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SYNOPSIS OF THE CONTENTS
OF THE
BRITISH MUSEUM.

DEPARTMENT OF
GREEK AND ROMAN ANTIQUITIES:

THE
SCULPTURES OF THE PARTHENON.

ELGIN ROOM.

PART I.



LONDON:
PRINTED BY ORDER OF THE TRUSTEES.
1880.

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BRITISH MUSEUM.

A GUIDE

TO THE

SCULPTURES OF THE PARTHENON

IN THE DEPARTMENT OF

GREEK AND ROMAN ANTIQUITIES.

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IN this Guide certain works are referred to in an abbreviated form, of which the fuller titles and references are as follows:—

- Arch. Zeit.* Archäologische Zeitung, Denkmäler und Forschungen. Berlin, from 1849, in progress.
- Beulé* Ch. E. Beulé. L'Acropole d'Athènes (Paris 1853-4), II. p. 61.
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- Brøndsted* P. O. Brøndsted. Voyages et Recherches dans la Grèce (Paris, 1826-1830.) Pt. II. p. 133.
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C. T. NEWTON.

GUIDE

TO THE

ELGIN ROOM.

PART I.

THE SCULPTURES OF THE PARTHENON.

THE Parthenon, or temple of the virgin goddess, Athenè, was constructed by Iktinos, under the administration of Perikles between B.C. 454 and 438. It stood on the Akropolis of Athens, on the site formerly occupied by the more ancient temple of Athenè, which was burnt on the sacking of Athens by the Persians, B.C. 480. The Parthenon, like the earlier temple, was of the Doric order of architecture, and was of the form termed peripteral octastyle. The sculptural decorations and probably the whole design of the temple were planned and executed under the superintendence of Pheidias.

The *cella* (*sekos*) within the colonnade contained the colossal statue of Athenè, executed in gold and ivory, and one of the most celebrated works of Pheidias. Externally, the *cella* was ornamented by a frieze in very low relief. The two pediments were filled with figures sculptured in the round, and above the architrave the spaces between the triglyphs were decorated with groups sculptured in very high relief. All these sculptured decorations were executed, like the architecture, in Pentelic marble.

After the fall of paganism, the Parthenon was converted by the Christians into a church dedicated to the Panagia,

or Virgin Mary. After Athens had been taken by the Turks in 1456, the Akropolis was made their citadel, and the Christian church within the Parthenon became a mosque. In 1674 drawings of the sculptures of the Parthenon were made by Jacques Carrey, by direction of the Marquis de Nointel, then French Ambassador at the Porte. These drawings, which are preserved in the Bibliothèque at Paris (Cabinet des Estampes), show what was then extant of the two pedimental compositions, and portions of the frieze and metopes. The central group of the eastern pediment had then been destroyed, but in other respects the Parthenon had not sustained much injury. In 1687 Athens was taken by the Venetians under General Morosini, and in the course of the bombardment of the Akropolis a shell falling into a powder magazine in the Parthenon caused an explosion which destroyed the roof and much of the building. The model in the south-west angle of the Elgin Room, executed by Mr. R. C. Lucas, represents the temple after this partial destruction. In 1688 Athens was restored to the Turks, and from this date to the end of the last century the sculptures of the Parthenon were exposed to constant injury. Some of them were made into lime, or built into walls by the Turkish garrison; others were mutilated by the travellers who from time to time obtained admission to the Akropolis, and broke off portable fragments of the sculptures. When Stuart visited Athens in 1751-4, several fine portions of the frieze were extant which had disappeared at the beginning of the present century. In 1749 Dalton made some drawings of the sculptures of the Parthenon, which were published in 1751, but the remains on the Athenian Akropolis excited little interest in England till the appearance of Stuart's great work (Vol. I. in 1762; Vol. II. in 1790; Vol. III. in 1794; and Vol. IV. in 1816).

In the years 1801-3 the sculptures of the Parthenon here described were removed to England by the Earl of Elgin, then British Ambassador at Constantinople, who obtained a firman from the Porte for that object. The Elgin collection, which includes some additional marbles acquired after 1803, was purchased from Lord Elgin by the British Government in 1816 for £35,000. The sculptures and architecture of the Parthenon have been described and illustrated by various writers. An excellent digest of those memoirs up to the year 1871 is to be found in the work of Michaelis, *Der Parthenon* (Leipzig, 1871), to which constant reference is made in this Guide.

EASTERN PEDIMENT OF THE PARTHENON.

We know from Pausanias (I, 24, 5) that the subject of the composition in the eastern pediment had relation to the Birth of Athenè from the brain of Zeus, but, as all the central part of this composition was already destroyed when Carrey made his drawing of the pediment, we have no means of ascertaining how the subject was treated; whether the moment immediately after the Birth was represented, as has been generally supposed, or as has been also suggested, the moment immediately before the Birth. Of the figures which still remain, none have been so satisfactorily identified as those in the angles of the pediment.

[A.] **Helios.**—There can be no doubt that this figure in the left angle of the pediment is the Sun God, Helios, rising from the Ocean, and that the corresponding figure (N) in the opposite angle is Selenè in her car. These two figures may be interpreted as marking the boundaries of Olympos, the abode of the gods, and the scene in which the Genesis took place; or they may be regarded as symbols of the three Kosmic elements, air, earth and sea. It has also been suggested that they indicate the hour in

which the Birth of Athenè took place, which according to Attic tradition was at sunrise. The figure of Helios is represented emerging in his chariot from the waves, which cover his body from the shoulders downwards. Hence the name Hyperion has also been given to this figure. The head is wanting, the neck has a forward inclination corresponding with the action of the arms, which are stretched out in front of the body, holding the reins by which the upspringing horses of the Sun God were guided and controlled. Of these horses the heads and necks only are shown. The head of Helios had been already broken away in Carrey's time, the wrist and hand of the right arm, now wanting, are shown in his drawing. The surface of the marble on the neck having been protected from weather by the cornice retains its original polish; the muscular exertion of the arms is admirably indicated by the prominence of the veins under the skin. At the back and between the arms are sculptured small rippling waves to represent a calm sea at sunrise. These waves are treated in the conventional manner usual in representations of water in Greek art, and their profile shown on the edge of the plinth approximates very nearly to the well-known wave pattern called by the ancients *κῦμα*, which so constantly recurs as an ornament. The metal reins have been attached to the upper surface of the plinth under the right fore-arm, and also under the right hand, now lost; three dowel holes in this part of the plinth served for their attachment. The waves were probably distinguished by colour. It has been noted by Michaelis that the angle in which this figure was placed is the darkest spot in the Eastern pediment, and that it is only fully illumined at the moment of sunrise. (Mus. Marbles, vi., pl. 1; Michaelis, p. 173; Harrison, No. 693; Caldesi, No. 3.)

[B—C.]—The chariot of Helios was represented by four

horses' heads, two of which still remain in position on the temple, sketched in very low relief on the back of the pediment. The two other horses' heads are sculptured in the round out of one block of marble. The necks are represented emerging from the waves, the profile of which is sculptured in relief on the side of the plinth. The head of the horse nearest the eye (B) looks outwards, and has projected beyond the plane of the pedimental cornice, so that it must have caught the light. The action of this horse's head is most spirited, though its effect is greatly impaired by the loss of the lower jaw, and the injury which the surface of the marble has received from exposure to the weather. The reins were of metal, and the points of their attachment are marked by three dowel holes in the plinth, a fourth behind the right ear, and a fifth inside the mouth. The head of the other horse on this block (C), which was advanced beyond the outside head, so as to be visible from below, is nearly destroyed; only the neck and back of the head remain. (Mus. Marbles, vi., pl. 2; Harrison, No. 693; Caldesi, No. 3.)

Thus far the interpretation of the Eastern composition rests upon sure grounds. Of the remaining figures two (G and J) have been very generally recognised as Iris and Nikè (Victory), but none of the rest have been satisfactorily identified, though much ingenuity and learning have been shown in conjectural attributions. The various schemes of interpretation which are exhibited in the accompanying table (Table A) may be divided into two classes. We may either suppose that the whole pedimental space bounded by the chariots of Night and Day represents Olympos, in which case all the figures contained within this space must have been deities present at the Birth; or interpreting Night and Day in their larger sense as Kosmic symbols, we may assume that the deities actually present at the Birth were all comprised in

TABLE

TABLE OF EXPLANATIONS OF THE EASTERN PEDIMENT

		A.	D.	E.	F.	G.
5. Leake.	1821.	The Sun.	Hercules.	Peitho.	Venus.	Iris.
6. Weber.	1822.	Triton.	Hercules.	Ceres and Proserpina.		Iris.
1. Visconti.	1816.	Hyperion.	Hercules.	Proserpine.	Ceres.	Iris.
2. Combe.		{Hyperion or Helios.}	Theseus.	Proserpine.	Ceres.	Iris.
3. Welcker.	1818.	Helios.	Iakchos.	The Great Goddesses.		Iris.
4. Wilkins.	1820.	The Morn.	Bacchus.	..	..	..
7. Reuvens.	1823.	Sol.	Pan.	Ceres cum Proserpina?		Iris.
8. Bröndsted.	1830.	Day.	Kephalos.	Hours.	..	..
9. Cockerell.	1830.	Hyperion.	{Theseus or Hercules.}	Proserpine.	Ceres.	Iris.
10. Millingen.	1832.	The Sun.	Theseus.	Thallo and Auxo.		Iris.
11. Müller.	1833.	Helios.	{A Youth, not Theseus.}	Two Goddesses.		Iris?
12. Gerhard.	1840.	Sun-god.	{Iakchos (Hercules 1844).}	Demeter and Korè.		Iris.
14. Falkener.	1851.	Helios.	Kekrops.	Ceres and Proserpine.		Iris.
16. Lloyd.	1861.	Helios.	Dionysos.	Karpo.	Thallo.	Iris.
13. Welcker.	1845.	Helios.	Kekrops.	Thallo and Auxo.		Oreithyia.
15. Overbeck.	1857.	Helios.	Theseus.	Thallo and Auxo.		Iris.
17. Ronchard.	1861.	The Sun.	Herakles.	Ceres and Proserpine.		Iris.
18. Friederichs.	1868.	Helios.	Herakles.	?	?	?
19. Michaelis.	1871.	Helios.	Dionysos?	Persephonè?	Demeter?	Iris.
20. Petersen.	1873.	Helios.	Dionysos.	Korè.	Demeter.	Iris.
21. Brunn.	1874.	Helios.	Olympos.	Two Horæ.		Hebè.

A.

(FROM MICHAELIS, P. 165, WITH ADDITION OF NOS. 20-21).

	H.	J.	K.	L.	M.	N.
..	..	Victory (or Diana). Goddess of Victory.	Vesta. Rhodè.	Proserpine. Amphitritè.	Ceres. Thalassa.	Night. ..
..	..	Victory.	The Fates.			Night.
..	..	Victory.	The Three Fates.			Night, or Selènè.
..	..	Nikè.	The Fates.			Selènè.
..			Night.
..	..	Victoria.	Parcæ?			Luna.
..	..	Αγαθή Τύχη	Klotho.	Lachesis.	Atropos.	Night.
..	..	Victory.	Klotho.	Lachesis.	Atropos.	Night.
..	..	{Divinity, or Allegorical Personage.}	The Fates?			Night, or Moon.
..	..	Nikè?	The Fates?			Night.
..	..	Nikè.	Klotho.	Lachesis and Atropos.		Moon-goddess.
Hephaestos.	..	Nikè.	Lachesis and Atropos.		Klotho.	Selènè.
..	..	Nikè.	Klotho.	Lachesis.	Atropos.	Selènè.
Prometheus.	..	Nikè.	Aglauros.	Hersè.	Pandrosos.	Selènè (Night).
..	..	Nikè.	The daughters of Kekrops.			Selènè.
..	..	Victory.	Amphitritè.	Persè (Thalassa?)	{Circè (Aphro- ditè?)}	Luna.
Astonished deity.	..	Nikè.	?	?	?	Selènè.
Prometheus?	..	Nikè.	Pandrosos?	Thallo?	Karpo?	Selènè.
Hephaestos.	..	Nikè.	Hestia?	Peitho.	Aphroditè.	Selènè.
Hephaestos.	..	Iris.	Personifications of Clouds.			Selènè.

the central part of the composition now wanting, and that in either wing were figures who had a direct connection with Attika, but who were not of sufficient rank to entitle them to be present in Olympos. This latter view has been advanced by several recent archæologists, and has led to attributions irreconcilable with the earlier method of interpretation. If we assume that the entire pedimental space between the angles represents Olympos, then we must regard all the extant figures as personages who would have been present at the Birth. In accordance with this view, Visconti and many archæologists after him called the three figures (K, L, M) next to the chariot of Night the three Fates. The two seated female figures (E, F) in the opposite wing were called by the same authorities Demeter and Persephonè, and the reclining male figure (D) Herakles, Dionysos, or more commonly Theseus. On the other hand it has been contended that the female figure in the left wing of the pediment (G), who is generally accepted as Iris, marks the limit of the Olympic central group, and that she is hastening to announce the Birth to the world outside Olympos. The three figures (D, E, F) between Iris and Helios may either be regarded as a connected triad, or we may consider the male reclining figure (D) as connected with the group of Helios, towards whom he turns.

[D.]—This figure, who is commonly known as Theseus, reclines on a rock and faces the upspringing horses' heads of Helios. He leans on his left arm in an easy attitude. The right arm is bent, but as the hand is wanting, we can only form conjectures as to the action of this hand. It probably held a spear, or some other long object, the end of which may have been attached to the left ankle at the place where a dowel hole is still visible. The legs are bent, the left drawn back under the other leg. The body is entirely nude: over the rock on which the figure rests

is thrown a mantle under which is strewn a skin, the claws of which are certainly those of some feline animal. The type and position of this figure present so much resemblance to the Herakles on the silver coins of Kroton in Lower Italy (Mus. Marbles, vi., title-page), that it has been identified with that hero by Visconti, who supposed the skin on which he reclines to be that of a lion. This skin, however, seems more like that of a panther, on which ground the figure has been thought to be Dionysos, who appears in a very similar reclining attitude on another Athenian work, the Choric monument of Lysikrates (compare the statue in the Louvre, Wieseler, Denkmäler, II., pl. 32, No. 360). The manner in which this figure is turned away from the central scene towards Helios led Bröndsted to identify it with Kephalos, who on vase pictures is constantly associated with Aurora, flying before her as the twilight vanishes before the dawn (see Vase Catalogue, Nos. 867, 868, 869, and 1290), and who is the subject of an Attic myth. More recently Brunn has interpreted this figure as the mountain of Olympos itself illumined by the first rays of the rising sun, and it must be acknowledged that the attitude and type of the so-called Theseus would be very suitable for the personification of a mountain. (Brunn, Berichte der bayer. Akademie der Wissen., 1874, II., pp. 3-50; Mus. Marbles, vi., pll. 3-4; Harrison, No. 694; Caldesi, No. 2.)

[E—F.]—The two seated figures next in the order of the composition are so grouped together that near relationship, such as that of a mother and a daughter, or of two sisters, is suggested by their composition. They sit on square seats, *diphroi*, half concealed by their drapery. They both wear a *chiton* fastened on the shoulder so as to leave the entire arm uncovered; over it is a mantle thrown over their lower limbs in a rich composition of folds. On the

right wrist of the figure nearest the angle (E) is a dowel hole, probably for the attachment of a bracelet. Her companion (F) extends her left arm towards Iris, who is advancing towards her on the right. Her head has been broken off at the base of the neck, but it has probably been turned towards her companion, who rests her left arm affectionately on her shoulder, and who probably looked towards her, as if listening to the news brought by Iris, though the want of the neck makes it difficult to decide the motive of this figure. The seats, on which are laid cushions or folded carpets, are carved out of the marble with great care and delicacy of finish, the regular geometrical lines being valuable in opposition to the varied undulations of the drapery. In the sides and backs of both seats are oblong sunk panels, in one of which are illegible *graffiti*, which more than one archæologist has tried unsuccessfully to read as the name of an artist (see Michaelis, p. 174; Brunn, Griech. Künstler, I. p. 104), and the one nearest the angle is ornamented with two large studs. Most of the writers on the Parthenon, from Visconti downwards, have named this group Demeter and Persephonè, two Athenian deities, whose cult in Attika ranked second only to that of Athenè herself. This attribution would be strengthened if the reclining male figure could be identified with Dionysos, a deity whose worship in Attika was closely connected with that of the Eleusinian goddesses. The composition of this group has suggested to other archæologists a sisterly rather than a filial relation. Brøndsted was the first to suggest that they were the two Seasons, and in that case we may either attribute to them the names Thallo and Auxo, or Thallo and Karpo, under which appellations the Seasons were worshipped in Attika, or suppose with Brunn that they are the Horæ who guarded the gates of Olympos. On this latter assumption the position of Iris would repre-

sent her as on the point of passing from the boundary of Olympus to the outer world. (Mus. Marbles, vi., pl. 5; Harrison, No. 695; Caldesi, No. 4.)

[G.] Iris.—This figure is moving rapidly to the left, the right knee bent. The left arm, broken off at the shoulder, was probably extended; the right, now broken off below the elbow, was bent probably nearly at a right angle. The right and left feet are wanting from the instep. This figure seems to be exactly in the same condition as when Carrey saw it, except that in his drawing rather more of the neck appears than now remains. The dress is a Doric *chiton*, open at the left side, so as to show the lower limbs from the hip downwards and the side of the body from above the girdle to the armpit. Over this falls a *diploidion*, reaching below the girdle in front, and a little lower at the sides. The remnant of a mantle floats behind, bellied out by the resistance of the air to the rapid movement of the figure. The arms of this figure are small in proportion to the strength of the lower limbs, and the breasts undeveloped like those of a young girl. This would be consistent with the type of Iris as the messenger of Zeus, trained to swift movement. The general motive is forcibly expressed, though the main lines of the figure seem rather meagre. But the original composition may have suffered much from the mutilation of the mantle and from the loss of both arms. From the rapid movement of the figure in a direction turned away from the centre of the composition, we can hardly doubt that she is on her way to announce the event of the Birth to the world outside Olympus. Such a motive cannot be reconciled with the theory advanced by Dr. Brunn, that the composition in this pediment represents not the Birth, but the moment immediately preceding it. It has been thought that the head was half turned back towards the central group, but too little remains of the neck to make

this certain. (Mus. Marbles, vi., pll. 6-7, Harrison, No. 695; Caldesi, No. 1.)

[N.] **Selenè.**—It has been already stated that the horse's head in the right hand angle of the pediment belongs to the car of the Goddess of Night, who is represented by the torso cast in plaster (N) which stands next to it. The original of this torso, now at Athens, was discovered in 1840 on the east side of the Parthenon. The arms and head are wanting, the body is cut off below the waist, as only the upper part of the figure was shown on the pediment. The dress is a sleeveless *chiton* girt at the waist and fastened on each shoulder. The bosom is crossed diagonally by two bands which pass round to the back. These bands and the forward inclination of the body suggest that the figure was in the act of driving her car. Two large dowel holes in the girdle and two others on the shoulders mark where metallic ornaments have been attached. On the back is a remnant of drapery extending from shoulder to shoulder: this is probably part of a *chlamys*, the ends of which may have fallen over the arms.

[O.] **Horse's Head.**—Originally there were two horses' heads attached to the car of Selenè. One of these, which still remains in the angle of the pediment, is a mere shapeless mass (see Michaelis, pl. 6., fig. 6, P). The head in the Museum (O) was so placed in the pediment that the muzzle projected over the cornice; in order to adjust it securely in this position, a portion of the left lower jaw has been cut away. This head presents, as might have been expected, a marked contrast in motive to the pair in the opposite angle. The heads of the horses of Helios are thrown upwards with fiery impatience as they spring from the waves; the downward inclination of the head here described and the distended nostril indicate that the car of Selenè is about to vanish below the horizon. In the whole range of ancient art there is, perhaps, no work

in marble in which the sculptor has shown such complete mastery over his material. The nostrils "drink the air" as if animated by the breath of life; the fiery expression of the eye, the bold, sharply defined outlines of the bony structure so skilfully opposed to the sensitive flexibility of the nose, and the brawny tenseness of the arched neck, are so combined in this noble work that the praise bestowed on it by Goethe is not extravagant. "This work," he says, "whether created by the imagination of the artist or seen by him in nature, seems the revelation of a prototype: it combines real truth with the highest poetical conception." Behind both ears is a dowel hole, another on the nose between the eyes and the mouth, and a third on the inner corner of the mouth. These show where a metal bridle was attached. On the crest of the hogged mane are eleven smaller holes, in which some metallic ornament must have been inserted. (Mus. Marbles, vi., pl. 12; Goethe, Werke, L., 109; Harrison, No. 698; Caldesi, No. 15.)

[**K, L, M.**].—Next to Selenè come the three female figures which Visconti supposed to be the three Fates, and which may be regarded either as a triad or as a group of two associated with a third figure. Carrey's drawing shows that in his time two of the three figures still had heads, and that the one nearest Selenè (M) looked towards the angle, while the head of the figure furthest from her (K) was half turned in the opposite direction. The right arm of this figure, and also of the central figure (L), are shown in Carrey's drawing as far as the wrist. Both these arms at present are broken off above the elbow. According to Carrey's drawing, the right arm of the central figure was bent towards the right shoulder, as if the action had been that of drawing up the edge of the mantle with the right hand. The body of this figure is bent forward and the feet drawn far back, as would be the case with a



person wishing to spring up. This motive forms a contrast to that of the reclining figure (M), whose right arm rests in her companion's lap, and whose tranquil attitude and averted gaze seem to indicate that the news of the Birth has not yet reached her. On comparing the composition of this triad with that of the triad placed next to Helios in the opposite half of the pediment, a curious analogy of treatment may be observed. The so-called Theseus (D), like the reclining figure (M), seems to be quite unconscious of the great event which is being announced, and they are respectively turned as by a law of attraction to the groups of Night and Day which bound the scene on either side. The central figure in either triad seems only half aroused by the intelligence, while on either side the figure nearest the central action appears to have just heard the news of the Birth. If the triad near Selenè were the three Fates, as Visconti supposed, their place would more naturally be in the central part of the composition. On the other hand, the place of this triad in immediate succession to Selenè, and the direction in which the one nearest to the angle (M) is turned, would point to some mythical connection between these three figures and the Goddess of Night. Such a connection is suggested by the names given to this triad by Welcker, who saw in them the three daughters of Kekrops, Aglauros, Hersè, and Pandrosos, three mythic impersonations of the dew, which have a conspicuous place in Attic legend, though Pandrosos alone of the three seems to have been honoured with worship at Athens. The same desire to connect this triad with Selenè has led Dr. Brunn to see in them personifications of clouds. All three figures are clad in talaric *chitons* clinging very close to the form. Over the lower half of the body is thrown a mantle of some thicker substance. In the reclining figure the *chiton* falls in a fold over the girdle, which partially appears underneath it. The forms are large, combining robustness

with extreme suppleness and grace. The breasts indicate the perfect maturity of womanhood. The two figures grouped together are seated on a rock, the upper surface of which is levelled and cut in a step over which the mantle falls. The third figure sits on a separate rock. (Mus. Marbles, vi., pll. 10-11; Harrison, No. 697; Caldesi, Nos. 22, 23, and 31; Brunn, *Berichte der bayer. Akademie der Wissen.*, 1874.)

