

CHAPTER I

Description of the Aeginetan  
Figures by Classification

[Wagner]

[24]

For a more accessible overview of these figures, numbering seventeen in all,<sup>24</sup> I will divide them into different classes, according to their position or their clothing, as follows:

- I. Freestanding (Female) Figures
- II. Advancing Figures, or Fighting Soldiers [*kämpfende Krieger*]
- III. Kneeling Figures, or Archers
- IV. Supine Figures, or Wounded Figures

This division seems so well suited to these figures that we are entirely [25] justified in using it, demonstrating as it does that a remarkable symmetry prevailed over the entire collection.

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I.

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*Freestanding (Female) Figures*

The freestanding and completely clothed figures are three, and they are all female.

A.<sup>25</sup>

The largest, not only of these three female figures but of all the figures in the group, is the Minerva. She is slightly less than lifesize, whereas the others are all smaller than she to a greater or lesser degree.

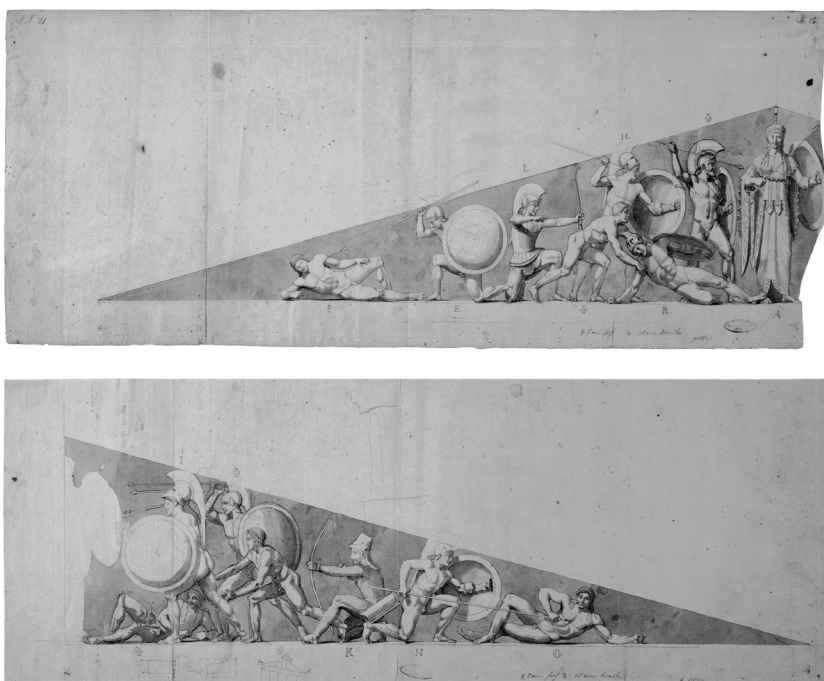


Figure 1.1a–1.1b. Wagner’s reconstruction of the Aegina Pediments (1816). Printed with permission of the Martin von Wagner Museum, Würzburg (*Martin von Wagner Museum Prints Hz4619 and Hz4620*).

The posture of the Minerva, from the head down to the knee, is strictly forward facing [*en face*] in orientation, without the least suggestion of movement to either side. By contrast, the knees and lower parts are positioned entirely to the side [*en profil*]. [26] Viewing the upper body exclusively, one would never guess at the direction of the legs. Conversely, viewing the legs only, one might well believe that they belong to a figure depicted in an entirely sideways-facing position. It would be difficult to guess what motivated the artist to utilize this peculiar form.

The Minerva is clothed all the way down to the feet, in an entirely Archaic [*altgriechischen*] style, a style that has been mistakenly, or superficially, called Etruscan [*etrurischen*], that is, with utterly conventional folds of clothing which seem to hang in a far more pressed and stylized than a natural way.

The head boasts a type of helmet that one customarily finds on vase paintings, but is entirely different from the helmet-form usually associated with this



**Figure 1.2.** Statue of Athena from the Temple to Aphaia on Aegina. Glyptothek Museum. Author's photograph.

goddess. It surrounds the head very closely, in the manner of Roman helmets, and it lacks the high curvature that one usually finds in helmets of Minerva from later [27] times.<sup>(1),26</sup> In contrast, the helmet decoration and crest are more in line with what one finds on old Athenian coins. The entire surface is dotted with small-bore holes, none of which are more than one inch from another, and which presumably served to anchor some bronze decoration, such as one often finds indicated on vase paintings of Minerva's helmet. One may consult Tischbein's *Vases*, book I, page 1.<sup>27</sup>

Her ears are also drilled, doubtless for the purpose of attaching some type of appropriate earring or jewelry.

