

MOSAICS FROM OLYNTHOS¹

PLATES I-IV

EXCAVATIONS were resumed at Olynthos on March 25, 1931, by the Johns Hopkins University Expedition under the auspices of the American School of Classical Studies at Athens and were continued until June 18.² We excavated some twenty-seven houses in the high-class residential district in addition to many shops and less impressive houses on the South Hill. Included among those on the North Hill was a complete block of ten houses, one of which, the House of the Nereid Mosaic, was discovered in 1928.³

Many of the houses had two stories, since we found the stone foundation of a wooden stairway in many of them. But only the lower parts of the walls are preserved since the upper parts were of sundried brick.⁴ The walls are often covered with plaster in plain colors (red or white or black or yellow, with no designs). Even the sides toward the court are sometimes stuccoed but never the exterior sides on the main streets. The rooms are grouped about a court the surface of which was sometimes paved with cobblestones or cement; sometimes the floor was of hard-packed earth. Often there was a sort of peristyle with columns or pillars on four sides or at least on one or more sides, and then a loggia. Rooms open on this loggia, or directly on the court. Often the main living-room has a raised border and in the central sunken area, a pebble mosaic. There are usually three or four rooms on the north side of the court, and facing it so as to have a uniform southern exposure.⁵ There are six to fourteen rooms on the ground floor, including often a bath room with tinted plaster walls, a tiled or cement floor, and a terra cotta hip-bath in place.⁶

These houses date from the end of the fifth or beginning of the fourth century

¹ Part I of a preliminary report on the Second Campaign at Olynthos.

² I am indebted to all the staff, to the loyal workmen, and to the authorities in Myriophyto (now officially called Nea Olynthos), to Professor Eustratios Pelekides and Mr. Macaronos of Saloniki, to Professor Kourouniotis, general ephor of antiquities in Greece, to Director Rhys Carpenter of the American School in Athens, and to Professor Edward Capps, chairman of the Managing Committee, for their coöperation and valuable aid. Dr. G. Mylonas acted as Assistant Director for a month.

The funds were raised mostly in Baltimore by Dr. Hugh H. Young to whom I am much indebted, and \$5,000 was contributed by the American Council of Learned Societies.

The work was carried on by David M. Robinson, Director, Mr. Donald N. Wilber, chief architect, Miss Sarah Elizabeth Freeman, assistant architect, and a large staff of assistants: Mr. and Mrs. Arthur Parsons (coins); Mr. J. Walter Graham (lamps and loom-weights); Miss Gladys R. Davidson (vases); Miss H. M. Mary Ross (terra cottas); Mr. Alexander Schulz (bronzes), (Mr. Graham and Mr. Schulz also assisted in excavating certain sections); Mr. Euripides Melanides and D. M. Robinson (photography); Mr. George Vinko von Peschke (colored reproductions); Mr. Apostolos Kontogeorgios (cleaning and mending), assisted by his father, Mr. Georgios Kontogeorgios; Mrs. Robinson (commissary department and cleaning of coins); Konstantinos Tsiropoulos, foreman-in-chief.

³ Cf. Robinson, *Excavations at Olynthus*, II, pp. 79-89.

⁴ Such two-story houses are built to-day in Myriophyto with only the lower parts of stone, and often the whole is covered with stucco. The same old method of domestic architecture has survived for 2,300 years.

⁵ Cf. Xen., *Mem.*, III, 8, 9; *Oec.*, IX, 4.

⁶ Cf. for those of 1928, *Excavations at Olynthus*, II, pp. 46-50, figs. 136-140, pp. 105-106, figs. 248-250.

B.C. and are the precursors of the houses at Priene and Delos. The houses excavated by the French at Delos (which I revisited in 1931) are better preserved and supplement and explain those at Olynthos; but Olynthos has yielded more complete material in the way of terra cotta baths, roof-tiles, drain-pipes, etc. We also now have seven Doric capitals and a large number of pilaster capitals.

