principle of government deserves to be called democracy, because the real master and ruler of the country was the people.

The constitution of Cleisthenes began working in 502 B.C. It did not, indeed, end the strife of parties or the uneven distribution of wealth. Both these evils remained, and there were conflicts, sharp and sometimes prolonged. But their acuteness was mitigated and almost abolished by the attitude of mind due to these reforms. Every citizen learned to regard the government not as an external and alien thing, but as something identical with the body of citizens, and each justly looked upon himself as a working part of the government machine. No Greek took such pride as the Athenian in his city and country; and nowhere in Greece was the consciousness of citizenship or the feeling of true patriotism so strongly developed.
CIVILIZATION OF GREECE IN THE SEVENTH
AND SIXTH CENTURIES B.C.

The seventh and sixth centuries B.C. were a great creative epoch in the history of human civilization. Those laws of thought, political organization, and art, which mark out European civilization generally and distinguish it in many important respects from the civilizations of the East, began to take shape at this time. The chief peculiarities of Greek culture, both then and later, were its individual, personal character and its boldness—the unbounded hardihood, one might say, with which it stopped at nothing, and its entire independence of religion, though the latter maintained a separate existence beside it.

But together with this bent towards individualism, we observe another trait which is easily reconcilable with it. Throughout Greek history we find among all Greeks an increasing consciousness that they belong to one nation and form one body; and this unity was indicated, not only by a common religion and a common language, but also by a common civilization, more or less identical among them all. This national feeling was powerfully promoted by colonization and the trade which kept pace with colonization. The tie that bound a colony to the Greek world was never broken: the colony always felt herself the true daughter of her mother city and resembled her almost exactly in all respects. On the other hand, the deep gulf that separated the Greek view of life from that of their new neighbours was realized with exceptional clearness by the colonists.
Let us begin by dwelling for a little on the second of these traits, the feeling of nationality. In the dawn of Greek history it showed itself in religion. The primitive religious beliefs of the Greeks were the same as those of other peoples, the same as in the East—animism, or the belief that there exists in living beings an immortal part which is not identical with matter, the belief in a future life being derived from this; fetishism, or the belief in a mysterious power residing in certain inanimate objects, such as trees and stones; zoolatry, or the belief in the divinity of certain animals; and polytheism, which believes in an infinite number
of gods and in the divinity of such natural phenomena as the
sun and moon, thunder and lightning, rivers, springs, and forests.
There was no national religion and could not be, because there
was no nation. Each stock, each gens, each brotherhood
(\textit{phratría}), and each family had its own gods and its own rites.

It was the appearance of the so-called Homeric poems, during
their first spontaneous expansion over the Aegean islands and
Asia Minor, which first made the Greeks conscious that they
were a nation. Through these poems and through their mighty
culmination in the \textit{Iliad} and \textit{Odyssey}—a culmination which
touched religion also and endeavoured to single out the com-
mon element in the religious ideas of all Hellas—the Greeks
gained a clear conception of their national unity and realized
the racial peculiarities of their life and religion. These poems set
the figures of the chief gods before the eyes of the Greeks, gave to
each of them a distinct form, forced men to believe in their near-
ness to humanity, and equipped them with attributes which
every Greek recognized in himself.

Homer united the gods in one comprehensive family; the
great monarch Zeus the Thunderer was the head of this family
and governed it just as the Graeco-Aegean kings governed their
households. At the same time Homer exalted the gods and Zeus
in particular to a height beyond human attainment, placing
them on the summit of Mount Olympus and illuminating them
with the light of ineffable beauty. Homer became the Bible of
the Greeks—the source from which they drew their conceptions
of divinity, and which fixed for ever the divine images so familiar
even to us. Supreme Zeus, ruler of gods and men; queenly Hera,
his divine consort; Poseidon, lord of the sea; Ares, the terrible
warrior; Hermes, the messenger of the gods; Aphrodite, born of
the sea foam, ever young and lovely in her divine beauty;
Hephaestus, the halting smith; the radiant Apollo—all these
were clothed once for all in permanent forms of ineffable poetic
loveliness.

