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Sculpture and Architectural Fragments

Stanley Casson

Excerpt

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INTRODUCTION

I. THE PARTHENON

§ 1. THE FRAGMENTS AND FIGURES FROM THE PEDIMENTS
OF THE PARTHENON.

NONE of the fragments from the pediments of the Parthenon gives evidence as to the existence of figures or objects other than those which have been known from the drawings of Carrey or which have been inferred from technical and other evidence. There are, however, two fragments (Nos. 942, 942 *a*) which provide the only direct evidence there is for the representation of an olive-tree in the pedimental sculptures.

There are, further, four important fragments which prove the attitude of figures which Carrey saw in a more mutilated state or which had vanished by the time his drawings were made. All four were first published by Prandtl. The first ("no number" (*a*)¹) fits on to the torso of Athena of the west pediment (now in the British Museum) and shews that her head was turned to the right and covered with an Attic helmet of a simple type and not of the type seen in some of the restorations of the pediments². Two (Nos. 1215, 3295) belong to the missing figure of Zeus in the east pediment, and prove that the left arm was raised and held a spear or staff with the left hand, the himation falling over the left upper arm. The fourth (No. 934³) comes probably from the figure H⁴ (Hephaestus or Prometheus) of the east pediment and shews that the right foot was in motion and raised upon a plinth.

Of these three figures only the Athena is figured in Carrey's drawings, and without a head.

Fragment No. 936 may possibly belong to the Athena figure of the west pediment, but it is uncertain.

¹ *B.M. Parthenon*, No. 17. See note 1 on p. 39 below.

² As for instance in the small restoration of the pediments in the glass cases in the Acropolis Museum.

³ Not recorded in *B.M. Parthenon*.

⁴ Torso D in the Acropolis Museum.

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The fragments by which the Chariot groups of the west pediment are restored are dealt with below.

Out of so great a number of fragments only five others, besides the preceding fragments, can be definitely assigned to figures in the pediments; no new attributions or fittings can be found except in the case of No. 965. These five fragments are Nos. 808, 965, 1024, 1028 and one without a number (*b*)¹. No. 1028 and "no number" (*b*) belong to the group of figures D, E, F, shewn in Carrey's drawing of the west pediment, representing perhaps Erysichthon and the daughters of Cecrops. No. 1024 belongs to the figure W of the west pediment, usually identified as Callirrhoë. No. 808 is assigned to the small figure of a boy in the group Q, R, S, of the west pediment, though it is uncertain with which figure it is to be associated, thus rendering the identification of the group a matter of doubt. No. 965, which fits on to another large fragment not hitherto recorded, clearly belongs to the sea monster figured in Carrey's drawing of the west pediment as O, and usually called Amphitrite.

Of the remaining fragments four (Nos. 935, 1174, 1218, 1223) are heads, all female. They are all, as far as one can judge, in the style of the Parthenon sculptures, though No. 1218 has been doubted. Unfortunately none can be placed.

There are six fragments of hands (Nos. 725, 726, 911, 946, 1213, 1214), all of a fairly small scale except No. 911 and all rather badly mutilated.

There are three fragments of feet (Nos. 943, 953, 1101). No. 943, from its weathering, probably comes from the left side of one of the pediments and may possibly belong to the figure H (?Hermes) of the west pediment, as the scale is suitable.

There is a series of seven fragments (Nos. 928, 930, 931, 932, 933, 1043 and 1086) from the sides of draped female figures, and a further group of six large fragments from male figures, of which three (Nos. 922, 948-1052, 1087-1184) are from figures of large scale and vigorously moving, and three (Nos. 926, 1105, 1124) from male figures of uncertain attitude. No. 1051 is another fragment in rather better condition than many and is perhaps from a female figure.

¹ *B.M. Parthenon*, No. 139.

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The fragments of wings are very interesting. Many have not hitherto been recorded, and the subject has received very inadequate treatment in previous publications.

