

# NEW MATERIAL FOR THE WEST PEDIMENT OF THE PARTHENON

## I.

FOR years,—but no one seems to know how many,—there has stood a broken marble statue in the little sunken forecourt of the Acropolis Museum at Athens. It bore in scarcely legible pencil-writing the number 1363 in reference to the official manuscript inventory of 1891, where a brief description of it appears without further indication of its history. I have been unable to learn where or when it first came to light; but it has obviously been known for more than forty years and must have turned up somewhere on the Acropolis. During the years that it stood in the museum forecourt, for most spectators descending the little outdoor stairway to the museum the fragment presented somewhat the appearance shown in Fig. 1, in which the fractured top and a glimpse of dusty drapery furrows scarcely suggested that this little-heeded member of a famous collection was none other than the original statue “U” of the Parthenon west pediment, seen and drawn by Carrey in 1674 but already disappeared from its place by 1749 when the English artist Dalton made his drawings.



Fig. 1. “U” obliquely from above



A new original from the Parthenon pediments

Only the lower half of the statue has survived. It is of Pentelic marble and represents a draped woman throned upon a rocky seat (Plate II).<sup>3</sup> She is dressed in chiton and himation, the former showing only at ankle and shin, the latter draped in large clear folds over the lap with a free end pendent from the left thigh (Fig. 2). The general arrangement of the garment and the whole pose of the figure very closely resemble the lone seated "Fate" in the group of the "Three Sisters" from the east pediment of the Parthenon ("K" according to the usual symbol). I give the salient measurements of the fragment, adding comparable figures for the seated Fate:

	Acrop. 1363	East "K"
height (to waist).....	m. 0.82	0.86
height of throne .....	0.56	0.60
thickness of plinth.....	0.045-0.055	—
presumable total original height.....	1.50-1.55	1.60
width, at base.....	0.55	—
maximum width, overall .....	0.66	—
original maximum width .....	0.66	—
depth, at base, preserved .....	0.73	0.74
"    "    "    originally .....	0.83?	0.77
maximum depth, overall, preserved ...	0.84	0.89
"    "    "    originally ...	0.88?	0.89

It will thus be seen that the new statue is very nearly on the same scale as the Fate K and should therefore occupy very nearly the corresponding position in its pediment.



Fig. 2. "U" from proper right



Two views of the statue Acrop. 1363

The photographs<sup>1</sup> (Figs. 1-3 and Plates I and II) show all the essential details of pose and drapery; but there is some additional information derivable from closer inspection. In Fig. 2 it is apparent that the drapery from the back does not connect with the drapery on the left thigh. The interruption must have been due to the lowering of the arm on this side. In Fig. 1 at the point indicated by the arrow there is a broken boss-like projection on the left upper leg (about m. 0.20 behind the knee-cap). This cannot be a mere break in the drapery because all the drapery furrows work up under it with drilled endings. It must then be the attachment point for the left forearm or wrist, which rested gently suspended, as in the Persephone (E) of the east pediment. On the statue's right hip and thigh there is no discontinuity in the drapery lines, so that the arm on this side must have been raised high enough not to interfere. The left lower leg is broken; but from the difference in height between the two knees and from the traces of the drapery lines it is reasonable to conclude that the left foot did not rest flat on the ground but was drawn up on the ball of the foot, thus lessening its projection, as the natural economy of a block of marble would suggest.<sup>2</sup> With these inferences the whole pose of the statue can be fairly circumstantially established. There emerges a pose which is virtually a compromise between the Persephone (E) and the first seated Fate (K) from the east pediment. We shall find later that our statue is part of a group of two, both seated and both women, so that the lean of the figure becomes more intelligible and the slight lack of balance finds its explanation in the counterpoise of its comrade. Just as the Persephone (E) or the Demeter (F) of the east pediment would be unsatisfactory alone, so here the composition of the pair of statues adds a unity not discoverable in the single figure.

With the upper part of the body broken away and the arms missing, attention centres on the marvellous run of line by which the drapery is characterised. The folds of the chiton hang strictly vertical, while those of the himation are used to model the nude forms beneath,—a distinction equally markedly observed in the Persephone of the east pediment. In these vertical flutings, light and shadow alternate without monotony, with every second fold more deeply undercut and each furrow widening and narrowing to give it movement and play of light. The himation folds on the contrary are everywhere pliable, and run through long careers with the unbroken reach which first appeared in the contours of the figures drawn on Attic red-figure vases and which thereafter became so steadfast a tradition of the Pheidias School. The lines which emerge from beneath the thigh travel across the legs and lap, to disappear at last beneath the thigh opposite. It is the very antithesis of that nervous hatching with episodic strokes beginning any-

<sup>1</sup> I owe all my photographic illustrations to the skill of Hermann Wagner of Athens. For permission to publish the statue Acrop. 1363 I beg to thank the ephor, M. Kyparisses; for the statuettes in the Athens National Museum, the director of the museum, Dr. G. Oikonomos; and for those in the Eleusis Museum, Dr. K. Kourouniotis, chief of the Archaeological Bureau of the Ministry of Education.

<sup>2</sup> This inference is confirmed by the Eleusis copy (p. 11); and the width (m. 0.90) of the pediment floor demands a like assumption.



Fig. 3. "U" showing worked surface of throne at left

where and ending nowhere, which the late fourth century tended to employ and the second century converted into baroque extravagance: here there is everywhere a stream of continuous curves, rounding and emphasising the anatomical forms in an ever-changing commentary of appropriate shadow paralleled with flowing ridges of strong light. So characteristic is this style, that it was only necessary to clean our statue to make it immediately apparent and wholly certain that here was a genuine survivor from the same school from which the "Elgin marbles" were derived.

Those who trust their judgment in sculptural style must already have come to a like conclusion from studying our illustrations of the statue, since the drapery style is precisely that of the Parthenon pediments and this style is notoriously extremely rare or, rather, unique. So close is the similarity with the five draped figures of the east pediment that I can leave it to the photographs to argue the point. But I cannot refrain from pointing out that this stylistic agreement between our statue and the lone-seated Fate K is actually so great that it may be considered as vital evidence for drawing the two pediments closer together chronologically and stylistically than many critics have done.

From photographs it is hardly ever possible to judge the finer details of technical execution. It would be well to add, therefore, that these are identical with other work from the Parthenon pediments. No rasp-marks or chisel-strokes show. The surface is worked to a smooth finish without lustre. The smaller furrows are cut with the chisel from a series of parallel perforations made with the drill according to the method illustrated in Ashmole's photograph from the Parthenon frieze,<sup>1</sup> except that the traces of the drill are much more thoroughly removed. At the ends of the larger furrows the drill is driven deeply upward underneath. The vertical furrows of the chiton are deeply undercut to left and right, making columnar shafts of shadow. The widths of ridges and furrows are constantly altered, so that there is no monotonous "copyist's line." In short, workmanship of superlative quality, precisely comparable to that of the draped figures from the east pediment.

In Fig. 3 it will be seen that the rock on which the figure sits has been coarsely picked away to make a vertical strip or band roughly m. 0.17 wide and running up into the drapery, thus affording technical evidence that the statue did not stand alone but was fitted to some architectural element or much more probably (since the cutting is irregular) to an adjoining piece of sculpture. This furnishes strong presumptive evidence that the statue comes from a pediment. There is, however, a more conclusive indication that this inference is correct.

In front, the rocky seat is continued under the feet and pendent chiton of the figure in the form of a narrow plinth m. 0.045-0.055 thick. This plinth could not have been let into a base, because the irregular rocky throne would then show traces of such a treatment, whereas actually it is carried down to the bottom of the block in a uniform knobbed and gnarled manner (best seen on Plate II). But neither could the whole statue

<sup>1</sup> In J. H. S. 1930, Pl. V. (f), reproduced from my *Sculpture of the Nike Temple Parapet*, Pl. XXXIV. 1.

have merely rested upon a base or pedestal, because the underside of plinth and throne, though level, is by no means smooth, but is picked to a roughly pebbled surface so irregular that it shows around the outer edge. This ragged contour can be seen in Plate II, somewhat exaggerated because the whole statue has been raised a little above the pavement. Technically, therefore, the statue has not been treated for use with a pedestal or base, since it could have been set neither on one nor in one. It is, however, exactly right for a pediment. The statues of Kekrops and his daughter and the reclining figure W, which are the three originals still in place in the west pediment, have identically this treatment of their soffits. And of course, if our statue comes from a pediment and was found on the Acropolis, there are no other pediments than those of the Parthenon which can come into question.

From the height of the statue (m. 1.50–1.55 originally, when complete) its position in the pediment can be immediately calculated. At the joint between the sixth and seventh mutule-block from the corner, the sloping geison passes at a height of m. 1.66 above the pediment floor, so that the statue must have been placed on the seventh mutule-block, close to this joint or slightly overlapping it. In the east pediment this position is occupied in the left wing by the group of Demeter and Persephone and in the right wing by the Fates, while in the west pediment it is filled in the left wing by Kekrops. Consequently, there remains available only the corresponding position in the right wing of the west pediment. In exactly this position Carrey and the unknown artist of 1674, whom we call *Nointel's Anonymous*, drew a statue with the pose and essential drapery lines of our fragment.

