

THE
ANTIQUITIES OF ATHENS,

MEASURED AND DELINEATED

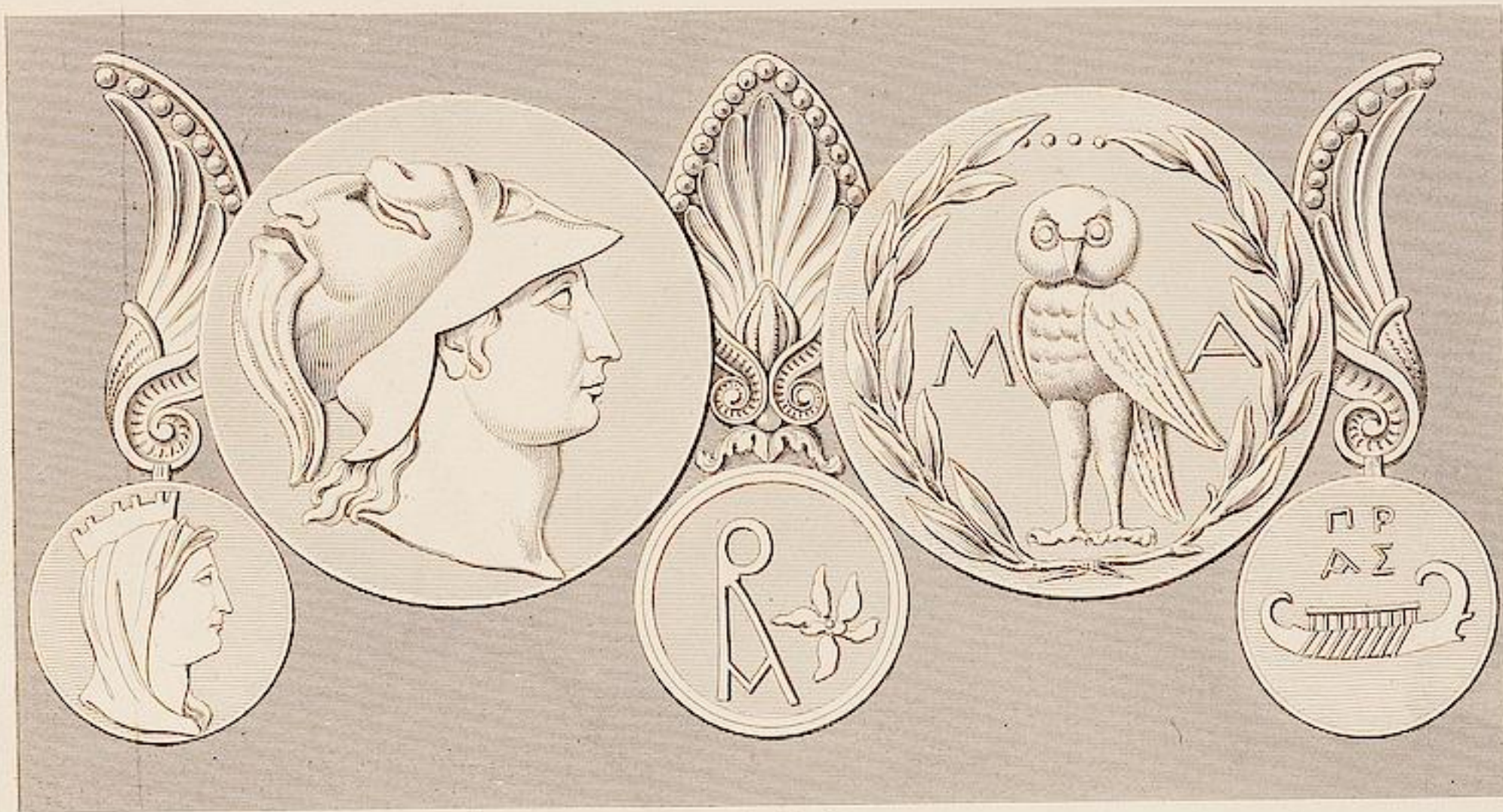
BY

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

PAINTERS AND ARCHITECTS.

VOLUME THE SECOND.

A NEW EDITION.



LONDON:

PRIESTLEY AND WEALE.

MDCCCXXV.

TABLE OF CONTENTS

OF THE

SECOND VOLUME.

	PAGE
ADDRESS to the Public, by Elizabeth Stuart	5
INTRODUCTION	7
ADVERTISEMENT, by James Stuart	9
OF THE ACROPOLIS	11
EXPLANATION of a View of the Acropolis	13
EXPLANATION of the Plan of the Acropolis	14
CHAPTER I. Of the Temple of Minerva, called the Parthenon and Hecatompædon	21
Of the Temple of Jupiter Olympius	57
CHAPTER II. Of the Temples of Erechtheus, Minerva Polias, and Pandrosus	59
CHAPTER III. Of the Theatre of Bacchus, now termed the Odeum of Herodes Atticus	77
CHAPTER IV. Of the Choragic Monument of Thrasyllus, &c.	85
CHAPTER V. Of the Propylæa	97
EXPLANATION of the Vignette in Title-page	111

LIST OF THE PLATES.

- PLATE 1. A View of the Acropolis.
 2. A Plan of the Acropolis.
 3. Vignettes of Chapter I., &c.
 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15. The Parthenon.
 16. The Temple of Jupiter Olympius.
 17. Vignettes of the Chapters II, III, IV and V.
 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34. The Erechtheum.
 35, 36. The Theatre of Bacchus, now termed the Odeum of Herodes Atticus.
 37, 38, 39, 40. The Choragic Monument of Thrasyllus.
 41, 42, 43, 44, 45, 46, 47, 48, 49. The Propylæa.

Number of Plates in Volume II., 49.

the truly unpardonable
obligations conferred
the publication of t
received their assi
they having, with the
Volume, from or
the Newton, of Gree
of this Volume,
such united aid



TO THE PUBLIC.

It would be truly unpardonable, if I did not take this opportunity of publicly testifying my sense of the great obligations conferred on me by the numerous friends of my late husband, Mr. Stuart, in promoting the publication of this Volume: my own efforts to that end would have proved ineffectual, had I not received their assistance. To the gentlemen of the Dilettanti Society I am greatly beholden, they having, with the utmost liberality, presented me with many of the Plates, necessary to complete the Volume, from original drawings in their possession. I am likewise much indebted to Mr. William Newton, of Greenwich, for his assistance, by generously taking a very principal part in the completion of this Volume, and thereby contributing to give the world the collection of antiquities, which, without such united aid, must have been left in oblivion.

ELIZABETH STUART.

VOL. II.

B

INTRODUCTION.

THE following Work having been, by the sudden death of the author, left unfinished; and his friends judging that it should be published without alterations or additions, excepting such only as were requisite to complete his intention, and for which the materials he left afforded authority; it becomes necessary to account to the reader for some deficiencies he may observe, and apprise him of what has been done since Mr. Stuart's decease, that the known accuracy, taste and classical knowledge of the able author may not undeservedly be impeached.

Mr. Stuart, having been very infirm for some years preceding his death, left his papers in great confusion and disorder; many were incomplete, and several were missing. The first business therefore was to discover the arrangement, and, when that was obtained, recourse was had to the original sketch-books, and such authentic documents as could be found, in order to complete the examples that were unfinished, and supply those that were wanting. Where these authentic materials have failed, the deficiency has been left remaining, except that, instead of some of the views which could not be found, others relative to the subject described have been substituted. The Work is very highly indebted to the liberality of the Society of Dilettanti, who have been at the expense of engraving a great number of the plates, from original drawings in their possession. Several of the members of the Society have interested themselves in promoting the publication of this Volume, and have contributed to that end much of their time and knowledge. To them, therefore, it is in a great measure owing, that upon the author's death the Work was not entirely relinquished, and the honour and utility of so valuable a performance lost to the British nation.

The following are some particulars of which it may be proper the reader should be apprised.

In the explanation of the Acropolis it has been omitted to note, that the asterisk (*) in the plan marks the place of the little Ionic temple mistaken by Wheler and Spon for the Temple of Victory Apteros. Mr. Stuart says, it was probably the Temple of Aglauros, and is now entirely demolished^a. (See Chap. V.)

In the description of Plate VI. Chap. I. of this Volume, it is said some triangular holes are marked on the architrave. The author probably intended so to do, but they are omitted. A representation of some holes may be seen on the architrave in Plate IV. Fig. 1.^b; they are however made quadrangular, whether by mistake or not is uncertain.

Further on in the text, it is said, that Figs. 2, 3, 4, 5. Plate XII. are taken from the northern side of the Parthenon; but it must be observed, that the first and last only are from that side, and the other two reliefs, Figs. 3. and 4., are from the southern side.

^a The site of this temple is indicated in our new plan of the Acropolis, Plate II. Visconti also, with Stuart, supposes the temple here alluded to, to have been the Temple of Aglauros, but it is still, with very great appearance of reason, considered as the Temple of Victory-Apteros, 'without wings', according to the original hypothesis of Wheler and Spon. In Chapter V. of this volume it is further spoken of. [ED.]

^b Plate VI. is a restored elevation from dimensions and re-

marks made on the *western* front of the Parthenon by Stuart and Revett; the view in Plate IV. here mentioned is engraved after an original view of the principal or *eastern* front of that temple made by Pars, which is now in the British Museum. The holes described as quadrangular, are so on the eastern front, and appear subsequently to have been filled up. They are supposed to have been cut for the suspension of the gilded shields originally placed on the architrave. [ED.]

The Plates XXIX. and XXX^a. of Chap. I. though described in the letter-press, were not to be found: the first of the two may be seen in Montfaucon's *Antiquities*; but it is there so incorrectly represented, that a copy of it would be a disgrace to this Work. Of the latter, all that could be found of the drawing for it has been engraved.

Of the second chapter, the view, Plate XVIII. so particularly described in the letter-press, was missing; its place, therefore, is supplied by an engraving from a view of the same temple belonging to the Society of Dilettanti, and drawn by Pars on the spot.

Plate XXI. Plate XXIV. and the Caryatides of Fig. 3. Plate XIX. of Chap. II. have been engraved, since the author's death, from drawings in outline that he had left; but no drawings for Plates XXII. XXIII. and XXVII. of this chapter could be found: they have therefore been delineated by having recourse to the original sketches and dimensions.

Of the third chapter, Mr. Stuart had intended four plates, as he expresses in the text; nevertheless but two had been engraved, nor were any drawings of those intended for the two others to be found.

The letters S and T, in Plate XXXVI. belonging to this chapter, were inserted by Mr. Stuart, but not explained. The former, without doubt, distinguishes the apartments behind the scene wherein Vitruvius (Lib. V. Cap. IX.) says the chorus was prepared. The latter probably marks the 'porticus Eumenici', mentioned in the description of the plan of the Acropolis annexed to this volume.

All the architectural engravings of the fifth chapter have been copied from the drawings of Mr. Revett, belonging to the Society of Dilettanti. Mr. Stuart had not prepared any drawings relative to the Propylæa, except a view: this he mentions, p. 38^b, but it could not be found; another view, therefore, of the same object, belonging to the Society, and drawn by Pars, has been inserted in its stead.

In the first volume, the vignettes are explained at the end of the several chapters; this, however, had been omitted in those chapters of this volume which were printed before Mr. Stuart's death; it has therefore been thought most proper to omit them also in the other chapters, and to annex the explanation of the whole to the end of the volume^c.

The errors of M. Le Roy, which Mr. Stuart has particularly exposed in his first volume, he determined in the succeeding volumes to omit noticing, expressing himself, in a paper that he has left behind him, thus: "M. Le Roy, during a short stay at Athens, made some hasty sketches, from which, and the relations of former travellers, particularly Wheler and Spon, he fabricated a publication, in which the antiquities, that even at this day render Athens illustrious, are grossly misrepresented. This performance was censured in our first volume, and some of his errors detected and exposed: he has highly resented this in a second edition, but deeming his attempts at argument, as well as his abuse, undeserving an answer, I shall not detain my reader, or trouble myself, with any farther notice of him, but submit my opinions and works to the judgement of the public."

^a The reader will perceive that the sculpture from Montfaucon's *Antiquities*, mentioned in the description of the first of these Plates, which is deficient in all the copies of the earlier edition, is here introduced at the end of the Plates of Chapter I. from the original designs of Carrey, the painter, who travelled with the Marq. de Nointel in 1674. On the same plate are also engraved from the drawings of that artist, the state and appearance of the pediments at the same epoch. In our fourth volume, all the sculptures recorded by his sketches, not seen by Stuart, will also

be engraved and illustrated. The latter Plate above-mentioned, consisting of a union on the same sheet of the whole of the frieze, will be found in due course with the others. [ED.]

^b We have not observed his mention of a view made by himself. In our text we have profited, it will be found, of some referential literal corrections specified in this introduction. [ED.]

^c Where the subjects of the vignettes illustrate the text, the description of them will be introduced also at the chapters they belong to. [ED.]

ADVERTISEMENT.

WHEN Mr. Revett and I returned from Athens, and received Subscriptions for our first Volume, uncertain whether we should be encouraged to proceed farther with this Work, we selected such buildings for our proposed publication, as would exhibit specimens of the several kinds of Columns in use among the ancient Greeks; that if, contrary to our wishes, nothing more should be demanded of us concerning Athens, those who honoured us with their subscriptions to that Volume, might find in it something interesting on the different Grecian modes of decorating buildings.

But the favourable reception that Volume met with, having encouraged me to go on with the Work (now my sole property)^a, I shall publish the remainder in the following order, with as much despatch as is consistent with that accuracy and elegance which are indispensably requisite in a Work of this kind.

The present Volume will treat of buildings erected while the Athenians were a free people, chiefly during the administration of that great statesman, Pericles.

The third Volume, which is intended to complete the Work^b, and which is at present in great forwardness, will contain descriptions of some buildings erected after the time that Athens became subject to the Romans. For though deprived of its liberty, and greatly fallen from its ancient splendor, it was still a respectable city, to which the principal men of Rome sent their sons for education; it still produced artists, and had a taste for magnificence. To these will be added such other remains of antiquity as in our different excursions appeared to us not unworthy the notice of the public, on account either of their excellence or their singularity.

JAMES STUART.

* * * The quotations from Pausanias refer to the edition of Kuhnius, and those from Vitruvius^c to that of the Marchese Galiani.

^a See Vol. I. p. 4. of this edition.

[ED.]

the known taste, research, and experience of Mr. Joseph Gwilt, every satisfaction in his forthcoming version of this Father of Architectural Science.

[ED.]

[ED.]

^b Ibid. p. 5.

^c The architectural world have every reason to anticipate from

Acropolis furnishes
and a view of it in
accessible only at one
comprising the whole u
The natural streng
then in process of ti
; till at length the
populous city.
Here stood their
and their public
sacred part of the ci

the variations will be obse
of the original, resultin

This is in relation to the ext
of the Acropolis ; but it
is to remark, that the capit
the Propylæa
the lower frons of the col
of which temple are elevate
above those of the hex
and the inequality of level of
of this triple edifice.

The Acropolis cannot be cont
sentiments of deep
of the chief part of its anc
story as the Roman Capit
of pollution, and where
the "regio sacra" is intruded
as a loss to impress ourselv
we are reading : we look
before : we cannot trace a
remains of vestals and po
of Horace, even in n
and of his own fame
of the "Venus Capitolinus", th
lead us, to remember that
that that terrific precipice of
lashed in the rubbish an
of Athens, however
of ages, with the remai
possible, and imposing : her
will bear the records of her
to the very pavement trod

the ruins were more, West collapses

OF
THE ACROPOLIS.

THE Acropolis furnishes materials for the principal part of this volume; I have therefore given a plan^a and a view of it in its present state. It is built on a rock, which is on every side a precipice, and accessible only at one entrance. The summit is fortified by a wall built on its extreme edge, encompassing the whole upper surface, which is nearly level^b.

The natural strength of its situation is said to have induced the first inhabitants to settle there; and when in process of time their numbers increased, they began to build on the adjacent ground below; till at length the Acropolis, being surrounded on every side, became the fortress of a large and populous city.

Here stood their most ancient temples, the Panathenaic festival was here celebrated, their archives and their public treasure were deposited here; and it was, on these accounts, esteemed the most sacred part of the city^c.

^a Some variations will be observed in our re-engraved plan, from that of the original, resulting from recent investigation.

[ED.]

^b This is in relation to the extent of the whole elevation of the rock of the Acropolis; but it is to be observed, regarding the level of its summit, that the capitals of the columns of the inner or eastern portico of the Propylæum are nearly on the same level with the lower frustra of the columns of the Parthenon. The steps of which temple are elevated on a sort of platform more than five feet above those of the hexastyle portico of the Erechtheum, and an inequality of level of eight feet is observable on the plan of that triple edifice.

[ED.]

^c The Acropolis cannot be contemplated by the civilized Traveller without sentiments of deep emotion, even though destitute of the chief part of its ancient refulgent decoration. On the contrary at the Roman Capitol, which is more degraded still by centuries of spoliation, and where the genius of its antique locality, the 'religio soli',^a is intruded on by modern Italian Palaces; we are at a loss to impress ourselves with the classic nature of the soil we are treading: we look in vain for the Temple of Capitoline Jove: we cannot trace a scene appropriate to the solemn processions of vestals and pontificers, which were ascendant in the mind of Horace, even in meditating on the duration of the Capitol, and of his own fame^b: nor can we view the sacred ascent of the 'Clivus Capitolinus', the route of the laurelled victor, when called on, to remember that he was mortal: even the Tarpeian Rock, that terrific precipice of republican vengeance, is now almost absorbed in the rubbish and filth of the Modern City. The Citadel of Athens, however, rises in defiance of the ravages of ages, with the remains of former magnificence, still venerable, and imposing: her walls and grottos, and even stones, still bear the records of her history, and theogony. We walk on the very pavement trod by the heroes and sages of

Greece; we can picture to ourselves the approach of the grand Panathenaic procession, and the Parthenon sublime in ruin, conveys an impression of external majesty and real architectural grandeur, not found in the far famed Colosseum, or in the gorgeous Basilica of the Vatican. The learned Chandler has so well depicted the ancient magnificence of the Acropolis that we cannot refrain from here introducing his words. The "Acropolis", he says, "was filled with monuments of Athenian glory, and exhibited an amazing display of beauty, of opulence, and of art; each contending as it were for the superiority. It appeared as one entire offering to the deity, surpassing in excellence, and astonishing in richness. Heliodorus surnamed Periegetes (the Guide) had employed on it fifteen books. The curiosities of various kinds, with the pictures and sculpture, were so many and so remarkable as to supply Polemo Periegetes with matter for four volumes; and Strabo affirms that as many would be required in treating of other portions of Athens and Attica. In particular the number of statues was prodigious. Tiberius Nero, who was fond of images, plundered the Acropolis as well as Delphi and Olympia; yet Athens and each of these places, had not fewer than three thousand remaining in the time of Pliny. Even Pausanias seems here to be distressed by the multiplicity of his subject. But this banquet, as it were, of the senses, has long been withdrawn, and is now become like the tale of a vision. The spectator views with concern the marble ruins intermixed with mean cottages, and extant amid rubbish, the sad memorials of a nobler people." Whether the Ottoman Barbarian is destined even though temporarily to re-occupy the citadel of Cecrops, it is impossible from the present nature of the war to decide, but should that event take place, it is awful, united with the sad prospect of an augmentation of human suffering, for the classical mind to anticipate from his revenge on the Frank "Giaours", who are ranged under the Greek standard, what destruction may ensue among the objects

^a —nam si facta resdes esset, licet collapsa sit, religio ejus occupavit solum.—
Trajanus Plinio.

PLINII EPIST. L. X. E. LXXII.

^b —Usque ego posterâ
Crescam laude recens, dum Capitolium
Scandet tacitâ cum Virgine Pontifex.

HOR. CARM. L. III. ODE XXX.

It was richly adorned by the Athenians, in the days of their prosperity, with temples, statues, paintings, and votive gifts to their divinities, but is now in a most ruinous condition; though the remains of the famous Propylæa, the little Temple of Victory without Wings, the Doric Temple of Minerva called Parthenon, and Hecatompedon, and the Ionic Temples of Erechtheus and Minerva Polias, with the Cell of Pandrosus, are still to be seen.

Its walls have at different times been rudely repaired, or rather rebuilt, very little of the ancient masonry remaining; numerous fragments of columns, cornices, and sculptures, appear in several parts of them, which make an uncouth and ruinous appearance^a.

The Turks keep a small garrison here; and it is the residence of the Disdár-Agá, or governor of the fortress, as also of the Asáp-Agá, and other inferior officers belonging to the place. All of them, except the Disdár-Agá, are meanly clothed, and ill accommodated with lodgings; whence we may conclude, that their stipends are very moderate.

of their admiration. But we trust that a too long deferred protection from a civilized state, will soon be at hand to avert such a calamity. That the Greek nation may rise triumphant and enlightened by good laws, from the desolating and demoralizing barbarism with which it is struggling, must be the prayer and we hope conviction of those, who have witnessed its moral degradation, and who know that on the character of institutions principally depends the happiness and dignity of mankind. [ED.]

^a Particularly fragments of the entablature and columns supposed to be of the old Hecatompedon, immured in the restoration of the North wall, by Themistocles, after that Temple had been burnt and mutilated by the barbarous hordes of Xerxes, Thucyd. l. 1. c. 93. The detail of those remains will be found in our Fourth Volume, from the admeasurements of an Architect recently returned from Greece. [ED.]

THE
A. 5. The A
B. 4. Mount
C. 3. Mount
D. 2. The Temple
E. 1. A Tu
F. 1. and the place
G. 2. The n
H. 1. at present
I. 1. A mod
J. 1. combined edifice
K. 1. The P
L. 1. A col
M. 1. and over the c
N. 1.
O. 1. and 5.
P. 1. The en
Q. 1. The entr
R. 1. Colum
S. 1. The C
T. 1. The K
U. 1. The te
V. 1. one of which
W. 1. The hi
X. 1. city walls
Y. 1. at their fa
Z. 1. about to t
A. 1. the Muderees
B. 1. gentleman of
C. 1. of the first
D. 1. (expressions) the
E. 1. the Plate
F. 1. have corrected
G. 1. as "The Ten
H. 1. through the desc
I. 1. and bring forward
J. 1. and make us to ma
K. 1. have every app
L. 1. as a signal-
M. 1. by the Turks.

A VIEW OF THE ACROPOLIS,

TAKEN FROM

THE SITUATION OF THE ANCIENT PIRAÏC GATE.

- A. 5.^a The Areopagus, a naked rock.
- B. 4. Mount Pentelicus.
- C. 3. Mount Anchesmus: on the highest point of it is a little church dedicated to St. George, formerly the Temple of Jupiter Anchesmuis.
- D. 5. A Turkish sepulchre. All the little columns, and buildings near it, are Turkish sepulchres; and the place is a Turkish burying-ground.
- E. 2. The northern wing of the Propylæa, supposed to have contained the paintings of Polygnotus^b, at present a magazine of military stores.
- F. 1. A modern tower, now a prison^c. It is built on an ancient ruin. Between this and the last-mentioned edifice are seen the remains of the Propylæa.
- G. 1. The Parthenon.
- H. 3. A column which formerly supported a choragic tripod: this with another of the same kind stand over the choragic monument of Thrasicles, now the Church of our Blessed Lady of the Grotto^d.
- I. 4. and 5. The Theatre of Bacchus^e.
- K. 6. The entrance to the Stadium Panathenaicum.
- L. The entrance to the bridge over the Ilissus.
- M. 6. Columns of the Temple of Jupiter Olympius.
- O. 4. The Convent of St. Cyriani on Mount Hymettus.
- O. 7. The Kiose, or Summer-house of the Vaiwode; with a little garden adjoining.
- P. 6. The temple described in the second chapter of our first volume. Under it are two springs, one of which is called Callirrhœe, the other I have supposed to be the fountain of Panops.
- Q. 1. The highest point of Mount Hymettus. The stones on the fore-ground are ruins of the ancient city walls. The figures represent some of the principal Turkish inhabitants, diverting themselves at their favorite exercise, the jereet. On the right hand is the Disdár Agá, at whom the Vaïwode is about to throw his jereet, and rescue his Kaÿyah from the Disdár, who pursues him. The next is the Mudereese Effendi, who is conversing with Acmét Agá, the richest and most respectable Turkish gentleman of Athens; the other figures represent their attendants.

^a In our copies of the first edition (which we believe is general in all the impressions) these explanatory references are not engraved on the Plate. [ED.]

^b We have here corrected the text which describes this part of the Propylæum as "The Temple of Victory Apteros", introduced however throughout the description of that edifice in Chap. V., where we shall bring forward the reasons derived from observation, which induce us to make this emendation. [ED.]

^c This tower has every appearance of having been erected during the middle ages as a signal-tower, previous to the occupation of the country by the Turks. Similarly situated watch-towers and

forts are to be observed on the heights of the Levantine shores of the Mediterranean, attributed to the Venetians and Genoese. [ED.]

^d Translated from 'Panaghía Speliotissa.' [ED.]

^e The Theatre of Bacchus, or the Dionysiac Theatre, is ascertained to have been immediately beneath the Choragic monument of Thrasyllus, the cavea or hollow of which is from thence distinctly perceptible; and it is in the same direction in this view immediately behind the ruin, called by Stuart the Theatre of Bacchus, but pretty clearly since ascertained to be the remains of the Odeum of Regilla, or Music Theatre built by Herodes Atticus, and so named in honor of his wife. [ED.]

EXPLANATION

OF

THE PLAN OF THE ACROPOLIS.

- a. A little gate lying north of the Acropolis: it is the entrance to a kind of outwork, through which it was necessary to pass before we came to the Propylæa, and got up into the fortress.
- b. A small fort facing that gate.
- c. c. c. The wall of the outwork rudely built, and of little strength, but with a number of small apertures in it, evidently left, that the garrison might discharge their musketry through them on the enemy in case of an attack. This wall is continued till it joins another, reaching from the fortress to the theatre of Bacchus.
- d. Another little fort.
- e. A grotto directly under the Temple of Victory without wings^a. This is probably the Grotto of Apollo and Creüsa; and in it were the Temples^b of Apollo and Pan^c. Just before it, is a

^a The north wing of the Propylæum, now supposed to have been the edifice, decorated with the paintings of Polygnatus. Vide Chap. V. of Vol. II. [ED.]

^b Καταβᾶσι δὲ [ἐκ τῆς ἀκροπόλεως] οὐκ εἰς τὴν κάτω πόλιν, ἀλλ' ὅσον ὑπὸ τὰ προπύλαια, πηγή τε ὕδατος ἐστὶ, καὶ πλησίον Ἀπόλλωνος ἱερὸν ἐν σπηλαίῳ, καὶ Πανός. Κρεῦσα δὲ θυγατὶς Ἑρεχθίδος Ἀπόλλωνα ἐνταῦθα συγγενίσθαι νομίζουσι. Pausan. Attic. C. XXVIII. P. 68.

^c Descending [from the Acropolis] not into the lower city, but a little under the Propylæa, there is a spring of water, and near it the Temple of Apollo in a cavern, and of Pan. There they report Apollo to have prevailed over Creüsa the daughter of Erechtheus.

^e There is no doubt of the cavern here pointed out being the identical sanctuary of Apollo and of Pan, described by Pausanias. This grotto is a natural formation, improved by art; it is about twenty feet wide, and nearly of the same height, and twelve feet in depth; it is adjacent to a descent from the Acropolis at the northern end of the platform in front of the Propylæa, and steps cut in the rock still remain, and possibly mark the route of the return of Pausanias towards the lower city. On the opposite or eastern side of this cavern, very little distant, Mr. Dodwell discovered also eight steps hewn in the rock, which he supposes might possibly indicate an ancient entrance to the Acropolis, previous to the erection of the Propylæa by Pericles, but it was more probably a way to a postern gate, or to some monument beneath the wall. By Lucian, the god was said to inhabit a cave, beneath the Pelasgic Wall, ἐπὶ τοῦ Πελασγικοῦ; with which the site here specified coincides; and also with that called 'Makrai Petrai' (long rocks), by Euripides, either, as large masses of detached rock are not far distant, or, as the rocks themselves of the Acropolis here present an appearance corresponding with the epithet μακράι.

K. — Οἶσθα Κεκροπίας πέτρας,
Πρύσβαρρον ἄντρον, ὧς Μακράς κυλίσκομεν;
Π. Οἶδ', ἴδω Πανός ἄδυτα, καὶ βωμοὶ πέλας.

Ion, V. 936.

Cre. " — the northward's pointing cave thou knowest,
And the Cecropian rocks, which we call Macrai.

Pæd. Where stands a shrine to Pan and altars nigh." P.

On the reverse of two Athenian coins, one of which is in the

British Museum, and the other in the library at Paris, represented at Plate XVII. Fig. 19, of this volume, a view of the Acropolis is indicated, and a cavern occupies a situation in relation to the Propylæa, and the steps marked on the medal, such as the cave here found, does to those objects in reality. It is introduced conspicuously on the coin, no doubt from its then acknowledged sanctity. It would appear by that representation, that no architectural ornament was applied to the front of the cavern, but it is highly probable that some enclosure was adapted to the approach of this adytum; and traces may be observed of some structure of the lower age, possibly of a Greek church, replacing an original screen before the shrine. Within the cave are two recesses supposed to have been made for statues, one larger than the other, and square sinkings have been also cut in the rock for the insertion of votive tablets. In a garden beneath this grot a marble statue of Pan was recently found, of a size to suit the recess, as was also the trunk of a statue of Apollo, which was brought to England by the late Dr. E. D. Clarke, and deposited in the public library at Cambridge. This statue of the early Attic school, is supposed, from its formation, to have borne a trophy on the head of it, as described by Lucian, commemorative of the promised aid that divinity of groundless terror, from him called panic, is reported to have afforded the Athenians in the Marathonian triumph, which is mentioned by Pausanias, and also by Herodotus, who says the Athenians on that occasion raised a shrine to Pan, under the Acropolis: ἰδρύσαντο ἐπὶ τῇ Ἀκροπόλει Πανός ἱερὸν. The gratitude of the Athenians to this Divinity, is also alluded to on the helmet of Minerva, in the coin of Marathon represented in the title to this Volume; and, it is recorded in the Anthologia, by an epigrammatic inscription, that Miltiades caused a statue of Pan, which was of Parian marble, to be placed beneath the citadel.

Τὸν τραγοπόδιν, ἐμὶ Πᾶνα, τὸν Ἀρκάδα, τὸν κατὰ Μήδων
Τὸν μετ' Ἀθηναίων, στήσαντο Μιλτιάδης.

Simonidis. Antho. Lib. IV. Ep. LXXXV.
et alterum Ep. LXXXVI.

'Here Miltiades placed me, Pan, the goat-footed god of Arcadia, who warred with the Athenians against the Medes.'

This grotto which was celebrated in Athenian story, as the place where Apollo obtained the love of Creüsa and for the birth of Ion, is now almost equally deserted and inaccessible as at the

spring of running water, which is soon joined by another smaller rill, rising at a little distance beyond it; this united little stream, near which stood the Temple of Æsculapius, is at present conveyed to the great Moschéa; passing in its way near the Tower of the Winds, in which I have supposed it anciently gave motion to the machinery of a Clepsydra, and afterward ran under ground to the Phalerus^a.

f. Another little fort.

g. A gate from this outwork to the Turkish burying-ground.

A. The lower grand battery.

h. c. i. A wall extending from the lower grand battery to the Theatre of Bacchus^b.

k. A gate in that wall; over it is a very elegant little basso-relievo, mentioned by Wheler and Spon^c, and given at Pl. IV. Fig. 4, which seems to be a sepulchral monument, representing a deceased husband and his wife meeting after their death, in the Elysian Shades.

l. A ruined Moschéa; this I imagine was once a Christian church, raised on the foundation of an ancient temple; near it are the ruins of several ill-built habitations, now abandoned, and in great part demolished, these we were not permitted to examine; there was in truth little in their appearance to excite our curiosity, but we wished to bestow some attention on them, because Pausanias mentions several buildings that seem to have occupied this situation; particularly the Temple of Aglauros^d, near which^e the Persians mounted up an unguarded part of the rock, and

period of the tradition. Ion became the supposed or adopted son of Xuthus, and was, according to Vitruvius, the founder of the Ionian colonies in Asia Minor; and he is the subject of a beautiful dramatic production of Euripides, who relates Apollo to have married the virgin Creüsa by force

Ὁ δὲ παῖς Ἐρεχθίδος Φοῖβος ἔξυζεν ἡμέμιν
βίᾳ Κρείουσαν, ἔνθα προσβέβηκτος πέτρᾳς
Παλλὰδος ὑπὸ, ἔχθη τῆς Ἀθηναίων χθονὸς
Μακρὰς καλοῦσι γῆς ἄνακτις Ἀτθίδος.

Eurip. Ion. Ver. 10.

— Erechtheus was its king;
His daughter, call'd Creüsa, to th' embrace
Of nuptial love Apollo strain'd perforce,
Where northward points the rock beneath the heights
Crown'd with th'Athenian citadel of Pallas,
Call'd Macrai by the lords of Attica.' Potter's Trans.

Thus rendering the tradition more palatable to the national vanity of the Athenians, and more creditable to their ancestors. It was from this history of Ion that Apollo was called by the Athenians Πατῆρ, paternal or god of their ancestors. Vide Euripidis Ion, Vitruv. Lib. IV. Cap. 1. Herod. Lib. VI. Meursii Regnum Atticum, Lib. II. Cap. XIII., Chandler's Travels, Dodwell's Travels, Vol. I., and Clarke's Travels, P. II. S. II., Wilkins's Magna Græcia, Appendix. [ED.]

^a See the third chapter of our first volume, page 40.

^b Now considered to be the Odeum of Regilla. [ED.]

^c Wheler, page 358.

^d Ἐμπροσθε ὦν πρὸ τῆς ἀκρόπολις, ὑπὸ τοῦ δὲ τῶν πυλῶν, καὶ τῆς ἀνδρῶν, τῇ δὲ αὐτῇ τῇ ἐφύλασσε, οὗτ' ἂν ἦλπιε μή ποτε τις κατὰ ταῦτα ἀναβαίη ἀνθρώπων, ταύτῃ ἀνίσταντι τινες κατὰ τὸ ἱερὸν τῆς Κίρκης θυγατρὸς Ἀγλαύρου, καίτοι περ ἀποκτείνοντο ἵκοντο τοῦ χρόνου.—Herodot. Lib. VIII. C. LIII. and vide Pausan. Attic. C. XVIII. P. 41.

^e In the front of the Acropolis, therefore, but behind the gates, and the way leading up to them, no guard was kept, no one suspecting any man would attempt to get up there; yet there some of the barbarians mounted up, near the Temple of Aglauros, the daughter of Cærops, although the place is a precipice.

^f The locality marked l., is rather to be appropriated to the Asclepium or Temple of Æsculapius from its vicinity to a spring that may formerly have flowed from this place, and which is recorded to have been within the temple. On the route of Pausanias from the theatre of Bacchus to the Acropolis, in which he names that edifice, he must have passed this spot.

In addition to the proof that appears to us to exist, that the Ionic Temple above alluded to, situate at the south-western extremity of the Acropolis, was that dedicated to Victory Apteros, we conclude the Temple of Aglauros, the name applied to it by Stuart, to have been placed at a far distant part of the rock of the citadel. The Aglaurium was situated above the Temple of the Dioscuri, and consequently it was elevated above the lower part of the city, and as Pausanias mentions it before he describes the Acropolis, and while he is speaking of the monuments below, it follows that it was not within the citadel. It is natural also to suppose that sanctuary to have been situated, where, according to the legend, the sisters of Pandrosus threw themselves from the highest precipice of the Acropolis, 'ἔνθα ἦν μάλιστα ἀπτόμεν'. It would appear also from a passage of Euripides that the site sacred to Aglauros was near to the cave of Pan and the "Μακρὰ Πέτραι", 'long rocks', a locality now undisputed which was on the northern front of the Acropolis.

ὦ Πανός, θανκῆματα καὶ
Παυλὶλίζουσα πέτρα
Μυχαῖταισι Μακραίς,
ἵνα χροὸς στείβουσι ποδῶν
Ἀγλαύρου κῆραι τρίγονοι
Στάδια χλοεῖα πρὸ Παλλάδος
Ναῶν,—

ION. v. 495.

'Ye rustic seats, Pan's dear delight,
Ye caves of Macrai's rocky height,
Where oft the social virgins meet,
And weave the dance with nimble feet,
Descendants from Aglauros they
In a third line, with festive play
Minerva's hallow'd fane before
The verdant plain light tripping o'er,' Potter.

Part of the above passage we conceive to be more correctly interpreted by Musgrave:

—“Ubi choreæ pulsant pedibus
Agraui triplices puellæ
Viridia stadia,”—

This subject, as well as passage, also receives some illustration from a bas-relief in the Museum Worsleyanum, named of Cærops and his three daughters; on which at the cave of Pan who is introduced sedent with the syrinx and rhyton, the κῆραι τρίγονοι appear hand in hand as if beginning a dance before a rude altar, and near them is a figure supposed to be of Cærops. This sculpture therefore coincides with the description, by the poet,

seized on the Acropolis^a; near that temple likewise stood the Prytaneum^b, from whence^c there was a

of the scene of the Dance of the Nymphs of Aglauros, below the citadel, and at a grotto in the vicinity of the hieron of Pan.

At the hieron of Aglauros the Persians are recorded to have scaled the Acropolis, 'κατὰ ταῦτο ἐπαναβάντες Μῆδαι,' where, from the supposed inaccessible steepness, the Greeks had neglected the defences. Xerxes having occupied their attention in the direction of the Areopagus, succeeded in capturing the Cecropian citadel by an attack from behind, according to the account of Herodotus already quoted.

From that passage stating the Persian escalade to have taken place in front of the Acropolis and behind the gates, recent topographers have supposed the site of the Aglaurium, and thence that of the Prytaneum, to have been beneath the narrow eastern end of the rock, thereby removing it from the places of contiguity already mentioned, and assuming, in which we cannot coincide, that the narrow and inhospitable eastern end of the Acropolis was termed the front; for that part must have been the front of the Acropolis, if spoken of in disregard to the gates and the Parthenon (as seems here to have been the case), which presented itself to the most populous and extensive portion of the city, and that was on the northern side. It has also been supposed on the authority of Ulpian, with less probability, that ἐπιστῆ τῶν πυλῶν means at the back of the gates, or behind in their vicinity; but it is not probable that the garrison on the alert at the gates was likely to be subject to a surprise in their immediate proximity. Now there is no position for this sanctuary better coinciding with the above data than that assigned to it by Col. Leake, at a cavern near the center of the rock at the north side of the Acropolis marked v. in this plan: for this spot is at one of the most precipitous places of the Athenian fortress, it is in the vicinity of the Cave of Pan and the place called Makrai, and it corresponds (which we may suppose to have influenced the choice of the site) with the Cecropium and the shrine of Pandrosus above, the happier daughter of Cecrops. The cave above referred to, like that of Pan, is also indented with recesses for votive tablets. Among the Strataegems of Polyænus, quoted by the last named author, it is recorded that Pisistratus having assembled the people in the Anacæum or Temple of the Dioscuri, he caused the arms deposited by them while listening to his harangue to be seized and removed to the Aglaurium, which in the situation here ascribed to it, was defensible from the citadel above it, of which he was then in possession, particularly as it appears probable from steps cut in the rock, that a postern gate was formerly existing near this point.

The celebrated antiquarian, Visconti, in concurrence with our author, supposed the little Ionic Temple near the Propylæum, described by Wheler and Spon as the Temple of Victory Apteros, to have been the Temple of Aglauros; but neither does Pausanias nor any other author apply that term to the sanctuary (ἱερὸν τίματος) of that heroine. The Roman Antiquarian, proceeding in the unqualified adoption of an error of Ulpian observes, "cette héroïne déifiée avoit donné sa vie pour sauver sa patrie; et c'étoit dans son temple que les jeunes Athéniens juroient de défendre leur terre natale, et de mourir pour elle"; he therefore considers that the decoration by the four bas-reliefs representing national combats, which formerly belonged to the temple described above, and which are now in the British Museum, would be highly appropriate, "d'une extrême convenance", to a temple dedicated to such a heroine, and devoted to so patriotic and belligerous a solemnity. Stuart admits "the confusion and contradictions we find in the different relations of this very ancient legendary tale concerning Aglauros." He had possibly noticed what we reluctantly consider a complete confutation of the unsupported passage of Ulpian; for a single well attested trait, even of misguided patriotic self devotion, is more grateful to the reflecting mind than a whole metamorphoseon of mythologic perdition. The learned and laborious Meursius fully points out that the Roman Prefect had confounded, in the passage alluded to, the daughter of Cecrops with those of Erechtheus, who reigned more than a century subsequent to the former: but it certainly does appear that the daughters of Erechtheus, none of whom are by any author named Aglauros, were, by

the concurrent acceptance of antiquity, reported to have died a voluntary death, to accomplish the response of the Delphic oracle.

The names of Agrauros and Aglauros by ancient as well as modern writers, have been indiscriminately applied to the daughter of Cecrops, but Agrauros seems to have been that of her mother only. We adopt the name as found in Pausanias and Ovid.

In recurring to the term applied by Pausanias to this sacred place, "ἱερὸν τίματος", the nature of it may be appreciated by a passage of the same author relating to Xenophon at Scyllus: it records his having founded a temenos, a hieron, and a temple, to Diana of Ephesus; κατοικήσας δὲ ἐν Σκυλλοῦντι, τίμειός τε καὶ ἱερὸν, καὶ ναὸν Ἀρτέμιδος ὑποδομήσατο Ἐφεσίῃ, which may imply places of progressive degrees of solidity of formation, and sanctity. At the commencement also of the description of Greece by this author, he states that the objects most worthy of attention at Piræus were, the temenos of Minerva and Jupiter with bronze statues of each divinity. In an inscription found at Piræus by Dr. Chandler, and presented by the Dilettanti Society to the British Museum, it appears that certain temeni and salt pits were let by the people of Piræus, with conditions corresponding to our "impeachment of waste", which completely acquaints us with the nature of that kind of sacred enclosure; as the following extract will shew: τῶν δὲ νῦν καὶ τῶν γυνὴν μὴ ἐξίστω εἰσάγειν το[ν] μισθωσαμένους μὴτε ἐκ τοῦ Θησαυροῦ μὴτε ἐκ τῶν ΑΛΛΩΝ ΤΕΜΕΝΩΝ. Translated, "but it cannot be permitted to those renting, to remove either timber or soil from the The-seum nor from the other sacred enclosures". From thence we conclude that the Hieron of Aglauros was enclosed by some portion of contiguous sacred ground forming the temenos, which may have been raised by a platform at the site here specified.

We have perhaps extended our remarks on this locality beyond what may be thought necessary; but the site in question is connected with the topography of other edifices; and when this volume shall be in the hands of the enquiring traveller on the spot, he will observe without regret these united observations, which may facilitate and lead to the advance of future investigation. Vide Pan. L. I. C. XVIII. Eurip. ION. Mus. Wors. p. 19. Col. Leake's Topy. of Athens. Wilkins's Atheniensia. Herodotus, L. VIII. C. LIII. Hawkins's Topy. of Athens, in Walpole's Memoirs Vol. I. Wheler's Travels, p. 358. Visconti, Mémoires sur des Sculptures d'Athènes. Meursii Regnum Atticum. Paus. L. V. C. VI. Chandler's Inscript. p. 11. Ins. CX. Chap. V. of this Vol.

[ED.]

^a In the preceding note we stated reasons for supposing the ascent of the Persians to have been at a different part of the Acropolis, yet it is worthy of remark that from the very point here specified by Stuart as the supposed place of their escalade, the modern Greeks on the night of the 24th of November 1821, assailed the citadel. They ascended by the wall at the western side of the Coilon of the Odeum of Regilla, and passing the outer gate at m. succeeded in establishing themselves, to the end of the blockade, at the gate contiguous to the south-west angle of the main wall of the Acropolis beneath the platform, on which formerly stood the Temple of Victory Apteros. See Waddington's Visit to Greece, 12mo. 1825.

[ED.]

^b Πρυτανεῖον δὲ, Πρυτανεῖον ἵσταν, 'Near [the Temple of Aglauros] is the Prytaneum.'—Paus. Att. Chap. XVIII.

^c The site already given to the Aglaurium in a former note (p. 15.), will indicate a position for the Prytaneum, near to the street of the Tripods, of which monuments still exist; and more appropriate than that at the south-west angle of the Acropolis above proposed. This ancient tribunal having been founded so early as the time of Erechtheus, must therefore have probably been erected contiguous to the citadel. Pausanias speaks of "going from thence to the lower parts of the city," ἐκ τῆς πόλεως, and denotes it as having been in the neighbourhood of the Olympieum and the Theatre of Bacchus. The elevated situation of the north-east point of the Acropolis is the place, therefore, that must be assigned for this structure. This locality is one of the most commanding situations of the inferior city.

[ED.]

um^b, from whence^c there

on of antiquity, reported to have
plish the response of the Delphic
alos and Aglauros by ancient as
en indiscriminately applied to the
graulos seems to have been the
ot the name as found in Pausanias

erm applied by Pausanias to the
he nature of it may be appropriat
hor relating to Xenophon at Sepe
aded a temenos, a hieron, and a
κατοικήσας δὲ ἐν Σαλλωῶνι, τῆς
ἐκδομήσας Ἐφεσία, which may
degrees of solidity of formation, and
ement also of the description of the
s that the objects most worthy of
e temenos of Minerva and Jupiter
divinity. In an inscription from
er, and presented by the Dilectat
seum, it appears that certain tem
people of Piræus, with conditions
achment of waste", which complet
ture of that kind of sacred enclosu
ll shew: τῶν δὲ οὐκ ἐστὶν καὶ τῶν γὰρ
οὐς μὴτε ἐκ τοῦ ὄρους μὴτε ἐκ τοῦ
lated, "but it cannot be permit
e either timber or soil from the
er sacred enclosures". From the
n of Aglauros was enclosed by a
l ground forming the temenos, which
atform at the site here specified
tended our remarks on this loca
ght necessary; but the site in ge
topography of other edifices; and
the hands of the enquiring travel
without regret these united obser
l lead to the advance of future
C. XVIII. Eurip. ION. Mus
opy. of Athens. Wilkins's Athen
LIII. Hawkins's Topog. of Athen
I. Wheler's Travels, p. 338. Vis
tures d'Athènes. Meursii Regum
VI. Chandler's Inscript. p. II. L

We shall now return from the Acropolis to the gate(g) already mentioned, leading to the Turkish
burying-ground. Going out of this gate, we had just before us the Areopagus, a hill which gave name,
as every one knows, to the most celebrated Tribunal of Athens, built either on it or contiguous to it.
This hill is almost entirely a mass of stone; its upper surface is without any considerable irregularities,
but neither so level nor so spacious as that of the Acropolis, and, though of no great height, not ea
sily accessible, its sides being steep and abrupt. On this hill the Amazons^d pitched their tents when
they invaded Attica in the time of Theseus^e; and in aftertimes the Persians under Xerxes began
from hence their attack on the Acropolis^f. Here we expected to find some vestiges of the tribunal,
and that certain steps hewn in the rock, marked p. p. in the plan, would have led us up to them; we
were disappointed, for we did not discover the least remaining trace of building upon it. At the foot
of this rock, on the part facing the north-east, there are some natural caverns, and contiguous to them
rather the rubbish than the ruins of some considerable buildings; from their present appearance it is
scarcely possible to form a probable conjecture concerning them; that nearest the Acropolis, marked
q. in the plan, tradition says, was anciently the palace of St. Dionysius the Areopagite. After Chris
tianity was established at Athens, it became a church, and was dedicated to him. Wheler saw it above
a hundred years ago, and it was then a heap of ruins^g. Near it, that gentleman informs us, stood the
Archbishop's palace, but that also is at present utterly demolished. It is not improbable that both the
church and the palace were built on the ruins of the ancient tribunal called the Areopagus^h.

note we stated reasons for suppos
to have been at a different part
thy of remark that from the reg
as the supposed place of their
the night of the 24th of Nov
adel. They ascended by the
Coilon of the Odeum of Rapi
at m. succeeded in establishing
blockade, at the gate contiguous
main wall of the Acropolis bea
merly stood the Temple of Vane
s Visit to Greece, 12mo. 1835

ιστιν, 'Near [the Temple of Ag
us. Att. Chap. XVIII.
given to the Aglaurium in a foun
a position for the Prytaneum, near
f which monuments still exist, and
t the south-west angle of the Ac
ancient tribunal having been here
echtheus, must therefore have p
us to the citadel. Pausanias spe
the lower parts of the city," which
lenotes it as having been in the ne
a and the Theatre of Bacchus. Dr
north-east point of the Acropolis
must be assigned for this structure
ost commanding situations of the

EXPLANATION OF THE PLAN OF THE ACROPOLIS.

17

street called the Tripods, with temples in it on which the Tripods were placed, that gave name to
the street, and to the adjacent tract of ground^a.

m. The guard-house.

B. The upper grand battery.

n. Another gate. Passing through this we arrived at the Propylæa.

C. The Propylæa.

D. The Temple of Victory without Wings^b.

E. A high tower, now a prison, built on an ancient ruin, which seems to have been exactly^c
similar to the last mentioned temple.

o. Another gate.

F. The Parthenon.

G. The Temples of Erechtheus, Minerva Polias, and Pandrosus.

We shall now return from the Acropolis to the gate(g) already mentioned, leading to the Turkish
burying-ground. Going out of this gate, we had just before us the Areopagus, a hill which gave name,
as every one knows, to the most celebrated Tribunal of Athens, built either on it or contiguous to it.
This hill is almost entirely a mass of stone; its upper surface is without any considerable irregularities,
but neither so level nor so spacious as that of the Acropolis, and, though of no great height, not ea
sily accessible, its sides being steep and abrupt. On this hill the Amazons^d pitched their tents when
they invaded Attica in the time of Theseus^e; and in aftertimes the Persians under Xerxes began
from hence their attack on the Acropolis^f. Here we expected to find some vestiges of the tribunal,
and that certain steps hewn in the rock, marked p. p. in the plan, would have led us up to them; we
were disappointed, for we did not discover the least remaining trace of building upon it. At the foot
of this rock, on the part facing the north-east, there are some natural caverns, and contiguous to them
rather the rubbish than the ruins of some considerable buildings; from their present appearance it is
scarcely possible to form a probable conjecture concerning them; that nearest the Acropolis, marked
q. in the plan, tradition says, was anciently the palace of St. Dionysius the Areopagite. After Chris
tianity was established at Athens, it became a church, and was dedicated to him. Wheler saw it above
a hundred years ago, and it was then a heap of ruins^g. Near it, that gentleman informs us, stood the
Archbishop's palace, but that also is at present utterly demolished. It is not improbable that both the
church and the palace were built on the ruins of the ancient tribunal called the Areopagus^h.

^a Pausanias, see note ^a, p. 19.

^b In order not to mutilate the text of Stuart, we leave the
name he appropriates to this part of the group of buildings
forming the Propylæum, which is now generally understood to
have been the *ἄκρον ἔχον γραφάς*. 'Structure containing pictures.'
Vide Paus. Lib. I. Chap. XXII. Chap. V. of this Vol., and Vol.
IV. of this Edition. [ED.]

^c This is an oversight of our author, as will be seen on the
inspection of the plan of the Propylæum, at Plate XLII. Chap.
V. of this Volume. The dissimilarity there observed in the
edifices at the north and south sides of this structure, will be
more apparent in a plate of Vol. IV. [ED.]

^d Historians ancient and modern have considered the accounts
transmitted to us of this female nation, as one of the enigmas of
ancient Grecian history. It would, however, appear that the
Amazonids were a migratory nation from Scythia, who made
considerable conquests in Asia Minor and Greece. Among this
military people, it is supposed that the softer sex was inured
to arms, and fought by the side of the men. So novel a spectacle
in the fabulous age of Theseus, would, by the exaggeration of
early Grecian legend, have given rise to the tales subsequently
dwelt on with delight by the poets and painters of antiquity.
Vide Mitford's Greece, Vol. X. [ED.]

^e Æschylus in Eumenidibus. Act V.

^f Οἱ δὲ Πέρσαι, ἰζόμενοι ἐπὶ τὸν καταπύργον τῆς ἀκροπόλεως ὄχθοι,
τὸν Ἀθηναῖος καλεῖται Ἀρεῖον πάργον, ἐπολιόρκειν τῷ πόλει τούτῳ.

Herodot. Lib. VIII. Chap. LII.

^g 'The Persians posted themselves opposite to the Acropolis, on
a hill called by the Athenians the Areopagus, and began in this
manner to besiege it,' &c.

^h Wheler, p. 384.

ⁱ Pausanias says, that the Areopagus was not far distant from
the fountain and grotto of Apollo and Pan. In a passage of
Lucian quoted by Dr. Chandler, he leads us to conclude it to
have commanded a view of the Pnyx, of the Grotto of Pan, and
to have been quite close to the Acropolis; Herodotus records
the Persians to have shot ignited arrows from it against the timber
fortifications of the Athenians, Hesychius erroneously states it to
have been in the citadel. Dr. Spon considered the monument now
known as the Pnyx to have been that ancient tribunal; but his
companion Sir George Wheler, was the first modern traveller
who conjectured the site here indicated to be its appropriate
situation. The French antiquarian Fauvel, adopts a sup
position that the platform immediately above the Pnyx shewn
at Chap. VII. Plate XXXVIII. Vol. III. was the real Hill of
Mars, from holes bored into the rock and square sinkings as if
for the position of pedestals. He even pointed out holes cut for
lamps in the solid rock adjoining to steps, which he supposed to
indicate the nocturnal ascent of the Areopagites; but such a site

Near this tribunal stood the Temple of the Eumenides or Furies, of which I shall have occasion to speak hereafter^a.

r. r. r. Foundation of an ancient wall, perhaps the Pelasgic; it is of hewn stone, well built, and though level with the ground, we were able to trace it to a considerable distance.

H. The Theatre of Bacchus^b.

I. I. The remains of an ancient portico; perhaps part of the peribolus of the Temple of Bacchus^c. This wall and the Theatre of Bacchus^d form a kind of outwork on the south side of the Acropolis, which we were not permitted to visit.

K. An excavation^e in form of a theatre, probably the vestiges of the Odeum of Pericles, as it is to the left of those who came out from the Theatre of Bacchus^f.

L. The Choragic monument of Thrasyclus, &c. now the Church of Our Lady of the Grotto. It is built against the rock of the Acropolis; above it stand two columns, on which tripods have been placed, and, on each side of it, the rock has been chiselled away in such a form as evidently shews that more such little buildings have been erected contiguous to it. Near it some inscriptions have been cut in the rock: they are now almost entirely effaced, but the words ΤΡΙΠΟΣ and ΑΝΕΘΕΣΑΝ^g, with several proper names, are in different places still legible.

s. A sun-dial, described in Chapter IV. of this volume^h.

M. The Choragic monument of Lysicrates, described in our First Volume.

I must here refer the reader back to the ruins marked I., amongst which I have supposed were the Temple of Aglauros, and the Prytaneum, and observe that there is a path, now little frequented,

is contrary to every inference to be drawn from the concurrent remarks of ancient authors, and it will not be necessary to observe more than one inconsistency in this hypothesis, namely, that its distance from the citadel would have been too great for the effective projection of the Persian missiles against that place, as recorded by the father of history. The place of this tribunal, so celebrated in history for the impartiality of its decisions, was at first open to the sky; but afterwards appears from Vitruvius to have had a roof covered merely with clay. Within it was an altar to Minerva Arcia, and the 'rude stones,' ἀργαῖς λίθους, the seats at which were confronted the accuser and the accused, and thence called of reproach and impudence, τὸν μὲν ὑβρίζει, τὸν δὲ ἀναιδέως, and near to it was the sanctuary of the Eumenides, deities before whom the utterer of a false oath was supposed to be lost beyond resource. The rock of the Areopagus is of breccia. The wall of the modern town passes over it, a sinking in the rock is supposed to have been the place of the altar above spoken of. The site is now a solitude, and lately only awakened by the shriek of the perching vulture, and the howl of the Muezzem from his minaret; or trod only in the pilgrimage of the Frank traveller. In addition to the above considerations the late existence of edifices at this spot of which traces now remain, and which were traditionally called the palace and church of St. Dionysius the Areopagite; and the vicinity of the Archbishop's Palace, visited by the traveller Spon in 1675-6, which is now no more, where he was shewn an ancient MS. of the writings attributed in the lower ages to that first Athenian convert to Christianity, would indicate a site thus handed down to us, where the great Apostle St. Paul endeavoured to open the minds of the Athenians to the blessings of the Christian faith, and where he planted the tree of truth, bearing the fruit of conviction even in that hot-bed of polytheism as refined by the sophistry of ancient philosophy; here raising up a real altar 'ΑΓΝΩΣΤΩ ΘΕΩ' "to the unknown God", and pronouncing ὃν οὐκ ἀγνοοῦντες εὐσεβεῖτε, τοῦτον ἰγὰρ καταγγέλλω ὑμῖν, 'Whom therefore ye ignorantly worship, Him declare I unto you.'

[ED.]

^a Πλησίον δὲ (τῷ Ἀρείου πάγου) ἱερὸν θεῶν ἐστίν, ὡς καλοῦσιν Ἀθηναῖοι Σεμνὰς, Ἡσιόδου δὲ Ἐμνίδας ἐν Θεογονίᾳ.

Paus. Attic. Chap. XXVIII. Page 68.

^c Near the Areopagus, is the Temple of the Severe Goddesses, as they are called by the Athenians, but Hesiod in the Theogonia calls them the Erinnia, or Furies.

^b Now considered to be the Odeum of Regilla, or theatre built by Herodes Atticus. [ED.]

^c Τοῦ Διονύσου δὲ ἐστὶ πρὸς τῷ διατέρῳ τὸ ἀρχαιότατον ἱερὸν δύο δὲ εἰσιν ἐν τῷ αὐτῷ περιβόλῳ ναοί. Pausan. Attic. Chap. XX.

^d There is near the theatre the most ancient Temple of Bacchus, within the peribolus or inclosure of which are two temples.

^e The Theatre of Herodes Atticus. [ED.]

^f This is undoubtedly the site of the Dionysiac Theatre. [ED.]

^g Ἔστι δὲ πλησίον τοῦ τε ἱεροῦ τοῦ Διονύσου, καὶ τοῦ διατέρου, κατασκευασμα ποιηθῆναι δὲ τῆς σκηνῆς αὐτὸ ἐς μίμησιν τῆς Εἰρένου λέγεται. Pausan. Attic. Chap. XX.

^h There is also near the Temple of Bacchus and the theatre, a building, said to have been made in imitation of Xerxes' pavilion. This was certainly the Odeum of Pericles, which Vitruvius tells us was on the left hand of those who went out of the theatre. See Note^b, page 20. See likewise Plutarch in the Life of Pericles.

ⁱ A part of these almost obliterated inscriptions, perhaps from having been viewed under a different light, is given rather more complete by the late Dr. E. D. Clarke. They are situated between the Choragic Columns, and cut upon the rock of the Acropolis, which is of a hard red breccia. This inscription, evidently recording the dedication of a tripod, is in two lines, the first is incomplete, and the lower appeared somewhat separated from the upper one: it is as follows,

ΑΗΕΙΣΩΝΙΑΝΟΣΔΑΙ...
ΤΡΙΠΟΔΑΝΕΘΕΣΑΝ

The name of Pisonianus is intelligible, followed by Δαι...; perhaps belonging to some case of the word Δαίμων, 'Genius, or Daemon', a title of Bacchus, and particularly applied to him in the Bacchae of Euripides. This may add some little weight to the evidence that here was the Theatre of Bacchus. At Mylassa Chandler saw an inscribed altar Δαιμονίων αγαθών. 'of the good Deities'. It is to be observed that the sigmas are dissimilar in the two lines. This inscription is possibly as late as the time of the Antonines. See Clarke's Travels, Part II. S. II. Chap. 5. [ED.]

^k This interesting antiquity is still in its place. The traveller who there views it, must be grateful to the forbearance of the despoilers of the Parthenon. [ED.]

Furies, of which I shall have
sgic; it is of hewn stone, and
considerable distance.

of the peribolus of the Temple
of outwork on the south side
stages of the Odeum of Pericles.
is f.

Church of Our Lady of the
columns, on which tripods have
in such a form as evidence
it. Near it some inscription
the words ΤΡΙΠΟΔΟΣ and ΑΝΘΡΩΠΩΝ.

our First Volume.

amongst which I have supposed
there is a path, now little known.

ered to be the Odeum of Regilla, or
ticus.

δὲ ἐστὶ πρὸς τῷ διαστήματι τῷ ἀρχαῖον
ναοῖ. Pausan. Attic. Chap. XX.
r the theatre the most ancient Temple
bolus or inclosure of which are two
re of Herodes Atticus.

oubtedly the site of the Dionysian
Chap. XX.
so near the Temple of Bacchus and
to have been made in imitation of
inly the Odeum of Pericles, which
left hand of those who went out of
ge 20. See likewise Plutarch in the

these almost obliterated inscriptions
viewed under a different light, is given
the late Dr. E. D. Clarke. They are
oragic Columns, and cut upon the rock
s of a hard red breccia. This is
ng the dedication of a tripod, is in two
and the lower appeared somewhat
: it is as follows,

ΑΠΕΙΣΩΝΙΑΝΘΕΑΙ...
ΤΡΙΠΟΔΑΝΘΕΑΙ...
Pisonianus is intelligible, followed by
some case of the word Δαίμων, 'Genius'
chus, and particularly applied to the
This may add some little weight to the
Theatre of Bacchus. At Myrae the
altar Δαίμωνων ἀγαθῶν, 'of the good Daemons',
that the sigmas are dissimilar in the two
possibly as late as the time of the
vels, Part II. S. II. Chap. 5.
eresting antiquity is still in its place.
views it, must be grateful to the
he Parthenon.

passing from them at the foot of the rock, through the outwork on the south of the Acropolis, and continued thence almost in a direct line to the Choragic monument of Thrasyllus, and thence again nearly in the same direction to that of Lysicrates. This path, I imagine, traces out the street I have already mentioned in page 17, called by Pausanias the tripods, which, he says, began from the Prytaneum^a. The monuments abovementioned, it is still evident, have had tripods placed on them, and are probably two of the temples on which, speaking of that street, he tells us the tripods were placed^b.

N. A grotto at the eastern end of the Acropolis, great part of which had recently fallen in.
t. t. t. A level space cut at the foot of the rock, not ten feet broad, but of a very considerable length; on this, it is evident, a wall has been built of no mean strength. I imagine this to have been another part of the Pelasgic wall, between which and the rock of the Acropolis a space of ground called the Pelasgicum^d was inclosed; and, from the near approach of the wall in this place to the rock, it seems to have terminated at no great distance east from hence. Not far from this situation, we may conclude, stood the Temple of Eleusinian Ceres, for, on the day of the greater Panathenaic Festival, the procession attending the Peplus went from the Pompeium, or building in which the apparatus for religious processions was kept, through the Ceramicus to the Eleusinium, and passing on beyond the Pelasgicum proceeded southward to the Pythian Temple, and thence continued their march by the Portico of the Hermes, up to the Acropolis, where the Peplus was consecrated to Minerva. For an account of the Peplus, see Note in the next Chapter.

v. A grotto^e near our first entrance at the little gate marked (a), it is yet plainly to be discerned that some ornament has anciently been bestowed on it.

^a Ἐστὶ δὲ ὁδὸς ἀπὸ τοῦ Πρυτανείου, καλουμένη Τρίποδος. Pausan. Attic. c. 20.

^b From the Prytaneum there is a street called the Tripods.

^c The site now appropriated to the Prytaneum, the depository of the laws of Solon, will give a different and better direction to the Street of the Tripods; as the place adopted by us for that building, is more in the vicinity of the Choragic Monuments.

[ED.]

^d In front of the eastern end of the Acropolis, nearly in a line with the return of the south wall, and at about eighty yards distant from the angle, are seen the remains of a wall of regular masonry, the stones of which are of an argillaceous breccia, about four feet in length and eighteen inches deep. This wall was called by an antiquarian resident at Athens, the Peribolus of Theseus; it is at the site given by Vitruvius to the Odeum of Pericles. See Note c, page 20.

[ED.]

^e The Pelasgians were a people of eastern origin who invaded or colonized the greater part of Greece, into which they introduced letters and the useful arts; but migratory hordes of subsequent invaders appear to have predominated over this original race, a great proportion of whom probably adopted the customs of the more numerous colonists: a considerable tribe of them, however, seems to have preserved the identity of their national character. At a period perhaps of above one thousand years before the birth of Christ, the Athenians, when about to strengthen their city, were induced to invite them, on account of their superior skill in military architecture, to fortify the Acropolis, and the northern wall was the result of their labours, beneath which had been allotted to them for their habitation a tract of ground, thence called the Pelasgicum. Here it appears they were suspected of fostering pretensions of authority over the people from whom they had received employment, and hospitality; the Athenians therefore expelled them from the city, but granted them waste lands near Hymettus. The Athenians became afterwards jealous of their rising prosperity, and ultimately drove them altogether from Attica. The remains of this people afterwards established themselves in Thessaly and Lemnos. Their peculiar adherence to their own customs and language, seems to have rendered them obnoxious to the people among whom they were received, or the new invaders by whom they were outnumbered. Italy, as well as Greece, was also the country of their colonization, and monuments, almost as durable as the features of nature, frequently called Cyclopean, exist in both countries, and attest the extent of their

science and energy. After the removal of the Pelasgians from that portion of ground called by the Athenians the Pelasgicum, the oracle pronounced against the future occupation or cultivation of it, and the response was afterwards enforced by laws. On this occasion it is worthy of remark that the late modern Greek chieftain, Odysseus, who occupied the Acropolis after the period of its surrender by the Turks, determined not to allow the restoration of the buildings at this particular spot, which had been destroyed in a conflagration during the recent conflicts between the Athenians and Turks; on account of the protection they would afford to an attacking enemy; possibly on the same principle that the oracle of old pronounced the response τὸ Πελασγικὸν ἄερον ἄμεινον. 'it is better that the Pelasgicum should lie waste.' The north side of the Acropolis is the place generally given by modern authors to the Pelasgicum, but a recent architectural writer, Mr. Wilkins, places it to the south of the citadel, apparently to favour an hypothesis founded on his interpretation of the inscriptions on the Arch of Hadrian, but contrary to the well-grounded and received opinion deduced from ancient authors, as particularly confirmed by a passage of Lucian.

We have noticed the doubts raised by Bryant as to the separate existence of the Pelasgic people, whom he intermixes and unites with the Leleges, Inachidæ, Daniadæ, Heraclidæ, and Cadmians, who according to him were no other than shepherds of Egypt, who came originally from Chaldea, and being expelled by the Egyptians, came into Hellas or Greece, and went under the above different denominations. The conclusions drawn by this very learned person [who wrote on the one hand to disprove the existence of Troy, and on the other in support of the authenticity of the poems of Rowley,] are often founded on a too sanguine application, of etymological resemblance, and of hypothetical inferences. His ingenious work, "The Analysis of Ancient Mythology", however seldom it commands implicit conviction, will, notwithstanding, long remain as a beacon to the enquiries of the scholar and the researches of the antiquary. See Herodotus. Thucydides. Pausanias. Mitford's Greece. Leake's Topography of Athens. Wilkins's Atheniensia. Hawkins's Topography of Athens in Walpole's Memoirs. Bryant's Analysis, Vol. III. p. 407. Waddington's Visit to Greece, 1825.

[ED.]

^f The supposed Hieron of Aglauros. See Note c, p. 15.

[ED.]

* The asterisk in the plan, marks the place of the little Ionic Temple seen by Wheler and Spon, now entirely demolished^a.

This plan receives some illustration from Vitruvius^b, and, at the same time, affords a correction of his text.

It will appear on inspection that the Temple of the Eumenides, built near the Tribunal of the Areopagus, can hardly be supposed more distant from the right hand side of the theatre, than the Odeum of Pericles was from the left; I shall therefore propose that, instead of 'Porticus Eumenici', as it now stands in the passage cited, we read Porticus Eumenidum; and suppose that such of the theatrical audience as issued from the right hand side of the theatre, would go for shelter to the Eumenides, while those who came out on the left would go to the Odeum; and that the Portico of the Temple of Bacchus, which was situated between those two places, and was nearer to the theatre, afforded shelter to those who were not obliged to seek it at a greater distance^c.

^a See introduction, page 7, and note at Chap. V. of this volume, on the real position of this temple which we have indicated on this plan by x. [ED.]

^b Post scenam porticus sunt constituendæ, uti cum imbres repentini ludos interpellaverint, habeat populus quo se recipiat ex theatro, choragique laxamentum habeat ad chorum parandum, uti sunt porticus Pompejanæ; itemque Athenis porticus Eumenici [I would read Eumenidum], patrisque Liberi fanum, et exeuntibus à theatro sinistra parte, Odeum, quod Athenis Pericles columnis lapideis disposuit, &c. Vitruvius, l. v. c. 9.

^c Behind the scene porticos are to be built, that when sudden showers interrupt the play, the people may have a place to which they may retreat from the theatre, and the managers sufficient space to prepare the chorus; such are the Pompeian porticos at Rome, also at Athens the porticos of the Eumenides or Furies, and of the Temple of Bacchus, and, for those who go out from

the left hand side of the Theatre, the Odeum which Pericles built at Athens', &c.

^e If Vitruvius, as we suppose, speaks of the left hand side of the Theatre of Bacchus in relation to the spectators, it will establish the Odeum of Pericles at the side of the theatre beneath the eastern wall of the Acropolis, in the place we have assigned to it: behind the scene probably existed the peribolus of the Temples of Bacchus. The edifice indicated by the range of foundations with arches, which may have been a restoration by Herodes at the time of the erection of his theatre, may still with propriety be termed the Eumenian Portico. The Temple of the Eumenides having decidedly been adjacent to the Areopagus at that side of the Acropolis nearly diametrically opposite to the site now given to the Dionysiac Theatre, the portico or peribolus of that temple could not possibly have been contiguous to it. The emendation therefore here proposed by our author is rendered superfluous. [ED.]

It remains for us to say a few words on the variations to be found in the plan of the Acropolis, re-engraved from that in the first edition. The reader will observe, that we have only introduced such additions as were overlooked by Stuart and Revett. The interior of the Parthenon, parts of the Propylæum, and the position of the Temple of Victory Apteros, are given with more precision; and the plan of the walls, and the stratified form of the rocky base of the citadel, are indicated with more accuracy. An imaginary restoration of the Acropolis has not been attempted: but we have introduced a more detailed delineation of it, according with the existing state of it at the time of Stuart, from original observations lately made at Athens. [ED.]

ACROPOLIS.
The Temple seen by White
at the same time, affords a com-
parison, built near the Tribunal
on the side of the theatre, than
instead of 'Porticus Eumenia'
and suppose that such a
temple would go for shelter to the
Acropolis; and that the Portico
of Eumenia was nearer to the theatre
than the distance^c.

The Theatre, the Odeum which
we suppose, speaks of the left hand
side in relation to the spectators, it
was built by Pericles at the side of the theatre
on the Acropolis, in the place we have
supposed. It probably existed the pedestal
of the edifice indicated by the
columns, which may have been a remnant
of the erection of his theatre, near
the Eumenian Portico. The Temple
of Eumenia has evidently been adjacent to the Acropolis
nearly diametrically opposite to
the Dionysiac Theatre, the position
of which has not possibly been contiguous
to the one here proposed by our author.

of the Acropolis, re-engraved from
the original as were overlooked by Stuart
and Nichol. The Victory Apteros, are given
in the model, are indicated with more accuracy
than in a more detailed delineation of the
Acropolis at Athens.

CHAPTER I.

OF THE TEMPLE OF MINERVA, CALLED THE PARTHENON AND HECATOMPEDON.

This temple was built during the administration of Pericles, who employed Callicrates and Ictinus as architects, under Phidias, to whom he committed the direction of all works of elegance and magnificence^a.

It has been celebrated by some of the most eminent writers of antiquity^b, whose accounts are confirmed and illustrated in the descriptions given us by those travellers, who saw it almost entire in the last century. Even in its present state, the spectator on approaching it, will find himself not a little affected by so solemn an appearance of ruined grandeur. Accustomed as we were to the ancient and modern magnificence of Rome, and by what we had heard and read, impressed with an advantageous opinion of what we were come to see, we found the image, our fancy had pre-conceived, greatly inferior to the real object^c.

^a Plutarch in the life of Pericles. See note ^c.

^b The reader will find an ample collection of what the ancients have said concerning this temple in Meursius's *Cecropia*, and his *Lectiones Atticæ*, printed in the 4th and 5th volumes of Gronovius's *Thesaurus Antiquitatum Græcarum*.

^c The Parthenon (ΠΑΡΘΕΝΩΝ), so called by the Athenians as the habitation of the Virgin Goddess, Protectress of their country, is one of the most costly and highly finished edifices of Greece, and perhaps the largest octastyle temple of antiquity ever completed. It still rears its majestic columns triumphantly over twenty-two centuries of duration. We may here figure to ourselves the muse of ideal perfection in art, yet in scorn looking down on us from this her favoured seat. Other monuments of antiquity, by the magnitude of their dimensions, and the colossal character of their marbles, may exceed the Athenian Temple, which, though clad with mutilations, the sad records of every species of degradation, supernatural violence, and spoliation, yet the majestic relics still rivet and even oppress the mind, by the sole influence of proportion and harmony of execution. Unlike more extensive monuments which the graver can elevate in the imagination beyond the power of reality, these surpassing ruins no pen has faithfully described or pencil adequately depicted. Of all the monuments of ancient and modern magnificence which have been within our view, the grandeur of this alone surpassed anticipation, leaving an impression on the mind similar to, but more profound, than the charms of an harmonious fugue, or of a rapturous effusion of poesy. A modern topographer truly observes, "though an entire museum has been transported to England from the spoils of this temple, it still remains without a rival." This edifice, the columnar arrangement of which is in accordance with the generally admitted proportions of Greek temples, was raised on a platform, partly above the summit of the encircling walls, to the south east of the Propyleum, nearly in the centre of the Acropolis: its position for picturesque effect is unrivalled; in all the views of Athens, the still glittering columns crown the picture, aspiring against the deeply ærean atmosphere.

¹ Conflicting opinions exist regarding the priority of construction of the edifices of Pericles. On the death of Cimon, 448 B. C. the democracy of Athens was directed by Pericles, soon after which the Parthenon was doubtless commenced. The Earl of Aberdeen states the Parthenon to have been built a few years later than the Propyleum, which was begun in the archonship of Euthymenes, Olymp. 85. B. C. 437, and was completed in five years, in the archonship of Pythodorus, when the chryselephantine Minerva of Phidias is recorded to have been erected

sphere. Where time alone has marked the ruin, it is scarcely apparent, but by the ferruginous oxidation which streaks the marble with red (for where uninjured by barbaric violence it still preserves, for the greater part, the sharpness of the original finish); and the columns of the western front are so deeply imbued with that enrichment, as to have caused an eminent artist to have observed, that they seem to have vied in absorbing the beams of the setting sun. If, in the classification of the Greek examples of the Doric Order, that of the hexastyle temple at Paestum may be considered by its robust and massive character as the Hercules of the Doric, that of the Parthenon accords well with the attributes of Pallas; for in no other example are so united, grace, dignity and majesty, combining the greatest possible extent of strength compatible with elegance and richness of ornament. Commenced about the eighty-third Olympiad¹, or about 448 B. C. the rapidity of the execution of this fabric is recorded by the historian, and by the comparison of historic dates and events, sixteen years is the utmost extent of time that can be possibly supposed to have been occupied in the performance of the entire works of this edifice, 101 feet in front, 227 in length, and 65 in height, wrought in the most durable marble, and with the exquisite finish of a cameo; enshrining the chryselephantine colossus with all its gorgeous adjuncts, and comprising sculptural decoration alone for one edifice exceeding in quantity that of all our recent national monuments; consisting of a range of eleven hundred feet of sculpture, and containing on calculation upwards of six hundred figures, a portion of which were colossal, enriched by painting and probably golden ornaments. Here has been really verified the prediction of Pericles that, when the edifices of rival states would be mouldering in oblivion, the splendour of his city would be still paramount and triumphant.

It is remarkable that Pausanias, who describes with much detail the pictorial and detached sculptural ornaments of the Acropolis, should have been so concise in the mention of the Parthenon: the whole of his description of this temple and its sculpture, is com-

in the temple; though by Eusebius the completion of the statue is given, at the second year of the 85th Olymp. six years earlier. The Parthenon therefore must have been long antecedently prepared for it, and consequently built *previous* to the Propyleum. Vide Inquiry into the Principles of Beauty in Grecian Architecture, by George, Earl of Aberdeen, K. T. &c. p. 142. Wilkins's *Atheniensia*. p. 93. Meursii *Archontes*, L. III. c. 1. et 111. Le Jupiter Olympien, p. 222.

When Sir George Wheler and Dr. Spon visited Athens in the year 1676, this temple was entire; and the former has given the following description of it:

"It is situated about the middle of the citadel, and consists altogether of admirable white

prised in the following few words: 'Ες δὲ τὸν ναόν, ὃν Παρθενῶνα ὀνομάζουσιν, εἰς ταῦτα εἰσὶν οὐκ ὀλίγα ἐν τοῖς καλουμένοις ἀστοῖς κείμενα, πάντα εἰς τὴν Ἀθηνᾶς ἔχει γένεσιν· τὰ δὲ ὑπερθεὶς ἡ Ποσειδῶνος πρὸς Ἀθηνᾶν ἔστιν ἐπὶ τῆς γῆς· αὐτὸ δὲ ἐκ τοῦ ἐλπίφαντος τοῦ ἀγάλματος καὶ χρυσοῦ πεποιήται. Translated: "To those entering the temple they call Parthenon, all the works in what are termed the pediments [eagles] relate to the birth of Minerva; those behind represent the contention of Neptune and Minerva concerning Attica; but the statue itself [of the goddess] is formed of ivory and gold." Pausanias then proceeds to a minute description of the chryselephantine statue, notices other monuments of art, describes the Erechtheum, enlarges on the colossal bronze Minerva, by Phidias called Promachus, describes other statues and offerings, mentions the Pelasgic Wall, and descends to the lower city in the direction of the Grotto of Pan, between which subjects, as usual with him, he interweaves a variety of mythological and historical information, and never recurs to this fabric. Some have supposed that Pausanias, from the then well-known and minute descriptions of this monument by Ictinus and Carpius, Heliodorus, and other topographers, and having before him the subject of all Greece, may have declined to occupy the attention of his readers, and his own, by expatiating on an object of such admitted general admiration to the whole civilized world as the Parthenon; for even at Rome Horace describes the poetasters of his day as incessantly engaged in lauding the splendour of the Acropolis of Athens:

Sunt, quibus unum opus est, intactæ Palladis arcem
Carminē perpetuo celebrare, et

Undique decerpitæ frondi præponere olivam.

In the same manner therefore as an Italian topographer might be supposed to slight the history of so well known and often described an edifice as St. Peter's at Rome, or a British one to be little communicative on the generally admitted grandeur of St. Paul's or Westminster Abbey, so may the Greek author have hurried to the consideration of less known features of the Acropolis. Others have also conjectured that the comparative scale of excellence of the sculptural decorations of the Parthenon may have been so beneath the master-pieces of art on which he is profuse in description, as not to entitle them to greater comparative notice; an idea which, if appropriate, while part of what remains to us almost defies approach, these, had they existed, might have changed 'emulation itself into despair.' Yet, whatever may have been the cause of his slender description of the Parthenon, the want of clearness with regard to the pediments is much to be regretted, particularly as considerable diversity of opinion still exists concerning the appropriation of subject to each of them, and, consequently, in the designation of the statues of which they are composed.

The beauty of the marble of the mountains surrounding Athens, particularly of that of Pentelicus, from which this temple is wrought, must have given a great zest to the Athenians in the cultivation of the refinement of architectural design: with more brilliancy of appearance, it is almost capable of receiving the high finish of ivory. According to Pliny, Dipœnus and Scyllis, born in Crete about the 50th Olympiad, 578 B.C. were the first sculptors distinguished in working marble, and to them are also attributed the earliest statues of ivory and gold. The peculiarly hard lime-stone we call marble appears to have little received that distinguishing appellation derived from its brilliancy, but from authors subsequent to the period of the Roman Conquest. The Pentelic marble, from the smallness of the grain, is still mistaken for the Parian, but of the two, the Pentelic is of a finer quality. The Pentelic quarries display in a remarkable manner the energies of the ancient Athenians: whole sides of the mountains have disappeared, and present uniformly cut perpendicular cliffs; and holes, still to be traced on the slope to the quarries, made for the insertion of capstans or windlasses, mark the place of the mechanical descent of the marble, and a damaged and rejected cylinder, apparently intended for part of a column of the Parthenon, interests the traveller on the ascent. It is possible that

when Greece shall be free, these quarries so long abandoned, might be re-opened beneficially to the commerce of that country.

