

of cliffs where such activity would be disastrous. And Professor Tinbergen confirms that in any gull species known to him 'there is no question of "family battles".'

JOHN BUXTON

New College, Oxford

The Dating of the Aegina Pediments

The sculpture of the East pediment of the Temple of Aphaia on Aegina is usually dated between 490 and 480 B.C. This seems to me too late, to judge by the torsion of the fallen soldier of the left corner and of the stooping youth from the middle of the right side (PLATE XVIb-c).¹ In the youth there is a small turning at the waist and this is managed competently by an organic twist. In the fallen soldier, where the torsion is much greater, the change of direction is made not by a twist but by an abrupt swivel; and though the waist was partly masked by the right arm, generally the sculptors who carved this pediment did not neglect those parts of their figures which could not be seen. From this it should follow that at that time they were acquainted only partially with the revolutionary innovation of organically twisting anatomy.

In vase painting the organic twisting of the torso was mastered during the last ten or fifteen years of the sixth century. So too in relief sculpture, notably in the Ball-players relief.² In free-standing sculpture symmetrically frontal poses still remained normal, but that does not mean that it was simply retarded; and pedimental figures, though in the round, generally followed the rules for reliefs, anyhow before the Parthenon. Yet the Acropolis Theseus with its bold, but not very successful, twisting of the body is accepted by comparison with vase paintings as a work of about 510 B.C. or even a little earlier,³ and it does not look anatomically much older than the figures from Aegina. There is also the fragmentary soldier, probably from Daphni (PLATE XVIa),⁴ and

here organic torsion is exhibited with an exaggeration which implies that it was then something new: for that reason its date, again through comparison with vase paintings, should not be later than the 490's.

That in its torsion the fallen soldier from Aegina is less advanced than the soldier from Daphni cannot easily be disputed.⁵ Nor is it reasonable to object that the sculptor of the Aegina figure may have been backward compared with his contemporaries who worked in Attica. Not only was the Aegina sculptor obviously sensitive and accomplished, but Aegina cannot be considered remote from Attica and even in Cos, which was remote, the new anatomical systems arrived quickly. There a small and clumsy relief of a drinking party is in a style generally similar to that of the Ball-players relief and so confidently dated about 500 B.C.⁶

These arguments lead to the conclusion that the sculpture of the East pediment of Aegina was carved not appreciably later than 500 B.C. Whether the date of the sculpture of the West pediment should be shifted still further back may be doubted. The extra figures and acroterion in the style of the West pediment look as if they had been intended for the East pediment, but it does not follow that they were ever put in place there and the present figures of that pediment might have been commissioned before the first set was completed. If so, the apparent temporal difference may be rather the difference between a more modern and a more old-fashioned master working at the same time.

So far as I can see, this higher dating of the Aegina pediments has no serious consequences for the dating of most other sculpture of the late sixth and early fifth centuries. The reason may perhaps be that students of the last seventy years, preoccupied with a third pediment, have tended to feel that its replacement must somehow be connected with Persian activity across the Aegean and so have not trusted enough to stylistic judgment when giving their dates to the Aeginetans.

R. M. COOK

Museum of Classical Archaeology, Cambridge

¹ These photographs, for which I am grateful to Mr E. E. Jones and Dr A. F. Stewart, are of casts respectively in the Museum of Classical Archaeology, Cambridge and the Ashmolean Museum, Oxford. I have not recently had the opportunity of studying the other relevant figures of this pediment, either in the original or through casts, but to judge by published photos most of them are presented without torsion (A. Furtwängler, *Aegina*, pl. 95; B. S. Ridgway, *The Severe Style*, fig. 8).

² Athens, N.M.3476: G. Lippold, *Griechische Plastik*, pl. 28.2.