Yet among these gods there was one in particular who became
especially near and dear to every Greek, and with whom they connected their new conceptions of divinity and its part in human life. This was Apollo. Originally the god of light in particular, but also the god of agriculture and stock-raising, he assumed by degrees new attributes. Like Heracles, a champion of humanity against the dark forces of nature, he comes forth as a defender and saviour. He overcame with his arrows the formidable Python, the serpent which personified the dark and dangerous forces of the underworld; and men, in gratitude for this exploit, built him his bright temple at Delphi, where all nature proclaimed the power of light to conquer darkness. Together with Heracles he was a builder of cities and their protector, and the patron of Greek civilization, especially of music. His first paean or song of victory he sang over the body of the slain Python. His oracles guided men along the path of truth and justice and advised them in their public and private affairs.

Still more important is the fact that, with the figure of Apollo, morality makes its first appearance as a part of religion. The god himself undergoes a humiliating penance for the slaughter of the Python, and feeds the flocks of Admetus. From his shrine at Delphi he holds forth a helping hand to others who have stained themselves with blood; by repentance and purification they are reconciled with their own consciences and with society; the god absolves them from their sins; for the matricide only there is no absolution. The religion of Apollo had a very great influence on Greece. The temple of Zeus at Olympia was not the only shrine where all Greeks worshipped: Apollo had two such temples—one at Delphi, the centre of an alliance, one of the most ancient in Greece, between several communities, and the other in Delos, where the religious life of all the Ionians was concentrated. In Asia Minor the place of Delphi was taken by the temple of Apollo at Didyma near Miletus, a shrine familiar to all Greeks. Pindar, one of the greatest Greek poets, claims to be a prophet who reveals the religion of Apollo and glorifies the god of light.

The worship of Demeter in her temple at Eleusis, originating
Plate XII  EARLY GREEK SCULPTURE

1. The marble statue of Cleobis or Biton, carved by the sculptor Polymedes of Argos, found at Delphi. Cleobis and Biton were the two young men who drew the car carrying their mother, priestess of Hera at Argos, to the temple. In reward for their piety the goddess let them fall asleep after the sacrifice, never to awaken (cf. Herodotus I, 31). The statue is one of the earlier products of Greek sculpture. The influence of Egypt is strong, but the statue is individual and shows a close study of the human body by the Greek pupils of Egyptian sculptors. About 600 B.C. Museum, Delphi.

2. A beautiful and almost complete marble statue of a priestess or goddess found in Attica. The statue shows all the peculiarities of Greek archaic art when the Greeks were gradually becoming emancipated from the rigidity of early art and beginning to take delight both in the details of the feminine dress and in the rendering of the
movement of the human body and in giving expression to the faces. Early 6th century B.C. Berlin Museum.

3. Archaic marble statue of an Athenian youth. Such statues of youths (kouros) became fashionable as grave monuments in the late 7th and the 6th centuries B.C. The dead youth is represented naked as he appeared in athletic competitions. Being semi-divine in his after-life, he is represented larger than life. 615–600 B.C. Metropolitan Museum of Art, Fletcher Fund, 1932, New York.

4. Kore. From the last half of the seventh century, statues of women were often dedicated to the gods at the Acropolis (and also in Eleusis and elsewhere) to secure divine blessing for the person represented by the statue. These statues were painted, and the women wore Ionian dress. This particular kore is one of the 'Acropolis maidens'. 530–500 B.C.
in the second millennium, became universal among Greeks. Demeter, the Great Mother, had been a pre-Greek goddess, but the Greeks raised this cult to a high point of poetic symbolism and moralized it. Whereas Apollo was a god of all Greece, revered in every city and, as the 'god of our fathers', in every family, Demeter was more exclusive. She admitted to her mysteries only a chosen band of believers, only those who were pure in ritual and moral sense. Yet there was no distinction of sex or station: even slaves were included; but no foreigner was admitted. To the initiated she promised complete regeneration, or rather, a new birth during this life and bliss hereafter. At the solemn ceremony of initiation, her worshipper was cleansed from earthly taint.

