

## PAUSANIAS

“Descripció de l'estàtua de Zeus a Olímpia”

Καθέζεται μὲν δὴ ὁ θεὸς ἐν θρόνῳ χρυσοῦ πεποιημένος  
καὶ ἐλέφαντος. Στέφανος δ' ἐπίκειται τῇ κεφαλῇ μεμιμημένος  
ἐλαίας κλῶνας. Ἐν τῇ δεξιᾷ φέρει Νίκην ἐξ ἐλέφαντος καὶ  
χρυσοῦ, ταινίαν ἔχουσαν καὶ ἐπὶ τῇ κεφαλῇ στέφανον. Τῇ  
δὲ ἀριστερᾷ τοῦ θεοῦ χειρὶ ἔνεστι σκήπτρον μετάλλοις τοῖς  
πᾶσιν ἠνθισμένον. Χρυσοῦ δὲ καὶ ὑποδήματα τῷ θεῷ καὶ  
ἱμάτιον ὡσαύτως ἐστί. Ὁ δὲ θρόνος ποικίλος μὲν χρυσοῦ καὶ  
λίθοις, ποικίλος δὲ καὶ ἐβένῳ τε καὶ ἐλέφαντι ἐστί.

Pausanias, *Descripció de l'Hel·lada*, 5, 11, 1-2

**Notes al text** “Descripció de l'estàtua de Zeus a Olímpia”

χρυσοῦ καὶ ἐλέφαντος· genitiu de matèria dependent de πεπονημένος

μεμιμημένος-η-ον· semblant a (+ acusatiu)

δεξιός-ά-όν· dret, (si no hi ha substantiu, se sobreentén “ma”)

φέρω· Llevar, sostenir.

Νίκη-ης· (ή) Victòria (divinitat)

ἔνεστι· ”hi ha”

ἠνθισμένος-η-ον· adornat, decorat. És un participi de perfet d’ἀνθίζω



En algunes parts la traducció és més difícil per l'ordre de les paraules. A continuació tens aquest mateix text una mica simplificat i amb certs canvis en l'ordre de les paraules. Consulta'l només si et cal, després d'intentar resoldre l'original directament.

Ὁ θεός, πεπονημένος χρυσοῦ καὶ ἐλέφαντος καθέζεται ἐν θρόνῳ.  
Στέφανος μεμιμημένος κλῶνας ἐλαίας ἐπίκειται τῇ κεφαλῇ.  
Ἐν τῇ δεξιᾷ φέρει Νίκην ἐξ ἐλέφαντος καὶ χρυσοῦ, ἔχουσαν ταινίαν καὶ στέφανον ἐπὶ τῇ κεφαλῇ.  
Τῇ ἀριστερᾷ χειρὶ τοῦ θεοῦ ἔνεστι σκήπτρον ἠνθισμένον πᾶσιν μετάλλοις.  
Ἐποδήματα χρυσοῦ καὶ ἱμάτιον ὡσαύτως ἐστὶ τῷ θεῷ. (Datiu possessiu).

Ὁ δὲ θρόνος ἐστὶ ποικίλος μὲν χρυσοῦ καὶ λίθοις, ποικίλος δὲ καὶ ἐβένῳ τε καὶ ἐλέφαντι .



XI.

[1] The god sits on a throne, and he is made of [gold and ivory](#). On his head lies a garland which is a copy of olive shoots. In his right hand he carries a Victory, which, like the statue, is of ivory and gold; she wears a ribbon and--on her head--a garland. In the left hand of the god is a scepter, ornamented with every kind of metal, and the bird sitting on the scepter is the eagle. The sandals also of the god are of gold, as is likewise his robe. On the robe are embroidered figures of animals and the flowers of the lily.

[2] The throne is adorned with gold and with jewels, to say nothing of ebony and ivory. Upon it are painted figures and wrought images. There are four Victories, represented as dancing women, one at each foot of the throne, and two others at the base of each foot. On each of the two front feet are set [Theban](#) children ravished by sphinxes, while under the sphinxes [Apollo and Artemis](#) are shooting down the children of [Niobe](#).

[3] Between the feet of the throne are four rods, each one stretching from foot to foot. The rod straight opposite the entrance has on it seven images; how the eighth of them disappeared nobody knows. These must be intended to be copies of obsolete contests, since in the time of [Pheidias](#) contests for boys had not yet been introduced.<sup>1</sup> The figure of one binding his own head with a ribbon is said to resemble in appearance [Pantarces](#), a stripling of [Elis](#) said to have been the love of [Pheidias](#). [Pantarces](#) too won the wrestling-bout for boys at the eighty-sixth Festival.

[4] On the other rods is the band that with [Heracles](#) fights against the [Amazons](#). The number of figures in the two parties is twenty-nine, and [Theseus](#) too is ranged among the allies of [Heracles](#). The throne is supported not only by the feet, but also by an equal number of pillars standing between the feet. It is impossible to go under the throne, in the way we enter the inner part of the throne at [Amyclae](#). At [Olympia](#) there are screens constructed like walls which keep people out.

XVII.

These things, then, are as I have already described. In the [temple of Hera](#) is an image of [Zeus](#), and the image of [Hera](#) is sitting on a throne with [Zeus](#) standing by her, bearded and with a helmet on his head. They are crude works of art. The figures of Seasons next to them, seated upon thrones, were made by the Aeginetan [Smilis](#).<sup>1</sup> Beside them stands an image of [Themis](#), as being mother of the Seasons. It is the work of [Dorycleidas](#), a Lacedaemonian by birth and a disciple of [Dipoenus and Scyllis](#).

[2] The [Hesperides](#), five in number, were made by [Theocles](#), who like [Dorycleidas](#) was a Lacedaemonian, the son of [Hegylus](#); he too, they say, was a student under [Scyllis](#) and [Dipoenus](#). The [Athena](#) wearing a helmet and carrying a spear and shield is, it is said, a work of [Medon](#), a Lacedaemonian, brother of [Dorycleidas](#) and a pupil of the same masters.

[3] Then the Maid and [Demeter](#) sit opposite each other, while [Apollo and Artemis](#) stand opposite each other. Here too have been dedicated [Leto](#), Fortune, Dionysus and a winged Victory. I cannot say who the artists were, but these figures too are in my opinion very ancient. The figures I have enumerated are of ivory and gold, but at a later date other images were dedicated in the [Heraeum](#), including a marble [Hermes](#) carrying the baby Dionysus, a work of [Praxiteles](#), and a bronze [Aphrodite](#) made by [Cleon](#) of [Sicyon](#).<sup>2</sup>