

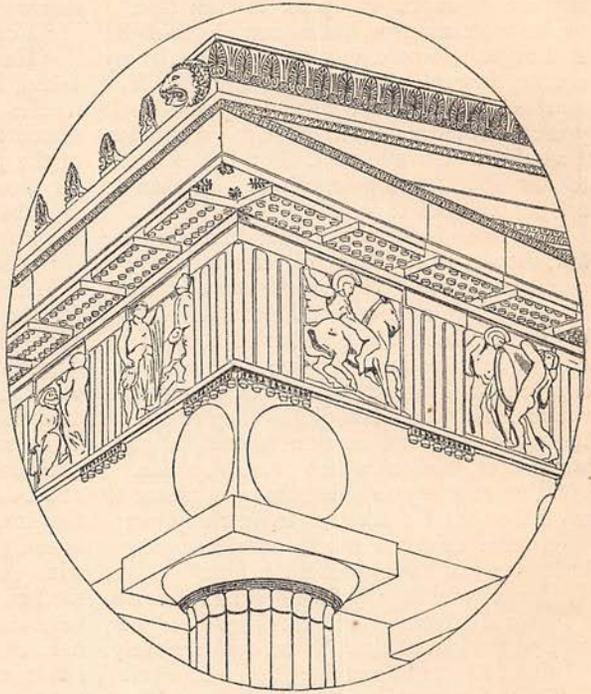
## THE METOPE OF THE PARTHENON,

AND THE LAPITH HEAD IN THE LOUVRE.

THE transition from the round lines of the columns of a Doric temple (see figure), in the shaft and in the echinus of the capital, to the straight lines of the entablature surmounting the pillars, is made by means of a square slab called the abacus (ἀκόντιος). This abacus seems placed between the weight-sustaining echinus and the heavy mass of the roofing as a kind of intermediate body to relieve the strain upon both main divisions, as it binds together the two systems of lines. Over the capital and the abacus, reaching from pillar to pillar, are oblong blocks of stone which constitute the architrave (ἐπιστύλιον). The architrave is surmounted by the frieze and the frieze by the projecting cornice (γείσιον). This cornice is surmounted by a triangular space inclosed by another cornice, and the gable thus formed is the pediment (ἀετός). The recess created by the inclosing triangular cornice has a wall at the back (τύμπανον, tympanum) which is filled with a group of statues.

In the Ionic and Corinthian orders the frieze forms one continuous band with an uninterrupted ornamentation. In the Doric order the frieze is called *τέριγλυφον*, because it is subdivided by means of small projecting rectangular pieces (higher than they are broad), one above and one between each two pillars. These projections are subdivided into three parts by means of two grooves cut into the surface, and hence they are called triglyphs (*τέριγλυφος*). The square space intervening between each two triglyphs is called the metope (*μετόπη*, metopa). Originally this space between the triglyphs was left open and served as a window; but subsequently it was closed with a marble slab, which was decorated with painting or sculpture in relief.\*

In the Parthenon† these metopes were of Pentelic marble, and were decorated with sculpture in high relief. There were ninety-two of them, separated from one another by triglyphs, and running round the whole of the temple, fourteen on either front, and



CORNER OF A DORIC TEMPLE. (PENROSE.)

thirty-two on either side. Each was 441 feet square, but the top contained a projecting seam of 0.45 foot, decorated with a bead ornament (*αστραγάλος*), which must be deducted from the space left for reliefs. The figures in the reliefs project from the background about ten inches. This projection is never exceeded, and was therefore probably prescribed by the thickness of the slabs. The relief was very bold, and frequently the figures stood forth freely from the ground, in part almost as if in the round. The heads are often finished quite as in the round; for instance, the torso of the southern metope xvi. (Michaelis) was only attached to the background at the shoulder; the torso from metope xiv. has the back entirely finished, thus showing that the whole upper part of the body stood forth freely. The light striking these compositions from all sides, there was no fear that the strong projections in the relief would produce

\* The accompanying cut is taken, by kind permission, from Mr. Fergusson's recent work on the Parthenon. It is reduced from Penrose's "True Principles of Athenian Architecture," Plate I.

† See Michaelis, "Der Parthenon," p. 124 seq.

disturbing shadows.\* If in some instances the lower extremities of the figures, such as a foot, stood forth so boldly that the figure might appear to be floating in the air, this effect, as Michaelis has shown, would be counteracted by the fact that the metopes receded slightly more than the architrave below them, and so the feet, which otherwise would not be seen at all, appear to be standing on firm ground.

Though there are at present no traces of color to be found on these metopes, there can hardly be any doubt that originally the reliefs were supported by color. A committee appointed to examine this question in 1836 was unable at that time to come to any definite conclusion. Faraday admitted the possibility of color having been destroyed by the soap-suds in taking molds of the whole series of the Elgin marbles. Penrose believed in slight traces, though he leaves the whole very doubtful; while Beulé and the German sculptor Siegel, who, during a long residence in Athens, has examined numberless fragments found *in situ*, decidedly assert that they have seen distinct traces of color on the metopes. The frequent use of bronze accessories, as well as the flat and smooth blocking of the hair, especially of the Lapiths, without any ridges to indicate its texture, point to the use of color. There can hardly be a doubt that the ground of the relief was colored, and, as the triglyphs decidedly were blue, this ground was most probably dark red. The brightness of the light and the clearness of the atmosphere, while on the one hand calling for pronounced relief and for the support of color to render the designs visible in their distant position, on the other hand counteracted the excessive prominence of color.

