

# THE ACROPOLIS

## AND ITS MUSEUM

BY GEORGE SOTIRIADES D<sup>R</sup> PH.

*University Professor.*

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Part II.—The Museum.

With 27 illustrations.

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ATHENS

PRINTING OFFICE "HESTIA,"

1927

ΑΠΕΘΥΝΕΤΑΙ ΤΗΣ ΑΚΡΟΠΟΛΕΩΣ ΜΟΥΣΕΙΟΝ

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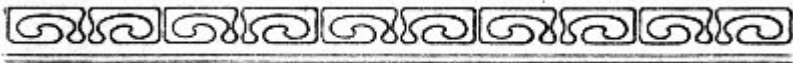
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## II THE MUSEUM

When after the victories of 480 and 479 B.C. the Athenians returned to their city, which they had left to fight the Persians by sea, they found the Acropolis in ruins and nothing but broken and mutilated statues. These they collected and buried reverently in the earth. But fragments of the architectural parts and of the statues were found in the debris upon which they built their new temples. All these statues and fragments were discovered during the excavations from 1885 to 1890 and have been placed in the Acropolis Museum.

This Museum is one of great importance, because with the help of the works of art contained in it one can follow the evolution of Attic sculpture from its beginning in about 700 B.C. to its prime during the latter half of the 5<sup>th</sup> century B.C.

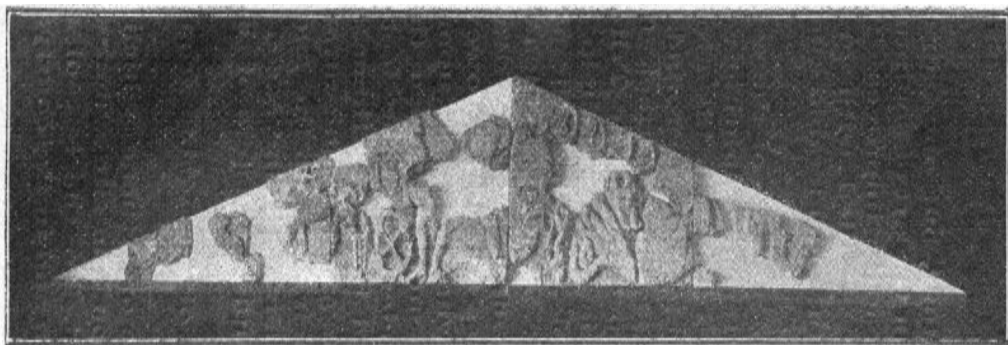
We will begin our visit to it with the first room to the left of the entrance. The first and second rooms contain 'poros' bas-reliefs from the gables of the temples which were built on

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the Acropolis about the 7<sup>th</sup> century and the beginning of the 6<sup>th</sup>. This material, being soft, easily worked and ready to hand, was first used by the Attic sculptors. For their statues they also used the trunks of trees, but naturally these have not survived. Since 'poros' stone is not a very decorative material, they painted their reliefs, as we said before, all over, their

favourite colours being red and blue. The reliefs in the gables represented religious scenes, preferably incidents from the life of Hercules, the great hero of Greek antiquity. Besides other religious subjects they were fond of a scene representing lions rending bulls in pieces, as described by Homer in the Iliad, for the Greek artists always drew inspiration from their great poet. The school in which they studied the form, the pose and the movements of the human body was the Gymnasium, where youths and men practised running, jumping, throwing the discus, the javelin and wrestling naked.

N<sup>o</sup> 1 is the gable of a small temple. [Figure 1](#). The colours on it can still be distinguished, but they were much brighter when it was first taken out of the earth. It represents the fight between Hercules and the Lernean Hydra. To the right is the many-headed serpent or Hydra, with some of its heads falling dead from the blows of Hercules' club while others are raised threateningly towards him. Hercules' form is tolerably well preserved. Behind him to the left stands his charioteer, Iolaus, turning his head towards the struggle. One can distinguish the horses and also the chariot. The horses scent something and bend towards the earth and in fact, in the left corner we see a large crab coming to aid the Hydra.



**Figure 1.—a) Hydra-gable, N° 1.**



**Figure 1.—b) Bull-gable, N° 3.**

This is the oldest of all the bas-reliefs in the Acropolis and is a work of the 7<sup>th</sup> century, but one can see that the artist is already a master in the art of sculpture, which from that time onwards steadily improves. The three-cornered space of the gable is filled with great skill and the figures are drawn with considerable knowledge and power.

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N° 2 is only a small fragment of a gable of the same size representing the mighty hero Hercules fighting with the sea-

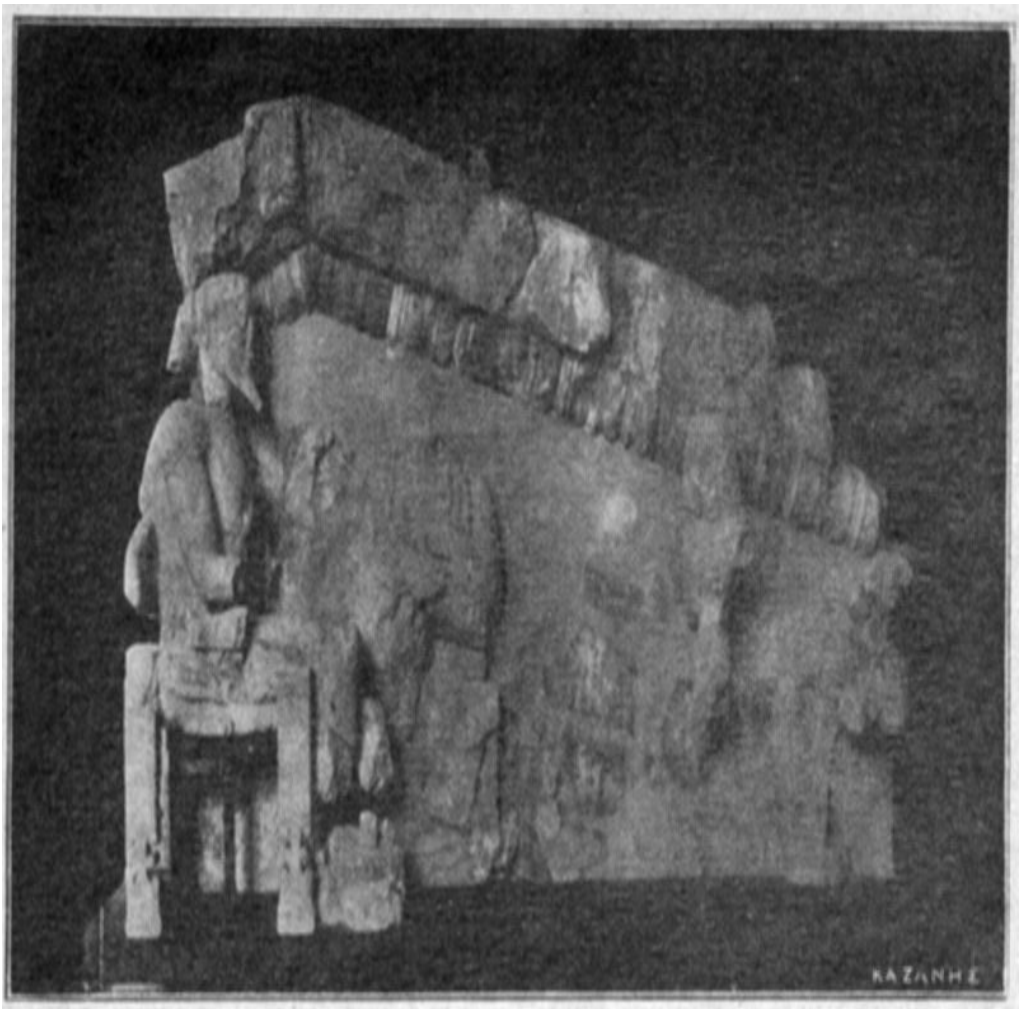


god Triton, whom he seizes firmly in his strong arms. The bodies are almost completely in the round. In comparison with gable N<sup>o</sup> 1 this is more perfect. The right half was filled by the fish-shaped tail of the Triton, who, fast in the grip of Hercules, is crying for help.

N<sup>o</sup> 9 is the right half of a gable, in which the apotheosis of Hercules is represented. [Figure 2](#). Athena is seen introducing the hero into Olympus after his death. He is being led by Iris and Hermes (the latter however is now missing) before Jupiter, who is seated upon a throne. The style of this is much more advanced than that of the other gables. The rendering of the feet of Jupiter is good but the hands and bust of Athena are not so well executed. Greek artists at first concentrated their efforts on certain parts of their work to the exclusion of the rest; but afterwards their skill increased by long practice and they became complete masters of their craft in all its departments.

N<sup>o</sup> 55 is evidently the centre of the gable from a temple.

It represents the oldest temple of Athena which in the 7<sup>th</sup> and 6<sup>th</sup> centuries existed on the site where the Erechtheum was afterwards built. To the left of the temple the Pandroseion can be seen and in the courtyard is the sacred olive-tree. To the right, in front of the temple is a girl carrying on her head a seat, from which she is called Diphrophoros, ‘diphros’ in Greek meaning ‘seat’.



