

PERGAMENE INFLUENCE AT CORINTH

Whatever one's opinion may be as to the validity of attempting to separate the sculpture of the Hellenistic age into schools,¹ there is no doubt as to the uniformity and originality of the style of the sculptors, despite their varying antecedents,² who worked upon the large frieze of the great altar at Pergamon. Equally certain is the tremendous influence wrought upon contemporary and later art by the second century dedication of Eumenes II and by the earlier dedications of Attalus I, at Pergamon and Athens, these latter being known to us through copies of varying excellence.³ This influence was felt in Asia Minor and in the Aegean Islands, in Attica and in the Peloponnesos, in Hellenistic and Roman times.⁴ It is the purpose of this paper to discuss certain sculptures found at Corinth which appear to show Pergamene influence and, in particular, to present a group of sculptural fragments which show a curious and unique local variation from accepted Pergamene practice.

The earliest fragment at Corinth showing the influence of the Pergamene style is probably the fragment of the left leg of a Gaul, wearing tight-fitting trousers, preserved from thigh to knee (Fig. 1), which, as was pointed out by Johnson,⁵ bears a strong resemblance to a statue of a fighting Gaul in the Metropolitan Museum, New York. The latter⁶ is almost certainly a copy of an early Pergamene figure of a Gaul, perhaps from

¹ For an attack upon the theory of independent local schools in Alexandria and Rhodes see Lawrence in the *Journal of Egyptian Archaeology*, XI, 1925, p. 179, and the *Annual of the British School at Athens*, XXVI, p. 67 ff.

² The inscriptions giving the names of the artists who worked upon the great altar, only one of which is complete, appear to indicate that sculptors from Attica, Rhodes, Ephesus, and probably Tralles were employed along with local sculptors. Cf. Fraenkel, *Inscriben von Pergamon*, pp. 70–84.

³ The finer copies, such as the Dying Gaul of the Capitol and the Ludovisi group of a Gaul slaying himself and his wife, were generally considered to be contemporary until Furtwängler suggested that they were of Roman date, a position accepted by Bienkowski (*Darstellung der Gallier*, pp. 1 ff.) and Lippold (*Kopien*, pp. 23, 102): A Hellenistic dating has been reaffirmed by H. S. Jones (*Cat. of Sculpture of Museo Capitolino*, pp. 338, 339), Dickins (*Hellenistic Sculpture*, p. 10) and Lawrence (*Classical Sculpture*, p. 293, and *Later Greek Sculpture*, p. 20).

⁴ For a fairly complete list of Pergamene sculpture in the Hellenistic period see Lawrence, *L. Gk. Sculpture*, pp. 116–118. Less well known is the strong Pergamene influence in Etruscan art (*Ibid.*, pp. 58, 59) and in the Hadrianic and Antonine periods (*Idem*, *Classical Sculpture*, pp. 361, 373). Particularly important, because of its relationship to the Gigantomachy frieze from the theatre in Corinth, are the Gigantomachy sarcophagus in the Vatican (Amelung, *Die Skulpt. d. Vat. Museums*, II, pp. 643 ff., 414 a, pl. 53) and the fragments of a frieze with the same subject in the Vatican, Lateran and elsewhere (*Ibid.*, pp. 94 ff., pl. 10, with references).

⁵ *Corinth*, IX, *Sculpture*, No. 97 (709), p. 62. The height of the fragment is 0.47 m.

⁶ Richter, *Handbk. of Class. Coll.*, 1927, p. 276, No. 54, fig. 194. Cf. Lawrence, *L. Gk. Sculpture*, p. 22, pl. 38.



Fig. 1. Left Leg of a Gaul

the dedication of 201 B.C., and it is probable that the Corinth figure was inspired by the same original. Another previously published¹ fragment is of a nude male figure (Fig. 2), from shoulders to left thigh, which suggests, in its extreme muscularity, the

¹ Johnson, *op. cit.*, No. 106 (736): Dimensions: H., 0.25 m. The right thigh is lost and the back of the statue roughly finished.



Fig. 2. Male Torso

style of the Pergamene altar. The left leg of the statue was extended to the side in vigorous action.¹

¹ Compare the Polydeuces of the altar (*Pergamon*, III, pl. XV) whose pose and treatment somewhat resembles the Corinth torso.

The Gigantomachy frieze from the Theatre¹ is undoubtedly of Pergamene inspiration although it no longer can be given a Hellenistic date.² The frieze with the Labors of Herakles, also found in the Theatre District, appears to belong to two periods. The finer portions, which perhaps can be assigned to the third or second century B.C.,³ show no indications of Pergamene influence, but the later fragments, particularly the plaque