[J.] **Nikè, Victory.**—It has till lately been taken for granted, that this figure belongs to the eastern pediment, and it has been inferred from its height that it was not placed much nearer the centre than its present position. It should be observed, however, that in Carrey's drawing of the Eastern pediment this figure is not given, and though Visconti states that it was found lying on the ground below the front of the temple, it has been contended that he may have been misinformed on this point, and that the figure so closely resembles one in the western pediment as drawn by Carrey and Dalton that it is probably the same. (See Michaelis, Pl. 7. Fig. N, and *Hilfstaful*, Fig. N.) This resemblance may be admitted; but if, on this ground, we identify the torso of Nikè with the figure in the western pediment (N), which stands by the car of Amphitritè, we have the anomaly of a Victory associated with the defeat of Poseidon, which seems inconsistent with the entire scheme of the composition in the western pediment. Moreover, the figure in Carrey's drawing has a scarf hanging from the left arm, which seems not in character with the type of Victory. On the other hand, the composition in the eastern pediment would be incomplete, if Nikè were not present to welcome the new-born Athenè. On the whole, therefore, there is a balance of probability in favour of leaving this torso in the pediment to which it was originally assigned by Visconti. In recent years two valuable additions have been made to this figure.

In 1860 Mr. Watkiss Lloyd discovered the right thigh, which had remained unidentified among the Elgin fragments of the Parthenon, and in 1875 the left knee was recognised among the same fragments. These additions show that the *chiton* did not reach below the knees. An upper fold confined by a girdle falls as low as the waist. The *chiton* was fastened on each shoulder; the arms were bare. The figure faces the spectator, but is moving rapidly to the left. The right arm was probably extended in the same direction. About the middle of the left thigh a small piece of bronze is fixed in the marble. This may mark the place of attachment of a metallic object, possibly a *tenia*, held in the left hand. This figure is evidently hastening towards the central group; the direction of the head is uncertain. On each shoulder-blade is a deep oblong sinking, for the insertion of the wings, which must have been attached by dowels in the holes pierced round the sinkings. It may be inferred from the size of these sinkings that the wings were of marble, not metal. The place of this figure in the pediment depends on the original position of the wings. If they were raised above the head, the figure must have occupied a place much nearer the centre of the pediment than it does at present, and would thus be more closely associated with the new-born goddess. (Mus. Marbles, vi. pl. 9; Visconti, *Opere Varie*, III., p. 110; Harrison, No. 696; Caldesi, No. 21.)

[H.] **Prometheus or Hephaistos?**—This torso, the original of which is at Athens, is the only figure which has any claim to be assigned to the central group of the eastern pediment. It was discovered on the east side of the Parthenon in 1836. Though we have no knowledge of how the central group of this pediment was composed, we may assume that among the figures it contained the personage would not have been omitted through whose act

the birth of Athenè was accomplished by cleaving the head of Zeus with an axe. In the most generally diffused version of the myth this was done by Hephaistos, but Attic tradition preferred to attribute the deed to Prometheus. The ground for identifying the torso now discovered with one or the other of these mythic beings, is that the action of the shoulders and of the muscles of the back suggest the notion of a figure about to strike with both arms lifted above his head. (Michaelis, pl. 6, fig. 13; Caldesi, No. 32.)

SCULPTURES OF THE WESTERN PEDIMENT.

The subject of the western pediment of the Parthenon, according to Pausanias (i. 24, 5) was the contest between Athenè and Poseidon for the soil of Attika. This contest, according to tradition, took place on the Akropolis itself. Athenè, on this occasion, showed her power by making the soil produce the olive-tree; Poseidon, striking the ground with his trident, produced a salt spring, or, according to another tradition, a horse and a salt spring. The victory in this contest was adjudged to Athenè. The spot where this double miracle took place was marked in subsequent times by two adjacent temples, the Erechtheion and the temple of Athenè Polias; within the precinct of one was the sacred olive-tree produced by Athenè, and the other protected the salt spring of Poseidon.

In the time of Carrey, the composition in this pediment was nearly perfect, but between his date and the visit of Stuart to Athens (1751-1754) the greater part of the figures were destroyed. In order to understand the few torsos which remain, it is necessary to describe first the composition as it is given in Carrey's drawing. In the centre of the pediment are a male and female figure (L, M),

who may at once be recognised as the two antagonists, Poseidon and Athenè. They are moving away from each other in opposed directions. On the left of Athenè is her chariot with two horses, driven by a figure (G), doubtless intended for Nikè; on the right of Poseidon is a blank space, which must, it is presumed, have been occupied by his chariot, the charioteer of which appears to be Amphitritè (O). On the left of Athenè the angle of the pediment contains a reclining figure (A), which has been generally recognised as a River-god, and which is commonly called Ilissos, though it is more probably the Kephissos. In the opposite angle is a reclining female figure (W), which is generally thought to represent the fountain Kallirrhòè; the kneeling figure (V) placed next to it in the pediment is thought to be the River-god Ilissos. Between the Poseidon (M) and the reclining female figure (W) in the angle, Carrey gives nine figures, of which the one which has been most probably identified is the female figure (O), who acts as the charioteer of Poseidon, and who is marked as a marine deity by the fish or sea-monster which appears as a symbol between her feet. Next to her is a draped female figure, seated, (Q) at whose right side stands a boy (P). This group may represent the marine deity Leukothea with her son, Palaimon Melikertes. Next comes a draped female figure (T), seated, in whose lap is a naked female figure (S). This is generally supposed to be Thalassa, the Sea; the almost entire nudity of the female figure in her lap (S) makes it probable that Aphroditè is here represented; her position in the lap of Thalassa would be a way of expressing her sea-born origin. Next comes a seated female figure (U), who presents no distinctive characteristic by which she may be identified. She is probably a marine deity. Between the horses of Athenè and the reclining River-god in the left angle of the pediment, Carrey places seven figures.

Of these, the male figure by the side of the chariot (H) has been called Ares, Hermes, or one of the Attic heroes, Erechtheus, Erichthonios, or Kekrops. Next follow the charioteer (G), probably Nikè, and a group of two female figures and a boy (D, E, F), which may represent Demeter and Korè with Iakchos, and between this group and the reclining figure in the angle a male and female figure (B, C) grouped together, who may be Asklepios and Hygieia or Kekrops and one of his daughters.

Much as archaeologists differ in the identification of the single figures in the western pediment as drawn by Carrey, it is generally admitted that the space bounded by the reclining figures in the angles represents the Akropolis itself between the two rivers of Athens, and that the figures on the left of Athenè are Attic deities or heroes, who would sympathize actively with her in the contest which is the subject of the pediment, while those on the right of Poseidon are the subordinate marine deities who would naturally be present as the supporters of the Ruler of the sea. This general idea of the composition as it existed in the time of Carrey should be kept in view in the study of the few fragments which now remain of it. The great destruction of the western pediment since it was seen by Carrey may have been partly due to the explosion during the siege. After taking the Akropolis, Morosini tried to lower the horses of the car of Athenè, but the tackle he used broke, and this matchless group fell to the ground. If the fragments had been then collected and put together, probably much of this beautiful design might have been saved, but they remained on the spot where they fell till after the establishment of the Greek kingdom at Athens (1833), when they were gathered up and placed in a magazine on the Akropolis. They were subsequently moulded, and casts of them are now exhibited in the Elgin Room. Between the time of Morosini and the

middle of the last century, when Dalton drew the western pediment, the work of destruction had been carried much further. In the right wing of the composition the figures N, O, Q, S, T, and in the left wing only four figures, A, B, C, and F? are shown in position on the pediment in Dalton's Plate. In the intervening middle space, two torsos are lying on the floor of the pediment. One of these is probably the Poseidon; the other may be the figure marked H. On the ground below the pediment lies the body of a draped figure, perhaps Athenè, and a fragment which may belong to the Poseidon (M).

All that remained in position in the western pediment when Lord Elgin's agent came to Athens were the figures B and C in the north angle, and in the south angle the lower part of the reclining female figure W. The River-god A and the torsos H, L, M, O were found under the north-west angle of the pediment, after taking down a Turkish house built against the columns. The lower part of a female figure Q may also have been found on this spot.

After the Akropolis passed into the possession of the Greek government, the ground round the Parthenon was cleared of its ruins, and this led to the discovery, in 1835, of the crouching male figure V and of many fragments, among which are remains of the horses lowered by Morosini. The sculptures removed by Lord Elgin from this pediment are exhibited in combination with casts of the remains from the composition now at Athens, and may be thus described.

[L and M.] Athenè and Poseidon.—It has been already stated that the central group of Athenè and Poseidon is at present represented by the two torsos L and M. The Athenè of which L is the remnant is drawn by Carrey moving rapidly to the left; her right arm, broken off above the elbow, and her right foot are advanced in

the same direction. Her left arm is broken off below the shoulder, which is lower than the right shoulder; she wears a talaric *chiton*, over which is a *diploidion* reaching to the hips, and falling in a fold over the girdle; the *ægis*, folded like a narrow band, passes obliquely across the bosom between the breasts, and has extended from the right shoulder to below the left arm-pit. It is scalloped on its lower edge, and at the point of intersection of each curve a hole is pierced for the attachment of a serpent of metal. In the centre of the *ægis* is another hole, in which a *Gorgoneion* may have been fixed. Carrey's drawing shows the base of the neck, which was broken off when the torso L was removed by Lord Elgin. It has since been recognised among the fragments on the Akropolis, and a cast of it is now adjusted to the marble in the Museum (Mus. Marbles, vi. pl. 16; Caldesi, No. 18). It is evident from this that the head of the Goddess was turned towards her antagonist.

The torso of the Poseidon (M) is made up of two parts, the shoulders and upper part of the chest removed by Lord Elgin, and a fragment containing the remainder of the breast and the abdomen nearly to the navel, which has been since discovered, and of which the original is at Athens. Though these two fragments correspond in their main lines, the fractured surfaces cannot be perfectly adjusted one to the other, because a portion of the marble is wanting. Since this torso was engraved in the work of Michaelis (pl. 8, fig. 16), a small piece of the lower part of the abdomen has been added to the fragment now at Athens. It appears from Carrey's drawing that Poseidon was moving back in a direction contrary to that of Athenè, with the weight of his body thrown on the left knee, which is bent. A left foot (Michaelis, pl. 8, fig. 31), now at Athens, may also belong to this figure. Carrey's drawing shows a small portion of the right upper arm,

which, with the shoulder, is raised, and may have been extended in a nearly horizontal direction. His left arm, which is still preserved from the shoulder to about half-way to the elbow, has a downward direction. The head in Carrey's drawing is slightly inclined over the right shoulder. At the back the upper part of the shoulders is roughly cut away; the chiselling does not appear to be ancient, but to have been done by some one who wanted to strike the head off by a blow on the nape of the neck. The upper part of this torso is remarkable for the grandeur of the lines. (Mus. Marbles, vi. pl. 17; Caldesi, No. 16.)

Though we know from Pausanias that the strife between Athenè and Poseidon for the soil of Attika was the subject of the western pediment, the exact action represented by the central group cannot be determined. Poseidon, on this occasion, striking the ground with his trident, produced the salt spring; Athenè made the earth bring forth the olive-tree. It has been argued that the moment chosen by the sculptor is that which immediately preceded the accomplishment of this double miracle. Both deities would thus be in the act of striking the earth simultaneously, Athenè with her spear, Poseidon with his trident. Among the fragments found on the Akropolis were three which are certainly parts of an olive-tree (Michaelis, pl. 8, fig. 15). The scale of these fragments, casts of two of which are exhibited in Wall-Case F, would be suitable for a tree placed in the centre of the pediment between the two contending deities. There is, however, no positive proof that they belong to the Parthenon. If the olive-tree was represented in the centre of the pediment, the salt spring produced by the trident of Poseidon may also have had a place in the composition, but no trace of it is to be found either among the fragments or in Carrey's drawing. It has been suggested that the horse, which, according to another

legend, was also produced by the stroke of the sea-god's trident in this contest, may have been introduced into this pediment between the Poseidon and the figure (O), who is generally called Amphitritè. The vase picture published by Stephani (*Compte-rendu pour l'année 1872, Plate I.*) gives some support to this conjecture. In that design Poseidon and Athenè form an antagonistic group, which in composition presents considerable resemblance with the central group in the pediment. The olive-tree is placed between them, and Poseidon controls, with his left hand, the upspringing horse. But neither in the protagonists nor in the rest of the design on the vase is there that close correspondence in type and action which would justify the conclusion that the vase-painter copied directly any portion of the pedimental composition, and, on the other hand, the attitude of the so-called Amphitritè (O), as drawn by Carrey, suggests the action of a charioteer holding the reins with the hands in advance of the body and the shoulders leaning forward. The space between the Poseidon (M) and the Amphitritè as measured on Dalton's drawing seems rather too long for two horses, and on this and other grounds it has been suggested that the chariot of Poseidon was drawn by Hippocamps. On the other hand, if the fragments of horses, found on the Akropolis and believed to have fallen from the Western pediment, do belong to that pediment, it follows, as will be presently shown, that there must have been originally a second pair of horses, which was no longer on the pediment when Carrey drew it.

If we assume that this second pair of horses was attached to the chariot of Poseidon and that they occupied about the same length on the pediment as the horses of Athenè, room may be found for a representation of the salt spring between the left leg of the Sea God and the forelegs of his chariot horses. For the vase picture already

referred to, see also de Witte, in the *Monuments Grecs* of the Association pour l'encouragement des études Grecques, No. 4, 1875; Brunn, *Berichte d. k. bayer. Akad.* 1876, p. 477; and Petersen, in the *Archäol. Zeitung*, Berlin, 1876, p. 115.

[O.] **Amphitritè.**—It has been already stated that in Carrey's drawing this torso appears as a seated figure, the right foot on a higher level than the left, the left leg and thigh bare nearly to the hips, the left arm drawn back as if holding the reins; between the feet appears the head either of a dolphin, or a marine monster. The head, left hand, and apparently the right arm of Amphitritè are wanting. So far as Dalton's very imperfect drawing enables us to judge, the figure, though still on the pediment, had in his time lost the left fore-arm and left leg. The torso at present wants the head, right arm from the shoulder, left arm from below the shoulder, and all the lower limbs except the upper part of the left thigh. The body is clad in a *chiton* without sleeves, fastened on the shoulders, and which must have extended to the feet; an upper fold falls over the bosom as low as the waist, passing under a broad girdle such as would be suitable for charioteers. A small mantle passes obliquely across the back, one end passing over the left shoulder and under the left arm; the other had passed over the right shoulder. The places where metallic ornaments were attached on this figure are marked by five holes pierced in the marble, one of which is on the base of the neck, nearly between the collar-bones, one on the right shoulder at the fastening of the *chiton*, and three on the left shoulder. On the inside of the left thigh are folds of fine drapery; the surface of the outside is now destroyed, but still shows that the *chiton* had been open at the side, *schistos*, which would account for the nakedness of the left thigh in Carrey's drawing. Though this torso has been much mutilated, the attitude is full of spirit, and

the action suitable to a charioteer. It should be noted that this figure was not seated, as Carrey has drawn it, but must have been standing with the body thrown back and the arms extended in front, like the charioteer (xii. 33,) in the north frieze. (Mus. Marbles, vi. pl. 18 ; Caldesi, No. 19.)

[Q.] **Leukothea.** (?).—Lower limbs of a seated female figure, which in Carrey's drawing appears next to the Amphitritè, and which then had its head. On the right of the figure, the body of a youth from the neck to the hips appears in the drawing, and the outline of the legs of this youth may still be traced on the marble. The head of the female figure looks straight out of the pediment ; the feet are placed very close together ; the left arm is broken away. In Dalton's drawing this figure is still in position, but headless. In its present state, nothing remains of this figure but the lap and legs to the ankles. If we assume that it represents a marine Goddess, the name Leukothea seems the best attribution, as the youth at her side would then be Palaimon. A mantle is thrown over the thighs, falling down between the knees over the *chiton*. The folds are deeply undercut, as if to express the gentle agitation of the drapery by the movement of a light breeze (Mus. Marbles, vi. pl. 19 ; Caldesi, No. 33). Of the boy at her side (P), the beginning of the left thigh, with the lower part of the buttock, is still preserved ; of the right thigh, the outline only as far as the knee is preserved on the marble. Three fingers of his right hand may still be traced on the right knee of the female figure (Q), where they rest on an end of drapery, probably his *chlamys*, which re-appears, wound round his left thigh. These remains show that the body of this boy faced the right side of the female figure, pressing against her.

Next to this figure in Carrey's drawing is a draped female figure (T), on whose knees rests a naked female

figure (S). On the left of this group is a naked boy (R). If, as seems probable, the naked female figure is Aphroditè in the lap of Thalassa, the boy is probably Eros. Both the female figures were still in the pediment when Dalton drew it. The fragment (T) representing the right thigh of a draped female figure seated on a rock is probably the only extant remnant of Thalassa. A mantle has been brought round the lower limbs of this figure, so that one edge of it falls on the rock on which she is seated. This disposition of the drapery is indicated in Carrey's drawing. (Michaelis, p. 200, No. 20.)

Next in Carrey's drawing comes a female figure (U), seated and draped. This had fallen out of the pediment when Dalton drew it, and no fragment of it can now be identified. It had lost the head and arms in Carrey's time.

[**V** and **W**] (casts). **Ilissos** (?) and **Kallirrhòè** (?).—The draped female figure (W) reclining in the extreme angle of the pediment appears in Carrey's drawing leaning on her right elbow, and with her head turned towards the male figure (V) who next to her kneels on both knees, inclining his body towards his companion, and leaning on his left arm. The manner in which these figures are here associated suggests an intimate relation between the two; the female figure has all the characteristics of a local Nymph, and the flow of her drapery would well accord with an aquatic type. It seems probable, therefore, that the celebrated Athenian fountain Kallirrhòè would be personified by this figure, and in that case the male figure next to her (V), though not in the reclining attitude usually characteristic of River-Gods, may be the Ilissos, out of whose bed the fountain Kallirrhòè rises. Dalton's drawing shows no indication of either of these figures, though the lower half of the Kallirrhòè is to this day in position on the pediment. The torso of the male

figure was found in two pieces in the excavations on the Akropolis in 1833. The head, arms, and left leg and thigh have disappeared since Carrey's time. The right leg is doubled up under the figure; the left knee must have been somewhat higher. This figure is nude with the exception of a *chlamys* which falls down the back and passes in front over the right ankle. Under the right leg is a wavy line to indicate water.

The female figure (W) is reclining on her right side; the right knee has been more bent than the left. The upper part of the body seems, from the direction of the folds of the drapery, to have been slightly raised, and probably rested on the right elbow, as she is represented in Carrey's drawing. The dress is a talaric *chiton*, over which falls a *diploidion* nearly to the waist. All that remains of the figure is the right side from below the arm to a little below the right hip, and part of the left leg below the knee. According to Carrey the right arm of this figure was raised so that the hand projected beyond the cornice. Beyond the feet of this figure a round hole is pierced in the bed of the pediment, in which some bronze object, perhaps a *hydria*, may have been inserted. (Michaelis, p. 201, Nos. 21, 22; Caldesi, No. 33.)

[A.] **Kephissos**.—Of the eight figures which Carrey saw in the left wing of the pediment between Athenè and the angle four only now remain. The River-God (A) in the angle is commonly known as the Ilissos, but, as already stated, this is more probably the Kephissos. This figure appears not to have suffered much since Carrey drew it. It was still in the pediment in Stuart's time, but had been thrown down at the date of Lord Elgin's mission. The body, half reclined, rests on the left arm, over which falls the end of a *chlamys*, which, falling behind the back in undulating lines, is drawn up

to the right knee. As the head and most of the right arm are wanting, their action must be a matter of conjecture; the general motion of the figure seems to indicate the moment of sudden transition from repose to action, and would be consistent with the supposition that the head was turned towards the central group, watching the momentous issue of the contest, and that the River-God was in the act of rising. In that case his right hand may have been drawing forward the end of his *chlamys* over his right knee. This figure has been long and deservedly celebrated for the perfection of its anatomy. In the front of the body, the flexibility of the abdominal muscles is finely contrasted with the strong framework of the ribs. The supple elastic character of the skin is here rendered with the same mastery as in the horse's head of the eastern pediment. At the back some of the surface has retained its original polish. In the undulating lines of the drapery the sculptor has succeeded in suggesting the idea of flowing water without having recourse to direct or conventional imitation. The ground on which the figure reclines is a rock. The left hand rested on the bed of the pediment. A drawing by Pars taken during his visit to Athens in 1765-66 shows part of the right forearm not shown in Carrey's drawing and the outline of the four fingers of the left hand overlapping the edge of the pediment. Between (A) and the two next figures (B, C) a space is shown in Dalton's drawing sufficient for a crouching figure, though no vestige of such a figure is indicated by Carrey. This lacune may have been filled by a crouching Water Nymph, associated with the River-God. (Mus. Marbles, vi. pll. 13, 14; Harrison, No. 700; Caldesi, No. 5.)

[B and C.] **Kekrops and Pandrosos** (cast).—This group still remains on the pediment, though much injured by exposure to the weather. It consists of a male figure,

whose left thigh receives the main weight of his body, which leans a little to the right, resting on his left hand. With him is grouped a female figure, kneeling on both knees, who leans towards her companion, placing her right arm affectionately round the back of his neck. She wears a talaric *chiton*, over which is a *diploidion* falling below the girdle, and which has slipped from the left shoulder, leaving the left breast and side exposed. Her left arm, now entirely wanting, was broken off a little below the shoulder at the date of Carrey's drawing. The male figure has a mantle cast over his lower limbs. His right arm, which was broken off below the elbow in the time of Stuart, is now reduced to a stump, which extends no further than the deltoid. The right leg and knee and part of the right thigh are also wanting. It appears from the statements of travellers who visited Athens as late as 1802 that both these figures then still retained their heads, which have since disappeared. The careful drawing of this group made by Pars, and preserved in the Print Room of the British Museum, shows that the heads of both figures were turned towards the central group, the head of the female figure being, moreover, slightly inclined over the left shoulder. In this drawing the right arm of the male figure is bent at a right angle, the upper arm being nearly horizontal; the right knee of this figure and the left arm of the female figure are wanting. On the ground between the pair is a convex mass, which has since been recognised to be part of the coil of a large serpent. The remainder of this serpent may be seen at the back of the group, passing under the left hand of the male figure. In front of this hand the body of the serpent terminates in a joint with a rectangular sinking, into which a fragment from the Elgin collection, probably the head or tail, has been fitted. (Mus. Marbles, vi. pl. 8, fig. 2; Caldesi, No. 32; Harrison, No. 699.)

This group has received various names. The association of the serpent with the male figure has led Michaelis (p. 193, No. 2) to recognise in him Asklepios, in which case the female figure would naturally be Hygieia, who is constantly associated in Greek art with the father of the healing art, and who was worshipped, conjointly with Asklepios, in the recently discovered temple at the southern foot of the Athenian Akropolis. The bearded head, too, of the male figure, as drawn by Pars, would well accord with the type of Asklepios. On the other hand, the serpent in connection with that deity is usually coiled round his staff, not winding along the ground, as on the pediment. The whole composition of this serpent in relation to the kneeling male figure rather suggests the type of the earth-born Kekrops, as has been maintained by Petersen and others. If we adopt this attribution, then the female figure so affectionately associated with the bearded figure in this group would be one of the daughters of Kekrops, and the two female figures (D, F), who in Carrey's drawing follow next, would be his other two daughters. The boy (E) between them would be, not the infant Iakchos between Demeter and Korè, as Michaelis (p. 186) supposes, but the young Erysichthon, son of Kekrops.