They fall into three groups which represent three distinct types of wings.

The first group¹ consists of fragments of a heavy elaborate wing or wings of yellow weathered Pentelic marble. The execution is conventional and the feathers are represented mainly by incisions, and are not worked either carefully or naturally. The group is only partially represented by casts in the British Museum and only No. 966 is published by Prandtl.

In the second group² is a large number of fragments of a wing or wings, very delicately worked and of fine bluish Pentelic marble. The uneven surfaces of the feathers are rendered by minute and careful undercutting, and they are remarkably vigorous and natural in style. Those fragments figured by Prandtl are assigned either to the figure N or to the figure G of the west pediment. The large fragment No. 3468³ clearly belongs to the same series; it has, however, been held to be a rejected original of the wing of figure N of the west pediment, the final and satisfactory version of which is recognised in No. 966 of the first group⁴. But on a close comparison of the two wings it is certain that No. 3468 is the original wing, which may, because of its very delicate nature, have been broken in antiquity and replaced by a restoration, i.e. No. 966, and the other fragments of the first group, which, from their rather careless and conventional style, appear to be of a date considerably after the 5th century. The fact that, while No. 966 closely resembles No. 3468 in shape and in the position of the feathers, it is considerably thicker and stronger, strengthens the supposition that it is a restoration.

The fragments of the third group⁵ belong to a wing of a smaller scale than and different nature from the wing or wings of the fragments of the second group. But they are of the

¹ Nos. 963, 966, 969, 1207, 1228.

² Nos. 177—178 a, 208, 1185, 1188, 3468, 3471, 3473—4, 3477—8, 3480, 3482, 3484—5 and nine other fragments. Only a small number of these are given by Prandtl, and none are represented by casts in the British Museum.

³ Prandtl, *Ath. Mitth.* 1908, p. 8, fig. 3.

⁴ *Ib.* fig. 2.

⁵ Nos. 964, 967—8, 1186—7, 1267, 3472, 3483.

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same fine bluish Pentelic marble and the style is similar. Prandtl assigns these fragments to a hovering figure of Victory in the middle of the east pediment.

Nos. 964 and 968 are given by Prandtl, and these two fragments, together with a third fragment, which he does not give (No. 3472), are represented in the British Museum by casts, which have been joined so as to make a large part of the middle of a wing extending to the right-hand edge. Fragment 1186 joins on to fragment 3472 and enlarges this reconstructed wing fragment as far as the left edge.

The large group of fifty fragments of horses is from the chariot groups of the west pediment and has thrown considerable light upon the arrangement of that pediment. Many fragments, judging from the way they are cut away at the back, can be allotted to one or other of the two teams that occupied the centre of the west pediment, and can be associated with large fragments from the bodies of horses which are at present outside the museum upon the Acropolis. Sauer¹ has attempted this reconstruction and gives a barrel of one horse and the forequarters of another to the team of Athena on the left, and two heads (Nos. 1001, 1002 (in red)), part of the barrel, the left rump ("no number" (a))², and a right hind leg (No. 1003 (in red)) to the team of Poseidon.

There are altogether thirteen hoof fragments (Nos. 823, 839, 840, 841, 842, 843, 844, 845, 845 a, 847, 848, 854 a, 896). Of these five (Nos. 840, 843, 844, 847, 854 a) are turned to the right and cut away at the back and so can in all probability be assigned to the team of Athena. Two (Nos. 823, 841) can similarly be assigned to the team of Poseidon. Two other of the above fragments (Nos. 839, 848) are fixed to the basis or plinth, but cannot be allotted to either team. Two similar fragments (Nos. 842, 845) stand free. Four fragments (Nos. 827, 827 a, 830, 1097) are from the heads of horses but cannot be assigned to either team.

Only one of the chariot team fragments has not hitherto been recorded (No. 905).

None of the hitherto unrecorded pediment fragments is of first-rate importance, and there are no other new fittings be-

¹ *Ath. Mitth.* 1891, p. 74. ² *B.M. Parthenon*, fig. 41. See below, p. 46.