To begin with Carrey's version (Fig. 4), we find a headless and armless figure, crookedly seated, and with a heavy triangular patch of shadow below the left knee. Comparison with the rest of Carrey's work fails to show any similar passage where drapery in shadow is merely hatched without indication of its ridges and furrows. This can therefore only represent a break, so that we may conclude that by 1674 our statue had already lost its head and arms and suffered the fracture of the lower part of the left leg, which is its most conspicuous mutilation to-day. I explain the accident as due to the fall of the raking geison overhead. The tilt of the figure is much more difficult to understand and is not borne out by the actual statue except in so far as the raised right and lowered left shoulder are clearly inferable. The diagonally downward sweep of the drapery lines from the right knee and the marked shadow of the overhanging folds beside the left knee (cf. particularly Plate I) have been clearly picked up by Carrey. The projection of the right knee in profile, while the left is full-front in line with the torso, is correctly indicated. But the lower part of the figure is too broad in relation to its height; and the tilt of the whole statue distinctly demands an explanation.

As for the breadth, I imagine that Carrey was influenced by that universal artistic ailment called *horror vacui*. It is psychologically interesting to watch the gap close together over the lost statue between U and V. In the version known as *Nointel's Anonymous*, which Furtwängler maintained to be merely a copy from Carrey and not an independent



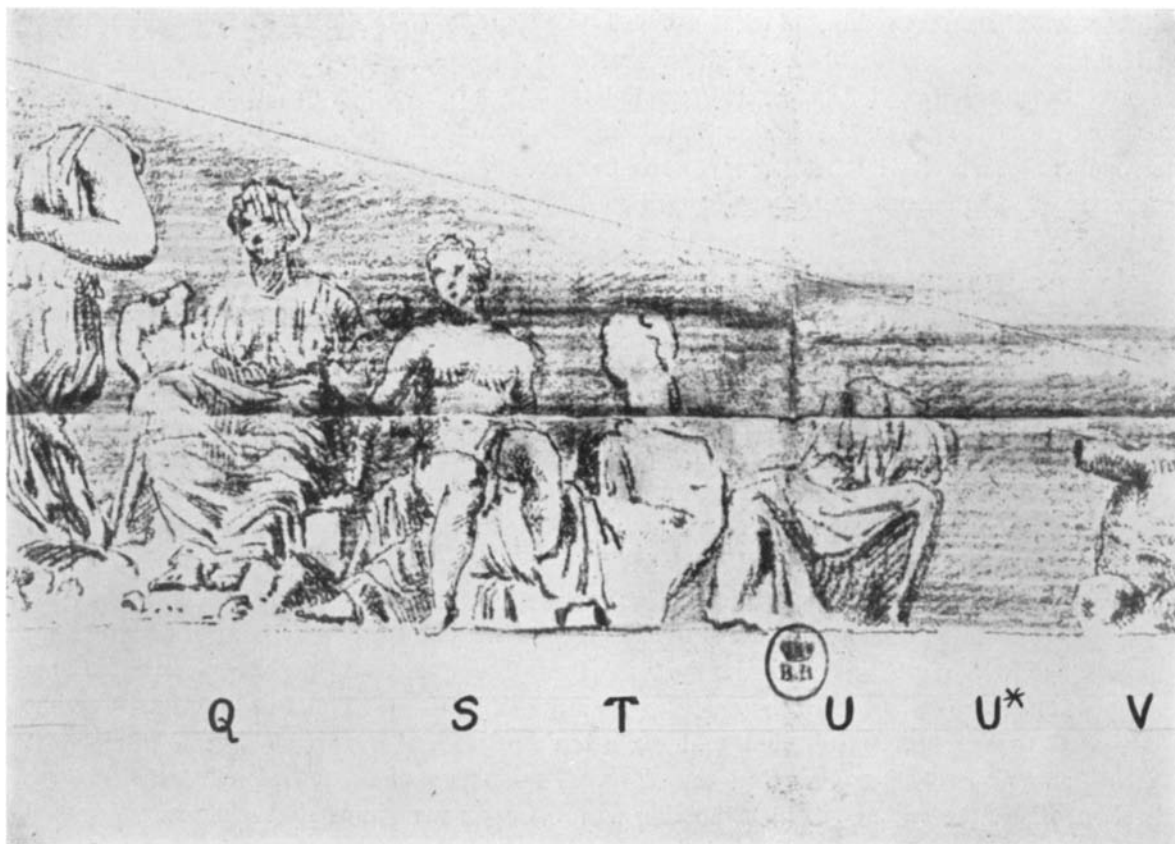


Fig. 4. Extract from the drawing traditionally ascribed to Jacques Carrey

production (Fig. 5, *below*), the gap has almost disappeared; while in the copy made in its turn from *Nointel's Anonymous* and known as the Gaignières version (Fig. 5, *above*),—the copy of a copy of Carrey, if Furtwängler is right,—the statues T, U, and V are evenly spaced and the gap between U and V has been entirely eliminated. I suggest that Carrey instinctively took the first step in this curious process of correction of a supposed error, sensed in contemplating the mutilated pediment. At any rate, it is certain that the actual pediment floor-blocks show that there were once *two* figures, U and U\*, and that U\* was slightly broader than U; so that Carrey's proportions are demonstrably mistaken and the original of Carrey's U must have been thinner and slighter than he shows, else there would not have been sufficient room for its lost companion.

I cannot find so ready an explanation for the crooked pose. Not merely must Carrey's version of U be slightly compressed, but it must be tilted back into the vertical before it corresponds accurately with the actual statue. But how could U have assumed such a position? The front of mutule-block 6 (cf. Fig. 10) was broken away when U\* fell; but U itself could not have been affected or have tipped over the edge of the break, because U

rested wholly on the next block, 7, which is virtually unbroken. Nor could the blow from the raking-geison block which seems to have carried away the head and arms of our statue have forced the torso over and left it thus crookedly propped on the shoulder or elbow of T. Rather, the explanation is to be found by noticing that Carrey's V is also strongly tilted to its left, contrary to the evidence of the actual statue in the Acropolis Museum, and W seems similarly deformed. I believe, therefore, that U was never crooked, but that Carrey misdrew it, not so much through mere carelessness as because his vantage-point was at so sharp an angle to these wing figures that he could not clearly reconstruct the true vertical axis. A close study of Carrey's work and a comparison with the floor marks of the pediment lead to the inference that Carrey's post while making the drawing was not very distant, that it was as high as the top of the epistyle, and that it lay well to the left of V and W, about opposite O or Q, in other words very near the middle of the group of figures which he was drawing.<sup>1</sup> If this inference is accurate, Carrey must have viewed U obliquely; and as he draws it practically full-front, the statue must have been set as in Plate III, so as to face with a slight deviation toward the spectator's left. The apparent tilt in U, V, and W was largely occasioned by this oblique angle of vision. We are left with none too certain an opinion of Carrey's archaeological accuracy. It is perhaps fortunate that the identity of Acrop. 1363 with the original U can be completely established without Carrey; else in the genial number of those who always combat a new acquisition there might be those who raised the objections which we have raised, but hesitated to accept the solutions which we have offered. Those who feel thus may set their doubts at rest by observing that if the Persephone of the east pediment (E) were broken off at the waist, the identification with Carrey's version of that statue would need quite as much enquiry and discussion.

If Furtwängler was right in asserting that the artist known as *Nointel's Anonymous* merely copied Carrey's drawing without consulting the original—and it is not easy to find a reply to Furtwängler's arraignment,—there is nothing to be gained from an inspection of this second version. Yet it is equally difficult to explain how the *Anonymous* succeeded in producing, merely out of Carrey's sketch, a version of U (Fig. 5) which indicates the drapery lines of the original with such fidelity (cf. Plate I). The break in the drapery over the left shin has been glossed over in the original draft of the *Anonymous* and entirely corrected and suppressed in the copy made for Gaignières. The erect torso corrects the tilt in Carrey and gives a pose more consonant with that which can be inferred from the original marble. In striking agreement with this is the observation that V also is more accurately posed in the *Anonymous* than in Carrey. I can only suggest that the *Anonymous*, though he availed himself of Carrey's drawing, had some other source of information, such as preliminary or supplementary sketches, from which

<sup>1</sup> Cf. P. Hertz, *Kompositionen af den Centrale Gruppe i Parthenons Vestlige Gavlfelt*. Copenhagen 1910, pp. 7, 15–17. The violent foreshortening of the figure's height in Carrey's version of U (contrast Fig. 4 with Plate III) is a consequence of this unfavorable angle of vision.