Although it is evident that the houses in the above-mentioned insula or block were diligently plundered after the destruction, we found in them two important hoards of silver coins, many vases, terra cottas, bronzes, basins, mills, and bath tubs. Most interesting, however, were the many courts and rooms paved with cement or laid in pebble mosaics with designs.¹

The mosaic in House 26 (3 m. square), in the room with the raised border, is perhaps the most important Hellenic pebble mosaic (I do not say Hellenistic) ever found (Pl. I). It is the earliest figure mosaic with a mythological scene, and earlier than that at Corinth with palmettes and animals described by Dr. Shear.² The Olynthian one is in a somewhat different technique and earlier, since fragments of red-figured vases of the latter part of the fifth century B.C. were found just above it. The Olynthian mosaic might even date back into the fifth century. If it were much later than 400 B.C., the ends of the petals of the palmettes in the corners of the square would turn up and not down (as is the case). It is executed in white and blue-black natural pebbles. The central circular design (diam. 1.30 m.), representing Bellerophon on Pegasus slaying the Chimaera, is bordered by a pattern of spirals or tendrils within a square composed of meander and wave patterns. Bellerophon wears the Macedonian kausia or petasos and is clad in a chlamys, the two ends of which blow out behind him in the wind. Pegasus gallops spiritedly to the right; his wings are pointed in a manner characteristic of designs on coins of Corinth and her colonies (e.g. Leucas) about 400 B.C., and on coins of Seuthes. The saddle consists of an animal's skin,³ one claw of which can be seen extending down behind him toward the right hind leg of Pegasus. With his left hand Bellerophon holds the reins and in his raised, right hand he brandishes a spear, evidently in the act of striking the Chimaera beneath him. The monster resembles the Homeric description (*Il.* VI, 162 ff.) and representations of the Chimaera on vases, coins, gems, and in sculpture. He has a lion's head and a snake's tail. A goat's head with horns projects upward from the back of the Chimaera but is looking to the rear, to the left,⁴ whereas the

¹ These, of course, disprove the statements in books that figure mosaics date only from Hellenistic times or after Alexander.

² *A.J.A.*, XXXIII, 1929, pp. 526-528, fig. 10. In the *Classical Weekly*, XXIV, 1931, p. 124, Shear believes that the Corinth mosaic is as early as the Olynthian ones. I took occasion when I was visiting Corinth lately to study this mosaic carefully and I still feel that it is different from the Olynthos mosaics and also later. Surely Dr. Shear also errs in dating the interesting mosaics which he publishes so well in a luxurious volume, *The Roman Villa*, as Hellenistic, before 146 B.C.; they are undoubtedly Roman in technique, drawing, and coloring and can hardly date earlier than the first century A.D. Cf. *J.H.S.* LI, 1931, p. 116.

³ For the saddle cloth cf. Miss Swindler, *Ancient Painting*, pl. VIII e from Daphnae, and Fig. 557, a wall-painting in a tomb of Marissa.

⁴ On the Proto-Corinthian lekythos in Boston (Swindler, *Ancient Painting*, pl. VII b) the head of the goat is in the same direction as the lion's head, but in Payne, *Necrocorinthia*, pl. 30 (Middle Corinthian) and on black-figured vases in the British Museum (*Cat. of Vases in the British Museum*, B. 162, 417) the goat's head is to left, in the opposite direction from the lion's head as also on the Melian relief

Chimaera is fleeing to the right. It is a most lifelike representation of the Greek myth. It was perhaps influenced by some of the riders on the Parthenon frieze and by the Parthenon metope which represented Pegasus, but it also shows Corinthian influence brought in by Potidaean refugees after the Athenian destruction of Potidaea. It is perhaps the source of the reliefs connected with the Macedonian hunter cult which was so popular in a nation of horse-loving riders. The attitude of the horseman reminds one of that on Thessalian sculptured reliefs.¹ It occurs earlier on coins of Sermylia,² and later on coins of Pharsalos, of Philip, and of Tarentum. It is the attitude used in Hellenistic and Roman times on the famous Thracian³ and Roman rider reliefs where the huntsman is spearing some animal. It occurs on the recently discovered altar from Plato's Academy which portrays on three sides with variations a rider wearing chlamys and petasos, raising his right hand to spear an enemy below; on the Dexileos grave monument; and on the Alexander Sarcophagus. The scene of Bellerophon and the Chimaera is rendered in almost the same scheme on the Persae vase in Naples⁴ and the scheme continues even in mosaics of Roman times as in that from Autun,⁵ now in the St. Germain Museum. In Byzantine and later times it was adopted for St. George and the dragon. The original design by Benedetto Pistrucci for the first English sovereign of 1817,⁶ shows St. George on a horse, in exactly the same position as in the Olynthos mosaic. On the coin, however, the right hand is lowered.

