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the
ACROPOLIS
MUSEUM

Cover photograph: Detail of the Acropolis
Photograph: Socratis Mavrommatis

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ISBN 960-7169-84-0

ISMENE TRIANTI

the
ACROPOLIS
MUSEUM

LATSIS GROUP
ATHENS 1998

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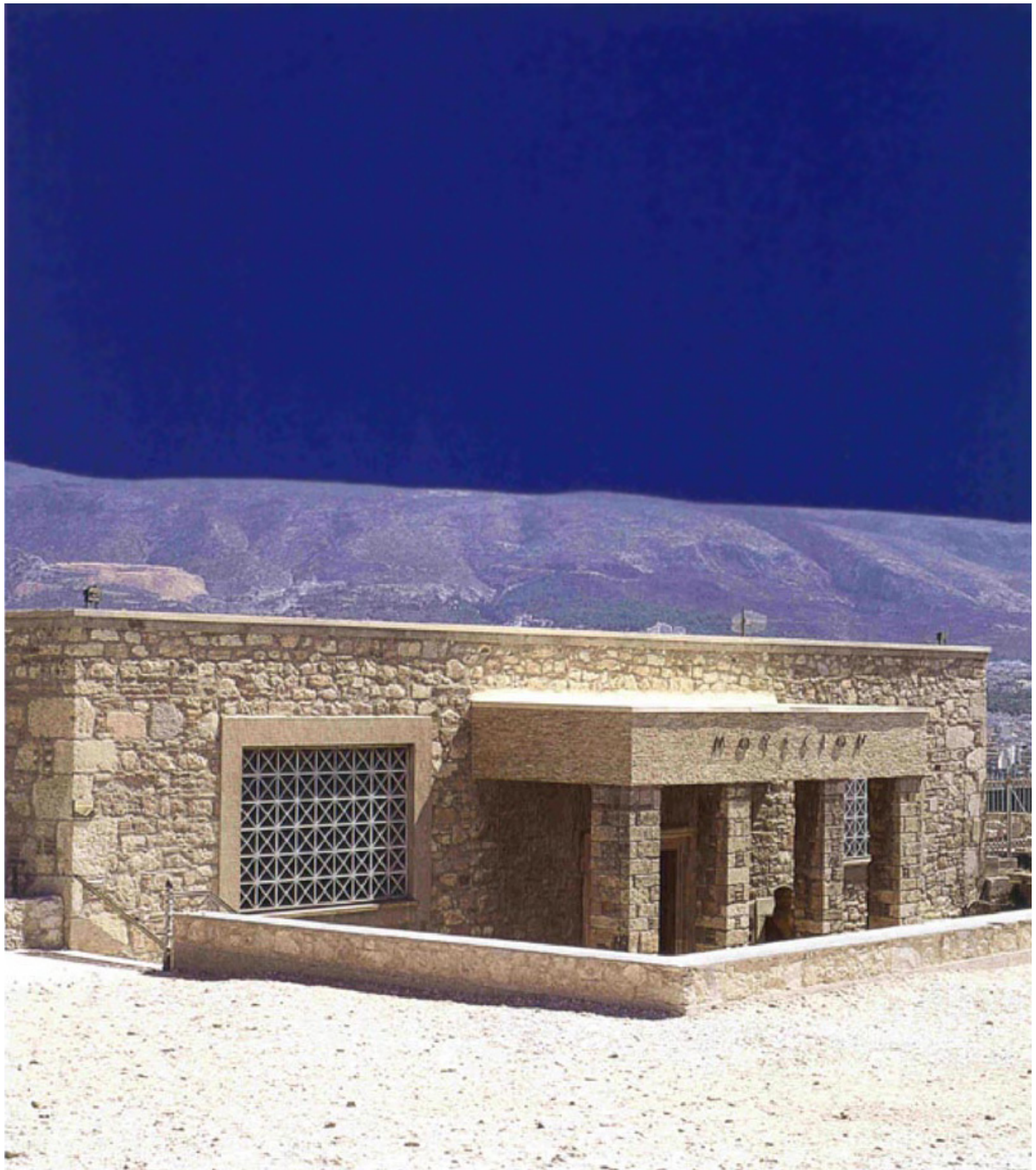
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Our attention is usually captured by the Parthenon and the other monuments on the Sacred Rock of the Acropolis, which, taken as a whole, create a unique sense of harmony and perfection that conduces to our overlooking or underestimating their individual component parts.

But it is precisely these component parts that lend aesthetic and historical depth to this great monument of Western civilisation. They also demonstrate how the distant past was perceived in antiquity, with all the implications entailed with regard to the mythological and historical self-awareness of the ancient world, especially after the transition from the Archaic to the Classical era.

Many of these component parts are housed in the Acropolis Museum, a museum that we underrate unjustly, since our attention in recent years has usually been focused on the current project to build the new Museum. It is a project that converges with the great cause of the repatriation of the Parthenon Marbles from the British Museum to their rightful place in Athens.

Moreover the Acropolis Museum has an unrivalled advantage, as it is located on the Rock, beside the Parthenon, on a site on which, under the present architectural and archaeological conditions, such a building could not be constructed now. But it is this very fact that gives today's visitor the privilege and opportunity of having a comprehensive view of both the exhibits and the physical site.

The enormous wealth of the Acropolis Museum, which is in the care of the First Ephorate of Prehistoric and Classical Antiquities, headed at this time by Mrs Ismene Trianti, is highlighted in this excellent book that has been made possible by the felicitous selection and generosity of the J.S. Latsis Group of Companies. Sponsorships of this kind that promote our cultural heritage are always welcomed by the State, which expresses its warm thanks and congratulations to the sponsors.

In view of the prestige and light of the Acropolis, any further words pale into redundancy.

EVANGELOS VENIZELOS
Minister of Culture



In Greece, Attica, Athens, and indeed right here beside us on a city block bordered by Thission, Filopappou Hill, Plaka and the theatre of Dionysos, ideas of enormous significance were generated that defined the magnitude of man as a thinking being.

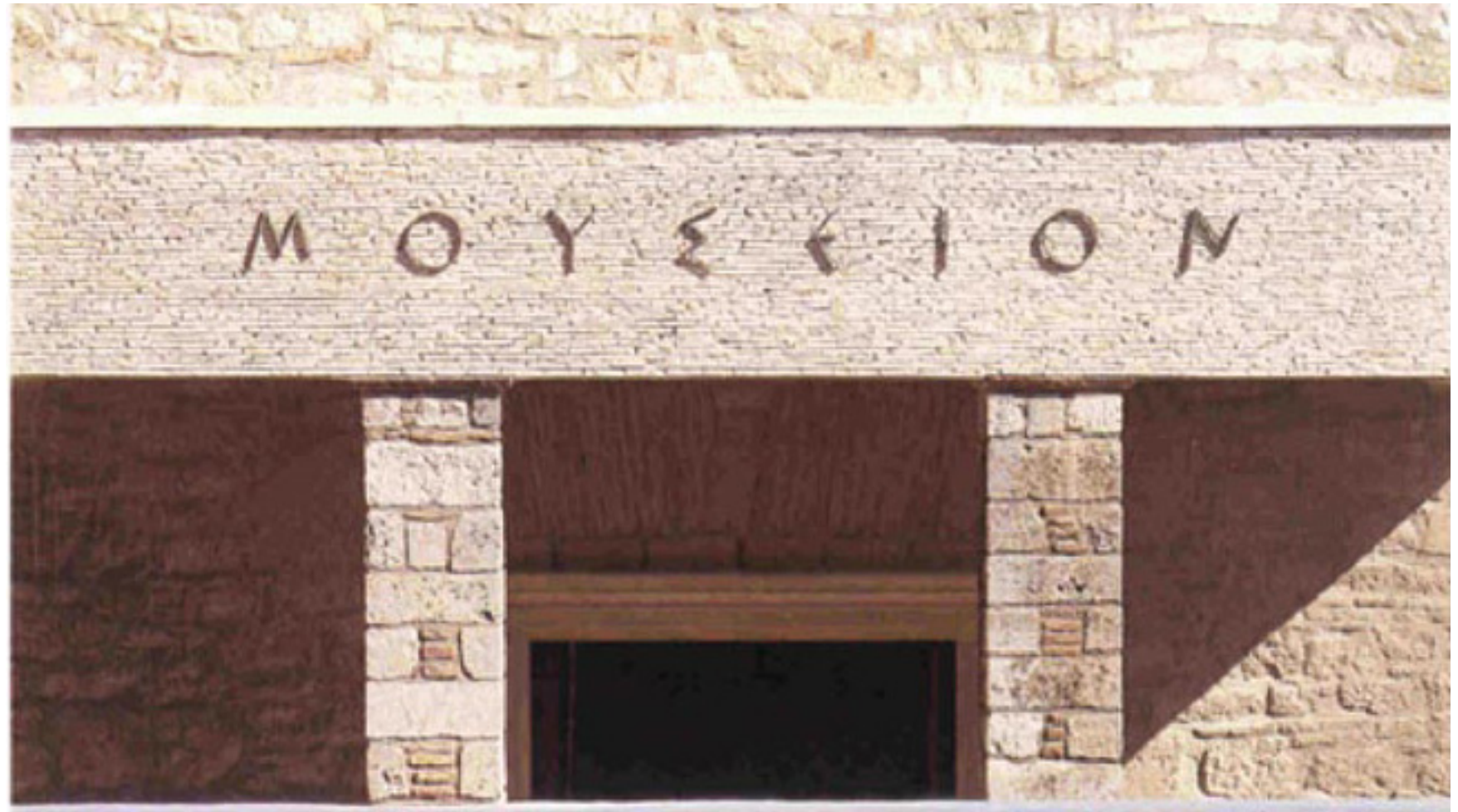
On the Pnyx was the Bouleuterion, where the Council met, and where the idea of Democracy was cultivated. There, free citizens would exchange opinions and make decisions for the common good. Beside it was the Areopagus, established by the gods, i.e. the Court whose judges ruled on the actions of other men, and exorcised the Furies. A little farther over was the Theatre that explored human passions and misfortunes, our human soul, and taught the concept of catharsis.

In the midst of all this stands the Holy Rock of the Acropolis that hosted and protected the Palladia, the sacred statues of Athena, goddess of Wisdom, who was selected in particular to be patroness of the City in which the concept of reason was first taught.

Democracy, justice, self-knowledge and reason came into being under the purgative Attic sun and delineated the ideal type of man. The arts that adorned the sacred dwelling places of these ideas attained a level of sublime quality, as proven by the masterpieces that time has mercifully preserved and are today kept in the Acropolis Museum.

Eurobank and the Latsis Group regard this text by Mrs Ismene Trianti as an act of veneration and commitment. The knowledge of these unique moments in human history offers support to man in his increasingly arduous efforts to go forward.

Marianna Latsis



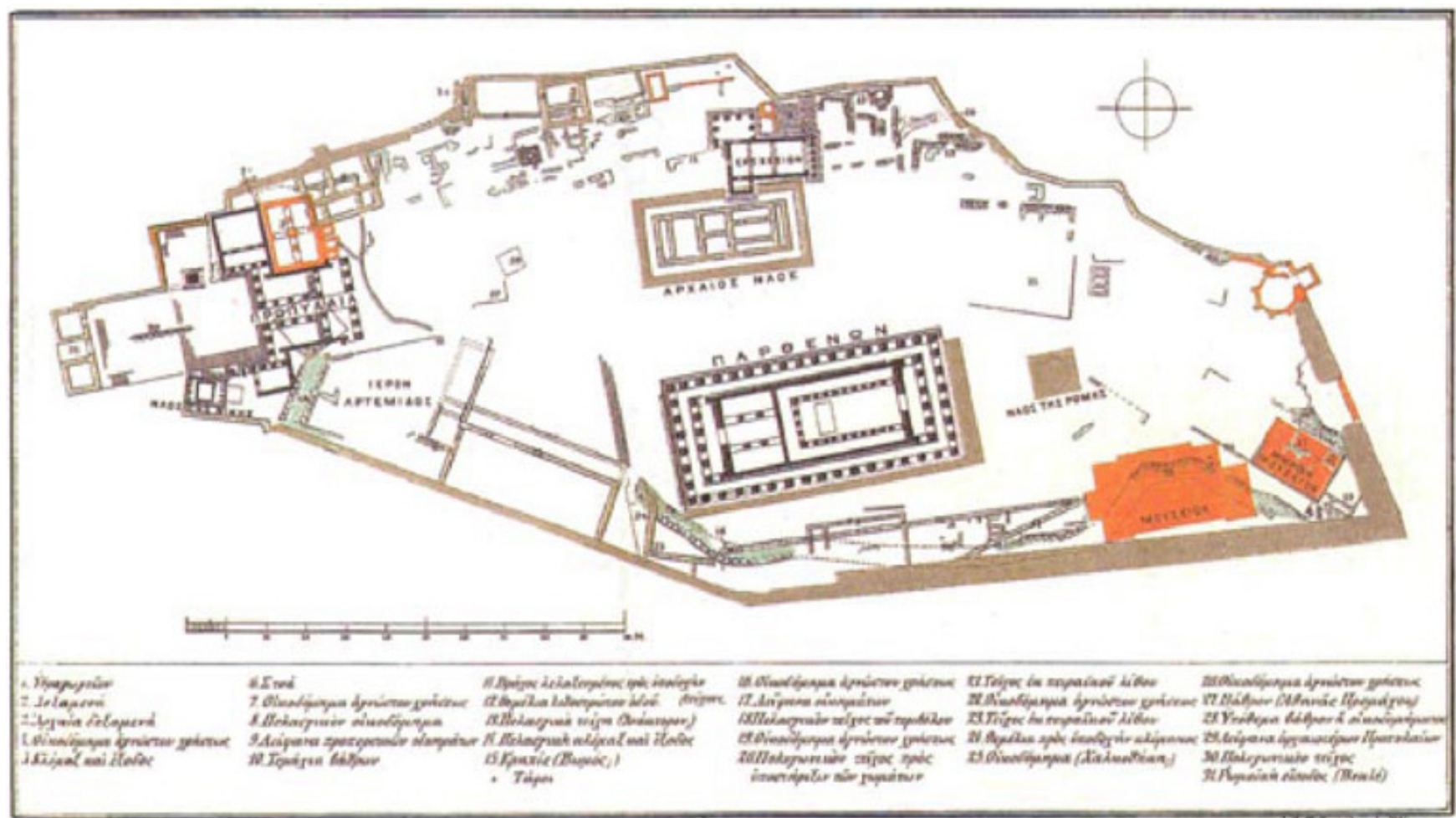
When sculptors of the Archaic and Classical periods – such as Endoios, Antenor, Pheidias, Agorakritos, Alkamenes and others, eponymous and anonymous – were working on the Acropolis, I do not believe it ever occurred to them that, 2500 years later, we would still be talking about them and endeavouring to reconstruct their work, their personality and the era they lived in. However often we say that works of art are made for eternity, in the mind of their creators, time is of limited duration. The fact that today, in 1998, we can talk about the Acropolis sculptures is an enormous privilege, which captivates us but likewise places a great burden and responsibility on us. That these works give rise to great emotion and pleasure, even today when the circumstances under which they were created have totally disappeared, is exhilarating. It is not easy, however, to conceive that a tiny piece which broke off a sculpture many centuries ago can be found at random in the piles of rock on the Acropolis, identified and reunited with its statue, and even more difficult to comprehend its significance. At the same time, one realises that our knowledge is deficient, so we try to arrive at conclusions by gathering together all the evidence. This evidence, however, is extremely meagre, a fact which is reflected in the text of this book, in which one often encounters phrases such as: “it was believed”, “assumed”, “argued”, “perhaps”, “possibly”, “it must have been thus” or “it could have been otherwise”. For this reason, it was deemed expedient to enrich the contents of this book with sculptures that are not currently being exhibited owing to the lack of space in the Museum, and in this way providing a fuller picture of the Acropolis sculptures.

The cooperation with Mrs Eirini Louvrou of Olkos Publishers and the artist Lika Florou was an unprecedented and fertile experience for me. The captions for the photographs were written by my colleague Christina Vlassopoulou. The photographers Valtin von Eickstedt, Socratis Mavrommatis and Giannis Patrikianos strove to record the objects and their details in the best possible way. Some of the finds could not be photographed anew; which is why a few older photographs are being used from the archives of Socratis Mavrommatis.

The contribution of Vangelis Chronis, General Director of the Latsis Group, was critical at all stages of the work.

Mrs Marianna Latsis’s initiative of including a book about the Acropolis Museum in the Group’s publications demonstrates, once again, her high degree of sensitivity to our cultural heritage.

ISMENE TRIANTI
Ephor of Antiquities for the Acropolis



Ground plan of the Acropolis from the publication *Archaiologikon Deltion*, 1889 pp. 50-51. The Museum and small museum are located on the lower right.

THE ACROPOLIS MUSEUM

THE ACROPOLIS MUSEUM encompasses all the concepts that can be contained in a museum: the ancient notion of a school of art, the Ptolemaic idea of a centre of academic studies and the modern concept of a place in which artifacts with artistic and historic value are collected, safeguarded, conserved and presented to the public. The Acropolis Museum could be described as a school of the art of sculpture. The reason this definition is limited to sculpture is not because pottery, bronzes and other artifacts have not been found on the Acropolis, but because the limited space has made it necessary to transfer all other ancient finds to the National Archaeological, Epigraphic and Numismatic Museums in Athens.

The need to establish a museum to house the Acropolis finds was ascertained in the early years after Greece's independence from the Ottoman Empire. In 1833, when the Acropolis ceased to be a fortress and the relatively recent buildings that had been erected in and around the monuments began being demolished, material was collected and kept in a two-storey Turkish house to the east of the Erechtheion, as well as in the north wing of the Propylaia. Other sculptures were gathered on the steps of the Erechtheion and the Parthenon. Later, in about mid-century, these ancient artifacts, together with all those that had come to light in the meantime, including architectural sculptures and inscriptions, were transferred to a large covered cistern west of the Parthenon, while others, mainly architectural members, were built into walls so that people could see them.

The decision to build a museum was finally made in 1863, when the general ephor of antiquities was Kyriakos Pittakis. The funds were provided by the Vernardakis bequest. Regarding the site, in 1844 Pittakis had proposed the site on the east side of the Acropolis near the wall. The matter seems to have been discussed in previous years as well, since as early as 1834, when the general ephor of antiquities was Ludwig Ross, a design was drawn up by Hans Christian Hansen for a National Sculpture Gallery on the same site. This solution appeared to everyone to be the most appropriate because the rock was lower there, creating a suitable site that did not impair or harm the monuments and was not visible from the city. Panagiotis Kalkos, a well-known architect of the era, who had built the Athens City Hall in Kotzia Square, was commissioned to design the museum. But Pittakis died later in the same year, and was succeeded as general ephor by Panagiotis Eustratiades, who in the following year (1864) initiated

the exploration of the site. Excavations began on the southeast side of the level area where the rock sloped, and in due course, the ruins of a large building were unearthed that was initially identified as a workshop and later as the shrine of the hero Pandion. Works were discontinued there for this reason, and began on the northwest side, between the Propylaia and the Erechtheion, where once again an ancient structure, the northeast building, came to light. In face of this impasse, works were resumed on the initial site, but moved southward, so as not to affect the ancient building. In this excavation, significant finds were disinterred including the Calf-bearer (*Moschophoros*),



Kyriakos Pittakis

the Kritian Boy, the Athena of Angelitos and the head of Athena from the pediment depicting the battle between the gods and giants (*Gigantomachy*). The foundation was laid on 30 December 1865. The museum building, 40 m. long and 20 m. wide, had 11 halls. Its height was determined in such a way as not to exceed the level of the last step leading up to the Parthenon. The museum was designed to accommodate the ancient artifacts that had been excavated up to then that warranted exhibition, mainly finds from the Pittakis excavations.

The museum building was completed in 1874. It was constructed entirely of stone, mainly porous limestone, with fewer marble blocks, probably derived from the modern buildings that had been demolished. The design was simple. The entrance had a porch with four pillars. The large door in the entrance way was flanked by a marble frame over which were two pieces of probably ancient decorative marble, one on each side, with ceramic tiles placed vertically between them, forming a kind of lintel. Entering through the porch, the visitor came to a vestibule with small halls to the right and left.

In the south section of the building there was one larger hall with an opening similar to that of the marble doorframe in the entrance and two Doric columns. This hall was devoted to the Parthenon sculptures, both the original works found in Athens, and the plaster casts of the pediment and frieze statues that Lord Elgin had removed from the monument and eventually sold to the British Museum in London, where they are to this day. The exhibition organised by Panagiotis Kavvadias ended in 1886. At that time, however, the systematic excavation of the Acropolis that he headed had just begun. Many finds came to light, and it became immediately clear that the museum which had



Panagiotis Kavvadias

just been completed was already too small to accommodate them all. So in 1888, it was announced that a second museum would be built. “Because the Acropolis Museum is no longer spacious enough to house the many finds from each of the excavations, it has been decided to build another Museum near the first, to the east of it, where there is suitable space for this purpose. Construction has begun, and the hope is that it will be completed within approximately two years. In this second museum will be placed ancient artifacts of minor importance, sculptures, vases, architectural members, etc. It will be used mainly for study, so it will not be accessible to the public, but only to archaeologists, architects and all persons generally who are specialists in ancient art.” In the same year, other works were carried out on the building already completed. “Works have begun in this regard on the Museum to lay the floor with mosaic and to enlarge the windows, because the light entering the museum is insufficient.”

A decision to enlarge the museum further was made in 1914, but was not implemented



Portrait of John Miliades by G. Bouzianis.

until after World War II, when the ephor of the Acropolis was John Miliades, who was responsible for re-exhibiting the antiquities that had been concealed during the war in wells on the Acropolis and caves in the surrounding hills. The large pediments had remained in place, protected by sandbags. Works began in 1946 and continued until the spring of 1947. The small museum was torn down then and the main building expanded eastward. The marble architectural members that had been taken down from the interior of the museum were lying to the north of the building and in recent years were positioned on a modern wall. The hall of the Gigantomachy was added, below which a basement storeroom was created. Also, a little hall was built to the east, the so-called alcove, in which Miliades exhibited primarily the finds from the large and significant excavation he headed on the south slope of the Acropolis where the sanctuary of the Nymph was discovered. The frieze from the temple of Nike, which had been removed from the monument for protection, was exhibited in this hall. Miliades likewise excavated the area west of the Museum and created underground storerooms for the sculptures. The renovated Museum was officially opened in December 1964.

One further modification was carried out a few years ago to serve the needs of the Museum, when a new stairway was built on the south side, similar to the old north one, and a small exit door from the hall of the Caryatids was added. The last major operation was the installation of air conditioning in the Museum, a long-standing need, since the atmosphere in the museum could become stifling as a result of the increased summer tourist traffic, and the sculptures were damaged by dust coming in like sandblasting through the open windows. In addition, fragile sculptures such as those from the west frieze of the Parthenon had to be protected from fluctuations in humidity.

The Museum contains mainly sculptures of the 6th and 5th century BC. One hall is dedicated to the transitional period between the Archaic and Classical eras, called the Severe Style, which lasted for just 30 years, from 480 BC, when the Persians burned the Acropolis, to 450 BC, when the Athenians began re-building the Parthenon. Exhibits from the Archaic period comprise architectural sculptures and votive offerings, whereas those from the Classical period are chiefly sculptures and decoration from the Acropolis monuments, the Parthenon, the Erechtheion and the little temple of Athena Nike.

The exhibition is organised in chronological order and by groups. Beyond this basic principle, John Miliades endeavoured to highlight the quality of each work. And despite the limited size and capabilities of the building, he succeeded in doing so.

I

THE ARCHAIC PERIOD

The evolution of art in the Archaic period can be traced primarily through sanctuaries, in which the largest number of finds have been unearthed and historic events attested.

Dating is based on historical events, such as the plundering of the Acropolis by the Persians that marked the end of the Archaic period, and on an assessment of stylistic development from the earliest, simplest forms to the more complex and naturalistically rendered ones. We owe our knowledge of the Archaic sculpture on the Acropolis chiefly to the large-scale excavation conducted between 1885 and 1890 by Panagiotis Kavvadias and funded by the Archaeological Society, in which most of the statues and architectural sculptures from the Archaic period were found.

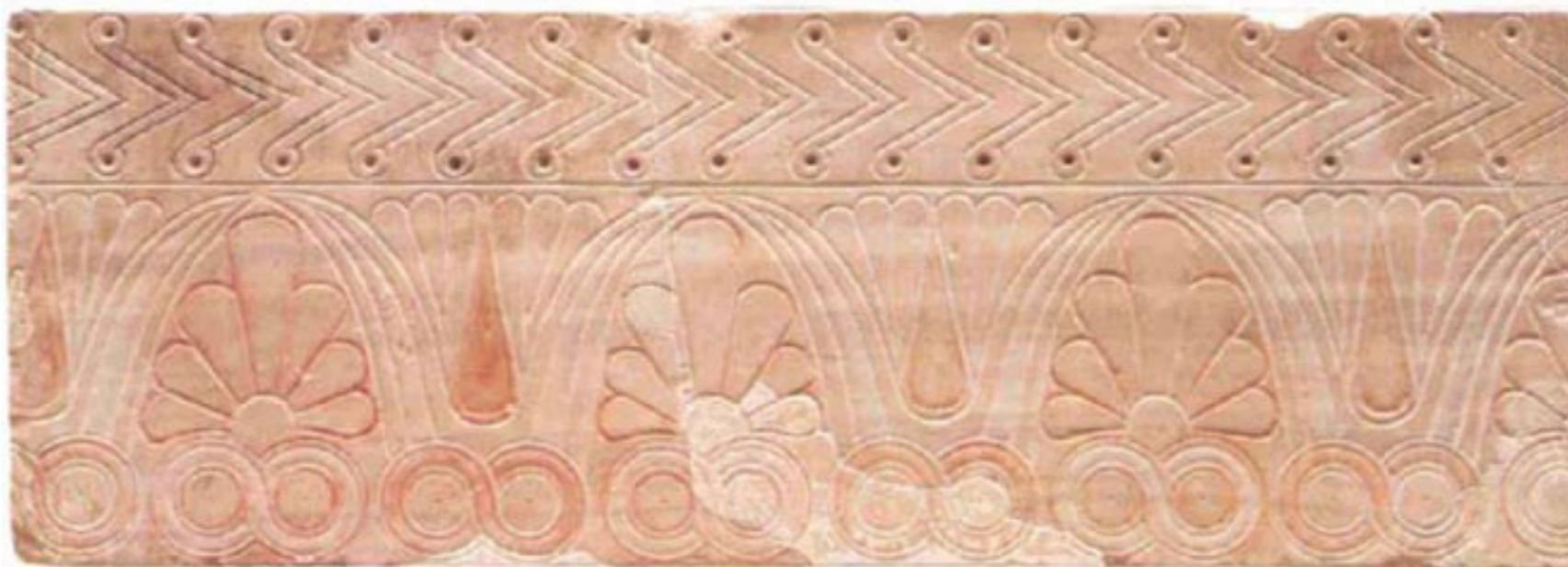
In Attica, and in Athens in particular, three historic figures played a major role in the 6th century BC: Solon, Peisistratos and Kleisthenes. Solon, poet and statesman, was elected Eponymous Archon in 594 BC and initiated the reforms that helped make the organisation of the state more just. Under his rule, the first monuments decorated with porous limestone pediments were built on the Acropolis and the first votive offerings were dedicated.

Peisistratos seized power in 561 and continued to rule until his death in 527 BC, imposing a regime called a tyranny, or absolute power. Under him, the Panathenaea festivals were first held in 556 BC and major public works were constructed in Athens, such as the so-called Peisistratos aqueduct. After his death, Peisistratos was succeeded by his sons Hipparchos and Hippias. It is believed that the Archaic temple was decorated with the marble pediments depicting the Gigantomachy and the mauling of a bull by lions during the years of Peisistratid rule. Hipparchos was assassinated in 514 BC by Harmodios and Aristogeiton, who became known in history as the Tyrannicides. They were immortalised in a statue group created by the sculptor Antenor and erected in the Ancient Agora, from which it was removed by Xerxes and taken to Persia. It was later replaced with a work by sculptors Kritias and Nesiotes.

The third great man of the 6th century was Kleisthenes, who was descended from the clan of the Alkmeonids. Kleisthenes is regarded as having established democracy in ancient Athens, mainly by creating the ekklesia or assembly, in which all citizens took part in the decision-making process on serious matters related to the governance of the state.

Regarding Solon, our sources are excerpts from his poems and the information provided by later authors, such as Plutarch; the main source of information about Peisistratos and Kleisthenes is Aristotle's Constitution of Athens.





Part of the marble rain gutter from the Archaic Temple.

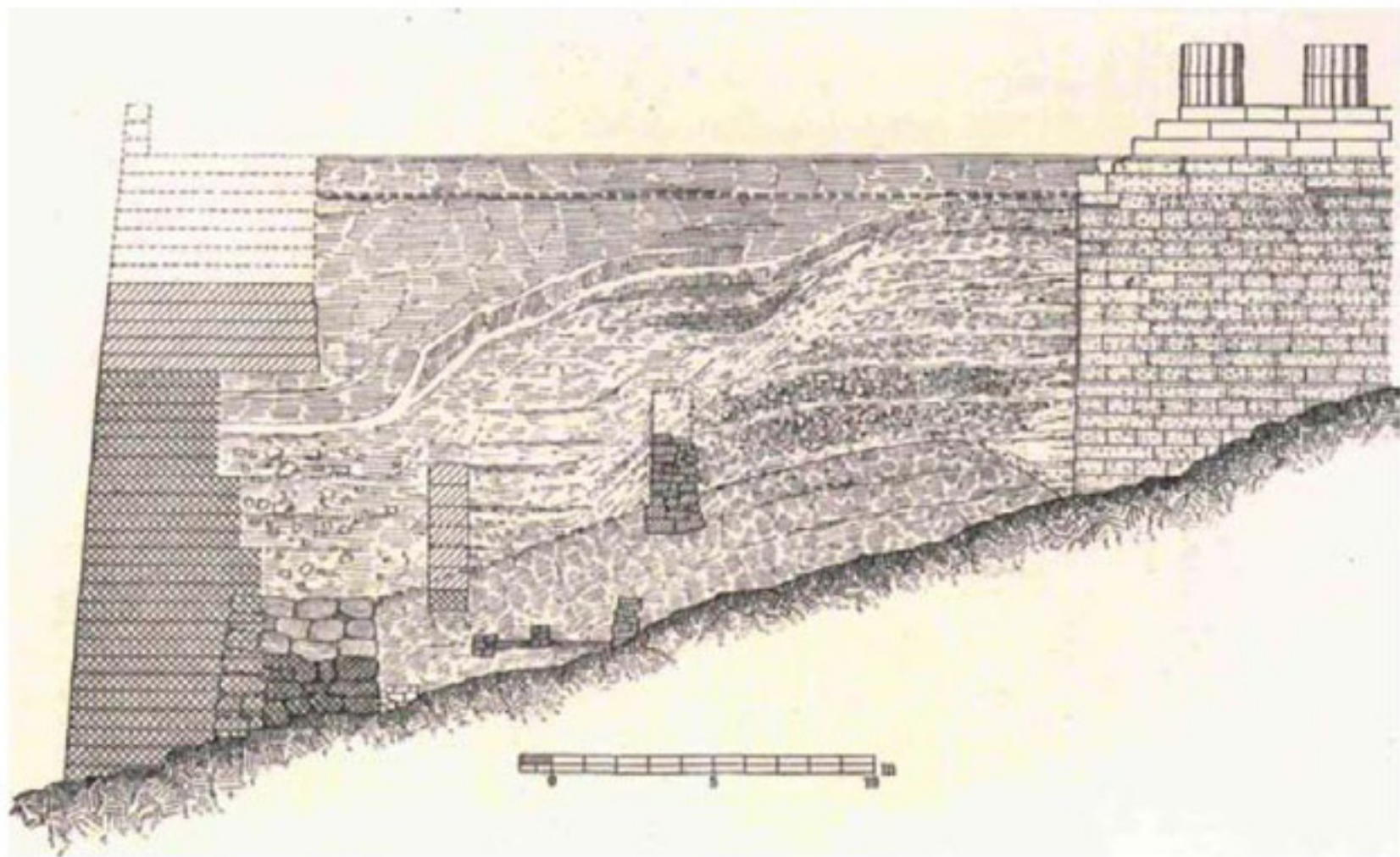
THE ARCHITECTURAL SCULPTURES

THE MONUMENTS BUILT ON THE ACROPOLIS from the early 6th century on were destroyed by the Persians in 480 BC. We know of their existence mainly because of the sections of the entablature and its sculpted decoration that have been preserved. All these remains were found in the excavation layer referred to as the Persian layer during the large-scale excavation carried out on the Acropolis between 1885 and 1890. After this disaster, when the Athenians decided to re-organise the sanctuary, broken statues and the remains of monuments were buried, for practical and religious reasons, in hollows in the Acropolis rock, or in the space between the large retaining wall that was built on the south side of the rock to expand the area, where plans were being made to build the larger, Classical Parthenon.

Out of the rubble that was collected from the excavations, a number of more or less complete architectural sculptures were reconstructed with great effort. The pediments consisted of many fragments of actite, a type of porous limestone quarried on the shores of the Piraiki Peninsula, from which the name was taken (akte = coast). It is softer to carve than marble, but porous in structure; the pores were filled with a kind of mortar and could be painted. These groups were carved in either low or high relief, sometimes sculpted virtually in the round. In addition to colours, incising was frequently used to highlight details. The pupils of the eyes are circles incised with a compass, the impression of whose point can be seen in the centre. The pedimental compositions depict mythological themes or lions mauling animals. It has been hypothesised that this latter theme, which was depicted three times, may be related to Athena in particular. Regarding the compositions that decorated the pedimental triangles in these early years, themes were selected that could be adapted to this somewhat awkward shape. Mythical creatures with tails provide an ideal solution to filling the

narrow triangle in the corners of the pediment, while animals either standing or seated, with the head higher and the body lower were suitable for the transition from the centre of the pediment to its corners. In addition to segments of the entablature, especially the triglyphs and metopes, many ornamental earthenware roof tiles confirm the existence of at least three small buildings that have been conventionally named A, B. and C. The largest structure on the Acropolis in the Archaic period was the ancient temple south of the Erechtheion. A second large structure, the Hecatompedon mentioned in the sources, must have stood on the site now occupied by the Parthenon. Two different attributes of Athena were worshipped in these temples.

Sculptures from the various monuments were found in pieces and re-constructed on the basis of their dimensions, theme and other details, such as the depth of the relief. This exceptionally difficult undertaking was accomplished during the last decade of the 19th century. Gaps were filled in with plaster, and an effort was made to differentiate these added sections, even though they were rendered almost in the abstract. The work involved in piecing together the fragments of the pediments, which was initially done after the great excavation, was colossal – a huge three-dimensional jigsaw puzzle – as can be ascertained in the drawing showing the multitude of fragments that made up the group of the lioness and the calf. The individual pieces were joined together with iron junctions that were fitted into holes cut approximately in the middle of the broken surface and then affixed with glue. These iron junctions however,



Section of the excavation near the SE corner of the Parthenon from Athenische Mitteilungen. The hollows can be discerned that contained the fragments of the porous limestone sculptures in the Persian layer.



Porous limestone cornice from the Archaic Temple (Wiegand, pl. II, A).

became rusted over time, causing them to expand and to crack the stone. In the 1960s, when Miliades designed the new Museum exhibition, the sculptures were taken apart and the iron junctions replaced with bronze ones. Today the small cracks visible in some of these works raise some doubt as to whether all the iron was in fact removed. The pedimental compositions are demarcated by cornices and tiles, earthenware or marble, usually decorated with plant motifs, palmettes, lotus leaves or blossoms. The earliest pediment relief is that of the Lernaean Hydra, which would have decorated a building 5.80 m. wide, i.e. the width of the pediment. It has been carved in ac-tite stone on separate slabs that were joined together. At the bottom, there is a narrow cornice on which the figures stand. Heracles is depicted in his second Labour, fighting the Lernaean Hydra. The middle of the pediment is occupied by the figure of the hero holding a club in his raised right hand, and battling the many-headed mythical monster, which occupies the entire right side of the pediment with its coiled body and nine heads. In the left section of the pediment is Heracles' friend Iolaos, with short hair and a beard, preparing to mount a two-horse chariot, even though his mind is on his friend, since his head is turned toward the main scene of the fight. The horses' heads are bent, looking down, no doubt depicted thus due to the limitations of the pediment space. In the left corner of the pediment, behind the horses, a crab lies in wait, a customary ally of the Hydra depicted in other representations and known from the sources. The pediment was brightly coloured: the dark green of the horses' bodies, Heracles' black beard and the red background have been preserved. When they were found, the colours were better preserved, as can be verified on an old photograph. Red can be discerned on the body of the Hydra, the crab and the chariot, while the bodies of the horses were

green. The distribution of the space on the pediment, where half is occupied by the monster and the other half by the three other figures, gives us some idea of the dimensions taken on in men's minds by this dragon who inhabited the swamps of Lerna in the Argolid and wreaked havoc on the region's livestock. The snaky coiled body of the Hydra on the one side and the crab on the other are two shapes that were well suited to the difficult triangular form of the pediment. The theme depicted, however, does not help one to surmise what type of monument it adorned. Perhaps the presence of Athena is understood, since she was the one who told Heracles how to defeat the monster. There is no evidence that Heracles was worshipped on the Acropolis, even though he is depicted on three other early pediments there. The east pediment of the Hecatompedon was decorated by the group of a lioness mauling her prey, a small heifer. The fact that



Drawing of the lioness pediment reconstructed (Heberdey, fig. 55).

it is a lioness can be concluded from the teats on her belly, with the nipples painted red, because otherwise her rich mane and splendid head are more suggestive of a male lion. The expression of power and resoluteness is conveyed mainly by the incised pupils of her eyeballs, which are placed aslant in their sockets. The details of the mane are small, incised groups of curls that surround her head and continue less densely along her backbone. The tail that is tucked between her hind legs would have ended in a tuft. We assume that a similar group in a contrasting stance would have supplemented the composition in the middle of the pediment.

Part of a pediment portrays the apotheosis of Heracles on Mt Olympus. He is being led by Athena, whose figure has been lost, towards Zeus in profile seated on a decorated throne and Hera seen frontally, also seated on a throne. The last figure on the right wearing an animal hide has been interpreted as Artemis or Iris. Of particular interest are the heads that have been preserved, that of Zeus and especially that of Heracles with finely worked details of his facial features and hair. The garments worn by the figures are equally attractively rendered, as is Zeus's throne with palmettes on the legs, and the skin of the lion, whose head, with incised curls on the mane, covers



Reconstruction of the pediment of the Hydra (Wiegand, pl. VII, 4).

Heracles' head like a hood. Here the relief is higher than on the pediment of the Hydra. A standing male figure in profile wearing a mantle and walking to the right probably also belongs to the left side of the pediment. On this same pediment, a beautiful moulding with multicoloured rings closes the composition at the point where the wall of the tympanum meets the slanted cornice. The painted reconstruction by Rudolf Heberdey, which was done early in the 20th century, shows the many colours used in the composition.

The little pediment known as the pediment of the olive tree was either from a small monument or formed part of a larger composition. In it we have a mythological scene taking place in front of a building with a porch. The structure is built of large stones laid in regular courses. The porch is covered by an entablature with a cornice and ceramic tiles. Beside the porch, on the building proper, a tree is represented bearing leaves and fruit that identify it as an olive tree. Standing in the porch opening is a female figure wearing a circular wreath-like object on her head, on which a water jar may possibly have rested. The figure, which was coloured, is wearing a long tunic (chiton) and mantle (himation) and has long tresses falling on her breast. Another female figure, whose legs alone have been preserved, is walking to the right. She is wearing a long tunic decorated with incised rows of meander (Greek key or fret). On the left side is a third figure, wearing a heavier, folded peplos with a mantle; of a fourth figure, only the legs have been preserved.

Two hypotheses have been formulated to interpret this scene. According to one, it depicts the myth of Troilus, son of Priam, whom Achilles ambushed at the well to which he had gone with his sister Polyxene, and killed on the altar of Apollo. In this version, the building is a fountain and the woman in front of it is carrying a water jar. But it may also be a scene unfolding on the Acropolis, near the Pandroseion where the sacred olive tree stood, and may be related to the daughters of Kekrops. The building is rendered in a very interesting way; the representation of this particular tree indicates some specific place. On the olive tree pediment a terracotta rain gutter has been represented by a plain meander at the bottom, over which are red and black tongues with a narrow white leaf in the middle. Scholarship has suggested that the pediment depicting the arrival of Heracles on Mt Olympus and that of the olive tree, together with the group of the lioness and the heifer, may have come from the large composition that decorated the east pediment of the Archaic Hecatompedon, which was on the site occupied today by the Parthenon.



Pediment of the Apotheosis of Heracles (Heberdey, pl. 1)

The best known of all the Archaic pediments on the Acropolis is that of the three-bodied demon. It is probably Nereus, who is depicted on the right side of the pediment. The upper part of his body is human; from the waist down it is reptilian, with three snake-like intertwined bodies. The human torsos are those of three bearded old men, each in a different stance. The first is in profile holding in his right hand a thunderbolt that symbolises fire; the second is slightly turned, holding water and the third a little farther back is holding a bird that symbolises the air. Owing to these symbols, it is believed to be Nereus who, according to Apollodoros, in his fight with Heracles transformed himself into these three basic elements of nature. When the figures were found in the excavation, their beards and hair were bright blue, because of which the work was nicknamed Bluebeard. Other details were also painted on, such as alternating bands of blue, red and white on the bodies of the snakes while the background was red, as can be seen from the traces of pigment that have been preserved. Nereus, an old sea god and father of the Nereids, was known for his prophetic abilities. This was why Heracles sought him out to obtain information about the whereabouts of the apples of the Hesperides. On the right side of the pediment, Nereus is watching Heracles fight with Triton. This was not one of Heracles' 12 labours, but is reported among his other exploits. Triton is another marine creature, the son of Poseidon and Amphitrite, the upper part of whose body is human. The lower part, in the shape of a fish, had scales al-

ternately coloured blue, red and white, and a tail with fins. The hero is depicted nude, half-kneeling on his adversary, in a stance common at that time. A bearded head is believed to belong to Heracles. The arrangement of his hair that is held by a band, the curls on his forehead, and the rendering of his eyes and eyebrows are all features that resemble the details on the heads of the three-bodied demon. The middle of this composition was very probably occupied by the group of two enormous lions mauling a bull. Fragments of the lions have survived, and almost all the bull has been preserved; it is lying on the ground, with its head facing down, being lacerated by the lions' claws that have sunk deeply into its flesh. Details such as the animal's snout, the pupil of its eye, and the wrinkles at the base of its horns have been highlighted with incision and colours. In the corners of the pediment were two large porous limestone snakes, two dragons, with relief coloured scales. This composition decorated the tympanum of the west pediment of the Hecatompedon, on which was also a beautiful rain gutter bearing incised palmettes alternating with lotus blossoms. The rain gutter was made of Hymettus marble and painted. The sections that were on the long sides of the temple were punctuated at intervals by spouts. Its corners terminated in spirals. A Gorgon (Acr. 701), also of Hymettus marble, probably belongs to this same temple, and was its central roof ridge ornament (acroterion). The head, with its enormous eyes, flat nose and large mouth with fangs hanging over the teeth, is one of the most characteristic early works from an Attic workshop and is comparable to the Calf-Bearer, which is dated a little later. A fragment from the middle of the figure represents a hand and a knot of snakes that is its belt.

Other sculptures of Hymettus marble also adorned the same temple: parts of relief panthers with concentric circles on their bodies indicating the markings on their pelt, and possibly the head of an animal, perhaps a lion or bear. And finally four half-horses from a four-horse chariot have been correlated with a small head that may have been that of the charioteer and would have adorned a metope. The horses on this metope, with the incised details of the eyes and reins, the mass of the black mane and the characteristic movement of the heads, constitute one of the most superb creations of Archaic art.

A third pediment which, owing to the deep red that covers the figures is referred to as "the red pediment", again depicts Heracles half-kneeling, and again fighting with Triton, whose head is raised and whose right arm is stretched out to the right. This group occupies the right side of the pediment; the figures are small indicating that they decorated a very small structure.



Kore from the pediment of the Olive Tree or Troilus (Wiegand, pl. XIV, 5).



Pediment of Heracles and Triton (Wiegand, pl. IV).

There are some smaller pieces of porous limestone, worked using the same technique that can be seen on all the pediments and painted in the same colours, whose place on any particular one has not yet been determined. One of these is a snake with its mouth wide open showing its teeth and beard, its eyes rendered in a particularly realistic way and details incised and painted on its body. Another is a small owl with large eyes and the details of its plumage rendered as rows of little impressed triangles.

Two large works in Parian marble were created in the last quarter of the 6th century to embellish the pediments of the Archaic temple. According to some scholars, they were commissioned by the Peisistratids in about 525 BC, while according to others they date to the period of Kleisthenes in about 510 BC. The composition of the pediment on the east side of the temple portrayed a new theme, the battle between the gods and giants (Gigantomachy). Many fragments of this pediment have been preserved that



Porous limestone snake (Acr. II).

have made it possible to reconstruct four of the figures. The Gigantomachy was a popular theme in the Archaic period and in subsequent years. Athena played a leading part in this battle by defeating the giant Enkelados and burying him under the island of Sicily. She dominates the composition on the pediment, either constituting, together with a fallen giant, its central group, as it has now been reconstructed in the Museum, or standing immediately to the left of Zeus who, in profile on a chariot, would have occupied the centre of the pediment, as has been argued more recently. Another group, from which a fallen giant has been preserved, would have been on the right. In each of the two corners was a giant, one with a leg bent sharply at the knee and the other stretched out, who would have completed the composition harmoniously. The movement of the nude male figures has been rendered with exceptional skill, using anatomical details designed simply and clearly, presupposing a great sculptor. But the most important figure is Athena, depicted in her capacity as the goddess of war in action. Her stride, the turn of her upper torso



Pediment of the Three-bodied demon (Wiegand, pl. IV).

and head, and her extended left arm, on which is draped her goatskin breastplate with the raised snake-heads around it (aegis) as a weapon against the enemy (she would certainly have been holding a spear in her other hand), give the sculpture a dramatic feeling that must have commanded respect from believers then as it does from ordinary visitors to this day.

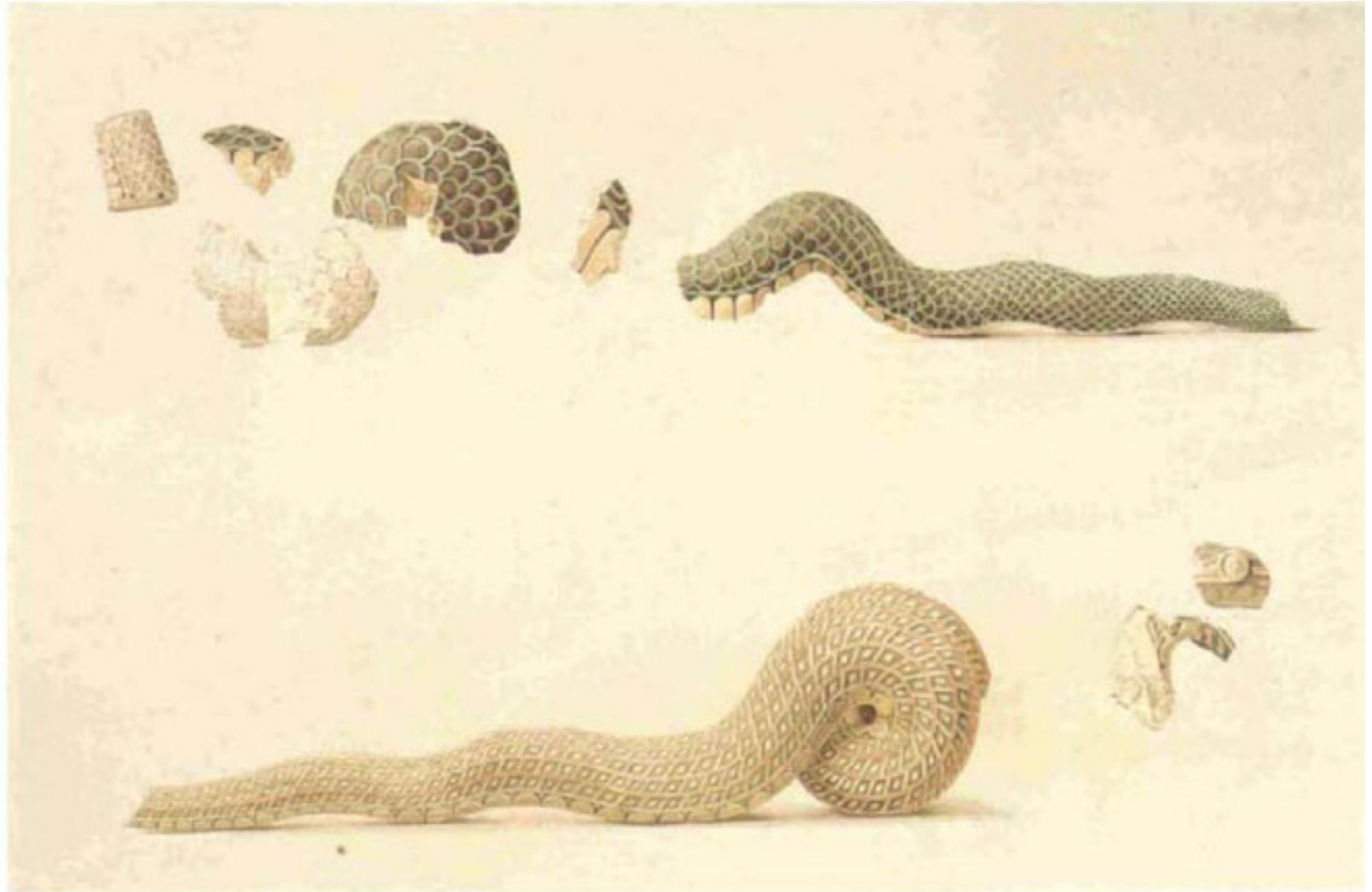
The central group of the composition on the other side of the pediment comprised a lion mauling a bull. Fragments of the lion and one of the bull's eyes alone have been preserved from this pediment; other pieces have also been found but they are insufficient to reconstruct it.

The different dating of the Gigantomachy pediment and its financing, as we would say today, make it difficult to attribute it to any one artist. Two sculptors of the Archaic period are possible candidates: Endoios and Antenor. Both worked on the Acropolis, as attested by inscriptions that have been found and by the sources, and works have been preserved by both artists, based on which efforts have been made to understand their technique.

Three reliefs that decorated the building's frieze were also produced at this phase of the Archaic temple. One of them is intact, while only a section of the upper part of the other two has been preserved. Their sides were chiselled roughly in the middle with a smooth band around the edge (anathyrosis) to provide a seamless joint with the adjacent block. All three of these members were carved on coarse-grained Parian marble. The intact one depicts a charioteer preparing to mount his chariot, having already placed his left foot on the chariot-board. The horses' tails and hind legs have been carved on this block, while the rest of the horses was carved on the adjacent stone. The figure, wearing a long tunic and a mantle that falls in lavish folds from his shoulders, is holding out his arms in front. In his right hand he is hold-



Porous limestone owl (Acr. 56).



Fragments of porous limestone snakes (Wiegand, pl. V, A-B).

ing the goad, and in his left he would have been holding the reins. The surface of the head is damaged. Only the earlobe has been preserved and his long hair that is tied up with a band. Severe erosion has created small pores in the marble, particularly around the body of the charioteer. The slab on which is carved the relief figure of a bearded man with his head turned to the right has the same thickness. The figure is wearing a short tunic with thin, wavy pleats. His right arm with finely depicted musculature appears to be resting on his waist, the left one seems to be extended forward. His eyes do not have highlighted outlines, but his pointed beard and stylised moustache are characteristic. His long hair is very carefully dressed in small wavy curls and gathered at the nape of the neck, passed through a band and tied in a knot. On his head he is wearing a broad-rimmed hat (petasos) with pointed ends and a button at the top, a detail that allows us to speculate that the figure depicted is Hermes. Of this relief, part of the top and left side is extant. A third block, of similar thickness, bearing a relief horse's head, is believed to have originated from the same group. The horse, with visible veins on its snout, had inset eyes and ears, as indicated by the holes used to attach them. The mane has no curls other than those on the tuft that falls on its forehead.