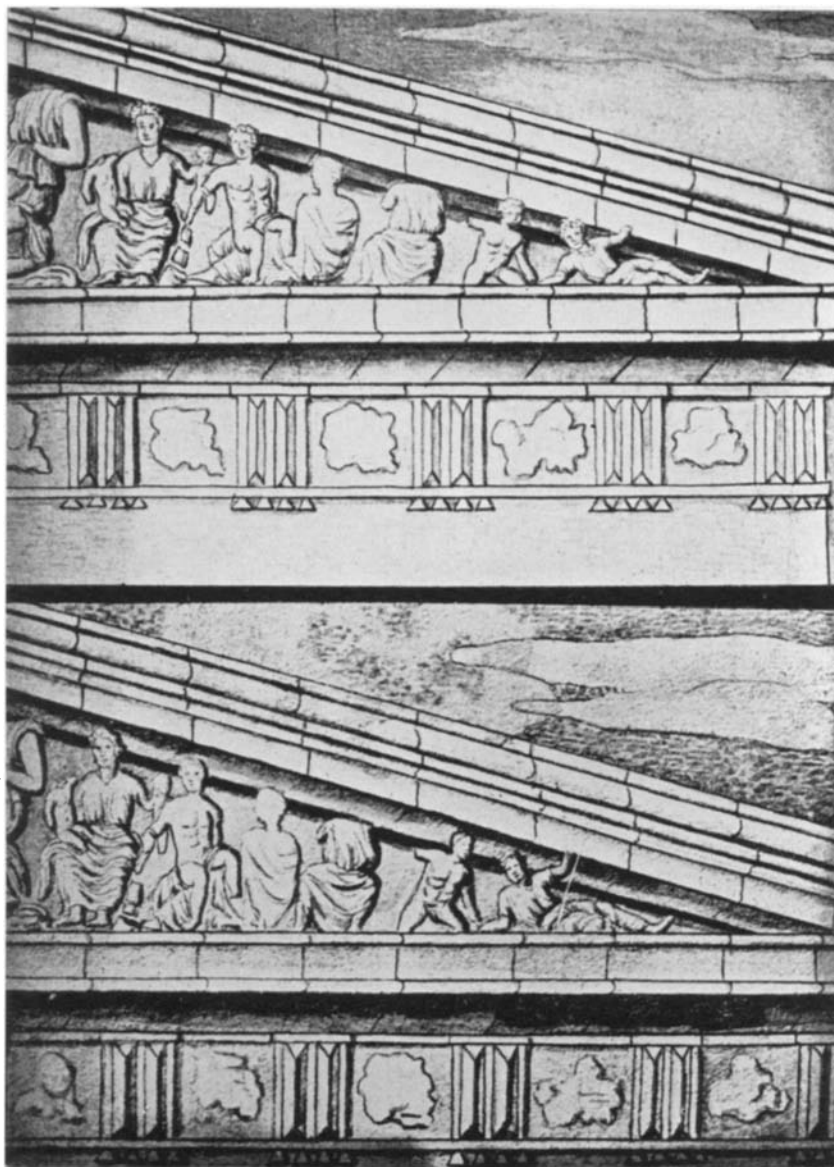


Fig. 5. Extract from the versions traditionally known as "Nointel's Anonymous"

to adapt Carrey's renderings and rectify some of the more obvious misrepresentations of pose. The details in the *Anonymous* are consistently vaguer and worse executed; but the spirit of the individual figures is sometimes better caught. Perhaps, then, the *Anonymous* is not quite so utterly valueless as most scholars have supposed. In that case its proper use and interpretation will become much more difficult and debatable. For our present

purpose it adds little to the discussion, unless it helps to bridge the small differences between Carrey's U and our statue Acrop. 1363.

When Dalton drew the west pediment in 1749, though the neighboring figures are still there, U has disappeared from the scene.<sup>1</sup> One must assume that either the actual explosion of 1687 or the efforts of Morosini's workmen immediately afterward must have dropped the statue over the gap of the broken mutule, whither the unknown U\* had long ago preceded it. Exactly under this mutule on the middle step of the temple may still be seen the great break occasioned by the fall of one or both of these statues. U seems to have plunged shoulder first, and shattered the whole upper portion above the waist; and these smaller fragments have disappeared, unless some more gifted student than myself can identify them somewhere among the miscellaneous pedimental survivors piled away in the Acropolis Museum. Presumably, U lay for a long time where it fell; but who removed the main remnant and who finally transported it to the museum courtyard, can scarcely be determined at this late date. Apparently it was not lying below the temple in January 1835 when Ross reached this point in his excavations and discovered the fragments of V, for he makes no mention of such a figure; though it seems possible that he found the shattered left shoulder and breast of U, which in that case should still exist somewhere in the Acropolis Museum collection. The pertinent passages in Ross read as follows:

“Am 11. Januar erreichte die Ausgrabung die äußerste südwestliche Ecke des Tempels. Hier fand sich, hart an dem Unterbau aus Muschelkalkstein und kaum eine Spanne hoch mit Erde bedeckt, der Torso der zweiten Figur des Giebelfeldes.... Die Figur lag fast senkrecht unter der Stelle, die sie im Giebelfelde eingenommen, nur einige Schuhe weiter gegen Süden. Ohne Zweifel ist sie bei Gelegenheit der venezianischen Belagerung und Einnahme der Burg herabgestürzt worden, sei es durch eine Geschützkugel oder als die Venezianer den Siegeswagen herunternehmen wollten, und ihn durch ihre Ungeschicklichkeit in Stücke zerschmettern ließen.... Außer diesem bedeutenden Funde sind wieder eine hinlängliche Anzahl kleinerer Bruchstücke ausgegraben worden, unter ihnen mehrere ohne Zweifel zu den Figuren des Giebelfeldes gehörige Stücke; ein sehr schönes, mit einem anschmiegenden Gewande bedecktes colossales Bein, vom Knie abwärts; ein Stück eines Pferdekopfes, wahrscheinlich von den Pferden des Wagens im Giebelfelde; *ein Fragment von der Brust und linken Schulter einer bekleideten weiblichen Statue*, und Anderes.”<sup>2</sup>

On the west pediment floor may still be seen the traces where the statues once stood. These floormarks have been studied and published by Sauer;<sup>3</sup> but they are in general very difficult and even treacherous evidence. Where a slight sinking was made in the floor to receive a statue, the evidence is clear and straightforward; but this is only exceptionally the case, and applies in the south wing of the west pediment to T and V, but not to U and its lost companion U\*. Fortunately, the evidence here, though not very extensive and at first sight not very intelligible, can be interpreted with entire

<sup>1</sup> For Dalton's drawing cf. British Museum: *Sculptures of the Parthenon*, text, p. 4, Fig. 6.

<sup>2</sup> Ross, *Archäologische Aufsätze*. I (1855), pp. 84—85.

<sup>3</sup> *Antike Denkmäler* I 58; *Ath. Mitt.* 1891, pp. 59 ff.

certainty. It can scarcely be a matter of surprise that it perfectly fits our statue, since by this time there can be no possible doubt that we are dealing with the original which once filled this place. But I must postpone discussion of the evidence until later, for a reason that will soon appear.

\* \* \*

Before saying farewell to our statue, we may pause to summarise the evidence so far adduced:

In the marble whose official designation is Inv. Kavv. 1363 we have a large fragment of a statue (1) found on the Acropolis and derived from a large classical pedimental group and hence from the Parthenon, (2) agreeing in sculptural style and in all technical details of execution with the known originals from the Parthenon pediments, (3) whose size permits it only a single position in the pediments, (4) at which point Carrey in 1674 (and perhaps *Nointel's Anonymous*) saw a statue with identical drapery arrangement and pose (5) and where the marks still existing on the pedimental floor (as will shortly be shown) accurately fit the statue which has been preserved.

## II.

Further confirmation is not needed, yet exists in unexpected quarter.

In the Greek journal *Ἐφημερίς Ἀρχαιολογική* for 1890 (pp. 219–220) will be found an account of the discovery at Eleusis of three pieces of sculpture on a small scale. They were subsequently removed to the National Museum in Athens, where they are now exhibited under the numbers 200, 201, and 202. Of these, the first is a free copy, at almost exactly one-third full size, of the group of Kekrops and his daughter in the Parthenon west pediment, and as such was immediately recognised. 202 (Fig. 9) was doubtfully thought to be a version of a well-known fragment of the Erechtheion frieze which it only remotely resembles; while the prototype of 201 (Figs. 6–7) was never ascertained, but is actually our own statue U, copied like Kekrops at one-third the original size. The left forearm did not rest on the thigh, since there is no attachment mark visible; the pendent himation in this same region has been misunderstood; the throne is cut too square behind; and there are variations in the drapery in the interest of simplification. But no such drastic change has been made as the omission of the serpent legs from the version of Kekrops, and all the essentials of pose and drapery are unmistakably recorded. Even the roughly trimmed vertical band on the side seems to be echoed in a smoothing



Fig. 6. Statuette found in Eleusis: copy of U  
Athens, Nat. Mus. 201



Fig. 7. Statuette found in Eleusis: copy of U  
Athens, Nat. Mus. 201

of the drapery in the same region. The following table of measurements will show the degree of correspondence between statuette and statue:

	"201"	"U"
greatest width (overall) .....	m. 0·21	0·66
greatest depth " .....	0·32	0·88
knees, center to center .....	0·15	0·42
height of plinth .....	0·045	0·045-0·055
height of throne .....	0·20-0·22	0·56
height of right knee above plinth ...	0·21	0·60
height of left thigh above plinth ....	0·25	0·72
original total height .....	0·53 ?	1·55 ?

from which it is apparent that the ratio of 1:3 is quite closely observed. A study of the photographs will show that the identity between original and copy is indisputable.

As for the other statuette 202, it is not alone the accident of excavation (the two pieces were apparently found together) that makes it a companion-piece to 201. Material,



Fig. 8. Eleusis statuettes, copying U and U\*





Fig. 9. Statuette from Eleusis, copying the lost U\* of the Parthenon west pediment

execution, sculptural tradition are identical. The scale is very nearly but not quite the same; 201 sits a trifle higher, exactly as in the east pediment Demeter sits a trifle higher than Persephone. Better than a table of comparative measurements, Fig. 8 shows this relationship<sup>1</sup> and forcibly suggests that the slight difference in height is due to the exigencies of a pedimental composition. If 201 copies U, 202 must copy the lost statue U\* from the gap between U and V, especially as the two make a compact and unified group, as intimately united as the Demeter and Persephone of the other pediment.