[28] The hair is, as far as its direction and form are concerned, most distinctive. One part runs across the brow; another part is drawn back at the temple behind the ears, and then comes forward again where, a little below the line of the helmet, it ends with a very linear cut.

Roughly one thumb's width below the helmet four more holes have been drilled. There is another hole in the middle, and a deeper one in the back. One might view this potentially as a continuation of an attachment for the hair, but I dare not propose anything with certainty.

As far as the form of the hair is concerned, little of it is visible, and it is similar in form to Italian pasta [*Nudeln*].<sup>28</sup> It is unremarkable, leaving little impression as to its finish or artistic value.

The breast of the goddess is decorated with the aegis, which runs from the back down across her shoulders [29] as far as the knees, and is rendered in its original, authentic form—that is, represented as a pelt. It appears smooth, lacking the later decoration of scales and the serpentine edging that served as a border decoration, and it possesses elevated, semicircular points and traces of blue wire still in evidence, probably for the fastening of some further decoration (possibly the knotted tassels with which the aegis was fastened, according to Homer).

On the aegis itself in the middle of the breast, there are likewise two small holes still in evidence that were presumably used to anchor a Medusa-head. Three other drilled holes appear on either side of the breast near the shoulders, due to which I will alter my conjecture in the description of the figure *Letter O*.

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1. SCHELLING'S NOTE: The same form of helmet appears on a very old, and roughly life-size, head of a Minerva in the Florentine Gallery, which, thanks to its detailed description (see the notes to the 3<sup>rd</sup> volume of the Weimar Edition of Winckelmann's *History of Art*, p. 527f), may be considered the most certain example of Aeginetan workmanship among all the ancient sculptures known today.



She holds a shield on her left arm, and probably held a spear in her right hand.

[30] The form of the shield on this figure is similar to every other shield that survives intact. In a word, it is perfectly circular, in the form familiar from the Argolid [*argolischen*]. This shield would be worn on the left forearm, anchored with a strap through which the arm was placed. Along the border is a handle in the form of a half-circle. Such shields were completely smooth on both the inside and outside, lacking all decoration.

Only on the fragments of one unique shield do we find traces of a clothed female figure, in low relief. Otherwise, all these shields were similarly painted in red on the inside; only a finger-width band along the border remained unpainted. My guess is that this painting of the clothing or of the interior lining may well suggest a parallel to the ancient shields which were decorated with similar painting on the inside, as many passages in Homer suggest. [31] The outer surface of the shield bears traces of sky-blue coloring. What I have said for this shield goes for all of the others without exception.

Traces of blue coloring have also survived on Minerva's helmet and on the helmet of a warrior. The crest, or horsehair plume [*Haarbusch*], was painted red. Also on the lower hem of Minerva's robe one finds traces of red coloring. As to whether the entire robe was painted red, or just the hem, or all of the trim, one cannot say with certainty. But I am inclined to the latter interpretation.

The eyeballs of these figures were also painted, as undeniable traces of paint survive on the Minerva. I perceive similar traces on her lips, and most likely on the foundation [*Grunde*] as well. These portions have remained smoother and cleaner, like the eyeballs, and have not suffered as much from the acidity of the soil as the other portions of her face [32] whose encaustic pigments I have described.

The plinths [*Plinten*] of all these figures were also painted over in the same red color.

In the conception and execution of the marble, with its incredible attention to detail, this figure is perhaps the finest of all those that survive.

She is almost complete, in all her parts. Nothing of importance is damaged—not the head, not the hands, not the feet. All that is missing is a piece of the robe and her aegis.

#### B. C.

The other two female figures are the smallest of the group, roughly half-lifesize, and like the Minerva they are clothed in a conventional manner, a manner

characteristic of all ancient Greek artwork. The folds of the clothing, so naturally and artistically arranged, are rendered with an indescribable grace and palpable affection.

[33] The most remarkable aspect of these two figures, with respect to their clothing and their pose, is that they are identical, but in mirror image. What one does with the right arm, the other does with the left. . . and so on, for the entire figure. This symmetry suggests that they both must have served as architectural decorations, positioned over the pediment on both sides—a façade whose peak has been recovered, but which otherwise survives only in fragments.