Of the three figures D, E, F, only one fragment, now at Athens, has been identified, representing the left knee of a seated figure, with the right hand of a boy resting on it, and thus corresponding with Carrey's drawing of the seated figure on whose knee the boy Erysichthon rests his right hand. A cast of this fragment is exhibited in Wall-Case S.

In Dalton's drawing a draped female torso, broken off at the knees, is placed next to C, which Michaelis (p. 191, No. 1) conjectures to be the remains of F. Dalton has represented this figure with the *chiton* slipped down from the right shoulder so as to show the right breast and side.

But the drawing by Pars gives next to C the fragment of a figure which accords more with D as drawn by Carrey. This fragment consists of a right arm bent at a right angle and advanced, and a line of drapery falling down the right side below the arm-pit. There is no reason to doubt that this fragment was in position on the pediment when Pars drew it, and if so, Dalton's drawing must be wholly inaccurate in respect to this figure. See Michaelis, pl. 8, fig. 2.

Next in order in Carrey's drawing is the seated female figure (G,) who acts as charioteer to Athenè, and who has been generally recognised as Nikè. The only remains which can be attributed with any probability to this figure are the head, formerly brought from Venice by Count de Laborde, and a fragment of a draped arm now at Athens. Casts of both these are exhibited in the Elgin Room, the arm in Wall-Case S.

[H.] **Hermes?**—In the background between the figure G and the horses, Carrey gives a male figure (H), who looks back at the charioteer, while he moves forward in the same direction as the horses. The figure drawn by Carrey has been generally recognized in the torso in the Museum which has lost the head and lower limbs since Carrey's time, and is probably the same torso which Dalton represents lying on the bed of the pediment. This figure has been called Erechtheus, Erichthonios, Ares, Kekrops, Hermes. He is evidently aiding the charioteer in the management of the horses; an office very appropriate to Hermes, whose general character as a guide is expressed by such epithets as *πομπαῖος*, and who on other monuments is represented conducting a chariot.

The drapery which hangs at the back of the torso evidently represents a *chlamys*, which must have been fastened in front just above the left clavicle, where a hole is pierced to receive a metallic fastening. There is

another hole between the collar-bones. The right arm was probably advanced nearly in a horizontal direction; the left arm may have had the elbow a little drawn back; and a portion of the *chlamys* evidently passed round this arm, and was probably twisted round it, a fashion of drapery characteristic of Hermes. Among the fragments of the Parthenon at Athens is a small piece of the left shoulder of this figure, a cast of which has been adjusted to the marble in the Museum. The remains of the left thigh show that the left leg was advanced as in Carrey's drawing. (Mus. Marbles, vi. pl. 15; Caldesi, No. 20.)

The accompanying table taken from Michaelis with some additions shows the various schemes which have been proposed for the interpretation of the western pedimental composition.

METOPES.

The metopes of the Parthenon are sculptured blocks which were inserted in the spaces, *metopæ*, left between the ends of the beams of the roof. These ends were called *triglyphi*, from the three parallel vertical channels cut in them. Reference to the model of the Parthenon will show the relative position of the metopes and triglyphs. The sculpture of the metopes is in the highest relief attainable in marble, large portions of some of the figures being carved in the round so as to stand out quite free of the background.

The Parthenon had originally ninety-two metopes, thirty-two of which were on each of the long sides, and fourteen at each end. Many of these are now only preserved in the drawings by Carrey; others still remain on the temple, but so decayed through time and weather that there is great difficulty in making out their subject. The British Museum possesses fifteen metopes brought

TABLE B.

TABLE OF EXPLANATIONS OF WEST PEDIMENT (FROM MICHAELIS P. 180-1 WITH ADDITION OF NOS. 25-26).

	A.	(A.*)	B.	C.	D.	E.	F.	G.	H.	L.	M.	(M.*)	N.	O.	P.	Q.	R.	S.	T.	U.	..	V.	W.		
1. Spon. 1678.	..	..	Hadrian.	Sabina.	A Woman.	Child.	..	Minerva.	..	Victory.	Jupiter.	..	..	..	Assembly of gods into which Jupiter wishes to introduce			Minerva.	..	..	Unknown.	Unknown.		
2. Woods. 1816.	..	..	..	..	..	..	..	..	..	Minerva.	Jupiter.	..	..	..	Latona with her two infants.	..	Proserpine.	Ceres.	Unknown.	..	..	Unknown.	Unknown.	
3. Leake. 1821.	Theseus.	..	Kekrops with Pandrosos, Hersè, Agrauros, and Erysichthon.				Victory.	{Erichthonios or Erechtheus.}	Minerva.	Jupiter.	(Vulcan.)	..	..	..	Latona bearing Apollo and Diana in her arms.	..	Mercury.	Maia.	Vesta.	..	..	Mars.	Venus.	
4. Weber. 1821.	Eridanus.	..	Kekrops and his wife;	Eirene.	Plutos.	Proserpina.	Ceres.	Erechtheus.	Minerva.	Jupiter.	..	..	..	..	Latona with Apollo and Diana.	..	Fortuna.	Male figure.	Female figure.	..	..	Ilissos.	Oreithyia.	
5. Quatremère de Quincy 1825. (1812).	Ilissos.	..	Hercules?	Hebè?	Ceres.	Iakchos.	Proserpine.	Victory.	Mars?	Minerva.	Neptune.	(Sea Deity?)	?	{Thetis or Amphitritè.}	Diana.	Latona.	Apollo.	Venus.	Thalassa.	?	..	Bacchus.	Libera.		
6. Visconti. 1816.	Ilissos.	..	Vulcan.	Venus.	..	..	..	{Victory Apteros.}	Kekrops.	Minerva.	Neptune.	..	..	..	Latona and her two children.	..	{Palæmon (Mercury, Bacchus).}	{Leukothea. (Maia, Ceres)}	..	..	..	Colonus.	..	
7. Cockerell. 1830.	Theseus.	{Figure, probably a female.}	Kekrops.	Pandrosos.	{Ceres and Iakchos.}	Proserpine, and the young		{Victory Apteros.}	Erechtheus.	{Minerva innia.}	{Neptune innios.}	{(Car drawn by horses.)}	{Personage seemingly female.}	..	..	..	..	..	..	{Thetis or one of the Nereides.}	..	{Mars and Vesta, or Kephissos and Kallirrhòè.}	..	
8. Welcker. 1845. (1848).	{Ilissos. (Kephissos?)}	{No room for a whole figure.}	Herakles.	Hebè.	Demeter.	Iakchos.	Persephonè.	Nikè.	Ares.	Athenè.	Poseidon.	{(Hippocamps.)}	Thetis.	..	..	..	..	..	..	..	No space.	{Theseus (Ilissos?)}	Kallirrhòè.	
9. Overbeck. 1857. (1869).	Kephissos.	..	Kekrops and his wife.		Demeter.	Iakchos.	Kora.	Pandrosos.	Ares.	Athenè.	Poseidon.	{(Hippocamps.)}	Tethys.	..	..	..	..	..	..	..	..	..	Kallirrhòè.	
10. Bursian. 1865.	{Kephissos.}	..	Herakles.	Hebè.	Demeter.	Iakchos.	Persephonè.	Nikè.	Ares.	Athenè.	Poseidon.	{(Hippocamps.)}	Sea goddess.	..	..	..	..	..	..	..	..	..	Kallirrhòè.	
11. Welcker. 1818.	..	..	..	..	..	..	..	..	..	Athenè.	Poseidon.	..	..	..	..	..	..	..	..	..	..	..	..
12. Hall, Lit. Zeitung. 1824.	Ilissos.	..	Kekrops, Pandrosos, Hersè, Aglauros, and Erysichthon.				..	{Nikè Apteros.}	Theseus.	Minerva.	Neptune.	(Zeus).	..	..	..	..	..	..	..	..	..	..	..	..
13. Brøndsted. 1830.	Ilissos.	..	Kekrops with his wife; Agrauros, Hersè, Erysichthon, and Pandrosos.				..	{Wingless Victory.}	Erichthonios.	{Pallas Athenè.}	Poseidon.	{(2 Horses, perhaps Sea-horses).}	..	..	..	Leukothea (or Halia).	..	..	..	..	..	..	{Kephissos with Praxithea or Diogeneia.}	Kallirrhòè.
14. Millingen. 1832.	Ilissos.	..	Kekrops.	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..
15. Lloyd. 1847. (1861).	Kephissos.	..	Kekrops.	{Aglauros mater.}	Pandrosos.	Erysichthon.	Hersè.	{Aglauros filia. (Nikè).}	{Ares Erichthonios.}	Athenè.	Poseidon.	{(Hippocamps.)}	Thalassa.	..	..	..	..	..	..	..	..	..	..	..
16. Müller. 1827.	Ilissos.	..	Kekrops.	Hersè.	Pandrosos.	Erysichthon.	Aglauros.	Victory.	Erichthonios.	Minerva.	Neptune.	No space.	{One of the Oceanids or Nereids, perhaps Thetis.}	..	..	..	..	..	..	..	..	..	..	..
17. Leake. 1841.	Kranaos.	Amphictyon.	Kekrops.	Agrauros.	Hersè.	Erysichthon.	Pandrosos.	{Victory Apteros.}	{Erechtheus or Erichthonios.}	Minerva.	Neptune.	..	Thetis or Leukothea.	..	..	..	..	..	..	..	..	..	..	..
18. Beulé. 1854.	{Ilissos. (Kephissos?)}	{(Kallirrhòè?)}	Kekrops.	Aglauros.	Hersè.	Erysichthon.	Pandrosos.	Victory.	Erechtheus.	Minerva.	Neptune.	..	Thetis.	..	..	..	..	..	..	..	..	..	..	..
19. Ronchaud. 1861.	Ilissos.	{(Kallirrhòè?)}	The family of Kekrops.				..	{Wingless Victory.}	Erichthonios.	Minerva.	Neptune.	(Sea animals.)	..	Thetis.
20. Wilkins. 1820.	Ilissos.	..	Peleus.	Thetis.	Venus.	Love.	Peitho.	Apollo.	Pan.	Minerva.	Neptune.	{(Marine car drawn by dolphins.)}	Cymo.	..	..	..	..	..	..	..	..	..	..	..
21. Reuvens. 1823.	Ilissos?	..	Æsculapius?	Hygieia?	Venus?	Cupid.	Peitho?	Iris.	Mercury.	Minerva.	Neptune.	Chariot of Neptune.	Sea Nymph.	..	..	..	..	..	..	..	..	..	..	..
22. Friederichs. 1868.	Kephissos.	..	?	?	..	..	..	..	?	Pallas.	Poseidon.	..	..	..	..	..	..	..	..	..	..	..	..	..
23. Bötticher. 1870.	Kephissos.	..	Marathon.	Salamis.	Demeter.	Iakchos.	Korè.	Nikè.	Erichthonios.	Athena.	..	..	..	..	..	..	..	..	..	..	..	..	..	..
24. Michaelis. 1871.	Kephissos.	Moria?	Asklepios.	Hygieia?	Demeter.	Iakchos.	Korè.	Nikè.	Hermes.	Athena.	Poseidon.	{(Hippocamps.)}	Nereid.	..	..	..	..	..	..	..	..	..	..	..
25. Petersen. 1873.	Kephissos.	A Brook.	Kekrops.	Agrauros.	Pandrosos.	Erysichthon.	Hersè.	Nikè.	Hermes.	Athena.	Poseidon.	{Chariot drawn by horses.}	Nereid.	..	..	..	..	..	..	..	..	..	..	..
26. Brunn. 1874.	{Kephissos = the stream near Megaris.}	{(A branch of the) Kephissos.}	Kithæron.	Parnes.	Pentelikon.	Lykabettos.	Hymettos.	Nikè.	Hermes.	Athena.	Poseidon.	Horse.	Iris.	..	..	..	..	..	..	..	..	..	{Personification of the Myrtoan Sea.}	

No.	Author	Title	Year
1	1875
2	1880
3	1885
4	1890
5	1895
6	1900
7	1905
8	1910
9	1915
10	1920
11	1925
12	1930
13	1935
14	1940
15	1945
16	1950
17	1955
18	1960
19	1965
20	1970
21	1975
22	1980
23	1985
24	1990
25	1995
26	2000

from Athens by Lord Elgin. His contemporary, Choiseul Gouffier, while ambassador at Constantinople, obtained one more, which is now in the Louvre. These sixteen metopes are all from the south side of the Parthenon, and their subjects were taken from the contest between the Centaurs and Lapiths at the marriage feast of Peirithöos. The first metope on the south side of the Parthenon, reckoning from the south-west angle, is still in position on the temple; the second is No. 1 of the series of fifteen in the Museum. In this metope the Lapith kneels with his left knee on the back of the Centaur, clasping his head with his left arm, and pressing the fingers of his left hand against his windpipe. The Centaur has been thrown on his right knee; his head is forced back, his mouth wide open as if uttering a cry of agony. The head, right arm, and right foot of the Lapith are wanting, as also the left arm and right foreleg of the Centaur. His left hand vainly endeavours to dislodge the grasp on his throat, the right hand appears behind the right shoulder of the Lapith. When drawn by Carrey, the head and right foot of the Lapith and the right foreleg of the Centaur still remained. (Mus. Marbles, vii. pl. 1; Michaelis, pl. 3, ii.)

(2) In this metope the Lapith attacks the Centaur from behind, resting his right knee on his crupper, and extending forward his right arm to seize the neck of his foe. The Centaur, moving to the left, turns his human body half round to meet his adversary. A skin is wound about his left arm by way of shield. His head, neck, right arm from elbow, right foreleg, left foreleg from above the knee, and left hind leg from below the hough, are wanting. The Lapith wants the head, right hand, left arm from above elbow, and left foot and ankle. An ample *chlamys* hangs from his shoulders behind, and he wears boots. His left arm was drawn back probably

to strike. A hole near the pit between the collar-bones and another on the lowest left rib show where a sword-belt has been attached. Two similar holes are to be seen on the body of the Centaur, one on the right breast, the other below the navel. These may have served for the attachment of some metallic weapon held in the right hand. The head of the Centaur still existed when Carrey drew this metope, but had disappeared before Stuart's visit. (Mus. Marbles, vii. pl. 2; Michaelis, pl. 3, iii.)

(3) In this metope the Centaur is victorious; with both hands raised above his head, he is about to hurl on his prostrate foe a large *hydria*. His equine body is rearing against the Lapith, who, with his left knee bent, vainly endeavours to defend himself with his uplifted Argolic buckler, while the Centaur strikes at him with his forefeet. The right forearm of the Lapith, now wanting, has rested on the ground; his right leg and thigh are wanting from the hip. A fragment of his right foot still remaining on the base of the metope below the left hind leg of the Centaur shows that this leg was extended nearly at full length, as it is drawn by Carrey. The heads of both these figures and the right arm of the Centaur are cast from the originals in the museum at Copenhagen, which were taken from Athens at the time of the siege in 1687 by a Captain Hartmand, who probably served under Count Königsmark in Morosini's army. The head of the Lapith is youthful and beardless. Round the head is a sinking into which a metallic band or wreath has been fitted. On the ground under the body of the Lapith are some folds of his *chlamys*, a fragment of which may be traced on his left arm. All the left foreleg of the Centaur, and the right foreleg to the knee, his right hand and his left arm all but the wrist and hand, are wanting. His right hindleg is broken off above the hough, and his left hindleg above the fetlock. Michaelis adds to this hind-

leg a foot and lower part of leg, the original of which is in the museum at Copenhagen; but he expresses a doubt whether this fragment does not belong to the right hind-leg. When Carrey drew this metope, it was nearly perfect. On the upper margin of the marble still remains the bead and reel moulding which once ornamented the other metopes, but of which there are few traces elsewhere. (Mus. Marbles, vii. pl. 7. For the two heads, see Mus. Marbles, vii. pl. 17; Michaelis, pl. 3, iv.)

(4) When Carrey saw this metope, the figure of the Lapith, now wanting, was still extant, and we must therefore supply the motive of the group by reference to his drawing. In the original composition, the Centaur, rearing up against his antagonist, grasps the Lapith's right thigh between his forelegs, extending his left arm towards him, probably to seize the hair of his head. The Lapith with extended right arm is trying to thrust the Centaur back; his left arm, which is wanting in Carrey's drawing, must have been raised. The right arm of the Centaur, which must have been drawn back to strike, was also wanting when Carrey drew this metope, as well as the heads of both figures. All that now remains of the Lapith is a portion of the right wrist attached to the Centaur near his throat. A skin, fastened round the Centaur's neck, flies behind his back, falling over his left upper arm. Since Carrey's time the Centaur has lost the right foreleg and right hindleg from below the hough. (Mus. Marbles, vii. pl. 5; Michaelis, pl. 3, v.)

(5) In this metope, as drawn by Carrey, the right arm of the Lapith is raised with the fore-arm bent; the right hand, which probably held a sword, was already broken off in Carrey's time. His drawing gives the head and part of the right upper arm of the Centaur, and the left leg and half the right leg of the Lapith, but not his head. The Centaur, while pressing his left hand on the left

shoulder of the Lapith, draws back a little from the blow with which he is menaced. The action of both figures is rather tame, and the victory undecided. An ample *chlamys* is shown falling at the back of the Lapith. Part of the right hindleg of the Centaur has been added in plaster from the marble fragment now at Athens. (Mus. Marbles, vii. pl. 15; Michaelis, pl. 3, vi.)

(6) In this metope the Lapith presses forward, advancing his left hand to seize the rearing Centaur by the throat, and forcing him on his haunches; the right arm of the Lapith is drawn back, as if about to strike; his right hand, now wanting, probably held a sword; an ample mantle fastened on the right shoulder falls over the left arm, like a shield, and flies back behind. The Centaur, rearing up against his antagonist, draws back his body; the action of his left arm shows that he is trying in vain to loosen the grasp of the Lapith; his left hand, given in Carrey's drawing, but now wanting, grasps the left hand of the Lapith. The head of the Centaur is a cast from the original at Athens. This head, the position of which was not ascertained by Michaelis, is engraved in his work, pl. 4, fig. R. From the shoulders of the Centaur hangs a small *chlamys*, of which the folds, flying behind, show the violence and swiftness of the action by which he has been forced back. Carrey's drawing gives the head of the Lapith, his right thigh and leg, his left foot, the left hindleg of the Centaur from below the hough, all which parts are now missing. Even in its present mutilated state, this is, perhaps, the finest of all the metopes in the Museum. The action is most spirited, and the modelling very thorough and masterly. (Mus. Marbles, vii. pl. 3; Michaelis, pl. 3, vii.)

(7) In this metope the Lapith is kneeling on his right knee. The Centaur, the human portion of whose body is broken away, presses down his antagonist, resting his left

foreleg on the left thigh of the Lapith. From Carrey's drawing, taken when this metope was nearly complete, we learn what the action was. He represents the Centaur bending over the kneeling Lapith, and raising his right hand to strike a deadly blow at his antagonist, who looks up with his head thrown back, and stretching out his left arm towards the breast of the Centaur. The right arm of the Lapith, his left foot, and the left hindleg of the Centaur from above the hough, are wanting in Carrey's drawing, as at present. A *chlamys* hangs down from the left arm of the Lapith. His right hand must have been raised. The right hindfoot of the Centaur rests on a rock. (Mus. Marbles, vii. pl. 6; Michaelis, pl. 3, viii.)

(8) In this metope the Centaur has again the advantage. The Lapith is thrown down over a large wine vessel, *pithos*; the Centaur has grasped his left leg with his left hand, rolling him back on the jar. The Lapith seizes his antagonist by the beard with his left hand, while his right arm, now broken off, has been vainly extended behind him, seeking some fulcrum to support his body. The right thigh of this figure, the head and part of the right arm of the Centaur are casts from three fragments at Athens. Carrey's drawing does not show any part of the right arm of the Centaur, but gives his left arm and side, now broken away, as well as his head. The head and right arm and hand of the Lapith are also shown in his drawing, but not the portion of right thigh which has been recently added. The wine vessel in this metope, and the *hydria* in No. 3, indicate the feast as the scene of the contest. (Mus. Marbles, vii. pl. 4; Michaelis, pl. 3, ix.)

(9) This metope is a cast from the one removed by Choiseul Gouffier when French ambassador at the Porte during the embassy of Lord Elgin. The group represents a Centaur carrying off a Lapith wife or maiden. The

brutal ravisher is rearing up; his right foreleg, partially concealed under the drapery of the female figure, presses against her body at the level of the hip, while the knee of his left foreleg presses against the back of her right knee. His left hand presses against her left side just above the hip, and it appears from Carrey's drawing of this metope that his right hand grasped her right wrist. With her left hand she is vainly endeavouring to loosen his grasp round her waist, and to readjust her disordered drapery, which in the struggle has been parted so as to leave the left thigh bare. Her body inclines to the right. She is clad in an ample *chiton* with *diploïdion* fastened on the right shoulder with a *peronè*. In the struggle the *chiton* has fallen from the left shoulder, leaving the greater part of the bosom exposed. On her right foot is a sandal with a thick sole; her left foot is broken off above the ankle. Carrey's drawing gives this foot resting on a rock, also the head, right arm, and right hindleg of the Centaur below the hough, and the right hand of the female figure, all of which are now wanting. (Mus. Marbles, vii. pl. 16; Michaelis, pl. 3, x.)

The next metope in order on the Parthenon was one now only preserved in Carrey's drawing, which represents a Lapith armed with a shield, who seems to be stabbing the Centaur in the belly. The Centaur grasps the edge of the shield with his left hand. A fragment of this shield with the left arm of the Lapith inside and the fingers of the Centaur on the rim exists at Athens, and a cast of it is exhibited in Wall-Case M in the Elgin Room. (Michaelis, pl. 3, xi.)

(10) This metope is cast from the original in the museum at Athens. It represents a Centaur seizing a Lapith wife or maiden. Carrey's drawing gives the head, left foreleg from the knee, and left hindleg of the Centaur, and the right arm of the female figure, all which

parts are now wanting. The group presents a somewhat involved and complicated composition. The Centaur grasps the female figure's left arm with his left hand; his right arm, not shown, we must suppose to be passing round the back of her waist. While the left foreleg of the Centaur is firmly planted on the ground, his right foreleg clasps the left leg of the female figure, pressing at the back of her knee, so as to throw her off her balance. Her dress, an ample *chiton* with a *diploidion*, is disordered in the struggle so as to expose the right leg and thigh, and the right side and greater part of the bosom. The action of her right hand, as drawn by Carrey, indicates that she is attempting to readjust the upper part of her *chiton*. Her right leg from the knee to the ankle is supplied by a cast from a fragment at Athens; the foot is cast from another fragment, of which the original, exhibited in Wall-Case C, has been in the Museum for many years, and probably came with the marbles purchased from Lord Elgin. It has not been possible to attach the marble foot to its place on the cast, on account of its weight. The action of this leg in the original design is very awkward and ungainly. (Michaelis, pl. 3, xii.)

Next follow in Carrey's drawings thirteen metopes of which we have only a few fragments. Of these, xxii, xxiii, xxiv, represent Centaurs fighting with Lapiths; xxv, a Lapith woman struggling with a Centaur; xvi, a combat between two warriors, one of whom has fallen. The remaining eight metopes represent subjects of which the import is unknown to us, and in which draped female figures predominate. From the character of these groups it seems probable that they have a relation to the myth and ritual of Demeter and other Attic divinities.

