25. — FROM TRIPOLIS TO OLYMPIA

Route.—130 km (81 m.); good asphalt road; varied scenery.

Main Things to See.—The ruins of Olympia (p. 509); the museum of Olympia (p. 521); beautiful scenery, especially after Langadia.

Leave Tripolis (p. 458) on the Pyrgos road.

34 km (21 m.): Road on r. goes off to (56 km, 35 m.) Kalavryta (p. 256), a village on the site of the ancient Eleia in a small enclosed plain overlooked by Mount Cheleia. The walls of the ancient town may still be seen, although they are partly hidden by bushes.

44 km (27½ m.): Vytina (village hotel; 37 rooms in private houses; tourist hotel) is a charming village, 3379 ft. above sea level, surrounded by moutains covered in pine-tree forests.

From Vytina, there is a road back to Tripolis (37 km) going round the ancient Via (22 km, 14 m.), but the road is very mediocre.

53 km (33 m.): Road on r. to Magoula (13 km, 8 m.) Vallesma from which it is about 2 hrs. walk to the site of Glanis, near the modern village of the same name.

59 km (37 m.): Karkalou; ignore on l. a road to (37 km, 23 m.) Karytaina (p. 499).—69 km (43 m.): Langadia, a very picturesque village with houses built on the steep mountain slope.

83 km (52 m.): Stavromodi; road on r. goes to (5 km, 3 m.) Tegea, with 2,000 inhabitants, from which it is ½ hr. 's walk to the castle of Deceus and the ruins of the ancient cast of Acha of Matrignon.

130 km (81 m.): Olympia (Olympia; hotels: S.P.A.L., Xenias, Ermitis, Olympia, Altis, 10 r.; also rooms available in private houses): The excavation site may be seen from the l. before entering the village. For the museum, take the l. road immediately after the bridge over the Klaedos; the S.P.A.L. and Olympia are situated at the side of the museum.

Olympia was in the middle of countryside that forms a complete contrast with the land surrounding Delphi: the calm atmosphere, wooded hillsides and dales of the Alpheus valley, contribute to a sense of ecclesiastical, mellow, gentle harmony of landscape suited to a great Panhellenic sanctuary of the Greek race.

1. E. Curtius, Adler, Dörpfeld, et al., "Olympia, Ergebnisse der Ausgrabungen" (official publication of the German excavations), 1890-97, 3 vols., of text and 3 atlases in 1; Mongeaux et Laloux, "Olympia ; Restauration et Histoire" (in ft; Paris, 1889); Dörpfeld, Excursions Archéologiques, 1-5 (ill.), Oxford, 1925; Dörpfeld, W. Alt Olympia, 2 vols., Berlin, 1925; also the reports in Jahrbuch des Deutschen Archäologischen Instituts, Pausanias' report can be completed by A. Trexler's study, Pausanias in Olympia (Berlin, 1914).
The Romans came in the 2nd cent. B.C., and from then on the altar of Zeus was built. In 80 B.C. Sulla pillaged the temple of Zeus, but a certain amount of prosperity was restored by the Caesars, who built a palace and a triumphal arch, and Hadrian erected many buildings. The 7th and 8th cents. A.D. Olympia had no political or even religious importance left. In the 3rd cent. a surrounding wall was built to protect the city at least from the heart of the sanctuary and the sacred statue of the god, while a wall was built with fragments of existing sculpture, architecture and inscriptions. Crowds still gathered for the festivals, but they lacked reverence and respect. Lucian told Zeus that "you receive no more sacrifices, your priests are no longer crowned, except sometimes, by chance, at Olympia". These who carried out the ancient rites did not so from a sense of duty as to carry on an old tradition. The "fifth-year" festival was held on regular until the end of the century, and was held last time in 393 A.D. In that year the decree of Theodosius I outlawed the pagan festivals and ended the declining activity of the Olympic sanctuary. Theodosius II ordered the destruction of the pagan temples, and the Zeus was not excepted.

Towards the middle of the 6th cent., a severe earthquake overthrew the ruins that were still standing, and overturned the columns of the temple of Zeus. A Byzantine village was built on the ruins of the Altis.

The Klaedes was still contained in its old dykes up until that time, but then broke them, and gradually covered the whole W. area of the sacred wall, from the gymnasion to the Leonidion, with sand. Landfall. The Mount Kronion had already covered the terrace of the Treasuries, the exedra of Herodes Atticus.

The Byzantine village was gradually invaded by sand and fallen earth, which was succeeded by a small shepherd's hamlet; huts and huts, but the buildings on the temple of Zeus have been found in them. Because of this, priests were able to go round the altars on the Altis in a fixed, regular order. There were particular festivals that broke the monotony of the normal life on the Altis, as for example the festival of Kronos and Ge, that of the centauroid Sospolis, to which, as a rule, only men, and the general rule, women were admitted, and the festival of Hera, to which the women alone were admitted, and during which they held gymnastic contests in the stadium.

The "Five-Yearly" Festivals.

