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A History of Greek Art

With an Introductory Chapter on Art in Egypt and Mesopotamia

BY F. B. TARBELL

PROFESSOR OF CLASSICAL ARCHAEOLOGY IN THE UNIVERSITY OF CHICAGO

PREFACE.

The art of any artistically gifted people may be studied with

various purposes and in various ways. One man, being himself an

artist, may seek inspiration or guidance for his own practice;

another, being a student of the history of civilization, may

strive to comprehend the products of art as one manifestation of a

people's spiritual life; another may be interested chiefly in

tracing the development of artistic processes, forms, and

subjects; and so on. But this book has been written in the

conviction that the greatest of all motives for studying art, the

motive which is and ought to be strongest in most people, is the

desire to become acquainted with beautiful and noble things, the

things that "soothe the cares and lift the thoughts of man." The

historical method of treatment has been adopted as a matter of

course, but the emphasis is not laid upon the historical aspects

of the subject. The chief aim has been to present characteristic

specimens of the finest Greek work that has been preserved to us,

and to suggest how they may be intelligently enjoyed. Fortunate

they who can carry their studies farther, with the help of less

elementary handbooks, of photographs, of casts, or, best of all,

of the original monuments.

Most of the illustrations in this book have been made from

photographs, of which all but a few belong to the collection of

Greek photographs owned by the University of Chicago. A number of

other illustrations have been derived from books or serial

publications, as may be seen from the accompanying legends. In

several cases where cuts were actually taken from secondary

sources, such as Baumeister's "Denkmaler des klassischen

Altertums," they have been credited to their original sources. A

few architectural drawings were made expressly for this work,

being adapted from trustworthy authorities, viz.: Figs. 6, 51, 61,

and 64. There remain two or three additional illustrations, which

have so long formed a part of the ordinary stock-in trade of

handbooks that it seemed unnecessary to assign their origin.

The introductory chapter has been kindly looked over by Dr. J. H.

Breasted, who has relieved it of a number of errors, without in

any way making himself responsible for it. The remaining chapters

have unfortunately not had the benefit of any such revision.

In the present reissue of this book a number of slight changes and

corrections have been introduced.

Chicago, January, 1905.

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CHAPTER I.

ART IN EGYPT AND MESOPOTAMIA.

The history of Egypt, from the time of the earliest extant

monuments to the absorption of the country in the Roman Empire,

covers a space of some thousands of years. This long period was

not one of stagnation. It is only in proportion to our ignorance

that life in ancient Egypt seems to have been on one dull, dead

level. Dynasties rose and fell. Foreign invaders occupied the land

and were expelled again. Customs, costumes, beliefs, institutions,

underwent changes. Of course, then, art did not remain stationary.

On the contrary, it had marked vicissitudes, now displaying great

freshness and vigor, now uninspired and monotonous, now seemingly

dead, and now reviving to new activity. In Babylonia we deal with

perhaps even remoter periods of time, but the artistic remains at

present known from that quarter are comparatively scanty. From

Assyria, however, the daughter of Babylonia, materials abound, and

the history of that country can be written in detail for a period

of several centuries. Naturally, then, even a mere sketch of

Egyptian, Babylonian, and Assyrian art would require much more

space than is here at disposal. All that can be attempted is to

present a few examples and suggest a few general notions. The main

purpose will be to make clearer by comparison and contrast the

essential qualities of Greek art, to which this volume is devoted.

I begin with Egypt, and offer at the outset a table of the most

important periods of Egyptian history. The dates are taken from

the sketch prefixed to the catalogue of Egyptian antiquities in

the Berlin Museum. In using them the reader must bear in mind that

the earlier Egyptian chronology is highly uncertain. Thus the date

here suggested for the Old Empire, while it cannot be too early,

may be a thousand years too late. As we come down, the margin of

possible error grows less and less. The figures assigned to the

New Empire are regarded as trustworthy within a century or two.

But only when we reach the Saite dynasty do we get a really

precise chronology.

Chief Periods of Egyptian History:

OLD EMPIRE, with capital at Memphis; Dynasties 4-5 (2800-2500 B.

C. or earlier) and Dynasty 6.

MIDDLE EMPIRE, with capital at Thebes; Dynasties 11-13 (2200-1800

B. C. or earlier).

NEW EMPIRE, with capital at Thebes; Dynasties 17-20 (ca. 1600-1100

B. C.).

SAITE PERIOD; Dynasty 26 (663-525 B. C.).

One of the earliest Egyptian sculptures now existing, though

certainly not earlier than the Fourth Dynasty, is the great Sphinx

of Gizeh (Fig. 1). The creature crouches in the desert, a few

miles to the north of the ancient Memphis, just across the Nile

from the modern city of Cairo. With the body of a lion and the

head of a man, it represented a solar deity and was an object of

worship. It is hewn from the living rock and is of colossal size,

the height from the base to the top of the head being about 70

feet and the length of the body about 150 feet. The paws and

breast were originally covered with a limestone facing. The

present dilapidated condition of the monument is due partly to the

tooth of time, but still more to wanton mutilation at the hands of

fanatical Mohammedans. The body is now almost shapeless. The nose,

the beard, and the lower part of the head dress are gone. The face

is seamed with scars. Yet the strange monster still preserves a

mysterious dignity, as though it were guardian of all the secrets

of ancient Egypt, but disdained to betray them

"The art which conceived and carved this prodigious statue," says

Professor Maspero [Footnote: Manual of Egyptian Archaeology second

edition 1895 page 208] "was a finished art, an art which had

attained self mastery, and was sure of its effects. How many

centuries had it taken to arrive at this degree of maturity and

perfection?" It is impossible to guess. The long process of self-

schooling in artistic methods which must have preceded this work

is hidden from us. We cannot trace the progress of Egyptian art

from its timid, awkward beginnings to the days of its conscious

power, as we shall find ourselves able to do in the case of Greek

art. The evidence is annihilated, or is hidden beneath the sand

of the desert, perhaps to be one day revealed. Should that day

come, a new first chapter in the history of Egyptian art will have

to be written.

There are several groups of pyramids, large and small at Gizeh and

elsewhere, almost all of which belong to the Old Empire. The

three great pyramids of Gizeh are among the earliest. They were

built by three kings of the Fourth Dynisty, Cheops (Chufu),

Chephren (Chafre), and Mycerinus (Menkere) They are gigantic

sepulchral monuments in which the mummies of the kings who built

them were deposited. The pyramid of Cheops (Fig. 1, at the right),

the largest of all, was originally 481 feet 4 inches in height,

and was thus doubtless the loftiest structure ever reared in pre-

Christian times. The side of the square base measured 755 feet 8

inches. The pyramidal mass consists in the main of blocks of

limestone, and the exterior was originally cased with fine

limestone, so that the surfaces were perfectly smooth. At present

the casing is gone, and instead of a sharp point at the top there

is a platform about thirty feet square. In the heart of the mass

was the granite chamber where the king's mummy was laid. It was

reached by an ingenious system of passages, strongly barricaded.

Yet all these precautions were ineffectual to save King Cheops

from the hand of the spoiler. Chephren's pyramid (Fig. 1, at the

left) is not much smaller than that of Cheops, its present height

being about 450 feet, while the height of the third of this group,

that of Mycerinus, is about 210 feet. No wonder that the pyramids

came to be reckoned among the seven wonders of the world.

While kings erected pyramids to serve as their tombs, officials of

high rank were buried in, or rather under, structures of a

different type, now commonly known under the Arabic name of

mastabas. The mastaba may be described as a block of masonry of

limestone or sun-dried brick, oblong in plan, with the sides

built "battering," i.e., sloping inward, and with a flat top. It

had no architectural merits to speak of, and therefore need not

detain us. It is worth remarking, however, that some of these

mastabas contain genuine arches, formed of unbaked bricks. The

knowledge and use of the arch in Egypt go back then to at least

the period of the Old Empire. But the chief interest of the

mastabas lies in the fact that they have preserved to us most of

what we possess of early Egyptian sculpture. For in a small,

inaccessible chamber (serdab) reserved in the mass of masonry were

placed one or more portrait statues of the owner, and often of his

wife and other members of his household, while the walls of

another and larger chamber, which served as a chapel for the

celebration of funeral rites, were often covered with painted bas-

reliefs, representing scenes from the owner's life or whatever in

the way of funeral offering and human activity could minister to

his happiness.

One of the best of the portrait statues of this period is the

famous "Sheikh-el-Beled" (Chief of the Village), attributed to

the Fourth or Fifth Dynasty (Fig. 2). The name was given by the

Arab workmen, who, when the figure was first brought to light in

the cemetery of Sakkarah, thought they saw in it the likeness of

their own sheikh. The man's real name, if he was the owner of the

mastaba from whose serdab he was taken, was Ra-em-ka. The figure

is less than life-sized, being a little over three and one half

feet in height. It is of wood, a common material for sculpture in

Egypt. The arms were made separately (the left of two pieces) and

attached at the shoulders. The feet, which had decayed, have been

restored. Originally the figure was covered with a coating of

linen, and this with stucco, painted. "The eyeballs are of opaque

white quartz, set in a bronze sheath, which forms the eyelids; in

the center of each there is a bit of rock-crystal, and behind this

a shining nail" [Footnote: Musee de Gizeh: Notice Sommaire

(1892).]--a contrivance which produces a marvelously realistic

effect. The same thing, or something like it, is to be seen in

other statues of the period. The attitude of Ra-em-ka is the usual

one of Egyptian standing figures of all periods: the left leg is

advanced; both feet are planted flat on the ground; body and head

face squarely forward. The only deviation from the most usual type

is in the left arm, which is bent at the elbow, that the hand may

grasp the staff of office. More often the arms both hang at the

sides, the hands clenched, as in the admirable limestone figure of

the priest, Ra-nofer (Fig. 3).

The cross-legged scribe of the Louvre (Fig. 4) illustrates another

and less stereotyped attitude. This figure was found in the tomb

of one Sekhem-ka, along with two statues of the owner and a group

of the owner, his wife, and son. The scribe was presumably in the

employ of Sekhem-ka. The figure is of limestone, the commonest

material for these sepulchral statues, and, according to the

unvarying practice, was completely covered with color, still in

good preservation. The flesh is of a reddish brown, the regular

color for men. The eyes are similar to those of the Sheikh-el-

Beled. The man is seated with his legs crossed under him; a strip

of papyrus, held by his left hand, rests upon his lap; his right

hand held a pen.

The head shown in Fig. 5 belongs to a group, if we may give that

name to two figures carved from separate blocks of limestone and

seated stiffly side by side. Egyptian sculpture in the round never

created a genuine, integral group, in which two or more figures

are so combined that no one is intelligible without the rest; that

achievement was reserved for the Greeks. The lady in this case was

a princess; her husband, by whom she sits, a high priest of

Heliopolis. She is dressed in a long, white smock, in which there

is no indication of folds. On her head is a wig, from under which,

in front, her own hair shows. Her flesh is yellow, the

conventional tint for women, as brownish red was for men. Her eyes

are made of glass.

The specimens given have been selected with the purpose of showing

the sculpture of the Old Empire at its best. The all-important

fact to notice is the realism of these portraits. We shall see

that Greek sculpture throughout its great period tends toward the

typical and the ideal in the human face and figure. Not so in

Egypt. Here the task of the artist was to make a counterfeit

presentment of his subject and he has achieved his task at times

with marvelous skill. Especially the heads of the best statues

have an individuality and lifelikeness which have hardly been

surpassed in any age. But let not our admiration blind us to the

limitations of Egyptian art. The sculptor never attains to freedom

in the posing of his figures. Whether the subject sits, stands,

kneels, or squats, the body and head always face directly forward.

And we look in vain for any appreciation on the sculptor's part of

the beauty of the athletic body or of the artistic possibilities

of drapery.

There is more variety of pose in the painted bas-reliefs with

which the walls of the mastaba chapels are covered. Here are

scenes of agriculture, cattle-tending, fishing, bread-making, and

so on, represented with admirable vivacity, though with certain

fixed conventionalities of style. There are endless entertainment

and instruction for us in these pictures of old Egyptian life. Yet

no more here than in the portrait statues do we find a feeling for

beauty of form or a poetic, idealizing touch.

As from the Old Empire, so from the Middle Empire, almost the only

works of man surviving to us are tombs and their contents. These

tombs have no longer the simple mastaba form, but are either built

up of sun-dried brick in the form of a block capped by a pyramid

or are excavated in the rock. The former class offers little

interest from the architectural point of view. But some of the

rock-cut tombs of Beni-hasan, belonging to the Twelfth Dynasty,

exhibit a feature which calls for mention. These tombs have been

so made as to leave pillars of the living rock standing, both at

the entrance and in the chapel. The simplest of these pillars are

square in plan and somewhat tapering. Others, by the chamfering

off of their edges, have been made eight-sided. A repetition of

the process gave sixteen-sided pillars. The sixteen sides were

then hollowed out (channeled). The result is illustrated by Fig.

6. It will be observed that the pillar has a low, round base, with

beveled edge; also, at the top, a square abacus, which is simply a

piece of the original four-sided pillar, left untouched. Such

polygonal pillars as these are commonly called proto-Doric

columns. The name was given in the belief that these were the

models from which the Greeks derived their Doric columns, and this

belief is still held by many authorities.

With the New Empire we begin to have numerous and extensive

remains of temples, while those of an earlier date have mostly

disappeared. Fig. 7 may afford some notion of what an Egyptian

temple was like. This one is at Luxor, on the site of ancient

Thebes in Upper Egypt. It is one of the largest of all, being over

800 feet in length. Like many others, it was not originally

planned on its present scale, but represents two or three

successive periods of construction, Ramses II., of the Nineteenth

Dynasty, having given it its final form by adding to an already

finished building all that now stands before the second pair of

towers. As so extended, the building has three pylons, as they are

called, pylon being the name for the pair of sloping-sided towers

with gateway between. Behind the first pylon comes an open court

surrounded by a cloister with double rows of columns. The second

and third pylons are connected with one another by a covered

passage--an exceptional feature. Then comes a second open court;

then a hypostyle hall, i.e., a hall with flat roof supported by

columns; and finally, embedded in the midst of various chambers,

the relatively small sanctuary, inaccessible to all save the king

and the priests. Notice the double line of sphinxes flanking the

avenue of approach, the two granite obelisks at the entrance, and

the four colossal seated figures in granite representing Ramses

II.--all characteristic features.

Fig. 8 is taken from a neighboring and still more gigantic temple,

that of Karnak. Imagine an immense hall, 170 feet deep by 329 feet

broad. Down the middle run two rows of six columns each (the

nearest ones in the picture have been restored), nearly seventy

feet high. They have campaniform (bell-shaped) capitals. On either

side are seven rows of shorter columns, somewhat more than forty

feet high. These, as may be indistinctly seen at the right of our

picture, have capitals of a different type, called, from their

origin rather than from their actual appearance, lotiform or

lotus-bud capitals. There was a clerestory over the four central

rows of columns, with windows in its walls. The general plan,

therefore, of this hypostyle hall has some resemblance to that of

a Christian basilica, but the columns are much more numerous and

closely set. Walls and columns were covered with hieroglyphic

texts and sculptured and painted scenes. The total effect of this

colossal piece of architecture, even in its ruin, is one of

overwhelming majesty. No other work of human hands strikes the

beholder with such a sense of awe.

Fig. 9 is a restoration of one of the central columns of this

hall. Except for one fault, say Messrs. Perrot and

Chipiez,[Footnote: "Histoire de l'Art Egypte," page 576. The

translation given above differs from that in the English edition

of Perrot and Chipiez, "Art in Ancient Egypt," Vol. II., page

123.] "this column would be one of the most admirable creations of

art; it would hardly be inferior to the most perfect columns of

Greece." The one fault--a grave one to a critical eye--is the

meaningless and inappropriate block inserted between the capital

and the horizontal beam which it is the function of the column to

support. The type of column used in the side aisles of the hall at

Karnak is illustrated by Fig. 10, taken from another temple. It is

much less admirable, the contraction of the capital toward the top

producing an unpleasant effect.

Other specimens of these two types of column vary widely from

those of Karnak, for Egyptian architects did not feel obliged,

like Greek architects, to conform, with but slight liberty of

deviation, to established canons of form and proportion. Nor are

these two by any means the only forms of support used in the

temple architecture of the New Empire. The "proto-Doric" column

continued in favor under the New Empire, though apparently not

later; we find it, for example, in some of the outlying buildings

at Karnak. Then there was the column whose capital was adorned

with four heads in relief of the goddess Hathor, not to speak of

other varieties. Whatever the precise form of the support, it was

always used to carry a horizontal beam. Although the Egyptians

were familiar from very early times with the principle of the

arch, and although examples of its use occur often enough under

the New Empire, we do not find columns or piers used, as in Gothic

architecture, to carry a vaulting. In fact, the genuine vault is

absent from Egyptian temple architecture, although in the Temple

of Abydos false or corbelled vaults (cf. page 49) do occur.

Egyptian architects were not gifted with a fine feeling for

structural propriety or unity. A few of their small temples are

simple and coherent in plan and fairly tasteful in details. But it

is significant that a temple could always be enlarged by the

addition of parts not contemplated in the original design. The

result in such a case was a vast, rambling edifice, whose merits

consisted in the imposing character of individual parts, rather

than in an organic and symmetrical relation of parts to whole.

Statues of the New Empire are far more numerous than those of any

other period, but few of them will compare in excellence with the

best of those of the Old Empire. Colossal figures of kings abound,

chiseled with infinite patience from granite and other obdurate

rocks. All these and others may be passed over in order to make

room for a statue in the Louvre (Fig. 11), which is chosen, not

because of its artistic merits, but because of its material and

its subject. It is of bronze, somewhat over three feet in height,

thus being the largest Egyptian bronze statue known. It was cast

in a single piece, except for the arms, which were cast separately

and attached. The date of it is in dispute, one authority

assigning it to the Eighteenth Dynasty and another bringing it

down as late as the seventh century B.C. Be that as it may, the

art of casting hollow bronze figures is of high antiquity in

Egypt. The figure represents a hawk-headed god, Horus, who once

held up some object, probably a vase for libations. Egyptian

divinities are often represented with the heads of animals--

Anubis with the head of a jackal, Hathor with that of a cow, Sebek

with that of a crocodile, and so on. This in itself shows a lack

of nobility in the popular theology. Moreover it is clear that the

best talents of sculptors were engaged upon portraits of kings and

queens and other human beings, not upon figures of the gods. The

latter exist by the thousand, to be sure, but they are generally

small statuettes, a few inches high, in bronze, wood, or faience.

And even if sculptors had been encouraged to do their best in

bodying forth the forms of gods, they would hardly have achieved

high success. The exalted imagination was lacking.

Among the innumerable painted bas-reliefs covering the walls of

tombs and temples, those of the great Temple of Abydos in Upper

Egypt hold a high place. One enthusiastic art critic has gone so

far as to pronounce them "the most perfect, the most noble bas-

reliefs ever chiseled." A specimen of this work, now, alas! more

defaced than is here shown, is given in Fig. 12. King Seti I. of

the Nineteenth Dynasty stands in an attitude of homage before a

seated divinity, of whom almost nothing appears in the

illustration. On the palm of his right hand he holds a figure of

Maat, goddess of truth. In front of him is a libation-standard, on

which rests a bunch of lotus flowers, buds, and leaves. The first

remark to be made about this work is that it is genuine relief.

The forms are everywhere modeled, whereas in much of what is

commonly called bas-relief in Egypt, the figures are only outlined

and the spaces within the outlines are left flat. As regards the

treatment of the human figure, we have here the stereotyped

Egyptian conventions. The head, except the eye, is in profile, the

shoulders in front view, the abdomen in three-quarters view, the

legs again in profile. As a result of the distortion of the body,

the arms are badly attached at the shoulders. Furthermore the

hands, besides being very badly drawn, have in this instance the

appearance of being mismated with the arms, while both feet look

like right feet. The dress consists of the usual loin-cloth and of

a thin, transparent over-garment, indicated only by a line in

front and below. Now surely no one will maintain that these

methods and others of like sort which there is no opportunity here

to illustrate are the most artistic ever devised. Nevertheless

serious technical faults and shortcomings may coexist with great

merits of composition and expression. So it is in this relief of

Seti. The design is stamped with unusual refinement and grace. The

theme is hackneyed enough, but its treatment here raises it above

the level of commonplace.

Egyptian bas-reliefs were always completely covered with paint,

laid on in uniform tints. Paintings on a flat surface differ in no

essential respect from these painted bas-reliefs. The conventional

and untruthful methods of representing the human form, as well as

other objects--buildings, landscapes, etc.--are the same in the

former as in the latter. The coloring, too, is of the same sort,

there being no attempt to render gradations of color due to the

play of light and shade. Fig. 13, a lute-player from a royal tomb

of the Eighteenth Dynasty, illustrates some of these points. The

reader who would form an idea of the composition of extensive

scenes must consult works more especially devoted to Egyptian art.

He will be rewarded with many a vivid picture of ancient Egyptian

life.

Art was at a low ebb in Egypt during the centuries of Libyan and

Ethiopian domination which succeeded the New Empire. There was a

revival under the Saite monarchy in the seventh and sixth

centuries B.C. To this period is assigned a superb head of dark

green stone (Fig. 14), recently acquired by the Berlin Museum. It

has been broken from a standing or kneeling statue. The form of

the closely-shaven skull and the features of the strong face,

wrinkled by age, have been reproduced by the sculptor with

unsurpassable fidelity. The number of works emanating from the

same school as this is very small, but in quality they represent

the highest development of Egyptian sculpture. It is fit that we

should take our leave of Egyptian art with such a work as this

before us, a work which gives us the quintessence of the artistic

genius of the race.

Babylonia was the seat of a civilization perhaps more hoary than

that of Egypt. The known remains of Babylonian art, however, are

at present far fewer than those of Egypt and will probably always

be so. There being practically no stone in the country and wood

being very scarce, buildings were constructed entirely of bricks,

some of them merely sun-dried, others kiln-baked. The natural

wells of bitumen supplied a tenacious mortar. [Footnote: Compare

Genesis XI 3: "And they had brick for stone and slime had they for

mortar."] The ruins that have been explored at Tello, Nippur, and

elsewhere, belong to city walls, houses, and temples. The most

peculiar and conspicuous feature of the temple was a lofty

rectangular tower of several stages, each stage smaller than the

one below it. The arch was known and used in Babylonia from time

immemorial. As for the ornamental details of buildings, we know

very little about them except that large use was made of enameled

bricks.

The only early Babylonian sculptures of any consequence that we

possess are a collection of broken reliefs and a dozen sculptures

in the round, found in a group of mounds called Tello and now in

the Louvre. The reliefs are extremely rude. The statues are much

better and are therefore probably of later date, they are commonly

assigned by students of Babylonian antiquities to about 3000 B.C.

Fig. 15 reproduces one of them. The material, as of the other

statues found at the same place, is a dark and excessively hard

igneous rock (dolerite). The person represented is one Gudea, the

ruler of a small semi-independent principality. On his lap he has

a tablet on which is engraved the plan of a fortress, very

interesting to the student of military antiquities. The forms of

the body are surprisingly well given, even the knuckles of the

fingers being indicated. As regards the drapery, it is noteworthy

that an attempt has been made to render folds on the right breast

and the left arm. The skirt of the dress is covered with an

inscription in cuneiform characters.

Fig. 16 belongs to the same group of sculptures as the seated

figure just discussed. Although this head gives no such impression

of lifelikeness as the best Egyptian portraits, it yet shows

careful study. Cheeks, chin, and mouth are well rendered. The

eyelids, though too wide open, are still good; notice the inner

corners. The eyebrows are less successful. Their general form is

that of the half of a figure 8 bisected vertically, and the hairs

are indicated by slanting lines arranged in herring-bone fashion.

Altogether, the reader will probably feel more respect than

enthusiasm for this early Babylonian art and will have no keen

regret that the specimens of it are so few.

The Assyrians were by origin one people with the Chaldeans and

were therefore a branch of the great Semitic family. It is not

until the ninth century B.C. that the great period of Assyrian

history begins. Then for two and a half centuries Assyria was the

great conquering power of the world. Near the end of the seventh

century it was completely annihilated by a coalition of Babylonia

and Media.

With an insignificant exception or two the remains of Assyrian

buildings and sculptures all belong to the period of Assyrian

greatness. The principal sites where explorations have been

carried on are Koyunjik (Nineveh), Nimroud, and Khorsabad, and the

ruins uncovered are chiefly those of royal palaces. These

buildings were of enormous extent. The palace of Sennacherib at

Nineveh, for example, covered more than twenty acres. Although the

country possessed building stone in plenty, stone was not used

except for superficial ornamentation, baked and unbaked bricks

being the architect's sole reliance. This was a mere blind

following of the example of Babylonia, from which Assyria derived

all its culture. The palaces were probably only one story in

height. Their principal splendor was in their interior decoration

of painted stucco, enameled bricks, and, above all, painted

reliefs in limestone or alabaster.

The great Assyrian bas-reliefs covered the lower portions of the

walls of important rooms. Designed to enrich the royal palaces,

they drew their principal themes from the occupations of the

kings. We see the monarch offering sacrifice before a divinity,

or, more often, engaged in his favorite pursuits of war and

hunting. These extensive compositions cannot be adequately

illustrated by two or three small pictures. The most that can be

done is to show the sculptor's method of treating single figures.

Fig. 17 is a slab from the earliest series we possess, that

belonging to the palace of Asshur-nazir-pal (884-860 B.C.) at

Nimroud. It represents the king facing to right, with a bowl for

libation in his right hand and his bow in his left, while a eunuch

stands fronting him. The artistic style exhibited here remains

with no essential change throughout the whole history of Assyrian

art. The figures are in profile, except that the king's further

shoulder is thrown forward in much the fashion which we have found

the rule in Egypt, and the eyes appear as in front view. Both king

and attendant are enveloped in long robes, in which there is no

indication of folds, though fringes and tassels are elaborately

rendered. The faces are of a strongly marked Semitic cast, but

without any attempt at portraiture. The hair of the head ends in

several rows of snail-shell curls, and the king's beard has rows

of these curls alternating with more natural-looking portions.

Little is displayed of the body except the fore-arms, whose

anatomy, though intelligible, is coarse and false. As for minor

matters, such as the too high position of the ears, and the

unnatural shape of the king's right hand, it is needless to dwell

upon them. A cuneiform inscription runs right across the relief,

interrupted only by the fringes of the robes.

Fig. 18 shows more distinctly the characteristic Assyrian method

of representing the human head. Here are the same Semitic

features, the eye in front view, and the strangely curled hair and

beard. The only novelty is the incised line which marks the iris

of the eye. This peculiarity is first observed in work of Sargon's

time (722-705 B. C.).

A constant and striking feature of the Assyrian palaces was

afforded by the great, winged, human-headed bulls, which flanked

the principal doorways. The one herewith given (Fig. 19) is from

Sargon's palace at Khorsabad. The peculiar methods of Assyrian

sculpture are not ill suited to this fantastic creature, an

embodiment of force and intelligence. One special peculiarity will

not escape the attentive observer. Like all his kind, except in

Sennacherib's palace, this bull has five legs. He was designed to

be looked at from directly in front or from the side, not from an

intermediate point of view.

Assyrian art was not wholly without capacity for improvement.

Under Asshur-bam-pal (668-626), the Sardanapalus of the Greeks, it

reached a distinctly higher level than ever before. It is from his

palace at Nineveh that the slab partially shown in Fig. 20 was

obtained. Two demons, with human bodies, arms, and legs, but with

lions' heads, asses' ears, and eagles' talons, confront one

another angrily, brandishing daggers in their right hands.

Mesopotamian art was fond of such creatures, but we do not know

precisely what meaning was attached to the present scene. We need

therefore consider only stylistic qualities. As the two demons

wear only short skirts reaching from the waist to the knees, their

bodies are more exposed than those of men usually are. We note the

inaccurate anatomy of breast, abdomen, and back, in dealing with

which the sculptor had little experience to guide him. A marked

difference is made between the outer and the inner view of the

leg, the former being treated in the same style as the arms in

Fig. 17. The arms are here better, because less exaggerated. The

junction of human shoulders and animal necks is managed with no

sort of verisimilitude. But the heads, conventionalized though

they are, are full of vigor. One can almost hear the angry snarl

and see the lightning flash from the eyes.

It is, in fact, in the rendering of animals that Assyrian art

attains to its highest level. In Asshur-bam-pal's palace extensive

hunting scenes give occasion for introducing horses, dogs, wild

asses, lions, and lionesses, and these are portrayed with a keen

eye for characteristic forms and movements. One of the most famous

of these animal figures is the lioness shown in Fig. 21. The

creature has been shot through with three great arrows. Blood

gushes from her wounds. Her hind legs are paralyzed and drag

helplessly behind her. Yet she still moves forward on her fore-

feet and howls with rage and agony. Praise of this admirable

figure can hardly be too strong. This and others, of equal merit

redeem Assyrian art.

As has been already intimated, these bas-reliefs were always

colored, though, it would seem, only partially, whereas Egyptian

bas-reliefs were completely covered with color.

Of Assyrian stone sculpture in the round nothing has yet been

said. A few pieces exist, but their style is so essentially like

that of the bas-reliefs that they call for no separate discussion.

More interesting is the Assyrian work in bronze. The most

important specimens of this are some hammered reliefs, now in the

British Museum, which originally adorned a pair of wooden doors in

the palace of Shalmaneser III. at Balawat. The art of casting

statuettes and statues in bronze was also known and practiced, as

it had been much earlier in Babylonia, but the examples preserved

to us are few. For the decorative use which the Assyrians made of

color, our principal witnesses are then enameled bricks. These are

ornamented with various designs--men, genii, animals, and floral

patterns--in a few rich colors, chiefly blue and yellow. Of

painting, except in the sense of mural decoration, there is no

trace.

Egypt and Mesopotamia are, of all the countries around the

Mediterranean the only seats of an important, indigenous art,

antedating that of Greece. Other countries of Western Asia--Syria,

Phrygia, Phenicia, Persia, and so on--seem to have been rather

recipients and transmitters than originators of artistic

influences. For Egypt, Assyria, and the regions just named did not

remain isolated from one another. On the contrary, intercourse

both friendly and hostile was active, and artistic products, at

least of the small and portable kind, were exchanged. The paths of

communication were many, but there is reason for thinking that the

Phenicians, the great trading nation of early times, were

especially instrumental in disseminating artistic ideas. To these

influences Greece was exposed before she had any great art of her

own. Among the remains of prehistoric Greece we find, besides some

objects of foreign manufacture, others, which, though presumably

of native origin, are yet more or less directly inspired by

Egyptian or oriental models. But when the true history of Greek

art begins, say about 600 B. C., the influences from Egypt and

Asia sink into insignificance. It may be that the impulse to

represent gods and men in wood or stone was awakened in Greece by

the example of older communities. It may be that one or two types

of figures were suggested by foreign models. It may be that a hint

was taken from Egypt for the form of the Doric column and that the

Ionic capital derives from an Assyrian prototype. It is almost

certain that the art of casting hollow bronze statues was borrowed

from Egypt. And it is indisputable that some ornamental patterns

used in architecture and on pottery were rather appropriated than

invented by Greece. There is no occasion for disguising or

underrating this indebtedness of Greece to her elder neighbors.