The following fragments have been recognised as belonging to the thirteen metopes which have been destroyed since Carrey's time:—(1) The body of a male

figure belonging to metope xiv., from the neck to the navel. This fragment is engraved in the vignette to Museum Marbles, Part vii., and was drawn by Carrey. (2) The head and trunk of the fallen figure in metope xvi. The trunk was one of the Elgin fragments; the head was formerly at Chatsworth, and was presented to the Museum by the Duke of Devonshire in 1859. This metope was drawn by Carrey, who gives the position of the head of the fallen figure very accurately. (3) The body of the Lapith in the metope xxiv from the neck to the hips. The Museum has a cast of this fragment, of which the original is at Athens. This metope was drawn by Carrey.

(11) This metope, the 26th in the original series, is from the eastern half of the south side of the temple. It represents a contest between a Centaur and Lapith. The Centaur, rearing, has raised his arms above his head, in order to strike his antagonist with some weapon, probably a branch of a tree, now broken away. His antagonist thrusts the toes of his left foot against the equine chest of the Centaur between his forelegs, and pressing his left hand against his adversary's right elbow, is trying to force him back on his haunches. His right arm, now wanting, has been drawn back to deal a blow; its position is marked by a projection on the ground of the relief. A *chlamys* hangs down at his back, falling as low as the right foot. From the want of apparent support for the right foot of the Lapith, the action of this figure appears weak and undecided. On the left upper arm are two holes for the attachment of some object, perhaps an end of drapery hanging free in front of the arm. Another hole on the flank of the equine portion of the Centaur, between the ribs and haunch, shows where the end of a skin, hanging down from the back, may have been attached. The head of the Lapith, the left foreleg of the Centaur, his left hindleg from above the fetlock, his right hand

and wrist, and his left arm from the shoulder, have been broken away. — Carrey's drawing shows that this metope has suffered little since his time. (Mus. Marbles, vii. pl. 8; Michaelis, pl. 3, xxvi.)

(12) In this metope, the 27th in the original series, the Centaur, wounded in the back, attempts to fly, but is checked by the Lapith, whose left hand grasps him round the left side of the head, while his left leg presses against his hind quarters. The right arm of the Lapith is drawn back to deal a deadly blow, perhaps with a lance. The Centaur, rearing up in agony, presses his right hand against the wound in his back; his left arm, now wanting, must have been raised, as appears from Carrey's drawing, in which a small piece of the upper arm is given. The left foot of the Lapith presses firmly against a rock. An ample mantle falls over both arms, hanging in festoons behind his back. His head, his right arm from above the elbow, his right leg from below the knee, and the toes of his left foot, are wanting; also the face of the Centaur, his right foreleg from the knee, and his right hindleg from below the hough. Carrey's drawing gives both the heads, the right leg, and part of the right forearm of the Lapith. In composition and execution this is one of the finest of the extant metopes. (Mus. Marbles, vii. pl. 9; Michaelis, pl. 3, xxvii.)

(13) In this metope, the 28th in the original series, the Centaur is victorious; the Lapith lies dead under his feet. Brandishing the lion's skin on his extended left arm with a triumphant gesture, the Centaur rushes forward to meet a new foe. The movement of his tail and the ends of the lion's skin flying behind him indicate the rapidity of his action. His right arm, now wanting, must have wielded the weapon with which he has slain the Lapith. His head, forelegs from above the knee, and right hindleg from below the hough, are wanting. The

Lapith lies on his *chlamys*, his head thrown back, his right leg bent up, his right hand lying over his right flank, his whole form relaxed by death. The face and right knee are wanting. Carrey's drawing gives the head, left foreleg, and greater part of the right arm of the Centaur, and the face of the Lapith. For dramatic power in the conception and truth in the modelling of the forms, this metope is unrivalled. (Mus. Marbles, vii. pl. 10; Michaelis, pl. 3, xxviii.)

(14) In this metope, the 29th of the original series, the Centaur is carrying off a Lapith wife or maiden. Claspings her firmly round the waist with his left hand, he has raised her from the ground. We see from Carrey's drawing that his right hand, now wanting, grasped her right arm above the elbow, so as to make her efforts to escape of no avail; with her left hand she vainly endeavours to loosen his hold round the waist. The disorder of her drapery shows the violence of the struggle. Her *chiton*, which falls over the girdle at the waist, has slipped from its attachment on the left shoulder, leaving her left breast exposed. Over her left arm is the end of a mantle, which, passing round her back, and twisted over her right arm, floats unconfined behind the Centaur, the direction of its folds showing the rapidity of his onward movement. His head has the pointed ears which are characteristic of his semi-bestial type, but which do not occur on the other heads of Centaurs in these metopes. The head of the female figure, her right forearm, her left foot and ankle, and the right foot to the instep, are wanting, also the right hindleg of the Centaur from the stifle joint, his tail, his right foreleg from below the knee, and his right arm. Carrey's drawing gives the head of the female figure, and the right arm and tail of the Centaur. There are traces of the bead and reel moulding on the margin of this metope. The drapery is beautifully wrought, but the design in its present con-

dition seems rather tame. (Mus. Marbles, vii. pl. 11; Michaelis, pl. 4, xxix.)

(15.) This metope, the 30th in the series, much resembles No. 7, both in composition and in style. The Lapith has fallen with his left knee bent under him; his left arm rests on a stone, which he grasps in his left hand. His right hand, which is disarmed, presses feebly against the left side of the Centaur, who presses his left hand heavily on the head of his antagonist, and his left fore-foot on his right thigh, drawing back his right arm to deal him a deadly blow. The countenance of the Lapith expresses bodily pain, as if he had just been half stunned by a blow on the head. His bent knee does not touch the ground, and his general position indicates the effort to spring to his feet again, but the action of the Centaur deprives him of all chance of recovering his erect position. A lion's skin floats in the air at the back of the Centaur. A *chlamys* hangs from the right arm of the Lapith, and passes behind his back. The treatment of both the heads is a little austere, but the bodies are well modelled, and the composition is finely conceived. The figure of the Lapith has sustained hardly any injury except on the bridge of the nose. The right arm of the Centaur from above the elbow, his right hindleg from above the hough, his right foreleg from above the knee, are wanting, as was the case when Carrey drew this metope. There are on this metope some remains of the bead and reel moulding on the upper margin. (Mus. Marbles, vii. pl. 12; Michaelis, pl. 4, xxx.)

(16) In this metope, the 31st of the original series, the Centaur seems to have the advantage. The Lapith has, with his right hand, seized him by the hair, pressing his right knee on the Centaur's breast; his left arm is drawn back, and has been slightly bent at the elbow. The Centaur, rearing up, grasps his antagonist by the

throat, twisting his forelegs round the Lapith's right leg, so as to paralyse its action. The position of the Centaur is obviously much the stronger, and the bent left knee of the Lapith indicates that he is tottering. As the lower half of his left arm is broken off, we do not know what weapon he held in his hand. The composition in this metope is very good; in the faces there is the same austere character as in No. 15. The right arm of the Centaur from above the elbow and his right hindleg from below the hough are wanting; also the left arm from below the elbow, and the forepart of the left foot of the Lapith. This metope seems in the same state as when drawn by Carrey. (Mus. Marbles, vii. pl. 13; Michaelis, pl. 4, xxxi.)

(17) In this metope, the 32nd of the original series, the Centaur has seized the Lapith by the back of his head with his left hand, of which a fragment is still visible. His right arm has been drawn back to deal a blow, probably with a spear. The left foreleg passes round the loins of the Lapith, while the other foreleg has been locked round his right thigh. His adversary, firmly planted on the ground with his right leg advanced, has drawn back his left arm to prepare a blow, probably with a sword. The action of his right shoulder shows that he has seized the Centaur by the hair with his right hand. A drawing by Feodor, one of the artists employed by Lord Elgin at Athens, shows that the left arm and left leg of the Lapith, now wanting, were formerly perfect, and that he probably wore a bronze helmet up to the date when the drawing was made. His right arm then, as now, was wanting from the elbow. The direction of the missing portions of the left arm and leg is indicated by projections on the ground of the relief. The face of the Centaur is much injured, his right arm, right foreleg from above the knees, and left hindleg from below the hough, are wanting. In Carrey's drawing, all his right arm is given,

but then, as now, the fore and hind right legs were mutilated. (Mus. Marbles, vii. pl. 14; Michaelis, pl. 4, xxxii.)

Of the thirty-two metopes which originally adorned the North side of the Parthenon, only twelve (i.-iii. and xxiv.-xxxii. of Michaelis, pl. 4) remain in their original position, and three of these (ii. xxvi. xxx. *ibid.*) are so defaced that their subjects cannot be made out. In the explosion of 1687, twenty metopes (iv.-xxiii. *ibid.*) were destroyed, all but a few fragments. The subjects of the metopes which have perished, may have been (iv.-xxii.) the combats of Centaurs and Lapiths. Michaelis supposes xxiv. xxv. to represent a scene from the taking of Troy.

(18) The only metope from the North side, of which a cast is exhibited in the British Museum, is the last of the series, at the north-west angle of the temple. It represents a draped female figure seated on a rock, towards whom advances from the left another draped female figure, extending forward her left hand muffled in drapery. Both figures wear talaric chitons, over which fall *diploidia* and mantles. The figure advancing wears sandals. The folds of the drapery are very rich and abundant. (Michaelis, pl. 4, xxxii.)

On the Western front of the Parthenon all the fourteen metopes, except vi. and vii., remain in position on the temple, but their surface has been so much injured, that their subjects cannot be made out. The best preserved of these metopes appear to represent a battle of Greeks against Amazons.

(19) is a cast from the first of this series of metopes, and represents a figure mounted on a horse, moving to the right, with the right hand drawn back as if aiming a spear, and a *chlamys* flying behind. If the metopes on this front represented an Amazonomachia, this figure may be considered as an Amazon. The surface is much damaged. (Michaelis, pl. 5, i.)

The corresponding metopes on the East side of the Parthenon remain on the building, but have all suffered great injury. They appear to have represented scenes from the Gigantomachia. (Michaelis, pl. 5, i.-xiv.)

PARTHENON FRIEZE.

The subject of the frieze of the Parthenon, according to the best modern authorities, is the celebration of the Panathenaic festival. Before describing how this celebration is represented in the frieze, it may be well to state what facts respecting the festival have been handed down to us by ancient authors. Its origin was ascribed in antiquity to pre-historic times. Its mythic founder was Erichthonios, the foster-son of the goddess Athenè herself, and the festival is said to have been afterwards renewed by Theseus when he united all the Attic demes into one city. The goddess in whose honour it was celebrated was Athenè Polias, the tutelary deity of the Athenian Akropolis, where she was supposed to dwell in the "Old Temple," and where her worship was associated with that of Erechtheus, who dwelt under the same roof. The time of its annual celebration was the last decade of the month Hekatombaion, when, according to legend, the birth of the goddess took place.

A solemn sacrifice, equestrian and gymnastic contests, and the Pyrrhic dance, were all included in the ceremonial, but its principal feature was the offering of a new veil, *peplos*, to the goddess on her birthday. This original yearly festival was after a time celebrated in every fifth year, with more splendour and solemnity, and the institution of this quinquennial Greater Panathenaia or *Penteteris* is attributed to Peisistratos. From his time (B.C. 560-527) dates the distinction between the Greater and the Lesser Panathenaia. The sons of Peisistratos added a musical contest of Rhapsodes, and these were amplified by Perikles,

who himself acted as distributor of the prizes, *Athlohetes*. At the Greater Panathenaia each colony in which lands had been assigned to Athenian *Kleruchi* contributed a cow and two sheep to the sacrifice. The *peplos* of Athenè was a woven mantle renewed every five years. On the ground, which is described as dark violet and also as saffron-coloured, was embroidered the battle of the Gods and the Giants, in which Zeus and Athenè were represented as taking a prominent part. In the earlier period of the Athenian republic, it was not lawful to insert in the *peplos* the likeness of mortals, but in aftertimes, when religious feeling had decayed, the portraits of the kings Antigonos and Demetrios were introduced to flatter those protectors of Athens.

On the birthday of the goddess the procession which conveyed the *peplos* to her temple assembled in the outer Kerameikos, and passed through the lower city round the Akropolis, which it ascended through the Propylæa. During its passage through the Kerameikos the *peplos* was displayed on the mast of a ship, which was propelled on rollers. In the procession of Rosalia at Palermo, a ship is still employed for the same purpose. In this solemn ceremony on the birthday of their goddess, the whole body of Athenian citizens were represented. Among those who are particularly mentioned as taking part in the procession were the envoys from the Athenian colonies in charge of the victims for the sacrifice; the noble Athenian maidens, *Kanephoroi*, who bore baskets, *kanea*, with sacred offerings for the sacrifice; the Metoiks, *Skaphephori*, whose function it was to carry certain trays, *skaphae*, containing cakes and other offerings; the elderly Athenian citizens who bore olive branches, and were hence called *Thallopophori*. Chariots and horses were among the most striking features in the procession. On this occasion appeared certain *quadrigæ*, which were only used in

procession, and were hence called pompic chariots; and an escort of Athenian cavalry and heavy infantry completed the show. The whole ceremony was under the direction of the *Hieropoioi*, and the multitudinous throng was marshalled and kept in order by the Demarchs and by the heralds of a particular Gens, the Euneidæ.

When, with a knowledge of these facts, we examine the composition of the frieze, we may recognise in its design the main features of the actual procession. On the Eastern frieze, the delivery of the *peplos* is represented in the presence of certain deities whose worship we must suppose to have been associated with that of Athenè in this festival. Towards this central point converge two lines of procession, which, starting from the west side of the temple, proceed along its Northern and Southern sides, advancing towards the centre of the eastern front. At the head of the procession from the North side are *Kanephoroi*, victims and their attendants, musicians, *Skaphephori*, *Spondophori*, *Thallopheori*, pompic chariots, cavalry. On the corresponding part of the procession on the south side, we see *Kanephoroi*, victims, chariots, cavalry. All through the frieze, at intervals, are magistrates and heralds marshalling the order of the procession. It has been objected that many features which we know to have formed a part of the original ceremony, as, for instance, the ship on which the *peplos* was borne, are not found on the frieze; but, as Michaelis justly remarks, Pheidias was not an Assyrian but a Greek artist, and only selected for his composition such details from the actual procession as he considered suitable for representation in sculpture, working, as he here did, under certain architectonic conditions. The design of this frieze may be best understood if we begin by studying the portion on the West side of the Parthenon.

WESTERN FRIEZE.

This part of the frieze, nearly all of which still remains in position on the temple, represents the cavalry at the moment when they are preparing to start. Most of them are already mounted; others are holding horses or drawing on their boots. The single figure (No. 1) at the north-west angle is evidently a herald or marshal directing the march of the cavalry. His right arm, which is raised, probably held a staff of office, as the bent fingers are not closed. Then follow two mounted figures (Nos. 2, 3); in the hair of No. 2 are holes in which probably a metal wreath was inserted. No. 4 raises both hands as if to open his horse's mouth for the insertion of the bit. Behind the horse stands a youth (No. 6), probably the groom, *Hippokomos*; from the position of his hands, it is probable that they held a bridle. A bearded man (No. 5,) probably a marshal, turns towards the youth as if addressing him. Then follow two more mounted figures (Nos. 7, 8,) and a youth (No. 9), standing by his horse, and turning round to his mounted companion (No. 10), behind him. Next comes a horseman (No. 11), distinguished from all the figures in the frieze by his richly decorated armour. On his head is a crested helmet, on the crown of which is in relief an eagle with outstretched neck. A hole a little behind the temple shows where a metallic cheek-piece, or perhaps a wreath, has been inserted. His body is protected by a cuirass, on the front of which is a Gorgon's head in relief, intended as a charm, *apotropaion*, to avert wounds from the most vital part; on the shoulder-straps are lions' heads, also in relief. Between the breast-plate and back-piece of the cuirass is an interval at the sides, which is protected by flexible scale armour, *lepidoton*. Below the girdle are flaps, *pteryges*, made of leather covered with metal, which

at the upper ends are united to the girdle. Under the cuirass appears a *chiton* without sleeves. The next figure (No. 12) is on foot, and stoops forward, looking towards the procession advancing from the right. His left foot is raised on a rock, and he appears from the action of his arms to be drawing on his boot. Next come two mounted figures (Nos. 13, 14,) followed by a bearded figure (No. 15,) who stands at the side of a rearing horse, trying to control him. The violence of the action is shown by the muscular strain and the disordered dress of this figure, who wears a *chiton exomis*, over which is a *chlamys* flying behind his back. On his head is a leathern cap. The attire of this figure is precisely similar to that of No. 8 and No. 19. Then follow six mounted figures (Nos. 16-21), all moving rapidly to the left. One of these (No. 17) wears the *petasos*, a flapping, broad-brimmed hat used by travellers. No. 19 rests his right hand between the ears of his horse. From No. 22 onward to the south-west angle, none of the figures are mounted. The first group (Nos. 22-24) is not unlike that already described (Nos. 4-6). A youth (No. 22) stands at the horse's head, and seems to be holding the reins. At the side of the horse stands a taller figure (No. 23), holding up his right hand as if giving an order to the youth (No. 22); in his left he holds a short wand. This figure has been thought to be a marshal, but his dress, a *chiton* girt at the waist and a *chlamys*, differs from that of all the other marshals on the frieze, while it frequently occurs among the riders. Behind the horse is a youth (No. 24) who, from his stature and attitude, is probably a groom; a thick garment is cast over his shoulders. Next is a much mutilated figure (No. 25) who seems to be pressing his right foot against the heel of his horse's right foreleg to make him extend himself so as to lower his back for mounting. Behind this figure a horse springs forward, free from the control of his rider (No. 26)

who has let him go in order to assist a comrade (No. 27). This latter figure tries to master a rearing horse, who threatens to escape from his control. This group is similar in composition to one of the celebrated groups on the Monte Cavallo at Rome, which is inscribed *Opus Phidiae*. In the upper portion of this figure a fragment from the original marble is adjusted to the cast. This fragment was brought from Athens many years ago, and presented to the Museum by M. J. J. Dubois in 1840. The next figure (No. 28) stands at his horse's head, and behind him is a rider (No. 29) not yet mounted, who is drawing on his left boot in an attitude very similar to that of No. 12; his right boot lies at the side of the rock on which his left foot is raised. The horses of both these figures, in contrast to the preceding group, stand tranquilly waiting to be mounted. The last figure on the western frieze (No. 30) stands holding up an ample mantle on his left arm, and looking to the right. As this figure is on the angle slab, he is probably a marshal, and the holding up the cloak may be a signal to direct the procession.

Two sets of casts of this frieze are here exhibited in parallel lines. The upper series is taken from moulds made from the original marble in 1872; the lower series from moulds made at Athens, at the time of Lord Elgin's mission. A comparison of these two sets of casts shows how much the frieze has suffered from exposure to weather during the last seventy years.

NORTHERN FRIEZE.

If we follow the course of the procession from the north-west angle, the first group on the north side represents a rider (No. 109) standing by his horse, and in the act of drawing down his *chiton* under his girdle in front, while a

youthful attendant (No. 110) assists him by pulling it down behind. This attendant carries on his shoulder a folded *chlamys*, probably for his master's use. Next is a mounted figure (No. 108), whose head and shoulders only are shown. Ahead of this horseman is an intricate group, which in the present state of the marble is not easy to make out. In the foreground is a rider (No. 107), standing by his rearing horse, whom he holds by the rein with his right hand. His body fronts the spectator, his left hand is raised to his head, which looks back towards the group behind him. In the background beyond this group is a mounted figure (No. 106), so entirely concealed by the rearing horse in the foreground that the only evidence of his presence is his right hand advanced just beyond his horse's right shoulder point.

From this group onward, the horsemen advance in a loose throng, in which no division into ranks or troops, nor indeed any settled order, can be made out. The groups, being very crowded, are carried on from slab to slab continuously, so that the vertical lines of the joints intersect the figures, while on the Western frieze, on the contrary, the groups, being more scattered, are always completed on single slabs. The general effect of a body of horse in rapid movement is admirably rendered in the composition of the Northern frieze. Though the entire composition is pervaded by the same general motion, a wonderful fertility of invention is shown in the arrangement of the successive groups. In the one hundred and twenty-five mounted figures in this cavalcade we do not find one single monotonous repetition.

Though the horses bound along with a fiery impatience, which seems at every moment ready to break loose from all control, these irregular movements never disturb the even hand and well-assured seat of the riders. Thus, as the cavalcade dashes along like a torrent, a rhythmical

effect is produced by the contrast of the impetuous horses and their calm, steadfast riders. In one place only do we find a marshal (No. 65) directing the cavalcade. He turns to the right, and with outstretched right arm seems to beckon the throng behind to advance quicker. Among the figures the following may be noted either for variety of costume or other singularity. No. 105 wears a *petasos* hanging at his neck behind. No. 109 wears a *chiton* with long sleeves, which we also find in Nos. 98, 97, 84, 80, 75, 73, 57; such a garment, though characteristic of barbarians, is unusual in Greek art. Nos. 96, 93, and 84, wear the same flexible cap, with a flap protecting the nape of the neck, which occurs in Nos. 8 and 15, on the West frieze. Nos. 92 and 62 are armed with a cuirass; the head of No. 62 is broken off, but he probably wore the same kind of helmet as No. 92.

The head of No. 97 is bound with a plain band or diadem. This head was formerly in the Pourtalès Collection, at the sale of which in 1865 it was purchased for the British Museum, and inserted in its place on the frieze. The fragment (in slab xxxii.) which contains the head of No. 75 and of a horse, after having been in the possession of the Society of Dilettanti, passed from them to the Royal Academy, by whom it was presented to the British Museum in 1817. The fragment (in slab xxxv.) containing the head of No. 85 and a horse's head, having been discovered in 1850 in the Collection of Sculptures at Marbury Hall in Cheshire, was presented to the Museum by Mr. J. Smith Barry, the owner of that collection. The fragment (in slab xxxvii.) containing the head of No. 89 and a horse's head, of which a plaster cast is adjusted to the marble, is now at Athens. The other portions of this part of the frieze, of which the originals are at Athens, are slabs xxix. and xxxi., which were discovered about 1843 or 1844, and the fragment xxx.

In arranging the slabs xxxi. to xxiv. the order proposed by Michaelis has been followed. He places xxiv. at the head of the procession of horsemen, assuming that No. 54, who is a little in advance, is leading the cavalcade, and that the chariots were immediately in front of him. This assumption is now proved to be right, because it has been recently discovered that the fragment of an *apobates*, (No. 53) for which a place has long been wanting, belongs to the left side of xxiv., supplying the joint on this side. If we apply this joint to the right-hand joint of slab xxiii., the last in the procession of chariots, we find on the broken margin the right arm and head of an *apobates* corresponding sufficiently in action with the fragment No. 53, to make it probable that they belong to one and the same figure. It is however possible that another chariot group intervened between xxiii. and xxiv., to the *apobates* of which the arm and shield on xxiv. belonged, and this missing chariot group may have been sculptured on the right side of slab xxiii., which may very well have been originally twice its present length. The right hand of the rider No. 56 and the head of a horse beyond are added in plaster from the original fragment in Athens. The fragment xxv. is the only remnant of a slab which in Stuart's time was at Athens, and which is engraved in his *Antiquities of Athens* (ii. c. i. pl. 12). Its original position was between xxiv. and xxvi., whence it has been transferred through want of space. According to the note in Stuart's *Athens* (2nd edition, i. p. 50, note 6), this fragment was in the possession of the Society of Dilettanti long before Lord Elgin's mission to Athens.