A metope from the late 6th century depicting Athena facing a giant appears to have been influenced by the large pedimental composition of the Archaic temple. A painted terracotta plaque, perhaps also a metope, portrays a warrior running to the left, holding in front of him a shield bearing the device of a satyr.

And finally, by grouping together some small sculptures into one composi-

tion, I believe that one more pedimental group can be reconstructed. This is the pair of youths who are half-seated and nude, wearing a short mantle, and assumed to be playing draughts. Athena is believed to have stood between them holding a shield. To these three figures, which have always been discussed as a group or as part of a pedimental composition, have been added another two antithetical figures – a young man leading a horse and a riderless horse – which present the same stylistic features as the others and are also a pair. In addition to the fact that these pieces are of the same Parian marble, their dimensions are similar. The evidence which led us to the attribution of this second pair includes the style that is very similar, the technical details, such as the incised line visible on the plinth that separates the big toe from the second, and the height and depth of the plinth. This pediment, whose theme cannot be identified from the existing fragments, was carved in Parian marble in the last decade of the 6th century.

The acroteria that adorned the three angles of the triangular pediments on these monuments represented either mythical figures or Victories (Nikes). A sphinx of Naxian marble, which was standing to the left with its head turned to the front, might possibly have adorned a corner of the Hecatompedon pediment, together with a second similar one with a contrasting movement, only a few fragments of which have survived and would have occupied the other corner. The mythical being with the body of a lion and the tail of a snake has a woman's head that is no different from the head of a kore with its coloured curls and its smile. Its body is almost cylindrical and the feathers have been painted on its large raised wings.

Winged female figures dressed in a tunic and mantle, such as Acr. 691 and Acr. 159, are also Victories; as is the more recent Acr. 694, clad in a peplos and mantle.



Reconstruction of one corner of the entablature and pediment of the Archaic Temple (Wiegand, pl. I).



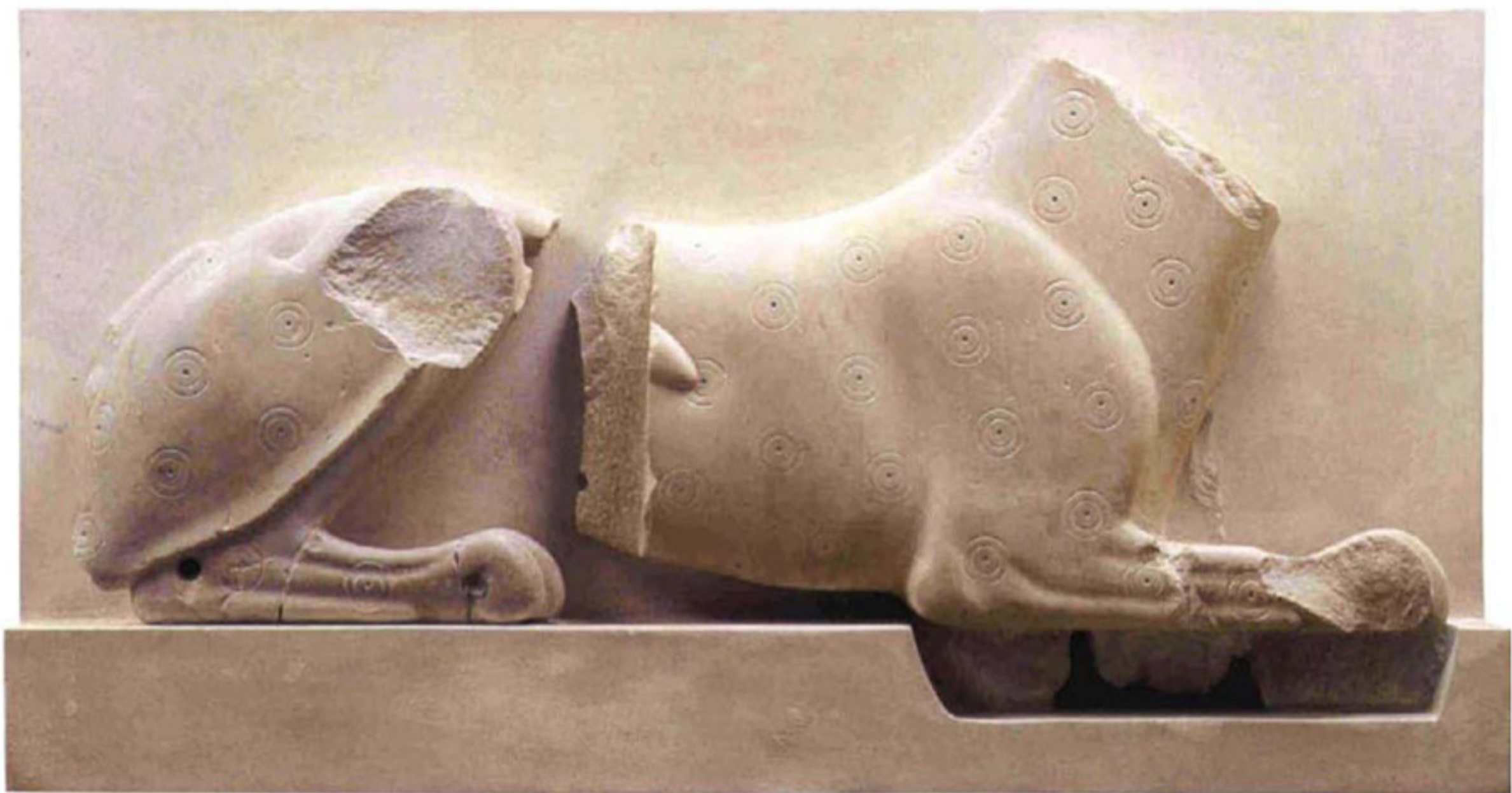


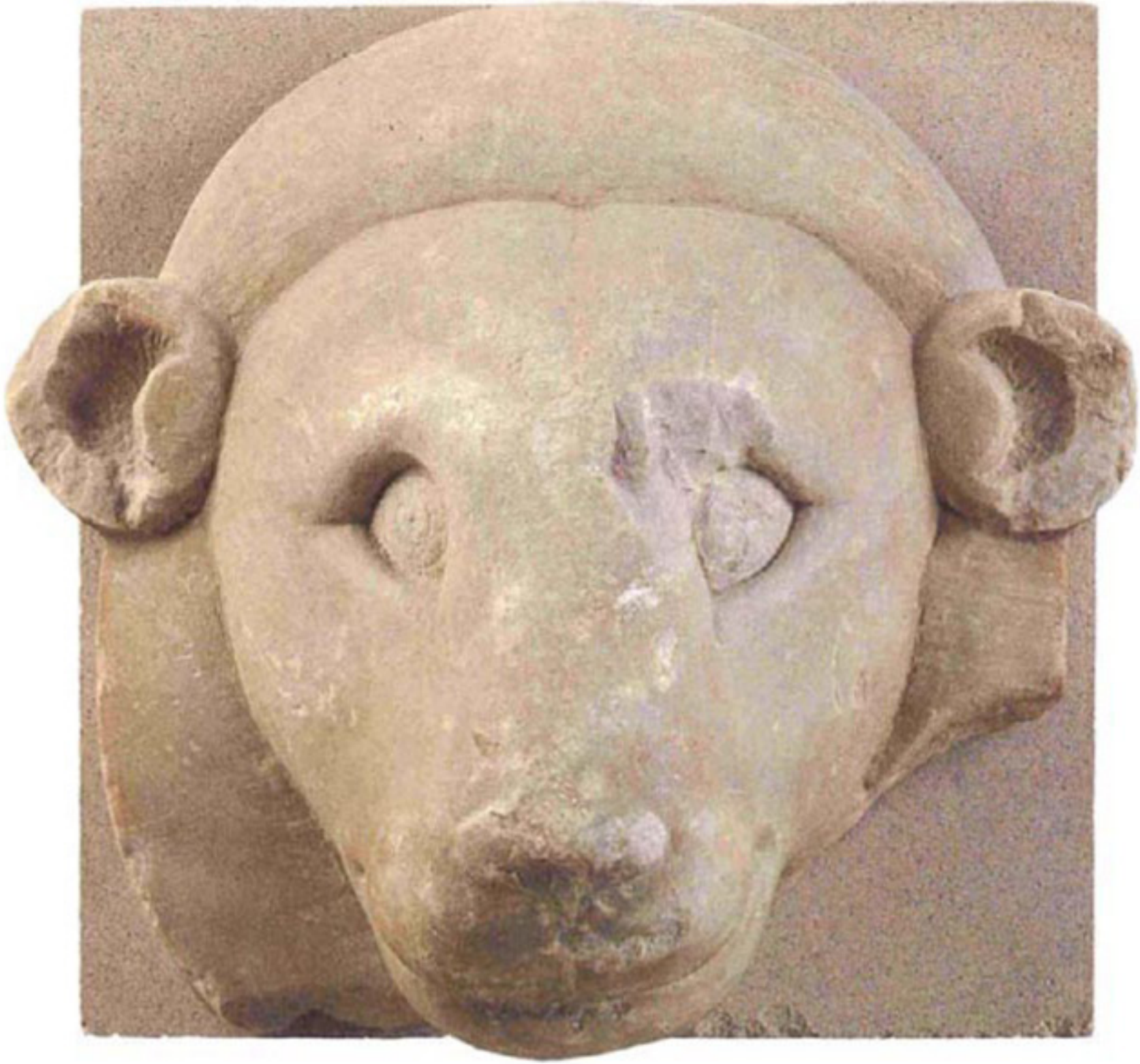
1 *Pediment of the Hydra. Heracles is attacking the Lernaean Hydra, while Iolaos holds the hero's chariot.*



2-3 The Gorgon, the acroterion crowning the roof of the Hecatompedon. The head, hand and knot of snakes around her waist are all that have been preserved of the original (Acr. 701).







5 Head of an animal, either a lion or a bear, which may have been part of the Hecatompelon decoration (Acr. I22).



6-8 Four half-horses from a relief four-horse chariot (quadriga), perhaps a metope on the Hecatompedon (Acr. 575).
Fragment of a head that may have belonged to the charioteer (Acr. 637).







9-11 *The lioness pediment. Representation of a lioness mauling a calf (Acr. 4).*







13 *The pediment of the Apotheosis of Heracles (Acr. 9).*



14 *The head and shoulders of Zeus enthroned, from the Apotheosis pediment (Acr. 9).*

15 *Lower part of the statue of Zeus seated on an ornamented throne, from the Apotheosis pediment (Acr. 9).*



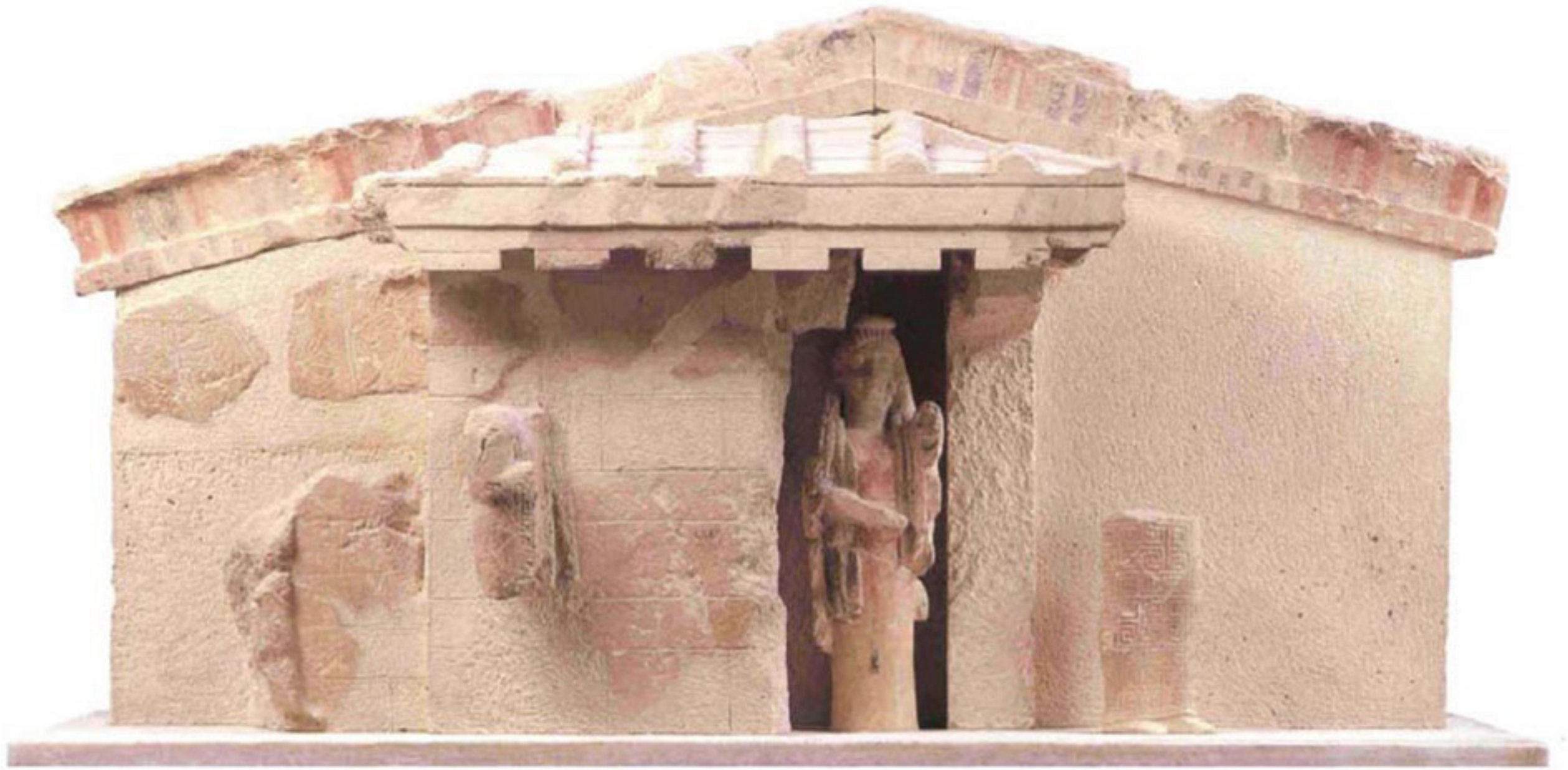


16 *Bearded, mantle-clad man from a small pedimental composition depicting a procession (Acr. 55).*

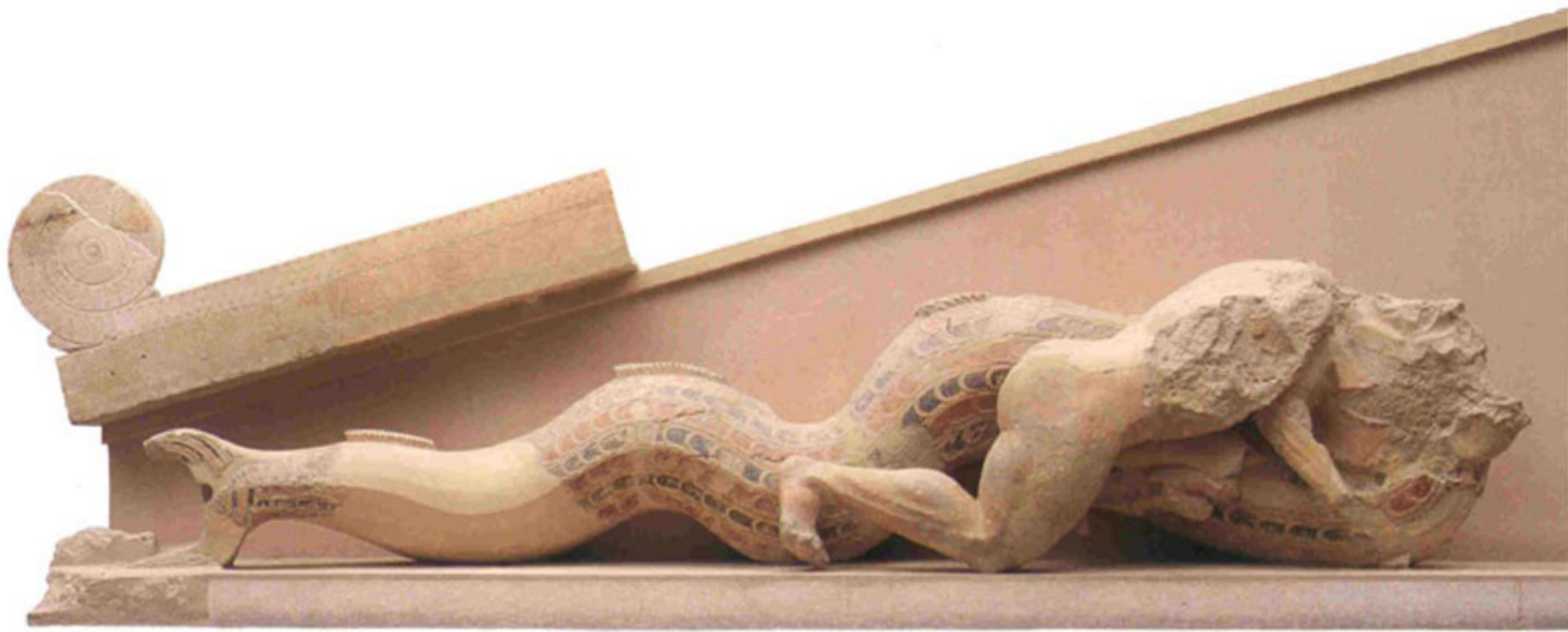
17 *The head and upper chest of Heracles wearing the lion's skin, from the pediment of the Apotheosis (Acr. 9).*







18-19 *The pediment of the Olive Tree or of Troilus (Acr. 52). Composition depicting a mythological scene, perhaps Achilles killing Troilus, son of Priam, near a fountain.*





20-24 Two porous limestone groups from the west pediment of the Hecatompedon. On the left, Heracles is depicted wrestling with the sea demon Triton, and on the right is the Three-bodied demon (Acr. 36-35). Over the pediment was the marble rain gutter.

The Three-bodied demon (Acr. 35) consists of three bearded, winged figures holding objects that have been identified as symbols of the elements of nature (water, fire and air). In the group of Heracles and Triton, the hero is kneeling on his right leg beside the wavy body of the demon, which he has already immobilised, by grabbing it around the middle (Acr. 36). The porous limestone male head found on the north slope of the Acropolis after rolling down from the hill, belongs to Heracles (Acr. 6508).











25-26 Larger-than-life porous limestone snakes, from the corners of the Hecatompedon pediment (Acr. 37 and 40).



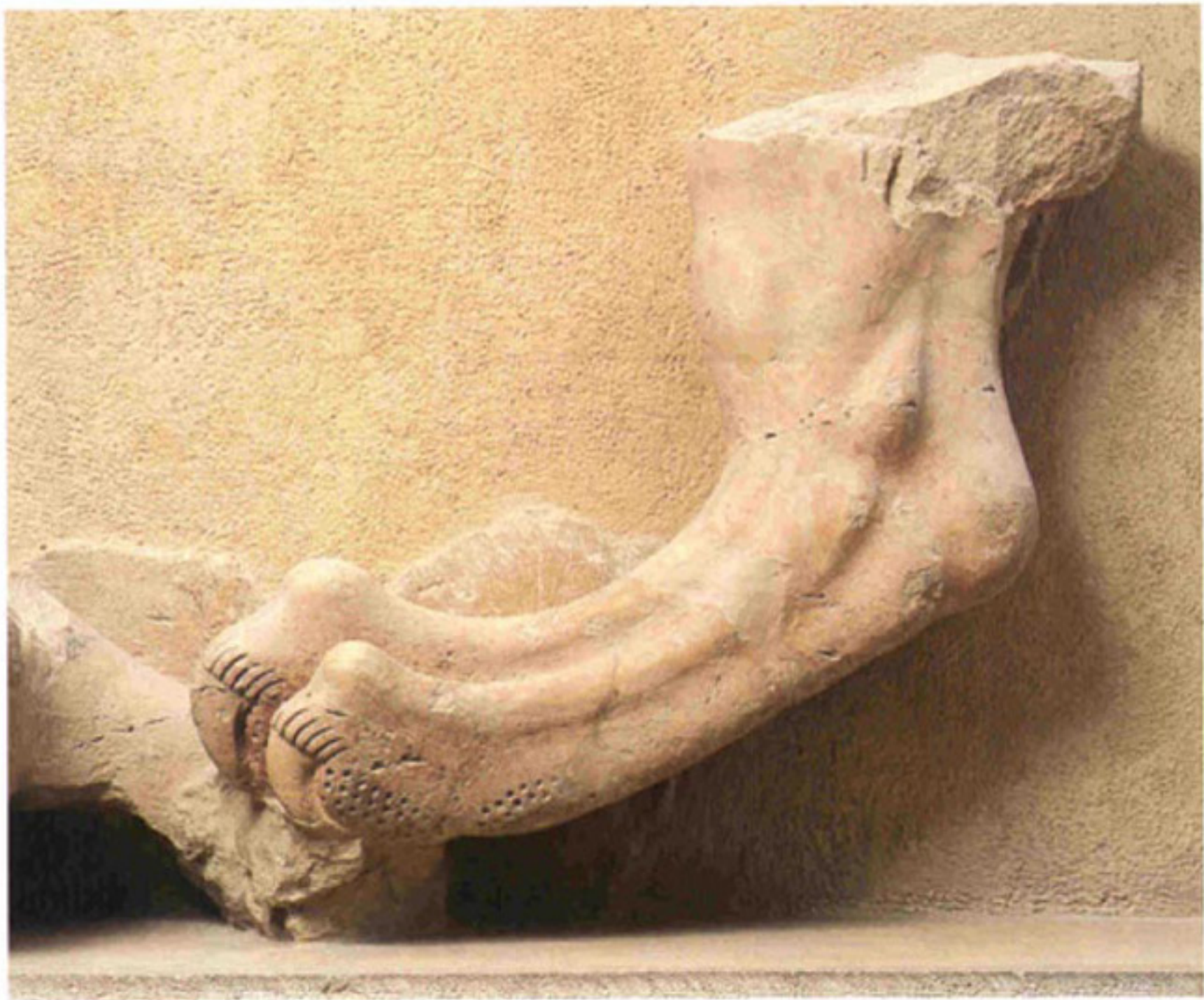
27 The red pediment depicting Heracles' struggle with Triton (Acr. 2).

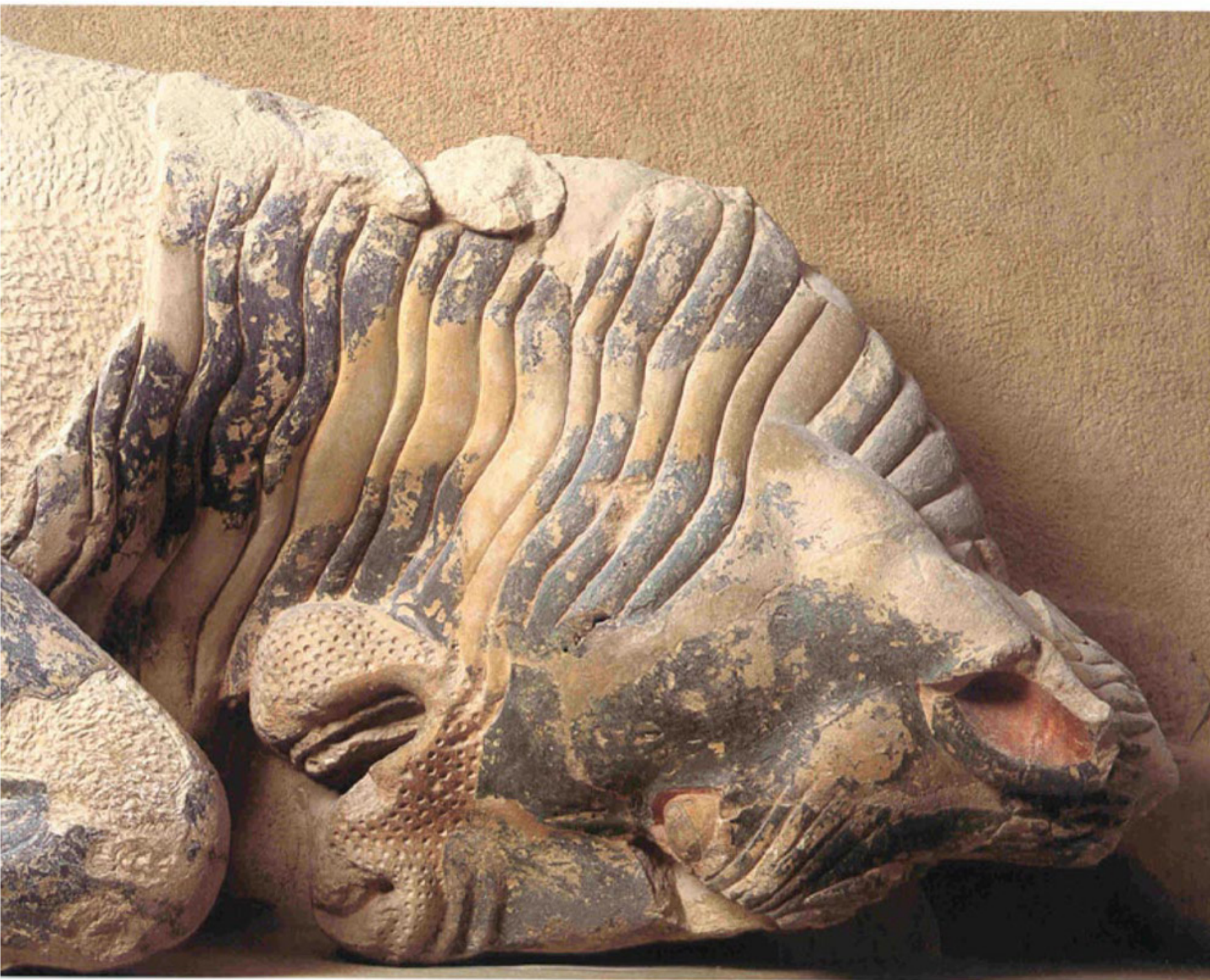






28-31 *The pediment with two lions mauling a bull (Acr. 3). Large-scale composition from the centre of the west pediment of the Hecatompedon, between Triton and the Three-bodied demon.*









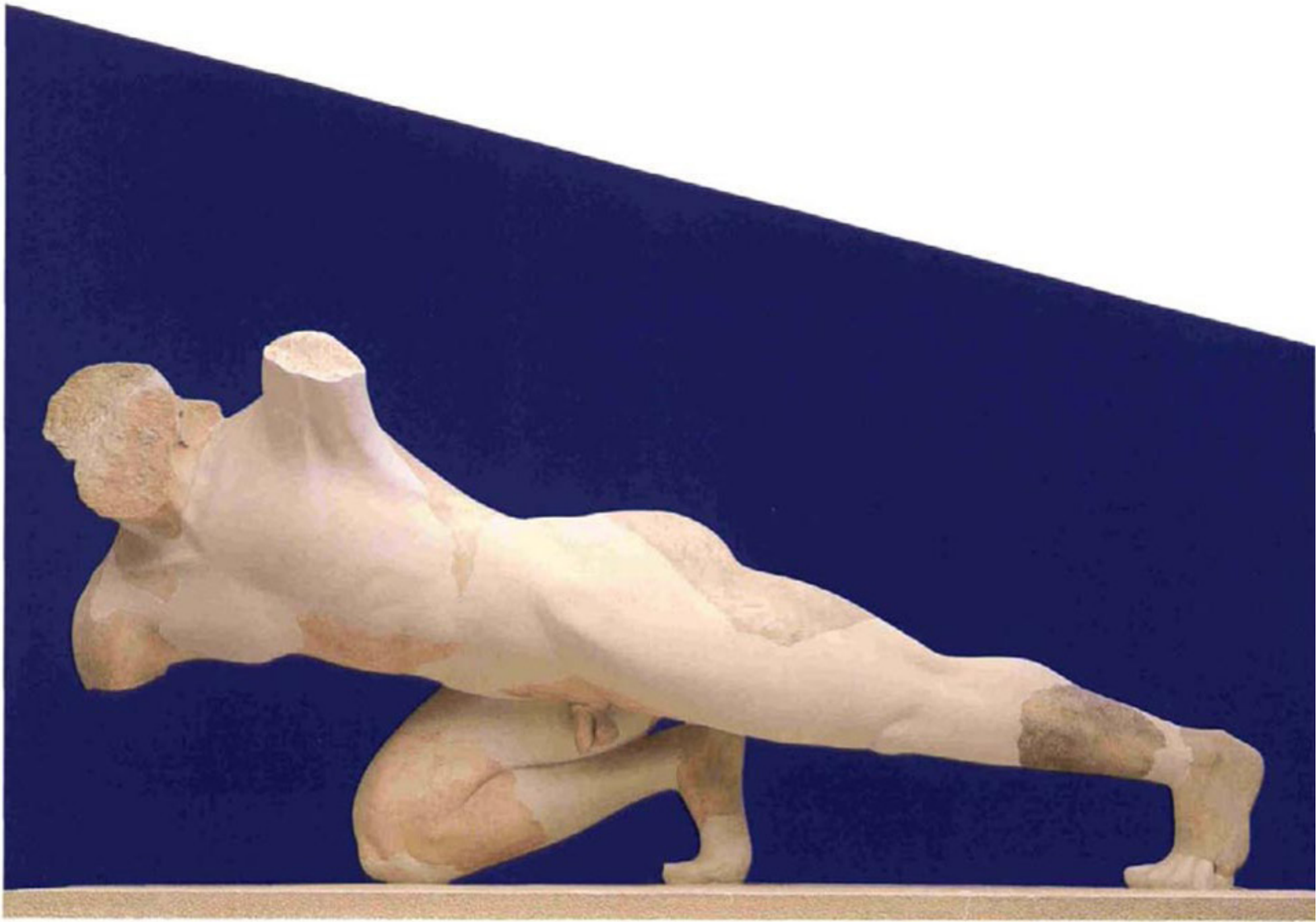
32-36 The pediment of the battle between the gods and the giants (gigantomachy) that adorned the east side of the Archaic Temple (Acr. 631).











37-38 *The giants in the corners of the pediment depicting the gigantomachy (Acr. 631C).*



39 Two half-horses. In accordance with a more recent restoration, they belonged to Zeus' chariot that occupied the centre of the gigantomachy pediment (Acr. 15244, 6454).



40 *Fragment of a bull's head. Belongs to the scene of lions mauling a bull, from the west pediment of the Archaic Temple (Acr. 3831).*



41 *Fragment of a lion's mane from the west pediment of the Archaic Temple (Acr. 4122).*

42-49 Five figures probably from a pedimental group. Two young men, playing draughts or knuckle-bones, in contrasting movement (Acr. 160 and 168); plinth with the feet of a young man and a horse's hoof and shank (Acr. 571); Athena (Acr. 142) and horse (Acr. 697).



42-43 Young man playing draughts (Acr. 160)





44-45 *Torso of Athena, back and front*
(Acr. 142).



74 46 *Riderless horse (Acr. 697).*



47 *Youth playing draughts (Acr. 168).*



48 *Plinth with the feet of a young man and a horse's hoof and leg.*



49 *Riderless horse (Acr. 697).*



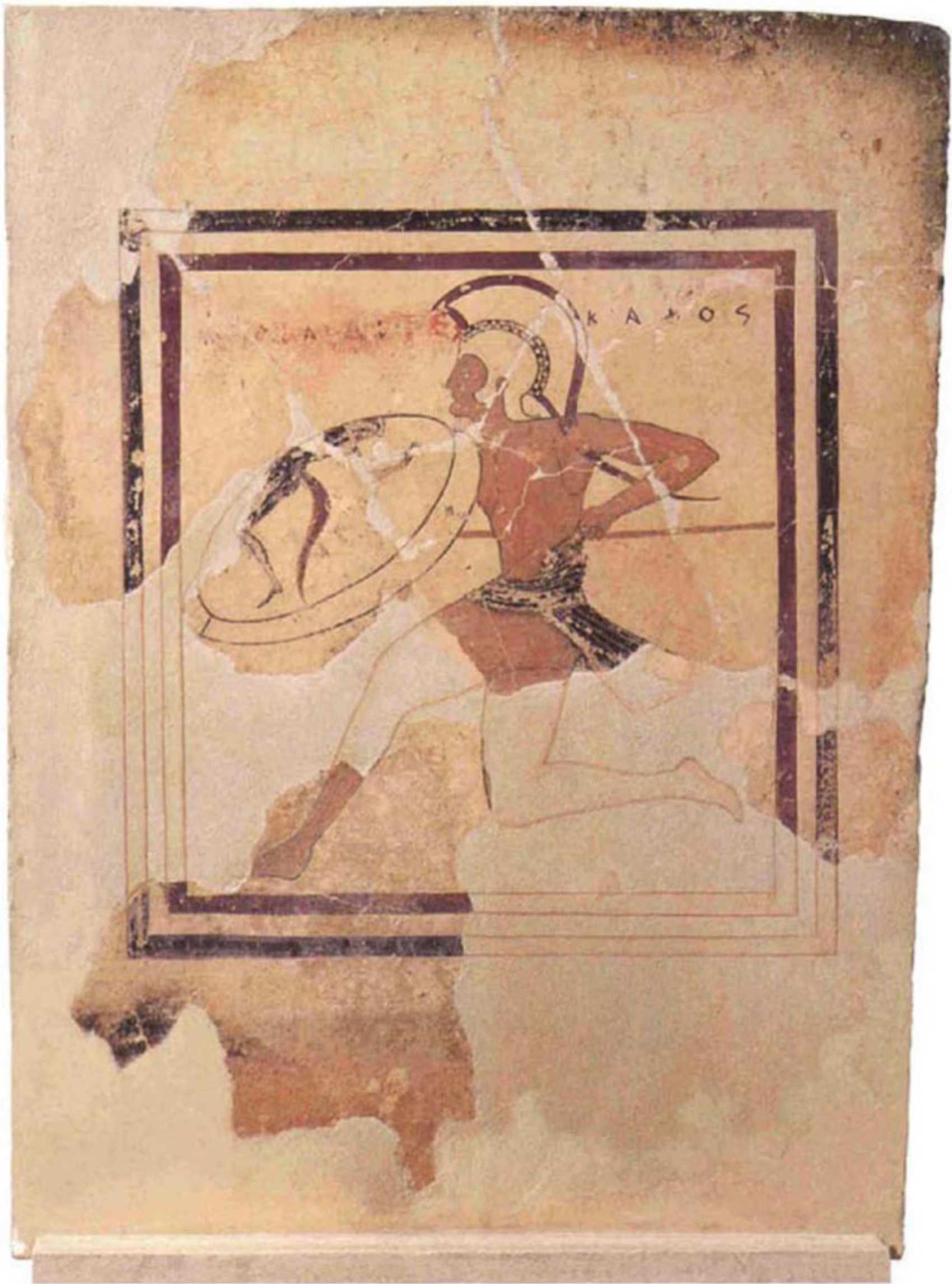
50 Relief slab from the frieze of the Archaic Temple, representing a divine figure (Apollo or Artemis) mounting a chariot (Acr. 1342).



51 *Section of a relief slab representing Hermes from the frieze of the Archaic Temple (Acr. 1343).*



52 *Section of a relief slab with a horse's head from the frieze of the Archaic Temple (Acr. 1340).*





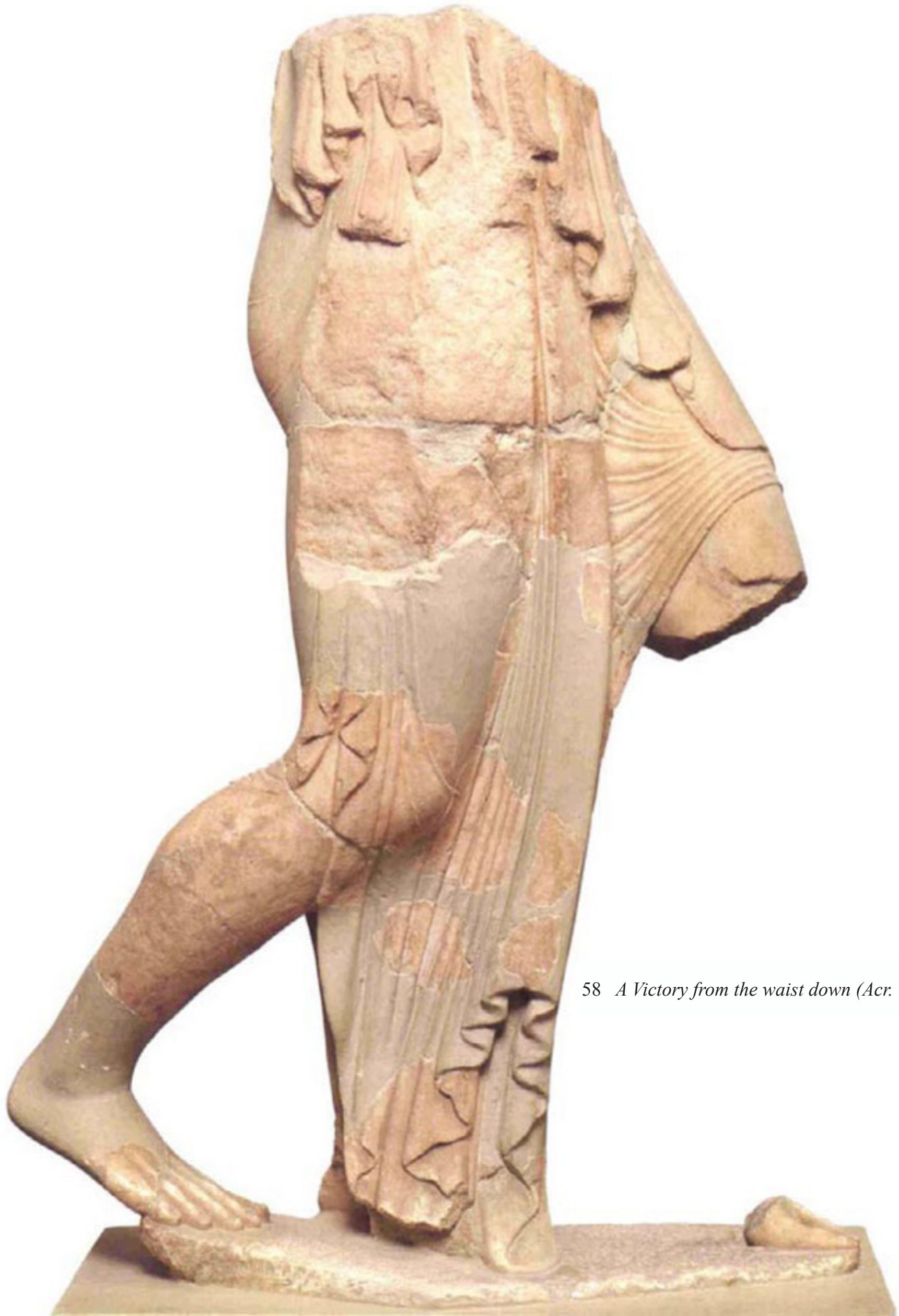
54 *The gigantomachy relief. Athena in full armour defeats the giant Enkelados (Acr. 120).*





56 *Statue of a small Victory with open wings and lively movement, a work showing Ionian influence (Acr. 691).*





58 *A Victory from the waist down (Acr. 159).*





THE VOTIVE OFFERINGS

THERE WAS A WIDE VARIETY of votive offerings on the Acropolis during the Archaic period. Most of the sculpted marble offerings were statues of young women, called korai. There were also seated statues of females that were probably depictions of deities. Statues of males (kouroi) were also encountered, as were groups, horsemen, clerks (grapheis), animals and Victories (Nikes).

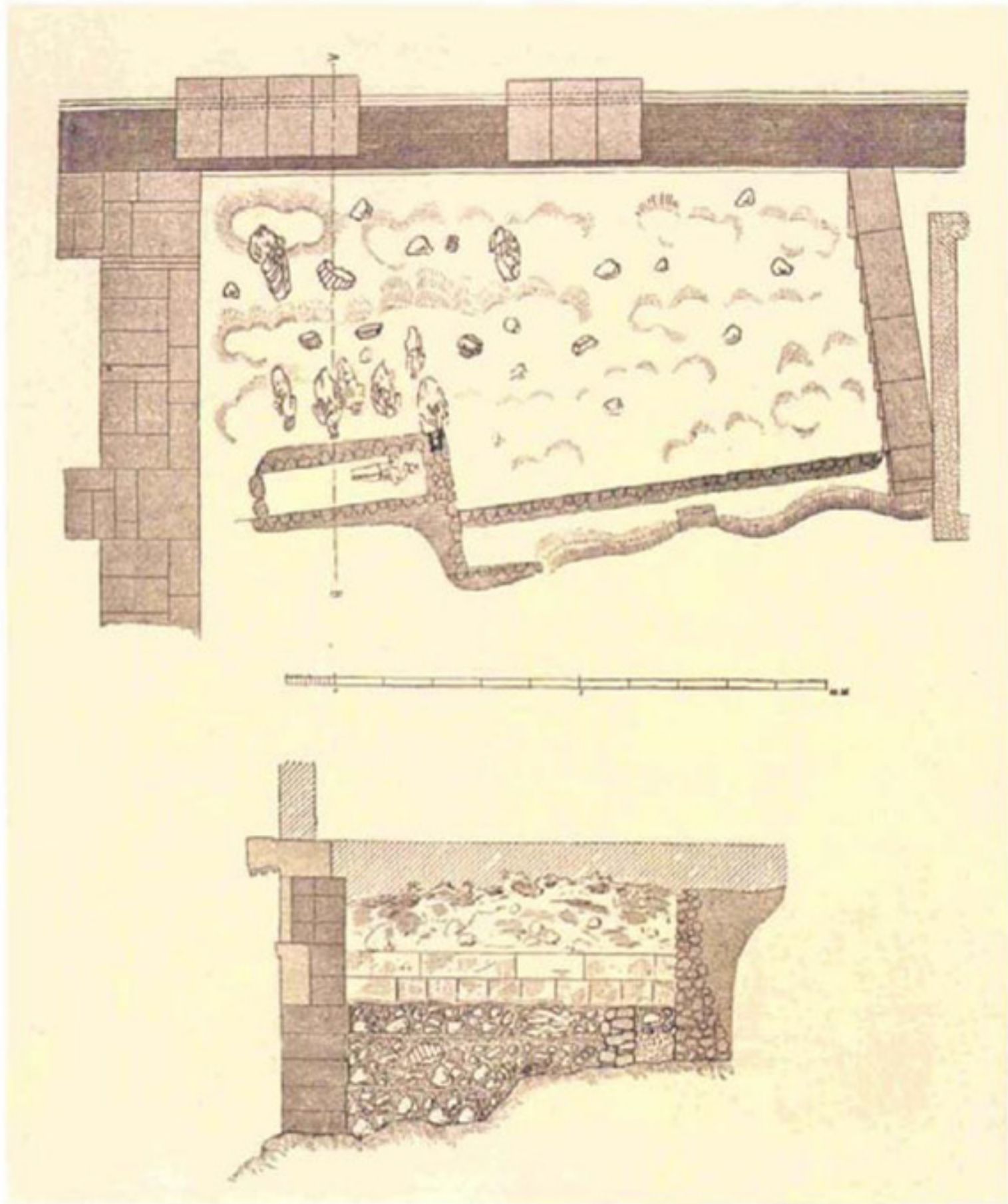
The main sources of our knowledge about the votive offerings are the inscriptions that have been preserved on the bases of the statues. Most of the inscribed bases found in the Acropolis excavations are kept in the Epigraphic Museum. Owing to the fact that the finds are kept separately, the relationship between the offering and its base can rarely be re-established, although inscriptions provide us with information about the dedicator, the deity and the sculptor.

The dedicator is referred to by name, often accompanied by the name of his father and his occupation. Dedicators come from a wide range of professions and occupations, including two kithara-players, a dyer, a carpenter, a washerwoman, a tanner and many potters.

The deity to whom the offering is dedicated is usually Athena, who is referred to by various epithets, such as Daughter of Zeus, Triton-born, bright-eyed, Pallas (on the base of Dexitheos, Acr. 6504) or Potnia (Mistress or Queen) (on the offering of Glaukias, Acr. 3760). One exception is the offering by Isolochos the fisherman, who dedicated a kore to Poseidon.

The bases bearing the inscriptions can be high or low, in the form of pillars or columns, fluted or unfluted. The inscription can be written on the upper part of the base or on the flutings of the column.

Inscribed votive column on which is the leg of a statue of Athena (Acr. 6506, 136).



The area between the Propylaia and the Erechtheion in which a large number of korai were found (Kavvadias-Kawerau, fig. 1).

THE VOTIVE OFFERINGS

THE KORAI

VISITORS TO THE SANCTUARY OF ATHENA during the Archaic period would have seen statues of maidens erected on pedestals, the so-called korai, standing immobile, dressed in rich garments and heavily bejewelled. They were the main votive offerings to the goddess, and many of them have been found. If the fragments are also counted, the statues of korai that have been unearthed to date number more than two hundred.

The type of the kore was known from the mid-7th century. The oldest kore on the Acropolis, however, dates to about 570 BC. After the Persian invasion in 480 BC, no new korai were dedicated in the sanctuary, or indeed anywhere else in Greece, and this type of statue disappeared. Fourteen of the Acropolis korai were disinterred on 24 January 1886 in a hollow of the rock in front of the northwest corner of the Erechtheion, buried with other statues. The kore is a simple statue. She is standing, with both feet on a plinth made of the same piece of marble, with the left foot usually slightly in front of the right. She is wearing a long tunic (chiton) on top of which is either a peplos (robe worn over the tunic) or a mantle (himation) The tunic is fastened at the shoulders with small buttons, from which tassels of thread hang down. The peplos, of heavier fabric, is supported on the shoulders, belted, and folded under at the waist. The mantle, made of a smaller piece of cloth, is either fastened to one shoulder or falls symmetrically from both. In the former case a diagonal fan of pleats crosses the breast, with the two ends falling down at the sides, each to a different level, in vertical folds that are stacked to form zigzag pleats like swallowtails. The korai wear sandals with relief or painted straps or sometimes closed shoes. Their right hand is usually raised in front or over the breast, holding an offering to the deity, while the left hand pulls aside the pleats of the garment. Korai wear jewellery around their neck, on their ears and on their head. Their long hair is very carefully dressed, with a parting in the middle and groups of curls framing the face, with ringlets to the right and left of the neck falling onto the chest, and with most of the hair hanging down the back. The body of the korai is suggested sculpturally under the clothing: shins, thighs, buttocks, waist and breasts can often be distinguished. Despite the fact that the figure is a stereotype, it presents remarkable variety. There are no two korai exactly alike. And this variety is not based on their individual facial features. It is assumed that they do not depict pictorial features, although there is some effort to do so. The eyes of one are almond-shaped; those of another have heavy eyelashes; the forehead of a third is wide, of a fourth, triangular. One feature common to all korai is the smile, the famous Archaic smile playing on their lips to one degree or another and giving them a cheerful appearance. The sculp-

tor variegates the details in particular. The hair on the forehead may, for example, be wavy, form peaks, end in spiral ringlets, or it may resemble beads, tiny snails, or little screws in one or even two rows. Some hair curves widely at the temples. Curls long or short falling on both sides of the throat onto the breast, usually in threes, are either twisted or wavy. But where sculptors have an opportunity to show their unrivalled technique is in carving the drapery on the clothing. On the tunic there are wavy, as a rule shallow or even simply incised folds; on the mantle they can be oblique, deep and hollowed out with wavy borders and graduated edges. All the korai are painted with multicoloured decorative motifs, meanders, rosettes, spirals, palmettes, dots or even



Upper torso of a peplos-clad kore (Acr. 656).

scenes. Their jewellery comprises bracelets encircling the wrists, necklaces with beads of miscellaneous shapes round the neck, and round earrings with painted decoration on their ears. Their heads are adorned with wreaths decorated with painted palmettes, meanders and other motifs. Some korai have holes in their earlobes showing that earrings of either marble or some other material were fastened there. At the top of their head there was a hole to which a metal rod was attached, the meniscus, which in all likelihood was intended to keep birds away, since the korai stood in the open air.

The offerings held by the korai in their hands could have been fruit, such as pomegranates, apples or quinces, small animals such as hares or doves, but also flowers. Whether the type of offering was of any particular significance is not known.

The korai were erected on a base in the form of a pillar or column, on the upper part of which was a capital with a hollow in the middle, either rectangular or round, into which the plinth of the statue fitted. The hollow was slightly larger and roughly worked so that there would be no problem in the placement of the statue. Molten lead was poured between the plinth and the hollow of the base to fill the gaps and when it cooled and hardened, the statue was securely positioned. The inscriptions, which usually bore the name of the dedicator, the goddess to whom it was offered and the sculptor who created it, were incised on these bases.

Given the way in which the Archaic statues were found, gathered together after a disaster, it is not at all easy, not to say impossible, to correlate the offering with its base, especially since most of the statues of korai are broken off at the feet. This is why most of the attributions or groupings of Archaic works have been done mainly on the basis of the stylistic features manifested by the statues themselves. This method, attractive but hazardous, is chiefly based on similarities, general principles and details. One basic factor in attributing them to specific local workshops is the marble used. The type of marble from which a sculpture was carved in these early years was of fundamental importance. There were three types of marble from which the Ar-



Ionian capital, base of a votive offering (?) (Acr. 15246).

chaic sculptures on the Acropolis were carved: marble from Naxos, Paros or Attica, and in the latter case it could be from either Hymettus or Penteli. Naxian marble is coarse-grained, with grains of varied sizes like pressed crystals; Parian marble is also coarse-grained white and semi-translucent, whereas marble from Penteli and Hymettus is fine-grained, the former usually snow white and the latter greyish. However, the marble cannot be absolutely identified with the homeland of the artist who created the work, and this is especially true of Parian marble, which was used widely during that period. The Rampin Horseman, for example, was sculpted of Parian marble although it is an Attic work. It is also significant that on works such as the Calf-bearer (Moschophoros) or Gorgon, both of Hymettan marble, we are witnessing stages in the development of an early Attic workshop.

It is easier to discern the workshop in which a statue was made after studying other sculptures from the same place. Such a case is the Naxian workshop. On the Acropolis there are several works of Naxian marble that combine features which have been identified as belonging to this workshop. They include the Kore Acr. 619, which has been preserved in its entirety except for the head, and dates to about 570 BC. She is wearing a long tunic with fine parallel vertical pleats and a diagonal mantle that is buttoned to her right shoulder. Kore Acr. 677, the upper part of whose body and head has been preserved, is similar. She is wearing the same clothing with the characteristic

curved parallel folds, and in her left hand was holding a fruit, probably an apple, in front of her chest. The volume of the head is special with its characteristic eyes, as is the hair that falls in waves around her face, held in place by a band, and hanging down in the back with locks indicated by horizontal and vertical grooves. Also attributed to a Naxian workshop is the base of a vessel for lustral water (perirrhanterion) with six korai around a column holding each other's hands.

The Attic workshop is represented by Kore Acr. 593 made of Pentelic marble that dates to circa 570 BC, which is also related to the workshop of the Calf-Bearer.



Base of a lustral water basin (perirrhanterion) (Acr. 592).

She is wearing a tunic girdled at the waist by a beautiful belt, and a mantle hanging from both shoulders the corners of which end in tassels. With one hand she is holding a pomegranate to her breast; the other by her side holds a wreath. A necklace with tiny amphoras decorates her neck. One can observe that her body has no substance under her dress; it is almost geometric in shape, with broad forms, in contrast to the previous Naxian kore with the rounded forms. Also from an Attic workshop and made of Pentelic marble is the Kore of Lyons dating to about 540 BC, who is holding a dove in her hand. Her upper torso and head are in the Museum of Lyons, the lower trunk and thighs are in the Acropolis. The correlation of the two sections is owed to the British archaeologist Humfry Payne. Her unpleated tunic and diagonal mantle, with its oblique, shallow folds, cover a vigorous body with particularly small breasts, that is not far removed in concept from Kore 593, which is some thirty years older.