The most important festival was the "fifth-year" festival of Zeus, which was the subject of long preparations by the priests and the magistrates of Elis and which was enhanced in importance by the Olympic Games. It was held every fifth year, i.e., every four years, counting the year of the festival twice, since it was the end of one Olympic and the beginning of another. The festival took place at the time of the full moon, between the end of June and the beginning of September. The spoudophores and the theraios (sacred ambassadors) went off to all parts of the country to announce the exact date of the festival, and to proclaim the beginning of the Sacred Truce, which temporarily halted all hostilities (from the 4th cent. onwards). They also forbade any armed troops to enter Elis and proclaimed the safe-conduct of all pilgrims. Large fines were levied on all who transgressed these laws. The festivities lasted five days, from the 12th to the 16th of the month, and the city of Elis was packed full of pilgrims: the official delegations from the Elis and the States were the public guests of Olympia, and were lodged in buildings and fed in the Pytaneum. There were also special delegations, paid for by their own cities, as well as many ordinary pilgrims, who stayed in tents away from the Altis. The first day was taken up by the
preliminary activities, such as sacrifices and libations to Zeus, the Fly-Killer, and to Hera, at the tomb of Peleus. From Peleus to the fourth day, the contests and Games were held, beginning with the procession, probably from the Prytaneion to the Hippodrome. The first day of the full moon, a sacrifice was offered to Zeus, and the procession was held. The festival ended with the procession of the victors, and a banquet was given for them in the Prytaneion on the fifth day. The Presidency of the Games (agoraesthesia) was held by Kleon from 572 B.C. onwards.

The Olympic Games.

Ten months before the festival, the magistrates of Elis appointed ten members, or Hellanodikes, who lived in the Hellanodikeion at Elis, to choose the competitors and instructors for the games. During the festivals, there was a special force at their disposal, and the Isthmian Games, called the polis of the contests, consisted of guards with whips and torches (mastigophores, rhuddphores), whose function was to contravene the rules, and name the victors. The towns had to be Greeks and free men; slaves were excluded, but the Romans were not allowed to compete. They did not usually complete the training period in the gymnasium at Elis, and they took their training with them to Olympia. They took oaths on the altar of Zeus. The Bouleuterion, or senate, was to respect the laws of the contests; this was binding even of a line being inflicted not only on the individual athlete but on his town and even on the native town.

The contests varied in number and nature; there were 19 at different periods. Pindar said that the Games originated with the Isthmian Games, celebrated near the tomb of Peleus. In general, they began with a foot race of a single or double course (dromos, dodecaposeis), 6.2 miles in full military kit, with a shield, axe, and spear. Next came open-hand contests, boxing, the pancrass, wrestling, jousting, javelin. All these contests took place in the Stadium. In the Hippodrome, races were held with the chariot races, and chariot races were also run, and contests with horses or mules; there were no obstacles or hurdles. In the road races, the rider had to jump off and continue alongside his horse without touching the ground. There were special contests for youths and maidens. Relays were held on the Byzoom, near the agora, where Sophocles and Herodotus read parts of their Hellenika. Sophists and rhetors like Gorgias, Hippasus, and Lysias, and other scholars held lectures, and artists exhibited their work. In 67 A.D., Nero opened the stadium, and the city and athletic contests.

After each contest, the herald proclaimed the victor (Olympus), and he was presented with a palm leaf by the Hellanodikes.

On the last day, all the victors were given a crown made of a branch of a laurel tree, Kallitrophos lucre, and sometimes precious objects and money. The festival ended with the procession of the victors, and a banquet was given for them in the Prytaneion. The victors then returned to their home cities, and were welcomed by a solemn treat. Their fame was immense when they returned to their home cities; their families who placed statues in the Altis.

The Excavations.

The excavations were begun in 1822, by the members of the Commission of Muses, Blouet and Duby, and fixed the site of the temple of Zeus, discovering the remains of the temple of Zeus. In 1875, the French government took up the project of more complete excavations in the area, and won over the Imperial prince Frederick (later Emperor Frederick III) of Germany, to bear the costs of all excavations. The excavations were resumed in 1936-1941, and again in 1952. Work was begun in October 1875, and lasted until 1879.

Visit to the field of excavations.

The entry to the excavation site, note a stele, containing the name of Baron Pierre de Coubertin (1862-1937), the reviver of the Olympic Games in modern times.

After entering the site of the ancient Olympia, you go along a portico (or xyste) of the Gymnasium, built during the Hellenistic period. It consists of two long porticoes, bordering on a square, or field of Mars. The E. portico, which is partly restored, measures 210.51 metres long, and consists of a colonnade from one embankment to the other. The portico was used for foot-races during bad weather.

The portico consists of a double gallery with a median colonnade and a portico, both Doric. The long foundation wall was of bricks, on a base of tufa, and supported by exterior buttresses. At each end, it ended on the Western stylobate up to the alignment of the third colonnade. The distance between these two alignments, which are on the eastern side of the stoa, is exactly 192.27 metres (about 600 ft.), the length of the stadium. At the eastern end of the S. portico, note an oven of the 3rd cent. A.D., laid in a roofed enclosure with a Doric colonnade. Its E. end connected through a door and a stairway to a basin, on the alignment of the street.

A portico, of which the W. end has been washed away by the river, was added at the E. end, and connected through a door and a stairway to a basin, on the alignment of the street.

The junction of the two xystae, a monumental entrance, or prytaneion, was given to the Gymnasium from the street, opposite the N.-W. gate Altis. The site was well preserved.
Note next the ruins of the *Palaestra* (end of 3rd cent. B.C.), part of the gymnasion set aside for wrestling or boxing and equipped with special rooms where the fighters could refresh themselves with oil, or take baths. The actual *gymnasion* consisted of large galleries (ystyrs) and tracks (dromai) for foot-races, a huge courtyard for team contests and manoeuvres. It was a palaestra and gymnasion at Olympia that the athletes and school went through their last month of training and learning the under the eyes of the Hellanodics, after nine months of preparatory training in the gymnasion at Elis. The whole period of months was sometimes carried out at Olympia.

