



JAMES STUART, F.R.S. & F.S.A.

From a picture in the possession of Richard Bretteingham Esq. Norfolk.

W.C. Edwards sculp.

*Dedicated (by Permission) to John Soane Esq.  
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Member of the Academies for Painting, Sculpture and Architecture  
in Parma and Florence.*

*From a Picture in the possession of Richard Bretteingham Esq. Norfolk.*

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BY  
F.R.S. AND F.S.A  
PAINTERS AND A  
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A NEW ED



LON  
PRIESTLEY  
MDCC



THE  
ANTIQUITIES OF ATHENS,

MEASURED AND DELINEATED

BY

JAMES STUART, F.R.S. AND F.S.A. AND NICHOLAS REVETT,

PAINTERS AND ARCHITECTS.

VOLUME THE FIRST.

A NEW EDITION.



LONDON:

PRIESTLEY AND WEALE.

MDCCCXXV.



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## ADVERTISEMENT.

THE acknowledged excellence of the *ANTIQUITIES OF ATHENS* renders unnecessary any eulogium : but in presenting to the Public this New Edition of the *Researches of Stuart and Revett*, we beg leave to premise that we have long felt the utility and necessity of the production of a correct and perfect Edition, more suitable to the means of the Antiquarian, the Architect, the Student, the Builder, and the Artificer, and at the same time not to be found unworthy the attention of the Amateur. The Edition hitherto known in England is from its costliness scarcely ever seen in private libraries, and rarely to be found perfect in that of the professional Architect. The lapse of a century is now fast approaching since this work was first planned by two enterprizing British students at Rome, but from the arduous nature of the undertaking, a last volume of a book announced in 1748 has but recently made its appearance ; most therefore of the original artists and subscribers having successively died, the volumes have proceeded unequal in their execution, and principally exist in broken sets, a uniform copy being seldom obtained, and only to be procured at a cost inconsistent with any but a noble or public Collection\*. We therefore now lay before the Public a new and uniform Edition of the *Athenian Antiquities*, produced by Stuart and his coadjutor, which for correctness, elegance, and utility, we trust will be found to equal the original Edition, but in a more convenient form, and with the advantage of a reference to recent research.

In the conduct of our Work it will be found that we give the entire Text of Stuart with all his Annotations, together with such additional Notes derived from subsequent investigation as may elucidate the subject. The views are re-engraved in a spirited and satisfactory style, heightening we conceive (though on a reduced scale) the picturesque effect of ruins in a Levantine climate. All the plans, elevations, and dimensions, are given with the greatest accuracy, and the architectural contours and details are reproduced precisely of the same size as in the original Edition, assisted rather than depreciated by the omission of the shadowing, as far as regards practical use and reference. The sculpture is engraved with scrupulous fidelity, and though in conformity with the plan of the Work, many bas-reliefs belonging to the same edifice are introduced on the same plate reduced in size; this circumstance will rather serve to condense, than divide the impression produced by each particular Monument, and to fix on the mind at once the character of the style. All the vignettes are faithfully introduced on Plates devoted to the Chapters they belong to, and as delineations either of fragments or medals thus united will also connect the operations of thought which gave rise to their selection. The greater part of the above named plates are copied and engraved by Normand, a celebrated architectural engraver, under the inspection and conduct of superior talent in high professional practice, and for purity and correctness will, we have no doubt, be found equal to any work of the kind yet produced. In addition we propose to annex several plates of subjects in relation with the labours of the original artists.

Having endeavoured to give a clear statement to our Readers of the system and arrangement they will find in our Work, we will proceed to a short notice of the lives of the Authors themselves.

\* The Editor of the French Edition, Paris 1808, observes on the work of Stuart and Revett :—

“ C'est encore pour l'Angleterre elle-même, un livre en quelque sorte nouveau ”.



JAMES STUART, distinguished by the honorary appellation of "The Athenian", was born in Creed Lane, London. His father, by profession a mariner, having died, left his eldest son under age with the care of a mother and young family, whom by his pencil he contributed to support. After the decease of his mother, and having placed his brother and sisters in situations to provide for themselves<sup>a</sup>, in 1742 he left England to perfect his studies in Italy, where, in conjunction with the practice of painting, he engaged in pursuits connected with the science of Architecture, and at the College de Fide Propaganda he cultivated the knowledge of ancient literature, in which he soon distinguished himself, by an Essay in Latin on the newly discovered Obelisk of the Campus Martius<sup>b</sup>, which led to the honor of his presentation to Pope Benedict XIV. His principal companions at Rome were Gavin Hamilton, the distinguished Painter, Revett, and Brettingham since known by his work on Holkham. After several years' residence in Italy, Revett, and himself formed the plan of the journey to Greece, and aided by the patronage of several of the nobility and gentry of his own country<sup>c</sup>, and particularly by the munificence of James Dawkins, Esquire, they pursued with diligence and success the object of their voyage, not however without great exposure to danger, under a barbarous and fanatic government, and amongst a factious Greek population. Twice were they compelled to retire from Athens in consequence of commotions, in the last of which a rencontre on the part of Stuart with Logotheti, a rapacious Greek, acting as British Consul, rendered their further stay at Athens impracticable. Our artists soon returned home to publish their treasures, and a first volume of the Antiquities of Athens appeared in 1762, which received the applause of those who had the means of access to the work. In the interval between this and the publication of the second volume<sup>d</sup>, Stuart died, in 1788, in his 75th year, in the possession of the appointment of Surveyor to Greenwich Hospital, and in the enjoyment of the highest public and private reputation in society. He was buried in St. Martin's in the Fields, after enriching his country with many edifices worthy of the city of his architectural pursuits<sup>e</sup>.

NICHOLAS REVETT, the original projector of the visit to Athens, was second son of John Revett, Esquire, of Brandeston Hall, Suffolk, born 1720. In 1742, the love of the Arts induced him to visit Rome, where he became a pupil to a celebrated Italian Painter to perfect himself in that Art: here his acquaintance with Stuart matured into a friendship from whence resulted the volumes before us. In March, 1750, our travellers left Rome via Venice for Greece; and, with the produce of five years' constant occupation, arrived in England at the beginning of the year 1755. Revett appears to have wholly devoted himself to the architectural department of the designs, and was occasionally assisted by his fellow traveller, while Stuart equally attached himself to drawing the scenery, and sculpture. It is unfortunate that, after the publication of the first volume, the artists should have disagreed<sup>f</sup> as to the mode of conducting the continuation, which induced Revett to relinquish, under some pecuniary arrangement, his property in the work. After this event he again left England, in company with the learned Dr. Chandler, and Mr. Pars the elegant draftsman, under an engagement with the Dilettanti Society, dated May 1764<sup>g</sup>, and, during a voyage of two years at the expense of that illustrious and distinguished body, amassed the principal materials for that important work, the Antiquities of Ionia, and also completed some researches and measurements at Athens, which himself and Stuart were compelled to leave unfinished in the former voyage. Revett, did not procure to himself, like his companion, that remuneration<sup>h</sup> in the decline of life, which should have arisen from his acquirements and his public exertions. He was employed however by several noblemen and gentlemen in important buildings, which, with his literary avocations, appear to have occupied him till his demise in 1804, aged 84<sup>i</sup>.

<sup>a</sup> Chalmers's Biographical Dictionary, Gentleman's Mag.

<sup>b</sup> "De Obelisco Caesaris Augusti Campo Martis nuperrime effosso, epistola Jacobi Stuart Angli ad Carolum Wentworth Comitem de Malton", Romæ 1750. This Obelisk since raised and restored by Pope Pius VI. on the Piazza di Monte Citoreo, formerly served at Rome as a Gnomon, and was of one block of granite wrought with hieroglyphics upwards of seventy feet in length.

<sup>c</sup> Lord Malton, afterwards Marquis of Rockingham, Lord Charlemont, and James Dawkins, and Robert Wood, Esquires the explorers of Balbeck and Palmyra, &c. &c.

<sup>d</sup> This volume, though on the title dated MDCCLXXXVII, did not appear till some time subsequent to Stuart's death, vide

Address "to the Publick" by Elizabeth Stuart, at the head of it.

<sup>e</sup> Viz., Lord Anson's house in St. James's Square, Mrs. Montagu's in Portman Square, the Restoration of the Chapel and Infirmary at Greenwich Hospital, Belvidere, the Seat of Lord Eardley, Kent, several Buildings at Shuckburgh, the Seat of Lord Anson, in Staffordshire.

<sup>f</sup> Second Volume, Advertisement.

<sup>g</sup> Chandler's Travels.

<sup>h</sup> Gentleman's Magazine.

<sup>i</sup> The Church of Ayott St. Lawrence, at the expense of Sir Lionel Lyde, bart., the Porticos at West Wycombe for Lord Le Despencer, &c., the Portico at Standlineh, Wiltshire, for James Dawkins, Esquire, &c.

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We have already spoken of the production of the two first volumes; a third was in progress according to the original prospectus of the work, when the death of Mr. Newton, the respectable architect of Greenwich, who had afforded to the widow Stuart, his generous assistance in forwarding the completion of the second volume, presented new difficulties in the advance of the undertaking. Mr. Willey Reveley was selected as editor of the third volume, and the style of its execution attests the propriety of the choice. It appeared in 1794. This superior architect, who had himself travelled during three years in Greece, was shortly after, in 1796, prematurely by death severed from the Arts; not however before he had displayed in practice his talents and taste<sup>a</sup>.

Of the fourth volume, which was produced in 1816, we are desirous of making known some of our reasons for altering the arrangement. It was brought out by parties strangers to the original authors, and almost so to their connections. It appears to have assumed a form, and objects of antiquity are introduced, not consistent with the design of a work devoted to Grecian and Athenian Architecture. The Antiquities of Pola, fine as monuments of Roman magnificence, have no association with Attic taste. They were raised under and during the declension of the empire<sup>b</sup>. Our travellers measured them, waiting for shipping to the Levant; and no doubt that species of study, must have facilitated their subsequent operations at Athens. These antiquities, valuable in themselves, form the greater part of Vol. IV. but by no means class with the Antiquities of Athens; and we entertain no doubt but that Stuart, had he lived, would on mature reflection have made them a detached work of Istrian Antiquity. In thus commenting on volume the fourth, we by no means desire to detract from the merit of the Editor, who, since the publication, has travelled in Greece, and who appears to have arranged the materials before him with discretion and taste. Our system, however, will be different, and no subjects will be introduced but of real Grecian Architecture (selected from the portfolios of several architectural travellers, who have kindly favoured us with their countenance) united to Greek marbles and fragments<sup>c</sup> noticed by Stuart and Revett.

The fact is worthy of remark, that it is to our countrymen the world is indebted for the best illustrations of the edifices of antiquity, and that the fountains of a pure taste, should be first developed by Englishmen. At a time when the Italians shone pre-eminent in the cultivation of architecture, it never appears to have occurred to them that Greece, the parent of the Fine Arts, whence Rome traced her refinement, should still bear on her soil the prototypes from which Vitruvius derived his Principles of Symmetry. During the period of the Restoration of the Arts, when the fleets and armies of Venice the rich, and Genoa the magnificent, were contending for the classic shores of Greece, their palaces arose, splendid monuments of disproportion, and at a later period Brunelleschi, Bramante, Vignola, Palladio, raised not their contemplation to the standards whence their corrupted Roman models were derived.

In the advance of improvement, Architecture seems to have been destined to retrace the steps of her degradation. But the imperceptible chain of moral harmony is always in force: it resulted that a modern people, whose institutions surpass the systems of antiquity, should be the most ardent to explore, and anxious to practise the principles of the Sciences and Arts of the most refined and intellectual of ancient nations. However it is to be regretted that some professors, ascendant in reputation but trammelled in the rules of Palladio and Vignola, should have united to decry the impressive and elegant Architecture of Athens. But the barrier they endeavoured to oppose to the dissemination of the real Greek style, has been removed by the concurrent opinion of a succeeding age. The harmony of Greek Architecture is found not to clash with the elements of Roman design, or the proportions of Palladio; each illustrates the other, and the man of taste must lament that that great master was unacquainted with the Attic models, whence would have resulted in his works increased purity of form, and grandeur of effect.

The production of a work influential on the principles of taste was reserved for the epoch of the reign of GEORGE THE THIRD, a period fertile in great talents and great exploits.

<sup>a</sup> All Saints' Church, Southampton, &c.

<sup>b</sup> The Arch of the Sergii, and the Amphitheatre, bear evidence by the characteristic features of their style of art, of their execution under Roman architects, between the ages of Severus, and Dioclesian.

<sup>c</sup> Particularly the remaining part of the sculpture of the Parthe-

non, not given by Stuart (introduced also in Vol. IV.), which may now with more accuracy be delineated in the British Museum. Fac-similes of the designs of the relievos of the pediments, made before their destruction previous to the time of Stuart, are also now in our National Collection.



In the present era, the age of GEORGE THE FOURTH, an era more redundant in glory, prosperity, and happiness, than any preceding epoch of the British empire; when the arts, their hand-maids, are fostered by an enlightened Sovereign, an accomplished Nobility, and a liberal Parliament; when new streets, worthy of Rome, traverse the capital; and when bridges, churches, and palaces<sup>a</sup> rise up around us; and when even the private dwelling and the cottage partake of the refinements of taste;—at a period too when the principles of our benign Government facilitate and encourage the mental cultivation of every class of subjects:—we have thought it precisely the time when a new edition of the Antiquities of Athens, offered at a cost that must double the scale of its circulation, would be peculiarly and generally acceptable.

In the satisfactory performance of our engagements as stated above, we have no distrust. We place the work with confidence before a discriminating and candid Public.

March, 1825.

<sup>a</sup> We allude to that zone of architectural display in the Regent's Park.



TO THE

YOUR MAJESTY

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the history of Architecture by de  
the magnificent city of Greece, and  
dedicated for those Arts, which  
Your Majesty deigns to patronize.

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## TO THE KING.

MAY IT PLEASE YOUR MAJESTY

To permit us most humbly to lay at YOUR MAJESTY'S feet, an attempt which we have made to illustrate the history of Architecture by delineations from the Antiquities of Athens, the most renowned and magnificent city of Greece, and once the most distinguished seat of Genius and Liberty: particularly celebrated for those Arts, which, amidst the cares of Government and the glories of Conquest, YOUR MAJESTY deigns to patronize.

The fame of Athens, and of those remains of her ancient splendor, which we have described, would not sufficiently embolden us, thus to approach YOUR MAJESTY, did we not behold, in the prospect which our own Country affords, the Arts of Elegance, and those of Empire equally flourishing, under the influence of a SOVEREIGN in whose mind they are united.

That YOUR MAJESTY may long enjoy the delight of diffusing every blessing, and promoting every ingenious Art amongst a free, an affectionate, and a happy People, is the fervent prayer of

YOUR MAJESTY'S

MOST DUTIFUL SERVANTS

AND MOST FAITHFUL SUBJECTS,

JAMES STUART,  
NICHOLAS REVETT.



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the ancient example of the Ionic Order  
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## PREFACE.

THE ruined edifices of Rome have for many years engaged the attention of those who apply themselves to the study of Architecture; and have generally been considered as the models and standard of regular and ornamental building. Many representations of them drawn and engraved by skilful artists have been published, by which means the study of the art has been every where greatly facilitated, and the general practice of it improved and promoted. Insomuch that what is now esteemed the most elegant manner of decorating buildings, was originally formed, and has been since established on examples which the antiquities of Rome have furnished.

But although the world is enriched with collections of this sort already published, we thought it would be a work not unacceptable to the lovers of Architecture, if we added to those collections, some examples drawn from the antiquities of Greece; and we were confirmed in our opinion by this consideration principally, that as Greece was the great mistress of the arts, and Rome, in this respect, no more than her disciple, it may be presumed, all the most admired buildings which adorned that imperial city, were but imitations of Grecian originals.

Hence it seemed probable that if accurate representations of these originals were published, the world would be enabled to form, not only more extensive, but juster ideas than have hitherto been obtained, concerning Architecture, and the state in which it existed during the best ages of antiquity. It even seemed that a performance of this kind might contribute to the improvement of the art itself, which at present appears to be founded on too partial and too scanty a system of ancient examples.

For during those ages of violence and barbarism, which began with the declension, and continued long after the destruction of the Roman Empire, the beautiful edifices which had been erected in Italy with such great labour and expense, were neglected or destroyed; so that, to use a very common expression, it may truly be said, that Architecture lay for ages buried in its own ruins; and although from these ruins, it has Phenix-like received a second birth, we may nevertheless conclude, that many of the beauties and elegancies which enhanced its ancient splendor, are still wanting, and that it has not yet by any means recovered all its former perfection.

This conclusion becomes sufficiently obvious, when we consider that the great artists, by whose industry this noble art has been revived, were obliged to shape its present form after those ideas only which the casual remains of Italy suggested to them; and these remains are so far from furnishing all the materials necessary for a complete restoration of Architecture in all its parts, that the best collections of them, those published by Palladio and Desgodetz, cannot be said to afford a sufficient variety of examples for restoring even the three orders of columns; for they are deficient in what relates to the Doric and Ionic, the two most ancient of these orders<sup>a</sup>.

<sup>a</sup> In the collection of antiquities published by Palladio, there is no example of a Doric building; and the Temple of Manly Fortune is the only ancient example of the Ionic Order he has given us. This temple is built of a coarse stone, is ill wrought, and has been covered over with stucco, in which material, the capitals of the columns, with all the mouldings and ornaments of the entablature have been finished; hence they are not only incorrect, but they are likewise so decayed, that the original form and projections of these mouldings, cannot now be duly

ascertained, nor can the diameter of the column, that necessary measure by which the modular proportions of buildings are adjusted, be exactly determined. Desgodetz, who has accurately enough described this temple, has mentioned most of these defects. He observes that, "Tout cet edifice est bâti de pierres dures reconvertes de stuc par tout, à la réserve des bases des Colonnes, et du soubassement," page 98; and again page 100, he says, "Le Contour de la Volute que j'ai dessiné n'est pas ainsi dans toutes, car elles sont différentes, étant faites de stuc, les



If from what has been said it should appear, that Architecture is reduced and restrained within narrower limits than could be wished, for want of a greater number of ancient examples than have hitherto been published, it must then be granted, that every such example of beautiful form or proportion, wherever it may be found, is a valuable addition to the former stock, and does, when published, become a material acquisition to the art.

But of all the countries, which were embellished by the ancients with magnificent buildings, Greece appears principally to merit our attention; since, if we believe the ancients themselves, the most beautiful orders and dispositions of columns were invented in that country, and the most celebrated works of Architecture were erected there: to which may be added that the most excellent treatises on the art appear to have been written by Grecian Architects<sup>a</sup>.

The City of Greece most renowned for stately edifices, for the genius of its inhabitants<sup>b</sup>, and for the culture of every art, was Athens<sup>c</sup>. We therefore resolved to examine that spot rather than any other; flattering ourselves, that the remains we might find there, would excel in true taste and elegance every thing hitherto published. How far indeed these expectations have been answered, must now be submitted to the opinion of the public.

Yet since the authorities and reasons, which engaged us to conceive so highly of the Athenian buildings, may serve likewise to guard them, in some measure, from the over hasty opinions and unadvised censures of the inconsiderate; it may not be amiss to produce some of them in this place. And we the rather wish to say something a little more at large on this subject, as it will be at the same time an apology for ourselves, and perhaps the best justification of our undertaking.

After the defeat of Xerxes, the Grecians, secure from invaders and in full possession of their liberty, arrived at the height of their prosperity. It was then, they applied themselves with the greatest assiduity and success to the culture of the Arts<sup>d</sup>. They maintained their independency and their

unes plus rondes, les autres un peu pendantes, &c. Lorsque j'ai mesuré ce temple, il restait encore une partie de la Corniche et de la Frise assez considérable où le stuc étoit encore entier, celui de l'Architrave qui étoit beaucoup plus ruiné laissait voir les pierres de dessous, qui formoit un profil fort différent de celui du stuc." The basement of this building has never been covered with stucco, its mouldings therefore remain in their original form; these Desgodetz has censured in the following words: "Dans la Corniche il y a à remarquer un grand amas confus de petits membres sous le larmier, qui est plus petit que le talon, et le talon est plus petit que le listeau," page 103. Mons. de Chambray has nevertheless supposed, and we imagine very justly, that this imperfect building is the best example of the Ionic Order now extant in Rome.

The only example of the Doric Order to be found in the Collection of Antiquities which Desgodetz has published, is copied from the Theatre of Marcellus: but this, although of the Augustan age, cannot be accounted a sufficient model for the restoration of an order. Instead of entire insulated columns, it presents us only with half columns placed against the piers of an Arcade; and the greatest part of the Cornice is entirely ruined, so that not the least trace of its original form remains.

Let us now examine the three examples which Desgodetz has produced of the Ionic Order; they are, the Temple of Manly Fortune, the Theatre of Marcellus, and the Amphitheatre of Vespasian. On the first of these we have already animadverted, in the former part of this note. Against the Ionic Order of the Theatre of Marcellus, the same objections present themselves, as appeared against the Doric Order of the same building; besides which we must observe, that the Cornice, ruined as it is, had likewise one disadvantage originally attending it; for it was designedly proportioned to the height of the entire building, and not to the height of the columns which support it: a piece of judgement for which the Architect may be praised, but which would render this building, though it were entire, an imperfect example of the Ionic Order. The example taken from the Amphitheatre of Vespasian has still less right than the former to be proposed as a model of the Ionic Order. It is part of a more

extensive Arcade, the Columns are not insulated, the Volutes of the Capitals are not so much as traced out, nor the Echinus cut, nor are the Mouldings of the Cornice finished. The two ranges of Pilasters which are placed in the same building, immediately above this Ionic, massive and unfinished as they are, might with as much propriety be cited as sufficient examples for restoring the Corinthian Order.

<sup>a</sup> Vitruvius, although he makes several compliments to the Architects of his own country, professes to have taken the precepts of his art, not from the Romans, but from the Grecian Authors, of whom he has given us an ample catalogue. See the Prooemium to his Seventh Book.

<sup>b</sup> Adeo ut corpora gentis illius separata sint in alias civitates; ingenia verò solis Atheniensium muris clausa existimes. 'So that the bodies of this people were indeed distributed into various other cities, but you may reckon the genius was all confined within the walls of the Athenians.' Velleius Paterculus, Book I, Chap. XVIII.

<sup>c</sup> Atque illas omnium doctrinarum inventrices Athenas. 'And Athens the inventress of all the Arts.' Cicero, in his treatise entitled, The Orator.

Πολλὰ μὲν δὲ καὶ ἄλλα ἡ πόλις ἦν μὲν καὶ τρεφὴς εὐμενὴς τεχνῶν γίγνοι, τὰς μὲν εὐραμένη καὶ ἀναφύνασα πρῶτη, ταῖς δὲ δύναμιν προσθίσσα καὶ τιμὴν καὶ αὐξάνου. 'Athens was the Mother and propitious Nurse of many other Arts also, some of which she first discovered and produced, to others she added Energy, Dignity, and Improvement.' Plutarch in his dissertation: Whether the Athenians were more illustrious in peace or war.

<sup>d</sup> Ἀπὸ τούτων γὰρ χρόνων ἐπὶ ἑπταετηρίκῳ πολλὰ ἐπίδοσιν ἔλαβεν ἡ Ἑλλάς πρὸς τὴν εὐδαιμονίαν. ἐν τούτοις γὰρ τοῖς χρόνοις αἱ τε τέχναι διὰ τὴν εὐπορίαν ἐκθρῆσκον, καὶ τότε μέγιστοι μνημονεύονται τεχνῖται γιγνόμενοι; ὡς ἴσται Φιδίας. 'After these times [when Xerxes was defeated], for the space of fifty years, Greece received a great increase of prosperity; for in these times the arts, by means of the affluence which prevailed, were advanced, and the most renowned artists flourished; amongst whom was Phidias.' Diodorus, Book XII. See likewise Horace's Epistle to Augustus. Verse 93.



power for a considerable space of time, and distinguished themselves by a pre-eminence and universality of genius, unknown to other ages and nations.

During this happy period, their most renowned artists were produced. Sculpture and Architecture attained their highest degree of excellence at Athens in the time of Pericles<sup>a</sup>, when Phidias distinguished himself with such superior ability that his works were considered as wonders by the Ancients, so long as any knowledge or taste remained among them. His statue of Jupiter Olympius<sup>b</sup>, we are told was never equalled<sup>c</sup>; and it was under his inspection that many of the most celebrated buildings of Athens were erected<sup>d</sup>. Several artists of most distinguished talents were his contemporaries, among whom we may reckon Callimachus, an Athenian, the inventor of the Corinthian Capital. After this, a succession of excellent painters, sculptors and architects appeared, and these arts continued in Greece at their highest perfection till after the death of Alexander the Great.

Painting, sculpture and architecture, it should be observed, remained all that time in a very rude and imperfect state among the Italians<sup>e</sup>.

<sup>a</sup> "Ο δὲ πλείστην μὲν ἡδονὴν ταῖς Ἀθήναις καὶ κόσμον ἦν ἔργα, μεγίστην δὲ τοῖς ἄλλοις ἐκπληξὴν ἀνθρώποις, μόνον δὲ τῇ Ἑλλάδι μακρυεῖ, καὶ Ἀλκιβιάδῃ τὴν λογομένην δόξαν αὐτῆς ἐκείνης καὶ τὸν παλαιὸν ὄλβον, ἢ τὴν ἀναθημάτων κατασκευήν. 'But that which was the chief delight and ornament of Athens, and the astonishment of strangers, was the magnificence of the temples and public buildings that he [Pericles] erected; these alone are a sufficient proof that the accounts which are given of the power and wealth of Ancient Greece are not fabulous.' Plutarch in the life of Pericles.

<sup>b</sup> In a recent and splendid work by that distinguished French writer on art, Quatremere de Quincy, entitled, "Le Jupiter Olympien, ou l'art de la Sculpture Antique considéré sous un nouvel point de vue, Fol. Paris, 1815", the author, besides illustrating the description of various monuments of the heroic and Homeric ages, with singular taste and ingenuity, enters on the investigation of the mechanical construction of the wonderful colossal productions in ivory and gold wrought by Phidias. [ED.]

<sup>c</sup> Phidias simulacris nihil in illo genere perfectius videmus. 'We see nothing more perfect in that kind than the statues of Phidias.' Cicero in his Brutus.

Phidias præter Jovem Olympium, quem nemo æmulator, &c. 'Phidias besides the statue of Jupiter Olympius which nobody has rivalled, made also that of Minerva,' &c. Pliny, Book XXXIV. Chap. VIII. In which work are many other passages in praise of Phidias. See likewise V. Maximus, Book III. Chap. VII. the fourth foreign example<sup>1</sup>. Many other authors might be cited to the same purpose.

<sup>d</sup> Ἀναθημάτων δὲ τῶν ἔργων, ἐπιτεφθέντων μὲν μεγάλῃ, μορφῇ δ' ἀμυρόντων καὶ χάριτι, τῶν δημιουργῶν ἀμυρόντων ἐπιτεφθέντων τὴν δημιουργίαν τῇ καλλιτεχνίᾳ, μέγιστα θαυμάσιον ἢ τὸ τάχος, κ.τ.λ. Πάντα δὲ διέπτε καὶ πάντων ἐπίσκοπος ἦν αὐτῷ Φειδίας, καὶ τοὺς μεγάλους ἀρχιτέκτονας ἐχέτω καὶ τεχνίτας τῶν ἔργων. 'These structures [of Pericles] stately as they were in magnitude, and inimitable for their graceful form and elegance (every artificer being ambitious that the diligence of the workmanship might surpass the beauty of the design) were yet more wonderful for the speed with which they were accomplished; &c. It was Phidias who had the direction and superintendence of all these works for him [for Pericles], although great architects and excellent workmen were employed in erecting them.' Plutarch in the life of Pericles.

<sup>e</sup> It may here be objected, perhaps, that the ancient inhabitants of Tuscany had applied themselves to these arts, and had made no inconsiderable progress in them; especially in sculpture and architecture.

The Tuscans indeed seem to have been the best artists of ancient Italy, and it must be granted, that the art of casting figures in brass was very ancient among them. Of these figures a sufficient number are still remaining, to shew what degree of merit we may assign to their authors. Many prints copied from them have been published by the learned Dr. Gori, by that great ornament of his country and of the present age, Count Caylus, and by others. They all perfectly justify Quintilian in the judge-

<sup>1</sup> De Fiducia sui, Exemp. in Externis, iv. 'Phidias,—interrogatus ab amico, quoniam mentem suam dirigens, vultum Jovis propemodum ex ipso cælo petivim, eboris lineamentis esset amplexus: illis se versibus quasi magistris usum respondit:—

ment he made concerning the Tuscan statues, when illustrating the several kinds of eloquence, and the gradual improvement of the oratorical art, by examples taken from painting and sculpture, he says (Book XII. Chap. X.), "Similis in statu differētia. Nam duriora, et Tuscanicis proxima Calon atque Egesias, jam minus rigida Calamis, molliora adhuc supra dictis Myron fecit. Diligentia ac decor in Polycleto supra cæteros," &c., which passage may be thus rendered in English,

'There is the same difference in statues, those made by Calon and Hegesias are harder, and come near the Tuscan manner: those of Calamis have less rigidity; and those of Myron have yet greater tenderness and delicacy; the works of Polycletus surpass the others in being highly finished, and in comeliness of form, &c. What is wanting in Polycletus, may be found in Phidias and Alcamenes, yet Phidias is accounted a better artist at representing gods than men. In works of ivory, however, he is far beyond all rivalry, had he even performed nothing more than the Minerva at Athens, or the Olympian Jupiter at Elis the beauty of which seems to have added something even to the established devotion of those days; to such a degree did the majesty of the work correspond with that of the god.' By this it is plain, that Quintilian, who must have seen the best Tuscan statues, thought them inferior to those of Calon and Hegesias, the most unskilful of all the Grecian artists he has instanced. We may likewise observe that when Pliny says, the art of casting figures in brass was very ancient in Italy, he wonders at the same time that the images of the gods, which were dedicated in temples, were chiefly of wood or clay, till after the conquest of Asia, from whence luxury took its rise. Book XXXIV. Chap. VII. So that neither the materials nor the workmanship of the Tuscan statues in Rome, might compare with those of Greece.

Let us now consider the ancient architecture of Italy. If we compare the Tuscan column and its entablature with any of the Grecian Orders, it will hardly appear necessary to attempt a proof of its inferior elegance in what regards the particular mouldings, and ornaments. In the general appearance, and the effect of the whole, a Tuscan building might nevertheless be noble and magnificent. That this however was not the case, but that, on the contrary, these buildings were low, and their columns too far distant from each other, which is the reverse of magnificence, we may learn from Vitruvius (Book III. Chap. II.), where he bestows this censure on them, and appropriates the meanest species of intercolumniation to the Tuscan temples. He afterwards (Book IV. Chap. VII.) delivers the necessary precepts for the construction of these temples; and it must be confessed that columns set at so great a distance from each other, with architraves of wood, and supporting a pediment of extraordinary height, the tympanum of which is of brick or wood, are particulars in his description, which do not convey an advantageous idea of Tuscan Architecture, or of the pristine magnificence of Rome. The temple of Ceres near the Circus Maximus is one of the Tuscan examples which Vitruvius cites. We may therefore suppose, that it

Ἡ, καὶ κανόνες ἐσ' ἐφεξῆς οὕτοι Κρείων  
'Αμφότεροι δ' ἄρα χαίτου ἐπιβόαντο ἀνακτες  
Κρεῖττος ἂν ἀνακτες, μέγαν δ' ἐλάλει Ὀλύμπιον. [ED.]







had formed her peculiar character, were now extinguished, and all her exquisite arts languished and were near expiring.

They were indeed at length assiduously cherished and cultivated at Rome. That city being now Mistress of the World, and possessed of unbounded wealth and power, became ambitious also of the utmost embellishments which these arts could bestow. They could not, however, though assisted by Roman munificence, re-ascend to that height of perfection, which they had attained in Greece during the happy period we have already mentioned. And it is particularly remarkable, that, when the Roman authors themselves celebrate any exquisite production of art, it is the work of Phidias, Praxiteles, Myron, Lysippus, Zeuxis, Apelles, or, in brief, of some artist who adorned that happy period; and not of those who had worked at Rome, or had lived nearer to their own times than the age of Alexander.

It seemed therefore evident that Greece is the place where the most beautiful edifices were erected, and where the purest and most elegant examples of ancient architecture are to be discovered.

But whether or no it be allowed, that these edifices deserved all the encomiums which have been bestowed on them; it will certainly be a study of some delight and curiosity, to observe wherein the Grecian and Roman style of building differ; for differ they certainly do; and to decide, by a judicious examination, which is the best. It is as useful to attend the progress of an art while it is improving; as to trace it back towards its first perfection, when it has declined. In one of these lights, therefore, the performance which we now offer to the public, will, it is hoped, be well received.

These were some of the considerations which determined me, conjointly with Mr. Revett, to visit Athens, and to measure and delineate with all possible diligence, whatever we might find there, that deserved our attention. We were then at Rome, where we had already employed six or seven years in the study of painting, and there it was that towards the end of the year 1748, I first drew up a brief account of our motives for undertaking this work, of the form we proposed to give it, and of the subjects of which we then hoped to compose it<sup>1</sup>. Many copies of this were dispersed by our friends; and the general approbation these proposals met with confirmed us in our resolution.

<sup>1</sup> This account of our undertaking was as follows. Rome 1748. PROPOSALS for publishing an accurate description of the Antiquities of Athens, &c. by James Stuart and Nicholas Revett.

"There is perhaps no part of Europe, which more deservedly claims the attention and excites the curiosity of the lovers of polite literature, than the territory of Attica, and Athens its capital city; whether we reflect on the figure it makes in history, on account of the excellent men it has produced in every art, both in war and peace; or whether we consider the antiquities which are said to be still remaining there, monuments of the good sense and elevated genius of the Athenians, and the most perfect models of what is excellent in sculpture and architecture."

"Many authors have mentioned these remains of Athenian Art as works of great magnificence and most exquisite taste; but their descriptions are so confused, and their measures, when they have given any, are so insufficient, that the most expert architect could not, from all the books that have been published on this subject, form a distinct idea of any one building these authors have described. Their writings seem rather calculated to raise our admiration than to satisfy our curiosity or improve our taste."

"Rome who borrowed her arts, and frequently her artificers from Greece, was adorned with magnificent structures and excellent sculptures: a considerable number of which have been published in the collections of Desgodetz, Palladio, Serlio, Santo Bartoli, and other ingenious men; and although many of the originals which they have copied are since destroyed, yet the memory, and even the form of them, nay the arts which produced them, seem secure from perishing; since the industry of those excellent artists has dispersed representations of them through all the polite nations of Europe."

<sup>2</sup> It is worthy of remark that in Greece no remains of edifices exist to which the designation of Palace can apply. [ED.]

<sup>3</sup> The havoc committed on the Antiquities of Athens since the time of Stuart and Revett exceeds all anticipation; and if we allow in an equal ratio for destruc-

"But Athens, the mother of elegance and politeness, whose magnificence scarce yielded to that of Rome, and who for the beauties of a correct style must be allowed to surpass her, has been almost entirely neglected. So that unless exact copies of them be speedily made, all her beauteous fabrics, her temples, her theatres, her palaces, now in ruins, will drop into oblivion<sup>2</sup>; and posterity will have to reproach us that we have not left them a tolerable idea of what was so excellent, and so much deserved our attention; but that we have suffered the perfection of an art to perish, when it was perhaps in our power to have retrieved it."

"The reason indeed why those antiquities have hitherto been thus neglected is obvious. Greece, since the revival of the Arts, has been in the possession of barbarians; and artists capable of such a work, have not been able to satisfy their passion, whether it was for fame or profit, without risking themselves among such professed enemies to the Arts as the Turks are. The ignorance and jealousy of that uncultivated people may, perhaps, render an undertaking of this sort still somewhat dangerous."

"Among the travellers who have visited these countries, some have been abundantly furnished with literature, but they have all of them been too little conversant with painting, sculpture and architecture to give us tolerable ideas of what they saw. The books therefore, in which their travels are described, are not of such utility nor such entertainment to the public, as a person acquainted with the practice of these arts might have rendered them. For the best verbal descriptions cannot be supposed to convey so adequate an idea of the magnificence and elegance of buildings; the fine form, expression, or proportion of sculptures; the beauty and variety of a country, or the exact scene of any

tion back to the age of Constantine, Athens must indeed of all others have been the city, most worthy of the songs of the poet, and the veneration of the artist. [ED.]



The necessary preparations for our journey required some time. We did not set out from Rome till the month of March 1750, and we arrived at Venice too late in the year for the Curran Ships, on board one of which we had designed to embark for Zant: this disappointment we perceived would necessarily delay our proceedings for several months. That so much of our time might not remain unemployed, we went to Pola in Istria, to examine the antiquities of that place; assuring ourselves, on the testimony of Palladio and Serlio, that they deserved our attention; and hoping, not only to

celebrated action, as may be formed from drawings made on the spot, with diligence and fidelity, by the hand of an artist."

"We have therefore resolved to make a journey to Athens; and to publish at our return, such remains of that famous city as we may be permitted to copy, and that appear to merit our attention; not doubting but a work of this kind will meet with the approbation of all those gentlemen who are lovers of the Arts; and assuring ourselves, that those artists who aim at perfection, must be more pleased, and better instructed, the nearer they can approach the fountain-head of their art; for so we may call those examples which the greatest artists, and the best ages of antiquity have left them.

"We propose that each of the Antiquities which are to compose this work shall be treated of in the following manner. First a view of it will be given, faithfully exhibiting the present appearance of that particular building and of the circumjacent country; to this will follow, architectural plans and elevations, in which will be expressed the measure of every moulding, as well as the general disposition and ordonnance of the whole building; and lastly will be given exact delineations of the statues and basso-relievs with which those buildings are decorated. These sculptures we imagine will be extremely curious, as well on account of their workmanship, as of the subjects they represent. To these we propose adding some maps and charts, shewing the general situation and connection of the whole work. All this perhaps may be conveniently distributed into three folio volumes, after the following manner."

"The first volume may contain the Antiquities belonging to the acropolis or ancient fortress of Athens; the second those of the city; and the third those which lie dispersed in different parts of the Athenian territory: of all which the annexed catalogue will give a more distinct idea."

## FIRST VOLUME.

	Views.	Architect.	Sculpture.
"A large View of the Acropolis. ....	1		
"A general Plan of the antiquities included in this Volume. ....		1	
"The Propylæa, Temple of Victory, &c. Doric and Ionic. ....	1	10	
"The Doric Temple of Minerva Parthenion, enriched with Sculpture. ....	2	9	50
"The Ionic Temples of Minerva Polias and Erechtheus and that of Pandrosus, adorned with Caryatides. ....	2	20	4
"The Theatre of Bacchus. ....	1	4	
"The Church of the Panagia Spiliotissa. ....	1	4	4

## SECOND VOLUME.

"A large View of the City of Athens. ....	1		
"A Plan of the remains of the ancient City		1	
"A Chart of the three Ports of Athens. ....		1	
"The Temple of Jupiter Olympius, Corinthian Order. ....	1	10	
"The Temple of Augustus, Doric Order ...	1	5	
"The Temple of Theseus, Doric Order, enriched with Sculpture. ....	1	8	12
"The Temple of Ceres, Ionic Order. ....	1	7	
"The Odeum of Herodes Atticus, or of Regilla. ....		1	
"The Monument of Philopappus, Corinthian Order. ....	1	7	3
"The Tower of the Winds, enriched with Sculptures. ....	1	6	8
"The Lanthorn of Demosthenes, enriched with Sculptures. ....	1	7	14

## SECOND VOLUME.

	Views.	Architect.	Sculpture.
"The Arch of Hadrian, Corinthian Order	1	9	
"The Columns of Hadrian, Corinthian Order	1	4	
"An Antique Bridge on the Ilissus. ....	1		
"The Aqueduct of Adrian, Ionic Order. ....	1	4	

## THIRD VOLUME.

"The Antiquities of Eleusis, Megara, Sunium, &c.

"All the different subjects we shall treat of, will be illustrated with such explanations and descriptions as may serve to render the prints intelligible; and this will be chiefly done, by pointing out the relation they may have to the doctrine of Vitruvius, or to the accounts of them which Strabo, Pausanias, or other ancient writers have left us."

Since our return to England we have found it convenient to make some change in the disposition which we had originally intended to give this work. This change was specified in the Proposals published by us at London, January 1755.

The foregoing scheme was first printed at London, in the beginning of the year 1751, by Colonel George Gray, a gentleman whose love to the Arts made him desirous of recommending this work, and who has since that time conferred many other obligations on us. It was afterwards, from the same motive, printed at Venice in the beginning of the year 1753, and dispersed in various parts of Europe by J. Smith, Esq., the British Consul at Venice. Our friend Mr. Samuel Bail printed it in London in the year 1752, and presently afterwards, that part of the scheme which is distinguished with commas, was with little variation printed again in London, by those zealous promoters of the Arts, James Dawkins and Robert Wood, Esquires. To these gentlemen the world is indebted for the description of Palmyra and Balbec, and they have, in the account of Palmyra, done us the honour to mention us to the public, and to recommend our undertaking, in which they had already seen some progress made; for they visited Athens, fortunately for us, while we were there. It is with great pleasure we take this opportunity of acknowledging, that it would not have been in our power to continue a sufficient time at Athens for the completion of our work, had it not been for the liberality of Mr. Dawkins, who, to his many other virtues, added that of being a real lover and a most munificent patron of the Arts. The death of such a friend and benefactor is a misfortune which we shall always lament, although the generosity of some persons of the highest distinction has prevented it from affecting in the least, the publication of our work. It were too great a sacrifice to delicacy, should we forbear to mention the obligations they have bestowed on us, though, at the same time, we have reason to believe, they would be better pleased in having these also, as well as their names, passed over in silence. We must here observe that Mons. Le Roy was at Rome in the year 1748, when our first scheme of this work appeared there, and soon became very generally a topic of discourse among the men of curiosity and learning in that city; and when he read the description of Palmyra, which he has cited, he must have known that we had already employed ourselves for sometime at Athens, in the execution of our scheme. Now by his own account he did not resolve on a journey to Greece till 1753, nor set out from Venice till May 5, 1754; which is more than a year, after the last publication of our scheme dated from Athens, was printed at Venice by Consul Smith. So that whatever motives of improvement to himself or glory to his country, Mons. Le Roy has thought proper to assign, for his resolution of visiting Greece, and designing the antiquities there, he seems to have formed it, in consequence of our having first undertaken the same task.



indulge our curiosity, but to find materials there that would employ our vacant time, and enable us to produce to our friends a proper specimen of the manner in which we proposed to execute our Athenian Work: nor were we disappointed in these expectations.

On our return from Pola to Venice, we were still obliged to wait some months for a convenient passage; these delays however did not discourage us; we had the advantage of being known to Sir James Gray, who was at that time his Majesty's resident at Venice. He was pleased to interest himself greatly in our success, and was the first who set on foot a subscription for our intended work. At length, on the 19th January, 1751, we embarked on board an English ship, bound for the island of Zant. From Zant we continued our voyage in a vessel of that island, and touching in our way at Chiarenza, Patrass, Pentagioi and Vostizza, we arrived safely on March 11, N. S. at Corinth. After a short stay there, during which we measured an ancient temple and made some views, we were informed that a vessel of Egina was in the Port of Cenchrea, ready to sail with the first fair wind to Porto Leone, the ancient Pireus, once the most celebrated harbour of Athens. This was an opportunity not to be neglected; we crossed the Isthmus to Cenchrea, from whence our vessel departed very early on the 16th of March, N. S. we landed and dined at Megara, slept at Salamis, and on the 17th, at night, anchored in the Pireus. The next morning we were conducted from hence to Athens by a Greek, who resided there in quality of British Consul.

Our first business at Athens was to visit the antiquities which remain there; and we were happy enough to find that they fully answered our highest expectations. We therefore resolved that we would spare no expense or fatigue that might any way contribute to the better execution of the task we had set ourselves. In particular we determined to avoid haste, and system, those most dangerous enemies to accuracy and fidelity, for we had frequently, with great regret, observed their bad effects in many, otherwise excellent, works of this kind. We have no where obtruded a line of imaginary restoration on the reader; but whenever the ruined parts of these buildings are supplied, either from materials found on the spot, or from what our own ideas have suggested (very few instances of the latter will occur) the reader is apprised of it, and the reasons, or authorities for such restoration are always produced. We have carefully examined as low as to the foundation of every building that we have copied, though to perform this it was generally necessary to get a great quantity of earth and rubbish removed; an operation which was sometimes attended with very considerable expence.

We have contented ourselves with setting down the measures<sup>a</sup> of all these buildings in English feet and inches, and decimal parts of an inch; purposely forbearing to mention modules, as they necessarily imply a system, and perhaps too frequently incline an author to adopt one. Any artist may however from our measures form whatever kind of module or modulary division he best fancies.

It may here be proper to observe that we were provided with instruments made in London, by the best artists, one of which was a rod of brass, three feet long, most accurately divided by Mr. BRAD.

We had been at Athens about two months, when Mr. Dawkins and Mr. Wood arrived there; but we had not the happiness of seeing Mr. Bouverie with them, for that gentleman died in Asia Minor, and never visited the Antiquities of Athens, of Balbec, or of Palmyra. Signor Piranesi, a very excellent Italian Artist, uninformed it should seem of this circumstance, has by mistake quoted part of a letter<sup>b</sup>, said to be written by this gentleman from Ephesus, as if he thought it a sufficient authority to prove that there are no remains of antiquity which deserve our notice, either in the cities

<sup>a</sup> We here introduce from the "Errata" an observation of the author's; viz. 'Concerning the measures marked on the architectural plates, it is necessary to observe, that after the particulars of a set of mouldings had been measured, the general height of the stone on which they are cut was likewise taken, and is marked on the plates; for which reason the reader will frequently find some small difference between the general height, and the sum of the particular heights of a set of mouldings.'

<sup>b</sup> In his late work entitled, *Della Magnificenza ed Architettura de' Romani*, opera di Gio Battista Piranesi, Socio della Reale

Accademia di Londra. Roma, MDCCLXI. We shall observe that before Mr. Bouverie visited Ephesus, he had travelled over the northern part of Asia Minor, and on seeing the many considerable and beautiful Antiquities which remain at Cyzicum, Pergamus, Sardis, Teios, &c., he always expressed the highest satisfaction. At Ephesus, besides some vestiges of the famous Temple of Diana, he saw the remains of a temple, exquisitely wrought, the columns of which are about five feet in diameter, furnishing one of the richest examples of the Corinthian Order<sup>1</sup>, that is any where extant. From Ephesus he passed through a

<sup>1</sup> It is probably this example which is detailed in the 'Voyage Pittoresque de la Grèce', tom. 1. p. 197. Pl. 122-3.

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of Greece, or in any other places of the Levant, whereas the letter can only relate to those places which Mr. Bouverie had actually visited.

We quitted Athens at the end of the year 1753, and went to Thessalonica, now called Salonica; where we were received, and treated for some months with great hospitality, by P. Paradise, Esquire, the British Consul at that place. Here we copied the remains of a very ancient and beautiful Corinthian colonnade; and should have added to them some remarkable buildings supposed to be of the age of Theodosius<sup>3</sup>, but that a most destructive pestilence, which broke out while we were here, rendered the measuring of them unsafe, and indeed impracticable. In our way from hence to Smyrna, we visited several of the islands in the Ægean Sea, corruptly called the Archipelago. From Smyrna we set out for England, where we arrived in the beginning of the year 1755, having spent in all near five years in this laborious and expensive expedition from Rome to Athens, and from thence to London.

The architectural Prints compose, I imagine, the most useful and interesting part of this Work; and at the same time, that, which I apprehend is least liable to censure, for our joint endeavours were here diligently employed, and my friend, Mr. Revett, wholly confined his attention to this part. If, nevertheless, any one should doubt of the accuracy of the measures, because they differ so greatly from those which Mons. Le Roy has given, I can only assure him, that in a considerable number of them, at the taking of which I assisted Mr. Revett, and in many others, which occasionally I have measured after him, I have always found reason to praise his exactness.

It is now time to acknowledge that all the mistakes and inaccuracies, which the reader may meet with in the Preface, or in the ensuing Chapters, are to be charged wholly to my account. In each chapter I have generally given the modern Athenian name of the Antiquity there treated of, and also that by which it is mentioned in the writings of Sir George Wheler and Dr. Spon. I have likewise added my own conjectures concerning its ancient name, and the purpose for which it was erected. After this follows the description of the Plates, and some observations on the errors of other travellers, who have visited and described these Antiquities.

I must likewise answer for whatever faults have been committed, either in delineating the Sculptures or painting the Views which are engraven in this Work: my utmost diligence however has been used to render them faithful representations of the originals. The Sculptures were, for the most part, measured with the same care and exactness that was bestowed on the Architecture. The Views were all finished on the spot; and in these, preferring truth to every other consideration, I have taken none of those liberties with which painters are apt to indulge themselves, from a desire of rendering their representations of places more agreeable to the eye and better pictures. Not an object is here embellished by strokes of fancy, nor is the situation of any one of them changed, excepting only in the view of the Doric Portal [Chap. I.] where the fountain on the fore-ground is somewhat turned from its real position; the inducement to which will be given in the description of that view. The figures that are introduced in these views are drawn from nature, and represent the dress and appearance of the present inhabitants of Athens.

Thus much for the motives which engaged us in this work, and for the manner in which the execution of it has been conducted. The encouragement that we have met with from persons, the most eminent for their dignity, their learning, and their love of the Arts, is an honour which we here gratefully acknowledge. It has hitherto animated us in the progress of our work, and makes us hope that this Volume may find a favorable reception.

JAMES STUART.

noble scene of antiquities to Samos, Miletus, Priene, and Magnesia on the Meander, now called *Guzel-Hissar*, or Fair-Castle, at which last place, to the infinite regret of all that knew him, he died. The world will have the pleasure of admiring the num-

ber and beauty of the remains in Asia Minor, when Mr. Wood's<sup>1</sup> leisure will permit him to publish that part of his travels.

<sup>1</sup> These edifices are described by the learned Pococke in his 'Travels in the East,' Vol. II. B. III. c. VI. [ED.]

<sup>3</sup> This distinguished Traveller, afterwards under Secretary of State, who died in 1771, did not live to publish any researches (with the exception of his Essay

on the Genius of Homer, 4to.) after his splendid productions in conjunction with Mr. Dawkins, on the Antiquities of Palmyra, and Balbec. Fol. 1753-57. [ED.]

DESCR

OF

GENERAL VII

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west of St. John, called Careia,  
near to this Convent crosses a consi  
the Ilissus and Mount Hymet  
temple of Diana Agrotora, accordi  
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head of the Second Chapter.  
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the new entirely disappeared to supply  
ground in modern Athens, against the in  
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the modern gates. See Dodwell's View  
[ED.]  
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A

DESCRIPTION

OF THE

GENERAL VIEW OF ATHENS,

ETC.

PLATE I.

THIS first Plate exhibits a general View of Athens and the circumjacent Country, with the Saronic Gulf, the Islands of Salamis and Ægina, and the Shores of the Peloponnesus from Corinth to Cape Scylleum. It was taken from the foot of Mount Anchesmus. The two Columns<sup>a</sup> on the fore-ground are the remains of a building called, by Wheler and Spon, the Aqueduct of Hadrian, though it seems rather to have been the front of a reservoir that supplied a part of Athens with water. Several arches of the Aqueduct, which conveyed the water to this reservoir, are yet standing in different places on the north side of Turco bouno, the Brilessus of the Ancients. The most remarkable objects in this View are pointed out by the following references, which are made by the intersections of certain imaginary perpendicular lines, with other imaginary horizontal lines. The perpendicular lines are marked by the capital letters on the upper and lower margin of the Print: as A, A; B, B; C, C; &c. The horizontal lines are marked by numeral characters placed in the margins on the right and left side of the Print: as, 1, 1; 2, 2; 3, 3; &c.

A, 1, 2, 3, Mount Hymettus.

A, 4, The Convent of St. John, called Careia, situated at the foot of Mount Hymettus. The road from Athens to this Convent crosses a considerable part of the district formerly called Agra, which lies between the Ilissus and Mount Hymettus.

A, 6, The Temple of Diana Agrotera, according to Wheler and Spon. It stands on the southern, or farther side of the Ilissus, and is now a church dedicated to St. Peter crucified, and called 'Stauroménos Petros.' There is an ancient Mosaic pavement in it, and we have occasion to speak of it at the end of the Second Chapter.

B, 4, The Promontory Scylleum in the Peloponnesus. Near this Promontory is an Island called Hydrea<sup>b</sup>, the inhabitants of which have many vessels, and are reckoned the best mariners in these parts.

<sup>a</sup> These columns have now entirely disappeared to supply materials for a boundary-wall to modern Athens, against the incursions of the Albanese. The frieze and architrave are introduced as a lintel to one of the modern gates. See Dodwell's Views in Greece. [ED.]

<sup>b</sup> Hydra. This rock, almost without vegetation, or sweet water, whose deep and secure bay induced some wandering Albanians to settle on it, now possesses forty thousand inhabitants, and upwards of a hundred sail of large shipping, which, before the war, was engaged in the principal commerce of the Black

Sea and the east of the Mediterranean. The city rises in amphitheatric pride round the harbour, and most of the houses have a great part of their space excavated from the steep declivity of the rock with the aid of the operation of blasting. The Hydriots were exempt from the residence and control of Turkish agents and garrison, by paying an annual tribute, and supplying a contingent of seamen for the Ottoman marine. It is to the energy, wealth, and comparative superiority in nautical skill of these and the other naval islanders, that the Greek nation will be indebted principally for ultimate emancipation. [ED.]