But, on the other hand, it is important not to exaggerate the

debt. Greek art is essentially self-originated, the product of a

unique, incommunicable genius. As well might one say that Greek

literature is of Asiatic origin, because, forsooth, the Greek

alphabet came from Phenicia, as call Greek art the offspring of

Egyptian or oriental art because of the impulses received in the

days of its beginning. [Footnote: This comparison is perhaps not

original with the present writer.]

CHAPTER II.

PREHISTORIC ART IN GREECE.

Thirty years ago it would have been impossible to write with any

considerable knowledge of prehistoric art in Greece. The Iliad and

Odyssey, to be sure, tell of numerous artistic objects, but no

definite pictures of these were called up by the poet's words. Of

actual remains only a few were known. Some implements of stone,

the mighty walls of Tiryns, Mycenae, and many another ancient

citadel, four "treasuries," as they were often called, at Mycenae

and one at the Boeotian Orchomenus--these made up pretty nearly

the total of the visible relics of that early time. To-day the

case is far different. Thanks to the faith, the liberality, and

the energy of Heinrich Schliemann, an immense impetus has been

given to the study of prehistoric Greek archaeology. His

excavations at Troy, Mycenae, Tiryns, and elsewhere aroused the

world. He labored, and other men, better trained than he, have

entered into his labors. The material for study is constantly

accumulating, and constant progress is being made in classifying

and interpreting this material. A civilization antedating the

Homeric poems stands now dimly revealed to us. Mycenae, the city

"rich in gold," the residence of Agamemnon, whence he ruled over

"many islands and all Argos," [Footnote: Iliad II, 108] is seen to

have had no merely legendary preeminence. So conspicuous, in fact,

does Mycenae appear in the light as well of archaeology as of

epic, that it has become common, somewhat misleading though it is,

to call a whole epoch and a whole civilization "Mycenaean." This

"Mycenaean" civilization was widely extended over the Greek

islands and the eastern portions of continental Greece in the

second millennium before our era. Exact dates are very risky, but

it is reasonably safe to say that this civilization was in full

development as early as the fifteenth century B.C., and that it

was not wholly superseded till considerably later than 1000 B.C.

It is our present business to gain some acquaintance with this

epoch on its artistic side. It will be readily understood that our

knowledge of the long period in question is still very

fragmentary, and that, in the absence of written records, our

interpretation of the facts is hardly better than a groping in the

dark. Fortunately we can afford, so far as the purposes of this

book are concerned, to be content with a slight review. For it

seems clear that the "Mycenaean" civilization developed little

which can be called artistic in the highest sense of that term.

The real history of Greek art--that is to say, of Greek

architecture, sculpture, and painting--begins much later.

Nevertheless it will repay us to get some notion, however slight,

of such prehistoric Greek remains as can be included under the

broadest acceptation of the word "art."

In such a survey it is usual to give a place to early walls of

fortification, although these, to be sure, were almost purely

utilitarian in their character. The classic example of these

constructions is the citadel wall of Tiryns in Argolis. Fig. 22

shows a portion of this fortification on the east side, with the

principal approach. Huge blocks of roughly dressed limestone--some

of those in the lower courses estimated to weigh thirteen or

fourteen tons apiece--are piled one upon another, the interstices

having been filled with clay and smaller stones. This wall is of

varying thickness, averaging at the bottom about twenty-five feet.

At two places, viz., at the south end and on the east side near

the southeast corner, the thickness is increased, in order to give

room in the wall for a row of store chambers with communicating

gallery. Fig. 23 shows one of these galleries in its present

condition. It will be seen that the roof has been formed by

pushing the successive courses of stones further and further

inward from both sides until they meet. The result is in form a

vault, but the principle of the arch is not there, inasmuch as the

stones are not jointed radially, but lie on approximately

horizontal beds. Such a construction is sometimes called a

"corbelled" arch or vault.

Similar walls to those of Tiryns are found in many places, though

nowhere else are the blocks of such gigantic size. The Greeks of

the historical period Viewed these imposing structures with as

much astonishment as do we, and attributed them (of at least

those in Argohs) to the Cyclopes, a mythical folk, conceived in

this connection as masons of superhuman strength. Hence the

adjective Cyclopian or Cyclopean, whose meaning varies

unfortunately in modern usage, but which is best restricted to

walls of the Tirynthian type; that is to say, walls built of large

blocks not accurately fitted together, the interstices being

filled with small stones. This style of masonry seems to be always

of early date

Portions of the citadel wall of Mycenae are Cyclopean. Other

portions, quite probably of later date, show a very different

character (Fig. 24). Here the blocks on the outer surface of the

wall, though irregular in shape. are fitted together with close

joints. This style of masonry is called polygonal and is to be

carefully distinguished from Cyclopean, as above defined. Finally,

still other portions of this same Mycenaean wall show on the

outside a near approach to what is called ashlar masonry, in which

the blocks are rectangular and laid in even horizontal courses.

This is the case near the Lion Gate, the principal entrance to the

citadel. (Fig. 25)

Next to the walls of fortification the most numerous early remains

of the builder's art in Greece are the "bee-hive" tombs of which

many examples have been discovered in Argolis, Laconia, Attica,

Boeotia, Thessaly, and Crete. At Mycenae alone there are eight

now known, all of them outside the citadel. The largest and most

imposing of these, and indeed of the entire class, is the one

commonly referred to by the misleading name of the "Treasury of

Atreus." Fig 26 gives a section through this tomb. A straight

passage, A B, flanked by walls of ashlar masonry and open to the

sky, leads to a doorway, B. This doorway, once closed with heavy

doors, was framed with an elaborate aichitectural composition, of

which only small fragments now exist and these widely dispersed in

London, Berlin, Carlsruhe, Munich, Athens, and Mycenae itself. In

the decoration of this facade rosettes and running spirals played

a conspicuous part, and on either side of the doorway stood a

column which tapered downwards and was ornamented with spirals

arranged in zigzag bands. This downward-tapering column, so

unlike the columns of classic times, seems to have been in common

use in Mycenaean architecture. Inside the doors comes a short

passage, B C, roofed by two huge lintel blocks, the inner one of

which is estimated to weigh 132 tons. The principal chamber, D,

which is embedded in the hill, is circular in plan, with a lower

diameter of about forty-seven feet. Its wall is formed of

horizontal courses of stone, each pushed further inward than the

one below it, until the opening was small enough to be covered by

a single stone. The method of roofing is therefore identical in

principle with that used in the galleries and store chambers of

Tiryns; but here the blocks have been much more carefully worked

and accurately fitted, and the exposed ends have been so beveled

as to give to the whole interior a smooth, curved surface.

Numerous horizontal rows of small holes exist, only partly

indicated in our illustration, beginning in the fourth course from

the bottom and continuing at intervals probably to the top. In

some of these holes bronze nails still remain. These must have

served for the attachment of some sort of bronze decoration. The

most careful study of the disposition of the holes has led to the

conclusion that the fourth and fifth courses were completely

covered with bronze plates, presumably ornamented, and that above

this there were rows of single ornaments, possibly rosettes. Fig.

27 will give some idea of the present appearance of this chamber,

which is still complete, except for the loss of the bronze

decoration and two or three stones at the top. The small doorway

which is seen here, as well as in Fig. 26, leads into a

rectangular chamber, hewn in the living rock. This is much smaller

than the main chamber.

At Orchomenus in Boeotia are the ruins of a tomb scarcely inferior

in size to the "Treasury of Atreus" and once scarcely less

magnificent. Here too, besides the "bee-hive" construction, there

was a lateral, rectangular chamber--a feature which occurs only

in these two cases. Excavations conducted here by Schliemann in

1880-81 brought to light the broken fragments of a ceiling of

greenish schist with which this lateral chamber was once covered.

Fig. 28 shows this ceiling restored. The beautiful sculptured

decoration consists of elements which recur in almost the same

combination on a fragment of painted stucco from the palace of

Tiryns. The pattern is derived from Egypt.

The two structures just described were long ago broken into and

despoiled. If they stood alone, we could only guess at their

original purpose. But some other examples of the same class have

been left unmolested or less completely ransacked, until in recent

years they could be studied by scientific investigators.

Furthermore we have the evidence of numerous rock-cut chambers of

analogous shape, many of which have been recently opened in a

virgin condition. Thus it has been put beyond a doubt that these

subterranean "beehive" chambers were sepulchral monuments, the

bodies having been laid in graves within. The largest and best

built of these tombs, if not all, must have belonged to princely

families.

Even the dwelling-houses of the chieftains who ruled at Tiryns and

Mycenae are known to us by their remains. The palace of Tiryns

occupied the entire southern end of the citadel, within the

massive walls above described. Its ruins were uncovered in 1884-

85. The plan and the lower portions of the walls of an extensive

complex of gateways, open courts, and closed rooms were thus

revealed. There are remains of a similar building at Mycenae, but

less well preserved, while the citadels of Athens and Troy present

still more scanty traces of an analogous kind. The walls of the

Tirynthian palace were not built of gigantic blocks of stone, such

as were used in the citadel wall. That would have been a reckless

waste of labor. On the contrary, they were built partly of small

irregular pieces of stone, partly of sun-dried bricks. Clay was

used to hold these materials together, and beams of wood ("bond

timbers") were laid lengthwise here and there in the wall to give

additional strength. Where columns were needed, they were in every

case of wood, and consequently have long since decomposed and

disappeared. Considerable remains, however, were found of the

decorations of the interior. Thus there are bits of what must once

have been a beautiful frieze of alabaster, inlaid with pieces of

blue glass. A restored piece of this, sufficient to give the

pattern, is seen in Fig. 29. Essentially the same design, somewhat

simplified, occurs on objects of stone, ivory, and glass found at

Mycenae; and in a "bee-hive" tomb of Attica. Again, there are

fragments of painted stucco which decorated the walls of rooms in

the palace of Tiryns. The largest and most interesting of these

fragments is shown in Fig. 30. A yellow and red bull is

represented against a blue background, galloping furiously to

left, tail in air. Above him is a man of slender build, nearly

naked. With his right hand the man grasps one of the bull's horns;

his right leg is bent at the knee and the foot seems to touch with

its toes the bull's back; his outstretched left leg is raised high

in air. We have several similar representations on objects of the

Mycenaean period, the most interesting of which will be presently

described (see page 67). The comparison of these with one another

leaves little room for doubt that the Tirynthian fresco was

intended to portray the chase of a wild bull. But what does the

man's position signify? Has he been tossed into the air by the

infuriated animal? Has he adventurously vaulted upon the

creature's back? Or did the painter mean him to be running on the

ground, and, finding the problem of drawing the two figures in

their proper relation too much for his simple skill, did he adopt

the child-like expedient of putting one above the other? This last

seems much the most probable explanation, especially as the same

expedient is to be seen in several other designs belonging to this

period.

At Mycenae also, both in the principal palace which corresponds to

that of Tiryns and in a smaller house, remains of wall-frescoes

have been found. These, like those of Tiryns, consisted partly of

merely ornamental patterns, partly of genuine pictures, with human

and animal figures. But nothing has there come to light at once so

well preserved and so spirited as the bull-fresco from Tiryns.

Painting in the Mycenaean period seems to have been nearly, if not

entirely, confined to the decoration of house-walls and of

pottery. Similarly sculpture had no existence as a great,

independent art. There is no trace of any statue in the round of

life-size or anything approaching that. This agrees with the

impression we get from the Homeric poems, where, with possibly one

exception, [Footnote: Iliad VI, 273, 303.] there is no allusion to

any sculptured image. There are, to be sure, primitive statuettes,

one class of which, very rude and early, in fact pre-Mycenaean in

character, is illustrated by Fig. 31. Images of this sort have

been found principally on the islands of the Greek Archipelago.

They are made of marble or limestone, and represent a naked female

figure standing stiffly erect, with arms crossed in front below

the breasts. The head, is of extraordinary rudeness, the face of a

horse-shoe shape, often with no feature except a long triangular

nose. What religious ideas were associated with these barbarous

little images by their possessors we can hardly guess. We shall

see that when a truly Greek art came into being, figures of

goddesses and women were decorously clothed.

Excavations on Mycenaean sites have yielded quantities of small

figures, chiefly of painted terra-cotta (cf. Fig. 43), but also of

bronze or lead. Of sculpture on a larger scale we possess nothing

except the gravestones found at Mycenae and the relief which has

given a name, albeit an inaccurate one, to the Lion Gate. The

gravestones are probably the earlier. They were found within a

circular enclosure just inside the Lion Gate, above a group of six

graves--the so-called pit-graves or shaft-graves of Mycenae. The

best preserved of these gravestones is shown in Fig. 32. The

field, bordered by a double fillet, is divided horizontally into

two parts. The upper part is filled with an ingeniously contrived

system of running spirals. Below is a battle-scene: a man in a

chariot is driving at full speed, and in front there is a naked

foot soldier (enemy?), with a sword in his uplifted left hand.

Spirals, apparently meaningless, fill in the vacant spaces. The

technique is very simple. The figures having been outlined, the

background has been cut away to a shallow depth; within the

outlines there is no modeling, the surfaces being left flat. It is

needless to dwell on the shortcomings of this work, but it is

worth while to remind the reader that the gravestone commemorates

one who must have been an important personage, probably a

chieftain, and that the best available talent would have been

secured for the purpose.

The famous relief above the Lion Gate of Mycenae (Figs. 25, 33),

though probably of somewhat later date than the sculptured

gravestones, is still generally believed to go well back into the

second millennium before Christ. It represents two lionesses (not

lions) facing one another in heraldic fashion, their fore-paws

resting on what is probably to be called an altar or pair, of

altars; between them is a column, which tapers downward (cf. the

columns of the "Treasury of Atreus," page 53), surmounted by what

seems to be a suggestion of an entablature. The heads of the

lionesses, originally made of separate pieces and attached, have

been lost. Otherwise the work is in good preservation, in spite of

its uninterrupted exposure for more than three thousand years. The

technique is quite different from that of the gravestones, for all

parts of the relief are carefully modeled. The truth to nature is

also far greater here, the animals being tolerably life-like. The

design is one which recurs with variations on two or three

engraved gems of the Mycenaean period (cf Fig. 40), as well as in

a series of later Phrygian reliefs in stone. Placed in this

conspicuous position above the principal entrance to the citadel,

it may perhaps have symbolized the power of the city and its

rulers.

If sculpture in stone appears to have been very little practiced

in the Mycenaean age, the arts of the goldsmith, silversmith, gem-

engraver, and ivory carver were in great requisition. The shaft-

graves of Mycenae contained, besides other things, a rich treasure

of gold objects--masks, drinking-cups, diadems, ear-rings,

finger-rings, and so on, also several silver vases. One of the

latter may be seen in Fig. 43. It is a large jar, about two and

one half feet in height, decorated below with horizontal flutings

and above with continuous spirals in repousse (i.e., hammered)

work. Most of the gold objects must be passed over, interesting

though many of them are. But we may pause a moment over a group of

circular ornaments in thin gold-leaf about two and one half inches

in diameter, of which 701 specimens were found, all in a single

grave. The patterns on these discs were not executed with a free

hand, but by means of a mold. There are fourteen patterns in all,

some of them made up of spirals and serpentine curves, others

derived from vegetable and animal forms. Two of the latter class

are shown in Figs. 34, 35. One is a butterfly, the other a cuttle-

fish, both of them skilfully conventionalized. It is interesting

to note how the antennae of the butterfly and still more the arms

of the cuttle-fish are made to end in the favorite spiral.

The sculptures and gold objects which have been thus far described

or referred to were in all probability executed by native, or at

any rate by resident, workmen, though some of the patterns clearly

betray oriental influence. Other objects must have been, others

may have been, actually imported from Egypt or the East. It is

impossible to draw the line with certainty between native and

imported. Thus the admirable silver head of a cow from one of the

shaft-graves (Fig. 36) has been claimed as an Egyptian or a

Phenician production, but the evidence adduced is not decisive.

Similarly with the fragment of a silver vase shown in Fig. 37.

This has a design in relief (repousse) representing the siege of a

walled town or citadel. On the walls is a group of women making

frantic gestures. The defenders, most of them naked, are armed

with bows and arrows and slings. On the ground lie sling-stones

and throwing-sticks,[Footnote: So explained by Mr A. J. Evans in

The Journal of Hellenic Studies, XIII., page 199. ] which may be

supposed to have been hurled by the enemy. In the background there

are four nondescript trees, perhaps intended for olive trees.

Another variety of Mycenaean metal-work is of a much higher order

of merit than the dramatic but rude relief on this silver vase. I

refer to a number of inlaid dagger-blades, which were found in two

of the shaft-graves. Fig. 38 reproduces one side of the finest of

these. It is about nine inches long. The blade is of bronze, while

the rivets by which the handle was attached are of gold. The

design was inlaid in a separate thin slip of bronze, which was

then inserted into a sinking on the blade. The materials used are

various. The lions and the naked parts of the men are of gold, the

shields and trunks of the men of electrum (a mixture of gold and

silver), the hair of the men, the manes of the lions, and some

other details of an unidentified dark substance; the background,

to the edges of the inserted slip, was covered with a black

enamel. The scene is a lion-hunt. Four men, one armed only with a

bow, the others with lances and huge shields of two different

forms, are attacking a lion. A fifth hunter has fallen and lies

under the lion's fore-paws. The beast has already been run through

with a lance, the point of which is seen protruding from his

haunch; but he still shows fight, while his two companions dash

away at full speed. The design is skilfully composed to fill the

triangular space, and the attitudes of men and beasts are varied,

expressive, and fairly truthful. Another of these dagger-blades

has a representation of panthers hunting ducks by the banks of a

river in which what may be lotus plants are growing, The lotus

would point toward Egypt as the ultimate source of the design.

Moreover, a dagger of similar technique has been found in Egypt in

the tomb of a queen belonging to the end of the Seventeenth

Dynasty. On the other hand, the dress and the shields of the men

engaged in the lion-hunt are identical with those on a number of

other "Mycenaean" articles--gems, statuettes, etc.--which it is

difficult to regard as all of foreign importation. The

probability, then, seems to be that while the technique of the

dagger-blades was directly or indirectly derived from Egypt, the

specimens found at Mycenae were of local manufacture.

The greatest triumph of the goldsmith's art in the "Mycenaean"

period does not come from Mycenae. The two gold cups shown in Fig.

39 were found in 1888 in a bee-hive tomb at Vaphio in Laconia.

Each cup is double; that is to say, there is an outer cup, which

has been hammered into shape from a single disc of gold and which

is therefore without a joint, and an inner cup, similarly made,

whose upper edge is bent over the outer cup so as to hold the two

together. The horizontal parts of the handles are attached by

rivets, while the intervening vertical cylinders are soldered. The

designs in repousse work are evidently pendants to one another.

The first represents a hunt of wild bulls. One bull, whose

appearance indicates the highest pitch of fury, has dashed a

would-be captor to earth and is now tossing another on his horns.

A second bull, entangled in a stout net, writhes and bellows in

the vain effort to escape. A third gallops at full speed from the

scene of his comrade's captivity. The other design shows us four

tame bulls. The first submits with evident impatience to his

master. The next two stand quietly, with an almost comical effect

of good nature and contentment. The fourth advances slowly,

browsing. In each composition the ground is indicated, not only

beneath the men and animals, but above them, wherever the design

affords room. It is an example of the same naive perspective which

seems to have been employed in the Tirynthian bull-fresco (Fig.

30). The men, too, are of the same build here as there, and the

bulls have similarly curving horns. There are several trees on the

cups, two of which are clearly characterized as palms, while the

others resemble those in Fig. 37, and may be intended for olives.

The bulls are rendered with amazing spirit and understanding.

True, there are palpable defects, if one examines closely. For

example, the position of the bull in the net is quite impossible.

But in general the attitudes and expressions are as lifelike as

they are varied. Evidently we have here the work of an artist who

drew his inspiration directly from nature.

Engraved gems were in great demand in the Mycenaean period, being

worn as ornamental beads, and the work of the gem-engraver, like

that of the goldsmith, exhibits excellent qualities. The usual

material was some variety of ornamental stone--agate, jasper,

rock-crystal, etc. There are two principal shapes, the one

lenticular, the other elongated or glandular (Figs. 40, 41). The

designs are engraved in intaglio, but, our illustrations being

made, as is usual, from plaster impressions, they appear as

cameos. Among the subjects the lion plays an important part,

sometimes represented singly, sometimes in pairs, sometimes

devouring a bull or stag. Cattle, goats, deer, and fantastic

creatures (sphinxes, griffins, etc.) are also common. So are human

figures, often engaged in war or the chase. In the best of these

gems the work is executed with great care, and the designs, though

often inaccurate, are nevertheless vigorous. Very commonly,

however, the distortion of the figure is carried beyond all

bounds. Fig. 40 was selected for illustration, not because it is a

particularly favorable specimen of its class, but because it

offers an interesting analogy to the relief above the Lion Gate.

It represents two lions rampant, their fore-paws resting on an

altar (?), their heads, oddly enough, combined into one. The

column which figures in the relief above the gate is absent from

the gem, but is found on another specimen from Mycenae, where the

animals, however, are winged griffins. Fig. 41 has only a standing

man, of the wasp-waisted figure and wearing the girdle with which

other representations have now made us familiar.

It remains to glance at the most important early varieties of

Greek pottery. We need not stop here to study the rude, unpainted,

mostly hand-made vases from the earliest strata at Troy and

Tiryns, nor the more developed, yet still primitive, ware of the

island of Thera. But the Mycenaean pottery is of too great

importance to be passed over. This was the characteristic ware of

the Mycenaean civilization. The probability is that it was

manufactured at several different places, of which Mycenae may

have been one and perhaps the most important. It was an article of

export and thus found its way even into Egypt, where specimens

have been discovered in tombs of the Eighteenth Dynasty and later.

The variations in form and ornamentation are considerable, as is

natural with an article whose production was carried on at

different centers and during a period of centuries. Fig. 42 shows

a few of the characteristic shapes and decorations; some

additional pieces may be seen in Fig. 43. The Mycenaean vases are

mostly wheel-made. The decoration, in the great majority of

examples, is applied in a lustrous color, generally red, shading

to brown or black. The favorite elements of design are bands and

spirals and a variety of animal and vegetable forms, chiefly

marine. Thus the vase at the bottom of Fig. 42, on the left, has a

conventionalized nautilus; the one at the top, on the right, shows

a pair of lily-like plants; and the jug in the middle of Fig. 43

is covered with the stalks and leaves of what is perhaps meant for

seaweed. Quadrupeds and men belong to the latest period of the

style, the vase-painters of the early and central Mycenaean

periods having abstained, for some reason or other, from those

subjects which formed the stock in trade of the gem-engravers.

The Mycenaean pottery was gradually superseded by pottery of an

essentially different style, called Geometric, from the character

of its painted decorations. It is impossible to say when this

style made its first appearance in Greece, but it seems to have

flourished for some hundreds of years and to have lasted till as

late as the end of the eighth century B. C. It falls into several

local varieties, of which the most important is the Athenian. This

is commonly called Dipylon pottery, from the fact that the

cemetery near the Dipylon, the chief gate of ancient Athens, has

supplied the greatest number of specimens. Some of these Dipylon

vases are of great size and served as funeral monuments. Fig. 44

gives a good example of this class. It is four feet high. Both the

shape and the decoration are very different from those of the

Mycenaean style. The surface is almost completely covered by a

system of ornament in which zigzags, meanders, and groups of

concentric circles play an important part. In this system of

Geometric patterns zones or friezes are reserved for designs into

which human and animal figures enter. The center of interest is in

the middle of the upper frieze, between the handles. Here we see a

corpse upon a funeral bier, drawn by a two-horse wagon. To right

and left are mourners arranged in two rows, one above the other.

The lower frieze, which encircles the vase about at its middle,

consists of a line of two-horse chariots and their drivers. The

drawing of these designs is illustrated on a larger scale on the

right and left of the vase in Fig. 44; it is more childish than

anything we have seen from the Mycenaean period. The horses have

thin bodies, legs, and necks, and their heads look as much like

fishes as anything. The men and women are just as bad. Their heads

show no feature save, at most, a dot for the eye and a projection

for the nose, with now and then a sort of tassel for the hair;

their bodies are triangular, except those of the charioteers,

whose shape is perhaps derived from one form of Greek shield;

their thin arms, of varying lengths, are entirely destitute of

natural shape; their long legs, though thigh and calf are

distinguished, are only a shade more like reality than the arms.

Such incapacity on the part of the designer would be hard to

explain, were he to be regarded as the direct heir of the

Mycenaean culture. But the sources of the Geometric style are

probably to be sought among other tribes than those which were

dominant in the days of Mycenae's splendor. Greek tradition tells

of a great movement of population, the so-called Dorian migration,

which took place some centuries before the beginning of recorded

history in Greece. If that invasion and conquest of Peloponnesus

by ruder tribes from the North be a fact, then the hypothesis is a

plausible one which would connect the gradual disappearance of

Mycenaean art with that great change. Geometric art, according to

this theory, would have originated with the tribes which now came

to the fore.

Besides the Geometric pottery and its offshoots, several other

local varieties were produced in Greece in the eighth and seventh

centuries. These are sometimes grouped together under the name of

"orientalizing" styles, because, in a greater or less degree, they

show in their ornamentation the influence of oriental models, of

which the pure Geometric style betrays no trace. It is impossible

here to describe all these local wares, but a single plate from

Rhodes (Fig. 45) may serve to illustrate the degree of proficiency

in the drawing of the human figure which had been attained about

the end of the seventh century. Additional interest is lent to

this design by the names attached to the three men. The combatants

are Menelaus and Hector; the fallen warrior is Euphorbus. Here for

the first time we find depicted a scene from the Trojan War. From

this time on the epic legends form a large part of the repertory

of the vase-painters.

CHAPTER III.

GREEK ARCHITECTURE.

The supreme achievement of Greek architecture was the temple. In

imperial Rome, or in any typical city of the Roman Empire, the

most extensive and imposing buildings were secular--basilicas,

baths, amphitheaters, porticoes, aqueducts. In Athens, on the

other hand, or in any typical Greek city, there was little or

nothing to vie with the temples and the sacred edifices associated

with them. Public secular buildings, of course, there were, but

the little we know of them does not suggest that they often ranked

among the architectural glories of the country. Private houses

were in the best period of small pretensions. It was to the temple

and its adjunct buildings that the architectural genius and the

material resources of Greece were devoted. It is the temple, then,

which we have above all to study.

Before beginning, however, to analyze the artistic features of the

temple, it will be useful to consider the building materials which

a Greek architect had at his disposal and his methods of putting

them together. Greece is richly provided with good building stone.

At many points there are inexhaustible stores of white marble. The

island of Paros, one of the Cyclades, and Mount Pentelicus in

Attica--to name only the two best and most famous quarries--are

simply masses of white marble, suitable as well for the builder as

the sculptor. There are besides various beautiful colored marbles,

but it was left to the Romans to bring these into use. Then there

are many commoner sorts of stone ready to the builder's hand,

especially the rather soft, brown limestones which the Greeks

called by the general name of poros. [Footnote: The word has no

connection with porous] This material was not disdained, even for

important buildings. Thus the Temple of Zeus at Olympia, one of

the two most important religious centers in the Greek world, was

built of local poros. The same was the case with the numerous

temples of Acragas (Girgenti) and Selinus in Sicily. An even

meaner material, sun-dried brick, was sometimes, perhaps often,

employed for cella walls. Where poros or crude brick was used, it

was coated over with a very fine, hard stucco, which gave a

surface like that of marble.

It is remarkable that no use was made in Greece of baked bricks

before the period of Roman domination. Roof-tiles of terra-cotta

were in use from an early period, and Greek travelers to Babylonia

brought back word of the use of baked bricks in that country.

Nevertheless Greek builders showed no disposition to adopt baked

bricks for their masonry.

This probably hangs together with another important fact, the

absence of lime-mortar from Greek architecture. Lime-stucco was in

use from time immemorial. But lime-mortar, i.e., lime mixed with

sand and used as a bond for masonry, is all but unknown in Greek

work. [Footnote: The solitary exception at present known is an

Attic tomb built of crude bricks laid in lime-mortar] Consequently

in the walls of temples and other carefully constructed buildings

an elaborate system of bonding by means of clamps and dowels was

resorted to. Fig. 46 illustrates this and some other points. The

blocks of marble are seen to be perfectly rectangular and of

uniform length and height. Each end of every block is worked with

a slightly raised and well-smoothed border, for the purpose of

securing without unnecessary labor a perfectly accurate joint. The

shallow holes, III, III, in the upper surfaces are pry-holes,

which were of use in prying the blocks into position. The

adjustment having been made, contiguous blocks in the same course

were bonded to one another by clamps, I, I, embedded horizontally,

while the sliding of one course upon another was prevented by

upright dowels, II, II. Greek clamps and dowels were usually of

iron and they were fixed in their sockets by means of molten lead

run in. The form of the clamp differs at different periods. The

double-T shape shown in the illustration is characteristic of the

best age (cf. also Fig. 48).

Another important fact to be noted at the outset is the absence of

the arch from Greek architecture. It is reported by the Roman

philosopher, Seneca, that the principle of the arch was

"discovered" by the Greek philosopher, Democritus, who lived in

the latter half of the fifth century B. C. That he independently

discovered the arch as a practical possibility is most unlikely,

seeing that it had been used for ages in Egypt and Mesopotamia;

but it may be that he discussed, however imperfectly, the

mathematical theory of the subject. If so, it would seem likely

that he had practical illustrations about him; and this view

receives some support from the existence of a few subterranean

vaults which perhaps go back to the good Greek period. Be that as

it may, the arch plays absolutely no part in the columnar

architecture of Greece. In a Greek temple or similar building only

the flat ceiling was known. Above the exterior portico and the

vestibules of a temple the ceiling was sometimes of stone or

marble, sometimes of wood; in the interior it was always of wood.

It follows that no very wide space could be ceiled over without

extra supports. At Priene in Asia Minor we find a temple (Fig. 49)

whose cella, slightly over thirty feet in breadth, has no interior

columns. The architect of the Temple of Athena on the island of

AEgina (Fig. 52) was less venturesome. Although the cella there is

only 21 1/4 feet in breadth, we find, as in large temples, a

double row of columns to help support the ceiling. And when a

really large room was built, like the Hall of Initiation at

Eleusis or the Assembly Hall of the Arcadians at Megalopolis, such

a forest of pillars was required as must have seriously interfered

with the convenience of congregations. We are now ready to study

the plan of a Greek temple. The essential feature is an enclosed

chamber, commonly called by the Latin name cella, in which stood,

as a rule, the image of the god or goddess to whom the temple was

dedicated. Fig. 47 shows a very simple plan. Here the side walls

of the cella are prolonged in front and terminate in antae (see

below, page 88). Between the antae are two columns. This type of

temple is called a templum in antis. Were the vestibule (pronaos)

repeated at the other end of the building, it would be called an

opisthodomos, and the whole building would be a double templum in

antis. In Fig. 48 the vestibules are formed by rows of columns

extending across the whole width of the cella, whose side walls

are not prolonged. Did a vestibule exist at the front only, the

temple would be called prostyle; as it is, it is amphiprostyle.