The *palaestra* of Olympia is exactly the same as the palaestra at Veii and was probably the model for the latter. It consisted of a court (peristylium), bordered by a quadruple portico with Doric columns, fluted only on the side facing the court. The court was used for gymnastic exercises of wrestling, boxing and the long jump. It was surrounded on the S. side by a pavement of grooved bricks, designed to prevent the bare feet of the wrestlers from slipping on the floor. This pavement was 24.20 metres long by 5.44 metres wide, and was used as a jumping-off block for long-jumpers. The galleries of the portico were connected with enclosed or open (exedræa) rooms, some of which had benches, were connected with the portico by Ionic colonnades with varied capitals. In the central exedra of the N. wing, at the end of the portico, is the *coecistrium* near the r. and the l. to the *cloesthiain* or *laoutio*, or cold bath, as was the corresponding room to the *klypeo* chambre, or *apodyterium*, must be the enclosed room to the S. - W. entrance. The other open rooms were used for indoor exercises, rest-rooms, or lecture-halls.

Further S. are the ruins of the *Theokoleon*, where the *theokoles* or the soothsayers lived. The *theokoleon* is a high-priest, every Olympiad, who carried out the main sacrifices and exercised general supervision over the sanctuary. The temple building was put up in the 4th cent. B.C., and during the Roman period, a large house with a central courtyard was erected on top of the temple.

Here too distinction must be made between the buildings of the periods. The primitive *Theokoleon*, or *Theokoleon*, consisted of a central courtyard, with a well and trees, and eight rooms grouped around it. The median rooms opened into the courtyard by small Doric colonnades. A series of three rooms to the E. was added to this arrangement in the Hellenistic period. The primitive building was probably a tholos, or Hellenic temple, surrounded by a peristylium, around which a new building was raised. The whole E. part was thus enlarged and transformed into a Roman villa. But the courtyard of the primitive building was intact.

W. of the *Theokoleon*, the ruins of a 6th cent. B.C. building have been discovered, which according to the dedicatory remains of the *Heron*, or chapel of a dead hero. A small terracotta altar was found, and some ashes, charcoal and bones from sacrifices.

*Olympia*, which corresponds with the *Olympeia* of Pausanias, was built in rectangular design, divided into three compartments. The entry was to the W., and a colonnade led to a vestibule running from N. to S. with a room in the fountain wall. The N. gate opened on to a courtyard, in which a circular hall, or rotunda, was situated, with a diameter of 8.4 metres, perhaps covered by tiles. The room which contained the statue (which is invisible) was to the S.

Further W., near the bed of the *Kladeos*, are the remains of thermal installations, from the Classical Period (5th cent. B.C.) to the Roman era.

Most part of the first bath dates from the 5th cent. B.C. (i.e. the S. part), the building was restored in the 1st cent. B.C., and the S. part of the building dates from then. *The therme* of the *Kladeos*, in the Roman period, had a large swimming pool, of which some remains may still be preserved. At this point, German archaeologists discovered the remains of a 7th cent. A.D. building, which was probably a hospitium similar to the *palaestra* (see below). A part was later decorated with mosaics.

To the *Theokoleon* and of the *Heron*, visit the remains of the workshop of *Phidias*, which was destined to receive the model of the statue of *Zeus*. It was built in the 5th cent. B.C., and turned into a church in the Byzantine period.

The studio's dimensions are the same as that of the inner sanctuary (cella), and the statue was to stand. The interior arrangements and lighting were adapted to the needs of the artists, and the statue of *Zeus*. The proportions were those that his work would have, when seen from the level of the cella or from the galleries. Near the workshop there were other studios where artists worked on the parts of the statue, under the master himself. The statue paid for by the state was dedicated to *Zeus* (in gold and ivory statue of *Zeus*). In this area, too, material was found that was used in the making of the statue, especially matrices or waxes, used for the god's mantle and the clothes of the secondary figures. Numerous terracotta moulds have also been found, used for making plaster copies that decorated the statue. Remains of tools and ivory tusk have been found nearby.

Later, the workshop of *Phidias* was used as a store (componium), where tools, vases, oil, incense, torches, etc. were kept, and was also the main workshop of the *Phaeodrians*, or officials whose duty it was to look after the statue of the god.

Various adaptations (especially hydraulic works) carried out in the period, the building was finally turned into a church.

At the workshop, note a heap of ruins, among which there was a supporting wall put up at the same time as the statue, in the 5th cent. B.C. Later on, this supporting wall was used to build the building of another *edifice* (G), which was probably also a studio, *neighbouring buildings* (B and C; G is earlier than C); and it was here that many tools and remains of tools were found.

*Phidias' workshop*, there was a large building, the *Leonidion*, towards the end of the 3rd cent. B.C. by the *Naxian Leonidas*, used as a hospitium for distinguished guests.