Since both of these figures lack heads and hands, it is more difficult to determine their character and attributes. Similarly formed and similarly clothed female figures appear much more often in ancient artworks from Rome. Until recently we took such women for Etruscan priestesses, since we did not know any better, and so we placed a *Sistrum* in their [34] hands, with how much justification I frankly do not know. I simply think it is possible to raise many objections concerning this restoration now.

The hair, which hangs down over much of the back, is depicted with a large number of small plaits, such as is still quite common for the female sex in Greece today, at least in Athens.

Under their feet one observes soles of the sandals, but no sign of the cords or straps with which they would have been attached to the feet. This is also the case with the Minerva, and several other female feet that lack bodies associated with them. I conclude from this that the straps were rendered with paint.

Likewise one observes three small holes on either side of both figures, between the breast and the shoulder, as on the Minerva.

The heads and the hands, all save one, are missing, as well as some portion of the robes. That which does survive is well preserved and rendered [35] with all possible diligence and loving attention.

Some few fragments of a third figure survive, which is similar to the two I have just described, only a little larger. This may serve as evidence that the group was originally composed of four figures, with two on either pediment.

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In addition to the female figures just described, there are *three female heads*. There is nothing else from these figures worthy of description, save for a few feet and some minimal fragments of garment. The following may be said about the heads, however.

The one, which is the largest of the three and larger than lifesize, has a helmet, nearly identical in shape to the Minerva's. On top of this head is a quadrangular incision, a little more than one inch deep, in [36] which another piece of marble was attached. Perhaps it was designed to hold the plume. Incidentally, there is no evidence of hair on this head. Instead of hair, one observes a small, incised surface that runs across the brow with three small bored holes, designed for the attachment of another ornament. The ears are also drilled much like the Minerva's. I surmise that this head belonged to the other Minerva, which would have stood on the opposing facade. For the two pedimental groups, as it now appears from the fixtures at their bases that we have recovered, were quite similar.

The other female head has smaller proportions and lavish hair. The hair is gathered by a band, which, from the front to the sides, is rendered as a diadem. Earrings are observable on the ears, and some sort of decoration in little red roses, or rose-shaped florets, runs across the brow.

[37] As well preserved as the head I have just described is, so poorly preserved is the third. Only the shape of this head is discernable, from which one can determine that it was indeed female. From the way it appears, and as the hairstyle [*Haarputz*] suggests, it seems really quite similar to the others I have described. The proportion of the head is also exactly the same.

In summary, it appears that there were at least eight female figures in total, four smaller and four larger.

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## II.

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### *Advancing Figures, or Fighting Soldiers*

Next in the series come the standing or battling warriors, six of them in all. Here too, as I remarked previously, they are conceived two at a time [38], each group consisting of figures that appear very similar to one another, or rather, that appear to repeat a pattern.

#### D.

The youth, with whose description I begin, appears to be grasping at something, given his hunched posture, or perhaps he was conceived in the process of pulling a wounded figure out of the battle. He is striding forward boldly

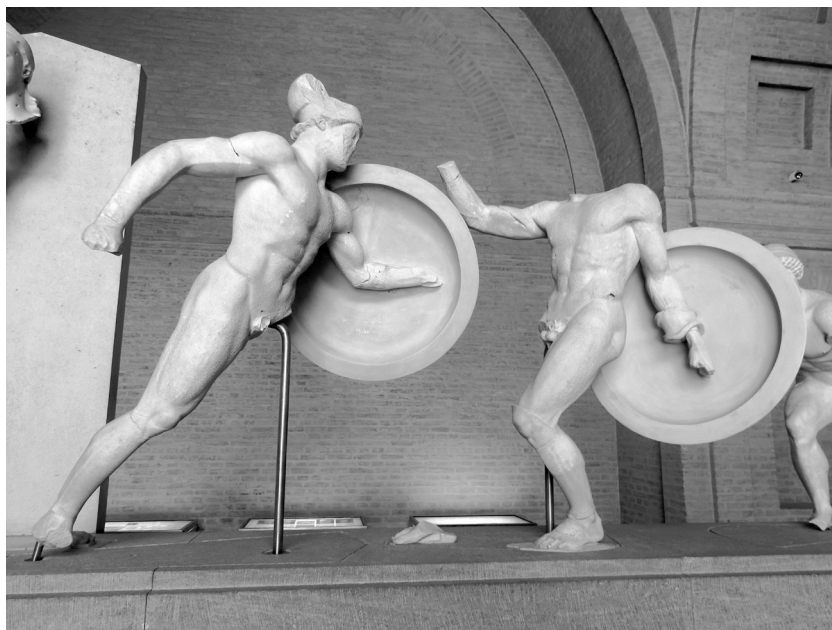


Figure 1.3. Two freestanding warriors from the Temple to Aphaia on Aegina. Glyotothek Museum. Author's photograph.