F



- B, 5, The remains of the Stadium Panathenaicum lying on the southern side of the Ilissus. Here is likewise a bridge over the Ilissus, on which they formerly crossed from Athens to the Stadium. This bridge is here marked by the intersection B, 6. At present one of the arches of it is destroyed, and the whole is in a ruinous condition<sup>a</sup>.
- C, 5, The Temple of Ceres Agrotera, according to Wheler and Spon. It is now a church dedicated to the Virgin Mary, and is called 'Η Παναγία εἰς τὴν πέτραν, or 'St. Mary's on the Rock'. This temple is the subject of the Second Chapter. It stands just over the Fountain Callirrhoe on the southern side of the Ilissus.
- D, 4, The eastern end of the Island of Ægina, near which is a small pointed rock called 'Turlo', sometimes mistaken for a vessel under sail.
- D, 5, The remains of the Temple of Jupiter Olympius, called by Wheler and Spon, the Columns of Hadrian.
- E, 3, The highest point of Ægina.
- F, 5, The Arch of Hadrian.
- G, 2, A Mountain on the Confines of Argos and Epidaurus, probably the ancient Arachneum.
- G, 3, A Mountain in the neighbourhood of Epidaurus.
- H, 3, The Museum, a hill in Athens, on which is placed the Monument of Philopappus. This Monument is in the intersection H, 2.
- I, 1, The Temple of Minerva in the Acropolis. It was called the Parthenon and Hecatompodon.
- K, 2, The highest point of Salamis. This Island is now called Colouri.
- L, 4, Some Fragments of an ancient Column of white Marble, which are yet remaining on Punto Barbaro, a Promontory of Salamis, at the entrance of the Streights which separate that Island from the Continent of Attica. They are probably the remains of a trophy erected for the victory of Salamis<sup>b</sup>. These fragments are yet very discernible from Athens, and must have been much more so when the Column was entire. The Monument of a Victory, which had established the Liberties of Greece, and in which the Athenians had acquired the greatest glory, must have been to them a most pleasing and a most interesting object; and we may for that reason conclude, that they placed it on a part of the Island, where those who viewed it from Athens might see it to the greatest advantage, which intention this situation perfectly answers.
- M, 6, The Temple of Theseus.
- N, 2, A Mountain on the Confines of Arcadia.
- N, 4, The Acro Corinthus.
- O, 2, The highest point of Mount Corydalus, now called Skaramangá. On the side of this mountain is a convent with the best built, and most ancient Christian church in all Attica. It stands on a situation now called 'Daphne' and is perhaps built out of the ruins of the ancient 'Aphidna', an Attic Demos, or Town, of the Leontine Tribe; for we saw several ruined inscriptions here, in which the word ΑΦΙΔΝΑ was distinctly legible.

The figures represent Hassán Agà, the 'Vaiwode' of Athens, accompanied by the principal Turks of the city and by their servants. He delighted in archery, and desired to be thus represented in this View; his greatest random shot was 1753 English feet.

The present State of Athens, with the manners and language of the inhabitants, are exactly enough described by Wheler and Spon. The Athenians have, perhaps to this day, more vivacity, more genius, and a politer address than any other people in the Turkish dominions. Oppressed as they are

<sup>a</sup> The remaining arches of this bridge were also destroyed, in 1780, for the purpose already mentioned. [ED.]

<sup>b</sup> 'Εν Σαλαμίνι δὲ ——— τούτῳ μὲν Ἀγρίμωδός ἐστιν ἱερὸν, τούτῳ δὲ τρώπαιον ἱστῆται ἀπὸ τῆς νίκης ἣν Θημιστοκλῆς ὁ Νικηλὸς αὐτίκας ἔγειρετο

γινέσθαι τοῖς Ἕλλησι. 'In Salamis ——— there is a Temple of Diana, and there is also a trophy that was erected for the Victory which the Grecians obtained by means of Themistocles the son of Neocles.' Pausanias Book I. Chap. XXXVI.

DESCRIPTION OF THE GENERAL  
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at present, they always oppose, with great courage and wonderful sagacity, every addition to their burden, which an avaricious or cruel Governor may attempt to lay on them. During our stay they, by their intrigues, drove away three of their Governors for extortion and mal-administration; two of whom were imprisoned and reduced to the greatest distress. They want not for artful speakers and busy politicians, so far as relates to the affairs of their own city; and it is remarkable enough, that the coffee-house which this species of men frequent, stands within the precincts of the ancient Poikilé<sup>a</sup>. Some of their priests have the reputation of being learned men and excellent preachers; the most admired of them, in our time, was the Abbot of 'St. Cyrianée,' a Convent on Mount Hymettus; he is a man of great reading, and delivers himself with becoming gesture and a pleasing fluency of elocution. Here are two or three persons who practise painting; but whatever genius we may be tempted to allow them, they have indeed very little science; they seem never to have heard of anatomy, or of the effect of light and shade; though they still retain some imperfect notions of perspective and of proportion. The Athenians are great lovers of music, and generally play on an instrument which they call a 'Lyra,' though it is not made like the ancient lyre, but rather like a guitar or mandola. This they accompany with the voice, and very frequently with extempore verses, which they have a ready faculty at composing.

There is great sprightliness and expression in the countenance of both sexes, and their persons are well proportioned. The men have a due mixture of strength and agility, without the least appearance of heaviness. The women have a peculiar elegance of form and of manner; they excel in embroidery and all kinds of needle-work.

The air of Attica is extremely healthy. The articles of commerce which this country produces are chiefly corn, oil, honey, wax, rosin, some silk, cheese, and a sort of acorns called 'velanede', by the Italians and the French; but written *Βαλανίτης*<sup>b</sup> by the Greeks; the rough cups of these acorns are used by the dyers and leather-dressers. The principal manufactures are soap and leather. Of these commodities the honey, soap, cheese, and leather, and part of the oil, are sent to Constantinople; the others are chiefly bought by the French, of which nation they reckon that seven or eight ships are freighted here every year.

The Turkish Governor of Athens is called the 'Vaiwode'. He is either changed or renewed in his office every year the beginning of March. The Athenians say he brings the cranes<sup>c</sup> with him, for these birds likewise make their first appearance here about that time, they breed, and when their young have acquired sufficient strength, which is some time in August, they all fly away together, and are seen no more till the March following.

Besides the 'Vaiwode', there is a 'Cadée', or chief man of the law. His business is to administer justice, to terminate the disputes which arise between man and man, and to punish offenders. There is also a 'Mudeerése Effendi', who presides over the religious affairs of the Mohammedans here; and those who are designed to officiate in the Moschéas, are by him instructed in the Mohammedan Ritual. The 'Disdár-Agá' is the Governor of the Fortress of Athens, which was anciently called the Acropolis; and the 'Azáp-Agá' is an officer who commands a few soldiers in that fortress.

The inhabitants of Athens are between nine and ten thousand, about four-fifths of whom are Christians. This city is an Archiepiscopal See, and the Archbishop maintains a considerable authority among the Christians; which he usually strengthens by keeping on good terms with the Turks in office. He holds a kind of tribunal, at which the Christians frequently agree to decide their differences without the intervention of the Turkish Magistrate.

<sup>a</sup> The ruin here alluded to by Stuart, is now with more propriety considered to be the Pantheon of Hadrian, but the Poikilé Stoa, or painted portico, was certainly in the vicinity. [ED.]

<sup>b</sup> From the Valonia oak, the "*Quercus Ægilops*". [ED.]

<sup>c</sup> In the present Grecian war, the siege of the Acropolis, and the subsequent treacherous massacre of a great part of the capi-

tulated Turkish garrison, was accompanied by an attack on the cranes, the long protected tenants of the ruins and Turkish house-tops. This wanton cruelty, or mean refinement in revenge, is reported to have shaken the superstitious minds of the Mussulmen, more than even the desolation by which they were encompassed. See Waddington's Visit to Greece, 1823-4, 12mo. [ED.]



We every where meet here with fragments of ancient Marbles, pieces of ruined Sculptures, and of architectural Ornaments; many have imperfect inscriptions on them; and there are some few, on which the inscriptions are entire. Six of these mutilated pieces, which have no relation to each other, compose the Ornament, introduced in the plate of vignettes. Plate II. Fig. 1. The principal one is part of an inscription, on which were represented the prizes that had been gained in various athletic games by an Athenian of Rhamnus. The name of this champion is lost, but the Isthmian and part of the Nemean crown is remaining, with the shield which rewarded the victor at Argos, and the jar of oil, which was the prize in the Panathenæan games. The Ornament in Plate II. Fig. 2, is copied from a fragment<sup>a</sup> in the monastery of St. Spiridion, at the Pireus. The inscription on it has been already published by the learned Corsini, from a manuscript copy, in which there are two errors that, with his usual perspicacity, he has discovered and happily corrected<sup>b</sup>.

<sup>a</sup> This ornament is the elevation of the front of a marble chair, on the sides of which are introduced a very frequent chimerical object of Greek decoration, namely, a lion's head supported by a ferine leg, and winged at the sides. Marble chairs were often adjuncts of antique temples, as at the temple of Themis, at Rhamnus. This antique is disfigured by a Roman sepulchral inscription, and the heads of the lions are now destroyed. [ED.]

<sup>b</sup> The vignettes to the title page and dedication, not described by Stuart, are from medals of Athens, which are also introduced

in Plate II. Fig. A. a., B. b., and C. and D. The first is from a tetradrachm of silver, bearing a fine head of Minerva Vietrix ΑΘΗΝΑ ΝΙΚΗΦΟΡΟΣ. Fig. B. b. is from a brass coin, and represents a warrior on a ship bearing a trophy and extending a wreath or crown, on the occasion of an Athenian naval victory. The medals in the vignette of the dedication, contiguous to the medallie portrait of our late venerated sovereign GEORGE III., represent Minerva on the one hand planting the olive, on the other wielding the dreaded ΚΕΡΑΥΝΟΣ. [ED.]

CHAP

OF A DORIC POR

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... was priestess of Minerva  
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# CHAPTER I.

## OF A DORIC PORTICO AT ATHENS.

THE building here treated of is a Doric Portico of four fluted columns, and is generally supposed to be the remains of a temple dedicated to Rome and Augustus<sup>a</sup>. The columns, entablature, and pediment, as also one of the antæ<sup>c</sup>, are all sufficiently entire to give an exact idea of its original form and proportion. One of the jambs of the door-case belonging to this building stands in the wall of a neighbouring house; and there is a long inscription on that face of it which is next the street. There are likewise some remains of the other jamb, but they are almost level with the pavement of the street, and cannot readily be distinguished from it. This fragment however, and the other more entire jamb, are both in their original situations.

The front of this portico lies about 23° 20' east of north and west of south by the magnetic needle, and is exactly on a line with the front of that building which Wheler and Spon suppose to be the temple of Jupiter Olympius. On the architrave is the following inscription<sup>d</sup>,

Ο ΔΗΜΟΣ ΑΠΟ ΤΩΝ ΔΟΘΕΙΣΕΝ ΔΩΡΕΩΝ ΥΠΟ ΓΑΙΟΥ ΙΟΥΛΙΟΥ ΚΑΙΣΑΡΟΣ ΘΕΟΥ  
ΚΑΙ ΑΥΤΟΚΡΑΤΟΡΟΣ ΚΑΙΣΑΡΟΣ ΘΕΟΥ ΤΙΟΥ ΣΕΒΑΣΤΟΥ  
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ΤΟΥ ΚΑΙ ΔΙΑΔΕΞΑΜΕΝΟΥ ΤΗΝ ΕΠΙΜΕΛΕΙΑΝ ΥΠΕΡ ΤΟΥ ΠΑΤΡΟΣ ΗΡΩΔΟΥ ΤΟΥ ΚΑΙ ΠΡΕΣΒΕΥΕΑΝΤΟΣ  
ΕΠΙ ΑΡΧΟΝΤΟΣ ΝΙΚΙΟΥ ΤΟΥ ΣΑΡΑΘΙΩΝΟΣ ΑΘΜΟΝΕΩΣ

<sup>a</sup> See Wheler, page 388, and Spon, Tome II. page 183. There can be no doubt, that a temple at Athens was dedicated to Rome and Augustus; but it stood in the Acropolis, as appears from the following inscription published by Gruter:

Ο ΔΗΜΟΣ ΘΕΑΙ ΡΩΜΗ ΚΑΙ ΣΕΒΑΣΤΩ ΚΑΙΣΑΡΙ  
ΣΤΡΑΤΗΓΟΥΝΤΟΣ ΕΠΙ ΤΟΥΣ ΟΠΑΙΤΑΣ ΠΑΜΜΕΝΟΥΣ ΤΟΥ ΕΛΛΗΝΩΝΟΣ ΜΑ-  
ΡΑΘΩΝΙΟΥ ΙΕΡΕΩΣ ΘΕΑΣ ΡΩΜΗΣ ΚΑΙ ΣΕΒΑΣΤΟΥ ΣΩΤΗΡΟΣ ΕΝ ΑΚΡΟΠΟΛΕΙ  
ΕΠΙ ΙΕΡΕΙΑΣ ΑΘΗΝΑΣ ΠΟΛΙΤΕΩΣ ΜΕΓΙΣΤΗΣ ΑΣΚΛΕΠΙΩΝΙΔΟΥ ΑΛΑΙΩΣ ΘΥΓΑΤΡΟΣ  
ΕΠΙ ΑΡΧΟΝΤΟΣ ΑΡΧΟΥ ΤΟΥ ΜΩΡΙΩΝΟΣ ΠΑΙΑΝΙΕΩΣ.

Gruter. p. 105. è Fabricii Romæ.

<sup>c</sup> The People, to the goddess Rome, and to Augustus Caesar, Pammenes the son of Zeno of Marathon, priest of the goddess Rome and of Augustus the saviour, in the Acropolis, being commander of the heavy armed foot, at the time that Megiste the daughter of Asclepiades the Aliean was priestess of Minerva Polias. In the year that Areus the son of Morion the Paeanian was archon.

<sup>b</sup> This Edifice is not described by Pausanias, probably because it was founded by, and decorated with, statues of the Caesars, a family, in describing Athens, he was not inclined to celebrate. The circumstance of the inscription on the door jamb, relating to the sale of oil, ascertained with certainty to be in its original situation and to belong to the portico, gives us with other indications every reason to conclude that it formed part of the new agora, the more ancient market-place having been probably destroyed by Sylla. The portico before us formed the propyleum or approach to it, and is nearly in a line with the building called by Stuart, "a Stoa or portico", but which is most probably the ΙΕΡΩΝ or sanctuary dedicated to all the gods, built by Hadrian; the Tetrastyle vestibule to which, in some points of its disposition, it somewhat resembles, but is dissimilar to the general construction of temples in having no columns, nor the entablature continued between the antæ. The central intercolumniation is ditriglyph like those of the propylæa of the Acropolis, of Eleusis, of Sunium, and of the ruin perhaps of an Agora at Thorius; a practice though required by Vitruvius in Doric temples

not however to be observed in Greek edifices of that class yet known. This fine ruin is of Pentelic marble, but ever having been exposed to the smoke and exhalations of the most populous quarter of Athens, is much discoloured. See Chandler's Travels, Col. Leake's, and Wilkins' Topography of Athens, Antiquities of Attica.

<sup>e</sup> Antæ are a species of pilasters, placed on the extremity of a wall: they are seldom made to diminish like columns; nor do they usually resemble columns in the mouldings of their capitals or bases. The pilasters at each extremity of the portico of Covent Garden Church, are properly antæ, from their situation, but they differ from the Athenian antæ, for these last are seldom made to diminish; and, except in an example or two of the Corinthian Order, they never imitate the column in the mouldings of their capitals and bases.

<sup>d</sup> 'The people [of Athens] out of the donations bestowed [on them] by Caius Julius Caesar the god; and by the emperor Augustus Caesar, the son of the god; [dedicate this Edifice] to Minerva Archegetia [or the chief conductress]. Euclees, the Marathonian, being commander of the heavy armed foot, he likewise succeeded into the office of overseeing this work for his father Herodes: and he had likewise finished his embassy. [Or, who also received the charge of overseeing this building for his father Herodes, who was absent on an embassy.] In the year that Nicias the son of Serapion the Athmonian was archon.'



On that acroterium<sup>a</sup> which is placed over the middle of the pediment, is this inscription :

Ο ΔΗΜΟΣ  
ΛΟΥΚΙΟΝ ΚΑΙΣΑΡΑ ΑΥΤΟΚΡΑΤΟΡΟΣ  
ΘΕΟΥ ΤΟΥ ΣΕΒΑΣΤΟΥ ΚΑΙΣΑΡΟΣ ΥΙΟΝ<sup>b</sup>

Near the easternmost column of this Portico there is a quadrangular base, it formerly supported a statue, which, by the inscription still remaining, appears to have represented Julia Augusta, in the character of Providence, the words are as follow :

ΙΟΥΛΙΑΝ ΘΕΑΝ ΣΕΒΑΣΤΗΝ ΠΡΟΝΟΙΑΝ  
Η ΒΟΥΛΗ Η ΕΞ ΑΡΕΙΟΥ ΠΑΤΟΥ ΚΑΙ Η ΒΟΥΛΗ  
ΤΩΝ ΕΞΑΚΟΣΙΩΝ ΚΑΙ Ο ΔΗΜΟΣ  
ΑΝΑΘΕΤΟΣ ΕΚ ΤΩΝ ΙΔΙΩΝ  
ΔΙΟΝΥΣΙΟΥ ΤΟΥ ΑΥΛΟΥ ΜΑΡΑ  
ΘΩΝΙΟΥ ΑΓΟΡΑΝΟΜΟΥΝΤΩΝ  
ΑΥΤΟΥ ΤΕ ΔΙΟΝΥΣΙΟΥ ΜΑΡΑ  
ΘΩΝΙΟΥ ΚΑΙ ΚΟΙΝΟΥ ΝΑΙΒΙΟΥ  
ΡΟΥΦΟΥ ΜΕΛΙΤΕΩΣ<sup>c</sup>

The inscription on the jamb of the door-case which is most entire is an edict<sup>d</sup> of the emperor Adrian, regulating the sale of oils, and the duties or customs they were obliged to pay ; at present it is much defaced.

<sup>a</sup> Acroteria, a kind of bases, which are placed on the angles of pediments, and usually support statues ; from the dimensions of this acroterium, there is reason to believe that it supported an equestrian statue, which from the inscription appears to have represented Lucius Caesar<sup>1</sup>.

<sup>b</sup> 'The people [of Athens honor] Lucius Caesar, the son of the emperor Augustus Caesar, the son of the God [with this statue].'

Lucius Caesar was a son of Marcus Agrippa and Julia the daughter of Augustus and Scribonia ; he was not only a grandson, but likewise, by adoption, a son of Augustus : so that this inscription was made some time between the adoption and the death of Lucius Caesar, that is, between the twelfth year before the birth of Christ, and the third year after it. See Cardinal Noris, in *Cenotaphiis Pisanis*.

<sup>c</sup> 'The senate of the Areopagus, and the senate of the six hundred, and the people [of Athens by their decree honor] Julia the divine, the august, the provident<sup>2</sup> [with this statue], erected at the expense of Dionysius, the son of Aulus the Marathonian ; the said Dionysius the Marathonian, and Quintus Nævius Rufus the Melitean, being prefects of the market.'

We find, both on medals and on marbles, that empresses and princesses of the imperial family were frequently dignified, not only with the general title of goddess, but likewise with the names and attributes of particular goddesses. See the ornament at the end of this chapter, in which is likewise an exact copy of the base here mentioned, and of the characters which compose the inscription on it.

This portico was adorned with other statues and inscriptions. There was certainly one erected on each acroterium ; and perhaps others were placed within the portico on each side of the door-case. It seems probable that these statues, like those already mentioned, were in honor of the Augustan family. The Athenians had, in many instances, testified a strong aversion to the cause of Julius Caesar and of Augustus, and had given that party almost continual subject of offence. In the war between Pompey and Caesar,

<sup>1</sup> It has been observed to have been more consistent with the character of attic art, that acroteria should support ornamental decorations of diminutive proportions, and that a victory in a triumphal car, would be more appropriate to this acroterium. But the equestrian statues of the Propylæa erected just before to Agrippa and no doubt to Augustus, and the similarity of the form of inscription now remaining on the pedestal of the former with that on this fascia, induce us not to call in question the judgment of Stuart and Revett, confirmed by what

the Athenians ever attached to the cause of liberty, had declared for Pompey and the Republic : when Julius was slain the Athenians avowed their approbation of that act, they honored Brutus and Cassius for the share they had in it, and, by a public decree, erected their statues in the Athenian Agora, near those of Harmodius and Aristogiton<sup>3</sup>, whom they had long revered as the destroyers of tyrants, and deliverers of their country. The Athenians felt some effects of the displeasure of Augustus on this account, and though he did not treat them with the cruelty of a Sylla, he deprived them nevertheless of some considerable advantages, particularly of their dominion over Ægina and Eretria<sup>4</sup>. But this chastisement did not abate their animosity against him, or engage that fierce democracy to follow more temperate councils, for, in the great final struggle between Augustus and M. Antonius for the sole dominion, the Athenians sided with the latter. At length the victory at Actium established Augustus in the secure possession of the empire, and the Athenians who had already, to gratify M. Antonius, removed the statues of Brutus and Cassius from their agora, were now obliged to recommend themselves by farther acts of obsequiousness to the clemency of Augustus : in consequence of which we here see them recording that emperor and his predecessor as benefactors to their republic, and, it is probable that they likewise honored the principal persons of his family, by erecting their statues in this place, and bestowing on them the most pompous titles. Perhaps the embassy of Euclees the Marathonian, mentioned in the first inscription, had no other object than to mitigate the resentment of Augustus, and to reconcile the Athenians to his favour.

<sup>d</sup> This inscription begins as follows :

Ε Ο Υ  
Κ.Ν.Θ. ΑΔΡΙΑΝΟΥ  
ΟΙ ΤΟ ΕΛΛΑΙΟΝ ΤΕΡΠΟΥΝΤΕΣ, &c.

See Wheler and Spon, who have both copied it without discovering that the stone it is cut on, stands in its original place, or that it has any relation to this building.

would have probably been the correspondent taste in the choice of a trophy, to the son, and adopted son, of the elevated persons who had immediately previous been honored with equestrian monuments. See Wilkins' *Topography of Athens*. [20].

<sup>2</sup> Literally Julia, Goddess, Augusta, Providence.

<sup>3</sup> Dion Cassius, Book 47.

<sup>4</sup> Book 54.



It is evident from the inscription on the architrave, which is now first given entire, that this building was not dedicated to Augustus but to Minerva; and, on farther examination, there appear strong presumptions that it was not only not dedicated to Augustus, but that it was not a temple, for the wall in which the door is placed, extended on each side beyond the lateral walls of the portico<sup>a</sup>; whereas, the usual plan of temples is a rectangular parallelogram, and their lateral walls are continued without interruption, from the antæ of the portico, to the posticus or back-front<sup>b</sup>. Besides this, the diameters of these columns are in a smaller proportion to their height, than the diameters of any that are found in the ancient temples of this order now extant; which circumstance, considering the distinction Vitruvius has made between the proportion of those columns which are employed in temples, and of those which are placed in buildings of inferior dignity<sup>c</sup>, adds a considerable weight to this opinion.

It may likewise be remarked, that there is an appearance of impropriety in supposing that an edict relating to the sale of oils, was inscribed on the gate of a temple; neither indeed did Wheler and Spon, when they conceived this to be a temple, understand that the inscription here mentioned was on a part of the building itself; they supposed that it was removed hither from the Prytaneum, or some other neighbouring ruin; whereas in truth it is, as was before observed, in its original situation. It should seem therefore a more reasonable opinion, and more naturally to be inferred from the subject of this inscription<sup>d</sup>, that the portico here treated of, is the remains of an agora or market; the entrance to which must be allowed a much properer place than the gate of a temple for exhibiting to the public a law which regulated so important a branch of commerce.

The inscription likewise on the base, which formerly supported the statue of Julia Augusta, furnishes an argument in favor of this opinion, for why else should the names of two persons be mentioned in it as prefects of the market, when only one was at the expense of the statue? The donor might indeed justly claim this privilege, wherever it was erected, but the other prefect cannot be supposed by any right to enjoy this honor unless the building before us had some relation to his office.

It may be proper to observe that there were two agoras in Athens, one called the Old Agora, and the other the New; the first of them seems to have been in the Ceramicus within the walls, near the Dipylon; and the other, which is probably that under our present consideration, was in a part of the city, called Eretria; they were ornamented with monuments of the most celebrated actions<sup>e</sup> of the Athenians, and with statues of those persons who had deserved well of the Republic.

<sup>a</sup> In the examination of the plan of this building, as accessible in its present state, the continuation of the wall, marked B. B. (Plate III. Fig. 2.), is not clearly to be traced. [ED.]

<sup>b</sup> This may be understood by comparing the plan of this portico with the plan of the Ionic temple in the next chapter.

<sup>c</sup> Columnarum autem proportionibus et symmetria, non erunt iisdem rationibus, quibus in edibus sacris scripsi. Aliam enim in Deorum templis debent habere gravitatem, aliam in porticibus, et cæteris operibus subtilitatem. Vitruvius, L. v. C. 9.

<sup>d</sup> The proportions of columns [employed in porticos] and their symmetry, shall not be in the same ratios with those I prescribed for sacred edifices; because an appearance of dignity and solidity is requisite to the temples of the gods, but a less massive species of building is proper for porticos and other works of that kind.

<sup>e</sup> This inscription which we have so often mentioned, is a law relating to the duties which were imposed on such oils and olives as were the produce of Attica; we learn from the remains of it, what proportion of this produce was to be deposited at a certain public office in Athens, &c.—Entries were likewise here-

by ordered to be made at the proper office, not only of the entire quantities produced on the lands of every person who cultivated olives, but likewise of the quantities each of them sold, &c.—If this produce was sold for exportation, an entry was required, setting forth the price it sold for, the buyer's name, and the name of the place or places to which the vessel freighted with it was bound, &c.—The penalties likewise which were incurred by those who neglected to make the above-mentioned entries, and by those who made them falsely or fraudulently, were herein specified; and the whole seems to conclude with a detail of the manner of prosecuting the offenders against this law<sup>f</sup>.

<sup>f</sup> Ἀπάντων γὰρ ὑμῶν τῶν καλῶν ἔργων τὰ ἐπιμνήματα ἐν τῇ ἀγορᾷ ἀνακίτται. (Eschines, in his Oration against Ctesiphon.) 'The monuments of all your great achievements are placed in the agora.'

In this place, besides the statues of Harmodius and Aristogiton, and of Brutus and Cassius which have been already mentioned, there were also those of Solon, of Conon, of Timotheus, of Demosthenes, with many others. It would be tedious to cite all the authors who mention them.

<sup>g</sup> The trade in oil, always the wealth of Attica, was recently subject to severe regulations by the Turks. [ED.]



## PLATE III.

Fig. 1. A view of the portico in its present state. Through the middle intercolumniation is seen the minaret or steeple of the principal *Moschéa*. It is called by the Turks the *Jawm* or *Jawmy*, which answers to our Cathedral Church; to these there always belongs a school or college, where those who design to officiate in the *Moschéas*, are instructed in the Mahommedan Ritual, by certain professors who are held in high esteem among the Turks, and are called *Mudereeses*, or Lecturers. On the right hand is the church called *tou hagiou Soteris*, or St. Saviour's, which is now deserted and in a ruinous condition. The Turkish government makes a great difficulty of permitting any church to be repaired, and the Greeks are generally obliged to pay very dear for such permission whenever it is granted. On the left hand, in the wall of the house contiguous to the portico, and partly in the light space, over the crupper of the more distant horse's saddle, is that jamb of the door-case, on which is inscribed the edict of Adrian relating to the sale of oils. The gate out of which a Greek servant is coming with a fusil in his hand, belongs to the house in which Monsieur Etienne Leouson, the French consul, lives, who is here introduced sitting between two gentlemen, one a Turk, and the other a Greek, for the sake of exhibiting the different habits of this country. The fountain, on the fore-ground of the view, was rebuilt at the expense of the French consul, and on it are inscribed E. L. the initial letters of his name, with the date of the year in which it was finished: and although characters of persons are by no means the subject of this book, yet to pass in silence the disinterested hospitality with which this gentleman receives all strangers, would argue a want of sensibility: he is indeed an uncommon instance of modest virtue, and universal benevolence, without weakness or ostentation.

To erect or repair a public fountain, is esteemed by the Turks a work of great merit; and, as the present volume affords no other occasion of representing one, the liberty has been taken of turning this fountain somewhat from its real position, so as to give the reader a view of this kind of Turkish fabric: it stands however exactly on the spot here assigned it, and its form is faithfully represented. The figures by it are a common Turk, and an ordinary servant maid.

Fig. 2. The plan of this portico. A., the remaining jamb of the door-case, on which is inscribed the Law of Adrian. B. B., the transverse wall, in which the door is placed, continued on each side\*, and extending beyond the lateral walls of the portico, contrary to the manner of temples. C. C., the lateral walls of the portico. D. D., the antæ.

## PLATE IV.

Fig. 1. The front elevation of the Doric portico. The acroterium which is over the middle of the pediment, probably supported a statue of Lucius Cæsar.

Fig. 2. The lateral elevation of the Doric portico. A., one of the antæ.

\* See a preceding note.



## PLATE V.

- Fig. 1. The capital and entablature<sup>a</sup>.  
 Fig. 2. The soffit of the entablature.  
 Fig. 3. The profile of the capital of the columns of this portico on a larger scale.

## PLATE VI.

- Fig. 1. The capital of the antæ, with a section of the entablature.  
 Fig. 2. A section of the capital of the antæ.  
 Fig. 3. A section of the cornice over the pediment in which the mutules are omitted.

The ornament in the plate of medals and fragments (Plate II. Fig. 3.) is, with many other curious marbles, inserted in the wall of the *Catholicon*, or metropolitan church of Athens: it has no other connection with this chapter, than that it is the frieze of a Doric building<sup>b</sup>, which from this fragment, appears to have been highly finished, and richly ornamented; but of which no other remains could be found. The manner of decorating the triglyphs is singular and beautiful.

The ornament at the end of this chapter is composed of various pieces (introduced also in Plate II. Fig. 4, 5, 6, 7.), which are here brought together, as they seem in some measure to illustrate that part of the subject which relates to the statue of Julia Augusta; and since it may be supposed that this portico was the entrance to a market where corn and oil were sold, what is here added from fancy has some reference to that idea, and these different pieces are therefore connected together so as to form one object by means of a garland composed of wheat-ears and olive branches. In the middle of it is an exact copy of the base, and the inscription on it which honors Julia Augusta with the title of Providence; and as it probably supported a statue of her in the character of that divinity, the reverses of four Roman medals with different figures of Providence on them, are here exhibited, because they may possibly convey some idea, both of the sense in which the title of Providence was bestowed on that princess, and likewise of those particular characteristics which distinguished the figure in which she was here represented. Of these medals the two uppermost seem to express the Providence which governs the world, for the figures on each of them have a sceptre and a globe, which are certainly the symbols of empire and dominion. The two lowermost medals were coined, one by Alexander Severus, and the other by Florianus. The figure on the first of these seems intended to express the Providence which feeds the world, and might be mistaken for a Ceres, were it not for the legend round it; as there exist several statues of empresses, which very much resemble the figure on this medal, may it not be suspected that Julia was here represented in the same manner, especially if this portico was really the entrance to a market? The figure on the medal of Florianus is distinguished with all the attributes of those already described, and seems aptly enough to express that Providence which both feeds and governs the world.

The two heads represented in this ornament, are the portraits of Livia the wife of Augustus, and of Julia his daughter, by Scribonia; the legend round the head of Livia is ΛΙΒΙΑΝ ΗΠΑΝ ΧΑΡΙΝΟΣ<sup>c</sup>,

<sup>a</sup> This example of the Doric order, authenticated to be the latest of a purely Grecian character, admits a greater facility of adaptation to the modern practice of domestic architecture than any antique model extant. [ED.]

<sup>b</sup> This frieze (recently seen by travellers, where here described) is, from the circumstance of the decoration of the face of the triglyphs, we believe unique, with the exception however, of those found at Delos with bulls' heads projecting from them, no doubt a portion of some Mithraic monument. This practice, destroying the character of the principal feature of the Doric Order,

is by no means to be recommended for imitation, but it must be admitted that the Athenian artist has evinced the taste in execution of the fine age of art in which it was sculptured. The poppies and torches denote that it formed part of an edifice appertaining to Ceres, and it may possibly have belonged to a temple of that goddess mentioned by Pausanias, near the Peiraic gate, but of which antiquarians hitherto have not pointed out any remains. [ED.]

<sup>c</sup> 'Χαρίνος', according to Haym the name of a magistrate, Charinus, not mentioned by Stuart. [ED.]



or Livia Juno; and that round the head of Julia, is *ΙΟΥΛΙΑΝ ΑΦΡΟΔΙΤΗΝ*, or Julia Venus. They are both on the same medal, the original of which is in that noble collection belonging to his Grace the Duke of Devonshire; and has been formerly published by Haym in his 'Tesoro Britannico'.

Monsieur le Roy, in his book, entitled, 'Les Ruines des plus beaux Monuments de la Grèce, &c.' has given two plates which relate to the Antiquity before us; the first of them is accompanied with an historical Account of the Building; and the second, with an architectonic Dissertation concerning the Peculiarities which he observed in it. It may not be improper to close the present Chapter with some Remarks on these Plates and Dissertations.

In his historical Account, page 32, Monsieur le Roy calls this building<sup>a</sup> the Temple of Augustus; a mistake which he seems to have fallen into by following too implicitly the opinions of Wheler and Spon: who were indeed gentlemen of great diligence, learning and veracity, but the short stay they made at Athens did not permit them to be in every respect accurate, and their want of skill in architecture, occasioned them to make frequent errors concerning the remains of ancient edifices.

He supposes upon the authority of the same Authors, as it should seem, that the Inscription on the Architrave of the Portico is not entire; but he might have discovered when he was at Athens, that in this particular they were mistaken. He should at least have copied so much of the original Inscription as he could see, in the state he saw it; instead of which, he has only copied from<sup>b</sup> Wheler and Spon a very imperfect, and indeed false account of its contents: and as these Authors had not seen the first line of this Inscription, he also takes no notice of it; and consequently, he omits the curious point of history which is recorded on this Architrave, that donations were bestowed on the Athenians by Julius Cæsar and by Augustus. See page 1, note<sup>d</sup> of this chapter.

Besides he evidently supposes that the words *ΑΘΗΝΑΙ ΑΡΧΗΓΕΤΙΑΙ*<sup>c</sup> signify the 'Noblesse,' or body of the Athenian Nobility, who dedicate this building to Augustus; when the Athenian Government being a pure democracy, no such body of men existed; and when the words he thus interprets, are incontestably a dedication to Minerva the chief conductress or patroness<sup>d</sup>, expressly made by the 'people' of Athens.

He informs us farther that Augustus is here honoured with the title of a god, which is likewise a mistake; and what is of more importance (if these matters are at all of importance) he has entirely omitted to mention the Law of Adrian, although the stone on which it is inscribed is part of this building, and still remains in its original situation.

The Plate which accompanies his historical Account is a perspective View of the Portico. Here Monsieur le Roy has not only forgot to tell his readers that it is reversed; but from his manner of expression they may conclude that it is not reversed, and that the French Consul's house is really on the right hand, and the house on the other side of the passage is on the left, as he has represented them. It was necessary to mention this trifling circumstance, because our View of the Portico differs in this particular from the View which Monsieur le Roy has given of it; and they who compare them, might, without this notice, be unable to discover where the error lies.

Though after all, this error, had it been acknowledged, might be reckoned a light one, as it probably proceeded from the inattention of the engraver; in justice to whose merit, it must however be said, that he has acquitted himself extremely well in this Work; all the Views in it, though apparently made from very slight sketches, are, so far as the engraver is concerned, treated with elegance and touched with spirit.

But if we consider the View before us as the representation of a place really existing, we shall find that it is extremely inaccurate and licentious; as will in some sort be obvious to those who compare the two books, when they are informed that the little

<sup>a</sup> 'Je vais parler de ceux qui furent élevés par les Empereurs Romains, ou en leur honneur. Entre ceux-ci le plus ancien qui soit à Athènes, est le Temple d'Auguste. Il étoit Prostyle ou Amphiprostyle; mais on ne peut décider précisément laquelle de ces deux formes il avoit: sa façade, qui subsiste encore, est composée comme on le voit, de quatre colonnes Doriques qui soutiennent un entablement, sur l'architrave duquel on lit une grande inscription Grèque qui nous apprend 'qu'il fut dédié à cet Empereur par la Noblesse d'Athènes, sous l'Archontat de Nicias fils de Serapion.' Cette inscription n'est pas entière; MM. Spon et Wheler pensent que ce qui y manque est la dédicace à la ville même de Rome. Ce qu'on lit sur la frise du Temple de Pola, &c. confirme ce sentiment.' Monsieur le Roy. Partie 1<sup>re</sup>. Page 32.

<sup>b</sup> 'My companion hath observed, that the first line is wanting, I have only noted the first word; which I suppose by other in-

scriptions was the dedication to Rome, as that which remains is to Augustus, which the Athenian nobility did in the time that Nicias was Archon.' Wheler, Page 383.

<sup>c</sup> In the original this word is written *ΑΡΧΗΓΕΤΙΑΙ* as both Wheler and Spon have given it, and not *ΑΡΧΗΓΕΤΙΑΙ*. It is an epithet bestowed on Minerva, and whether she be called *Archegetis* or *Archegetia*, the meaning must be the same. The whole of this matter is perhaps nothing more than a mistake of the artist who cut the inscription; he has probably made an *A* instead of a *Δ* for the last letter but one of this word.

<sup>d</sup> Augustus attributed to the guidance of Minerva his victory at Actium; thence '*Αθηνά Ἀρχηγέτις*' was an appropriate epithet on this occasion, he having bestowed on the Athenians part of the spoils of Antony. See Chandler's Travels, Vol. ii. Hooke's Rom. Hist. Vol. vi. [ED.]



door, which in our View of it appears between the head of the more distant horse, and the person who is about to mount him, is the gate which Monsieur le Roy has placed in the middle of his View; and by the narrowness of the passage to which that door gives admission (from which passage<sup>a</sup> he informs us he took his View) a very moderate skill in optics will suffice to shew that he must have been placed too near the plane in which the columns stand, to see them in the manner he has chosen to represent them. Nor is this all, for if we except the portico itself, and the little Ionic column in the porch of 'Hagios Soteris', there is not one object in his View that can be said to resemble its original; since there are really no trees in this place, and the forms of all the buildings which he has made to accompany the portico are quite ideal.

But as accuracy is not universally thought to be necessary in this kind of picturesque representation, we shall wave any farther<sup>b</sup> remarks on this Plate.

It will however be proper to examine Plate XIV. of his Second Part somewhat more minutely; for here he treats of this building in the capacity of an Architect, and here the public has a right to see the whole of these remains, and to see them measured with exactness; any omission or inaccuracy in this part is censurable, as it frustrates the chief end which books of this sort propose to answer. Accuracy is the principal and almost the only merit they can have. What share of this may be expected in Monsieur le Roy's performance, will appear from the following list, which contains some of the omissions and errors in his Plate XIV.

1. He has omitted the Plan of the Portico; 2. he takes no notice of the Antæ belonging to it; 3. nor of the Architrave within the Portico; 4. nor of the door-case; 5. he has omitted the lateral Acroteria; 6. he has omitted the Measure of the Step on which the Columns are placed; 7. and he has made three Steps of what is only one in the original; from these two last articles it should seem, that he had no opportunity of indulging his curiosity so far as to examine anything beneath the present surface of the ground; 8. he has marked eleven flutings on each of his columns, when in the delineation of them which he has given he should have marked but nine; for in the whole circumference of each column there are no more than twenty flutings; 9. he has made the lower Diameters of his Column more than three inches and a half too small; 10. and their upper Diameters more than three quarters of an inch too small; 11. he has omitted the Apophygé<sup>b</sup>, and the Cimbria or Fillet, at the top of the Shaft, although it is a very essential part of a column; 12. and he has misrepresented the Profiles of the Annulets of the Capital, by making them curves instead of right lines; 13. the projection of his Tænia, or Fillet on the top of the Architrave, is twice as great as in the original; 14. he has placed seven Drops under one of the Triglyphs, when there are no more than six in the original; 15. he has omitted to give the diameters of the Drops; 16. and he has strangely misrepresented the form of all the Drops; he might indeed easily have mistaken them for cylinders, but not for cones of so short an axis; 17. the space between the top of the channels of the Triglyph and its Capital, is thrice as great as in the original; 18. and he has given no projection to its Capital; 19. the Cyma Reversa or Ogee, which is immediately under the Frieze, is twice as high; 20. and its projection is near twice as great as in the original; 21. he has made the Fillet over the Ogee range with the lower line of the Mutules, when it should range with the bottom of the exterior drops of the Mutules; 22. and he has omitted the Fillets between the Mutules; 23. he has not given the Soffit of the Entablature; 24. he has omitted the Cymatium of the Cornice in Fig. 2; 25. and both in Fig. 1 and Fig. 2, he has omitted the Lyons' Heads which adorn the Cymatium; 26. he has omitted to give a particular representation of the Cornice of the Pediment, although it differs from the Cornice of the Entablature, both for the form and proportion of its Mouldings; 27. the uncommon moulding over the Corona of the Cornice, which Monsieur le Roy calls 'le Boudin', is in the original continued likewise over the Corona of the Pediment, but he has omitted it in that place; 28. he has also omitted the Cyma Reversa under the said Corona; the two last-mentioned mouldings are considerable parts of the Cornice of the Pediment, and Monsieur le Roy, by omitting them, has greatly impoverished that Cornice; 29. he has made the Fillet under the Cymatium of the Pediment terminate against the 'Boudin' of the Cornice, when it should project beyond it, and be profiled with the other mouldings of the Cornice; 30. he has made the Cymatium of the Pediment with the upper Fillet measure seven inches and two lines of the Paris foot, which is more than seven inches and a half of the London foot; when the said Cymatium with the Fillet above it, and the other Fillet below it, measure no more than five inches and a half: so that if an inch be subtracted for the lower Fillet, his measure of seven inches and a half is then three inches too great.

<sup>a</sup> 'Pour le dessiner dans cet aspect, je suis entré dans une ruelle qui sépare la maison du Consul de France, que l'on voit à gauche, d'avec une autre, qui est sur la droite. La porte, vue de face, est celle par où l'on entre de la rue dans ce passage, &c.' Monsieur le Roy, Partie I<sup>re</sup>. Page 32.

<sup>b</sup> Apophysis. The curve of union with the fillet at the top of

the shaft of a column in the Hypotracheleon, is more properly to be called 'apophysis', and that at the bottom of the shaft 'apophygé', ἀποφύγις implying divergence, and ἀποφύγις, recession, the relation these curves have to the summit of the shaft, and the fillet of the base, to which they are attached. Vide Vitruvius, L. 4. c. 1. 7. Elz. 1649.

[ED.]



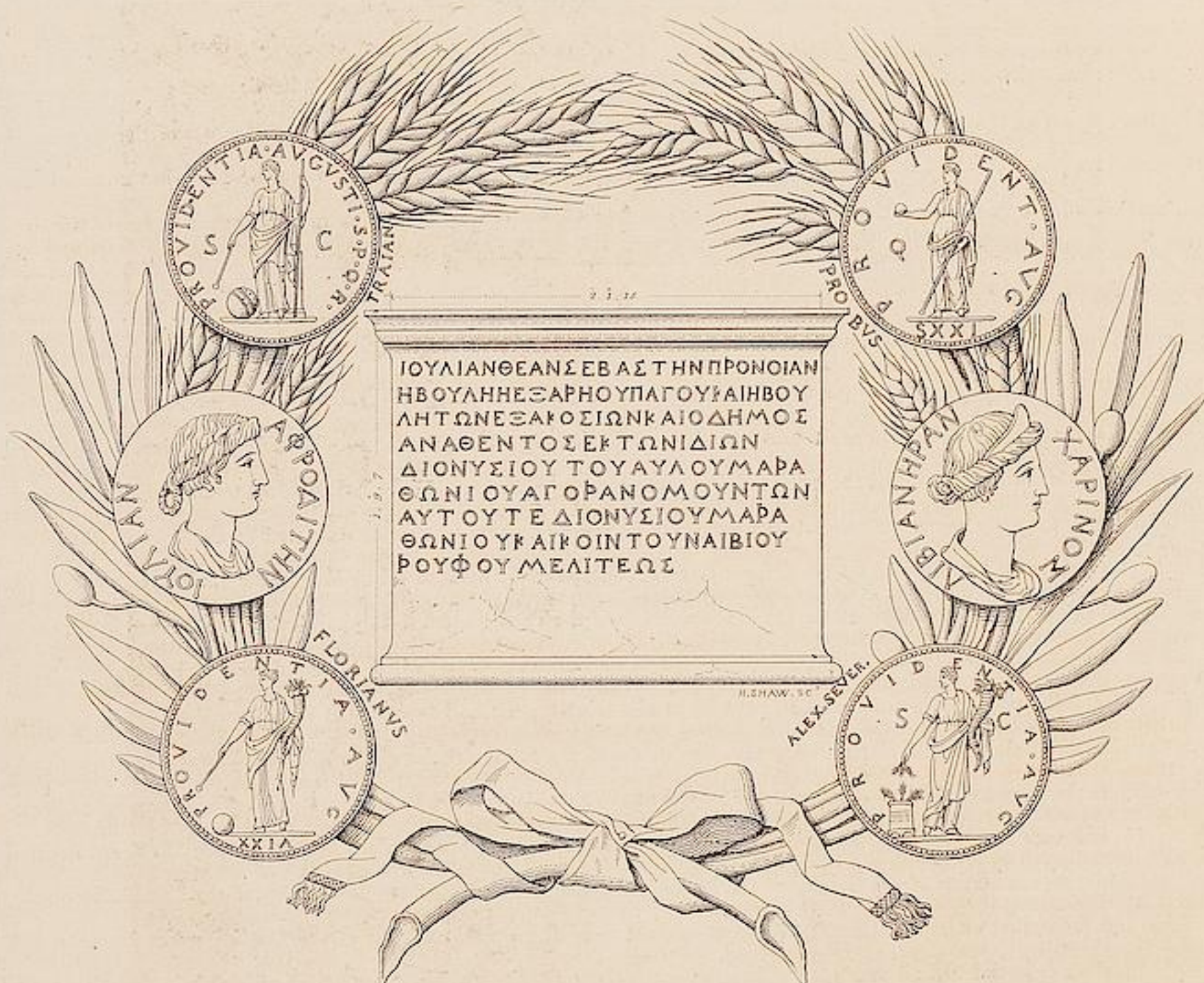
It would be tedious to insist on the many other omissions and mistakes that occur in this Plate XIV.; those already enumerated have led our Author into a variety of false conclusions: for instance, having made the diameter too small, he measures the height of the column with it, and from thence concludes, that the column is near seven diameters high, when it is exactly six<sup>a</sup>. From this error in taking the diameters, he also necessarily makes the diminution of the column more than two inches too small<sup>b</sup>, &c.

But as Monsieur le Roy's animadversions and reasonings on this building, are deduced from such mistaken facts, it would be superfluous to canvass any more of the notions he has advanced concerning it<sup>c</sup>.

<sup>a</sup> 'La colonne Dorique du temple d'Auguste a presque sept diamètres de hauteur.'

avons donné précédemment.' Monsieur le Roy, Part II. Page 13.

<sup>c</sup> At the end of Chap. II., see note on Monsieur Le Roy, and his work.



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of the Ilissus, not far from the ancient name, and is called after much from all the examples of the most elegant, and of the most works of antiquity which have been observed, that most of the buildings of an excellent workmanship of these antiquities, have decayed, to which they are subject: from which cause it is that they are down, and destroyed. In several centuries ago, it was used as a church, dedicated to St. Mary's, or St. Mary's of the city. It was bestowed on it, are now in ruins. It was supposed, that it was ancient, and that it was a mystery. It was to be seen, it had then perhaps no

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Part II. Page 13.  
Monsieur Le Roy,

## CHAPTER II.

### OF THE IONIC TEMPLE ON THE ILISSUS.

ON the Southern bank of the Ilissus, not far from the Fountain Enneacrunos, which at present has recovered its more ancient name, and is called Callirrhœ<sup>a</sup>, stands a little Ionic Temple, the mouldings of which differ much from all the examples of that order, hitherto published; their forms are extremely simple, but withal so elegant, and the whole is so well executed, that it may doubtless be reckoned among those works of antiquity which best deserve our attention.

It should be observed, that most of the ancient structures in Athens, of which there are any remains, were entirely built of an excellent white marble<sup>b</sup>, on which the weather has very little effect; whatever part therefore of these antiquities, has not been impaired by violence, is by no means in that mouldering state of decay, to which the dissolvent quality of the air reduces the ordinary buildings of common stone: from which cause it is, that, notwithstanding great part of this temple has long since been thrown down, and destroyed, whatever remains of it is still in good preservation. The Athenians, probably several centuries ago, repaired this building; and with some barbarous additions, transformed it into a church, dedicated to the mother of Christ; and called from its situation, 'e Panagia eis ten Petran', or St. Mary's on the Rock: which name it still retains, although the repairs which were then bestowed on it, are now also gone to decay, and the church is at present totally deserted<sup>c</sup>. Spon supposes, that it was anciently dedicated to Ceres, and appropriated to the celebration of the Lesser Mysteries. It were to be wished that he had produced the authorities on which his opinion is founded; it had then perhaps never been controverted, or at least he would have enabled

<sup>a</sup> Καὶ τῇ κρήνῃ, τῇ ὑπὸ μὲν, τῶν τετρακύντων ὕδασι σκευασμένην, Ἐννεακρουνὸν καλοῦσιν, τὸ δὲ πάλαι, Φανερὸν τῶν περὶ αὐτὴν, Καλλιρρῶν ὀνομασίῃ. Thueydides Book II. Sect. 15. 'Near it is also the fountain called Enneacrunos or nine Pipes, from the manner in which it was embellished by the Tyrants (the family of Pisistratus); but formerly, when all the springs were visible, it was named Callirrhœ.'

<sup>b</sup> This marble is, in all probability, brought from Mount Pentelcus, which was anciently famous for its quarries; they are at present totally neglected, because the ruins of the ancient structures, still furnish sufficient materials for all the buildings of the modern Athenians. The marble these quarries afford, is not at all inferior to that of Carrara for whiteness, hardness, and the fineness of its grain: prodigious quantities of it have been cut here, as is apparent from the vast caverns and precipices in this mountain, which have been evidently formed by the labour of men, the marks of the tool being still visible on them.

<sup>c</sup> This church was desecrated and abandoned by the Greeks, in consequence, it is said, of the Marquis de Nointel, a French ambassador to the Porte, having about 1674 celebrated a Roman Catholic Mass in it, influenced by the meritorious but in this instance mistaken zeal to extend the influence of his faith, which he had exercised, through the medium of objects of admiration in nature as well as art, as the following inscription at the Grotto of Antiparos will testify, where with great magnificence at midnight on Christmas Eve 1673, he celebrated the mysteries of his creed:

HIC IPSE CHRISTUS. ADEVIT.  
EJUS. NATALI. DIE. MEDIA. NOCTE.  
CELEBRATO. MDCLXXIII.

In the fate of this monument decay and total destruction have soon followed neglect: it was razed by order of the Vaivode of Athens about the year 1780, for the supply of materials for a wretched boundary wall to the modern city, which was erected under



The spot on which it is built, commands a very beautiful and extensive prospect; and in the neighbourhood are still visible the ruins and foundations of many edifices, which formerly improved this pleasing situation, and adorned the banks of the Ilissus. Among these were the Lyceum, the Stadium, the Altar of the Muses Ilissiades, the Monument of Nisus, and the Temple of Diana Agrotera; all which Pausanias<sup>b</sup> has enumerated: and of this number likewise was the Temple of Boreas, mentioned by Herodotus<sup>c</sup>. But it is evident from many circumstances, that none of them can be the temple here described: these circumstances however do not affect the conjecture of Mons. Spon, which so far deserves credit, as it is certain, that the temple dedicated to Ceres Agrotera, was near the city, and on the South side of the Ilissus.

compulsion by the Greeks in seventy-five days, as a barrier against the incursions of the piratical Albanians, who had made descents on Attica in unusual force, subsequent to a Russian invasion of the Morea. But vestiges still remain more than sufficient to indicate, to the regret of the traveller, the site of the ancient temple. See Chandler's *Travels*, Vol. II. *Voyage Pitt. de la Grèce*, Vol. I. Chap. IV. Clarke's *Travels*, Vol. III. C. X. [ED.]

But although these passages prove that the temple of Ceres Agrotera was situated near the city of Athens, and the banks of the Ilissus, they do by no means prove it so near the Fountain Callirrhœ, or that it was on the spot where the church of the Panagia eis ten Petran stands.

Pausanias having visited and described the Temple of Jupiter Olympius, passes, by the Delphinium to the place called Kepoi or the gardens, and from thence returns again to Athens, by the Cynosarges, and the Temple of Diana Agrotera; where he seems to have crossed the Ilissus, and to have followed its course, descending on its Southern bank till he arrived at the Stadium; with a description of which magnificent structure, he terminates the chapter. In the account Pausanias gives of this little excursion, and of those objects, on his way, which principally excited his attention, he takes particular notice of those buildings which were on the banks of the Ilissus. But as he seems to have returned home directly from the Stadium, without proceeding on to the Fountain Callirrhœ, and the little Ionic

There are still some foundations of a gate near the Ilissus, the situation of which does, in all appearance, exactly answer to that of the gate here mentioned, and near them were two springs of water, one of which is the Fountain Callirrhœ so often mentioned here; and the other was perhaps the Fountain of Panops: this latter has been dried up by a drain which the Turks cut in the year 1753. The following passages in Strabo do apparently relate to these springs.

