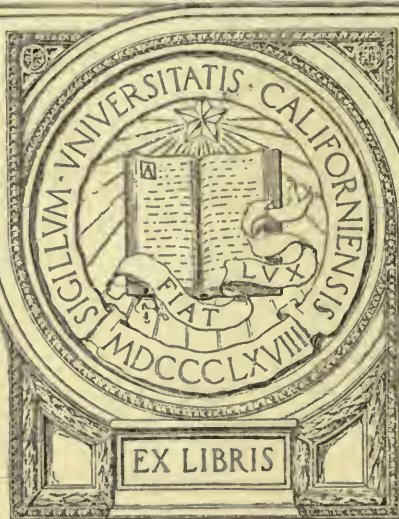


Chas. H. Pepper

UNIVERSITY OF CALIFORNIA
LOS ANGELES



EX LIBRIS

**CHARLES W. PEPPLER,
DUKE UNIVERSITY
DURHAM, N. C.**

NOV 1 1926

GREEK SCULPTURE



SELECT
PASSAGES FROM ANCIENT WRITERS

ILLUSTRATIVE OF THE HISTORY OF

GREEK SCULPTURE

EDITED

WITH A TRANSLATION AND NOTES

BY

H. STUART JONES, M.A.

FELLOW OF TRINITY COLLEGE, OXFORD; LATE CRAVEN UNIVERSITY FELLOW
FORMERLY STUDENT OF THE BRITISH SCHOOL AT ATHENS



London

MACMILLAN AND CO.

AND NEW YORK

1895

Oxford

HORACE HART, PRINTER TO THE UNIVERSITY

THE UNIVERSITY OF OXFORD
PRINTED BY HORACE HART, PRINTER TO THE UNIVERSITY
AT THE UNIVERSITY PRESS

NB90

J 71 A

TO

PROFESSOR PERCY GARDNER

476859

Classical Languages



Digitized by the Internet Archive
in 2007 with funding from
Microsoft Corporation

PREFACE

THE History of Greek Sculpture, 600–323 B. C., forms one of the subjects of examination in the classical school at Oxford. The only collection of ancient authorities on this subject available for study is that of Overbeck (*Die antiken Schriftquellen zur Geschichte der bildenden Künste bei den Griechen*, Leipzig, 1868). Since this work aims at completeness, it contains some thousands of passages which are not necessary for such study of Greek sculpture as is required of University students, while, on the other hand, it provides neither translation nor commentary. I have, therefore, at the request of Professor Gardner, selected such passages as appeared from their intrinsic interest or difficulty to require special study by those offering the subject for examination, adding some few to which attention has been called since the publication of Overbeck's work. As a rule, the inscriptions of artists (which may be read in Löwy's *Inschriften griechischer Bildhauer*) have not been included, except in a few cases where the matter

or form of the inscription seemed to make this desirable; to those which are merely signatures reference is made in the discussions of date which follow each heading where necessary. In order to save space many passages have been omitted in which the text presents no difficulty of translation and has no descriptive interest: a list of the works mentioned in such passages is appended to the account of each sculptor.

Since this book is not intended to fill the place of systematic histories of sculpture, such as those of Overbeck and Collignon, notes are not given where a reference to those works can be supplied, and references to periodical and current literature are in general not given except where the book or article quoted has appeared within the last two years, or where it seems worthy of consultation in addition to the text-books. It has not been thought necessary to devote much space to questions of textual criticism; the passages are quoted from the standard texts of each author with but few divergences.

The author desires to express his sincere thanks to Professor Gardner for his constant help and encouragement, and for the thorough revision to which the proof-sheets were submitted by him as they issued from the press.

CONTENTS

PREFACE	PAGE ix
INTRODUCTION	xvii
1. Historical Sketch	xvii
2. The Criticisms of the Great Bronze-Casters	xxix
3. The Canon of Sculptors	xxxii
4. Pliny's Chronological Table	xxxv
LIST OF ABBREVIATIONS	xxxix

PART I.

THE BEGINNINGS OF GREEK SCULPTURE.

Nos. 1-41.

§ 1. THE DAIDALIDAI, 1-24	3
1. Daidalos, 1-6	3
2. Endoios, 7-10	7
3. Dipoinos and Skyllis, 11-14	8
4. The Spartan Sculptors at Olympia, 15-18	11
5. Tektaios and Angelion, 19, 20	13
6. Klearchos, 21	14
7. Smilis, 22, 23	15
8. Cheirisophos, 24	16
§ 2. THE SCULPTORS OF CHIOS, 25-28	16

	PAGE
§ 3. EARLY WORK IN METAL, 29-38	20
1. Glaukos of Chios, 29-31	20
2. The Sculptors of Samos, 32-35	22
3. Gitiadas of Sparta, 36, 37	25
4. Bathykles of Magnesia, 38	27
§ 4. THE EARLIEST PORTRAITS OF ATHLETES, 39-41	27

PART II.

ARCHAIC AND TRANSITIONAL SCULPTURE.

Nos. 42-95.

§ 1. THE ARCHAIC SCHOOLS, 42-71	33
1. Argos, 42-51	33
(a) Ageladas, 42-46	33
(b) Glaukos and Dionysios (Simon), 47, 48	36
2. Sikyon, 49-51	38
Kanachos, 49-51	38
3. Aegina, 52-63	40
(a) Kallon, 52, 53	40
(b) Onatas, 54-60	41
(c) Glaukias, 61, 62	48
(d) Anaxagoras, 63	49
4. Athens, 64-68	50
(a) Antenor, 64	50
(b) Kritios and Nesiotes, 65-67	51
(c) Hegias (Hegesias), 68	52
5. Elis, 69, 70	53
Kallon, 69, 70	53
6. Naupaktos, 71	54
Menaichmos and Soidas, 71	54
§ 2. THE SCULPTORS OF THE TRANSITIONAL PERIOD, 72-95	55
1. Pythagoras, 72-77	55
2. Kalamis, 78-87	59
3. Myron, 88-95	64

PART III.

THE AGE OF PHEIDIAS AND POLYKLEITOS.

Nos. 96-181.

	PAGE
§ 1. THE ATTIC SCHOOL, 96-159	73
1. Pheidias, 96-125	73
(a) Life, 96-99	73
(b) Works, 100-125	77
i. In Athens, 100-110	77
ii. In Elis, 111-116	84
iii. Miscellaneous, 117-125	94
2. The Pupils of Pheidias, 126-141	99
(a) Alkamenes, 126-135	99
(b) Agorakritos, 136-138	104
(c) Kolotes, 139-140	108
(d) The Sculptures of the Parthenon, 141	109
3. Praxias and Androsthene, 142, 143	110
4. Lykios, 144-147	112
5. Kresilas, 148	115
6. Strongylion, 149-152	117
7. Kallimachos, 153-155	118
8. Sokrates, 156	120
9. Pyrrhos, 157	121
10. Styppax, 158	121
11. The Sculptures of the Erechtheion, 159	122
§ 2. THE ARGIVE SCHOOL, 160-174	124
1. Polykleitos, 160-166	124
2. The Family and School of Polykleitos, 167-174	131
(a) The Family of Patrokles, 167-171	131
(b) The School of Polykleitos, 172, 173	134
(c) The Sculptures of the Heraion at Argos, 174	137

	PAGE
§ 3. OTHER ARTISTS, 175-181	138
1. Paionios of Mende, 175-177	138
2. Theokosmos of Megara, 178	142
3. Nikodamos of Mainalos, 179	143
4. Telephanes of Phokis, 180	144
5. The Metopes of Olympia, 181	145

PART IV.

SCULPTURE IN THE FOURTH CENTURY.

Nos. 182-260.

§ 1. THE ATTIC SCHOOL, 182-234	149
1. The Family of Kephisodotos, 182-205	149
(a) Kephisodotos the Elder, 182-185	149
(b) Praxiteles, 186-202	151
(c) The Sons of Praxiteles, 203-205	164
2. Skopas and the Sculptors of the Mausoleion, 206-222	166
(a) Skopas, 206-212	166
(b) Leochares, 213-216	172
(c) Bryaxis, 217, 218	175
(d) Timotheos, 219-221	176
(e) The Mausoleion, 222	177
3. Other Artists, 223-234	180
(a) Silanion, 223-225	180
(b) Sthennis of Olynthos, 226, 227	182
(c) Euphranor of the Isthmos, 228-230	183
(d) Thrasymedes of Paros, 231, 232	186
(e) Polyeuktos, 233	188
(f) Demetrios, 234, 235	188
§ 2. THE SCHOOL OF SIKYON, 236-256	190
1. The Younger Sons of Patrokles, 236-240	190
(a) Daidalos, 236-239	190
(b) Polykleitos the Younger, 240	192
2. Lysippos, 241-251	193
3. Lysistratos, 252	206

CONTENTS

XV

	PAGE
4. The Family and School of Lysippos, 253-256	207
(a) Daippos, Boedas, Euthykrates, Tisikrates, 253	207
(b) Eutyichides, 254, 255	209
(c) Chares of Lindos, 256	210
§ 3. OTHER ARTISTS, 257-260	212
1. Hypatodoros and Aristogeiton of Thebes, 257	212
2. Boethos of Carthage, 258, 259	213
3. Aristodemos, 260	214

APPENDIX I.

THE SCHOOLS OF PERGAMON AND RHODES.

Nos. 261-267.

1. The School of Pergamon, 261-264	217
2. The School of Rhodes, 265-267	221
(a) The Sculptors of the Laokoon, 265	221
(b) The Sculptors of the Farnese Bull, 266	222
(c) Aristonidas, 267	223

APPENDIX II.

DAMOPHON OF MESSENE.

Nos. 268-271	235
------------------------	-----

INTRODUCTION

§ 1. HISTORICAL SKETCH.

THE earliest works of Greek literature dealing with the subject of Sculpture were the practical treatises of artists whose aim was to lay down a canon of proportions applicable to the human figure. Of these the first was the 'Canon' of POLYKLEITOS (mentioned by Galen, No. 163), which dates from the latter half of the fifth century, and took the form of a commentary on the 'doryphoros' of the same master. If we may judge by the only quotation preserved (v. No. 163 note), it attempted a mathematical demonstration of the proportions which produce beauty in the human frame. Polykleitos had many followers in the branch of literature which he founded¹, amongst whom we may select for remark EUPHRANOR (No. 230), and MENAICHMOS, an artist briefly referred to by Plin. *N. H.* xxxiv. 80 in the words 'Menaechmi uitulus genu premitur replicata ceruice; ipse Menaechmus scripsit de sua arte.' His date cannot be fixed with certainty, but he may probably be assigned to the fourth century B. C.

The history and criticism of sculpture became objects of a new interest in the days of the early Peripatetics and their many-sided literary activity. ARISTOTLE himself

¹ Vitruv. VII. *Praef.* 14, gives a list of writers who 'praecepta symmetriarum conscripserunt.'

is the author of some interesting criticisms of painting¹, and in *Eth.* vi. 1141 a, 10, mentions Pheidias and Polykleitos as the masters of their respective crafts—sculpture in marble in the first case, bronze-casting in the second. His successors in the Peripatetic school seem to have collected biographical material for the history of sculpture. Quasi-genealogical tables showing the succession in schools of philosophy were drawn up, and it would seem that artistic pedigrees were traced in the same manner. It is probable that DURIS of Samos, a pupil of Theophrastos, was among the first to take up these studies; we find him quoted by Pliny as the authority for an anecdote told of Lysippos. The collection of anecdotes and ἀποφθέγματα was a favourite occupation with the Peripatetics; it has left marked traces in the conventional history of Painting as seen in Pliny's thirty-fifth book. No doubt, too, the numerous writers περὶ εὐρημάτων to whom this period of learned activity gave birth, contributed somewhat to the history of Art.

The most important works, however, for our purpose were still those of men who were themselves sculptors. XENOKRATES, a member of the school of Lysippos (v. Part IV, § 2 *ad fin.*), is mentioned by Pliny as an authority both on sculpture and painting, and may with much probability be identified with the artist of the same name known to us from inscriptions found at Oropos and Elateia (Löwy 135 a b c). If this be correct, he was an Athenian by birth, the son of Ergophilos; his 'floruit' must be placed about the middle of the third century B.C. Pliny couples with his name that of ANTÍGONOS, one of the sculptors employed by Attalos I of Pergamon on the memorials of his victories over the

¹ *Poet.* 1448 a, 5, 1450 a, 26; *Pol.* v (viii). 1340 a, 35.

Gauls (No. 261). From a notice relating to the Nemesis of Agorakritos at Rhamnus (No. 137 note) we learn that he was a native of Karystos; and Wilamowitz therefore identifies him with Antigonos of Karystos, the author of lives of the philosophers and of a *παραδόξων συναγωγή*. We may with much probability attribute to one or other of these writers the series of criticisms tabulated in § 2, which clearly proceed from an admirer of Lysippos, and take no account of early sculpture. Beside criticism of style, however, these writers certainly gave a statistical account of the works of the great artists; they wrote of painting as well as of sculpture, and Diogenes Laertios (vii. 188) speaks of a picture whose existence is unknown to Xenokrates and *even* to Antigonos.

The work of Antigonos called forth a reply from the pen of POLEMON of Ilion, a widely-travelled man, who wrote numerous guide-books to the places which he visited. He flourished in the reign of Ptolemy Epiphanes (204–181 B.C.), and is probably to be identified with the person of the same name and origin who obtained *προξενία* from the Delphians in 176 B.C. (Dittenberger, *Syll.* 198). The title of one of his works is given as *τὰ πρὸς Ἀδαῖον καὶ Ἀντίγονον*, the first named author being a Mitylenaeon by birth, who wrote *περὶ ἀγαλματοποιῶν*. We seem to hear an echo of the controversy in the passage of Zenobius (*O. S.* 836) referred to above, where the statement of Antigonos as to the inscription on the Nemesis of Rhamnus is met by a counter argument introduced by the words *οὐ θαυμαστὸν δέ*¹. To each of the great artistic centres of Greece—Olympia², Delphi,

¹ For other possible cases cf. Ulrichs, *Ueber griechische Kunst-schriftsteller*, pp. 34 ff.

² This is assumed by Preller, who assigns Fr. 21–23 to the work.

the Athenian Akropolis—Polemon devoted a special work. He busied himself with the collection of inscriptions bearing on the subjects of his study, and hence earned the sobriquet of ὁ στηλοκόπας. Other περιηγηταί were HELIODOROS of Athens, whose work *de Atheniensium anathematis* is mentioned by Pliny, and HEGESANDROS of Delphi, from whom the notice preserved in No. 31 is quoted by Athenaios. ALKETAS also wrote an account of the offerings at Delphi (v. No. 196 note).

The next phenomenon of importance in the history of art-criticism is that of the comparative method employed by the literary critics. It would seem that especially at Pergamon, where the royal house accumulated art-treasures of all periods—it became the fashion to draw up chronological tables of the great authors, to each of whom a brief criticism—often a catchword—was assigned; and we find unmistakable traces of an arrangement of sculptors and painters in parallel series¹. Robert has endeavoured to show that the Canon of ten sculptors given by Quintilian (§ 4) was drawn up at Pergamon as the counterpart of the famous Canon of the Ten Orators, but it seems clear that that Canon is itself of later origin than was formerly supposed², and that we are only justified in attributing to the Pergamenes the formation of a list or Canon of sculptors of indefinite number arranged chronologically, with a fixed scale of appreciations. The great importance of their work lies in the fact rightly pointed out by Robert, that they put an end to

¹ See § 4, Nos. 87, 125, and the collection of passages in Brzoska, *De Canone decem oratorum*, pp. 81 ff.

² See the authors quoted by Susemihl, *Geschichte der griechischen Litteratur in der Alexandrinerzeit*, ii. 485, note 110, and 675, additional note on chap. xx, pp. 521-523.

the exclusive primacy of Lysippos, and brought earlier sculpture and with it Pheidias in to the place of honour which they merited. To this school of critics belong CICERO (106-43 B.C.), DIONYSIOS of HALIKARNASSOS (temp. Augustus), and above all QUINTILIAN (35-95 A.D.).

The last century before Christ produced one more book written by an artist which was of importance. This was the work in five volumes by PASITELES dealing with 'nobilis' or 'mirabilia opera in toto orbe,' as the title is given by Pliny. The author was a Greek sculptor born in Magna Graecia, who became a Roman citizen in 87 B.C., and is twice spoken of by Pliny as a contemporary of Pompey the Great (106-48 B.C.).

With Pasiteles closes the series of professional writers on art; henceforward we have to deal with the encyclopaedic writers of the Roman period, who draw their information from the copious stores of Greek learning. The first of these is VARRO (116-27 B.C.), quoted by Pliny as a cardinal authority, in the sphere of whose all-embracing activity art was naturally included, although we have no direct testimony to the existence of a special 'History of Art' amongst his works. No doubt biographies of the great sculptors found a place in the gallery of 'Imagines' which he formed.

We may pass rapidly over the Augustan period, briefly mentioning the geographical work of STRABO and the treatise of VITRUVIUS on architecture, both of which furnish information relating to our subject, and, after noticing the work of C. Licinius MUCIANUS 'ter consul' (for the last time in 72 A.D.), who was relegated by Nero to an honourable banishment as proconsul of Asia, and wrote a popular account of his province and

its sights which seems to have been tinged by a taste for the marvellous, proceed at once to deal with the elder PLINY (23-79 A.D.), our capital authority for the history of sculpture and sculptors. It is characteristic of his great work¹, the *Natural History* in thirty-seven books, published in 77 A.D. and dedicated to Titus, the Emperor and co-regent, that sculpture and painting find a place as branches of mineralogy—since the last five books treat of metals, minerals, rocks and precious stones, with their uses in medicine, daily life, and art.

The sections important for our purpose are the following :—

(1) xxxiv. 15-48. On the art of bronze-casting, portrait statues, famous colossi, &c.

(2) xxxiv. 49-93. A history of bronze-casters. Pliny opens with a chronological table of the masters of the art (v. infr. § 4), followed by special notices of Pheidias, Polykleitos, Myron, Pythagoras, Lysippos and his school, —with a series of criticisms collected infr. § 2—to which are appended short notes on Telephanes, Praxiteles, and Kalamis. This takes us to § 71, after which we have an alphabetical list of artists and their works extending from §§ 72-83, followed by notes on the Pergamene artists and Boethos (§ 84). Pliny then gives three short alphabetical lists, comprising

(a) *Aequalitate celebrati artifices sed nullis operum suorum praecipui* (§ 85).

(b) *Qui eiusdem generis opera fecerunt* (§§ 86-90). Amongst the subjects enumerated the term 'philosophi' frequently appears; this seems to refer not to statues of famous philosophers, but to portraits of civilians in the garb of daily life.

¹ His History of his own Times in thirty-one books is lost.

(c) (Qui fecerunt) athletas et armatos et uenatores sacrificantesque (§ 91).

Miscellaneous notes (§§ 92, 93) complete the account of bronze-casting.

(3) xxxiv. 140, 141. On the use of iron in sculpture.

(4) xxxvi. 9-43. On sculpture in marble. After a historical section, beginning with the earliest sculptors, and dealing chiefly with Pheidias and his pupils, Praxiteles, Skopas, and their contemporaries (§§ 9-31) and some miscellaneous notes (§ 32), Pliny enumerates briefly some of the most famous works of sculpture preserved at Rome, notably in the 'monumenta' of Asinius Pollio, the 'porticus Octauiae,' the 'horti Seruiliani,' and the Palace of the Caesars on the Palatine (§§ 33-38). A group of miscellaneous notes (§§ 39-43) brings the section to a close.

The question as to the sources whence Pliny drew his information is a difficult one to answer. He tells us in his Preface (§ 17) that the *Natural History* embodies the results of a reading which extended to 2000 volumes, and that 100 'exquisiti auctores' were employed in its composition. The Preface is followed by a series of Indices, giving for each book a table of contents and a list of 'auctores,' in which Latin authors are first enumerated, then Greek. Two facts seem to be clearly established by the study which Brunn and others have devoted to these Indices :—

(i.) The Roman authors are mentioned in the order in which they were used.

(ii.) The Greek authors are often grouped according to their subjects ; in such cases only one was (generally speaking) directly or at least constantly used by Pliny, who places his name either first or last on the list.

The second principle has an important application in the present case. In the Index to Book XXXIV we find a list of Greek authorities on sculpture¹ terminating with the name of Pasiteles—the others are Menaichmos, Xenokrates, Antigonos, Duris, and Heliodoros—while in those of Books XXXIII and XXXV the name of Pasiteles heads the list of Greek writers on art and in the Index to Book XXXVI the same author figures early in the list and seems to be the only source of information on sculpture. We are therefore entitled to assume that Pasiteles was the chief authority—the ‘*exquisitus auctor*’—among the Greeks consulted by Pliny in these sections. But it does not follow that he did not also consult the other authors above-named; Duris is quoted by name in No. 241, and the criticisms which seem to proceed from Xenokrates or Antigonos may be immediately derived from those authors. Among the Roman authors the name of Varro, which appears in the Indices of Books XXXIII–XXXVII, may clearly be recognized as that of the chief authority on art. Indeed, Mucianus is the only other writer named in the Indices who can have contributed much information on the subject of sculpture. But there can be no doubt that a large element in the sections under discussion consists of information drawn from miscellaneous sources and from Pliny’s own observation. This is especially true of the notices of works preserved at Rome, with regard to which Pliny notices any changes in the place of exhibition made by the Emperors down to Vespasian. There is no adequate ground for the supposition that catalogues of the principal collections in Rome were

¹ Sculpture is rendered by ‘*toreutice*,’ on which use see Nos. 119, 160 and notes.

made by Vespasian's order and were among the authorities used by Pliny.

The younger Pliny has left us an amusing account of his father's studious habits (*Ep.* iii. 5). From sunrise to sunset he amassed notes and filled commonplace books—'nihil enim legit quod non excerperet.' Even in his bath 'audiebat aliquid aut dictabat'; and on his journeys he was constantly accompanied by a shorthand writer. The question has been debated whether in the sections on sculpture we have a collection of such scattered notes as the younger Pliny describes, arranged as far as possible under heads—or whether Pliny copies as far as possible from a single source with occasional insertions. The latter view is maintained by Oehmichen, who tries to show from the construction of the alphabetical lists and other signs that Pliny copied from an alphabetic dictionary of artists, written by Pasioteles and translated by Varro, making numerous additions referring to his own times. But this is more than doubtful, since Pliny himself tells us that the title of Pasiteles' work was 'quinque uolumina nobilium operum in toto orbe,' which cannot have been a dictionary of artists, nor is the rule that the order ΚΧ, ΠΦ, ΘΤ is preserved in the Latin lists without exceptions. Analogies to both the methods of composition mentioned above may be drawn from other parts of Pliny's work, and it is probably safer to assume that the chronological table and alphabetical lists are both the handiwork of Pliny, while the notices of individual artists are to be referred to his miscellaneous sources, of whom Varro and Pasioteles are no doubt the chief. On the criticisms of the great bronze-casters see § 2.

Among the Greek writers of the following generation

the names of PLUTARCH (circ. 46-120 A.D.) and his somewhat younger contemporary, the rhetorician DION CHRYSOSTOMOS of Prusa, deserve mention, since both display an interest in art and furnish information of value, although the accuracy of the last-named is doubtful.

The second century A.D. supplies one authority of capital importance. This is PAUSANIAS, a native of Asia Minor, who wrote a *περιήγησις Ἑλλάδος* in ten books, of which the fifth at least was completed in 173 A.D. The honesty of Pausanias is a matter of hot dispute, and his detractors seek to prove that, although he speaks as an eye-witness, his work is in fact a compilation from earlier sources, amongst which the work of Polemon (v. supr.) is supposed to hold the chief place as an authority on works of art. This view is not, however, confirmed by a comparison of the fragments of Polemon with the work of Pausanias, and the tendency of recent criticism¹ has been to absolve Pausanias from the charge of dishonesty, and to regard his account of his travels as generally credible, though not to exclude the use of literary sources in the work of composition. It is specially noticeable that the objects of interest which he describes belong *either* to the period previous to 150 B.C. *or* to his own time. Whatever conclusions may be drawn from this fact, there can be no question as to the value of Pausanias' descriptions so far as they go, although the affectations and archaisms of the language in which they are clothed render them unattractive. The style and tone of Herodotos are imitated throughout. Pausanias is the latest author who deals professedly with

¹ See especially Gurlitt, *Ueber Pausanias* (1890); Heberdey, *Die Reisen des Pausanias* (1894).

art-criticism, but much valuable information is to be gleaned from the *littérateurs* and compilers of his generation and that which succeeded it. LUCIAN (born 125 A.D.) was keenly interested in sculpture of all periods, and has left us some just and striking criticisms, of which No. 67 is a good specimen. Two of his numerous writings may be singled out for mention. The first is the *Εἰκόνας*, in which an ideal beauty ('Panthea') is constructed by a synthetic process, four masterpieces of sculpture and a like number of pictures being called into requisition. The first-named are—the Knidian Aphrodite of Praxiteles, the Aphrodite *ἐν Κήποις* of Alkamenes, the 'Sossandra' of Kalamis, and the Lemnian Athene of Pheidias, and the special points of beauty in each are noted. In the *Φιλοψευδής*, a satire on the appetite for the marvellous, the scenery of the ghost-story is laid in a house filled with works by the great masters—the diskobolos of Myron, the Harmodios and Aristogeiton of Kritios and Nesiotes, the diadumenos of Polykleitos, and a realistic portrait by Demetrios.

Before we leave the writers of the Second Sophistic, we must mention among other sources ATHENAIOS, whose *Δειπνοσοφιστής* seems to have been published later than the death of Commodus (192 A.D.); DIOGENES LAERTIUS, whose lives of the philosophers contain biographical details of some importance; and KALLISTRATOS, who took up a branch of literature of which the two Philostrati were the masters, the application of rhetoric to the description of works of art;—whether real or imaginary, may be and has been disputed. Reference is made to his descriptions of statues on pp. 161, 172.

To the period of the Second Sophistic belong also the writings of those among the early fathers of the Christian

Church, who for apologetic or controversial purposes touch on the subject of Greek art. Their statements must, however, be received with caution, as neither TATIAN, who devotes a section of some length in his treatise 'contra Graecos' to the enumeration of criminal or disreputable characters to whom statues had been raised; nor ATHENAGORAS, who in his 'Libellus pro Christianis' deals with the principal 'idols' and their makers, were critical as to their sources of information. Nor is the testimony of CLEMENT of Alexandria above suspicion.

The classical literature of Greece expired with the ancient religion, and among the last writers of declining Paganism we may briefly mention the rhetoricians LIBANIOS and HIMERIOS, who occasionally notice works of art. Meanwhile lexicographers were storing the mutilated remains of ancient learning, derived ultimately from the Alexandrine cities, and recast by such commentators as Didymos in the Augustan age and Symmachos somewhat later. Some fragments of these compilations have reached us in the annotated texts of the poets, and notably in the Scholia Vetera on Aristophanes.

In the voluminous literature of Byzantium only one name need detain us—that of NIKETAS AKOMINATOS of Chonai in Phrygia, who seems to have been genuinely interested in the art-treasures removed from Greece to Constantinople. Both in his historical writings and in his special treatise 'On the Statues at Constantinople,' he has left us descriptions turgid in style and possibly not too accurate, but yet of distinct value. He lived circ. 1150-1210 A.D. His somewhat older contemporary, John TZETZES, was a thoroughly uncritical and

inaccurate writer, whose interest is merely in anecdote; no passage from his writings is included in this selection.

No mention has been made in this summary of the Anthology as a source of information on sculpture. Among the epigrams of all periods which find a place in it many have reference to works of art, but few of these are of any value, since the greater number are not descriptive but purely 'epideictic' in character. Two epigrammatists alone deserve to be named, and both belong to the Hellenistic period. These are POSEIDIPPOS (not to be identified with the comedian), whose 'floruit' may be placed circ. 250 B.C., and ANTIPATER of Sidon, of whom Cicero (*De Or.* iii. 194) speaks as recently deceased in 91 B.C.

§ 2. THE CRITICISMS OF THE GREAT BRONZE-CASTERS.

Plin. *N. H.* xxxiv. 54 sqq. (PHIDIAS) primus artem toreuticen aperuisse atque demonstrasse merito iudicatur. (POLYCLITUS) consummasse hanc scientiam iudicatur et toreuticen sic erudisse ut Phidias aperuisse; proprium eius est uno crure ut insistere ut signa excogitasse, quadrata tamen esse ea ait Uarro et paene ad exemplum. (MYRON) primus multiplicasse ueritatem uidetur, numerosior in arte quam Polyclitus et in symmetria diligentior; et ipse tamen corporum tenuis curiosus animi sensus non expressisse, capillum quoque et pubem non emendatius fecisse quam rudis antiquitas instituisset. (PYTHAGORAS) primus neruos et uenas expressit capillumque diligentius. (LYSIPPUS) statuariae arti plurimum traditur contulisse capillum exprimendo, capita minora faciendo quam antiqui, corpora graciliora sic-

cioraque, per quae proceritas signorum maior uideretur. Non habet Latinum nomen symmetria quam diligentissime custodiuit noua intactaque ratione quadratas ueterum staturas permutando.

Diog. Laert. viii. 46 Πυθαγόραν, πρῶτον δοκοῦντα ῥυθμοῦ καὶ συμμετρίας ἐστοχάσθαι.

The above criticisms, abstracted from Pliny's account of the great bronze-casters, and from Diogenes Laertius, unmistakably form a connected series. They correspond to a parallel series of criticisms on the great painters — especially Apollodoros, Zeuxis, Parrhasios, Euphranor, Aristeides, Apelles (v. *O. S.* 1641, 1647, 1724, 1802, 1779, 1900)—which are couched in the same technical language. Catchwords of criticism such as the use 'hic primus . . .' (borrowed, no doubt, from the literature *περὶ εὐρημάτων* of the Hellenistic and later periods), and the phrase 'plurimum arti contulit' recur in both series, and the technical and professional character of the criticisms themselves shows them to proceed from an artist or a school. The mention of Varro seems to show that Pliny derived them directly from him¹. But we must go beyond Varro in the search for their origin. Furtwängler notes that the critic had two main points in view:

(1) ῥυθμός and συμμετρία. Both are mentioned in the fragmentary note on Pythagoras preserved only by Diogenes. 'Symmetria' which 'non habet Latinum nomen' is prominent in Pliny, and 'numerosior' seems to be a translation of εὐρυθμώτερος.

¹ That Varro is quoted, as it were, incidentally does not prove that he was the authority *only* for the sentence containing his name. Furtwängler compares a similar quotation from Cato in xvii. 86.

(2) Naturalism in details, such as sinews, veins, and especially hair.

These are precisely what we should expect from an artist of the school of Lysippos; and accordingly it is not surprising to find that the series leads up to Lysippos as the goal of progress in sculpture. From this standpoint Pheidias was the first to 'reveal' the art (cp. 'artis fores apertas,' xxxv. 61 of the painter Apollodoros); Polykleitos expounded it more fully, but left somewhat to be desired in the proportions of his squarely built figures; Myron is placed above Polykleitos, because there was more variety in his attitudes and therefore in his proportions; Pythagoras succeeded where Myron had failed, in the treatment of hair and similar details, while Lysippos surpassed his predecessors in all points. A Greek artist, then, subsequent to Lysippos but influenced by his school, must be the author of the criticisms. Robert held that Xenokrates (v. supr.) fulfilled the conditions; but some indications appear to point rather to Antigonos of Karystos. It is to be noted that Pliny and Diogenes Laertius, both of whom preserve portions of the criticism on Pythagoras, also distinguish *two* artists of the name. Now Diogenes certainly read the work of Antigonos, which he quotes, ii. 15 (= *O. S.* 435), and ix. 49 (= *O. S.* 466). Moreover, it may perhaps be inferred from the fact that Pausanias knows only one Pythagoras, that Polemon corrected the error in his polemic against Antigonos. In xxxv. 68 Pliny quotes 'Antigonus et Xenocrates qui de pictura scripsere' for a statement regarding Parrhasios—a form of expression which in such a writer as Pliny might well be the equivalent of 'Antigonos, *quoting* Xenokrates.' It seems highly probable that the same pair of authors

are to be recognized in the 'artifices qui compositis uoluminibus condidere haec' of No. 180. 'Alii,' in the same passage, may perhaps refer to Polemon.

§ 3. THE CANON OF SCULPTORS.

Quint. xii. 10. 7 Similis in statuariis differentia. Nam duriora et Tuscanicis proxima CALLON atque HEGESIAS, iam minus rigida CALAMIS, molliora adhuc supra dictis MYRON fecit. Diligentia ac decor in POLYCLITO supra ceteros, cui quamquam a plerisque tribuitur palma, tamen, ne nihil detrahatur, deesse pondus putant. Nam ut humanae formae decorem addiderit supra uerum, ita non expleuisse deorum auctoritatem uidetur. Quin aetatem quoque grauiorem dicitur refugisse nihil ausus ultra leues genas. At quae POLYCLITO defuerunt, PHIDIAE atque ALCAMENI dantur. PHIDIAS tamen dis quam hominibus effingendis melior artifex creditur, in ebore uere longe citra aemulum, uel si nihil

The same variety reigns among sculptors. For the works of KALLON and HEGESIAS are stiff, and closely resemble Etruscan sculptures, those of KALAMIS are less rigid, and those of MYRON yet more supple. In accurate workmanship and in grace POLYKLEITOS is unsurpassed; although, however, many authorities award him the palm, yet—lest he should be accounted perfect—it is thought that he lacks dignity. For while he imparted to the human form a grace beyond nature, he failed, as it seems, to express adequately the majesty of the gods. Moreover it is said that he shrank from the treatment of mature age and attempted nothing save beardless checks. But the qualities lacking in POLYKLEITOS

nisi Mineruam Athenis aut Olympium in Elide Iouem fecisset, cuius pulchritudo adiecisse aliquid etiam receptae religioni uidetur: adeo maiestas operis deum aequauit. Ad ueritatem LYSIPPUM ac PRAXITELEN accessisse optime adfirmant: nam DEMETRIUS tanquam nimius in ea reprehenditur et fuit similitudinis quam pulchritudinis amantior.

are assigned to PHEIDIAS and ALKAMENES. PHEIDIAS, however, is thought to have displayed higher art in his statues of gods than in those of mortals: in ivory indeed he would be without a rival, had he only made the Athena at Athens or the Olympian Zeus in Elis, whose beauty seems to have added somewhat to the received religion; so adequate to the divine nature is the grandeur of his work. It is asserted that LYSIPPOS and PRAXITELES most successfully aimed at truth to nature, while DEMETRIOS is blamed for excess in this respect; he attached more value to precise resemblance than to beauty.

Cic. Brut. 18. 70 Quis enim eorum qui haec minora animaduertunt, non intelligit CANACHI signa rigidiora esse quam ut imitentur ueritatem; CALAMIDIS dura illa quidem, sed tamen molliora quam CANACHI; nondum MYRONIS satis ad

Who is there among those who pay attention to these minor arts who does not feel that the statues of KANACHOS are too rigid to be true to nature? Those of KALAMIS are stiff, it is true, but more supple than those of KANACHOS; those

ueritatem adducta, iam tamen quae non dubites pulchra dicere: pulchriora etiam POLYCLITI et iam plane perfecta, ut mihi quidem uideri solent?

of MYRON have not attained complete fidelity to nature, but they may without hesitation be pronounced beautiful: while those of POLYKLEITOS are yet more beautiful and indeed, in my own opinion, quite perfect?

Strab. viii. 372 τὰ Πολυκλείτου ξόανα τῇ μὲν τέχνῃ κάλλιστα τῶν πάντων, πολυτελείᾳ δὲ καὶ μεγέθει τῶν Φειδίου λειπόμενα.

The statues of Polykleitos are artistically speaking the most beautiful of all, but in magnificence and sublimity they are surpassed by those of Pheidias.

On the school from which these criticisms proceed v. supr. § 1. Although Quintilian selects ten names, which form a parallel series to that of the Ten Orators (he enumerates *eleven* painters in § 3), we are not to suppose that a classical Canon of Ten Sculptors had been formed. Cicero adds Kanachos, Dionysios of Hali-karnassos (No. 87), Kallimachos, Lucian (No. 67), Kritios and Nesiotes, all in passages which betray the influence of the same school of criticism. For the parallel series of painters see Quint. xii. 10. 3. A comparison of the two series will show that the criticisms are of a wholly different order to those tabulated in § 2. They do not bear on technical points, but embody a broad appreciation of style, and are often illustrated by a catchword ('pondus' 'decor,' 'diligentia,' 'ueritas,' 'μέγεθος,' in the Canon of Sculptors; 'cura,' 'ratio,' 'facilitas,' 'gratia,' in that of painters may be mentioned). Pheidias and Polykleitos take the place of Lysippos as the masters of their art,

while even earlier sculptors, who are passed over in silence by the professional critics, obtain due recognition.

§ 4. PLINY'S CHRONOLOGICAL TABLE

(xxxiv. 49 sqq.).

B.C.

- 448 PHIDIAS Atheniensis . . . floruit . . . Olympiade LXXXIII, circiter CCC urbis nostrae annum, quo eodem tempore aemuli eius fuere ALCAMENES, CRITIAS, NESIOTES, HEGIAS,
 432 et deinde Olympiade LXXXVII HAGELADES, CALLON, GORGIAS Lacon,
 420 rursus LXXXX POLYCLITUS, PHRADMON, MYRON, PYTHAGORAS, SCOPAS, PERELLUS. Ex his POLYCLITUS discipulos habuit Argium ASOPODORUM, ALEXIM, ARISTIDEM, PHRYNONEM, ATHENODORUM, Demean Clitorium, MYRON LYCIUM.
 400 LXXXXV Olympiade florere NAUCYDES, DINOMENES, CANACHUS, PATROCLUS,
 372 CII POLYCLES, CEPHISODOTUS, LEOCHARES, HYPATODORUS,
 364 CIII PRAXITELES, EUPHRANOR,
 352 CVII AETION, THERIMACHUS.
 328 CXIII LYSIPPUS fuit, cum et Alexander Magnus, item LYSISTRATUS frater eius, STHENNIS, EUPHRON, EUCLES, SOSSTRATUS, ION, SILANION—in hoc mirabile quod nullo doctore nobilis fuit, ipse discipulum habuit ZEUXIADEN—
 296 CXXI EUTYCHIDES, EUTHYCRATES, LAIPPUS, CEPHISODOTUS, TIMARCHOS, PYROMACHUS.
 156 Cessavit deinde ars, ac rursus Olympiade CLVI reuixit, &c.

The above list is printed as Pliny gives it, although it is not free from mistakes in orthography. Kritios appears as Critias, Patrokles as Patroclus, Daippos as Laippus (owing to a confusion of Δ and Λ in the Greek source). The table is set forth by Pliny in fulfilment of a promise made by him in xxxiv. 7. He desires to confute those who speak of bronzes of the best period as 'Corinthia' and proceeds 'Corinthus capta est Olym-

piadis CLVIII anno tertio, nostrae urbis DCVIII, cum ante saecula fictores nobiles esse desissent, quorum isti omnia signa hodie Corinthia appellant. Quapropter ad coarguendos eos ponemus artificum aetates. Nam urbis nostrae annos ex supra dicta comparatione Olympiadum colligere facile erit.' 'Nam' in the last sentence is elliptical, and implies 'I give Olympiads only, for . . .' We may therefore be prepared to find that Pliny's table is his own construction, but also that it is derived ultimately from Greek sources. A parallel series of dates forms the skeleton of Pliny's account of painting in xxxv. 60 sqq.—indeed the note '(Ol.) CVII. Aetion Therimachus' appears to have been erroneously transferred from xxxv. 78 where it recurs in the history of painting, to which it properly belongs—and we are justified in inferring that the Greek authority followed by Pliny placed the earliest bronze-casters of importance in Ol. 83, the earliest painters in Ol. 90, since in xxxv. 54 Pliny prefaces the history of painting by the words 'Non constat sibi in hac parte Graecorum diligentia multas post Olympiadas celebrando pictores quam statuarios ac toreutas, primumque Olympiade LXXX, cum et Phidiam ipsum initio pictorem fuisse tradatur,' &c., while in xxxvi. 15 he says (of sculpture in marble) 'non omittendum hanc artem tanto uetustiore fuisse quam picturam aut statuariam, quarum utraque cum Phidia coepit octogensima tertia Olympiade' (the words refer to No. 25, q. v.). The words with which Pliny closes the list ('cessauit deinde ars,' &c.) imply nothing as to period to which his authority for the dates belonged, although they may be held to prove the importance of the works of Antigonos and Xenokrates, which would no doubt carry the history of sculpture down to the point at which Pliny marks its

decline. It is possible that Apollodoros of Pergamon was the chronological authority, but perhaps unlikely that he would have entirely passed over Pergamene art, while he gave the dates of his own contemporaries, many of whom are mentioned under Ol. 156. But the list is full of serious errors, and the most rational explanation of its origin appears to be that Pliny excerpted the dates of a few important artists and grouped their 'aemuli' and 'discipuli' with them. Thus we have the fixed date Ol. 83=PHEIDIAS—determined perhaps by the 'floruit' of Perikles or the completion of the Olympian Zeus—with whom are grouped on the one hand his *teacher* Hegias, and the contemporaries of the latter, Kritios and Nesiotes, on the other his *pupil* and rival, Alkamenes. Again Ol. 87=AGELADAS—a date fixed by the erroneous impression as to the plague commemorated by No. 43. Kallon follows him as his contemporary. The next date, Ol. 90, is clearly that of POLYKLEITOS, fixed by the burning of the Heraion Ol. 89. 2, with whom were grouped amongst others Myron and Pythagoras, because they followed him in the series of criticisms discussed in § 2, and no independent date could be found for them. We cannot in all cases trace the origin of the dates and combinations, but Pliny himself tells us that that of LYSIPPOS was fixed by the 'floruit' of Alexander, and the equation Ol. 121=EUTYCHIDES is doubtless based on the foundation of Antioch (Ol. 120). (Cp. No. 254.) It is therefore safer to regard *one* date only in each group as due to Pliny's source, while the rest must be received with caution as the result (in most cases) of his own uncritical combinations.

LIST OF ABBREVIATIONS

- C. I. A.* = Corpus Inscriptionum Atticarum (Berlin, 1873—).
I. G. S. = Inscriptiones Graeciae Septentrionalis (Berlin, 1892—).
 Löwy = Löwy, Inschriften griechischer Bildhauer (Leipzig, 1885).
 Dittenberger, *Syll.* = Dittenberger, Sylloge Inscriptionum Graecarum (Leipzig, 1883).
 Brunn, *K. G.*² = Brunn, Geschichte der griechischen Künstler (ed. ii, Stuttgart, 1889).
 Brunn-Bruckmann = Brunn-Bruckmann, Denkmäler griechischer und römischer Sculptur (Munich, 1888—).
 Coll. = Collignon, Histoire de la Sculpture Grecque (vol. i, Paris, 1892).
 F. W. = Friedrichs-Wolters, Bausteine zur Geschichte der griechischen Plastik (Berlin, 1885).
 Furtw., *Meisterwerke* = Furtwängler, Meisterwerke der griechischen Plastik (Berlin, 1894).
 Num. Comm. = Imhoof-Blumer and Gardner, A Numismatic Commentary on Pausanias (London, 1887).
 Gerhard, *A. V.* = Gerhard, Auserlesene griechische Vasenbilder (Berlin, 1840-1858).
 Helbig, *Führer* = Helbig, Führer durch die öffentlichen Sammlungen klassischer Alterthümer Roms (Leipzig, 1891).
 Ov.⁴ = Overbeck, Geschichte der griechischen Plastik (ed. iv, vol. i, Leipzig, 1892; vol. ii, Leipzig, 1893).
 Overbeck, *Kunstmyth.* = Overbeck, Griechische Kunstmythologie (Leipzig, 1871—).
 O. S. = Overbeck, Schriftquellen zur Geschichte der bildenden Künste bei den Griechen (Leipzig, 1868).
 J. H. S. = Journal of Hellenic Studies (London, 1880—).
 Class. Rev. = Classical Review (London, 1887—).
 M. d. I. = Monumenti inediti pubblicati dall' Istituto di Corrispondenza Archeologica (Rome, 1829-1885).
 A. d. I. = Annali dell' Istituto di Corrispondenza Archeologica (Rome, 1829-1885).

Jahrb. = Jahrbuch des kaiserlich deutschen archäologischen Instituts (Berlin, 1886—).

Ath. Mitth. = Mittheilungen des deutschen archäologischen Instituts in Athen (Athens, 1876—).

Röm. Mitth. = Mittheilungen des kaiserlich deutschen archäologischen Instituts, römische Abtheilung (Rome, 1886—).

Antike Denkmäler = Antike Denkmäler, herausgegeben vom kaiserlich deutschen archäologischen Institut (Berlin, 1887—).

A. Z. = Archäologische Zeitung (Berlin, 1843–1885).

Rev. Arch. = Revue Archéologique (Paris, 1860—).

Gaz. Arch. = Gazette Archéologique (Paris, 1875—).

Ἑφ. Ἀρχ. = Ἐφημερίς Ἀρχαιολογική (Athens, 1883—).

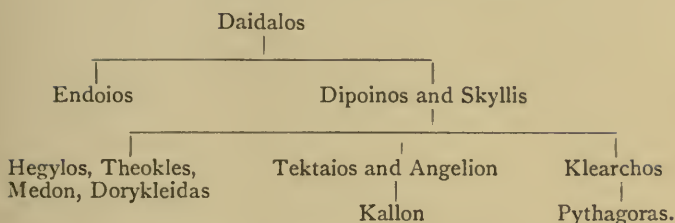
Δελτ. Ἀρχ. = Δελτίον Ἀρχαιολογικόν (Athens, 1885—).

PART I

THE BEGINNINGS OF GREEK
SCULPTURE

Nos. 1-41.

§ I. THE DAIDALIDAI.



The above scheme is presupposed by a group of notices in Pausanias relating to the several artists (v. *infr.* Nos. 1-21). It was in all probability framed in order to claim the honour of the cradle of sculpture for Athens, as represented by Daidalos, a mythical figure of Attic legend. He was the *εἰκόνιμος* of the deme *Δαιδαλίδαι*, and the *γένος* of the same name (to which Sokrates belonged), and was inserted in the royal pedigree as grandson of Erechtheus. He is also connected by legend with Crete and Sicily, but it is unlikely that there was an historical Cretan artist of the name, as Kuhnert supposes.

I. DAIDALOS.

1. Diod. iv. 76 Δαίδαλος μὲν ἦν τὸ γένος Ἀθηναῖος, εἰς τῶν Ἐρεχθιδῶν ὀνομαζόμενος· ἦν γὰρ υἱὸς Μητίου τοῦ Εὐπαλάμου τοῦ Ἐρεχθέως . . . κατὰ δὲ τὴν τῶν ἀγαλμάτων κατασκευὴν τοσοῦτο τῶν ἀπάντων ἀνθρώπων διήνεγκεν, ὥστε τοὺς μεταγενεσ-

Daidalos was an Athenian by birth and was called one of the Erechtheidai: for he was the son of Metion the son of Eupalamos the son of Erechtheus. . . And in the sculptor's art he so far excelled all other men that in after times the fable was

τέρους μυθολογήσαι περὶ αὐτοῦ
 διότι τὰ κατασκευαζόμενα τῶν
 ἀγαλμάτων ὁμοιότατα τοῖς
 ἐμψύχοις ὑπάρχει· βλέπειν
 τε γὰρ αὐτὰ καὶ περιπατεῖν,
 καὶ καθόλου τηρεῖν τὴν τοῦ
 ὅλου σώματος διάθεσιν, ὥστε
 δοκεῖν εἶναι τὸ κατασκευασθὲν
 ἔμψυχον ζῶον. πρῶτος δὲ
 ὁμματώσας καὶ διαβεβηκότα
 τὰ σκέλη ποιήσας, ἔτι δὲ τὰς
 χεῖρας διατεταμένας ποιῶν,
 εἰκότως ἐθαυμάζετο παρὰ τοῖς
 ἀνθρώποις· οἱ γὰρ πρὸ τούτου
 τεχνῖται κατεσκεύαζον τὰ
 ἀγάλματα τοῖς μὲν ὀμμασι
 μεμνυκότα, τὰς δὲ χεῖρας ἔχοντα
 καθειμένας καὶ ταῖς πλευραῖς
 κεκολλημένας.

The foregoing account of Daïdalos is repeated with slight variations by many ancient authors. The name seems to cover the transition from the primitive *ξόανον*, with limbs imperfectly, if at all, indicated, to the type seen in the so-called early 'Apollo' figures.

2. Paus. ix. 40. 3 Δαι-
 δάλου δὲ τῶν ἔργων δύο μὲν
 ταῦτά ἐστιν ἐν Βοιωτίᾳ,
 Ἡρακλῆς τε ἐν Θήβαις καὶ
 παρὰ Λεβαδεῦσιν ὁ Τροφώ-
 νιος· τοσαῦτα δὲ ἕτερα ξόανα
 ἐν Κρήτῃ, Βριτόμαρτις ἐν
 Ὀλοῦντι καὶ Ἀθηνᾷ παρὰ
 Κνωσίοις. παρὰ τούτοις δὲ καὶ

told of him that the statues
 which he made were like
 living beings; for they saw
 and walked, and, in a
 word, exercised every
 bodily function, so that
 his handiwork seemed to
 be a living being. And
 being the first to give them
 open eyes, and parted legs,
 and outstretched arms, he
 justly won the admiration
 of men: for before his time
 artists made statues with
 closed eyes and hands
 hanging down and cleav-
 ing to their sides.

Of the works of Daïdalos
 two are in Boeotia, namely
 Herakles at Thebes and
 Trophonios at Lebadeia,
 and there are also two
 statues of wood in Crete,
 Britomartis at Olus and
 Athena at Knossos. The
 Knossians also possess the

ὁ τῆς Ἀριάδνης χορός, οὗ καὶ Ὅμηρος ἐν Ἰλιάδι μνήμην ἐποίησατο, ἐπειργασμένος ἐστὶν ἐπὶ λευκοῦ λίθου. καὶ Δηλίοις Ἀφροδίτης ἐστὶν οὐ μέγα ξόανον, λελυμασμένον τὴν δεξιὰν χεῖρα ὑπὸ τοῦ χρόνου· κάτεισι δὲ ἀντὶ ποδῶν ἐς τετράγωνον σχῆμα. πείθομαι τοῦτο Ἀριάδνην λαβεῖν παρὰ Δαιδάλου, καὶ ἥνίκα ἠκολούθησε τῷ Θησεΐ, τὸ ἄγαλμα ἐπεκομίζετο οἴκοθεν· ἀφαιρεθέντα δὲ αὐτῆς τὸν Θησέα οὕτω φασὶν οἱ Δῆλιοι τὸ ξόανον τῆς θεοῦ ἀναθεῖνα τῷ Ἀπόλλωνι τῷ Δηλίῳ.

dance of Ariadne, which is mentioned by Homer in the Iliad, a relief in white marble. And the Delians have a small wooden image of Aphrodite, which has lost its right hand through lapse of time, and terminates below in a square block instead of feet. I believe that Ariadne received it from Daidalos, and that when she followed Theseus she carried away the image from her home: and the Delians relate that when Theseus was parted from her he dedicated the image of the goddess to the Delian Apollo.

The above list comprises various images of high antiquity, regarded with great reverence from their long association with the cults to which they belonged, and linked by tradition with Daidalos as the earliest of known sculptors. It is possible that the first-named is represented on silver coins of Thebes of the fifth century (*B. M. Cat.* xii. 1-8, *Num. Comm.* p. 111). The coin represents Herakles advancing with club and bow; the artist has, however, translated the figure into the style of his own time. The 'dance of Ariadne' is mentioned in Σ 590 ff. :—

ἐν δὲ χορὸν ποίκιλλε περικλυτὸς
Ἀμφιγυῆεις
[τῷ ἔκειλον, οἷόν ποτ' ἐνὶ Κνωσσῷ
εὐρείῃ
Δαίδαλος ἥσκησεν καλλιπλοκάμῳ
Ἀριάδνῃ.]

There too did the famous halting god fashion a dance, [like unto that which once in broad Knossos Daidalos devised for Ariadne of the lovely locks.]

The last two lines are an interpolation, probably of the sixth century (Kuhnert, *Dädalos*, pp. 205 ff.). The work was a plastic representation of a dance in honour of the Cretan goddess Ariadne, for which we may compare the votive bronzes found at Olympia (Furtw., *Bronzefunde*, p. 24 f.; cp. Helbig, *Das Homerische Epos*, fig. 67). Note that with this exception the works of Daidalos enumerated by Paus. are all ξόανα, i.e. *wooden* images.

3. Paus. ii. 4. 5 τὸ δὲ ἱερὸν τῆς Ἀθηνᾶς τῆς Χαλινιτίδος πρὸς τῷ θεάτρῳ σφίσιν ἐστίν, καὶ πηλείον ξόανον γυμνὸν Ἑρακλέους· Δαιδάλου δὲ αὐτὸ φασὶν εἶναι τέχνην. Δαίδαλος δὲ ὅποσα εἰργάσατο, ἀτοπώτερα μὲν ἐστὶν ἔτι τὴν ὄψιν, ἐπιπρέπει δὲ ὅμως τι καὶ ἔνθεον τούτοις.

At Corinth.

4. Skylax, p. 39, 4 Fabr. ἐπὶ δὲ τῷ ἀκρωτηρίῳ τῆς ἄκρας ἔπεστι βωμὸς μεγαλοπρεπῆς Ποσειδῶνος. Ἐν δὲ τῷ βωμῷ εἰσὶ γεγλυμμένοι ἄνδρες, γυναῖκες, λέοντες, δελφῖνες· Δαίδαλον δὲ φασὶ ποιῆσαι.

At Soloeis in Sicily.

5. Paus. i. 27. 1 κεῖται δὲ ἐν τῷ ναῷ τῆς Πολιάδος . . . δίφρος ὀκλαδίας, Δαιδάλου . . . πόλημα.

At Athens ; the temple is the Erechtheion.

The temple of Athena Chalinitis is beside the theatre, and near it is a nude wooden image of Herakles, which they assert to be a work of Daidalos. But the works of Daidalos are stranger still to look upon, although there is a kind of divinity resting even upon them.

On the edge of the promontory stands a magnificent altar of Poseidon. On the altar are carved figures of men, women, lions, and dolphins. It is said to be the work of Daidalos.

In the temple of Athena Polias is treasured a folding seat, the work of Daidalos.

6. Plat. Hipp. mai. 282 As the sculptors say that
 Α ὥσπερ καὶ τὸν Δαίδαλον Daidalos, were he now to
 φασιν οἱ ἀνδριαντοποιοί, νῦν be born and to make
 εἰ γενόμενος τοιαῦτ' ἐργάζοιτο statues such as those by
 οἷα ἦν ἀφ' ὧν τοῦνομ' ἔσχε, which he won his fame,
 καταγέλαστον ἂν εἶναι. would be laughed to scorn.

Other plastic works ascribed to Daidalos :—

HERAKLES at Pisa (Apollod. ii. 6, 3).

HERAKLES on the borders of Messenia and Arkadia (Paus.
 viii. 35, 2).

ARTEMIS at Monogissa in Karia (Steph. Byz. s. v.).

Offerings of the Argives in the Heraion (Paus. ix. 40. 4).

A figure brought from Omphake to Gela in Sicily (id. *ib.*).

2. ENDOIOS.

7. Paus. i. 26. 4 Ἐνδοῖος Endoios was an Athenian
 μὲν ἦν γένος μὲν Ἀθηναῖος, by birth, and a pupil of
 Δαιδάλου δὲ μαθητῆς, ὃς καὶ Daidalos, whom he followed
 φεύγοντι Δαιδάλῳ διὰ τὸν to Crete when he was exiled
 Τάλῳ θάνατον ἐπηκολού- on account of the murder
 θησεν ἐς Κρήτην· τούτου of Talos; by him is a
 καθήμενόν ἐστιν Ἀθηνᾶς seated statue of Athena,
 ἄγαλμα, ἐπίγραμμα ἔχον, ὥς with an inscription to the
 Καλλίας μὲν ἀναθείη, ποιήσειε effect that Kallias dedicated
 δὲ Ἐνδοῖος. and Endoios made it.

Although tradition claimed Endoios as a native of Athens, it is probable that he was really an Ionian, since we find him at work at Ephesos and Erythrai, at a time when the stream of influence ran from East to West, and he uses the Ionic alphabet in an inscription found on the Akropolis (Δελτ. Ἀρχ. 1888, f. 208). The statue here mentioned may with some probability be identified with the seated figure of Athena from the Akropolis, published in Lebas-Reinach, *Voyage Archéologique*, Pl. II, 1 and elsewhere (v. *op. cit.* p. 51). Kallias, the dedicator, was the son of Phainippos, and one of the richest men in Athens. He was a violent opponent of the Peisistratids, and was victorious at Olympia in Ol. 57 = 552 B. C.

8. Athenag. Libell. pro
Christ. 17, p. 19, 8 Schw. τὸ
μὲν γὰρ ἐν 'Εφέσῳ τῆς 'Αρτέ-
μιδος (εἰδῶλον) . . . Ἐνδοῖος
εἰργάσατο, μαθητῆς Δαιδάλου.

Pliny (*N. H.* xvi. 214) informs us that this statue was commonly held to be of ebony, but that Mucianus, who was proconsul of Asia and published an account of its sights, found it to be of vine-wood.

9. Paus. viii. 46. 4 τῆς
'Αθηνᾶς τὸ ἄγαλμα τῆς 'Αλέας
. . . ἐλέφαντος διὰ παντὸς
πεποιημένον, τέχνη δὲ Ἐνδοίου.

This work stood in the temple of Athena Alea at Tegea, until it was brought by Augustus to Rome and dedicated in his Forum.

10. Paus. vii. 5. 9 ἔστι
δὲ ἐν 'Ερυθραῖς καὶ 'Αθηνᾶς
Πολιάδος ναὸς καὶ ἄγαλμα ξύ-
λου μεγέθει μέγα καθήμενόν
τε ἐπὶ θρόνον καὶ ἡλακάτην ἐν
ἐκατέρᾳ τῶν χειρῶν ἔχει, καὶ
ἐπὶ τῆς κεφαλῆς πόλον. τοῦτο
'Ενδοίου τέχνην καὶ ἄλλοις
ἐτεκμαιρόμεθα εἶναι . . . καὶ
οὐχ ἥκιστα ἐπὶ ταῖς Χάρισί τε
καὶ Ὠραις, αἱ πρὶν ἐσελθεῖν
ἐστήκασιν ἐν ὑπαίθρῳ λίθου
λευκοῦ.

For the image of Artemis
at Ephesos was the work
of Endoios, a pupil of
Daidalos.

The image of Athena
Alea, made entirely of
ivory, the work of Endoios.

At Erythrai there is also
a temple of Athena Polias,
and a colossal wooden
image, seated upon a throne,
holding in each hand a
spindle, and having a circu-
lar crown on its head. This
I conjectured to be a work
of Endoios from various
tokens, notably its resem-
blance to the Graces and
Seasons which stand before
the entrance in the open air
and are of white marble.

3. DIPOINOS AND SKYLLIS.

11. Plin. *N. H.* xxxvi. 9
Marmore sculpendo primi

The first to win fame as
sculptors in marble were

omnium inclaruerunt Dipoenus et Scyllis geniti in Creta insula etiamnum Medis imperantibus priusque quam Cyrus in Persis regnare inciperet, hoc est Olympiade circiter L. Hi Sicyonem se contulere, quae diu fuit officinarum omnium talium patria. Deorum simulacra publice locauerunt iis Sicyonii, quae prius quam absoluerentur artifices iniuriam questi abiere in Aetolos. Protinus Sicyonem fames inuasit ac sterilitas moerorque dirus. Remedium petentibus Apollo Pythius respondit, 'si Dipoenus et Scyllis deorum simulacra perfecissent,' quod magnis mercedibus obsequiisque impetratum est. Fuere autem simulacra ea Apollinis Dianae Herculis Mineruae (quod e caelo postea tactum est).

Dipoinos and Skyllis, who were born in Crete while the empire of the Medes still lasted, and before Cyrus became king in Persia, i. e. about the fiftieth Olympiad (= 580 B.C.). They repaired to Sikyon, which long remained the home of all such crafts. The Sikyonians contracted with them for statues of the gods, but before they were completed the artists complained that they were ill used and departed to Aetolia. Immediately Sikyon was attacked by famine, barrenness and dire calamity. When they asked relief, the Pythian Apollo answered that it should come 'when Dipoinos and Skyllis should finish the statues of the gods,' a favour which cost them dearly in rewards and attentions. These statues represented Apollo, Artemis, Herakles, and Athena (which last was afterwards struck by lightning).

The date is only approximate, since Cyrus became king in 560 B.C. The calculation may be based on a fact recorded by the

Armenian historian Moses of Chorene, who states that Ardashir (=Cyrus) captured from Croesus (in 546 B.C.) three statues of gilt bronze representing Artemis, Herakles, and Apollo, of which the Herakles at least was a work of Dipoinos and Skyllis. The four statues named by Pliny have been supposed to have formed a group representing the capture of the Delphic tripod by Herakles, but were more probably temple-statues. Pliny states that Ambrakia, Argos, and Kleonai were 'full of the works of Dipoinos,' and that Parian marble (*λυχνίτης*) was the material employed.

12. Paus. ii. 15. 1 (At Kleonai) ἐστὶν ἱερὸν Ἀθηνᾶς, τὸ δὲ ἄγαλμα Σκύλλιδος τέχνη καὶ Διποίνου· μαθητὰς δὲ εἶναι Δαιδάλου σφᾶς, οἱ δὲ καὶ γυναῖκα ἐκ Γόρτυνος ἐθέλουσι λαβεῖν Δαίδαλον, καὶ τὸν Δίπουν καὶ Σκύλλιν ἐκ τῆς γυναικὸς οἱ ταύτης γενέσθαι.

(At Kleonai) there is a temple of Athena, and the image is the work of Skyllis and Dipoinos. Some hold them to have been pupils of Daidalos, while others will have it that Daidalos married a woman of Gortyn, and that Dipoinos and Skyllis were his sons by this wife.

μαθητὰς δὲ εἶναι] οἱ μὲν is understood, as in No. 26.

13. Paus. ii. 22. 5 (At Argos) Διοσκούρων ναός, ἀγάλματα δὲ αὐτοί τε καὶ οἱ παῖδες εἰσιν, Ἀναξίς καὶ Μνασίνουσ, σὺν δὲ σφισιν αἱ μητέρες Ἰλάειρά τε καὶ Φοίβη, τέχνη μὲν Διποίνου καὶ Σκύλλιδος, ξύλου δὲ ἐβένου τοῖς δὲ ἵπποις τὰ μὲν πολλὰ ἐβένου καὶ τούτοις, ὀλίγα δὲ καὶ ἐλέφαντος πεποίηται.

(At Argos) is a temple of the Dioskouroi, and statues of themselves and their sons, Anaxis and Mnasinous, as well as the mothers of these, Hilacira and Phoibe, the work of Dipoinos and Skyllis, made of ebony. Their horses too are sculptured mainly in ebony, but partly also in ivory.

14. Clem. Al. Protr. iv.
42 Σκύλλης καὶ Δίπποινος
. . . κατεσκευασάτην . . . τὸν
ἐν Τίρυνθι Ἑρακλέους ἀν-
δριάντα καὶ τὸ τῆς Μουνιχίας
Ἀρτέμιδος ξόανον ἐν Σικυῶνι.

Skyllis and Dipoinos
made the statue of Hera-
kles at Tiryns, and the
wooden image of Artemis
Munichia at Sikyon.

4. THE SPARTAN SCULPTORS AT OLYMPIA.

(HEGYLOS, THEOKLES, MEDON, DORYKLEIDAS.)