A third cult, which spread by degrees over all the Greek world, was that of Dionysus. It reached Greece from Thrace probably, and was quickly diffused through Greece, Asia Minor, and Italy. By Thracians and Greeks, Dionysus was conceived as a suffering god: he personified the vegetation which dies in winter and is renewed in spring. In his youth he was torn to pieces by the Titans, the dark forces of earth, but is born again from himself, as young and beautiful as before. His worshippers, women especially, held nightly revels in his honour by torch-light on the mountain-tops. Dancing in ecstasy to the sound of cymbals and drums, they tore in pieces a sacrificed animal, whose blood they drank with wine, and so participated in the being and eternal life of their god. A group of religious reformers, who traced their descent to the Thracian minstrel, Orpheus, and called themselves 'Orphics', purified this worship of its rude primitive features and spiritualized it. The sacred writings of the Orphics taught that the soul, imprisoned in the body as a punishment for sin, is capable of purification. This purity is attained by a life of strict morality, even of asceticism, by participation in the great secret of Dionysus, the suffering god, and by initiation into his mysteries. To the initiated an endless life of happiness after death was promised. The Orphic cult of Dionysus was propagated outside Greece by a succession of missionaries who
founded communities of believers, of which the most important and long-lived belonged to the Greek cities in south Italy. Among them were many thinkers of a religious turn, perhaps also Pythagoras, one of the founders of scientific mathematics and astronomy, and the head of a community which at one time governed the wealthy city of Croton.

These shrines, most of which were also oracular seats, were resorted to by all Greeks and served as a symbol of national unity. I have mentioned already the temple of Zeus at Olympia and those of Apollo at Delphi, Delos, and Didyma. Other oracular shrines were those of Poseidon near Corinth and of Zeus at Dodona in Epirus. The temples of the healing god, Asclepius, were national also. The sick and suffering flocked thither from all Greece, and schools of medicine were formed there by physicians, the pupils of the divine healer.

In connexion with some of these holy places competitions in honour of the god were instituted in athletic games, music, and poetry, and were open to all Greeks. From time immemorial the gods had been worshipped, not in Greece alone, with dance and song and competitions of various kinds. In these contests the youth of Greece sang hymns of praise in the god's honour; or reproduced scenes from his life in rhythmic choral dances, accompanied by music and singing; or vied with one another in running, jumping, wrestling, and the throwing of discus and the javelin; or appeared as drivers of chariots drawn by the swiftest horses.

In these games and in the very nature of the Panhellenic shrines the two characteristics of the Greek genius and of Greek life are conspicuous. The god was glorified by all Greeks: during the games thousands of Greeks from Greece proper and the colonies gathered at Olympia or Corinth met, conversed, discussed questions of interest to a section or to them all, and united in combined rites and offerings. But, on the other hand, almost every community in Greece or the colonies prided itself on its 'treasury', a beautiful chapel-like building within the
temple precinct, where its great deeds were told in painting and sculpture; each community brought thither its best artists and best athletes, and coveted the honour of raising a statue of their victorious townsman on the open space in front of the temple. Not only did each city in this way assert its individuality, but the competitors did the same with equal emphasis. These youths were eager to excel, to thrust themselves forward, to display to all Greece their personal superiority. They strove with persistent toil to attain perfection of mind and body, and to wrest the prize from rivals like themselves, who had submitted to the same training for the same object. Their highest reward was gained when all Greece, in the person of the chosen judges, acknowledged them as national and public heroes, crowned them with a wreath of twigs from the sacred tree, and permitted their statues to be placed beside those of the gods.

The Greek, however strongly he felt himself a part of the Greek nation, was, first and foremost, a citizen of his own community and would sink his individuality for it, and for it alone. The interests of that community touched him nearly and often blinded him to the interests of Greece as a whole. Throughout Greek history the forces of disruption were stronger and more active than those of centralization; rivalry and separation, which found vent in wars between the states, were stronger than the tendency to agreement and coalition—a tendency which showed itself in treaties, alliances, and national arbitration, and laid the foundations of European international law. To the Athenian, the temple of his native goddess, Athena, on the Acropolis, the symbol of a united community and kingdom, was dearer than the temple of Poseidon in Calauria, the centre of a religious alliance between several communities akin to Athens, and dearer than the shrine of Apollo at Delos, the religious centre of all who used the Ionic dialect. Nevertheless, Attica, united round Athens, Bocotia, rallying round Thebes, Argolis, concentrating round Argos, and Sparta, ruling a number of Dorian communities and clans—each of these powers sought to become the centre
of a still more extensive union; but each of them regarded such a union as a point scored in the competition between states, and treated the members of the union not as allies with equal rights but as inferiors.