The general similarity between 202 and the figure Acrop. 1075, a woman with a child upon her lap, belonging to the series from the frieze of the Erechtheum,<sup>2</sup> was perceived at the time that the Eleusis statuette was first published. Yet the frieze figure, being only a relief approaching the half-round, could hardly have served as prototype for a solid figure; and the drapery is totally unlike. Moreover, we shall shortly see that there are three more Eleusis statuettes, in addition to those copying U and Kekrops and his daughter, and that all of these are based very directly on the wing figures of the Parthenon west pediment; so that the suggested source of inspiration from the Erechtheum relief would be wholly inexplicable in such a company. Quite the contrary, it is the Erechtheum figure which is the adaptation, while it was the immediate prototype of 202 which was the original source of the theme; and this original, so like in size, so identical in style with U, from which 201 was taken, can only be U\*, already vanished from its place in the pediment before Carrey's visit to Athens.

Is the famous gap between U and V large enough to accommodate such a figure? Schwerzek<sup>3</sup> claimed that there was not room even for a child; but he was misled by the exaggerated width of U in Carrey's drawing and did not know how to interpret the clear evidence of the pediment floor itself. Furtwängler wrote prophetically<sup>4</sup> that there must have been here "a group of two closely united figures," even though he proves to have been mistaken in conjecturing that "we must conceive U\* as a man sitting on the ground, like B" (Kekrops) and in insisting on seeing in him Erechtheus with his daughters. Actually, the *dramatis personae* were not determined by any rules of symmetrical grouping or of alternating male and female figures, but by the prosopographic exigencies of the legend. Since we were uncertain of the legend, we could not expect to divine the characters. Accordingly, we may be somewhat surprised to find that there were three women, T, U, and U\*, grouped with boys on either side of them, and that this arrangement has no exact parallel in the other wing of the pediment (whose composition likewise we shall be able to discover from the Eleusis statuettes).

<sup>1</sup> The two statues should be set at a slightly more divergent angle, in order to give room for the (now broken) feet of the child. Plate III shows the correct orientation.

<sup>2</sup> Stevens-Paton, *The Erechtheum*, Pl. XLIV, No. 84 = Acrop. Mus. 1075; Casson's Catalogue, p. 181.

<sup>3</sup> Schwerzek, *Erläuterungen zu der Rekonstruktion des Westgiebels des Parthenons*. Vienna 1896, p. 31.

<sup>4</sup> *Masterpieces*, pp. 453, 455, 459.

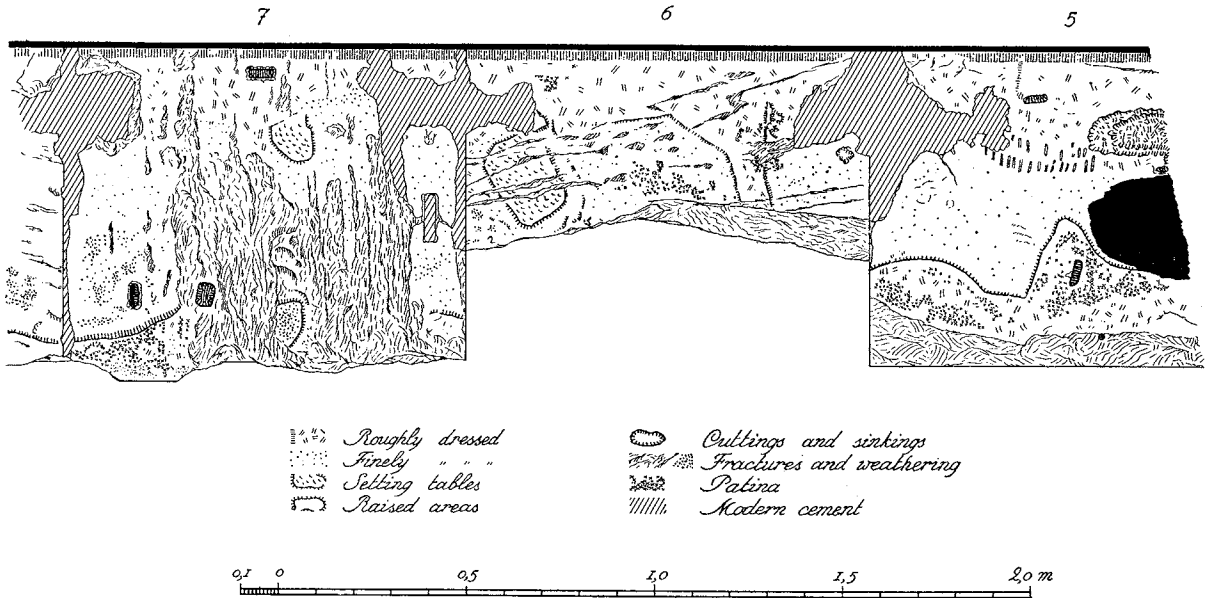


Fig. 10. The pediment floor under statues U, U\* and V

We must be prepared to study with attention the pedimental floor, for which Fig. 10 offers all the available evidence in a new survey made with my collaboration by Mr. Youry Fomine. The upper surface of the horizontal geison or mutule blocks is shown in plan as though seen directly from above. The dark line at the top of the drawing indicates the outer face of the tympanon wall. The legend of conventional symbols employed in the plan should do much to smooth out the initial difficulties. At the right, on mutule-block 5, the area in solid black indicates the extreme end of the mutilated statue W which is still in place in the pediment. Next to it there appears in very definite outline the slightly sunken area in which the kneeling boy V was bedded. Although this statue is considerably mutilated, there remains enough of it in the Acropolis Museum to permit the restoration of its base plan. Plate III shows how statue and pediment floor combine concordantly.

The sunken cutting only roughly follows the actual outline of the figure, as usual in the Parthenon pediments, where no attempt is made to trace an exact outline of each statue on the floor beneath it. Near the left knee is a pry-hole, m. 0.10 distant from the statue, which would have been of use rather for revolving the marble through a small arc than for shifting its whole bulk. The statues were presumably swung into place by rope and crane and then made to turn into their exact orientation by prying with levers. In order to facilitate this slight revolution, the statues are often made to bear a little more heavily on a small patch, left expressly for them while working down the surface

of the pediment floor. This very slightly raised patch serves as a pivot or fulcrum on which the statue can turn when pried. It is characteristic that these turning points (or "setting tables" as they are called on Fig. 10) are not under the centre of the statue but near one corner, while the pry-holes are of course cut just outside an opposite corner or projection of the statue. Thus the pivot on which V was turned for its final setting was not the centre of equilibrium of the statue, but the right foot doubled under the right haunch; for in this region the pediment floor shows a slightly raised area. Behind W, between it and the tympanon, there is a cutting to receive the left hand of V, who would thus seem to have rested his weight on the open palm. Behind the elbow or upper arm there is a second pry-hole in the floor, useful like the one near the left knee for revolving V. As the levers would have been thrust at right angles to the direction in which the pry-hole slots are cut, it is interesting to see that they imply a tangential force, tending to revolve the statue on some axis under the figure's right side,<sup>1</sup> where we have already noted the existence of a turntable.

The pry-holes close against the tympanon wall on blocks 7, 5, and 4 lie on either side of vertical joints between tympanon orthostates. As others occur elsewhere in the pediment, always paired on either side of a wallblock joint, they are without significance for the statuary.

As we have seen, thanks to the sunken area outlined on block 5 and the actual survival of the essential parts of the original statue itself, the position of V can be fixed with entire certainty. With V in place, the southernmost limit for U\* is established; and actually, the slightly raised edge of the bed for U\* is still faintly but definitely discernible in this region. In a favorable light, such as that of late afternoon on a sunny day, the roughly dressed surface lying between statue and tympanon can be distinguished from the more finely worked and lighter-hued area which the statue once covered (block 6 on Fig. 10). On this same block, close to the joint between blocks 6 and 7, there is a large raised area, roughly rectangular in shape, oriented at an angle of about 70° to the tympanon. We have already noted that raised areas of this type<sup>2</sup> were intended as pivots on which the statue could be made to turn during final adjustment by prying and that, in order to be effective, they were made to receive a rear corner of the superimposed statue, as the purpose was not to spin the marble on its central axis but to allow the maximum shift of the face of the statue with the minimum change of its frontal aspect. The turntable on block 6 therefore must mark approximately the rear left corner of the statue U\*, from which the width of the statue at its rear can be calculated at m. 0.65-0.70. The peculiar orientation of the turntable suggests that the statue was set at this angle to the rear wall, instead of at right angles.

<sup>1</sup> In Plate III the outline shown for V is rather that of the human figure than the actual base-plinth, hence the slight discrepancies.

<sup>2</sup> Sauer in his publication of the pediment floors (*Antike Denkmäler* I 58; *Ath. Mitt.* 1891, pp. 59 ff.) calls these *Randbänke* and gives virtually the explanation which I am offering.