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sides those of the wing fragments (964, 3472) and No. 965. The fittings already established from casts in the British Museum are the following: the head of Athena to its torso and the two parts of the torso of the boy, and 832-947, 842-837, 903 and a missing fragment, 948-1052, and the three parts of 1003 (in red).

All that can be inferred as to the style of the pediment sculptures from the fragments confirms the evidence afforded by the principal figures of the Elgin marbles¹. There seems to have been little or no variation and the treatment of the drapery is invariably of superlative excellence. Drapery is seen at its best in fragments such as 923, 927 and 3295, and the delicate treatment of thin fabric over flesh surfaces is seen at its finest in Nos. 1233 and 1279. No new details of dress are seen, but Nos. 1023, 1274, 1307, 3118 and "no number" (*h*) shew varying treatment of folds, with a *glans* in the case of 1274, while the last fragment is from an *ἀπόπτρυγμα*. Nos. 921, 1182 are fragments from the drapery of figures in rapid motion.

Of the larger fragments and torsos from the pediments the Acropolis Museum has six; these represent respectively on the east pediment the torsos of the charioteer (N) from the north angle and the figure H: and on the west pediment the torso of a figure between A and B, a fragment from the torso of Poseidon, the side of the seated figure T, and the torso of W.

There are also the two heads of horses from the north angle of the east pediment, which have been recently removed from their position.

§ 2. METOPES AND METOPE FRAGMENTS.

The fragments of the metopes are in a more unsatisfactory condition than the other fragments of the Parthenon; for the most part they are more badly shattered and in many cases the larger fragments have suffered defacement, deliberately done with what seems to have been a pick. Nos. 706, 708, 710, 1103, 1119 are conspicuous examples of such damage,

¹ The fragment shewn in *B.M. Parthenon* as No. 169 of the pediment fragment is probably the Erechtheium fragment No. 2627.

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which can presumably be attributed to the Turks, if the evidence as to damage by the Turks given in the Parliamentary report upon the purchase of the Elgin marbles be correct.

For the most part the smaller fragments are of limbs of men, centaurs and horses, but very few fittings have been found. The following fittings, apart from fragments adjusted to metopes, have been made, in the first place from the casts in the British Museum :

730} 737} 738} 757} 762} 1081}
752}, 787}, 802}, 767}, 907}, 1108}.

Another possible fitting appears in Nos. 761-777.

The weathering of many of the fragments has already, for the most part, been discussed in the *B.M. Parthenon*. Pronounced weathering, as in the case of No. 722, proves which way the figure faced. There are other cases of such weathering, which, since they are not so clearly visible from the casts, have not been noticed in the British Museum publication. Thus No. 714, from the weathering, faced the front and Nos. 889 and 737-787 to the right. Nos. 771, 901, 4557 are smaller fragments with pronounced weathering.

There are altogether in the Acropolis Museum twenty-three fragments which are derived from the centaur metopes, or from metopes upon which horses are figured. Of these Nos. 720, 727 are the heads of centaurs and can be definitely placed on metopes in the British Museum. No. 780 belongs to the metope XII of the south side (No. 705 in the Acropolis Museum). Nos. 796 and 3393, together with other fragments, belong to a reconstructed metope from the south side. Nos. 819 and 3896 can more or less definitely be assigned to certain metopes. The remainder cannot be placed¹.

Metopes upon which are youthful male figures in vigorous action, or Lapiths, are represented by nineteen fragments. Of these, five are heads (Nos. 722, 728, 3244, 3319 and "no number" (*d*) (*B.M. Parthenon*, No. 259)). Two (Nos. 728, 3244) wear helmets. Ten are torsos (Nos. 708, 710, 712, 714, 715, 950, 1119, 2618, and two without numbers²). Four fragments

¹ Nos. 811 and 1095 are not recorded in *B.M. Parthenon*.