At the entrance to the room where the Bellerophon mosaic is, two spirited, winged griffins are tearing to pieces a horned stag (Pl. II)⁷ (done in white and blue-black pebbles with a few yellow ones), the same subject which we found in 1928 on a late fifth century sculptured marble relief.⁸ Indeed the Olynthians were very fond of

in London (*Zeits. für bildende Kunst*, XXXII, 1921, p. 95, fig. 2), or on the coins of Corinth with Bellerophon on Pegasus wearing the petasos and holding a spear on one side. On the other side of the coin the Chimaera has the goat's head to left but lion's head to right (cf. *Brit. Mus. Cat.*, pl. II, 22, fifth century, pl. XII, 28, early fourth century. Cf. also *Cat. of Jameson Collection*, pl. LXII, 1215, a silver Corinthian coin with Bellerophon and the Chimaera, quite similar to our mosaic and also two early fourth century coins of Leucas in my collection. Cf. *Yale Classical Studies*, II, Pl. I, 28-29.

¹ Casson, *Macedonia, Thrace, and Illyria*, pp. 230, 250, and fig. 9.

² Cf. Robinson, *Coins Found at Olynthus in 1928*, pl. I, 11; pl. IV, 66.

³ Cf. *Jh. Oest. I*, XXIV, 1929, pp. 130 ff., and references cited there.

⁴ Cf. Furtwaengler-Reichhold, *Griechische Vasenmalerei*, II, p. 143, fig. 46. On Bellerophon, cf. Malten, *Jb. Arch. I*, XL, 1925, pp. 121-160. For the altar from Plato's Academy, cf. *Arch. Anz.* XLVI, 1931, pp. 218-222, figs. 1-3.

⁵ *Mosaïques de la Gaule*, 800; Reinach, *Répertoire de Peintures*, p. 180.

⁶ *Illustrated London News*, No. 4841, Jan. 23, 1832, p. 117.

⁷ The mosaic measures 2.03 m. by 1.02 m.; the animal scene, 1.89 m. by .81 m. Professor Oikonomos tells me that in Hellenistic times the same arrangement occurs. At Klazomenai he found in the entrance to a house a mosaic representing Eros and Psyche and in the main room Amphitrite on a hippocamp.

⁸ Robinson, *Excavations at Olynthus*, II, pp. 62-63, fig. 165. Strangely enough, so great a scholar as Professor Picard (*R. Ét. Gr.* XLIV, 1931, p. 77, note 3) believes this relief to be Byzantine. He compares the sculptured relief of the Antonine period from an altar to Cybele on Thasos (*C. R. Acad. Insc.*, 1914, p. 288, and fig. 4) which represents two griffins attacking a deer (facing, however, to left) and shows how the motive was continued into later times. It is, however, an adaptation of some Greek work of the fifth or early fourth century. No Byzantine material was found in this section and the circumstances of discovery and the fifth and fourth century objects found with it leave no doubt as to its date. It is the flat, broadly-conceived style of relief often found in classical Macedonia. The design also occurs in a classical terra cotta in my collection.

designs with griffins, as vases and other mosaics from Olynthos bear witness.¹ In this same house (House 26) was a large court which was covered with a beautiful figure mosaic, most of which has been destroyed by the plough (Fig. 1). There remains, however, a fragment² of the broad border (bounded by a narrow border with a meander pattern below and one of laurel leaves and leaf and dart patterns above) in which a warrior with helmet (done in yellow pebbles), sword in right hand and a shield in his left, is seen storming to right against a centaur who holds a club (in yellow pebbles). Behind the warrior is part of another centaur.



FIGURE 1.—MOSAIC FROM OLYNTHOS.
WARRIOR ATTACKING CENTAUR



FIGURE 2.—MOSAIC FROM OLYNTHOS. "SUN" PATTERN

The main living-room of House 27 (in this same block) also has a pebble mosaic (Fig. 2) with the usual elevated cement border (upon which are remains of yellow paint).³ The scheme is the common one of a circle inscribed in a square; the square

¹ One might compare the same design of two griffins tearing to pieces a horned deer (stag) on a so-called Apulian krater in the British Museum (F 276) where the griffin at the right has his left paw in front of the deer's body.

² The piece preserved measures 2.15 m. from north to south, 1.35 m. from east to west. Several yellow pebbles are used on the left leg above the knee and on the body. There are three or four pink pebbles, thirty-six yellow pebbles, but most are white or blue-black.

³ Measurements: whole mosaic 3 m. square; inside the meander border 2.15 m. square; diam. of circle 1.80 m.; diam. of wreath 0.30 m.

consists of a peculiar meander pattern and the circle of the wave pattern; in the angles between are palmettes with the ends of the leaves turned up and ending in spirals. In the centre of the circle is a "wreath" or "sun" with sixteen rays running out to touch the circumference.

