

SYRACUSAN "MEDALLIONS"

AND THEIR ENGRAVERS IN THE LIGHT OF RECENT FINDS



WITH OBSERVATIONS ON THE CHRONOLOGY AND HISTORICAL
OCCASIONS OF THE SYRACUSAN COIN-TYPES OF THE
FIFTH AND FOURTH CENTURIES B.C.

AND AN ESSAY

ON SOME NEW ARTISTS' SIGNATURES ON
SICILIAN COINS



BY

ARTHUR J. EVANS, M.A., F.S.A.

KEEPER OF THE ASHMOLEAN MUSEUM
AND HON. FELLOW OF BRASENOSE COLLEGE, OXFORD



op. 31-3458

WITH SEVENTEEN WOODCUTS IN THE TEXT AND TEN AUTOTYPE PLATES

LONDON

BERNARD QUARITCH, 15, PICCADILLY

1892

Å

NOTE.



The first part of this volume, "Syracusan 'Medallions' and their Engravers," is reprinted from the *Numismatic Chronicle* of 1891 (Pt. IV.), with the addition of an Analytical Table of Contents, Index, and two extra plates (VIII. and IX). The paper on "Artists' Signatures on Sicilian Coins" is reprinted, with some slight emendations, from the *Numismatic Chronicle* of 1890 (Pt. IV.).

ANALYSIS OF CONTENTS.

SYRACUSAN "MEDALLIONS" AND THEIR ENGRAVERS.

	PAGE
<i>PART I.—INTRODUCTION</i>	1—12
"Medallions": large coins: intended for circulation	1—2
Name used for Dekadrachms or <i>Pentékontalitra</i>	1—2
High appreciation of them by Winckelmann and others	2—4
Bear signatures of Artists—Kimôn and Evænetos	3
True Conditions of Monetary Art observed by Sicilian Coin Engravers	5—6
DISCOVERY OF "MEDALLION" BY NEW ARTIST	7
Conflicting Views as to date and occasion of "Medallion" issues	8—10
New results acquired by present inquiry	10
<i>Later dekadrachms connected with Victory over Athenians, as Dâmaretia with earlier Victory over Carthaginians</i>	11
LAGUNA IN TETRADRACHM SERIES OF SYRACUSE	12
<i>PART II.—ON A HOARD CONSISTING CHIEFLY OF DEKADRACHMS FOUND AT STA. MARIA DI LICODIA, SICILY</i>	
Contents of hoard	14—18
Notes on "Medallions" or Dekadrachms in hoard	18, 19
Kimôn's "Medallions" classified	19, 20
"Medallions" of Evænetos	21
<i>New dekadrachm with full signature EYAINETOY</i>	22
Date of tetradrachms found in hoard	23
Santa Maria di Licodia, the ancient <i>Ætna-Inêssa</i>	24
Chronological indications	25, 26
<i>PART III.—A DEKADRACHM BY A NEW ARTIST</i>	
Independent style of new "Medallion"	27
Obverse type compared with Evænetos' Korê	28—30
Reverse type compared with other "Medallions"	30—36

	PAGE
Its greater rhythm and sobriety	31
Angle of Monument seen behind horses	32
Perhaps the Judges' stand	32, 33
Peculiar arrangement of reins adopted by Evænetos	33, 34
Evænetos' quadriga depicted as rounding goal	34
New "Medallion" shows arrival of winner	34
Panoply in exergue in this case larger	35
<i>Inscription ΑΘΑΑ placed in large letters above shield</i>	35
Traces of signature	36
Entire divergency from Evænetos type	36, 37
A certain sympathy with Kimôn's style perceptible in this "Medallion"	38
Evidence, however, that it is not Kimôn's work	37—39
MUST BE ATTRIBUTED TO NEW ARTIST	39
<i>Evidence that new "Medallion" is slightly earlier than those of Evænetos</i>	39—46
Relation of new "Medallion" to an earlier Syracusan tetra- drachm	39, 40
Severer profile of Korê, &c.	41
Simpler action of quadriga, &c.	42
Monumental character of reverse type by New Artist	43
Technical peculiarities of new "Medallion"	44
Its large module; an early characteristic	45
Abnormally low weight	45, 46
Was the New Artist the creator of this type of Korê popular- ized by Evænetos?	46
Probability that the reverse of the New "Medallion" is earlier than the obverse	46, 47
Perhaps originally accompanied by a still earlier version of the Korê	47
New standpoint for comparison of Evænetos' work	47
Evænetos superior in concentration and perspective	47, 48
Pictorial ingenuity of his quadriga	49
Reverse of New Artist more massive and sculpturesque	50
His portraiture of Korê more delicate and ideal	50

PART IV.—THE DEKADRACHMS OF KIMÔN, AND HIS PLACE ON THE SYRACUSAN DIES	51—84
<i>Kimôn's "Medallion" with low relief, earliest known</i>	51—53
"Medallion" by New Artist, yet shows earlier type of reverse	51, 52
<i>Approaches in date Kimôn's Third Medallion type</i>	52
Materials for chronology of Kimôn's types	52
Anteriority to Evænetos' "Medallions"	52
Kimôn's type of Arethusa based on earlier design upon tetra- drachms by Evænetos and Eumenês	54

	PAGE
Approximation of style and design to Segestan tetradrachm	55, 56
Indebtedness of Kimôn's quadriga type to early tetradrachms by Evænetos	57
Synchronism of Kimôn's earliest gold staters and his "Medal- lion" type II.	58
Early use of Ω on Syracusan and Magna-Grecian coins	59
H and Ω used as = <i>Epsilon</i> and <i>Omikron</i>	59, 60
Chronological importance of tetradrachm reverse signed EYΘ	60, 61
This quadriga type by EYΘ of Kyrênæan origin	62, 63
Kyrênæan gold staters	63
Imitation of Euth . . 's type by Siculo-Punic engravers at Panormos, c. 410	64
Recent find in Western Sicily	64, 65
Hippocamp on Panormitic Coins imitated at Himera, c. 409 B.C.	65
KIMÔN'S EARLY "MEDALLION" TYPES IMITATED ON PANOR- MITAN AND MOTYAN COINS STRUCK IN 410 AND ENSUING YEARS	66—68
Series of Motyan Coins imitated from Kimôn's types	68, 69
Kimôn's tetradrachm with facing head of Arethusa	69
IMITATED AT HIMERA BY CLOSE OF 409 B.C.	70
Close relation of portrait of Arethusa on this tetradrachm to Kimôn's "Medallion" (type III.)	71
The "Medallion" (type III.) slightly later in style	71
<i>Early appearance of perspective rendering of facing heads on Sicilian coins</i>	73
Facing head of Hêrakles at Selinûs	73, 74
Imitations of Kimôn's facing head of Arethusa in Greece and Asia	74
<i>Its Neapolitan prototype</i>	75, 76
Campanian sympathies of Kimôn's style	76
Range of Kimôn's activity and his connexion with Chalkidian Cities	77
His Employment of Campanian type of Earring	78—80
Earlier forms of Earring on Syracusan Coins	78
Period of "Coiled Earring"	78
Introduction of variant forms	79, 80
Earring with triple pendant finally supersedes all others	79
Origin of floral type of Earring in lotus bud ornament	79, 80
CHRONOLOGICAL CLASSIFICATION OF KIMÔN'S "MEDALLION" TYPES	81—84
Type I., with low relief	81
Type II.	81, 82
Earlier gold staters belong to same Period	82
Type III.	82—84
Represents profile rendering of his facing head of Arethusa	82
Type III., A.	83