² Nos. 1069, 2618, 3244, and one of those without a number (*a*) are not recorded in the *B.M. Parthenon*.

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(Nos. 796, 812, 826 and 1069) are parts of limbs, shields and drapery from similar metopes. Nine of the above fragments have been placed (Nos. 708, 712, 714, 715, 722, 796, 826, 3319 and one without a number¹).

A large majority of the limb fragments of male figures, particularly those from limbs that are bent or moving or strained, can in all probability be assigned to the Lapith figures and to the human bodies of the centaurs.

There is a group of nine fragments, larger and in better preservation than most, of female figures. Of these, six² probably belong to the maidens of the Lapith and centaur groups and one (No. 780) definitely comes from a metope (see above). Three of these six fragments (Nos. 1309, 2176 and 3245) are heads, and the other three (Nos. 2330, 3513 and "no number" (c)) are parts of bodies. No. 1309 is a very beautiful head in the finest style of the metopes, shewing clearly the influence of works such as No. 699 (see vol. I)³.

The remaining two fragments (Nos. 713, 3733) are not from the centaur and Lapith groups and have been definitely placed.

Six fragments of male bodies (Nos. 716, 1103, 1108-1081, 1113, 1125, 1126) come in all probability from the metopes of various subjects of the middle of the south side and perhaps from the east end of the north side. No. 1125 is a seated figure, Nos. 1113 and 1126 are standing and No. 716 is apparently striding. The remaining two are uncertain.

Six fragments are definitely from metopes other than those representing centaur and Lapith themes. Three of these (Nos. 1117, 1118, 1123) are attributed to definite metopes in the south side. The remaining three (Nos. 1104 and two without numbers (a) and (b)⁴) cannot be placed.

Of metopes that have not been completely broken up into fragments the Acropolis Museum has only four (Nos. 703, 705, 706, 710). The best of these is 705, which is in nearly as good condition as the metopes in the British Museum.

¹ *B.M. Parthenon*, 253.

² None are recorded in *B.M. Parthenon*.

³ No. 2355 cannot be attributed to the metopes with absolute certainty, but it may perhaps be from the metopes of the east or west ends.

⁴ *B.M. Parthenon*, Nos. 367, 368.

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Of the remainder, the parts in high relief have in each case been destroyed, in the case of 706 deliberately. None of the fragments can be fitted to any of these metopes except to 705. Nos. 703, 705 come from the Lapith-Centaur groups of the south side; Nos. 706, 710 from the north side, No. 710 perhaps from the group representing centaur themes, No. 706 perhaps from the Iliupersis group.

The evidence of the style of the metope sculptures afforded by the metope remains in the Acropolis Museum is, naturally, not so clear as that of the metopes in the British Museum. The same diversity of style, however, is seen in the Acropolis fragments. The heads of the Lapiths and centaurs, for instance, shew a considerable variation in technique and in influence. No. 1309 has the same large eyes and small mouth as “no number” (*d*)¹. No. 728, on the other hand, and to a certain extent Nos. 722 and 3319, seem to belong to an earlier and more severe tradition, in which the outlines are harder, the eyes smaller and the mouths larger.

The latter group seems to reflect the older school of Myron and the more severe type of Peloponnesian work. The former represents the Attic-Peloponnesian school directly under the influence of Pheidias. The resemblance of No. 1309 to No. 699 is a valuable piece of stylistic evidence.

This distinction of an earlier and more severe style and a later style, so plain in the British Museum metopes, is seen clearly in the case of the fragments in the varied treatment of the body muscles upon torsos and in the larger fragments of drapery. The treatment of the muscles on No. 715 and on “no number” (*c*)² is dry and archaic, while in the case of Nos. 714, 950, 1125 and 1126 the flesh surfaces and abdominal muscles are rendered with the utmost freedom.