Ten years later, in about 530 BC, a fresh breeze was blowing through the Attic workshop. This new spirit was introduced by the artist who created the Peplos Kore (Peplophoros Acr. 679), the kore wearing a peplos. Whether goddess or mortal, the Peplos Kore does not differ solely in terms of what she is wearing, i.e. a tunic and a peplos that is folded and fastened at the shoulders and belted at the waist. Her proportions are more slender, more harmonious. The carving of her face has succeeded

in lending spirituality to the figure, with masterfully executed eyes, highlighted eyelashes, slightly emphasised thin eyebrows and an elaborate hairdo, which would have been crowned by an added wreath, as testified by the metal pieces that have been preserved. Metal earrings once decorated her ears, fastened through the holes in the lobes. Painted bands adorned the border of the peplos at the throat and along the hem of the overfall at the waist. Her hair, the pupils of her eyes and her lips were coloured.

Some of the most important works of the period have been attributed to the same artist, such as the Rampin Horseman, heads Acr. 617 and Acr. 654, the lion's



Painted details of Kore Acr. 685 (Schrader I, pl. III).

head spout of the Archaic temple and the dog.

Kore Acr. 671 was carved of Pentelic marble in an Attic workshop in about 520 BC. The skirt of her tunic forms a long vertical pleat, while the overfall of the top can be seen between the vertical pleats of the mantle that falls symmetrically from her shoulders. The same type of tunic, without a mantle over it, is worn by Kore Acr. 670, which was carved a decade or so earlier.

The kore to which the head with the polos headdress (Acr. 696) belongs was also from an Attic workshop and was created in about 500 BC, with a different concept in rendering the slanted, almond-shaped eyes and the mouth with its wide bottom lip. It has in common not only the smile but also the suggestion of something deeper and more thoughtful behind it. A contemporary is Kore Acr. 674, also an Attic work. Her triangular forehead wreathed with abundant hair, her almond eyes and faint smile, as well as her entire bearing, exude ethos. Her tunic with tiny vertical waves is buttoned to her left shoulder and painted a dark colour. Her mantle, held on the right shoulder and upper arm by buttons and small tassels, crosses her breast diagonally and hangs down from a folded border in broad vertical pleats that end at different levels. Here the right forearm, made of a different piece of marble, would have been inserted into the





hollow hewn to receive it. One wonders what this shy girl might have been offering to the goddess.

A magnificent Kore (Acr. 681) two metres tall was erected on a square pillar-like base with a capital, on which is incised the inscription that informed visitors to the site about the work. The inscription is in four lines and mentions first the dedicator and his occupation, the well-known potter Nearchos, the reason for the dedication as a primal offering (*aparche*), the deity to whom it was addressed, Athena, and finally the sculptor Antenor, son of Eumaros, who created the work.

This Kore – with her square, austere face despite the smile, and inlaid crystal eyes – is the largest of all the korai that have been found on the Acropolis. She is broad-chested, an impression reinforced by her arms that are held away from the body; the left arm is slightly bent backwards to draw aside the tunic that creates a fan of triangular folds on the side. The missing right arm was in front, probably holding the offering, and created broad, rounded folds in her diagonally draped mantle that hung down vertically. The stacked folds and zigzag edges of the mantle, which are deeply grooved, constitute one of the characteristic features of works by the sculptor Antenor.

Antenor, son of Eumaros, as we learn from the inscription, was reported by Pausanias to have created the bronze group of the Tyrannicides after 510 BC. This group, which was erected in the ancient Agora, was carried off to Persia by Xerxes and later replaced with another one made by the sculptors Kritias and Nesiotes. Based on stylistic evidence, the Archaic pediment on the temple of Apollo at Delphi, which was commissioned by the Alkmeonids, has also been attributed to Antenor.

A kore with strong Ionic influences is Acr. 675, known as the Chiotissa (woman from Chios). The statue was so named because it has been correlated with an inscribed column bearing the signature of an artist from Chios; in addition, the marble from which it was carved was believed to be Chian in origin. She could be described as being elaborate as an embroidery, starting with the hair that frames her face with waves in front, above which are rows of little curls, then her exceptional eyes with their incised outlines, the long eyebrows that reach the temples, the planes of the cheeks, the rather tight-lipped smile and the elaborately decorated clothing. Large in size and a decade younger than she, i.e. about 500 BC, is the relatively complete Kore 682. She is richly decorated in accordance with a similar concept of the delicate rendering of all details, with inset eyes of a different material, and with a more marked smile. The carving of the ringlets that fall on both sides of her neck is a technical achievement that testifies, if not to a significant artist, at least to a gifted stone-carver.

A provincial sculptor, perhaps a Peloponnesian, fashioned the unusual small Kore Acr. 683, which is known as either the Kore with the red shoes, owing to her closed, pointed shoes that retain their red pigment, or the Kore with the dove, owing to the bird she is holding in her left hand. She is wearing a long-sleeved tunic, belted at the waist to create a pleated overfall, and is holding up one edge of it somewhat awkwardly with her right hand. Indeed, awkwardness characterises the entire statue, indicating that the sculptor had not yet assimilated the canons well.

Kore Acr. 686 was dedicated on the Acropolis by Euthydikos, son of Thaliarchos. She is called La Boudeuse (Unsmiling) because her tightly set lips no longer



Painted details of the Peplos Kore (Peplophoros) (Acr. 679) and of Kore Acr. 594 (Schrader I, plates I and V).

form the Archaic smile. Nor is Kore Acr. 688, found in the Propylaia, smiling. The heavy mantle on her shoulders covers her arms down to the elbows and her forearms, which were added later, are both held in front. The group of Acropolis korai closes with these two latter ones that were created in about 480 BC.

The set of marble korai is supplemented by the terracotta figurines of korai that were also found on the Acropolis; they were votive offerings from poorer citizens and copy the types of the large sculptural works.

Korai may have been dedicated on the Acropolis to commemorate some honour or office that was bestowed on the person portrayed. It has also been argued that they may have represented the girls dedicated to the service of Athena on the Acropolis (ar-rephoroi), and indeed, the earliest korai coincide with the establishment of the Great Panathenaia processions in 566 BC. Other interpretations have also been expressed about the Acropolis korai, to the effect that they could have been priestesses of Athena or that they depict Athena herself. For whatever reason they were dedicated, the goddess could not fail to have been pleased with these statues. These exceptional creatures offer exultation to contemporary man as well.

And finally, there is a maiden in a long tunic and mantle, who is not standing motionless, but running towards the right, a figure with wings, as can be seen by the two large sockets in her back. She is a Victory, as well as being a historic votive offering. This can be concluded by correlating her with an inscribed Ionic column on which it is written that this figure, which is called messenger of the immortals, was dedicated to Athena by Kallimachos of Aphidna, the military chieftain who was killed in the battle of Marathon.





60 *Kore in Ionian dress*

work from Naxos (Acr. 619).





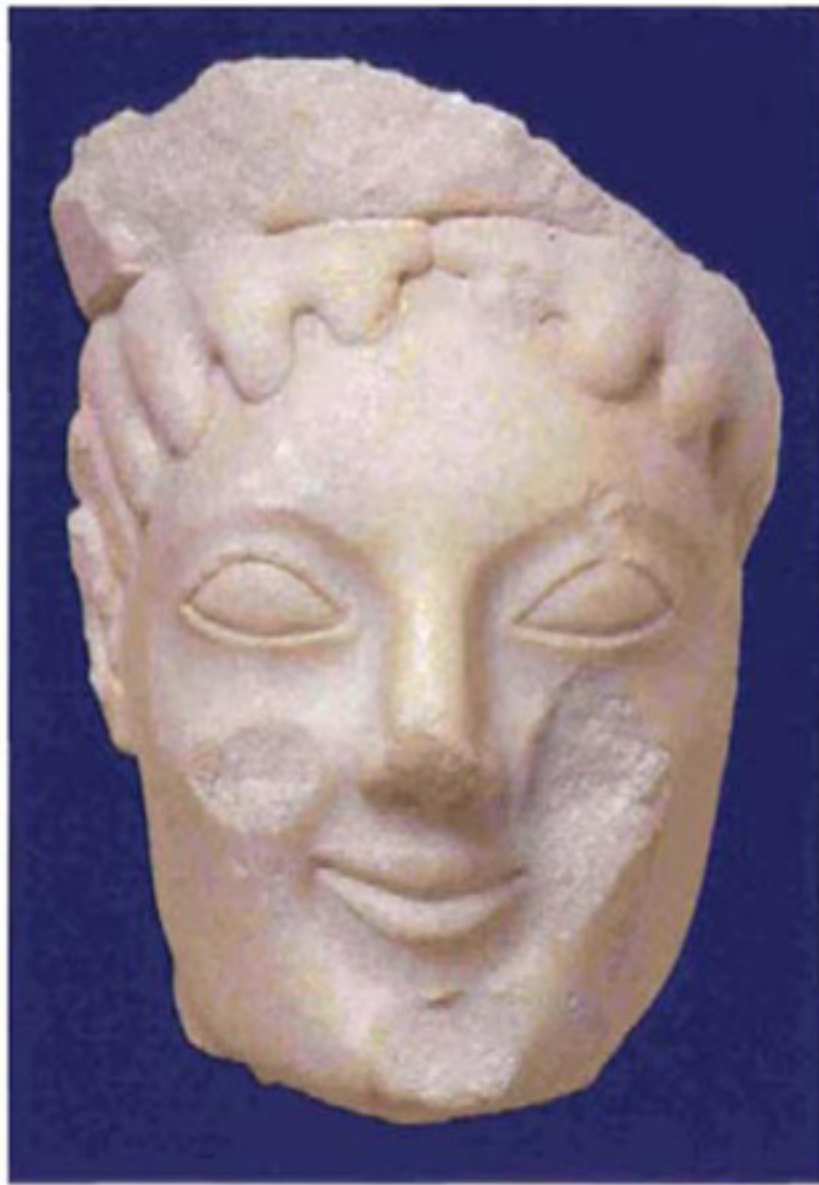
62-63 *Small Attic kore (Acr. 589).*



64 *The Lyons Kore. The Attic kore that introduced the fashion for Ionian dress in Attica (Acr. 269).*



65 Head of a kore with a wreath on her head (Acr. 617).



66 Head of a kore, early work by the artist who created the Rampin Horseman (Acr. 654).





67-68 *The Peplos Kore (Acr. 679).*





69-70 *Details of the Peplos Kore (Acr. 679).*

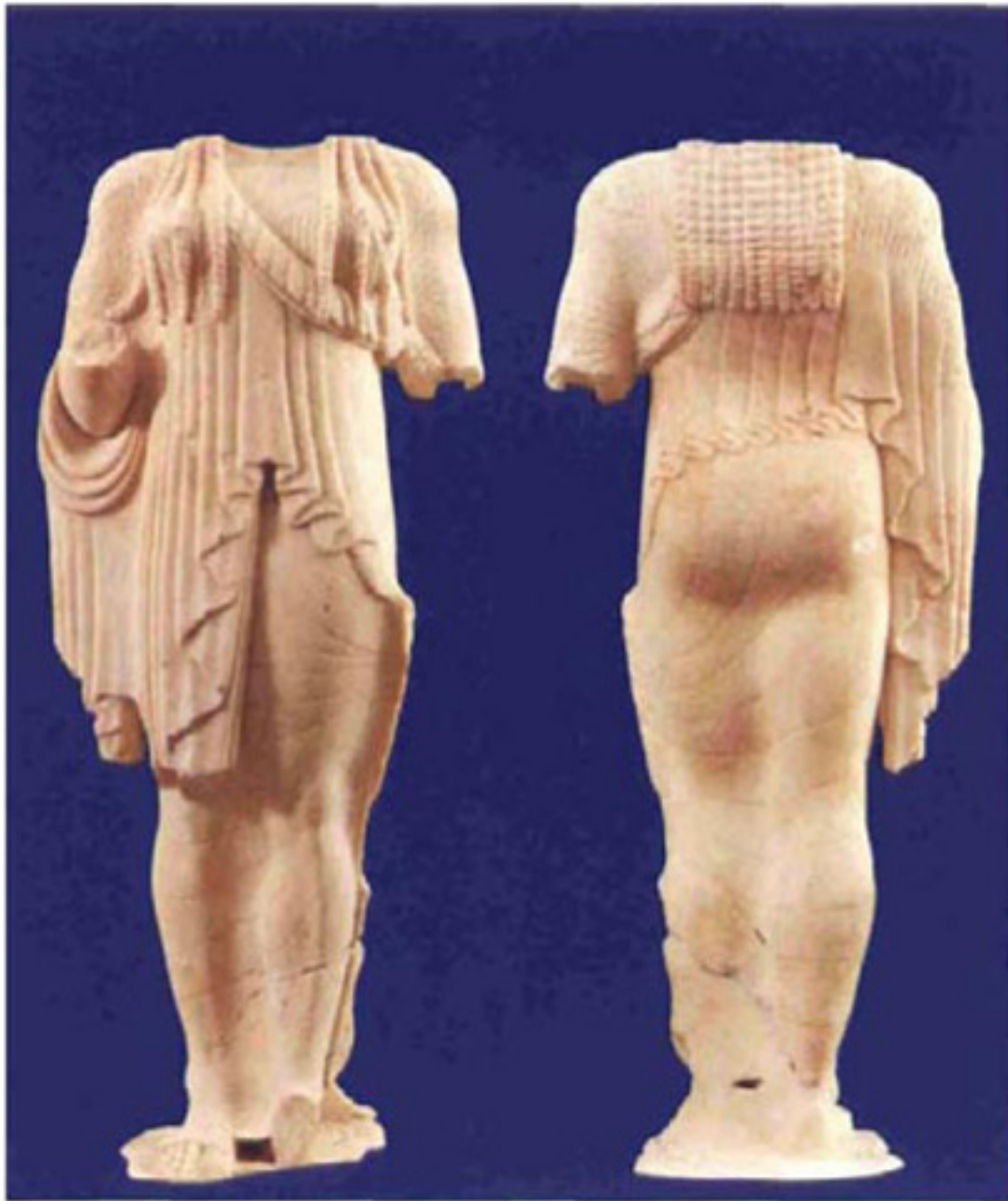




71-73 *Kore Acr. 678, work by the same artist who created the Peplos Kore.*



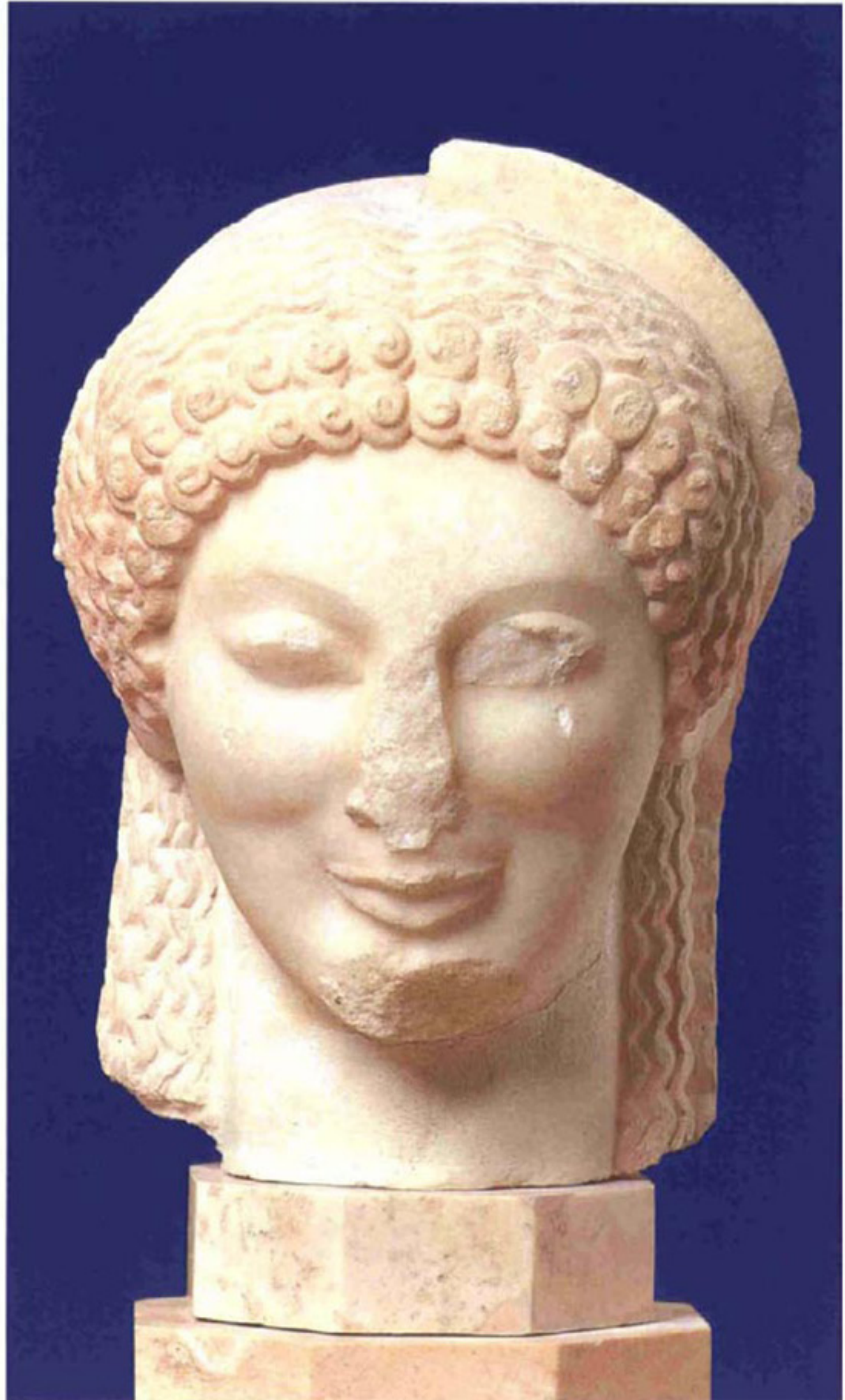
74 75 *Small kore wearing Ionian dress*
(Ac. 614).



76 77 *Small kore wearing Ionian dress*
(Ac. 589).



78 79 *Head of a kore (Acr. 660).*





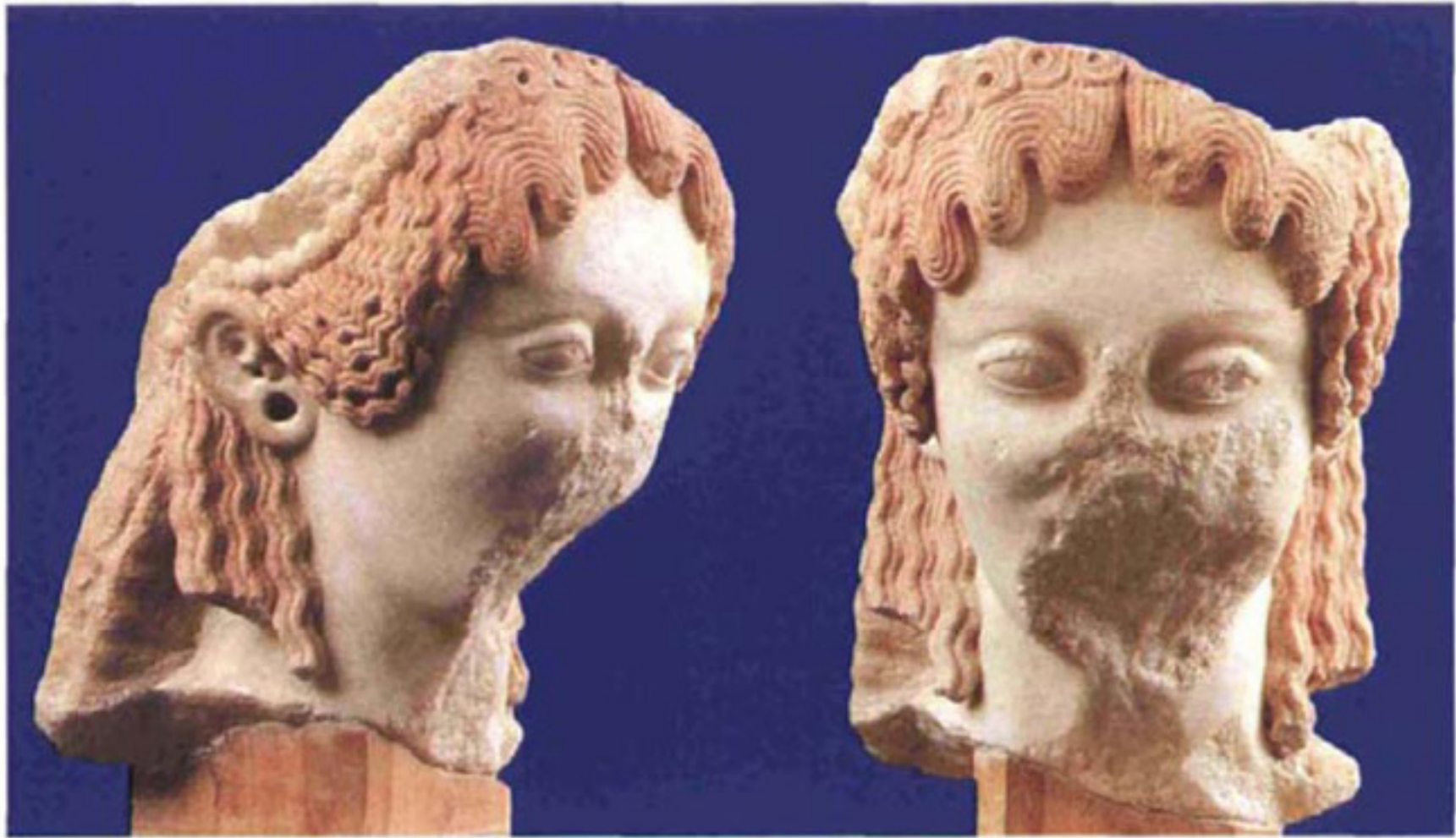


80-84 Tall kore, with elaborately dressed hair and ornate clothing (Acr. 682).









85-86 *Head of a kore (Acr. 653).*



87 88 *Head of a helmeted kore, probably Athena (Acr. 661).*



89 *Kore holding a quince in her extended right hand (Acr. 680).*



90 91 *Kore (Acr. 673).*



92 94 *Kore (Acr. 672).*



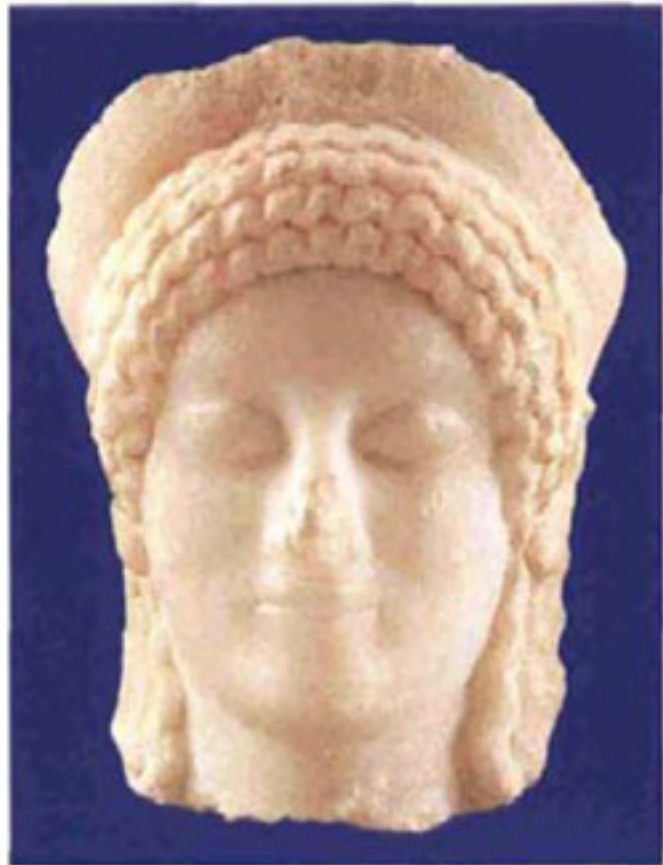


95-99 *The Antenor Kore (Acr. 681).*



98 *The capital-base of Kore (Acr. 681)
bearing an inscription identifying Antenor as sculptor
and Nearchos as dedicator (Acr. 681).*





100 *Head of a small kore (Acr. 673).*



101 *Upper torso of a kore (Acr. 584).*



102-103 *Head of a kore (Acr. 645).*



104 *Kore with dove, perhaps a work*

by a Peloponnesian sculptor (Ac. 683).



105-107 *Small kore (Acr. 667).*



108-109 *Small kore (Acr. 603).*



110 *Kore (Acr. 669, 669A)*





111-113 The Chiotissa, a small kore associated with the art of Chios (Acr. 675).



114 115 Feet of a kore on a plinth
(Acr. 196).

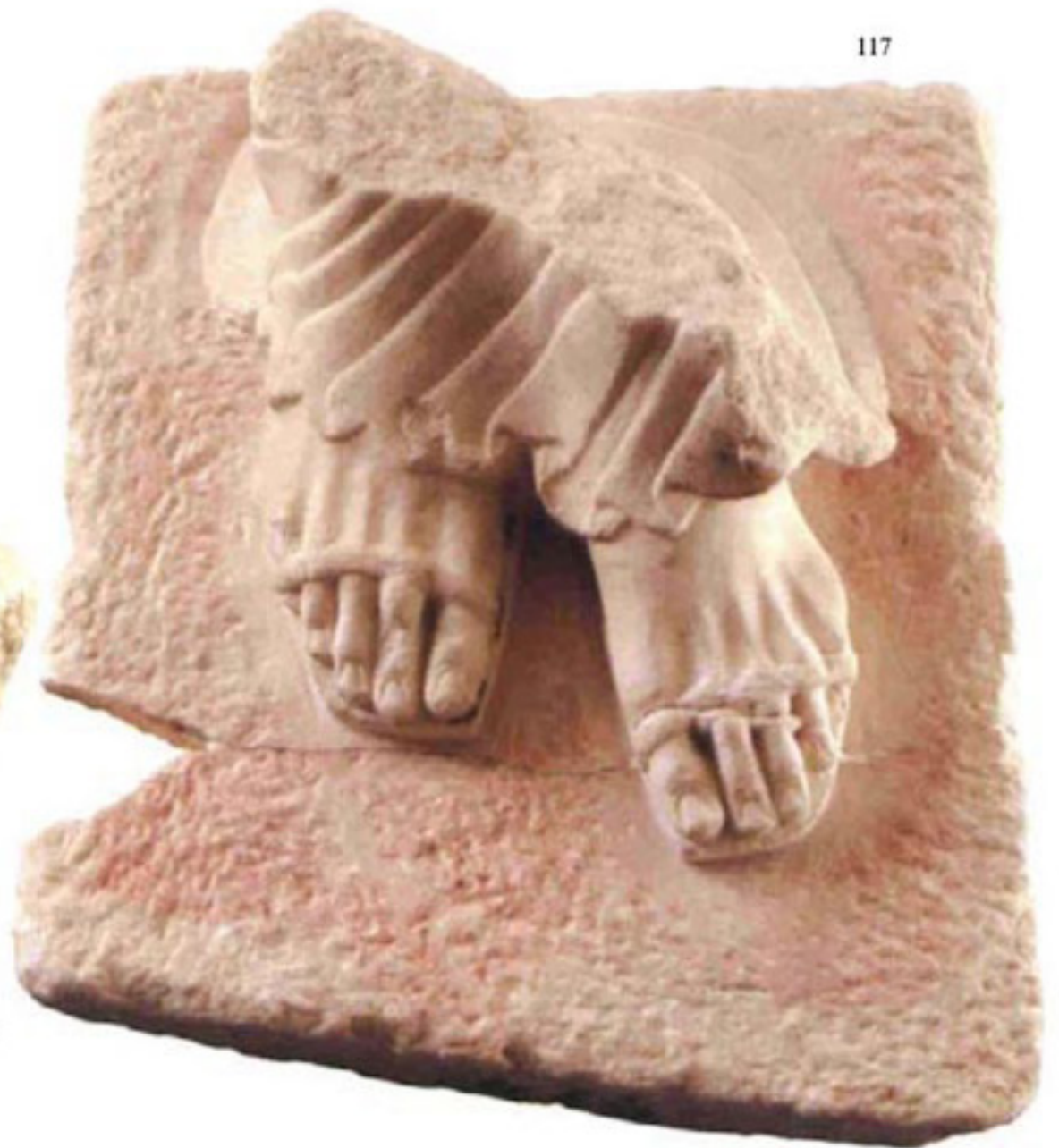


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117 Feet of a kore on a plinth (Acr. 612).



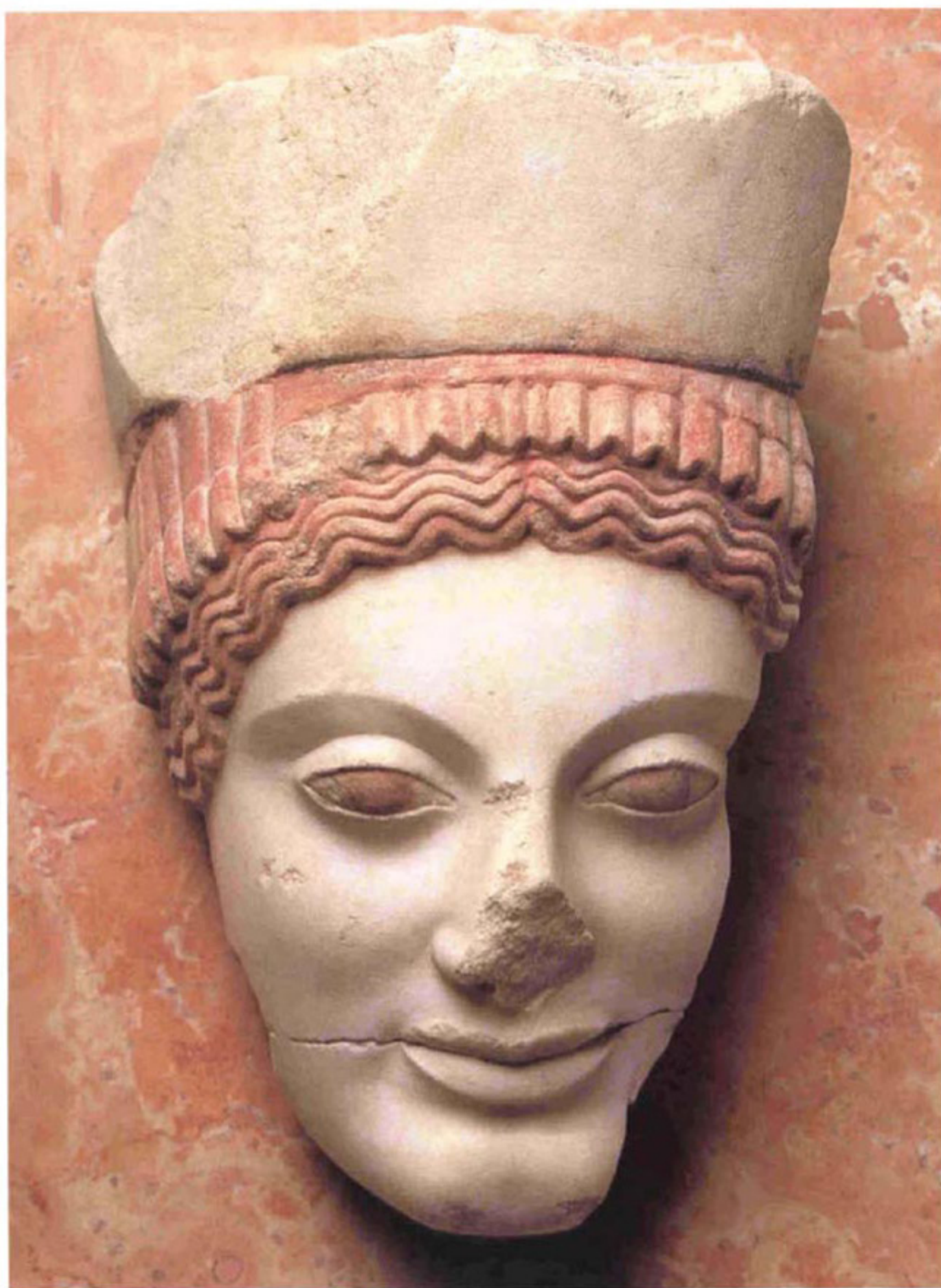
118

116, 118 Feet of a kore
on a plinth (Acr. 419).



119

119 Feet of a kore
(Acr. 510).





121 *Kore in Ionian dress (Acr. 594).*





122-123 *Kore (Acr. 671).*





125 *Kore, probably a work by*

a Cycladic sculptor (Acr. 595).





126-127 *Slender kore*

with an enigmatic expression (Ac. 674).



128 129 *Head of a small kore (Acr. 641).*



130 131 *Head of a kore (Acr. 651).*



132-133 *Small kore wearing a tunic and loose mantle (Acr. 687).*



134-135 *Small kore wearing a tunic and diagonally draped mantle (Acr. 676).*





138-139 *Torso of a kore (Acr. 600).*





140-141 *Larger-than-life-size kore, work by a Cycladic artist (Acr. 1360). Wherever the sculpted surface was undamaged, the limbs are suggested vividly under thin, fanlike folds (Acr. 1360).*

142 *Shins of a kore (Acr. 453).*

143-144 *Kore (Acr. 684). She is wearing a loose shawl thrown across her shoulders and arm; her restrained expression suggests the end of the Archaic style.*



142

143







146

145 *Kore wearing a mantle*

with spare drapery (Acr. 615).



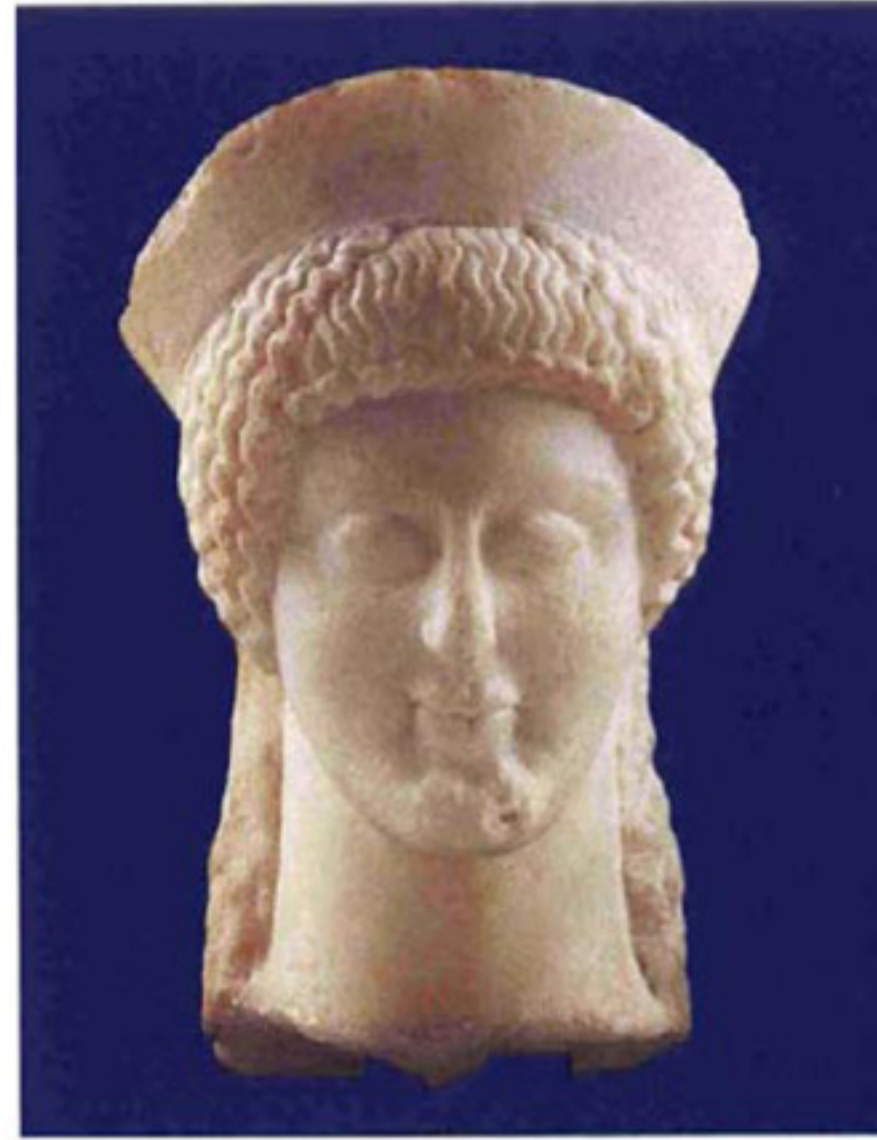
146-147
*Head of a kore with marked
red pigment on her hair, eyes and lips
(Acr. 616).*



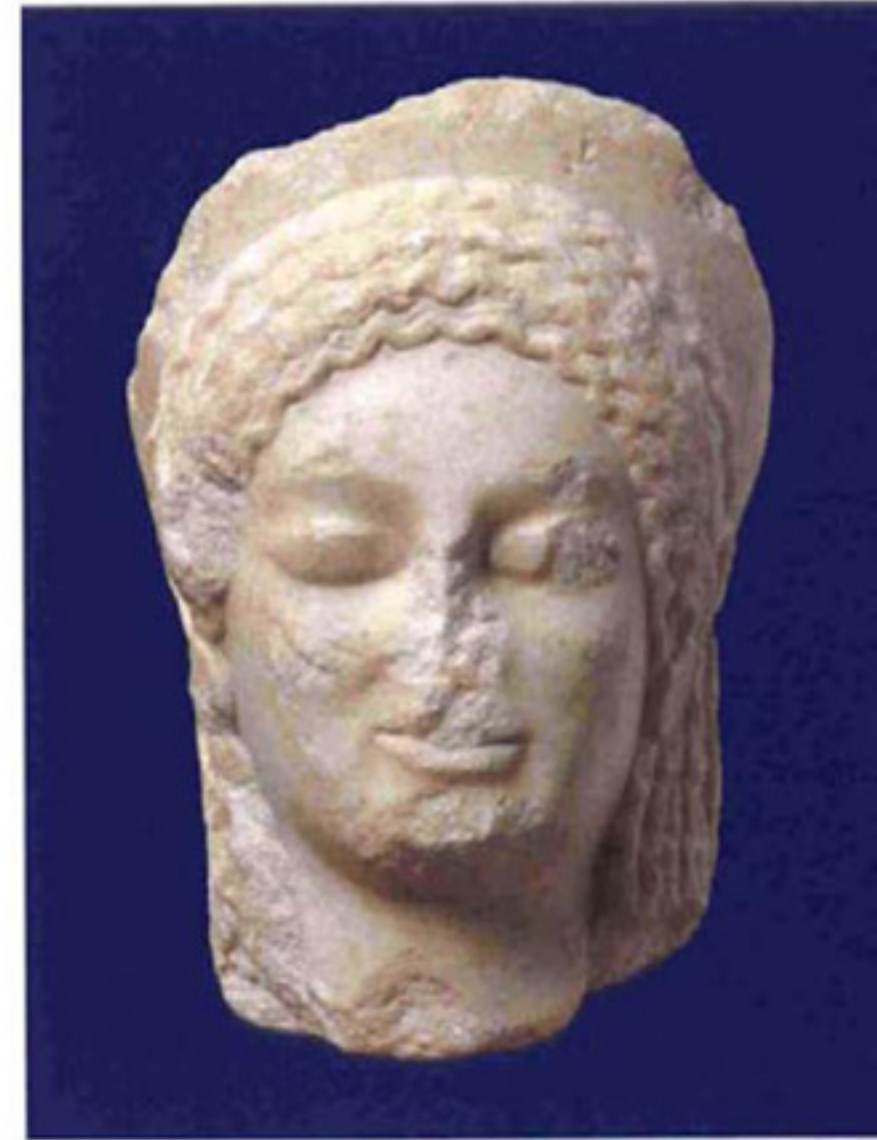


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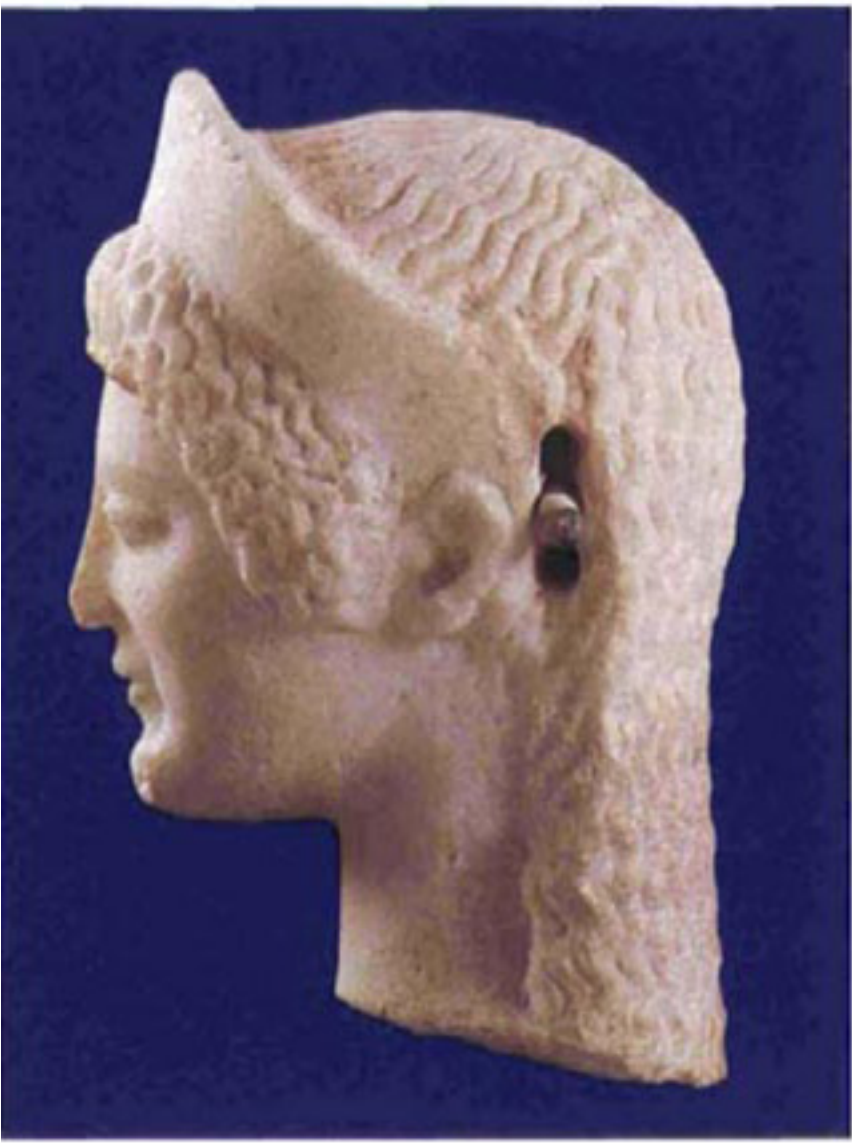
148 *Small kore (Acr. 668).*



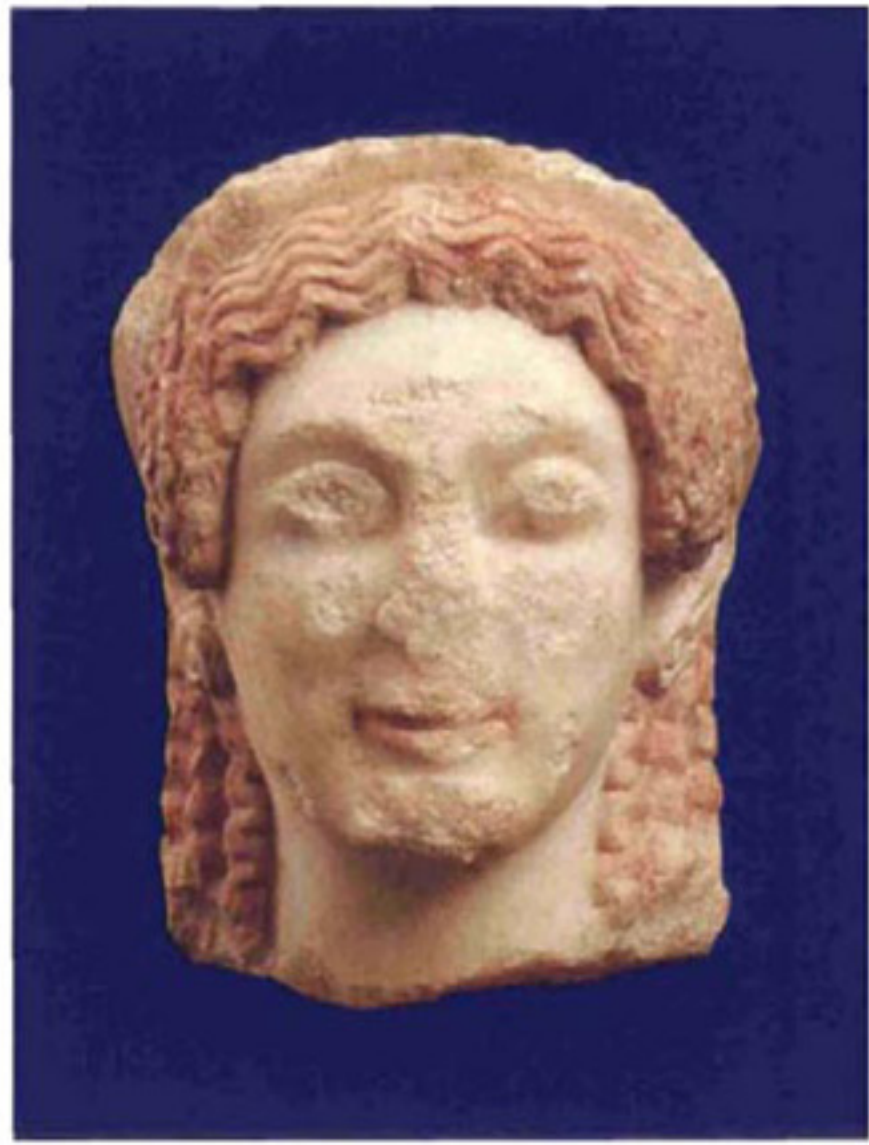
149-150 *Head of a small kore (Acr. 640).*



151-152 *Head of a small kore (Acr. 649).*



153 *Head of a kore (Acr. 664).*



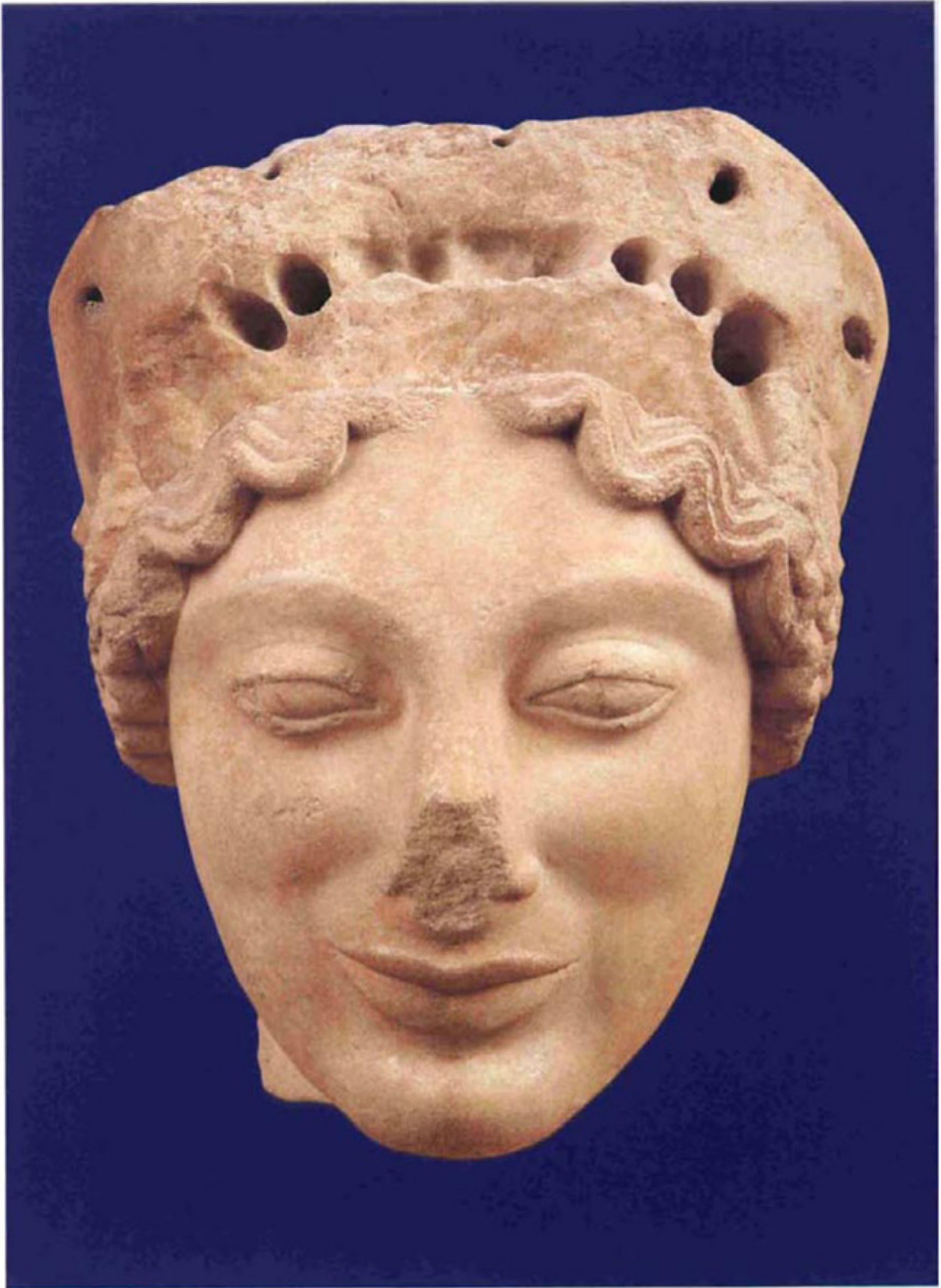
154 *Head of a kore (Acr. 648).*



155-158

The Euthydikos Kore (*Acr.* 686).
*The legs of the statue, together with
the plinth, were attached to an
inscribed circular base.
According to the inscription, it was
dedicated by Euthydikos,
son of Thaliarchos.*







160-161 The Propylaea kore, *last in the series of Attic korai* (Acr. 688).



162 *Terracotta Archaic figurine of a kore (Acr. 10510)*



163 *Terracotta Archaic figurine of a kore (Acr. 10697).*



164 *Terracotta Archaic female head (Acr. 12731).*



165 *Terracotta Archaic figurine of a kore (Acr. 10695).*



156



166



166 *The Victory of Kallimachos (Acr. 690). She stood on an inscribed column, a votive offering from the general (strategos) Kallimachos.*

167 *Back view of the Kallimachos Victory (Acr. 690).*



THE VOTIVE OFFERINGS

SEATED FEMALE FIGURES

IN THE ARCHAIC PERIOD, STATUES OF SEATED FIGURES, male and female alike, are representations of gods or goddesses, dead heroes or persons belonging to the upper social classes.

The small headless statuette of a figure enthroned (Acr. 655), dating from the mid-6th century BC, could be identified as Cybele, if the broken object on her lap is what remains of a lion, which was the goddess's symbol. To the same period belongs a similar figure (Acr. 169) sitting on a disproportionately large chair with a high footstool.

A seated female figure (Acr. 625), slightly larger than life size, certainly depicts the goddess Athena. The statue was found in 1821, lying on the north slope of the Acropolis under the Erechtheion, and was identified as the Athena of Endoios, which had been seen by Pausanias just before he reached the Erechtheion (I 26,4): "...He [Endoios] made a seated Athene with an inscription saying that Kallias dedicated it, and Endoios made it". The goddess is recognisable for her short cloak (aegis), around the circumference of which there are holes indicating that 15 snakes' heads of marble or bronze had been added to it. In the middle of the aegis is a large relief Gorgon's head that would have impressed the faithful. In addition to the site on which it was found, the identification was also based on the large-scale erosion that the statue had suffered, indicating that it had been exposed to the elements for a long time, that is, from 530 BC when it was created until at least the 2nd century AD when Pausanias travelled to Athens. From this identification, an effort was made to single out the features of the sculptor Endoios' work, who is known from literary sources and from his signature that has been preserved on other monuments. One of these features is the way in which he renders the tunic on his figures with parallel shallow waves that are better preserved on the sides of the statue where erosion is less marked.