15. Paus. v. 17. 2 τὰς
δὲ Ἑσπερίδας πέντε ἀριθμὸν
Θεοκλῆς ἐποίησε, Λακεδαι-
μόνιος μὲν καὶ οὗτος, πατρὸς
Ἑγύλου· φοιτῆσαι δὲ καὶ
αὐτὸς παρὰ Σκύλλιν καὶ
Δίπποιον λέγεται.

The Hesperids (in the
Heraion at Olympia), five
in number, were made by
Theokles, also a Spartan,
the son of Hegylos: he too
is said to have been a pupil
of Dipoinos and Skyllis.

16. Paus. vi. 19. 8 (The
treasury of the Epidam-
nians) ἔχει μὲν πόλον ἀνεχό-
μενον ὑπὸ Ἀτλαντος· ἔχει δὲ
Ἑρακλέα καὶ δένδρον τὸ παρὰ
Ἑσπερίσι, τὴν μηλέαν, καὶ
περιειλιγμένον τῇ μηλέᾳ τὸν
δράκοντα· κέδρου μὲν καὶ ταῦτα,
Θεοκλέους δὲ ἔργα τοῦ Ἑγύ-
λου· ποιῆσαι δὲ αὐτὸν ὁμοῦ τῷ
παιδί φησι τὰ ἐπὶ τοῦ πόλου
γράμματα.

(The treasury of the
Epidamnians) contains the
heavenly sphere supported
by Atlas, and also Herakles
and the apple-tree of the
Hesperids, with the serpent
coiled about it. These too
are of cedar-wood, the work
of Theokles, the son of
Hegylos, who is stated by
the inscription on the sphere
to have assisted his son in
the making.

17. Paus. vi. 19. 12 Με-
γαρεῖς δὲ οἱ πρὸς τῇ Ἀττικῇ
θησαυρόν τε ὠκοδομήσαντο,

The Megarians who live
on the border of Attica
built themselves a treasury,

καὶ ἀναθήματα ἀνέθεσαν ἐς
τὸν θησαυρόν, κέδρον ζῶδια
χρυσῷ διηνηθισμένα, τὴν πρὸς
Ἀχελῶον Ἡρακλέους μάχην.
Ζεὺς δὲ ἐνταῦθα καὶ ἡ
Δηιάνειρα καὶ Ἀχελῶος καὶ
Ἡρακλῆς ἐστίν, Ἄρης τε τῷ
Ἀχελῳ βοηθῶν, εἰστήκει δὲ
καὶ Ἀθηνᾶς ἄγαλμα, ἅτε οὔσα
τῷ Ἡρακλεῖ σύμμαχος· αὕτη
παρὰ τὰς Ἑσπερίδας ἀνάκειται
νῦν τὰς ἐν τῷ Ἡραίῳ. 13. τοῦ
θησαυροῦ δὲ ἐπείργασται τῷ
ἄετῳ ὁ γιγάντων καὶ θεῶν
πόλεμος. . . . τὰ δὲ ἀνα-
θήματα ἐκ παλαιοῦ σφᾶς ἔχειν
εἰκός, ἃ γε ὁ Λακεδαιμόνιος
Μέδων αὐτοῖς Διποίνου καὶ
Σκύλλιδος μαθητῆς ἐποίησε.

and dedicated offerings
therein, figures of cedar-
wood inlaid with gold,
representing the fight of
Herakles against Acheloos.
There is Zeus and Deianeira
and Acheloos and Herakles,
and Ares assisting Ache-
loos. There was also at
one time a statue of
Athena as the ally of
Herakles; but it now
stands beside the Hesper-
ids in the temple of Hera.
On the pediment of the
treasury is wrought the
battle of the gods and
giants. The Megarians
would seem to have pos-
sessed these offerings from
great antiquity, since they
were made for them by
Medon, the Spartan, a pupil
of Dipoinos and Skyllis.

The language of Pausanias is not explicit as to the inclusion of the pediment-sculptures among the works of Medon. Fragments of them were discovered at Olympia (see *F. W.* 294, 5).

Μέδων αὐτοῖς] MSS. Δόντας. The name seems an impossible one, and should no doubt be corrected in accordance with the next No. Brunn makes the contrary change, reading μὲν Δόντα for Μέδων-τος in No. 18.

18. Paus. v. 17. 1 τῆς
Ἡρας δὲ . . ἐν τῷ ναῷ . .
Θέμειδος ἅτε μητρὸς τῶν Ὠρωῶν

In the temple of Hera
there stands an image of
Themis as mother of the

ἄγαλμα ἔστηκε Δορυκλείδου
τέχνη, γένος μὲν Λακεδαι-
μονίου, μαθητοῦ δὲ Διποίνου
καὶ Σκύλλιδος . . . τὴν δὲ
'Αθηνᾶν κράνος ἐπικειμένην
καὶ δόρυ καὶ ἀσπίδα ἔχουσιν
Λακεδαιμονίου λέγουσιν ἔργον
εἶναι Μέδοντος, τοῦτον δὲ
ἀδελφόν τε εἶναι Δορυκλείδου,
καὶ παρὰ ἀνδράσι διδαχθῆναι
τοῖς αὐτοῖς. . . . τὰ μὲν δὴ
κατελεγμένα ἐστὶν ἐλέφαντος
καὶ χρυσοῦ.

Seasons. It is the work
of Dorykleidas, a Spartan
by birth, and a pupil of
Dipoinos and Skyllis. The
Athena wearing a helmet
and holding spear and
shield, is said to be the
work of Medon, who, as
is alleged, was the brother
of Dorykleidas, and was
a pupil of the same masters.
The above-named works
are of gold and ivory.

The Heraion, which was the oldest temple at Olympia, contained other works of archaic sculpture besides those above mentioned. The Seasons, to which allusion is made in the above passage, were the work of Smilis (v. *infr.* No. 23). The Athena of Medon is that mentioned in No. 17. On the disposition of these works in the Heraion, see Wernicke, *Jahrb.*, 1894, p. 105 ff., who believes that the temple was converted into a kind of museum at the time of Nero's visit to Olympia.

5. TEKTAIOS AND ANGELION.

19. Paus. ii. 32. 5 μα-
θητῆς δὲ ὁ Κάλλων ἦν Τεκ-
ταίου καὶ Ἀγγελίωνος, οἳ Δη-
λίοις ἐποίησαν τὸ ἄγαλμα τοῦ
'Απόλλωνος· ὁ δὲ Ἀγγελίων
καὶ Τεκταῖος παρὰ Διποίνῳ
καὶ Σκύλλιδι ἐδιδάχθησαν.

Kallon was a pupil of
Tektaios and Angelion,
who made the image of
Apollo for the Delians,
and Angelion and Tektaios
learnt their art from Dipoi-
nos and Skyllis.

20. Plut. de Mus. 14
ἡ ἐν Δήλῳ τοῦ ἀγάλματος
αὐτοῦ ἀφίδρυσις ἔχει μὲν ἐν

The image of him which
is set up at Delos holds in
its right hand a bow and

τῇ δεξιᾷ τόξον, ἐν δὲ τῇ ἀριστερᾷ Χάριτας, τῶν τῆς μουσικῆς ὀργάνων ἐκάστην τι ἔχουσιν· ἡ μὲν γὰρ λύραν κρατεῖ, ἡ δὲ αὐλούς, ἡ δὲ ἐν μέσῳ προκειμένην ἔχει τῷ στόματι σύριγγα.

in its left the Graces, each of whom has a musical instrument: one holds the lyre. another the flutes, while she that is in the midst presses a pipe to her lips.

This statue of the Delian Apollo is represented on several coins of Athens, *Num. Comm.* CC. xi-xiv.

Athenagoras mentions an Artemis (apparently also at Delos) by the same artists. Their date may be fixed by that of their pupil Kallon (v. *infr.* No. 52), and the style of the Apollo at about 540 B.C.

6. KLEARCHOS.

21. Paus. iii. 17. 6 τῆς Χαλκιοίκου δὲ ἐν δεξιᾷ Διὸς ἄγαλμα Ὑπάτου πεποιῆται, παλαιότατον πάντων ὁπόσα ἐστὶ χαλκοῦ· δι' ὅλου γὰρ οὐκ ἔστιν εἰργασμένον, ἐληλαμένον δὲ ἰδίᾳ τῶν μερῶν καθ' αὐτὸ ἐκάστου συνήρμοσταί τε πρὸς ἄλληλα, καὶ ἦλοι συνέχουσιν αὐτὰ μὴ διαλυθῆναι. Κλέαρχον δὲ ἄνδρα Ῥηγῖνον τὸ ἄγαλμα ποιῆσαι λέγουσιν, ὃν Διποίνου καὶ Σκύλλιδος, οἱ δὲ αὐτοῦ Δαιδάλου φασὶν εἶναι μαθητήν.

On the right hand of the goddess of the Brasen House there is an image of Zeus the Highest, the oldest of all works in bronze; for it is not wrought all of one piece, but each part is separately beaten out, and all are held together by rivets that they may not fall asunder. They say that the image was made by Klearchos of Rhegion, who (according to some) was a pupil of Dipoinos and Skyllis, but according to others of Daidalos himself.

The technique here described was known as '*σφυρήλατον*.' The best-known example was the golden colossus of Zeus, dedicated by

Periander at Olympia. A divergent tradition as to Klearchos is preserved by Paus. vi. 4, 4, who states that Klearchos was the pupil of Eucheir, and Eucheir of Syadras and Chartas, the Spartans. He also states that Klearchos was the master of Pythagoras of Rhegion (Part II. § 2. 1), which would fix his date approximately at 520 B.C.

With the Daidalidai we may class the two artists whose names follow.

7. SMILIS.

22. Paus. vii. 4. 4 τὸ δ' ἱερὸν τὸ ἐν Σάμῳ τῆς Ἥρας . . . ἐν τοῖς μάλιστα ἀρχαῖον οὐχ ἥκιστα ἂν τις καὶ ἐπὶ τῷ ἀγάλματι τεκμαίροιτο· ἔστι γὰρ δὴ ἀνδρὸς ἔργον Αἰγινητοῦ, Σμίλιδος τοῦ Εὐκλείδου. οὗτος ὁ Σμίλις ἐστὶν ἡλικίαν κατὰ Δαίδαλον, δόξης δὲ οὐκ ἐς τὸ ἴσον ἀφίκετο.

The temple of Hera at Samos may be reasonably thought one of the oldest in existence, notably because of the statue; for it is the work of an Aeginetan, Smilis the son of Eukleides. This Smilis was a contemporary of Daidalos, but never attained the same height of fame.

The statue is represented on coins of Samos (Gardner, *Samos and Samian Coins*, Pl. v, 1-9); it was richly draped, and held fillets in each hand. Smilis was perhaps a Samian by birth, as is indicated by the statement of Pliny, *N. H.* xxxvi. 90, that the 'labyrinth of Lemnos,' i. e. the Heraion of Samos, was the work of 'Smilis et Rhoecus et Theodorus indigenae' (v. *infr.* No. 32 note).

23. Paus. v. 17. 1 (τῆς Ἥρας δὲ ἐν τῷ ναῷ) καθημένας ἐπὶ θρόνων Ὡρας ἐποίησεν ὁ Σμίλις.

(In the temple of Hera) are the Seasons seated on thrones, the work of Smilis.

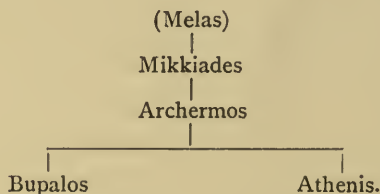
At Olympia, v. *supr.* No. 18.

8. CHEIRISOPHOS.

24. Paus. viii. 53. 7 (At Tegea) Ἀπόλλωνος ναὸς καὶ ἄγαλμα ἐπίχρυσον· Χειρίσοφος δὲ ἐποίησε, Κρής μὲν γένος, ἡλικίαν δὲ αὐτοῦ καὶ τὸν διδάξαντα οὐκ ἴσμεν. ἡ δὲ δίαίτα ἢ ἐν Κνωσῷ Δαιδάλῳ παρὰ Μίνῳ συμβᾶσα ἐπὶ μακρότερον δόξαν τοῖς Κρησὶ καὶ ἐπὶ ξοάνων ποιήσει παρσκευάσε. παρὰ δὲ τῷ Ἀπόλλωνι ὁ Χειρίσοφος ἔστηκε λίθον πεποιημένος.

(At Tegea) there is a temple of Apollo and a gilded image, made by Cheirisophos, a Cretan by birth, whose date and teacher I do not know. But the residence of Daidalos at the court of Minos made the Cretans long famous for the making of wooden images. Beside the Apollo stands a portrait of Cheirisophos in marble.

§ 2. THE SCULPTORS OF CHIOS.



25. Plin. *N. H.* xxxvi. 11 Cum hi essent, iam fuerat in Chio insula Melas sculptor, dein filius eius Micciades, ac deinde nepos Archermus, cuius filii Bupalus et Athenis uel clarissimi in ea scientia fuere

Before their time the sculptor Melas had already lived on the island of Chios, and after him his son Mikkiades and his grandson Archermos, whose sons Bupalos and Athenis were the most famous masters

Hipponactis poetæ aetate, quem certum est LX. Olympiade fuisse. Quodsi quis horum familiam ad proauom usque retro agat, inueniat artis eius originem cum Olympiadum initio coepisse. 12. Hipponacti notabilis foeditas uultus erat, quam obrem imaginem eius lasciuiâ iocorum hi proposuere ridentium circulis, quod Hipponax indignatus destrinxit amaritudinem carminum in tantum, ut credatur aliquis ad laqueum eos compulisse. Quod falsum est. Complura enim in finitimis insulis simulacra postea fecere, sicut in Delo, quibus subiecerunt carmen, non uitibus tantum censi Chion, sed et operibus Archermi filiorum. 13. Ostendunt et Lasii Dianam manibus eorum factam; in ipsa Chio narrata est operis eorum Dianæ facies in sublimi posita, cuius uultum intrantes tristem, exeuntes hilarem putant. Romæ signa eorum sunt in Palatina aede Apollinis in fas-

of their craft in the time of the poet Hipponax, who is known to have lived in the 60th Olympiad (540 B.C.). If their line is traced back to the great-grandfather, it will be found that the art took its rise at the beginning of the Olympiads. Hipponax was remarkable for the ugliness of his face, for which reason they exposed his portrait in wanton mockery to jesting crowds, until Hipponax in indignation turned the weapons of his bitterest satire against them with such effect that—as some believe—he drove them to hang themselves. This is not the case: for they afterwards made many statues in the neighbouring islands, as for example in Delos, where their work bore a metrical inscription, stating that Chios was famed not only for its vines but also for the works of the sons of Archermos. The people of Lasos display an Artemis fashioned by their hands;

tigio et omnibus fere quae fecit diuos Augustus. Patris quoque eorum et Deli fuere opera et in Lesbo insula.

and it is stated that in Chios itself there is a figure of Artemis, made by them and set on a high pedestal, whose expression seems gloomy as one enters her shrine, and cheerful as one departs. At Rome their statues stand on the gable of the temple of Apollo on the Palatine, and on almost all the temples built by Augustus the Divine. Their father's works, too, were to be seen both in Delos and on the island of Lesbos.

hi] Dipoinos and Skyllis. The words follow No. 11.

Melas] In all probability the local hero of Chios, son of Oinopion. The confusion may have arisen from the misunderstanding of a phrase in a metrical inscription, *perhaps* of 'Μέλανος πατρώϊον ἄστυ' in the inscription quoted below (No. 26 note).

Olympiadum initio] Pliny erroneously reckons 60 years (a full life) to a generation.

Lasii] A variant is 'Iasii.' Iasos is in Caria, Lasos in Crete.

in fastigio] Either (1) 'on the gable.' The figures would then be ἀκρωτήρια such as those from the temple of Aegina, *F. W.* 84, 85. Or (2) 'in the pediment.' Petersen conjectures that a fragmentary kneeling Amazon from the Villa Ludovisi (*Röm. Mitth.* iv. 86 f.) formed part of the group.

26. Schol. Ar. Av. 573
νεωτερικὸν τὸ τῇ Νίκῃ καὶ τὸν
Ἔρωτα ἐπετεῶσθαι Ἀρχερ-
μον γὰρ φασὶ τὸν Βουπάλου

The representation of
Victory and Love with
wings is of recent origin:
for according to some it

καὶ Ἀθήνιδος πατέρα, οἱ δὲ
Ἀγλαοφῶντα τὸν Θάσιον ζώ-
γραφον, πτηνὴν ἐργάσασθαι
τὴν Νίκην.

was Archermos, the father
of Bupalos and Athenis,
according to others, Aglaoph-
phon the Thasian painter,
who represented Victory
winged.

It is natural to combine with this notice the so-called 'Nike of Delos,' now in the Central Museum at Athens (Brunn-Bruckmann, 36). The plinth, which *almost* certainly belongs to it, bears an inscription variously restored (Löwy 1). Lolling's restoration reads:—

Μικκιά[δης τόδ' ἄγαλ]μα καλόν [μ' ἀνέθηκε καὶ υἱός]

*Α]ρχερμος (σ)ο[φ]ίησιν Ἐκηβόλ[ω ἐκτελέσαντες]

Οἱ Χῖοι Μέ[λ]α[ν]ος πατρώϊον ἄσ[τυ νέμοντες].

But Mr. Ernest Gardner (*Class. Rev.* 1893, p. 140) has shown cause for regarding the readings [ἄγαλ]μα in l. 1 and Μέλανος l. 3 (for which he reads μεγάλως) as impossible. An inscription from the Akropolis (Δελτ. Ἀρχ. 1889, p. 119) reads *Αρχερμος ἐποίησεν ὁ Χῖος | Ἰφιδίκη μ' ἀνέθηκεν Ἀθηναίᾳ πολιούχῳ. Both inscriptions date from the second half of the sixth century B.C.

*Αρχερμον] A certain correction for *Αρχερνον MSS.

φασι.] For the omission of οἱ μὲν cf. No. 21 ad fin.

Ἀγλαοφῶντα] The father of Polygnotos. See Brunn, *K. G.* II². 10.

27. Paus. iv. 30. 6 Βού-
παλος δέ, ναούς τε οἰκοδομή-
σασθαι καὶ ζῶα ἀνὴρ ἀγαθὸς
πλάσαι, Σμυρναίοις ἄγαλμα
ἐργαζόμενος Τύχης πρῶτος
ἐποίησεν ὃν ἡμεῖς ἴσμεν πόλον
τε ἔχουσιν ἐπὶ τῇ κεφαλῇ καὶ
τῇ ἐτέρῳ χειρὶ τὸ καλούμενον
Ἀμαλθείας κέρας ὑπὸ Ἑλ-
λήνων.

Bupalos, a celebrated
temple-architect and sculp-
tor, in making a statue of
Fortune for the people of
Smyrna, was the first, so
far as I know, to represent
her with a circular crown
on her head and that which
the Greeks call 'Amalthea's
horn' in one hand.

ζῶα . . . πλάσαι] Of sculpture generally, as ζῶα γράφειν, later
ζωγραφεῖν, of painting. ζῶα = 'figures' in art generally, so of
a statue in No. 35, where see note.

28. Paus. ix. 35. 6 ὅστις δὲ ἦν ἀνθρώπων ὁ γυμνὰς πρῶτος Χάριτας ἤτοι πλάσας ἢ γραφῇ μιμησάμενος, οὐχ οἶόν τε ἐγένετο πυθέσθαι με· ἐπεὶ τά γε ἀρχαιότερα ἔχουσας ἐσθῆτα οἱ τε πλάσται καὶ κατὰ ταῦτὰ ἐποιοῦν οἱ ζῳγράφοι· καὶ Σμυρναίοις . . . ἐν τῷ ἱερῷ τῶν Νεμέσεων ὑπὲρ τῶν ἀγαλμάτων χρυσοῦ Χάριτες ἀνάκεινται, τέχνη Βουπάλου . . . Περγαμηνοῖς δὲ ὡσαύτως ἐν τῷ Ἀττάλου θαλάμῳ, Βουπάλου καὶ αὐται.

I could not discover who was the first man to represent the Graces nude, either in sculpture or in painting. For in old times both sculptors and painters represented them draped. And at Smyrna in the temple of the Nemeseis there stand dedicated golden Graces above the images, the work of Bupalos. There are also statues of the Graces by Bupalos in the chamber of Attalos at Pergamon.

A base with the fragmentary inscription . . . [εἰργ]άσ(σ)ατο Χίος found at Pergamon (Fränkel, *Die Inschriften von Pergamon*, No. 46) may have belonged to the latter group.

§ 3. EARLY WORK IN METAL.

1. GLAUKOS OF CHIOS.

29. Hdt. i. 25 ἀνέθηκε δὲ (ὁ Ἀλυάτης) ἐς Δελφοὺς κρητῆρά τε ἀργύρεον μέγαν καὶ ὑποκρητηρίδιον σιδήρεον κολλητόν, θέης ἄξιον διὰ πάντων τῶν ἐν Δελφοῖσι ἀναθημάτων,

(Alyattes) dedicated at Delphi a large silver bowl and a stand of soldered iron, one of the most remarkable offerings to be seen at Delphi, the work of Glaukos

Γλαύκου τοῦ Χίου ποίημα, ὃς
μοῦνος δὴ πάντων ἀνθρώπων
σιδήρου κόλλησιν ἐξέεῦρε.

of Chios, who was the sole
inventor of the soldering of
iron.

Alyattes reigned 617-560 B.C. The date given by the chronologers for Glaukos (Ol. 22=672 B.C.) is consequently too high.

30. Paus. x. 16. 1 τῶν δὲ
ἀναθημάτων, ἃ οἱ βασιλεῖς
ἀπέστειλαν οἱ Λυδῶν, οὐδὲν ἔτι
ἦν αὐτῶν εἰ μὴ σιδηροῦν μόνον
τὸ ὑπόθημα τοῦ Ἀλυάττου
κρατῆρος. τοῦτο Γλαύκου μέν
ἐστιν ἔργον τοῦ Χίου, σιδή-
ρου κόλλησιν ἀνδρὸς εὐρόντος·
ἐλασμα δὲ ἕκαστον τοῦ ὑπο-
θήματος ἐλάσματι ἄλλῃ προσ-
εχὲς οὐ περόναις ἐστὶν ἢ
κέντροις, μόνη δὲ ἡ κόλλα
συνέχει τε καὶ ἐστὶν αὕτη τῷ
σιδήρῳ δεσμός· σχῆμα δὲ τοῦ
ὑποθήματος κατὰ πύργον μά-
λιστα ἐς μύουρον ἀνιόντα ἀπὸ
εὐρυτέρου τοῦ κάτω· ἐκάστη δὲ
πλευρὰ τοῦ ὑποθήματος οὐ διὰ
πάσης πέφρακται, ἀλλὰ εἰσιν
αἱ πλάγαι τοῦ σιδήρου ζῶναι
ὥσπερ ἐν κλίμακι οἱ ἀνα-
βασμοί· τὰ δὲ ἐλάσματα τοῦ
σιδήρου τὰ ὀρθὰ ἀνέστραπται
κατὰ τὰ ἄκρα ἐς τὸ ἐκτός· καὶ
ἔδρα τοῦτο ἦν τῷ κρατῆρι.

Of the offerings sent by
the kings of Lydia none
remained but the iron
stand of the bowl of
Alyattes. This is the work
of Glaukos of Chios, the
inventor of the soldering of
iron; and each plate of the
stand is joined to the next,
not with pins or rivets, but
with solder alone, which
holds them together and
acts as a binding material
to the iron: and the form
of the stand is like that of
a tower in the shape of
a truncated cone resting on
the broader base: the sides
of the stand are not entirely
closed, but there are cross-
bars of iron like the rungs
of a ladder, while the up-
right plates are bent out-
wards at the top, and thus
form a support, on which
the bowl rests.

31. Ath. v. 210 C Γλαύ-
κου . . τοῦ Χίου τὸ ἐν Δελφοῖς
ὑπόστημα . . ὡς ἀληθῶς θέας
ἄξιον διὰ τὰ ἐν αὐτῷ ἐντετο-
ρευμένα ζῶδάρια καὶ ἄλλα
τινὰ ζῶῦφια καὶ φυτάρια, ἐπιτί-
θεσθαι ἐπ' αὐτῷ δυνάμενα καὶ
κρατῆρας καὶ ἄλλα σκεύη.

The stand of Glaukos of
Chios at Delphi is really
remarkable, by reason of
the small figures carved
upon it as well as other
animal and vegetable forms,
while bowls and other
vessels can be placed on it.

Instances of similar forms are found in early pottery and bronze ;
cp. the representation on a Phoenician silver bowl (*M. d. I.* ix. 31. 1).
The decoration (friezes of animals, plant-forms, &c.) is in the style
of Phoenician metal-work and Corinthian vases (cp. Brunn,
Griechische Kunstgeschichte, I. chap. 3).

2. THE SCULPTORS OF SAMOS.

(RHOIKOS, THEODOROS, TELEKLES.)

32. Paus. viii. 14. 8
διέχεαν δὲ χαλκὸν πρῶτοι καὶ
ἀγάλματα ἔχωνεύσαντο 'Ροί-
κός τε Φιλέου καὶ Θεόδωρος
Τηλεκλέους Σάμιοι.

The first to cast statues
in molten bronze were the
Samians Rhoikos, the son
of Phileas, and Theodoros,
the son of Telekles.

Rhoikos and Theodoros were architects as well as sculptors.
Hdt. iii. 60 states that Rhoikos built the Heraion at Samos, while
Plin. *N. H.* xxxvi. 90 attributes what is probably the same building
under the name of the 'labyrinth of Lemnos' to Rhoikos, Theo-
doros, and Smilis. Theodoros made a silver bowl for Croesus
(conquered 546 B.C.), and the famous ring of Polykrates (died
circ. 520 B.C.); and this date accords with an inscription found on
the Akropolis of Athens ('Εφ. 'Αρχ. 1886, Pl. vi. 5, *Coll.* I, Fig. 72),
which reads Θεό[δωρ]ος ἄγ[άλμα ἐποίησεν] in Ionic characters.

33. Paus. x. 38. 6 Θεο-
δώρου μὲν δὴ οὐδὲν ἔτι οἶδα
ἔξευρὼν ὅσα γε χαλκοῦ
πεποιημένα· ἐν δὲ Ἀρτέμιδος

I can find no trace of
any work by Theodoros, at
least in bronze; but in
the temple of Artemis at

τῆς Ἐφεσίας πρὸς τὸ οἶκημα
ἐρχομένῳ τὸ ἔχον τὰς γραφὰς
λίθου θριγκὸς ἐστὶν ὑπὲρ τοῦ
βωμοῦ τῆς Πρωτοθρονίας
καλουμένης Ἀρτέμιδος· ἀγάλ-
ματα δὲ ἄλλα τε ἐπὶ τοῦ θριγ-
κοῦ καὶ γυναικὸς εἰκὼν πρὸς
τῷ πέρατι ἔστηκε, τέχνη τοῦ
Ῥοίκου, Νύκτα δὲ οἱ Ἐφέσιοι
καλοῦσι.

Ephesos, at the approach to the chamber containing the paintings, there is a marble cornice above the altar of Artemis Protothronia, as she is called, and among other statues on the cornice there is a figure of a woman, standing close to the end, which the Ephesians call Night. This is the work of Rhoikos.

34. Plin. *N. H.* xxxiv.
83 Theodorus, qui labyrinthum fecit, Sami ipse se ex aere fudit, praeter similitudinis mirabilem famam magna subtilitate celebratus; dextra limam tenet, laeua tribus digitis quadrigulam tenuit translatam Praeneste, tantae paucitatis ut miraculo fictam eam currumque et aurigam integeret alis simul facta musca.

Theodoros, the builder of the labyrinth, cast his own portrait in bronze at Samos. This is famous, not only because of the marvellous likeness, but also because of the minuteness of the work; in the right hand is a file, while the left held in three fingers a tiny four-horse chariot, now removed to Praeneste, so minute and marvellously wrought that a fly, made with it, covered team, car, and driver with its wings.

The rationalistic explanation of this story is that the statue held the symbols of Theodoros' cunning as goldsmith and gem-engraver—the latter being a scarab engraved with the design of a chariot. As, however, a precisely similar object is attributed to one Myrmekides, an artist of unknown date, whose skill in minute

workmanship was proverbial (cp. vii. 85 Myrmecides . . . inclauit quadriga . . . quam musca integeret alis. xxxvi. 43 M. cuius quadrigam cum agitatore operuit alis musca), and (doubtfully) to Pheidias himself by Julian, *Epist.* 8, p. 377A, the story is in all probability entirely apocryphal.

miraculo fictam] Sillig's correction of 'miraculo pictam' of the best MS. The rest have 'totam.' For 'miraculo' cp. ix. 93 reliquiae . . . miraculo pependere pondo DCC.

35. Diod. i. 98 Τηλεκλέα καὶ Θεόδωρον τοὺς 'Ροίκου μὲν υἱούς, κατασκεύασαντας δὲ τοῖς Σαμίοις τὸ τοῦ 'Απόλλωνος τοῦ Πυθίου ξόανον. τοῦ γὰρ ἀγάλματος ἐν Σάμῳ μὲν ὑπὸ Τηλεκλέους ἱστορεῖται τὸ ἥμισυ δημιουργηθῆναι, κατὰ δὲ τὴν Ἔφεσον ὑπὸ τοῦ ἀδελφοῦ Θεοδώρου τὸ ἕτερον μέρος συντελεσθῆναι, συντεθέντα δὲ πρὸς ἄλληλα τὰ μέρη συμφωνεῖν οὕτως ὥστε δοκεῖν ὅφ' ἐνὸς τὸ πᾶν σῶμα κατεσκευάσθαι. τοῦτο δὲ τὸ γένος τῆς ἐργασίας παρὰ μὲν τοῖς Ἑλλήσι μηδαμῶς ἐπιτηδεύεσθαι, παρὰ δὲ τοῖς Αἰγυπτίοις μάλιστα συντελεῖσθαι . . . τὸ δὲ ἐν τῇ Σάμῳ ξόανον συμφώνως τῇ τῶν Αἰγυπτίων φιλοτεχνίᾳ κατὰ τὴν κορυφὴν διχοτομούμενον διορίζειν τοῦ ζώοντος τὸ μέσον μέχρι τῶν αἰδοίων, ἰσάζον ὁμοίως ἑαυτῷ πάντοθεν. εἶναι δ' αὐτὸ λέγουσι

Telekles and Theodoros the sons of Rhoikos, who made the statue of the Pythian Apollo for the Samians. The story runs that one half of the image was made at Samos by Telekles, while the other half was fashioned at Ephesos by his brother Theodoros, and that when the parts were joined together they fitted so exactly that the whole figure appeared to be the work of one artist. This method of working was never practised by the Greeks, but was in common use among the Egyptians. And the statue at Samos, being made in accordance with the Egyptian system, is bisected by a line which runs from the crown of the head through the centre of the figure to

κατὰ τὸ πλεῖστον παρεμφερὲς τοῖς Αἰγυπτίοις, ὥς ἂν τὰς μὲν χεῖρας ἔχον παρατεταμένας, τὰ δὲ σκέλη διαβεβηκότα.

the groin, and divides it into precisely equal and similar halves. They say that it resembled Egyptian works as closely as possible, with its arms hanging by its sides and its legs parted.

ξόανον] The word is used not in the restricted sense of a *wooden* image found in Pausanias, but with the general meaning 'statue.' Cp. No. 112.

ζῶον] Like ζῶδιον, a 'figure,' here 'statue.' Thus the figures in the frieze of the Erechtheum are called ζῶα CIA. I. 322, ζῶδια CIA. I. 324C.

3. GITIADAS OF SPARTA.

36. Paus. iii. 17. 2
ἐνταῦθα Ἀθηνᾶς ἱερὸν πε-
ποίηται, Πολιούχου καλου-
μένης καὶ Χαλκιοίκου τῆς
αὐτῆς . . . Λακεδαιμόνιοι . . .
τόν τε ναὸν ὁμοίως καὶ τὸ
ἄγαλμα ἐποίησαντο Ἀθηνᾶς
χαλκοῦν· Γιτιάδας δὲ εἰργάσατο
ἀνὴρ ἐπιχώριος . . . ἐπείρ-
γασται δὲ τῷ χαλκῷ πολλὰ μὲν
τῶν ἄθλων Ἡρακλέους, πολλὰ
δὲ καὶ ὧν ἐθελοντῆς κατώρ-
θωσε, Τυνδάρεω τε τῶν παίδων
ἄλλα τε καὶ ἡ τῶν Λευκίπ-
που θυγατέρων ἄρπαγῇ· καὶ
Ἡφαιστος τὴν μητέρα ἐστὶν
ἀπολύων τῶν δεσμῶν . . .
Περσεῖ δ' ἐς Λιβύην καὶ ἐπὶ
Μέδουσαν ὠρμημένῳ διδοῦσαι

Here there is a temple of
Athena, who is called Ward-
ress of the city and also
Goddess of the Brasen
House. The Spartans
caused both the temple
and the image of Athena
to be made of bronze.
The work was done by
Gitiadas, a native of Sparta.
On the bronze there are
wrought in relief many of
the labours of Herakles,
and of the exploits which
he performed of his free
will, and the deeds of the
sons of Tyndareos, amongst
others the rape of the
daughters of Leukippos:

νύμφαι δῶρά εἰσι κυνῆν καὶ
τὰ ὑποδήματα, ὑφ' ὧν οἰσθή-
σεσθαι διὰ τοῦ αἵρος ἔμελλεν.
ἐπείργασται δὲ καὶ τὰ ἐς τὴν
'Αθηνᾶς γένεσιν, καὶ 'Αμφι-
τρίτη καὶ Ποσειδῶν, ἃ δὴ
μέγιστα καὶ μάλιστα ἦν ἐμοὶ
δοκεῖν θέας ἄξια.

and there is Hephaistos releasing his mother from her bonds. Perseus is bound for Libya to fight with Medusa, and the Nymphs are giving him gifts—a helmet, and the sandals which were to bear him through the air. The story of the birth of Athena is also represented, and Amphitrite and Poseidon. These are the most prominent, and, to my thinking, the most remarkable of the reliefs.

ἐνταῦθα] On the Akropolis of Sparta. The statue is represented on coins of Sparta and Melos (*Num. Comm. N.* xiii-xv). The body is in the form of a column divided into horizontal bands. It is uncertain whether the reliefs decorated these bands—representing woven patterns—or the walls of the temple.

Ἥφαιστος] Hera hurled Hephaistos down from heaven, and in revenge he presented her with a chair from which she could not rise. Dionysos made him drunk, and brought him back to heaven to release her.

37. Paus. iii. 18. 7 τὰ δὲ
ἐν 'Αμύκλαις θέας ἄξια, . . .
τρίποδες χαλκοῖ . . . ὑπὸ μὲν
δὴ τῷ πρώτῳ τρίποδι 'Αφρο-
δίτης ἄγαλμα ἔστηκεν, 'Αρτεμις
δὲ ὑπὸ τῷ δευτέρῳ. Γιτιάδα
καὶ αὐτοὶ τέχνη καὶ τὰ
ἐπειργασμένα.

Among the notable sights of Amyklai are certain bronze tripods. The first tripod is supported by an image of Aphrodite, the second by one of Artemis. Both the tripods and the sculptures which adorn them are the work of Gitiadas.

Paus. mentions a story that these tripods were dedicated from the spoil taken in the first Messenian war (in the eighth or seventh century B.C.), but this is clearly impossible. There was a third tripod, the work of Kallon of Aegina (v. *infr.* No. 53); but we cannot be certain that it was dedicated at the same time.

4. BATHYKLES OF MAGNESIA.

38. Paus. iii. 18. 9 By the hand of Bathy-
Βαθυκλέους δὲ Μάγνητος ὃς kles the Magnesian, who
τὸν θρόνον ἐποίησε τοῦ Ἀμυ- made the throne of Apollo
κλαίου, ἀναθήματα ἐπεξεργασ- at Amyklæ, are certain
μένα τῷ θρόνῳ Χάριτες καὶ votive offerings made after
ἄγαλμα δὲ Λευκοφρύνης ἐστὶν the completion of the
Ἀρτέμιδος. throne — Graces and an
 image of Artemis Leuko-
 phryne.

The throne is described at length by Pausanias in the following sections (see the reconstruction by Furtw., *Meisterwerke*, p. 706). Bathykles was employed to utilize the present of gold sent by Croesus to Sparta in the decoration of the temple of Apollo at Amyklai.

Λευκοφρύνης] Artemis Leukophryne (or Leukophryene) had a famous temple at Magnesia on the Maeander, the home of Bathykles (Dittenberger, *Syll.* 171, 84, Tac. *Ann.* iii. 62).

§ 4. THE EARLIEST PORTRAITS OF ATHLETES.

39. Plin. *N. H.* xxxiv. 16 It was not the custom to
 Effigies hominum non sole- represent the features of
 bant exprimi nisi aliqua individuals unless they had
 illustri causa perpetuitatem earned immortality by
 merentium, primo sacrorum some special distinction.

certaminum uictoria maxu-
meque Olympiae, ubi om-
nium qui uicissent statuas
dicari mos erat, eorum uero
qui ter ibi superauissent ex
membris ipsorum simili-
tudine expressa, quas ico-
nicas uocant.

The first of such was a
victory in the sacred games,
and especially at Olympia,
where it was the custom to
dedicate statues of all vic-
tors, while in the case of
those thrice victorious the
actual features were por-
trayed. Such statues are
called 'iconic.'

40. Paus. vi. 18. 7 *πρῶται
δὲ ἀθλητῶν ἀνετέθησαν ἐς
'Ολυμπίαν εἰκόνες. Πραξιδά-
μαντός τε Αἰγινητοῦ νικήσαντος
πυγμῇ τὴν ἐνάτην 'Ολυμπιάδα
ἐπὶ ταῖς πευτήκοντα, καὶ
'Οπουντίου 'Ρηξιβίου παγκρα-
τιαστὰς καταγωνισαμένου, μιᾷ
πρὸς ταῖς ἐξήκοντα 'Ολυμπιάδι.
αὗται κεῖνται μὲν αἱ εἰκόνες οὐ
πρόσω τῆς Οἰνομάου κίονος,
ξύλου δὲ εἰσιν εἰργασμέναι,
'Ρηξιβίου μὲν συκῆς, ἡ δὲ τοῦ
Αἰγινητοῦ κυπαρίσσου, καὶ
ἡσσον τῆς ἐτέρας πεπονηκυῖά
ἐστιν.*

The first portraits of
athletes dedicated at Olym-
pia were those of Praxida-
mas of Aegina, victorious
in boxing in the 59th
Olympiad (544 B.C.) and
Rhexibios of Opus, victo-
rious in the pankration in
the 61st Olympiad (536 B.C.).
These figures stand not far
from the pillar of Oinomaos,
and are made of wood. The
portrait of Rhexibios is of
fig-wood, while that of the
Aeginetan is of cypress,
and has suffered less than
the other.

τῆς Οἰνομάου κίονος] A wooden column at Olympia, carefully
preserved as a relic of the palace of Oinomaos (Paus. v. 20. 6).

41. Paus. viii. 40. 1
*Φιγαλεῦσι δὲ ἀνδριάς ἐστιν ἐπὶ
τῆς ἀγορᾶς 'Αρραχίωνος τοῦ*

In the market-place at
Phigaleia stands a portrait
of Arrhachion, the pankra-

παγκρατιαστοῦ, τά τε ἄλλα ἀρχαῖος καὶ οὐχ ἥκιστα ἐπὶ τῷ σχήματι· οὐ διεστᾶσι μὲν πολὺ οἱ πόδες, καθεῖνται δὲ παρὰ πλευρᾷ αἱ χεῖρες ἄχρι τῶν γλουτῶν· πεποιήται μὲν δὴ ἡ εἰκὼν λίθου, λέγουσι δὲ καὶ ἐπίγραμμα ἐπ' αὐτῇ γραφῆναι· καὶ τοῦτο μὲν ἠφάνισται ὑπὸ τοῦ χρόνου. τῷ δὲ Ἀρραχίῳ ἐγένοντο Ὀλυμπικαὶ νῖκαι δύο μὲν Ὀλυμπιάσι ταῖς πρὸ τῆς τετάρτης καὶ πεντηκοστῆς.

tiast, which is archaic in style, and especially in attitude. The feet are not far apart, and the hands hang down by the sides as far as the buttocks. The portrait is made of marble, and it is alleged that there was an inscription painted upon it ; but this has disappeared through lapse of time. Arrhachion gained two Olympic victories in the Olympiads which preceded the 54th (564 B.C.).

Paus. (vi. 15. 8) also mentions a portrait of the Spartan Eutelidas, victorious as a boy in wrestling and the five contests in the 38th Olympiad (628 B.C.). But the date rests on his own inference, and is inconsistent with the statement of No. 40. The statue was, however, archaic, and the inscription no longer legible.

PART II

ARCHAIC AND TRANSITIONAL
SCULPTURE

Nos. 42-95.

§ I. THE ARCHAIC SCHOOLS.

1. ARGOS.

(a) AGELADAS.

Date.—Determined by (1) his statues of Olympic victors—Anochos 520, Kleosthenes 516, Timasitheos executed in 507 (Hdt. v. 72); (2) the inscription of his son (or slave) Argeiadas on the base of a chariot-group dedicated at Olympia by Praxiteles, Συρακόσιος . . . καὶ Καμαριναῖος (Löwy 30). Kamarina was destroyed and its inhabitants removed to Syracuse in 484 B.C. Pliny states that he was the teacher of Myron and Polykleitos, but this is improbable in the first case, and impossible in the second. The statement that he was the teacher of Pheidias (No. 43) has no early authority.

42. Paus. iv. 33. 2. (At Ithome.) τὸ δὲ ἄγαλμα τοῦ Διὸς Ἀγελάδα μὲν ἐστὶν ἔργον, ἐποιήθη δὲ ἐξ ἀρχῆς τοῖς οἰκήσασιν ἐν Ναυπάκτῳ Μεσσηνίων.	(At Ithome.) The image of Zeus is the work of Ageladas, and was originally made for the Messenians who settled at Naupaktos.
--	--

The Messenians were probably transferred to Naupaktos about 466¹ (whether we read τετάρτῳ ἔτει in Thuc. i. 103. 1 or adopt the earlier date (469²) for the revolt of the Helots, as is done by Wilamowitz, *Aristoteles und Athen*, ii. 295), so that we must not take the words of Pausanias as a note of chronology. The statue is represented on the coins of Messene, *Num. Comm. PP.* iv, v.

43. Schol. Ar. Ran. 504 ἡ Μελίτη δῆμος τῆς Ἀττικῆς . . . ἔστι δὲ καὶ ἐκεῖ Ἡρα-	Melite is a deme of Attica, where there is a celebrated temple of Hera-
--	---

κλέους ἐπιφανέστατον ἱερὸν
 'Αλεξικάκου· τὸ δὲ τοῦ 'Ηρα-
 κλέους ἄγαλμα ἔργον 'Αγελά-
 δου τοῦ 'Αργείου τοῦ διδασκά-
 λου Φειδίου. ἡ δὲ ἰδρυσις
 ἐγένετο κατὰ τὸν μέγαν λοι-
 μόν.

kles, the Averter of Ill.
 The image of Herakles is
 the work of Ageladas of
 Argos, the teacher of
 Pheidias, and it was set up
 at the time of the great
 plague.

The Scholiast refers to the plague of 429, but this would give far too late a date. A plague about 500 B.C. is attested by the epitaph
 λοιμῷ θανούσης εἰμὶ [σῆ]μα Μυρ(ρ)ίνης (*CIA.* i. 475).

44. Anth. Plan. iv. 220.

ANTIPATER OF SIDON.

'Αντιπάτρου Σιδωνίου.

Here stand we Muses
 three; one bears in her
 hand the flutes, one the bar-
 bitos, one the lyre. The
 Muse of Aristokles holds
 the lyre, that of Ageladas
 the barbitos, that of Kan-
 achos the reeds that make
 music.

Τρίζυγες αἱ Μοῦσαι τᾷδ' ἔστα-
 μιν· ἃ μῖα λωτούς,

ἃ δὲ φέρει παλάμαις βάρ-
 βιτον, ἃ δὲ χέλυν.

ἃ μὲν 'Αριστοκλήος ἔχει χέλυν,
 ἃ δ' 'Αγελάδα

βάρβιτον, ἃ Καναχᾶ δ'
 ὕμνοπόλους δόνακας.

On Kanachos and Aristokles of Sicyon v. *infr.* Nos. 49 ff. The
 χέλυν may be illustrated by the 'School' vase of Duris (*M. d. I.* ix.
 54); the βάρβιτος by Benndorf, *Griech. und sicil. Vasenbilder*, xli. 2.

45. Paus. x. 10. 6 Ταραν-
 τίνων δὲ οἱ ἵπποι οἱ χαλκοῖ
 καὶ αἰχμάλωτοι γυναῖκες ἀπὸ
 Μεσσηπίων εἰσὶν, ὁμόρων τῇ
 Ταραντίνων βάρβαρων, 'Αγε-
 λάδα δὲ ἔργα τοῦ 'Αργείου.

The bronze horses of the
 Tarentines and the captive
 women are offerings from
 the spoils of the Messa-
 pians, who are barbarous
 neighbours of Tarentum;
 they are the work of Age-
 ladas of Argos.

At Delphi.

46. Paus. vi. 10. 6 ἐπὶ δὲ τῷ Παιτάρκει Κλεοσθένους ἐστὶν ἄρμα ἀνδρὸς Ἐπιδάμνιου. τοῦτο ἔργον . . . ἐστὶν Ἀγελάδα . . . ἐνίκα μὲν δὴ τὴν ἕκτην Ὀλυμπιάδα καὶ ἐξηκοστὴν ὁ Κλεοσθένης, ἀνέθηκε δὲ ὁμοῦ τοῖς ἵπποις αὐτοῦ τε εἰκόνα καὶ τὸν ἡνίοχον. ἐπιγέγραπται δὲ καὶ τῶν ἵππων τὰ ὀνόματα, Φοῖνιξ καὶ Κόραξ, ἐκατέρωθεν δὲ οἱ παρὰ τὸ ζυγόν, κατὰ μὲν τὰ δεξιὰ Κνακίας, ἐν δὲ τῇ ἀριστερᾷ Σάμος· καὶ ἐλεγείον τόδ' ἐστὶν ἐπὶ τῷ ἄρματι
 Κλεοσθένης μ' ἀνέθηκεν ὁ Πόντιος ἐξ Ἐπιδάμνου
 νικήσας ἵπποις καλὸν ἀγῶνα
 Διός.

Next to Pantarkes is the chariot of Kleosthenes the Epidamnian. This is the work of Ageladas. Kleosthenes was victorious in the 66th Olympiad (516 B.C.), and dedicated portraits of himself and his charioteer along with his team. The names of the horses also are inscribed, Phoinix and Korax, and the trace-horses on either side, Knakias on the right and Samos on the left. And on the chariot is the following couplet:—

Kleosthenes of Pontos from Epidamnos dedicated me, when his team won the victory in the noble games of Zeus.

Other works:—

ZEUS as a child and HERAKLES as a beardless youth, in bronze, at Aigion (Paus. vii. 24. 4).

Athlete-statues at Olympia:—

Anochos of Tarentum, victorious in the foot-race, Ol. 65 (520 B.C.) (Paus. vi. 14. 11).

Timasitheos of Delphi, twice victorious in the pankration, executed at Athens in 507 B.C. for participation in the treason of Isagoras (Paus. vi. 8. 6).

(b) GLAUKOS AND DIONYSIOS (SIMON).

Date.—See notes on Nos. 47, 48.

47. Paus. v. 26. 2 τὰ δὲ ἀναθήματα Μικύθου πολλά τε ἀριθμὸν καὶ οὐκ ἐφεξῆς ὄντα εὑρισκον, ἀλλὰ Ἰφίτου μὲν . . . ἔχεται τοσάδε ἀναθήματα τῶν Μικύθου, Ἀμφιτρίτη τε καὶ Ποσειδῶν καὶ Ἑστία, Γλαῦκος δὲ ὁ ποιήσας ἐστὶν Ἀργεῖος. παρὰ δὲ τοῦ ναοῦ τοῦ μεγάλου τὴν ἐν ἀριστερᾷ πλευρὰν ἀνέθηκεν ἄλλα, Κόρην τὴν Δήμητρος καὶ Ἀφροδίτην Γανυμήδην τε καὶ Ἄρτεμιν, ποιητῶν δὲ Ὅμηρον καὶ Ἡσίοδον, καὶ θεοὺς αὖθις Ἀσκληπιὸν καὶ Ὑγίειαν. 3. Ἀγῶν τε ἐν τοῖς ἀναθήμασιν ἐστὶ τοῖς Μικύθου φέρων ἀλτήρας . . . παρὰ δὲ τοῦ Ἀγῶνος τὴν εἰκόνα Διόνυσος καὶ ὁ Θρᾷξ ἐστὶν Ὀρφεὺς καὶ ἄγαλμα Διός . . . ταῦτα ἔργα ἐστὶν Ἀργείου Διονυσίου, τεθῆναι δὲ ὑπὸ τοῦ Μικύθου καὶ ἄλλα ὁμοῦ τούτοις λέγουσι, Νέρωνα δὲ ἀφελέσθαι φασὶ καὶ ταῦτα. τοῖς δὲ ἐργασαμένοις αὐτά, γένος οὖσιν Ἀργείοις, Διονυσίῳ τε καὶ Γλαύκῳ, διδάσκαλόν σφισιν οὐδένα ἐπιλέγουσιν· ἡλι-

The offerings of Mikythos I discovered to be many in number and separated from each other. Close to the statue of Iphitos stand the following offerings of Mikythos—Amphitrite, Poseidon, and Hestia. They are the work of Glaukos of Argos. On the left-hand side of the great temple he dedicated another group of figures—Kore the daughter of Demeter and Aphrodite and Ganymede and Artemis, the poets Homer and Hesiod, and again the gods Asklepios and Hygieia. Among the offerings of Mikythos is a figure of Agon bearing leaping-weights. And beside this figure are Dionysos and Orpheus the Thracian and an image of Zeus. These are the work of Dionysios of Argos. It is said that other statues were dedicated by Mikythos at the same time, but that they (like others) were

κίαν δὲ αὐτῶν ὁ τὰ ἔργα ἐς
Ὀλυμπίαν ἀναθεῖς ἐπιδείκ-
νυσιν ὁ Μίκυθος.

carried away by Nero. No-
thing is recorded as to the
teacher of the artists Dio-
nysios and Glaukos, who
were Argives by birth; but
their date is shown by the
fact that Mikythos dedi-
cated their works at
Olympia.

Mikythos reigned at Rhegion as guardian of the sons of Anaxilas 478-467 B. C., and then retired to Tegea. Fragments of the inscription have been found (Löwy 31); it appears that the statues were erected about 460 B. C.

Ἀγών] A personification of 'Contest.'

ἀλτήρας] The leaping-weights used by the Greeks resembled dumb-bells. They are frequently represented on vases, e.g. Gerhard, *A. V.* 260.

ἀγαλμα Διός Beardless (Paus. v. 24. 6).

48. Paus. v. 27. 1 ἐν δὲ
αὐτοῖς καὶ τὰ ἀνατεθέντα ἐστὶν
ὑπὸ τοῦ Φόρμιδος, ὃς ἐκ Μαι-
νάλου διαβὰς ἐς Σικελίαν παρὰ
Γέλωνα τὸν Δεινομένους, καὶ
ἐκείνῳ τε αὐτῷ καὶ Ἰέρωνι
ὑστερον ἀδελφῷ τοῦ Γέλωνος
ἐς τὰς στρατείας ἀποδεικνύ-
μενος λαμπρὰ ἔργα, ἐς τοσοῦτο
προῆλθεν εὐδαιμονίας, ὥς ἀνα-
θεῖναι μὲν ταῦτα ἐς Ὀλυμπίαν,
ἀναθεῖναι δὲ καὶ Ἀπόλλωνι
ἄλλα ἐς Δελφούς. 2. τὰ δὲ
ἐς Ὀλυμπίαν δύο τέ εἰσιν
ἵπποι καὶ ἡνίοχοι δύο, ἐκατέρῳ
τῶν ἵππων παρεστὼς ἀνὴρ

Among them are the
offerings dedicated by
Phormis, who crossed over
from Mainalos to Sicily
and joined Gelon the son
of Deinomenes, in whose
service and afterwards in
that of his brother Gelon
he performed remarkable
exploits in war and raised
his fortunes to such a height
that he was enabled to
dedicate these offerings at
Olympia, and others to
Apollo at Delphi. His offer-
ings at Olympia consist

ἡνίοχος. ὁ μὲν δὴ πρότερος
τῶν ἵππων καὶ ὁ ἀνὴρ Διονυ-
σίου τοῦ Ἀργείου, τὰ δεύτερα
δὲ ἔργα ἐστὶν Αἰγινήτοῦ Σί-
μωνος. τῷ προτέρῳ δὲ τῶν
ἵππων ἐπίγραμμα ἔπεστιν ἐπὶ
τῇ πλευρᾷ, τὰ πρῶτα οὐ σὺν
μέτρῳ· λέγει γὰρ δὴ οὕτω

Φόρμις ἀνέθηκε

Ἀρκὰς Μαινάλιος, νῦν δὲ
Συρακόσιος.

in two horses and two
charioteers, one of whom
stands beside each horse.
The first of the two horses
with its groom is the work
of Dionysios of Argos, while
the second pair are by
Simon of Aegina. The
first of the two horses has
an inscription on its side,
of which the former part
is unmetrical, running as
follows:—

Phormis dedicated me,
once an Arkadian of Mai-
nalos, but now a Syracusan.

Gelon reigned 485-476 B. C., Hieron 476-467 B. C.

2. SIKYON.

KANACHOS.

Date.—He is coupled with Ageladas in No. 44, and with Kallon of Aegina by Paus. vii. 18. 10; cp. Cicero's criticism, quoted Intro. § 3. The temple of Apollo at Branchidai (v. No. 49) was destroyed by Darius in 493 B. C. (Hdt. vi. 19). His brother Aristokles (Paus. vi. 9. 1) was the founder of a school which Paus. traces to the seventh generation.

49. Plin. *N. H.* xxxiv.
75 Canachus (fecit) Apol-
linem nudum qui Philesius
cognominatur in Didymaeo
Aeginetica aeris tempera-
tura, ceruomque una ita
uestigiis suspendit ut linum

Kanachos made a nude
Apollo, which bears the
name of Philesios and
stands in the Didymaion,
in bronze of Aeginetan
composition, and with it
a stag, supported on its

subter pedes trahatur, alterno morsu calce digitisque retinentibus solum, ita uertebrato dente utrisque in partibus ut a repulsu per uices resiliat. Idem et κελη-
τίζοντας pueros.

feet in such a way that a string can be passed beneath them, while heel and toe alternately retain their grip. The teeth of the mechanism are jointed in such a manner that each recoils in turn when driven home. He also made statues of boys riding on race-horses.

The statue is represented on coins of Miletos (Overbeck, *Kunst-myth.*, Apollon, Münztafel i. 22 ff.) holding stag in r., bow in l., and there is a small copy (without the bow) in the Brit. Mus. Bronze Room.

suspendit] Used in the less common sense 'supported from below,' not 'dependent from above.' Cp. xxxiii. 69 tellus ligneis columnis suspenditur (in mines).

solum] solum 'only' and solum 'the surface of the hand' (lit. ground), are both possible.

repulsu] For this use cp. xi. 164 (of a snake) dentium repulsu uirus fundit in morsus (quoted by Petersen, *A. Z.* 1880, p. 23). The principle of the mechanism described seems to be that 'heel and toe' were provided with 'teeth' which fitted a semi-circular groove in the hollow of the hand. Thus, while the foot could not be dislodged, 'heel' and 'toe' could be *alternately* set free, and the string passed from end to end. The temple of Apollo Philesios was at Branchidai, near Miletos. The statue was removed by Darius (not Xerxes, as stated by Paus. viii. 46. 3, cp. Hdt. vi. 19), but restored by Seleukos Nikator (312-281 B.C.).

50. Paus. ix. 10. 2 (At Thebes) ἔστι δὲ λόφος ἐν δεξιᾷ τῶν πυλῶν ἱερὸς Ἀπόλλωνος· καλεῖται δὲ ὅ τε λόφος καὶ ὁ θεὸς Ἰσμήνιος, παραρρε-

(At Thebes) there is a hill on the right of the gate, sacred to Apollo: both the hill and the god are called Ismenian, because the river

όντος τοῦ ποταμοῦ ταύτῃ τοῦ Ἴσμήνου . . . τὸ δὲ ἄγαλμα μεγέθει τε ἴσον τῷ ἐν Βραγχίδαῖς ἐστὶ καὶ τὸ εἶδος οὐδὲν διαφόρως ἔχον· ὅστις δὲ τῶν ἀγαλμάτων τούτων τὸ ἕτερον εἶδε καὶ τὸν εἰργασμένον ἐπύθετο, οὐ μεγάλη οἱ σοφία καὶ τὸ ἕτερον θεασαμένῳ Κανάχου πόλημα ὃν ἐπίστασθαι. διαφέρουσι δὲ τοσούδε· ὁ μὲν γὰρ ἐν Βραγχίδαῖς χαλκοῦ, ὁ δὲ Ἴσμήνιος ἐστὶ κέδρου.

Ismenos passes by it. The image is equal in size to that at Branchidai and exactly similar in appearance; and whoever has seen one of the images and learnt the artist's name needs no great skill to discern that the other is the work of Kanachos, when he sees it; there is this difference, that the statue at Branchidai is of bronze, while the Ismenian Apollo is of cedar-wood.

51. Paus. ii. 10. 4 (At Sikyon) ἄλλος ἐστὶν Ἀφροδίτης ἱερός . . . 5. τὸ μὲν δὴ ἄγαλμα καθήμενον Κάναχος Σικυνῶνιος ἐποίησεν· . . . πεποίηται δὲ ἐκ χρυσοῦ καὶ ἐλέφαντος, φέρουσα ἐπὶ τῇ κεφαλῇ πόλον, τῶν χειρῶν δὲ ἔχει τῇ μὲν μήκωνα, τῇ δὲ ἑτέρα μῆλον.

(At Sikyon) there is another shrine of Aphrodite. . . . The seated image was made by Kanachos of Sikyon. It is wrought of gold and ivory, and wears a circular crown on its head, while it holds in the one hand a poppy and in the other an apple.

For the MUSES of Kanachos and Aristokles, v. No. 44.

3. AEGINA.

(a) KALLON.

Date.—An inscription found on the Akropolis of Athens (Löwy 27) reads Κάλων ἐποίησε Αἰ[γινήτης], and may be assigned to the opening years of the fifth century B.C. He is coupled with Kanachos by Paus. vii. 18. 10 and with Hegesias by Quintilian (v. Introd. § 3).

52. Paus. ii. 32. 5 (At Troizen) ἐν δὲ τῇ ἀκροπόλει τῆς Σθενιάδος καλουμένης ναός ἐστιν Ἀθηνᾶς. αὐτὸ δὲ εἰργάσατο τῆς θεοῦ τὸ ξόανον Κάλλων Αἰγινήτης. μαθήτης δὲ ὁ Κάλλων ἦν Τεκταίου καὶ Ἀγγελιώνους.

(At Troizen) on the Akropolis is a temple of Athena, called Sthenias. The wooden image of the goddess was made by Kallon of Aegina, who was a pupil of Tektaios and Angelion.

V. supr. No. 19.

53. Paus. iii. 18. 7 ἐν Ἀμύκλαις . . . τρίποδες χαλκοῦ . . . ὁ τρίτος δὲ ἐστὶν Αἰγινήτου Κάλλωνος· ὑπὸ τούτῳ δὲ ἄγαλμα Κόρης τῆς Δήμητρος ἐστήκεν.

At Amyklai are tripods of bronze; the third is by Kallon of Aegina, and beneath it stands an image of Kore the daughter of Demeter.

The others were by Gitiadas, v. supr. No. 37 note.

(b) ONATAS.

Date.—(1) An inscription found on the Akropolis of Athens (*CIA.* iv. 2. 373, 399; cp. *Jahrb.* 1888, p. 271) reads Ὀνάτας ἐποίησεν, and is earlier than the Persian destruction in 480 B. C. (2) The base of No. 59 lies partly under the foundations of the temple of Zeus at Olympia, begun circ. 460 B. C. (3) No. 58 was dedicated after the death of Hieron in 467 B. C. (4) O. is coupled with Hegias and Ageladas by Paus., and dated in the generation succeeding the Persian wars (Nos. 54, 58).

54. Paus. viii. 42. 1 τὸ δὲ ἕτερον τῶν ὄρων, τὸ Ἐλαῖον, ἀπωτέρω μὲν Φιγαλίας ὅσον τε σταδίοις τριάκοντά ἐστι, Δήμητρος δὲ ἄντρον αὐτόθι ἱερὸν

The other mountain, Elaion by name, is about thirty stades further removed from Phigalia, and there is a cave there sacred to

ἐπὶ κλησιν Μελαίνης . . . 3.
 . . πεποιῆσθαι δὲ οὕτω σφίσι
 τὸ ἄγαλμα. 4. καθέζεσθαι μὲν
 ἐπὶ πέτρᾳ, γυναικὶ δὲ εἰκέναι
 τᾶλλα πλὴν κεφαλὴν· κεφα-
 λὴν δὲ καὶ κόμην εἶχεν ἵππου,
 καὶ δρακόντων τε καὶ ἄλλων
 θηρίων εἰκόνες προσεπεφύκε-
 σαν τῇ κεφαλῇ· χιτῶνα δὲ
 ἐνεδέδυτο καὶ ἐς ἄκρους τοὺς
 πόδας· δελφὶς δὲ ἐπὶ τῆς
 χειρὸς ἦν αὐτῇ, περιστερὰ δὲ
 ἡ ὄρνις ἐπὶ τῇ ἑτέρᾳ . . .
 Μέλαιναν δὲ ἐπονομάσαι φα-
 σὶν αὐτήν, ὅτι καὶ ἡ θεὸς μέ-
 λαιναν τὴν ἐσθῆτα εἶχε.

Demeter, who is called 'the Black.' They describe the original image as follows. The goddess was seated on a rock, and was in form like a woman except for her head: she had the head and mane of a horse, and forms of serpents and other creatures sprang from her head; she was dressed in a tunic which reached to her feet; in one hand was a dolphin, while the bird in the other was a dove. They say that she got the name 'Black' because the goddess herself wore black raiment.

The statue was destroyed by fire, and the worship neglected by the Phigaleans, who were visited with famine, and commanded by the Pythian Apollo to renew the cult. Paus. continues:—

Ἵονάταν τὸν Μίκωνος Αἰ-
 γινήτην πείθουσιν ἐφ' ὅσῳ δὴ
 μισθῷ ποιῆσαί σφισιν ἄγαλμα
 Δήμητρος . . . τότε δὴ ὁ ἀνὴρ
 οὗτος ἀνευρὼν γραφὴν ἢ μί-
 μημα τοῦ ἀρχαίου ξοάνου, τὰ
 πλείω δέ, ὥς λέγεται, καὶ κατὰ
 ὄνειράτων ὄψιν, ἐποίησε χαλ-
 κοῦν Φιγαλεῦσιν ἄγαλμα, γενεᾷ
 μάλιστα ὕστερον τῆς ἐπὶ τὴν

They persuaded Onatas, the son of Mikon of Aegina, to make them an image of Demeter for a certain sum of money. Then this man discovered a painting or copy of the old wooden image, and partly with the aid of this, but chiefly, as the story goes, by visions

Ἑλλάδα ἐπιστρατείας τοῦ revealed to him, made a
Μήδου. bronze image for the Phi-
galeans, about a genera-
tion later than the Persian
invasion of Greece.

Brunn thinks that the visions were designed to cover an adapt-
ation of the statue to more advanced artistic canons.

