



## Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

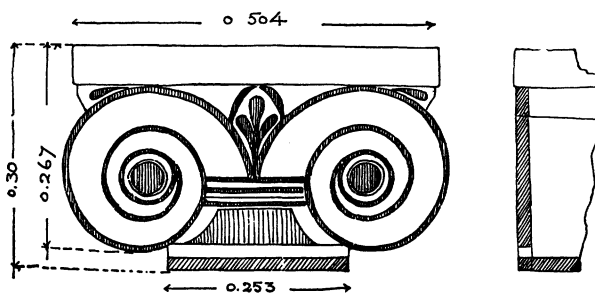
Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact [support@jstor.org](mailto:support@jstor.org).

## ARCHAIC IONIC CAPITALS FOUND ON THE AKROPOLIS.

---

Of the many architectural remains found upon the Akropolis during the recent excavations by the Greek Archæological Society, none are of more importance from an historical point of view than the fragments of Doric and Ionic capitals that have come to light. The depth at which they were found, the nature of the earth in which they lay, and all the circumstances of their discovery make it almost certain that the buildings or monuments to which they belonged were destroyed at the



Painted Capital lately found on the Akropolis.

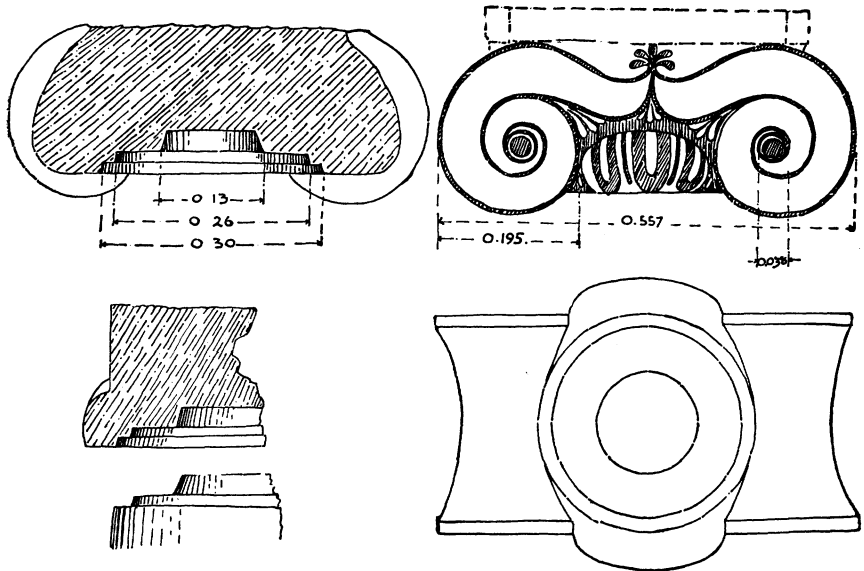
FIG. 2.

time of the Persian invasion. Their forms and other characteristics, however, indicate that their origin was of a much earlier date.

What makes them especially valuable is, that they supply material for filling up gaps in the history of the two Grecian orders, just as the lately-found archaic statues connect the sculpture of the best Greek period with that of the rude and barbaric time that preceded it. The fragments of the Doric order serve, indeed, to confirm ideas already sufficiently well established, rather than to suggest new views. The types of the Ionic order now unearthed are, on the other hand, both new and important. Archaic forms of capitals more or less resembling certain well-known Assyrian ornaments are not infrequently represented upon ancient pottery, and these have seemed to confirm the theory of the Oriental origin of the Ionic order, first suggested by the Assyrian

sculptures. The capital discovered in 1882 upon Mt. Chigri in the Troad by Mr. J. T. Clarke and already described by him in this Journal (vol. II, pp. 1-20) seemed to confirm this view. No such example, however, had been found upon Greek soil until the present discoveries.