**Figure 2.**—Apotheosis of Hercules, N<sup>o</sup> 9.

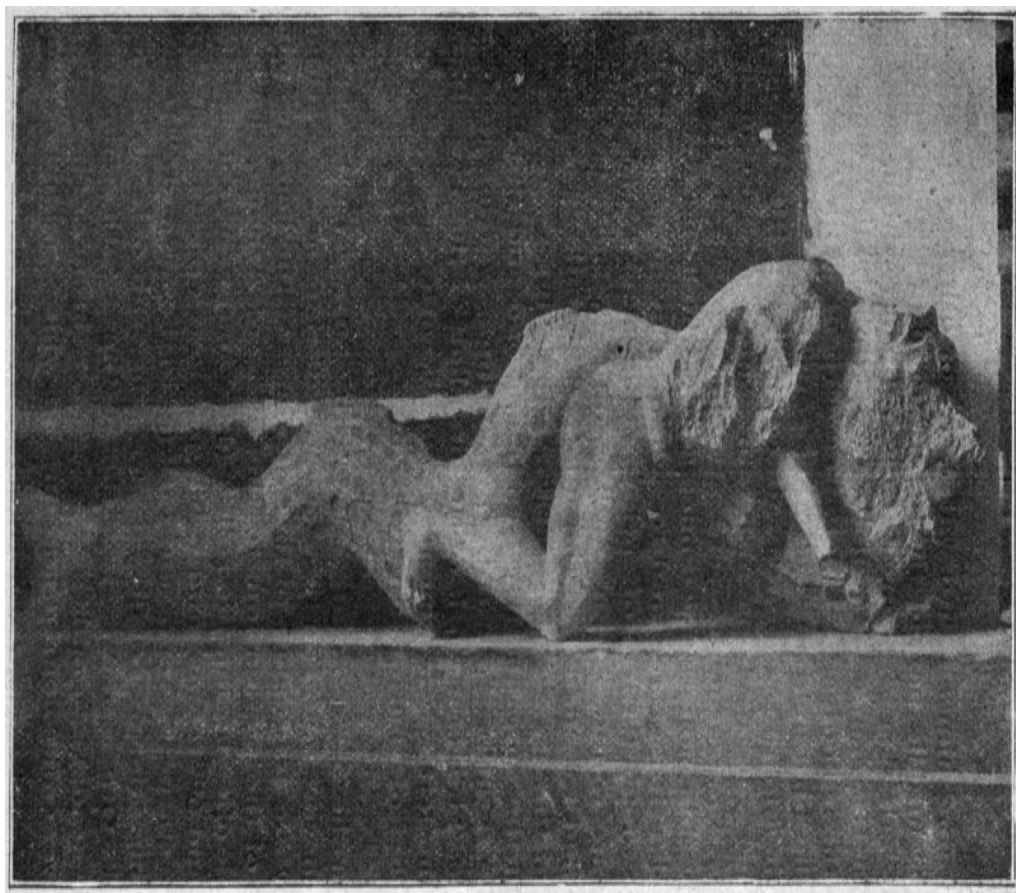
N<sup>o</sup> 3 is a colossal group representing a bull attacked on either side by a lion and lioness. [Figure 1](#). This also was a gable. It is a magnificent work of the 6<sup>th</sup> century, much more advanced in art than those mentioned above. The lion (painted red) and lioness (white) have thrown themselves upon the bull

from either side and are tearing it to pieces. Blood flows from the wounds. The head of the bull is excellent. The missing parts of the body have been restored in plaster.

In the second room N<sup>o</sup> 4 is an equally impressive group representing a calf being torn to pieces by a lioness.

In the door-way between the first and second rooms the two heads are not works of art nor archaic but were made in antiquity by workmen for amusement.

N<sup>os</sup> 39 and 40 show two large serpents belonging to the corners of the gable of a temple. Erechtheus, who descended from heaven, was supposed to live in a cleft in the form of a serpent below the Erechtheum, and the most ancient king of Attica, Cecrops, was represented with the tail of a serpent.



**Figure 3.**—Hercules and Triton, N° 36.

N° 35 and N° 36 are the two halves of the gable of the Hecatompedon, which was built by Solon, not long after 600 B.C. Figures 3 and 4. This is much more advanced in style. To the left is represented the fight between Hercules and the Triton. The body of the hero is vigorous and muscular. With superhuman strength he grasps and holds in his arms the sea-god who had the power of turning himself into water, fire or other forms at will. Of the middle part of the gable nothing

remains. In the right half there is a mysterious monster which, for want of a better name, is called 'The triple-bodied monster'. The three bodies terminate in a serpent's tail. The wings and the bird held in the hands connect the demon with the air and the serpent's tail connect it with the earth. Flames were perhaps also represented as held in their hands and serpents were attached to the body. Very likely this monster was once a god which the Athenians called Tritopatores and to whom they prayed at marriage to send them offspring. The cheeks are fat, the eyes are round, bright and prominent, the face is massive and rounded and the unaffected smile is a peculiarity of the style of the early Attic sculptors.

In the entrance between the second and third rooms to the right is a picture representing a warrior going to battle. This is a work of the first half of the 5<sup>th</sup> century. On the left are fragments of vases with representations in relief of chariots and warriors.

In the 3<sup>rd</sup> room are placed the terra-cotta statuettes which were found on the Acropolis during the excavations. They are fragments of the offerings of the poorest members of the population to the altar of Athena, the rich people offering marble reliefs (4<sup>th</sup> room) or marble statues (5<sup>th</sup> and 6<sup>th</sup> rooms) and other precious objects. Many of these statuettes represent girls (as in the 5<sup>th</sup> and 6<sup>th</sup> rooms) holding offerings of flowers, wreaths, fruit or birds in their hands. Others represented Athena (those with helmets on their heads) or goddesses on the thrones. The figures were all coloured and on the white enamel

of some the colour can still be distinguished. There are some statuettes like the Tanagra girls, either whole or only heads, and a very few Mycenæan (to the left), as Athena entering her chariot, (to the right) a representation on slabs of terra-cotta pierced with holes to be nailed upon the wall. Up above can be seen pieces of architecture from the roof, simas, Medusa heads, etc, all coloured like the marbles in room N<sup>o</sup> 4 to the left.

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**Figure 4.**—The Three-bodied demon, N<sup>o</sup> 35.

In the fourth room the group N<sup>o</sup> 631 consists of fragments from the east gable of Peisistratus' Hecatompedon. [Figure 5](#). It was 19,70 metres long, 2,50 metres high in the middle. It is the most magnificent example of the 6<sup>th</sup> century, from about 520-510 B.C., and is the forerunner of the great gable sculptures of the Acropolis during the time of Pericles. It represents a Gigantomachy, the battle between the gods of Olympus and the rebellious Giants, the sons of Earth. Athena in the middle is slaying a Giant with her lance and on either side of her were groups representing gods in the act of vanquishing Giants, but these unfortunately are lost. In the angles were the two fallen Giants.

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This work, which still survives, is the result of the native Attic style and the Ionic and particularly the Chian. The Attic style is characterized by strength and vigour, the Ionic by refinement, elegance and the greatest skill in working the marble. We have already noticed this refinement in the feet of Jupiter in gable

N<sup>o</sup> 9 in the first room. On the other hand the head of Athena in the Gigantomachy with her fat cheeks, her bright, full and prominent eyes and her set smile, recalls the characteristics of the Attic style shown in the Three-bodied demon in the second room.

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**Figure 5.**—Athena Slaying a Giant, N<sup>o</sup> 631.

The coloured lion's head in marble on the left was a waterspout from the temple built by Peisistratus. The rendering is lifelike and full of character. The blazing eyes and the finely rendered mane are remarkable.

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The two feet on the right of the missing Giants in the gable of the Gigantomachy are good examples of the artistic skill which the Attic sculptors learnt from the Chian.

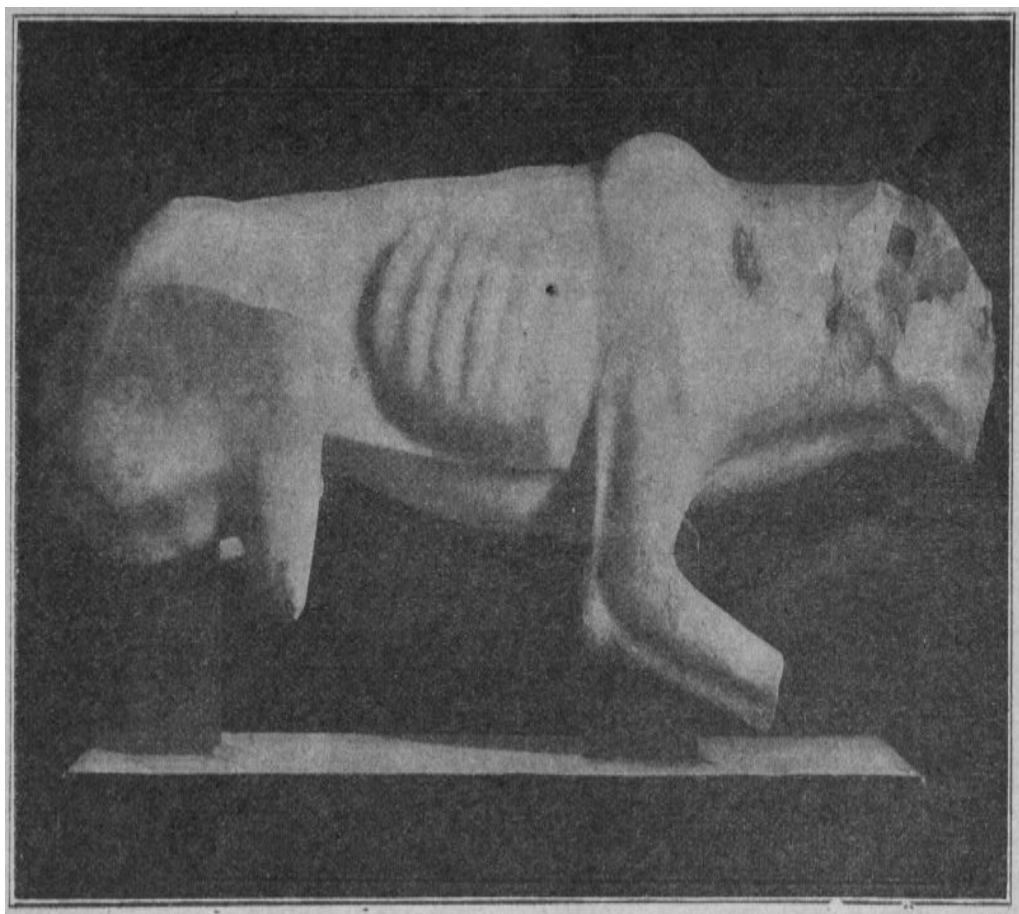
In the same room N<sup>o</sup> 554 is a panther in Hymettus marble, one of the acroteria (decorations of the three angles of the gable) from the Hecatompedon of Solon.

The relief on the right in the entrance from the fourth to the fifth room represents with Ionic elegance Athena being offered a pig by her votaries. On the left is a charming relief of Athena entering the workshop of a gem engraver who offers to his patron goddess a sample of his craft, a ring. Both date from the 6<sup>th</sup> century.