*Leonidas*, son of *Leontas*, was both the founder and the architect of the building. There was also a statue nearby, which the *Muses* of *Phidias* had erected in his honour. The original building was used on two occasions in the Roman period, towards 174 A.D., and in the reign of *A.D.*
This is the largest building in Olympia. In the centre of the Larger, there is an atrium, with an impluvium arranged as a basin and one, bordered by a peristyle of 44 Doric columns. All round the portico there were rooms, on all four sides, either shut off or protected colonnades that faced on to the peristyle colonnade of the atrium, and round the main part of the building, finally, there was a ring of 36 galleries, forming a quadruple line of 136 colonnades. These colonnades were so arranged that people could walk round the building under cover the whole day, and was one of the most grandiose architectural decorations of the period.

E. of the Leonidaion was another thermal group of buildings, from the 3rd cent. A.D.

Later buildings have also been discovered near to the S., but the purpose is unknown. In this area, a section of poros wall, dating back to the 3rd cent. B.C., may be seen preserved on several courses; this wall, besides the S., must be a supporting wall, marking the limit of an irregularly shaped hilly area, which was perhaps the Hippodrome. All this area was disturbed during the construction of a fortification wall with towers in the 3rd quarter of the 3rd cent. A.D.

Beyond the ruins of the baths, visit the ruins of the Bouleuterion, or Palace of the Olympic Senate, where the deputies took their oaths to observe the rules of the contests before theHellanodikai or members of the jury.

The square area in the centre of the building, open to the sky, is about 200 feet in diameter and dates from the 3rd or 2nd cent. B.C. It was the sacred enclosure of Zeus Horkios, whose statue stood in the middle of the square. The N. wing (6th cent. B.C.) is less well preserved than the S. wing, which is a century or more recent. The walls were constructed of Persepolitan (3rd or 2nd cent. B.C.).

In the post-Roman period, a trapezoidal courtyard with a crude peristyle was added to the façade of the portico, to the E. side. The central court of the peristyle of the courtyard is perhaps that of Zeus Apa.

To the W. of the apses of the Bouleuterion, there were two Hellenistic buildings of unknown purpose.

S. of the Bouleuterion, from W. to E., there is a long arcade, like the Pockile, known as the South Portico, dating from the 3rd cent. B.C. and restored in the Roman period.

The Bouleuterion is built on the edge of the Roman wall of the Altis, and which at that time marked the limits of the sacred part of Olympia, where all the sanctuaries were. The enclosure was peribolos, built in the Hellenic period, was rather smaller (see plan), and restored in the Roman period.

The outline of the peribolos, or enclosure wall, of the Altis was at all times, and originally formed a square, about a stadium (194 m. in length). This wall, however, could not enclose all the ancient sites. In the Macedonian period, the W. side was detached at the north end from the Heraion, and turned further W., to make room for the Leonidaion. The wall was rebuilt again in the Roman period, parallel with the Macedonian period, and the Roman parts of the wall may be distinguished by their masonry; the former (the interior wall) is without mortar; the latter (the exterior wall) is built of tufa blocks, like a mortar.

The Roman wall greatly extended the area of the Altis. They followed the outline of the Greek wall about 3 yards away from it to the N. The W. wall had three gates, one near the Prytaneeum, a second, the best preserved of the three, one third of a mile from the Prytaneeum, the other, further E., being the triumphal arch of Nero on the path to the Hippodrome and the Bouleuterion. This gate was formed by the foundation wall of the Ancient Portico, behind the Prytaneeum, with an entry to the Stadium on the N.-E. side. To the right of the peribolos was the same as the supporting wall for the terrace of the Prytaneeum, and then went behind the exedra of Hermes Atticus and the W. corner of the hill and enclosed the Prytaneeum, giving an aspect of the Kronion way (all this part of the wall has disappeared because of buildings).

The skyscrapers in the Roman period followed this itinerary: the mausoleum on the N.-W. and I. B.C., and in the procession, joining on at the xyste of the Gymnasium, where they had time for the arrival of the procession. The procession then entered the N.-W. gate, went round the peribolos on the Sacred Way of the N.-W. gate.

The part of the Altis between the S. wall, built in the Roman period, the S. wall of the Hellenistic period, a series of bases for stelai may be seen W. to E. along the Roman Processional Way. Among them is the mausoleum of a woman named Castra. Q. Metellus Macedonicus, succeeded by the Macedonian C. Damocles, a large circular base badly ruined, the base of the equestrian statue of M. Petronius and of the ten Roman emperors (116 B.C.), and also the triumphal arch, with three bays, built by N. 26 B.C. with older materials, near the primitive entry of the Stadium.

The temple of Zeus, which one visits next, was the residence of the patron god of Olympia. The temple was the richest and the best one on the Altis, and was built on a colossal foundation, which is still preserved; all around lie big column-drums with some indication of the huge size of the building. It was between 468 and 457 B.C., by the Elean architect Libon with the help of Leontidion in 468, but it probably altered slightly at the beginning of the 4th cent. B.C.

The temple is a peripteral hexastyle building of the Doric order. On the foundation of the temple, the stylobates were revealed by the excavations there rested a stylobate of white limestone. The paving of the peristyle was reached by a gradient in the middle of the temple front, which was provided with side steps. The peristyle columns were on the sides, 6 on the façades. The drums and capitals were of marble, the columns were marble, in the stylobate, like a marble slab. There was also a marble slab above the capitals near the temple and on the S. side. It was probably that the capitals, triglyphs, architraves and cymae were covered up with tiles and palm-leaf mouldings. The marble cymae was decorated with oak leafs, like a marble slab. The framework of wood, but the tiles and the basins were of Naos marble. Large coverings composed of the pediments (see p. 525). Like a central temple, the E. pediment had a golden Victory, at the base of which was a golden shield presented by the Macedonians in 456 B.C. in memory of the Athenian victory.