The cult of the Black Demeter was a relic of primitive horse-
worship, v. *J. H. S.* xiv. pp. 138 ff. (Cook). The statue was
destroyed by the falling in of part of the cave's roof before Pausa-
nias' time.

55. Paus. viii. 42. 7 τοῦ The Pergamenes possess
δὲ Ὀνάτα τούτου Περγαμηνοῖς a bronze Apollo by this
ἐστὶν Ἀπόλλων χαλκοῦς, Onatas, which is very re-
θαῦμα ἐν τοῖς μάλιστα μεγέ- markable both for its size
θους τε ἔνεκα καὶ ἐπὶ τῇ τέχνῃ. and its artistic excellence.

This work may be referred to in an Epigram of Antipater (*Anth.
Pal.* ix. 238), who addresses it as 'βούπαις'='hulking lad.' A base
from Pergamon (Fränkel, *Inschriften von Pergamon*, 48) appears
to have belonged to this statue, which was no doubt acquired by
Attalos I, who bought Aegina in 210 B.C. for thirty tal. (Polyb. xxii.
18). The inscription may be restored [Ὀνάτας] Σμίκωνος Αἰγινήτης
[ἐποίησεν]. (Σμίκων is a bye-form of Μίκων, cp. σμικρός, μικρός.)

56. Paus. v. 27. 8 ὁ δὲ The Hermes, who carries
Ἑρμῆς ὁ τὸν κριδὸν φέρων ὑπὸ the ram under his arm, and
τῇ μασχάλῃ καὶ ἐπικείμενος has a leathern cap on his
τῇ κεφαλῇ κυνῆν, καὶ χιτῶνά head, and wears a tunic and
τε καὶ χλαμύδα ἐνδεδυκώς . . . cloak, was given to the god
ὑπὸ . . . Ἀρκάδων ἐκ Φερεοῦ by the Arcadians of Phe-
δέδοται τῷ θεῷ. Ὀνάταν δὲ neos. The inscription states
τὸν Αἰγινήτην, σὺν δὲ αὐτῷ that Onatas of Aegina made
Καλλιτέλῃν ἐργάσασθαι λέγει it, assisted by Kalliteles. I

τὸ ἐπίγραμμα. δοκεῖν δέ μοι
τοῦ Ὀνάτα μαθητῆς ἢ παῖς ὁ
Καλλιτέλης ἦν.

At Olympia.

57. Paus. v. 25. 12 Θάσιοι
δέ . . . ἀνέθεσαν Ἡρακλέα
ἐς Ὀλυμπίαν, τὸ βάθρον
χαλκοῦν ὁμοίως τῷ ἀγάλματι.
μέγεθος μὲν δὴ τοῦ ἀγάλματος
εἰσι πήχεις δέκα, ῥόπαλον δὲ
ἐν τῇ δεξιᾷ, τῇ δὲ ἀριστερᾷ
χειρὶ ἔχει τόξον . . . 13. τῷ
δὲ ἀναθήματι ἔπεστιν ἐλε-
γεῖον

υἱὸς μὲν γε Μίκωνος Ὀνάτας
ἔξετέλεσσεν
αὐτὸς ἐν Αἰγίνῃ δώματα
ναιετάων.

τὸν δὲ Ὀνάταν τοῦτον ὁμῶς,
καὶ τέχνης ἐς τὰ ἀγάλματα
ὄντα Αἰγιναίας, οὐδενὸς ὕστε-
ρον θήσομεν τῶν ἀπὸ Δαιδά-
λου τε καὶ ἐργαστηρίου τοῦ
Ἀττικοῦ.

The distinction between the Aeginetan and Attic schools is pre-supposed by several passages of Pausanias, collected by Overbeck, *Schriftquellen*, pp. 81 f. Klein thinks that οἱ ἀπὸ Δαιδάλου are a third school, that of Argos and Sikyon; the words τε καί, however, are clearly not disjunctive, but serve to identify the descendants of Daidalos with the ἐργαστήριον Ἀττικόν.

58. Paus. viii. 42. 8
Ἱέρωνος δὲ ἀποθανόντος πρό-

suppose that Kalliteles was
a pupil or son of Onatas.

The Thasians dedicated
at Olympia a statue of
Herakles: both the figure
and the base were of
bronze. The statue is ten
cubits in height, and holds
a club in its right hand and
a bow in its left. On the
offering is inscribed the fol-
lowing couplet:—

Onatas, son of Mikon,
fashioned me, himself a
dweller in Aegina.

This Onatas, though the
style of his sculpture is
that of Aegina, I should
place second to none of
Daidalos' successors and
the Attic school.

Hieron died before dedi-
cating the offerings, which

τερον πρὶν ἢ τῷ Ὀλυμπίῳ Διὶ
ἀναθεῖναι τὰ ἀναθήματα ἃ
εὔξατο ἐπὶ τῶν ἵππων ταῖς
νίκαις, οὕτω Δεινομένης ὁ
Ἰέρωνος ἀπέδωκεν ὑπὲρ τοῦ
πατρός· Ὀνάτα καὶ ταῦτα
ποιήματα. καὶ ἐπιγράμματα
ἐν Ὀλυμπίᾳ, τὸ μὲν ὑπὲρ τοῦ
ἀναθήματός ἐστιν αὐτῶν
σὺν ποτε νικήσας, Ζεῦ Ὀλύμ-

πιε, σεμνὸν ἀγῶνα

τεθρίππῃ μὲν ἄπαξ μονοκέ-
λητι δὲ δίς,

δῶρ' Ἰέρων τάδε σοι ἐχαρίσ-
σατο· παῖς δ' ἀνέθηκε

Δεινομένης πατρὸς μνηῆμα
Συρακοσίου.

τὸ δὲ ἕτερον λέγει τῶν ἐπι-
γραμμάτων

υἱὸς μὲν γε Μίκωνος Ὀνάτας
ἐξετέλεσσε

νάσφ' ἐν Αἰγίνῃ δώματα
ναιετάων.

ἡ δὲ ἡλικία τοῦ Ὀνάτα κατὰ
τὸν Ἀθηναῖον Ἠγίαν καὶ
Ἀγελάδαν ἂν συμβαίνοι τὸν
Ἀργεῖον.

he vowed to Olympian
Zeus in return for the
victories of his horses, and
Deinomenes his son fulfilled
his father's vow: these
offerings are also works of
Onatas. At Olympia there
are two inscriptions, one
above the offering, running
as follows:—

Hieron, erstwhile victo-
rious at thy solemn games,
Olympian Zeus, once with
the chariot, twice with
the single horse, bestowed
these gifts on thee, and
Deinomenes his son set
them up to be a memorial
of his father, the Syracusan.

And the other reads
thus:—

Onatas, son of Mikon,
fashioned me, having his
dwelling in the island of
Aegina.

It would follow that
Onatas was contemporary
with Hegias of Athens and
Ageladas of Argos.

Hieron died 467 B. C. He was victorious with the single horse, Ol. 73 and 77 (488 and 472 B. C.), with the chariot, Ol. 78=468 B. C. The chariot only was by Onatas, the other figures by Kalamis (v. No. 85).

59. Paus. v. 25. 8 ἔστι δὲ καὶ ἀναθήματα ἐν κοινῷ τοῦ Ἀχαιῶν ἔθνους, ὅσοι προκαλεσάμενον τοῦ Ἑκτορος ἐς μονομαχίαν ἄνδρα Ἕλληνα τὸν κλῆρον ἐπὶ τῷ ἀγῶνι ὑπέμειναν. οὗτοι μὲν δὴ ἐσθήκασιν τοῦ ναοῦ τοῦ μεγάλου πλησίον, δόρασι καὶ ἀσπίσιν ὀπλισμένοι· ἀπαντικρὺ δὲ ἐπὶ ἐτέρου βάθρου πεποιήται Νέστωρ τὸν ἐκάστου κλῆρον ἐσβεβληκῶς ἐς τὴν κυνῆν. τῶν δὲ ἐπὶ τῷ Ἑκτορικληρουμένων ἀριθμὸν οἴων ὀκτώ, τὸν γὰρ ἕνατον αὐτῶν, τὴν τοῦ Ὀδυσσεύς εἰκόνα, Νέρωνα κομίσαι λέγουσιν ἐς Ῥώμην, 9. τῶν δὲ ὀκτὼ τούτων ἐπὶ μόνῳ τῷ Ἀγαμέμνονι τὸ ὄνομά ἐστι γεγραμμένον. γέγραπται δὲ καὶ τοῦτο ἐπὶ τὰ λαιὰ ἐκ δεξιῶν. οὗτου δὲ ὁ ἀλεκτρύων ἐστὶν ἐπίθημα τῇ ἀσπίδι, Ἰδομενεύς ἐστιν ὁ ἀπόγονος Μίνω· τῷ δὲ Ἰδομενεὶ γένος ἀπὸ τοῦ Ἥλιου τοῦ πατρὸς Πασιφάης· Ἥλιον δὲ ἱερόν φασιν εἶναι τὸν ὄρνιθα καὶ ἀγγέλλειν ἀνιέναι μέλλοντος τοῦ ἡλίου. 10. γέγραπται δὲ καὶ ἐπίγραμμα ἐπὶ τῷ βάθρῳ τῷ Διὶ τὰ χαιοὶ τὰ γάλατα ταῦτ' ἀνέθηκαν

There are also offerings dedicated in common by the whole Achæan race: they represent the warriors who accepted Hector's challenge to meet a Greek in single combat and faced the drawing of lots. They stand near the great temple, armed with spear and shield: and opposite them on another base is set Nestor, who has cast each man's lot into the helmet. Those for whom lots are being drawn are eight in number, for the ninth, viz. Odysseus, is said to have been removed by Nero to Rome. Of these eight, Agamemnon's name only is inscribed: and that is written from right to left. The warrior, who bears a cock as the device on his shield, is Idomeneus, the descendant of Minos. Idomeneus traced his descent to Helios, the father of Pasiphae: and the bird is said to be sacred to Helios, and to give warning when the sun is about

ἔγγονοι ἀντιθέου Τανταλίδαι

Πέλοπος.

τοῦτο μὲν δὴ ἐνταῦθά ἐστι γε-
γραμμένον, ὃ δὲ ἀγαλματοποιὸς
ὅστις ἦν, ἐπὶ τοῦ Ἰδομενέως
γέγραπται τῇ ἀσπίδι

πολλὰ μὲν ἄλλα σοφοῦ ποιή-
ματα καὶ τόδ' Ὀνάτα

ἔργον, ὃν Αἰγίνῃ γείνατο
παῖδα Μίκων.

to rise. There is an inscription, too, on the base which runs as follows :—

To Zeus the Achaeans dedicated these statues, descendants of Pelops the godlike, son of Tantalos.

Such is the inscription on the base, and the artist's name may be read on the shield of Idomeneus :—

Many are the works of Onatas, the cunning craftsman, whom Mikon begat in Aegina, and this is among them.

At Olympia. Fragments of the bases have been found, v. *A. Z.* 1879, p. 44. The nine heroes stood on a semicircular base, Nestor on a round one.

60. Paus. x. 13. 10 Ταραν-
τῖνοι δὲ καὶ ἄλλην δεκάτην
εἰς Δελφοὺς ἀπὸ βαρβάρων
Πευκετίων ἀπέστειλαν· τέχνη
μὲν τὰ ἀναθήματα Ὀνάτα τοῦ
Αἰγινητοῦ, καὶ * Καλλιτέλους
τοῦ συνεργοῦ*. εἰκόνες δὲ
καὶ πεζῶν καὶ ἱππέων, βασι-
λεὺς Ἰαπύγων Ὡπιδης ἦκων τοῖς
Πευκετίοις σύμμαχος, οὗτος
μὲν δὴ εἴκασται τεθνεῶτι ἐν
τῇ μάχῃ, οἱ δὲ αὐτῷ κειμένῳ
ἔφεστηκότες ὁ ἦρως Τάρας

The Tarentines also de-
dicated at Delphi a tithe of
the spoil taken from the
barbarous Peuketians: the
offerings are the work of
Onatas of Aegina and his
assistant Kalliteles. There
are figures of horsemen and
footmen, and of Opis, king
of the Iapygians, who came
to the aid of the Peuke-
tians. He is represented
as having been killed in

ἐστὶ καὶ Φάλανθος ὁ ἐκ Λακε-
δαίμονος, καὶ οὐ πόρρω τοῦ
Φαλάνθου δελφίς.

the fight, and over his dead
body stand the hero Taras
and Phalanthos of Lake-
daimon, and not far from
Phalanthos is a dolphin.

Κ. τοῦ συνεργοῦ] MSS. Καλύνθου τε ἐστικωσι ἔργον. The text is suggested by No. 56. Phalanthos, the founder of Tarentum, was shipwrecked and carried ashore by a dolphin, which he rides on the coins of Tarentum.

(c) GLAUKIAS.

Date.—See notes on his works, all of which were at Olympia. The alphabet of the Theagenes inscription would date it circ. 450 B.C.

61. Paus. vi. 9. 4 τὸ ἄρμα
τοῦ Γέλωνος . . ἐπίγραμμα
μὲν δὴ ἐστὶν αὐτῷ Γέλωνα
Δεινομένους ἀναθεῖναι Γελῶν
καὶ ὁ χρόνος τούτῳ τῷ Γέλωνί
ἐστὶ τῆς νίκης τρίτη πρὸς τὰς
ἐβδομήκοντα Ὀλυμπιάδας.
5. . . Γλαυκίας δὲ Αἰγινήτης
τό τε ἄρμα καὶ αὐτῷ τῷ
Γέλωνι ἐποίησε τὴν εἰκόνα.

The chariot of Gelon
bears an inscription, stating
that Gelon, the son of Dei-
nomenes, of Gela, dedicated
it: and the date of this
Gelon's victory is the 73rd
Olympiad (488 B.C.). Glau-
kias of Aegina made both
the chariot and the portrait
of Gelon himself.

Gelon became tyrant of Syracuse and ceased to be Γελῶς in 485 B.C. Paus., believing that this took place in 491 B.C., argues that this must be a private person.

The inscription, found at Olympia, reads Γέλων Δεινομένους Γέλωνος ἀνέθηκεν | Γλαυκίας Αἰγινάτας ἐποίησε. (Löwy 28 gives the second line only.) Paus. therefore misread the third word. The tyrant's chariot was victorious, Ol. 73=488 B.C.

62. Paus. vi. 10. 1 ἐπὶ δὲ
τοῖς κατελεγμένοις ἔστηκεν

Next to those above-
mentioned stands Glaukos

ὁ Καρύστιος Γλαῦκος . . 3. .
 τοῦ Γλαύκου δὲ τὴν εἰκόνα
 ἀνέθηκε μὲν ὁ παῖς αὐτοῦ,
 Γλαυκίας δὲ Αἰγινήτης ἐποίησε·
 σκιαμαχοῦντος δὲ ὁ ἀνδριᾶς
 παρέχεται σχῆμα, ὅτι ὁ Γλαῦκος
 ἦν ἐπιτηδείοτατος τῶν κατ' αὐτὸν
 χειρονομῆσαι πεφυκώς.

of Karystos. His portrait was dedicated by his son and made by Glaukias of Aegina; the figure presents the appearance of a man boxing for practice, since Glaukos was the most consummate boxer of his time in the art of using his arms.

Other athlete-statues by Glaukias were those of

THEAGENES of Thasos, victorious in the pankration, Ol. 75 and 76 (480 and 476 B. C.) (Paus. v. 11. 2). A fragment of the base was found at Olympia (Löwy 29).

PHILON of Korkyra, victorious in boxing twice (epitaph by Simonides, who died 467 B. C.) (Paus. vi. 9. 9).

(d) ANAXAGORAS.

63. Paus. v. 23. 1 (At Olympia) παρεξιώντι δὲ παρὰ τὴν εἰς τὸ βουλευτήριον ἑσοδόν, Ζεὺς τε ἔστηκεν ἐπὶ γράμμα ἔχων οὐδέν, καὶ αὐθις ὥς πρὸς ἄρκτον ἐπιστρέψαντι ἄγαλμά ἐστι Διός. τοῦτο τέτραπται μὲν πρὸς ἀνίσχοντα ἥλιον, ἀνέθεσαν δὲ Ἑλλήνων ὅσοι Πλαταιᾶσιν ἐμαχέσαντο ἐναντία Μαρδονίου τε καὶ Μήδων. εἰσὶ δὲ καὶ ἐγγεγραμμέναι κατὰ τοῦ βάθρου τὰ δεξιὰ αἱ μετασχοῦσαι πόλεις τοῦ ἔργου . . . 3. . . τὸ δὲ ἄγαλμα ἐν

(At Olympia) Passing by the entrance to the council-chamber, one may see a statue of Zeus, bearing no inscription, and turning to the north, another statue of Zeus, which faces the east, and was dedicated by the Greeks who fought at Plataea against Mardonios and the Persians. On the right hand of the base are inscribed the names of the cities which took part in the battle. The image

Ὀλυμπία τὸ ἀνατεθὲν ὑπὸ τῶν dedicated by the Greeks
Ἑλλήνων ἐποίησεν Ἀναξαγό- at Olympia was made by
ρας Αἰγινήτης. Anaxagoras of Aegina.

After 479 B.C.

4. ATHENS.

(a) ANTENOR.

Date.—(1) An inscription from the Akropolis of Athens (Ἐφ. Ἀρχ. 1886, Pl. vi. 4, cp. *Jahrb.* 1887, p. 146) reads Νέαρχος ἀν[έθηκεν ὁ κεραμε]|ύς? ἔργων ἀπαρχήν. | Ἀντήνωρ ἐπ[οίησεν] | ὁ Εὐμάρου τὸ [ἄγαλμα], and probably dates from the close of the sixth century. On Eumares the painter, see *O. S.* 377. It cannot be proved that the statue published with this base in *Antike Denkmäler*, i. 53, was originally connected with it. (2) No. 64 must have been erected after 510 B.C.

64. Paus. i. 8. 5 οὐ πόρρω δὲ ἐστᾶσιν Ἀρμόδιος καὶ Ἀριστογείτων οἱ κτείναντες Ἱππαρχον . . . τῶν δὲ ἀνδριάντων οἱ μὲν εἰσὶ Κριτίου τέχνη, τοὺς δὲ ἀρχαίους ἐποίησεν Ἀντήνωρ. Ξέρξου δέ, ὥς εἶλεν Ἀθήνας ἐκλιπόντων τὸ ἄστυ Ἀθηναίων, ἐπαγαγομένα καὶ τούτους ἄτε λάφυρα, κατέπεμψεν ὕστερον Ἀθηναίοις Ἀντίοχος.

Not far off are the statues of Harmodios and Aristogeiton, who slew Hipparchos. The one pair are the work of Kritios, while the older ones were made by Antenor. When Xerxes captured Athens after the Athenians had deserted the city, he carried them away as spoils, and Antiochos afterwards restored them to the Athenians.

Antiochos Soter, 281–261 B.C. According to others Seleukos (Val. Max.) or Alexander himself (Pliny, Arrian) restored the statues, which stood in the upper part of the Kerameikos on the ascent to the Akropolis.

(b) KRITIOS AND NESIOTES.

Date.—Three inscriptions have been found on the Akropolis (Löwy 38-40), of which the first is from the base of No. 66. From these we recover the true form of the name Kritios (Kritias in the MSS. of Plin., Paus., and Lucian). Their date is 460 B.C. or earlier. No. 65 is dated 477 B.C. by the Parian marble.

65. Lucian, Philops. 18 Pass by the statues on
ἀλλὰ τοὺς μὲν ἐπὶ τὰ δεξιὰ the right as you enter,
εἰσιόντων ἄφες, ἐν οἷς καὶ τὰ amongst which stand the
Κριτίου καὶ Νησιώτου πλάσ- slayers of the tyrant, the
ματα ἔστηκεν, οἱ τυραννο- handiwork of Kritios and
κτόνοι. Nesiotes.

Paus. mentions Kritios only in No. 64. On the date v. supr. They replaced the portraits removed by Xerxes. Restored copies exist at Naples and elsewhere, and the group is depicted on Athenian coins and on Panathenaic amphora. See *Ον.* I⁴, Figs. 26-28.

66. Paus. i. 23. 9 ἀνδριάν- Among the portrait-
των δὲ ὅσοι μετὰ τὸν ἵππον statues which stand next to
ἑστήκασιν Ἐπιχαρίνου μὲν the horse is that of Epi-
ὀπλιτοδρομεῖν ἀσκήσαντος τὴν charinos, who practised the
εἰκόνα ἐποίησε Κρίτιος. race in armour, by Kritios.

The inscription (v. supr.) gives both names. The nature of the contest must have been inferred from the attitude and costume of the figure, since the inscription does not read (as was formerly supposed) Ἐπιχαρίνος ὀπλιτοδρόμος. The second word gave the father's name.

67. Lucian, Rhet. Prae- Then he will bid you
cept. 9 εἰτά σε κελεύσει imitate those ancient ora-
ζηλοῦν ἐκείνους τοὺς ἀρχαίους tors, setting before you
ἄνδρας, ἔωλα παραδείγματα stale models of speeches
παρατιθεῖς τῶν λόγων οὐ ῥάδια hard to imitate, like the

μιμείσθαι, οἷα τὰ τῆς παλαιᾶς works of archaic art, by
 ἐργασίας ἐστίν, Ἑγησίου Hegesias and the school
 καὶ τῶν ἀμφὶ Κρίτιον καὶ of Kritios and Nesiotes,
 Νησιώτην, ἀπεσφιγμένα καὶ closely knit and sinewy
 νευρώδη καὶ σκληρὰ καὶ ἀκρι- and stiff, and severe in
 βῶς ἀποτεταμένα ταῖς γραμ- outline.
 μαῖς.

On Hegesias, v. infr.

ἀκρ. ἀποτ. ταῖς γραμμαῖς] refers to the prominent use of *straight* lines and surfaces, imparting severity of outline to the figure. Cf. Lucian, *Zeuxis* 5 τὸ ἀποτείνει τὰς γραμμὰς ἐς τὸ εὐθύτατον (in painting).

(c) HEGIAS (HEGESIAS).

Date.—An inscription from the Acropolis (Δελτ. Ἀρχ. 1889, p. 37 f.) reads Ἑγίας ἐποίησεν, and appears to be of the same period as Löwy 38 (Kritios and Nesiotes). The stone was damaged by fire, probably in the Persian destruction (480 B.C.). The artist is coupled with Kritios and Nesiotes by Lucian in No. 67, and with Kallon by Quintilian, and was the teacher of Pheidias according to a certain emendation by Otfried Müller of the text of Dion Chrys. 55, p. 169, 4 Dind. (ΗΓΙΟΥ for ΗΠΟΥ). The form Hegesias is found in Lucian, Quintilian, and Pliny.

68. Plin. *N. H.* xxxiv. 78
 Hegiae Minerua Pyrrhusque
 rex laudatur, et κλητίζοντες
 pueri, et Castor et Pollux
 ante aedem Jouis Tonantis;
 Hegesiae in Pario colonia
 Hercules.

The Athena and King
 Pyrrhos of Hegias are noted
 works, also his boys riding
 race-horses, and his Kastor
 and Polydeukes, which
 stand before the temple of
 Jupiter the Thunderer;
 by Hegesias is a Herakles
 in the colony of Parium.

Hegesiae] Hagesiae MSS. Pliny has derived notes from different sources referring to the artist under two names. 'Pyrrhus

rex' must be a mistake of Pliny, and refers to Neoptolemos, the son of Achilles, by his second name.

κελητίζοντες pueri] Overbeck suggests a comparison with funeral monuments, such as the 'rider of Vari' (*Ath. Mitth.* 1879, Pl. iii), but Olympic victors are equally probable. Cp. Nos. 85, 239.

in Pario colonia] Augustus founded a military colony at Parium on the Propontis.

5. ELIS.

KALLON.

Date.—The inscription of No. 70 from Olympia (Löwy 33) is posterior to 496 B. C., showing the influence of the Samian immigrants at Rhegion in its Ionic dialect.

69. Paus. v. 25. 4 οἱ Μεσσήνιοι . . . εἰκόνας ἐς Ὀλυμπίαν ἀνέθεσαν χαλκᾶς, σὺν δὲ αὐτοῖς τὸν διδάσκαλον τοῦ χοροῦ καὶ τὸν αὐλητήν. τὸ μὲν δὴ ἐπίγραμμα ἐδήλου τὸ ἀρχαῖον ἀναθήματα εἶναι τῶν ἐν πορθμῷ Μεσσηνίων· χρόνῳ δὲ ὕστερον Ἰππίας ὁ λεγόμενος ὑπὸ Ἑλλήνων γενέσθαι σοφὸς τὰ ἐλεγεία ἐπ' αὐτοῖς ἐποίησεν. ἔργα δὲ εἰσιν Ἥλείου Κάλλωνος αἱ εἰκόνες.

The Messenians dedicated statues of bronze at Olympia, representing the chorus, the trainer and the flute-player. The original inscription indicated that they were offerings of the Messenians dwelling on the strait: afterwards Hippias, called by the Greeks the Wise, composed the elegiac lines inscribed on the monument. The statues are the work of Kallon of Elis.

The chorus was lost by the foundering of the ship which carried it across the straits of Rhegion. Zankle became Messene in 494 B. C.

70. Paus. v. 27. 8 (At Olympia) οὐ πόρρω δὲ τοῦ Not far from the offering of the people of Pheneos is

Φενεατῶν ἀναθήματος ἄλλο another statue representing
 ἐστὶν ἄγαλμα, κηρύκειον Hermes holding the herald's
 Ἑρμῆς ἔχων. ἐπίγραμμα δὲ wand. The inscription
 ἐπ' αὐτῷ Γλαυκίαν ἀναθεῖναι upon it states that Glaukias
 γένος Ῥηγῖνον, ποιῆσαι δὲ of Rhegion dedicated it,
 Κάλλωνα Ἡλείου. and Kallon of Elis made it.

The inscription reads [Γλαυκί]αι με Κάλων γενε[ᾱ F]αλεῖ[ο]s
 ἐποίει | [Γλ]αυκίης ὁ Λυκκίδεω | [τῷ]ι Ἑρμῇ Ῥ[η]γίνος.

6. NAUPAKTOS.

MENAICHMOS AND SOIDAS.

71. Paus. vii. 18. 9 Πα- Augustus bestowed on
 τρεῦσι δὲ ὁ Αὔγουστος ἄλλα τε the people of Patrai,
 τῶν ἐκ Καλυδῶνος λαφύρων amongst other treasures
 καὶ δὴ καὶ τῆς Λαφρίας ἔδωκε from the spoil of Kalydon,
 τὸ ἄγαλμα, ὃ δὴ καὶ ἐς ἐμὲ ἔτι the image of Artemis
 ἐν τῇ ἀκροπόλει τῇ Πατρέων Laphria, which was held
 εἶχε τιμάς. . . 10. τὸ μὲν in honour on the Akropolis
 σχῆμα τοῦ ἀγάλματος θηρεύ- of Patrai down to my own
 ουσά ἐστιν, ἐλέφαντος δὲ καὶ time. The goddess is
 χρυσοῦ πεποιήται, Ναυπάκτιοι represented as a huntress,
 δὲ Μέναιχμος καὶ Σοῖδας and the statue was made in
 εἰργάσαντο· τεκμαίρονται δὲ gold and ivory by Menaich-
 σφᾶς Κανάχου τοῦ Σικωνίου mos and Soidas of Nau-
 καὶ τοῦ Αἰγινήτου Κάλλωνος paktos: it is inferred that
 οὐ πολλῷ γενέσθαι τινὶ they were slightly later in
 ἡλικίαν ὑστέροισι. time than Kanachos of
 Sikyon and Kallon of
 Aegina.

Studniczka (*Röm. Mitth.* 1886, p. 277 ff.) maintains that the
 Artemis of Naples (*F. W.* 442) is a copy of this work, and that it is

represented on coins of Augustus (*loc. cit.* Pl. x. *infr.*). But there seems no doubt that the true type is given by the coins of Patrai (*Num. Comm. Q.* vi-x). For Artemis represented as an Amazon at this early period, cp. the relief from Asopos, *A. Z.* 1882, Pl. vi.

§ 2. THE SCULPTORS OF THE TRANSITIONAL PERIOD.

1. PYTHAGORAS.

Date.—(1) The inscription on the base of the portrait of Euthymos (v. *infr.*) (Löwy 23) reads Πυθαγόρας Σάμιος. This shows that Pliny and Diogenes Laertius are wrong in distinguishing two sculptors of the name, one from Rhegion and the other from Samos. Pythagoras was doubtless one of the Samians who emigrated to Zankle on the fall of Samos in 496 B.C., and became subject to Anaxilas of Rhegion. (2) Astylos (v. *infr.*) was victorious Ol. 73-75 (488-480 B.C.); as he described himself as a Syracusan in Ol. 74-75, and Paus. says that the statue was of Astylos Κροτωνιάτης, it must have commemorated the first victory. (3) Euthymos (v. *infr.*) was victorious Ol. 74, 76, 77 (484, 476, 472 B.C.). On his supposed teacher Klearchos, v. *supr.* No. 21 note.

72. Plin. *N. H.* xxxiv. 59
Uicit eum (Myronem) Pyth-
agoras Rheginus ex Italia
pancratiaste Delphis posito,
eodem uicit et Leontiscum;
fecit et σταδιδόρομον As-
tylon, qui Olympiae osten-
ditur, et Libyn (et) puerum
tenentem flagellum eodem
loco, et mala ferentem

Pythagoras of Rhegion
surpassed him (Myron) with
his pankratiast dedicated at
Delphi, with which he out-
did Leontiskos also; he
also represented the runner
Astylos, a work which is
shown at Olympia, also a
Libyan and a boy holding
a whip, likewise at Olympia,

nudum, Syracusis autem claudicantem, cuius ulceris dolorem sentire etiam spectantes uidentur, item Apollinem serpentemque eius sagittis configi, citharoe-dum qui Δίκαιος appellatus est, quod, cum Thebae ab Alexandro caperentur, aurum a fugiente conditum sinu eius celatum esset. Hic primus neruos et uenas expressit capillumque diligentius. 60. Fuit et alius Pythagoras, Samius, initio pictor, cuius signa ad aedem Fortunae huiusce diei septem nuda et senis unum laudata sunt; hic supra dicto facie quoque indiscreta similis fuisse traditur.

and a nude figure bearing apples, a lame man at Syracuse, the pain of whose wound seems to be felt by the spectator, also an Apollo transfixing the serpent with his arrows, and a musician with his lyre, which was called 'the Just,' because, when Thebes was taken by Alexander, a fugitive hid his gold in its bosom, where it remained concealed. He was the first to represent sinews and veins, and to bestow attention on the treatment of hair. There was another Pythagoras, a Samian, who began life as a painter. His works, seven nude figures and one old man, stand by the temple of Fortune to this day and are famous; the story runs that his countenance too precisely resembled that of the other Pythagoras.

Leontiscum] Pliny seems to regard Leontiskos as an artist. He was really a native of Messina, victorious in wrestling at Olympia, whose portrait was made by Pythagoras (Paus. vi. 4. 3).

Astylon] A Krotoniate runner, thrice victorious in the single and double course. On the two latter occasions he proclaimed himself a Syracusan as a compliment to Hieron (Paus. vi. 13. 1).

Libyn . . . flagellum] Two alterations are here made in the text—*et* inserted, and *flagellum* for MSS. *tabellam*. Furtwängler suggested similar but somewhat more violent changes. ‘Libys’ must be Mnaseas ‘the Libyan’ of Kyrene, a victor in the race in armour, whose portrait by Pythagoras stood at Olympia (Paus. vi. 13. 7); ‘puer tenens flagellum,’ his son Kratisthenes, on whom v. infr. No. 73. Pliny translated *παῖδα* in his Greek authority by ‘puerum,’ instead of ‘filium.’

claudicantem] Generally supposed (after Lessing, *Laokoon* c. 2) to mean Philoktetes. The participle in Pliny’s use often covers a proper name, and probably points to a Greek source. Cf. *catagusa* (=κατάγουσα) in No. 189, which may mean Hekate.

citharoedum] The *κιθαρῳδός* both played and sang to the lyre. This was a portrait of one Kleon of Thebes (Ath. i. 19 B).

hic primus] v. Introduction, § 2.

alius] Probably identical with the first. See the explanation given above.

73. Paus. vi. 18. 1 ἔστι δὲ καὶ τοῦ Κυρηναίου Κρατισθέ-
νους χαλκοῦν ἄρμα, καὶ Νίκη
τε ἐπιβέβηκε τοῦ ἄρματος καὶ
αὐτὸς ὁ Κρατισθένης. δῆλα μὲν
δὴ ὅτι ἱππων γέγονεν αὐτῷ
νίκη· λέγεται δὲ καὶ ὡς Μνα-
σέου τοῦ δρομέως, ἐπικλη-
θέντος δὲ ὑπὸ Ἑλλήνων Λίβυος,
εἴη παῖς ὁ Κρατισθένης. τὰ δὲ
ἀναθήματα αὐτῷ τὰ ἐς Ὀλυμ-
πίαν ἔστι τοῦ Ῥηγίνου Πυθα-
γόρου τέχνη.

There is also the bronze chariot of Kratisthenes the Kyrenian; both Victory and Kratisthenes himself are mounted on the car. It is plain that his team has won a victory; and it is said that Kratisthenes was the son of the runner Mnaseas, to whom the Greeks gave the surname of ‘the Libyan.’ His offerings at Olympia are the work of Pythagoras of Rhegion.

V. supra note on No. 72, Libyn . . . flagellum.

74. Dion Chrys. 37. 10 μένουσι μέντοι οὗτοι πάντες

But these all remain in their position and place,

κατὰ σχῆμα καὶ κατὰ χόραν
 . . . τό γε ἐπ' αὐτοῖς εἶναι
 χαλκὸς ἄδραστος, ἅν καὶ πτερὰ
 ἔχη, ὥσπερ ὁ τοῦ Πυθαγόρου
 Περσεύς.

being for their own part of
 bronze immoveable, even
 though they have wings,
 like the Perseus of Pytha-
 goras.

οὔτοι] = statues (οἱ ἀνδριάντες).

Πυθαγόρου] It is possible that the name is merely a slip, and that Dion was really thinking of the Perseus of Myron (No. 88, note).

75. Tatian, c. Graec. 54
 πῶς γὰρ οὐ χαλεπὸν ἀδελφο-
 κτονίαν παρ' ὑμῖν τετιμῆσθαι,
 οἷ Πολυνείκους καὶ Ἑτεο-
 κλέους ὀρώντες τὰ σχήματα
 [καὶ] μὴ σὺν τῷ ποιήσαντι
 Πυθαγόρᾳ καταβοθρώσαντες
 συναπόλλυτε τῆς κακίας τὰ
 ὑπομνήματα;

Is it not shameful that
 ye honour among yourselves
 the shedding of brothers'
 blood, when ye look upon
 the figures of Eteokles and
 Polyneikes, and do not
 bury them and Pythagoras
 who made them and destroy
 therewith the memorial of
 their crime?

76. Varro, *L. L.* v. 31
 Europa . . . quam ex
 Phoenice Mallius scribit
 taurum exportasse, quorum
 egregiam imaginem ex aere
 Pythagoras Tarenti fecit.

Europa, who, as Mallius
 says, was carried away from
 Phoenicia by a bull; both
 were represented by Pytha-
 goras in a magnificent
 bronze group at Tarentum.

77. Diog. Laert. viii. 46
 οἱ δὲ καὶ ἄλλον ἀνδριαντοποιὸν
 Ῥηγίωνος γεγονέναι φασὶ Πυθα-
 γόραν, πρῶτον δοκοῦντα ῥυθ-
 μοῦ καὶ συμμετρίας ἐστοχάσ-
 θαι, καὶ ἄλλον, ἀνδριαντοποιὸν
 Σάμιον.

Some say that there
 was another Pythagoras, a
 sculptor, of Rhegion, who
 is thought to have been the
 first to aim at rhythm and
 proportion, and yet another,
 a sculptor of Samos.

ῥυθμοῦ καὶ συμμετρίας] The latter is the system of proportions observable in the human frame at rest, the former the system of changes producing a constant harmony of the parts of the body when in motion. The knowledge of the one is the static, of the other the dynamic, of sculpture. See Introduction, § 2.

Other portraits of Olympic victors by Pythagoras :—

EUTHYMOS of Lokroi Epizephyroi, victorious in boxing, Ol. 74, 76, 77 (484, 476, 472 B. C.) (Paus. vi. 6. 4). The inscription (Löwy 23) reads :—

Εὐθυμος Λοκρὸς Ἀστυκλέος τρὶς Ὀλύμπι' ἐνίκων,

εἰκόνα δ' ἔστησεν τήνδε βροτοῖς ἐσορᾶν.

Εὐθυμος Λοκρὸς ἀπὸ Ζεφυρίου ἀνέθηκε.

Πυθαγόρας Σάμιος ἐποίησεν.

DROMEUS of Stymphalos in Arkadia, victorious in the long foot-race (Paus. vi. 7. 10).

PROTOLAOS of Mantinea, victorious in the boys' boxing match (Paus. vi. 6. 1).

2. KALAMIS.

Date.—(1) He was employed with Onatas on the offerings of Hieron dedicated by Deinomenes after 467 B. C. (2) He was employed by Pindar, who died at a great age in 441 B. C. (3) His place is next to Kanachos and Kallon in the Canon of Sculptors (v. Introd. § 3). See notes on Nos. 78 and 83.

78. Paus. i. 3. 4 πρὸ δὲ τοῦ νεῷ ὃν . . . καλοῦσιν Ἀλεξίκακον, Κάλαμις ἐποίησε. τὸ δὲ ὄνομα τῷ θεῷ γενέσθαι λέγουσιν, ὅτι τὴν λοιμώδη σφίσι νόσον ὁμοῦ τῷ Πελοποννησίων πολέμῳ πιέζουσιν κατὰ μάντευμα ἔπαυσεν ἐκ Δελφῶν.

Before the temple is an image of Apollo who is called the Averter of Ill, made by Kalamis. They say that this name was given to the god because he put an end to the plague which afflicted them at the time of the Peloponnesian war by means of an oracle from Delphi.

τοῦ νεῷ] The temple of Apollo Patroos in the Kerameikos at

Athens. Paus. reproduces a common error founded on the vivid impression left by the great plague of 430, which effaced all others from the popular memory. V. note on No. 43.

79. Strab. vii. 319 Ἀπολλωνία . . . ἔχουσα ἐν νησίῳ τινὶ ἱερὸν τοῦ Ἀπόλλωνος, ἐξ οὗ Μάρκος Λεύκολλος τὸν κολοσσὸν ἦρε καὶ ἀνέθηκεν ἐν τῇ Καπετωλίῳ τὸν τοῦ Ἀπόλλωνος, Καλάμιδος ἔργον.

Apollonia possessed a shrine of Apollo on a small island from which M. Lucullus carried away the colossal statue of Apollo, the work of Kalamis, and dedicated it on the Capitol.

Apollonia] On the Black Sea, a colony of Miletos.

τὸν κολοσσόν] According to Pliny, *N. H.* xxxiv. 39, it was 30 cubits in height, and cost 500 talents (£125,000).

80. Paus. ix. 22. 1 ἐς δὲ τοῦ Ἑρμοῦ . . . τοῦ Κριοφόρου τὴν ἐπὶ κλησιν λέγουσιν, ὡς ὁ Ἑρμῆς σφίσις ἀποτρέψαι νόσον λοιμώδη περὶ τὸ τεῖχος κριὸν περιενεγκών, καὶ ἐπὶ τούτῳ Κάλαμις ἐποίησεν ἄγαλμα Ἑρμοῦ φέροντα κριὸν ἐπὶ τῶν ὤμων.

As to the surname of Hermes 'the Bearer of the Ram' their story is that Hermes averted a plague from them by carrying a ram round the city wall: to commemorate this, Kalamis made an image of Hermes carrying a ram on his shoulders.

At Tanagra, where the ceremony was repeated yearly by a youth re resenting Hermes.

On monuments supposed to represent this statue, v. *F. W.* 418, 419, and *Ον.* I⁴. 280 (figs. 75, 76).

81. Paus. ii. 10. 3 ἐσελθοῦσι δὲ ὁ θεὸς ἐστὶν οὐκ ἔχων πω γένεια, χρυσοῦ καὶ ἐλέφαντος, Καλάμιδος δὲ ἔργον.

At the entrance is a statue of the god, beardless, in gold and ivory, by Kalamis: he holds a sceptre

ἔχει δὲ καὶ σκῆπτρον, καὶ ἐπὶ in one hand, and in the
 τῆς ἑτέρας χειρὸς πίτυος καρ- other a cone of the culti-
 πὸν τῆς ἡμέρου. vated pine.

In the temple of Asklepios at Sikyon.

82. Paus. v. 26. 6 παρὰ Beside the Athena stands
 δὲ τὴν Ἀθηνᾶν πεποιήται a statue of Victory, dedi-
 Νίκη· ταύτην Μαντινεῖς ἀιέ- cated by the Mantineans.
 θεσαν . . . Κάλαμις δὲ οὐκ It is said that Kalamis
 ἔχουσαν πτερὰ ποιῆσαι λέγεται represented her without
 ἀπομιμούμενος τὸ Ἀθήνησι τῆς wings in imitation of the
 Ἀπτέρου καλουμένης ξόανον. old image of the so-called
 'Wingless Victory' at
 Athens.

At Olympia.

τῆς Ἀπτέρου] Really Athena Nike, popularly called 'Νίκη
 Ἀπτερος.' Her temple stands on the south-west bastion of the
 Akropolis.

83. Lucian, Εἰκόνες 6 Kalamis and the Saviour
 ἢ Σώσανδρα δὲ καὶ Κάλαμις of Men shall adorn her with
 αἰδοῖ κοσμήσουσιν αὐτήν, καὶ shamefacedness, and she
 τὸ μειδίαμα σεμνὸν καὶ λεληθὸς shall have the noble, un-
 ὥσπερ τὸ ἐκείνης ἔσται, καὶ conscious smile of the god-
 τὸ εὐσταλὲς δὲ καὶ κόσμιον τῆς dess, and shall borrow the
 ἀναβολῆς παρὰ τῆς Σωσάνδρας trim and modest folds of
 πλὴν ὅτι ἀκατακάλυπτος αὕτη her garment from the
 ἔσται τὴν κεφαλὴν. Saviour of Men; only she
 shall not, like her, have
 her head covered.

From Lucian's picture of an ideal beauty, 'Panthea.' This
 so-called 'Sosandra' is generally identified with a statue of Aphro-
 dite, which, according to Paus. i. 23. 2, was dedicated by Kallias

(possibly the wealthy Athenian of that name known as ὁ λακκό-πλουτος, who flourished circ. 480 B.C.) at the entrance to the Akropolis; since Lucian speaks of the 'Sosandra' as seen by all who ascended the Akropolis. In *Dial. Meretr.* iii. 2 he speaks of a dancer, praised for the beauty of her ankles and her rhythmical motions, as though she were the Sosandra of Kalamis.

84. Paus. v. 25. 5 τοῖς ἐν Μοτύῃ βαρβάροις Ἀκραγαντῖνοι καταστάντες ἐς πόλεμον καὶ λείαν τε καὶ λάφυρα ἀπ' αὐτῶν λαβόντες ἀνέθεσαν τοὺς παῖδας ἐς Ὀλυμπίαν τοὺς χαλκοῦς, προτείνοντάς τε τὰς δεξιὰς καὶ εἰκασμένους εὐχομένοις τῷ θεῷ Καλάμιδος δὲ εἶναι σφᾶς ἔργα ἐγὼ τε εἵκαζον, καὶ ἐς αὐτοὺς κατὰ τὰ αὐτὰ εἶχεν ὁ λόγος.

The Agrigentines having gone to war with the barbarians of Motya, and taken much booty and spoil from them, dedicated at Olympia the bronze boys, who are extending their right hands, and seem to be addressing prayer to the god. I conjectured them to be the work of Kalamis, and such was the tradition concerning them.

In a previous section (§ 2) Paus. ascribes to Motya (the later Lilybaeum) the geographical situation of Motyca (the modern Modica, in the S.E. corner of Sicily); but the first named must be the town here referred to. It is, however, suggested that Motya was misread by Paus. for Motyon, a fort in Agrigentine territory recaptured from Duketios in 451 B.C. (Diod. xi. 92).

85. Paus. vi. 12. 1 πλησίον δὲ ἄρμα ἐστὶ χαλκοῦν, καὶ ἀνὴρ ἀναβεβηκὼς ἐπ' αὐτό, κέλητες δὲ ἵπποι παρὰ τὸ ἄρμα εἰς ἐκατέρωθεν ἕστηκε, καὶ ἐπὶ τῶν ἵππων καθέζονται παῖδες. ὑπομνήματα δὲ ἐπὶ νίκαις Ὀλυμπιακαῖς ἐστὶν Ἱέρωνος τοῦ Δεινομένου

Hard by is a chariot of bronze, and a man mounted upon it, and beside the chariot stand race-horses on either hand, and boys are seated upon the horses. These commemorate the Olympic victories of Hieron, the son of Deinomenes,

τυραννήσαντος Συρακουσίων
 . . τὰ δὲ ἀναθήματα οὐχ Ἱέρων
 ἀπέστειλεν, ἀλλ' ὁ μὲν ἀποδοὺς
 τῷ θεῷ Δεινομένης ἐστὶν ὁ
 Ἱέρωνος ἔργα δέ, τὸ μὲν
 Ὀνάτα τοῦ Αἰγινήτου τὸ ἄρμα,
 Καλάμιδος δὲ οἱ ἵπποι τε οἱ
 ἐκατέρωθεν καὶ ἐπ' αὐτῶν εἰσὶν
 οἱ παῖδες.

tyrant of Syracuse. The offerings were not sent by Hieron himself, but the debt was paid to the god by Deinomenes, the son of Hieron. The chariot is the work of Onatas of Aegina, while the horses on either side and the boys seated on them are by Kalamis.

Cp. No. 58 note.

86. Plin. *N. H.* xxxiv. 71
 Habet simulacrum et benignitas eius. Calamidis enim quadrigae aurigam suum imposuit, ne melior in equorum effigie defecisse in homine crederetur.

There is also a statue which bears witness to his kindness. For he placed a charioteer of his own on a four-horse chariot of Kalamis, lest the artist who excelled in representing horses should be thought to have failed in his treatment of the human figure.

Praxiteles (perhaps the elder of that name, v. *infr.* No. 189 note) is referred to. Kalamis was specially renowned for his horses, Plin. *N. H.* xxxiv. 71 *Equis semper sine aemulo expressis*, Prop. iii. 9. 10 *Exactis Calamis se mihi iactat equis*.

87. Dion. Hal. de Isocr. p. 522 R. δοκεῖ δέ μοι μὴ ἀπὸ σκοποῦ τις ἀνείκασαι τὴν μὲν Ἰσοκράτους ῥητορικὴν τῇ Πολυκλείτου τε καὶ Φειδίου

I think that it would not be wide of the mark to compare the oratory of Isokrates to the art of Polykleitos and Pheidias,

τέχνη, κατὰ τὸ σεμνὸν καὶ with its grandeur and
 μεγάλOTECHNON καὶ ἀξιοματικόν· breadth of style and sub-
 τὴν δὲ Λυσίου τῇ Καλάμιδος limity, and that of Lysias
 καὶ Καλλιμάχου τῆς λεπτότη- to the art of Kalamis and
 τος ἔνεκα καὶ τῆς χάριτος. Kallimachos, with its de-
 licacy and grace.

On Kallimachos, v. No. 153.

Other works by Kalamis :—

ZEUS AMMON at Thebes, executed for Pindar (Paus. ix. 16. 1).

DIONYSOS at Tanagra, of Parian marble (Paus. ix. 20. 4).

An ERINNYS at Athens, v. infr. No. 208.

ALKMENE (Plin. *N. H.* xxxiv. 71).

HERMIONE, dedicated by the Spartans at Delphi (Paus. x. 16. 4).

3. MYRON.

Date.—According to Pliny he was the pupil of Ageladas and rival of Pythagoras, on whom v. supra. His son Lykios seems to have been employed on work of importance in 446 B.C. (infr. No. 147).

88. Plin. *N. H.* xxxiv. 57 Myron, born at Eleu-
 Myronem Eleutherisnatum, therai, also a pupil of Age-
 Ageladae et ipsum discipu- ladas, was made famous
 lum, bucula maxime nobili- chiefly by his cow, whose
 tavit celebratis uersibus praises are sung in well-
 laudata (quando alieno known lines—for there are
 plerique ingenio magis many whose fame rests
 quam suo commendantur). not on their own genius,
 Fecit et canem et discobol- but on that of others. He
 um et Perseum et pristās also made a dog and a
 et satyrum admirantem quoit-thrower, and Perseus
 tibias et Mineruam, Del- and sawyers, and a satyr
 phicos pentathlos, pancrati- gazing in wonderment at
 astas, Herculem qui est the flutes and Athena,

apud Circum maximum in aede Pompei Magni. Fecisse et cicadae monumentum ac lucustae carminibus suis Erinna significat. 58. fecit et Apollinem quem ab triumuiro Antonio sublatum restituit Ephesiis diuos Augustus admonitus in quiete. Primus hic multiplicasse ueritatem uidetur, numerosior in arte quam Polyclitus et in symmetria diligentior, et ipse tamen corporum tenus curiosus animi sensus non expressisse, capillum quoque et pubem non emendatius fecisse quam rudis antiquitas instituisset.

winners in the five contests at Delphi, pankratiasts, a Herakles which stands by the great Circus in the temple of Pompey the Great. Erinna too mentions in her poems that he made the gravestone of a cicada and a locust. He also made an Apollo, which was carried away by Antony the triumvir and restored to the Ephesians by Augustus, after a warning conveyed in a dream. He is thought to have been the first to extend the province of lifelike representation in art; his art was more rhythmical than that of Polykleitos, and his proportions more carefully studied, yet he too expended his care on the bodily frame, and did not represent the emotions of the mind. His treatment too of the hair of the head and body showed no advance on the rude attempts of early art.

Ageladae . . . discipulum] Possible, but not very probable, since the similar statement in regard to Polykleitos (No. 160) cannot be true.

bucula] The cow stood on the Akropolis of Athens, but was afterwards removed to the Forum Pacis at Rome. Thirty-six epigrams upon it are preserved in the *Anthology*, but they give no information of any value.

canem] Benndorf corrects this to 'Ladam,' thinking the mention of an important work called for in this place. V. infr. No. 92.

discobolum] V. infr. No. 93.

Perseum] Paus. i. 23. 7 mentions Μύρωνος Περσέα τὸ ἐς Μέδουσαν ἔργον εἰργασμένον in describing the Akropolis of Athens. From the use of the perfect participle ('P. *after* his exploit') we learn that this was a single figure. For another explanation v. the following note.

pristas] Some editors translate 'sea-monsters,' which would be 'pristes.' If the reading is right we may (1) connect the word with 'Perseum,' the carpenters forming part of a group representing the enclosure of Danae and Perseus in the chest (Mayer, *Ath. Mitth.* 1891, p. 246), or (2) interpret with reference to the game of see-saw (Murray, *Class. Rev.* 1887, p. 3). Löschcke corrects 'pyctas,' 'boxers.'

satyrum . . . Mineruam] The words of Pliny leave it an open question whether 'Mineruam' is governed by 'admirantem' or by 'fecit.' In the latter case it is still possible to combine both figures in a group. Paus. i. 24. 1 describes a group on the Akropolis of Athens as follows :—

ἐνταῦθα . . . Ἀθηνᾶ πεποιήται
τὸν Σιληνὸν Μαρσύαν παίουσα, ὅτι
δὴ τοὺς αὐλοὺς ἀνέλοιτο, ἐρρίφθαι
σφᾶς τῆς θεοῦ βουλομένης.

Here Athena is represented
in the act of striking the Satyr
Marsyas, because he took up
the flutes when the goddess
wished them to be thrown aside.

Brunn would read ἐπιούσα 'advancing upon' for παίουσα, which might however have an inceptive sense (= 'on the point of striking'). A group of monuments figured in *Ov.* I⁴, Fig. 73 (p. 269) seems to represent the group alluded to by Pausanias and Pliny.

cicadae monumentum] An epigram in *Anth. Pal.* vii. 190 by Anyte mentions a tomb erected to a locust and cicada by a girl named Myro, whom Pliny has confused with the sculptor.

multiplicasse ueritatem] This seems to mean that M. increased the number of situations in which the human figure could be represented with truth to nature beyond those current in his time. And this interpretation is certainly borne out by what we know of his works. It is also held to mean that he, as it were, 'raised nature to a higher power'—i. e. seized the moments when nature

displays an abnormal activity. This might pass as a fair criticism of his works, but is hardly contained in the words of Pliny.

numerosi in arte] Probably to be explained with Overbeck as a translation of *εὐρυθμώτερος τὴν τέχνην*. On the sense of *ῥυθμός* in sculpture, see No. 77 note. It could also mean (1) that there was more *variety* in his subjects than in those of P. (cp. Quint. v. 10. 10 *numerosum opus*), though this seems to be already implied in the previous words, or (2) that he was more *prolific* (cp. Plin. *N. H.* xxxv. 130 (*Antidotus*) *diligentior quam numerosior*).

et . . . diligentior] These words have created much difficulty since the 'canon' of Polykleitos was renowned as a model of proportions. Several alterations of the text have been proposed, of which the simplest is the omission of 'et'; the words will then mean 'his mastery of rhythm was greater than Polykleitos' accuracy in proportion'; but it seems doubtful whether this expression is good Latin; it would be improved by the further omission of 'Polykleitos.' (Substitute 'his' for 'Polykleitos' in the translation given above.) But the true solution of the difficulty seems to be that the series of criticisms which Pliny borrows (v. Introduction, § 2), proceeds from a pupil or admirer of Lysippos, and places Myron higher than Polykleitos, whose proportions are disapproved (v. *infr.* No. 241).

89. Paus. ii. 30. 2 *θεῶν δὲ Αἰγινῆται τιμῶσιν Ἑκάτην μάλιστα . . . ξόανον δὲ ἔργον Μύρωνος, ὁμοίως ἐν πρόσωπόν τε καὶ τὸ λοιπὸν σῶμα.*

The Aeginetans honour Hekate above all deities. Their image is the work of Myron; it has but one face, and the rest of the body is likewise one.

Alkamenes (v. *infr.* No. 129) was said to be the first to represent Hekate in threefold form.

90. Strab. xiv. 637 *τρία Μύρωνος ἔργα κολοσσικὰ ἰδρυμένα ἐπὶ μιᾷς βάσεως, ἃ ἦρε μὲν Ἀντώνιος, ἀνέθηκε δὲ πάλιν ὁ Σεβαστὸς Καῖσαρ εἰς*

There were three colossal statues by Myron, standing on one base, which Antony removed. Augustus, however, restored two

τὴν αὐτὴν βάσιν τὰ δύο, τὴν
 ᾿Αθηνᾶν καὶ τὸν Ἡρακλέα· τὸν
 δὲ Δία εἰς τὸ Καπετώλιον
 μετήνεγκε κατασκευάσας αὐτῷ
 ναῖσκον.

of them, the Athena and the
 Herakles, and set them up
 on the same base, but re-
 moved the Zeus to the
 Capitol, where he had built
 a shrine for it.

Originally at Samos.

91. Paus. ix. 30. 1 τὸ
 δὲ ἄγαλμα ἀνέθηκε Σύλλας
 τοῦ Διονύσου τὸ ὀρθόν, ἔργων
 τῶν Μύρωνος θέας μάλιστα
 ἄξιον μετὰ γε τὸν ᾿Αθήνησιν
 ᾿Ερεχθέα· ἀνέθηκε δὲ οὐκ οἴκο-
 θεν, ᾿Ορχομενίους δὲ ἀφελό-
 μενος τοὺς Μινύας.

The standing image of
 Dionysos, which is the
 most remarkable of the
 works of Myron after the
 Erechtheus at Athens, was
 dedicated by Sulla. It was
 not his own property, but
 was taken by him from the
 Minyai of Orchomenos.

On Mount Helikon. The Erechtheus here referred to is sup-
 posed to have formed part of a group on the Akropolis described
 by Paus. i. 27. 4 as ᾿αγάλματα μέγαλα χαλκᾶ, διεστῶτες ἄνδρες εἰς μάχην—
 large statues of bronze, representing men facing each other in single
 combat.' The combatants were Erechtheus and Eumolpos.

92. Anth. Plan. iv. 54.

(a) οἷος ἔης φεύγων τὸν ὑπὲρ-
 νεμον, ἔμπνοε Λάδα,
 Θυμόν, ἐπ' ἀκροτάτῳ
 νευρὰ ταθεῖς ὄνυχι,
 τοῖον ἐχάλκευσέν σε
 Μύρων, ἐπὶ παντὶ
 χαράξας
 σώματι Πισαίου προσ-
 δοκίην στεφάνου.

(b) πλήρης ἐλπίδος ἐστίν,

As once thou wast, O
 Ladas, instinct with life,
 when thou didst fly from
 Thymos swift as the wind,
 on tiptoe, with every muscle
 at full strain—even so did
 Myron fashion thee in
 bronze, and stamp on thy
 whole frame eager yearning
 for the crown that Pisa
 gives.

ἄκροισ δ' ἐπὶ χεῖλε-	He is full of hope, and
σιν ἄσθμα	on his lips is seen the
ἐμφαίνει κοίλων ἔνδο-	breath that comes from
θεν ἐκ λαγόνων.	the hollow flanks ; anon the
πηδήσει τάχα χαλκὸς	bronze will leap to seize
ἐπὶ στέφος, οὐδὲ	the crown, and the base
καθέξει	will hold it no longer ; see
ἁ βάσις ᾧ τέχνη πνεύ-	how art is swifter than the
ματος ὠκυτέρα.	wind !

Ladas was probably an Argive (since Paus. saw his statue in the temple of Apollo Lykios at Argos), and was victorious in the long foot-race at Olympia.

93. Lucian, *Philops.* 18 Surely, said I, you do
 μὼν τὸν δισκεύοντα, ἦν δ' ἐγώ, not speak of the quoit-
 φῆς τὸν ἐπικεκυφότα κατὰ τὸ thrower who stoops in the
 σχῆμα τῆς ἀφέσεως, ἀπεστραμ- attitude of one who is mak-
 μένον εἰς τὴν δισκοφόρον, ing his cast, turning round
 ἡρέμα ὀκλάζοντα τῷ ἐτέρῳ, toward the hand that holds
 εοικότα ξυναναστησομένῳ με- the quoit, and bending the
 τὰ τῆς βολῆς ; οὐκ ἐκείνουν, other knee gently beneath
 ἦ δ' ὅς, ἐπεὶ τῶν Μύρωνος him, like one who will rise
 ἔργων ἐν καὶ τοῦτό ἐστιν ὁ erect as he hurls the quoit ?
 δισκοβόλος ὃν σὺ λέγεις. No, said he, for that quoit-
 thrower of whom you speak
 is one of the works of
 Myron.

Reproduced in many copies, of which the best is in the Palazzo Lancelotti, Rome (*Coll.* I, Pl. xi).

Quintilian (ii. 13. 8) says of it, 'Quid tam distortum et elaboratum, quam est ille discobolus Myronis'—'What can be more strained and artificial in its attitude than the famous quoit-thrower of Myron?'

94. Prop. ii. 31. 7

Atque aram circum stete-
rant armenta Myronis
Quattuor artifices, uiuida
signa, boues.

And about the altar
stood Myron's herd, four
kine from the master's
hand, statues full of life.

aram] In the colonnade of the temple of Apollo on the Palatine.

95. Petron. 88 Myron,

qui paene hominum ani-
mas ferarumque aere com-
prehenderat, non inuenit
heredem.

Myron, who could almost
catch the souls of men and
beasts and enchain them in
bronze, found no heir.

animas] The principle of *animal* life, not the mind; hence there is no contradiction with Pliny's 'animi sensus non expressisse.' Cp. the epithets 'ἐμπνοε,' No. 92, 'uiuida,' No. 94.

Other works by Myron :—

APOLLO at Agrigentum, carried away by Verres (Cic. *Verr.* iv. 43. 93).

HERAKLES, taken from Heius the Mamertine by Verres (Cic. *Verr.* iv. 3. 5).

Olympic victors :—

LYKINOS of Sparta, victorious in the chariot-race.

TIMANTHES of Kleonai, victorious in the pankration.

PHILIPPOS of Pellana in Arkadia, victorious in the boys' boxing-match.

CHIONIS of Sparta, victorious in the foot-race, Ol. 29-31 (664-656).

[The 'drunken old woman' attributed to Myron by Plin. *N. H.* xxxvi. 32 belongs to a later artist of the same name; see Weiss-häupl, 'Εφ. 'Αρχ. 1891, p. 143.]

PART III

THE AGE OF PHEIDIAS
AND POLYKLEITOS

Nos. 96-181.

§ 1. THE ATTIC SCHOOL.

1. PHEIDIAS.

(a) LIFE.

The statements that he was the pupil of Hegias (Part I. § 1.4 (c)) and Ageladas (No. 43) rest on the authority of Dion Chrysostom (as emended) and the Scholia on Aristophanes respectively. Pliny's 'floruit' (Ol. 83=448 B.C.) may be based (1) on that of Perikles, (2) on the completion of the Olympian Zeus.

96. Plin. *N. H.* xxxv. For tradition tells that
54 Cum et Phidiam ipsum Pheidias himself began life
initio pictorem fuisse tra- as a painter, and that there
datur clipeumque Athenis is a shield at Athens painted
ab eo pictum. by him.

clipeum] It is suggested by Urlichs that this refers to the inner surface of the shield of Parthenos. This is, however, in contradiction to the words of Pliny in No. 106. Panainos, the brother of Pheidias, painted the inner surface of the shield carried by the Athena of Kolotes at Elis.

97. Plut. Perikl. 13 As the buildings rose,
'Αναβαινόντων δὲ τῶν ἔργων, stately in size and unsur-
ὑπερηφάνων μὲν μεγέθει, passed in form and grace,
μορφῇ δ' ἀμιμῆτων καὶ χάριτι, the workmen vied with each
τῶν δημιουργῶν ἀμιλλωμένων other that the quality of
ὑπερβάλλεσθαι τὴν δημιουρ- their work might be en-
γίαν τῇ καλλιτεχνίᾳ, μάλιστα hanced by its artistic beauty.
θανμάσιον ἦν τὸ τάχος . . . Most wonderful of all was

πάντα δὲ διείπε καὶ πάντων
ἐπίσκοπος ἦν αὐτῷ (Περικλεῖ)
Φειδίας.

the rapidity of construction.
Pheidias managed every-
thing, and was his (Perikles')
overseer in all the work.

Plut. refers to the architectural and artistic works carried out under Perikles.