Another enthroned woman (Acr. 620) was dedicated on the Acropolis at the same time as Endoios' Athena, and was probably the product of a Naxian workshop, with symmetrically arranged pleats of the tunic and mantle on both sides of the broader vertical middle pleat. A different viewpoint can be discerned on the slightly later seated female figure (Acr. 618) with the wavy diagonal folds of her tunic and the rich drapery of the mantle around her arms and lap.

A tunic, belted at the waist, and with a similarly pleated mantle was worn by a figure, two pieces of which have been preserved (Acr. 329 + 498). The throne (Acr. 329) was richly decorated with relief palmettes on the right and left.



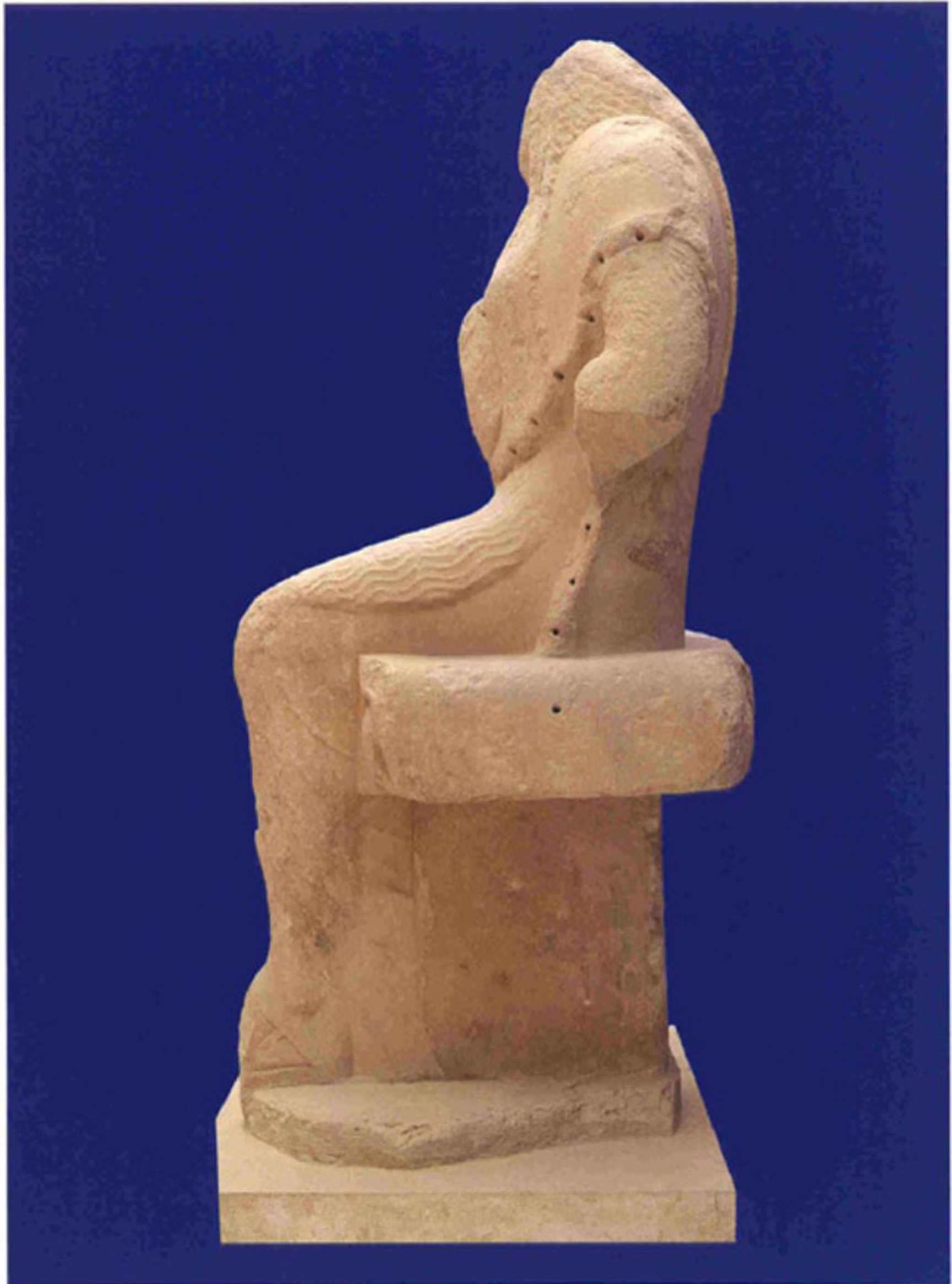
160 168 *Body of a small, enthroned goddess (Cybele?) (Acr. 655).*



169 *Legs of a small, enthroned female figure (Acr.169).*



170 Lower part of the statue of an enthroned goddess, created by an island sculptor (Acr. 620).





171-172 The Endoios Athena. *Statue of Athena enthroned, wearing the aegis with a large gorgon in the centre (Acr. 625).*





174 *The feet of an enthroned female figure resting on a footstool (Acr. 498).*



175 *Left side of an enthroned goddess wearing a tunic and mantle (Acr. 329).*

THE VOTIVE OFFERINGS

MALE FIGURES

ONE OF THE OLDEST STATUES in the Acropolis sanctuary, where most of the votive offerings were korai, is a man, the famous Calf-bearer created in about 570 BC, a generation after the early Attic kouroi of Sounion, New York and Dipylon.

The name of the dedicator is inscribed on the base that was found nearby, still attached to the leaved plinth with the statue's right foot. "Rhombos son of Palos" is inscribed in one line on the upper part of the base. Use of the name of Athena, which became customary in later years, had not yet begun.

The Calf-bearer (Acr. 624) is a mature bearded man with a benevolent smile, whose expression would have been further highlighted with pupils of other material inlaid in the sockets that are now empty. Hair frames his face in the form of beads. No details have been picked out on the hair band, nor does his beard have individual curls. The statue was probably coloured. The man is wearing a mantle over his shoulders covering his upper arms and body, except for part of the front, and has little tassels on the lower ends. The anatomical details of the nude body in front are rendered with shallow grooves, and the navel is suggested by a relief circle. With both arms bent in front of his chest, he is holding the legs of a small calf being carried on his back. The body of the animal fits easily across the man's shoulders, with its long tail falling down his arm, and its head facing front alongside the man's head, in a harmonious and balanced relation. The effect is tender and unique. The group of a man and an animal, especially a lamb, is frequently found in the form of small bronze statuettes, but this is the first time such a theme was depicted in marble. The dedicator had himself depicted, together with the animal, as his offering to the goddess of the sanctuary.

The nude male statue, the kouros, is represented by just one statue on the Acropolis. Kouroi, nude young men, gods, athletes or warriors, constitute a common type of monument in sanctuaries and cemeteries throughout the Archaic period. They are encountered more frequently as votive offerings in the sanctuaries of male deities, such as in the sanctuary of Apollo Ptoios in Boeotia. The Acropolis kouros (Acr. 665) is not complete; his head, left arm, and both legs from the knee down are missing. In addition, the front of the statue has been burned. The back is unharmed, and helps us to recognise its exceptional quality.

Another male statue (Acr. 633) is draped. He is wearing a tunic over another pleated garment that is visible only under his right arm. The tunic, with parallel vertical pleats, has a band at the neck and one on the sleeve. His mantle hangs in shallow



The Calf-bearer, the Kritian boy, the head of Athena from the pediment of the Gigantomachy and the Athena of Angelitos, just after they were disinterred on the Acropolis (Schrader I, fig. 405).

diagonal folds over the left shoulder, and is drawn to the right, forming a beautifully painted zigzag finish, while the edge of it falls from his left arm. The outline of his body – chest, trunk, thighs and shins – is clearly outlined under his clothing. His hands were held out, and may have been holding offerings. His head, which has been attributed, although a piece is missing from the neck, has been supplemented at the back. Waves of hair start from the top of his head and end in two rows of snail-like curls around his face, on which, despite the erosion, can be discerned the Archaic smile. The statue is made of Parian marble, and dates to the last decade of the 6th century BC.

The statue of a nude man (Acr. 145) originated in a group in battle position, as testified both by his stance and by the adversary's hand on his right shoulder. It is believed that his own hand was pulling the beard of the enemy, a small part of whose head has been preserved. The group has been interpreted as Theseus and Procrustes, based on representations painted on pottery. The body of Theseus, of Parian marble, dates to c. 530 BC, and is of particular interest owing to the way his movement is rendered, with the legs striding and the torso turned to the right, towards his adversary.

A small male torso, just 10.5 cm high, depicts Heracles in a pleated tunic with the lion's skin tied in a knot on his chest. A small head of Parian marble has been identified as Hermes, and originated on a herm.





176-178 *The Calf-bearer (Moschophoros) (Acr. 624). Part of the figure's right foot on the plinth attached to the inscribed base.*





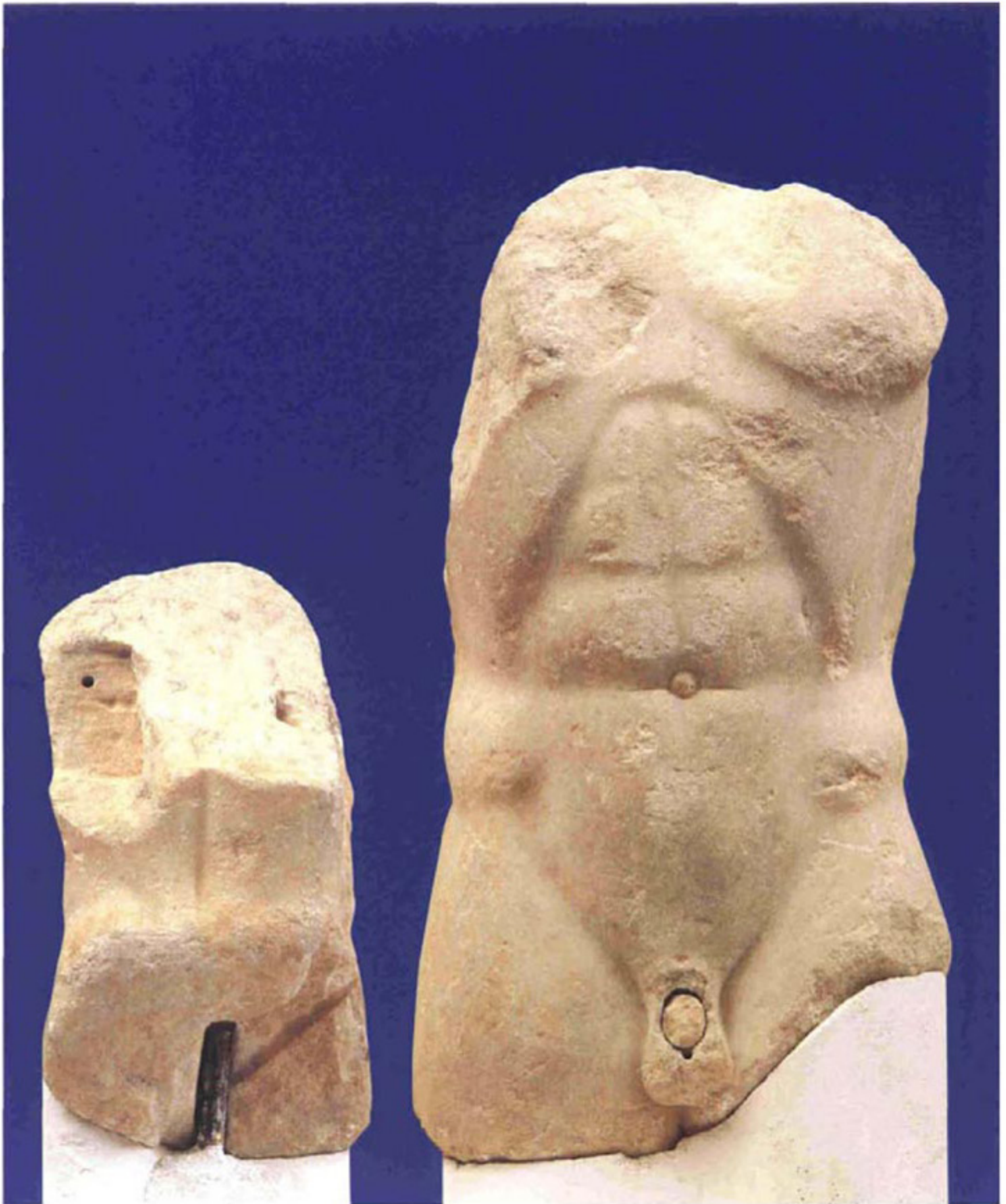


180 *Statue of a youth wearing two garments with a mantle draped diagonally over his left shoulder (Acr. 633).*

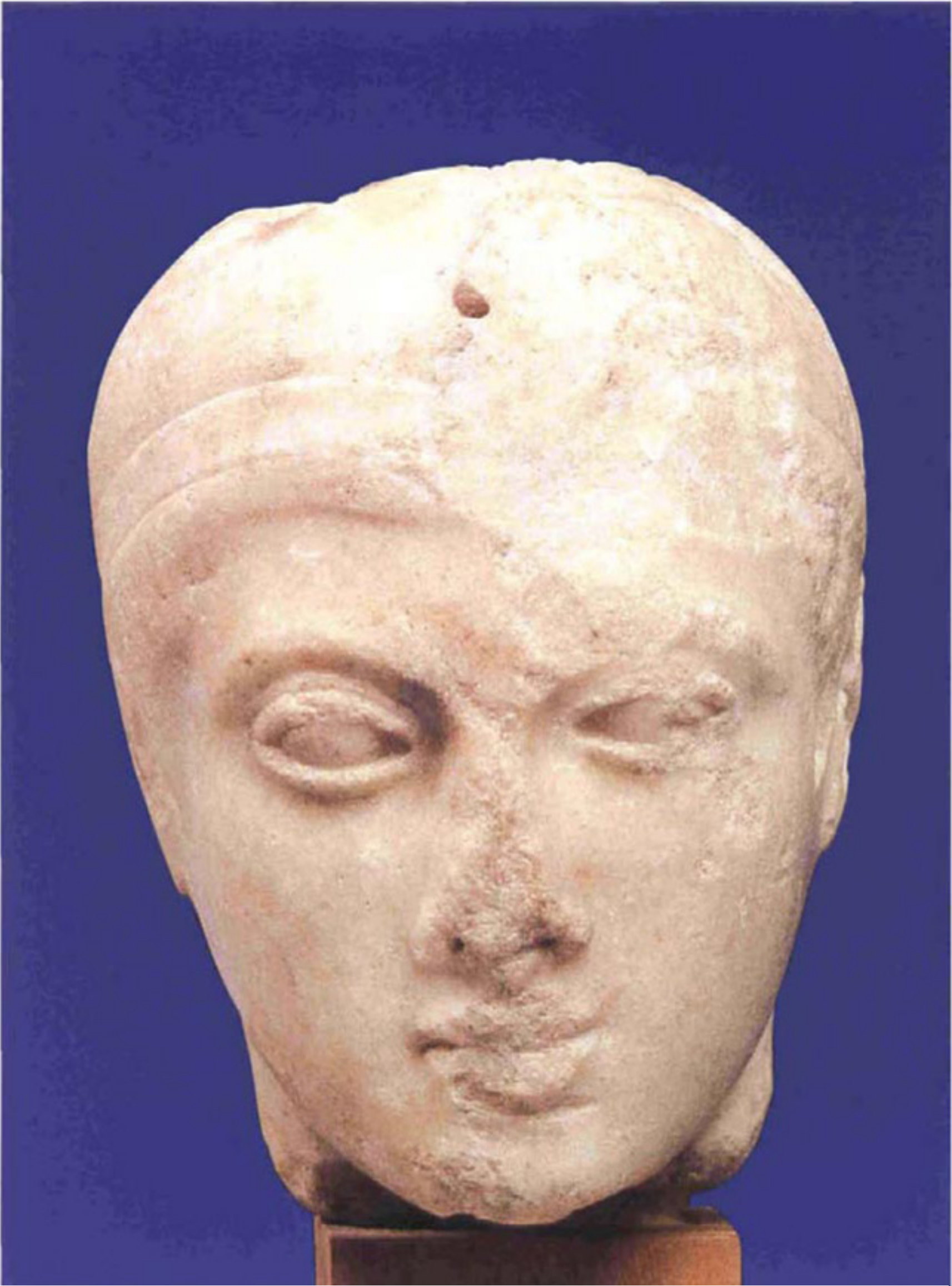




181 183 *Body of Theseus, from a group with an adversary, perhaps Procrustes (Acr. 145). The adversary's hand is on his left shoulder. A fragment has also been preserved of the bearded head of Procrustes, which includes the fingers of Theseus on his neck (Acr. 370).*

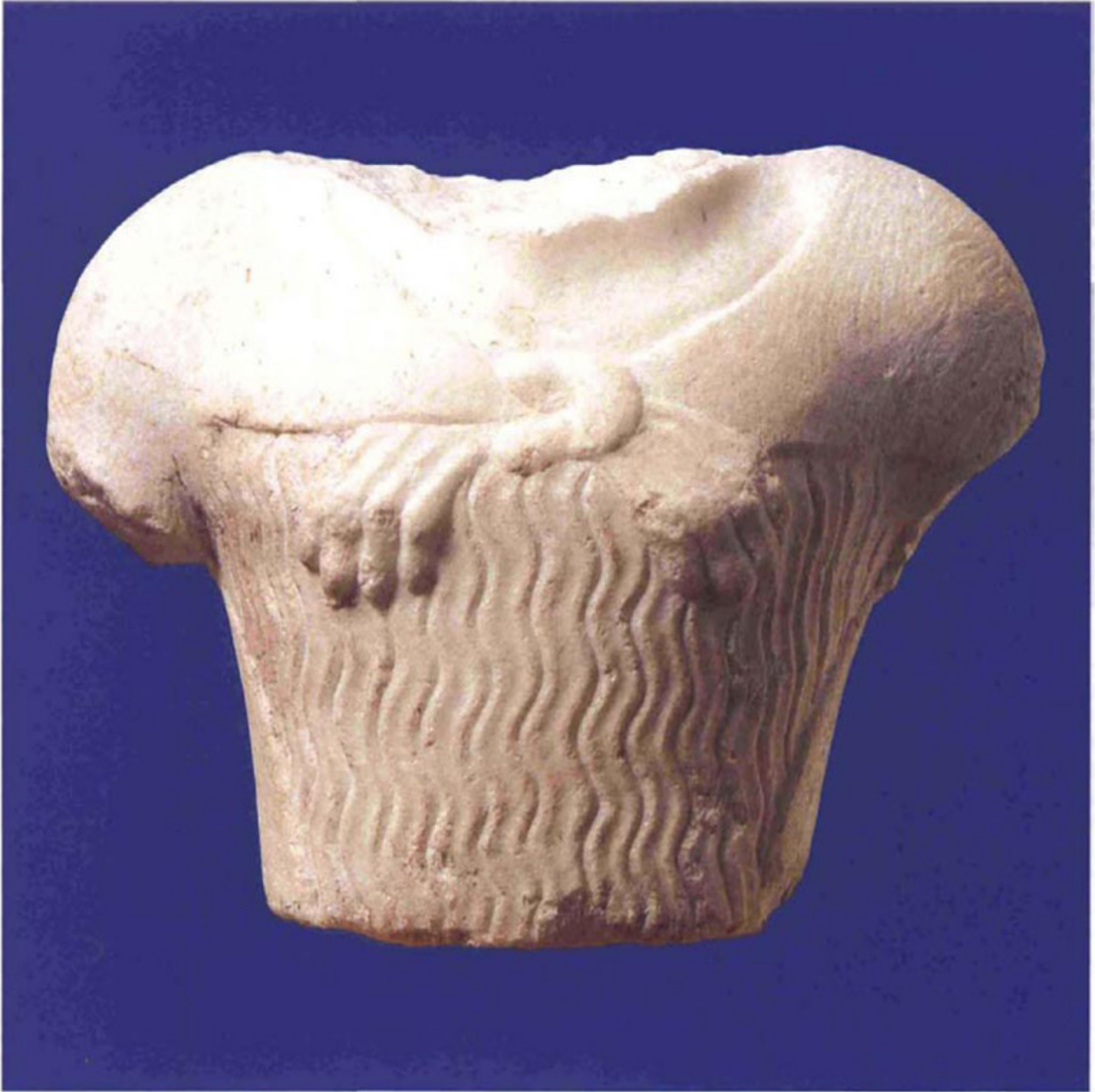


184 185 Torso of a nude male (Acr. 3719). On the back of the figure, a hollow has been created, possibly for wings to be attached.

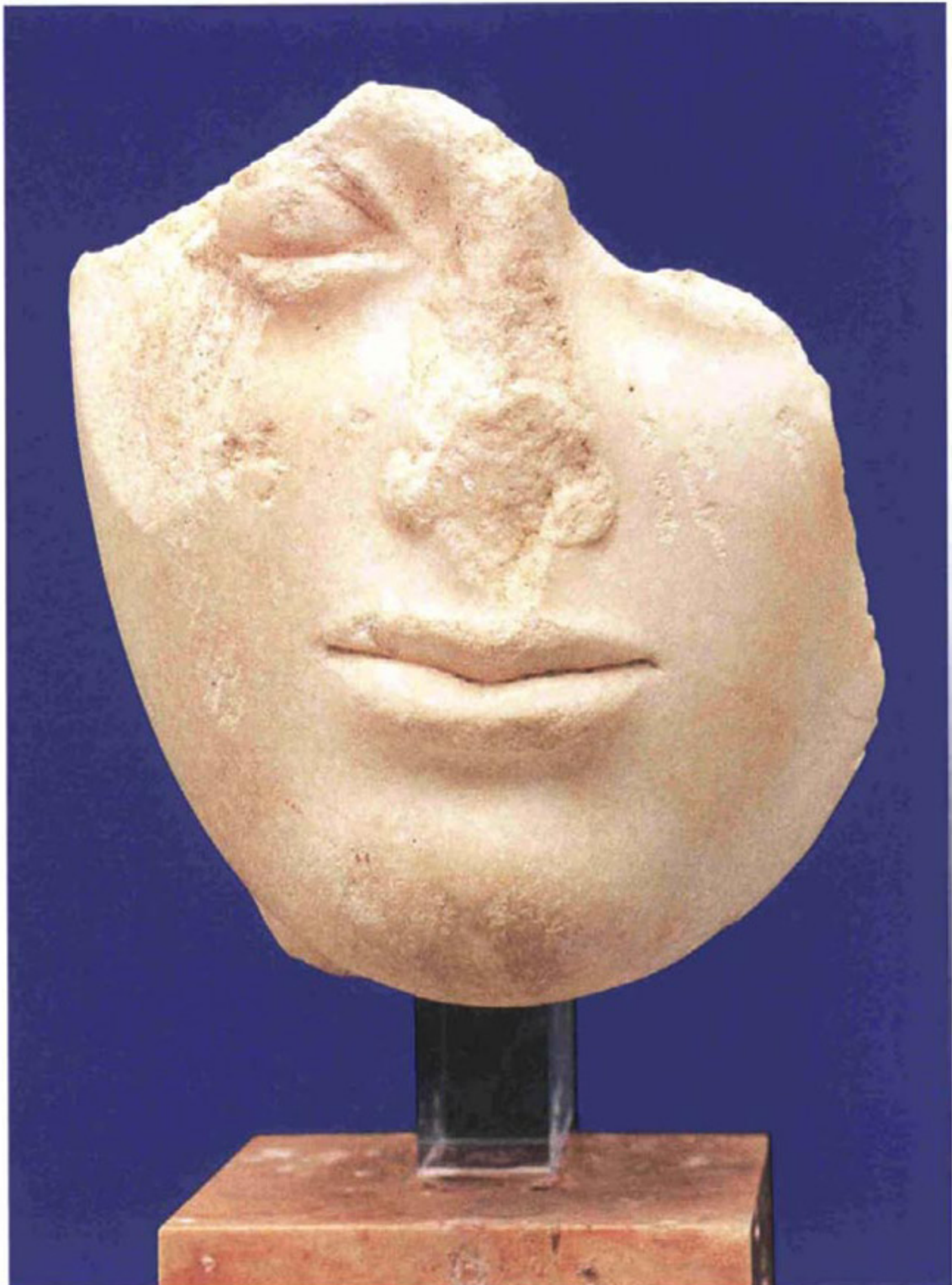


186 *Head of a youth with a filet on his head, perhaps from the statue of a victorious athlete (Acr. 644).*





189 Upper torso from a statue of Heracles with the lion's skin knotted on his chest (Acr. 638).



190 *Part of the head of a youth (Acr. 634).*



191 *Upper torso of a youth (Acr. 302).*



THE VOTIVE OFFERINGS

HORSEMEN

AMONG THE MOST CHARACTERISTIC FIGURES portrayed in votive offerings during the Archaic period were marble horsemen. The first large horseman (Acr. 590) was dedicated on the Acropolis in about 550 BC. The statue was found without a head in 1886 in the hollow of a rock northwest of the Erechtheion, where it had been buried together with 14 korai. It became better known when, in 1936, the English archaeologist Humfry Payne recognised that the bearded head that had been donated to the Louvre by the collector George Rampin belonged to this Acropolis horseman, which, ever since then, has been referred to as the Rampin Horseman. The head is reported to have been found in Athens in 1877, where it was purchased by the collector who later gave it to the Louvre. Its dating is based on the style of the horseman and in particular on the rendering of the anatomy in the region below the torso, with the abdomen inscribed in an ellipse, with the broad shallow transverse divisions of the musculature, the structured back with the highlighted groove of the spine, the shoulder-blades in low relief and, of course, the head with its strongly triangular shape and the fine curls on his hair and beard. To this horseman, which was preserved in pieces, other fragments have also been attributed, such as his extremities and a leg bent at the knee; fragments have likewise been found of the horse's chest, part of its mane and legs, and a snout. An initial examination of these parts, but especially the discovery of a second snout with the opposite movement, led to speculation that there may have been a group of two horsemen, the Rampin and a second one with an opposing movement of the head. This idea, in conjunction with the wreath he is wearing on his head, indicating a victorious athlete, made possible the hypothesis that the two statues constituted a group and perhaps depicted the sons of Peisistratos. However, when some of the fragments of the hypothetical second horseman were added to the Persian Horseman, the grounds for this attractive hypothesis vanished. Furthermore, it appears that the second horse's snout, which constituted part of the argument, may possibly belong to another, larger horseman, which was conserved in recent years, and the two large pieces, the front and back part of the horse that was part of the statue, were united with the new fragments. Horse 1359 has a mane that is rendered with small wavy curls on a red ground. Above the forehead was a forelock, of which only the edges of the spiral curls have been preserved. There are two holes in the mane, one on the upper part to which the bridle, probably bronze, was attached, and the other, at the base of the neck, for the reins that the rider would have been holding. This horse has been defaced on the side of its belly and head, and it appears that between 480 BC, when the Persians sacked Athens, and 450 BC when the reorganisation of the sanctuary site began, some sculptures had their

curved sections hammered off, probably so they could be built into the Themistoclean wall.

A third horseman was recently supplemented with the entire hind part of the horse. The forepart of the horse has always been exhibited with the lower body of the rider. This hind section was assembled from many pieces, some known and attributed to it, others attributed to the Rampin Horseman, together with two new fragments: one from the piles of marble fragments on the Acropolis and the other from the storerooms. This statue is known as the Persian Horseman (Acr. 606), owing to



Horseman Acr. 1359.

the rider's dress, which is not found on other Attic horsemen. His short tunic reaches just to the beginning of the hip and is decorated with coloured palmettes and lozenges; under it he is wearing close-fitting breeches, also decorated with lozenges, alternately red, white and dark blue or green. His feet are shod with closed shoes that are now red and were laced, as shown by the three bronze studs. The horse, of Parian marble, has beautifully worked eyes and the front of the chest. Its mane stands up in waves that would have ended in a forelock of bronze curls of which only the bronze attachments have been preserved over the forehead. The surface of its tail was carved with fine stippling and covered with a dark pigment. One of the rider's hands was resting on his thigh; the other was holding the reins. This horseman was an archer, as attested by part of a quiver, which is decorated with the same lozenge pattern that is on his breeches, and rested on his left side. Tradition reports that Scythian horsemen-archers had been called in to help the cavalry in the Classical period. Is this a Scythian horseman-archer or merely a Scythian groom, or perhaps a Persian who dedicated the statue on the Acropolis? The hypothesis that it could have depicted Miltiades, later commander in

the battle against the Persians at Marathon in 490 BC – who in his youth had gone to Thrace as head of the Athenian colony in Chersonisos and had lived there in the last years of the 6th century – was based on the similarity between the clothing on this statue and on that of a rider depicted inside a cup painted by the Cerberus painter, which is inscribed Miltiades kalos (noble Miltiades), and is in Oxford today.

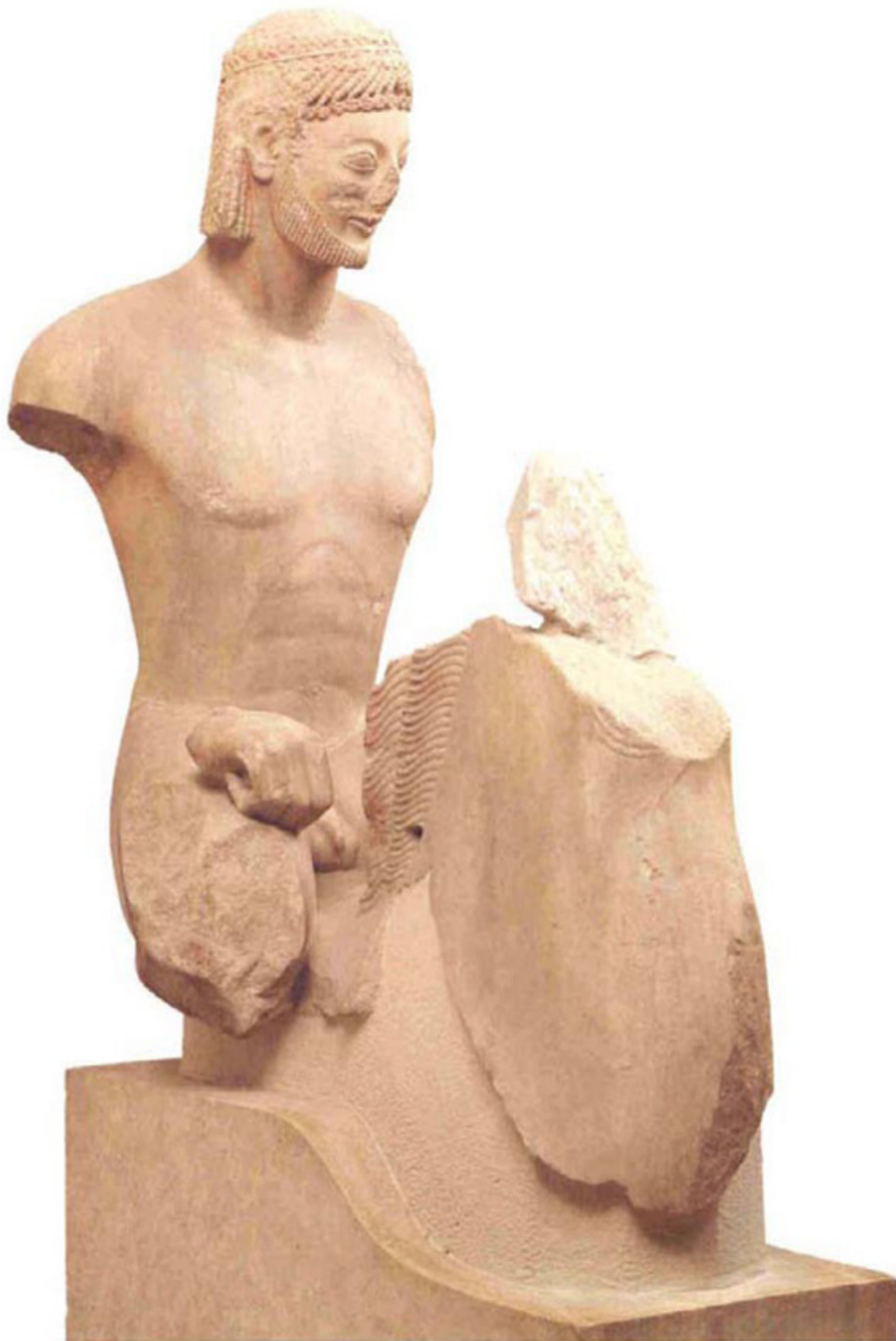
In addition to the three large horsemen, there are many smaller ones that complete the picture of equestrian votive offerings. The nude horseman Acr. 700, of Parian marble, is one of the most beautiful examples from the years around 500 BC. The horse, almost intact, is splendid with its raised head, well-shaped cheeks and eyes, upright ears and mane of blue waves, following the movement and slight turn of the head. The animal's neck and chest were fashioned in a lifelike way, as was its almost cylindrical body. Unfortunately only the lower part of the nude youth's body has been preserved, together with his legs clasp the horse's belly and his right fist resting on his thigh holding the reins, which were painted, and would have been attached by the hole in the mane. The little rider was wearing sandals, with the soles rendered in relief and the straps painted on. The horse's long belly bearing the weight of the rider was supported by a small polygonal column under the belly, in about the middle, as can be seen on all horses of the Archaic period. One of the smallest horsemen consists of two parts, the horse with the bottom part of the rider's body (Acr. 4119) and the rider to the waist (Acr. 623), which have not been put together, because a piece is missing from the middle, but they undoubtedly belong together, and display the soft rounded features characteristic of the work of an Ionian workshop.

The hippalektrion (Acr. 597), a composite figure of a horse with the wings and legs of a rooster, is encountered frequently in pottery painting, but this is the only example we have of its depiction in marble. It has been suggested that the creature might be related to Poseidon, since the god is depicted on three vases together with hippalektria.

The statues of horsemen on the Acropolis were probably votive offerings from the wealthy class of the pentakosiomedimnoi, i.e. those who possessed land that yielded 500 medimni annually, to whom the city had entrusted the task of breeding and raising horses.

The Telesinos base (Acr. 6505) on which a bronze horseman stood.













196-199 *Head of a young man from an equestrian statue (Acr. 663).*





200-203 *Head of a bearded man from an equestrian statue (Acr. 621).*









206-207 Hippalektrion (*Acr.* 597).





208-209 *Horse (Acr. 4114) with its rider (Acr. 623).*



210 *Rider* (Acr. 623).



THE VOTIVE OFFERINGS

CLERKS (GRAPHEIS)

A UNIQUE TYPE OF VOTIVE OFFERING on the Acropolis is represented by three statuettes of seated male clerks. All three of them were carved of Hymettus marble and depict a man sitting on a stool, wearing a mantle draped over his left shoulder that left his chest bare in front.

The largest of these statuettes, to which the head was recently added, is almost complete now; the head of the second largest is broken; and the lower part of the third's body is all that has survived. This latter one, the smallest (Acr. 146), was discovered first, in 1836, in the excavations by Ludwig Ross south of the Parthenon. It was initially identified as the statue of a woman holding a jewellery box (pyxis). Adolf Furtwangler realised that the four-sided object on the figure's lap was not a jewellery box, but a tablet (pinakion) for writing on. On the second clerk (Acr. 144), this bundle of tablets was painted with alternating white and red bands. The upper surface of the top slate was coloured red with a white band around it. The red surface indicated that it had been coated with wax to be written on. Their right hand, the palm of which has a hole through it, would have held a stylus, a bone or bronze implement, one end of which was pointed and the other flat. They scratched on the waxed surface with the pointed end, and erased with the flat one. A number of such bone styluses have been found on the Acropolis. On the largest clerk, the bundle of tablets would have been carved from a separate piece of marble and added, as indicated by the holes by which they were attached to the thighs, and the work on that part of the statue to make space for an object of that shape.

After his head was added, the largest clerk (Acr. 629) acquired a new dimension, in terms of both the quality of the work, which had been deemed careless, and its stance. It is worth saying a few more words about this addition. The larger of the two pieces that were added to the statue included the face and the lower part of the head, which were in the Louvre; the other, which consisted of part of the forehead and the upper part of the head, was kept in the storerooms of the Acropolis Museum. The head in the Louvre was known as the Fauvel head, from the name of the known French consul in Athens, Louis François Sebastien Fauvel, who sold it to the Louvre in 1817. I recognised that these two pieces belonged to the statue in 1992, starting out with the piece from the Acropolis Museum storerooms, i.e. the upper part of the head, which I correlated owing to the fact that it was from the same marble, with the same dimensions and red hair (the same colour appears to have trickled down the neck of the statue), and that the movement of this fragment seemed to be the same as the neck muscles on the head. Investigating the stylistic relations of the fragment, I found that the Fauvel head in the Louvre had the same hair and, upon further examination, I found that this head and the upper part of the piece belonging to the Acropolis Museum fitted together and that the whole belonged to the large clerk. With this attachment, the strong movement and angle of the clerk's head became visible, as he was assiduously carrying out

his task. In terms of the evolution of Archaic art, this depiction and movement are of interest because they represent the picture of a momentary action, which was not particularly common, and may be attributed to the inspiration of a vanguard artist. This sculptor liked to render momentary actions, he worked with Hymettus marble at a time when Pentelic marble was already available, and his works are mostly small in scale. The works in the Acropolis Museum that can be attributed to him, in addition to the three clerks, are the head of a kore (Acr. 645), which greatly resembles that of the clerk, and the relief of the Gigantomachy (Acr. 120). His works in the National Archaeological Museum include the relief with the mother and child that was found at Anavyssos, and the base with the athletes known as the



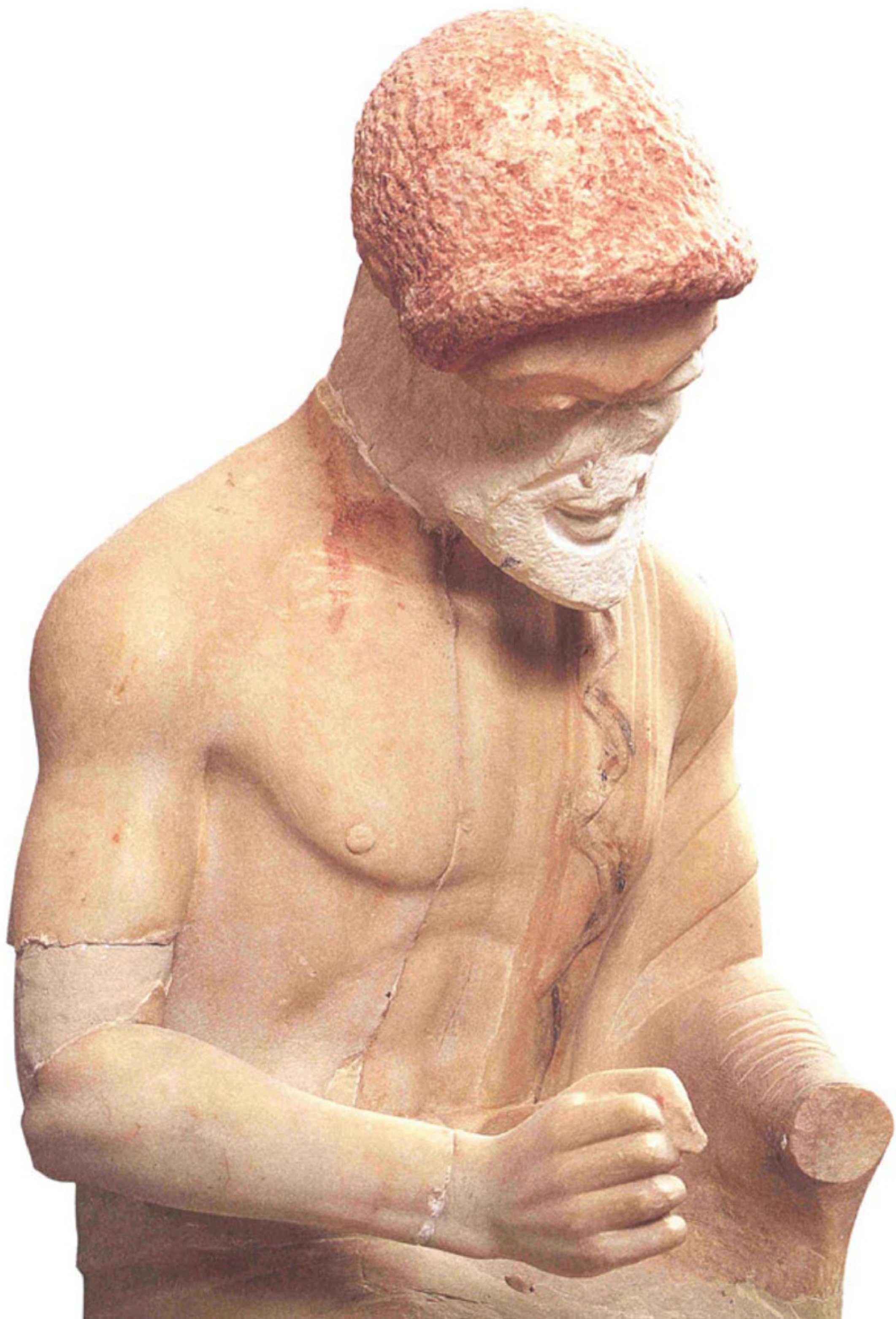
Bone styluses.

Poulopoulou base, similar to the one in the Kerameikos Museum. This sculptor must have been active in about 500 BC, i.e. during the years after the Kleisthenes reforms. The interpretation of the statuettes of the clerks is related to the date they were commissioned. The fact that they were dedicated on the Acropolis shows that they were not ordinary clerks. In earlier times, they were believed to have been treasurers of the goddess or to have been involved in recording the process of testing and checking the horses' condition. They could also have represented clerks. Aristotle writes about clerks in his Athenian Constitution (54, 3-5):

“The Clerk of the prytany, as he is called, is also elected by lot. He has the charge of all public documents, and keeps the resolutions which are passed by the Assembly, and checks the transcripts of all other official papers and attends at the sessions of the Council. Formerly he was elected by open vote, and the most distinguished and trustworthy persons were elected to the post, as is known from the fact that the name of this officer is appended on the pillars recording treaties of alliance and grants of consulship and citizenship. Now, however, he is elected by lot. There is, in addition, a Clerk of the Laws, elected by lot, who attends at the sessions of the Council; and he too checks the transcript of all the laws. The Assembly also elects by open vote a clerk to read documents to it and to the Council; but he has no other duty except that of reading aloud.”



211-213 *Bearded clerk (grapheus) wearing a mantle, seated on a stool. With his right hand he is writing on a tablet that was worked separately and added to his lap (Acr. 629).*







214-215 *Small statue of a clerk, seated on a stool with tablets on his lap (Acr. 144).*

216 *Tunic-clad legs of a small seated clerk (Acr. 146).*



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THE VOTIVE OFFERINGS

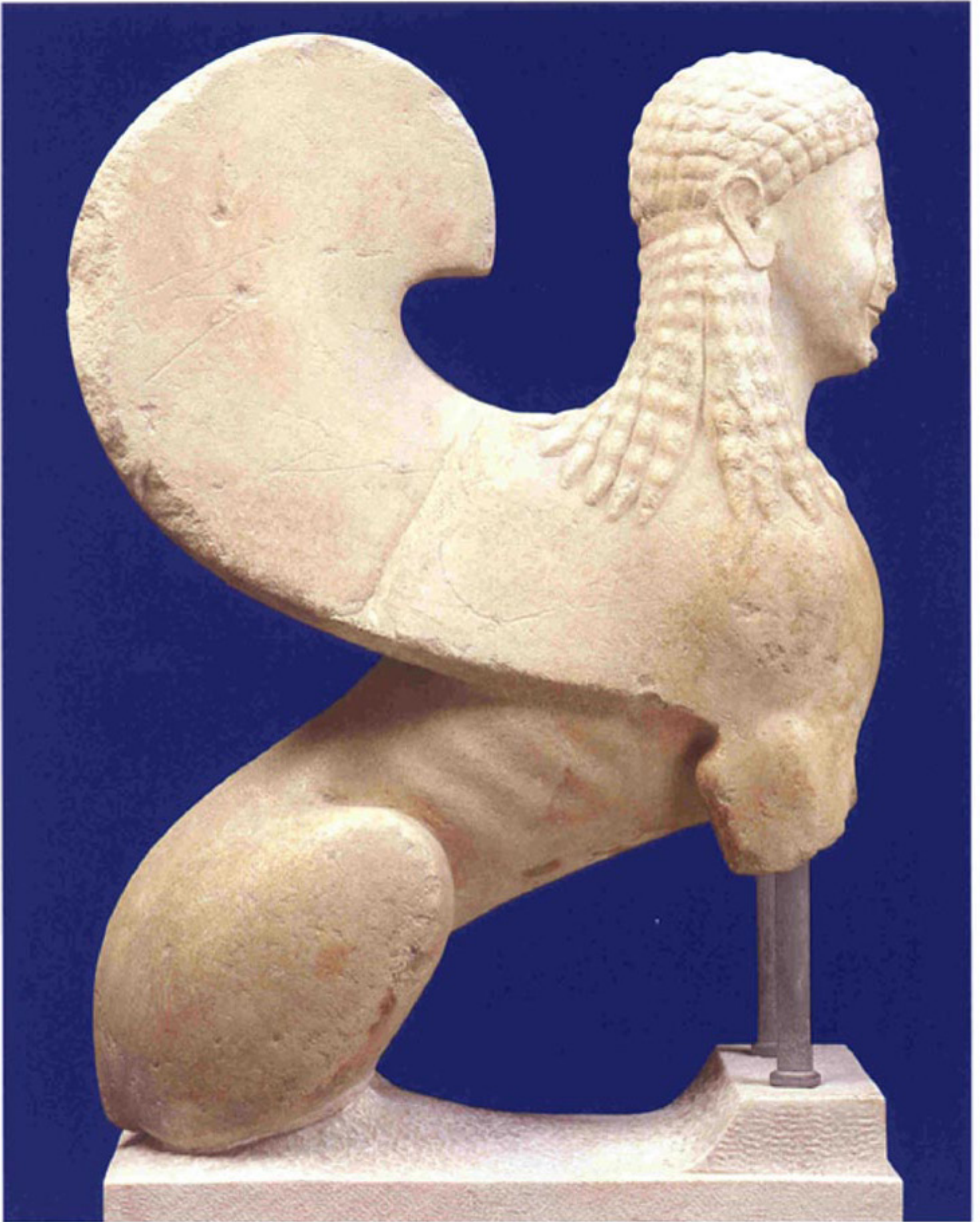
ANIMALS

ANOTHER TYPE OF VOTIVE OFFERING in the sanctuary consisted of animals. Mythical creatures such as sphinxes or real ones such as owls, erected on high bases, provided cheerful variety. It is not known whether the pairs of animals, such as the dog and its mate, were votive offerings or part of the architectural decoration. Korai often hold small animals as offerings; the Calf-bearer has a heifer across his shoulders; and an owl frequently supplements the representation of Athena mounting her chariot on terracotta votive plaques.

The earliest votive offering of a mythical animal, a work dating to the mid-6th century, is the sphinx Acr. 630 of Parian marble, whose head is not turned to the side, as is usually the case with sphinxes on tombs or acroteria, but looking straight ahead, like the Naxian sphinx at Delphi. The characteristic features of the Acropolis sphinx include: hair in the form of beads on the forehead with relatively short ringlets down the back, where it is held in place with a band, and on each side of the neck, the shape of the face, the eyes with the lightly incised outlines and noticeably curved eyelashes and eyebrows, and the thin lips set in a smile. The down on its chest and wings is rendered in coloured paint.

The marble dog Acr. 143 was not alone in the sanctuary. It was probably part of a group with a second dog, which has been preserved in a fragmentary state and has a contrary movement. It has been hypothesised that they flanked the entrance to the sanctuary of Artemis Brauronia. The dog, carved of Parian marble, is crouching with its legs flexed, ready to spring. It is a hunting dog with a long snout and highlighted eyes. Its ears, which were fashioned out of a separate piece of marble and inserted into square holes, would have been raised. The narrow muscular body is flawlessly rendered with its relief ribcage, its belly tucked in, and its shoulder blades and flanks beautifully moulded. The finishing of the marble surface is so perfect that it appears to have been burnished.

The large owl standing high up in the Museum entrance is of Parian marble. It has a large head with deeply inset eyes and is standing immobile, with its wings folded. Another two marble owls were also dedicated on the Acropolis, as indicated by the extant fragments. The larger one is of Hymettan marble, the other, smaller one is life-size. The owl, one of the symbols of Athena, as goddess of wisdom, adorned the verso of Athenian coins.





217-218 *Votive offering of a sphinx (Acr. 630).*









221-222 *Votive statue of an owl (Acr. 1347).*



THE VOTIVE OFFERINGS

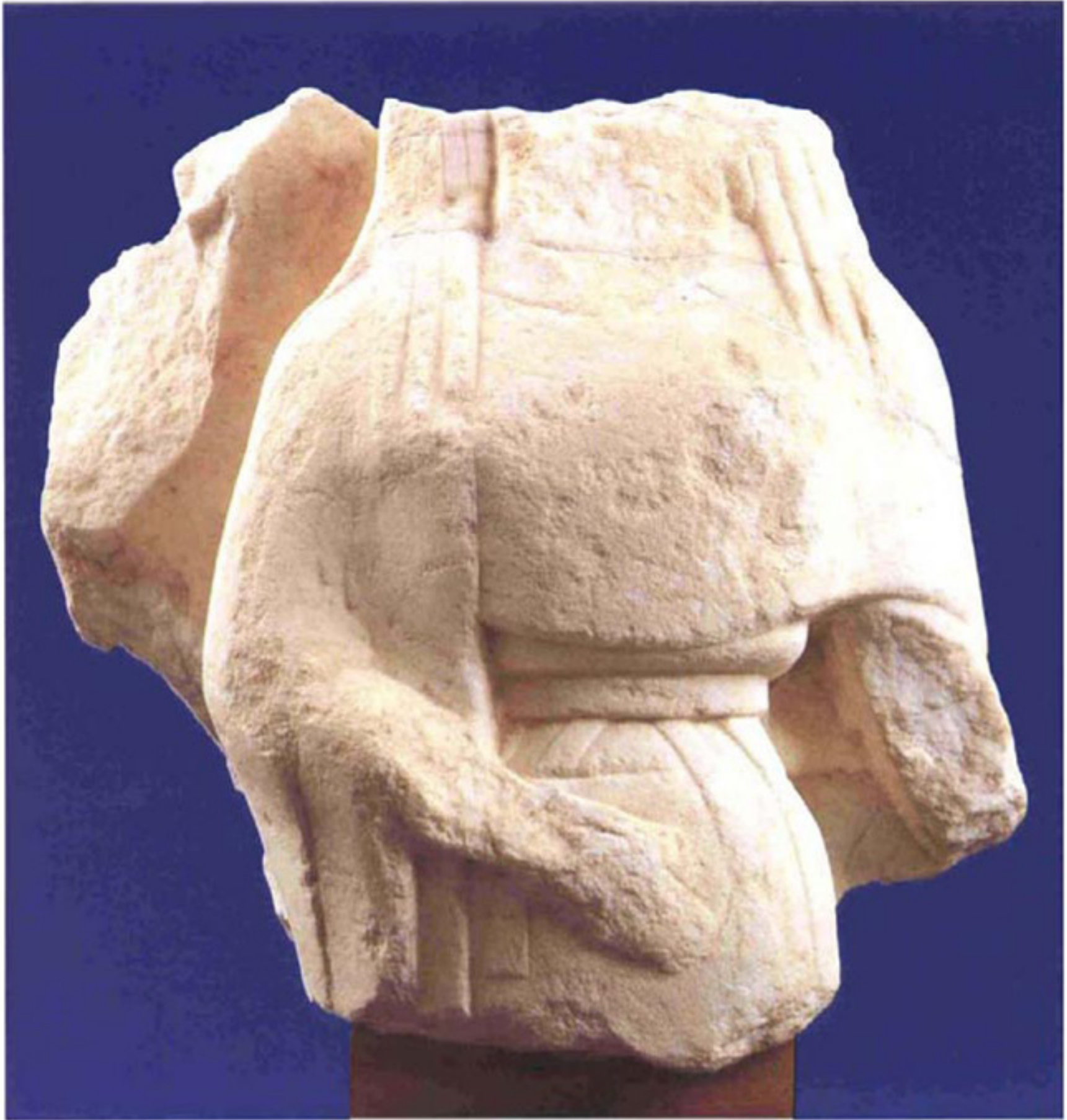
VOTIVE RELIEFS

AS EARLY AS THE ARCHAIC PERIOD, in addition to statues, reliefs were dedicated in the sanctuary. The upper part of a female figure (Acr. 586) wearing a peplos belted at the waist and a shawl on her shoulders originated on an early relief, probably from a group of three figures, either Graces or Nymphs. Made in about 570 BC, it is contemporary with and can be related to another high relief, one that depicts Hermes in a conic hat holding a syrinx in his right hand. The male figure wearing a mantle and playing a double flute on a relief from the late 6th cent. BC may also be Hermes. In this relief, the flute player is leading three female figures who are hand-in-hand and followed by a small boy. The three women could be three Nymphs or the three Graces. The boy has been identified as Erichthonios or simply as the man who commissioned the relief. This small relief was the first to be crowned with a pediment.

