



A Day on the Acropolis

With the Texts
of Plutarch
and Pausanias

MINISTRY OF CULTURE
FIRST EPHORATE OF PREHISTORIC
AND CLASSICAL ANTIQUITIES
COMMITTEE FOR THE PRESERVATION
OF THE ACROPOLIS MONUMENTS
EDUCATIONAL PROGRAMMES

PLUTARCH'S "PERICLES"

Extracts

XII. Ὁ δὲ πλείστην μὲν ἠδονὴν ταῖς Ἀθήναις καὶ κόσμον ἤνεγκε, μεγίστην δὲ τοῖς ἄλλοις ἔκπληξιν ἀνθρώποις, μόνον δὲ τῇ Ἑλλάδι μαρτυρεῖ, μὴ ψεύδεσθαι τὴν λεγομένην δύναμιν αὐτῆς ἐκείνην καὶ τὸν παλαιὸν ὄλβον, ἢ τῶν ἀναθημάτων κατασκευί,...

Ὅπου γὰρ ὕλη μὲν ἦν λίθος, χαλκός, ἐλέφας, χρυσός, ἔβενος, κυπάρισσος, αἱ δὲ ταύτην ἐκπονοῦσαι καὶ κατεργαζόμεναι τέχναι, τέκτονες, πλάσται, χαλκοτύποι, λιθουργοί, βαφεῖς, χρυσοῦ μαλακτῆρες [καί*] ἐλέφαντος, ζωγράφοι, ποικιλταί, τορευταί, πομποὶ δὲ τούτων καὶ κομιστῆρες, ἔμποροι καὶ ναῦται καὶ κυβερνήται κατὰ θάλατταν, οἱ δὲ κατὰ γῆν ἄμαξοπηγοὶ καὶ ζευγοτρόφοι καὶ ἡνίοχοι καὶ καλωστρόφοι καὶ λιουργοὶ καὶ σκυτοτόμοι καὶ ὄδοποιοὶ καὶ μεταλλεῖς, ἐκάστη δὲ τέχνη, καθάπερ στρατηγός ἴδιον στρατεύμα, τὸν θητικὸν ὄχλον καὶ ἰδιώτην συντεταγμένον εἶχεν, ὄργανον καὶ σῶμα τῆς ὑπηρεσίας γινόμενον, εἰς πᾶσαν, ὡς ἔπος εἶπεῖν, ἡλικίαν καὶ φύσιν αἱ χρεαῖα διένεμον καὶ διέσπειρον τὴν εὐπορίαν.

XIII. Ἀναβαινόντων δὲ τῶν ἔργων ὑπερηφάνων μὲν μεγέθει, μορφῇ δ' ἀμιμῆτων καὶ χάριτι, τῶν δημιουργῶν ἀμιλλωμένων ὑπερβάλλεσθαι τὴν δημιουργίαν τῇ καλλιτεχνίᾳ, μάλιστα θαυμάσιον ἦν τό τάχος. Ὡν γὰρ ἕκαστον ᾗοντο πολλαῖς διαδοχαῖς καὶ ἡλικίαις μόλις ἐπὶ τέλος ἀφίξεσθαι, ταῦτα πάντα μῖς ἀκμῇ πολιτείας ἐλάμβανε τὴν συντέλειαν...

... ὁ δ' εἰς τὴν γένεσιν τῷ πόνῳ προδανεισθεὶς χρόνος ἐν τῇ σωτηρίᾳ τοῦ γενομένου τὴν ἰσχὺν ἀποδίδωσιν. Ὅθεν καὶ μᾶλλον θαυ-

μάζεται τὰ Περικλέους ἔργα πρὸς πολὺν χρόνον ἐν ὀλίγῳ γενόμενα. Κάλλει μὲν γὰρ ἕκαστον εὐθύς ἦν τότε ἀρχαῖον, ἀκμῇ δὲ μέχρι νῦν πρόσφατόν ἐστι καὶ νεουργόν οὕτως ἐπανθεῖ καινότης τις ἄθικτον ὑπὸ τοῦ χρόνου διατηροῦσα τὴν ὄψιν, ὥσπερ ἀειθαλές πνεῦμα καὶ ψυχὴν ἀγήρω καταμεμιγμένην τῶν ἔργων ἐχόντων. Πάντα δὲ διεῖπε καὶ πάντων ἐπίσκοπος ἦν αὐτῷ Φειδίας, καίτοι μεγάλους ἀρχιτέκτονας ἐχόντων καὶ τεχνίτας τῶν ἔργων. Τὸν μὲν γὰρ ἐκατόμπεδον Παρθενῶνα Καλλικράτης εἰργάζετο καὶ Ἴκτινος...

Τὰ δὲ Προπύλαια τῆς ἀκροπόλεως ἐξεργάσθη μὲν ἐν πενταετίᾳ Μνησικλέους ἀρχιτεκτονούντος· τύχη δὲ θαυμαστὴ συμβῆσα περὶ τὴν οἰκοδομίαν ἐμήνυσε τὴν θεὸν οὐκ ἀποστατοῦσαν, ἀλλὰ συναφαισμένην τοῦ ἔργου καὶ συνεπιτελοῦσαν. Ὁ γὰρ ἐνεργότατος καὶ προθυμότατος τῶν τεχνιτῶν ἀποσφαλεῖς ἐξ ὕψους ἔπεσε καὶ διέκειτο μοκθηρῶς, ὑπὸ τῶν ἰατρῶν ἀπεγνωσμένος. Ἀθυμοῦντος δὲ τοῦ Περικλέους ἡ θεὸς ὄναρ φανεῖσα συνέταξε θεραπείαν, ἣ χρώμενος ὁ Περικλῆς ταχὺ καὶ ῥαδίως ἰάσατο τὸν ἄνθρωπον. Ἐπὶ τούτῳ δὲ καὶ τό χαλκοῦν ἄγαλμα τῆς Ὑγιείας Ἀθηνᾶς ἀνέστησεν ἐν ἀκροπόλει παρά τὸν βωμόν, ὅς καὶ πρότερον ἦν, ὡς λέγουσιν. Ὁ δὲ Φειδίας εἰργάζετο μὲν τῆς θεοῦ τό χρυσοῦν ἔδος καὶ τούτου δημιουργός ἐν τῇ στήλῃ εἶναι γέγραπται, πάντα δ' ἦν σχεδόν ἐπ' αὐτῷ, καὶ πᾶσιν, ὡς εἰρήκαμεν, ἐπεστάται τοῖς τεχνίταις διὰ φιλίαν Περικλέους...