98. Plut. Perikl. 31
Φειδίας ὁ πλάστης ἐργολάβος
μὲν ἦν τοῦ ἀγάλματος . . .
φίλος δὲ τῷ Περικλεῖ γενό-
μενος καὶ μέγιστον παρ' αὐτῷ
δυνηθεὶς τοὺς μὲν δι' αὐτὸν
ἔσχευ ἐχθροὺς φθονούμενος, οἱ
δὲ τοῦ δήμου ποιούμενοι πείραν
ἐν ἐκείνῳ ποίός τις ἔσοιτο
Περικλεῖ κριτής, Μένωνά τινα
τῶν Φειδίου συνεργῶν πείσαν-
τες, ἰκέτην ἐν ἀγορᾷ καθίζου-
σιν, αἰτούμενον ἄδειαν ἐπὶ
μηνύσει καὶ κατηγορίᾳ τοῦ
Φειδίου. προσδεξαμένον δὲ
τοῦ δήμου τὸν ἄνθρωπον καὶ
γενομένης ἐν ἐκκλησίᾳ διώξεως
κλοπαὶ μὲν οὐκ ἠλέγχοντο· τὸ
γὰρ χρυσίον οὕτως εὐθὺς ἐξ
ἀρχῆς τῷ ἀγάλματι προσειρ-
γάσατο καὶ περιέθηκεν ὁ
Φειδίας, γνώμη τοῦ Περικ-
λέους, ὥστε πᾶν δυνατόν
εἶναι περιελούσιν ἀποδείξαι
τὸν σταθμόν· ὃ καὶ τότε τοὺς
κατηγόρους ἐκέλευσε ποιεῖν ὁ
Περικλῆς. ἡ δὲ δόξα τῶν

Pheidias the sculptor
accepted the contract for
the statue; and being a
friend of Perikles, with
considerable influence over
him, he became an object
of jealousy and acquired
many enemies, while the
democratic party made his
case a test of the probable
disposition of the jurors
towards Perikles. They
suborned one Menon, an
assistant of Pheidias, and
caused him to sit as a sup-
pliant in the market-place
and demand assurance of
pardon, in order that he
might accuse Pheidias or
give evidence against him.
The people listened to the
man's charges, and there
was a trial in the assembly;
but the charge of theft was
not proved; for Pheidias
had by Perikles' advice
originally fitted the gold

ἔργων ἐπίεζε φθόνῳ τὸν Φειδίαν καὶ μάλισθ' ὅτι τὴν πρὸς Ἀμαζόνας μάχην ἐν τῇ ἀσπίδι ποιῶν αὐτοῦ τινὰ μορφὴν ἐνετύπωσε, πρεσβυτοῦ φαλακροῦ, πέτρον ἐπιρμένον δι' ἀμφοτέρων τῶν χειρῶν, καὶ τοῦ Περικλέους εἰκόνα παγκάλην ἐνέθηκε μαχομένου πρὸς Ἀμαζόνα. τὸ δὲ σχῆμα τῆς χειρός, ἀνατεινούσης δόρυ πρὸ τῆς ὄψεως τοῦ Περικλέους, πεποιημένον εὐμηχάνως, οἷον ἐπικρύπτειν βούλεται τὴν ὁμοιότητα παραφαινομένην ἐκατέρωθεν. ὁ μὲν οὖν Φειδίας εἰς τὸ δεσμωτήριον ἀπαχθεὶς ἐτελεύτησε νοσήσας, ὥς δὲ φασιν ἔνιοι, φαρμάκοις, ἐπὶ διαβολῇ τοῦ Περικλέους τῶν ἐχθρῶν παρασκευασάντων.

to the statue, and fastened it upon it in such a manner that it was quite possible to take it off and determine its weight, which Perikles ordered the accusers to do. But the fame of his works caused Pheidias to be the victim of jealousy, notably because, in representing the battle of the Amazons on the shield, he had introduced a figure of himself as a bald old man lifting up a stone in both hands, and a very fine portrait of Perikles fighting with an Amazon. The attitude of the arm, however, which is levelling a spear across the face of Perikles, is ingeniously contrived with the intention, as it were, of concealing the likeness of which a glimpse is shown on either side. Pheidias then was cast into prison, where he fell sick and died—or, as some say, was poisoned by his enemies, in order to bring discredit upon Perikles.

τοῦ ἀγάλματος] The Parthenos.

αὐτοῦ τινὰ μορφήν] Clearly seen on the so-called 'Strangford shield' in the British Museum (*Brit. Mus. Catalogue of Greek Sculpture*, p. 99), where, however, the figure holds an axe. Aristotle, *περὶ οὐρανοῦ* 399^b, tells a story to the effect that the shield contained a hidden mechanism by which, if the head were removed, the whole statue would fall to pieces.

99. Schol. Ar. Pax 605
Φιλόχορος ἐπὶ Θεοδώρου ἄρχοντος ταῦτά φησι· καὶ τὸ ἄγαλμα τὸ χρυσοῦν τῆς Ἀθηνῆς ἐστάθη εἰς τὸν νεῶν τὸν μέγαν . . . καὶ Φειδίας ὁ ποιήσας, δόξας παραλογίζεσθαι τὸν ἐλέφαντα τὸν εἰς τὰς φολίδας ἐκρίθη. καὶ φυγὼν ἐς Ἑλιν ἐργολαβῆσαι τὸ ἄγαλμα τοῦ Διὸς τοῦ ἐν Ὀλυμπίᾳ λέγεται, τοῦτο δὲ ἐξεργασάμενος ἀποθανεῖν ὑπὸ Ἑλείων ἐπὶ Πυθοδώρα.

Philochoros, writing of the archonship of Theodoros, says:—'The golden image of Athena was placed in the great temple. The artist, Pheidias, was thought to have been guilty of peculation in respect of the ivory used for the serpent's scales, and was put on his trial. He fled to Elis, where he is said to have accepted the contract for the image of Zeus at Olympia, and, after completing it, to have been put to death by the Eleans in the archonship of Pythodoros.'

Theodoros was archon 438 B.C., Pythodoros 432 B.C. Both names are corrupt in the text. It is impossible to reconcile this story with that given by Plutarch. From the words of Ar. Pax 605 *πρῶτα μὲν γὰρ ἤρξεν αὐτῆς Φειδίας πράξας κακῶς*, which relate to the outbreak of the Peloponnesian war, we may infer that the later date (432 B.C.) for the trial of Pheidias is the correct one. The question, however, still remains whether the Olympian Zeus is earlier (456–448 B.C.) or later (438–432 B.C.) than the Parthenos. On the one hand, (1) it seems improbable that the temple at Olympia, completed in 456 B.C., should have remained for eighteen years without a statue; (2) Pliny dates Panainos, the brother of

Pheidias, Ol. 83=448 B.C., possibly by the completion of the statue, in the construction of which he took part; on the other, (1) Dörpfeld (*Olympia*, Textband ii. pp. 16, 20) considers that some architectural peculiarities of the base are *imitated* from that of the Parthenos; (2) Pliny may simply date Panainos by his brother.

(b) WORKS.

I. IN ATHENS.

100. Paus. i. 28. 2 χωρὶς δὲ ἢ ὅσα κατέλεξα, δύο μὲν Ἀθηναίοις εἰσὶ δεκάται πολεμήσασιν, ἄγαλμα Ἀθηνᾶς χαλκοῦν ἀπὸ Μήδων τῶν ἐς Μαραθῶνα ἀποβάντων, τέχνη Φειδίου· καὶ οἱ τὴν ἐπὶ τῆς ἀσπίδος Λαπιθῶν πρὸς Κενταύρους μάχην καὶ ὅσα ἄλλα ἐστὶν ἐπειργασμένα λέγουσι τορεῦσαι Μῦν· τῷ δὲ Μυτ ταῦτά τε καὶ τὰ λοιπὰ τῶν ἔργων Παρράσιον καταγράψαι τὸν Εὐήνορος. ταύτης τῆς Ἀθηνᾶς ἢ τοῦ δόρατος αἰχμῇ καὶ ὁ λόφος τοῦ κράνους ἀπὸ Σουνίου προσπλέουσιν ἐστὶν ἥδη σύνοπτα.

Beside those which I have enumerated, the Athenians have two offerings from the tithes of spoil taken in war; one is a bronze image of Athena from the spoils of the Persians who landed at Marathon, the work of Pheidias; the battle of the Lapithai and Centaurs on the shield, and the other reliefs are said to be the work of the engraver Mys; and both these and his other works are said to have been designed for him by Parrhasios, the son of Evenor. The point of the spear and crest of the helmet of this Athena are visible even to mariners, as they approach from the side of Sunion.

This statue is usually called the Athena Promachos, a name directly applied to it only by the Scholiast on Dem. *Androt.* 597 R, and in *CIA.* iii. I. 638 (circ. 410 A.D.). The epithet is inap-

propriate to the pose of the statue, which is represented on coins of Athens (*Num. Comm.* Z. iii-vii) standing between the Propylaia and Erechtheion.

λέγουσι τορεῦσαι Μῦν] Mys and Parrhasios both belonged to the generation following Pheidias, and contemporary with the Peloponnesian war. The designs on the shield were therefore a later addition. The Scholiast on Aristid. *Panath.* p. 320 attributes it to Praxiteles, which Furtwängler accepts as the true tradition, referring to the elder Praxiteles.

ἀπὸ Σουνίου . . . σύνοπτα] The Akropolis being invisible from Sunium, we must not connect ἡδη with the words ἀπὸ Σουνίου, which give the *direction* of approach only, but take it closely with προσπλέονσιν. It merely emphasises the idea that the statue could be seen before landing.

101. Niket. Chon. Isaac. Ang. et Alex. F. p. 738 B
ἀλλὰ καὶ τῶν ἀγοραίων οἱ
φιλονότεροι τὸ ἐστὸς ἐπὶ
στήλης ἐν τῷ Κωνσταντινείῳ
φόρῳ τῆς Ἀθηνᾶς ἄγαλμα εἰς
πλείστα διεΐλον τμήματα . . .
ἀνέβαινε μὲν τὴν ἡλικίαν
ὄρθιον ὡς ἐς τριακάδα ποδῶν,
ἡμφέιστο δὲ στολὴν ἐξ ὁποίας
ὕλης ὅλον τὸ ἰνδαλλόμενον
κεχαλκούργητο. ποδῆρης δ' ἦν
ἡ στολὴ καὶ συμπτυσσομένη
πολλαχῇ τῶν μερῶν. . . . μίτρα
δ' Ἀρεως τὴν ἰξὺν διειληφύια
ικανῶς αὐτὴν περιέσφιγγεν.
εἶχε δὲ καπὶ τοῖς στέρνοις
ὀρθότιτθον ὃν ποικιλὸν αἰγι-
δῶδες ἐπένδυμα, τῶν ὤμων δι-
εξικνούμενον, τὴν τῆς Γοργόνης
τυποῦν κεφαλὴν. ὁ δὲ γε αὐχὴν

But the more drunken
among the crowd also
dashed in pieces the image
of Athena, which stood on
a column in the forum of
Constantine. In stature it
rose to the height of about
30 feet, and was clothed
in garments of the same
material as the whole
statue, namely, of bronze.
The robe reached to the
feet, and was gathered up
in several places. A war-
rior's baldric passed round
her waist and clasped it
tightly. Over her pro-
minent breasts she wore
a cunningly-wrought gar-
ment, like an aegis, sus-
pended from her shoulders,

ἀχίτων ὦν καὶ πρὸς τὸ δολι-
 χόδειρον ἀνατεινόμενος ἄμα-
 χον εἰς ἡδονὴν θέαμα ἦν. . . .
 καὶ φλεβῶν δὲ διεκτάσεις ὑπε-
 κρίνοντο, καὶ ὥς ὑγρὸν ὄλον
 τὸ σῶμα ἐν οἷς ἔδει περιεκλᾶτο.
 . . . Ἰππουρις δ' ἐπικειμένη τῇ
 κεφαλῇ δεινὸν καθύπερθευ
 ἔνευεν. ἡ δὲ κόμη εἰς πλέγμα
 διεστραμμένη καὶ δεσμουμένη
 ὀπισθεν, ὅση κέχυτο ἐκ μετώ-
 πων, τροφή τις ἦν ὀφθαλμῶν,
 μὴ ἐπίπαν τῷ κράνει συνε-
 χομένη, ἀλλὰ καὶ τι παρεμ-
 φαίνουσα τοῦ πλοχμοῦ. τῶν
 δὲ χειρῶν ἡ μὲν λαιὰ τὰ συν-
 επτυγμένα τῆς ἐσθῆτος ἀν-
 ἐστελλε, ἀτέρα δ' ἐκτεινομένη
 πρὸς κλίμα τὸ νότιον εἶχε τὴν
 κεφαλὴν ἡρέμα πως ἐγκλινο-
 μένην ἐκεῖ καὶ τὰς τῶν ὀφθαλ-
 μῶν ἐπ' ἴσης τεινομένης βολάς.

and representing the Gor-
 gon's head. Her neck,
 which was undraped and
 of great length, was a sight
 to cause unrestrained de-
 light. Her veins stood out
 prominently, and her whole
 frame was supple and, where
 need was, well-jointed.
 Upon her head a crest of
 horse-hair 'nodded fear-
 fully from above.' Her
 hair was twisted in a plait
 and fastened at the back,
 while that which streamed
 from her forehead was a
 feast for the eyes: for it
 was not altogether con-
 cealed by the helmet,
 which allowed a glimpse of
 her tresses to be seen. Her
 left hand held up the folds
 of her dress, while the right
 was extended towards the
 south and supported her
 head, slightly inclined in
 the same direction, with
 the gaze of both eyes fixed
 on that quarter.

Gurlitt (*Analecta Graeciensia*, Graz, 1893, p. 99 ff.) has shown that a note by Arethas (archbishop of Caesarea 907 A.D.) on Aristid. Or. 50, p. 408, 15 J (quoted by Overbeck, *Schriftquellen* 690, cp. 640) refers to the 'bronze Athena' of Pheidias, then in the Forum of

Constantine. Niketas describes the destruction of the same statue by rioters in 1203 A. D. The description seems to be accurate, with the exception of the closing words; the right hand originally held a lance.

102. Paus. i. 28. 2 τῶν ἔργων τῶν Φειδίου θέας μάλιστα ἄξιον, Ἀθηνᾶς ἄγαλμα, ἀπὸ τῶν ἀναθέντων καλουμένης Λημνίας.

The most remarkable of the works of Pheidias, an image of Athena, called the Lemnian, after the dedicators.

On the Akropolis. The dedicators were no doubt the Athenian colonists sent to Lemnos between 451 and 448 B. C. A statue at Dresden, combined with a head at Bologna, seems to represent the type (Furtwängler, *Meisterwerke*, Pl. I, II. pp. 4-36).

103. Lucian, *Εἰκόνες* 4 ΑΤΚ. τῶν δὲ Φειδίου ἔργων τί μάλιστα ἐπῆνεσας; ΠΟΛ. τί δ' ἄλλο ἢ τὴν Λημνίαν, ἣ καὶ ἐπιγράψαι τοῦνομα Φειδίας ἤξιωσε; . . . 6. τὴν δὲ τοῦ παντὸς προσώπου περιγραφὴν καὶ παρειῶν τὸ ἀπαλὸν καὶ ῥῖνα σύμμετρον ἢ Λημνία παρέξει καὶ Φειδίας.

Λγk. Which of the works of Pheidias do you praise most highly? *Pol.* Which but the goddess of Lemnos, whereon Pheidias deigned to inscribe his name? . . . Pheidias and the Lemnian goddess shall bestow on her the outline of her countenance, her delicate cheeks and finely proportioned nose.

References to this statue have been found in the words of Pliny (v. *infr.*, No. 119) as to an Athena called 'the Beautiful,' and in a passage of Himerios to the effect that Pheidias did not always represent Athena armed, but also without a helmet.

104. Plin. *N. H.* xxxiv. 54 Phidias praeter Iouem Olympium quem nemo

Pheidias, beside the unrivalled Zeus of Olympia, made also of ivory the

aemulatur fecit ex ebore Athena which is at Athens,
 aequae Mineruam Athenis and stands erect in the
 quae est in Parthenone Parthenon.
 stans.

On the Athena Parthenos (the name is applied by Paus. v. 11. 10), see *Ov.* I⁴. 350 ff., *Coll.* I. 538 ff., where references are given to the earlier literature of the subject.

105. Paus. i. 24. 5 αὐτὸ δὲ ἔκ τε ἐλέφαντος τὸ ἄγαλμα καὶ χρυσοῦ πεποίηται. μέσῳ μὲν οὖν ἐπικείται οἱ τῷ κράνει Σφιγγὸς εἰκῶν. . . καθ' ἑκάτερον δὲ τοῦ κράνους γρύπες εἰσιν ἐπειρασμένοι. . . 7. τὸ δὲ ἄγαλμα τῆς Ἀθηνᾶς ὀρθόν ἐστιν ἐν χιτῶνι ποδήρει, καὶ οἱ κατὰ τὸ στέρνον ἡ κεφαλὴ Μεδούσης ἐλέφαντός ἐστιν ἐμπεποιημένη καὶ Νίκη ὅσον τε τεσσάρων πηχῶν (ἐπὶ τῆς χειρός ἐστιν αὐτῇ,) ἐν δὲ τῇ (ἐτέρᾳ) χειρὶ δόρυ ἔχει, καὶ οἱ πρὸς τοῖς ποσὶν ἄσπες τε κείμεναι, καὶ πλησίον τοῦ δόρατος δράκων ἐστίν· εἷη δ' ἂν Ἐριχθόνιος οὗτος ὁ δράκων· ἔστι δὲ τῷ βάθρῳ τοῦ ἀγάλματος ἐπειρασμένα Πανδώρας γένεσις.

The statue itself is made of gold and ivory. On the middle of the helmet rests the figure of a Sphinx; and on either side of the helmet griffins are represented. The image of Athena stands erect, and wears a tunic reaching to the feet. On its breast is represented in ivory the head of Medusa, and a Victory about 4 cubits in height stands on one of its hands, while in the other it holds a spear: at its feet rests a shield, and close to the shield is a serpent, which no doubt represents Erichthonios; on the base of the statue the birth of Pandora is wrought in relief.

106. Plin. *N. H.* xxxvi. 18 Phidiam clarissimum esse per omnis gentes, quae

No one doubts that Pheidias' renown extends through all lands where

Iouis Olympii famam intellegunt, nemo dubitat, sed ut laudari merito sciant etiam qui opera, eius non uidere proferemus argumenta parua et ingenitantum. Neque ad hoc Iouis Olympii pulchritudine utemur, non Mineruae Athenis factae amplitudine, cum sit ea cubitorum uiginti sex,—ebore haec et auro constat,—sed in scuto eius Amazonum proelium caelauit intumescente ambitu parmae, eiusdem concava parte deorum et Gigantum dimicationes, in soleis uero Lapitharum et Centaurorum, adeo momenta omnia capacia artis illi fuere. In basi autem quod caelatum est Πανδώρας γένεσιν appellant; di sunt nascenti adstantes xx numero. Victoria praecipue mirabili, periti mirantur et serpentem sub ipsa cuspide aureum ac sphingem.

the fame of his Olympian Zeus is heard; but in order that those too who have not seen his works may know that his praises are merited, I will bring forward some minor proofs which establish only the fertility of his invention. And to this end I shall employ, not the beauty of the Olympian Zeus, nor the grandeur of the Athena which he made at Athens, though she is 26 cubits in height, all of ivory and gold—but the fact that on her shield he wrought in relief the battle of the Amazons on the convex surface, and the combats of gods and giants on the concave side, while on her sandals he represented those of the Lapithai and Centaurs; so true was it that every spot furnished a field for his art to fill. The subject of the reliefs on the base they call ‘Pandora’s birth’; Gods, twenty in number, are present at the scene. The Victory is

especially marvellous, but connoisseurs admire also the golden serpent at the foot of the spear, and the sphinx.

intumescēte ambitu parmae] If the sense of 'ambitus' = 'circumference' be pressed, this will mean that a band of relief ran round the edge of the shield; but Pliny may have strained language in order to obtain an antithesis to 'concava parte' in different words, and used 'ambitus' like the Greek ἀψίς, possibly even as a translation of that word, which is used both of the tyre of a wheel and of a closed circle like the sun's orb. The Strangford shield represents the whole surface as covered with reliefs. See A. H. Smith, *Brit. Mus. Catalogue of Greek Sculpture*, p. 99.

dimicationes] The plural seems to point to single duel-scenes, and it is *a priori* probable that only the inner edge was decorated. The same will apply to the groups of Lapithai and Centaurs.

momenta] Lit. a particle sufficient to turn the scale, and so a mathematical particle or point; cp. xviii. 333 sol cotidie ex alio caeli momento oritur. Then, in the language of literary criticism, a division of a subject. Quint. v. 10. 71 ordo rerum tribus momentis consertus est. Hence its use in art-criticism, as here.

nasce(nti adsta)ntes] MSS. nascentes. Al. corr. (ad)sunt nascenti.

sub ipsa . . . sphingem] MSS. ac sub ipsa cuspidē aeream sphingem.

107. Plut. Perikl. 13 ὁ δὲ Φειδίας ἐργάζετο μὲν τῆς θεοῦ τὸ χρυσοῦν ἔδος, καὶ τοῦτου δημιουργὸς ἐν τῇ στήλῃ γέγραπται. Pheidias made the golden image of the goddess, and his name is inscribed as the artist's on the slab.

ἐν τῇ στήλῃ] The words have been supposed to show that the column which supports the right hand of the 'Varvakeion' statuette (*Ou.* I⁴, Fig. 94), and appears on other monuments (*op. cit.* p. 352), represents an original support. But this would be expressed by κίων, not στήλη.

οίκων ἄλλο συναπέστη' Ἡλείοις
πολέμῳ καθέϊλον. Φειδίαν δὲ
τὸν ἐργασάμενον τὸ ἄγαλμα
εἶναι καὶ ἐπίγραμμα ἔστιν ἐς
μαρτυρίαν ὑπὸ τοῦ Διὸς γε-
γραμμένον τοῖς ποσί,

Φειδίας Χαρμίδου υἱὸς Ἀθη-
ναῖός μ' ἐποίησε.

... II. I καθέζεται μὲν δὴ ὁ
θεὸς ἐν θρόνῳ χρυσοῦ πεποιη-
μένος καὶ ἐλέφαντος· στέφανος
δὲ ἐπικείται οἱ τῇ κεφαλῇ
μεμιμημένος ἐλαίας κλῶνας.
ἐν μὲν δὴ τῇ δεξιᾷ φέρει Νίκην,
ἐξ ἐλέφαντος καὶ ταύτην καὶ
χρυσοῦ, ταινίαν τε ἔχουσιν καὶ
ἐπὶ τῇ κεφαλῇ στέφανον· τῇ
δὲ ἀριστερᾷ τοῦ θεοῦ χειρὶ
ἔνεστι σκῆπτρον μετάλλοις
τοῖς πᾶσι διηνησμένον. ὁ δὲ
ὄρνις ὁ ἐπὶ τῷ σκῆπτρῳ καθή-
μενός ἐστιν ὁ αἰετός. χρυσοῦ
δὲ καὶ τὰ ὑποδήματα τῷ θεῷ
καὶ ἱμάτιον ὡσαύτως ἐστί. τῷ
δὲ ἱματίῳ ζῳδιά τε καὶ τῶν
ἀνθῶν τὰ κρίνα ἐστὶν ἐμπε-
ποιημένα. 2. ὁ δὲ θρόνος
ποικίλος μὲν χρυσῷ καὶ λίθοις,
ποικίλος δὲ καὶ ἐβένῳ τε καὶ
ἐλέφαντί ἐστι καὶ ζῳά τε ἐπ'
αὐτοῦ γραφῇ μεμιμημένα, καὶ
ἀγάλματά ἐστιν εἰργασμένα.
Νῖκαι μὲν δὴ τέσσαρες, χορευ-

the other dependent cities
which joined in revolt
against them. That Phei-
dias was the sculptor of the
image is proved by the in-
scription graven beneath
the feet of Zeus:

Pheidias, son of Charmides,
the Athenian, made me.

Now the god is seated
on his throne, and is made
of gold and ivory: on his
head rests a garland which
imitates sprays of olive.
In his right hand he bears
a Victory, also of ivory and
gold, which holds a fillet
and has a garland on its
head; and in his left there
is a sceptre inlaid with
every kind of metal; the
bird which is perched on
the sceptre is the eagle.
The sandals of the god
and likewise his robe are
of gold. On the robe are
wrought figures and flowers;
these latter are lilies. The
throne is diversified with
gold and precious stones
and ebony and ivory; and
there are figures upon it,
painted and sculptured.

ουσῶν παρεχόμεναι σχῆμα κατὰ ἕκαστον τοῦ θρόνου πόδα· δύο δὲ εἰσὶν ἄλλαι πρὸς ἑκάστου πέζῃ ποδός. τῶν ποδῶν δὲ ἑκατέρῳ τῶν ἔμπροσθεν παῖδες τε ἐπικεῖνται Θηβαίων ὑπὸ Σφιγγῶν ἡρπασμένοι, καὶ ὑπὸ τὰς Σφίγγας Νιόβης τοὺς παῖδας Ἀπόλλων κατατοξεύουσι καὶ Ἄρτεμις. 3. τῶν δὲ τοῦ θρόνου μεταξὺ ποδῶν τέσσαρες κανόνες εἰσὶν, ἐκ ποδὸς ἐς πόδα ἕτερον διήκων ἕκαστος. τῷ μὲν δὴ κατ' εὐθὺ τῆς ἐσόδου κανόνι, ἐπτά ἐστὶν ἀγάλματα ἐπ' αὐτῷ. τὸ γὰρ ὄγδοον ἐξ αὐτῶν οὐκ ἴσασι τρόπον ὄντινα ἐγένετο ἀφανές. εἷη δ' ἂν ἀγωνισμάτων ἀρχαίων ταῦτα μιμήματα· οὐ γάρ πω τὰ ἐς τοὺς παῖδας ἐπὶ ἡλικίας ἤδη καθειστήκει τῆς Φειδίου. τὸν δὲ αὐτὸν ταινίαν τὴν κεφαλὴν ἀναδούμενον εἰκέναι τὸ εἶδος Παντάρκει λέγουσιν, μαιράκιον δὲ Ἡλείου τὸν Παντάρκην παιδικὰ εἶναι τοῦ Φειδίου. ἀνείλετο δὲ καὶ ἐν παισὶν ὁ Παντάρκης πάλης νίκην Ὀλυμπιάδι ἔκτη πρὸς ταῖς ὀδοήκοντα. 4. ἐπὶ δὲ τῶν κανόνων τοῖς λοιποῖς ὁ λόχος ἐστὶν ὁ σὺν Ἡρακλεῖ μαχό-

There are four Victories in the attitudes of the dance on each leg of the throne ; and two others at the foot of each leg. On each of the front legs rest Theban youths in the clutches of Sphinxes, and beneath the Sphinxes are the children of Niobe, whom Apollo and Artemis are shooting with arrows. Between the legs of the throne are four bars, each of which extends from one leg to the next. On the bar which faces the entry are wrought seven figures. For the eighth disappeared in some mysterious way. These must be representations of the old contests ; for the contests for boys had not been instituted in Pheidias' time. They say that the boy who is binding his hair with a fillet is like Pantarkes in countenance, and that Pantarkes was a youth of Elis who was beloved by Pheidias. Pantarkes won the victory in the boys' wrestling-match

μενος πρὸς Ἀμαζόνas. ἀριθμὸς μὲν δὴ συναμφοτέρων ἐς ἐννέα ἐστὶ καὶ εἴκοσι· τέτακται δὲ καὶ Θησεὺς ἐν τοῖς συμμάχοις τῷ Ἡρακλεῖ. ἀνέχουσι δὲ οὐχ οἱ πόδες μόνοι τὸν θρόνον, ἀλλὰ καὶ κίονες ἴσοι τοῖς ποσὶ μεταξὺ ἐστηκότες τῶν ποδῶν. ὑπελθεῖν δὲ οὐχ οἷόν τ' ἐστὶ ὑπὸ τὸν θρόνον, ὥσπερ γε καὶ ἐν Ἀμύκλαις ἐς τὸ ἐντὸς τοῦ θρόνου παρερχόμεθα· ἐν Ὀλυμπίᾳ δὲ ἐρύματα τρόπον τοίχων πεποιημένα τὰ ἀπείργοντά ἐστι.

5. τούτων τῶν ἐρυμάτων ὅσον μὲν οὖν ἀπαντικρὺ τῶν θυρῶν ἐστὶν ἀλήλιπται κυανῷ μόνον, τὰ δὲ λοιπὰ αὐτῶν παρέχεται Παναίου γραφάς. . . . 7. ἐπὶ δὲ τοῖς ἀνωτάτω τοῦ θρόνου πεποίηκεν ὁ Φειδίας ὑπὲρ τὴν κεφαλὴν τοῦ ἀγάλματος τοῦτο μὲν Χάριτας τοῦτο δὲ Ὠρας, τρεῖς ἑκατέρας. . . . τὸ ὑπόθημα δὲ τὸ ὑπὸ τοῦ Διὸς τοῖς πόσιν, ὑπὸ τῶν ἐν τῇ Ἀττικῇ καλούμενον θραιόν, λέοντάς τε χρυσοὺς καὶ Θησεῶς ἐπειργασμένην ἔχει μάχην τὴν πρὸς Ἀμαζόνas, τὸ Ἀθηναίων πρῶτον ἀνδραγάθημα ἐς οὐχ ὁμοφύλους. 8. ἐπὶ δὲ τοῦ βάρου τοῦ τὸν θρόνον τε ἀνέχοντος

in the 86th Olympiad (436 B.C.) On the remaining bars are represented Herakles and his troop engaging the Amazons in battle. The number of both parties amounts to twenty-nine; and Theseus has a place among the allies of Herakles. The throne is supported not only by the legs, but also by pillars standing between the legs and equal to them in number. It is not possible to enter beneath the throne, as one goes into the interior of the throne at Amyklai; for at Olympia there are screens like walls which bar the ingress. Of these screens that which is opposite the door is covered with plain blue enamel; but the rest of them are decorated with paintings by Panainos. On the uppermost part of the throne Pheidias has represented above the head of the image the Graces and the Seasons each three in number. The stool upon which the feet of Zeus rest

καὶ ὅσος ἄλλος κόσμος περὶ τὸν Δία, ἐπὶ τούτου τοῦ βάθρου χρυσᾷ ποιήματα, ἀναβεβηκώς ἐπὶ ἄρμα Ἥλιος, καὶ Ζεὺς τέ ἐστι καὶ Ἥρα (καὶ Ἥφαιστος), παρὰ δὲ αὐτὸν Χάρις ταύτης δὲ Ἑρμῆς ἔχεται, τοῦ Ἑρμοῦ δὲ Ἑστία· μετὰ δὲ τὴν Ἑστίαν Ἑρως ἐστὶν ἐκ θαλάσσης Ἀφροδίτην ἀνιῶσαν ὑποδεχόμενος· τὴν δὲ Ἀφροδίτην στεφανοῖ Πειθώ. ἐπείργασται δὲ καὶ Ἀπόλλων σὺν Ἀρτέμιδι, Ἀθηνᾶ τε καὶ Ἡρακλῆς, καὶ ἡδὴ τοῦ βάθρου πρὸς τῷ πέρατι Ἀμφιτρίτη καὶ Ποσειδῶν, Σελήνη τε ἵππον ἐμοὶ δοκεῖν ἐλαύνουσα. τοῖς δὲ ἐστὶν εἰρημένον ἐφ' ἡμιόνου τὴν θεὸν ὀχεῖσθαι καὶ οὐχ ἵππου, καὶ λόγον γέ τινα ἐπὶ τῷ ἡμιόνῳ λέγουσιν εὐήθη. 9. μέτρα δὲ τοῦ ἐν Ὀλυμπίᾳ Διὸς ἐς ὕψος τε καὶ εὖρος ἐπιστάμενος γεγραμμένα οὐκ ἐν ἐπαίνῳ θήσομαι τοὺς μετρήσαντας· ἐπεὶ καὶ τὰ εἰρημένα αὐτοῖς μέτρα πολὺ τι ἀποδέοντά ἐστιν ἢ τοῖς ἰδοῦσι παρέστηκεν ἐς τὸ ἄγαλμα δόξα, ὅπου γε καὶ αὐτὸν τὸν θεὸν μάρτυρα ἐς τοῦ Φειδίου τὴν τέχνην γενέσθαι λέγουσιν. ὥς γὰρ δὴ ἐκ-

(which in the Attic dialect is called 'thranion') is decorated in relief with golden lions and the battle of Theseus and the Amazons, the first deed of valour performed by the Athenians against an alien race. On the base which supports the throne of Zeus and all its adornments, are figures of gold—Helios mounted on his chariot, Zeus, Hera, Hephaistos and beside him Charis: next to her is Hermes, and next to Hermes, Hestia; after Hestia comes Eros, who is receiving Aphrodite as she rises from the sea; and Persuasion is crowning her. Apollo, too, is represented on the base with Artemis, and Athena and Herakles, and at the end of the base are Amphitrite and Poseidon and Selene, riding on a horse, as I hold. Some, however, have said that the goddess is mounted on a mule, not a horse, and they tell a foolish tale about the mule. The measurements

τετελεσμένον ἤδη τὸ ἄγαλμα
 ἦν, ἠύξατο ὁ Φειδίας ἐπιση-
 μῆναι τὸν θεόν, εἰ τὸ ἔργον
 ἐστὶν αὐτῷ κατὰ γνώμην· αὐ-
 τίκα δ' ἐς τοῦτο τοῦ ἐδάφους
 κατασκήψαι κεραυνόν φασιν,
 ἔνθα ὕδρία καὶ ἐς ἐμὲ ἐπίθημα
 ἦν ἡ χαλκῇ. **ΙΟ.** ὅσον δὲ τοῦ
 ἐδάφους ἐστὶν ἔμπροσθεν τοῦ
 ἀγάλματος, τοῦτο οὐ λευκῷ,
 μέλανι δὲ κατεσκεύασται τῷ
 λίθῳ. περιθεῖ δὲ ἐν κύκλῳ τὸν
 μέλανα λίθον Παρίου κρηπὶς,
 ἔρυμα εἶναι τῷ ἐλαίῳ τῷ
 ἐκχεομένῳ. ἔλαιον γὰρ τῷ
 ἀγάλματι ἐστὶν ἐν Ὀλυμπίᾳ
 σύμφερον, καὶ ἔλαιόν ἐστι τὸ
 ἀπείργον μὴ γίνεσθαι τῷ ἐλέ-
 φαντι βλάβος διὰ τὸ ἐλῶδες
 τῆς Ἀλτεως. ἐν ἀκροπόλει δὲ
 τῇ Ἀθηναίων τὴν καλουμένην
 Παρθένον οὐκ ἔλαιον, ὕδωρ δὲ
 τὸ ἐς τὸν ἐλέφαντα ὠφελοῦν
 ἐστίν. ἄτε γὰρ αὐχμηρὰς τῆς
 ἀκροπόλεως οὔσης διὰ τὸ ἄγαν
 ὑψηλόν, τὸ ἄγαλμα ἐλέφαντος
 πεποιημένον ὕδωρ καὶ δρόσον
 τὴν ἀπὸ τοῦ ὕδατος ποθεῖ. ἐν
 Ἐπιδαύρῳ δὲ ἐρομένου μου
 καθ' ἥντινα αἰτίαν οὔτε ὕδωρ
 τῷ Ἀσκληπιῷ σφίσιν οὔτε
 ἔλαιόν ἐστὶν ἐγχεόμενον, ἐδί-
 δασκόν με οἱ περὶ τὸ ἱερόν, ὥς

of the Olympian Zeus in height and breadth are, as I am aware, recorded, but I will not praise those who measured them; for the measurements which they give fall far short of the impression which the statue makes on a spectator. For they say that the god himself bore witness to the consummate art of Pheidias; when the statue was completed, Pheidias prayed the god to give a sign, if the work was well-pleasing to him; and immediately (they say) a thunderbolt fell on the very spot, on the floor, where the bronze urn stood in my own day. The whole of the floor in front of the image is paved not with white but with black marble. This black pavement is surrounded by a border of Parian marble, which keeps in the oil which streams from the statue. For it is oil which is best fitted to preserve the statue at Olympia, and protects the ivory against damage

καὶ τὸ ἄγαλμα τοῦ θεοῦ καὶ ὁ
θρόνος ἐπὶ φρέατι εἷη πεποιη-
μένα.

from the marshy atmosphere of the Altis. But in the case of the so-called Parthenos on the Akropolis of Athens it is not oil but water which keeps the ivory sound. For since the Akropolis is dry owing to its great height, the statue, being made of ivory, requires water and the moisture which water gives. At Epidauros, when I inquired as to the reason why they pour neither water nor oil into the Asklepios, the attendants of the temple told me that both the image of the god and his throne stood over a well.

On the Olympian Zeus and the monument representing it see *Ov.* I⁴. 356 ff., *Coll.* I. 528 ff. and references there given.

ἐποιήθη δὲ ὁ ναός] The victory over Pisa took place circ. 472 B. C., and the temple was completed in 456 B. C. (Purgold, *A. Z.* 1882, p. 184).

μετάλλοις τοῖς πᾶσι διηνθισμένον] Cp. No. 17 χρυσῷ διηνθισμένα of wood inlaid with gold. Others suggest decorative knobs.

Νίκαι . . . καὶ Ἄρτεμις] The lower section of the leg was decorated with two Victories, probably back to back, above which were four others, no doubt in relief, with joined hands. The Sphinxes supported the side-rails and the Niobids decorated the side-surfaces of the seat.

ἀγωνισμάτων] Robert suggests ἀγωνιστῶν, since there were never eight 'ancient' contests.

οὐ γάρ πω . . . Φειδίου] The words are quite meaningless in the context, and the statement is entirely incorrect. Robert transfers

the words to the end of the section and reads οὐκ ἄρα, regarding them as part of (Polemon's) argument *against* the identification of Pantarkes with the figure on the bar: 'P. was victorious *as a boy* in 436 B. C., he could not therefore have been a boy when Pheidias was at Olympia (sc. in 448 B. C.).' Late authorities repeat a story that Pheidias inscribed 'Παντάρκης κάλος' (after the fashion of the vase-painters and others) on the finger of Zeus.

ἐν Ἀμύκλαις] v. No. 38 note, and see Furtwängler's reconstruction, *Meisterwerke*, p. 706.

εἰρύματα] Murray, followed by the German excavators, interprets this of the barriers enclosing the section of the 'cella' in which the statue stood (see *Olympia*, Plates, I. xi, xii). It is supposed that the paintings were on the inner surfaces. But Mr. Ernest Gardner (*J. H. S.* xiv. 2) shows that the screens enclosed the space between the legs of the throne.

Ἐρως ἐστίν . . . ὑποδεχόμενος] Possibly copied on the silver-gilt relief from Galaxidi, *Gaz. Arch.* 1879, Pl. xix.

τῷ Ἀσκληπιῷ] By Thrasymedes of Paros, v. No. 231.

112. Strab. viii. 353 μέγιστον δὲ τούτων ὑπῆρξε τὸ τοῦ Διὸς ξόανον ὃ ἐποίει Φειδίας Χαρμίδου Ἀθηναῖος ἐλεφάντινον, τηλικούτον τὸ μέγεθος, ὥς καί περ μεγίστου ὄντος τοῦ νεῷ δοκεῖν ἀστοχῆσαι τῆς συμμετρίας τὸν τεχνίτην, καθήμενον ποιήσαντα, ἀπτόμενον δὲ σχέδον τι τῇ κορυφῇ τῆς ὀροφῆς, ὥστ' ἔμφασιν ποιεῖν, ἐὰν ὀρθὸς γένηται, διαναστὰς ἀποστεγάζειν τὸν νεῶν. 354 ἀνέγραψαν δέ τινες τὰ μέτρα τοῦ ξοάνου καὶ Καλλίμαχος ἐν ἰάμβῳ τινὶ ἐξείπε. πολλὰ δὲ συνέπραξε τῷ Φειδίᾳ Πάναινος ὁ ζῳγρα-

The greatest of these offerings was the statue of Zeus, made of ivory by Pheidias the son of Charmides the Athenian; this is of such colossal size that, although the temple is a very large one, the artist seems to have failed to observe proportion, and has represented the god seated, but almost touching the roof with his head, thus creating the impression that should he rise and stand upright he would unroof the temple. Some writers have recorded the measure-

φος, ἀδελφιδοῦς ὦν αὐτοῦ καὶ
 συνεργολάβος, πρὸς τὴν τοῦ
 ξόανου διὰ τῶν χρωμάτων
 κόσμησιν καὶ μάλιστα τῆς
 ἐσθῆτος. δέικνυνται δὲ καὶ
 γραφαὶ πολλαί τε καὶ θαυμα-
 σταὶ περὶ τὸ ἱερὸν ἐκείνου ἔργα.
 ἀπομνημονεύουσι δὲ τοῦ Φει-
 δίου, διότι πρὸς τὸν Πάναινον
 εἶπε πυνθανόμενον, πρὸς τί
 παράδειγμα μέλλοι ποιήσῃν
 τὴν εἰκόνα τοῦ Διός, ὅτι πρὸς
 τὴν 'Ομήρου δι' ἐπῶν ἐκτε-
 θεῖσαν τούτων

ἦ καὶ κυανέῃσιν ἐπ' ὀφρύσι
 νεῦσε Κρονίων

ἀμβροσῖλαι δ' ἄρα χαῖται ἐπερ-
 ρώσαντο ἄνακτος

κρατὸς ἀπ' ἀθανάτοιο, μέγαν
 δ' ἐλέλιξεν Ὀλυμπον.

ments of the statue, and Kallimachos mentioned them in an iambic poem. Pheidias received much assistance from his nephew and fellow contractor, the painter Panainos, in the decoration of the statue and especially of the drapery in colours. Several remarkable paintings by him are to be seen in the temple. An anecdote is told of Pheidias to the effect that he replied to Panainos (who inquired of him after what pattern he intended to represent Zeus), 'by the pattern exhibited by Homer in the following lines:—

So spake the son of Kronos and nodded his dark brow, and the ambrosial locks waved from the king's undying head; and he made great Olympus to quake.'

ξόανον] In the general sense 'statue,' not necessarily of wood. Cp. №. 35.

μέτρα] Calculated by Adler (*Olympia*, Textband ii. p. 13, note 1) at seven times life-size. The base measures 6.55 metres in breadth and 9.93 metres in length.

Πάναινος] Paus. and Plin. agree that he was the brother of Pheidias. See Brunn, *K. G.* II². 33.

113. Quint. x. 10. 9

Phidias tamen dis quam hominibusefficiendis melior artifex creditur, in ebore uero longe citra aemulum, uel si nihil nisi Mineruam Athenis aut Olympium in Elide Iouem fecisset, cuius pulchritudo adiecisse aliquid etiam receptae religioni uidetur; adeo maiestas operis deum aequauit.

Pheidias, however, is thought to have displayed higher art in his statues of gods than in those of mortals: in ivory indeed he would be without a rival, had he only made the Athena at Athens or the Olympian Zeus in Elis, whose beauty seems to have added somewhat to the received religion; so adequate to the divine nature is the grandeur of his work.

114. Dion Chrys. xii. 14

ὁ δὲ ἡμέτερος (Ζεὺς) εἰρηνικὸς καὶ πανταχοῦ πρᾶος, οἷος ἀστασιástου καὶ ὁμονοούσης τῆς Ἑλλάδος ἐπίσκοπος.

But our Zeus is peaceful and mild in every way, as it were the guardian of Hellas when she is of one mind and not distraught with faction.

115. Paus. vi. 4. 5 ὁ δὲ παῖς

ὁ ἀναδούμενος ταινίᾳ τὴν κεφαλὴν ἐπεισέχθω μοι καὶ οὗτος ἐς τὸν λόγον Φειδίου τε ἕνεκα καὶ τῆς ἐς τὰ ἀγάλματα τοῦ Φειδίου σοφίας, ἐπεὶ ἄλλως γε οὐκ ἴσμεν ὅτου τὴν εἰκόνα ὁ Φειδίας ἐποίησε.

Let us also mention the youth binding his hair with a fillet for the sake of Pheidias and his skill in sculpture, since we have no means of knowing whose portrait it was that Pheidias here represented.

Identified by Löschcke and others with Pantarkes (v. No. 111).

116. Paus. vi. 25. ἡ ἔστι δὲ τῆς στοᾶς ὀπίσω τῆς ἀπὸ τῶν λαφύρων τῶν ἐκ Κορκύρας Ἀφροδίτης ναὸς . . . καὶ τὴν μὲν ἐν τῷ ναῷ καλοῦσιν Οὐρανίαν· ἐλέφαντος δὲ ἔστι καὶ χρυσοῦ, τέχνη Φειδίου, τῷ δὲ ἐτέρῳ ποδὶ ἐπὶ χελώνης βέβηκε.

At Elis.

Plut. *Coni. Praec.* 32 explains the tortoise as a symbol of silence in the wife.

III. MISCELLANEOUS.

117. Plin. *N. H.* xxxiv. 53 Uenere autem in certamen laudatissimi quanquam diuersis aetatibus geniti, quoniam fecerant Amazonas, quae cum in templo Dianae Ephesiaedicarentur, placuit eligi probatissimum ipsorum artificum (qui praesentes erant) iudicio, cum apparuit, eam esse quam omnes secundam a sua quisque iudicassent; haec est Polycliti, proxima ab ea Phidiae, tertia Cressilae, [quarta Cydonis], quinta Phradmonis.

Behind the colonnade erected from the spoils of Korkyra there is a temple of Aphrodite; and the goddess in the temple is called Urania and is made of ivory and gold, the work of Pheidias. With one foot she is treading on a tortoise.

Sculptors of the highest fame, though of different ages, were brought into rivalry, since all had made statues of Amazons, which were dedicated in the temple of Artemis at Ephesus. It was determined therefore that the most highly approved should be selected by the decision of the artists themselves, who were present. It then appeared that it was the one which each placed second to his own, namely that of Polykleitos. That of Pheidias came next, that of Kresilas third, [that of Kydon fourth], and that of Phradmon fifth.

The anecdote is valueless; but statues of Amazons would be natural offerings to the temple which they were said to have founded, and Amazons by the artists named may well have stood there; possibly the four in question may have formed a single existing offering. On the types traceable to these statues see Michaelis, *Jahrb.* 1886, p. 14 ff., Pl. i-iv. and Furtwängler, *Meisterwerke*, p. 286 ff.

quarta Cydonis] Kresilas (No. 148) was a native of Kydonia in Crete, and hence might be called *Kύδων*. Pliny misinterpreted the term as the name of an artist.

Phradmonis] Dated Ol. 90=420 B.C. by Pliny. His other works were :—(1) Portrait of Amertas of Elis, victorious in the boys' wrestling-match at Olympia (Paus. vi. 8. 1); (2) a group of twelve kine, dedicated by the Thessalians to Athena Itonia from the spoils of the Illyrians, in bronze (*Anth. Pal.* ix. 743). He was a native of Argos.

118. Lucian, *Εἰκόνες* 4 τὴν Ἀμαζόνα τὴν ἐπερειδομένην τῷ δορατίῳ . . . 6. ἔτι καὶ στόματος ἄρμογὴν ὁ αὐτὸς (Φειδίας) καὶ τὸν ἀνχένα, παρὰ τῆς Ἀμαζόνος λαβὼν (παρέξει).

Cp. Nos. 83, 103, 127.

The Amazon who is leaning on her spear . . . Pheidias too shall borrow from his Amazon the setting of her mouth and her neck and bestow them on her.

119. Plin. *N. H.* xxxiv. 54 Phidias . . . fecit . . . ex aere uero praeter Amazonem supra dictam Mineruam tam eximiae pulchritudinis ut formae cognomen acceperit; fecit et cliduchum et aliam Mineruam quam Romae Paulus Aemilius ad aedem Fortunae huiusce diei dicauit, item duo signa quae Catulus in eadem aede

Beside the Amazon mentioned above, Pheidias made in bronze an Athena of such surpassing beauty that she received the surname of 'the Beautiful'; he also made the Keeper of the Keys and another Athena which Aemilius Paulus dedicated at Rome close to the temple of Fortune, where it stands to this day,

palliatæ alterum colossicon nudum, primusque artem toreuticen aperuisse atque demonstrasse merito iudicatur.

two draped statues which Catulus dedicated in the same temple and a colossal nude figure. He is justly held to have been the first to reveal the art of sculpture and to point out the path to his successors.

This Athena is commonly identified with the Lemnia, No. 102.

formæ] It is not necessary to emend 'formosæ,' since 'cognomen formæ,' 'the appellation of Beauty,' could mean 'the name Beautiful,' or 'forma' might mean 'Beauty itself'; cp. *iracundiam*, No. 223. Jahn suggests that Pliny is translating 'Μορφώ.'

cliduchum] κλειδοῦχον. Two interpretations are possible: (1) a priestess. The temple-key was the symbol of the priestess, and the adjective κλειδοῦχος is thus applied. Cp. No. 228, and for the use of the word in poetry Aesch. *Suppl.* 291, Eur. *I. T.* 132. (2) The Athena Promachos. The work is mentioned in a list of Athena statues, and Ar. *Thesm.* 1140 speaks of Athena ἡ πόλιν ἡμετέραν ἔχει . . . κληδοῦχος τε καλεῖται. The name might be applied to the Promachos as 'keeper of the keys' of the Akropolis.

primusque . . . iudicatur] On the series of criticisms to which this belongs, v. Introduction, § 2.

toreuticen] τορευτικήν, sc. τέχνην. Pliny takes the word from Greek sources in which it has the general sense of sculpture, not the special sense of repoussé-work in metal. Thus in his list of authorities he mentions 'Antigonus qui de toreutice scripsit,' and cp. xxxv. 77 neque in hac (pictura) neque in toreutice ullius qui servierit opera celebrantur.

120. Paus. x. 10. 1 τῷ βάθρῳ δὲ τῷ ὑπὸ τὸν ἵππον τὸν δούρειον ἐπὶ γράμμα μὲν ἔστιν ἀπὸ δεκάτης τοῦ Μαραθωνίου ἔργου τεθῆναι τὰς εἰκόνας· εἰσὶ δὲ Ἀθηνᾶ τε καὶ Ἀπόλλων, καὶ ἀνὴρ τῶν στρα-

On the base of the wooden horse there is an inscription which states that the statues were set up from the tithe of the spoils of Marathon; they represent Athena and Apollo, and one human

τηγησάντων Μιλτιάδης· ἐκ δὲ τῶν ἡρώων καλουμένων Ἐρεχθεύς τε καὶ Κέκροψ καὶ Πανδίων καὶ Λεώς τε καὶ Ἀντίοχος ὁ ἐκ Μήδης Ἡρακλεῖ γενόμενος τῆς Φύλαντος, ἔτι δὲ Αἰγεύς τε καὶ παίδων τῶν Θησέως Ἀκάμας· οὗτοι μὲν καὶ φυλαῖς Ἀθήνησιν ὀνόματα κατὰ μάντευμα ἔδωσαν τὸ ἐκ Δελφῶν. ὁ δὲ Μελάνθου Κόδρος καὶ Θησεὺς καὶ Φιλέας, οὗτοι δὲ οὐκέτι τῶν ἐπωνύμων εἰσί. 2. τοὺς μὲν δὴ κατειλεγμένους Φειδίας ἐποίησε, καὶ ἀληθεῖ λόγῳ δεκάτη καὶ οὗτοι τῆς μάχης εἰσίν.

figure, that of Miltiades the general, besides the so-called heroes Erechtheus, Kekrops, Pandion, Leos, Antiochos (the son of Herakles, by Meda the daughter of Phylas), also Aigeus and Akamas, one of the sons of Theseus; these gave their names to the Attic tribes as the oracle of Delphi prescribed; there are also Kodros the son of Melanthos and Theseus and Phileas, who are not among those by whose names the tribes were called. The above-mentioned were made by Pheidias, and are genuinely part of the offering from the spoils of Marathon.

At Delphi.

κατὰ μάντευμα] Kleisthenes submitted 100 names, from which the oracle selected ten (Aristotle, Ἀθ. Πολ. c. 21, 6).

Φιλέας] So Curtius for Φυλεῖς of MSS.

ἀληθεῖ λόγῳ] Statues of the eponymi of the three new tribes Ἀντιγονίς, Δημητριάς, Πτολεμαῖς, were afterwards added. These were Antigonos I and his son Demetrios Poliorketes (added 307 B. C.) and Ptolemy Philadelphos (285-247 B. C.). (So Paus.; Beloch believes that we should substitute the name of Ptolemy Euergetes (247-221 B. C.).

121. Paus. vii. 27. 2 κατὰ δὲ τὴν ὁδὸν ἐς αὐτὴν τὴν πόλιν ἐστὶν Ἀθηνᾶς λίθου μὲν ἐπι-

By the road to the town itself is a temple of Athena built of the local stone, and

χωρίου ναός, ἐλέφαντος δὲ τὸ
ἄγαλμα καὶ χρυσοῦ· Φειδίαν
δὲ εἶναι τὸν εἰργασμένον φασί,
πρότερον ἔτι ἢ ἐν τῇ ἀκροπό-
λει τε αὐτὸν τῇ Ἀθηναίων καὶ
ἐν Πλαταιαῖς ποιῆσαι τῆς
Ἀθηνᾶς τὰ ἀγάλματα.

τὴν πόλιν] Pellene in Achaia.
ἐν Πλαταιαῖς] V. next No.

122. Paus. ix. 4. 1 Πλαται-
εῦσι δὲ Ἀθηνᾶς ἐπέκλησιν
Ἀρείας ἐστὶν ἱερόν· ὧκοδομήθη
δὲ ἀπὸ λαφύρων, ἃ τῆς μάχης
σφίσιν Ἀθηναῖοι τῆς ἐν Μαρα-
θῶνι ἀπένευμαν. τὸ μὲν δὴ
ἄγαλμα ξοάνόν ἐστιν ἐπί-
χρυσον. πρόσωπον δὲ οἱ καὶ
χεῖρες ἄκραι καὶ πόδες λίθου
τοῦ Πεντελησίου εἰσὶ μέγεθος
μὲν οὐ πολὺν δὴ τι ἀποδεῖ τῆς
ἐν ἀκροπόλει χαλκῆς ἣν καὶ
αὐτὴν Ἀθηναῖοι τοῦ Μαραθῶνι
ἀπαρχὴν ἀγώνος ἀνέθηκαν.
Φειδίας δὲ καὶ Πλαταιεῦσιν
ἦν ὁ τῆς Ἀθηνᾶς τὸ ἄγαλμα
ποιήσας.

the image is of ivory and
gold: they say that Pheidias
made it before he made
the statues of Athena on
the Akropolis of Athens
and at Plataea.

The Plataeans have a
temple of Athena, sur-
named Areia, which was
built from the share of the
spoils of Marathon assigned
to them by the Athenians.
The image is of wood gilt,
and the face, hands and
feet are of Pentelic marble:
in size it is not much smaller
than the image of bronze
on the Akropolis, which
was also dedicated by the
Athenians as the firstfruits
of their victory at Mara-
thon. It was Pheidias, too,
who made the image of
Athena for the Plataeans.

123. Paus. ix. 10. 2 πρῶτα
μὲν δὴ λίθου κατὰ τὴν ἑσοδόν
ἐστὶν Ἀθηνᾶ καὶ Ἑρμῆς ὄνο-

First of all there stand
at the entrance of the tem-
ple statues of Athena and

μαζόμενοι Πρόναοι' ποιῆσαι Hermes, called the 'Gods
δὲ αὐτὸν Φειδίας . . . λέγεται. before the Shrine': the
Hermes is said to be the
work of Pheidias.

At Thebes. The temple is the Ismenion.

124. Plin. *N. H.* xxxvi. Tradition tells that Phei-
15 Et ipsum Phidian tra- dias himself also worked in
dunt sculpsisse marmorea marble, and that there is
Ueneremque eius esse Ro- an Aphrodite by his hand
mae in Octauiae operibus of surpassing beauty in the
eximiae pulchritudinis. gallery of Octavia at Rome.

[Octauiae operibus] Built by Augustus in the name of his sister Octavia. A colonnade (Porticus Octauiae) enclosed two temples (of Jupiter and Juno) and a public library (Curia Octauiae). It was destroyed by fire under Titus.

125. Demetr. de Eloc. 14 The oratory of the school
ἡ δὲ τῶν μετὰ ταῦτα ἐρμηνεία which followed them is like
τοῖς Φειδίου ἔργοις ἤδη ὅκειν, the works of Pheidias; it
ἔχουσά τι καὶ μεγαλείον καὶ is at once sublime and
ἀκριβὲς ἄμα. precise.

Cp. No. 87.

2. THE PUPILS OF PHEIDIAS.

(a) ALKAMENES.

Date.—He is represented as a *rival* of Pheidias in Pliny's chronological table under Ol. 88 (448 B.C.), by Paus. in his account of the west pediment of Olympia (No. 134), and by Tzetzes, but (more probably) as his *pupil* by Pliny in the alphabetical list (v. No. 135) and in Bk. xxxvi. Putting aside the sculptures at Olympia, the only certain date is that of No. 133 (403 B.C.), which accords with the latter version. Suidas calls him a Lemnian, Tzetzes an islander; but their authority is of little value.

126. Plin. *N. H.* xxxvi.
16 Alcamenen Athenien-
sem, quod certum est,
docuit (Phidias) in primis
nobilem, cuius sunt opera
Athenis complura in aedi-
bus sacris, praeclarumque
Ueneris extra muros, quae
appellatur 'Αφροδίτη ἐν Κή-
ποις. Huic summam ma-
num ipse Phidias imposuisse
dicitur.

It is certain that Pheidias
was the teacher of Alka-
menes the Athenian, an
artist of the first rank,
whose works are to be found
in many of the temples at
Athens: by him is also the
famous statue of Aphro-
dite without the walls,
called the 'Aphrodite in
the Gardens.' Pheidias
himself is said to have put
the finishing touches to
this work.

quod certum est] Should be taken with 'docuit,' not (as by
Robert, who is disposed to favour the Lemnian origin of A.) with
'Atheniensem.'

ἐν Κήποις] The gardens on the banks of the Ilissos, to the south-
east of the Akropolis.

The type is generally recognized in the so-called Venus Genitrix
(*F. W.* 1208). See *Ov.* I⁴. 437.

127. Lucian, *Εἰκόνες* 6 τὰ
μῆλα δὲ καὶ ὅσα τῆς ὄψεως
ἀντωπὰ παρ' Ἀλκαμένους καὶ
τῆς ἐν Κήποις λήψεται καὶ
προσέτι χειρῶν ἄκρα καὶ καρ-
πῶν τὸ εὐρυθμον καὶ δακτύλων
τὸ εὐάγωγον ἐς λεπτὸν ἀπο-
λήγον παρὰ τῆς ἐν Κήποις καὶ
ταῦτα.

The cheeks and promin-
ent parts of the face he
shall borrow from Alka-
menes and the Goddess in
the Garden, and further-
more the hands and the
symmetry of the wrists
and the delicacy of the
taper fingers he shall take
from the same goddess.

Cp. Nos. 83, 103, 118.

128. Plin. *N. H.* xxxvi.
17 Certauere autem inter

Both pupils competed in
representing Aphrodite, and

se ambo discipuli Uenere
facienda uicitque Alca-
menes non opere sed ciui-
tatis suffragiis contra pere-
grinum suo fauentes.

Alkamenes bore the palm,
not by the merit of his
work, but by the votes of
his city, whose people sup-
ported their townsman
against an alien.

ambo discipuli] The other was Agorakritos of Paros (No. 136). Both were pupils of Pheidias. There is no reason to identify this Aphrodite with ἡ ἐν Κήποις.

129. Paus. ii. 30. 2 Ἀλκα-
μένης δέ, ἐμοὶ δοκεῖν, πρῶτος
ἀγάλματα Ἑκάτης τρία ἐποί-
ησε προσεχόμενα ἀλλήλοις, ἣν
Ἀθηναῖοι καλοῦσιν Ἐπιπυρ-
γιδίαν· ἔστηκε δὲ παρὰ τῆς
Ἀπτέρου Νίκης τὸν ναόν.

Alkamenes was in my
opinion the first to repre-
sent Hekate by three figures
joined to each other. The
Athenians call his statue
'Hekate on the Bastion':
it stands beside the temple
of Wingless Victory.

προσεχόμενα ἀλλήλοις] Leaning against a pillar, back to back. See Miss Harrison, *Mythology and Monuments*, p. 378.

Ἀπτέρου Νίκης] Athena Nike, v. No. 82.

130. Paus. i. 20. 3 τοῦ
Διονύσου δέ ἐστι πρὸς τῷ
θεάτρῳ τὸ ἀρχαιότατον ἱερόν·
δύο δέ εἰσιν ἐντὸς τοῦ περι-
βόλου ναοὶ καὶ Διόνυσοι, ὃ τε
Ἐλευθερεὺς καὶ ὃν Ἀλκαμένης
ἐποίησεν ἐλέφαντος καὶ χρυ-
σοῦ.

Close to the theatre is
the most ancient precinct
of Dionysos: within its
walls are two temples and
two images of Dionysos
—one the Dionysos of
Eleutherai, the other that
which Alkamenes made of
ivory and gold.

Represented on coins of Athens, *Num. Comm.* CC. 1-3.

131. Cic. *N. D.* i. 30
Athenis laudamus Uulcanum eum, quem fecit Alkamenes, in quo stante atque uestito leuiter apparet claudicatio non deformis.

We admire the Hephaistos made by Alkamenes at Athens, in whom, though he is standing upright and clothed, lameness is slightly indicated in a manner not unpleasing to the eye.

132. Paus. i. 1. 5 ἔστι δὲ κατὰ τὴν ὁδὸν τὴν ἐς Ἀθήνας ἐκ Φαλήρου ναὸς Ἡρας οὔτε θύρας ἔχων οὔτε ὄροφον· Μαρδόνιον φασιν αὐτὸν ἐμπρῆσαι τὸν Γωβρύου. τὸ δὲ ἄγαλμα τὸ νῦν δῆ, καθὰ λέγουσιν, Ἀλκαμένους ἐστὶν ἔργον· οὐκ ἂν τοῦτό γε ὁ Μῆδος εἴη λελωβημένος.

On the way from Phaleron to Athens is a temple of Hera which has neither door nor roof: they say that it was burnt by Mardonios, the son of Gobryas. The image which now stands there is said to be the work of Alkamenes: in that case it certainly could not have been damaged by the Persians.

Μαρδόνιον] In 479 B. C.

Petersen identifies the type with that of Overbeck, *Kunstmyth.* Pl. xv. 20.

133. Paus. ix. 11. 6
Θρασύβουλος δὲ ὁ Λύκου καὶ Ἀθηναίων οἱ σὺν αὐτῷ τυραννίδα τὴν τῶν τριάκοντα καταλύσαντες, ὀρμηθεῖσι γάρ σφισιν ἐκ Θηβῶν ἐγένετο ἡ καθοδος, Ἀθηνᾶν καὶ Ἡρακλέα κολοσσοὺς ἐπὶ τύπου, λίθου τοῦ

Thrasybulos, the son of Lykos, and the Athenians who joined him in putting an end to the tyranny of the Thirty, having made Thebes the starting-point of their return, dedicated a colossal relief representing Athena

Πεντέλησιω, ἔργα δὲ Ἀλκα-
μένους, ἀνέθηκαν ἐς Ἡράκλειον.

and Herakles in Pentelic
marble, by Alkamenēs, in
the shrine of Herakles.

τυραννίδα τὴν τῶν τριάκοντα] 404-403 B.C.

κολοσσούς . . . λίθου] The simplest alteration of the corrupt text
κολοσσοῦ ἐπὶ λίθου τύπου. ἐπὶ τύπου is a technical expression = 'in
relief.' Cp. ix. 11. 3 ἐπὶ τύπου γυναικῶν εἰκόνες.

134. Paus. v. 10. 8 τὰ μὲν
δὴ ἔμπροσθεν ἐν τοῖς αἰετοῖς
ἐστὶ Παιωνίου . . . τὰ δὲ ὀπι-
σθεν αὐτῶν Ἀλκαμένους ἀν-
δρὸς ἡλικίαν τε κατὰ Φειδίαν
καὶ δευτερεῖα ἐνεγκαμένου
σοφίας ἐς ποιήσιν ἀγαλμάτων.
τὰ δὲ ἐν τοῖς αἰετοῖς ἐστὶν
αὐτῷ Λαπιθῶν ἐν τῷ Πειρίθου
γάμφρῳ πρὸς Κενταύρους ἡ μάχη.
κατὰ μὲν δὴ τοῦ αἰετοῦ τὸ μέσον
Πειρίθους ἐστὶ· παρὰ δὲ αὐτὸν
τῇ μὲν Εὐρυτίῳ ἥρπακώς τὴν
γυναῖκά ἐστι τοῦ Πειρίθου καὶ
ἀμύνων Καινεὺς τῷ Πειρίθῳ,
τῇ δὲ Θησεὺς ἀμυνόμενος
πελέκει τοὺς Κενταύρους. Κέν-
ταυρος δὲ ὁ μὲν παρθένον, ὁ
δὲ παῖδα ἥρπακώς ἐστὶν ὠραῖον.

