

4-1-1994

The Charioteer in Parthenon North Metope I

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Originally appears in American Journal of Archaeology. Copyright 1994 Archaeological Institute of America.

Peer Reviewed

Repository Citation

Schwab, Katherine, "The Charioteer in Parthenon North Metope I" (1994). *Visual & Performing Arts Faculty Publications*. 2.
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Published Citation

Schwab, Katherine. 1994. "The Charioteer in Parthenon North Metope I." *AJA* 98(2):322-322.

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south prompted a reassessment, and the date was adjusted to the fourth century B.C., with the Roman material now viewed as intrusive. Although most scholars have found this date more acceptable on historical grounds, the later material in the fill (12% of the datable objects) has remained unexplained.

Reexamination of the excavation pottery reveals that the date originally assigned to the Roman material must be adjusted. Corinthian lamps from the fill are of a type (Bronner XXVII) now dated in the late second and third centuries A.D.; the pottery includes a motto mug, an "oinophoros" jug, and micaceous water jars of characteristic third-century form.

This redating precludes a Hadrianic date for the third period of the Pnyx. Since a major reconstruction of the monument in the third century A.D. is unlikely on historical grounds, the fourth-century B.C. date is probably correct. Careful reading of the excavation notebooks provides evidence that there was a disturbance behind the retaining wall of period III that the excavators were never able to isolate and identify. This disturbance was probably the result of quarrying activities as third-century Athenians sought building material, perhaps for work on the city's defenses.

PROPERTY AND PIETY: JOINT DEDICATIONS ON THE LATE ARCHAIC AND EARLY CLASSICAL ATHENIAN ACROPOLIS: *Catherine M. Keesling*, University of Michigan

In an appendix to his *Dedications on the Athenian Akropolis* (Cambridge, Mass. 1949), A.E. Raubitschek called attention to at least 33 surviving private dedications on the part of more than one individual that date between ca. 570 and 450 B.C. As they are preserved, only eight inscribed stone bases clearly specify a family relationship between the dedicants; one base belongs to a dedication by two potters with no known family relationship; the remaining 24 monuments were dedicated by individuals whose relationship to one another remains uncertain.

In this paper I argue that, despite the fact that they comprise a small number of the approximately 400 inscribed bases that survive from the period in question, joint dedications affect our understanding of who dedicated statues, reliefs, and statuettes to Athena on the Acropolis and why.

One joint dedication can be attributed with certainty to prominent aristocrats commemorating an athletic victory. The remainder seem to reflect sharing of the costs of dedicating statuary on inscribed bases by individuals as a result of either joint family property holdings or, in the case of non-relatives, shared profits from business. The occurrence of the formula *aparchai*, or firstfruits, on 10 of the best-preserved examples suggests also a ritual context for the practice of joint dedication. In some cases that I discuss, renovation of inscribed bases and statues occurred when new dedicants contributed to existing dedications, a phenomenon that has important implications for the chronology and interpretation of the Acropolis statue bases as a whole.

THE CHARIOTEER IN PARTHENON NORTH METOPE I:

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Thirteen of the original 32 metopes along the north side of the Parthenon are extant. Michaelis recognized Menelaos in N XXIV pursuing Helen in N XXV, thus establishing the theme of the Sack of Troy. The gender and action of some figures in the preserved metopes are linked to known iconographic motifs, while the charioteer in N I has been assigned both male and female identities and is the most disputed.

By a careful examination of the figure in N I, in plaster casts and photographs, one can determine the characteristics that best describe the action of the figure, and to whom such action could belong. Previous descriptions assume the chariot group is ascending; however, the charioteer displays a checking motion by braking with the lowered right foot. A parallel for this pose can be found in the west pediment where Amphitrite, as charioteer for Poseidon, braces her foot as if it were against a rock.

Helios and Nyx are among the names previously proposed for the charioteer in N I and either would form a counterpart to the descending Selene in N XXIX. Although astral deities normally continue their daily movement, and are shown driving chariots or riding animals, the braking action of the charioteer in N I requires another identification. The cult of Athena Hippias and the associated oinochoai from the north slope of the Acropolis showing Athena as charioteer suggest a reconsideration of the figure in N I as Athena.

NOT YET A BRIDE: GREEK MAIDENS IN THE FOURTH CENTURY B.C. AND ON THE PARTHENON FRIEZE:

Linda Jones Roccas, Rutgers University

The identity of young women on fourth-century B.C. Attic funerary and votive monuments is obscure. These women, or rather girls, wear the distinctive garment of the *kanephoros*, as she appears in contemporary terracotta statuettes carrying a large *kanoun*, or basket, on her head. The identity of certain maidens on the east frieze of the Parthenon is an enigma for similar reasons, and I show in this paper that both groups of girls can be identified by their dress, even though their activity remains unclear.

Since the Archaic period, the *kanephoros* leads the procession to sacrifice; she is sumptuously dressed, often wearing a voluminous mantle hanging over her shoulders and down her back. Because the Archaic maidens and the *kanephoros* on a volute krater in Ferrara contemporary with the Parthenon carry the *kanoun* on their heads, many scholars doubt the identity of the maidens on the Parthenon frieze as *kanephoroi*, since they, like the fourth-century maidens, carry no *kanoun*. In the Classical period, however, a youth, rather than a maiden, usually brings a small *kanoun* to the sacrifice.

The *kanephoros* is the last of the roles for females preceding marriage (Ar. *Lys.* 641–47), after *arrhēphoros*, *aletris*, and *arktos*. The position is ceremonial and honorary, and it represents a critical stage in a girl's growth. Females in