Εἰσὶ μὲν οὖν αἱ πηγαὶ καθαροὶ καὶ ποταμοὶ ὕδατος ὡς φασὶν, ἐκτὸς τῶν  
 Διερχόμενους καλουμένων πηλῶν, πλησύνει τοῦ Λυκίου πρὸς τὸν δὲ καὶ  
 κρηὲν κατισχυασσὶ τὴν πηλοῦν πολλοὺ καὶ καλοῦ ὕδατος. Strabo, p.  
 608, and again p. 613 and 614. Ἐστὶ δὲ τοῦτοντος μάλιστα τὸ Ἰνδο-  
 σὸς, ἐκ θαλάσσης μένουσιν τοῦ ὁσίου εἶναι εἰς τὴν αὐτὴν παραλία, ἐκ τῶν  
 ἐπὶ τῆς Ἀργαεῶν καὶ τοῦ Λυκίου μένων, καὶ τῆς πηγῆς ἣν ὕμνηται ἐν  
 Φαίδρῳ Πλάτων. Strabo, Book IX.

'There are however springs without the gate of Diochares, which they say, are of pure and potable water, and formerly a fountain was built near it, abounding with good water,' &c.

'Of the same sort [that is, a torrent which is dry in the summer time] is the Ilissus running by the other side of the city to the same sea coast; from the country above Agra and the Lyceum, and the springs which Plato has celebrated in his dialogue called *Phædrus*,' &c.



panied the celebration even of the lesser mysteries. It may therefore rather be imagined, that the hero Panops was honoured in this temple<sup>1</sup>.

## PLATE VII.

Fig. 1. A view of the southward side of this temple in its present condition. The distant mountain on the right hand is Pentelicus, under which appears the convent of 'Hagios Asomatos'<sup>b</sup>, and the olive grove which encompasses it. Nearer is the Ilissus, and the bridge over it, leading to the Stadium Panathenaicum. The most distant mountain on the left hand is Parnes, now called 'Chashaw' and 'Nochea'<sup>c</sup>. The nearer hills are probably part of Mount Brilessus, the general name of them at present is 'Turco Bouna'; among these is a rock split into two unequal parts, which is called 'Skisto Petra'. The distant building on the left hand is a church dedicated to the Virgin Mary, and called 'E Sotera Lycodemou'.

The Figures represent the *Vairwode*, or Turkish Governor of Athens, with some of his attendants on a hunting party.

Fig. 2. A Plan of this Temple, which is amphiprostylos, or with a portico at each end. A, the portico, B, the pronaos or vestibule<sup>d</sup>; C, the naos or cell of the Temple; D, the posticum or back-front; E E, the antæ of the pronaos; F F, the antæ of the posticum. Note, the columns G G, are wanting, but in the place where they stood, circles are marked on the pavement, which are exactly of the same diameters with the remaining columns, and were evidently designed as an accurate guide to the workmen, when they erected those columns which are now destroyed: for which reason it was thought necessary to mark these circles likewise on the plan which is here given. The capitals of the antæ belonging to the posticum or back-front, remain entire, and are of the same form and dimension with those of the portico, except only, that the sides contiguous to the back-wall of the cell are but half so broad as the faces next the columns: whereas, in the antæ of the portico, the sides next the pronaos, and the faces next the columns are equal. The architraves of the back-front project considerably beyond the antæ, and there are sufficient remains of them to show exactly how far the columns of the back-front were distant from the back-wall of the cell.

<sup>1</sup> Succeeding travellers have not been convinced either by the opinions of Spon, of Stuart, or of Chandler, that the original appropriation of this temple was either to Ceres or to the Hero Panops. Pausanias says, Lib. I. C. XIV. "καὶ δὲ ἐπὶ τὴν κρήνην, ὃ μὲν δῆμῳ πεποιήσεται καὶ Κέρει, ἐν δὲ τῷ Τριπτολέμου κείμενόν ἐστιν ἄγαλμα." Translated thus: 'but above the fountain [Enneacrunos] there are two temples, one to Ceres and Proserpine, in the other is the statue of Triptolemus.'

Now the identity of the Fountain Enneacrunos, the only spring of potable water in the lower city is ascertained beyond a doubt, and this temple therefore was from its situation certainly one of those named by Pausanias above it. Stuart's opinion that the temple, the subject of this chapter, was not capacious enough for the celebration of the Lesser Eleusinian Mysteries is perhaps confirmed by an inscription copied by Chandler from a fragment of an Architrave over one of the modern gates to the Acropolis belonging to a temple of Ceres and Proserpine, but supposed by him to have formed part of the temple of Ceres Chloe near the Acropolis, "ἐν τῇ ἐπιγραφῇ τοῦ Οὐαῖος μὲν λέγει δὲ Ἀμφιτρώπην Δῆμῳ καὶ Κέρει ἀνέθηκεν." — nes f. Epicratis, Cæneus quidem domo autem Amphitropensis, Cereri et Proserpinæ dedicavit. Insc. Ant. P. II. X. From the proportion of this marble as well as from the inscription dedicatory to *Ceres and Proserpine*, it is inferred that it never could have belonged to the temple of Ceres Chloe, neither probably to the temple of Ceres near the Peiraic Gate, nor did it form part of this temple, but most probably of the Eleusinium, some vestiges of which perhaps remain near Enneacrunos on an insular eminence formerly created by torrents of the Ilissus. These inferences therefore must remove all pretensions to the application of the title of the temple of Ceres to this edifice. The alternative therefore is from the de-

scription of Pausanias that this temple was dedicated to Triptolemus. See Chandler's Travels and Insc. Col. Leake's Topy. of Athens. Gell's Itin. of Greece. [ED.]

<sup>b</sup> Hagios Asomatos signifies the saint without a body or the incorporeal saint. A title, it seems, which the Greeks have given to St. Michael the Archangel. Near this Convent is the place called at present Kepoi, or the Gardens, and Ampelos Kepos, or the Vineyard Garden; these were probably the gardens which Pausanias visited [See the Note b. p. 30.], and which in his time, were famous for a statue of Venus, the work of Alcamenes.

<sup>c</sup> Or, as the Greeks now spell it, *νοκαία*: this is perhaps a corruption of *ἀνέκασα*, which was the name of an Attic Demos.

<sup>d</sup> No division of ancient Greek temples can with technical propriety be termed Vestibule, but as some want of precision has existed on this point, we may be allowed to remark on the prevailing application of words used by Vitruvius and other authors, relating to the entrance or approach to antique edifices. These terms may be arranged as follow:

Dinthyrium, Διανθήριον, from διὰ, { through, or amidst, } and Θύρα, Door ...	{ Applied to domestic Architecture.
Prothyrium, Προθύριον, .. πρὶ, before .....	
Pronaos, Πρῶσις, .....	{ Nave or Cell of a Temple. }
Naos, Νᾶξ, .....	
Propylæum, Προπύλαιον, .....	{ Entrances to Cities or Enclosed Precincts.
Πύλας, Gate .....	

Vestibulum was chiefly used to denote the entrance of a Roman house, but was used poetically and figuratively on frequent occasions for all classes of approach to edifices and enclosures: as by Virgil, Cicero, &c. Vide Vitruv. et Lex. Vitruv. à Baldo. Elz. 1649.

[ED.]



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## PLATE IX.

Fig. 1. The south side of the temple. A, the capital of one of the antæ of the posticum.

Fig. 2. The section of the temple lengthways. A, the portico; B, the pronaos, or vestibule; C, the naos or cell of the temple; D, the posticum; E, the antæ of the portico; F, the antæ of the posticum; G, the remains of that range of stones which formed the frieze of the entablature; H, the remains of that range of stones which formed the cornice of the entablature on the outside of this temple.

## PLATE X.

Fig. 1. The capital and base<sup>a</sup> of the columns, together with the entablature. Note, the cymatium or sima of the cornice is destroyed, as are likewise the ornaments of the frieze, which was composed of slabs about an inch and a half thick. These were probably decorated with sculpture, and added after the temple was built. The dotted line A,A, denotes the present surface of the frieze, and the figures here represented on it are copied from a fragment found at Athens, which may possibly have belonged to this place, since its height and thickness is such as exactly supplies the space designed for this ornament.

Fig. 2. A section of one quarter of the column, to shew the number and proportion of the flutings.

Fig. 3. The manner of forming the flutings.

## PLATE XI.

The plan, profile, and section of an angular capital belonging to this Ionic temple.

Fig. 1. The plan of the capital: in which it is observable, that the ornament called echinus (or eggs and anchors) is, contrary to the present custom, continued under the volutes, and quite round the capital.

Fig. 2. The profile of the capital. The junction of the two semi-volutes at A A, is given in the plate of fragments and vignettes, Plate II. Fig. 9. This part of an angular Ionic capital has not perhaps been published before.

Fig. 3. A section through the front of the capital.

Fig. 4. A section through the side of the capital.

Fig. 5. The form and dimensions of the volute.

## PLATE XII.

The capital and base of one of the antæ; with the different architraves which are employed in this building. This capital and base are both continued quite round the outside of this building; but in the pronaos or vestibule, the base only is continued.

Fig. 1. A, the architrave within the portico.

<sup>a</sup> The shafts of the columns of this temple are shorter and less diminished, and the capitals are larger in correspondence with the force of the entablature than is usual in other models of this order, which, with the form of the bases without plinths, induces us to consider it one of the earliest examples of the Ionic order. The base here given, but more so that of the antæ without the lower torus, somewhat approximates from the upper torus being reeded, or fluted, and in the shallowness of the scotia (executed either before, or in disregard to the etymology "σκότος",

signifying shade, but in analogy with its more ancient Greek name of *πρόχλος* from *πρόχλος*, a wheel) to the form of the base of the columns of the Heræum, or colossal temple of Juno at Samos, supposed to be one of the most ancient temples raised by Grecian art of the Ionic order; the fragments of which were measured by the artists of the last Ionian mission with the greatest accuracy, and published by the Dilettanti Society in the new edition of the Antiquities of Ionia. Vol. I. 1821. [ED.]



Fig. 2. The architrave to the pronaos. A, the upper fascia of this architrave, enriched with a painted ornament, which appears to be as ancient as the building itself.

Fig. 3. The form of the ancient ornament which is painted on the upper fascia of the architrave of the pronaos<sup>a</sup>.

Fig. 4. The architrave to the posticum.

The ornament introduced in Plate II. Fig. 8., is part of a Mosaic pavement. Several remains of these pavements, are yet to be seen at Athens; this is however copied from one of the most elegant and best preserved, though it stands in the open air, without any building to protect it from the injuries of the weather; there are likewise three or four different fragments of these pavements, in the uninhabited space which lies between the Temple of Theseus and the Dipylon; and there is another, in a church dedicated to St. Peter Crucified, or as the Greeks call it, 'tau Stauromenou Petrou'; this church is on the banks of the Ilissus, and is supposed by Wheler and Spon, to be the Temple of Diana Agrotera.

The ornament in Plate II. Fig. 9., is a diagonal view of one of the angular capitals belonging to this building, and is here given to shew the junction of the two semi-volutes, on the internal angle of this capital.

Although Mons. Le Roy has given no particular design of this building, he has made several mistakes concerning it; for in the plate entitled 'Vue du monument, appelé vulgairement a Athenes, l'Arc de Thesée', which is the 21st of the historical part of his work, he has introduced a small distant building, on which, and on some distant columns in the same view, he discourses in the following manner<sup>b</sup>: "In this plate, to the left hand of the Arch of Adrian, are seen some columns which are the remains of the Pantheon of Adrian. The Temple likewise of Diana Agrotera, or the Huntress is to be observed there; it is necessary to pass the Ilissus to arrive at it, and you there find it near the Stadium, &c. The Temple of Diana Agrotera was one of the simplest the Greeks have erected, and some remains of a beautiful Mosaic are still to be seen in it, the modern Greeks have made a church of it which they call 'Stauromenos Petros', or St. Peter Crucified. This last temple appeared to me of so little consequence, that I judged it superfluous to give a large view of it, and have said very little concerning it; on the contrary, I have thought it necessary to give a view of the ruins of the Pantheon, which I have just before mentioned, and to enlarge on the history of that structure, the most stately of all those which Adrian erected in the city of Athens." How well Mons. Le Roy has succeeded in his disquisition on the Pantheon as he calls it, will be seen in the last chapter of this volume; at present it will be sufficient to observe, that the little Grecian temple he has here mentioned, although he omits to tell us what order it is of, is by its situation apparently intended to represent the Ionic Temple which has been treated of in this chapter; and of consequence it will be found that he hath totally mistaken many particulars relating to it, for it has never been supposed, except by Mons. Le Roy, to be the Temple of Diana Agrotera, nor are there the least traces of any Mosaic work in it, nor is there one of the many trees he has placed near it, neither is it called 'Stauromenos Petros'.

The Stadium, and the bridge over the Ilissus, are three eighths of a mile higher up the river than this temple, and about the same distance above the Stadium, is the church called 'Stauromenos

<sup>a</sup> We shall have occasion to remark in a subsequent chapter, on the practice by the Greeks of painting the exterior of their edifices, as at the Parthenon, &c. contrary to modern feeling, a subject considerably more enquired into since the time of Stuart.

[ED.]

<sup>b</sup> "On voit dans cette même Planche, à gauche de l'Arc d'Adrien, des colonnes qui sont les restes du Panthéon d'Adrien. On y remarque aussi le temple de Diane Agrotera ou la Chasse-resse, dont Pausanias parle; il faut passer l'Ilissus pour y arriver, et on le trouve auprès du Stade, &c. Le Temple de Diane

Agrotera étoit une des plus simples que les Grecs élevèrent. On y voit encore quelques restes d'une belle Mosaïque. Les Grecs modernes en ont fait une Eglise, qu'ils nomment 'Stauromenos Petros', saint Pierre crucifié. Ce dernier Temple m'a paru si peu considérable que j'ai jugé superflu d'en donner le dessein en grand, et que je n'en ai dit qu'un mot; mais j'ai cru au contraire, devoir donner la vue des ruines du Panthéon dont je viens de parler, et m'étendre particulièrement sur l'histoire de ce Monument, le plus superbe de tous ceux qu'Adrien fit élever dans la Ville d'Athènes."



Petros', this indeed both Wheler and Spon, who were neither of them architects, have supposed to be the Temple of Diana Agrotera, and it has a Mosaic pavement; but Mons. Le Roy could not mean to call this a Grecian temple, because it is entirely a rude modern building, throughout which, except the pavement, there is not one ancient stone in its original place, nor is there any other circumstance, except the pavement, which can indicate, that an ancient temple, or a regular piece of architecture, was ever situated on the spot. It is besides at least half a mile to the left of any object he has represented in his view, and, of consequence, must be considerably out of his picture.

The fact seems to be, that Mons. Le Roy has heard, and perhaps read of both these churches, but, in reality, has seen neither of them: and his account happens to be confused, because he has unluckily joined the two relations together, and has attributed them both to one building<sup>a</sup>.

<sup>a</sup> The tomb having long since closed over the remains of Stuart and Le Roy, we are now more dispassionately enabled to appreciate their relative merit, and the ground for the acrimonious feeling on the part of our author against his rival cotemporary. It must be apparent that Monsieur Le Roy was partly induced to undertake the voyage to Greece by the interest the proposals of Stuart and Revett (who, previous to his embarkation on the same enterprise, had been engaged for three successive years in the performance of their arduous engagements) had excited in the antiquarian and literary world. Now whether the natural desire of rivalry in a Frenchman, and the ardour to anticipate the long projected and unremitted labours of his fellow artists from Rome, argue an unworthy deficiency of liberal sentiment, or whether the incorrect and precipitate forestalment by Le Roy of the volumes of Stuart, of whom he makes no mention, shews a want of ingenuousness, it will at least enable us to account for the unsparing and merited acerbity of criticism of our author towards him. In the republic of literature and art, it is delightful to have observed the honorable identity of feeling that has generally prevailed among men of distinguished talent of different and rival nations: had a somewhat similar sentiment actuated Mons. Le Roy, he still might have produced a work more honorable to himself, and beneficial to literature, by announcing his book what in fact he knew it to be, as a work more calculated to assist in facilitating the intelligence of Grecian architecture and history, through the medium of picturesque delineations of the ruins of Greece (and which he admitted in a second edition brought out subsequent to the volume of Stuart, by which he corrected many of his errors) than as an accurate and conclusive production, tending to render fruitless the laborious investigation of the talented artists whose persevering researches he had witnessed. It may be said that by Stuart and Revett's mode of patient enquiry, much time was consumed, and the

literary public must have been anxious for better general ideas on the ruins of Greece than the works already published had afforded. The work of Le Roy appeared in 1758, containing a description of the principal monuments of Athens, within five years after his embarkation for that country, while the first volume of Stuart and Revett's *Antiquities of Athens*, announced in 1748, only appeared in 1762; a second in 1788, and a last in 1794. The greater part of the subjects of which volumes were at once produced in the single volume of Le Roy. This work, notoriously and grossly incorrect as it is, has merit in the selection of the points of view, and the taste of the engravings. His sketches appear to have been in imitation of the school of Vernet, but the tempestuous character of his skies, and the costume of his figures, seem to belong to an unknown country and people, and the architecture of Athens is made to approximate to the degraded French taste of his day. Notwithstanding the imperfection of the work, such is sometimes the singular prepossession of Frenchmen in favor of the performances of their own countrymen, that Mons. de Choiseul Gouffier says, in allusion to the work of Le Roy, long after the publication of the first volume of Stuart, "Mais je ne donnerai que les Vues des Monumens de l'Attique, Mons. Le Roy n'ayant rien laissé à désirer aux gens de l'art sur ces objets." *Voyage Pitt. de la Grèce*, Vol. I. p. 99. 1782. However French artists have since done justice to the unrivalled volumes of our countrymen. In conclusion, we consider the work of Le Roy may be worthy of a place in the library of the collector, and the well read proficient in architecture, but by no means to be recommended to be consulted by the student. It is not an unacceptable link in the developement of the Greek style, between the descriptions of the learned and accomplished travellers, Wheler and Spon, and the correct and elaborate volumes of Stuart and Revett, which have now received the sanction of a succeeding generation. [ED.]



# CHAPTER

## THE OCTAGON TOWER OF A

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the marble octagon tower  
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aure Austro, ab occidente  
Septentrione. Sed qu  
esset esse octo, maxime qui  
qui totum exemplum collocavi  
in octagono, et in singulis laterib  
octo imagines excultas contra su  
et appose eam turrim metam mar  
torem totum octogonum collocavit, dextr  
et ad octo machinatas, uti vento circum  
tum consideret, superque imagine  
the tower! Book I. Chap. VI.

mentioned by Pausanias, is so fully ac-  
the authors, that subsequent research  
information: it is nearly in the  
city of them, and the Dervishes still p  
the town, until the insurrection of Att  
the present war. This horologium v  
was in the Agora, opposite the princ  
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### CHAPTER III.

#### OF THE OCTOGON TOWER OF ANDRONICUS CYRRHESTES.

This octagon tower is of marble: on each side is a figure in relievo, representing one of the eight winds; which proves it to be the marble octagon tower, built at Athens by Andronicus Cyrrhestes: as will appear from the following description of it, given us by Vitruvius<sup>a</sup>. 'Some have chosen' says he, 'to reckon only four winds, the East blowing from the equinoctial sun-rise, the South from the noon-day sun, the West from the equinoctial sun-setting, and the North from the polar stars. But those who are more exact, have reckoned eight winds, particularly Andronicus Cyrrhestes, who on this system erected an octagon marble tower at Athens, and on every side of the octagon, he wrought a figure in relievo, representing the wind which blows against that side; the top of this tower he finished with a conical marble, on which he placed a brazen triton, holding a wand in his right hand; this triton is so contrived that he turns round with the wind, and always stops when he directly faces it: pointing with his wand, over the figure of the wind at that time blowing.'

In order to give an exact idea of the present state of this building<sup>b</sup>, it is necessary to observe, that since the time it was erected, the surface of the ground is raised fifteen or sixteen feet on every side of it, except that which looks to the north-east; here indeed it is not raised above ten or twelve feet, for the entrance is on this side, and a considerable quantity of earth has been removed to make

<sup>a</sup> Vitruvius in the sixth chapter of his first book, treating of the number and quality of the winds, and their effects on the human body, has occasionally described this building in the following words: 'Nonnullis placuit esse ventos quatuor, ab oriente æquinoctiali Solanum, à meridie Austrum, ab occidente æquinoctiali Favonium, à septentrionali Septentrionem. Sed qui diligentius perquisiverunt, tradiderunt eos esse octo, maximè quidem Andronicus Cyrrhestes, qui etiam exemplum collocavit Athenis turrim marmoream octogonon, et in singulis lateribus octogoni, singulorum ventorum imagines exsculptas contra suos ejusque flatus designavit, supraque eam turrim metam marmoream perfecit, et insuper tritonem æreum collocavit, dextra manu virgam porrigentem, et ita est machinatus, uti vento circumageretur, et semper contra flatum consisteret, supraque imaginem flantis venti indicem virgam teneret.' Book I. Chap. VI.

<sup>b</sup> This monument, not mentioned by Pausanias, is so fully and correctly described by our authors, that subsequent research can produce but little additional information: it is nearly in the same state as when measured by them, and the Dervishes still performed in it their religious dance, until the insurrection of Attica at the commencement of the present war. This horologium was near a supposed entrance to the Agora, opposite the principal one of which the propyleum remains, and in that situation it must have been a most apposite structure. The dials are conjectured by the Chevalier Delambre to be an after-thought subsequent to the completion of the edifice, an opinion which with other observations derived from the application of profound gnomonical science to the consideration of this structure, we cannot do better than give in his own words. He observes, "Vitruve, qui a décrit cette tour des vents, ne dit pas un mot de ces huit cadrans, et ce qu'il y a de singulier, c'est qu'à l'endroit de son ouvrage, où il parle de tous les cadrans connus, il garde le même silence sur les huit cadrans d'Athènes quoique plus importants à tous égards que ceux, dont il nomme les inventeurs.

On seroit ce semble, en droit de conclure de ce silence que ces cadrans ont été ajoutés après coup, et qu'ils seroient par conséquent d'une date postérieure au temps de Vitruve, et surtout au temps d'Andronicus Cyrrhestès, auteur du monument. Stuart qui se fait lui-même cette objection, tâche d'y répondre par un passage de Varron, qui parlant de cette tour la désigne par les mots de *Tour de l'Horloge*. Cette Réponse qui n'est rien moins que péremptoire, le devient encore bien moins, par les efforts que fait Stuart pour prouver que la tour renfermoit une horloge d'eau, dont les vestiges existent encore dans des conduits qu'il a décrit avec soin, et dont il a donné les figures dans deux de ses planches. Si la tour renfermoit une Clepsydre, Varron a pu la nommer tour de l'horloge; il l'eut nommée tour des horloges, si outre cette *Clepsydre* elle eût offert huit autres horloges ou cadrans solaires.—Les auteurs du Dict. Hist. en parlant de l'architecte Andronicus ne disent rien du temps où il a vécu, ceux de la Biog. Universelle disent qu' *on juge par le style déjà corrompu de l'architecture de ce monument, et par la médiocrité des bas-reliefs, qu'il est postérieur au temps de Périclès*. Du temps de Périclès et d'Anaxagore la science gnomonique étoit trop peu avancée chez les Grées pour qu'on eût tracé à Athènes ces huit cadrans. Les historiens en auroient parlé comme du premier Gnomon établi par Anaximandre à Lacédémone.—Rien ne s'oppose à ce qu'on le suppose (Andronicus) contemporain d'Hipparque.—S'il n'y a pas de preuve contraire, j'inclinerois fort pour l'opinion qui leur assigneroit pour date l'une des premières années de notre ère." Vide Magasin Encyclopédique. Tome I. 1815, et Tome V. 1814, Art. Notice sur la Gnomonique des Anciens par M. le Chevalier Delambre. Secrétaire de l'Institut Royal de France. We shall have occasion further to quote from the remarks of this distinguished mathematician, in the description of the plates delineating the lines of the dials, but for the scientific details and calculations we must refer the reader to the volumes just mentioned. [ED.]



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was used to shew the hours  
of the day. These were called Clepsydr  
from the Greek *κλεψύδρα*, *κλέψω* to steal, *δρα* a drop, because the water was  
stealing drop by drop. Suidas on

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of great devotion, in which at stated times, certain Dervises perform the circular Mohammedan dance<sup>a</sup>: but as the inside of the tower was filled to a considerable height, with dirt and rubbish, the inequality of whose surface might prove some impediment to this religious exercise, the whole space has been laid with a deal floor, at the distance of about seven feet from the ancient pavement: the Sheih, or chief of the Dervises, was applied to, for permission to break up the floor, and carry away the rubbish which lay under it; this with great civility he readily granted: upon removing about 2700 cubic feet of stones and dirt, the whole pavement appeared, entire, of white marble, and inwrought with certain cavities and channels, which are accurately expressed in the plan and section. Plate XIII, Fig. 2. and Plate XIV, Fig. 2.

It is difficult to ascertain the purpose which these channels were designed to answer; some reasons however concur to make it probable, that they are the remains of a clepsydra or water-dial<sup>b</sup>.

The principal channel is continued in a straight line from the south side of the octagon to the centre of the pavement, where there is a circular hole which communicates with a subterraneous passage: here the reader will be pleased to recollect that a piece of building which projects from this south side of the octagon, has been already described; and its plan was said to be about three fourths of a circle. This may well have served for a castellum or reservoir, from whence a quantity of water was continually supplied, sufficient to work the clepsydra; the hole in the middle of the pavement would conveniently serve to carry off the waste water, by means of the subterraneous passage with which it communicates. No attempt will be made at present to retrieve the particular structure of this machine: or to shew precisely the manner in which the traces now remaining were connected with the parts that have been long since destroyed: to give this indeed would be to produce a proof, whereas no more is here intended than to propose a conjecture.

If it should be judged necessary for the support of this conjecture to point out some stream or supply of water near this place, by which the supposed water-dial might have been regularly

<sup>a</sup> The dance of the Dervishes, the offspring of a humiliating superstition, has been assimilated to the dances of the Corybantes and the Sali. Osmanlees of all classes occasionally join in it with the *Mendeli Dervishes*. They pretend, that during the stupor produced by its revolutions, they enjoy an abstraction in the contemplation of the divinity not always otherwise possessed. It is commenced by the officiators sitting on the ground in a circle, who to the sound of drums and ruder tambours begin to groan and yell the words 'Alla. La illa ill Alla'. 'God. There is no other God, but God'. At the same time rocking their bodies to the time of the harsh discord. Soon they rise, and hand in hand commence their frantic dance, the howls increase, when suddenly one as if possessed breaks from the rest and with extended arms begins to revolve with a sickening celerity and is soon followed by his comrades; the horrid din increases, till at length the performers are compelled by exhaustion to relinquish their religious pastime, leaving on the mind of the astonished Frank spectator, the impression of one of the most abject forms of artificial human degradation. [ED.]

<sup>b</sup> The ancients, besides the use of sun-dials, had various methods for measuring time by means of water. That by which the orators at Athens were obliged to regulate the length of their pleadings, was indeed a very simple contrivance; but there were also machines of a complex and artificial construction, which, being put in motion by water, served to shew the hours: Suidas informs us that these instruments were called Clepsydra:

Κλεψύδρα ἔργον ἀστρονομικὸν ἐν ᾧ αἱ ὕδραι μετρεῖνται, κ.τ.λ. καὶ ἀγγεῖον ἔχει μεμετρημένον ὅπου περὶ τοῦ πνεύματος. ὅπου ἐν τῇ ἀναστροφῇ μετρεῖται ὕδωρ ἐκείνου. πρὸς δὲ ἰσχυρὸν αἱ ῥήτορες. Suidas on the word Clepsydra.

<sup>c</sup> Clepsydra. An astronomical instrument, by which the hours are measured, &c. Also a vessel having a very small hole towards the bottom, which was set full of water in the place where causes were tried; by which vessel the orators were used to plead.

Vitruvius, for what reason is not certain, seems studiously to

avoid calling these instruments by the name of clepsydra; he has however in the ninth chapter of his ninth book, described some of them under the name of (horologia ex aqua) water-dials, and (horologia hyberna) winter-dials. The many minute particulars which are mentioned in these descriptions, must render them almost unintelligible, unless they are accompanied with figures of the dials described; but, omitting such particulars, a general idea of one of them will not perhaps be unacceptable to the reader.

'To convey the water to this machine, the following method', says Vitruvius, 'must be observed: behind the dial let a castellum or reservoir be made, to which the water is conveyed by a pipe. In the bottom let there be a cavity, and in this fix a brazen tympanum, having a hole in it, by which the water may run out of the reservoir,' &c. 'This water was conveyed into a receptacle or basin which it gradually filled, in the basin was a piece of cork or other buoyant substance, which floated on the surface of the water, and gradually mounted with it, as the basin filled; to the float was fixed one end of a small chain, the other end of the chain, being carried over the axis of a wheel, had a weight fixed to it, which counterpoised the float, and always kept the chain stretched; so that, as the basin filled and the float mounted, the counterpoise, of course, descended, and the axis of the wheel, about which the chain was passed, necessarily turned round; the wheel also in which the axis was placed turned round with it and shewed the hour; the equability of the wheel's motion, and, of consequence, the correctness of the dial, evidently depended on the equal flow of the water out of the reservoir into the basin.'

There were doubtless various other methods of constructing these dials, some of which gave motion to little figures, or sounded instruments, or performed other curious feats; and some of them struck the hour by dropping little stones upon a tympanum. But whatever the machinery might be, the castellum or reservoir of water, with the channel or pipes for conducting it, so as to operate on the instrument, and a place also for conveying away the waste water, must have been essentially necessary to them all.



worked, it does happen that such a stream is to be found, for there is a spring<sup>a</sup> which rises at the foot of the rock on which the Acropolis is built, somewhat before you arrive at the Propylæa, and supplies a current, of which indeed nobody drinks, for the water is brackish; but it is conveyed, partly under ground, and partly in earthen pipes which are supported by walls, to the principal Moschéa; where the Turks use it for those ablutions which they constantly perform whenever they begin their devotions. It is remarkable that this stream, before it arrives at the Moschéa, passes within ten feet of the tower here treated of, and what particularly deserves our notice, either the stream itself or the fountain which furnishes the stream, was anciently called by the name of <sup>b</sup>Clepsydra<sup>c</sup>.

The silence of Vitruvius in relation to the existence of so curious a machine in this place, it must be confessed, seems no way favourable to this conjecture; no inference can however be drawn from thence to lessen its probability; since that author takes no notice of the sun-dials on this building, either in the above-cited description of it, or in that part of his work where he treats particularly of sun-dials: and that these were not added since the time in which he wrote, is evident from Varro<sup>d</sup>, a more ancient writer, who calls this building the horologium of Cyrrhestes; which not only proves

<sup>a</sup> This spring is mentioned by Pausanias, who says it is near the grotto in which were the temples of Apollo and Pan; these temples are destroyed, but the grotto, with this spring which is just under it, still remain exactly in the situation where Pausanias has described them; near it is another less considerable spring, which soon unites its waters with the abovementioned, and here Pausanias seems to place the temple of Esculapius, in which, he observes, there was a fountain. See Pausanias, L. I. C. XXI. XXVIII.

Sir George Wheler is the first, if not the only traveller who has taken notice of the water which these springs furnish. See his Travels, p. 383.

<sup>b</sup> Aristophanes seems to place this spring, called Clepsydra, near the Grotto of Pan.

—ΚΙ. ὅπου τὸ τοῦ Πανός, καλὸν—

MY. Καὶ πῶς ἔθ' ἀγὼν ὄντ' αἰδέομαι ἐς πόλιν;

ΚΙ. Κἀλλιστὰ ὅπου λουσαμένη τῇ Κλεψύδρᾳ. Lysistrata, v. 909.

—ΚΙ. conveniently, in the grotto of Pan—

MY. But how shall I return purified into the city;

ΚΙ. Very well surely, after washing yourself at the Clepsydra.

Plutarch mentions this spring, though without saying in what part of Athens it rises.

Καὶ κατὰ τὴν λόγον ἀπὸ τῆς Κλεψύδρας ὕδατος ἱμπλησάμενος ἀγγεῖον ἐκβάλειν. Plutarch in the Life of M. Antonius.

<sup>c</sup> And [M. Antonius] in obedience to a certain oracle having filled a vessel with the water of the Clepsydra, he carried it with him.

But Hesychius in the following passage is more explicit.

Κλεψύδρῃσι. ὕδωρ τὸ τῆς Κλεψύδρας. αὐτὴ δὲ ἐστὶ κρήνη Ἀθήνῃσι ἀπὸ τῆς ἀκροπόλεως ἐπὶ σταδίου εἰκοσὶ ἐπὶ γῆν φερούμενη. Hesychius on the Word Κλεψύδρῃσι.

<sup>d</sup> Clepsyrhyton, or flowing by stealth. The water of the Clepsydra. This is a spring at Athens, which from the Acropolis is carried under ground a course of about twenty stadia.

And again, Κλεψύδρα κρήνη. ἥτις τὸ πρότερον Ἐμπεδὸν προσεγγεγένητο, καὶ ἔχει διὰ τὰς βύσσας ἀνατελλούσας εἰς τὴν Φαληρεῖαν θάλασσαν. Ὁρολόγιον, ὅθεν αἱ ὕδαι ἔξαι μετρώμενται. Hesychius on the word Κλεψύδρα.

<sup>e</sup> Clepsydra, a fountain which was formerly called Empedo, &c. It has its streams rising in the Demos of Phalerus. An horologium, a machine by which the hours are measured.

Πεδὸν. ἡ οὖν καλουμένη Κλεψύδρα. κρήνη ἐν Ἀστί. Hesychius on the word Πεδὸν.

<sup>f</sup> Peto, which is now called Clepsydra, a fountain in the city [of Athens].

From these three passages in Hesychius we may observe, first, that the source of this water rose at the Acropolis, and ran a considerable way under ground. Secondly, that it afterwards rose again and made its appearance in the Phalerus. This particular is indeed expressed with more precision by Pliny, whose words will be a good comment on the second of these quotations from Hesychius.

Subeunt terras rursusque redduntur, Lycus in Asia, Erasinus in Argolica, Tygris in Mesopotamia, et quæ in Æsculapii fonte Athenis immersa sunt, in Phalerico redduntur. Nat. Hist. Book II. Chap. 103.

<sup>g</sup> The river Lycus in Asia, the Erasinus in the territory of Argos, the Tigris in Mesopotamia, run under ground, and afterwards rise again; and the things which are immersed in the fountain of Æsculapius at Athens, are thrown up again in the Phalerus.

Here we are plainly told, that the exact spot where these waters were absorbed, was in the temple of Æsculapius, mentioned in the preceding note<sup>a</sup>; and it is clear, that not the sources, as Meursius interprets this place in Hesychius, but the streams which had been thus absorbed, rose again in the Phalerus. Lastly, there seems to be an error in the text of Hesychius, where he says that the water of the Clepsydra is carried under ground the space of twenty stadia, for the distance from the Acropolis to the Phalerus is pretty exactly thirty-seven stadia. May we not therefore suspect that the original reading was thirty-seven expressed by the characters ΑΖ: and that these, by the inaccuracy of the transcriber, might be changed into ΔΔ, the characters which express twenty? Thucydides (Book II. Section 13.) makes the length of the Phaleric wall thirty-five stadia, and from the temple of Æsculapius to the beginning of the Phaleric wall, must have been at least two stadia. Hesychius therefore with the correction here proposed, will agree with Thucydides, as he will also with our actual survey.

<sup>h</sup> Water from the spring beneath the grotto of Pan, is now understood to have been formerly conveyed to this building by an aqueduct, a part of which remains and supports the wall of a modern house close to the horologium; the details of which aqueduct are given in the third volume of this work, chap. ix. without its appropriation being pointed out or understood by Stuart. It presented a uniform external face on each side, and what appear to be arcades, three of which are conspicuous, are not so in construction, but each span consists of one block or lintel of marble hollowed beneath to a semicircle. From Hesychius quoted in the preceding note, the water of the spring above-mentioned, called κλεψύδρῃσι derived its name from its supposed furtive course under the earth from the Acropolis to Phalerum (from κλεπτω, furor, and ἵω, fluo.), and does not support Stuart in inducing us to infer that it named the water-dial, clepsydra, or that that machine gave a title to the spring. It appears by Aristophanes that clepsydræ were known long previous to the apparent date of this building. See Wilkins' and Col. Leake's Topography of Athens. [ED.]

<sup>i</sup> In eodem hæmispherio medio, circum cardinem est orbis ventorum octo, ut Athenis in horologio quod fecit Cyrrhestes. Varro, de Re Rustica, Book III. Chap. 5.

<sup>j</sup> In the middle of the same hemisphere, round the axis, is the circle of the eight winds, as at Athens in the horologium which Cyrrhestes made.



that it then served to shew the hours, but also suggests that Varro considered this as the principal purpose it was designed to answer: and it is here worth remarking that the word *horologium* is a general name, and is used not only to signify a sun-dial, but likewise<sup>a</sup> a water dial or *clepsydra*.

It may perhaps be said, that the hours are sufficiently marked by sun-dials on the outside; and that such a machine as is here supposed, would therefore have been superfluous in this place: but this objection will appear of no weight, and those sun-dials will rather furnish an argument in favour of the conjecture, when it is considered that they could be of no use at night or in cloudy weather; and that it was necessary to have recourse to some other contrivance, in order to measure the hours when the sun did not shine: accordingly we find that a sun-dial and a water-dial were placed together in those baths of Hippias, which Lucian<sup>b</sup> has described: it likewise appears probable from Pliny<sup>c</sup> that both these species of dials were in the Roman forum; for which he gives the reason alluded to above, observing that after they had at length erected a good sun-dial there, yet in cloudy weather they were at a loss to know the hour; and that therefore they erected a water-dial. It may however be doubted, if the ancients, with all their genius and diligence, could make a *clepsydra* which for any considerable space of time, would measure out the hours with what we should now esteem a tolerable degree of exactness: if so, a sun-dial was as necessary a regulator to the *clepsydra*, as that was a supplement to the sun-dial.

This building, therefore, so highly decorated, standing in a principal part of the city, near the Agora; constructed purposely to shew the direction of the winds, the seasons of the year, and the hour of the day; and serving to regulate whatever business depended on the observation of them; would have answered its intention very imperfectly, without some such contrivance as a *clepsydra*. The opinion that such an instrument has been placed in this tower, was first suggested by the channels on the pavement; but whatever was the use of these channels, it is certain that they are only the remains of something which has formerly been more considerable; and the accuracy with which they are wrought is some indication, that great exactness in the execution was thought necessary to effect that purpose, whatever it might be, towards which they were originally designed to contribute.

Another obstacle still remained, which it was necessary to remove, before the delineation of this building could be completed; for the whole figure of Libs or the south west wind, and half the figure of Notos or the south wind, were concealed in the wall of a neighbouring house; which the owner was prevailed on to pull down, and these sculptures were then discovered perfect and unhurt. The same person when he rebuilt the house, agreed for a small consideration to leave some space between that and the two figures; and even consented that a window should be left in the wall on that side, through which they might be conveniently viewed by any future traveller.

<sup>a</sup> Pliny speaking of the water-dial erected at Rome by Scipio Nasica, says, 'idque horologium sub tecto dicavit.' Nat. Hist. Book VII. Chap. last. See likewise Vitruvius, Book IX. Chap. 9. And Hesychius on the word *Clepsydra*, already cited.

<sup>b</sup> ἄρτι δὲ διττὰς δηλώσεις, τὴν μὲν δι' ὕδατος καὶ μηχανήματος [forte μηχανήματος] τὴν δὲ δι' ἡλίου ἐπιδεικνύμενον. See Lucian in his *Hippias*.

<sup>c</sup> And the hours are here exhibited in two manners, one by water and sound [or by water and a machine]; the other by the sun.

<sup>d</sup> Pliny informs us, on the authority of Varro, that the first dial set up for public use at Rome, was brought from Catania in Sicily, and was placed on a column near the Rostra, by the Consul M. Valerius Messala, in the year of Rome 491: but as this dial had been projected for a more southern latitude, it did not shew

the hours with exactness, when it was placed in the Roman Forum; such as it was however, the Romans regulated their time by it for the space of ninety-nine years<sup>1</sup>, when Q. Marcius Philippus, who was censor with Lucius Paulus, caused another dial, made with greater accuracy, to be erected near the old one; this present, Pliny observes, was very acceptable to the Romans: but still in cloudy weather the precise time of day could not be ascertained. Five years afterwards indeed, this defect was remedied; for then Scipio Nasica, the colleague of Lænas, introduced a method of dividing the night as well as the day into hours, by means of water; and, having constructed a machine for that purpose, which Pliny calls an *horologium* and says it was under a roof, he dedicated it in the year of Rome 595, or one hundred and fifty-eight years before Christ. See Pliny's *Natural History*, Book. VII. Chap. the last.

<sup>1</sup> Nothing perhaps exemplifies the comparative state of Grecian and Roman cotemporary civilization and intellect more than this singular fact. [ED.]



## PLATE XIII.

Fig. 1. A view of the Tower of the Winds in its present condition, taken from a window in the house of the Mudeereess Effendi. Over the doorway of this building and on each side of it, are evident traces of the entablature and pediment which formerly adorned it; these will be referred to and explained at Plate XVI. and Plate XVII. The distant rock, with the buildings on it, represents part of the Acropolis or fortress of Athens. The Turk with long hair, whose back is turned to the spectator, is the Sheih Mustapha, chief of those dervishes who perform the circular dance in the Tower of the Winds; on the top of which, in a cavity to be described at Plate XV. he has by way of ornament, placed a large wooden model of his turban. The female figures represent a Christian matron of distinction, accompanied by three of her daughters and her servant maid; the matron is in the habit proper to her age and station, it is extremely short-waisted, and is generally made of scarlet cloth: two of her daughters, who are marriageable, are veiled, and walk behind her; the third, who is very young, is under the care of the servant-maid. In the white wall which is immediately behind these figures, may be observed a darkish horizontal line from which some herbs or weeds are growing: the darkness of that line and the growth of the weeds, is occasioned by leakage from the water-pipes which are inserted in that part of the wall; by these pipes, the brackish stream whose sources are at the foot of the acropolis, is conveyed towards the principal moschea.

The gate, through which the horses are coming, leads into the bazar or market-place, which you here enter close by the principal moschea. On the fore-ground of this view is a wall, in which may be observed several fragments of statues, and ruined mouldings of architecture.

Fig. 2. The plan of the Tower of the Winds. A, the present entrance, which is under the figure of Kaikias. B, the entrance under the figure of Skiron, before which the level of the street is raised to the top of the door-case: here the steps before the door, the columns, and many other particulars relating to this building were discovered. C, the additional building<sup>a</sup> under the figure of Notos, which communicated with the inside of the octagon tower, by means of an aperture in the south wall; this aperture from the remains of a fillet which surrounded it [see Plate XIV. Fig. 2.] appears to have been small and rectangular; but its exact dimensions cannot now be determined, that part of the wall being broke away and the aperture enlarged, purposely, it should seem, to gain a more easy admission to the inside of this additional building. The pavement within the Tower being lower than the threshold of the door, you descend to it by the step L.

The marks and channels on the pavement admit of little explanation: it may however be observed, that the circular hole in the centre communicates with a subterraneous passage marked by the two parallel dotted lines D E, F G.

Each external face of the octagon tower considered without its ornaments, is one perpendicular plane from top to bottom; but on the inside it is otherwise, for that part of each face which is above the denticulated cornice [see Plate XIV. Fig. 2.] projects two inches over the part which is between the said cornice and the pavement<sup>b</sup>. The lowest of the interior cornices is interrupted by the two doors, and breaks off on each side of them in a very obtuse angle: and the upper cornice or entablature supported by eight columns, as likewise the fascia on which those columns stand, are circular. So far therefore as the plan regards these particulars which are on the inside of the Tower, it is necessary to divide it into four parts. The first part from *a* to *b*, is one-fourth of the interior surface of

<sup>a</sup> This projecting building, which probably contained the castellum or reservoir, is placed in the most convenient point of vicinity to the fountain and aqueduct already spoken of.

[ED.]

<sup>b</sup> The extra thickness of the wall above this cornice, is no doubt partly for the same purpose as the circular fascia and angular columns and cornice above; to give a larger bed, and to afford a greater resistance to the thrust of the marble roof.

[ED.]

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the wall immediately above the pavement; the second from *b* to *c*, is one-fourth of the interior surface immediately above the lower cornice; here the greatest projection of this cornice is marked by a single line, and the manner of its breaking on each side of the door-ways is also shewn: the third part from *c* to *d*, is the interior surface of the wall above the second cornice; the projection of this cornice is also marked with a single line: the last part from *d* to *a*, is the remaining fourth of the interior surface; on this is marked the circular band or fascia on which the eight columns are placed, with the plans of two of those columns.

## PLATE XIV.

Fig. 1. The elevation of the Tower of the Winds. It has been already said, that the Triton and the conical marble on which he is placed, are added from the description of Vitruvius: and it is necessary to say further, that the capitals here given to the columns of the portal, although they were found among the ruins of this building, did perhaps never belong to it<sup>a</sup>; for the upper part of the shafts of these columns are broken off, and it is not possible to be certain how they finished. This kind of capital has been in frequent use both at Athens and in other parts of Greece, and that which supports the triton at the top of the roof, a considerable fragment of which remains, evidently appears to have been of this species; that is, the upper range of leaves was not divided like the acanthus, or like any other of the foliages proper to the Corinthian capital, but were smooth and resemble what our workmen call water-leaves. The fragment of this capital and the cavity in which it was originally placed, will be particularly described in Plate XV. Fig. 3. The kind of base which supports this capital and terminates the roof, is the only moulding which is supplied here without due authority for its form.

Fig. 2. A section of the Tower of the Winds. This will be sufficiently understood by what has been said to explain Plate I. Fig. 2. All the space from the pavement to the top of the cornice A, was filled with dirt and rubbish, among which several human bones were found: and over all this, the deal floor was laid so as to conceal the cornice A. As the Greeks bury in their churches, the human bones found here seem to indicate that this has once been a Christian church.

## PLATE XV.

Fig. 1. The external mouldings of the Tower of the Winds. The lion's head on the cymatium is perforated and serves as a spout to carry off the rain-water; there are three of them on each face of the octogon.

Fig. 2. A section of the uppermost of the three steps which form the basis or stereobata on which this building stands, as also of the torus and fillet immediately above the uppermost step.

Fig. 3. A quarter of the roof of the tower of the winds; it is of marble and cut into the form of tiles<sup>b</sup>. A A, a circular cavity on the top of the roof, in which the capital to be described at Fig. 5, was most probably placed. B B B, holes which communicate with the lions' heads on the Cymatium, and convey the rain water through their mouths.

<sup>a</sup> Ruined capitals of this description are at present to be seen in the court of the British Museum, among other architectural marbles belonging to his Majesty, which, we were informed, were brought from Lebida, the ancient Leptis, near Carthage. This example of capital was profusely used at Athens, and is met with in other parts of Greece; we suppose it to be of a date subsequent to the Roman conquest of Greece. A similar capital, from the Collection of Marbles at the Villa Borghese at Rome, was engraved by Piranesi in his *Magnificenza di Roma*, 1761, Tab. XIII. [ED.]

<sup>b</sup> This contrivance of covering edifices with marble wrought

into the form of tiles, appeared to the ancients so useful a piece of ingenuity, that they judged the author of it, worthy of having his name recorded in an inscription which secured to him the honor of this invention. Pausanias tells us that he was of Naxos, that his name was Byzes, and that he lived in the time when Alyattes reigned in Lydia, and Astyages the son of Cyaxares reigned over the Medes; or about 580 years before the Christian era; which makes him contemporary with Solon the Athenian, and Tarquinius Priscus king of the Romans. Pausanias, Book V. page 398.



Fig. 4. A section of half the aforesaid roof<sup>a</sup>. A A, half the circular cavity on the top of the roof. B, half the capital to be described at Fig. 5, placed in that circular cavity. The dotted line C C is a continuation of the roof and supplies that part of it which is at present destroyed. This line is drawn to shew how much of the capital marked B was originally concealed when the roof was entire.

Fig. 5. The fragment of a capital marked B in the preceding figure, and which is in Plate XIV. Fig. 1., is, with some restorations, made to support the conical marble and the triton. We found it, when we first arrived at Athens, thrown out of its place but still lying on the lower part of the roof of this tower; from whence some of the dervishes children afterwards rolled it down: it now serves for a seat, and is placed at the dervishes door. But it is obvious that it stood originally as we have represented it in Plate XIV. Fig. 1, and Fig. 2, and also in Fig. 4. of the present plate. For the lower part of it marked B, though rudely wrought, is round, and exactly fits the circular cavity on the top of the roof marked A A in the two preceding figures. Besides, if we place it in this cavity, and complete the upper surface of the roof by continuing the dotted line C C, Fig. 4. till it intersect this fragment, the round ruder part of it which was concealed by the roof, will, by that intersection, be exactly divided from the more finished octagonal part which was exposed to view. It may likewise be observed, that the octagonal form of this part of the capital, does in a particular manner render it an ornament perfectly suitable to the place assigned it; since on that account, its angles would properly coincide with the divisions of the roof, and its faces would correspond with those of this octogon tower.

#### PLATE XVI.

Fig. 1. The capital and entablature of the portico before the door.

Fig. 2. A fragment of the dentells belonging to the cornice of this entablature.

Fig. 3. The profile of the cornice belonging to the circular projection under the figure of ΝΟΤΟΣ. This cornice, an astragal only excepted, is composed of the same mouldings with that of the entablature.

Concerning Fig. 1. it has already been observed that considerable remains of both the columns standing before the north-west door, were discovered in their original situation; they are without bases, and their flutings are singular. The fragment of a capital of the species here represented, was found on digging about this building. It corresponds as well to the fragment on the top of the roof, as to the general style of ornament which prevails throughout this tower. Such capitals are frequent as well at Athens as in the other parts of Greece. Although we do not find that any example of them has been hitherto published.

The authorities for the entablature are as follow: the architrave and frieze are taken from the stone, a section of which covered with dots is given in the following plate. The vestiges of four such stones are still remaining, one end of each is visible on the inside of the tower, for they are inserted the whole thickness of the wall; the other ends, broken as they are, do nevertheless project somewhat from the surface of the wall, and retain very perfectly the profile of the architrave and frieze.

<sup>a</sup> This roof considering the great boldness of its construction is of inconsiderable elevation. It consists of 24 blocks of equal sized marble which diminish and incline to a centre, where they abut on a circular marble forming a sort of key which supported the triton. The joints are very accurately worked, and the under side of each block, is in one plane excepting at its springing, where it is curved downwards to unite with the perpendicular. The outside of each block is cut into the resem-

blance of tiles, and the joint edge of each is raised as if to receive the harmus or joint tile, which no doubt formerly covered these joints, as in other Grecian edifices. The custom of imitating the tile construction of roofs for the purpose of ornament in marble, was frequently resorted to; it is to be observed on the lids or covers of marble soroi, or tombs, when of one block, in many parts of Greece. We do not trace any distinct feeling of the principle of the arch in this monument. [ED.]

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There is one of these stones on each side of either door-way, two of them are thus represented in Plate XIII. Fig. 1, they are likewise expressed by Mr. Dalton, and by Mons. Le Roy (very negligently indeed by the latter) in their prints of this building.

No part, either of the cornice or pediment, remain in their proper places; these were easily thrown down, because the stones out of which they were formed, did not like the last mentioned make part of the wall; but the surface of the wall being somewhat sunk to receive them, they were very superficially inserted or bedded in it. As this part of the surface of the wall appears to have fitted very exactly with the profile of the cornice, and the pitch of the pediment; it was thought sufficient authority for restoring them both in Plate XIV. especially as many fragments were found on digging here, that exactly fitted those traces of the cornice which still remain cut in these walls. One of these fragments is given at Fig. 2. of this plate.

Mr. Dalton, though his print is designed only as a sketch, has faithfully expressed the general form of the traces of this cornice and pediment, but they are strangely misrepresented by Mons. Le Roy, in the prints he has given of the tower of the winds.

#### PLATE XVII.

The capital of one of the antæ, with the vestiges of the entablature and the door-case. This capital is destroyed, but the traces of it remaining on the wall against which it profiled, indicate that it was of this form. The dotted stone immediately over this capital, is the section of the architrave and frieze, which was referred to in the description of the last plate; over this is a shaded profile, representing the traces of the cornice which still remain cut into the surface of the wall, as was explained in the foregoing plate. The mouldings of the door-case and those of the internal face of the architrave are not so much defaced, as to prevent their measures and profiles from being exactly determined.

#### PLATE XVIII.

The internal mouldings of the tower of the winds.

Fig. 1. The lower cornice<sup>a</sup>.

Fig. 2. The second cornice, enriched with dentels and modillions.

Fig. 3. The soffit of the second cornice.

Fig. \* 3. The same soffit on a lesser scale, shewing the form of the angular modillions, and of the irregular pannels on each side of them.

Fig. 4. The circular fascia, with the inferior part of one of the columns which it supports, likewise the capital and the entablature of those columns<sup>b</sup>.

Fig. 5. Explains the manner in which the cabled part of the flutings on those columns are terminated.

<sup>a</sup> From some indications on the upper part of this cornice of plug-holes, &c. it is thought to have supported some superincumbent objects. Mr. W. Inwood, well known as joint architect with his esteemed father of the four new churches of the parish of St. Pancras Middlesex, who examined the Athenian edifice with great attention, supposes that a range of appropriate sculpture had formerly a place on it. [ED.]

<sup>b</sup> Similar small columns have been observed in the same relative situation in a picture of a small house at Pompeii. The cabling to the columns, the style of the capital, the denticulated cornice within, that to the pediments of the doors, and the character of the antæ, tend to confirm the opinion that this edifice is a Grecian production as late as the Augustan age. See Gell and Gandy's Pompeiana, Pl. 62. [ED.]