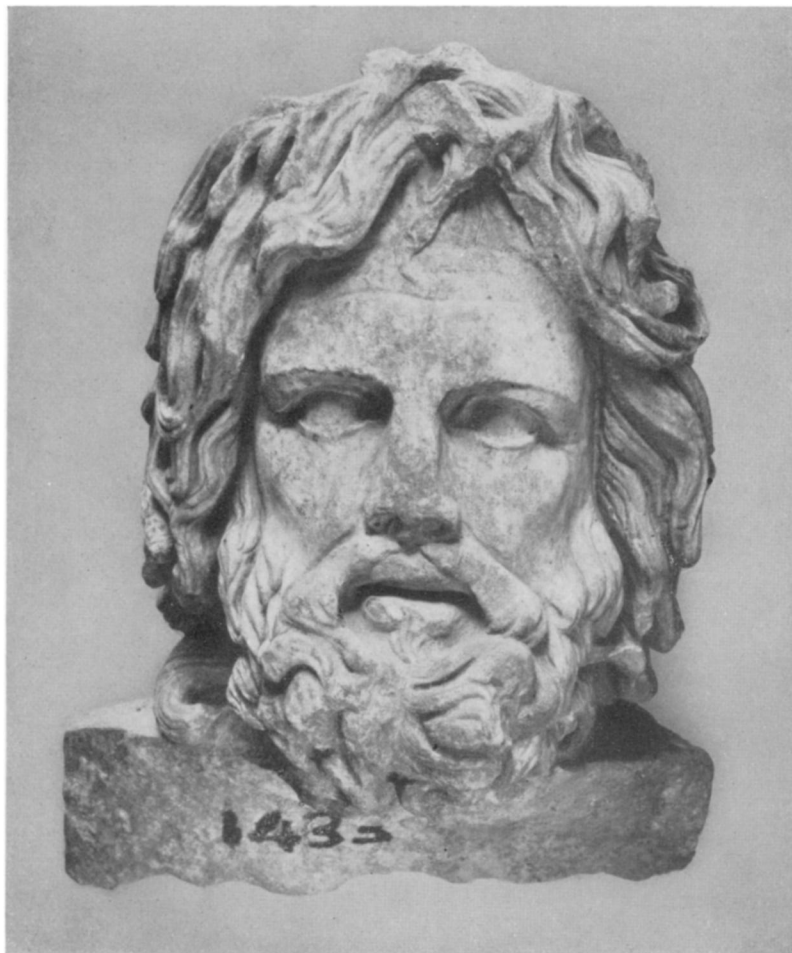


Fig. 3. Head of Asklepios(?)

¹ For a preliminary report of this frieze, which is to be published by the writer along with the other sculpture from the Theatre, see Dr. T. L. Shear in *A.J.A.*, XXX, 1926, p. 456, figs. 12-14, and *Art and Archaeology*, XXIII, 1927, pp. 109 ff. (Cf. also the abstract of a paper on the Gigantomachy and Amazonomachy friezes read by me in *A.J.A.*, XXXVIII, 1934, pp. 188, 189.)

² So attributed by E. M. Gardiner when she published the fragments of the frieze found before 1909 (See *A.J.A.*, XIII, 1909, pp. 304 ff.).

³ See my article on "The Labors of Herakles from Corinth," in *Classical Studies presented to Edward Capps*, pp. 46-57, figs. 1-4.

of Herakles and Cerberus,¹ have all the earmarks of the second Pergamene School. If the Farnese Herakles in Naples is to be dated as late as the Hadrianic or Antonine



Fig. 4. Head of Asklepios(?)

period,² a second century dating perhaps is indicated for the Corinth plaques, which reveal a similar exaggerated muscularity.

¹ *Supra*, fig. 6.

² As suggested by Lawrence (*Classical Sculpture*, p. 382); for the view that the Farnese Herakles is earlier than the Baths of Caracalla see Lippold (*Kopien*, p. 56).

Although a complete discussion of the friezes from the Theatre must await its final publication, there are three heads recently found at Corinth which also show distinct Pergamene influence. They are a head of Zeus or Asklepios, found in the Asklepieion in 1930,¹ a bearded head of a statuette and a head of Serapis,² both found in the South Stoa in the campaigns of 1936 and 1937. The head from the Asklepieion (Figs. 3 and 4), which is beautifully preserved,³ was evidently intended to be set upon a herm. De Waele⁴ at once recognized the head to be a version of the Otricoli type of Zeus, which undoubtedly goes back to a fourth century original, perhaps to Bryaxis,⁵ although he was in doubt as to whether the god represented was Zeus, Asklepios or Poseidon. The Corinth head most closely resembles the Copenhagen⁶ and Villa Albani⁷ versions of the Otricoli type although the arrangement of the hair does not exactly correspond to either; it is also quite similar to a head recently found in Jerash.⁸ Whatever the ultimate derivation of the Otricoli type, the Corinth head is strongly Pergamene in style. The undulating and restless character of the hair and beard with its picturesque use of chiaroscuro, the deeply-shadowed eyes, the heavy bulge of the frontal sinus over the nose, the wide nostrils, thick lips and open mouth recall the great altar and are strikingly paralleled in the head of the giant Klytios⁹ on the Pergamene frieze. Our head, however, lacks the agonized expression of the giant and the two wrinkles in the brow are not so deeply cut. It is difficult if not impossible to be certain as to the identification of the god. The types of Asklepios and Zeus are more or less interchangeable after the fourth century, and most statues which bear the attributes of the healing god appear to have been ultimately derived from an earlier type of Zeus.¹⁰ The mild expression of the Corinth head, the rather ascetic treatment of the cheeks and the beneficent gaze, par-

¹ De Waele in *A.J.A.*, XXXVII, 1933, p. 439, pl. LII, 1.

² C. H. Morgan II in *A.J.A.*, XLI, 1937, pp. 539ff., fig. 1.

³ Only the tip of the nose is missing; small chips from the hair and beard detract little from the general appearance. Dimensions: H., 0.50 m.; W. (of head), 0.28 m.; W. of shoulders, 0.37 m.

⁴ *Ibid.*

⁵ See Lippold, *Die Skulpt. d. Vat. Museums*, III¹ (with literature), No. 539, pl. 36, pp. 110ff. Johnson (*Lysippos*, pp. 140ff., 204) accepts the possibility that the Otricoli type may go back to an original by Bryaxis but insists upon the strong Lysippic character of the head.

⁶ Sieveking in *Brunn-Bruckmann*, text to No. 605, figs. 1, 4, 5.

⁷ *Brunn-Bruckmann*, No. 605.