XII. But that which brought most delightful adornment to Athens, and the greatest amazement to the rest of mankind; that which alone now testifies for Hellas that her ancient power and splendour, of which so much is told, was no idle fiction, I mean his construction of sacred edifices...

The materials to be used were stone, bronze, ivory, gold, ebony, and cypress-wood; the arts which should elaborate and work up these materials were those of carpenter, moulder, bronze-smith, stone-cutter, dyer, worker in gold and ivory, painter, embroiderer, embosser, to say nothing of the forwarders and furnishers of the materials, such as factors, sailors and pilots by sea and by land, wagon-makers, trainers of yoked beasts, and drivers. There were also rope-makers, weavers, leather-workers, road-builders, and miners. And since each particular art, like a general with the army under his separate command, kept its own throng of unskilled and untrained labourers in compact array, to be as instrument unto player and as body unto soul in subordinate service, it came to pass that for every age, almost, and every capacity the city's great abundance was distributed and scattered abroad by such demands.

XIII. So then the works arose, no less towering in their grandeur than inimitable in the grace of their outlines, since the workmen eagerly strove to surpass themselves in the beauty of their handicraft. And yet the most wonderful thing about them was the speed with which they rose. Each one of them, men thought, would require many successive generations to complete it, but all of them were fully completed in the heyday of a single administration.

...whereas the time which is put out to loan in laboriously creating, pays a large and generous interest in the preservation of the creation. For this reason are the works of Pericles all

the more to be wondered at; they were created in a short time for all time. Each one of them, in its beauty, was even then and at once antique; but in the freshness of its vigour it is, even to the present day, recent and newly wrought. Such is the bloom of perpetual newness, as it were, upon these works of his, which makes them ever to look untouched by time, as though the unfaltering breath of an ageless spirit had been infused into them.

His general manager and general overseer was Pheidias, although the several works had great architects and artists besides. Of the Parthenon, for instance, with its cella of a hundred feet in length, Callicrates and Ictinus were the architects...

The Propylaea of the acropolis were brought to completion in the space of five years, Mnesicles being their architect. A wonderful thing happened in the course of their building, which indicated that the goddess was not holding herself aloof, but was a helper both in the inception and in the completion of the work. One of its artificers, the most active and zealous of them all, lost his footing and fell from a great height, and lay in a sorry plight, despaired of by the physicians. Pericles was much cast down at this, but the goddess appeared to him in a dream and prescribed a course of treatment for him to use, so that he speedily and easily healed the man. It was in commemoration of this that he set up the bronze statue of Athena Hygieia on the acropolis near the altar of that goddess, which was there before, as they say.

But it was Pheidias who produced the great golden image of the goddess, and he is duly inscribed on the tablet as the workman who made it. Everything, almost, was under his charge, and all the artists and artisans, as I have said, were under his superintendence, owing to his friendship with Pericles.

The Acropolis of Athens is today approachable only from the West slope where the incline of the ground is relatively smooth, allowing for the development of an entrance. The modern visitor approaches the site from the south, passes by the bastion on which the temple of Athena Nike is built and thus reaches the entrance of the Propylaea. It is not certain how the ascent to the Propylaea was made in the various periods of Antiquity.

The visitor has to his right the bastion of the Ionic **temple of Athena Nike** and to his left a high honorary pedestal of the Hellenistic period known as the **Pedestal of Agrippa**. Pausanias does not mention the latter.

The best preserved part of the **Propylaea** is the North wing, where the so-called Pinakotheké, or picture gallery was located when Pausanias visited the Acropolis. The gallery housed an important collection of paintings. Today, one passes through the Propylaea via the middle of five entrances between two Ionic colonnades.

A general view of the Acropolis monuments is now afforded the visitor for the first time.

To the right one can see the scanty remains of the **Shrine of Brauronian Artemis** and those of a building not mentioned by Pausanias, the **Chalkotheké**. The Parthenon looms over the entire area of the shrine.

Just opposite, about forty metres from the Propylaea, there stood in Antiquity the large bronze **statue of Athena Promachos**, which was described by Pausanias. Today, only the foundations and part of the crown of the statue's pedestal are preserved.

To the left (of this pedestal) is the **Erechtheion**, where the cult statue of Athena was housed. This temple was built in the Ionic order. Both its function and its form are complex, with a porch attached to the North side and another to the South.

The latter is the famous Porch of the Karyatids. To the east of the Erechtheion there once stood the **Great Altar**, of which nothing survives today. Here is where the Panathenaic procession used to terminate.