Next comes a lacune, where space must be allowed for one missing slab, and further on another lacune, where we must supply another missing slab. There are two unappropriated fragments, the one containing No. 69, and part of the drapery of No. 63, and the other containing

two youths' heads, commonly known as the Cattaio fragment. Michaelis assigns conjecturally the first of these fragments to slab xxx. and the second to slab xxvii.

Immediately in advance of the horsemen came the chariots. This part of the frieze has greatly suffered from mutilation. The remains of the chariot groups still extant show that there were at least nine of these. According to the calculation of Michaelis, that was the original number of chariots on this frieze. All these chariots are drawn by four horses, *harmata tethrippa*, or *quadrigæ*; the charioteer stands in the chariot, and is accompanied by the *apobates*, who is armed with a helmet and Argolic buckler, and is represented in the act of stepping into the chariot or standing behind it. Each *quadriga* is accompanied by a marshal, *pompeus*. In consequence of the mutilated condition of these groups, their original arrangement cannot be ascertained. Slabs xxi. xxii. xxiii. form an undoubted sequence. The chariot group xxiii. must have been, as has been shown, at or near to the end in the procession, which explains why the horses are represented standing still. This slab is shorter than any of the others representing chariot groups. The forelegs of the horses, which were wanting when Stuart drew this slab, and part of the head of the *apobates* (No. 52) are supplied in plaster from the original fragments at Athens. At the heads of the horses stands an attendant (No. 50), who wears a *chiton* reaching to the knees, and a short *chlamys*, and who appears to be adjusting something in the harness. From the waist downwards this figure is cast in plaster from the original fragment at Athens, which also contains the lower half of the next figure (No. 49), an *apobates* stepping into a chariot, and which was discovered probably about 1834. Between the charioteer (No. 48) and his horses is a small fragment, showing the *antyx* of the chariot, and a hand

resting on it, of which the original is at Athens, and which is not figured in Michaelis. When Stuart drew slab xxii., the left upper corner, which contains the upper part of Nos. 48, 49, was wanting. This fragment was brought home by Lord Elgin. According to the editor of Stuart's Athens, (2nd ed. i. p. 50, note c), the upper fragment next to it, containing the upper part of No. 50, was once in the possession of the Society of Dilettanti. A horse's head (Michaelis, pl. 12, xx.) now at Athens may possibly belong to one of the chariot groups. This fragment shows a joint on the left side. The next slab (xix.) is a cast from the original at Athens, which is broken away on the right, so that all that remains of the charioteer (No. 47) is his right hand. At the side of the horses is a marshal, *pompeus* (No. 46), who turns towards the chariots following on the right. Carrey's drawing supplies the upper part of this figure, and shows that he was holding up with his left hand the end of his mantle, apparently as a signal to the advancing procession. Between the horses we see the vertical pin, *hestor*, which was fixed at the end of the pole of the chariot, and which is constantly represented in the earlier vase pictures. Attached to this pin is a round object, probably the *zygodesmon*, through which the reins passed. This we also find in the vase pictures (see Cat. of Vases, No. 485). This slab was discovered in 1834.

Between xix. and the next slab (xviii.) must have been an intervening portion now lost, of which we have no trace either in Carrey or Stuart. Slabs xvii. and xviii. contain the greater part of two chariot groups. In xviii. have been three figures: the *apobates* (No. 45) of whom nothing remains but his right arm, holding on to the *antyx*, and the lower part of his drapery, which indicates rapid movement. He was evidently springing into the chariot in an attitude like No. 49. Of his companion (No. 44),

we have only the lower part of the body, the right hand and arm half-way to the shoulder, and the left hand and wrist. Facing him, at the side of the horses, stands a marshal (No. 43), in a calmer attitude than is usual in this part of the frieze. Above the crest of the horses farthest from the eye is the *hestor*, as in slab xix. The front of the chariot is very high, as in the frieze on the South side.

Slab xvii. is cast from the original, which was drawn at Athens by Stuart, and, having been buried on the Akropolis, was re-discovered there in 1833. The right side of this slab is broken away, but there can be no doubt that it comes next to slab xviii. The composition of this group is admirable. The marshal No. 42 steps back to the left, looking in the contrary direction; his left arm, muffled in his mantle, is raised as a signal to the advancing throng; his right arm is also raised; the hand, now wanting, was just above the level of the head. His animated action forms a strong contrast to the still, calm attitude of the marshal (No. 43) already described. The *apobates* (No. 41) is in the act of stepping into the chariot; his left leg still hangs in the air, having just left the ground. His right arm is advanced to seize the *antyx*. His *chiton* is fastened only on his left shoulder, falling in folds over the girdle, so as to leave the right shoulder and side free.

For the arrangement of the remaining five chariot groups, we are entirely dependent on Carrey's drawing. The mutilated group to which the charioteer No. 38 and an *apobates* No. 39 belong, is made up of four fragments, of which the originals were found at Athens in 1837. In this group the *apobates* (No. 39) stands in the chariot, looking back to the chariot following close on the right, of which No. 40 may be the charioteer.

Next in advance Carrey places slab xiv., of which both joints are preserved (Mus. Marbles, viii. pl. 9).

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When Carrey drew this slab, the head of the charioteer (No. 36) and the head and body of the *apobates* (No. 37), of which only the lower part now remains, were extant. Close behind the wheel are traces of a horse's forefoot, which, as we see from Carrey's drawing, belonged to the chariot on the slab which follows next on the right (xx. according to the order of Michaelis). Of slab xiii., which Carrey places next, nothing has been identified with certainty, but Michaelis is probably right in assigning to this group the fragment of four horses of which a cast from the original at Athens is here inserted. Slabs xii. xi. complete the series of chariots. Slab xi. is a cast from the original marble fragment found at Athens probably about 1834. It represents a marshal (No. 31) eagerly pressing back the plunging horses of the chariot which follows on the next slab (xii.) In the haste of his movement he has nearly thrown off his mantle, holding it from slipping further with his right hand on his right thigh. We see from Carrey's drawing that his right leg was planted firmly on the ground, with the knee bent. On the slab next on the right (xii.) is the hindquarter of one of the horses, cut off at the joint, as Carrey has drawn it. At the side of the chariot is a marshal (No. 32), his face turned, and his right arm extended, towards the procession following on the right. The charioteer (No. 33), who was mistaken for a Victory by Visconti and others, but whose figure is certainly not female, differs in costume from the others in this frieze. He wears a long *chiton*, over which is a *diploidion* reaching to the hips. The breast is crossed diagonally by two bands.

A striking contrast to the animated chariot groups presents itself in the group which immediately succeeds it on slabs ix. x. In this group are bearded men (Nos. 19-30), all clad in the mantle, *himation*, and moving forward at a leisurely pace. Nos. 25 and 26 wear a band,

diadema, on their heads, which No. 25 is drawing over his hair. The *himation* in most of these figures is so arranged as to leave the right shoulder and side bare. Both x. and ix. are casts from the original marbles at Athens. Slab x. was found at the north-west angle of the Parthenon in 1835. A fragment which belongs to the left-hand lower corner of this slab, and completes Nos. 24, 25, has been adjusted since the publication of the work of Michaelis. Slab ix. was discovered in 1840, and is a fragment of the slab drawn by Carrey, which, when he saw it, contained nine figures similar to those on x. The attire, elderly type, and general deportment of these figures corresponds with that of the *Thallopophori*, by which name ancient authors designate elderly citizens who carried olive branches in the Panathenaic procession. The right hands of three of these figures are closed, as if they were holding a wand or branch. Michaelis places x. behind ix. because Nos. 29 and 30, the two last figures on this slab, are looking back, and supposes that their attention is directed towards the advancing horses on xi. But he does not notice that between these figures and the marshal (No. 31) has been another draped figure (No. 30*), of whom nothing remains but the shoulders and a little drapery, shown immediately in front of the marshal (No. 31), and his right foot on slab x. seen behind the right foot of No. 30. This figure must have been the hindermost in the procession of *Thallopophori*; the foremost (No. 19) is sculptured on slab viii., his back cut off at the joint. The entire number of these *Thallopophori* is therefore seventeen, not sixteen, as Michaelis makes it. The *Thallopophori* were preceded by a band of music, which, as drawn by Carrey, consisted of four flute-players, *Auletae*, followed by four players on the lyre, *Kitharistae*.

Slab viii., cast from the original at Athens, represents part of the leader of the *Thallopophori* (No. 19), a draped headless figure playing on a lyre (No. 18), and opposite to it the

lyre and left hand of another kitharist (No. 17). Of slab vii., which, in Carrey's drawing, contains two kitharists and four flute-players, only a small fragment has been discovered at Athens. The cast of this fragment, containing the back of the head of one of the kitharists (Michaelis, pl. 12, vii. 24) and part of the lyre of the other (Michaelis, pl. 12, vii. 25), is, from want of space, not inserted in its regular place in the frieze, but may be seen in Wall-Case G. Of the four flute-players drawn by Carrey, there remain only the arms and a flute of the foremost figure (No. 16), which appear on the right joint of slab vi. Another part of his arm, which had been sculptured on the left joint of slab vii., has been identified, and the cast of it may be seen in Wall-Case H. The musicians wear a talaric *chiton*, over which is an ample mantle falling in *pteryges*. Slab vi., cast from the original at Athens, contains five male figures (Nos. 12-16), three of whom carry vases on their shoulders; a fourth (No. 15) stoops to raise from the ground a similar vase. These figures wear a mantle, *himation*, which leaves the right arm and shoulder bare. The vase resembles in form the three-handled water-pitcher, *hydria* or *kalpis*, which was in use in the period of Pheidias, but two handles only are shown in the sculpture, and therefore it may represent a variety of the *amphora* of the same period. Michaelis supposes that the vases here represented on the frieze contained the wine used in the Panathenaic sacrifice, and that these figures may be the *Spondophori*, who are mentioned by Pollux, i. 35. This slab was found in 1833, inside the peristyle of the Parthenon. When drawn by Carrey and Stuart, the next group in the procession consisted of three figures, of which one only (No. 11) is now extant. These figures carry on their shoulders oblong rectangular trays, not unlike a butcher's tray in form. These trays have been identified with the *skaphe* or boat-

shaped dishes which the *Metoiks* carried in the Panathenaic procession, and which contained offerings of cakes, *popana*. If we may trust Stuart's engraving, the tray of one of the two figures which have now disappeared contained fruits or cakes. These trays were made of silver or bronze. *Skaphæ* of bronze are mentioned in one of the inventories of the treasures deposited in the Parthenon. The *Metoiks*, whose duty it was to carry these trays, were hence called *Skaphephori*. Their place in the procession would naturally be immediately after the victims led for sacrifice. It appears from Carrey's drawing that these victims (slabs i.-iv.) originally consisted of four cows and three sheep. Of the slabs containing cows only fragments now remain. Slab iv. is a cast from the original discovered at Athens in 1840. On the right is a marshal (No. 10), whose figure is completed in slab v.; he turns towards the approaching *Skaphephori*. The sheep are being conducted by three young men (Nos. 7, 8, and 9). Of the first figure (No. 7), there is now left only part of the mantle; when Carrey drew it, the head and shoulders were still extant. The figures on this slab are, like the *Skaphephori*, clad in a mantle, which leaves the right arm and shoulder free. Of slab iii. we have only fragments. No. 6 is made up of six pieces, of which Michaelis had identified the feet of the figure, part of the forelegs of the cow, and its hindlegs (see his plate 13, xxvii. D). A cast from a head, possibly that of No. 4, is conjecturally added to this slab. The originals of all these fragments are at Athens. Slab ii. is a cast from the original discovered at Athens, in 1833, at the east end of the northern colonnade of the Parthenon. On this slab are three figures (Nos. 1, 2, and 3) and part of a fourth (No. 4). Two of these figures have their whole body enveloped in a mantle. No. 3 has the shoulders bare. No. 4 appears to be holding back a restive cow by a rope attached to the

horns, which was probably supplied in colour on the marble.

In Stuart's time a fragment of the north-east angle of the frieze was still extant. On the northern face of this stone, his engraving shows a marshal standing at the head of the procession of victims, close to the head of the foremost cow. This figure he represents draped in a mantle, and with a diadem round the head. On this slab as represented in Carrey's drawing is a second figure, conducting a cow, and the head and neck of the foremost cow in ii. As the Athenian colonies were bound to contribute each a cow and two sheep to the festival, it may be presumed that the victims on this frieze represent this contribution; and the men by whom the victims are conducted would thus represent the *Theori* sent by the colonies.

EASTERN FRIEZE.

On the eastern front of the Parthenon the two lines of procession converge from north to south towards a common centre. A group of male figures, probably magistrates or religious functionaries, receive the advancing procession on either side. Between these two groups are twelve seated male and female figures arranged in pairs, six on one side, and six on the other. Between these two groups is a central space occupied by five standing figures, of whom three are female. There is good ground for believing that this central group relates to the offering of the *peplos* to Athenè Polias.

It has been already stated that part of the north-east angle of the frieze was extant in Stuart's time, though it seems to have since entirely disappeared. On the return or eastern face of this stone his engraving gives two draped female figures. In advance of these on slabs viii. and vii. are nine female figures

following each other, six of whom carry sacrificial vessels. A marshal (No. 51) stands in front of the foremost pair, turned towards them; he has held in his right hand some metallic object, probably a herald's staff, the holes for the attachment of which remain in the marble. The forefinger of his left hand is advanced, and this gesture indicates that he is giving some order to the pair of female figures (Nos. 52-53) at the head of the procession. The next figure behind these (No. 54) carries the saucer, *phialè*, used by the Greeks in sacrificial libations. The next figure (No. 55) looks round to her companion (No. 56) following her, and holds in her left hand a censer, *thymiaterion*, for burning incense, with a conical cover, *kalyptra*. Censers of this form occur on Greek Fictile Vases (see Catalogue of Vases in Brit. Mus., Nos. 871, 883, 982, 1465, C. 4). Next follow two figures (Nos. 57-58) each carrying in the right hand a jug, *oinochoè*, then two more (Nos. 59-60) carrying *phialae*. One of the two figures drawn by Stuart at the end of this procession also carries a *phialè*.

There can hardly be a doubt that this procession represents Athenian maidens, probably belonging to distinguished families, whose duty it was to carry in the procession the sacrificial vessels belonging to the temple, and which, as we know from the Treasure Lists, were usually kept in the Parthenon. We learn from the Salutaris inscription found by Mr. Wood at Ephesus that in like manner the precious vessels and images in gold and silver which were kept in the temple of the Ephesian Artemis were carried in procession on the birthday of the Goddess, and were escorted by the Ephebi. The objects carried in the Panathenaic procession were hence called *pompeia*. The pair of female figures (Nos. 49-50), who stand in advance of the rest and facing a magistrate (No. 48), are evidently the *Kanephoroi*, maidens of noble birth, whose

distinction it was to carry in the procession the *kanea* or dishes in which the corn, the sashes, *stemma*, and the knife used in sacrifices were usually brought to the altar. The magistrate (No. 48) holds in both hands such a *kanè* or *kanoun* which he has received from the two maidens. Slab vii. is a cast from the original which was removed from the Akropolis by Choiseul Gouffier, in 1787, and is now in the Louvre. The right foot of the magistrate (No. 48) is a cast from the original fragment which is still at Athens. In slab viii. the heads of Nos. 57, 59 and 60, which have been adjusted to this slab since the publication of Michaelis' work, are cast from the original fragments at Athens. The measured and stately movement of these maidens, and the modest grace of their attire and demeanour, form an admirable contrast to the violent action and dense thronging of the cavalry and chariot groups. The next slab is made up of several fragments of the original marble combined with casts. Behind No. 48 is another male figure (No. 47) turned in the same direction towards the advancing procession; next comes a male figure (No. 46) who looks in the opposite direction; his right arm, now nearly effaced from the marble, has been extended towards a group of four male figures on the left (Nos. 42-45) to whom the forefinger of the right hand was beckoning. These four figures are leaning on their staffs and three of them are looking towards the advancing procession, while the fourth (No. 45) turns his back to it and appears to be conversing with his companions. One of these figures (No. 43) is beardless, the other three appear to have been all bearded, but we only know their heads from casts taken by Fauvel before this slab was mutilated. The attitude of these figures indicates that they are waiting the arrival of the procession, rather than taking a part in it, and their place next to the seated Deities makes it probable that they are Athenian func-

TABLE C.

TABLE OF EXPLANATIONS OF THE EAST FRIEZE (FROM MICHAELIS P. 262-3 WITH ADDITION OF NOS. 28-29).

	23.	24.	25.	26.	27.	28.	29.	30. 31.	32.	33.	34.	35.	36.	37.	38.	39.	40.	41.
1. Stuart. 1787.	Dioscuri.		Jupiter.	Theseus?	Iris.	Juno.	Vulcan.	Arrhephori or Canephoroi.	Priestess.	Male figure.	{Young man, Peplos?}	Ceres?	Neptune?	..	..	..	..	..
2. Mus. Worsley. 1824.	..	..	..	..	{Venus? (Proserpina?)}	Juno? (Ceres?)	Love.	{Canephoroi, sacred baskets, roll.}	{Priestess of Minerva.}	{Poet of the sacred hymn, Pampbos.}	Epebos, roll.	Minerva?	Neptune?	..	..	..	..	..
3. Visconti. 1816.	The Anakes, Castor and Pollux.		Ceres with torch.	Triptolemos.	Winged Victory.	Minerva.	Jupiter.	Canephoroi, sacred baskets, roll, torch.	{Priestess, wife of Archon Basileus.}	The Archon Basileus.	{Epebos with Peplos.}	Hygieia, serpent.	Æsculapius.	Neptune.	Theseus.	Aglauros.	Pandrosos.	Erechtheus.
4. Synopsis. 1824.	Castor and Pollux.		Ceres.	Triptolemos.	..	Juno.	Jupiter.	..	..	..	..	Hygieia.	Æsculapius.	..	..	..	..	..
5. Leake. 1821, 1841.	{Mercury with petasos and caduceus.}	{Triptolemos bearded. 1841: Dionysos bearded, thyrsos.}	Ceres with torch.	{Mars with spear.}	Hebè, veil.	Juno.	Jupiter.	Arrhephori, baskets. 1841: Unknown burden staff. ?	Priestess of Minerva.	Archon Basileus.	{A young man (1841: Boy with Peplos.}	Hygieia, snake?	Æsculapius.	Neptune.	Theseus.	Aglauros.	Pandrosos.	Erechtheus.
6. Hawkins. 1839.	{Mercury with petasos and caduceus.}	Hercules (Neptune?)	Ceres with torch.	{Triptolemos with staff.}	Victory, wing?	Juno.	Jupiter.	Trapezophora, Seats or tables; objects covered with a napkin. Leg of Table. ?	The Trapezo.	Archon Basileus.	{Boy with Peplos.}	{Hygieia? with rod or sceptre and serpent or bracelet.}	{Æsculapius, Vulcan or Neptune?}	Neptune.	Theseus.	Aglauros.	Pandrosos.	Erechtheus.
7. Welcker. 1845.	Dioskuri.		Demeter.	Triptolemos.	Hebè, no wing.	Herè.	Zeus.	..	..	..	..	{Hygieia? Aphroditè?}	{Asklepios Hephastos.}	Poseidon.	Theseus.	Aglauros?	Pandrosos?	Erechtheus?
8. Weber. 1822.	Overseers.		{Basileus Archon with sceptre. Athenian spectators.}	Overseer.	?	{Chief Priestess.}	{Chief Priest.}	Officials and Priests assembled in the Opisthodomus to make arrangements for ceremonies.	Priestess.	Priest.	{Boy with Peplos.}	?	?	?	?	?	?	?
9. Bötticher. 1853.	Officials.		{Rhadnomos with bundle of twigs.}	Officials.				{Female attendants; seats with cushions.}	Stewardess.	Keeper of the Treasury.	{Attendant with curtain.}							Athenian spectators. Officials.
10. K. O. Müller. 1829, 1831, 1835 1836.	{Castor with petasos.}	Pollux.	{Ceres, Chloe with torch.}	{Vulcan with sceptre.}	{Iris or Hebè. 1831: Iris? Hebè? Nikè? wing. 1835: Hebè.}	Juno.	{Jupiter Polieus.}	{Ersephori, covered baskets.}	Priestess of Polias.	Priest of Erechtheus?	{Boy with Peplos.}	Hygieia with snake?	Æsculapius.	{Neptune, Theseus?}	{Erechtheus, Hippolytus?}	Suadela.	{Venus. 1831: Pandemos.}	{Eros. 1836: Iakchos.}
11. Gerhard. 1840.	Dioskuri.		Demeter.	Hephastos.	Hebè.	Hera.	Zeus.	..	..	..	..	Hygieia.	Asklepios.	Poseidon.	Apollo.	Artemis.	Aphroditè.	Eros.
12. Beulé. 1854.	Castor and Pollux.		Ceres with torch.	Mars.	Iris, drapery.	Juno.	Jupiter.	{Errhephori, sacred objects, torch.}	{The High Priestess of Minerva.}	{Priest of Minerva, one of the Praxiergides.}	{Child with Peplos.}	{Hygieia with (Serpent (bracelet?).}	Æsculapius.	Neptune.	Vulcan.	Aglauros.	Pandrosos.	Erechtheus.
13. Lenormant. 1834.	Anakes.		{Venus with sceptre or oar.}	{Mercury rather than Mars.}	Victory.	Juno.	Jupiter.	{Ersephori, baskets, small basket, spindle.}	{Priestess of Minerva Polias.}	{Priest of Neptune, or more probably the Archon King.}	{Young slave, veil.}	Minerva.	Vulcan.	{Neptune Erechtheus.}	Theseus.	Proserpina.	Ceres.	Iakchos.
14. Ronchard. 1861.	Dioskuri.		Venus with torch.	Theseus.	Helen.	Nemesis.	Jupiter.	{Ersephori, covered baskets, torch.}	Priestess.	{Priest of Poseidon Erechtheus?}	{Boy with Peplos.}	{Minerva (bracelet).}	Vulcan.	Neptune.	Erechtheus.	Proserpine.	Ceres.	{Iakchos or Triptolemos.}
15. H. A. Müller. 1837.	Dioskuri.		Diana with torch.	{Mercury Έναγώνιος.}	Victory.	Juno.	{Jupiter πολιοῦχος.}	{Ersephora, canistra, fusum.}	{Priestess of Minerva.}	{Archon King, or Hieropoios.}	{Boy with Peplos.}	Minerva.	Vulcan.	Neptune.	Erichthonios.	Proserpina.	Ceres.	Triptolemos.
16. Stark. 1864.	Dioskuri.		Enyo with torch.	Ares.	Nikè (Hebè?)	Hera Teleia.	Zeus.	..	Priestess of Athena.	{Priest of Poseidon, Erechtheus.}	..	Hygieia.	Asklepios.	Prometheus.	Hephastos.	Peitho?	{Aphroditè Pandemos?}	Eros?
17. Pervánoglu. 1866.	Anakes.		Artemis.	Ares.	Chloè.	{Gaia Kurotrophos.}	{Zeus Hypsistos.}	..	..	..	..	Athena.	Hephastos.	Apollo.	Poseidon.	Kora.	Demeter.	Triptolemos.
18. Braun. 1851, 1854.	{Peirithoos with petasos.}	Theseus.	Ceres with torch.	{Triptolemos with staff.}	Kreusa.	Praxithea.	Erechtheus.	Girls, sacred gifts.	..	..	..	Aphroditè Urania.	Hephastos.	Poseidon.	Apollo Patroos.	Athena.	Gæa.	Erechtheus.
19. Welcker. 1852.	Dioskuri.		Demeter.	Triptolemos.	Hebè.	Hera.	Zeus.	Basilinna.	Archon Basileus.	Consecrated boy with Peplos.	{Aphroditè Urania, sceptre, drapery.}	Ægeus.	Hephastos.	Apollo Patroos.	Ge Kourotrophos.	Athenè.	Erechtheus.	
20. Lloyd. 1854.	{Hermes (Ceryx?) boots, petasos, caduceus.}	Eumolpos?	Demeter with torch.	{Triptolemos with staff.}	{Hebè, neither wing nor drapery.}	Herè.	Zeus.	{Αρρηφόροι, stools or light tables. No torch.}	{Priestess of Athenè Polias.}	Archon King.	{Boy with Peplos.}	{Aphroditè with bracelet.}	Hephastos.	Poseidon.	Apollo.	Athenè.	Gæa.	Erichthonios.
21. Overbeck. 1869.	{Kastor with petasos.}	Polydeukes.	Demeter with torch.	Triptolemos.	Hebè.	Herè.	{Zeus Polieus.}	Arrhephori, trays with loaves.	{Priestess of Athenè Polias.}	..	..	Athenè.	Hephastos.	Poseidon.	Apollo.	Aphroditè.	Peitho.	Eros.
22. Brunn. 1860.	..	..	Vesta.	Mercury.	..	..	..	..	The Priestess.	The High Priest.	{Boy with Peplos.}	Aglauros.	Kekrops.	Kranaos.	Amphictyon.	Pandrosos.	Attis.	Erichthonios.
23. Chr. Petersen. 1855, 1864.	{Hermes with petasos.}	Hephastos with staff. (Dioskuri?)	Demeter with torch. ?	{Triptolemos or Dionysos.}	Karpo, drapery.	Hersè.	Zeus.	Arrhephori, mystical objects. (1857; Loaves).	Priestess.	Veiling of the sanctuary at the Plynteria.	..	Aglauros.	Zeus.	Enyalios.	Ares.	{Auxo. 1864: Kora.}	{Hegemonè. 1864: Demeter.}	{Thallo. 1864: Iakchos.}
24. A. Mommsen. 1864.	?	?	Group of deities of the Areopagus and other deities. One of the Eumenides.	Ares.	?	Gæa.	Pluto.	?	?	Presentation of the Peplos.	..	Athena Hygieia.	..	..	..	..	..	..
25. Michaelis. 1865, 1871.	Hermes.	Dionysos.	Demeter.	Triptolemos.	Nikè.	Hera.	Zeus.	Diphrophori, seats with cushions.	{Priestess of Athenè Polias.}	Treasurer?	{Attendant with Peplos.}	Athena.	Hephastos.	Poseidon.	Apollo Patroos.	Peitho.	Aphroditè.	Eros.
26. Conze. 1866.	Hermes.	Poseidon.	Demeter.	Triptolemos.	1864. Nikè.	Hera.	Zeus.	..	..	..	..	{1864: Athena with spear.}	Hephastos.	1866: Ikaros?	1866: Dionysos?	Peitho.	Aphroditè.	Eros.
27. Friederichs. 1868.	{Hermes with petasos.}	?	Demeter with torch.	?	Hebè or Nikè.	Hera.	Zeus.	Girls, cushioned seats.	Female figure.	Male figure.	{Boy with mantle.}	Pallas with spear.	Hephastos.	Poseidon.	Apollo.	Peitho.	Venus.	Eros.
28. E. Petersen. 1873.	Hermes.	Dionysos.	Demeter.	Ares?	Nikè?	Hera.	Zeus.	Girls, cushioned seats; footstool?	Female figure.	Male figure.	{Boy with mantle.}	Athena.	Hephastos.	Poseidon.	Apollo.	Peitho.	Aphroditè.	Eros.
29. Flasch. 1877.	Hermes.	Apollo.	Artemis.	Ares.	Iris.	Hera.	Zeus.	Girls, stools for Priest and Priestess.	Priestess.	Priest holding Himation.	{Boy holding priest's Himation.}	Athena.	Hephastos.	Poseidon.	Dionysos.	Demeter.	Aphroditè.	Eros.