⁸ *Illustr. London News*, July 31, 1926, pp. 193, 421. Other heads similar in style mentioned by De Waele are: Arndt, Amelung, etc., *Phot. Einzelaufn.*, 1517–1520; 1501–1503, and *Griech.-Ägypt. Samml. Ernst v. Sieglin*, I, B, p. 74 and pl. XXXVIII. The heads in Houghton Hall, Ince Blundell Hall and Madrid (*Einzelaufn.*, 1501–1503) do not appear to me to be particularly close to the Corinth head. Furthermore, they are not derived from the Otricoli type but go back to an original contemporary with and perhaps by the same sculptor who did the original of the Otricoli head (Cf. Poulsen, *Portraits in English Coll.*, pp. 11, 12, fig. 8, and Furtwängler, *Statuenkopien*, pls. i and iii).

⁹ Rodenwaldt, *Die Kunst der Antike*, 441; *Pergamon*, III², pl. VIII.

¹⁰ See Furtwängler, *Masterpieces*, pp. 188, 189. (Cf. the Asklepios or Zeus in Berlin, Blümel, *Römische Kopien*, *Berlin Kat.*, IV, No. K 132, pl. 15) which, according to Furtwängler, is one of the versions of an Asklepios in Leningrad.

ticularly when taken in conjunction with the place of finding,¹ suggest that the sculptor intended to represent Asklepios but derived his type from a third or fourth century head of Zeus. The immediate original from which the head was inspired, judging from the strong Pergamene influence, was probably a Hellenistic statue of the third or second century B.C. In confirmation of an early dating of the original is the strong resemblance between the treatment of the hair of our head, particularly when seen from the side (Fig. 4), and that of a head of Antisthenes in the Vatican,² which is derived from a fourth century type. The workmanship of the Corinth Asklepios, particularly the frequent use of the drill, suggests a second century dating for the copy.

The white marble head of a statuette found in the South Stoa in 1936 (Figs. 5 and 6) is of quite a different character from the head of Asklepios although it likewise shows indication of Pergamene influence. The head, which is broken off at the neck and has suffered slightly from chipping,³ depicts a man of middle age with curly hair and beard; he was evidently clad in a toga, the *sinus* having been lifted over the head and shoulders so as to form a head covering.⁴ The finely groomed beard contrasts with the more negligent treatment of the hair, the latter being brushed back over the forehead and ears while the locks have an oily, rope-like appearance so characteristic of Pergamene style,⁵ and terminate in corkscrew curls indicated with the drill. The eyes are placed level in the skull and, with the small, sensitive mouth, tend to give the person depicted a kindly air. The treatment of the hair somewhat resembles that of a head of Hadrian in the Sala Rotonda of the Vatican;⁶ a head in Berlin, dated in the early second century,⁷ and an Eros(?) in Madrid,⁸ likewise exhibit a similar linear treatment of the corkscrew hair. The most striking parallel, however, occurs in another head from Corinth, a youthful god from the Gigantomachy frieze (Fig. 7), perhaps to be identified as Dionysus,⁹ which reveals an almost identical treatment of the hair. As in the case of the bearded statuette the god's stiff, greasy and mane-like locks are thrown backwards over the forehead and

¹ Unfortunately the head does not betray a direct connection with the sanctuary of Asklepios since it was found only 0.30 m. below the surface in the area of an old gymnasium (*A.J.A.*, XXXVII, 1933, pp. 439, 451). The heads and statues of Asklepios collected by Reinach which appear to be closest to the Corinth head are: *Rép. de la Statuaire*, I, pp. 287-291, 297, Nos. 1147; 1151, B; 1155; 1163; 1167; 1158; 1157; 1160; 1160, A, B and D; 1155, A.

² In the Sala delle Muse (Lippold, *Die Skulpt. d. Vat. Museums*, III, No. 507, pl. 23).

³ The end of the nose is missing and there is a chip over the right eye and smaller chips on the hair and beard. Dimensions: H., 0.185 m.; W., 0.12 m.; Depth (forehead to back of skull), 0.13 m.

⁴ As in the Augustus of the Terme (Hekler, *Greek and Roman Portraits*, pls. 172, 173).

⁵ See Dickins, *Hellenistic Sculpture*, pp. 9, 11; this type of hair answers to the description of Diodorus (V, 28) who, when speaking of Gallic nobles, says, "their yellow hair they stiffen with clay into a sort of mane, which they throw backwards."

⁶ Lippold, *op. cit.*, III, No. 543, pl. 43.

⁷ Blümel, *Römische Bildnisse*, K 50, pl. 32.

⁸ *Phot. Einzelaufn.*, 1599-1601.

⁹ This head was at first identified as Apollo (Cf. Shear in *A.J.A.*, XXX, 1926, p. 450) but since the head was found a torso, which almost certainly represents the Sun god, has come to light; as the two do not join the head may represent the youthful Dionysus.

the drill¹ is employed to render the corkscrew curls before the ear. The head from the Gigantomachy is not only strongly Pergamene in style² but also can be accurately dated because of its close resemblance to a Gorgoneion attached to the lappet of a *statua loricata* found in the Odeion in 1928, which Broneer³ has convincingly identified as a