Only small Greek temples have as simple a plan as those just

described. Larger temples are peripteral, i.e., are surrounded by

a colonnade or peristyle (Figs. 49. 50). In Fig. 49 the cella with

its vestibules has the form of a double templum in antis, in Fig

50 it is amphiprostyle. A further difference should be noted. In

Fig. 49, which is the plan of an Ionic temple, the antae and

columns of the vestibules are in line with columns of the outer

row, at both the ends and the sides; in Fig. 50, which is the plan

of a Doric temple, the exterior columns are set without regard to

the cella wall, and the columns of the vestibules. This is a

regular difference between Doric and Ionic temples, though the

rule is subject to a few exceptions in the case of the former.

The plan of almost any Greek temple will be found to be referable

to one or other of the types just described, although there are

great differences in the proportions of the several parts. It

remains only to add that in almost every case the principal front

was toward the east or nearly so. When Greek temples were

converted into Christian churches, as often happened, it was

necessary, in order to conform to the Christian ritual, to reverse

this arrangement and to place the principal entrance at the

western end.

The next thing is to study the principal elements of a Greek

temple as seen in elevation. This brings us to the subject of the

Greek "orders." There are two principal orders in Greek

architecture, the Doric and the Ionic. Figs. 51 and 61 show a

characteristic specimen of each. The term "order," it should be

said, is commonly restricted in architectural parlance to the

column and entablature. Our illustrations, however, show all the

features of a Doric and an Ionic facade. There are several points

of agreement between the two: in each the columns rest on a

stepped base, called the crepidoma, the uppermost step of which is

the stylobate; in each the shaft of the column tapers from the

lower to the upper end, is channeled or fluted vertically, and is

surmounted by a projecting member called a capital; in each the

entablature consists of three members--architrave, frieze, and

cornice. There the important points of agreement end. The

differences will best be fixed in mind by a detailed examination

of each order separately.

Our typical example of the Doric order (Fig. 51) is taken from the

Temple of Aphaia on the island of Aegina--a temple probably

erected about 480 B.C. (cf. Fig. 52.) The column consists of two

parts, shaft and capital. It is of sturdy proportions, its height

being about five and one half times the lower diameter of the

shaft. If the shaft tapered upward at a uniform rate, it would

have the form of a truncated cone. Instead of that, the shaft has

an ENTASIS or swelling. Imagine a vertical section to be made

through the middle of the column. If, then, the diminution of the

shaft were uniform, the sides of this section would be straight

lines. In reality, however, they are slightly curved lines, convex

outward. This addition to the form of a truncated cone is the

entasis. It is greatest at about one third or one half the height

of the shaft, and there amounts, in cases that have been measured,

to from 1/80 to 1/140 of the lower diameter of the

shaft.[Footnote: Observe that the entasis is so slight that the

lowest diameter of the shaft is always the greatest diameter. The

illustration is unfortunately not quite correct, since it gives

the shaft a uniform diameter for about one third of its height.]

In some early Doric temples, as the one at Assos in Asia Minor,

there is no entasis. The channels or flutes in our typical column

are twenty in number. More rarely we find sixteen; much more

rarely larger multiples of four. These channels are so placed that

one comes directly under the middle of each face of the capital.

They are comparatively shallow, and are separated from one another

by sharp edges or ARRISES. The capital, though worked out of one

block, may be regarded as consisting of two parts--a cushion-

shaped member called an ECHINUS, encircled below by three to five

ANNULETS, (cf. Figs. 59, 60) and a square slab called an ABACUS,

the latter so placed that its sides are parallel to the sides of

the building. The ARCHITRAVE is a succession of horizontal beams

resting upon the columns. The face of this member is plain, except

that along the upper edge there runs a slightly projecting flat

band called a TAENIA, with regulae and guttae at equal intervals;

these last are best considered in connection with the frieze. The

FRIEZE is made up of alternating triglyphs and metopes. A TRIGLYPH

is a block whose height is nearly twice its width; upon its face

are two furrows, triangular in plan, and its outer edges are

chamfered off. Thus we may say that the triglyph has two furrows

and two half-furrows; these do not extend to the top of the block.

A triglyph is placed over the center of each column and over the

center of each intercolumniation. But at the corners of the

buildings the intercolumniations are diminished, with the result

that the corner triglyphs do not stand over the centers of the

corner columns, but farther out (cf. Fig. 52). Under each triglyph

there is worked upon the face of the architrave, directly below

the taenia, a REGULA, shaped like a small cleat, and to the under

surface of this regula is attached a row of six cylindrical or

conical GUTTAE. Between every two triglyphs, and standing a little

farther back, there is a square or nearly square slab or block

called a METOPE. This has a flat band across the top; for the

rest, its face may be either plain or sculptured in relief. The

uppermost member of the entablature, the CORNICE, consists

principally of a projecting portion, the CORONA, on whose inclined

under surface or soffit are rectangular projections, the so-called

MUTULES (best seen in the frontispiece), one over each triglyph

and each metope. Three rows of six guttae each are attached to the

under surface of a mutule. Above the cornice, at the east and west

ends of the building, come the triangular PEDIMENTS or gables,

formed by the sloping roof and adapted for groups of sculpture.

The pediment is protected above by a "raking" cornice, which has

not the same form as the horizontal cornice, the principal

difference being that the under surface of the raking cornice is

concave and without mutules. Above the raking cornice comes a SIMA

or gutter-facing, which in buildings of good period has a

curvilinear profile. This sima is sometimes continued along the

long sides of the building, and sometimes not. When it is so

continued, water-spouts are inserted into it at intervals, usually

in the form of lions' heads. Fig 53 shows a fine lion's head of

this sort from a sixth century temple on the Athenian Acropolis.

If it be added that upon the apex and the lower corners of the

pediment there were commonly pedestals which supported statues or

other ornamental objects (Fig. 52), mention will have been made of

all the main features of the exterior of a Doric peripteral

temple.

Every other part of the building had likewise its established

form, but it will not be possible here to describe or even to

mention every detail. The most important member not yet treated of

is the ANTA. An anta may be described as a pilaster forming the

termination of a wall. It stands directly opposite a column and is

of the same height with it, its function being to receive one end

of an architrave block, the other end of which is borne by the

column. The breadth of its front face is slightly greater than the

thickness of the wall; the breadth of a side face depends upon

whether or not the anta supports an architrave on that side (Figs.

47, 48, 49, 50). The Doric anta has a special capital, quite

unlike the capital of the column. Fig. 54 shows an example from a

building erected in 437-32 B. C. Its most striking feature is the

DORIC CYMA, or HAWK'S-BEAK MOLDING, the characteristic molding of

the Doric style (Fig. 55), used also to crown the horizontal

cornice and in other situations (Fig. 51 and frontispiece). Below

the capital the anta is treated precisely like the wall of which

it forms a part; that is to say, its surfaces are plain, except

for the simple base-molding, which extends also along the foot of

the wall. The method of ceiling the peristyle and vestibules by

means of ceiling-beams on which rest slabs decorated with square,

recessed panels or COFFERS may be indistinctly seen in Fig. 56.

Within the cella, when columns were used to help support the

wooden ceiling, there seem to have been regularly two ranges, one

above the other. This is the only case, so far as we know, in

which Greek architecture of the best period put one range of

columns above another. There were probably no windows of any kind,

so that the cella received no daylight, except such as entered by

the great front doorway, when the doors were open. [Footnote: This

whole matter, however, is in dispute. Some authorities believe

that large temples were HYPOETHRAL, i. e., open, or partly open,

to the sky, or in some way lighted from above. In Fig. 56 an open

grating has been inserted above the doors, but for such an

arrangement in a Greek temple there is no evidence, so far as I am

aware.] The roof-beams were of wood. The roof was covered with

terra-cotta or marble tiles.

Such are the main features of a Doric temple (those last mentioned

not being peculiar to the Doric style). Little has been said thus

far of variation in these features. Yet variation there was. Not

to dwell on local differences, as between Greece proper and the

Greek colonies in Sicily, there was a development constantly going

on, changing the forms of details and the relative proportions of

parts and even introducing new features originally foreign to the

style. Thus the column grows slenderer from century to century. In

early examples it is from four to five lower diameters in height

in the best period (fifth and fourth centuries) about five and one

half, in the post classical period, six to seven. The difference

in this respect between early and late examples may be seen by

comparing the sixth century Temple of Posidon (?) at Paestum in

southern Italy (Fig. 57) with the third (?) century Temple of Zeus

at Nemea (Fig. 58). Again, the echinus of the capital is in the

early period widely flaring, making in some very early examples an

angle at the start of not more than fifteen or twenty degrees with

the horizontal (Fig. 59); in the best period it rises more

steeply, starting at an angle of about fifty degrees with the

horizontal and having a profile which closely approaches a

straight line, until it curves inward under the abacus (Fig. 51);

in the post-classical period it is low and sometimes quite conical

(Fig. 60). In general, the degeneracy of post-classical Greek

architecture is in nothing more marked than in the loss of those

subtle curves which characterize the best Greek work. Other

differences must be learned from more extended treatises.

The Ionic order was of a much more luxuriant character than the

Doric. Our typical example (Fig. 61) is taken from the Temple of

Priene in Asia Minor--a temple erected about 340-30 B. C. The

column has a base consisting of a plain square PLINTH, two

TROCHILI with moldings, and a TORUS fluted horizontally. The Ionic

shaft is much slenderer than the Doric, the height of the column

(including base and capital) being in different examples from

eight to ten times the lower diameter of the shaft. The diminution

of the shaft is naturally less than in the Doric, and the entasis,

where any has been detected, is exceedingly slight. The flutes,

twenty-four in number, are deeper than in the Doric shaft, being

in fact nearly or quite semicircular, and they are separated from

one another by flat bands or fillets. For the form of the capital

it will be better to refer to Fig. 62, taken from an Attic

building of the latter half of the fifth century. The principal

parts are an OVOLO and a SPIRAL ROLL (the latter name not in

general use). The ovolo has a convex profile, and is sometimes

called a quarter-round; it is enriched with an EGG-AND-DART

ornament The spiral roll may be conceived as a long cushion, whose

ends are rolled under to form the VOLUTES. The part connecting the

volutes is slightly hollowed, and the channel thus formed is

continued into the volutes. As seen from the side (Fig. 63), the

end of the spiral roll is called a BOLSTER; it has the appearance

of being drawn together by a number of encircling bands. On the

front, the angles formed by the spiral roll are filled by a

conventionalized floral ornament (the so-called PALMETTE). Above

the spiral roll is a low abacus, oblong or square in plan. In Fig.

62 the profile of the abacus is an ovolo on which the egg-and-dart

ornament was painted (cf. Fig. 66, where the ornament is

sculptured). In Fig. 61, as in Fig. 71, the profile is a complex

curve called a CYMA REVERSA, convex above and concave below,

enriched with a sculptured LEAF-AND-DART ornament. [Footnote: The

egg-and-dart is found only on the ovolo, the leaf-and-dart only on

the cyma reversa or the cyma recta (concave above and convex

below) Both ornaments are in origin leaf-patterns one row of

leaves showing their points behind another row.] Finally,

attention may be called to the ASTRAGAL or PEARL-BEADING just

under the ovolo in Figs. 61, 71. This might be described as a

string of beads and buttons, two buttons alternating with a single

bead.

In the normal Ionic capital the opposite faces are of identical

appearance. If this were the case with the capital at the corner

of a building, the result would be that on the side of the

building all the capitals would present their bolsters instead of

their volutes to the spectator. The only way to prevent this was

to distort the corner capital into the form shown by Fig. 64; cf.

also Figs. 61 and 70.

The Ionic architrave is divided horizontally into three (or

sometimes two) bands, each of the upper ones projecting slightly

over the one below it. It is crowned by a sort of cornice enriched

with moldings. The frieze is not divided like the Doric frieze,

but presents an uninterrupted surface. It may be either plain or

covered with relief-sculpture. It is finished off with moldings

along the upper edge. The cornice (cf. Fig. 65) consists of two

principal parts. First comes a projecting block, into whose face

rectangular cuttings have been made at short intervals, thus

leaving a succession of cogs or DENTELS; above these are moldings.

Secondly there is a much more widely projecting block, the CORONA,

whose under surface is hollowed to lighten the weight and whose

face is capped with moldings. The raking cornice is like the

horizontal cornice except that it has no dentels. The sima or

gutter-facing, whose profile is here a cyma recta (concave above

and convex below), is enriched with sculptured floral ornament.

In the Ionic buildings of Attica the base of the column consists

of two tori separated by a trochilus. The proportions of these

parts vary considerably. The base in Fig. 66 (from a building

finished about 408 B.C.) is worthy of attentive examination by

reason of its harmonious proportions. In the Roman form of this

base, too often imitated nowadays, the trochilus has too small a

diameter. The Attic-Ionic cornice never has dentels, unless the

cornice of the Caryatid portico of the Erechtheum ought to be

reckoned as an instance (Fig. 67).

The capital shown in Fig. 66 is a special variety of the Ionic

capital, of rather rare occurrence. Its distinguishing features

are the insertion between ovolo and spiral roll of a torus

ornamented with a braided pattern, called a GUILLOCHE; the absence

of the palmettes from the corners formed by the spiral roll; and

the fact that the channel of the roll is double instead of single,

which gives a more elaborate character to that member. Finally, in

the Erechtheum the upper part or necking of the shaft is enriched

with an exquisitely wrought band of floral ornament, the so-called

honeysuckle pattern. This feature is met with in some other

examples.

As in the Doric style, so in the Ionic, the anta-capital is quite

unlike the column-capital. Fig. 68 shows an anta-capital from the

Erechtheum, with an adjacent portion of the wall-band; cf. also

Fig. 69. Perhaps it is inaccurate in this case to speak of an

anta-capital at all, seeing that the anta simply shares the

moldings which crown the wall. The floral frieze under the

moldings is, however, somewhat more elaborate on the anta than on

the adjacent wall. The Ionic method of ceiling a peristyle or

portico may be partly seen in Fig 69. The principal ceiling-beams

here rest upon the architrave, instead of upon the frieze, as in a

Doric building (cf. Fig. 56). Above were the usual coffered slabs.

The same illustration shows a well-preserved and finely

proportioned doorway, but unfortunately leaves the details of its

ornamentation indistinct.

The Ionic order was much used in the Greek cities of Asia Minor

for peripteral temples. The most considerable remains of such

buildings, at Ephesus, Priene, etc., belong to the fourth century

or later. In Greece proper there is no known instance of a

peripteral Ionic temple, but the order was sometimes used for

small prostyle and amphiprostyle buildings, such as the Temple of

Wingless Victory in Athens (Fig. 70). Furthermore, Ionic columns

were sometimes employed in the interior of Doric temples, as at

Bassae in Arcadia and (probably) in the temple built by Scopas at

Tegea. In the Propylaea or gateway of the Athenian Acropolis we

even find the Doric and Ionic orders juxtaposed, the exterior

architecture being Doric and the interior Ionic, with no wall to

separate them. One more interesting occurrence of the Ionic order

in Greece proper may be mentioned, viz., in the Philippeum at

Olympia (about 336 B.C.). This is a circular building, surrounded

by an Ionic colonnade. Still other types of building afforded

opportunity enough for the employment of this style.

After what has been said of the gradual changes in the Doric

order, it will be understood that the Ionic order was not the same

in the sixth century as in the fifth, nor in the fifth the same as

in the third. The most striking change concerns the spiral roll of

the capital. In the good period the portion of this member which

connects the volutes is bounded below by a depressed curve,

graceful and vigorous. With the gradual degradation of taste this

curve tended to become a straight line, the result being the

unlovely, mechanical form shown in Fig. 71 (from a building of

Ptolemy Philadelphus, who reigned from 283 to 246 B.C.). Better

formed capitals than this continued for some time to be made in

Greek lands; but the type just shown, or rather something

resembling it in the disagreeable feature noted, became canonical

with Roman architects.

The Corinthian order, as it is commonly called, hardly deserves to

be called a distinct order. Its only peculiar feature is the

capital; otherwise it agrees with the Ionic order. The Corinthian

capital is said to have been invented in the fifth century; and a

solitary specimen, of a meager and rudimentary type, found in 1812

in the Temple of Apollo at Bassae, but since lost, was perhaps an

original part of that building (about 430 B. C). At present the

earliest extant specimens are from the interior of a round

building of the fourth century near Epidaurus in Argolis (Fig.

72). [Footnote: For some reason or other the particular capital

shown in our illustration was not used in the building, but it is

of the same model as those actually used, except that the edge of

the abacus is not finished.] It was from such a form as this that

the luxuriant type of Corinthian capital so much in favor with

Roman architects and their public was derived. On the other hand,

the form shown in Fig. 73, from a little building erected in 334

B.C. or soon after, is a variant which seems to have left no

lineal successors. In its usual form the Corinthian capital has a

cylindrical core, which expands slightly toward the top so as to

become bell-shaped; around the lower part of this core are two

rows of conventionalized acanthus leaves, eight in each row; from

these rise eight principal stalks (each, in fully developed

examples, wrapped about its base with an acanthus leaf) which

combine, two and two, to form four volutes (HELICES), one under

each corner of the abacus, while smaller stalks, branching from

the first, cover the rest of the upper part of the core; there is

commonly a floral ornament on the middle of each face at the top;

finally the abacus has, in plan, the form of a square whose sides

have been hollowed out and whose corners have been truncated. In

the form shown in Fig. 73 we find, first, a row of sixteen simple

leaves, like those of a reed, with the points of a second row

showing between them; then a single row of eight acanthus leaves;

then the scroll-work, supporting a palmette on each side; and

finally an abacus whose profile is made up of a trochilus and an

ovolo. This capital, though extremely elegant, is open to the

charge of appearing weak at its middle. There is a much less

ornate variety, also reckoned as Corinthian, which has no scroll-

work, but only a row of acanthus leaves with a row of reed leaves

above them around a bell-shaped core, the whole surmounted by a

square abacus. In the Choragic Monument of Lysicrates the cornice

has dentels, and this was always the case, so far as we know,

where the Corinthian capital was used. In Corinthian buildings the

anta, where met with, has a capital like that of the column. But

there is very little material to generalize from until we descend

to Roman times.

Some allusion has been made in the foregoing to other types of

columnar buildings besides the temple. The principal ones of which

remains exist are PROPYLAEA and STOAS. Propylaea is the Greek name

for a form of gateway, consisting essentially of a cross wall

between side walls, with a portico on each front. Such gateways

occur in many places as entrances to sacred precincts. The finest

example, and one of the noblest monuments of Greek architecture,

is that at the west end of the Athenian Acropolis. The stoa may be

defined as a building having an open range of columns on at least

one side. Usually its length was much greater than its depth.

Stoas were often built in sacred precincts, as at Olympia, and

also for secular purposes along public streets, as in Athens.

These and other buildings into which the column entered as an

integral feature involved no new architectural elements or

principles.

One highly important fact about Greek architecture has thus far

been only touched upon; that is, the liberal use it made of color.

The ruins of Greek temples are to-day monochromatic, either

glittering white, as is the temple at Sunium, or of a golden

brown, as are the Parthenon and other buildings of Pentelic

marble, or of a still warmer brown, as are the limestone temples

of Paestum and Girgenti (Acragas). But this uniformity of tint is

due only to time. A "White City," such as made the pride of

Chicago in 1893, would have been unimaginable to an ancient Greek.

Even to-day the attentive observer may sometimes see upon old

Greek buildings, as, for example, upon ceiling-beams of the

Parthenon, traces left by patterns from which the color has

vanished. In other instances remains of actual color exist. So

specks of blue paint may still be seen, or might a few years ago,

on blocks belonging to the Athenian Propylaea. But our most

abundant evidence for the original use of color comes from

architectural fragments recently unearthed. During the excavation

of Olympia (1875-81) this matter of the coloring of architecture

was constantly in mind and a large body of facts relating to it

was accumulated. Every new and important excavation adds to the

store. At present our information is much fuller in regard to the

polychromy of Doric than of Ionic buildings. It appears that, just

as the forms and proportions of a building and of all its details

were determined by precedent, yet not so absolutely as to leave no

scope for the exercise of individual genius, so there was an

established system in the coloring of a building, yet a system

which varied somewhat according to time and place and the taste of

the architect. The frontispiece attempts to suggest what the

coloring of the Parthenon was like, and thus to illustrate the

general scheme of Doric polychromy. The colors used were chiefly

dark blue, sometimes almost black, and red; green and yellow also

occur, and some details were gilded. The coloration of the

building was far from total. Plain surfaces, as walls, were

unpainted. So too were the columns, including, probably, their

capitals, except between the annulets. Thus color was confined to

the upper members--the triglyphs, the under surface (soffit) of

the cornice, the sima, the anta-capitals (cf. Fig. 54), the

ornamental details generally, the coffers of the ceiling, and the

backgrounds of sculpture. [Footnote: Our frontispiece gives the

backgrounds of the metopes as plain, but this is probably an

error] The triglyphs, regulae, and mutules were blue; the taenia

of the architrave and the soffit of the cornice between the

mutules with the adjacent narrow bands were red; the backgrounds

of sculpture, either blue or red; the hawk's-beak molding,

alternating blue and red; and so on. The principal uncertainty

regards the treatment of the unpainted members. Were these left of

a glittering white, or were they toned down, in the case of marble

buildings, by some application or other, so as to contrast less

glaringly with the painted portions? The latter supposition

receives some confirmation from Vitruvius, a Roman writer on

architecture of the age of Augustus, and seems to some modern

writers to be demanded by aesthetic considerations. On the other

hand, the evidence of the Olympia buildings points the other way.

Perhaps the actual practice varied. As for the coloring of Ionic

architecture, we know that the capital of the column was painted,

but otherwise our information is very scanty.

If it be asked what led the Greeks to a use of color so strange to

us and, on first acquaintance, so little to our taste, it may be

answered that possibly the example of their neighbors had

something to do with it. The architecture of Egypt, of

Mesopotamia, of Persia, was polychromatic. But probably the

practice of the Greeks was in the main an inheritance from the

early days of their own civilization. According to a well-

supported theory, the Doric temple of the historical period is a

translation into stone or marble of a primitive edifice whose

walls were of sun-dried bricks and whose columns and entablature

were of wood. Now it is natural and appropriate to paint wood; and

we may suppose that the taste for a partially colored architecture

was thus formed. This theory does not indeed explain everything.

It does not, for example, explain why the columns or the

architrave should be uncolored. In short, the Greek system of

polychromy presents itself to us as a largely arbitrary system.

More interesting than the question of origin is the question of

aesthetic effect. Was the Greek use of color in good taste? It is

not easy to answer with a simple yes or no. Many of the attempts

to represent the facts by restorations on paper have been crude

and vulgar enough. On the other hand, some experiments in

decorating modern buildings with color, in a fashion, to be sure,

much less liberal than that of ancient Greece, have produced

pleasing results. At present the question is rather one of faith

than of sight; and most students of the subject have faith to

believe that the appearance of a Greek temple in all its pomp of

color was not only sumptuous, but harmonious and appropriate.

When we compare the architecture of Greece with that of other

countries, we must be struck with the remarkable degree in which

the former adhered to established usage, both in the general plan

of a building and in the forms and proportions of each feature.

Some measure of adherence to precedent is indeed implied in the

very existence of an architectural style. What is meant is that

the Greek measure was unusual, perhaps unparalleled. Yet the

following of established canons was not pushed to a slavish

extreme. A fine Greek temple could not be built according to a

hard and fast rule. While the architect refrained from bold and

lawless innovations, he yet had scope to exercise his genius. The

differences between the Parthenon and any other contemporary Doric

temple would seem slight, when regarded singly; but the preeminent

perfection of the Parthenon lay in just those skilfully calculated

differences

A Greek columnar building is extremely simple in form.[Footnote:

The substance of this paragraph and the following is borrowed from

Boutmy, "Philosophie de l'Architecture en Grece" (Paris, 1870)]

The outlines of an ordinary temple are those of an oblong

rectangular block surmounted by a triangular roof. With a

qualification to be explained presently, all the lines of the

building, except those of the roof, are either horizontal or

perpendicular. The most complicated Greek columnar buildings

known, the Erechtheum and the Propylaea of the Athenian Acropolis,

are simplicity itself when compared to a Gothic cathedral, with

its irregular plan, its towers, its wheel windows, its

multitudinous diagonal lines.

The extreme simplicity which characterizes the general form of a

Greek building extends also to its sculptured and painted

ornaments. In the Doric style these are very sparingly used; and

even the Ionic style, though more luxuriant, seems reserved in

comparison with the wealth of ornamental detail in a Gothic

cathedral. Moreover, the Greek ornaments are simple in character.

Examine again the hawk's-beak, the egg-and-dart, the leaf-and-

dart, the astragal, the guilloche, the honeysuckle, the meander or

fret. These are almost the only continuous patterns in use in

Greek architecture. Each consists of a small number of elements

recurring in unvarying order; a short section is enough to give

the entire pattern. Contrast this with the string-course in the

nave of the Cathedral of Amiens, where the motive of the design

undergoes constant variation, no piece exactly duplicating its

neighbor, or with the intricate interlacing patterns of Arabic

decoration, and you will have a striking illustration of the Greek

love for the finite and comprehensible.

When it was said just now that the main lines of a Greek temple

are either horizontal or perpendicular, the statement called for

qualification. The elevations of the most perfect of Doric

buildings, the Parthenon, could not be drawn with a ruler. Some of

the apparently straight lines are really curved. The stylobate is

not level, but convex, the rise of the curve amounting to 1/450 of

the length of the building; the architrave has also a rising

curve, but slighter than that of the stylobate. Then again, many

of the lines that would commonly be taken for vertical are in

reality slightly inclined. The columns slope inward and so do the

principal surfaces of the building, while the anta-capitals slope

forward. These refinements, or some of them, have been observed in

several other buildings. They are commonly regarded as designed to

obviate certain optical illusions supposed to arise in their

absence. But perhaps, as one writer has suggested, their principal

office was to save the building from an appearance of mathematical

rigidity, to give it something of the semblance of a living thing.

Be that as it may, these manifold subtle curves and sloping lines

testify to the extraordinary nicety of Greek workmanship. A column

of the Parthenon, with its inclination, its tapering, its entasis,

and its fluting, could not have been constructed without the most

conscientious skill. In fact, the capabilities of the workmen kept

pace with the demands of the architects. No matter how delicate

the adjustment to be made, the task was perfectly achieved. And

when it came to the execution of ornamental details, these were

wrought with a free hand and, in the best period, with fine

artistic feeling. The wall-band of the Erechtheum is one of the

most exquisite things which Greece has left us.

Simplicity in general form, harmony of proportion, refinement of

line--these are the great features of Greek columnar architecture.

One other type of Greek building, into which the column does not

enter, or enters only in a very subordinate way, remains to be

mentioned--the theater. Theaters abounded in Greece. Every

considerable city and many a smaller place had at least one, and

the ruins of these structures rank with temples and walls of

fortification among the commonest classes of ruins in Greek lands.

But in a sketch of Greek art they may be rapidly dismissed. That

part of the theater which was occupied by spectators--the

auditorium, as we may call it--was commonly built into a natural

slope, helped out by means of artificial embankments and

supporting walls. There was no roof. The building, therefore, had

no exterior, or none to speak of. Such beauty as it possessed was

due mainly to its proportions. The theater at the sanctuary of

Asclepius near Epidaurus, the work of the same architect who built

the round building with the Corinthian columns referred to on page

103, was distinguished in ancient times for "harmony and beauty,"

as the Greek traveler, Pausamas (about 165 A. D.), puts it. It is

fortunately one of the best preserved. Fig. 74, a view taken from

a considerable distance will give some idea of that quality which

Pausanias justly admired. Fronting the auditorium was the stage

building, of which little but foundations remains anywhere. So far

as can be ascertained, this stage building had but small

architectural pretensions until the post classical period (i.e.,

after Alexander) But there was opportunity for elegance as well as

convenience in the form given to the stone or marble seats with

which the auditorium was provided.

CHAPTER IV.

GREEK SCULPTURE.--GENERAL CONSIDERATIONS.

In the Mycenaean period, as we have seen, the art of sculpture had

little existence, except for the making of small images and the

decoration of small objects. We have now to take up the story of

the rise of this art to an independent and commanding position, of

its perfection and its subsequent decline. The beginner must not

expect to find this story told with as much fulness and certainty

as is possible in dealing with the art of the Renaissance or any

more modern period. The impossibility of equal fulness and

certainty here will become apparent when we consider what our

materials for constructing a history of Greek sculpture are.

First, we have a quantity of notices, more or less relevant, in

ancient Greek and Roman authors, chiefly of the time of the Roman

Empire. These notices are of the most miscellaneous description.

They come from writers of the most unlike tastes and the most

unequal degrees of trustworthiness. They are generally very vague,

leaving most that we want to know unsaid. And they have such a

haphazard character that, when taken all together, they do not

begin to cover the field. Nothing like all the works of the

greater sculptors, let alone the lesser ones, are so much as

mentioned by name in extant ancient literature.

Secondly, we have several hundreds of original inscriptions

belonging to Greek works of sculpture and containing the names of

the artists who made them. It was a common practice, in the case

especially of independent statues in the round, for the sculptor

to attach his signature, generally to the pedestal. Unfortunately,

while great numbers of these inscribed pedestals have been

preserved for us, it is very rarely that we have the statues which

once belonged on them. Moreover, the artists' names which we meet

on the pedestals are in a large proportion of cases names not even

mentioned by our literary sources. In fact, there is only one

indisputable case where we possess both a statue and the pedestal

belonging to it, the latter inscribed with the name of an artist

known to us from literary tradition. (See pages 212-3.)

Thirdly, we have the actual remains of Greek sculpture, a

constantly accumulating store, yet only an insignificant remnant

of what once existed. These works have suffered sad disfigurement.

Not one life-sized figure has reached us absolutely intact; but

few have escaped serious mutilation. Most of those found before

the beginning of this century, and some of those found since, have

been subjected to a process known as "restoration." Missing parts

have been supplied, often in the most arbitrary and tasteless

manner, and injured surfaces, e. g., of faces, have been polished,

with irreparable damage as the result.