Of the part that Phidias had in the design of this temple, and in the production of the sculpture in particular, a diversity of opinion has existed. It has been supposed that the whole of the sculptural decorations are the 'undoubted' productions of that superior artist, thus conveying to them a charm from the association of that great name, which the unequal execution does not entitle portions of them to receive: others assert that he had nothing to do with the works, but that he may have designed the sculpture. Much stress has been laid on the term *λιθοεργὸς σοφὸς*, "skilful sculptor in marble", applied by Aristotle to Phidias in opposition to *ἀνδριαντοποιὸς*, "statuary", given by him to Polyclethus whose works were principally in bronze, in order to strengthen the probability of his having executed the marble sculpture of the Parthenon; but the same author and others also term him *ἀγαλματοποιὸς* and *ἀνδριαντοπλάστης*, terms apparently applied by that author synonymously to the sculptor's art. Now Pliny states Phidias to have been the first who displayed and perfected the Toreutic art or sculpture formed by the combination of metals and other materials, "primusque artem toreuticam aperuisse atque demonstrasse meritò judicatur": and Seneca says, "non ex ebre tantum Phidias sciebat facere simulacra; faciebat et ex ære": and Quintilian, "in ebre vero longè citra æmulum, vel si nihil nisi Minervam Athenis, aut Olympium in Elide Jovem fecisset": omitting any mention of his works in marble, which by these and other concurrent historical testimonies, it is clear was never the favorite material of the eminent sculptors during the best ages of Greek art; and Pausanias records only three statues of marble of his workmanship, from which we infer that his works in that material were extremely rare, and, consequently, that no part of the architectural sculpture of the Parthenon was from his hand. One of the three statues mentioned by Pausanias as sculptured by Phidias, was the statue of Nemesis at Rhamnus, related by him to have been carved from a block of Parian marble brought for a trophy of their anticipated victory by the Persians to Marathon, but which, by Pliny, is spoken of as the production of his pupil Agoracritus, on which he is recorded, by others, only to have been allowed to inscribe his name; to reconcile which with the assertion of Pausanias, M. Quatremère supposes the statue of Venus, called Nemesis, by Agoracritus, and disposed of by him to the Rhamnusians, to have been distinct from the Nemesis of Pausanias. During an excavation undertaken within the temple at Rhamnus under the auspices of the Dilettanti Society, a colossal head of a statue was found, which has been deposited in the British Museum, No. 273, and the holes bored for the reception of ornaments corresponding with those which would have been necessary for fixing the diadem described by Pausanias, have almost proved it to have belonged to that statue. The author of the *Unedited Antiquities of Attica* considers the account of the Persian trophy to be a fable applied to the statue, and adopted by Pausanias; in order to reconcile to us the fragment here alluded to being of Pentelic marble; for, had it been Parian, we might have rejoiced in possessing an undoubted fragment, if not from the hand, certainly from the studio of Phidias: but the state of degraded mutilation in which it appears, gives us no means of judging of his fine powers.

The fertility of genius of this great sculptor, who was equally skilful in every department of his art, was surprising. He was at the period of the erection of the Parthenon engaged in so many and such various monuments belonging to the Toreutic art, that his attention must have been occupied by them to so great a degree that any but a general superintendence of the designs of the temple can scarcely be supposed possible. When executing the Minerva of the Parthenon, he had already completed or was engaged on, besides many other statues and groupes in ivory and gold, five other statues of that goddess, probably all of them colossal, of which the Minerva Promachus in bronze on the Acropolis must have been upwards of fifty feet in height, having been seen from the sea.

The passage of Plutarch describing the artists of the struc-

"marble. The plane of it is above twice as long as it is broad; being 217 feet 9 inches long, and 98 feet six inches broad. It hath an ascent every way of five^a degrees, or steps; which seem to be so contrived, to serve as a basis to the portico, which is supported by channelled pillars of the Doric order, erected round upon them, without any other basis. These pillars are 46 in number, being eight to the front, and as many behind, and 17 on each side, counting the four corner ones twice over to be deducted. They are 42 feet high and 17½ feet about. The distance from pillar to pillar is 7 feet 4 inches. This portico beareth up a front, and frieze round about the temple, charged with historical figures of admirable beauty and work. The figures of the front, which the ancients called the Eagle, appear, though from that height, of the natural bigness; being in entire relievo, and wonderfully well carved. Pausanias saith no more of them, than that they concern the birth of the goddess Minerva. What I observed, and remembered of them, is this:

tures of Pericles is: Πάντα δὲ διεΐπει, καὶ πάντων ἐπίσκοπος ἦν αὐτῷ Φειδίας, καὶ τοὶ μεγάλοι ἀρχιτέκτονες ἔχοντες καὶ τεχνίτας τῶν ἔργων· τὸν μὲν γὰρ Ἑκατόμπεδον Παρθενῶνα Καλλιμάχης ἐργάζετο καὶ Ἰκτίνος. Translated: "Phidias directed and superintended all the works for him [Pericles], although they had great architects and artificers, for Calliarches and Ictinus executed the Hecatompedon or Parthenon." By this author as well as others, the verb ἐργάζεσθαι is applied to the operations of the sculptor, and seems to be the technical as well as historical expression, for he also applies to Phidias the same expression in speaking of the statue of the temple, ὃ δὲ Φειδίας ἐργάζετο μὲν τῆς θεᾶς τὸ χρυσοῦν ἔδος, "but Phidias executed the golden statue of the goddess:" it is also by Pausanias applied to Socrates, who, when pursuing his original profession of sculptor, carved a groupe long afterwards admired at the Propylæum, where, as a recent Grecian traveller elegantly expresses it, he "left impressed upon marble, graces inferior only to those with which his philosophy abounded"; χαρίτων ἐργάσατο ἀγάλματα Ἀθηναίων: "he executed statues of the Graces for the Athenians." And Diogenes Laertius in the life of Socrates also alluding to his Graces says, Δούρειος δὲ καὶ δουλοῦσάι (φρσιν) αὐτὸν καὶ ἐργάσασθαι λίθους· εἶναι τε αὐτοῦ καὶ τὰς ἐν τῇ ἀκροπόλει χάριτας ἐνὶ φασιν, ἐκιδρυμένας οὕτως. "Moreover Duris says that he laboured, and that he carved statues: others assert that the figures of the Graces in the Acropolis which are clothed are by him." Therefore from the antecedent passage of Plutarch, it would appear probable when the professions of architect and sculptor were united, that Ictinus and Calliarches may have also employed themselves on the sculptural decorations of the temple.

We infer therefore that Pericles as chief of the government and patron of the works, determined the nature and class of the edifice, Phidias may have formed the design according to the majesty of his innate conceptions, and have traced out the subjects and grouping of the pediments, and have dictated the character and general arrangement of the other sculpture and friezes; Ictinus certainly directed the graceful detail of the architectural composition; while Calliarches, who is mentioned by Plutarch as having been engaged in the construction [ἐργαζόμενος] of the long walls to the Piræus, may have conducted the executive department of this edifice also. The whole temple was doubtless completed by a concurrence of pupils and assistant sculptors of the presiding artist, in the same manner as several of the eminent successors of Raphael did not scruple to paint from his designs, or work under the shadow of his deservedly great name.

The illustrations of this edifice by our authors have always called forth the applause of travellers, and an eminent writer and architect, who examined the building "with Stuart's book in his hand", declares "he was amazingly struck with the great precision and accuracy of that work", a sentiment that must be concurred in by every professor of the art who has visited the Athenian city; but various details overlooked by our authors, and enlarged illustrations not deemed by them necessary or at that time desirable, will now be added to the work in our Fourth Volume, to which we refer the reader.

It is painful to have to allude to a further destruction of the Temple of Minerva, the natural consequence of the desolating

struggles that are still convulsing Greece, which Mr. Waddington thus records in the description of his late visit to that country: "In the midst of so many circumstances of devastation, I am deeply consoled to be enabled to add that very trifling injury has been sustained by the remains of antiquity. The Parthenon as the noblest, has also been the severest sufferer. It appears that the Turks, having expended all their balls, broke down the south-west end of the wall of the cella in search of lead, and boast to have been amply rewarded for their barbarous labour. But this is the extent of the damage: no column has been overthrown, nor any of the sculpture defaced or disfigured."

The generally diffused admiration of the architecture of this edifice, has given rise to several projects for a complete restoration of it on the scale of the original, to be decorated appropriately to the uses to which it may be devoted. Mr. Banks, member for the University of Cambridge, has proposed it as a model to that Corporation for the Fitzwilliam Museum¹, which they are about to erect. With a superiority of position and greater appropriateness to the character of the scenery, it has been selected for the national monument of Scotland, raising by subscription, dedicated to the achievements of the late war, at a Sister Capital. His Majesty on his visit to Edinburgh laid by commission the first stone of it on the Calton Hill, and the edifice will soon be in actual progress, and present the most splendid ornament of that distinguished city. We trust, however, that our great country, "the Mistress of Nations", besides raising the similitudes of the most sumptuous edifice of Ancient Greece, will decree that the flood of Oriental barbarism shall revert to its original frontier, and thereby give scope to the regenerate people of Athens to re-construct an edifice to the service of Christianity, and enable them again to exult in the possession of a Parthenon of their own,—ere the tumuli of an exterminated people mark the occasion as lost for ever. Meursii Ciceropia. Gell's Itin. of Greece. Paus. Att. C. XXIV. Hor. L. 1. Od. VII. Wilkins's Atheniensia. Report of Select Com. of House of Commons. Dodwell's Travels. Hughes' Travels. Clarke's Travels. Arist. Ethic. L. VI. C. VII. et de Mundo. C. VI. Le Jupiter Olympien. fol. Antiquities of Attica. C. VI. Leake's Topography of Athens. Pliny L. XXXVI. Report of Sel. Com. of House of Com. Waddington's Visit to Greece. [ED.]

^a There are only three steps; what may have deceived Wheler in this respect may have been the sets off, seen in part of the substructions. It is unfortunate that Stuart should have allowed the unscientific description of Wheler to occupy so predominant a place in his text. In so leading a part of the work, such errors as the above are calculated to mislead the general reader; although as Wheler had only a single transient view of the Acropolis, that he should have been enabled to describe it so well, could scarcely have been expected. Whatever may have been his deficiency in the power of describing technical architecture, yet the classical acquirements and accomplishments, the good faith, and unpretending style of the narrations, both by himself and his companion, still merit our sincere approval; and, where a country or works of sculpture are described, their powers of discrimination were certainly equal to those of any dilettanti of their day. [ED.]

¹ An engraving from this design, marking the locality, has been published from the drawing of Mr. Charles Barry.

"There is a figure that stands in the middle of it, having its right arm broken, which probably held the thunder. Its legs straddle at some distance from each other, where without doubt was placed the eagle; for its beard, and the majesty which the sculptor hath expressed in his countenance, although those other usual characters be wanting here, do sufficiently shew it to have been made for Jupiter. He stands naked, for so he was usually represented, especially by the Greeks. At his right hand is another figure^a, with its hands and arms broken off, covered down half way the legs, in a posture as coming towards Jupiter; which, perhaps was a Victory, leading the horses of the triumphant chariot of Minerva, which follows it. The horses are made with such great art, that the sculptor seems to have out-done himself, by giving them a more than seeming life, such a vigour is expressed in each posture of their prancing and stamping, natural to generous horses. Minerva is next represented in the chariot, rather as the goddess of learning than of war, without helmet, buckler, or a Medusa's Head on her breast^b. Next behind her is another figure of a woman sitting with her head broken off; who it was is not certain. But my companion made me observe the next two figures, sitting in the corner, to be of the Emperor Adrian and his Empress Sabina, whom I easily knew to be so, by the many medals and statues I have seen of them. At the left hand of Jupiter are five or six other figures; my companion taketh them to be an assembly of the gods, where Jupiter introduceth Minerva, and owneth her for his daughter. The postick, or hind-front^c, was adorned with figures, expressing Minerva's contest with Neptune about naming the city of Athens; but now all of them are fallen down, only part of a sea-horse excepted. The architrave is also charged with a basso-relievo at several distances^d, divided into squares of about two or three feet broad, and three or four feet high^e. Within the portico on high, and on the outside of the cella of the temple itself, is another border of basso-relievo round about it, or at least on the north and south sides, which, without doubt, is as ancient as the temple, and of admirable work; but not so high a relievo as the other. Thereon are represented sacrifices, processions, and other ceremonies of the heathens' worship. Most of them were designed by the Marquis De Nointel; who employed a painter^f to do it two months together^g, and shewed them to us, when we waited on him at Constantinople. The cella of the temple without is 158 feet long, and broad 67 feet. Before you enter into the body of the temple from the front, is the Pronaos, whose roof is sustained by six channelled pillars of the same order and bigness with those of the portico, and contains near the third part of the cella; to wit, 44 feet

^a The fragments of this figure at the British Museum, prove it to have represented Minerva. The holes pierced for attaching the metallic decorations of the *Ægis*, the sockets of the eyes hollowed for the reception of the precious stones placed in them, as practised on the Colossus by Phidias within the temple, and the indication of the helmet formerly on the head of the figure, are still apparent, and make applicable to this statue, the observations by Stuart in the succeeding note, relative to that represented in the Biga, formerly mistaken for Minerva. Where the sculpture is treated of by our author, the criticism on it subsequent to his time will be found alluded to. [ED.]

^b Perhaps her helmet, buckler, and *ægis*, were of gold, or of brass gilt; for we observed this kind of decoration to have been practised in the basso-relievos remaining on the frieze which surrounds the Parthenon, and on that within the portico of the Temple of Theseus; if so, the goddess would certainly have been despoiled of those ornaments long before Wheler and Spon visited Athens.

^c Wheler here means the eastern, proved since to have been the principal front. [ED.]

^d He here alludes to the Metopæ. [ED.]

^e The following passage not quoted by Stuart intervenes in the description of Wheler, which, however, seems to have influenced the antiquarians. "But the Emperor Hadrian most probably repaired it and adorned it with those figures at each front. For the whiteness of the marble and his own statue joined with them, apparently shew them to be of a later age than the first, and done

by that emperor's command." The late learned antiquary, R. P. Knight, Esq. in his evidence before the Committee of the House of Commons observed, "of the Theseus I have doubts whether it was added by Hadrian;—but I should think most of the draped figures were added by him." The Earl of Aberdeen, who was the last traveller who saw the statue named by Spon after Hadrian, with the head, then in a very mutilated condition, stated that it did not appear the least different from the general character of the work of the western pediment; an opinion in which we, having seen it also in its place, concur. Neither does it appear probable that this edifice should have enshrined the chryselephantine statue of the tutelary goddess of Athens, and have remained more than five centuries incomplete. [ED.]

^f These designs were made in 1674 by M. Jaques Carrey, a pupil of Lebrun. For a long period they were entirely in oblivion, and Stuart never had the advantage of seeing them; they were at length found in 1797 in the National Library at Paris. [ED.]

^g Magni, who accompanied the marquis in his travels, in his sixth letter, says, "The ambassador obtained leave for the young painter to make drawings on the fourteenth of November", and this letter is dated, Athens, the fifteenth of December; in the conclusion of it he says, "I reckon we shall delay but a short time to re-embark, as we are to repass into Asia"; and in his seventh letter he says, he kept his Christmas at Scio; therefore the painter could be employed in this work only part of two months.

"of the length. We observed, in place of one of the pillars, a great pile of stone and lime, of most rude work; which they told us the Kislar-Haga had ordered to be so done, to help to support the roof; because he could never find a stone big enough to supply the place of the old pillar broken down, although he had spent two thousand crowns to do it^a.—From the Pronaos we entered into the temple by a long door in the middle of the front. But my companion and I were not so much surprised with the obscurity of it, as Monsieur Guiliter^b; because the observations we had made on other heathen temples did make it no new thing to us. When the Christians consecrated it to serve God in, they let in the light at the east end, which is all that it yet hath; and not only that, but made a semicircle for the Holy-place, according to their rites; which the Turks have not yet much altered. This was separated from the rest by jasper pillars, two of which on each side yet remain. Within this chancel is a canopy sustained by four porphyry pillars, with beautiful white marble chapters of the Corinthian order: but the holy table under it is removed. Beyond the canopy are two or three degrees one above another in a semicircle, where the bishop and presbyters used to sit in time of communion, upon certain solemn days. The bishop sat in a marble chair above the rest; which yet remaineth above the degrees, against the window. On both sides, and towards the door, is a kind of gallery, made with two ranks of pillars, twenty-two below, and twenty-three above; the odd pillar is over the arch of the entrance, which was left for the passage^c. They shewed us the place where two orange-trees of marble had stood, which being taken thence to be carried to Constantinople, the vessel miscarried with them. The roof over the altar and choir, added to the temple by the Greeks, hath the picture of the Holy Virgin on it, of Mosaic work, left yet by the Turks. This temple was covered outwardly with great planks of stone, of which some are fallen down, and are to be seen in the Mosque."^d

Thus far Sir George Wheler, who has copied this account from Dr. Spon, and added to it some mistakes of his own, which I have omitted. Dr. Spon tells us the measures were taken in French

^a Wheler doubtless here associated together in his mind, the six columns of the posticum at the western end, and the dimension of 44 feet the width of the opisthodomus. In describing the portico of the Erechtheum, he also applies to external columns a similar expression as to those of the posticum, almost with certainty here alluded to. He says "Its roof is sustained by Ionic pillars channelled." The passages from Spon, describing this part of the structure are as follow:—"Au devant du temple est un pronaos, ou parvis couvert comme le temple, qui tient presque le tiers de toute la fabrique."—"Quand nous fumes entrez dans le pronaos, on nous fit remarquer une grosse pile de massonnerie, que le Keslar-Aga a fait faire pour soutenir les soliveaux du couvert. On dit qu'il y a dépensé deux mille piastres, n'ayant jamais pu trouver une poutre traversière assez grosse en la place de celle qui manquoit;" It is to be remarked, that in Spon "une poutre traversière" 'a cross beam' is the part deficient corresponding with Wheler's 'old pillar broken down.' Wheler may have connected with this reported restoration the appearance of the walls partly immuring, the two southern columns of the posticum, for the staircase to the minaret, which may have been the "great pile of stone and lime of most rude work." We, however, altogether consider this story of the Kislar-Agha as a fable, which probably their guide induced them to adopt, and from the repugnance of the Disdar-Agha at that time to their revisiting the citadel, they may have been precluded from the possibility of rectifying the erroneous impression. See Voyage de Spon, L. V. Wilkins's Atheniensia. [ED.]

^b Guillet de St. Georges was first historiographer of the Academy of Painting and Sculpture at Paris. His work 'Athènes Ancienne et Moderne,' from the pretended travels of his brother La Guillitière, the first edition of which appeared early in 1675, is supposed to have stimulated Wheler to undertake the voyage into Greece in the same year. His narrative, although according to the late Dr. E. D. Clarke, "little known, and rarely

noticed by any subsequent author, contains the most racy description of the city and of its inhabitants, of its antiquities and statistics, which had appeared before the time of its publication." This production, in whatever way appreciated by that variously-gifted traveller, or however congenial with the enthusiastic character of his mind, can only on due consideration be regarded but as a well-constructed romance, put forward under the name of a supposed traveller, and combining with considerable research and ingenuity, and some power of invention, information derived from ancient authorities, with some real intelligence, probably received from the missionaries then recently established in Greece. From the remarks of Spon, resulted a slight but acrimonious literary controversy. In Spon's reply he disputes the existence of the pretended La Guillitière, brings forward the real sources of the information of Guillet, and exposes the grossness of his mistakes, and the extent of his exaggerations. See Dict. Hist. Clarke's Travels, Part II. Sec. II. Chap. IV. Leake's Topography of Athens, Introd. p. 101. Biog. Univ. [ED.]

^c From this description of Wheler, it is clear that the interior of this temple had undergone very considerable alterations in adapting it to the worship of the early Christian Greeks, and it is certain that a double range of columns was in his time within the building; but the number of them, and the odd pillar mentioned as over the arch of the entrance, are circumstances which raise considerable doubts as to the existence in his time of any part of the original internal peristyle, and Fauvel, the French consul, artist, and antiquary, who had for many years watched the ruins of the Acropolis, was of opinion that all that lately remained of the interior columns, was of the lower Greek empire: but a fragment of a Corinthian capital recently found among the ruins, and which has been alluded to in the description of the Temple of Bassæ, would induce us to question the entire correctness of that judgment. [ED.]

^d Wheler's Journey into Greece, from p. 360. to p. 364.

feet; therefore reckoning the diameters of the columns $5\frac{5}{16}$ such feet, the extent of the front between the outer surfaces of the angular columns, reduced to English measure, will be found nearly 102 feet two inches, that of the side 225 feet $10\frac{1}{2}$ inches. But measures obtained by girting the circumferences of columns are little to be depended on^a.

In the year 1687 Athens was besieged by the Venetians, under the command of the Proveditore Morosini and Count Koningsmark; when an unlucky bomb, falling on this admirable structure, reduced it to the state in which we saw it^b.

In our way to it from the city, we passed by the theatre of Bacchus^c, and came to the propylæa, which are miserably ruined, and thence through a street of scattered houses to the western front of the temple, the majestic appearance of which cannot easily be described.

On this front the walls with their antæ, and all the columns of the portico, with their entablature and pediment, are standing; and the architecture has suffered little; but the sculptures in the metopes, and the figures in the pediment, are defaced and ruined.

The columns of the portico stand on a pavement, raised three steps above the ground; and there are two more from the portico to the pronaos (or rather posticum, for the pronaos was in reality at the opposite front); from this there is another step, little more than an inch in height, into the temple; so inconsiderable a rise has occasioned this step to remain hitherto unnoticed.

The inside of the temple was divided by a cross wall; and the lesser division, the pavement of which is level with the top of the little step last mentioned, is the part into which you first enter; Wheler and Spon have called it improperly the pronaos.

This was undoubtedly the opisthodomus, where the public treasure was kept^d. Here the columns, mentioned by those travellers, are no longer remaining; but part of the rude mass, said to have been erected by a Kislár-Agá, is still to be seen^e. Hence you pass into the greater division; at the western end of which, and on both the sides, the pavement of the opisthodomus is continued on the same level, to about 15 feet from the walls, enclosing an area sunk a little more than an inch below it. Near the edge of the little step down into this area are still to be seen, distinctly traced, certain circles; on these doubtless the columns of the peristyle were placed, which supported the galleries^f mentioned by Wheler; at present not only those galleries are entirely destroyed, but the walls of this part, with fourteen of the columns of the peripteros, are no longer standing; and the pavement is strewn with pieces of sculpture, some of which are very large, and all of them of excellent workmanship.

In this division stood the famous statue of Minerva, of ivory and gold, the work of Phidias. Pausanias says, it was standing erect, her garment reaching to her feet; she had a helmet on, and a Medusa's Head on her breast; in one hand she held a spear, and on the other stood a victory of

^a Stuart gives the real dimensions of the plane of the upper step 101. $1\frac{1}{16}$ by 227. $7\frac{1}{16}$. We must view with indulgence the measurements of these gentlemen who were not professed architects, and who procured their information in one hurried visit to the citadel, at that time giving great umbrage to the Turks. [ED.]

^b From Fanelli, *Atene Attica* 1707, we find that this destructive effect was produced by the explosion of a magazine within the temple ignited by the shell. At this siege, the heavy artillery appears from the same work to have been in a position nearly opposite to the propylæa in the vicinity of the Pnyx. Two mortars were in action from the northern side of the town, and two others from the east, at the neighbourhood of the Choragic Monument of Lysicrates, near to which were the quarters of the regiment of the Prince of Brunswick. [ED.]

^c The Odeum of Regilla. [ED.]

^d Doubts have lately existed whether the treasury of the state was not a distinct building separate from the opisthodomus or

treasury of the temple. See Wilkins' *Atheniensia*, p. 99. Note ^b, p. 29. of this Vol. [ED.]

^e The mass of rubbish seen by Stuart and Revett, and marked on their plan, as the remains of the great pile of rude work mentioned by Wheler, could never have been the place of the column stated to have been deficient; for columns correspondently placed to support the marble lacunaria of this division of the temple, universally admitted to have been covered over, would have required marble beams over the spaces between the ranges of columns at least forty feet in length, far exceeding the dimensions of any masses of stone used in the architecture of the Greeks. The lintel at Mycenæ is 27 feet long, the blocks of the lacunaria and lintel of the propylæum were 22 feet in length. See description of Plate V. of this chapter. [ED.]

^f It is singular that in the plan of the Acropolis given by Fanelli from Vernada the engineer at the siege of Athens, though the four columns bearing the canopy and the circular recess at the east end are marked, the columns supporting the galleries are not even indicated. [ED.]

about four cubits high. Pliny tells us the statue was twenty-six cubits high^a, in which he perhaps included the pedestal; whereon they both say, the birth of Pandora was represented^b. We are not told whether the ivory was painted; but by what Strabo says, that Panæus, the brother or nephew of Phidias, assisted him in colouring the statue of Jupiter at Elis, which was likewise of ivory and gold, it probably was^c. The reason why ivory was used in statues of this kind, rather than wood, seems not to have been on account of its colour, but because wood is apt to crack, and to be destroyed by worms: for ivory is not of an uniform colour, being yellow near the outside of the tooth, and white in the middle; it therefore would require painting on that account, and likewise to hide the joinings of the pieces^d.

^a Thirty-seven feet eight inches .556 English measure. [ED.]

^b Pausanias Attic. c. xxiv. p. 58, and Plinii Nat. Hist. l. xxxvi. c. 5. where for 'Ibi dii sunt triginta numero nascentes,' perhaps we should read, 'Ibi dii sunt porrigentes munera nascenti.' See Hesiod, *Ἔργα καὶ Ἡμέραι*. ver. 81.

^c Πολλὰ δὲ συνέπραξε τῷ Φειδίᾳ Πάναιος ὁ ζωγράφος, ἀδελφίδος ὡς αὐτοῦ καὶ συνεργάτος, πρὸς τε τὴν τοῦ θεοῦ κατασκευὴν διὰ τὴν τῶν χρωμάτων κόσμωσιν, καὶ μάλιστα τῆς ἰσθμίου. Strabo, l. viii. p. 354.

^d Panæus the painter assisted Phidias, being his nephew and associate in the work, in finishing the statue, by beautifying it with colours, but chiefly the drapery." See also Plin. Nat. Hist. l. xxxv. c. 8.

^d The earliest productions of chryselephantine sculpture, or statuary in gold and ivory, were, it is supposed, executed in Greece not more remote than the fiftieth Olympiad, 580 B.C. Dipæus and Seyllis are the first artists recorded to have practised this system of art, and it continued to be cultivated by their school, and succeeding statuary, till Phidias, who began to flourish about the 75th Olympiad, raised the art to such a point of splendour and perfection, as almost to have obscured the antecedent essays of his predecessors. About this period, the predominant states of Greece vied in the dedication of statues to their tutelary divinities, of this costly character, and of colossal dimensions. In Asia-Minor the same taste appears to have prevailed, but among the Romans the chryselephantine sculpture seems never to have been greatly patronized. Winkelmann records from ancient authors, upwards of a hundred figures of celebrity of this class: considering, therefore, the still existing deficiency of descriptive information regarding a large portion of ancient Greece and her colonies, many productions of a superior character have never become known to us, as well as others of inferior pretensions, by the comparison, lost in oblivion. The statue here described, raised to Minerva, or the personification of the divinity of the human intellect, at whose birth a Greek tradition relates that it rained gold, was only exceeded in magnificence by the Olympian statue to her parent Jove himself, the production of the same hands. The surpassing excellence of this figure over that of the Parthenon, is supposed to have afforded Phidias, when in exile at Elis, a retributive triumph over the injustice of his countrymen. Somewhat previous, he had been engaged with the sculptor Theocosmus in a chryselephantine colossal statue of Jupiter at Megara, supposed to have been the prototype of that at Olympia; but the reduction of the power of this people by the Athenians at the commencement of the Peloponnesian War, prevented its being completed in the costly materials

first proposed. Phidias executed previous to this at Platæa the Minerva Areia, or Martial Pallas; the body of the statue was of wood gilt, and the face, arms, and feet, of Pentelic marble; its height was nearly that of the Minerva Promachus on the Acropolis. When Phidias, according to Valerius Maximus², proposed marble as the material for the statue of the Parthenon, we are not to imagine that it was to apply to the whole figure, for they were aware that the gold was already treasured up, and that the metal itself would be capable of being detached for the service of the state, and therefore would still exist as if deposited in the treasury. The indecision was, whether the naked parts of the figure were to be covered with ivory or wrought in marble, for the Athenians are not likely to have equalized in their imagination the cost of an entire Colossus in marble, with that of one in gold and ivory. The design of the figure itself is supposed to be transmitted to us in the Minerva of the Villa Albani, or by the more perfect imitation found at Ostia in the year 1797, and now in the gallery of that distinguished cultivator and promoter of the fine arts, Thomas Hope, Esq. and engraved in the "Specimens of Ancient Sculpture", Vol. I. Plate XXV. The head of the figure is considered to be in some measure copied on the inscribed gem of Aspasius, engraved in Stosch's collection, Plate XIII. both from its correspondence with the descriptions, and a sort of analogy of design and ornament in character with the style of decoration which we may conjecture to have been adopted in toreutic works of art. The tetradrachm represented on our title of Vol. I. has been imagined also to be from this statue, but it more probably represents that of the Minerva Promachus. The work of Quatremère de Quincy on Ancient Sculpture, already quoted, contains a detailed restoration of this statue from the descriptions, sculpture, and medals of the ancients descended to us, and will be found at Plates VIII, IX, and X, p. 226, of his work, entitled, "Le Jupiter Olympien." A passage of Plato acquaints us that the eyes, the face, the feet and hands were formed of ivory, and would induce the conclusion that the drapery was wholly of gold: in support of which Pausanias says that the Minerva of Megara was of gold, except the feet and hands, which, as well as the face, were of ivory. The irides of the eyes, as those of the statue of Mr. Hope, and as were the entire eyes of the Elgin fragment of the Minerva in the pediment of the Parthenon, were no doubt formerly filled with precious stones more resembling nature than ivory. On the painting of the statue the ancient authors are not sufficiently explicit. M. Quatremère seems rather to suppose the splendour of the polish of the ivory to have been left, and that the decoration by painting was

¹ M. Quatremère de Quincy, who has written largely on the sculpture of the ancients, sees no reason for this correction of the text of Pliny here proposed, in some measure corresponding with that of Heyne, who doubts not that the word "nascentes" should be suppressed as an interpolation, according to whom the deities should not appear but as being present at the birth of Pandora. De Quincy concludes;—"Il me parait dès-lors qu'en représentant sur son piédestal la génération de tous les dieux, qui, chacun dans leur ressort, avaient la direction de quelque'un des biens de la vie humaine, Phidias a pu appeler collectivement sa composition la génération de Pandora.—On peut donc affirmer ou que Phidias fit exprès choix de ces sortes de sujets, ou que, si on les lui commanda, jamais plus heureuses inventions ne furent suggérées au talent de l'artiste".—The whole reasoning on the subject from this author being too long for insertion, we refer the reader to the splendid work entitled *Le Jupiter Olympien*, p. 250. However repulsive the idea of a representation in relief of the Birth of the Gods, yet he observes those conversant with antiquity will call to mind the beautiful subjects alluded to and executed by the ancients, the birth of Venus, of Minerva, of Bacchus, of Diana and Apollo, &c., and can picture to themselves with what graceful and elegant compositions the mind of Phidias would have represented the Theogony of the

Greeks. Where therefore there be a possibility of reconciling an obscure passage with a propriety even remote, though the emendation here proposed be very honorable to the classic knowledge of our author, it may be better to leave it as in the best manuscripts. In the excellent Delphin edition of Pliny, the passage is: "In base autem quod celatum est, Pandoræ genesin appellavit: Ibi dii sunt XX. numero nascentes, Victoria præcipue mirabili." M. Quatremère thinks however that after "nascentes" a period should occur, and that "Victoria præcipue mirabili" should be read detached as referring to the victory in the hand of the statue, which must have been the most prominent part of the Colossus. [ED.]

²—Athenienses Socratem damnarunt, quod novam religionem introducere videbatur. Idem Phidiam tulerunt quamdum is marmore potius quam eboe Minervam fieri debere dicebat, quod diutius nitor esset mansurus: sed ut adiecit, et vilis, tacere jusserunt. Val. Max. l. 1. c. 1.—"The Athenians condemned Socrates, because he appeared to introduce a new religion. They however bore Phidias while he proposed that the Minerva should be made of marble rather than of ivory, because the splendour of it would longer remain, but when he added that it was cheaper, they commanded silence."

Thucydides says, the gold about it weighed 40 talents^a, which, according to the value of gold at that time, was worth above 120,000*l.* sterling. Lachares stript it off about 130 years after the death of Pericles^b, and we do not read that it was ever replaced^c.

The eastern front of this temple hath suffered more than the western; all the walls and five of the columns of the pronaos are down; but the eight columns in front, with their entablature, remain pretty entire in their original situation, though much the greater part of the pediment is wanting.

The metopes on the south side were adorned with sculptures in alto-relievo of Centaurs and Lapithæ, several of which are not yet entirely defaced^d.

The outside of the cell was surrounded at the top with a continued freeze of about three feet four inches deep, representing the Panathenaic pomp or procession, in basso-relievo; part of which was copied by a young French painter, employed by the Marquis de Nointel in the year 1674; two or three of whose drawings are represented in Montfauçon's *Antiquities*^e.

Pausanias gives but a transient account of this temple; nor does he say whether Adrian repaired it; though his statue, and that of his empress Sabina^f in the western pediment, have occasioned a doubt whether the sculptures in both were not put up by him. Wheler and Spon were of this opinion, and say they were whiter than the rest of the building; the statue of Antinous, now remaining at Rome, may be thought a proof, that there were artists in his time capable of executing

chiefly applied to the drapery; but it is probable according to our author, that the ivory was also stained or painted in accordance with the taste of that age, when the beauty of statues and edifices of the most brilliant marble and the most delicate execution, was thought to be enhanced, as existing monuments testify, by a display of positive colour.

The statue is supposed to have been constructed on a frame of iron, or more probably of copper, forming a sort of metallic tree inserted within a model executed in wood shaped to receive the veneers of ivory applied to the naked parts of the figure, and the highly chased plates of gold, forming the drapery, helmet, part of the victory, shield, and the other decorations. Pausanias relates, *El. c. xi.* that the Acropolis being so arid a spot, the ivory of the Minerva was preserved by being moistened with water, as that of the Jupiter at Olympia by the application of oil. M. Quatremère, who has united all the chief information on the subject of chryselephantine sculpture, has estimated the value of the gold employed on this statue, from the following data: the magnitude of the Colossus; the quantity of surface of the gold deduced from the supposed design of the figure; and the plates of gold valued of the substance of a double Louis, the lightest thickness considered practicable for the execution of the plates of metal supposed to have been cast in compartments applicable to the model, and removable, as they were known to have been, at pleasure, for the service of the state. The result of his calculation is, that the quantity of gold required for the statue, exclusive of the ornaments of the pedestal, valued in money of the present day would amount to 2,646,767 francs; a sum not far short of £130,000 sterling, the present value given by Col. Leake of the forty talents of gold stated by ancient authors as devoted to the decoration of this idol. The practice of the Greeks of constructing colossi within their temples of a magnitude out of all relation to the edifices enshrining them, as attested by the dimensions quoted of this figure, and the remark of Strabo, that if the statue of the Olympian Jupiter could rise from its seat it would endanger the roof, are facts in relation to the taste of the ancients which could not at present be reconciled with our own. It has been observed that with them their rules of art resulted from their sensations, and that all the effects produced were derived from a power anterior to calculation. They endeavoured to express the most exalted idea of moral grandeur, by engrafting the divine feelings of their great artists and poets on the colossal taste of the Egyptians and Asiatics formed in the most costly products of nature; and under the guidance of Phidias, called "*diis artifex*", the result may have justified the attempt, and have established a system of proportion in works of that class, from the successful impression only of his productions. It is the observation of Quatremère de Quincy, (from whose great work we have in this note much pro-

fited,) on the productions of that superior artist, that "*ses ouvrages servirent puissamment la religion. L'on pourroit dire que, selon l'esprit des Grècs et de leur culte, une statue comme celle du Parthénon, étoit ce qu'aurait été dans certains temps chez nous (où les livres ont acquis un empire d'un autre genre) quelque nouveau traité de théologie, de dogme ou d'histoire sainte*"; or as the elegant Quintilian equally applied to this monument "*cujus pulchritudo adjecisse aliquid etiam receptæ religioni videtur, adeo majestas operis deum æquavit*."

The statue of the Parthenon as well as that of the Jupiter at Olympia, are supposed from their magnificence to have escaped the first proscription of the heathen idols, by Constantine. From an existing letter of the apostate Julian, it would appear that they were in existence at his time, having been eight hundred years the admiration of the heathen world, after which the fate of them is unknown.

The great sculptor of these splendid figures was the friend and companion of Pericles and the sages and heroes of his age, and, in a subsequent era among the Romans, the idea of him was also associated with those of the worthies of his country. Amid the ruins of the villa of Cassius near Tivoli, in one of the most productive of the recent excavations near Rome, with the fine Greek statues of the Muses, and terminal portraits of the poets and sages of Greece, now the ornament of the Vatican, a Hermes was found, unfortunately headless indeed, but inscribed with the name of ΦΕΙΔΙΑΣ. [ED.]

^a Thucydides, l. ii. c. 13.

^b Pausan. in *Attic.* c. xxv. p. 61.

^c Pausanias describes the statue as perfect in his time. Hadrian having dedicated the chryselephantine statue in the Athenian Temple of Jupiter Olympius may have restored this; but it is more probable that the heathen piety of the Athenians who were free and rich subsequent to the time of the despoiler, would have speedily reinstated it themselves. [ED.]

^d From the designs of Carrey, it appears that nine of the metopæ on the south side did not represent Centaurs, but other groups of two figures in each. Subjects from the Centauromachia we may almost assert, were only introduced on that side of the structure. The beautiful metope shewn at Plate IV. Fig. 3. is still in its place at the south-west angle. [ED.]

^e *L'Antiquité Expliquée*. Vol. III. Plate I. Fig. 3, 4.

^f This group so misnamed by Wheler, and which has been successively called Venus and Vulcan, Peleus and Thetis, Cecrops and Agraalos, is still in its place on the horizontal cornice of the western pediment: it certainly formed part of the original composition. The heads are now destroyed, but it appears that they were carved out of the same blocks as the bodies of the figures, and were never replaced. See description of Fig. 2. Plate IV. [ED.]

them; but this whiteness is no proof that they were more modern than the temple, for they might be made of a whiter marble; and the heads of Hadrian and Sabina might be put on two of the ancient figures, which was no uncommon practice among the Romans. And, if we may give credit to Plutarch, the buildings of Pericles were not in the least impaired by age in his time^a, therefore this temple could not want any material repairs in the reign of Hadrian; unless the damage the Opisthodomus once suffered by fire, for which, Demosthenes tells us, not only the treasurers of the goddess, but likewise those of the other gods, were imprisoned^b, had remained so long unrepaired, which is not probable.

I have said that the lesser division of the temple was called the Opisthodomus, where the public treasure was kept. Thucydides tells us it was kept in the Acropolis; and having reckoned up what it amounted to, he says, "the riches out of the other temples may likewise be used"^c; which implies, that the treasure he had been speaking of was kept in a temple. Aristophanes places Plutus, the god of riches, in the opisthodomus of the Temple of Minerva^d. His scholiast, indeed, says, that this was the Temple of Minerva Polias; which is a mistake, for that temple had only a single cell, as will appear hereafter; nor could it be the temple meant by Thucydides, since it was not finished till after the death of Pericles, as appears by the inscription brought from Athens at the expense of the Society of Dilettanti*. Demosthenes calls the treasury opisthodomus^e, which properly signified the back of a temple^f; and Hesychius, Harpocration, Suidas, and the Etymologicum^g, agree that the Athenian treasury was in the opisthodomus of the Temple of Minerva, which could be no other than this.

The third, fourth, and fifth marbles, in the second part of Dr. Chandler's Inscriptions, are registers of the delivery of donations in this temple, by the treasurers to their successors in office. The third and fourth were found among its ruins. It is called hecatompodon in both, and its opisthodomus is expressly mentioned in the latter. The fifth calls it Parthenon^h.

^a Plutarch in Pericle, p. 352. Edit. Bryani.

^b Demosthenes c. Timocratem, p. 467. n. 216. Edit. Paris, 1570, where see the Scholiast.

^c Thucydides, l. 11. c. 13. "Ετι δὲ καὶ τὰ ἐκ τῶν ἄλλων ἱερῶν, κ. τ. λ.

^d Arist. Plutus, v. 1194.

* See the inscription now in the British Museum, known by the title of "Marmor Atheniense", and inserted and described in chapter the second of this volume, page 64. [ED.]

^e Demosthenes, Περὶ Συντάξεως, p. 98. n. 21. &c. Timocrat. p. 467, n. 216.

^f Jul. Pollux, l. 1. c. 1. §. 6.

^g In the word Ὀπισθόδομος.

^h Whether the Opisthodomus of the Parthenon was the treasury of the state, is still contested by writers on Athenian topography. The Scholiast on Aristophanes describes it as having "a double wall with a door behind the Temple of Minerva Polias," which Dr. Chandler supposes "to be a mistake, unless he intended to mark the situation of the posticum of the Parthenon, as behind the portico of Minerva Polias." On this passage Col. Leake is of opinion, that "were it not for the mistake of Minerva Polias for Parthenon, the expression of the Scholiast would contain a very accurate description of the Opisthodomus: the words διπλῶς τοίχος ὀπισθε τοῦ νεῶς, ἔχον θύραν, are exactly suited to the western chamber of the cell of the Parthenon; the θύρα being the great door which opened into the western vestibule." But this is not the case, for regarding the double wall, no traces of such exist; and with respect to one door only, besides that from the posticum, we have to observe that it is probable, from indications on the pavement beneath the place of the internal wall, now destroyed, that two others gave access to the naos; neither, recurring to the above-recorded destruction by fire of the Opisthodomus, are to be seen on the remaining walls of that part of the temple, any indications of cremation resulting from such an event. Opisthodomus, derived from ὀπισθεν, was the opposite of pronaos and prodomus: and from a passage of Diodorus Siculus, quoted in the new work of M. Quatremère on the Pediments of the Parthenon, it would appear that it was not always considered as an internal

inclosure; but as in the early temples it frequently was so, and the depository of the most costly offerings, thence edifices solely raised as treasuries, likewise acquired the name of Opisthodomus. Five inscribed marbles have been found, within or near the western chamber of the Parthenon, containing catalogues of the donaria within the temple; from which there is no doubt that a portion of the edifice possessed the name of Opisthodomus, with regard to the temple itself. In the first, which is inscribed on both sides, on each inscription the sacred offerings are recorded, as stated above, to have been within the Hecatompodon: in the second, on registers also engraved on each side, the one mentions them within the Hecatompodon, the other within the Opisthodomus: on the third, the Parthenon is named as the depository: on the fourth, among the inscribed Elgin Marbles, recently edited by that distinguished scholar, Mr. H. J. Rose, the offerings in each inscription on it appear to have been placed in τῷ προναῷ, 'in the pronaos': a fifth, transcribed by Stuart, and given in Plate III. Fig. 11. of this Volume, and described at the end of this Chapter, which, until recently, has remained uninterpreted, names the entire Parthenon as the receptacle of the offerings and trophies registered on it. Thus it appears that these sacred and costly objects (ἱερὰ χρήματα) were deposited in the three parts of the temple, the pronaos, the naos or temple itself, and the opisthodomus; all appertaining to the same building; for, as Mr. Rose observes, it is not likely that on the same marble, offerings should be reckoned up, belonging to two distinct edifices. The western chamber, therefore, of the Parthenon, crowded as it must have been with the sacred offerings (ἀναθήματα) and furniture of the temple, as well with records of the piety as with monuments of the glory of the Athenians, which were doubtless much visited, could have scarcely been, also, capacious or secure enough for the business of the treasurers, and the reception of the money of the state: and, on the above cited inscriptions, Mr. Rose supposes that probably in the public Opisthodomus were placed the funds of the Temples of Minerva and of the other deities; for he remarks that nowhere is to be seen money mentioned on these marbles. It would therefore appear probable, according to the Scholiast and

There is a passage in Vitruvius, which if it relates to this temple, as I am persuaded it does, would prove it to have been an hypæthros; that author says^a, "The hypæthros has ten columns in the pronaos and posticum, in all other respects it is like the Dipteros: within, it has two rows of columns, one above the other, at a distance from the wall, so that you may pass round it, as in the portico of peristyles; but in the middle it is open to the sky, without a roof; the entrance is at each end, by doors in the pronaos and the posticum. There is no example of this at Rome, but at Athens an octastyle, and in the Olympian Temple."^b

the opinions of Wilkins, Dodwell, Rose, &c. that a distinct building was in existence, as the governmental treasury of the Athenians, at some other part of the Acropolis; particularly from the knowledge we possess, that the Greeks, from the earliest ages, constructed detached edifices of that description. See Arist. Plutus, Scholium on v. 1194; Chandler's Travels, Vol. II. Chap. XI.; Leake's Topography of Athens, Page 235; Quatremère de Quincy, sur les Frontons du Parthénon, 1825; Inscr. Græcæ, H. J. Rose, Cant. 1825; Wilkins's Atheniensia; Dodwell's Travels; Walpole on the Thesauri of the Greeks, Memoirs, Vol. I. page 553. [ED.]

^a Hypæthros verò decastylus est in Pronao et Postico: reliqua omnia eadem habet quæ dipteros, sed interiore parte columnas in altitudine duplices remotas à parietibus ad circuitionem, ut porticus peristylorum: medium autem sub divo est sine tecto, aditusque valvarum ex utraque parte in pronaos & postico. Hujus autem exemplar Romæ non est, sed Athenis octastylus, et in Templo Olympio. Vitr. l. iii. c. 1.

The edition of Jocundus, printed at Venice in the year 1511, is, I think, the first printed copy in which 'Templo Olympio' is changed for 'Templo Jovis Olympii'; and Philander is the first who has omitted the conjunction 'et', and by that means refers to one temple only, what in the preceding editions Vitruvius evidently applies to two.

Three manuscripts in the British Museum, another in St. John's College, Oxford, and the Arundelian manuscript in the library of the Royal Society, all which I have consulted; and two in the Vatican cited by the Marchese Galiani, all read 'Templo Olympio'; as do, I think, all the editions before Jocundus.

^b The apparent discrepancy of Vitruvius in this passage, in bringing forward an octastylus in exemplification of Hypæthral Temples, which he starts with asserting to be decastyle, has raised perplexities which the manuscripts, from their want of correspondence, have not contributed to unravel. By some the introduction of the *et* has appeared the only desideratum, leaving the passage, "Sed Athenis Octastylus, et in Templo Jovis Olympii", and giving as the true version of it, "But at Athens (we have) the Octastyle, and (another example) in the Temple of Jupiter Olympius", in allusion to the Parthenon and the Olympieum at Athens. It has been supposed that the Temple at Olympia could never have been coupled with that of the Parthenon as an octastylus in this passage, since from the dimensions, given by Pausanias, and the diameter of one of its supposed columns, measured by Sir W. Gell, it has been ascertained to have been hexastyle. Quatremère de Quincy, however, in his "Jupiter Olympien", has restored it as an octastylus, which the approximation of it in the great dimensions to the Parthenon induced him erroneously to conclude it to have been. Mr. Wilkins, in his Version of a detached portion of Vitruvius on Civil Architecture, in a note observes, "In a former work (Antiq. of Magna Græcia, Introd. P. iii.) I have offered some observations upon the passage in question; and as the simplest mode of restoring the sense, and reconciling it with the fact, that a temple of Jupiter Olympius at Athens formerly existed, and still exists in part, which, as the beginning of the passage leads us to expect of the temple subsequently alluded to, had ten columns in the front, I conjectured the word *octastylus* to have been interpolated. But having since found it to occur in all the manuscripts, it becomes necessary to admit that a word or words, made up of characters nearly similar, was originally introduced. In order to discuss the question fairly, we ought to consider it in the form it assumes in the majority of the manuscripts, and omit altogether the word *Jovis*: the

change from *et* to *in* is scarcely worthy of attention. For *octastylus*, I propose reading *inasty Jovis*; the passage will then read as follows: Sed Athenis inasty Jovis Templo Olympio. Here it ought to be observed, of the expression *inasty*, that Vitruvius makes use of it in the Proem to the Seventh Book, where he is speaking of this very temple 'Inasty vero Jovem Olympium.' This emendation has met with considerable approbation, and were it coincided with by a prevailing and correspondent precision of illustration by Vitruvius on other occasions; and could every point of dubious consideration which presents itself on the view of the manuscripts be reconciled to it, that correction would remove all embarrassment on the passage. In several of the MSS. however, the word *Jovis* is found with, and distinct from *octastylus*, by the intervention of three words, but the emendation proposed would introduce that first-named in the conjunctive adaptation by this commentator, of the "words made up of characters nearly similar", to replace the second word. In the synthetic arrangement therefore, of the proposed amendment, it would be assumed that a word intelligible by itself, seen in all the MSS. contains within it the illiterate representation of part of another, which not quite immediately follows it in many of them; an idea which is far from being probable. Mr. H. J. Rose observes, on this emendation, with regard to the dictum of Vitruvius, "quod si verum sit, hypæthra semper decastylos fuere"; but that would not otherwise be consequent, for the Hexastyle Temples of Paestum, Ægina, and Phigalia, were hypæthral. The author of the above emendation of Vitruvius, in another work observes, when speaking of the cella of this Temple, "the proof of the Parthenon having had interior columns, rests solely upon the capacity of Wheeler to distinguish between the productions in architecture of two very different ages": and regarding the opisthodomus, he says, "From the result of an attentive observation, I am convinced that no columns existed at any time within this division of the temple"; assertions, we feel it incumbent on us to controvert, for the beds or places of columns have been discovered, and subsequently seen by us and several concurrent architects, of dimensions and of a mode of execution calculated to remove all doubts on the existence of the ancient internal peristylum of the temple. It being thus ascertained from that construction, to have been probably hypæthral, a difficulty placed in the way has been removed; it is however still neither dipteral nor decastyle. But is it inconsistent with the method sometimes adopted, in speaking of Grecian Architecture in the treatise of Vitruvius, written for the Romans at a period when habit and convention had produced a system in the formation of the orders, and an arrangement of edifices, from the results of ages of experience; that when he refers in the illustration of his precepts to monuments of a higher antiquity, which had contributed to the formation of his standard of Architectural Design; that, though in one point of view, they may illustrate his principles, yet in others that they may differ?

In describing the perfection of the Hypæthros, which in reason should require larger dimensions, and more numerous divisions, than covered temples, it would result that it should be decastyle and dipteral; but when he says there are no hypæthral temples at Rome, is it improbable that he should refer his reader to the Parthenon, or the temple at Olympia, when of that class, as most distinguished edifices, celebrated even by Roman Poets, and which would to his countrymen be a better exemplification, than monuments of unfinished or mutilated grandeur^c, though coinciding with all the previously set forth characteristics? On these considerations, therefore, and as the very numerous manuscripts all preserve the word "octastylus", we must con-

^c The Olympieum at Athens, re-commenced by Antiochus Epiphanes, was despoiled of its columns by Sylla; it was completed and dedicated by Hadrian; consequently it remained unfinished long subsequent to the time of Vitruvius.

I shall now remark the particulars in which the Parthenon agrees with what Vitruvius hath here delivered.

The description I have quoted from Wheler, shews that this temple, when he saw it, had within the cell on each side, two rows of columns one above the other^a, standing at a distance from the wall. The decorations on the eastern front, prove the principal entrance to have been originally placed there; though it was most probably closed by the Greek Christians, because otherwise they could not have placed their Communion Table at the east end of the temple, a custom they always religiously observe. It is likewise evident, that the door we now see in the western front was originally there, for the threshold or step into it still remains; and thus far the construction of this temple agrees with what Vitruvius has delivered, and favours my opinion. It is true the roof with which it was completely covered when Wheler and Spon, and other travellers examined it, may seem to furnish a plausible objection to what I have here advanced; but as great additions and alterations have certainly been made, to adapt it to the performance of the numerous ceremonies of the Greek ritual, and the pompous functions of the archbishop and his attendant clergy, it is extremely probable that the roof was completed at the same time; and this supposition will acquire additional support, when we consider that the space between the columns did not much exceed thirty feet, and must have been covered in, before it was fit for the reception of a Christian congregation; and that this work would not have been of a more expensive kind, nor have required greater skill in the execution, than the alterations which Wheler and Spon inform us were made in the eastern end^b.

Another objection may be deduced from what Vitruvius himself has said (Book IV. Chap. VII.), where, enumerating several deviations from the usual form of temples, he tells us^c, "Temples are also built of other kinds, ordered with the same proportions, but differently disposed, as that of Castor, in the Circus Flaminius, and that of Vejovis, between the two groves; also, but more ingeniously, that of Diana Nemorensis, with columns added to the right and left on the shoulders of the pronæos; but this kind of temple, like that of Castor, in the Circus, was first erected in the Fortress of Athens to Minerva^d," &c.

Vitruvius having already told us, that there was no Hypæthros at Rome, seems, by remarking the similarity between those Temples he has here enumerated, and that of Minerva in the Acropolis, to furnish a proof that the latter was not an Hypæthros; but it must be observed, that in this place he is treating of the disposition of the external columns only.

It appears extraordinary, that in the account Vitruvius has given of the Hypæthros, the examples he produces are exceptions to his doctrine; but we may be the less surprised at it, as the same

consider with Stuart, (but with deference to those eminent scholars who have subsequently studied the passage in question), that this word belongs to, and is applied by way of exception, as far as regards the deastyle and dipteral arrangement, to the Parthenon, and adopting the *et* as a positive part of the text, the remainder may indifferently appertain either to the Temple of Olympia, which though Hexastyle was hypæthral, or the Olympieum at Athens. Vide *Finis Pyramidis*, 8vo. Chap. XIII. Wilkins's *Ant. of Magna Græcia*. Int. Civil Architecture of Vitruvius, Sect. I. Chap. I. Rose, *Insc. Græcæ*, p. 179. Wilkins's *Atheniensiæ*, p. 107. Hawkins's *Top. of Athens* in Walpole's *Memoirs*, p. 489. [ED.]

^a See note ^c page 25.

^b The following extract of a letter will assist us in this disquisition: it was written by a captain in the Venetian army, who was present at the siege and the surrender of the Acropolis in the year 1687, and 1688.

"Era detto Tempio in forma di Parallelogrammo: le mura tutte composte di famosissimo marmo bianco, le colonne che l'accompagnavano erano al numero di 60. sopra le quali posava un Cielo di grandissima mole; in alcuni luoghi per ornamento, vi erano alcune cupole le di cui estremità si componevano di mattoni a musaico, in una di queste cadde la bomba." *Lettere memorabili di Bulifone, raccolta seconda*, p. 86.

The cupolas here mentioned sufficiently prove that this ceiling of the Parthenon was no part of the original temple, but that it was the work of more modern Greeks; for thus they decorated the church of Sancta Sophia, at Constantinople, and many other churches built by them during the time of the Constantinopolitan emperors.

^c Item generibus aliis constituuntur Ædes, ex iisdem symmetriis ordinatæ, & alio genere dispositiones habentes; uti est Castoris in circo Flamini, et inter duos Lucos Vejovis. Item argutius nemori Dianæ, columnis adjectis dextra ac sinistra ad humeros Pronai. Hoc autem genere primo facta ædes, uti est Castoris in Circo, Athenis in arce Minervæ, &c. *Vitr. l. iv. c. 7.* p. 158.

^d This reference to the Temple of Minerva on the Acropolis, is supposed by several recent commentators on Vitruvius, to belong to that of Minerva Polias, in relation to the disposition of the tetrastyle portico of the Erechtheum, ('columnis adjectis dextra ac sinistra ad humeros Pronai;') which, if it were the case, would remove the objection here anticipated by our author. The reader will find in the description of the plan of the Parthenon, plate V. page 37, continued remarks and annotations by Stuart and the editor, on the disputed passage in question. [ED.]

unusual proceeding occurs in his account of the Peripteros^a; and it is obvious, that an hypæthros, having eight columns in front, differs from one having ten, only in this particular, that the exterior columns form a peripteros instead of a dipteros, round the cell of the temple; as the Marquis Galiani hath well observed in his comment on this place^b.

Hitherto my remarks on what Vitruvius has said concerning this form or aspect of temple, regard only that part of it which, I suppose, relates to the Parthenon; but I find myself obliged to add some farther remarks on that passage, on account of an error I have committed in the fifth chapter of our first volume, which treats of a ruin supposed by me to have been the Poikilè. Wheler and Spon have called it the Temple of Jupiter Olympius; and Monsieur Le Roy has followed them in this, as well as in many other mistakes. I have there shewn, that neither the situation nor the dimensions of this ruin answer to what the ancients have delivered concerning the Temple of Jupiter at Athens, which I have inadvertently said was an octastyle^c, when it certainly was a decastyle. I was led into this error by Philander, and those Editors of Vitruvius, who since his time have, as before observed, followed his conjectural emendation; and who, instead of, "But an octastyle at Athens, and in the Olympian Temple", read "But an octastyle at Athens in the Temple of Jupiter Olympius."

The Plan of the Athenian Temple of Jupiter Olympius, which I shall give at the end of this chapter, will shew that it was a decastyle, and therefore could not possibly be that meant by Vitruvius^d, but some other; how then are we to understand him? I shall venture to suppose, that it is the Olympian Temple, in the territory of Elis, he has here mentioned; it was of great magnificence, the Olympic games were celebrated there, and a prodigious concourse of people from every part of Greece attended their solemnization. It seems to have been erected immediately after the Parthenon, at a time when the study of architecture was highly cultivated, and therefore, might well deserve to be cited as an example by Vitruvius.

Pausanias has given a more particular description of this temple, than of any other he had seen; he says, it was a Doric structure, that it was 68 feet from the pavement to the top of the pediment, and that the breadth was 95 feet^e; whence it is evident, there could not have been more than eight columns in its front; for if we suppose the entablature and pediment occupied two-fifths of its height, as in the Parthenon they nearly do, the columns being of Doric proportion, must have been more than six feet in diameter, and eight such columns would not have left more than seven feet for each intercolumniation^f.

^a The passage Stuart here alludes to, is a few lines previous; it commences, "Peripteros autem erit, quæ habebit in fronte et postico senas columnas"—he concludes it in specifying an example without a posticum, "*sine postico à Mutio facta*." See latter part of note ^b, p. 30. [ED.]

^b Bisogna che questo Tempio (l'Hypetro in Atene di otto colonne) non fosse Diptero, cioè con doppio colonnato attorno, ma Monoptero, o, come egli ha detto, Periptero. Vit. l. iii. cap. 1. p. 102. n. 6.

^c This temple (the hypæthros of eight columns at Athens) could not have been a dipteros, that is, with a double range of columns about it, but a monopteros, or, as he (Vitruvius) calls it, a peripteros.

^d See the author's translation from the text of Philander, Vol. I. Chap. V. p. 67. note *. He gives no such statement as the above in his own text. [ED.]

^e Our author must have intended to imply, that if the word "Octastylus" was insisted on as referring also to "Templo Olympio," the inference must be, that the Olympian temple alluded to was that supposed by him to have been an Octastylus in Elis. See note ^b, p. 30. [ED.]

^f Pausanias Eliac. Prior. l. v. cap. x. p. 398. Edit. Khunii.

^g The magnificent Temple of Jupiter at Olympia, the pride of Greece, has been swept, as it were, from the surface of the soil, leaving scarcely a 'wreck behind.' Chandler, who

visited the site in 1766, thus described the vestiges that then remained: "The ruin, which we had seen in the evening, we found to be the walls of the cell of a very large temple, standing many feet high, and well built; the stones all injured, and manifesting the labour of persons, who have endeavoured, by boring, to get at the metal with which they were cemented. From a massive capital remaining, it was collected that the edifice had been of the Doric order." Among the modern travellers in that country, Sir W. Gell was fortunate enough to ascertain its site, and to record a few of its dimensions; from which, in the Appendix to the Antiquities of Magna Græcia, Mr. Wilkins was enabled to lay down a restoration of the plan, aided by the admeasurements transmitted to us by Pausanias. As even the very scanty details of so important a monument must interest the architectural or antiquarian reader, we extract the following account (particularly as it has reference to the above reasoning of our author) from the work of that Professor. "At Olympia, this traveller's attention (Sir W. Gell) was directed, among other things, to the site of the Temple of Jupiter. Having succeeded in his search, he was enabled to obtain, from the few traces of it yet remaining, some admeasurements which he has obligingly permitted me to apply to my own purposes. These admeasurements are, the width of the cella (44 feet); the extent from the antæ of the pronaos to the wall which separated the cella and the posticum (127 feet); the length of the posticum

The same author, continuing his account, describes the two doors, one in the pronaos, and the other in the posticum; and tells us that there were, within the cell, columns which supported lofty porticos, through which you passed on to the image of the god; this, like that of Minerva in the Parthenon, was of a colossal size, and made of ivory and gold by the same great artist. These circumstances answer to the description Vitruvius hath given of the hypæthros: there is however one particular mentioned by Strabo, which may appear to contradict this opinion; he says, this statue of Jupiter was of so great a magnitude, that though he was represented sitting, he almost touched the roof, and it seemed if he were to rise, he would uncover the temple, which, he adds, was of the amplest dimensions^a.

Hence, indeed, it is plain, that the statue was under cover; nor can it be supposed that so magnificent and costly a work, composed of ivory and gold, and delicately painted, was exposed in the open air to all the varieties of weather. Yet those who would contend, that the Temple of Jupiter Olympius at Athens, and not that at Elis, is the hypæthros which Vitruvius meant to exemplify, will be under the same difficulty; for Pausanias informs us, a colossal statue of the god, formed likewise of ivory and gold, was placed in it^b. We must therefore allow, that in temples of this kind, some effectual covering was contrived to shelter such statues from dust, sun and rain; though we are nowhere told, nor is it easy to ascertain, the precise manner in which this was effected.

It must be observed, however, that the peristyle or internal colonnade, supported a roof which sheltered great part of the area of the cell, and seems to have projected over the statue; this perhaps was the roof, which Strabo thought would have been in danger, if Jupiter had risen from his seat^c.

(29 feet); and the diameter of one of the angular columns (7.1.0).^a These, in addition to the general dimensions given by Pausanias, are sufficient to determine that the temple was hexastyle in the fronts; and consequently, if Vitruvius did indeed allude to two temples, that this building could not have answered the description of either."

In an elegant and very recent publication on Olympia and the Ruins of the City of Elis, by John Spencer Stanhope, Esq. from researches undertaken by him at the desire of the Royal Institute of France, appear the following observations on that edifice, built nearly at the same period with the Parthenon. "Little now remains of what is supposed to have been the Temple of Jupiter, except some of its foundations and fragments, which can only serve to prove that it was of the Doric order: sufficient, however, is not left to establish that its proportions answered to those of the Temple of Jupiter, as described by Pausanias. An excavation has been made round the ruins; but the space enclosed is only 125 feet by 60 feet; whereas the area of the Temple of Jupiter was 230 feet by 95 feet. Other travellers have been more fortunate than ourselves. Chandler found a massive capital of the Doric order; and more recently, both Sir W. Gell and Mr. Cockerell saw fragments that appeared to correspond with the proportions assigned by Pausanias to the temple. The testimony of such travellers cannot but appear to us decisive of the fact." The antiquarian, Fauvel, thus records his visit to the place of the temple. "J'apprends, au milieu de la fouille qui paraissait faite exprès pour moi, des tronçons de colonnes qui avoient plus de six pieds de diamètre: ces colonnes étaient cannelées; la première assise de la cella avoit cinq pieds de hauteur, et étoit encore en place. Pausanias remarque que le Temple de Jupiter étoit Dorique, entouré d'un péristyle, qu'il n'étoit point bâti de marbre, mais de pierre eschinite, appelée *poros*, remplie de coquilles marines. C'est en effet de cette même pierre, enduite d'un stuc blanc, que sont formés les troncs et les assises dont je viens de parler; et ce qu'il y a de singulier, c'est que les Grecs donnent encore le même nom de *poros* à cette espèce de pierre."

As the Alpheus appears to have been greatly subject to inundate the plain, many of the edifices of Olympia have been sup-

^a A contemporary traveller, Edward Dodwell, Esq., who excavated on the spot, gives the diameter of the columns at seven feet three inches, and the flutings at thirteen inches wide, formed in the stone called Poros, and which were covered with stucco about $\frac{1}{10}$ th of an inch in thickness, which gave them the appearance of marble. This superior traveller found several fragments of black marble six

posed to be destroyed by its waters; among which, Pouqueville, who has recently written on that locality, includes the Temple of Jupiter, in opposition to the authorities above given, and considers the ruins there described to belong to the Heraeum, or Temple of Juno; which supposition, Mr. Stanhope observes, "is not fortunate; as, according to Pausanias, that temple stood to the north of the Chronios." Allowing also the most enlarged application of the dimension of 63 feet, given by Pausanias to that temple, the admeasurements quoted from Sir W. Gell would prove the ruin of the temple he measured, to have far exceeded the Heraeum in size. We had anticipated, in the splendid work of M. Quatremère, entitled "*Le Jupiter Olympien*," some new details on the plan of the temple; but he has confined himself to a restoration of it, in analogy with the Parthenon from the dimensions of Pausanias and Stuart. Chandler's *Travels*, Vol. II. Chap. LXXVI.; Wilkins's *Antiq. of Magna Græcia*, App. Plate 4.; Stanhope's *Olympia*, Page 9; Pouqueville, *Voyage en Morée*, Tome I. Page 126; Paus. Lib. V. Chap. XVI.; *Le Jupiter Olympien*, Plate XII. [ED.]

^b Strabo, L. VIII. p. 353.

^c Pausanias, L. I. C. XVIII. p. 42.

^e The very difficult question as to the mode of partially covering the cella of hypæthral temples admits of great variety of solution. The expression of Vitruvius, "*medium sub divo est sine tecto*" clearly implies that whatever covering there might have been, was of a slight character not considered as appertaining to the edifice. M. Quatremère de Quincy who appears to have studied this subject, and in whose work are to be seen his ideas on the restoration of the Temple of Olympia, brings forward the following remarks, which we have translated from his costly publication: "The temple of Olympia had a roof-work as the description of Pausanias indicates, of which tiles of Pentelic marble formed the covering. What difficulty is there in supposing that a ceiling was constructed over the length of the nave, and that the opening made in the roof or covering corresponded with that of this ceiling? the generality of temples built with two ranges of columns in height in their interior, appear to have been little adapted to receive arches of stone, and the introduction of ceilings inches in thickness, which he supposes to have been part of the pavement in front of the statue, as described by Pausanias; confirming, he observes, the conjecture that this was the temple of Jupiter Olympius. Dodwell's *Travels*, vol. II. page 334. [ED.]

And may we not conjecture, that the Peplus of Minerva^a, in the Parthenon, and the Parapetasma of

of wood which are applicable to them, seemed to have been very usual in Greece. However, we are too deficient in information on this part of the construction of temples, to enable us to affirm that they would never have raised coverings to them of arch-formed carpentry (*charpente cintrée*). "I am even disposed to think that the Temple of Olympia was covered in this manner. I support this inference by the passage where Strabo, speaking of the Colossus placed within the Temple, says that the god being seated, his head seemed to touch the summit of the covering, ἀπτόμενον δὲ σκεπόμενι τῇ κορυφῇ τῆς ὀροφῆς, and further on he adds that if he raised himself, he would have broken through the covering of his temple. Thus it appears to be proved that the part of the temple where the god was, in the first place, had a roof, secondly, was ornamented with a ceiling. I translate by *ceiling* the word ὀροφή; but when Strabo says τῇ κορυφῇ τῆς ὀροφῆς, the summit of the ceiling, it seems to me that these words indicate a curved ceiling (*plafond cintré*): in fact it is but a circular covering (*partie circulaire*) which can have a summit. It is in consequence of this information that on the plate of the frontispiece to this work, where I have represented Jupiter on his throne and in his temple, that I have hazarded to design the covering of the interior in the manner of an arch (*en façon de voûte*). I have there also shewn a portion of the window of the roof, (*fenêtre du comble*) as well as of the crimson curtain (*voile de pourpre*) which falling before the statue, would have preserved it from the influence of the external air." Notwithstanding however this reasoning of that superior writer on ancient art, we cannot in this instance give credit to him either for a conformity with a soundness of criticism, or for a distinguished refinement of taste, in giving internally, the form of an arched ceiling (*en façon de voûte*), to an edifice of the age of Pericles. So gross an anachronism as the introduction of the representation of a type or principle then unknown, can scarcely be contemplated with gravity.

At the great Temple of Eleusis, though not described as hypæthral, Plutarch mentions that there was a double range of columns below and above, and that the architect Xenocles constructed the roof with an opening over the ceiling of the sanctuary, τὸ δὲ ἑπαιῶν ἐπὶ τοῦ ἀνακτόρου Ελευσίνης ἐκατέρωθεν, but the author of the *Antiquities of Attica* observes, "the ἑπαιῶν was probably the Lacunaria, or ornamental ceiling over the sanctuary, formed into pannels by timbers crossing each other, similar to that of the Propylea already described," and again remarks "we may consider the ἑπαιῶν as implying the intertignia, formed by an ornamental frame-work of timbers crossing each other at right angles, which Xenocles surmounted with a roof covered with marble tiles." Quatremère, however, with the ancient interpreters, gives as the version of the above passage "Xenocles constructed an opening in the roof of the sanctuary," which the English commentator considers would not be a circumstance worthy to record. Leaving it to abler critics to determine whether ὀροφή or ἑπαιῶν, was the term chiefly applied to the ceiling or lacunaria of Grecian temples; it however remains certain, that ornamental lacunaria were generally introduced horizontally beneath the roof; it may therefore, not be taking too great a latitude to imagine them, though of a less permanent construction, to have equally been applied to the hypæthral portion of this temple, leaving only an orifice or perforation open to the sky for the supply of an adequate quantity of light; of which, the opening or 'foramen' of the Pantheon of Rome, though under very different circumstances of construction, but possibly deduced through a long chain of varied imitation, may be an example, originating from remote prototypes in Greece. Ovid observed on the temple of Jupiter Capitolinus, that it had a small aperture in the roof "exiguum templi tecta foramen habent;" and Varro says that the roofs of temples of Jupiter were perforated "ejus perforatum tectum;" but Vitruvius requires the middle of the Hypæthros to be without a roof "sine tecto", consequently the covering necessary to protect the statue must have been of a less permanent character than the roof over other parts of the Edifice. Le Jupiter Olympien, p. 267. Plutarch in *Peric. Antiquities of Attica*, c. iv. p. 31. Ovid *Fast.* 11. 671. Varr. de Ling. Lat. lib. iv. [ED.]

^a Meursius has collected from ancient authors many particu-

¹ It has been observed that no author previous to Philostratus in his life of Herodes speaks of the ship as the vehicle of the Peplus, a mode not consonant with the supposed early customs of the Athenians. See Leake's *Topography*. [ED.]

lars concerning this Peplus: see his 'Panathenaica,' and 'Reliquiae Att.' &c. It was the work of young virgins selected from the best families in Athens, over whom two of the principal, called 'Arrephoræ,' were superintendents. (See Plate XIII. Fig. 5. and likewise the Inscription in Plate III. Fig. 10.) It was a principal ornament of the Panathenaic festival; on it was embroidered the battle of the gods and giants; amongst the gods was Jupiter hurling his thunderbolts against that rebellious crew, and Minerva, seated in her chariot, appeared the vanquisher of Typhon or Enceladus. (See the chorus at the end of the second Act of the *Hecuba*.) The names of those Athenians who had been eminent for military virtue, were also embroidered on it. When the festival was celebrated, this Peplus was brought from the Acropolis, where it had been worked, down into the city; it was then displayed and suspended as a sail to the ship¹, which, on that day, attended by a numerous and splendid procession, was conducted through the Ceramicus and other principal streets, till it had made the circuit of the Acropolis; the Peplus was then carried up to the Parthenon, and there consecrated to Minerva. That it did not serve to clothe or envelope the statue of the goddess, but to hang over it, is evident from what Pollux has observed on this word: Πήπλος ἱσθημα καὶ τὰ ὅμοια. Πήπλων δ' ἴσθι διπλοῦν τὴν χρεῖαν, ὡς ἐνδύσαι τε καὶ ἐπιβάλλεισθαι. καὶ ὅτι ἐπιβλημά ἴσθι τεκμήραντ' ἂν τις ἐκ τῶν τῆς Ἀθηνᾶς πέπλων. J. Poll. L. VII. C. XIII. 'Peplus, a garment and the like, the use of it is two-fold, to wear as a garment, or to cover something; that it signifies a covering, we may conclude from the Pepli of Minerva.' Had the Peplus been intended to clothe the statue, or to hang before it like a curtain, Pollux would not have used the words ἐπιβάλλεισθαι, and ἐπιβλημα; therefore it must have been intended to hang above it as an awning to keep off the dust; and if the temple was an hypæthros, to preserve it from the weather. Homer likewise uses 'Peplus' in the same sense, when Pandarus tells Æneas he had left his chariots at home covered with Pepli. *Iliad* E. v. 194. But it no where appears more clearly, than in the following quotation from the *Ion* of Euripides, that the word Peplus is sometimes used to signify a covering, or what in our sea-phrase is called an awning, spread over an open space to keep off the sun. For the better understanding of this passage, it seems not amiss to premise, that Xuthus, induced by the answer of the oracle to acknowledge Ion for his son, prepares to go from Delphi to the top of Parnassus, and there, grateful for the discovery, offer a sacrifice to Bacchus. Before his departure he commands Ion to erect a tent, and therein feast, during his absence, what friends remain at Delphi.

— ὁ δὲ νεανίας
Σεμνῶς ἀτόχους περιβολὰς σκηνωμάτων
Ὁρθοστάταις ἰδρύεθ', ἡλίου φλογὸς
Καλῶς φυλάξας, οὔτε πρὸς μίσους βολὰς
Λατίνους, οὔτ' αὖ πρὸς τελευτώσας βίον, κ. τ. λ.

Instant at his behest the pious youth
Upreads th' enclosure of the ample tent,
Framed to exclude the sun's meridian blaze,
Or the mild splendour of his parting ray.
No wall he raised; the neighb'ring woods afford
Supporters apt, without the mason's aid.
Ranged in right lines, the numerous stakes extend
In length a hundred feet, in breadth a hundred;
Enclosing, as the skilful say, a square
Of full ten thousand feet; in which to feast
All Delphi, he prepares the genial board.
Then from the treasury of the god he takes
The consecrated tap'stry, splendid woof!
To clothe with grateful shade the wondrous scene.
First o'er the roof he spreads the skirted Peplus
(The skirts on ev'ry side hang waving down),
Spoil of the Amazons, the votive gift
That Hercules, heroic son of Jove,
Return'd from conquest, offer'd to Apollo.
On this rich produce of the loom are wrought
The Heav'ns, within whose spacious azure round

Jupiter^a Olympius in Elis, mentioned by Pausanias in his description of that temple, were each of them suspended in their respective situations, so as to afford the requisite shade or shelter to those most celebrated statues^b.

Thus I have said what has occurred to me on the subject of temples without continued roofs, and with only eight columns in front; of which kind both the Parthenon at Athens, and the Olympium at Elis, two of the most celebrated temples in Greece, seem to have been^c. And if I am right in my conjectures concerning them, might not Vitruvius think himself obliged to acquaint his reader with these exceptions to his general doctrine?

The name of this Temple (Hecatompodon) implying that it extended a 100 feet, led me to enquire into the measure of the attic foot. For which purpose I compared the length of the lower step in front, with its length on the side, and found them incommensurable; neither were the front and side lengths of the step above it commensurable with each other. But the third step, on which the columns of the portico stand, measured 101 feet $1\frac{7}{10}$ inch English in front, and 227 feet $7\frac{1}{10}$ inch on each side, which are so nearly in the proportion of 100 to 225, that, had the greater measure been $\frac{1}{4}$ of an inch less, it would have been deficient of it.

These measures were taken from a brass scale of three feet, divided by that eminent artist Mr. John Bird, whose works are known all over Europe.

The num'rous hosts of stars collective shine;
His coursers there, down to his western goal
The Sun has driven; his last expiring beams
Draw forth the radiant light of Hesperus;
In sable stole Night urges on amain,
With slacken'd reins, her steeds and dusky car:
The Constellations on their swarthy queen
Attend; there, through the mid-heav'n, win their way
The Pleiades; his sword Orion grasps:
Above them shines the Bear, circling around
Heav'n's golden axis; while the full-orb'd Moon,
That halves the varying months, darts from on high
Her grateful splendour; there the Hyades,
To mariners unerring well known sign,
Appear; and glowing in the east Aurora,
The harbinger of day, that from the sky
Chases night's glittering train.

Ion, Act IV. Scene I. Verse 1143.

Here we see, without a comment, the use to which this species of the Peplos was applied, and the magnificence with which it was supposed it might be sometimes adorned. I must nevertheless add, that although the description I have quoted may appear to us at first sight, strangers as we are to this sumptuous kind of apparatus, to be merely a licentious fiction of the poet, it must have had a different effect, when recited to an Athenian audience, accustomed to view with delight the decorations wrought on the Peplos they consecrated to Minerva, and suspended in the Parthenon.

^a This 'Parapetasma' Pausanias informs us (l. v. p. 405.) was a magnificent purple veil, the offering of King Antiochus; it either hung down from the roof of the temple, and was spread before the statue, or it covered the open space of the hypæthros. The Romans had velaria stretched aloft over their theatres and amphitheatres; they were extended over a much larger space than the aperture of an hypæthros; and we find the purple velarium, which Nero spread over the theatre, is called 'Parapetasmata' by Xiphilin; on it, he says, Nero represented a heaven spangled with stars, and his own portrait in the middle, figured like Apollo driving his chariot; taking the idea perhaps (as Euripides seems to have done before him) from the Pepli, or the Parapetasmata, that were suspended in some of the Grecian temples.

^b In addition to what our author has here brought forward, on the subject of the peplos and the parapetasma, we deem it proper to produce some recent remarks from M. Quatremère's work "Le Jupiter Olympien", on those sacred objects; at page

11, he observes, "Rien de plus ordinaire que de voir se perpétuer des traces en quelque sorte ineffaçables d'usages perdus depuis long-temps. Beaucoup de choses vivent encore ainsi dans quelques restes d'habitudes, bien des siècles après qu'elles ont cessé d'être. Mais il appartient sur-tout à la puissance religieuse de maintenir par la conservation des actes extérieurs, certaines formes dont le fond, c'est-à-dire la raison, a disparu. Cela ne s'appelle plus alors que des pratiques.

"C'est à quelque chose de semblable que s'étoit réduit en Grèce l'usage de consacrer des voiles brodés, aux idoles tutélaires ou poliades, dont plusieurs n'avoient été que de simples fétiches. La Minerve Poliade d'Athènes étoit de ce nombre. La divinité que toute l'Attique réunie honorait tous les cinq ans par des fêtes et des cérémonies si pompeuses, consistait en un chétif morceau de bois que, dans les premiers siècles sans doute, on habilloit périodiquement d'une étoffe nouvelle. Mais avec le temps la fabrication et la cérémonie du péplos ne furent plus qu'une simple commémoration de l'ancien usage. Car cette étoffe brodée au métier par de jeunes filles choisies pour ce travail, et qui dans la procession panathénaique, flottait comme une voile au-dessus de ce vaisseau que des machines faisaient rouler, étoit plutôt une grande tapisserie qu'un vêtement. On y représentait par des figures diversement coloriées le combat de la déesse et de Jupiter contre les Titans, avec les exploits des héros d'Athènes; et, la cérémonie terminée, elle restait suspendue en forme de *parapetasma* dans l'intérieur du temple."

