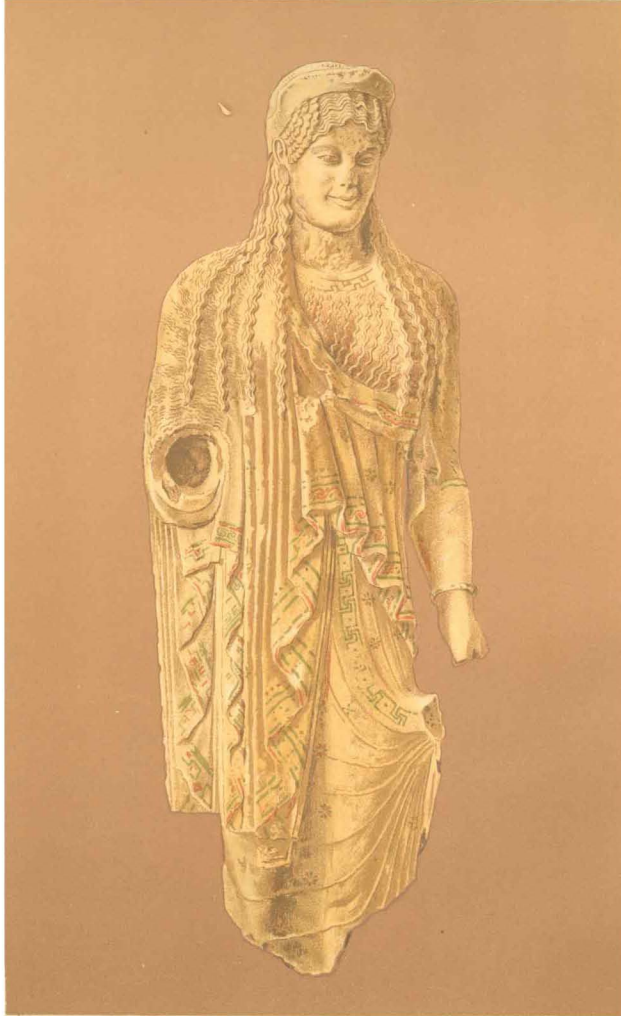


# HISTORY OF GREECE

VOLUME III.—SECTION I.

# HISTORY OF GREECE

VOLUME III.—SECTION I.



Darmstadt chronolith

Imp. Lemercier et Co

**STATUE OF A WOMAN**  
Found on the Acropolis of Athens in 1886

(PARTIAL MODEL)

# HISTORY OF GREECE

By VICTOR DURUY

*CROWNED BY THE FRENCH ACADEMY*

WITH AN INTRODUCTION BY

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WITH 2000 ENGRAVINGS, MAPS, PLANS, AND COLOURED PLATES

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Akropolis of Athens, interior (restoration)<sup>1</sup> . . . . . *Between pages 378, 379*

<sup>1</sup> This view is taken from the highest ground of the Akropolis, within the walls, showing the main façade of the Parthenon at the left, the Erechtheion at the right, and between them the Sacred Road, bordered with numerous monuments, ex-votos, etc.; on lower ground stands the great statue of Athens Promachos; behind her the Propylæia; and in the distance is "the sea and Salamis." — MARCEL LAMBERT.

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<sup>1</sup> This archaic statue of Athene was discovered, with several others of the same type, in excavations made on the Akropolis in 1886. These varied replicas have much in common with discoveries made some years ago in Delos. In both cases there seemed to have been a deposit made of mutilated statues, buried in a common grave, like dead bodies from a battle-field; in both cases they are votive statues, reproducing with certain differences a common type of great antiquity, fixed by religious tradition and repeated by the Greek sculptors even when they were capable of greatly improving it. At Athens as at Delos, these statues of women — Artemis at Delos, Athene upon the Akropolis — are broken off below the knee; it is evident that they were violently thrown down from their pedestals, and then hastily buried in order to clear the ground. At first sight we are inclined to attribute to Christianity these acts of vandalism; but this is probably an error, and the offenders were of much earlier date. It is well known that Xerxes destroyed the ancient Parthenon, and spent his fury upon all the buildings which at that time covered the Akropolis. When the Athenians recovered their citadel, they did not attempt to restore the ancient edifices, but constructed new ones on the site of the old. Finding these statues broken, they no doubt judged them worthless, and quickly put them under ground near where they lay.