The pediment sculptures
of the front are by Paionios;
those of the back are by
Alkamenēs, a contemporary
of Pheidias, and second only
to him in the sculptor's art.
His pediment-sculptures
represent the battle of the
Lapithai and Centaurs at
the marriage of Peirithous.
In the centre of the pedi-
ment is Peirithous: on one
side of him is Eurytion,
who has seized the wife of
Peirithous, and Kaineus,
who is helping Peirithous,
on the other is Theseus
defending himself against
the Centaurs with an axe.
There are two Centaurs,
one of whom has seized
a maiden, the other a beau-
tiful boy.

On the pediment sculptures of Olympia and their restoration
v. *Op.* I⁴. 349 ff., *Coll.* I. 436 ff. and references there quoted. The
style of the west pediment forbids us to assign it to the pupil of

Pheidias and artist of No. 132; we should have to assume an earlier Alkamenes (perhaps the Lemnian of Suidas). But Paus. may have been misled by a baseless tradition. See No. 175 note.

Πειρίθους] The figure is on a larger scale than the rest, and must represent a god, probably Apollo.

τὴν γυναῖκα] Deidamia.

135. Plin. *N. H.* xxxiv.
72 Alcamenes Phidiae discipulus et marmorea fecit et acneum pentathlum, qui uocatur Ἐγκρινόμενος.

Alkamenes the pupil of Pheidias made statues in marble, and a victor in the five contests in bronze, called 'the Chosen Athlete.'

Klein would correct ἐγκρινόμενος ('anointing himself'), and connect with the statue at Munich, *M. d. I.* xi. 7, but this is not probable.

Other works by Alkamenes :—

ARES at Athens (Paus. i. 8. 4).

ASKLEPIOS at Mantinea (Paus. viii. 9. 1).

(b) AGORAKRITOS.

136. Plin. *N. H.* xxxvi.
16 Eiusdem (Phidiae) discipulus fuit Agoracritus Parius et aetate gratus, itaque e suis operibus pleraque nomine eius donasse fertur. Certauere autem inter se ambo discipuli Uenere facienda uicitque Alcamenes . . . Agoracritus ea lege signum suum uendidisse traditur, ne Athenis esset, et appellasse Nemesin; id positum est Rhamnunte pago Atticae, quod Uarro

Agorakritos of Paros was also a pupil of Pheidias, who was attracted by his youthful beauty, and so is said to have allowed his name to appear on several of his own works. Both pupils however entered into competition with representations of Aphrodite, and Alkamenes bore the palm; Agorakritos accordingly sold his statue, as the story goes, on the condition that it should not remain

omnibus signis praetulit.
Est et in Matris magnae
delubro eadem ciuitate
Agoracriti opus.

at Athens, and called it
Nemesis; it was set up at
Rhamnus, a deme of Attica,
and was preferred by Varro
to all statues. There is
also a work of Agorakritos
in the temple of the Mother
of the Gods in the same
city.

certauere] V. No. 128.

Nemesin] V. infr. No. 137.

Matris magnae] Paus. i. 3. 5 ascribes this statue to Pheidias himself.

137. Paus. i. 33. 2 (At
Rhamnus) Νεμέσεως ἐστιν
ἱερόν, ἣ θεῶν μάλιστα ἀνθρώ-
ποις ὑβρισταῖς ἐστὶν ἀπαραί-
τητος. δοκεῖ δὲ καὶ τοῖς
ἀποβάσιν ἐς Μαραθῶνα τῶν
βαρβάρων ἀπαντῆσαι μῆνιμα
ἐκ τῆς θεοῦ ταύτης· κατα-
φρονήσαντες γάρ σφισιν ἐμ-
ποδὼν εἶναι τὰς Ἀθήνας ἐλεῖν,
λίθον Πάριον ὡς ἐπ' ἐξειργασ-
μένοις ἦγον ἐς τροπαίου ποί-
ησιν. τοῦτον Φειδίας τὸν
λίθον εἰργάσατο, ἄγαλμα μὲν
εἶναι Νεμέσεως, τῇ κεφαλῇ δὲ
ἔπεστι τῆς θεοῦ στέφανος ἐλά-
φους ἔχων καὶ Νίκης ἀγάλματα
οὐ μεγάλα· ταῖς δὲ χερσὶν
ἔχει, τῇ μὲν κλάδον μηλέας,
τῇ δεξιᾷ δὲ φιάλην Αἰθίοπες

(At Rhamnus) there is
a temple of Nemesis, who
is of all deities the most
implacable enemy of in-
solent men. It would seem
that the barbarians who
landed at Marathon in-
curred the wrath of the
goddess: for thinking in
their pride that Athens lay
as a prize at their feet,
they brought Parian marble
for the erection of a trophy
as though they had accom-
plished their end. This
marble was wrought by
Pheidias into a statue of
Nemesis. On the head of
the goddess rests a crown
bearing stags and small

δὲ ἐπὶ τῇ φιάλῃ πεποίηται.
 . . . 7. πτερὰ δ' ἔχον οὔτε
 τοῦτο τὸ ἄγαλμα Νεμέσεως
 οὔτε ἄλλο πεποίηται τῶν ἀρ-
 χαίων. . . . νῦν δὲ ἤδη δίειμι
 ὅποσα ἐπὶ τῷ βάθρῳ τοῦ ἀγάλ-
 ματός ἐστιν εἰργασμένα, το-
 σόνδε ἐς τὸ σαφὲς προδηλώσας.
 Ἑλένη Νέμεσιν μητέρα εἶναι
 λέγουσιν, Λήδαν δὲ μαστὸν
 ἐπισχεῖν αὐτῇ καὶ θρέψαι·
 πατέρα δὲ καὶ οὗτοι καὶ πάντες
 κατὰ ταῦτα Ἑλληνες Δία καὶ
 οὐ Τυνδάρεων εἶναι νομίζουσι.
 8. ταῦτα ἀκηκοὺς Φειδίας
 πεποίηκε μὲν Ἑλένην ὑπὸ
 Λήδας ἀγομένην παρὰ τὴν Νέ-
 μεσιν, πεποίηκε δὲ Τυνδάρεών
 τε καὶ τοὺς παῖδας καὶ ἄνδρα
 σὺν Ἴππῳ παρεστηκότα, Ἴππέα
 ὄνομα· ἔστι δὲ Ἀγαμέμνων
 καὶ Μενέλαος καὶ Πύρρος
 ὁ Ἀχιλλέως, πρῶτος οὗτος
 Ἑρμιόνην τὴν Ἑλένης γυ-
 ναῖκα λαβών. . . . ἕξῃς δὲ ἐπὶ
 τῷ βάθρῳ καὶ Ἐποχος καλού-
 μενος καὶ νεανίας ἐστὶν ἕτερος.
 ἐς τοῦτω ἄλλο μὲν ἤκουσα
 οὐδέν, ἀδελφούς δὲ εἶναι σφῶς
 Οἰνός, ἀφ' ἧς ἐστὶ τὸ ὄνομα
 τῷ δήμῳ.

images of Victory ; in her
 left hand she holds an apple-
 branch, in her right a bowl,
 on which Ethiopians are
 represented. Neither this
 nor any other ancient statue
 of Nemesis is represented
 with wings. Next I will
 describe in order all the
 reliefs on the base of the
 statue, premising for the
 sake of clearness what fol-
 lows. They say that Helen
 was the mother of Neme-
 sis, but that Leda suckled
 and reared her ; and the
 people of Rhamnus agree
 with all the Greeks that
 Zeus and not Tyndareos
 was her father. Pheidias,
 having heard this account,
 has represented Helen being
 brought by Leda to Neme-
 sis, and also Tyndareos and
 his sons and a man standing
 by with a horse, Hippeus
 by name. Agamemnon also
 is there and Menelaos and
 Pyrrhos, the son of Achilles,
 who was the first to take
 Hermione, the daughter of
 Helen, to wife. Next in
 order on the base comes

a youth named Epochos and another youth; of these I could learn nothing except that they were the brothers of Oinoe, after whom the deme is called.

καταφρόνησαντες] A Herodotean use. Cp. Hdt. i. 66 καταφρόνησαντες Ἀρκάδων κρέσσονες εἶναι.

Φειδίας] Antigonos of Karystos (Introduction, § 1) mentioned a tablet suspended from the statue with the inscription Ἀγοράκριτος Πάριος ἐποίησεν. Others (probably Polemon, cp. Wilamowitz, *Antigonos von Karystos*, p. 10) retorted that Pheidias had allowed his favourite to inscribe his name on the work which was really his own.

ἀγάλμα] Ten cubits in height, according to the Lexicographers. Fragments have been found at Rhamnus, and are published in *Ath. Mitth.* 1890, Pl. xv (Rossbach).

ἐλάφους ἔχων καὶ Νίκης ἀγάλματα] Probably this means that the early type of the winged Artemis holding a stag in each hand (often called the 'Persian' Artemis) was used in the decoration of the circlet. Cp. Dümmler ap. Studniczka, *Kyrene*, p. 106, n. 102.

τῷ βάρῳ] Several fragments have been discovered, and are published in *Jahrb.* 1894, Pl. i-vii (Pallat).

Πύρρος] Neoptolemos.

138. Paus. ix. 34. 1 πρὶν δὲ ἐς Κορώνειαν ἐξ Ἀλαλκομενῶν ἀφικέσθαι, τῆς Ἰωνίας Ἀθηνᾶς ἐστὶ τὸ ἱερόν· καλεῖται δὲ ἀπὸ Ἰώωνος τοῦ Ἀμφικτύονος, καὶ ἐς τὸν κοινὸν συνίασιν ἐνταῦθα οἱ Βοιωτοὶ σύλλογον. ἐν δὲ τῷ ναῷ χαλκοῦ πεποιημένα Ἀθηνᾶς Ἰωνίας καὶ Διὸς ἐστὶν ἀγάλματα· τέχνη δὲ

Before arriving at Koronea from Alalkomenai, the traveller comes to the temple of Athena Itonia: it derives its title from Itonos, the son of Amphiktyon, and it is there that the federal assembly of Boeotia meets. In the temple are the statues of Athena

Ἄγορακρίτου, μαθητοῦ δὲ καὶ ἑρωμένου Φειδίου.

Itonia and Zeus, made of bronze, the work of Agorakritos, a pupil and favourite of Pheidias.

Perhaps represented on a gem, Müller-Wieseler, *Denkmäler*, ii. 226.

(c) KOLOTES.

139. Plin. *N. H.* xxxv. 54 Panaenum, qui clipeum intus pinxit Elide Mineruac, quam fecerat Colotes discipulus Phidiae et ei in faciendo Ioue Olympio adiutor.

Panainos, who painted the inner surface of the shield of an Athena at Elis made by Kolotes, the pupil of Pheidias, and his assistant in the construction of the Olympian Zeus.

[Mineruae] Paus. vi. 26. 3 says that the statue was attributed to Pheidias, and that the goddess bore the device of a cock on her shield. It was of gold and ivory.

140. Paus. v. 20. 1 ἔστι δὲ ἐνταῦθα . . . τράπεζα, ἐφ' ἧς προτίθενται τοῖς νικῶσιν οἱ στέφανοι. . . . 2. ἡ τράπεζα δὲ ἐλέφαντος μὲν πεποίηται καὶ χρυσοῦ, Κωλώτου δέ ἐστιν ἔργον. εἶναι δέ φασιν ἐξ Ἡρακλείας τὸν Κωλώτην· οἱ δὲ πολυπραγμονήσαντες σπουδῇ τὰ ἐς τοὺς πλαστὰς Πάριον ἀποφαίνουσιν ὄντα αὐτόν, μαθητὴν Πασιτέλους, Πασιτέλῃν δὲ αὐτὸν διδαχθῆναι. . . . <ἔμπροσθεν μὲν> . . . καὶ Ἡρα τε καὶ Ζεὺς καὶ θεῶν Μήτηρ καὶ Ἑρμῆς

Here there is a table, upon which the garlands are set out for the victors. The table is made of ivory and gold, and is the work of Kolotes. Kolotes is said to have been a native of Herakleia, but those who have made a special study of sculptors show him to be of Parian origin, a pupil of Pasiteles, who in his turn was taught by . . . <on the front> are represented. . . . and Hera and Zeus and

καὶ Ἀπόλλων μετὰ Ἀρτέμιδος
πεποιήται. ὅπισθε δὲ ἡ διά-
θεσις ἐστὶν ἡ τοῦ ἀγῶνος. 3.
κατὰ δὲ ἑκατέραν πλευράν,
τῇ μὲν Ἀσκληπιὸς καὶ τῶν
Ἀσκληπιοῦ θυγατέρων Ὑγίειά
ἐστίν, ἔτι δὲ καὶ Ἄρης καὶ
Ἀγὼν παρ' αὐτόν, τῇ δὲ Πλού-
των καὶ Διόνυσος Περσεφόνη
τε καὶ νύμφαι, σφαῖραν αὐτῶν
ἡ ἑτέρα φέρουσα· ἐπὶ δὲ <τῇ>
κλειδί, ἔχει γὰρ δὴ ὁ Πλούτων
κλεῖν, λέγουσιν ἐπ' αὐτῇ τὸν
καλούμενον Ἄδην κεκλεισθαί
τε ἀπὸ τοῦ Πλούτωνος, καὶ ὥς
ἐπάνεισιν οὐδεὶς αὐθις ἐξ αὐτοῦ.

the Mother of the Gods
and Hermes and Apollo
together with Artemis. On
the back is the ordering of
the contest ; on one of the
sides Asklepios and Hygieia,
one of the daughters of
Asklepios, as well as Ares
and beside him Agon, on
the other side Pluto, Diony-
sos, Persephone and the
Nymphs, one of whom
carries a ball ; as to the key
which is held by Pluto,
they tell the story that the
abode called Hades is kept
locked by Pluto and that
no one will ever return
from it.

ἐνταῦθα] In the ὁπισθόδομος of the Heraion at Olympia.

οἱ δὲ πολυπραγμονήσαντες] Perhaps Antigonos or Polemon (Intro-
duction, § 1).

αὐτὸν διδαχθῆναι . . .] The name of the master is omitted (αὐτοδι-
δαχθῆναι is suggested). The lacuna may have contained the names of
another pair of deities, possibly Athena and Herakles. Cp. No. 110.

Ἀγών] Cp. No. 47 note.

Other works by Kolotes :—

ASKLEPIOS at Kyllene (of ivory) (Strab. viii. 334).

Portraits of 'philosophers' (Plin. *N. H.* xxxiv. 87).

(d) THE SCULPTURES OF THE PARTHENON.

141. Paus. i. 24. 5 ἐς δὲ The sculptures in the
τὸν ναόν, ὃν Παρθενῶνα ὀνομά- pediment, as it is called,

ζουσιν, ἐς τοῦτον ἐσιούσιν
ὅποσα ἐν τοῖς καλουμένοις
ἀετοῖς κείται, πάντα ἐς τὴν
Ἀθηναῖς ἔχει γένεσιν, τὰ δ'
ὀπισθεν ἢ Ποσειδῶνος πρὸς
Ἀθηναῖν ἐστὶν ἔρις ὑπὲρ τῆς
γῆς.

over the entrance to the
temple known as the Par-
thenon, are all concerned
with the birth of Athena,
while at the back of the
temple is represented the
strife of Athena with Po-
seidon for the land.

See *Ov.* 1⁴. 400 ff. and references there given; also Furtwängler, *Meisterwerke*, pp. 223-260, and A. H. Smith, *Brit. Mus. Catalogue of Greek Sculpture*, pp. 101-132.

3. PRAXIAS AND ANDROSTHENES.

142. Paus. x. 19. 4 τὰ δὲ
ἐν τοῖς ἀετοῖς ἔστιν Ἀρτεμις
καὶ Λητώ καὶ Ἀπόλλων καὶ
Μοῦσαι, δύσις τε Ἡλίου καὶ
Διόνυσός τε καὶ αἱ γυναῖκες
αἱ Θυιάδες· τὰ μὲν δὴ πρῶτα
αὐτῶν Ἀθηναῖος Πραξίας μα-
θητῆς Καλάμιδος ἐστὶν (ὁ)
εἰργασμένος· χρόνου δὲ ὥς ὁ
ναὸς ἐποιεῖτο ἐγγιγνομένου
Πραξίαν μὲν ἐμελλεν ἀπάξειν
τὸ χρεῶν, τὰ δὲ ὑπολειπόμενα
τοῦ ἐν τοῖς ἀετοῖς κόσμου ἐποίη-
σεν Ἀνδροσθένης, γένος μὲν
καὶ οὗτος Ἀθηναῖος, μαθητῆς
δὲ Εὐκάδμου.

In the pediment are re-
presented Artemis, Leto.
Apollo and the Muses, the
setting Sun, Dionysos and
the Thyiades; the earliest
of the figures were made by
Praxias of Athens, a pupil
of Kalamis; but as a con-
siderable time elapsed
during the construction of
the temple, Praxias, as his
destiny was, succumbed to
fate, and the remainder of
the pediment-sculptures
were executed by Andro-
sthenes, also an Athenian
by birth, but a pupil of
Eukadmos.

From the temple of Apollo at Delphi, built in the early years of the fifth century B. C. No fragments of the temple-sculptures have been recovered by the French excavators.

143. Eur. *Ion* 190 ff.

190 ἰδοὺ τάνδ' ἄθρησον,
 Λερναῖον ὕδραν ἐναίρει
 χρυσέαις ἄρπαις ὁ Διὸς
 παῖς·
 φίλα, πρόσιδ' ὅσσοις.

See! behold yon monster! 'Tis the hydra of Lerna, whom the son of Zeus is slaying with his golden scythe. Look, friend, look!

ἀντ. ὁρῶ. καὶ πέλας ἄλλος αὐ-
 195 τοῦ πανὸν πυρίφλεκτον
 αἶ-
 ρει τις· ἄρ' ὃς ἐμαῖσι μυ-
 θέυεται παρὰ πήναις
 ἀσπιστὰς Ἰόλαος, ὃς
 κοινὸν αἰρόμενος πόρους
 200 δῖφ παιδὶ συνναυτεῖ;

I see. And beside him stands another who uplifts a blazing torch; can it be he whose tale is told beside my loom, the spearman Iolaos, who shares with the son of Zeus his toils and drains the bitter cup at his side?

καὶ μὰν τάνδ' ἄθρησον
 πτεροῦντος ἑφεδρον ἱπ-
 που·
 τὰν πῦρ πνέουσαν ἐναίρει
 τρισώματον ἀλκάν.

And oh! behold yon knight bestriding his winged steed; he is slaying the mighty three-bodied form that breathes fire.

205 παντῇ τοι βλέφαρον διώ-
 κω. σκέψαι κλόνον ἐν τύ-
 ποισι
 λαῖνοισι Γιγάντων.
 ὦδε δερκόμεθ', ὦ φίλαι.
 λεύσσεις οὖν ἐπ' Ἐγκε-
 λάδῳ
 210 γοργῶπιν πάλλουνσαν ἵτ-
 υν;
 λεύσσω Παλλάδ' ἐμὰν
 θεόν.

My eye turns every way. Behold the rout of Giants carved on the marble wall.

We see it all, good friends. Dost thou then note her who shakes o'er Enkelados her Gorgon shield?

I see Pallas, mine own Goddess.

τί γάρ, κεραυνὸν	What? Seest thou the
ἀμφίπυρον ὄβριμον ἐν	massy bolt breathing flame
Διὸς	from either point in the far-
ἐκηβόλοισι χερσίν;	darting hands of Zeus?
215 ὄρῳ, τὸν δαΐον	Aye; 'tis consuming with
Μίμαντα πυρὶ καταιθαλοῖ.	its flame Mimas, his deadly
	foc.
καὶ Βρόμιος ἄλλον	Bromios too with his ivy-
ἀπολέμοισι κισσίνοισι	wand, no warrior's weapon,
βάκτροις	is slaying another child of
ἐναίρει Γᾶς τέκνων ὁ Βακ-	Earth.
χεύς.	

τύποισι] For τέχεσι of the MSS. Hermann emended τύκαισι, which is accepted by most editors. The word does not exist.

The chorus approaches the temple of Apollo at Delphi and describes the metopes. The following are the groups:—(1) Herakles, the Hydra, and Iolaos (vv. 190–200); (2) Bellerophon and the Chimaira (vv. 201–204); (3) Athena and Enkelados (vv. 209–211); (4) Zeus and Mimas (vv. 212–216); (5) Dionysos and a Giant (vv. 217–219).

4. LYKIOS.

Date.—(1) L. was the son of Myron, and is called by Polemon ap. Ath. xi. 486 D a *Boeotian* of Eleutherai. Eleutherai became Attic in 460 B. C. or a little later. (2) No. 147 seems to be posterior to 446 B. C. (3) No. 146 may have commemorated a victory gained circ. 431 B. C., v. note. (4) Autolykos was victorious in the pancration in 421 B. C.

144. Plin. <i>N. H.</i> xxxiv.	Lykios was the pupil of
79 Lycius Myronis disci-	Myron and made a figure
pulus fuit, qui fecit dignum	of a boy blowing the dying
praeceptore puerum suf-	embers of a fire worthy of
flantem languidos ignes, et	his teacher, and statues of
Argonautas, <et> Autoly-	the Argonauts and a por-
cum pancratii uictorem,	trait of Autolykos the victor

propter quem Xenophon in the pankration, who is
 symposium scripsit . . . the hero of Xenophon's
 Lycius et ipse puerum suffi- 'Banquet.' Lykios also
 torem. represented a boy offering
 incense.

discipulus] Really his son, v. the following Nos.

puerum sufflantem . . . puerum suffitorem] ~~The two may~~ *Attitude different*
~~perhaps be identical.~~ Pliny's notes being derived from different
 sources. Both must be distinguished from No. 145.

Autolyceum] The notice is out of its place in the text of Pliny,
 who attributes the statue to Leochares.

145. Paus. i. 23. 7 καὶ
 ἄλλα ἐν τῇ Ἀθηναίων ἀκρο-
 πόλει θεασάμενος οἶδα, Λυκίου
 τοῦ Μύρωνος χαλκοῦν παῖδα,
 ὃς τὸ περιρραντήριον ἔχει.

Other works too I re-
 member to have seen on
 the Akropolis of Athens,
 such as the bronze boy of
 Lykios, the son of Myron,
 holding the sprinkler of
 lustral water.

The basin stood in front of the temple of the Brauronian Artemis,
 the water being used to sprinkle worshippers.

146. Paus. v. 22. 2 (At
 Olympia) παρὰ δὲ τὸ Ἴππο-
 δάμιον καλούμενον λίθου τε
 βάθρον ἐστί, κύκλος ἥμισυς,
 καὶ ἀγάλματα ἐπ' αὐτῷ Ζεὺς
 καὶ Θέτις τε καὶ Ἡμέρα ὑπὲρ
 τῶν τέκνων ἱκετεύουσιν. ταῦτα
 ἐπὶ μέσῳ τῷ βάθρῳ, οἱ δὲ ἤδη
 σχῆμα ἀντιτεταγμένων ὃ τε
 Ἀχιλλεὺς παρέχεται καὶ ὁ
 Μένων ἐπὶ ἐκατέρῳ τοῦ βάθρου
 τῷ πέρατι ἐκάτερος. ἀνθεστή-
 κασι δὲ καὶ ἄλλος ἄλλῳ κατὰ

(At Olympia) beside the
 so-called Hippodamion is
 a semicircular marble base
 upon which stand figures
 of Zeus with Thetis and
 Dawn who are praying for
 their children. These are
 in the centre of the base,
 while Achilles and Memnon,
 standing one at each end
 of the base, are already
 drawn up in the attitude
 of warriors about to fight.

τὰ αὐτά, ἀνὴρ βάρβαρος ἀνδρὶ
 Ἑλληνι, Ὀδυσσεὺς μὲν Ἑλένῳ,
 ὅτι οὗτοι μάλιστα ἐπὶ σοφίᾳ
 δόξαν ἐν ἑκατέρῳ τῷ στρατεύ-
 ματι εἰλήφεσαν, Μενελάῳ δὲ
 κατὰ τὸ ἔχθος τὸ ἐξ ἀρχῆς
 Ἀλέξανδρος, Διομήδει δὲ Αἰν-
 εῖας, καὶ τῷ Τελάμωνος Αἶαντι
 Δηϊφόβος. 3. ταῦτά ἐστιν
 ἔργα μὲν Λυκίου τοῦ Μύρωνος,
 Ἀπολλωνιάται δὲ ἀνέθηκαν οἱ
 ἐν τῷ Ἰονίῳ. καὶ δὴ καὶ ἑλε-
 γειον γράμμασιν ἐστιν ἀρ-
 χαίοις ὑπὸ τοῦ Διὸς τοῖς ποσὶ.

There are other pairs drawn up in the same manner, a barbarian being pitted against a Greek in each case. There are Odysseus and Helenos—the chiefs most renowned for their cunning in each army, Menelaos and his old enemy Paris, Diomedes and Aineias, Deiphobos and Telamonian Ajax. These are the work of Lykios, the son of Myron, and were dedicated by the people of Apollonia on the Ionian sea. There is also an elegiac inscription engraved in antique characters under the feet of Zeus:—

μνάματ' Ἀπολλωνίας ἀνακεί-
 μεθα, τὰν ἐνὶ πόντῳ
 Ἰονίῳ Φοῖβος ᾤκισ' ἀκερσε-
 κόμας.
 οἱ γὰρ τέρμαθ' ἐλόντες Ἀβαντί-
 δος ἐνθάδε ταῦτα
 ἔστασαν σὺν θεοῖς ἐκ Θρο-
 νίου δεκάταν.

Here we stand as memorials of Apollonia, founded by Phoibos of the unshorn locks on the Ionian sea, whose people conquered the borders of the Abantes' land, and here by god's grace set up these offerings from the tithe of the spoils of Thronion.

[Ἀπολλωνιάται] A. was a colony of Corinth on the coast of Epiros, almost opposite Korkyra. The victory over the Abantes of Euboia and capture of Thronion probably took place about 431 B. C.

γράμμασιν . . . ἀρχαίοις] i. e. in the Attic alphabet, replaced by the Ionic in the archonship of Eukleides (403 B. C.).

147. Δελτ. Ἀρχ. 1889, p. 179 οἱ ἱππῆς ἀπὸ τῶν πολεμίων, ἱππαρχούντων Λακεδαιμονίου Ξενοφώντος Προνάπου. | Λύκιος ἐποίησεν Ἐλευθερεὺς Μύρωνος.
- Dedicated by the knights from the spoils of the enemy. The cavalry was commanded by Lakedaimonios, Xenophon and Pronapos. Lykios of Eleutheraï the son of Myron, made the statues.

From the base of a group of two horsemen which stood at the entrance to the Propylaea, referred to by Paus. i. 22. 4. He seems to have misinterpreted the inscription, as he writes, 'I cannot tell whether the statues of horsemen represent the sons of Xenophon, or are merely decorative.' Lakedaimonios may be identified with the son of Kimon (Thuc. i. 45). The monument seems to have commemorated the reduction of Euboea after its revolt in 446 B. C.

5. KRESILAS.

Date.—Four inscriptions exist, of which three were found on the Akropolis of Athens: (1) Löwy 46 Ἑρμούλκος | Διειτρεφούς | ἀπαρχήν. | Κρησίλας | ἐποίησεν. Dated circ. 450 B. C. See No. 148 note. (2) Δελτ. Ἀρχ. 1889, p. 36 [Περ]ικλέο(υ)ς | Κρησ[ι]λάς ἐποίηι. Date 440-430. See No. 148 note. (3) Löwy 47 [τόνδε Πύρην] ἀνέθηκε Πολυμνήστου φίλο[ς υἱός] ἐυξάμενος δεκάτην Παλλάδι Τριτογενεῖ | Κυθωνίτας Κρησίλας εἰργάσατο. Repeated in *Anth. Pal.* xiii. 13. Somewhat later than (2). Besides these (4) Löwy 45, found at Hermione, Ἀλεξίας Λύωνος ἀνέθη[κε] | τῇ Δάματρι τῇ [Χ]θονία[ι] | Ἑρμικνεύς. | Κρησίλας ἐποίησε Κυθωνιάτ[ας]. Probably rather later than the Athenian inscriptions.

148. Plin. *N. H.* xxxiv. 74 The works of Kresilas
Cresilas (fecit) uulneratum are a man wounded and
deficientem in quo possit dying, in whom the spec-

intelligi quantum restet animae et Amazonem uolneratam et Olympium Periclen dignum cognomine, mirumque in hac arte est quod nobiles uiros nobiliores fecit. tator can feel how little life is left, and a wounded Amazon, and Perikles the 'Olympian,' worthy of his name. The marvel of this art is, that it has made men of renown yet more renowned.

uolneratum] Paus. i. 23. 3, in describing the Akropolis of Athens, mentions Διτρεφούς χαλκοῦς ἀνδριάς οἰστοῖς βεβλημένος, 'a bronze portrait of Diitrephes shot with arrows.' Paus. identifies the subject of the portrait with the Athenian general mentioned in Thuc. vii. 29 (414 B. C.) and viii. 64 (411 B. C.). Ross conjectured that the inscription (1) quoted above belonged to the statue mentioned by Paus., and that this was identical with Pliny's wounded man. The character of the lettering, however, compels us to date the inscription (v. supr.) too early for the Diitrephes of Paus., so that Furtwängler (*Meisterwerke*, p. 278) is probably right in referring it to an elder Diitrephes, father of Nikostratos (Thuc. iii. 75, iv. 119, 129). Possibly the statue is represented on a b. f. lekythos figured in Furtw. *op. cit.* p. 280.

quantum restet animae] For 'quantum' = 'how little,' cp. Cic. *Q. Fr.* i. 2. 8 sed haec tibi praecipiens quantum profecerim non ignoro, Hor. *Sat.* ii. 9, 81 in scobe quantus | consistit sumptus?

Amazonem] V. No. 111 note.

Periclen] The busts in the British Museum (*F. W.* 481), in the Vatican, and at Munich are copies of this work. The inscription (supr. No. 2) was found on the Akropolis in 1889.

nobiles] Either 'famous' (the usual sense of the word in Pliny) or, as Prof. Gardner suggests, a translation of γενναῖος, perhaps from an epigram.

Other works :—Inscription (4) belongs to an offering to Demeter Chthonia. *Anth. Pal.* xiii. 13 preserves an inscription from an offering to Pallas Tritogeneia. A 'doryphoros,' ascribed by Pliny to Ktesilaos (best MSS.), probably belongs to Kresilas, since a 'wounded Amazon' is ascribed to the same artist.

6. STRONGYLION.

Date.—The inscription of No. 149 (Löwy 52) reads *Χαιρέδημος Εὐαγγέλ[ου ἐ]κ Κοίλης ἀνέθηκεν. | Στρογγυλίων ἐποίησεν*, and must have been recently erected when the work was mentioned by Ar. *Av.* 1128 (acted 414 B. C.).

149. Paus. i. 23. 8 ἵππος δὲ ὁ καλούμενος δούριος ἀνάκειται χαλκοῦς . . . λέγεται δὲ ἐς ἐκείνον τὸν ἵππον, ὡς τῶν Ἑλλήνων ἔνδον ἔχοι τοὺς ἀρίστους, καὶ δὴ καὶ τοῦ χαλκοῦ τὸ σχῆμά ἐστι κατὰ ταῦτά, καὶ Μενεσθεὺς καὶ Τεῦκρος ὑπερ-κύπτουσιν ἐξ αὐτοῦ, προσέτι δὲ καὶ οἱ παῖδες οἱ Θησέως.

Another offering consists in a bronze figure of the so-called Wooden Horse. The story of that horse is that it contained the bravest of the Greeks, and the bronze horse is in accordance therewith, for Mene-s-theus and Teukros are leaning out of it, and the sons of Theseus also.

On the Akropolis of Athens.

Schol. Ar. *Av.* 1128 preserves the first five words of the inscription. The whole, including the artist's name, was discovered in 1840 (v. sup.).

150. Paus. i. 40. 2 (At Megara) τῆς δὲ κρήνης οὐ πόρρω ταύτης ἀρχαῖον ἐστὶν ἱερόν . . . ἄγαλμά τε κεῖται χαλκοῦν Ἀρτέμιδος ἐπὶ κλησὶν Σωτείρας . . . τὴν δὲ Ἀρτεμιν . . . Στρογγυλίων ἐποίησε.

(At Megara) not far from this spring is an ancient temple; and in it there is an image of Artemis called 'the Saviour.' This Artemis was made by Strongylion.

Represented on coins of Megara (*Num. Comm. A.* 1).

Artemis 'the Saviour' was so called by the Megarians, because in 479 B. C. she deceived a party of Persians by night and caused them to shoot all their arrows at a rock, so that they fell an easy prey in the morning.

151. Paus. ix. 30. 1 ταῖς Μούσαις δὲ ἀγάλματά . . . ἐστὶ . . . τρεῖς μὲν εἰσιν . . . Κηφισοδότου, Στρογγυλίωνος δὲ ἕτερα τοσαῦτα, ἀνδρὸς βοῦς καὶ ἵππους ἄριστα εἰργασμένον.

There is a group of statues of the Muses. Three are by Kephisodotos, and as many more by Strongylion, an artist whose oxen and horses are of remarkable excellence.

On Mount Helikon.

152. Plin. *N. H.* xxxiv. 82 Strongylion (fecit) Amazonem quam ab excellentia crurum Εὔκνημον appellat, ob id in comitatu Neronis circumlatam. Idem fecit puerum quem amando Brutus Philippensis cognomine suo illustravit.

Strongylion made an Amazon called 'Εὔκνημος' from the beauty of the legs, and for that reason carried from place to place in Nero's train. By the same artist is the boy on which Brutus, the hero of Philippi, by his admiration shed the lustre of his name.

cognomine suo] The statue is thrice referred to by Martial as 'Bruti puer.'

7. KALLIMACHOS.

Date.—The Erechtheion (v. No. 154) was completed in 408 B. C. Vitruvius (iv. 1. 10) makes K. the inventor of the Corinthian Capital. On the inscription Καλλιμαχος ἐποίησεν on an archaistic relief (Löwy 500), see Furtwängler, *Meisterwerke*, p. 202 ff.

153. Plin. *N. H.* xxxiv. 92 Ex omnibus autem maxume cognomine insignis est Callimachus semper

Of all artists Kallimachos is the most remarkable for the epithet applied to him. He continually subjected

calumniator sui nec finem habentis diligentiae, ob id 'catatexitechnus' appellatus, memorabili exemplo adhibendi et curae modum; huius sunt saltantes Lacae-nae. emendatum opus, sed in quo gratiam omnem diligentia abstulerit.

his own work to the severest criticism and bestowed endless labour upon it, for which reason he was called 'the man who put his art into the crucible,'—a memorable warning that even diligence must have its limit: his dancing maidens of Sparta is a work of flawless precision, but one robbed of all its charm by the excessive labour spent on it.

calumniator sui] Calumnia='pedantic self-criticism,' in the writers of the Silver Age (cp. however Cic. *Fam.* ix. 2. 3). See Quint. x. 1. 115 (Caluum) nimia contra se calumnia uerum sanguinem perdidisse; also Quint. x. 3. 6, viii. *Prooem.* 3.

catatexitechnus] The significance of the epithet is well illustrated by Dion. Hal. *de ui Demosth.* 51, who says that sculptors and painters do not fritter away their labour on the representation of tiny veins, feathers, down, &c., nor κατατήκειν (lit. melt down) εἰς ταῦτ' ἢ τὰς τέχνας.

saltantes Lacae-nae] Probably Karyatides (cp. No. 184), i. e. maidens of Karyae in Laconia, who danced at festivals of Artemis. Perhaps the group of 'Neo-Attic' reliefs treated by Winter (50. *Winckelmannsprogramm*, p. 97 ff.) may serve to illustrate this work.

gratiam] In No. 87 λεπτότης and χάρις are mentioned as characteristic of Kallimachos. The contrast, however, in that passage is with a 'broad treatment.'

154. Paus. i. 26. 6 λύχρον
δὲ τῇ θεῇ χρυσοῦν Καλλίμαχος
ἐποίησεν . . . ὁ δὲ Καλλίμαχος
. . . ἀποδέων τῶν πρώτων ἐς

Kallimachos made a
golden lamp for the
goddess. This Kallimachos,
though in art he fell short

αὐτὴν τὴν τέχνην, οὕτω σοφία
πάντων ἐστὶν ἄριστος, ὥστε καὶ
λίθους πρῶτος ἐτρύπησε, καὶ
ὄνομα ἔθετο κατατηξίτεχνον ἢ
θεμένων ἄλλων κατέστησεν
ἐφ' αὐτῷ.

of the first rank, so far
excelled his rivals in in-
genuity that he was the
first to bore marble, and
gave to himself—or caused
others to give him—the
name of 'the man who put
his art into the crucible'

τῇ θεῷ] Athena Polias. The lamp hung in the Erechtheion.
A golden palm served as a chimney.

πρῶτος ἐτρύπησε] i. e. he introduced the use of the 'running
borer.' This was not used in the Parthenon sculptures, according
to Puchstein (*Arch. Anz.* 1890, p. 110).

155. Paus. ix. 2. 7 Πλαται-
εῦσι δὲ ναός ἐστιν Ἥρας . . .
ἐνταῦθα . . . Ἥρας ἄγαλμα
καθήμενον Καλλιμάχος ἐποί-
ησε. Νυμφενομένην δὲ τὴν
θεὸν . . . ὀνομάζουσιν.

The Plataeans have a
temple of Hera. Here there
is a seated image of Hera
by Kallimachos. They
call the goddess 'the Bride.'

8. SOKRATES.

156. Paus. i. 22. 8 κατὰ
δὲ τὴν ἔσοδον αὐτὴν ἤδη τὴν ἐς
ἀκρόπολιν Ἑρμῆν, ὃν προπύ-
λαιον ὀνομάζουσι, καὶ Χάριτας
Σωκράτη ποιῆσαι τὸν Σωφρο-
νίσκου λέγουσιν.

At the very entrance to
the Akropolis stand Hermes
—called Hermes of the
Gateway—and the Graces,
both said to be works of
Sokrates the son of So-
phroniskos.

Σωκράτη] The philosopher (468–399 B.C.).

From Paus. ix. 36. 3 we learn that they were draped, and from Schol. Ar. *Nub.* 773 that they were in relief (ἐγγεγλυμμένα τῷ τοίχῳ). But the work cannot be identified with the original of the archaistic relief in the Vatican (*A. Z.* 1869, xxii).

9. PYRRHOS.

157. Plin. *N. H.* xxxiv. Pyrrhos represented Hy-
80 Pyrrhus (fecit) Hygiam gieia [and] Athena.
[et] Mineruam.

A statue of Athena Hygieia is mentioned by Paus. on the Akropolis near the portrait of Diitrephes (No. 148 note). The inscription, found in 1839 (Löwy 53), reads Ἀθηναῖοι τῇ Ἀθηναίᾳ τῇ Ὑγίᾳ. | Πύρρος ἐποίησεν Ἀθηναῖος, and may be dated circ. 420 B.C. Plutarch (*Perikl.* 13) states that Perikles erected the statue (which was of bronze) to commemorate the healing of his favourite slave, who had fallen from the roof of the Propylaia, by a remedy prescribed by Athena in a dream. (V. next No.) The inscription appears to be some years later than the building of the Propylaia (437-433 B.C.).

10. STYPPAX.

158. Plin. *N. H.* xxxiv. Styppax of Kypros owes
81 Styppax Cyprius uno his fame to a single statue,
celebratur signo, splan- the 'roaster of entrails':
chnopte; Periclis Olympii this represented a slave of
uernula hic fuit exta torrens Perikles the Olympian,
ignemque oris pleni spiritu roasting entrails and kind-
accendens. ling a fire with a blast
from his swollen cheeks.

From Plin. *N. H.* xxii. 44 we learn that the slave was identical with the one mentioned in the note to the last No., and that his statue was of bronze.

11. THE SCULPTURES OF THE ERECHTHEION.

159. *C.I.A.* i. 324 cd = Löwy 526.

... τὸν τὸ δ]όρν ἔχοντα	⌘Δ
Φυρόμα [χος Κ]ηφισιεύς τὸν νεανίσκο[ν τὸ]ν	
παρὰ τὸν θώρακα	⌘Δ
Πραχ [σίας] ἐμ Μελίτη οἰκῶν τὸν ἴππο]ν	
καὶ τὸν ὀπισθοφανῇ τ [ὸν πα]ρα-	
κρούοντα	ΗΔΔ
Ἀντιφάν [ης ἐκ] Κεραμέων τὸ ἄρμα καὶ τ [ὸν	
νε]ανίσκον καὶ τὸ ἵππῳ τὸ [ζευγ]νυ-	
μένω	ΗΗΔΔΔΔ
Φυρόμαχ [ος Κη]φισιεύς τὸν ἄγοντα τὸν	
ἵππον	⌘Δ
Μυννίων Ἀγρυλῇ [σι] οἰκῶν τὸν ἵππον καὶ	
τὸν [ἄ]νδρα τὸν ἐπικρούοντα. καὶ [τῇ]ν	
στήλην ὕστερον προσέθηκε	ΗΔΔΓΓΓ
Σῶκλος Ἀλωπεκῇ [σι] οἰκῶν τὸν τὸν χαλινὸν	
εἴ [χο]ντα	⌘Δ
Φυρόμαχος Κηφισιέ [ύς] τὸν ἄνδρα τὸν ἐπὶ	
τῆς βα [κτ]ηρίας εἰσθηκότα, τὸν παρὰ	
[τὸ]ν βωμόν	⌘Δ
Ἰασος Κολλυτε [ύς] τῇγ γυναικα, ἧ ἡ παῖς	
προσ [πέ]πτωκε	⌘ΔΔΔ
κεφάλαιον ἀ [γα]λματοποῖκοῦ	ΧΧΧΗΗΗΔΓ
ληῖ [μμ]α	ΧΧΧ(Χ)ΗΗΗΓΓ
ἀνάλωμα τὸ α [ύτ]όν.	
... τὸν γρ]άφοντα νεα[νίσ]κον [καὶ τὸν πρ]ο-	
[σεστ]ῶτα αὐ[τ]ῷ	Η [ΔΔ]
... ἐν Κολλυτῷ οἰκ[ῶν] ... κ]αὶ τὴν ἄμαξαν	
πλ[ὴν τοῖν ἡμιόν]οιν	⌘ΔΔΔ
Ἀγαθάν [ωρ Ἀλωπεκῇσι] οἰκῶν τὸ γύνα -	
[ιον τὸ πρὸς τῇ ἀμ]άξῃ καὶ τ [ὸ ἡμιόνω]	Η⌘ΔΔΔ

Dr.

To . . . for the man holding a spear	60
To Phyromachos of Kephisia for the youth beside the breastplate	60
To Praxias, resident at Melite, for the horse and the man seen behind it who is turning it	120
To Antiphanes of Kerameis, for the chariot and the youth and the pair of horses being yoked	240
To Phyromachos of Kephisia, for the man leading the horse	60
To Mynnion, resident at Agryle, for the horse and the man striking it. He afterwards added the pillar	127
To Soklos, resident at Alopeke, for the man holding the bridle	60
To Phyromachos of Kephisia, for the man leaning upon his staff beside the altar	60
To Iason of Kollytos, for the woman at whose feet the child has fallen	80

Total expenditure on sculpture . . . 33¹⁵

Received, 4302 dr. 1 ob.

Disbursed, the same sum.

To . . . for the young man writing and the man who is standing beside him	120
To . . . resident at Kollytos, for . . . and the chariot (but not the pair of mules)	80
To Agathanor, resident at Alopeke, for the woman beside the chariot and the pair of mules	180

Χ (χίλιοι) = 1000, Η (ἑκατόν) = 100, Δ (δέκα) = 10, Π (πέντε) = 5, Π^Δ (5 × 10) = 50, ₪ = 1 drachma, ὀ = 1 obol.

From the accounts of expenditure on the building of the Erechtheion (407 B. C.). The names are those of the workmen, who executed the individual figures at sixty drachmas each. The composition was no doubt the work of a first-class artist, who furnished models (τύποι), and was paid at a higher rate. See No. 221. One drachma = about 10*d.* or a franc. Artists whose name is followed by that of their deme are Attic citizens, those described as 'resident at . . .' are aliens. Attempts to reconstruct the scene, and to identify some of the figures with existing fragments (Brunn-Bruckmann 31-33) have been made by Bergk, *Zeitschrift für Alterthumswissenschaft*, 1845, p. 987 ff., and Stephani, *A. d. I.* 1843, p. 286 ff. On the fragments see *F. W.* 812-820.

[πα]ρακρούοντα] Since ἀνακρούειν = to 'pull up' a horse with the bridle (Xen. *de Eq.* 11. 33) παρακρούειν may mean to 'turn' the animal.

§ 2. THE ARGIVE SCHOOL.

1. POLYKLEITOS.

Date.—(1) The inscription from the base of the portrait of Kyniskos (v. *infr.*) (Löwy 50) may be dated circ. 440 B. C., and the Amazon (No. 117), if really contemporary with that of Pheidias, would belong to the same time. The inscriptions from the portraits of Pythokles (Löwy 91) and Xenokles (Löwy 90), whose alphabet shows increasing Ionic influence, are generally attributed to the younger P., but Furtw. thinks that they may date from the Peloponnesian war (*Meisterwerke*, p. 415). (2) Plat. *Protag.* 311C makes Polykleitos a contemporary of Pheidias, and in the same dialogue, 328C, represents his sons as contemporary with those of Perikles. (3) The Hera at Argos (No. 161) is posterior to 423 B. C., when the temple was built; hence Pliny's date, Ol. 90 = 420 B. C. (4) The memorials of the Spartan victory at Aigospotamoi (405 B. C.) were for the most part executed by the pupils of Polykleitos;

but the tripod at Amyklai (No. 160) was his own work, unless we assign it to the younger P. (The works assigned with probability to the latter artist are placed last, Nos. 165, 166.)

160. Plin. *N. H.* xxxiv.

55 Polyclitus Sicyonius Ageladae discipulus diadumenum fecit molliter iuuenem centum talentis nobilitatum ; idem et doryphorum uiriliter puerum fecit, quem *Κανόνα* artifices uocant lineamenta artis ex eo petentes ueluti a lege quadam, solusque hominum artem ipsam fecisse artis opere iudicatur. Fecit et destringentem se et nudum telo incessentem, duosque pueros item nudos talis ludentes qui uocantur *ἀστραγαλίζοντες* et sunt in Titi Imperatoris atrio—hoc opere nullum absolutius plerique iudicant—item Mercurium qui fuit Lysimacheae, Herculem qui Romae, *ἀγρηῆρα* arma sumentem, Artemona qui *περιφορητός* appellatus est. Hic consummasse hanc scientiam iudicatur et toreuticen sic erudisse ut Phidias aperuisse. Proprium eius est uno crure ut

Polykleitos of Sikyon was a pupil of Ageladas ; his works were :—a youth with boyish forms binding his hair, famous for its price, 100 talents ; also a boy of manly form bearing a lance, called ‘the Canon’ by artists, who draw from it the rudiments of art as from a code (so that Polykleitos is held to be the only man who has embodied art itself in a work of art) ; also a man scraping himself and a nude figure hurling a javelin, and two boys, also nude, playing with knucklebones, which are called ‘the Dice-players’ and stand in the hall of the Emperor Titus, considered by many to be the most faultless work of sculpture—also a Hermes which was at Lysimacheia, a Herakles at Rome, a captain putting on his armour, and a portrait of Artemon called ‘the Man

insisterent signa excogitasse, quadrata tamen esse ea tradit Uarro et paene ad exemplum.

in the Litter.' He is held to have brought the bronze-caster's art to perfection and to have expounded sculpture, as Pheidias revealed it. Peculiar to him is the device by which his statues step forward with one leg. Varro, however, states that they are squarely built and seem almost to be made on a uniform pattern.

Sicyonius] P. describes himself as Ἀργεῖος on the base of the portrait of Pythokles, and this is corroborated by Plato and Pausanias. Naukydes (v. infr.) was also an Argive. Daidalos, Kanachos, and Alypos (v. infr.) show that the school afterwards transferred itself to Sikyon, which was the home of Lysippos. Possibly therefore Pliny's version is a kind of anachronism (Furtw. *Meisterwerke*, p. 416 f.), unless P. was a Sikyonian by birth who gained the citizenship of Argos.

Ageladae discipulus] Chronologically impossible, v. supr. p. 33.

diadumenum] A copy found at Vaison is in the British Museum (*Catalogue of Greek Sculpture*, p. 266). See *F. W.* 508.

molliter iuuenem . . . uiriliter puerum] The antithesis may be Pliny's own, or borrowed from an epigram.

doryphorum . . . quem κανόνα uocant] MSS. insert et before quem, but it has been omitted in accordance with No. 163 note. The best copy (from Pompeii) is at Naples (*F. W.* 503).

destringentem se] A translation of ἀποξυόμενον—an athlete scraping himself with the strigil after anointing.

telo incessentem] The MSS. read 'talo,' but this can only be retained if with Benndorf we regard the phrase as a mistranslation of ἀστραγάλῳ ἐπικείμενος, supposing that Pliny rendered ἐπικείμενος 'standing upon' by 'incessens,' 'pursuing.' A large basis in the form of a knucklebone was found at Olympia, and Benndorf believes that it supported a statue of Καὶρός ('Opportunity') here referred

to. But it is better to accept Benndorf's alternative suggestion 'telo'; on the meaning see Wölfflin, *Archiv für lateinische Lexikographie*, 1894, p. 105 ff., who quotes Ov. *Met.* xiv. 402 saevisque parant incessere telis and Plin. *N. H.* xxxvii. 111 fundis e longinquo incessunt.

Titi Imperatoris] Titus received the title Imperator in 72 A. D.

ἀγῆτηρα] A Dorian title (cp. πεντηκοντήρ, ἀρμοστήρ at Sparta). The word is not to be regarded as an attribute of Herakles (Urlichs, *Wochenschrift für klassische Philologie*, 1894, Sp. 1299).

Artemona] An engineer employed by Perikles at the siege of Samos (440 B. C.). Being lame he was carried about (περιφορητός) in a litter.

hanc scientiam] The art of bronze-casting.

uno crure] The typical attitude of Polykleitan statues is that in which the figure is *coming to rest* on one leg (*uno crure*, not *uni cruri* 'resting its weight on one leg').

quadrata] As compared with the more slender figures of Lysippos. V. Introduction, § 2.

ad exemplum] 'unum' is inserted in the inferior MSS. But the same sense may be obtained by laying stress on 'exemplum,' almost = a lay figure (Gk. κατὰ τὸ παράδειγμα).

161. Paus. ii. 17. 4 (At Argos) τὸ δὲ ἄγαλμα τῆς Ἥρας ἐπὶ θρόνου κάθεται μεγέθει μέγα, χρυσοῦ μὲν καὶ ἐλέφαντος, Πολυκλείτου δὲ ἔργον· ἔπεστι δὲ οἱ στέφανος Χάριτας ἔχων καὶ Ὠρας ἐπειρασμένας, καὶ τῶν χειρῶν τῇ μὲν ἔχει καρπὸν ροιᾶς, τῇ δὲ σκῆπτρον. . . . κόκκυγα δὲ ἐπὶ τῷ σκῆπτρῳ καθῆσθαι φασι, λέγοντες τὸν Δία, ὅτε ἦρα παρθένου τῆς Ἥρας, ἐς τοῦτον τὸν ὄρνιθα ἀλλαγή-

(At Argos) the image of Hera is colossal in size, seated upon a throne: it is made of gold and ivory, and is the work of Polykleitos; on her head is a crown adorned with Graces and Seasons; in one hand she holds the fruit of the pomegranate, in the other a sceptre. They say that a cuckoo is perched on the sceptre, and tell the story that Zeus, when he loved

ναι, τὴν δὲ ἄτε παίγνιον θηρ-
ᾶσαι.

the maiden Hera, took the
form of that bird, and was
pursued and taken by her
as a plaything.

The base was laid bare by the American excavators in 1892.

The statue is represented on coins of Argos (Overbeck, *Kunst-myth.* iii, Münztafel iii. 1, 2). A passage of Tertullian (*de Cor. Mil.* 7), of doubtful authority, seems to imply that Hera wore a garland of vine-leaves, and that a tiger's skin was spread over her footstool, in allusion to Dionysos and Herakles.

162. Paus. iii. 18. 7 ἐν
'Αμύκλαις . . . τρίποδες χαλκοί
. . . 8. . . . 'Αρίστανδρος δὲ
Πάριος καὶ Πολύκλειτος 'Αρ-
γείος, ὁ μὲν γυναικα ἐποίη-
σεν ἔχουσαν λύραν, Σπάρτην
δῆθεν, Πολύκλειτος δὲ 'Αφρο-
δίτην παρὰ 'Αμυκλαίῳ καλον-
μένην. οὗτοι δὲ οἱ τρίποδες
μεγέθει τε ὑπὲρ τοὺς ἄλλους
εἰσὶ καὶ ἀπὸ τῆς νίκης τῆς ἐν
Αἰγὸς ποταμοῖς ἀνετέθησαν.

At Amyklai there are
bronze tripods. (To support
these) Aristandros of Paros
made a figure of a woman
holding a lyre, which is
called 'Sparta,' and Poly-
kleitos of Argos an Aphro-
dite called 'the Aphrodite
of Amyklai.' These tripods
are larger than the others
and were dedicated from
the spoils of the victory at
Aigospotamoi.

τρίποδες] The earlier and smaller tripods were used by Gitiadas (No. 37) and Kallon of Aegina (No. 53). Aristandros may have been the father of Skopas (infr. Part II. § 1. 2 (a)).

τῆς νίκης τῆς ἐν Α. π.] 405 B. C.

163. Galen, de plac. Hipp.
et Plat. 5 τὸ δὲ κάλλος οὐκ
ἐν τῇ τῶν στοιχείων, ἀλλ' ἐν
τῇ τῶν μορίων συμμετρίᾳ συν-
ίστασθαι νομίζει (Χρύσιππος),

Chrysippos holds beauty
to consist in the proportions
not of the elements but of
the parts, that is to say, of
finger to finger and of all

δακτύλου πρὸς δάκτυλον δηλονότι καὶ συμπάντων αὐτῶν πρὸς τε μετακάρπιον καὶ καρπὸν, καὶ τούτων πρὸς πῆχυν, καὶ πῆχεως πρὸς βραχίονα καὶ πάντων πρὸς πάντα καθάπερ ἐν τῷ Πολυκλείτου κανόνι γέγραπται. πάσας γὰρ ἐκδιδάξας ἡμᾶς ἐν ἐκείνῳ τῷ συγγράμματι τὰς συμμετρίας τοῦ σώματος ὁ Πολύκλειτος, ἔργῳ τὸν λόγον ἐξεβεβαίωσε, δημιουργήσας ἀνδριάντα κατὰ τὰ τοῦ λόγου προστάγματα, καὶ καλέσας δὴ καὶ αὐτὸν τὸν ἀνδριάντα, καθάπερ καὶ τὸ σύγγραμμα κανόνα.

the fingers to the palm and wrist, and of these to the forearm, and of the forearm to the upper arm. and of all the parts to each other, as they are set forth in the Canon of Polykleitos. For Polykleitos, when he had taught us all the proportions of the human figure by means of that treatise, confirmed his theory by a practical illustration and made a statue according to the dictates of the theory, and called the statue, like the treatise, his 'Canon.'

The identity of this 'Canon' with the doryphoros is shown by the anecdote told of Lysippos, who used to say that the doryphoros of Polykleitos was his master (Cic. *Brut.* 86. 296) and by Quint. (v. 12. 21) who states that sculptors took it as their model. An expression is quoted from the theoretical treatise by Philon *περὶ βελοποιϊκῶν* iv. 2 τὸ γὰρ εὖ παρὰ μικρὸν διὰ πολλῶν ἀριθμῶν ἔφη γίνεσθαι—'Beauty, he said, was produced from a small unit through a long chain of numbers.' The system given by Vitruv. iii. 1 does not agree with the statues of Polykleitos. Kalkmann (53. *Winckelmannsprogramm*) connects it with the canon of Euphranor (No. 230) on very slight grounds.

164. Plut. *Quaest. Conu.* ii. 3. 2 Πολύκλειτος ὁ πλάστης εἶπε χαλεπώτατον εἶναι τὸ ἔργον, ὅταν ἐν ὄνυχι ὁ πηλὸς γίνηται.

Polykleitos the sculptor said that the work was most difficult, when the clay came under the nail.

ὅταν ἐν ὄνυχι κ.τ.λ.] If these words are to be taken literally they may be interpreted, (1) of the nail of the artist, with which he works over the surface of the finished model; (2) of the nail of the model itself, which is the last detail to be finished. But this would require ἐν τοῖς ὄνυξι. It is possible that the phrase (which was a proverbial one, cp. the use of ἐξονυχίζειν Ar. *Fr.* 230 Bgk. and Dion. Hal. *de ui Demosth.* 13 ὁ τοῦ Δημοσθένους λόγος . . . τὸν Λυσιακὸν χαρακτηῖρα ἐκμέμακται εἰς ὄνυχα) is used without any literal implication.

Other works by Polykleitos :—

The AMAZON (v. No. 117).

HERAKLES and the Hydra (Cic. *de Or.* ii. 16. 70).

The KANEPHOROI (Cic. *Verr.* iii. 4. 5).

Portraits of Olympic victors :—

KYNISKOS of Mantinea, victor in the boys' boxing-match (Paus. vi. 4. 11); the inscription Löwy 50.

Works ascribed to the younger Polykleitos (v. *infr.* p. 192) :—

<p>165. Paus. ii. 20. 1 (At Argos) ἄγαλμά ἐστι καθήμενον Διὸς Μειλιχίου, λίθου λευκοῦ, Πολυκλείτου δὲ ἔργον.</p>	<p>(At Argos) there is a seated image of Zeus the Merciful in white marble, the work of Polykleitos.</p>
--	--

Stated by Paus. to have been set up in expiation of a massacre in 418 B. C., in which case it would be a work of the elder P. But the material (marble) is not that employed by him, and the massacre may have been the 'σκυταλισμός' in 370 B. C. (Diod. xv. 58).

<p>166. Paus. ii. 24. 5 ῥκοδόμηται δὲ ἐπὶ κορυφῇ τοῦ ὄρους 'Αρτέμιδος 'Ορθίας ἱερὸν, καὶ ἀγάλματα 'Απόλλωνος καὶ Λητοῦς καὶ 'Αρτέμιδος πεποιήται λευκοῦ λίθου. Πολυκλείτου δὲ φασιν εἶναι ἔργα.</p>	<p>On the summit of the mountain stands a temple of Artemis Orthia, in which are images of Apollo, Leto and Artemis of white marble. These are said to be the work of Polykleitos.</p>
---	--

τοῦ ὄρους] Mount Lykone in Arkadia. Ascribed to the younger P. on the ground of the material.

Portraits of Olympic victors :—

ARISTION of Epidauros, victor in the boys' boxing-match (Paus. vi. 13. 6). Inscription Löwy 92.

THERSILOCHOS of Korkyra, victor in the boxing-match (Paus. vi. 13. 6). Coupled by Paus. with the last.

ANTIPATROS of Miletos, victorious in the boys' boxing-match in the time of Dionysios I (probably 388 B. C.) (Paus. vi. 2. 6).

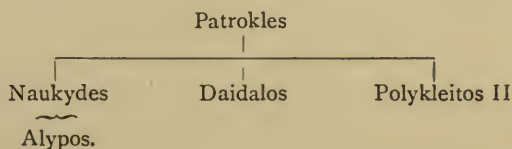
(PYTHOKLES of Elis, victor in the five contests (Paus. vi. 7. 10). Inscription Löwy 91.)

(XENOKLES of Mainalos, victor in the boys' wrestling-match (Paus. vi. 9. 2). Inscription Löwy 90.)

The case of the two last-named is doubtful. V. *supr.* ad init., and Furtwängler, *loc. cit.*

2. THE FAMILY AND SCHOOL OF POLYKLEITOS.

(a) THE FAMILY OF PATROKLES.



Naukydes and Daidalos describe themselves as sons of Patrokles in their inscriptions (Löwy 86, 88). A Polykleitos, brother of Naukydes, is mentioned by Pausanias (No. 173), who (though Robert believes him to be the elder P.), must be in reality the younger artist of the name; on whom see Part iv. § 2. 1 (b). The relationship of the elder Polykleitos to the other members of the family must remain uncertain. He may have been the brother of Patrokles.

Date.—Patrokles was employed (v. No. 172) on the Spartan memorial of Aigospotamoi (405 B. C.). Pliny dates him 400 B. C. Naukydes seems to have worked with the elder Polykleitos at Argos (No. 170), and his inscriptions (Löwy 86, 87, see especially note on the latter inscription) show that he was at work in the early years of the fourth century. His younger brothers belong to the next period. His pupil Alypos, however, was employed on the memorial of Aigospotamoi (No. 172).

167. Plin. *N. H.* xxxiv. Patrokles made statues
 91 Athletas autem et arma- of athletes, warriors, hunters,
 tos et uenatores sacrifican- and sacrificers.
 tesque (fecit) . . . Patrocles.

P.'s place is with the artists of the second grade, who are classified according to their subjects (Introduction, § 1).

168. Plin. *N. H.* xxxiv. The fame of Naukydes
 80 Naucydes Mercurio et rests on his Hermes, his
 discobolo et immolante quoit - thrower, and his
 ariem censetur. figure sacrificing a ram.

The last named is usually identified with a figure standing in the precinct of Athena Ergane on the Akropolis of Athens, described by Paus. in the following No.

169. Paus. i. 24. 2 κείται There stands also Phrixos,
 δὲ καὶ Φρίξος ὁ Ἀθάμαντος the son of Athamas, who
 ἐξενηνεγμένος ἐς Κόλχους ὑπὸ was borne to Kolchis by
 τοῦ κριοῦ. θύσας δὲ αὐτὸν the ram. He has sacrificed
 ὅτῳ δὴ θεῷ, ὥς δὲ εἰκάσαι τῷ the animal to some god,
 Λαφυστιῷ καλουμένῳ, παρὰ probably to him who is
 Ὀρχομενίοις, τοὺς μηροὺς κατὰ called Laphystios at Orcho-
 νόμον ἐκτεμὼν τὸν Ἑλλήνων, menos, and having cut out
 ἐς αὐτοὺς καιομένους ὀρᾶ. the thigh-pieces after the
 Greek fashion, is watching
 them as they are consumed
 by the flames.

Zeus Laphystios was worshipped on Mount Laphystion in Boeotia and at Halos in Achaia Phthiotis, where human sacrifices, of which that of Phrixos and Helle (for whom the ram with the golden fleece was substituted) was the prototype, were offered in historical times (Hdt. vii. 197).

170. Paus. ii. 17. 5 λέγεται
δὲ παρεστηκέναι τῇ Ἡρᾷ τέχνη
Ναυκύδους ἄγαλμα Ἡβης, ἐλέ-
φαντος καὶ τοῦτο καὶ χρυσοῦ.

It is said that beside the
Hera there stands an image
of Hebe, the work of Nau-
kydes. This is also of ivory
and gold.

The Hera is that of Polykleitos at Argos (No. 161). Both figures
are represented on bronze coins of Argos (Overbeck, *Kunstmyth.*
iii, Münztafel iii. 1).