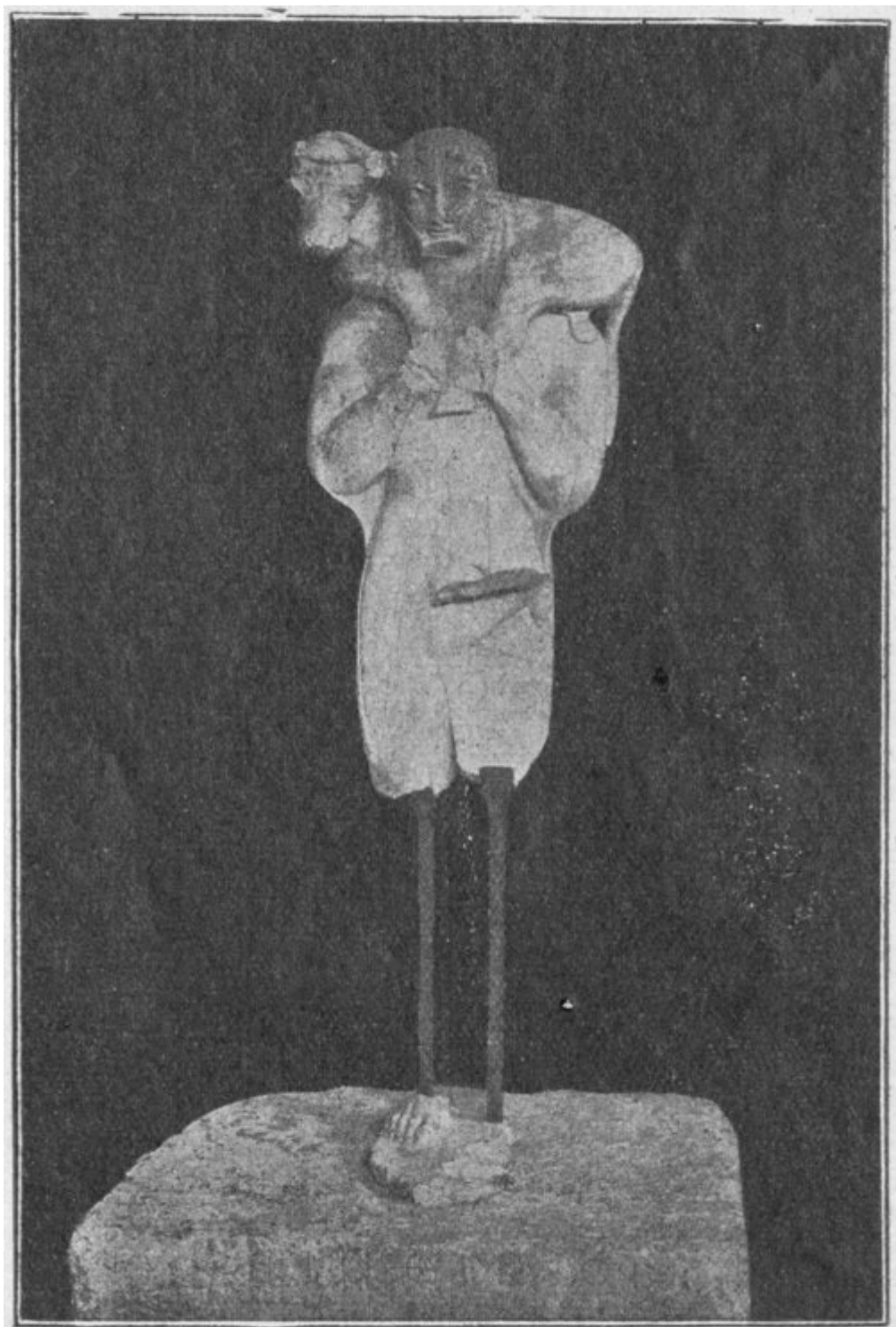
N<sup>o</sup> 143 is a hunting dog in marble. [Figure 6](#). It is a study from nature and has a wonderfully lifelike appearance.

N<sup>o</sup> 624 in the fifth room is the oldest example of native Attic work in marble. [Figure 7](#). It represents a man carrying on his shoulders a calf, from which the statue is called

‘Moschophoros’ (Calf-bearer). The marble is Hymettian and the inscription on the base tells us that Rombos (or Kombos) the son of Palos dedicated it. The shape of the letters and the style show that this statue belongs to the first half of the 6<sup>th</sup> century and is contemporary with the panther N<sup>o</sup> 554. Its technique, especially that of the eyes, shows that the artist transferred to marble the methods which he had used in working the soft poros stone to which he had previously been accustomed. This may have been his first essay in marble, which requires different implements and different treatment.



**Figure 6.**—A hunting dog, N<sup>o</sup> 143.



**Figure 7.**—The Calf-bearer, N<sup>o</sup> 624.

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The statue was dedicated by a devout Athenian, who had offered a calf in sacrifice to the goddess, and it commemorates his piety. The man is simply dressed in a mantle ('chlamys') which leaves the front part of the body bare. The eyes, which were of another material, were inserted later. Many parts of the statue were coloured. In this first marble work of Attic sculpture a great advance in art is noticeable. Many details, as for instance the arms, the elbows, the shoulders and the framework of the chest are much more natural.

N<sup>o</sup> 593, in Pentelic marble, is a female figure corresponding to the Moschophoros and of the same period. [Figure 8](#). She wears a woollen dress ('chiton') and cloak ('himation'). The dress is fastened at the waist by a girdle above which it is arranged in folds called apoptygma. The cloak is thrown over the shoulders. The same dress is worn by the Diphrophoros of gable N<sup>o</sup> 52 and the Athena of N<sup>o</sup> 9. It is the ancient Attic and pure Greek dress. Beneath the woollen chiton the Athenians wore a linen dress which was not used in the Dorian parts of the country. This linen dress is seen below the chiton on the arms. When the colours of the dress were still distinguishable, the various parts could also be recognised more easily. In the right hand the figure holds a wreath and in the left a pomegranate. She also is carrying to the altar of the goddess her little offerings. The statue, as in the case of the Moschophoros, was erected to commemorate this pious act. In

style this work recalls the native ‘poros’ statuary.



**Figure 8.**—Korè, N<sup>o</sup> 593.





**Figure 9.**—Statue, N<sup>o</sup> 679.

N<sup>o</sup> 679 is a girl slightly below life size. [Figure 9](#). She is a true Athenian in the ancient national dress (see N<sup>o</sup> 593 in the fifth room, [Figure 8](#)). She held a bronze wreath in her right hand and some other offering in her left. Although in technique it is an imitation of the old wooden statues ('xoana'), the lifelike expression of the face is remarkable. The head dress and the dress are quite simple. On the head is a crown of small bronze flowers. The modelling of the features is clear and firm, and remind us of the earliest Attic sculpture, but here the artist has endowed his work with a depth and intensity of character which is reflected in the brightness of the eyes. Undoubtedly it is of later date than the Calf-bearer and must belong to the second half of the 6<sup>th</sup> century.

N<sup>o</sup> 594 is a female figure. [Figure 10](#). When we turn from the girl carrying a wreath and the Calf-bearer to this statue and from the early Attic work in 'poros' (seen in rooms 1 and 2) and then look at the other statues or heads in this fifth room, especially at the group of maidens in the sixth room, we at once feel that we are in a different artistic atmosphere. The dress, attitude and type of these later statues, in addition to the skill in the working of the marble, all help to emphasize the difference between the artists. Farther when we remember the characteristics which we noticed in the Gigantomachy gable, we shall easily understand that in these later statues in the fifth and sixth rooms we see the effect of a foreign influence, which

we call Ionic, upon the native Attic art. In Ionia and especially in Chios, and later in the islands of Paros, Naxos, Samos the art of sculpture had already developed to a great extent during the first half of the 6<sup>th</sup> century in quite a different way from the Attic art, and also quite differently from that of other parts of western Greece, as for instance Argos, Sikyon and in a still more westerly direction the Greek colonies in Sicily and Italy. A famous school of art had been formed in the island of Chios. The artists there and in the Cyclades were especially skilled in the working of marble, which is very plentiful in these parts. They were in demand all over the country and their works found their way everywhere, so there is no doubt that their fame had reached Attica and that their works were known there. But when in 540 B.C. Peisistratus became ruler of Athens and began the work of decorating it with magnificent monuments, then these artists, either invited or of their own accord, flocked into Attica where their artistic influence was of the greatest importance. The Acropolis was decorated by them and the Attic artists seeing them and helping in their work, could not fail to imitate the new advanced style of their abler masters.



**Figure 10.**—Korè, N<sup>o</sup> 591.

So we must now consider this foreign art or rather the foreign influence on native art. We have already seen in the Gigantomachy gable that the result of the fusion of these two different styles, the Ionic and the Attic, was advantageous to art and we shall notice the same phenomenon hereafter. First of all came statues by the foreign artist from the islands or by Athenians who imitated them in every detail. Then Attic artists imitated the foreign types, but at the same time produced masterpieces, which are either superior to the originals on account of the artist's higher conception of his subject, or else owe their essence to the true Attic genius with only an outwardly forcing appearance. Yet there is no conventionality in their outward appearance especially as regards the expression of the face.

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The above mentioned statue [N<sup>o</sup> 594](#) shows the dress and the attitude which we meet in all Ionic statues, or statues under Ionic influence. The dress consists of the linen chiton above which a woollen garment, called a 'himation' was worn as a kind of shawl; but in addition this statue shows a third garment thrown over the himation. The left leg is slightly advanced in front of the right. With the left hand the girl is holding the folds of the long chiton in an affected way, while with the right she holds the offering, whether fruit, wreath, flower or bird. The head of the statue is not preserved, but we shall see the type in others. Many parts of the dress, besides the hair, eyes, lips and the ornaments i. e. earrings, necklaces, were in colours

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([see below N<sup>o</sup> 675](#)). A specimen of the original pedestals of these statues is to be seen in this room N<sup>o</sup> 609. All these statues represent girls ('Korae'), because they were dedicated to a female goddess, Athena. But, as can be seen in many inscriptions, preserved on the pedestals of the statues, the dedicators were men, who, either because they had succeeded in their undertakings or desired for some other reason to show their gratitude to the protecting goddess, offered a statue of a girl for the embellishment of the temple.