OF their victory at Tanagra. The idol acroteria were formed by gold on tripods. The acroteria of the W. pediment were almost certain on tripods. The acroteria of the W. pediment were almost certain same, and were designed by Paionios. Muninius offered Zeus 21
which were used in the decoration of the coping.

The intercolumniations were filled by bronze statues and ex-votos
where they were set may still be seen on the stylobate and the
holes where they were set may still be seen on the stylobate and the
The ceiling of the stylobate was wooden.

From the peristyle, enter the vestibule or pronao. It was close
triple gate, the holes for the hinges of which may be seen between the
and the columns.

Various ex-voto (traces of the bases remain) were kept in the
temple, among them are the horses of Kyknos and the group of Iphitos,

of the Sacred Truce, who is crowned by Ekecheiria (The Truce).

There was an entry through a bronze folding door to the inner room
or cella. There were two ex-voto (traces of the bases remain) were kept in the
higher colonnade supported the two arcades on the upper story.

This colonnade supported the two arcades on the upper story.
On the L. of the entry to the cella, in the two corners, note the well
the I. of the entry to the cella, in the two corners, note the well
according to Pausanias, to hold the oil with which the statue was
according to Pausanias, to hold the oil with which the statue was

The side balustrades were decorated with pictures by Panaeas, a
decorator of Phidias. The public were only allowed to see the statue from the
side.

The statue of worship stood beyond the five columns.

**The chryselephantine statue of Zeus, on which Phidias and his
artists Panaios the painter and Colotes the engraver worked, was 45 ft. high. The god was seated, holding a chryselephantine Vine on
his r. hand, and a sceptre surmounted with an eagle in his left. The

feet, the stomach and the back, the head, were made of
feet, the stomach and the back, the head, were made of

steles and paintings. The unpolished parts of the god's body are
steles and paintings. The unpolished parts of the god's body are

The statue was removed under Thrasylus II and taken to Constantinople
where it was destroyed by fire in 475 A.D.**

The opisthodomus had no direct communication with the cella.

In front of the gradient the temple there were many statues,
some of these may still be seen.

For a long time the statues of the Olympic victors, and sometimes
consecrated by them, were placed in front of the facade of the temple.
The chariot of Calamis and Onatas of Aegina, and the chariot of
Charon of Colophon, were sculptured by Glaukias of Aegina, and the
two chariots were placed in front of the temple. The two chariots
were placed in front of the temple. The two chariots
Calamis and Onatas of Aegina, were to be seen there. Near the large
bases of these monuments, there was a circular pedestal near the S.

spondent, with a group of nine heroes of the Trojan War, consecrated
by their cities and sculptured by Onatas of Aegina. They were depicted
for the honour of fighting Hector; opposite them, on a small

wall, stood Nestor shaking the lots in his helmet.

Little further W. is the base of Paryaedeis, and above Mantinea
on a base of 484 and 401 B.C., and the cylindrical plinth
is 18 ft. high, consecrated in 380 B.C. by the Messenians after the
Messenian revolt. Going back up to the N., note the
the base of the pedestal, and the Messenian revolt. Going back up to the N., note the

nearby, the bronze bull offered by the Eretrians in the 5th cent., and sculptured in
nearby, the bronze bull offered by the Eretrians in the 5th cent., and sculptured in

the S. corner of the enclosure wall round the Altis, there are
remains of several buildings, one of which is a huge villa built

the S.-E. corner of the enclosure wall round the Altis, there are
remains of several buildings, one of which is a huge villa built

of the Hellenic peribolos, at the S.-E. corner, is very uncertain.
It has been several times and completely destroyed by Nero's building in the
N. A.D. It is, however, probable that until the Macedonian period
and for a few years the present line of the base, S. of the portico of
the S. end of the portico and the S.-E. building. This latter building

the E. side (near an altar of Zeus Moiragetas?) was the entry

Hippodrome, which has been washed away by the river Alpheus.

The entrance to the Hippodrome and the entrance to the Stadium,
was a portico, called the portico of Echo or Poitile, which
right on to the Altis. The first name of the portico is derived
from the fact that voices were heard seven times there, and the second
the paintings which adorned the back wall. It was built in
the middle of the S. half of the 4th cent. B.C., partly on the site of the finishing
the stadium in the old classical period (about 450 B.C.). The
stadium, therefore, opened towards the sanctuary and even more to a considerable extent, thus proving the direct links between the Olympic Games and the ritual worship at this period.

You then enter the Stadium, where the Olympic Games were held through a passage which was turned into a vaulted tunnel in the 1st cent. A.D. Formerly used by competitors and the members of the panel of umpires, the Hellenodices, this passage is being reused since 1958. All the track of the stadium has now been reseeded to the W., near the entry to the Stadium, note the finishing (terma), and the starting point (aphei) at the E. The stands could seat about 20,000 spectators. All through the ancient past the track was surrounded only by an embankment, where the press stood. At the end of the Roman period, the S. embankment was adapted as seats. During the excavations of the stadium, the Greek archaeologists discovered numerous trophies in this part, especially a rich collection of round shields, called Argia, and many metal vases in bronze.