Again, it is important to recognize that the creations of Greek

sculpture which have been preserved to us are partly original

Greek works, partly copies executed in Roman times from Greek

originals. Originals, and especially important originals, are

scarce. The statues of gold and ivory have left not a vestige

behind. Those of bronze, once numbered by thousands, went long

ago, with few exceptions, into the melting-pot. Even sculptures in

marble, though the material was less valuable, have been thrown

into the lime-kiln or used as building stone or wantonly mutilated

or ruined by neglect. There does not exist to-day a single

certified original work by any one of the six greatest sculptors

of Greece, except the Hermes of Praxiteles (see page 221). Copies

are more plentiful. As nowadays many museums and private houses

have on their walls copies of paintings by the "old masters," so,

and far more usually, the public and private buildings of imperial

Rome and of many of the cities under her sway were adorned with

copies of famous works by the sculptors of ancient Greece. Any

piece of sculpture might thus be multiplied indefinitely; and so

it happens that we often possess several copies, or even some

dozens of copies, of one and the same original. Most of the

masterpieces of Greek sculpture which are known to us at all are

known only in this way.

The question therefore arises, How far are these copies to be

trusted? It is impossible to answer in general terms. The

instances are very few where we possess at once the original and a

copy. The best case of the kind is afforded by Fig. 75, compared

with Fig. 132. Here the head, fore-arms, and feet of the copy are

modern and consequently do not enter into consideration. Limiting

one's attention to the antique parts of the figure, one sees that

it is a tolerably close, and yet a hard and lifeless, imitation of

the original. This gives us some measure of the degree of fidelity

we may expect in favorable cases. Generally speaking, we have to

form our estimate of the faithfulness of a copy by the quality of

its workmanship and by a comparison of it with other copies, where

such exist. Often we find two or more copies agreeing with one

another as closely as possible. This shows--and the conclusion is

confirmed by other evidence--that means existed in Roman times of

reproducing statues with the help of measurements mechanically

taken. At the same time, a comparison of copies makes it apparent

that copyists, even when aiming to be exact in the main, often

treated details and accessories with a good deal of freedom. Of

course, too, the skill and conscientiousness of the copyists

varied enormously. Finally, besides copies, we have to reckon with

variations and modernizations in every degree of earlier works.

Under these circumstances it will easily be seen that the task of

reconstructing a lost original from extant imitations is a very

delicate and perilous one. Who could adequately appreciate the

Sistine Madonna, if the inimitable touch of Raphael were known to

us only at second-hand?

Any history of Greek sculpture attempts to piece together the

several classes of evidence above described. It classifies the

actual remains, seeking to assign to each piece its place and date

of production and to infer from direct examination and comparison

the progress of artistic methods and ideas. And this it does with

constant reference to what literature and inscriptions have to

tell us. But in the fragmentary state of our materials, it is

evident that the whole subject must be beset with doubt. Great and

steady progress has indeed been made since Winckelmann, the

founder of the science of classical archaeology, produced the

first "History of Ancient Art" (published in 1763); but twilight

still reigns over many an important question. This general warning

should be borne in mind in reading this or any other hand-book of

the subject.

We may next take up the materials and the technical processes of

Greek sculpture. These may be classified as follows:

(1) Wood. Wood was often, if not exclusively, used for the

earliest Greek temple-images, those rude xoana, of which many

survived into the historical period, to be regarded with peculiar

veneration. We even hear of wooden statues made in the developed

period of Greek art. But this was certainly exceptional. Wood

plays no part worth mentioning in the fully developed sculpture of

Greece, except as it entered into the making of gold and ivory

statues or of the cheaper substitutes for these.

(2) Stone and marble. Various uncrystallized limestones were

frequently used in the archaic period and here and there even in

the fifth century. But white marble, in which Greece abounds, came

also early into use, and its immense superiority to limestone for

statuary purposes led to the abandonment of the latter. The

choicest varieties of marble were the Parian and Pentelic (cf.

page 77). Both of these were exported to every part of the Greek

world.

A Greek marble statue or group is often not made of a single

piece. Thus the Aphrodite of Melos (page 249) was made of two

principal pieces, the junction coming just above the drapery,

while several smaller parts, including the left arm, were made

separately and attached. The Laocoon group (page 265), which Pliny

expressly alleges to have been made of a single block, is in

reality made of six. Often the head was made separately from the

body, sometimes of a finer quality of marble, and then inserted

into a socket prepared for it in the neck of the figure. And very

often, when the statue was mainly of a single block, small pieces

were attached, sometimes in considerable numbers. Of course the

joining was done with extreme nicety, and would have escaped

ordinary observation.

In the production of a modern piece of marble sculpture, the

artist first makes a clay model and then a mere workman produces

from this a marble copy. In the best period of Greek art, on the

other hand, there seems to have been no mechanical copying of

finished models. Preliminary drawings or even clay models, perhaps

small, there must often have been to guide the eye; but the

sculptor, instead of copying with the help of exact measurements,

struck out freely, as genius and training inspired him. If he made

a mistake, the result was not fatal, for he could repair his error

by attaching a fresh piece of marble. Yet even so, the ability to

work in this way implies marvelous precision of eye and hand. To

this ability and this method we may ascribe something of the

freedom, the vitality, and the impulsiveness of Greek marble

sculpture--qualities which the mechanical method of production

tends to destroy. Observe too that, while pediment-groups,

metopes, friezes, and reliefs upon pedestals would often be

executed by subordinates following the design of the principal

artist, any important single statue or group in marble was in all

probability chiseled by the very hand of the master.

Another fact of importance, a fact which few are able to keep

constantly enough in their thoughts, is that Greek marble

sculpture was always more or less painted. This is proved both by

statements in ancient authors and by the fuller and more explicit

evidence of numberless actual remains. (See especially pages 148,

247.) From these sources we learn that eyes, eyebrows, hair, and

perhaps lips were regularly painted, and that draperies and other

accessories were often painted in whole or in part. As regards the

treatment of flesh the evidence is conflicting. Some instances are

reported where the flesh of men was colored a reddish brown, as in

the sculpture of Egypt. But the evidence seems to me to warrant

the inference that this was unusual in marble sculpture. On the

"Alexander" sarcophagus the nude flesh has been by some process

toned down to an ivory tint, and this treatment may have been the

rule, although most sculptures which retain remains of color show

no trace of this. Observe that wherever color was applied, it was

laid on in "flat" tints, i.e., not graded or shaded.

This polychromatic character of Greek marble sculpture is at

variance with what we moderns have been accustomed to since the

Renaissance. By practice and theory we have been taught that

sculpture and painting are entirely distinct arts. And in the

austere renunciation by sculpture of all color there has even

been seen a special distinction, a claim to precedence in the

hierarchy of the arts. The Greeks had no such idea. The sculpture

of the older nations about them was polychromatic; their own early

sculpture in wood and coarse stone was almost necessarily so;

their architecture, with which sculpture was often associated, was

so likewise. The coloring of marble sculpture, then, was a natural

result of the influences by which that sculpture was molded. And,

of course, the Greek eye took pleasure in the combination of form

and color, and presumably would have found pure white figures like

ours dull and cold. We are better circumstanced for judging Greek

taste in this matter than in the matter of colored architecture,

for we possess Greek sculptures which have kept their coloring

almost intact. A sight of the "Alexander" sarcophagus, if it does

not revolutionize our own taste, will at least dispel any fear

that a Greek artist was capable of outraging beautiful form by a

vulgarizing addition.

(3) Bronze. This material (an alloy of copper with tin and

sometimes lead), always more expensive than marble, was the

favorite material of some of the most eminent sculptors (Myron,

Polyclitus, Lysippus) and for certain purposes was always

preferred. The art of casting small, solid bronze images goes far

back into the prehistoric period in Greece. At an early date, too

(we cannot say how early), large bronze statues could be made of a

number of separate pieces, shaped by the hammer and riveted

together. Such a work was seen at Sparta by the traveler

Pausanias, and was regarded by him as the most ancient existing

statue in bronze. A great impulse must have been given to bronze

sculpture by the introduction of the process of hollow-casting.

Pausanias repeatedly attributes the invention of this process to

Rhoecus and Theodorus, two Samian artists, who flourished

apparently early in the sixth century. This may be substantially

correct, but the process is much more likely to have been borrowed

from Egypt than invented independently.

In producing a bronze statue it is necessary first to make an

exact clay model. This done, the usual Greek practice seems to

have been to dismember the model and take a casting of each part

separately. The several bronze pieces were then carefully united

by rivets or solder, and small defects were repaired by the

insertion of quadrangular patches of bronze. The eye-sockets were

always left hollow in the casting, and eyeballs of glass, metal,

or other materials, imitating cornea and iris, were inserted.

[Footnote: Marble statues also sometimes had inserted eyes]

Finally, the whole was gone over with appropriate tools, the hair,

for example, being furrowed with a sharp graver and thus receiving

a peculiar, metallic definiteness of texture.

A hollow bronze statue being much lighter than one in marble and

much less brittle, a sculptor could be much bolder in posing a

figure of the former material than one of the latter. Hence when a

Greek bronze statue was copied in marble in Roman times, a

disfiguring support, not present in the original, had often to be

added (cf. Figs, 101, 104, etc.). The existence of such a support

in a marble work is, then, one reason among others for assuming a

bronze original. Other indications pointing the same way are

afforded by a peculiar sharpness of edge, e.g., of the eyelids and

the eyebrows, and by the metallic treatment of the hair. These

points are well illustrated by Fig. 76. Notice especially the

curls, which in the original would have been made of separate

strips of bronze, twisted and attached after the casting of the

figure.

Bronze reliefs were not cast, but produced by hammering. This is

what is called repousse work. These bronze reliefs were of small

size, and were used for ornamenting helmets, cuirasses, mirrors,

and so on.

(4) Gold and ivory. Chryselephantine statues, i.e., statues of

gold and ivory, must, from the costliness of the materials, have

been always comparatively rare. Most of them, though not all, were

temple-images, and the most famous ones were of colossal size. We

are very imperfectly informed as to how these figures were made.

The colossal ones contained a strong framework of timbers and

metal bars, over which was built a figure of wood. To this the

gold and ivory were attached, ivory being used for flesh and gold

for all other parts. The gold on the Athena of the Parthenon (cf.

page 186) weighed a good deal over a ton. But costly as these

works were, the admiration felt for them seems to have been

untainted by any thought of that fact.

(5) Terra-cotta. This was used at all periods for small figures, a

few inches high, immense numbers of which have been preserved to

us. But large terra-cotta figures, such as were common in Etruria,

were probably quite exceptional in Greece.

Greek sculpture may be classified, according to the purposes which

it served, under the following heads:

(1) Architectural sculpture. A temple could hardly be considered

complete unless it was adorned with more or less of sculpture. The

chief place for such sculpture was in the pediments and especially

in the principal or eastern pediment. Relief-sculpture might be

applied to Doric metopes or an Ionic frieze. And finally, single

statues or groups might be placed, as acroteria, upon the apex and

lower corners of a pediment. Other sacred buildings besides

temples might be similarly adorned. But we hear very little of

sculpture on secular buildings.

(2) Cult-images. As a rule, every temple or shrine contained at

least one statue of the divinity, or of each divinity, worshiped

there.

(3) Votive sculptures. It was the habit of the Greeks to present

to their divinities all sorts of objects in recognition of past

favors or in hope of favors to come. Among these votive objects or

ANATHEMETA works of sculpture occupied a large and important

place. The subjects of such sculptures were various. Statues of

the god or goddess to whom the dedication was made were common;

but perhaps still commoner were figures representing human

persons, either the dedicators themselves or others in whom they

were nearly interested. Under this latter head fall most of the

many statues of victors in the athletic games. These were set up

in temple precincts, like that of Zeus at Olympia, that of Apollo

at Delphi, or that of Athena on the Acropolis of Athens, and were,

in theory at least, intended rather as thank-offerings than as

means of glorifying the victors themselves.

(4) Sepulchral sculpture. Sculptured grave monuments were common

in Greece at least as early as the sixth century. The most usual

monument was a slab of marble--the form varying according to place

and time--sculptured with an idealized representation in relief

of the deceased person, often with members of his family.

(5) Honorary statues. Statues representing distinguished men,

contemporary or otherwise, could be set up by state authority in

secular places or in sanctuaries. The earliest known case of this

kind is that of Harmodius and Aristogiton, shortly after 510 B.C.

(cf. pages 160-4). The practice gradually became common, reaching

an extravagant development in the period after Alexander.

(6) Sculpture used merely as ornament, and having no sacred or

public character. This class belongs mainly, if not wholly, to the

latest period of Greek art. It would be going beyond our evidence

to say that never, in the great age of Greek sculpture, was a

statue or a relief produced merely as an ornament for a private

house or the interior of a secular building. But certain it is

that the demand for such things before the time of Alexander, if

it existed at all, was inconsiderable. It may be neglected in a

broad survey of the conditions of artistic production in the great

age.

The foregoing list, while not quite exhaustive, is sufficiently so

for present purposes. It will be seen how inspiring and elevating

was the role assigned to the sculptor in Greece. His work destined

to be seen by intelligent and sympathetic multitudes, appealed,

not to the coarser elements of their nature, but to the most

serious and exalted. Hence Greek sculpture of the best period is

always pure and noble. The grosser aspects of Greek life, which

flaunt themselves shamelessly in Attic comedy, as in some of the

designs upon Attic vases, do not invade the province of this art.

It may be proper here to say a word in explanation of that frank

and innocent nudity which is so characteristic a trait of the best

Greek art. The Greek admiration for the masculine body and the

willingness to display it were closely bound up with the

extraordinary importance in Greece of gymnastic exercises and

contests and with the habits which these engendered. As early as

the seventh century, if not earlier, the competitors in the foot-

race at Olympia dispensed with the loin-cloth, which had

previously been the sole covering worn. In other Olympic contests

the example thus set was not followed till some time later, but in

the gymnastic exercises of every-day life the same custom must

have early prevailed. Thus in contrast to primitive Greek feeling

and to the feeling of "barbarians" generally, the exhibition by

men among men of the naked body came to be regarded as something

altogether honorable. There could not be better evidence of this

than the fact that the archer-god, Apollo, the purest god in the

Greek pantheon, does not deign in Greek art to veil the glory of

his form.

Greek sculpture had a strongly idealizing bent. Gods and goddesses

were conceived in the likeness of human beings, but human beings

freed from eery blemish, made august and beautiful by the artistic

imagination. The subjects of architectural sculpture were mainly

mythological, historical scenes being very rare in purely Greek

work; and these legendary themes offered little temptation to a

literal copying of every-day life. But what is most noteworthy is

that even in the representation of actual human persons, e.g., in

athlete statues and upon grave monuments, Greek sculpture in the

best period seems not to have even aimed at exact portraiture. The

development of realistic portraiture belongs mainly to the age of

Alexander and his successors.

Mr. Ruskin goes so far as to say that a Greek "never expresses

personal character," and "never expresses momentary passion."

[Footnote: "Aratra Pentelici," Lecture VI, Section 191, 193.] These are

reckless verdicts, needing much qualification. For the art of the

fourth century they will not do at all, much less for the later

period. But they may be of use if they lead us to note the

preference for the typical and permanent with which Greek

sculpture begins, and the very gradual way in which it progresses

toward the expression of the individual and transient. However,

even in the best period the most that we have any right to speak

of is a prevailing tendency. Greek art was at all times very much

alive, and the student must be prepared to find exceptions to any

formula that can be laid down.

CHAPTER V.

THE ARCHAIC PERIOD OF GREEK SCULPTURE. FIRST HALF: 625 (?)-550

B.C.

The date above suggested for the beginning of the period with

which we have first to deal must not be regarded as making any

pretense to exactitude. We have no means of assigning a definite

date to any of the most primitive-looking pieces of Greek

sculpture. All that can be said is that works which can be

confidently dated about the middle of the sixth century show such

a degree of advancement as implies more than half a century of

development since the first rude beginnings.

Tradition and the more copious evidence of actual remains teach us

that these early attempts at sculpture in stone or marble were not

confined to any one spot or narrow region. On the contrary, the

centers of artistic activity were numerous and widely diffused--

the islands of Crete, Paros, and Naxos; the Ionic cities of Asia

Minor and the adjacent islands of Chios and Samos; in Greece

proper, Boeotia, Attica, Argolis, Arcadia, Laconia; in Sicily, the

Greek colony Selinus; and doubtless many others. It is very

difficult to make out how far these different spots were

independent of one another; how far, in other words, we have a

right to speak of local "schools" of sculpture. Certainly there

was from the first a good deal of action and reaction between some

of these places, and one chief problem of the subject is to

discover the really originative centers of artistic impulse, and

to trace the spread of artistic types and styles and methods from

place to place. Instead of attempting here to discuss or decide

this difficult question, it will be better simply to pass in

review a few typical works of the early archaic period from

various sites.

The first place may be given to a marble image (Fig. 77) found in

1878 on the island of Delos, that ancient center of Apolline

worship for the Ionians. On the left side of the figure is

engraved in early Greek characters a metrical inscription,

recording that the statue was dedicated to Artemis by one Nicandra

of Naxos. Whether it was intended to represent the goddess Artemis

or the woman Nicandra, we cannot tell; nor is the question of much

importance to us. We have here an extremely rude attempt to

represent a draped female form. The figure stands stiffly erect,

the feet close together, the arms hanging straight down, the face

looking directly forward. The garment envelops the body like a

close-fitting sheath, without a suggestion of folds. The trunk of

the body is flat or nearly so at the back, while in front the

prominence of the breasts is suggested by the simple device of two

planes, an upper and a lower, meeting at an angle. The shapeless

arms were not detached from the sides, except just at the waist.

Below the girdle the body is bounded by parallel planes in front

and behind and is rounded off at the sides. A short projection at

the bottom, slightly rounded and partly divided, does duty for the

feet. The features of the face are too much battered to be

commented upon. The most of the hair falls in a rough mass upon

the back, but on either side a bunch, divided by grooves into four

locks, detaches itself and is brought forward upon the breast.

This primitive image is not an isolated specimen of its type.

Several similar figures or fragments of figures have been found on

the island of Delos, in Boeotia, and elsewhere. A small statuette

of this type, found at Olympia, but probably produced at Sparta,

has its ugly face tolerably preserved.

Another series of figures, much more numerously represented, gives

us the corresponding type of male figure. One of the earliest

examples of this series is shown in Fig. 78, a life-sized statue

of Naxian marble, found on the island of Thera in 1836. The figure

is completely nude. The attitude is like that of the female type

just described, except that the left foot is advanced. Other

statues, agreeing with this one in attitude, but showing various

stages of development, have been found in many places, from Samos

on the east to Actium on the west. Several features of this class

of figures have been thought to betray Egyptian influence.

[Footnote: See Wolters's edition of Friederichs's "Gipsabgusse

antiker Bildwerke," pages 11 12.] The rigid position might be

adopted independently by primitive sculpture anywhere. But the

fact that the left leg is invariably advanced, the narrowness of

the hips, and the too high position frequently given to the ears--

did this group of coincidences with the stereotyped Egyptian

standing figures come about without imitation? There is no

historical difficulty in the way of assuming Egyptian influence,

for as early as the seventh century Greeks certainly visited Egypt

and it was perhaps in this century that the Greek colony of

Naucratis was founded in the delta of the Nile. Here was a chance

for Greeks to see Egyptian statues; and besides, Egyptian

statuettes may have reached Greek shores in the way of commerce.

But be the truth about this question what it may, the early Greek

sculptors were as far as possible from slavishly imitating a fixed

prototype. They used their own eyes and strove, each in his own

way, to render what they saw. This is evident, when the different

examples of the class of figures now under discussion are passed

in review.

Our figure from Thera is hardly more than a first attempt. There

is very little of anatomical detail, and what there is is not

correct; especially the form and the muscles of the abdomen are

not understood. The head presents a number of characteristics

which were destined long to persist in Greek sculpture. Such are

the protuberant eyeballs, the prominent cheek-bones, the square,

protruding chin. Such, too, is the formation of the mouth, with

its slightly upturned corners--a feature almost, though not quite,

universal in Greek faces for more than a century. This is the

sculptor's childlike way of imparting a look of cheerfulness to

the countenance, and with it often goes an upward slant of the

eyes from the inner to the outer corners. In representing this

youth as wearing long hair, the sculptor followed the actual

fashion of the times, a fashion not abandoned till the fifth

century and in Sparta not till later. The appearance of the hair

over the forehead and temples should be noticed. It is arranged

symmetrically in flat spiral curls, five curls on each side.

Symmetry in the disposition of the front hair is constant in early

Greek sculpture, and some scheme or other of spiral curls is

extremely common.

It was at one time thought that these nude standing figures all

represented Apollo. It is now certain that Apollo was sometimes

intended, but equally certain that the same type was used for men.

Greek sculpture had not yet learned to differentiate divine from

human beings The so-called "Apollo" of Tenea (Fig. 79), probably

in reality a grave-statue representing the deceased, was found on

the site of the ancient Tenea, a village in the territory of

Corinth. It is unusually well preserved, there being nothing

missing except the middle portion of the right arm, which has been

restored. This figure shows great improvement over his fellow from

Thera. The rigid attitude, to be sure, is preserved unchanged,

save for a slight bending of the arms at the elbows; and we meet

again the prominent eyes, cheek-bones, and chin, and the smiling

mouth. But the arms are much more detached from the sides and the

modeling of the figure generally is much more detailed. There are

still faults in plenty, but some parts are rendered very well,

particularly the lower legs and feet, and the figure seems alive.

The position of the feet, flat upon the ground and parallel to one

another, shows us how to complete in imagination the "Apollo" of

Thera and other mutilated members of the series. Greek sculpture

even in its earliest period could not limit itself to single

standing figures. The desire to adorn the pediments of temples and

temple-like buildings gave use to more complex compositions. The

earliest pediment sculptures known were found on the Acropolis of

Athens in the excavations of 1885-90 (see page 147) The most

primitive of these is a low relief of soft poros (see page 78),

representing Heracles slaying the many-headed hydra. Somewhat

later, but still very rude, is the group shown in Fig. 80, which

once occupied the right-hand half of a pediment. The material here

is a harder sort of poros, and the figures are practically in the

round, though on account of the connection with the background the

work has to be classed as high relief. We see a triple monster, or

rather three monsters, with human heads and trunks and arms the

human bodies passing into long snaky bodies coiled together. A

single pair of wings was divided between the two outermost of the

three beings, while snakes' heads, growing out of the human

bodies, rendered the aspect of the group still more portentous.

The center of the pediment was probably occupied by a figure of

Zeus, hurling his thunderbolt at this strange enemy. We have

therefore here a scene from one of the favorite subjects of Greek

art at all periods--the gigantomachy, or battle of gods and

giants. Fig. 81 gives a better idea of the nearest of the three

heads. [Footnote: It is doubtful whether this head belongs where

it is placed in Fig 80, or in another pediment-group, of which

fragments have been found.] It was completely covered with a crust

of paint, still pretty well preserved. The flesh was red; the

hair, moustache, and beard, blue; the irises of the eyes, green;

the eyebrows, edges of the eyelids, and pupils, black. A

considerable quantity of early poros sculptures was found on the

Athenian Acropolis. These were all liberally painted. The poor

quality of the material was thus largely or wholly concealed.

Fig. 82 shows another Athenian work, found on the Acropolis in

1864-65. It is of marble and is obviously of later date than the

poros sculptures. In 1887 the pedestal of this statue was found,

with a part of the right foot. An inscription on the pedestal

shows that the statue was dedicated to some divinity, doubtless

Athena, whose precinct the Acropolis was. The figure then probably

represents the dedicator, bringing a calf for sacrifice. The

position of the body and legs is here the same as in the "Apollo"

figures, but the subject has compelled the sculptor to vary the

position of the arms. Another difference from the "Apollo" figures

lies in the fact that this statue is not wholly naked. The

garment, however, is hard to make out, for it clings closely to

the person of the wearer and betrays its existence only along the

edges. The sculptor had not yet learned to represent the folds of

drapery

The British Museum possesses a series of ten seated figures of

Parian marble, which were once ranged along the approach to an

important temple of Apollo near Miletus. Fig. 83 shows three of

these. They are placed in their assumed chronological order, the

earliest furthest off. Only the first two belong in the period now

under review. The figures are heavy and lumpish, and are

enveloped, men and women alike, in draperies, which leave only the

heads, the fore-arms, and the toes exposed. It is interesting to

see the successive sculptors attacking the problem of rendering

the folds of loose garments. Not until we reach the latest of the

three statues do we find any depth given to the folds, and that

figure belongs distinctly in the latter half of the archaic

period.

Transporting ourselves now from the eastern to the western

confines of Greek civilization, we may take a look at a sculptured

metope from Selinus in Sicily (Fig. 84). That city was founded,

according to our best ancient authority, about the year 629 B.C.,

and the temple from which our metope is taken is certainly one of

the oldest, if not the oldest, of the many temples of the place.

The material of the metope, as of the whole temple, is a local

poros, and the work is executed in high relief. The subject is

Perseus cutting off the head of Medusa. The Gorgon is trying to

run away--the position given to her legs is used in early Greek

sculpture and vase-painting to signify rapid motion--but is

overtaken by her pursuer. From the blood of Medusa sprang,

according to the legend, the winged horse, Pegasus; and the

artist, wishing to tell as much of the story as possible, has

introduced Pegasus into his composition, but has been forced to

reduce him to miniature size. The goddess Athena, the protectress

of Perseus, occupies what remains of the field. There is no need

of dwelling in words on the ugliness of this relief, an ugliness

only in part accounted for by the subject. The student should note

that the body of each of the three figures is seen from the front,

while the legs are in profile. The same distortion occurs in a

second metope of this same temple, representing Heracles carrying

off two prankish dwarfs who had tried to annoy him, and is in fact

common in early Greek work. We have met something similar in

Egyptian reliefs and paintings (cf. page 33), but this method of

representing the human form is so natural to primitive art that we

need not here assume Egyptian influence. The garments of Perseus

and Athena show so much progress in the representation of folds

that one scruples to put this temple back into the seventh

century, as some would have us do. Like the poros sculptures of

Attica, these Selinus metopes seem to have been covered with

color.

Fig. 85 takes us back again to the island of Delos, where the

statue came to light in 1877. It is of Parian marble, and is

considerably less than life-sized. A female figure is here

represented, the body unnaturally twisted at the hips, as in the

Selinus metopes, the legs bent in the attitude of rapid motion. At

the back there were wings, of which only the stumps now remain. A

comparison of this statue with similar figures from the Athenian

Acropolis has shown that the feet did not touch the pedestal, the

drapery serving as a support. The intention of the artist, then,

was to represent a flying figure, probably a Victory. The goddess

is dressed in a chiton (shift), which shows no trace of folds

above the girdle, while below the girdle, between the legs, there

is a series of flat, shallow ridges. The face shows the usual

archaic features--the prominent eyeballs, cheeks, and chin, and

the smiling mouth. The hair is represented as fastened by a sort

of hoop, into which metallic ornaments, now lost, were inserted.

As usual, the main mass of the hair falls straight behind, and

several locks, the same number on each side, are brought forward

upon the breast. As usual, too, the front hair is disposed

symmetrically; in this case, a smaller and a larger flat curl on

each side of the middle of the forehead are succeeded by a

continuous tress of hair arranged in five scallops.

If, as has been generally thought, this statue belongs on an

inscribed pedestal which was found near it, then we have before us

the work of one Archermus of Chios, known to us from literary

tradition as the first sculptor to represent Victory with wings.

At all events, this, if a Victory, is the earliest that we know.

She awakens our interest, less for what she is in herself than

because she is the forerunner of the magnificent Victories of

developed Greek art.

Thus far we have not met a single work to which it is possible to

assign a precise date. We have now the satisfaction of finding a

chronological landmark in our path. This is afforded by some

fragments of sculpture belonging to the old Temple of Artemis at

Ephesus. The date of this temple is approximately fixed by the

statement of Herodotus (I, 92) that most of its columns were

picsented by Croesus, king of Lydia, whose reign lasted from 560

to 546 B. C. In the course of the excavations carried on for the

British Museum upon the site of Ephesus there were brought to

light, in 1872 and 1874, a few fragments of this sixth century

edifice. Even some letters of Croesus's dedicatory inscription

have been found on the bases of the Ionic columns, affording a

welcome confirmation to the testimony of Herodotus. It appears

that the columns, or some of them, were treated in a very

exceptional fashion, the lowest drums being adorned with relief-

sculpture. The British Museum authorities have partially restored

one such drum (Fig. 86), though without guaranteeing that the

pieces of sculpture here combined actually belong to the same

column. The male figure is not very pre-possessing, but that is

partly due to the battered condition of the face. Much more

attractive is the female head, of which unfortunately only the

back is seen in our illustration. It bears a strong family

likeness to the head of the Victory of Delos, but shows marked

improvement over that. Some bits of a sculptured cornice

belonging to the same temple are also refined in style. In this

group of reliefs, fragmentary though they are, we have an

indication of the development attained by Ionic sculptors about

the middle of the sixth century. For, of course, though Croesus

paid for the columns, the work was executed by Greek artists upon

the spot, and presumably by the best artists that could be

secured. We may therefore use these sculptures as a standard by

which to date other works, whose date is not fixed for us by

external evidence.

CHAPTER VI.

THE ARCHAIC PERIOD OF GREEK SCULPTURE SECOND HALF 550-480 B.C.

Greek sculpture now enters upon a stage of development which

possesses for the modern student a singular and potent charm True,

many traces still remain of the sculptor's imperfect mastery. He

cannot pose his figures in perfectly easy attitudes not even in

reliefs, where the problem is easier than in sculpture in the

round. His knowledge of human anatomy--that is to say, of the

outward appearance of the human body, which is all the artistic

anatomy that any one attempted to know during the rise and the

great age of Greek sculpture--is still defective, and his means of

expression are still imperfect. For example, in the nude male

figure the hips continue to be too narrow for the shoulders, and

the abdomen too flat. The facial peculiarities mentioned in the

preceding chapter--prominent eyeballs, cheeks, and chin, and

smiling mouth--are only very gradually modified. As from the

first, the upper eyelid does not overlap the lower eyelid at the

outer corner, as truth, or rather appearance, requires, and in

relief sculpture the eye of a face in profile is rendered as in

front view. The texture and arrangement of hair are expressed in

various ways but always with a marked love of symmetry and

formalism. In the difficult art of representing drapery there is

much experimentation and great progress. It seems to have been

among the eastern Ionians perhaps at Chios, that the deep cutting

of folds was first practiced, and from Ionia this method of

treatment spread to Athens and elsewhere. When drapery is used,

there is a manifest desire on the sculptor's part to reveal what

he can, more, in fact, than in reality could appear, of the form

underneath. The garments fall in formal folds, sometimes of great

elaboration. They look as if they were intended to represent

garments of irregular cut, carefully starched and ironed. But one

must be cautious about drawing inferences from an imperfect

artistic manner as to the actual fashions of the day.

But whatever shortcomings in technical perfection may be laid to

their charge, the works of this period are full of the indefinable

fascination of promise. They are marked, moreover, by a simplicity

and sincerity of purpose, an absence of all ostentation, a

conscientious and loving devotion on the part of those who made

them. And in many of them we are touched by great refinement and

tenderness of feeling, and a peculiarly Greek grace of line.