The individual character of the national genius is seen with special clearness in the region of thought and of art, where local patriotism, far from hindering the development of personality, in many cases even encouraged it. The communities were just as proud of their great thinkers and artists as of their champions who won prizes at Olympia, and strove as eagerly for pre-eminence in culture as in politics. Discovery and invention, which in the East had been impersonal things, lose that character in Greece and are closely connected for all time with the personality of the discoverer. It is significant that all the earliest discoveries of the prehistoric past were attributed by the lively imagination of Greece to a definite inventor, who was, in many cases, not even a Greek. Thus the Greeks could tell at once that Prometheus had taught mankind the use of fire, and that Daedalus was the father of sculpture; they knew who invented the potter’s wheel, and who was the first to forge weapons of copper and iron. Much more did they make mention of those who created their own civilization—that civilization which distinguished them from all ‘barbarians’ who spoke no Greek. Greece was proud of them, and with good reason: they laid the foundation of all our modern civilization, which is as individual as that of Greece.

In matters of science, technical skill, and art the Greeks were, in many respects, pupils of the East, and they never forgot this. It was in Asia Minor, where they were in constant connexion with the East, that they started on the path of progress themselves. But, while drawing freely from the stores of Eastern civilization, they refashioned all they received, and stamped a fresh character upon it. Their genius recognized no tradition, no unalterable rules. They approached each fresh problem as a matter for investigation. If the problem was solved, the next investiga-
tor treated the solution as merely a starting-point for further inquiry. Nature, the world, and man became at once for them matter for this kind of reflection and investigation. They were not content to register what they saw and accept its mythological explanation. They felt the rule of law in nature and tried to make it clear. Their first question was not ‘How?’ but ‘Why?’ When foreign travel made them acquainted with new countries and strange seas, they perpetuated their knowledge by drawing maps, and also at once began asking: ‘What is the whole world? what is its shape, and what its relation to other worlds, the sun, moon, and stars?’ And having raised such questions, they suggested answers—answers which were at first childishly simple, no doubt, but scientific and not mythological. Thus they became the creators of scientific geography, cosmology, and astronomy.

In their study of the world, the Ionian inquirers and thinkers—or philosophers, as they were called later—endeavoured to separate the chief and fundamental element in the creation. That a single substance underlies all matter was held first by Thales; and the question was discussed further by Anaximander and Anaximenes. All these three were Milesians. Thales found the primary substance of matter in water; Anaximenes found it in air; Anaximander, the creator of scientific prose and the first to publish his theory in a book, insisted on the infinity of the world, or rather worlds, and their perpetual interchanges. He also was the first to make a map of the world known to him. Still more profound were the views of Xenophanes, who migrated to Elea in south Italy and there founded the Eleatic school of philosophy. The unity of the world was his chief dogma. He believed one god to be the directing force of the world. ‘He is all eye, mind, ear; he directs all things without effort by the power of his reason.’ Polytheism and the legends told of the gods he treated as mere inventions of human imagination. God was perceived by reason, and reason led men to the knowledge of things. God is also moral force, and men should pray to God, in order to attain the ideal of justice. This is not the place to dwell on the
Fig. 15. Red-figured pot for wine and water (krater) found at Acragas in Sicily. One side of this krater is adorned with the figures of Sappho and Alcaeus, the two greatest lyric poets of archaic Greece. There was a legend based on some poems of the two singers that Alcaeus fell in love with Sappho and was rejected by her. This scene is represented on the krater. Attic work of about 480 B.C. Munich Museum. After Furtwängler-Reichhold.

beginnings of European science; but it is proper to repeat, that in Greece for the first time humanity treated nature and man as a problem that could be solved by reason.

In literature the same spirit of individuality is supreme. The Homeric poems may have owed their birth to a school of poets; but to the Greek they were the work of a blind old minstrel, whose native country was unknown but whose personality was nearer and dearer to every Greek. Homer is followed by a long succession of great writers in poetry and prose. A strong and bril-
pliant personality belongs to each of them, and their work has such a definitely personal note that each of them has told us, in greater or less detail, his own biography in his writings. They all of them put their soul into their poetry. The first woman, the poetess Sappho, paints a most vivid picture of her own life, with the clubs or schools of Lesbian girls for a background—her passion for various members of the sisterhood, her jealousy of their future husbands, and the feelings with which she escorted them to a new life in households of their own.