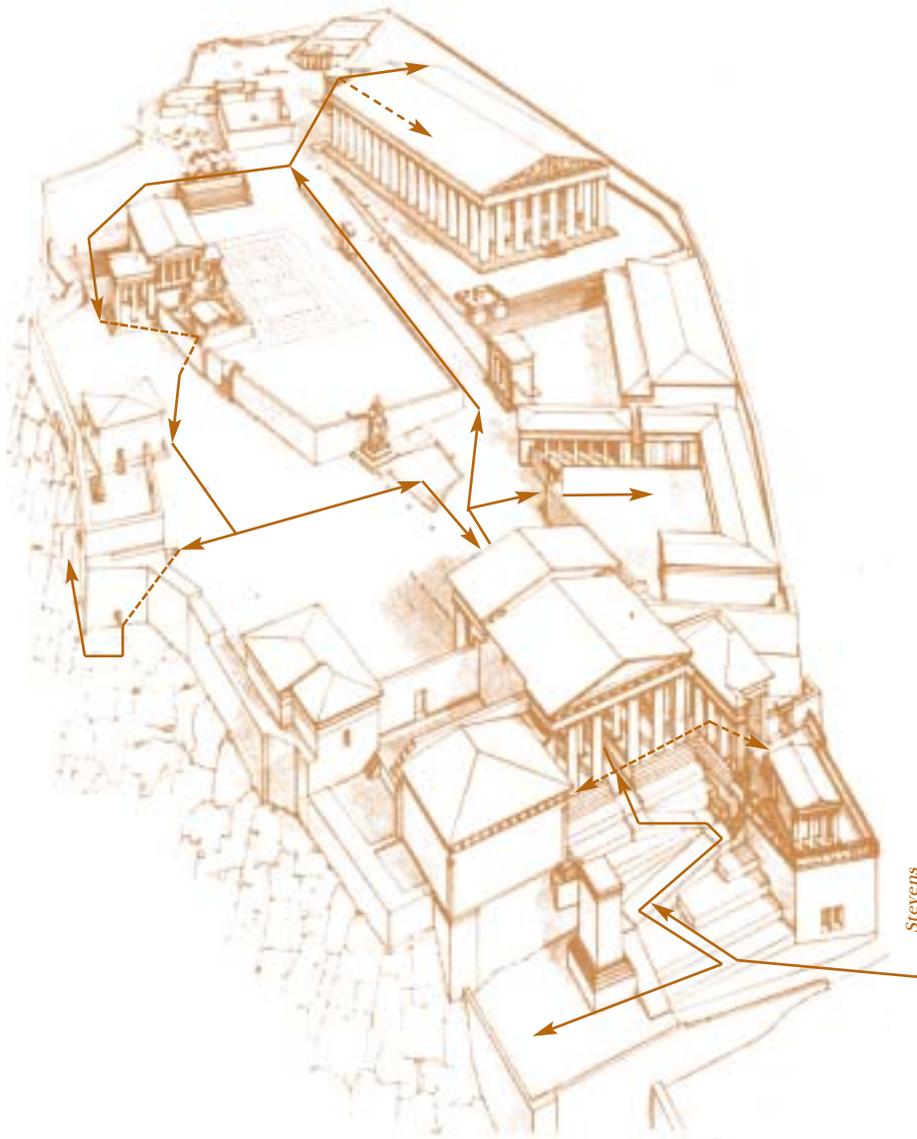
Pausanias wrote a relatively short commentary on the **Parthenon**, the masterpiece of ancient Greek architecture. Despite the fact that it has undergone considerable damage from Antiquity till today, the monument preserves its majesty and beauty, in even the smallest of its details. Plutarch provides information on the building activity at the time of Pericles, the work undertaken by Pheidias and the immortal spirit of the monuments.

The architectural members on the ground to the east of the Parthenon once belonged to the small single colonnade circular **temple of Rome and Augustus**, not mentioned by Pausanias.

The location of the buildings on the rock of the Acropolis is at one and the same time random and harmonious. The present impression, of course, is much different from that of the ancient visitor since many things have changed radically. The present state of the ground surface of the rock is due to the interventions made over the years and to the excavations undertaken last century. In Antiquity the wall surrounding the Acropolis was much higher and hundreds of **votive offerings, pedestals, altars** and **inscriptions** cluttered the interior. The architectural monuments themselves would have been painted in many colours and elaborately decorated. Sadly, it is very difficult to imagine what the scene must have looked like.

One exits the Acropolis though the Propylaea once again, and then through the so-called **Beulé Gate**, which belongs to the Late Roman fortifications of the Sacred Rock, and thus would not have been seen by Pausanias.

FOLLOWING PAUSANIAS' COURSE



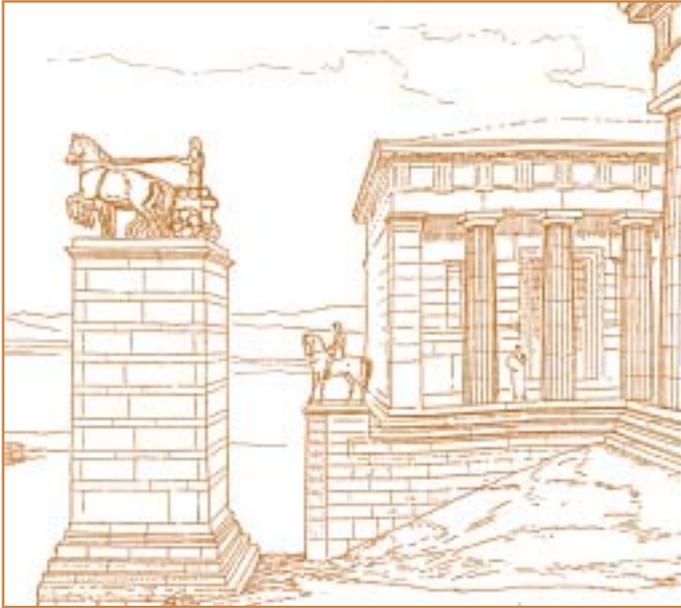
*Ἐς δέ τήν ἀκρόπολιν ἔστιν ἔσοδος μία· ἑτέραν δέ οὐ παρέχεται,
πᾶσα ἀπότομος οὐσα καί τείχος ἔχουσα ἐχυρόν.*

Παυσανία, Ἄττικά, I, 22, 4

There is but one entry to the Acropolis. It affords no other, being precipitous throughout and having a strong wall.