It would appear from other researches of the same author, that the Peplos and Parapetasma were similar objects differently named, and nothing more than a curtain placed before the statue, giving it the appearance of greater sanctity, and protecting it from dust and external air. It is not probable that the Peplos was suspended horizontally over the hypæthrum, as an awning to the statue; for such an expedient could not have preserved an ivory and gold statue of multitudinous parts from the destructive effect of the heavy periodical rains of a meridional climate. It would seem that the chief temples of Greece had furniture of this description. Nero is recorded to have presented to the Temple of Juno, at Argos, a Peplos of purple. At the quinquennial celebration of the Heraean Games, at Olympia, matrons were deputed to offer a veil to the goddess. The parapetasma of Olympia was a descending curtain, as the peplos at Athens is supposed to have been: at the Temple of Ephesus, the veil of the temple is recorded by Pausanias to have been raised from the pavement to the ceiling.

^c See note ^b, p. 30, and ⁱ, p. 32.

[ED.]

[ED.]

The front measure gives an attic foot of 12,137 London inches and decimals; the side measure one of 12,138.

Hence the Roman foot, which, according to Pliny, was to the attic in the proportion of 600 to 625^a, or of 24 to 25, will be found to be 11,651 London inches and decimals, or 971 such parts, as the London foot contains 1000, which does not sensibly differ from what has been determined by other methods^b.

I cannot conclude this chapter without mentioning, that while I measured the steps of this portico, I observed the blocks of marble, of which they are composed, appeared to be united and grown together, on their contiguous edges, the whole height of the step; and this apparent junction continued to some distance within the portico. To satisfy myself in this particular, I traced the joint till no doubt remained of the separation; then returning to the edge of the step, I broke off a piece across the joint with a hammer, which verified my conjecture; for in the piece thus broken off, one half of which was part of one block, and the other, part of the block next to it, the two parts adhered together as firmly as if they had never been separate.

Other instances of this coalition we met with, which were always as here, in the perpendicular joint, never in the horizontal^c.

PLATE IV.

A VIEW OF THE EASTERN PORTICO OF THE PARTHENON.

This front was more injured by the explosion of the powder, which happened during the siege already mentioned, than the front facing the west, for here much the greater part of the pediment is wanting. In the space between the columns is seen the present Moschea, built within the area of the Parthenon^d.

PLATE V.

THE PLAN OF THE PARTHENON.

A. A. The eastern front, in which was the principal entrance^e.

B. The pronäos^f. In this the disposition of the columns may help us to explain an obscure

^a Plinii Nat. Hist. l. ii. c. 23. Strabo, l. vii. p. 322. say 585 Roman miles, according to the common reckoning of eight stadia to a mile make 4280 stadia. But if with Polybius we reckon $8\frac{1}{2}$ stadia to a mile, we must add 178 stadia to that number. The stadium was 600 Greek feet, and Polybius did not allow for the difference between the Greek and the Roman foot. For if the two feet were equal, as Polybius supposed, $8\frac{1}{2}$ stadia of 600 feet each would be equal to 5000 Roman feet, or 1000 paces, which was a Roman mile: but if the stadium measured 625 Roman feet, as Pliny says it did, eight stadia would be equal to a Roman mile, which Strabo says was the common reckoning.

^b See Philosophical Transactions for the year 1760, p. 820.

^c This operation of nature, met with on a monument of art, is of singular and striking interest; it results from the infiltration at the joints of the steps, of the heavy periodical rains impregnated with the calcareous particles they dissolved in passing over the marble roof and surface of the temple, which were afterwards precipitated by evaporation in a stalactitic formation. The process may have been facilitated by the influence of an attraction of cohesion created by the close contact of the contiguous blocks of marble, produced by the precision of the workmanship. The drip-water not penetrating within the horizontal joints, may account for the non-appearance of the crystallization in them, in the same manner as in those which are vertical. In mountain caverns of limestone formation, these stalactitic incrustations are observed in shapes, which to many would seem the sport of nature; within the grottos of the marble mountains of Carrara, Pentelieus, and Antiparos, they astonish and delight the beholder. [ED.]

^d The beautiful drawing from nature from which this view was engraved is by Pars; it is now in the British Museum, having been presented by the Dilettanti Society to that establishment, with other works of that superior artist. [ED.]

^e Nearly ninety feet from the eastern front, is to be observed the upper part of a large circular pedestal lying inclined beneath the level of the surface of the soil, on which modern travellers can only trace these letters:

ΟΣΘΕΑΙΡΩΜΗ . . ΑΙΣΙ ΩΙΚΑΙΣΑΡΙΕΤΡΑ,

The entire inscription, however, is given at page 21, of our first volume, from Gruter, copied by Ciriaco d'Ancona in 1437, and reported to have been discovered at the entrance of the Temple of Minerva Polias. On the inscription in question, was grounded the supposed existence of a temple on the Acropolis dedicated to Rome and Augustus, but as the marble on which it is inscribed is clearly an immense circular pedestal, it probably supported a statue of Augustus, as he is known to have directed that in the provinces the name of the Goddess Rome should be associated in dedications with his own. In the plan of the Acropolis this pedestal is indicated at the spot we saw it. Hughes's Travels, vol. I. p. 261. Vol. I. of this work, p. 21., and plate 11 of this volume. Leake's Topography of Athens. [ED.]

^f This should be called the posticum; as the eastern or opposite end of the temple was the front of the entrance, as already observed by Stuart, Page 26; in other respects, as the columnar arrangement of the two fronts appears to have been perfectly similar, the succeeding observations on the posticum equally apply to the pronäos. [ED.]

passage of Vitruvius, where, speaking of some deviations from the usual manner of constructing temples, he informs us, that columns were sometimes added to the right and left on the shoulders of the pronāos; and that this addition, of which he instances some examples, was first practised at Athens, in the Temple of Minerva in the Acropolis^a. In effect, we here see two additional columns, one on the right and the other on the left, placed on what he calls the shoulders of the pronāos, and occupying the usual place of the antæ, before which they here stand at some distance, so as to leave on each side a lateral entrance into it. These lateral entrances constitute the only difference between this part of the Parthenon, and the same part in temples constructed after the usual manner, for these had their pteromata prolonged, till their antæ ranged with the columns of the pronāos, as we see it in the Temple of Theseus at Athens, and of consequence their entrances could then be in front only. These entrances therefore appear to be all that Vitruvius has meant by the word 'exisona,' in the place I have quoted from him^b.

^a Item argutius nemori Dianæ, columnis adjectis dextra ac sinistra ad humeros Pronai. Hoc autem genere primo facta aedes, uti est Castoris in Circo, Athenis in Arce Minervæ, et in Attica Sunio Palladis. Earum non aliæ, sed eadem sunt proportionēs; cellæ enim longitudines, duplices sunt ad latitudines, et uti reliqua exisona quæ solent esse in frontibus ad latera sunt translata. Vitruv. l. iv. c. 7.

The words printed in italics are manifestly corrupt, no such word as *exisona* being elsewhere to be found; nor does the whole sentence give any idea of what it seems intended to describe. I shall therefore suppose that originally the text stood thus: *et utire liquet, ὡς οὖν, quæ solent esse in frontibus, ad latera sunt translata.*

^b This passage of Vitruvius from its obscurity and probable defectiveness has continued to perplex the commentators even to the present time, and as Stuart introduces it to illustrate a feature in the plan of the Parthenon, unusual in Grecian temples, of which he supposes it a description, and as other authors imagine it to exemplify the formation of a portion of the plan of the Erechtheum, it is incumbent on us to recite a few of the observations which have been subsequently made on the subject in question. First in the order of time, but not of publication, appear the remarks of Nicholas Revett, the principal author of the architectural designs in this work, though not jointly engaged in the descriptions; he makes the following observations on this part of the text of his fellow traveller, which have been selected from one of his posthumous notes.

"Vitruvius, after having given the temples of Castor in the Circus, and of Vejovis, as examples of the deviations from the usual manner of constructing temples, goes on, and says—*Item argutius nemori Dianæ columnis adjectis dextra ac sinistra ad humeros pronai*," which indicates a different kind of disposition from that of Castor, as appears more fully from the sentence immediately following:—*Hoc autem genere primo facta aedes, uti est Castoris in Circo, Athenis in Arce Minervæ, in Attica, Sunio, Palladis*:" which clearly points out, that the temple of Minerva is compared solely to that of Castor, and not, as has been supposed, to that of Diana, the latter being evidently of a disposition different from the former. In order to confirm the truth of this assertion, it may not be amiss to examine the dispositions of the temples of Minerva and Pallas. In the former, the two additional columns occupying the usual site of the antæ, form of themselves the shoulders of the pronaos, therefore cannot be said to be added to them; whereas, in the latter, the front of the pronaos, with the antæ, like that of Theseus, ranges on the right and left on a line with the columns in the flanks of the peripteros, and the entablature of the pronaos is extended beyond the antæ to those columns, by which means being connected with the antæ, they may be said with propriety to be added on the right and left to the shoulders of the pronaos, forming the disposition of the portico more ingeniously or regularly than that of the Minerva, in which the order of the pronaos has no connection with that of the peripteros. The following is offered as a restoration of this passage:—*Item argutius nemori Dianæ columnis adjectis dextra ac sinistra, ad humeros pronai, hoc autem genere primo facta aedes, uti est Cas-*

toris in Circo, Athenis in arce Minervæ (ultimo autem, uti est nemori Dianæ) *in Attica Sunio Palladis*, or (hoc autem genere ultimo facta aedes, uti est nemori Dianæ").

These remarks and emendations, however, have little relieved the passage from the embarrassment of the original text; but dissenting from Stuart, he wholly excepts the Parthenon as being alluded to by the words describing "the columns added at the right and left to the shoulders of the pronaos." He ingeniously attempts to prove the temple at Sunium to correspond with that passage, from the circumstance of the epistylum over the columns and antæ of the pronaos, [which range between the third columns from the front at the flanks,] being connected with that of the columns of the peristylum, a mode of construction seen at the Theseum, and also since found to have been adopted at the Temple of Nemesis at Rhamnus, structures nearly of the same age. The mere circumstance, however, of the architrave crossing from the peristylum to the Pronaos could however, never have been a deviation from the general practice sufficiently important to have induced Vitruvius to derive and to classify from it, a distinct species of temples, "Item generibus aliis constituuntur aedes," which expression clearly conveys the idea of a much more extensive departure from the ordinary forms of those structures. The supposition that the passage in question referred to the Temple of Minerva Polias, and not to the Parthenon, seems first to have occurred to the late Rev. Thomas Gabb, a Roman Catholic clergyman of Worksop, Nottinghamshire, whom we understand to have pursued with ardor in the study of ancient architecture, researches connected with the elucidation of the obscure passages of Vitruvius. In a small volume by that author, entitled, "Finis Pyramidis," a book which, though replete with paradoxes, contains many ingenious remarks, we find it thus said, "This kind of temple, then, he tells us, was at first dedicated to Minerva, in the Acropolis, at Athens; and the remains of the Minerva Polias, delineated by Mr. Stuart, and to be seen in the Plate XX. C. II. Vol. 2, are, as to the open pronaos, exactly disposed in the manner Vitruvius describes this variation:" on the term "exisona" the same author observes, "we know it is made up of the Greek word ἴσος, "equal" or "even" and ἑξ, "six;" and there can be no doubt of Vitruvius's meaning." Without dwelling on the remarks of this author, we will proceed to the consideration of the emendation proposed by Mr. Wilkins in correspondence with them, appropriating the above passage to the tetrastyle portico of Minerva Polias. In a note in his version of a part of the treatise of Vitruvius he observes:—"The humeri are the angles of the temple formed by the longitudinal and transverse walls of the cella. The Temple of Minerva upon the Athenian Acropolis, one of the instances to which it is thought Vitruvius intended to allude, has nothing very particular in its construction to render its form dissimilar to those described in the third book. It is true, that, instead of antæ, columns are introduced at the angles in front of the pronaos; the antæ must therefore, have been behind the columns at the angles, like those of the posticum. But the words of the passage imply, that in the temples here alluded to, we are to look for those features in the sides, which,

b b The Antæ.

c c The additional columns on the shoulders of the Pronaos. Between b and c are the lateral entrances, continued from the front to the sides¹.

in general, are only introduced in the fronts, "et uti reliqua ex iis omnia quæ solent esse in frontibus ad latera sunt translata," which makes it highly probable that the temple upon the Acropolis, alluded to by Vitruvius, was that of Minerva Polias, the portico of which is in the side of the temple, and there is no entrance whatever in the front. The words of the preceding part of the passage have been transposed in most of the printed copies; which, instead of the order observed in all the MSS. read as follows; "in Arce Minervæ et in Attica Sunio Palladis," transposing the word Minervæ from the end of the passage. If the order of the words be restored, there will not be much difficulty in admitting that for "Minervæ Palladis," we should read "Minervæ Poliadis," because, otherwise, it would appear extraordinary that the two appellations of the same divinity should be used together. The only difficulty which remains to be encountered is, that a temple of Minerva-Polias, at Sunium, is implied to have been formerly in existence. Of such a temple there are no remains, nor indeed any account given: but it is not improbable that there may have been two temples of Minerva at Sunium, as well as at Athens." So far Mr. Wilkins, whose emendation of Poliadis for Palladis, in great probability conveys the restoration of the original text. But a French writer on ancient art, in a very recent publication on the Pediments of the Parthenon, whether unacquainted with the suggested application of the passage to the Temple of Minerva Polias; or for the purpose of favouring his own particular reasoning on the plan of the Parthenon in relation to the two pediments; still dwells on the ingenious alteration by Stuart of exisoma into εἰσόδου, as proof of the Parthenon being the identical example brought forward by Vitruvius, which word in fact would equally apply to the temple of Minerva Polias as to the Parthenon. He says, "Il faut dire qu'au Temple de Minerve à Athènes, le pronaos avoit une disposition différente de celle qu'on suivoit ordinairement. Il est assez précieux que Vitruve nous ait transmis la mention expresse et positive de cette exception.—Stuart, d'après le rapprochement de ce texte avec les restes du Parthénon, a proposé de remplacer dans la phrase suivante de Vitruve, les mots jusqu'à présent inintelligibles, 'et uti reliqua exisoma', par ceux-ci: *Et uti re liquet εἰσόδου, quæ solent esse in frontibus ad latera sunt translata*. Ce changement suggéré par la notion précédente sur la clôture et les entrées du pronaos¹, reçoit la plus grande autorité, de l'application qu'on est forcé d'en faire, à la disposition du Temple de Minerve. D'où il paroît certain, que l'usage étoit de fermer les entre-colonnements du pronaos des temples par un pluteum, ou comme nous le dirons, un petit mur d'appui, dans lequel on pratiquoit deux petites portes d'entrée, *fores per quas itinera*, ou εἰσόδου. Alors il est sensible que ces entrées ont pu être d'une autre manière au Temple de Minerve. Au lieu de se trouver à la face antérieure du pronaos, elles ont pu en occuper l'entre-colonnement latéral, entre l'ante raccourcie et la colonne d'angle. *Quæ solent esse in frontibus ad latera sunt translata*." There is no doubt of the pronaos and posticum of the generality of Grecian temples having been enclosed with fence work, for the holes seen in the antæ, and also correspondently on the shafts of the inner columns at the Temples of Ægina, Sunium, and Rhamnus, as well as at the posticum of the Parthenon, fully testify it. At that part of this last named temple, the marks or indents also against the sides of the lowest part of the columns of an enclosure with marble plinths or parapets as mentioned by Vitruvius, "pluteis marmoris," though now not remaining, which received the metallic fence work, which included doors or rather gates in the same, that gave access to the posticum, are still apparent, and confirm the existence of that practice, which on a larger scale is also found to have been adopted in the porticos of Egyptian temples.

Thus we can perfectly comprehend how the offerings could be preserved with security in the pronaos of a Grecian temple, as

¹ Item intercolumnia tria, quæ erunt inter antas et columnas, pluteis marmoris sive ex intestino opere factis intercludantur, ita uti fores habeant, per quas itinera pronaos fiant. Vit. Lib. IV. Chap. IV.

mentioned by Pausanias, within those of the Temples of Olympia, and also on one of the inscribed marbles found within the Parthenon recording the donaria in the Pronaos of this temple: but the French author above quoted, would infer that Vitruvius speaks of two doors only, when he says, on the formation of the plutei, "ita uti fores habeant per quas itinera pronaos fiant," thereby implying that the central entrance or intercolumniation of the pronaos of Greek temples was closed, and that all the front intercolumniations of that of the Parthenon were so also; and consequently, that according to the passage amended by Stuart, giving rise to this discussion, the entrances εἰσόδου, which were generally in the front, were transferred and remained solely at the sides, where the intercolumniation was the narrowest; an idea engrafted on the observations of our author, but perfectly incompatible with reason, for it is not probable that adscititious doors formed in the pluteus should not have been correspondently placed in front, facing the great entrance door, constructed in the wall of the temple.

The importance given by our author, to the passage in question, has induced us to be thus diffuse on it, in our extracts from later authorities, and in our own comments. In conclusion, it appears that Vitruvius devotes the whole of Chapter VII. Book IV., evidently to the consideration of temples of irregular or unusual formation. He begins with the Tuscan proportions of temples, and afterwards describes those proper for circular temples, monopteral and peripteral; and afterwards proceeds to the class here specified by the distinctive term "generibus aliis," by which it is certain that the variations described in the often quoted passage, belonged to the general features of the design, and not to a slightly apparent variation of the interior ichnography. Therefore, neither the angular columns of the pronaos of the Parthenon, nor the circumstance of the architrave of the peristylum being continued across the ambulation, as referred to by Revett in the Temple of Sunium, can in our opinion be deemed of adequate consequence to bear out those who would suppose that passage in either case to allude to those temples. According to the data given by Vitruvius, a distinct class of temples is described, and a Temple of Minerva on the Acropolis, is brought forward in exemplification of it: if the above reasoning be correct, the Parthenon was not the temple alluded to; consequently, as it appears that two temples only of Minerva were on the citadel, the passage in question must belong to the Temple of Minerva Polias, forming part of the Erechtheum, and as the plan of the tetrastyle portico of that structure appears to correspond with it, we have no hesitation in the adoption of the suggestion of the author of "Finis Pyramidis," and the amendment of Poliadis for Palladis, brought forward by Mr. Wilkins. Though Schneider by the change of "in arce" to "in astu" would remove the illustration of the passage, altogether from the citadel, and leave us in entire darkness as to the meaning of Vitruvius. With regard to the word "exisoma," which is said to be illegibly written in the MSS., whether it be derived from εἰς and ὄσος, or be replaced by εἰσόδου, or "ex iis omnia", those constructions may all be applied to the tetrastyle portico of the Erechtheum. See Volume III. Pl. VII. Unedited Antiquities of Attica, Chap. VI. Plate III.; Gabb, Finis Pyramidis, Page 269; Wilkins's Civil Arch. of Vit. Page 91; Quatremère de Quincy, Restitution des deux Frontons du Temple de Minerve à Athènes, Fol. 1825, Page 13; Vit. Elz. Lib. IV. Chap. IV. Gwilt's Trans. of Vit. Page 112.; Denon, Voyage dans la basse et la haute Egypte; The Note (*) following; Vitruvius Schneideri, Tom. I. p. 108. [ED.]

^a With the exception of the Parthenon, the only example known in Grecian peripteral Temples of angular columns placed before the antæ of the pronaos, is the hexastyle Temple of Pæstum; indeed, in that structure, there were two columns before each anta of the pronaos within the peristylum. The

D. D. The cell in which the statue of the goddess was placed^a. The circles on this part are still visible, and mark the places on which the columns of the peristyle stood^b.

d. d. The middle of the cell open to the sky, in which the pavement lay about $1\frac{1}{4}$ inch below the pavement on the sides^c.

E. E. The opisthodomus, the roof of which was originally supported by six columns, one of which, as Wheler and Spon inform us, was wanting; its place being supplied by a rude mass of stone and lime, erected at the expence of a kislár-agá. At present no traces of these columns are to be seen^d.

e. e. The remains of that rude mass, erected by the kislár-agá. This, we suppose, gives nearly the place of the ruined column, mentioned by the above cited travellers; and assists in determining the situation of the other five; for which we have no other authority^e.

intercolumniations between the antæ and angular columns of the posticum of the Parthenon (which were similar to those of the pronaos) are, according to our authors, $6\frac{1}{2} \times 8\frac{1}{2} \times 4$; those in the centre between the columns are $7\frac{1}{2} \times 11\frac{1}{2} \times 5$. It is not therefore probable that gates in the *κλειθήρ*, or fence railing should have been preferably placed as supposed by M. Quatremère, at the sides and lesser intercolumniations only. See previous note. Wilkins' Ant. of Magna Græcia, Chap. VI. Plate XVIII. [ED.]

^a The position of the statue is clearly ascertained from the indications in the Pavement, at the western end of the cella, where the marble slabs are deficient, and the freestone foundations are carried up to the level of the upper surface of it. The place of this frugal omission of the Pentelic paving, was almost entirely covered by the porch of the Mosque, but from the angle of it visible, and by observation of the dimensions of the contiguous courses of the pavement, the size of the pedestal of the statue or its inclosure, must have somewhat exceeded twenty-one feet square. See plan of the pavement and internal columns of the Parthenon, in our fourth volume. [ED.]

^b Besides the circles indicating the position of columns, marked by Stuart and Revett, other places of columns have on minute inspection been discovered by several concurrent architects, and from the dimensions, and the mode of tooling the beds of them, still seen on the pavement of the cella, there can be no doubt of their antecedent existence to the smaller ones. Their diameter appears to have been about $3\frac{1}{2}$ feet. Those remarked by Stuart are distinguished by plug holes in the pavement, a mode of construction as may be observed at the Propylæum, not usual in Athenian edifices of that age. In the plan of Stuart here described, the columns of the cella indicated, exceed by four the number reckoned of them in the lower range by Wheler, and their positions marked by the dimensions do not coincide with the length of the cella, nor does the diameter of the columns given correspond with any known ratio of interior to exterior columns in Grecian edifices. It would be fruitless to expatiate on the restoration of the interior of the temple without a reference to the plan of the pavement, with the marks of the situation of the columns on it; but that desideratum will be found in a plate of our fourth volume, together with details, and a report on the construction of the entire edifice by a gentleman then pursuing the art, who made this temple a subject of profound study. See extract from Wheler, and note (*) at Page 25. [ED.]

^c The Parthenon is we believe the only early Greek temple in which the pavement of the cella, which is generally elevated above that of the pronaos, is found to be level with it. The depression of the pavement of the central part of the cella of this temple, is almost conclusive proof of the original existence of an hypæthros by its analogy with that of other temples, and with the compluvia found within the edifices of Pompeii, but Mr. Wilkins asserts regarding this sinking, "this however proves nothing, for in the hypæthral Temple of Pæstum, instead of being raised next the walls the floor is sunk." But this reasoning is itself deficient in soundness, for the exception alluded to, would not invalidate the supposition that other temples were hypæthral which possessed a compluvium, but rather would require additional proof

that the Temple of Pæstum, though possessing a double range of interior columns, was really itself hypæthral. But that elevation may have been a variation resulting from the different notions of another people, on the ceremonial, or proper position of the enshrined statue, in the same manner as we find that the entrance of the temples of the Athenians was from the east, while on the contrary those of the Megarians and other Grecian people of Doric Origin, had their approach from the west, corresponding with the prevailing practice of the Romans as found in a precept of Vitruvius. See Mazois Les Ruines de Pompeii, and Gell and Gandy's Pompeiana; Wilkins's Atheniensiæ, page 105; Visconti, Mémoires, page 13, Vit. Lib. IV. Chap. V. [ED.]

^d It is not surprising that the columns, and marbles of the interior lacunaria, should have disappeared, when it is recollected that a new mosque has been erected within the temple itself from its ruins, and that the walls of the Acropolis were repaired, and new forts constructed partly with materials from the same edifice, the central part of which the explosion during Morosini's bombardment laid prostrate. In our plan of the Acropolis, we have already marked the positions of the four columns of the opisthodomus, which are deduced from the circumstance of four larger slabs, or blocks of marble introduced in the pavement of that chamber, and not ranging with the transverse courses, and which divide that portion of the temple nearly into an equality of circumambient space round each slab or plinth, and the remains on one of them of the intended circular bed of a column, not yet worn down, prove the former existence of the four columns within it supporting the ceiling, of a diameter of about 4 feet 7 inches. See Plate II. and Note (*), p. 26. of this volume. [ED.]

^e M. Quatremère de Quincy has asserted in his recent work on the pediments of this temple, that an English architect, known by his researches in Greece, has described four columns to have been placed on each side, that is, eight in all, within the opisthodomus; he says in a note on the two ranges of columns, delineated on the plan of our author, "Stuart leur donne trois colonnes; M. Cockerell prétend qu'il y avoit quatre colonnes de chaque côté; M. Huyot n'y en place que deux." But this assertion must be most grossly erroneous, for in Col. Leake's description of the Parthenon in his work on Athens, (which that author quotes,) it is stated that "the ceiling of the western chamber was supported by four columns," and it is observed in a note: "The number of the columns in either chamber has been recently ascertained by Mr. Cockerell, by means of the construction of the pavement, and by the trace of one of the columns in either chamber."

While speaking of the opisthodomus, we think it right to mention the winding staircase, which has access from the southwest angle of that chamber, made for ascent to a minaret previous to the siege of 1687. Visconti supposed it to belong to the original structure, and proposes the absurd idea, that the interior of the pediments might have been accessible from it, in order to account for the high finish all round of the sculpture within them. Staircases, however, as described by Pausanias at the Temple of Olympia, were frequent in the temples of Greece leading to the roof. See Quatremère de Quincy, Restitution des Frontons du Temple de Minerve, page 17, fol.

PLATE VI.

The elevation of the portico of the Parthenon. The dimensions marked on this Plate were all taken on the western front, which is similar to the front facing the east, except only, that on the eastern architrave certain quadrangular holes are cut, at regular distances, which are not repeated either on the sides, or on the front facing the west. They are inserted here, because I had no other convenient opportunity of introducing them^a. It is difficult to assign any use for these holes, unless we suppose that cramps were fixed in them, to support some kind of ornament, probably festoons; with which the eastern front, and that only, has been decorated. Of the figures in the pediment and in the metopes of this Plate and of those in the frieze of the following Plate, I shall speak more particularly, when I come to treat of the sculptures of this Temple.

PLATE VII.

A transverse section of the portico. Here the exterior columns are removed, to shew those of the pronāos; they stand on two steps raised within the portico, and support an architrave, and the western end of a freeze enriched with sculpture, which is continued quite round the temple^b.

1825; Leake's Topography of Athens, page 210; Visconti, Mémoires, page 8, Paus. Lib. V. Chap. X. [ED.]

^a This mis-statement, as well as other inaccuracies, would probably have never occurred had Stuart himself survived to superintend the press for this volume. The holes are not introduced, as specified on this plate, which is engraved from the drawing and dimensions taken at the western front. They appear to have been cut for the suspension of shields, as circular marks on the architrave attest; within which, the red oxidation of the marble is less intense, the shields having protected it from the action of the air for many centuries. At the principal or eastern front, a shield was placed beneath each metopa, and small holes on the architrave beneath the triglyphs, possibly indicate the application of projecting letters, forming inscriptions between them; at the western front larger holes appear over each column only, evidently for the same purpose, and on the south and north fronts smaller ones are to be discovered over each column, and cramp holes, at several other parts of the architrave, probably for the purpose of affixing these and other trophies¹. The diameter of the circular shields appears to have been nearly equal to the width of the triglyphs, or 2 feet 9 inches². In the same manner at the temple at Olympia, according to Pausanias, were suspended twenty-one shields dedicated by Mummius, on the conquest of Achaia. The Olympian temple having been hexastyle, it has been remarked that a shield under each triglyph and metopa would correspond with that number. The sculpture in the tympanum here depicted, is a restoration by Stuart of the western pediment (but reversed in the engraving) from some of the fragments remaining in his time, and completed from the descriptions of Wheeler and Spon; he supposed it to represent the Birth or rather the Introduction of Minerva among the assembled Gods. Quatremère asserts that Stuart was led to lower the pediment in height, to accommodate it to his composition; a motive very little probable, the contrary being the tendency to which the designer of a pediment, particularly of his date, would be most liable. But the fact is not to be denied, the pediment according to the dimensions and the reality, is 1 foot 6 inches too low, which will be found on comparing the admeasurement given with the altitude on the plates. It is difficult to say how this error took place, but it should not pass unobserved, as the elevation would otherwise convey to the student the impression of an exaggerated depression. In this restored

¹ Alexander the Great, after the battle of Granicus, sent as dedications to the temple of Minerva in the Acropolis, 300 suits of Persian armour. Artian. Lib. I. Cap. XVI.

² At Eski Hissar, the ancient Stratonicea in Caria, are the remains of the

elevation, Stuart has introduced in the metopæ subjects from the Centauromachia, many of which were on the south side; but on the western front, from the traces remaining of the sculptures that adorned it, which are evidently mutilated by iconoclastic violence, Centaurs were not introduced on any of them. [ED.]

^b This frieze, with the exception of the northern or angular figure which is in the British Museum, remains still on the front of the posticum. It was, we understood, equally designed for removal by the agents of Lord Elgin, but through the report of Fauvel, the French vice-consul at Athens (who is known to have been disappointed in his design to remove the sculpture), to his minister at the Porte, representations were transmitted to the Divan, which were productive of a counter-firman, in sufficient time to prevent the removal of this very material decoration to the western front of the ruin, but casts of it, however, were taken to complete the entire series.

It is by some still considered a question, whether the Earl of Elgin merit the approbation of society for dismantling this edifice of its sculptural ornaments, and attacks both inconsiderate and malevolent have been therefore levelled against that nobleman. But it should be maturely borne in mind to what danger their existence was exposed, possessed as they were by such a people as the Turks; and even yet, in some future irruption of the Ottomans into Attica (an event unfortunately at this moment to be dreaded), the remains of the temples may be at once ruthlessly demolished, which were previously only subject from them to a capricious but progressive destruction. They who have visited Athens since the removal of the sculpture, may unthinkingly be led, from personal feelings, to condemn the authors of the spoliation, and the enthusiastic travellers who beheld the massive cornices heedlessly hurled down, and the columns carelessly mutilated in the operations of the agents of the enterprise, may have been almost disposed to load them with execrations. The Ambassador himself however, could have been influenced only by the desire to deprive foreign and hostile spoliators of their intended prey; and by the will to promote the arts and glory of his country; by the accomplishment of which, the existence of the most important part of the sculpture is not now precarious: thousands enjoy the satisfaction of viewing in reality the monuments of Athenian genius; and deposited in this capital, the arts of design of our own school, and of the civilized world in general, have now

periholus of an ancient cemetery. An inscription on it commences ΜΝΗΜΕΙΟΝ ΦΙΛΗΚΟΥ, "the Tomb of Philecus:" and beneath the cornice are seen shields spaced equidistantly, carved in relief on the marble walls, nearly of the same size as those mentioned above. Voyage Pitt. de la Grèce Pl. 76, 78.

PLATE VIII.

Fig. 1. A section lengthways through the portico and the pronaos; b. b. one of the antæ; c. c. one of the columns of the pronaos; the space between b and c is one of the lateral entrances^a. See the explanation of the plan, letter B, and the note accompanying it.

Fig. 2. A section of the pediment.

Fig. 3. The fillet and cyma reversa under the Doric cymatium marked A, fig. 2.

Fig. 4. The moulding on the corona of the cornice marked B, fig. 2^b.

PLATE IX.

Fig. 1. The capital and entablature of the columns of the portico^c.

Fig. 2. The section of the cornice and frieze through a metope^d.

Fig. 3. The soffit of the cornice.

Fig. 4. The plan of the column at the step.

PLATE X.

Fig. 1. The capital and entablature of the columns of the pronaos and posticum.

Fig. 2. The capital of the antæ, and the section of the entablature of the pronaos.

Fig. 3. The mouldings of the capitals of the antæ, on a larger scale.

an accessible standard, in Greek examples¹, the only source equally in refined art as in poetry, whence purity of taste can be derived.

[ED.]

^a Between the columns of the posticum, and also laterally between the antæ and the columns, a railing was constructed, (which doubtless prevailed also at the pronaos,) enclosing the posticum, as in the pronaos of the generality of Greek temples, the holes being still apparent at the sides of the columns for the insertion of the railing, as high up as the capitals. Between these columns and antæ, from indications at their sides, it is also evident that a sill or pluteus, as described by Vitruvius, and which was about a foot wide, and nine inches high, had originally a place there, probably for the purpose of receiving the antique rail work. Vide note, p. 38.

[ED.]

^b See these mouldings to a larger scale and more correctly marked in the plates relating to the construction of the Parthenon, in our fourth volume.

[ED.]

^c The architectural reader will observe, that we have corrected the erroneous figure of nine inserted instead of five, in the dimensions in feet attached to the projection of the cornice from the axis of the column; on which Sir Wm. Gell observes in his *Itinerary of Greece*, "in the work of Stuart, the number nine has been placed instead of five in the entablature of the Parthenon, an error resulting from the misfortune of Stuart's death, previous to the publication. A more fatal accident befell the work of the Society of Dilettanti, on the Temple of Minerva Polias, at Priene, for the architect of the Mission mistaking his five on the sketch for four, made the bases smaller than the columns. This error has been copied by Choiseul Gouffier, for it cannot be supposed that he also had an architect, who wrote in a character liable to the very same interpretation." It is but justice to the late M. le Comte de Choiseul, French ambassador to the Porte, whose work is an ornament to literature and art, to remove the impression of his having attempted a concealed plagiarism. At page 184 of the *Voyage Pittoresque de la Grèce*, facing Plate 116, inscribed 'Vestiges du Temple de Minerve Polias à Priène,' he says 'Cette planche a été copiée d'après l'ouvrage des Anti-

quités de l'Ionie, publiées par Chandler, je n'aurois pu rien donner de mieux;' an indirect acknowledgment of the superiority of the artists of our country, Revett and Pars, when in the same field of antiquarian enquiry with those of his, Foucherot and Fauvel, who were equally engaged in the graphical department of his own elegant work.

[ED.]

^d We here take the opportunity to correct a mis-statement of M. Quatremère de Quincy, regarding our authors. In his 'Lettres à Canova sur les Marbres d'Elgin,' he observes, in speaking of the relief of the metopæ, "Quelques personnes ont de la peine à croire au bon effet de ce genre d'ornement exécuté dans un tel système. Cependant, si l'on replace ces groupes à leur point de distance; si l'on admet (comme il paroît que cela fut, quoique Stuart ne l'indique pas) que le fond des métopes avoit été tenu, ainsi que le fond du fronton, en renforcement sur le nu du parement de l'architrave, on voit que ces sculptures ne débordèrent pas autant qu'on est porté à se le figurer." Now this recession both of the ground or dies of the metopæ, and also of the tympanum, from the perpendicular of the architrave are shewn, and are both distinctly to be deduced from the dimensions given by Revett and Stuart, the metopæ receding 3¹/₂. 575 and the tympanum 7¹/₂. 475, within the perpendicular of the architrave, as seen at fig. 2, of this Plate, and at fig. 2, of Plate VIII., the general correctness of which dimensions we were enabled to verify at the edifice. In the admeasurement at the British Museum, of the relief of the sculpture of the metopæ we found the solid parts of the remaining figures of the Centaurs and Lapithæ, to project from nine to rather more than ten inches; consequently the figures overhung the architrave in some points, upwards of seven inches, but the projection of the tænia 2¹/₂. 7, and of the triglyphs ³/₄ inch, over the face of the architrave, and also that of the massive cornice, in reality must have prevented the disagreeable effect supposed to have resulted from the very great relief of these sculptures, which now appear suspended as a sword of Damocles from the naked wall of the temporary gallery at the British Museum.

[ED.]

¹—Vos exemplaria Græca

Nocturnâ versate manu, versate diurnâ. Hor. de Arte Poet. v. 268.

PLATE XI.

Fig. 1. The mouldings of the capitals of the columns of the portico.

Fig. 2. The mouldings of the capitals of the columns of the pronaos; both on a large scale.

Fig. 3. 'Detail to a larger scale of the fillets or annuli under the echini of the capitals'.^a

Thus much concerning the architecture of this temple^b; it now remains to speak of the sculptures that adorn it.

^a In the three plates of the architectural details of the Parthenon here given, the reader may observe that the figures have been revised, and that several errors of the writing engraver of the former edition have by collating the dimensions been rectified. In this plate at fig. 1. 2., the head of the flutings are differently shewn, more true to the originals than in the two preceding plates, where the echinus is incorrectly represented, descending into the hollow of the flutings. [ED.]

^b Pure Grecian Architecture being a subject of original interest at the time of Stuart and Revett, the general features of the architectural design of this edifice prevailed in their consideration over the constructive details; and many particulars of much importance, and necessary to the comprehension of the original state of the structure, have been left unmentioned or unnoticed by those artists.

It is well known that the Parthenon was erected to replace the old Temple destroyed by the Persians, supposed to have been called the Hecatompodon; and from what we shall observe, it was probably built on the site of that ancient edifice: but the author of the *Unedited Antiquities of Attica* has stated that "the Parthenon was erected whilst the remains of the Hecatompodon were yet standing." Now Athens was taken by the Persians in the 75th Olympiad, 480 B. C., and the city was completely destroyed the following year by Mardonius. Themistocles restored the fortifications and built the long walls, 475 B. C. with a rapidity, to elude the jealousy of the Spartans, that caused to be introduced in their construction the ruins of the dilapidated temples, a proof of which is now thought to exist in the fragments seen in the northern wall of the Acropolis. Some remains, however, of the old Hecatompodon may have laid in ruins for thirty years subsequent to its destruction; for it was not until after the death of Cymon, 448 B. C. that the Parthenon was commenced by Pericles as before stated, and it seems to have been entirely completed and dedicated, 432 B. C.: but the ground on which the above assertion, that the Parthenon was co-existing with the ruins of the Hecatompodon, seems to rest, is, a passage of Xenophon: in which it is related that the old Temple of Minerva, in Athens, ἡ παλαιὰ τῆς Ἀθηνᾶς νῆδος ἐν Ἀθήναις, suffered from fire in the 93rd Olymp. 407 B. C. How can we appropriate such a fact to an edifice on which fire had already performed its destructive part? Xerxes here adopted the same element of desolation as in Asia Minor, where he is recorded to have burnt the Grecian Temples, and we have an example at the present day, in the ruins of the church of St. Paolo fuori le Mura at Rome, of the effective destruction by conflagration, incident to an ancient edifice whose roof alone was combustible. Fire, therefore, could not have operated a second time as is to be inferred from the statement of Mr. Wilkins, amid ruins, if even existing at that epoch, left as mutilated and overthrown by the Persians in order to excite horror at their barbarian impiety. But the term 'old temple,' must have been by Xenophon intended to apply to the Temple of Minerva Polias, (which in fact still retains the marks of fire on the walls,) both from the antiquity of the celebrated idol formed of wood of the olive-tree, and the priority of the worship in that temple over that of the Hecatompodon or Parthenon containing the new chryselephantine statue by Phidias. The notion, therefore, that a new site was chosen for the Parthenon in so restricted a space as the Acropolis, thus appears to be erroneous.

Hesychius says that the Parthenon was fifty feet larger (μεῖζον) than the old temple; and Harpocration states that it was by some called Hecatompodon, not from its size, but from its beauty and

symmetry¹. The supposed fragments of the old temple are still in existence, immured in the northern wall of the Acropolis, and from the dimensions of the flutings, ascertained with great difficulty by Col. Leake, which are 11 inches and $\frac{3}{16}$ wide; it evidently appears that the temple to which they belonged had an order nearly of the same magnitude as that of the Parthenon. From which circumstances, combined with the above statement of Hesychius, and as in the more ancient temples of the Doric order, the intercolumniations were generally less than in subsequent examples, the inference is, that the original Temple was hexastyle, and that its front must have been considerably less than the present Parthenon, a circumstance that would present great difficulty in the estimate of the size of the Attic foot, if it could be ascertained that the original temple, possessed the appellation of Hecatompodon on account of the extent of its front, from authorities previous to the construction of the second temple.

The Parthenon was doubtless rebuilt precisely on the site of the old Hecatompodon, both from the appearance of the substructions beneath the steps, which are of the same freestone as the remains of the columns and entablatures already mentioned; and as the upright base of the substruction, at one side shews two sets-off beyond the lower marble step, and displays rustications, evidently intended for exposure, and as at the opposite side of the edifice the corresponding perpendicular of the basement is flush with the lower marble step. It thus exhibits a diversified character of plan and design, little consistent with that of an entirely new structure, indicating that the foundation of the edifice was extended, corresponding with the above quoted assertion of Hesychius. The moulded fragments also, seen behind the place of part of the lower marble step, and also beneath the interior paving, shew that the substructions were composed and their extent perfected by the consumption of the materials of some other structure or structures of antecedent formation.

The freestone of the substructions is supposed to have been taken from the Piræan quarries, which is of a soft quality, but it is to be observed that none of that material is introduced above the level of the pavement as described at the place of the statue within the hypæthral part of the temple; not even in the backing in of the entablature, where the marble seems to have been economised. The pavement of the opisthodomus and of the internal peristylum are level with the upper step of the posticum, but the area of the posticum is sunk rather more than two inches below the step of the inner columns, and the door of the opisthodomus. Of the four columns within the opisthodomus we have already spoken; within the cella from the marks already described on the pavement, sixteen columns are supposed to have originally formed the internal peristylum. The hypæthral part of the cella is sunk somewhat exceeding one inch and a quarter, below the internal peristylum, forming a compluvium. The interior of the generality of Grecian temples had a more marked elevation: here the pavement of the cella is nearly level with that of the pronaos and posticum. The pavement of the cella as before mentioned was of marble, and 15 inches thick, and larger slabs were placed in the part considered as hypæthral, the transverse joints of which corresponded with those beneath the internal peristylum. The whole of the edifice is constructed without mortar or cement of any kind, which was not used in early Grecian architecture; and the quantities of it introduced subsequently, it is singular to observe, was in the ratio of the decline of art.

With the exception of beneath the angular columns, a joint of the upper step falls under the centre of the columns both of the

¹ Ὁ Παρθενὸν ὑπὸ τινῶν Ἑκατόμπεδον ἑκαλεῖτο, διὰ κάλλος, καὶ εὐρυμέγεθος, οὐ διὰ μέγεθος. Harpocrat: in Ἑκατόμπεδον.

In the western Pediment, which extends almost one hundred feet, the figures are so ruined, as to prevent my making any particular drawings from them; I have, nevertheless, from the fragments

peristylum and posticum. The margins of the joints of the columns from 5 to 9 inches within the circumference, and those of the vertical joints of the masonry of the walls and steps from 2½ to 3 inches within, are also united together with polished surfaces which by the Greek authors was called harmonia (*ἀρμονία*) from the excessive beauty and fitness of the workmanship; and will externally apply to this edifice with as great propriety as by Pausanias, either to the Tirinthian walls, or the Phigalian Temple.

The columns consist of twelve blocks including the capitals, and were united by a wooden cylindric pin equally inserted into a plug or block of wood about 5 inches square and 3 inches deep, one of which was let into a correspondent mortise in the upper and lower beds, by which the cylindric mass of marble might with facility have been made to revolve previous to being finally set and finished. The angular columns are about two inches larger than the others, in order to counteract the loss of substance they would optically sustain by being more insulated than the others, agreeing with the principle adopted by Vitruvius; and it is singular that the angular columns of the posticum are also of larger dimensions than those which range with them. The columns which are slightly inclined inwards, have an outline diverging from a straight one imperceptible to the eye, called by Vitruvius entasis, derived from a term of the Greeks (*ἐντάσις*); in these columns at about the centre of the shaft it does not amount to $\frac{1}{16}$ of an inch, a minuteness of swell rather calculated to counteract an optical illusion of apparent hollowiness of line when the shaft is executed perfectly straight, than for any positive impression. Of the antique railing or fence work and the pluteus enclosing the pronaos and posticum we have already spoken in the notes of page 38.

The walls of the cella up to the architrave beneath the sculptured frieze, consist of seventeen equal courses 20 inches high, exclusive of the lower course, that forms a sort of podium or dado, which is 3 feet 9 inches high. These courses, as at the steps, present polished surfaces at the vertical joints 2½ inches from the external faces of the blocks, and at the edge of the vertical joints near their upper bed, the horizontal beds being worked smooth, but not polished. The masonry is united with iron cramps run with lead of various dimensions, from 8 inches upwards of this T form, with an unusually large space cut out for the lead. The podium or plinth of the north and south walls of the cella and the alternate courses above it, consist of two thicknesses, leaving a space between in some places of 7 inches; and no transverse cramping takes place between them, that office being performed by the joggles or stays on the junction of the vertical and level joints, bracing up the upper courses by a bearing on the lower ones. According to the external arrangement of the masonry the stretching courses could not break joint, therefore where the wall is slightly disturbed, the light is seen through from side to side; thence the extreme necessity of the bracing cramps where no cement was used. The antæ are constructed in an equal number of blocks with the courses of the walls, with which they alternately bond in, and it is to be observed, that within the posticum the antæ have no definite return, but the moulding of the capital is continued so as to abut on the front wall.

The original entrance to the opisthodomus from the posticum was 16 feet 5 inches wide; and, subsequently, it has been reduced to a width of 12 feet 6 inches, by piling up within the antique jambs, blocks of marble in irregular construction, consisting of one block horizontally, and two of the same width and nearly equal length, vertically; the remains of a step inserted beneath this filling in, the square holes and semicircular grooves on the pavement of the opisthodomus, belonged to doors equally of the same date, but posterior to the original completion of the temple. The original supercilium or lintel is still, though shattered, remaining in its place, which is in three thicknesses, forming the continuation of the architrave of the posticum, and is 25 feet 6 inches in length; above it is a block level with the frieze 21 feet 4 inches long. As the cross wall between the cella and opisthodomus is no longer existing, it is difficult to decide on the

question of access to the end of the naos behind the statue, the marks on the pavement and the circular grooves of a central doorway appear from the character of the workmanship to be of the same date as those of the door of the posticum, and therefore of a later age: but from some indications on either side beneath the cross wall resulting from the omission of the lines drawn, and the tooling beneath the other parts of the wall, and from the circumstance of those places being polished, it appears probable that two doors about 5 feet 4 inches in width formerly existed, giving access behind the internal peristylum.

The epistylia over the columns are in three thicknesses, and were ornamented with inscriptions, shields, and perhaps other dedications as already stated. The frieze is constructed having slabs for the metopæ about 6 inches thick from the ground of the sculpture, which is from 9 inches to a foot in relief. These metopæ are let into grooves 8 inches wide by 1½ deep cut into the triglyphs, which have about 2 feet 5 inches bed, to these they are cramped, over which the massive cornice tailed in about 4 feet 8 inches, so that the metopæ could never be removed without uplifting it, which unfortunately in bringing away the Elgin Sculptures was in preference overthrown. Behind the triglyphs, and round the backing stones of the metopæ, a vacuum in the masonry takes place in many instances of more than a foot in width, across which in the upper bed, the adjacent blocks of marble are united by long cramps. This unsolid mode of construction is very remarkable, and is observed also in the walls of the cella, and behind the ashling of the tympanum; on which last occasion some judgment may be shewn in lessening the weight over the columns, though of that in other respects doubts may be raised, as the massive statues were attached to it by cramps, and required a counterpoise; but how these vacuities could possibly be really beneficial in the positive construction of the walls, particularly in the plinth course, or in the backing of the frieze over such massive columns of so dense a substance as marble, is very problematical. Dr. Clarke, from the remarks of the late Sig. Lusieri, a Neapolitan landscape painter in water colours, then attached to the interests of the Earl of Elgin in Greece, brings forward the following ungrounded imputation of both negligence and fraud against the architects and builders of antiquity, in consequence of this construction, in Part II. sec. II. c. IV. he observes, "But still there are faults in the building, and proofs of negligence, which are not found in the Temples of Paestum; and these Lusieri considered as striking evidences of the state of public morals in the gay days of Pericles; for he said it was evident that he had been cheated by his workmen. He pointed those defects out to us; above the architrave, behind the metopes and triglyphs, there are vacuities sufficiently spacious for a person to walk in, which, in some instances, and perhaps in all, had been carelessly filled with loose materials; but at Paestum, the same parts of the work are of solid stone, particularly near the angles of those temples." But the fact is, this apparent negligence is the result of a maturely considered system of construction, as the ashling of the tympanum will testify, which is worked to a substance of only 10 inches, though the slabs composing it are nearly double that thickness at the top forming the bed for the cornice, which thickness is united beneath to the vertical sunk back surface of the marble by a large cavetto. Whether this system of construction was put in practice from any principle adopted by the Athenian architect, resulting from the observation of the operation of earthquakes which are frequent on the coasts of the Mediterranean, or merely from a desire to lighten the superincumbent weight, may be ambiguous. This however is certain, that with us in our northern climate such vacuities for the absorption of the weather would be more likely to ensure the destruction of the edifice they may here have tended to protect.

The angular intercolumniations according to the confirmed dimensions of our authors, being reduced $\frac{1}{10}$ inches more than would have resulted from a regular and equi-distant position of the angular triglyphs in relation with those of the centre, a reduction of the width in the angular metopæ must correspondently have taken place; in reality, they are found to be smaller than

¹ On this subject we must refer the reader to the fourth volume, in which Mr. W. Jenkins has contributed a parallel of the entasis from actual admeasurement of the outline of the columns of the principal edifices of Athens.

we saw there, and the descriptions of Wheler and Spon, attempted in Plate VI. to give a general idea of its appearance when entire; not from any opinion that I was able truly to restore what is wanting, but merely to shew the effect of so ample a pediment filled with such a quantity of

the others, the above deficit being divided between the last and penultimate metopæ¹: though the angular metopæ of this temple have been elsewhere erroneously stated to be six inches larger than the others. This practice shews to what extent the Grecian architects, directed by observation and taste, could on occasion venture to depart from the system of perfect geometrical symmetry. The angular heads of the semi-glyphs are not now distinctly to be seen on this edifice, but the form of them given by Stuart and Revett resembling to those of a nearly contemporary Attic building at Eleusis very clearly defined, leads us to suppose they were then apparent: but the premature dilapidation of this point in most Greek edifices shews its defectiveness. The small pearl ornament over the triglyphs is worked on the same slabs with the metopæ, and consequently with the sculpture, it was therefore an ornament whose application was maturely considered by the artist; it was probably gilt, as no otherwise could it have been perceptible from below.

The cornice is constructed in blocks of marble in general occupying the width of one mutule and one space, or about 3 feet 6 inches, which tail in double their projection. As we observed in the note on the origin of the sima, in Vol. I. p. 32. that at the Parthenon it was not continued laterally, so, that moulding is only made to return at the angles of the pediments about 7 inches, where it is terminated by a projecting lion's head, beneath the acroterium, of very fine execution: each head is not directed straight forward, but is turned towards the diagonal of the temple, which has been observed in the lions' heads at the Temple of Ceres at Eleusis, which similarly inclined to the front. The introduction of this object, partly removed the dilemma in which the early Grecian architects were placed before the introduction of the horizontal sima, by concealing the abrupt termination of that moulding, by a very striking salient ornament; and the inclination of it towards the front, proves the sima to which it is attached in the feeling of the artists who so executed it, to have belonged only to the pedimental façades. These lions' heads are not perforated, consequently, their introduction may have been antecedent to the motive of their application mentioned by Vitruvius; namely, to discharge the rain-water from the roof of the edifice, he says, "In simis quæ supra coronam in lateribus sunt ædium capita leonida sunt scalpenda,—sed quæ sunt contra columnas, videantur emittere vomentia ructus aquarum ex ore."

The Pediment is found to form an angle with the horizontal line of 14 degrees. The construction of the angles of the pediments and cornice is of a very ingenious character, and their almost perfect preservation up to the period of the operations of the agents of Lord Elgin, when the south-eastern angle was overthrown, proves the excellence of the principle. The tympanum consisted of ten slabs, from 8 feet 5 inches to 9 feet in width, shewing only vertical joints, each block 1 foot 5 inches thick: in the centre, they are sunk behind from about 6 inches below the bed of the cornice, to 10 inches in thickness.

The tiling is indicated by the marks on the side of the acroterium; it was of marble, the tiles having shewn 1'. 3". 7 in depth, and from the arrangement of the antefixæ, and remains of the terminations of the joints, they appear to have been 2'. 4". in width, they were 3". 7 thick, and feather or diminish upwards to half that thickness fitting the rebated lap, which appears to have been about 2½ inches; the inclined raised joints were covered with harmi or joint tiles, one of which remains on the north-east angle of the ruins. The antefixæ appear to have been placed on the cornice, one over each metopa, and one over each triglyph, and those over the triglyphs only correspond with every third joint of the marble tiling, the others are simply ornamental, and are placed between the joints. These antefixæ are of very remarkable execution, the ornamental lines being in very low relief, those nearest the angles are worked on the solid of the acroteria, on which are square sinkings 2 feet 6½ inches by 2 feet 4½ inches and 3 inches deep; 6½ inches from the flanks, and 1 foot from the fronts: and contiguous, are plug and cramp

holes for securing the ornament whatever it might have been that was placed there, which was probably of gilded bronze, but of small dimensions, as its centre of gravity must have extended outside the cornice, over the perpendicular of the frieze and architrave. Of the central acroteria of the pediments, nothing has been discovered; they may have been analogous with those of Ægina, known to have had ornamental volutes and radiated foliations, with small figures, quite subsidiary in proportion to the sculpture of the tympanum, and probably also overhanging the cornice. A very unusual mode of terminating the pediments behind the simas, is to be observed from above, where solid blocks are seen wrought and moulded so as to fill in the hollow of the back of the sima, which resembles in marble its prototype in clay, according to the early mode of finishing the edge of the terracotta tiling next the pediments. These slabs are of the width of the acroteria, and appear an afterthought to the formation of the sima, as they are also hollowed in their lower bed to allow space for the thickness of the flat part of the sima and of a raised edge above it, which seems to have been prepared to unite with the marble tiling, but which was executed so as to abut against the back of this singular sort of blocking.

A remarkable decoration of this temple, as well as of others, of the age of Pericles was the painting, the remains of which are still distinctly perceptible on various parts of the building, of a character correspondent with early Grecian ornament; and, in some places, where the colours have fled, the outlines of the ornament graved on the marble, still indicate the place of their application. The nearest parts painted now perceptible to the eye, are the capitals of the antæ; the tænia and regula of the external architrave; the fascia underneath the mutules; the fascia, and ogee beneath it over the frieze within the peristylum; the fascia, and moulding above it within the posticum; the frieze of the posticum; the raking bed-mouldings, and cymatium of the pediment. The tænia and fascias are each painted with an example of the fret ornament, called the meander and labyrinth; the regula with a pendent palmette or honeysuckle and husk; the ogees with a flat leaf; the cymatium of the pediment with an egg and dart. The frieze of the posticum was decorated with two zigzag stripes, apparently of green on a red ground. The colours remaining at the other parts now appear of an opaque or brownish red. The simas were ornamentally painted, as on other monuments of Grecian architecture, where they were highly enriched with painted decoration, as particularly observed at Selinus and Ægina. The lacunaria, as usual at other temples of that age, were doubtless decorated with gilding and colours. The sculptures also, certainly partook of that enrichment, having probably, as discovered at the temple at Ægina, a light-blue ground, and the naked figures and draperies distinguished by tints, and their attributes, armour, and the contiguous shields, and inscriptions sparkling with gilding. The external walls of the cella may have been adorned with heroic paintings.

At some places on the western front, under a favourable reflexion of the solar light, positive gilding has been perceived at the mutules, and it has been supposed that the indications of colours on many of the other parts of the temple were only the groundwork of obliterated gilding. The echini of the capitals have also, by some, been supposed to have been painted, and it has been observed that the weather-stains on the marble, at that part of the capitals, assumes the appearance of vertical conformity with the shape of the mouldings (though above and below on some of the same blocks the stains are horizontal) resembling the striæ on the shell of the natural echinus, whence this part of the Doric capital has been imagined to be derived.

The polished columns of white marble with their architrave, triglyphs, and the chief part of the cornice, may therefore have thus been relieved in a manner agreeable to the eye, in so sunny an atmosphere, by the enrichment and combination with colours and gilding judiciously applied.

Colour was doubtless originally introduced on the edifices

¹ This we found to be the case also on the measurement of an angular metopa at the British Museum.

excellent sculpture. In Plate IV. Fig. 2. are the figures which Spon and Wheler suppose, perhaps without sufficient authority, to be the portraits of Adrian and Sabina.

The greatest part of the pediment fronting the east is demolished, the figures remaining in its extreme angles are so far distant from any place where they could be distinctly seen, that no particular drawings from them have been made, though, as this was the principal front, there can be no doubt but that the sculpture here, was at least equal, both for composition and execution, to that in the western front^a.

of the primitive eastern nations, as in China, both to protect from the atmosphere, and to correct the repulsive appearance of the mean materials used in early building: for timber, burnt clay, and soft and porous stone, were the substances progressively adopted in architectural design, which was first exercised only on sacred edifices. Afterwards, when temples were raised of white and polished marble, it may have been deemed still necessary to conform to the impression derived from colour, associated with the appearance of former religious structures. On that account both polychrome ornaments and gilding may have been therefore introduced on this temple, as well as to cause the edifice to correspond in richness with the gorgeously decorated colossus it enshrined; but here, at this epoch, as in the adoption of every other ancient accessory belonging to the arts and religion of their ancestors, the Athenians were guided by purer principles of design. The taste for polychrome or coloured edifices or monuments was thus derived by the Greeks from Egypt and the East. It is almost needless to call to mind the external painting of the temple of the Isle of Philæ, that on the great Sphinx, and on the colossal head from the Memnonium, or the interior decoration of the temple of Dendarah, of the excavations of Ybsambul, of the Theban tombs, or of the gigantic and very anciently excavated temples of Elora and Elephanta, in India. In the architecture of Homer external paint is alluded to, where he describes the walls of the palace of Alcinoüs (περὶ δὲ Σπυριὸς καὶ Ἀλκίνοιο) which were covered with a blue cornice or capping. He equally seems to allude to golden external cornices

(χρυσὴ δὲ κορυφή). Even at this day, many of the residences of the opulent Turks in Asia are externally painted with ornament, in a mode not always disagreeable; and the fountain-buildings and tombs of marble, at Constantinople, are enriched with painting and gold, in a style far from being repulsive to a cultivated eye.

The feeling for a diversity of colours in architecture, like that for every other quality and custom attached to Grecian art, was persevered in and aggrandized by the Romans, correspondently with their political power. Monolith columns, and incrustations, of variegated exotic marbles, from the quarries of Asia and Africa, were sought for and used at Rome in profusion, and where that could not be afforded, the imitation of them was produced by paint, and carried to such an extent, that marble of an inferior class was dyed and even inlaid to represent that of a superior quality¹. This taste, but principally in the interior of edifices, continued to prevail through a succession of ages, as is seen at St. Sophia at Constantinople, in the front of the Duomo of Orvieto, in the party-coloured marbles of the cathedral buildings at Florence, and in the unfinished Mausoleum of the Medici; in some of which, and in many other structures of similar and intervening dates, gilded vaultings, mosaics, and incrustations, even of rare and vitrified stones were brought into requisition for heightening the architectural decoration. The latter practice, as will be described in the next chapter, was on a smaller scale, adopted in a monument of the age of Pericles.

In reverting to the subject of the more important architectural details of this Temple, the following Scale of the relative proportions of the chief parts of the order is given from the actual dimensions, and in the usual modularity ratio:

	Lower diameter.	Upper diameter.	Height of						Projection from axis of Column of			Inter-columniation.
			Column.	Capitals.	Architrave.	Frieze.	Cornice.	Entablature.	Abacus.	Architrave.	Cornice.	
English feet.	6' 1".8	4' 9".75	34' 2".8	2' 9".9	4' 5".1	4' 5".05	3' 3".8	12' 1".95	3' 3".775	2' 10".9	5' 9".125	7' 11".5
Minutes.	60m.	47m.	5D 33.	27½m.	43m.	43m.	32m.	1D 58m.	32½m.	28m.	55½m.	1D 17½m.

It is however to be observed that as the sima on the raking cornice, does not in this example horizontally form a constituent part of the order, that circumstance should be understood in viewing the scale of proportions; it is here given with that crowning moulding.

An ingenious French Architect, M. Rondelet, in his "Traité Théorique et Pratique de l'Art de Bâtir", gives a comparison of the area of the surface of the plan of the walls and points of support [points d'appui], of edifices of different ages and classes; from the examination of which, combined with the consideration of their altitude and solid content of superstructure, we may observe to what extent the refinements of mathematical science have operated on architectural ichnography. This would in some degree guide us, without the aid of history, or even the style of art, to form an opinion of the æra of edifices. From the observations of that architect, we deduce the following scale of the relation, the area of the walls, columns, and other points of support, have to the entire superficies, on the plan of the several structures quoted, to which we have added that of the Parthenon.

EDIFICES.		Ratio of the area of the plan of the walls and points of support in terms of the entire superficies of the Plan of each Edifice.
The Great Egyptian Temples of Thebes.....		222
Grecian Temples.	{ The Hypæthral Temple at Paestum	172
	{ The Temple of Concord at Agrigentum	194
	{ The Temple of Juno Lucina at Agrigentum ...	163
	{ The PARTHENON.....	139
The Basilica of St. Paolo fuori le Mura at Rome....		112
Domed Edifices.	{ The Pantheon at Rome	232
	{ St. Sophia at Constantinople.....	217
	{ Il Duomo di Firenze.	201
	{ St. Peter's at Rome.....	261
	{ St. Paul's in London.	170

¹ "Alexandrina marmora Numidicis crustis distincta" Seneca, Ep. 86. See also Pliny, Hist. Nat. L. XXXVI.

All the Metopes in the Frieze (in number 92) have likewise been enriched with Sculpture;

derived from the designs of Pars. However, as in this edition it has been thought proper to introduce at Plate XV. Fig. 1 and 2, representations (though to a reduced scale) of the pediments as they existed in 1674, from the above mentioned drawings by Carrey, now in the Royal Library of Paris; we therefore can with propriety add some observations on them on this occasion. The sculpture of these pediments and of those of the most ancient Grecian temples, when statuary decorated their tympana, unlike correspondent monuments of Roman, or modern art, are not to be viewed merely as productions in high relief, but in fact, as highly wrought poetic or historical compositions in marble of entire groups and statues. The sculpture discovered belonging to the Temple of Ægina, a monument of a preceding age, was also executed in the same manner, and at the Temple of Theseus, from indications remaining, it appears that sculpture of a similar character of execution was placed in the pediment, which was most probably equally the case at many other Grecian temples. The statues of the Niobe, at Florence, have also very ingeniously and with great probability been supposed to have been originally destined for, or to have belonged to, a Grecian pediment¹. The practice of executing these extensive, and in some cases, colossal compositions in whole and equilibrated statues, though the result of the juvenility of art, inasmuch as it offered, in some respects, facilities in the execution, so it also must have afforded a grandeur of effect, and a variety of impression far beyond that produced by works simply in relief, however skilfully managed. Each figure and group being detached, and having in most cases its own centre of gravity, was therefore more calculated also for duration, though on some occasions that circumstance may have rendered them a more inviting and facile object of plunder to Roman spoliators.

The extreme of finish and even of polish, all round these sculptures, which the artists must have been aware at many points could never have been seen when they were fixed in their permanent situations, at the same time that it proves that they were subject to previous exhibition, displays also the result of a powerfully excited enthusiasm on the part of the executive sculptors, when such a field for the future exercise of their talent lay before them in the patronage of a Pericles, and of the rival states of pacific Greece, then almost at every point raising monuments in conformity with the new and perfected development of the Phidian art. It also may evince a sentiment of religious devotion on the part of the Athenians, which forbade the introduction of any but highly wrought productions at the great temple of their tutelary divinity, on the same principle that they would not allow Phidias even to recommend less costly materials than ivory and gold for the great statue of the goddess.

As the approach to the Parthenon is from the west, and as the fabric was viewed by the early travellers when converted into a Christian church, they consequently were led to conclude the western to have also been the original entrance-front; little considering that though the natural formation of the Acropolis, (which was on three sides a precipice, and had only one inclined approach, and that at the west end of it), determined the position of the gates or propylæa; yet, that the ceremonial of the Athenians, as of the generality of the Grecian people, required their temples to face the East (πρὸς τὴν ἑρῶν βλέπόντων. Plut. in Numa).

Besides the inference by analogy, from the entrances of other Athenian temples, that the principal front of this one also

had the same aspect; the ascertained situation of the statue, the direction of the processions of the frieze, the figures of the Gods represented on the eastern part of it, the superior decoration of the eastern architrave, the western position of the opisthodomus—all concur to confirm a decision on that point, which will, together with a mature consideration of the passage of Pausanias, lead to a conclusion on the much disputed question of the subjects represented in the two pediments.

Stuart and Revett first ascertained the eastern to have been the principal front; but so difficult is it to disengage the mind from pre-established opinions, even if founded in prejudice, that they did not profit of the result of that discovery to its full extent, in determining the subjects of the pediments in correspondence with the words of Pausanias. Le Roy, Barbié du Bocage, and even in the present day, Colonel Leake, and Mr. R. Cockerell² conform to the preconceived ideas of Wheler and Spon, that the western pediment represented the birth, and the eastern the contest of Minerva.

M. Barbié du Bocage in a paper replete with misconceptions, (published in the atlas of the Voyage du Jeune Anacharsis), even from the designs of Stuart, endeavours to confirm the notion that the western was the principal front: he observes, "Il n'est donc plus douteux que la façade antérieure ou de devant du temple, était celle qui faisoit face à l'ouest; et si, dans le portique intérieur, les figures des Dieux se trouvent dans la partie de l'est, comme le remarque Stuart, c'est que l'on a sans doute voulu imiter la position intérieure des statues des divinités, qui étaient toujours placées dans la partie la plus reculée et la plus enfoncée des temples." But the well ascertained place of the great statue in this temple entirely controverts this reasoning. The same author adheres also to the opinions of Wheler and Spon as to the interpretation of the birth (γένεσις) of Minerva, mentioned by Pausanias³, with a refinement truly original, he viewed the composition of the western pediment as "la présentation que ce Dieu (Jupiter) fait de Minerve, sous un habit décent, aux Déeses de l'Olympe assemblées." In the same mawkish train of thought he also observes of the figure in the car, which he mistook for Minerva, "Elle a la figure d'une jeune fille modestement vêtue, et dont l'attitude n'a rien qui doive alarmer la pudeur des divinités auxquelles elle va bientôt être associée."

The learned topographer, Colonel Leake, admitting the eastern to have been the principal front, labours to prove that the western was that part of the temple to which Pausanias applied the term ἱερὸν "to those entering", and thence that the subject of the tympanum over it was the birth: but notwithstanding his reasoning from the supposed position of the monuments on the Acropolis, described by Pausanias in his way to, and departure, from the temple⁴, the whole context of the work of the Greek topographical historian, proves his mind to have been so imbued with, and wrapt up in, the credence, mysteries, and ceremonial, of the Grecian mythology, that it is wholly improbable that he should have described, otherwise than in a religious sense, the entrance to one of the most celebrated temples of Greece.

Regarding the adopted interpretation by introduction, of the well known history of the birth of Minerva, who, as the brain-born daughter of Jove, assumed Olympus in her own right—we will ask who in ancient mythology ever heard of the presentation of that goddess to the assembled divinities in a mode approaching to modern etiquette? Jupiter on

¹ We have seen an etching of the supposed arrangement of these beautiful statues according to that hypothesis, by Mr. C. R. Cockerell.

² See a restoration of the eastern front of the Parthenon, in Williams's Views in Greece. Edinb. 1823.

³ It is scarcely necessary to remark, that the concurrent mode of describing the nativity of Minerva, both by artists and poets, was to represent her springing in her golden panoply from the head of Jove. A few lines previous, Pausanias described a statue of the goddess on the acropolis thus executed. Ἀδελφὴ δὲ τῆς Ἀθηνᾶς ἐκ κεφαλῆς τοῦ Διὸς. There is the well known Etruscan Patern of that subject. Also in a Hymn to Minerva, ascribed to Homer, we find her birth thus related:

—τὴν αὐτὴν ἐγένετο μετὰ τὴν Ζεὺς
Σιμῆς ἐκ κεφαλῆς, πολυμήνην τεύχε' ἔχουσαν,
Χρῆσιν, παμφανέντα. κ. σ. λ.

⁴ M. Quatremère considers that Colonel Leake misinterprets the sense of the words of Pausanias: (we will use his own words)—"comme si cet écrivain eût dit arriver au temple au lieu d'entrer dans le temple. Il se plaît à imaginer que Pausanias auroit décrit les monuments de l'Acropole d'Athènes comme un homme qui, chargé de faire un état des lieux, tient procès verbal de sa marche et de chacun de ses pas dans l'ordre où il procède. Il croit en conséquence qu'après avoir parlé des objets compris entre l'aile méridionale des Propylées et le côté occidental du Parthénon, l'écrivain grec a dû faire mention de l'entrée du Parthénon qui étoit voisine de lui, et du fronton qui la surmontoit."—Restitution des deux Frontons du Temple Minerve à Athènes. Note, p. 5.

those on the south side had each a group of two figures, representing a Centaur combating a Lapitha; a few of these remain, and I have given six examples of them at Plate IV, Fig. 3, they are in alto-relievo,

such a supposition instead of having the tranquil and majestic divinity of the Olympian god as described by Homer, and represented by Phidias, would be here according to Col. Leake "in the attitude of advancing towards the gods, while he turns his face and stretches out his right arm towards his daughter; and Minerva is, by a similar action, triumphantly pointing to her attendant train". But in opposition to this improbable intention attributed to these figures, if the reader will turn to Plate XVII, Fig. 1¹, he will there find, on the design of an Athenian medal representing the contest, a group in which the two divinities have an affinity in their action with those in the western pediment, which have here ascribed to them a mode of gesticulation unknown and unobserved in the poetry, or monuments of Grecian antiquity.

The difficulties started to the application of the contest to the west front, are, the absence of a figure of Jupiter, and the want of appropriation of a fragment in the Museum containing two feet with the stem of a tree between them, belonging to a figure in violent action, which Colonel Leake supposes to have been brought from the eastern pediment, and to have appertained to a statue of Minerva, together with a fragment of a serpent in the same collection, supposed also by him to have been attached to this tree belonging to the contention, forming the olive and serpent of Minerva, as in the medal. But in the medals of the contest, Jupiter is not represented; and as no other than a central position could be well appropriated to him; his image therefore, introduced in the most prominent situation, according to this hypothesis in each front, would be somewhat too predominant in a temple of Minerva². The feet on the fractured plinth both from their dimensions and the intervening space between them, were too small to have corresponded with the fragment of Neptune, and from their unfinished state appear never to have formed part of a statue of Minerva, but rather to a male and undraped figure, to which, from its position, the stem of the tree was meant as a support.

When Nointel and Wheler were at Athens, the Eastern front was but little better preserved than in the time of Stuart, and it appears highly probable that the destruction of the central part or real subject of this pediment, took place at the early period of the conversion of the Temple into a Greek Church. Wheler says, "when the Christians consecrated it to serve God in, they let in the light at the east end, which is all that it yet hath:" the semicircular recess or exhedra therefore, which was constructed at the eastern end on the site of the middle part of the Pronaos, was doubtless then lighted by the demolition of the central portion of the pediment. The descriptions of early modern travellers are therefore little material to the comprehension of the subject of this front, which the fragments now seen in the British Museum more fully illustrate. Respecting the Western front however, from the designs of Carrey, united to the descriptions of Wheler and Spon, alone, can we form any thing like a comprehension of the grouping of the sculpture³, as exclusive of the torso of the river-god, six mutilated fragments only exist of the twenty figures seen nearly perfect a century and a half ago, which had survived the explosion. The principal group met with its destruction after the siege, by the attempted removal by Morosini of the admirable horses⁴, as a Venetian trophy, and to prove

his deliberate evacuation of the Acropolis. These horses according to the historian of that time excited ecstasy in the beholder, and the surpassing beauty of the horses' head from the eastern pediment, proves that their excellence was not exaggerated. The removal of the figures of the southern angle probably took place at the same time, or possibly being loosened, were shaken down by earthquakes, for as recently as in 1805, stones fell from this front in one of those visitations.

It was M. Quatremère de Quincy who first in a dissertation read at a sitting of the Royal Academy of Inscriptions and Belles-Lettres of Paris, in 1812, now recently published, brought forward arguments to prove that the western pediment represented the contest, and consequently the eastern one the birth, of Minerva. He then produced restorations on the designs of Carrey in illustration of that opinion. Visconti followed on the same side, and the subsequent investigation of the Elgin Marbles has in a great measure contributed to the decision of the question in conformity with the judgment of the latter critic, in which the antiquaries of the British Museum have concurred⁵.

The sacred contest of Minerva and Neptune is supposed by some mythologists to allude to a real contention of the agricultural and maritime classes of the early inhabitants of Attica for preponderance in the government. Bryant associates it with the deluge, and his system of the "Arkite" worship, under the symbol of the *ἵππος* or the "horse" of Neptune, but instead of the horse as chiefly found in Roman authors a salt spring was the fabled produce of the trident in this contest recorded by the Athenians, which remained a well known miraculous object of veneration on the Acropolis. Pausanias mentions on the Acropolis statues of Minerva displaying the olive-tree, and of Neptune exhibiting water, *πεποιήται δὲ καὶ τὸ φυτόν τῆς ἑλαιᾶς Ἀθηνᾶ καὶ κύμα ἀναφαίνων Πασιδῶν*, and it is remarkable that the principal figures in the western front overlooking the immediate spot he seems then to have been describing, corresponded with the works here alluded to, which, according to the context, were very probably by that native Athenian artist, and favoured pupil of Phidias, Alcamenes.

Without at present dwelling longer on the controversy regarding this sculpture, we will refer our reader to Plate XV, exhibiting the state of the pediments from the Nointel drawings. Fig. 1, is from the Western pediment, which we view as representing the contention of Minerva with Neptune; a car of victory awaits the triumphant goddess, the inventress of war chariots, and on either side are ranged the divinities favourable to the rival deities. In the northern angle of this pediment was placed the surpassing statue of the river God, as shewn in Pl. IV, Fig. 2. and the group, possibly of Vulcan and Venus, of which we have already spoken, which is still at the edifice. Fig. 2, shews the remains of the Eastern pediment at the same period. It must have represented when entire the birth of Minerva. A well known Etruscan patera⁶, now at Bologna, has an antique engraving on it, in correspondence with the poetical description of that fable, of Minerva rising completely armed from the head of Jupiter, who is attended by Venus, Juno Lucina or Diana, and Vulcan. A similar group M. Quatremère supposes with great probability to have occupied the central part of this pediment.

¹ See also Combe's Catalogue of Greek Coins in the British Museum, 1814, Plate VI. Fig. 11 and 14. for even more analogous representations from other Athenian medals, which may be recollections of the figures of the western pediment.

² We are aware that at the temple in Ægina, called of Jupiter Panhellenius, a statue of Minerva was the principal figure in each pediment; but it is not clearly ascertained to have been the temple so termed by Pausanias: some recent antiquaries have much doubt on that point.

³ A Greek fictile vase, with the names annexed to the figures painted on it, and supposed to represent the contest, was recently found in an excavation at Athens, by Sandford Graham, Esq. M. P. It has been published with a commentary on it as such, by Mr. Wilkins. The chief coincidence on this ancient Greek composition with that of the pediment is, the relative places of the figures of Neptune and Minerva, and the supposed action of the latter divinity from the small portion of the figure remaining. There is a quadriga of Apollo, but on the right side. Thetis and Peleus are introduced, as the names inscribed over the two figures attest, thence Colonel Leake calls the subject on this vase "the enlèvement of Thetis, by Peleus,

in the presence of the Gods." See our Fourth Volume. Walpole's Memoirs, Vol. II. p. 415. Leake's Topography, p. 256.

⁴ In Fanelli "Atene Attica," is found the description of this event, united with the misconception of that day on the personage represented in the biga. In speaking of the sculptures he observes,

"Rappresentano Minerva sedente sopra carro trionfale come dea delle scienze, e perciò disarmata di elmo e di scudo, quale stracinato da due spumanti destrieri prodigiosi per l'ardor maestoso che dimostravano, facevano arrestare estatica la meraviglia; ma perchè di comando del Capitan Generale fù procurato di togliere da quell' aggruppamento la sola parte del trionfo per trasportarlo nell' inclita sua dominante ad esaltare per sempre la memoria del volontario abbandono dell' Attica conquista, piombò a terra l'uno de' separati corsieri, e diviso in scheggie rimase languida a prima vista quella spiritosissima numerosa unione." Cap. del Tempio di Minerva.

⁵ See Synopsis of the Contents of the British Museum, 1824.

⁶ Millin Gallerie Mythologique, Tom. I. Pl. XXXVII. Fig. 126.

most of them miserably broken, though not entirely defaced as those on the metopes of the northern side and the two fronts¹.

The lateral figures of this tympanum which are in the British Museum, probably represent according to Visconti, the Fates, Ceres and Proserpine, Hercules, and Iris, attendant on this mythologic event; and the subject was bounded as is to be found on other antique monuments by allegorical representations of the rising and setting sun, or the cars of Night and Day.

Portions of the sculpture extended beyond the outside of the cornice, which does not project quite three feet from the tympanum. Some of the groups in the Museum, are three feet six inches in depth, and the horses' head of the northern angle of the eastern pediment originally inclined over the horizontal cymatium; the horses of the biga must have had a much more considerable projection. On these statues, as also on the exposed parts of the edifice, the marks of the tool are not generally to be seen, but nearly the whole surface of them bore a uniformly high polish. The inner horse's head of the south-eastern angle has an equal relief or substance, on the principle of a statue, with the external one, a circumstance favourable to effect in such a situation, but the reverse, as before mentioned, of the practice of modern art. The subjects and general character of the composition of each pediment, being thus pointed out with the aid of the works of recent antiquaries, the reader is referred to the fourth volume, where will be found introduced, detailed plates from the drawings of Carrey, and from the sculpture in the British Museum, accompanied with remarks on each of the successive fragments. See Pausanias, Lib. I. C. XXIV. Vi conti, Mémoires. Quatremère de Quincy, Lettres à Canova sur les Marbres d'Elgin, 1818, and Restitution des deux Frontons du Temple de Minerva, 1825. Leake's Topography of Athens. [ED.]

¹ The engravings of the METOPÆ in this volume, were originally derived from the superior delineations by Pars, which were with other of his drawings presented by the society of Dilettanti to the British Museum, on comparing which with the engravings from them in the former edition, the shadowing of these last appears to be altered from the truth of the drawings, and therefore conveys an incorrect idea of the relief of the sculptures.

Of these six Metopæ the first, representing a Centaur grasping the head of one of the Lapithæ within his left arm, is still in its place at the western extremity of the south front, the other five now in the British Museum equally belonged to the same front, on which their original positions were as follow. The central group of the upper range was the third from the west angle. That next to it on the same line was the seventh from the east angle. The metope represented to the left in the second range was the sixth from the east angle, the next in the centre was the fourth from the west angle, and that on the right was the second from the western end.

As the metopæ on the southern side of the temple were in better preservation than on the others, Carrey, perhaps on that account, only delineated those on that front, of which, including the five above mentioned, fifteen are now in the British Museum; and one which was previously removed from the temple by M. le Comte de Choiseul-Gouffier, namely, the tenth metope from the western angle, representing a woman endeavouring to escape from the grasp of a Centaur, is now in the Royal Museum of Paris.