The poets who were contemporary with Sappho reflect in their poetry all the life of Greece—a life full of movement, variety, and adventure. They are the true children of their time. They trade and travel and fight; they take an active part in revolutions; they flee from the battle-field or lead their comrades-in-arms to victory with their songs; they feast and love and are jealous; they lash the character and conduct of their fellow-citizens. Alcaeus of Lesbos is a warrior, aactive politician. Archilochus of Paros is a needy adventurer, a stern warrior, an injured and resentful lover. Tyrtaeus, not himself a Spartan, sings his marching songs to the ordered ranks of Spartan hoplites. Anacreon of Teos, a poet in the courts of tyrants, sings of love and wine. Then there is Solon, the great Athenian reformer; Theognis of Megara, an injured and venomous aristocrat; Terpander of Lesbos, Simonides of Ceos, Stesichorus of Sicily—inspired writers of choric songs in honour of the gods. Last and greatest of the lyric poets is Pindar of Bocotia, that swan with strong snowy pinions, as he was called by later Greek and Roman bards, the inspired prophet of Apollo, who crowned with glory the conquerors at the Panhellenic contests. The poetry of them all has a personal note and conveys the individuality of the writer; the style, metre, and thought of each are his own. Most of the early philosophers already mentioned put forth their theories in poetic form.

But, together with poetry, prose also comes into existence. Of Anaximander I have already spoken. Travellers into far countries brought home with them many new impressions, and made
acquaintance with foreign lands—their climate and flora and fauna, their religion, manners, customs, and history. Full of these new impressions, they told them to their countrymen at markets and on public squares, in temples and blacksmiths' shops; and from these narratives sprang the first tales of history, geography, and ethnography; they were called 'tales' (logoi) by the Greeks, and their authors 'talemakers' (logopoioi). The earliest tales were in verse; such is the story of Aristeas, how he travelled to the land of marvels, through the Black Sea regions and the land of the Scythians to Central Asia. Here legend and fact are bound up together; but, with Hecataeus of Miletus, prose takes the place of verse, and the narrative becomes a half-scientific treatise, in which mythology and history are fantastic ally blended with geography and ethnography. He is followed by Herodotus, the father of history and the first Greek historian; but still the distinction between science and literature is incomplete.

Political life was another source of prose literature. Disputes and discussions in the streets and at council-boards, attempts to write down and express exactly legal and constitutional principles in codes of law, decrees of law-courts and public assemblies—all these were written out in prose form and perpetuated on wood or stone or bronze. Hence proceeds the prose literature of law and politics, the speeches made before courts and assemblies, and the more austere and rigorous literature of official proceedings.

The singing and dancing of a chorus had long been used to express religious feeling. These differed at different festivals and in different cults; and in the worship of Dionysus they took a peculiar form which underwent a remarkable development in Attica. At the vintage festival it was customary for the chorus to dress up as birds or frogs or other animals, to come forward under the direction of the leader who presented them to the public, to sing songs of different kinds, and then to go off in a merry, noisy procession led by flute-players. This procession was called comos,
and the performance itself comedy. At the spring festival of Dionysus the singers were disguised as goats and satyrs (imaginary half-animal creatures, spirits of the fields and forests, and the constant companions of Dionysus). These took turns with the 'answerer' (the Greek name for actor), who replied to the chorus in metre. From the goat-masks (tragos is the Greek for goat) the acting was called tragedy. The new form of ritual had a great success and became an established part of these festivals. From this humble beginning, Aeschylus, of whom more is said below, created Greek tragedy, one of the noblest triumphs of the Attic genius.

But religion was not content with expressing itself in the form of poetry, music, and dancing: the Greeks wished to see and touch their gods and give them dwellings worthy of their majesty. Zeus, Apollo and Demeter, Aphrodite, Dionysus and Poseidon, first came really home to their hearts when painters and sculptors, after long experiment, began to find fitting artistic forms for the divine inhabitants of Olympus. In sculpture we are able to follow their experiments, because a fairly large number of the statues which served to adorn the shrines and temples have been preserved, some of them the actual divine images which were worshipped by the faithful, while others were votive offerings—statues and statuettes dedicated to the god by his worshippers. Not a few of these have been found in different parts of the Greek world and are preserved in our museums. The painting with which the temples were adorned has perished; but the types of divinity created by the painters are repeated in the decoration of Greek vases, a subject we shall deal with later.

It is probable that painting preceded sculpture in representing not merely separate forms of the gods but scenes taken from mythology and perhaps also groups of worshippers. Sculpture followed the example, when it became the custom to adorn certain parts of a temple—pediment, frieze, and metopes—with reliefs and sculptures in the round or in bas-relief. Though their
chief attention was given to religious subjects, the artists did not confine themselves to figures of the gods.

