



HISTORY OF GREECE

VOLUME II.—SECTION I.



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¹ This plate represents a portion of the frieze of archers, from the palace of Darius in Susa. These bricks are of white porcelain, enamelled on one face in brilliant colors, and were found, sometimes entire, in other cases broken into fragments, which, however, could be matched and reassembled. The archers are in profile, walking, and carry a javelin. Over the shoulder is slung a bow and a very large quiver. The uniforms, of different colors, are cut in the same shape, — a skirt cleft at the side, a short shirt with sleeves, belted at the waist, and a vest closed on the breast. The sleeves of this garment, open from the wrist to the elbow, allow the folds of the shirt-sleeve to fall through them. The material is bordered with a rich galloon. On the head is a twisted band, resembling the camel's rope which the Arabs wear. Ears and wrists are decked with jewels and bracelets of gold; the fine yellow shoes are buttoned on the instep. The materials of which the uniforms are made are of singular richness. The first archer has a yellow vest and robe, embroidered with blue and green daisies, and a shirt of dark purple; the second wears a white garment having black figures, on which is designed the citadel of Susa. The type of the figure is the same; the skin is black; the beard has bluish lights; and both beard and hair are closely curled. The drawing is broad and noble, the technique of great simplicity and power. The folds of the skirt and of the sleeves resemble the draperies of the Aiginetan school.

In comparing the costumes of these archers with the list Herodotus gives of the troops who followed Xerxes into Greece, it appears that thus were attired the ten thousand "Immortals" who formed the body-guard of the Great King. The question is extremely interesting, how came these black archers among the troops of the King of Persia? According to Dieulafoy, the primitive population of Susiana was a black race, — the Ethiopians of the Levant, whom Homer and Herodotus mention.

Whatever their race, these Immortals were of noble figure, and the frieze is a ceramic work of far higher order than the justly celebrated bas-reliefs of Luca della Robbia. The materials employed were very simple, — a coarse faience run into good moulds, and doubtless finished with the chisel; and for colors, turquoise blue, yellow, manganese, white, and a little purple. But the touch of genius made them a splendid work.

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