To illustrate these remarks we may turn first to Lycia, in

southwestern Asia Minor. The so called "Harpy" tomb was a huge,

four sided pillar of stone, in the upper part of which a square

burial-chamber was hollowed out. Marble bas-reliefs adorned the

exterior of this chamber The best of the four slabs is seen in Fig

87 [Footnote: Our illustration is not quite complete on the right]

At the right is a seated female figure, divinity or deceased

woman, who holds in her right hand a pomegranate flower and in her

left a pomegranate fruit To her approach three women, the first

raising the lower part of her chiton with her right hand and

drawing forward her outer garment with her left, the second

bringing a fruit and a flower the third holding an egg in her

right hand and raising her chiton with her left. Then comes the

opening into the burial-chamber, surmounted by a diminutive cow

suckling her calf. At the left is another seated female figure,

holding a bowl for libation. The exact significance of this scene

is unknown, and we may limit our attention to its artistic

qualities. We have here our first opportunity of observing the

principle of isocephaly in Greek relief-sculpture; i.e., the

convention whereby the heads of figures in an extended composition

are ranged on nearly the same level, no matter whether the figures

are seated, standing, mounted on horseback, or placed in any other

position. The main purpose of this convention doubtless was to

avoid the unpleasing blank spaces which would result if the

figures were all of the same proportions. In the present instance

there may be the further desire to suggest by the greater size of

the seated figures their greater dignity as goddesses or divinized

human beings. Note, again, how, in the case of each standing

woman, the garments adhere to the body behind. The sculptor here

sacrifices truth for the sake of showing the outline of the

figure. Finally, remark the daintiness with which the hands are

used, particularly in the case of the seated figure on the right.

The date of this work may be put not much later than the middle of

the sixth century, and the style is that of the Ionian school.

Under the tyrant Pisistratus and his sons Athens attained to an

importance in the world of art which it had not enjoyed before. A

fine Attic work, which we may probably attribute to the time of

Pisistratus, is the grave-monument of Aristion (Fig. 88). The

material is Pentelic marble. The form of the monument, a tall,

narrow, slightly tapering slab or stele, is the usual one in

Attica in this period. The man represented in low relief is, of

course, Aristion himself. He had probably fallen in battle, and so

is put before us armed. Over a short chiton he wears a leather

cuirass with a double row of flaps below, on his head is a small

helmet, which leaves his face entirely exposed, on his legs are

greaves; and in his left hand he holds a spear There is some

constraint in the position of the left arm and hand, due to the

limitations of space In general, the anatomy, so far as exhibited

is creditable, though fault might be found with the shape of the

thighs The hair, much shorter than is usual in the archaic period,

is arranged in careful curls The beard, trimmed to a point in

front, is rendered by parallel grooves The chiton, where it shows

from under the cuirass, is arranged in symmetrical plaits There

are considerable traces of color on the relief, as well as on the

background Some of these may be seen in our illustration on the

cuirass.

Our knowledge of early Attic sculpture has been immensely

increased by the thorough exploration of the summit of the

Athenian Acropolis in 1885-90 In regard to these important

excavations it must be remembered that in 480 and again in 479 the

Acropolis was occupied by Persians belonging to Xerxes' invading

army, who reduced the buildings and sculptures on that site to a

heap of fire-blackened ruins This debris was used by the Athenians

in the generation immediately following toward raising the general

level of the summit of the Acropolis. All this material, after

having been buried for some twenty three and a half centuries, has

now been recovered. In the light of the newly found remains, which

include numerous inscribed pedestals, it is seen that under the

rule of Pisistratus and his sons Athens attracted to itself

talented sculptors from other Greek communities, notably from

Chios and Ionia generally. It is to Ionian sculptors and to

Athenian sculptors brought under Ionian influences that we must

attribute almost all those standing female figures which form the

chief part of the new treasures of the Acropolis Museum.

The figures of this type stand with the left foot, as a rule, a

little advanced, the body and head facing directly forward with

primitive stiffness. But the arms no longer hang straight at the

sides, one of them, regularly the right, being extended from the

elbow, while the other holds up the voluminous drapery. Many of

the statues retain copious traces of color on hair, eyebrows,

eyes, draperies, and ornaments; in no case does the flesh give any

evidence of having been painted (cf. page 119). Fig. 89 is taken

from an illustration which gives the color as it was when the

statue was first found, before it had suffered from exposure. Fig.

90 is not in itself one of the most pleasing of the series, but it

has a special interest, not merely on account of its exceptionally

large size--it is over six and a half feet high--but because we

probably know the name and something more of its sculptor. If, as

seems altogether likely, the statue belongs upon the inscribed

pedestal upon which it is placed in the illustration, then we have

before us an original work of that Antenor who was commissioned by

the Athenian people, soon after the expulsion of the tyrant

Hippias and his family in 510, to make a group in bronze of

Harmodius and Aristogiton (cf. pages 160-4) This statue might, of

course, be one of his earlier productions.

At first sight these figures strike many untrained observers as

simply grotesque. Some of them are indeed odd; Fig. 91 reproduces

one which is especially so. But they soon become absorbingly

interesting and then delightful. The strange-looking, puzzling

garments, [Footnote: Fig 91 wears only one garment the Ionic

chiton, a long; linen shift, girded at the waist and pulled up so

as to fall over conceal the girdle. Figs 89, 90, 92 93 wear over

this a second garment which goes over the right shoulder and under

the left This over-garment reaches to the feet, so as to conceal

the lower portion of the chiton At the top it is folded over, or

perhaps rather another piece of cloth is sewed on. This over-fold,

if it may be so called, appears as if cut with two or more long

points below] which cling to the figure behind and fall in formal

folds in front, the elaborately, often impossibly, arranged hair,

the gracious countenances, a certain quaintness and refinement and

unconsciousness of self--these things exercise over us an endless

fascination.

Who are these mysterious beings? We do not know. There are those

who would see in them, or in some of them, representations of

Athena, who was not only a martial goddess, but also patroness of

spinning and weaving and all cunning handiwork. To others,

including the writer, they seem, in their manifold variety, to be

daughters of Athens. But, if so, what especial claim these women

had to be set up in effigy upon Athena's holy hill is an unsolved

riddle.

Before parting from their company we must not fail to look at two

fragmentary figures (Figs. 94, 95), the most advanced in style of

the whole series and doubtless executed shortly before 480. In the

former, presumably the earlier of the two, the marvelous

arrangement of the hair over the forehead survives and the

eyeballs still protrude unpleasantly. But the mouth has lost the

conventional smile and the modeling of the face is of great

beauty. In the other, alone of the series, the hair presents a

fairly natural appearance, the eyeballs lie at their proper depth,

and the beautiful curve of the neck is not masked by the locks

that fall upon the breasts. In this head, too, the mouth actually

droops at the corners, giving a perhaps unintended look of

seriousness to the face. The ear, though set rather high, is

exquisitely shaped.

Still more lovely than this lady is the youth's head shown in Fig.

96. Fate has robbed us of the body to which it belonged, but the

head itself is in an excellent state of preservation. The face is

one of singular purity and sweetness. The hair, once of a golden

tint, is long behind and is gathered into two braids, which start

from just behind the ears, cross one another, and are fastened

together in front; the short front hair is combed forward and

conceals the ends of the braids; and there is a mysterious puff in

front of each ear. In the whole work, so far at least as appears

in a profile view, there is nothing to mar our pleasure. The

sculptor's hand has responded cunningly to his beautiful thought.

It is a pity not to be able to illustrate another group of Attic

sculptures of the late archaic period, the most recent addition to

our store. The metopes of the Treasury of the Athenians at Delphi,

discovered during the excavations now in progress, are of

extraordinary interest and importance; but only two or three of

them have yet been published, and these in a form not suited for

reproduction. The same is the case with another of the recent

finds at Delphi, the sculptured frieze of the Treasury of the

Cnidians, already famous among professional students and destined

to be known and admired by a wider public. Here, however, it is

possible to submit a single fragment, which was found years ago

(Fig. 97). It represents a four-horse chariot approaching an

altar. The newly found pieces of this frieze have abundant remains

of color. The work probably belongs in the last quarter of the

sixth century.

The pediment-figures from Aegina, the chief treasure of the Munich

collection of ancient sculpture, were found in 1811 by a party of

scientific explorers and were restored in Italy under the

superintendence of the Danish sculptor, Thorwaldsen. Until lately

these AEginetan figures were our only important group of late

archaic Greek sculptures; and, though that is no longer the case,

they still retain, and will always retain, an especial interest

and significance. They once filled the pediments of a Doric temple

of Aphaia, of which considerable remains are still standing. There

is no trustworthy external clue to the date of the building, and

we are therefore obliged to depend for that on the style of the

architecture and sculpture, especially the latter. In the dearth

of accurately dated monuments which might serve as standards of

comparison, great difference of opinion on this point has

prevailed. But we are now somewhat better off, thanks to recent

discoveries at Athens and Delphi, and we shall probably not go far

wrong in assigning the temple with its sculptures to about 480

B.C. Fig. 52 illustrates, though somewhat incorrectly, the

composition of the western pediment. The subject was a combat, in

the presence of Athena, between Greeks and Asiatics, probably on

the plain of Troy. A close parallelism existed between the two

halves of the pediment, each figure, except the goddess and the

fallen warrior at her feet, corresponding to a similar figure on

the opposite side. Athena, protectress of the Greeks, stands in

the center (Fig. 98). She wears two garments, of which the outer

one (the only one seen in the illustration) is a marvel of

formalism. Her aegis covers her breasts and hangs far down behind;

the points of its scalloped edge once bristled with serpents'

heads, and there was a Gorgon's head in the middle of the front.

She has upon her head a helmet with lofty crest, and carries

shield and lance. The men, with the exception of the two archers,

are naked, and their helmets, which are of a form intended to

cover the face, are pushed back. Of course, men did not actually

go into battle in this fashion; but the sculptor did not care for

realism, and he did care for the exhibition of the body. He

belonged to a school which had made an especially careful study of

anatomy, and his work shows a great improvement in this respect

over anything we have yet had the opportunity to consider. Still,

the men are decidedly lean in appearance and their angular

attitudes are a little suggestive of prepared skeletons. They have

oblique and prominent eyes, and, whether fighting or dying, they

wear upon their faces the same conventional smile.

The group in the eastern pediment corresponds closely in subject

and composition to that in the western, but is of a distinctly

more advanced style. Only five figures of this group were

sufficiently preserved to be restored. Of these perhaps the most

admirable is the dying warrior from the southern corner of the

pediment (Fig. 99), in which the only considerable modern part is

the right leg, from the middle of the thigh. The superiority of

this and its companion figures to those of the western pediment

lies, as the Munich catalogue points out, in the juster

proportions of body, arms, and legs, the greater fulness of the

muscles, the more careful attention to the veins and to the

qualities of the skin, the more natural position of eyes and

mouth. This dying man does not smile meaninglessly. His lips are

parted, and there is a suggestion of death-agony on his

countenance. In both pediments the figures are carefully finished

all round; there is no neglect, or none worth mentioning, of those

parts which were destined to be invisible so long as the figures

were in position.

The Strangford "Apollo" (Fig. 100) is of uncertain provenience,

but is nearly related in style to the marbles of Aegina. This

statue, by the position of body, legs, and head, belongs to the

series of "Apollo" figures discussed above (pages 129-32); but the

arms were no longer attached to the sides, and were probably bent

at the elbows. The most obvious traces of a lingering archaism,

besides the rigidity of the attitude, are the narrowness of the

hips and the formal arrangement of the hair, with its double row

of snail-shell curls. The statue has been spoken of by a high

authority [Footnote: Newton, "Essays on Art and Archaeology" page

81.] as showing only "a meager and painful rendering of nature."

That is one way of looking at it. But there is another way, which

has been finely expressed by Pater, in an essay on "The Marbles of

Aegina": "As art which has passed its prime has sometimes the

charm of an absolute refinement in taste and workmanship, so

immature art also, as we now see, has its own attractiveness in

the naivete, the freshness of spirit, which finds power and

interest in simple motives of feeling, and in the freshness of

hand, which has a sense of enjoyment in mechanical processes still

performed unmechanically, in the spending of care and intelligence

on every touch. ... The workman is at work in dry earnestness,

with a sort of hard strength of detail, a scrupulousness verging

on stiffness, like that of an early Flemish painter; he

communicates to us his still youthful sense of pleasure in the

experience of the first rudimentary difficulties of his art

overcome." [Footnote: Pater, "Greek Studies" page 285]

CHAPTER VII.

THE TRANSITIONAL PERIOD OF GREEK SCULPTURE. 480-450 B. C.

The term "Transitional period" is rather meaningless in itself,

but has acquired considerable currency as denoting that stage in

the history of Greek art in which the last steps were taken toward

perfect freedom of style. It is convenient to reckon this period

as extending from the year of the Persian invasion of Greece under

Xerxes to the middle of the century. In the artistic as in the

political history of this generation Athens held a position of

commanding importance, while Sparta, the political rival of

Athens, was as barren of art as of literature. The other principal

artistic center was Argos, whose school of sculpture had been and

was destined long to be widely influential. As for other local

schools, the question of their centers and mutual relations is too

perplexing and uncertain to be here discussed.

In the two preceding chapters we studied only original works, but

from this time on we shall have to pay a good deal of attention to

copies (cf. pages 114-16). We begin with two statues in Naples

(Fig. 101). The story of this group--for the two statues were

designed as a group--is interesting. The two friends, Harmodius

and Aristogiton, who in 514 had formed a conspiracy to rid Athens

of her tyrants, but who had succeeded only in killing one of them,

came to be regarded after the expulsion of the remaining tyrant

and his family in 510 as the liberators of the city. Their statues

in bronze, the work of Antenor, were set up on a terrace above the

market-place (cf. pages 124, 149). In 480 this group was carried

off to Persia by Xerxes and there it remained for a hundred and

fifty years or more when it was restored to Athens by Alexander

the Great or one of his successors. Athens however had as promptly

as possible repaired her loss. Critius and Nesiotes, two sculptors

who worked habitually in partnership, were commissioned to make a

second group, and this was set up in 477-6 on the same terrace

where the first had been After the restoration of Antenor's

statues toward the end of the fourth century the two groups stood

side by side.

It was argued by a German archaeologist more than a generation ago

that the two marble statues shown in Fig. 101 are copied from one

of these bronze groups, and this identification has been all but

universally accepted. The proof may be stated briefly, as follows.

First several Athenian objects of various dates, from the fifth

century B.C. onward, bear a design to which the Naples statues

clearly correspond One of these is a relief on a marble throne

formerly in Athens. Our illustration of this (Fig. 102) is taken

from a "squeeze," or wet paper impression. This must then, have

been an important group in Athens. Secondly, the style of the

Naples statues points to a bronze original of the early fifth

century. Thirdly, the attitudes of the figures are suitable for

Harmodius and Aristogiton, and we do not know of any other group

of that period for which they are suitable. This proof, though not

quite as complete as we should like, is as good as we generally

get in these matters. The only question that remains in serious

doubt is whether our copies go back to the work of Antenor or to

that of Critius and Nesiotes. Opinions have been much divided on

this point but the prevailing tendency now is to connect them with

the later artists. That is the view here adopted

In studying the two statues it is important to recognize the work

of the modern "restorer." The figure of Aristogiton (the one on

your left as you face the group) having been found in a headless

condition, the restorer provided it with a head, which is antique,

to be sure, but which is outrageously out of keeping, being of the

style of a century later. The chief modern portions are the left

hand of Aristogiton and the arms, right leg, and lower part of the

left leg of Harmodius. As may be learned from the small copies,

Aristogiton should be bearded, and the right arm of Harmodius

should be in the act of being raised to bring down a stroke of the

sword upon his antagonist. We have, then, to correct in

imagination the restorer's misdoings, and also to omit the tree-

trunk supports, which the bronze originals did not need. Further,

the two figures should probably be advancing in the same

direction, instead of in converging lines.

When these changes are made, the group cannot fail to command our

admiration. It would be a mistake to fix our attention exclusively

on the head of Harmodius. Seen in front view, the face, with its

low forehead and heavy chin, looks dull, if not ignoble. But the

bodies! In complete disregard of historic truth, the two men are

represented in a state of ideal nudity, like the Aeginetan

figures. The anatomy is carefully studied, the attitudes lifelike

and vigorous. Finally, the composition is fairly successful. This

is the earliest example preserved to us of a group of sculpture

other than a pediment-group. The interlocking of the figures is

not yet so close as it was destined to be in many a more advanced

piece of Greek statuary. But already the figures are not merely

juxtaposed; they share in a common action, and each is needed to

complete the other.

Of about the same date, it would seem, or not much later, must

have been a lost bronze statue, whose fame is attested by the

existence of several marble copies. The best of these was found in

1862, in the course of excavating the great theater on the

southern slope of the Athenian Acropolis (Fig. 103). The naming of

this figure is doubtful. It has been commonly taken for Apollo,

while another view sees in it a pugilist. Recently the suggestion

has been thrown out that it is Heracles. Be that as it may, the

figure is a fine example of youthful strength and beauty. In pose

it shows a decided advance upon the Strangford "Apollo" (Fig.

100). The left leg is still slightly advanced, and both feet were

planted flat on the ground; but more than half the weight of the

body is thrown upon the right leg, with the result of giving a

slight curve to the trunk, and the head is turned to one side. The

upper part of the body is very powerful, the shoulders broad and

held well back, the chest prominently developed. The face, in

spite of its injuries, is one of singular refinement and

sweetness. The long hair is arranged in two braids, as in Fig. 96,

the only difference being that here the braids pass over instead

of under the fringe of front hair. The rendering of the hair is in

a freer style than in the case just cited, but of this difference

a part may be chargeable to the copyist. Altogether we see here

the stamp of an artistic manner very different from that of

Critius and Nesiotes. Possibly, as some have conjectured, it is

the manner of Calamis, an Attic sculptor of this period, whose

eminence at any rate entitles him to a passing mention. But even

the Attic origin of this statue is in dispute.

We now reach a name of commanding importance, and one with which

we are fortunately able to associate some definite ideas. It is

the name of Myron of Athens, who ranks among the six most

illustrious sculptors of Greece. It is worth remarking, as an

illustration of the scantiness of our knowledge regarding the

lives of Greek artists, that Myron's name is not so much as

mentioned in extant literature before the third century B.C.

Except for a precise, but certainly false, notice in Pliny, who

represents him as flourishing in 420-416, our literary sources

yield only vague indications as to his date. These indications,

such as they are, point to the "Transitional period." This

inference is strengthened by the recent discovery on the Athenian

Acropolis of a pair of pedestals inscribed with the name of

Myron's son and probably datable about 446. Finally, the argument

is clinched by the style of Myron's most certainly identifiable

work.

Pliny makes Myron the pupil of an influential Argive master,

Ageladas, who belongs in the late archaic period. Whether or not

such a relation actually existed, the statement is useful as a

reminder of the probability that Argos and Athens were

artistically in touch with one another. Beyond this, we get no

direct testimony as to the circumstances of Myron's life. We can

only infer that his genius was widely recognized in his lifetime,

seeing that commissions came to him, not from Athens only, but

also from other cities of Greece proper, as well as from distant

Samos and Ephesus. His chief material was bronze, and colossal

figures of gold and ivory are also ascribed to him. So far as we

know, he did not work in marble at all. His range of subjects

included divinities, heroes, men, and animals. Of no work of his

do we hear so often or in terms of such high praise as of a

certain figure of a cow, which stood on or near the Athenian

Acropolis. A large number of athlete statues from his hand were to

be seen at Olympia, Delphi, and perhaps elsewhere, and this side

of his activity was certainly an important one. Perhaps it is a

mere accident that we hear less of his statues of divinities and

heroes.

The starting point in any study of Myron must be his Discobolus

(Discus-thrower). Fig. 104 reproduces the best copy. This statue

was found in Rome in 1781, and is in an unusually good state of

preservation. The head has never been broken from the body; the

right arm has been broken off, but is substantially antique; and

the only considerable restoration is the right leg from the knee

to the ankle. The two other most important copies were found

together in 1791 on the site of Hadrian's villa at Tibur (Tivoli).

One of these is now in the British Museum, the other in the

Vatican; neither has its original head. A fourth copy of the body,

a good deal disguised by "restoration," exists in the Museum of

the Capitol in Rome. There are also other copies of the head

besides the one on the Lancellotti statue.

The proof that these statues and parts of statues were copied from

Myron's Discobolus depends principally upon a passage in Lucian

(about 160 A. D.). [Footnote: Philopseudes, Section 18.] He gives a

circumstantial description of the attitude of that work, or rather

of a copy of it, and his description agrees point for point with

the statues in question. This agreement is the more decisive

because the attitude is a very remarkable one, no other known

figure showing anything in the least resembling it. Moreover, the

style of the Lancellotti statue points to a bronze original of the

"Transitional period," to which on historical grounds Myron is

assigned.

Myron's statue represented a young Greek who had been victorious

in the pentathlon, or group of five contests (running, leaping,

wrestling, throwing the spear, and hurling the discus), but we

have no clue as to where in the Greek world it was set up. The

attitude of the figure seems a strange one at first sight, but

other ancient representations, as well as modern experiments,

leave little room for doubt that the sculptor has truthfully

caught one of the rapidly changing positions which the exercise

involved. Having passed the discus from his left hand to his

right, the athlete has swung the missile as far back as possible.

In the next instant he will hurl it forward, at the same time, of

course, advancing his left foot and recovering his erect position.

Thus Myron has preferred to the comparatively easy task of

representing the athlete at rest, bearing some symbol of victory,

the far more difficult problem of exhibiting him in action. It

would seem that he delighted in the expression of movement. So his

Ladas, known to us only from two epigrams in the Anthology,

represented a runner panting toward the goal; and others of his

athlete statues may have been similarly conceived. His temple-

images, on the other hand, must have been as composed in attitude

as the Discobolus is energetic.

The face of the Discobolus is rather typical than individual. If

this is not immediately obvious to the reader, the comparison of a

closely allied head may make it clear. Of the numerous works which

have been brought into relation with Myron by reason of their

likeness to the Discobolus, none is so unmistakable as a fine bust

in Florence (Fig. 105). The general form of the head, the

rendering of the hair, the anatomy of the forehead, the form of

the nose and the angle it makes with the forehead--these and other

features noted by Professor Furtwangler are alike in the

Discobolus and the Riccardi head. These detailed resemblances

cannot be verified without the help of casts or at least of good

photographs taken from different points of view; but the general

impression of likeness will be felt convincing, even without

analysis. Now these two works represent different persons, the

Riccardi head being probably copied from the statue of some ideal

hero. And the point to be especially illustrated is that in the

Discobolus we have not a realistic portrait, but a generalized

type. This is not the same as to say that the face bore no

recognizable resemblance to the young man whom the statue

commemorated. Portraiture admits of many degrees, from literal

fidelity to an idealization in which the identity of the subject

is all but lost. All that is meant is that the Discobolus belongs

somewhere near the latter end of the scale. In this absence of

individualization we have a trait, not of Myron alone, but of

Greek sculpture generally in its rise and in the earlier stages of

its perfection (cf. page 126).

Another work of Myron has been plausibly recognized in a statue of

a satyr in the Lateran Museum (Fig. 106). The evidence for this is

too complex to be stated here. If the identification is correct,

the Lateran statue is copied from the figure of Marsyas in a

bronze group of Athena and Marsyas which stood on the Athenian

Acropolis The goddess was represented s having just flung down in

disdain a pair of flutes; the satyr, advancing on tiptoe,

hesitates between cupidity and the fear of Athena's displeasure.

Marsyas has a lean and sinewy figure, coarse stiff hair and beard,

a wrinkled forehead, a broad flat nose which makes a marked angle

with the forehead, pointed ears (modern, but guaranteed by another

copy of the head), and a short tail sprouting from the small of

the back The arms, which were missing, have been incorrectly

restored with castanets. The right should be held up, the left

down, in a gesture of astonishment. In this work we see again

Myron's skill in suggesting movement. We get a lively impression

of an advance suddenly checked and changed to a recoil.

Thus far in this chapter we have been dealing with copies Our

stock of original works of this period, however, is not small; it

consists, as usual, largely of architectural sculpture. Fig. 107

shows four metopes from a temple at Selinus. They represent

(beginning at the left) Heracles in combat with an Amazon, Hera

unveiling herself before Zeus, Actaeon torn by his dogs in the

presence of Artemis, and Athena overcoming the giant Enceladus.

These reliefs would repay the most careful study, but the

sculptures of another temple have still stronger claims to

attention.

Olympia was one of the two most important religious centers of the

Greek world, the other being Delphi. Olympia was sacred to Zeus,

and the great Doric temple of Zeus was thus the chief among the

group of religious buildings there assembled. The erection of this

temple probably falls in the years just preceding and following

460 B.C. A slight exploration carried on by the French in 1829 and

the thorough excavation of the site by the Germans in 1875-81

brought to light extensive remains of its sculptured decoration.

This consisted of two pediment groups and twelve sculptured

metopes, besides the acroteria. In the eastern pediment the

subject is the preparation for the chariot-race of Pelops and

Oenomaus. The legend ran that Oenomaus, king of Pisa in Elis,

refused the hand of his daughter save to one who should beat him

in a chariot-race. Suitor after suitor tried and failed, till at

last Pelops, a young prince from over sea, succeeded In the

pediment group Zeus, as arbiter of the impending contest, occupies

the center. On one side of him stand Pelops and his destined

bride, on the other Oenomaus and his wife, Sterope (Fig. 108). The

chariots, with attendants and other more or less interested

persons follow (Fig. 109). The moment chosen by the sculptor is

one of expectancy rather than action, and the various figures are

in consequence simply juxtaposed, not interlocked. Far different

is the scene presented by the western pediment. The subject here

is the combat between Lapiths and Centaurs, one of the favorite

themes of Greek sculpture, as of Greek painting. The Centaurs,

brutal creatures, partly human, partly equine, were fabled to have

lived in Thessaly. There too was the home of the Lapiths, who were

Greeks. At the wedding of Pirithous, king of the Lapiths, the

Centaurs, who had been bidden as guests, became inflamed with wine

and began to lay hands on the women. Hence a general metee, in

which the Greeks were victorious. The sculptor has placed the god

Apollo in the center (Fig. 110), undisturbed amid the wild tumult;

his presence alone assures us what the issue is to he. The

struggling groups (Figs. 111, 112) extend nearly to the corners,

which are occupied each by two reclining female figures,

spectators of the scene. In each pediment the composition is

symmetrical, every figure having its corresponding figure on the

opposite side. Yet the law of symmetry is interpreted much more

freely than in the Aegina pediments of a generation earlier; the

corresponding figures often differ from one another a good deal in

attitude, and in one instance even in sex.

Our illustrations, which give a few representative specimens of

these sculptures, suggest some comments. To begin with, the

workmanship here displayed is rapid and far from faultless. Unlike

the Aeginetan pediment-figures and those of the Parthenon, these

figures are left rough at the back. Moreover, even in the visible

portions there are surprising evidences of carelessness, as in the

portentously long left thigh of the Lapith in Fig. 112. It is,

again, evidence of rapid, though not exactly of faulty, execution,

that the hair is in a good many cases only blocked out, the form

of the mass being given, but its texture not indicated (e.g., Fig.

111). In the pose of the standing figures (e.g., Fig. 108), with

the weight borne about equally by both legs, we see a modified

survival of the usual archaic attitude. A lingering archaism may

be seen in other features too; very plainly, for example, in the

arrangement of Apollo's hair (Fig 110). The garments represent a

thick woolen stuff, whose folds show very little pliancy. The

drapery of Sterope (Fig. 108) should be especially noted, as it is

a characteristic example for this period of a type which has a

long history She wears the Doric chiton, a sleeveless woolen

garment girded and pulled over the girdle and doubled over from

the top. The formal, starched-looking folds of the archaic period

have disappeared. The cloth lies pretty flat over the chest and

waist; there is a rather arbitrary little fold at the neck. Below

the girdle the drapery is divided vertically into two parts; on

the one side it falls in straight folds to the ankle, on the other

it is drawn smooth over the bent knee.

Another interesting fact about these sculptures is a certain

tendency toward realism. The figures and faces and attitudes of

the Greeks, not to speak of the Centaurs, are not all entirely

beautiful and noble. This is illustrated by Fig. 109, a bald-

headed man, rather fat. Here is realism of a very mild type, to be

sure, in comparison with what we are accustomed to nowadays; but

the old men of the Parthenon frieze bear no disfiguring marks of

age. Again, in the face of the young Lapith whose arm is being

bitten by a Centaur (Fig. 112), there is a marked attempt to

express physical pain; the features are more distorted than in any

other fifth century sculpture, except representations of Centaurs

or other inferior creatures. In the other heads of imperiled men

and women in this pediment, e.g., in that of the bride (Fig. 111),

the ideal calm of the features is overspread with only a faint

shadow of distress.

Lest what has been said should suggest that the sculptors of the

Olympia pediment-figures were indifferent to beauty, attention may

be drawn again to the superb head of the Lapith bride. Apollo, too

(Fig. 110), though not that radiant god whom a later age conceived

and bodied forth, has an austere beauty which only a dull eye can

fail to appreciate.

The twelve sculptured metopes of the temple do not belong to the

exterior frieze, whose metopes were plain, but to a second frieze,

placed above the columns and antae of pronaos and opisthodomos.

Their subjects are the twelve labors of Heracles, beginning with

the slaying of the Nemean lion and ending with the cleansing of

the Augean stables. The one selected for illustration is one of

the two or three best preserved members of the series (Fig. 113).

Its subject is the winning of the golden apples which grew in the

garden of the Hesperides, near the spot where Atlas stood,

evermore supporting on his shoulders the weight of the heavens.

Heracles prevailed upon Atlas to go and fetch the coveted

treasure, himself meanwhile assuming the burden. The moment chosen

by the sculptor is that of the return of Atlas with the apples. In

the middle stands Heracles, with a cushion, folded double, upon

his shoulders, the sphere of the heavens being barely suggested at

the top of the relief. Behind him is his companion and

protectress, Athena, once recognizable by a lance in her right

hand. [Footnote: Such at least seems to be the view adopted in the

latest official publication on the subject "Olympia; Die Bildwerke

in Stein und Thon," Pl. LXV.] With her left hand she seeks to ease

a little the hero's heavy load. Before him stands Atlas, holding

out the apples in both hands. The main lines of the composition

are somewhat monotonous, but this is a consequence of the subject,

not of any incapacity of the artist, as the other metopes testify.

The figure of Athena should be compared with that of Sterope in

the eastern pediment. There is a substantial resemblance in the

drapery, even to the arbitrary little fold in the neck; but the

garment here is entirely open on the right side, after the fashion

followed by Spartan maidens, whereas there it is sewed together

from the waist down; there is here no girdle; and the broad, flat

expanse of cloth in front observable there is here narrowed by two

folds falling from the breasts.

Fig. 114 is added as a last example of the severe beauty to be

found in these sculptures. It will be observed that the hair of

this head is not worked out in detail, except at the front. This

summary treatment of the hair is, in fact, more general in the

metopes than in the pediment-figures. The upper eyelid does not

yet overlap the under eyelid at the outer corner (cf. Fig. 110).