Greek art, and especially Ionian art, made immense progress in the course of the seventh and sixth centuries B.C. The delicate and beautiful floral ornament, which became one of the main features of Greek art, was perfected at this time. In the representation of men and animals advance was slower, especially in sculpture, which had to meet many purely technical difficulties; but by degrees these difficulties were surmounted. Beginning with a wooden post or board hewn into human shape, or with a stiff and lifeless idol of stone, the artist advances further and further in the truthful representation of the human body, conveys more and more accurately the anatomical structure and muscular surface, and reproduces the individual features with ever-increasing skill. The appearance of motion is added: one foot is advanced, the arms are raised, attempts are made to convey rapid movement and even flight, especially in the sculpture of imaginary winged figures. Treading in the footsteps of the painter, the sculptor learns to carve groups and to subordinate them to their architectural purpose.

Typical figures of the gods are evolved by degrees—Zeus in his majesty, Apollo, the graceful stripling, the ripe charms of Aphrodite, Athena, the stately maiden and formidable fighter. Art makes the attempt to embody ideas in colour and stone, and to create typical figures of humanity; and this power of creating types remains one of the leading features of Greek art. At the end of the sixth century, however, we notice in Ionian art the formation of some conventional tradition, some mannerism, some tendency to exaggerate details at the expense of the whole. Statues found on the Acropolis and dating from before the Persian wars prove this clearly. These defects of ancient Ionian art are shared to some extent by the sculpture of Greece proper.

The temples, the abodes of the gods, were worthy of their inhabitants. The modest house with its four walls, front room,
Plate XIII  EARLY GREEK SCULPTURE. RELIEFS.

1. A side of a base found with three others in the wall of Athens, which was built either in 337-322 B.C. or in 307, and for which the material of the wall built by Themistocles was used. The reliefs of this base are most beautiful examples of Athenian sculpture in the period of Pisistratus. The side shown depicts two wrestlers in the centre. The wrestler on the right is seizing the left arm of his opponent and is about 'to swing round to the front and by getting underneath him to throw him by leverage'. The wrestler on the left is trying 'to stop this swinging movement by placing his right hand on his opponent’s left shoulder'. The athlete on the left of the group seems to be a jumper; the figure on the right is a javelin-thrower. The relief thus represents three of the five games of the pentathlon, the runner and the discus-thrower being omitted. About 520-510 B.C. National Museum, Athens.

2. Greek warrior found at Cyrene. Although of little artistic merit, the relief is historically important. It shows one of the Greek youths who colonized the Mediterranean shores and kept watch in the hostile world of the natives. The youth carries a spear, a typical weapon of a Greek warrior of the colonization period. Late 6th century B.C. Museum at Cyrene (Libya).
2. GREEK WARRIOR

3. ATTIC GRAVE-STELA

3. Attic grave stele of marble. (Detail.) The relief on the front of the stele shows the figures of the deceased, a young man and a young girl, probably his sister. The boy is naked and holds the funerary fruit, the pomegranate, in his left hand; an athlete's oil flask hangs on his right wrist. Semi-divine in death, he is represented larger than life. The girl holds a flower. The preserved fragments of the inscription seem to say that the monument was erected by a father and loving mother to the dead Phila (?) and Me(geles?), who probably belonged to the powerful Alcmaeonid family. The stele was painted as well as carved. The heads are the finest part of this beautiful work of art. They are still conventional, but show a feeling for beauty of line and a strong decorative sense. About 540 B.C. Courtesy Metropolitan Museum of Art, New York.
4. Marble grave stele found at Chrysafa, near Sparta. The figures of the deceased are represented seated on an arm-chair. Behind the throne is the snake, symbol of the nether world. The deceased are represented as hero and heroine enjoying a drink of wine. A youth and a woman bring them offerings: a cock, a pomegranate, and a flower. The relief, though not of very early date (late 6th century) is very conventional and recalls wood-carving. Berlin Museum.
and two posts at the entrance, is converted by degrees into a majestic hall flanked by pillars, which, together with the walls, support the roof. These pillars, with their bases and capitals, become the main feature of the temple and define the order to which it belongs. The pillars themselves, the stone entablatures which crown them, the raised foundation, the walls and roof of the building, combine to form one artistic whole, where there is nothing arbitrary, but every detail is calculated and planned, where painting and sculpture are in strict keeping with the main lines of the structure, and where, nevertheless, nothing is stereotyped. There are no two temples in Greece which are exactly alike. The column, the main feature of the temple, is not confined to a single form. The massive Doric column has a flat cushion for a capital; the Ionic column, invented in Asia Minor, is more graceful and more elaborate, with its sculptured base, shapely fluted shaft, and the double volute of its capital; and then, still more graceful and more elaborate, comes the Corinthian column, whose capital reproduces the highly decorative foliage of the prickly acanthus. Noble columnar temples rise in all the great centres of Greek life. The temples of Artemis at Ephesus, of Zeus at Olympia, of Apollo at Delphi, of Hera at Samos—how clearly they convey the peculiarities of the Greek genius in all parts of Greece! In Italy and Sicily there still stand majestic productions of that genius, wonderful in the boldness of their plan and the harmony of their outlines.