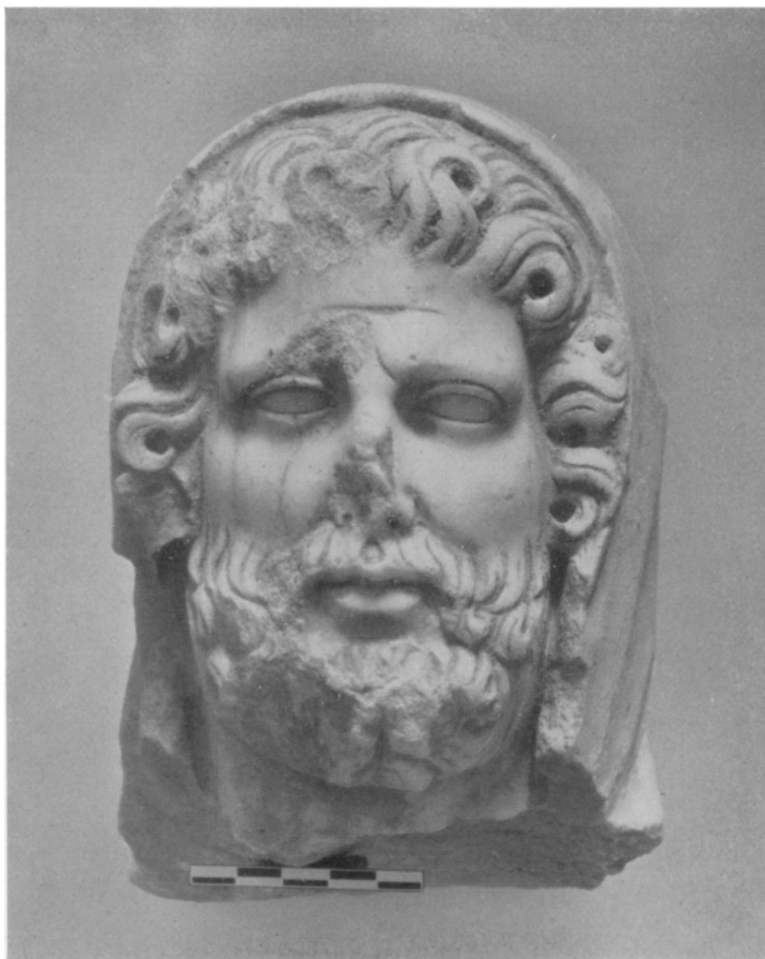


Fig. 5. Head of Statuette

statue of Hadrian. The one important divergence between the head of the statuette and the "Dionysus" is in the finish, the former having a high polish in contrast to the

¹ The drill is employed to render curls in five places on the statuette; it is used more sparingly on the "Dionysus."

² The "Dionysus" has a strong resemblance to the head of the Serpent-giant to the right of Aphrodite and Eros on the Pergamene frieze (*Pergamon*, III, pls. XIV and XXVI).

³ *Corinth*, X, *The Odeum*, No. 6, pp. 125-133, fig. 120.

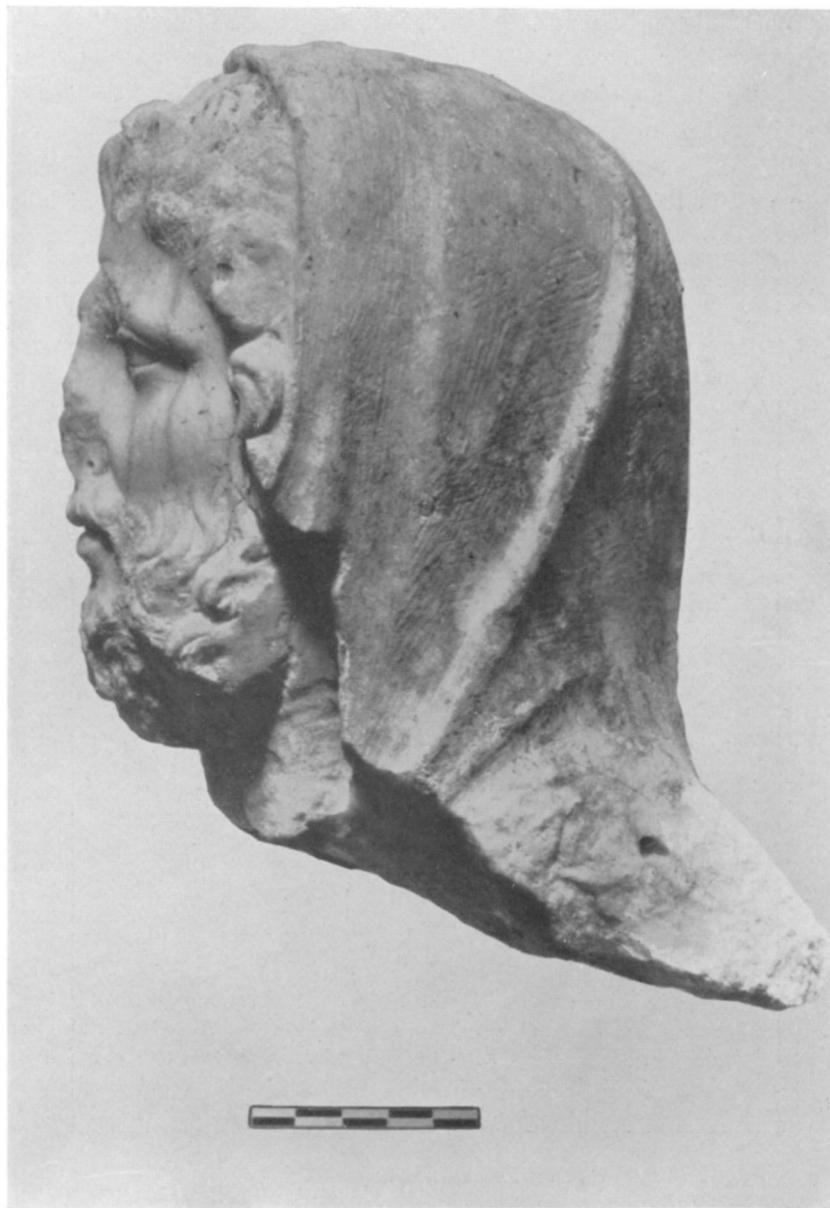


Fig. 6. Head of Statuette

rougher surface of the latter;¹ this can be explained, however, by the different uses of the two heads, the one being probably intended for close inspection and the other, as