The two pediment-groups and the metopes of this temple show such

close resemblances of style among themselves that they must all be

regarded as products of a single school of sculpture, if not as

designed by a single man. Pausanias says nothing of the authorship

of the metopes; but he tells us that the sculptures of the eastern

pediment were the work of Paeonius of Mende, an indisputable

statue by whom is known (cf. page 213), and those of the western

by Alcamenes, who appears elsewhere in literary tradition as a

pupil of Phidias. On various grounds it seems almost certain that

Pausanias was misinformed on this point. Thus we are left without

trustworthy testimony as to the affiliations of the artist or

artists to whom the sculptured decoration of this temple was

intrusted.

The so-called Hestia (Vesta) which formerly belonged to the

Giustiniani family (Fig. 115), has of late years been inaccessible

even to professional students. It must be one of the very best

preserved of ancient statues in marble, as it is not reported to

have anything modern about it except the index finger of the left

hand. This hand originally held a scepter. The statue represents

some goddess, it is uncertain what one. In view of the likeness in

the drapery to some of the Olympia figures, no one can doubt that

this is a product of the same period.

In regard to the bronze statue shown in Fig. 116 there is more

room for doubt, but the weight of opinion is in favor of placing

it here. It is confidently claimed by a high authority that this

is an original Greek bronze. There exist also fragmentary copies

of the same in marble and free imitations in marble and in bronze.

The statue represents a boy of perhaps twelve, absorbed in pulling

a thorn from his foot. We do not know the original purpose of the

work; perhaps it commemorated a victory won in a foot-race of boys

The left leg of the figure is held in a position which gives a

somewhat ungraceful outline; Praxiteles would not have placed it

so. But how delightful is the picture of childish innocence and

self-forgetfulness! This statue might be regarded as an epitome of

the artistic spirit and capacity of the age--its simplicity and

purity and freshness of feeling, its not quite complete

emancipation from the formalism of an earlier day.

CHAPTER VIII

THE GREAT AGE OF GREEK SCULPTURE FIRST PERIOD 450-400 B.C.

The Age of Pericles, which, if we reckon from the first entrance

of Pericles, into politics, extended from about 466 to 429, has

become proverbial as a period of extraordinary artistic and

literary splendor. The real ascendancy of Pericles began in 447,

and the achievements most properly associated with his name belong

to the succeeding fifteen years. Athens at this time possessed

ample material resources, derived in great measure from the

tribute of subject allies, and wealth was freely spent upon noble

monuments of art. The city was fled with artists of high and low

degree. Above them all in genius towered Phidias, and to him, if

we may believe the testimony of Plutarch, [Footnote: Life of

Pericles Section 13] a general superintendence of all the artistic

undertakings of the state was intrusted by Pericles.

Great as was the fame of Phidias in after ages, we are left in

almost complete ignorance as to the circumstances of his life. If

he was really the author of certain works ascribed to him, he must

have been born about 500 B.C. This would make him as old, perhaps,

as Myron. Another view would put his birth between 490 and 485,

still another, as late as 480. The one undisputed date in his life

is the year 438, when the gold and ivory statue of Athena in the

Parthenon was completed. Touching the time and circumstances of

his death we have two inconsistent traditions. According to the

one, he was brought to trial in Athens immediately after the

completion of the Athena on the charge of misappropriating some of

the ivory with which he had been intrusted but made his escape to

Elis, where, after executing the gold and ivory Zeus for the

temple of that god at Olympia he was put to death for some

unspecified reason by the Eleans in 432-1. According to the other

tradition he was accused in Athens, apparently not before 432, of

stealing some of the gold destined for the Athena and, when this

charge broke down, of having sacrilegiously introduced his own and

Pericles's portraits into the relief on Athena's shield, being

cast into prison he died there of disease, or, as some said, of

poison.

The most famous works of Phidias were the two chryselephantine

statues to which reference has just been made, and two or three

other statues of the same materials were ascribed to him. He

worked also in bronze and in marble. From a reference in

Aristotle's "Ethics" it might seem as if he were best known as a

sculptor in marble, but only three statues by him are expressly

recorded to have been of marble, against a larger number of bronze

His subjects were chiefly divinities, we hear of only one or two

figures of human beings from his hands.

Of the colossal Zeus at Olympia, the most august creation of Greek

artistic imagination, we can form only an indistinct idea. The god

was seated upon a throne, holding a figure of Victory upon one

hand and a scepter in the other. The figure is represented on

three Elean coins of the time of Hadrian (117-138 A.D.) but on too

small a scale to help us much. Another coin of the same period

gives a fine head of Zeus in profile (Fig. 117),[Footnote: A more

truthful representation of this coin may be found in Gardner's

"Types of Greek Coins," PI XV 19] which is plausibly supposed to

preserve some likeness to the head of Phidias's statue.

In regard to the Athena of the Parthenon we are considerably

better off, for we possess a number of marble statues which, with

the aid of Pausanias's description and by comparison with one

another, can be proved to be copies of that work. But a warning is

necessary here. The Athena, like the Zeus, was of colossal size.

Its height, with the pedestal, was about thirty-eight feet. Now it

is not likely that a really exact copy on a small scale could

possibly have been made from such a statue, nor, if one had been

made, would it have given the effect of the original. With this

warning laid well to heart the reader may venture to examine that

one among our copies which makes the greatest attempt at

exactitude (Fig. 118). It is a statuette, not quite 3 1/2 feet

high with the basis, found in Athens in 1880. The goddess stands

with her left leg bent a little and pushed to one side. She is

dressed in a heavy Doric chiton, open at the side. The girdle,

whose ends take the form of snakes' heads, is worn outside the

doubled-over portion of the garment. Above it the folds are

carefully adjusted, drawn in symmetrically from both sides toward

the middle; in the lower part of the figure there is the common

vertical division into two parts, owing to the bending of one leg.

Over the chiton is the aegis, much less long behind than in

earlier art (cf. Fig. 98), fringed with snakes' heads and having a

Gorgon's mask in front. The helmet is an elaborate affair with

three crests, the central one supported by a sphinx, the others by

winged horses; the hinged cheek-pieces are turned up. At the left

of the goddess is her shield, within which coils a serpent. On her

extended right hand stands a Victory. The face of Athena is the

most disappointing part of it all, but it is just there that the

copyist must have failed most completely. Only the eye of faith,

or better, the eye trained by much study of allied works, can

divine in this poor little figure the majesty which awed the

beholder of Phidias's work.

Speculation has been busy in attempting to connect other statues

that have been preserved to us with the name of Phidias. The most

probable case that has yet been made out concerns two closely

similar marble figures in Dresden, one of which is shown in Fig.

119. The head of this statue is missing, but its place has been

supplied by a cast of a head in Bologna (Fig. 120), which has been

proved to be another copy from the same original. This proof,

about which there seems to be no room for question, is due to

Professor Furtwangler, [Footnote: "Masterpieces of Greek

Sculpture" pages 4 ff.] who argues further that the statue as thus

restored is a faithful copy of the Lemnian Athena of Phidias, a

bronze work which stood on the Athenian Acropolis. The proof of

this depends upon (1) the resemblance in the standing position and

in the drapery of this figure to the Athena of the Parthenon, and

(2) the fact that Phidias is known to have made a statue of Athena

(thought to be the Lemnian Athena) without a helmet on the head--

an exceptional, though not wholly unique, representation in

sculpture in the round.

If this demonstration be thought insufficient, there cannot, at

all events, be much doubt that we have here the copy of an

original of about the middle of the fifth century. The style is

severely simple, as we ought to expect of a religious work of that

period. The virginal face, conceived and wrought with ineffable

refinement, is as far removed from sensual charm as from the

ecstasy of a Madonna. The goddess does not reveal herself as one

who can be "touched with a feeling of our infirmities"; but by the

power of her pure, passionless beauty she sways our minds and

hearts.

The supreme architectural achievement of the Periclean age was the

Parthenon, which crowned the Athenian Acropolis. It appears to

have been begun in 447, and was roofed over and perhaps

substantially finished by 438. Its sculptures were more extensive

than those of any other Greek temple, comprising two pediment-

groups, the whole set of metopes of the exterior frieze, ninety-

two in number, and a continuous frieze of bas-relief, 522 feet 10

inches in total length, surrounding the cella and its vestibules

(cf. Fig. 56). After serving its original purpose for nearly a

thousand years, the building was converted into a Christian church

and then, in the fifteenth century, into a Mohammedan mosque. In

1687 Athens was besieged by the forces of Venice. The Parthenon

was used by the Turks as a powder-magazine, and was consequently

made the target for the enemy's shells. The result was an

explosion, which converted the building into a ruin. Of the

sculptures which escaped from this catastrophe, many small pieces

were carried off at the time or subsequently, while other pieces

were used as building stone or thrown into the lime-kiln. Most of

those which remained down to the beginning of this century were

acquired by Lord Elgin, acting under a permission from the Turkish

government (1801-3), and in 1816 were bought for the British

Museum. The rest are in Athens, either in their original positions

on the building, or in the Acropolis Museum.

The best preserved metopes of the Parthenon belong to the south

side and represent scenes from the contest between Lapiths and

Centaurs (cf. page 174). These metopes differ markedly in style

from one another, and must have been not only executed, but

designed, by different hands. One or two of them are spiritless

and uninteresting. Others, while fine in their way, show little

vehemence of action. Fig. 121 gives one of this class. Fig. 122 is

very different. In this "the Lapith presses forward, advancing his

left hand to seize the rearing Centaur by the throat, and forcing

him on his haunches; the right arm of the Lapith is drawn back, as

if to strike; his right hand, now wanting, probably held a sword.

.... The Centaur, rearing up, against his antagonist, tries in

vain to pull away the left hand of the Lapith, which, in Carrey's

drawing [made in 1674] he grasps." [Footnote: A. H. Smith,

"Catalogue of Sculpture in the British Museum," page 136.] Observe

how skilfully the design is adapted to the square field, so as to

leave no unpleasant blank spaces, how flowing and free from

monotony are the lines of the composition, how effective (in

contrast with Fig. 121) is the management of the drapery, and,

above all, what vigor is displayed in the attitudes. Fig. 123 is

of kindred character. These two metopes and two others, one

representing a victorious Centaur prancing in savage glee over the

body of his prostrate foe, the other showing a Lapith about to

strike a Centaur already wounded in the back, are among the very

best works of Greek sculpture preserved to us.

The Parthenon frieze presents an idealized picture of the

procession which wound its way upward from the market-place to the

Acropolis on the occasion of Athena's chief festival. Fully to

illustrate this extensive and varied composition is out of the

question here. All that is possible is to give three or four

representative pieces and a few comments. Fig. 124 shows the best

preserved piece of the entire frieze. It belongs to a company of

divinities, seated to right and left of the central group of the

east front, and conceived as spectators of the scene. The figure

at the left of the illustration is almost certainly Posidon, and

the others are perhaps Apollo and Artemis. In Fig. 125 three

youths advance with measured step, carrying jars filled with wine,

while a fourth youth stoops to lift his jar; at the extreme right

may be seen part of a flute-player, whose figure was completed on

the next slab. The attitudes and draperies of the three advancing

youths, though similar, are subtly varied. So everywhere monotony

is absent from the frieze. Fig. 126 is taken from the most

animated and crowded part of the design. Here Athenian youths, in

a great variety of dress and undress, dash forward on small,

mettlesome horses. Owing to the principle of isocephaly (cf. page

145), the mounted men are of smaller dimensions than those on

foot, but the difference does not offend the eye. In Fig. 127 we

have, on a somewhat larger scale, the heads of four chariot-horses

instinct with fiery life. Fig. 132 may also be consulted. An

endless variety in attitude and spirit, from the calm of the ever-

blessed gods to the most impetuous movement; grace and harmony of

line; an almost faultless execution--such are some of the

qualities which make the Parthenon frieze the source of

inexhaustible delight.

The composition of the group in the western pediment is fairly

well known, thanks to a French artist, Jacques Carrey, who made a

drawing of it in 1674, when it was still in tolerable

preservation. The subject was, in the words of Pausanias, "the

strife of Posidon with Athena for the land" of Attica. In the

eastern pediment the subject was the birth of Athena. The central

figures, eleven in number, had disappeared long before Carrey's

time, having probably been removed when the temple was converted

into a church. On the other hand, the figures near the angles have

been better preserved than any of those from the western pediment,

with one exception. The names of these eastern figures have been

the subject of endless guess-work. All that is really certain is

that at the southern corner Helios (the Sun-god) was emerging from

the sea in a chariot drawn by four horses, and at the northern

corner Selene (the Moon-goddess) or perhaps Nyx (Night) was

descending in a similar chariot. Fig. 128 is the figure that was

placed next to the horses of Helios. The young god or hero

reclines in an easy attitude on a rock; under him are spread his

mantle and the skin of a panther or some such animal. In Fig. 129

we have, beginning on the right, the head of one of Selene's

horses and the torso of the goddess herself, then a group of three

closely connected female figures, known as the "Three Fates,"

seated or reclining on uneven, rocky ground, and last the body and

thighs of a winged goddess, Victory or Iris, perhaps belonging in

the western pediment. Fig. 130, from the northern corner of the

western pediment, is commonly taken for a river-god.

We possess but the broken remnants of these two pediment-groups,

and the key to the interpretation of much that we do possess is

lost. We cannot then fully appreciate the intention of the great

artist who conceived these works. Yet even in their ruin and their

isolation the pediment-figures of the Parthenon are the sublimest

creations of Greek art that have escaped annihilation.

We have no ancient testimony as to the authorship of the Parthenon

sculptures, beyond the statement of Plutarch, quoted above, that

Phidias was the general superintendent of all artistic works

undertaken during Pericles's administration. If this statement be

true, it still leaves open a wide range of conjecture as to the

nature and extent of his responsibility in this particular case.

Appealing to the sculptures themselves for information, we find

among the metopes such differences of style as exclude the notion

of single authorship. With the frieze and the pediment-groups,

however, the case is different. Each of these three compositions

must, of course, have been designed by one master-artist and

executed by or with the help of subordinate artists or workmen.

Now the pediment-groups, so far as preserved, strongly suggest a

single presiding genius for both, and there is no difficulty in

ascribing the design of the frieze to the same artist. Was it

Phidias? The question has been much agitated of late years, but

the evidence at our disposal does not admit of a decisive answer.

The great argument for Phidias lies in the incomparable merit of

these works; and with the probability that his genius is here in

some degree revealed to us we must needs be content. After all, it

is of much less consequence to be assured of the master's name

than to know and enjoy the masterpieces themselves.

The great statesman under whose administration these immortal

sculptures were produced was commemorated by a portrait statue or

head, set up during his lifetime on the Athenian Acropolis; it was

from the hand of Cresilas, of Cydonia in Crete. It is perhaps this

portrait of which copies have come down to us. The best of these

is given in Fig 131. The features are, we may believe, the

authentic features of Pericles, somewhat idealized, according to

the custom of portraiture in this age. The helmet characterizes

the wearer as general.

The artistic activity in Athens did not cease with the outbreak of

the Peloponnesian War in 431. The city was full of sculptors, many

of whom had come directly under the influence of Phidias, and they

were not left idle. The demand from private individuals for votive

sculptures and funeral reliefs must indeed have been abated, but

was not extinguished; and in the intervals of the protracted war

the state undertook important enterprises with an undaunted

spirit. It is to this period that the Erechtheum probably belongs

(420?-408), though all that we certainly know is that the building

was nearly finished some time before 409 and that the work was

resumed in that year. The temple had a sculptured frieze of which

fragments are extant, but these are far surpassed in interest by

the Caryatides of the southern porch (Fig. 67). The name

Caryatides, by the way, meets us first in the pages of Vitruvius,

a Roman architect of the time of Augustus; a contemporary Athenian

inscription, to which we are indebted for many details concerning

the building, calls them simply "maidens." As you face the front

of the porch, the three maidens on your right support themselves

chiefly on the left leg, the three on your left on the right leg

(Fig. 132), so that the leg in action is the one nearer to the end

of the porch. The arms hung straight at the sides, one of them

grasping a corner of the small mantle. The pose and drapery show

what Attic sculpture had made of the old Peloponnesian type of

standing female figure in the Doric chiton (cf. page 177). The

fall of the garment preserves the same general features, but the

stuff has become much more pliable. It is interesting to note

that, in spite of a close general similarity, no two maidens are

exactly alike, as they would have been if they had been reproduced

mechanically from a finished model. These subtle variations are

among the secrets of the beauty of this porch, as they are of the

Parthenon frieze. One may be permitted to object altogether to the

use of human figures as architectural supports, but if the thing

was to be done at all, it could not have been better done. The

weight that the maidens bear is comparatively small, and their

figures are as strong as they are graceful.

To the period of the Peloponnesian War may also be assigned a

sculptured balustrade which inclosed and protected the precinct of

the little Temple of Wingless Victory on the Acropolis (Fig. 70).

One slab of this balustrade is shown in Fig. 133. It represents a

winged Victory stooping to tie (or, as some will have it, to

untie) her sandal. The soft Ionic chiton, clinging to the form,

reminds one of the drapery of the reclining goddess from the

eastern pediment of the Parthenon (Fig. 129), but it finds its

closest analogy, among datable sculptures, in a fragment of relief

recently found at Rhamnus in Attica. This belonged to the pedestal

of a statue by Agoracritus, one of the most famous pupils of

Phidias.

The Attic grave-relief given in Fig. 134 seems to belong

somewhere near the end of the fifth century. The subject is a

common one on this class of monuments, but is nowhere else so

exquisitely treated. There is no allusion to the fact of death.

Hegeso, the deceased lady, is seated and is holding up a necklace

or some such object (originally, it may be supposed, indicated by

color), which she has just taken from the jewel-box held out by

the standing slave-woman. Another fine grave-relief (Fig. 135) may

be introduced here, though it perhaps belongs to the beginning of

the fourth century rather than to the end of the fifth. It must

commemorate some young Athenian cavalryman. It is characteristic

that the relief ignores his death and represents him in a moment

of victory. Observe that on both these monuments there is no

attempt at realistic portraiture and that on both we may trace the

influence of the style of the Parthenon frieze.

Among the other bas-reliefs which show that influence there is no

difficulty in choosing one of exceptional beauty, the so-called

Orpheus relief (Fig. 136). This is known to us in three copies,

unless indeed the Naples example be the original. The story here

set forth is one of the most touching in Greek mythology. Orpheus,

the Thracian singer, has descended into Hades in quest of his dead

wife, Eurydice, and has so charmed by his music the stern

Persephone that she has suffered him to lead back his wife to the

upper air, provided only he will not look upon her on the way. But

love has overcome him. He has turned and looked, and the doom of

an irrevocable parting is sealed. In no unseemly paroxysm of

grief, but tenderly, sadly, they look their last at one another,

while Hermes, guide of departed spirits, makes gentle signal for

the wife's return. In the chastened pathos of this scene we have

the quintessence of the temper of Greek art in dealing with the

fact of death.

Turning now from Athens to Argos, which, though politically weak,

was artistically the rival of Athens in importance, we find

Polyclitus the dominant master there, as Phidias was in the other

city. Polyclitus survived Phidias and may have been the younger of

the two. The only certain thing is that he was in the plenitude of

his powers as late as 420, for his gold and ivory statue of Hera

was made for a temple built to replace an earlier temple destroyed

by fire in 423. His principal material was bronze. As regards

subjects, his great specialty was the representation of youthful

athletes. His reputation in his own day and afterwards was of the

highest; there were those who ranked him above Phidias. Thus

Xenophon represents [Footnote: Memorabilia I., 4, 3 (written about

390 B. C).] an Athenian as assigning to Polyclitus a preeminence

in sculpture like that of Homer in epic poetry and that of

Sophocles in tragedy; and Strabo[Footnote: VIII., page 372

(written about 18 A. D.).] pronounced his gold and ivory statues

in the Temple of Hera near Argos the finest in artistic merit

among all such works, though inferior to those of Phidias in size

and costliness. But probably the more usual verdict was that

reported by Quintilian, [Footnote: De Institutione Oratoria XII,

10, 7 (written about 90 A. D.).] which, applauding as unrivaled

his rendering of the human form, found his divinities lacking in

majesty.

In view of the exalted rank assigned to Polyclitus by Greek and

Roman judgment, his identifiable works are a little disappointing.

His Doryphorus, a bronze figure of a young athlete holding a spear

such as was used in the pentathlon (cf. page 168), exists in

numerous copies. The Naples copy (Fig. 137), found in Pompeii in

1797, is the best preserved, being substantially antique

throughout, but is of indifferent workmanship. The young man, of

massive build, stands supporting his weight on the right leg; the

left is bent backward from the knee, the foot touching the ground

only in front. Thus the body is a good deal curved. This attitude

is an advance upon any standing motive attained in the

"Transitional period" (cf. page 165). It was much used by

Polyclitus, and is one of the marks by which statues of his may be

recognized. The head of the Doryphorus, as seen from the side, is

more nearly rectangular than the usual Attic heads of the period,

e.g., in the Parthenon frieze. For the characteristic face our

best guide is a bronze copy of the head from Herculaneum (Fig.

138), to which our illustration does less than justice.

A strong likeness to the Doryphorus exists in a whole series of

youthful athletes, which are therefore with probability traced to

Polyclitus as their author or inspirer. Such is a statue of a boy

in Dresden, of which the head is shown in Fig. 139. One of these

obviously allied works can be identified with a statue by

Polyclitus known to us from our literary sources. It is the so-

called Diadumenos, a youth binding the fillet of victory about his

head. This exists in several copies, the best of which has been

recently found on the island of Delos and is not yet published.

An interesting statue of a different order, very often attributed

to Polyclitus, may with less of confidence be accepted as his. Our

illustration (Fig. 140) is taken from the Berlin copy of this

statue, in which the arms, pillar, nose, and feet are modern, but

are guaranteed by other existing copies. It is the figure of an

Amazon, who has been wounded in the right breast. She leans upon a

support at her left side and raises her right hand to her head in

an attitude perhaps intended to suggest exhaustion, yet hardly

suitable to the position of the wound. The attitude of the figure,

especially the legs, is very like that of the Doryphorus, and the

face is thought by many to show a family likeness to his. There

are three other types of Amazon which seem to be connected with

this one, but the mutual relations of the four types are too

perplexing to be here discussed.

It is a welcome change to turn from copies to originals. The

American School of Classical Studies at Athens has carried on

excavations (1890-95) on the site of the famous sanctuary of Hera

near Argos, and has uncovered the foundations both of the earlier

temple, burned in 423, and of the later temple, in which stood the

gold and ivory image by Polyclitus, as well as of adjacent

buildings. Besides many other objects of interest, there have been

brought to light several fragments of the metopes of the second

temple, which, together with a few fragments from the same source

found earlier, form a precious collection of materials for the

study of the Argive school of sculpture of about 420. Still more

interesting, at least to such as are not specialists, is a head

which was found on the same site (Fig. 141), and which, to judge

by its style, must date from the same period. It is a good

illustration of the uncertainty which besets the attempt to

classify extant Greek sculptures into local schools that this head

has been claimed with equal confidence as Argive [Footnote: So by

Professor Charles Waldstein, who directed the excavations.] and as

Attic in style. In truth, Argive and Attic art had so acted and

reacted upon one another that it is small wonder if their

productions are in some cases indistinguishable by us.

The last remark applies also to the bronze statue shown in Fig.

142, which is believed by high authorities to be an original Greek

work and which has been claimed both for Athens and for Argos. The

standing position, while not identical with that of the

Doryphorus, the Diadumenos, and the wounded Amazon, is strikingly

similar, as is also the form of the head. At all events, the

statue is a fine example of apparently unstudied ease, of that

consummate art which conceals itself.

The only sculptor of the fifth century who is at once known to us

from literary tradition and represented by an authenticated and

original work is Paeonius of Mende in Thrace. He was an artist of

secondary rank, if we may judge from the fact that his name occurs

only in Pausanias; but in the brilliant period of Greek history

even secondary artists were capable of work which less fortunate

ages could not rival. Pausanias mentions a Victory by Paeonius at

Olympia, a votive offering of the Messenians for successes gained

in war. Portions of the pedestal of this statue with the

dedicatory inscription and the artist's signature were found on

December 20, 1875, at the beginning of the German excavations, and

the mutilated statue itself on the following day (Fig. 143). A

restoration of the figure by a German sculptor (Fig. 144) may be

trusted for nearly everything but the face. The goddess is

represented in descending flight. Poised upon a triangular

pedestal about thirty feet high, she seems all but independent of

support. Her draperies, blown by the wind, form a background for

her figure. An eagle at her feet suggests the element through

which she moves. Never was a more audacious design executed in

marble. Yet it does not impress us chiefly as a tour de force. The

beholder forgets the triumph over material difficulties in the

sense of buoyancy, speed, and grace which the figure inspires.

Pausanias records that the Messenians of his day believed the

statue to commemorate an event which happened in 425, while he

himself preferred to connect it with an event of 453. The

inscription on the pedestal is indecisive on this point. It runs

in these terms: "The Messenians and Naupactians dedicated [this

statue] to the Olympian Zeus, as a tithe [of the spoils] from

their enemies. Paeonius of Mende made it; and he was victorious

[over his competitors] in making the acroteria for the temple."

The later of the two dates mentioned by Pausanias has been

generally accepted, though not without recent protest. This would

give about the year 423 for the completion and erection of this

statue.

CHAPTER IX.

THE GREAT AGE OF GREEK SCULPTURE. SECOND PERIOD: 400-323 B. C.

In the fourth century art became even more cosmopolitan than

before. The distinctions between local schools were nearly effaced

and the question of an artist's birthplace or residence ceases to

have much importance Athens, however, maintained her artistic

preeminence through the first half or more of the century. Several

of the most eminent sculptors of the period were certainly or

probably Athenians, and others appear to have made Athens their

home for a longer or shorter time. It is therefore common to speak

of a "younger Attic school," whose members would include most of

the notable sculptors of this period. What the tendencies of the

times were will best be seen by studying the most eminent

representatives of this group or school.

The first great name to meet us is that of Scopas of Paros. His

artistic career seems to have begun early in the fourth century,

for he was the architect of a temple of Athena at Tegea in Arcadia

which was built to replace one destroyed by fire in 395-4. He as

active as late as the middle of the century, being one of four

sculptors engaged on the reliefs of the Mausoleum or funeral

monument of Maussollus, satrap of Caria, who died in 351-0, or

perhaps two years earlier. That is about all we know of his life,

for it is hardly more than a conjecture that he took up his abode

in Athens for a term of years. The works of his hands were widely

distributed in Greece proper and on the coast of Asia Minor.

Until lately nothing very definite was known of the style of

Scopas. While numerous statues by him, all representing divinities

or other imaginary beings, are mentioned in our literary sources,

only one of these is described in such a way as to give any notion

of its artistic character. This was a Maenad, or female attendant

of the god Bacchus, who was represented in a frenzy of religious

excitement. The theme suggests a strong tendency on the part of

Scopas toward emotional expression, but this inference does not

carry us very far. The study of Scopas has entered upon a new

stage since some fragments of sculpture belonging to the Temple of

Athena at Tegea have become known. The presumption is that, as

Scopas was the architect of the building, he also designed, if he

did not execute, the pediment-sculptures. If this be true, then

we have at last authentic, though scanty, evidence of his style.

The fragments thus far discovered consist of little more than two

human heads and a boar's head. One of the human heads is here

reproduced (Fig. 145). Sadly mutilated as it is, is has become

possible by its help and that of its fellow to recognize with

great probability the authorship of Scopas in a whole group of

allied works. Not to dwell on anatomical details, which need casts

for their proper illustration, the obvious characteristic mark of

Scopadean heads is a tragic intensity of expression unknown to

earlier Greek art. It is this which makes the Tegea heads so

impressive in spite of the "rude wasting of old Time."

The magnificent head of Meleager in the garden of the Villa Medici

in Rome (Fig. 146) shows this same quality. A fiery eagerness of

temper animates the marble, and a certain pathos, as if born of a

consciousness of approaching doom. So masterly is the workmanship

here, so utterly removed from the mechanical, uninspired manner of

Roman copyists, that this head has been claimed as an original

from the hand of Scopas, and so it may well be. Something of the

same character belongs to a head of a goddess in Athens, shown in

Fig. 147.

Fig. 148 introduces us to another tendency of fourth century art.

The group represents Eirene and Plutus (Peace and Plenty). It is

in all probability a copy of a bronze work by Cephisodotus, which

stood in Athens and was set up, it is conjectured, soon after 375,

the year in which the worship of Eirene was officially established

in Athens. The head of the child is antique, but does not belong

to the figure; copies of the child with the true head exist in

Athens and Dresden. The principal modern parts are: the right arm

of the goddess (which should hold a scepter), her left hand with

the vase, and both arms of the child; in place of the vase there

should be a small horn of plenty, resting on the child's left arm.

The sentiment of this group is such as we have not met before. The

tenderness expressed by Eirene's posture is as characteristic of

the new era as the intensity of look in the head from Tegea.

Cephisodotus was probably a near relative of a much greater

sculptor, Praxiteles, perhaps his father. Praxiteles is better

known to us than any other Greek artist. For we have, to begin

with, one authenticated original statue from his hand, besides

three fourths of a bas-relief probably executed under his

direction. In the second place, we can gather from our literary

sources a catalogue of toward fifty of his works, a larger list

than can be made out for any other sculptor. Moreover, of several

pieces we get really enlightening descriptions, and there are in

addition one or two valuable general comments on his style.

Finally two of his statues that are mentioned in literature can be

identified with sufficient certainty in copies. The basis of

judgment is thus wide enough to warrant us in bringing numerous

other works into relation with him.

About his life, however, we know, as in other cases, next to

nothing. He was an Athenian and must have been somewhere near the

age of Scopas, though seemingly rather younger. Pliny gives the

hundred and fourth Olympiad (370-66) as the date at which he

flourished, but this was probably about the beginning of his

artistic career. Only one anecdote is told of him which is worth

repeating here. When asked what ones among his marble statues he

rated highest he answered that those which Nicias had tinted were

the best. Nicias was an eminent painter of the period (see page

282, foot note).

The place of honor in any treatment of Praxiteles must be given to

the Hermes with the infant Dionysus on his arm (Figs. 149, 150).

This statue was found on May 8, 1877, in the Temple of Hera at

Olympia, lying in front of its pedestal. Here it had stood when

Pausanias saw it and recorded that it was the work of Praxiteles.

The legs of Hermes below the knees have been restored in plaster

(only the right foot being antique), and so have the arms of

Dionysus. Except for the loss of the right arm and the lower legs,

the figure of Hermes is in admirable preservation, the surface

being uninjured. Some notion of the luminosity of the Parian

marble may be gained from Fig. 150.

Hermes is taking the new-born Dionysus to the Nymphs to be reared

by them. Pausing on his way, he has thrown his mantle over a

convenient tree-trunk and leans upon it with the arm that holds

the child. In his closed left hand he doubtless carried his

herald's wand; the lost right hand must have held up some object--

bunch of grapes or what-not--for the entertainment of the little

god. The latter is not truthfully proportioned; in common with

almost all sculptors before the time of Alexander, Praxiteles

seems to have paid very little attention to the characteristic

forms of infancy. But the Hermes is of unapproachable perfection.