The color scheme is bright. The centre of the wreath is composed of white pebbles followed by two rows of green and two rows of purple. Between each pair of rays run in order five rows of purple pebbles, three of green, six rows of purple again, and finally two or three rows of white. The meander pattern is composed of white and blue-black pebbles with a few purple and green ones interspersed.

The entrance to this room is in the northeast corner and is occupied by a small mosaic panel (originally 0.90 m. from north to south) distinct in design from that of the main mosaic. It is badly damaged; at the east is a section preserved to a width of 0.15 m., showing five rows of dark red pebbles, three rows of green, and six rows of dark red again. West of this is another section preserved to a length of 0.41 m. (east to west) with part of a double-bodied winged sphinx (*cf.* mosaic in House 100 below) done in white and blue-black pebbles.

Olynthos, then, has produced mosaics executed not only in blue-black and white pebbles, but also in pebbles of five colors; consequently, the origin of multi-colored mosaics goes back to the age of Philip, Alexander's father, and dates long before Hellenistic times. The mosaics found by the French at Delos are carrying on a tradition already known long before at Olynthos and one might claim that even the beautiful mosaics at Delos, which represent in several colors a winged Dionysiac genius or Dionysos himself on his winged panther,¹ holding his thyrsos, are simply continuing the tradition and type of the Olynthian mosaic with a hunter on the back of some animal, spearing a monster beneath.

In the house next east (House 29) we found in the main room or *oikos* with raised border (on which traces of yellow remained) another pebble mosaic (2.95 m. square) with a terra cotta statuette of Hermes bearing a ram and dating from the middle of the fifth century B.C. lying on it, showing that the mosaic may be of the fifth century.

The central design is a four-spoked wheel (Fig. 3), (inner diam. 1.00 m.) such as occurs in two other mosaics at Olynthos. About this runs a broad circular border with a wave pattern, and the whole is framed by a wide meander design and a lozenge pattern at the entrance. In the next house also (No. 31) there is a circular pebble mosaic (0.98 m. diameter) with four floral palmettes at right angles to one another and the petals turning down as in fifth century art (Fig. 4). Within this one block, then, we have eight pebble mosaics with mythological scenes or designs (including the two found in 1928).

Another interesting mosaic (Pl. III) was found in the main living-room of House

¹ *Cf. Exploration Archéologique de Délos*, VIII, p. 401, and pl. LII, from the House of Dionysos; also *Mon. et Mem. Piot*, XIV, 1908, pls. XIV, XV. In a recent visit to Delos I was allowed to see a newly discovered and even better example of this subject. Dionysos, languorous in expression, wears a white tunic and yellow himation. On his head is an elaborate diadem adorned with vine leaves. He has a thyrsos in his right hand. The panther has a yellow and brown spotted body, huge claws, and a ferocious head. *Cf. B.C.H.* LVI, 1930, p. 502; *J.H.S.* LI, 1931, p. 205.

100, a house which was excavated to the southeast of this block at a lower level. In the fill above this floor much heavy plaster and red stucco, with some black, together with roof tiles and stones which had fallen from the walls, were encountered. On the north wall of the room was found a piece of stucco, horizontally divided by an incised line about 0.27 m. above the floor, red above and black below. The mosaic is surrounded by the usual raised cement border, except at the entrance on the west side.

This entrance-way is not set at one corner or exactly opposite the centre of the main mosaic, as is usual, but is displaced about 0.14 m. north of the middle point. The arrangement is further unusual in that the meander border, which normally surrounds only the central design, in this case also surrounds and includes that of the entrance-way. This meander border is composed of white and blue-black pebbles and is about 0.32 m. wide. The design in the entrance panel¹ (which orients at right angles to the entrance and with its top to the north) represents a lion attacking a stag. The stag faces west and has fallen forward on his front knees, with his head down. Behind him is the lion half-crouching, with one front paw on the stag's hind leg. In

¹ Measurements: about 1.40 m. east to west, by 0.48 m. north to south.