		23.	24.	35
1. Stuart.	1787.		Dioscuri.	gure.
2. Mus., Worsley.	1824.	..	..	the sa phos.
3. Visconti.	1816.		The Anakes, Castor and Polluchon I	
4. Synopsis.	1824.		Castor and Pollux.	..
		(Mercury with)	(Triptolemos bear	Recit.

tionaries of very high rank, perhaps four of the archons, as Michaelis supposes. The lower part of No. 42, and the heads and breasts of Nos. 43 and 44 are supplied by casts; the whole of No. 45, and the right arm of No. 46 have been chiselled away from the marble on which nothing but the bare outline remains. The cast of this figure which is fixed in the wall below the frieze is from a mould now in the Louvre, but the modelling is so defective that the original work has evidently been retouched and tampered with. The mould was probably taken at second hand from the marble through the medium of a cast in plaster made from a squeeze in clay. The cast was presented to the Museum by Sir Francis Chantrey, R.A., (*Mus. Marbles*, viii. p. 57, Pl. 5-6). It appears from Michaelis that a cast of the lower part of Nos. 43-44 from below the hips also exists in the Louvre. (*Cat. des plâtres du Louvre*, 1864, p. 28.) In his plate 14 the whole of this group Nos. 42-45 is given as restored in this cast. The lower right hand corner of this slab, including the right arm and the greater part of the lower limbs of No. 47, is also supplied from the same cast, except the left foot of No. 47, which is cast from a fragment of the marble still existing at Athens. These figures were perfect when Carrey drew them, and the damage done to this slab must have taken place before Fauvel made a cast of it (*Michaelis*, pp. 76, 94, 259.). It has been cut in two at No. 45, and the heads of Nos. 43-44, the right arm of No. 46, and the whole of No. 45 have been barbarously chiselled away. The upper part of the face and head of No. 47 is cast from the original still existing at Athens.

The central portion of the Eastern frieze now to be described has been the subject of much controversy. Nearly all the authorities who have written on this question agree in recognizing the two groups of seated figures

as Deities, but there is a wide divergence of opinion as to the particular divinities here represented. From the destruction of most of the faces and the absence of attributes or other indications by which the figures can be severally identified, it is very difficult to judge between the rival schemes of interpretation which have been proposed. In Michaelis' Parthenon pp. 262-3, a tabular view is given of these schemes which is here repeated with some additions. The attributions proposed by Michaelis himself are for the most part adopted here with the addition of certain changes suggested by Flasch in his recent memoir (Zum Parthenon Fries, Würzburg, 1877).

The bearded figure, No. 29, on the left of the central group is distinguished from the rest by the form and ornaments of his chair, which has a back of which the side rail is supported by a Sphinx, while all the other figures are seated on stools. It has been generally admitted that this Deity is Zeus. It is therefore reasonable to suppose that the goddess seated next to him, No. 28, is his consort, Hera, to whom, moreover, the type and action of this female figure are very suitable. The youthful female figure No. 27, standing at her side we might assume from the analogy of other monuments to be *Hebè*, but the outline of a wing is clearly visible above her left shoulder. It is, therefore, probably *Iris* or *Nikè*. The figure of Zeus on the left is balanced by a seated Goddess on the right, No. 35, whom we may assume from her position to be of rank second only to that of Zeus himself. No other place would seem so appropriate for *Athenè* herself, the tutelary Deity of Athens in whose honour the festival was held, and it should be noted that her left hand rests on an object which appears to be her *ægis*, not worn as usual on her breast, but crumpled upon her knee. One of the serpents which formed its fringe encircles her wrist, its head curling round inside her arm. The extreme indis-

tinctness of this attribute is due, partly to the corroded state of the marble and partly to the absence of the colour with which this object was originally distinguished from the drapery. Three rivet holes, one above the bend of the right arm, another at the side of the wrist, and a third in the seat under the right hand, show the direction of the spear which she doubtless held in this hand. The helmet with which she is usually armed is wanting, but there are other instances in ancient art where she is represented bareheaded. The figure at her side (No. 36) is generally thought to be Hephaistos, whose lameness may be indicated by the staff on which he leans, and also by the forced and awkward position of his right foot.

Next on the right comes Poseidon (No. 37), whose place so near Athenè accords with the juxtaposition of their temples under one roof in the Erechtheion. The beardless figure next to him (No. 38) whom Michaelis names Apollo Patroos is called by Flasch Dionysos, and there is in the type and pose of this figure a slight tendency to effeminacy which would well accord with such an attribution, while on the other hand the face seems not suitable to Apollo. Of the three remaining figures in this group the naked boy (No. 41) has certainly wings. He can hardly therefore represent any other Deity but Eros. The Goddess against whom he leans (No. 40) and who rests her left arm on his shoulder pointing with her forefinger to the advancing procession would thus be his mother Aphroditè. The goddess behind her (No. 39) is thought by Michaelis to be Peitho because her worship was associated with that of Aphroditè Pandemos in a temple on the south side of the Akropolis, but Flasch makes this goddess Demeter, to whom a place next to Dionysos would be appropriate. On the left of the Iris or Nikè (No. 27) is a group of one female and three male Deities (Nos. 23-26). It is generally agreed that the youthful elastic figure to the left

(No. 23) is Hermes, of whom the high boots, *endromides*, and the *petasos* spread on his knee are specially characteristic. His right hand is pierced and has held a metallic object, probably, the herald's staff, *kerykeion*, *caduceus*. The more robust figure leaning on his shoulder (No 24), whom Michaelis calls Dionysos, has his body turned in a direction contrary to that of Hermes, and the singular manner in which his lower limbs are so arranged as to clasp between them the knees of the seated goddess (No. 25) seems to indicate some intimate and peculiar relation between them. On this and other grounds Flasch recognizes Apollo and Artemis in this group. The singular interlacing of their lower limbs would thus be a symbol of their twin birth, while the torch is an attribute quite as fitting for Artemis as for Demeter. If we adopt the ingenious interpretation of this group thus proposed by Flasch, it follows that the youthful figure No. 26 cannot be Triptolemos, whom Michaelis recognizes in this figure on account of the association of that hero with Demeter in Attic cult. We must rather look for an Olympic Deity in this figure, and the suggestion that it represents Ares, which has found favour with several previous interpreters of this frieze and which Flasch adopts, seems liable only to one objection, that the form appears too slight and youthful.

On comparing the two schemes of interpretation here stated it will be seen that that of Michaelis is made up principally of these Deities who were associated on or near the Akropolis in a common temple, as in the case of Poseidon and Athenè, Aphroditè Pandemos and Peitho; or whose place of worship was in the immediate neighbourhood of the Akropolis, as in the case of Dionysos and Apollo Patros. By this system Deities of lower rank such as Peitho, or heroes like Triptolemos are admitted on the frieze among the Olympian Gods. The scheme of Flasch on the other hand proceeds on the

assumption that all the twelve Olympian deities are represented in the two groups, with the exception of Hestia, for whom he substitutes Dionysos. The omission of Hestia he justifies by the argument that on this occasion the sculptor intended to represent the actual presence of the Olympian Gods at the festival, but that Hestia was the only one of the twelve who never left Olympos, and who therefore would not have come down to the Akropolis on this occasion. There are passages in ancient authors which justify this theory about Hestia, and on the whole the scheme of Flasch may be regarded as the one which presents the fewest difficulties, and though it would be premature to affirm that his ingenious theory has solved a most difficult problem, it may be admitted, that he has brought it nearer to solution than any of his learned predecessors who have written on this subject. The left end of slab vi. which contains figures Nos. 37, 38, 39, is a cast from the original, which was dug up at Athens in 1836. This fragment contains part of the right arm of No. 40, the lower half and left arm of which figure together with the figure of Eros (No. 41) are preserved in the cast taken by Fauvel for Choiseul Gouffier and now in the Louvre. The upper part of the female figure (No. 40) only exists in Carrey's sketch, in whose time the entire slab was perfect. The cast appears to have been very badly taken, and cannot be trusted as a true representation of the original marble, of which a small fragment together with a fragment of the legs of Eros, which escaped the notice of Michaelis, still exists at Athens. Casts of these two fragments are here inserted. The fragment of No. 40 contains part of the leg of the chair, and a portion of the drapery behind the right leg of this figure. The object which projects from the ground of the relief above the wings of Eros (No. 41) is a parasol, the handle of which he holds in his left hand. Part of this handle is

wanting in the cast, but remains on the marble in the Museum on the edge of the portion of slab vi. which contains figures Nos. 42-7. On this edge also remains the part of the left forefinger of No. 41, which is missing on the cast. It seems to follow from this, that the mould for this cast was made after the part of the slab now missing had been broken off. As the mutilated remains of Nos. 40-41 could not be combined with the plaster, they are arranged in immediate sequence, the Nos. of the figures being repeated over them.

It has been already stated that between the two seated groups of divinities are five standing figures (Nos. 30-34), two of which are male. The taller and older of these (No. 33) wears two garments, a *chiton* fastened on each shoulder and reaching to the feet, and under it a thinner *chiton* of which the only part seen is the short sleeves. This figure is bearded; on his head are traces of metallic rust. He therefore may have worn a metallic wreath, for which the marble at the back of his head appears to have been hollowed. With both hands he holds up a piece of drapery folded nearly square. The youth who stands before him (No. 34) places his left hand on the piece of drapery; the action of his right is concealed by its intervening mass. His attire is a large mantle doubled so that the longer part reaches to the ankles, the shorter and outer part somewhat lower than the waist; it is open on the left side and falls in richly composed vertical folds before and behind. This group has been generally held to relate to the offering of the *peplos* at the Panathenaic festival. It does not seem clear from the action of the two figures, whether the elder one (No. 33) is receiving the folded cloth from the youth or handing it to him, or whether again the act of folding it up square is not rather represented, as if the portion nearest the spectator was being dropped down till its

edges were parallel with those of the lower part, so that the two parts should be exactly doubled. Either supposition is consistent with the notion that the piece of cloth represents the Panathenaic *peplos*. The bearded elderly figure (No. 33) would then be some high functionary. It has been proposed to call this figure the Basileus Archon, but it seems more probable that it represents one of the Treasurers of the sacred property of Athenè to whose custody the *peplos* may have been confided. On the left side of the bearded man but turned in the opposite direction is the female figure (No. 32) who is probably the priestess of Athenè Polias. She extends both hands to take from the head of the female figure before her (No. 31) a four-legged stool, *diphros*. A similar stool is borne on the head of the figure following (No. 30). On each of these stools is a circular object of which the upper surface is slightly convex and which in form is not unlike a loaf of bread. Michaelis supposes this to be a thick cushion on the seat of the *diphros*; the shape is more like that of the cushions, *prosképhalaia*, on which guests reclined at a Greek banquet, than that of a cushion on the seat of a chair as represented in Greek art. It is possible that some sacred object to be offered to Athenè may be here represented. The stools themselves were no doubt sacred *diphri*, such as we find entered in the Treasure lists, and must have been part of the sacred furniture, *pompeia*, used in the procession. The bearers of these *diphri* (Nos. 31 and 30) are of lower stature than the priestess (No. 32); this difference of scale may indicate their youth, but more probably their subordinate rank. The shorter figure (No. 30) holds in her left hand some object too much broken away to be made out, which may have some connection with the objects borne by these figures. Between the *diphri* and their heads is a circular pad, *tulos*, *speira*, such as Greek

women usually wore to take the weight of the water-pitcher or any burthen carried on the head. These two figures have been called *Arrephori*, on the assumption that within the cushions were those mystic objects, the nature of which it was forbidden to divulge; but there is no evidence that the *Arrephori* took part in the Panathenaic festival. On the other hand *Diphrophori* are mentioned by several ancient authors. Both legs of the stool borne by No. 30 have been broken away, but a hole pierced through her right upper arm close to the bend of the elbow shows where one leg has been attached. In like manner the marble behind the shoulder of No. 31 is perforated for the attachment of the leg wanting to this stool. These legs so attached may have been of bronze, and the leg carved on the marble which still remains may have been painted to correspond in colour with them.

Though the meaning of the group of three female figures Nos. 30-32 remains unexplained, this group is clearly associated with that of the two male figures which, as has been already stated, is generally interpreted to represent the offering or delivery of the *peplos*. In recent memoirs on the frieze, several distinguished German archæologists have disputed this interpretation, but as yet no explanation equally satisfactory has been proposed. The accounts of the procession handed down to us by ancient authors show that the *peplos* was the principal feature in it, and its offering to Athenè Polias the main object of the Panathenaic Festival. If, bearing this in mind, we look to the place assigned to this group in the eastern frieze, we find that these two figures (Nos. 33, 34) stand in the centre of the eastern front, under the apex of the pediment and over the eastern door of the *cella*. Such a central position would be peculiarly appropriate to this group if it was intended to represent that solemn ceremony which was the crowning act of the festival and consequently the

key to the whole composition of the frieze. The surface of the *peplos* in this group is left quite plain, but some indication of its embroidered design may have been given by colour. On two of the Panathenaic vases found at Teucheira in the Cyrenaica (Guide to 2nd Vase Room, 1878, Pt. i. p. 13) the garment of Athenè is richly embroidered with figures and flowers, and it is probable, that the type of the goddess represented on these vases is adapted from her archaic statue in the temple of Athenè Polias, where the *peplos* was offered. On a statue of Athenè in the Dresden Collection (Clarac, Pl. 459, No. 855), the embroidery of the *peplos* is indicated by groups like metopes relieved on a vertical strip of the *peplos*, which goes down the centre of the figure. With these indications of the ornaments of the *peplos* in art may be compared the embroidered robe worn by Demeter on the vase engraved Monum. d. Inst. Arch. Rom., ix. Pl. 43 (see Guide to 1st Vase Room, 1879, p. 21, No. 201). This robe represents the *peplos* offered to Demeter at the Eleusinian Festival. On the left of the seated Deities (Nos. 23-26) on slab iv. stand four male figures (19-22) who, as has already been pointed out, correspond to the group Nos. 42-45 on slab vi., both in attire and action. The two most youthful of these figures (Nos. 20 and 21) are leaning on their staffs in an easy attitude as if engaged in conversation with their companions Nos. 19 and 22. On the next slab to the left, iii., is another similar male figure (No. 18), who appears to belong to the same group. Michaelis supposes that the group of five figures (Nos. 18-22) and the opposite group (Nos. 42-45) of four figures represent the nine Archons. That they are functionaries of high rank can hardly be doubted, when we consider their privileged place between the head of the procession on each side and the seated divinities. Next to the figure No. 18 on slab iii. is a male figure (No. 17), towards

whom he turns and who heads the procession coming from the south side of the temple. The greeting between this pair is indicated by the action of their right hands which are about to join. We may suppose No. 17 to be a marshal, like Nos. 46 and 47 on the opposite side. The right foot of this figure with the leg as far as the bottom of the calf, are preserved on a fragment unknown to Michaelis when his work was published, and recently acquired by the Museum. It belonged to the late sculptor M. Steinhäuser. On the same fragment are the feet and part of the left leg of No. 16. The attitude of No. 18 shows that he is leaning forward on a staff, which must have been indicated by colour as there is no trace of it on the marble. The legs of both these figures are supplied in plaster from the original fragment at Athens. Next comes a row of female figures (Nos. 2-16), corresponding to that which has been already described as heading the procession which approaches from the northern side (Nos. 49-60). The first pair at the head of the procession from the south (Nos. 15-16) carry nothing in their hands. The next four figures (Nos. 11-14) follow very close on each other. Nos. 12 and 14 carry in the right hand an object not unlike the stand of an ancient candelabrum, which tapers upwards from its base. This object is more distinctly shown on the marble between Nos. 11 and 12, than between Nos. 13 and 14. It is encircled by a double torus moulding at the top, and above this moulding a hole is pierced in the marble, as if there was here a ring for suspension or to serve as a handle. It has been conjectured that these objects are the parasols which the daughters of the Metoiks carried in the procession, whence they were called *Skiaephori*, but it is more probable that they are metallic objects of some kind which like the censer carried by No. 55 on the opposite side of the eastern frieze, were part of the sacred furniture used

in the festival and usually kept in the Treasury of Athenè. Michaelis suggests that they may be the stands, *krateutai*, in which turned the ends of the spits used in roasting the sacrifice. This would explain the ring at the top. Next come five maidens (Nos. 6-10) carrying wine jugs, *oinochœ*, followed by three more (Nos. 3-5) carrying shallow saucers, *phialæ*, for the libations. Carrey's drawing shows two more of these figures following in the rear; a fragment of the drapery of the second (No. 2) still remains on slab ii. which is a cast from the original at Athens. The *phialè* of No. 4 has a boss in the centre, and the others, probably, had the same form. Such *phialæ* were thence called *omphalotæ* or *mesomphali*. In carrying the *phialè* one finger was placed in the hollow of the *omphalos*. The dress of some of the female figures in this procession is a very long *chiton* with sleeves, of which the superfluous part is pulled up under the girdle, falling in a fold over it. Others wear in addition a mantle or an upper garment of which the back part falls as low as the knees, as in the case of the *Kanephorî* in the portico of the temple of Athenè Polias, or a mantle reaching nearly to the ankles. Next to slab ii. comes slab i., forming the return face of slab xlv. at the south-eastern angle.* Fig. 1. on slab i. must have been looking back, giving a signal to the advancing procession with his right arm, now wanting. On the return face of this angle, slab xlv. begins the procession of victims on the south side of the temple.

SOUTHERN FRIEZE.

Michaelis points out that the victims on the northern frieze are those contributed by the Athenian colonies, because we find there sheep as well as cows. From the

* To fill up the vacant space on the pilaster slab ii. is repeated here.

absence of sheep among the victims and the greater throng of drovers and conductors of the cattle on the South side, he infers that these represent the Hekatomb offered by the Athenians themselves. All the victims are cows, in accordance with Greek ritual which ordained the sacrifice of male animals to a god, and of female animals to a goddess.

The order in which the slabs xxxviii. to xliii. are arranged in the Museum, differs from that of Michaelis, because No. 84 (126 in his series) has been identified as joining on to the right side of xli. which now follows xxxvi., xxxviii. taking its place. Among the throng who accompany the cattle we may distinguish those who are guiding the animals along by ropes (Nos. 97, 94, 92, 88, 85, 81), from other figures who move in a more leisurely manner. These latter we may suppose to be the *pompeis* or honorary escort to the victims who are mentioned in an Athenian decree relating to sacrifices to Athenè, probably at the Panathenaia (see the Berlin Corpus Inscript. Attic. ii. No. 163). All are clad in the *himation* which, in the figures actively engaged in controlling the cattle, slips down leaving one or both shoulders free. The *himation* of No. 104 has attached to its lower corner a small leaden weight to hold the corner down. No. 96 has both hands raised to his head as if adjusting a crown which must have been of metal. The ropes by which the victims are guided must have been painted on the marble. The left lower corner of slab xl. is added in plaster from the original fragment at Athens. What was the number of cattle in this part of the frieze cannot now be ascertained, but there is evidence that there were at least nine.

In the next part of the procession slabs xxxv. xxxvi. are made up of two fragments, one of which, xxxvi., is cast from the original at Athens. The slabs of which

these fragments are the remnant were drawn by Carrey. The figures as he draws them, appear to be elderly men, eighteen in number, and resembling in attire and general character the *Thallopophori* who have been already noticed on the Northern frieze. All are clad in the *himation*. Michaelis thinks that No. 72 holds in his left hand a small object shaped like a clarinet, but he appears to have mistaken the right arm of No. 73 hanging down for this object. Between these supposed *Thallopophori* and the victims Carrey inserts three figures, two of whom hold in their left hands some object like a square tablet, which may be the bottom of a lyre, as this is the place in the procession where the musicians might be expected, if the arrangement on this side corresponded with that on the North side. The fragment No. 79* representing the upper part of a *Skaphephoros* carrying a tray must also belong to this part of the frieze, and is therefore here inserted. It is cast from the original at Athens, which was not known to Michaelis.