The prescribed and limited space offered to the sculptor in the metopes called forth his skill in composing complete groups within each limited space. In many of the metopes this is most successfully accomplished. On the other hand, it has been recognized that the several metopes have a distinct relation among each other, and, though separated by the intervening triglyphs, form groups of larger compositions. These groups, as is generally the case in Greek temples, are again fixed and defined by the different sides of the temple; and so it is clear that on the east front the metopes represent scenes from the battle between the giants and gods, on the west the battle between Greeks and Amazons, and on the north and south the battle be-

tween the Lapiths and Centaurs. Within the compositions on the north and south (being the longer sides of the temple) are introduced two smaller compositions. The subject of that on the north has been made out to be the conquest of Troy, while that on the south is unexplained. With the exception of the metopes from the south side, representing the Kentauromachia, some of which are in perfect preservation, the metopes have suffered so much from the weather and the results of the destruction of the Parthenon in the time of Morosini (1687) and subsequently, that their interpretation and the study of their style become a difficult task.

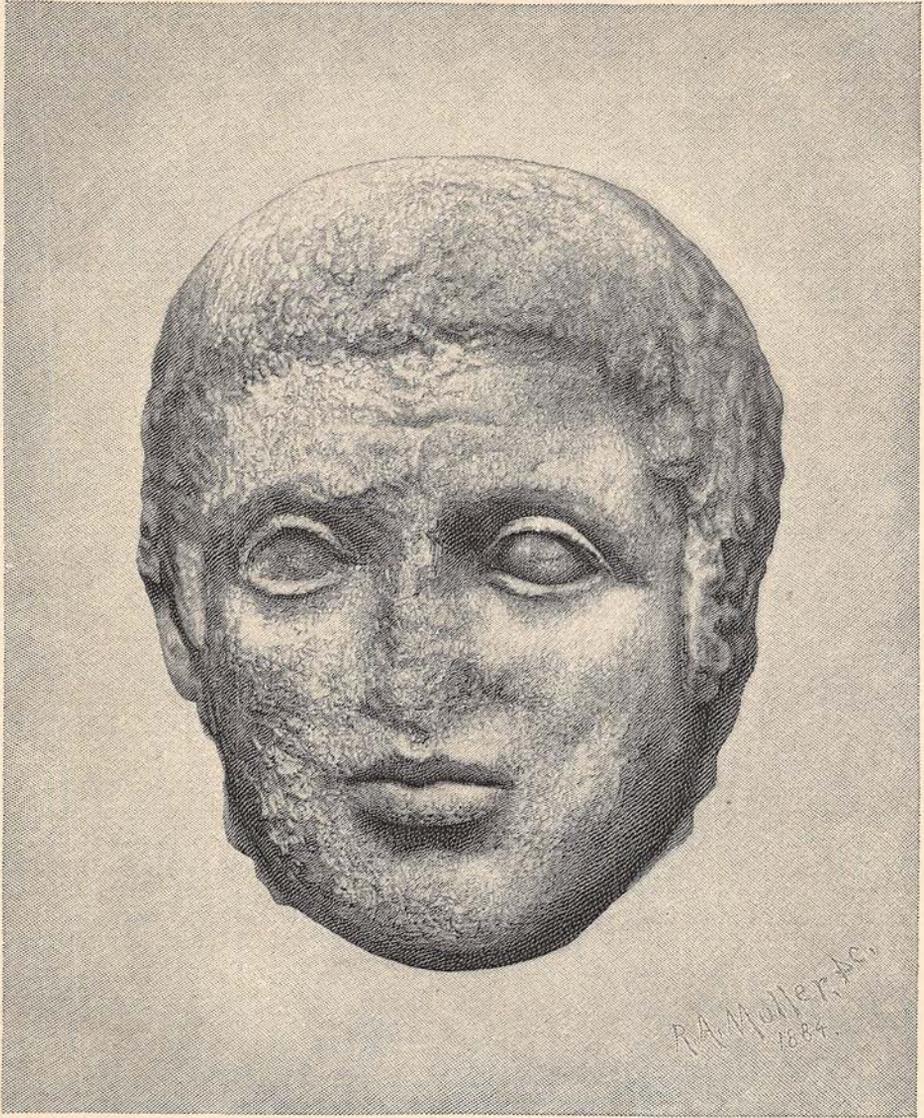
For purposes of the comparative study of style, however, the Centaur metopes present a most interesting series. It has been noticed † that these metopes vary considerably in their artistic conception and execution, and Michaelis has distinguished three noticeable stages: the first (IV., VIII., XXVI., XXX., XXXI.) are still slightly archaic and coarse in character and treatment; the second (VI., X., XXIX., XXXII.) are free from archaism, yet manifest a certain laxity of modeling and line, a wavering weakness of intention, which makes them a kind of neutral transition to the third (I., II., III., V., VII., IX., XII., XXVII., XXVIII.), which are among the finest specimens of high-relief sculpture in existence.