By a comparison of the Chigri capital<sup>1</sup> with the later examples, such as those of the temple of Nike Apteros, or of the internal columns of the Propylaea, the following marked differences are noticed. In the earlier

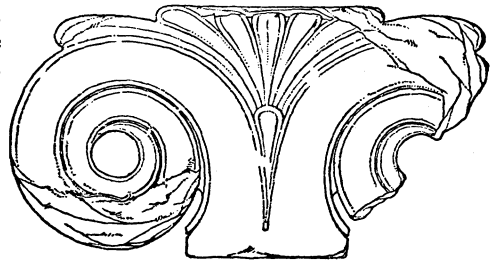


Painted Capital found on the Acropolis.

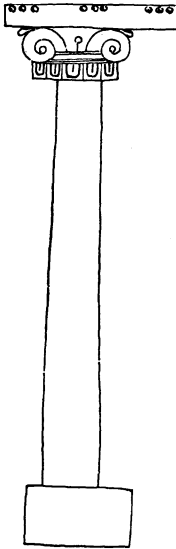
FIG. 3.

capital the volutes spring vertically from the shaft of the column: those of the later period are connected by an undulating horizontal band.

<sup>1</sup>The cut here given, from Mr. Clarke's article on *A proto-Ionic Capital*, shows the block in its present condition, as found on Mt. Chigri.



The palmette ornament, which springs from the centre of the Chigri capital and forms one of its most important features, taking the place of an abacus, entirely disappears in the later examples, in which the abacus takes the form of a separate block. The juncture of the capital with the column in the later examples is marked by a double moulding, the echinus and bead beneath it, entirely wanting in the older form. In the general proportions the difference is no less strongly marked. The great projection of the volutes of the Chigri capital and the consequent difference between its width and its depth from front to back are especially noticeable. In the Chigri capital this ratio is more than three to one: in the common type it is about three to two.



From a vase in the  
Acropolis Museum -  
FIG. 4.

In each of these particulars the three recently-found Ionic capitals seem to illustrate the intermediate steps in the development of the later from the earlier form. The capital shown in *figure 2* is probably the earliest of these. It is of marble, and the faces are reduced to a smooth surface, upon which the ornament is painted. The volutes resemble those from Chigri, the eye being large, and the number of turns in the spiral identical. The most noticeable feature, however, is the vertical springing of the volutes. It is, I believe, the only instance of this kind that has been found in Greece proper, though there are many representations of it upon vases, and some examples of pilaster capitals illustrate the same principle. The abacus here forms a separate feature: it is very wide, being equal in width to the whole projection of the volutes. The introduction of the abacus cuts off the upper part of the anthemion, which is so conspicuous a feature of the Chigri capital, and reduces it to a small ornament filling-in the triangular space between the volutes. The ends of the two outermost leaves, however, are retained, and appear in the extreme upper corners below the abacus. The horizontal bands connecting the volutes, at about the height of the eyes, seem to be the first germ of the echinus.

The great breadth of the abacus leads one to believe that this capital was part of the pedestal for a statue or a votive offering, rather than

part of a building—an opinion which is strengthened by the existence of a large dowel-hole in the upper surface.

Of the capital shown in *figure 3* there are not sufficient remains for a complete restoration. The abacus is wanting. This capital, like the first, is of marble reduced to a smooth surface and painted. In this case, the development is carried further. The volutes, instead of starting vertically from the shaft, unite at the centre of the capital, turning upwards in a curve of contrary flexure. At their point of junction, the spaces above and below are filled by the last remnants of the central anthemion. The ends of the two leaves which appeared, in the former case, in the extreme outer corners are here wanting, but two small three-leaved anthemions are introduced in the inner corners of the volutes. These last continue to appear in nearly all the capitals of the best period. The eye of the volute is much smaller in proportion to the size of the capital than in the previous examples. But the special point of interest in this capital is the existence of a projecting echinus. It seems to have been introduced from purely constructive considerations. The shaft of the column, as appears from the *figure*, was dowelled into the bed of the capital, and, as the diameter of the column was equal to the width of the capital from front to back, it was necessary, where the faces were tangent to the circumference, to leave a certain amount of material projecting in front and behind. This projecting block was rounded-off so as to form a sort of boss, which was painted with a rude egg-and-dart pattern.