We can also see the heads of female statues in the wall cases of the fifth room. As a specimen let us select:

N<sup>o</sup> 654, which shows us all the differences of physiognomy between an Ionic statue and an Attic one, as, for instance, that of the Calf-bearer. The oval of the head is more delicate, the nostrils finer, the chin almost pointed, the eyes narrower, and finally the smile is not simply the outward expression of a happy disposition, as in Attic statues like the Calf-bearer and his predecessors, but seems to be an intentional

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characteristic. It even becomes so exaggerated that it distorts the whole structure of the face, since the smile raises the corners of the mouth to such an extent that the eyes appear crooked. In their head-dress the Ionic statues show all the elegant distinction of the Ionic style.

N<sup>o</sup> 630 and N<sup>o</sup> 632. Two sphinxes, which bear a certain resemblance to the Calf-bearer type, but their eyes and their smiling expression show the Ionic style.

<sup>o</sup>  
N<sup>o</sup> 147, a masterpiece, is the statue of a girl. In spite of its bad preservation, we can distinguish its marvellous workmanship in the modelling of the folds of the dress. The style is Ionic, but it is the work of one of those anonymous Attic artists who were so far removed from the affected style of their Ionic contemporaries and display the superior character of Attic genius as seen in the Gigantomachy gable and which we shall find again in other statues of girls, Ionic in style but Attic in workmanship.

<sup>o</sup>  
N<sup>o</sup> 633 in the right hand corner is the almost life-sized statue of a man standing upright. He is wearing a long chiton with plain, perpendicular folds, an undergarment next to the body, and above the chiton a wide himation. This simple and unaffected costume, which is Ionic, was introduced into Athens about the second half of the 6<sup>th</sup> century, but is quite free from any affectation. The face has finely-drawn features, and the mouth is smiling slightly. The effect of the figure, as seen from behind, is striking.

<sup>o</sup>  
N<sup>o</sup> 665 a nude male statue belonging to a large class of similar figures often called 'archaic Apollos'. These were dedicated to a male deity. It is in the Attic style The modelling of the body is vigorous and the tension of the arm muscles is noticeable.

25

<sup>o</sup>  
N<sup>o</sup> 618 is the lower portion of a seated statue of Athena or Venus. The modelling of the feet is especially fine and the dress is delicately rendered. The statue is in the highly

developed but archaic style (about 500 B.C.).

N<sup>o</sup> 620 is similar to the preceding, but much more archaic (about the middle of the 6<sup>th</sup> century). The dress is in the Ionic style.

N<sup>o</sup> 625 is a headless statue of Athena. It was found outside the Acropolis below the north wall near the Erechtheum, where it had fallen or had been thrown down from above. The goddess wears her Ionic chiton without the himation and on her shoulders bears the 'Aegis' (formerly coloured). The 'Gorgoneion' or head of Medusa on her breast was of bronze, as were the serpents on the Aegis. The position of the feet shows either that she was about to rise or had only just sat down. The artist shows great originality in thus daring to give apparent motion to this colossal figure (for the contrast see [N<sup>o</sup> 620](#)). Perhaps this statue was the work of the Athenian artist Endoios (about the end of the 6<sup>th</sup> century). Apparently it was seen by Pausanias (I, 26, 4) during his visit to Athens about 150 A.D.

N<sup>o</sup> 609, in the 6<sup>th</sup> room, probably belongs to the statue in the same room N<sup>o</sup> 686 ([see below](#)). On the front of the ancient pedestal we can see the inscription stating that Euthydikos, son of Thaliarchos, dedicated it (to Athena). The feet show very delicate work.



N<sup>o</sup> 599 (5<sup>th</sup> room), is the torso of a man wearing a breast-plate and below it a chiton. It is a work of the 5<sup>th</sup> century, about 470 B.C.

N<sup>o</sup> 615 (5<sup>th</sup> room) is a headless archaic statue of a girl in the Ionic style, wearing, besides the chiton and the 'himation', a third garment. In her left hand she held a flower. The modelling is so good that the forms of the body can be seen below the clothing. 26

N<sup>o</sup> 597 (5<sup>th</sup> room) is a man riding the fabulous animal known as the hippalectryon (Cock-horse).

N<sup>o</sup> 606 is an equestrian statue dressed as a barbarian. Perhaps it represents Miltiades who defeated the Persians at Marathon in 490 B.C. Formerly Miltiades, as Tyrant of the Thracian Chersonese was a vassal of Persia.

N<sup>o</sup> 592 is a round pedestal with small statues.

N<sup>o</sup> 610 is a square pedestal with archaistic figures of Roman times, Zeus, Hephaestos, Hermes and Athena.

N<sup>o</sup> 619, in the middle of the 5<sup>th</sup> room, is a standing female figure, also headless, dating from the last decades of the 6<sup>th</sup> century. The marble is not Attic. The right arm hangs down inert by the side of the body, the left is bent across the chest

and probably held a pomegranate. The costume consists of a chiton and a himation. This statue was made in Samos and represents Hera. It shows how, from a board or column of wood, or from the trunk of a tree the first representation of a god in human form was gradually developed.

Among the large number of heads of statues, mostly archaic, which are preserved in the fifth room, the following are worthy of notice:

N<sup>o</sup> 617 the head of a man resembling the Calf-bearer.

N<sup>o</sup> 654, mentioned above on [page 23](#).

N<sup>o</sup> 616 and N<sup>o</sup> 648, resemble the head of statue N<sup>o</sup> 680 in the 6<sup>th</sup> room.

N<sup>o</sup> 659 is similar. It wore a 'Polos' (crown) on its head and a pearl necklace which is plastically rendered.

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N<sup>o</sup> 640 is of fine workmanship. The locks of hair were of metal, as were those of:

N<sup>o</sup> 657. A vigorous Attic figure, like N<sup>o</sup> 699 which we shall see in the seventh room.

N<sup>o</sup> 643 and N<sup>o</sup> 666 are of Attic workmanship (Pentelic marble), an unskilful imitation of the Ionic type.

N<sup>o</sup> 663 is a male head which illustrates the Ionic style we have studied in the archaic girls (compare N<sup>o</sup> 689 below, which represents an entirely new ideal of Attic art about 480 B.C.).

N<sup>o</sup> 621 is a bearded head. The hair and the beard are painted blue. It is of the advanced archaic style. The face is in repose and there is no trace of the archaic smile.

N<sup>o</sup> 623 is a small archaic statue, representing a horseman. The eyes were coloured. The face is very pleasing. It belongs to the Ionic school.

N<sup>o</sup> 622 is a fragment of a relief showing Hermes with a shepherd's pipe and cap. Over the chiton he wears the skin of an animal. It approaches the Calf-bearer in style.

N<sup>o</sup> 635 and N<sup>o</sup> 647. Athena. The second is of Skyros marble.

N<sup>o</sup> 644 is the head of a youth, resembling N<sup>o</sup> 699 of the 5<sup>th</sup> century in the seventh room.

High up on the east and south wall of the fifth room:

N<sup>o</sup> 134, 146 and 629 are statues, representing secretaries or officials who administered the treasury of Athena, of varying degrees of excellence, dating between 550 and 500 B.C. With their left hands they hold the tablets on which they wrote on

their knees. N<sup>o</sup> 629 shows the archaic style in high development.

N<sup>o</sup> 3832 in the 4<sup>th</sup> room is a lion in the Ionic style.

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High up in the 4<sup>th</sup> and 5<sup>th</sup> room are various decorations from the roofs of ancient buildings.

In the entrance between the fifth and sixth rooms:

N<sup>o</sup> 669, on the right, shows the upper portion of a body with a head and the lower part without the legs. It is in the Ionic style, but the artist faithfully follows the traditions of ancient Attic art. The face resembles the Calf-bearer, and shows strength and simplicity. The rendering of the hair lacks the usual Ionic elegance.

In the sixth room:

N<sup>o</sup> 670 on the left is a statue of a girl in the Ionic style. The ears are heavy, the lips very thin at the corners, there are thick rolls of flesh below the cheek-bones, and the eyes are set crooked. Her only garment is a sleeveless chiton, which she is holding up with one hand. The upper part falls over the waist-band and hides it from view.

N<sup>o</sup> 671 is a statue of more than life-size. It is of Pentelic

marble. [Figure 11](#). It is in very good condition, but the colouring is not preserved. It wears the Ionic chiton and himation. The folds of the chiton are not lifted in the hand, but are caught in a bunch between the legs. The Attic artist avoids the elaboration of the Ionic school. All attempts at superficial decoration are avoided and the figure is architectural in its structure.

<sup>o</sup>  
N° 672, although it has lost its colouring, is still in a good state of preservation. The right leg is advanced, the right hand holds the chiton; The work is careful and elegant, but in spite of her Ionic appearance this girl does not resemble her smiling Ionic sisters, but is more like the modest and devout Athenians (compare N° <sup>o</sup>679).



**Figure 11.**—Statue, N<sup>o</sup> 671.





**Figure 12.**—Statue, N<sup>o</sup> 673.

N<sup>o</sup> 673. The delicacy of the locks of hair and the folds of the himation are excellent. But the cheeks are fat, the smile exaggerated and the eyes set crooked in the Ionic manner.  
[Figure 12.](#)

31

N<sup>o</sup> 683 is known as ‘the girl with the red sandals’ and is of Pentelic marble. The workmanship is poor (see below N<sup>o</sup> 676).

N<sup>o</sup> 675 is a statue in the pure Ionic style, and the colouring is well preserved. The hair and lips were red, the eye-brows and eye-lashes black, the iris of the eye red with a black rim round it, and the pupil black. The elaborate ornaments i. e. the ‘Polos’ (crown) on the head, the earrings, and the necklaces were coloured, whereas other bronze ornaments were gilt. The dress was also decorated with crosses and stars in red and blue.

N<sup>o</sup> 676. Pentelic marble. The workmanship is poor, as in N<sup>o</sup> 683 above mentioned. The Attic artists of these works were either the unskilful imitators of the Ionic style, or such pure Attic artists, devoted to their local customs, that they were only very imperfectly able to apply their art to the then prevailing Ionic models.