Next in the procession come the chariots, of which five only have been preserved. In Carrey's drawing are eight, of which three have been identified by Michaelis with the subjects of extant slabs. Originally there must have been not less than nine chariot groups. In each the charioteer is accompanied by an armed warrior, but here the armed figure is not like the *apobates* of the northern frieze in the act of stepping into the chariot in motion, but stands either in the *quadriga* or by its side. Therefore Michaelis supposes that the chariots on the North frieze have reference to that contest said to have been instituted by Erichthonios, in which armed *apobatae* took a part, leaping off and on to the *quadriga* during the race. The chariots in the South frieze he supposes to represent the *harmata polemisteria* in which an armed *hoplites* stood in the chariot by the side of the charioteer in

the race. The institution of this contest is attributed to Theseus.

The five slabs containing the chariots are arranged in Pl. ii. of the work of Michaelis according to their sequence in combination with four other chariots of which we have only rough drawings by Carrey. The procession is headed by two chariots (xxxii., xxxiii. in Michaelis' Plate) drawn by Carrey, the horses of which are moving slowly. Then follow the three Elgin slabs, xxix., xxx., xxxi., in which the horses are springing forward. In xxix., xxx., the marshal, *pompeus*, at the side of the chariot is wanting. The armed figure No. 66 in xxx. wears the Corinthian helmet which does not occur elsewhere on the frieze. The handle of his shield was of bronze, of which a small portion still remains in the rivet hole. Other rivet holes on the crests of the horses show that the reins and the *hestor* for sustaining the pole were also of bronze. In xxix., the lower corner on the left side has been cast from a fragment at Athens which has been identified since the publication of the work of Michaelis. This fragment supplies the missing part of the wheel and a small piece of flying drapery belonging to one of the figures in the chariot. On the right hand edge of this slab just above the horses' forelegs and close to the joint is part of the outline of a shield. This shield must have belonged to one of the figures in the chariot following on the next slab (No. 64); it is evident therefore that between xxix. and xxx. was a slab now lost, which we cannot recognize in any of Carrey's drawings. Behind xxix. come two chariots (xxvi., xxvii. of Michaelis) which we only know through Carrey's drawings. In both, the horses are springing forward. Next comes xxv. of which the horses' heads now wanting are given in Carrey's drawing. The marshal standing at the side of the horses, No. 62, stretches out his right hand towards the charioteer with the forefinger extended, a

gesture which indicates that he is giving an order. The rivet holes on the horses' crests show that the reins were of bronze. The armed figure No. 61 in this chariot group, whose appearance is more youthful than that of the other *hoplitae* in this part of the frieze, wears a *chiton* with a double girdle; a *chlamys* falls from his shoulders behind. Near the edge of his shield are two rivet holes, in the upper one of which the metal still remains. These served to attach a bronze handle, *ochanon*. Of the charioteer No. 60 very little is now visible but part of his drapery. The next slab, xxiv., joins on to xxv., as is proved by the small fragment which has been added to the lower corner on the right of this slab since the work of Michaelis was published. This fragment, of which the original is at Athens, gives part of the wheel of the chariot in xxv. and the forefeet of the horses in xxiv. Michaelis supplies the heads of these horses by another fragment, which, however, has been proved to belong to a group in the Southern cavalcade of horsemen (slab xxii.). Of the two figures in the chariot of xxiv. nothing now remains but part of the shield and left forearm of the *hoplites* No. 58 with a fold of drapery hanging from the arm. The upper part of both figures and of the marshal No. 59 was wanting when Carrey drew this slab, but he gives the legs of the *hoplites*, who, like the corresponding figure in xxv., was standing by the wheel of the chariot, of which a small portion remains. This position shows that both these chariots were represented at the moment before they started. In the shield of No. 58 are two rivet holes similar to those in the shields of Nos. 61 and 66, for the attachment of the rivet. In the upper hole the metal still remains. Behind the chariots follows the cavalcade of horsemen, which starting from the South-east corner moves along the South side in a direction parallel to that of the cavalcade on the North side. On comparing the two cavalcades it will be seen that in the one now

described the horsemen are not advancing in a tumultuous throng as on the Northern side, but have a tendency to fall into regular ranks such as would be the result of military training. Hence, it has been suggested with much probability that on this side of the temple the horsemen represent the trained cavalry, *Hippeis*, of Athens, while in the Northern cavalcade we have rather those richer citizens who could afford to appear in the Panathenaic procession mounted as became the riders in so splendid a pageant.

This part of the frieze has suffered very much from exposure to weather, and many of the slabs present only hints of what the groups have been. Between xxiv., which contains the hindermost chariot, and xxii. Carrey gives what may be part of a slab with two horsemen heading the procession. In xxii. a fragment containing a horse's head and the mane of another horse, which Michaelis assigns to the chariot horses of No. xxiv., has been since adjusted to its place in front of No. 57, uniting with another fragment of a horse's head at the joint of xxii.—xxiv. The horses of xxiii., as drawn by Carrey, are going at a foot pace and those of xxii. are evidently slackening their speed, as would be natural on approaching the procession of chariots. In xxi. the head of the horse of No. 52 and the head and shoulders of No. 53 are supplied by casts from two fragments at Athens, of which the fragment belonging to No. 53 does not appear in the plate of Michaelis. This head wears a *petasos*, as is the case with No. 52 and, according to Carrey, with the two following figures, Nos. 50–51 in xx. of which slab only a small fragment of the horses now remains.

Between xxi. and xxii. Carrey marks a small space. Probably not more than one slab is missing here. Since the publication of the work of Michaelis the upper left hand corner of slab xix. has been supplied by the cast of a fragment at Athens. This gives the mane of the horse of

No. 48. The original of slab xviii. is at Athens, and was in its present mutilated condition when drawn by Carrey. It joins on to xvii. as is proved by the adjustment of two fragments which supply the hindquarters of a horse of which the rest has been in xviii. These two fragments which were unknown to Michaelis also supply the forehead of another horse and the body of the rider from the waist to below the knees. On the right side of xvi. is the outline of a horse's crupper and floating above it in the air appears to be the long end of a mantle of skin such as is worn by No. 14 in the West frieze; behind No. 44 appears to be part of a garment of the same texture, the outline of which is seen above the horse's hindquarter. It is however more than doubtful whether xvi. and xvii. joined each other. Perhaps between them was a slab in which the horsemen wore similar mantles of skin. The originals both of xvi. and xvii. are at Athens. The positions of xv. and xvi. are conjectural, but, as the same costume, a *chiton* and a pair of high boots, is worn by the horsemen (Nos. 39-43), it seems probable that these slabs adjoined each other. Two of these figures (Nos. 40-41) wear a close fitting cap with a flap hanging down the nape of the neck. The figures (Nos. 26 to 37) on slabs x-xiii. are evidently arranged in two ranks of six horsemen each, and are distinguished from the rest of the riders in the Southern cavalcade by wearing a cuirass under which is a short *chiton*. Two of these figures (Nos. 36-37) have a cuirass consisting of a breastplate and backpiece, which are united at the sides by a strip of flexible scale armour, *lepidoton*. From the cuirass hang down the flaps, *pteryges*, which protected the loins. The cuirass of the rider No. 36 has shoulder-straps. All this part of the troop wear high boots with a flap turning over below the knee. They are all bareheaded except No. 36, who wears a cap or helmet with a flap behind; No. 33, round whose

head is a diadem; and No. 35, who has the same diadem over which must have been a metallic wreath, as there are four holes for its attachment on the crown of the head. A *chlamys* hangs from the left arm of Nos. 26, 27, 28. The figures next following (Nos. 14—25) are not armed with the cuirass but wear a *chiton* or in some cases perhaps a *chlamys*. The horses have manes with a large forelock turned upwards. No. 16 wears a *chiton* with a double girdle and short sleeves. No. 21 appears to wear a *chlamys*. No. 13 is armed with a close fitting cuirass. He is looking back at his comrades who are following.

On the next slab (iv.), the greater part of which still remains on the Parthenon, are the remains of two figures (Nos. 10, 11). On the right side are two fragments of this slab brought away by Lord Elgin, one of which only is given by Michaelis. The other has been since discovered in the magazines of the Museum. On slab iii. is a horseman (No. 8) whose *chlamys* is cast back so as to show the entire right side of the body. This is the only figure in the South frieze who is so little clad. His *petasos* hangs at his back. The next slab (ii.) is cast from the original on the Parthenon. Of No. 7 nothing now remains on this slab but a bit of his drapery, and on slab iii. his right foot and his horse's nose and forelegs. On the left edge of slab iii. Stuart's Plate gives the head and forehead of his horse. Of No. 6 nothing remains but the outline of the rider, his left hand, two small bits of his drapery and the edge of his horse's mane. The next figure, No. 5, whose horse is rearing, is a little better preserved. The next slab (i.) is still on the Parthenon except the right side containing the figure 4 which was presented to the Museum by the late Mr. C. R. Cockerell. This horseman is a little in advance of his two comrades Nos. 2--3, who are moving forward at a walk from the South-west angle, where a marshal (No. 1) stands looking

the same way as the Southern cavalcade. Nos. 1-4 all wear a *chiton* and *chlamys*, and a leather cap with a flap, *katablema*, hanging over the nape of the neck. The end hanging down the back of No. 5 may be this flap, but it is more like part of a skin.

MARBLE FRAGMENTS FROM THE PEDIMENTAL SCULPTURES.

1. Fragment of colossal head. According to Hamilton's Memorandum, this fragment was discovered built into a Turkish house at the West front of the temple. It includes the upper part of the right cheek, both eyes, nearly all the forehead, and the hair over the right side of the face. The sockets of the eyes are hollow, and must have once contained eyes composed of ivory, precious stones, or enamel. (An ivory eye which must have belonged to a colossal statue was found in the temple of Athenè at Ægina and is engraved in Cockerell, *Temples at Ægina and Bassæ*, pl. xii. 4.) The top of the head behind the hair is a plane surface, worked apparently for a horizontal joint such as might have been required for the adjustment of a helmet in metal. The hair is wrought in strongly marked snaky waves, like that of Medusa, and the brow is rendered in a hard conventional manner. This general harshness of style, which is not in accordance with the pedimental sculptures, has led Michaelis to doubt whether this fragment really belongs to the Parthenon. The surface of the marble is highly polished, and traces of red colour have been remarked in the hair. This fragment was formerly thought to belong to the Athenè of the Western pediment, to which its scale would correspond, though there are no other grounds for this attribution (*Museum Marbles*, vi., pl. 16; Michaelis, pl. 8, fig. 14).

2. Two feet, both shod with leather, which have evidently belonged to a figure striding to the right; the left foot advanced received the weight of the body; the heel of the right foot is drawn up. These feet are attached to a fragment of the original plinth, which is higher under the left foot, and has there a bevelled edge; behind the left heel a stump rises from the plinth, set obliquely to its base. This stump resembles the trunk of a tree, and has therefore been supposed to be the stump of the olive tree of Athenè; all the right side of the right foot has been broken away. The feet appear to be those of a female figure of colossal size. In that case this figure probably wore a short *chiton*, as otherwise some trace of the skirt would appear on the feet or plinth. The left shoe covers the entire foot, with a division between the great toe and the other toes. This fragment has been assigned to the Athenè of the western pediment, and also to the male figure (H) who attends at the side of her chariot. There is no sure evidence as to where this fragment was found, nor whether it belonged to either pediment. It is of Pentelic marble, and was removed from the Akropolis with the rest of the Elgin collection. (Museum Marbles, vi. pl. 8; Michaelis, pl. 8, fig. 4.)

3. Part of colossal right arm of female figure, bent; it comprises the upper arm from the shoulder and the fore-arm half-way to the wrist; the biceps broken away; the upper part of this arm is given by Michaelis, pl. 8, fig. 40. Synopsis, 342 (268).

4. Left arm of female figure, bent, from near the shoulder to a little below the elbow; drapery thrown over the arm at the elbow joint falls partly on the upper and partly on the fore-arm. In the drapery of the upper arm is a hole for the attachment of an object in metal. (Michaelis, pl. 8, fig. 26.)

5. Right arm of female figure, slightly bent, formed of

two fragments united at the elbow. Michaelis (pl. 8, fig. 30) gives the upper arm. Synopsis, 339 (269).

6. Left fore-arm of female figure, broken off above the elbow (Michaelis, pl. 8, fig. 28). To this is united, rather more than half-way to the wrist, a cast of a fragment at Athens with the wrist, which is bent a little inwards. The arm must have been bent at the elbow.

7. Fore-arm of female figure. Michaelis (pl. 8, fig. 29) thinks that it may have belonged either to figure O or W of the West pediment. Synopsis, 311 (264).

8. Fragment, perhaps back of thigh. Michaelis (pl. 8, fig. 39) thinks that this fragment may have belonged to figure S of the West pediment, but it seems more likely to have been part of figure E in that pediment. Synopsis 312 (267).

9. Fore-part of right foot of female figure, resting on a thick sole (Michaelis, pl. 8, fig. 32).

10. Piece of drapery from a colossal figure, which must have hung free, probably from the back of the shoulder. At the upper extremity is part of a dowel hole, showing that the marble had been attached here by a joint. Synopsis, 343 (144).

11. Fragment of right shoulder and arm as low as the deltoid. The upper arm presses against the side. This fragment may belong to the boy P on the left of Q in the West pediment. Synopsis 303 (133).

CASTS FROM FRAGMENTS OF THE PEDI- MENTAL SCULPTURES,

(Wall-Cases, P, Q, R, S, T, Y.)

1. Female head which was formerly built into the staircase of a house at Venice, belonging to the San Gallo family, one of whom, Felice San Gallo, was the Secretary

of Morosini, the Venetian General who took Athens in 1687. This head has been much restored about the nose and mouth, but the style agrees with that of the pedimental sculptures, and its provenance, as proved by the late Count Leon de Laborde, makes it highly probable that it was brought from Athens by Felice San Gallo after the siege by Morosini. It has been thought that this head belonged to the Victory (G) who is driving the chariot of Athenè, but it may with equal probability be assigned to several other figures in this pediment. (Laborde, *Athènes*, ii., pp. 228, 230, pll. 14, 15; Michaelis, pl. 8, fig. 6.)

2. Female head in Athens, very much defaced. (Michaelis, pl. 8, No. 9; Laborde, pl. 24, fig. 6.)

3. Fragment of wing, in Athens, with joint by which it has been inserted into a figure, probably of Victory. (Michaelis, pl. 8, fig. 11; Laborde, pl. 25, fig. 12.)

4. Smaller fragment of similar wing. (Michaelis, pl. 8, fig. 10; Laborde, pl. 25, fig. 17.)

5. Part of draped figure, in Athens, assigned conjecturally to figure U in the West pediment by Michaelis, pl. 8, fig. 5; Laborde, pl. 25, fig. 22.

6. Left leg of colossal male figure, made up from two pieces, a fragment reaching from half-way up the thigh to below the knee, and the fragment of a leg (Michaelis, pl. 8, fig. 36), reaching to the bottom of the calf.

7. Fragment of the right leg and thigh of a colossal male figure, made up of two pieces, the leg from below the knee to nearly the ankle (Michaelis, pl. 8, fig. 38), and the knee with the beginning of the thigh. This and the preceding fragment are on the same scale.

8. Right leg of male figure from the bottom of the calf nearly to the heel; the foot is broken off. This fragment is on a scale rather larger than the so-called Theseus (D) of the Eastern pediment, and may be the lower part of the

preceding fragment (No. 7), though the fractured edges cannot be adjusted.

9. A colossal right foot, broken off at the ankle, and also half-way between the instep and the toes. Less than half of the sole is roughly cut with a drill as if this part of the foot had been raised. The heel and part of the sole under the instep have been broken away. The scale is rather larger than that of the preceding Nos. 6-8, and it may therefore be one of the feet of the Athenè in the West pediment.

10. Right knee of colossal figure, bent, with a small portion of the thigh, on which is the edge of a piece of drapery. The action of this knee corresponds with that of the right knee of the female figure N in the West pediment.

11. Fragment of tail of some serpentine creature having on the back a ridge of projections. This fragment is supposed to be part of the tail of a Hippocamp. (Michaelis, pl. 8, fig. 17; Laborde, Parthenon, pl. 24, fig. 4.)

12. Fragment of fold of drapery attached to portion of plinth; behind the fold an eye and part of a head, apparently, of a dolphin.

13. Right thigh of colossal male figure, broken off above the knee and below the hip; possibly the right thigh of Hermes (H) in the West pediment.

14. Right knee and beginning of calf of male figure, slightly bent. This may be the knee of the Hermes (H) in the West pediment.

15. Fragment of left (?) thigh near the knee, of colossal figure; on it falls a corner of drapery, to which is attached a gland.

16. Left leg of colossal female figure; from above the knee to near the ankle, draped; the leg has been slightly bent. The scale corresponds with that of the figure C in the West pediment.

17. Fragment of left thigh of female figure; on the outside is the mark of an attachment.

18. Fragment of left leg of colossal figure, in action; it extends from the bottom of the calf to half-way up the calf.

19. Left thigh and knee of youthful male figure, broken off at beginning of calf, the knee slightly bent; possibly the left leg of the boy E in the West pediment.

20. Fragment of left thigh and beginning of buttock, possibly of the boy E in the West pediment.

21. Left knee of female figure, draped; broken off at the beginning of the calf and on the lower part of the thigh. On the drapery of the thigh is the outline of four fingers of a small hand. This has been identified as the left knee of the draped female figure D of the West pediment. The fingers belong to the right hand of the boy E who in Carrey's drawing is leaning forward towards D.

22. Fragment of right leg of small figure, broken off above ankle and below knee. It has been attached at the back; perhaps part of the figure of Aphroditè (S) in the West pediment?

23. Right leg of boy, broken off above the knee, and a little below the beginning of the calf; on a small scale.

24. Fragment of upper part of right side of the thigh of a figure?

25. Fragment of left leg, nude, containing nearly half of the calf; much defaced.

26. Fragment of left leg of male figure, containing nearly the whole of the calf.

27. Left hand of colossal male (?) figure, holding what appears to be the base of a torch; broken off at the wrist; the forefinger and middle finger wanting. The scale of this hand would be suitable for one of the central figures of the West pediment; but there is no evidence that it belongs to the Parthenon.

28. Left hand and wrist of male figure; the palm is

grooved for the reception of some object like a staff; the thumb, forefinger and upper joints of the other fingers are wanting. The scale is rather larger than that of the so-called Theseus (D) of the East pediment. The wrist is slightly bent inwards. This hand is finely modelled.

29. Fragment of left hand and wrist of male figure, the hand much bent back as if the figure had rested on the open palm; broken across the middle of the metacarpal bones; possibly the left hand of the River-God V in the West pediment.

30. Right hand of female figure, small; the thumb and fingers broken off.

31. Right hand; the thumb and fingers broken off.

32. Left forearm, broken off above the elbow-joint and near the wrist, bent at the elbow; too small in scale for a figure in the centre of the pediments.

33. Right forearm of female figure, from above the elbow to near the wrist. This may be part of the arm of the figure G in the West pediment.

34. Left arm of female figure from above the elbow to near the wrist; bent nearly at a right angle at the elbow; the scale of this fragment is the same as that of Amphitritè (O) in the West pediment.

35. Left arm of female figure, from above the elbow to near the wrist; the scale is the same as that of Amphitritè (O).

36. Forearm of female figure, broken off above the elbow and half-way to the wrist, slightly bent; the scale is suitable for a central figure in the West pediment.

37. Right arm of female figure, slightly bent; the upper arm broken about the bottom of the biceps; the under side is worked rough.

38. Upper half of left forearm, broken off at the elbow which has been bent; the scale is suitable for one of the central figures of the West pediment.

39. Right shoulder and arm down to the elbow, from a female figure ; drapery falls over the back of the shoulder, on the arm is the sleeve of a *chiton*. It is doubtful whether this fragment belongs to the Parthenon.

40. Fragment of upper left arm with drapery hanging from it ; possibly the left arm of the figure G in the West pediment.

41. Left arm of youth or maiden, broken off at the beginning of the deltoid.

42. Fragment of left upper arm of female figure with sleeve of *chiton* fastened with studs (Michaelis, pl. 8, fig. 25).

43. Fragment of right shoulder and upper part of back of arm of female figure ; over the shoulder is drapery.

44. Right shoulder and beginning of arm of female figure with traces of drapery passing over the shoulder before and behind.

45. Fragment of right forearm of female figure, broken off at the elbow and with about a quarter of the forearm preserved.

46. Fragment of right hip and right side of body nearly to the navel, of a boy, possibly from the West pediment.

47. Left breast of female figure, draped ; the drapery has been fastened on the left shoulder. This may be part of the figure of Kallirrhòè (W) in the West pediment.

48. Left breast of female figure, the drapery strained over it ; the scale is similar to that of the figure C in the West pediment.

49. Left breast of female figure, the drapery strained over it ; the scale is smaller than that of the figure C in the West pediment.

50. Right side of head of colossal female figure ; the hair is gathered into a plait from the brow and bound round the head ; the top of the head is worked with drill holes

as if for the attachment of a crown; the lobe of the ear is broken away.

51. Portion of *chiton*, the flowing lines of which greatly resemble the treatment of the Nikè (J) of the East pediment.

52. Fragment from a colossal figure, apparently the back of the right thigh with drapery flying behind.

53. Fragment of stem of an olive tree with foliage (Michaelis, pl. 8, fig. 15).

54. Similar fragment of olive tree, larger than last.

55. Fragment of ankle and part of calf of right leg wearing high boot and attached on the right side to the trunk of an olive tree. It is doubtful whether this or the two preceding fragments belong to the Parthenon.

CASTS FROM FRAGMENTS OF CHARIOT-HORSES OF WEST PEDIMENT.

(Wall-Cases, U, V, W, X.)

1. Horse's head, broken off at the setting off of the neck. The nose wanting. The mane, which has been hogged, and the surface of this head in several places are broken away (Michaelis, pl. 8, J.K. *a*; Laborde, pl. 26, fig. 25).

2. Horse's head, lower half broken away. The mane hogged, with a loose lock hanging in front. Behind the ears a groove and two perforations are worked in the mane, and above the ears two other perforations. These perforations are visible only on one side of the head.

3. Fragment from left side of horse's head, giving eye and part of cheek.

4. Fragment of head of quadruped, published by Michaelis (pl. 8, J.K. *b*), as belonging to one of the horses of the West pediment. It differs in character from the other horses' heads and seems more like the head of a mule (Laborde, pl. 26, fig. 26).

5. Fragment of lower part of horse's neck with part of the mane.

6. Fragment from middle of horse's head.

7. Small fragment from top of horse's head, part of right ear turned back (Michaelis, pl. 8, J.K. *c*; Laborde, pl. 26, fig. 24).