But Greek art does not confine itself to the temples: from the earliest times it permeates the whole life. There is no clearer proof of this than the common pottery used for domestic purposes. Like the Aegean ware, and perhaps under its influence, it dislikes monochrome. And in no department is the variety and creative power of Greek genius equally conspicuous. Two simultaneous influences can be distinguished. The first is of Eastern origin. It prefers motley groups of animals, partly real and partly due to Eastern fancy; in the latter case the bright colours do not reproduce nature but confer on her a richness that does not be-
Plate XIV GREEK ART OF THE 6TH CENTURY B.C.

1. Semicircular ivory relief found in Sparta in the sanctuary of the great Spartan goddess Artemis Orthia. The raised border was probably inlaid with amber. The relief represents a warship about to sail. In the water are three large fish. Three warriors are seated on the deck facing the stern. Five round shields decorated with geometric patterns hang over the edge of the deck. Of the crew, one is fishing, another is crouching on the long beak below. Three sailors are working the rigging. A bearded man (the captain) is saying farewell to a woman who is meant to be on land. Behind the woman is a large bird. About 600 B.C. Museum, Sparta.

2. Picture on the inside of a Spartan kylix (cup). Black figures on a white background. King Arcesilas of Cyrene in Africa (Cyrene was a Spartan colony) is shown watching the lading and weighing of goods, possibly 'siphon' (a plant peculiar to Cyrene and extensively used in Greek diet). Note the realism with which the scene is painted, the intense movement in the picture, and the humour. The masterly rendering of the animals (the pet animals of the king, the monkey, and the birds) is quite remarkable. The scene illustrates well the growing commerce of Greece in the 6th century, and the part the Greek colonies played in this commerce. 6th century B.C. Cabinet des Médailles, Paris.
3. An Athenian kylix (cup). Black figures on red ground. From the workshop of the potter Nicosthenes. It is a beautiful scene full of life and elegance, showing two ships racing. About 530 B.C. Paris, Louvre.
long to her. Though the type of this pottery is the same everywhere, there is much local variety: if an Eastern vase from Rhodes be compared with another from Corinth, the comparison will show at once how much each presents that is local and peculiar. The other style is not Oriental but European. Poor in its choice of colour, and stiff in its simplified geometrical ornament, it develops quickly: ornament gives place to the human figure, though the figure is at first angular and stiff, and next the figures are combined to form groups. From this modest beginning the Attic vase is developed by degrees—the vase with black figures on a red background, in which the human figures are the main thing and the animals and floral ornament the accessories. These Attic vases, whose makers sign their names with pride on their work, reproduce before long each new artistic tendency and idea. While decorating these articles of everyday use, the artist feels freer than when working for temples and shrines. In painting vases he reflects all the full and various life of Greece—first of all, its religion, but not that alone. Love and feasting, the merriment of a holiday, weddings and funerals, men at the market or in the workshops, women in the seclusion of their apartments, children at their games, youths and girls in the palaestra and gymnasium—all these are revealed to us by the observant eye and ready hand of the Athenian vase-painter. And their mastery of design and drawing rivals even the majestic lines of the Greek temples themselves.

Such was Greece in the seventh and sixth centuries B.C. Without effort, in an impetuous outburst of genius, she overcame all the obstacles in her path. She knew what the East had accomplished, valued it, and made use of it; but she struck out for herself and created her own peculiar culture—a culture far more natural and intelligible to us than the civilizations worked out earlier by the East.