N<sup>o</sup> 677 is the upper part of the body of a life-sized statue. It appears to be so absolutely motionless that it is devoid of every

sign of life. It is the work of a foreigner from Naxos, sent as an offering to Attica, like N<sup>o</sup> 616 from Samos in the fifth room.

N<sup>o</sup> 678 is a girl resembling the important work next to it, N<sup>o</sup> 679, (5<sup>th</sup> room) and is perhaps by the same Attic artist, consequently it is an example of the pure Attic style, but with the Ionic dress which the artist is not yet able to imitate perfectly. It belongs to the transitional period when Ionic models predominated in the Attic studios.

N<sup>o</sup> 680 is a statue of a girl in the Ionic style, but from which the Attic artist has removed all exaggeration. The figure is pleasing (see heads N<sup>o</sup> 616 and 648 in the fifth room, on [page 24](#)). 32

N<sup>o</sup> 681 is the statue of a girl nearly 8 feet high (2,35 metres) carved out of a single piece of marble (only the right arm is missing). The eyes were made of some other material. This is the only statue of a girl, the name of the artist of which we know from the inscription on the pedestal. He was Antenor the Athenian, son of Eumaros, who after 510 B.C. made the statues of the Tyrannicides Harmodios and Aristogeiton. In the Ionic detail of this statue the artist shows a certain harshness and stillness, but his purpose was to keep himself at a distance from Ionic elaboration and to represent a noble and harmonious character, full of strength and vigour (see N<sup>o</sup> 669 on [page 28](#)).

N<sup>o</sup> 682 is a characteristic example of the true Ionic style of the statues in the Museum. [Figure 13](#). The hair and the dress show the artist's skill and imagination to the highest degree, but to this he has sacrificed all other more serious æsthetic aims. For this reason the modelling of the body leaves much to be desired.

N<sup>o</sup> 674 is a statue of Parian marble a little smaller than life size. [Figure 14](#). The modelling of the shoulders and the bust is particularly graceful and in no other 'Korè' do we meet with such natural inspiration. But the originality and the importance of the work lie in the rendering of the face. The modelling of the cheeks is so delicate that one almost feels the smoothness and elasticity of living flesh. The quiet, motionless mouth is formed with the very greatest subtlety and purity and the delicacy of the work in the parts around it is incomparable. The subtle smile expresses the depth of moral and intellectual vitality. It is a true picture of tender, ideal individuality. The Attic artist, who made this figure about 500 B.C. after the Ionic style of dress and attitude, seems to be the earliest forerunner of Praxitele in grace and refinement.



**Figure 13.**—Statue, N<sup>o</sup> 682.



**Figure 14.**—Statue, N<sup>o</sup> 674.





**Figure 15.**—Statue, N<sup>o</sup> 684.

N<sup>o</sup> 684. [Figure 15](#). In this statue, which also belongs to the same period, the artist, although he followed the Ionic school, really aimed at a high ideal, to represent spiritual beauty through the outward form. For this purpose he uses all his art to represent the face, not as heretofore according to the Ionic Canon, but according to the genius of the ancient Attic art, although in a newer and very beautiful form. The modelling of the surface is delicate, the eyes are no longer oblique and the mouth is regularly shaped. The slight smile seems to reflect the inward calm of the mind.

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N<sup>o</sup> 685. [Figure 16](#). In spite of her Ionic style this girl also is Attic in appearance. She stands upright like the tender stalk of a plant. Her chiton seems to cling closely to her body. The face too is original, as although it is not of the Attic type, it is still free from Ionic exaggeration and effeminacy. In her left hand she held a bird (a dove).

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**Figure 16.**—Statue, N<sup>o</sup> 685.



**Figure 17.**—Statue, N<sup>o</sup> 686.

N<sup>o</sup> 686. [Figure 17](#). This important work shows a sudden and decided change of direction from the Ionic to the Attic style according to the new ideal, which about 500 and a little before 480 B.C. the Attic artist received from Peloponnesian art, which flourished particularly in Argos. The dress shows the very simplest execution of the details of the Ionic costume. The hair is also done in the very simplest manner. But the most important divergence from the Ionic style predominant for the last fifty years lies in the type of the face and its expression. The shape of the face is of the classic Attic style, which we see in all its grandeur in the works of Pheidias. As regards the mouth, the artist avoids not only the slight smile of the statues N<sup>o</sup> 674 and N<sup>o</sup> 684, but every expression of gaiety. The lips express the very contrary to a smile and the figure, according to the Peloponnesian ideal, presents a sad and melancholy appearance. Instead of a joyous vivacity it shows a robust grace.

39

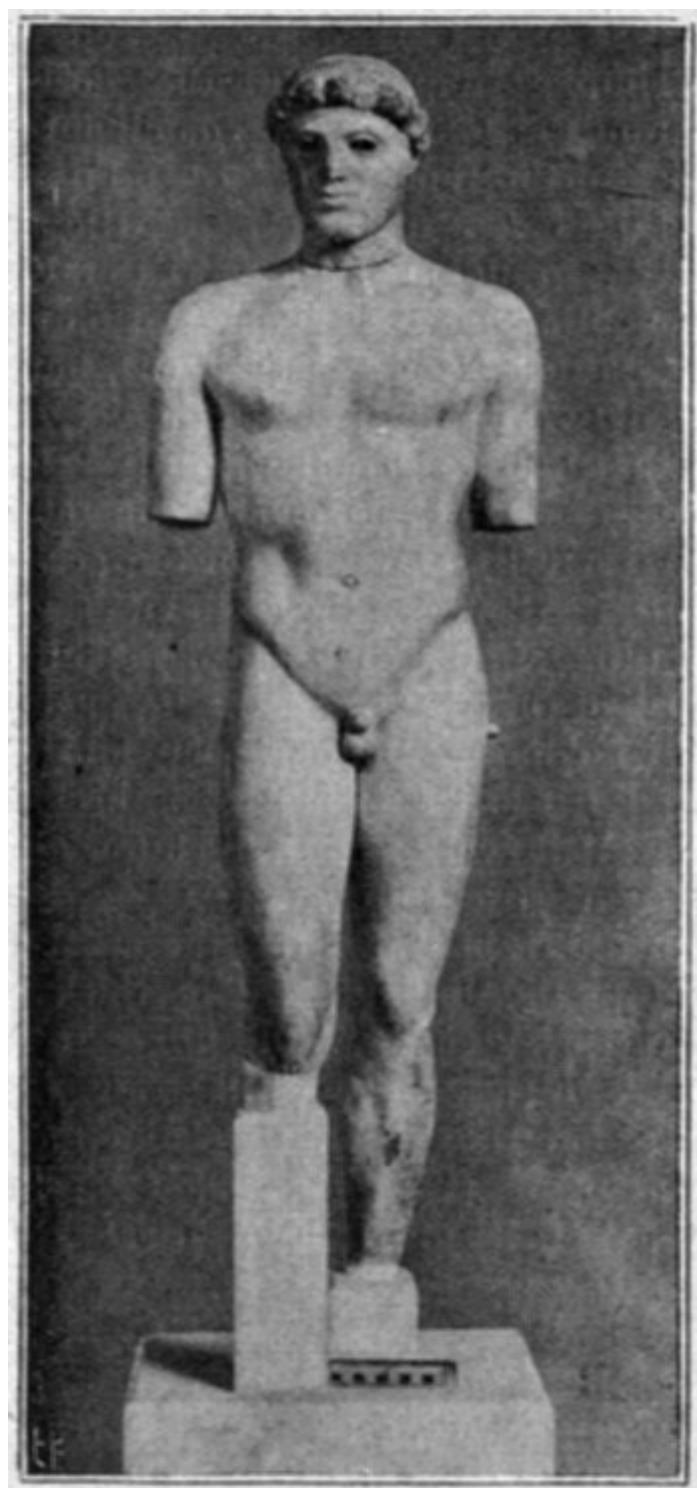
In the entrance between the sixth and seventh room:

N<sup>o</sup> 687, on the left, has the Ionic smile; but the mouth resembles that of the Calf-bearer in its modelling. The eyes too are no longer oblique. The himation shows great simplicity: it is left to fall from the shoulders as in the ancient Attic works, and the chiton also reminds us of the ancient Attic chiton.

N<sup>o</sup> 688 on the right shows that the artist is conscientiously avoiding the Ionic type. The thick drapery at the back of the neck envelops the figure in a beautiful frame of folds which also cover the plaits falling over the shoulders and thus keep the hair free from any appearance of over-elaboration. The type of the face approaches that of the girl N<sup>o</sup> 686 with the exception of the sad expression.

In the seventh room:

N<sup>os</sup> 690, 691, 693, 694 represent Victories after the archaic type of flying Victories, as first made by Archermos of Chios, son of Mikkiades. Mikkiades, Archermos and the latter's sons, Boubalos and Athenis, maintained the Chian school of sculpture at the height of its glory during the 6<sup>th</sup> century B.C.



**Figure 18.**—Statue, N<sup>o</sup> 698.

N<sup>o</sup> 698, to the right, statue of a youth. [Figure 18](#). It represents the perfect type of body and head in a boy of fifteen or sixteen on the threshold of the development reached by Attic art a little before 480 B.C. The body shows the robustness produced by contemporary Greek gymnastics. The youth is standing firmly upright. The right leg is slightly advanced. The arms rest quietly by the sides. The head shows the same quiet calm as the body. The whole figure expresses the proud vigour and force of a noble youth, who may perhaps have been a victor in some Panathenaïc festival. Seen from behind the modelling of the figure is striking and the marble torso almost seems to glow with life.

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N<sup>o</sup> 692 is a similar statue, but headless and lacking the vigour and manliness of the former. The softer modelling of the different parts of the body connects it with the Ionic marble technique, whereas in the shape of the eye-brows, the eye-lids the mouth and the hair of the above mentioned statue, one can distinguish the influence on Attic art of the severe style of the Aeginetan and Argive bronze-workers.

N<sup>o</sup> 689. [Figure 19](#), is the head of a youth. It is a most important work for the history of Attic art and its transition from highly developed archaism towards perfection. The bright colours which were so well preserved when the head was excavated, prove that the statue to which it belonged was made and placed on the Acropolis a little before 480 B.C. The type of the face



resembles that of the girl N<sup>o</sup> 689 in the sixth room. But in the execution the head of the youth is more perfect. An animated bearing and a peculiar expression distinguish it. The contrast between this ideal youth of Attic style and the older Ionic style can easily be distinguished if we compare the head with N<sup>o</sup> 665 in the fifth room (see above [page 24](#)).