FIGURE 3.—MOSAIC FROM OLYNTHOS. FOUR-SPOKED WHEEL, WAVE, LOZENGE AND MEANDER PATTERNS

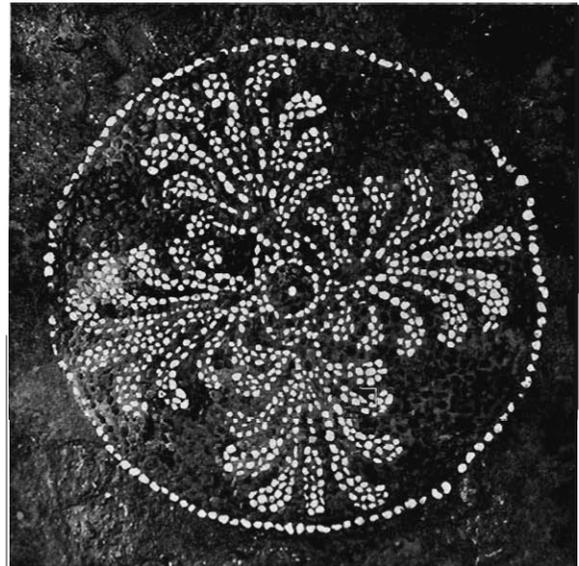


FIGURE 4.—MOSAIC FROM OLYNTHOS. CIRCLE WITH FOUR FLORAL PALMETTES

both cases the eye is green and the mouth red; the lion's mane is indicated by a number of green and red pebbles. One is reminded, not only of Corinthian, Caeretan,¹ and Ionic vases, but of the sculptured Xanthos relief in the British Museum² where the lion has his left paw on the deer's back and with his left rear foot grabs the left rear foot of the deer, both facing to the left. The central mosaic³ is surrounded by the above-mentioned meander border, 0.32 m. wide (except where it adjoins the vestibule panel); within this, again, is a rectangular border, also 0.32 m. wide. In this, double sphinxes alternate with strange creatures, female above and fish-like below. The sphinxes are also strange. They possess one head, shown in full face, with green hair, red or purple ears, and eyes, nose, and mouth in black. Below this the shoulders, breasts, and forelegs are also shown in full face. Seated in profile on either side extend the two bodies of the sphinx with curving wings and tails. The figures resemble the sphinx on the Proto-Corinthian Chigi vase in the Museo di Villa Giulia in Rome⁴ which we now know to be Corinthian in view of recent finds at Corinth. Such a double-bodied sphinx occurs on many Attic grave reliefs.⁴ The other figures are also in full face with hair indicated exactly as in the sphinxes. The arms are extended up at the sides, but, instead of legs, there seem to be two fish-tails, curling outwards, reminding one of the much later Roman fragment of painting from Tusculum in the Louvre and of the Roman frescoes from Pompeii and Ostia where female figures have legs ending in fish-tails or tendrils. On either side of these sea divinities is a half palmette. Inside the border of double sphinxes is a wave pattern and then three rows of white pebbles (0.21 m. wide), forming a square. Within this is a circular border (0.90 m. in diameter and 0.20 m. wide) with the design of a wreath or laurel spray. The central circle was too badly damaged to allow any restoration.

The superior qualities of this mosaic appear firstly in the technique, for the pebbles are larger and set closer together than in the other mosaics so that the eye is not distracted by spaces between them; secondly in the design, which is complicated yet skilfully arranged; and thirdly in the coloring which, in its use of green and purple in addition to the usual white and blue-black pebbles, makes this one of the gayest mosaics we have found.⁵ It may be dated in the fifth century B.C.

Two fine pebble mosaics were likewise found in an important house, which has been called the House of the Comedian. It was excavated at the southern foot of the East Hill (cf. survey plate IV in *Excavations at Olynthus II*). The first of these

¹ For the scene on a Caeretan hydria in Berlin, cf. *Ant. Denk.* II, pl. 28. Cf. also the lion attacking a stag, both in the same direction, to right, on the fifth century gold fish from Vetttersfelde, *Cambridge Ancient History*, vol. III of plates, 81 b.

² Cf. Pryce, *Cat. of Sculpture in the British Museum*, 1928, Vol. I, part I, B 295; Brunn-Bruckmann, *Denkmäler Gr. und Röm. Skulptur*, pl. 104. Cf. for same motive on a gem, Lippold, *Gemmen und Kameen des Altertums*, pl. 85, 7. Cf. also *Mon. Ant.* XXIII, 1914, p. 765, fig. 37 (in opposite direction however).

³ Measurements inside the meander border: 2.75 m. east to west, 2.85 m. north to south.