¹ Not only is the flesh not polished but the inner cheek and neck are dragged with the rasp. The rasp was also employed to finish the flesh surfaces of the Gorgoneion and other heads on the lappets of the *statua loricata*.

part of a frieze, naturally to be seen from a distance and from below.¹ If the Gigantomachy frieze is Hadrianic, as seems probable because of the amazing resemblance between the "Dionysus" head and the Gorgoneion, then the statuette should also be assigned to the Hadrianic or early Antonine period.²

Also from the South Stoa is the beautifully preserved, life-sized head of Serapis (Fig. 8), which was uncovered in 1937.³ The head was brilliantly colored and gold leaf was applied



Fig. 7. Head from Gigantomachy

¹ The higher relief of the upper portions of the Gigantomachy frieze and the more careless working of such portions makes it almost certain that the frieze was intended to be seen from below. Cf. E. M. Gardiner, *A.J.A.*, XIII, 1909, p. 306.

² The finish of the Corinth statuette should be compared with the head of an unknown Semite in the National Museum, Athens, of the Antonine period (Hekler, pl. 261). A similar high polish is also employed on many Hadrianic works (Cf. Carpenter, *A.J.A.*, XXXV, 1931, pp. 258, 259).

³ In the storeroom of Shop XX. Although in a fragmentary condition, the upper right portion of the face and nose having split off, the pieces fit together perfectly (Morgan in *A.J.A.*, XLI, 1937, pp. 539ff., fig. 1). Dimensions: Total H., 0.40 m.; H. (from tip of beard to base of modius), 0.224 m.; W., 0.176 m.; Diam. of modius, 0.12 m.; diam. of stump, 0.128–0.11 m.

to both hair and face on top of a red wash.¹ Beneath the undecorated *modius* the wild-appearing and deeply shadowed hair, parted in the centre, falls in clustering masses over the forehead, almost entirely concealing the temples and giving a mysterious appearance to the god of the underworld. The air of mystery is accentuated by the heavy-lidded eyes, the flat cheeks and the sensual mouth, whose thick parted lips are encompassed by the curling moustache and beard. The head is set upon an oval-shaped base, which was evidently inserted in a herm or torso. It is tempting to associate this head with a seated torso of Serapis found near the Northwest Stoa² in 1908. However, the peculiarly flat appearance of the base as well as some marks of burning, which are visible on the finished edges below the neck and on the upper portions of the stump, but which do not appear lower down, suggested to the excavators³ that the head formed part of an acrolithic statue or herm, the wooden portions having been destroyed by fire.

The Corinth Serapis conforms to the type generally associated with Bryaxis,⁴ although the question of whether the sculptor of the original was the fourth century Athenian or

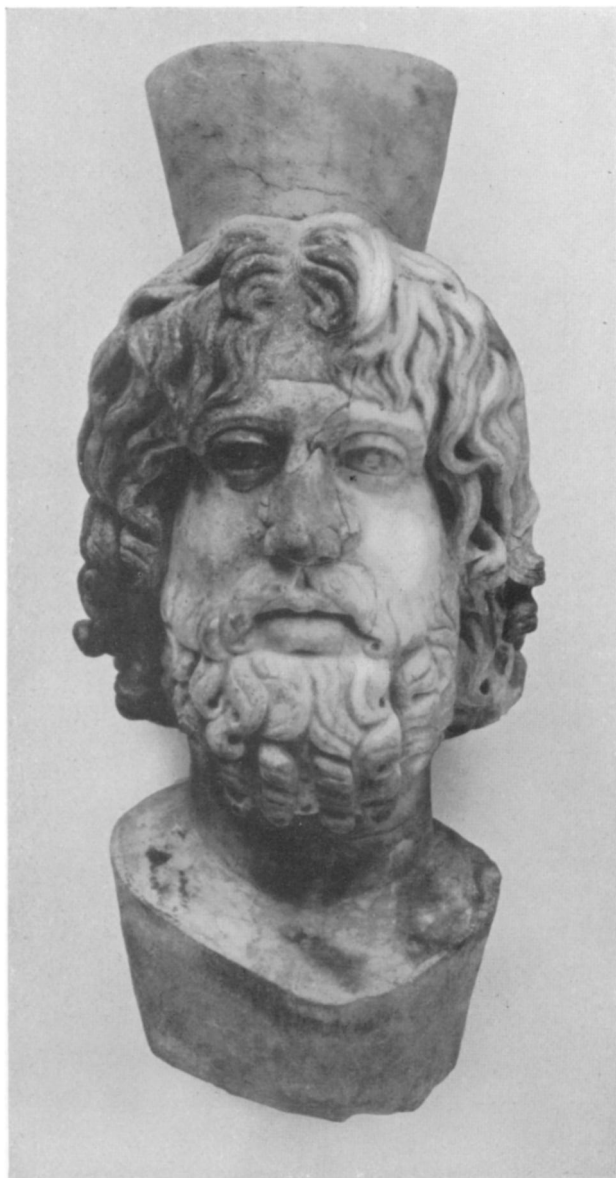


Fig. 8. Head of Serapis

¹ Traces of red and black remained on the eyes and the gold leaf and the red undercoating is well preserved on the hair although it has largely disappeared from the mass of the head.

² Cf. Johnson, *Corinth*, IX, No. 23 (908).

³ Morgan (*Ibid.*) suggests that the flat tooling of the stump is reminiscent of a wood-carver's technique. In confirmation of the theory that the head was part of an acrolith is the fact that no traces of a body or herm were found.