## PLATE XIX.

Three of the eight dials on the tower of the winds. Under the word ΝΟΤΟΣ is that on the south side; under ΕΥΡΟΣ is that on the south-east side; and under ΑΠΗΛΙΩΤΗΣ, that on the east side of the tower.

## PLATE XX.

Two more of the eight dials<sup>a</sup>. Under the word ΚΑΙΚΙΑΣ, is that on the north-east side; and under the word ΒΟΡΕΑΣ, that on the north side of this tower. The lines on the three remaining dials are the reverse of those on the south-east, the east, and the north-east dials already mentioned; all these lines are very entire, and the cavities<sup>b</sup> in which the gnomons were fixed, are not much injured; but the gnomons themselves are destroyed.

It is observable that not only the hours of the day, but the solstices also, and the equinoxes are projected on these dials; and that the longest as well as the shortest days, are divided alike into twelve hours.

The eight figures engraved on the following plate are copied from the sculptures which represent the eight winds; and because many persons who are likely to become our readers, have wished that some notice should be taken of Mons. Le Roy's account of these figures; their desire shall here be complied with. In doing this we shall therefore, immediately after the account given of each figure, subjoin Mons. Le Roy's description of it, together with what Wheler or Spon have said on the same subject, that our readers may have an opportunity of comparing them. By this comparison it will be seen, that if Mons. Le Roy owes a great deal to his copying their relation so faithfully, he has by that sort of exactness been also led into many mistakes.

To avoid repetition in the description of each particular wind, we shall here observe in general, that the sculptor has given wings to all these figures; Libs and Zephyrus only appear with their legs naked, all the others he has represented wearing a kind of buskin; and he has distinguished each figure, Eurus only excepted, by some particular symbol. In the following description of them, the

<sup>a</sup> The mathematical precision with which these dials are traced may be appreciated by the following remarks continued from the Chevalier Delambre, — 'Nous nous sommes convaincus que le cadran du midi étoit d'une exactitude remarquable. — Le Cadran Boréal n'est qu'un supplément du premier, il est sur la même échelle et il avoit le même style. — Le Cadran de l'Est n'est pas moins exacte que celui du midi; — Le Cadran de l'Eurus offre le même accord sans toutes ses parties. — Le Cadran de Caicias ou du Nord-Est, ne paroît pas avoir été tracé avec autant de soin ou du moins de succès. — D'ailleurs, ce cadran est le moins important de tous, on n'y voit rien qu'on ne peut obtenir avec beaucoup plus de sûreté par les Cadrans voisins'. — Les trois autres Cadrans, ceux du Sud-ouest, de l'Ouest, et du Nord-ouest, n'auroient offert que la contre-preuve des Cadrans opposés, l'auteur ne les a point figurés dans ses planches. Ces cadrans forment le monument le plus curieux que nous connoissons de la Gnomonique pratique des anciens.' V. Mag. Ency. Tome I. 1815, p. 131.

We regret the disuse of this elegant species of horography, resulting from the unerring combinations of nature, and necessarily associating in a marked way with our intellectual system the contemplation of the divine essence. Solar dials are capable of receiving a tasteful decoration, they are connected with the feelings derived from the edifices of many of our ancient institutions where they are frequently found, and are rendered impres-

sive by the inscriptions generally attached to them. The ancients traced them in a capricious way, as may be observed on a bronze found in the excavations of Portici, 1755, forming a portable sundial shaped in the form of a large ham, suspended by a ring, with a dial traced on the back of it, to which the tail forms the Gnomon. Among the Elgin marbles is a quadriform dial, which perhaps was placed at the junction of converging roads, inscribed with the name Phædrus, the mathematician who traced it. In the Anthologia it appears that the Grecian dials were marked with the Greek letters corresponding with our numerals, whence an epigrammatist, taking advantage of the position of the letters Ζ, 7, Η, 8, Θ, 9, Ι, 10, which, detached, form the imperative ζῆθι, of the verb ζῆν, 'to live,' produced the following distich:

Ἐξ ἄρας μὲνδρος, ἡναύταται αἱ δὲ μὲν αὐτὰς  
Γράμμασι διὰ μὲν ΖΗΘΙ λόγονσι βροτοῖς.

'Six hours [are] very fit for labours, those [hours] after them being apparent by the letters [attached to them] say to mortals — Live'; implying that the first hours of the day should be devoted to occupation, and the latter to the pleasures of repast and society. It is to be remarked that no letters are engraved on these dials. [ED.]

<sup>b</sup> It is to be observed that the cavities for the Gnomons are cut some upon, and some above the listel beneath the figures. [ED.]



effects of these winds on the climate of Athens, are remarked, so far principally as relates to the symbols which characterize them.

PLATE XXI<sup>a</sup>.

Fig. 1. *BOPEΑΣ*, *BOREAS*, the north wind; is cold, fierce and stormy. At Athens, from the situation perhaps of some rocks and grottos, it makes a loud, hollow noise, greatly resembling the sound of a conch-shell when you blow through it; the sculptor was probably induced from such resemblance of sound, to place a conch-shell in the hand of this figure. He is represented an old man looking full on the spectator, and is more warmly clothed than any other of these figures except *Skiron*; for over the tunic or close garment which descends to his knees, he has a short jacket with sleeves that cover his arms quite down to his wrist. His under tunic is perhaps the *Exomis*, as that with the sleeves to it, may be the *Cheirodota*, and his cloke or mantle, the *Chlamys* of the ancients.

Monsieur Le Roy describes it thus, 'Boreas, ou le Nord, qui est à gauche de Schiron, est un vieux Barbon avec des bottines aux jambes, et un Manteau dont il se cache le visage pour se garantir du Froid.'

Wheler's translator bestows the epithet of 'vieux Barbon' on this figure, and describes it almost in the same words with Spon, who says: 'ce Vent là vole très vite avec des bottines aux jambes, et un manteau dont il se cache le nez pour se garantir du froid. Il ne porte rien.'

None of these gentlemen have observed the conch-shell which is in the hand of *Boreas*; and they are quite mistaken, when they say, he hides his face in his mantle. It is indeed the figure of *Eurus*, that they have here described under the name of *Boreas*: which seems to prove, that Wheler and Spon did not make all their descriptions on the spot, but wrote their notes by memory. To this we must attribute the several mistakes they have committed in relation to these figures. These mistakes, we see, in this and in most other instances, are repeated by Monsieur Le Roy.

Fig. 2. *ΚΑΙΚΙΑΣ*, *ΚΑΙΚΙΑΣ* or *Cæcias*, the north-east wind, is cloudy, wet and cold; snow, and at some seasons, hail and tempest accompany this wind. The figure which represents it, is an old man with a severe countenance; he holds with both his hands a circular shield, from whence he seems prepared to rattle down a storm of hail; the inside of it is turned to the spectators; the handle in the middle of it, proves it to be a shield.

*Cæcias*, says Mons. Le Roy, 'ou le Nord-Est, &c. est un Vieillard qui tient dans sa main un plat d'Olives qu'il renverse. Pour signifier peut-être que ce Vent est nuisible à ce fruit.'

Wheler's account of this figure is thus rendered by his French translator: 'Cæcias, ou le Vent de Nord-Est, &c. est représenté comme un vieux Barbon, qui porte un plat d'Olives, qu'il renverse, &c. Je croirois que ce vent est ainsi représenté parce qu'il est ennemi des Olives,' &c.

But it is incontestibly a shield, and not a dish, which *Cæcias* holds, and it is much more probable that the contents are hail stones than olives.

Fig. 3. *ΑΠΗΛΙΩΤΗΣ*, *APELIOTES*, the east wind, brings a gradual gentle rain, and is a great friend to vegetation. The sculptor has represented this wind by the figure of a young man, with his hair flowing in every direction, he has a fine open countenance, and holds with both hands, the skirt of his mantle filled with variety of fruit, a honey-comb and some ears of corn. This wind is supposed

<sup>a</sup> The state of degradation in which this Monument is seen, is unfavorable to the consideration of the sculpture, which, added to the extraordinary flexion of the figures and the extremely horizontal position in which they are designed in order to correspond with the lines of the architecture on which they are sculptured, and with which they are perhaps too much entangled (in a degree unobserved in any other ancient sculpture), has caused these figures not to have met with that admiration from

travellers to which they are entitled. We regard the figure of *Eurus* as a most magnificent conception, and the whole series as a triumph of art over the disadvantages resulting from a deviation from natural action, and the restraints arising from the architectural combination. The form of the letters of the names attached to these figures, in correspondence with the supposed date of part of the architectural details, does not display a very remote pallographic character. [ED.]



at Athens to contribute to fertility and abundance, or as Dervish Mustapha used to express himself; 'this is a divine wind, it wafts the blessings of God to us from Mecca'.

Mons. Le Roy says, 'Apeliotes, ou le Vent de Levant, est exprimé par la figure d'un jeune homme avec des Ailes, portant dans le pli de son manteau des pommes de grenades, et toutes sortes de fruits, pour montrer que ce Vent rendoit le pays fertile.'

Wheler's translator describes this wind in the following words. 'C'est la figure d'un jeune homme avec des Ailes, portant dans le pli de son manteau des pommes, des citrons et des grenades, et toutes sortes de fruits, pour montrer que ce vent rendoit ce Pays fertile,' &c.

Neither Wheler nor Spon have mentioned the ears of corn or the honey-comb which Apeliotes carries in his mantle. Mons. Le Roy has likewise omitted them.

Fig. 4. ΕΤΡΩΣ, EURUS, the south-east wind; which at Athens is sultry and gloomy, and brings much rain. It is represented by an old man with a morose countenance; he is, more than any other of these figures, wrapt up in his mantle; his right arm and hand is entirely hid in one part of it, and the other part which conceals his left arm, is held up before his face; his vest is considerably longer than that belonging to any other of these figures.

But Mons. Le Roy, who with Wheler and Spon has really described this figure when he should have described Boreas, here tells us that Eurus is naked. 'Euros,' says he, 'ou le Vent de Sud-Est, à des Ailes; il est nud, et ne porte rien.'

Both Wheler and Spon are strangely mistaken in their description of Eurus: the words by which Wheler's translator has expressed him, are, 'Il est représenté en jeune homme, avec des Ailes, nud, et ne portant rien.'

Fig. 5. ΝΟΤΟΣ, NOTUS, the south wind, is sultry and very wet. The sculptor has represented this wind, by the figure of a young man emptying a jar of water.

Fig. 6. ΛΙΨΣ, LIBS, the south-west wind, blows directly across the Saronic Gulf, full on that shore of Attica which extends from the Isthmus of Corinth to the Promontory of Sunium; and right into the Piræus. This wind is represented by the figure of a robust man, bearing in his hands the aplustre<sup>a</sup> of a ship, which he seems to push before him; but whether this symbol denotes the facility with which ships, by means of this wind enter the Piræus, or whether it characterizes him a destroyer of ships, as that coast of Attica<sup>b</sup> becomes a dangerous lee-shore when this wind blows, is not perhaps easily determined.

Wheler and Spon have not described the figures which represent these last mentioned winds, Libs and Notus; nor indeed was it possible they should; they did not see them; for when Wheler and Spon were at Athens, these figures were enclosed in the wall of a house adjoining to the tower of the winds. Mons. Le Roy found this obstacle removed, and might have seen them to advantage, but he has nevertheless omitted the description of them; he tells us however, that these figures likewise have allegories; but adds, that he could not distinguish them, so well as he has distinguished the others.

Fig. 7. ΖΕΦΙΡΩΣ, ZEPHYRUS, the West Wind, in the summer brings very sultry weather, but

<sup>a</sup> The Aplustre, or as the Grecians called it, the Aphlaston, is mentioned by many ancient authors; and is represented in many of the ancient sculptures and paintings. By them we find, that the Aplustre was generally placed on the upper extremity of the ship's stern; but its use does not seem to be any where clearly described.

<sup>b</sup> Herodotus relates that after the battle of Salamis, the greater part of the broken vessels of Xerxes's fleet were driven by a westerly wind to the shore of Colias in Attica. See Herodotus Book VIII. Now the Promontory of Colias is part of that shore which, it is already observed, exactly faces Libs or the south-west wind. In another part of the same Book VIII, we find that the Grecians returned to Salamis (where they had before brought all

the wreck, which continued floating about that coast), and having first separated that part of the Persian spoils, which they designed to dedicate to the gods, they divided the rest of the booty amongst themselves. That part of the spoils which they dedicated to Apollo at Delphi, was formed into a statue twelve cubits high, holding the prow of a ship in his hand. These spoils were, perhaps, the brazen beaks and aplustra of the ruined Persian ships, and the statue formed out of them might be the figure of Libs, the wind which had driven those wrecks on the coast of Attica. The aplustre with which Libs is here figured on the tower of the winds, may be designed to commemorate the same event. But this, it must be owned, is mere conjecture.

<sup>c</sup> The Ἀφλάστριον or Aplustre very probably answered the purpose of a vane in the shipping of the ancients. See Potter's *Archæologia Græca*, and Dict. des Beaux-Arts par Millin, 1806. [20.]



in the spring is pleasant, warm, and favorable to vegetation. He is here figured a beautiful youth, with a pleasing and benign aspect, and seems to glide on with the easiest, gentlest motion; he is the only one of these figures represented without a tunic or vest; he is indeed entirely naked except his loose mantle, the skirt of which is filled with flowers.

Mons. Le Roy describes this wind as follows: Zephyros, ou le vent d'ouest, &c., est représenté en jeune homme, l'estomac et les jambes nues, portant des fleurs dans le devant de son manteau; ce qui exprime, apparemment, que ce vent est doux à Athènes, et favorable aux fleurs."

Spon tells us: "Zephyrus, &c., est le vent d'occident, ouest ou ponente, il est jeune, et a l'estomac et la jambe à nud. Il présente des fleurs dans le devant de son manteau, &c. Aussi est-ce un vent doux et agréable, qui est ami des fleurs," &c.

But when these gentlemen say, the stomach and legs of Zephyrus are naked, they do not duly express that he has neither tunic nor vest, and that he is quite naked except his loose mantle.

Fig. 8. ΣΚΙΡΩΝ, SCIRON, the north-west wind; the driest which blows at Athens. This wind is extremely cold in winter, but in the summer is scorching, violent, and accompanied with fierce and frequent lightnings; it does great mischief to all vegetable productions, and affects the health of the inhabitants. There is an air of languor in the countenance of this figure. His upper tunic is like that of Boreas, very short, and has sleeves which reach to his wrist; the vase he holds is of a form very different from the water-jar in the hands of Notus, which would indeed be a very improper symbol for this dry wind; his vase is curiously wrought, and probably represents a brazen fire-pot<sup>a</sup>; from whence he may be supposed to scatter ashes and burning coals, expressive of the drying and scorching quality of this wind, and of the frequent lightnings which attend it.

Mons. Le Roy says, that "Andronicus représenta Sciron ou le nord-ouest, &c., avec un manteau et des bottines, parceque ce vent est froid; le vase plein d'eau qu'il renverse, exprime peut-être aussi qu'il est pluvieux."

Spon tells us that this figure of Sciron "porte de même que le vent du nord, une veste et des bottines, mais il a, outre cela, un vase d'eau renversé à la main, ainsi il falloit que ce vent de nord-ouest ou maestro fut pluvieux à Athènes", &c.

—that is, they suppose Sciron to have a water-pot in his hand, and to be a rainy wind; which must be a mistake, because it never rains at Athens with a north-west wind. Mons. Le Roy describing the dress of this figure, differs from Spon; for, instead of a vest and buskins, he gives him a mantle and buskins; "because", says he, "this wind is cold." But this conclusion from the dress he has given Sciron, does not seem to be just; for the south and south-east winds are likewise figured each of them with a mantle and buskins. They are, notwithstanding, two of the most sultry winds that blow there.

Thus much for Mons. Le Roy's description of the winds: in which it must be observed, that his exact agreement with Wheler and Spon, in so many of their peculiar omissions and errors, and even in their turn of expression, is somewhat marvellous. In one point, however, he expressly contradicts those gentlemen, for he says, "the sculpture of these figures is very indifferent"<sup>b</sup>. Does this satisfy his readers' curiosity, or excuse his neglect of making accurate prints from these figures, which are really excellent for their sculpture, and the characters of their heads are admirable? They are moreover singularly curious for the subjects they represent.

Mons. Le Roy, in the first part of his book, has given a description of this building accompanied with a view of it in its present state; and, in his second part, he has given two plates which exhibit the roof, the elevation, the plan, and the section of this building.

<sup>a</sup> Ἐστὶ δὲ ἀγγεῖα, αἷς τοῖς ἱματίοις ἀεζαντας κομίζουσιν. 'There are likewise vases in which they carry burning coals.' Jul. Poll. Onom. Book VI. 89. See likewise Hesychius on the word Πύραυρος, which he says is the name of the vase in which they carry fire. Jul. Poll. seems to call the same vessel Πύραυρος. Book X. 104.

<sup>b</sup> La sculpture même de ses figures est très médiocre, quoique MM. Spon et Wheler en parlent différemment. 'Even the sculpture of its figures is very middling, although MM. Spon and Wheler talk differently of it.' Mons. Le Roy, Plate I. page 27.



In his view of it are seen three of the figures representing the winds; here we shall find that his delineations of them are as inaccurate as his descriptions. That figure which appears in front, Plate XIV., he informs us, represents Sciron or the north-west wind; in this the uppermost vest with sleeves is omitted, and of consequence the arms are naked; besides this, the position of the legs is changed, and an arm is added which is not in the original. On the right hand of this figure, says Mons. Le Roy, is Zephyrus, and on the left Boreas: Zephyrus, he tells us in his description, is a young man with his stomach and legs naked, carrying flowers in his mantle: but, in this view, he has represented him with a venerable beard, clothed in a vest and without his mantle; when in the original he has a mantle and no vest. The figure of Boreas, like the former, bears little resemblance to the original, the position of the head, the legs, and the arms, are very different from it; he has moreover omitted his conch-shell, his uppermost vest, and his mantle.

On the cymatium of the cornice, human faces are placed by Mons. Le Roy; these he supposes represent the twenty-four winds, into which the Romans divided their compass. As they are very entire, it might easily have been discovered that they are not the heads of men, but of lions; and that they only serve for spouts.

The lines drawn in his view to represent the sun-dials, greatly resemble the little slight prints in Wheler's and Spon's Voyages; but they give no idea of the original.

On the right hand of the tower, Mons. Le Roy has introduced the house which we built in this place, that which we found standing here having been demolished by us in order to copy the figures of Libs and Notus; this house he has represented with due exactness. On that side of it which faces the tower, is the little window which we made purposely to give future travellers a distinct view of those figures; this he has likewise expressed with sufficient accuracy, but has not availed himself of it to view and describe these figures.

In the second part of Mons. Le Roy's book, there are two plates which relate to this octagon tower; that numbered XXVII, exhibits the roof and the elevation; that numbered XXVIII, the plan and section. His plan of the roof is terminated by lines which form an octagon, and represent the extreme projection of the cymatium on which the lions' heads are placed. Now, the space between this octagon and the base of the pyramidal roof is in Mons. Le Roy's representation one plane: but in the original it is composed of eight planes; and the intersections of these planes form eight angles, each of which lies perpendicularly over one of the angles of the octagon tower. The edge which is raised on the extremity of these planes, to hinder the rain-water from running off alike in every part, and the perforations made in it, to carry that water through the lions' mouths, are unnoticed by him. The base of the pyramidal roof is a polygon of twenty-four sides, exactly as Mons. Le Roy has made it; but his disposition of those sides is wrong, for, in the original, three of them entire are placed over each face of the octagon; whereas he has placed two whole sides and two half sides in those spaces: so that the angles fall where the middle of the sides should be, and of consequence the middles of his sides where the angles should be; and if lines are drawn from the centre of the polygon through those angles set in their original position, they will bisect the sides of Mons. Le Roy's polygon, as they will likewise the angles at the centre of it; and not one of those lines so drawn will tend to any point of Mons. Le Roy's imaginary compass. His conjecture therefore concerning the twenty-four winds is without foundation; and the facts which he has alleged in support of this conjecture, do, when truly represented, absolutely destroy it.

He has made the faces of his pyramidal roof quite plain, although in the original they are each divided into five parts imitating tiles. He has omitted the cavity at the top of the roof, and has supplied its place with a large round stone, which is not there, and for which he has no authority. He has not given the measures of any part of this roof.



It now remains to consider his plan, elevation and section of this building; in these, the omissions seem to claim particular notice; they are as follows: 1. The three steps which form the basis of this building. 2. The doorway under the figure of Sciron, although it is observed by Spon<sup>a</sup>. 3. The antæ and the columns before the doors. 4. The additional round building under the figure of Notus. 5. The moulding immediately above the steps or basis of the building. 6. The little apertures or windows, which are situated over the figures of the winds; there is one of them on each face of the octagon. 7. He has omitted the division of the roof into tiles. 8. He has omitted the sundials. 9. The step by which you descend to the inside pavement. 10. He has not expressed the different thickness of the wall above and below the denticulated cornice. 11. He has omitted the cavities and channels on the pavement, although he found the pavement cleared at our expense from the rubbish which had formerly covered it, and although a trap-door was left in the new flooring purposely to accommodate travellers with a view of these channels and cavities. 12. He has omitted the lower cornice on the inside of this building. To these may be added that he has not given any proper profile of the mouldings, nor indeed the particular design of any part which might enable his reader to judge with precision on the merits of this curious building.

Concerning his measures it may be said that they are in general very inaccurate; for instance, the circular fascia which sustains the small fluted columns on the inside of this building is in the original 1 foot,  $\frac{8.5}{100}$  inch, to this he assigns only 9 inches of the Parisian foot, which is about  $9\frac{1}{2}$  inches of the English foot; his measure is therefore more than 3 inches too small. The height of the entablature which is supported by those small fluted columns, measures 1 foot 9 inches in the original; to this he has given only 7 inches of the Parisian foot, or he makes it equal to about  $7\frac{1}{2}$  inches of the English foot; that is, he has made it 1 foot  $1\frac{1}{2}$  inch too small. The space from the top of the exterior cymatium on which the lions' heads are placed, to the bottom of the moulding immediately under the figures of the winds, is in the original 8 feet  $4\frac{3}{100}$  inches; to this space Mons. Le Roy has assigned only 5 feet 6 inches 9 lines Parisian measure, equal to 5 feet 11 inches English measure, which is 2 feet  $5\frac{1}{4}$  inches too small, and yet in this space he has marked the lower moulding  $4\frac{1}{2}$  inches too large.

<sup>a</sup> Elle ne reçoit de jour que par deux portes, dont il y en a une qui est murée. 'This building receives no light except by two doors, one of which is walled up.' Spon's Voyage, Vol. II. Page 176, the last line. See also page 354, line 4, of the same volume.

<sup>b</sup> The vignettes appertaining to this Chapter introduced in Plate II. Fig. 10 and 11. are not described by our author. The first represents the cornice or capital of a pedestal or anta, similar in character of ornament to that belonging to Chap. V. in Plate XXII. Fig. 3. An interlaced torus of the description here observed was practised between the volutes of the capitals of the Erechtheum, and was also found within the Temple of Nemesis at Rhamnus. The fragment at Fig. 11. is from an altar of Apollo,

inscribed as in the inscriptions found in the Temple of Theseus, and on the supposed pedestal of the statue of Homer in the Homerium or Portico of Homer near Smyrna, and given by Chandler, ΑΓΑΘΗ ΤΥΧΗ, 'with good fortune'. Beneath the cornice the inscription ΑΠΟΛΛΩΝΟΣ ΑΓΥΙΕΩΣ ΠΡΟΣΤΑΤΕΡΙΟΥ ΠΑΤΡΩΤΟΥ ΗΓΕΙΟΥ ΚΑΛΑΡΙΟΥ ΠΑΝΙΩΝΙΟΥ, is dedicatory to Apollo, with his different devotional appellations interpreted, [The altar] 'of Apollo, Guardian of the ways, Protector, God worshipped by our ancestors, Pythian, Clarian, Panionian'. The elegant figure, of Apollo in bas-relief on this altar with the lyre and plectrum, brings to mind some of the fine antique statues of that divinity.

[ED.]



# CHAPT

## MONUMENT OF LYCICR OF DEMO

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## CHAPTER IV.

### OF THE CHORAGIC MONUMENT OF LYSICRATES, COMMONLY CALLED THE LANTHORN OF DEMOSTHENES.

THE modern Athenians call this edifice to Phanári tou Demosthéneos, or the lanthorn of Demosthenes, and the vulgar story which says, it was built by that great orator, for a place of retirement and study, it still as current at Athens as it was in the time of Wheler and Spon; but, like many other popular traditions, it is too absurd to deserve a serious refutation.

Wheler and Spon have described this building<sup>a</sup>. They are the first authors who have taken notice of the inscription upon it, from the tenour of which they conclude, that this building was erected in honour of the several persons mentioned in the inscription; and that it was the monument of a victory they had obtained in one of the public shows or games<sup>b</sup>.

Their opinion will be confirmed in the course of the present chapter, and the purpose which this monument was designed to answer, will be farther explained; for it appears, upon a diligent examination, that besides recording the names of the victors, it likewise supported a tripod<sup>c</sup> which they had contended for, and had won in these games. It appears also that neither the building itself, nor the sculpture which adorns the frieze, have any relation to Hercules; though all the writers who have hitherto described them, imagine they had: neither do they relate to athletic combats of any species. This sculpture represents one of the adventures of Bacchus; and the victory which this monument celebrates, was not obtained in the stadium, but in the theatre.

This monument of antiquity<sup>d</sup>, which is exquisitely wrought, stands near the eastern end of the

<sup>a</sup> Wheler's Journey to Greece, page 397. Voyage de Spon, Tome II. p. 172.

<sup>b</sup> These games were of two species, gymnastic and scenic: the first consisted of athletic exercises, as racing, wrestling, leaping, and other feats of bodily strength, agility and address. But the second were for polite accomplishments, or works of genius and imagination, principally, musical compositions and theatric representations. The first were taught in the Gymnasium, but were exhibited in the Stadium. The second were taught in the Choragium, and on the solemn occasion of a festival were performed in the Theatre or the Odeum. The person at whose expense the athletic games were performed, was called a Gymnasiarch, and he that gave the musical games, was called a Choragus.

Τῶν δὲ Ἀγώνων, οἱ μὲν γυμνακοὶ, οἱ δὲ καλούμενοι σκηνοὶ, διαμαρτυρεῖται ἂν Διονυσιακοὶ τε, καὶ μουσικοὶ, κ.τ.λ. χωρὶς δὲ τῶν μὲν στάδιον. τῶν δὲ θέατρον.

"Of these games some are Gymnastic, but those which are called Scenic may be named likewise Dionysian and musical, &c. The places of exhibition are, for the first, the Stadium, for the second, the Theatre." Jul. Poll. Onom. Book III. Chap. 30.

In the greater Dionysia, or festival of Bacchus, which was celebrated with considerable expenses, a Choragus was appointed for each tribe.

Τοῖς μεγάλαις Διονυσίαις Ἀνθεστηριῶντος μηνὸς, πλείους γενομένης δαπάνης, εἰς χρέη τοῦ ἱερέως φέρει καθίσταται. Demosth. contra Leptinem.

<sup>c</sup> A tripod was frequently the prize contended for in the theatric or musical games which were celebrated in honour of

Bacchus. Καὶ τὸ νικητήριον ἐν Διονύσει Τρίπους. "And a tripod is the victor's prize in the festival of Bacchus." Athenæus Deipnosoph. Book II. Page 37. It was likewise bestowed on the victor in the circular chorus. Πύθιον. ἱερὸν Ἀπόλλωνος Ἀθήναις ὑπὸ Πεισι-στράτου γίγνεται, εἰς ὃ τοὶς Τρίποδας ἰσθίεσθαι, οἱ τῶν κυλίων χορὸν νικῶσιν, τὰς Θαργέλιας. "Pythium, a temple of Apollo at Athens, built by Pisistratus, in which those who on the Thargelian festival, in honour of Apollo, were victors in the circular chorus, placed their tripods." Suidas on the word Πύθιον.

<sup>d</sup> It is not our province to attempt to develop the Orphic mystery, supposed to be conveyed to the ancients under the symbolic form of the tripod; nor to discuss the nature of the institutions of a people who could erect such permanent and splendid monuments on the occasion of these Choragic festivals; nor to enquire into the character of the influential office of Choragus, which we find from Plutarch had been filled by those great men Aristides, Themistocles, and Nicias. It is however inconceivable that so sumptuous a monument in marble which with the tripod was nearly forty feet in height should have been raised merely for the exhibition of that object, unless the edifice itself was appropriate to some purpose of devotion: we therefore conclude that this was a species of temple; such edifices being described by Pausanias as raised for the support of tripods. The street, near this ruin, corresponding perhaps with the ancient street of the tripods, is called Kandéla, and a neighbouring church Panegia Kandéla, from its vicinity to this monument, now usually called Phanari. The ruin under our consideration appears to have been undamaged from the time of Stuart and Revett up to the period of the present Grecian war; but during the occupation of Athens



Acropolis and is partly enclosed in the hospitium of the Capuchins. It is composed of three distinct parts. First, a quadrangular basement: secondly, a circular colonnade, the intercolumniations of which were entirely closed up; and thirdly, a Tholus or cupola with the ornament which is placed on it.

There is no kind of entrance or aperture in the quadrangular basement; it is entirely closed on every side. On breaking through one of the sides, it was found however not to be quite solid. But the void space is so small and so irregular, that a man can hardly stand upright in it.

This basement supports the circular colonnade, which was constructed in the following manner, six equal pannels of white marble placed contiguous to each other, on a circular plan, formed a continued cylindrical wall; which of course was divided, from top to bottom, into six equal parts, by the junctures of the pannels. On the whole length of each juncture was cut a semi-circular groove, in which a Corinthian column was fitted with great exactness, and effectually concealed the junctures of the pannels. These columns projected somewhat more than half their diameters from the surface of the cylindrical wall, and the wall entirely closed up the intercolumniation. Over this was placed the entablature, and the cupola, in neither of which any aperture was made, so that there was no admission to the inside of this monument, and it was quite dark. It is besides, only 5 feet 11 inches and half in the clear, and therefore was never intended for a habitation, or even a repository of any kind.

An entrance however has been since forced into it, by breaking through one of the pannels; probably in expectation of finding treasures here; for in these countries, such barbarism reigns at present, every ancient building which is beautiful, or great, beyond the conception of the present inhabitants, is always supposed by them to be the work of magic, and the repository of hidden treasures. At present three of the marble pannels are destroyed; their places are supplied by a door, and two brick-walls, and it is converted into a closet.

It should be observed that two tripods with handles to them, are wrought in basso-relievo on each of the three pannels which still remain. They are perhaps of the species which Homer and Hesiod describe by the name of *Τρίποδες ωτάεντες*, or eared tripods.

The architrave and frieze of this circular colonnade are both formed of only one block of marble. On the architrave is cut the following inscription:

ΛΥΣΙΚΡΑΤΗΣ ΛΥΣΙΘΕΙΔΟΥ ΚΙΚΥΝΕΥΣ ΕΧΟΡΗΓΗΤΗΣ  
ΑΚΑΜΑΝΤΙΣ ΠΑΙΔΩΝ ΕΝΙΚΑ ΘΕΩΝ ΗΥΑΕΙ  
ΛΥΣΙΑΔΗΣ ΑΘΗΝΑΙΟΣ ΕΔΙΔΑΣΚΕ ΕΥΑΙΝΕΤΟΣ ΗΡΧΕ

by Omer Vriône, Pacha of Ioannina, in 1821, the destruction by fire of a considerable part of the town took place, when the convent in which was immured a part of this antiquity was burnt. We however rejoice to find by the accounts of travellers who have visited Greece subsequent to that event, that this architectural gem escaped total destruction. Mr. Waddington in a letter from Athens of Feb. 1824, observes, 'that part of the town which lay immediately under the Pelasgic wall of the citadel suffered the most severely.—The *Lantern of Demosthenes* which had been much defaced by the conflagration of the convent of which it formed a part, has already received some repairs from the care of the French vice-consul.' From Mr. Blaquiere who arrived

at Athens July 28, 1824, we take the following passage, "the excursion terminated with a visit to the beautiful little monument called the *Lantern of Demosthenes*." Subsequent to this period no enemy having occupied Athens, it is we hope still as above described. Thus this monument partly raised to commemorate a triumph of which poetry was the basis—within which it is said our own noble bard, Byron, conceived some of his happiest effusions—may we trust yet remain a trophy for the admiration of poets, and heroes, of future Greece regenerated from her ruins. See *Leeke's Topy. of Athens*, *Dodwell's Travels*, *Waddington*, and *Blaquiere's Visits to Greece*, 1825. [ED.]

- \* 'Lysicrates of Kikyna, the son of Lysitheides, was choragus' [or gave the chorus at his own expense].  
'The tribe of Akamantis obtained the victory in the chorus of boys. Theon was the performer on the flute.  
'Lysiades, an Athenian was the teacher of the chorus. Evainetus was Archon.'

That the games in which this victory was obtained were not athletic combats, but theatric or musical entertainments, is evident from the following passage of Plutarch, in which he cites an inscription nearly resembling that on the *Lantern of Demosthenes*; and says it was on a tablet dedicated by Themistocles, on occasion of his having exhibited a tragedy, when he was Choragus; with which he won the prize from his antagonists.

Εὐκταὶ δὲ καὶ ῥοδῶν τετραγῶν μεγάλων ἢν τότε σπουδῇ καὶ φιλοτι-

μίαν τῶ ἀγῶνι ἔχοντες, καὶ πῖνακα τῆς νίκης ἀνέθηκεν τοιαύτου ἐπιγραφῆς ἔχοντα ΘΕΜΙΣΤΟΚΛΗΣ ΦΡΕΑΡΙΟΣ ΕΧΟΡΗΓΗΤΗΣ. ΦΡΥΝΙΚΟΣ ΕΔΙΔΑΣΚΕΝ ΑΔΕΙΜΑΝΤΟΣ ΗΡΧΕΝ.

Being a Choragus in the exhibition of tragedies, he obtained the victory from his antagonists, at a time when great industry and magnificence were displayed in these games; and he dedicated a tablet of the victory with this inscription on it: THEMISTOCLES THE PHREARIAN WAS CHORAGUS. PHRYNICUS MADE THE PLAY.

THE CHORAGIC MONUMENT  
conclude that on some sole  
Kikyna, a demos or borough  
expense, exhibit a musica  
obtained the victory; tha  
person at whose expen  
the musician who accompa  
to these the name of  
was transacted. From v  
hundred and thirty years b  
and Alexander the Gre  
represented the story o  
the time and satyrs who att  
their terror and their  
the greatest spirit and eleganc  
which is otherwise very simp  
able that no cornice of  
been published; yet  
and there is an exampl  
manuscript of Virgil,  
pieces of marble; they ar  
of the cupola is wrought w  
edged with a Vi  
of the cupola, which is a v  
of this chapter, and is  
present, to point out to  
Fig. 2, in which some or  
have been a tripod.  
of the upper surface  
in it, which first led  
of the upper surface,  
the feet of the tripod we  
Plutarch in the Life of  
is told by many authors, see  
see all  
in his *Metamorphoses*, &c.  
has made the scene of act  
the gilded ship, as the  
with the ornaments which fri  
by the same name, Vitt  
placed in the upper one, be  
to a mark on them. The  
called by the French  
in this monument, on G  
the form of it is seen amo  
monument called the Tre  
a little vase, and is sup  
The lantern vertic  
of the scene, called usu  
break 'devoit', and  
we come



From this we may conclude that on some solemn festival which was celebrated with games and plays, Lysicrates of Kikyna, a demos or borough town of the tribe of Akamantis, did on behalf of his tribe, but at his own expense, exhibit a musical or theatrical entertainment; in which the boys of the tribe of Akamantis obtained the victory; that, in memory of their victory, this monument was erected; and the name of the person at whose expense the entertainment was exhibited, of the tribe that gained the prize, of the musician who accompanied the performers, and of the composer of the piece, are all recorded on it; to these the name of the annual Archon is likewise added, in whose year of magistracy all this was transacted. From which last circumstance it appears that this building was erected above three hundred and thirty years before the Christian æra; in the time of Demosthenes, Apelles, Lysippus, and Alexander the Great.

Round the frieze is represented the story of Bacchus and the Tyrrhenian pirates<sup>a</sup>. The figure of Bacchus himself, the fauns and satyrs who attend him on the manifestation of his divinity, the chastisement of the pirates, their terror and their transformation into dolphins, are expressed in this basso-relievo, with the greatest spirit and elegance.

The cornice, which is otherwise very simple, is crowned with a sort of Vitruvian scroll<sup>b</sup>, instead of a syma. It is remarkable that no cornice of an ancient building actually existing, and decorated in this manner, has hitherto been published; yet temples, crowned with this ornament, are frequently represented on medals; and there is an example<sup>c</sup> much resembling it among those ancient paintings which adorn a celebrated manuscript of Virgil, preserved in the Vatican library<sup>d</sup>. This cornice is composed of several pieces of marble; they are bound together by the cupola, which is of one entire piece.

The outside of the cupola is wrought with much delicacy; it imitates a thatch, or covering of laurel leaves<sup>e</sup>; this is likewise edged with a Vitruvian scroll, and enriched with other ornaments. The flower on the top of the cupola, which is a very graceful composition of foliage, is exactly represented in Plate XXIX. of this chapter, and is described in the explanation of that plate. It will be necessary however, at present, to point out to the reader certain cavities which are on its upper surface (see Plate XXIX. Fig. 2), in which some ornament that is now lost, was originally placed. This ornament appears to have been a tripod.

It was the form of the upper surface of the flower, and principally indeed, the disposition of four remarkable cavities in it, which first led to this discovery. Three of them are cut on the three principal projections of the upper surface, their disposition is that of the angles of an equilateral triangle; in these the feet of the tripod were probably fixed. In the fourth cavity, which is much

ADIMANTUS WAS ARCHON.' Plutarch in the Life of Themistocles.

<sup>a</sup> This story of Bacchus is told by many authors, see the hymn attributed to Homer, entitled *Διόνυσος, ὁ Λαοτῆς*: see also Nonnus in his *Dionysiaes*; Ovid in his *Metamorphoses*, &c. It is observable that this sculptor has made the scene of action on the sea-shore, and not on board the pirates' ship, as the poets have constantly described it.

<sup>b</sup> Our author terms both the ornaments which fringe the top of the cornice of this edifice by the same name, Vitruvian scroll, which is only generally applied to the upper one, but their distinct character induces us to remark on them. The upper ornament, named as above, and called by the French 'postes', is rarely found, as introduced in this monument, on Greek edifices, but an approximation to the form of it is seen among fragments found at that most ancient monument called the Treasury of Atreus at Mycenæ: it is frequent on fictile vases, and is supposed to typify the successive waves of the sea. The uniform vertical ornament at the edge of the cymatium of the corona, called usually the honey-suckle ornament, and by the French 'fleur-de-lis', and 'palmette' from its supposed resemblance to palm-leaves, we conceive to originate

from an imitation of the antefixæ terminating the harpiæ or joint-tiles. Among the ruins of Epidaure is a very ancient and elegant pedimental fragment thus terminated. See Dodwell's *Travels in Greece*, and Vulliamy's *Ornaments*. [ED.]

<sup>c</sup> For a specimen of these medals, see Plate XXII. Fig. 6 and 7.

<sup>d</sup> They have been engraved and published; the last edition, printed in the year 1741, has this title, "*Antiquissimi Virgiliani codicis fragmenta et pictura, ex bibliothecâ vaticanâ à Petro Santo Bartoli incisæ*", &c. The example cited here, is at page 134 of this edition, and it is the 45th plate of the first edition.

A fac-simile of this ancient manuscript was made by permission of Urban VIII. at the desire of Cardinal Massimi, in whose library it was placed. In this, not only the form of the characters is exactly imitated, but the original paintings likewise are diligently copied in miniature by P. S. Bartoli; and from it the printed copies, not without considerable licenses indeed, are engraved by that excellent artist. This curious book is at present in the library of the learned Anthony Askew, M.D.

<sup>e</sup> Among the ruins at Rhene in the Archipelago, we found a fragment of the tholus of a circular monument ornamented in a similar manner. [ED.]



the largest, and is in the centre of this upper surface, a ballister was in all likelihood inserted; its use was to support the tripod, and to give it that stability which its situation required.

Every body knows that the games and plays which the ancient Grecians exhibited at the celebration of their greater festivals were chiefly athletic exercises and theatric or musical performances; and that these made a very considerable, essential, and splendid part of the solemnity. In order, therefore, to engage a greater number of competitors, and to excite their emulation more effectually, prizes were allotted to the victors; and these prizes were generally exhibited to public view during the time in which these games were celebrated.

"In view amid the spacious circle lay  
The splendid gifts, the prizes of the day,  
Arms on the ground, and sacred tripods glow,  
With wreaths and palms to bind the victor's brow."

PITT'S TRANSLATION OF VIRGIL. *ÆNEID* V., VERSE 140.

None of these prizes seem to have been in higher estimation than tripods<sup>b</sup>, or more frequently the reward of superior force, address, and genius.

Homer, when he describes the games which were celebrated at the funeral of Patroclus, introduces Achilles proclaiming tripods as the principal prizes to be contended for, both by the charioteers and by those who engaged in wrestling<sup>c</sup>. Pindar celebrates Castor and Iolaus for their excellence in the chariot race, the naked and the armed course, throwing the javelin, and tossing the discus; and he represents them adorning their houses with tripods, and other prizes, which they had won in these games<sup>d</sup>. But Hesiod celebrates his own victory: he obtained it in the games which were solemnized at Chalcis. On this occasion, he describes himself bearing off the prize tripod from his competitors in poetry, and consecrating it to the Muses<sup>e</sup>.

It was the usual custom, and a very ancient one, for the victors to dedicate these tripods to some divinity, and to place them, either in temples already built<sup>f</sup>, or upon the top of some consecrated edifice erected for that purpose<sup>g</sup>; thus they participated of the sanctity of the place, and were secure from injury and violence: to have destroyed or defaced them, had doubtless been esteemed an act of sacrilege. A tripod thus dedicated, was always accompanied with an inscription; so that it became a permanent, authentic, and public monument of the victory, and of the person who had obtained it.

The tripod seems to have been the peculiar reward bestowed by the people of Athens on that Choragus who had exhibited the best musical or theatrical entertainment: for we find these kind of tripods had obtained a particular name from this custom, and were called Choragic tripods. The gaining of this prize was attended with considerable expense<sup>h</sup>: each Choragus disbursed the money

<sup>a</sup> Munera principio ante oculos, circoque locantur  
In medio: sacri tripodes, viridesque coronæ,  
Et palmæ, pretium victoribus, armaque,—  
*Æneidos*, liber V. verse 109.

<sup>b</sup> Donarem pateras, grataque commodus,  
Censorine, meis æra sodalibus:  
Donarem tripodas, præmia fortium  
Graiorum:—*Hor. Carm. Lib. iv. Od. 8.* [ED.]

<sup>c</sup> *Iliad* XXIII, verse 264.

<sup>d</sup> Pindar's *Isthmia*. Ode I.

<sup>e</sup> Hesiod, *Works and Days*. Book II. v. 272.

<sup>f</sup> Those most ancient tripods cited by Herodotus, Book V. to prove the similitude of the Cadmean characters to those used by the Ionians, were dedicated in the temple of Ismenian Apollo. One of these he attributes to Laius, a great grandson of Cadmus. According to the usual way of computing, it is more than 3000 years since this dedication.

<sup>g</sup> Plutarch in the life of Nicias.

<sup>h</sup> In one of the orations of Lysias which is still extant, he enumerates his public services; and among others, the expenses he was at in discharging the office of Choragus, and consecrating a tripod. It may possibly gratify the curiosity of some readers, to see this account inserted here.

"In the year that Theopompus was Archon," says he, "I underwent the scrutiny, and was appointed a Choragus in the exhibition of tragedies: in this I expended 30 minas (or 125*l.* sterling). Three months afterwards the chorus of men which I provided for the Thargelia (a festival in honour of Apollo) obtained the victory; and in this I laid out 2000 drachmas (83*l.* 6*s.* 8*d.*). In the year that Glaucippus was Archon, it cost me 800 drachmas (33*l.* 6*s.* 8*d.*) for Pyrrhic dancers, on the great Panathenæan Festival. Under the same Archon, I was again a Choragus, and provided a chorus of men on the Dionysia, or Festival of Bacchus; here I was victor, and in this chorus, together with the charge of consecrating my tripod, I expended 5000 drachmas (208*l.* 6*s.* 8*d.*)", &c. He then sets forth the expenses and dangers he sustained during the seven



for the entertainment he exhibited, but the victor was moreover at the charge of consecrating the tripod he had won; and sometimes, also, of building the temple on which it was placed<sup>a</sup>.

There were formerly many edifices or temples of this sort in Athens<sup>b</sup>: one of them as Plutarch informs us, was built by Nicias within the place consecrated to Bacchus<sup>c</sup>; and Pausanias says, that there was a street leading from the Prytaneum, which took its name from the number of tripods in it<sup>d</sup>. He tells us, they were placed on temples, that they were of brass indeed, but, on account of the workmanship, they merited our attention.

That the building usually called the lantern of Demosthenes was of this sort, the particulars already recited seem to evince. The three principal projections, which give a triangular form to the upper surface of the flower, and the number and disposition of the cavities in it, which seem so aptly suited to receive the feet of a tripod, must immediately suggest this opinion to any one who recollects, that tripods were sometimes placed on temples. The tripods represented on all the pannels which are not destroyed; and the inscription, so exactly like those which were inscribed on Choragic tripods<sup>e</sup>, do greatly confirm this opinion: besides all which, we may add, that as this building was entirely closed all round, it seems that no other use can with any shew of probability be assigned to it.

We may therefore conclude, that this building supported the choragic tripod of Lysicrates; and we may suppose that the sculpture on it, represents the subject of the theatric or musical entertainment, which was exhibited at his expence by the chorus of boys. If we further suppose, that these games were celebrated during the Dionysia, or festivals in honour of Bacchus, both the subject of the sculpture, and the custom of giving tripods particularly to the victors in those games<sup>f</sup>, will concur to support the conjecture.

years that he commanded the Triremes, or ships of war: and says, that presently after he returned home, he was elected a Gymnasiarch in the Promethean Games; in this he was victor, and spent 12 minas, &c.' Lysias, page 183.

This proves, that musical and theatric entertainments were given by the Choragus, and athletic games, by the Gymnasiarch: a particular, which was observed in the beginning of this chapter. Note <sup>b</sup> page 53.

It also explains the passage in Julius Pollux, where the Choragus and the Gymnasiarch are enumerated among those who spend money in the service of the public. Jul. Poll. Onomasticon, Vol. I. page 299.

An Attic drachm weighed about 67 grains of fine silver; and one ounce of fine silver is worth at present 6s. 2d. But if we estimate the attic silver at only 6s. an ounce, and the attic drachm at somewhat less than 67 grains, that drachm will then be worth 10d. English<sup>g</sup>.

<sup>a</sup> Εἰσότης δὲ καὶ τῶν ἀναθημάτων αὐτοῦ καθ' ἡμᾶς τότε Παλλὰδιον ἐν ἀκροπόλει, τὴν χεῖρσιν ἀποθεβλάντες, καὶ δὲ τοῖς χορηγικοῖς τρίποσιν ὑποκείμενος ἐν Διόσκειν νῆες. ἰνέκασσι γὰρ πολλὰς χορηγίας. 'Of his religious offerings there remained, even to our time, in the Acropolis, the statue of Minerva which has lost its gilding; and, in the place consecrated to Bacchus, the temple which supports the Choragic Tripods, for he won the prize many times being a Choragus.' Plutarch in the life of Nicias.

<sup>b</sup> The church of the *Panagia Spiliótissa*, or our Lady of the Grotto, was originally a Choragic monument, as appears evidently from the inscriptions on it; the two columns which stand over it have triangular capitals, and on the abacus of each capital are the vestiges of a tripod which it formerly sustained. The other Choragic inscriptions which are still extant at Athens, are on pieces of marble which have been architraves or friezes in Choragic

<sup>c</sup> We extract the following from the researches of a learned topographical writer on Greece: on the subject of the cost of the works of Pericles, he observes, "but, reckoning the cost of the works of Pericles in corn, the result will be very different."—"According to this scale of comparison the Attic drachma was seven shillings and two-pence of our present currency." We refer the reader to the excellent work of Col. Leake. [ED.]

<sup>d</sup> The above passage interpreted thus: "but there is a way from the Prytaneum which they call Tripodes, from which the quarter is named, in which are large temples of the gods where tripods are dedicated. They are of brass, and have about them works of art which especially merit to be recorded, for here is a satyr, in which Praxiteles is said to have greatly gloried." It is probable as Col. Leake sug-

monments; that, for instance, which is introduced in the Plate of Vignettes, Pl. XXII. Fig. 1., has the guttæ of the Doric architrave on it. Spon, who is of opinion that these inscriptions refer to theatrical games, and who has supposed that this building is a monument erected in honour of the victors, has likewise very justly observed, that all the inscriptions of this kind which he found at Athens, are either on friezes or other stones which have been part of some edifice. Spon's Voyage, Tome II. page 174.

<sup>e</sup> See Note <sup>a</sup> above.

<sup>f</sup> Ἔστι δὲ εἰς ἀπὸ τοῦ Πρυτανείου καλουμένη Τρίποδες. αὗτ' οὖν δὲ καλοῦσι τὸ χαλκόν, καὶ θύω ἐς τὸ τοῦ μεγάλου, καὶ σφίον ἱφιστήσαν. Τρίποδες χαλκοὶ μὲν, μέγας δὲ ἄξια μάλιστα περιέχοντες ἀργασμένα. Σάτυρος γὰρ ἔστιν ἐφ' ᾧ Πραξιτέλης λίγεται φρονήσαι μέγα. There is probably an error in this passage of Pausanias, where the copies read, καὶ θύω ἐς τὸ τοῦ μεγάλου, for it is not easily conceived that any number of great temples were built in one street; or that Pausanias, who is so minute a describer, should not have distinguished such temples by their names: if these brazen tripods were curiously wrought, it is plain that the beauty of their work would be lost, if they were placed upon great temples.

<sup>g</sup> Ὅτι ἰσχυρὰ ἀναθήματα χορηγικὰς τρίποδας ἐν Διόσκειν κατέλιπε, οὗ καὶ καθ' ἡμᾶς ἰδεύοντο, τοιαύτη ἰσχυρὰ φησὶ διασώζοντι, ANTIOXIE ENIKA APITETIΔHΣ EXOPHTEI APXECTPATOE EΔΙΔΑΣKE. "That he left behind him offerings for victory, Choragic tripods, dedicated in the temple of Bacchus, which are shown even in our time, with this inscription on them, THE TRIBE OF ANTIOCHIS OBTAINED THE VICTORY, ARISTIDES WAS CHORAGUS, ARCHESTRATUS COMPOSED THE PIECE. Plut. in Aristides.

<sup>h</sup> Καὶ τὸ μικρότερον ἐν Διόσκειν Τρίπους. 'And a tripod is the victor's prize in the festivals of Bacchus'. Athenæus Deipnos. Page 22.

gests, that the negative adverb *οὐ* was introduced in the original text: therefore instead of *ἐς τὸ τοῦ μεγάλου* the reading would be *ἐς τὸ τοῦ ΟΥ μεγάλου*, according with a usual turn of expression used by Pausanias when he describes small buildings, mountains, &c. This emendation will enable us to designate this as one of the temples described by Pausanias supporting tripods; indeed, for the reasons previously mentioned, we cannot suppose so costly an edifice erected without some reference to the worship of the Athenians, and the certain degree of attention devoted to the finish of the interior of the circular part, in contradistinction to the rude vacancy of the quadrangular basement of the building, may possibly warrant us in imagining that it may have enclosed some known object of veneration. [ED.]



## PLATE XXIII.

Fig. 1. A view of the Choragic monument of Lysicrates in its present condition, taken from the farther end of the garden belonging to the hospitium of the Capuchins. More than half this monument is walled up, so that of the six columns which form the circular colonnade, only two and a half appear on the outside of the Capuchin's house, and but two and a half of the intercolumniations. On either side of the frieze are represented the holes, which it was necessary to make, in order to copy the sculptures and the inscription which the walls concealed. The door on the left hand, which has the French arms over it, leads into the chapel. The figure represents the French Capuchin sitting in his garden; the surface of which is raised about eleven feet above the ancient pavement, and of consequence so much of the basement of this monument is hid, by the earth accumulated on this side of it: on the side next the street about three feet less of this basement is concealed.

Fig. 2. The Plan. In this the shaded part shews what remains standing, and the dotted part shows the places of three pannels that are wanting. The outer halves of the columns are fluted, but the inner halves are plain, and are half an inch less in diameter than the outer halves: from whence it is evident, that the spaces between the columns were all of them originally filled with pannels.

## PLATE XXIV.

Fig. 1. The elevation of this building; restored as far as the remains found on the spot, will authorize, and no farther.

Fig. 2. The section. In this the thickness of the solid parts of the building are seen; and the order of the masonry is marked by transverse lines drawn across those parts. The four lowest orders of stone belonging to the basement, which are in the form of steps, and the uppermost with a small moulding cut on it, which crowns the basement, seem to be each one block. Here the form and dimensions of the cavity within this basement is likewise shown.

The basis of the circular colonnade is one piece of marble, and the shaft of each column is likewise of one piece.