A larger relief dating from about 500 BC depicts Athena receiving a sacrifice from the faithful. She is wearing a tunic and a mantle that she is holding with one hand. Two children are approaching her, leading a pig to an altar to be sacrificed. They are accompanied by their family, which consists of a couple and their daughter. The shape of the pleated tunic below the waist under the female figure's mantle is believed to indicate a pregnant woman. The votive offering would have alluded to Athena as protector of children (Kourotrophos). The hypothesis has been recently formulated that the relief depicts a family sacrifice during the festival of Apatouria, in which little boys were received as members of clans (Phratries), and was therefore addressed to the goddess as Athena Phratria.

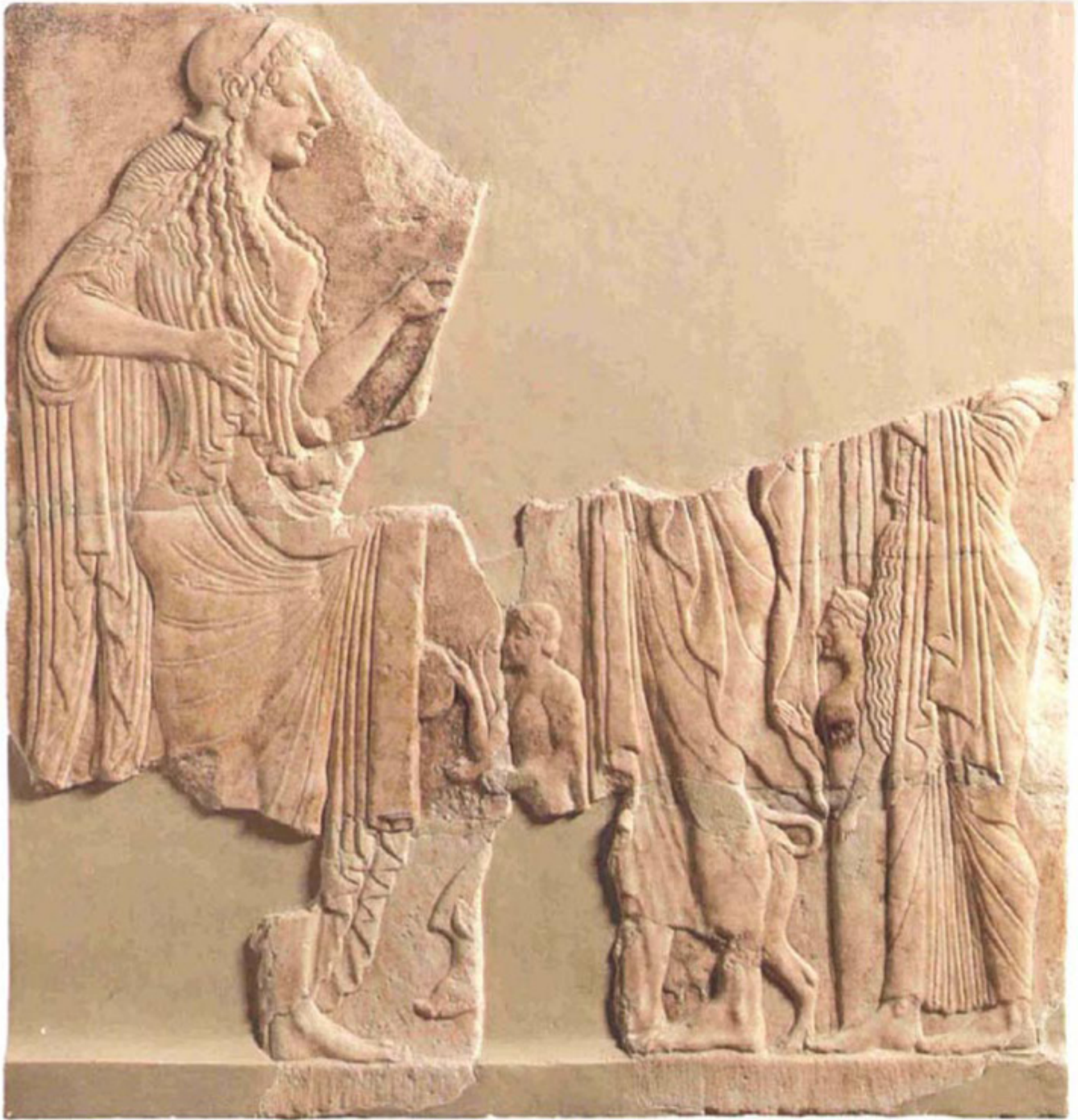
On the relief of the potter, the dedicator is seated on a stool, holding two cups in his right hand. The inscription on the left of the frame around the relief has not been preserved in its entirety, but an issue has arisen regarding the sculptor on the basis of the three letters IOΣ that have been preserved before the word ANEΘHKEN. (dedicated). It is believed possible that the first three letters are the ending of the name of the sculptor Endoios, creator of the seated Athena.

In addition to marble votive reliefs, the picture is rounded out by a number of terracotta plaques dating around 490-480 BC, offerings by less affluent citizens. They usually represent the goddess, either armed as Promachos with one foot on a chariot, or as Ergane, the working woman, seated and spinning. There are also representations of mythological themes, such as the plaque with Heracles wrestling the Nemean lion





224 Section of a votive relief representing Hermes with a syrinx (Acr. 622).



225 Relief depicting the sacrifice of a pig. A family of believers approaches the goddess Athena offering her a sow for sacrifice (Acr. 581).

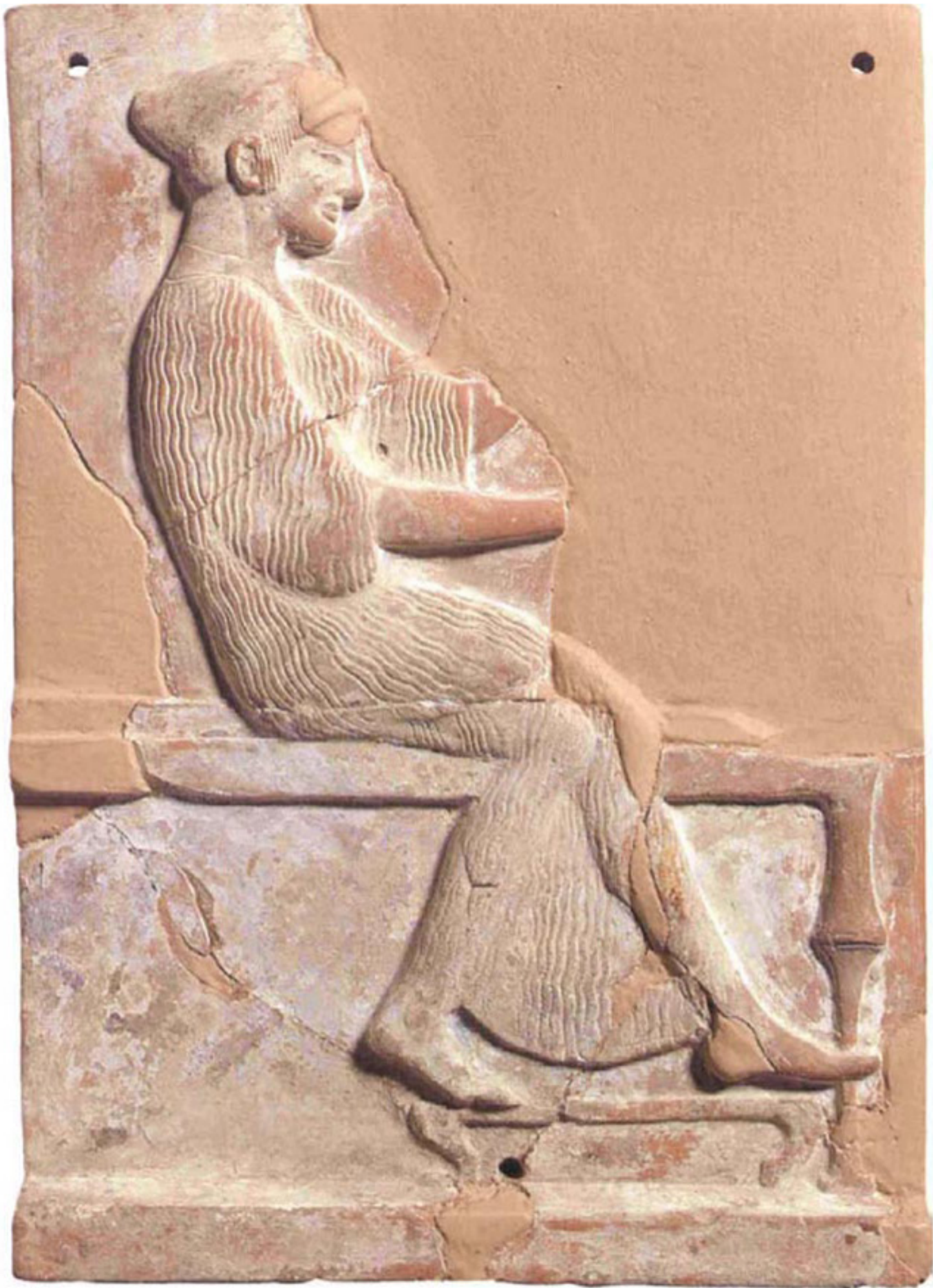


226 *Relief of the Graces. Three young women and a boy are dancing hand in hand, following the flute player (Acr. 702).*





227-228 Relief of the potter. *The potter-dedicator is seated on a stool holding two cups (kylikes), an offering to the goddess (Acr. 1332).*



229 Terracotta relief tablet depicting Athena Ergane (Acr. 13055).



230



231



232

230 *Terracotta relief tablet depicting Heracles wrestling with the Nemean lion (Acr. 13075).*

231 *Section of a terracotta tablet portraying Athena mounting a chariot (Acr. 12982).*

232 *Terracotta relief tablet portraying Athena mounting a chariot (Acr. 12981).*





234 *Fragment of a relief from a Parian workshop.*



235 *Fragment of a relief depicting the legs of a young man and a horse.*



THE SEVERE STYLE

The end of the Archaic period is conventionally assigned to the sacking of Athens by the Persians in 480 and 479 BC, the years of the naval battle of Salamis and the decisive battle of Plataia. Upon the urging of Themistocles, the Athenians had deserted their city and moved to Salamis, Aegina and Troezen. The Persians did not hesitate to burn the Acropolis, as testified by Herodotus, 8,53: “When there was no one left standing, they plundered the sanctuary and set fire to the Acropolis”, and Pausanias, I 27,7: “There are some ancient images of Athene, not at all worn away, but blackened and too weak to stand a knock. They were in the fire, when the Athenians took to their ships and the Persian king caught the city deserted by its youth.” Traces of fire are visible on the statues found in the Persian layer.

In Athens – which, after the defeat of the Persians, was accepted as the leading power by the other Greek cities – Kimon, son of Miltiades, the victor at Marathon, was elected commander-in-chief (strategos) every year for no fewer than 14 years, from 476 to 462 BC. Continuing the work of Themistocles on the Acropolis, Kimon built the wall that became known as the Kimonian wall on its south side. This section of the wall was built outside the Mycenaean wall and the space between them was filled with soil. Fragments of the porous limestone sculptures from the decoration of the Archaic buildings and the sculpted votive offerings that were destroyed by the Persians were found in pockets in this layer of landfill. This was the so-called Persian layer. But the greatest thrust to the undertaking of large-scale projects in Athens was provided by three events. The first was the transfer of the Delian League treasury from Delos to Athens in 454 BC, the second the signing in 448 BC of peace with the Persians, known as the Peace of Kallias, and finally in 446 BC, the signing of the thirty-year peace with Sparta. Thus peace with the external and internal enemies alike (Persians and Spartans respectively), economic prosperity and social policy provided the ideal conditions for creating the phenomenon of the Athenian Classical spirit and art.

In the thirty years between the Persian disaster and the building of the Classical Parthenon, important progress was made. The works created in this period belong to what is called the Severe Style because people were portrayed without the characteristic Archaic smile. Pheidias was already working in Athens, as he was reported to have created the statue of Athena Promachos on the Acropolis.

Two or three works marked the era on the Acropolis: the Kritian Boy, the head of the Blond Boy, the Angelitos Athena and the Mourning Athena relief.

WORKS IN THE SEVERE STYLE

THE KRITIAN BOY WAS SO NAMED because it depicts a youth and because it is speculated that the sculptor who created it was named either Kritisos or Kritias. This sculptor and Nesiotes were known to have copied the group of the Tyrannicides after the original, a work by the sculptor Antenor, had been carried off by Xerxes. The statue of the boy was attributed to Kritias because it resembled the figure of Harmodios that had been preserved in copies. In what way does this statue, which dates to about 480 BC, differ from the earlier one? Here too, a youth is depicted, nude in a frontal position. But he is no longer immobile nor is his body weight distributed evenly on both legs. One bears the weight, the other assists. We have, for the first time, a supporting and a relaxed leg, a differentiation that permeates the entire statue, including its shoulders. That is, a living body with internal movement is presented. This movement is transferred to the boy's head, which is turned slightly to the left. Eyes of some other material that had been set into the sockets would have added a particular expression. His hair was no less impressive, tied around his head in rolls with curls at the nape of the neck.

The Athena of Angelitos (Acr. 140), the first Athena with an Attic peplos and goat-skin breastplate (aegis) on her shoulders, is believed to be a work by the sculptor Evenor. Movement can likewise be seen in the head of the Blond Boy, which still retained the yellow colour of his hair when it was found. This youth also has his hair bound, this time in two thick braids crossed at the back.

The small relief of the Mourning Athena (Acr. 695) is one of the most famous works in the Acropolis Museum. It was found in 1888 south of the Parthenon and from the very beginning, the sad way in which she is bending her head created a strong impression. Kavvadias said: "The head is leaning down and is presented in such a way that the stance and the expression on the face show melancholy and sorrow!" This conduced to its emotional treatment through the use of adjectives such as melancholy or mourning. The goddess is wearing an Attic peplos with belted overfall, and is portrayed armed, wearing a helmet and holding a spear in her right hand. Her left hand is resting on her hip. The spearhead seems to be pointing to the post on the lower right. When it was found, this pillar (stele), as Kavvadias informs us, still bore traces of paint: "In front of her there is an oblong rectangular stele whose surface, especially the upper part, almost like its capital, was painted and adorned with decorations, as indicated by the traces of colour that have been preserved." Whatever was painted on the stele has not been preserved and thus the scene has been the object of much speculation. The stele is believed to have demarcated the limit of the sanctuary or to have contained a catalogue of the sanctuary's treasures or perhaps even a list of casualties.



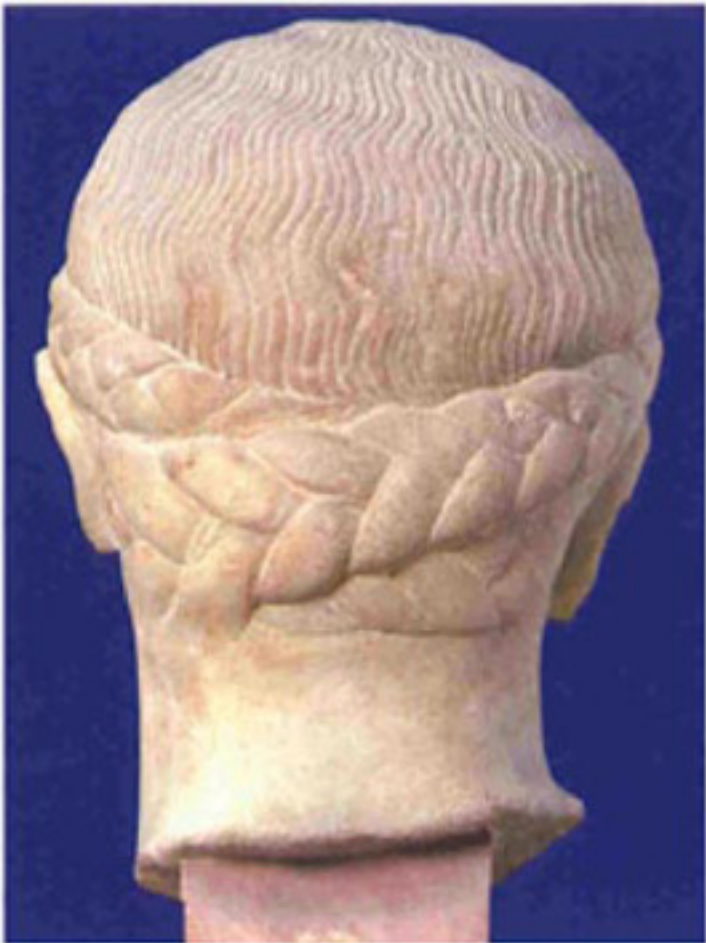


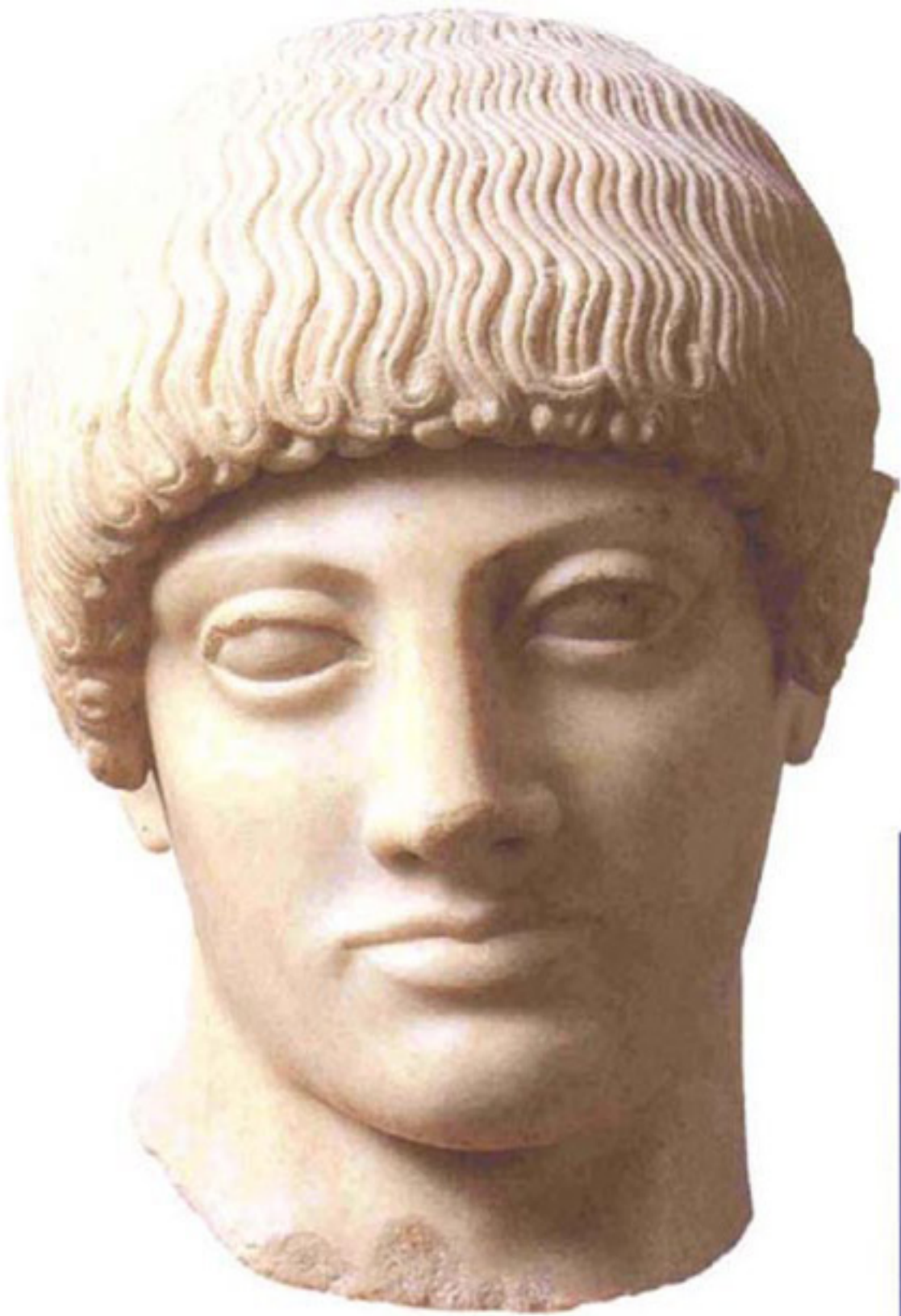
236-239 The Kritian boy. *Statue of a young athlete*

by the sculptor Kritias (Acr. 698).









240-245
Head of the Blond Boy
(*Acr.* 689).







247 *Torso of an archer clad in a breast-plate (thorax) (Acr. 599).*



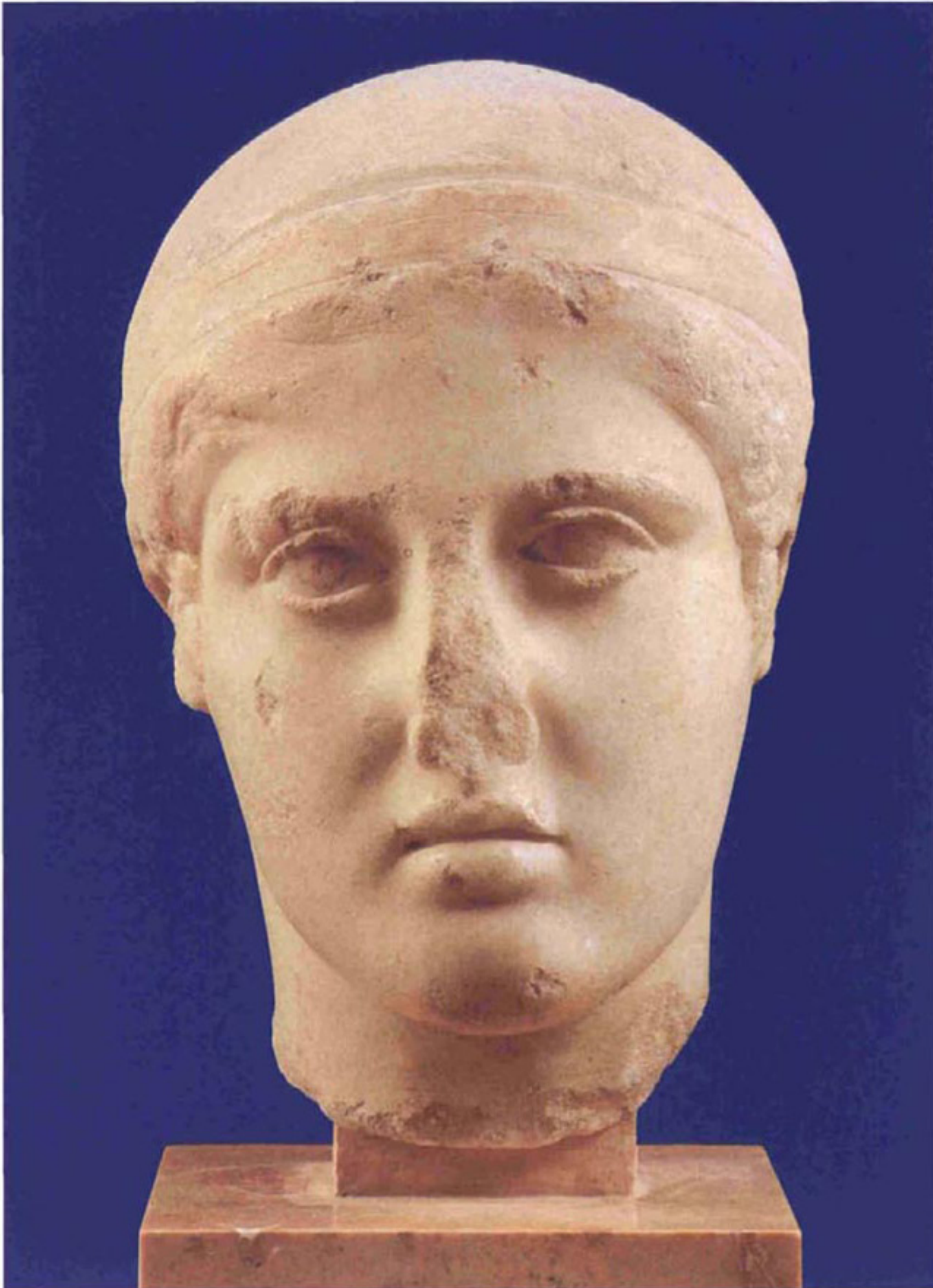
248 *Body of a young man (Acr. 692).*



249-250
The relief of the Mourning Athena
(Acr. 695).







252 *Head of a youth with a filet on his head, work originating from Pheidias' circle (Acr. 699).*



THE CLASSICAL PERIOD

In the second half of the 5th century BC, which has become known as the Golden Age of Pericles, Athens was at the pinnacle of its glory in the realm of arts and letters.

Letters were represented by the tragedies of Aeschylus, Sophocles and Euripides, the comedies of Aristophanes and the philosophy of Socrates and Plato. Art included architecture, mainly represented by Iktinos, Kallikrates and Mnesicles, and sculpture by Pheidias and his pupils and collaborators, Agorakritos and Alkamenes.

This progress was not interrupted even by the war that broke out between Athens and Sparta in 431, known as the Peloponnesian War, which lasted for almost thirty years. During the intervening periods of peace, construction activity continued.

Pericles, descended from the family of the Alkmeonids, played a very important role in making Athens the undisputed centre of the Hellenic world. He succeeded in doing so by paying attention to all domains: by fortifying the city, by beautifying it with large buildings on the Acropolis, by reinforcing democratic institutions, by strengthening external support through the allocation of land in foreign countries to Athenian citizens, and by concluding a truce known as the Thirty Years' Peace with Sparta. One of Pericles' many great abilities was his rhetoric. The funeral oration he delivered for the first casualties of the Peloponnesian War, which was recorded by Thucydides (B, 35-46), is a monument to ancient Greek discourse and the democratic political system.

During the age of Pericles, two large monuments were begun and completed on the Acropolis: the Parthenon, on which construction began in 447 BC and ended in 438 BC, and the Propylaia whose construction began in 437 BC and ended in 432 BC. Each was the most eminent of its kind. Regarding the record time in which they were built, the words of Plutarch are characteristic: "Pericles' works are especially admired as having been made quickly, to last long." Thus the foundations were laid for what was to come. Construction began on the small Ionic temple of Athena Nike in 421 BC, after the Peace of Nikias had been concluded with the Spartans, as did works on the Erechtheion, another Ionian structure, which was completed in 409/8 BC, when Alkibiades gave the Athenians fresh courage with his ephemeral victories.

During the 4th century, Athens regained its lost prestige and continued its progress. The inscribed bases that remained on the site, in conjunction with the testimony of the sources, especially Pausanias, show that the dedication of statues on the Acropolis continued. And finally, it appears that a cult statue was created of Artemis Brauronia, a work by Praxiteles that was recently identified.



The northwest view of the Parthenon.

THE PARTHENON SCULPTURES

As you go into the temple called the Parthenon, everything on the pediment has to do with the birth of Athene; the far side shows Poseidon quarrelling with Athene over the land.

(Pausanias, I, 24,5)

AFTER THE PERSIAN WARS and with the creation of the Delian League that was an alliance with the other Greek city states, Athens assumed a leading role which she had to prove in every way that she deserved, and had to support by all possible means: economic, military and cultural. Moreover, objective conditions had matured to foster the great burgeoning of art in the city. Despite the fact that, after the Persian disaster in 480 BC, the Athenians had decided to leave the ruins as they were as testimony to barbarism (“nor will I rebuild any one of the sanctuaries which have been burnt or demolished, but I will let them be and leave them as a reminder to coming generations of the impiety of the barbarians” Diodoros XI, 29), a decision was made thirty years later to rebuild the Acropolis. The Archon was Pericles, a man with a broad and creative mind who lent his name to the entire century. The Delian League treasury had been moved to the Acropolis in 454 BC after which the Athenians could use these funds as they saw fit.

Work began first on building the Parthenon, which combined high architecture with sublime sculpture and the utmost in technical know-how. The plans had been drawn up by the architects Iktinos and Kallikrates. Pheidias, who had already made a name for himself as a sculptor, was called upon not only to execute the sculptural decoration of the monument, but also to undertake the overall supervision of the project. The planning must have been flawless, since it is also reported in the sources that the monument was built in record time. The marble was ordered from the Penteli quarries, master craftsmen were gathered together and the project began. The labour entailed in carving the sculptures that would adorn the building proceeded parallel to the construction works. Three parts of the building were to be decorated: the two pediments, the metopes on all sides and the frieze. The themes selected were the gods on the pediments, mythical battles on the metopes, and the life of the Athenians in relation to the cult of the protecting goddess on the frieze. The Parthenon presented many innovations compared to structures up to that time. It had eight columns on the front and back, and 17 columns on the long sides (with the corners counted twice) as opposed to the customary six and 13. Its metopes were decorated with reliefs between the triglyphs over the Doric colonnade surrounding the building, and this was the first time in Ancient Greek architecture that such a large series of reliefs surrounded the exterior of a monument. And finally it had a continuous Ionic frieze on the outer wall of the inner chamber (cella). If an explanation was required of why the monument constituted the embodiment of the Classical ideal, it could be noted that all its features were well thought out and superbly rendered. Its position on top of the Acropolis in ancient Athens was a privileged one; its construction material was unique Pentelic marble, its proportions harmonious, and the perfection of its technical and artistic workmanship unrivalled. In addition, the themes used in the decora-



Reconstructed south metope 11 based on the drawing by Jacques Carrey.

tion were wisely chosen with symbolism that alluded to the city's divine origins and heroic past, and to its greatest festival.

First, the metopes over the outer colonnade began to be carved. The themes were mythical battles. On the east side was the battle between the gods and giants (Gigantomachy), on the north the siege of Troy, on the west the Greeks fighting the Amazons (Amazonomachy) and on the south the battle of the Lapiths against the centaurs (Centauromachy). They were all regarded as symbolic. After their victory against the Persians, the Athenians wanted to identify their real fights with mythical ones, in which the civilising spirit was always victorious. The metopes suffered the effects of weathering and historical events, as did the monument as a whole. Their brutal defacement in early Christian times – when all the figures were hacked by a thick chisel so that only the outlines remained – caused incalculable damage. The metopes on the south side escaped this religious barbarism, together with the last one on the north side. Regarding the latter in particular, the view has been expressed that its theme – one woman seated and another standing – was interpreted as the Annunciation to the Virgin, giving it a new, Christian dimension, and thus it escaped destruction. It has been argued that since the metopes on the south side were not particularly visible to visitors in the early Christian period, they too escaped, although not forever. The bombardment of the Acropolis by Morosini in 1687, which caused the gunpowder stored by the Turks in the Parthenon to explode, destroyed the central columns on the long sides of the monument, together with the middle metopes on both the north and south sides. Then, any metopes on the south side that had remained in place after the explosion were removed by Lusieri, agent of Lord Elgin, and shipped to England. The first metope on the south is still in place, possibly because of the difficulty of detaching it. Another, metope 10, had already been sold to the Louvre by Count Choiseul Gouffier. And finally metope 12 must have fallen to the ground before the plundering began. It was found in 1833 at the west cor-



Reconstructed south metope 24 based on the drawing by Jacques Carrey, after the torso of the Centaur was found.

ner of the Parthenon's south side. In recent years an effort has been made to reconstruct the central metopes on the south side from fragments. Some fragments that were blown up fell onto the south slope and were found incorporated into a low wall at the base of the retaining wall. One of these pieces, the torso of a centaur, helped in reconstructing south metope 24 and in arriving at a sounder rearrangement of south metope 11. But some fragments have also been identified in the storerooms of the Acropolis Museum and the National Museum in Athens as belonging to metopes and have either been added to known ones, or provided a starting point for the search and identification of other fragments. The effort begins from the fragments that present features matching the metopes, such as the type of marble, the dimensions, the workmanship and the characteristic weathering. A great deal of help is also provided by the drawings of Jacques Carrey, the painter who was in the entourage of the Marquis de Nointel and who drew most of the Parthenon decoration in 1674, 14 years before the Morosini explosion.

The metopes slipped into grooves on the sides of the triglyph blocks. On their upper part, they had a broad undecorated band 20 cm high that would have been bordered on the bottom by an astragal. They were mostly in high relief, although some parts were sculpted in the round and stand out from the background, particularly heads and extremities, such as the leg of the Lapith woman in metope 12.

The number of metopes was established by Adolf Michaelis, the German archaeologist whose book *Der Parthenon*, written in 1871, laid the foundations for systematic investigation of the Parthenon and is still timely to this day. The numbering is always from left to right, for example metope 1 on the north side is on the northeast corner, while metope 1 on the south is on the southwest one.

The metopes on the east side were removed from the monument in 1987 and



Small-scale model of the east pediment of the Parthenon by K. Schwarzek.

have since then been kept in the Acropolis Museum, in the context of the decision made by the Conservation Committee of the Acropolis Monuments that all the sculptures on the monuments should be protected in a museum, because they were already at the limits of their endurance and because the atmospheric conditions in Athens are less than ideal. They have been replaced on the monument by exact copies made of a mixture of cast concrete and quartz sand. As has already been noted, the theme on the east side was the gods' battle against the giants (Gigantomachy) an especially popular theme that was also related to Athena, since she played a leading role in this divine struggle. The gods and Heracles, who offered them decisive assistance, are portrayed on 14 metopes. Even though it is a single theme, each metope depicts a separate episode taking place between two or at most three figures. The representation of two fighting adversaries is most suitable for a relief of these dimensions and gives the artist an opportunity to make the most of the theme. External features vary with each scene, such as the rocks on which figures are often standing, or which the gods are hurling at the giants.

Of the original total of 32 north metopes, no more than 12 have been preserved. The first three on the east side, i.e. 1, 2 and 3, were on the monument until more than ten years ago; today they are kept in the Museum, having been replaced by casts. The six westernmost metopes remain in place, the last of which is the only one not to have been defaced by the Christians. In addition to these, there are another two in the Museum that were found in the excavations; they were certainly among the central metopes on the north side, but their position has yet to be determined due to lack of evidence, which is why they do not have continuous numbering, but were called D and E. The theme of the metopes on this side is the fall of Troy. Isolated incidents from the Iliad have been identified.

The metopes on the west side depict the battle of the gods with the Amazons. One reason for the selection of this theme may have been that a leading role was played in it by Theseus, the hero who unified the different settlements of Athens into a synoecismos. A few years earlier, Kimon had brought back the hero's bones from Skyros and buried them with due solemnity in the Agora or Forum. Here as well, two or at most three figures are depicted on each plaque. The metopes on this side are in place on the monument.

The metopes on the south side, which have been preserved in relatively good condition, depict the Centauromachy, or fight of the Lapiths, inhabitants of Thessaly, against the centaurs, mythical creatures who were men from the waist up and horses from the waist down, and who lived in the mountains of Thessaly. Peirithous, king of the Lapiths, invited the centaurs to his wedding, but they got drunk and tried to carry off Lapith women. Peirithous also invited his friend Theseus to the wedding who helped restore order. The hero is identifiable on metope 27. The centaurs sometimes appear in scenes where they are at-



Small-scale model of the west pediment of the Parthenon by K. Schwarzek.

tempting to abduct a Lapith woman and sometimes in battle scenes with young Lapith men. One abduction scene is depicted on south metope 12 in the Acropolis Museum. The centaur has captured a Lapith woman with his horse's forelegs; she is struggling with both hands to free herself from his unwelcome embrace. Her movement is exceptional in the way her body is turned with her left leg stretched out to the left, the drapery of her mantle, which has slipped from her shoulder to reveal her breast, creating successive folds below the waist and on the thigh, and with the characteristic draping of the hem. This metope was created by the hand of a great sculptor, one of those who collaborated on the Parthenon with Pheidias. Research tends to attribute it to Alkamenes, Pheidias' pupil and friend, based on similarities, especially in the depiction of the folds, with the drapery on the statue of Prokne, which is also believed to be a work by Alkamenes. Some of the faces on the centaurs emphasise their demonic aspect and are reminiscent of theatre masks. The centaurs are always portrayed as being bearded, crude creatures, whereas the Lapith men are always young and beardless. Many of the figures' heads had fallen off during the life of the monument, as shown by Carrey's drawings, in which losses can be seen that were recorded as early as 1674.

The metopes were the first of the Parthenon sculptures to have been carved, between 442 BC when construction began and 438 BC when the chryselephantine statue was erected in the cella. An effort has been made to determine the order in which they were sculpted within this period of time, based on stylistic analysis, which shows that the metopes on the north side were probably carved first, since they appear to be more conservative, and that those on the south side were last, as they seem more advanced. However, differences in style may be due solely to the themes depicted and to the special skills and/or age of the sculptors who created them.

Around the top of the outside walls of the main structure containing the cella and the front and back porticos, a relief frieze 160 metres long completed the decoration. It constituted part of the structure of the building, since its blocks were 60 cm thick. The custom persisted of calling the blocks of the frieze "slabs" since the sections in the British Museum were in fact just slabs, because Elgin's workers had removed them from the monument by sawing off the back part of the block in order to reduce their weight which is approximately two tonnes, thereby facilitating their transport. The sawn-off back parts of the slabs remained on the Acropolis, and were recently gathered together near the southwest corner of the monument to remind us of this barbarity. The frieze is one metre high, whereas the width of the blocks differs. The figures on the west and east side were limited to their own block, whereas on the long sides they sometimes continue from one block to the next, a fact that supports the hypothesis that the two narrow sides were carved on the ground, before the blocks were placed on the monument, while the two long sides were carved on the

monument after the blocks were in place. Recently, however, the view has prevailed that the entire sculpted decoration was carved after the blocks were positioned on the building. The figures are in low relief, up to 5 cm. in some cases, and protrude more on the upper part. The artists who succeeded in rendering many figures of humans and horses in such low relief possessed a superb technique. Also admirable is the variety of the figures, especially the horsemen, who are characterised by their different garments, helmets, and movement. Bronze accessories and weapons were added to the figures as indicated by the dowel-holes that have been preserved as well as the metal pins that are still in some of them.

The theme of the frieze, as identified by Stuart and Revett as early as the mid-18th century, is the Panathenaic procession. Without questioning this identification, other scholars have made further efforts to understand the figures in the procession. It was thought perhaps to depict the first procession to be held after Erichthonios established the festival and contests, or the first procession held after the Persians sacked the Acropolis. It has also been argued that the 192 figures portrayed on the frieze represented the 192 warriors fallen in the Battle of Marathon, as reported by Herodotus, or even that two processions are depicted, one of which was intended for the sacrifice to Athena Polias. Analysis of the figures and their garments led to the hypothesis that the south side is organised in tens, corresponding to the ten Kleisthenian tribes, and the north one in twelves, representing the organisation of the twelve clans (phratries) during the Archaic period.

The Panathenaia, the Athenian festival in honour of its protecting goddess Athena, was celebrated every year, whereas the Great Panathenaia took place every four years. This great festival included equestrian and musical contests. It also included processions and culminated with the major event, the delivery of the peplos to the goddess. This peplos was woven by girls, ergastines, and the Gigantomachy was embroidered on it. The procession with the peplos started off from the Pompeion in Kerameikos, proceeded along the Panathenaic Way through the ancient Agora and ended up at the Areopagus. In the procession, the peplos was hung as the sail on a ship. From the Areopagus it was carried by hand to the Acropolis and offered to the ancient wooden cult statue (xoana) of Athena Polias. It is not known where the contests were held, but we do know that their prizes were large earthenware jars called Panathenaic amphoras that were full of oil. They always depicted the goddess Athena on one side and the contest for which it was given as a prize on the other. The portrayal of Athena as Promachos was accompanied by the inscription "one of the prizes from Athens". The Panathenaic games were not panhellenic, as were the Olympic Games in Olympia and the Pythian Games in Delphi. Animals too ascended the sacred rock in the procession, including one hundred cattle that were to be sacrificed in the great public sacrifice (hecatomb) that took place on the altar of Athena Polias.

On the frieze, the procession sets out from the southwest corner in two branches. One starts along the west side, proceeds northwards and ends on the main façade on the east. The other branch goes along the south side and also concludes on the east. There are horsemen in both branches. On the west frieze, horsemen are preparing for the procession, while on the other sides, they are trotting or galloping. At intervals, a male figure on foot is probably the marshal who looks after the various details. In the middle of the procession are the athletes who leap off and on chariots (apobates). At the end of both branches, there are people on foot; officials, young men and women carrying ritual vessels, musicians and the ten eponymous heroes proceed eastwards, where the festival culminates with the priests



West façade of the Parthenon.

handing over the peplos in the presence of the twelve seated gods.

Block VI on the east side was found in 1836 east of the Parthenon; it is in the Acropolis Museum and is one of the most beautiful on the frieze. Poseidon, Apollo, Artemis, Aphrodite and Eros are depicted on it. The figure of Aphrodite has been preserved in a fragmentary state and that of Eros has not been preserved at all because the block broke when it fell off the monument. The supplementation on the drawing was based on the cast taken by Fauvel before Elgin plundered the monument. The piece with the legs of Aphrodite is a plaster cast of the fragment in the Palermo Museum, booty plundered by a nobleman who took part in the Venetian campaign under Morosini. A piece with the arms of Artemis and Aphrodite was recognised by George Despinis in the storerooms of the National Museum in Athens. All four figures are seated on stools, while Poseidon, bearded with a mantle covering the lower part of his body, was holding a trident in his right hand. Apollo, a beardless youth, has his head turned toward Poseidon with the edge of his mantle falling like a screen from his left shoulder and a raised left hand in which he would perhaps have been holding a laurel branch. In front of him, Artemis is wearing a richly pleated tunic that has slipped off her left shoulder and that she is trying to hold with her right hand. The lower part of her body and legs is covered by the horizontal folds of her mantle. Her hair, wavy on the fore-

head, is bound in a net at the back. She is depicted in pure profile looking right, towards the middle of the pediment, where significant events are taking place. Aphrodite is also portrayed in profile, likewise with her hair in a net. She is extending her arm out, towards the shoulder of Eros, who is leaning indolently on her knees. The rendering of the dense vertical pleats of the tunics and folds of the mantles that are gathered around the waists of the figures influenced the art of the 5th century. This block from the frieze has been associated with the sculptor Alkamenes who worked on the Parthenon together with his friend and teacher Pheidias.

On the south side blocks, the horsemen are galloping to the right. On the north side, the directional flow of the figures is towards the left: horsemen, apobates, elders holding branches, youths with water jugs and youths leading animals to be sacrificed. On the west side, where preparations are being made for the procession, one rider stands out in particular, who is standing with his mantle billowing out behind him trying to rein in his horse which is rearing nervously. This unique composition is attributed to Pheidias himself.

The sculptures that decorated the pediments of the Parthenon were made between 438 BC, when the monument was completed and the gold and ivory statue of Athena had been erected in the cella, and 432 BC. They were the last sculptures to be placed on the building. Their themes, as Pausanias laconically reports (I, 1, 24, 25), were the birth of Athena on the east pediment and the dispute between Athena and Poseidon over the land on the west. The pediment statues, isolated or in groups, were worked in the round, as though they were to be visible from all sides. Very few of these are now in the Acropolis Museum. Most of them were removed by Elgin and are now among the most significant sculptural groups in the British Museum. Their position on the pediment is known from Carrey's drawings. In the middle of the east pediment is the birth of Athena, who sprang from the forehead of her father Zeus. Hesiod, in his *Theogony* (ll. 886-900) has the following to say:

*Now Zeus, king of the gods, made Metis his wife
first, and she was wisest among gods and mortal men. But when
she was about to bring forth the goddess bright-eyed Athene,
Zeus
craftily deceived her with cunning words and put her in his own
belly, as Earth and starry Heaven advised. For they advised him
so, to the end that no other should hold royal sway over the
eternal gods in place of Zeus...*

Athena was not only born from the head of her father, she appeared immediately in full armour. The way in which this scene in particular was depicted on the pediment is not known from Carrey's drawings, because the central figures of the east pediment had been removed from the monument during the conversion of the Parthenon into a Byzantine church, long before he drew them. The key to the reconstruction was a marble well mouth preserved in Madrid that depicts a fully armed Athena immediately after her birth, to the right of Zeus enthroned, with a Victory between the two figures hastening towards Athena with a wreath in her hand. A torso in the Acropolis Museum that was found in 1836 and



East façade of the Parthenon.

appears to have had raised arms, has been interpreted as Hephaestus holding the axe with which he split Zeus's skull open, thus facilitating the birth of Athena. The torso seems to be leaning backwards, with its legs apart, and its anatomical details are vividly rendered. In the three horizontal divisions of the chest, waist and groin, are the two diagonal bones of the thorax, with the ribs on the side, and grooves defining the abdomen. The throat muscles indicate that the head was turned to the right.

On the left was Hermes. Seated and reclining goddesses are watching the wondrous event. Occupying the two corners of the pediment were the horses' heads from the four-horse chariots (quadrigas) and a charioteer. On the left, the reins were held by Helios (Sun), on the right by Selene (Moon). The two figures indicate the time span within which the event occurred. The torso of Selene, which must have fallen off the pediment before Carrey drew it, since it is not depicted in his drawings, was discovered in 1840 on the east side in front of the monument. The figure is leaning forward wearing a tunic belted at the waist. Two dowel-holes in the middle show that a metal ornament was attached there, perhaps a bow. The tunic is held by laces crossed over the upper part of the trunk, thus giving greater emphasis to her lovely breasts. With her arms in front she was holding her horses' bridle. A fragment of a head with waves falling on the forehead and a row of dowel-holes for a wreath has been attributed to either Helios or Hera. Another figure, of which no more than two large parts of the torso have been preserved, has also been identified as Hera. It

is known as the Wegner peplophoros from the name of the archaeologist that identified it. She is wearing a belted peplos with an overfall. The folds on the lower part of the body are wide, vertical ones and various motifs are visible on the overfall.

On the west pediment, which depicts the dispute between Athena and Poseidon, the middle is occupied by the two gods in a diagonal outward movement. Fragments of both gods can be found in the Museum: the upper front part of Poseidon's torso and the back of Athena's head and neck. The torso of Poseidon, supplemented by a plaster cast of the back that is in the British Museum, was discovered by Ludwig Ross on the Acropolis in 1835. This torso reveals the value of inspired sculptural art. The rendering of the ribs, the muscles of the stomach and sternum and the fold in the middle of the sternum are flawless and at the same time magnificent. In the right corner of the pediment, a reclining female figure, the personification of the spring Kallirrhoë, closed the composition. Kallirrhoë, who was on the pediment until 1976, shows visible signs of weathering. A horizontal vein in the marble along her body caused its upper section to split apart. The reclining figure, wrapped in a garment that forms large folds, is superb.

Beside her and turning towards her is a crouching youth, the personification of the river Ilissos. His right leg, flexed at the knee, touches the ground; the left one, also bent at the knee, is vertical. His body leans forward while turning to the right. His abdomen is defined by the fold in the groin, while the stance of his body bent over at the waist is expressed with folds.

The left side of the pediment is filled by the group of Kekrops and his daughter. Kekrops, the first mythical king of Athens, was born of the earth. He had three daughters, Herse, Pandrosos and Aglauros. It is said that the contest between Athena and Poseidon took place during his reign. He is frequently depicted with a snake's tail, as he is here. The snake part is a copy of the original, which is in the British Museum. Kekrops is sitting with his legs apart, leaning on his left arm. Beside him is a young female figure on her knees embracing his shoulders. This group was still on the pediment until 1976, at which time the decision was made to transfer it to the Museum. Despite the extensive weathering of its surface, we can still appreciate the originality of the composition and the superb workmanship, especially on the drapery of the figures.

A seated female figure in the Acropolis Museum that was found near the west façade of the Parthenon has been attributed to the west pediment. The left side of the body and the rock on which the figure is seated have been preserved. She too is wearing a tunic and mantle with abundant wide pleats whose rendering is very similar to that of the folds on the other pedimental figures and its dimensions match those of the other seated statues. There is another figure in the Acropolis Museum that has precipitated a discussion as to whether or not it originated on a pediment. This woman is seated on a rock with legs apart, thus giving the artist an opportunity to create vertical pleats in the tunic around her feet, and over it he plays with the diagonals of the mantle, the edge of which forms a sheaf of folds on the right.

The two gods in the central scene of the pediment were flanked by four-horse chariots. Athena's chariot is depicted in Carrey's drawings, but that of Poseidon is not, a fact that has fuelled lengthy discussions. There are fragments of horses' heads and others from their legs or bellies in the Acropolis Museum that demonstrate the sculptural skill of the artist.

Inside the cella of the Parthenon (virgin's chamber) stood the chryselephantine

statue of Athena Parthenos. The statue is made of ivory and gold (Pausanias, I, 24,5). The sources testify that it was the work of Pheidias himself. Based on Pausanias' detailed description, copies have been identified, first in 1859 in the small statue known as Athena Lenorman and second on the Athena that was found in 1880 in the Varvakeion, known as the Varvakeion Athena, which is a more complete copy of the Parthenon cult statue. Both are in the National Museum in Athens. The statue of Parthenos was a magnificent creation, with rich decoration on the goddess's helmet and shield, as well as on the pedestal on which it was erected. It stood in the Parthenon until the end of the 5th century AD, when it was reportedly carried to Constantinople, and subsequently lost.

Today, the care of the Parthenon and the other monuments on the Acropolis is among the immediate priorities of the competent services of the Ministry of Culture. An enormous effort is being made to restore both the monument and its sculpted decoration, to make them secure and conserve them so that they will remain forever as privileged property of the human race.



Contemporary copy of Pheidias' Athena Parthenos in the Royal Ontario Museum, Toronto.





253-254 South metope 12 of the Parthenon depicting a Centaur grabbing a Lapith woman (Acr. 705) and detail of the folds of the Lapith woman's peplos that is pulled to the side.