⁴ For the Chigi vase cf. *Ant. Denk.* II, pls. 44, 45; *Ausonia*, VIII, 1913, pp. 104 ff., pl. VI. For sculptured reliefs cf. *Mon. Ant.* XXIII, 1914, p. 765, fig. 40 (Caulonia, sixth century); Conze, *Die Attischen Grabreliefs*, nos. 859, 860, 932, 1347 and 1005, an Attic grave-stele in the British Museum. Cf. also the double sphinx on a fifth century bronze breast-piece in Karlsruhe, Schumacher, *Beschreibung der Sammlung Antiker Bronzen*, no. 787, pl. XVI, 22; pl. XXI.

⁵ Around the mouth of a cistern on the South Hill a pebble mosaic with a simple design of squares was also found.



(Fig. 5) is in a room with raised border opening on the east side of the court.¹ In the entrance (0.93 m. wide), which has curving walls, is a butterfly design of two facing triangles in a rectangle bordered by a wave pattern. The composition is well planned and the principles of design agree with those taught in modern times in schools and in textbooks. Perhaps the modern artist would prefer more white pebbles and fewer black ones in the color scheme, but the arrangement of lines in the



FIGURE 5.—MOSAIC, HOUSE OF THE COMEDIAN, OLYNTHOS.
CIRCLE IN SQUARE, TRIANGLES

entrance leads in to the square bounded by a wave pattern, within which the eye is again carried forward to the central design of a circle or wheel with four spokes (the wheel 0.80 m. in diameter). It is the same principle of dynamic design found in the mosaic with the sun in the centre to which the sixteen rays direct the attention as described above. In the same way, the circle within the square occurs in the Bellerophon mosaic and in others.

Because of the importance of the position as well as of the design of the second mosaic, it is well to preface its description with a description of the court.

On the east side of the court two bases remain *in situ*; on the north (counting the corner base twice), three; considering, however, the other evidence (the disposition of the mosaic patterns, and the irregular remains at the western edge where the pavement has been torn up by ploughing), it seems clear that the court was originally of the oblong type with three pillars on the east (and possibly west) sides, and four on the north (and possibly south) sides.

The mosaic as preserved occupies the whole area within the northeast corner of the stylobate as formed by its preserved east and north sides, and is some 0.07 m. lower than the top of the stylobate. The general arrangement, therefore, anticipates that of the peristyles and impluvia of Delos and Pompeii.

The southern and western portions of the mosaic are missing, but if, as is reasonably certain, the design was symmetrical, it measured about 4.50 m. from north to south, by 5.50 m. from east to west. The mosaic design proper is set at a distance of about 1.40 m. from the stylobate on the east, and at only about 0.80 m. from that on the north. The intervening space is laid off in a pattern of wavy lines alternating black and white and running north and south; there are fifty to sixty lines of these pebbles between the design and the east side of the stylobate.

¹ Measurements: 2.68 m. from east to west on north side, 1.60 m. on the south, 1.85 m. from north to south.

In the middle of the mosaic design proper is a rectangular opening (1.00 m. by 0.60 m.) probably once occupied by a rectangular stone altar similar to that found in 1928 (Pl. IV).¹ Wave, leaf, meander, and animal designs form successive rectangular borders about this opening. The last design is the most important. The figures occupy each of the four sides of the rectangular, frieze-like border; floral ornaments fill the northeast and northwest corners.

Of the south side of this frieze the only figure preserved is that of a bearded centaur to left (west); he seems to have a club (done in yellow pebbles) in his upraised right hand with which he is in the act of striking a lapith, of whom only part of the shield is preserved. In the east frieze, adjacent to the preserved end of the south frieze just described, we find two winged griffins (some red pebbles used in the heads) on either side of a deer which is running to left with legs far apart and head thrust forward. Crowded between one of the griffins and the floral ornament in the northeast corner is a duck to right with wings outstretched. At the east end of the north frieze, a wild boar with lowered head (some green as well as blue-black pebbles in the snout) faces a lion to left (with small yellow and dark red as well as white and blue-black pebbles, in the head and mane). Between the lion and the floral ornament in the northwest corner, a duck flies to left with wings outstretched (white, blue-black, green, pink, and yellow pebbles). At the north end of the west frieze a man in the attitude of the famous Aristogeiton statue strides to right, a spear or long sword in his right hand, attacking a wild boar. Then follows probably another man hunting a deer or stag.

The animal mosaics in this house as well as the double sphinxes and the Bellerophon mosaic remind one of scenes on Corinthian and Ionic vases. There is Ionic and Oriental influence and survival of Mycenaean fantastic motives, but the predominating influence is Corinthian and one cannot help feeling that when Athens destroyed the neighboring Potidaea in 432 B.C., Potidaeans took refuge at Olynthos and introduced Corinthian designs and Corinthian culture, the influence of which continued into the fourth century. But these mosaics may well date back into the fifth century B.C.