The drapery of Nos. 716, 1104, 1108-1081, 1113 is similarly stiff and archaic, whereas in the case of fragments such as Nos. 812, 872, 1016, 1032, 1067, 1117, the style is almost identical with that of the pedimental drapery and fragments.

Of Nos. 703, 705, 706, 710, No. 705 alone is well enough preserved to permit of judgment as to style. The awkwardness of the girl's attitude and the lack of poise in the com-

¹ *B.M. Parthenon*, No. 259.

² *Ib.*, No. 253.

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position, together with the heavy treatment of the drapery, assign it at once to the earlier tradition.

NOTE. There are fifteen original metope fragments in the British Museum.

The following fragments recorded in *B.M. Parthenon* in the list of metope fragments must be definitely rejected as not being from the metopes: Nos. 362 (1164), 372 (1142), 380 (1096), 381 (1178) and probably 280 (798).

§ 3. SLABS AND FRAGMENTS OF THE FRIEZE.

The majority of the fragments have been identified and casts of them inserted in the blank spaces or joined to broken slabs in the British Museum. There remains, however, a number of fragments which, owing to the complete destruction of the slabs to which they belong or to other causes, cannot be placed or can at best only be conjecturally assigned to slabs. The arrangement of the fragments here, therefore, will follow the arrangement already made in the *B.M. Parthenon*, according to the arrangement of the frieze in the British Museum. The fragments will thus fall into two main classes—those which have been definitely identified and of which casts, made from them at Athens, have been inserted in the frieze at the British Museum, and those which cannot definitely be identified or which are the only remaining parts of missing slabs, and the casts of which consequently remain in the magazines of the British Museum. There remains a third class, consisting of a few fragments, which have not hitherto been recorded and are dealt with here for the first time. Most of the fragments of all three classes were found after the removal of the frieze slabs of the Elgin collection to England.

Of the fragments of the first class little remains to be said. Twenty-eight belong to the north side of the frieze, eleven to the south side, twelve to the east and two to the west. As the north side has suffered more damage than any of the other sides it is natural that a majority of the fragments should belong to it.

The west side is for the most part intact upon the west

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front of the Parthenon and has not been severely damaged; it is hardly surprising therefore that no more than two fragments can be assigned to it. A third fragment from this side (see p. 139) has recently been joined to its slab on the Parthenon. The south and east sides have only suffered a moderate amount of damage and the number of fragments derived from the slabs on these sides is naturally not very large.

There is one group of fragments (Nos. 1068, 1116, 1139, 1141, 1153, 1159, 1160, 1163, 1232, 1273, and one without a number (*b*)) which are the only remains of slab III of the north side. In no other instance have so many fragments been joined together.

In the case of slab IX of the north side (see No. 876) a number of fragments, which fit together at the base, give the lower part of the slab. Only one of these fragments has been recorded previously.

One fragment from the east side (see No. 855) is peculiarly interesting both from its artistic merit and from the fact that it is an example of the vicissitudes which parts of the frieze have undergone.

Of the fragments of which casts have not been incorporated in the frieze at the British Museum, four can be definitely placed, ten conjecturally and fourteen cannot be placed at all. No. 1044 is the most important as it fits on to the slab from the north side recently found by Heberdey. Nos. 1063-1260 and 1137 are the only remaining parts of slab VII of the north side; No. 1155 similarly is all that is left of slab XXXII of the south side. Nos. 1198, 1222, 1835 and 2960 are heads, and 1198 and 1835 have been conjecturally placed. Of the fragments which cannot be placed none are of first-rate importance, and No. 1148 can probably be rejected as not belonging to the frieze.

There are only eight fragments which can be assigned to the frieze, which have not hitherto been recorded. Of these one only can be incorporated, No. 1265, a valuable addition to the deity group of the east side, thus assigned in 1920. One other, No. 3342, can be assigned with probability to the maidens of the east side. Of the others (Nos. 772, 1164, 1212, 1272, 4589 and 4859), one (No. 1272) is doubtful and the remainder too damaged to allow of any certain attribution.