The junctures of the pannels are marked as they appear on the inside of the cylindrical wall. A portion of each capital appears within this building, in the manner represented here, but, until a way was forced through the pannels, it could not be seen; and therefore doubtless it is, that we find the capitals are only blocked out on this side, while that external part of them which was always exposed to view, is finished with the greatest delicacy. The architrave together with the frieze are formed out of one entire block of marble; but the cornice is of several pieces, bound securely in their places by the cupola, which is of one block only. The lower part of the flower is formed of the same block out of which the cupola is cut; the upper part is a separate piece. The junctures are all marked by transverse lines, and by consulting the print, will be readily discovered, without any further reference or explanation.

## PLATE XXV.

The base of the column; with the circular zoccolos or steps which are immediately above the quadrangular basement, and form the basis of the circular colonnade. Under this are the mouldings which crown the quadrangular basement; the uppermost is an ovolo without a fillet. It is remarkable, that the lowest of the circular steps projects somewhat beyond the corona of the basement, and that the



curves made use of to profile the mouldings of this building, are elliptical curves, and not segments of circles.

## PLATE XXVI.

The external face of the capital, with the entablature, and half one of the tripods which are wrought on the upper part of the marble pannels already mentioned. In this, part of the volutes and of the flower on the abacus are restored, but it is from the most diligent observation of the remains of these ornaments, that the restoration has been made: as six of these capitals are still remaining, and as they are not all equally ruined, nor always in the same places, it is easy to conceive that they mutually helped to restore each other. The different remains were collated so carefully, that we may affirm this capital has scarce a line, for which we have not the best authority. Among the many peculiarities of this singular edifice, the manner of fluting the columns deserves some attention; the lower extremities of these flutings descend below their usual limits, and are cut into the apophyges or scape of the column; and the upper extremities terminate in the form of leaves. The annular channel immediately above them, which divides the shaft of the column from the capital, was probably filled with an astragal, or collarino of bronze<sup>a</sup>.

Fig. 2. Profile of the fascia and moulding between the columns, beneath the tripods in relief<sup>b</sup>.

## PLATE XXVII.

The plan reversed, and the sections of the capital, with the elevation of half the unfinished part of the capital.

Fig. 1. The plan reversed. It is divided into two equal parts by the line A B. The parts marked C, and D, are of the unfinished half of the capital; here C is the plan of an horizontal section through the point C, of Fig. 2. and D, is the plan of an horizontal section through the point D, likewise in Fig. 2. The parts marked E, F, G, H, are of the finished part of the capital, or that which appeared on the outside of the building. E, represents part of an horizontal section through the point E, of Fig. 4, and explains the manner in which the upper part of the fluting of the column terminates. F, represents the part of an horizontal section, through the point F, Fig. 4. and explains the manner in which the lower range of leaves in this capital, are wrought and disposed. G, the plan of an horizontal section through the point G, of Fig. 4: this explains the manner of disposing the volute, and of placing the flower on the Abacus. H, is a section likewise through the point G, Fig. 4, showing the naked Campana of the capital.

Fig. 2. An elevation of half the internal unfinished face of the capital.

<sup>a</sup> By some this has been supposed to be the most ancient known example of the Corinthian order. But the capitals of the columns attached to the interior of the cella of the temple of Apollo Didymeus near Miletus may claim a greater antiquity, for Peonius who completed the temple of Diana of Ephesus burnt at the period of the birth of Alexander, 355 B. C., rebuilt that temple of Apollo after its destruction by Xerxes, 479. B. C.; therefore that capital was probably designed a century before that of this monument, and most likely previous to the time of Callimachus, who flourished at the end of the Peloponnesian war. The capitals of the temple of Apollo bear a considerable resemblance to those before us, in their single row of leaves and central honey-suckles, and in the channel at the springing of the leaves, which induces us to think that a metal astragal, as supposed by our author, was never introduced on it, for the eye of the Greek architects, from the prevalence of the Doric order, being accustomed at the springing of the capital to the channels introduced

in that order, possibly practised it also in the early adoption of this. These capitals, though differing from the systematized capital of the latter Greek and Roman Corinthian, bear on their forms the impress of the mind of an artist working from the tasteful feelings of his own imagination. The flower expanding itself between the leaves, reminds us of the Egyptian lotus, and with other considerations tends to induce us to adopt, with Mr. Gwilt, the supposed Egyptian origin of this capital, and to reject in part the claim for the originality in the invention of it attributed to Callimachus, but that artist from the accidental observation of nature, according to the elegant tradition of Vitruvius, may have given a new character to an ancient prototype. See *Ionian Antiquities*, Vol. I. Ch. III. Examination of Grecian Architecture in Sir W. Chambers's *Civil Architecture*, by Gwilt, imp. 8vo. 1825.

<sup>b</sup> Not described in the original text.

[ED.]  
[ED.]



Fig. 3. A perpendicular section through the middle of the unfinished part of the capital.

Fig. 4. A perpendicular section, through the middle of the exterior or finished part of the capital.

## PLATE XXVIII.

Fig. 1. A quarter of the upper surface of the tholus or cupola. A, one of the three helices, caulicoli or scrolls, which divide this cupola into three equal parts; on the foot of this scroll, is a circular cavity marked B, in which some ornament was originally fixed; it was probably of bronze, but is now destroyed.

Fig. 2. A section of the cupola, made on the line CD of the foregoing figure. A, is the helix or scroll, marked likewise A in the foregoing figure. The dotted curve line at B, shows the depth of the cavity, which is marked B, in the foregoing figure.

Fig. 3. A section of part of the cupola on the line EF, Fig. 1. It shows the profile of the leaves marked E, and F, in Fig. 1, and of the two intermediate ranges. Observe the range of leaves which in Fig. 1, measures 3, 1, where one darker and one lighter leaf are placed alternately; those darker leaves are here represented by that marked 2, 1, and the lighter, by that marked 6, in this figure.

Fig. 4. A section of the helix or scroll marked A in Fig. 1 and 2. This section is made through the line a, b, Fig. 2.

Fig. 5, represents the remains of the Vitruvian scrolls. Note, that in Fig. 1, the two scrolls, on the left hand are represented cut through by an horizontal section, to shew the projections of the different parts of its face.

## PLATE XXIX.

Fig. 1. The flower on the top of the tholus or cupola. A, an extremity of the foliage which is so ruined as not to be intelligible. B, the juncture of the uppermost stone of the flower with that which forms the cupola and the lower part of the flower.

Fig. 2. The plan of the upper surface of the flower. A A A, the cavities wherein, as it is already suggested, the feet of a tripod were originally fixed. B, the central cavity wherein the ballister was inserted, which effectually secured the tripod in its place. The dotted line round this central cavity is an horizontal section made through the uppermost range of foliage at the points EF, Fig. 1. CCC, the lesser projections of the upper surface of the flower, which are so much ruined that the exact form of those volutes cannot be distinguished.

Fig. 3. A perpendicular section of the top of the flower, made through the line A, B, C, of the preceding figure, to shew the depths of the cavities at A and B, in the preceding figure.

In Plate XXX., which follows, is copied the sculpture on the frieze of this building, which represents the story of Bacchus and the Tyrrhenian Pirates. The first of these, A, is the figure of Bacchus with his tiger. His form is beautiful and delicate, and his countenance is exactly that which Ovid has given to this divinity<sup>a</sup>. This figure is placed directly over the inscription on the architrave, and fronts nearly due east.

On either side of Bacchus, B, B, sits a faun, one of his attendants; and by them stand two others, C, C, each with a cup in one hand, and a pitcher in the other; they have two large vases by

<sup>a</sup> —Tu formosissimus alto  
Conspiceris caelo: tibi, cum sine cornibus adstas,  
Virgineum caput est.— Lib. iv. 17.

In heaven thou shinest with a superior grace;  
Conceal thy horns, and 'tis a virgin's face.—Garth's Ovid.



them, and they seem to be very diligent in the office of administering wine to Bacchus and his train; which is wholly composed of this imaginary species of beings. They are, however, of different ages, and are generally engaged in chastising the pirates; three of whom are here represented in the instant of their transformation into dolphins. See the Figures marked D, D, D, in this Plate. The whole process of this transformation is shewn by pirates in different attitudes and circumstances. One of them is just knocked down; another has his hands tied behind him; others are beaten, and tormented in various manners; and others are represented leaping into the sea, at which instant their change into dolphins commences. The figure, E, which has been mistaken for a Hercules Oetæus, represents one of the pirates sitting on a rock by the sea side; despair is in his face; his arms are bound behind him by a cord, which changes into a serpent of enormous length, and seizes on his shoulder. Nonnus in his *Dionysiaca*, recounting this adventure of Bacchus, introduces a transformation similar to this; he makes the cables and the streamer waving from the yard-arm of the pirates' ship, change into terrible serpents\*. The coiling of a cable, and the play of a streamer agitated by the wind, seem, probably enough, to have furnished the hint for this metamorphosis.

In Plate XXII. Fig. 1. from the ornament of the beginning of this chapter, is an exact copy of a choragic inscription which has been already published by Wheler, Spon, and others. It still remains over the gate of the bazar in the place where those gentlemen saw it; but as no one has given the form of the stone, or described those guttæ or drops<sup>b</sup> on it which prove it to be a Doric architrave, the reader perhaps will not be displeased to see it again in this place. It was probably part of one of those little temples already mentioned, which were built purposely to support a choragic tripod. The medal, with Apollo's head on one side, and with an owl, a lyre, and three flutes on the other, has not been published before; both that, and the reverse of another medal which has a tripod represented on it, are introduced in Plate XXII. Fig. 2. 3, on a supposition that they may possibly have some relation to musical or theatrical entertainments.

The ornament at the end of this chapter (Plate XXII. Fig. 5.) is an attempt to restore the upper part of this building, and to explain the manner in which the tripod<sup>c</sup> was originally placed on

\* Μηδ' αὖτε δὲ κάλῳις ἰχθυόων πτόλις ὀλοή,  
Ἐμπύρα μορφομένης ἐς ἀγκύλην ὡς τὰ δακτύλιον,  
καὶ πρότερον σέριξον, ὑπὸ κίρκῃ δὲ κίραστον  
Ὀλοκαίῃσι ἰλίκεσσιν ἀνδράσιν ἐν κίρκῃ ἰστοῦ.

—“and now, inspired with life,

The cables, coil'd in snaky wreaths, begin  
To writhe their length enormous; they assume  
The form of dragons; all the rigging hisses!  
Aloft where to the wind in wanton folds  
The streamer waved, behold, a fierce cerastes  
Shoots forth his hideous form.”

Nonnus's *Dionysiaca*, Book xlv. v. 137.

<sup>b</sup> The singularity of four guttæ without the tænia is remarkable. A parallel departure from architectural propriety has been recently discovered in one of the temples at Selinus in Sicily, where, under the mutules between the triglyphs, three guttæ are observed, corresponding with the narrow width of the mutules over the metopes. [ED.]

<sup>c</sup> In the description of the marbles collected by Sir Richard Worsley during his travels in Greece and Italy, in 1785, is to be observed an engraving of a tripod precisely similar to that introduced by Stuart in this restoration, inscribed, “Tripod belonging to the Monument of Lysicrates”, and with the following descriptive observation, “The name of Lysicrates, set down under our tripod, shews that the production of this piece of workmanship is to be traced to the time of Demosthenes, which is a proof that even in that age the art of sculpture had attained a degree of wonderful elegance and refinement. Mus. Worsleianum, v. i. p. 18. Fol. mcccxciv.” Stuart having previously spoken of some ornament that is now lost, which appears to have been a

tripod, originally placed on the top of the tholus, and his silence on this occasion on the existence of an object of so much interest as the identical inscribed tripod belonging to this edifice corresponding with that introduced in his restoration, may create doubts as to its authenticity; though we might exceed propriety in inferring that the experienced collector, or his antiquarian friend, Visconti, had been imposed on by the Italian manufacturers of antiques; or that the name inscribed beneath was of modern application, a practice not unfrequent on some of the finest antiquities. The distance of the original from the capital precludes us from forming any opinion on the execution of it, or its correspondence with the indications found on the triangular floral apex of the tholus. Pausanias expressly called the tripods on the temples in the quarter of the street of the tripods, *τρίποδες καλνοί*, brazen tripods. This appears, from the description, to be of marble, with the exception of the ears or handles, which are probably of metal.

This beautiful edifice has been restored by Legrand, the French architect, and occupies an elevated situation in the Park of St. Cloud, but, being made a Belvedere, the columns are insulated, which alters the character of the monument, and the extreme elevation renders imperceptible the exquisite delicacy of the ornaments. It has also been recently imitated by Mr. Repton, in the turret of St. Philip's Chapel, Regent Street. In the restoration of the tholus of this edifice at St. Cloud, instead of the dolphins introduced by Stuart, sedent griffins occupy their place, considered as attributes of Bacchus; the holes on the scrolls beneath denoting some additional objects. It is, however, admitted that the restoration of Stuart from its lightness is more happy than that of the French architect. [ED.]



it. The dolphins relate to the story on the frieze, and are supposed to have been fixed here by means of the cavity marked B, in Plate XXVIII. Fig 1. and 2. The medals introduced in this ornament (Plate XXII. Fig. 6 and 7), are designed to shew that the Vitruvian scroll was sometimes used to decorate the tops of cornices. That on the left hand is a medal of Marcus Aurelius. That on the right is of the emperor Philip<sup>a</sup>.

Mons. Le Roy has not been more accurate in the view he has given of this building than in those which are already animadverted on in the preceding chapters. For instance, he has made four columns appear on the outside of the capuchin's house, when he should have represented only two columns and one half-column in that situation; and he has given only two legs to the tripods which are wrought on the marble pannels, when they have three legs in the original.

In his historical account<sup>b</sup>, he supposes that the inscription on the architrave of this building relates to athletic combats; and, in his description of the sculpture on the frieze, he tells us, that the groupes of figures represented there, favour his opinion; his description of them is curious. 'In one of these groupes', says he, 'are seen two boxers fighting, one of them has thrown the other under him, and pulls his arms backward with all his might; in a second we observe a man fallen, and two others with clubs ready to kill him; a third represents a man who seems as if he would tie another to a tree. One sees moreover in this frieze several dead bodies, men carrying lighted torches, and two figures with a vase between them. I suspect', says Mons. Le Roy, 'that they are two Athletas, who sacrifice to Hercules; for we see that hero in another groupe sitting on a funeral pile which they are going to set on fire; and the greatest part of the figures of this frieze have each of them a lion's skin. From these observations on the inscription and the basso-relievos of this monument' continues Mons. Le Roy, 'we think we may presume that it was erected in honour of several combattants of the tribe of Acamantis, who vanquished in the athletic games; and that it was dedicated to Hercules, so renowned for his combats.' This description is a continued series of mistakes. They have most of them been made before, though in fewer words, by Wheler and Spon<sup>c</sup>: none of them are perhaps so pleasant as Mons. Le Roy's change of the dolphins into dead men.

In the second part of his work, Mons. Le Roy says, that the height of the columns is about ten of their diameters<sup>d</sup>, but in this he is mistaken. He tells us that, 'the crowning of this edifice is the most extraordinary part of it; its form, and richness,' says he, 'have caused some architects to doubt of its antiquity; I formed the same judgement on it,' continues Mons. Le Roy, 'having seen a drawing of this monument which Lord Charlemont had caused to be taken at Athens; but having in this last city examined and considered this monument at my leisure, I changed my opinion. I have

<sup>a</sup> Numismata maximi moduli ex Cimeliarcho Ludovici XIV. &c. ad exemplar Parisiense Eleutheropoli MDCCIV. Plate 10 and Plate 27. Not having the original edition at hand, it was thought sufficient to refer to this, and to take the examples from it.

<sup>b</sup> Il est facile de voir que cette inscription ne diffère que par les noms de ceux qui présidèrent aux jeux, et qui remportèrent les prix, de celles qui sont sur le portail de la Madone Spiliotissa dont j'ai déjà parlé page 14. Je crois avoir assez bien prouvé que, dans ces derniers, il est question des combats athlétiques, et il me paroît très-vraisemblable que celle de la Lanterne de Démosthène, fait mention des semblable combats; les groupes des figures que l'on voit sur la frise de ce monument favorisent cette opinion; dans une de ces groupes on voit deux lutteurs qui combattent, l'un tient l'autre renversé sous lui, et lui tire les bras par derrière de toute sa force; dans un second on remarque un homme par terre, et deux autres avec des massues prêts à l'assommer; un troisième représente un homme qui semble en vouloir lier un autre à un arbre. On voit encore dans cette frise

plusieurs morts, des hommes portant des flambeaux allumés, et deux figures entre lesquelles il y a une vase. Je soupçonne que ce sont deux athlètes qui sacrifient à Hercule: car on voit ce héros dans une autre groupe assis sur un bûcher auquel on met le feu; et la plupart des figures de cette frise portent chacune un peau de lion. De ces observations sur l'inscription et les bas-reliefs de ce monument, nous croyons pouvoir présumer qu'il fut élevé en l'honneur de plusieurs combattants de la tribu Acamantide, qui vainquirent dans les jeux athlétiques, et qu'il fut dédié à Hercule si renommé par ses combats. Mons. Le Roy, Part I. p. 25.

<sup>c</sup> Il y a quatorze groupes de deux figures chacune, dont l'une a presque toujours la dépouille de lion. Il y en a quelques-unes qui combattent et d'autres qui sacrifient. La plus remarquable de ces figures est un Hercule, &c. Spon's Voyage, tome II. p. 173, 174.

<sup>d</sup> La proportion de ces colonnes est de plus de dix diamètres de haut. Le Roy, P. XI. p. 22.



satisfied myself, so as to leave no doubt, that the crowning and all the entablature of the building, on the architrave of which is an inscription from whence we learn that it was built in the time of Demosthenes, are exactly of one self same piece cut out of the block.<sup>a</sup> Here Mons. Le Roy, is again mistaken; and if he has really examined this monument at his leisure, he has nevertheless in these particulars, as in many others, copied the erroneous account given of them by Spon; who tells us, that the covering of this building is one and the same piece with the frieze<sup>b</sup>. When, as we have before observed, the architrave and frieze are one piece, the cornice is in three pieces, the roof is one piece, and another piece composes the upper part of the flower; so that there are in all six pieces in the entablature and crowning of this building.

In his plan of the roof of this building, he has omitted the cavities in the upper surface of the flower; and he has covered the roof itself with scales instead of pointed leaves. He has likewise decorated the top of the three helices or scrolls with acanthus leaves, when in the original there are no leaves there, nor any ornament, except plain mouldings. He has omitted the two circles of Vitruvian scroll, &c.

By his elevation (Plate XXV.), it appears that he has not examined below the present surface of the ground. The range of stones which in this print of his are next the ground, is represented as one stone only, when in the original it is composed of two; of the second range he has made three stones, when that like the former is composed of two only in the original. He has not hollowed the under part of the corona of this basement; and he has finished it with a square fillet, when in the original it finishes with an ovolo.

The tripods which are wrought in basso-relievo on the pannels of the intercolumniation, he has represented with two legs only; and he has omitted their handles. The mouldings on which these tripods are placed, he has profiled at their extremities; and he has omitted the fascia under those mouldings. His representation of the capitals of the column does not agree with his description; and neither one nor the other agrees with the original, &c.

In the section (Plate XXVI.), he sets down measures to each different range of the foliage which composes the flower. Here not only the measures are false, but he has miscounted the number of these ranges, and has misrepresented their form, both in this and in the preceding plate. The inside of the roof which he makes quite smooth, the pannels which he has made of an equal thickness from top to bottom, the internal face of the capitals which he has omitted, the two apertures which he makes in the circular colonnade, and a number of such like inaccuracies, would tire the reader were they all to be enumerated: they are however so many proofs of Mons. Le Roy's want of attention. This chapter shall finish with a conjecture proposed by him, and with the observation on which he founds it.

"Vitruvius", says he, "teaches that the top of round temples should be terminated by a flower, which is not a very bold ornament. The height of this flower which he [Vitruvius] makes equal to the height of the capital, has given birth to a conjecture of mine. The little round Temple of Hercules [for so Mons. Le Roy calls this building] is terminated by a kind of capital with three angles, the height of which does not differ much from that of the capitals of the columns of this edifice. This observation has made me think that the ancients terminated perhaps originally their little

<sup>a</sup> Le couronnement de cet edifice est ce qu'il y a de plus extraordinaire; sa forme et sa richesse ont fait douter à quelques architectes, avec beaucoup de raison, de son antiquité; j'en portai le même jugement, ayant vu à Rome un dessein de ce monument que milord Charlemont avoit fait prendre à Athènes; mais ayant examiné et considéré, dans cette dernière ville, ce monument à loisir, j'ai changé d'opinion. J'ai reconnu, à n'en pas douter,

que le couronnement et tout l'entablement de l'edifice, sur l'architrave duquel on lit une inscription que nous apprend qu'il fut construit dans le tems de Demosthène, sont exactement d'une même pièce, taillés dans le Bloc. Le Roy, Part II. p. 22.

<sup>b</sup> Ce couvert qui est taillé en écailles, n'est qu'une même pièce avec la frise. Spon's Voyage, tome II. p. 173.



round temples with capitals similar to those of their columns; and that when, in process of time, they crowned them with flowers instead of these capitals, they still continued nevertheless to give them the height of these same capitals",<sup>a</sup> &c. Now the reader must be informed, that the height of the capitals of this building is 1 foot 7 inches  $\frac{1}{100}$ , and the height of the flower, which Mons. Le Roy in this account makes nearly equal to it, is 4 feet 5 inches  $\frac{5}{100}$ .

\* Vitruve enseigne que le haut des temples ronds devoit être terminé par un fleuron qui n'est pas un ornement fort mâle, et la hauteur de ce fleuron, qu'il fait égale à celle du chapiteau, m'a fait naître une conjecture. Le petit temple d'Hercule est terminé par un espèce de chapiteau à trois angles, dont la hauteur ne s'éloigne pas beaucoup de celles des chapiteaux des colonnes

de cet edifice. Cette observation m'a fait penser que les anciens terminoient peut-être d'abord leurs petits temples ronds, par des chapiteaux semblables à ceux de leurs colonnes; et que dans la suite ayant mis des fleurons pour couronnements en place de ces chapiteaux, ils leur donnèrent toujours la hauteur de ces mêmes chapiteaux. Le Roy, Part II. Page 22.

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## CHAPTER V.

### OF A STOA OR PORTICO, COMMONLY SUPPOSED TO BE THE REMAINS OF THE TEMPLE OF JUPITER OLYMPIUS.

THIS is one of the most considerable remains of Athenian magnificence, and when it was entire, must certainly have made a very noble appearance, since, in its present ruinous condition, it has so striking an effect that most travellers have mistaken it for the Temple of Jupiter Olympius, which, in splendour and majesty, surpassed every other structure in Athens<sup>a</sup>.

What the ancient name of this building was appears extremely difficult to ascertain. The tradition of the present Athenians will not assist us in the disquisition. They call it indifferently the Palace of Pericles or of Themistocles, but it seems altogether incredible that, among those jealous republicans, any citizen should venture to erect so splendid a house for his own private habitation<sup>b</sup>. No sculptures or inscriptions have been discovered here that afford any light to our enquiry; the general plan of the external walls may however be traced, and this, with some other circumstances to be hereafter mentioned, make it probable that these ruins are rather the remains of a stoa or portico than either of a palace or temple<sup>c</sup>.

<sup>a</sup> Magnificentiae vero in Deos, vel Jovis Olympii templum Athenis, unum in terris inchoatum pro magnitudine Dei, potest testis esse.

<sup>b</sup> Of his [Antiochus Epiphanes] religious magnificence, the Temple of Jupiter Olympius at Athens may serve as a particular testimony: it is the only one in the world undertaken in a manner suitable to the greatness of the deity. Livy, Book XLI. Chap. 20.

Vitruvius classes this Temple of Jupiter Olympius with the Temple of Diana at Ephesus, the Temple of Apollo at Miletus, and the Temple of Ceres and Proserpine at Eleusis; these were the four sacred edifices, he informs us, which were most celebrated for their beauty and magnificence. See the Proeme to his seventh Book.

<sup>c</sup> Ἰδὼν δ' οὕτω σάφρως ἦσαν, καὶ σφόδρα ἐν τῷ τῆς πολιτείας ἔθει μένουσι, ὥστε τῶν Ἀριστοῦ, καὶ τοῦ Μιλτιάδου, καὶ τῶν τότε λαμπρῶν οἰκίαν ἴσως ἄρα εἶδεν ἑμὲν ὅποια ποτ' ἔστιν, ἄρ' αὖ τῆς τοῦ γήϊου οὐδὲν σμικροτέραι ὄναι.

In their private capacities, they had so much moderation, and adhered so steadily to the manners which the constitution of their country enjoins, that if any one looks at the house of Aristides or Miltiades, and the other illustrious men of those times, he sees it is in no respect finer than the next door neighbour's. Demosthenes, Olynth. II.

The magnificent edifice now under our consideration has been successively supposed to have been the Temple of Jupiter Olympius, the Poikilē Stoa, and the Prytaneum. A recent traveller, Dr. Clarke, observes, that "so little is known concerning the history of this building, that it were vain to attempt giving an account of it"; and after various observations he concludes by conjecturing that "this Corinthian edifice may be either the old Forum of the inner ceramicus, called ἀρχαία ἀγορὰ where the public assemblies of the people were held, which is the most probable conjecture as to its origin, or the remains of the Temple of Vulcan, or Venus Uranea." This author however appears not to have applied to the examination of this structure, the principles of the comparative styles of architectural design, according to the eras of their erection, which investigation, united to a minute examination of the text of Pausanias, will no doubt enable us to arrive at some conclusive deduction as to the original name and appropriation of this monument; for it is not to

be imagined that so stupendous a structure should not have been mentioned by that author. We therefore select the following passage describing edifices raised at Athens by Hadrian, and possessing details agreeing with the ichnographic arrangement of this building, from which no doubt can exist that it was one of the edifices erected by that emperor. Pausanias, after describing the Temple of Jupiter Olympius completed by Hadrian, proceeds as follows:

Ἀδριανὸς δὲ κατισχυάσατο μὲν καὶ ἄλλα Ἀθηναίους, καὶ Ἡρας, καὶ Διὸς Παυλιανίου, καὶ ΘΕΟΙΣ ΤΟΙΣ ΠΑΣΙΝ ἹΕΡΟΝ ΚΟΙΝΟΝ. τὰ δὲ ἐπιφανέστατα κατὰ ἱεροὺς κίους Φρυγίον λίθον. πεποιήνται δὲ καὶ ταῖς στυαῖς κατὰ τὰ αὐτὰ οἱ τοῖχοι καὶ οἰκίσματα ἑταῦθα ἔστιν ἐξ ὧν τι ἐπιχρῶσθαι καὶ ἀλαβάστῳ λίθῳ πρὸς δι' ἀγάλμασι νεκροσχημένα καὶ γραφαῖς κατασκευαῖται δὲ ἐς αὐτὸ βιβλία. καὶ γυμνάσιόν ἐστιν ἑπ' αὐτῷ Ἀδριανῷ κίους δὲ καὶ ἑταῦθα κατὰ λιθοτομίας τῆς Λιβύου. Pau. Lib. I. c. 18.

Translation. 'But Hadrian erected also other buildings for the Athenians, namely a Temple of Juno, and Jupiter Panelle-nius, and a sanctuary common to all the gods, but the most conspicuous of his works are one hundred and twenty columns of Phrygian stone, and there are walls belonging to the porticos within which are cells adorned with gilded beams and alabaster stone, and with statues and paintings, and within the building are also placed books. There is also a gymnasium named after Hadrian, and there are within it a hundred columns from the quarries of Lybia.'

At first sight, from the great magnificence in the arrangement and construction of this edifice, and from the Roman taste of design prevalent in the details of its architecture, it is reasonable to conclude that it was a monument raised under the empire, and fair to attribute it to the generous liberality of Hadrian, to the still most enlightened city of his dominions, whose architectural munificence to Athens was so great as even to give the name of the City of Hadrian to a portion of it; and, from its correspondence with the description in the passage above cited, we think our opinion confirmed. The principal feature of this ruin is a highly decorated peribolus or enclosure, (ιερός), having porticos (στοαί) within, behind which were recesses or exhedrae for conversation (οἰκίσματα), forming on the whole a sacred enclosure for recreation and study; an edifice which to a people who lived in society, among porticos, the resort of philosophers, must



The external walls inclose a large quadrangular space of 376 feet one inch in length, and 252 feet in breadth. The front looks nearly wnw.; or, to be more exact, it lies 28° 20', east of north, and west of south. In the middle of it are the remains of a gate or entrance, to which they formerly ascended by a flight of six steps. The whole extent of this front is ornamented with Corinthian columns, and is terminated at each extremity by a pteroma, or projecting wall, which is faced with a Corinthian pilaster.

Originally the number of these columns was eighteen; they were disposed in the following manner. Four of them, which were fluted, were placed in the middle of the front on the uppermost step; they supported an entablature and pediment, and formed a portal or portico<sup>a</sup> before the gate. On either side of this was a range of seven columns whose shafts were not fluted; they were placed each on its proper pedestal, the top of which was exactly level with the uppermost step of the portal.

The north-easterly half of this front, with its columns, pedestals and entablature, are not much defaced; but the south-western column of the portal, with that angle of the entablature which it supported, are wanting; and there are besides no remains of the cornice which was over the tympanum of the pediment. That half of the front which lies south-westerly of the portal is much ruined, but great part of the wall is yet remaining there, together with the seven pedestals, and some fragments of the columns which were placed on them; all which are in their original situations. The antæ or pilasters of the portal are entire, as are also those pteromata or wings which limit each extremity to this front and determine its utmost extent.

The two lateral walls were most probably similar to each other; that which is on the north-eastern side of the quadrangle remains sufficiently entire to shew what its general form has been. On the outside of this wall are three remarkable projections: that in the middle is rectangular, and has probably been an entrance; those on each side of it are semicircular, and appear to have been what Vitruvius calls *exhedræ*: they form recesses on the inside of the quadrangle, somewhat resembling those

have been peculiarly acceptable: it corresponded with the *Thermæ* of the Romans, and the enclosure or *peribolus* of the Baths of Dioclesian had similar *exhedræ* or recesses. The portico within consisted of a double row of columns, one of the external shafts of which remained in its place, which is of Pentelic marble, but as Pausanias mentions columns of Phrygian marble, the proof of the former existence of columns of that species was in some measure necessary to confirm the designation of the edifice, though from the spoliation of Athens by subsequent emperors and invaders, such a discovery were almost hopeless. This desideratum has been however accomplished through the exertions of the Earl of Guildford (to whom the Ionian Isles, under our protecting government, and Greece in general, are so greatly indebted for his ardour in diffusing among their interesting population the benefits of education and moral culture), who was permitted to excavate within the precincts of the residence of the Waivode of Athens, now standing on the site of the ruins, when columns of Phrygian marble were discovered within an accumulation of soil in some parts thirty feet above the original pavement. This point being settled, we have next to observe that the resemblance in the style of design of the Corinthian order of this monument to that of the Arch of Hadrian, is remarkable. Insulated columns raised on pedestals detached from the walls are common to both, the entablature instead of being continued uninterruptedly, as in the best age of Greek architecture, is made to break round the capitals of the columns alike in each; and at this building probably supported statues, as at the Arch of Constantine at Rome. The members of the architrave are alike in both edifices, and each is without a third fascia. The mouldings of the abacus of the capitals in each are continued along the walls under the architraves. The introduction of rustication behind the columns, and a similarity of execution in the capitals, display also with the above particularities, a similar date of style not to be controverted. The arch and fragments of

three columns surmounted with rude capitals of a subsequent age, now in attachment with the Greek church called *Megale Panaghia* in the central part of the enclosure or *peribolus*, we cannot suppose, as has been imagined, to have formed part of a temple of Jupiter Panellenius, on account of the introduction of the arch, and the inferiority of the style and dimensions: but these ruins may have belonged to the library alluded to in the above cited passage of Pausanias. Thus from the above coinciding circumstances the whole edifice in question may be considered to be that structure described by the ancient Greek topographer; but this, as well as other hitherto disputed points, will possibly be more fully cleared up by the enquiries of future travellers, who, unobstructed and unmolested by a Turkish population, and with opportunity of unsuspected access to the interior habitations of Athens, may discover inscriptions, fragments, and foundations, solving many points of antiquarian doubt. On the ruin before us we feel no hesitation in concluding with recent topographical writers that it was a part of the "ΘΕΟΙΣ ΤΟΙΣ ΠΑΛΙΝ ΙΕΡΟΝ ΚΟΙΝΟΝ" of Pausanias, or 'Sanctuary common to all the gods,' built by Hadrian. We may therefore with propriety denominate it THE PANTHEON OF HADRIAN.—See Wheeler's, Chandler's, Clarke's, and Dodwell's Travels in Greece, Gell's Itinerary, and Leake's and Wilkins's Topography of Athens. [ED.]

<sup>a</sup> A portico is properly what the Grecians called a *stoa*: it was a quadrangular space, with a colonnade or peristyle round its inside. As the building treated of in this chapter is supposed to be of that kind, we shall, to avoid ambiguity, call the ornament of columns which is placed before this gateway, a portal.

Perhaps this word will, on all occasions, best express that piece of architecture so frequently placed before the door or entrance of any building, though it is more generally called a portico.



on each side of Westminster Bridge; and, like them, were designed to accommodate such persons as were disposed to sit and converse without interruption.

Great part of the back-front likewise remains; it is supported on the outside by six large plain parastata or buttresses. Whatever decoration may have been on the interior face of this wall, it is evident that the external face has never had much ornament bestowed on it. There still remain some traces of a peristyle or continued colonnade, which, on the inside of these walls, encompassed the quadrangular space beforementioned. This peristyle was composed of a double range of columns, agreeing in this particular with Vitruvius's Description of Porticos. Of the great number of columns that were necessary to form such a peristyle, only one remains in its original place, and it seems to be of that range which was farthest distant from the wall.

Exactly fronting the gate or entrance, described in the third and fourth section of this chapter, and about 250 feet distant from the front wall, are some old foundations<sup>a</sup>; on them, a large church, the work of a most barbarous age, has been since erected; it is called 'Ee megâle Panagia', or Great St. Mary's. In the walls of this church are still to be seen an ancient arch and some other remains of excellent masonry: contiguous to the church are three columns supporting an architrave; they were probably part of the same edifice to which the arch originally belonged.

Whatever difficulties attend the disquisition concerning this building; most evidently it was not the Temple of Jupiter Olympius, for that temple was situated in the southern part of the city near the Fountain Callirrhoe, whereas this building stands to the north of the Acropolis. Those stately ruins vulgarly called the Columns of Adrian, and supposed to be the remains of that emperor's palace, stand exactly on the spot assigned by the ancients to the Temple of Jupiter Olympius. In reality, these lastmentioned ruins agree in so many other particulars, besides their situation, with the descriptions of that sumptuous temple which are still extant, that it is not easy to conceive how any other building could ever be mistaken for it. For we find that the Columns of Adrian, as they are called, stand in the south<sup>b</sup> part of the city, and they are near the fountain Enneacrunos, or Callirrhoe<sup>c</sup>, as was before observed; to which may be added that they are of very extraordinary dimensions<sup>d</sup>, being nearly sixty feet high, and above six feet in diameter; they are the remains of a Dipteros and Hypæthros<sup>e</sup>, of the Corinthian Order; and the peribolus or enclosure in which they stood, was nearly if not quite a circuit of four stadia<sup>f</sup>. Now these are exactly the particulars which the ancients have left us concerning the Temple of Jupiter Olympius at Athens, as may be seen by the authorities cited in the Notes.

<sup>a</sup> If the peristyle, or internal colonnade, crossed the quadrangular space close by the front of these ruins, the area inclosed by it will have been exactly a square.

<sup>b</sup> Τὸ δὲ πρὸ τούτου ἡ ἀρχαία πόλις ἦν, καὶ τὸ ἐπ' αὐτὴν πρὸς ἰστίον μάλιστα τετραγώνιον, κ. τ. λ.

Smith very properly translates this passage as follows: 'Before this time that which is now the citadel and that part which lies on the south side of the citadel, was all the city. The temples built either within the citadel or without, sufficiently shew it. For, in the south part of the city, particularly, stand the temples of Olympian Jove, of the Pythian Apollo, &c. All the other ancient temples are seated in the same quarter. Near it also is the fountain, now called Enneacrunos, or nine pipes, &c.' Thucyd. B. II. 15.

Here Valla, instead of πρὸς ἰστίον, reads πρὸς ἄρκτον, or, 'on the north side of the citadel', and Palmerius seems to approve this reading, and to suppose that the Fountain Enneacrunos and Mount Hymettus were to the north of the citadel. But they are mistaken, for the Enneacrunos, the Ilissus, Hymettus, and the country of Agra, lying between Hymettus and the Ilissus, are all situated to the southward of Athens.

<sup>c</sup> Ταχαιτίως δὲ ἰσθαπὶ τὸν τῷ Διὶ καὶ κατασκευάζοντες Ἀθηναῖους

Ἐννακρῦνον πλησίον, κ. τ. λ. 'Tarentinus relates that when the Athenians were building the Temple of Jupiter Olympius, near the Fountain Enneacrunos, &c.' Hierocles in the Preface to his Hippitrics, cited by Meursius in his Cecropia, p. 32.

<sup>d</sup> In Astu verò Jovem Olympium ample modulorum comparatu, Corinthiis symmetriis et proportionibus, architectandum Cossutius suscepisse memoratur. 'In the city of Athens we are told that Cossutius undertook the building of the Temple of Jupiter Olympius on a scale of great dimensions, and of the Corinthian Order.' Vitruvius, Proemio to his Seventh Book.

<sup>e</sup> Hypæthros verò decastylus est in prona et postico. Reliqua omnia eadem habet, quæ dipteros, &c. hujus autem exemplar Romæ non est, sed Athenis octastylus in Templo Jovis Olympii. 'The hypæthros is decastyle both in the portico and in the back-front. In all other respects it is the same with the dipteros. There is no example of it at Rome, but at Athens the Temple of Jupiter Olympius, though an octastyle, is of this species.' Vitruvius, Book III. Chap. I.

<sup>f</sup> Ὁ μὲν δὲ πᾶς περιβολὸς σταδίων μάλιστα τεσσάρων ἰστίον. 'But the whole peribolus [or circuit inclosing the consecrated place in which the temple stands] is of about four stadia.' Pausanias, Book I. Chap. 18.



On the contrary, the building treated of in this chapter stands to the northward of the Acropolis, its columns are only 28 feet, 10 inches  $\frac{5}{16}$  in height, and 2 feet, 11 inches  $\frac{3}{16}$  in diameter: there remain no traces either of a dipteros or hypæthros; and the whole circuit of the walls including the curvature of the exhedræ, has been only 1400 English feet, or two stadia and about one third.

It has been already observed (in Chapter II), that Mons. Le Roy supposes these columns of Adrian, as they are called, to be the remains of the Pantheon built at Athens by the Emperor Adrian<sup>a</sup>; but if the reasons which have been now produced are sufficient to shew that they belonged to the Temple of Jupiter Olympius, he is evidently mistaken.

Wheler and Spon have imagined that they are the remains of one hundred and twenty columns of Phrygian marble<sup>b</sup>, with which that Emperor, as Pausanias<sup>c</sup> informs us, adorned an edifice erected by him at Athens; and they suppose this Phrygian marble to be whiter than the marble of Pentelicus. But Phrygian marble is a species of alabaster variegated with beautiful veins and spots. Stephanus Byzantinus says that Alabastro is a city of Phrygia in which an excellent species of marble was found<sup>d</sup>; and this seems to be perfectly explained by a passage in Strabo, where he tells us that there were quarries near Synnada, a city of Phrygia, which afforded a sort of stone, variegated nearly in the manner of the Alabastrites; and that columns and slabs of it were carried to Rome, wonderful for their dimensions and beauty<sup>e</sup>. Now it is evident from Pliny, that the Alabastrites which this Phrygian marble resembled, was diversified with various colours<sup>f</sup>; so that Wheler and Spon are undoubtedly mistaken when they suppose that the Columns of Adrian, which are white, are of Phrygian marble, and that Phrygian is whiter than Pentelic marble. On the strictest examination no difference could be discerned between the marble of these columns and that of the other buildings in Athens: we may therefore be certain that they were brought from Pentelicus and not from Phrygia; for it is not credible that Adrian would have been at the expense of transporting from a distant country to Athens a marble which the quarries of Attica afforded in great plenty and perfection.

Having proved that the Ruin described in this chapter could not be the Temple of Jupiter Olympius, the reader may expect that, in pursuance of the method observed in the foregoing chapters, some attempt be here made to discover what building it really was.

Pausanias affords us some assistance in this enquiry; by his description of this part of the city, it should seem that the building in question can be no other than the celebrated portico called the Poikile<sup>g</sup>. In his way from the Ceramicus and the Temple of Vulcan, to the Poikile, he passes near the Hermes Agoræus, or the Mercury of the Agora; he then enters the Poikile, which he describes, and, having finished his account of it, he returns to the agora; and enumerates various particulars

<sup>a</sup> Mons. Le Roy, Partie I. Page 35.

<sup>b</sup> Wheler, Page 371. Spon's Voyage, Tome II. Page 169.

<sup>c</sup> Pausanias, Book I. Chap. 18, towards the end.

<sup>d</sup> 'Αλάβαστρα, πόλις Φρυγίας. Ἡρόδοτος. ἐν ταύτῃ λίθος διάσημος. Steph. Byzant.

<sup>e</sup> Καὶ τὸ λατόμιον τοῦ Συναδικῆος λίθου, κ.τ.λ. Καταρχὰς μὲν μικρὰς βάλους ἐκιδόντες τοῦ μετάλλου· διὰ δὲ τὴν ἐνὶ πολυτέλειαν τῶν Ῥωμαίων κίονες ἔκτισον· μεγάλοι, πλεονάζοντες τῷ ἀλαβαστρὶ λίθῳ κατὰ τὴν ποικίλειαν, κ.τ.λ. Strabo, p. 577.

<sup>f</sup> Alabastrites nascitur in Alabastro Ægypti, et in Syrie Damasco, candore interstincto variis coloribus. Pliny, Book XXXVII. Chap. 10.

<sup>g</sup> The Poikile was the principal stoa or portico in Athens: it was adorned with a great variety of excellent paintings, and with shields taken by the Athenians from their enemies; see Pausanias's Attica, Chapter 15. It was likewise celebrated for giving the name of Stoics to the school of philosophers instituted by Zeno.

Pausanias, in Chap. XIV. of his first Book, treats of the Ceramicus and some neighbouring buildings, particularly he finishes

that chapter with an account of the Temple of Venus Urania, near that of Vulcan and Minerva, which was over the Ceramicus, and immediately begins Chap. XV. in the following manner. 'Ἰδὼς δὲ πρὸς τὴν στοᾶν, ἣν ποικίλην ὀνομάζουσιν ἀπὸ τῶν γεγραμμένων, ἔστιν Ἐρμῆος χαλκοῦς, καλούμενος Ἀγοραῖος. 'Going to the stoa or portico, which they call the Poikile, or the pictured, from the paintings which are in it, there is a Mercury of brass called Agoræus, or belonging to the Agora.' Pausanias, Attica, Chap. XV.

He then enters the Poikile, and describes very particularly the paintings and other ornaments he found there, and when he has finished that description, he tells his reader: 'Ἀθηναῖοι δὲ ἐν τῇ ἀγορῇ καὶ ἄλλὰ ἔστιν οὐκ ἐξ ἁπαντὰς ἐπίσημα, καὶ ἑλίου βωμός' κ.τ.λ. Καὶ γὰρ Αἰδῶς σφίσι βωμός ἐστι, καὶ Φήμης, καὶ Ὀσμῆς, κ.τ.λ. 'Εν δὲ τῇ γυμνασίῳ τῆς ἀγορῆς ἀπέχοντι οὐ πολὺ Πτολεμαῖον δὲ ἀπὸ τοῦ κατισχυασμένου καλούμενον, κ.τ.λ. Πρὸς δὲ τῇ γυμνασίῳ Θησέως ἐστὶν ἱερὸν, κ.τ.λ. 'In the Agora, the Athenians have other things not generally observed; as the Altar of Mercy, &c. In the gymnasium of Ptolemy, so called from its founder, which is not far from the Agora, &c. Near the Gymnasium is the Temple of Theseus.' Pausanias, Attica, Chap. XVII.



he observed in that place. The manner in which Pausanias speaks of these buildings, and the transitions he makes from one to the other of them, are such, that we must necessarily conclude them to be almost contiguous to each other. He then proceeds to the Gymnasium of Ptolemy, which he tells us is not far from the Agora; and to the Temple of Theseus, which he informs us is near the Gymnasium. Hence it appears that these three buildings, the Agora, the Poikile, and the Gymnasium of Ptolemy, stood near each other; and likewise, that the Agora was nearer than the Poikile both to the Ceramicus and to the Gymnasium; and that the Gymnasium lay between the Agora and the Temple of Theseus.

Now the Temple of Theseus still remains at Athens, and the sculptures on it are sufficient warrant for the name universally given to it; that temple therefore is a fixed and certain spot, concerning the situation of which there can be no dispute.

There are at present not far from the Temple of Theseus, three of the most considerable ruins in Athens, standing together, and, as it were, in one group; one of these is the building under our present consideration, which, from the disposition of its plan, as we have already observed, appears to have been a stoa or portico; another of these ruins is the Doric Portal treated of in our first chapter, where it is proved to be, most probably, the agora; and the third may be supposed both on account of its situation and extent, to be the remains of the Gymnasium of Ptolemy; for it is the nearest of the three to the Temple of Theseus, being in fact scarcely seven hundred feet distant from it, and it lies between that building and the Agora, from which it is only two hundred feet distant; its plan moreover is a quadrangle whose longest sides extended about four hundred, and its shortest about three hundred feet, a space well adapted to the uses of a Gymnasium.

To this circumstance of their vicinity, may be added, that the respective situations of these ruins correspond with each other, and with the Temple of Theseus, exactly in the manner that the Agora, the Poikile, and the Gymnasium, correspond in Pausanias's description of them; for going the nearest way from that part of the city in which the Ceramicus stood, to the ruin here supposed to be the Poikile, you have the Doric Portal, which was shewn to be most probably the Agora, on your right hand full in view; that ruin supposed to be the Gymnasium, is on your left; and a little farther, but on the same side with the Agora, you arrive at that which is the subject of our present consideration.

Again, if from the Agora you go to the Temple of Theseus, it is necessary to pass by the ruin here supposed to be the Gymnasium of Ptolemy.

We may therefore say the situations of these ruins are such that whatever proves any one of them to be the remains of the building corresponding to it in Pausanias's description, will shew with the same degree of evidence, that the other two likewise correspond; for instance, the reasons alleged in the first chapter to prove that the building there treated of, was part of the Agora, prove equally that the other two are the remains of the Poikile and of the Gymnasium. And hence we may conclude that the ruin, which is here the particular subject of our consideration, and which, from the disposition of its plan appears to have been a stoa or portico, was, from its situation and the richness of its architecture, that principal stoa called the Poikile<sup>a</sup>.

## PLATE XXXI.

Fig. 1. A prospect of the front of this building in its present condition, taken from a window

<sup>a</sup> The ingenious hypothesis of Stuart, raised on the description of the relative topographical position of the Poikile Stoa by Pausanias, of which building that author gives no architectural details, must cede to the results drawn from subsequent enquiry.

The Poikile may have been a continued colonnade. The remains of a wall near the church of the Panaghia Fanaroméni, between the Agora and the Temple of Theseus, are now supposed to have been part of that edifice.

[ED.]



up one pair of stairs, in the house of Nicolas Logotheti, the British Consul at Athens. This front is encumbered with houses, magazines and workshops, which are built against it, and obstruct the view of it in such a manner as to render its general disposition quite unintelligible to those who stand anywhere on the level of the street: and they conceal great part of it, even from the spectator who is placed in the most favourable situation. These magazines and workshops are occupied by soap-makers: there is a considerable number of those manufacturers here, and soap is at present one of the principal commodities of Athens.

That part of this ruined building towards the right hand, is the remains of the portal, or portico, which was formerly in the middle of the front, when the front was entire; here a church is built, the name of which we do not recollect. On the ruined pediment of the portal is a single arch which rises higher than any other building in the view, the bell of this church has formerly been hung in it, but, at present, bells are not permitted in Athens; the Turks have a great antipathy to them, and generally destroy them throughout their empire. The Greeks, one would imagine, have been equally fond of them, for they talk even now of the destruction and prohibition of their bells as one of the greatest mortifications they suffer.

On that extremity of the front which is towards the left hand, is the northern pteroma terminated by a Corinthian pilaster. Of the seven columns which are placed between the portal and the Northern pteroma, only five are visible in this view; the other two are here concealed by the projection of the portal, and by that part of the church contiguous to it. The faint distant mountain which appears over the middle of the ancient ruin, is Pentelicus; this has been represented before in Chapter II. Plate VII.: it is about sixteen miles from Athens. Towards the foot of this mountain there is a very considerable convent called Mendélee but written Πεντέλη by the modern Greeks: about half way between the convent and the summit of the mountain are the celebrated quarries of Pentelic marble. The nearer dark mountain on the left hand is called Psychicós, from a little chapel on it of that name, not visible in this view; it is part of a cluster of hills called by the ancients Mount Brilessus, and by the modern Athenians Turco Bouna. On the right of Pentelicus is a sharp pointed, rocky hill, with a little building on the top of it: the hill is Mount Anchesmus, and the building on it is a chapel dedicated to Saint George; probably in the same situation that the statue of Jupiter Anchesmus was formerly placed<sup>a</sup>. Lower down the hill towards the right hand, is a small whitish object; this is the ruin usually called the Aqueduct of Adrian; near which spot, the general view at the beginning of this book was taken. The more distant hills to the right of this, are two of the eastern points or summits of Mount Hymettus between which a convent is situated called Kynegos.

The figures represent a Turkish aga or gentleman, receiving a visiter. They are both seated in a kiosk, the visiter is placed on the left hand: where a servant offers him a pipe of tobacco, another brings him coffee, while a third servant, who is descending some steps, follows them with sweet-meats and a napkin. This last article appears very necessary after eating or drinking, wherever beards and moustachios are in fashion.

The nearer figure is an Albanese groom with his master's horses. The Albanese are generally the husbandmen, and the servants of this country; and all of them talk the Illyric language.

Fig. 2. The plan of the building treated of in this chapter. It has here been thought necessary to distinguish those parts which we found standing to a considerable height, from those where the foundations only could be traced; or where at most, the remains do not rise above five or six feet above the foundation: in the first case therefore, the thickness of the wall is expressed by being

<sup>a</sup> Pausanias, Book I. Chap. 32. enumerates some of the mountains of Attica. Pentelicus where the quarries of marble are, Parnes, which affords the hunters plenty of bears and wild boars, Hymettus celebrated for its honey. On these mountains, he

tells us, were statues and altars of the gods; and he adds. Καὶ Ἀγχισμὸς ὅς ἐστιν οὐ μίγα, καὶ Διὸς ἄγαλμα Ἀγχισμῶν. 'Likewise, there is Mount Anchesmus, of no great magnitude, and the statue of Jupiter Anchesmus.'



shaded; in the last, it is marked by two parallel lines that have no shading betwixt them. Another distinction was likewise thought necessary here, because in many parts the foundation of this building could not be discovered: in some places we found it was destroyed, and in others the difficulty of gaining admission into the houses of Turks who have families, was an obstacle to our enquiries not to be surmounted: this happened particularly in regard of the south western side of the building. We were however generally enabled to restore these places, from their analogy with such parts of the building as still remain: these restorations are always expressed with dotted lines. In the middle of this plan are the ancient foundations on which the church of the Megâle Panagia is built. It should be observed that the front of the building is represented here next the bottom of the page, it looks towards the wnw. point of the compass, and of consequence the wall on the left hand side, faces nearly NNE.

Fig. 3. and 4. Parts of the plan given to a larger scale.

## PLATE XXXII.

Fig. 1. The elevation of the portal of the foregoing building, and of that half of the front which stands to the northwards of it. The extremity of this elevation towards the left hand represents one of the semicircular exhedræ. There are abundant authorities for all the restorations in this plate, except for the cornice which is over the pediment; and the podium or spandrel at each extremity of the steps; of these indeed, no remains could be found. It is observable, that on this front the abacus of the capital is every where continued between the wall and the architrave of the entablature.

Fig. 2. A section of the front wall; with a profile of the portal, and of the southern pteroma, likewise, one of the seven columns which are placed between the portal and the northern pteroma. The numbers accompanied with asterisms denote the depth of the channels of the rustic, and the projections of the different ornaments of the front wall.

The column nearest to the wall is one of the seven which are placed between the portal and the northern pteroma; the Corinthian pilaster next it, is one of the antæ of the portal; the other Corinthian pilaster is that of the southern pteroma; and the column farthest distant from the wall is one of the columns of the portal. There is no authority for the continuation of the pedestal on which this column stands, and which in this and the two following plates is supposed to be one of the podiums or spandrels at the extremities of the steps.

Fig. 3. The section of the portal, and of the gate-way or entrance before which it is placed. The internal face of the architrave is shown here, it differs from the external face. The abacus of the capital which, as we have already observed, is continued under the architrave on the front of this building, is here continued in the same manner on the inside of the portal.

Fig. 4. Part of the external face of a lateral wall or flank of this building, with its cornice; showing how its junction with the pteroma is effected, and the manner in which the entablature of the columns on the front wall is discontinued.

## PLATE XXXIII.

Fig. 1. The base of one of the four fluted columns of the portal. Not being permitted to dig for the pedestal of this column, we are obliged to content ourselves with giving one of those pedestals which are placed between the portal and the northern pteroma of this building. It is observable that the plinths of all the bases which remain here, project beyond the dye of their pedestals.

Fig. 2. The cornice of the lateral walls and of the exhedræ.



Fig. 3. The architrave of the gate-way or entrance before which the portal in the middle of the front is placed.

Fig. 4. A section of the aforesaid architrave.