КАЗАНЬ

**Figure 19.**—The head of a youth, N<sup>o</sup> 689.

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**Figure 20.**—Hermes and the Graces, N<sup>o</sup> 702.

N<sup>o</sup> 702 is the bas-relief of an archaic Hermes and the

44

Graces with a child. [Figure 20](#). The figures are dancing to the right. It was painted in three or four colours.

N<sup>o</sup> 701 is the head of an archaic Medusa. The head and the body formed the central acroterion of Solon's Hecatompedon. It is of Hymettus marble.

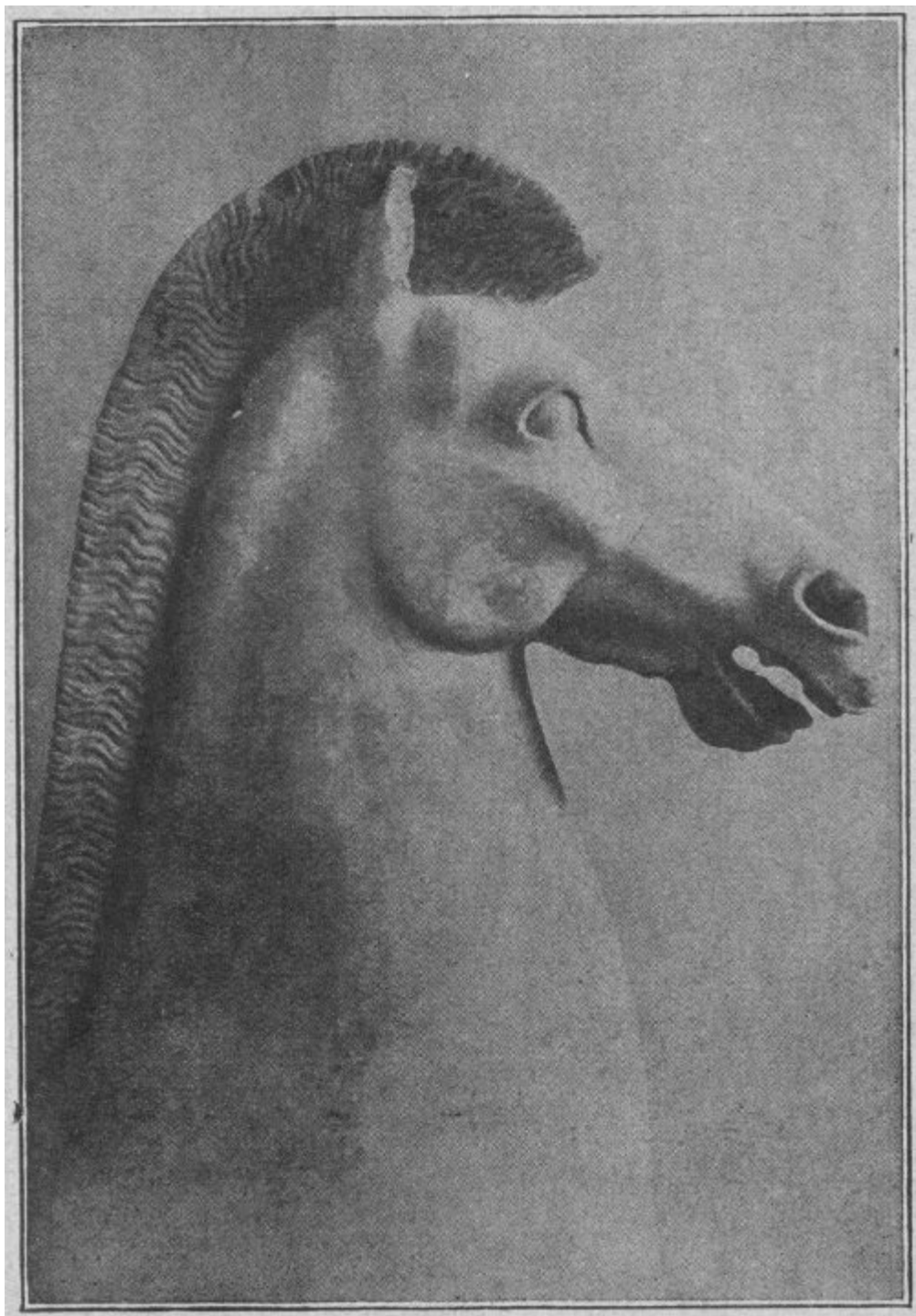
N<sup>o</sup> 700 is an equestrian statue. It was partly in colours. The delicacy of art seen in the horse's mane reminds one of the work in the fine folds of the chitons of the Ionic girls.

N<sup>o</sup> 697, a part of a horse, is more artistic than the just mentioned N<sup>o</sup> 700. [Figure 21](#). Near the horse stood a boy, either putting on a bridle or holding it by the bridle. The noble animal nervously turns its head to one side. It requires but one step more for this representation to reach the perfection of the Parthenon frieze. It was doubtless made a little before 480 B.C.

N<sup>o</sup> 696 is a head of Venus with an expression of deep content on her godlike face. The type resembles that of the Attic statues which are already far superior to the over-refined Ionic style.

N<sup>o</sup> 695 is a remarkable bas-relief of about 450 B.C., that is to say that its date approaches the sculptures of the Parthenon. [Figure 22](#). It represents Athena standing to the right, looking at a column before her. The ground of the relief was blue. Athena wears the Attic costume (the 'Peplos'), i. e. doubly folded

chiton (see N<sup>o</sup> 147 of the fifth room, [page 24](#)). On her head she wears a Corinthian helmet. With her right foot she is advancing, while the left drags a little behind, barely touching the ground. With her left hand she is leaning on her spear, while her right is bent towards her hip. She is looking at some decree inscribed upon the column before her. The modelling, especially of the flesh, shows the greatest care. The expression of the face is serious and severe.



**Figure 21.**—Statue of a horse, N<sup>o</sup> 697.



632. *Atene in giunonica*



**Figure 22.**—Athena looking at a column before her, N<sup>o</sup> 695.

N<sup>o</sup> 699 is on a column in the centre of the room. The characteristics and the expression of this head show the closest connection with the heads of the Parthenon frieze, as for instance those of the riders and the wonderful Peitho on N<sup>o</sup> 856 in the eighth room. This also exemplifies the new conquest made by Attic genius after abandoning the Ionian style and giving itself up to the influence of the masters from Peloponnesus (compare the head in the fifth room N<sup>o</sup> 644 [page 27](#)).

N<sup>o</sup> 145 is a small torso of a nude youth which shows traces of fire caused by the disaster in 480 B.C. It was part of a group representing Theseus overcoming the robber Procrustes. The style shows delicacy in the details of the body.

The eighth and the ninth rooms contain the few pieces of sculpture belonging to the Parthenon that remained on the Acropolis after Lord Elgin removed the majority, that is to say a few marble slabs from the frieze and a few fragments of figures from the gable. The plaster casts which are placed in the seventh, eighth and ninth rooms are copies of the metopes, frieze and gables which have been in London since 1816.

The inspirer of all the works of the Parthenon was Pheidias who about 448 B.C. was at his artistic prime. There is no doubt that it was he who conceived and drew up the plan

of all its sculptural decorations. But of course it was impossible that he should have put his hand to all. For this he must have had many skilled assistants. The metopes especially show a great variety of artists and the style of many schools. But in the splendid decoration of the gables and the glorious frieze the character of Pheidias' art shines, and they were, if not entirely the work of his own hand, certainly accomplished under his guidance and supervision.

Of the metopes many were destroyed by the explosion of 1687, others have suffered by age and weather and others were damaged by the Turks. Those decayed by time are still in their places on the Parthenon. In all there were 92.

Those now in London, of which we have the plaster casts in the Museum, represent the battle of the Lapiths and Centaurs. The constant subject of a struggle between a Centaur and a Lapith was cleverly varied by the artist's versatility and invention of a series of dramatic episodes in the contest. Some represent the struggle at its height. In others the triumph of one of the adversaries over the other is apparent, but the manner of fighting and the result is always represented in a different way. The rape of the Lapith women by the Centaurs at the wedding of Peirithous, the friend of Theseus, is also the subject of a series of varied scenes, so that from a restricted theme the largest possible number of episodes is represented in every phase and movement.

The sculptures of the gables represent the birth of Athena on the eastern side and on the west the dispute between Poseidon and Athena as to who should possess the coveted land of Attica. In the plans which are placed in the entrance

between the eighth and ninth room we can see what was their condition before 1687. In the eighth room is a small reproduction in plaster based on these plans, with the representation of the existing figures supplemented by imaginary ones.

To the east is represented the miraculous birth of Athena from the head of Zeus. The moment chosen was that when the gods were gazing wonderstruck at the miracle that had just occurred, and all Olympus was trembling. All the gods of heaven are represented in the scene, while at the corners of the vault of heaven its great light-givers, the Sun to the east and the Moon to the west, are seen driving their chariots. The centre part of the scene is occupied by Zeus, at a sign from whom earth and heaven and all the gods of Olympus obey. We must perhaps imagine his figure confronting us but his head turned to the left. Near him stands Hephaestus, to the left is perhaps Iris, then Demeter and Persephone and Dionysos. The quiet strength of his body is radiant (see the plaster statue on the wall N<sup>o</sup> 881 Γ) with grace and beauty. To the right is Athena being crowned by Victory. Then perhaps comes Hestia and after that the wonderful group of either Venus and Peitho or the three Fates. The head of one of the horses of the Moon (in plaster on the right wall) shows the quiet expression of these noble animals, which are peacefully sinking in the waves of the Ocean.