with his right leg, leaving the left leg extended behind him. The body, however, slopes sharply over that advancing right leg. Both arms are missing, but the preserved shoulders indicate that the arms were thrust forward in some type of exertion. There is no trace of weaponry or clothing on this figure; he is entirely naked. The head, which was never separated from the body, stands out most of all for its unique hairstyle [*seinen besondern Haarputz*]. Half of the head, from the crown forward, is decorated with the customary noodle-shaped hair [*nudelförmigen Haaren*]. This hair ends at the brow, running from one ear [39] to the other, in small, snail-shaped [*schneckenartige*] locks that lay on top of one another in three rows. The rear of the head, from the crown backward, appears to be entirely smooth and bald. Where the two halves of the head come together, there is another plait or twisted braid running from one ear to the other, under which a row of small locks of hair come to the fore. Over the brow, slightly above the coiffure [*Haarputzes*] and directly in the middle, is a single drilled hole. What use this served is impossible for me to imagine.

The body is well worked and well preserved. Both arms are missing, from the shoulders, as is the nose and both feet.

## E.

Another figure is quite similar to the one just described, with respect to his posture. But he is the least well executed of all the pieces, and badly damaged.

His head is missing, including the neck, as are both arms including a portion of the [40] shoulders. The entire left leg is missing, from the middle of the thigh, as is the right leg from the knee downward. The abdomen and the thigh are fairly well preserved.

## F.

The next two warriors are also rather poorly executed. I begin with the one that has acquired the nickname "Black," due to the black coloring the marble took on from the soil.

The figure is somewhat larger and clumsier than the previous figures in its proportions and form. In his left arm, which is extended forward, this warrior holds a shield of the well-known type described above. The right arm, which probably held a sword, is bent slightly backward.

Three small metal pins are visible above the genitals, for the anchoring [41] of the genital hair, which was attached separately.

The sculpting of this body is not of the best quality, appearing to me to be inferior to the others.

The head, both hands, and the thigh in its entirety are all missing, as well as the lower legs and feet.

## G.

Although just as flawed in its parts, the next body is far more exceptional from the perspective of its composition. It depicts the body of a warrior rendered in the fullness of his masculine power.

We may suppose that he likewise carried a shield in his left arm, which was not carved from the same marble but rather must have been attached separately. He is distinguished from the previously described figures in that his right arm is extended forward whereas his left arm is withdrawn.

On the left knee, which survives intact, [42] one notes that he was equipped with leg armor. It is a shame that no part of the legs were found, so as to get a clearer sense of the shape and the quality of this leg gear.

There are two wounds, or scars, visible on the body, which appear to have been rendered with some care: one under the right breast, and the other under the left arm.

There is a metal pin visible on the left side, possibly for the attachment of a sword. These swords appear to have all been rendered in metal for these figures, as I will have occasion to make clearer in the discussion of the next figure.

The head, the entire right arm including the shoulder, as well as the left forearm, are all missing. The entire right leg from the abdomen down is also missing, as is the left leg from the knee down.

Although we appear to have some parts of the missing arms, which I take to be the originals, it is impossible to say [43] with certainty, as there are essential pieces missing between the fragments that we do possess.

## H.

The next two warriors are, from the perspective of their position and other qualities, similar in their near perfection. The posture suggests an attacking warrior. The left leg moves forward in advance. The left arm, with the shield visible, is stretched out forward to protect the body. The right arm is raised and bent backwards, in a pose ready to strike, as if he were about to thrust a pike or cast a javelin at an attacker.

One of the figures, lacking a head, has the form of a youth and is well worked, nearly complete in all his parts, save for the right breast, which is somewhat damaged. In addition to the head, the entire right arm is missing from the shoulder, as well as the right foot.