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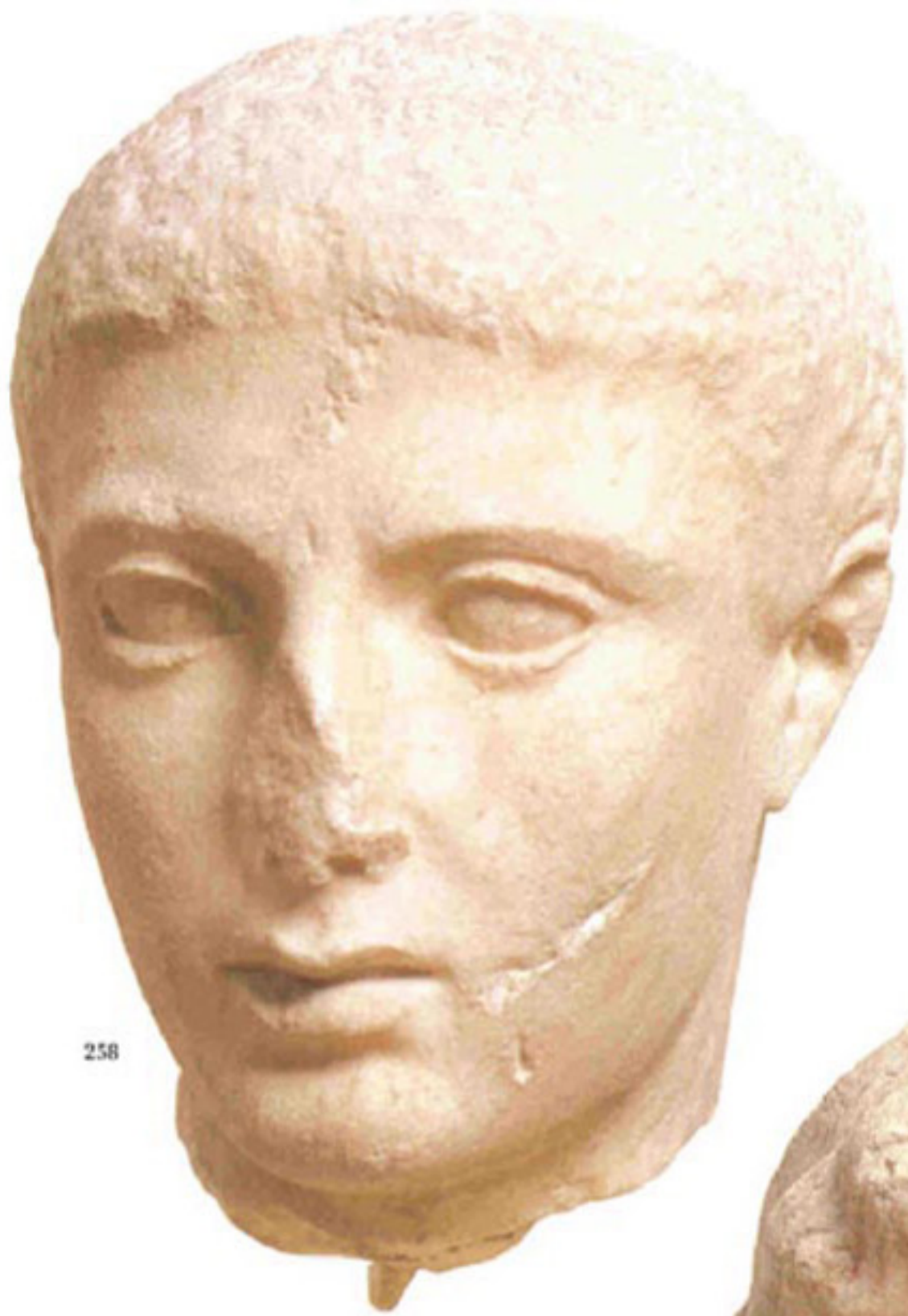
255 *Upper part of the head of a helmeted Lapith man from a south metope of the Parthenon (Acr. 728).*

256 *Part of a Centaur's head from a south metope of the Parthenon (Acr. 727).*

257 *Head of a Centaur from a south metope of the Parthenon (Acr. 720).*

258 *Head of a Lapith man from a south metope of the Parthenon (Acr. 6511).*

259 *Head of a woman from a south metope of the Parthenon (Acr. 1309).*

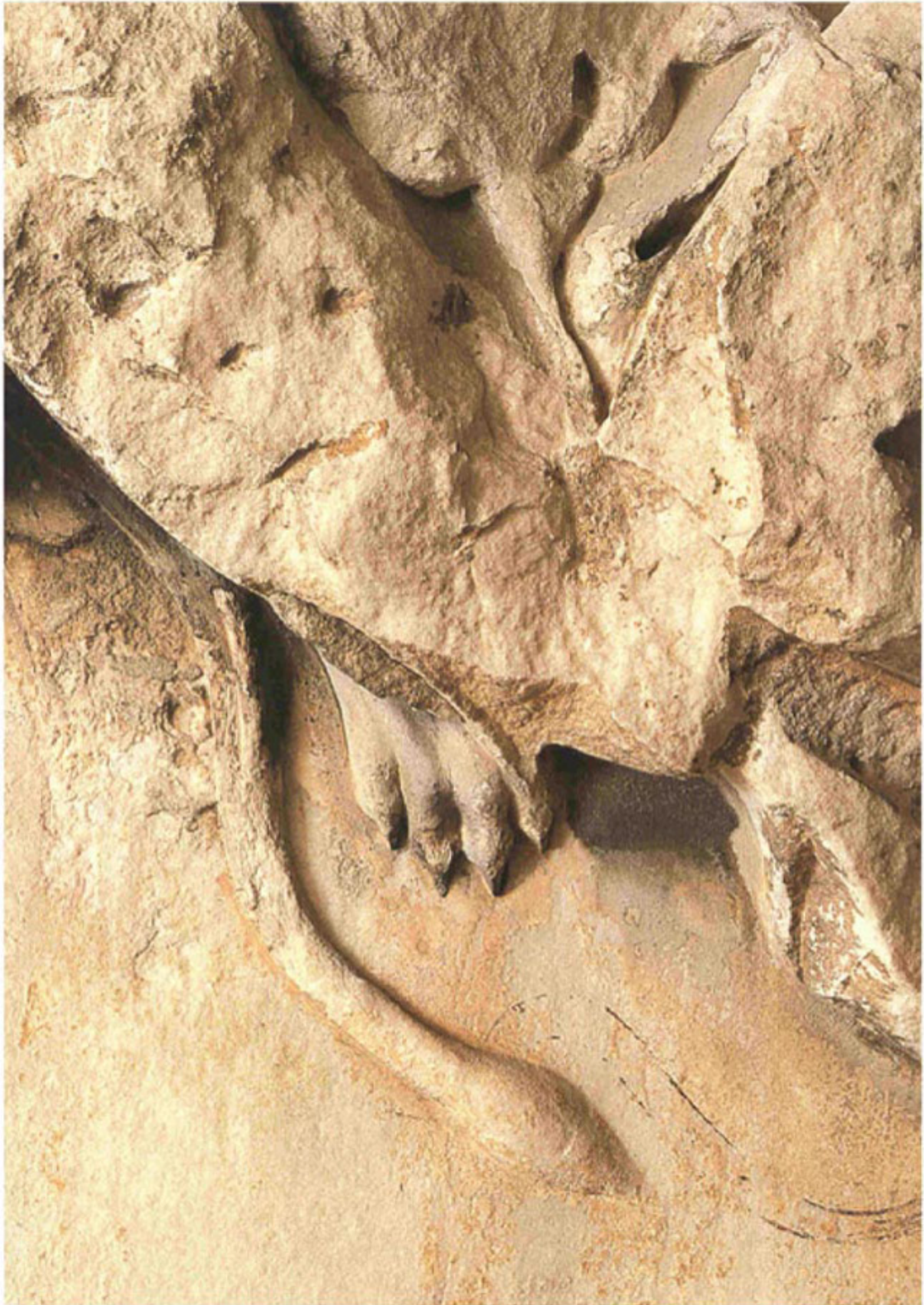


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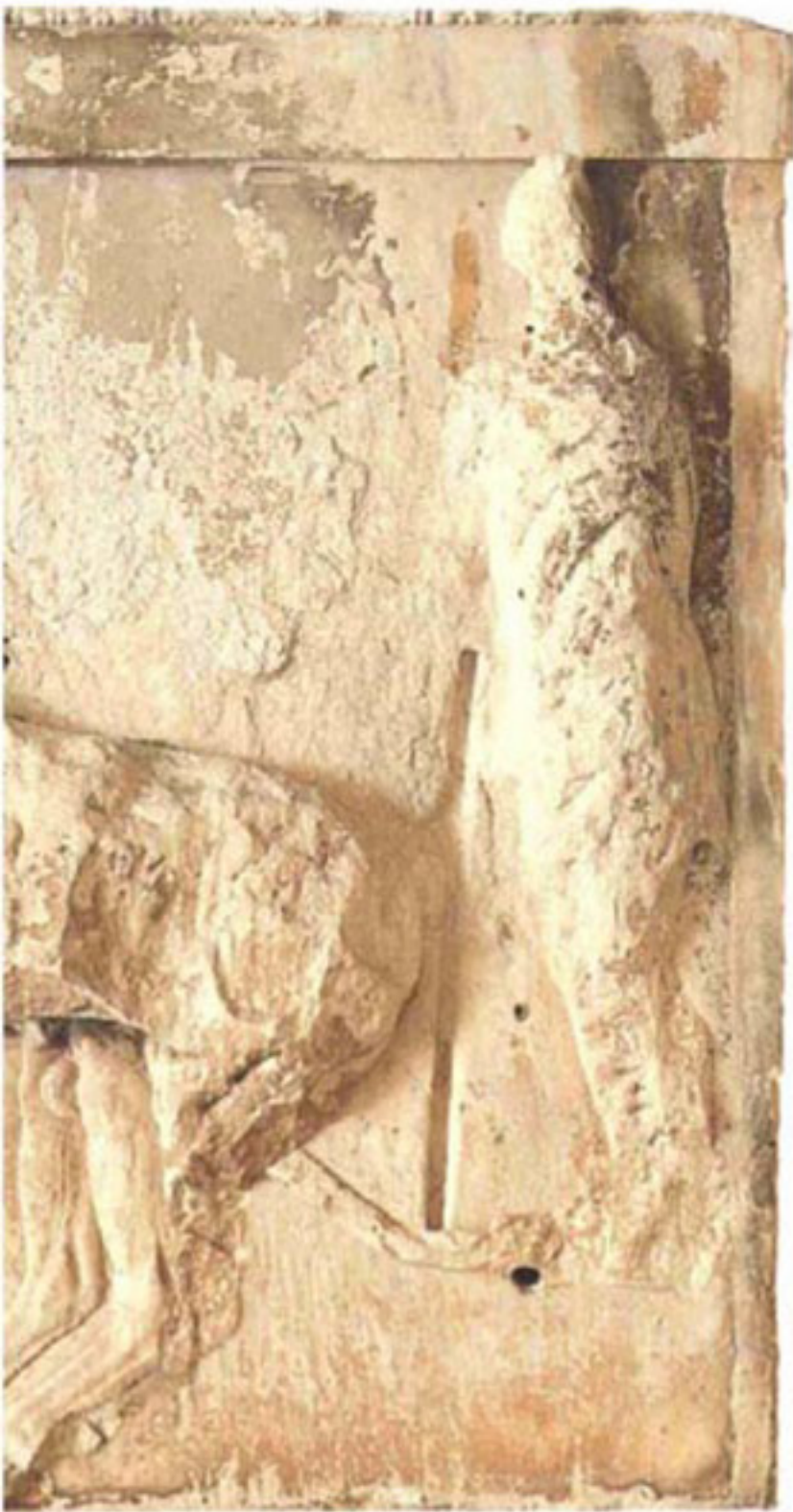
260-261 *The 1st metope on the east side of the Parthenon. Hermes.*



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262 *The 7th metope on the east side of the Parthenon. Hera in a chariot.*

263 *The 11th metope on the east side of the Parthenon. Artemis in a chariot.*

264 *The 12th metope on the east side of the Parthenon. Aphrodite.*

263



265 *Detail from the side of the Kekrops and Pandrosos group (Acr. 14395).*



266 *The group depicting Kekrops and his daughter Pandrosos from the west pediment of the Parthenon (Acr. 14935).*



267 Lower part of the body of a female figure seated on a rock (U) from the west pediment of the Parthenon (Acr. 1363).



268 Side view of the seated figure (U) from the west pediment of the Parthenon (Acr. 1363).





270 *Part of a female figure seated on a rock from the west pediment of the Parthenon (Acr. 88).*



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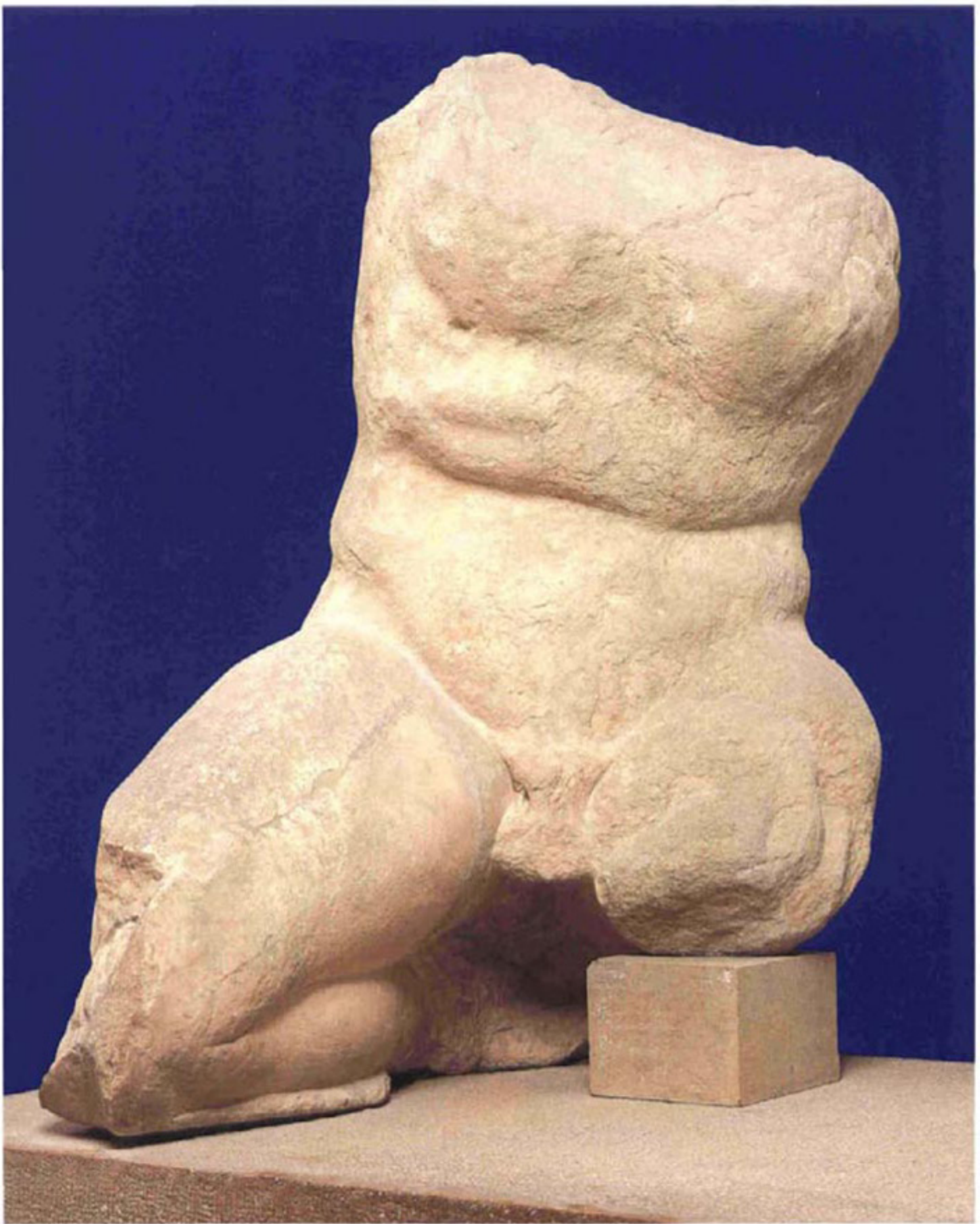


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271 *Part of a horse's head from the west pediment of the Parthenon (Acr. 882).*

272 *Right hind leg of a horse from the west pediment of the Parthenon (Acr. 883).*

273 *Horse's head from the west pediment of the Parthenon (Acr. 884).*





275 Part of a reclining female figure, the personification of the Kallirroë spring from the west pediment of the Parthenon (Acr. 14936).



276 Detail from the folds in the tunic of Kallirroë (Acr. 14936).





278 Two pieces of the body of a peplos-clad woman (Hera) from the east pediment of the Parthenon (Acr. 879).





279-280 *Upper torso of Selene (the Moon) from the east pediment of the Parthenon (Acr. 881).*



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282

281-282 *Part of a head from the east pediment of the Parthenon (Acr. 2381).*

283 *Left foot of a female pedimental figure (Acr. 3069).*

284 *Part of the left wing of a pedimental figure from the Parthenon (Acr. 966).*



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286 *The 8th block from the west frieze of the Parthenon depicting a rider reining in his horse. Attributed to Pheidias.*



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287 *The 9th block from the west frieze of the Parthenon with two horsemen.*

288 *The 10th block from the west frieze of the Parthenon with two horsemen.*

289 *The 12th block from the west frieze of the Parthenon with the preparations of a horseman.*



290 *Fragment of the head of a horseman from the south frieze of the Parthenon (Acr 4865).*



291 *Fragment with a horse's head and a horseman on foot from the south frieze of the Parthenon (Acr 1134 + 1127).*

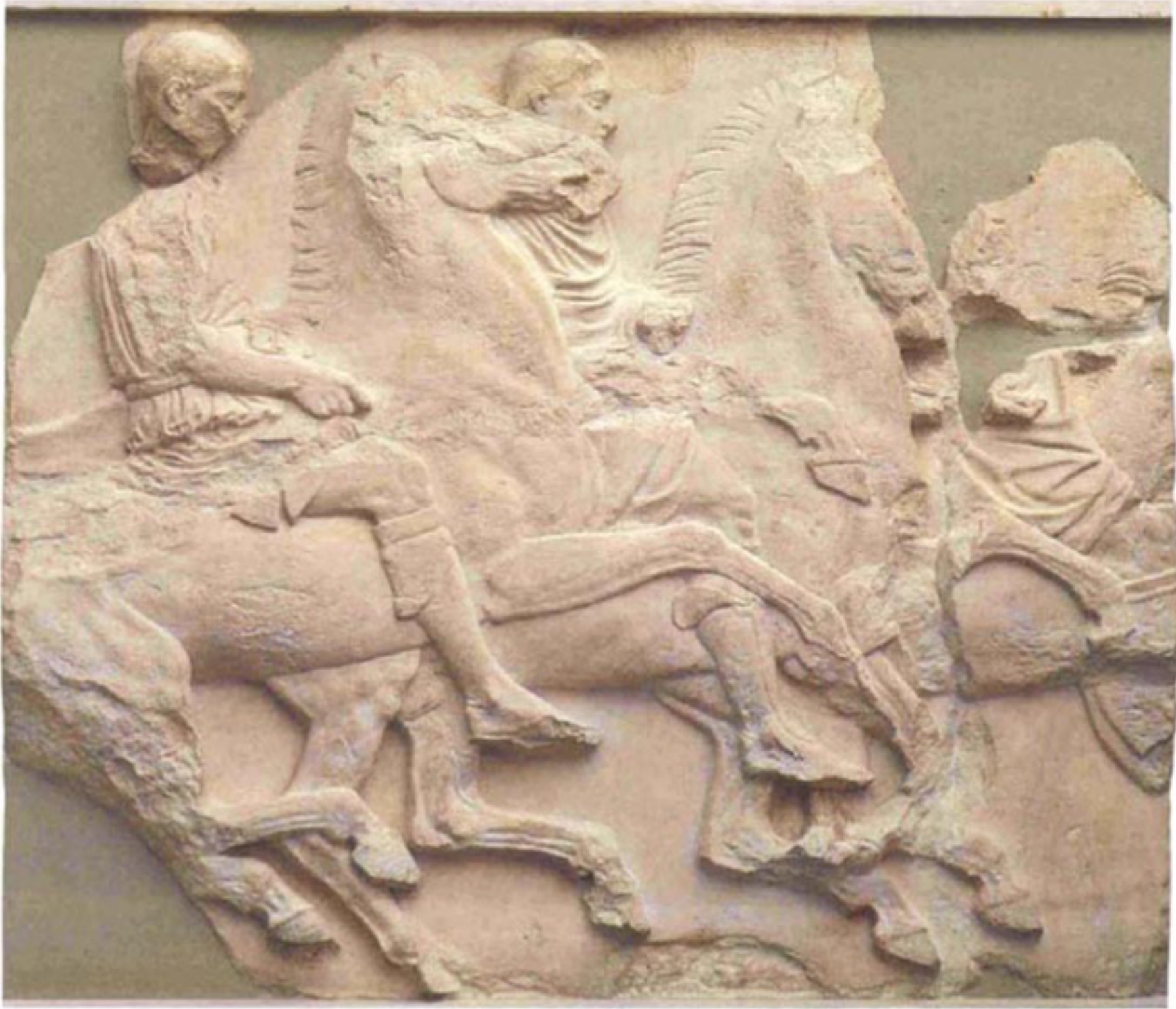




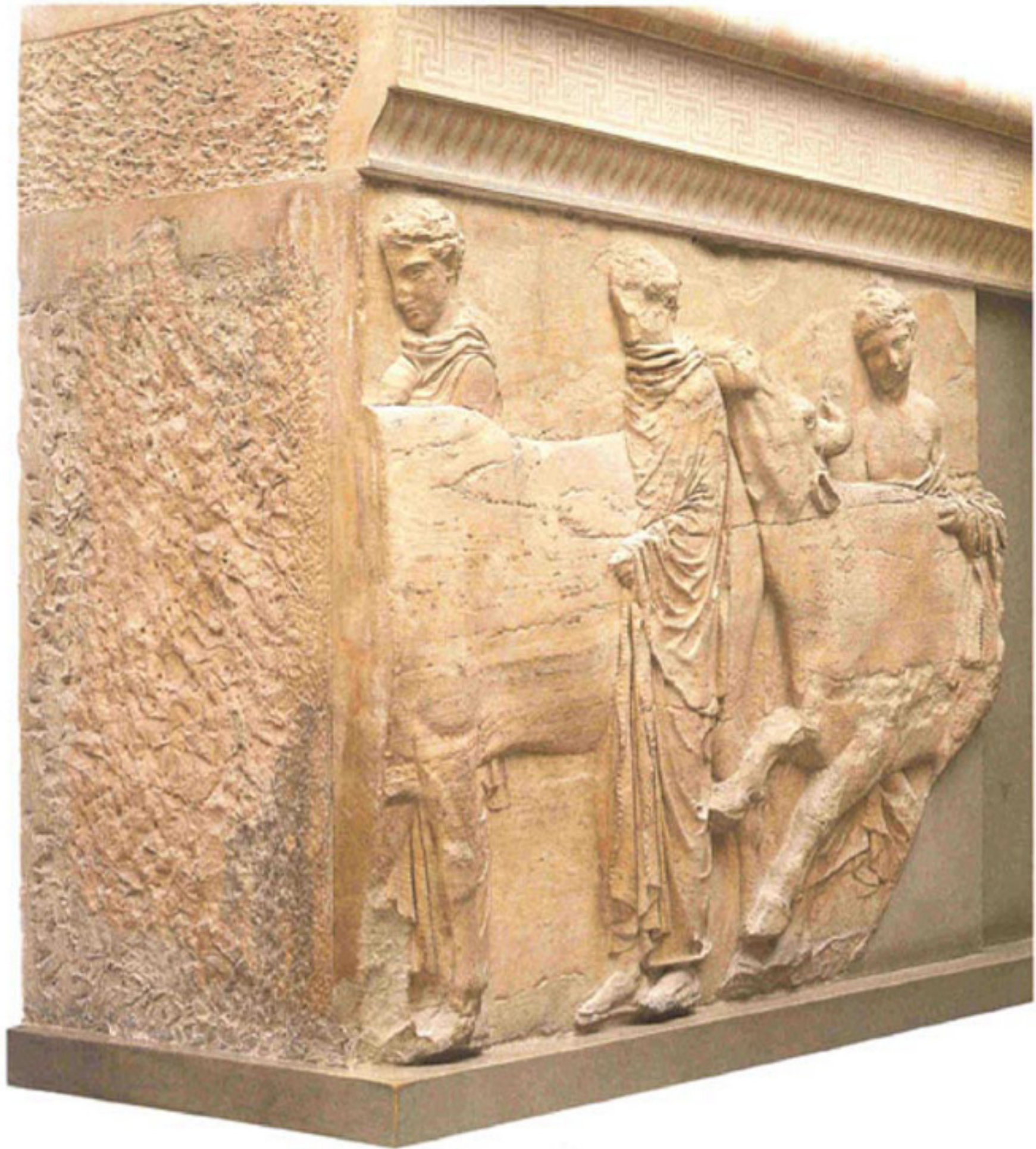


293 *The 16th block from the south frieze of the Parthenon with two horsemen (Acr 867).*





294-295 *The 17th block from the south frieze of the Parthenon with three horsemen (Acr 868).*



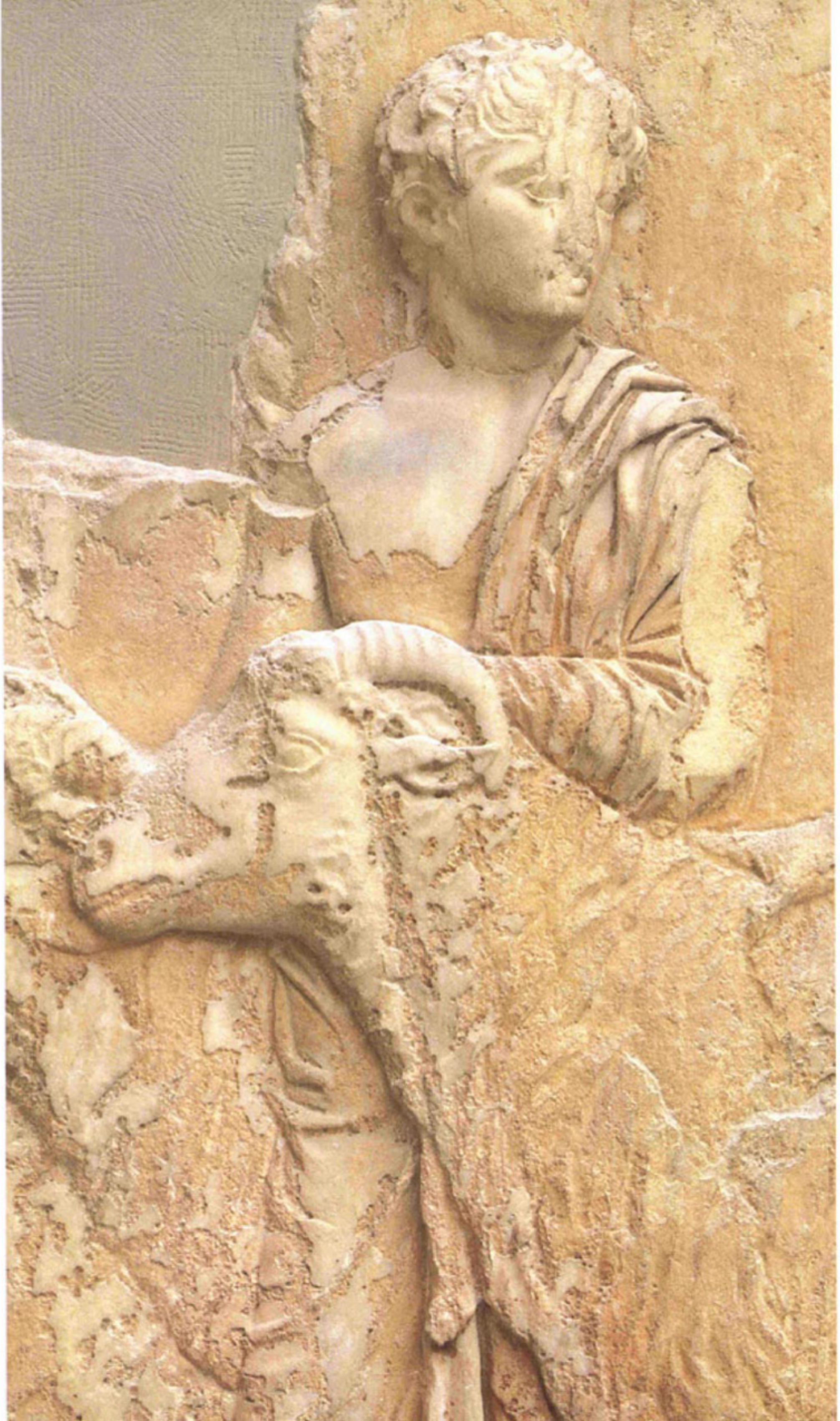


296-297 The 2nd block from the north frieze of the Parthenon with youths leading cattle to the sacrifice (Acr 857).
To the left is the side surface of the block showing the chisel work and smooth edges (anathyrosis).





298 299 *Detail of the youth and the animal from the 2nd block of the north frieze of the Parthenon (Acr. 857).*





300-301 *The 4th block from the north frieze of the Parthenon depicting youths leading rams to be sacrificed (Acr. 860).*





302-303 *The 6th block from the north frieze of the Parthenon with youths carrying water jars and a flute-player (Acr. 864).*



304 *Fragment from the 8th block of the north frieze of the Parthenon depicting a musician carrying a kithara (Acr. 1137).*

305 *Fragment from the 8th block of the north frieze of the Parthenon with part of a kithara player (Acr. 857).*

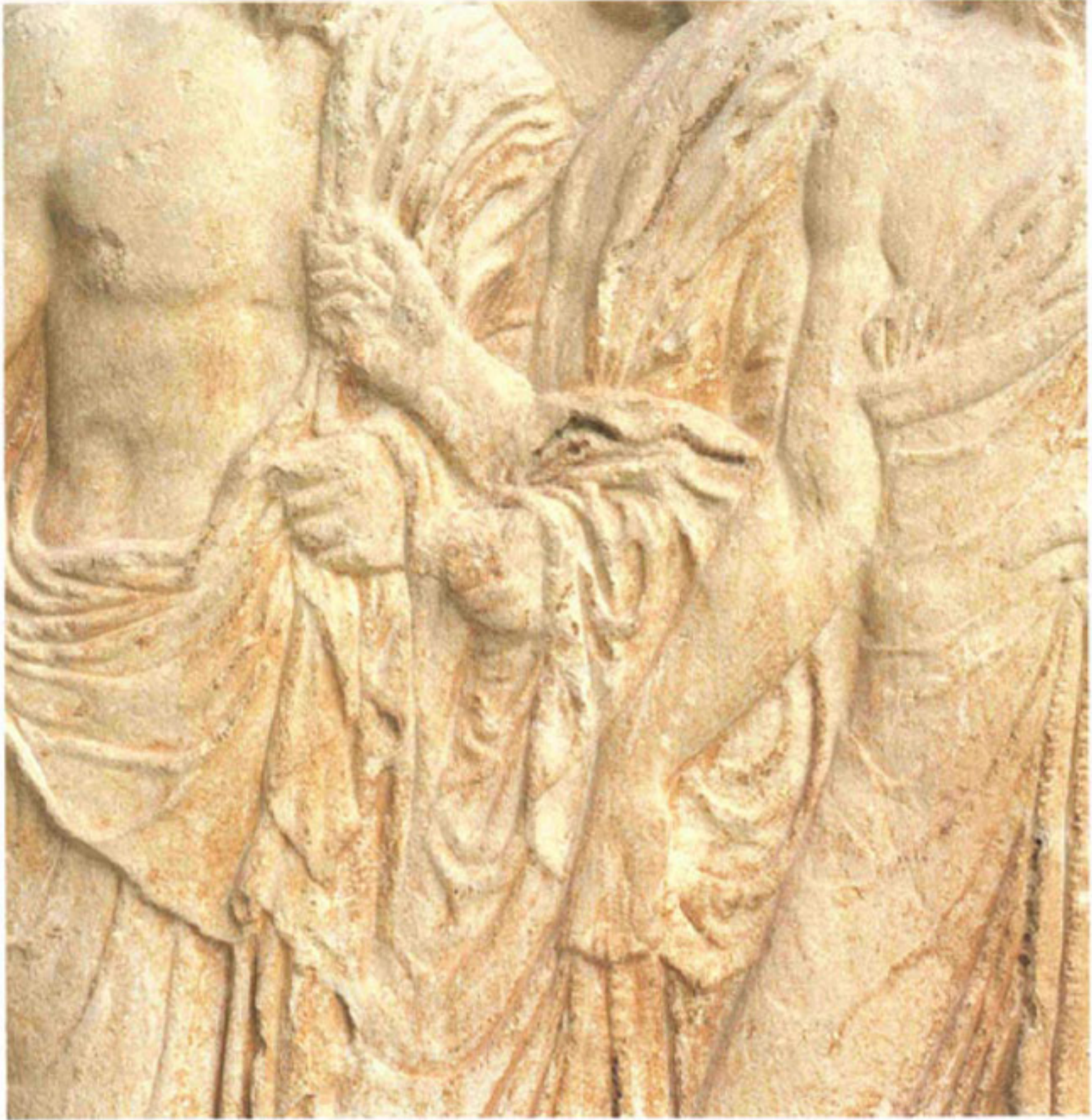


306 *The 8th block from the north frieze of the Parthenon with musicians (Acr. 876).*





3307-308 *The 9th block from the north frieze of the Parthenon with elders (Acr. 876).*





309-310 *The 10th block from the north frieze of the Parthenon with elders bearing branches (thallophoroi) (Acr. 865)*



311 *The 11th block from the north frieze of the Parthenon representing a marshal (teletarches) reinsing in the horses of a chariot (Acr. 874).*



312 The 17th block from the north frieze of the Parthenon representing the apobasia race in which a fully armed man (apobates) jumps off a chariot at a certain point and runs to the finish line. Between two chariots is an apobates and a marshal (Acr. 859).

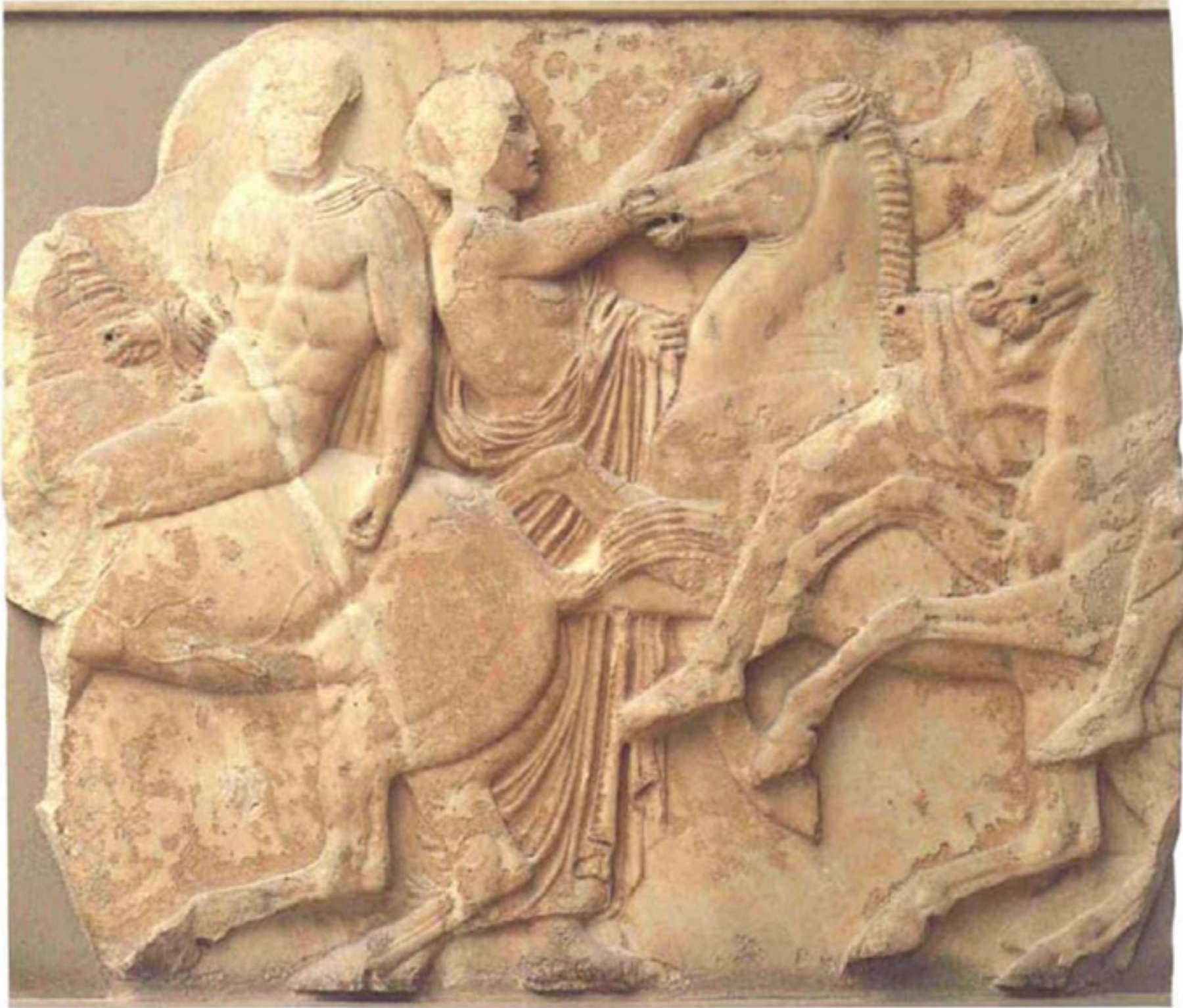


313 *The 18th block from the north frieze of the Parthenon with the representation of a chariot and a marshal (Acr. 871).*



314 *The 22nd block from the north frieze of the Parthenon (Acr. 872).*





315-316 The 29th block from the north frieze of the Parthenon (Acr. 863). Depicts a marshal between three horsemen.

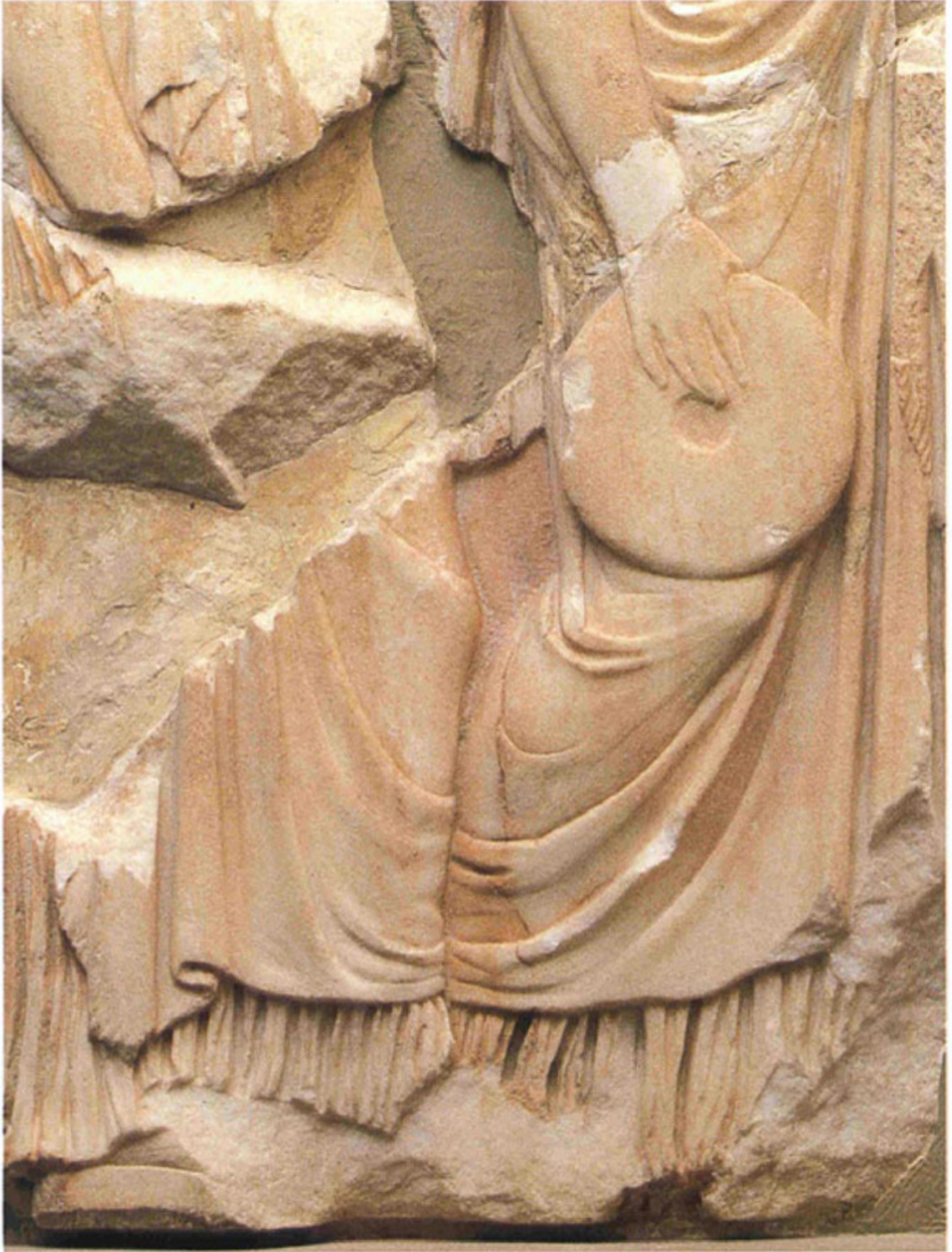




318-320 *The 31st block from the north frieze of the Parthenon with horsemen (Acr. 862).*

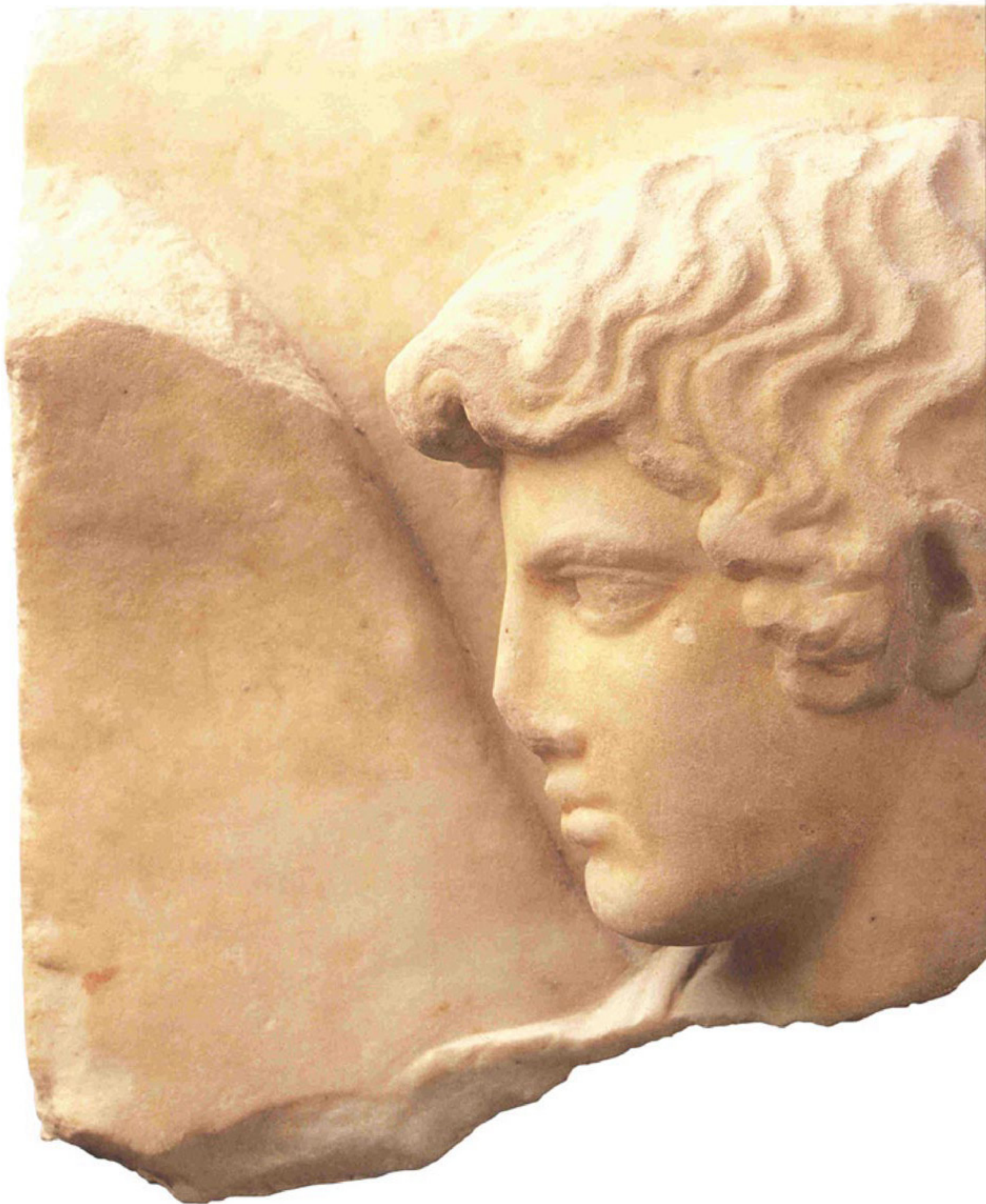


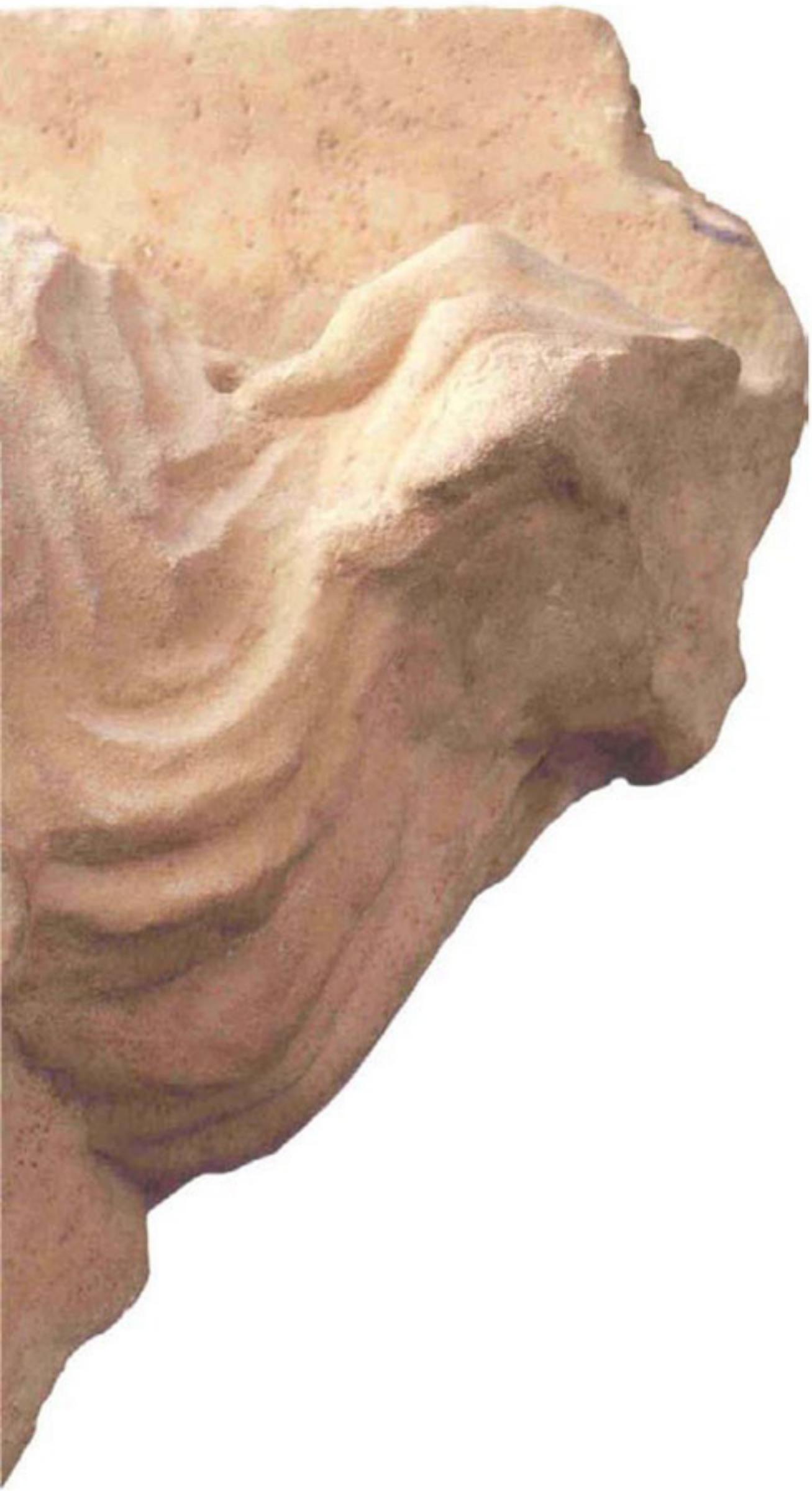






321-322 *The 2nd block from the east frieze of the Parthenon with young women holding shallow bowls (phialai) (Acr. 877).*





323 The head of Iris, from the 5th block of the Parthenon's east frieze (Acr. 855). Completes the upper left corner of the slab in the British Museum.