8. Fragment, perhaps from horse's shoulder—right side.

9. Fragment of base of neck and part of chest with band across.

10. A left hindleg from the stifle joint to the pastern, bent, so as to indicate a rearing action. From below the hough to the hoof the leg is carved out of the same block as the bed of the pediment, which is sunk to make room for the hoof, the greater part of which was sculptured on another block of the bed which is now wanting, and which was fitted on to it at a joint roughly tooled. The outside of the haunch and hough have been cut away, evidently to gain room for the right hindleg of the same horse. If this leg belonged to a horse in the left wing of the pediment, it might have been expected that the inside rather than the outside of the left leg would have been cut away, as it would not have been visible from below. This limb is composed of three separate fragments. (Michaelis, pl. 8, J.K. *f*; Laborde, pl. 26, fig. 40; Overbeck, *Berichte d. sächs. Gesell. d. Wissen.* Nov. 1879, p. 72, pl. 1.)

11. Hough from right hindleg, bent, broken off close to joint below and a little higher above (Michaelis, pl. 8, J.K. *h*; Laborde, pl. 26, fig. 33).

12. Hough from right (?) hindleg, broken off close to joint and bent (Michaelis, pl. 8, J.K. *u*; Laborde, pl. 26, fig. 23).

13. Hough from left (?) hindleg, bent, piece broken off at heel, back of the joint left rough with a projection below the heads of the lower bones, probably for a support.

14. Left hindleg from stifle to below hough, bent, made of two fragments; the upper one may be Michaelis, pl. 8, J.K. *g*; Laborde, pl. 26, fig. 36.

15. Left thigh from below stifle to above hough; the outside more roughly tooled (Michaelis, pl. 8, J. K. *j*; Laborde, pl. 26, fig. 27).

16. Left thigh from below stifle; the outer side split off, broken off in the hough joint.

17. Stifle joint, left (?) leg; worked off or broken on outside.

18. Thigh from below stifle, broken at hough; rough tooled on one side.

19. Part of left thigh.

20. Fragment, inside of thigh of horse?

21. Left buttock (Michaelis, pl. 8, J. K. *d*; Laborde, pl. 26, fig. 28).

22. Left buttock from a smaller horse than those in the chariot group.

23. Right (?) hough joint; heel broken away.

24. Right forefoot; made up of two fragments of which one is Michaelis, pl. 8, J.K. *p*; broken off below the knee; the hoof free from the ground.

25. Hoof of forefoot, free from the ground; cut away on one side with rough surface; under the foot are holes round the edge as if for nails.

26. Hoof broken off in the pastern, frog strongly marked; one side is cut or split away; free from ground (Michaelis, pl. 8, J.K. *o*; Laborde, pl. 26, fig. 38).

27. Hoof, one side worked off; free from ground.

28. Hoof; on one side is a projection; left rough at bottom; free from ground.

29. Part of pastern and upper part of hoof; one side worked smooth.

30. Hindhoof attached to fragment of base (Michaelis, pl. 8, J.K. *m*; Laborde, pl. 26, fig. 41).

31. Hindhoof attached to fragment of base worked or split off at back (Michaelis, pl. 8, J.K. *n*; Laborde, pl. 26, fig. 39).

32. Right foreleg, bent, from above knee to below knee (Michaelis, pl. 8, J.K. *S*^a; Laborde, pl. 26, fig. 30).

33. Left foreleg, bent, from above knee to below knee, (Michaelis, pl. 8, J.K. *s*, Laborde, pl. 26, fig. 30 bis).

34. Knee of horse, apparently of a larger scale than the others (Michaelis, pl. 8, J.K. *V*^a; Laborde, pl. 26, fig. 32 bis.)

35. Fragment of arm of horse.

36. Left (?) foreleg from below knee to below fetlock; the inside of the fetlock worked off (Michaelis, pl. 8, J.K. *r*; Laborde, pl. 26, fig. 42).

37. Lower part of foreleg and fetlock (Michaelis, pl. 8, J.K. *q*; Laborde, pl. 26, fig. 43).

38. Lower part of leg and fetlock.

39. Fragment of horse's shoulder and base of neck.

40. Fragment apparently from horse's shoulder.

41. Fragment from horse's hind-quarter.

42. Fragment of horse's shoulder.

43. Fragment of horse's hoof, worked off on one side.

44. Fragment of scrotum (Michaelis, pl. 8, J.K. *e*; Laborde, pl. 26, fig. 29).

MARBLE FRAGMENTS OF METOPES.

(Wall-Case C.)

1. Fragment of right arm from the wrist to the elbow, with folds of drapery hanging as if from the hand. Synopsis 305 (136).

2. Fragment of arm from the wrist to near the elbow. Synopsis 306 (137).

3. Fragment of calf of leg. Synopsis 307 (138).

4. Fragment of calf of leg covered with drapery. Synopsis 308 (139).

5. Fragment of arm from the wrist to near the elbow. Synopsis 309 (140).

6. Fragment of arm from the wrist to above the elbow, which is bent; above the wrist is attached a corner of drapery. Presented by Mr. Dubois, 1840.

7. Part of the arm (?) of a draped figure, made up of two pieces. Synopsis 320 (141) and 322 (142).

8. Fragment of the upper arm of a draped female figure with sleeve fastened with two studs. Synopsis 304 (134).

9. Left breast of draped female figure. Synopsis 302 (132).

10. Right shoulder and part of breast of draped female figure; the *chiton* fastened down the shoulder with four studs. Synopsis 301 (131).

11. Right foot of female figure with the forepart of the sole of her sandal. This fragment belongs to the female figure in the metope, No. 10, *ante* p. 38.

12. Left hindleg of Centaur up to above the hough. Presented by Mr. Dubois, 1840.

CASTS FROM FRAGMENTS OF THE METOPES.

(Wall-Cases, A, B, C, D, E, F.)

1. Left side of draped female figure, showing the folds of an upper garment and a *chiton*. This fragment extends from the waist to about the knee. This may be the left side of the right hand figure in the metope xxi., of the South side, drawn by Carrey.

2. Fragment of right side of Lapith, giving the shoulder and beginning of the right arm, and the side under the arm nearly to the bottom of the ribs; the right arm has been raised and the head stooping forward; traces of

drapery behind the neck. This is possibly from the metope xxiii. of the South side, drawn by Carrey.

3. Torso of male figure extending from the left shoulder to half-way down the right thigh; drapery hangs from the left shoulder and falls down the back to the waist; the back is well preserved and attached to the ground. This figure has stood on the right foot; the left leg appears to have been bent. It may be the male figure in metope xvii. of the South side. (Michaelis, pl. 4, fig. N).

4. Body of Lapith in metope xxiv., of the South side; see *ante* p. 40.

5. Body of Lapith with part of shield on his left arm; much injured (Michaelis, pl. 4, fig. H).

6. Piece of drapery trailing on the ground. This may belong to the female figure in metope xxii. of the South side. The ground on which the drapery rests is formed by a ledge set at right angles to the back-ground.

7. Fragment of right hand holding the end of a roll, from metope xx. of the South side as drawn by Carrey (Michaelis, pl. 3, xx.).

8. Fragment, possibly part of a lyre; apparently this is the object held in the hands of a female figure of metope xvii. of the South side; there are traces of fingers at the back.

9. Fragment, possibly of the skirt at the back of the female figure in the metope xvii. of the South side.

10. Fragment on which is a foot, with a piece of drapery resting on a high rock (Michaelis, pl. 4, fig. F').

11. Fragment on which is a rock (Michaelis, pl. 4, fig. G).

MARBLE FRAGMENT OF FRIEZE.

Head of a youth, looking to the left. This fragment probably belongs to one of the horsemen in the North frieze. Michaelis assigns it to the missing slab, xxvii.

It has recently been acquired by the museum from Mr. Steinhäuser, formerly of Karlsruhe, and is exhibited in Wall-Case D.

CASTS FROM FRAGMENTS OF THE FRIEZE. (Wall-Cases G, H.)

North Frieze.—1. Upper corner from right side of a slab; male head, to the left, on which are traces of a diadem. At the back of the head the upper part of a lyre and the fingers of a left hand. The head belongs apparently to the foremost Kitharist in the North frieze (Michaelis, pl. 12, vii. 24). The place of this fragment would thus be between Nos. 16 and 17. On the right side is a joint not known to Michaelis.

2. Part of a charioteer standing in a chariot of which part of the *antyx* appears; it is moving to the left. The upper part of this figure from above the waist and the lower part from the knees downwards are wanting. The left forearm crosses the body as if holding the reins. This fragment, which is not noticed by Michaelis, must belong to the North frieze. Professor Robert (Arch. Zeit. 1875, p. 100, *n*) proposes to assign it to a slab of the North frieze as drawn by Carrey (Michaelis, pl. 12, xiii., fig. 49).

3. Fragment of chariot group; an *apobates* standing in a *quadriga*, leaning forward. The head and neck, right arm from below elbow and legs from below the knee are wanting. On his left arm is his oval buckler of which the convex side is turned to the spectator. He wears a *chiton* which leaves the right arm and side bare, and of which the attachment to the left shoulder is concealed by the shield. His right hand must have grasped the *antyx*. On the left of this figure drapery is shown alongside of his right arm, but this probably belongs to the charioteer, who must have been sculptured on the next slab, as there

is a joint on the left of the figure. As the chariot must have been moving to the left, this fragment must belong to the Northern frieze. The figure of which it formed a part is not to be recognised in any of Carrey's groups, and must have belonged to a group lost before his time. This fragment is not given by Michaelis, or in Robert's list (*Arch. Zeit.* 1875, pp. 95-103).

4. Horse's head, reined back. The scale of this horse's head and its direction show that it belonged to a chariot group on the North side. The head is sculptured on the left side of the slab, close to a joint; Michaelis gives this head under slab xx., pl. 12.

5. Fragment showing the crest and part of the mane of one horse, and the neck of a horse beyond. They are moving to the left, and from their parallelism are probably from a chariot group. The action indicates that the horses are rearing.

6. Fragment from hind-quarter of rearing horse, probably from a chariot group on the North side, as the horse is moving to the left.

7. Fragment with the forelegs of two horses. Of the horse nearest the spectator there remain the left foreleg and foot from above the knee to the hoof, and part of the right foreleg with the knee; of the other horse the left forearm and about half the foreleg, of the right leg rather more than half the arm and leg. All the legs are bent, showing that the horses were springing forward. This fragment is erroneously combined by Michaelis with another (pl. 12, xvi.) behind No. 39 (No. 55 in his plate). The movement is to the left, and the fragment therefore belongs to the North frieze.

8. Part of a male figure from the hip to below the right shoulder. A small portion of the upper right arm remains, raised in a horizontal direction. The left side of the body is cut off at the joint of the slab. A mantle passes round

the body from under the right arm to the left shoulder, leaving bare the right breast and side as low as the waist. This, as Robert points out (*Arch. Zeit.*, 1875, p. 100, *l*), seems to be the marshal beside the chariot group in Michaelis pl. 12, xiii., fig. 48. In that case the raised mass on the left of the hip of this figure would be part of the rump of the third horse.

9. The upper part of two horsemen and a horse's head and neck, all moving to the left; of the foremost of the horsemen all that remains is the back of the head, the shoulders and the breast. The other horseman has the left arm advanced; the left hand must have held the reins. The face, which is beardless, is preserved all but the tip of the nose. At the back of the head a diadem is shown. The horse's head is broken off at the eye and the front of the neck only is preserved. This fragment was formerly in the Cattaio Villa belonging to the Duke of Modena, and on his death was bequeathed to its present possessor the Archduke Karl of Austria. The cast here exhibited (Wall-Case K) was presented to the Museum by Herr Hofrath Eitelberger, Director of the Museum für Kunst und Industrie at Vienna. Michaelis assigns it to the North frieze, xxvii. (*Laborde, Athènes*, ii. p. 236.)

10. Fragment with left (?) foot of draped figure moving to the left. The skirt falls just above the ankle, and is preserved in front of the leg nearly to the knee. Only the inner side of the foot remains. This fragment may have belonged to Michaelis, i. 2, in his pl. 12, or to a figure in slab ix. pl. 12.

11. Fragment from lower part of draped female figure from knee to right foot, the direction being to the left. On the right side of the fragment is a joint which comes about three quarters of an inch behind the heel. The drapery reaches to the ankle, with an upper fold falling half-way down the calf. It appears to consist of a *chiton*

and mantle arranged like those of the musician viii., 18 (Michaelis, pl. 12, viii., 27), and may have belonged to the figure in Michaelis, pl. 12, vii. 25, of which the hand and lyre remain on another fragment. The other foot and remainder of the drapery must have been continued on the next slab to the right.

12. Right foreleg of horse from elbow of arm nearly to the fetlock ; the direction is to the left, and it must therefore belong to the North frieze. In front the edge of the fragment is raised in relief; possibly this may be the under side of another foreleg.

13. Fragment with edge of the hind-quarter of a horse moving to the left; the left hind leg has been more advanced; the back of the right hind-quarter is preserved from the hough to the insertion of the tail, of which the part nearest the root remains; beyond the tail and higher up on the cast are folds apparently of drapery. As the direction of the hindleg shews that the fragment belongs to the North frieze, these folds may belong to the figure standing by the chariot in Michaelis, pl. 12, xiii., 48, as drawn by Carrey.

14. **South Frieze.**—Part of the shoulder and arm of a horse moving to the right. The bent knee of another horse moving in the same direction crosses the shoulder just above the arm.

15. Upper part of youthful male figure looking to the right; behind, horse's head. His dress is a *chiton* falling in a fold over the girdle. On his head may have been a helmet, but the surface is too much defaced to admit of this being ascertained. A small portion of the upper arm remains. An edge of drapery, probably of a *chlamys*, is shown behind his back. This fragment probably belongs to a horseman in the South frieze, if it is not part of one of the figures in the chariot groups (Michaelis, pl. 11, xxvi., 64, or xxvii., 67) drawn by Carrey,

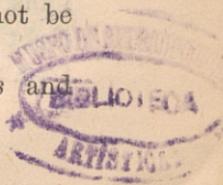
which it closely resembles in the position of the horse's head.

16. Fragment showing the inner side of a left foot, moving to the right, with drapery from below the calf to above the ankle. The heel is raised as if the knee was bent. On the left side of this fragment is a joint. It is combined by Michaelis with his pl. 11, xliii., 126, which he did not recognise as following xli., 83 (his 119). This identification makes his conjecture as to the position of the fragment with the foot untenable. It probably belongs to one of the figures conducting the victims, xxxviii. to xliv.

17. Fragment from chariot group moving to the right. The body of the chariot and about three quarters of the wheel, above which is part of the *antyx*, are preserved. The flowing skirt of the charioteer floats behind the body of the *quadriga*, and is shown through the spokes of the wheel. The tail of one of the horses hangs down in front of the body of the *quadriga* falling over the edge of the wheel. This fragment may belong to one of the chariot groups drawn by Carrey, possibly to pl. 11, xxxiii., 82, in Michaelis.

18. Fragment of male figure moving to right; from the hips to the beginning of the shoulder blades. The dress is a mantle wound round the body under the right arm, the end cast over the left shoulder. The right arm, which is preserved from above the elbow to the knuckles of the hand, is bare. On the right side of this fragment is a joint. It probably belongs to a figure in the procession of old men and musicians, slabs xxxiv-xxxvii., or in that of men leading victims, xxxviii-xliv. Michaelis inserts it in xxxv. (No. 97, in his pl. 11), but his drawing is incorrect, and the fragment cannot be adjusted there.

19. Youthful beardless head wearing a *petasos* and



looking to the right. The right side of the head, part of the cheek, the outer corner of the right eye, the lower part of the nose are destroyed, and but little is left of the chin and mouth. A little of the neck is preserved. This head is engraved by Michaelis, pl. 11, xix., 48, and probably belongs either to that horseman or to one of the two following (pl. 11, xx., 49, 50).

20. Helmeted head looking to the right. The only parts of the face which remain are the brow, right eye, and upper part of right cheek. The helmet has a cheek-piece, *paragnathis*, turned up at the side. The hair is waved and drawn back under the helmet. This head probably belongs to the horseman No. 5 in the South frieze.

21. Foreleg of a horse from below the knee to the hoof; the direction is to the right. This fragment has been splintered off from the slab to which it belonged, and no part of the background was broken away with it. The direction shows that it is from the South frieze.

22. Left hand upper corner of slab on which is a youthful male head, bound with a diadem, looking to the left, the face shown in three quarters, all the features destroyed except the right eye. In scale this head corresponds with that of the figures at the Eastern angle of the South frieze. It can hardly be the head of a horseman.

23. **South or North Frieze.**—Fragment of helmeted head looking to the right. The head is entirely destroyed except the back of the helmet and its crest. This fragment may either belong to a horseman or an *apobates* in the South frieze or to an *apobates* in the North frieze.

24. Fragment of male figure turned to right; extending from base of neck to hip. A mantle is wound round the loins, the end falling behind over the right shoulder; the right arm and side are left bare. Of this arm only a portion from the shoulder nearly to the elbow is preserved; the

backbone is also left bare. This may belong either to one of the conductors of victims in the South frieze, or to a marshal in the North frieze (Michaelis, pl. 11, xxiv., Fig. A).

25. Fragment from front of body of male figure wearing a *chiton*, girt at the waist with a round narrow girdle. The drapery extends from above the waist to below the navel. Both sides are broken away. The figure must have turned round to the front, and may have been either a charioteer or a horseman.

26. **East Frieze.**—Fragment on which is drapery falling in vertical folds from below the knee to the right foot; on the foot is a shoe with a thick sole like those of the female figures in slab iii. of the East side. The direction is to the right. There is a joint on the left side of the fragment. The dress of the figure to which this fragment belongs, is evidently a talaric *chiton* such as is worn by the maidens in the Eastern frieze ii-iii. Perhaps this fragment belongs to the hindermost of these maidens, as drawn by Carrey, in Michaelis, pl. 14, ii., 2.

27. Female head looking to the left. The hair is gathered up behind under a net. Of the face only the left cheek, left eye and forehead are preserved. This must have belonged to one of the figures in the procession, Michaelis, pl. 14, vii., viii. or ix.

ARCHITECTURE.

1. The capital and uppermost drum of one of the Doric columns of the north side.

2. Part of a marble tile-front, ornamented with the *anthemion*, and hence called by the Greeks *kalypter anthemotos*. The roof of the Parthenon, like that of many other Greek temples, was formed of marble tiles, *solenes*, carefully adjusted one to another (see Michaelis, pl. 2, Fig. 8).

3. Cast of a similar tile-front, from the original at Athens (Michaelis, pl. 2, fig. 8).

4. Cast of lion's head from one of the angles of the temple. Mr. Penrose (Athenian Architecture, p. 46) describes the original of this or a similar lion's head as worked out of a block which forms the springing stone both of the cymatium and the corona of a pediment. In the modelling of those lions' heads, and especially in the treatment of the mane, the austere style, very much more archaic than that of the other sculptures of the Parthenon, is worthy of notice (Michaelis, pl. 2, fig. 9; Penrose, Athenian Architecture, pl. 17, chap. vi., and pl. 1, chap. viii.).

5-6. Casts from two fragments of *akroteria* probably from the Western pediment (Michaelis, pl. 2, fig. 10).

7. Marble fragment of a similar *akroterion* (Inwood, The Erechtheion, pl. 22, p. 130).

8. Marble fragment of moulding with painted mæander pattern (Inwood, The Erechtheion, pl. 22, p. 129).

9. Marble fragment of moulding with painted mæander pattern. Both these fragments appear to belong to the moulding which surmounted either the frieze or the peristyle (see Penrose, Athenian Architecture, chap. viii., pl. 23; Michaelis, pl. 2, fig. 17).

MISCELLANEOUS.

1. Fragment of marble shield supposed to be a rough copy from the shield of the statue of Athena by Pheidias within the Parthenon. Pliny states that the outside of the shield was said to have been ornamented with the representation of a battle between Greeks and Amazons, to which Plutarch adds (Vit. Pericl. 31) that one of the figures represented Pheidias himself as an old bald-headed man raising a stone with both hands, while in another

figure who was represented fighting against an Amazon, with one hand so raised as to conceal the face, the sculptor introduced the likeness of Perikles. Other writers state that in the centre of the shield was the head of Medusa, or Gorgoneion. This head, encircled by two serpents, forms the centre of the composition on the marble fragment. Below the Gorgoneion is a Greek warrior, baldheaded, who raises both hands above his head to strike with a battle axe; a *chlamys* falls over his left shoulder and breast. This figure has been thought to correspond with that of Pheidias in the original design. Next to him on the right is a Greek wearing a helmet, cuirass and high boots, who plants his left foot on the body of a fallen Amazon, and is in the act of dealing a blow with his right hand; his right arm is raised across his face and conceals the greater part of it. The action of this figure again presents a partial correspondence with that of Perikles as described by Plutarch. To the right of the supposed Perikles are two Greeks, the one armed with shield and helmet and clad in a *chiton* girt at the waist; the other wearing a *chlamys*, and high boots and armed with a helmet and sword, seizes by the hair an Amazon falling on the right. This Amazon is armed with a *pelta*. Above this group is an Amazon running to the right and a Greek striding to the left. He is armed with a spear, a helmet and a shield having the device of a hare; he wears a short *chiton* and high boots. Above him are two Greeks, each wearing a short *chiton*, high boots and a helmet; one of them is armed with a shield and spear; to the left of these two figures is another Greek wearing a short *chiton* and high boots, and armed with shield and sword; his head is broken away; above him are remains of another figure. On the left of the figure described as Pheidias is a Greek wearing a helmet, cuirass and high boots, who has fallen on his knees. Further to

the left are two fallen Amazons and the lower part of a third figure probably that of a Greek; the left leg of another figure is seen beside the left arm of the upper of the two Amazons. All the Amazons on the shield wear high boots and a short *chiton*, leaving the right breast exposed; their weapon is a double headed axe. Red colour remains on the two serpents which encircle the Gorgon's head, on the shield of one of the Greeks and in several places of the draperies. This shield was obtained in Athens by Percy Clinton, Viscount Strangford, from whose son it was acquired by the Museum. There is a fragment of a similar marble shield in the Vatican. (Michaelis, pl. 15, Nos. 34, 35; Conze, Arch. Zeit. 1865, pll. 196-197).

2. Marble fragment consisting of the back half of a female head which has been split vertically. The hair is bound twice round with a narrow diadem, and has been gathered back from the temples and tied in a knot at the roots behind. The knot is broken away. This head has a worked joint across the neck, and has been attached by means of a dowel, the hole of which remains. It is doubtful whether this fragment has belonged to the Parthenon.

3. Cast of marble statuette supposed to be a copy from the chryselephantine statue of Athenè by Pheidias within the Parthenon. Athenè wears a helmet, *aegis*, and talaric *chiton* with *diploidion* girt round the waist; her right hand is extended in front with the palm open upwards as if to hold out the figure of Victory. In this part the statuette is unfinished, the marble underneath the right arm not having been hewn away. The left hand of the Goddess rests on her shield, which stands on its edge at her side; inside the shield is a serpent; outside are reliefs representing a battle between Greeks and Amazons. Among the attitudes in this composition which may be recognised as the same as in the marble shield already

described are those of an Amazon fallen on her back with her head towards the lower edge of the shield and with both her hands over her head, and another Amazon, also fallen on her back, along the lower edge of the shield. From the manner in which the rest of the figure corresponds to the ancient description of the chryselephantine statue, it has been assumed, that some indication of what Pheidias sculptured on the base would not be omitted. The subject of this composition was the Birth of Pandora, and the rude outlines of figures in relief on the base of the statuette may be intended to represent the original sculpture. The original of this statuette is at Athens, and was found there West of the Pnyx. (Fr. Lenormant, Gazette des Beaux-Arts, 1860, p. 133; Michaelis, pl. 15, No. 1, and p. 273.)



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