## I.

[44]

The other warrior with this same pose still has his head. He is bearded, with a high-crested helmet of the customary Greek type. Like the previous figure, he also holds a shield in his left arm. What survives of this figure is very well preserved. As for the head, only the nose and a small piece of the helmet are damaged. On his back there is a small projection of marble that probably served as an anchoring of some sort.

Both of these figures lack swords, as is the case for almost all of the remaining warriors, excepting the archers of course, but one can see a drilled hole on the right shoulder and several others under the left arm running front to back. That these holes served for the attachment of a belt to which the sword, probably made of bronze, was attached seems clear enough. [45] Upon closer examination of the points where the strap lay against the body, one can still see traces of the covering that gave greater protection to the marble against the elements, such that these portions are smoother even today.

The right arm is missing from the shoulder, as are both legs from the abdomen down. Among the fragments however, there appear to be portions of one thigh and one arm that might well have belonged to this figure. But the pieces do not fit perfectly, so we cannot say with certainty whether they belong to these figures or not.

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 III.
 

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*Kneeling Figures, or Archers*

There are three kneeling figures, or archers. They all have, apart from slight differences, [46] a nearly identical pose—namely, with the right leg kneeling, and the left leg extended slightly forward. The left arm, which held the bow that was probably made of bronze, is also extended forward, with the right arm slightly raised and pulled back, so it would seem, in the manner of pulling a bowstring.

## K.

One of these archers is most distinguishable for his uniform. He wears a sort of hat on his head, which, considering its form, appears to be in part rather similar to a Phrygian cap, and in part to that of a Persian Mithras. The very top of this hat is damaged and was, so it would appear, carefully worked and elaborately designed. Both earflaps are twined together crosswise on the back of the hat, so that one cannot be certain where they end. This hat comes to an end at the back in a fairly long and rounded cloth, and just below this cloth is a double [47] row of tightly bored holes, possibly for the attachment of artistically rendered locks of hair.

Under this hat in front, at the brow, there is another hood, which bears evidence of more metal pins.

His body is clothed with a tight-fitting jacket with sleeves, which extends all the way down to his hands. It is similar in design to the leggings, which extend all the way to the ankles. This uniform allows one to see the entire body with perfect clarity, without however being able to distinguish any particular musculature, and without so much as a crease or fold of fabric at the joints. This strengthens the conjecture that this uniform was made of thick, pliant leather. This conjecture leads me to a second: that this figure should be taken to represent a Persian archer. It is well known that the Persians were skilled archers, and the uniform of this figure accords [48] quite well with the observations of Herodotus (book I, chapter 7)<sup>(2),29</sup> who says that the Persians wore hose and clothing of thick leather, a material which served lesser warriors as armor, so to speak, or at least as protection against arrows.

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2. SCHELLING'S NOTE: Perhaps V, '49. VII, '61?



**Figure 1.4.** Kneeling archer (Herakles) from the Temple to Aphaia on Aegina. Glyptothek Museum. Author's photograph.





**Figure 1.5.** Kneeling archer (Paris) from the Temple to Aphaia on Aegina. Glyptothek Museum. Author's photograph.

This archer appears, from the position of the arms and the closed hand, to be about to draw his bowstring.

This figure is among the best preserved. Nothing is missing, save for one half of the left forefoot and two fingers. The nose and the left arm are somewhat damaged.

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We also possess only the right arm, with the hand, and both feet of another similar archer.

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[49] The two remaining archers are wearing armor of the sort frequently depicted in vase painting (see Tischbein, book I, page 4).<sup>30</sup> My guess is that this form of armor was originally Egyptian, which the Greeks borrowed. Herodotus tells us that the Medes took much the same form of armor from the Egyptians.

More specifically, they are cut in the same line all the way around, much like our contemporary breastplates or cuirasses, and not at all like the Roman form which comes to an end at the hip and thus protects the abdomen. The armor worn by both figures is, again like our own breastplates, rather stiff, with no indication of musculature and decorated with a double row of oblong, quadrangular patches in leather, attached to the shoulders with straps. On the left side under the left arm the buckle of the armor is rendered with [50] particular attention to its specific details.

Under the armor they wore a short coat that extended halfway down the thigh.

The uniform, like the armor, is rendered with the greatest care and meticulous accuracy, so that one can be certain that everything has been made in a most deliberate imitation of their real nature, omitting nothing, no matter how trifling.

#### L AND M.

One of the other two archers, who is missing a head and both forearms including the hands, as well as the left leg from the knee down, is depicted with youthful and delicate limbs.