JOHNS HOPKINS UNIVERSITY

DAVID M. ROBINSON

(To be continued in Part II)

¹ Cf. Robinson, *Excavations at Olynthus*, II, pp. 89-91.



PLATE I.—MOSAIC IN HOUSE 26, OLYNTHOS. BELLEROPHON SLAYING THE CHIMAERA

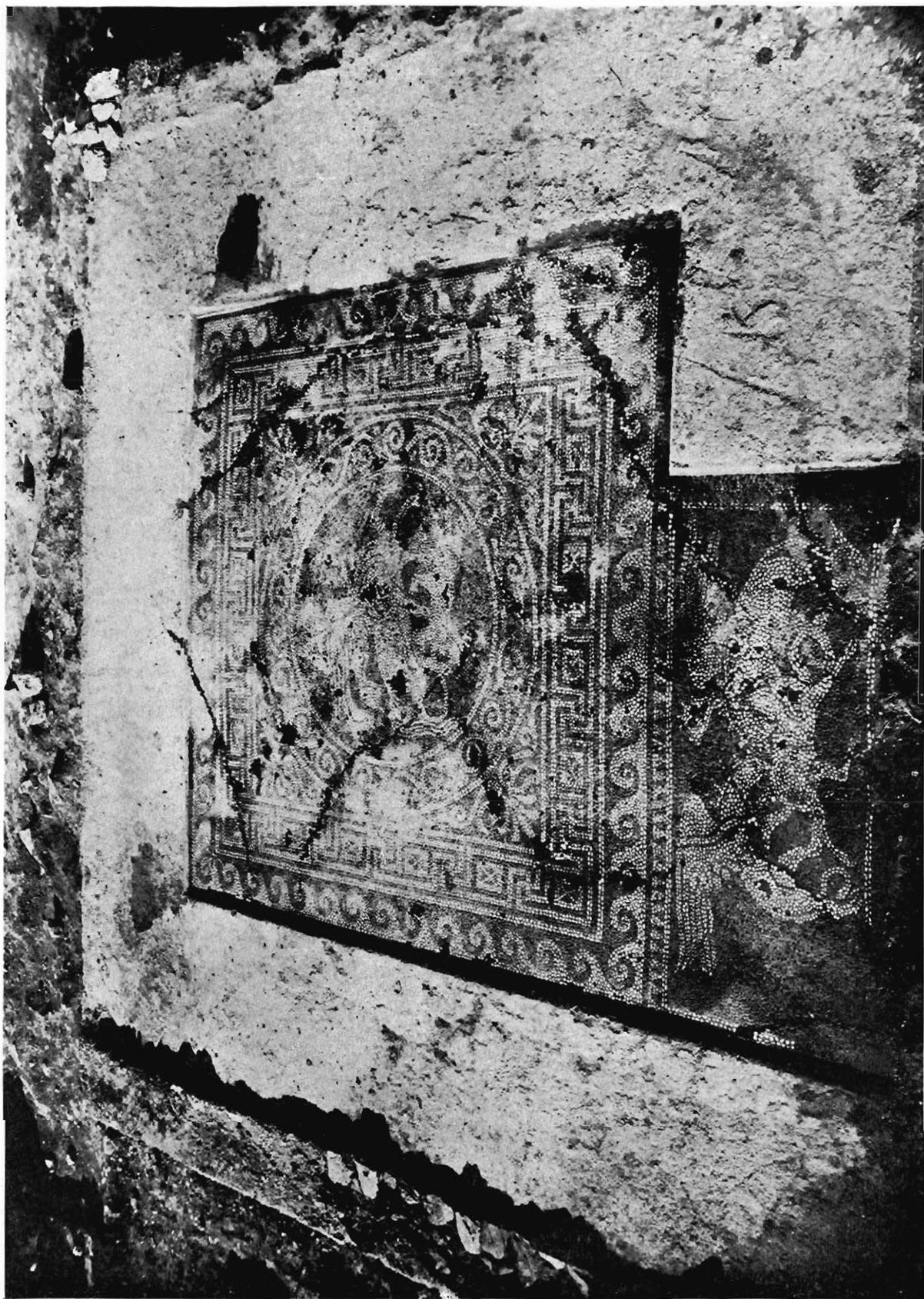


PLATE II.—MOSAIC FROM HOUSE 26, OLYNTHOS. GRIFFINS RENDING A HORNED STAG