These discrepancies have been noticed by many, and attempts have been made to account for them. ‡ Visconti and Quatremère de Quincy believe that various assistants executed the designs. Beulé points to the influence of the older Attic schools, and Brunn definitely shows how in the head of the Centaur in metope IV the Myronian type of heads, as in his Faun of the Lateran Museum, is evident, in contradistinction to the nobler character of the Centaur heads in metopes XXIX. and XXX.

The chief stress has been laid by these archaeologists upon the fact that the different assistants whom Pheidias had to employ belonged to the earlier schools, such as that of Kritios, Kalamis, and Myron, and were either too old and too strongly infused with the traditional style of their masters to adapt themselves to that of Pheidias, or had not yet been trained into a willing execution of their new master's design. But though this circumstance may well have had some influence in the execution, the fact remains, as Michaelis has pointed out, that there are also considerable differences with regard to the design and

\* This would have been the case in the frieze. † See Michaelis, p. 127.

‡ Prof. Brunn is still at work at the metopes. Though I have no doubt that his researches will surpass in importance and excellence all other work on the same subject, I feel driven to exemplify at present by means of the metopes an hypothesis arising out of the study of the life and development of Pheidias.



MARBLE HEAD IN THE LOUVRE MUSEUM, RECENTLY IDENTIFIED AS HEAD OF LAPITH, NOW IN THE BRITISH MUSEUM.

composition of these groups, differences in the skill of adapting this composition to the prescribed space, and in the life and nobility given to the action. This, I believe, cannot be sufficiently accounted for by the difference of school in the work of the assistants. We must look rather to Pheidias himself, and ask whether it be not possible that the change in the works is concomitant with the development of the artist.

If we compare the character of the subjects represented in these metopes as a whole with the compositions in the pediments and the frieze, we must feel that, in contradistinction

to these, with their peaceful subjects and their noble rest and simplicity of treatment, the metopes depict warlike scenes in compositions full of violent activity. If we recall the subjects represented in the metopes, we find that there are scenes from the Gigantomachia, the Amazonomachia, the Kentauiromachia, and the siege of Troy. These mythological conquests were, from the earliest times down to the later periods of Greek art, the types illustrative of the superiority of the Greek races over the Barbarians, and are always used to commemorate more or less immediately the warlike spirit of the people or some signal

victories. So it is in the metopes and frieze of the Theseion, the Parthenon, the temple of Apollo at Phigalia, the Mausoleum of Halicarnassus, and the dedications of Attalos and Eumenes at Pergamon. We must furthermore bear in mind that the life and work of Pheidias have universally been divided into three periods, the first of which manifests the immediate influence of the heroic events of the Persian war, while the second period manifests this spirit merely in an indirect way, in that it gives a strong, elevated, and heroic tone to the artist's conception and treatment of the peaceful aspects of the flourishing life of culture at Athens. We must, finally, remember that, while the conception of Athene in the statue of the Athene Parthenos was that of the peaceful though powerful virgin, and that the pediments represent joyous incidents from the life of the Athenian patron goddess, and the frieze the great pomp and ceremony of her festival, the metopes are the expression in mythological form of the victorious power of the Greek race. Thus, from the character of the subject represented in the metopes, we must consider their conception more in keeping with the character of the Athene Promachos, the Athene Areia at Platæa, and the thirteen figures of Marathon at Delphi, than with the character of the work belonging to the second period.

So far the choice of the subject represented in these compositions points to the first period in the artistic development of Pheidias. The more detailed our examination of these compositions grows, the more do we become confirmed in this hypothesis. In execution these conceptions, though frequently instancing the dash and boldness of youth, are on the whole not possessed of the rest and monumentality which characterize the other works, and could not by themselves be taken as fully representative types of Pheidian art. The violent movements and attitudes of the struggling Centaurs and Lapiths would better suit the hand of a Myron than that of a Pheidias, and there can be no doubt that in the composition as well as in the type of the figures and the character of the modeling there are many instances in these metopes that remind us of the work of Myron, besides the striking coincidence between the head of the Centaur and that of the Lateran Faun to which Brunn has drawn attention.