From the western gable very few figures have been preserved and these are sadly damaged. In the plaster reproduction we can see the chariots of Athena and Poseidon on the other side. Between the two gods is the olive-tree and the spring of salt

water. Victory is the driver of Athena's chariot. Her head is preserved in Paris, and in the Museum is a plaster copy of this very attractive work. Hermes accompanies the chariot. Poseidon's chariot is driven by Amphitrite and Iris accompanies it. To the left are the three daughters of Cecrops, his son and Cecrops himself. His body, which ended with a serpent's tail, still exists on the Parthenon. Then comes an unknown figure, then the hero Bouziges who was the first to yoke oxen to a plough, and then probably his wife. To the right of Poseidon's chariot are probably either sea gods or the hero of Attica, Boutes, with his wife, and finally the river Kephisos and the fountain Kallirrhoë. Poseidon acknowledging Athena as the victor, is returning to his element the sea. Athena is advancing towards the inhabitants of the land who receive her with rejoicing.

Fortunately no important part of the frieze is missing. In the north side of the room there is a plan of it. Nearly the whole of the western side is left on the Parthenon. The representation was continued all round the sides of the *cella* for 160 meters (over 530 feet). The height of the marble slabs is slightly over three feet (1 m.).

It represented the pageant of the Panathenaïc festival which was celebrated with great pomp every five years ever since Peisistratus organized it.

Even the beginning of the pageant (western side) shows the preparation for the start of the procession to be full of life. The marshals, running here and there, hurry, encourage, and scold. The horses are being bridled, the riders are putting on their sandals or donning their himation, others are mounting their

horses, and others are already riding forth to meet their companions. Though at first irregular and in disorder the procession gradually falls into line but without the monotonous uniformity of a battle-array, for this was a popular pageant which the best and noblest citizens supported. The horsemen carry themselves with modesty but dignity worthy of the goddess and of the great festival.

West

horsemen preparing

horsemen, chariots, musicians, young men, animals for sacrifice

girls carrying vessels

for sacrifice

heroes

gods

middle group

gods

heroes

girls carrying vessels

for sacrifice

the same order of procession as on the north side

East

## Plan of the frieze:

### West

horsemen preparing  
horsemen, chariots, musicians, young men, animals for  
sacrifice

### East

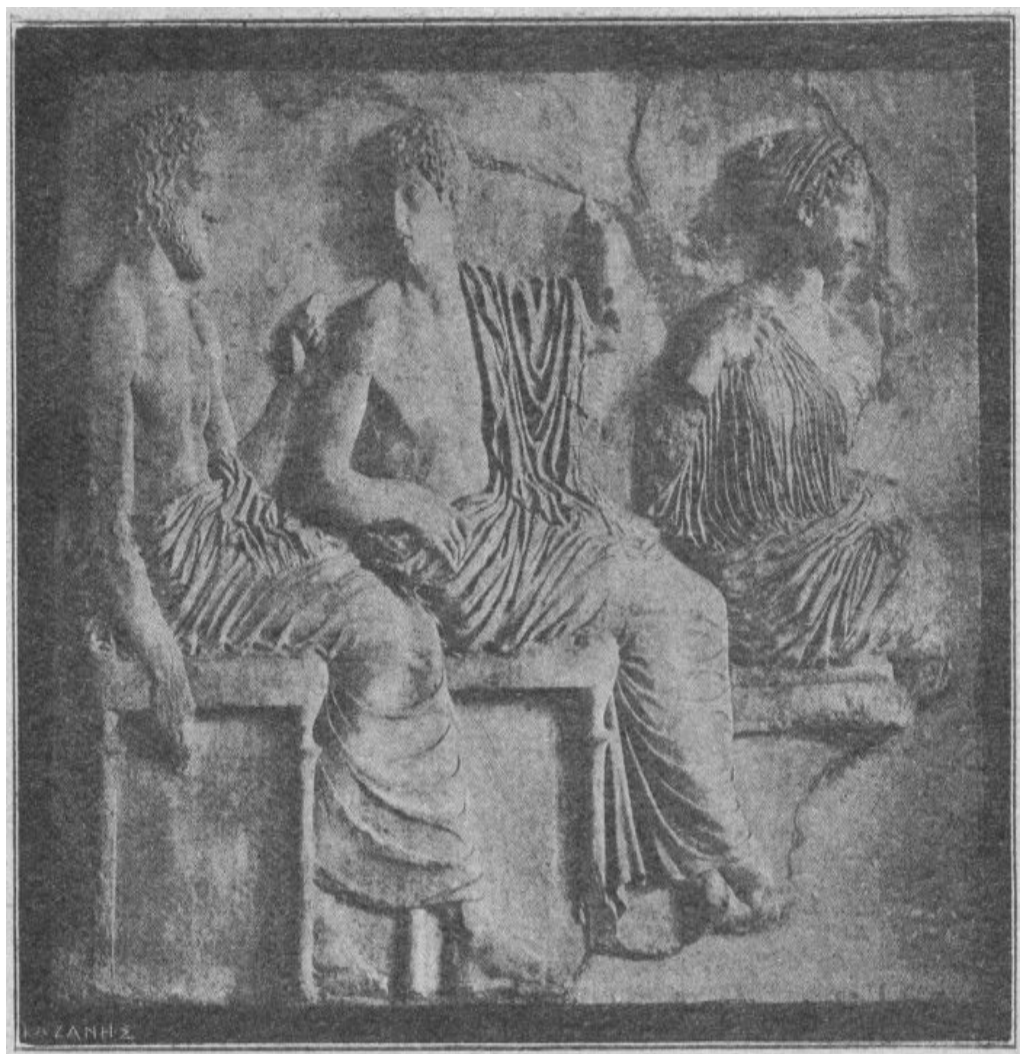
girls carrying vessels for sacrifice  
heroes  
gods  
middle group  
gods  
heroes  
girls carrying vessels for sacrifice  
the same order of procession as on the north side

Riders chosen from the young men of the best families,  
chariots with youths springing upon them ('apobatae')  
the most reverend old men of the city carrying sprigs, all the  
most important priests, sooth-sayers, chiefs, generals, stewards  
of the festival, girls who worked at the goddess's dress  
(*'Peplos'*) and others who carried the sacrificial vessels,  
musicians, resident aliens carrying jars of wine for sacrifice,  
delegates from the colonies leading the oxen and sheep to the  
altar, make up the procession which advances in two rows  
towards the general meeting-place on the eastern side. Here we  
clearly perceive the twelve gods sitting together. On either side  
were gathered the heroes, the chiefs of the ten Attic tribes, and  
in the centre a group of three girls, an old man and a child.

The embroidery which the old man is folding up and either

giving into, or receiving from, the hands of the child, was no doubt the robe ('Peplos') of the goddess. The robe was woven and worked with scenes from the Gigantomachy by girls of noble Athenian families. They raised it like a sail on a ship moving on wheels and carried it in state up to the Acropolis to decorate the wooden statue of Athena. The riders, the chariots and the ship stopped in front of the entrance to the Acropolis, while the rest of the procession entered it.





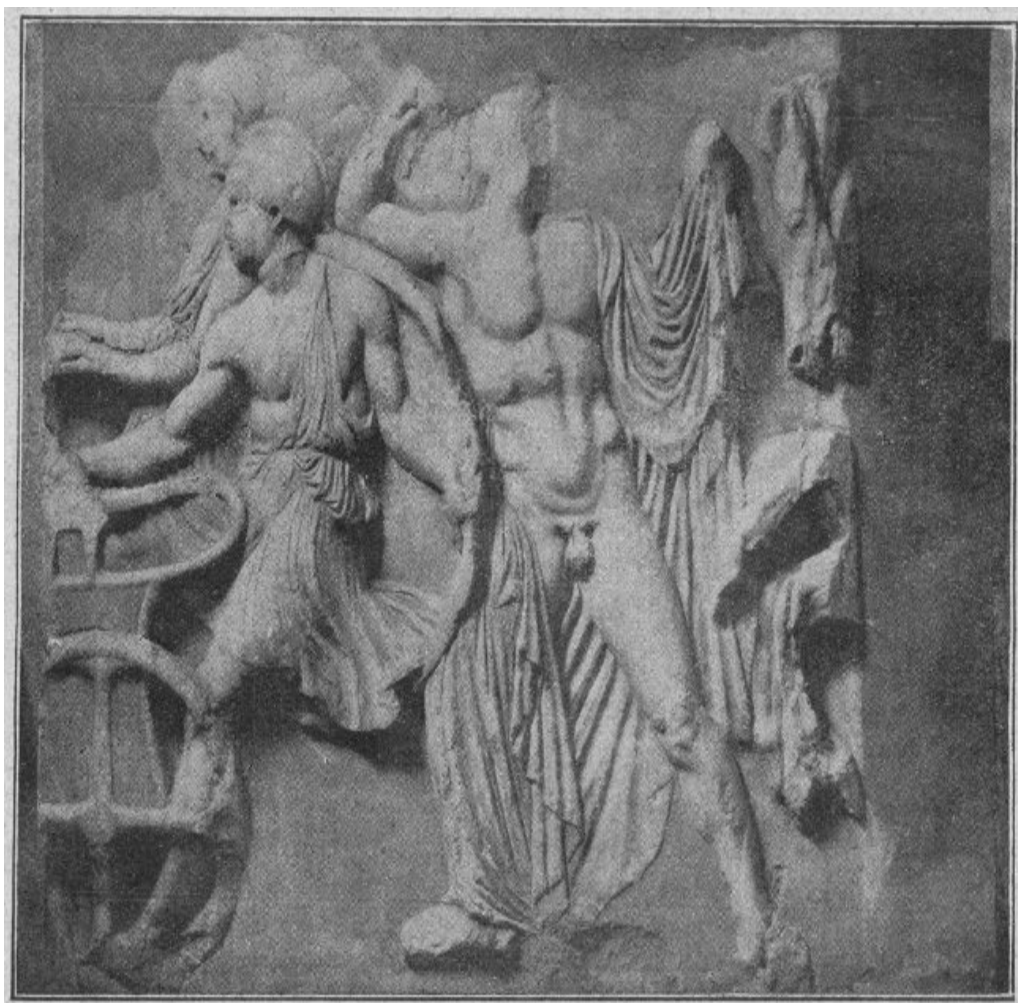
**Figure 23.**—Poseidon, Dionysos, Peitho, N<sup>o</sup> 856.