The Eleusis statuette 202 has already been identified as a reduced copy of the statue U\* which once occupied this position on block 6. On Plate III the outline of its base, enlarged three times to bring it to pedimental scale (as for all the Eleusis statuettes), has been drawn on block 6.<sup>1</sup> It fits perfectly except for the semicircular sweep of the rear, in which the copyist had no means of ascertaining the original outline.<sup>2</sup> Best of all, the peculiar angle of the turntable is immediately intelligible. For if the two statuettes 201 and 202 be set together (as in Fig. 8) they cannot be aligned parallel because of the projecting legs of the child on the lap of 202, but, in order to make a closed group, must be set at a more divergent angle, as on Plate III.

It is now time to set U in place,—an easy task, since the original statue exists and the pediment floor, though badly weathered, is still legible. The raised area close to the tympanon near the middle of block 7 must be a turntable under the left rear corner of the statue; the little raised tongue in line with this, near the front edge of the block, marks the projecting right foot of the figure. This latter marking is not a turntable but either a guide for placing the statue (like that on the next block to the north, 8 on Plate III, which is situated exactly where the right foot of the boy S must have touched the floor) or else, and more probably, it is a protected spot which has been immune from weathering, a remnant of the original surface completely protected from erosion by the marble sandal which touched and covered it. This “footprint” is slightly raised, shows light patina, and is pockmarked as though from dripping water. Whether it is an intentional creation of the mason or a mere accident of time, on either assumption it shows us the original setting of the statue, and its patina and pockmarks have formed during the 250 years that the statue has been missing from its place. All around, the surface of the floor has suffered terribly, so that no further information can be derived. Fortunately none is needed, since the space is precisely and perfectly filled by our statue Acrop. 1363, as may be seen by consulting Plate III (U, and block 7 beneath it).

To the left, on the extreme front edge of block 7, is the sunken area made to receive the reclining figure T. In it and beside it are two pry-holes which must refer to U. Sauer was puzzled to find the left-hand one of these pry-holes actually inside the area occupied by T; but the explanation must be that it had nothing to do with T and was used before T was swung up into the pediment. As the wing figures were naturally set in place first, the order in which the statues were set was W, V, U\*, U, T; and the pry-hole under T was thus perfectly serviceable for U. The need for two pry-holes at this point suggests that U may have been pushed exceptionally far; and the peculiar broad shape of the right-hand pry-hole suggests that T may have already been in place when this second hole was used and that the second prying was a correction in order to gain more room.<sup>3</sup> The rough trimming away of throne and even of drapery at U's

<sup>1</sup> The front contour is restored where 202 is broken.

<sup>2</sup> 201, the copy of U, similarly differs from its pedimental prototype in the rear line of the throne.

<sup>3</sup> The distance of *ca.* m. 0.10 between pry-hole and final position of the statue agrees with the evidence for V on block 5.

right thigh has already suggested a similar need for extra space at the last moment at any cost.

We may reach a similar result by making our calculations in a different way. The location of T and V have always been certain, thanks to the depressions made to receive them in blocks 7 and 5; so that the extent of vacant space between them is equally fixed and determined. From the pry-hole near the centre of block 7 to the sinking for the edge of V on block 6, measures m. 1.50; and into this interval U and U\* must fit. And as the pry-hole, to be effective, must be at least m. 0.08 distant from the final position of the statue, and as there are traces on block 6 to show that the base of U\* was at least m. 0.06 from the base of V, the m. 1.50 are reduced (by m. 0.08 plus m. 0.06) to m. 1.36 for U and U\* together. Now, U is m. 0.56 wide on base; and the copy of U\* is m. 0.21 wide, which implies an original of about three times that amount, or m. 0.63. Further, the statues overhang their bases by about m. 0.05 (in the full-size statues), so that the bases of U and U\* must have been at least m. 0.10 apart. It follows therefore that the minimum space into which U and U\* could be crowded is m. 1.29, while the maximum space prepared to receive them is m. 1.36. We must in consequence draw two conclusions: U and U\* are exactly large enough to fit the gap between T and V; and secondly, the whole series T, U, U\*, and V were arranged as close to one another as was physically possible. In confirmation of the second conclusion, we have already seen that the working-down of the throne on the statue's proper right can only be explained as due to a collision with the couch of T. We do not know how much the couch end was worked down and shortened; but we can see that the working on U gained a space of only some m. 0.05. Surely, U would have been pried this small distance further away if it had been possible to do so. But the double pry-holes to the left of T suggest that the statue had already been shifted. In short, when no further space could be gained, because U already touched U\* and the latter could not be moved because of V, there was nothing else to do but to work away a strip of the actual marble block of U in order to fit T into proper place.<sup>1</sup>

The technical evidence is thus surprisingly full and exact, and can leave no doubt that U and U\* have been recovered.

The pry-holes on these floor blocks have given us important information. The traces of patina may next be interrogated. These are indicated by tiny crosses on the plan in Fig. 10. Examination will show that they are heaviest in front of the statues, i.e. between the statue beds and the front edge of the pediment, as one would expect of this exposed position. But there is also clearly patina, even if not so heavy, *inside* the bed once occupied by U\*; and this is only explicable if U\* disappeared from its place a long time ago; for under the statues seen and drawn by Carrey and therefore in place

<sup>1</sup> The observation that the pediment floor marks indicate that the statues, though placed very close together, did not actually touch, applies of course only to the actual *bases* of the statues. The marbles needed only to touch in any projecting part in order to be immovable as a whole to any nearer position.