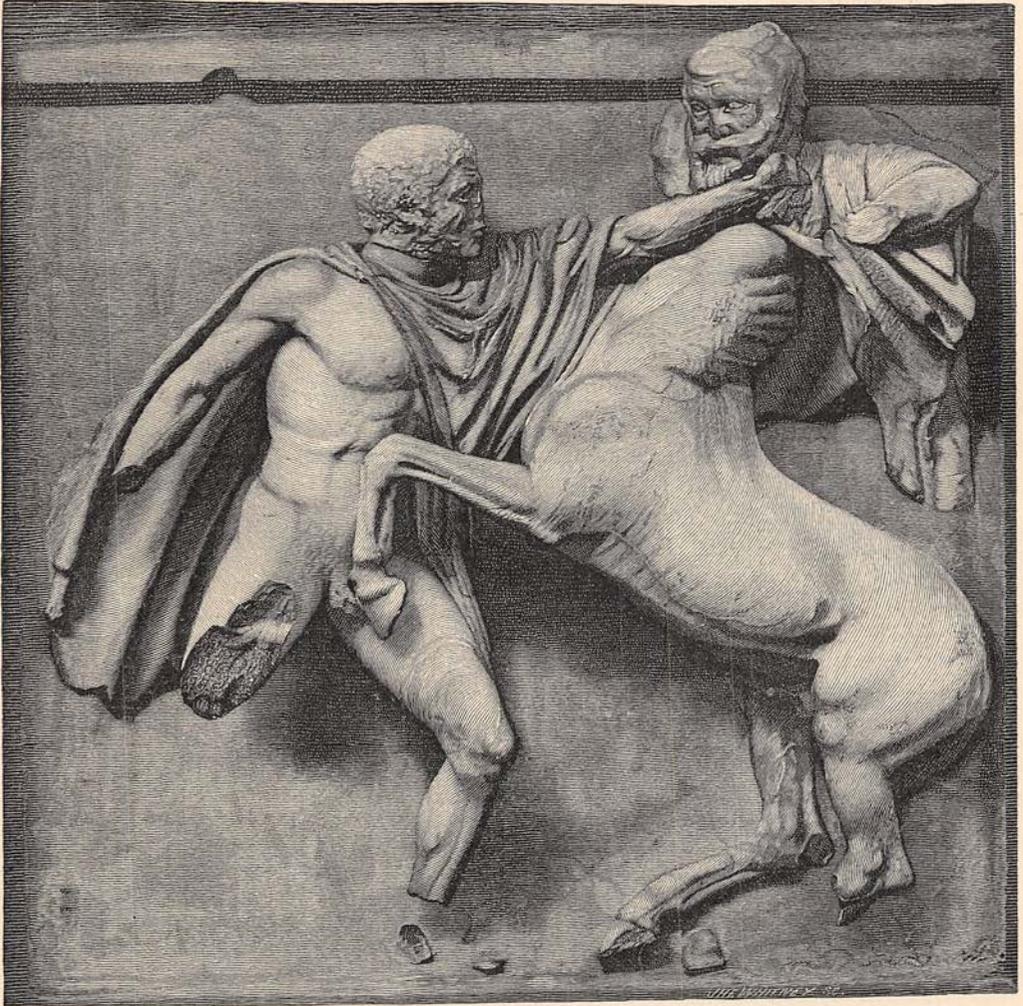
Yet, as has been stated before, these metopes in themselves present an advance and a steady growth in freedom of composition and execution, and nobility of conception: they manifest to us the evident process of a striving for and a seeking after something which is ultimately attained. And this progress is

noticeable in all the different aspects of the art.

In metope xxix. we feel that the artist has not yet gained the power to adapt his composition to the space in filling out the square, so that no blank flat surfaces shall remain. The attitudes are forced, and do not appear so natural as to make us forget the limits of space within which they are composed; the modeling of the surface is either harsh and rigid or vague and uncertain, while the types of the Centaurs, especially with regard to the heads, are exaggerated in the attempted indication of their brute nature. In others, however, the composition is so well adapted to the space, the square is so well filled with "unneutral" lines, and this unmechanical effect is so heightened by the natural flow of the attitudes and the grouping, that we are never allowed to feel that the artist had a limited space prescribed into which he was to fit his composition. The action, though vigorous, is so self-contained that when there is added to this a perfect flow of surface in the modeling, and a type of Centaur in which the brutal never merges into the grotesque, we feel that we have a work which in kind is intimately related to the pediments and the frieze.

When, in addition to the justifiable first hypothesis, we consider the growth in freedom of composition and nobility of conception together with the steady advance in the skill of the technical handling of the material within the several metopes, and when we bear in mind that, in keeping with the natural process in the construction of such a temple, the metopes would be the first executed of all the plastic decorations, we shall be driven to infer that in these works Pheidias went through his schooling in this sphere of his art, a phase in the development of an artist which even genius has to live through before its own fire can shed forth warmth or light—before it really is genius. The supreme serenity of the artistic creativeness of Pheidias was not infused into him in one moment of enlightened craving and of idle receptiveness; but he had to conquer his place as a hero of art, of which the claims lay dormant in his innate genius, by the steady struggle of work and experience, as the strong Herakles and the bold Theseus made themselves heroes only after struggling through a series of toilsome labors.

In the metopes of the Parthenon, Pheidias was subjected to that inestimable regulator of the development of genius, moderate compulsion; and it is here that we are most likely to find the turning-point from the growing artistic individuality to the fully formed and fixed originality of his creative power.