Pausanias, Attica, I, 22, 4

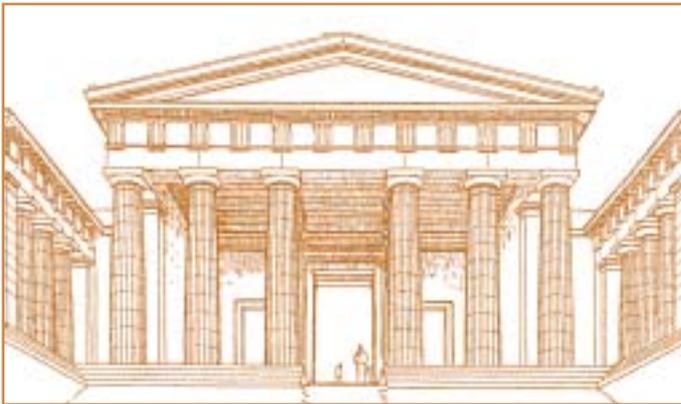
PROPYLAEA



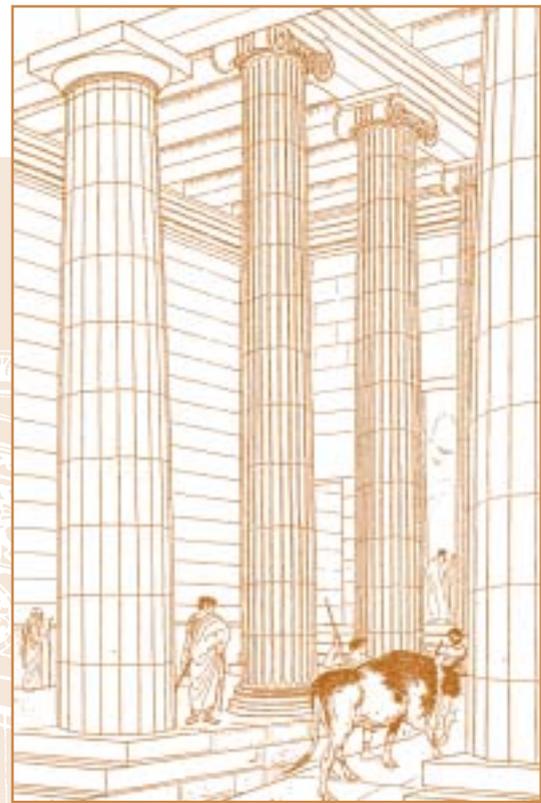
Krischen

Τά δέ προπύλαια λίθου λευκοῦ τὴν ὀροφήν ἔχει καὶ κόσμῳ καὶ μεγέθει τῶν λίθων μέγρι γε καὶ ἐμοῦ προεῖχε.

Παυσανία, Ἄττικά, I, 22, 4



Krischen



Krischen

The gateway has a roof of white marble, and down to the present day it is unrivalled for the beauty and size of its stones.

Pausanias, Attica, I, 22, 4



Krischen

Ἔστι δέ ἐν ἀριστερᾷ τῶν προπυλαίων οἴκημα ἔχον γραφάς· ὁπόσαις δέ μή καθέστηκεν ὁ χρόνος αἴτιος ἀφανέσιν εἶναι, Διομήδης ἦν <καί Ὀδυσσεύς>, ὁ μὲν ἐν Λήμνῳ τὸ Φιλοκτίτου τόξον, ὁ δέ τὴν Ἀθηνᾶν ἀφαιρούμενος ἐξ Ἰλίου. Ἐνταῦθα ἐν ταῖς γραφαῖς Ὀρέστis ἐστίν Αἰγισθον φονεύων καί Πυλάδης τοὺς παῖδας τοὺς Ναυπλίου βοηθούς ἐλθόντας Αἰγίσθῳ τοῦ δέ Ἀχιλλέως τάφου πλησίον... Πολυξένην...

Ἐγραψε δέ [Πολύγνῳτος] καί πρὸς τῷ ποταμῷ ταῖς ὁμοῦ Ναυσικᾶ πλυνούσαις ἐφιστάμενον Ὀδυσσεά... Γραφαί δέ εἰσι καί ἄλλαι καί Ἀλκιβιάδης, ἵππων δέ οἱ νίκης τῆς ἐν Νεμέᾳ ἐστί σημεῖα ἐν τῇ γραφῇ· καί Περσεύς ἐστίν ἐς Σέριφον κομιζόμενος, Πολυδέκτη φέρων τὴν κεφαλὴν τὴν Μεδοῦσης...

Παυσανία, Ἀττικά, I, 22, 6-7

On the left of the gateway is a building with pictures. Among those not effaced by time I found Diomedes taking the Athena from Troy, and Odysseus in Lemnos taking away the bow of Philoctetes. There in the pictures is Orestes killing Aegisthus, and Pylades killing the sons of Nauplius who had come to bring Aegisthus succour. And there is Pylaxena... near the grave of Achilles...

He (Polygnotus) also painted Odysseus coming upon the women washing clothes with Nausicaa at the river...

There are other pictures, including a portrait of Alcibiades, and in the picture are emblems of the victory his horses won at Nemea. There is also Perseus journeying to Seriphos, and carrying to Polydectes the head of Medusa...

Pausanias, Attica, I, 22, 6-7



TEMPLE OF ATHENA NIKE

*...τῶν δὲ προπυλαίων ἐν δεξιᾷ Νίκης ἐστὶν ἀπτέρου ναός.
Ἐντεῦθεν ἡ θάλασσα ἐστὶ σύνοπτος, καὶ ταύτη ῥίψας Αἰγεύς ἑαυ-
τόν ὡς λέγουσιν ἐτελεύτησεν*

Παυσανία, Ἄττικά, I, 22, 4

*...γνώμη δὲ λακεδαιμονίων τε ἐς τοῦτό ἐστιν <τό> ἄγαλμα καὶ
ἀθηναίων ἐς τὴν ἀπτερον καλουμένην Νίκην, τῶν μὲν οὔποτε τόν
Ἐνυάλιον φεύγοντα οἰχίσεσθαι σφίσι ἐνεχόμενον ταῖς πέδαις,
ἀθηναίων δὲ τὴν Νίκην αὐτόθι αἰεὶ μενεῖν οὐκ ὄντων πτερῶν.*