## PLATE XXXIV.

Fig. 1. The capital and entablature of the columns on the front of this building. The abacus of this capital, like that of the temple of Vesta at Rome, has its angles acute, that is, they are not cut off as is generally practised; there is a small fillet immediately above the astragal of the column, and eight short plain leaves, from which the usual leaves of the second range seem to spring. The profile of this entablature resembles that of the frontispiece of Nero at Rome. But no part of the mouldings are enriched, except only the soffit of the corona.

Fig. 2. The section of the capital.

Fig. 3. The soffit of the corona, or drip-stone, and of the modillions which support it.

Fig. 4. The architrave on the inside of the portal, and the mouldings of the abacus of the capital which are continued under the architrave.

## PLATE XXXV.

Fig. 1. The plan of the capital.

Fig. 2. The angular view of the capital.

## PLATE XXXVI.

The plan and elevation of some ruins on which part of the church called the Megále Panagía is built.

Fig. 1. The elevation of an ancient arch, part of the aforesaid ruins. B, C, and D, refer to the same letters in the plan.

Fig. 2. A plan of all the ancient remains which are visible in this church; more of them might probably have been discovered on digging here, but it was not practicable in this place: the parts distinguished with dots are modern walls. A. Three columns and a pilaster which have perhaps belonged to the peristyle formerly within the quadrangular space. Both the plan and the elevation, are by mistake\*, reversed in this plate.

Fig. 3. The mouldings and impost of the ancient arch in the church of the Megále Panagía.

Fig. 4. The section of an architrave supported by the three columns, and by the pilaster which are contiguous to the above mentioned church.

Fig. 5. The capital of the pilaster.

The enriched mouldings at the beginning of this chapter, see Plate XXII. Fig. 8. and the vase at the end of it, see Plate XXII. Fig. 9. are copied from fragments which were found within the space enclosed by the walls of this building. By the figures on the vase it seems designed for a sepulchral monument, but it has contained no remains of the dead body, for it is a solid piece of marble. Over the figure of the man is inscribed his name, Pamphilus the Ægilian, son of Mexiades, and over the woman is inscribed Archippe, the wife or the daughter, it should seem, of the same Mexiades.

\* The reader will observe that in our plate this error is rectified.

[ED.]



Near the vase<sup>2</sup> are two inscriptions which have not been published before; the form of their characters is here carefully imitated, see Plate XXII. Fig. 10 and 11.

In this plate it has likewise been judged necessary to give a plan of the building treated of in the present chapter, and shown to be, most probably, the Poikile; and also plans of two considerable ruins near it, which are probably the remains of the Agora and of the Gymnasium of Ptolemy: to these are added the Temple of Theseus and the Ceramicus, see Plate XXII. Fig. 12. This plan is designed to illustrate what has been said of these buildings, and will enable the reader to determine more accurately, what degree of evidence he may allow to the arguments which have been deduced from their situations in respect of each other.

Monsieur Le Roy's view of this magnificent ruin is extremely inaccurate; as well in regard of the ancient building, as of the modern houses and shops which accompany it; but the reader has probably by this time had sufficient specimens of the liberties with which he indulges his genius in these picturesque representations.

In his historical description of this ancient monument he has, in his usual manner, implicitly followed the opinion of Wheler and Spon; and calls it, as they have called it, the Temple of Jupiter Olympius, 'the famous Temple of Jupiter,' says he, 'is distinguishable enough at Athens, because it is situated in the lower city, descending from the Prytaneum, as Pausanias suggests; and it is to the north of the citadel, as Thucydides remarks: but its greatness and magnificence are what distinguish it still better. One may say, that it was the work of many ages, and of many sovereigns, who loved the arts, and who strove with emulation to surpass each other in the decoration or the completion of this building.'<sup>3</sup>

After this, he proceeds to give a splendid description of the Temple of Jupiter Olympius, collected from the accounts of it which the ancients have left us; and he intersperses his description with remarks on the errors of other authors. He censures Prideaux, he corrects the Abbé Gedoin, he wonders at the mistake of Spon, and he does Wheler the honour to allow, that he has conceived the disposition of this building better than his fellow traveller. In short, Mons. Le Roy's erudition nowhere shines with greater brilliancy than in his dissertation on the Temple of Jupiter Olympius, but all this description and this erudition is here misapplied, for the building is not, what he has imagined it, the famous Temple of Jupiter Olympius.

The plan of this building, as Mons. Le Roy has represented it, is exactly a square; each side

<sup>2</sup> This sepulchral vase or stèle is now among the Elgin marbles at the British Museum. [ED.]

<sup>3</sup> 'Le fameux Temple de Jupiter est assez reconnaissable à Athènes, parce qu'il est situé dans la partie basse de la ville, en descendant du Prytanée, comme Pausanias l'insinue, et qu'il est au Nord de la Citadelle, ainsi que Thucydide le remarque: mais sa grandeur et sa magnificence le font encore mieux reconnaître; et l'on peut dire qu'il fut l'ouvrage de plusieurs siècles et de plusieurs souverains, qui aimèrent les arts et se piquèrent à l'envi de l'embellir, ou de l'achever.' Mons. Le Roy, Part I. Page 19.

The two first authorities, here alledged by Mons. Le Roy, for supposing this building to have been the Temple of Jupiter Olympius, have been already given both by Wheler and Spon. The French translator of Wheler's Voyages (Tome II. Page 472.) has expressed them in the following words.

'De plus il est en la partie basse de la ville en descendant du Prytanée comme Pausanias l'insinue clairement, et il est au côté du nord de la citadelle comme Thucydide l'a remarqué.' See likewise Spon, Tome II, p. 186. but their first authority has no weight, for Wheler acknowledges that the situation of the Prytaneum was not known to them. 'But where really the Prytaneum was,' says he 'is not yet discovered.' Page 391, and Spon, Tome II, Page 184, without pretending to any thing like certainty, contents himself with saying. 'Il y a quelques portails et quelques fondemens antiques, en montant de là vers la citadelle, qui peuvent être une partie de ce vaste bâtiment.'

Their second authority taken from Thucydides is at least as insufficient as the first; for here they have both followed the faulty reading of Valla, which has *πρὸς ἄκρον*, or 'towards the north', instead of *πρὸς ἰστρον*, or 'towards the south', as was before observed.

What Mons. Le Roy adds concerning the grandeur and magnificence of these ruins, is just as inconclusive. It is this grandeur and magnificence which he makes the strongest proof of their being the remains of the temple of Jupiter Olympius, the work of several ages, he tells us, and of several sovereigns who loved the arts, and who strove with an emulous contention to embellish it, or to complete it. Would not any one after reading this, expect to meet with a profusion of ornament here? Will he not be surprised to find that three sides of this building, are now, and always were, without ornament of any kind, unless the cornice Plate XXXIII, Fig. 2, can be called an ornament; and that the fourth side or front, though decorated with columns and bearing an appearance of magnificence, is yet in a style of such sober magnificence, as shows the œconomy of a republic, not the profusion of an Asiatic king or a Roman emperor? There have never been any ornaments of sculpture on this front, none of the mouldings are enriched, and only four of the columns (those four in the middle of the front) have been fluted. On the inside there are no remains or traces of ornament, except some holes in which the architraves of the peristyle were inserted.



of which measures 628 Parisian feet, or somewhat more than 669 English feet: but the original plan is not a square, it is a parallelogram, whose longest side measures 376 English feet, and whose shortest only 252: of consequence, he has made it 293 feet too long, and 417 feet too broad.

This indeed is one of the most extraordinary, and, at first sight, one of the most unaccountable of all Mons. Le Roy's errors. The reader however will, on a little reflection, perceive, that the source of this error may possibly be found in that deference which Mons. Le Roy constantly pays to the opinions of Wheler and Spon.

Wheler, whose opinion Mons. Le Roy generally prefers, supposes that this plan is a perfect square; and both Wheler and Spon agree, that the northern side of it measures at least 125 paces. Now the first of these gentlemen informs us, that the manner in which he and his companion obtained the measure of this wall, was by pacing it<sup>a</sup>; that is, by counting the number of steps which they took in walking from one end of this northern wall to the other end. The paces therefore with which they measured it are, apparently, no other than the steps which they took on this occasion. These steps were near three feet each; or they were just such steps as men usually make when they design to measure any distance by pacing it; this will appear more evidently on examination. For 125, the number of paces they assign to the length of this north wall, being multiplied by 3, the number of feet in an ordinary pace, gives 375, nearly approaching the number of feet which this wall actually extends; and the small deficiency which arises in this method of explaining their measures, is perfectly supplied by the expressions, 'at least,' or 'du moins,' which are here made use of both by Wheler and Spon.

On this principle, and on this only, their account is reconcileable to the real measures; but when they come to compute that these 125 paces make a stadium, they then confound the ordinary pace of three feet with the geometrical pace which measures five.

It may be asked, how came Wheler and Spon to make this mistake? We have already seen, that the peribolus of the Temple of Jupiter Olympius was four stadia in circumference; and if with Wheler we suppose it a square, each side of it must then have measured, according to the usual allowance for a stadium, exactly 125 geometrical paces. Now this is just the number of ordinary paces which he found in the length of the northern wall. It is the unlucky coincidence of these numbers, and the indiscriminate application of the word 'pace' to two very different measures, joined to the opinion they had previously formed, that this building was the Temple of Jupiter Olympius, which seem to have given rise to the whole system of Wheler's and Spon's errors. Mons. Le Roy must have detected them, if he had applied his measuring-rod to the side of this building.

But he has contented himself with Wheler's conjecture, that the plan of this building is a square; and with the measure of 'at least 125 paces,' which both Wheler and Spon assign to one of its sides. On these paces of theirs it should seem he has set himself to work, and instead of estimating them as ordinary paces, he, misled by the authors whom we have already seen him copy in so many of their mistakes, multiplies them by 5, the number of feet in a geometrical pace; this would give him 625 feet for the length of the northern wall; but what allowance should he make for the expressions, 'at least,' and 'du moins,' of Wheler and Spon? Why, on this account it must be that he has added three feet more, which increases his number of feet to 628; and this he boldly sets down for his measure of a side of this building.

Nor is it in the general dimensions only that Mons. Le Roy's plan is faulty: we there find likewise that he has committed great errors in the form which he has given to the walls of this enclosure, and in the number of portals and columns with which the front of his plan is decorated.

He has moreover misrepresented the condition in which he found these ruins; and by means

<sup>a</sup> To this [the front] is joined a wall in a right angle; which 'by pacing' we found to be, at least, an hundred and twenty-five paces long; which is a stadium. Wheler, p. 392.



of this misrepresentation he has obtained an appearance of authority, which justifies all the errors he has here committed. For having [Part II. Plate XXII. Fig. 1.] completed the plan from his own imagination, he tells us, that the part of it which he examined on the spot, is there shaded with a darker tint, to distinguish it from the parts which he has restored<sup>a</sup>. But by the undue distribution which he makes of this darker tint, his reader is inevitably led into many mistakes, as he must imagine that some parts of this building are utterly destroyed, of which nevertheless considerable remains are still extant, but of a form very unlike that which Mons. Le Roy has given them; he must likewise imagine that all the parts of Mons. Le Roy's plan, which are shaded with the darker tint, are actually remaining, although it is most evident, from the disposition of what actually remains of this building, that many of them are his own invention, and such as neither have, nor ever can have existed in the original. It is easy to judge, from the following instances, how greatly truth is injured by such misrepresentations.

Mons. Le Roy has shaded the eastern wall as if no traces of it remained. It appears thus indeed in Wheler's print of it, but in the original building there is an extent of more than 150 feet of this wall remaining in one continued piece, and some parts of it rise at least 20 feet above the present pavement. There are likewise many particulars observable in the remains of this wall, which Mons. Le Roy should have seen and have copied.

He has shaded the northern wall with the stronger tint, to shew that it is not destroyed, and has set down the number of feet he supposes it to extend, as if he had really measured it. It is true that great part of this wall is actually standing, with the remains of the three exhedræ on it, which are described at page 66, and represented in Plate XXXI. Fig. 2. of this chapter. These exhedræ we observe are not in Wheler's print, and Mons. Le Roy has likewise omitted them. We may likewise observe, that he has shaded this wall throughout its whole extent with the darker tint; we must therefore conclude that he found it entire, and of consequence that it was very practicable to obtain its exact form and measure. It is this wall nevertheless which he has made 290 feet too long, and he has represented it by an uninterrupted right line. Now if Mons. Le Roy really measured it, as the numeral figures with which he has expressed his measure are manifestly designed to imply, it is difficult to conceive how he could be so greatly mistaken in its dimensions; and also how these exhedræ could escape his notice, for they are each of them about 33 feet in extent, and the exterior face of one of them still projects, and its interior face recedes, about 20 feet from the general line of the building; they must therefore have hindered him from proceeding uninterruptedly in a right line, on which side soever of this wall he applied his measuring rod. But if he did not measure it, if he only saw it in Wheler's description, as may be suspected, he had surely no right to set down any dimensions to this part of his plan, or to shade it with his darker tint.

On the western wall or front, Mons. Le Roy has placed five gates or entrances, and three portals, although it is plain to every observer, that there has never been more than one gate here, and one portal only, in the original. He has likewise adorned it with forty-six columns and eight antæ, when it is apparent from the original remains that there never have been more than eighteen columns<sup>b</sup> and four antæ in this situation; and he has extended this western wall in such a manner as to make it 417 feet longer than it is in the original.

The desire of convincing his reader that this building is really the Temple of Jupiter Olympius, has manifestly occasioned him to extend this front so prodigiously beyond its due limits, in direct

<sup>a</sup> 'Il [le Temple de Jupiter Olympien] étoit environné, au rapport de Pausanias, d'une vaste enceinte, dont j'ai reconnu une partie sur le lieu: je l'ai distinguée dans la Planche XXII. figure 1. par une teinte un peu forte des autres parties de cette même enceinte que j'ai restituées.' Le Roy, Part II. p. 20.

<sup>b</sup> Wheler observes of the shafts of these columns, "The

marble of the pillars is not of that sort which is fetched from Pentelicus, as the rest of the building and the chapters are, but of a streaked marble, white, and greenish." p. 394. This circumstance, unnoticed by Stuart, may tend to confirm the opinion that this is one of the edifices of Hadrian, decorated with exotic marbles, according to the prevailing taste of his age. [ED.]



contradiction to that clear evidence of its original dimensions which the vestiges still remaining afford us: and the necessity he was under of decorating this great imaginary extent of wall, has obliged him to place before it that extraordinary number of portals, gates and columns, which we see in his plan. And because the most unquestionable authorities an architect can avail himself of, when he undertakes to restore an ancient building, are the vestiges of it which he finds remaining, Mons. Le Roy, it seems, has invented exactly such a number of these authorities as are necessary to justify his hypothesis, and incontestibly ascertain the truth of his restorations.

The portal in the middle of this front will furnish an example that sufficiently confirms what is here advanced.

This portal in the original extends 37 feet, 9½ inches. It is composed of four columns and two pteromata<sup>a</sup>, and is placed before one single entrance or gateway. But as a portal of these dimensions would by no means be thought a sufficient ornament for the approach to a temple like that of Jupiter Olympius, which was confessedly one of the most sumptuous and magnificent in the world, Mons. Le Roy has made it extend 120 Parisian feet, or about 127 feet, 10 inches, English measure, he has adorned it with ten columns and four pteromata, and has placed it before three gateways.

To give a colour to this pretended restoration, he has shaded one of his imaginary pteromata, and one jamb of an imaginary gateway, with his darker tint, as if he had really seen them; and he has set down the measure of the diameter to an imaginary column, the fifth in order from the northern angle of the portal, as if part of that also, which might be measured, was still remaining; although no vestiges of such column, such pteroma, or such gateway do now, nor indeed ever did exist. They are authorities merely of his own invention, as most clearly and obviously appears from what still remains of this building.

These are not, however, all the fictitious authorities that he has produced; he has invented others to establish, in his reader's opinion, the truth of those extravagant dimensions which he gives to the general extent of this front. These authorities he has obtained solely by the misapplication of his darker tint; as will appear by the following remarks.

We have already observed that the whole extent of this front, from its northern to its southern extremity, is limited by two pteromata. This extent therefore is accurately determined by them, as they are still entire, and remain in their original situations.

Mons. Le Roy has nevertheless lengthened out the front wall, at each of its extremities, about 150 Parisian feet beyond these pteromata. The addition he has thus made on the northern extremity, is the place in which he has chosen to display his fictitious authorities for this imaginary extent. Here, by means of the darker tint with which he has shaded one end of his additional wall, he would persuade us, that he has seen a fragment of it contiguous to the northern pteroma; and by means of such a shadow on the other end, that he has seen another fragment of it, terminating the front, and forming an angle with that northern wall already described, in which the remains of three exhedrae are visible. Now as the angle which this northern wall actually makes with the extremity of the front, and the junction also of that wall with the northern pteroma do both remain entire (see Plate XXXI. Fig. 2. and Plate XXXII. Fig. 4. of this chapter), it is evident that his whole additional wall is merely imaginary; and therefore these fragments of it, which he falsely pretends to have seen, are merely non-existences.

He cannot even plead, in excuse for this error, that he was misled by the remains of some other building which he saw in this place, for there is really no part of any ruined building remaining on the spot where he has marked these fragments.

<sup>a</sup> From πτερόν, 'ala', a wing. The term πτερόμα, 'pteroma', was applied to the lateral walls of the cella of a temple, and thence to the spaces between the walls and the columns of the peristyles.

Stuart therefore found this the most appropriate term for the singular projecting walls terminated by pilasters as found at this edifice. [ED.]



These two imaginary fragments which he thus imposes on us, are however of great consequence to Mons. Le Roy; since, if we admit them to be genuine, they will furnish exactly all the authorities necessary to verify the extraordinary dimensions which he assigns to this front: for they would prove the existence of the northern additional wall of which he would have us suppose them to be the remains; and, as we must allow this building to be erected on a regular plan, they would also prove a similar addition on the southern extremity of this front.

And since the supposition of two such additional walls, how false soever in itself, does at the same time imply that a suitable decoration was bestowed on them; these fictitious fragments must in some sort be considered as authorities likewise for the imaginary portal of two columns, and the imaginary range of nine columns which he has placed against each of these additional walls.

Having thus, by means of various misrepresentations, obtained such dimensions and decorations for the walls of this enclosure, as might confirm his reader in the false opinion that the Temple of Jupiter Olympius stood in this place; he then proceeds to restore the temple itself, which, he says, presents us with the most stately and most beautiful disposition for a temple, that the Greeks ever contrived<sup>a</sup>. But, as he tells us that no vestiges of it are to be found, it is plain by his own account, that it can present us with no such thing; nor, indeed, does he pretend that the plan he has given of it is taken from any remains of the original building. He has composed it, he informs us, from the description of the Temple of Jupiter Olympius, which Vitruvius has left us; and he has regulated the space it occupies in the enclosure on the authority<sup>b</sup> of a ruin in Palmyra. Mons. Le Roy has certainly been at considerable pains to restore this temple; but he has taken no notice of the ruins which still remain here, in the Church of the Megale Panagia. These ruins, we must observe, are incontestable authorities, and they do most clearly prove that no such temple as Mons. Le Roy has planned here, can ever possibly have stood within the enclosure of these walls.

The remarks which we have already made on Mons. Le Roy's plan, will, it is presumed, sufficiently shew what credit may be given either to his restorations, or to the authorities he has produced for them: and the instances which we find of his agreement with Wheler and Spon, in so many of their most capital errors, will perhaps sufficiently justify our opinion that his plan is formed rather from the inaccurate accounts which those travellers have given us, than from any actual observations which he has himself made on the spot.

That the reader may determine how far this censure on Mons. Le Roy deserves credit, we shall, in as concise a manner as we are able, collect together all the principal errors in which his plan agrees with their accounts; and we shall here exhibit them all in one view, as well those we have already observed, as those which have not hitherto been mentioned by us.

Mons. Le Roy calls this building, the Temple of Jupiter Olympius, and he supposes that famous temple to have been erected on the north side of the Acropolis near the Prytaneum: but in each of these particulars, we have already seen that he is mistaken. Wheler and Spon have made the same mistakes before him; and, in support of these mistakes, they have produced some very inconclusive arguments, which Mons. Le Roy has likewise to the same purpose repeated after them.

Mons. Le Roy has represented the plan of this building a square; and he tells us that it is

<sup>a</sup> En effet, le Temple de Jupiter Olympien qui étoit de cet Ordre (Corinthien), nous offre aussi la plus grande et la plus belle disposition du temple que les Grècs aient imaginé. Il étoit environné, au rapport de Pausanias, d'une vaste enceinte, dont j'ai reconnu une partie sur le lieu: je l'ai distinguée dans la Planche XXII. figure 1. par une teinte une peu forte des autres parties de cette enceinte que j'ai restituées; mais je n'ai pu trouver aucuns vestiges du corps du temple même, dont Vitruve parle, je l'ai composé d'après ce que cet auteur nous en apprend dans le passage qui suit.

<sup>b</sup> L'hypætre est Decastyle devant et derrière, &c. Nous n'avons point d'exemple de cette manière à Rome, mais il y en a un à Athènes, au Temple de Jupiter Olympien, qui n'est qu'Octastyle.

<sup>c</sup> Je n'ai donné à ce temple que huit colonnes de face, en suivant le texte de Vitruve; &c. Je me suis réglé pour l'espace qu'il occupoit dans son enceinte, sur celui qu'occupoit dans une semblable enceinte, le magnifique Temple du Soleil à Palmyre, &c. Le Roy, Partie II, Page 20.



four stadia in circumference. In these mistakes we have already shewn that he perfectly agrees with Wheler.

He has represented the eastern wall as utterly demolished; he has shaded the northern wall as if it were unbroken from one end to the other; and, omitting the exhedræ on it, he has expressed its plan by two parallel uninterrupted right lines. But in every one of these instances he is mistaken; and all these mistakes are, exactly in the manner Mons. Le Roy has made them, to be found in the erroneous inartificial print of this building which Wheler has given us.

In his representation of the front wall he has placed no pteroma on its extremities, though they still exist in the original. Between each extremity of this wall and the portal in the middle of it, he has placed eighteen columns instead of seven only which are in the original. In these mistakes likewise he is authorized by the above-mentioned erroneous print given us by Wheler.

He has omitted the ruins in the Church of the Megále Panagía; neither Wheler nor Spon take any notice of this church, or of the ruins which are to be seen there.

For the three portals and the five gates or entrances which Mons. Le Roy has placed on this front, no authority can be found either in Wheler's Plan or his description. Spon indeed censuring Mons. Guilletiere, says<sup>a</sup> as follows, "In the plan of Athens which the same author (Guilletiere) has given us, he places 'these three portals' and this wall quite out of the city, towards the north; instead of which we observe that they are almost in the middle of Athens, and that there is not, properly speaking, more than one portal, and somewhat of a postern-gate."

It is this passage of Spon, which seems to have furnished Mons. Le Roy with a hint for his gates and portals. It must indeed be confessed, that the manner in which Spon expresses himself here, is such, as will bear a construction not unfavourable to this part of Mons. Le Roy's restorations: we think it therefore necessary to explain this passage of Spon, and shew what he must have meant by 'these three portals'.

To this end, we must acquaint the reader, that the residence of the Vaiwode, or Turkish Governor, and of all his attendants, has been for many years, if not always, within the enclosure of these ancient walls, which has doubtless been considered as a place of security, so long as the walls remained entire: for they were then of sufficient height and solidity to resist any sudden assault. To render this place more defensible, and fitter to protect the person of the chief magistrate, the ancient entrance to this enclosure was strengthened by the addition of two other gates, built just within it, as at the entrance<sup>b</sup> of a citadel; so that whoever would enter here, was obliged to pass three gates, one after the other. These three gates therefore were not three apertures in the front wall, as Mons. Le Roy has represented them: and the two inner gates were no part of the ancient building, but the latter additions of a barbarous age. They were doubtless standing in the time of Wheler and Spon, for the present inhabitants say, that they were demolished about five and twenty years ago, together with part of the ancient wall to the southward of the portal, by a Vaiwode who imagined that he should by this means extend the prospect from his house towards the Piræus and the sea-shore. He did considerable mischief to this antiquity, and his prospect was very little improved by it.

From this account it is evident that the three portals mentioned by Spon in the passage we have just now cited, do by no means, when their situation is rightly understood, favour the system of Mons.

<sup>a</sup> Dans le plan que le même auteur (Mons. Guilletiere), nous donne d'Athènes, il place ces trois portails et cette muraille tout-à-fait hors de la ville, vers le nord, au lieu qu'ils sont presque au milieu d'Athènes, et qu'il n'y a proprement qu'un portail et quelque fausse porte. Voyage de Spon, Tome II, p. 187.

<sup>b</sup> Pere Babin in his letter to the Abbé Pecoil, which was published by Spon about two years before he visited Athens, has mentioned this antiquity, which he mistook at first for one of the

ancient gates of the city. "C'est une des plus magnifiques portes", says he, "que j'ay vues; il y en a trois l'une après l'autre, comme l'on voit à l'entrée des citadelles." "It is one of the most magnificent gates", says he, "that I ever saw; there are three of them one after the other, in the manner one sees them at the entrance of citadels." Relation de l'état présent d'Athènes, &c. imprimée à Lyons, chez Louis Pascal, 1674.



Le Roy. It is likewise evident from the remarks we have made on his plan, that, instead of detecting the errors of Wheler and Spon, he has generally copied them; and that, by the unwarrantable use of his darker tint, he has produced fictitious authorities to confirm and establish these errors, and the others also, equally extravagant, which he himself has added to them.

The other designs that Mons. Le Roy has given us of this building, are the general elevation of that part of the front which remains most entire; and the particular mouldings of the entablature. It may seem needless to make any remarks on these designs, after having detected so many errors in his plan. There are, however, such strong marks of negligence in his general elevation, that we think ourselves obliged to point out some of them to the reader.

In this general elevation he has omitted, first, all the pedestals. Secondly, the six steps by which you ascended to the portal. Thirdly, the remains of the door-case; and fourthly, the tympanum of the pediment, although the proportion of it deserves particular notice, and the form of it, were there no other proof, ascertains the extent of the portal. And fifthly, he omits all that part of the front which is to the southward of the portal.

The masonry of the wall before which the columns are placed, is misrepresented in Mons. Le Roy's print; for between the pavement and the architrave of the entablature, there are 15 courses of stone in the original: but as he has omitted the pedestals, he has of consequence omitted likewise the lowermost course, for it does not rise so high as the top of the pedestals. Since however he expresses all that part of the wall which is between the top of the pedestals and the architrave, this at least we might expect he would represent exactly; here fourteen courses of stone are visible in the original and ten of them are rusticated. Mons. Le Roy has made only twelve courses in that space, and he has rusticated eleven of them.

These courses, it should be observed, extend from the portico in the middle of the front, to the Pteroma which limits its northern extremity, and the divisions of the rustic are disposed on every other course alternately, in such manner, that there are twenty-four stones of equal length, in one course, and twenty-three stones of the same length, with two of half that length, in the course next above it, and in that next below it. Instead of which Mons. Le Roy has made only sixteen stones, of the greatest length in one course, and fifteen of that length with two of half that length in the courses next above it and below it.

It now remains to say something concerning the liberties which have been taken, in the remarks on Sir George Wheler and Dr. Spon, to whose writings we had such frequent obligations; and indeed every traveller who visits the countries they have visited, may be greatly advantaged by the information they will afford him. The manners of the inhabitants, the situation of the ancient monuments, and the condition in which they found them, are described by these gentlemen with great exactness. They have diligently preserved many ancient inscriptions, and faithfully noted the distances of the places through which they passed; they have also attended very carefully to the relation between the ancient and modern geography. Our countryman Sir George Wheler, has indeed particularly distinguished himself on the subject of geography, and has besides observed many of the vegetable productions of these countries.

But the prints with which they illustrate their descriptions, show them to have had very little practice in the arts of design; they are indeed as inartificial and unsatisfactory as ever appeared in any book of travels. However, if they have not been so accurate and so happy as we could wish, either in their delineation and description of the buildings, or in their conjectures concerning them; the want of an able designer, and the very short time also, which they stayed in each place, will easily account and apologize for these defects.

These learned gentlemen arrived at Athens the 27th of January 1676, and quitted it the 29th of February in the morning; which makes but 31 days, exclusive of the day they arrived, and the



day they left it. In this space of time, it should be observed, they made several excursions from that city. They went twice to mount Hymettus, once to the Ports of Piræus, Phalerus and Munychia, their voyage to Salamis probably took up two days, and they employed nine in a tour to Corinth and Sicyon; so that the time these gentlemen spent in each other's company at Athens, could not exceed 17 or 18 days. Sir George Wheler, it is true, returned there after Dr. Spon had quitted him, and seems to have stayed about a fortnight longer; his geographical and botanical observations were doubtless improved by his return, but these, or other studies in which he was engaged, probably did not suffer him to reconsider the antient buildings, or revise what he had said concerning them.

Now if we reflect on the shortness of the days in February, and how unfavourable that season of the year must have proved to their researches; that much of their time was employed in other places, and that neither of them appear to have made much proficiency in the arts of design, we shall readily excuse any mistakes they have made concerning the sculpture and architecture of Athens. Indeed, whoever considers all the circumstances attending their voyage, will find himself obliged to admire their diligence, their sagacity, and the genuine truth of their relations, and will rather praise them greatly for what they have performed, than censure them for what they have left to the future diligence of those, who, informed and excited by their valuable writings, might undertake this journey after them.

But although we find that these gentlemen deserve our applause, and are perfectly excusable for the mistakes they have made, no one surely will venture to say that their mistakes have a right to remain unnoticed; especially when they have obtained such credit, that travellers visiting the same places and viewing the same objects have been misled by them. Cornelius Magni, a Parmesan gentleman<sup>a</sup> who in company with the Marquis de Nointel, was at Athens in the year 1672, but published his account of it in the year 1688; and Fanelli, a Venetian advocate, whose book entitled *Atene Attica*, was published in the year 1708, though they have both of them professedly described the antiquities of Athens, have done little more than repeat what Wheler and Spon had already said on the same subject before them.

Indeed so great is the reputation of these gentlemen's writings, that we see Mons. Le Roy himself, an architect by profession, continually imposed on by their authority, even in subjects relating to his art: though he assures us<sup>b</sup> that nothing but an eagerness of acquiring new lights for himself in the study of that art, a desire of advancing the reputation of his country, the great encomiums which the ancients have bestowed on the edifices of the Grecians, and the imperfect accounts of them which modern travellers have given us, were the motives which determined him to visit Greece. What might we not expect from a man animated by these motives, especially when the advantages and opportunities<sup>c</sup> which, he informs us, favoured his examination of these ancient buildings, were such as every one must be convinced, would sufficiently enable him to give an exact account of them.

<sup>a</sup> 'Relazione della città d'Atene, colle provincie dell' Attica, Focia, Beozia, &c. nei Tempi che furono passate da Cornelio Magni, Parmegiano, l'anno 1674, e dallo stesso publicata l'anno 1688. It is in the form of a letter to a friend, supposed to be written at Athens. This gentleman accompanied the Marquis de Nointel, who was ambassador from Lewis XIV. to the Ottoman Porte, through various peregrinations in the east; and has left us a curious account of the manner in which his friend the Marquis employed himself in the places he visited. From this relation of Magni's, we likewise learn that the Marquis employed a young Flemish painter, for about a month (part of November and December), in making designs from the antiquities of Athens.

Magni prefixes an advertisement to the first edition of this letter, which shows how much he was obliged to Spon. It finishes with these expressions. 'Per caminar misurato, non ben quieto in me stesso, ho, trè anni sono, fatto un Viaggio in Francia ad abbozzarmi in Lione coll' eruditissimo Giacob Spon, chi ha sì dottamente scritto di tutta la Grecia, con cui mi son benissimo

accordato, restando pienamente pago, coincidendo in molte cose con lui, et in molte altre corrette.' 'To proceed with caution,' says Magni, 'not being quite satisfied with himself, I made a journey into France three years ago, to discourse with the learned Jacob Spon, in Lyons, who has with so much erudition described all Greece, with whom I agreed exceeding well, remaining fully satisfied, coinciding with him in many things, and correcting myself in many others.'

<sup>b</sup> L'envie seule d'acquérir de nouvelles connoissances dans l'Architecture, le desir d'exécuter une petite partie du magnifique projet formé dans le siècle passé par notre nation, les grandes éloges que les auteurs anciens nous ont faits des edifices des Grées, et le peu de connoissance que nous en ont donné les voyageurs modernes, furent des raisons suffisantes pour m'y déterminer. See Le Roy's Preface, page vi.

<sup>c</sup> De si puissantes recommandations me procurèrent l'avantage d'aller d'une manière très agréable, de Venise à Constantinople. L'honneur que M. Désalleurs me fit dans cette dernière ville, de



But the more we are persuaded of the advantages he was permitted to enjoy, of securely viewing and measuring the original buildings, the more he must be exposed to censure, for having copied Wheler and Spon in so many instances; and by that means, instead of detecting their errors, when it certainly was in his power, chusing rather to confirm them as he has done, in the strongest manner he was able.

If it appears of any importance to the study of architecture, and to the reputation of ancient Greece, that these errors be detected, and that the false opinions concerning these Athenian antiquities, after having subsisted so long, be at length confuted, it must appear still of greater consequence, that the negligences of Mons. Le Roy should not escape our notice; the study of architecture which he professes, the critical knowledge which he affects to display in that art, the appearance of precision in his measures, and the pompous circumstances of his publication, give an air of authenticity to his errors, which seem perfectly calculated to impose them on us for so many accurate truths.

The strictures therefore which in the course of our work have been so freely bestowed on his performance, will not, we imagine, surprise any of our readers. If however an example were necessary to justify this proceeding, the excellent Desgodetz will furnish one of sufficient authority; for in his book on the ancient edifices of Rome, he seems to omit no opportunity of detecting and exposing the errors of the most approved authors, who had treated of those antiquities before him; Palladio, Labacco, Serlio, and Mons. de Chambray, all of them celebrated architects, and respectable for the excellent treatises they have published concerning their art, are the persons on whom his severity is exercised. Far the greater number of his chapters are employed, more or less, in the performance of this task, which is perhaps as advantageous to the art, and as instructive to the reader, as it must, certainly, be tedious and disagreeable to the writer<sup>a</sup>.

me recevoir au Palais de France, le Firman ou passeport qu'il m'obtint du Grand Seigneur, la facilité que j'eus par ce moyen de voyager sûrement dans la Grèce, d'y dessiner les monumens dans les aspects les plus flatteurs, de monter avec des échelles jusqu'à leur faite, et d'y mesurer avec l'équerre et le pied, les plus petites de leur parties, &c. M. Le Roy, Préface, page vi.

<sup>a</sup> The reader will find that in the subsequent volume, our author discontinues the severe line of criticism introduced in the descriptions of the subjects of this volume, on the corresponding part of the work of Mons. Le Roy. The student and the architectural amateur, will however, on consulting those expanded censures and corrections, be more fully impressed with the real character of the ancient Grecian style, and of the details of the edifices described. We have thought, as his name occurs so frequently, that a brief account of the life of the French Architect Le Roy may not be unacceptable to our readers, we therefore subjoin the following:—

Jean David Le Roy, was third son of Julien Le Roy, the distinguished French watch-maker of Paris, whose discoveries and improvements in the practice of horometry raised the French mechanics in that art above our countrymen of the same period, who, at that time, possessed the principal commerce of that manufacture. The name of Le Roy on the watches of Geneva superseded that of English makers, and his fame was such, that Voltaire observed to one of his sons after the battle of Fontenoy, in a pleonasm truly French, "Le Maréchal de Saxe et votre père ont battu les Anglais". This superior mechanic, the rival of our celebrated Graham, died in 1759, leaving four sons, whose education he had personally superintended, all of whom distinguished themselves in their several professions. Jean David Le Roy, whose work is the subject of the criticism of Stuart, was born at Paris in 1728: he devoted himself to the science of architecture, and proceeded to Rome to complete his studies, from whence he, subsequently to Stuart, embarked in a voyage to Greece, and in 1758, published the result of his pursuits in that country. It is remarkable that an artist who had received an education in connection with the exact sciences should have produced a work open to so much vituperative correction as his "Ruins des plus beaux Monuments de la Grèce", which can only be accounted for from

his hurried method, in the desire to anticipate the researches of the English architects, Stuart and Revett. At the appearance of the work of Le Roy, such was the interest for an acquaintance with the models of Athenian architecture, that the French biographer observes, that, notwithstanding the numerous errors of the original edition, which were animadverted upon with some bitterness by Stuart, the work succeeded, but that, in a second edition, having amended the incorrectness with which he was reproached (but from this work however), that, that success was confirmed. "Malgré les erreurs assez nombreuses que renfermoit la première édition, et qui furent relevées avec un peu d'aigreur par Stuart, dans ses *Antiquités d'Athènes*, l'ouvrage obtint du succès, et il le dut surtout aux notions neuves, et aux excellents principes qui y sont développés. Une seconde édition que Le Roy donna en 1770, et dans laquelle il rectifia les erreurs qu'on lui avoit reprochées, assura le succès de ce livre." Established at his native capital he was elected a member of the Academies of Fine Arts and Belles Lettres, and he became one of the earliest members of the Institute. We do not hear of his having been engaged in any buildings of importance, but during forty years he gave lessons as professor of architecture at the academy. The numerous works from his pen on subjects of marine architecture, attest the bias of his mind also to that study. We select the titles of the following works exemplifying some of the most interesting of his researches: "Histoire de la Disposition et des Formes différentes que les Chrétiens ont données à leurs Temples." Oct. 1764. "Observations sur les Edifices des Anciens Peuples", 8vo. 1767. "La Marine des Anciens Peuples expliquée et considérée par rapport aux lumieres qu'on peut en tirer pour perfectionner la Marine Moderne", 8vo. 1777. "Les Navires des Anciens considérés par rapport à leurs voiles et à l'usage qu'on pourroit en faire dans notre marine", 8vo. 1783. "Mémoire sur les Travaux qui ont rapport à l'exploitation de la Mâtire dans les Pyrénées", 4to. 1776. "Nouvelle Voilure proposée pour les Vaisseaux de toutes grandeurs", 8vo. 1800, &c. &c. &c.

On the Seine he made several fruitless attempts to construct insubmersible boats, a project since realized by our countrymen. The following engineering project recently revived of making Paris a sea-port, will also further make known the character of



his pursuits. "Canaux de la Manche à Paris, pour ouvrir deux débouchés à la mer, et faire de la capitale une Ville maritime, suivant le vœu de l'Assemblée Nationale, par J. D. Le Roy, projet publié par Dupain-Triel, pour servir d'addition à sa carte de la navigation intérieure du Royaume", 8vo. 1791.

Le Roy died in 1803, much regretted by his friends for his acquirements and private virtues. His pupils caused a medal to be struck in his honour bearing his portrait, with a Doric column

on the reverse surmounted by the Owl of Minerva, accompanied with an antique galley and a compass, with this inscription, "Voté par les Architectes ses Elèves", a tribute that must excite a regret, that a mind and talents which could command so much respect and homage should, in the haste to anticipate rival artists, have ever been engaged in a work unproductive of permanent reputation. See Chalmers' Biog. Dict. Biographie Universelle. Tome 24. [ED.]

END OF THE FIRST VOLUME.





*General View of Athens*





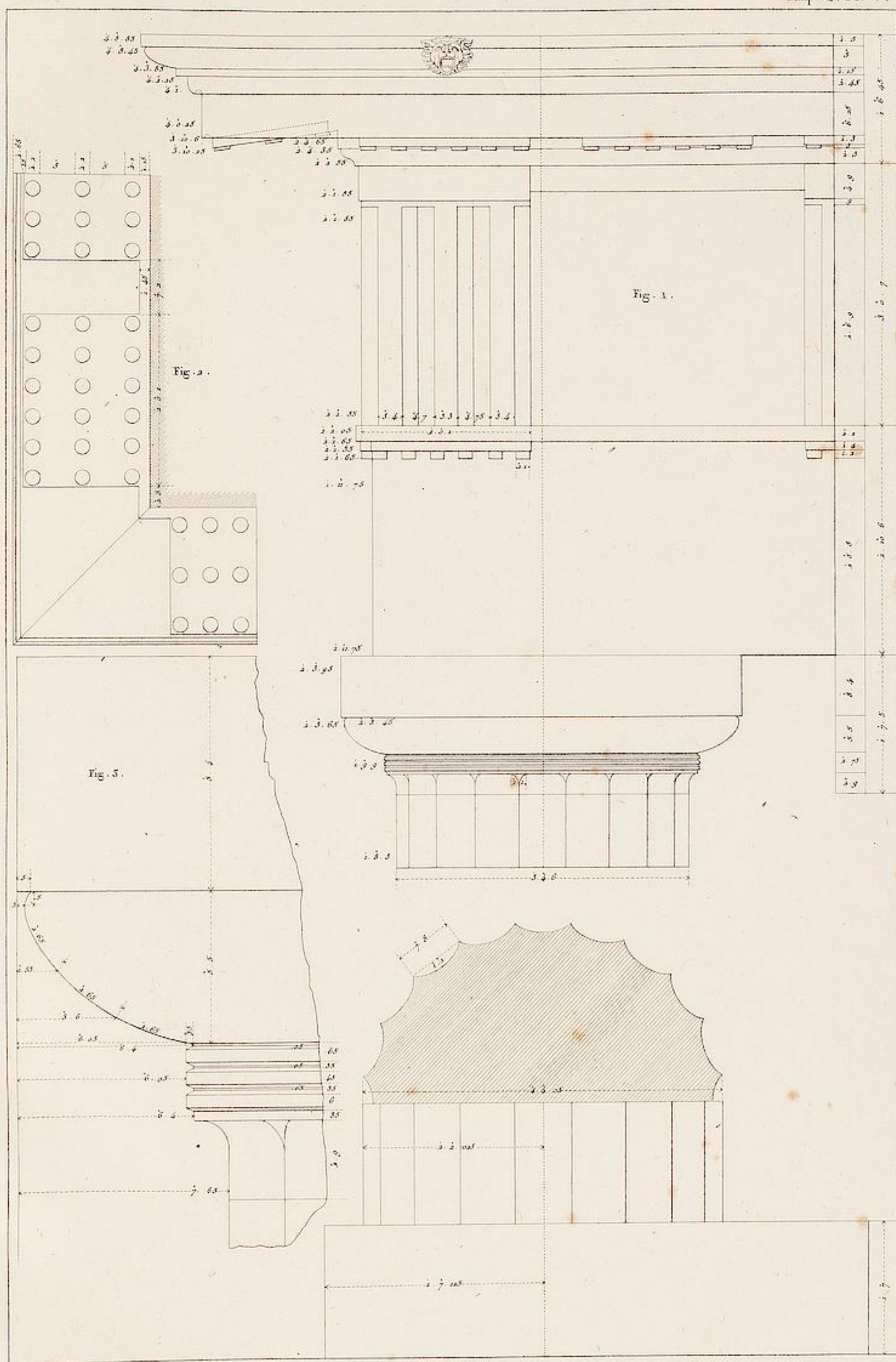




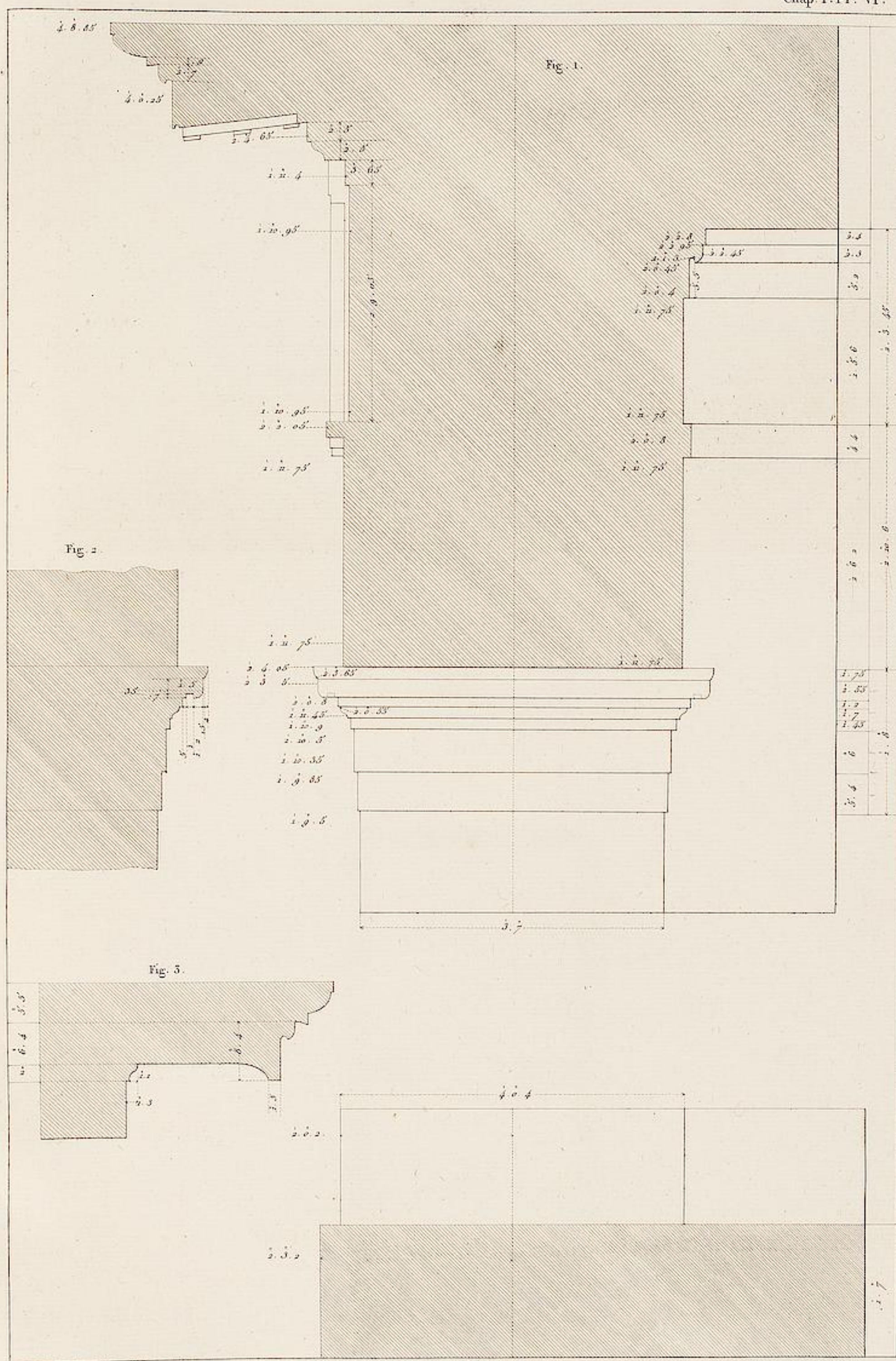












Lesée Portico at Athens.





*Temple on the Flyfountain*

Fig. 2.

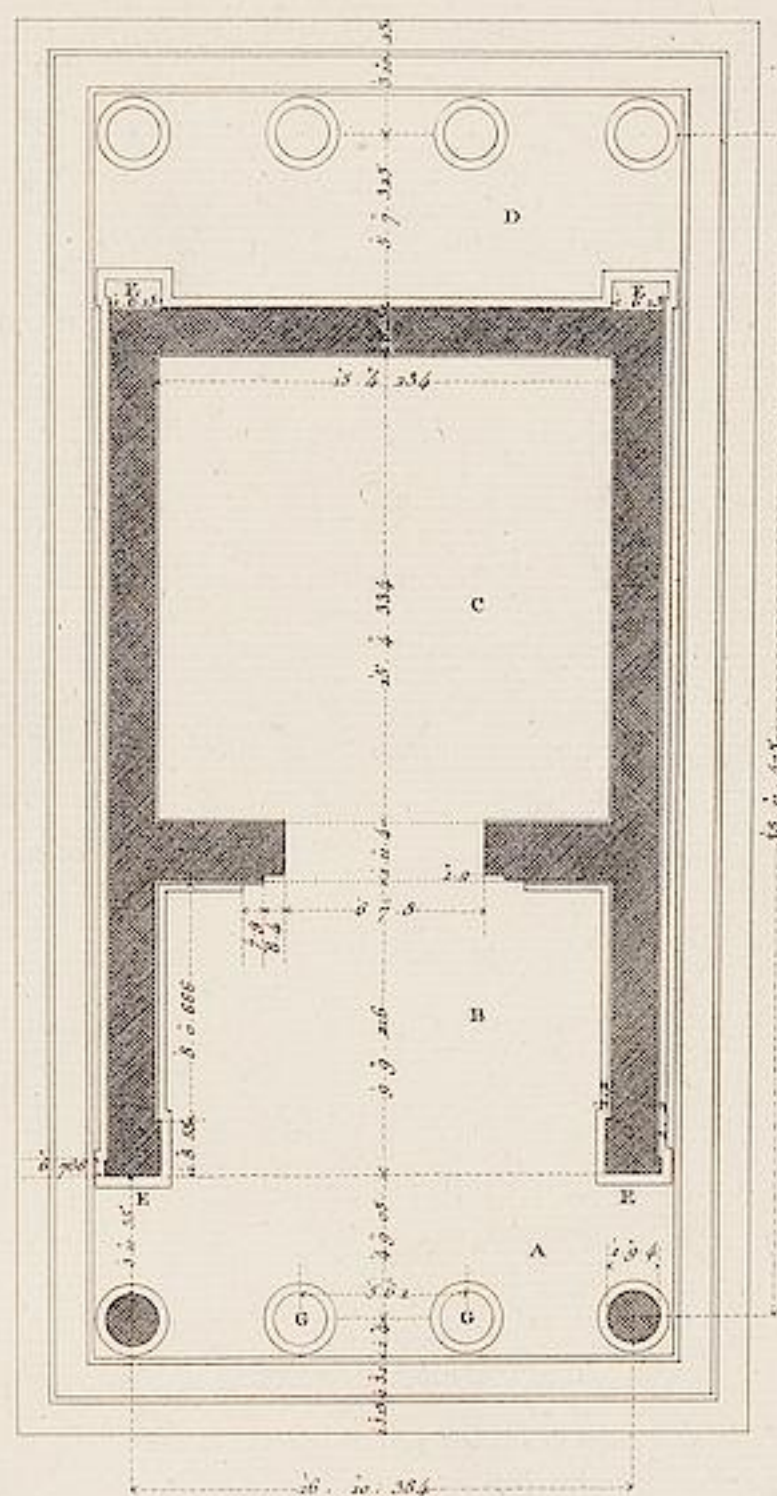








Fig. 1.