METOPE OF THE PARTHENON, SHOWING LAPITH AND CENTAUR, AS NOW EXHIBITED IN THE BRITISH MUSEUM.

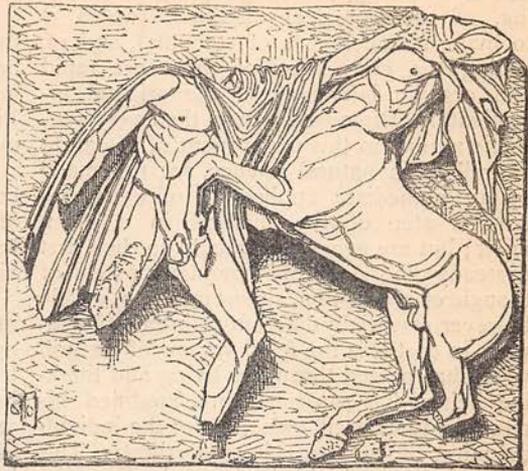
We only become thoroughly possessed of our own originality when we have learnt and recognized the work and methods of others, and have opened ourselves to their influence. It is to the "storm and stress" period of his life, to the seeking for the means of expression that will fully convey the meaning that is within his artistic imagination, that the character of the metopes points. No wonder that there are Myronian elements in some of them; that their original conception is instinct with the warlike character of the preceding great events; that there is a steady growth toward perfection in their composition and execution; and that from rigidity, violence, and grotesqueness we pass through wavering and uncertainty into the freedom, moderation, and grace of the art which is shed over the pediments and the frieze. For these works mark

the very transition from the first to the second period, from the Athene Promachos to the Athene Parthenos; and it is the first attempt of the artist to fit his art and his inventiveness into a prescribed outer frame-work in the decorative sculpture of the Parthenon, the result of which is to bear fruit again in his works of pure sculpture such as the Parthenos and the Zeus.

THOUGH we have been dwelling upon the differences in the various metopes when compared with each other, the fact remains that the style of the metopes taken as a whole, in comparison with the style of a similar class of works by the other masters and schools, is marked and individual. The characteristics of conception and workmanship that remain, after the individual differences have been

subtracted from the whole list of their attributes, are of sufficient definiteness to enable an archaeologist of ordinary training, and a natural predisposition to this class of observation, to recognize one of these metopes, or even an important fragment from them, when met with under surrounding conditions that would of themselves not have suggested the Parthenon. Such characteristics, presenting a varied scale of definiteness for purposes of identification, are: (1) The quality of the marble (Pentelic). (2) The dimensions of the figures (two-thirds life-size). (3) High, bold relief, carved out of the block itself (on the frieze of the Erechtheion the relief of other marble was fixed to the background), with some peculiarities noted above. (4) The subject represented, so far as these subjects have been recognized in the composition of the Parthenon metopes, and, if the work to be interpreted is a fragment, so far as the figure of which it was a part is recognizable through it. (5) The conception of the subject represented, which, though bolder and fuller of action than known archaic representations, is still more severe than those that have come down to us in similar representations belonging to a period subsequent to the Peloponnesian war. (6) The modeling of the figures, which, though more marked, rigid, and angular than the flowing modeling of even the figures from the pediments and the frieze of the same temple, has none of the softness of the later Attic schools, and is less hard and strict than that of the figures of the Æginetan school, as in the Ægina pediments. In the later modeling of the metopes of the second class (as classed by Michaelis), we never meet with the flabby undefined character of the figures recently discovered at Olympia.\* (7) The peculiar types of head, as in the three classes of Centaur heads, and the peculiar way in which the hair is indicated in the head and in the beard, the character of the mouth, cheek-bone, and eye (with prominent orbs and straight-cut eyelids), and the definite type of Lapith head. (8) The nature of the mechanical working of the surface (not polished as late marble), with traces of color, or indications of the past application of color, from the peculiar working of the marble, or rather from the *voluntary* omission of the indication of texture by means of modeling in some parts. (9) The nature of the corrosion, whether

partial or entire, especially if the work under consideration is a fragment. (10) The site upon which the work was found, if ascertainable.



THE METOPE BEFORE THE RECENT DISCOVERIES. (FROM MICHAELIS'S "DER PARTHENON.")

Now, it will be seen that within this list of characteristics some of the above heads are of less importance in identification than others. Such for instance is (1); for there are very many works of Pentelic marble. Others, such as (8), the traces of color, or indications of the past application of color, may not be present in a given specimen; but their presence would be an important addition to the identification. One of these characteristics alone is far from defining a given work as belonging to the Parthenon metopes; but the greater the number of them found in a given work, the greater grows the probability of its belonging to this class, until, if the work contains all these characteristics in a marked manner, we are forced to consider it as belonging to these metopes.