Λακωνικά III, 15, 7

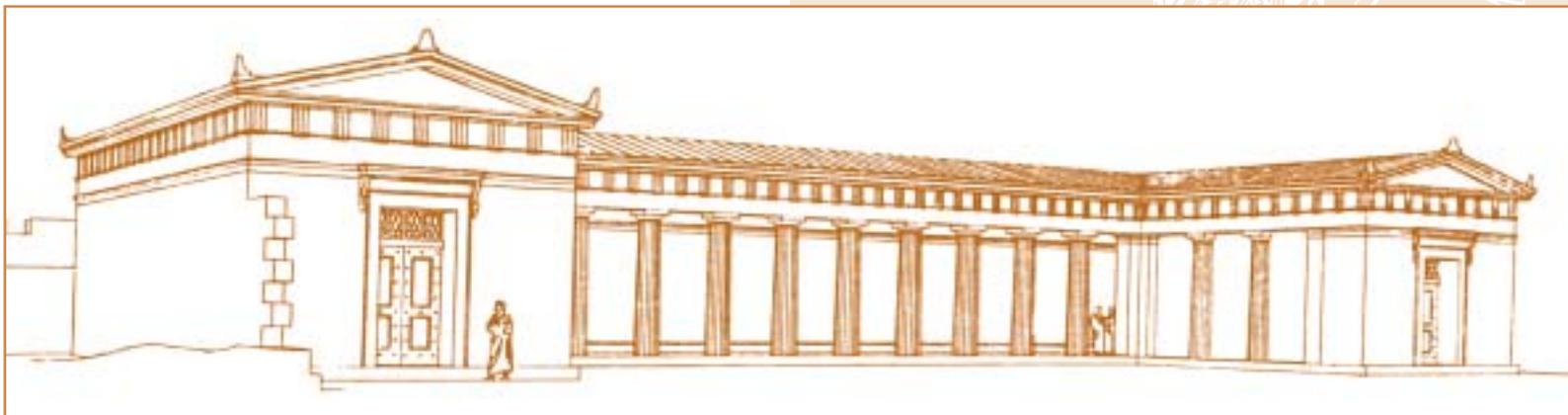
On the right of the gateway is a temple of Wingless Victory. From this point the sea is visible, and here it was that, according to legend, Aegeus threw himself down to his death.

Pausanias, Attica, I, 22, 4

The idea the Lacedaemonians express by this image is the same as the Athenians express by their Wingless Victory; the former think that Enyalios will never run away from them, being bound in the fetters, while the Athenians think that Victory, having no wings, will always remain where she is.

Laconia, III, 15, 7

SHRINE OF BRAURONIAN ARTEMIS

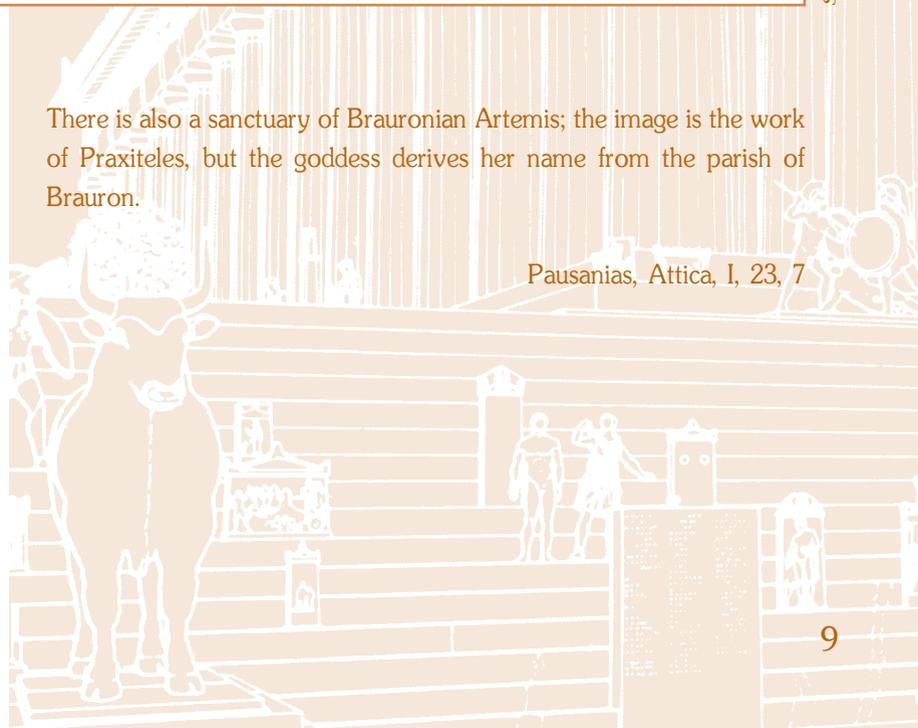


Καί Ἄρτεμιδος ἱερόν ἐστι βραυρωνίας, Πραξιτέλους μὲν τέχνη τὸ ἄγαλμα, τῆ θεᾷ δέ ἐστιν ἀπὸ Βραυρῶνος δήμου τὸ ὄνομα·