The type of these statues of Athene, which must all have been made between 510 and 480 B. C., may be briefly indicated as follows: A slender figure enclosed in a narrow and sleeveless tunic, over which is a drape in regular folds, hooked together on the shoulder; one arm extends downward to raise the tunic, the other is advanced at right angles to the body. The head — generally wearing a diadem, under which are symmetrical curls — has on each side three or four long tresses reaching nearly to the waist. There is also a kind of inner tunic covering the throat in small wavy folds which resemble the tresses of hair. A curious feature of these statues is that they are painted in colors durable enough to have resisted the dampness of the ground for twenty-four hundred years. The very delicate ornamentation is finely represented in this picture.

The heads present that type which it has been agreed to call the Aiginetan, because it was found for the first time on sculptures of the pediment of the Temple of Aigina, doubtless posterior by fifteen or twenty years to the statues exhumed on the Akropolis. It is characterized by high cheek-bones, a strong rounded chin, the mouth very near the nose; its corners drawn up in an almost foolish smile, and by the singular modelling of the eyes, rising at the exterior angles. These details give the face a curious blending of disdain and goodwill. The careless observer would probably say that there is something Egyptian in this cast of features. There is a suggestion of the art of Egypt in the stiffness of the pose and the almost childish regularity of the drapery; but this *Aiginetic smile* is an essentially Greek invention. "This," says Heuzey, "is a pure affectation; — one of those conventional methods by which artists seek to add to human beauty. I see in it mainly an attempt at expression, kindred to the great original effort of the Greek schools to give animation to the face. The artist, having lifted the corners of the mouth in an evident smile, observed that the equilibrium of the features is thus destroyed and, obeying a simple law of parallelism, raises also the corners of the eyes, seeking to make them smile also with the lips. Oriental etiquette imposed on the faces of kings and gods an impassable tranquillity. In the free life of the Greek cities, both gods and rulers wish to appear amiable and seek popularity. Thus is explained the so-called Asiatic tradition."

The great resemblance between these figures of Athene and those of the Artemis found at Delos and the

Aphrodite at Cyprus seems to prove that Greek art in its early period had only a very few plastic conceptions, which represented in different lands very different divinities. With time and improved skill there came a specialization, — each divinity received a particular form, was conformed to a type created by the genius of some one sculptor, and was never again confused with any other. Thus Pheidias fixed the types of Zeus and Athene; Lysippos, that of Herakles; Praxiteles, those of Hermes and Aphrodite.

<sup>2</sup> This restoration of the Akropolis, by Marcel Lambert, represents it as it was in the time of Perikles. "The view of the west aspect shows us the temples in their respective positions, the different levels on which they stood, their orientation and their dimensions, as well as, also, the principal sculptures and decorative paintings which adorned them. This plate also gives an idea of the approaches to the rock and the principal buildings at its base, especially on the south, in the time of Perikles.

"There will be noticed, first, nearly in the middle of the picture, the sole entrance to the Akropolis, on the western side; this is, in fact, the only accessible side of the rock, which is perpendicular everywhere else. Walls extend all around the crest, and enclose the sacred ground. This entrance to the Akropolis was marked by one of the most interesting monuments of Greek art, — the Propylæia, the work of Mnesikles (see page 102 of this volume). Flanked by two bastions of unequal size and advanced beyond the main edifice, the Propylæia had five gates; of these the central and most important one gave passage to the Sacred Road, which traversed the building itself. Upon the bastion at the right stood the small Ionic temple of the Wingless Victory (see page 98 of this volume); and upon the bastion at the left, an edifice which is called the Pinakotheka, an annex of the Propylæia designed as a picture gallery.