PLATE III.—MOSAIC FROM OLYNTHOS, HOUSE 100. LION ATTACKING A STAG. DOUBLE-BODIED SPHINXES AND SEA DIVINITIES

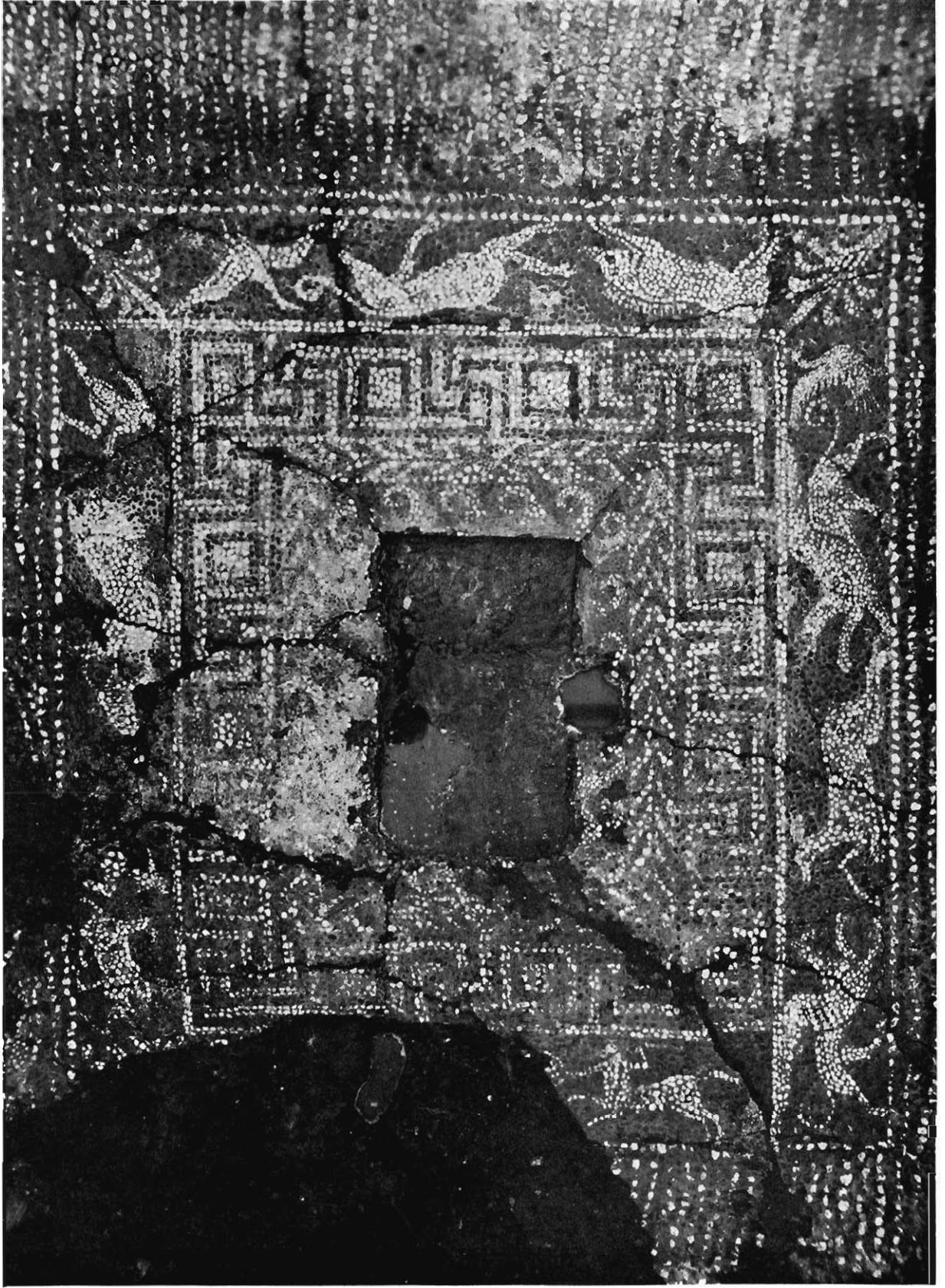


PLATE IV.—MOSAIC FROM OLYNTHOS: CENTAUR AND LAPITH; GRIFFINS ATTACKING DEER; LION AND BOAR; HUNTER