There are many reliefs, even high-reliefs, of Pentelic marble; not so many representing the battle between Greeks and Centaurs; still fewer in figures of these dimensions and still fewer metopes of Pentelic marble of exactly these dimensions forming part of a temple with certain proportions. But when we come to the peculiar conception and representation of these scenes, and the individual style of modeling and character of workmanship and an Attic *provenance*, we may step from the negative to the positive, and with all but

\* Compare, for instance, the Centaur carrying off a struggling female figure in metope XXIX., with a very similar *motif* in the western pediment of Olympia (*Ausgrab.* II. 23, 24; Overbeck, *Plastik*, 3d ed. Fig. 90. M.N.). Not only are the lines that indicate the muscles of the Centaur vague and washed out in the Olympian figure as compared with the Parthenon metope, but this difference is especially marked in the drapery of the female figures as well as in the relation between the drapery and the nude.

mathematical certainty we assign such a work to the Parthenon metopes.

This process and method of enumeration of individual characteristics is really useful, and is to be applied for purposes of teaching, of archæological discipline (which is to make archæologists of students), and of testing the correctness of the more rapid and organic inferences of the original investigator. Discoveries, from their very synthetic nature, in this department of research, as well as in natural science, are not made by an immediate application of each systematic step of the method in a given order; but are generally brought to their first unsteady life by a rapid complex process of thought or conception, almost intuition, which, however, essentially differs from ordinary guesswork in that it is the fixed system of method which has passed through a living and thinking being, has saturated and modified his mind, and has itself gained from the individual mind life and organic applicability. This unsteady life at the birth of truth in discovery can be made vigorous and prolonged by the more analytical and sober application of the tests enumerated above, and not until then can it really be considered to be a discovery. An archæological investigator may at one glance consider a given work to belong to the Parthenon metopes, because one or more of the essential characteristics of these works have stood forth very pronouncedly in the work considered, or because the total effect of all these characteristics combined in the work impressed themselves in their entirety upon his mind, which had been made appreciative for this effect through a previous study of each of these characteristics. However this may be, the investigator must test his inference by a detailed application of all the known attributes of the Parthenon metopes.

In the corridor leading to the *Cabinet des Bronzes* of the Louvre Museum at Paris, cases are placed against the wall which contain temporarily fragments of marbles, generally newly discovered or acquired. In passing through this corridor I was struck by a marble head (see page 34) placed at some height from the eye line, and feeling in the first instance that this was not a Roman but a Greek work, and moreover of the great period of Greek art, I stopped to study it more carefully, as well as its distant position would permit. The conviction soon forced itself upon me that here was a piece of Attic workmanship of the period corresponding to the earlier works of Pheidias and the works of the Theseion, and, though reserving the final verification for the time when it would be

possible to make a detailed examination and comparison with the metopes, I was morally convinced that this was the head of a Lapith belonging to one of the metopes of the Parthenon.

Moreover, from M. Héron de Villefosse of the Louvre Museum I ascertained that the head in question was acquired from a dealer in Vienna, who, again, had procured it at the Piræus, where it was said to have been found in the water.

When once the case was opened and I could examine the marble in my own hands at leisure, what before partook of the character of conjecture was turned to a firm conviction that I was right in my first supposition.

The head, of Pentelic marble, is 17 centimeters ( $6\frac{3}{4}$  inches) in height by  $12\frac{1}{2}$  centimeters (almost 5 inches) in width from temple to temple. The general character of the beardless head presents a mixture of firmness and roundness which is given to the heads of the Lapiths opposing the bearded and brutal Centaurs, as a type of the cultured Greek opposing the brute force of the barbarians. The treatment of the outline and of the flesh is compact and firm, without approaching the hardness of the heads of the Ægina marbles, the works of which school are spoken of by Quintilian as being *duriora et Tuscanicis proxima*. In the treatment of the features we find that the lines are firmly marked in a cruder and more abrupt manner than we notice in the heads of the frieze of the Parthenon, or than we should assume in the heads of the pediments, judging from the comparatively softer modeling of the extant bodies of the pedimental figures. This difference between the execution of the metopes and the other marbles decorating the Parthenon is not wholly to be referred to a prevalence in these metopes of the more severe and archaic treatment which points to the influence of the older Attic schools, of a Hegias or a Myron; but also to the fact that the smallness of the dimensions, coupled with the height at which the metopes were placed above the eye of the spectator, made it necessary for the sculptor to emphasize and harden his lines.

The hair of the extant heads of Lapiths from the metopes, as well as that of the head under consideration, runs in a regular clear-cut outline over the forehead, coming to a point in the center. The texture of the hair is not fully indicated by a grooved surface; but a comparatively smooth layer, like a close-fitting cap, seems drawn over the head. Color was no doubt called in to assist in producing the effect which would otherwise have been obtained by means of grooves cut into the

marble itself. The frontal bone projects strongly, as in the heads of the metopes, yet presents no rise and fall, but runs in one continuous curve from temple to temple. The expression of emotion in the heads of the Lapiths, though more advanced than in those among the Ægina marbles, is far less pronounced than in the heads of the Centaurs from the same metopes, whose passion, anger, and pain are most manifest in the distorted features.