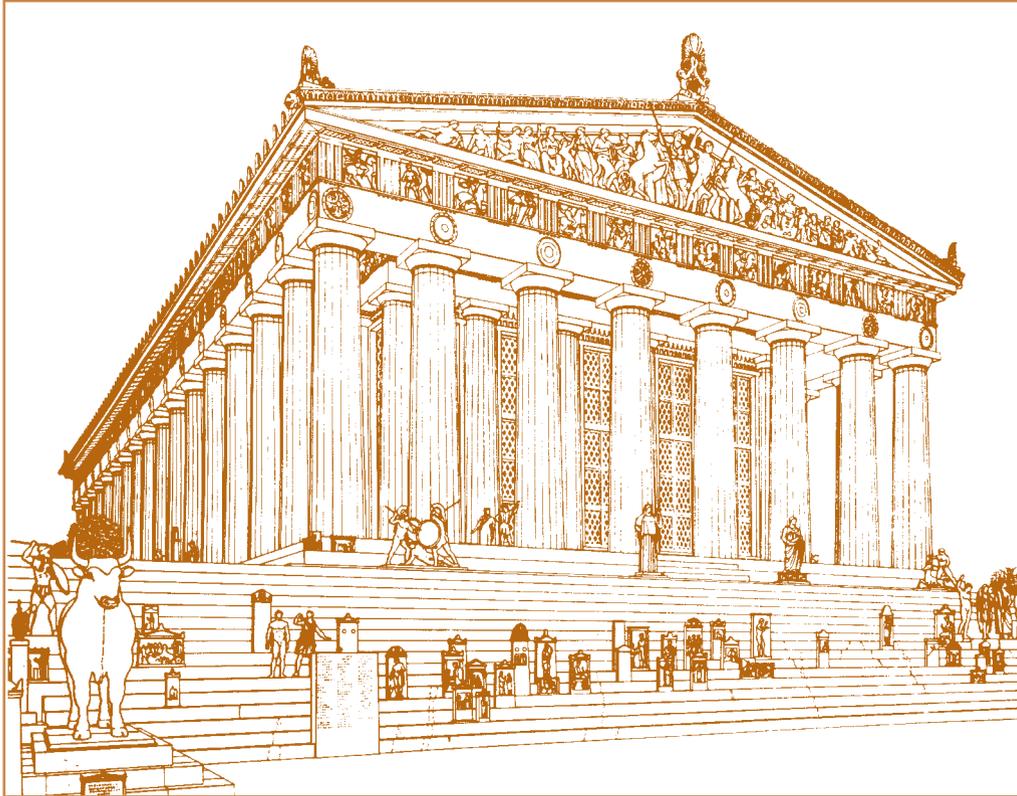
Παυσανία, Ἄττικά, I, 23, 7

There is also a sanctuary of Brauronian Artemis; the image is the work of Praxiteles, but the goddess derives her name from the parish of Brauron.

Pausanias, Attica, I, 23, 7



PARTHENON



Stevens

Ἐς δέ τόν ναόν ὃν παρθενῶνα ὀνομάζουσιν, ἐς τοῦτον ἐσιούσιν ὅποσα ἐν τοῖς καλουμένοις ἀετοῖς κεῖται, πάντα ἐς τήν Ἀθηνᾶς ἔχει γένεσιν, τά δέ ὄπισθεν ἡ Ποσειδῶνος πρὸς Ἀθηνᾶν ἐστὶν ἔρις ὑπὲρ τῆς γῆς.

Παυσανία, Ἀττικά, I, 24, 5

As you enter the temple that they name the Parthenon, all the sculptures you see on what is called the pediment refer to the birth of Athena, those on the rear pediment represent the contest for the land between Athena and Poseidon.

Pausanias, Attica, I, 24, 5



Praschniker

Αυτό δέ ἔκ τε ἐλέφαντος τό ἄγαλμα καί χρυσοῦ πεποιίται. Μέσω μὲν οὖν ἐπίκειταί οἱ τῷ κράνει Σφιγγός εἰκών..., καθ' ἑκάτερον δέ τοῦ κράνουσ γρυῖπές εἰσιν ἐπειργασμένοι... Τό δέ ἄγαλμα τῆς Ἄθηνᾶς ὀρθόν ἐστίν ἐν χιτῶνι ποδήρει καί οἱ κατά τό στέρνον ἡ κεφαλή Μεδοῦσης ἐλέφαντός ἐστίν ἐμπεποιημένη· καί Νίκην τε ὅσον τεσσάρων πηχῶν, ἐν δέ τῇ <ἐτέρᾳ> χειρὶ δόρυ ἔχει, καί οἱ πρὸς τοῖς ποσὶν ἀσπίς τε κείται καί πλησίον τοῦ δόρατος δράκων ἐστίν· εἴη δ' ἂν Ἐριχθόνιος οὗτος ὁ δράκων. Ἔστι δέ τῷ βάθρῳ τοῦ ἀγάλματος ἐπειργασμένη Πανδώρας γένεσις.

Παυσανία, Ἄττικά, I, 24, 5 & 7

Ἐν ἀκροπόλει δέ τῇ ἀθηναίων τὴν καλουμένην Παρθένον οὐκ ἔλαιον, ὕδωρ δέ τό ἐς τόν ἐλέφαντα ὠφελοῦν ἐστίν· ἅτε γάρ αὐχμηρᾶς τῆς ἀκροπόλεως οὐσης διὰ τό ἄγαν ὑψηλόν, τό ἄγαλμα, ἐλέφαντος πεποιημένον, ὕδωρ καί δρόσον τὴν ἀπό τοῦ ὕδατος ποθεῖ.

Παυσανία, Ἡλιακά, V, 11, 10

The statue itself is made of ivory and gold. On the middle of her helmet is placed a likeness of the Sphinx... and on either side of the helmet are griffins in relief.

The statue of Athena is upright, with a tunic reaching to the feet, and on her breast the head of Medusa is worked in ivory. She holds a statue of Victory about four cubits high, and in the other hand a spear; at her feet lies a shield and near the spear is a serpent. This serpent would be Erichthonius. On the pedestal is the birth of Pandora in relief.

Pausanias, Attica, I, 24, 5 & 7

On the Athenian Acropolis the ivory of the image they call the Maiden is benefited, not by olive oil, but by water. For the Acropolis, owing to its great height, is overdry, so that the image, being made of ivory, needs water or dampness.

Pausanias, Elis, V, 11, 10



ERECHTHEION

Ἔστι δέ καί οἶκημα ἐρέχθειον καλούμενον· πρό δέ τῆς ἐσόδου Διός ἐστι βωμός ὑπάτου, ἔνθα ἔμπυχον θύουσιν οὐδέν,... Ἐσελθοῦσι δέ εἰσι βωμοί, Ποσειδῶνος, ἐφ' οὓ καί Ἐρεχθεὶ θύουσιν ἔκ του μαντεύματος, καί ἥρωος Βούτου, τρίτος δέ Ἡφαίστου· γραφαί δέ ἐπὶ τῶν τοίχων τοῦ γένους εἰσι τοῦ Βουταδῶν καί (διπλοῦν γάρ ἐστι τό οἶκημα) ὕδωρ ἐστίν ἔνδον θαλάσσιον ἐν φρέατι...· ἀλλά τόδε τό φρέαρ ἐς συγγραφὴν παρέχεται κυμάτων ἦχον ἐπὶ νότῳ πνεύσαντι. Καί τριαίνης ἐστίν ἐν τῇ πέτρᾳ σχῆμα· ταῦτα δέ λέγεται Ποσειδῶνι μαρτύρια ἐς τὴν ἀμφισβήτησιν τῆς χώρας φανῆναι.