There has also been discovered, on the S. embankment, the foundations of a wooden gallery, which was certainly the box (Kathakela) of the Hellenodices, opposite the altar of Demeter Chamyria.

Excavations of the various layers of remains have enabled archaeologists to distinguish between five successive periods of the layout of the stadium, from the archaic era to the end of the Roman Empire. The stadium of the old Classical Period (about 450 B.C.) was further W., parallel to the direction of the sanctuary. There was, therefore, no W. embankment to the stadium of the 5th century B.C. In the S., the embankment was propped up by a supporting wall on the side of the Apelles, but not of this reman.

You then retrace your steps to the entrance of the stadium. On the N., there is a terrace, the E. part of which is full of a series of treasuries, i.e., small chapels dedicated in the 6th and 5th centuries B.C. by citizens of Greece, particularly the cities of Sicily and of Magna Graecia (Southern Italy), to deposit their offerings to Zeus. The cornice of the E. part has been found.

The Roman numerals of the following description correspond to that in plan.

I. The treasury of Gela, built a little before 600 B.C., is the oldest one of all, and originally consisted of a single large chamber built from W. to E. 861.3 feet x 251 B.C., a peristyle of the Doric order was added, with 6 columns to the E. and 2 on the sides, and the entry was moved from the E. to the S.

II. The treasury of Megara, which was the richest in interior decoration, and in its magnificent ex-voto (2nd half of the 5th cent. B.C.).

III. The treasury of Metapontum, of which fragments of terracotta decoration have been found; it contained a statue of Endymion, and some gold and silver vases.

IV. The treasury of Selinous, previous to 490 B.C., but later (2nd half of the 6th cent.) than its two neighbours; it contained a statue of Dionysus.

V. This building was identified, probably rightly, by Dörpfeld as the treasury of Gela; it is too small to have been a treasury, as was previously wrongly thought.

VI. Treasury of Syracuse (about 550 B.C.).
Near the exedra of Herodes Atticus, the remains of the Hellenistic temple of Hera, may be seen. This is one of the oldest Doric temples, and was built by the inhabitant of Scilloitae at the end of the 7th or beginning of the 6th cent. B.C. In the cella the base and the copy (or the original, this being a controversial issue) of the statue of Hermes by Praxiteles, may now be seen in the museum of Olympia (p. 526).

According to Schickel, three temples succeeded each other on this site in the space which is now the cella of the present temple. The first was in the 8th or 7th cent. B.C., the present building was erected in the 5th cent. B.C., and this was replaced by another, larger, temple with wooden columns. Five of these columns were erected on the south side, and four on the north side. The columns were of several primitive wooden columns without regard for symmetry or beauty. The capitals are also very varied, from flared architrave to rectangular. Some of the columns are still standing, but in general they are much lower than the present columns.

The pronaos or cella was not of stone; the whole wall was supported by wooden arches. In the apse, the floor was of stone, and the roof was supported by wooden columns. The cella was divided into three sections, each section containing a statue of one of the gods. The first section contained a statue of Zeus, the second a statue of Athena, and the third a statue of Poseidon. The statues were painted and gilded.

The temple was surrounded by a peristyle, with twelve columns on each side, and a cela in the center. The cela was decorated with sculptures and reliefs, and the pediments were adorned with statues of gods and goddesses. The pediment of the cela was decorated with sculptures of the gods of the Olympian pantheon.

The temple was dedicated to Hera, and was one of the most important religious centers of ancient Greece. It was the site of a festival called the Heraeia, which was held every four years to honor the goddess. The festival included a chariot race, a foot race, and a wrestling match. The temple was also the site of a school of philosophy, the Academy of Plato, which was founded by Aristotle.

The temple was later converted into a fortress by the Romans, and then into a Christian basilica. It was finally abandoned in the Middle Ages, and was rediscovered in the 19th century by Schickel.

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PEDIMENT ROOM. The length of this room is the same as that of the temple of Zeus. Against the side-walls, on bases, are fragments of the two pediments from the temple, in Paros marble, on the l. the pediment, on the r. the W. pediment. The room also contains sculptured metopes which decorated not the outer frieze (the stripe metopes of which had Mummium's shields), but the frieze of the temple in the cella.

There were twelve slabs in all, six above the entry to the pron side, and six above the entry to the episthodomas. Three of them were discovered by the Morea expedition in 1829 and were taken to the Louvre; the rest were placed in Olympia by bays. The others are all more or less damaged.

The subject of the metopes was the Labours of Heracles, in chronological order according to the legend, starting from the N.-W. corner of the temple. The first of these reliefs, like those on the front of the pediments, were for bronze tips to prevent birds from sitting on them or spoiling them.

The metopes are of very uneven workmanship, but reveal the same style as the pediments and are in general of a sober and harmonious design. They are products of a very mature stage of archaicism, close to classical art.

Going clockwise round the room, note: a metope from the temple of Zeus, depicting Heracles cleansing the stables of Augias, on the l., the hero pushes his broom along vigorously, and Athena, in a talaric tunic and helmet, her l. hand on the edge of her shield, gives him advice and indications with her r. hand, which probably held a spear. At the side is another metope, of Heracles and Cerberus, where on the l., one of the three heads of the monster comes out of the entry to Hell. Herakles who has tied the monster round the tree is pulling on the cord to bring him out into the light.