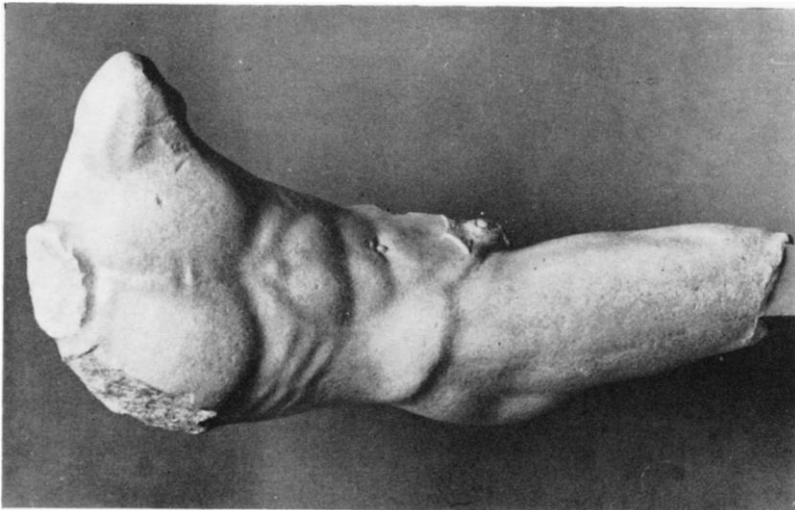
³ Athens, Acr. 145: Lippold, *op. cit.*, 79, pl. 22.2; H. Payne and G. M. Young, *Archaic Marble Sculpture*, 44, pls. 105-6; H. Schrader, *Die Archaischen Marmorbildwerke* 281-2, pls. 155-7.

⁴ Athens, N.M. 1605: K. Neugebauer, *AA* 1915, 274-8, figs. 1-2; E. Buschor and R. Hamann, *Die Skulpturen des Zeustempels*, 10 and 28, fig. 8. (My

illustration, for which I am indebted to Mr E. E. Jones, is of a cast in the Museum of Classical Archaeology, Cambridge.) Buschor's date for this fragment was 500-480 B.C.; Payne considered it rather later than the Theseus, but still in the Archaic period, i.e. 510-480 B.C. (*op. cit.*, 44); Lippold chose the 470's, to make it later than the Aegina East pediment which he put in the 480's (*op. cit.*, 109 and 99). The Daphni figure may well be pedimental too: Neugebauer's objection is hardly valid, that its style is too Aeginetan to be from an Attic pediment.

⁵ Exceptionally Neugebauer asserted that the Daphni figure was earlier in style than the figures of the East pediment, though later than those of the West (*op. cit.*, 277).

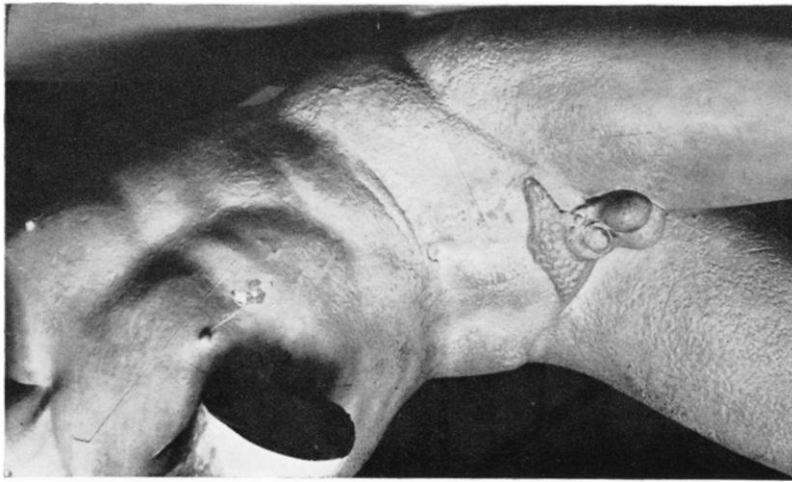
⁶ Cos: *Clara Rhodos* ix, 73-80, figs. 46-8, pl. 6; C. Karusos, *AM* lxxvii, 121-9, Beil. 35.



(a) Figure probably from Daphni (cast)



(b) Stooping youth of East pediment from Aegina (cast)



(c) Fallen soldier of East pediment from Aegina (cast)

DATING OF THE AEGINA PEDIMENTS