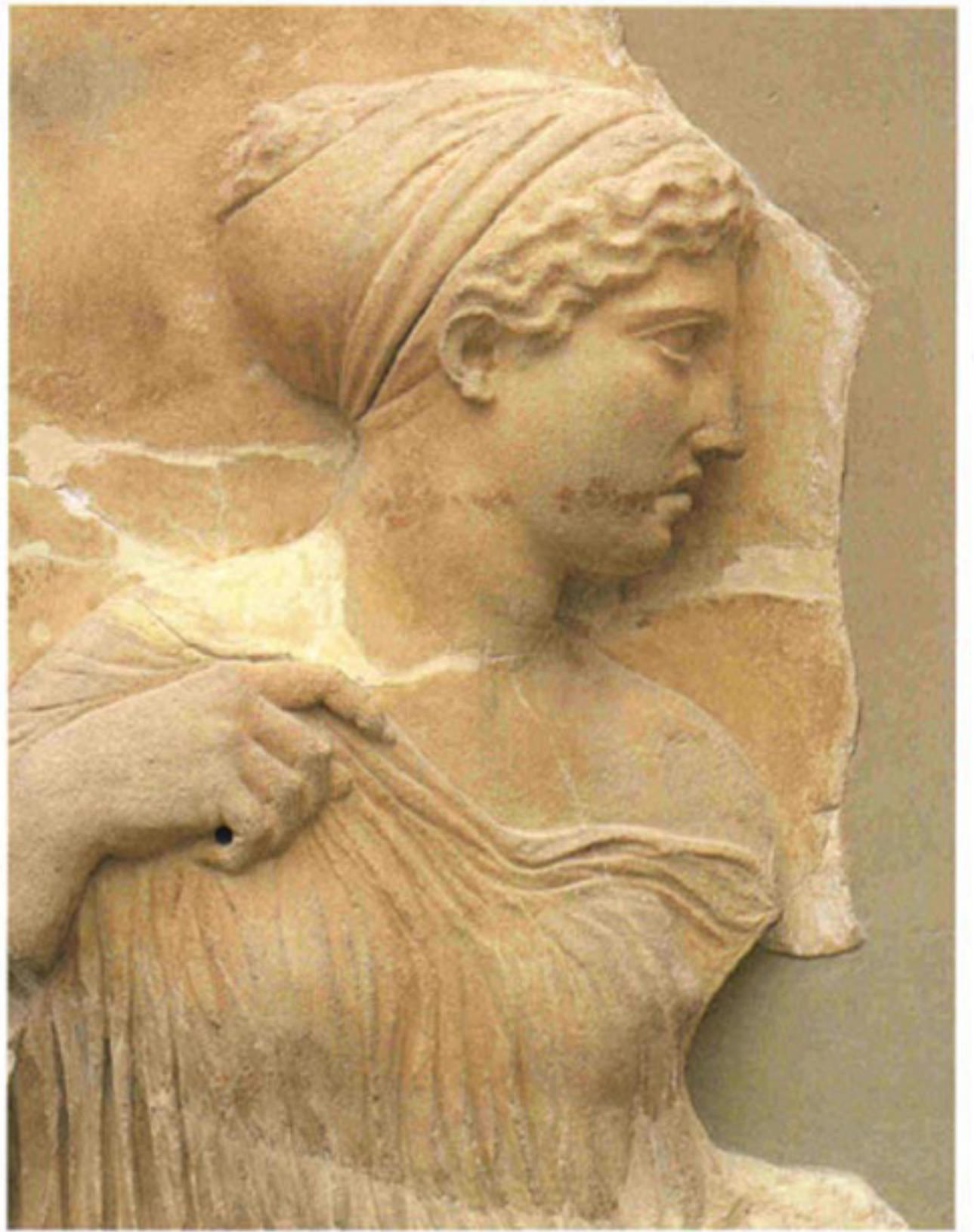
324 *The 6th block from the north frieze of the Parthenon representing gods (Acr. 856). Depicted are Poseidon, Apollo, Artemis, Aphrodite and Eros. The broken right side has been drawn in, based on a cast taken by Fauvel.*







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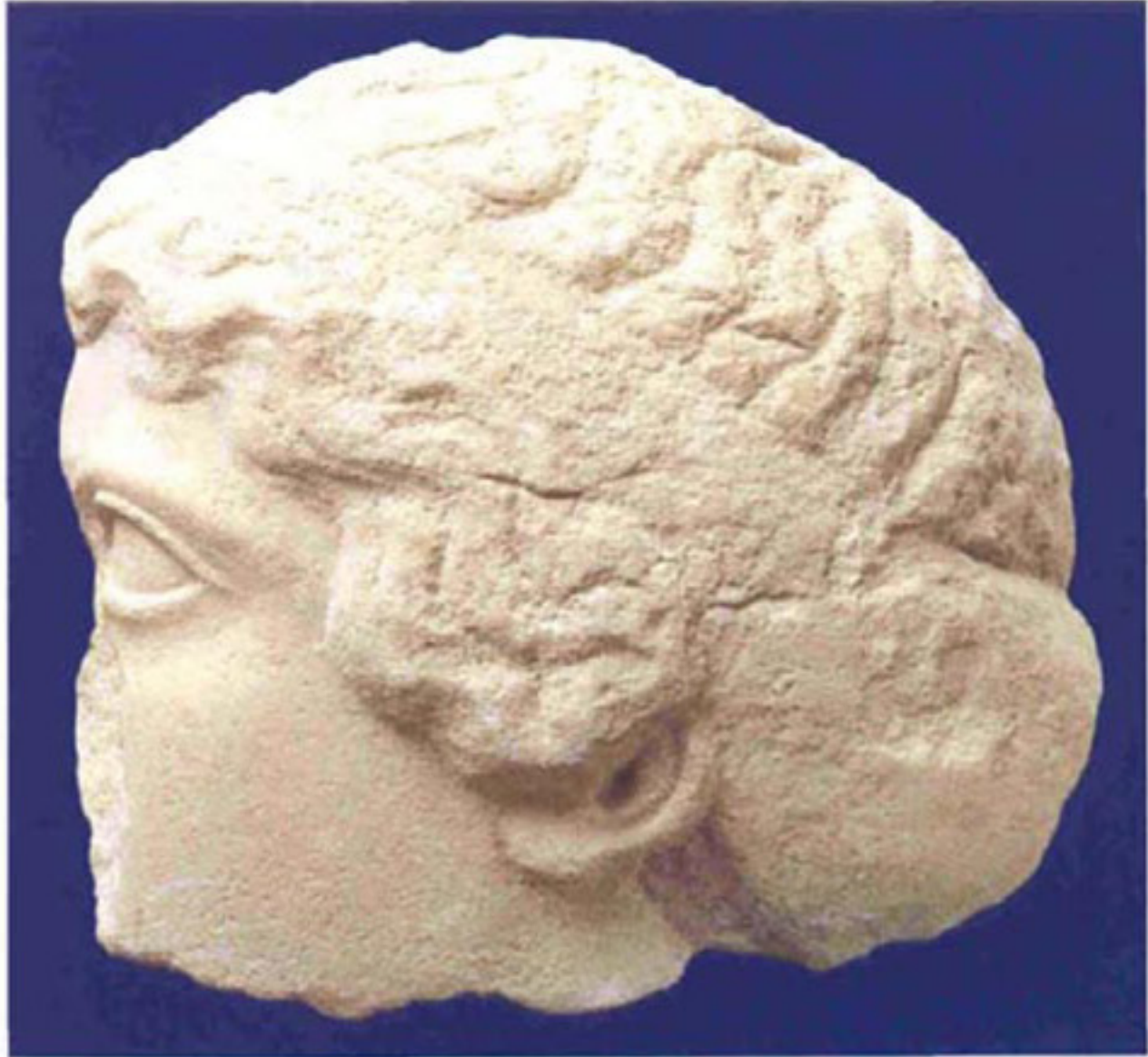




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330 *Fragment of a female head
from the frieze (Acr. 1190).*



331 *Fragment of a female head from the frieze (Acr. 1611).*





332 *Head of an ergastina from the 8th block of the Parthenon's east frieze (Acr. 1189).*



The Erechtheion from the east.

THE ERECHTHEION SCULPTURES

“Then there is a building called the Erechtheion”

(Pausanias, I, 26,5)

The Erechtheion, one of the most elegant and significant monuments on the Acropolis, a complex Ionic structure, replaced the Archaic temple of Athena Polias that was destroyed by the Persians. Construction on it began around the time of the Peace of Nikias in 421 BC, and was completed in 409/8 BC. It was built in two stages, with a probable interruption in 415, during the Sicilian campaign. The building had sculpted decoration in two places. On its south porch there were six statues of maidens known as Caryatids, on whose heads the porch roof is supported. They must have been part of the project's first phase. The second sculptural group, i.e. the relief frieze that crowns the monument as its supreme decoration, as can be seen in the construction inscription, took place in the second construction stage.

In their own time, the Caryatids were called simply Korai. The name Caryatids was given to them in later years. They impressed the ancient and modern world alike and were copied frequently during the period of Roman rule. In the modern age as well, many neoclassical buildings used them as models.

There are six of them, carved of Pentelic marble, all wearing the same clothing and with their hair dressed in the same way. Four of them are located on the façade of the porch and one on each of the narrow sides. One of the latter was once damaged and has been preserved in a fragmentary state. The head and lower part of her torso was made between 1845 and 1847 by the Italian sculptor Andreoli. The second on the west is the one that, together with the Parthenon sculptures, was removed in 1803 by Elgin's crews and is now displayed in the British Museum.

Their dress consists of the Doric peplos with an overfall and a small mantle that hangs down their back. The hollow created by the belted peplos forms many small folds that cascade down the side and that, together with the drapery between the breasts, provide a harmonious complement to the heavy vertical pleats of the tunic. Their long hair is dressed in a particularly elaborate way. Parted in the middle, it falls in wavy curls to the temples where it is twisted into two thick locks that cross at the back. Two ringlets behind the ears are brought forward to adorn their chest. The rest of the hair hangs down the back, held by a band around the middle. Their heads are crowned by a shallow round wreath that provides the base for the echinus, with egg-and-dart moulding all around, and for the abacus that is used to support the horizontal surface of the ceiling overhead. The female figure as a supporting architectural member is not an innovation here. As early as the Archaic period, on the treasuries of the Siphnians and the Knidians at Delphi, two korai on the façade of these monuments played the part of columns. The Caryatids on the Erechtheion place their weight on one leg or the other, depending on their position. With one hand they drew aside a fold of their garment and in the other they held a phiale (shallow cup), as indicated by the copies in the villa of the Roman Emperor Hadrian at Tivoli, outside Rome. They are robust and womanly, with full, rounded shoulders and firm breasts. Some scholars believe that the shape

of their face, tresses, fleshy oval faces and other features resemble similar elements that are attributed to works from an Argive-Attic workshop dating to 420 BC. Others have correlated them with the sculptor Alkamenes, owing mainly to their similarity with the statue of Prokne which, according to Pausanias, was a votive offering by Alkamenes. Others have attributed them to Agorakritos.

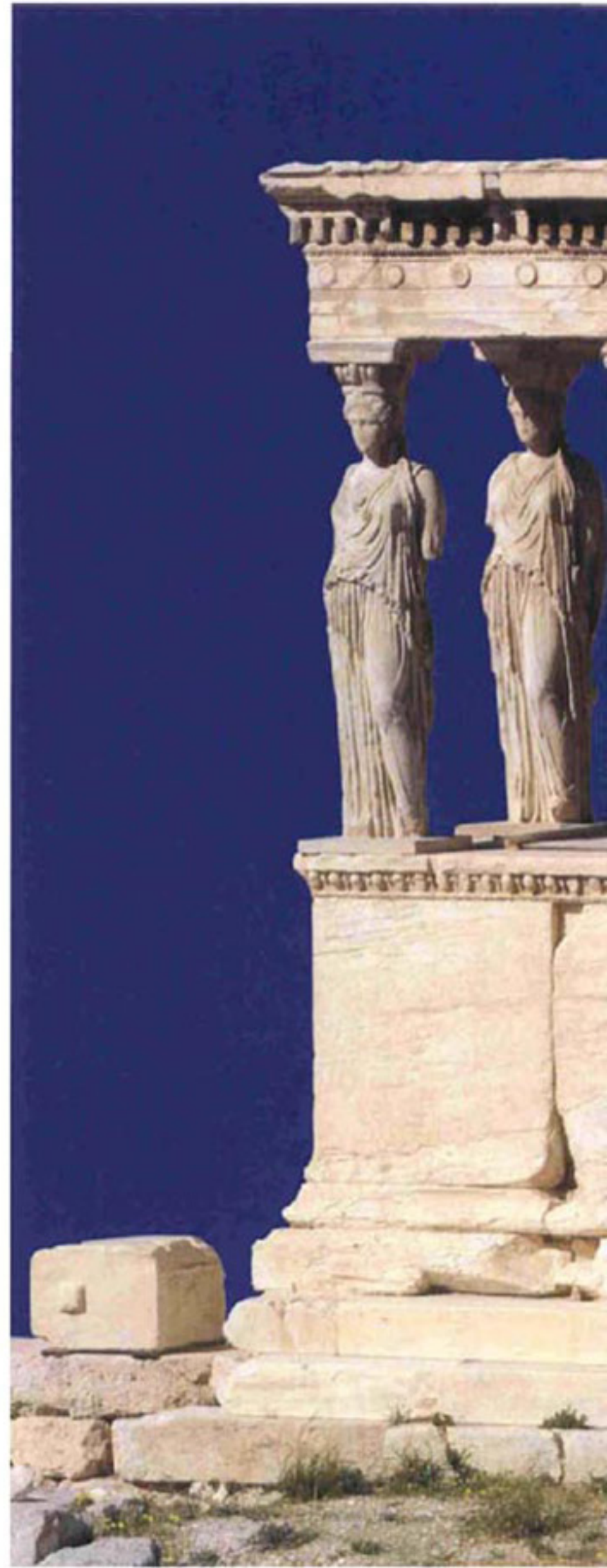
The frieze surrounded the Erechtheion on three sides: south, east and north. The west side, after the Roman repairs in the 1st cent. AD, had no figures and it is not known whether previously it, too, had had sculpted decoration. The frieze is not a continuous relief, as was customary. Each figure or group of figures was carved separately in white marble and attached to the blocks of grey Eleusinian marble that were already in place on the monument. The figures are flat on the back with dowel-holes into which iron pins were placed. These pins fitted into corresponding holes in the background and the figure was affixed in the desired position with molten lead. This technique may have been the result of a decision to decorate the building with a relief frieze after it had been built or perhaps for financial reasons. It may also be due to aesthetic reasons. The use of two different types of marble, grey for the ground and white for the figures, had already been tested on the bases of the cult statues in the Hephaisteion, and the effect may have been popular. The technique used to attach the figures was also the reason for their destruction, since some of the fires that damaged the building caused the lead to melt and the figures to fall off. This is confirmed by the fact that the relief frieze is not referred to in the sources and is not depicted in travellers' drawings. The first fragments of the frieze were found and identified in 1837. Today we have more than 300 fragments of varying sizes. Because of the small size of the figures and the unusual finishing of their flat backs, the fragments of the frieze are easily recognisable and new pieces were still being found and identified until quite recently. Based on the dowel-holes that have been preserved in the Eleusinian marble that provided their background and on the height of the corresponding holes on the back of the figures, an effort was made to find their position, an effort that has left many questions unanswered. The frieze also continued on the monumental north porch of the Erechtheion where the figures are slightly higher, i.e. 65 cm, while on the rest of the frieze they are only 58 cm high. Given the difficulty of restoring individual figures to their position and in the right order and given the total lack of other information, its theme remains unknown. The fact that the motif of a seated woman holding an infant or small child is depicted most frequently made it possible from the outset to hypothesise that a theme related to the myth of Erechtheus was represented. Erechtheus, who gave his name to the monument, was a legendary king of Athens, born of the Earth and raised by Athena. He is often identified with Erichthonios who was also a king of Athens born of the Earth. It has recently been argued that the festival of the Skiroforia might have been portrayed. On the frieze, female figures outnumber male ones. They can be standing, wearing either a peplos or tunic and mantle, seated with a child on their lap, or running. One seated figure is holding an omphalos, a conical stone representing the navel of the earth, which might suggest that it is Apollo. A group of two women, one in a peplos and the other in a tunic and mantle, could depict Demeter and Kore. A group of two mantle-clad men (one standing, the other kneeling with his head bowed) has not been satisfactorily explained. One standing figure has a throne behind her, with a sphinx and a ram's head on the armrest. Her stance, with a slightly flexed knee, does not make it clear whether she has just stood up or is preparing to sit down. A female figure wearing a belted tunic that has slipped from her shoulder, and moving vigorously as though running to the left, is one



of the most beautiful figures on the frieze in terms of the rendering of the firm body and its relation with the garment that forms many folds like leaves around her waist.

The style of the figures fits the chronology cited in inscriptions as to the completion of the Erechtheion. The same inscription gives us information about the sculptors employed on it, their names and fees. These sculptors were Athenian citizens such as Phromachos from Kefisia, Antiphanes from Kerameikos, Iasos from Kollytos, and metics living in various Attic demes such as Praxias in Meleti, Agathanor in Alopeke, Mynnion in Agryli, and Soklos in Alopeke. Their fees were 60 drachmai for each figure, 120 drachmai for two figures, such as a horse with a man beside him, and 240 drachmai for a group such as a chariot, horses and a youth. The sum total paid was 3,315 drachmai. Despite this, the sculptures have uniformity of style, showing that one sculptor was in charge, and provided the general design. However, they also have individual features that can be distinguished mainly in the rendering of the folds. On the basis of these particular characteristics, an effort was made to detect and list the artisans who worked on it, as a result of which seven different pairs of hands have been identified. Stylistically, the sculptures on the frieze present some similarities to the reliefs on the parapet of the Temple of Nike, a slightly later monument.

The period when the sculpted decoration of the Erechtheion was carried out was during the years of the Peloponnesian War, when after the dramatic outcome of the Sicilian expedition, the city was heartened by the fleeting victories of Alkibiades.









335 Caryatid B (*Acr. 15001*).





337 Caryatid E (*Ac.* 15003).





339 Caryatid F (*the torso*) (Acr. 15004)



340



311

340 *Parts of two horses (Acr. 1282), from the Erechtheion frieze.*

341 *Parts of three horses (Acr. 1280), from the Erechtheion frieze.*



342



343

342 *Lower body and legs of a seated female figure (Acr. 1238), from the Erechtheion frieze.*

343 *The legs of a seated female figure (Acr. 1286), from the Erechtheion frieze.*



344 *Body of a female figure moving left (Acr. 2825), from the Erechtheion frieze.*





347-348 *Lower body of a standing female figure (Acr. 1239), from the Erechtheion frieze.*



349 Part of a seated female figure (Acr. 1237), from the Erechtheion frieze.

350 Part of a seated female figure (Acr. 1201), from the Erechtheion frieze.

351 Torso of a seated female figure (Acr. 2830), from the Erechtheion frieze.

352 Fragment of the legs of a female figure (Acr. 1294), from the Erechtheion frieze.

353 Fragment of the legs of a female figure (Acr. 1290), from the Erechtheion frieze.





354 Female figure seated on a rock holding a boy on her lap (Acr. 1075), from the Erechtheion frieze.





356 Part of a standing female figure (Acr. 1074), from the Erechtheion frieze.



357 *Part of the breast of a female figure (Acr. 1250), from the Erechtheion frieze.*

358 *Part of the breast of a female figure (Acr. 1202), from the Erechtheion frieze.*

359 *Part of the breast of a female figure (Acr. 3439), from the Erechtheion frieze.*



360 *Part of the legs of a female figure sitting on a rock (Acr. 1281), from the Erechtheion frieze.*

361 *Part of a standing female figure (Acr. 1244), from the Erechtheion frieze.*



362



363



364

362 Part of the breast of a female figure (Acr. 2843) from the Erechtheion frieze.

363 Part of an upper female torso (Acr. 1284), from the Erechtheion frieze.

364 Left breast, shoulder and upper arm of a female figure (Acr. 1216), from the Erechtheion frieze.

Ἰδίου.



365



366

365 The lower part of a group with kneeling and standing female figures (Acr. 1288), from the Erechtheion frieze.

366 The lower part of a seated female figure (Acr. 1296), from the Erechtheion frieze.

Ἰδίου.



367 The legs of a female figure (Acr. 1205), from the Erechtheion frieze.

368 The bottom section of a female figure sitting on a rock (Acr. 1234), from the Erechtheion frieze.

369 Part of the torso of a female figure (Acr. 4861), from the Erechtheion frieze.



370 Legs of a seated female figure with an omphalos on her lap (Acr. 1293), from the Erechtheion frieze.

371 Standing female figure (Acr. 1245), from the Erechtheion frieze.

372 Legs of a standing female figure (Acr. 7332), from the Erechtheion frieze.



373 Female figure seated on a rock (Acr. 1072), from the Erechtheion frieze.



374 Group of two mantle-clad men, one standing and one crouching (Acr. 1073), from the Erechtheion frieze.

375 Lower part of a seated female figure (Acr. 8589), from the Erechtheion frieze.



376 Group with a chariot horse (Acr. 1235), from the Erechtheion frieze.



377



378



379

377 Legs of a standing female figure (Acr. 2822), from the Erechtheion frieze.

378 Part of a standing, mantle-clad male figure (Acr. 1248), from the Erechtheion frieze.

379 Legs of a standing female figure, side view (Acr. 2822), from the Erechtheion frieze.



380

380 Body of a seated female figure (Acr. 1076), from the Erechtheion frieze.



381

381 Part of the upper torso of a female figure (Acr. 1284), from the Erechtheion frieze.



382 Part of a standing female figure (Acr. 1077), from the Erechtheion frieze.

383 Group of two standing female figures (Acr. 1071), from the Erechtheion frieze.



Southeast view of the Temple of Athena Nike.

THE SCULPTURES FROM THE TEMPLE OF ATHENA NIKE

“On the right of the formal entrance is the shrine of Wingless Victory.”

(Pausanias, I, 22,4)

The Classical temple of Athena Nike or Wingless Victory (Apteros Nike), which, like the Erechtheion, is in the Ionic order, was built following the Peace of Nicias in 421 BC, and in some way expressed thanksgiving to Athena together with the wish for peace. This little temple has porches in the front and back, with four monolithic Ionic columns on the east façade, and another four on the west. A relief frieze adorned the upper part of the monument. It consisted of large blocks 45 cm. high, each of which was decorated with relief figures. The slabs were joined together at points between the figures so that the joints were not visible, giving the impression of a seamless narrative. The theme on the east side was an assembly of the gods, while the other three sides depicted battles. In the middle of the east side, just over the door to the cella, Zeus is depicted sitting on a throne with his mantle wrapped around the lower part of his body. There was a figure in front of him, of which no more than a small trace remains, probably a leg next to the stool. To the right of Zeus stands Hera clad in a peplos, and to his left stands Athena, recognisable by the shield on her left arm. On each side of the central group of gods are portrayed, from the left, Peitho, Eros and Aphrodite, the three Horae, a figure that has not been preserved, Leto, Apollo and Artemis, Ares, Amphitrite and Poseidon seated on a rock. On the right side, the corner block has been lost, but then there are, in order, Thetis seated between two running Nereids, Demeter and Kore, Hestia and Hephaistos.

The theme of the frieze on the south and west side is a battle between Greeks and Persians. The Persians are distinguishable by their dress and helmets. The battle is under way between the adversaries, who are fighting in pairs or running with their cloaks billowing out behind them in multiple folds, armed with shields and helmets. There are warriors who are wounded and recumbent, or who are already dead and lying on the ground. On the north side, it appears that the battle is being fought among Greeks, armed foot soldiers and horsemen. Virtually the same scenes are repeated on the south side. Four slabs from the frieze, together with the capital of the southeast column, and one corner capital are in the British Museum, having also been plundered by Elgin. They came from the west and south sides. These slabs were found in the wall between the bastion of the temple and the pedestal of the Agrippa monument that had been built by the Turks using material from the sculptures and architectural members of the Temple of Nike. This strengthening of the fortifications at the entrance to the Acropolis was done in great haste when the Turks were expecting an invasion by Morosini's Venetians, which meant that the temple was torn down before 1687, possibly in 1685. After liberation, the wall built by the Turks was dismantled, thus bringing to light the architectural members from the temple and the slabs from the parapet surrounding three sides of the monument, all of which had been incorporated into the wall. The temple of Athena Nike was restored immediately afterwards by Ross, Schaubert and Hansen.

Due to the appearance of structural problems, the building was dismantled for a second time and restored by Balanos and Orlandos between 1936 and 1939. The decision to remove the sculpted frieze was made in 1997 by the Central Archaeological Council after consultation with the Committee for the Preservation of the Acropolis Monuments and in 1998, it was transferred to the Museum to be conserved and exhibited. Exact replicas of cast concrete will be placed on the building.

The execution of the frieze has been dated to about 420 BC and provides an indication of the ornate style prevailing in the last quarter of the fifth century. The initial design for the decoration, as on the other monuments, was the work of one artist, although the execution was assigned to more than one. The small dimensions of the figures did not prevent the artist from rendering them with great skill that can be seen in the stance and details of the deities on the east side, as well as in the original compositions of the groups on the other sides of the frieze. Despinis hypothesised that this artist was Agorakritos, as indicated by comparing the figures on this frieze, especially those of Peitho, Aphrodite and Eros on the left corner block of the east side, with the sculptor's known works such as the figures on the relief base of the cult statue of Nemesis at Rhamnus.

The temple of Nike once had decoration on the pediments as well. This can be presumed from the marks left on the horizontal cornice. We owe the identification of the sculptures on the pediments of Nike to George Despinis, who discovered some small sculpted fragments with features that left no doubt as to their origin on these pediments. They were the torso of a nude young man, 26.2 cm. high, with vigorous movement. One leg is bent at the knee, while the other, which has been preserved to mid-thigh, was extended out to the side. His trunk, which was turned and leaning to the left, and his arms broken at the shoulders, indicate that the left one was raised and the right one was held out to the side and back. This movement shows that he was a warrior defending himself. A dowel-hole in the nape of the warrior's neck indicates that something was attached there, probably the crest of the helmet he was wearing. One decisive detail is a pin in the back of his left thigh that pierces the tibia and the hole from a second pin at the beginning of the tibia under the knee. These pins were used to attach the statuette to the horizontal cornice of the pediment. The sculptured torso is rendered dynamically, with the volumes ingeniously following its vigorous movement. Another nine fragments have been attributed to the pediments on the temple of Nike, which include the helmeted head of Athena, a nude male torso and a horse's head. The relationship of the warrior's torso with similar figures of warriors on the west frieze of the temple associates the artist with the one who created that side of the frieze, an associate of Agorakritos.

Regarding the themes depicted on the two pediments, it is considered likely that they were the Gigantomachy and the Amazonomachy. These two themes, as we have seen on the Parthenon, are linked in particular with the goddess Athena.

The parapet that protected the north, west and south side of the precinct of Athena Nike was built a little later than the frieze. It, too, was of Pentelic marble and bore relief figures, usually two to each slab. The slabs came to light when the Turkish wall into which members of the temple of Nike were incorporated was being dismantled. The slab representing a Victory (Nike) adjusting her sandal was among the first to be disinterred. The parapet stood on the moulding that crowned the last row of masonry on the bastion. Above the reliefs there was also moulding worked separately and attached later to their upper surface.

It is calculated that there were fifty figures. The reliefs decorated the outer side, looking toward the faithful as they ascended the Acropolis. Their inner side was smooth.

The dominant figure on each of the three sides is Athena seated on a rock with her shield resting beside her. She accepts trophies from the Victories and animals for sacrifice. These Victories, wearing an unbelted or double-belted peplos, or one held by straps crossed over the breast, are depicted in many original stances: such as the Victory adjusting her sandal, Victories with their arms raised in front, one whose mantle is wrapped symmetrically around her lower body and gathered between her legs, another who is striding decisively to the right, preparing to sacrifice a bull and another running to the right with her wings spread out behind. The drapery around the figures on the parapet is characteristic and shows off their youthful bodies, which are outlined in detail under the almost delicate fabric, and the rich billowing folds of the mantles pleat, refold, wave and curve in a thousand ways. Even though the goddess worshipped in the temple was wingless, most of the figures on the parapet were Victories with wings. Their wings, open in the background or lowered, are either smooth or with relief down, and may have been highlighted with colour.

All scholars acknowledge that many artists worked on the parapet. This can be concluded from the differences in the style and quality of the reliefs. Carpenter recognises six sculptors, among whom are Paionios and Kallimachos. The influence of the Parthenon frieze is visible, as was natural since the artists who worked on the Parthenon were also employed here. The dating of the parapet reliefs varies. Some believe that they were made when the temple was being built, between 421 BC, when the truce known as the Peace of Nikias between Athens and Sparta was signed, and 415 BC, the year of the disastrous Sicilian campaign. Others believe it to be later, around 410 BC, when the Erechtheion frieze was being carved.

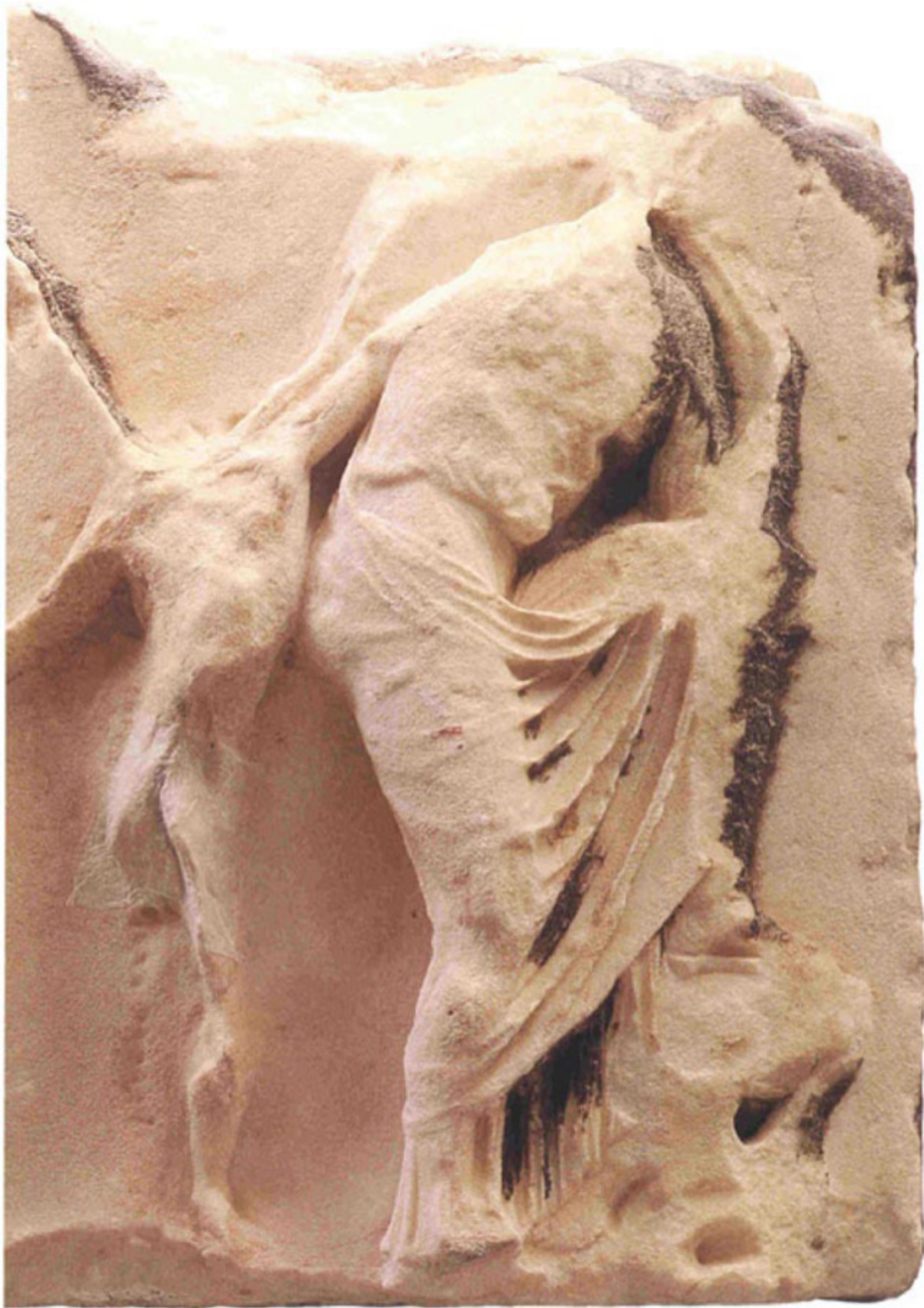
The reliefs on the parapet are related to those on the temple frieze, particularly to the artist who created the southeast corner block, with the figures of Peitho, Eros and Aphrodite, in which the artistic expression of Agorakritos tends to be recognised.

The dedication of the temple to Athena Nike, but also the symbolism of the representations, has changed meaning. At that time, the city was trying to survive in the midst of a devastating civil war and begging for the goddess's protection. Only, with full, rounded shoulders and firm breasts. Some scholars believe that the shape





385 *Upper part of a nude male torso (Acr. 2791), from the pediment of the Temple of Athena Nike.*





386 387 Block from the southeast corner (a): Peitho, Eros and Aphrodite (Acr. 18135), from the frieze of the Temple of Athena Nike.





388-390 The 2nd block from the east frieze of the Temple of Athena Nike depicting the meeting of the gods (b) (Acr. 18137).









391-393 *The 3rd block from the east frieze of the Temple of Athena Nike depicting the meeting of the gods (c) (Acr. 18138).*









394 Block from the north frieze (m) of the Temple of Athena Nike. Battle between Greeks and Persians (Acr. 18140).



395

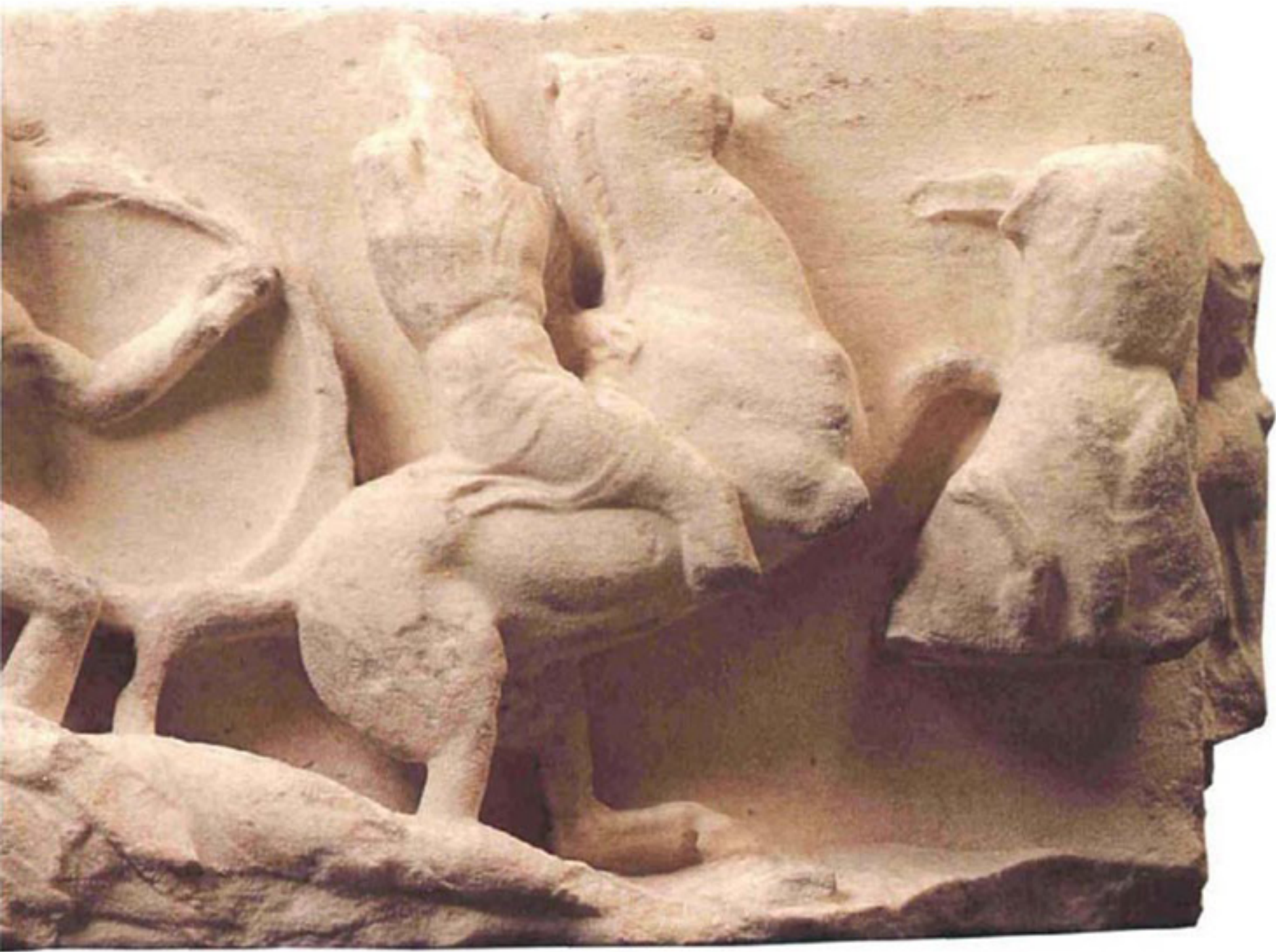


396



397 Block from the southwest corner. West side (l) of the frieze on the Temple of Athena Nike, a Greek and a Persian (Acr. 18139).





398 The block on the southwest corner (l) of the frieze on the Temple of Athena Nike. South side. Battle between Greeks and Persians (Acr. 18139).



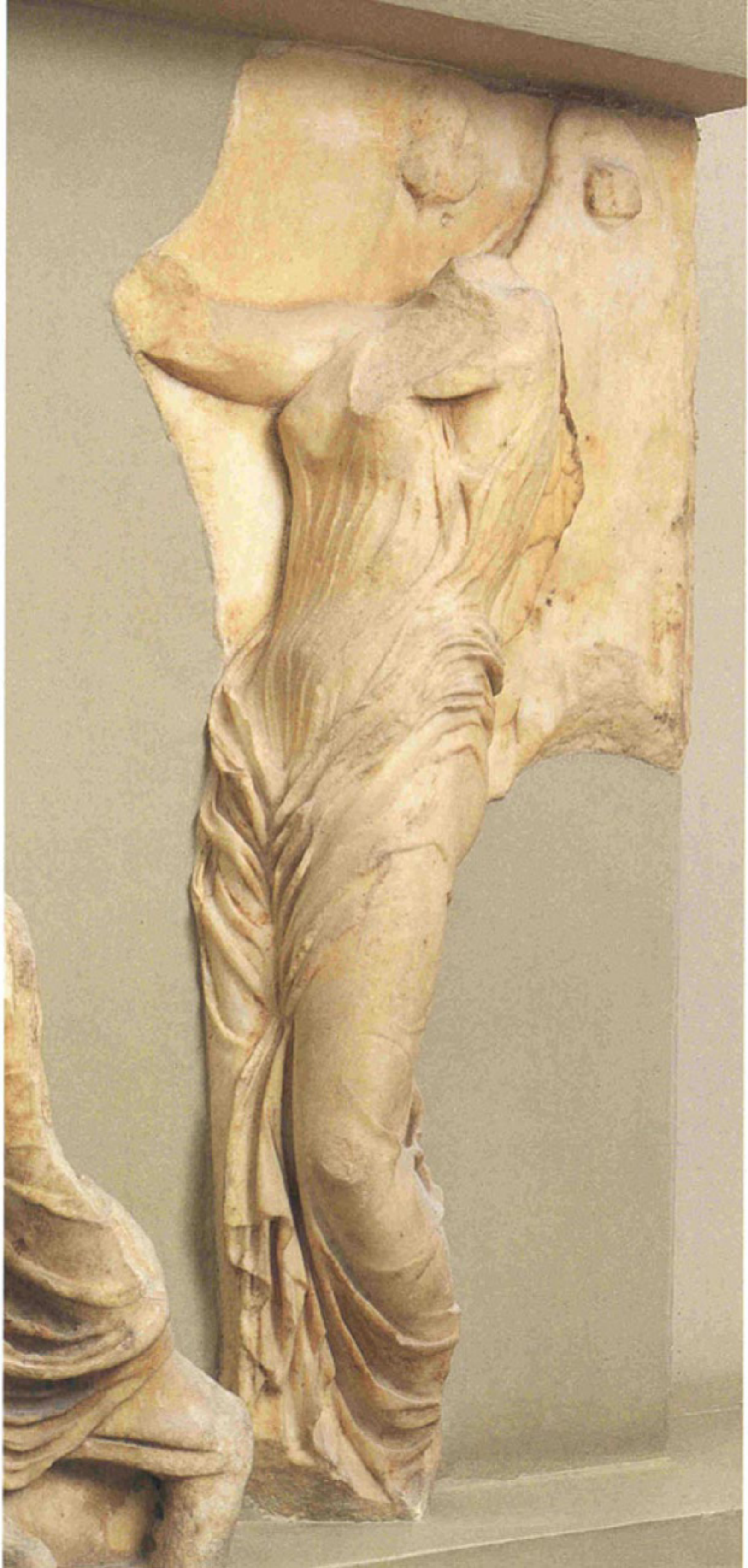


399 Block from the southeast corner of the frieze on the Temple of Athena Nike. South side, battle between Greeks and Persians (Acr. 18135).



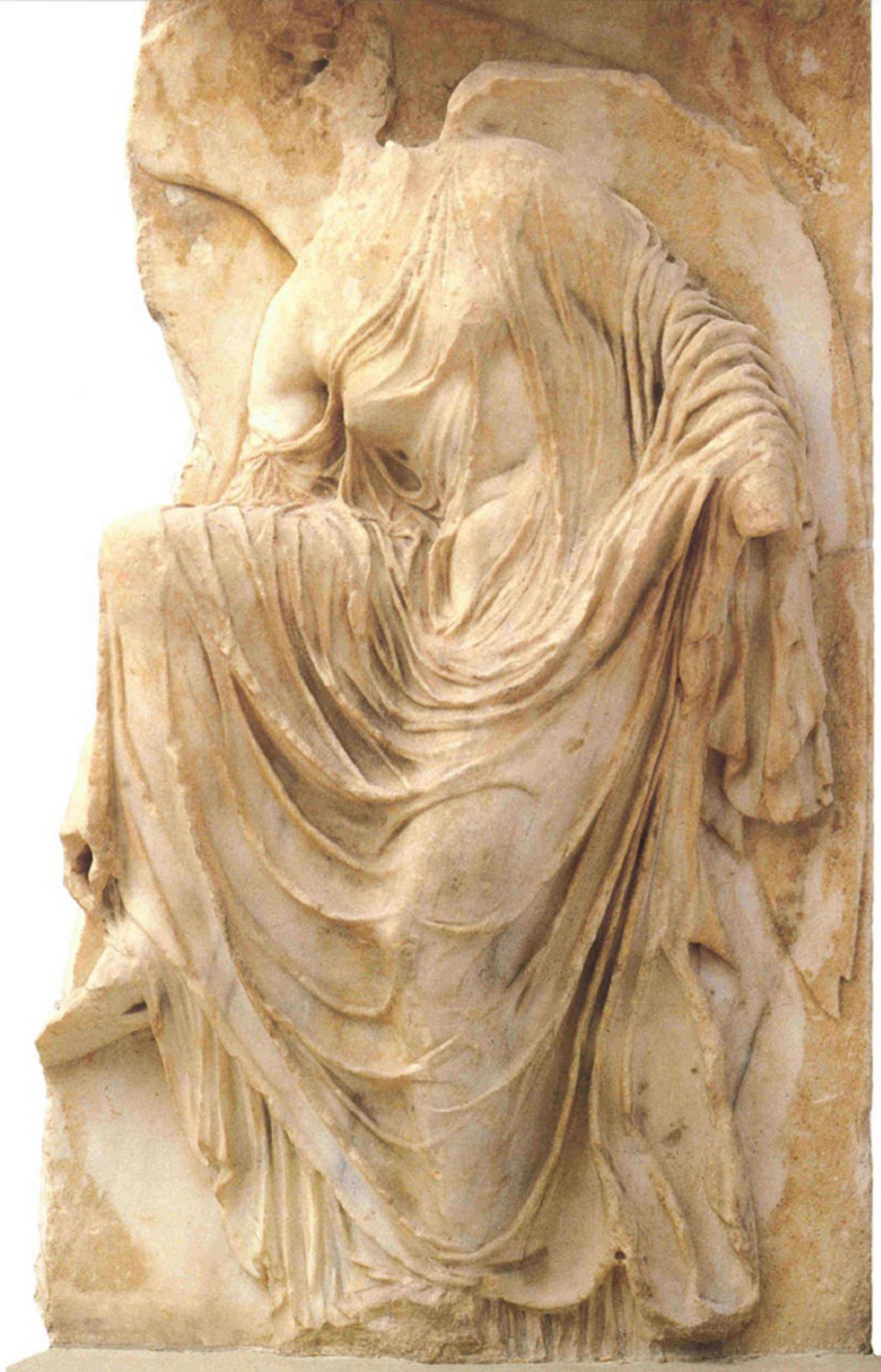


400 The 2nd block from the frieze on the south side of the Temple of Athena Nike depicting a battle between Greeks and Persians (e, f) (Acr. 18144 + 18145).





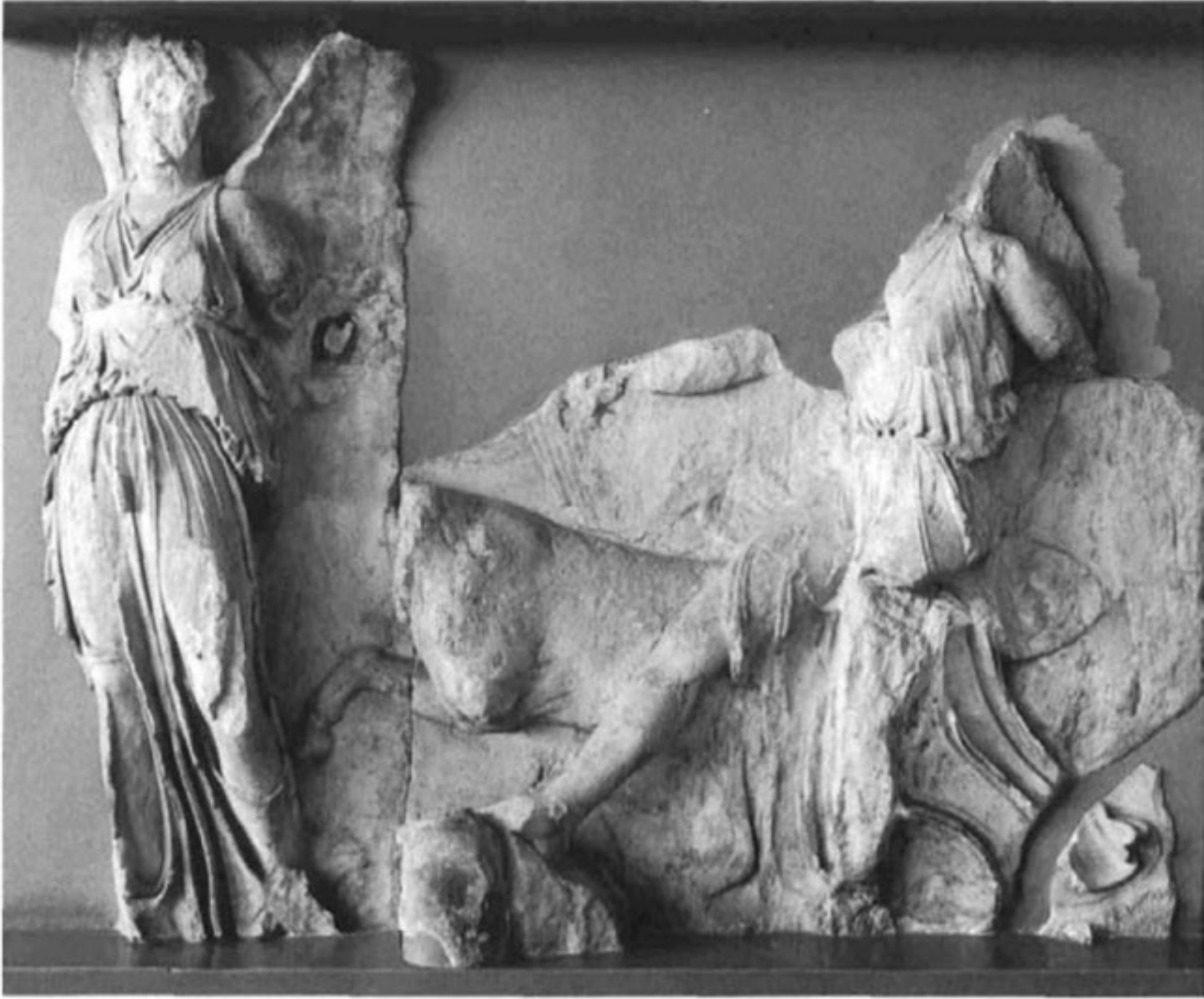
401-402 Parapet relief representing a seated Athena and standing Victory (Acr. 989).





403 404 *Parapet relief representing a Victory adjusting her sandal (Acr. 973).*





405 406 *Parapet relief with one standing Victory and another restraining a bull (Acr. 7098).*

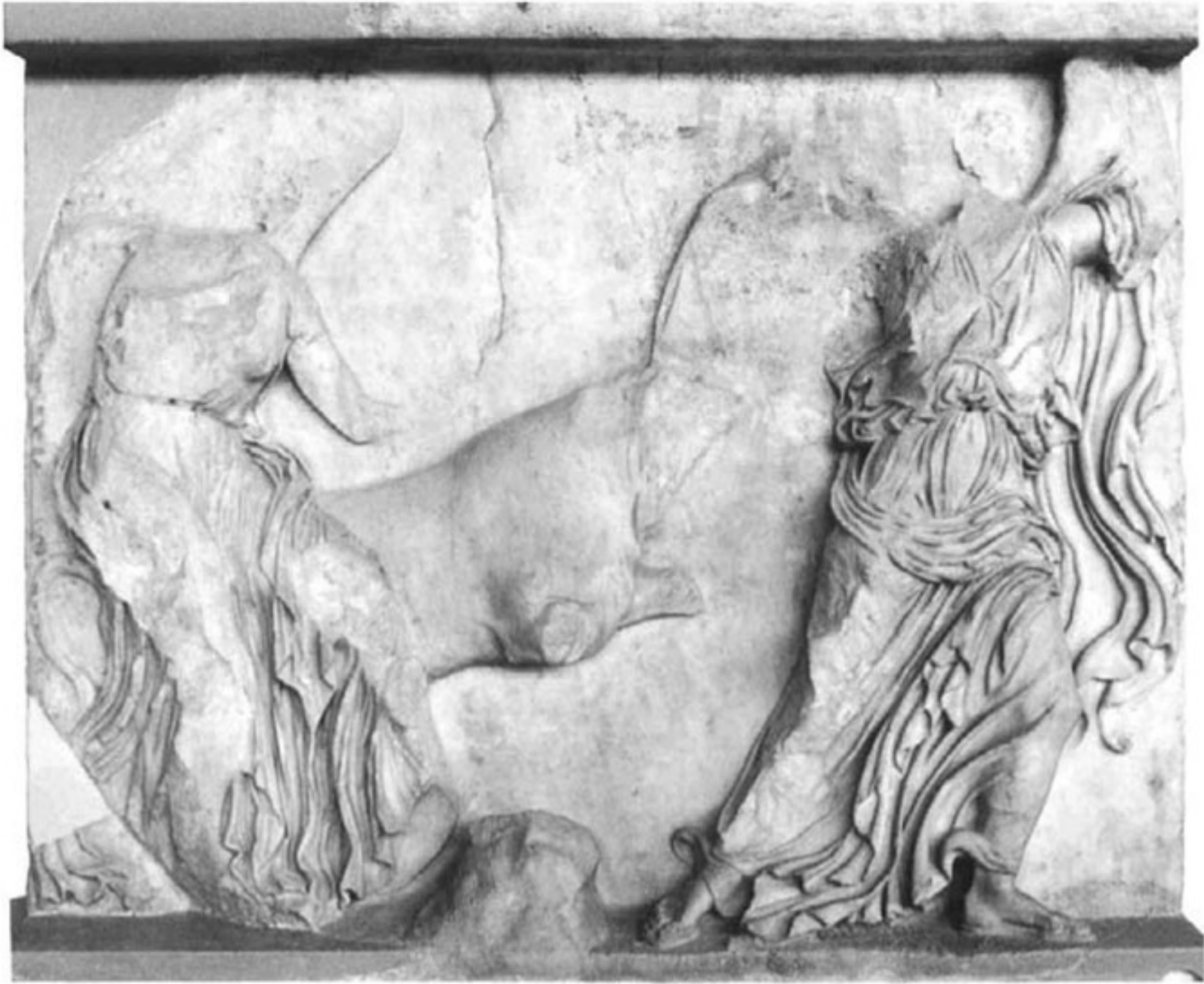


407 *Torso of a Victory (Acr. 995) from the parapet.*



408 Parapet relief representing a seated Athena (Acr. 991).





409-410 Parapet relief depicting two Victories leading a bull to sacrifice (Acr. 2680).





411-412 *Parapet relief depicting two Victories decorating a trophy (Acr. 994).*



413 *Fragment of a Victory (Acr. 999) from the parapet.*



414 *Lower body and legs of a Victory (Acr. 7304), from the parapet.*



415 *Lower torso and legs of a Victory (Acr. 7305), from the parapet.*

416 *Torso of a Victory from the parapet.*

CLASSICAL VOTIVE OFFERINGS

STATUES

THE CLASSICAL VOTIVE OFFERINGS on the Acropolis are known mainly through Pausanias. Some of them have been identified with original works found on the site, and efforts have been made to identify others by means of the copies known to have been created in the Roman period to adorn sanctuaries, public buildings and the villas of wealthy Romans.

Two heads, one of Athena (Acr. 2338), the other of a bearded man (Acr. 2344), came from a votive offering of the early Classical period. The correlation was based on their being carved of the same marble, with the same workmanship and the same technical details front and back, indicating that they were both wearing an added helmet. The male head has additional facial features, such as wrinkles on his brow and irises incised on the pupils of the eyes, suggesting that it might have been a portrait. George Despinis believes it to be a portrait of Miltiades and that, in the years of the Antonines, these two heads were copied from the group of bronze statues erected by the Athenians in Delphi after the battle of Marathon, works by Pheidias, as Pausanias reports (X, 10,1).

We also know from Pausanias (I, 22, 8) that a statue of Hermes of the Propylaia stood in the entrance to the Acropolis: “By the actual entrance to the akropolis, they say [was] the Hermes of the porch”. Many copies of Hermes Propylaaios have been preserved, two different types of which bear an inscription declaring that they were works by Alkamenes. One, which is regarded as closer to the original, was found at Ephesus, the other at Pergamon. A similar head from a herm (Acr. 2281) of the Pergamon type is of Pentelic marble and has the archaistic features that were repeated on all herm heads, i.e. the three rows of small snail-like curls on the forehead, two long ringlets falling to the right and left of the face behind the ears, and symmetrical groups of wavy curls on the beard. The moulding of the eyes, cheeks and mouth, however, reflects not Archaic forms, but rather Classical ones. It is interesting that the herm – a monument consisting of a slab with a head on top – recurred unchanged throughout the period of antiquity.