After the pediment, note a metope of Heracles receiving the apples of Hesperides. Heracles is in the centre, holding a cushion on which is laid the globe, that he holds up with his mighty arms to hold him, one of the Hesperides, the daughter of Atlas (or Athena), up to help him support the weight. In front of the hero, the figure of Atlas is holding out six golden apples that he has just got with his help, but Heracles, as he is supporting the world, cannot take them.

At the end of the room, on a base, is the Victory of Paionios, who stood in front of the temple of Zeus, on a triangular pedestal and stands 30 ft. high, formed by twelve recessed courses.

The upper block was decorated by bronze ornaments. On one of the sides the inscription may be read: "The Messenians and the Spartans have dedicated to Zeus the tenth part of the booty taken by them: the peloponnesian, a Pharnabazus in Scythia (in Thrace) who executed the canonic and won the prize for the aerosternion of the temple; the victory, dedicated before 420 B.C. after a profitable raid into Laconia, at the consequence of the Spartan defeat at the battle of Sphacteria, B.C."
Near the Victory, there are two glass-cases containing a set of a warrior (?), dating from the beginning of the 5th cent. B.C. and in particular a terracotta group depicting Zeus seizing Ixion. On Zeus’s mantle, note some painted Pegasus. The group dates from the archaic period and was not a metope but an independent offering.

In front of the W. pediment of the temple, note a metope depicting Hercules and the Cretan Bull (the original is in the Louvre, etc. for the head and the hind hooves of the bull). The hero is pulling with all the force of his right arm on a rope that he has round the animal’s hoof, and he is trying to seize the bull’s neck with his left hand.

The Western Pediment depicts the Combat of the Lapiths and the Centaurs at the Wedding-Feast of Pirithoos.

This was a legend of the Thessalian invaders of Elis. Pirithoos, friend of Theseus, married Deidamia (also called Hippodamia), the daughter of Athras, king of the Lapiths. The Centaurs were invited to the wedding; they were distant relatives of the Lapiths (the two races claimed a common ancestor, Apollo); and became drunk, their leader, Eurytion, attempting to carry off all the women and boys. A terrible fight resulted, and the drunk Centaurs were finally thrown out of the banqueting hall with the women, Theseus and the Cretan Bull.

The details of this pediment are the subject of much contrast with those of the E. pediment. We show here the details given by the writer (in 1961). The various scenes have more movement and vivacity, and the figures seem to be impelled by a kind of brutal fury of immense force and pain, however, are shown only by a few wrinkles on their foreheads. There is an evident attempt at achieving variety within the symmetry of the whole, but there are some crude and improbable touches, especially in the workmanship on the draped figures, besides the fine sketches of bestiality and innocent purity.

There is a close similarity between the forceful bold styling and the handsome workmanship of the two pediments, which are treated as high-reliefs more than in the round. It is thought today that the W. pediment was sculpted before the E. one. It seems that there was probably only one artist who designed the whole composition, possibly under the influence of some Attic painter, and that the actual execution of the sculptures is thought to be the work of five different artists. The creator of these pediments is unknown; Pausanias was not by the Olympic guide of his period.

The existence of this provincial school of sculpture was a great surprise for archaeologists. Some think that the pediments are the work of a provincial school, a typical product of the Dorian genius; others see that works produced under Attic-Ionian influence. It is probable that they were sculptured between 470 and 456 B.C.

On the r. is a combat between the Centaur Evrytion, who is trying to seize Deidamia, and Pirithoos (in some the remains), who is to save him with his knife. Further r., there is a very mutilated group showing a Centaur trying to overthrow him. Then comes a kneeling Lapith with a torn tunic, who is trying to help another Lapith. An old woman on a cushion follows the men with interest, as does a Thessalian Nymph reclining in the angle of the pediment.

The L. part is symmetrical with the other. On the right of Apollo, there is a rape scene: a Lapith has seized the girdle of a young Lapith girl, a few
of Deidamia; a figure who is no longer clearly decipherable must be seen striking a Centaur with an axe in both hands. The Centaur is already smitten. There follows a Centaur who has got his thigh round a Lapith boy, and is biting his arm. Then comes a group of figures: a young Lapith girl, a friend of Deidamia, is kneeling, her head by a Centaur who is being thrust down by a Lapith, pressing with all his might of the Centaur’s head. Finally come two reclining women, one of whom is an old woman whose costume shows her to be a slave, perhaps one of Deidamia, who is sitting up in a terrified attitude from the mattress in a festive couch; behind her, a Nymph nonchalantly stretches out her leg in figure. She is probably a river deity, showing the scene as taking place in Thessaly.

To the side of the W. pediment, another metope is on view: Hermes bringing Athena the birds of Lake Stymphalus. (The statue of Athena, and the head and right arm of Heracles, are in the Louvre.) The goddess, who is identified by her shield, sits on a rock in a natural, relaxed attitude, wearing a rural costume. She is turning to the hero, on her right, who is presenting her with the tenth of his spoils.

Before leaving this room, note also some bronze embossed plaques from the late archaic period, one of which depicts the king of the Lapiths, Kaineus, and two Centaurs (7th cent. B.C.).