171. Paus. ii. 22. 7 (At
Argos) τοῦ δὲ ἱεροῦ τῆς Εἰλει-
θυίας πέραν ἐστὶν Ἑκάτης
ναός, Σκόπα δὲ τὸ ἄγαλμα
ἔργον. τοῦτο μὲν λίθου, τὰ δ'
ἀπαντικρὺ χαλκᾶ, Ἑκάτης καὶ
ταῦτα ἀγάλματα, τὸ μὲν Πολύ-
κλειτος ἐποίησε, τὸ δὲ ἀδελφὸς
Πολυκλείτου Ναυκύδης* Μό-
θωνος*.

(At Argos) beyond the
temple of Eileithuia is a
temple of Hekate, and the
image is the work of Skopas.
This is of marble, and the
bronze figures which stand
opposite to it also represent
Hekate. One was made by
Polykleitos, the other by
Naukydes, the brother of
Polykleitos*, and son of
Mothon*.

[Μόθωνος] The text is corrupt, since the inscription quoted above
shows that Naukydes was the son of Patrokles. Klein suggests
μαθητής; but this would involve a lacuna for the teacher's name.

Other works :—

A portrait of the poetess Erinna (Tatian, *c. Graec.* 52).

Athlete statues :—

BAUKIS of Troizen, victorious in wrestling (Paus. vi. 8. 4).

CHEIMON, victorious in wrestling (Paus. vi. 9. 3).

EUKLES of Rhodes, grandson of Diagoras, victorious in wrestling
(Paus. vi. 6. 2). Inscription Löwy 86.

Portraits by Alypos, pupil of Naukydes :—

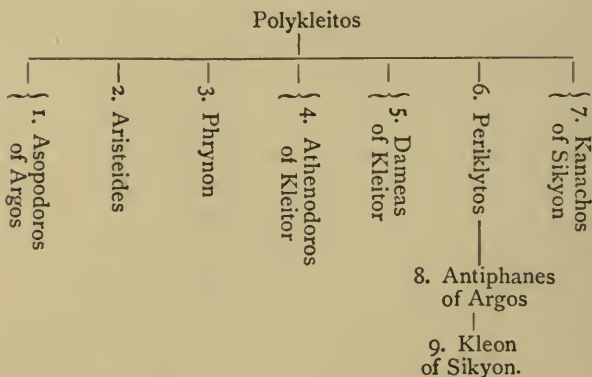
SYMMACHOS of Elis, victorious in boxing (Paus. vi. 1. 3).

NEOLAIDAS of Pheneos in Arkadia, victorious in the boys'
boxing-match (*id. ib.*).

ARCHIDAMOS of Elis, victorious in the boys' boxing-match (Paus. vi. 1. 3).

EUTHYMENES of Mainalos in Arkadia, victorious in the boys' wrestling-match (Paus. vi. 8. 5).

(b) THE SCHOOL OF POLYKLEITOS.



The first five names are from Pliny's list in the chronological table; Alexis, a pupil of the younger Polykleitos, and Dinon (wanting in best MS.) have been omitted. The rest are from Pausanias.

Date.—Nos. 4, 5, 7, 8 were engaged on the memorial of Aigospotamoi (405 B. C.), No. 8 also on a memorial of an Argive success against Sparta in 414 B. C. (No. 173).

172. Paus. x. 9. 7 Λακεδαιμονίων δὲ . . . ἀναθήματά ἐστιν ἀπ' Ἀθηναίων Διόσκουροι καὶ Ζεὺς καὶ Ἀπόλλων τε καὶ Ἄρτεμις, ἐπὶ δὲ αὐτοῖς Ποσειδῶν τε καὶ Λύσανδρος ὁ Ἀριστοκρίτου στεφανούμενος ὑπὸ τοῦ Ποσειδῶνος, Ἄβας τε, ὃς τῷ Λυσάνδρῳ τότε ἐμαντεύετο, καὶ Ἑρμῶν ὁ τὴν ναῦν

The offerings of the Spartans from the spoils of the Athenians consist of figures of the Dioskouroi, Zeus, Apollo and Artemis, beside Poseidon and Lysander, the son of Aristokritos, on whose head Poseidon is placing a garland, and Abas who acted as diviner to Lysander

τὴν Λυσάνδρου τὴν στρατηγίδα κυβερνῶν. 8. τοῦτον μὲν δὴ τὸν Ἑρμῶνα Θεόκοσμος ποιῆσειν ἔμελλεν ὁ Μεγαρεὺς ἅτε ὑπὸ τῶν Μεγαρέων ἐγγραφέντα ἐς τὴν πολιτείαν· οἱ δὲ Διόσκουροι Ἀντιφάνους εἰσὶν Ἀργείου, καὶ ὁ μάντις τέχνη Πίσωνος ἐκ Καλαυρείας τῆς Τροιζηνίας. Ἀθηνόδωρος δὲ καὶ Δαμέας, ὁ μὲν τὴν Ἀρτεμίν τε καὶ Ποσειδῶνα εἰργάσατο, ἔτι δὲ τὸν Λύσανδρον, Ἀθηνόδωρος δὲ τὸν Ἀπόλλωνα ἐποίησε καὶ τὸν Δία· οὗτοι δὲ Ἀρκάδες εἰσιν ἐκ Κλείτορος. 9. ἀνάκεινται δὲ καὶ ὀπισθεν τῶν κατειλεγμένων ὅσοι συγκατειργάσαντο τῷ Λυσάνδρῳ τὰ ἐν Αἰγὸς ποταμοῖς ἢ αὐτῶν Σπαρτιατῶν ἢ ἀπὸ τῶν συμμαχησάντων· εἰςὶ δὲ οἷδε, Ἀρακὸς μὲν καὶ Ἐριάνθης, ὁ μὲν αὐτῶν ἐκ Λακεδαιμόνος, ὁ δὲ Ἐριάνθης Βοιωτίας * * * ὑπὲρ τοῦ Μίμαντος, ἐντεῦθεν μὲν Ἀστυκράτης, Χῖοι δὲ Κηφισοκλῆς καὶ Ἑρμόφαντός τε καὶ Ἰκέσιος, Τίμαρχος δὲ καὶ Διαγόρας Ῥόδιοι, Κνίδιος δὲ Θεόδαμος, ἐκ δὲ Ἐφέσου Κιμμέριος, καὶ Μιλήσιος Αἰαντίδης. 10. τούτους μὲν δὴ ἐποίησε Τίς-

on the occasion of the victory, and Hermon who was the helmsman of Lysander's flag-ship. This Hermon was destined to be portrayed by Theokosmos of Megara, because he had been enrolled as a citizen of Megara, the Dioskouroi are by Antiphanes of Argos, and the diviner is the work of Pison of Kalaureia, a possession of Troizen. Dameas made the Artemis and the Poseidon, besides the portrait of Lysander, while Athenodoros made the Apollo and the Zeus: both Athenodoros and Dameas were Arkadians from Kleitor. Behind the figures already enumerated are other offerings, the portraits of all who assisted Lysander at the victory of Aigospotamoi, whether Spartans or allies. These are the following:—Arakos, a Spartan, and Erianthes, a Boeotian * * * beyond Mimas, next is Astykrates and Kephisokles, Hermophantos and Hikesios of

ανδρος, τοὺς δὲ ἐφεξῆς Ἄλυπος Σικυνώνιος, Θεόπομπον Μύνδιον καὶ Κλεομήδην Σάμιον καὶ ἐξ Εὐβοίας Ἀριστοκλέα τε Καρύστιον καὶ Αὐτόνομον Ἐρετριέα καὶ Ἀριστόφαντον Κορίνθιον καὶ Ἀπολλόδωρον Τροιζήνιον καὶ ἐξ Ἐπιδαύρου Δίωνα τῆς ἐν τῇ Ἀργολίδι. ἐχόμενοι δὲ τούτων Ἀξιόνικός ἐστιν Ἀχαιὸς ἐκ Πελλήνης, ἐκ δὲ Ἑρμιόνης Θέκρης, καὶ Φωκεὺς τε Πυρρίας καὶ Κώμων Μεγαρεὺς καὶ Ἀγασιμένης Σικυνώνιος, ἐκ δὲ Ἀμβρακίας καὶ Κορίνθου τε καὶ Λευκάδος Τηλυκράτης καὶ Πυθόδοτος Κορίνθιος καὶ Ἀμβρακιώτης Εὐαντίδας· τελευταῖοι δὲ Ἐπικυρίδας καὶ Ἐτεόνικος οἱ Λακεδαιμόνιοι. Πατροκλέους δὲ καὶ Κανάχου φασὶν ἔργα.

Chios, Timarchos and Diagoras of Rhodes, Theodamos of Knidos, Kimmerios of Ephesos and Aiantides of Miletos. These figures were made by Tisandros, and those which follow by Alypos of Sikyon. These are Theopompos of Myndos and Kleomedes of Samos and two Euboeans—Aristokles of Karystos and Autonomos of Eretria, and Aristophantos of Corinth and Apollodoros of Troizen and Dion of Epidauros in Argolis. Next to these come Axionikos an Achaean of Pellene and Theseus of Hermione and Pyrrhias the Phokian and Komon the Megarian and Agasimenes the Sikyonian, while Ambracia, Corinth and Leukas are represented by Telykrates and Pythodotos the Corinthian and Euantidas of Ambrakia. Last of all come the Spartans, Epikyridas and Eteonikos: these are said to be the work of Patrokles and Kanachos.

Θεόκοσμος] v. No. 178.

ὑπὲρ τοῦ Μίμαντος] The lacuna which precedes these words may perhaps have contained < (ὁ δεῖνα) ἐξ Ἐρυθρῶν τῶν >. Erythrai 'beyond Cape Mimas' (i.e. in Ionia) is to be distinguished from the town of the same name in Boeotia.

173. Paus. x. 9. 12 τὸν δὲ ὑπὲρ τῆς καλουμένης Θυρέας Λακεδαιμονίων ἀγῶνα καὶ Ἀργείων, Σίβυλλα μὲν καὶ τοῦτον προεθέσπισεν, ὥς συμβήσοιτο ἐξ ἴσου ταῖς πόλεσιν. Ἀργεῖοι δὲ ἀξιοῦντες ἐσχηκέναι πλέον ἐν τῷ ἔργῳ χαλκοῦν ἵππον, τὸν δούρειον δηθεν, ἀπέστειλαν ἐς Δελφούς· τὸ δὲ ἔργον Ἀντιφάνους ἐστὶν Ἀργείου.

The Sibyl also foretold that in the battle fought between the Spartans and Argives for the possession of the district called Thyrea, neither side should gain the victory. The Argives however claimed the advantage in the fight and sent to Delphi a bronze horse representing the Wooden Horse of Troy: this was the work of Antiphanes of Argos.

The battle was fought in 414 B.C. (Thuc. vi. 95). This favours the earlier date for No. 238, on which Antiphanes was engaged (q. v.).

Other works by pupils of Polykleitos :—

ARISTIDES, chariot-groups (Plin. *N. H.* xxxiv. 72).

KANACHOS, portrait of Bykelos of Sikyon, victorious in boxing at Olympia (Paus. vi. 13. 7).

(c) THE SCULPTURES OF THE HERAION AT ARGOS.

174. Paus. ii. 17. 3 ἀρχιτέκτονα μὲν δὴ γενέσθαι τοῦ ναοῦ λέγουσιν Εὐπόλεμον Ἀργεῖον . . . ὅποσα δὲ ὑπὲρ τοὺς

Eupolemos of Argos is said to have been the architect . . . The subjects which fill the spaces above the

κίονας ἐστὶν ἐργασμένα, τὰ μὲν ἐς τὴν Διὸς γένεσιν καὶ Θεῶν καὶ Γιγάντων μάχην ἔχει, τὰ δὲ ἐς τὸν πρὸς Τροίαν πόλεμον καὶ Ἰλίου τὴν ἄλωσιν. columns are taken partly from the legends of the birth of Zeus and the battle of the Gods and Giants, partly from the story of the Trojan war and the fall of Ilion.

The temple was restored after its destruction by fire in 423 B. C. The site has been recently excavated by the American School at Athens, and fragments of the metopes discovered. See Waldstein, *Excavations at the Heraion of Argos*, 1892, who however (p. 18) appears to take Paus.' words to be a description of the pediment-sculptures. This would be τὰ ἐν τοῖς ἀετοῖς in the language of Paus., while τὰ ὑπὲρ τοὺς κίονας unmistakably refers to metopes.

§ 3. OTHER ARTISTS.

1. PAIONIOS OF MENDE.

Date.—Dependent on that assigned to the Nike at Olympia (Nos. 175, 176), on which see commentary.

175. Paus. v. 26. 1 Μεσσηνίαν δὲ τῶν Δωριέων οἱ Ναύπακτόν ποτε παρὰ Ἀθηναίων λαβόντες ἄγαλμα ἐν Ὀλυμπίᾳ Νίκης ἐπὶ τῷ κίονι ἀνέθεσαν. τοῦτο ἔστιν ἔργον μὲν Μενδαίου Παιωνίου πεποιεῖται δὲ ἀπὸ ἀνδρῶν πολεμίων ὅτε Ἀκαρνασι καὶ Οἰνιάδαις, ἐμοὶ δοκεῖν, ἐπολέμησαν. Μεσσηνιοὶ δὲ αὐτοὶ λέγουσι, τὸ

The Dorian Messenians who formerly received Nau-paktos from the Athenians dedicated at Olympia a statue of Victory on a pillar. This was the work of Pai-onios of Mende, and was set up from spoils taken from the enemy when the Messenians were at war with the Akarnanians and the

ἀνάθημά σφισιν ἀπὸ τοῦ ἔργου
τοῦ ἐν τῇ Σφακτηρίᾳ νήσῳ
μετὰ Ἀθηναίων, καὶ οὐκ ἐπι-
γράψαι τὸ ὄνομα τῶν πολε-
μίων σφᾶς τῷ ἀπὸ Λακεδαι-
μονίων δείματι, ἐπεὶ Οἰνιαδῶν
γε καὶ Ἀκαρνάνων οὐδένα
ἔχειν φόβον.

people of Oiniadai. Such at least is my view: but the Messenians themselves assert that the statue is a memorial of the engagement on the island of Sphakteria in which they fought beside the Athenians, and that they did not inscribe the name of the enemy on the monument for fear of the Spartans, while they had no fear of the Akarnanians or the people of Oiniadai.

ποτε] Probably in 460 B. C. V. note on No. 42.

ἐμοὶ δοκεῖν] Paus.' view is improbable, because the Messenians were forced to beat a retreat by night from Oiniadai, which they left empty-handed (Paus. iv. 25. 9, 10). The expedition took place in 452 B. C.

τῷ ἀπὸ Λακεδαιμονίων δείματι] This would be operative so long as Elis remained the ally of Sparta. The engagement at Sphakteria took place in 424 B. C., the rupture between Elis and Sparta in 420 B. C. The date of the Victory therefore probably lies between these years.

178. Löwy, *I. G. B.* 49
Μεσσάνιοι καὶ Ναυπάκτιοι
ἀνέθεν Δὺ | Ὀλυμπίῳ δεκάταν
ἀπὸ τῶν πολεμίων | Παιώνιος
ἐποίησε Μενδαῖος | καὶ τὰ κρω-
τήρια ποιῶν ἐπὶ τὸν ναὸν ἐνίκα.

The Messenians and Naupaktians dedicated to Olympian Zeus as a tithe of the spoil of their enemies. Paionios of Mende made the statue and was a successful competitor in the construction of the gable-figures for the temple.

From the original of No. 175, preserved in the Museum at Olympia. See *F. W.* 496, 497. The later of the dates given on No. 175 is supported by the style.

τάκρωτήρια] Figures of Victory in gilded bronze, which stood on the extremities of the gable (Paus. v. 10. 4). It is impossible to give to this word the sense of 'pediment-sculptures,' i. e. ἐναέτια (*C. I. A.* iv. 297^b, Kavvadias, *Fouilles d'Épidaure*, 241, 98, &c.). See next No.

177. Paus. v. 10. 6 τὰ δὲ ἐν τοῖς ἀετοῖς, ἔστιν ἔμπροσθεν Πέλοπος ἢ πρὸς Οἰνόμαον τῶν ἵππων ἄμιλλα ἔτι μέλλουσα, καὶ τὸ ἔργον τοῦ δρόμου παρὰ ἀμφοτέρων ἐν παρασκευῇ. Διὸς δὲ ἀγάλματος κατὰ μέσον πεποιημένον μάλιστα τὸν ἀετὸν ἔστιν Οἰνόμαος ἐν δεξιᾷ τοῦ Διὸς ἐπικείμενος κράνος τῇ κεφαλῇ, παρὰ δὲ αὐτὸν γυνὴ Στερόπη, θυγατέρων καὶ αὕτη τῶν Ἀτλαντος. Μυρτίλος δέ, ὃς ἤλανε τῷ Οἰνομάῳ τὸ ἄρμα, κάθεται πρὸ τῶν ἵππων· οἱ δὲ εἰσιν ἀριθμὸν οἱ ἵπποι τέσσαρες. μετὰ δὲ αὐτὸν εἰσιν ἄνδρες δύο. ὀνόματα μὲν σφισιν οὐκ ἔστι, θεραπεύειν δὲ ἄρα τοὺς ἵππους καὶ τούτοις προσετέτακτο ὑπὸ τοῦ Οἰνομάου. 7. πρὸς αὐτῷ δὲ κατὰκειται τῷ πέρατι Κλάδεος· ἔχει δὲ καὶ ἐς τὰ ἄλλα παρ' Ἡλείων τιμὰς ποταμῶν μάλιστα μετὰ γε Ἀλφειόν. τὰ δὲ ἐς ἀρισ-

The sculptures of the front pediment represent the moment before the chariot-race of Pelops with Oinomaos, and the preparations for the contest on both sides. Just in the centre of the pediment is an image of Zeus, and on the right of Zeus is Oinomaos with a helmet on his head, and beside him stands his wife Sterope, who was also one of the daughters of Atlas. And Myrtilos who drove the chariot of Oinomaos is seated in front of the team; this consists of four horses. After him come two men; they have no names, but were doubtless also told off by Oinomaos to tend the horses. Close to the end of the pediment reclines Kladeos, who in various ways enjoys higher honours

τερὰ ἀπὸ τοῦ Διὸς ὁ Πέλοψ
καὶ Ἴπποδάμεια καὶ ὃ τε ἡνίο-
χός ἐστι τοῦ Πέλοπος καὶ
ἵπποι, δύο τε ἄνδρες, ἵπποκόμοι
δὴ καὶ οὗτοι τῷ Πέλοπι. καὶ
αὖθις ὁ ἀετὸς κάτεισιν ἐς
στενόν, καὶ κατὰ τοῦτο Ἀλ-
φειὸς ἐπ' αὐτοῦ πεποιήται. τῷ
δὲ ἀνδρὶ ὃς ἡνιοχεῖ τῷ Πέλοπι
λόγῳ μὲν τῷ Τροιζηνίων ἐστὶν
ὄνομα Σφαῖρος, ὁ δὲ ἐξηγητὴς
ἔφασκεν ὅ ἐν Ὀλυμπίᾳ Κίλλαν
εἶναι. 8. τὰ μὲν δὴ ἔμπροσθεν
ἐν τοῖς ἀετοῖς ἐστὶ Παιωνίου,
γένος ἐκ Μένδης τῆς Θρακίας.

in Elis than any river except
Alpheios. On the left of
Zeus are Pelops and Hippo-
dameia and the charioteer
of Pelops and his team,
and two men, doubtless
also grooms employed by
Pelops. Here again the
lines of the pediment con-
verge, and at this point
Alpheios is represented.
The charioteer of Pelops is
called Sphairos in the Troi-
zenian account, but the
guide at Olympia asserted
that his name was Killas.
The sculptures of the front
pediment are the work of
Paionios, a native of Mende
in Thrace.

On the east pediment of Olympia, v. *Ου*. I⁴. 309 ff., *Coll.* I. 436 ff.

ἀγάλματος] Paus. seems to think that the figure of Zeus in the centre represents a statue. This may have been due to the fact that Zeus takes no part in the action, and has no attention directed to him by the other figures.

ἐν δεξιᾷ τοῦ Διός] The two last words are absent from many MSS. Paus. refers in all such cases to *the spectator's* right or left.

ἄνδρες δύο] A mistake of Pausanias. The figures are those of an old man and a maiden.

Κλάδεος] Furtwängler and others reject this explanation (as well as Alpheios) on the ground that personifications of rivers are a product of the Hellenistic age, and regard the figures as those of spectators, but Treu justly points out that the river-gods Selinus

and Hypsas appear in human form on contemporary coins of Selinus (Head, *Historia Numorum*, Fig. 91, Gardner, *Types of Greek Coins*, Pl. ii. 16).

Παιωνίου] If the attribution of the west pediment to Alkamenēs (No. 134) is improbable, that of the east pediment to Paionios is impossible, owing to the difference of style between the pediment-sculptures and the Victory. The account given to Pausanias by his guides may have arisen from a misinterpretation of the inscription of the Victory (No. 175), ἀκρωτήρια being translated 'pediment-sculptures.' An unsuccessful competitor was invented in the person of Alkamenēs.

2. THEOKOSMOS OF MEGARA.

Date.—His statue of Zeus at Megara (No. 178) was incomplete on the outbreak of the Peloponnesian war (432 B.C.). He was employed in the construction of the Spartan memorial of Aigospotamoi (405 B.C.) (No. 172). His son Kallikles made a portrait of Diagoras of Rhodes, the famous περιοδονίκης, and his grandson Apellas (Paus. vi. 1. 6, cp. Plin. *N. H.* xxxiv. 56), a portrait of Kyniska, daughter of Archidamos, king of Sparta (inscription Löwy 99, dated circ. 370 B.C.).

178. Paus. i. 40. 4 (At Megara) ἐς τὸ τοῦ Διὸς τέμενος ἐσελθοῦσι καλούμενον Ὀλυμπιεῖον ναὸς ἐστὶ θεᾶς ἄξιος· τὸ δὲ ἄγαλμα οὐκ ἐξείργασθη τοῦ Διός, ἐπιλαβόντος τοῦ Πελοποννησίων πολέμου πρὸς Ἀθηναίους, ἐν ᾧ καὶ ναυσὶν ἀνὰ πᾶν ἔτος καὶ στρατῷ φθείροντες Μεγαρεῦσιν Ἀθηναῖοι τὴν χώραν ἐκάκωσαν . . . τῷ δὲ ἀγάλματι τοῦ Διὸς πρόσωπον ἐλέφαντος καὶ χρυσοῦ, τὰ δὲ λοιπὰ πηλοῦ τέ

(At Megara) at the entrance to the precinct of Zeus called the Olympieion is a remarkable temple: the image of Zeus however was never completed, because the war between the Peloponnesians and Athenians, in the course of which the latter devastated the territory of Megara every year with their fleet and army, interrupted its construction. This image of Zeus has a

ἐστι καὶ γύψον· ποιῆσαι δὲ αὐτὸ Θεόκοσμον λέγουσιν ἐπιχώριον, συνεργάσασθαι δέ οἱ Φειδίαν. ὑπὲρ δὲ τῆς κεφαλῆς τοῦ Διὸς εἰσιν ὦραι καὶ Μοῖραι . . . ὅπισθε δὲ τοῦ ναοῦ κείται ξύλα ἡμίεργα· ταῦτα ἔμελλεν ὁ Θεόκοσμος ἐλέφαντι καὶ χρυσῷ κοσμήσας τὸ ἄγαλμα ἐκτελέσειν τοῦ Διὸς.

face of ivory and gold, but the other parts are of clay and plaster; they say that it was the work of Theokosmos, a native of Megara, and that Pheidias assisted him in its construction. Above the head of Zeus are figures of Seasons and Fates; and behind the temple lie half-wrought blocks of wood. These Theokosmos was about to adorn with ivory and gold in order to complete the image of Zeus.

3. NIKODAMOS OF MAINALOS.

Date.—Androsthene (v. *infr.*) was victorious in Ol. 90 (=420 B. C.). The inscription from the portrait of Damoxenidas (v. *infr.*) belongs to the fourth century.

179. Paus. v. 25. 7 ἐπὶ δὲ τοῦ αὐτοῦ τείχους . . . καὶ Ἑρακλέους δύο εἰσὶν ἀνδριάντες γυμνοί, παῖδες ἡλικίαν. τὸν δὲ—(τὸν) ἐν Νεμέᾳ τοξεύοντι ἔοικε λέοντα—τοῦτον μὲν δὴ τὸν τε Ἑρακλέα καὶ ὁμοῦ τῷ Ἑρακλεῖ τὸν λέοντα Ταραντῖνος ἀνέθηκεν Ἴπποτίων, Νικοδάμον δὲ ἐστι Μαιναλίου τέχνη.

On the same wall are two nude figures representing Herakles as a boy. One of these appears to be shooting with arrows the lion of Nemea. This group—both the Herakles and the lion—was dedicated by Hippotion of Tarentum, and is the work of Nikodamos of Mainalos.

Other works (all at Olympia) :—

ATHENA, wearing aegis and helmet (Paus. v. 26. 6).

Athlete statues :—

Androsthenes of Mainalos, victor in the pankration, Ol. 90 (= 420 B. C.) (Paus. vi. 6. 1).

Damoxenidas of Mainalos, victor in boxing (Paus. vi. 6. 3).
Inscription Löwy 98.

Antiochos of Lepreon, victor in the pankration (Paus. vi. 3. 9).

4. TELEPHANES OF PHOKIS.

180. Plin. *N. H.* xxxiv.
68 Artifices qui compositis
uoluminibus condidere haec
miris laudibus celebrant
Telephanen Phocaeum ignotum alias, quoniam Thessaliae habitauerit et ibi opera eius latuerint, alioqui suffragiis ipsorum aequatur Polyclito Myroni Pythagorae. Laudant eius Larisam et Spintharum pentathlonum et Apollinem; alii non hanc ignobilitatis fuisse causam, sed quod se regum Xerxis atque Darii officinis dediderit existimant.

The artists who have composed set treatises on this subject bestow extraordinary praise on Telephanes the Phokian, who is otherwise unknown, since he lived in Thessaly and his works remained unnoticed in that country, but is placed by their own testimony on a footing of equality with Polykleitos, Myron and Pythagoras. They praise his Larisa, his portrait of Spintharos, a victor in the five contests, and his Apollo. Others assert that this was not the cause of his lack of fame, but rather the fact that he devoted his talents to the service of Xerxes and Darius.

[Phocaeum] Probably 'of Phokis,' possibly 'of Phokaia.'

artifices] Perhaps Xenokrates and Antigonos (v. Introduction, § 1). The selection of the names—Polykleitos, Myron, and Pythagoras—seems to suggest that he had a place in the series of bronze-casters of whom Pliny quotes criticisms (Introduction, § 2).

The names of Persian kings are given at random (Xerxes 485–465 B. C., Darius 424–405 B. C.).

5. THE METOPES OF OLYMPIA.

181. Paus. v. 10. 9 ἔστι δὲ ἐν Ὀλυμπίᾳ καὶ Ἡρακλέους τὰ πολλὰ τῶν ἔργων. ὑπὲρ μὲν τοῦ ναοῦ πεπολῆται τῶν θυρῶν ἡ ἐξ Ἀρκαδίας ἄγρα τοῦ ὕψος, καὶ τὰ πρὸς Διομήδην τὸν Θρᾷκα καὶ ἐν Ἐρυθρίᾳ πρὸς Γηρυόνην, καὶ Ἀτλαντός τε τὸ φόρημα ἑκδέχασθαι μέλλων καὶ τῆς κόπρου καθαίρων τὴν γῆν ἐστὶν Ἡλείοις. ὑπὲρ δὲ τοῦ ὀπισθοδόμου τῶν θυρῶν τοῦ ζωστήρος τὴν Ἀμαζόνα ἐστὶν ἀφαιρούμενος, καὶ τὰ ἐς τὴν ἑλαφον καὶ τὸν ἐν Κνωσῶ ταῦρον, καὶ ὄρνιθας τὰς ἐπὶ Στυμφήλῳ καὶ ἐς ὕδραν τε καὶ τὸν ἐν τῇ γῇ Ἀργείᾳ λέοντα.

Most of the labours of Herakles are represented at Olympia. Above the door of the temple is the hunt of the Arkadian boar and the fight with Diomedes the Thracian and with Geryon at Erytheia, and Herakles about to receive Atlas' burden and the same hero clearing the land of dung for the Eleans. Over the back door of the temple is Herakles stripping the Amazon of her belt and the hunting of the stag and of the bull of Knossos, and the birds of Stymphalos, and the hydra, and the lion in the land of Argos.

Fragments of all these metopes, and of a twelfth belonging to the west front, and representing Kerberos, have been discovered at Olympia (*Ov.* I⁴. 332 ff., *Coll.* I. 429 ff.).

~~Ἀτλαντός . . . μέλλων]~~ Paus. has ~~inverted the order of the names~~ Herakles is in reality represented as upholding the heavenly globe, while Atlas approaches with the apples of the Hesperides.

+ The apples.

L

PART IV.

SCULPTURE IN
THE FOURTH CENTURY.

Nos. 182-260.

§ 1. THE ATTIC SCHOOL.

1. THE FAMILY OF KEPHISODOTOS.

(a) KEPHISODOTOS THE ELDER.

Date.—Since the younger K. was the son of Praxiteles, it is inferred that the elder was his father. He may however have been his elder brother, since Pliny dates him Ol. 102 = 372 B. C., and the cult of Eirene (No. 184) was introduced at Athens in 375 B. C. His sister was the wife of Phokion (402–317 B. C.).

182. Plin. *N. H.* xxxiv. There were two sculptors
87 Cephisodoti duo fuere ; named Kephisodotos ; by
prioris est Mercurius Libe- the earlier is a Hermes
rum patrem in infantia nursing the infant Dionysos.
nutriens ; fecit et contio- He also represented an
nantem manu elata, persona orator addressing his au-
in incerto est. dience with uplifted arm ;
the name however is un-
certain.

183. Plin. *N. H.* xxxiv. Kephisodotos was the
74 Cephisodotus (fecit) sculptor of a remarkable
Mineruam mirabilem in statue of Athena in the
portu Atheniensium et harbour of Athens, and an
aram ad templum Iouis altar in the temple of Zeus
Seruatoris in eodem portu, the Saviour in the same
cui pauca comparantur. harbour, which has few
rivals.

Paus. i. 1. 3 describes the precinct of Zeus (Soter) and Athena (Soteira) at the Piraeus, and mentions two statues of bronze, one of Zeus, with sceptre and Victory, the other of Athena, with spear. These are generally identified with the works referred to by Pliny.

184. Paus. ix. 16. 1 *Θηβαίοις δὲ . . . Τύχης ἐστὶν ἱερόν· φέρει μὲν δὴ Πλοῦτον παῖδα· ὥς δὲ Θηβαῖοι λέγουσι, χεῖρας μὲν τοῦ ἀγάλματος καὶ πρόσωπον Ξενοφῶν εἰργάσατο Ἀθηναῖος, Καλλιστόνικος δὲ τὰ λοιπὰ ἐπιχώριος. σοφὸν μὲν δὴ καὶ τούτοις τὸ βούλευμα ἐσθεῖναι Πλοῦτον ἐς τὰς χεῖρας ἅτε μητρὶ ἢ τροφῇ τῇ Τύχῃ· σοφὸν δὲ οὐχ ἥσσον Κηφισοδότου· καὶ γὰρ οὗτος τῆς Εἰρήνης τὸ ἀγαλμα Ἀθηναίοις Πλοῦτον ἔχουσιν πεποίηκεν.*

At Thebes there is a sanctuary of Fortune: and the goddess bears in her arms the child Wealth. The Thebans allege that the hands and face of the statue were made by Xenophon of Athens, and the rest of the figure by Kallistonikos, a native of Thebes. It was an ingenious device of theirs to place Wealth in the arms of Fortune, as his mother or nurse; and no less ingenious was that of Kephisodotos, for he made for the Athenians an image of Peace bearing the child Wealth in her arms.

From Paus. i. 8. 2 we learn that the statue of Peace and Wealth stood beside the statue of the Eponymi on the Areopagus. It is reproduced on coins of Athens, *Num. Comm. DD.* ix, x, and the so-called Leukothea in the Glyptothek at Munich (*F. W.* 1210) is a copy.

185. Paus. ix. 30. 1 *ταῖς Μούσαις δὲ ἀγάλματα μὲν πρῶτά ἐστι Κηφισοδότου τέχνη πάσαις. προελθόντι δὲ οὐ πολὺ, τρεῖς μὲν εἰσιν αὖθις Κηφισοδότου.*

The first group of statues of the Muses are all the work of Kephisodotos. A little farther on is another group, of which three again are by Kephisodotos.

On Mount Helikon. The remaining Muses of the second group were by Strongylion (No. 151) and Olympiosthenes.

(b) PRAXITELES.

Date.—Plin. gives Ol. 104 (364 B. C.), and this is the only recorded date, except for the doubtful statements of Vitruvius (vii. Praef. 12), that he was employed on the Mausoleion (353 B. C.) and of Strabo (xiv. 641) that he made an altar for the temple of Artemis at Ephesos (after the fire of 356 B. C.). As the date of his sons in Pliny's table (Ol. 121=296 B. C.) seems to be too late (v. infr. (c)), his career may perhaps be placed circ. 370–330 B. C. The only inscription (Löwy 76 from Leuktra) falls towards the close of this period, and belongs to a portrait. On the various dates assigned to the Hermes of Olympia see No. 193 note.

186. Plin. *N. H.* xxxvi.
20 Praxitelis aetatem inter
statuarios diximus, qui
marmoris gloria superavit
etiam semet. Opera eius
sunt Athenis in Ceramico,
sed ante omnia est non
solum Praxitelis uerum in
toto orbe terrarum Uenus
quam ut uiderent multi na-
uigauerunt Cnidum. Duas
fecerat simulque uendebat,
alteram uelata specie, quam
ob id praetulerunt quorum
condicio erat Coi, cum
eodem pretio detulisset,
seuerum id ac pudicum ar-
bitrantes; reiectam Cnidii
emerunt immensa differ-
entia famae. 21. Uoluit eam
a Cnidiis postea emercari

In my account of the
bronze-casters I have men-
tioned the date of Praxiteles,
who surpassed even himself
by the fame of his work in
marble. His works may
be seen at Athens in the
Potter's Quarter, but the
Aphrodite, to see which
many have sailed to Knidos,
is the finest statue not only
by Praxiteles, but in the
whole world. He had made
and was offering for sale
two figures of Aphrodite,
one whose form was
draped, and which was
therefore preferred by the
people of Kos, to whom the
choice of either figure was
offered at the same price, as

rex Nicomedes, totum aes alienum, quod erat ingens, ciuitatis dissoluturum se promittens; omnia perpeti maluere, nec immerito; illo enim signo Praxiteles nobilitauit Cnidum. Aedícula eius tota aperitur, ut conspici possit undique effigies dea fauente ipsa, ut creditur, facta; nec minor ex quacumque parte admiratio est. . . . 22. Sunt in Cnido et alia signa marmorea illustrium artificum, Liber Pater Bryaxidis et alter Scopae et Minerua nec maius aliud Ueneris Praxiteliae specimen, quam quod inter haec sola memoratur. Eiusdem est et Cupido objectus a Cicerone Verri, ille propter quem Thesipiae uisebantur, nunc in Octauiae scholis positus. 23. Eiusdem et alter nudus in Paro colonia Propontidis, par Ueneri Cnidiae nobilitate. . . . Romae Praxitelis opera sunt Flora Triptolemus Ceres in hortis Seruilianis, Boni Euentus et Bonae Fortunae simulacra

the more chaste and severe, while the other which they rejected was bought by the Knidians, and became immeasurably more celebrated. King Nikomedes wished to buy it from the Knidians, and offered to discharge the whole debt of the city, which was enormous: but they preferred to undergo the worst, and justly so, for by that statue Praxiteles made Knidos famous. The shrine which contains it is quite open, so that the image, made, as is believed, under the direct inspiration of the goddess, can be seen from all sides: and from all sides it is equally admired. There are in Knidos other statues by artists of the first rank—a Dionysos of Bryaxis, another Dionysos and an Athena by Skopas—and there is no greater testimony to the Aphrodite of Praxiteles than the fact that amongst all these it is the only one thought worthy of mention. By Praxiteles also is the Eros which

in Capitolio, item Maenades et quas Thyiadas uocant et Caryatides et Sileni, in Pollionis Asinii monumentis et Apollo et Neptunus.

Cicero cast in the teeth of Verres, which formerly drew travellers to Thespiæ, and now stands in the gallery of Octavia, also another nude Eros in the colony of Parion on the Propontis, whose fame equals that of the Knidian Aphrodite. The works of Praxiteles preserved at Rome are:—Flora, Triptolemos and Demeter in the gardens of Servilius, figures of Good Luck and Good Fortune on the Capitol, where are also Maenads and Thyiades, as they are called, Karyatids, and Sileni; lastly Apollo and Poseidon in the gallery of Asinius Pollio.

inter statuarios] See No. 189.

Venus] See Nos. 187, 188. Athenaios says that Phryne (No. 196) served as a model, while Clement of Alexandria tells the same story of Kratina. The statue is represented on coins of Knidos (*Ov.* II⁴. Fig. 156). On the existing copies v. *F. W.* 1215. A fine head is published in *Antike Denkmäler* i. 41.

Nicomedes] N. III, king of Bithynia, 90–74 B. C. The debt was due to the forced contribution levied by Sulla in 84 B. C.

Bryaxidis . . . Scopæ] See No. 2 (a), (b).

Cupido] Paus. ix. 27. 3 tells us that it was of Pentelic marble. It was transferred to Rome by Gaius, restored to Thespiæ by Claudius, and finally transported to Rome by Nero, where it was destroyed by fire in 80 A. D. Cicero mentions it in *Verr.* iv. 2. 4 and iv. 60. 135, while inveighing against Verres for robbing Heius of Messana of another Eros by Praxiteles. The statue was presented

by P. to Phryne, and dedicated by her in her native town (Ath. xiii. 591 B). Thespiai was dismantled by the Thebans in 37 $\frac{3}{4}$ B. C., and (apparently) not restored until after Chaironeia, so that Phryne must have been born before the former year, and must have dedicated the Eros while the town was still subject to Thebes.

alter nudus in Pario] Represented on coins of Parion (*Ov.* II⁴. Fig. 152).

Flora] The figure doubtless represented Kore (Persephone), and was mistaken for Flora because holding a garland to crown Triptolemos, whose departure was represented by the group.

Boni Euentus et Bonae Fortunae] Ἀγαθὸς δαίμων and Ἀγαθὴ Τύχη.

Thyiadas] Attic maidens, who joined in the orgies of Dionysos on Parnassos.

Caryatides] Spartan maidens of Karyai in Lakonia, who danced at festivals of Artemis. See No. 153 note.

187. Lucian, *Εἰκόνες* 6
καὶ μὴν ἤδη σοι ὄρᾶν παρέχει
γιγνομένην τὴν εἰκόνα ὧδε
συναρμόζων, τῆς ἐκ Κνίδου
ἡκούσης μόνον τὴν κεφαλὴν
λαβών . . . τὰ μὲν ἀμφὶ τὴν
κόμην καὶ μέτωπον ὀφρύνων τε
τὸ εὐγραμμον ἑάσει ἔχειν ὥσ-
περ ὁ Πραξιτέλης ἐποίησε,
καὶ τῶν ὀφθαλμῶν δὲ τὸ ὑγρὸν
ἅμα τῷ φαιδρῷ καὶ κεχαρισ-
μένῳ, καὶ τοῦτο διαφυλάξει
κατὰ τὸ Πραξιτέλει δοκοῦν.

Now he will allow you
to see the growth of the
figure as he constructs it
piece by piece, taking the
head only from the goddess
of Knidos. The hair and
forehead and the finely-
pencilled eyebrows he will
allow her to keep as Praxi-
teles made them, and in the
melting gaze of the eyes
with their bright and joy-
ous expression he will also
preserve the spirit of Praxi-
teles.

Cp. Nos. 83, 103, 118.

188. Lucian, Ἐρωτες 13
ἡ μὲν οὖν θεὸς ἐν μέσῳ καθί-

The goddess stands in
the midst of her shrine, and

δρυνται . . . ὑπερήφανον καὶ a disdainful smile plays
σεσηρότι γέλωτι μικρὸν ὑπο- gently over her parted lips.
μειδιῶσα.

From a description of the shrine at Knidos mentioned in No. 186.

σεσηρότι] The word is properly applied to the grin of a dog, and hence to a smile in which the lips are parted and the teeth appear. Cp. Theokr. vii. 19 σεσαρώς | ὄμματι μειδιῶντι.

189. Plin. *N. H.* xxxiv. Praxiteles too, though
69 Praxiteles quoque mar- he was more prolific and
more felicior, ideo et clarior therefore more famous as
fuit, fecit tamen et ex aere a sculptor in marble, pro-
pulcherrima opera, Proser- duced works of great beauty
pinae raptum, item cata- in bronze—the rape of Per-
gusam, et Liberum patrem sephone and also her restor-
ebriolatum nobilemque una ation, as well as Dionysos
Satyrum quem Graeci περι- merry with wine, and with
βοητόν cognominant, et signa him the celebrated Satyr
quae ante Felicitatis aedem called by the Greeks ‘the
fuere Ueneremque quae et World-famed,’ and the
ipsa aedis incendio cremata statues which stood before
est Claudii principatu mar- the temple of Good Fortune,
moreae illi suae per terras and the Aphrodite which,
inclutae parem item stepha- like them, was destroyed
nusam, pseliumenen, cane- by fire when the temple
phoram, 70. Harmodium was burnt in the reign of
et Aristogitonem tyranni- Claudius, a statue as fine
cidas, quos a Xerxe Per- as her world-famous peer
sarum rege captos uicta in marble; also a woman
Perside Atheniensibus re- with a garland, another
misit Magnus Alexander. putting on her bracelets,
Fecit et puberem Apol- and a third bearing a
linem subrepenti lacertae basket, and Harmodios and
cominus sagitta insidian- Aristogiton the slayers of

tem, quem *σαυροκτόνον* uocant. Spectantur et duo signa eius diuersos adfectus exprimentia, flentis matronae et meretricis gaudentis; hanc putant Phrynen fuisse deprehenduntque in ea amorem artificis et mercedem in uultu meretricis. Habet simulacrum et benignitas eius. Calamidis enim quadrigae aurigam suum imposuit, ne melior in equorum effigie defecisse in homine crederetur.

the tyrant, which were captured by Xerxes, king of Persia, and restored to the Athenians by Alexander the Great after the conquest of Persia. He also represented Apollo as a boy lying in wait for the lizard which steals up to him and ready to strike with his arrow at close quarters (known as the Lizard-slayer). Two of his statues also which portray opposite emotions are notable sights; they are the Weeping Matron and the Rejoicing Harlot; the latter is supposed to represent Phryne, and one may detect in it the passion of the artist and his reward depicted in the countenance of the harlot. There is also a statue which bears witness to his kindness. For he placed a charioteer of his own on a four-horse chariot of Kalamis, lest the artist who excelled in representing horses, should be thought to have failed in his treatment of the human frame.

catagusam] κατὰγουσιν. Either (1) Hekate 'bringing back' Persephone from Hades ; or (2) 'the spinning-girl.'

ebriolatum] Suggested by Milani for 'Ebrietatem' of MSS. (=Μέθη).

signa . . . fuere] Cic. *Verr.* iv. 2. 4 and Plin. *N. H.* xxxvi. 39 call these 'Thespiades,' and the first-named writer mentions that they were brought by L. Mummius from Thespiæ. Probably they represented the Muses. Cp. Varro, *L. L.* vi. 2 Thespiades deæ, Musæ, a Thespiis Boeotiae oppido.

stephanusam] στεφάνουσιν. Possibly Nike holding a garland.

pseliumenen] ψελιουμένην. ψέλιον = bracelet.

canephoram] So Urlichs for 'ephoram' of the best MS. Another MS. reads 'oporam' = ὀπώραν (Autumn).

Harmodium et Aristogitonem] Erroneously ascribed to Praxiteles by Pliny. See No. 64 note.

Apollinem] On existing copies see *F. W.* 1214.

duo signa] Not necessarily grouped. The description may have been borrowed by Pliny from an epigram.

Phrynen] See No. 196.

Habet simulacrum, &c.] See No. 88. Attributed, but not with certainty, to the elder Praxiteles.

190. Paus. viii. 9. 1 τὸ δὲ ἕτερον Λητοῦς ἐστὶν ἱερὸν καὶ τῶν παίδων Πραξιτέλης δὲ τὰ ἀγάλματα εἰργάσατο τρίτῃ μετὰ Ἀλκαμένην ὕστερον γενεᾷ· τούτων πεποιημένα ἐστὶν ἐπὶ τῷ βάθρῳ Μοῦσαι καὶ Μαρσύας αὐλῶν.

The other is a temple of Leto and her children ; Praxiteles made their statues in the third generation after Alkamenēs. On the base which supports them are represented the Muses and Marsyas playing the flute.

At Mantinea. Three slabs from the base were discovered in 1887, and published in *Bull. Corr. Hell.* 1888, i-iii. See *Ov.* II⁴. 61 f. Figs. 160, 161. As *all* the Muses were (probably) represented, we must read Μοῦσαι for Μοῦσα in the text of Paus.

191. Paus. i. 23. 7 καὶ Ἀρτέμιδος ἱερὸν ἐστὶ Βραυρωνίας,

There is also a temple of Artemis Brauronia ; the

Πραξιτέλους μὲν τέχνη τὸ image is the work of Praxiteles.
ἄγαλμα.

The inscriptions with inventories of treasure from the Akropolis mention *τεῖνα* statues in the temple—(1) τὸ ἔδος τὸ ἀρχαῖον: (2) τὸ ἄγαλμα τὸ ὀρθόν. The latter must be that of Praxiteles, and since the first is also called τὸ λίθινον ἔδος, it seems to follow that the latter was of bronze or some other material, not marble. Robert supposes, but without sufficient reason, that it was of gold and ivory, and the work of the elder Praxiteles. Studniczka identifies it with the original of the 'Artemis of Gabii' in the Louvre (Brunn-Bruckmann 59). It was clothed in actual garments.

192. Paus. x. 37. 1 τῆς πόλεως δὲ ἐν δεξιᾷ, δύο μάλιστα προελθόντι ἀπ' αὐτῆς σταδίους, πέτρα τέ ἐστιν ὑψηλή, μοῖρα ὄρους ἢ πέτρα, καὶ ἱερὸν ἐπ' αὐτῆς πεποιημένον ἐστὶν Ἀρτέμιδος ἔργων τῶν Πραξιτέλους, δᾷδα ἔχουσα ἐν τῇ δεξιᾷ καὶ ὑπὲρ τῶν ὤμων φαρέτραν, παρὰ δὲ αὐτὴν κύων ἐν ἀριστερᾷ, μέγεθος δὲ ὑπὲρ τὴν μέγιστην γυναικα τὸ ἄγαλμα.

On the right of the city, and about two stades distant from it, stands a high rock, a fragment of a mountain, and upon it is built a temple of Artemis: the statue is the work of Praxiteles; it holds a torch in the right hand and a quiver hangs from the shoulder; beside it, on the left, is a dog; and it is taller than the tallest woman.

At Antikyra, on the coins of which city the statue is represented, *Num. Comm. A.* xiv.

193. Paus. v. 17. 3 χρόνῳ δὲ ὕστερον καὶ ἄλλα ἀνέθεσαν ἐς τὸ Ἡραῖον, Ἑρμῆν λίθου, Διόνυσον δὲ φέρει νήπιον, τέχνη δὲ ἐστὶ Πραξιτέλους.

In later times other offerings were dedicated in the Heraion. Amongst these was a Hermes of marble, bearing the infant Dionysos, the work of Praxiteles.

At Olympia ; discovered May 8, 1877. See *F. W.* 1212.

S. Reinach (*Rev. Arch.* 1888, p. 1 ff.) conjectures that the work was symbolic of a peace concluded in 363 B. C. between Elis (represented by Dionysos, Paus. vi. 26. 1) and Arkadia (represented by Hermes), while Furtw. *Meisterwerke*, p. 531, refers it to an alliance between the oligarchs of Elis and Arkadia in 343 B. C. (Diod. xvi. 63).

194. Paus. ii. 21. 8 (At Argos) τὸ δὲ ἱερὸν τῆς Λητοῦς ἐστὶ μὲν οὐ μακρὰν τοῦ τροπαίου, τέχνη δὲ τὸ ἄγαλμα Πραξιτέλους. 9. τὴν δὲ εἰκόνα παρὰ τῇ θεῷ τῆς παρθένου Χλωρίω ὀνομάζουσι Νιόβης μὲν θυγατέρα εἶναι λέγοντες, Μελίβοϊαν δὲ καλεῖσθαι τὸ ἐξ ἀρχῆς.

(At Argos) the temple of Leto is not far from the trophy; the image is the work of Praxiteles, and the figure of a maiden standing by the goddess they call Chloris, asserting that she was the daughter of Niobe, originally called Meliboia.

Represented on coins of Argos, *Num. Comm.* K. xxxvi-xxxviii.

195. Paus. i. 20. 1 ἐστὶ δὲ ὁδὸς ἀπὸ τοῦ Πρυτανείου καλουμένη Τρίποδες· ἀφ' οὗ καλοῦσι τὸ χωρίον, ναοὶ ὅσον ἐς τοῦτο μεγάλοι καὶ σφισιν ἐφ'esτήκασιν τρίποδες, χαλκοῖ μὲν, μνήμης δὲ ἄξια μάλιστα περιέχοντες εἰργασμένα. Σάτυρος γάρ ἐστιν, ἐφ' ᾧ Πραξιτέλην λέγεται φρονῆσαι μέγα.

There is a street leading from the Prytaneion called the Street of Tripods; the place takes its name from the shrines large enough to support tripods, which stand upon them. These are of bronze, but they contain very remarkable works of art, amongst which is a Satyr, of which Praxiteles is said to have been extremely proud.

ὅσον] Robert's correction for MSS. θεῶν.

The story ran that Phryne exacted from Praxiteles a promise to give her his most beautiful work, and entrapped him into declaring his own preference by a false report that most of the works in his studio had been destroyed by fire. He coupled this Satyr in his inquiries with the Eros, which she chose and dedicated at Thespiæ.

196. Paus. x. 15. 1 Φρύνης
δὲ εἰκόνα ἐπίχρυσον Πραξι-
τέλῃς μὲν εἰργάσατο ἐραστῆς
καὶ οὗτος· ἀνάθημα δὲ αὐτῆς
Φρύνης ἐστὶν ἡ εἰκὼν.

A gilded portrait statue
of Phryne was made by
Praxiteles, who was also
her lover; and the portrait
was dedicated by Phryne
herself.

At Delphi. Athenaios (xiii. 591 B) tells us on the authority of Alketas, who wrote a guide to Delphi, that this statue stood between those of Archidamos, king of Sparta, and Philip of Macedon, and bore the inscription Φρύνη Ἐπικλέους Θεσπικῆς.

197. Paus. i. 43. 6 (At
Megara) μετὰ δὲ τοῦ Διονύσου
τὸ ἱερόν ἐστιν Ἀφροδίτης ναός.
... Πειθὼ δὲ καὶ ἑτέρα θεός, ἣν
Παρήγορον ὀνομάζουσιν, ἔργα
Πραξιτέλους, Σκόπα δὲ Ἔρως
καὶ Ἴμερος καὶ Πόθος· εἶδη
διάφορά ἐστι κατὰ ταῦτα τοῖς
ὀνόμασι καὶ τὰ ἔργα σφισί.

(At Megara) Next to the
shrine of Dionysos is a
temple of Aphrodite. In
it are Persuasion, and
another divinity, whom they
call Consolation, works of
Praxiteles, and Eros, Yearning
and Desire by Skopas.
The forms of the three differ
as their names, and also
their functions, differ.

εἶδη] Overbeck's correction for MSS. εἰ δὲ, 'if indeed their functions differ as their names do.'

198. Diod. xxvi. Fr. ad
init. Πραξιτέλῃς, ὁ καταμίξας
ἄκρως τοῖς λιθίνοις ἔργοις τὰ
τῆς ψυχῆς πάθη.

Praxiteles, who with consummate art informed his marble figures with the passions of the soul.

Other works :—

APOLLO, LETO, and ARTEMIS at Megara (Paus. i. 44. 2). Represented on coins of Megara, *Num. Comm. A.* x.

HERA, ATHENA, and HEBE at Mantinea (Paus. viii. 9. 3).

The TWELVE GODS in the temple of Artemis the Saviour, at Megara (Paus. i. 40. 3). Cp. No. 150. Sometimes attributed to the elder Praxiteles on account of the association with Strongylion.

DIONYSOS at Elis (Paus. vi. 26. 1). Represented on coins of Elis, *Num. Comm.* p. 74.

TYCHE at Megara (Paus. i. 43. 6). Represented on coins of Megara, *Num. Comm. A.* xiv.

TROPHONIOS at Lebadeia, similar in type to Asklepios (Paus. ix. 39. 4).

SATYR in the temple of Dionysos at Megara (Paus. i. 43. 5).

APHRODITE and PHRYNE at Thespiæ (Paus. ix. 27. 5).

APHRODITE at Alexandria in Karia (Steph. Byz. s. v. Ἀλεξανδρεία)

WARRIOR with HORSE on a tomb at Athens (Paus. i. 2. 3).

DANAE, the Nymphs, and Pan (*Anth. Pal.* vi. 317, *Plan.* iv. 262).

Strabo (xiv. 641) mentions P. as the artist of the altar in the temple of Artemis at Ephesos, while Vitruvius (vii. Praef. 12) enumerates him amongst the sculptors of the Mausoleion. Kallistratos describes an Eros (*Stat.* 3), a Dionysos (*Stat.* 8), and a Diadumenos (*Stat.* 11), professedly by Praxiteles, in rhetorical style.

Works of doubtful origin :—

199. Plin. *N. H.* xxxvi. 28 Par haesitatio est in templo Apollinis Sosiani, Niobae liberos morientis Scopas an Praxiteles fecerit, item Janus pater in suo templo dicatus ab Augusto ex Aegypto aduectus utrius manus sit, iam quidem et auro occultatus. Similiter in curia Octauia quaeritur de

The same doubt arises as to whether Skopas or Praxiteles made the group of Niobe's children meeting their death in the temple of Apollo Sosianus; and again, to which of these artists is to be attributed the Janus brought from Egypt, and dedicated by Augustus in his own temple,

Cupidine fulmen tenente ;
id demum affirmatur, Alcibiaden esse, principem
forma in ea aetate.

which is now coated with gold. The same question is debated with reference to the Eros holding a thunder-bolt in the Council-chamber of Octavia ; all that is positively asserted is that the figure represents Alkibiades, the reigning beauty of that time.

Apollinis Sosiani] C. Sosius, a legatus of Antony, commanded in Syria 38 B. C., and was pardoned by Augustus after Actium. He built a temple to Apollo on the Palatine.

Niobae liberos morientis] On the existing copies of this group see *Ov.* II⁴. Book iii. ch. 4, and *F. W.* 1247-1259.

Janus pater] This was no doubt a double-faced bust of Hermes which served as the Roman Janus.

Alcibiaden] The popular tradition, involving a chronological error of half a century.

Works attributed to the elder Praxiteles :—

200. Paus. i. 2. 4 ἐσελθόντων δὲ ἐς τὴν πόλιν οἰκοδόμημα ἐς παρασκευὴν ἐστι τῶν πομπῶν . . . καὶ πλησίον ναὸς ἐστι Δήμητρος· ἀγάλματα δὲ αὐτὴ τε καὶ ἡ παῖς καὶ δᾶδα ἔχων Ἰακχος· γέγραπται δὲ ἐπὶ τῷ τοίχῳ γράμμασιν Ἀττικοῖς ἔργα εἶναι Πραξιτέλους.

At the entrance of the city is a building where the processions are arranged, and near it is a temple of Demeter ; in this are statues of Demeter herself and her daughter, and Iacchos holding a torch ; and on the wall is an inscription in the Attic alphabet stating that they are the work of Praxiteles.

ἐσελθόντων] By the Dipylon gate of Athens.

γράμμασιν Ἀττικοῖς] Superseded by the Ionic alphabet in 403 B. C. Unless we attribute the work to the elder Praxiteles we must suppose with Köhler that the inscription was re-engraved in the Attic alphabet under Hadrian, when such antiquarian revivals were not uncommon, or with Löschcke, that as the inscription was on the wall it had no real connection with the group.

201. Paus. ix. 2. 7 Πλαταιεῦσι δὲ ναός ἐστιν Ἥρας, θέας ἄξιος μεγέθει τε καὶ ἐς τῶν ἀγαλμάτων τὸν κόσμον. ἐσελθοῦσι μὲν Ῥέα τὸν πέτραν κατειλημένον σπαργάνοις, οἷα δὴ τὸν παῖδα ὃν ἔτεκε, Κρόνῳ κομίζουσά ἐστι· τὴν δὲ Ἥραν Τελείαν καλοῦσι. πεποίηται δὲ ὀρθὸν μεγέθει ἄγαλμα μέγα· λίθου δὲ ἀμφοτέρα τοῦ Πεντελησίου, Πραξιτέλους δὲ ἐστιν ἔργα.

The Plataeans have a temple of Hera, remarkable both for its size and for the statues which adorn it. At the entrance is Rhea, bearing to Kronos the rock rolled up in swaddling clothes, as though it were the child which she bore. Hera they call 'the Goddess of Wedlock'; she is represented by a colossal standing figure. Both are of Pentelic marble and are the work of Praxiteles.

The temple of Hera was erected 42½ B. C. (Thuc. iii. 68).

202. Paus. ix. 11. 6 Θηβαίοις δὲ τὰ ἐν τοῖς ἀετοῖς Πραξιτέλης ἐποίησε τὰ πολλὰ τῶν δώδεκα καλουμένων ἁθλῶν· καὶ σφισι τὰ ἐς τὰς ὄρνιθας ἐνδεῖ τὰς ἐπὶ Στυμφήλῳ, καὶ ὥς ἐκάθηνεν Ἡρακλῆς τὴν Ἥλειαν χώραν ἀντὶ τούτων δὲ ἢ πρὸς Ἀνταίου πάλη πεποίηται.

The pediment-sculptures were made for the Thebans by Praxiteles, and represent most of the Twelve Labours of Herakles, as they are called; the hunting of the birds of Stymphalos, and the cleansing of the land of Elis are wanting, and in their place is the wrestling-match of Antaios.

Without a parallel among the works of the great Praxiteles, and possibly to be connected with the Athena and Herakles of Alkamenes, dedicated in the same temple 403 B. C. (No. 133).

For the connexion of Praxiteles (perhaps the elder) and Kalamis see No. 189 ad fin.

(c) THE SONS OF PRAXITELES.

(Kephisodotos the younger and Timarchos.)

Date.—Three inscriptions (Löwy 108–110), one from the portrait of Menander (L. 108), one from that of a priestess of Athena Polias (L. 109), and one from a pair of portraits at Megara (L. 110), may be dated at the close of the fourth century. Lycurgos (No. 205) died 323 B. C., Menander in 291 B. C., Myro flourished circ. 284 B. C. Two further inscriptions (Löwy 111, 112, from portraits) of Kephisodotos only seem rather earlier, showing K. to be the elder brother.

203. Plin. *N. H.* xxxvi.
24 Praxitelis filius Cephisodotus et artis heres fuit. Cuius laudatum est Pergami symplegma nobile digitis corpori uerius quam marmori impressis. Romae eius opera sunt Latona in Palatii delubro, Uenus in Pollionis Asinii monumentis et intra Octaviae porticus in Iunonis aede Aesculapius ac Diana.

Kephisodotos was the son of Praxiteles and the heir of his talent. Much praise has been bestowed on his famous group of interlaced figures at Pergamon, where the pressure of the fingers seems to be exerted on flesh rather than marble. His works preserved at Rome are a Leto in the temple on the Palatine, an Aphrodite in the gallery of Asinius Pollio, and an Asklepios and Artemis in the temple of Juno within the colonnade of Octavia.

symplegma] Formerly supposed to mean a group of wrestlers, but almost certainly of an erotic character.

204. Paus. viii. 30. 10
ταύτης τῆς στοᾶς ἐστὶν ἐγγυ-
τάτῳ ὡς πρὸς ἥλιον ἀνίσχοντα
ἱερὸν Σωτήρος ἐπὶ κλησιν Διὸς·
κεκόσμηται δὲ πέριξ κίοσι.
καθεζομένῳ δὲ τῷ Διὶ ἐν θρόνῳ
παρεστήκασιν τῇ μὲν ἡ Μεγάλῃ
Πόλῃ, ἐν ἀριστερᾷ δὲ Ἀρτέ-
μιδος Σωτείρας ἄγαλμα· ταῦτα
μὲν λίθον τοῦ Πεντελησίου
Ἀθηναῖοι Κηφισόδοτος καὶ
Ξενοφῶν εἰργάσαντο.

Close to the portico on the Eastern side is a temple of Zeus called the Saviour, which is surrounded by a colonnade. Zeus is seated on a throne, and beside him stand on the right Megalopolis, and on the left an image of Artemis the Saviour. These are of Pentelic marble, and are the work of the Athenians Kephisodotos and Xenophon.

At Megalopolis. The precinct of Zeus Soter, discovered by the English excavators, is dated by Dörpfeld considerably later than the foundation of the city (371 B.C.). The work must therefore belong to the younger K. The statue is represented on coins of Megalopolis, *Num. Comm.* V. 1.

205. Plut. Uita x. Or.
Lycurg. 38 καὶ εἰκόνες ξυλλύει
τοῦ τε Λυκούργου καὶ τῶν υἱῶν
αὐτοῦ Ἀβρωνος Λυκούργου,
Λυκόφρονος, ἃς εἰργάσαντο
Τίμαρχος καὶ Κηφισόδοτος οἱ
Πραξιτέλους παῖδες.

There are wooden portrait statues of Lykurgos and his sons, Habron, Lykurgos and Lykophron, made by Kephisodotos and Timarchos, the sons of Praxiteles.

Other works (1) by Kephisodotos only :—

Portraits of the poetesses MYRO and ANYTE (Tatian *c. Graec.* 52).

„ „ ‘philosophers’ (Plin. *N. H.* xxxiv. 87).

(2) By Kephisodotos and Timarchos :—

ENVO in the temple of Ares at Athens (Paus. i. 8. 4).

KADMOS of Thebes (Paus. ix. 12. 4).

Portrait of Menander (Löwy 108).

Not to be identified with the statue of Menander in the Vatican (*F. W.* 1622), which must have matched that of Poseidippos, (whose plays were not performed in M.'s lifetime), and is moreover too large for the inscribed base.

2. SKOPAS AND THE SCULPTORS OF THE MAUSOLEION.

(a) SKOPAS.

Date.—S. *may* have been the son of Aristandros of Paros (v. No. 162), employed on a memorial of Aigospotamoi (405 B. C.). He was employed on the restoration of the temple of Athena Alea at Tegea (destroyed by fire 394 B. C.) and on the Mausoleion (begun about 353 B. C.).