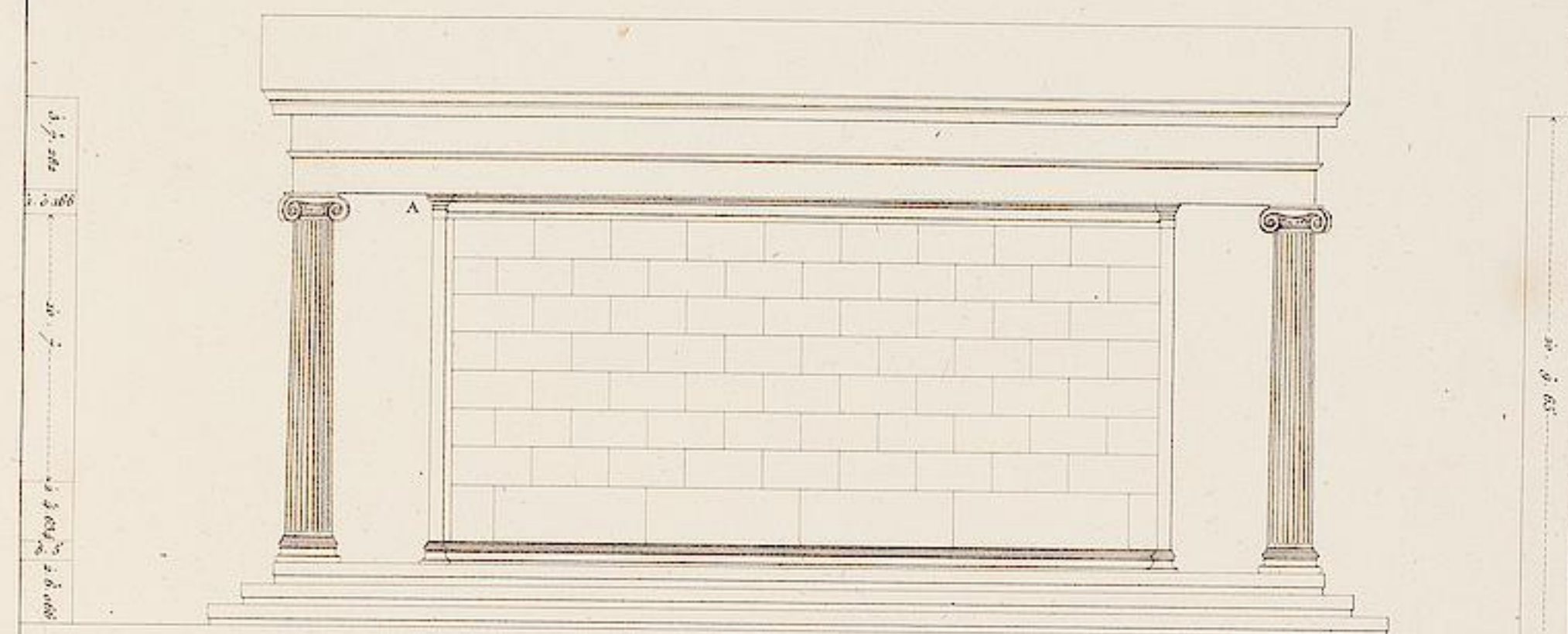
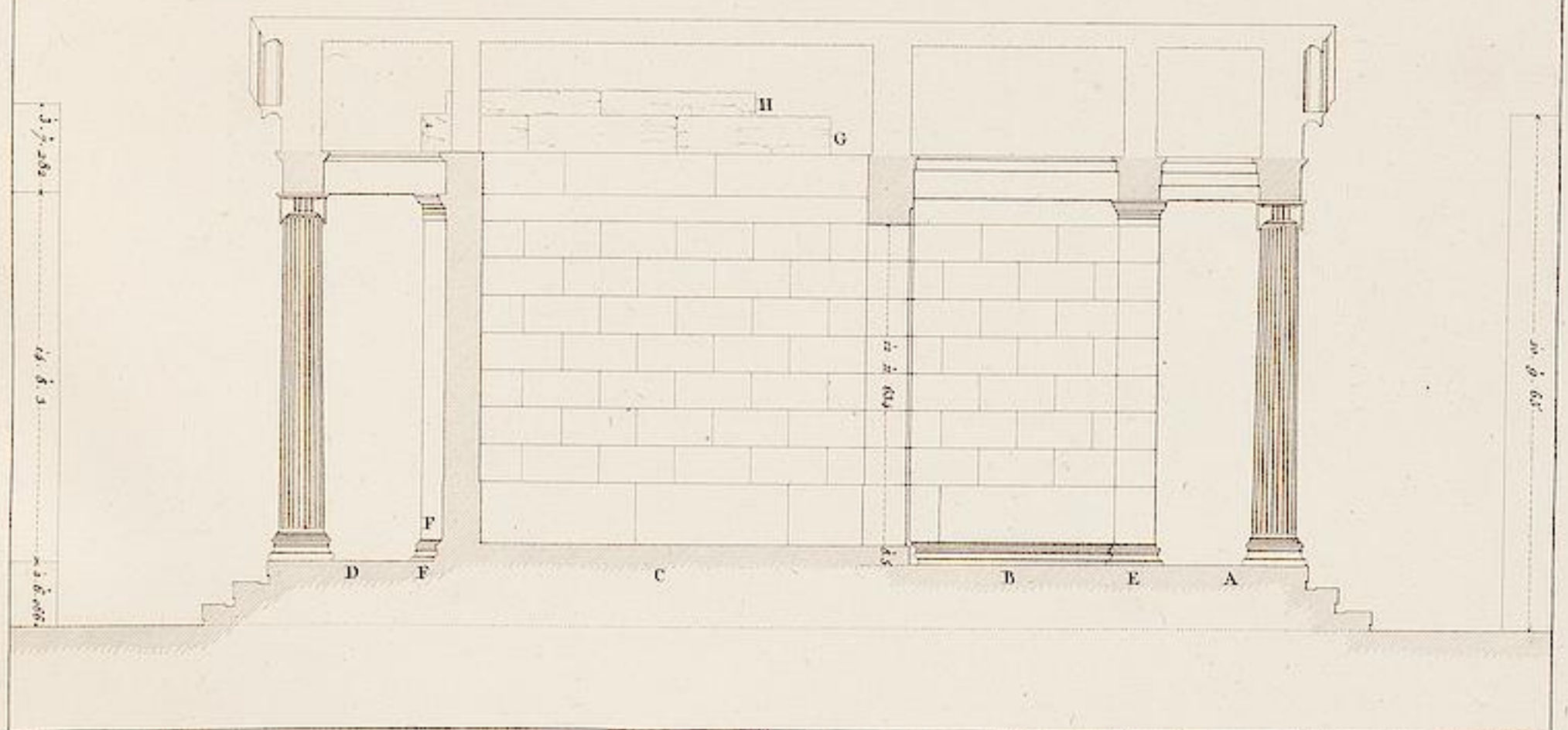


Fig. 2.

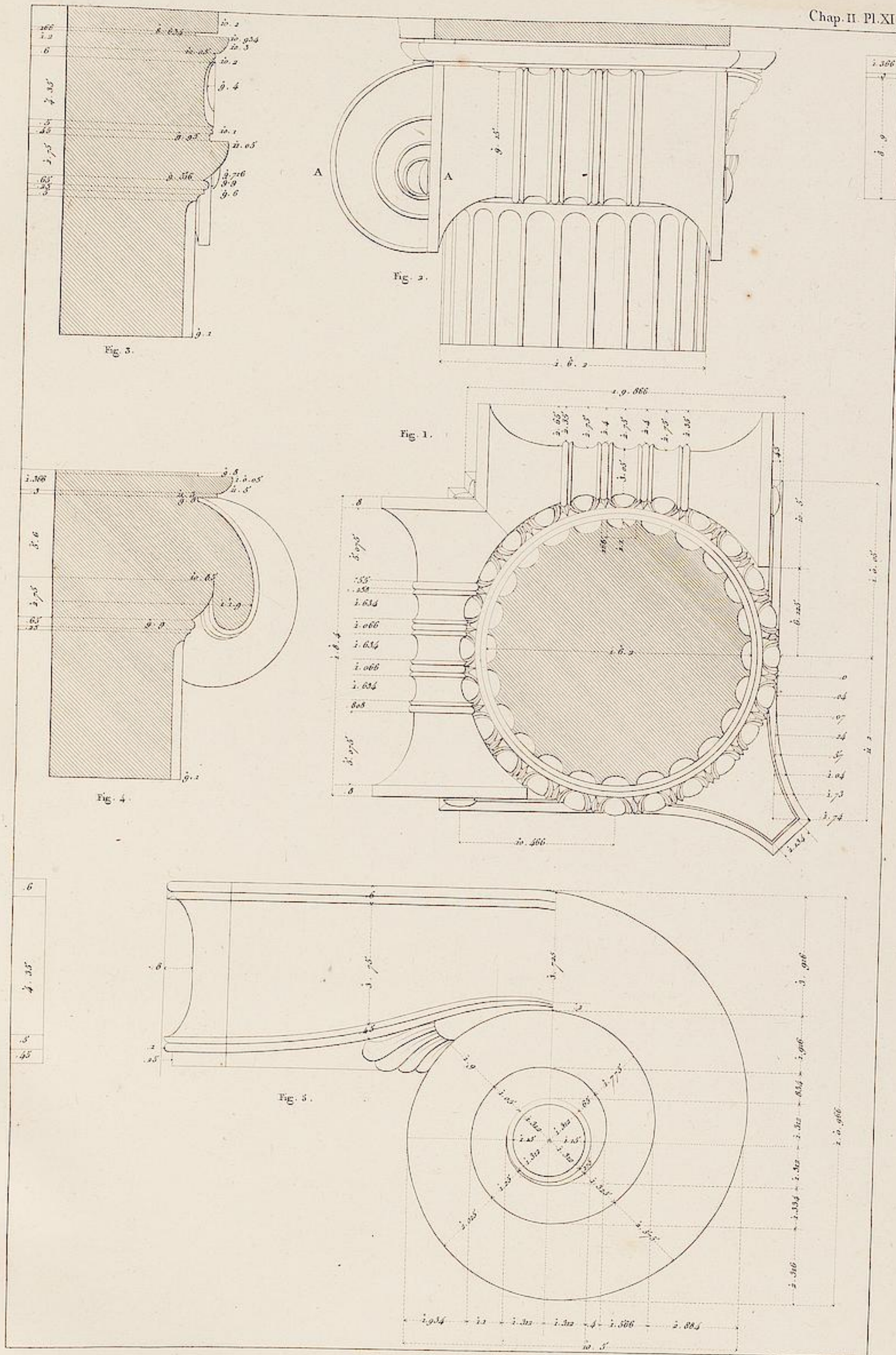


*Temple in the Piazza*



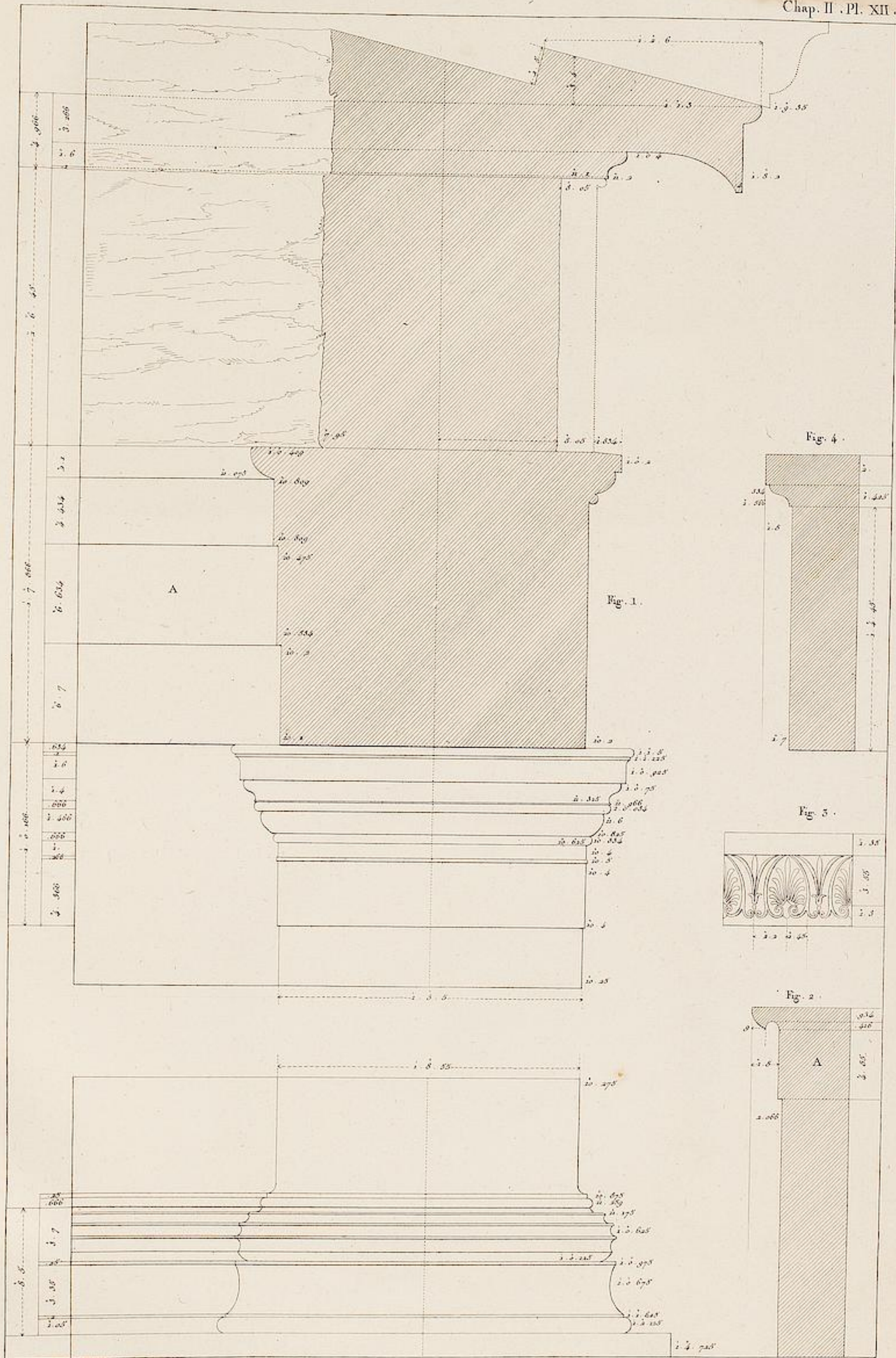






Temple in the Sphynx





*Temple in the Hypocaust*

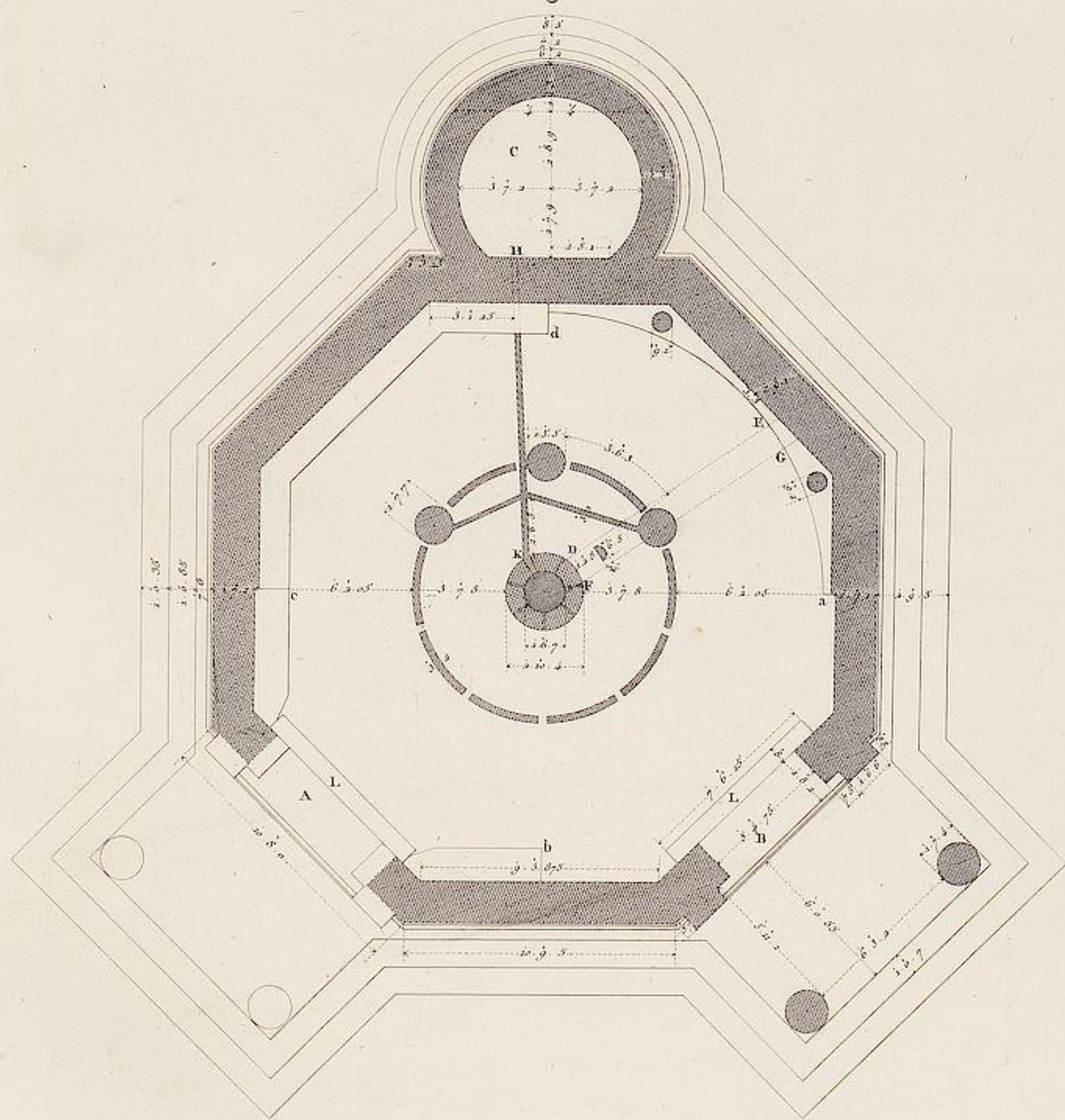


Fig. 1.

Chap. III. Pl. XIII.

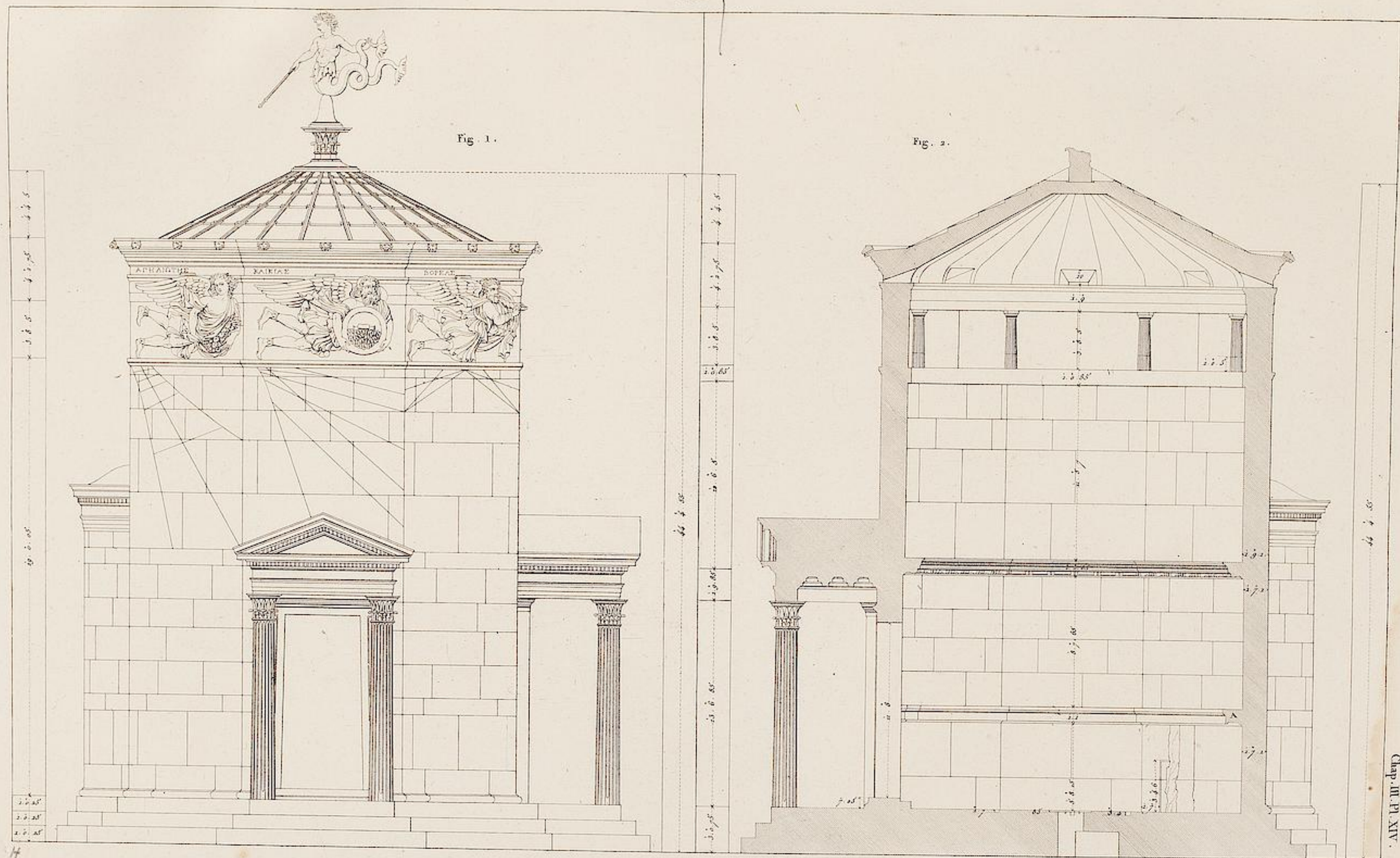


Fig. 2.



*Tower of the ...*



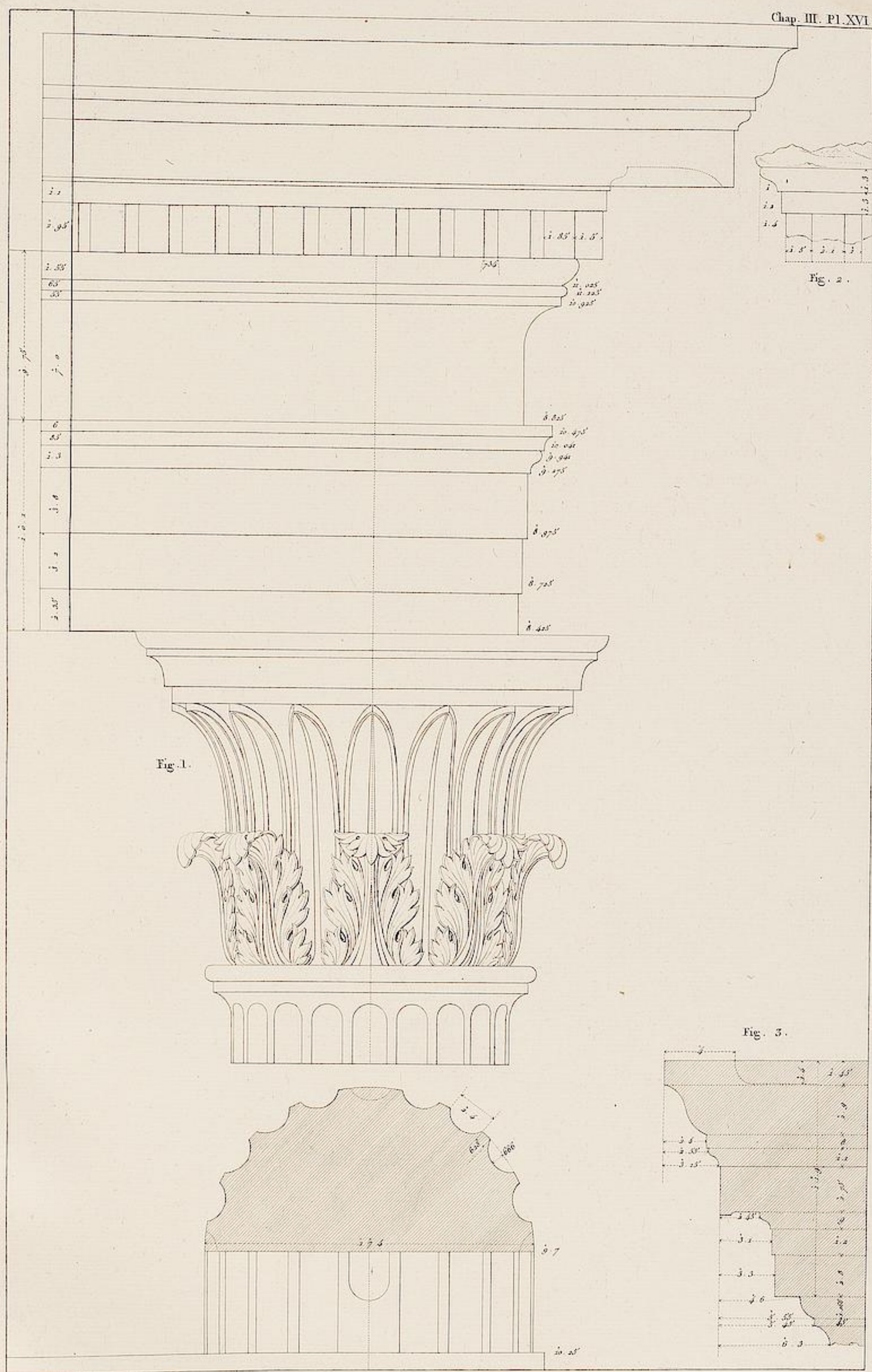


*Tower of the Winds*

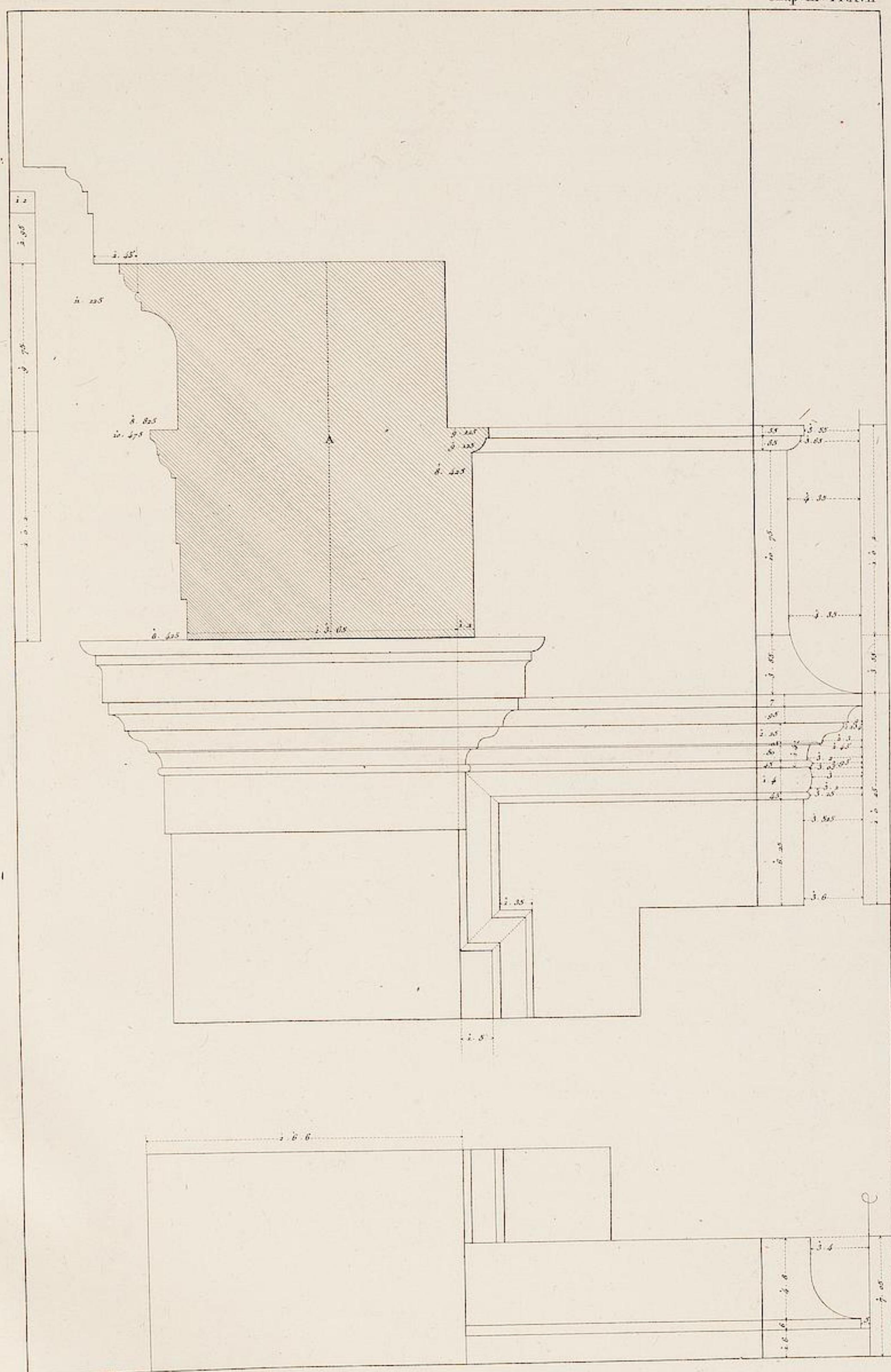






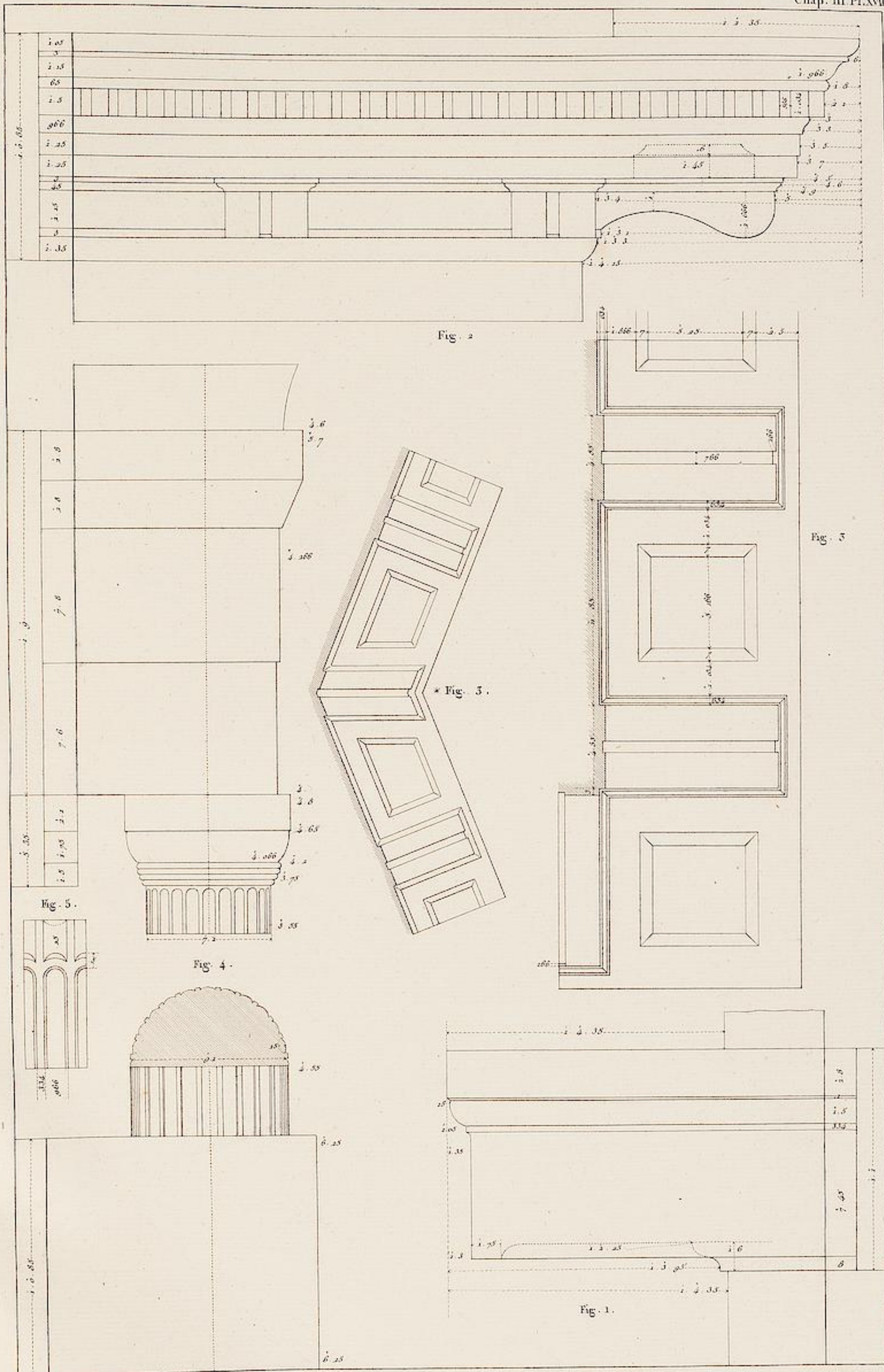






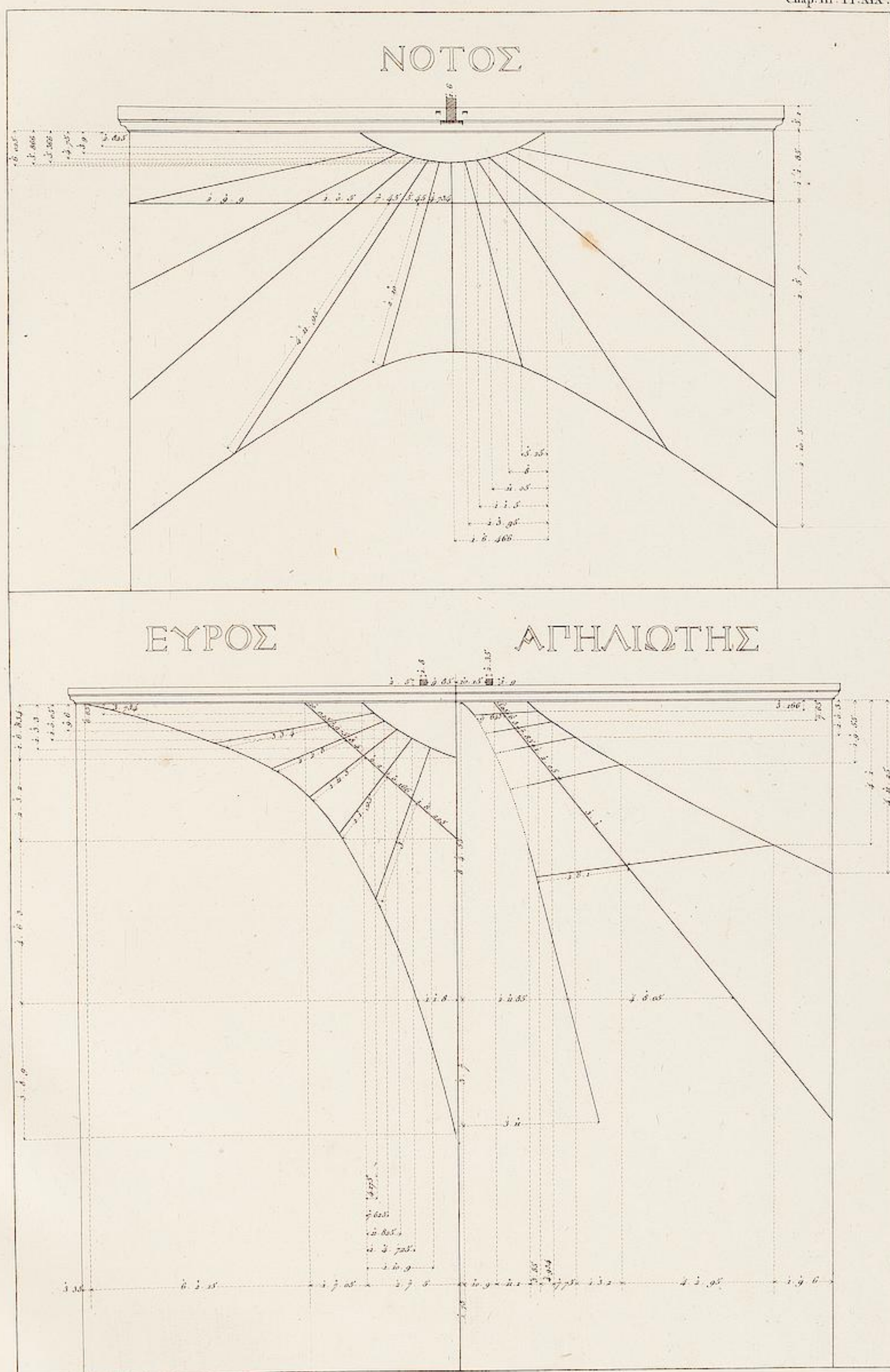
*Tower of the Winds*





*Tower of the Winds*





*Lower of the 2. Wind*



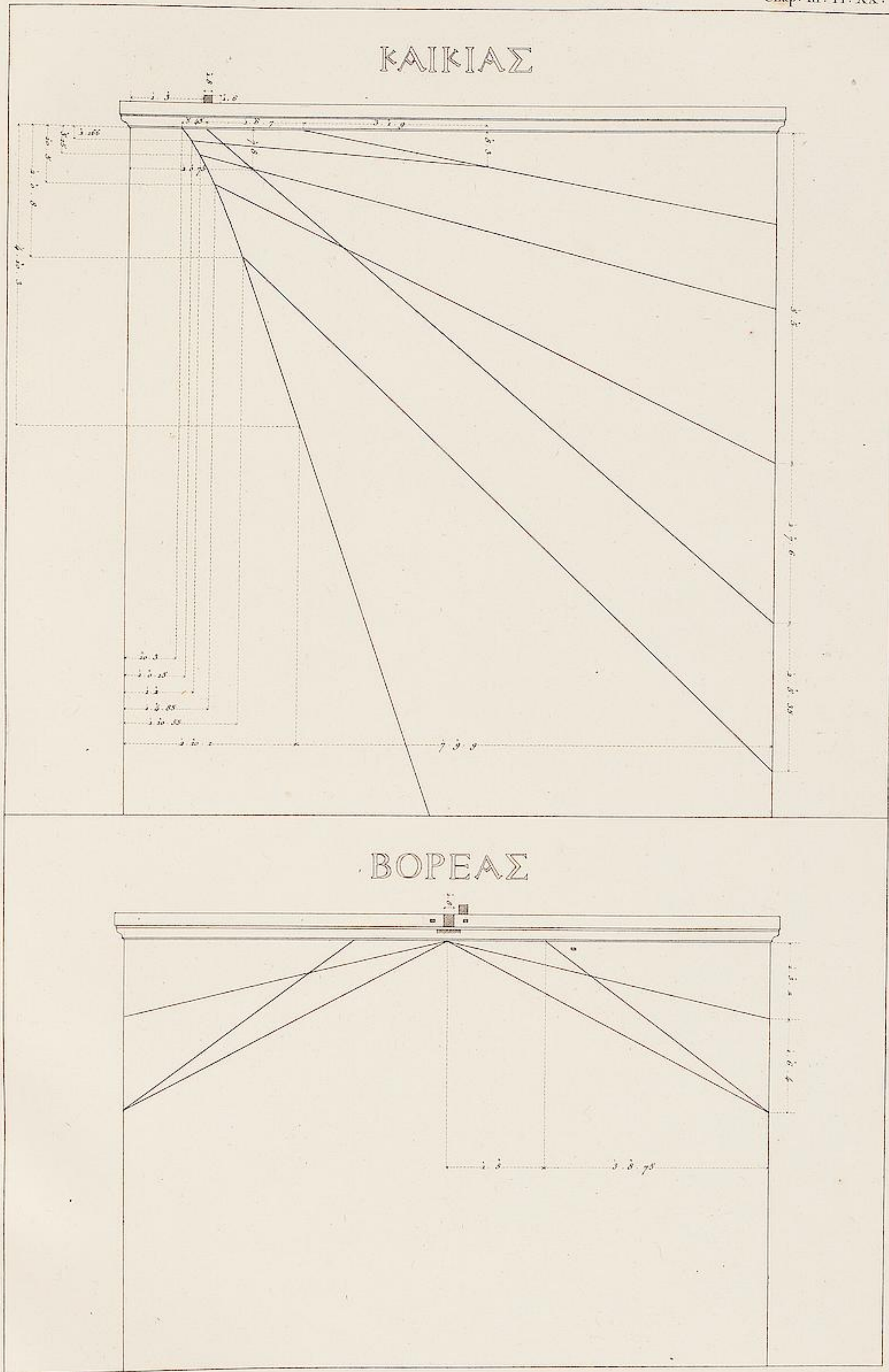






Fig. 1.



Fig. 2.



Fig. 3.



Fig. 4.

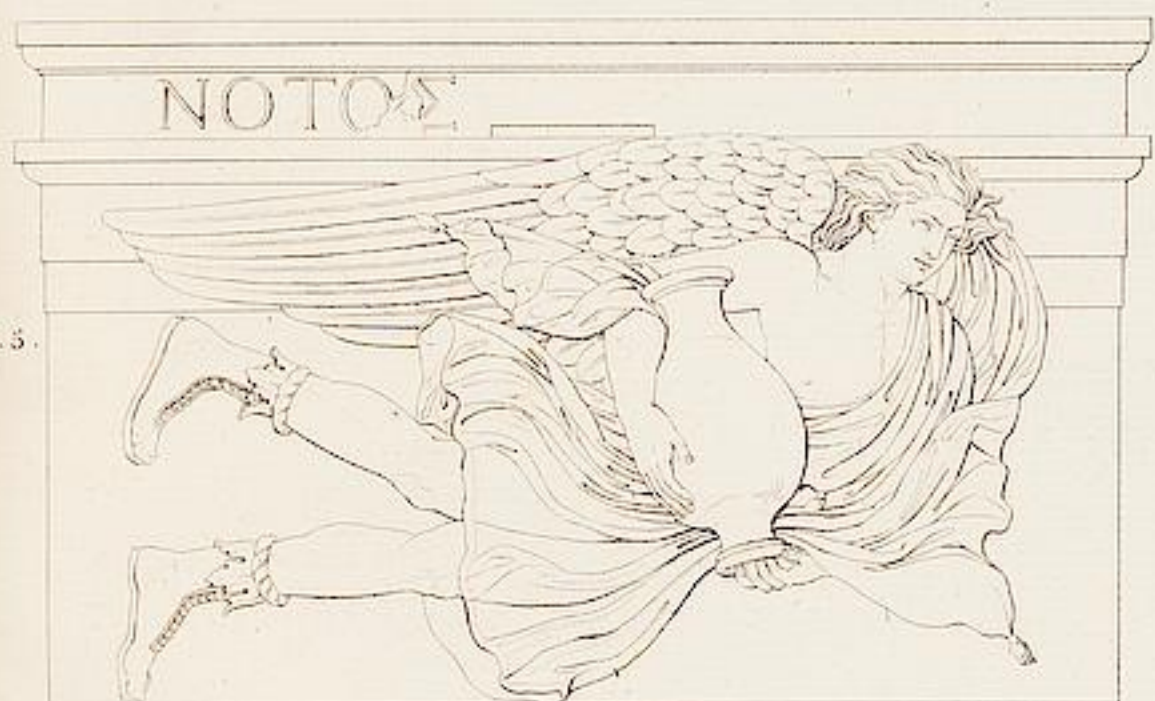


Fig. 5.



Fig. 6.

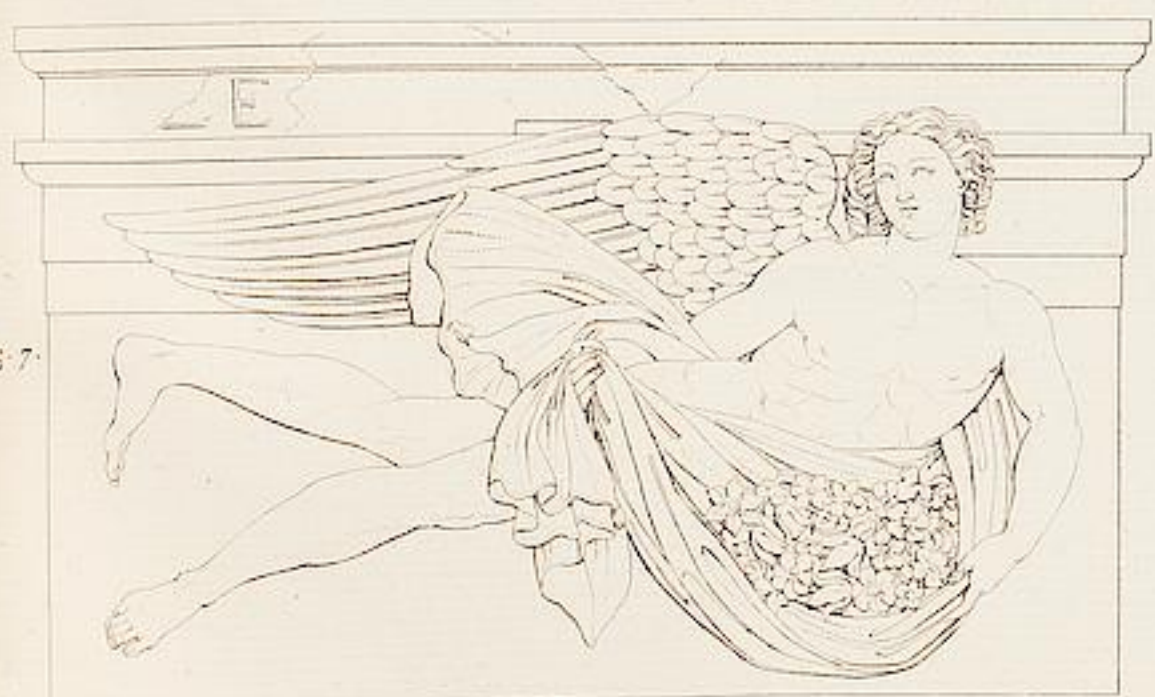


Fig. 7.

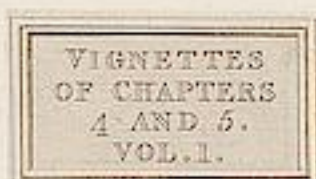


Fig. 8.

H

*Personification of the Winds*





Μ. ΑΥΡΗΛΙΟΣ · ΟΥΗΡΟΣ · ΚΑΙΣΑΡ

ΑΥΤ. Κ. ΙΟΥΛ. ΦΙΛΙΠΠΟΣ · ΑΥΓ.

Fig. 10.

ΔΜΩΙΣ ΔΡΗΣΤΟ  
ΣΥΝΗΕΙ ΚΕΚΑ  
ΣΜΕΝΗΟΙΣΙ ΠΟ  
ΘΕΙΝΗΘΡΕΨΑΜΕ  
ΝΟΙΣ ΤΥΜΒΟΥ  
ΤΟΥ ΔΕΘΑΝΟΥΣ  
ΕΛΑΧΕΝ

Fig. 11.

ΟΥΙΒΟΥΛΛΙΟΝ ΙΠ  
ΠΑΡΧΟΝ ΜΑΡΑΘΩ  
ΝΙΟΝΤΟΝ ΕΛΩΝΥ  
ΜΟΝΤΗΣ ΠΟΛΕΩΣ

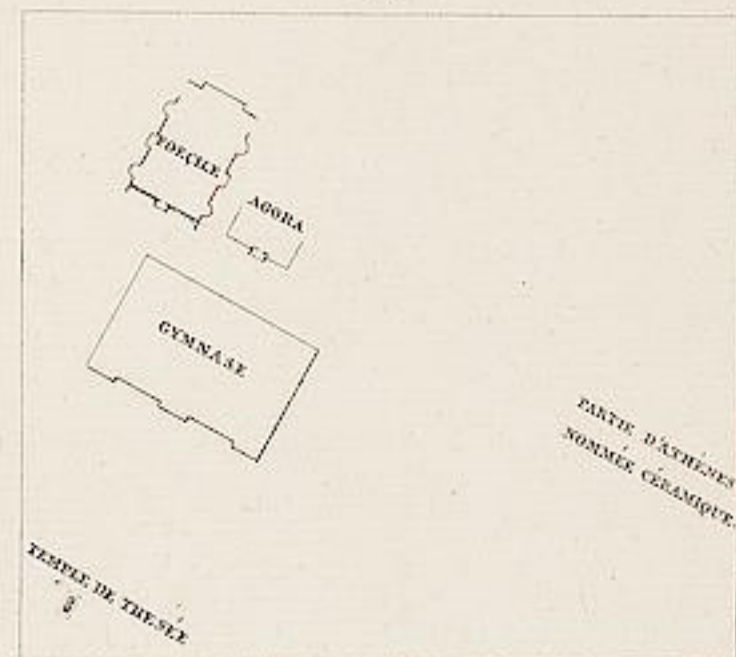
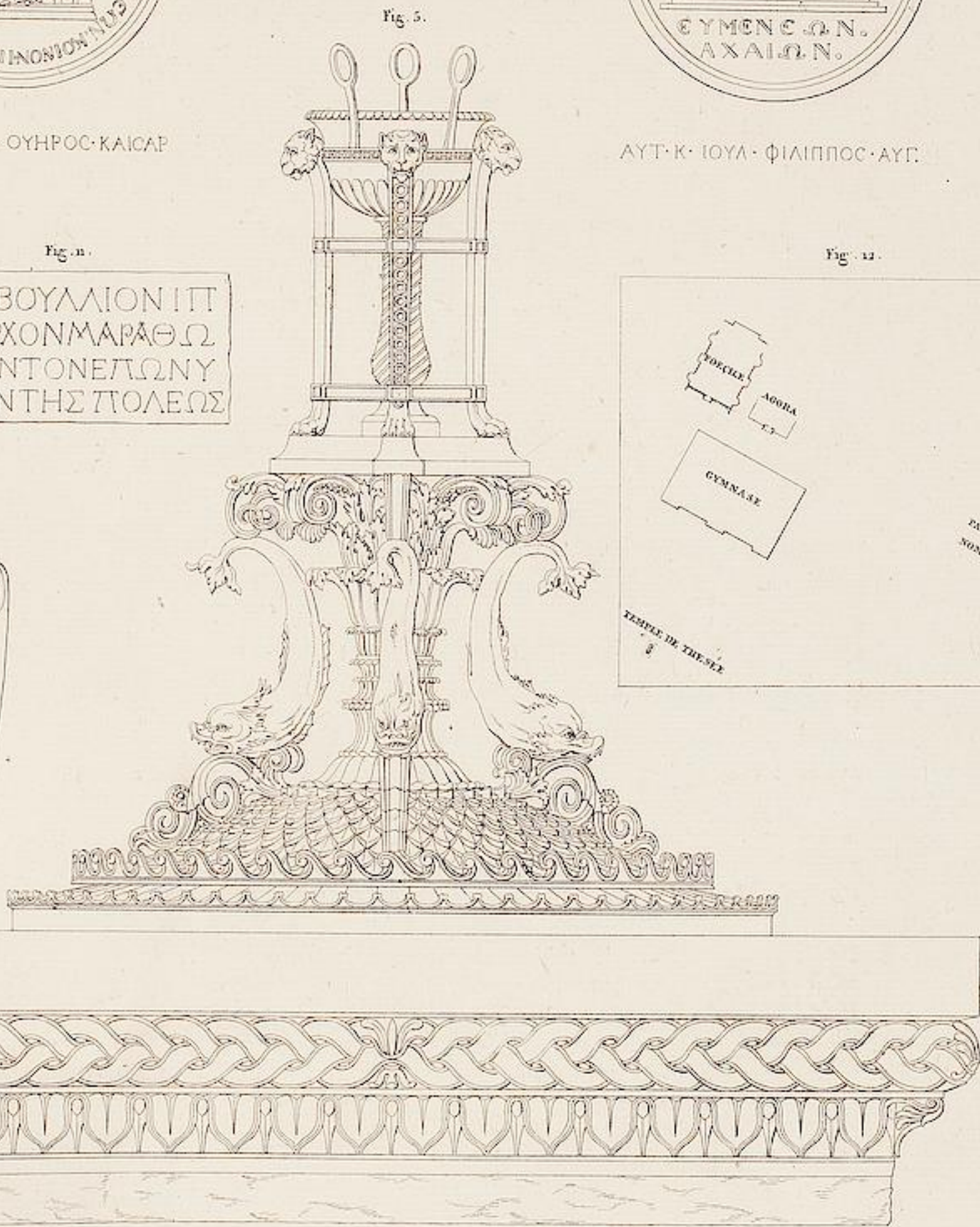




Fig. 1.

Chap IV Pl. XXIII.

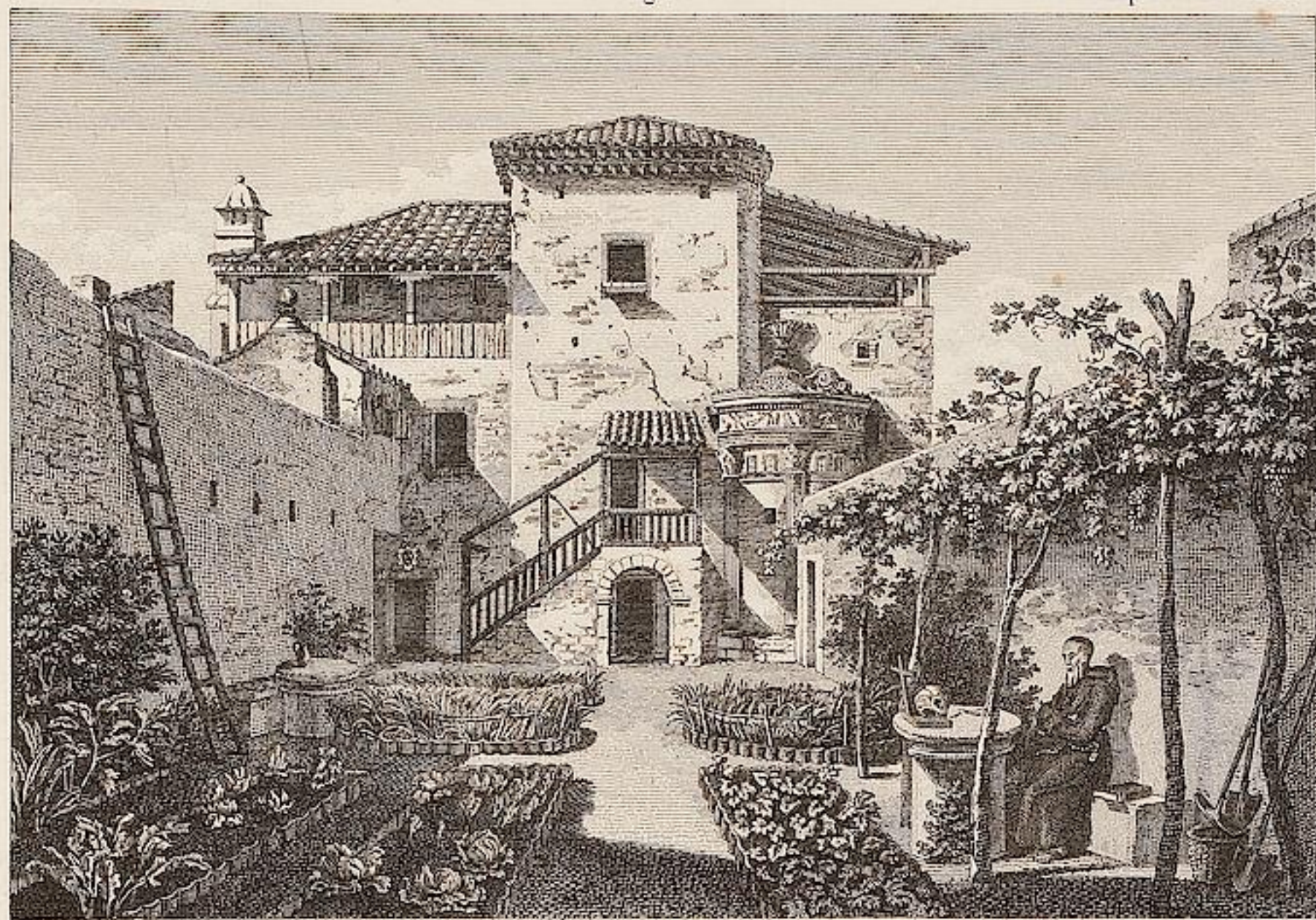
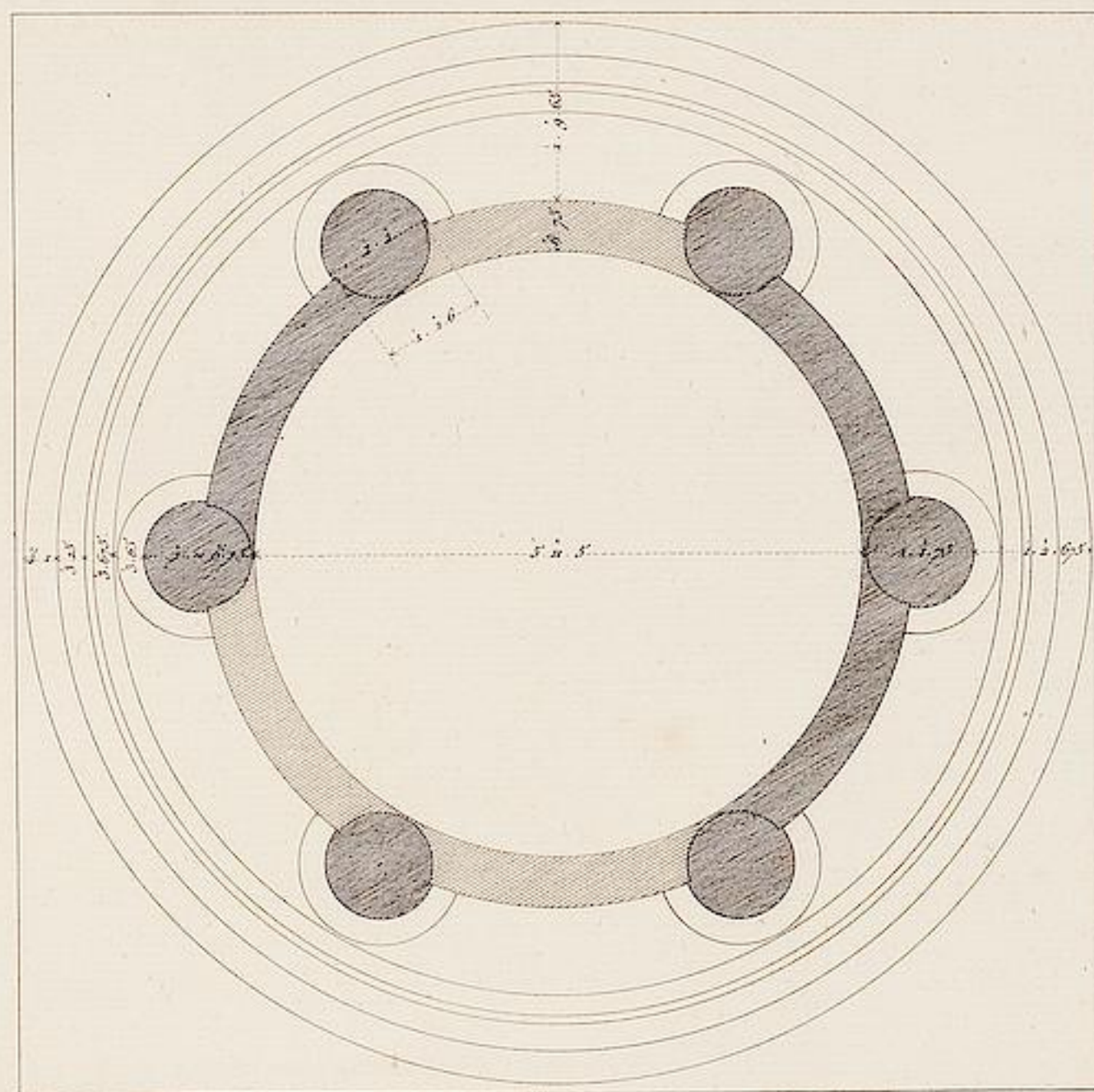


Fig. 2.