⁴ See Amelung (*R. Arch.*, XI, 1903, pp. 117 ff., and *Ausonia*, III, 1908, pp. 115-121), Lippold ("Serapis und Bryaxis," *Festschrift f. Paul Arndt*, pp. 115-127) and Johnson (*Corinth*, IX, p. 30).



Fig. 9. Draped Male Torso

another sculptor with the same name is still open to conjecture.¹ The Corinth head differs from all other heads of Serapis in one particular, namely, the central parting of

¹ Lawrence (*L. Grk. Sculpture*, p. 107), on the basis of the statement of Clement of Alexandria that "the artist was Bryaxis, not the Athenian but somebody else with the same name as the great Athenian" (Overbeck, *Schriftquellen*, 1325) prefers a late third century dating for the original.

the hair and the resulting concealment of the temples beneath the clustering locks on either side of the forehead. In the Vatican Serapis,¹ and in practically all other heads of the god, the hair forms an even fringe of curls or wavy hair over the brow, revealing a relatively broad expanse of forehead. A minor variation occurs in the treatment of the moustache, both ends of which curl downward and terminate in neat spirals, instead of following the asymmetrical arrangement of having one end curl upward and the other downward, as on the Vatican head.² Stylistically the Corinth head is quite similar to the Parma Serapis³ and the Zeus in Copenhagen,⁴ the latter being closely related to the Zeus Otricoli cycle and to the Corinth Asklepios (Figs. 3 and 4). The corkscrew curls in the beard of the Corinth Serapis recall the hair of the statuette under discussion (Figs. 5 and 6), for the drill⁵ has been used to obtain a similar effect in each instance. The employment of the drill for hair and beard and the plastic treatment of the eye⁶ suggests a second century, and probably Hadrianic,⁷ dating for the Corinth Serapis.

In May, 1937, there were uncovered in the Church of St. John two torsos, as well as a number of smaller fragments comprising one or more draped figures, which present several peculiarities. One of the torsos (Figs. 9 and 10)⁸ represents a male figure clad in a chiton, draped



Fig. 10. Draped Male Torso, detail

¹ Lippold, *op. cit.*, fig. 8, and *Die Skulpt. d. Vat. Museums*, III, pl. 36, No. 549. I know of no example of a Serapis head which shows this treatment of the hair. The head in Cairo, No. 27432 (Edgar, *Cat. Gén. du Musée du Caire*, pl. II) appears to have a kind of part but the locks of hair, now broken off, originally hung low over the forehead forming an even fringe. The Serapis statues in Cambridge and Toulouse, as far as can be judged from Reinach's illustrations (*Rép. de la Statuaire*, II, 18, 3 and 9), may also have a central parting. The closest parallel for this arrangement of the hair that I have been able to find occurs on a statue of Pluto in the Borghese Gallery in Rome (No. cccxxiii, Room VIII; see De Rinaldis, *La R. Galleria Borghese in Roma*, p. 17).

² Cf. Note 1.

³ *Phot. Einzelaufn.*, 77, 78.

⁴ Lippold (*Festschrift f. Paul Arndt*, pp. 115ff., Fig. 7) associates the Serapis type with the Zeus Otricoli cycle.

⁵ At least 21 drill marks are discernible in the Serapis head, 15 in the beard and 6 in the hair.

⁶ According to Mrs. Strong (*Roman Sculpture*, pp. 374, 375), the pupil of the eye was not rendered plastically for single portraits until the time of Hadrian. The treatment found in the Corinth head, as far as can be determined from its present condition, appears to be most closely paralleled in the Cairo Serapis, No. 27432 (Edgar, *op. cit.*, pl. II). The Vatican Serapis shows a more advanced type of plastic pupil.

⁷ For the Serapis cult at Alexandria under Hadrian see Weber, *Untersuchungen zur Geschichte des K. Hadrianus*, pp. 260ff.

⁸ Dimensions: H., 1.05 m.; W., 0.545 m. Cf. Morgan in *A.J.A.*, XLI, 1937, p. 340, fig. 4.

low from the left shoulder so as to expose the breast and most of the right side, leaving the left side of the body entirely bare, and an under tunic or kilt, the border of which projects from beneath the chiton over the right leg. Although the head, arms and legs are missing and the lower right-hand portion of the body badly calcined,¹ it is evident from the tightly-drawn cords of the neck, the slope of the right shoulder and upper arm, and the exaggerated musculature of the bared left side that the figure stood in a fighting pose, the right hand holding a weapon and the left, probably bearing a shield, held high in an attitude of defense. The head was undoubtedly turned to the right looking toward the enemy. The modelling of the nude portions, with their



Fig. 11. Fragment of Draped Figure

full, bulging musculature, is obviously based upon the style of the Pergamene altar, but the sculptor, although exhibiting a certain adroitness in his handling of the marble, was certainly more interested in his own virtuosity than in a faithful rendering of nature. The curiously stylized and exaggerated treatment of the rib-and-muscle structure at the sides of the body (Fig. 10), which is certainly not paralleled on the great altar,² nor on any extant sculpture as far as I know, although orderly in treatment, suggests a sack of nuts or potatoes rather than a portion of the human body. This decorative

exaggeration of the musculature, which is combined with a high polish on both nude and draped portions, along with the curiously uniform and extremely flat

¹ Suggesting that these statues were broken up and condemned to the lime kiln. This would also explain the fragmentary condition of most of the fragments.