"The Sacred Road, by which the Panathenaic procession went up to the Akropolis, began in the town below; it may still be traced upon the rock by its striae and marks of footprints of men and animals. It was bordered by numerous small monuments, ex-votos, shrines, funeral tablets, and the like; and this was the case more particularly inside the walls. Outside a specially noteworthy building was the temple of Demeter Chloë, below the bastion on the right, traces of its side being still discernible on the rock.

"Passing through the Propylæia, the Sacred Road inclines to the right, passing by the Ionic temple of Artemis Brauronia and the Doric temple of Athene Ergane; these temples are seen above the walls on the right. The road then continued past the wall enclosing the Parthenon (north side) on the right, and that of the Erechtheion (south side) on the left, and came out on the great plateau where rose, to the east, the Parthenon in all the splendor of its exquisite proportions, adorned with its immortal sculptures and its decorative paintings, bringing out yet more strongly its great architectural outlines. This magnificent building, the work of Iktinos (see page 88 *et seq.*), contained the treasury and numerous works of art; the Athene Parthenos of Pheidias stood within in the naos, which was surrounded on three sides by a richly decorated portico.

"The Panathenaic procession then pursued its way along the eastern and northern walls, turning at last to the left and descending to another plateau slightly lower, on which stood the Ionic building, somewhat complex in its architecture, but of great elegance, called the Erechtheion (see pages 78 and 92).

"This building contained, on the upper level, eastward, the temple of Athene Polias, where stood the ancient statue of Athene which had escaped the Persian destruction and for which the *peplos* was embroidered; on the south, the Pandrosæion, a graceful tribune adorned with six famous caryatides; on the lower ground, towards the north, a portico of great elegance, serving as an entrance to the temple of Pandrosos, a sort of open naos in which stood the sacred olive-tree; and, lastly, on the west a separate space, communicating with the *spheristra*, — a place appropriated to the Errephorai, or priestesses of the Polias Athene.

"Quite at the left and on the walls themselves, near the northern portico and the *spheristra*, was the dwelling of these priestesses.

"The Sacred Road then turned again towards the Propylæia and passed the great statue of Athene Promachos. This was an early work of Pheidias and of archaic style. With her shield the lofty figure (seventy-five feet in height) seemed to protect the Akropolis and the city beneath, and the crest of her helmet was visible far out at sea.

"The city itself extended all around the rock, especially to the east and north, and towards the west as far as the hills of the Pnyx and Areiopagos, visible in the foreground. On the south the Akropolis formed a richly decorated terrace, whence the view extended to a great distance.

"At its base on this side were grouped numerous buildings, among others the Odeion of Perikles, — an edifice of circular form; then, extensive porticos adorned with paintings; more remote, the temple of Asklepios; lastly, towards the southeastern point, the great theatre of Dionysos" (Marcel Lambert).

<sup>3</sup> The most famous of all the classic works in ivory were the two colossal statues of Pheidias, the Olympian Zeus, and the Athene of the Parthenon. A restoration of the statue of Athene, made by an eminent French sculptor, Pierre Charles Simart, by order of the late Duc de Luynes, and exhibited in the Exposition of 1855, is represented here. The restoration is very inferior in size to the original work, being only about nine feet in height; but this was sufficient to bring out clearly all the details of the great classic statue. The antique was composed entirely of ivory and gold of two colors, and Simart represented the original effect by the use of ivory, gilded silver, and gilded bronze. For the attitude and expression of the figure the sculptor followed the famous cameo of Aspasio belonging to the Museum of Vienna; for the Victory and the symbolic serpent Erechtheos, the numerous types of Greek coins; and the carvings on the shield are reproduced from the description given by Pausanias.

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