206. Plin. *N. H.* xxxvi.
25 Scopae laus cum his
certat. Is fecit Uenerem
et Pothon qui Samothrace
sanctissimis caerimoniis co-
luntur, item Apollinem
Palatinum, Uestam seden-
tem laudatam in Seruili-
anis hortis duosque camp-
teras circa eam, quorum
pares in Asinii monumentis
sunt, ubi et canephoros
eiusdem. Sed in maxuma
dignatione delubro Cn.
Domitii in Circo Flaminio
Neptunus ipse et Thetis
atque Achilles, Nereides
supra delphinos et cete aut
hippocampos sedentes, item

The fame of Skopas rivals
that of these artists. His
works are Aphrodite and
Desire at Samothrace, to
which the most reverent
worship is paid, the Apollo of
the Palatine, and the famous
seated Hestia in the gardens
of Servilius between two
pillars: a precisely similar
pair may be seen in the
gallery of Asinius Pollio,
where is also the basket-
bearer of Skopas. But the
highest reputation is en-
joyed by his group in the
temple of Cn. Domitius in
the Flaminian Circus, re-
presenting Poseidon him-

Tritones chorusque Phorci
 et pistrices ac multa alia
 marina, omnia eiusdem
 manu, praeclarum opus,
 etiam si totius uitae fuisset.
 Nunc uero praeter supra
 dicta quaeque nescimus
 Mars etiamnum est sedens
 colossiaeus eiusdem manu
 in templo Bruti Gallaeci
 apud circum eundem, prae-
 terea Uenus in eodem loco
 nuda Praxitelliam illam ante-
 cedens et quemcunque alium
 locum nobilitatura.

self, Thetis, Achilles, Nereids
 seated on dolphins, huge fish
 or sea-horses, also Tritons
 and the rout of Phorkys
 and sea monsters and many
 other creatures of the sea,
 all by the same hand; a
 group which would have
 been remarkable had it
 been the work of a lifetime.
 As it is, beside those above
 mentioned and others of
 which we know not, there
 is by the hand of the same
 artist a colossal seated figure
 of Ares in the temple of
 Brutus Gallaeus close to
 the same circus, besides
 a nude Aphrodite in the
 same place which surpasses
 the famous Aphrodite of
 Praxiteles and would make
 any other spot famous.

his] Praxiteles and the younger Kephisodotos.

Apollinem Palatinum] The great temple of Apollo on the Palatine was built by Augustus 36–28 B.C. to commemorate the victory of Actium. In the *Curiosum Urbis Romae* it is called ‘Aedes Apollinis Rhamnusii,’ which shows that the Apollo was brought from Rhamnus in Attica. The statue is represented on coins of Nero (Overbeck, *Kunstmyth.*, Apollon, Münztafel v. 47, 48, 50, 51); there is a copy in the Vatican (Helbig, *Führer* 267). Cp. Prop. ii. 31. 6 Pythius in longa carmina ueste sonat.

campteras] καμπτήρας, Lat. metae, the pillars at the turning-points in the race-course. Von Jan corrects ‘lampteras,’ ‘candelabra.’

Neptunus ipse] Cn. Domitius Ahenobarbus built a temple to Neptune in the Circus Flaminius circ. 35-32 B.C. As he held the post of legatus pr. pr. in Bithynia 40-35 B.C. he may have brought the work from his province, where there was a famous temple of Poseidon at Astakos (Albia). The subject of the work described by Pliny is the progress of Achilles to the Isles of the Blest.

Bruti] D. Junius Brutus Gallaeus erected a temple to Mars after his triumph over the Gallaeci and Lusitani in 132 B.C.

207. Paus. viii. 45. 4
 Τεγεάταις δὲ Ἀθηνᾶς τῆς
 Ἀλέας τὸ ἱερὸν τὸ ἀρχαῖον
 ἐποίησεν Ἀλεός· χρόνῳ δὲ
 ὕστερον κατεσκευάσαντο οἱ Τε-
 γεᾶται τῇ θεῇ ναὸν μέγαν τε
 καὶ θέας ἄξιον. ἐκείνῳ μὲν δὴ
 πῦρ ἠφάνισεν ἐπινεμηθὲν ἐξ-
 αἴφνης, Διοφάντου παρ' Ἀθη-
 ναίοις ἀρχοντας, δευτέρῳ δὲ
 ἔτει τῆς ἑκτῆς καὶ ἐνενηκοστῆς
 Ὀλυμπιάδος. . . . 5. ὁ δὲ ναὸς ὁ
 ἐφ' ἡμῶν πολὺ δὴ τι τῶν ναῶν,
 ὅσοι Πελοποννησίοις εἰσὶν, ἐς
 κατασκευὴν προέχει τὴν ἄλλην
 καὶ ἐς μέγεθος. ὁ μὲν δὴ
 πρῶτός ἐστιν αὐτῷ κόσμος τῶν
 κίωνων Δωριος, ὁ δὲ ἐπὶ τούτῳ
 Κορίνθιος· ἐστήκασιν δὲ καὶ
 ἐκτὸς τοῦ ναοῦ κίονες ἐργασίας
 τῆς Ἰώνων. ἀρχιτέκτονα δὲ
 ἐπυνθανόμην Σκόπαν αὐτοῦ
 γενέσθαι τὸν Πάριον, ὃς καὶ
 ἀγάλματα πολλὰ τοῦ τῆς ἀρ-
 χαίας Ἑλλάδος, τὰ δὲ καὶ περὶ

The old temple of Athena Alca at Tegea was built by Aleos; in later times the Tegeans caused a large and remarkable temple to be erected to the goddess. The previous building was suddenly attacked by fire and destroyed in the archonship of Diophantos at Athens and the second year of the ninety-sixth Olympiad (395 B.C.). The temple which is standing at the present day is far superior to the other temples in the Peloponnese in size and magnificence. The first order of columns is Doric, the next Corinthian; and outside the temple stand columns of the Ionic order. I was told that the architect was Skopas of Paros, who was the sculptor of many

Ἴωνίαν τε καὶ Καρίαν ἐποίησε. τὰ δὲ ἐν τοῖς ἀετοῖς ἐστὶν ἔμ-
προσθεν ἢ θήρα τοῦ υἱὸς τοῦ
Καλυδωνίου· πεποιημένου δὲ
κατὰ μέσον μάλιστα τοῦ υἱὸς
τῇ μὲν ἐστὶν Ἀταλάντῃ καὶ
Μελέαγρος καὶ Θησεὺς Τελα-
μών τε καὶ Πηλεὺς καὶ Πολύ-
δεύκης καὶ Ἰόλαος ὃς τὰ
πλείστα Ἡρακλεῖ συνέκαμνε
τῶν ἔργων, καὶ Θεστίου παῖδες,
ἀδελφοὶ δὲ Ἀλθαίας, Πρόθους
καὶ Κομήτης. 7. κατὰ δὲ τοῦ
υἱὸς τὰ ἕτερα Ἀγκαῖον ἔχοντα
ἤδη τραύματα καὶ ἀφέντα τὸν
πέλεκυν ἀνέχων ἐστὶν Ἐποχος·
παρὰ δὲ αὐτὸν Κάστωρ καὶ
Ἀμφιάραος ὁ Οἰκλέους ἐπὶ δὲ
αὐτοῖς Ἰππόθους ὁ Κερκύονος
τοῦ Ἀγαμήδους τοῦ Στυμ-
φήλου· τελευταῖος δὲ ἐστὶν
εἰργασμένος Πειρίθους. τὰ δὲ
ὄπισθεν πεποιημένα ἐν τοῖς
ἀετοῖς Τηλέφου πρὸς Ἀχιλλέα
ἐστὶν ἐν Καῖκου πεδίῳ μάχῃ.
. . . 47. 1. τῷ δὲ ἀγάλματι
τῆς Ἀθηνᾶς τῇ μὲν Ἀσκληπιός,
τῇ δὲ Ὑγεία παρεστῶσά ἐστι
λίθου τοῦ Πεντελῆσιου, Σκόπα
δὲ ἔργα Παρίου.

statues in different parts of
Greece proper, and also in
Ionia and Karia. In the
front pediment is repre-
sented the chase of the Kaly-
donian boar; the boar is
placed almost exactly in the
centre, and on the one side
are Atalanta, Meleagros,
Theseus, Telamon, Peleus,
Polydeukes and Iolaos, who
assisted Herakles in most
of his labours, and the sons
of Thestios and brothers of
Althaia, Prothous and Ko-
metes. On the other side
of the boar is Epochos sup-
porting Ankaïos, who is
already wounded and has
dropped his axe, and beside
him are Kastor and Amphi-
araos, the son of Oïkles, and
beyond them Hippothous
the son of Kerkyon the son
of Agamedes the son of
Stymphalos; while Peiri-
thous comes last of all.
The sculptures of the back
pediment represent the
battle of Telephos against
Achilles in the plain of the
Kaïkos. . . . Beside the
image of Athena stands on

the one side Asklepios, on the other Hygieia. Both are of Pentelic marble, and are the work of Skopas of Paros.

⁴Αλεος] An Arkadian hero, the mythical founder of Tegea.

τὰ δὲ ἐν τοῖς ἀετοῖς] Fragments of these sculptures were discovered in 1879, of which the most important are two male heads and the head of the boar. See *Ου.* II⁴. p. 28, and references there given.

208. Schol. Aeschin. Timarch. 747 *Ῥ τρεῖς ἦσαν αὐται αἱ λεγόμεναι Σεμναὶ Θεαὶ ἡ Εὐμενίδες ἡ Ἐρινύες· ὧν τὰς μὲν δύο ἐκατέρωθεν Σκόπας ὁ Πάριος ἐποίησεν ἐκ τοῦ λυχνίου του λίθου, τὴν δὲ μέσσην Κάλαμιν.*

These were the three deities called 'the Awful Goddesses' or the Eumenides or the Erinyes: two of them (one at each side) were made by Skopas of Paros of Parian marble, while the central figure was by Kalamis.

Paus. i. 28. 6 says that these figures had no attributes such as the snakes, &c. described by Aischylos.

λυχνίου λίθου] Plin. *N. H.* xxxvi. 14 informs us, on the authority of Varro, that the name *λυχνίτης* was given to Parian marble because it was hewn by lamp-light in the quarries of Paros. Lepsius thinks that the name is derived from the transparency of the lower and finer strata.

209. Strab. xiii. 604 ἐν δὲ τῇ Χρύσῃ ταύτῃ καὶ τὸ τοῦ Σμινθέως Ἀπόλλωνός ἐστιν ἱερόν, καὶ τὸ σύμβολον τὸ τὴν ἐτυμότητα τοῦ ὀνόματος σῶζον,

In this town of Chryse is the temple of Apollo Smintheus, and the symbol which preserves the derivation of his name, i.e. the

ὁ μῦς, ὑπόκειται τῷ πόδι τοῦ mouse, lies at the foot of
ξόανου· Σκόπα δ' ἐστὶν ἔργα the statue. They are the
τοῦ Παρίου. work of Skopas of Paros.

Χρύση] Afterwards known as Alexandria Troas, on certain coins of which city the statue appears to be represented (Baumeister, *Denkmäler*, Fig. 1742).

210. Strab. xiv. 640 ὄντων There are several temples
δ' ἐν τῷ τόπῳ πλείονων ναῶν, in the place, some of earlier
τῶν μὲν ἀρχαίων τῶν δὲ ὕστε- and some of later date. In
ρον γενομένων, ἐν μὲν τοῖς the earlier temples are early
ἀρχαίοις ἀρχαία ἐστι ξόανα, statues, in those of later date
ἐν δὲ τοῖς ὕστερον Σκόπα ἔργα· works of Skopas. There is
ἡ μὲν Λητὼ σκῆπτρον ἔχουσα, Leto holding a sceptre, and
ἡ δ' Ὀρτυγία παρέστηκεν ἐκα- beside her stands Ortygia
τέρᾳ τῇ χειρὶ παιδίον ἔχουσα. with a child on each arm.

τῷ τόπῳ] The grove Ortygia near Ephesos.

Ὀρτυγία] The nurse of Apollo and Artemis, here represented as infants.

211. Paus. vi. 25. ἡ κρηπὶς Within the precinct is
δὲ ἐν τῷ τοῦ τεμένους πεποι- a base, and on the base
ηται, καὶ ἐπὶ τῇ κρηπίδι ἀγαλμα a bronze figure of Aphro-
'Αφροδίτης χαλκοῦν ἐπὶ τράγῳ dīte seated on a bronze goat.
κάθεται χαλκῷ. Σκόπα τοῦτο This is the work of Skopas,
ἔργον, Ἀφροδίτην δὲ Πάνδημον and is called Aphrodite
ὀνομάζουσι. Pandemos.

τοῦ τεμένους] The precinct of Aphrodite at Elis, which contained the Aphrodite Urania of Pheidias (No. 116). The statue is perhaps represented on coins of Elis (*Ον.* II⁴. Fig. 137).

212. Plin. *N. H.* xxxiv. The length of the whole
95 Uniuerso templo longi- temple is 425 ft., and the

tudo est ccccxxv pedum, breadth 225 ft. It contains
 latitudo ccxxv, columnae 127 columns, each furnished
 cxxvii a singulis regibus by a king, 60 ft. in height :
 factae lx pedum altitudine of these 36 are decorated
 ex iis xxxvi caelatae, una with reliefs, which in one
 a Scopas. case are the work of Skopas.

templo] That of Artemis at Ephesos, restored after the destruction by fire of the old temple in 356 B. C. See Newton, *Essays on Art and Archaeology*, p. 210 ff.

caelatae, una a Scopas] The reliefs in most cases decorated the lowest drum only, above which was an Ionic shaft of the usual type. Hence Curtius and others read 'imo scapo'='on the lowest drum.' The date of the building, however, and the style of the existing fragments (*F. W.* 1242, 1243) make it quite possible to retain the MS. reading.

Other works :—

ASKLEPIOS (beardless) and HYGIEIA at Gortys in Arkadia (Paus. viii. 28. 1).

HEKATE at Argos (No. 171).

HERAKLES at Sikyon (Paus. ii. 10. 1). Possibly represented on coins of Sikyon (*Num. Comm. H.* xi.)

ATHENE Pronaia at Thebes (cf. No. 123).

ARTEMIS Eukleia at Thebes (Paus. ix. 17. 1).

DIONYSOS and ATHENA at Knidos (No. 186).

EROS, HIMEROS and POTHOS at Megara (No. 197).

A BACCHANTE, described at length by Kallistr. *Stat.* 2; cp. *Anth. Pal.* ix. 774.

(b) LEOCHARES.

Date.—Six inscriptions (Löwy 77–82) mostly fragmentary, and in some cases possibly the work of a much later Leochares (Löwy 320, 321), have been found at Athens. The most complete may be dated circ. 350 B. C. Another inscription from a series of portraits executed by Leochares and Sthennis (v. § 3 (b)) in common (Löwy 83) is somewhat later (temp. Alexander).

213. Plin. *N. H.* xxxiv. 79 Leochares (fecit) aquilam sentientem quid rapiat in Ganymede et cui ferat parcentemque unguibus etiam per uestem puero, Iouemque illum Tonantem in Capitolio ante cuncta laudabilem Apollinem diadematum, [Lyciscum mangonem, puerum subdolae et fucatae uernilitatis].

Leochares represented the eagle which feels what a treasure it is stealing in Ganymede, and to whom it is bearing him, and using its talons gently, though the boy's garment protects him. He also made the famous statue of Zeus the Thunderer on the Capitol, a work of unequalled excellence, and Apollo wearing a fillet, [and Lykiskos the slave-dealer, and a boy in whom all the craft and cunning of the slave are embodied.]

aquilam . . . Ganymede] Probably reproduced in a group in the Vatican, *F. W.* 1246.

Lyciscum mangonem] This is the reading of the best MS., but as the passage occurs in the alphabetical list of the sculptors, it is very probable that we should accept the reading of other MSS. 'Lyciscus Langonem.' Lyciscus will then be another artist (identified by Klein with Lykios, Part II. § 1. 4), and Lango the name of the boy. Martial (ix. 51. 5) couples a statue of that name ('Lan-gona uiuum') with the 'boy of Brutus' (No. 152).

214. Paus. v. 20. 9 ἔστι δὲ ἐν τῷ τοῦ Ἀλτῆως . . . οἴκημα περιφερὲς ὀνομαζόμενον Φιλιππείον. ἐπὶ κορυφῇ δὲ ἔστι τοῦ Φιλιππείου μήκων χαλκῇ σύνδεσμος ταῖς δοκοῖς. 10. τοῦτο τὸ οἴκημά ἐστι μὲν κατὰ τὴν ἐξόδον τὴν κατὰ τὸ

Within the Altis is a circular building called the Philippeion. On the summit of the Philippeion is a bronze poppy-head which holds the rafters together. This building stands close to the egress by the Pry-

Πρυτανεῖον ἐν ἀριστερᾷ, πε-
 πόληται δὲ ὀπτῆς πλίνθου,
 κίονες δὲ περὶ αὐτὸ ἐστήκασιν.
 Φιλίππῳ δὲ ἐποίηθη μετὰ τὸ
 ἐν Χαιρωνείᾳ τὴν Ἑλλάδα
 ὀλισθεῖν. κεῖνται δὲ αὐτόθι
 Φιλίππος τε καὶ Ἀλέξανδρος,
 σὺν δὲ αὐτοῖς Ἀμύντας ὁ
 Φιλίππου πατήρ. ἔργα δὲ
 ἐστί καὶ ταῦτα Λεωχάρους
 ἐλέφαντος καὶ χρυσοῦ, καθὰ
 καὶ τῆς Ὀλυμπιάδος καὶ Εὐρυ-
 δίκης εἰσὶν αἱ εἰκόνες.

taneion on the left hand. It
 is made of baked bricks, and
 is surrounded by columns.
 It was built for Philip after
 the ruin of Greece at Chai-
 roneia. In it stand portraits
 of Philip and Alexander,
 together with Amyntas the
 father of Philip. These are
 of ivory and gold and are
 the work of Leochares, as
 are also the portraits of
 Olympias and Eurydike.

The foundations of this building have been discovered at Olym-
 pia, and show that all the figures were standing (*A. Z.* 1882,
 67 sqq.).

215. Plut. *Uita* x. Or.
 Isocr. 27 ἀνάκειται δ' αὐτοῦ
 καὶ ἐν Ἐλευσίνι εἰκὼν χαλκῇ
 ἔμπροσθεν τοῦ προστώου, ὑπὸ
 Τιμοθέου τοῦ Κόνωνος, καὶ
 ἐπιγέγραπται
 Τιμόθεος φιλίας τε χάριν, ξεν-
 ῖην τε προτιμῶν
 Ἰσοκράτους εἰκὼν τήνδ' ἀνέθηκε
 θεαῖς.

Λεωχάρους ἔργον.

A bronze portrait of him
 stands at Eleusis in front
 of the porch; it was dedi-
 cated by Timotheos the
 son of Konon, and bears
 the following inscription:—

Timotheos, for friend-
 ship's sake and in honour
 of hospitality, dedicated
 this portrait of Isokrates
 to the Goddesses.

The work of Leochares.

216. Vitruv. ii. 8. 11 (At
 Halikarnassos) In summa
 arce media Martis fanum
 habens statuam colossi quam

(At Halikarnassos) in
 the centre of the summit of
 the citadel stands a temple
 of Ares, containing a colossal

ἀκρόλιθον dicunt, nobili manu Leocharis factam. Hanc autem statuam alii Leocharis, alii Timothei putant esse.

statue of the kind termed an 'acrolith,' the handiwork of the famous Leochares. This statue, however, is supposed by some to be the work of Leochares, by others to be that of Timotheos.

ἀκρόλιθον] A statue of which the head and extremities only were of marble, the rest being of wood, gilded or otherwise decorated. Cp. No. 122. On Timotheos see (d).

Other works :—

ZEUS on the Akropolis of Athens (Paus. i. 24. 4). Possibly represented on coins of Athens (*Ον.* II⁴. Fig. 165).

ZEUS and DEMOS at the Piraeus (Paus. i. 1. 3).

(c) BRYAXIS.

Date.—An inscription found at Athens (Δελτ. Ἀρχ. 1891, 34 ff., 55 ff.) from a base with figures of horsemen in low relief (*Bull. Corr. Hell.* 1892, Pl. vii) reads Βρύαξις ἐπόησεν, and may be dated circ. 353 B. C. Seleukos Nikator (No. 217) became king of Syria in 312 B. C., but the portrait may be of earlier date.

217. Plin. *N. H.* xxxiv. 73 Bryaxis Aesculapium et Seleucum fecit. Bryaxis represented Asklepios and Seleukos.

218. Liban. *Orat.* 61 καί μοι πρὸ τῶν ὀμμάτων ἴστησιν ὁ λογισμὸς τὸν τύπον . . . τὴν φιάλην, τὴν κίθαριν, τὸν ποδὴν χιτῶνα . . . ἀπαλότητα δέρρης ἐν λίθῳ, ζωστήρα περὶ τῷ στήθει, συνάγοντα χιτῶνα χρυσοῦν, ὥς αὐτοῦ τὰ μὲν ἐφι-

Imagination brings before my eyes that form, the bowl, the lyre, the tunic reaching to the feet, the delicacy of the neck in the marble, the girdle about the bosom which holds the golden tunic together, so that some parts fit

ζάνειν τὰ δὲ ὑπανάστασθαι . . . closely and others hang loose.
 ἐφ' ἧκει ᾄδοντι μέλος. He seemed as one that sang.

From a description of the Apollo at Daphne near Antioch, described as a work of Bryaxis by Cedren., *Hist. Comp.* 306 B; from Theodoret, *Hist. Eccl.* iii. 11, we learn that it was of wood, gilt. It is represented on coins of Antiochos Epiphanes (*Ov.* II⁴. Fig. 167). See Büttner-Wobst, *Historische Studien Förstemann gewidmet*, 1894.

Other works:—

ASKLEPIOS and HYGIEIA at Megara (Paus. i. 40. 6).

DIONYSOS at Knidos (No. 186).

ZEUS and APOLLO with lions at Patara (Clem. Al. *Protr.* iv. 47). Clement also gives the name of Pheidias as the reputed artist of these figures.

Five colossal statues of Gods at Rhodes (Plin. *N. H.* xxxiv. 42).

PASIPHAË (Tatian, *c. Graec.* 54).

Clem. Al. (*Protr.* iv. 48) quotes Athenodoros to the effect that the statue of Sarapis in the Sarapeion at Alexandria (perhaps set up by Ptolemy Soter) was the work of 'another Bryaxis, not the Athenian.' See Michaelis, *J. H. S.*, 1885, 289 ff.

(d) TIMOTHEOS.

Date.—Kavvadias places the inscription of Epidauros (No. 221) in the earliest years of the fourth century on account of the inconsistencies in the use of the Ionic alphabet; but Foucart and Gurlitt have shown that 375 B.C. is the more probable date. Timotheos was at work on the Mausoleion 353 B.C., and must have been a well-known sculptor when the temple at Epidauros was built.

219. Plin. *N. H.* xxxvi. The Artemis in the
 32 Timothei manu Diana temple of Apollo on the
 Romae est in Palatio Apol- Palatine at Rome is the
 linis delubro, cui signo work of Timotheos; the
 caput reposuit Auianius head of this statue was re-
 Euander. stored by Avianius Evander.

C. Auianius Euander] A Greek sculptor brought by Antonius to Alexandria and by Augustus to Rome after Actium. Cp. Cic. *Fam.* vii. 23. 1, xiii. 2. 1.

220. Paus. ii. 32. 4 τοῦ δὲ The image of Asklepios
'Ἀσκληπιοῦ τὸ ἄγαλμα ἐποίησε was made by Timotheos;
μὲν Τιμόθεος, Τροιζήνιοι δὲ the Troizenians, however,
οὐκ 'Ἀσκληπιόν, ἀλλὰ εἰκόνα assert that it represents not
'Ἰππολύτου φασὶν εἶναι. Asklepios but Hippolytos.

At Troizen. Plin. *N. H.* xxxiv. 91 also classes Timotheos among the artists who made statues of 'athletes, warriors, hunters, and sacrificers.' (Cp. No. 167.)

221. Kavvadias, Fouilles Timotheos contracted to
d'Épidaure, 241. 36 Τιμόθεος construct and furnish models
ἐλετο τύπος ἐργάσα[σ]θαι καὶ for 900 drachmae; his se-
παρέχεν Πυθοκλῆς. . . He curity was Pythokles. . . He
Πυθοκλῆς. . . 1. 90 Τιμόθεος also contracted to furnish
ἐλε[το ἀκρω]τ[ήρ]ια ἐπὶ τὸν akroteria for one of the
ἄτερον αἰετὸν [X]XΘΘ = gables for 2240 dr. His
ἐνυγος Πυθοκλῆς. security was Pythokles.

From the inscription recording the expenses incurred in building the temple of Asklepios at Epidauros, discovered in 1885. On the symbols v. No. 159 note. —stands for ten drachmae, Θ for H.

ἐλετο, παρέχεν] = ἐῖλετο, παρέχειν: τύπος = τύπους.

τύπος] Models, no doubt, for the pediment sculptures. The extant remains of these are published by Kavvadias, *op. cit.* Pl. viii. and xi.

ἀκρωτήρια] The figures which stood upon the two gable-ends and the four corners of the temple. Those of the other gable were the work of one Theotimos, who received the same sum (l. 97). The mounted Nereides, Kavv. *op. cit.* Pl. xi. 16, 17, probably represent the two *side ἀκρωτήρια* of the west pediment. Winter (*Ath. Mitth.* 1894, 160) points out the close resemblance of one to the group of Leda and the Swan in the Capitol (Helbig, *Führer* 454) which he attributes to Timotheos.

(e) THE MAUSOLEION.

222. Plin. *N. H.* xxxvi. The rivals and contem-
30 Scopas habuit aemulos poraries of Scopas were

eadem aetate Bryaxim et Timotheum et Leocharen, de quibus simul dicendum est quoniam pariter caelauere Mausoleum. Sepulcrum hoc est ab uxore Artemisia factum Mausolo Cariae regulo, qui obiit Olympiadis CVII anno secundo. Opus id ut esset inter septem miracula hi maxime fecere artifices. Patet ab austro et septentrione <centenos> sexagenos ternos pedes, breuius a frontibus, tota circumitu pedes CCCXXXX, attollitur in altitudinem XXV cubitis, cingitur columnis XXXVI. Πτερόν uocauere circumitum. Ab oriente caelauit Scopas, a septentrione Bryaxis, a meridie Timotheus, ab occasu Leochares, priusque quam peragerent regina obiit. Non tamen recesserunt nisi absoluto iam, id gloriae ipsorum artisque monumentum iudicantes, hodieque certant manus. Accessit et quintus artifex. Namque supra πτερόν pyramis altitudine inferiorem

Bryaxis, Timotheos, and Leochares, who must be treated in a group since they were jointly employed on the sculptures of the Mausoleion. This building is the tomb erected by Artemisia, his widow, for Mausolos, prince of Karia, who died in the second year of the 107th Olympiad (351 B.C.). That this work is among the Seven Wonders is due mainly to the above-named artists. Its frontage on the north and south sides measures 163 feet, while the façades are shorter; the total circumference is 440 feet, the height twenty-five cubits; it is surrounded by thirty-six columns. This colonnade is called the 'Pteron.' The sculptures of the east side are by Scopas, those of the north by Bryaxis, those of the south by Timotheos, and those of the west by Leochares. The queen died before the building was complete; but the artists did not abandon the work

aequat, uiginti quattuor gradibus in metae cacumen se contrahens. In summo est quadriga marmorea quam fecit Pythis. Haec adiecta CXXXX pedum altitudine totum opus includit.

until it was finished, considering that it would rebound to their own glory, and be a standing proof of their genius; and to this day they vie with one another in their handiwork. They were joined by a fifth artist. For above the colonnade is a pyramid equal to the lower structure in height, with a flight of twenty-four steps tapering to a point. On the apex stands a four-horse chariot in marble, the work of Pythis. This addition completes the building, which rises to the height of 140 feet.

On the Mausoleion see *Ov.* II⁴. 100 ff., *F. W.* 1221-1239.

caelauere] Not 'worked in relief,' but in the broad sense 'sculptural,' a Latin equivalent for *τορευτική* in the broad sense (Nos. 119, 160).

Mausolo] The date of his death, according to *Diod.* xvi. 36, was 353 B. C. He reigned twenty-four years.

<centenos] Omitted in MSS., but necessary if the total of 440 ft. be correct.

xxv cubitis] So best MSS. Various alterations have been made in order to account for the total height of 140 ft. Trendelenburg thinks that Pliny's total is incorrect, and that the height was in reality only fifty cubits = 75 ft. No architectural remains of a high substructure have been discovered.

ab oriente . . . Leochares] Brunn (*Sitzungsberichte der bayr. Akad.* 1882, p. 114 ff.) has endeavoured to assign to each sculptor his share in the reliefs preserved. But it is doubtful whether the work

of four hands can be distinguished, and the slabs which B. attributes to Bryaxis appear to belong to the east front, and therefore to Skopas.

inferiorem] *Sc. altitudinem*, which should perhaps be read. It would be more natural to supply 'pyramidem'; and it is suggested that the 'pteron' may have rested on a pyramidal substructure.

quadriga marmorea] Supposed to have contained the colossal portraits of Mausolos and Artemisia in the British Museum. But see P. Gardner, *J. H. S.* xiii. p. 188 ff.

3. OTHER ARTISTS.

(a) SILANION.

Date.—(i) His portrait of Plato (No. 224) was dedicated by Mithradates, who died 363 B. C. (ii) Apollodoros (No. 223) was a pupil of Sokrates (died 399 B. C.), and according to *Plat. Symp.* 137 C was a boy in 416 B. C. On the other hand, Pliny's date (Ol. 113 = 328 B. C.) is supported by the fact that (iii) Satyros (v. *infr.*) seems to be identical with the athlete victorious at the Amphiaraia at Oropos (*I. G. S.* 414), which were reorganized 328⁹ (Delamarre, *Revue de Philologie*, 1894, 162 ff.). Plin. *N. H.* xxxiv. 51 mentions that he had no teacher, but one pupil, Zeuxiades. Z. made a portrait of the orator Hypereides, who died 322 B. C. (Löwy 483).

223. Plin. *N. H.* xxxiv. 51 Silanion Apollodorum fudit, fictorem et ipsum, sed inter cunctos diligentissimum artis et iniquom sui iudicem, crebro perfecta signa frangentem, dum satiari cupiditate artis non quit, ideoque Insanum cognominatum; hoc in eo expressit nec hominem ex aere fecit sed iracundiam; Silanion cast in bronze a portrait of Apollodoros, who was also a sculptor and the most painstaking of his craft, as well as a severe critic of his own work, who often broke in pieces finished statues, in his insatiable longing for ideal perfection, and was therefore called 'the Madman': this trait Silanion depicted

et Achillem nobilem idem
epistaten exercentem ath-
letas.

in his portrait, and cast in
bronze not a man but Rage
personified. He also made
a famous statue of Achilles
and a trainer exercising his
athletes.

fictorem] Plin. *N. H.* xxxiv. 86 enumerates him amongst the
sculptors who executed portraits of 'philosophers.'

sed] Not adversative, but intensive. Cp. Juv. v. 147 *boletus*
domino, sed qualem Claudius edit, with Mayor's note.

nec hominem . . . sed iracundiam] Not necessarily borrowed,
as Jahn supposed, from an epigram, since the turn of expression is
a common one in Latin. Cp. Cic. *Att.* vii. 136 *non hominem sed*
scopas solutas, Petron. 43 *discordia non homo*, and (in the lan-
guage of criticism) Quint. x. 1. 112 (Cicero) *non iam hominis*
nomen sed eloquentiae habeatur, i.e. Cicero was called 'non
homo sed eloquentia.'

224. Diog. Laert. iii. 25
ἐν δὲ τῷ πρώτῳ τῶν ἀπομνη-
μονευμάτων Φαβωρίνου φέρε-
ται, ὅτι Μιθραδάτης ὁ Πέρσης
ἀνδριάντα Πλάτωνος ἀνέθετο
εἰς τὴν Ἀκαδημίαν καὶ ἐπέ-
γραψε· Μιθραδάτης ὁ Ῥοδο-
βάτου Πέρσης Μούσαις εἰκόνα
ἀνέθετο Πλάτωνος, ἣν Σιλα-
νίων ἐποίησε.

In the first book of the
Anecdotes of Favorinus it
is recorded that Mithra-
dates the Persian dedicated
a portrait of Plato in the
Academy with the follow-
ing inscription :—Mithra-
dates the Persian, the son
of Rhodobates, dedicated
to the Muses a portrait of
Plato, made by Silanion.

Probably reproduced by the bust in the Vatican, *Jahrb.* 1886,
Pl. vi. 2.

225. Plut. Quaest. Conu.
v. 1. 2 τὴν πεπλασμένην

We look with pleasure
and admiration on the statue

Ἰοκάστην, ἥς φασὶν εἰς τὸ πρόσωπον ἀργύρου τι συμμῖξαι τὸν τεχνίτην, ὅπως ἐκλιπόντος ἀνθρώπου καὶ μαραινομένου λάβῃ περιφάνειαν ὁ χαλκός, ἡδόμεθα καὶ θαυμάζομεν.

of Iokaste, in whose countenance the artist is said to have mixed some silver, in order that the bronze might receive the appearance of a human being passing away in death.

From Plut. *de aud. poet.* iii. 30 we learn that this was a work of Silanion.

Other works :—

THESEUS at Athens (Plut. *Thes.* 4).

SAPPHO taken from the Prytaneion at Syracuse by Verres (Cic. *Verr.* iv. 57. 126). Probably reproduced by the bust in the Villa Albani (*Jahrb.* 1890, Pl. iii).

KORINNA (Tatian, *c. Graec.* 54).

Athlete-statues at Olympia :—

SATYROS of Elis (v. *supr.*), twice victorious in boxing (Paus. vi. 4. 5).

TELESTAS the Messenian, victorious in the boys' boxing-match (Paus. vi. 14. 4).

DAMARETAS the Messenian, victorious in the boys' boxing-match (Paus. vi. 14. 11).

Silanion was also the author of a work on proportions (Vitruv. vii. Praef. 12).

(b) STHENNIS OF OLYNTHOS.

Date.—Olynthos was destroyed 348 B.C., after which date he may have received Athenian citizenship. He was employed with Leochares on the portrait-group already mentioned (2 (b)) (Löwy 83), and dated circ. 320 B.C. In an inscription from Oropos (Löwy 103 a) he describes himself as Ἀθηναῖος, which points to a date later than 318 B.C., when Oropos became independent of Athens. (Before this date Attic artists use their demotic names.) Pliny dates him Ol. 113 (328 B.C.).

226. Plin. *N. H.* xxxiv. Sthennis made statues of
90 Sthennis Cererem, Io- Demeter, Zeus, and Athena

uem, Mineruam fecit, qui sunt Romae in Concordiae templo, idem flentis matronas et adorantis sacrificantisque.

which stand in the temple of Concord at Rome; also weeping matrons, and figures engaged in prayer and sacrifice.

227. Strab. xii. 5. 46 δὲς . . . ἑάλω (Σινώπη) . . . ὅστερον . . . ὑπὸ Λευκόλλου . . . καὶ . . . ὁ Λεύκολλος . . . ἦρε . . . τὸν Αὐτόλυκον, Σθέννιδος ἔργον, ὃν ἐκεῖνοι οἰκιστὴν ἐνόμιζον καὶ ἐτίμων ὥς θεόν.

Sinope was twice captured, the second time by Lucullus, who carried off a statue by Sthennis representing Autolykos, whom the inhabitants regarded as the founder of the city and revered as a god.

Lucullus captured Sinope in the Second Mithridatic war (72 B. C.).

Athlete-statues at Olympia :—

PYTTALOS of Elis, victorious in the boys' boxing-match (Paus. vi. 16. 8).

CHOIRILOS of Elis, victorious in the boys' boxing-match (Paus. vi. 17. 5).

(c) EUPHRANOR OF THE ISTHMOS.

Date.—Pliny dates him Ol. 104 = 364 B. C. His portraits of Alexander and Philip (No. 228) must be dated previous to the death of the latter (336 B. C.). The inscriptions of his son Sostratos (Löwy 105, 106) (whom Plin. *N. H.* xxxiv. 51 dates Ol. 113 = 328 B. C.) belong to the end of the fourth or beginning of the third century.

228. Plin. *N. H.* xxxiv. 77 Euphranoris Alexander Paris est in quo laudatur quod omnia simul intelli-

By Euphranor is a statue of Alexander (Paris). This work is specially admired, because the eye can

guntur, iudex dearum, amator Helenae et tamen Achillis interfector. Huius est Minerua Romae quae dicitur Catuliana, infra Capitolium a Q. Lutatio dicata, et simulacrum Boni Euentus, dextra pateram, sinistra spicam ac papauera tenens, item Latona puerpera Apollinem et Dianam infantis sustinens in aede Concordiae. Fecit et quadrigas bigasque et cliduchon eximia forma, et Uirtutem et Graeciam, utrasque colosaeas, mulierem admirantem et adorantem, item Alexandrum et Philippum in quadrigis.

detect in it at once the judge of the Goddesses, the lover of Helen, and at the same time the slayer of Achilles. By the same artist is the Athena at Rome called 'the Minerva of Catulus,' dedicated by Q. Lutatius below the Capitol, and a figure of Good Luck holding a bowl in the right hand and an ear of corn and a poppy in the left, also Leto holding in her arms the newborn infants Apollo and Artemis (in the temple of Concord). He also represented chariots with four and two horses, and a priestess of surpassing beauty, and Valour and Hellas, both of colossal size, a woman in an attitude of wonder and adoration, also Alexander and Philip in four-horse chariots.

in quo laudatur] Probably borrowed by Pliny from an epigram.

Q. Lutatio] Q. Lutatius Catulus dedicated the temple of Jupiter Capitolinus (restored after its destruction by fire in 83 B. C.) in 78 B. C.

Boni Euentus] To judge by the attributes, this statue originally represented Triptolemos, not *Ἀγαθὸς Δαίμων*, as the 'Bonus Euentus' of Praxiteles (No. 186). It may be represented on various imperial coins and gems. See Furtwängler, *Meisterwerke*, p. 281, Fig. iii, note 2.

[*Latona puerpera*] Commonly identified with a group appearing on several coins of Ephesos and other cities in Asia Minor, and reproduced in a statue in the Torlonia gallery at Rome (*Ov.* II⁴. Fig. 172); but see Reisch, *Festgruss aus Innsbruck an die Philologenversammlung in Wien*, 1893.

[*cliduchon*] κλειδοῦχον. The temple-key was the mark of the priestess. Cp. No. 119 note.

229. Dion Chrys. 37. 43

τί γὰρ ἐκώλυε μέγαν εἶναι τὸν ἀνδριάντα; τί γὰρ ἀρτίπουν, ὥσπερ τὸν Εὐφράνορος Ἡφαιστον;

What was there to prevent the portrait from being tall? What was there to prevent it from being firm on its feet, like the Hephaistos of Euphranor?

[τὸν ἀνδριάντα] A portrait of Agesilaos, king of Sparta.

It is possible that Dion Chrysostom has substituted the name of Euphranor for that of Alkamenēs (v. No. 131).

230. Plin. *N. H.* xxxv.

128 Eminuit longe ante omnis Euphranor Isthmius Olympiade CIII, idem qui inter fictores dictus est nobis. Fecit et colosso set marmorea et typos sculpsit, docilis ac laboriosus ante omnis et in quocunque genere excellens ac sibi aequalis. Hic primus uidetur expressisse dignitates heroum et usurpasse symmetriam, sed fuit in uniuersitate corporum exilior et capitibus articulisque grandior. 129 Uolumina

In the 104th Olympiad (364 B.C.) Euphranor of the Isthmos far outshone his rivals. He has already been mentioned amongst the sculptors, and made colossal statues, works in marble, and reliefs. He was an eager and painstaking student, who maintained a constant level of excellence in every department. He is considered to have been the first to represent heroes in their full majesty, and to master the science of pro-

quoque composuit de sym-
metria et coloribus.

portion; his bodies, how-
ever, were too slender, and
his heads and limbs too
large. He also wrote works
on proportions and colour-
ing.

This account refers primarily to Euphranor as a painter, but the criticisms may no doubt be regarded as applicable to his scul-
ptures.

expressisse dignitates heroum] The reference may be to his
painting of Theseus, of which he said that 'the Theseus of Par-
rhasius was fed on roses, but his own on beef' (Plin. *N. H.* xxxv.
129).

Other works :—

APOLLO Patroos at the Piraeus (Paus. i. 3. 3).

DIONYSOS, of which a copy stood on the Aventine at Rome
(Löwy 495).

(d) THRASYMEDES OF PAROS.

Date.—The inscription of Epidauros (No. 232) may be dated
circ. 375 B.C. See note on Timotheos (2 (d)).

231. Paus. ii. 27. 2 (At
Epidauros) τοῦ δὲ Ἀσκλη-
πιοῦ τὸ ἄγαλμα μεγέθει μὲν
τοῦ Ἀθήνησιν Ὀλυμπίου Διὸς
ἥμισυ ἀποδεῖ, πεποιήται δὲ
ἐλέφαντος καὶ χρυσοῦ· μηνύει
δὲ ἐπίγραμμα τὸν εἰργασμένον
εἶναι Θρασυμήδην Ἀριγνώτου
Πάριον. κάθηται δὲ ἐπὶ θρόνου
βακτηρίαν κρατῶν, τὴν δὲ ἐτέ-
ραν τῶν χειρῶν ὑπὲρ κεφαλῆς
ἔχει τοῦ δράκοντος, καὶ οἱ καὶ

(At Epidauros) the image
of Asklepios is smaller by
one half than the Olympian
Zeus at Athens, and is made
of ivory and gold; the in-
scription states that it is the
work of Thrasymedes the
son of Arignotos of Paros.
The God is seated upon a
throne and holds a staff in
one hand, while he extends
the other above the scr-

κύων παρακατακείμενος πε-
ποιήται. τῷ θρόνῳ δὲ ἡρώων
ἐπειργασμένα Ἀργείων ἐστὶν
ἔργα, Βελλεροφόντου τὸ ἐς τὴν
Χίμαιραν καὶ Περσεὺς ἀφελὼν
τὴν Μεδούσης κεφαλὴν.

pent's head. A dog is also
represented lying at his feet.
On the throne are repre-
sented in relief the exploits
of Argive heroes, viz. the con-
test of Bellerophon with the
Chimaira, and Perseus, who
has decapitated Medusa.

τοῦ Ἀθήνησιν Ὀλυμπίου Διὸς] Dedicated by Hadrian.

The statue is represented on coins of Epidauros (*Num. Comm.* liii). According to Cic. *N. D.* iii. 34. 83 Dionysios I of Syracuse ordered the golden beard to be removed on the ground that it was unseemly that Asklepios should be bearded while his father Apollo was beardless. The reliefs published by Kavvadias, *Ἐφ. Ἀρχ.* 1894, Pl. i (the first also Brunn-Bruckmann 3), though not *direct* copies, may serve to give an impression of the style of the original.

232. Kavvadias, Fouilles
d'Épidaure 241. 45 Θρασυ-
μήδης ἔλετο τὰν ὀροφὰν τὰν
ὑπένερθε καὶ τὸ θύρωμα τὸ
ἐνδοι καὶ | διὰ στύλων ἐργά-
σασθαι XXXXXXXXXXBBB
BBBBB ἔνγνος Πυθοκλή[s]|
Θεοφείδης Ἀγέμων.

Thrasymedes contracted
to execute the roof above
and the inner doorway as
well as that between the
columns for 9800 drachmae.
His securities were Pytho-
kles, Theopheides, and
Agemon.

On the inscription see No. 221.

τὸ θύρωμα τὸ ἐνδοι] The door of the cella, also called μέγα θύρωμα. In its construction ivory was used of the value of 3070 dr. (l. 65), and (apparently) golden nails of considerable value (l. 105 ff.).

διὰ στύλων] i. e. τὸ διὰ στύλων θύρωμα. The outer door between the columns of the πρόδομος. See Kavvadias, Pl. i A.

The wood employed in the construction of the doors was that of the pine, box, and lotus (l. 45).

(f) POLYEUKTOS.

233. Plut. Vit. x. Or.
Dem. 44 αἰτήσας τε γραμμα-
τεῖον (Δημοσθένους) ἔγραψεν
... τὸ ἐπὶ τῆς εἰκόνης αὐτοῦ
ἐλεγεῖον ἐπιγεγραμμένον ὑπὸ
τῶν Ἀθηναίων ὕστερον.

εἶπερ ἴσῃν ῥώμην γνώμη,
Δημόσθενες, ἔσχες
οὔποτ' ἂν Ἑλλήνων ἥρξεν
Ἄρης Μακεδών.

45. κείται δὲ ἡ εἰκὼν πλησίον
τοῦ περισχοινίσματος καὶ τοῦ
βωμοῦ τῶν Δώδεκα Θεῶν,
ὑπὸ Πολυεύκτου πεποιημένη.

(Demosthenes) asked for
a tablet and wrote the ele-
giac couplet, which the
Athenians afterwards in-
scribed upon his portrait.
It runs as follows:—

Hadst thou, Demosthe-
nes, had might as strong
as thy resolve, the war-god
of Macedon had never
subdued the Greeks.

The portrait stands near
the enclosure and the altar
of the Twelve Gods, and is
the work of Polyeuktos.

We learn from Plut. *Dem.* 31 that the statue had clasped hands (ἔστηκε τοὺς δακτύλους συνέχων δι' ἀλλήλων). It cannot, therefore, be directly reproduced by the statues at Knole (Michaelis, *Ancient Marbles*, p. 417) and in the Vatican (*F. W.* 1312) which hold a roll in their hands. They may, however, be mediately derived from the original of Polyeuktos.

(g) DEMETRIOS.

Date.—Two inscriptions from the Akropolis (Löwy 62, 63) belong to the first half of the fourth century (the first about 380 B. C.). On a third v. No. 234 note.

234. Plin. *N. H.* xxxiv.
76 Demetrius Lysimachen
(fecit) quae sacerdos Miner-
uae fuit lxiiii annis, idem
et Mineruam quae musica

The works of Demetrius
are a portrait of Lysimache,
who was for 64 years
priestess of Athena, an
Athena called 'the Musical,'

appellatur — dracones in because the snakes of her
Gorgone eius ad ictus aegis tinkle in response
citharae tinnitu resonant— to the notes of a lyre, and
idem equitem Simonem qui a portrait of the knight
primus de equitate scripsit. Simon, who was the first
to write a treatise on horse-
manship.

Lysimachen] According to Paus. i. 27. 4 the statue stood close to the Erechtheion, and was about a cubit in height. An inscription from the Akropolis (Löwy 64) has been held to belong to this work, since the second line reads [? ἐξή]κοντα δ' ἔτη [κ]αὶ τέσσαρ[α] Ἀθίνα: but the breadth of the foot-print (20 cm.) is too great for a height of one cubit.

musica] So inferior MSS.; the best has 'myetica.'

Simonem] An Athenian cavalry officer, mentioned in Ar. *Eq.* 242.

235. Lucian, *Philops.* 18
οὐχ ἑώρακας, ἔφη, εἰσιὼν ἐν
τῇ αὐλῇ ἐστηκότα πάγκαλον
ἀνδριάντα, Δημητρίου ἔργον
τοῦ ἀνθρωποποιοῦ; . . . εἴ
τινα παρὰ τὸ ὕδωρ τὸ ἐπιρρέον
εἶδες προγάστορα, φαλαντίαν,
ἡμίγυμνον τὴν ἀναβολήν,
ἡνεμωμένον τοῦ πώγωνος τὰς
τρίχας ἐνίας, ἐπίσημον τὰς
φλέβας, αὐτοανθρώπῳ ὅμοιον,
ἐκεῖνον λέγω, Πέλλιχος ὁ
Κορίνθιος στρατηγὸς εἶναι
δοκεῖ.

Have you not seen, said
he, as you came in a beauti-
ful portrait-statue standing
in the court, the work of
Demetrios the maker of
men? If you have seen
beside the running water
a figure with a fat paunch
and a bald head, wearing
a cloak which leaves him
half exposed, with some of
the hairs of his head flowing
in the wind, and prominent
veins, like the very man
himself, that is the one I
mean. It is supposed to
represent Pellichos the Co-
rinthian general.

On the context v. Introduction, § 1. In § 20 Lucian calls the artist Demetrios of Alopeke, a deme of Attika, and speaks of him as οὐ θεοποιός τις, ἀλλ' ἀνθρωποποιός—'a maker not of gods but of men.'

Πέλλιχος] A Corinthian of this name is mentioned by Thuc. i. 29.

§ 2. THE SCHOOL OF SIKYON.

1. THE YOUNGER SONS OF PATROKLES.

(a) DAIDALOS.

Date.—Two inscriptions (Löwy 88, 89) exist. The original of the first is lost, but the second (from Olympia) must be dated early in the fourth century. The victory commemorated by No. 239 was won in 400 B.C. Eupolemos (v. *infr.*) was victorious in 396, Aristodemos (v. *infr.*) in 388. The victory commemorated by No. 238 was probably won in 369 B.C., unless the reference was to mythical times, when the monument might be as early as 392 B.C.

236. Plin. *N. H.* xxxiv. Daidalos, who is also
76 Daedalus et ipse inter mentioned with praise
fictores laudatus duo pueros among the sculptors in
destringentes se fecit. marble, represented two
boys scraping themselves.

fictores] Here used in the narrower sense of 'sculptor in marble,'
opp. statuarius, 'worker in bronze.'

destringentes se] ἀποξυομένους, athletes scraping the ointment
from their bodies with the strigil. See Lysippos, No. 241.

237. Plin. *N. H.* xxxvi. Daidalos represented
35 Uenerem lauante[m] se Aphrodite in the bath.
Daedalus (fecit).

In the temple of Jupiter in the 'porticus Octauiae'; perhaps the original of the numerous statues of Aphrodite crouching in the bath. But see *F. W.* 1467, who attributes the work to a later Daidalos, a Bithynian artist of the third century.

238. Paus. x. 8. 5 ἐφεξῆς δὲ Τεγεατῶν ἀναθήματα ἀπὸ Λακεδαιμονίων Ἀπόλλων ἐστὶ καὶ Νίκη, καὶ οἱ ἐπιχώριοι τῶν ἡρώων, Καλλιστώ τε ἡ Λυκάονος καὶ Ἀρκᾶς ὁ ἐπώνυμος τῆς γῆς, καὶ οἱ τοῦ Ἀρκάδος παῖδες, Ἐλατος καὶ Ἀφείδας καὶ Ἀζάν, ἐπὶ δὲ αὐτοῖς Τρίφυλος . . . ἀνάκειται δὲ καὶ Ἐρασος ὁ Τριφύλου παῖς. 6. οἱ δὲ εἰργασμένοι τὰ ἀγάλματα Πανσανίας ἐστὶν Ἀπολλωνιάτης, οὗτος μὲν τὸν τε Ἀπόλλωνα καὶ Καλλιστώ, τὴν δὲ Νίκην καὶ τοῦ Ἀρκάδος τὴν εἰκόνα ὁ Σικυνώνιος Δαίδαλος· Ἀντιφάνης δὲ Ἀργεῖος καὶ Σαμόλας Ἀρκάς, οὗτος μὲν τὸν Τρίφυλον καὶ Ἀζᾶνα, Ἐλατον δὲ καὶ Ἀφείδαντά τε καὶ Ἐρασον ὁ Ἀργεῖος. ταῦτα μὲν δὴ οἱ Τεγεᾶται ἐπεμψαν ἐς Δελφούς, Λακεδαιμονίους, ὅτε ἐπὶ σφᾶς ἐστρατεύσαντο, αἰχμαλώτους ἐλόντες.

Next in order come the offerings dedicated by Tegeans from the spoils of the Spartans. These consist in figures of Apollo, Victory and the native heroes of Arkadia, Kallisto the daughter of Lykaon, and Arkas who gave his name to the country, and the sons of Arkas, Elatos and Aphcidas and Azan, and after them Triphylos. There is also a statue of Erasos the son of Triphylos. The figures were the work of (1) Pausanias of Apollonia, who made the Apollo and Kallisto, (2) Daidalos of Sikyon, who made the Victory and the figure of Arkas, (3) Antiphanes of Argos, and (4) Samolas the Arkadian, the latter of whom made the figures of Triphylos and Azan, and the former those of Elatos and Aphcidas and Erasos. These offerings were sent by the Tegeans to Delphi, when they had made prisoners of the Spartans who invaded them.

At Delphi. Referred by Brunn to 369 B. C., when Sparta suffered severe reverses at the hands of the Arkadians (Diod. xv. 62). But the closing words appear to refer to the legend recorded by Hdt. i. 65, which falls in the mythical period.

Pausanias and Samolas are otherwise unknown, on Antiphanes v. Nos. 172, 173 note. His pupil Kleon was the artist of several athlete-statues at Olympia, amongst which were two of the earliest 'Zônes' or small bronze statues of Zeus set up from the proceeds of fines. Paus. dates them Ol. 96 = 388 B. C. One of the bases exists (Löwy 95). The base of another portrait (Kritodamos, Paus. vi. 8. 5) (Löwy 96) may be dated circ. 350 B. C.

239. Paus. vi. 2. 8 ἐν δὲ τῇ Ἀλτει παρὰ τὸν τοῦ Τιμοσθένους ἀνδριάντα ἀνάκειται Τίμων καὶ ὁ παῖς τοῦ Τίμωνος Αἰσυπος, παιδίον ἐπὶ ἵππῳ καθήμενον. ἔστι γὰρ δὴ καὶ ἡ νίκη τῷ παιδί ἵππου κέλητος· ὁ Τίμων δ' ἐπὶ ἄρματι ἀνηγορεύθη. τῷ δὲ Τίμωνι εἰργάσατο καὶ τῷ παιδί τὰς εἰκόνας Δαίδαλος Σικυώνιος ὃς καὶ ἐπὶ τῇ Λακωνικῇ νίκῃ τὸ ἐν τῇ Ἀλτει τρόπαιον ἐποίησεν Ἡλείοις.

In the Altis, beside the statue of Timosthenes stand portraits of Timon and his son Aisypos, represented as a boy mounted on a horse. The reason is that the son's victory was won with a race-horse, while Timon was proclaimed victor with his chariot. The portraits of Timon and his son were the work of Daidalos of Sikyon, who also made the trophy set up by the Eleans in the Altis to commemorate their victory over Sparta.

The victory took place in 400 B. C. when Agis invaded Elis, but was dislodged from Olympia, which he had occupied (Paus. v. 4. 8).

(b) POLYKLEITOS THE YOUNGER.

Date.—(1) He was a pupil of his elder brother Naukydes (No. 171 and Paus. vi. 6. 2), who (Part III. § 2. 2 (a)) worked at the close of the

fifth and beginning of the fourth century. (2) The inscription from the portrait of Aristion (Part II. § 2. 1 ad fin.) (Löwy 92) dates from the first half of the fourth century. Another inscription (Löwy 93) from Thebes is inscribed on the same block and in the same characters as an inscription of Lysippos. It belonged to a portrait of Timokles, victorious in the chariot-race at the Herakleia, and also at the Βασιλεία of Lebadeia (instituted 371 B. C.), while that of Lysippos belonged to a portrait of Konidas, victorious in the pankration at the Pythia. Dittenberger (*I. G. S.* 2532, 2533) pronounces both posterior to 316 B. C., and the inscriptions are therefore probably restorations; the portraits may have had no original connexion. (3) Antipatros (Part II. § 2. 1 ad fin.) was probably victorious in Ol. 98 = 388 B. C.; No. 240 is posterior to 371 B. C.; and No. 165, if a work of the younger P., is posterior to 370 B. C.

240. Paus. viii. 31. 4 τοῦ περιβόλου δέ ἐστιν ἐντὸς Φιλίου Διὸς ναός, Πολυκλείτου μὲν τοῦ Ἀργείου τὸ ἄγαλμα, Διονύσω δὲ ἐμφερές· κόθορνοί τε γὰρ τὰ ὑποδήματά ἐστιν αἰτῶ, καὶ ἔχει τῇ χειρὶ ἔκπωμα, τῇ δὲ ἐτέρῳ θύρσον· κάθεται δὲ ἀετὸς ἐπὶ τῷ θύρσῳ.

Within the enclosure is a temple of Zeus, the God of Friendship. The image is the work of Polykleitos of Argos and resembles Dionysos in type; for it is shod with buskins, and holds in one hand a cup and in the other a thyrsus, upon which is perched an eagle.

τοῦ περιβόλου] That of Demeter and Kore at Megalopolis.

Other works:—See Nos. 165, 166, to which may be added:—HEKATE at Argos (No. 171).

Athlete-statue at Olympia:—

AGENOR of Thebes, victorious in the boys' wrestling-match (Paus. vi. 6. 2). Dedicated by the Phokians, since A.'s father was πρόξενος of Phokis at Thebes.

2. LYSIPPOS.

Date.—The inscription (Löwy 94) from the portrait of Troilos (v. infr.) mentions his second victory (probably 368 B. C.), and the statue may not have been erected immediately. On the inscription

from Thebes (Löwy 93) see under Polykleitos the younger (1 (b)). Athenaios tells an anecdote of Lysippos connected with the foundation of Kassandreia (316 B.C.). An inscription (Löwy 487) copied from an older original reads Σέλευκος βασιλεύς. Λύσιππος ἐποίησεν: but the portrait may have been executed before Seleukos assumed the royal title in 312 B.C. Pliny's date is Ol. 113 = 328 B.C., determined by that of Alexander.

241. Plin. *N. H.* xxxiv.
61 Lysippum Sicyonium
Duris negat ullius fuisse
discipulum, sed primo æ-
rarium fabrum audendi
rationem cepisse Eupompi
responso. Eum enim in-
terrogatum, quem sequere-
tur antecedentium, dixisse
monstrata hominum mul-
titudine, naturam ipsam
imitandam esse, non arti-
ficem. Plurima ex omnibus
signa fecit, ut diximus,
fecundissimæ artis, inter
quæ destringentem se,
quem Marcus Agrippa ante
Thermas suas dicauit mire
gratum Tiberio principi.
Non quiuit temperare sibi
in eo, quanquam imperiosus
sui inter initia principatus,
transtulitque in cubiculum
alio signo substituto, cum
quidem tanta populi
Romani contumacia fuit ut
theatri clamoribus reponi

Duris asserts that Lysip-
pos of Sikyon had no master,
but originally worked as a
bronze-caster, and was in-
spired to attempt higher
things by an answer of
Eupompos. That artist,
when asked which of his
predecessors he followed,
pointed to a crowd of men,
and replied that Nature
herself and no artist was
the true model. Lysippos
produced more works than
any other artist, being, as
was mentioned above,
extraordinarily prolific.
Among them is the youth
scraping himself, which
M. Agrippa dedicated in
front of his baths. The
Emperor Tiberius conceived
a wonderful passion for this
statue, and was unable to
restrain his desire, although
in the early years of his
reign he practised self-

apoxyomenon flagitauerit princepsque quanquam adamatum reposuerit. Nobilitatur Lysippos et temulenta tibicina, et canibus ac uenatione, in primis uero quadriga cum Sole Rhodiorum; fecit et Alexandrum Magnum multis operibus, a pueritia eius orsus. Quam statuam inaurari iussit Nero princeps delectatus admodum illa, dein, cum pretio perisset gratia artis, detractum est aurum pretiosiorque talis existimabatur etiam cicatricibus operis atque concisuris in quibus aurum fuerat remanentibus. Idem fecit Hephæstionem Alexandri Magni amicum, quem quidam Polyclito adscribunt, cum is centum prope annis ante fuerit, item Alexandri uenationem, quæ Delphis sacra est, Athenis satyrum, turmam Alexandri, in qua amicorum eius imagines summa omnium similitudine expressit; hanc Metellus Macedonia subacta transtu-

control. He transferred it to his bedchamber and set another statue in its place, but the populace of Rome showed such displeasure that the Emperor restored it in response to the clamour of the theatre in spite of his passion for it. The fame of Lysippos rests also on his drunken flute-player and on his dogs and hunters, but especially on the four-horse chariot, with the Sun executed for Rhodes. He also made many portraits of Alexander the Great, beginning from his boyhood. The last-named statue the Emperor Nero, who admired it extremely, ordered to be gilded. Afterwards, since the charm of the work had vanished, though its value had increased, the gold was removed, and it was esteemed more valuable in this state even though scars and incisions which had contained the gold still remained. Lysippos also made a portrait of Hephæstion, the friend of Alex-

lit Romam. Fecit et quadrigas multorum generum. Statuariae arti plurimum traditur contulisse capillum exprimendo, capita minora faciendo quam antiqui, corpora graciliora siccioraque, per quae proceritas signorum maior uideretur. Non habet Latinum nomen symmetria quam diligentissime custodiuit noua intactaque ratione quadratas ueterum Staturas permutando, uolgoque dicebat ab illis factos quales essent homines, a se quales uiderentur esse. Propriae huius uidentur esse argutiae operum custoditae in minimis quoque rebus.

ander the Great, which some ascribe to Polykleitos, although he lived about a century earlier, also Alexander's hunt, dedicated at Delphi, a satyr at Athens, a troop of Alexander's horse, in which he introduced portraits of his friends which displayed a marvellous likeness: this work was removed to Rome by Metellus after the conquest of Macedonia. He also represented four-horse chariots of several kinds. He is said to have done much to advance the art of sculpture in bronze by his careful treatment of the hair, and by making the head smaller and the body more slender and firmly knit than earlier sculptors, thus imparting to his figures an appearance of greater height. There is no Latin name for the 'canon of proportions' which he carefully observed, exchanging the square-built figure of the older artists for a new and untried system. He was in

the habit of saying that they had represented men as they were, while he represented them as they appeared to the eye. The extreme delicacy of his work even in the smallest details, would seem to be its most individual feature.

Duris] V. Introduction, § 1.

Eupompi responso] E. was a painter of Sikyon, whose date appears to fall at the close of the fifth and beginning of the fourth century (Plin. *N. H.* xxxv. 64, 75), so that if the saying is rightly ascribed to him, it cannot have been addressed directly to Lysippos.

ut diximus] V. No. 242.

destringentem se] Reproduced by the Apoxyomenos in the Vatican, *F. W.* 1264.

Alexandrum Magnum] V. No. 243.

quam statuam] Almost certainly to be taken, with Ulrichs, of a statue of Alexander as a boy. Others suppose the words 'fecit . . . orsus' to be misplaced, and refer 'quam statuam' to the chariot of the Sun; but though there is some probability that this was removed to Rome, Pliny would scarcely describe it by the term 'statua,' which is properly applicable to a portrait in bronze.

Alexandri uenationem] V. No. 244.

turmam Alexandri] V. No. 245.

Metellus] Q. Caecilius Metellus subdued the pretender Andriskos in Macedonia (146 B. C.), and hence received the name Macedonicus.

Statuariæ arti] Clearly used in the narrow sense of 'sculpture in bronze,' exclusively practised by Lysippos. In this use the term is opposed to 'sculptura' = sculpture in marble. Cp. xxxv. 156 *plasticen matrem . . . statuariae sculpturaeque dixit Pasiteles.* xxxvi. 15 *non omittendum hanc artem (marmoris sculpendi) tanto uetustiore fuisse quam picturam aut statuariam.*

sicciora] The word is used of the trained athlete, whose body is free from unhealthy humours and superfluous fat. Cp. Varr.

Logist. Fr. 27 R. Persae propter exercitationes puerilis modicas eam sunt consecuti corporis siccitatem ut neque spuarent neque emungerentur sufflatoue corpore essent.

quadratas ueterum staturas] With special reference to the canon of Polykleitos. Cf. No. 160 ad fin.

quales essent . . . quales uiderentur esse] Assuming that the natural sense of the words is the true one, we must interpret them to mean that while Polykleitos and his school had represented the human body in its actual proportions, Lysippos employed such proportions as to produce the impression received by the eye (*quales esse uiderentur* = οἶοι ὁρῶνται). Many authorities, however, (after Otfried Müller) suppose 'quales uiderentur esse' to be a mis-translation by Pliny of οἶους ἔοικεν εἶναι = as they ought to be; the meaning will then be that Polykleitos was a realist, Lysippos an idealist. The conception was familiar in art-criticism. Cp. Arist. *Poet.* 1448 a 5 Πολύγνωτος μὲν κρείττους, Παύσων δὲ χείρους, Διονύσιος δὲ ὁμοίους εἵκαζεν.

argutiae] Cf. xxxv. 37 Parrhasius . . . picturae dedit primus argutias uultus, elegantiam capilli. *argutus* = clear to the senses, and so clearly defined, clearly cut. Cp. Verg. *G.* iii. 80 *argutum caput* (of a horse). Hence 'argutiae operum' here refers to clearly cut, delicate outlines.