The chemise that he is wearing under the armor is folded in the conventional way in the Archaic style [*altgriechischen Styl*].

[51] The other archer, however, appears to be physically robust and of the ideal manly age. As far as the armor and the posture are concerned, he is very similar to the one discussed previously, the only difference being that his underclothing beneath the armor is not rendered in the conventional Archaic style [*altgriechischen Styl*], but rather is entirely lacking in contours.

He wears a helmet on his head resembling a lion's head in front. The back side, however, is entirely smooth, much like the other helmets. This helmet's decoration, incidentally, is rendered with particular taste and attention to detail.

There are many distinctive qualities to observe here, but I omit them, since such a detailed description without additional illustration would be entirely inadequate to the task.

This figure lacks the right forearm, both hands, and the left leg from the knee down.

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[52] Among the fragments belonging to the archers, there are two quivers, each of a different form and most carefully rendered. These were, in accordance with my previous argument, attached to the left hip with a pin, which was apparently held in place with a bolt. One of these quivers appears to belong to the headless archer [fig. L], but the other, which has a more Asiatic form, appears to belong to the Persian archer [fig. K].

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There is one last figure to be placed here, since it is unclear whether he should be counted among the standing or the kneeling figures. He seems better suited to this heading, where I have elected to include him.

N.

Of all the masculine figures this is the smallest, represented as a youth [53] who appears to be in combat with another warrior who is already on the ground. His position is thus close to kneeling, as the youth appears almost to be touching the ground with his right knee. The left leg is extended, the left arm is extended forward, but the right arm is pulled back and downward, as if he is moving in to stab his opponent.

His entire body is naked, as are all the other warriors except the archers, and like them he wears only a helmet, a shield, and leg armor, with no other clothing or weaponry in evidence.

The helmet of this figure lacks all contour and is almost entirely smooth. It appears that it was originally decorated with a hairdress. One also notices, here as elsewhere, drilled holes on the front of the helmet for the attachment of some decoration.

The cheek-pieces on the helmets—which were separately attached to the marble in all other cases and which attached at the cheeks—were, [54] judging by the drilled holes on the helmet, open in this figure's case. That is to say, they stand open, such as one often sees in Greek vase painting, and as one sees also in a lovely example of a small bronze figurine in the Museum of Florence.

At the back of the neck, close under the helmet, there are likewise two rows of small, drilled holes for the fastening or the rendering of ornamental locks of hair that were composed of lead wire similar in form to our contemporary ball screws. As luck would have it, one of these locks of hair survived, and was actually found still attached to a head in the initial excavation, as Mr. Linkh has assured me. It might also be that this depicted a tassel that was visible on the aegis of the Minerva I have already described. That piece was also composed of lead wire.

[55] This figure lacks both hands and the left forearm, the entire left foot, and the toes of the right foot. Otherwise it is fairly well preserved.

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#### IV.

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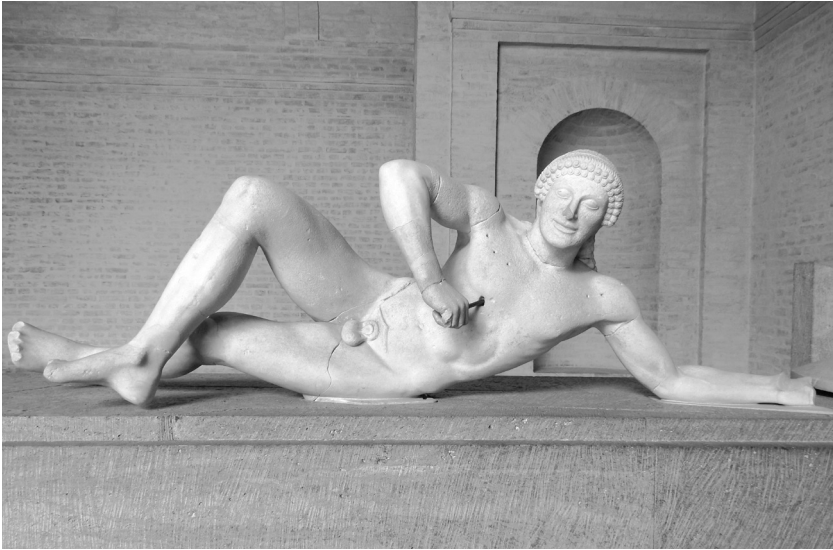
#### *Supine Figures, or Wounded Figures*

There are four supine figures that are fairly similar in their general posture, but which differ to a greater degree from one another than those figures discussed in the previous sections.