The recent history of this metope is interesting; M. de Choiseul having returned to France after his embassy to the Porte, at the commencement of the revolution, emigrated, and this marble remained at Athens during the whole of that period. On his return to France, when under the government of Buonaparté, by means of his intimate acquaintance with M. Talleyrand, that personage was so influenced as to allow a corvette to call at Athens for this marble and other antiquities collected there for him. As might have been expected, the corvette was taken by an English man-of-war, on which M. de

Choiseul applied to Lord Elgin to make interest with Lord Nelson, and he applied also to Lord Sidmouth and to Sir Joseph Banks in order to procure the restitution of the property, on indemnifying the captors. By some accident, it seems, his consignments were soon after lost sight of. In the mean time Lord Elgin on returning home from Turkey through France, became one of the (détenus), or individuals made prisoners by Buonaparté in 1803, in violation of the law of nations. During this detention his lordship was on one occasion placed under close confinement at Melun, in consequence of the French Government having received a report of the continuation of the operations of Lusieri on his account; which rigour was adopted towards him, it seems, for the purpose of influencing his mind, so that he might direct the suspension of the proceedings of his agents at Athens. Lord Elgin, on his arrival in England, in 1806, received a report from his agent of some packages belonging to him, remaining at the custom-house without a direction, which, believing to be his, were bought at a lumber or rummage sale for twenty-five pounds, which on examination turned out to be the captured Marbles of M. de Choiseul. This intelligence his lordship immediately communicated to M. de Choiseul, who replied in 1810, that his marbles were still at Malta, but in 1815 Lord Elgin in a personal interview with him at Paris, convinced him of his mistake; but no instructions were issued by him in consequence, and in March 1816, the marbles still remained in his lordship's possession. It appears that subsequently they were transmitted to Paris, to M. de Choiseul. The metope had been very much mutilated and almost ruined, from the very inappropriate means used in lowering it; therefore M. de Choiseul caused it to be restored by a French sculptor named Lange, after the sketch made from it when more perfect by Carrey. On the death of M. le Comte de Choiseul in 1818, the metope with his other valuable antiquities were put up to sale, and the trustees of the British Museum privately deputed a gentleman to bid a thousand pounds for it; but either from the commission becoming known, or from the determination of the French Government not to allow this marble to be removed from France, the agent of the Museum was outbid, which occasioned clamorous exultation from the Parisians assembled at the sale.

This marble, the acquisition of which by the French Government is thus connected with several events of recent history, is, it must be admitted, at the same time an honourable memorial of the good faith and delicacy of feeling of the noble Earl lately representing the British Government at the Sublime Porte.

To revert to our subject, M. Quatremère has erroneously stated in his Lettres à Canova, on the Elgin marbles, that eighty of the metopæ contained combats of Centaurs¹. It however appears, that with the exception of the twenty-three metopæ on the south side, the others represented totally different subjects, two of which are introduced at Plate XV. Fig. 3, 4.

The whole of the subjects of the metopæ of the four fronts as far as they can be ascertained from the present state of the temple, and with the aid of the drawings by Carrey, and of those of the artists employed by Lord Elgin, are as follow:—

Metopæ of the Eastern Front. The metopæ of this front, as will be perceived on inspecting the view at Plate IV, have been long since so extremely mutilated that it is difficult to decide what subjects were represented on some of them, but the comparison, however, of the remaining indications with a drawing made by one of the artists engaged by Lord Elgin during his embassy, we believe by Theodore the Kalmouk, will enable us to form some very probable conjectures on them. At that time, an opportunity of a closer inspection of this frieze was afforded from the scaffolding raised for the purpose of removing the statues of this pediment. The following therefore it is supposed were the subjects introduced on the eastern metopæ. No. 1, beginning at the

¹ The contradictory passage of that author, where he reconciles the 'search for variety' with eighty repetitions 'of the same subjects' in ninety-two metopæ, is as follows: "Dans les metopes du Parthénon, on a porté, au plus haut point, le soin et la recherche de la variété. Il paroît, par les dessins de Nointel, que quelques metopes, sur le côté méridional du Temple, avoient des groupes dont les sujets

n'étoient pas des combats de centaures. A cela près, il est certain qu'on répéta pour le moins quatre vingts fois, dans cette série de groupes, le même sujet, c'est à dire, un centaure avec un homme, tantôt combattant, tantôt vainqueur, tantôt vaincu." Lettres à Canova, p. 54.

But the principal piece of Sculpture we saw here, is the remaining part of the frieze immediately under the soffit or ceiling of the Peripteros; it is three feet four inches in height, and was continued quite round on the outside of the wall of the Temple; so that the whole length must have measured at least 520 feet: the work is admirable, and the subject interesting. It represents the Panathenaic Procession, as will be evident on comparing the following Plates with the accounts yet remaining of that splendid solemnity.

southern end represents a hero and his vanquished antagonist. No. 2, a figure in contention with another holding a bow, an animal resembling a panther is between them; this by some is supposed to be Hercules and Ioläus subduing the Hydra. No. 3, a hero bearing a large shield, killing his bearded adversary. No. 4, a female figure, probably Minerva, destroying a giant, another figure seems to have been behind. No. 5, a draped figure in a biga. This has been called Minerva the inventress of chariots. No. 6, a bearded figure, probably one of the giants (as rocks are seen behind) succumbing to a juvenile hero. No. 7, a dressed figure in a biga with a winged horse, probably Minerva taming Pegasus. No. 8, a bearded figure seated, shrinking from the attack of a hero in armour. No. 9, the struggle between Apollo and Hercules for the Delphic tripod. No. 10, a draped figure in a biga. No. 11, is supposed to be Theseus delivering an Athenian from the Minotaur. No. 12, a female dressed figure pursuing a bearded man, supposed to be Minerva *Γigasτοφόνος*, (the destroyer of the giants). No. 13, a hero in a chlamys, about to slay his fallen antagonist. No. 14, the last at the north end is a figure in a car as if rising from the sea, a fish is represented at the wheels. Thus it appears that the metopæ of the principal front, represented subjects from the gigantomachia, heroic exploits of which Minerva was patroness, and some few were allusive to her own history.

Metopæ of the Western Front. Several of the groups of this front are quite obliterated, the most distinguishable are at the northern extremity. The angular one at that end represents an equestrian hero. The next to it shews two pedestrian figures in close combat, and these subjects appear to have been alternate throughout this front. The equestrian figures in general are riding over a fallen adversary. The costume of the vanquished figure at the southern end, and the form of one of the shields not quite obliterated, appears to have been Asiatic. The military feats of the Athenians may therefore with propriety be considered as the class of subjects displayed in the metopæ decorating this front.

Metopæ of the north side. A greater number of the columns being overthrown by the explosion, on this side of the temple, consequently fewer of the metopæ remain in their places, but it is probable that the fragments of them still remain beneath the ruins¹. The extreme mutilation of those remaining on the building may have preserved them from spoliation. It is observed that as a female figure is to be found on the greater part of the groups of this front, it is therefore probable that the generality of the subjects represented the wars of the Greeks and Amazons, in the same manner as the frieze of the temple of Phigalia was sculptured with that legendary history in conjunction also with the Centauromachia. On the first metope at the western angle are seen two females, one seated on a rock, the other erect and holding up her peplus with both hands. The fourth from that angle has been observed to resemble the antique bas-relief of Belleroophon watering Pegasus, which hero was protected by Minerva, and conquered the Amazons. On the eighth are two females near an altar. The others are almost entirely destroyed.

Metopæ of the south side. Of the whole thirty-two reliefs on this front represented in the Nointel drawings, eighteen are combats of Centaurs and Lapithæ, five represent Centaurs carrying off women, and nine contain subjects wholly without Centaurs. Of these nine, beginning with the thirteenth from the western end as numbered by Carrey, have not been described by us; we will refer to his sketches which can now be our only authority, as the sculptures have since entirely disappeared. No. 13, represents a male and female figure in an erect position. No. 14, shews a man as if surprised holding with both hands his chlamys, a woman stands beside him looking into a vase or circular box which she holds in one hand, and in the other its cover. These figures are supposed to be Erechtheus and Aglauros. No. 15,

contains a draped figure in a biga. No. 16, a figure in the action of slaying his fallen antagonist. No. 17, contains a man, and a woman turning from him holding something like a scroll. No. 18, two female figures as if contending; a smaller female figure is at the side. No. 19, two female figures, as shewn at Plate XV, Fig. 3. No. 20, two female figures supposed to be the Fates; one is unrolling a volume, the other holds something supposed to be shears in her right hand. No. 21, two female figures, one with her bosom uncovered appears to be crowning a female statue of rude form standing on a column, which is spoken of by Stuart at page 52 in the text. See Plate XV, Fig. 4.

It thus appears that rarely any of the great divinities were introduced on these metopæ, but that they principally represented the exploits of the heroes of ancient fable.

The metopæ are evidently by different hands. They must have been wrought previous to being placed in their permanent situations, but may have been re-touched when so posited. Their altitude from the platform on which the temple is supposed to have stood, was forty-four feet, and from their great relief (as some of the figures are almost entirely detached from the field of the metopæ) could have been distinctly seen from the city below, where within the angle of view. The distinguished members of the Royal Academy, who were examined before a committee of the House of Commons on the merit of the Athenian Marbles, were, for the greater part, of opinion that the metopæ were in general of inferior execution to the Panathenaic Frieze. Sir Thomas Lawrence, who thought the frieze of the procession of equal merit throughout, was not of the same opinion regarding the metopæ, but discriminated that some of the metopæ were of equal value with the frieze. The metopæ most admired for the vigour and grandeur of the muscular forms, and of which a cast at the Museum occupies the place of a marble wanting to the uniformity, is that represented in Plate IV. to the left of the three lower groups. Regarding this marble, Visconti observed, "Sur l'une des métopes on voit un Centaure les mains liées sur le dos, dont le torse et le mouvement de tête semblent avoir été imités par Aristéas et Papias dans le plus vieux de leurs Centaures." The impression thus produced by this mutilated sculpture, of the Centaur being "made captive" with "his arms bound behind his back", according to the words of Mr. Burrow, gave rise to a criticism on the propriety of the action of the Lapithæ, as there would then appear to be no occasion for the tense and nervous energy displayed by that figure. On an attentive examination however of the group, it may be discovered that the left arm of the Centaur (a very small fragment of which remains attached to the fascia of the metopæ) was in an uplifted position, struggling to disengage the left hand of the Lapithæ from his throat, at the same time that in a very natural movement he is applying his right hand to a wound received in the back, at which moment his armed assailant is assembling all his muscular strength for the recoil of a more mortal thrust. These metopæ, taken as a whole, could not have been surpassed by any architectural sculpture ever executed. They display so great a boldness of conception and hardihood of execution, that previous to their becoming known and studied, modern artists would have shrunk with reluctant diffidence from attempting works of a similar character. Canova, from having seen these models, seems to have been seized with a desire to rival, if not surpass them, and his colossal group of Theseus slaying the Centaur, now at Vienna, in many respects may vie with these creative monuments of antiquity.

Report of Select Committee of the House of Commons on the Elgin Marbles, 1816. Visconti, *Mémoires sur des Ouvrages de Sculpture du Parthénon*, 1818. Quatremère de Quincy, *Lettres à Canova sur les Marbres d'Elgin*. Rome, 1818. Leake's *Topography of Athens*. Burrow's *Elgin Marbles*, 1817. *Description des Antiques*

¹ Since the occupation of the Acropolis by the Greeks, several of these metopæ have been discovered, but they are not yet removed from the ruins. [ED.]

Of this I have engraved sixteen Designs, beginning with the western angle of the side facing the north. On the Plate numbered XII. Fig. 1. we see two youths preparing to mount their horses, and follow the procession; others are just mounted, and are beginning their march; more than 60 feet on each side have been occupied by the horsemen who attend on this festival, amongst whom three varieties of dress are particularly distinguishable; some are clothed in a chlamys and tunic, some in a tunic without a chlamys, and others, excepting a little loose drapery, are quite naked^a.

I have contented myself with giving only four other Engravings of this cavalcade, Figs. 2. 3. 4. 5. of which Figs. 2. and 5. are also taken from the southern side, and 3. and 4. from the northern side, and I think include all the varieties of dress represented there in the original^b.

The horsemen are preceded by charioteers; of these I have given three representations at Figs. 6. 7. 8.^c being all I was able to recover; in the last is a youth, whom I suppose a victor in the chariot-race, a man is about to crown him^d. Between these and Fig. 1., Plate XIII. there is a great chasm, the intermediate part of the frieze being destroyed; in Fig. 1., Plate XIII. are three Scaphephori^e, or men carrying trays^f; there is another great chasm, between this and the sacrificers and Ox^g, at Fig. 2. on the same Plate, which is the northern face of the stone forming the north-eastern angle of this frieze^h.

At Plate XIII, Fig. 3. is the other face of this angular stone, making the northern extremity of the end facing the east; two young maidens are there represented, carrying dishes or pateras; on the same

du Musée Royal, Paris, 1820. Synopsis of the Contents of the British Museum, 1824. Canova's Works, 1824. [ED.]

^a The designs of this sculpture having been made at the edifice from inconvenient points of view, some inaccuracies in the costume are perceptible, which we shall denote on comparing them with the marbles in the Museum: it is surprising, however, that they should be generally so correct. The action of the youths on the slab, Fig. 1. represents the one nearest the angle as tucking up his tunic previous to mounting his horse, in which a boy, probably his groom, is assisting him; the other youth holding his bridle seems to be adjusting on his head a fillet, or στέφανον, which is not now perceptible on the marble; the pileus (or hat) hanging behind the principal mounted figure is there more distinct. [ED.]

^b These four portions of the equestrian part of the frieze are in the Museum, but have been much more mutilated since the time of Stuart. In Fig. 2. the form of a close helmet given on the head of a figure at the left is not to be traced on the marble, the head is quite obliterated. In the uplifted hand of the principal figure, part of a spear is shewn, but cannot be distinguished on the marble, and the leathern reverses or tops of the boots are not quite according to the originals. In Fig. 3. the marble is much more injured than appears in the design. In Fig. 4. we can scarcely more than distinguish the forms on the marble. Fig. 5. was composed of two slabs, on that to the right the semblance of a Phrygian cap appears behind the head of an equestrian, which the marble does not justify; the upper part of the head is gone, but a flat projection (perhaps part of a helmet crest) may have induced the artist to give it that ideal form. Of the slab to the left only a small part of the centre of it remains, marked No. 178* in the Museum, containing the knee and hands of an equestrian, and the nose of a horse: it was in the possession of the Dilettanti Society many years previous to the embassy of Lord Elgin. The winged boot-top of one of the figures is probably a flourish of the artist. [ED.]

^c Of the two slabs composing Fig. 6. that on the right alone is in the Museum, in which the head perhaps incorrectly shewn with a helmet is almost obliterated; that with a herald checking the speed of a chariot, it is clear was not adjoining to it; the male charioteer is dressed, and has a belt, as in another termed by Visconti a Victory. In Fig. 7. the right hand portion is somewhat incorrect. In the marble are indications of another figure stepping into the car, to whom the head of the charioteer is directed; of the left hand portion scarcely more than the horses' heads remain, it was long since in the possession of the Society of Dilettanti, probably having been brought home by Dr. Chandler. Fig. 8. The marble of this group is more mutilated than shewn in the print; nothing but indications of the heads are seen, and the fore arm of the standing figure is destroyed. The figure in the car Visconti supposed to represent a Victory, which

is very questionable, as there is a figure in almost every chariot very similarly attired; and according to Carrey's drawing and the marbles existing, it appears that each quadriga had a warrior generally on the near side, a charioteer on the off, and a pedestrian attendant, probably a herald, attached to it. The gesture of the figure with extended hand by no means appears to represent the act of crowning a Victor: it is that probably of a herald making a signal to a group behind, simultaneously with the action of the warrior, who seems to be too much pressed on by the succeeding horses: neither does this appear to have been the foremost chariot in the procession; nor with horses in strong action, is it probable that such a moment would have been chosen to perform that ceremony. The only singularity in the figure in the car is the cross-belt which Visconti supposes to be allusive to the wings of Victory. This however may have been an accidental variety of costume appropriate in a charioteer; for among the aurigæ as represented by the Roman marbles we find what a multitude of thongs and belts were usual in the costume of such persons. The figure in question we view, therefore, as no other than a charioteer, of whom from the Iliad is known the importance in ancient war. [ED.]

^d Ην μὲν γὰρ Παναθηναίων τῶν μεγάλων ἵπποδρομία. Xenoph. in Symp.

"There is a horse-race on the greater Panathenaic festival."

καὶ ὁ νικῶν στεφανοῦται ἑλαία πλεκτῇ. Suidas in voce Παναθηναία.

"And the victor is crowned with a wreath of olive."

Athenæ quoque victores oleâ coronant. Plinius, lib. xv. c. 4.

^e Προτίττανεν ὁ ἵκμος τοῖς μετοίκους ἐν ταῖς πομπαῖς, αὐτοὺς μὲν σκάφας φέρειν τὰς δὲ θυγατέρας αὐτῶν, ὀδρεῖα καὶ σκιάδια. Harpoc. in voce Σκαφηφόροι.

"The law has ordained that in the processions, the sojourners themselves should carry trays, and that their daughters should carry pitchers of water and umbrellas."

^f Of these figures at Fig. 1. only one is now to be seen in the British Museum, namely, that to the left, of which the head is destroyed. In the Museum Synopsis they are termed Metæci or strangers, from the above passage specifying the persons to whom this office was allotted, and whose wives and daughters could only join the procession by performing offices of servility for the Athenian matrons. Thus shewing, as Visconti says, the civic pride of the Athenians over other Greeks who visited, or were domiciled in their city. [ED.]

^g Ἐν ταῖς Παναθηναίαις πᾶσαι πόλεις αἱ ἀπὸ τῶν Ἀθηνῶν ἀποικισθεῖσαι βῶν θυσιάζουσιν ἑπιμπον. Scholiastes in Nub. Aristoph.

"In the Panathenaic festival all the cities that were colonies from Athens sent an Ox to be sacrificed."

^h The group at Fig. 2. Plate XIII. and consequently the two figures at Fig. 3. being on the return of the same marble are, it is probable, now no longer in existence; they are not in the British Museum. [ED.]

Plate, Fig. 4, are Hydriaphoræ^a, or women carrying pitchers of water, and one assisting to support a Candelabrum. After another great chasm follows Fig. 5. the longest piece in the whole frieze, and probably that which was in the middle of this front; on it are a god and goddess, perhaps Neptune and Ceres^b, and two other figures, one of which is a man who appears to examine with some attention a piece of cloth folded several times double; the other is a young girl who assists in supporting it: may we not suppose this folded cloth to represent the Peplus?^c

In the centre of this block of Marble, at Fig. 5, Plate XIII. the priestess places a basket on the head of a young virgin^d, and puts a torch in her hand; another young female figure has a basket already placed on her head, and holds a tablet in her hand; there seems to be something carefully wrapt up in these baskets. The young figures are the two Arrephoræ, or Canephoræ, referred to in page 34, note (a), who, at the close of this festival, are dismissed from the Acropolis, after having remained there a certain time to work on the Peplus^e. In this Plate are three divinities, perhaps Vulcan and Juno sitting, and Iris standing by her^f. Vulcan, the limping God, seems to be distinguished by having one shoe much higher than the other.

Fig. 6, Plate XIII, like the former figure, exhibits the two parts of another large stone; in this are represented Jupiter^g and the two Dioscuri; the other sitting figure is perhaps Theseus; of the two

^a At Fig. 4, Plate XIII. is represented a marble slab with five female figures which is in the Museum, of which the three heads remaining are much mutilated, and two are quite destroyed. The lower part of the figure on the right is more perfect than the others; the two figures called by Stuart Hydriaphoræ, holding vessels of lustration, are more probably, according to Visconti, Athenian virgins bearing vases of libation. It is not clear that the extreme figure on the left supports the candelabrum. [ED.]

^b At Fig. 5. is given in one line the whole of the composition on this central slab, which is 14 feet 5 inches in length. The sitting figures to the right called Neptune and Ceres above, are termed by Visconti with great positiveness Æsculapius and Hygeia: he says, "Je les reconnois sans hésiter pour Esculape et sa fille."—"Dans les dessins gravés pour l'ouvrage de Stuart, on a changé le serpent d'Hygiee en une draperie: ainsi les deux figures étoient méconnaissables." In truth, however, it is not clear that the indications on the left wrist support the assertion of the Roman antiquary; for after an attentive examination we can neither affirm nor deny the existence of the reptile spoken of, the diminutive size of which would not correspond with the magnitude of that which usually accompanies that goddess, and from three holes drilled on the right arm and seat of the figure, the attribute, which probably was of metal, was on that side: but the figures may still be Æsculapius and Hygeia. [ED.]

^c Visconti also views in this the peplus, but he supposes it at the time of Pericles to have been conveyed in a ship to the Acropolis, and to have been taken down from the mast and delivered to the archon "Basileus" who presided over the sacred ceremonies: but this mode of conveying the peplus to the temple, is supposed to be the custom of a subsequent age. The figure that supports the object considered as the peplus, is evidently a youth, not a young girl as supposed by Stuart. See Leake's Topography, p. 427. [ED.]

^d Παρθένος δύο τοῦ αὐτοῦ τῆς πολιάδος ἀκροῦσι, οὗ πρῶτον καλοῦσι δὲ Ἀθηναῖοι σφῆς κανηφόρους. κ. τ. λ. Pausan. Attic. c. xxvii.

^e Two virgins inhabit near the Temple of Minerva Polias; the Athenians call them Canephoræ (basket-bearers); they remain a certain time with the goddess; and, when the festival comes at night, they are employed in the following manner: they take on their heads what the priestess gives them to carry, neither the priestess knowing what she gives, nor the virgins what they receive. There is an enclosure in the city not far from the Temple of Venus in the gardens, and in it a natural subterraneous cavern; here they descend, and having deposited the things they have brought, take up others, which are likewise covered up and concealed; from this time they are dismissed, and two other virgins are conducted to the Acropolis in their place."

^f It is clear that the figures here described, in the centre

of the front, between the divinities, must have had allusion to a most important ceremonial. The suggestion of Stuart on the Peplus has been adopted by other antiquaries. The coincidence of the two figures bearing baskets, supports also, the application to them by Stuart of the passage last quoted from Pausanias. Visconti does not, however, consider the two females here described to be the mysterious Canephoræ of Minerva Polias, but as virgins bearing sacred baskets of the objects belonging to the sacrificial rights. Behind the right shoulder of the figure bearing the torch is a projection in the marble, and a hole drilled corresponding with another at the elbow of the left hand figure, which figure though mutilated appears to hold a scroll, and the left arm is seen beneath it, on which are supposed to be inscribed the sacred hymns. [ED.]

^f These three figures Visconti terms Jupiter, Juno, and Victory: regarding the first, the superior character of the seat or throne decorated with the sphinx, the majestic position of the figure, and the sceptre, all confirm the opinion of the Roman antiquary. A hole for fastening the lower part of the last named attribute, which was of metal, is apparent at the knee. The remark of Stuart on the height of the shoe beneath the left foot of this figure is erroneous; it is simply a small portion of the marble left to unite with the foot, raised somewhat above the margin. The next figure according to Stuart, is probably Juno, with her attendant Iris, for the raised arm of the latter figure, and the straightness of the edge of that mutilated object supposed to be a wing, shew that it was not a Victory. It is singular that Carrey did not introduce this part of the frieze in his designs. [ED.]

^g Stuart was certainly mistaken in supposing this figure to be Jupiter. The form of the breast of a female figure is very palpable on the marble; the head must have been as obliterated in his time as at present. That which he must have supposed to have been the thunderbolt, was a flambeaux or torch, though the upper part of it is broken away; the figure, therefore, was Ceres. The figure to the left with his hands folded across his up-lifted knee, Visconti supposes to be Triptolemus so revered in Attica, and dear to the goddess of Eleusis. This figure has been observed to resemble an antique statue of Mars in repose, and in fact the left leg rests on the end of a spear. However, whatever deity this figure represents, it cannot be surpassed in the natural elegance of design and grace of execution. The two figures adjoining, which Visconti with Stuart views as the Dioscuri, have been supposed to represent Mercury and Triptolemus, from a pileus or hat on the knees of the former imagined to be the petasus, and from a deep hole drilled between the finger and thumb of that figure supposed for affixing the caduceus: the other is conjectured to be Triptolemus, from the vicinity to Ceres.

erect figures, one seems to be an Hierophant explaining some mysteries, and the other a Mysta to whom the mysteries are explained^a.

The two figures at the left of fig. 6, complete the entire stone; and fig. 7, is that contiguous to it; here two other Mystæ^b are initiated, and some women, whom I take to be Sciaphoræ, or Umbrella-bearers^c, appear to lead the Procession. This is all I could find of the eastern end, and it may be remarked, that several female figures are represented on it, and that none appear on any other part of this Frieze^d.

Fig. 8. Sacrifices and Oxen^e; these were on the southern side of the Temple. In fig. 9, are horsemen, introduced here from the cavalcade on that side, because their dress is different from any that I saw on the northern^f.

We were not able to discover that part of the Frieze, from whence the Marquis de Nointel's painter, copied the two groups published by Montfaucon^g; they are probably destroyed. I have therefore in Plate XV, Fig 3 and 4, copied them from the work of that diligent collector. As there are female figures in them, I must suppose they were on the eastern end; and I should have at once concluded, that the little figure attended by two women, one on each side, represents the ancient statue of Minerva, supposed to have fallen from heaven, were it not that this ancient statue certainly stood in the temple of Minerva Polias, where I had not till now the least doubt, all the ceremonies with which it was honoured were performed; but this group, together with a passage in Hesychius, cited by Meursius, may, perhaps, to some of my readers, suggest a different opinion. Indeed I think it not improbable, that the statue, which, for its supposed sanctity, the Athenians must have honoured above any other, was during the Panathenaic Festival, placed on a bed^h made up with flowers, and conveyed on a litter from its usual situation to the Parthenon; and the exposition of it there, might make part of that great solemnityⁱ.

The heads of all these figures appear to have been restored in the drawing, as the almost obliterated remains of them shew very remote mutilation.

[ED.]

^a Meursius, in the last chapter of his *Panathenaia*, produces the following quotation from Proclus, to shew, that some mysteries were taught in this festival.

Ἡ δὲ τῶν Παναθηναίων (ἑορτὴ) ἔοικε δηλοῦν τὴν ἀπὸ τοῦ νοῦ καθήκουσαν εὐταξίαν εἰς τὸν κόσμον, καὶ τὴν διάνοισιν τὴν ἀσέγγχυστον τῶν κοσμικῶν ἐναντιώσεων. Φιλόσοφος γὰρ ἅμα καὶ φιλοπόλεμος ἦδε ἡ θεός. Proclus, Comm. I. in *Timæo*.

"The feast of the Panathenaia seems to manifest that perfect order which extends from the (divine) mind, to the (material) world; and likewise the unconfused distinction of the mundane contrarieties; for this goddess is the goddess of wisdom as well as of war."

By this it appears to have been the opinion of Proclus, that some pious, though mysterious philosophic doctrines were then taught. These figures, and those of the following plate confirm that opinion: we there see, if I mistake not, the Hierophants explaining and inculcating these doctrines to the Mystæ, or persons to be initiated.

^b Visconti views these figures as representing the most distinguished magistrates, priests and heralds who presided over the ceremonies. The head of the penultimate figure in Fig. 6, was never covered with a helmet. The length of that slab is eleven feet two inches.

[ED.]

^c The objects supposed by Stuart to be umbrellas, Visconti seems to think are candelabra; the place of the figures carrying them corresponds with that of the bearers of candelabra on the opposite side of the front, heading the other column of the procession. The two objects held by the virgins resemble trumpets. The heads on this slab are in general deficient, but the draperies are very correctly designed.

[ED.]

^d In the design of Carrey, from the south side of the frieze, are seen women at the eastern angle bearing square objects, supposed to be folding seats.

[ED.]

^e The cattle on this relief are in general heifers, probably as

more appropriate victims to the Virgin Goddess. They are admired by graziers for the beauty of their forms. The strophion indicated on the head of one of the figures, is the mark of a mutilation.

[ED.]

^f These two slabs are almost entirely ruined; on the head of the figure with the fillet or strophion, are three holes, indicating that some metallic ornament was fastened there; indeed throughout are very carefully placed holes for affixing the bridles and other tenuous adjuncts to the sculpture, where required.

[ED.]

^g *L'Antiquité Expliquée*, Vol. III. Pl. I.

^h Πλακίς, κλινίδιον κατεσκευασμένον ἐξ ἁνθῶν τῇ ἑορτῇ τῶν Παναθηναίων. Hesychius, in voce Πλακίς.

"Plakis, a little bed made up with flowers on the festival of Panathenaia."

Meursius, I think, supposes the statue of Minerva was laid on this bed; but as a little bed could not receive the colossal statue of Minerva made by Phidias, may it not be conjectured, that the ancient statue made of wood, and supposed to have fallen from heaven, was laid on a portable bed or litter, and carried into the Parthenon at the time of this festival; where, with solemn rites and mysterious ceremony, we may suppose it unveiled, to excite the devotion and gratify the curiosity of those who assisted at this magnificent function? In Roman Catholic countries their most venerable relics are thus exposed on the greater festivals. In those countries likewise we see processions, in which their sacred images are borne about on litters; particularly at Naples, where the images of their principal saints are taken from the churches dedicated to them, and carried in this manner with great solemnity, to visit St. Januarius, whenever the liquefaction of his blood is to be exhibited.

ⁱ Since the discovery of the Nointel drawings, these figures alluded to by Stuart, have been ascertained to have belonged to the metopæ of the south side. They were not engraved, as here mentioned, for the previous edition, for the reasons given in the introduction to this volume, p. 8. A plate on that account appears to be deficient in that edition. In the *Antiquité Expli-*

Plate XIV. All the remaining pieces of this Frieze on a smaller scale, brought together in one view, and arranged in the order in which they originally stood. A. A. the west end, B. B. the north side, C. C. the east end, D. D. the south side².

quée of Montfaucon, besides the two groups here alluded to, there is an equestrian figure introduced, from Carrey's designs of the frieze of the west front. In the article "Habits des Grecs et des Romains," he observes, on Fig 3, "une autre image qui nous a été communiquée longtemps après les deux autres est tirée des bas-reliefs du Temple de Minerve d'Athènes que fit dessiner M. le Marquis de Nointel." It is singular that these drawings thus known as being in existence nearly fifty years subsequent to their being made, and the importance of which was thus appreciated, should have been for nearly a century afterwards lost to the science of antiquity.

The criticism of Stuart on one of these groups, Fig. 4, regarding the statue, is, in part, equally applicable to it in the metope as if in the frieze. Visconti supposed it to represent an image carved in wood of the olive-tree, either the Minerva Polias, or the Diana Taurica of Brauron, an idol of the same character. An inscription found in the Parthenon and published by Chandler, which is now in the British Museum, records some offerings to that goddess, (*Ἀφροδίτη Βραυρωνία*),¹ which were preserved in that temple. The suggestion of Meursius however, derived from the catholic ceremonies regarding the conveyance of the miraculous image of Minerva Polias, in the Panathenæic procession, loses the support Stuart had afforded it, in supposing that group to have formed a part of the frieze. See Montfaucon *l'Antiquité Expliquée*, Chandler's *Ins. P. II. In. IV.* [ED.]

^a On viewing this plate^a the general features of this unrivalled composition come within our view. The entire frieze represents the procession, which appears to have been divided into two columns on passing the propylæa, in order to arrive more readily at the front of the temple. The chief division, as the frieze indicates, seems to have taken the northern side, for nearly the whole of the western frieze is directed to that aspect. The central point of the composition at which the procession re-unites is occupied by the twelve gods, seven male and five female, six of which faced the north, and the others the south. The arrephore, the archon presiding over the sacred ceremonies, and the peplos are between them, and next to the deities appear the other archons or magistrates. The procession is headed by virgins bearing sacred utensils, next follow the victims and sacrificers. On the north side, in the Nointel drawings, the scaphephori appear to have been succeeded by men bearing skins of wine, and by musicians playing on flutes and lyres, followed by a crowd of draped figures. Then succeed the quadrigæ and equestrians. On the south side nearly the same order prevailed, with the exception that between the females and the victims a series of aged men were introduced; and on that side there appear to have been no musicians. The positive division of the procession takes

place at the south-west angle, where the figures are adjusting their dresses previous to mounting their horses.

The multiplied varieties of sex, age and rank, of cavaliers and pedestrians³, elicit the most powerful energies of art, the superior grace and natural elegance of almost every figure, the curvetting of the generous steeds, the fine horsemanship of the youthful equestrians, delight the spectator, and make him, in some degree, partake of the festival.

The "isocephalism" or equality of height in the heads of the figures, whether pedestrians or horsemen, which was necessary to produce a richness of effect, is common in the friezes and bas-reliefs of antiquity, and is not therefore to be brought forward in depreciation of this particular sculpture. The sitting figures occupying the same height as those erect, without offending the eye, give the superiority of comparative proportion by which the Grecians distinguished their divinities⁴ on works in relief.

Bas-reliefs in a degree seem to have succeeded, as M. Quatremère observes, the hieroglyphics or signs equivalent to them. Indeed on the most remotely formed Egyptian monuments we perceive representations of processions, in which the figures are found relieved within their indented external form, and we find that Grecian reliefs were painted analogously with those in Egypt.

The reliefs of the historic columns of Trajan⁵ and Antonine, and that of Arcadius at Constantinople are the only known compositions of antiquity, which in extent could be compared with this frieze: the former of which, in the quality of the art, is alone worthy of being even named at the same time with it.

At the fronts this sculpture could not have been viewed at a greater distance than forty-five, and at the sides about thirty feet from the external columns, and at an angle from 36° to 45° looking up from direct vision. From this circumstance great relief was not necessary, and from being always seen in shadow, the advantage of painting this sculpture must be apparent. The ground was an azure blue⁶, the ornaments and armour were of bronze gilt, and the draperies, as at the temple of Theseus, were probably diversified, against the flesh colour of the naked figures, in encaustic painting⁷.

Traces of paint and of gilding were discovered by the artists who were present at the removal of these sculptures and particularly on the statues of the pediments⁸; and to this day the hair of the fragment of the head of Minerva, in the Museum, unequivocally shews the remains of a red colour, possibly of the ground-work of obliterated gilding, lost in the attrition of the atmosphere during the lapse of so many ages.

The greatest general projection of these reliefs was two inches.

¹ There was likewise a sanctuary of Diana Brauronia on the Acropolis. Paus. Att. c. xxiii.

² In this index plate, the equestrian groups represented at Fig. 5, Plate XII. as well as much more of the frieze designed by Carrey are not introduced.

³ The extreme variety of costume and of clothing, has caused a recent traveller to observe that it seems as if the Athenians had been summoned in the dead of the night to join in this procession; but this varied, and, in many respects, ideal costume is adopted in accordance with the spirit of ancient art, for it is not consistent that the Athenian virgins should walk barefooted, or that the youth should ride half-naked on such a solemnity. Visconti observes "It is an error of the moderns to believe that the costumes of the Greeks and the Romans were always exactly those which we find in the works of art." See Dodwell's *Travels*, Visconti. Mem.

⁴ At the temple of Theseus there are six divinities also seated. The frieze of that temple may be compared with this for the beauty of the execution, but the figures are in high-relief with the roundness of nature. In the Museum Worsleyanum, Vol. I. Pl. 1. is a beautiful Athenian relief, which Visconti originally described as having belonged to the Parthenon, but which he has subsequently ascertained to have been erroneous. In that marble the figures of the divinities are larger than those represented of the suppliant mortals introduced near them. See Visc. Mem. p. 53.

⁵ That magnificent architectural "Concetto" the Trajan column, designed by

the Greek architect Apollodorus, is encircled by a spiral bas-relief about 70 feet in length, the figures of which are reckoned to be 2500, but are only two feet four inches high, the concatenation of the subject of which, cannot be comprehended without making upwards of twenty revolutions round the monument. The gorgeous richness of the object, however, impresses powerfully the mind of the spectator, and dazzles the imagination, independent of all calculation. It is not surprising that so splendid a monument of original design should have induced so many imitations of it by powerful and despotic sovereigns. A bronze resemblance to it, (since executed at Paris,) was contemplated by Francis the First of France. Of the Arcadian column at Constantinople scarcely more than the mutilated pedestal exists, but the remains of the sculpture show, that antique art was then nearly extinct. There was another historic column at Constantinople, erected by Theodosius the Second, and demolished in 1505, the designs of which are to be seen in the *Imperium Orientale* of Banduri, after Gentil Bellini, Vol. II. 1711.

⁶ See Millin, *Monuments Antiques Inédits*. Art. Bas-relief du Parthénon.

⁷ Some curious and very ancient specimens of painted bas-reliefs, which had formed an external frieze of most archaic design were found at Velletri, in 1784, and were published under the title of "Bassi-relievi Volsi in terra cotta dipinti a varii colori, trovati nella città di Velletri. Roma, 1785, da Marco Carloni." In the forthcoming work on the Sculptures of Selinus, some remarkable examples of painted metopæ will also be found.

⁸ Clarke's *Travels*, sec. ii. c. iv.

It is remarkable, that the harness of the horses in this Frieze was of metal, the holes by which it was fixed to the marble are still distinctly visible. The thunderbolt likewise in the hand of Jupiter, Plate XIII. Fig. 6.², and the ornaments of several other figures, have been covered with the same material.

The disposition of these figures, particularly those of the Divinities on the part facing the East, and the march of the procession on the North and South sides toward that part, the holes also which are cut in the architrave of the eastern portico, mentioned in the explanation of Plate III. wherein apparently cramps have been fixed, for supporting some kind of ornament with which that Front alone has been decorated, are circumstances concurring with what has been already said, to prove that the principal entrance into this Temple was through the Portico fronting the East; and of consequence, that the Opisthodomus was in the situation I have assigned to it in a former part of this chapter.

The five Athenian medals which composed the head-piece to this chapter are shewn in Plate III.^b That in the middle, fig. 5. is generally supposed to have relation to the Panathenaic festival, and the games celebrated on occasion of that solemnity. The Minerva to the right of this, at fig. 6, answers so exactly to the description Pausanias has given of the statue of that Goddess, made by Phidias of ivory and gold, and erected in the Parthenon^c, (a description of which temple occupies nearly the whole of this chapter,) that I thought it by no means an unsuitable ornament; and it strengthens the opinion, that the figures we see impressed on the reverses of the medals of Athens, represent some statues held in veneration in that city: thus the figure to the left of the middle, at fig. 7, is perhaps the Minerva Promachus^d. Of the medals on the extremities, at fig. 8 and 9, it is scarce necessary to say they are heads of Minerva.

Two ancient inscriptions formed the tail-piece of this chapter, which are given at Plate III. Fig. 10 and 11. The uppermost is in honour of a young lady named Apollodora, who had officiated in the

They were apparently executed on the marble, without an original model of the same size, for in some cases the ground or field of the work is sunk for the purpose of obtaining the necessary relief beyond the just level, as well as also are the bodies of some of the horses to allow a proper relief to the knee of the equestrians, a practice, as observed by M. Quatremère, that would not have taken place, had the composition been formed in previously completed models of the full size. He therefore supposes that this sculpture was extemporised or executed on the marble from the point of the chisel, "faite au bout de l'outil en marbre," which he considers to be more fully indicated by the figures in the second plan having more relief than those of the first; that is, that the figures which detach themselves from those behind, are less salient from them than the former from the back ground¹, a mode the very reverse of that adopted by modern artists.

A recent collector and writer on taste, viewed these productions merely as architectural sculptures, executed however from the designs and under the direction of Phidias, but "probably by workmen scarcely ranked among artists,"² an opinion which has been espoused by a subsequent writer³: but the concurrent testimony of enlightened artists on these groups, who speak from their feelings, and from a profound knowledge of nature, the parent of art; men who perfectly know where mechanism ends and art begins; who would not affect an enthusiasm they did not feel; with one united voice characterise these monuments as the

finest productions of any age; and to conclude with an expression of the late venerable President West, "The whole does not appear to be the effort of the human hand, but that of some magic power, which brought the marble into life." [ED.]

^a See Notes († and *) Page 51.

^b The description of these medals and inscriptions which have a relation to this chapter, are brought forward from the Explanation of the Vignettes at the end of the volume. [ED.]

^c "The statue of Minerva stands erect, in a garment reaching to her feet; on her breast is a Medusa's head made of ivory, and with a Victory about four cubits high, in her hand she holds a spear, a shield is at her feet, and near the spear is a serpent, which you may suppose is Erichthonius." Paus. Att. Chap. XXIV.

^d However correct Stuart may be in the supposition that the previously-mentioned medal at Fig. 6. has relation to the Minerva of Phidias, his notion that this one at Fig. 7, represented the Minerva Promachus is not borne out by the description of Pausanias, who states that the crest of the helmet and the point of the spear of that celebrated bronze Colossus, which must have exceeded fifty feet in height, were seen by those sailing from Sunium. The Minerva Promachus, therefore, was a figure in repose, holding a spear vertically, and it is so represented on the Athenian medal engraved in Plate XVII. Fig. 19. bearing a view of the northern side of the Acropolis. [ED.]

¹ There is in the British Museum a bas relief, representing one of the Dioscuri with a horse, on which this character of the flat early Grecian friezes is very apparent. See Specimens of Ancient Sculpture, Vol. I. Pl. 14.

² Specimens of Ancient Sculpture, Introd. p. xxxix.

³ Atheniensia, p. 119.

⁴ A serpent was a frequent concomitant of statues of Minerva among the Greeks. That goddess confided the protection of the infant Erichthonius to two of those reptiles, and it was reported that a large serpent inhabited her Temple on the Acropolis, to which, according to Herodotus, offerings were made. In Virgil the serpents, after having executed the wrath of the goddess on Laocoon, retired

to the feet of her statue, where one is here described as placed by Phidias:

At gemini lapsu delubra ad summa dracones

Effugiunt, saevaeque petunt Tritonidis arcem,

Sub pedibusque deae clypeique sub orbe teguntur. Aen. II. v. 227.

The serpent of Minerva probably had originally a more important symbolic meaning, from the universality of the worship of that emblem, as proved by more ancient Egyptian and Eastern monuments, than that by Pausanias attributed to it, from the fable of Erichthonius.

Vid. Museo Pio Clementino, T. iv. c. i. D'Hancarville, Recherches sur les Arts de la Grèce. T. 1. P. 284.

Panathenaic festival as one of the young virgins called Canephoraë, from their being employed in that solemnity to carry the mysterious baskets out of the Acropolis, and place them in another temple at some distance, whence they returned with other baskets which they delivered to the priestess in the Parthenon, after which they were dismissed from further attendance in the temple, and returned home to their family. On the dismissal of this young lady she appears to have been honoured with this inscription, and perhaps with a statue, by a decree of the senate and people of Athens^a.

The other inscription is much the more ancient: it seems to be an inventory of certain costly and sacred offerings deposited in the treasury of Minerva, and delivered, by the treasurer whose office was expired, to his successor in office^b.

^a Dr. Chandler has restored the inscription at Fig. 10. to what was very evidently its original state, as follows, with the exception that the antepenultimate word should be Εξερφορησασαν as transcribed by Stuart:

ἡ βουλὴ καὶ ὁ Δῆμος
Ἀπολλοδώραν Ἀπολλοδ[ω]ρου
Γαργητίου θυγα[τ]ρ[α]
ἐξερφορησασαν Ἀθηναίᾳ Π[ο]λυ[κ]λαδίᾳ

It is thus interpreted: "The council and people (placed) Apollodora the daughter of Apollodorus of Gargettus who carried the sacred things [Arrephoros] of Minerva Polias." See Note ^a p. 34.—Chandler Ins. Ant. Pl. II. P. 55. [ED.]

^b This important inscription is not known, but from the work of Stuart. Visconti relates having seen it among the Elgin Marbles: he observes, "Le marbre offre un plus grand nombre de lignes que la planche de Stuart, mais en revanche le marbre est plus dégradé qu'il ne l'était au temps de ce voyageur. Cette dégradation est une nouvelle preuve de la destruction dont étaient menacés tous ces monuments s'ils étaient restés à Athènes

encore quelques années." Boeckh, in his Corpus Inscriptionum Græcarum also says, "nunc est in Museo Britannico Syn. N. 305. (Roseo tamen negante)": but the inscription so numbered, as found in the Museum, according to the Synopsis, represents a different marble inscribed on two sides, and published by Chandler, Ins. IV. 1 and 2, Part II.; the assertion therefore of Visconti, repeated by Boeckh, that this marble is in the British Museum, is erroneous: had it been there, which we have also found not to be the case, the additional lines mentioned by Visconti would have appeared, as well as probably a more extended delineation of those remaining, through the acute perspicacity of recent antiquarian litterati: but the republications of this inscription in the work of Mr. Rose, and also in the Corpus Inscriptionum Græcarum of Professor Boeckh of Berlin, aided by Professor Osann of Jena, (who personally copied and published the Elgin Inscriptions) are found to be merely transcripts from the original of Stuart.

The partial restoration of this inscription (of which scarcely more than half of each of the lines remains), made by Boeckh from analogy with the Athenian inscriptions of a similar class, is as follows, in the common character:

Θεοῖς Ε[πι]κουρίοις.

1. Τάδε παρέδωσαν αἱ τέτταρες ἀρχαί, αἱ ἐδίδωσαν τὸν λόγον ἐκ Παναθηναίων ἐς Παναθήναια τοῖς τ-
2. αμίας, οἱς Πρεσβίας Σημίον Φη[γ]γαίενος ἐγραμμάτενε, [οἱ δὲ ταμίαι, οἱς Πρεσβίας Σημίον Φηγαίενος
3. ἐγραμμάτενε, παρέδωσαν τοῖς ταμίαις, οἱς Νικίας Εὐ[θ]υκλέους Ἀλκιμούσιος ἐγραμμάτενε, Εὐφύμω
4. Κόλλυτῃ καὶ ξυνάρχονσι, ἐν τῷ Παρθενῶν. Στέφανος χρ[υ]σοῦς, σταθμὸν τοῦτον -στ-
5. αθμὸν τοῦτον [ΒΗΗΔΔΔΔΗ] χρυσίον ἀσημιον σταθμὸν τοῦτον [Η
6. ατρον ἔχον, ἱερὸν τοῦ Ἡρακλέους τοῦ ἐν . . . αἰσι, σταθμὸν τοῦτον [αν χρ-
7. υσῶ, σταθμὸν τοῦτον Η ΗΗΗ πρόσωπον ὑπάρχοντον κατὰ [χρυσόν, σταθμὸν τοῦτον . . . φιάλαι ἀρ
8. γυραῖ [ΗΔΔΔΓΗΗ], κέρασ ἀργυροῦν, σταθμὸν τοῦτον [ΤΤ] XXXHHHHΓΓ [Θηρίκ
9. λειομ περίχρυσον, στάχυν ΔΙ. ἀνω ὑποξύλου καταχρυσόν
10. Ι: κόρη ἐπὶ στήλῃσιν κατάχρυσος, κοίτη ὑπόξυλ[ος] κατὰ χρυσόν
11. σε, γρύψ, γρυπὸς προτομή, γρύψ, λέοντος κεφαλὴ, [Χ.
12. ρυσσοῦ. ἀσπίδες ἐπὶ χρυσῷ [ε] ὑπόξυλοι ΔΓ
13. Ι: ΓΗΗ ξίφη Γ θώρακες ΔΙ [Ι] ἀσπίδες ἐπίσημοι Γ' ἀσπίδες
14. αἱ ΓΗΗ λύρα κατάχρυσος [ε] Ι λύραι ἐλεφάντιναι ΗΗ λύραι ΗΗ [κ-
15. λινῶν πόδες . . ἀργυροῖ]. φιάλαι ἀργυραῖ ΗΗ κύλι [σταθμὸ-
16. ν τοῦτον [ΒΗΗΗΗ] ἀσπίδες ἐπὶ χρυσῷ ὑποξύλου ἀκινάκης ἐπὶ χρ[υ]σοῦ στ-
17. αθμὸν τοῦτον [ΒΗΗΗΗΓΓ] ποτ[ή]ρια χαλκιδικά ἀργυρῶ [Ι] ΗΗ σταθμὸν [τοῦτον] . . λύρα ἀνάθημα Μηθυ-
18. νναίων ἐλεφάντινῃ κατάχρυσος ἀσπίς ἐγ Λέσβου ἐπίσημος χρυσ[ή]
19. ἀργυρῶ Η, καρχησίω ἀργυρῶ [Η], σταθμὸν τοῦτον [ΒΔΔΔΔ]
20. ΗΔΔΔ στέφανος χρυσῶς, σταθμὸν τοῦτον ΔΓΗΗΗΗ στέφανος χρυσῶς σταθμὸν τοῦτον. Ν-
21. ἱκησ στέφανος χρυσῶς, σταθμὸν τοῦτον ΔΔΓΗΗΗ στέφανος χρυσῶς σταθμὸν τοῦτον Ν-
22. ἱκησ στέφανος χρυσῶς, σταθμὸν τοῦτον ΔΔΔΗΗΗ τετράδραχμον [καὶ σφραγίς . . . τῶ-
23. ν δακτ[ύ]λιον χρυσῶν [ε] [χ]ρυσῶν, σταθμὸν τοῦτον [ε] [χ]ρυσῶν

24. Τάδε οἱ [ε] ταμίαι [ε] τῶν ἱερῶν χρη[μ]μάτων τῆς Ἀθηναίας Εὐφύμω[ος] Κόλλυτῃ καὶ ξυνάρχοντες, οἱς Νι-
25. κέ[α]σ [Ἀλκιμούσιος ἐγραμμάτε]νε, π[α]ρ[ε]δ[ω]σαν τοῖς [ε] ταμίαις [ν, οἱς Εὐγένης Λυσάνδρου Λιγυλίου ἐγρ-
26. αμ]μάτε[νε, καὶ ξυν]άρχον[σι, παραδεξάμενοι παρὰ τῶν προτέρων ταμίων, οἱς Π-
27. ρεσβίας [Σημίον Φηγαίενος ἐγραμμάτενε . . κ. τ. λ.

The above inscription, which contains a part of a catalogue of sacred offerings in the cella or adytum of the Parthenon, which the treasurers acknowledged to have received from their predecessors in office, is engraved in the manner called *στοιχῶδες*, or systematically, and in lines having an equal number of letters placed

vertically over each other. It appears that there were seventy-eight letters originally in each line. The inscription related to a quinquennial treasurership in the 88th and 89th Olympiad, about 425 B. C., and was consequently inscribed previous to the archonship of Euclid in the 94th Olympiad, as the characters

testify, when by public authority at Athens the orthography of the Greek writing was altered by the introduction of the Ionic letters on public monuments, in a mode which it appears in the time of Euripides had been practised in manuscript. In this example of Grecian Paleography we find neither the long vowels nor the double consonants, E stands for H, which is introduced simply as an aspirate; O and OI stand for Ω as well as O for OY. Λ is found for Γ, V for Λ, XΣ for Ξ, and ΦΣ for Ψ. In the restoration by Boeckh ΘΕΟΙΣ E, is rendered θεοις ἐπισκοπῶσις "to the Gods the deliverers," after Corsini.¹

In the catalogue of costly objects, recorded in this inscription of Stuart, as in the other inventories belonging to the Parthenon, of which four have been discovered, the weight of the major part of the offerings is registered: they consisted of golden crowns, cups and goblets of gold and silver; a figure of Proserpine on a pedestal decorated with gold, is found mentioned; a couch adorned with gold, griffins' and lions' heads, golden shields and other armour and weapons, supposed to be the spoils of the Medes, are also recorded. Lyres of gold and ivory, Chalcidian goblets, an ivory Methymnæan lyre, a splendid shield from Les-

bos, supposed to have been dedicated on the conquest of Mitylene, golden victorious wreaths, coins and golden rings, are also alluded to. But the most remarkable dedications were those supposed to be described at line 15, by the passage . . . VINONΠΟΔΕΣ: . . . ΑΡΑΤΡΟ, and in the line following, by AKINAKES EP'IXP . . . the former of which Mr. Rose and Professor Boeckh are of opinion allude to the throne or seat of Xerxes when he viewed the battle of Salamis, and the latter to the "acinaces" or scimiter of Mardonius, both captured at Plataeæ. These trophies of Grecian valour are alluded to by Demosthenes. The δίφρος ἀργυρόπους or silver footed seat was by the lexicographers, Harpocration and Suidas, in conformity with the meaning given to the passage of this inscription, described as being in their time in the Parthenon. The "acinaces" is by Pausanias related to have been preserved in his age in the Erechtheum. Boeckhii Corpus Inscriptionum Græcarum, P. 11. Ins. 139. Rose Ins. Græcæ, P. 232. Tab. XXVIII. Visconti, Mémoires, Ins. No. 45. Demosth. in Timocrat. Paus. Lib. 1. Ch. XXVII. Note ^h p. 29. [ED.]

¹ The dedication of public acts as well as altars to the gods, under a comprehensive epithet, was frequent on monuments of antiquity; we recollect a fragment found in the excavation of the column of Phocas, in the Roman Forum, by that

patroness of the arts, the late Duchess of Devonshire, with the following dedicatory words:

ΑΠΩCIKA KOIC
ΘEOIC
EX ORACVLO

"To the evil-averting Gods from the Oracle."

which inscription, later than the age of Hadrian, is remarkable in the novelty, or barbarism of the epithet, and the conjunctive use of the Greek and Roman languages.

While on the subject of inscriptions, we may remark that on some of the blocks of marble composing the antepagmenta of the present door of the posticum into the opisthedon of the Parthenon, fragments of inscriptions have been discovered,

which by the characters alone, if such evidence were required, shew that the formation of the present doorway, within the more antique one, was subsequent to the age of Pericles, and probably from the circumstance of the demolition of those ancient Athenian records, the alteration took place when the temple was converted into a Greek church. In the fourth volume the remains of these inscriptions will be described. [ED.]

PLATE XVI.

THE PLAN OF THE TEMPLE OF JUPITER OLYMPIUS AT ATHENS.

I have here, according to promise, inserted the Plan of this Temple, and shall give some account of the state in which we saw it.

In the year 1753 there remained seventeen of these columns, thirteen of which, standing together in one group, without any intervening chasm, but connected together by their architraves, appear evidently to have formed the southern angle of the front which faced the east, and furnish an unequivocal proof, that this Temple was a *Dipteros*^a; that is, the cell was surrounded by two rows of columns. These columns exceed six feet in diameter, and appear to be near sixty feet high; they are of Pentelic marble, are fluted, have beautiful Corinthian capitals^b, and Attic bases, the outward row of which, I must observe, are distinguishable from those of the columns next the cell.

Three other columns, belonging to the inner row of the southern flank of the Temple, were standing at some distance from those above mentioned; and there remained one, marked F. in this Plan, which originally stood in the western Portico^c. The last-mentioned column proves, that when this Temple was entire, it had one and twenty columns on its flank; for if a right line is drawn from east to west, through the centres of the outward columns, at D, it will be cut exactly in the centre of the twentieth column of that row, at E, by another line drawn at right angles to it from the centre of the column F, the base of which proves it was not in the front of the portico, but had another row of columns standing before it^d. There will therefore have been one and twenty columns on the flank of this magnificent temple; and in consequence it will have been a *decastyle*^e, or have had ten

^a Antiochus Rex cum in id opus impensam esset pollicitus, cellæ magnitudinem, et columnarum circa dipteron collocatorem, epistylorum et cæterorum ornamentorum ad symmetriarum distributionem, magna solertia scientiæque summa, civis Romanus Cossutius nobiliter est architectatus. Vitruv. in procemio, l. vii. p. 260.

^b When King Antiochus had promised to be at the expense [of completing this temple of Jupiter Olympius] that work was magnificently performed by Cossutius a Roman citizen, who adjusted the dimensions of the cell, the arrangement of the columns round the Dipteros, and the distribution of the architraves and other ornaments, with great skill and profound judgment.

^c In Asty vero Jovem Olympium amplo modulorum comparatu, Corinthiis symmetriis et proportionibus, uti supra scriptum est, architectandum Cossutius suscepisse memoratur. Vitruv. in procemio l. vii. p. 262.

^d But it is said that Cossutius was the architect employed at Athens to build the Temple of Jupiter Olympius, on a scale of great dimensions, with the Corinthian ornaments and proportions, described by us in a former part of this work.

^e This was the largest and most sumptuous of all the temples of ancient Hellas. It was also equal or superior in the beauty of the marble and richness of the ornament, to the great Hieræum of Samos, to the Didymæan temple of Miletus, and probably to the far-famed shrine of Ephesus. As the subject of this temple is more enlarged on at Ch. II. of Volume III., it will not be necessary to remark further, than that the plan here given differs from that in Plate XVII. Vol. III. in having an additional column at each flank, which appears to have been added on insufficient grounds, by Stuart, on the assumption of a principle not fully justified by other Grecian temples or any text of Vitruvius, that the Greeks on all occasions added one column more at the

sides than the double of those at the fronts. It appears, in a note by Reveley at Ch. II. Vol. III., that Revett had subsequently to Stuart's departure from Athens, remarked on the most western and detached column (destroyed soon after) that the plinth and mouldings of its base corresponded with those of the external columns of the peristyle; a circumstance which, from the position of that column, proved that there were only twenty columns at the sides. This intelligence Stuart did not profit by, probably from the differences which had arisen between himself and Revett; but he added another column at each flank to Revett's plan, on his own assumed system of the universality in Grecian temples of an inequality in the number of lateral columns. Reveley, who edited the third volume, restored the plan in Plate XVII. according to the observations of Revett, and in conformity to the original remarks of Stuart himself. On the plan in this volume, the positions of the columns relatively to each other are correct. The plan given by Reveley reduces the number of the columns of the peristyle from 128 to 124, and the length of the temple from 372 to 354 feet. [ED.]

^d The Editor of the Third Volume, in Chap. II. observes on this passage that he did not find "among Mr. Stuart's papers any authority whatever for the description in Chap. I. Vol. II. (P. 57.)" which he there quotes, but states that he found the following sentence "in Mr. Stuart's hand-writing": "The western end is so ruined, that there are not sufficient remains to prove that there have been more than twenty columns on its flank; but it is most probable it had twenty-one, since the other Grecian temples we have seen, had constantly an odd number on their flank, that is, one column more than twice the number of columns in front." [ED.]

^e Both Greeks and Romans placed an odd number of columns on the flank of their temples, but with this difference, the Greeks

columns both in the portico and in the posticum; which is the number that Vitruvius has assigned to the complete hypæthros. On this supposition, the front must have extended at least 167 feet, and the length from east to west must have measured 372 feet and some odd inches. Within this temple was a statue of Jupiter of ivory and gold^a, which, by what can be gathered from the account of it given by Pausanias, was of a colossal size, though not equal to some that were at Rome and at Rhodes.

The peribolus, or wall which enclosed the consecrated ground in which it was built, Pausanias tells us, was about four stadia, or half a mile in circumference. This we could not entirely verify. The extent from east to west measures 682 feet 9 inches, and the distance from the outward face of the southern wall of the peribolus, to the basement on which the columns of the dipteros are set, measures 146 feet 2 inches, but we were not able to ascertain its extent towards the north, as there is not the least trace of building to be seen on that side. Pausanias enumerates other temples, statues, and monuments, which were within this peribolus, some of them accounted in his time, to be of great antiquity; and it can hardly be doubted but that the inside of this wall was adorned with a peristyle, or continued colonnade, with porticos and other ornaments in such sort, that the bare wall did not in any part appear.

to twice the number of columns in front, added one¹; so that an octastyle temple had seventeen columns on the flank, and an hexastyle had thirteen; whereas the Romans from double the number in front took away one; and the octastyle with them had only fifteen columns on the flank, and the hexastyle only eleven.

^a Ἀδριανὸς ὁ Ῥωμαίων βασιλεὺς τὸν τε ναὸν ἀνέθηκε, καὶ τὸ ἄγαλμα

¹ This assertion of Stuart has misled more than one writer on Grecian Architecture. Stuart adopted the dangerous expedient of laying down a principle for all peripteral temples built in Greece, from the two examples found at Athens, (the Parthenon and Theseum) corresponding with this conclusion, in combination with an inference drawn from the chapter of Vitruvius on the Design and Symmetry of Temples, where he speaks of the Peripteros and Pseudodipteros. But the temples of Ægina, Rhamnus, Phigalia, Priene, Præstum, &c. shew that no such principle prevailed in Grecian Architecture. Vitruvius, however, may have formed his rule, prescribing one column less at the sides than the double of those

θείας ἄξιον, — πεποιήται δὲ ἐκ τοῦ ἐλέφαντος καὶ χρυσοῦ, καὶ ἔχει τέχνης εὖ πρὸς τὸ μέγεθος ὁρᾶσιν. — Ὁ μὲν δὲ πᾶς περιβόλος σταδίων μάλιστα τισσάων ἰστί. Paus. Att. c. xviii. pp. 42 and 43.

Adrian the Roman Emperor dedicated the temple and the statue, which deserves to be seen; it is made of ivory and gold, and is well wrought, considering its magnitude. — The entire circuit of its peribolus, or enclosure, is about four stadia.

in the fronts of peripteral temples, from observation of the bad effect externally of the extreme length of some of the Grecian temples built anterior to system in that respect. He elsewhere observes, "sed ita columnæ in Peripteris collocantur, uti quot intercolumnia sunt in fronte, totidem his intercolumnia fiant in lateribus: ita enim erit duplex longitudo operis ad latitudinem. Namque qui columnarum duplicationes fecerunt, errasse videntur, quod unum intercolumnium in longitudine plus quam oporteat procurrere videtur." Lib. III. C. III. See note ^c p. 57. Wilkins's *Magna Græcia* Introd. and Athen. p. 94. [ED.]

YMPIUS.

ber that Vitruvius has assigned
extended at least 167 feet, as
e odd inches. Within this
n be gathered from the account
to some that were at Rome.

ound in which it was built, Pausanias
his we could not entirely verify
tance from the outward face
mns of the dipteros are set, and
owards the north, as there is a
merates other temples, situated
ccounted in his time, to be a
is wall was adorned with a pe
ch sort, that the bare wall did

ηται δὲ ἐκ τῶν ἐλπίσαντες καὶ χρονοῦ, καὶ
ὁ μὲν δὲ πᾶς περιβόλος σπῆλαιος
Paus. Att. c. xviii. pp. 42 and 43.

Roman Emperor dedicated the temple
serves to be seen; it is made of ivory
ought, considering its magnitude, the
ribolus, or enclosure, is about four miles

dipteral temples, from observation of the real struc-
h of some of the Grecian temples built anterior
sewhere observes, "sed ita columnae in Periptero
ia sunt in fronte, totidem his intercolumniis sunt
longitudo operis ad latitudinem. Namque quod
nt, errasse videntur, quod unum intercolumnium
teat procurrare videtur." Lib. III. C. III. de
a Græcia Introd. and Athen. p. 94.

CHAPTER II.

OF THE TEMPLES OF ERECHTHEUS, MINERVA POLIAS, AND PANDROSUS.

To the north of the Parthenon, at the distance of about one hundred and fifty feet, are the remains of three contiguous temples. That towards the east was called the Erechtheum; to the westward of this, but under the same roof, was the Temple of Minerva, with the title Polias, as protectress of the city; adjoining to which, on the south side, is the Pandrosium, so named because it was dedicated to the nymph Pandrosus, one of the daughters of Cecrops.

Pausanias has not given a more particular description of this building than he has of the Parthenon^a. He tells us it was a double temple^b, and that in the Erechtheum was the spring of sea-water

^a Pausan. Attic. c. xxvi. p. 63.

^b This edifice, though formed of three distinct masses of building, and of triple variety of design, was, as here stated according to Pausanias, a double temple. As usual with that topographer in describing the Athenian edifices, though we may gather from him the certainty that many existing ruins are the remains of buildings he describes, yet, in the appropriation of the parts of them, he leaves us often in obscurity. The whole of this tripartite structure, forming the joint temples of Minerva Polias and Pandrosus, was certainly erected simultaneously and conjointly in all its parts; as the Athenian inscription demonstrates, and as the execution of the masonry seen at the ruins fully testifies.

The whole edifice was called by Pausanias, the Erechtheum, after an appellation of Neptune, and because it contained the spring called the Erechtheis, not because within it was the tomb of Erichthonius, fourth king of Athens. Pausanias distinctly says that on entering is an altar of Neptune, whereon sacrifices are also made by command of the oracle to Erechtheus. Thus it appears there was no distinct adytum to Erechtheus, nor any even dedicated to Neptune. This Erechtheus the son of Pandion, was sixth king of Athens, and father of Cecrops II.; he was reported to have been slain by means of Neptune, but afterwards was according to the Athenians deified; thence the confusion in the construction of the name of Erechtheum given to this edifice, erected over the very spot where the sacred contest of Minerva and Neptune took place. Here was a temple in a degree common to each divinity, in which, according to Plutarch, was dedicated an altar of oblivion in relation to the reconciliation of the rival deities. It appears therefore, that the edifice which was by Pausanias called double (διπλῶς) was apportioned to the temples of Minerva and the nymph Pandrosus, and as Minerva was the chief divinity and as her statue is recorded to have faced the east¹, which the entrance to the principal front also did, there is no doubt but that the eastern and elevated division of this structure was the temple of Minerva Polias. The collateral circumstance also of the mention in a fragment in Dionysius of Halicarnassus, of a descent² from the temple of Minerva Polias to the Pandroseum, seems fully to confirm that appropriation. The hexastyle prostyle portico, together with the division of the building on the same level with it, was undoubtedly therefore the Temple of Minerva Polias. Stuart, however, places the Temple of Mi-

nerva Polias in the intermediate part of the building between the two internal walls, which he supposes also may have been called the Cecropium in the Athenian inscription: and Col. Leake also supposes that central portion to have been the Cecropium, although he appropriates the eastern division of the temple to Minerva Polias. Boeckh, in commenting on the Athenian inscription, adopts the arrangement of Stuart, and in illustration of it, united to his own ideas on the appropriation of the plan³, produces a restoration (after that of Professor Müller of Gottingen and aided by Hirt, professor of architecture, at Berlin,) in which he introduces a door, timber-floors, and steps, where it is evident from the Ruins none ever existed. The western internal wall also, on which is founded the division of the edifice into three interior chambers or temples, is ascertained by Mr. H. W. Inwood, from the indications and remains of it, to have been executed in an age long subsequent to the other parts of the edifice. Without proceeding further it may be desirable to give the entire passage from Pausanias regarding this temple, which is thus translated.

"There is an edifice (οἶκημα) called Erechtheion; before the entrance is the altar of Jupiter Supreme, whereon they sacrifice nothing living, but placing cakes they do not even permit the use of (libatory) wine. On entering (εἰσέλθοντες) there are the altars of Neptune, (on which, sanctioned by the oracle, they sacrifice to Erechtheus) and of the Hero Butes, and there is a third to Vulcan. On the wall are paintings (γραφαί) relating to the race of the Butadae. The building is double (καὶ διπλὸν γὰρ ἐστὶ τὸ οἶκημα) and within it, in a well is a salt spring, (καὶ ὕδωρ ἐστὶν ἑὸν θαλάσσιον ἐν φεῖατι,) which is a circumstance not very wonderful, since those inhabiting most inland countries, particularly the Aphrodisienses of Caria, have similar wells. But according to history this well, on the south wind blowing, yields the sound of waves; and on the rock is the figure of a trident; these it is said bear testimony of the contest of Neptune (with Minerva) for the country. The city and entire soil (of Attica) are sacred to Minerva; for whatever other divinities are worshipped in the different towns, Minerva is not the less honoured by them. But the most sacred image of Minerva which was the common offering of all the towns, long before they assembled in one city, is that now in the Acropolis, then called the city. It is reported that this statue fell from heaven, but I shall not discuss whether it did so or otherwise. Callimachus made the golden lamp

¹ A passage in the Cecropia of Meursius taken from Dion Cassius, and quoted by other authors, relates a prodigy that occurred to a statue of Minerva on the Acropolis, in the time of Augustus, when the idol facing the east turned to the west. This must have been contrived on the smallest and most venerated of the three distinguished figures of the goddess within this temple, for it could not have been readily brought about on either of the Colossi of Phidias.

² See note ^a, p. 61.

³ "Ichnographiam a Stuarto et Müllero ductam cum paucis meis et Hirti im-mutationibus;" Boeckhii Corp. Ins. Græc. p. ii. cl. 11. p. 264.

produced by the stroke of Neptune's trident, when he contended with Minerva for the patronage of the city. Before the entrance was an altar of Jupiter the Supreme, and within^a the temple an altar of Neptune, on which, by command of an oracle, they sacrificed likewise to Erechtheus; whence we may conclude, it was not originally dedicated to him, but to Neptune. Here was likewise an altar of the hero Butes, the brother of Erechtheus; and another, on which they sacrificed to Vulcan. On the walls were paintings (inscriptions)^b relating to the family of Butes, in which the priesthood of these temples was hereditary. Near these ruins we found a marble fragment^c, inscribed ΙΕΡΕΩΣ ΒΟΥΤΟΥ , as represented at Plate XVII. Fig. 9.

In the Temple of Minerva Polias was the ancient statue of the goddess; it was of wood^d, and said to have fallen from heaven; this I suppose to have been one of those ancient statues, which Pausanias tells us were entire but black, and so scorched with the flames when Xerxes burnt the temple, that they would not bear a blow^e. Here was likewise a Hermes, or statue of Mercury, dedicated by Cecrops; it was almost hid from the sight by branches of myrtle^f, on account, it should seem, of the indecency and absurdity of such an image in the temple of a virgin; superstition alone could have prevented the Athenians from removing it, for an Hermes appears to have been as obscene a figure as a Priapus^g.

before the statue of the goddess. This lamp being filled with oil from that day lasts the future year, the oil in the mean time supplies the lamp shining night and day. The wick is of Carpasian flax, which beyond other things is not consumed by fire. A brazen palm-tree ascending to the ceiling over the lamp draws off the smoke.

"There is in the Temple of Minerva Polias a wooden Hermes, which they report to be a dedication of Cecrops, not very conspicuous on account of branches of myrtle. The dedications most worthy of being described, and the most ancient, are a folding seat the work of Daedalus, and some spoils of the Medes, namely the breast-plate of Masistius who had the command of the cavalry at Platææ, and a Persian scimitar (ἀκινάκης)^h said to have belonged to Mardonius. Regarding the olive-tree, nothing else is related than that it is an evidence of the contest (of Minerva and Neptune) for the country. They likewise relate that, when the Mede burnt the city of the Athenians, that the olive-tree was also burnt, but that on the same day it sprouted two cubits. The Temple of Pandrosus is in conjunction with the Temple of Minerva, ($\text{τῇ ναῦ δὲ τῆς Ἀθηνᾶς Πανδρόσου ναὸς συνεχὴς ἔστι}$) Pandrosus alone of the sisters was guiltless of betraying her trust. Two virgins dwell not far from the Temple of Polias; the Athenians call them Canephoræ"ⁱ

Pausanias then proceeds to notice the statues near the Erechtheum which give no further insight into the appropriation of this structure; but from the very words we have quoted from him relating to that edifice, there appears no doubt that it was solely a double temple to Minerva Polias and the nymph Pandrosus.

This edifice has remained nearly in the same state as left by the agents of Lord Elgin, with the exception that it bears testimony to the siege of the Acropolis in 1821. According to the account of Mr. Waddington, "One shot, the only one of which the effect is remarkable, struck the Erechtheum, but happily without inflicting any material injury". The Magazine still remained within the tetrastyle portico so late as June last, 1825. The Θάλασσα Ἐριχθίδης or salt spring within the temple, has not yet been discovered; the modern Greeks have not perhaps interested themselves in a search for it, probably from the tradition that its water was not potable. Boeckh, *Corpus Inscriptionum Græcarum*, Vol. I. P. 265. Leake, *Top. of Athens*, p. 264. G. O. Müller, *de Minervæ Poliadis Templo*. Gottingæ 1820. Waddington's Visit to Greece.

^a The expression is ἐν τῷ ἱερῷ : it does not positively signify the interior of the temple, but more probably, within the hexastyle portico. See previous note.

^b Plutarch, in the life of the orator Lycurgus, mentions portraits of him and his family (who were of the race of the Butadæ), in a distinguished picture (ἐν πίνακι τελείῳ) in the Erechtheum painted by Ismenias of Chalcis. The paintings by Polygnotus at the Propylæum were equally termed by Pausanias γαφαί . [ED.]

^c This fragment was part of a sarcophagus. See description of vignettes at the end of this chapter. [ED.]

^d $\text{Τῆς ἀγάλματι ἥ ἐν τῇ ἀκροπόλει τῆς Ἀθηνᾶς ἐν μὲν, ἐξ ἄρχῃς γένετο, ἐξ ἐλαίας ὅπως ἐκαλεῖτο Πολιάδος Ἀθηνᾶς}$. Scholiastes Demosth.

^e There are three statues of Minerva in the Acropolis: one of them, placed there from the beginning, is of olive-tree; this is called Minerva Polias.

^f The celebrated statue of Minerva Polias having been mentioned in a marked way by Pausanias, in Chapter XXVI. in describing the interior of the temple, was probably not here alluded to conjunctively with others in the vicinity or peribolus of the Erechtheum in his next chapter. The mention of these statues is subsequent to the expression $\text{πρὸς δὲ τῇ ναῦ τῆς Ἀθηνᾶς}$, "near the Temple of Minerva" [Polias]. [ED.]

^g Pausanias *Attic. ibid.* where I read ὡς ἐνύπνοποι , or with Kuhnus, ὡς ὄννοποι . For the indecency of these statues of Mercury, see Herodotus, l. ii. §. 51. and v. 1096 of the Lysistrata of Aristophanes, which shews that not only the faces (according to Thucydides) but other parts of the Hermæ were mutilated by the Hermocopidæ.

^h These observations are founded on the introduction of the negative ὡς as mentioned in the previous note, otherwise the figure would have appeared, as in the Latin version "inter myrti ramos valde conspicuus." Hermes or Mercury was not universally represented as described by our author. On the most ancient Grecian monuments he is seen with a beard and with a serious aspect, and often draped as on the Capitoline altar, and on the gem of Dioscorides. On the puteal of Corinth belonging to Lord Guildford, he has the same grave appearance as the other divinities on it. This figure was probably a statue of the Cyllean god of a very rude archaic form. It is not unreasonable that a statue of this deity, the inventor of religious ceremonies and the useful arts, should have been recorded as placed by Cecrops in the most ancient temple of the Athenian goddess. The figure in question was of wood (Ἐμῶς ξύλου), which was the earliest material used in Grecian sculpture, and consequently it belonged to the infancy of art. [ED.]

¹ See line 16 of inscription at p. 55, and in Plate III. Fig. 11.

² For conclusion of this passage regarding the Canephoræ, see note ⁴, p. 51.

d with Minerva for the goddess,
e, and within^a the temple as
wise to Erechtheus; whence
e. Here was likewise an altar
they sacrificed to Vulcan.
es, in which the priesthood
nent^c, inscribed *ΙΕΡΕΩΣ ΒΟΥ*

he goddess; it was of wood;
those ancient statues, which
hen Xerxes burnt the temple,
e of Mercury, dedicated by
unt, it should seem, of the
stitution alone could have preven

as obscene a figure as a

the life of the orator Lycurgus
d his family (who were of the race of
hed picture (*ἡ πίναξ τριπλή*) in the
enias of Chalcis. The paintings by
m were equally termed by Pausanias
ment was part of a sarcophagus. See
the end of this chapter.

αὐτὸν ἦν ἐν τῇ ἀρχαίᾳ τῇ 'Αθῶν' ὅπου
αἱ αἰετὶς ἐκάλειτο Παναθηναῖα; 'Αθῶν' ὅπου

three statues of Minerva in the temple
here from the beginning, is of divine
Polias.

ated statue of Minerva Polias having
rked way by Pausanias, in Chapter III
terior of the temple, was probably not
y with others in the vicinity or perhaps
his next chapter. The mention of her
to the expression *πρὸς δὲ τῇ ἀρχαίᾳ τῇ 'Αθῶν'*
Minerva" [Polias].

Attic. *ibid.* where I read *αἱ ἀρχαὶ*
ἀποπτοῖ. For the indecency of these
Herodotus, l. ii. §. 51. and r. 1006 of
es, which shews that not only the
s) but other parts of the Hermae were
pidae.

observations are founded on the inscrip
as mentioned in the previous note, the
have appeared, as in the Latin version
conspicuous." Hermes or Mercury
esented as described by our author. On
ian monuments he is seen with a beard
t, and often draped as on the Capitoline
of Dioscorides. On the puteal of Cere
lford, he has the same grave appearance
it. This figure was probably a statue
f a very rude archaic form. It is not
e of this deity, the inventor of religio
ful arts, should have been recorded as
most ancient temple of the Athenians
question was of wood (*ἔξωξ; ἔξωξ*).
erial used in Grecian sculpture, and
the infancy of art.

Fig. 11.
horæ, see note ^a, p. 51.

Here also was the golden lamp made by Callimachus, who invented the Corinthian capital²: it was said to burn all the year without fresh supplies of oil: this lamp was placed under a brazen palm-tree, the branches of which extended up to the roof, and conveyed away the smoke^b.

The Pandrosium is the only ancient example we know of, in which the entablature and roof is supported by Caryatides. Pausanias has not mentioned them, though they are certainly more ancient than the time in which he wrote. Vitruvius probably alludes to this building, when he tells us, that after the defeat of the Persians and the destruction of the city of Carya, the architects of those times placed female figures of this kind in public buildings^c, to perpetuate the ignominy of those who deserted the cause of liberty and their country^d.

^a Pausan. *ibid.* and Vitruv. l. IV. c. i. p. 130.

^b This lamp doubtless illuminated the ancient image of Minerva. Pausanias, however, does not in more than one or two instances speak of lamps suspended before statues. The ever-burning lamp was therefore a rarity very appropriate to the typical representation of the attributes of Wisdom, which, in a degree, is indestructible light. Strabo solely designates this structure as "the ancient temple of Minerva Polias, in which is the inextinguished lamp." *Ὁ τε ἀρχαῖος ναὸς ὁ τῆς Πολιάδος, ἐν ᾧ ὁ ἀσβεστός λύχνος*. L. IX. 396. In the Athenian inscription it is *ᾧ τὸ ἀρχαῖον ἀγαλμα*.

A similar kind of light was spoken of by Solinus, during his age, in a temple of Minerva, in Britain, with the addition of circumstances somewhat more marvellous. "Cirenitis Britanniae quadragies octies septuaginta quinque millia (passuum) sunt: in quo spacio magna et multa flumina sunt, fontesque calidi opiparo exculpti apparatu ad usus mortalium: quibus fontibus presul est Minervæ numen; in cuius æde perpetui ignes nunquam canescunt in favillas; sed ubi ignis tabuit, vertitur in globos saxeos." Solini Polyhist. Cap. XXV. de Britannia, &c. Many reveries have been circulated regarding the ever-burning lamps of the ancients founded on the well-attested appearance of light at the opening of several ancient tombs in Italy. This phenomenon which must have resulted solely from the accidental development of hydro-phosphoric gas, it is vain to ascribe to a superior mechanical or intellectual agency, ascendant to the laws of Nature; for mundane combustion and existence imply attendant destruction and decay. [ED.]

^c "Carya civitas Peloponnensis cum Persis hostibus contra Greciam consensit: postea Graeci per victoriam gloriose bello liberati communi consilio Caryatibus bellum indixerunt. Itaque oppido capto, viris interfectis, civitate deleta, matronas eorum in servitutem abduxerunt, nec sunt passi stolas neque ornatus matronales deponere; uti non uno triumpho ducerentur, sed aeterno servitutis exemplo, gravi contumelia pressæ, pœnas pendere viderentur pro civitate. Ideo qui tunc architecti fuerunt, ædificiis publicis designaverunt earum imagines oneri ferendo collocatas; ut etiam posteris nota pœna peccati Caryatium memoriæ traderetur." Vitruv. l. I. c. i. p. 6.

^d In the Athenian Inscription hereafter mentioned, inscribed with the report of the 'Epistatæ', or inspectors, and the Architect, on the state of the progress of the works of this temple, during the archonship of Diocles, 409 B. C., these figures are termed by them *KOPAI*, (virgins or damsels,) a term from which it is evident that they have no reference to the reproachful origin of the use of Caryatides, described by Vitruvius. For the Athenian authorities who were directing the restitution of a temple destroyed by the Persians about seventy years only previous, would not have officially given such a name to statues raised to perpetuate the infamy of the allies of a barbarian enemy, who within recollection had covered their country with ruins and desolation.

Lessing, the German antiquary, first questioned the authenticity of the origin of the term Caryatides, given by the ancient Roman architect to feminine columnar statues, a relation which

¹ Gell and Gandy, in their *Pompeiana*, have introduced this relief at their frontispiece, but have omitted to insert or mention the inscription, which is to be seen in the work of Mazois. [ED.]