It is a fact worthy of more general notice that, before the end of the fourth century, there is no trace of a monument of a higher god or of a Greek in which an indication of passion carries with it a contortion of features. With great freedom this is put into the faces of daemons, monsters, and barbarians. It is in these heads that the Greek sculptors practiced the expression of passionate emotion. In the time in which the general feeling for the more dramatic and pathetic forms of art was strongest, statues of fauns and satyrs, river-gods, Centaurs, giants, and other beings of a like kind are most frequent. Though these figures are, in the higher periods of Greek art, introduced into reliefs or larger decorative groups, it is not until later (after the close of the fourth century) that they are made the subjects of single statues. In these earlier friezes and pedimental groups they are the only figures invested with the expression of passion. We can almost trace, by means of extant monuments, how the definite artistic method of expressing violent emotion was transferred into the heads of human, heroic, and divine figures in later art from the forms which had previously and customarily been put into the heads of these creatures. We need merely mark as a noteworthy instance the history of the gradual growth and exaggeration of the frontal bone towards the center of the forehead. The later the monument of Centaur or river-gods, the more does the frontal bone protrude; and the more in later times passion is expressed or suggested in human or divine heads, the more does the sculptor transfer to them this characteristic feature from the daemons and barbarians, into whose heads it had been put in much earlier periods of art. Still, even in later art, the sculptor seems to have exercised a comparative restraint in expressing violent passion in the heads of gods and Greeks. From the Centaur battles of the metopes of the Parthenon down to the recently discovered frieze from the altar at Pergamon representing the Gigantomachia, the faces of the Greeks and of the gods are comparatively free from the distortions of passion, while their adversaries manifest all the signs of pain and anger: so strong was the feeling for form

with the Greeks, and so adverse were they to sacrificing harmonious lines in the representations of their own race and of their heroic and divine world.

The expression of emotion in the heads of the Lapiths is limited to parted or firmly closed lips and to the peculiar indication of a frown. In the Louvre head, as in the others, this frown is indicated by means of straight, simple lines worked into the brow and the forehead, probably by means of a file. In the Louvre head, as in the head of the fallen Lapith in metope xxx. (Michaelis), a simple horizontal line of this kind is cut along the middle of the forehead. One shorter and deeper line, again straight and simple, runs down between the brows above the bridge of the nose; while in the head of the Lapith in metope xxx., who has fallen below his adversary and is receiving a fatal blow from him, a stronger expression of emotion is brought out, in that he has two such perpendicular ridges.

The eyelid in the Louvre head and in those of the metopes is worked smoothly with one continuous curve. The chin is round and firm, yet has some appearance of pointedness through the deep curve worked into the space between the under-lip and the chin. The under-lip is full and round, much more so than in the Ægina marbles. Still the mouth is hard and somewhat conventional in the perfectly symmetrical curve of the line between the lips.

The right side of the head is much corroded, while the left is quite smooth in its surface. As in all similar monuments, this shows that the right was the weather side and that the left was protected. It is further evident that the left side was not meant to be seen; for it is not quite finished, the ear not being at all indicated on this side. In pedimental groups in which the inside of the figures in the round facing the tympanum is also not to be seen, this inner side, in the Pheidias period of art, is still quite finished. It is only from the limits of space in high relief that the inner side does not practically admit of complete finish. This head was thus evidently part of a high relief corresponding to that of the metopes of the Parthenon, in which the heads and limbs are generally completely undercut and stand out freely from the ground of the relief. This is still more evident from the fact that in the attempt to work away the marble from the ground of the relief, there must have been difficulty in properly getting at the inner side; and thus strokes of the chisel are noticeable running from the beginning of the hair at the left temple toward the back of the head, and others running from the back

of the head toward the left or inner side. At one point where these strokes from either side tend to meet, about at the boundary line between the back and the left side of the head, there is a rough elevation, a ridge, running from the top of the head to the neck. Evidently this was the part of the head nearest the ground of the relief, and the sculptor who had to work round from either side must have experienced the greatest difficulty in cutting this part away cleanly.

As many of the Lapiths in the Parthenon metopes have merely the heads broken away while the necks remain, I felt that it was highly probable that the very metope to which this head belonged might be found in the British Museum.

I had proceeded thus far in this investigation when the authorities of the Louvre Museum generously sent me a plaster cast taken from the original marble. Upon taking this cast to the British Museum, with the kind assistance of Mr. Newton, the metope to which it appeared to belong was soon found; and after placing the cast upon the neck, it was found that it fitted perfectly, each fractured projection of the one fitting into the depression of the other. So, for instance, while there remained a fragment of the neck on the outside of the head, there was no indication left upon the inside; this cavity however was found to correspond exactly to the curve produced by the rising left shoulder, caused by the upraised arm of the advancing Lapith. Finally, the rough ridge on the left side of the head, where the sculptor was not able to work freely with the chisel, was the point nearest the ground of the relief when the head was placed on the metope.

The illustration on page 36 is taken from the metope (vii. Mich., 6 in the *British Museum Guide*) in the British Museum upon which the cast from the Louvre has been placed, as well as the cast of a head of a Centaur at Athens, previously recognized as belonging to this metope. Even in its former imperfect condition this metope has been greatly admired. Mr. Newton says of it: "Even in its present mutilated state, this is, perhaps, the finest of all the metopes in the Museum. The action is most spirited, and the modeling very thorough and masterly."