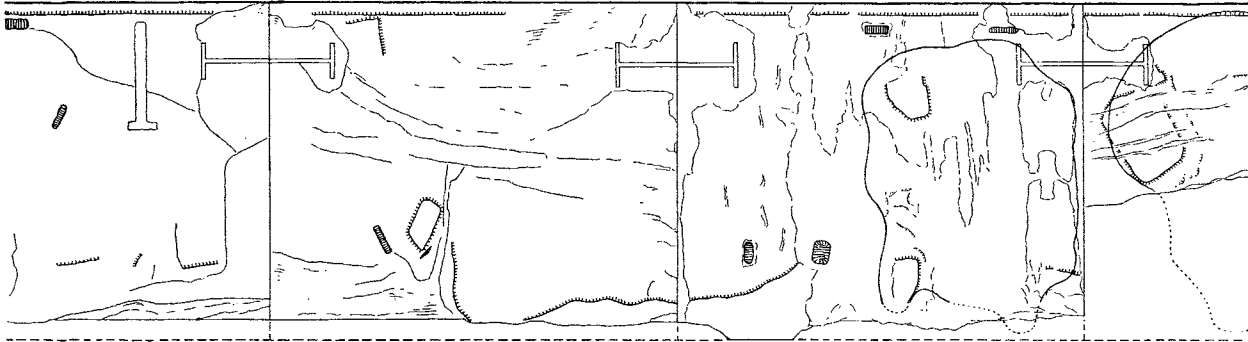


S

T

U

U\*



9

8

7

Restoration of the rig

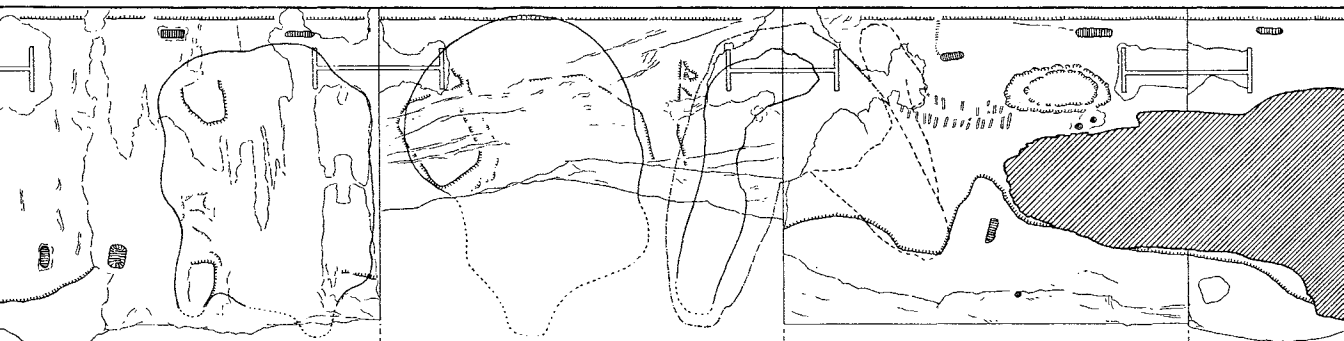


U

U\*

V

W



7

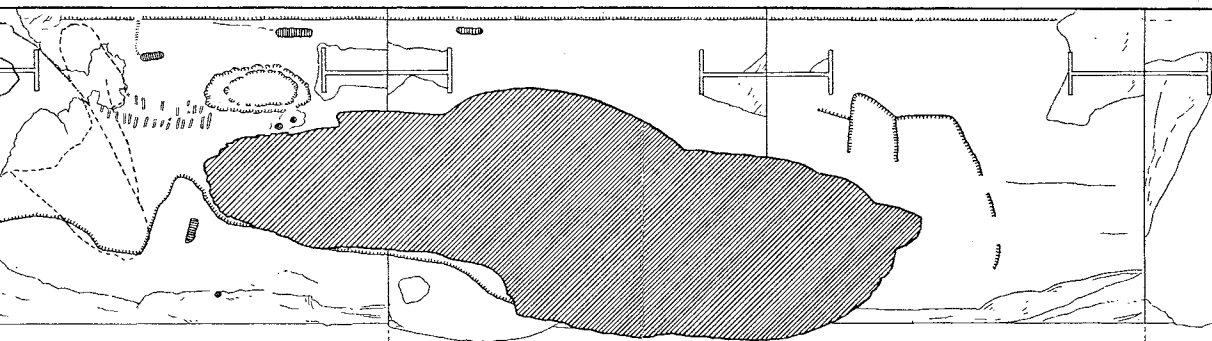
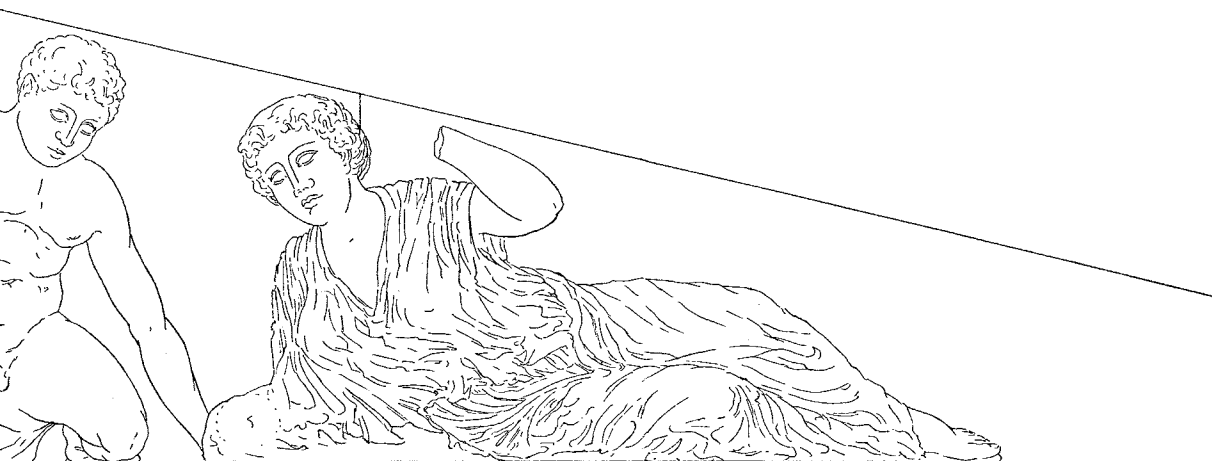
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5

Restoration of the right wing of the Parthenon west pediment



PLATE III



*Drawn by V. Tomasevich*

until 1687, the patina is very light. In these latter areas there are only pockmarks from the dripping rainwater,—notably in the area which T once occupied and on the tongue-shaped footprint of U,—and a staining and tinging of the surface. To hazard an almost geological estimate, U\* may have fallen from place a thousand years ago.

Even with the back of the throne trimmed square as the floormarks indicate, instead of round as the Eleusis copy falsely records, the centre of gravity of U\* would still have lain so close to the break in the mutule block (Fig. 10, block 6), that it seems unlikely that the statue could have thus broken the block merely with its own weight. But if the widely overhanging cornice-block above the tympanon had snapped, it might well have struck U\* and carried it away, along with the front half of the mutule block on which it stood. Either this same raking-cornice block or its immediate neighbor to the north struck the next statue, U, a glancing blow that broke the head and arms, and splintered the protruding left knee with direct impact. Thus, long ago, U\* was lost and U was reduced to that half-mutilated condition in which Carrey saw it in 1674.

Our examination of the pediment floor is therewith finished. With so much evidence, all in such complete accord, it should not be too presumptuous to venture a restoration of this section of the pediment in so far as Carrey's drawing, the new statue Acrop. 1363, the two Eleusis copies N.M. 201 and 202, and the indications on the pediment floor may all be combined: and this I have prevailed on Mr. Youry Fomine to attempt for Plate III. The result necessarily carries a taint of Carrey to alter the Pheidian norm; but it will serve at least to give a clearer general impression of the right wing of the pediment and marks an advance on our previous knowledge.

The uniform style of the drawing glosses over the lack of uniformity in our sources. S and T are derived wholly<sup>1</sup> from Carrey and may be misleading in scale and pose; U and V are based mainly on the original marbles and should be very accurate, except that the upper part of U, derived from Carrey, is perhaps drawn too thin, in over-criticism of Carrey's error; U\* is as accurate as the Eleusis copy from which it is wholly derived; while W is taken partly from the extant remains, partly from Carrey's improbable and un-Pheidian version, and partly from memories of the Barberini Suppliant. The result is consequently artificial; yet no other possibility exists for suggesting the original homogeneity of manner.

A severe critic of the east pediment could complain that the changes in scale from the reclining "Theseus" (D) to the seated goddesses E and F, and again from these to the erect figure G do not escape detection. A similar charge may be brought against the right wing of the west pediment. The two seated figures U and U\* are out of scale with T and W,<sup>2</sup> and even V, though it must be noted that the upper portions of U and U\*

<sup>1</sup> There is a small fragment, presumably from T, in the British Museum. This has unfortunately not been taken into account in the drawing on Plate III. I fear that in consequence T has been misdrawn through too much faith in Carrey. The figure should probably be smaller in scale and be raised upon a fairly high couch (which Carrey's acute angle of vision foreshortened or left invisible).

<sup>2</sup> But the heads of these figures may have been taken somewhat too large on Plate III.

are badly broken and that the addition of the missing heads and the broadening effect of adding arms and shoulders would materially alter the impression. Even so, some change of scale was unavoidably attendant on the change from reclining and kneeling to seated poses, since no large pediment can be filled wholly with human figures of the same size. No restoration of the Olympia or Parthenon pediments is possible without a frank acceptance of this necessity.

Another criticism might be based on the crowding of the figures beyond the original intention, even though there is no evidence of a miscalculation comparable to that which sunk the running figure G of the east pediment deep into a scooped recess into the pediment floor. But the spacing and grouping of the heads, uniting U and U\* and setting apart T and V from this closer pair would have nullified this criticism by making the crowding of the figures wellnigh inappreciable.

The specious unity of style in Plate III disguises the actual lack of identical sculptural manner in the originals, as far as we can judge of them. W seems by the same hand as Kekrops and his daughter in the other wing; while U resembles neither of these, being apparently the work of the same sculptor who made the Three Sisters and perhaps the two seated goddesses ("Demeter" and "Persephone") of the other pediment. The same discrepancy appears, however, elsewhere in the pediments (for example, in the change in manner between F and G in the east pediment) and is clearly due to the division of labor between a series of artists, each one of whom contributed only a few figures to the total number which composed the whole. That a single master controlled the entire creation with the unifying power of a dominating mind and will, is both probable and unprovable.

### III.

The other wing of the west pediment has three figures preserved, but like the right wing has suffered from a gap already opened before Carrey's visit. The very existence of a missing statue between U and V had been disputed; but all have tended to concede the loss of a statue between A, the reclining nude in the corner, and B, King Kekrops. In the *Athenische Mitteilungen* for 1910, Sauer made the interesting suggestion that the curiously shaped and strangely unfinished "pillar torso" of the Acropolis Museum<sup>1</sup> was all that remained of the missing A\*. Yet it must be difficult to believe that such a block of marble, part square pillar and part human likeness, could ever have kept company with the marvellously wrought Kephisos, in which the soft mobile regions of the abdomen

<sup>1</sup> Acrop. 879; *Ath. Mitt.* 1910, pp. 65-80.



Fig. 11. Statuette in Eleusis: copy of W in Parthenon west pediment

are so superlatively contrasted with the powerful texture covering the bony structure of pelvis and thigh. In contrast with this, the Sauer torso is incoherent and crude, half man, half building-block. Our Eleusis statuettes bring here, too, a certain amount of entirely new information.

In addition to the group of King Kekrops and his daughter (Athens, N.M. 200) and the copies of U and U\* which we have already discussed, there were three other statuettes of similar scale and workmanship discovered in the same region around the Roman triumphal arch at Eleusis. They were never brought to Athens and still remain in the Eleusis museum. They were briefly published in the *'Εφημερίς Αρχαιολογική* for 1893 (p. 192). I owe my particular thanks to Dr. Kourouniotis for his ready permission to have these three re-photographed and even to go so far as to dismantle one of them which, as we shall see, had been wrongly combined with an alien fragment.

All three are very far from being complete.