*Monumental hydraulique*

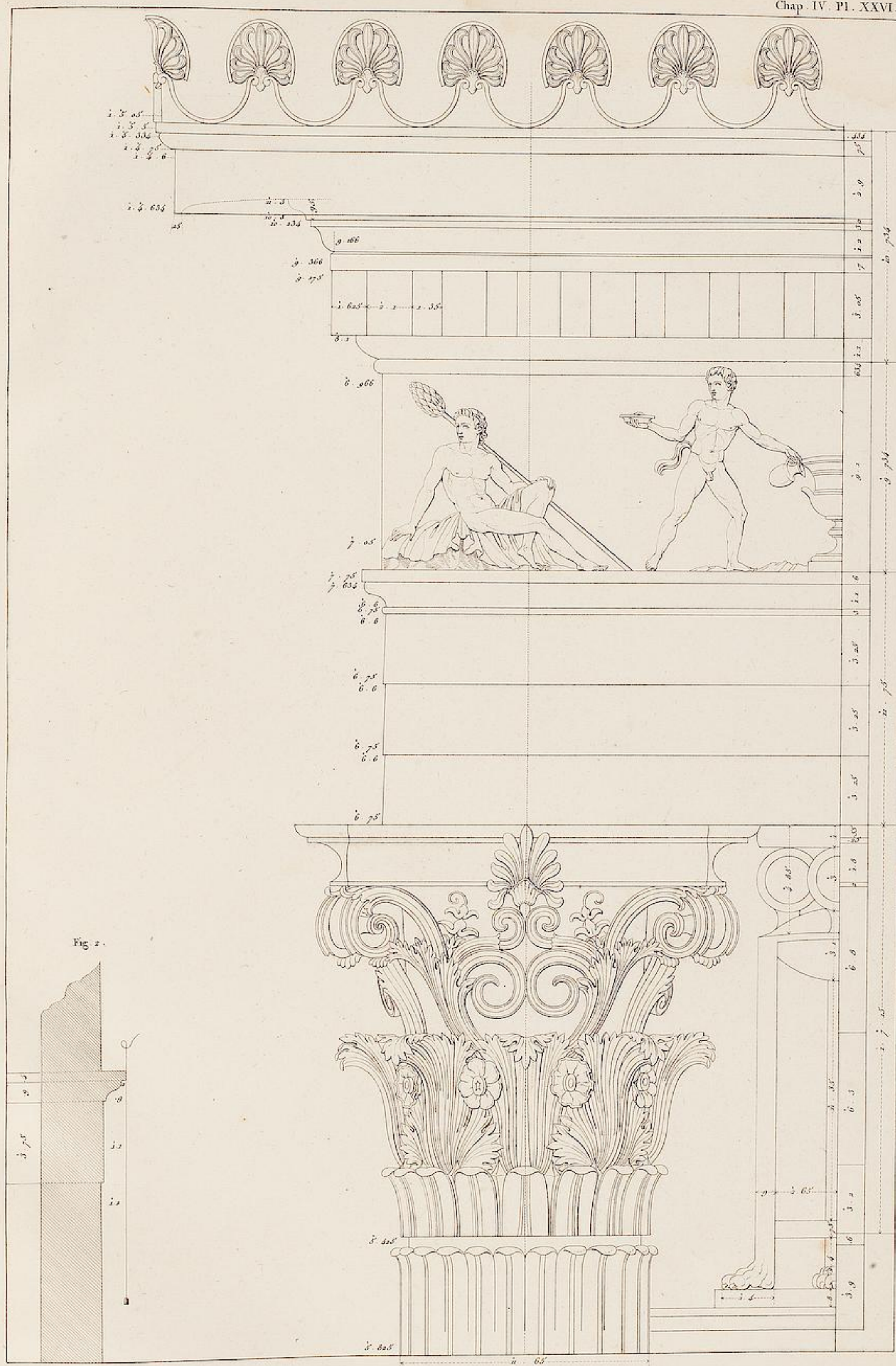














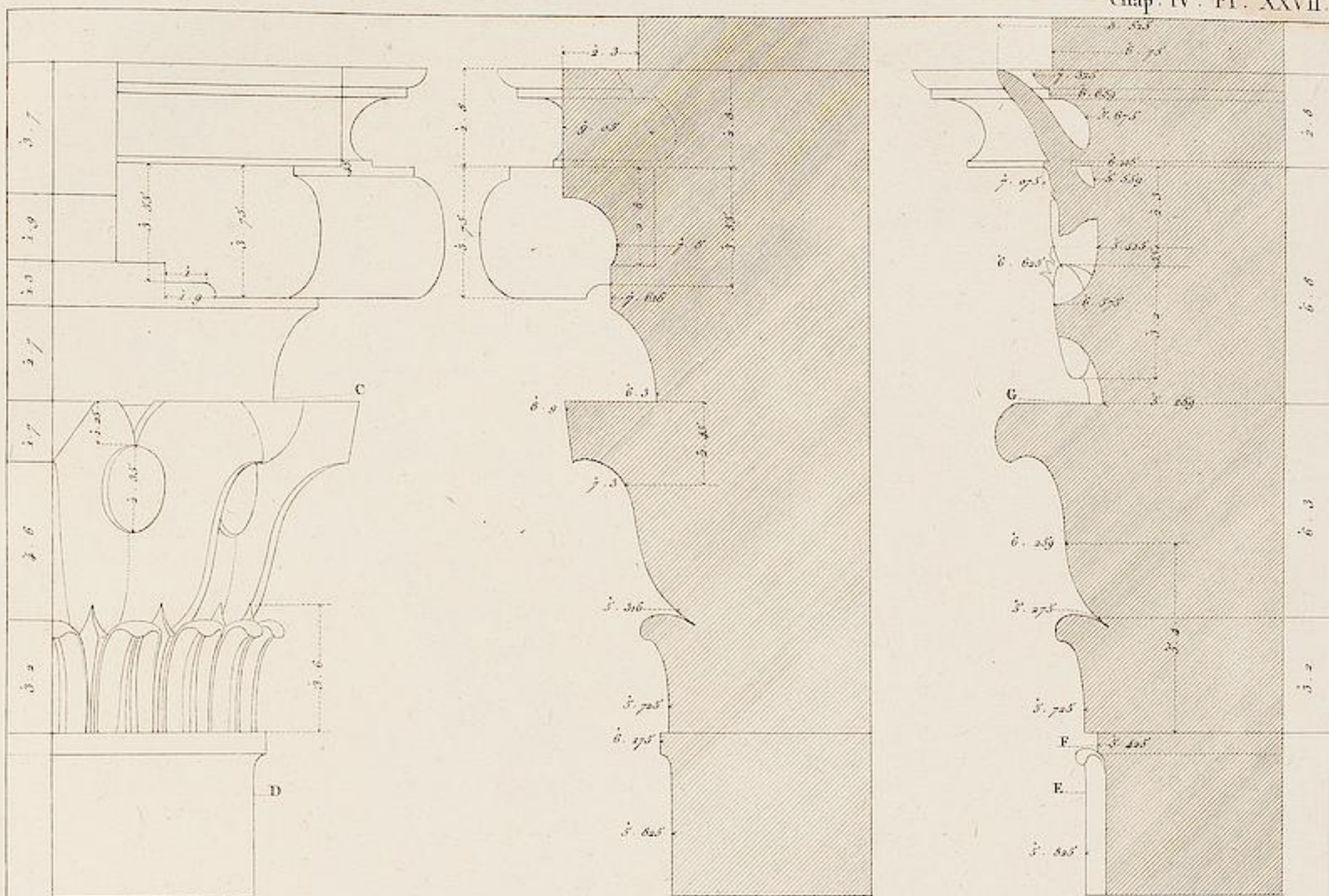


Fig. 2.

Fig. 3.

Fig. 4.

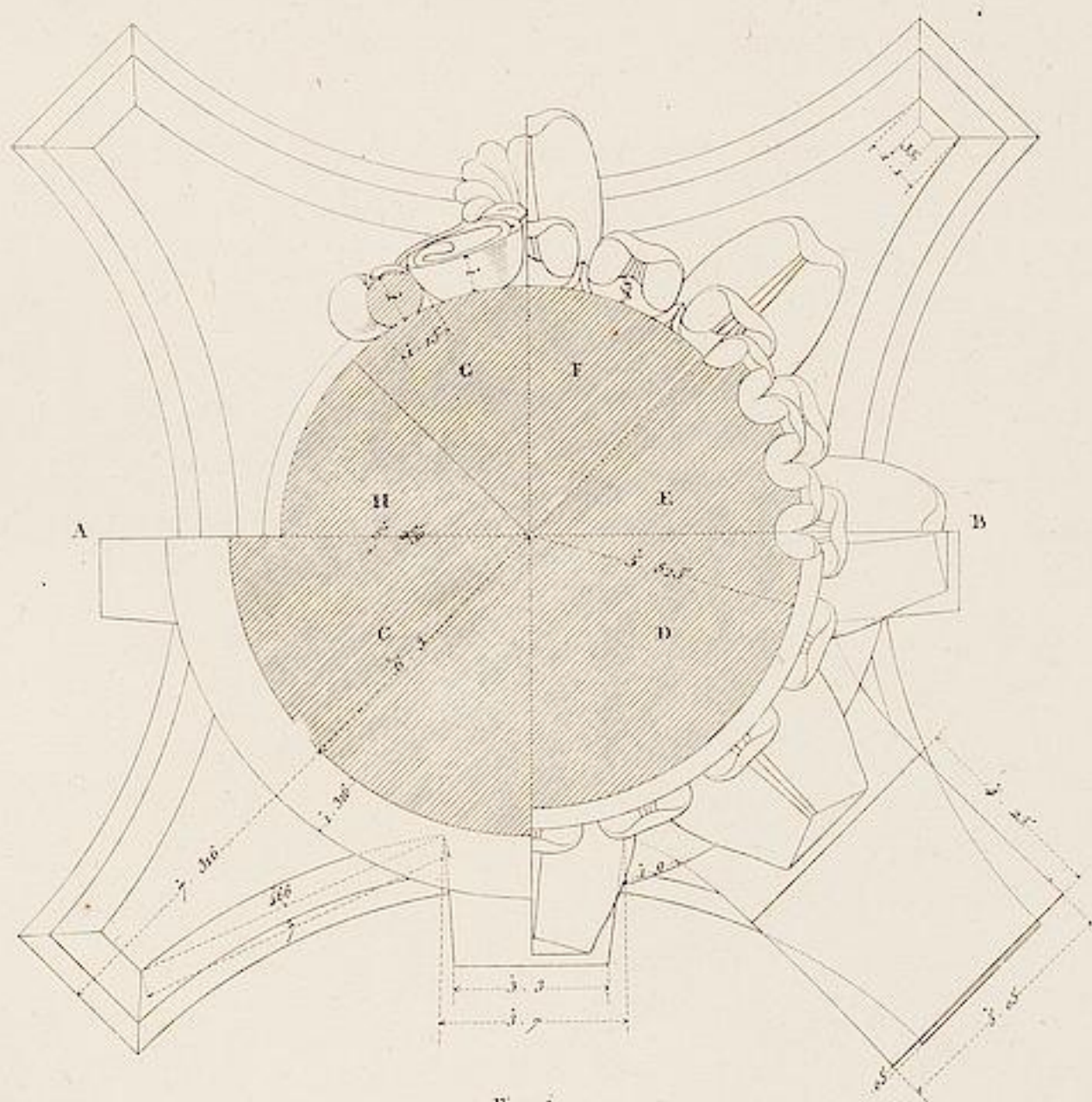
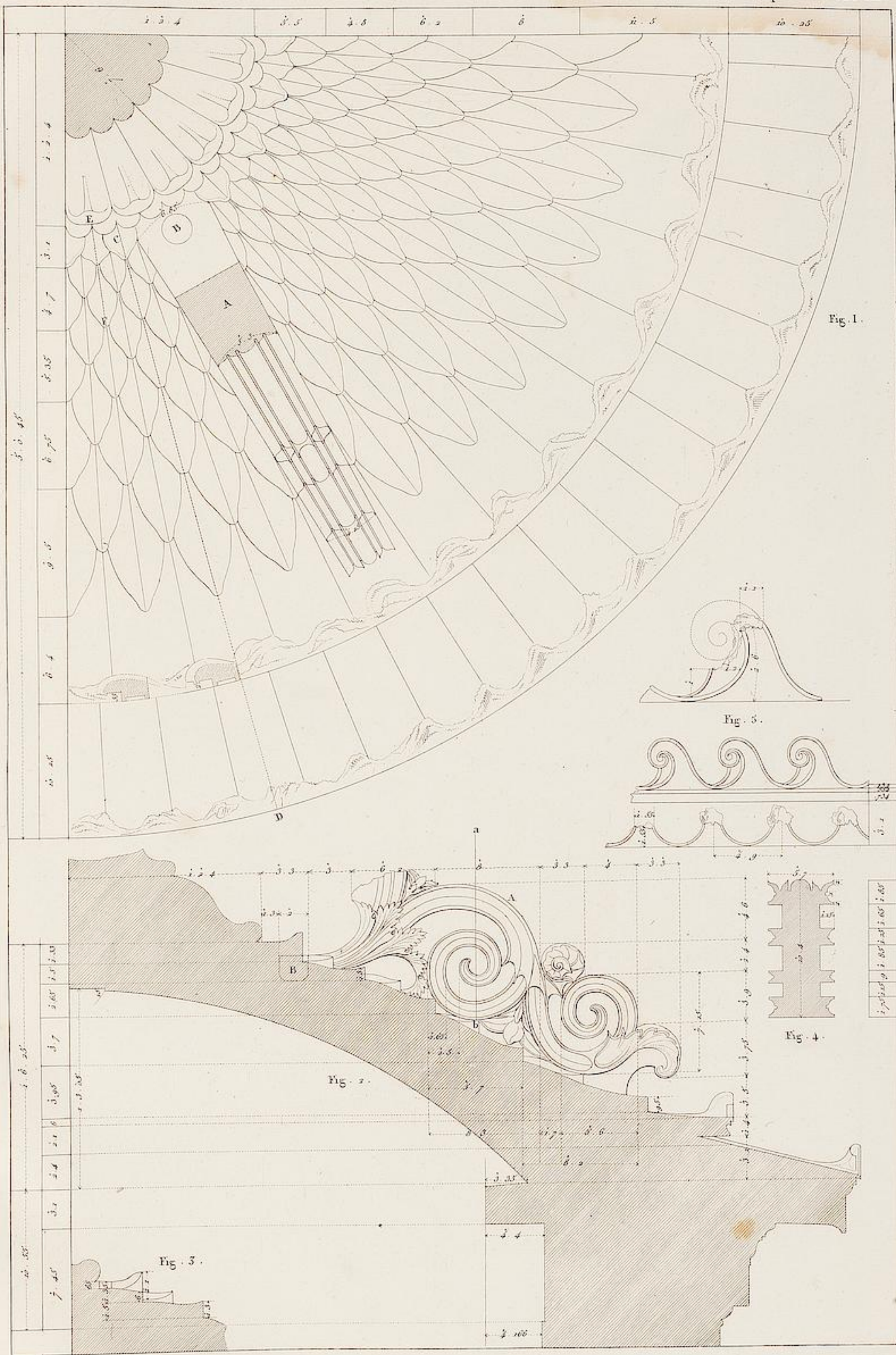


Fig. 1.

*Momument of Lysicrates*



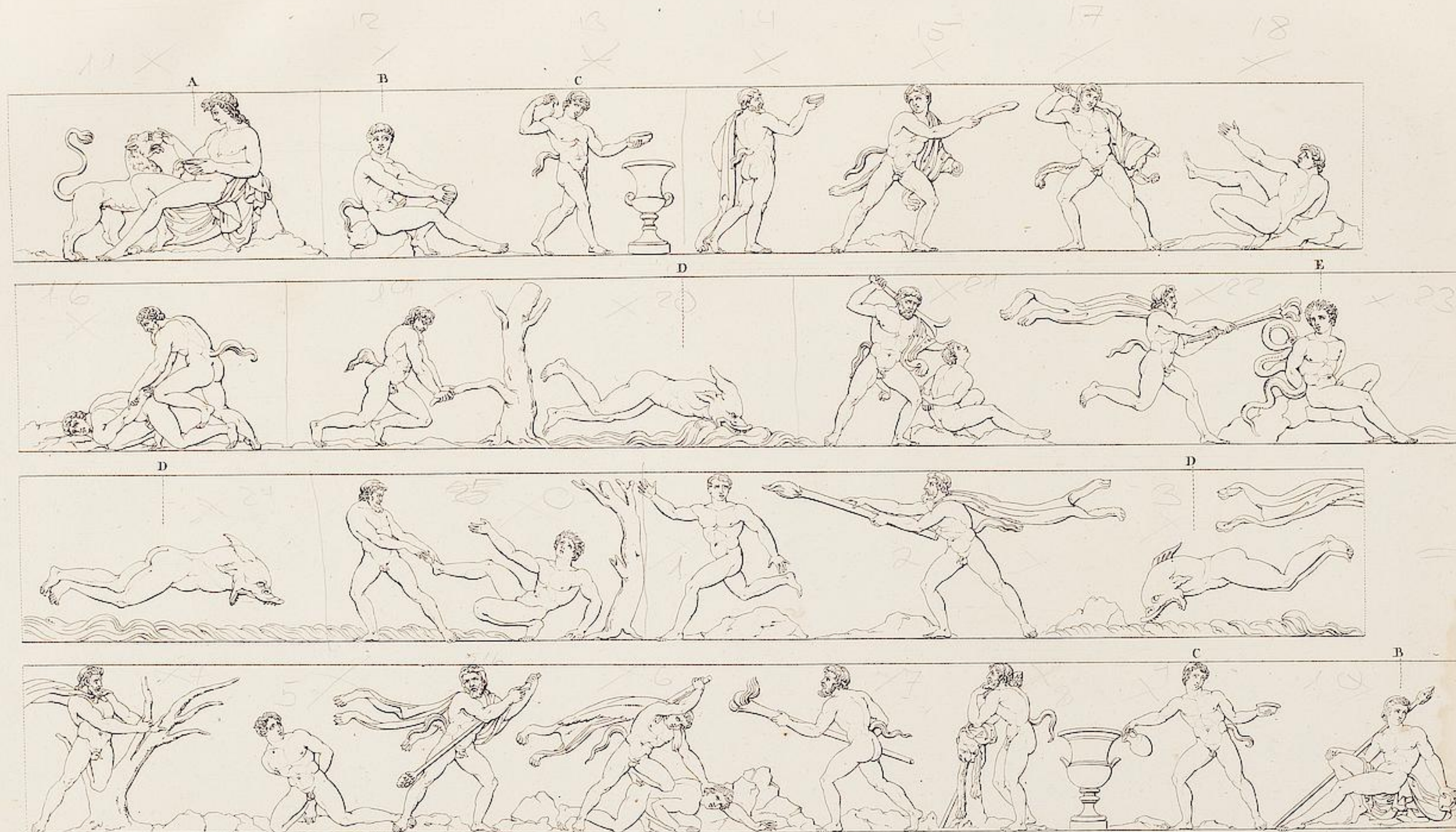


Monument of Lycabettus









*Monument of Agamemnon*

7



Fig. 1.

Chap. V. Pl. XXXI.

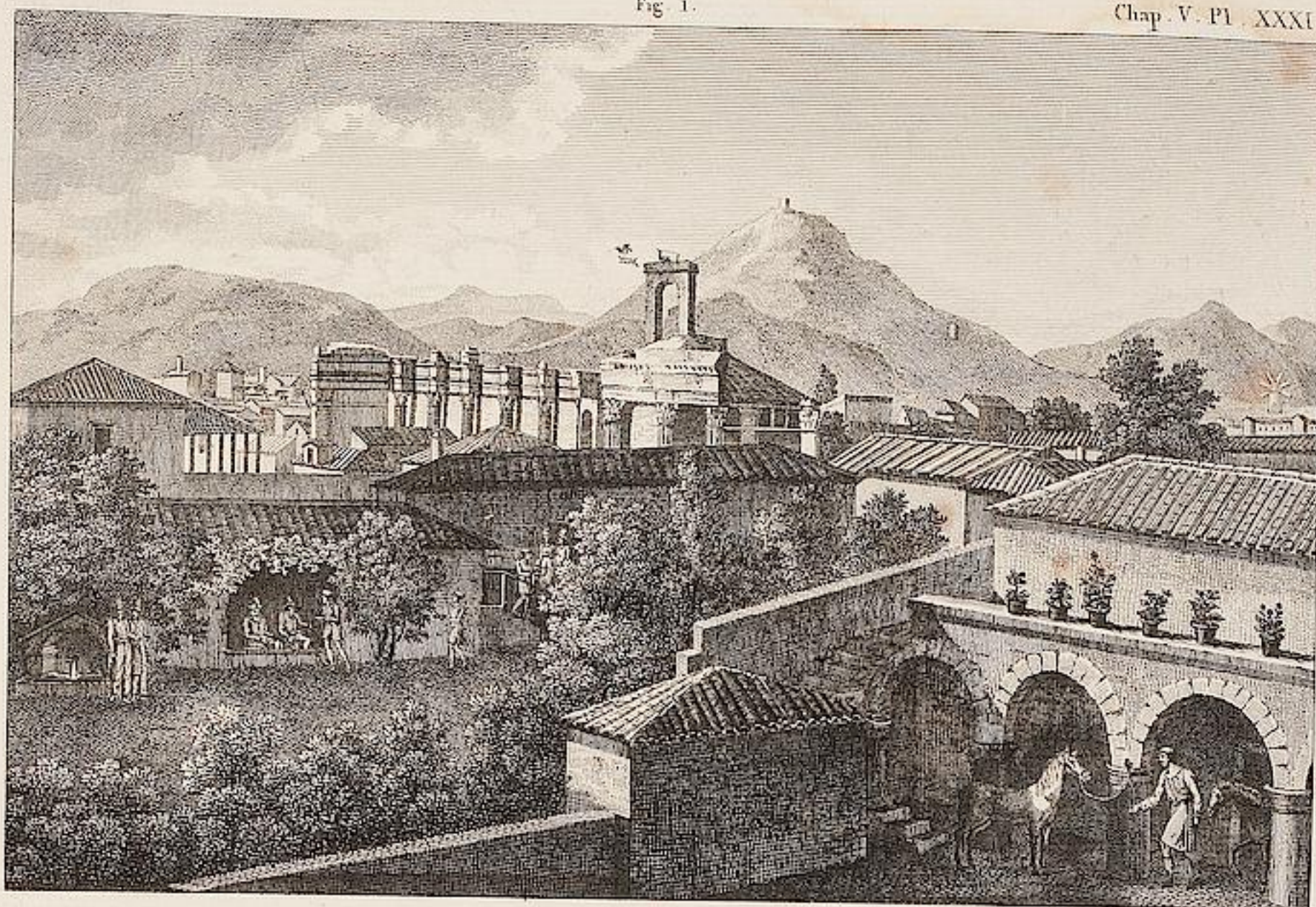


Fig. 2.

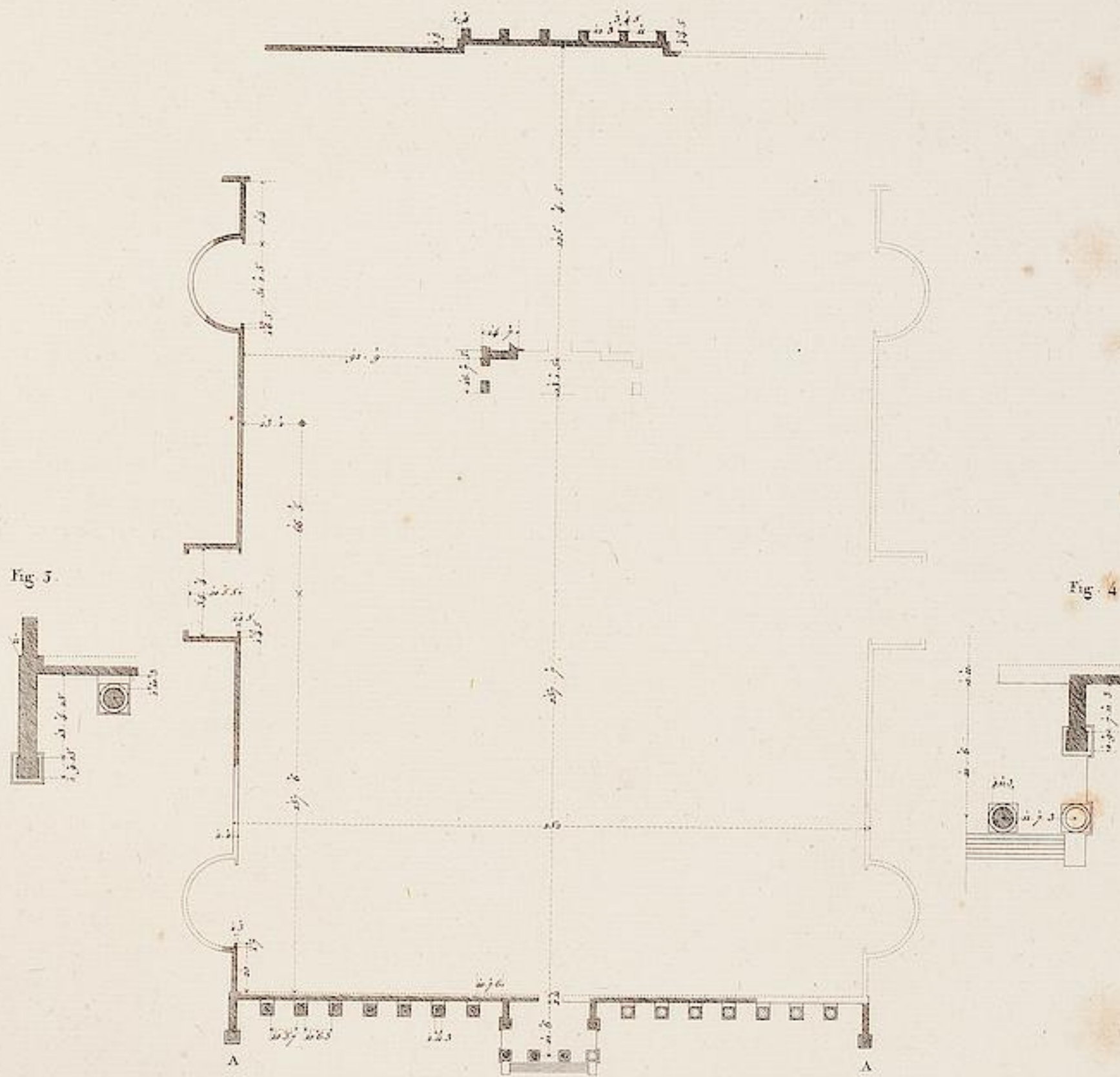
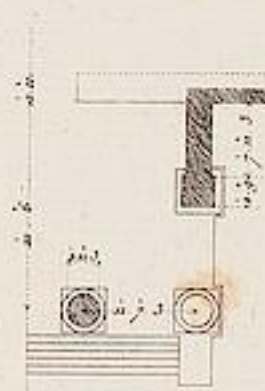


Fig. 3.

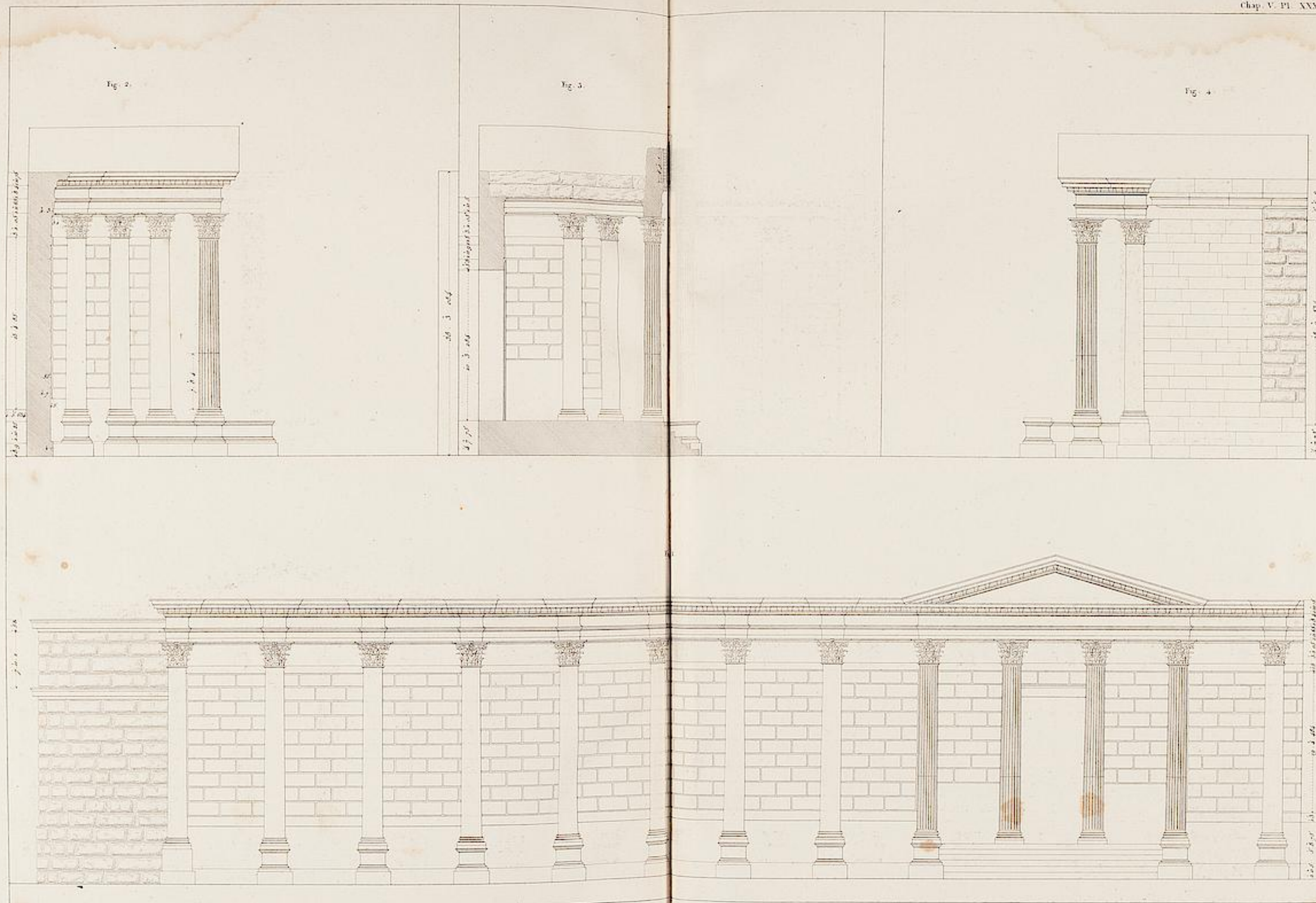


Fig. 4.

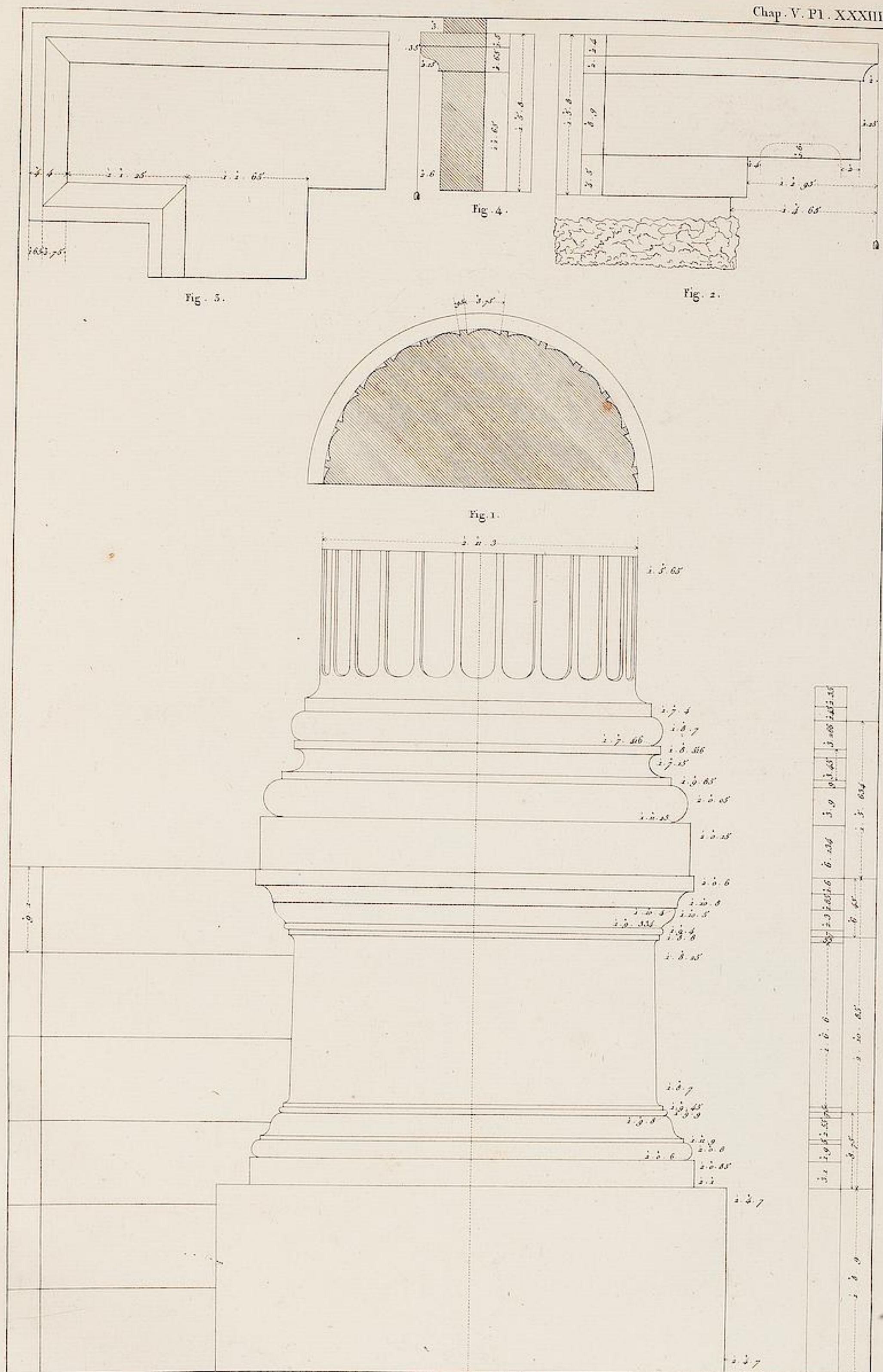


*Stoa at Athens*









*Stoa at Athens*



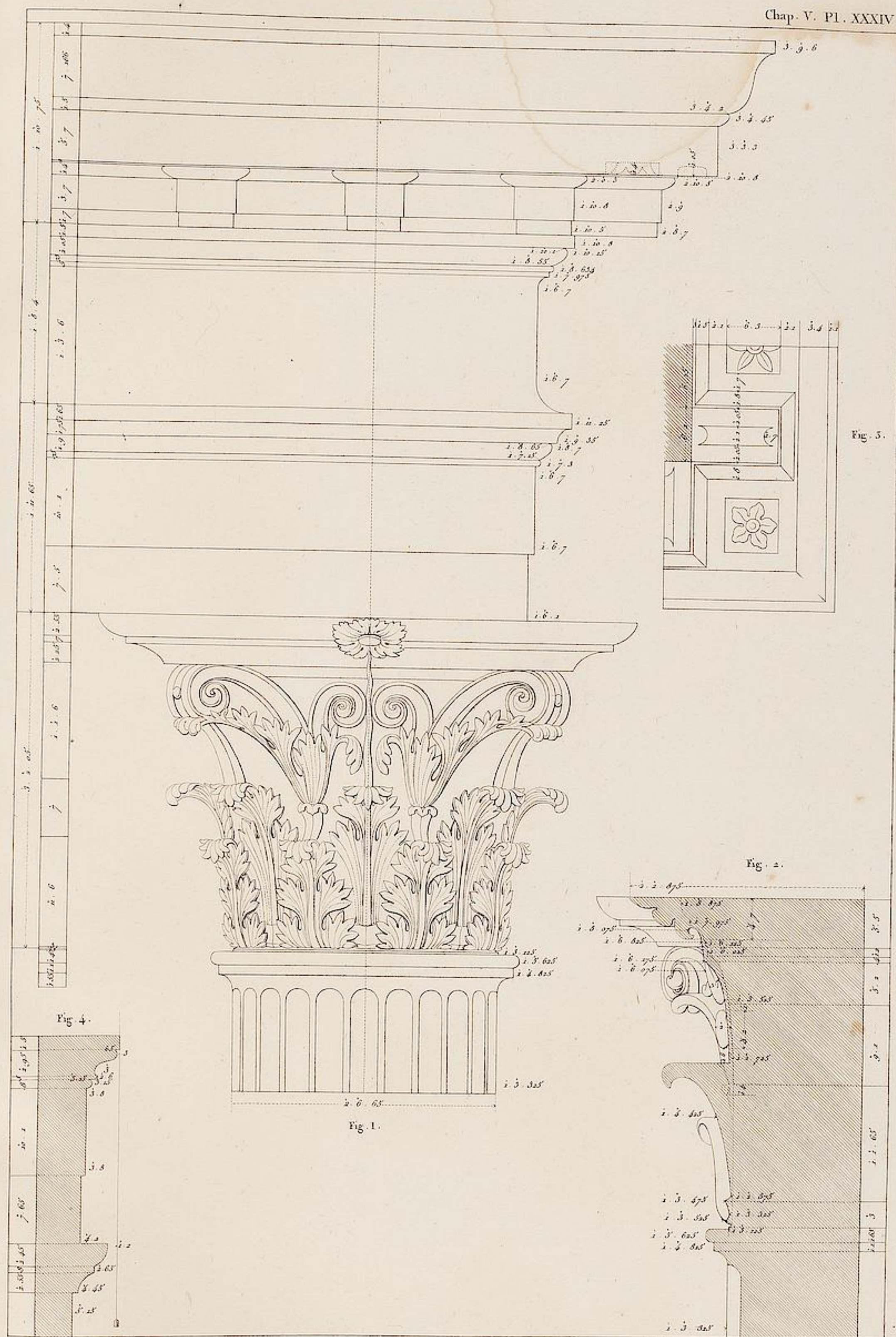




Fig. 1.

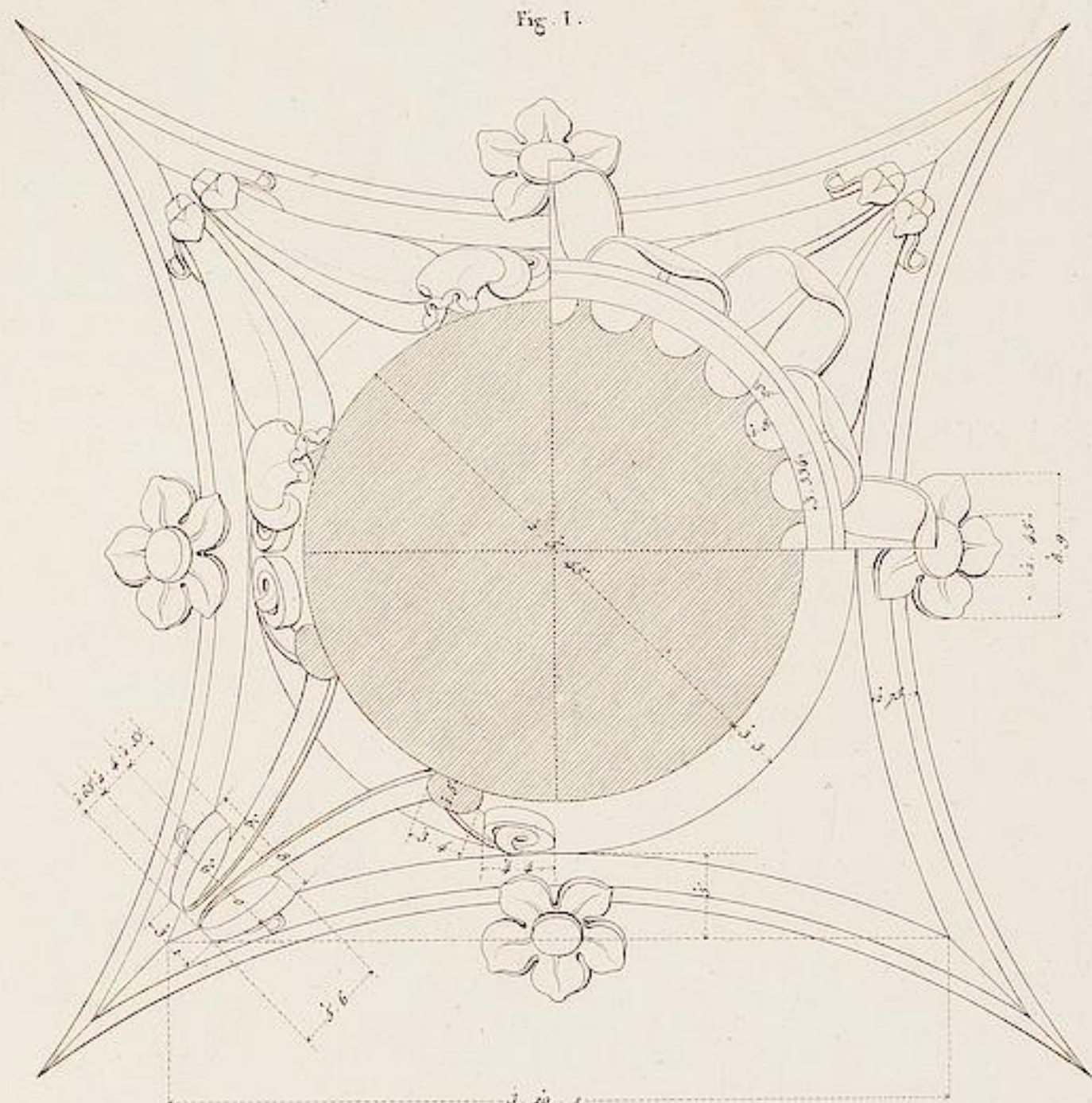
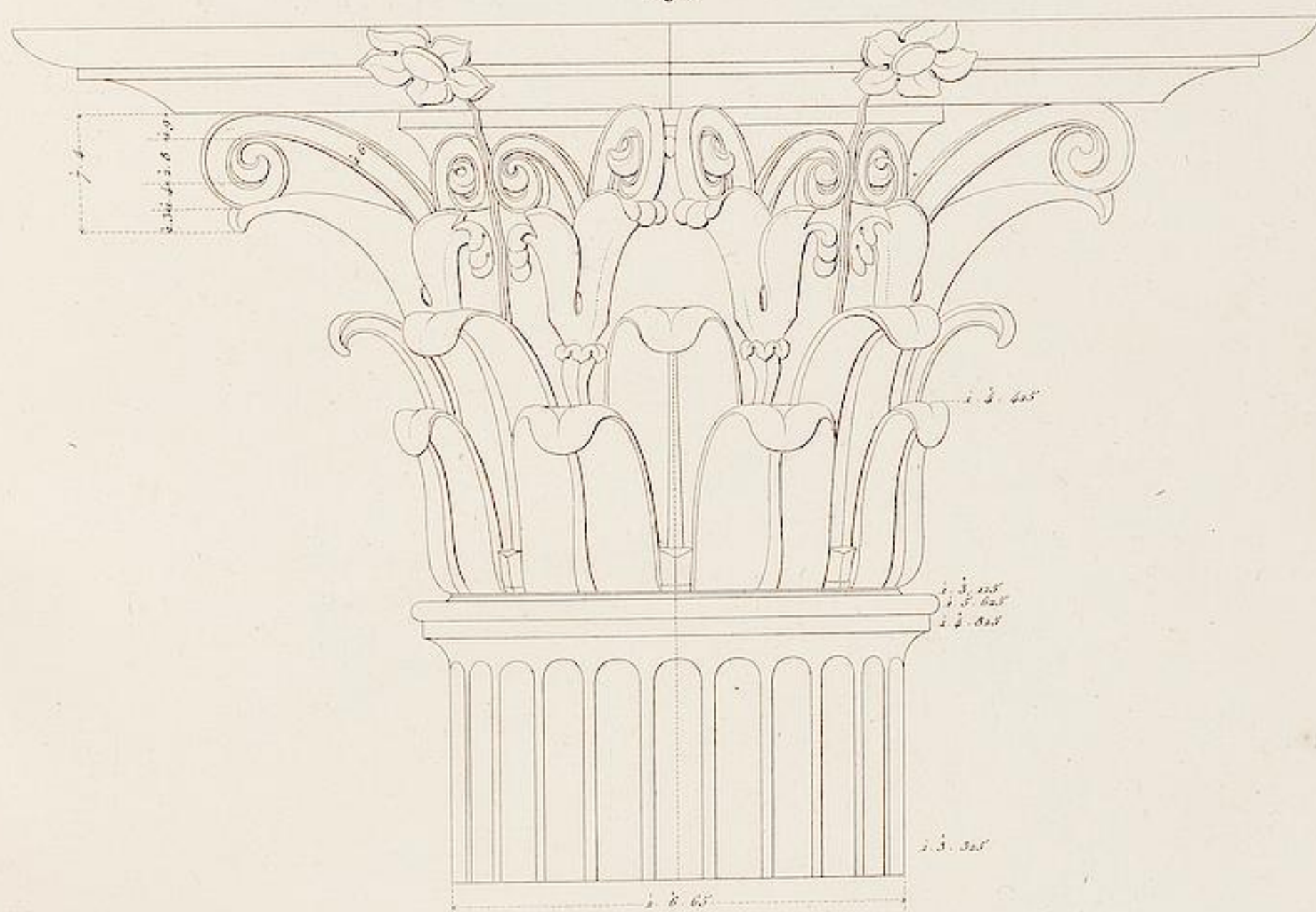


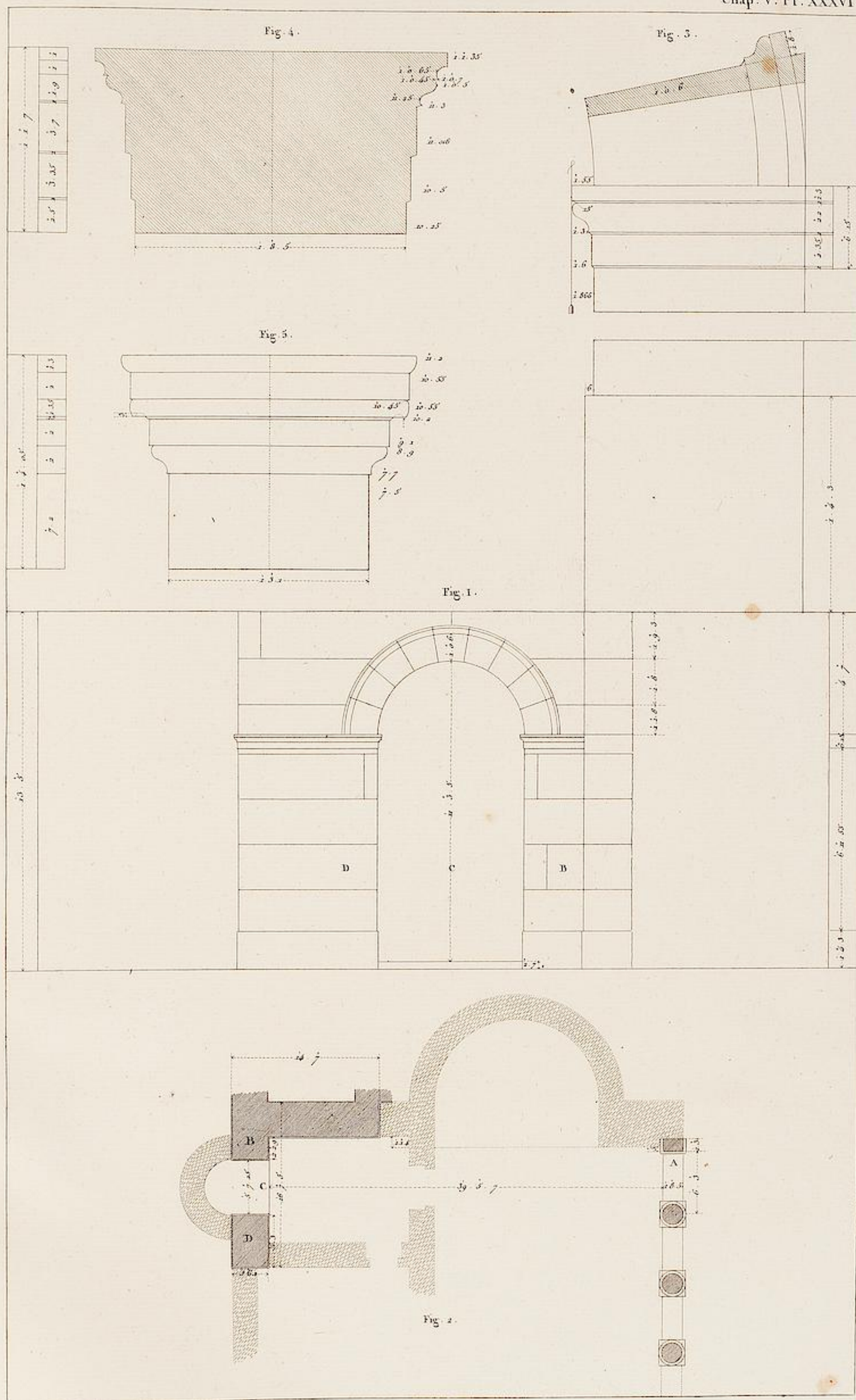
Fig. 2.



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*Stoa at Athens*





*Stoa ant. Athens*



his pursuits. "Canaux de la Manche à Paris, pour ouvrir deux débouchés à la mer, et faire de la capitale une Ville maritime, suivant le vœu de l'Assemblée Nationale, par J. D. Le Roy, projet publié par Dupain-Triel, pour servir d'addition à sa carte de la navigation intérieure du Royaume", 8vo. 1791.

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END OF THE FIRST VOLUME.

G. Woodfall, Printer, Angel Court, Skinner Street,