O.

One of these supine figures depicts a youth pulling an arrow or spear from out of a wound under his right breast. His body is entirely naked, without a helmet or other armament.

[56] His hair, which is delicately rendered, moves in winding symmetrical lines from the center to the sides, and is bound up with some sort of rounded braid. The hair on the forehead, running from one ear to the other, comes to an end in small, snail-shaped locks that lie on top of one another in two rows.



**Figure 1.6.** Twisted fallen warriors from the Temple to Aphaia on Aegina. Glyptothek Museum. Author's photograph.

The hair on the back, however, comes down to the middle of the back in wavy lines, ending in flamelike points. The hair, which is so conventional in form and arrangement, leaves nothing more to be desired from the perspective of its conception and the work's precision.

On both sides of this figure, between the chest and the shoulders, there are three holes drilled at small intervals one from another. This is a detail we have already observed on the statue of Minerva, and also on the two smaller female figures, B and C. The general interpretation of these holes is that they served for the attachment of some type of necklace. I cannot however [57] confirm this interpretation, for the following reason. If these holes really served this purpose, then one would expect them to appear in similar intervals all the way around the neck. That, however, is not the case here. There are only three holes grouped together on either side of the chest in front. Furthermore, I observe that it is only on this supine figure that the three holes on either side that are inclining toward the head are aligned sideways, which is to say, running toward the shoulders. From this I propose that these holes depended upon the position of the head for their placement, which was altered due to the distinctive position of this figure. I therefore conclude that these holes more likely served

for the attachment or the anchoring of a band or braid, with which the hair was wreathed and which was visible once again behind the ears, than for the attachment of three small globes or tassels to the breast. I would be far more certain [58] of this conclusion if I had found another hole on either side behind the ears of this figure, as I did on the Minerva. This band was presumably made of metal and ran along the breast, anchored in these drilled holes. In the Greek vase drawings by Tischbein we frequently see these kinds of bands that end in two or three small balls or tassels. (See Tischbein's *Vases* book I, plate 38; book II, plates 34, 35, 43, 53; book III, plate 48; book IV, plates 16, 35).<sup>31</sup>

This figure stands out for its lovely rendering and good state of preservation, but also for its rather strange posture, with its two thighs crossed in a most curious manner. The wounded man lies on his left side, with his left forearm propping him up against the ground. The left leg is stretched out, but the right leg comes up over it, so that the right foot is actually closer to the left arm. He is using his right [59] arm to pull the arrow out of the wound.

Very little is missing from this figure: the right leg from the knee to the ankle, all the toes on both feet, all the fingers on the left hand, and one small piece of the right forearm.

P.

In addition to this supine figure, we have another one very like him but in mirror image, save that he lacks the strange crossing of the thighs and his arms are positioned differently. There is a remarkable lifelikeness and grace in the movement of this figure. It is thus all the more regrettable that its entire front surface has suffered as it has from the acidity of the soil; the back side of the statue is much better preserved. This figure, like the previous one, had long hair running well down the back, but with this difference—that the plaits all [60] resemble noodles [*Nudeln gleichen*], lying on top of one another in narrow bands, and carved in linear shapes ending in flamelike points.

There is a small, drilled hole visible on the left leg that appears to be a wound, and in its immediate vicinity four barely perceptible extensions in the marble. I suspect that these are traces of the fingers and that the wounded man was depicted with his hand near the wound, which he received from an archer. Perhaps there was a metal arrow actually attached in the hole.

One also notices on this figure, as on most of the other warriors, a drilled hole on the right shoulder, and some others under the left arm, which probably served as anchoring for the strap on which the sword (*Parazonium*) hung. That strap was in all likelihood made of bronze.

The head, the entire left arm, and the right forearm are all missing, as are both [61] legs from the knee downward, including the feet and hands.

Q.

I now move on to the third of these supine figures, which is depicted as a somewhat older man. His entire body is characterized by strong musculature, but with a certain amount of fat such as is normal with advancing age.<sup>32</sup> This combination of the weakness of age and the evidence of lingering youthful strength is harmonized and combined by the artist with exceptional skill, and I have no hesitation in calling this figure one of the most excellent in the entire collection.