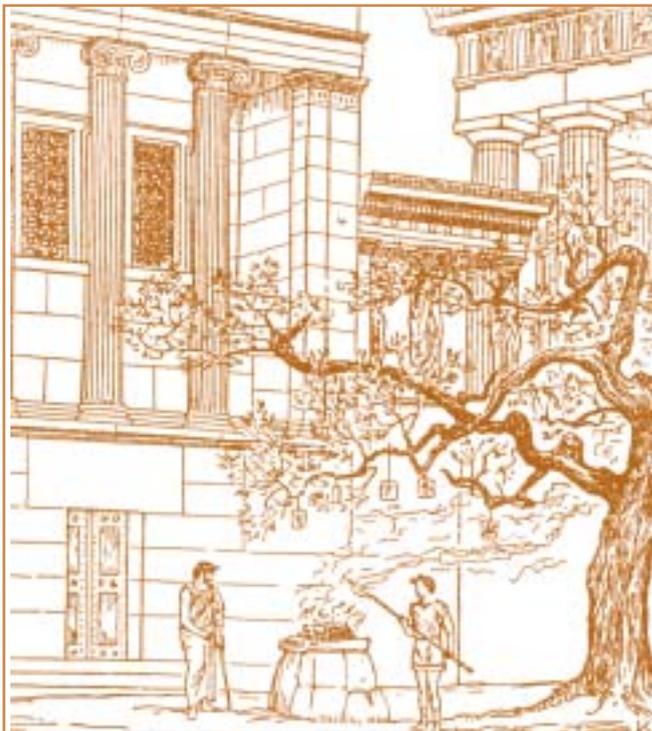
Ἱερά μὲν τῆς Ἀθηνᾶς ἐστὶν ἢ τε ἄλλη πόλις καὶ ἡ πᾶσα ὁμοίως γῆ, (καὶ γάρ ὁσοῖς θεοὺς καθέστηκεν ἄλλους ἐν τοῖς δήμοις σέβειν, οὐδέν τι ἦσσαν τὴν Ἀθηνᾶν ἄγουσιν ἐν τιμῇ), τό δέ ἀγιώτατον ἐν κοινῷ πολλοῖς πρότερον νομισθέν ἔτισιν <ἦ> συνῆλθον ἀπό τῶν δήμων ἐστίν Ἀθηνᾶς ἄγαλμα ἐν τῇ νῦν ἀκροπόλει, τότε δέ ὀνομαζομένη πόλει· φήμῃ δέ ἐς αὐτό ἔχει πεσεῖν ἐκ τοῦ οὐρανοῦ.

Παυσανία, Ἀττικά, I, 26, 5-6

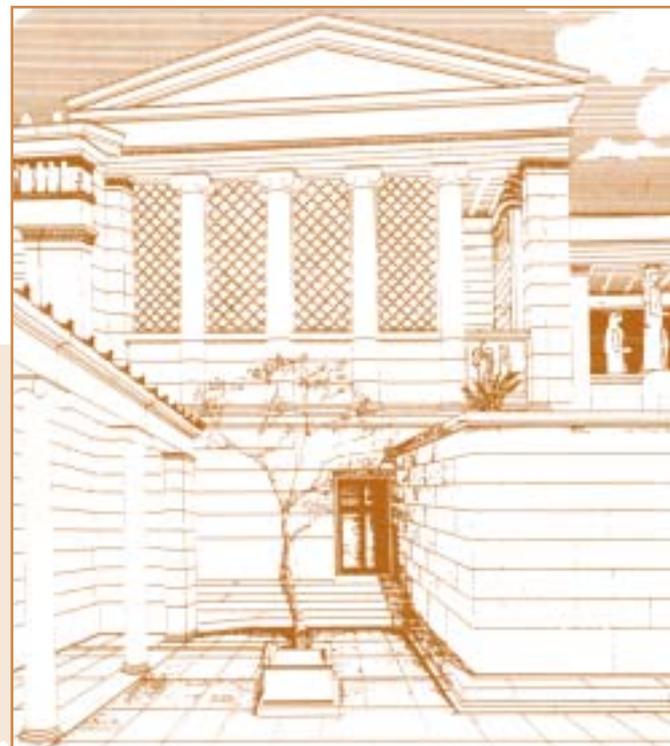
There is also a building called the Erechtheion. Before the entrance is an altar of Zeus the Most High, ... Inside the entrance are altars, one to Poseidon, on which in obedience to an oracle they sacrifice also to Erechtheus, the second to the hero Butes, and the third to Hephaestus. On the walls are paintings representing members of the clan Butadae; there is also inside -the building is double- sea-water in a cistern... But this cistern is remarkable for the noise of waves it sends forth when a south wind blows. On the rock is the outline of a trident. Legend says that these appeared as evidence in support of Poseidon's claim to the land.

Both the city and the whole of the land are alike sacred to Athena; for even those who in their parishes have an established worship of other gods nevertheless hold Athena in honour. But the most holy symbol, that was so considered by all many years before the unification of the parishes, is the image of Athena which is on what is now called the Acropolis, but in early days the Polis (City). A legend concerning it says that it fell from heaven.

Pausanias, Attica, I, 26, 5-6



Krischen



Papanikolaou

Περί δέ τῆς ἐλαίας οὐδέν ἔχουσιν ἄλλο εἰπεῖν ἢ τῇ θεῷ μαρτύριον γενέσθαι τοῦτο ἐς τόν ἀγῶνα τόν ἐπί τῇ χώρᾳ· λέγουσι δέ καί τάδε, κατακαυθῆναι μὲν τὴν ἐλαίαν, ἠνίκα ὁ μῆδος τὴν πόλιν ἐνέπρησεν ἀθηναίους, κατακαυθεῖσαν δέ αὐθημερόν ὅσον τε ἐπὶ δύο βλαστῆσαι πῆχεις.