² It is to be observed, that this marble was not found in Greece, and the absence of all mention by every Greek historian, of so remarkable an event as the destruction of a Peloponnesian city at the close of the Persian war, may justify us in supposing this decorative marble to have been inscribed according to a patriotic fiction in circulation, at the period of Roman refinement; the epoch of the style of the Grecian ornament sculptured on it. [ED.]

he viewed as an historic fiction, or a visionary tale. In fact, it appears incredible that the people of an unimportant inland town in Arcadia, remote from the scene of war, should form an alliance hostile to the public cause of entire Greece; and the only passage of Grecian history which supports the probability of the assertion of Vitruvius, is the mention in Herodotus of a few miserable Arcadians, begging food, having joined Xerxes, after the event of Thermopylae. *Ἦσαν δὲ σφεὶ ἀπτόμαλοι ἄνδρες ἀπ' Ἀρκαδίας ὀλίγοι τινες, βίου τε δέουσαι καὶ ἐνεργαὶ βουλόμενοι εἶναι*.

A bas-relief, however, found some time since near Naples, representing two Caryatides about three feet high, supporting an inscribed fascia, and having a recumbent figure between them, the whole of which has by some been supposed to be a copy from an early Grecian trophy, bears the following inscription:

ΤΗ ΕΛΛΑΔΙ ΤΟ ΤΡΟΦΑΙΟΝ ΕΣΤΑΘΗ¹
ΚΑΤΑΝΙΚΗΘΕΟΝΤΩΝ ΤΩΝ ΚΑΡΥΑΤΩΝ.

"This trophy has been raised to Greece on being victorious against the Caryates."

The above inscription, if its genuineness were not doubted, would support the account of the destruction of Carya, related by Vitruvius, (for antiquities and inscriptions are the best evidences of history²), or, at least, it would shew what was the general sentiment, after the Augustan age, on the origin of the introduction of such figures.

No examples of statues introduced as columns in Grecian architecture, except those of Athens, have remained in their position to modern times. The four figures found near Rome, beyond the tomb of Cecilia Metella, which Winkelmann and Piranesi considered as Caryatides, and which were by the latter antiquary and artist, restored in an engraving by him in attachment with a portico formed from the architectural fragments found near them, are the only other Grecian examples of Caryatic statues to which we can refer. One of these is now a conspicuous ornament of the Townleian portion of the antiquities of the British Museum; on one of the others at the Villa Albani, the inscription *ΚΡΙΤΩΝ ΚΑΙ ΝΙΚΟΛΑΟΣ ΑΘΗΝΑΙΟΙ ΕΠΟΙΟΥΝ* shews that they were executed by Athenian artists; and they partake of the virginal grace of the Canephore of the Acropolis.

There is now at Rome, and very recently placed in the Vatican, a Caryatid said to be the figure removed from this temple, previous to the time of Stuart, before which period we have had no satisfactory description of these sculptures: for former travellers, in concurrence with Spon, had confounded them with the description of the clothed Graces of Socrates³, possibly from the circumstance that this temple having been in that traveller's time a Turkish harem, was therefore not sufficiently accessible for the inspection of the statues then immured in a wall ('enclavées dans un mur'). The figure in question, at Rome, in character, attitude, and height, corresponds with those of the Erechtheum, but the left knee is bent similarly with the statue at the opposite side. This marble was lately in the possession of the Mattei family at Rome, of whom it was purchased by the Roman painter Camuccini; it has been restored by the Chevalier Thor-

³ In the plan of the Acropolis, by Vernada, the Venetian engineer, at the siege of it in 1687, is to be found the following descriptive reference to this part of the Erechtheum. "S. altro Tempio di Minerva Poliades cioè la Protettrice della città, e della Ninfa Pandrosa, le mura del quali sono sostenute da quattro statue di marmo, quale rappresentano le Grazie che Socrate fece far vestire per burlarsi di quelli, che le hanno rappresentate nude." Fanelli, *Atene Attica*. [ED.]

Note * p. 63.

Within the Pandrosium was the olive-tree^a, said to have been produced by Minerva in her contest with Neptune above-mentioned, it was called Pankyphos^b (incurvated) from its branches being bent downwards after it had grown up to the roof^c. Under this tree stood the altar^d of Jupiter

waldsden, but in a mode dissimilar to and regardless of those at Athens, having a 'Modius' placed on the head of it.

Of the Persians, or male architectural figures, mentioned by Vitruvius, called also by him Atlantes and Telamones, we have proofs of their application to Grecian architecture, discovered at the ruins of the Temple of Jupiter at Agrigentum, which were 25 feet high, and were built up in courses of stone¹, like the attached Colossi in the Memnonian Temples of Thebes, and probably supported the roof in the interior of the temple, in a position similar to that of the smaller columns of the hypæthral temple of Paestum. In the Museums also are tripodial antiquities², and vases supported by male figures, as in an altar now at Paris, borne up by Atlantes, a vase sustained by a kneeling figure of a barbarian, in the Clementine Museum, and a fountain also at the Vatican, borne by three Sileni. This last antiquity is supposed by Visconti, to have been imitated from the brazen cratera, mentioned by Herodotus, as dedicated within the Heraeum at Samos, which was supported by three brazen Colossi kneeling, seven cubits (10 feet 6 inches) high. This offering was made by a certain Colceus, a Samian, who having been by contrary winds driven beyond the Columns of Hercules, found a port at Tartessus, (supposed to be Cadiz,) where beyond his hopes he disposed of his freight to great advantage. At their return, he and his crew consecrated a tenth of their profit, to erect this tripodial monument which perhaps was the most ancient example on record, of human figures performing the office of architectural supports in Greece³; this event being according to Larcher's Chronology of Herodotus, about 640 B. C.

The temples, however, in Egypt, Nubia, and India, convince us that the usage of introducing the resemblance of the human figure, in the place of columns is of the most remote antiquity; long prior to the epoch attributed to their introduction by Vitruvius, and antecedent even to the annals of Greece. Herodotus says, that Psammetichus built a temple to Apis, with a peristyle of Colossal figures 12 cubits (18 feet) high, instead of columns⁴.

Pausanias mentions the Persian portico at Sparta, which he describes as in the Agora, and decorated with statues of Persians (among which was the portrait of Mardonius) and placed on columns, *ἐπὶ δὲ τῶν αὐτῶν Πέρσαι*, which Vitruvius describes as statues of captives supporting the roof. "Captivorum simulacra sustentia tectum collocaverunt." This celebrated portico has been likened to the remains of an unknown edifice at Thessalonica, now called the 'Incantada'; but at the latter building, the figures in alto-relievo introduced against the Attic pilasters, or piers, over each front of the columns, do not perform or appear in the office of support, and as they represent fabulous personages, such as Ganymede, Leda, Telephus, Victory, &c. they therefore cannot be considered as of Caryatic or Persian origin,

¹ These figures were composed of twelve courses of stone, two feet one inch in average height; they supported the roof with their head and uplifted elbows. We have been favoured with the measurements by Mr. Evans, from the papers of the late Mr. Harris, known by the work on the Sculpture of Selinus. [ED.]

² Pausanias mentions figures of Persians of Phrygian marble, supporting a bronze Tripod at the Olympieum at Athens. Lib. I. c. XVIII. [ED.]

³ Homer speaks of golden figures of youths in the Palace of Alcinoüs holding torches, and called *Καῖται*, a correspondent term with the *Καῖται* of the Marmor Atheniense.

Χρυσῶν δ' ἄρα καὶ τοῖς ὑδρῶντων ἐπὶ βαρύν
Ἐστασαν, αἰθριμῶν δαΐδας μετὰ χροσίν ἔχοντες,
Φαίνοντες ὕψους κατὰ δόματι διανομήναι. Οἶν. Η. 100.

Refulgent pedestals the walls surround,
Which boys of gold with flaming torches crown'd;
The polish'd ore, reflecting every ray,
Blaz'd on the banquets with a double day. POPE.

The figures at the Erechtheum are now called by the modern Greeks, *Καῖται*, (damsels) as stated by Mr. Wilkins. [ED.]

⁴ The most daring conception of modern architects in the employment of figures as columns, is that of Inigo Jones, in his really magnificent design for a Royal Palace (of which the Banqueting House at Whitehall, erected by command of King Charles the First, formed a part). It is a circular area called the Persian Court, which he surrounded with two orders of Persians and Caryatides attached to arcades. This 'Cortile', if executed so as not to convey an impression of the grotesque, would form as imposing a display of decorative architecture, as that in

any structure ancient or modern. See Inigo Jones's Designs, by Kent, Vol. I. Pl. 47. [ED.]

The Tent of Alexander the Great was reported, according to Pliny, to have been supported by bronze statues, four of which were in his time preserved at Rome. "Alexandri quoque magni tabernaculum sustinere traduntur solitæ statuæ, ex quibus duæ ante Martis Ultoris Ædem dicatæ sunt, totidem ante regiam." Lib. XXXIV. Cap. VIII. [ED.]

Winkelmann describes a fragment which he conjectures from the proportion to have been one of the Caryatides of the Pantheon. In the French version of his *Histoire de l'Art*, we find it thus expressed—'Selon toutes les apparences il nous reste une des Caryatides de Diogene d'Athènes, placées au Panthéon—c'est la moitié supérieure d'une figure d'homme nue et sans bras; portant sur la tête une espèce de corbeille—cette demi-figure a environ huit palmes de haut.' Though this learned antiquarian qualifies the term Caryatides here applied, as being equally appropriate to male as female figures, we neither concur with him that Pliny so used that name, nor consequently can we believe it possible that the fragment he alludes to, ever belonged to the Pantheon of Agrippa. See *Histoire de l'Art*, lib. VI. c. VI. and *Monum. Ant. Ined.* N. 205. [ED.]

Paus. lib. III. c. X. [ED.]

It is remarkable that one of the figures at the 'Incantada' at Salonica is a dancing Bacchante playing on a flute, which figure is sculptured in profile. [ED.]

Visconti, from a drawing in the collection of Sir R. Worsley, described the fragment of a colossal Ceres at Eleusis, (since deposited in the Public Library at Cambridge, by Dr. E. D. Clarke), as a Canephora, which he improperly conjectured must have supplied the place of a Caryatid (le vece di Cariatide), in some part of the Eleusinian Temple. See *Museum Worsleyanum*, Vol. I. p. 95. [ED.]

been produced by Minerva
(incurvated) from its branches
this tree stood the altar* of

holding perhaps a correspondence
Persian figures placed over columns
the ancients. The Caryatides of the
genes the Athenian, described by
the roof over the columns of the
scut in fastigio posita signa) was
relative position to the alto-relievo
columns of the interior of that Temple
the figures termed Caryatides by
have been assigned to them in Roman
ale architectural statues a correspond
ch those male figures which inconst
ated Persians and barbarians, and
has been assigned.

all town in Laconia, was a temple
Καρυάτιδες?); here the Laconian
al festival in honour of the goddess

The elegance of this dance, which
throughout Greece, may have caused the
represented its votaries; in proof
the gift of a ring by Clearchus, having
Caryatides. Pliny also speaks of the
e, with the Thyades, and the Mænades
dances (item et Mænades, et quæ
idas), which were probably different
group, and being mentioned by them
with those of the Pantheon, which
out any discrimination, we are inclined
t may have been figures of a similar
figures placed as columns, may, there
used by artists accustomed to represent
t the festival of Diana Caryatis, or
n which they appeared, or such statues
honour of that goddess; and they are
plied to other temples and edifices
emales engaged in the religious ceremonies
countries. The adoption of them is
n of rare occurrence. At Athens, the
the Canephora², and the costume of
athenaic frieze, is similar to the
air of these is arranged so as to give
ks of them, and the arms are extended
reater elegance of detached statues
ave no marks or characteristics of de
on, and being appropriated to statues
ive-tree of Minerva, the application of
ephora or Arrephora, which had been
central part of the frieze of the

or modern. See Inigo Jones's Designs, by

xander the Great was reported, according to
ze statues, four of which were in his time
magni tabernaculum sustinere traditur, sicut
is Ultoris Ædem dicatæ sunt, totidem ante

cribes a fragment which he conjectures from
the Caryatides of the Pantheon. In the
we find it thus expressed—'Selon toutes les
Caryatides de Diogene d'Athènes, placées
ure d'une figure d'homme nue et sans bras
beille—cette demi-figure a environ huit
antiquarian qualifies the term Caryatides
riate to male as female figures, we neither
at name, nor consequently can we believe
ever belonged to the Pantheon of Agrig
c. VI. and Monum. Ant. Insd. N. 205.

X.
that one of the figures at the "Incarnat
aying on a flute, which figure is sculptured
drawing in the collection of Sir R. W. Wood
Ceres at Eleusis, (since deposited in the
E. D. Clarke), as a Canephora, which he
lled the place of a Caryatid (le vase de C
a Temple. See Museum Worlseyan, Vol. I.

Herceus⁴. Some have imagined that an olive tree grew in the temple of Minerva Polias; but it is quite improbable that any tree should grow in a place so unfavourable to vegetation; for it appears to

between the divinities, could not have been deemed other than honourable to the native ΚΟΡΑΙ, or Athenian virgins¹.

This portion of the edifice termed a portico, it is certain never was erected for such a purpose, for there was no entrance at the front, and the small one at the east side of the Podium near the wall leading to some steps, was apparently only formed for the convenience of private access to the back part of the temple. It was therefore evidently raised as a canopy², to give greater appearance of sanctity to the sacred olive-tree which it shaded, supported by representations of virgins attached to the service of the Temple; and an existing inscription proves statues or memorials to have been occasionally dedicated to these persons, by public authority³. These statues have some slight dissimilarity in their execution. The hair falling on their shoulders is not treated alike in each, and the arm of some of them appears to have been more or less raised. The figure first removed, now said to be at Rome, could not have been carried away at any very remote date, from the temporary character of the rude masonry raised to replace it, built probably during the Venetian occupation of the Acropolis.

In the Caryatid recently brought away, which we have the advantage of possessing in the British Museum, though the execution of it be not equal to the fragments of the pediments of the Parthenon, yet we find in it an elegance of style, general in the sculpture of Greece, and a monumental grandeur appropriate to the columnar intention. On nearer examination, it offers no variation of detail, unobserved by Stuart. The rude appearance of the temporary pier raised by the parties who removed from the front the last named statue⁴, to prevent the entire destruction of the fabric, having impressed with disappointment the travellers who have subsequently visited Athens, Lord Guildford, with a laudable zeal in the cause of antiquity, transmitted a fac simile of the marble removed, as a reinstatement, in order to lessen the injury done by the privation of the original. From our last accounts from Athens, the substitute, however, had not yet been erected, and the unfortunate Greeks are yet too much engaged on the fabric of their own political existence, to devote much thought on the ruined temples of their predecessors: from the fatal catastrophe of Missolonghi, it even yet is far from improbable that the extinction of their own hopes and name, may take place simultaneously with the destruction of the monuments of their ancestors. Wilkins on the Architectural Inscription in Walpole's Mémoires, Vol. I. p. 580. Lessing, Kleinere Antiquarische Aufsätze, Vol. X. p. 369. Herodotus, Lib. VIII. Cap. XXVI. Capacio. Hist. Neapol. 1605. Mazois, Les Ruines de Pompeii, Vol. I. p. 24. Winkelmann, Histoire de l'Art, Lib. VI. Cap. V. Piranesi, Raccolta di Vasi Antichi, Tom. II. Tav. LXVIII. Voyage de Spon, Lib. V. Dodwell's Travels, Vol. I. p. 354. Williams's Travels, Vol. II. Visconti, Museo Pio Clementino, Vol. VII. Herodotus, Lib. IV. Cap. CLII. Description de l'Egypt. Belzoni's Travels. Daniel's Views in India. Herod. Lib. II. Cap. CLIII. Paus. Lib. III. Cap. XI. Vitruv. Lib. I. Cap. I. Stuart, Vol. III. Cap. XI. Pl. 45. Gwilt on Caryatides. Plin. Lib. XXXVI. Cap. V. Millin. Dict. des Beaux Arts, art. Caryatides. Plin. Lib. XXXVI. Cap. V. Plut. in Artaxerxe. Hughes's Travels, Vol. I. p. 260. [ED.]

¹ "Ἦκεν οὖν πρῶτος Ποσειδῶν ἐπὶ τῇ Ἀττικῇ καὶ πλῆξας τῇ τριῶν κατὰ μίσην τὴν Ἀκρόπολιν ἀνέφημι βάλασσαν, ἣν οὖν Ἑρεχθίδας καλοῦσι." Μετὰ δὲ τοῦτο, ἦκεν Ἀθηνᾶ, καὶ ποιησαμένη τῆς καταλήψεως Κέκροπα μάστιγα, ἐφόνευσεν ἑλπίαν, ἣ οὖν ἐν τῷ Πανδρῶσιόν δέκνυται. Apollodorus, L. III. Cap. XIV.

² Then came Minerva, and, as a testimony to Cecrops of her visit, produced the olive-tree now shewn in the Pandrosium.

³ Hesychius, v. Ἀστὴ. and v. Πάγκροφος.

⁴ Herodotus repeats a tradition, propagated by Athenian vanity, that at an early period of Grecian history, the olive tree nowhere existed but in Attica. There were, however, on record, other olive-trees in Greece, as ancient as that of the Acropolis; for Strabo and

Tacitus mention a sacred olive-tree still existing near Ephesus, beneath which it was reported that Latona gave birth to Apollo and Diana, which, according to Callimachus and Catullus, took place at Delos. Of the original rarity of the olive in Greece, there is no doubt; the fable of the olive of Minerva at the Acropolis seems to confirm it; and it may be collected from ancient authors, that it was derived from Asia, and thence introduced and cultivated throughout the Ægean islands, and the continent of Greece. The soil of Attica, where irrigated by mountain-streams, is peculiarly favourable to its cultivation. Sophocles lauds the superiority and fruitfulness of the olive groves of the Academy. Here were preserved, according to ancient report, scions transplanted from the tree of the Acropolis, near which was the altar of Morian Jove, the trees bearing fruit being called *Μορλαί*. The olive-tree grows to great bulk, and is of extreme longevity. On the site of the Academy of Plato, there are at present olive-trees which may be but a few degrees removed in descent from the original stock, at the time of that great moralist. Vide Herod. Lib. V. Cap. LXXXII. Strabo, Lib. XIV. p. 640. Tac. Ann. Lib. III. Cap. LXI. Catull. Sec. Carm. in Dianam. Müller de Min. Pol. Templo. Soph. Œdip. in Colonos, V. 691. [ED.]

⁵ Κῶον, εἰς τὸν τῆς Πολιάδος νεὼν εἰσελθεῖσα, καὶ ὄσα εἰς τὸ Πανδρῶσιον, ἐπὶ τὸν βωμὸν ἀναβᾶσα τοῦ Ἑρεχθίδου Διὸς, τὸν ἐπὶ τῇ ἑλπίδι, κατέκτειτο. Philochor. Ἀτθίδες, L. IX. ap. Dionysius Hal. in Dinarcho, p. 113. edit. Sylburgii.

⁶ A bitch entering the temple of Minerva Polias, got down into the Pandrosium, where, leaping on the altar of Jupiter Herceus, which is under the olive-tree, she lay down there.

⁷ The appellation Herceus, according to Festus, is from *ἑρεος*, 'septum', 'an inclosure', and the altar of Jupiter Herceus was generally within the 'Penetræ', of the sanctity of which he was the supposed protector. Ovid alludes to the death of Priam (who, according to ancient poets and grammarians, was slain at the altar of Hercean Jove,) in the following distich:

'Nec tibi subsidio sit præsens numen: ut illi,
Cui nihil Hercei profuit ara Jovis. Ibid. v. 283.

It is remarkable that the altar of Jupiter Herceus in the Erechtheum, according to the previously quoted authority was underneath the olive-tree, which could have existed in no other part of this edifice than beneath the canopy supported by the figures representing Canephora; it was therefore in a degree 'sub dio', or exposed to the external air; so in Virgil that altar alluded to by Ovid was in an hypæthral atrium, and shaded by a laurel tree:

'Ædibus in mediis, nudoque sub ætheris axe,
Ingens ara fuit; juxtaque veterrima laurus
Incumbens aræ, atque umbra complexa Penates.'
Æn. ii. v. 512.

Altars to Jupiter were usually placed in an hypæthral temple or atrium, as appears from this passage of Athenæus, as well as by other authorities, "Ομηρος δὲ τὴν αὐτὴν ἀεὶ τᾶν ἐπὶ τῶν ὑπαίθεων τέπων." Εἶθα ἦν ὁ τοῦ Ἑρεχθίδου βωμὸς.

Diodorus Siculus speaks of a βωμὸς ὑπαίθερος, 'an hypæthral altar', in the middle of a peristyle of a temple of Jupiter at Thebes; and the artist who designed the celebrated stucco of the Capitol, called the Iliac table, (found near Rome in the ruins of a temple, whence the celebrated Greek bas-relief, now in the British Museum, called the apotheosis of Homer, was also derived,) represents Priam slain at an hypæthral altar in the midst of an internal peristyle.

These combined authorities indicate that both the olive-tree and the altar of Hercean Jove beneath it (which were undoubtedly within this edifice), must have been situated in that part of it which was the most exposed to the atmosphere, and therefore within that portion of the Temple which was decorated with the figures of Canephora. [ED.]

¹ Visconti says, 'A la vérité aucune Caryatide antique que je connaisse ne représente une captive. Cependant comme les figures des prisonniers Perses supportaient à Sparte le toit d'un portique, il n'est pas hors de toute vraisemblance que des figures de femmes captives aient été employées de même dans quelques monuments de la Grèce.' Mémoires sur des Sculptures d'Athènes, p. 91. [ED.]

² This seems to have been felt by the architect of the New Church of St. Paneras, who may be said to have embellished the sentiment of death in introducing representations of the fair sex as bearing a canopy over the tomb. [ED.]

³ See inscription at note², page 55. [ED.]

⁴ The Canephora carried off for Lord Elgin was in front, and the second from the western angle of the building. [ED.]

have been a close room, illuminated only by a lamp; whereas in this of Pandrosus a free admission was given to light and air, the spaces between the caryatides being left entirely open.

The olive and the spring of sea-water^a prove this to be the fabulous scene of contention between the two divinities; they also prove that these Temples were rebuilt on the same spot where those stood that were burnt by Xerxes, which doubtless were of great antiquity, probably the most ancient in Athens. Homer mentions that of Minerva^b, under which name he seems to include them all, as Herodotus afterwards does under that of Erechtheus^c.

An inscription brought from Athens at the expense of the Society of Dilettanti, and published by Dr. Chandler^d, contains a survey of such parts of these temples as were at that time unfinished, with what seems to be an estimate in Attic minas of the expense of completing them, amounting to between three and four hundred pounds sterling^e.

This survey was taken by order of the people of Athens^f when Diocles was archon, which

^a In the fictitious Travels of Guiltiere, he describes having seen the salt spring, and Wheler and Spon were told that it then existed, perhaps equally erroneously. The area of the temple is now still enveloped in its marble ruins, therefore the position of the well remains concealed. The spring that supplied it, is perhaps the same that issues near the Propylæa, the water of which is brackish. [ED.]

^b Homer. Il. B. v. 549¹. Od. II. v. 81².

^c "Ἔστι ἐν τῇ Ἀκροπόλει ταύτῃ Ἐρεχθίδος τοῦ γηγενέος λειτουργίου εἶναι ἡδὲ, ἐν τῷ ἑλαιῷ τε καὶ θάλασσά ἐστι τὰ λόγος παρ' Ἀθηναίων Πιστιδιανά τε καὶ Ἀθηναίων, ἐξίσταντας περὶ τῆς χάρις, μαρτύρια δίδωται. ταύτην ἂν τὴν ἑλαιὴν ἅμα τῷ ἄλλῳ ἐξὸ κατέλαβε ἱερουργεῖναι ὑπὸ τῶν βαρβάρων. Herodotus, I. VIII. sect. 55.

^d There is in the Acropolis, the Temple of Erechtheus, who is said to be born of the earth; in this is the olive and the sea, produced there, as the Athenians relate, by Neptune and Minerva, in testimony of their contention about that country. This olive-tree, together with the rest of the temple, was burnt by the barbarians.

Herodotus is supposed to have recited his history at Athens, in the fourth year of the eighty-fourth Olympiad, that is, before Phidias had set up his statue of Minerva in the Parthenon, and perhaps the Temples of Minerva Polias and of Pandrosus were not then rebuilt.

^e Inscriptiones Antiquæ. Oxonia, 1774, p. 37.

^f The marginal Greek cyphers, attached to the columns of this inscription, which are here supposed by Stuart to have formed the items of an estimate for completing this edifice, were first pointed out by the Chevalier Visconti, and afterwards by the architect Mr. Wilkins, to have related to the number

of pieces of marble belonging to different parts of the edifice, the state and situation of which are spoken of contiguous to them. The proof of this is, that the words near these cyphers are found to be either singular, dual, or plural, in correspondence with the numbers I. II. or III., &c. which are inscribed in the lines adjoining. See Visconti, Museo Pio Clementino, 1783, Tomo IV. p. 89; and Mém. p. 90. Wilkins's Atheniensia, p. 196. [ED.]

¹ The Marble here alluded to is so important a monument in the history of Grecian constructive architecture, that we can do no less than insert it for the satisfaction of the reader. It is perfectly unique, and is the more highly interesting from belonging to a structure of the age of Pericles, still in existence. Dr. Chandler discovered it at a house on the Acropolis not far from the Temple of Minerva Polias, and under somewhat difficult and romantic circumstances obtained possession of it for the Dilettanti Society, who have since presented it to the British Museum.

A transcript from this Athenian inscription is here given in the common character, divested of the archaisms incident as before-mentioned to marbles engraved previous to the archonship of Euclid. The republication of this architectural curiosity, is from the very important amendment of Dr. Chandler's version of it, through the superior architectural knowledge, and academic learning, of Mr. W. Wilkins, to which are added several elucidations from the researches of the German commentators, Schneider, Müller, and Boëckh, united to those of our own countryman Mr. H. J. Rose, of Cambridge, to whose elegant volume on ancient Greek Inscriptions the Republic of Letters is much indebted.

MARMOR ARCHITECTONICUM ATHENIENSE.

Ε) πιστάται τοῦ νοῦ τοῦ ἐν πόλει ἐν ᾧ τὸ ἀρχαῖον ἄγαλμα Βρασὺν . . .
 ης Κεφισίδης, Χαριάδης Ἀγρεύλαθιν, Διόδης Κεφισίδης, Ἀρχιτέκτων
 Φιλοκλῆς Ἀχαρείδης, Γραμματεὺς Ἐπίσκοπος Κυδαθηναίων
 τὰ δὲ ἀνέγραψαν ἔργα τοῦ νοῦ ὡς κατέλαβον ἔχοντα κατὰ τὸ ψή
 φισμα τοῦ δήμου ὃ Ἐπιγένης εἶπεν ἐξεργασμένα καὶ ἡμίεργα ἐπὶ Διο
 κ)λίους ἀρχοντας, Κικροπίδης Πρυτανεύουσης πρώτης ἐπὶ τῆς βούλης
 ἢ Νικοφάνης Μαραθώνιος πρῶτος ἐγραμμάτισεν.
 Τοῦ νοῦ τὰδε κατελάβον ἡμίεργα.
 Ε)πὶ τῇ γυνίκα τῇ περὶ τοῦ Κικροπίου.
 Πιλιθους ἀθέτους μῆκος τετρά
 IIII ποδας, πλάτος δίποδας, πάχος
 τριημιποδίου.
 Μασχαλιαία μῆκος τετράποδα,

τούτων ἐκάστου οὐκ ἐξεργασ-
 ται ὁ ἀεὶς ὁ ἑτέρος οὐδὲ
 οἱ ὑποσθιν ἀρμαί.
 Μῆκος ἐκποδὲς, πλάτος δίπο
 ΔII δις, πάχος ποδιαί.
 τούτων ἐκάστου οὐκ ἐξεργα

¹ Οἱ δ' ἄρ' Ἀθήνας εἶχον, ἐδ' ἀνίστατο πολὺν ἔθρον,
 Δῆμον Ἐρεχθίδος, μεγαλήτορος, ἐν ποτ' Ἀθήνῃ
 Θείῃ, Διὸς θυγάτηρ, τίς δὲ ζῆδ' ἄρ' Ἀφροδίτα.
 Καὶ δ' ἐν Ἀθήνῃ εἶσαν, ἐν ἡνίκα πόντος ἡνέθη.
 Ἐνθάδ' ἐμιν σάβηρος καὶ ἀνέμοις ἰλάνταται
 Κούροι Ἀθηναῖον, περιτιλλομένον ἱκεσάν.

² Athens the fair where great Erechtheus sway'd,
 That owed his nurture to the blue-eyed maid,
 But from the teeming furrow took his birth,
 The mighty offspring of the foodful earth.
 Him Pallas placed amidst her wealthy fane,
 Adored with sacrifice and oxen slain;

Where as the years revolve, her altars blaze,
 And all the tribes resound the Goddess' praise.

POPE.
[ED.]

— Ἀθήνη
 "Ἰκετο δ' ἐς Μαραθῶνα, καὶ ἐδ' ἀνίστατο Ἀθήνην,
 Δῶκε δ' Ἐρεχθίδος σπινθὴν ἔθρον.

³ The winds to Marathon the virgin bore;
 Thence, where proud Athens rears her towery head,
 With opening streets and shining structures spread,
 She passed, delighted with the well-known seats,
 And to Erechtheus sacred dome retreats.

POPE. [ED.]

in this of Pandrosus a fire
g left entirely open.

he fabulous scene of contem
were rebuilt on the same spot
great antiquity, probably the
which name he seems to includ

Society of Dilettanti, and p
ples as were at that time
of completing them, among

ns^f when Diocles was archon.

le belonging to different parts of the
on of which are spoken of contem
is is, that the words near these
er singular, dual, or plural, in comp
s I. II. or III., &c. which are inscrib
See Visconti, Museo Pio Clementino
and Mém. p. 90. Wilkins's Athens

here alluded to is so important a
ecian constructive architecture, that
ert it for the satisfaction of the reader
and is the more highly interesting
cture of the age of Pericles, still in
covered it at a house on the Acropolis
of Minerva Polias, and under several
circumstances obtained possession of
y, who have since presented it to the

from this Athenian inscription is long
acter, divested of the archaisms in
o marbles engraved previous to the
republication of this architectural
important amendment of Dr. Chandler
the superior architectural knowledge
f Mr. W. Wilkins, to which are add
the researches of the German com
er, and Boeckh, united to those of
H. J. Rose, of Cambridge, to whom
t Greek Inscriptions the Republic of

NIENSE.

.....

έργα ἐπὶ Διο

του οὐκ ἐξήργα-

ς ὁ ἕτερος οὐδὲ

ρμολ·

δεις, πλάτος δίπο

ποδιαίσι·

του οὐκ ἐξήργα

re as the years revolve, her altars blaze,

all the tribes resound the Goddess' praise.

— Ἄλφει

δ' ἰς Μαχαίῃνα, καὶ ἰσχυρῶς Ἄλφει,

δ' Ἐριχθῆος περικτὴν δίμην.

winds to Marathon the virgin bore;

ce, where proud Athens rears her towers bold

opening streets and shining structures spread

passed, delighted with the well-known scene

to Erechtheus sacred dome returns.

was in the twenty-third year of the Peloponnesian war; hence it is not improbable, that this building was begun during the administration of Pericles, and a stop put to it either by his death or the calamities and expences of that war^a.

^a The archonship of Diocles was in the fourth year of the ninety-second Olympiad, 409 B. C., and Pericles died about 429 B. C.; consequently this building remained unfinished twenty years after the death of that great man.

According to the passage of Xenophon before alluded to in a note, at p. 42., on the Parthenon, and subsequently mentioned by Stuart, the old Temple of Minerva is recorded to have suffered from fire, three years after this survey, which Mr. Wilkins

- | | | | | |
|--------|---|---|--|---|
| I | πλάτος τρίποδα, πάχος τριῶν
ἡμιποδίων· | σταὶ ὁ ἀρμὸς ὁ ἕτερος οὐδὲ
οἱ ὀπισθεν ἀρμολ· | | |
| | Ἐπικραυτίτιδας μῆκος τετράπο | Τετράποδες μῆκος, πλάτος δίπο | | |
| II | δαις, πλάτος τρίποδας, πάχος
τριῶν ἡμιποδίων· | II | δεις, πάχος ποδιαίσι· | |
| | Γωνιαίαν μῆκος ἐπτάποδα, | | τούτων ἑκάστου οὐκ ἐξήργα | |
| 20 (I) | πλάτος τετράποδα, πάχος
τριῶν ἡμιποδίων· | | σταὶ ὁ ἀρμὸς ὁ ἕτερος οὐδὲ
οἱ ὀπισθεν ἀρμολ· | |
| | Γογγύλους λίθους ἀθέτους· Ἀντίμο | | Πεντίπους μῆκος, πλάτος δίπους, | |
| (I) | ρος ταῖς ἐπικραυτίτισιν, μῆκος
δεκάπους, ὕψος τριῶν
ἡμιποδίων· | I | πάχος ποδιαίσι· | |
| | Ἀντιμόρων τοῖς ἐπιστυλίοις | | τούτου ἀργὸς ὁ ἀρμὸς ὁ ἕτε | |
| II | μῆκος τετράποδι, πλάτος πέντε
τε παλαστῶν· | III | λεῖα ἐκπιπονημένα ἄνευ κατα | |
| | Κιδεραῖον ἀθετον | | τομῆς· | |
| 30 I | μέτωπον τὸ ἰσόμενον,
πλάτος τριῶν ἡμιποδίων πάχος
τριῶν ἡμιποδίων· | II | Ἐτέρων, μεγέθος τὸ αὐτὸν,
κυματίου καὶ ἀστραγάλου ἑκατέρου
ἄτμητο(ι) ἦσαν τέτταρες πόδες
ἑκάστου· | |
| | Ἐπιστύλια ἀθετα, μ(ῆκος) δ(ικ)τώ | | II | Ἐτέρων |
| II | ποδα, πλάτος δυοῖν (ποδῶν)
καὶ παλαστῆς, πάχος (δίποδα)
Ἐπιστύλια ἄνω ὀρθα (ἰδεῖν)
ἐπιγράφασθαι, μῆκος ὀκτώπο | | | ἄτμητοι ἦσαν τοῦ κυματίου τέτταρες
πόδες τοῦ δὲ ἀστραγάλου ὀκτὼ πόδες· |
| III | δα, πλάτος δυοῖν ποδῶν καὶ πα
λαστῆς πάχος δίποδα· | I | Ἐτέρου | |
| 40 | Τοῦ δὲ λοιποῦ ἔργου ἅπαντος
ἐν κύκλῳ ἀρχῇ ὁ Ἐλευσινιακὸς
λίθος πρὸς τὸ ἔξω καὶ ἐτέθη
ἐπὶ τῶν ἐπιστάτων τούτων
τῶν κίονων τῶν ἐπὶ τοῦ τοίχου
τοῦ πρὸς τοῦ Πανδρυσίου. | | | τοῦ κυματίου τρία ἡμιπόδια ἄτμητα,
ἀστραγάλου τέτταρες πόδες· |
| III | Κεῖμῖνον κίονον
ἄτμητα ἐν τοῦ ἐντὸς ἀνθε
μίον ἑκάστου τοῦ κίονος τρία
ἡμιπόδια· | I | Ἐτέρων | |
| 50 | Ἐπιστυλίου ὀκτώποδος
ἐπὶ τοῦ τοίχου τοῦ πρὸς Νότου
κυματίου ἐς τὸ ἴσω ἰδεῖν
ἐπιθεῖναι· | | | τὴν μὲν λεῖαν ἐργασίαν ἐργαστο,
III |
| | Τὰδε ἀκατάξεστα καὶ
ἀραβδωτὰ· | | | τοῦ δὲ κυματίου ἀργοὶ ἦσαν ἐξ
καὶ ἡμιπόδιοι, ἀστραγάλου ἀργοὶ
πόδες ὀκτὼ· |
| | Τὸν τοῖχον τὸν πρὸς Νότου
ἀνίμου ἀκατάξεστον,
πλὴν τῶν ἐν τῇ προστάσει
τῇ πρὸς τῷ Κεκορπίῳ· | | | Ἐτέρων
κυματίου ἐξ πόδες ἀργοί,
ἀστραγάλου ὀκτὼ πόδες. |
| 60 | Τοὺς ὀρθοστάτας ἀκατα
ξέστους ἐν τοῦ ἔξωθεν ἐν κύκλῳ,
πλὴν τῶν ἐν τῇ προστά
σει τῇ πρὸς τῷ Κεκορπίῳ· | I | Ἐτέρων | |
| | Τὰς σπείρας ἀπάσας
ἀρ ἀβδωτὸς τὰ ἑωθεν· | | | ἡμίερον τῆς λεῖας ἐργασίας· |
| | Τοὺς κίονας ἀραβδωτοὺς ἅπαντας,
πλὴν τῶν ἐπὶ τοῦ τοίχου· Τὴν κρηπίδα ἐν
κύκλῳ ἅπασαν ἀκατάξεστον· | | | Τῶν ἀπὸ τῆς Στοᾶς, μῆκος τετράπο |
| | Τοῦ τοίχου τοῦ ἐντὸς ἀκατάξεστα· | III | δα, πλάτος τρίποδα, πάχος πέντε
παλαστῶν, λεῖα ἐκπιπονημένα
ἄνευ κατατομῆς· | |
| 70 | Τοῦ γαυλοῦ λίθου τετραποδίας IIII
τοῦ ἐν τῇ προστάσει· . . .
τετραποδίας. Δ. . . .
τῆς παραστάδος
τετραποδίας
τοῦ πρὸς τοῦ γάλματος
τετραποδίας
ἐν τῇ προστάσει τῇ πρὸς
τοῦ θυράματος·
Τὸν βαμὸν τοῦ (Θυ)νηχοῦ | | | ἄνευ κατατομῆς
Γωνιαία ἐπὶ τῇ προστάσει τῇ
πρὸς Ἐω, μῆκος ἑκατοῖ, πλάτος
II |
| | | | | τετάρτου ἡμιποδίου, πάχος
πέντε παλαστῶν· |
| | | | | τούτων τοῦ ἑτέρου ἡ λεῖα μὲν ἐργά
σια ἐνέργαστο, τὸ δὲ κυματίον,
ἀργὸν ὄλον καὶ ὁ ἀστραγάλος· |
| | | | | τοῦ δὲ ἑτέρου ἀργὸν κυματίου τρεῖς
πόδες καὶ ἡμιπόδιοι, τοῦ δὲ ἀστρα
γάλου ἀργοὶ πόδες πέντε· |
| | | | | Ἐπὶ τῶν τοίχων τῶν πρὸς τοῦ Πανδρυσίου(ου)
μῆκος ἐπτά ποδῶν καὶ ἡμιποδίου,
πλάτος τριῶν ποδῶν καὶ ἡμιποδίου,
ἡμίερον τῆς λεῖας ἐργασίας· |
| | | | | μῆκος ἑκ πόδων, πλάτος τριῶν
ποδῶν καὶ παλαστῆς, πάχος πέντε |
| | | | | I |
| | | | | παλαστῶν, καὶ (ἐπὶ) τὸν τοίχον τὸν πρὸς
τοῦ Πανδρυσίου· |
| | | | | τούτου ἀστραγάλου ἄτμητοι πόδες
πέντε· |
| | | | | Διαιταῖοι τῶν ἀπὸ τῆς στοᾶς, μῆκος |
| | | | | III |
| | | | | ἐπτά πόδες, πλάτος τριῶν ποδῶν
καὶ ἡμισποδίου, πάχος ποδιαίσι.
αὗτοι ἡμίεργοι· |
| | | | | Ἐτέρων, μῆκος πέντε πόδες, πλάτος |
| | | | | II |
| | | | | τριῶν ποδῶν καὶ ἡμιποδίου, πάχος
ποδιαίσι, ἡμίεργοι· |

By the grammatical inaccuracies in this inscription, it seems to have been drawn up by the mason employed in the survey. And the terms of architecture not to be found in any writer now re-

has conjectured to apply to the old Hecatompedon; but without doubt that expression had allusion to this structure (which exhibits indications of the effects of fire) erected where the most an-

cient worship existed, which was at a site, identified by a natural production of the soil, namely the salt spring, and where the most ancient idol was then reported still to be preserved. [ED.]

80 ἀθροῖον.
τῆς ἱεροφάνειας σφικ(ισ)κοῦς
καὶ ἱμάντας ἀθροῖους.
Ἐπὶ τῇ προστάσει τῇ πρὸς τῷ
Κεκροπίῳ ἴδει
τοὺς λίθους τοὺς ὀροφιαίους τοὺς
ἐπὶ τῶν Κόρων ἐπεργάσα
III θῆαι ἀνωθεν μῆκος τριῶν
καὶ δέκα ποδῶν πλάτος πέντε
ποδῶν.
90 Τὰς κάλκας τὰς ἐπὶ τοῖς ἐπι-
στυλοῖς ἐξεργασθῆαι
ἴδει.
Λίθους παντὶδῶς ἐξεργασμένα
ἀχαμαί.
Πλῆθος τετράποδες μῆκος,
πλάτος διποδες, πάχος
ΔΙ τριῶν ἡμιποδίων ἀριθμο(ι).
Μασχαλιαία μῆκος τετρά-
I πους, πλάτος τρίπους, πάχος
100 τριῶν ἡμιποδίων.

Γεῖσα ἐπὶ τοὺς αἰτούς πλάτος
πέντε ἡμιποδίων, μῆκος τετρά-
πων ποδῶν καὶ ἡμιποδίου, πάχος
ποδιαία, τὴν λείαν ἐργασίαν
I ἐκπεποιημέν(α)
Ἄτερον ἡμίστριον τῆς
II λείας ἐργασίας.
Θύραι λίθιναι μῆκος ὀκτὼ ποδῶν
καὶ παλαστῆς, πλάτος πέντε
180 ἡμιποδίων.
τούτων τὰ μὲν ἄλλα ἐξεπιποι-
ητοῦ ἐς τὰ ζυγὰ δὲ ἴδει τοὺς λίθους
τοὺς μέλας ἐνθεῖναι.
Ὅς τῷ ὑπερθύρῳ τῇ πρὸς Ἐω,
I ἡμίστριον.
τῷ βαμῶ τῷ τοῦ Θυηχρῶ λίθοι II
τελεικοί, μῆκος τετράποδες,
490 III ὕψος δούιν ποδῶν καὶ παλαστῆς,
I πάχος ποδιαίον.
Ἄτερος τριπ(ους) . .

TRANSLATION.

"The Epistatæ (public inspectors) of the Temple in the Acropolis, in which is the ancient statue (namely) Brosyn...es of Cephissia, Chariades of Agryle, Diodes of Cephissia, (with) the architect Philocles of Acharnæ, (and) Etearchus of Cydathe-
neum, the secretary, have taken an account of the works of the Temple in the state in which they found them, some finished, and some half finished, according to the decree of the people, which Epigenes proposed in the archonship of Diocles. The tribe Cecropis, being first in the council in which Nicophanes the Marathonian was secretary of the first Prytany.

"We have found these (works) of the Temple half finished: In the angle towards the Cecropium:

10 IV Tiles (of marble (Πλῆθος¹)) not placed, four feet long, two feet wide, and a foot and a half thick.

I Shoulder (tile) (Μασχαλιαία), four feet long, three feet wide, a foot and a half thick.

V (Blocks belonging to) the simæ (Ἐπικρανίδας²), four feet long, three feet wide, and a foot and a half thick.

I Saddle stone of the pediment or angular ridge of sima (γωνία), seven feet long, four feet wide, a foot and a half thick.

20 Marble tiling (Γεγυλῶς λίθους³) not yet placed: continuation of the simæ, ten feet long, and a foot and a half in height.

II Pieces in continuation of (Ἀντιμέρω: obs. dual.) the

Epistylia, four feet long, five palms wide.

I Capital of a column (Κύματα) not placed, which is to be in the wall between the windows, (Μίτωποι), a foot and a half wide, and a foot and a half thick⁴.

V Epistylia⁵ not placed, eight feet long, two feet and one palm wide, two feet thick.

III Epistylia which are up in their places, require to be worked on the surface, eight feet in length, two feet and a palm wide, and two feet thick.

40 The Eleusinian stone⁶ against which the figures are (to be placed) surmounts all round the rest of the work, and is already placed over the Epistylia of those columns at the wall, towards the Pandroseum.

IV Of the attached columns, a foot and a half of each (measured) from within the volute (ἀντίμω⁷), is left unsculptured.

50 Of an Epistylum eight feet long, on the wall towards the south, it is necessary to place the inner cymatium. (We have found) These parts unpolished and unfluted. The wall towards the south wind is unpolished, except (at that part which is) in the portico (Προστάσις⁸), towards the Cecropium.

60 The antæ (ἐμβοστάτας) are not polished outside, throughout, except in the portico towards the Cecropium.

All

¹ Müller describes the Πλῆθος as the blocks of marble composing the southern wall, "sunt Quadræ lapideæ parietis Australis", the dimensions of the blocks of which he considers to correspond with those of the inscription. It must be confessed that there exists some difficulty in accommodating the tiles of the above given dimensions, to the walls of this edifice in character with correspondent caves tiles discovered at other Grecian temples. [ED.]

² This term is thought by Müller to mean the capitals of the walls 'Capitella Parietis', that is, the blocks forming the continuation of the lines and ornaments of the antæ peculiar to this building; the Γωνία, is according to him the angular stone of the same range of work. [ED.]

³ Böckh supposes the term Γεγυλῶς λίθους, to apply to the ornamented mouldings and the ornament of 'palmetti', or honeysuckles, in continuation of the capitals of the antæ, wrought on the blocks last mentioned; and Müller to the carved mouldings on the top of the antæ continued along, and to the external mouldings on the architrave. See Corp. Ins. Græc. [ED.]

⁴ This refers to the capital of the south-western attached column nearest the Caryatides, the dimension of which is 1 8' 4" diameter, by 1 9' 6" in height. [ED.]

⁵ It is reasonable to suppose, that as one of the capitals of the attached columns

just spoken of, was not in its place, that the Epistylum over it was not raised: those at the building over those columns are only 6 5' 9" long. It is therefore thought probable, by Mr. Wilkins, that they were on the south wall, the upper part of which is now destroyed. The height of the principal architrave which is 2 1' 05" corresponds with the thickness above given, and the eight pieces above mentioned occupying sixty-four feet in length, nearly correspond with the length of the side of the temple which is sixty-five, from the west angle to the antæ at the hexastyle portico. See Müller de Min. Pol. Tem. [ED.]

⁶ The frieze of the tetrastyle portico of the Erechtheum, as was that of the entire building, is found to be of the gray stone of Eleusis, corresponding with this inscription, it bears throughout its surface marks of cramp-holes by which figures were attached to it. It has been subsequently covered with a fine marble cement, of the same colour as the rest of the building. [ED.]

⁷ Müller conjectures this to mean the platted torus above the echinus, between the volutes, peculiar to this example of the Ionic order, supposed to be that ornament called by Vitruvius, "Encarpus", in describing the Ionic capital. See Müller de Min. Pol. Temp. Rose, Ins. Græc. [ED.]

⁸ This word is not to be found in the lexicons, but the critics agree in rendering it by the word 'portico'. [ED.]

t seems to have been drawn
e not to be found in any place

existed, which was at a site, identified
of the soil, namely the salt spring at
dol was then reported still to be present

ἐπὶ τοῦ αἰετοῦ πλάτος
μυροῦ, μήκος πέντε
ἑκατομμύρια, πλάτος πέντε
ἑκατομμύρια, τὴν λαίαν ἐργασίαν
ἡμίαντα

ἡμίαντα τῆς
ἐργασίας.

ἡμίαντα μήκος ὀκτώ ποδῶν
λαστῆς, πλάτος πέντε
ποδῶν.

τὰ μὲν ἄλλα ἐξετιστοί
τὰ ζυγὰ δὲ ἔδει τοῦ λίθου
ἐλαίας ἐθεύειν.

ὑπερέβη τὸ πρὸς "Εὔ,

μὴ τῷ τοῦ Θεοῦ ἡμίαντα
μήκος τετραπέντε
ποδῶν καὶ λαστῆς,
ποδῶν.

τριπ(ου)ς . .

istylia, four feet long, five palms wide,
capital of a column (Κάλαμος) not placed
in the wall between the windows, but
a half wide, and a foot and a half thick.

istylia⁵ not placed, eight feet long,
a palm wide, two feet thick.

istylia which are up in their places,
worked on the surface, eight feet in length
a palm wide, and two feet thick.

the Eleusinian stone⁶ against which the
be placed) surmounts all round the
ark, and is already placed over the Epistyle
columns at the wall, towards the Pandroseum
of the attached columns, a foot and a half
measured) from within the volute (ἐκ
sculptured.

An Epistyle eight feet long, on the
south, it is necessary to place the
We have found) These parts unwrought,
the wall towards the south wind is equal
that part which is in the portico (ἐκ
towards the Cecropium.

the antæ (ἐμβαστάς) are not placed
throughout, except in the portico towards
um.

was not in its place, that the Epistyle over the
building over those columns are only 6' 3" high,
ole, by Mr. Wilkins, that they were on the wall
is now destroyed. The height of the principal
corresponds with the thickness above given, and the
occupying sixty-four feet in length, nearly corresponding
of the temple which is sixty-five, from the west end
portico. See Müller de Min. Pol. Temp.

ce of the tetrastyle portico of the Erechtheion
is found to be of the gray stone of Eleusis, and
on, it bears throughout its surface marks of being
attached to it. It has been subsequently covered
the same colour as the rest of the building.

conjectures this to mean the platted torus above
utes, peculiar to this example of the Ionic entablature,
ed by Vitruvius, "Encarpus", in describing the
in. Pol. Temp. Rose, Ins. Græc.

is not to be found in the lexicons, but the word
word 'portico'.

maining, together with our ignorance in what manner the survey was taken, whether by going regularly round the building, or by classing similar deficiencies together, render it very obscure, and in a great measure unintelligible^a.

^a The censure here levelled against this inscription by Stuart, far exceeds the degree of obscurity, even in his time, attached to portions of it, or the apparent carelessness of the workmen in

some few instances (but particularly at the final part of it), who transcribed the report on the marble. Stuart knew little of the inscription, but from the imperfect copy of Chandler, whose un-

- All the bases are unfluted in the upper¹ part.
All the columns are unfluted, except those upon the wall. The whole stylobata is unpolished all round.
(These parts) of the exterior wall are unpolished.
70 Four feet lengths of gutter stones (Γαυλοῦ λίθου²), VIII of which are at the entrance³; four feet lengths towards the pilaster; four feet lengths towards the statue; four feet lengths at the portico towards the thyroma (doorway).
80 The altar of the Thyecus is not placed.
Of the flat roof, the cramps (σφηκίσκοι⁴) and ties (ἰμάτιας), are not placed.
Above the portico towards the Cecropium, it is necessary that three stones of the lacunaria, which are over the damsels (Ἐπὶ τῶν ΚΟΡΩΝ) should be worked at the top, in length thirteen feet, and five feet in width⁵.
90 The flowers (τὰς κάλαμους⁶) (i. e. the present pateræ), which are on the epistyle, it is necessary to finish.
Masonry entirely finished (lying) on the ground.
XI Tiles four feet long, two feet wide, a foot and a half thick, (like those) incomplete.
100 I Shoulder tile, four feet long, three feet wide, a foot and a half thick. Of each of these, the alternate joint is not wrought, neither are the joints behind.
XII Six feet long, two feet wide, a foot thick; of each of these the alternate joint is not wrought, neither are the joints behind.
110 V Four feet long, two feet wide, a foot thick: of each of these, the alternate joint is not wrought, neither are the joints behind.
I Five feet long, two feet wide, a foot thick: of this, the alternate joint is unwrought, nor the joints behind.
VII (Parts of) the corona (Γείσα), four feet long, three feet wide, five palms thick, wrought smooth, without carving.
120 V Others, of the same magnitude, of both of which the cymatium and astragal were unwrought four feet.
II Others.
(Of these) the cymatium was unwrought four feet, but of the astragal eight feet.
I Of another.
130 A foot and a half of the cymatium was unwrought, of the astragal four feet.
I Other.
The smooth work was done, but of the cymatium there were six feet and a half unwrought, of the astragal eight feet unwrought.
III Others.
Six feet of the cymatium unwrought, of the astragal eight feet.

¹ This means the upper torus of the bases, which, with the exception of those of the tetrastyle portico, which are worked with a plat or guillochis, are now found fluted. [ED.]

² Müller and also Böckh read Γαυγύλου λίθου, saying the phrase Γαυλὸς λίθος is not Greek, which Rose observes (quod dubito an vere). V. Ins. Græcæ, and Böckh. Corp. Ins. [ED.]

³ Müller reads προστάμια . . . πρὸς Νότου τοῖς ἔξω. See de Tem. Min. Pol. or Rose, Ins. Græcæ. [ED.]

⁴ Müller supposes this word to allude to the dentils of the Caryatic building. [ED.]

⁵ The blocks of marble forming the roof, supported by the six Canephoræ, were four, and correspond with the dimensions here given of three of them, then unfinished. [ED.]

⁶ Mr. Wilkins originally supposed this to describe the echinus ornament, called the egg and dart, terminating the entablature over the figures; but with greater probability, he has since applied it to the pateræ, on the upper fascia of the architrave, of this portion of the edifice, which were evidently intended to have been wrought into a higher state of ornament; as appears from some marks and circles on one of them at the western angle. They were meant probably to resemble those on the antepagmenta and supercillum of the door of the tetrastyle portico of this Temple, shewn in our Fourth Volume. Böckh, as if to give every variety of

140 I Other.

Half worked what relates to the smooth work.

III Of those (parts of) the corona, above the portico, four feet long, three feet wide, five palms thick, are worked smooth without the carving.

II Angular pieces (of the coronæ) upon the portico towards the east six feet long, three feet and a half wide, five palms thick; of one of these the smooth work is done, but the entire cymatium and astragal are unwrought; of the other three feet and a half of the cymatium are unwrought, and five feet of the astragal unwrought.

I On the wall towards the Pandroseum, seven feet and a half long, three feet and a half wide, the smooth work is half done.

160 I Six⁷ feet long, three feet and a palm wide, five palms thick, which is also on the wall towards the Pandroseum. Of this five feet are unwrought of the astragal.

VI Stones of the Tympanum (Ἀετιαῖς sc. λίθοι⁸), of those belonging to the porticos, in length seven feet, in width three feet and a half, and one foot thick, are half worked.

170 II Others five feet long, three feet and a half wide, one foot thick, are half worked.

The corona above the pediments, two feet and a half wide, four feet and a half long, a foot wide, (what regards) the smooth work is completed.

I Other half finished (with regard to) the smooth work.

180 II The marble door-frames, eight feet and a palm long, two feet and a half wide.

IV These others are, however, completed: but it is necessary to place the black marble over the supercillum, (ζυγὰ⁹).

I Console (αἶς) to the door lintel (ὑπερθυρος), towards the east, is half worked.

III Pentelic marbles to the altar of the Thyecus, four feet long, two feet and one palm high, one foot thick.

I Other three feet."

The above translation is founded on the very excellent approximation to an entire elucidation of this inscription by Mr. Wilkins, compared with the subsequent versions of it by M. G. O. Müller, of Gottingen, and by Mr. Rose, of Cambridge, to whose works the learned reader is referred.

Vide Chandler's Ins. Ant. Pl. II. In. 1. Vitruv. Schneideri, Vol. II. p. 260. Wilkins's Atheniensia, and Walpole's Memoirs, Vol. I. p. 591. G. O. Müller de Min. Pol. Templo. Rose, Ins. Græcæ, p. 130. Böckh. Corpus Ins. Græc. Pl. II. Ch. II. p. 264. [ED.]

construction to the word Κάλαμος, applies it to the ogee carved with the Grecian leaf, beneath the dentils of this entablature over the female statues. See Walpole's Memoirs, Vol. I. p. 595. Inscriptiones Græcæ, à H. J. Rose, p. 197. Corp. Ins. Græc. V. I. p. 282. [ED.]

⁷ Mr. Rose calls this part of the inscription from L. 156 to 165, "locus vexatissimus": possibly this perplexity arises from the omission of some word or letters by the carelessness of the workman who engraved it. Chandler introduced the marginal number I, which has been followed by others, which was never seen on the marble. See Rose Ins. Græcæ, p. 203. [ED.]

⁸ Visconti, in the Fourth Volume of the Museo Pio Clementino, p. 89, may be referred to in explanation of this term, where he gives a just tribute to the merit of our learned countryman, Dr. Chandler, rashly called in question, on the subject of this inscription, by G. O. Müller, who, profiting of his researches, and those of Schneider and Wilkins, would uncandidly depreciate the literary labours of his English precursors on this subject, the steps to his own supposed superior comprehension of this antiquity. [ED.]

⁹ There is no frieze or place for the black marble here mentioned at the doorway, now nearly perfect, of the tetrastyle portico; consequently, the Eleusinian marble must have formed part of the principal or eastern doorway alone, of which the succeeding passage regarding the console specifies the aspect. This doorway is not now in existence. [ED.]

The situation of some of the most unfinished parts, is described as being near the Cecropium ; of others near the Pandrosium, some on the south wall, others on the east. By the Cecropium I understand the Temple of Minerva Polias, which might be so called, from the opinion that Cecrops was buried there^a, as the contiguous Temple of Neptune, probably for a like reason, was called the Erechtheum.

We read of no other building called Cecropium^b ; the Acropolis, which was the ancient city, and said to have been built by Cecrops, was called Cecropia.

In this survey no part of the Cecropium, or of the Pandrosium, is said to be unfinished. In the forty-fourth line it mentions columns on the wall next the Pandrosium ; and in the sixty-second, pilasters next to the Cecropium ; some other particulars occur in it, which seem to belong to the present building, but the measures assigned to them prove the contrary^c. This circumstance is a confir-

satisfactory version of it to himself he modestly records, stating that he left it to be interpreted by more learned men. As to many of the words not having been found in the classical authors of Greece, such an objection is of little weight, as the terms on a technical and practical subject, in most languages, are not those of common acceptance. On carefully examining the inscription, it will appear that the survey commenced at the south-west angle of the building, and proceeded along the south and west fronts, and terminated at the east front. The works will be also found to be classified according to the degree of finish to which they were advanced, and the building was yet roofless, with the exception of that part of it sustained by the Canephoreæ. See Inscription. [ED.]

^a Meursius cites several authorities to prove that Cecrops was buried in the Temple of Minerva. See his book *De Regibus Athen.* Lib. I. Cap. 12.

^b Considerable difficulty arises regarding the Cecropium mentioned in this inscription, whether or not it formed a constituent part of this edifice, or was a distinct monument or structure in the vicinity of it. Chandler seems to have considered it a distinct building or 'Heroum', near the Erechtheum, grounded on a passage from Theodoretus, who states that "above in the Acropolis there is the tomb of Cecrops, near the Protectress of the city herself," *ἀνω γὰρ ἐν τῇ Ἀκροπόλει, Κίκερπος ἔστι τάφος, παρὰ τὴν Παιδερσίον αὐτὴν.* L. VIII. Therap. Müller, who has written a volume on this temple, shows his embarrassment on the question by the following passage, in which he places the Cecropium at a point either *within* or *without* the Erechtheum ; he says, "Patet Cecropium non esse omnem hanc cellam, sed unum locum vel extra eam vel intra positum, et sepulchro Autochthonis insignitum, prope angulum cellæ ad Africum versum" ; he subsequently says "Cecropis sepulchrum est in angulo hujus cellæ prope eam porticum (Caryatidum)," placing it within the temple.

Col. Leake, from whose elegant volume on the Topography of Athens we quote the following note, places the Cecropium also within this temple ; in alluding to the Athenian inscription he says,

"The principal parts of the building are described as follows :

Ἐπὶ τῇ γωνίᾳ τῇ πρὸς τοῦ Κικροπίου
Ἐπὶ τοῦ τοίχου τοῦ πρὸς τοῦ Παιδερσίου
Ἐπὶ τοῦ τοίχου τοῦ πρὸς ὧτον οὐ ὧτον ἀνέμου
Ἐν τῇ πρὸς τῷ Κικροπίῳ
Ἐπὶ τῇ πρὸς τῷ Κικροπίῳ
Ἐν τῇ πρὸς τῷ Κικροπίῳ

"Here we are sure, that the *τοίχος ὁ πρὸς τοῦ Παιδερσίου* means the western wall of the building, because the inscription speaks of the four engaged columns (Ἰῖῖ κίμωναν κίμων) in that wall ; because it speaks also of the *κρήνη* or podium, upon which those columns stood, and of the Eleusinian stone which is still seen¹ in the frieze above the engaged columns. (Ὁ Ἐλευσινιακὸς λίθος, πρὸς ὃν τὰ ζῶα, καὶ ἑτέροι ἐπὶ τῶν ἐπιστάτων τοῦτων τῶν κίμωναν τῶν ἐπὶ τοῦ τοίχου τοῦ πρὸς τοῦ Παιδερσίου). Upon this *sophorus* or frieze of Eleusinian stone, remains of the iron cramps which served to fix on the *ζῶα* or figures in relief, are still visible. In like manner we know the *πρόστασις* ἢ *πρὸς τῷ Κικροπίῳ* to have been the southern portico of the Cecropium, because mention is afterwards

made of the *Κέραι*, or statues of women, in that portico. With these data it cannot be doubted also that the *πρόστασις* ἢ *πρὸς* ἔω or eastern portico was the hexastyle pronaos of the Temple of Polias ; and that the *πρόστασις* ἢ *πρὸς τοῦ θυελάματος*, likewise called ἢ *στῖς*, was the northern portico of the Pandrosium, which received the former name from its position before that magnificent door which still exists, and the latter name from its superiority to the other porticos in size and depth. Mr. Wilkins, to whose previous remarks I am indebted for what I have added of my own upon this subject, thinks that the Cecropium was a monument separate from the Erechtheum ; but, independently of the evidence adduced in the preceding page, of Cecrops having been buried within the building, it may be remarked that if *τοίχος ὁ πρὸς τοῦ Παιδερσίου* meant the wall of the Pandrosium, the *γωνία πρὸς τοῦ Κικροπίου* being expressed with the same preposition, governing the same case, probably meant the angle of the Cecropium, whence it may be inferred that the Cecropium was an integral part of the building. It is observable that in speaking of the portico of the Caryatides, *Κικροπίῳ* follows *πρὸς* in the dative case, and not the genitive. This difference of case may have arisen from the circumstance of that portico having been attached to the Cecropium, without immediately leading into it, and without forming an essential part of it, as did the northern portico with respect to the northern door. The latter portico, we have already seen, is called *πρόστασις πρὸς τοῦ θυελάματος*, in the genitive".

On the whole, notwithstanding the above ingenious reasoning and the remarks on the use of that very indefinite preposition *πρὸς*, we are disposed to consider the Cecropium as a distinct external building near the Caryatic figures ; for the wall bearing the attached columns is described in the inscription as next to the Pandrosium, and yet the southern angle of it, according to the same authority, is next the Cecropium, on which principle that part of the interior had two names, which would be somewhat inconsistent : or, if agreeing with Müller, we allow the Cecropium to have been a sepulchre within the temple, can we suppose its internal locality would have influenced the description of the exterior of the edifice with so much precision ? We therefore, with Dr. Chandler and Mr. Wilkins, suppose the Cecropium to have been an external heroum or temple in honour of Cecrops, in existence near the front of the Caryatic figures. See Chandler's *Ins.* p. 14. ; Müller de *Min. Pol. Templo* ; Leake's *Topog. of Athens*, p. 265. Walpole's *Memoirs*, Vol. I. [ED.]

^c There may be some discrepancies with regard to the dimensions and situation of some parts of this edifice, on comparison with those deduced from the meaning applied to several of the terms in this inscription not familiar to the lexicographers. This may lead us to suppose that we are still in error regarding the real meaning of several of these technical expressions. Yet there is sufficient correspondence in the dimensions of other portions, such as the length and height of the architrave, the dimensions of the ceiling stones over the statues, the size of the engaged capitals, together with the marked description of the general features of this singular structure ; that modern critics who have attentively examined the Athenian inscription, are concurrent in opinion that it completely refers to the Temple of Minerva Polias described in this chapter. [ED.]

¹ There is none of the frieze now remaining of the entablature which was over the engaged columns. The Eleusinian stone is now seen chiefly in the frieze over the columns of the tetrastyle portico. [ED.]

mation of a passage in Xenophon^a, where this temple is said to have been burnt about three years after this survey was taken^b, though the names of the archon and ephorus are generally believed to be interpolated^c.

These temples are now in a very ruinous condition. Those of Erechtheus and Minerva have at present no roof or covering of any kind. The wall which separated them, and that by which the Pronaos, or passage to the Pandrosium, was parted off from the Temple of Minerva, are so demolished, that hardly any traces of them remain, except where they joined the side walls. The pavements are so encumbered with large blocks of marble and variety of rubbish, as to render the inside almost impassable, and a more particular disquisition there fruitless. The Pandrosium, though it has suffered least, is filled up to a great height in the same manner, and one of the Caryatides is wanting. We found the portico of Minerva Polias walled up, and being a magazine of military stores, all entrance into it was denied us.

In the time of Wheler and Spon this building was more entire^d, for it was then inhabited, a Turkish officer having made it his seraglio; but that circumstance was an insurmountable obstacle to the curiosity of those gentlemen, who had they viewed the inside, might possibly have given us some information which we now want.

Although these three temples compose one body, they are not on the same level; for the pavement of the Temple of Erechtheus, is about eight feet higher than that of the rest of the building^e. Neither has the architect attempted to form them into one regular whole, but seems purposely to have kept them, as we now see them, in three distinct forms^f.

PLATE XVIII^g.

A view of the Temple of Erechtheus. The portico of four columns on the right hand, was the only approach either to the Temple of Minerva, or to that of Pandrosus. Towards the left hand is part of the Parthenon, and of the Moschéa built within its walls. The spot from whence this view was taken, is rather a sequestered part of the fortress; here two pious Turks are represented, performing a devout exercise; which consists in counting over a string of beads, and at every bead they drop, repeating an attribute of God; as, God most holy—God most mighty—God of infinite wisdom—God most merciful—one God—God the glory of true believers—God of truth—the avenger of innocence—the detester of iniquity, &c. These they repeat with great fervour, and a countenance that bespeaks a mind absorbed in contemplation.

^a Xenophontis Hellenica, Lib. I. Cap. 6. Sect. I.

^b See notes ^b, p. 42. and ^a, p. 65.

[ED.]

^c See Dodwell's *Annales Xenophontii*, and *De Cyclo Laconico*.

^d Nam ineptissima illa Olympiadum, Archontum et Ephorum *Στοιχειώσις* quæ in *Hellenica Xenophontis* irrepsit, glossatoris eujuspiam insectiam prodiit." Marsham Canon chronicus, in *Se-culo XVI. de primâ Olympiade*.

^e Wheler's *Journey into Greece*, p. 364.

^f It would appear from a very attentive examination, that the difference of level of the top of the upper steps of the hexastyle and tetrastyle porticos is 9. 10'. 48", and two steps into the cella being indicated at the eastern doorway 1. 3'. 03". high, and one at the northern 10'. 87". high, consequently the difference of the interior level of the temples was 10. 2'. 64". [ED.]

^g This is supposed, with great reason, to be the identical structure at Athens to which Vitruvius alludes in his description of a class of temples, having columns added to the right and left at the shoulders of the pronaos. See the entire passage overleaf, at page 70, from *Vitr. Lib. IV. Cap. 7.* and the remarks on that passage at pp. 37 and 38 of this volume. [ED.]

^h In the introduction to this Volume at p. 8, the view here so particularly described, was said to have been missing, and the engraving which supplied its place was stated to be from a drawing by Pars, made on the spot: that drawing is now in the British Museum. This view at Plate XVIII. is taken from the north east of the Erechtheum. Over the ruinous wall on the left, on the line A. A. are seen the remains of the hexastyle portico, the capitals of the northern column and anta of which, have since been removed to the British Museum. To the right, on the line B. B., is the tetrastyle portico still immured for a gunpowder magazine, as in the time of the Turks. In the foreground is a Turkish mason carving a turban-shaped tombstone, from the fragment of an inscribed architrave. The Othomans are sumptuous in their sepulchral records. In the marble tombs of the cemeteries round Constantinople, and other Turkish cities of the Levant, the ruins of some of the most splendid monuments of ancient Greece have been consumed, assuming new and barbaric forms. [ED.]

PLATE XIX.

Fig. 1. A view of the west end of the Temple of Minerva Polias, and of the Pandrosium. The Turkish gentleman smoking a long pipe, is the Disdár-Agá, he leans on the shoulder of his son-in-law, Ibrahim Agá, and is looking at our labourers, who are digging to discover the base, and the steps of the basement under the Caryatides. He was accustomed to visit us from time to time, to see that we did no mischief to the building; but in reality, to see that we did not carry off any treasure; for he did not conceive, any other motive could have induced us, to examine so eagerly what was under ground in his castle. The two Turks in the Pandrosium were placed there by him to watch our proceedings; and give him an account of our discoveries. The little girl leading a lamb, and attended by a negro slave, is the daughter of Ibrahim Agá. The lamb is fatted to be eaten at the feast of the Beiram, which was not far off at the time this view was taken.

Figs. 2. One of the Caryatides viewed in front and in profile.

Figs. 3. View of the back and profile of another of the Caryatides^a.

PLATE XX.

THE PLAN OF THE THREE CONTIGUOUS TEMPLES^b.

A. The Temple of Erechtheus, or of Neptune, in which was the well of salt water, and the altars of Neptune, of Vulcan, and of the hero Butes; before it stood the altar of Jupiter the Supreme.

^a See note on the Caryatides at p. 61.

^b This structure, though tripartite in the arrangement of the plan and in the apparent interior divisions, was however, as before deduced from the authority of Pausanias, only a Double Temple. The peculiar feature of the edifice is the difference of level of its interior ichnography. It would have been a point of less architectural difficulty to have preserved the entire plan of one level, by the means of external steps at the north-western angle, if an entrance were imperatively required there, than to have formed the descent in the interior of the temple, and to have experienced the inconvenience of an arrangement of orders of dissimilar levels. On examining the ruins, it is evident that the level of the eastern division of the plan was of artificial construction, as several courses of the eastern part of the southern wall, corresponding with those of the northern wall, are now to be seen below the high course of masonry level with the bases of the hexastyle portico, and the ruins conceal others lower still. The species of terrace next the south and east sides of the structure, was in part probably also of factitious formation, bounded by walls, and possibly descending flights of steps. The question, however, in what proportion the real surface of this part of the rock of the Acropolis, the sacred natural objects inscribed within the temple, or the judgment of the architect, may have influenced the design of this singular plan, must perhaps be ever undetermined.

Vitruvius, however, has been supposed to have specified a class of temples of this character in the following passage, which has already been referred to at Chapter I.¹ in detached portions, but which we here introduce entire. "Item generibus aliis constituuntur *Ædes*, ex iisdem symmetriis ordinatæ, et alio genere dispositiones habentes, uti est Castoris in Circo Flaminio, et inter duos lucos Veiovis. Item argutius Nemori Dianæ columnis adjectis dextra ac sinistra ad humeros pronai. Hoc autem genere primo

¹ See Pages 31, 37, and 38, where the subject of this passage is more fully enquired into. [ED.]

² In Italy, at the Temple of Jupiter Clitumnus, near Foligno, the plan of which is seen in Palladio, the cella is raised on a basement eight feet above the soil, the front of the temple impends the river Clitumnus, the entrances are by two small porticos applied to the sides of the temple, opening into a pronao, and

facta *Ædes*, uti est Castoris in Circo, Athenis in Arce Minervæ, in Attica Sunio Palladis. Earum non aliæ, sed eadem sunt proportionēs. Cellæ enim longitudines duplices sunt ad latitudines, et uti reliqua exisōna, quæ solent esse in frontibus, ad latera sunt translata." Vit. Elz.

The structure now under our consideration is viewed as the very example here specified by Vitruvius, on the Acropolis of Athens, of those temples of irregular formation² which he mentions at the termination of his description of the several species of temples. The columns of the tetrastyle portico are supposed to be those described by the words "columnis adjectis dextrâ ac sinistrâ ad humeros pronai"; and as it appears that there were not more than two temples of Minerva on the Acropolis, and that the Parthenon could not have been alluded to in this passage, the alternative is, that it specifies the very remarkable arrangement of this structure, and on this ground a recent translator of the architectural part of Vitruvius³ has proposed, with great reason, the emendation of "*Poliadis*" for "*Palladis*", which, if found in the original text, would have removed every doubt on the subject.

No other Grecian edifice is known, in which columns applied as in the tetrastyle portico are to be found; and the extension of the flank walls, at the angles of the principal front of the Pantheon of Hadrian at Athens (for what purpose does not appear), which Stuart terms *pteromata*⁴, is the only somewhat parallel instance in which the side walls of a Grecian structure are found to be thus prolonged beyond the solid angle of the building.

It is remarkable that though the greater part of the ornament of this structure is wrought with the delicacy of an ivory cabinet, yet portions of it mentioned as unfinished in the inscription, ever remained so, here as elsewhere, exemplifying the general result of relinquishing the completion of edifices: for though Athens was

each was ascended by three distinct flights of steps. The whole arrangement of the structure bears a great relation to the class of temples above described by Vitruvius, and also in some respects resembles the plan of the Erechtheum. Palladio. L. IV. C. XXV. [ED.]

³ Wilkins's Civil Arch. of Vit. p. 91.

⁴ Vol. I. p. 76.

- B. The Temple of Minerva Polias, perhaps the Cecropium of the Dilettanti inscription.
- a. a. The wall which separated the two temples, distinctly visible where it joined the lateral walls.
- C. The Temple of Pandrosus, in which was the olive produced by Minerva, and the altar of Jupiter Herceus.
- D. The portico, common to the Temple of Minerva, and to that of Pandrosus.
- E. E. A kind of vestibule or pronaos, which was likewise common to the two last-mentioned temples, and the only approach by which they could be visited.
- b. b. Vestiges of the wall, which separated the vestibule from the Temple of Minerva.
- The part shaded with diagonal lines, lies about eight ^a feet lower than the unshaded part, and distinguishes the level on which the Temple of Minerva Polias is built, from the higher ground on which the Erechtheum stands.
- F. F. Foundations of a wall continued from the basement of the Pandrosium, to some distance westward; it stood on the extreme edge of a little precipice, which, in this part, separates the upper level from the lower.
- d. d. Vestiges near the portico of the Erechtheum, of a division between the upper and lower ground, similar to that mentioned in the preceding reference.

subsequently adorned by Eumenes, Ptolemy, Augustus, Herodes, and Hadrian, and the tribute of kingdoms lavished in her decoration, yet the finishing hand was never applied to this comparatively small and most elegant edifice of antiquity.

We will now proceed to the more immediate consideration of this plan; and in conformity with recent authorities, combined with personal observation, we feel it incumbent on us to make the following remarks, attached to the letters of reference inscribed on the plan by Stuart and Revett.

A. The eastern part of the temple. This is undoubtedly to be considered as the cella of the Temple of Minerva Polias. There was no distinct portion of the building dedicated to Erechtheus, but solely an altar at the entrance. Within the temple was found the fragment of a verd-antique column, about 1 foot 6 inches diameter, which was transmitted to the public library of the University of Cambridge, by Dr. E. D. Clarke; but it by no means appears certain that this column ever belonged to the original edifice. See Note (^b), p. 59. Clarke's Travels, P. II. S. 11. c. iv.

B. Supposing the division of the two temples was at the place of the wall marked (a), this chamber must have consequently been the Temple of Pandrosus. Regarding Stuart's hypothesis, that this part of the edifice was also the Cecropium of the Architectural Inscription, we have already stated from the same authority our conviction that the Cecropium was a distinct monument or shrine, near the Caryatid portico. See note ^b, page 68.

C. This portion of the edifice by Stuart, and nearly all succeeding antiquaries, has been viewed as that part of the Temple of Pandrosus distinguished for the preservation of the sacred olive-tree. Col. Leake¹, however, we think, somewhat injudiciously supposes it to have been situated within the cella beneath the windows, which were evidently closed, shewing their formation was chiefly for the admission of light. The agents of Lord Elgin excavated within this division of the Temple of Pandrosus, when ten steps were discovered descending from an entrance at the eastern side of this projecting building, made through the stylobata between the north-eastern Caryatid and the anta behind it. In the plan of this structure among the Elgin drawings at the British Museum, the lower step is shewn within the cella projecting before the wall, three others are placed within the doorway at the thickness of the wall, and the remainder are marked at right angles to these, abutting against the south side of the south wall. The door below, which is four feet one inch wide, is evidently coeval with the entire structure, and on the supercilium over the opening there are marks of plug-holes, which probably indicate the place of some ancient ornament attached to it. It will be ob-

served that in this plan of Stuart, the width of the Caryatid building should be greater, as it does not correspond with the dimensions given.

D. The Tetrastyle Portico.

E. E. As the wall which separated this division of the plan appears not to have belonged to the original structure, the appropriation of this part of the edifice is subject to much uncertainty, and it may be observed that the two original doors which opened into this contracted portion of the plan, have no central relation to the width of this narrow chamber.

b. b. It has already been mentioned that Mr. H. W. Inwood, who in his visit to Athens made a profound study of this edifice, discovered by excavation that this wall formed no part of the original structure: this conclusion he grounded on the discovery of a rough fragment of one of the antepagmenta, having two fascia, belonging to a central doorway in this wall, about six feet wide, the moulded architrave of which was evidently of a different style to the other mouldings of the edifice, and the mouldings projected beyond the step forming the sill of the door. These door-frames are 1. 2'. 8". wide, and are worked with the same mouldings on both sides, and are 1. 10'. 1". in thickness. The wall itself also was of rude and rough construction, differing from the excellent workmanship of the generality of the building.

In our present defective state of knowledge of the interior and foundation of this edifice, it would be hazardous to propose a restoration of its internal arrangement. The ruins with which the building is encumbered, should be previously removed, when fragments might be developed, which, judiciously combined with the examination of the surface of the rock, would probably lead to conclusive inferences. We are led to these remarks from observing the unsuccessful result of an attempted restoration by some German litterati and architects, seen in the Corpus Inscriptionum Græcarum of Boeckh, to which we have before alluded. To form a plan of this edifice in correspondence with their critical conclusions, all the objects mentioned in connection with the temple, the statues, the altars, the tombs of Erichthonius and Cecrops, are introduced with the greatest apparent precision. A timber floor is placed over that part of the plan marked B; steps are made to ascend in the narrow division marked E, up to a timber floor level with the base mouldings of the stylobata of the Caryatid building C, a door of communication from which is shewn behind the Caryatid statues, which never could have had existence. Such restorations not founded on positive evidence, can ultimately, therefore, only tend to invalidate the influence of intrinsic information.

[ED.]

[ED.]

^a See note ^c, page 69.

¹ Topography of Athens, p. 263.

PLATE XXI.

The elevation of the portico of the Temple of Erechtheus.

On the right hand is the flank of the portico of Minerva Polias, the dotted line *a. a.* marks the level on which that portico is built. On the left hand is the flank of the Pandrosium ^a.

PLATE XXII.

The base, capital, and entablature of the Erechtheum, with the capital and base of the Antæ of 'the hexastyle' portico ^b.

PLATE XXIII.

The plan reversed, and sections of the capital, 'and contour of the volute'.

PLATE XXIV.

Elevation of the north side of the temples of Erechtheus and Minerva Polias ^c.

^a The pediment, the principal feature of this elevation, was deficient in Stuart's time. Of the frieze of Eleusinian stone, very few slabs now remain. The Grecian honeysuckle ornament, which continued within the portico between the antæ, of which a part is now in the British Museum, should have been shewn in this engraving between the capitals. The base of the antæ was prolonged on the wall within the portico. The shafts of these columns consist of four pieces; the ornament on the necking of the capitals, including the echini, was wrought on the upper blocks, the joint being immediately beneath the plaited torus of the capital. The lacunaria over the hexastyle portico may be inferred to have been formed by eleven marble beams spaced equidistantly without regard to the axes of the columns, with the intervening spaces filled in with marbles sunk into coffer, four between each beam, a small fragment of which has been recently found among the ruins.

The east and south walls consisted of eleven courses from the architrave to the top of a high course, at the level of the bases, which course is 3. 2'. 6". high. The eastern flank of the Caryatid portico is seen in this elevation, and it may be here right again to point out the situation of an opening ascertained to have had place in the podium or stylobata, between the anta attached to the south wall and the north-eastern Caryatid. This door, which led to the steps already spoken of, was about four feet five inches wide; but it is supposed to be of subsequent date to the mass of the edifice, from the character of the returned mouldings lately discovered at it. [ED.]