² The muscles on the left side of Kabiras (*Pergamon*, III², pl. III) are bunched just below the armpit as on the Corinth statue but are much more naturally rendered. Other instances of exaggerated musculature on the great altar, which somewhat parallel the Corinth treatment but which always show an understanding of correct anatomy, occur on the Zeus, the giant Parthenios and the Triton (*Pergamon*, III, pls. XI, XVI, XXI). The giant fighting Helios and the serpent-giant in the group of Aphrodite, Eros and Dione (*Ibid.*, pls. IV and XIV), who take much the same pose as the Corinth "warrior," show almost no exaggeration of the rib-and-muscle structure. It is interesting to contrast the treatment of the Corinth figure with that of a rider from the Parthenon frieze (Richter, *The Sculptures and Sculptors of the Greeks*, 2nd ed., fig. 247; Smith, *Sculptures of the Parthenon*, pl. 66) who likewise takes a somewhat similar pose. The left arm of the horseman is raised, drawing taut the skin over the muscles and ribs, which, however, are treated with moderation and, more significant, the right side of the body, which is at rest, shows no strain; on the Corinth statue both sides of the body are treated in almost identical fashion.

folds of drapery, led Morgan¹ to suggest that we are dealing with a local group of Corinthian sculptors.

This same type of flat drapery, in each case highly polished, appears on four fragments² (Figs. 11 and 12) found at the same time as the "warrior" and on a fifth figure (Fig. 13), also from St. John's, which was discovered in 1907.³ Because of the shattered condition of these fragments it is impossible to determine how many statues made up the original group, a difficulty enhanced by the peculiarly unrealistic and archaistic⁴ drapery. It is probable that the group consisted of at least two life-sized draped figures in addition to the partially nude "warrior" (Figs. 9 and 10) and another nude torso (Fig. 14) to be discussed later.

The drapery is of two main types: One, represented by the edge of the "kilt"⁵ worn by the "warrior" (Figs. 9 and 10) beneath the chiton, consists of a parallel row of solid-appearing cylinders which give the illusion neither of cloth nor leather. The other type, which appears on all the draped figures, is characterized by extremely flat folds separated by shallow incisions or by the running drill.⁶ The first type finds its closest parallels in sculpture of the first half of the fifth century B.C. and appears



Fig. 12. Fragments of Draped Figures

to be a mechanical version of the bunched drapery appearing just below the waist in a number of figures of about 470–450 B.C.⁷ A statue of Artemis in the Lateran

¹ *A.J.A.*, XLI, 1937, p. 542.

² Nos. 2331–2334. Dimensions: 2331 (Fig. 11): H., 0.45 m., W., 0.60 m.; No. 2332 (Fig. 12a): H., 0.145 m., L., 0.315 m.; No. 2333 (Fig. 12c): H., 0.85 m., W., 0.35 m.; No. 2334 (Fig. 12b): H., 0.25 m., L., 0.49 m.

³ Cf. Johnson, *Corinth*, IX, No. 115 (773).

⁴ Johnson (*Ibid.*, in describing No. 773 says, "I do not understand the drapery. The stiffness of the folds is an indication of archaistic style; or possibly the figure is very late."

⁵ It is difficult to interpret the undercostume; it somewhat resembles the kilt on the warrior behind Nyx on the Pergamene altar (*Pergamon*, III, pl. XVII), which, however, terminates in a leather fringe. On the side and back of the Corinth figure this garment resembles ordinary drapery.

⁶ The running drill is also used to separate the folds of the "kilt."

⁷ As in the Athena of the Olympia metope illustrated by Miss Richter (*op.cit.*, fig. 319) and a female statue in Copenhagen of the same period (*Ibid.*, figs. 320, 321). A similar treatment occurs on such archaistic

Museum¹ employs much the same treatment for the folds of drapery on the back of the figure. A more archaic rendering of the same type of treatment occurs on two sixth century statues in the Acropolis Museum.²

The second type of drapery is particularly well illustrated by No. 2331 (Fig. 11), which reveals the parallel arrangement of flat folds so characteristic of the group, as well as a slightly more naturalistic form of drapery where the folds pass over the arm, shoulder, or around the body. The parallels for this treatment of drapery must be sought in the archaic period, in archaizing statues which imitate sixth century work, and in works



Fig. 13. Fragment of Draped Figure

executed at the end of the classical period. Thus the shallow folds of Fig. 11 recall the stiff drapery of the maiden from Attica in Berlin,³ the Korai of the Acropolis⁴ and

examples as the relief in the Villa Albani (No. 991. Cf. Schmidt, *Archaistische Kunst in Griechenland und Rom*, pls. VIII, 2 and IX, 3), and a statue in Copenhagen (Helbig Museum, 15; Schmidt, pl. XXIII, 2).

¹ Arndt in *Brunn-Bruckmann*, text to No. 606, fig. 3.

² Payne and Young, *The Archaic Marble Sculpture from the Acropolis*, Nos. 592, 453, pls. 21, 2 and 43, 3, 4.

³ Richter, *op.cit.*, figs. 267-269.

⁴ In particular on the "Lyons" Kore, No. 269 (Payne, *op.cit.*, pls. 22; 23; 25, 3, 4; 26, 2) where the treatment is practically identical except that the surfaces are not smoothly polished and the running drill is not employed. Other occurrences of the same type of drapery rendering on the Korai of the Acropolis are found on Nos. 582, 678, 631, 681, 611, 672, 685, 620 and 627 (*Ibid.*, pls. 14, 34, 51, 60, 68, 72, 73, 84, 86, 117, 121).