His symmetrical figure, which looks slender in comparison with the

Doryphorus of Polyclitus, is athletic without exaggeration, and is

modeled with faultless skill. The attitude, with the weight

supported chiefly by the right leg and left arm, gives to the body

a graceful curve which Praxiteles loved. It is the last stage in

the long development of an easy standing pose. The head is of the

round Attic form, contrasting with the squarer Peloponnesian type;

the face a fine oval. The lower part of the forehead between the

temples is prominent; the nose not quite straight, but slightly

arched at the middle. The whole expression is one of indescribable

refinement and radiance. The hair, short and curly, illustrates

the possibilities of marble in the treatment of that feature; in

place of the wiry appearance of hair in bronze we find here a

slight roughness of surface, suggestive of the soft texture of

actual hair (cf. Fig. 146 and contrast Fig. 138). The drapery that

falls over the tree-trunk is treated with a degree of elaboration

and richness which does not occur in fifth century work; but

beautiful as it is, it is kept subordinate and does not unduly

attract our attention.

For us the Hermes stands alone and without a rival. The statue,

however, did not in antiquity enjoy any extraordinary celebrity,

and is in fact not even mentioned in extant literature except by

Pausanias. The most famous work of Praxiteles was the Aphrodite of

Cnidus in southwestern Asia Minor. This was a temple-statue; yet

the sculptor, departing from the practice of earlier times, did

not scruple to represent the goddess as nude. With the help of

certain imperial coins of Cnidus this Aphrodite has been

identified in a great number of copies. She is in the act of

dropping her garment from her left hand in preparation for a bath;

she supports herself chiefly by the right leg, and the body has a

curve approaching that of the Hermes, though here no part of the

weight is thrown upon the arm. The subject is treated with

consummate delicacy, far removed from the sensuality too usual in

a later age; and yet, when this embodiment of Aphrodite is

compared with fifth century ideals, it must be recognized as

illustrating a growing fondness on the part of sculptor and public

for the representation of physical charm. Not being able to offer

a satisfactory illustration of the whole statue, I have chosen for

reproduction a copy of the head alone (Fig. 151). It will help the

reader to divine the simple loveliness of the original.

Pliny mentions among the works in bronze by Praxiteies a youthful

Apollo, called "Sauroctonos" (Lizard-slayer). Fig. 152 is a

marble copy of this, considerably restored. The god, conceived in

the likeness of a beautiful boy, leans against a tree, preparing

to stab a lizard with an arrow, which should be in the right hand.

The graceful, leaning pose and the soft beauty of the youthful

face and flesh are characteristically Praxitelean.

Two or three satyrs by Praxiteles are mentioned by Greek and Roman

writers, and an anecdote is told by Pausanias which implies that

one of them enjoyed an exceptional fame. Unfortunately they are

not described; but among the many satyrs to be found in museums of

ancient sculpture there are two types in which the style of

Praxiteles, as we have now learned to know it, is so strongly

marked that we can hardly go wrong in ascribing them both to him.

Both exist in numerous copies. Our illustration of the first (Fig.

153) is taken from the copy of which Hawthorne wrote so subtle a

description in "The Marble Faun." The statue is somewhat restored,

but the restoration is not open to doubt, except as regards the

single pipe held in the right hand. No animal characteristic is to

be found here save the pointed ears; the face, however, retains a

suggestion of the traditional satyr-type. "The whole statue,

unlike anything else that ever was wrought in that severe material

of marble, conveys the idea of an amiable and sensual creature--

easy, mirthful, apt for jollity, yet not incapable of being

touched by pathos." [Footnote: Hawthorne, "The Marble Faun," Vol

I, Chapter I.]

In the Palermo copy of the other Praxitelean satyr (Fig. 154) the

right arm is modern, but the restoration is substantially correct.

The face of this statue has purely Greek features, and only the

pointed ears remain to betray the mixture of animal nature with

the human form. The original was probably of bronze.

With Fig. 155 we revert from copies to an original work. This is

one of three slabs which probably decorated the pedestal of a

group by Praxiteles representing Apollo, Leto, and Artemis; a

fourth slab, needed to complete the series, has not been found The

presumption is strong that these reliefs were executed under the

direction of Praxiteles, perhaps from his design. The subject of

one slab is the musical contest between Apollo and Marsyas, while

the other two bear figures of Muses. The latter are posed and

draped with that delightful grace of which Praxiteles was master,

and with which he seems to have inspired his pupils The execution,

however, is not quite faultless, as witness the distortion in the

right lower leg of the seated Muse in Fig. l55--otherwise an

exquisite figure.

Among the many other works that have been claimed for Praxiteles

on grounds of style, I venture to single out one (Fig. 156). The

illustration is taken from one of several copies of a lost

original, which, if it was not by Praxiteles himself, was by some

one who had marvelously caught his spirit. That it represents the

goddess Artemis we may probably infer from the short chiton, an

appropriate garment often worn by the divine huntress, but not by

human maidens. Otherwise the goddess has no conventional attribute

to mark her divinity. She is just a beautiful girl, engaged in

fastening her mantle together with a brooch. In this way of

conceiving a goddess, we see the same spirit that created the

Apollo Sauroctonos.

The genius of Praxiteles, as thus far revealed to us, was

preeminently sunny, drawn toward what is fair and graceful and

untroubled, and ignoring what is tragic in human existence. This

view of him is confirmed by what is known from literature of his

subjects. The list includes five figures of Aphrodite, three or

four of Eros, two of Apollo, two of Artemis, two of Dionysus, two

or three of satyrs, two of the courtesan Phryne, and one of a

beautiful human youth binding a fillet about his hair, but no work

whose theme is suffering or death is definitely ascribed to him.

It is strange therefore to find Pliny saying that it was a matter

of doubt in his time whether a group of the dying children of

Niobe which stood in a temple of Apollo in Rome was by Scopas or

Praxiteles. It is commonly supposed, though without decisive

proof, that certain statues of Niobe and her children which exist

in Florence and elsewhere are copied from the group of which Pliny

speaks. The story was that Niobe vaunted herself before Leto

because she had seven sons and seven daughters, while Leto had

borne only Apollo and Artemis. For her presumption all her

children were stricken down by the arrows of Apollo and Artemis.

This punishment is the subject of the group. Fig. 157 gives the

central figures; they are Niobe herself and her youngest daughter,

who has fled to her for protection. The Niobe has long been famous

as an embodiment of haughtiness, maternal love, and sharp

distress. But much finer in composition, to my thinking, is Fig.

158. In this son of Niobe the end of the right arm and the entire

left arm are modern. Originally this youth was grouped with a

sister who has been wounded unto death. She has sunk upon the

ground and her right arm hangs limply over his left knee, thus

preventing his garment from falling. His left arm clasps her and

he seeks ineffectually to protect her. That this is the true

restoration is known from a copy in the Vatican of the wounded

girl with a part of the brother. Except for this son of Niobe the

Florentine figures are not worthy of their old-time reputation. As

for their authorship, Praxiteles seems out of the question. The

subject is in keeping--with the genius of Scopas, but it is safer

not to associate the group with any individual name.

This reserve is the more advisable because Scopas and Praxiteles

are but two stars, by far the brightest, to be sure, in a

brilliant constellation of contemporary artists. For the others it

is impossible to do much more here than to mention the most

important names: Leochares and Timotheus, whose civic ties are

unknown, Bryaxis and Silanion of Athens, and Euphranor of Corinth,

the last equally famous as painter and sculptor. These artists

seem to be emerging a little from the darkness that has enveloped

them, and it may be hoped that discoveries of new material and

further study of already existing material will reveal them to us

with some degree of clearness and certainty. A good illustration

of how new acquisitions may help us is afforded by a group of

fragmentary sculptures found in the sanctuary of Asclepius near

Epidauros in the years 1882-84 and belonging to the pediments of

the principal temple. An inscription was found on the same site

which records the expenses incurred in building this temple, and

one item in it makes it probable that Timotheus, the sculptor

above mentioned, furnished the models after which the pediment-

sculptures were executed. The largest and finest fragment of these

sculptures that has been found is given in Fig. 159. It belongs to

the western pediment, which seems to have contained a battle of

Greeks and Amazons. The Amazon of our illustration, mounted upon a

rearing horse, is about to bring down her lance upon a fallen foe.

The action is rendered with splendid vigor. The date of this

temple and its sculptures may be put somewhere about 375.

Reference was made above (page 215) to the Mausoleum. The artists

engaged on the sculptures which adorned that magnificent monument

were, according to Pliny, Scopas, Leochares, Bryaxis, and

Timotheus. [Footnote: The tradition on this point was not quite

uniform Vitruvius names Praxiteles as the fourth artist, but adds

that some believed that Timotheus also was engaged] There seem to

have been at least three sculptured friezes, but of only one have

considerable remains been preserved (cf. Fig. 65). This has for

its subject a battle of Greeks and Amazons, a theme which Greek

sculptors and painters never wearied of reproducing. The preserved

portions of this frieze amount in all to about eighty feet, but

the slabs are not consecutive. Figs. 160 and 161 give two of the

best pieces. The design falls into groups of two or three

combatants, and these groups are varied with inexhaustible

fertility and liveliness of imagination. Among the points which

distinguish this from a work of the fifth century may be noted the

slenderer forms of men and women and the more expressive faces.

The existing slabs, moreover, differ among themselves in style and

merit, and an earnest attempt has been made to distribute them

among the four artists named by Pliny, but without conclusive

results.

Since the Hermes of Praxiteles was brought to light at Olympia

there has been no discovery of Greek sculpture so dazzling in its

splendor as that made in 1887 on the site of the necropolis of

Sidon in Phenicia. There, in a group of communicating subterranean

chambers, were found, along with an Egyptian sarcophagus, sixteen

others of Greek workmanship, four of them adorned with reliefs of

extraordinary beauty. They are all now in the recently created

Museum of Constantinople, which has thus become one of the places

of foremost consequence to every student and lover of Greek art.

The sixteen sarcophagi are of various dates, from early in the

fifth to late in the fourth century. The one shown in Fig. 162 may

be assigned to about the middle of the fourth century. Its form is

adapted from that of an Ionic temple. Between the columns are

standing or seated women, their faces and attitudes expressing

varying degrees of grief. Our illustration is on too small a scale

to convey any but the dimmest impression of the dignity and beauty

of this company of mourners. Above, on a sort of balustrade, may

be been a funeral procession.

The old Temple of Artemis at Ephesus (cf page 140) was set on fire

and reduced to ruins by an incendiary in 356 B.C., on the very

night, it is said, in which Alexander the Great was born. The

Ephesians rebuilt the temple on a much more magnificent scale,

making of it the most extensive and sumptuous columnar edifice

ever erected by a Greek architect. How promptly the work was begun

we do not know, but it lasted into the reign of Alexander, so that

its date may be given approximately as 350-30. Through the

indefatigable perseverance of Mr J. T. Wood, who conducted

excavations at Ephesus for the British Museum in 1863-74, the site

of this temple, long unknown, was at last discovered and its

remains unearthed. Following the example of the sixth century

temple, it had the lowest drums of a number of its columns covered

with relief sculpture. Of the half dozen recovered specimens Fig.

163 shows the finest. The subject is an unsolved riddle. The most

prominent figure in the illustration is the god Hermes, as the

herald's staff in his right hand shows. The female figures to

right and left of him are good examples of that grace in pose and

drapery which was characteristic of Greek sculpture in the age of

Scopas and Praxiteles.

The most beautiful Greek portrait statue that we possess is the

Lateran Sophocles (Fig 164). The figure has numerous small

restorations, including the feet and the box of manuscript rolls.

That Sophocles, the tragic poet, is represented, is known from the

likeness of the head to a bust inscribed with his name. He died in

406 B.C. The style of our statue, however, points to an original

(if it be not itself the original) of about the middle of the

fourth century. There were probably in existence at this time

authentic likenesses of the poet, on which the sculptor based his

work. The attitude of the figure is the perfection of apparent

ease, but in reality of skilful contrivance to secure a due

balance of parts and anety and grace of line. The one garment,

drawn closely about the person, illustrates the inestimable good

fortune enjoyed by the Greek sculptor, in contrast with the

sculptor of to-day, in having to represent a costume so simple, so

pliant, so capable of graceful adjustment. The head, however much

it may contain of the actual look of Sophocles, must be idealized.

To appreciate it properly one must remember that this poet, though

he dealt with tragic themes, was not wont to brood over the sin

and sorrow and unfathomable mystery of the world, but was serene

in his temper and prosperous in his life.

The colossal head of Zeus shown in Fig. 165 was found a hundred

years or more ago at Otricoli, a small village to the north of

Rome. The antique part is a mere mask; the back of the head and

the bust are modern. The material is Carrara marble, a fact which

alone would prove that the work was executed in Italy and in the

imperial period. At first this used to be regarded as copied from

the Olympian Zeus of Phidias (page 185), but in the light of

increased acquaintance with the style of Phidias and his age, this

attribution has long been seen to be impossible. The original

belongs about at the end of the period now under review, or

possibly still later. Although only a copy, the Otricoli Zeus is

the finest representation we have of the father of gods and men.

The predominant expression is one of gentleness and benevolence,

but the lofty brow, transversely furrowed, tells of thought and

will, and the leonine hair of strength.

With Lysippus of Sicyon we reach the last name of first-rate

importance in the history of Greek sculpture. There is the usual

uncertainty about the dates of his life, but it is certain that he

was in his prime during the reign of Alexander (336-23). Thus he

belongs essentially to the generation succeeding that of Scopas

and Praxiteles. He appears to have worked exclusively in bronze;

at least we hear of no work in marble from his hands. He must have

had a long life. Pliny credits him with fifteen hundred statues,

but this is scarcely credible. His subjects suggest that his

genius was of a very different bent from that of Praxiteles. No

statue of Aphrodite or indeed of any goddess (except the Muses) is

ascribed to him; on the other hand, he made at least four statues

of Zeus, one of them nearly sixty feet high, and at least four

figures of Heracles, of which one was colossal, while one was less

than a foot high, besides groups representing the labors of

Heracles. In short, the list of his statues of superhuman beings,

though it does include an Eros and a Dionysus, looks as if he had

no especial predilection for the soft loveliness of youth, but

rather for mature and vigorous forms. He was famous as a portrait-

sculptor and made numerous statues of Alexander, from whom he

received conspicuous recognition. Naturally, too, he accepted

commissions for athlete statues; five such are mentioned by

Pausanias as existing at Olympia. An allegorical figure by him of

Cairos (Opportunity) receives lavish praise from a late

rhetorician. Finally, he is credited with a statue of a tipsy

female flute-player. This deserves especial notice as the first

well-assured example of a work of Greek sculpture ignoble in its

subject and obviously unfit for any of the purposes for which

sculpture had chiefly existed (cf. page 124).

It is Pliny who puts us in the way of a more direct acquaintance

with this artist than the above facts can give. He makes the

general statement that Lysippus departed from the canon of

proportions previously followed (i.e., probably, by Polyclitus and

his immediate followers), making the head smaller and the body

slenderer and "dryer," and he mentions a statue by him in Rome

called an Apoxyomenos, i.e., an athlete scraping himself with a

strigil. A copy of such a statue was found in Rome in 1849 (Fig.

166). The fingers of the right hand with the inappropriate die are

modern, as are also some additional bits here and there. Now the

coincidence in subject between this statue and that mentioned by

Pliny would not alone be decisive. Polyclitus also made an

Apoxyomenos, and, for all we know, other sculptors may have used

the same motive. But the statue in question is certainly later

than Polyclitus, and its agreement with what Pliny tells us of the

proportions adopted by Lysippus is as close as could be desired

(contrast Fig. 137). We therefore need not scruple to accept it as

Lysippian.

Our young athlete, before beginning his exercise, had rubbed his

body with oil and, if he was to wrestle, had sprinkled himself

with sand. Now, his exercise over, he is removing oil and sweat

and dirt with the instrument regularly used for that purpose. His

slender figure suggests elasticity and agility rather than brute

strength. The face (Fig. 167) has not the radiant charm which

Praxiteles would have given it, but it is both fine and alert. The

eyes are deeply set; the division of the upper from the lower

forehead is marked by a groove; the hair lies in expressive

disorder. In the bronze original the tree-trunk behind the left

leg was doubtless absent, as also the disagreeable support (now

broken) which extended from the right leg to the right fore-arm.

The best authenticated likeness of Alexander the Great is a bust

in the Louvre (Fig. 168) inscribed with his name: "Alexander of

Macedon, son of Philip." The surface has been badly corroded and

the nose is restored. The work, which is only a copy, may go back

to an original by Lysippus, though the evidence for that belief, a

certain resemblance to the head of the Apoxyomenos, is hardly as

convincing as one could desire. The king is here represented, one

would guess, at the age of thirty or thereabouts. Now as he was

absent from Europe from the age of twenty-two until his death at

Babylon at the age of thirty-three (323 B.C.), it would seem

likely that Lysippus, or whoever the sculptor was, based his

portrait upon likenesses taken some years earlier. Consequently,

although portraiture in the age of Alexander had become

prevailingly realistic, it would be unsafe to regard this head as

a conspicuous example of the new tendency. The artist probably

aimed to present a recognizable likeness and at the same time to

give a worthy expression to the great conqueror's qualities of

character. If the latter object does not seem to have been

attained, one is free to lay the blame upon the copyist and time.

CHAPTER X.

THE HELLENISTIC PERIOD OF GREEK SCULPTURE. 323-146 B.C.

The reign of Alexander began a new era in Greek history, an era in

which the great fact was the dissemination of Greek culture over

wide regions to which it had been alien. This period, in which

Egypt and western Asia were ruled by men of Greek or Macedonian

blood and gradually took on more or less of Greek civilization, is

often called the Hellenistic period.

Under the new political and social order new artistic conditions

were developed. For one thing, Athens and the other old centers of

artistic activity lost their pre-eminence, while new centers were

created in the East, The only places which our literary sources

mention as seats of important schools of sculpture in the two

centuries following the death of Alexander are Rhodes and

Pergamum.

Then again a demand now grew up for works of sculpture to be used

as mere ornaments in the interiors of palaces and private houses,

as well as in public buildings and places. This of course threw

open the door for subjects which had been excluded when sculpture

was dominated by a sacred purpose. Sculptors were now free to

appeal to the lower tastes of their patrons. The practice of "art

for art's sake" had its day, and trivial, comical, ugly,

harrowing, or sensual themes were treated with all the resources

of technical skill. In short, the position and purposes of the art

of sculpture became very like what they are to-day. Hence the

untrained modern student feels much more at home in a collection

of Hellenistic sculpture than in the presence of the severer,

sublimer creations of the age of Phidias.

It is by no means meant to pass a sweeping condemnation upon the

productions of the post-classical period. Realistic portraiture

was now practiced with great frequency and high success. Many of

the genre statues and decorative reliefs of the time are admirable

and delightful. Moreover, the old uses of sculpture were not

abandoned, and though the tendency toward sensationalism was

strong, a dignified and exalted work was sometimes achieved. But,

broadly speaking, we must admit the loss of that "noble simplicity

and quiet grandeur"--the phrase is Winckelmann's--which stamped

the creations of the age of Phidias. Greek sculpture gained

immensely in variety, but at the expense of its elevation of

spirit.

Although this sketch is devoted principally to bronze and marble

sculpture, I cannot resist the temptation to illustrate by a few

examples the charming little terra-cotta figurines which have been

found in such great numbers in graves at Tanagra and elsewhere in

Boeotia (Figs. 169, 170). It is a question whether the best of

them were not produced before the end of the period covered by the

last chapter. At all events, they are post-Praxitelean. The

commonest subjects are standing or seated women; young men, lads,

and children are also often met with. Fig. 170 shows another

favorite figure, the winged Eros, represented as a chubby boy of

four or five--a conception of the god of Love which makes its

first appearance in the Hellenistic period. The men who modeled

these statuettes were doubtless regarded in their own day as very

humble craftsmen, but the best of them had caught the secret of

graceful poses and draperies, and the execution of their work is

as delicate as its conception is refined.

Returning now to our proper subject, we may begin with the latest

and most magnificent of the sarcophagi found at Sidon (Fig. 171;

cf. page 234). This belongs somewhere near the end of the fourth

century. It is decorated with relief-sculpture on all four sides

and in the gables of the cover. On the long side shown in our

illustration the subject is a battle between Greeks and Persians,

perhaps the battle of Issus, fought in 333. Alexander the Great,

recognizable by the skin of a lion's head which he wears like

Heracles, instead of a helmet, is to be seen at the extreme left.

The design, which looks crowded and confused when reduced to a

small scale, is in reality well arranged and extremely spirited,

besides being exquisitely wrought. But the crowning interest of

the work lies in the unparalleled freshness with which it has kept

its color. Garments, saddle-cloths, pieces of armor, and so on,

are tinted in delicate colors, and the finest details, such as

bow-strings, are perfectly distinct. The nude flesh, though not

covered with opaque paint, has received some application which

differentiates it from the glittering white background, and gives

it a sort of ivory hue. The effect of all this color is thoroughly

refined, and the work is a revelation of the beauty of

polychromatic sculpture.

The Victory of Samothrace (Fig. 172) can also be dated at about

the end of the fourth century. The figure is considerably above

life-size. It was found in 1863, broken into a multitude of

fragments, which have been carefully united. There are no modern

pieces, except in the wings. The statue stood on a pedestal

having the form of a ship's prow, the principal parts of which

were found by an Austrian expedition to Samothrace in 1875. These

fragments were subsequently conveyed to the Louvre, and the

Victory now stands on her original pedestal. For determining the

date and the proper restoration of this work we have the fortunate

help of numismatics. Certain silver coins of Demetrius

Poliorcetes, who reigned 306-286 B.C., bear upon one side a

Victory which agrees closely with her of Samothrace, even to the

great prow-pedestal. The type is supposed on good grounds to

commemorate an important naval victory won by Demetrius over

Ptolemy in 306. In view, then, of the close resemblance between

coin-type and statue, it seems reasonably certain that the Victory

was dedicated at Samothrace by Demetrius soon after the naval

battle with Ptolemy and that the commemorative coins borrowed

their design directly from the statue. Thus we get a date for the

statue, and, what is more, clear evidence as to how it should be

restored. The goddess held a trumpet to her lips with her right

hand and in her left carried a support such as was used for the

erection of a trophy. The ship upon which she has just alighted is

conceived as under way, and the fresh breeze blows her garments

backward in tumultuous folds. Compared with the Victory of

Paeonius (Figs. 143, 144) this figure seems more impetuous and

imposing. That leaves us calm; this elates us with the sense of

onward motion against the salt sea air. Yet there is nothing

unduly sensational about this work. It exhibits a magnificent

idea, magnificently rendered.

From this point on no attempt will be made to preserve a

chronological order, but the principal classes of sculpture

belonging to the Hellenistic period will be illustrated, each by

two or three examples. Religious sculpture may be put first. Here

the chief place belongs to the Aphrodite of Melos, called the

Venus of Milo (Fig. 173). This statue was found by accident in

1820 on the island of Melos (Milo) near the site of the ancient

city. According to the best evidence available, it was lying in

the neighborhood of its original pedestal, in a niche of some

building. Near it were found a piece of an upper left arm and a

left hand holding an apple; of these two fragments the former

certainly and perhaps the latter belong to the statue. The prize

was bought by M. de Riviere, French ambassador at Constantinople,

and presented by him to the French king, Louis XVIII. The same

vessel which conveyed it to France brought some other marble

fragments from Melos, including a piece of an inscribed statue-

base with an artist's inscription, in characters of the second

century B.C. or later. A drawing exists of this fragment, but the

object itself has disappeared, and in spite of much acute

argumentation it remains uncertain whether it did or did not form

a part of the basis of the Aphrodite.

Still greater uncertainty prevails as to the proper restoration of

the statue, and no one of the many suggestions that have been made

is free from difficulties. It seems probable, as has recently been

set forth with great force and clearness by Professor Furtwangler,

[Footnote: "Masterpieces of Greek Sculpture," pages 384 ff.] that

the figure is an adaptation from an Aphrodite of the fourth

century, who rests her left foot upon a helmet and, holding a

shield on her left thigh, looks at her own reflection. On this

view the difficulty of explaining the attitude of the Aphrodite of

Melos arises from the fact that the motive was created for an

entirely different purpose and is not altogether appropriate to

the present one, whatever precisely that may be.

It has seemed necessary, in the case of a statue of so much

importance, to touch upon these learned perplexities; but let them

not greatly trouble the reader or turn him aside from enjoying the

superb qualities of the work. One of the Aphrodites of Scopas or

Praxiteles, if we had it in the original, would perhaps reveal to

us a still diviner beauty. As it is, this is the worthiest

existing embodiment of the goddess of Love. The ideal is chaste

and noble, echoing the sentiment of the fourth century at its

best; and the execution is worthy of a work which is in some sense

a Greek original.

The Apollo of the Belvedere (Fig. 174), on the other hand, is only

a copy of a bronze original. The principal restorations are the

left hand and the right fore-arm and hand. The most natural

explanation of the god's attitude is that he held a bow in his

left hand and has just let fly an arrow against some foe. His

figure is slender, according to the fashion which prevailed from

the middle of the fourth century onward, and he moves over the

ground with marvelous lightness. His appearance has an effect of

almost dandified elegance, and critics to-day cannot feel the

reverent raptures which this statue used to evoke. Yet still the

Apollo of the Belvedere remains a radiant apparition. An attempt

has recently been made to promote the figure, or rather its

original, to the middle of the fourth century.

As a specimen of the portrait-sculpture of the Hellenistic period

I have selected the seated statue of Posidippus (Fig. 175), an

Athenian dramatist of the so-called New Comedy, who flourished in

the early part of the third century. The preservation of the

statue is extraordinary; there is nothing modern about it except

the thumb of the left hand. It produces strongly the impression of

being an original work and also of being a speaking likeness. It

may have been modeled in the actual presence of the subject, but

in that case the name on the front of the plinth was doubtless

inscribed later, when the figure was removed from its pedestal and

taken to Rome. Posidippus is clean-shaven, according to the

fashion that came in about the time of Alexander. There is a

companion statue of equal merit, which commonly goes by the name

of Menander. The two men are strongly contrasted with one another

by the sculptor in features, expression, and bodily carriage. Both

statues show, as do many others of the period, how mistaken it

would be to form our idea of the actual appearance of the Greeks

from the purely ideal creations of Greek sculpture.

Besides real portraits, imaginary portraits of great excellence

were produced in the Hellenistic period. Fig. 176 is a good

specimen of these. Only the head is antique, and there are some

restorations, including the nose. This is one of a considerable

number of heads which reproduce an ideal portrait of Homer,

conceived as a blind old man. The marks of age and blindness are

rendered with great fidelity. There is a variant type of this head

which is much more suggestive of poetical inspiration.

Portraiture, of course, did not confine itself to men of

refinement and intellect. As an extreme example of what was

possible in the opposite direction nothing could be better than

the original bronze statue shown in Fig. 177. It was found in Rome

in 1885, and is essentially complete, except for the missing

eyeballs; the seat is new. The statue represents a naked boxer of

herculean frame, his hands armed with the aestus or boxing-gloves

made of leather. The man is evidently a professional "bruiser" of

the lowest type. He is just resting after an encounter, and no

detail is spared to bring out the nature of his occupation.

Swollen ears were the conventional mark of the boxer at all

periods, but here the effect is still further enhanced by

scratches and drops of blood. Moreover, the nose and cheeks bear

evidence of having been badly "punished," and the moustache is

clotted with blood. From top to toe the statue exhibits the

highest grade of technical skill. One would like very much to know

what was the original purpose of the work. It may have been a

votive statue, dedicated by a victorious boxer at Olympia or

elsewhere. A bronze head of similar brutality found at Olympia

bears witness that the refined statues of athletes produced in

the best period of Greek art and set up in that precinct were

forced at a later day to accept such low companionship. Or it may

be that this boxer is not an actual person at all, and that the

statue belongs to the domain of genre. In either case it testifies

to the coarse taste of the age.

By genre sculpture is meant sculpture which deals with incidents

or situations illustrative of every-day life. The conditions of

the great age, although they permitted a genre-like treatment in

votive sculptures and in grave-reliefs (cf. Fig. 134), offered few

or no occasions for works of pure genre, whose sole purpose is to

gratify the spectator. In the Hellenistic period, however, such

works became plentiful. Fig. 178 gives a good specimen. A boy of

four or five is struggling in play with a goose and is triumphant.

The composition of the group is admirable, and the zest of the

sport is delightfully brought out. Observe too that the

characteristic forms of infancy--the large head, short legs, plump

body and limbs--are truthfully rendered (cf. page 222). There is a

large number of representations in ancient sculpture of boys with

geese or other aquatic birds; among them are at least three other

copies of this, same group. The original is thought to have been

of bronze.

Fig. 179 is genre again, and is as repulsive as the last example

is charming. It is a drunken old woman, lean and wrinkled, seated

on the ground and clasping her wine-jar between her knees, in a

state of maudlin ecstasy. The head is modern, but another copy of

the statue has the original head, which is of the same character

as this. Ignobility of subject could go no further than in this

work.

It is a pleasure to turn to Fig. 180, which in purity of spirit is

worthy of the best time. The arms are modern, and their direction

may not be quite correct, though it must be nearly so. This

original bronze figure represents a boy in an attitude of prayer.

It is impossible to decide whether the statue was votive or is

simply a genre piece.

Hellenistic art struck out a new path in a class of reliefs of

which Figs. 181 and 182 are examples. There are some restorations.

A gulf separates these works from the friezes of the Parthenon and

the Mausoleum. Whereas relief-sculpture in the classical period

abjured backgrounds and picturesque accessories, we find here a

highly pictorial treatment. The subjects moreover are, in the

instances chosen, of a character to which Greek sculpture before

Alexander's time hardly offers a parallel (yet cf. Fig. 87). In

Fig. 181 we see a ewe giving suck to her lamb. Above, at the

right, is a hut or stall, from whose open door a dog is just

coming out; at the left is an oak tree. In Fig. 182 a lioness

crouches with her two cubs. Above is a sycamore tree, and to the

right of it a group of objects which tell of the rustic worship of

Bacchus. Each of the two reliefs decorated a fountain or something

of the sort. In the one the overturned milk-jar served as a water-

spout; in the other the open mouth of one of the cubs answered the

same purpose. Generally speaking, the pictorial reliefs seem to

have been used for the interior decoration of private and public

buildings. By their subjects many of them bear witness to that

love of country life and that feeling for the charms of landscape

which are the most attractive traits of the Hellenistic period.