^b One of the identical capitals, (an angular one,) together with the base, mouldings of the entablature, and capital of the antæ of this portico, being now within the British Museum, English architects have an opportunity of appreciating the elegance of invention, and delicacy of execution, which presided at their design and formation. The graceful swell of the pendent 'channel' of the capital, the enriched torus which embeds itself over the echinus in a mode which removes the defect in the generality of Ionic capitals, of the broken edges of the echini projecting beyond the central junction of the volutes, the 'palmetti' beneath on the neck of the column, display the greatest degree of enrichment of which this order is susceptible. The spiral of the volute, which is of the most beautiful form, does not seem, from the dimensions, to have been drawn by the compass, but rather to have been traced by hand, probably from proportional numbers, and then to have been worked from a model. With this most exquisite example before them, it is singular that architects, the travelled Vitruvii of Imperial Rome, should not have profited

of its beautiful form and ornament, and have left us more graceful examples of this order than those which hitherto have been discovered amid the ruins of Italy.

This capital was adopted at Athens in other unknown edifices. A fragment among the Athenian marbles in the British Museum, at present a base beneath the elegant but mutilated statue of a youthful Divinity, is in a similar style. We saw a capital resembling this used as the impost of an arch in a Greek monastery at Athens. Le Roy says he found similarly ornamented examples at the residence of the French consul, at Smyrna. An Ionic ruin of a temple near St. Jean d'Acre (the ancient Ptolemais), on the road to Antioch, displays, though in a degraded style, the same character of capital. At the Great Theatre of Laodicea there are capitals which evidently are from the same prototype. These, and a capital at the Villa Poniatowsky at Rome, in which the light and elegant Grecian ornament is made to partake of the heavy foliage of Roman decoration, are the only examples to which from our observation and enquiry we can refer, in the history of the ancient adoption of this very superior style of capital.

There is no indication on the horizontal cornices of this building of the former existence of a sima; which, as before observed, was probably only applied to the raking mouldings of the pediments. *Ionian Ant.* Vol. II. Pl. L. p. 33. L. F. Cassas, *Voyage Pitt. de la Syrie*, tome 2^{de}. N. 87. Vol. I. p. 32. Note ^(a). [ED.]

^c In this front the tympanum of the tetrastyle portico remains, and indicates the rise of the pediment. It is of white marble, and consists of three slabs, having two vertical joints. The horizontal cornice of the tetrastyle portico still remains, beneath which the frieze of Eleusinian stone shews the cramp and plug holes for affixing the figures which, according to the architectural inscription, were anciently attached to it. These were probably of marble, and Mr. H. W. Inwood found among the ruins of the temple a sculptured fragment, which, from the style and dimensions, may have belonged to it. Regarding this frieze, we have been favoured with the following observation made on the spot by an ingenious architectural friend, whose accuracy and acuteness of perception we can rely on:—"Frieze of bluish-gray stone covered with cement laid on in two coats, the outer one beautifully polished, and of the colour of the marble." Thus it appears that this frieze differing in quality of marble from the rest of the edifice, in the introduction of which much pains must have been bestowed, did not answer the intended effect, and was therefore ultimately stuccoed, to produce a correspondence of appearance in the whole structure. The capitals of this portico are not only larger, but are of a more enriched and finished cha-

PLATE XXV.

- Fig. 1. Capital, base, and entablature of the portico of Minerva Polias^a.
 Fig. 2. The capital and base of the antæ.
 Fig. 3. Profile of the moulding under the corona, with the ornament carved on it.
 Fig. 4. The same viewed from below, to shew the effect of the flower on the angle.

PLATE XXVI.

The plan reversed, and the necessary sections of the capital.

PLATE XXVII.

The elevation of the western front of 'the Temple of' Minerva Polias^b.

rather than the other two examples of the Ionic in this edifice. The columns are bounded by a curved line, shewing on investigation a decided entasis.

The ornament of the antæ should have been introduced, in this elevation, continued between the capitals.

From the circumstance of the cornice of the tetrastyle portico being on the same level with the lateral continuation of the ornament of the antæ of the eastern portico, it has been supposed, that this ornament was applied on a principle felt by modern architects of the propriety of continuing by mouldings, or lines equivalent to them, the range of a cornice, where it abuts or breaks on any contiguous piece of architecture; and the ornament of the antæ prolonged on the wall, which answers that purpose, has been attributed to that intention. On examination however it will appear certain that the continuation of the mouldings of the antæ, was common in Grecian architecture of that age. The mouldings of the interior antæ of this temple continue throughout the west wall. At the temple on the Ilissus the upper mouldings of the antæ were wrought also on the flank walls, and it is probable from the increased width of the upper fascia beneath them, that it was covered correspondently with the ornament here introduced, with some painted decoration. Thus the architect of this temple, Philocles, (if such were his name¹), ingeniously took advantage, on this occasion, in his application of the cornice of the lower portico, of a practice incident to the architecture of his age. He thence produced the effect of the prolongation of the lines of his cornice, (which would otherwise have appeared abrupt,) through the medium of the extended ornament of the antæ along the flank wall, which in the Caryatid building the lowness precluded him from doing. This decoration was not introduced at the western front, for the lines and level of the ornament of the antæ did not correspond with those of the attached capitals.

The north wall consists of thirteen courses from the architrave to the level of the bottom of the upper torus of the eastern antæ, from which of the same height there are four other courses to the top of the high lower course, which is about four feet four inches above the upper step of the tetrastyle portico. Stuart and Revett, not having been allowed access to the interior of the tetrastyle portico, were not enabled to introduce the door in this engraving; but the reader may refer to it in the supplementary part of our fourth volume. The top of the cornice of this doorway is level with the second joint below the ornamented mouldings within the portico; it is a console doorcase, and may have been a prototype for all doors of that class. This door, on account of a fracture of the supercilium, appears to have been afterwards reduced in size by a filling-in of work with mouldings of an inferior age, which has caused some erroneously to suppose that the entire door is of subsequent workmanship to the rest of the temples. The lacunaria over this portico are perfect, with the exception of one of the coffers which is now in the British Museum. Five transverse marble beams, about 22 feet long, and having 18 feet 10 inches

bearing clear of the wall and front epistylum, form the main support of this ceiling, which are filled-in between with six ranges of coffers, eight in each line, ornamented below with carved astragals, and within with painted and gilded mouldings; and they apparently had some metallic ornament fixed in a hole in the centre of them.

It is highly probable, as Mr. Inwood supposes, that a doorway was executed in the projecting 'pteroma' of this portico next the west wall, in order to give access from a descent opposite, at the side of the Caryatid portico, and a flight of steps probably was placed at the northern side of the principal front, or eastern portico. [ED.]

^a It will be observed that the ornament of the capitals of the columns of this order possess a higher degree of enrichment, than those of the eastern portico, or of the attached columns of the west front. A remarkable singularity observed in the capitals of this portico already alluded to, is, in the plaited torus between the volutes having been inlaid at the interstices with coloured stones or glass, and the remains of bronze plugs in the channel and eye of the volutes, and at the sides of the capitals, prove that some other embellishments were anciently affixed to them; facts shewing that probably the building generally was enriched with painted ornaments and gilding, as is found to have been the case at various parts of the Parthenon. These volutes, equally with the preceding, do not correspond with any attempt to strike them by the application of centres. It would appear that they have been executed from one model, which, from similar irregularities observed in several capitals, seems to have been transferred to the marble in which each was wrought. The upper torus of the bases both of the columns and antæ is wrought also with a plaited ornament; in other respects this order is perfectly similar to the eastern one. The bases of all the columns have no plinths, as in the most ancient examples of the Ionic order. [ED.]

^b This very remarkable front, almost unique in its display of Grecian principles of composition in the grouping of edifices, is equally singular in the manner of its construction. We will begin at the lowest part of the structure within our view, but much of the basement remains encumbered with the ruins and rubbish of this and less ancient edifices. At the stylobata or podium beneath the attached columns, the courses appear generally to have been intended to range with the masonry of the lower part of the north side of the temple, and the western antæ of the tetrastyle portico; but the introduction of two large blocks, apparently far from fortuitously, excites the enquiry of the architect as to their object. The smallest of these is immediately beneath the semi-column to the spectator's right of the centre: it is three feet two inches high, and about ten feet long; this seems to have been placed there as a provision for opening a door beneath it, which appears afterwards to have been rudely done, but not at a period coeval with the edifice. The other large block is particularly remarkable. It occupies the height of three courses of the northern wall or 4. 9. 5". and extends from the base of the south-west semi-column, through the angle of the

¹ We allude to the mutilation of the two first letters of his name on the inscription. See *Ins. Arch. Athen.* page 64, line 3.

PLATE XXVIII.

Fig. 1. The capital and base of the columns on the western front, with the mouldings of the basement on which those columns stand ^a.

Fig. 2. A section of the basement, &c.

PLATE XXIX.

The plan reversed, 'lateral elevation', and sections of the capital, 'and contour of the volute.'

PLATE XXX.

Fig. 1. A section through the vestibule or pronaos common to the Temple of Minerva, and to that of Pandrosus; shewing the internal face of the western front of this building. It is remarkable that the windows in this front have their apertures somewhat enlarged on the inside, that is, they are recessed, or, as our artificers call it, revealed, apparently for the reception of a window frame, which we may suppose glazed (if I may be allowed the expression) with some such kind of transparent stone as that observed by Wheler and Spon ^b, in the windows of the tribune at the eastern end of the Parthenon ^c.

temple, to between the western Caryatides, constituting part of the stylobata beneath those figures, being upwards of fourteen feet in length; and it is singular that the angle of the south wall which next the anta of the semi-columns recedes, on this stone slightly projects, and forms a continuation of the outer descending line of the last mentioned antæ in the reverse way by a projection. The singularity of the position of this stone has caused some of the resident antiquaries at Athens, to have supposed that it covered the sacred well, the *Θάλασσα Ἐρεχθίδης*, or an approach to it. But it is highly improbable that the Athenians when erecting the temple, should have built across a chief object of sanctity; besides, we are expressly told the spring was within the building itself. Above this we observe that the cornice of the stylobata or podium just mentioned, and the continued base of the semi-columns, does not continue and break round the south-west angle of the wall, as shewn by Stuart and Revett, but from an indication at the mutilated angle of these mouldings, they returned at the outer line of the narrow southern antæ, as shewn in Plate XXIV, at the anta on the north front. The upper torus of the most southern semi-column, up to the angle at the anta just spoken of, was never fluted, as is the northward continuation of the same moulding. The echinus ornament below the Caryatides, was never worked or continued at the west side beyond three feet eight inches from the south-west angle of the stylobata; there indicating the probable place of a wall. The west side of the capital of the western anta of the Caryatid building was never cut into ornament, nor the eastern side of the corresponding one. Of the anta at the western side of the tetrastyle portico, the masonry has correspondent joints with those of the north wall; it consists of twelve courses, exclusive of the capital and the high course of the base. The mouldings of the capital, and also of the architrave and cornice attached to the anta at the south of the pteroma of the tetrastyle portico, never continued home to the wall and angular anta of the cella, but were broken round regularly over the eastern upright of the first named anta, as at its western profile. They therefore err, who, with Mr. Wilkins, restore the angle of this 'pteroma' with the cornice continued and abutting on the main building. It is however to be remarked, that the architrave completing the north-west angle of the edifice never had the mouldings, on the north side, returned, which shews that that part of the building was concealed by the roof of the portico. The architrave mouldings belonging to the three central epistylia of this front were carved on distinct pieces of marble slab. The semi-columns are notched out at the sides to receive the filling-in between, including the

windows; which consists of two courses above the supercilia, and three below the sill. The Eleusinian stone frieze over these columns has long since disappeared; the late Disdar removed the block forming the south-west angular epistylum; and the upper part of the window and filling-in between the south-western semi-columns has been shaken down since the war, probably by the only shot which is recorded to have struck the ancient Athenian architecture during the late siege. Besides various other marks of want of finish, three projecting knobs used for the slings in raising the stones, which have not been removed, are to be still observed on the south-west angle of the building. The general construction of this edifice, similar in class to that of the Parthenon, is comparatively of a superior character; the masonry is united without mortar, having the edges of the joints polished, which are firmly bound together by the introduction of a profusion of iron cramps, of various dimensions, run with lead. [ED.]

^a The architect will observe that the capitals of the attached columns are a slight variation from the others, and that the ornament on the neck of these columns is somewhat more in relative height. It will be remarked also that the shaft of the columns projects beyond the face of the stylobata or *κρηπίς* beneath them. These columns exceed a semi-column on the plan, by two flutings and two fillets at the top, the perpendicular of the wall thence regulates the lower diameter. [ED.]

^b "Towards the bottom are those marvellous stones Monsieur Guilletière makes such a wonder of; they are only of a transparent marble, which Pliny in the 36th Book of his Natural History calleth Phengites, by reason of its natural transparency, an obscure light passeth through it, and several holes being made deep in it, it makes the light look of a reddish, or yellowish colour." Wheler's Travels, p. 363. See likewise Spon's Voyage, tome ii. p. 156.

^c It seems to have been a principle in early Grecian architecture, which is to be observed most conspicuously in the interior of this temple, that antæ, where they did not support the end of an architrave, as in a peristylum, had no relation at all to the width of columns of the same height. This has been observed also at the sides of other prostyle temples, as at that of the Ilissus; it may be remarked at the Parthenon, Theseum, Propylæa, &c. and again particularly in this temple, where at the pteroma, or end wall at the south-west angle of the tetrastyle portico, the architect has divided the pier into narrow divisions at the angles, according to such a principle.

These interior antæ are wrought on the blocks which fill-in the

A. One of the antæ in the portico leading to this vestibule. B. The section continued through part of the Temple of Pandrosus.

Fig. 2. A section through the wall of the western front.

Fig. 3. The elevation of the front of the Temple of Pandrosus adorned with Caryatides^a.

PLATE XXXI.

Fig. 1. The capital and base, &c. of the pilasters of the preceding plate.

Fig. 2. A section, shewing the profile and projection of the pilasters.

Fig. 3. A section of the lower torus of the base on a larger scale.

Fig. 4. The ornaments on the mouldings of the basement.

PLATE XXXII.

Fig. 1. The general form of the window. Here, as in the door and window of the Temple of Vesta at Tivoli^b, the jambs are not perpendicular, but incline towards each other, so that the aperture is narrower at the top than at the bottom^c. This contraction, and the knees, as our artificers call them, projecting on each side, so as to be perpendicular to the outward extremity of the footing of the jambs, are particulars in which these windows agree with the description Vitruvius has given of the Doric door^d, from which likewise their general proportions differ but little.

Fig. 2. One of the knees.

Fig. 3. The profile of the architrave and its mouldings.

Fig. 4. A perpendicular section through the window-stool, shewing the depth of the jamb (a. b.) before the reveal takes place; b. c. the reveal.

Fig. 5. A horizontal section through the wall. The letters a. b. mark the outward face of the jamb; b. c. the depth of the jamb; c. d. the reveal; d. e. the space revealed; e. f. the face of the jambs within the vestibule.

PLATE XXXIII.

Fig. 1. The head of one of the Caryatides, with the mouldings of the capital and entablature on a larger scale, that the ornaments with which they are enriched might be more distinctly represented.

Fig. 2. The mouldings of the basement.

wall between the semi-columns, the masonry of which has a large groove sunk to receive the square tailing-in of the back of the columns. The interior of this wall is greatly mutilated, evidently the effect of fire; whether of ancient or modern date is not to be determined. The mouldings of the base of the antæ, and the ornamented cornice beneath, were not continued the whole extent of the wall. Stuart seems to be incorrect in stating above that the windows were revealed, or were enlarged inside; they evidently however were intended to receive window frames, as appears from a groove wrought all round the centre of the window opening, about two inches deep, and in the centre of the sill there is a plug hole for the purpose of fixing these frames. It is therefore erroneous to suppose this part of the temple to have contained the olive-tree; for the windows were thus manifestly intended for light, but not for a perennial circulation of air. [ED.]

^a Of that part of the building supported by the figures representing Canephoraë, we have already spoken. Regarding its construction, it is to be observed that the stylobata consists in front of four blocks. The architrave over the figures is in one thickness; and the marble forming the roof is in four pieces; which are wrought beneath into forty square coffers. At the top they have a slight current or inclination outwards, and the upper edges of the joints are somewhat raised above the general surface, demonstrating that

these blocks terminated the building, and that they were left next the weather. The bed or horizontal joint of these slabs which formed as well the external cornice, was immediately beneath the dentils. On the echinus which is much mutilated, which terminated this projecting canopy, there appear to have been perforations as if where lions' masks were introduced to convey away the water. The lines on one of the circular projections or pateræ of the upper fascia of the architrave, at the south-west angle, indicate some intended higher state of finishing to them; probably, according to the new interpretation of τὰς χάλκας (the flowers) of the architectural inscription, they were meant to be completed like the rosettes of the great door-way. See note on Caryatides, at page 61, and Ins. Arch. Athen. p. 67. [ED.]

^b Desgodetz, "Les Edifices Antiques de Rome", p. 40.; and Palladio, L. IV. c. XXIII.

^c It has been supposed that the practice of diminishing the upper part of the opening of doors and windows was derived by the Greeks from Egypt; but in reality the apertures in Egyptian monuments are found to be of equal dimension at the top as at the bottom, though the ornaments round them (which may have misled the eye) have a very considerable expansion or pyramidal divergence at their lower part. [ED.]

^d Vitruvius, Lib. IV. c. VI. p. 149.

PLATE XXXIV.

The capital of one of the antæ of the Pandrosium, with a plan and section of the soffit, or ceiling*.

^a THE subjects of the Head Piece to the Second Chapter are shewn in Plate XVII. and exhibit five Athenian medals. That in the middle, Fig. 1. represents the contention between Neptune and Minerva. On the right of this, Fig. 2. is seen the golden lamp, which was made by Callimachus^b, and placed in the Temple of Minerva Polias. Towards the left, Fig. 3. is the small crooked olive-tree, called pankyphos, which grew in the Temple of Pandrosus. The Jupiter on the left of this, Fig. 4. is perhaps the statue of Jupiter Herceius, before which was placed the altar casually profaned by a bitch leaping on it, as mentioned by Philochorus. On the other extremity next the right-hand, Fig. 5., is another Minerva.

The Tail piece is composed of various subjects, also seen in Plate XVII. In the upper part are the reverses of three Athenian medals: the first, Fig. 6. represents a Jupiter Fulminans; the second, Fig. 7. a Ceres, in a chariot drawn by winged serpents, and bearing in her hand a lighted torch; and the third, Fig. 8., a Minerva, producing the pankyphos in the Pandroseum. Under these, Fig. 9. is the sarcophagus of Butes^c, a priest of Minerva and Neptune: this was found among the ruins in the Temple of Erechtheus. Pandion, the fifth king of Athens, had two sons, twins, Erechtheus and Butes. Erechtheus, on the death of his father, succeeded to the kingdom; and Butes was made the priest of Minerva and Neptune: this priesthood remained hereditary in his family, which was one of the most illustrious of Athens. Under this sarcophagus is placed another marble, shewn at Fig. 10. found near the Temple of Minerva Polias: it has perhaps been an altar dedicated to Ceres and Proserpine, by Fabius the torch-bearer, an office of great dignity and importance at the celebration of the Eleusinian mysteries, and his person was held in great reverence^d.

^a The subsequent part of this chapter is here brought forward from the description of the vignettes at the end of the volume.

^b This medallie device may have been allusive to the celebrated lamp of Callimachus; but from the absence of all ornament, and the simplicity of shape, it is by no means likely to have been a representation of it. The lamp on the medal resembles in form the common brass sliding lamp, used now at Rome by the people, and throughout Italy. [ED.]

^c On the inscription on the above named marble, recorded only by Stuart,

Ἰστέως
Βούτου.

Boëckh thus annotates; "Diu dubitavi, quam ad classem hunc titulum referrem: sed verisimillimum videtur monumentum illud aliquod esse Donarium." Corp. Ins. Græc. Vol. I. p. 466. [ED.]

^d Another similar inscription to that on the abovementioned marble,

Δήμητρι καὶ Κόρη
Φάβιος
Δαδοῦχος

in honor of Ceres, and Proserpine by the Greeks called Koré, or the daughter or virgin, 'par excellence', was found among the ruins of the Temple of Ceres at Eleusis, and it is now in the Museum at Paris. This of Stuart is supposed to have been originally dedicated at the Temple of Ceres Chloe at Athens, by the same Fabius. See Boëckh Corp. Ins. Vol. I. p. 472. Cat. du Mus. Roy. Clarac. 1820. [ED.]

* The reader is referred to supplementary details of this temple in our fourth volume. [ED.]

CHAPTER III.

OF THE THEATRE OF BACCHUS^a.

THIS building is in so ruinous a state, that I have been some time in doubt whether I should attempt to give any description of it, seeing it must at best be very imperfect, on account of the obstacles that

^a This ruin, with more reason, is termed the THEATRE OF HERODES ATTICUS, later research proving a different site to have been that of the Theatre of Bacchus.

The style of construction here is evidently posterior to the age when, according to Pausanias, the Theatre of Athens was completed by the orator Lycurgus, who was a cotemporary of Alexander the Great; which, moreover, he states to have been begun by others. This theatre, from its comparative inferiority of size, being, by calculation, only capacious enough for eight thousand people, was therefore too small for the reception of the Athenian population assembled at the great Dionysiac festivals, when, as inferred from Plato, the theatre of Bacchus was capable of receiving an audience of above thirty thousand persons. The real site of the theatre of Bacchus was conjectured by Dr. Chandler to have been at the cavea beneath the choragic monument and tripod columns, at the south-east angle of the Acropolis, an idea which has been confirmed by recent excavations, as well as by collateral ancient evidence, graphic, medallie, and lapidary, to which we shall have occasion to allude in the next chapter. No doubt can therefore now remain on that subject; but it is to be regretted that Stuart should have persevered in the mistake of Wheeler and Spon, in terming this the theatre of Bacchus, since it induced many incorrect conclusions in his topographic illustration of other parts of Athens. Dr. Chandler supposed this theatre to have been only a restoration, by Herodes Atticus, of the Odeum of Pericles: but we deduce from Vitruvius that his Odeum was to the east of the great theatre; this is to the west of it, and is certainly an original structure. Pausanias, in speaking of the Odeion at Patrai, incidentally alludes to that at Athens built by Herodes; he observes: "The Odeion here is the most remarkable for ornament of all those in Greece, excepting that at Athens, which excels both in magnitude and in magnificence. Herodes, an Athenian, erected it in memory of his defunct wife. I made no mention of this Odeion in my description of Attica, because I had composed my account of Athenian affairs before it was erected by Herodes."

This theatre from its locality could have been no other than the ODEUM OF REGILLA, built by HERODES ATTICUS, and so named as a tribute of posthumous conjugal affection. The same Herodes completed the Panathenæic stadium, and also built the stadium at Delphi; he raised an aqueduct at Alexandria Troas, and many other sumptuous edifices throughout Greece. Endowed by fortune with princely wealth, he administered it, under a succession of beneficent sovereigns, with taste, munificence, and virtue. The following inscription, seen at Athens, on a pedestal, which probably bore his statue, is an existing record of the affection of the Athenians towards him.

TONAPXIEPEATONEEBA
ΣΤΟΝΤΙΒ·ΚΑΑΤΑΙΟΝΑΤΤΙ
ΚΟΝΗΡΩΔΗΝΜΑΡΑΘΝΙ
ΟΝΗΑΝΤΙΟΧΣΕΦΤΑΗΑΝΕ
ΘΗΚΕΝΕΥΝΟΙΑΣΕΝΕΚΕΝ
ΚΑΙΕΥΕΡΓΕΣΙΑΣΤΗΕΙΣ
ΤΗΝΙΑΤΡΙΑΔΑ.

"The Tribe Antiochis have dedicated this to the Priest of the Cæsars, Tiberius Claudius Atticus Herodes, the Marathonian, on account of his benevolence and beneficence to his Country."

VOL. II.

The Theatre here described having been an ODEION, the system of Vitruvius, or other authors who have written specifically on the Greek Theatre, cannot altogether be supposed to apply to it.

The plan of the theatre before us, however, is remarkable in the small depth of the proscenium, which is brought forward only about twenty-five feet. The coilon somewhat exceeds a semicircle, the excess was apparently part of the same circle, the extreme diameter of which, within the outside walls, is 248 feet. There was no apparent access to the seats but from staircases at the right and left of the proscenium, but it is probable, as at present, that there was an approach from the ancient road leading to the Acropolis, near the Temple of Æsculapius. The recesses remaining in the wall at the upper *διὰ λουα* or *præcinctio*, (that is at the circular passage or alley encircling the upper seats,) indicate the number and width of the cunei, which were seven, divided by the radiating flights of steps. The holes which appear below the arches in the view were evidently for the timbers necessary to the construction of the stage. The three ranges of arches above each other, display a Roman style of architecture. It is remarkable that the arches of the middle or second range have a descending soffit towards the interior, manifestly proving that part of the edifice to have been covered; indeed, Philostratus states the Odeum of Herodes to have had a roof of cedar, but this could not have applied to the entire theatre.

This structure has been completely stripped of the marble incrustation which once adorned it, as indicated by the cramp and plug-holes by which they were fastened; and much of the materials of the walls, which consist of common freestone and rubble work, have been removed as from a quarry, leaving the ruin a very shapeless but picturesque mass. It is curious to remark that Le Roy, the pretended rival of our authors, asserts the whole structure to have been constructed in marble: his words are, "les murs de ce Théâtre sont de huit pieds trois pouces d'épaisseur, et il est construit tout en marbre blanc"; but in fact there is no marble to be seen about the ruin, nor are any architectural mouldings to be identified as belonging to it. Traces of stucco may still be discovered within the arches below the proscenium, which was jointed, but not in correspondence with the joints of the stone. Within the proscenium is a well of brackish water, which was occasionally resorted to by the Turks of the Acropolis, supplied probably from the spring of the Asclepieum. The antiquity of this well is not determined. Water however seems to have been a frequent desideratum at or near the ancient theatres. At the theatre of Syracuse there is an antique conduit for water, encircling the coilon, cut in the rock beneath the seats, wholly distinct from the channel for the modern mill stream, which has been mistaken for it. At the theatre of Nicopolis, in Epirus, there are three openings in the cavea, which are supposed, in the travels of the Rev. Thomas Hughes, to have been made for water for the accommodation of the audience, founded on the following passage from D'Orville's Sicula: "Et Scipio Maffæus in Gallie Antiq. Epist. XXIV. p. 142. agnoscit in theatro Arausionensi aquarum conductum sive receptaculum subterraneum ex more antiquorum: in theatro Hadriensi sunt duorum quasi puteorum ora, in ipsis cuneis." P. 264. It is known also, that as early as the time of Pompey, and in the ages of Imperial refinement, many Roman theatres were not only refreshed by water, but, on occasions, were even perfumed with odoriferous showers. Regarding the well in this theatre

U

opposed our inquiries. For as the front of the scene forms part of an outwork to the fortress, and lies directly under the only entrance to it, in full view of the garrison, our operations excited their jealousy; they were not able to comprehend our motives for wishing to measure and to set men to dig in this place, which, despoiled of all ornaments, seemed so little to deserve our attention; and they would not be persuaded that we came so far, and engaged in so much fatigue and expense, merely to satisfy what appeared to them an idle and useless curiosity.

This was the more mortifying to us, as there is a considerable depth of earth and rubbish, which covers the proscenium, logeum, orchestra, and other the more interesting parts of the theatre; and we had persuaded ourselves, that on removing it we should have discovered, at least, the rudiments of those parts hitherto perhaps not perfectly understood. Besides which, as the ranges of seats one above the other, the general slope of which still remains, form a pretty steep semicircular declivity, much of what has been demolished in the upper part of the theatre, and the buildings which were situated immediately above it, must have rolled down into the orchestra, or against the front of the scene; where it must have stopt, and where apparently it has formed the level space we now see, which is raised many feet higher than the ground behind the scene. We therefore thought there was a probability that some architectural ornaments, some fragments of sculpture, or some unpublished inscriptions, were buried there, and would have accompanied the more interesting discoveries we wished to make concerning the construction of ancient theatres: but this task, desirous as we were to accomplish it, must be reserved for more fortunate adventurers^a.

Disappointed in our principal object, we nevertheless bestowed some time in taking the general dimensions and in digging behind the scene, where we proceeded without interruption; and by clearing away a great quantity of earth and rubbish discovered the situation and communications of the staircases, the plan of the postscenium, with some other particulars, which had escaped the notice of others. As these may prove acceptable to some of our readers, I have given the four^b following plates, in which all the observations we made on this building are inserted.

PLATE XXXV.

A view of the front of the scene. In the distant horizon appears part of the Sinus Saronicus or gulph of Athens, and the mountains near Hermione and Troezen, in the territory of Argos; at the extremity of these mountains is the promontory Scyllæum, and the island Calauria, in which Demosthenes died. Nearer is a part of the Attic shore about Aexone, now Hassâne, maintaining still its ancient reputation for red mullets^c. Just over the cypress tree, on the right hand, is the monument of Philopappus; the hill on which it stands is now called 'To Seggio', but anciently the Mu-

we can at present form no conclusions, but its singular position within the proscenium renders it worthy of remark.

We may probably be indebted to the preservation of what remains of this theatre, (if not to the protection of this well,) to the cause which may have devoted to destruction the superior sized Dionysiac theatre; namely, the defence of the Acropolis during the lower ages. The ruins of this theatre may have been thought an advantageous outwork, (and they have been walled up and loop-holed,) whilst the position of the great theatre may have been adjudged to facilitate and afford cover to the approaches of a besieger. Paus. L. I. C. XXIX. Plato in Conviv. Chandler's Travels, V. II. C. XII. Paus. L. VII. C. XX. Chandler's Ins. Ant. P. 11. Ins. XL. Philostrat. in Herod. Le Roy, Ruines de la Grèce, p. 13. Hughes's Travels, V. I. pp. 100. 420. Leake's Topy. of Athens. Dodwell's Travels. Millin. Dict. des Beaux Arts. [ED.]

^a We have never heard of any recent travellers having hitherto attempted any excavation within the interior of this ruin. [ED.]

^b Mr. Newton, the original editor of the second volume at the death of Stuart, has observed, in the introduction, page 8, that

but two plates of this chapter "had been engraved, nor were any drawings, intended for the two others, to be found." In an additional volume, published in 1816, are to be seen an exterior and interior elevation, and a transverse section, professed to be made from the sketch books of Stuart. These convey little additional information. The editor of that volume observes, "Of the details of the stairs themselves I could make out nothing satisfactory. I ought to mention, that a drawing of M. Fauvel, for the use of which I am indebted to the liberality of I. Hawkins, Esq. of Bignor Park, has enabled me, in some instances, to understand the position of Mr. Stuart's sketches of this edifice." [ED.]

^c Οὐδ' Αἰξωνίδ' ἐρυθρόχρουν ἐσθίουν ἔτι

Τρίγλιν.—Cratinus, Trophonio.

'Nor any more to eat the red mullets of Aexone.'

Αἰξωνίδα τρίγλιν. δοκοῦσι κάλλισται εἶναι αἱ Αἰξωνικαὶ τρίγλαι. Hesychius in voce Αἰξωνίδα.

'Aexonian mullets. Aexonian mullets are reckoned the most excellent.'

sæum, from the poet Musæus, who, Pausanias informs us, was buried there; and that on the place where his sepulchre had been built, the monument of a Syrian (evidently Philopappus) was afterwards erected^a. The front of the scene occupies the principal part of this view; the area, in which were the seats of the spectators, neglected for ages, has at length acquired a surface of vegetable earth, and is now annually sown with barley, which, as the general custom here is, the Disdâr-Aga's horses eat green; little or no grass being produced in the neighbourhood of Athens. The fore-ground is a recess or little grotto in the upper part of the theatre, whence this view was taken; it is marked at A. in the following plate; here Sir G. Wheler imagines, not improbably, a tripod was placed, on which was wrought the story of Apollo and Diana slaying the sons and daughters of^b Niobe^c. In this place I have endeavoured to represent my companion, Mr. Revett, who from hence, did with great patience and accuracy, mark all the masonry in the front of the scene^d.

PLATE XXXVI.

The Plan. On this we must observe, that the exterior wall is the portion of a circle, the centre of which being found, it will follow, from the precepts of Vitruvius, if we suppose what he has said concerning the Greek theatres applicable to this building, that the extent of the proscenium, with the situation and dimension of the orchestra, may be determined. For the distance a. b. from the centre a. of the exterior circle, to the front of the scene D. b. B. will be the radius of a lesser concentric circle, in which three squares being inscribed, after the manner he has directed, the side of the square g. f. nearest to the scene and parallel to it, will then mark the limit of the proscenium, and the remaining part of the circle, if we do not mistake Vitruvius, will form the space assigned by him to the orchestra; within which space, I am persuaded, the pulpitum or logeum projected at least as far as to the centre a. for I cannot imagine that the actors were confined to the narrow space assigned by this scheme to the proscenium, or, in other words, that the pulpitum and proscenium were, as Galiani has imagined, only different names for the same place^e. Pollux, whose evidence will have great weight in this disquisition, enumerating the parts of a theatre, specifies the orchestra, the logeum, the proscenium, the parascenia, &c. as different and distinct places^f; besides, if they were not, and the logeum was only a part of the proscenium, it would follow, that many of the spectators would be in a situation where they could see but very little of the actors, and others would not see them at all, during the whole representation; a defect which it is not easy to conceive could exist in a building where great art and expense were employed, principally with intention to accommodate the audience in such manner that they might all see and hear, to the best advantage, whatever was produced on the stage.

'Fig. 1. is the general plan. Fig. 2. The two sides of the proscenium to a larger scale.'

I am aware of the difficulty of explaining the parts of a theatre appropriated to the actors; and it is with great diffidence I produce the ideas suggested to me by the view of this ruin.

D. b. B. The front of the scene^g.

^a Paus. L. I. C. XXV. p. 61.

^b 'Εν δὲ τῇ κορυφῇ τοῦ θεάτρου, σπήλαιον ἴσθιν ἐν ταῖς πέτραις ὑπὸ τὴν Ἀκρόπολιν. Τρίπους δὲ ἵπιστι καὶ τούτῳ. Ἀπόλλων δὲ ἐν αὐτῇ καὶ Ἀρτέμις τοὺς παῖδας εἰσὶν ἀναιρεῖντες τοὺς Νιόβης. Paus. L. I. C. XXI. p. 49.

^c But at the summit of the theatre there is a cavern in the rocks below the Acropolis: upon this cavern stands a tripod, and within it is Apollo and Diana destroying the children of Niobe.

^d The above passage more probably describes the cavern against which the architecture of the Monument of Thrasyllus is applied. The tripod, with the story of Niobe attached to it, may have been fixed in the lap of the colossal figure of Bacchus, now in the British Museum; if, indeed, the tripod were not placed over the building antecedently to the figure itself. [ED.]

^e This probably alludes to the sketches mentioned in note ^b, p. 78. [ED.]

^f Il pulpito, ossia proscenio Greco. Vitruv. Galiani, L. V. C. VI. not. 8. p. 189.

^g The pulpitum, or, in other words, the Greek proscenium.

^h Μίγος θεάτρου, καὶ πυλῆς, καὶ ψαλῆς, καὶ κατατομή, κερκίδες, σκηνή, ἀρχήστρα, λογεῖον, προσκήνιον, παρασκήνιον, ὑποσκήνιον, κ. τ. λ. J. Poll. L. IV. C. XIX. sect. 123.

ⁱ It is a remarkable coincidence, that in this plan of Stuart and Revett, the Arcs drawn from the extremities of the inferred diameter of the orchestra at d, a, c, parallel to the scene, with the same radius as the circle of the orchestra, meeting the prolonged base f, g, of the inscribed square parallel to the same, which forms, according to Vitruvius, the boundary of the proscenium (finitio proscenii), should correspond, at their points of meeting that base line, with the dimensions here given of the opening of the proscenium; in accordance with the diagram for the formation of the Greek theatre drawn by Perrault, from the description

- b. The royal folding door ^a.
 c. One of the hospitalian doors ^b.
 B. C. The versura ^c.
 E. F. G. The orchestra.
 d. e. The katatome, præcision, or section, dividing the extremity of the pulpitum next the orchestra ^d.
 H. H. The parascenia ^e.

of Vitruvius, after that in the early editions by Jocundus. The 'interval' or radius required for these arcs, is however supposed, by Galiani and others, to be the whole diameter of the circle of the orchestra, and the arcs described, to be the supplementary excess of the boundary of the Grecian orchestra, beyond the extent of the semicircle. Vit. L. V. C. VIII. Ed. 1523. Vitruve, par Perrault, p. 182. Vit. di Galiani.

^a The arch marked at (b) the place of the "mediæ valvæ aulæ Regiæ" (as described by Vitruvius in the following note) is closed, having within it a closet, 8 ft. 2 in. wide, by 4 ft. 6 in. deep, which was entered by a very low door: this has been suggested, in a recent architectural work, to have been the probable place of the prompter; but it possibly resulted from the structure being an Odeum.

^b "Ipsæ autem scenæ suas habeant rationes explicatas ita, uti mediæ valvæ ornatus habeant aulæ regiæ; dextra ac sinistra hospitalia": "The parts of the scene are to be so distributed, that the middle door may be decorated as one of a royal palace; those on the right and left, as the doors of the guests." Vit. L. V. C. VII. Gwilt's Trans.

^c See Vitruvius, L. V. C. VI. and at C. VII. "Secundum ea loca versuræ sunt præcurrentes, quæ efficiunt una à foro, altera à peregre aditus in scenam." "Near these places the returns of the walls project forward, which afford entrances, one as if from a forum, another from the country."

^d The real Distribution of the various parts described about the proscenium of the ancient Grecian and Roman theatres, is

- ΑΥΤΟΚΡΑΤΟΡΙΚΑΙΣΑΡΙΘΕΟΥΑΔΡΙΑΝΟΥΤΥΙΩΘΕΟΥΤΡΑΙΑΝΟΥ
 ΠΑΡΘΙΚΟΥΤΥΙΩΝΘΕΟΥΝΕΡΟΥΑΕΙΤΟΝΩΤΙΤΩΑΙΩΑΔΡΙΑΝΩ
 ΑΝΤΩΝΕΙΝΩΣΕΒΑΣΤΩΕΥΣΕΒΕΙΑΡΧΙΕΡΕΙΜΕΤΙΣΤΩΔΗΜΑΡΧΙΚΗΣ
 ΕΞΟΥΣΙΑΣΤΟΙΤΗΑΤΩΤΟΠΑΤΡΗΙΑΤΡΙΑΔΟΣΚΑΙΘΕΟΙΣ
 5. ΣΕΒΑΣΤΟΙΣΚΑΙΤΟΙΣΠΑΤΡΩΟΙΣΘΕΟΙΣΚΑΙΤΗΓΑΥΚΥΤΑΤΗ
 ΠΑΤΡΙΑΤΗΙΑΤΑΡΕΩΝΗΘΑΕΙΤΗΜΕΤΡΟΠΟΛΕΙΤΟΥ
 ΑΥΚΙΩΝΕΘΝΟΥΣΟΥΕΙΛΙΑΚΟΥΕΙΛΑΙΟΥΤΙΤΙΑΝΟΥΟΥΤΑΤΗΡ
 ΙΠΟΚΑΛΙΠΑΤΑΡΙΣΑΝΕΘΗΚΕΝ
 ΚΑΙΚΑΘΙΕΡΩΣΕΝΤΟΤΕΠΡΟΣΚΗΝΙΟΝΟΚΑΤΕΣΚΕΤΑΣΕΝ
 10. ΕΚΘΕΜΕΛΙΩΝΟΠΑΤΗΡΑΥΤΗΕΚΟΟΥΕΙΛΑΙΟΥΤΙΤΙΑΝΟΣ
 ΚΑΙΤΟΝΕΝΑΥΤΟΚΟΣΜΟΝΚΑΙΤΑΠΕΡΙΑΥΤΟΚΑΙΤΗΝΤΩΝ
 ΑΝΔΡΙΑΝΤΩΝΚΑΙΑΓΑΛΑΜΑΤΩΝΑΝΑΣΤΑΣΙΝ
 ΚΑΙΤΗΝΤΟΥΔΟΤΕΙΟΥΚΑΤΑΣΚΕΤΗΝΚΑΙ
 ΠΑΚΩΣΙΝΑΕΠΟΙΗΣΕΝΑΥΤΗΤΩΔΕΕΝΔΕΚΑΤΟΝ
 15. ΤΟΥΔΕΥΤΕΡΟΥΔΙΑΖΩΜΑΤΟΣΒΑΘΡΟΝΚΑΙΤΑΒΗΛΑΙ
 ΤΟΥΘΕΑΤΡΟΥΚΑΤΑΣΚΕΤΑΣΘΕΝΤΑΥΠΟΤΕΤΟΥ
 ΠΑΤΡΟΣΑΥΤΗΣΚΑΙΥΠΕΡΑΥΤΗΣ
 ΙΠΡΟΑΝΕΤΕΘΗΚΑΙΠΑΡΕΔΟΘΗΚΑΤΑΤΑΥΠΟΤΗΣΚΡΑΤΙΣΤΗΣ
 ΒΟΥΛΗΣΕΥΗΦΙΜΕΝΑ

"[To Antoninus Pius,] Consul the fourth Time, Father of his Country; to the Dii Augusti; and to the Dii Penates; and to her beloved Country the City of Patara, the [first] mother City of the Lycian Nations; Velia Procula of Patara, the Daughter of Quintus Velius Titianus, has dedicated and consecrated both the Proscenium, which her Father, Q. V. Titianus, raised from the foundation; and the ornaments upon it, and the things belonging to it, and the erection of the statues of men and of gods, and the building of the Logeion, and the incrustation of it [with marble]; which things were done by herself: but the eleventh step of the second Præcinctio, and the curtains of the Theatre, raised both by her father and herself, had been already dedicated and delivered over, according to the Decree of the most august Senate."

At the theatre of Patara it is ascertained that there was a præ-

¹ Βῆλα. This word, which is here translated "the curtains" of the theatre, must have meant the velarium, or awning extended on occasions above the cavea, to protect the audience, who sat bare-headed, from the heat of the sun. The inci-

still involved in great obscurity. This arises, not only from that division of those structures we are still acquainted with, having been exposed to greater dismemberment than the coilon, but perhaps, also, because the construction at the front of the scene was of a more temporary and perishable nature. The term *κατατομή* above mentioned is from Pollux; it is supposed to be synonymous with *præcinctio* and *balteus*. The Roman pulpitum was the Grecian logeion, but of much greater relative extent; for on the Grecian logeion the actors alone appeared, but on the Roman pulpitum, comedians, musicians, and dancers, equally performed, as appears from the following passage of Vitruvius: "Ita a tribus centris hac descriptione ampliorem habent orchestram Græci et scenam recessionem minoreque latitudine pulpitum, quod *λογεῖον* appellant, ideo quod apud eos tragici et comici actores in scena peragunt, reliqui autem artifices suas per orchestram præstant actiones. Itaque ex eo scenici et thymelici Græce separatim nominantur. L. V. C. VIII.

It has been supposed that the logeion was 'generally of wood', but from an inscription, copied by several recent travellers, on the eastern entrance of the theatre at Patara, in Lycia (which was built a little previous to the Odeion of Herodes), the logeion would there appear to have been of a more solid and permanent construction, as it was incrustated with marble. This inscription, which is interesting, as shewing the progressive completion of that theatre, is as follows, and with it is introduced the interpretation of it by that superior scholar, Mr. Walpole, the editor of the valuable Tracts on the Levant.

cinctio below the lowest seat twelve feet wide; and the level of the orchestra is found to have been only four feet below it. Much of the proscenium is still very perfect, as represented in the two views of it engraved in the *Ionian Antiquities*, and so described, more recently, by Captain Beaufort, who observes, that "the superior preservation of the proscenium would render it well worthy of minute architectural detail." We understand that this is about to appear in a new volume in continuation of the *Ionian Antiquities*, to be published under the auspices of the Dilettanti Society, from researches made at their expense in 1813. Walpole's *Memoirs*, note on Dr. Hunt's *Descrip. of the Ruins of Assos*, V. I. p. 130. Vol. II. Ins. I. p. 534. *Ionian Ant.* V. II. Pl. LVI. LVII. Beaufort's *Carmania*, p. 2. Leake's *Tour in Asia Minor*, p. 325.

^e The parascenia are more probably divisions of the theatre behind the scene.

pient letter of the word, farther shews that the V of the Romans had the same pronunciation as the B of the Greeks, as well with the ancients as the moderns.

- K. L. M. The external wall, encompassing the seats of the spectators.
 L. N. The portico, in which were the seats for the women.
 N. O. The upper ranges of seats.
 O. P. The præcinctio, or semi-circular corridor^a, separating the upper from the lower ranges of seats.
 P. F. The lower ranges of seats.

The seats for the spectators were in this theatre cut in the solid rock; of consequence there were no staircases under them, by which the spectators were conducted to the upper ranges of seats, as in the theatre of Marcellus, and the amphitheatres of Rome and Verona: and therefore there were not vomitoria by which they emerged from those staircases into the places assigned them. But there were ample staircases at each extremity of the front: these are marked Q. Q. in the plan.

- R. An aperture leading from the stair-case to the semicircular corridor O. P.

*

I do not any where find specified the precise time when this theatre was erected, nor who was the architect employed in its construction. Thus much however we are told: a tragic poet, named Pratinas^b, who flourished in the 70th Olympiad, or 498 years before Christ, exhibited one of his productions on the stage, in a theatre framed of boards, for as yet the Athenians had not erected one of stone; on this occasion the concourse was so great, and the spectators were so eager for places, that the over-crowded building fell, and many were hurt. To prevent such accidents for the future, the Athenians were induced to set about erecting a stone theatre. Lycurgus, the Athenian orator, it is said, completed it^c. He died in the 113th Olympiad, or about 170 years after the misfortune which befel the spectators at the exhibition given by Pratinas.

But it is surely not credible, that this building should have remained so many years unfinished as this account seems to imply; and we may with more probability suppose, what Lycurgus performed here was rather an improvement, or perhaps a repair, than that the Athenians, vain as they were of their magnificent structures, and delighting in dramatic entertainments, should, for such a number of years, a period including the most prosperous times of the republic, during which their most illustrious poets wrote, and their most splendid buildings were erected, pay so little attention to their theatre. And it appears somewhat strange, that Pausanias, speaking so highly in praise of a theatre at Epidaurus, built by Polyclethus, who flourished in the 88th Olympiad, should have said so little concerning this Theatre of Bacchus at Athens.

From what has been said it appears, that no great discoveries are to be expected from the ob-

^a This was termed *διάζωμα* by the Greeks, as seen in the previous inscription at the Theatre of Patara, which settles all doubt as to the meaning of the word in Vitruvius. See Walpole's Mem. V. II. p. 537. [ED.]

^b In the Introduction, page 8, it is observed, that "the letters S. and T. were inserted in this Plate by Mr. Stuart, but not explained. The former, without doubt, distinguishes the apartments behind the scene, wherein Vitruvius says the chorus was prepared. The latter probably marks the 'Porticus Eumenici', mentioned in the Description of the Plan of the Acropolis annexed to this volume."

Mr. Dodwell records an excavation made near the arches which belonged to the substruction of what is termed the Portico of Eumenes. This took place in a line from a column near T. on the plan, which is of white marble, in the direction of the real theatre of Bacchus, "when other columns were discovered, which had Ionic bases, with several broken statues of coloured marble." The soil, he observes, was here found not to be elevated more than four feet above the original surface. See Dodwell's Travels, V. I. p. 299. [ED.]

^c Cicero mentions the name of Philo as architect of the Piræan Docks, and Pausanias at the above quoted chapter, describes docks at Piræus built during the administration of Lycurgus, who completed the Theatre. Valerius Maximus thus honorarily records the name of that celebrated architect;—"Gloriantur Athenæ armamentario suo, nec sine causa: est enim illud opus et impensa et elegantia

^b Πρατίνης, Πυρρωνίδου, ἢ Ἐγκωμίου, Φιλιάσιος. ποιητὴς τραγωδίας ἀντιγωνίζετο δὲ Ἀισχύλῳ τε καὶ Χαιρίλλῳ ἐπὶ τῆς ἑβδομηκοντῆς Ὀλυμπιάδος. καὶ πρῶτος ἔγραψε σατύρους. Ἐπιδεικνυμένου δὲ τούτου, συνέβη τὰ ἱεγία, ἐφ' ᾧ ἐκστρέψαν οἱ θεαταί, πεισὶν, καὶ ἐκ τούτου διάτρεν φησὶ μὴδὲν Ἀθηναίους. Suidas, voce Πρατίνης.

^c Pratinas, son of Pyrrhonides or Encomias, a Phliasian, a tragic poet, competitor with Æschylus and Choerillus, in the seventieth Olympiad; he first wrote satires. Exhibiting one of his dramas, it happened that the boards on which the spectators stood fell in, and after this the Athenians had a theatre built for them. See likewise Libanius's argument to the First Olynthiac of Demosthenes.

^e Lycurgus the Orator, amongst his other virtues, is celebrated for his munificence and public spirit. See Plutarch, in The Life of the Ten Orators, and Pausanias, Attic. cap. xxix. p. 75.

Philo, the architect, who built the naval arsenal, or repository for ships, in the Piræus, was probably the person who repaired and improved this Theatre of Bacchus¹.

visendum: ejus architectum Philonem ita facunde rationem institutionis suæ in Theatro reddidisse constat, ut disertissimus populus non minorem laudem eloquentiæ ejus, quàm arti tribuerit." L. VIII. C. XII. Cie. de Orat. L. I. C. XIV. [ED.]

servations we were permitted to make on these ruins; and I think I may add, that even were it possible, from future researches, to restore all those parts of a theatre Vitruvius has mentioned, and to exemplify every precept he has given on this subject, we should not, even with these advantages, be able to form a complete idea of the apparatus and economy of the ancient stage: there would still remain many essential particulars to be described and accounted for, before we could comprehend the contrivances of their machinery, or in what manner the scenes were disposed, which they adapted to the various dramatic compositions they exhibited.

The front of the scene, as described by Vitruvius, was highly decorated with columns, and other architectural ornaments; and the remains of ancient theatres published by Serlio and Desgodetz^a prove, that what he has taught, was in that respect the actual practice of the age he lived in. In this all his commentators agree, but neither the elegant designs they have given to illustrate this part of his doctrine^b, nor the ancient remains that have been published, convey to us any idea of a temple, or a palace, or a private habitation. The front of the scene seems to have been a distinct species of composition, by no means resembling any place in which the spectators could suppose that the imaginary business of the drama was transacted; and should we allow it to have represented a palace, as the Marchese Galiani has suggested^c, it must have appeared an insufferable absurdity, had Prometheus chained to a rock, or Philoctetes crawling out of his cavern, or Electra issuing from her cottage, uttered their groans, or bewailed their distresses, in the midst of a magnificence totally repugnant to the situation in which the poet has placed them. Or if, on these occasions, we suppose a rock, or a cavern, or a cottage, were for the time brought on the stage, they would have ill connected with the architectural ornaments of the front of the scene; such heterogeneous objects could not, surely, have existed together, during a theatrical representation^d.

I must therefore suppose this stately front was entirely concealed during the time of acting, and that some painted scene, and other decorations, were introduced, which, having relation to the subject exhibited on the stage, by reconciling the eyes of the spectators to the requisite ideas of locality, contributed to add a species of theatrical probability to the representation, which the invariable front of the scene, if produced on all occasions, would unquestionably have destroyed.

And in fact, Vitruvius plainly tells us, there were three different sorts of scenes, the tragic, the comic, and the satyric^e: each of them doubtless appropriated to the subject of the fable represented on the stage. He also informs us, that when Æschylus, the great improver of the Grecian stage, exhibited one of his tragedies, he introduced, for the first time, a painted scene, the work of Agatharcus, from whose writings on the subject, the art of perspective was afterwards instituted^f.

^g The head piece to the third chapter (see Plate XVII. Fig. 11), represents a Bacchanalian dance^h, copied from an elegant marble basso relievoⁱ found amongst the ruins of the theatre of

^a See the theatres of Marcellus, of Pola, and of Ferentum¹, given by Serlio, and that of Marcellus published by Desgodetz.

^b Barbaro, Perrault, Galiani, Newton.

^c Vitruv. Galiani, p. 190, n. 1.

^d This will be rendered sufficiently evident, if we barely enumerate the scenes of some of the most celebrated tragedies of antiquity; for instance, that of Prometheus in Chains, in a very dreary part of Mount Caucasus; of the Persians, a temple near the sepulchre of Darius at Susa; of the Eumenides, the temple at Delphi, and, by a change of scene, as it should seem, that of Minerva in the Acropolis: all these are of Æschylus. The scene of the Philoctetes of Sophocles, that of his Ajax the Scourge-bearer, a camp and distant ships; his Œdipus Coloneus, a grove and a temple. The scene of the Electra of Euripides, and of his two Iphigenias, one a temple, the other a camp.

In all these instances, the painter, it must be allowed, was a useful assistant to the magician, who, '*modo me Thebis, modo me ponit Athenis.*'

¹ The ancient name was Ferentinum; two towns of that name were near Rome, this is that to the north-west. "Ferento città molto antica presso Viterbo." Serlio, Architettura. Ven. 1559. [ed.]

^e Genera autem sunt scenarum tria: unum, quod dicitur tragicum, alterum comicum, tertium satyricum. Horum autem ornatus sunt inter se dissimiles disparique ratione: quod tragice deformantur columnis et fastigiis et signis, reliquisque regalibus rebus; comicae autem ædificiorum privatorum, et menianorum, habent speciem, &c. Vitruv. lib. V. cap. 8.

^f Namque primum Agatharchus Athenis, Æschylo docente tragediam, scenam fecit, et de ea commentarium reliquit. Ex eo moniti, Democritus et Anaxagoras de eadem re scripserunt, Procœmium Lib. VII. p. 258.

^g The remainder of this chapter is brought forward from the description of the vignettes at the end of the volume. [ed.]

^h The Bacchus on the chest of Cypselus was figured with a beard; he held a goblet in his hand, and was dressed in a garment reaching to his feet. See Pausanias, Eliac. Prior. C. XIX.

ⁱ This relief was found by the agents of Lord Elgin, as the decoration of a fountain at Athens, in the court-yard of Spiridion Logotheti, grandson of the above, and also acting British Con-

Bacchus in Athens, and brought from thence to the house of Signor Nicolo Logotheti, our consul at that place, where we lodged during the greatest part of our stay at Athens: at the extremities are a lyre^a and a vase, (Fig. 12 and 13,) copied from marble fragments, nearly three feet square, inserted in a wall near the theatre.

The tail piece (see Plate XVII. Fig. 14.) represents Minerva in the action of casting away her flutes; the satyr Marsyas appears to observe the transaction. This story is told by Apollodorus, lib. 1. c. 4; but more particularly by Hyginus, fab. 165, nearly as follows:

Minerva, they say, invented flutes, and having performed on them at a banquet of the Gods, was ridiculed by Juno and Venus for the puffed cheeks and unsightly countenance that accompanied her performance. The Goddess, suspecting they might have cause for their mirth, retired to a fountain in the wood on mount Ida, and, while she played on her flutes, viewed her image in the water, and there saw she had actually deserved their mockery. On this she angrily cast her flutes away, imprecating severe vengeance on whoever should find them. Marsyas unluckily picked them up, and applying himself to practise on them, was so much delighted with their sound, and so vain of his own performance on them, that he dared challenge Apollo himself to a

sul. The marble in question was obtained by Lord Elgin, and is now at the British Museum. It is five feet eight inches and a half in length, and two feet seven inches in height. From the mode in which the returned ends of the block are wrought, it is evident that it constituted a portion of an early Athenian edifice, and by the symmetry of the composition we may presume that it was originally a central architectural decoration. It is probable that it belonged to some part of the old Temple of Bacchus, in Limnis, which was certainly situated to the south of the Acropolis, not far from the place where it was found. The character of the execution of this piece of sculpture, is in the early Attic style, somewhat less hard and dry than the works of the Eginetan school. The surface of the marble is so corroded, that some of the details are nearly obliterated, and Stuart has in consequence taken freedoms with the mode of representing the costume of the heads of the principal figures, which the marble does not justify. On careful inspection, we discovered the place of an inscription in three or four lines, over the heads of the figures, which has been most sedulously obliterated with a tool, probably in some inferior age, when the marble was rudely converted into the hollow trough of a fountain. Visconti says, the subject of the relief is Bacchus, to whom Methé (Μέθη), the Goddess of Ebriety, is pouring out wine, which she appears to have taken from a cratera on the ground behind her, while two Sileni or bearded Fauns commence a dance with correspondent movements on the opposite extremities of the marble, and each of the figures is holding a thyrsus. From Pausanias we learn, that Methé was represented at a Temple of Silenus at Elis, offering wine from a goblet to that preceptor of Bacchus, Μέθη δὲ οἶνον ἐν ἐκπύματι αὐτῷ δίδωσι, and he also speaks of a very remarkable picture by Pausanias at Epidaurus, representing Methé drinking from a crystal or glass cup, (ἐξ ὑαλίνης φιάλης πίνουσα) in which he thought worthy of remark the female countenance seen through the transparent vessel. Bacchus, in this relief, is bearded, and he is clothed in a tunic surmounted by a peplos; he was, according to Pausanias, represented also clothed and bearded in a temple at Egina, and a celebrated ancient statue of the bearded Bacchus, bearing on the mantle the spurious inscription Καρδαναπάλλος, has a similar character of head and dress, to the Bacchus of this marble.

¹ This is generally translated 'glass cup', 'vitrea phiala'. Pausanias lived 350 B. C., and it may be doubted whether so perfect a specimen of artificial crystal were manufactured so early as that age. [ED.]

² The chief point in the incidental allusion of Visconti to the first introduction of the arch, is a passage from Plutarch, who mentions that Cleomenes, at the siege of Argos, having cut through the aqueducts, ascended into the city, (ἰακίψας δὲ τὰς ὑπὸ τὴν Ἀσπίδα ψαλίδας, ἀνέβη, καὶ συνέμιξε τοῖς Ἰνδοῖς,) an event which must have taken place about 225 B. C., and consequently about a century after the death of Alexander. The authority of Plutarch however, so much posterior to that period, as well as to the profuse adoption of arches, and arched aqueducts,

The reported discovery of this relief at the Theatre of Herodes, called by Stuart as above the Theatre of Bacchus, led Visconti to support that erroneous designation, and induced him to bring forward remarks on the early history of the arch, tending to prove the probability of the introduction of that principle of construction in Grecian architecture, at the age of Alexander the Great², a period sufficiently early to have accounted for its marked appearance at an edifice, to which he had incorrectly ascribed a contemporaneous existence. Mem. of Lord Elgin's Pursuits in Greece, p. 20. Visconti, Mém. sur des Sculp. d'Athènes, p. 96. and Mus. Clem. V. II. Pl. XLI. Paus. L. VI. C. XXIV. and L. II. C. XXVII. [ED.]

^a This representation of a lyre, or cithara, is drawn by Stuart with the usual number of seven strings. The antique lyre in the British Museum, discovered in the presence of the Earl of Elgin, in a tomb at Athens, apparently had a greater number. The horns of this instrument, formed of wood, were about eight inches apart, and are fifteen inches long; and fragments of the testudo or tortoise-shell, like corroded bone, are preserved with them. The desideratum, as to the mode of tuning the lyre, is not here yet ascertained, on account of the decay of the wood of which a great part of this unique antiquity consists; although a roller five inches wide, and one inch eight tenths in diameter, on which the strings were probably wound, formed a constituent part of it. The tone of this instrument possibly did not surpass that of the modern Italian mandoline. Two small tibiae or flutes accompanied this lyre, the larger, one foot two inches long, and the smaller, a foot long. These are said to be made from the species of cedar (ξίλινος) called juniperus oxycedrus, and each is six tenths of an inch in diameter, and has five holes above and one beneath. They were played on through a detached mouth-piece at the ends, one of which only remains. The sound produced by these resembled that of the smallest fife. When refined music was a novelty, and controlled by the taste of a people so innately perfect as that of the ancient Athenians, even by the humblest of comparative means, they would elicit the most impressive effects; the historic records of which, are, from analogy verified by works of art, fortunately preserved through a medium not so evanescent as sound. [ED.]

is by no means conclusive on a technical subject, particularly when dependent on the adoption of what to him may have then been a general or indefinite term. Plut. in Cleom. § 21. Since writing the above, we find, on referring to Lord Aberdeen's elegant and learned Essay on Grecian Architecture, that the aqueducts by which Cleomenes entered Argos, termed by Plutarch ψαλίδας, were perforations of the Phoronæan Hill, near Argos, called Aspis, from its resemblance to a shield; and that the remains of these excavations are still visible: a fact which confirms the futility of any appeal on this subject to the passage in question. See "Inquiry into the Principles of Grecian Architecture, by George, Earl of Aberdeen, K. T." p. 206. [ED.]

trial of skill. The Muses were appointed judges of the contest; Marsyas was vanquished, and for his presumption bound to a pine-tree, and consigned to a Scythian, by whom he was flayed alive^a, &c.

^a The above relief was evidently much mutilated when seen by Stuart. It is not now remaining at Athens, nor do we know if it be still in existence. The plumes on the helmet of Minerva must have been a restoration by our author. The aegis somewhat resembles that on the fragment of the statue of the goddess from the western pediment of the Parthenon. We do not recollect any other representation of this subject among the existing works of ancient art. Pausanias speaks of a monument of sculpture on the Acropolis, exhibiting Minerva punishing Marsyas

for taking up the flutes which she had thrown away, which mythologic tale is probably only a different version of the fable describing the cruel fate of that too presumptuous musician. This fiction, however, is supposed to have originated at Athens during the period of a contention for ascendancy in popular admiration between the professors of the lyre and those of the flute; a rivalry, it would seem, which terminated in the depreciation of the latter instrument. Paus. L. I. C. XXIV. [ED.]



CHAPTER IV.

OF THE CHORAGIC MONUMENT OF THRASYLLUS, ETC.

Just above the place ^a on which I have supposed the Odeum of Pericles ^b to have been built, there is, in the rock of the Acropolis, a cavern or grotto, the entrance into which is fronted, and completely closed up, by the building here treated of ^c. The cavern is now a Christian church, called the Panagia Speliotissa, or the Blessed Lady of the Grotto. On the front of the building are three inscriptions, recording victories obtained either in the Odeum or in the theatre, which prove it to have been a Choragic monument; not indeed so highly ornamented as the monument of Lysicrates, given in our first volume; but wrought nevertheless with great accuracy, and deserving our notice both for the singularity of its composition, and the form of its mouldings. Besides which I must observe, that

^a See the explanation of the plan of the Acropolis, p. 18, letter K., 'and the Plan, Pl. II. letter K.'

^b Regarding the above supposition by Stuart, that at this spot was the Odeum of Pericles, it is only necessary to remark, that the evident expanse of the cavea beneath the choragic monument was much too great to have been ever covered with a roof of masts resembling a pavilion, as that Odeum is recorded to have been. The more western ruin also of the theatre last described at Chapter III, being ascertained from its style of architecture, not to be the Dionysiac Theatre, and the sites of the only two other Athenian Theatres spoken of by ancient authors, being historically pointed out, one as situated near the fountain Enneacrounos, and the other as in the Cerameicus, thence, the inference alone would be strong, without other evidence, that this was the Theatre of Bacchus.

So very unimpressive are the remains of the colossal fabric here anciently in existence, that previous to Stuart and Revett, no travellers had even remarked the position to have been formerly that of a theatre. Le Roy conjectured that it had been a place for athletic combats, "qu'il y avoit devant la façade un espace destiné pour les combats d'athletes." Dr. Chandler was the earliest author, who gave the locality its true designation; he described it as "indented with the site of the Theatre of Bacchus"; and the learned Barthelemy supported that opinion, when he ingeniously observed with reference to the vicinity of the Street of the Tripods, "Il convenoit que les trophées fussent élevées auprès du champ de bataille." Pausanias had indeed mentioned the Street of the Tripods as leading from the Prytæum, and then immediately described the Temple and Theatre of Bacchus. The direction of this street is doubtless identified by the position of the Choragic monument of Lysicrates, not remote from this spot. The Theatre of Bacchus was situated within the precinct of the ancient Temple of Bacchus in Limnis, called Lenæum: a large inscription, with part of the word Διονύσιος, seen near the east end of the Acropolis, would seem to indicate the site, and the figure, ascertained to be a Bacchus, placed over this Choragic monument, also connects the same locality with the Lenæum. Pausanias described a cavern with a tripod immediately above the theatre; this very cavern we now find there¹, as well as inscriptions recording the dedication of tripods. In an 'opusculum' of Dicaearchus, quoted by Meursius, is found mentioned the Parthenon, as overhanging the theatre (ὁ καλούμενος Παρθενὸν, ὑπερεκρέμμενος τοῦ θεάτρου), which to many of the spectators at this theatre must have had that effect as seen above the wall of the Acropolis. If, added to these coincidences, are united the consideration of the antiquities to which we shall now allude, the chain of topographical evidence proving this to be the position of the

¹ The grotto spoken of by Wheler, Le Roy, and our author, at the Theatre of Herodes, is nothing more than a hole rudely broken through the great circular wall at the back of that Odeum in after times at one of the recesses in the upper

Dionysiac Theatre, will be found most complete and irrefragable.



The above is a representation of the reverse of an Athenian bronze medal drawn to twice the diameter of the original. It was in the possession of M. Fauvel, and has been subsequently presented by the Earl of Aberdeen to the late R. P. Knight, Esq. with whose matchless and liberal bequests of bronzes, coins, and engraved gems, it has passed to the British Museum, where we were allowed to delineate it. The coin is much corroded: it bears a head of Minerva, from the style of execution of which, it seems to have been struck as late as the Roman conquest of Greece. On the reverse, which relates to our subject, are portrayed the monuments at the locality before us. It is, however, necessary to premise that as the ancients, in introducing architecture either on medals or sculpture, presented only the general features, unrestrained either by strict proportion, or correctness of detail, thence only can we expect to find on this coin, indications which to an ancient Athenian would have produced a reminiscence of what was an impressive and certainly a much frequented scene at Athens. Only two architectural Athenian coins are known, the first, delineated at Pl. XVII. fig. 19, representing the view of a distinguished point at the north side of the Acropolis, and the above marking a possibly more celebrated site at the southern side of that citadel. On the lower part of this medal is shown a portion of the colon of a theatre, which can be no other than that which existed below the Acropolis beneath this Choragic monument, for the entrance to the grotto is represented divided, by a central anta, as is the original, fronted by this building; above it is the rock and wall of the Acropolis, over which, according to the expression of Dicaearchus, the Parthenon is seen impending the theatre, displaying the pediment according to the real point of view, and what may be perhaps intended for the Hieron

diazoma, and reaching to the rock behind. This opening was supposed, without sufficient examination, to have been the Σπήλαιον of Pausanias, a mistake which tended to confirm the misappropriation of the name given to that theatre. [ED.]

the mutilated statue yet remaining on it is the work of an excellent sculptor. The following inscription is cut on the middle of the architrave :

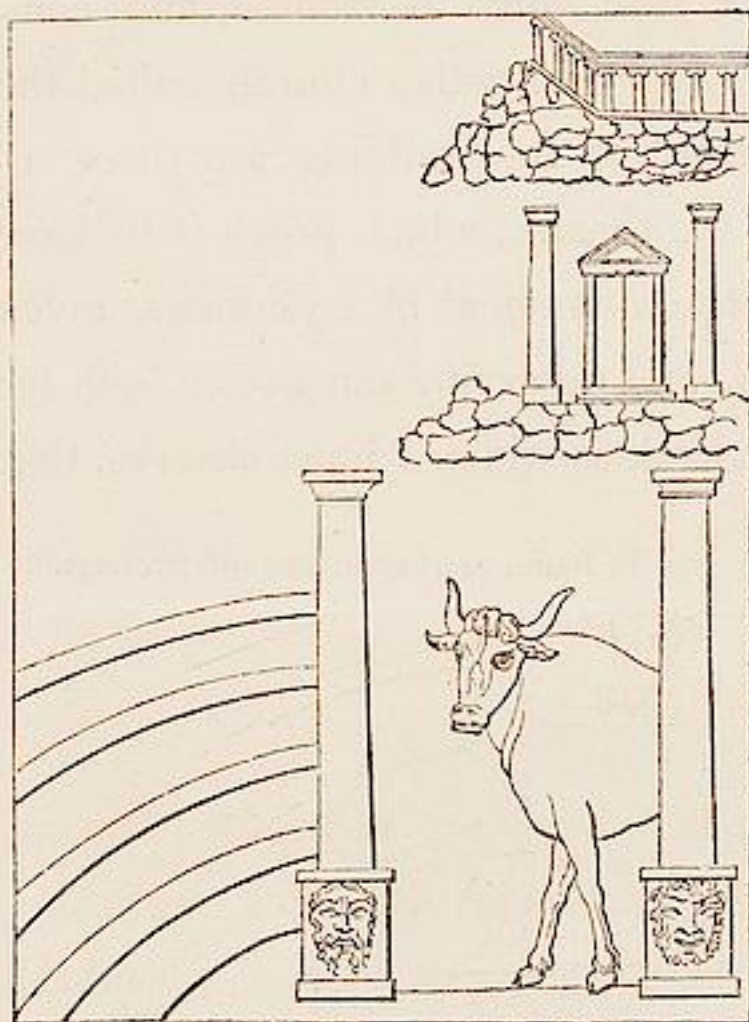
ΘΡΑΣΤΑΛΛΟΣ ΘΡΑΣΤΑΛΛΟΥ ΔΕΚΕΛΕΕΤΣ ΑΝΕΘΗΚΕΝ
ΧΟΡΗΓΩΝ ΝΙΚΗΣΑΣ ΑΝΔΡΑΣΙΝ ΙΠΠΟΘΟΩΝΤΙΑΙ ΦΥΛΗΙ
ΕΥΤΙΟΣ ΧΑΛΚΙΑΕΥΣ ΗΤΑΕΙ ΝΕΑΙΧΜΟΣ ΗΡΧΕΝ ΚΑΡΚΙΑΔΑΜΟΣ ΣΩΤΙΟΣ ΕΔΙΔΑΣΚΕΝ^d

of Diana Brauronia, or probably the Propylæa, has a relative position to the left. As far as may be inferred from this coin, the orchestra was small in proportion to the magnitude of the theatre, and one large diazoma alone, very near the back of the coilon, encircled the seats which continued up to the circularly cut face of the rock, as is found to have been the case in reality.

To find a topographical subject introduced on an Athenian coin (a circumstance next to unique in Grecian Numismatic History), of which the principal object represented is a theatre, induces the conclusion that the one to which it related was the principal,

most celebrated, and most sacred edifice of that description at Athens, and such we know from abundance of authorities was the great THEATRE OF BACCHUS.

The following outlines exhibit two designs to a reduced scale, from a Greek fictile vase, found among the ruins of Aulis on the Euripus. They indicate the same scene as the medal just described, making however a just allowance for the crudity of style almost hieroglyphical, in which scenery or architecture was represented in the Greek pictorial designs which have descended to us.



The subject of these delineations related to the Prometheus Chained of Æschylus. The cow entering the scene is allusive to Io, and the thunderbolt at the proscenium of the other compartment refers to the termination of the tragedy ; another division of the circuit of the vase represents Prometheus on the rock, which, having no relation to our subject, is not here introduced.

These two designs were evidently intended to represent the locality of the great Athenian Theatre, where this tragedy of Æschylus was doubtless performed with the greatest effect. Part of the coilon of the Theatre of Bacchus is here represented, and a reminiscence is produced of the Choragic monument, and some tripodial columns near it. The indication of rocks and a temple above them, indubitably, from the previous coincidences, was meant to bring to mind the Acropolis, with the superincumbent Parthenon. It may not be foreign to our subject to observe, that the figures at the seats in the larger compartment have received no explanation more satisfactory than that by Millin, who supposes them to represent private spectators, and that the introduction of female figures on this part of the theatre decides the question much disputed by the German litterati, whether the Athenian women were present at theatric representations.

Thus it appears by the most complete evidence, that at the place in question was the Theatre of Bacchus: it remains for us to remark on the excavations which the foreign architects employed by Lord Elgin were enabled to effect, at the period of the removal of the statue of Bacchus, without giving umbrage to the Turks. The result of these researches was laid down on a plan which is among the Elgin collection of drawings, but from the absence of accompanying notes or explanations, the precise nature of the discoveries is not sufficiently intelligible. In our plan of the Acropolis, Pl. II. at Letter K, are introduced, to a very reduced scale, the foundations marked on that plan. The Choragic monument is to the right of the centre of the theatre, and the seats continue up to the rock where it is placed, which formed the back of the coilon. Some of these seats next the Acropolis present singularly curved fronts, resembling three exhedrae, with a species of pedestals between them, apparently formed in symmetry with the theatre. Towards the scene the plan shews the places of circular

foundations, and radiating walls ; from these we can deduce a diameter of 330 feet, but it does not appear certain or probable that this was the extreme expanse. The only dimension given, is apparently taken in the direction of the sagitta, from the front of the scene to a point 220 feet 3 inches distant above, probably to the place of a diazoma, from which according to the scale there is a farther distance of 75 feet to the rock of the Acropolis. It appears therefore from that plan, that this theatre much exceeded a semicircle, and contrary to a system laid down from Grecian theatres constructed in Europe, contrasted with others built in Asia, the excess of the coilon of this Original Greek Theatre beyond the semicircle, appears to have converged by curved lines to the scene, instead of being prolonged by lines perpendicular to the diameter.

Le Roy, *Les Ruines des Mon. de la Grèce*, p. 14. Chandler's *Travels*, Vol. II. C. XII. *Voyage du Jeune Anacharsis*, Tome II. C. XII. Paus. Att. C. XX. Meursii *Cecropia*, C. XV. In *Geog. Vet. Scriptorib. Græc.* Min. Oxon. Dicæarchi *Stat. Græc.* p. 8. Hawkins on the *Topography of Athens*, in *Walpole's Memoirs*, Vol. I. p. 475. Dodwell's *Travels*, Vol. I. note, p. 301. *Mémoire sur un Vase Antique*, lue à l'Institut de France, 1809, par M. Xavier Scrofani Sicilien. Millin, *Peintures des Vases Antiques*, Tome II. Pl. LV. LVI. Leake's *Tour in Asia Minor*, Note, p. 322. [ED.]

^c The complete enclosure of the cavern is by the modern walls of the chapel filling in the spaces between the ante ; this Stuart must have meant to express. From the representation of this cavern on the Athenian coin, previously described, it clearly appears to have been anciently open in front as far as regards the masonry ; although it may possibly have had a pluteus or podium, with a fence of rail-work, as at the entrances of temples ; but we could perceive no indications in confirmation of such a conjecture. None of the inscriptions on this monument relate to the cavern, against the opening of which it is built, which appears to be of natural formation, and enlarged by art ; it may have been originally a sepulchral crypt, and subsequently used as a sanctuary at the earliest period of cavern worship. See Clarke's *Travels*, P. II. S. II. Ch. V. [ED.]

^d A detached portion of the above inscription is here introduced from a drawing by one of the foreign architects employed

This is the most ancient of the three inscriptions above-mentioned, as Wheler and Spon have already observed, and was doubtless made when the monument was first erected. By it we learn, that "Thrasyllus, the son of Thrasyllus of Decelia (a demos or township of the tribe of Hippothoon), dedicates this building, having been at the expense of exhibiting the games, in which, with the men of his own tribe, he obtained the victory; that Evius^a of Chalcis was the musician; and Karchidamus the son of Sotis composed the piece, Neaechmus being Archon." This was in the first year of the 115th Olympiad, or about 318^b years before the Christian æra; so that this building was erected above two thousand years ago.

The other two inscriptions record victories of the same kind with the former, obtained about fifty years afterwards, when Pytharatus was Archon^c. The following is on the left hand, or towards the west:

Ο ΔΗΜΟΣ ΕΧΟΡΗΓΕΙ ΠΥΘΑΡΑΤΟΣ ΗΡΧΕΝ
ΑΓΩΝΟΘΕΤΗΣ ΘΡΑΣΥΚΛΗΣ ΘΡΑΣΥΛΛΟΥ ΔΕΚΕΛΕΕΤΣ
ΙΠΠΟΘΟΩΝΤΙΣ ΠΑΙΔΩΝ ΕΝΙΚΑ
ΘΕΩΝ ΘΗΒΑΙΟΣ ΗΥΛΕΙ
ΠΡΟΝΟΜΟΣ ΘΗΒΑΙΟΣ ΕΔΙΔΑΣΚΕΝ

The people gave the games, Pytharatus was Archon,
Thrasycles the son of Thrasyllus, a Decelian, was Agonothetes,
The boys of the tribe of Hippothoon got the victory,
Theon the Theban performed on the flute,
Pronomus the Theban composed the piece.

Pronomus was a celebrated musician of Thebes, remarkable for having a great beard. He was contemporary with Aristophanes, who took occasion to scoff at Agyrrhius, an Athenian magistrate, ludicrously supposing he had borrowed his beard from Pronomus^d. As the piece which gained the prize in these games was composed by a musician, it seems to prove that the inscription relates rather to a musical than a dramatic performance; and that the victory it records was obtained in the Odeum, not in the theatre. It is also to be remarked that these games were given more than a hundred years after the time when Aristophanes made free with our musician's beard: may we not therefore conclude, that on this occasion, long after his decease, some favourite composition of his was performed with great applause? Nor shall we find this to have been without a precedent; for by what Pausanias relates to have happened at the rebuilding of the walls of Messene, in the third

by Lord Elgin at Athens. It displays peculiarities as to the mode of inscribing Grecian monuments, a considerable refinement in the forms of some of the letters, and a character of writing which might be compared with chronological advantage to that of other marbles, of which the dates are not so well authenticated.



In the third line of the inscription, Visconti supposes ΚΑΡΧΙΔΑΜΟΣ was written, "per crasin", for ΚΑΙ ΑΡΧΙΔΑΜΟΣ, but the word on the marble is spelt with a Κ, and not with a Χ. *Mém.* p. 102. For the several corrections of the inscription, a draw-

ing of the elevation in the Elgin collection, and the *Corpus Insc. Græc.* of Boeckh, Vol. I. p. 347. have been our authority; but this litterato has reproduced it without the intervals between the words as here represented. See, also, Note (b), p. 95. [ED.]

^a It is remarkable, that Julius Pollux, Lib. IV. s. 79, mentions Evius as composer of music in the Cyclic choruses.

^b Lycurgus, the son of Lycophron, who completed the theatre extending beneath this structure, died 328 B.C. consequently the Choragic Monument of Thrasyllus was raised a few years only after the theatre was entire, and about twelve years subsequent to the Choragic Monument of Lysicrates. [ED.]

^c Pytharatus was Archon in the second year of the CXXVIIth Olympiad.

^d See Suidas on the word Pronomus. The passage in Aristophanes there alluded to I translate thus:

"First Lady.—For when we have tucked up our garments, have Taken our seats, and have tied on our beards, Who that sees us but will suppose we are men? 'Twas thus Agyrrhius concealed his sex: He got Pronomus's beard; till then he Was a woman, but now behold he struts The first statesman in the city."

Aristoph.—The Female State Orators, Act i. Sc. 2.

year of the CIII Olympiad, it appears there were at that time two parties among the frequenters of musical entertainments, some deciding in favour of Pronomus^a, while others continued to prefer the more ancient compositions of Sacadas^b, a musician of Argos, then doubtless many years dead, for he had gained a prize at the Pythian games in the XLVIIIth Olympiad: and although the works of his antagonist had long enjoyed great reputation, Pronomus appears to have had the suffrages of a majority in his favour.

On another Choragic inscription we saw at Athens, Pronomus is said actually to have performed on the flute, Diotrephe being Archon, which was in the first year of the XCIXth Olympiad, or nine years after the time when the comedy of the Female Orators is supposed to have been acted.

ΠΡΟΝΟΜΟΣ ΗΤΑΒΕΙ ΔΙΟΤΡΕΦΗΣ ΗΡΧΕ

The following is the easternmost inscription, or that opposite to the right hand of the spectator:

Ο ΔΗΜΟΣ ΕΧΟΡΗΓΕΙ ΠΥΘΑΡΑΤΟΣ ΗΡΧΕΝ
ΑΓΩΝΟΘΕΤΗΣ ΘΡΑΣΥΚΛΗΣ ΘΡΑΣΥΛΛΟΥ ΔΕΚΕΛΕΕΤΣ
ΠΑΝΔΙΟΝΙΣ ΑΝΔΡΩΝ ΕΝΙΚΑ
ΝΙΚΟΚΛΗΣ ΑΜΒΡΑΚΙΩΤΗΣ ΗΤΑΒΕΙ
ΛΥΣΙΠΠΟΣ ΑΡΚΑΣ ΕΔΙΔΑΣΚΕΝ

The people gave the games, Pytharatus was Archon,
Thrasyceles the son of Thrasyllus, a Decelian, was Agonothetes,
The men of the tribe of Pandion got the victory,
Nicocles the Ambracian performed on the flute,
Lysippus the Arcadian composed the piece.