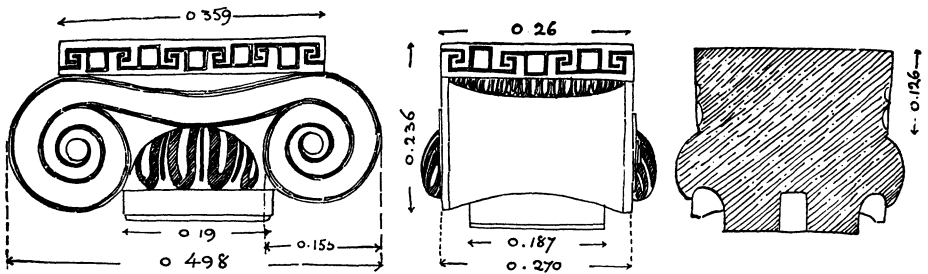


From a vase in the  
Polytechnic Museum.—  
FIG. 5.

On a vase in the Akropolis Museum there is a painting of an Ionic capital which appears to be intermediate between this and that represented in *figure 2*: it is shown in *figure 4*. The ornament of the echinus, which in this case seems to continue around the whole circumference, resembles that upon the projections of *figure 3*, while the volutes, starting vertically, closely resemble those of *figure 2*. This capital also has the last vestiges of an anthemion, now reduced to the ends of two leaves in the outer corners and a single stalk in the centre. *Figure 5* shows a capital copied from a vase in the Polytechnic Museum at Athens. It exhibits an interesting combination of the two principles of starting the volutes vertically and of uniting them by a horizontal curve. Although these vases are of much later dates than the Persian wars, this

does not prove that the date to which the capitals have been assigned is an erroneous one. The traditions of the potteries were handed down from one generation of artisans to another, often preserving, in their representations, forms which had long been obsolete in practice.

The capital shown in *figure 6* is much better preserved than the two already mentioned, and is of much better workmanship. Moreover, all the ornamentation, except the fret on the abacus and the painted ornament of the echinus, is carved in relief. The volutes are connected by a continuous band, and the central anthemion has entirely disappeared. The formation of the echinus is the most interesting point. In appearance, it is precisely like that of the second capital described above, but on closer examination it is evident that it has been retained only as an



Carved and Painted Capital  
found on the Acropolis

FIG. 6.

ornamental feature, the constructional necessity for it having been obviated by reducing the diameter of the column. Moreover, the echinus is undercut in the shape of a "beak" moulding, and the capital is merely superposed upon the column, as is shown in the section. On the flank of the capital, between the straight line of the abacus and the curve of the baluster, there is a very delicate egg-and-dart moulding—a feature which sometimes appears in later examples. This capital, except in the form of the echinus, does not differ essentially from the commonly received type.

These changes seem to have followed naturally one from the other. At first, the volutes sprang vertically from the shaft at its juncture with the capital. Later, horizontal bands were added, apparently, from aesthetic considerations. The introduction of the abacus as a separate feature was the next step. This cut off the anthemion, which was reduced in

size and importance until it disappeared and its place was taken by the continuous band connecting the volutes. This accounts for the characteristic depression of the band in the middle which distinguishes the Greek type from the Roman. The junction of the capital and column seems to have been a subject of experiment resulting, as we have seen, in the introduction of a projecting moulding. The change from the "beak" moulding of the capital, shown in *figure 6*, to the echinus of the fully-developed capital of the Propylaia or the temple on the Ilissos was simply the substitution of one architectural moulding for another. The egg-and-dart ornament is itself characteristic of the ovolo, and would naturally suggest this change, which the examples of the Doric echinus would make doubly easy. The irregular and abnormal projection of the Ionic echinus seems to be thus, at last, fully accounted for.

S. B. P. TROWBRIDGE.

*Athens*, December 12, 1887.