The kingdom of Pergamum in western Asia Minor was one of the

smaller states formed out of Alexander's dominions. The city of

Pergamum became a center of Greek learning second only to

Alexandria in importance. Moreover, under Attalus I. (241-197

B.C.) and Eumenes II. (197-159 B.C.) it developed an independent

and powerful school of sculpture, of whose productions we

fortunately possess numerous examples. The most famous of these is

the Dying Gaul or Galatian (Fig. 183), once erroneously called the

Dying Gladiator. Hordes of Gauls had invaded Asia Minor as early

as 278 B.C., and, making their headquarters in the interior, in

the district afterwards known from them as Galatia, had become the

terror and the scourge of the whole region. Attalus I. early in

his reign gained an important victory over these fierce tribes,

and this victory was commemorated by extensive groups of sculpture

both at Pergamum and at Athens. The figure of the Dying Gaul

belongs to this series. The statue was in the possession of

Cardinal Ludovisi as early as 1633, along with a group closely

allied in style, representing a Gaul and his wife, but nothing is

certainly known as to the time and place of its discovery. The

restorations are said to be: the tip of the nose, the left knee-

pan, the toes, and the part of the plinth on which the right arm

rests,[Footnote: Helbig, "Guide to the Public Collections of

Classical Antiquities in Rome," Vol I, No 533.] together with the

objects on it. That the man represented is not a Greek is evident

from the large hands and feet, the coarse skin, the un-Greek

character of the head (Fig. 184). That he is a Gaul is proved by

several points of agreement with what is known from literary

sources of the Gallic peculiarities--the moustache worn with

shaven cheeks and chin, the stiff, pomaded hair growing low in the

neck, the twisted collar or torque. He has been mortally wounded

in battle--the wound is on the right side--and sinks with drooping

head upon his shield and broken battle-horn. His death-struggle,

though clearly marked, is not made violent or repulsive. With

savage heroism he "consents to death, and conquers

agony."[Footnote: Byron, "Childe Harold," IV, 150] Here, then, a

powerful realism is united to a tragic idea, and amid all

vicissitudes of taste this work has never ceased to command a

profound admiration.

Our knowledge of Pergamene art has recently received a great

extension, in consequence of excavations carried on in 1878-86

upon the acropolis of Pergamum in the interest of the Royal Museum

of Berlin. Here were found the remains of numerous buildings,

including an immense altar, or rather altar-platform, which was

perhaps the structure referred to in Revelation II. 13, as

"Satan's throne." This platform, a work of great architectural

magnificence, was built under Eumenes II. Its exterior was

decorated with a sculptured frieze, 7 1/2 feet in height and

something like 400 feet in total length. The fragments of this

great frieze which were found in the course of the German

excavations have been pieced together with infinite patience and

ingenuity and amount to by far the greater part of the whole. The

subject is the gigantomachy, i.e., the battle between the gods and

the rebellious sons of earth (cf. page 134).

Fig. 185 shows the most important group of the whole composition.

Here Zeus recognizable by the thunderbolt in his outstretched

right hand and the aegis upon his left arm, is pitted against

three antagonists. Two of the three are already disabled. The one

at the left, a youthful giant of human form, has sunk to earth,

pierced through the left thigh with a huge, flaming thunderbolt.

The second, also youthful and human, has fallen upon his knees in

front of Zeus and presses his left hand convulsively to a wound

(?) in his right shoulder. The third still fights desperately.

This is a bearded giant, with animal ears and with legs that pass

into long snaky bodies. Around his left arm is wrapped the skin of

some animal; with his right hand (now missing) he is about to hurl

some missile; the left snake, whose head may be seen just above

the giant's left shoulder, is contending, but in vain, with an

eagle, the bird of Zeus.

Fig. 186 adjoins Fig 185 on the right of the latter. [Footnote:

Fig 186 is more reduced in scale, so that the slabs incorrectly

appear to be of unequal height.] Here we have a group in which

Athena is the central figure. The goddess, grasping her antagonist

by the hair, sweeps to right. The youthful giant has great wings,

but is otherwise purely human in form. A serpent, attendant of

Athena, strikes its fangs into the giant's right breast. In front

of Athena, the Earth-goddess, mother of the giants, half emerging

from the ground, pleads for mercy. Above, Victory wings her way to

the scene to place a crown upon Athena's head.

If we compare the Pergamene altar-frieze with scenes of combat

from the best period of Greek art, say with the metopes of the

Parthenon or the best preserved frieze of the Mausoleum, we see

how much more complicated and confused in composition and how much

more violent in spirit is this later work. Yet, though we miss the

"noble simplicity" of the great age, we cannot fail to be

impressed with the Titanic energy which surges through this

stupendous composition. The "decline" of Greek art, if we are to

use that term, cannot be taken to imply the exhaustion of artistic

vitality.

The existence of a flourishing school of sculpture at Rhodes

during the Hellenistic period is attested by our literary sources,

as well as by artists' inscriptions found on the spot. Of the

actual productions of that school we possess only the group of

Laocoon and his sons (Fig. 187). This was found in Rome in 1506,

on the site of the palace of Titus. The principal modern parts

are: the right arm of Laocoon with the adjacent parts of the

snake, the right arm of the younger son with the coil of the snake

around it, and the right hand and wrist of the older son. These

restorations are bad. The right arm of Laocoon should be bent so

as to bring the hand behind the head, and the right hand of the

younger son should fall limply backward.

Laocoon was a Trojan priest who, having committed grievous sin,

was visited with a fearful punishment. On a certain occasion when

he was engaged with his two sons in performing sacrifice, they

were attacked by a pair of huge serpents, miraculously sent, and

died a miserable death. The sculptors--for the group, according to

Pliny, was the joint work of three Rhodian artists--have put

before us the moving spectacle of this doom. Laocoon, his body

convulsed and his face distorted by the torture of poison, his

mouth open for a groan or a cry, has sunk upon the altar and

struggles in the agony of death. The younger son is already past

resistance; his left hand lies feebly on the head of the snake

that bites him and the last breath escapes his lips. The older

son, not yet bitten, but probably not destined to escape, strives

to free himself from the coil about his ankle and at the same time

looks with sympathetic horror upon his father's sufferings.

No work of sculpture of ancient or modern times has given rise to

such an extensive literature as the Laocoon. None has been more

lauded and more blamed. Hawthorne "felt the Laocoon very

powerfully, though very quietly; an immortal agony, with a strange

calmness diffused through it, so that it resembles the vast rage

of the sea, calm on account of its immensity." [Footnote: "Italian

Note-books," under date of March 10,1858.] Ruskin, on the other

hand, thinks "that no group has exercised so pernicious an

influence on art as this; a subject ill chosen, meanly conceived,

and unnaturally treated, recommended to imitation by subtleties of

execution and accumulation of technical knowledge," [Footnote:

"Modern Painters," Part II, Section II, Chap. III.] Of the two verdicts

the latter is surely much nearer the truth. The calmness which

Hawthorne thought he saw in the Laocoon is not there; there is

only a terrible torment. Battle, wounds, and death were staple

themes of Greek sculpture from first to last; but nowhere else is

the representation of physical suffering, pure and simple, so

forced upon us, so made the "be-all and end-all" of a Greek work.

As for the date of the group, opinion still varies considerably.

The probabilities seem to point to a date not far removed from

that of the Pergamene altar; i.e., to the first half of the second

century B.C.

Macedonia and Greece became a Roman province in 146 B.C.; the

kingdom of Pergamum in 133 B.C. These political changes, it is

true, made no immediate difference to the cause of art. Greek

sculpture went on, presently transferring its chief seat to Rome,

as the most favorable place of patronage. What is called Roman

sculpture is, for the most part, simply Greek sculpture under

Roman rule. But in the Roman period we find no great, creative

epoch of art history; moreover, the tendencies of the times have

already received considerable illustration. At this point,

therefore, we may break off this sketch.

CHAPTER XI.

GREEK PAINTING.

The art of painting was in as high esteem in Greece as the art of

sculpture and, if we may believe the testimony of Greek and Roman

writers, achieved results as important and admirable. But the

works of the great Greek painters have utterly perished, and

imagination, though guided by ancient descriptions and by such

painted designs as have come down to us, can restore them but

dimly and doubtfully. The subject may therefore here be dismissed

with comparative brevity.

In default of pictures by the great Greek masters, an especial

interest attaches to the work of humbler craftsmen of the brush.

One class of such work exists in abundance--the painted

decorations upon earthenware vases. Tens of thousands of these

vases have been brought to light from tombs and sanctuaries on

Greek and Italian sites and the number is constantly increasing.

Thanks to the indestructible character of pottery, the designs are

often intact. Now the materials and methods employed by the vase-

painters and the spaces at their disposal were very different from

those of mural or easel paintings. Consequently inferences must

not be hastily drawn from designs upon vases as to the composition

and coloring of the great masterpieces. But the best of the vase-

painters, especially in the early fifth century, were men of

remarkable talent, and all of them were influenced by the general

artistic tendencies of their respective periods. Their work,

therefore, contributes an important element to our knowledge of

Greek art history.

Having touched in Chapter II. upon the earlier styles of Greek

pottery, I begin here with a vase of Attic manufacture, decorated,

as an inscription on it shows, by Clitias, but commonly called

from its finder the Francois vase (Fig. 188). It may be assigned

to the first half of the sixth century, and probably to somewhere

near the beginning of that period. It is an early specimen of the

class of black-figured vases, as they are called. The propriety of

the name is obvious from the illustration. The objects represented

were painted in black varnish upon the reddish clay, and the vase

was then fired. Subsequently anatomical details, patterns of

garments, and so on were indicated by means of lines cut through

the varnish with a sharp instrument. Moreover, the exposed parts

of the female figures--faces, hands, arms, and feet--were covered

with white paint, this being the regular method in the black-

figured style of distinguishing the flesh of female from that of

male figures.

The decoration of the Francois vase is arranged in horizontal

bands or zones. The subjects are almost wholly legendary and the

vase is therefore a perfect mine of information for the student of

Greek mythology. Our present interest, however, is rather in the

character of the drawing. This may be better judged from Fig. 189,

which is taken from the zone encircling the middle of the vase.

The subject is the wedding of the mortal, Peleus, to the sea-

goddess, Thetis, the wedding whose issue was Achilles, the great

hero of the Iliad. To this ceremony came gods and goddesses and

other supernatural beings. Our illustration shows Dionysus

(Bacchus), god of wine, with a wine-jar on his shoulder and what

is meant for a vine-branch above him. Behind him walk three female

figures, who are the personified Seasons. Last comes a group

consisting of two Muses and a four-horse chariot bearing Zeus, the

chief of the gods, and Hera, his wife. The principle of isocephaly

is observed on the vase as in a frieze of relief-sculpture (page

145). The figures are almost all drawn in profile, though the body

is often shown more nearly from the front, e.g., in the case of

the Seasons, and the eyes are always drawn as in front view. Out

of the great multitude of figures on the vase there are only four

in which the artist has shown the full face. Two of these are

intentionally ugly Gorgons on the handles; the two others come

within the limits of our specimen illustration. If Dionysus here

appears almost like a caricature, that is only because the

decorator is so little accustomed to drawing the face in front

view. There are other interesting analogies between the designs on

the vase and contemporary reliefs. For example, the bodies, when

not disguised by garments, show an unnatural smallness at the

waist, the feet of walking figures are planted flat on the ground,

and there are cases in which the body and neck are so twisted that

the face is turned in exactly the opposite direction to the feet.

On the whole, Clitias shows rather more skill than a contemporary

sculptor, probably because of the two arts that of the vase-

painter had been the longer cultivated.

The black-figured ware continued to be produced in Attica through

the sixth century and on into the fifth. Fig. 190 gives a specimen

of the work of an interesting vase-painter in this style, Execias

by name, who probably belongs about the middle of the sixth

century. The subject is Achilles slaying in battle the Amazon

queen, Penthesilea. The drawing of Execias is distinguished by an

altogether unusual care and minuteness of detail, and if the whole

body of his work, as known to us from several signed vases, could

be here presented, it would be easily seen that his proficiency

was well in advance of that of Clitias. Obvious archaisms,

however, remain. Especially noticeable is the unnatural twisting

of the bodies. A minor point of interest is afforded by the

Amazon's shield, which the artist has not succeeded in rendering

truthfully in side view. That is a rather difficult problem in

perspective, which was not solved until after many experiments.

Some time before the end of the sixth century, perhaps as early as

540, a new method of decorating pottery was invented in Attica.

The principal coloring matter used continued to be the lustrous

black varnish; but instead of filling in the outlines of the

figures with black, the decorator, after outlining the figures by

means of a broad stroke of the brush, covered with black the

spaces between the figures, leaving the figures themselves in the

color of the clay. Vases thus decorated are called "red-figured."

In this style incised lines ceased to be used, and details were

rendered chiefly by means of the black varnish or, for certain

purposes, of the same material diluted till it became of a reddish

hue. The red-figured and black-figured styles coexisted for

perhaps half a century, but the new style ultimately drove the old

one out of the market.

The development of the new style was achieved by men of talent,

several of whom fairly deserve to be called artists. Such an one

was Euphronius, whose long career as a potter covered some fifty

years, beginning at the beginning of the fifth century or a little

earlier. Fig. 191 gives the design upon the outside of a cylix (a

broad, shallow cup, shaped like a large saucer, with two handles

and a foot), which bears his signature. Its date is about 480, and

it is thus approximately contemporary with the latest of the

archaic statues of the Athenian Acropolis (pages 151 f.). On one

side we have one of the old stock subjects of the vase-painters,

treated with unapproached vivacity and humor. Among the labors of

Heracles, imposed upon him by his taskmaster, Eurystheus, was the

capturing of a certain destructive wild boar of Arcadia and the

bringing of the creature alive to Mycenae. In the picture,

Heracles is returning with the squealing boar on his shoulder. The

cowardly Eurystheus has taken refuge in a huge earthenware jar

sunk in the ground, but Heracles, pretending to be unaware of this

fact, makes as though he would deposit his burden in the jar. The

agitated man and woman to the right are probably the father and

mother of Eurystheus. The scene on the other side of the cylix is

supposed to illustrate an incident of the Trojan War: two

warriors, starting out on an expedition, are met and stopped by

the god Hermes. In each design the workmanship, which was

necessarily rapid, is marvelously precise and firm, and the

attitudes are varied and telling. Euphronius belonged to a

generation which was making great progress in the knowledge of

anatomy and in the ability to pose figures naturally and

expressively. It is interesting to note how close is the

similarity in the method of treating drapery between the vases of

this period and contemporary sculpture.

The cylix shown in Fig. 192 is somewhat later, dating from about

460. The technique is here different from that just described,

inasmuch as the design is painted in reddish brown upon a white

ground. The subject is the goddess Aphrodite, riding upon a goose.

The painter, some unnamed younger contemporary of Euphronius, has

learned a freer manner of drawing. He gives to the eye in profile

its proper form, and to the drapery a simple and natural fall. The

subject does not call, like the last, for dramatic vigor, and the

preeminent quality of the work is an exquisite purity and

refinement of spirit.

If we turn now from the humble art of vase-decoration to painting

in the higher sense of the term, the first eminent name to meet us

is that of Polygnotus, who was born on the island of Thasos near

the Thracian coast. His artistic career, or at least the later

part of it, fell in the "Transitional period" (480-450 B.C.), so

that he was a contemporary of the great sculptor Myron. He came to

Athens at some unknown date after the Persian invasion of Greece

(480 B.C.) and there executed a number of important paintings. In

fact, he is said to have received Athenian citizenship. He worked

also at Delphi and at other places, after the ordinary manner of

artists.

Painting in this period, as practiced by Polygnotus and other

great artists, was chiefly mural; the painting of easel pictures

seems to have been of quite secondary consequence. Thus the most

famous works of Polygnotus adorned the inner faces of the walls of

temples and stoas. The subjects of these great mural paintings

were chiefly mythological. For example, the two compositions of

Polygnotus at Delphi, of which we possess an extremely detailed

account in the pages of Pausanias, depicted the sack of Troy and

the descent of Odysseus into Hades. But it is worth remarking, in

view of the extreme rarity of historical subjects in Greek relief-

sculpture, that in the Stoa Poicile (Painted Portico) of Athens,

alongside of a Sack of Troy by Polygnotus and a Battle of Greeks

and Amazons by his contemporary, Micon, there were two historical

scenes, a Battle of Marathon and a Battle of OEnoe. In fact,

historical battle-pieces were not rare among the Greeks at any

period.

As regards the style of Polygnotus we can glean a few interesting

facts from our ancient authorities. His figures were not ranged on

a single line, as in contemporary bas-reliefs, but were placed at

varying heights, so as to produce a somewhat complex composition.

His palette contained only four colors, black, white, yellow, and

red, but by mixing these he was enabled to secure a somewhat

greater variety. He laid his colors on in "flat" tints, just as

the Egyptian decorators did, making no attempt to render the

gradations of color due to varying light and shade. His pictures

were therefore rather colored drawings than genuine paintings, in

our sense of the term. He often inscribed beside his figures their

names, according to a common practice of the time. Yet this must

not be taken as implying that he was unable to characterize his

figures by purely artistic means. On the contrary, Polygnotus was

preeminently skilled in expressing character, and it is recorded

that he drew the face with a freedom which archaic art had not

attained. In all probability his pictures are not to be thought of

as having any depth of perspective; that is to say, although he

did not fail to suggest the nature of the ground on which his

figures stood and the objects adjacent to them, it is not likely

that he represented his figures at varying distances from the

spectator or gave them a regular background.

It is clear that Polygnotus was gifted with artistic genius of the

first rank and that he exercised a powerful influence upon

contemporaries and successors. Yet, alas! in spite of all research

and speculation, our knowledge of his work remains very shadowy. A

single drawing from his hand would be worth more than all that has

ever been written about him. But if one would like to dream what

his art was like, one may imagine it as combining with the

dramatic power of Euphronius and the exquisite loveliness of the

Aphrodite cup, Giotto's elevation of feeling and Michael Angelo's

profundity of thought.

Another branch of painting which began to attain importance in the

time of Polygnotus was scene-painting for theatrical performances.

It may be, as has been conjectured, that the impulse toward a

style of work in which a greater degree of illusion was aimed at

and secured came from this branch of the art. We read, at any

rate, that one Agatharchus, a scene-painter who flourished about

the middle of the fifth century, wrote a treatise which stimulated

two philosophers to an investigation of the laws of perspective.

The most important technical advance, however, is attributed to

Apollodorus of Athens, a painter of easel pictures. He departed

from the old method of coloring in flat tints and introduced the

practice of grading colors according to the play of light and

shade. How successfully he managed this innovation we have no

means of knowing; probably very imperfectly. But the step was of

the utmost significance. It meant the abandonment of mere colored

drawing and the creation of the genuine art of painting.

Two artists of the highest distinction now appear upon the scene.

They are Zeuxis and Parrhasius. The rather vague remark of a Roman

writer, that they both lived "about the time of the Peloponnesian

War" (431-404 B.C.) is as definite a statement as can safely be

made about their date. Parrhasius was born at Ephesus, Zeuxis at

some one or other of the numerous cities named Heraclea. Both

traveled freely from place to place, after the usual fashion of

Greek artists, and both naturally made their home for a time in

Athens. Zeuxis availed himself of the innovation of Apollodorus

and probably carried it farther. Indeed, he is credited by one

Roman writer with being the founder of the new method. The

strength of Parrhasius is said to have lain in subtlety of line,

which would suggest that with him, as with Polygnotus, painting

was essentially outline drawing. Yet he too can hardly have

remained unaffected by the new chiaroscuro.

Easel pictures now assumed a relative importance which they had

not had a generation earlier. Some of these were placed in temples

and such conformed in their subjects to the requirements of

religious art, as understood in Greece. But many of the easel

pictures by Zeuxis and his contemporaries can hardly have had any

other destination than the private houses of wealthy connoisseurs.

Moreover, we hear first in this period of mural painting as

applied to domestic interiors. Alcibiades is said to have

imprisoned a reluctant painter, Agatharchus (cf. page 278), in his

house and to have forced him to decorate the walls. The result of

this sort of private demand was what we have seen taking place a

hundred years later in the case of sculpture, viz.: that artists

became free to employ their talents on any subjects which would

gratify the taste of patrons. For example, a painting by Zeuxis of

which Lucian has left us a description illustrates what may be

called mythological genre. It represented a female Centaur giving

suck to two offspring, with the father of the family in the

background, amusing himself by swinging a lion's whelp above his

head to scare his young. This was, no doubt, admirable in its way,

and it would be narrow-minded to disparage it because it did not

stand on the ethical level of Polygnotus's work. But painters did

not always keep within the limits of what is innocent. No longer

restrained by the conditions of monumental and religious art, they

began to pander not merely to what is frivolous, but to what is

vile in human nature. The great Parrhasius is reported by Pliny to

have painted licentious little pictures, "refreshing himself"

(says the writer) by this means after more serious labors. Thus at

the same time that painting was making great technical advances,

its nobility of purpose was on the average declining.

Timanthes seems to have been a younger contemporary of Zeuxis and

Parrhasius. Perhaps his career fell chiefly after 400 B. C. The

painting of his of which we hear the most represented the

sacrifice of Iphigenia at Aulis, The one point about the picture

to which all our accounts refer is the grief exhibited in varying

degrees by the bystanders. The countenance of Calchas was

sorrowful; that of Ulysses still more so; that of Menelaus

displayed an intensity of distress which the painter could not

outdo; Agamemnon, therefore, was represented with his face covered

by his mantle, his attitude alone suggesting the father's poignant

anguish. The description is interesting as illustrating the

attention paid in this period to the expression of emotion.

Timanthes was in spirit akin to Scopas. There is a Pompeian wall-

painting of the sacrifice of Iphigenia, which represents Agamemnon

with veiled head and which may be regarded, in that particular at

least, as a remote echo of Timanthes's famous picture.

Sicyon, in the northeastern part of Peloponnesus--a city already

referred to as the home of the sculptor Lysippus--was the seat of

an important school of painting in the fourth century. Toward the

middle of the century the leading teacher of the art in that place

was one Pamphilus. He secured the introduction of drawing into the

elementary schools of Sicyon, and this new branch of education was

gradually adopted in other Greek communities. A pupil of his,

Pausias by name, is credited with raising the process of encaustic

painting to a prominence which it had not enjoyed before. In this

process the colors, mixed with wax, were applied to a wooden panel

and then burned in by means of a hot iron held near.

Thebes also, which attained to a short-lived importance in the

political world after the battle of Leuctra (371 B.C.), developed

a school of painting, which seems to have been in close touch with

that of Athens. There were painters besides, who seem to have had

no connection with any one of these centers of activity. The

fourth century was the Golden Age of Greek painting, and the list

of eminent names is as long and as distinguished for painting as

for sculpture.

The most famous of all was Apelles. He was a Greek of Asia Minor

and received his early training at Ephesus. He then betook himself

to Sicyon, in order to profit by the instruction of Pamphilus and

by association with the other painters gathered there. It seems

likely that his next move was to Pella, the capital of Macedon,

then ruled over by Philip, the father of Alexander. At any rate,

he entered into intimate relations with the young prince and

painted numerous portraits of both father and son. Indeed,

according to an often repeated story, Alexander, probably after

his accession to the throne, conferred upon Apelles the exclusive

privilege of painting his portrait, as upon Lysippus the exclusive

privilege of representing him in bronze. Later, presumably when

Alexander started on his eastern campaigns (334 B.C.), Apelles

returned to Asia Minor, but of course not even then to lead a

settled life. He outlived Alexander, but we do not know by how

much.

Of his many portraits of the great conqueror four are specifically

mentioned by our authorities. One of these represented the king as

holding a thunderbolt, i.e., in the guise of Zeus--a fine piece of

flattery. For this picture, which was placed in the Temple of

Artemis at Ephesus, he is reported, though not on very good

authority, to have received twenty talents in gold coin. It is

impossible to make exact comparisons between ancient and modern

prices, but the sum named would perhaps be in purchasing power as

large as any modern painter ever received for a work of similar

size. [Footnote: Nicias, an Athenian painter and a contemporary of

Apelles, is reported to have been offered by Ptolemy, the ruler of

Egypt, sixty talents for a picture and to have refused the offer.]

It has been mentioned above that Apelles made a number of

portraits of King Philip. He had also many sitters among the

generals and associates of Alexander; and he left at least one

picture of himself. His portraits were famous for their truth of

likeness, as we should expect of a great painter in this age.

An allegorical painting by Apelles of Slander and Her Crew is

interesting as an example of a class of works to which Lysippus's

statue of Opportunity belonged (page 239). This picture contained

ten figures, whereas most of his others of which we have any

description contained only one figure each.

His most famous work was an Aphrodite, originally placed in the

Temple of Asclepius on the island of Cos. The goddess was

represented, according to the Greek myth of her birth, as rising

from the sea, the upper part of her person being alone distinctly

visible. The picture, from all that we can learn of it, seems to

have been imbued with the same spirit of refinement and grace as

Praxiteles's statue of Aphrodite in the neighboring city of

Cnidus. The Coans, after cherishing it for three hundred years,

were forced to surrender it to the emperor Augustus for a price of

a hundred talents, and it was removed to the Temple of Julius

Caesar in Rome. By the time of Nero it had become so much injured

that it had to be replaced by a copy.

Protogenes was another painter whom even the slightest sketch

cannot afford to pass over in silence. He was born at Caunus in

southwestern Asia Minor and flourished about the same time as

Apelles. We read of his conversing with the philosopher Aristotle

(died 322 B.C.), of whose mother he painted a portrait, and of his

being engaged on his most famous work, a picture of a Rhodian

hero, at the time of the siege of Rhodes by Demetrius (304 B.C.).

He was an extremely painstaking artist, inclined to excessive

elaboration in his work. Apelles, who is always represented as of

amiable and generous character, is reported as saying that

Protogenes was his equal or superior in every point but one, the

one inferiority of Protogenes being that he did not know when to

stop. According to another anecdote Apelles, while profoundly

impressed by Protogenes's masterpiece, the Rhodian hero above

referred to, pronounced it lacking in that quality of grace which

was his own most eminent merit. [Footnote: Plutarch, "Life of

Demetrius," Section 22.] There are still other anecdotes, which give an

entertaining idea of the friendly rivalry between these two

masters, but which do not help us much in imagining their artistic

qualities. As regards technique, it seems likely that both of them

practiced principally "tempera" painting, in which the colors are

mixed with yolk of eggs or some other sticky non-unctuous medium.

[Footnote: Oil painting was unknown in ancient times.] Both

Apelles and Protogenes are said to have written technical

treatises on the painter's art.

There being nothing extant which would properly illustrate the

methods and the styles of the great artists in color, the best

substitute that we have from about their period is an Etruscan

sarcophagus, found near Corneto in 1869. The material is

"alabaster or a marble closely resembling alabaster." It is

ornamented on all four sides by paintings executed in tempera

representing a battle of Greeks and Amazons. "In the flesh tints

the difference of the sexes is strongly marked, the flesh of the

fighting Greeks being a tawny red, while that of the Amazons is

very fair. For each sex two tints only are used in the shading and

modeling of the flesh. ... Hair and eyes are for the most part a

purplish brown; garments mainly reddish brown, whitish grey, or

pale lilac and light blue. Horses are uniformly a greyish white,

shaded with a fuller tint of grey; their eyes always blue. There

are two colors of metal, light blue for swords, spear-heads, and

the inner faces of shields, golden yellow for helmets, greaves,

reins, and handles of shields, girdles, and chain ornaments."

Our illustration (Fig. 193) is taken from the middle of one of the

long sides of the sarcophagus. It represents a mounted Amazon in

front of a fully armed foot-soldier, upon whom she turns to

deliver a blow with her sword. "Every reader will be struck by the

beauty and spirit of the Amazon, alike in her action and her

facial expression. The type of head, broad, bold, and powerful,

and at the same time young and blooming, with the pathetic-

indignant expression, is preserved with little falling off from

the best age of Greek art. ... In spirit and expression almost

equal to the Amazon is the horse she bestrides." [Footnote: The

quotations are from an article by Mr. Sidney Colvin in The Journal

of Hellenic Studies, Vol. IV., pages 354 ff] The Greek warrior is

also admirable in attitude and expression, full of energy and

determination.

Although the paintings of this sarcophagus were doubtless executed

in Etruria, and probably by an Etruscan hand, they are in their

style almost purely Greek. The work is assigned to the earlier

half of the third century B.C. If an unknown craftsman was

stimulated by Greek models to the production of paintings of such

beauty and power, how magnificent must have been the achievements

of the great masters of the brush!

For examples of Greek portrait painting we are indebted to Egypt,

that country whose climate has preserved so much that elsewhere

would have perished. It will be remembered that Egypt, having been

conquered by Alexander, fell after his death to the lot of his

general, Ptolemy, and continued to be ruled by Ptolemy's

descendants until, in 30 B.C., it became a Roman province. During

the period of Macedonian rule Alexandria was the chief center of

Greek culture in the world, and Greeks and Greek civilization

became established also in the interior of the country; nor did

these Hellenizing influences abate under Roman domination. To this

late period, when Greek and Egyptian customs ere largely

amalgamated, belongs a class of portrait heads which have been

found in the Fayyurn, chiefly within the last ten years. They are

painted on panels of wood (or rarely on canvas), and were

originally attached to mummies. The embalmed body was carefully

wrapped in linen bandages and the portrait placed over the face

and secured in position. These pictures are executed principally

by the encaustic process, though some use was made also of

tempera. The persons represented appear to be of various races--

Greek, Egyptian, Hebrew, negro, and mixed; perhaps the Greek type

predominates in the specimens now known. At any rate, the artistic

methods of the portraits seem to be purely Greek. As for their

date, it is the prevailing opinion that they belong to the second

century after Christ and later, though an attempt has been made to

carry the best of them back to the second century B.C.

The finest collection of these portraits is one acquired by a

Viennese merchant, Herr Theodor Graf. They differ widely in

artistic merit; our illustrations show three of the best. Fig. 194

is a man in middle life, with irregular features, abundant, waving

hair, and thin, straggling beard. One who has seen Watts's picture

of "The Prodigal Son" may remark in the lower part of this face a

likeness to that. Fig. 195 is a charming girl, wearing a golden

wreath of ivy-leaves about her hair and a string of great pearls

about her neck. Her dark eyes look strangely large, as do those of

all the women of the series; probably the effect of eyes naturally

large was heightened, as nowadays in Egypt, by the practice of

blackening the edges of the eyelids. Fig. 196 is the most

fascinating face of all, and it is artistically unsurpassed in the

whole series. This and a portrait of an elderly man, not given

here, are the masterpieces of the Graf collection. It is much too

little to say of these two heads that they are the best examples

of Greek painting that have come down to us. In spite of the great

inferiority of the encaustic technique to that of oil painting,

these pictures are not unworthy of comparison with the great

portraits of modern times.

The ancient wall-paintings found in and near Rome. but more

especially in Pompeii, are also mostly Greek in character, so far

as their best qualities are concerned. The best of them, while

betraying deficient skill in perspective, show such merits in

coloring, such power of expression and such talent for

composition, as to afford to the student a lively enjoyment and to

intensify tenfold his regret that Zeuxis and Parrhasius, Apelles

and Protogenes, are and will remain to us nothing but names.

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