Over this building, but higher up the rock, stand two columns of different heights: the diameter of the tallest measures four feet two inches and two tenths; of the other, three feet and four-tenths of an inch. They have never made part of any building, but are each of them insulated, and have evidently been erected for the sole purpose of supporting a tripod, for so the form of their capitals plainly shows. They are triangular, like that of the flower on the dome of the monument of Lysicrates in our first volume, and like that have cavities sunk in their upper surface at each of their angles; in which cavities, there can be no doubt, were fixed the feet of the tripods they supported. These capitals are of uncommon forms; but, though adorned with foliage and volutes, are not to be admired for any extraordinary elegance of invention, or delicacy of workmanship.

On the plinth of the eastern and tallest of these columns is inscribed ΣΤΡΑΤΟΝΕΙΚΟΣ^c,

^a When Messene was rebuilt, the walls and temples were erected to the sound of flutes; Boeotian and Argive music, to the exclusion of all other, being employed on that occasion. Then it was, says Pausanias, that the airs of Sacadas and those of Pronomus were first put in competition. Messen. C. XXVII. p. 345. This contention produced the following epigram:

Ἑλλάς μιν Θῆβας προτίρας προύκρινεν ἐν αὐλοῖς,
Θῆβαι δὲ Προνόμου παῖδα τὸν Οἰιάδου.

—‘For skilful artists on the flute
All Greece adjudged pre-eminence to Thebes,
And Thebes to Pronomus, son of Oiniades.’

Pausanias, describing the Temple of Apollo in Thebes, mentions some other particulars concerning this Musician. He says, “There is also the statue of Pronomus, a performer on the flute, who supremely delighted the many. Before his time, three sorts of flutes were in use: the Dorian mode was performed on one kind, the Phrygian on another, and that called the Lydian was performed on one different from either. It was Pronomus who first invented a flute adapted to all those species of melody. They say also, that by his looks and gestures he marvellously

entertained the Theatre. There is likewise an air he composed for the people of Chalcis on the Euripus, which they sing while they approach the Temple at Delos. The Thebans have here dedicated this statue to him, and another to Epaminondas.” Boeotica, C. XII. p. 734.

^b The same author has also related sundry particulars that do honour to Sacadas. He won three prizes in the Pythian games, the first of which was, as already mentioned, in the XLVIIIth Olympiad. (Phocica, C. VII. p. 814.) His statue was placed on Helicon, in the Grove of the Muses, with those of Thamyris, Arion, Hesiod, Orpheus, and other illustrious Poets and Musicians (Boeotica, C. XXX. p. 768); and he was honoured with a sepulchral monument at Argos. (Corinthiaca, C. XXII. p. 162.)

^c In the common character the fragment of the inscription is . . . χος Στρατόνικος. It appears from the form and conjunction of some of the letters, that it was cut as late as the age of the Antonines, demonstrating the columns themselves to be of the same epoch, in concurrence with the remarks of Stuart on the inferiority of their capitals in design and execution; which in reality approximate to the style of ornament of the lower ages. See Plate XL. Boeckh. Corp. Ins. Græc. Vol. I. p. 349, also Ins. 349. Chandler, Ins. Ant. p. 1. Ins. 43.

[ED.]

probably the name of the person who dedicated the tripod; but as the name of the Archon is wanting its date cannot be ascertained, unless we suppose it erected in the year of anarchy, that is, in the first of the XCIVth Olympiad: for even at that disastrous period the Athenians seem to have solemnized their festivals, and to have indulged themselves in their accustomed amusements. Suidas mentions a tragic poet named Diogenes, some of whose productions, as we may judge by his mode of expression, were exhibited at that time.

More such columns we may suppose to have been erected in the same range. To satisfy myself in this particular, I climbed so high up the rock, that some Turks in the fortress took umbrage at it, and by dropping down stones from the top of the wall, several of which were large, and fell very near me, obliged me to a precipitate retreat.

To give a more distinct and comprehensive idea of the Choragic games of the Athenians, I find it necessary to relate some particulars concerning them, in addition to those I have already collected, as well in this chapter as in the fourth chapter of our first volume; and to this I am the rather induced, as the mode of conducting these games exhibits a specimen, not altogether uninteresting, of ancient manners.

It should be observed, that the greater Dionysia, or festival of Bacchus; was celebrated by the Athenians with extraordinary magnificence. Tragedies and comedies were then exhibited in the theatre; and hymns in honour of Bacchus, accompanied with flutes, were chaunted by the chorus in the Odeum. On this occasion each of the Athenian tribes (they were ten in number) appointed a Choragus, an office attended with considerable expense, as we may infer from what Plutarch has said in his disquisition Whether the Athenians were more Illustrious for their Military Achievements, or their Progress in Science. When the festival drew near, an emulous contention arose among the Choragi, which sometimes proceeded to great violence, each striving to excel his competitors, and to obtain the tripod, which was the prize gained by that Choragus to whom the victory should be adjudged^b. His disbursements did not finish with his victory; there still remained for him the charge of dedicating the tripod he had won^c; and probably that of erecting a

^a The above-mentioned columns stand on a basement or *καρπύς*, of five step-like plinths, each about one foot four inches high; in the centre of the third of which is a small projection about six inches square, left finished in the mode here represented; resembling those seen on many Grecian edifices, by some termed "handle blocks", and by French architects "bosses", shewing the means by which the stones were raised, and denoting the incompleteness of the structures from which they protrude; as at the Propylæa, Erechtheum, and particularly on the steps of ruins at Thorius, and at Ægesta in Sicily; on the returned sides of the die of the attic of the choragic monument, the same sort of projections may also be observed: on these plinths, however, they were evidently considered as ornamental. There is a correspondent footing and base to be seen in the Elgin drawings, of a third tripodial column, which was at an equal distance from the western column as that from the remaining eastern one. The shafts of these two columns, which consist of pure Pentelic marble, are composed of several frusta, some of which appear to have been slightly displaced, probably by the concussion of earthquakes. A similar attack to that described by Stuart, from people on the Acropolis, was experienced by the writer of this note, when drawing at the same spot.



[ED.]

^b "Oft have the jocund Nymphs, to Bacchus sacred,
Join'd in the ivy-bearing chorus
Of the Acamantic tribe, shouting joyous
The Dithyrambic hymn; oft have they shaded
With fillets, and with wreaths of fresh-blown roses,
The anointed tresses of the skilful songsters,
Who dedicate this tripod, and who won
This witness of their Bacchic victory.
What these men sang, Antigones composed;

¹ Τοῦ Παρθίου Σιλίου. Xylander observed "quid sit Παρθίου Σιλίου, fortasse alius aliquis inveniet, ego quaerere non possum." The phrase, with these pos-

Argive Ariston swell'd th' harmonious strain
With Doric symphonies, sweetly transfusing
His tuneful breath through pipes of clearest tone.

The son of Strutho, Hipponicus, gave
This cyclic chorus of rich melody;
He, in the chariot of the Graces borne,
Received from them this splendid victory,
And amongst men a celebrated name:
So will'd each Muse divine, with violets crowned.

ANTHOLOGIA, BRUNCK, Tom. I. p. 141.

This ancient epigram of Simonides celebrates a victory of the same species with those recorded by the inscriptions on this building: and if we combine it with what has been already said on the subject, we must conclude, that, in solemnizing the festival of the Dionysia, the cyclic choruses of the several Athenian tribes, bearing thyrsi entwined with ivy, and having garlands with ivy on their heads, had each chaunted their Dithyrambic hymn, and that the victory in this instance, as in some which preceded it, had been adjudged to the chorus of the tribe Acamantis, who, crowned with roses, bear off the tripod they have won to the place on which they are to dedicate it, singing perhaps these verses by the way, not improbably what Julius Pollux calls the tripodophoric song. See Onomast. Lib. IV. c. vii.

^c "Under the same Archon [Glaucippus] I was again a Choragus, and provided a chorus of men on the Dionysian festival. Here I was victor; and in this chorus, together with the charge of dedicating my tripods, I expended five thousand drachma." Lysias, quoted in p. 56 of our first volume, note^(b).

"And he [Andocides] was a Choragus for his tribe, in the Dithyrambic [Dionysian] games; and having obtained the victory, dedicated his tripod in a lofty situation, opposite the Porinus Selinus." Plut. in the Lives of the Ten Orators.

sibly corrupt words, the French translator renders by "en face du Silène de Porus." Could it have alluded to some production of Porinus, who was, accord-

Z

little edifice or temple on which to place it, such as I have described in the present chapter, and in chapter the fourth of our first volume. Thus Nicias is said to have erected a temple whereon to place the tripods he had won. (See Vol. I. p. 57, note (').) Nor shall we wonder that the honour of gaining a tripod was so anxiously and earnestly contended for; since, thus won and dedicated, it became a family honour, and was appealed to as an authentic testimony of the merit and virtue of the person who obtained it; as we learn from Isæus^a, in his oration concerning the inheritance of Apollodorus, where he thus addresses his judges: "What office did he not completely fill? What sum was he not the first to contribute? In what part of his duty was he deficient? Being Choragus, he obtained the prize with the chorus of boys which he gave; and yonder tripod remains a monument of his liberality on that occasion." And again, in his oration concerning the inheritance of Di-cæogenes, he says: "Yet our ancestors, O Judges! who first acquired this estate, and left it to their descendants, were Choragi in all the choragic games; they contributed liberally to the expenses of the war, and continually had the command of the triremes which they equipped. Of these noble acts, the consecrated offerings with which they were able, from what remained of their fortune, to decorate the temples, are no less undeniable proofs than they are lasting monuments of their virtue; for they dedicated in the temple of Bacchus the tripods, which, being choragi and victorious, they bore away from their competitors, those also in the Pythium and in the Acropolis," &c. I should however observe, that sometimes the public defrayed the expense of the chorus, as appears by two of the inscriptions on this monument. There is a passage quoted from Pausanias in our first volume, p. 57, note (d), from which we must conclude that these monuments were numerous. He there tells us of a place in Athens called the Tripods, with temples in it; not great ones, I imagine, as the printed copies have it, but choragic temples: for on them, he says, stand tripods well worth seeing, although^b, they are of brass. Harpocration mentions a treatise written by Heliodorus, describing these choragic tripods of Athens, and cites it to prove that Onetor had been a choragus.

PLATE XXXVII.

A view of this monument as it appears at present. The distant mountain is part of Hymettus. Nearer in the shade, directly under the highest point of Hymettus, is the church of St. George the Alexandrian. The little building still nearer, with a cupola, is the church of Hagia Parasceve. Between this and the rock appears at some distance a metochi, or farm, belonging to the convent of Hagio Asomato. The eastern end of the south side of the Acropolis occupies the left-hand side of the view. The rock on which it was built is lower here than in any other part of its circuit. Against the rock stands the choragic monument of Thrasyllus and Thrasycles^c; near which three Greeks are

^a See the Greek Orators, published at Leipsic, in 1773, by the care of J. Jacobus Reiske, Vol. VII. p. 113 and p. 187.

^b καὶ σφισιν ἐφιστήκασιν τρίποδες, χαλκοὶ μὲν, μνήμης δὲ ἄξια μάλιστα περιέχοντες ἐργασμένα. Att. C. 20. See Trans. Vol. I. p. 57. [ED.]

^c It may interest many to have it remarked, that from some peculiar natural cause not obvious, the Ice-plant, Mesembryanthemum Crystallinum, according to Linnaeus, a native of Greece, grows spontaneously beneath this point alone of the walls of the Acropolis: it may in reality be considered as an Athenian plant, not having been yet observed by travellers in other parts of Greece. Dr. E. D. Clarke, after describing the Choragic Monument of Thrasyllus, says, "this was the only spot in all Greece where we remarked this plant." Mr. Dodwell, concurs with this observation, but following Dr. Chandler's misappropriation of an anecdote, observes that, "perhaps this plant is the Parthenion which was so successfully applied to the

ing to Vitruvius, one of the architects employed by Pisistratus in preparing the foundation of the temple of Jupiter Olympius at Athens, when, as in the 15th century, the professions of architect and sculptor were generally united? Or was

wounds of the architect Mnesicles, who fell from the scaffolding during the construction of the Propylæa." The party however who experienced that fatality, and the subsequent cure, according to the politic dream of Pericles, by the plant named afterwards from the Cecropian goddess, was called, according to Plutarch, ἐπεργάτατος καὶ προθυμώτατος τῶν τεχνιτῶν, 'the most efficient and active of the workmen'; and by Pliny, 'Verna carus Pericli', from whom an unique statue was executed, called Splanchnoptes, by Stipax, an artist no otherwise recorded. Neither of the above designations can possibly be supposed to apply to the architect Mnesicles. As to the plant called Parthenion, Woodville in describing the Matricaria Parthenium (Common Feverfew), says, "this plant is evidently the Parthenium of Dioscorides". That herb however is not observed near the Acropolis, and it would be far from affording nourishment to a starving population, as stated by Plutarch and Dion

it the designation of a place known from a figure formed from the stone termed Poros, the Πόρος λίθος of Pausanias? Vid. in Plat. Mor. Xyland. Annot. p. 39. Vitruv. Proem. Lib. VII. Pausanias, Lib. VI. C. XIX. [ED.]

waiting the arrival of the Pappas, attended by a boy who carries a wax-candle, followed by a man and a woman leading a child, who, with those already mentioned, made his whole congregation. Higher up on the rock stand the two columns with triangular capitals. On each side the monument the rude rock has been chiselled into a regular surface, that other little buildings, which, I imagine, were also choragic monuments, might be conveniently placed against it.

Over the head of the Greek who is sitting down to wait the coming of the Pappas, is the sun-dial, which makes part of the head-piece of this chapter: immediately below it is the hollow which, I imagine, points out the situation of the Odeum of Pericles. This Odeum has sometimes been confounded with that of Herodes: I rather imagine them to have been two distinct buildings; for Pausanias, in his account of Attica, mentions the Odeum of Athens^a, and tells us, that the statues of the Ptolemies and of Pyrrhus were placed before it. He then proceeds, in his usual manner, to relate their history; and, after a very long digression, resumes the subject of the Odeum, which he then enters; and amongst other things he saw there, but which he does not enumerate, he takes notice of an excellent statue of Bacchus: afterwards, in his Achaics, he acquaints us, that in his description of Athens he did not make any mention of the Odeum of Regilla, although it was the most magnificent of any in Greece, because Herodes had not begun to build it at the time he wrote that description^b.

Cassius during the siege of Athens by Sylla. Turton's *Linnaeus*, Vol. V. p. 812. Clarke's *Travels*, Part II. Sec. II. Ch. V. Dodwell's *Travels*, Vol. I. p. 359. Chandler's *Travels*, Vol. II. C. IX. Plut. in Pericle. Plin. Lib. XXII. C. XVII. and Lib. XXXIV. C. VIII. Woodville, *Med. Bot.* Vol. IV. p. 98. Plut. in Syll. [ED.]

^a Pausanias, *Attic. C.* VIII. 'XI. 14.'

^b There were three Odeia at Athens, the peculiar appropriation of which theatres is perfectly comprehended from the origin of that appellation being 'Ὀδῆ', 'a Song.' The most ancient of these structures appears to have been that which is mentioned by Pausanias near to the fountain Enneacrounos, for Aristophanes alludes to a court, which was that of the Thesmothetæ or six junior Archons, being held in the Odeion at a period doubtless previous to the completion of that of Pericles; and Hesychius says, that, the 'Rhapsodi and Citharædi' contended in the Odeion, before the Theatre was constructed. 'Ὀδῆον, τόπος ἐν ᾧ, πρὶν τὸ θέατρον κατασκευασθῆναι, οἱ ῥαψωδοὶ καὶ οἱ κιθαριδοὶ ἠγωνίζοντο.'

The second Odeion was that built by Pericles, according to Vitruvius and Pausanias contiguous to the theatre, and celebrated as being covered with a tent-shaped roof constructed with

the masts and yards of the Persian fleet. This structure is perfectly distinguished, in Pausanias, by the term *κατασκευασμα*, 'an edifice', from the Odeion near the fountain Enneacrounos, which he describes as a theatre, called the Odeion. *Τὸ ὑπὸ τοῦ θεάτρου δὲ, ὃ καλεῖται Ὀδῆον*.

The Odeion of Pericles was burnt by Aristion, 85 B. C., during the first Mithridatic war, to prevent Sylla from finding the timber of it convenient when besieging the Acropolis, the proximity of which to the theatre would have rendered it, on such an occasion, most opportune. This edifice did not long remain in ruins. Athens, which so frequently had experienced the munificence of foreign states and princes, found on this occasion a benefactor in Ariobarzanes II. king of Cappadocia, who reigned during the first Triumvirate. According to Vitruvius he restored this structure; an event which must have taken place about thirty years after its destruction.

No remains of either of these Odeia are now to be traced; but an inscription which confirms the testimony of Vitruvius, regarding the restoration of the Odeion of Pericles by Ariobarzanes, was seen by Chandler in a Turkish stable at Athens, which is as follows.

ΒΑΣΙΛΕΑ ΑΡΙΟΒΑΡΖΑΝΗΝ ΦΙΛΟΠΑΤΟΡΑ ΤΟΝ ΕΚ ΒΑΣΙΛΕΩΣ
ΑΡΙΟΒΑΡΖΑΝΟΥ ΦΙΛΟΡΩΜΑΙΟΥ ΚΑΙ ΒΑΣΙΛΙΣΣΗΣ
ΑΘΗΝΑΙΔΟΣ ΦΙΛΟΣΤΟΡΓΟΥ ΟΙ ΚΑΤΑΣΤΑΘΕΝΤΕΣ
ΥΠΑΥΤΟΥ ΕΠΙ ΤΗΝ ΤΟΥ ΘΙΑΔΕΙΟΥ ΚΑΤΑΣΚΕΥΗΝ
ΓΑΙΟΣ ΚΑΙ ΜΑΡΚΟΣ ΣΤΑΛΛΙΟΙ ΓΑΙΟΥ ΤΟΥ ΚΑΙ
ΜΕΝΑΛΙΠΠΟΣ ΕΑΥΤΩΝ ΕΥΕΡΓΕΤΗΝ

'Caius and Marcus Stallius, sons of Caius, and Menalippus [dedicate this] to their benefactor, King Ariobarzanes Philopator, son of King Ariobarzanes Philoromæus [attached to the Romans] and of Queen Athenais Philostorgos [lover of her children], they having been appointed by him to superintend the construction of the Odeion.'

The Odeion of Regilla, built by Herodes Atticus, was probably the third and last of that class of edifice built at Athens, with the constructive architecture of whose age, the ruin of the theatre at the south-west angle of the Acropolis perfectly accords, confirming with its site, the propriety of this designation of that edifice, incorrectly called by Stuart, the Theatre of Bacchus.

Besides the great Dionysiac theatre and the three Odeia above alluded to, Philostratus makes known to us the existence of a fifth theatre, called Agrippeion, at the inner Ceramicus, prob-

ably built by, and named from Marcus Agrippa. In so extensive and populous a city as Athens, the focus of attraction to strangers from all parts of Greece, and possessing a people so devoted to recreation and public life as the ancient Athenians; the number of these theatres fails to excite surprise, particularly when it is known that these structures were occasionally appropriated to the service of the tribunals, and to the political and sometimes military assemblies of the citizens.

Leake's *Topography of Athens*, p. 109. Paus. *Att. C.* 14. Aristoph. in *Vesp.* V. 1104. Hesyc. voce 'Ὀδῆον. Vit. Lib. V. C. IX. Paus. *Att. C.* XX. VIII. Appian. *Bell. Mith. C.* XXXVIII. Valer. *Max. Lib. V. C.* VII. Chandler *Ins. Ant. Syl.* p. 27. Boeckh, *Corp. Ins. Vol. I.* p. 429. Philost. in *Alex. Soph. Lib. II.* et in *Philagro.* Meursii *Ceram. Gem. C. XI. XV.* Note (b), p. 85. [ED.]

- Fig. 2. The ground plan of the grotto, and of the monument placed before it.
 Fig. 3. The plan of the part above the cornice^a.

PLATE XXXVIII.

- Fig. 1. The elevation of the front of the monument^b.

Fig. 2. The statue on the top of the monument. The head and arms are wanting, they were originally separate pieces of marble mortised on to the body; this must have facilitated their removal, or their ruin. I have ventured to restore the head, since without it the reader would not so readily have formed a just idea of the elegance of this figure. What is principally remarkable in her dress is the lion's skin which is girt round her; what other insignia may have distinguished her are now lost. May not the sculptor have intended by this statue to personify Decelia, the demos or town of the Choragus who dedicated the building? or perhaps the tribe of Hippothoontis, as Decelia was a demos belonging to that tribe, and as the victory recorded in the more ancient inscription was obtained by the men of that tribe? But in whatsoever manner this may be determined, it cannot be doubted but that a tripod was the prize obtained by Thrasyllus in this contest. It was of course dedicated by him with the accustomed solemnity, and fixed on some conspicuous part of this building. I am of opinion that the tripod thus won was placed in the hands of the figure we are speaking of, and supported on her knee; and that two other tripods, the prizes won when Thrasyacles the son of Thrasyllus was Agonothetes, were also placed on the same building, over their respective inscriptions: that is, one on each side the abovementioned figure^c.

^a The reader will observe on these plans the indication of the curved lines which incline to the arc of the coil of the theatre beneath, according to which the front of this part of the rock has been cut away, which shews, that the rock of the Acropolis itself in part formed the back of the theatre. The dimensions at the sides of the plan, fig. 3. of that part of the structure which is above the cornice, marked 11. 2" and 2. 2. 6" for apparently correspondent projections of the cornice from the pedestals above, shew the want of uniformity, in the setting out of the attic above the cornice, with that of the order below; but the plan engraved seems to have been reversed, for the pedestals and the place of the figure are in reality considerably to the spectator's right of the centre of the building. [ED.]

^b We are inclined to think that the upper part of this monument above the principal cornice, was not contemplated in the original design, but added at the date of the two upper inscriptions, when Thrasyacles was Agonothetes, fifty years afterwards. Our motives for this opinion are founded on the following considerations. This attic seems to have been raised for the purpose of placing on it correspondent tripods and inscriptions (in conjunction with the central statue or principal tripod) gained under the auspices of the same Agonothetes, who was a member of the family of the original founder of the building; a contingency that could not have been anticipated. These pedestals and intervening steps or plinths, are, as before mentioned, set out without a sufficient regard to the centre of the structure below, being according to Stuart 7 inches 7-10ths out of the centre. The material also of which this species of attic is composed, is gray marble, differing in quality from that of the pure Pentelic marble of the substructure.

This part of the monument receives some illustration from a bronze in the British Museum, in the collection of the late R. P. Knight, esq. which represents a figure of Minerva or Enyo of exquisite execution, of an age much anterior to the statue and archi-

ture of this structure. The pedestal of the bronze is undoubtedly wrought with the figure, and the front formation of it is similar to the style of the upper part of this edifice. This peculiar base is indented in the centre between the feet of the figure, with the similitude of four steps, leaving at the ends the pedestal-like forms, resembling those inscribed at this building, over which in the bronze, there is also the indication of a cornice discontinued in the central portion of it. This plinth was probably designed by the author of the bronze, with the intention of giving artificial grandeur to the figure, or perhaps for the purpose of being allusive to a colossal original; but it would seem to have been taken from some architectural prototype, which may have been the approach to a 'thronos', or statue, in the interior of a temple, or the horizontal termination of an edifice anterior to this monument, where some figure or ornamental object may have been placed, in order to favour the distinct view of which, the upper cornice may have been thus discontinued, and the architecture beneath it have received a pyramidal formation. The ancient Grecians not having constructed the fronts of their prostyle temples as the Romans did, with steps between the prolonged stylobata of the flanks, this character of design could not have thence resulted. See *Specimens of Ancient Sculpture*, published by the Society of Dilettanti, Pl. XIII. [ED.]

^c The statue in question is now in the British Museum; it was often conjectured by travellers subsequent to Stuart not to have been intended to represent a female; indeed, the form of the chest and the general character of the figure do not convey that impression. The statue thence being ascertained to be that of a male, and from its treatment and position to have represented a mythologic personage, no others can be brought forward who were portrayed so attired by the Greeks than the Apollo Citharædus, the youthful Bacchus when disguised by Mercury in a female costume, or the grave representation of the same divinity called the Bearded or Indian Bacchus^d. The position of

^d Theseus first entered Athens disguised in female attire, but this statue could not have so represented that hero, on account of the lion's skin forming part of the dress. Paus. Att. C. XIX.

Thus I have hazarded my conjectures on this statue. A different opinion has however been advanced by that very ingenious and learned traveller Doctor Chandler, who has supposed it was probably intended to represent Niobe. (See his *Travels in Greece*, p. 64.) My reason for not adopting his opinion is, that among the excellent sculptures in the Medicean gardens at Rome, there is a celebrated statue of Niobe^a, the attitude and countenance of which are wonderfully expressive of her anguish at the sight of her slaughtered children, and her apprehensions for those who survive.

The Athenian statue, on the contrary, is seated with some dignity, and appears to be in a state of perfect tranquillity. What gives additional force to my objection is the lion's skin already mentioned, girt round her in a particular manner, apparently intended to characterize the person or thing represented: the ancient painters and sculptors were scrupulously attentive to these discriminative symbols; but a lion's skin does not make any part of the dress of the Medicean Niobe.

At the bottom of the page above cited is the following note: "If it be conjectured that this figure represented a tribe, the answer is, that no instance of such personification has been produced. Pausanias may be cited, as mentioning statues or pictures of the people; but this is a mistranslation. Demus was an Athenian of singular beauty, the son of Pylilampes a friend of Pericles. Meursius, *Pop. Att.*"

the statue above the theatre of Bacchus, the Dionysiac contests, in celebration of which the edifice over which it was placed, was raised, concur to appropriate it to the Son of Semele; and the lion's skin seen on the breast of the figure, together with the broad belt with which it is girt, are, according to Visconti, perfect characteristics of the Greek statues of that divinity. In the museums at Rome are several figures of Bacchus in a female dress, and at the gallery of Thomas Hope, esq. we have observed a draped statue of Bacchus similarly decorated with the spoil of a lion, which immediately brought to mind this Athenian statue. A learned modern traveller, Dr. E. D. Clarke, imagined he saw some remains of a beard on the chest of the figure, but on careful inspection it is not to be identified. The figure in question was not intended to be seen behind, for it is there hollowed out as if for the purpose of lightening the weight of it with regard to the architecture or excavation beneath it. Thus it appears to have been made for that or a similar situation, but for reasons, previously expressed regarding the date of execution of the entire elevation, some difficulty may arise respecting the period of its being originally placed on the monument. There is no doubt the cavern over which the figure was seated, is, as before mentioned, that described by Pausanias, but he speaks of a tripod at it with the word *ἑστῆσι* (*τρίπους δὲ ἑστῆσι καὶ τούτῳ*). Dr. Clarke considers this to mean that the cave contained the tripod, while others still suppose that the tripod was above the cavern. The difficulty they endeavour to reconcile by the discovery of a hole in the lap of the figure, which they imagine to have been cut for fixing the tripod there; this hole is angular, and 5½ inches wide, 1½ across, and 4½ deep; it is not quite in the centre of the lap of the figure; but, as there are no indications of the cramping, it therefore does not satisfactorily support that opinion; from which Visconti concludes that the consecrated tripod was placed within the cavern, thence become a small temple. Besides, the tripod, if placed on the knees of the figure, must either have been too small to have formed a conspicuous ornament, or if large would have concealed in a mode not ever hitherto heard of, the upper part of the statue, which we are satisfied was not executed for the purpose of supporting a tripod. If therefore we accord with the disposal of the tripod of Pausanias within the cavern, and suppose it to have been decorated with the story of the fable of Niobe, the association immediately with it of the exterior draped figure seated as if on the rock, which must have been there in his time, may have produced the reminiscence of the natural illusion of the figure of Niobe he had seen among the rocks of Mount Sipylus¹, which he immediately after speaks of, and thence Dr. Chandler appears to have derived the opinion that this statue represented Niobe. It will be needless to follow Stuart in his controversial reasoning on Dr. Chandler's construction of the word Demos, or to animadvert on his notion that a statue was raised in such a situa-

tion, as the personification of a tribe, or of an obscure Attic borough, since so much concurrent and satisfactory evidence proves it to have been a representation of Bacchus. [ED.]

^a This celebrated group of statues was removed A. D. 1775, from Rome to the gallery at Florence.

The discovery of the entire statues belonging to the pediments of the temple at Ægina, the positive knowledge of the excellence and perfection of finish of those from the pediments of the Parthenon, led by analogy to the hypothesis, that the statues representing the fable of Niobe, were also originally executed for a similar destination; an idea which was first brought forward by Mr. C. R. Cockerell, who has published an engraving of their supposed original arrangement. It is evident on examination that these statues were intended for a single and principal point of view, that is, with the exception of the prostrate figure, they were all designed to be seen from a position in front of the plane of their greatest expansion; and if they were placed in a line according to that principle only, it would be perceived that their composition is influenced by a motive, tending to produce a lateral and angular extension alone of the limbs of the figures, a restraint which could have only resulted from some architectural combination. Such, in Grecian architecture (as connected with sculpture of so great a magnitude) could have been no other than a pediment, and these statues, it is also manifest by one of the figures, were executed for a situation much elevated above the eye. On this admission, and now distributing them by their height agreeably to the angle of convergence of the sides of a Grecian pediment, and guided also by the feeling that the subject would require the action of the figures to have some relation to the point whence proceeded the calamitous agency, the result would be, that the group thus arranged, would form as a whole, an elegant and affecting composition. The hypothesis of our countryman has been fully adopted by foreign antiquaries; M. Quatremère de Quincy in his *Lettres à Canova* on the Elgin Marbles observes, "J'avois quelque peine à me persuader que cette belle collection de statues, attribuée par Plin à Scopas, malgré la facilité avec laquelle elles entrent dans le cadre d'un fronton, et s'accroissent à l'inégalité de ses espaces, eût eu une semblable destination. Mais les statues du Parthenon ont levé tous mes scrupules à cet égard." Nibbi the Roman antiquary, apparently determined not to be surpassed in antiquarian speculation, on finding some of the most perfect Grecian statues thus with propriety appropriated to a pediment, extended the idea to the statue called the Dying Gladiator, which he supposes to be that of a Gaul, originally filling the angle of a composition in a Grecian pediment representing the defeat of Brennus at Delphi; a notion which the triangular composition of the figure could alone have suggested, but which is unsupported by any concurrent evidence. [ED.]

¹ At Athens among the rocks of Lycabettus and the Museum Hill, at a distance, the outline is presented of a grotesque figure; while near, the rocks appear in their perfectly natural formation. It is a circumstance of this sort to which Pausanias alluded. *Att. C. XXI.* [ED.]

This note, we see, is intended to secure the claim of Niobe to the statue in question, in the first part, by guarding the reader against an opinion that it might possibly be the personification of an Athenian tribe. I do not recollect that this business of a tribe has hitherto been discussed, or that any former author has expressed his belief or disbelief of such personification; though, in truth, the poets, painters, and sculptors of ancient Greece were so addicted to allegory and personification, that he must be a bold man who will at present venture to pronounce of any ideal being, 'This the ancients have never personified!' The latter part of this note, as far as I can understand it, asserts, that whenever the word *Demos* is used by Pausanias to express the subject of a picture, or a statue, it is not an allegorical representation of the Athenian people that is meant, but a figure of *Demos* the son of *Pyrilampes*; and for this we are referred to *Meursius*. Here it must be observed, that *Pausanias*, in his description of *Attica*, has mentioned no more than three representations of a *Demos*, and only one of these is supposed by *Meursius* to be the figure of *Demos* the son of *Pyrilampes*; this was a statue in the *Piræus*, the work of *Leochares*^a. Now if we compare the time in which *Demos* lived with that of the artist who made the statue, this opinion, though it has the learned *Meursius* for its author, will appear liable to objection; for *Leochares* was one of the sculptors employed to adorn the sepulchre of *Mausolus*, and that prince died in the fourth year of the CVIth Olympiad^b. The same artist afterwards formed the statues of *Philip* of *Macedon*, *Alexander* the Great, and others of that family: they were of ivory and gold, and were placed in the *Philippeum*, a magnificent building erected at *Olympia*^c by *Philip*, after the battle of *Chæronea*, won by him in the third year of the CXth Olympiad. On the other hand, we find that *Pericles* died in the fourth year of the LXXXVIIth Olympiad^d, that is, about seventy-six years before the death of *Mausolus*, and more than ninety before the battle of *Chæronea*. It cannot therefore be supposed, that *Leochares* made a statue of *Demos* during the life of *Pericles*; neither does it seem probable, that, so many years after his death, his favourite was honoured with a public statue, the work of this eminent sculptor. May we not more reasonably conclude, that the figure we speak of was a personification of the *Piræus*, the Attic *demos* in which it was placed, the most celebrated port of the Athenians, the receptacle of their navy, and the centre of their commerce? The next figure which *Pausanias* has described by this ambiguous word *Demos* was painted in a portico at *Athens*^e; the entire picture represented *Theseus* with *Democracy* and a *Demos*, generally understood to be allegorical figures, the one of popular government, the other of the Athenian people: and in truth it seems perfectly absurd to suppose that a portrait of the son of *Pyrilampes* was introduced there. For *Pausanias* explains the picture by telling us, it shews that *Theseus* established a certain degree of equality amongst the Athenians, though the common opinion was, that it represented *Theseus* surrendering the administration of public affairs into the hands of the people, and instituting the Democratic form of government they continued to enjoy.

The last mention *Pausanias* makes of a *Demos* represented by a statue, was the work of *Lyson*^f: it was placed in the council-hall of the Five Hundred, where the most important deliberations of the state were held. This statue was accompanied by two others, one representing *Jupiter*, the giver of salutary councils, the other was *Apollo*. The portraits of their lawgivers were also painted here; and in all this there appears the strictest propriety, provided we allow the statue of the *Demos* to be a personification of the people: but there will surely appear something ridiculous in it, if we figure to ourselves this venerable senate, introducing among such company, and into this place of solemn debate, the statue of a youth distinguished for nothing but his beauty, and his having been the minion of *Pericles*. I may add to this, what is indeed more conclusive than all I have said,

^a Pausan. Attica, C. I. p. 4.

^b Diodorus Siculus, Lib. XVI. C. VII. death of *Mausolus*; and C. VIII. death of *Artemisia*.

^c Pausan. Eliac. Prior. C. XX. p. 429.

^d Thucyd. Lib. II. C. LXV.

^e Pausan. Attic. C. III. p. 9.

^f Pausan. Attic. C. III. p. 10.

that Pliny acquaints us, in unequivocal terms, that a representation of the Athenian people^a was painted by Aristolaüs, and another by Parrhasius.

From all this I must conclude, that Demos, spoken of as a statue or a picture, does not, as the note intimates, always mean the beautiful Athenian, the son of Pylilampes; but that, on the contrary, it never means him, nor any other. It was always an allegorical representation, either of the people collectively, or of some particular Demos or Attic township; just as we see at present statues and pictures personifying the cities of Venice, Florence, Antwerp, London, Amsterdam, &c. or as the figure of Britannia is understood to represent the state of Britain.

PLATE XXXIX.

Fig. 1. The 'base', capital^b, and entablature.

Fig. 2. 'The section of the capital and entablature.'

PLATE XL.

Fig. 1. The profile of the part above the cornice.

Fig. 2. The section of that part through the middle of the steps on which the statue is seated^c.

Fig. 3. The base of the taller of the two columns with triangular capitals.

Fig. 4. The base of the lesser.

THE Head Piece to this Chapter (Plate XVII. fig. 15.) is copied from a fragment of the frieze of a Choragic monument. Other fragments of this frieze are seen at Athens, in which these figures of winged youths, bearing alternately vases and tripods, are repeated, without any variation in their form or attitude^d.

On the extremities are delineations of an ancient sun-dial, (Plate XVII. fig. 16.) still remain-

^a "Pausie et filius et discipulus Aristolaüs, e severissimis pictoribus fuit: ejus sunt, Epaminondas, Pericles, Medea, Virtus, Theseus, Imago Atticæ plebis, &c." Plin. Nat. Hist. Lib. XXXV. C. XI.

"Aristolaüs, the son and disciple of Pausias, was classed among the most correct painters: of his hand are Epaminondas, Pericles, Medea, Virtue, Theseus, the representation of the Athenian people, &c." This last seems to be that second mentioned by Pausanias.

The Demos painted by Parrhasius celebrated for its ingenuity, was a satirical performance, ridiculing the variable and inconstant humour of the Athenians: we do not read they were offended at it. Plin. Lib. XXXV. C. X.¹

^b The profile of the capital of the central anta differs from those at the angles. This circumstance, united with the singularity of the position of this anta on the plan, together with the fact of the statue of Bacchus having been excavated behind, apparently for the purpose of reducing its weight, might give rise to the idea that this anta was subsequently introduced. The marble architrave however is divided over this central anta, and the middle part of the lower line of the inscription is placed higher up over the capital, in order to clear it from the projection

of the abacus with regard to a point of sight below, thus proving the central anta to have been anterior to the earliest inscription, and consequently coeval with the edifice. See a Plate in Vol. IV. containing the profile of the central anta from a drawing by Mr. W. Jenkins, and a representation of a part of the earliest inscription at the note page 87, in this chapter. [ED.]

^c There is a slight incorrectness in the elevation, and also in the section of the lower part of this 'attic' as here represented. In reality, the lower step beneath the place of the figure projects before the dies of the pedestals, and meets the plinths on each side, which extend somewhat beyond the same. In the Elgin Drawings these projections are given as 1'. 3". and 1'. 8". [ED.]

^d On one of the most ancient Grecian bas-reliefs, often repeated, is seen a personification of Choragic Victory pouring a libation into a cup held by a figure representing Apollo Musagetes, in allusion to a musical triumph. On the relief, here described, of which the similitude is not met with, the wings of the Victory seem to be transferred to representations of Genii allusive to the vanquishers themselves. See Description of Ancient Terracottas, Pl. XI, and also of Ancient Marbles in the British Museum, Part II. Pl. XIII. Millin, Gal. Myth. Tome I. Pl. XVII. [ED.]

¹ Pinxit Demon Atheniensium, argumento quoque ingenioso. Volebat namque varium, iracundum, injustum, inconstantem; eundem exorabilem, clementem,

misericordem, excelsum, gloriosum, humilem, ferocem, fugacemque, et omnia pariter ostendere. Plin. loc. cit. [ED.]

ing nearly in its original situation, placed on the rock of the Acropolis, near this Choragic monument. a, a, marks the equinoctial; b, b, the summer solstice; and c, c, the winter solstice^a.

The Tail Piece (Pl. XVII. fig. 17.) is copied from a ruined basso-relievo. The figures represent a man and woman supporting a tripod, which, we may suppose, was the prize won by a chorus given at their joint expense.

^a This sun-dial is probably of the class described by Vitruvius in the following passage, as the Hemisphaerium invented by Aristarchus of Samos:—"Hemicyclium excavatum ex quadrato ad enclimaque succisum Berosus Chaldaeus dicitur invenisse; Scaphen sive Hemisphaerium Aristarchus Samius: idem etiam discum in planitia."

Berosus, the Chaldean, is said to have invented the hemicycle hollowed out of a square, and cut according to the climate [latitude]; Aristarchus the Samian, the scaphé [bark] or hemisphere; he also equally invented the disc on a plane.

Le Roy and others would lead us to suppose, that the species of dial before us was the hemicycle of Berosus, which was probably cylindric, or in the manner of a niche, while this, is in fact, a segment of a sphere. The following passage from the 'Histoire des Mathématiques' of Montucla, relating to the sun dials of the ancients, particularly those specified by Vitruvius, so fully explains the object before us, that it is here introduced:—"Le Cadran de Berosus doit nous occuper le premier. Nous croyons qu'on ne doit pas y chercher une cavité hémisphérique, comme ont fait divers auteurs; mais une cavité simplement en hémicycle ou cylindrique. Car d'ailleurs le scaphé ou hémisphérique que nous décrivons plus bas, et qui nous est parvenu, étoit attribué à Aristarque de Samos. Concevons donc un bloc carré ou cubique de pierre exposé directement au midi, et qu'on en recoupe la surface de manière à être parallèle à l'axe du monde ou à faire avec l'horizon un angle égal à la hauteur du Pôle. Voilà, je pense, le sens de ces mots "*ad enclima succisum*", quoique peut-être il eût été plus exact de dire *excavatum in quadrato ad enclima succiso*. Tracez sur cette surface inclinée à l'horizon, et perpendiculaire à l'équateur, une méridienne; qui soit l'axe d'une cavité cylindrique. Il est facile de se démontrer qu'un point quelconque de cet axe décrira tous les jours un arc de cercle semblable à l'arc diurne décrit dans les cieux par le soleil. Ainsi élevez au fond de cette cavité cylindrique un style, dont le sommet atteigne à l'axe. L'ombre de son sommet décrira le jour de l'équinoxe un demicercle, et chaque autre jour un arc semblable à celui décrit le même jour par le soleil. Si donc on les divise chacun en douze parties égales, et qu'on mène dans la cavité du cylindre des lignes par les divisions semblables de chaque arc, on aura les douzes lignes horaires. Il est vrai qu'on n'aura pas la totalité des heures pendant les grands jours; car alors les parallèles diurnes doivent autant excéder le demicercle, que ceux des petits jours seront au dessous. Mais on peut remédier à cet inconvénient, en prolongeant la cavité cylindrique dans la partie méridionale, jusqu'au plan horizontal.

"Ce fut peut-être ce défaut du cadran cylindrique ou hémicycle de Berosus, qui donna lieu à l'hémisphère d'Aristarque de Samos. C'est sans contredit le plus simple; mais rien n'est plus ordinaire que de voir le génie ne pas prendre le chemin le plus court.

¹ The Scaphé of Aristarchus, according to this conjecture, was represented on a stèle or pedestal in a relief, chased on an antique silver drinking cup of Grecian workmanship, found in 1759, in the port of Antium, and engraved in the work called Monumenta Peloponnesia by Paciudi, Tom. I. p. 68. Part of the subject of which relief consists of a male and female figure, intently regarding a shallow

Qu'on conçoive un hémisphère creusé dans un bloc de pierre cubique, dont la base soit bien horizontale. Au fond de cette cavité soit érigé un style dont le sommet coïncide à son centre. La plus légère attention fait voir que l'ombre de ce sommet décrira chaque jour dans le fond un arc de cercle semblable au parallèle diurne décrit par le soleil. Il sera donc facile d'y décrire l'équateur et les deux tropiques. On pourra les diviser chacun en douze parties égales, et en faisant passer par les divisions semblables des lignes courbes; elles seront les lignes horaires, et diviseront, en douze parties égales, la trace du style et la journée entière depuis le lever du soleil jusqu'à son coucher.

"J'ai toujours parlé de la division de la journée, où du jour naturel en douze parties égales. En effet, je dois observer ici que tel fut toujours l'usage des Grecs et même des Romains. Le disque qu'on attribue à Aristarque de Samos, n'étoit probablement que la projection de ces lignes, sur un plan tangent à la convexité hémisphérique; car ce problème n'excédoit certainement pas la capacité des géomètres de ce temps. Il est probable aussi, que la Scaphé¹ n'étoit autre chose que la même projection faite dans une cavité moindre que l'hémisphère. Elle ne pouvoit donner que peu d'heures avant et après midi." Et cætera.

Many similar sun-dials to that represented by Stuart are still to be seen at Athens. There is also a spherical one at Lord Bessborough's, at Roehampton, and a very elegantly formed example said to be from Asia Minor has been deposited at the British Museum. The dial of Phædrus, described by Délabre, is the only other specimen (but unique in its form) of Greek sun-dials in that collection, which are of extreme rarity in any museums.

In the collection of sculpture formed by the late H. Blundell Esq. of Ince, is a spherical Grecian dial, with a head sculptured beneath it, probably representing the astronomer Aristarchus. It is described as standing on a pillar on which is a bas-relief, the subject of which is a philosopher pointing out to a youth, "the use of the dial, with a trumpeter ready to proclaim the hour of the day as soon as the shade has reached the meridional line."

In the 'Memorandum on the subject of the Earl of Elgin's Pursuits in Greece', it is stated, that "From the Theatre of Bacchus, Lord Elgin has obtained the very ancient sun-dial which existed there during the time of Æschylus, Sophocles, and Euripides." This must be a mistake, since we had the satisfaction, when at Athens, of delineating the dial in the very position marked by Stuart, and 'moved awry from its proper position', as described by Chandler. Vit. Lib. IX. C. IX. Le Roy, p. 15. Montucla, Hist. des Math. 1799. Tome I. Sup. p. 720-3. Visconti, Mémoires, p. 78. Engravings of Statues, &c., at Ince, V. I. Pl. 71. Memor. of Purs. in Greece, p. 19. Chandler's Travels, Vol. II. Ch. XII. See, also, note (^a) page 46, Vol. I. [ED.]

spherical sun-dial, and supposed by Winckelmann to represent Pylades and Electra, at the judgment of Orestes; the dial being probably allusive to the fact, that pleadings in the Athenian courts were limited by time measured by a Clepsydra. Mon. Ant. Ined. No. 151. Millin, Gal. Myth. Pl. CLXXI. [ED.]

CHAPTER V.

OF THE PROPYLÆA.

THE ignominious death of Bechir^a, the Kisklar-aga, happened while Mr. Revett and I were at Athens; and the disturbances it occasioned in several parts of the Turkish empire extended to that place. The Veiwode or governor there, who was a creature of this Bechir, on receiving the news of his patron's fate, fled precipitately from the city, but was pursued, and brought back a prisoner. Another Veiwode was appointed, who soon rendered himself odious by his tyranny and rapacity.

Having been guilty of many enormities, a deputation of the principal inhabitants waited on him, with a remonstrance against his exactions, many of whom he caused to be murdered on the spot; those who escaped were instantly joined by the discontented, who formed a numerous body, and with great fury attacked the tyrant in his palace, to which, after a sharp contest, they set fire. The Veiwode fought his way through the incensed multitude, and took refuge in the fortress, where he was closely besieged; till on the arrival of some troops sent by the Bashaw of Negropont to quiet these commotions, he was delivered up to them a prisoner, and carried off in chains.

The commencement of these disturbances alarmed and interrupted us; and the insolent rapacity of our consul, a Greek, in whose house we lodged, drove us from Athens before we had completed all we had intended to perform; for there still remained the Propylæa and the Arch of Adrian to examine and delineate: of these we more particularly regretted the Propylæa^b.

^a Bechir, the Kisklar-aga, or chief of the black eunuchs, and favourite of Sultan Mamoud, was a black slave, native of Borneo, about thirty-three years of age. This slave, ignorant, and in the highest degree daring, avaricious, and insolent, governed the Turkish empire during the space of six years almost without control. The Sultan was at last constrained to sacrifice him to the resentment of his people: he was put to death, and his body for three days lay naked on the sea-shore, exposed to public view and public execration.

It seems proper in this place to observe, that the revenues of Attica belong to the kisklar-aga, being part of his appanage, and that the Veiwode is appointed by him.

^b The circumstance which produced the ultimate rupture between Signor Nicholas Logotheti and our authors, appears to have been a claim made by the former, of a sum of two hundred sequins, according to a pretended account¹ which the latter refused to acknowledge, when Logotheti behaving with insolence equal to his extortion, the choler of Stuart was excited to such a degree, that, losing sight of all prudence, he actually struck the exacting Greek. On such an event, and in such a country, Stuart necessarily became embroiled with the connections of his opponent, and the archbishop of Athens siding with his countryman, very serious obstacles were presented to the continued progress of his pursuits at Athens, which was then in a very turbulent state. From the previous 5th of March, 1753, until the end of the June following, commotions had already driven our authors from Athens; this rencounter now led to their unpremeditated final departure from Greece. In the circumstances in which Stuart now

found himself placed, he decided on proceeding to Constantinople to state his grievances to Sir James Porter, the British ambassador at the Porte, with the intention of returning to Athens with renewed recommendations and more extensive protection. In furtherance of which purpose an opportunity now presented itself, which seemed to Stuart favourable for travelling to the capital over-land with safety and advantage, with a numerous equestrian party about to set out from Athens. This cavalcade however consisted of Turks, and in such company in a degree irresponsible to any authority, Stuart had the temerity to commit himself for a long and painful journey. The party originated in the chief Agha of Athens, named Hadjee Ali, who, with Hadjee Achmet, his brother, and a numerous retinue was proceeding to solicit at the court of the Grand Signor, the government of Athens; an object which he appears ultimately to have attained. With these and their suite Stuart departed from Athens on the 20th of September, 1753, leaving Revett behind to prosecute, as well as circumstances would permit, the object of their voyage to Greece; and he remained at Athens until the end of January following. Logotheti in the mean time also proceeded to Constantinople for the purpose of personally stating his own case. The route of the aghas with their companion Stuart, lay through Thebes, Libadea, Thermopylae, Zeitun, Larissa, Tempe, and onward in the direction of Salonica. In proportion as they advanced, the inherent antipathy of Turks to Christians more and more developed itself towards our author, which could not have been lessened by the scientific pursuits in which they must have seen him engaged. The aghas themselves showed their

¹ Dr. E. D. Clarke about half a century afterwards, experienced similar treatment from Spiridon Logotheti, the grandson of the above, and also acting as British consul. He observes "so long as these situations are held by Greeks, Englishmen who visit the country will be liable to their exactions. Hardly a day

passed without a demand from this man for money under some pretext or other." Also at a more recent period the son of the last-mentioned character has been found to inherit his rapacity with his consulate. See Clarke's Travels, Part II. Sec. II, Chap. V. note. [Ed.]

The elegant and learned Society of Dilettanti, in the year 1764, employed Messieurs Revett, Pars, and Chandler, to visit and describe some of the most celebrated antiquities of Asia Minor. A specimen of what they performed there was published soon after their return^a; a work which does great honour to the good taste and liberality of the Society, and to the abilities of the artists they employed.

From Asia Minor the above-named gentlemen in their way homeward, passed through Attica and the Peloponnesus. At Athens they stopped for some time, and made drawings of several antiquities, which, during my expedition to that city with Mr. Revett, in the year 1751, we had been prevented from attempting. These drawings being the property of the Dilettanti, it is owing to the generosity of that learned and liberal society, that this second volume is enriched with the Propylæa, and that it now contains every example of ancient art and magnificence which is at present to be found in the Acropolis of Athens.

The architectural plates are engraved from drawings, the accuracy of which will not be doubted, when it is known they were made by my old fellow-traveller Mr. Revett. The basso relievos are copied from very elegant sketches designed by the late Mr. Pars, whose premature death, while he assiduously cultivated at Rome a most promising genius, will make his loss long regretted by those who shall see his works. The view of the Propylæa is engraved from a drawing also made by Mr. Pars on the spot.

As I was not present at the admeasurements taken, and the researches made there by those gentlemen, I have little opportunity of saying any thing new on the subject, or of making any remark that has not already appeared in the relations of other travellers. The prints form the valuable part of this chapter: in my attempt to illustrate them I shall principally have recourse to Meursius, who, in his treatise on the Acropolis of Athens^b, has with his accustomed diligence collected from ancient authors many particulars belonging to this building: such of his quotations as apply most aptly to the subject I shall here transcribe, beginning, as he does, with Pausanias, who says, "There is only one entrance to the Acropolis, it being in every remaining part of its circuit, a precipice, and fortified with strong walls. This entrance was fronted by a magnificent building, called the Propylæa, covered with roofs

aversion by ordering for him the worst horses that could be found on the road, and at length Stuart, feeling their insolence intolerable, determined on quitting their company, and to turn off to Salonica. To accomplish this he found it necessary to feign illness at a village named Langathia, which is twelve or fifteen miles from that city; but here he soon had reason to suspect that his life was endangered in consequence probably of the aspiring aghas fearing, lest from the ill treatment he had received, he might cause some representations to be made, should he arrive at Constantinople, injurious to their pretensions. Among other suspicious circumstances, Stuart now discovered that a hadjee of the retinue remained behind to execute some *commission* of the agha respecting him, and at length their malevolent intentions became so apparent, that he found his only resource was to effect his escape to Salonica; for which purpose, he contrived about night-fall, to inveigle from the khan, or house they had put up at, the techodhar who had been left behind at his own solicitation, to conduct him by sea, and being still armed, he ventured to express to him his apprehensions, and at length made him offers of reward for conducting him safely to Salonica, increasing them to 500 sequins, which the treacherous Turk refused, saying, "Your offers are great, but if you get me in your power you'll kill me." Stuart now felt that no time was to be lost; he instantly made the best of his way to a place of concealment, and hid himself among some reeds and bushes. In this situation during the night he saw many different parties searching for him with lighted torches, who afterwards made fires round the thicket, but a heavy rain coming on drove them from their watch-fires. Finding the Turks had returned to the village, he gained before day-break the principal road, and after having changed the character of his dress by converting his sash into a turban, and

leaving behind him his scarlet garment, and by counterfeiting idiocy, for which the Turks have a sort of veneration, he acquired the protection of some Epirotes whom he happened to meet, and with whom he arrived at the house of Mr. Paradise, the British consul at Salonica, where he experienced a most hospitable reception, and by whose means he afterwards recovered his baggage from the village where his escape was deemed truly miraculous. Stuart was at length joined by Revett at Salonica on the 18th of February, 1754, where they remained till the 20th of April following. Here they delineated the chief antiquities of the place, but the plague breaking out, and finding new obstacles opposed to proceeding with their researches in Greece, they resolved not to risk what they had already acquired, but to return, by way of Smyrna, to England. In quitting Salonica they passed along the Euripus, and arrived at Andros, and from thence sailed to Smyrna, where they again embarked, and happily arrived at Marseilles. Thus the unfortunate conflict with Logotheti, united with the subsequent perilous adventure at Langathia, was productive of a serious calamity to our artists, and to the art itself, for the full completion of their great undertaking was on that account not then accomplished, and thence possibly resulted the procrastinated and posthumous publication of this volume.

See paper printed from a relation by Stuart, of the principal part of the above circumstances, to Dr. Percy, Bishop of Dromore, and circulated by Mr. Caldwell, the engraver, in 1804, a copy of which is now in the British Museum. [ED.]

^a *Ionian Antiquities, &c.* by R. Chandler, M.A. F.S.A. N. Revett, architect, and W. Pars, painter.

^b *Meursii Cœcopia, sive de Arce Athenarum, C. VI.*

of white marble, which surpassed for beauty, and the dimensions of the marble, all that he had before seen."^a

^a The entire passages of Pausanias, describing the architecture of the Propylæa, are in the original as follows:

Ἐς δὲ τὴν Ἀκρόπολιν ἴσθιν εἰσόδος μία· ἵτις δὲ οὐ παρέχεται, πᾶσα ἀπότομος οὖσα καὶ τεῖχος ἔχουσα ἰχυρὸν· τὰ δὲ Προπύλαια λίθου λευκοῦ τὴν ὁροφὴν ἔχει, καὶ κόσμος καὶ μεγέθει τῶν λίθων μέγας γὰρ καὶ ἐμοῦ προέχει. τὰς μὲν οὖν εἰκόνας τῶν ἰσπίων οὐκ ἔχω σαφῶς εἰπεῖν, εἴτε οἱ παῖδες εἰσιν οἱ Ξενοφώντος, εἴτε ἄλλως ἐς ὑπερείπειαν πεποιημένοι· τῶν δὲ Προπυλαίων ἐν δεξιᾷ, Νίκης ἴσθιν ἀπέρρου ναός. Ἐντεῦθεν ἡ θάλασσά ἐστι σύνοπτος· καὶ ταύτῃ βίβλας Ἀλγεῶς ἱαυτὸν, ὡς λέγουσιν, ἰτελείττησεν..... Ἔστι δὲ ἐν ἀριστερᾷ τῶν Προπυλαίων οἶκημα ἔχον γεαφάς· Attica, Cap. XXII.

It is acknowledged by ancient historians, that the Athenian Acropolis was originally fortified by the Pelasgi, the migratory remains of a people whose origin is lost in the obscurity of early tradition. They appear to have possessed a knowledge of the arts, and particularly of military architecture, far beyond the nations among whom they sought an asylum. Clidemus, an ancient topographer quoted by Suidas, states, that the Pelasgi levelled the Acropolis and encircled it with the nine-gated Pelasgicum, καὶ ἠπείδον τὴν Ἀκρόπολιν, περιβάλλον δὲ ἐννέφυλον τὸ Πελασγικόν. The natural formation of the Acropolis indicates the position of these nine gates to have been at the western end of it, and they were probably introduced at the traversing windings of the road which led up to the citadel. These defences however seem to have been insufficient when the ancient art of war became more perfected; for the Athenians, at the Persian invasion, felt it necessary to strengthen the works with palisades, or timber fortifications, against which Xerxes caused ignited arrows to be discharged. The term *ἐνέα πύλαι* appears to have been also applied, subsequent to the time of Pericles, to the approach to the Acropolis with the existing Propylæa, and it is to be observed that walls and foundations still exist, which were anterior to the Persian invasion, and possibly the remains of the Pelasgic fortifications, to which that term was originally applied. A portion of these walls were evidently preserved by the architect of the new edifice as the substruction of part of the existing Propylæa, although he appears not to have been guided by the precise aspect or plane of their front.

The Propylæa of Mnesicles, being an edifice of original design, and to the extent of its completion of felicitous execution, was the pride of the Athenians and the envy of Greece; for it is mentioned by Æschines that Epaminondas declared in an assembly of the Thebans, at the period of their military ascendancy, that they ought to remove it to the Cadmean citadel; shewing thus early in history an avowed disposition for tasteful spoliation. He may have ventured to suggest such a transfer of a civic edifice, but had it related to a temple, the proposition would probably not have tended to increase the popularity of that warrior-statesman. The elevated position of this structure, its enlarged intercolumniations and spacious vestibules, exposed advantageously to view in that fine climate, the beauty of the marble and the enrichments of the lacunaria, of which in temples, though of a more costly character, the narrow peristyles and generally dimly-lighted interiors afforded little display; and thus procured for this structure that general admiration which is expressed in ancient authors. A fac-simile of this edifice, with the exception of the wings, was raised to decorate the first entrance to the Peribolus of the Eleusinium, which was probably erected when the dodecastyle portico was added to that temple by Demetrius Phalerius. From the researches set on foot by the Dilettanti Society, other elegant examples of Propylæa have been discovered at Eleusis, Sunium, and Priene; there is a Propylæum also to the Grecian temple at Pompeii: indeed it is highly probable where space was afforded, or the finances of the country adequate, that such edifices were usually attached to the periboli of Grecian temples. The Romans do not appear to have been very scrupulous about encircling their temples with an enclosure. In the East however, at Balbec and Palmyra, are found most sumptuous examples of periboli with propylæa raised during the empire, decorating the approaches to the Great Temples of the Sun at those extraordinary cities.

¹ We believe the letters of reference in this description will be perfectly intelligible on Stuart's Plan of the Acropolis, Pl. II. of this volume, if we state

A learned modern traveller, Colonel Leake, viewing in a new light the design of this edifice, resulting from the consideration of the principles of ancient military architecture, makes the following remarks: "The whole work may be said to resemble the front of a modern fortification; the great vestibule or Propylæum, properly so called, resembling the curtain, and each of the wings presenting a face and flank, like two adjoining bastions." "There can be little doubt indeed, that the Propylæa was a work of defence, no less than of decoration; the difference between it and the front of a modern fortification, being such only as naturally arises from the difference of weapons and of the art of war in the two ages, and from the admirable taste with which the Athenians combined utility with ornament."

The chief circumstance which directed the ancients in the disposition of the approaches to their fortresses, a point which must as well have influenced their movements in the field, was the comparatively unprotected state of the soldier's right side, in not being covered by the shield. The father of our profession, Vitruvius, equally a military as a civil architect, from the experience of this fact, gives the following precept for the formation of the approaches to the gates of cities.

"Curandumque maxime videtur, ut non facilis sit aditus ad oppugnandum murum, sed ita circumdandum ad loca præcipitia, et excogitandum, uti portarum itinera non sint directa, sed scæva: namque cum ita factum fuerit, tunc dextrum latus accedentibus, quod scuto non erit tectum, proximum erit muro." Vit. L. I. C. V.

'It is particularly necessary to be cautious that the approach be rendered difficult for assaulting the walls, which should be surrounded by precipices, and formed so that the paths to the gates be not direct, but inclined to the left, by which means the right flank of the assailants, uncovered by their shields, will be next to the wall.'

Corresponding with this maxim the existing remains of the approaches to many ancient fortified places in Greece, Sicily, and Italy, attest the advantage of the practical application of it; and the above quoted topographer proceeds to show that the approach to the Propylæa was regulated accordingly; from whose observations on this subject, we will make a further extract.

"As it follows, from the foregoing principle, that the left of the front of a Greek fortification was more easily defended against the approach of an enemy than the right, it is obvious that the western end of the Cecropian hill, the only approach to which was by the ridge falling to the south-west, must by Grecian tacticians have been considered as greatly favoured by nature. Its right, which would otherwise have been the weaker end, is defended by steep rocks, while the ridge, which slopes from the left, by obliging the enemy to approach in that direction, facilitated the formation of outworks, which would have the effect of forcing the assailant to mount the steep ascent under the continual disadvantage of the exposure of his right side to the enemy.

"In order to render this remark more intelligible, it is necessary to refer the reader to the plan: a few previous observations, however, seem necessary.

"In the first place it can scarcely be doubted that the present road, from the outer gate as far as the front of the Propylæa, follows precisely the same track as the ancient carriage-way. Such indeed is the nature of the ground, that a carriage-road could not easily have been formed in any other direction; and if the steepness of the ground renders such a circuitous route necessary for the present horse-path, it must have been still more so to the carriages of the ancients, who, it should be remembered, were not so much incommoded as the moderns, by the detour from the northern part of the city, as they had an access to the Propylæa for foot-passengers by the steps cut in the rock, traces of which are still seen near the northern wing of the Propylæa.

"If the ancient and modern roads coincided, it is also probable that the ancient gate of the outworks stood nearly in the same spot as the modern outer gate A', and that the inscribed stone

the gate at A to correspond with that at (m) on that plan, and the wall B, C, of the Acropolis to coincide with the extension of the Cimonian wall fronting O, to the angle

Meursius next informs us from Plutarch^b, that this building was begun during the administration of Pericles, and that it was finished in five years, Mnesicles being the architect. He afterwards

belonging to an ancient gate, which now forms the architrave of the modern gate, is nearly in its original situation.

"It may be observed, upon a reference to the plan, that the gate A was completely commanded from the wall B C of the Acropolis, and that the assailant, in moving from A to C, had his right continually exposed to troops stationed upon the platform supported by that wall. Having turned the angle C, he had his right again exposed to the part of the platform above the temple of Ceres and Terra, in which state he continued to advance as far as E; for it is not to be supposed that the Athenians failed to take advantage of the steep ascent in that part, by forming a terrace from D to E, for the purpose of commanding the road beneath. When the assailant had succeeded in turning this terrace, by a passage between the end of it and the pedestal F, he made a bend to the right, and approached the entrance of the Propylæa. When he had thus taken the outwork B E in reverse, the besieged must have been under the necessity of retiring into the Propylæa. In approaching the entrance G, the besieger was exposed in front from the Propylæum, and on either side from the wings I, K; but his right was still the most in danger; because the besieged in the southern wing had the power of retreat, and of reinforcement through the postern, which I suppose to have been placed at or near the modern gate L. This situation was so well secured and covered by the construction of the southern wing, that the postern still afforded the means of endangering the rear of the assailants, even when they were in possession of the great vestibule itself. And thus it seems evident that a postern at the back of the southern wing was essential to the military defences of the Propylæa, and that the inequality of the two wings is not to be ascribed to any difficulties arising from the nature of the ground; but that while the decoration of the Cecropian hill was the object of the artists of Pericles in the architectural embellishments of the Propylæa and in many of its details, its plan was part of a well-imagined system of defence, the general design of which was, perhaps, much more ancient than the time of Pericles."

Thus far Colonel Leake, whose ingenious remarks tend much to the comprehension of the formation of the road ascending to the Acropolis: but with deference to such authority, we must confess, that we cannot view, in the construction of this edifice, the refined system of defence ascribed to it by that author. We are aware however, that in ancient fortifications it was the frequent practice to cause the gates of cities to recede from the walls, as at Tiryns, Mycenæ, the gate of Nola at Pompeii, &c., and sometimes when their position was even with the walls, to strengthen them by a second interior gate with an open intervening space surrounded by a rampart, as was doubtless the case at the entrance to Messene, and at the Herculeum gate at Pompeii. Here however we are of opinion that the real military defences must have ceased when the platform was turned, on which stood the Temple of Victory, and that the five gates of the Propylæa formed a barrier more calculated to prevent a popular surprise, and to afford a splendid scene for the performance of civic formalities, than for obstruction to a great military enterprise: for what resistance could ancient troops have offered, placed on the slopes of pediments, or entangled among columns? With regard to the postern also, supposed to have been situated at the side of the south wing, we are at a loss to conceive how it could have been serviceable in case of real military attack, if the portico, and terrace or platform in front of it, were occupied by an enemy, as in the event of a sortie, there would not have been more space than for a single armed man to pass, who, before he could have begun to act, would have been assailed by numerous troops in front and flank. It is stated also, that this postern would endanger the rear of the assailants, but a force adequate to occupy all the locality of the Propylæa would simply have been the head of an attacking column of the enemy who would have ventured on an assault of this citadel. Respecting the comparison of the front and flanks of this building to the

curtain and bastions of a modern fortification, the parallel does not hold more than with any common ancient towers projecting from a wall, since the flanks afforded no protection to their reciprocal fronts, the main feature of modern fortification. The fragile construction, in a military sense, of this edifice, the five gates with which it is pierced, and the comparative slightness of the walls constituting the north-west angle of the right wing, which was covered with a pediment, render it by no means probable that the Propylæa should have been regarded as the principal external great fortification of the Acropolis. We conclude therefore that the great military defences of the approach to the citadel were by walls and ramparts protecting successive gates outside the Propylæa, favoured by the natural and artificial formation of the ground, and that the gates of the edifice were recessed back from the front of the plane perpendicular to the summit of the west front of the Acropolis, in order to render less steep the ascent for equestrians and chariots; to accomplish which, the architect, by cutting through the steps, and widening the central intercolumniation, sacrificed much of the symmetry and propriety of the architecture.

Since the ruins of this edifice were delineated by Revett, the Turks have added a redoubt to the outer fortifications at the position marked (k), on the plan of the Acropolis, beneath which an arched passage is constructed over the road leading to the gate at (m). Also about the year 1805, the Disdar, being in want of materials for building, caused the ruins to be cleared away which covered the steps and basement of the western front, by which the carriageway through the steps was discovered, and other particulars of the construction exposed to view, of which an engraving will be found, from a drawing by the editor, in the supplementary volume. Subsequent to the present war little change has been effected in the ruin itself: but since the occupation of the Acropolis by the Greeks, a shed has been built over the battery, by the construction of which the Turks had already immured the western portico: a watch-turret has been raised over the pedestal of Agrippa: and a guard-room built at the south front of the north wing of the Propylæa close to the gate near that pedestal. Mr. Waddington makes mention of some discoveries at this vicinity, which, as they in some measure relate to the history of this structure, we will give in his own words. "The Greeks had scarcely obtained possession of the Acropolis, before they made two discoveries, which could never have been predestined to any Mussulman. The one was a small subterranean chapel, underneath (or nearly so) the right wing of the Propylæum, and which appeared to have been long filled with rubbish; the other was the celebrated Fountain of Pan, rising so near the north-west corner of the citadel that it was immediately enclosed by a new bastion, and being now within the walls, renders their defenders nearly indifferent to the caprices of the wind and clouds."

A more recent traveller, notwithstanding the suspicious jealousy of the Greeks, who, on a formal request, had capriciously refused permission of access to this subterranean excavation, found, however, a private opportunity of examining the interior of it. The well discovered, is situate adjoining to the north-west angle of the north wing of the Propylæa, and near to some steps cut in the rock, and a wall with a gate in it at the north of the pedestal of Agrippa, which are indicated in the plan, Plate II. of this volume. The entrance to the subterranean chamber is by a descent of steps from the interior of the outwork beneath the north wing of this structure; in the centre of this excavation, the well above mentioned is discovered, the shaft of which, cut in the rock, perforates the ceiling of it from above, and continues from the floor-line down to the spring, which is of brackish water. This chamber and the well within it, are the discoveries above spoken of. The excavated room is decorated with paintings of Greek saints, executed in the middle ages, of which the colours are still vivid, but there are no evidences of a more remote antiquity. The redoubt raised by Gourra, to inclose this well, is built in imitation of the old Turkish fortifications of the Acro-

of the platform on which stood the Temple of Victory. C and D refer to the extremities of the western wall beneath the said platform, in which are shewn two doors by Revett in the plan of the Propylæa, supposed to be the sanctuary of Tellus and Ceres. Letter E is at the place of (n) on Stuart's plan. F is the

pedestal of Agrippa. G, I, K, which scarcely require pointing out, correspond with C, D, E, and the gate at L, coincides with that on Stuart's plan at O. See plan of the Propylæa in Colonel Leake's Topography of Athens.

[Ed.]

cites Harpocration^c, by whom we are told, the Propylæa were begun when Euthymenes was Archon^d, Mnesicles being the architect; that the building was finished in five years, at the expense of two thousand and twelve talents (or very nearly 464,000*l.* sterling); and that the gates were five by which you entered the Acropolis^e.

Before the Propylæa stand two lofty piers, on each of which was placed an equestrian statue. Pausanias, speaking of them, says, he is not clear whether they represented the sons of Xenophon, or whether they were fancy figures placed there merely for ornament. It should however be observed, that whatever might originally have been the intention of these figures, one of them appears, by an inscription still legible^f, to have been transferred to M. Agrippa^g, as the other probably was to Au-

ropolis adjoining to it. On a marble, used as a step to the gateway, re-opened in order to give access to this out-work from the inclosure in front of the pedestal, is seen an inscription, which was moved, apparently, from the Acropolis. A transcript of it was taken by Mr. F. Catherwood, with which we have been favoured by him, together with the previous information on this locality. This honorary inscription being unedited, is here inserted.

Ο ΔΗΜΟΣ
ΙΝΑΙΟΝ ΑΚΕΡΡΟΝΙΟΝ
ΠΡΟΚΑΟΝ ΑΝΘΙΠΙΑΤΟΝ
ΤΗΣ ΕΙΣ ΕΑΥΤΟΝ ΕΥΝΟΙΑΣ
ΚΑΙ ΚΗΔΕΜΟΝΙΑΣ ΕΝΕΚΑ

"The People [have erected] Cnæus Acerronius Proculus, proconsul, on account of his Benevolence, and Attachment to their interests."

This is probably the same Cn. Acerronius Proculus who was a consul with C. Pontius Nigrinus in the year of the death of Tiberius. U. C. 790. A. C. 37.

Suidas in vocabis Ἀπιδᾶ et Ἡπιδᾶ. Herodotus, Lib. VIII. C. 51, 52. Polemo de Eratosth. ap. Schol. Œdip. Colon. v. 489. Meurs. Attic. Lec. L. V. C. 32. Hughes's Travels, Vol. I. P. 256. Æschines in orat. Περὶ Παραπρεσβείας. Unedited Antiquities of Attica, C. II. and III. Antiquities of Ionia, Part I. Pl. XII. Unedited Antiquities of Attica, C. VIII. P. 54. Pompeiana, Pl. LXIV. V. Leake's Topography of Athens, P. 179—186. Description of the Gate of Messene, Vol. IV. Waddington's Visit to Greece in 1823-4, p. 90. Tacitus, Ann. Lib. VI. C. 45. Glandorpii Onomasticon. Rom. [ED.]

^b Plutarch in the Life of Pericles.

^c In voce Περσέων.

^d Euthymenes was archon in the fourth year of the LXXXVth Olympiad, or 437 years before Christ.

^e It appears by Plutarch, that Pericles, treacherously to the allied cities of Greece, transferred to Athens the public treasure of Delos, the accumulated commutation money for service against the Persians, by the confederated states. This treasure historians record to have amounted to about 10,000 talents, a large portion of which Pericles devoted to the decoration of Athens and Eleusis. Thucydides, a contemporary historian, relates that at the commencement of the Peloponnesian war, Pericles announced at an assembly of the Athenians, that the sum of 3,700 talents had been expended on the Propylæa and the other buildings, together with the siege of Potidea, as will appear by the following passage:

—ἵπαρχόντων δὲ ἐν τῇ Ἀκροπόλει ἵτι τότε ἀργυρίου ἐπισήμου ἑξακισχιλίων ταλάντων. τὰ γὰρ πλείστα, τριακοσίῳ ἀποδόντα μέρει ἔγινετο, ἀφ' ὧν ἕς τε τὰ Προπύλαια τῆς Ἀκροπόλεως, καὶ τὰλλα οἰκοδομήματα, καὶ ἕς Ποτιδαίαν, ἀπαινήθη. Lib. II. C. 13.

Aided by superior classical and military learning Colonel Leake has by an ingenious investigation endeavoured to ascertain the probable expense of the siege of Potidaea, up to the period when Pericles made this financial statement, from the data afforded him by history of the force employed on that occasion, the pay of the troops, the total cost of the siege, and the length of the operations: when he concluded it to have amounted to 750 talents, deducting which from the 3,700 talents mentioned by Thucydides, would leave 2,950 talents for the cost of the buildings of Pericles, which at sixty-five grains troy to the drachma and 6000 drachmæ to the talent, would produce at the present currency 659,140*l.*; but if estimated in corn, according to the relative value of that commodity to silver at the age of Pericles, compared with the ex-

isting value of wheat to silver in England, at the present time, the value of the 2,950 talents would amount to 6,342,500*l.* The author of the very interesting note on the cost of the works of Pericles, from which we have made the previous abstract, observes in continuation: "Having concluded that the sum of 6,342,500*l.* sterling would nearly represent, in our present currency, the total cost of the buildings of Pericles, it would be desirable to ascertain what proportion of this sum was applied to the most admirable of them, the Parthenon; but there are no means of arriving at any accuracy upon this point. From the terms in which ancient authors speak of the Propylæa, and even from the words of Heliodorus, though they may be numerically inaccurate, it may be inferred that the Propylæa was comparatively the most expensive of the works of Pericles, which may be accounted for by the previous labour necessary in preparing the rock for the reception of the building, together with the complexity and novelty of the plan. It can hardly be supposed that the vast dimensions of the mystic Temple of Eleusis, with its two propylæa, could have been executed at a cost much inferior to that of the Parthenon. The money laid out upon the Erechtheum, Odeum, long walls, and Peiræus, upon the repairs of some of the temples burnt by the Persians, and upon other buildings and dedications of Pericles, must also have consumed a large share of the entire sum; so that upon the whole we should hardly be warranted in estimating the cost of the Parthenon at more than a fourth part of the entire sum, or about a million and a half."

There is an inference, however, in the above enquiry, from which we must differ, namely, that the Propylæa was comparatively the most expensive of the works of Pericles, or as the same author elsewhere expresses it, "the greatest production of civil architecture in Athens, and consequently more costly than the Parthenon." According to a practical view of the edifices themselves, the Parthenon possessed seventy-eight columns of much larger orders than the twenty-four which constituted the decoration of the Propylæa. The Parthenon had more walling, and nearly double the quantity of marble roofing. Respecting the previous labour necessary to prepare the site for the plan of the Propylæa; that could not have been extreme, since it appears to have been in great part previously performed, and foundations exist, the probable works of the Pelasgi. The embellishments of the Propylæa bear no comparison to those of the Parthenon, and in perfection of finish it is also exceeded by that temple. The blocks of marble over the great door and opisthodomus of the Parthenon rivalled in magnitude and quantity those of the vestibule of the Propylæa, which, however, from being placed over an open thoroughfare, were in a situation much more calculated to strike the imagination. From this comparison we conclude that the Propylæa might have been erected at less than one half the cost of the Parthenon. See note ^c on the cost of the works of Pericles' in Leake's Topography of Athens, p. 406. [ED.]

Ο ΔΗΜΟΣ
ΜΑΡΚΟΝ ΑΓΡΙΠΠΙΑΝ
ΑΕΤΚΙΟΥ ΥΙΟΝ
ΤΡΙΣ ΤΙΑΤΟΝ ΤΟΝ ΓΑΙΟΥ
ΕΥΕΡΓΕΤΗΝ.

See Dr. Chandler's Travels in Greece, Vol. II. C. IX. and his Inscript. Ant. p. 52. A very learned friend has suggested to me, that instead of ΤΟΝ ΓΑΙΟΥ we should read ΤΟΝ ΕΑΥΤΟΥ, which is indeed, as he observed, almost invariably the common formula¹.

^g The inscription introduced by Stuart in the preceding

¹ See Inscriptions, above and at note ^b, page 91. [ED.]

gustus: a mode of flattery not unfrequently, and we may therefore suppose not unsuccessfully, practised by the Athenians, in their state of humiliation under the Roman government.

On the right of the Propylæa was the Temple of Victory without wings^a, whence is a prospect of the sea: from this place it was said that Ægeus threw himself down headlong, and died^b. On the left of the Propylæa was an edifice adorned with paintings, the work of Polygnotus, of which, says Pausanias, though some are effaced by time, there still remained Diomedes and Ulysses, the one bearing off the bow and arrows of Philoctetes from Lemnos, the other the Palladium from Troy. There were also Orestes slaying Ægisthus, and Pylades encountering the sons of Nauplius, who come to succour Ægisthus; Polyxena, at the sepulchre of Achilles, about to be sacrificed; and Ulysses addressing himself to Nausicaa and her maidens, as described by Homer. Several other pictures in the same place are described by Pausanias.

These three contiguous buildings originally formed one front, occupying the whole breadth of the rock from side to side at its western end, so that the only admission into the Acropolis was through the middle building, the five gates of which are still remaining, and prove it to have been the Propylæa. Here we must suppose the Hermes Propylæus was placed, and perhaps the Graces, a piece of sculpture by the hand of Socrates, in which that celebrated philosopher, deviating from the practice of the sculptors who preceded him, had represented them not naked, but clothed. Other sculptures are also mentioned by Pausanias that seem to have decorated this stately entrance.

When the Turks seized on Athens, they added to the fortifications two batteries, which occupy all the space between the piers above mentioned, and entirely conceal the ancient approach. They moreover closed up, with walls very rudely wrought, the space between the six columns in front of this building, which by that means was sufficiently secured, and became their principal magazine of military stores. The ancient entrance into the Acropolis being thus shut up, the present entrance was opened by demolishing the back part of the edifice decorated with the paintings just before mentioned: so that when Wheler and Spon entered the Acropolis, it was not by the way Pausanias has

note is a restoration from the following characters seen by Dr. Chandler on the western front of the pedestal, which, with the aid of a telescope, he was enabled to transcribe, but now scarcely more than the word ΑΡΡΗΜΙΑ is to be identified.

ΜΟΣ
Μ ΑΡΡΗΜΙΑ
ΑΕ ΤΙΟΝ
ΤΡΙΕΥ ΟΝΤΟΝΤΑΙΟΥ
Ε ΛΙΓΕΤΗ

In the fourth line the amendment of ΤΟΝ ΕΑΥΤΟΥ for ΤΟΝ ΡΑΙΟΥ has received the concurrent approval of subsequent litterati; the inscription therefore is translated thus: "The People [have erected] Marcus Agrippa the Son of Lucius thrice Consul their Benefactor."