Τῷ ναῷ δέ τῆς Ἀθηνᾶς πανδρόσου ναός συνεχής ἐστῖ·

Παυσανία, Ἀττικά, I, 27, 2

About the olive they have nothing to say except that it was testimony the goddess produced when she contended for their land. Legend also says that when the Persians fired Athens, the olive was burnt down, but on the very day it was burnt it grew again to the height of two cubits.

Adjoining the temple of Athena is the temple of Pandrosus.

Pausanias, Attica, I, 27, 2

STATUE OF ATHENA PROMACHOS



*Χωρίς δέ ἢ ὅσα κατέλεξα δύο μὲν ἀθηναίοις εἰσὶ δεκάται πολεμή-
σασιν, ἄγαλμα ἼΑθηνᾶς καλκοῦν ἀπὸ μῆδων τῶν ἐς Μαραθῶνα
ἀποβάντων τέχνη Φειδίου (καί οἱ τὴν ἐπὶ τῆς ἀσπίδος μάχην
λαπιθῶν πρὸς κενταύρους καὶ ὅσα ἄλλα ἐστὶν ἐπειρασμένα
λέγουσι τορεῦσαι Μῦν, τῷ δέ Μυῖ ταῦτά τε καὶ τὰ λοιπὰ τῶν ἔργων
Παρράσιον καταγράψαι τὸν Εὐήνορος· ταύτης τῆς ἸΑθηνᾶς ἢ τοῦ
δόρατος αἰχμῆ καὶ ὁ λόφος τοῦ κράνουσ ἀπὸ Σουνίου προσπλέ-
ουσὶν ἐστὶν ἤδη σύνοπτα).*

Παυσανία, ἸΑττικὰ, I, 28, 2

*Καταβᾶσι δέ οὐκ ἐς τὴν κάτω πόλιν ἀλλ' ὅσον ὑπὸ τὰ προπύλαια
πηγὴ τε ὕδατος ἐστι.*

Παυσανία, ἸΑττικὰ, I, 28, 4

In addition to the works I have mentioned, there are two tithes dedicated by the Athenians after wars. There is first a bronze Athena, tithe from the Persians who landed at Marathon. It is the work of Pheidias, but the reliefs upon the shield, including the fight between Centaurs and Lapithae, are said to be from the chisel of Mys, for whom they say Parrhasius, the son of Evenor, designed this and the rest of his works. The point of the spear of this Athena and the crest of her helmet are visible to those sailing to Athens, as soon as Sunium is passed.

Pausanias, Attica, I, 28, 2

On descending, not to the lower city, but to just beneath the Gateway, you see a fountain...

Pausanias, Attica, I, 28, 4

PLUTARCH

ca A.D. 50-120

Plutarch was born in Chaironeia, Boeotia, and belonged to a notable family. He studied philosophy in Athens at the Academy. Later on, he travelled much in Greece, paid a visit to Alexandria and lived for a long time in Rome where he became associated with the imperial court. Following this, he founded a Philosophical School in his native city of Chaironeia which earned him great fame. The city honoured him with various offices, and he was made priest of the Pythian oracle of Apollo at Delphi and supervisor of the Pythian Games from A.D. 95 till his death.

Plutarch was one of the most important Greek intellectuals of his time. His work is divided into two groups: the Ethics in seven volumes which include 83 discussions of various sciences, and the “Parallel Lives” with which he developed a new literary mode: the biography. With his “Lives” (22 of which have survived in pairs along with some that have been preserved by themselves), Plutarch did not attempt to write history but to develop character studies. At the same time, however, he preserved much historical information not only about the lives of the ancients he wrote about but also about his own time. In the “Parallel Lives”, a didactic and ethical purpose is apparent, and the life of a Greek and of a Roman are usually juxtaposed.

Plutarch’s characteristically eloquent writings were read a great deal and inspired many later writers.

When Plutarch died, Pausanias was still a small child.

PAUSANIAS

ca A.D. 110-180

Pausanias was born into a wealthy family in Asia Minor, at Sipyron in Magnesia. His education was carefully supervised. He learnt Greek poetry and history and was an admirer and imitator of Herodotos. During the reign of Hadrian and the Antonine Age, he travelled in Italy, North Africa, Asia Minor, but Greece in particular with an aim to study art from the perspective of religion and mythology. Later on, he worked on his notes in the libraries of Pergamon and perhaps in those of Athens and Rome as well. He came to Athens for the first time in A.D. 145-148.

Pausanias’ work “Travels in Greece” is divided into the following books: Attica, Corinthia, Laconia, Messenia, Eleia (A and B), Achaia, Arcadia, Boeotia and Phocis. The work constitutes the most important source of information for the art, architecture, and monumental topography of ancient Greece and is of immense value for archaeologists.

Pausanias’ work is closely associated with the old religious beliefs at a time when the influence of Christianity was growing. His main interest concerned forms of worship, traditions and legends of each of the regions he visited, and less so the artistic value and the history of the monuments.

Archaeology as a science uses texts to interpret monuments and monuments to interpret texts. The way we approach texts is as important as the way we observe monuments. Thus the manner in which one expounds the other breathes new life into the history of art and architecture and, indeed, into the process of research itself. This booklet gathers texts (in both ancient Greek and English translation) by Plutarch and Pausanias that refer to the Acropolis monuments. It also includes drawings (by the scholars F. Krischen, A. Papanikolaou, C. Praschniker and G. Stevens) showing what the monuments would have looked like in their original state. The translations of the ancient texts have been taken from the respective Loeb edition.

These texts are the oldest ancient descriptions of the monuments and indeed the only ones to have survived from antiquity. They are thus very important since, at the time of their composition, the monuments were still in perfect condition and the ancient worship of Athena was still a vital part of people's lives, as vital as the myths referring to the goddess.

With Plutarch and Pausanias as your guide, make your own way around the Sacred Rock, keeping in mind the questions: What do you see that Pausanias did not? What did Pausanias see that you cannot?



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