242. Plin. *N. H.* xxxiv. 37 Insignia maxime et aliqua de causa notata uoluptarium sit attigisse artificesque celebratos nominauisse singulorum quoque inexplicabili multitudine, cum Lysippos MD opera fecisse prodatur, tantae omnia artis, ut claritatem possent dare uel singula, numerum apparuisse defuncto eo, cum thesaurum effregisset heres, solitum enim ex manipretio cuius-

Let it be our pleasure to touch on works of special excellence or with special cause for remark and to record the names of famous artists, since the multitude of single works is innumerable. Lysippos alone is said to have produced 1500 works, all of such artistic value that each would have sufficed by itself to make him famous. The number became known

que signi denarios seponere aureos singulos.

after his death, when his heir broke open his strong-box, since it had been his custom to set aside a piece of gold from the price of each statue.

From the preface to Pliny's account of sculpture in bronze.

denarios] Pliny no doubt refers to the gold stater, worth twenty drachmae. The Roman gold denarius (xxxiii. 47) was worth twenty-five silver denarii, the silver denarius being considered equivalent to an Attic drachma.

243. Plut. de Alex. Magno

ii. 2 Λυσίππου δὲ τὸ πρῶτον Ἀλέξανδρον πλάσαντος ἀναβλέποντα τῷ προσώπῳ πρὸς τὸν οὐρανόν, ὥσπερ αὐτὸς εἰώθει βλέπειν Ἀλέξανδρος, ἡσυχῇ παρεγκλίνων τὸν τράχηλον, ἐπέγραψέ τις οὐκ ἀπιθάνως·

αὐδασοῦντι δ' εἰοικεν ὁ χάλ-

κος εἰς Δία λεύσσω,

γὰν ὑπ' ἐμοὶ τίθεται, Ζεῦ,

σὺ δ' Ὀλυμπον ἔχε.

διὸ καὶ μόνον Ἀλέξανδρος ἐκέλευε Λύσιππον εἰκόνας αὐτοῦ δημιουργεῖν· μόνος γὰρ οὗτος, ὥς εἰοικε, κατεμήνυε τῷ χαλκῷ τὸ ἦθος αὐτοῦ καὶ συνεξέφερε τῇ μορφῇ τὴν ἀρετήν· οἱ δὲ ἄλλοι τὴν ἀποστροφὴν τοῦ τραχήλου καὶ τῶν ὀμμάτων τὴν

When Lysippos first made a portrait of Alexander with his countenance uplifted to heaven, just as Alexander was wont to gaze with his neck gently inclined to one side, some one wrote the following not inappropriate epigram:—

The man of bronze is as one that looks on Zeus and will address him thus: O Zeus, I place earth beneath my feet, do thou rule Olympus.

For this reason Alexander gave orders that Lysippos only should make portraits of him; since Lysippos only, as it would seem, truly revealed his nature in

διάχυσιν καὶ ὑγρότητα μιμῆσθαι θέλοντες οὐ διεφύλαττον αὐτοῦ τὸ ἀρρενωπὸν καὶ λεοντῶδες.

bronze, and portrayed his courage in visible form, while others in their anxiety to reproduce the bend of the neck and the melting look of the eyes failed to preserve his masculine and leonine aspect.

On the portraits of Alexander, see *F. W.* 1318 and Köpp, 52. *Winckelmannsprogramm* (1892). From *Plut. de Is. et Osir.* 24 we learn that the statue here referred to held a spear.

244. *Plut. Alex.* 40 τοῦτο τὸ κυνήγιον Κρατερὸς εἰς Δελφοὺς ἀνέθηκεν, εἰκόνας χαλκᾶς ποιησάμενος τοῦ λέοντος καὶ τῶν κυνῶν, καὶ τοῦ βασιλέως τῷ λέοντι συνεστῶτος, καὶ αὐτοῦ προσβοηθοῦντος· ὧν τὰ μὲν Λύσιππος ἔπλασε, τὰ δὲ Λεωχάρης.

Krateros erected a memorial of this hunt at Delphi. He caused figures of bronze to be made, representing the lion, the dogs, the king in combat with the lion, and himself coming to the rescue; some of these were made by Lysippos, the rest by Leochares.

Κρατερὸς] A general of Alexander, afterwards allied with Antipater, killed in battle 321 B. C.

Λεωχάρης] V. § 1. 2 (b).

245. *Arrian, Anab. i.* 16. 7 Μακεδόνων δὲ τῶν μὲν ἐταίρων ἀμφὶ τοὺς εἴκοσι καὶ πέντε ἐν τῇ πρώτῃ προσβολῇ ἀπέθανον, καὶ τούτων χαλκαῖ εἰκόνες ἐν Δίῳ ἐστᾶσιν, Ἀλέξανδρου κελεύσαντος Λύσιππον ποιῆσαι.

Of the Macedonians there fell about twenty-five of the king's guard in the first onslaught. Bronze portraits of these stood at Dion, made by Lysippos by order of Alexander.

ἐν τῇ πρώτῃ προσβολῇ] At the battle of Granikos (334 B.C.). Since the dead were buried on the field of battle (Arr. i. 16. 5) Pliny's story as to the resemblances can hardly be correct. According to Vell. Pat. i. 11. 3 a portrait of Alexander himself formed part of the group.

246. Plin. *N. H.* xxxiv.
40 Talis et Tarenti (Iupiter) factus a Lysippo XL cubitorum. Mirum in eo, quod manu, ut ferunt, mobilis—ea ratio libramenti est—nullis conuellatur procellis. Id quidem prouidisse et artifex dicitur modico interuallo, unde maxime flatum opus erat frangi, opposita columna. Itaque magnitudinem propter difficultatemque moliendi non attigit cum Fabius Verrucosus, cum Herculem, qui est in Capitolio, inde transferret.

Such too is the Zeus of Tarentum made by Lysippos, which is forty cubits in height. It is remarkable from the fact that although, it is said, a touch of the hand will turn it—so cunningly is it balanced—no storm can overturn it. The artist is said to have provided against this by interposing a pillar at a short distance on the side from which it was most necessary to break the force of the wind. And so on account of the huge size of the figure and the difficulty of attacking it, Fabius Verrucosus did not lay hands on it when he removed from Tarentum the Herakles which stands on the Capitol.

Talis] Colossal in size.

Fabius Verrucosus] Q. Fabius Maximus, the opponent of Hannibal, took Tarentum 209 B.C.

247. Anth. Pal. App. 66

Ποσειδίππου.

τίς πόθεν ὁ πλάστης ; Σικυώ-
νιος. οὖνομα δὴ τίς ;

Λύσιππος. σὺ δὲ τίς ; Και-
ρὸς ὁ πανδαμάτωρ.

τίπτε δ' ἐπ' ἄκρα βέβηκας ; ἀεὶ
τροχάω. τί δὲ ταρσοὺς
ποσσὶν ἔχεις διφυεῖς ; ἵπ-
ταμ' ὑπηνέμιος.

χειρὶ δὲ δεξιτερῇ τί φέρεις
ξυρόν ; ἀνδράσι δεῖγμα
ὥς ἀκμῆς πάσης ὀξύτερος
τελέθω.

ἦ δὲ κόμη, τί κατ' ὄψιν ; ὑπαν-
τιάσαντι λαβέσθαι,

νῇ Δία. τὰξόπιθεν δ' εἰς τί
φαλακρὰ πέλει ;

τὸν γὰρ ἅπαξ πτηνοῖσι παρα-
θρέξαντά με ποσσὶν
οὔτις ἔθ' ἱμείρων δράζεται
ἐξόπιθεν.

τοῦνεχ' ὁ τεχνίτας σε διέπλα-
σεν ; εἵνεκα ὑμέων
ξείνε, καὶ ἐν προθύροις θῆκε
διδασκαλίην.

POSEIDIPPOS.

Who and whence was
thy sculptor? From Si-
kyon. His name? Lysip-
pos. And who art thou?
Occasion, the all-subduer.
Why dost thou tread on
tiptoe? I am ever running.
Why hast thou wings twy-
natured on thy feet? I
fleet on the wings of the
wind. Why dost thou bear
a razor in thy right hand?
To show to men that I am
keener than the keenest
edge. And thy hair, why
grows it in front? For him
that meets me to seize, by
Zeus. And why is the back
of thy head bald? Because
none may clutch me from
behind, howsoe'er he desire
it, when once my winged
feet have darted past him.
Why did the sculptor
fashion thee? For thy
sake, stranger, and set me up
for a warning in the entry.

From Kallistr. *Stat.* 3, who describes the statue at length, we learn that it originally stood at Sikyon (whence it was afterwards removed to Constantinople). K. also states that it stood on a globe, as do Ausonius and Tzetzes. Himerios (*Ecl.* xiv. 1) mentions that in the left hand it held a balance. But these late authorities seem to have added characteristics and attributes to the original

type. See the monuments published by Curtius, *A. Z.* 1875, Pl. i, ii, who shows that the personified *Καίρός* was a figure specially connected with athletic contests.

248. Strab. vi. 278 (At Tarentum) τὰ μὲν κατέφθειραν Καρχηδόνιοι λαβόντες τὴν πόλιν, τὰ δ' ἐλαφυραγώγησαν Ῥωμαῖοι κρατήσαντες βιαίως· ὧν ἐστὶ καὶ ὁ Ἡρακλῆς ἐν τῷ Καπετωλίῳ χαλκοῦς κολοσσικός, Λυσίππου ἔργον, ἀνάθημα Μαξίμου Φαβίου τοῦ ἐλόντος τὴν πόλιν.

(At Tarentum) Some works were destroyed by the Carthaginians when they captured the city, and others carried away as spoils by the Romans, who took forcible possession of them; among the latter was the colossal bronze Herakles on the Capitol, the work of Lysippos, dedicated by Fabius Maximus, who captured the city.

Μαξίμου Φαβίου] V. No. 246 note. The statue was removed to Constantinople 'in the consulship of Julian,' probably 322 A. D. (Suid.), and placed in the Hippodrome. It is described in the following No.

249. Niket. Chon. de Sign. Constant. 5 κατήρειπτο τοῖνυν Ἡρακλῆς ὁ τριέσπερος μέγας μεγαλωστὶ κοφίνῳ ἐνιδρυμένος, τῆς λεοντῆς ὑπεστρωμένης ἄνωθεν. . . ἐκάθητο δὲ μὴ γωρυτὸν ἐξημμένος, μὴ τόξον ταῖν χεροῖν φέρων, μὴ τὸ ρόπαλον προβαλλόμενος, ἀλλὰ τὴν μὲν δεξιὰν βάσιν ἐκτείνων ὥσπερ καὶ τὴν αὐτὴν χεῖρα εἰς ὅσον ἐξῆν, τὸν δὲ

The great Herakles then begotten of three nights lies mighty and mightily fallen, he who was seated on a basket, whereon was strewn the lion's skin. There he sat with no quiver hung about him, with no bow in his hand and no club to defend him, but extending his right leg and right arm as far as he

εὐώνυμον πόδα κάμπτων εἰς τὸ
 γόνυ καὶ τὴν λαιὰν χεῖρα ἐπ'
 ἀγκῶνος ἐρείδων, εἴτα τὸ λοι-
 πὸν τῆς χειρὸς ἀνατείνων, καὶ
 τῷ πλάτει ταύτης ἀθυμίας
 πλήρης καθυποκλίνων ἡρέμα
 τὴν κεφαλὴν . . . ἦν δὲ τὸ
 στέρνον εὐρύς, τοὺς ὤμους πλα-
 τὺς, τὴν τρίχα οὖλος, τὰς
 πυγὰς πῖων, βριαρὸς τοὺς
 βραχίονας καὶ εἰς τόσον προ-
 ἔχων μέγεθος εἰς ὅσον, οἶμαι,
 καὶ τὸν ἀρχέτυπον Ἡρακλῆν
 εἵκασεν ἂν ἀναδραμεῖν ὁ Λυσί-
 μαχος ὁ πρῶτον ἄμα καὶ
 ὕστατον τῶν ἑαυτοῦ χειρῶν
 πανάριστον φιλοτέχνημα του-
 τοῦ χαλκουργήσας, καὶ οὕτω
 μέγιστον ὥς τὴν περιελούσαν
 τὸν αὐτοῦ ἀντίχειρα μήρινθον
 εἰς ἀνδρείον ζωστήρα ἐκτεί-
 νεσθαι, καὶ τὴν κνήμην τοῦ
 ποδὸς εἰς ἀνδρόμηκες.

could, and with his left leg
 bent at the knee. His left
 arm was supported at the
 elbow and the forearm
 raised, and on the palm of
 the left hand he was rest-
 ing his head gently, full of
 despondency. His breast
 and shoulders were broad,
 his hair thick, his buttocks
 fat, and his arms brawny,
 and his height was such
 as Lysimachos might have
 supposed the original He-
 rakles to reach, when he
 fashioned of bronze this,
 the choicest jewel of his
 art, first and last, of such
 colossal bulk that the string
 which enclosed its thumb
 might serve as a man's
 girdle and the shin of its
 leg was tall as a man.

κατήρειπτο τοῖνυν] In the sack of Constantinople by the Franks
 in 1202 A. D.

Λυσίμαχος] A mistake of Niketas for Λύσιππος.

250. Mart. ix. 44

Hic, qui dura sedens por-
 recto saxa leone
 mitigat exiguo magnus
 in aere deus,
 quaeque tulit spectat resu-
 pino sidera uultu

He who sits here temper-
 ing the hardness of the rock
 with the outstretched lion's
 skin, a mighty god im-
 prisoned in the tiny bronze,
 and gazes with upturned
 eyes at the stars which once

cuius laeua calet robore,	he bore, whose left hand is
dextra mero,	hot with the club, and his
non est fama recens, nec	right with the wine-cup,
nostri gloria caeli:	enjoys no upstart fame, nor
nobile Lysippi munus	is his fame that of a Roman
opusque uides.	chisel. 'Tis a famous work
	and offering of Lysippos
	which thou seest.

This statue was known as 'Herakles Epitrapezios,' i.e. it served as a table-decoration. According to Stat. *Silv.* iv. 2. 35, 6 it was less than a foot in height. Martial states that it belonged successively to Alexander, Hannibal, Sulla and Novius Vindex. It appears to be more or less faithfully reproduced in various works enumerated by Weizsäcker, *Jahrb.* 1889, p. 109.

tulit] While Atlas fetched the apples of the Hesperides, Herakles supported the heavens.

251. Strab. x. 459 ἡ	Alyzia, in whose territory
'Αλυζία . . . καθ' ἣν ἐστι	is a harbour sacred to He-
λιμὴν Ἡρακλέους ἱερὸς καὶ	rakles and a precinct from
τέμενος ἐξ οὗ τοὺς Ἡρακλέους	which a Roman commander
ἄθλους, ἔργα Λυσίππου, μετ-	removed to Rome the
ῆνεγκεν εἰς Ῥώμην τῶν ἡγεμό-	labours of Herakles, the
νων τις, παρὰ τόπον κειμένους	work of Lysippos, which
διὰ τὴν ἐρημίαν.	had become displaced
	through the desolation of
	the district.

'Αλυζία] In Akarnania.

On monuments which appear to reproduce these groups see *Οπ.* II⁴. 144 and references.

Other works :—

ZEUS at Sikyon (Paus. ii. 9. 6).

ZEUS Nemeios at Argos (Paus. ii. 20. 3).

ZEUS and the MUSES at Megara (Paus. i. 43. 6). The inscription from Megara published in *Ath. Mitth.* 1885, p. 150, may have belonged to this work.

POSEIDON at Corinth (Lucian, *Jup. Trag.* 9).

DIONYSOS on Mount Helikon (Paus. ix. 30. 1).

EROS at Thespiæ (Paus. ix. 27. 3).

HERAKLES at Sikyon (Paus. ii. 9. 8).

SOKRATES (Diog. Laert. ii. 43).

PRAXILLA (Tatian, *c. Græc.* 52).

AESOP and the Seven Sages (*Anth. Plan.* iv. 332).

PYTHES of Abdera (Paus. vi. 14. 12).

Athlete-statues at Olympia :—

POLYDAMAS at Skotussa, victorious in the pankration, Ol. 93 = 408 B.C. (Paus. vi. 5. 1).

TROILOS of Elis, victorious with the two-horse chariot, and with a team of four colts, Ol. 102 = 372 B.C. (Paus. vii. 4. 1). Inscription Löwy 94.

CHEILON of Patrai, twice victorious in wrestling (Paus. vi. 4. 6).

KALLIKRATES of Magnesia, twice victorious in the race in armour (Paus. vi. 17. 3).

XENARKES of Stratos, victorious in the pankration (Paus. vi. 2. 1).

3. LYSISTRATOS.

252. Plin. *N. H.* xxxv. 153 *Hominis autem imaginem gypso e facie ipsa primus omnium expressit ceraque in eam formam gypsi infusa emendare instituit Lysistratos Sicyonius frater Lysippi, de quo diximus. Hic et similitudines reddere instituit; ante eum quam pulcherrimas facere studebant. Idem et de*

The first artist who took plaster casts of the human face from the original, and introduced the practice of working over a wax model taken from the plaster, was Lysistratos of Sikyon, the brother of Lysippos, who has already been mentioned. He also instituted the practice of rendering portraits with lifelike precision,

signis effigies exprimere inuenit.

while previous artists had striven to make them as beautiful as possible. He also discovered how to take casts of statues.

4. THE FAMILY AND SCHOOL OF LYSIPPOS.

(a) DAIPPOS, BOEDAS, EUTHYKRATES, TISIKRATES.

253. Plin. *N. H.* xxxiv. 66 Filios et discipulos reliquit (Lysippos) laudatos artifices Daippum et Boedan, sed ante omnis Euthycraten, quanquam is constantiam potius imitatus patris quam elegantiam austero maluit genere quam iucundo placere. Itaque optime expressit Herculem Delphis et Alexandrum Thespiis uenatorem, et proelium equestre, simulacrum ipsum Trophonii ad oraculum, quadrigas compluris, equum cum fuscinis, canes uenantium. Huius porro discipulus fuit Tisikrates et ipse Sicyonius, sed Lysippi sectae propior, ut uix decernantur complura signa ceu senex Thebanus et Demetrius Rex, Peuces-

The sons and pupils (of Lysippos) who survived him were Daippos and Boedas, artists of recognized merit, but above all Euthykrates, although he followed his father's unflinching conscientiousness rather than his refinement of taste and rested his claim to popular favour on a severe rather than an effective style. He was thus eminently successful in representing Herakles (at Delphi) and Alexander as a hunter (at Thespiiai), and a cavalry engagement, and the image of Trophonios which adorns his own oracular seat, many four-horse chariots, a horse with forked poles, and a group of hounds. His pupil again

tes Alexandri Magni serva- was Tisikrates also a native
tor, dignus tanta gloria. of Sikyon, but in closer
contact with the school of
Lysippos, so much so, that
many of his works can
barely be distinguished from
those of that artist. Such
are the sage of Thebes, King
Demetrios, and Peukestes,
who saved the life of Alex-
ander the Great, and richly
deserved to be immor-
talized.

Daippum] Dated by Pliny Ol. 121 = 296 B. C. Works:—

‘Perixyomenos,’ i.e. an athlete scraping himself (= apoxyomenos),
Plin. *N. H.* xxxiv. 87.

Athlete-statues at Olympia:—

Kallon of Elis, victorious in the boys’ boxing-match (Paus. vi.
12.6).

Nikandros of Elis, twice victorious in the double foot-race (Paus.
vi. 16. 5).

Boedan] Pliny, *N. H.* xxxiv. 73, attributes to him a ‘praying
figure’ (adorans). The so-called ‘Praying Boy’ at Berlin (Brunn-
Bruckmann 283), if it is not a reproduction of this work, may serve
as an illustration of the type.

Euthycraten] Besides the works here mentioned, Tatian (*c.*
Gracc. 52, 53) mentions four female subjects—Anyte of Tegea
(floruit circ. 300 B. C.), Mnesarchis of Ephesos, Thaliarchis of
Argos, and Παυυχίς (so Jahn for Πανευχίς, an impossible name).

constantiam] Urlichs and Brunn translate ‘boldness,’ an idea
hardly conveyed by the word and inappropriate to the ‘austerum
genus.’ Blümner translates ‘perseverance,’ i.e. in details. Cp.
No. 241 (of Lysippos) argutiae . . . custoditae in minimis quoque
rebus, and this is probably nearly right, though the paraphrase
given in the text may represent the meaning more exactly.

uenatorem] Kekulé would place a comma before this word, and
seek the original in that of the Meleager of the Vatican. But it is

more probable that it should be taken closely with 'Alexandrum.' In this case we may interpret (1) a single figure in hunting costume, or (2) a group of hunters. Ulrichs, taking the latter interpretation, connects with this 'equum cum fuscinis,' a horse carrying either (1) forked sticks for the support of the hunting-nets, or (2) three-pronged hunting-spears—the word is applied to Poseidon's trident—and 'canes uenantium.'

proelium equestre] No doubt from the wars of Alexander. The mounted Alexander in bronze from Herculaneum (*Ov.* II⁴, Fig. 183) has been referred to this group.

equum cum fuscinis] See above note on 'uenatorem.' Jahn corrects 'coquum cum fuscinis,' a cook with baskets. 'Genre' figures of this nature exist (Clarac, 879, 2244, 2245).

Tisicrates] Pliny, *N. H.* xxxiv. 89 attributes to him a chariot and pair, to which another sculptor, Piston, added a female driver.

senex Thebanus] Possibly Pindar.

Demetrius Rex] Demetrios Poliorketes became king 307 B. C., and died 283 B. C.

Peucestes] A member of Alexander's body-guard, who saved his life in the attack on the city of the Malli.

(b) EUTYCHIDES.

Date.—Antioch (v. No. 254) was founded by Seleukos Nikator in 300 B. C.

<p>254. Paus. vi. 2. 6 Εὐτυ- χίδης Σικυώνιος παρὰ Λυσίπ- πῳ δεδιδαγμένος . . . Σύροις τοῖς ἐπὶ Ὀρόντῃ Τύχης ἐποί- ησεν ἄγαλμα, μεγάλας παρὰ τῶν ἐπιχωρίων ἔχον τιμάς.</p>	<p>Eutychides of Sikyon, a pupil of Lysippos, made a statue of Fortune for the Syrians who live on the Orontes, at whose hands it receives great honour.</p>
--	--

From John Malalas, pp. 201 and 276 Bonn, we learn that the figure (representing the Fortune of Antioch) was seated 'above the river Orontes' (ἐπάνω τοῦ Ὀρόντου ποταμοῦ). It is reproduced by the statuette in the Vatican, *F. W.* 1396.

255. Plin. *N. H.* xxxiv. Eutychides represented
78 Eutychides (fecit) Eu- the river Eurotas. Of this

rotam, in quo artem ipso
amne liquidiorum plurimi
dixere.

figure it has often been
said that art has made it
more liquid than the river
itself.

An epigram of Philippos (*Anth. Pal.* ix. 709) on this statue speaks of the bronze as ὕδατος ὑγρότερον—more liquid than water. Pliny seems to derive his notice from a similar epigram—probably terminating with the phrase ὃ τέχνην ὕδατος ὑγρότερον (cp. No. 92 δ).

Other works :—

DIONYSOS in the collection of Asinius Pollio (Pliny, *N. H.* xxxvi. 34).

Athlete-statue at Olympia :—

TIMOSTHENES of Elis, victorious in the boys' foot-race (Paus. vi. 2. 6).

(c) CHARES OF LINDOS.

256. Plin. *N. H.* xxxiv.
41 Ante omnes autem in
admiratione fuit Solis co-
lossus Rhodi, quem fecerat
Chares Lindius Lysippi
supra dicti discipulus; LXX
cubitorum altitudinis fuit.
hoc simulacrum, LVI post
annum terrae motu pros-
tratum, sed iacens quoque
miraculo est. Pauci pollicen
eius amplectuntur, maiores
sunt digiti quam pleraque
statuac, uasti specus hiant
defractis membris, spect-
antur intus magnae molis

The greatest marvel of
all, however, was the colos-
sal figure of the Sun at
Rhodes, made by Chares
of Lindos, a pupil of Ly-
sippos mentioned above.
This figure was 70 cubits
in height, and after standing
56 years was overthrown
by an earthquake; but
even as it lies prostrate it
is a marvel. Few men can
embrace its thumb: its
fingers are larger than most
statues, there are huge
yawning caverns where the

saxa, quorum pondere stabiluierat eum constituens. Duodecim annos tradunt effectum MCCC talentis, quae contigerant ex apparatu regis Demetrii relicto morae taedio obsessae Rhodo.

limbs have been broken, and within them may be seen great masses of rock, by whose weight the artist gave it a firm footing when he erected it. The story runs that twelve years were occupied in its construction, for which the artist received 1,300 talents, produced by the sale of Demetrios' siege-train, which the king abandoned when he raised the siege of Rhodes through disgust at its protraction.

The siege of Rhodes was raised by Demetrios Poliorketes in 303 B. C., while the recorded dates of the earthquake range from 227 B. C. to 222 B. C. The colossus was therefore erected circ. 280 B. C. There is no foundation for the common belief that it bestrode the entrance to the harbour of Rhodes.

Pliny, *N. H.* xxxiv. 44 also mentions a colossal head by Chares, dedicated by P. Lentulus Spinther cos. 57 B. C. on the Capitol.

Other members of the school of Lysippos were :—

PHANIS, a pupil of Lysippos, to whom Pliny, *N. H.* xxxiv. 80 attributes one work—'epithyusan' = ἐπιθύουσσαν, a woman sacrificing.

XENOKRATES, pupil of Tisikrates, or, according to other accounts, of Euthykrates. See Introduction, § 1.

KANTHAROS of Sikyon, pupil of Eutychides and father of Alexis, enumerated by Pliny, *N. H.* xxxiv. 50 amongst the pupils of Polykleitos, by whom we must in this case understand the younger. According to Pliny (*N. H.* xxxiv. 85) he was an artist of merit, but not of special distinction.

Athlete-statues at Olympia :—

Kratinos of Aigeira, victorious in the boys' wrestling-match (Paus. vi. 3. 6).

Alexinikos of Elis, victorious in the boys' wrestling-match (Paus. vi. 17. 7).

§ 3. OTHER ARTISTS.

1. HYPATODOROS AND ARISTOGEITON OF THEBES.

Date.—Pliny's date (Ol. 102 = 372 B.C.) is probably somewhat late, since an inscription from Delphi (Löwy 101) uses the Boeotian alphabet, and must therefore be dated early in the fourth century, and this is confirmed by the probable date of No. 257 (v. note).

257. Paus. x. 10. 3 πλη-
σίον δὲ τοῦ ἵππου καὶ ἄλλα
ἀναθήματά ἐστιν Ἀργείων,
οἱ ἡγέμονες τῶν ἐς Θήβας
ὁμοῦ Πολυνείκει στρατευόν-
των, Ἀδραστός τε Ταλαοῦ καὶ
Τυδεὺς Οἰνέως καὶ οἱ ἀπόγονοι
Προΐτου Καπανεὺς Ἴππόνου
καὶ Ἐτέοκλος ὁ Ἴφιος, Πολυ-
νείκης τε καὶ Ἴππομέδων
ἀδελφῆς Ἀδράστου παῖς.
Ἀμφιαράου δὲ καὶ ἄρμα ἐγγὺς
πεποιήται καὶ ἐφεστηκὼς
Βάτων ἐπὶ τῷ ἄρματι ἡνίοχος
τε τῶν ἵππων καὶ τῷ Ἀμφι-
αράῳ καὶ ἄλλως προσήκων
κατὰ οἰκειότητα· τελευταῖος
δὲ Ἀλιθέρης ἐστὶν αὐτῶν.
4. οὗτοι μὲν δὴ Ὑπατοδώρου
καὶ Ἀριστογεϊτονός εἰσιν ἔργα,
καὶ ἐποίησαν σφᾶς, ὥς αὐτοὶ
Ἀργεῖοι λέγουσιν, ἀπὸ τῆς

Near to the horse are
other offerings of the Ar-
gives, consisting in statues
of the leaders of the ex-
pedition which accompa-
nied Polyneikes to Thebes,
Adrastos the son of Talaos,
and Tydeus the son of
Oineus, and the descendants
of Proitos, Kapaneus the
son of Hipponous and
Eteoklos the son of Iphis,
and Polyneikes and Hippo-
medon, Adrastos' sister's
son; and hard by is re-
presented the chariot of
Amphiaraos and Baton,
who has mounted the chariot
and drives the horses, besides
being otherwise intimately
associated with Amphi-
araos; last of all comes

νίκης, ἦντινα ἐν Οἰνότη τῇ
 Ἀργείᾳ αὐτοὶ τε καὶ Ἀθηναίων
 ἐπίκουροι Λακεδαιμονίους ἐνί-
 κησαν· ἀπὸ δὲ τοῦ αὐτοῦ, ἐμοὶ
 δοκεῖν, ἔργου καὶ τοὺς Ἐπιγό-
 νους ὑπὸ Ἑλλήνων καλουμέ-
 νους ἀνέθεσαν οἱ Ἀργεῖοι·
 κεῖνται γὰρ δὴ εἰκόνες καὶ
 τούτων, Σθένελος καὶ Ἀλκ-
 μαίων, . . . ἐπὶ δὲ αὐτοῖς Πρό-
 μαχος καὶ Θέρσανδρος καὶ
 Αἰγιαλεύς τε καὶ Διομήδης· ἐν
 μέσφ δὲ Διομήδους καὶ τοῦ
 Αἰγιαλέως ἐστὶν Εὐρύαλος.

Alitherses. These are works of Hypatodoros and Aristogeiton, and were made, according to the Argives, from the spoils of the victory which they and their Athenian allies gained at Oinoe over the Spartans. It was, in my opinion, in memory of the same victory that the Argives dedicated statues of the chieftains whom the Greeks call the Epigonoι. For their statues too stand there. Sthenelos and Alkmaion and after them Promachos and Thersandros and Aigialeus and Diomedes; and between Diomedes and Aigialeus stands Euryalos.

At Delphi. τοῦ ἵππου refers to the 'wooden horse' of Antiphanes, No. 173. The victory referred to is obscure, but must have been gained in the course of the 'Corinthian war' of 392-387 B. C.

Paus. (viii. 26. 7) attributes to Hypatodoros a colossal bronze Athena at Aliphera in Arkadia. Polyb. iv. 78 couples with the name of H. that of Sostratos, whom Pliny in the chronological table dates Ol. 113 = 328 B. C.

2. BOETHOS OF CARTHAGE.

Date.—The original of the group representing a boy strangling a goose (No. 258) appears to date from the *early* Hellenistic period.

258. Plin. *N. H.* xxxiv. Though Boethos is more
 84 Boethi quanquam ar- famous for his work in silver,

gento melioris infans *ui he is the artist of the boy
 summa*anserem strangulat. strangling a goose with all
 his might.

argento] Boethos was a 'caelator' or *τορευτής* in the narrow sense of the word, a worker in repoussé in precious metal.

infans . . . anserem strangulat] On copies of this group see *F. W.* 1587, who places it in the Hellenistic period.

ui summa] The best MS. has sex anno (corr. annis), inferior MSS. eximiae. Bücheler detected the fact that 'sex' concealed 'ui.'

259. Paus. v. 17. 4 Παι- A gilt figure of a nude
 δίου δὲ ἐπὶ χρυσὸν κάθηται boy is seated before the
 γυμνὸν πρὸ τῆς Ἀφροδίτης Aphrodite; it is the work
 Βοηθὸς δὲ ἐτόρευσεν αὐτό. of Boethos' chisel.

Wieseler corr. *ἐπὶ κυρτόν* 'bent,' and brought this work into connexion with the existing figures of a boy removing a thorn from his foot. See reff. given by *Ου.* II⁴. 184. But the evidence for the change is slender.

A statue of Asklepios as a child is ascribed to Boethos in two epigrams (*Anth. Pal. App.* 55, 56).

3. ARISTODEMOS.

260. Plin. *N. H.* xxxiv. The works of Aristodemus
 86 Aristodemus (fecit) et demos are: wrestlers, a
 luctatores bigasque cum two-horse chariot with its
 auriga, anus, Seleucum driver, old women, king
 regem, habet gratiam suam Seleukos; his warrior with
 huius quoque doryphorus. the spear too has a charm
 of its own.

anus] Since the best MS. spells the word 'annus,' Urlichs wishes to construct another artist's name, but without much probability.

Seleucum regem] Seleukos Nikator, king of Syria 312-281. Tatian, *c. Graec.* 55 attributes to A. a portrait of Aesop, to which original Brunn would trace the existing portraits. See *F. W.* 1324.

APPENDICES

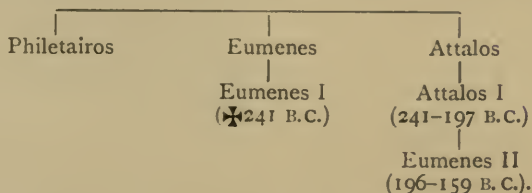
Nos. 261-271.

APPENDIX I.

THE SCHOOLS OF PERGAMON AND RHODES.

1. THE SCHOOL OF PERGAMON.

Date.—The following table shows the succession in the Pergamene dynasty:—



Of the four artists mentioned by Pliny in No. 261, (1) Phyromachos was the maker of a statue taken by Prusias of Bithynia in a war with Attalos I; (2) Antigonos was the object of a controversial work of Polemon (v. Introduction, § 1), who flourished 220-170 B.C.; (3) the name of . . . γονος (whether Antigonos or Isigonos [Epigonos] is uncertain) appears on inscriptions from monuments commemorating the victory of Attalos I over the Gauls (Fränkel, *Inschriften von Pergamon* 22^b, 29). Hence the group of artists named by Pliny evidently belongs to the reign of Attalos I. The same is true of Epigonos (Fränkel, Nos. 19, [22^b ? 29?] 31, 32) if indeed he is to be distinguished from 'Isigonos.'

261. Plin. *N. H.* xxxiv. The battles of Attalos
84 Plures artifices fecere and Eumenes with the
Attaliet Eumenis adversus Gauls were represented by

Gallos proelia, Isigonus, a group of artists—Isigonos, Phyromachus, Stratonicus, Phyromachos, Stratonikos, Antigonus qui uolumina and Antigonos (who was condidit de sua arte. the author of works treating of his art).

Attali et Eumenis] A. is certainly Attalos I, but it is disputed whether E. is the first or second of that name. It seems clear that the latter must be meant, although his successes in war do not appear to have been important, and the inscriptions (Löwy 154) of Pergamon all refer to the victories of Attalos I over the Gauls and Antiochos Hierax (the first apparently 241 B.C.; the chronology is obscure).

Isigonus] As this name is not otherwise known, and Pergamene inscriptions (v. supr.) mention *Ἐπίγονος* (No. 263), it is possible that this name should be here restored. See note on No. 263.

Phyromachus] Plin. *N. H.* xxxiv. 80 mentions a four-horse chariot driven by Alkibiades as the work of Phyromachos; while in xxxiv. 88 he states that one Nikeratos represented 'Alkibiades and his mother Demarate sacrificing at the kindling of the lamps.' It was formerly supposed that these artists worked in the fifth century; but

(1) Phyromachos is shown to have worked at Pergamon by No. 261, and by Polyb. xxxvii. 27, Diod. xxxi. 46, who mention an Asklepios taken from the Nikephorion at Pergamon by Prusias I of Bithynia.

(2) Nikeratos made a statue dedicated at Delos by one Sosikrates to commemorate the victories of Philetairos, brother of Eumenes II (Löwy 147), and a Pergamene inscription (Fränkel 132) of the reign of Eumenes II is restored [*Νικήρατος*] *Εὐκλήμονος* *Ἀθ[ην]αῖος ἐποίησεν*, on the authority of Tatian, *c. Graec.* 53, while in a collection of inscriptions published in 1543 is one from a portrait of Eumenes at Pergamon by N. (Löwy 496).

(3) An inscription from Delos (Löwy 118) reads *Νικήρατος Φυρρόμ[αχος Ἀθηναῖ]οι ἐποίησαν*.

It is therefore quite possible that the two works mentioned above are to be attributed to these artists, and had reference to Alkibiades' victory at Olympia. (See Bursian, *Sitzungsberichte der bayr. Akad.* 1874, 139 ff.) Other works of Nikeratos were:—Portraits of the Argive poetess Telesilla and of Glaukippe (Tatian, *loc. cit.*),

Asklepios and Hygieia in the temple of Concord at Rome (Plin. *N. H.* xxxiv. 80), portraits of athletes, &c. (id. *ib.* xxxiv. 88).

Stratoniceus] Probably to be identified with a famous silver-smith (caelator) mentioned by Plin. *N. H.* xxxiii. 156, and stated by the same author (xxxiv. 90) to have represented 'philosophers' and 'scopas'—apparently = *σκῶπας*, satyrs or 'grotesques.'

Antigonus] Identified by v. Wilamowitz with A. of Karystos (Introduction, § 1).

262. Paus. i. 25. 2 πρὸς δὲ τῷ τείχει τῷ νοτίῳ Γιγάντων οἱ περὶ Θράκην ποτὲ καὶ τὸν Ἴσθμὸν τῆς Παλλήνης ῥήκησαν, τούτων τὸν λεγόμενον πόλεμον, καὶ μάχην πρὸς Ἀμαζόνας Ἀθηναίων, καὶ τὸ Μαραθῶνι πρὸς Μήδους ἔργον, καὶ Γαλατῶν τὴν ἐν Μυσίᾳ φθορὰν ἀνέθηκεν Ἀτταλος, ὅσον γὰρ δύο πηχῶν ἕκαστον.

Close to the southern wall is to be seen the 'war of the Giants,' as it is called (they at one time inhabited Thrace and the isthmus of Pallene), and the battle of the Athenians against the Amazons, and the battle with the Persians at Marathon, and the destruction of the Gauls in Mysia. All these were dedicated by Attalos, and each figure is about two cubits in height.

τῷ τείχει] Of the Akropolis at Athens.

On existing figures from these groups see *Öv.* II¹. 234 ff., *F. W.* 1403-1411. The question whether these are originals (so the authorities quoted above) or copies from bronze (so Milchhöfer and S. Reinach (*Rev. Arch.* 1889, 18) is a very doubtful one. Plutarch (*Anton.* 60) records that a figure of Dionysos from the Gigantomachia was blown down by a storm and fell over the south wall of the Akropolis. This seems more likely in the case of a bronze.

263. Plin. *N. H.* xxxiv. 88 Epigonus omnia fere praedicta imitatus praecessit in tubicine et matri inter-

Epigonos followed his predecessors in most of the subjects which I have named, and surpassed them with

fectae infante miserabiliter his trumpeter and his infant
blandiente. pitiously engaged in caress-
ing its murdered mother.

praedieta] The passage comes from the list of those 'qui eiusdem generis opera fecerunt'—usually portraits of athletes, 'philosophers,' &c.

tubicine . . . blandiente] Ulrichs conjectured that 'tubicine' referred to the Dying Gaul of the Capitol (*F. W.* 1412), beside whom lies a horn ('liticen' would have been a more correct translation of *σαλπικτής* (Ulrichs) or *κεραυλῆς* (Reinach)). Michaelis (*Jahrb.* 1893, p. 119 ff.) identified the group of mother and child with the Amazon (from the group described in No. 262) at Naples (*F. W.* 1411), which is grouped with an infant in early descriptions and a sixteenth-century drawing. Petersen has shown, however (*Röm. Mitth.* 1893, p. 261 ff.), that the child was the work of an early restorer, afterwards removed. Moreover, Amazons are never represented as mothers. S. Reinach (*Revue des Études Grecques*, 1894, p. 37 ff.) suggests that a group of a *Gaulish* mother and child formed part of the series represented by the Dying Gaul and the so-called 'Arria and Paetus' (*F. W.* 1413).

The inscriptions of Epigonos (v. supr.) all point to the reign of Attalos I.

264. Ampel.Lib.Memor. At Pergamon there is a
viii. 14 Pergamo ara mar- great altar of marble 40 ft.
morea magna, alta pedes in height, with colossal
quadraginta cum maximis sculptures; it contains the
sculpturis; continet autem battle of the Giants.
gigantomachiam.

Discovered by the German excavators 1878-1883. The inscriptions (Fränkel 70-84) give the artists' names *Θεόρρητος* [*Ορ*] *έστης* [*Διο*] *νυσσι* [*άδης*] (?), [*Μενεκρ*] *άτης* (?), and point to the reign of Eumenes II, the greatest builder among the kings of Pergamon. On the reliefs, (1) Gigantomachy, on the outer face of the sub-structure, (2) story of Telephos, inside the colonnade, the fragments of which are now at Berlin, see *Ov.* II¹. 261 ff. and references (especially Brunn, *Jahrbuch der preuss. Kunstsammlungen*, 1884).

2. THE SCHOOL OF RHODES.

A number of artists' signatures (Löwy 159-205) have been found on the island of Rhodes. Hiller v. Gärtringen (*Jahrb.* 1894, p. 23 ff.) has shown that these fall into two groups, (1) belonging to the latter part of the third and earlier part of the second century B. C. This period closes with the political decline of Rhodes after 168 B. C.; (2) belonging to the first quarter of the first century B. C. The literary notices of Rhodian art are scanty.

(a) THE SCULPTORS OF THE LAOKOON.

265. Plin. *N. H.* xxxvi.
 37 Nec deinde multo plurium fama est, quorundam claritati in operibus eximiis obstante numero artificum, quoniam nec unus occupat gloriam nec plures pariter nuncupari possunt, sicut in Laocoonte qui est in Titi imperatoris domo, opus omnibus et picturae et statuariae artis praeferendum. Ex uno lapide eum ac liberos draconumque mirabiles nexus de consilii sententia fecere summi artifices Agesander et Polydorus et Athenodorus Rhodii.

There are many more whose fame is not preserved. In some cases the glory of the finest works is obscured by the number of the artists, since no one of them can monopolise the credit nor can the names of more than one be handed down. This is the case with the Laokoon, which stands in the palace of the Emperor Titus, a work to be preferred to all that the arts of painting and sculpture have produced. Out of one block of stone the consummate artists Hagesandros, Polydoros and Athenodoros of Rhodes fashioned Laokoon, his sons, and snakes marvellously entwined about them, after deliberation among themselves.

On the Laokoon v. *Ov.* II⁴. 296 ff. and reff., *F. W.* 1422.

in Titi imperatoris . . . domo] The Laokoon was discovered in 1506 A.D., *not* in the spot which tradition points out (in the *Thermae* of Titus), but in the 'Sette Sale,' corresponding to the Palace of Titus.

ex uno lapide] The Laokoon is constructed of six blocks, but the joins are so carefully concealed that even Michael Angelo could only detect three, and Pliny's account was no doubt popularly current in his time. Cp. No. 266.

de consilii sententia] Those who uphold a late date for the Laokoon maintain that these words mean 'by a decree of the Emperor's cabinet,' although no historical ground or occasion can be alleged. The phrase is however a common one, especially with writers of the Silver Age, in applied uses (cp. *Sen. Ep.* vii. 5. *11* quidquid honeste fit, una uirtus facit, sed ex consilii sententia; quod autem ab omnibus uirtutibus comprobatur . . . optabile est) and would be quite appropriate in a rhetorical passage such as the present. There is therefore no necessity to seek an explanation in 'the *βουλή* of Rhodes' (Jahn) or 'the friends of the artists' (Mommсен).

Agesander et Polydorus et Athenodorus] The inscriptions of Athenodoros are published in facsimile by Förster, *Jahrb.* 1891, p. 191 ff., and treated by Hiller v. Gärtringen (*loc. cit.*), who shows that they are contemporaneous with an inscription in which L. Licinius Murena Imp. (82 B.C.) and (possibly) Sulla are mentioned. They therefore belong to group (2). The three artists may have been brothers, or Hagesandros may be the father of the others. *Plin. N. H.* xxxiv. 86 attributes to him portraits of 'feminae nobiles.'

(b) THE SCULPTORS OF THE FARNESE BULL.

Date.—Hiller v. Gärtringen (*Ath. Mitth.* 1894, 37 ff.) publishes an inscription from Magnesia on the Maeander which reads 'Απολλώνιος | Ταυρίσκου | Τραλλιανὸς | ἐποίηι, and dates from the early imperial period. If the father of the artist be identified with the sculptor of the bull, that work must be dated somewhat later than the Laokoon.

266. *Plin. N. H.* xxxii. Asinius Pollio with characteristic keenness and determination resolved that his

que spectari monumenta sua uoluit. In his sunt . . . Hermerotes Taurisci, non caelatoris illius sed Tralliani . . . 34 Zethus et Amphion ac Dirce et taurus uinculumque ex eodem lapide, a Rhodo aduecta opera Apollonii et Taurisci. Parentum hi certamen de se fecere, Menecraten uideri professi, sed esse naturalem Artemidorum.

gallery should be an object of general interest. It is the Hermerotes of Tauriskos, not the silversmith but the sculptor of Tralles, also Zethos, Amphion, Dirke, the bull and the rope—all made from one block of marble, and transported from Rhodes, the work of Apollonios and Tauriskos. These artists occasioned a rivalry of parents, for they declared that Menekrates was nominally, but Artemidoros really, their father.

On this group, discovered in 1456 in the *Thermae* of Caracalla see *Ov.* II⁴. Bk. v. c. 3 and reff., *F. W.* 1402.

Hermerotes] Busts with double heads—Hermes on the one face, Eros on the other. Cp. *Hermathena*.

Taurisci] On Tauriskos as a painter v. Brunn, *K. G.* II² 193, I² 330.

parentum hi certamen] This is merely a rhetorical way of expressing the fact that their adoptive father's name was Menekrates. The signature would run:—'Ἀπολλώνιος καὶ Ταυρίσκος Ἀρτεμιδώρου, καθ' ὑποεσίαν δὲ Μενεκράτους, Τραλλιανοὶ ἐποίησαν.

(c) ARISTONIDAS.

Date.—The inscription of his son Mnasitimos (Löwy 197) belongs to the earlier group mentioned above.

267. *Plin. N. H.* xxxiv. The artist Aristonidas, 140 Aristonidas artifex desiring to represent the cum exprimere uellet Atha- madness of Athamas giving

<p> mantis furorem Learcho filio praecipitato residentem paenitentia, aes ferrumque miscuit ut robigine eius per nitorem aeris relucente ex- primeretur uerecundiae rubor. Hoc signum exstat hodie Rhodi. </p>	<p> way to remorse after he had hurled his son Learchos from the rocks. mixed iron with copper, in order that the iron rust might suffuse the brightness of the copper and portray the blush of shame. This statue is still to be seen at Rhodes. </p>
---	--

Athamantis furorem] A. was visited by Hera with madness and murdered his son Learchos.

aes ferrumque miscuit] The story can scarcely be true, as the amalgamation of the metals would be a matter of great difficulty, nor would it produce the desired effect. Cp. No. 225 for a similar story.

APPENDIX II.

DAMOPHON OF MESSENE.

Date.—Since D. worked mainly at Messene and Megalopolis, it was formerly supposed that he lived in the fourth century B.C., when the first-named city was restored and the second founded by Epameinondas (371 B.C.). Fragments of the works described in No. 271 were, however, discovered at Lykosura in Arkadia in 1889 (see Kavvadias, *Fouilles de Lycosura*, 1893, Part I). Dörpfeld (*Ath. Mitth.*, 1893, 219 ff.) considers that the temple to which they belonged was erected not earlier than cent. II–I B.C., and others (especially Robert) attribute the sculptures on grounds of style to the Roman period. Kavvadias defends the earlier date.

268. Paus. iv. 31.6 Μεσσηνίοις δὲ ἐν τῇ ἀγορᾷ . . . ἐστὶν . . . οὗ μάλιστα ἄξιον ποιήσασθαι μνήμην, ἄγαλμα Μητρὸς θεῶν, λίθου Παρίου, Δαμοφῶντος δὲ ἔργον, ὃς καὶ τὸν Δία ἐν Ὀλυμπίᾳ, διεστηκότος ἤδη τοῦ ἐλέφαντος, συνήρμοσεν ἐς τὸ ἀκριβέστατον . . . 7. Δαμοφῶντος δὲ ἐστὶ τούτου καὶ ἡ Λαφρία καλουμένη παρὰ Μεσσηνίοις . . . 10. πλεῖστα δὲ σφισι καὶ θέας μάλιστα ἄξια τοῦ Ἀσκληπιοῦ

The most remarkable work in the market-place of Messene is an image of the Mother of the Gods, of Parian marble, the work of Damophon, who restored the Zeus at Olympia with the greatest possible precision when the seams of the ivory opened. This Damophon also made the statue of Artemis, called Laphria, for the Messenians. The most numerous

παρέχεται τὸ ἱερόν. χωρὶς μὲν γὰρ τοῦ θεοῦ καὶ τῶν παίδων ἐστὶν ἀγάλματα, χωρὶς δὲ Ἑπόλλωνος καὶ Μουσῶν καὶ Ἑρακλέους, Πόλις τε ἡ Θηβαίων καὶ Ἐπαμεινώνδας ὁ Πολύμνιδος, Τύχη τε καὶ Ἄρτεμις Φωσφόρος. τὰ μὲν δὴ τοῦ λίθου Δαμοφώντος ὅς ἐῖργάσατο· Μεσσηνίων δὲ ὅτι μὴ τοῦτον ἄλλον γε οὐδένα λόγου ποιήσαντα ἀξίως οἶδα ἀγάλματα· ἡ δὲ εἰκὼν τοῦ Ἐπαμεινώνδου ἐκ σιδήρου τέ ἐστι, καὶ ἔργον ἄλλου, οὐ τούτου.

and remarkable of their works of art are to be found in the Sanctuary of Asklepios. In one part stand images of the god and his children, in another those of Apollo the Muses, and Herakles, the city of Thebes, and Epameinondas, the son of Polymnis, besides Fortune and Artemis of the Dawn. The marble statues are the work of Damophon—who, so far as I know, was the only Messenian sculptor of repute—while the portrait of Epameinondas is of iron, and is the work of a different artist.

ἡ Λαφρία καλουμένη] Probably represented on coins of Messene, *Num. Comm. P. iii.* For the scheme associated with this title cp. No. 71.

269. Paus. vii. 23. 5 Αἰγιεῦσι δὲ Εἰλειθυίας ἱερόν ἐστὶν ἀρχαῖον, καὶ ἡ Εἰλειθυία ἐς ἄκρους ἐκ κεφαλῆς τοὺς πόδας ὑφάσματι κεκάλυπται λεπτῷ, ξόανον πλὴν προσώπου τε καὶ χειρῶν ἄκρων καὶ ποδῶν· ὁ. ταῦτα δὲ τοῦ Πεντελησίου λίθου πεποίηται· καὶ ταῖς χερσὶ τῇ μὲν ἐς εὐθὺ ἐκ-

At Aigion there is an ancient precinct of Eileithuia; the image of the goddess is clothed from head to foot in a fine woven garment, and is made of wood, except the face, hands, and feet, which are of Pentelic marble; one hand is extended, while the

τέταται, τῇ δὲ ἀνέχει δᾶδας. . . ἔργον δὲ τοῦ Μεσσηνίου Δαμοφῶντός ἐστι τὸ ἀγαλμα 7. τῆς Εἰλειθυίας οὐ μακρὰν Ἀσκληπιοῦ τέ ἐστι τέμενος καὶ ἀγάλματα Ὑγείας καὶ Ἀσκληπιοῦ. λαμβεῖον δὲ ἐπὶ τῷ βάθρῳ τὸν Μεσσήνιον Δαμοφῶντα εἶναι τὸν εἰργασμένον φησίν.

other holds torches. The image is the work of Damophon of Messene. Not far from this Eileithuia is a precinct of Asklepios, containing images of Hygieia and Asklepios. On the base is inscribed an iambic verse, which states that Damophon of Messene wrought them.

δᾶδας] MSS. read δᾶδα, but the plural is used in the mythological explanation which follows in the text of Paus., and on the coins of Aigion, which seem to reproduce this work (*Num. Comm. R.* vi, vii), the goddess holds *two* torches.

Ὑγείας καὶ Ἀσκληπιοῦ] Perhaps represented on the coins of Aigion, *Num. Comm. R.* ix-xi.

270. Paus. viii. 31. 1 τὸ δὲ ἕτερον πέρασ τῆς στοᾶς παρέχεται τὸ πρὸς ἡλίου δυσμῶν περίβολον Θεῶν ἱερὸν τῶν μεγάλων. . . ἐπειργασμένοι δὲ ἐπὶ τύπων πρὸ τῆς ἐσόδου τῇ μὲν Ἀρτεμις, τῇ δὲ Ἀσκληπιός ἐστι καὶ Ὑγεία. 2. Θεαὶ δὲ αἱ μεγάλαι Δημήτηρ μὲν λίθου διὰ πάσης, ἡ δὲ Σώτειρα τὰ ἐσθῆτος ἐχόμενα ξύλου πεποιῆται· μέγεθος δὲ ἑκατέρας πέντε πού καὶ δέκα εἰςὶ πόδες. τὰ δὲ ἀγάλματα (Δαμοφῶν ὁ Μεσσήνιος) καὶ πρὸ αὐτῶν κόρας ἐποίησεν οὐ με-

At the opposite or western end of the colonnade is an enclosure sacred to the great Goddesses. Before the entry are represented in relief on the one side Artemis, on the other Asklepios and Hygieia. Of the great Goddesses, Demeter is made entirely of marble, while the Saviour, so far as her garments are concerned, is of wood; each figure is, I suppose, about fifteen feet in height. Damophon of Messene made

γάλας, ἐν χιτῶσί τε καθήκουσιν
 ἐς σφυρά, καὶ ἀνθῶν ἀνάπλεων
 ἑκατέρα τάλαρρον ἐπὶ τῇ κεφαλῇ
 φέρει· εἶναι δὲ θυγατέρες τοῦ
 Δαμοφώντος λέγονται· τοῖς
 δὲ ἐπανάγουσιν ἐς τὸ θειότερον
 δοκεῖ σφᾶς Ἀθηναῖαν τε εἶναι
 καὶ Ἀρτεμιν τὰ ἄνθη μετὰ
 τῆς Περσεφόνης συλλεγούσας.
 3. ἔστι δὲ καὶ Ἡρακλῆς παρὰ
 τῇ Δήμητρι μέγεθος μάλιστα
 πῆχυν· τοῦτον τὸν Ἡρακλῆν
 εἶναι τῶν Ἰδαίων καλουμένων
 Δακτύλων Ὀνομάκριτός φησιν
 ἐν τοῖς ἔπεσι· κείται δὲ τρά-
 πεζα ἔμπροσθεν, ἐπειργασμέναι
 τε ἐπ' αὐτῇ δύο τε εἰσὶν ὦραι,
 καὶ ἔχων Πᾶν σύριγγα καὶ
 Ἀπόλλων κιθαρίζων. ἔστι δὲ
 καὶ ἐπίγραμμα ἐπ' αὐτοῖς, εἶναι
 σφᾶς θεῶν τῶν πρώτων. 4.
 πεποιήνται δὲ ἐπὶ τῇ τραπέζῃ
 καὶ Νύμφαι· Νέδα μὲν Δία
 φέρουσα ἔτι νήπιον παῖδα, Ἀν-
 θρακία δὲ νύμφη τῶν Ἀρκα-
 δικῶν καὶ αὕτη δᾶδα ἔχουσα
 ἔστιν, Ἀγνώ δὲ τῇ μὲν ὕδριαν,
 ἐν δὲ τῇ ἑτέρα χεὶρὶ φιάλην·
 Ἀρχιρρόης δὲ καὶ Μυρτώεσσης
 εἰσὶν ὕδριαι τὰ φορήματα, καὶ
 ὕδωρ δῆθεν ἀπ' αὐτῶν κάτει-
 σιν. . . 5. ἔστι δὲ ἐντὸς τοῦ
 περιβόλου τῶν μεγάλων Θεῶν

the statues, as well as the
 small female figures which
 stand before them, clothed
 in tunics reaching to the
 ankles, and bear each a
 basket full of flowers on
 her head. They are said
 to be the daughters of Da-
 mophon; but those who
 refer them to a divine origin
 believe that they repre-
 sent Athena and Artemis
 gathering flowers with Per-
 sephone. Beside Demeter
 stands Herakles, about a
 cubit in height; this He-
 rakles is stated by Onoma-
 kritos, in his poems, to be
 one of the so-called Idaian
 Daktyloi. Before them
 stands a table, on which
 are wrought in relief two
 Seasons, Pan holding a pipe,
 and Apollo playing the
 lyre. There is an inscrip-
 tion relating to them, which
 states that they are amongst
 the first of the gods. Nymphs are also repre-
 sented on the table; there
 is Neda carrying the infant
 Zeus, and Anthrakia, also
 an Arkadian nymph, hold-

καὶ Ἀφροδίτης ἱερόν . . 6.
 ἀγάλματα δὲ ἐν τῷ ναῷ Δαμο-
 φῶν ἐποίησεν, Ἑρμῆν ξύλου
 καὶ Ἀφροδίτης ξόανον καὶ
 ταύτης χεῖρές ἐισι λίθου καὶ
 πρόσωπόν τε καὶ ἄκροι πόδες.
 τὴν δὲ ἐπὶ κλησιν τῇ θεῷ
 Μαχανίτιν . . . ἔθεντο.

ing a torch, and Hagno with a pitcher in one hand and a bowl in the other ; there is Archirroë, too, and Myrtoessa, each of whom bears a pitcher, from which water, no doubt, is supposed to be flowing. There is also a sanctuary of Aphrodite within the precinct of the great Goddesses. Damophon made the images in the temple ; there is a Hermes of wood, and a wooden image of Aphrodite, which also has hands, face, and feet of marble. The goddess received the surname of Machanitis.

At Megalopolis. For akrolithic sculpture in the fourth century, cp. No. 216.

Σώτεια] The Arkadian appellation of Persephone.

271. Paus. viii. 37. 1 ἀπὸ δὲ Ἀκακησίου τέσσαρας σταδίου ἀπέχει τὸ ἱερόν τῆς Δεσποίνης . . . 3. θεῶν δὲ αὐτὰ τὰ ἀγάλματα, Δέσποινα καὶ ἡ Δημήτηρ τε καὶ ὁ θρόνος ἐν ᾧ καθέζονται, καὶ τὸ ὑπόθημα τὸ ὑπὸ τοῖς ποσὶν ἐστὶν ἐνδὸς ὁμοίως λίθον καὶ οὕτε τῶν ἐπὶ τῇ ἐσθῇτι οὕτε ὁπόσα

The sanctuary of Despoina is four stades distant from Akakesion. The images of the goddesses themselves, Despoina and Demeter, and the throne whereon they are seated, and the footstool beneath their feet, are all of one block ; and no part of the

εἴργασται περὶ τὸν θρόνον οὐ-
 δέν ἐστὶν ἑτέρου λίθου προσ-
 εχὲς σιδήρῳ καὶ κόλλῃ, ἀλλὰ
 τὰ πάντα ἐστὶν εἰς λίθος.
 οὗτος οὐκ ἐσεκομίσθη σφίσιν
 ὁ λίθος, ἀλλὰ κατὰ ὄψιν ὀνει-
 ρατος λέγουσιν αὐτὸν ἐξευρεῖν
 ἐντὸς τοῦ περιβόλου τὴν γῆν
 ὀρύξαντες. τῶν δὲ ἀγαλμάτων
 ἐστὶν ἑκατέρου μέγεθος κατὰ
 τὸ Ἀθήνησιν ἄγαλμα μάλιστα
 τῆς Μητρὸς· 4. Δαμοφῶντος
 δὲ καὶ ταῦτα ἔργα. ἡ μὲν οὖν
 Δημήτηρ δᾶδα ἐν δεξιᾷ φέρει,
 τὴν δὲ ἑτέραν χεῖρα ἐπιβέβλη-
 κεν ἐπὶ τὴν Δέσποιαν· ἡ δὲ
 Δέσποινα σκῆπτρόν τε καὶ
 καλουμένην κίστην ἐπὶ τοῖς
 γόνασιν ἔχει· τῇ δὲ ἔχεται τῇ
 δεξιᾷ κίστης. τοῦ θρόνου δὲ
 ἑκατέρωθεν Ἄρτεμις μὲν παρὰ
 τὴν Δήμητρα ἕστηκεν ἀμπε-
 χομένην δέρμα ἐλάφου καὶ ἐπὶ
 τῶν ὤμων φάρετραν ἔχουσα,
 ἐν δὲ ταῖς χερσὶ τῇ μὲν λαμ-
 πᾶδα ἔχει, τῇ δὲ δράκοντας
 δύο· παρὰ δὲ τὴν Ἄρτεμιν
 κατάκειται κύων, οἷα θηρεύειν
 εἰσὶν ἐπιτήδεις. 5. πρὸς δὲ
 τῆς Δεσποίνης τῷ ἀγάλματι
 ἕστηκεν Ἄνυτος, σχῆμα ὥπλις-
 μένου παρεχόμενος. φασὶ δὲ
 οἱ περὶ τὸ ἱερὸν τραφήναι τὴν

decoration, either of their
 garments, or of the throne
 itself, is made of a separate
 block, or fastened with
 clamp or solder, but the
 whole is one block. This
 block was not imported,
 but (as they say) they found
 it by digging a hole within
 the precinct at a spot indi-
 cated by a vision. Each of
 the images is about equal in
 size to that of the Great
 Mother at Athens; they
 also are the work of Damo-
 phon. Demeter bears a
 torch in her right hand,
 while she has laid the left on
 Despoina; Despoina bears
 a sceptre and 'cista,' as it is
 called, in her lap; with one
 hand—the right—she holds
 the 'cista.' On each side
 of the throne is a figure;
 beside Demeter stands Ar-
 temis, clad in a deer-skin,
 with a quiver on her
 shoulder; in one hand she
 holds a torch, in the other
 two snakes; beside Artemis
 lies a bitch, like those used
 in hunting. Close to the
 image of Despoina stands

Δέσποιναν ὑπὸ τοῦ Ἀνύτου,
καὶ εἶναι τῶν Τιτάνων καλου-
μένων καὶ τὸν Ἄνυτον . . .
β. . . . τὰ δὲ ἐς Κούρητας,
οὗτοι γὰρ ὑπὸ τῶν ἀγαλμάτων
πεποιήνται, καὶ τὰ ἐς Κορύ-
βαντας ἐπειργασμένους ἐπὶ τοῦ
βάθρου . . . τὰ ἐς τούτους
παρίημι ἐπιστάμενος.

Anytos, attired as a warrior
in full armour ; the attend-
ants of the temple say that
Despoina was reared by
Anytos, and that he is of
the number of the Titans,
as they are called. The
legends of the Kouretes,
who are represented be-
neath the images, and of
the Korybantes, who are
wrought in relief on the
base, I omit, although I
know them.

τῆς Μητρὸς] By Agorakritos, No. 136 *ad fin.*

The temple described was discovered (at Lykosura in Arkadia)
in 1889. The sculptures preserved, including the heads of Demeter,
Artemis, and Anytos, are published by Kavvadias (*Fouilles de
Lycosura*, Athens, 1893). See also *Ov.* II⁴. 487 ff.

THE END.

University of California
SOUTHERN REGIONAL LIBRARY FACILITY
405 Hilgard Avenue, Los Angeles, CA 90024-1388
Return this material to the library
from which it was borrowed.

REC'D LD-UR

APR 19 1999

MAR 12 1999

NB90 ONE WEEK BOOK

J71s Select passages
from ancient
writers illus-
trative of the
history of Greek scul-
pture.

Art
Library

Arthur Bodin

MAY 7 1942

UC SOUTHERN REGIONAL LIBRARY FACILITY



A 000 453 780 9

NB90

J71s

Art
Library

ONE WEEK BOOK

Univ
S