The first (Fig. 11) is unmistakeably a version of W from the west pediment, as comparison with Plate 12 in the British Museum publication of the Sculptures of the Parthenon will show. How both the original and the reduced copy came to be fractured in so nearly identical a manner, I cannot pretend to explain, any more than I can account for the similar destruction which has overtaken Kekrops' daughter and the statuette 200, or U and its copy 201. No sinister inference is possible, since the Eleusis statuettes were found in official excavation; and it does not appear that anyone has until now recognized the likeness between Acrop. 1363 and 201, so that a modern derivation is unthinkable. I might add in passing that the usual assumption that the

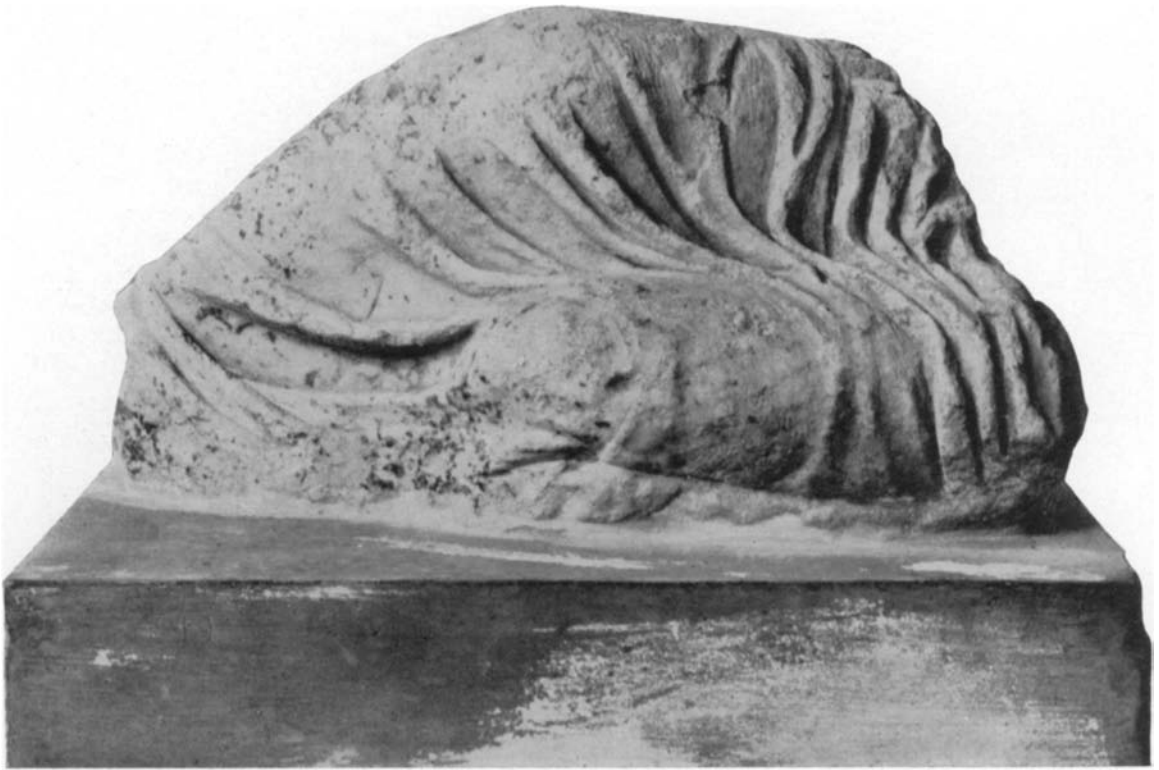


Fig. 12. Statuette in Eleusis: copy of A in Parthenon west pediment

Eleusis statuettes are Roman copies is not supported by any tangible evidence. Their technique is far closer to the fourth century B.C. tradition than to Imperial Roman; so that it is quite possible that the freedom and inventiveness in the copying is to be explained by supposing the work to be the product of the more creative period of Greek art before merely slavish imitation had come into fashion.

Otherwise it is hard to explain how the copyist ever came to omit the serpent legs of King Kekrops and make of him a normal human being. Was it merely that the serpent legs could not be distinguished and understood at the distance from which the copyist viewed his original? This explanation can hardly be given for an equally strange anomaly: the second remaining statuette at Eleusis is certainly a version of A, the reclining river-god in the left angle of the gable, yet equally certainly he is shown draped whereas the original is nude. All that remains of the reduced version from Eleusis (Fig. 12) is the lower part of the body, modelled with heavy folds of the himation in which it is wrapped. Yet the bent knee of the under leg, the profile of the raised knee of the over leg, the proportions at one-third the original size, the recumbent pose, the plinth or base suggesting a pedimental setting are all too characteristic to be fortuitous.

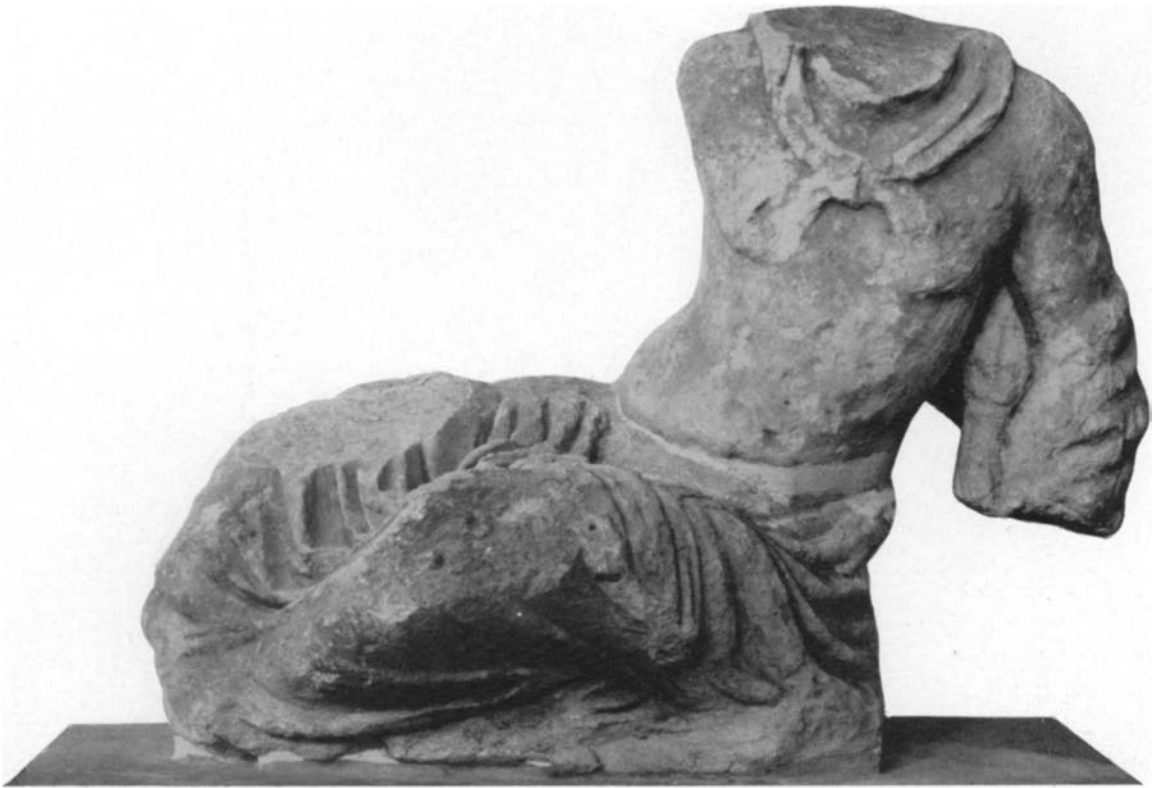


Fig. 13. Hybridised statuette in Eleusis. Front

The third and last fragment is more baffling. In truth, the statuette exhibited for many years at Eleusis (Fig. 13) was a hybrid produced by M. Mayer by grafting an inappropriate torso on the lower limbs of a reduced copy of A\*. The upper portion is larger in scale and totally different in workmanship and style, and makes neither true connection nor good sense, as the rear view in Fig. 14 convincingly shows. On separating the two pieces, I observed plenty of plaster-of-Paris but no point of contact between the marble,<sup>1</sup> and came to the conclusion that the upper piece must be the torso of a late Roman standing figure which leaned heavily on a staff propped under the armpit. Released of this discrepant superstructure, there remained the lower half of a figure in good Parthenon style, male, draped to the waist, in a pose intermediate between the recumbent Kephisos and the seated Kekrops. It is not easy to calculate the original dimensions of this statuette; but if we take Mayer's reconstruction with the false torso for guide and warning, it would appear that the torso should be somewhat smaller than in Fig. 13 and not twisted into quite so erect a pose. This would produce a statuette possessing the following measurements:

<sup>1</sup> The figure as reconstructed must have had two navels,—a sign of disparate birth.



Fig. 14. Hybridised statuette in Eleusis. Rear

	Known	Conjectural
depth of plinth .....	m. 0.19	
length of plinth .....	0.33	m. 0.38
overall maximum depth .....	0.25	
overall maximum length .....		0.45
height to knees .....	0.175	
height to crown of head ....		0.40

Now the pedimental space available for the lost statue "A\*" from the gap between Kekrops and Kephisos measures m. 1.00 in height at the left and m. 1.30 in height at the right, requires a statue with a plinth between m. 0.90 and m. 1.15 long, and shows a cutting for a prop or support close to the tympanon wall some m. 0.20 to m. 0.30 beyond the right end of the plinth, thereby increasing the statue's "overall" length to a maximum of m. 1.45. If we multiply our table of measurements by the same ratio of 3 which holds for the other statuettes of the series, we shall have a statue perfectly adapted for the position. We cannot tell how faithful the copyist has been; but even so, we may venture to assert that the missing statue A\* represented a half-draped male, propped on his left arm (which partially disappeared behind Kekrops' legs) with his knees

slightly drawn up, his feet and legs stretched in the direction of the pediment corner, but with his torso turned full-front and presumably his head turned still further in the direction of the exciting events in the pediment center,—in short, a half-draped “Theseus” of the east pediment, twisted a little more frontally and propping himself on his left arm.