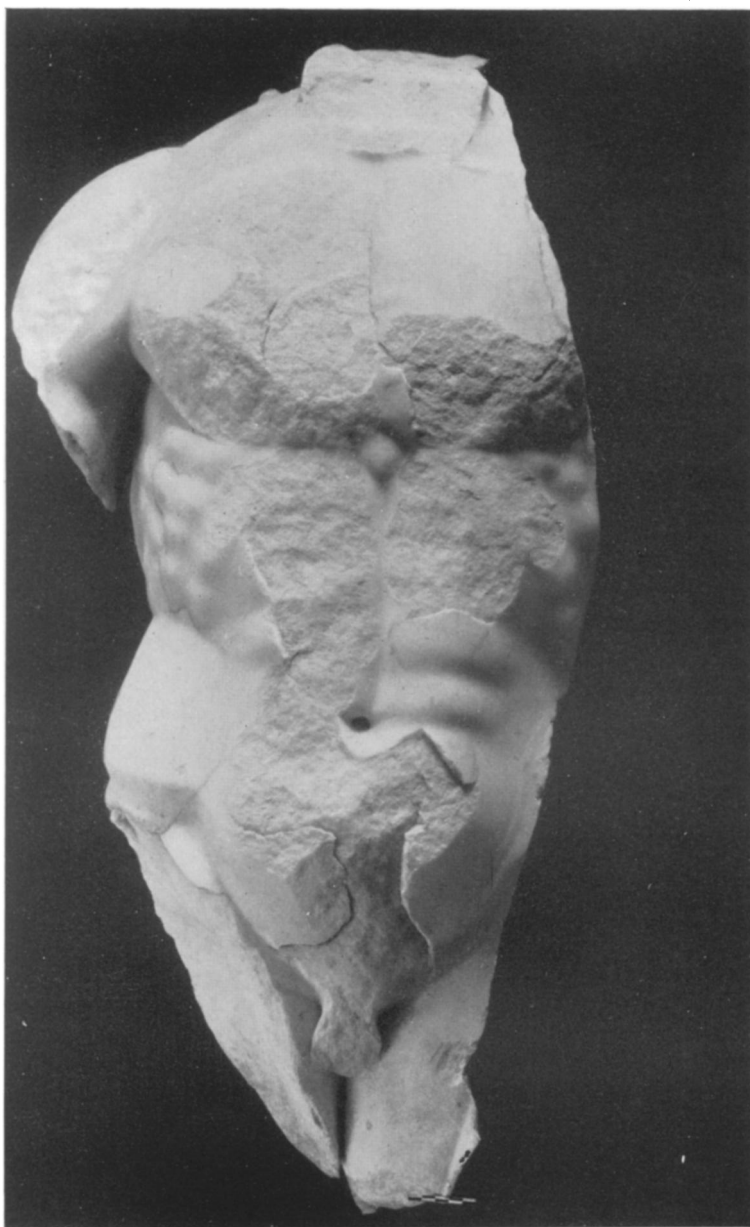


Fig. 14. Nude Male Torso

the Branchidae statues,¹ while they are also duplicated on a limestone relief in Istanbul,² a work of the fifth century A.D. Among archaistic sculptures the closest parallel for this type of drapery which I have been able to find, is a statue from Laurium in the National Museum, Athens.³ The curious grooved folds, resembling the flutings of an Ionic column, which appear on the right side of Fig. 13,⁴ seem to be an imitation of the architectonic drapery employed on many Attic works of the middle of the fifth century, such as the Mourning Athena of the Acropolis and the Eleusinian relief in the National Museum, Athens,⁵ but which have their origin in the archaic period.⁶ The same sort of archaistic drapery likewise appears in late Roman art; the porphyry tetrarchs on the outside of St. Mark's, Venice,⁷ for instance, which are usually dated in the fourth century of the Christian era, reveal the same flute-like drapery.⁸

The task of dating archaizing sculpture is a difficult one at best. When, as is the case with the group of sculptures from St. John's, one finds the sculptors practicing eclecticism and borrowing an exaggerated musculature from the Pergamene School and their drapery types from the fifth and sixth centuries B.C., the difficulties are increased. A possible solution to the problem is suggested by a nude torso (Fig. 14)⁹ found with the others in the neighborhood of St. John's. The figure is badly shattered but enough of the surface remains to show that the musculature exhibits the same stylized exaggeration as occurs on the "warrior" (Figs. 9 and 10), although used in a more restrained fashion, and the flesh is similarly polished. Also the marble employed for the two figures is identical¹⁰ and, despite enough differences in detail as to suggest that the two statues are not by the same hand, they are undoubtedly a product of the same local school. Furthermore, the nude torso sufficiently resembles the group of portraits from the Julian Basilica, in particular the Lucius Caesar(?),¹¹ to make it probable that the St. John's figure should be assigned to the same century. A first century dating, probably late first century, is thus indicated for the whole group from St. John's.

¹ Richter, *op. cit.*, Fig. 264.

² Peirce and Tyler, *L'art byzantin*, I, pl. 128, a.

³ Schmidt (*op. cit.*, pl. XXII) associates this statue with the Hekate of Alcamenes; a statue in the British School, Athens (*Ibid.*, XXIV, 1) exhibits a similar technique.

⁴ The back of No. 2334, which is not carefully finished, has similar grooved drapery which, however, resembles the flutings of a Doric column.

⁵ Richter, *op. cit.*, figs. 206 and 481.

⁶ As on the back of a figure in the Acropolis Museum, No. 589 (Payne, *idem*, pl. 14).

⁷ Peirce and Tyler, *idem*, pls. 2 and 3; cf. a similar figure in Istanbul (*Ibid.*, pl. 6).

⁸ Cf. Schmidt, *op. cit.*, pp. 7 ff., and Broneer, *Corinth*, X, p. 120.

⁹ No. 2336. H., 0.90 m. Cf. Morgan, *op. cit.*, p. 340.

¹⁰ A white, crystalline "Island" marble is employed for all members of the group.

¹¹ Johnson, *Corinth*, IX, No. 135 and pp. 70 ff. The unusually flat treatment of the upper chest and the prominent line indicating the upper boundary of the ribs are similar.