With the head of the Lapith now supplied, and with the help of Carrey's drawing, from which we learn the action of the left arm of the Centaur, we are enabled to reconstruct the whole metope without the loss of any of the details.

The metope is thus one of the most complete, as it decidedly is, in many ways, the

finest. Its excellence consists chiefly in the way in which the dramatic situation is represented and the tension of the supreme moment is brought out. The Lapith has seized the Centaur by the throat with his left hand, while he is drawing back the right hand to give the fatal blow with the sword. The onset of the advancing Lapith causes the Centaur to rear in the attempt to free his throat with his left hand from the firm grasp of his enemy. The attitude of pressing forward on the part of the Lapith is most perfectly given, while the head looking up at the rearing Centaur adds much to the expression of this action. It is interesting to compare a photograph of the metope, as it was before the head was added, with the present plate. We can then realize how fatally the loss of any one part impairs the appearance of the work of a great artist, as we must also realize that a perfect work of art depends upon the organic treatment of the artist's crude material, the harmony and unity of all the parts of a work. There hardly exists any more bold and superb action than that of the Centaur rearing back in a last effort. The forelegs and hoofs do not remind one of hands, and still they seem more sensitive and fuller of designed purpose than the hoofs of a horse, as if the human body above the animal had modified their power and purpose while they retain their shape.

Finally, dramatic unity is given to this composition through the clear localization of a central point of interest. This is not conventionally placed in the actual center of the square metope, but in the right upper corner, at the neck of the Centaur. It is to this point (also the moral center of importance and interest) that all the movements of the figures and all the lines of the composition tend. It is also, physically, the point of balance to the figures as represented. For if we were to conceive this point suddenly to give way, both Centaur and Lapith would fall forward. It is the meeting of forces at this point that keeps both figures in the position in which the artist has represented them, as it is the grip upon the Centaur's throat that gives the Lapith the advantage in the struggle and is the efficient cause of the other's speedy destruction.

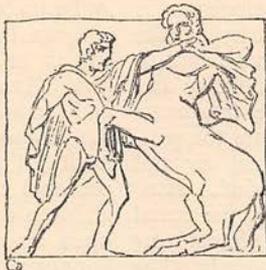
But the greatest artistic merit, and that which most fully marks the advance made by Pheidias in the metopes, and the result attained in the schooling period of the artist's career marked by these monuments, lies in the fact that all this life and action displayed with such freedom have been composed and executed within the limits of the prescribed square space of the metope. It is here that

the power of a great artist like Pheidias manifests itself; it is thus that he adapts himself to the physical conditions of the work to be produced, and makes us forget the difficulties

with which he had to struggle, by means of the life which he puts into his figures and scenes, while adapting the form to the material at his disposal.

*Charles Waldstein.*

[The present article and Dr. Waldstein's paper of last December (on "The Frieze of the Parthenon") appear in THE CENTURY through the courtesy of the University of Cambridge, which will soon publish Dr. Waldstein's work on Pheidias.—EDITOR.]



THE METOPE AS SKETCHED BY CARREY IN 1674. (FROM MICHAELIS'S "DER PARTHENON.")

#### POWER AGAINST POWER.

WHERE spells were wrought he sat alone,  
The wizard touching minds of men  
Through far-swung avenues of power,  
And proudly held the magic pen.

By the dark wall a white Shape gleams,  
By morning's light a Shadow falls!  
Is it a servant of his brain,  
Or Power that to his power calls?

By morning's light the shadow looms,  
And watches with relentless eyes;  
In night-gloom holds the glimmering lamp,  
While the pen ever slower flies.

By the dark wall it beckons still,  
By evening light it darkly stays;  
The wizard looks, and his great life  
Thrills with the sense of finished days.

A Shape so ghost-like by the sun,  
With smiles that chill as dusks descend!  
The glancing wizard stern and pale,  
Admits the presence of the End.

Health has forsaken, death is near,  
The hand moves slower, eyes grow dim;  
The End approaches, and the man  
Dreams of no spell for quelling Him.

*Rose Hawthorne Lathrop.*

#### THE SLAVE WOMAN.

SHEDDING cool drops upon the sun-baked clay,  
The dripping jar, brimful, she rests a space  
On the well's dry white brink, and leans her face,  
Heavy with tears and many a heartsick day,  
Down to the water's lip, whence slips away  
A rivulet through the hot, bright square apace.  
And lo! her brow casts off each servile trace—  
The wave's cool breath hath won her thoughts astray.

Ah desolate heart! Thy fate thou hast forgot  
One moment; the dull pain hath left those eyes  
Whose yearning pierces time, and space, and tears.  
Thou seest what was once, but now is not,—  
By Niger thy bright home, thy Paradise,  
Unscathed of flame, and foe, and hostile spears.

*Charles G. D. Roberts.*