Room One (on the l. of the entrance hall as you come in). This room contains a collection of bronzes and terracottas from the Archaic and Early Classical periods; note in particular some tripod cauldrons, some tripod-rings, a large bronze cauldron, a statuette in bronze of a charioteer (23 cms. high), which is probably an Attic krater of the middle of the 7th cent. B.C., a statuette of a Laconian boy from the third quarter of the 6th cent., and a colossal head of Hera, in very archaic painted tufa (end of 7th or beginning of 6th cent. B.C.).

Room Two. On the r., a leg of a tripod in bronze, of the archaic period; it depicts the dispute between Apollo and Heracles for the sculpted tripod. Above some fragments of terracotta ornaments of an archeological treasury, there is a part of the cyma from the Bouleuterion. Next come some heads of the archaic period (still on the r.): I. to r., Hera, Athena, Hera again, Zeus; and finally some fragments of the bronze bull of Eretria (horn and ear).

In a show-case on the l., there is a helmet dedicated by Miltiades (inscription), the victorious general at the battle of Marathon, probably dedicated during the ten years before his great victory over the Persians (490 B.C.). By its side is a collection of stone objects, statuettes, discus, wing of a Gorgon, etc. On the l., by the wall, some fragments of the sculptures from the treasury of Megara are on show, depicting a battle of the Giants, with five horses fighting against five giants: in the centre, Zeus has overthrown a giant who has a breast-plate and a round shield, and on the r. and l. are the remains of a kneeling god and of giants. This is a very fine piece of work, from the 6th cent. B.C.

In another show-case there is a collection of helmets from Corinth, Dodona and Argos, some weights used by athletes in the tripod, some cemnides (greaves) and fragments of shields, etc. Room Three. In a show-case, there are some shield-decorations (Pegasus or a cock); note also a splendid collection of shields of various periods, some dating back to the 6th cent. B.C., and some
FROM TRIPOLIS TO OLYMPIA

breast-plates, crenides, and pieces of hoplite armour. In a show-case, a large shield ornament depicting a Gorgon is to be seen; it dates from the archaic period.

ROOM FOUR. This room contains the eaves-gutters from the temple of Zeus. They are of different periods but all depict lion's heads. There are also some terracotta tablets from the treasury of Gla. 

On the r. : 135, statue of a Roman woman (Domitia, wife of Domitian); 136, statue of a Roman statue (Herodes Atticus); 137, statue of a Roman statue (Agrippina?); 138, statue of a woman (Agrippina?); 139, statue of a woman (Regilla, the wife of Herodes Atticus); 140, statue of a young Roman girl (Athena); 141, statue of a child; 142, fragment of a statue of Faustina, daughter of Marcus Aurelius; 143, statue of Herodes Atticus (p. 519), dedicated by Resia, wife of Herodes and the priestess of Demeter.

ROOM SIX. This room contained a provisional collection of ancient terracottas from the Leonidaion, and a collection of bronzes from the Geometric and archaic periods.

FROM OLYMPIA TO PATRAS, see below; TO TRIPOLIS, see p. 504 (in the same direction); TO THE TEMPLE OF BASSA VIA ANDRITSAINA, see p. 529 and following pages (in the opposite direction).

PYRGOS — LOUTRA KAIWA

FROM OLYMPIA TO PATRAS

150 km [75 m.], which takes from 3 to 3½ hours; several trains a day.

120 km (75 m.); good asphalt road.

GETS AND SEE. — The castle of Chlemoutsi (p. 530); the beaches of Katakolon (p. 530); the Olympic Beach, near Kyllini (p. 531); the church of Panagia at Andravida (p. 531); and the museum, castle, and odeum at Patras (p. 533).

Olympia by the Pyrgos road.

From the l. : 14½ m. : Pyrgos (hotels: *Diethnes*, 34 rooms, tel. 526; *Melathron*, 17 r.), a town of more than 20,000 inhabitants; site of the ancient *Letinon*, on the Sacred Way from Elis to Loutra Kaliafas and Kakhovas (30 and 41 km., 19 and 25½ m.; but being improved). The road to Loutra Kaliafas goes off on the l., the road to Kakhovas comes across the river over this bridge.

From the r. : 14½ m. : Epitalion; on the r., the lagoon of Argolinkas, an ancient town; 12 km (7½ m.) : On the l., a road to Andrithina and the temple of Bassa (p. 520) (16th c.); *Samikon* (railway station), near the mouth of the Falian stream; the Krininite and the Tavla valley; small islet of the Homer Achilles was killed in the Tavla valley.

In the vicinity of Samikon, *Makistos*, are the S. of the town, on one of the hills of Mount Lapithas. Samikon is famous for its temple of Samian Zeus, the seat of the amphictyony of the six Minyan cities of Triphylia, and for the temple of Bassa (p. 520). The temple was built by Iphigeneia in 4th century B.C.; cf. H. B. Bekenstein, *Arch. Journ.* 1937, pp. 532-538. The lagoon to the east of the same name. The springs come from deep caves, which is identified with the golden cave of the king of the name, which was once defended by a wall.

20 km (12½ m.) : Loutra Kaliafas (hotels: *Geranion*, 48 r.; *Olympia*, 25 r.) and hot springs W. of the lagoon of the same name. The springs are suitable for chronic eczema, neuralgia, and cataract.

20 km (12½ m.) : Zacharol. 41 km (25½ m.) : Kakhovas.

10 km walk from the village, to the N.-E., in the place called Marou. Since the discovery of a Mycenaean palace near the bay of Navarino (see p. 490),