The posture of this older man cast upon the ground is somewhat violent but not at all exaggerated. He appears to have broken his fall with the shield he carries on his left arm and which has penetrated slightly into the earth. He appears to have held his sword in the right hand, given [62] the position and grip of his hand. Before this figure was properly reassembled, I was not opposed to the assumption that he seemed to be struggling with his right hand over an arrow penetrating the inner surface of his shield. A small opening on the inner surface of the shield led me to this idea. But the complete reassembly of the figure and repeated close investigation suggested that the hand did not lie in the necessary position relative to the opening on the shield, such as this assumption required.

He wears a helmet which is somewhat more highly crested than the Minerva's. Up over the eyes it has two semicircular incisions whose edges run parallel to the eyebrows. The middle piece between the eyes runs down to the point of the nose, protecting its entire length. The [63] helmet, moreover, had cheek plates, which were separately attached. One sees this most clearly on the side where the attachment is missing, and only the metal fastening remains. On top of the helmet in the middle, one notes a depression that, so it seems, served for the attachment of the plume. Apart from the beard, which is rendered in a peculiarly stiff manner, no other hair is visible.

This figure alone of the group shows evidence of an ancient restoration, or improvement, on the right buttock, which appears to be very similar to the original rendering of the statue. Perhaps the marble was faulty in one place, or perhaps a sculptor's mistake necessitated this alteration. Both here and in several other cases, one notes that the ancients did not use the so-called Greek or Calabrian pitch [*Pechs*] for their restorations [*Ergänzungen*] as we do, but rather an entirely different putty or cement unknown to us.

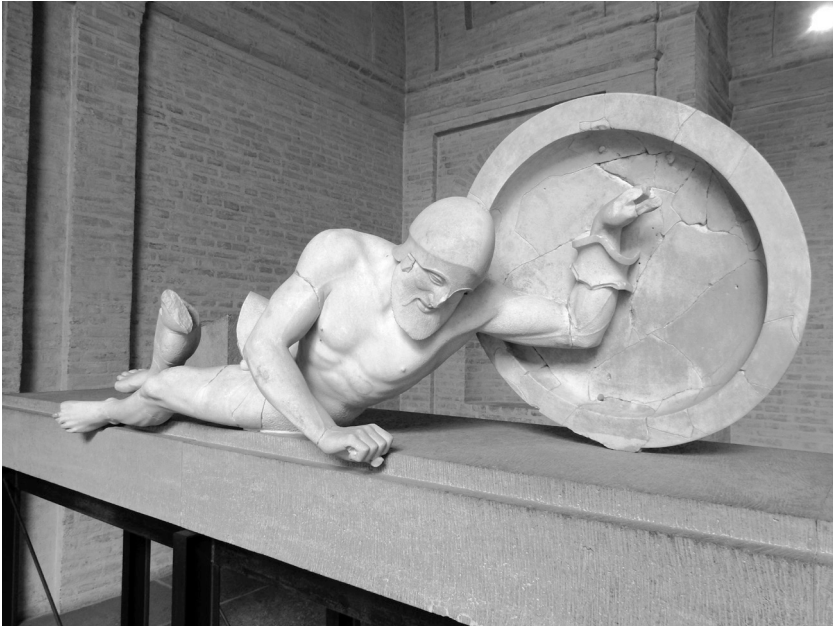


Figure 1.7a–1.7b. Bearded fallen warrior from the Temple to Aphaia on Aegina. Glyptothek Museum. Author's photographs.



[64] This figure lacks a right leg from the mid-thigh down, a few fingers from the left hand, and a few pieces of the left leg.

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The fourth of these supine figures resembles the first two in its youthful bodily composition. The posture or position of this warrior is more or less similar to that of the others, with this difference: this figure supports himself with a hand on the ground; the other two support themselves with an elbow. He carries a shield on his left arm, which appears to have been attached to the arm with a screw.

This figure has pride of place over all the others with respect to its superb execution and fine state of preservation, and might well have served as a source for the great artworks in the age of Perikles.

[65] Except for the head, which is missing, no significant part of this body is damaged. The fingers, toes, and a few cracked pieces are the only damaged portions of the whole. All the more pity, then, that the right breast and shoulder suffered from the dampness of the soil, or from general weathering, and are heavily pitted. The remaining portions of this statue are extremely well preserved, as fresh as they must have been when first they emerged from the hand of the artist.

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Some fragments of legs and feet suggest that there may well have originally been a fifth supine figure.