Alkamenes also sculpted another famous votive offering on the Acropolis, the statue of Prokne (Acr.1358). The statue was noticed by Pausanias (I, 24, 3) as he was walking on the north side of the Parthenon: “Alkamenes dedicated Prokne and Itys; Prokne has decided

to murder her son.” Prokne, daughter of King Pandion of Athens, married King Tereus of Thrace and by him had a child whose name was Itys. Tereus deceived her by violating her sister Philomela whose tongue he cut out so she would be unable to reveal the crime done to her. But Philomela depicted her secret on a cloth she sent to Prokne and thus her sister learned of her betrayal. To avenge herself on Tereus, Prokne killed their son Itys and served his flesh to his father at a meal. Tereus pursued the two sisters over mountains and through valleys, where they were changed into birds, a nightingale and a swallow, to escape him. The statue depicts the tragic moment when Prokne decides to kill her son. The boy is clinging to her; she was probably holding the murderous knife in her right hand, which is broken. From the time the statue was found northwest of the Propylaia, the question arose of



Woman's head (Acr. 6460).

whether Akamenes, whom Pausanias reported only as the dedicator, was also its sculptor. A head, likewise of Parian marble, has been attributed to this statue, but has not been attached to it, because it now seems doubtful whether they belong together. The figure of Prokne is dressed in a peplos that is belted at the waist and clasped at the shoulders, from which it falls in folds. The overfall at the waist causes the fabric to drape gracefully between her breasts. A mantle is also attached to the shoulders, falling down her back and covering the entire back part of the statue. The child is literally hanging on to his mother, in a characteristically intense movement of his nude body. The statue of Prokne is related stylistically and chronologically to the Caryatids on the Erechtheion.

Despinis recognised that two fragments that had been attributed to the Parthenon sculptures, Acr. 7310 and Acr. 928, belonged to the back of a superb statue of the Classical period, called the Barberini suppliant, three copies of which are extant. The best of them, which has been in the Louvre since 1934, had previously stood in the Palazzo Barberini in Rome. The other two are in museums in the Vatican and St Petersburg. The statue represents the seated figure of a woman dressed in a tunic and mantle. She was believed to have been sitting on an altar, which was why the figure was identified as a suppliant. Others hypoth-

esized that the figure might have represented Danaë waiting for Zeus to arrive in the form of a golden shower. Despinis proposed a more attractive interpretation. He believed this figure was one of a pair, with the second one facing in the opposite direction, that the two seated women were the heroines Io and Kallisto, and that they flanked a stairway with pilasters which was the entrance to the sanctuary of Zeus Polieus, or the altar of Zeus Polieus, which stood in the northeast corner of the Parthenon. Pausanias saw these two women (1, 25,2) and said: “There are women near by, Ino daughter of Inachos, and Kallisto daughter of Lykaon, by Deinomenes. They both have practically the same explanation: the love of Zeus, the anger of Hera, and a change of shape into a cow and a bear respectively.” The sculptor Deinomenes, whom he mentions, was probably from Argos, a sculptor in bronze and pupil



Statue of the Barberini Suppliant in the Louvre.

of Polykretos, as Piny informs us. The dedication of these figures on the Acropolis may perhaps be related to the conclusion of a defence agreement between Athens, Argos, Mantinea and Elis in 420 BC.

Another fragment, Acr. 6692, also of Parian marble, was recognised by Angelos Delivorrias as belonging to a statue that was particularly popular during the Roman period, since it was copied many times, and is known as Aphrodite Olympias. It is the statue of a woman seated on a chair with a back. The fragment in the Acropolis is from the right side of the upper torso with the arm. The back of the torso is better preserved, which depicts the abundant drapery of the sleeved tunic worn by the figure and one post from the back of the chair. Despite the fact that this piece is small, one can recognise with certainty that it comes from this statue. The part of the Acropolis in which it was found, as well as the quality of the workmanship, leaves no doubt that it was part of the original statue. Typical of this female figure is the indolent way in which she is sitting, with her left arm bent at the elbow, resting on the back of the chair, with her legs stretched out and ankles crossed in front. Her stance is reminiscent of that of Artemis on the east frieze of the Parthenon and the drapery of her garments places its creation during the period in which the Parthenon was being constructed,

i.e. between 440-430 BC. It has always been believed, owing to the stance of the woman and because the main visible part of the statue is the side, that it was not erected in a temple. The deep erosion visible on the Acropolis fragment demonstrates that, in fact, the statue was not sheltered by a roof, but stood in the open air. Scholars were particularly preoccupied with identifying the statue. It was once believed to depict Alkamenes' Aphrodite in the Gardens, or to have been a grave statue or even to depict some other goddess. Regarding its creator, it appears that Alkamenes, pupil of Pheidias, is the most likely candidate. Delivorrias believes that the statue may be the Aphrodite-Sosandra by Kalamis, which Pausanias describes as a votive offering of Kallias, (Pausanias I, 23, 2): a "memorial with a statue of Aphrodite beside it which they say is the dedication of Kallias and the work of Kalamis."



Drawing of the statue of Aphrodite and the Acropolis fragment (Acr. 6692).

Olga Palagia believes that the lower part of the figure of an original statue, Acr. 13641, wearing a tunic and double-folded mantle, is related to the Hope Athena, a work of the second half of the 5th cent. BC. She believes that its type, a variant of the Corinth/Mocenigo goddess, may be related to Athena rather than to Kore, as believed today, and that it may have been a votive statue on the Acropolis.

The upper torso of Aphrodite (Acr. 2861), which had an inset head, portrays the goddess resting her back against a tree. According to Delivorrias, it is a replica of the cult statue type of Aphrodite from her sanctuary at Daphne, which is attributed to the sculptor Alkamenes.

A small statuette of a woman wearing a peplos and mantle (Acr. 1310) dating to about 400 BC, has no particular feature that would help identify it; it could have been an offering in the sanctuary, either alone or part of a group.

A statue of Alexander (Acr. 1331) could also have been a votive offering in the sanctuary, the head of which alone was found near the Erechtheion in 1886. The statue may have been dedicated on the Acropolis during the years following Alexander's visit to Athens after the battle of Chaironeia in 339 BC. Conjecture has arisen as to whether it is from an



Relief base depicting pyrrhiche dancers (Acr. 1338).

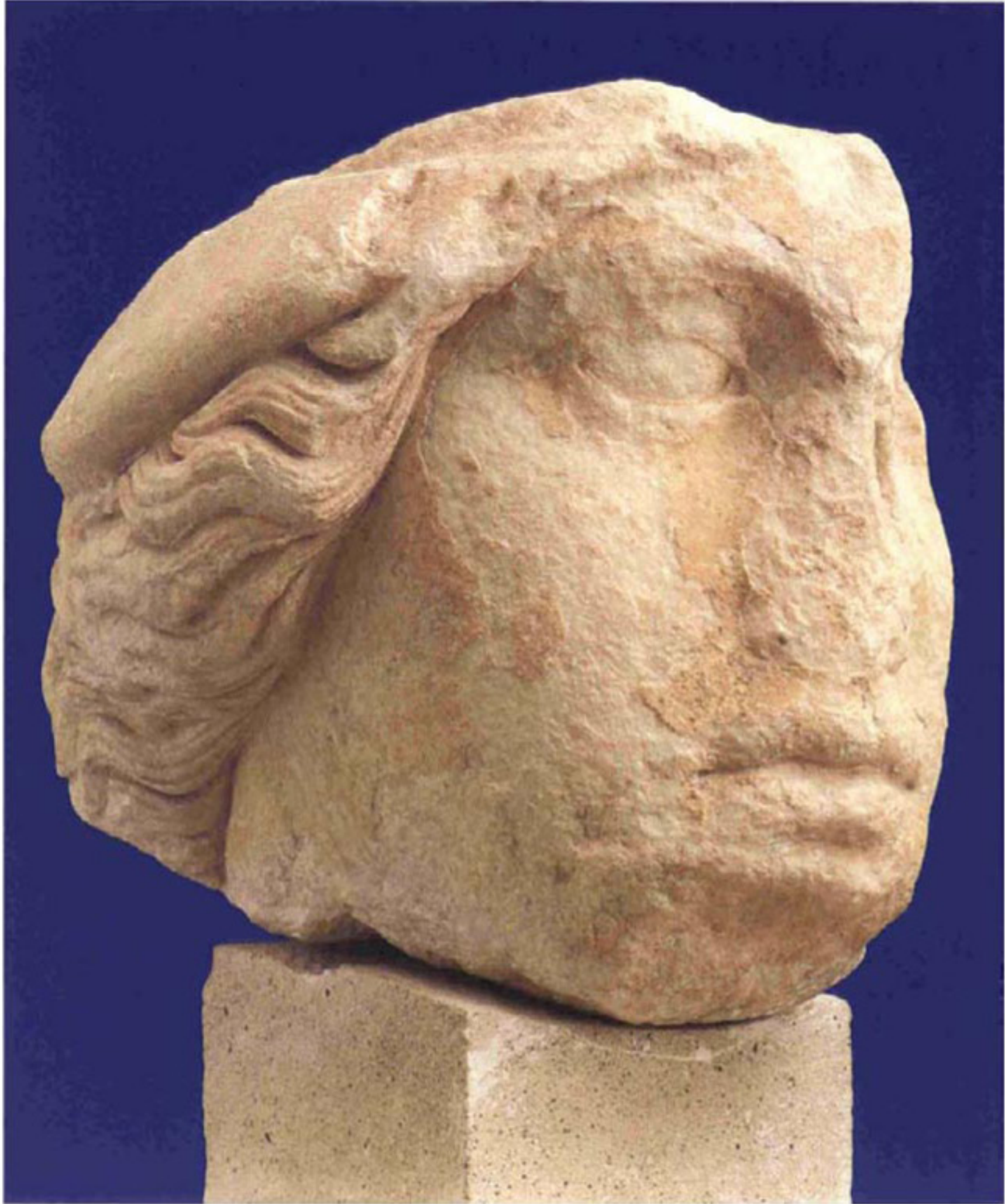
original work of the late Classical years or a copy from the Roman period. The head radiates intelligence with soulful eyes set deep in their sockets; his hair forms unruly curls with the characteristic off-centre parting and cowlick on the forehead; the facial complexion is virtually flawless. The head has been compared with copies of works attributed to the sculptor Leochares, such as the Apollo Belvedere in the Vatican, and associated with this sculptor, who created the gold and ivory portrait statues of the Macedonian kings that adorned the Philippeion in Olympia.

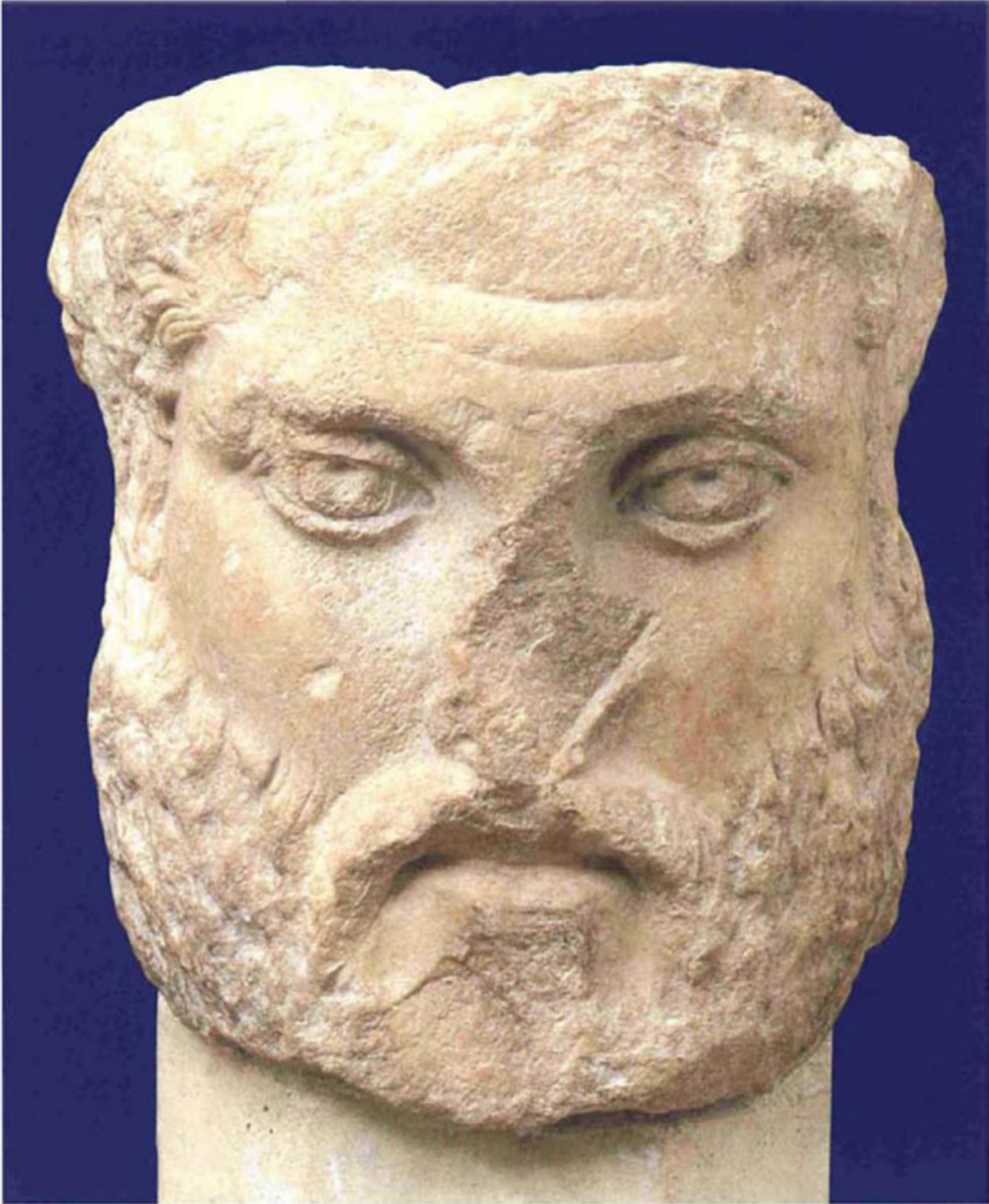
Statues were erected either on undecorated bases with inscriptions or on bases adorned with relief scenes. One of the bases, Acr. 1326, depicts an apobates holding a shield, on a four-horse chariot, with the charioteer. The scene was influenced by similar representations on the frieze, especially the apobates on Block 17 on its north side. There is an interesting arrangement of the horses in such a way that all four of them are visible.

Another base, two blocks of which have been preserved (Acr. 1338), is a multi-figured relief composition with two groups of armed foot-soldiers dancing the pyrrhiche, a dance with weapons, followed by mantle-clad men. The scene alludes to the reason for which the votive offering was dedicated, since the inscription carved on the crown of the base declares that the offering was dedicated by Atarbos to commemorate his victory in a contest of pyrrhiche-dancers. Three hollows testify that as many bronze statues once stood on this base.

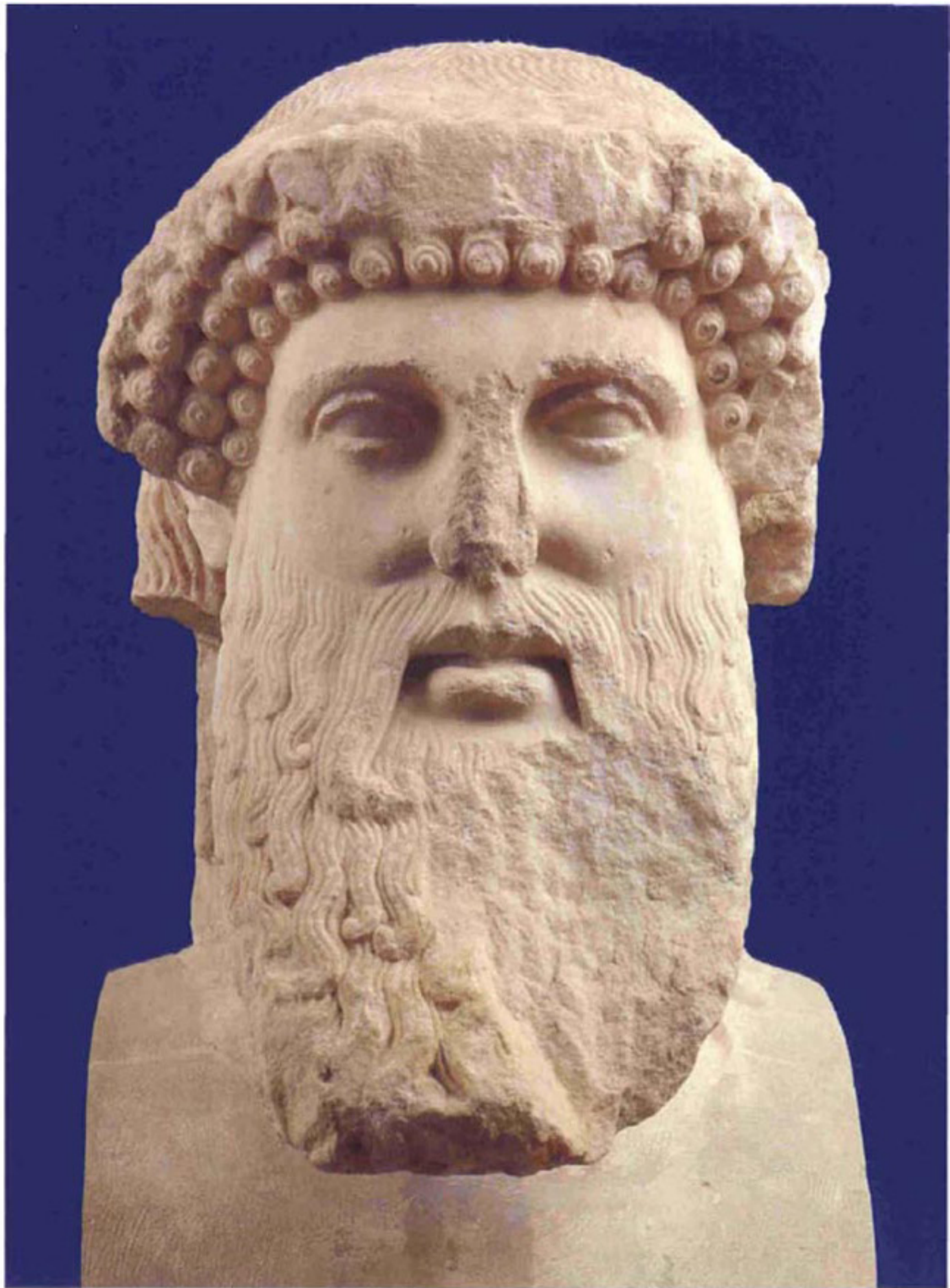


Relief base representing an apobates (Acr. 1326).





418 *Head of a bearded man (Acr. 2344), copy of a Pheidias work.*





420-421 *The statue of Prokne with Itys, work by Alkamenes (Acr. 1358).*



422



423

422 *Part of the body of the Barberini Suppliant (Acr. 927 + 7310).*

423 *Back view of the statue of the Barberini Suppliant in the Louvre.*



424 425 Lower part of the statue of a maiden wearing a tunic and a double-folded mantle (Acr. 13641).



426 *Upper torso of Aphrodite (Acr. 2861), replica of the cult statue of the goddess in her sanctuary at Daphne, Attica.*



427 *Statuette of a woman wearing a peplos (Acr. 1310).*





428 429 *Head of Alexander the Great (Acr. 1331).*



Votive relief depicting Athena receiving a suppliant with a large box (kistis) on her head (Acr. 2413 + 3003).

CLASSICAL VOTIVE OFFERINGS

RELIEFS

A NUMBER OF VOTIVE RELIEFS were dedicated to Athena and usually depict her as receiving offerings from the faithful; others were addressed to the other deities worshipped on the site. As a rule, the reliefs are in the form of a miniature temple, crowned with either a horizontal cornice or a small pediment.

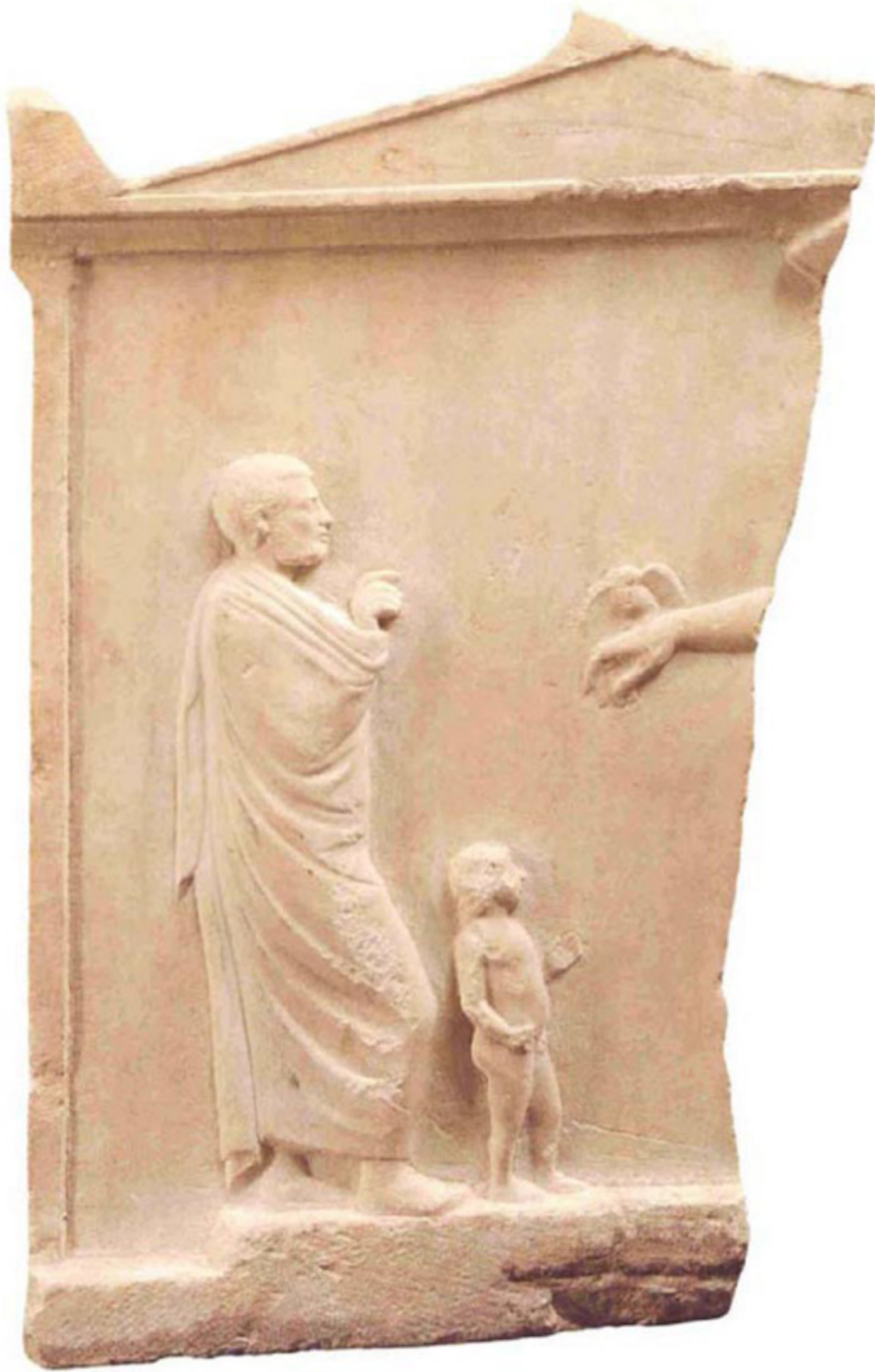
Standing with a spear in her left hand and wearing a high-crested helmet, Athena is portrayed on the right side of a relief in front of an altar. To the left a suppliant approaches carrying a large box (kistis) on her head (Acr. 2413 + 3003). The two fragments of the relief have not been joined together along the break, because a piece is missing from the middle, and it has recently been argued that these two fragments may not belong together. In a votive relief with a pediment, the only part that has been preserved shows the tip of the crest on the goddess's helmet and her right hand with an owl perched on her wrist. Standing before her is a suppliant wrapped in his mantle, with a small nude child standing in front of him.

Semni Karouzou referred to the head of a female figure (Acr. 13529) as a carved poem of the early Classical style. Her hair is dressed elaborately, tied up at the back, and her facial features are superbly rendered. The head belongs to a relief that stood on the south slope, where it was found, together with the background of the stele containing the remains of the figure to which George Despinis recently recognised that this head belongs.

Votive reliefs were also dedicated to other deities, such as Demeter and Kore, or another two with Nymphs and Pan (Acr. 1345 and 6464).

The relief with the oarsmen (Acr. 1339), known as the Lenormant relief, was found on the Acropolis in the mid-19th century. It depicts nine men bent over their oars rowing, as seen through window-like openings in a ship. Another two small pieces of this relief have been preserved in the Acropolis Museum. Considering all the pieces, as well as the drawing of a similar replica from the Dal Pozzo Collection in the British Museum and a piece in the Museum of Aquila in Italy, Luigi Beschi reconstructed the monument, which would have been 1.90 metres long and 0.95 m. high. Seated above the oarsmen is the hero Paralos, whose shrine was in Piraeus, in which there must have been an identical relief. The ship was the Paralos, the sacred ship of the Athenians that was intended for public missions.

And finally, a snake is represented upright with its head raised on a simple slab. It was dedicated by Hedeia to Zeus Meilichios, as noted in the inscription incised on the background at the top. The relief was found during the excavations conducted by John Miliades in the sanctuary of the Nymph on the south slope of the Acropolis. Snakes are frequently depicted in scenes related to Zeus Meilichios, (protector of those who invoked him with propitiatory offerings), whose cult was chthonic, i.e. of the earth.

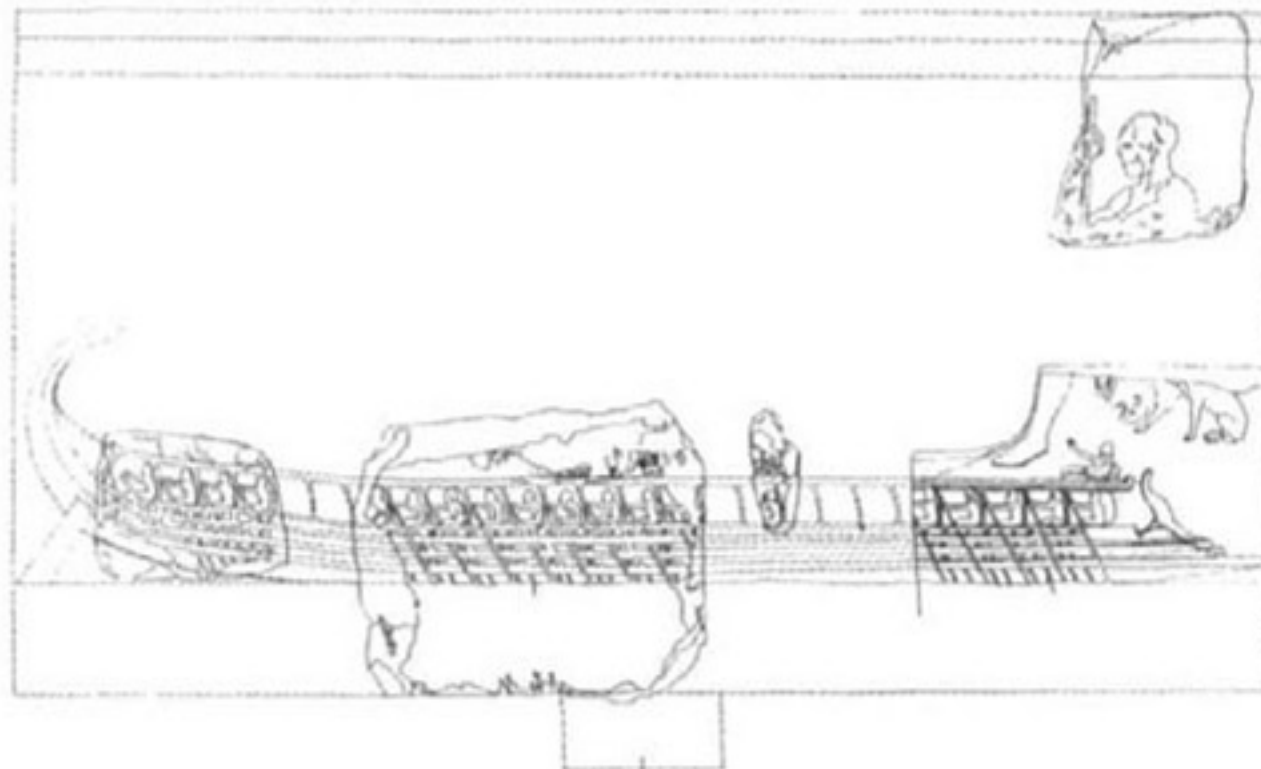


430 *Votive relief depicting a cloaked man and a little boy standing in front of Athena (Acr. 3030).*





433 *The Lenormant relief depicting a trireme and oarsmen (Acr. 1339).*



434 *Drawing by L. Beschi of the trireme Paralos, reconstructed from fragments.*



435 Part of a votive relief depicting Demeter and Kore (Acr. 1348).





437 Part of a votive relief representing Pan and a Nymph (Acr. 1345).



Detail from an inscribed votive column (Acr. 6506).

ATHENA

The sanctuary on the Acropolis was dedicated to Athena, the city's protecting goddess, and everything in it testified to her worship. Athena was known in the prehistoric period. Her name was found as Ατανα ποτινιγα on the Linear B tablets found at Knossos. During the Mycenaean period, she was worshipped in Athens on the north part of the Acropolis, in the vicinity of the Mycenaean palace, as a continuation of the prehistoric cult. Homer (Odyssey, 7, 90-94) refers to her relations with Erechtheus and his family:

*And with that vow the bright-eyed goddess sped away,
over the barren sea, leaving welcome Scheria far behind,
and reaching Marathon and the spacious streets of Athens,
entered Erechtheus' sturdy halls, Athena's stronghold.*

The goddess's first large temple was built on this site during the Archaic period. Her presence in the sanctuary, however, was manifested in a variety of ways, primarily by the cult statues in the monuments, but also by the sculpted decoration on their external facades and the votive offerings and document reliefs.

There were statues of Athena in all three of the Acropolis monuments. In the Erechtheion was the ancient wooden cult statue (xoano). "But the holiest of all the images which was universally recognized for many years before the Athenians came together out of their country towns, is Athene's statue on what is now the acropolis, though then it was the whole city. Rumour says it fell from heaven." (Pausanias, I, 26, 7). She was worshipped here in her attribute as Polias, guardian of the city (polis).

She was honoured in the Parthenon during the Classical period as Parthenos (Virgin) "The statue is made of ivory and gold." (Pausanias I, 24, 5). Pausanias' detailed description of the chryselephantine statue in the Parthenon helped scholars to recognise the type of the

statue in its many copies. There is one variant of the type in the Acropolis Museum (Acr. 1362), a large statue made during the Antonine period, and two small heads, one from the Classical (Acr. 635) and the other from the Roman period (Acr. 647), which are but modest echoes of the magnificent original.

Her statue in the little temple of Nike was described by Heliodoros, an Athenian traveller of the 2nd century BC, fragments of whose work were saved by the lexicographer Harpocration, who lived in the 1st century AD: “that a wingless cult statue of Athena Nike holding a pomegranate in her right hand and a helmet in her left was worshipped by the Athenians is stated by Heliodoros (the traveller) in part 1 about the Acropolis. ”

As Athena Ergane, she had a small precinct on the Acropolis, as noted by Pausa-



The statue of the Athena of Herculaneum in Naples.

else; they were the first to name Athene the Workwoman”. She is believed to be depicted as Ergane, seated and spinning on terracotta plaques (Acr. 13055).

Her myths have pride of place on the sculpted decoration of the monuments, as we have seen: the Gigantomachy on the Archaic temple, on the Parthenon metopes, and on the pediment on the temple of Nike, her birth and dispute with Poseidon on the pediments of the Parthenon, the Panathenaic procession on its frieze, the myths of Erechtheus on the Erechtheion, and Athena as protectress of the city on the parapet of the temple of Nike.

In addition, many large votive offerings on the Acropolis were also in her honour. The first such major work to be identified was the Athena by Endoios dating to the Archaic period. An effort is being made to identify works of the Classical era, known through the testimony of Pausanias in particular, with copies made in the Roman period that are usually known by the names of the museums or collections to which they belong.

In the second quarter of the 5th century BC, a bronze Athena, a work by Pheidias, did not merely dominate the Acropolis; the tip of her spear and the crest on her helmet could

be seen from as far away as Sounion, as we are informed by Pausanias (I, 28, 2): "...a bronze statue of Athene by Pheidias from the Persian landing at Marathon". And further on: "The spear-tip and helmet-crest of this Athene can be seen as you come in by sea from Sounion."

Athena is depicted as Promachos in the statue of the Herculaneum type. It was thus named after a statue found in 1785 in Herculaneum outside Naples, and depicts the goddess in battle with her aegis held out. Maria Bruskari recognised that three large fragments in the Acropolis Museum are of the same type. Her garments, which copy the Archaic style, her facial features and the technique used to treat the marble have led scholars to regard it as an Archaistic creation dating either to the years around 450 BC or to the 1st century BC. The fragments in the Acropolis were believed to belong to the original work, which had been



The statue of the Hope Athena in Naples

Peloponnesian War.

The Athenians who had allotments of land on Lemnos (klerouchoi) dedicated a large statue of Athena on the Acropolis, another work by Pheidias (Pausanias (I, 28,2): "There are another two dedications: Perikles, and the most interesting of all the works of Pheidias, the Lemnian Athene, which is named after its donors." This statue was reconstructed from a head found in the Bologna Museum and a torso in the Dresden Museum.

In front of the southeast porch of the Propylaia, there was a statue of Athena Hygeia (Health), a work by the sculptor Pyrrhus, the marble base of which is extant and bears the inscription: "The Athenians dedicate this to Athena Hygeia. It was created by Pyrrhus the Athenian." Pausanias (I, 23,5) had the following to say about the Athena Hygeia: "I do not propose to catalogue the less interesting figures, but near Diitrephes there are statues of the gods, one of Health, the daughter of Asklepios they say, and one of Athene of Health." The statue of Athena Hygeia was identified in the past with a copy of the statue known as the Hope Athena, two fragments of whose body have been preserved in the Acropolis Museum

(Acr. 3371 and Acr. 1112 + 2919).

Two statues of Athena in the Acropolis Museum are copies of a 5th century work known as the Ince Athena. One (Acr. 3029) is believed to be a contemporary copy. The other (Acr. 1336) is also headless, but has otherwise been preserved in very good condition, and dates to the early imperial period.

A type of Athena leaning or Athena with a diagonal goatskin breastplate (aegis), dating from the late 5th century BC, is represented by two copies in the Museum (Acr. 2161 + 2311 and Acr. 1337). The goddess is dressed in a belted peplos with a lavishly draped overfall, and on the latter copy, ripples of folds are created by the aegis slung diagonally over her right shoulder.



Bronze copy of the statue of Lemnia Athena.

The goddess is also portrayed on votive offerings, either standing or seated receiving gifts or sacrifices from the faithful as well as on document reliefs crowning the civic texts inscribed on the slabs. One such relief, over a decree issued by the Athenians to honour the Samians, depicts Athena and Hera, the goddesses of the two cities to which the decree was related (Acr. 1333), standing between two pillars. The helmeted Athena wearing a peplos and mantle and holding a spear, with her shield leaning against a tree trunk on the side, greets Hera, wearing a mantle billowing in the wind behind her and holding a sceptre in her left hand. The inscription under the relief, which begins with the name of the secretary Kefisophon from Paiania, contains three decrees on the subject and was carved between 405 and 403/2 BC.

In another document relief, the goddess is seated with her weapons to the side, in a stance reminiscent of the parapet of the temple of Nike with an eagle on her lap, indicating the city in whose honour the decree was issued (Acr. 1330). In it, a consulship is offered to the sons of Leomestor and of Diagoras from Abydos, who are probably represented by the mantle-clad man standing in front of Athena.

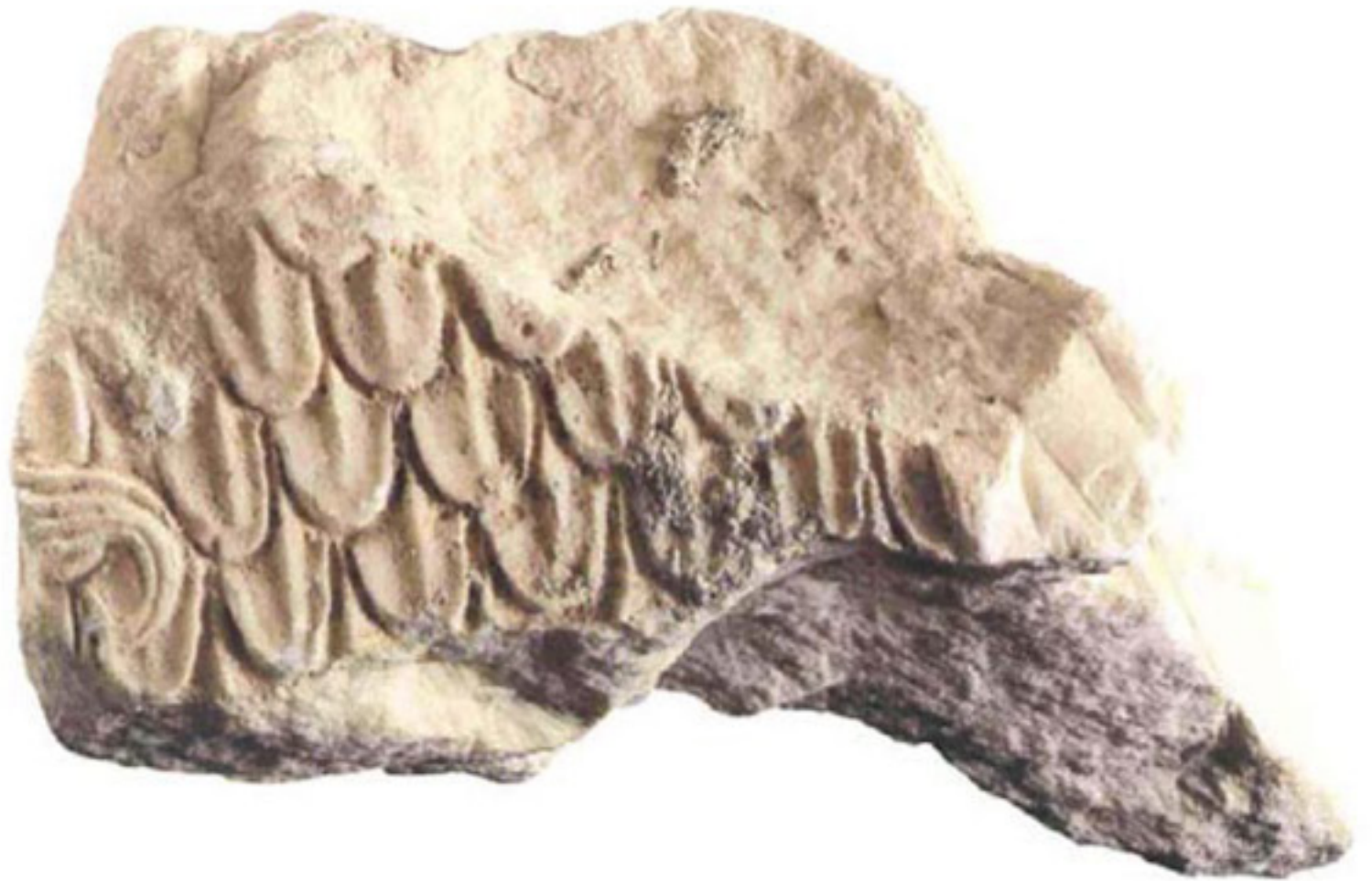
In the decree in honour of Proxenides, son of Proxenos from Knidos, Athena is probably offering a wreath to the honoured person, who is depicted in front of her wearing a mantle (Acr. 2996). He is being introduced by another female figure, Aphrodite, protectress of Knidos. The rest of the relief, containing the lower part of the figures and the beginning of the decree, is in the Epigraphic Museum in Athens.

In another document relief (Acr. 6787) Athena, wearing a peplos, aegis and Corinthian helmet, is crowning a mantle-clad man. A wreath is offered to him by another figure, of which only the hand holding the wreath has been preserved, and may be a personification of the Deme or of the protecting goddess of the honoured person's city. Finally, on document relief Acr. 2439 +296, the goddess is represented sitting pensively on a rock.



The statue of the Ince Athena.

From the above it can be concluded that almost all the ancient myths referring to the goddess are portrayed on the Acropolis and that the votive offerings testify to her marked presence in the religious, civic and private life of its citizens. After winning the city with her gifts, she left a decisive mark on the Acropolis through her cult. The relationship between Athena and Athens represents a reciprocal influence. The city is identified with the divinity and assumes her attributes, while the goddess takes shape in accordance with the activities of the city. The city defeats its enemies and the goddess is military; the city celebrates with the goddess as Parthenos, and is victorious with the goddess as Nike. The glory of the city reflects the goddess, and her attributes cover the needs and ambitions of the city. The Athenians either lent to her or took from her all the gifts they themselves desired as distinguishing features, such as wisdom, diligence, intelligence, prudence, bravery, innocence and inventiveness.







443 *Torso of the statue of Athena, copy of Athena Parthenos (Acr. 1362).*



444-445 *Head of the statuette of a helmeted Athena (Acr. 635).*



446-447 *Head of the statuette of a helmeted Athena (Acr. 647).*





450-451 *Statue of Athena (Acr. 2805 + 3029), in the Ince Athena type.*





452-454 *Statue of Athena (Acr. 1336) in the Ince Athena type.*

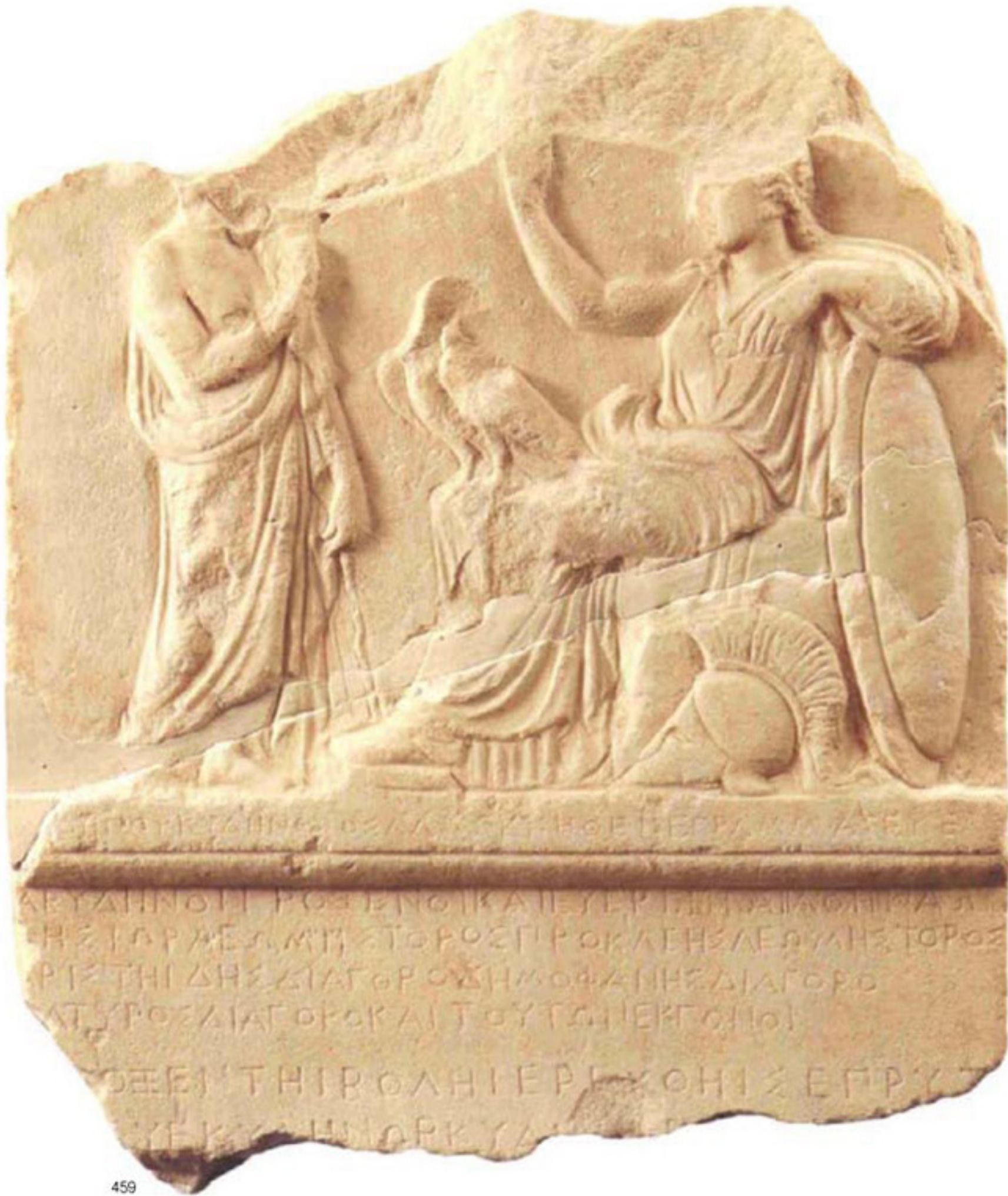




456-457 *Torso of a statue of Athena (Acr. 1337), in the type with the diagonal aegis.*



ΚΗΦΙΣΟΦΩΝΠΑΙΔΙΕΥΣ
ΕΡΑΜΑΤΕΥΕ
ΜΑΝΙΣΟΜΟΙΜΕΤΑΤΟΔΗΜΟΤΟΑΘΗΝΑΙ
ΡΝΕΓΕΝΟΝΤΟ



459

458 Document relief of the Samians (Acr. 1333).

459 Document relief of the consuls from Abydos (Acr. 1330).



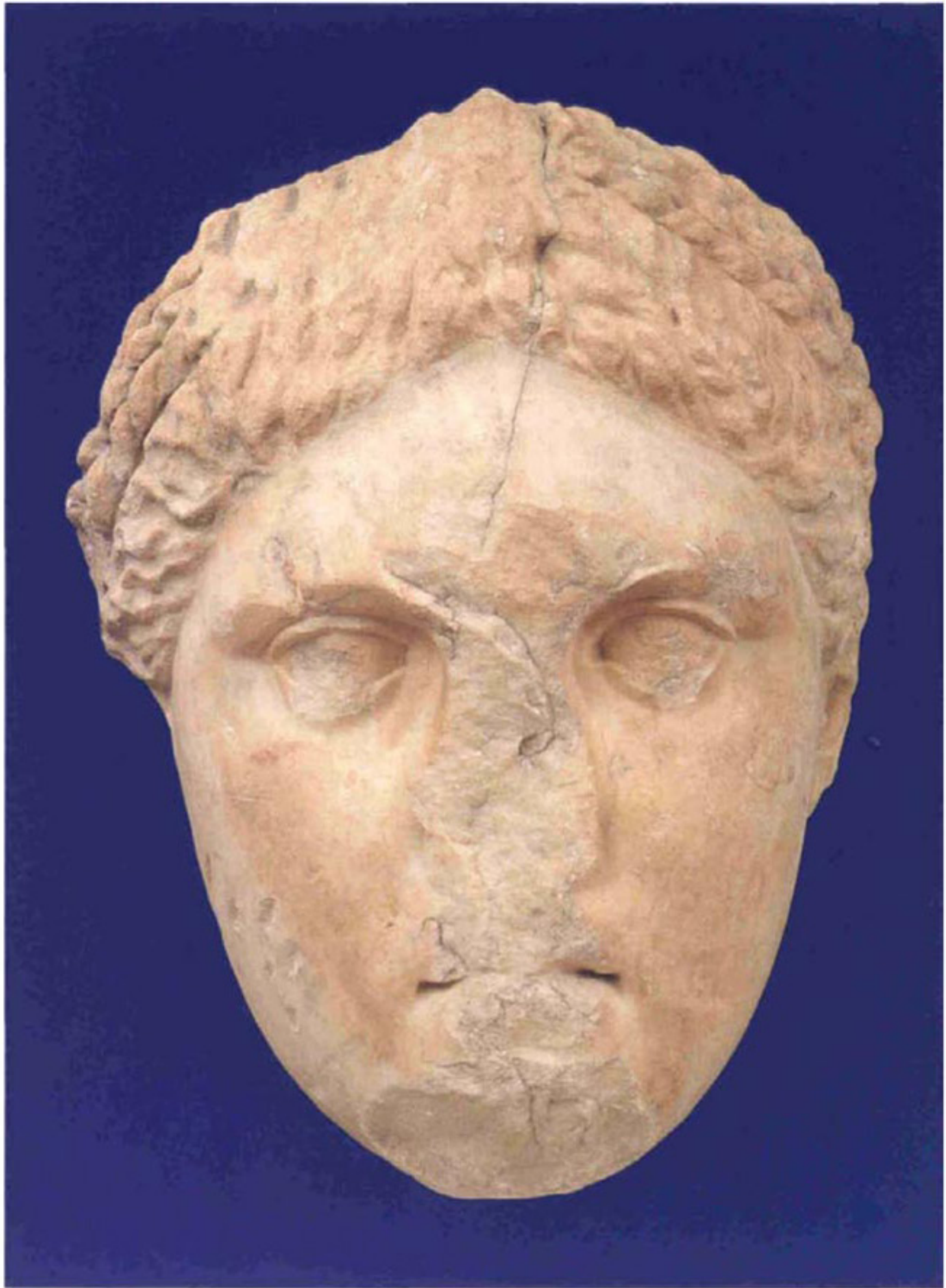


461 *Document relief depicting a seated Athena (Acr. 13777).*





463 Document relief in honour of Proxenides, son of Proxenos from Knidos (Acr. 2996). Athena is crowning the honoured person, who is being introduced by Aphrodite, patron goddess of Knidos.





ARTEMIS BRAURONIA

The sanctuary of Artemis Brauronia on the southwest part of the Acropolis is reported to have been established by Peisistratos, who originated from Brauron in Attica. Pausanias (Attica, 23,9) notes: "There is also a sanctuary of Brauronian Artemis, with its statue by Praxiteles. The goddess gets her name from the country place Brauron, where her ancient wooden cult-statue still is". The head (Acr. 1352) of this statue of Artemis, a work by Praxiteles, was identified by George Despinis, based on the place in which it was found, on the particular features of the head that helped to explain it, and on its colossal size and style.

The head must have been found, as traced by Despinis, in the excavations by Pit-takis in 1839, near the altar of the sanctuary of Athena Hygeia, i.e. not far from that of Artemis Brauronia.

The particular dressing of the hair, with two long braids wound around the head and tied at the back, and another small braid plaited over the forehead in place of a parting, is characteristic. The combination of these braids around the head with the middle one on the parting, which is encountered on small children and maidens, is most appropriate for a virgin goddess like Artemis. There is no doubt that it is a female figure, since behind the lobe of the left ear there is a little hole designed to hold the small hook of a pendent earring. The head dates to circa 330 BC, as concluded when it was compared with contemporary works such as the dancers at Delphi, Attica grave reliefs or the head of Apollo Lykeios, which are attributed to Praxiteles.

The height of the head, which is 56 cm, indicates that the statue must have been 3.60 metres high, i.e. a size that is somewhat typical of cult statues. As a cult statue, it would certainly have been treated roughly (particularly on the eyes and mouth) by fanatical Christians.

That the head is comparatively well preserved shows that it must have stood in a roofed area, possibly in a small temple situated, together with an altar, in the west part of the sanctuary of Artemis Brauronia.

Note in English:

Sources used were:

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