But the question now is whether the scenes on the eastern side represented the arrival of the procession before the sanctuary on the Acropolis, or whether they had any other meaning. The former is generally accepted. But according to the recent opinion of D<sup>r</sup> Anton von Premerstein, the Director

of the Austrian archaeological institute in Athens (now Professor in Prague) the place where the procession is arriving from two different directions, is the market-place ('agora') of Athens where the most important roads of the town met, near the altar of the twelve great gods. That was the workshop where the robe ('Peplos') was woven. The virgins carried on their heads the stools on which they sat to work, and when their work was completed they dedicated them to Athena. The old man was the king-archon ('basileus'). N<sup>o</sup> 31 and 32 are the two noble virgins who wove the robe. N<sup>o</sup> 33 is the priestess of Athena. The king-archon delivers up the robe to the child to carry it to the procession which would afterwards go up from the market-place to the Acropolis.

N<sup>o</sup> 856 a slab of marble of the frieze in perfect condition, represents Poseidon, Dionysos and Peitho. [Fig. 23](#). The background of the slabs, the dress of the figures, the emblems of the gods, their hair, eyes and lips were all coloured. The armour and the trappings of the horses were of bronze. Pheidias elevated the great ideal of figures to its highest degree by his demand for the best living models and the most perfect expression of the soul. But this type, of which "all the elements were taken from nature, reproduces types above every reality". His figures were moulded after living models "but where were such bodies to be found?".

Figure [24](#), [25](#), (N<sup>o</sup> 859, 862) are two slabs of the frieze representing different scenes of the Procession.



**Figure 24.**—Steward and chariot with its apobates, N<sup>o</sup> 859.



**Figure 25.**—Horsemen, N<sup>o</sup> 862.

N<sup>o</sup> 1366 is a little statue of Athena, which has some resemblance to the Athena Parthenos of Pheidias. This, as well as:

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N<sup>o</sup> 1337, dates from the last decade of the 5<sup>th</sup> century.

The numberless statues of a woman with half of the face missing and a young child pressed to her bosom probably represents Procne, wife of Tereus who, in a fit of jealousy, revenged herself upon her husband by killing her child Itys. She was changed by the gods into a nightingale or a swallow.

To the left, also without a number, stands a huge headless statue of Athena copied from the gold and ivory statue of the Parthenon by a skilful artist about the time of Pheidias.

N<sup>o</sup> 140, which is headless, is a standing statue of Athena. The right leg is slightly bent. She is wearing a sleeveless chiton and over it the 'Peplos' with an apoxygma, according to the classical Attic type. It is a work of about 465 B.C.

The ninth room contains fragments of the frieze of the Erechtheum, where most probably other festivals of the goddess were held.



**Figure 26.**—Victory tying her sandals.

The tenth room contains the fragments from the frieze of the balustrade from the bastion on which stands the

temple of the Wingless Victory. They are of great value and sufficient to give us a good idea of the nobility and perfection of this work, which belonged to the latter part of the 5<sup>th</sup> century (between 411 and 407 B.C.). On the three sides Athena is always represented in a scene of triumph and sacrifice. Innumerable Victories are hastening towards her, occupied either in the decorating of trophies, or leading an ox to the sacrifice, or carrying the sacrificial vessels. The figure which is most admired is the Victory who ([Fig. 26](#)), while hurrying along to her work, pauses a moment to tie the strap of her sandals. Suspended in mid-air by the movement of her wings, barely touching the earth, she hastily accomplishes her task, and flies off again with bird-like rapidity. The noble simplicity and the dignified repose of Pheidias' art are here combined with the new spectacular style of the delicate and peaceful figure and the billowy draperies. It is the last song of victory before the disaster of the city in 404 B.C. This was the last reflection of that splendid glow of art, which illuminated the sacred rock, when the sun of its prosperity was gradually setting.

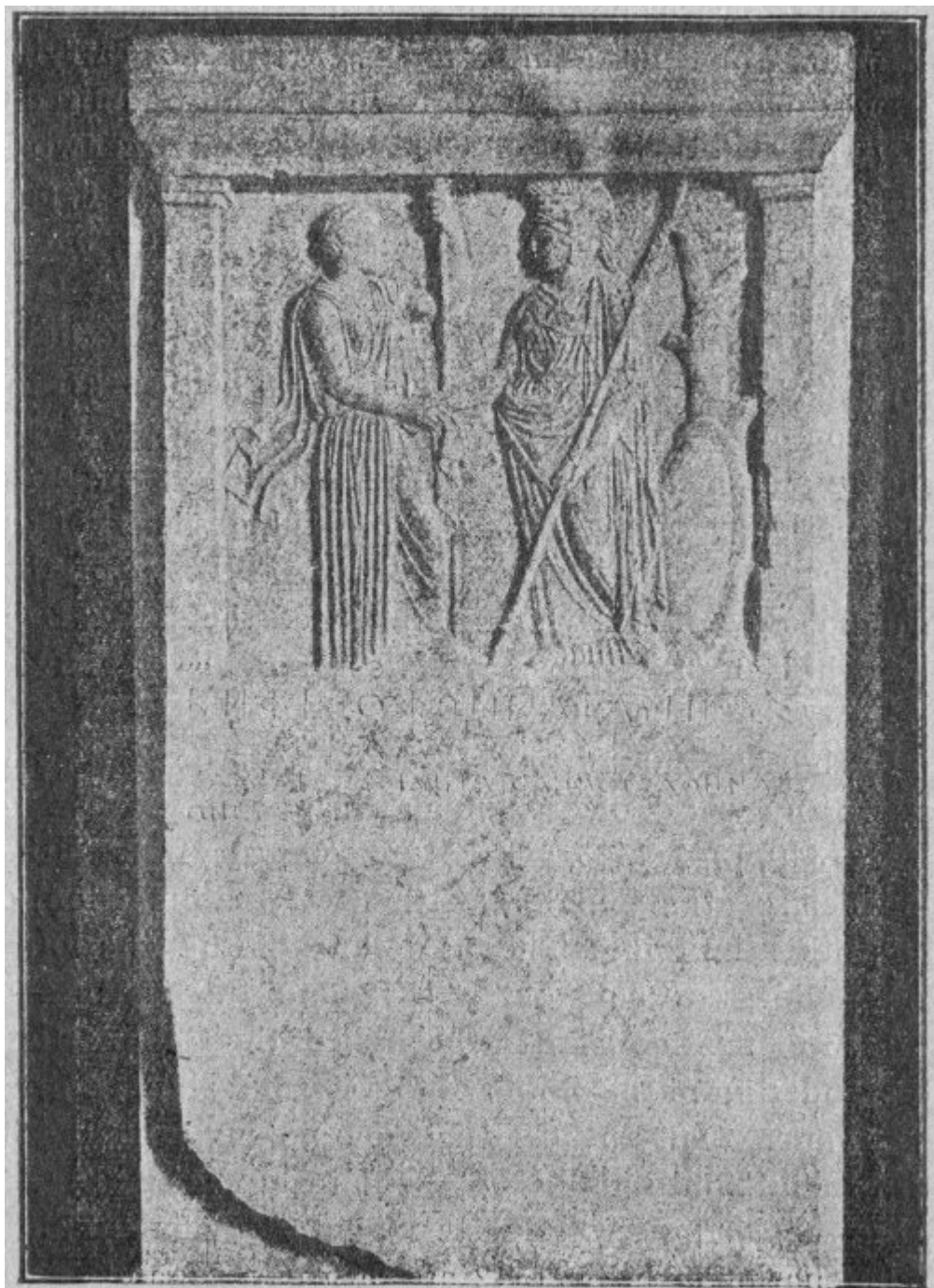
In the vestibule of the Museum are to be seen some noteworthy works of archaic and classic art.

N<sup>o</sup> 1340, 1342, 1343, and 1344 belong to a frieze either from Peisistratus' temple of Athena (Hecatompedon) or some other building. The modelling of the charioteer (god, goddess or man) of N<sup>o</sup> 1342 and the Hermes of N<sup>o</sup> 1343 is most delicate in the style of the Chian artists. The rendering of the chiton of

the Hermes shows a greater advance than the draperies of the maidens in the sixth room. Youthful vigour and natural charm are seen in the whole figure of Hermes. The folds of the chiton of the charioteer in N<sup>o</sup> 1342 are of great elegance.

N<sup>o</sup> 1332 is a fine archaic bas-relief representing a potter offering some of his works to Athena. Perhaps this potter is a personification of the Athenean people ('Demos').





**Figure 27.**—Athena receiving Hera, N<sup>o</sup> 1333.

N<sup>o</sup> 1310 (now in the 8<sup>th</sup> room) is a most graceful little statue of Venus of the 5<sup>th</sup> century. 61

N<sup>o</sup> 1325 is an unfinished torso of a youth of the end of the 5<sup>th</sup> century.

N<sup>o</sup> 1329 is a bas-relief representing Hercules being crowned by Hebe who is presented by Victory to Hercules as his bride.

N<sup>o</sup> 1331 (9<sup>th</sup> room) is a youthful head, a most important work of Attic art by the 4<sup>th</sup> century sculptor Leochares. Perhaps it represents Alexander the Great. It is said to show some of his features, the shape of the open mouth with the nervously twitching upper lip, and the face turned upwards.

N<sup>o</sup> 1333 (vestibule) is a slab containing decrees dating from 405/4 and 403/2 B.C., and a relief representing Athena receiving Hera, the goddess of Samos. The type of the head of Athena (with an Attic helmet) is earlier than the statues of Pheidias ([Figure 27](#)).

N<sup>o</sup> 1345 is a fragment of a bas-relief representing Pan and the Nymphs. To the right were two other Nymphs. It is an offering to Pan given by the worshipper represented in the relief. The cave of Pan is probably shown above. It is a work of the 4<sup>th</sup> century.

N<sup>o</sup> 1348 is a bas-relief representing Demeter and Persephone in the act of bidding farewell to Triptolemus who is starting on his mission to teach the world the cultivation of corn. The composition of the two figures is beautiful. It is a work of the last years of the 5<sup>th</sup> century.

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## Transcriber's Notes

- Silently corrected a few typos.
- Retained publication information from the printed edition: this eBook is public-domain in the country of publication.
- In the text versions only, text in italics is delimited by \_underscores\_.

[The end of *The Acropolis and Its Museum: Part II--The Museum* by George Sotiriades]