It is a great disappointment that the correct torso was not preserved in the reduced copy; for I admit a great curiosity for knowing whether Sauer was right in identifying as the original torso of A\* the “pillar torso” in the Acropolis Museum, to which reference has already been made. In the Eleusis version, the nude abdomen just begins to show before the final break; in the Sauer torso, destruction of the surface sets in at about the same point, so that the one leaves off very nearly where the other commences.

But though a combination of the two is conceivable, it would scarcely be possible to twist the torso so completely full-front as to conceal from the spectator the flagrantly unfinished left flank of the Sauer fragment. Further, if Sauer’s restoration of the whole statue is correctly made,<sup>1</sup> the figure sits too erect to be the prototype of the Eleusis statuette. And in addition to the unfinished condition of the marble and the lack of power and constructional clarity in the anatomy, the small half-round attachment below the figure’s right flank<sup>2</sup> remains (for me, at least) unintelligible because it lies in the direction of the tympanon wall, where, if anywhere, one would expect details to be omitted. It will be interesting to know the verdict of better qualified critics on this interesting problem. I do not pretend to explain what the pillar-torso is nor how it came to be found near the northwest corner of the Parthenon; but provisionally we may hold that it is *not* the original of A\*, but that this prototype is more accurately reflected by the Eleusis statuette, from which we can at least infer the pose and type and reach the certain conclusion that three male figures followed in succession at the end of the left wing of the west pediment.

This is perhaps not quite the state of affairs that would have been foretold,—though it agrees with Sauer’s contention in ascribing a male figure to the gap between A and B. After all, the east pediment ends at its right with a succession of *four* female figures, which are not balanced by a similar sequence in the pediment’s other angle. In both pediments there is very much the same degree of formal balance between the wings. Here in the west, the two reclining figures A and W answer one another; the nude A\*, half-seated and propping himself on his arm, echoes the nude boy V, who kneels and supports himself on one extended arm; while the closed group of Kekrops and his daughter is paralleled by the equally intimate group of the two draped women, U and U\*.

It has already been suggested that the sex of the characters was determined by the exigencies of the represented drama or occasion. Certainly, it is not difficult to suggest

<sup>1</sup> *Ath. Mitt.* 1910, pp. 76–77.

<sup>2</sup> *Op. cit.*, p. 68.



an explanation for the succession of male figures with which the left wing commences. For, if the old guess is correct that the west pediment of the Parthenon copies the convention of the east pediment of the Zeus temple at Olympia where the river-gods of Kladeus and Alpheus were shown in the angles, then we have only to remember our Attic topography to realise that if one faces the Parthenon's west pediment, the two streams Kephisos and Eridanos lay to the north on one's left, while Ilissos and Kallirhoe were to the south on one's right. A and A\* are thus necessarily male gods, while V and W as Ilissos and Kallirhoe are equally explicable.

I have no such obvious suggestion for the identity of the two goddesses, heroines, or mortals whom we have recaptured in U and U\*. It is possible that the semi-recumbent T is to be connected with them in as intimate a group as that of the Three Sisters of the east pediment (in which case the youth S and the infant on the lap of U\* may not be overlooked). But it is very doubtful whether this line of inquiry leads to any result.

If we turn back to the left wing of the pediment, the two river-gods in the corner are followed by the snake-limbed Kekrops, whose identity may be accepted as certain. And, since all beyond is mere conjecture, the legend that this king had three daughters and a son makes it most tempting to name the following statues Pandrosos (the only daughter faithful to her charge and hence her father's favorite), Herse, Erysichthon, and Aglauros. But we have only the satisfaction attendant on naming all the characters with neither an idle actor nor an empty rôle left over, to give us an assurance that we have thus solved the riddle.

Who shall balance this Kekropid family in the other wing? Gaia and Erichthonios on Poseidon's side of the contest? Then these would have to be the half-reclining T with the overlarge boy S upon her lap. But this is not at all the traditional representation for Gaia or Ge Kourotrophos, who should emerge from her own earthy element, holding her infant aloft. Nor is there any genealogical tribe of Erichthonios' contemporaries to help us to name the other characters to right and left.

But if we adopt a different suggestion and take the wind-ruffled drapery of Q for hint that here is Oreithyia with her two sons Zetes and Kalais, then we must search for our other characters in the Erechtheid genealogy. (Nor should we object that Kekrops, being long dead, could not attend the scene; for there are examples<sup>1</sup> enough of such offenses against a chronology that only at a later date would have been strictly applied or understood.) Immediately it becomes easy and inevitable to discover the names of the intimate group of U and U\* with the child: they can only be that affectionate sister pair, Philomela and Prokne, and the child must be the infant Itys—subjects already familiar to the Attic sculptors and vase-painters.

Still we come out badly with T and S, for whom only dubious suggestions remain possible. T, who is next to Oreithyia, may be Oreithyia's sister Prokris, and the boy upon her lap must then be her beloved "boy beautiful," Kephalos. Admittedly, this is a

<sup>1</sup> E.g. the Munich amphora quoted by J. Harrison, *Monuments and Mythology of Ancient Athens*, p. lxxv.

unique representation of husband and wife! But S has always been a difficult character to interpret or understand. Being nude, the figure must be male,—even though some commentators have suggested otherwise. In scale he agrees with the river-god V, and is thus by no means a mere child such as P and R or the infant Itys on the lap of U\*. Now the Attic artistic tradition for Kephalos whom the Dawn carries off, is that of the *παῖς καλός*; and as Eos steals him from Prokris, whose beloved he is already supposed to be, it is possible that our identification is, after all, correct. But if this will not do, we must fall back on Furtwängler's suggestion of Kreousa with her son Ion.

At least, our interpretations have the very great (though perhaps somewhat academic) advantage of showing the spectators at the contest between Athena and Poseidon intelligibly distinguished into the Kekropids in the left wing and the Erechtheids in the right, so that the two great genealogical strains of early Athens are clearly divided and fairly completely represented. And it is appropriate that the Erechtheids should be on Poseidon's side of the fray; for Erechtheus and his brother Butes were so closely connected with Poseidon that at times their cults seem to merge into that of the god himself. Perhaps this will also explain why these two important heroes are themselves not represented. Were they too nearly divine to be included among the throng of mortal onlookers, or too nearly identical with Poseidon to be participants in his defeat?

All of this is a type of speculation which I gladly leave to those who better understand the mentality of Periclean religion and mythology. Few of the identifications here advocated are new or original, save that the suggestion of Philomela, Prokne, and Itys could not have been advanced until the existence of such a group as U and U\* had been established.

\* \* \*

We have completed our survey of the Eleusis statuettes and found that, of the eight figures which filled the wings of the west pediment, versions at one-third full size of all but the single figure V have turned up, to give us inestimably precious information where information was most needed. We have at last, without gap or serious flaw, the whole composition of the pediment at our disposal, and can determine its formal and compositional qualities, whether or not we are able to name its mythological participants.

There is only one obvious remark to which I might here reply. If Acropolis 1363 is the original U, and if the seven Eleusis statuettes are all versions from the wings of the same west pediment, why (it will be asked) was not all this pointed out some forty years ago? The answer must be that a fatal conspiracy of accidents prevented recognition of the Eleusis statuettes. Kekrops and his daughter were of course immediately recognised; but W was a mere battered fragment; U\* was taken from an original forever lost and already missing in Carrey's day, whose very existence was doubted by many critics; the original of U had not yet been identified; A had been misleadingly draped by the copyist; and A\* had been hybridised with a mediocre Roman fragment. As for the

battered and dusty mass of the original U on the Acropolis, I can only suggest that, having once passed the more casual scrutiny of a previous generation, she might well be safe from suspicion, since we of to-day dare not foster such fantastic hopes of meeting so godlike a creature

*ἐπὶ προθύροις οὐδοῦ ἐπ' ἀλλείου.*

I can only make amends to her as did Telemachos under similar conditions when "straight he went to the courtyard door, counting it shame in his heart that a stranger should bide so long untended at the gates. And he spake winged words to her and addressed her, saying,

*Χαῖρε, ξείνε, παρ' ἄμμι φιλήσεται."*

RHYS CARPENTER

## ADDENDA ET CORRIGENDA

- p. 2, Fig. 2. For "proper right" *read* "proper left."
- p. 39, Fig. 7. For "northwest" *read* "northeast."
- p. 45, Inscription IV, l. 4. For *δεντέ[ραι, μετ' εικάδας* *read* *δεντέ[ραι μετ' εικάδας*.
- p. 55, l. 20. The discrepancy between the account of Pliny and that of Pausanias with regard to the location of the "Gardens" may be explained by the fact that the city walls were extended under Hadrian and thus may have included a sanctuary which in Pliny's day was *extra muros*.
- p. 73, l. 2. For "of Corinthian work" *read* "of Corinthian work in the first quarter of the sixth century."
- p. 74, l. 16. For "right" *read* "left."
- p. 75, l. 1. For "left" *read* "right."
- p. 80, l. 12. For "phiale" *read* "pyxis."

Mr. Humphry Payne's *Necrocorinthia* was not available before the article went to press. The following references may now be added:

- p. 65, MP 218. Cf. Payne, p. 292, II, Early Corinthian, 625–600 B.C.
- p. 67, MP 209. Cf. Payne, p. 306, Fig. 141, Middle Corinthian, 600–575 B.C.
- p. 69, MP 5 and 6. Cf. Payne, p. 310, Fig. 152, Middle Corinthian, 600–575 B.C.