

ment of Grecian art took place in the manner and order which we should expect from a consideration of the nature and kinds of art. First comes architecture and first in this department the Doric the origin of which is assigned to the middle of the seventh century before Christ. More than a century later comes the Ionic, and after another century the Corinthian. The Parthenon was built in 438 before Christ, nine years before the death of Pericles. Let us remember the period in Grecian history to which these events refer. The battle of Marathon was fought in 490 and the battle of Salamis in 480 before Christ. The Peloponnesian war began about 431. Socrates died about thirty years later, and was succeeded by Plato and Aristotle, and the battles of Marathon and Salamis, bring back the great names of Miltiades and Themistocles. Such names and such events declare to us the glory of their age. To the same period belong the three mighty representatives of Greek tragedy—Æschylus, Sophocles, and Euripides; the first of whom died B.C. 456, and the other two fifty years later, Sophocles being 90 and Euripides 75 years of age. Anything might be expected of a people and an epoch that produced the Prometheus and the Oedipus. And accordingly we find that this was the age of Phidias, the greatest of the sculptors and statuary, and, we might add, architects of Greece; for although he was not strictly speaking the architect of the Parthenon, yet he not only produced or superintended all the decorations of that magnificent fane, but he exercised a general control over its construction.

Every one has seen views, or models, or restorations of the glory of Athens, the temple raised to her virgin goddess—Parthenos Athene—from whom it derived its name, the Parthenon. It is to Pericles that we owe the appoint-

ment of the unequalled and inimitable artist who put forth all his artistic force in its production. Even the fragments of this glorious work are among the proudest artistic possessions of the British nation; and although some sentimentalists, Greek and Philhellenic, have denounced the removal of the Elgin marbles from Athens to London, as an act of Vandalism or Philistinism, it is probable that they have been thereby rescued from destruction. Better that they should look somewhat out of place on the walls and in the galleries of the British Museum than that they should have perished and passed away. There is no doubt that these sculptures were executed under the superintendence of Phidias; but the colossal image of the goddess, made of ivory and gold, which stood in the Eastern chamber of the temple, directly facing the entrance, was the work of the artist's own hand. The height of the statue was about 40 feet. It was considered, next to the great statue of Zeus, by the same artist, the glory of Greek art. Before the time of Phidias it had been customary to make statues either of bronze, or in part of marble, of which the face, hands, and feet were constructed, the rest being of wood concealed by real drapery. But in the statue of Athene (Minerva) Phidias substituted ivory for marble in those parts which were uncovered, and supplied the place of drapery with robes and other ornaments of solid gold. The eyes were of a kind of marble resembling ivory, and were perhaps painted to represent the iris and pupil. The statue represented the goddess standing, clothed with a tunic reaching to the ankles with her spear in her left hand and an image of Victory, four cubits in height, in her right. She was girded with the Ægis, and had a helmet on her head, and her shield rested on the ground by her side.