It is remarkable that though the pedestal in some respects appears to be of the construction of Roman times, yet the place of the inscription has been observed to be cut away in a mode denoting a previous one to have been obliterated. Agrippa doubtless conferred favours on the Athenians, and probably built the theatre in the Ceramicus, called the ΑΡΡΗΜΕΙΟΝ. He was consul the third time *v. c.* 726. *b. c.* 27. at which epoch this pedestal was inscribed. Chandler having introduced in his transcript the word ΡΑΙΟΥ, on the strength of that name states that the pedestal was dedicated between the 1st of January and the 16th of the succeeding month in that year, when Caius Caesar Octavianus received the title of Augustus, between which event, and the antecedent assumption of the thrice consular dignity by Agrippa, there would intervene only that inconsiderable period of time; but so nice a probability lends little support to the reading of ΡΑΙΟΥ against the accustomed formula; and the title ΕΥΕΡΓΕΤΗΣ was conferred rather on persons bestowing benefactions on subjects or inferiors, than on those rendering services in the relationship of equality or subordination. If this pedestal were inscribed subsequent to the elevation of Octavius Caesar to the empire, it is not probable that Athenian

adulation would have dedicated his statue at the entrance to the Acropolis in any parallel situation of honour to that of any other Roman whatever; and there is now existing a colossal pedestal beneath the soil, in front of the Parthenon, inscribed to Rome and Augustus, which probably bore his statue. These considerations contribute to the support of our belief that no correspondent pedestal to that inscribed to Agrippa ever existed. Chandler, *Insc. Ant. Pars II. Ins. XIV. et Syl. p. 23.* Corp. *Ins. Græc. V. I. p. 408.* Meursii *Ceram. Gem. C. XV. Note*, p. 36. [ED.]

^a Τῶν δὲ Προπυλαίων ἐν δεξιᾷ, Νίκης ἵστίον ἀπέρρου ναός.

Paus. *Attic. C. XXII. p. 52.*

“On the right of the Propylæa is the Temple of Victory without wings.”

Ægeus, they say, cast himself down from hence, and expired at the sight of the black sails, which his son Theseus forgot to change, when, having slain the Minotaur, he returned victorious from Crete. In memory of the event, a temple was afterwards erected here, and a figure of Victory was placed in it: this figure, contrary to the usual practice, was represented without wings, because the fame of this exploit did not arrive at Athens before Theseus himself, who had achieved it.

^b Revett did not concur with either of his fellow-travellers, Stuart or Chandler, respecting the position of the Temple of Apteral Victory. In the edition of Chandler's *Travels*, recently published with Revett's notes, we find that he adhered to the now generally received opinion of Wheler and Spon, who designated the Ionic temple, which was at their time in being, as the Temple of Victory. Revett, for this passage of Chandler, “The right wing of the Propylæa was a Temple of Victory”, had substituted, “On the right hand entering the Propylæa was a temple of Victory without wings, of the Ionic order, which stood on the rampart before the wing of the Propylæa on the same hand.”

It should be taken into consideration that the position of the northern wing of the Propylæa could not have afforded a view of

described, but by the present road; and of consequence the Propylæa, with the two contiguous buildings, were on their left hand, and a little Ionic temple, now utterly demolished, was on their right: this last therefore they, adverting to the words of Pausanias already quoted in note ¹, page 102, mistook for the Temple of Victory without wings², when it should rather seem to have been one of the buildings noticed by Pausanias in his way from the Temple of Æsculapius to the Propylæa: for although the present fortifications enclose the spot it stood on, it was not within the ancient walls of the Acropolis³, but in the situation where Ulpian seems to place the temple of Aglauros⁴. It has been adorned with basso-relievos on the frieze, the remaining fragments of which are copied in Plate XLI. of this volume; which at fig. 2, represents an encounter of armed men, in which several are slain, and the other, fig. 3, represents the battle of the Athenians and the Amazons: in the first no particulars are expressed that can enable us to decide what historical fact it refers to, though perhaps it may be the battle in which Eumolpus and his son were slain. The subjects of these sculptures are such as we should not have expected to find on a temple dedicated to a lady; but the story of Aglauros, as given by Ulpian, will perhaps show them to have been ornaments not destitute of propriety in that place.

She was a heroine: for when the Athenians were engaged in an unsuccessful war, and the oracle of Apollo pronounced, that if any one would freely suffer death for the prosperity of the city, it should ensure success to their arms; on this, Aglauros voluntarily cast herself down the precipice, on the brink of which this temple was afterwards erected to her honour, and generously gave her life

the sea, in the direction of ships arriving from Crete, while that of the little Ionic temple was favourable to such an aspect: neither had the chamber in the open southern wing, at all the character of a temple. As to whether Pausanias, in the use of the terms to the right, and to the left, meant to speak in relation to the Propylæa itself, or to the spectator who viewed it; it appears that the learned Meursius felt that he applied them to those entering the Propylæa, by his adoption of the expression "ingredientibus ad dextram": and Colonel Leake on referring to other passages of the Greek Topographer, where the words *ἐν δεξιᾷ*, or *ἐν ἀριστερᾷ* are introduced, and comparing the route of the author with the localities thus spoken of, draws this conclusion. "I recollect only two instances where these words seem to have relation, not to the right and left of the traveller's route, but to the *fronting* of the place which Pausanias is describing: the one is at the Temple of Despœna, near Megalopolis; the other at Phigalia (Arcad. C. 38. 41.); but in the former instance the thread of his route had been interrupted by a long description of the temple; in the latter, he had arrived at the end of his route, had occupied near three chapters with the description of Phigalia, and proceeds immediately afterwards to describe Pallantium, on the opposite side of Arcadia." It would thus appear, by every probability, that the Temple of Victory on the right hand, *ἐν δεξιᾷ*, was an object on the traveller's right on ascending the Propylæa; and when a monument is known to have existed in such a position, of which the fragments have the character of those of a temple, this construction of the meaning of Pausanias seems to be confirmed. See Chandler's Travels with Revett's Notes, 1826, p. 48; Meursii Cecropia, C. VIII; Leake's Topog. p. 195. Note at (D), p. 106. [ED.]

"After we had passed this gate, we were quite within the Acropolis, where the first thing we observed was a little temple on our right hand, which we knew to be that dedicated to Victory without wings; it is built of white marble, with one end near the wall. It is not above fifteen feet long, and eight or nine broad, but of white marble, with channeled pillars of the Doric [he should have said Ionic] order. The architrave [he should have said frieze] has a basso-relievo on it of little figures well cut." Wheler, p. 358.

Spon is more correct, when, speaking of this temple, he says "Ce temple est d'ordre Ionique, avec de petites colonnes cannelées, et la frise chargée d'un bas relief de petites figures d'assez

¹ When the correctness of the statement of the leading fact may be controverted, any definite character given to the above preposition *πρὸς* attached by the same author to the locality of a monument in connection with it, may be fairly questioned when opposed to other inferences as to the site drawn from authors of superior reputation.—See note ³ overleaf. [ED.]

bonne main." He had before said, "Ce petit temple est donc celui que Pausanias appelle le Temple de la Victoire sans ailes." Spon, tome II. p. 80. Ed. 1724.

² This assertion seems to be deficient in precision, as will appear on inspecting the plan, Plate XLII., shewing the continuation of the Cimonian wall of the Acropolis up to the angle of the platform, marked at D, on which stood the temple here spoken of. At a right angle with this wall, nearly facing the west, is seen also, the very ancient wall of gray lime-stone constituting the substruction of this temple; it is about eighteen feet high, and is surmounted by a cornice of marble. In this wall, as particularly indicated by Revett on the plan, are two original doors, above the modern road, which afforded entrance to a grotto or cavern beneath this temple: this cavern Colonel Leake infers from several passages in Greek authors to have been the sanctuary of Tellus and Ceres, the last object which Pausanias describes before entering the Acropolis. The preceding topographer is also of opinion "that the ancient fortifications of the western end of the Acropolis reached as low down as the modern outer gate", meaning that over which is the inscription, probably near its original situation, recording the donation of gates by F. S. Marcellinus, near the site marked (m) in the plan of the Acropolis, Pl. II. See Leake's Topog. of Athens, pp. 173. 175. 188; Wheler's Travels, p. 358. [ED.]

³ *Δίγρουσι δὲ ὅτι, πολέμου συμβάντος παρ' Ἀθηναίους ὅτι Εὐμόλπος ἐστράτευσε κατ' Ἑρεχθίδας, καὶ μηχανομένον τούτου, ἔχρησεν ὁ Ἀπόλλων, ἀπαλλοτρίωσθαι, ἵνα τις ἀνέλῃ αὐτὸν ἐπὶ τῆς πόλεως: ἡ τοῖνυν Ἀγλαυρὸς ἐκῶσα αὐτὸν ἐξέδωκεν εἰς θάνατον. ἔρριψε γὰρ αὐτὴν ἐκ τοῦ τείχους. εἴτα ἀπαλλοτρίωσας τοῦ πολέμου, ἐξὲν ὑπὲρ τούτου ἐσθήσαντο αὐτῇ περὶ τὰ Πελοπόννησον τῆς Ἀκροπόλεως.* Ulpianus in Demosth. de Falsâ Legatione.

The learned Dr. Chandler (Travels in Greece, p. 40.) says, that Wheler and Spon, not attending enough to the passage in Pausanias he has quoted, and to which they refer, "have mistaken one wing for the other, substituting the right and left of the human body for the right and left of the Propylæa." But in this the Doctor himself is mistaken²: it was the little Ionic temple above mentioned which they mistook for the Temple of Victory without wings; and the Propylæa, which some have called the Arsenal of Lycurgus, Spon supposes to be the building adorned with paintings; Wheler indeed, after expressing his doubts on that head, surmises that it was the Propylæa³.

² See note ¹, p. 102.

³ "The towers on each side of the front, persuade me very much, that it was the famous Propylæa." Wheler's Journey, p. 359. [ED.]

to save her country. Here it was that every Athenian youth, when arrived at a certain age, took a solemn oath to lay down his life in defence of his country, its religion, and its laws, whenever occasion should require it, taking to witness Aglauros, Enyalios, Mars, and Jupiter.

I am aware of the confusion and contradictions we find in the different relations of this very ancient legendary tale concerning Aglauros, which, like others current among the Athenians, was doubtless meant to inculcate the duty of sacrificing every consideration, and life itself, for the public good. Here it has no other business than to ascertain the situation of the temple of Aglauros, which it seems pretty clearly to point out ^a.

PLATE XLI.

Fig. 1. A view of the Propylæa, and the two contiguous buildings, in their present state, taken from the situation of the little Ionic temple of Aglauros, marked D in the following plate.

The building on the left hand is the temple of Victory Apteros; that in the middle is the portico of six columns; and that on the right is the building which was decorated with the paintings of Polygnotus.

Fig. 2. A continuation of the basso-relievos at Fig. 3.

Fig. 3. Two pieces of basso-relievos, which appear to have belonged to the little Ionic temple above mentioned. The one represents a combat between the Athenians and Amazons; the other is also a combat; but I do not see any circumstance introduced that may point out who are the parties engaged ^b.

PLATE XLII.

The plan of the Propylæa.

A. The Propylæa properly so called; a, b, c, d, e, the five gates or entrances into the Acropolis.

^a Earlier and more authentic authorities than Ulpian describe the *HIERON OF AGLAUROS* as near the Prytaneum and above the Anaceum, the locality of which structures appears to have been towards the eastern end of the north side of the Acropolis. Herodotus, as before mentioned, speaks of the Aglaureum as behind the gates. The fable or history of Aglauros as recited by Ulpian, is also subject to be called in question, by his having confounded the daughter of Cecrops with those of Erechtheus. The situation of the sanctuary of Aglauros, for it was not a temple, is supposed to have been at a cavern under the Pelasgic wall, and beneath the Erechtheum, at a site marked letter V¹ in the plan of the Acropolis, Plate II. in the description of which at note ^c, p. 15. are fuller remarks on that locality. It may be considered that where the name, 'Temple of Aglauros', subsequently occurs in this chapter, it should be read, 'Temple of Victory Apteros'.

^b In these bas-reliefs the most brilliant design and execution of the best epoch of Grecian art, are seen predominant, in defiance of the wanton mutilation they have experienced. They formed part of the small edifice called by Wheler and Spon, the Temple of Victory Apteros, in which they appear not to have been mistaken, and Wheler speaks of that building as decorated with a 'basso-relievo of little figures well cut'. This temple having been destroyed since that period by the Turks, probably to give room for the formation or enlargement of the central battery, the fragments were inserted by them in a wall on the ascent to the Acropolis. There they were delineated by Pars in 1765, and in the year 1804, the agents of Lord Elgin happily removed them from that situation, and they now decorate the British Museum. These friezes consist of four slabs, each pair allusive to a different subject; in height and in length they correspond with the dimensions of the building described by Wheler as fifteen feet by nine, as well as with the other fragments found near the site of the same edifice. The subjects represented were

¹ From the top of this cavern, an ascent by steps excavated in the rock and leading to the Acropolis, has been recently discovered by the Greeks. This com-

Athenian combats, and highly appropriate therefore to their own Temple of Victory. The longest of these compositions, which is seen at fig. 3, is thirteen feet five inches long, and represents a combat of Greeks with Greeks. Each party bears the round shield or *ἀσπίς*, their heads are mostly covered with helmets; those who may be supposed to be the Athenians or victors, are chiefly naked with a chlamys floating in the wind, aiding the effect of the appearance of the vigorous muscular action with which the figures are animated, while their opponents are more or less clothed with a tunic, and their reins girt with a belt. The shortest of the friezes at fig. 2, is twelve feet three inches in length; it bears allusion to a combat of Greeks and Persians, for the distinctions of sex are too strongly marked to leave it doubtful whether the draped and equestrian figures were Amazons, for which they have been mistaken. The Athenians, as in the previous relief, are represented naked and with round shields, while the Persians, five of whom are overpowered, are protected with the Asiatic crescent-shaped shields, named by the Romans 'lunatae peltæ', and a large Eastern quiver is suspended by their left sides; their limbs are clad with a tunic bound tight round the waist, fitting loosely the entire figure even below the knees and elbows, in a fashion similar to that in which both the Greeks and Romans attired representations of their uncivilized enemies, having the barbarian clothing of the legs, the 'barbara tegmina crurum', or 'Persica braca', called by the Greeks *Θύλακας*. Visconti, who appears to have been unfortunate in attributing the temple to which these friezes belonged to the heroine Aglauros, was more so in viewing a part of them as a contest with the Amazons. The combat of Persians and Athenians probably recorded the battle of Marathon; that of Athenians and Greeks may have alluded to some triumph of the former over their neighbours, previous to the Peloponnesian war, antecedent to which this temple was doubtless built; possibly that when they overcame the Bœotians and Chalcidians on the same day, on which

munication from above was probably an ancient sally-port, and by the objects found concealed there, it appears to have been known to the Venetians. [ED.]

- B. The temple of Victory without wings.²
 C. The edifice anciently adorned with the paintings of Polygnotus.

occasion a brazen quadriga was dedicated in the Acropolis from the tenth of their spoils, near to which was raised the Minerva Promachus, the towering divinity of the Acropolis, also a trophy from a tithe of the Persian spoils captured at Marathon. [ED.]

^a Arguments have already been produced leading to the conclusion, that this wing of the Propylæa was not the Temple of Victory Apteros, but the chamber decorated with paintings. As this almost positive misappropriation of these localities is calculated to mislead also, with relation to other parts of the plan, we will here annex, to Revett's and Stuart's letters of reference, some remarks on the Form and Construction of the Propylæa, resulting from subsequent research and more recent observation.

A. The great front vestibule, divided by the six Ionic columns into three aisles, of which the central one was used as a passage-way for carriages. Although we have no historic mention of this fact, yet, as Plutarch informs us, that the blocks of marble used in the edifices built on the Acropolis, were drawn up by mules, and as in a subsequent age, the Panathenaic ship bearing the peplos, which was propelled by interior machinery, doubtless arrived in front of the Parthenon, there can be no difficulty in admitting that the ascent was equally practicable for equestrians and carriages. The road through the Propylæa for these imposing divisions of the Panathenaic processions, which, from the frieze of the Parthenon, we may infer to have also approached the Temple itself, was made practicable by means of an inclined plane intersecting the flights of steps, and traversing the entire edifice. To afford a sufficient width for the passage of the quadrigæ, the central intercolumniations of the porticos were rendered ditriglyph, by which means, a clear space of twelve feet could be left for the accommodation of such distinguished visitants of the Acropolis.

On a stone of the substruction beneath the front portico, may be seen a rut, possibly made by the wheels of the carriages employed in the construction of the edifices of the Acropolis, previous to the completion of the Propylæa. The stone is destroyed where the corresponding trace of wheels would have been seen, but from the position of the former, with regard to the centre of the opening, we may deduce a space, between the wheels, of four feet eleven inches. Within the ruin may also be observed, slabs of marble, which evidently formed part of the inclined plane of the perfect structure, on one of which appears the deep trace of a rut or channel, cut on the edge of it, which, otherwise, seems to have formed a step, similar to those which have been discovered at the gate of Messene. In the vaults, now existing above the pavement of this vestibule, the foundations of walls of rubble-work, which supported the central inclined plane, have also been excavated, while the paving of the side passages for pedestrians, appears in a comparatively perfect state, and composed of slabs about six feet square. It is evident by the construction, that the central discontinuation of the steps, and consequently the existence of the inclined plane, were coeval with the edifice, for the steps are returned to the central intercolumniation with very small sets off, and the channels or sinkings at the bottom of the front steps, are also returned inside, and the style of the workmanship of the returns is perfectly similar to that of the fronts.

In the interior of this part of the building, an ascent of four feet eight inches to the eastern portico, is effected by five steps as seen on the plan, which were interrupted by the inclined plane in the centre. The central wall perforated with the five gates, is remarkable from the great size of the marble lintels which covered them, that to the central gate being 22 feet 6 inches long, 3.10' 3" in height, and 4 feet in width. The door-ways next the east shew sinkings, together with plug and cramp-holes, by which the architraves, consoles, and cornices were attached to them, and which may possibly have been of bronze; and on the western side these door-ways appear, from the same indications, to have been only decorated with attached architraves. The interior of these door-ways was covered with marble linings, parts of which still remain affixed to the jambs and lintels. Revett marks three steps to the front portico, but in fact there are four; to the east portico he marks one, but indicates two others. M. Fauvel said, that on excavation, two steps were found next the interior of this portico, and a low one outside stepping

down into the Acropolis. There was one step only to the inner portico of the Propylæa of Eleusis.

B. It is quite certain that to the traveller's left of the Propylæa there could not have been any other structure in existence than this wing of it, which fully corresponds with that class of attached buildings described by Pausanias as the chamber containing paintings, *οἰκημα ἔχον γυμνάσιον*: and Harpocration distinctly mentions the pictures as having been within the Propylæa. The southern wing, by its formation and from being exposed in front, could not so well have answered this purpose; consequently, with what has been previously remarked, little doubt can remain that this was in fact the chamber decorated with the paintings of Polygnotus. It was probably hypæthral, since the light from the two small windows and door in a wall so much recessed, could not have been adequate for the display of such celebrated productions.

It might be supposed from the irregularity of the sides of this structure, and the comparison of the plan of it with that of the Propylæa of Eleusis, that the wings were subsequently added to the central porticos. The incorrectness, however, of such an inference would be proved by the examination of the style of their architectural details, and of the character of their workmanship. It is evident, also, that these wings are of a similar date with the principal vestibules, by the construction at the angles of the steps, where in some instances the front and side steps are wrought from the same blocks. On inspecting, also, the masonry of the eastern walls of the wings, where they abut on the main side walls of the central building, they were found to be bonded together in a mode which removes all doubt as to the whole edifice, above the foundations, being carried up simultaneously.

A remarkable circumstance to be discovered in the examination of the construction of this right wing of the Propylæa, is that the substruction beneath the western wall of it is not parallel with the plane of the wall above, but diverges somewhat towards the north, in a degree corresponding with the front of the pedestal. This substruction consists of about twelve courses in height, and is composed of a deep-coloured hard breccia. The angular abutment marked by Revett, has an inclined profile with small rustications along the horizontal joints. It is in more perfect preservation than the rest of the wall, which is made to slope by means of narrow sets-off. These substructions may possibly be the remains of the nine-gated Pelasgicum, built by the Pelasgi, which Mnesicles probably found appropriate to the new structure, at which period it may have received those reparations which it appears to have undergone at the abutment. Other ancient foundations are perceptible in this building beneath the steps of the front portico, which slightly bevel in a contrary direction to the substruction here described, but they may probably have been of equally ancient formation. The walls of this wing being, as the others, only about 2 feet 10 inches thick, we cannot suppose them to have formed the chief external fortification of this part of the Acropolis; we conclude therefore, that other more defensible outworks originally fronted the Propylæa.

On the north and west walls of this wing, in the plan of Revett, there is indicated an unshadowed space, which, without reference to the building itself, is somewhat unintelligible; it is meant to show the outline of the plan of the upper walls as they are placed on the substruction beneath, but the external outline of the latter should have been drawn diverging outwards in a direction nearly parallel to the front of the pedestal. This lower substructure is proved to be in its original position by the marks of its junction with a wall of white marble, of the date of the entire superstructure, built abutting on it, which extends from the ends of the three steps before the southern anta towards the pedestal of Agrippa. This wall appears to have been constructed in order to secure the angle of the approach against the precipitous fall of the rock, and to receive the ends and returns of the steps; the upper one of which returns beneath the antæ of the west front, the second corresponded with the fascia of the substruction, and the two others are somewhat prolonged over the top of this wall. The position of this wall is incorrectly shewn in the plan of Revett, and with two openings; there is

D. The vestiges of the little temple of Aglauros, mistaken by Wheler and Spon for the temple of Victory without Wings.

a pier however at the end of it, but from the modern walls built in the vicinity, it could not be ascertained whether a corresponding pier was attached to the pedestal; at all events there could not have been room for two piers and two openings. The passage between the pedestal may have afforded a nearer communication with the Acropolis from the northern side of the city, than that of the carriage-road which advanced from the south. This northern approach must have been connected with an ascent of steps near the Grotto of Pan, but the existing steps cut in the rock, in that vicinity so much spoken of by a recent topographer, appear to be of comparatively modern formation.

C. To this wing it is difficult to assign the purpose for which it served, unless as a position for those who had charge of the gates of the Acropolis; the excessive dilapidation it has undergone, even renders doubtful its previous formation. It is evident however that it had three columns in front, most probably in *antis*, as at the opposite wing; two of these are immured in the wall of the tower, and the mark of the third is seen on the upper step corresponding with the position of that at the opposite side, beyond which, by the appearance of the cramping, the steps extended probably to an *anta* as at the opposite side, but neither of this *anta* or of the western wall of this wing does a trace exist, and the road to the Acropolis passes immediately over the site of them. At the side of an existing *anta*, at the south-west angle of this wing, indications have been pointed out leading to the supposition that there was a passage anciently through this wing, parted off by a metallic rail-work. The ancient state of this wing also behind the existing southern wall of it, is very problematical, but from the handle blocks remaining, it appears that this part of the Propylæa was never completed. The surface of the rock of the Acropolis at this site, is considerably above the level of the chamber, now a prison, on the other side of the wall, which induced Revett to introduce the steps indicated on his plan. It is ascertained that the central building was not in the middle of the opening of this end of the Acropolis, which is 168 feet wide, for the length of the western fronts of the wings could not have corresponded. These wings it is conjectured were terminated with pediments facing inwards, fragments of which are supposed to be seen in the lofty tower of the south wing, and also lying in front of the western portico, of dimensions corresponding with the lesser order; and it is certain that the cymatium on the remains of the existing cornice at the inner angles resembles that of Attic buildings of a similar date which were crowned with pediments. The tower which has been raised over this wing does not appear to have been erected by the Turks, for they never constructed watch-towers of such a description, as their minarets in fact answered that purpose; the more probable authors therefore of this structure were the Frank princes, and it is attributed to Antonio, duke of Athens, who had the reputation of having adorned Athens with public edifices about the commencement of the fifteenth century! There is now an ascent by a rope ladder (the interior staircase having been broken down) leading to the summit of this tower, from which the panorama of Athens and Attica is unrivalled.

D. Near this site Wheler and Spon described the Ionic temple, fragments of which still remain at the spot; it is probable that it was a temple in *antis*. The wall beneath this locality shown by Revett with the two doors in it, the supposed entrances to the sanctuary of Tellus and Ceres, is terminated at its northern extremity with a large ogee moulding, above which are the indications of two steps which doubtless formed the basement of the temple of Victory Apteros, which Wheler describes 'with one end near the wall', and by admeasurement it will appear that this substruction occupied a position in front of the supposed southern pedestal. The marbles belonging to this temple already described at Plate XLI. which are in the British Museum, formed two subjects, each in two slabs, and it may be observed by their ends that neither of these slabs was placed in an angular position. They therefore must have constituted the decoration of the front and back of the temple. If we may assume for granted Wheler's dimensions of this temple at fifteen feet long by eight or nine broad, and compare them with the length of the reliefs and the dimensions of the fragments of the

temple, it will be clear that these sculptures were attached to the longer sides of the structure; and Spon described the reliefs as being placed no otherwise than before and behind the temple. As the proportions of the order appear to have resembled those of the Ionic temple on the Ilissus, described in Chap. II. Vol. I., to which in dimensions it also approximated, it is clear that the columns also must have been placed on the longer side. As to the precise part of the platform whereon this temple was placed, or how the building fronted, has not been positively asserted by any traveller; but as Wheler states it to have had one end *near* the wall, we cannot be wrong in giving it such a position, particularly where the above-mentioned wall over the double door-way has the indication of a step above it, with a sinking at the lower part of the riser as at other ancient temples. If therefore we place the end of the Temple of Victory Apteros according to this probability as to its real position, over the western substruction already described, the front and back of the temple must have had aspects to the north and south, and it will be found that its plan would interfere with the supposed place of the pedestal of Augustus, for the remains of which, the ruins of this structure may have been mistaken.

E. This pedestal inscribed to Agrippa, according to the inscription at page 101 is, as seen on the plan, somewhat turned towards the north. The cause of this it is difficult to point out; but as the north wing of the Propylæa is constructed on a more ancient substruction, which bevelled or had an inclination from the front of the building, this pedestal may also have been built on earlier foundations. It has however been pointed out as a refinement of taste in the ancient architect, that he placed such pedestals in divergence from a parallelism with the building, in order to display to greater advantage the statues they sustained; but if it be proved that two corresponding pedestals never existed, such an inference falls to the ground. Before the time of Le Roy, these pedestals were not mentioned; that inscribed to Agrippa having even escaped the notice of Wheler and Spon. Le Roy however, in the true spirit of French architectural restoration, immediately on observing it, in a scenic design, represented a corresponding pedestal; influenced no doubt by which, as he equally must have been in the introduction of the pedestals to the interior Ionic columns, Revett also marked on his plan an uniform southern pedestal; and Dr. Chandler exercised his learned ingenuity by actually inventing an inscription for it.

The design of the two wings not being uniform, and the formation of the rock being so greatly irregular, the uniformity sought in the supposed position of a correspondently placed pedestal would have been little effective, for by the interposition of the Temple of Victory, even if it were incorrect to assign to it part of the positive site of the pedestal, would have interfered so much with the display of the statue of Augustus that the intended symmetry would have been defeated.

Between the pedestal of Agrippa and the supposed corresponding one to it, Revett on his plan has introduced ten steps; this imaginary flight is however only borne out by three irregular steps seen between the end of the middle battery, across the gateway near the pedestal; the lowest of which is cut in the rock, the next is wrought of freestone, and the upper one, forming the sill of the gate, is of marble, and has been probably removed from the upper works. Mr. Wilkins, who takes for granted these steps of Revett, conjectures that the carriage-road may have proceeded along the front of them, and have turned to the right under the walls of the right wing, and have formed a junction with the terrace, between the angle of the building and the great pedestal flanking the steps at that end; but the inspection of the place itself is sufficient to show that no such junction could ever have existed. In the plan of the Propylæa by the architects of the Earl of Elgin, the flight of steps is represented according to the design of Le Roy, abutting against the marble wall already spoken of between the pedestal and the southern *anta* of the north wing. The real ancient mode of ascent to the Propylæa will however remain a subject of uncertainty, until perhaps some British Architect shall have an opportunity to excavate and take levels at points where the Turks were little inclined to permit such operations.

E. The pier on which an inscription is still visible in honour of M. Agrippa: it anciently supported an equestrian statue.

F. The pier on which another equestrian statue has been placed. On this Dr. Chandler has with great probability supposed an inscription was made in honour of Augustus.

→ → → The present way to the interior part of the Acropolis. By this way Wheeler and Spon, and all modern travellers, must have entered.

PLATE XLIII.

Fig. 1. The elevation of the Propylæa^a. A. the temple of Victory without Wings; and B. the edifice formerly decorated with paintings.

Fig. 2. The section of the Propylæa^b, with the front of the Temple of Victory, and the pier on which the inscription in honour of M. Agrippa may yet, though not without some difficulty, be traced.

Fig. 3. The flank of the Propylæa^c, with a transverse section of the Temple of Victory,

F. The great inducement to the acknowledgment of two pedestals is the passage of Pausanias regarding the equestrian statues of the sons of Xenophon, in his description of the Propylæa, which, at an earlier period we were disposed to view as relating to the statues supported by the pedestal of Agrippa and a supposed companion to it. The passage is thus translated: "Regarding the equestrian statues, I am not able to say whether they represent the sons of Xenophon, or otherwise whether they be put up for ornament only." See original, page 99, note (*). Pausanias from a presumed national antipathy to the family of the Caesars, is here made to prefer apparent ignorance to the mention only of some of their names. The imputation of such a motive to any historical writer, should itself be regarded with suspicion, if not borne out by the most convincing evidence. The pedestal of Agrippa by the appearance of the holes for stanchions on the top of it, certainly either sustained a colossal or an equestrian figure; but if it be ascertained that a part of the site of a supposed corresponding pedestal in front of the south wing of the Propylæa, was occupied with that of a temple built much previous and existing long subsequent to the time of Pausanias, and of which ruins now remain, the above passage from that author consequently fails in propriety of application to even the existing pedestal. The statues of the sons of Xenophon may have been erected at some other conspicuous part of the front of the Propylæa, for which the nature of the approach must have afforded many appropriate positions, but not on the roof, according to the opinion of the learned Meursius deduced from the passage in question.

→ → → The existing horse-road was formed probably at the period when one of the Frank princes closed up the central opening of the Propylæa, on the conversion of the great vestibule into an arsenal. This route may have received its direction from that of an ancient private or privileged entrance at this angle of the building, by which means the ascent was rendered also somewhat less steep. The present fall of the road from one wing to the other is about eleven feet, and the native rock of the Acropolis at about ten feet from the centre of the front, rises to within five feet of the lower step; to this extent from the front substruction it appears in its natural state, but towards the west it seems to have been cut down. It might be supposed that the front flight of steps continued below those of the wings in a direct descent, but, on the contrary, there is every reason to believe that a terrace extended between the wings below the fourth step. In what manner the carriage-way was continued across this terrace, which has wholly disappeared, cannot be now determined, but it is evident that it could not have made any effective turn before it had passed the front of the great pedestal and the more ancient wall forming the substruction to the temple of Victory Apteros. [ED.]

^a In this elevation the columns are placed on three steps instead of four, and from the columns being housed in circular

sinkings on the upper step, and the channels which were left at the bottom of the risers, it appears that this part of the building had not received its intended ultimate finish. Of the central pediment, a portion of the angular sima and acroterium was lately to be seen among the ruins in front of the steps, the return of which was wrought for an ornament, which was evidently intended to be completed by painting.

The columns consist of eleven frusta, including the capitals. The epistylia which extend from centre to centre of the columns, are, as at the Parthenon, in three thicknesses; the inner angular blocks having a diagonal or bevelled joint.

The metopæ of the front portico were probably decorated with sculpture, as appears from a very mutilated fragment of one, found with its fascia and beading above it, among these ruins beneath one of the guns of the upper battery, decorated with the marks of figures which were originally of high relief.

Beneath the high lower course and fascia of the right wing at A, is shewn the front of the substruction of breccia, spoken of in a preceding note, the supposed work of the Pelasgi, with the inclined abutment at the angle and the section of a wall attached to it, inclosing a small, and probably ancient outwork. The continuation of the wall right and left of the wings, with part of an opening in each, beyond the antæ in this elevation is fictitious, but the wall of the Acropolis meets the north wing, in which are ancient marks of an opening now closed up. The front of the south wing, even if restored, should be shewn as several feet less in extent than the front of the opposite wing, according to the admeasurement of the space between the southern steps and the south wall of the Acropolis.

^b In this transverse section the Ionic columns are incorrectly mounted on pedestals. This error arose from Revett not having been enabled to excavate to their bases, and from adopting the usual proportion of the Ionic order, applied to the dimensions of the upper part of the shafts remaining, and perhaps also influenced in the study of this edifice by the work of his precursor, Le Roy. In such situations however, the Greeks may have generally made interior columns exceed in height the usual proportion of that order. The base of these columns is said to have been discovered, on excavation, to be perfectly resembling those of the Ionic columns of the similar building at Eleusis, whence is deduced also the similarity of the capitals. In the wall, however, of a deserted Turkish house in the vicinity of the north wing, the friend to whom we are indebted for many interesting observations regarding this structure, discovered the mutilated fragment of the central part of an Ionic capital, corresponding in dimensions with the Ionic shaft remaining in its place, the section of which fragment had the central pendant channel of the volute resembling those of the Erechtheum, formed into two divisions; the rest was immured or too mutilated to be measured. [ED.]

^c In this section is seen the relative level of the lines of the two great cornices of the western and eastern porticos, resulting

some traces of a building formerly adjoining to it, and the elevation of the pier inscribed to Agrippa.

PLATE XLIV.

Fig. 1. The capital, architrave, and frieze of the front columns^a.

Fig. 2. The upper part of the shaft of the Ionic columns^b.

Fig. 3. The external cornice on the north side of this building^c.

PLATE XLV.

Fig. 1. The profile of the capital, on a larger scale^d.

Fig. 2. Section of the annulets and fluting, on a still larger scale.

Fig. 3. Section of the beams which supported the soffite^e.

Fig. 4. A piece of external cornice, which perhaps was on the south side.

Fig. 5. Cornice on the east side of the temple^f.

from the ascent to the Acropolis, which required the addition of five steps in the interior of the building. The porticos being similar in proportion and dimensions, the eastern one of course exceeded in altitude that of the west, by the whole height of the steps, which causes the top of the corona corresponding with that of the west front to be nearly level with the tænia of the architrave of the east front, as seen in this section, where it abuts against the fifth triglyph, the angle of which coincides with the inner face of the internal wall, over which the higher pediment must have terminated.

The exterior marble walling of the Propylæa is constructed without mortar in blocks in one thickness, the courses of which are 3. 10'. 5". long, and 1. 7'. 5". high, the edges from 1½ to 2 inches wide, are polished, and the other parts are worked smooth, but left unpolished, and there are particularly to be seen externally on the north and south sides of the chief walls, many square projections or handle blocks. The masonry is united with iron cramps about a foot in length run with lead, and at that part of the horizontal bed beneath the vertical joints, two stubs appear to have been introduced to hold the courses together, as well as to brace the wall. In this section, at the back of the north wall, according to Revett, is seen the preparation for the reception of a roof over a building which occupied the north-east angle of the plan; but the canted angle of the masonry at the sides of the north and south east ends of the building, seems rather to have been only a mode of finishing the corbelling necessary for the support of the returned sides of the eastern entablature as far as the central cross-wall, in consequence of the reduced thickness of the side-walls in relation to the antæ. This circumstance shews that economy was much studied in this structure, that the regularity of the interior of the vestibule was the predominant object, and that whatever buildings may have completed the eastern angles of the Propylæa, were probably never constructed in the solid manner of the rest of the edifice. The lines of the abacus of the antæ continue on the wall, which are not here indicated by Revett.

Between the north wing and the pedestal is shewn the wall marked by Revett on the plan, with two openings which are here represented as arched. These arches must have arisen from a comparatively modern wall, built behind the ancient marble one, having an arched opening in it.

The die of the pedestal, which is slightly diminished, is divided in its construction into eight large courses, and seven smaller ones, which are about one-third the height of the larger. The vertical joints do not correspond with each other, as shewn in this engraving, the blocks being irregular in width. The only masonry seen at Athens, of a similar appearance to this, with unequal alternate courses, is in walls near the Theseum, supposed to be the remains of the Gymnasium of Ptolemy. The marble of this pedestal is of a different quality from that of the Propylæum in general, the joints are without cement, and exceedingly well executed.

[ED.]

^a The junction of the frusta of the columns of the Propylæa without cement of any kind, (as appears more clearly from the circumstance stated by Mr. Dodwell, that ancient calculations were found in red chalk within one of the joints,) is similar to those of the Parthenon, having a polished circular ring at the edge of each joint. The centre of each bed of these joints has a mortise four inches square and three deep, each of which was fitted with a plug of cedar, both having a cylindrical hole of about an inch in diameter and the same in depth, calculated to receive a cylindrical wooden pin. In the Grecian temples this mode of uniting the masonry of columns with wood appears to have been very general, as has been found to have been the case at Thoricus and at Agrigentum.

[ED.]

^b In Revett and Stuart's time, according to the view by Pars, Plate XLI. several of the shafts of the Ionic columns without their capitals, were in their original situation. Respecting the base and capital, see note ^b, page 107.

[ED.]

^c This is the profile of the cornice seen in the section, Fig. 2, Plate XLIII. abutting against the triglyph and tænia of the architrave, from which the restoration of the cornice of the front portico might be deduced.

[ED.]

^d One of these capitals is now in the British Museum.

[ED.]

^e This, with a small portion of the coffers, is the only part of the lacunaria now to be seen, the latter of which will be shown in the supplementary volume.

At the Propylæa of Eleusis is a correspondent marble beam 2. 8'. 6" in width and 2. 1'. 2" in height to the top of the echinus, which belonged to the ceiling of the inner portico. The remains of the roof of this building have been either so removed or enveloped in accumulated earth, that from the Propylæa of Eleusis, (the copy of that of Athens, though of inferior execution,) the construction of the lacunaria can alone be made out, to which the reader is referred in the Unedited Antiquities of Attica published by the Dilettanti Society, Chap. II. in which it appears, that in the front vestibule there were seven lines of beams three in each line from wall to wall, extending across and bearing on the epistylia over the two ranges of Ionic columns; those over the side aisles being about twenty-three feet long. The interstices between these beams were filled in with seven rows of double coffers, and one line of single ones, next the inner wall. Over the interior of the inner portico, there were ten beams bearing on the interior wall and front epistylia, and having nine intervening double rows of coffers, and one single row also at each end next the flank epistylia.

[ED.]

^f This resembles the cornice in the inside of the portico to the wings. A peculiarity of the interior cornices of this building, is a sunk fascia introduced as a lower member, as shown in this section.

[ED.]

PLATE XLVI.

Fig. 1. The capital of one of the antæ, with a section of the architrave and frize^a.

Fig. 2. The profile of the capital, on a larger scale.

PLATE XLVII.

Fig. 1. The capital of one of the antæ, and the entablature of the Temple of Victory without Wings.

Fig. 2. Profile of ditto.

PLATE XLVIII.

Fig. 1. Pilasters on each side the windows within the Temple of Victory^b.

Fig. 2. The interior cornice.^c

Fig. 3. Section of the aforesaid pilasters, 'and cornice.'

PLATE XLIX.

Fig. 1. Half the capital of the columns belonging to the portico of the Temple of Victory.

Fig. 2. Section of the cornice on the wall connecting the Propylæa with the Temple of Victory without Wings, and the temple opposite to it^c.

Fig. 3. The capital and base of the pillar inscribed to M. Agrippa, on which stood an equestrian statue^d.

The HEAD-PIECE to the fifth Chapter represented at Plate XVII. Fig. 18, is engraved from a drawing which was affixed to the plan of the Propylæa, and was undoubtedly intended by Mr. Stuart, for the head-piece of that chapter; but he has left no description of it. The original sketch is in a book containing many other sketches that he copied from ancient basso-relievos remaining at Athens; and over it is written, 'Agiò Nicolo Tenaas'; so that he probably met with it in a Greek church of that name.

The medals which accompanied it are Athenian. That on the left-hand, Plate XVII. Fig. 19, bears the representation of the Acropolis, the Propylæa, the Parthenon, and the colossal statue of Minerva made by Phidias from the spoils at Marathon: the crest of the helmet and the point of the spear of this statue were seen at sea, as Pausanias relates, by those who sailed from Sunium. Below appears the grotto mentioned at^c, p. 14, in the description of the Acropolis. The statue of Pan which was placed in this grotto supported a trophy (see Lucian's Dialogue between Mercury and Pan). He was thus represented by the Athenians, because they imagined he assisted them at the battle of

^a The interior cornice in this section is painted, the fascia with a meander, and the upper moulding and ogee with two varieties of the Grecian leaf; the principal moulding of the antæ was also painted with a leaf. The outlines for these ornaments are scratched on the marble, the colour is much faded, but at present it has the appearance of having been originally of a rich deep red; it has been supposed that it is the ground work of obliterated gilding. See a supplementary plate in our fourth volume. [ED.]

^b The mouldings of the capitals of the antæ at the side of the windows of the painted chamber, were ornamented in a similar manner as the principal antæ previously described. [ED.]

^c The mouldings of this cornice were also painted, making it appear probable that that sort of decoration was carried throughout the building. [ED.]

^d It may be observed that the mouldings of this pedestal partake of a character of profile found in Grecian architecture, erected after the Roman conquest of Greece. The cornice and projecting plinth over it consisting of the same quality of marble, appear however to be coeval with the die and base of the pedestal. The inscription to Agrippa is cut on the pedestal below the fascia of the cornice. The three steps or plinths shewn beneath the base were probably intended to be wrought smooth; below them built on the rock, are six other courses of masonry of inferior marble, which form a basement to the pedestal.

We cannot leave the examination of the admeasurements, by NICHOLAS REVETT, of the details of this edifice, without expressing our admiration of their correctness as compared with other more recent documents. [ED.]

Marathon, and contributed greatly to the victory they obtained there, by diffusing terror throughout the Persian army^a. The medal on the right-hand, Fig. 20, represents the statue of Hecate, by Alcámenes, the disciple of Phidias, which stood near the Temple of Victory Apteros^b.

The TAIL-PIECE, Plate XVII. Fig. 21, exhibits the portrait of that illustrious statesman Pericles, who governed Athens with surpassing wisdom and valour during the space of forty years, and adorned the city with its most stately edifices, the Parthenon, the Propylæa, the Odeum, the long walls, &c. This is copied from a fine antique bust in the collection of Mr. Townley, who with great liberality has permitted an engraving of it to be made for the use of this work^c.

^a This coin is in the collection at the Royal Library of Paris, a similar medal and also of bronze, is in the British Museum, but in less perfect preservation; it is not known in any other collection. See Pellerin, Tome I. Pl. XXII. [ED.]

^b The coin above mentioned was first described by Pellerin as representing two Caryatides, as follows. "La médaille No. 5 représente deux Caryatides adossées, ayant une espee d'architrave sur la tête, telles que Vitruve dit qu'elles étoient figurées par les architectes Grècs dans les ornements des grands edifices." This medal, with the collection of Pellerin, was transferred to that of the King of France, and is not mentioned in the catalogue of any other cabinet. We have by us a bronze coin somewhat worn, inscribed on the reverse as the above, with the words ΑΘΗΝΑΣ ΝΙΚΗΦΟΡΟΥ in a vertical direction, with a trophy intervening; the upper part of which having been when struck below the top of the die, it produced on the first impression an effect similar to this group, an error which the comparison with other medals of the same description rectified. Pellerin appears not only to have been incorrect in supposing this coin to have been impressed with a group of female figures, but to have been mistaken also as to the city to which it belonged. Medallists now attribute such coins to Pergamus, from the monogram often seen

on them resembling that on the Cistophoral coins of that city, where they have often been found. See Pellerin, Recueil de Medailles de Peuples et de Villes, Tome I. Pl. XXII. p. 145. [ED.]

^c This head of Pericles with another Hermal bust resembling it, was excavated near Tivoli at the "Olivetti di Cassiano" the supposed site of the villa of Cassius; it was given in exchange by the Pope, the patron of the excavation, to Mr. Gavin Hamilton, by whom it was transferred to Mr. Townley, and it is now in the British Museum. This bust portrays the craniologic defect of an elongation of the crown of the head, to conceal which that great man Pericles is said to have usually worn a helmet, and for which Cratinus, and other ribalds of his day, made him a subject of personal ridicule, comparing his head to his tent-shaped Odeion. The Hermes of Pericles in the Vatican found with this is inscribed:

ΠΕΡΙΚΛΗΣ
ΞΑΝΘΙΠΠΟΥ
ΑΘΗΝΑΙΟΣ

"Pericles, son of Xanthippus, an Athenian."
Museo Pio Clem. Vol. VI. P. XXIX. Plut. in Pericle.

[ED.]

AN EXPLANATION OF THE VIGNETTE^a IN THE TITLE-PAGE.

THE vignette on the title-page exhibits medals of three Attic demoi or townships, Marathon, Prasiæ, and Rhamnus: the principal is that of Marathon. On the face of this medal is the head of Minerva, particularly remarkable for that her helmet is fashioned into the portrait of the god Pan, to whose assistance the Athenians gratefully attributed a share of their success against the Persians in the glorious battle of Marathon. On the reverse of this medal is the owl, so frequent on the medals of Athens: it is encompassed by a garland of olive. On one side of the owl is the letter M, and on the other is the letter A, which, I am persuaded, were meant to indicate the name of the demos, where this medal was coined.

It is remarkable, that near Marathon there is a cavern or grotto sacred to Pan, which is mentioned by Pausanias, described by Dr. Chandler, and celebrated in a Greek epigram published by Mr. Spence in his *Polymetis*^b.

The other two medals have induced me to make a digression touching the situation of the demoi where they were coined.

On the eastern coast of Attica, looking towards the Cyclades and the Ægean sea, is the entrance of a spacious haven, which, by a long narrow ridge of rock, stretching nearly east and west, is separated into two commodious harbours. That towards the north, into which you first enter, is called Porto Raphti, probably the ancient Alai Araphenides. The other harbour, now called Prassa, was apparently the ancient Prasiæ: some scattered fragments of ruin on the southern shore point out its former situation. From this place Erisichthon, who was the son of Cecrops, and who first occupied Delos, and built the Temple of Apollo there, sailed in the ship Theoris with presents to that divinity; and returning from one of his expeditions there, died at sea, and was buried at Prasiæ, where he had a monument erected to him, as Pausanias relates; and here likewise was a temple of Apollo, where the mystical presents from the Hyperboreans were annually received, and were transmitted in the Theoris from hence to Delos.

In the left-hand corner of the vignette is the face of a medal which I suppose coined at Prasiæ: on it is a head of Cybele crowned with towers, whence I am induced to believe, that a temple of this goddess also was here, although Pausanias has omitted to mention it. On the reverse of this medal, which is in the right-hand corner, is impressed a ship, probably the Theoris: over it are the characters ΠΡΑΣ, apparently meant to express the name of this demos.

I might have observed in the beginning of this article, that on entering the northern harbour our attention was excited by two small insulated rocks, on each of which is a mutilated statue of pure white marble; indeed so mutilated and defaced, that I was unable to satisfy myself what divinities they were intended to represent. The largest, which is really of colossal size, has probably been a Neptune, or an Apollo, although at present it is ridiculously called O Raphti, or the Tailor. The figure on the other rock is much less; it represents a female, but whether a Thetis or a Diana, it is called E Raphti Poula, or the Tailor's Daughter; and both probably owe their present name to the demos Araphen, formerly situated, I suppose, on the shore of this harbour^c.

^a The account of the vignette of the title-page is here introduced; the description of the other vignettes having been already inserted at the end of the chapters they illustrate; with the exception of that regarding Fig. 4. Pl. III. at the end of the explanation of the plan of the Acropolis, which is placed at page 15 in the description of the locality where it was seen. [ED.]

^b The most celebrated Grotto of Pan was beneath the Acropolis. See Anth. ed. De Bosch. Vol. II. p. 450, *Polymetis*, p. 255. Note ^c, p. 14, of this volume. [ED.]

^c The Chevalier Brøndsted in his "Voyages dans la Grèce, 1825", p. 4, supposes that the colossal sitting figure here mentioned, and still seen on the island at Porto Raphti, may be a statue of

The little medal in the middle of this lower range is impressed with a monogram formed like an R, and with a sprig of buckthorn^a, which in my medal was but badly preserved. This, I suppose, was coined at Rhamnus, a demos on this eastern coast, celebrated for a beautiful temple and statue of Nemesis, the ruins of which are yet to be seen, and occupy a considerable space, although not one column is erect, nor one stone in its place; all is at present prostrate on the ground, and appears as if an earthquake had overthrown it^b.

Erisichthon; but it more probably represents a mythologic personage, perhaps Apollo. See a view of the figure in Dodwell's Travels, Vol. I. p. 532, and the name Ραῖς Νέμεσις in the list of modern names of places in Attica in our third volume. [ED.]

^a Termed in Greek ῥάμνος, the plant from which, according to several ancient authors, the name of the demos Rhamnus was derived. Vid. L. Holstenii Notas in Steph. Byz. [ED.]

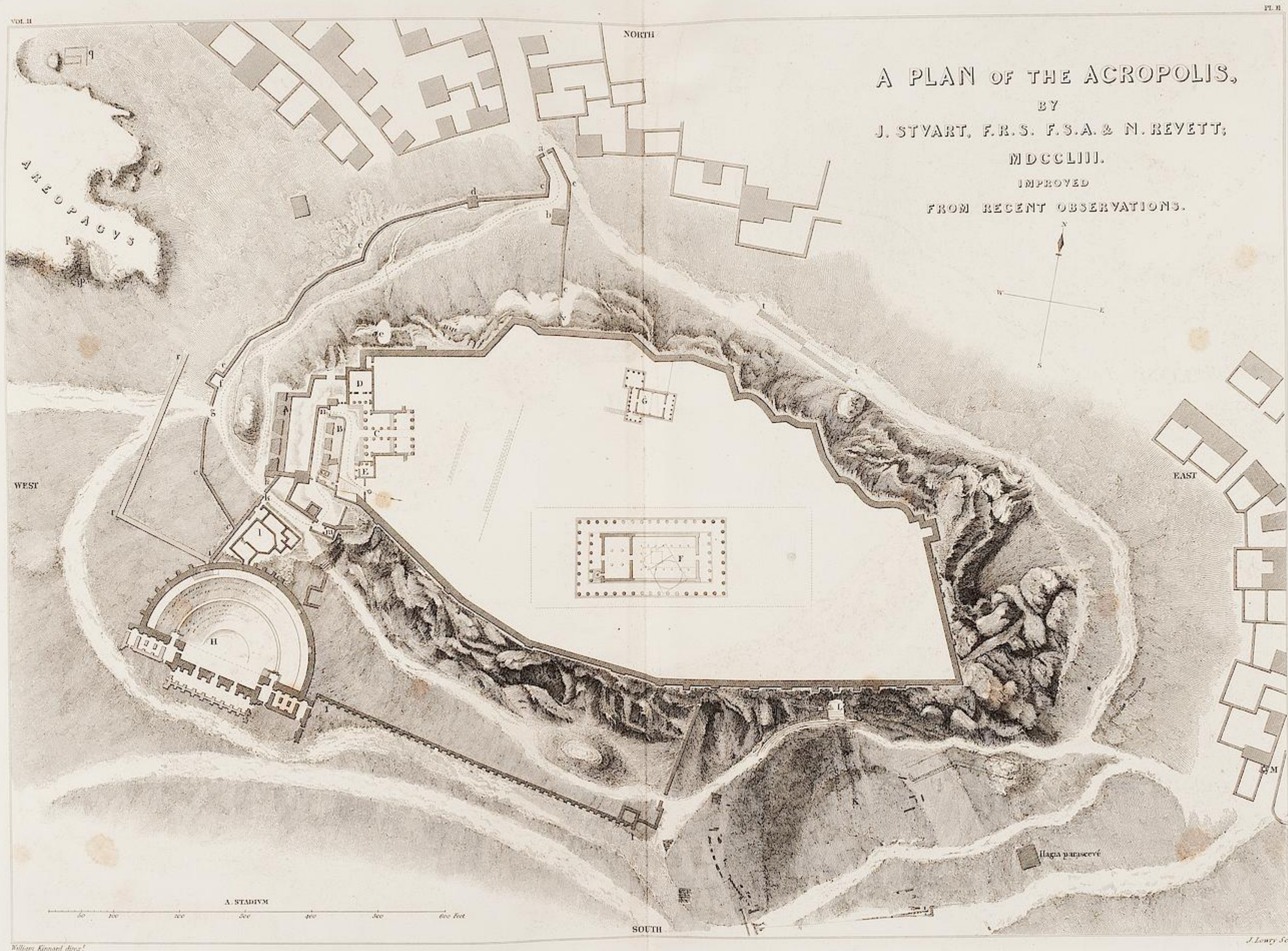
^b The ruins of this Doric temple, probably of the age of Pericles, have been accurately delineated and engraved, together with several other Grecian edifices, through the munificence of the Dilettanti Society, in a volume entitled "Unedited Antiquities of Attica", Chap. VI. [ED.]

END OF THE SECOND VOLUME.



The Temple of Jerusalem





Plan of the Acropolis.

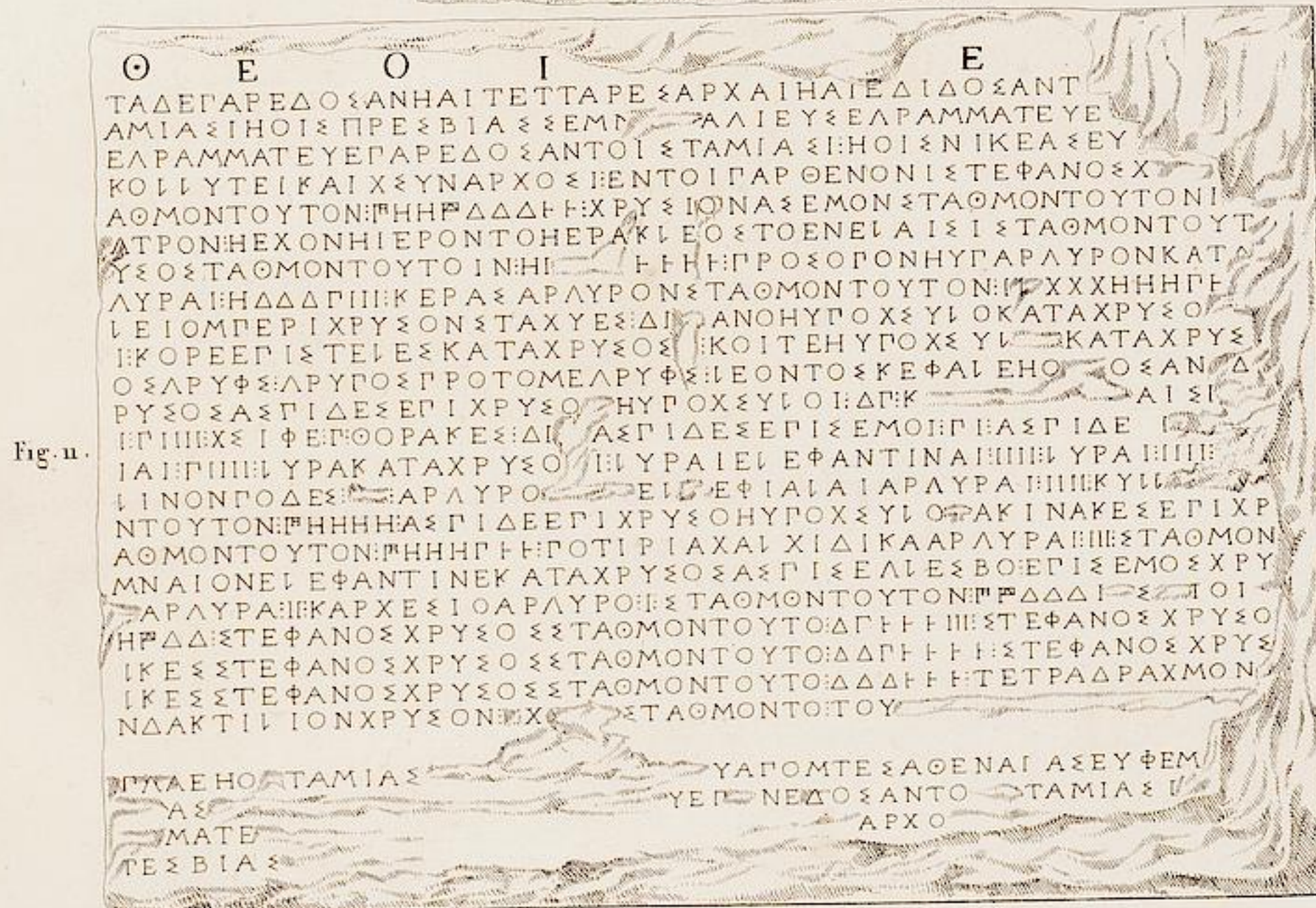


Fig. 1.

Chap. I. Pl. IV.



Fig. 2.

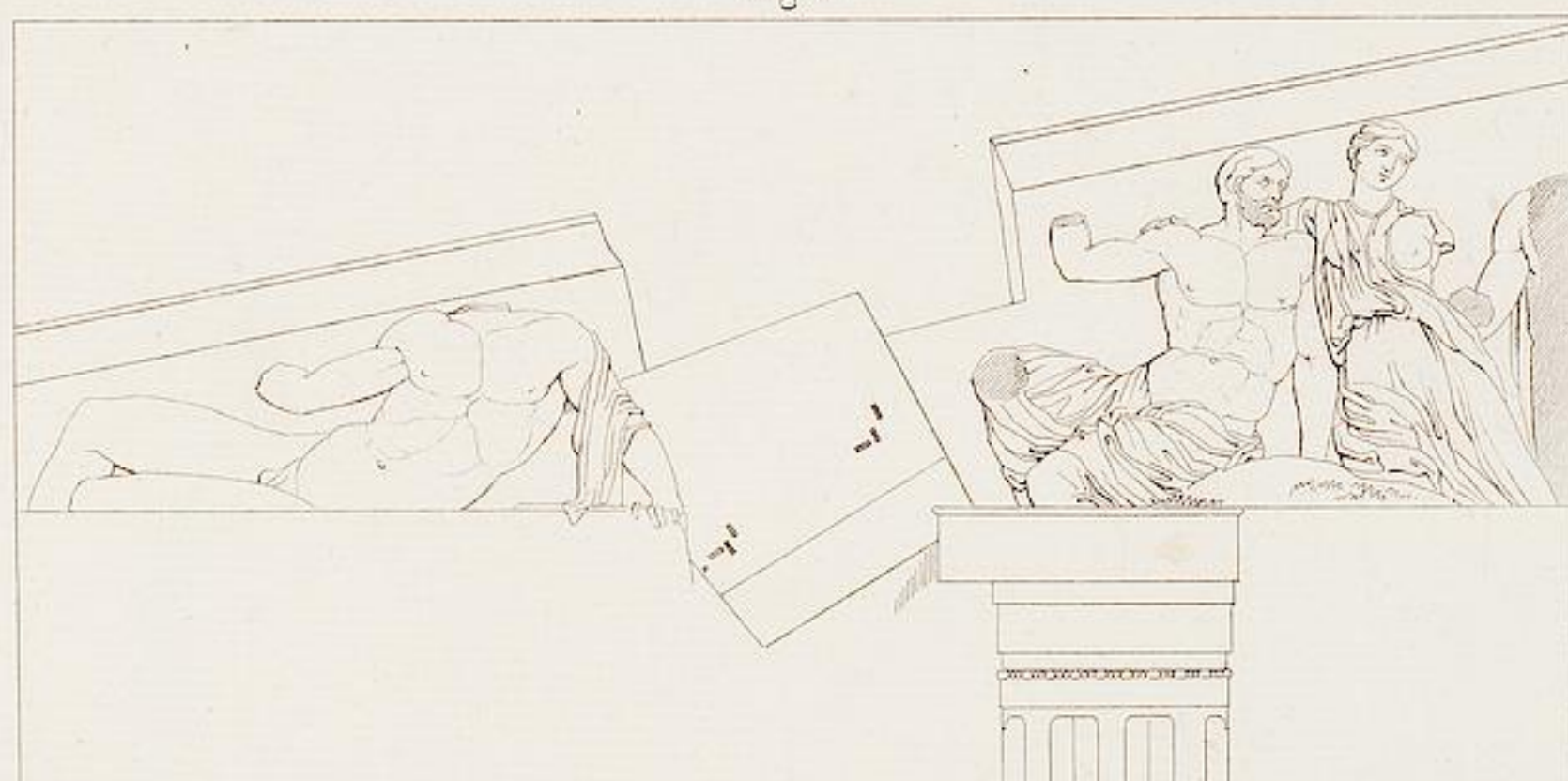


Fig. 5.



Fig. 5.

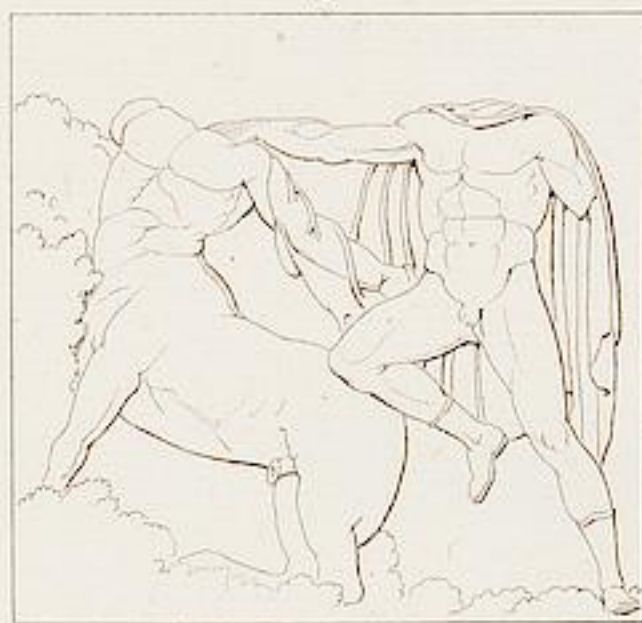


Fig. 3.



Fig. 5.



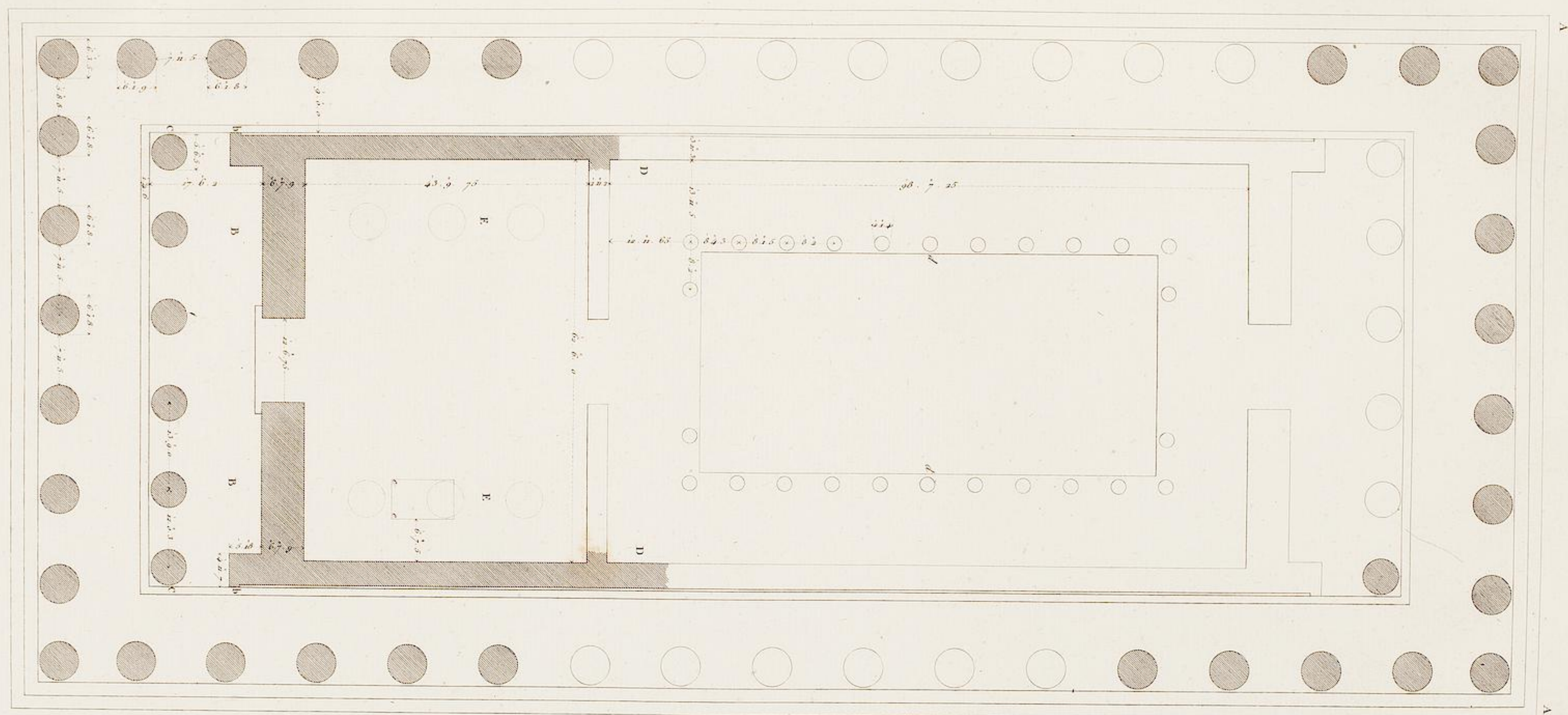
Fig. 5.



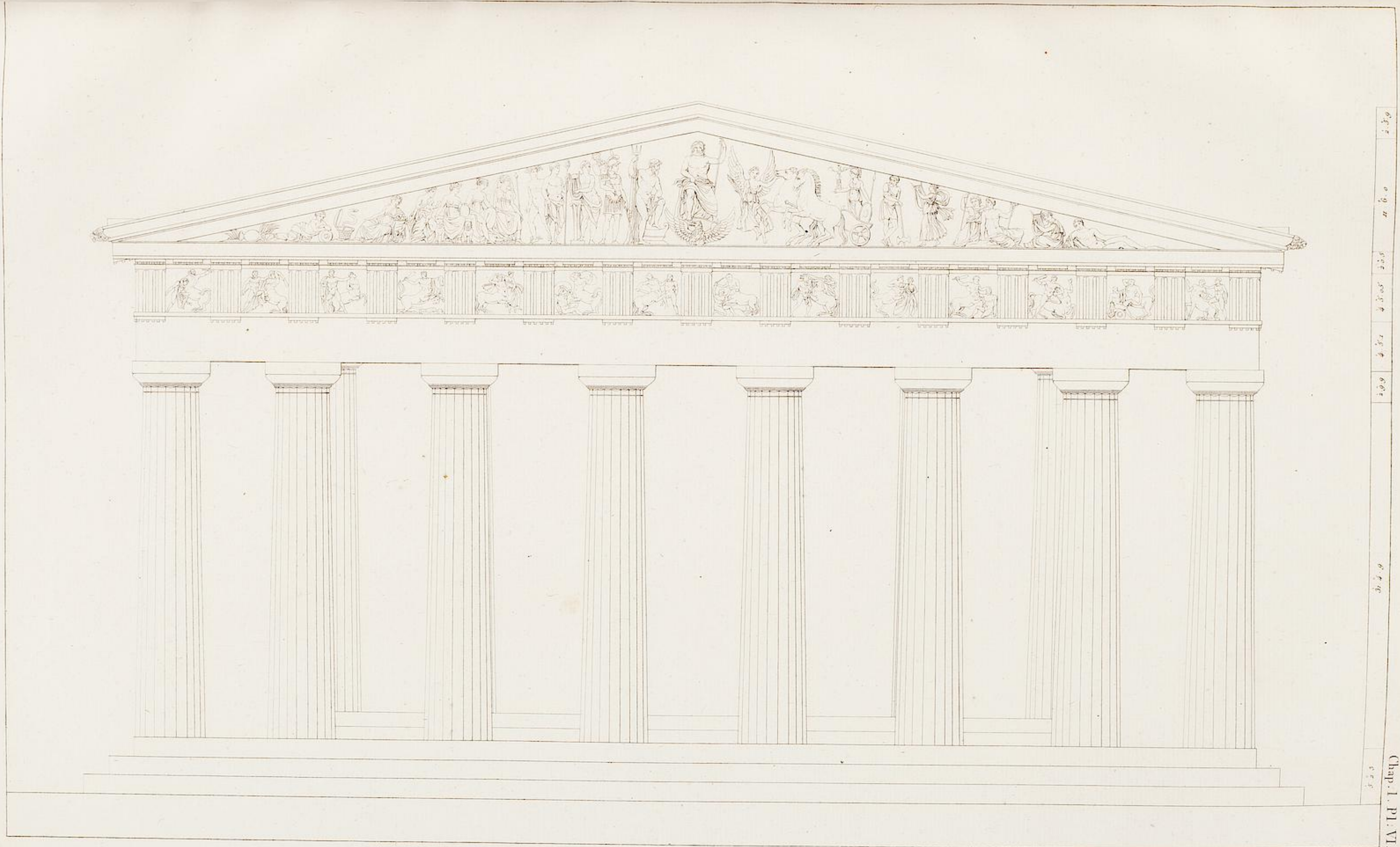
Fig. 3.



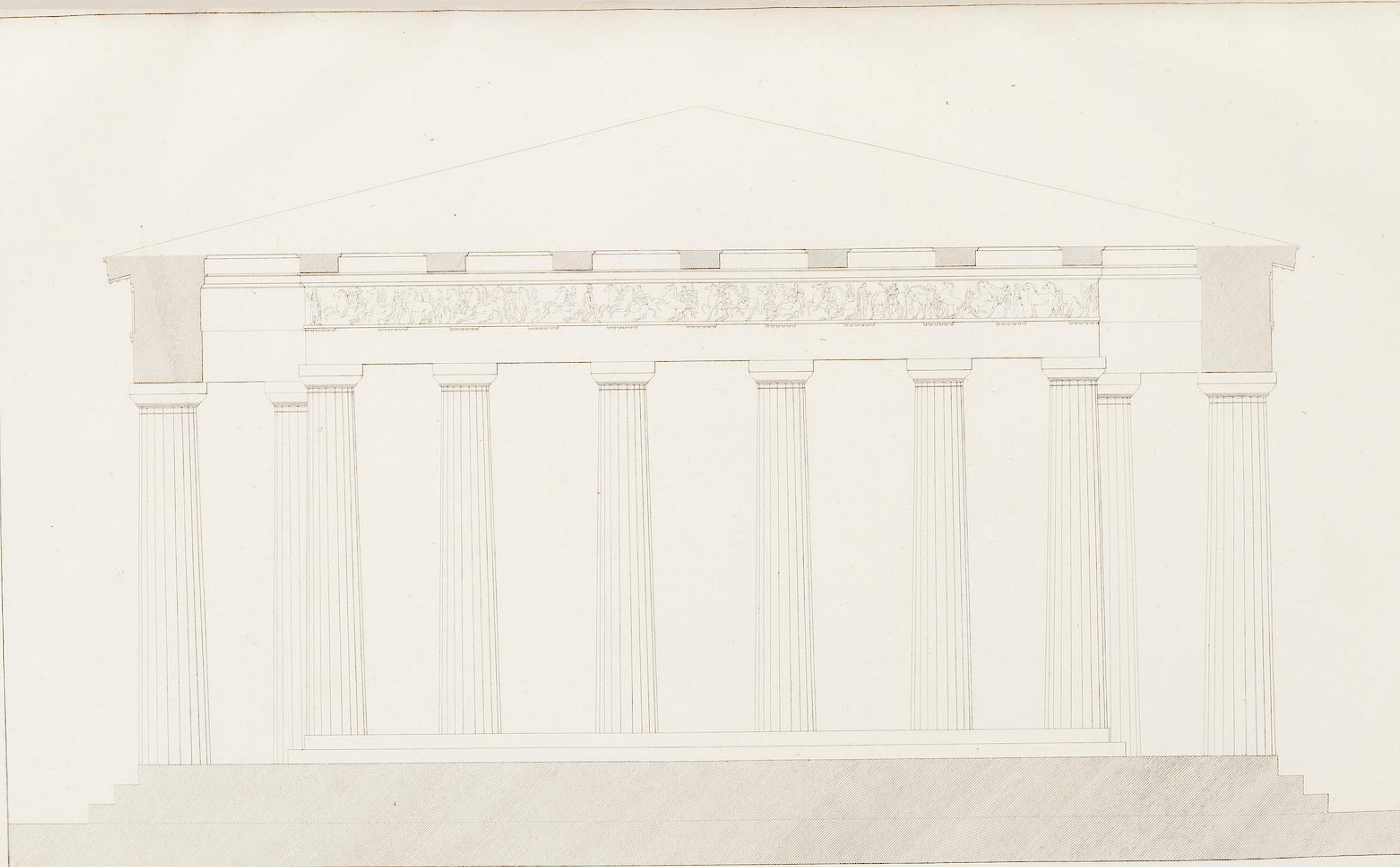
Der Hammer



Chap. I. Pl. V.

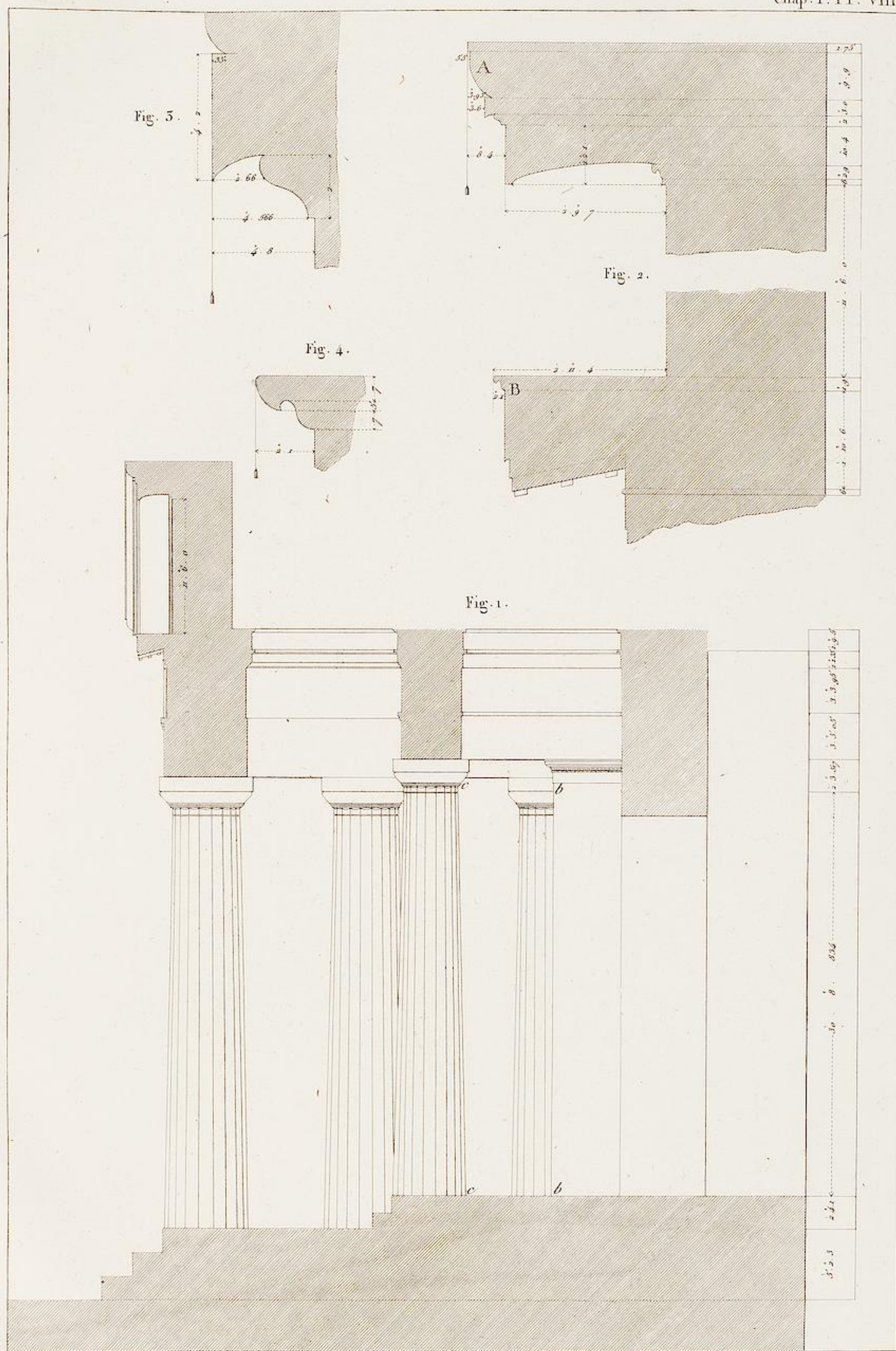


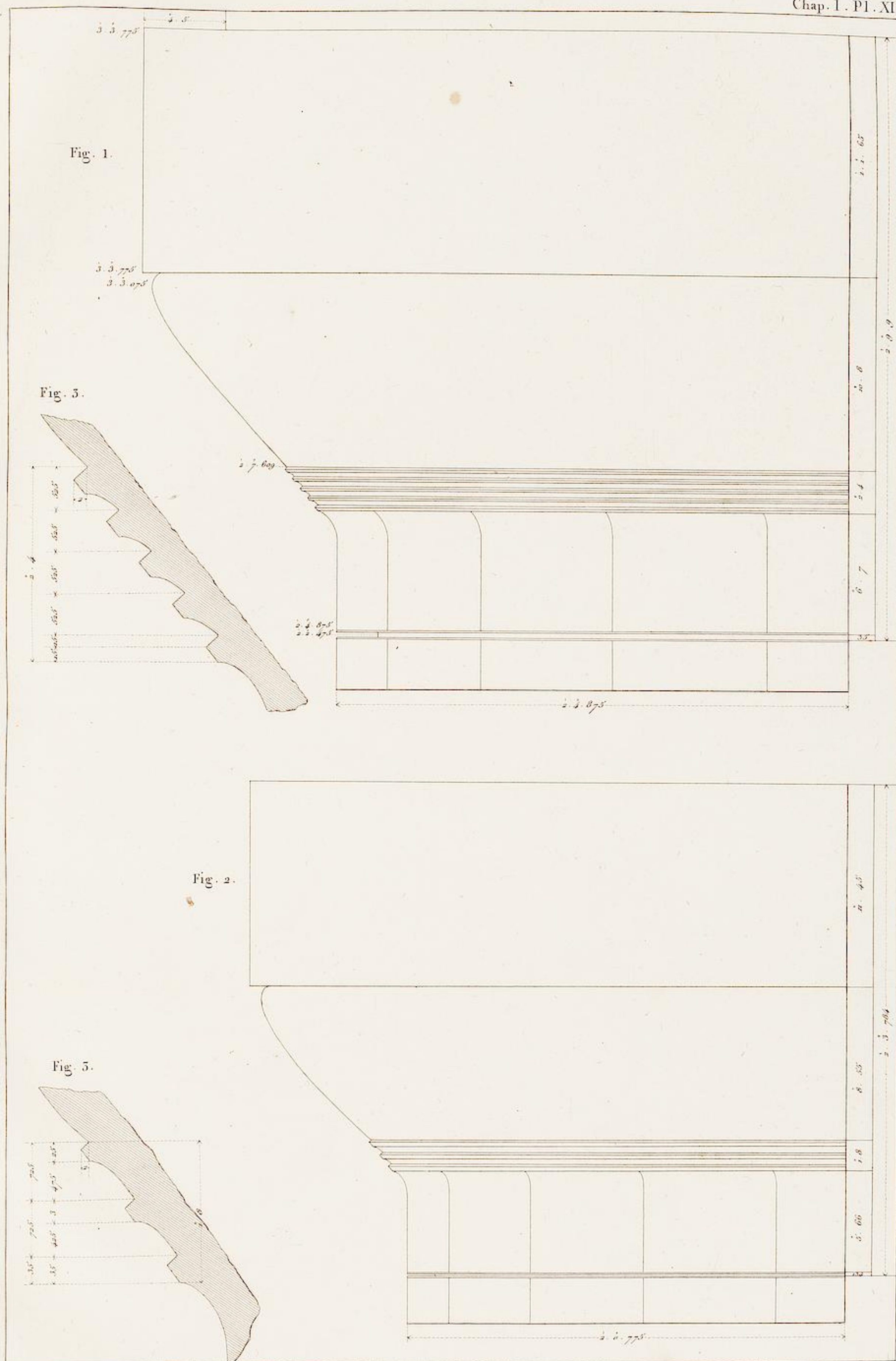
Parthenon



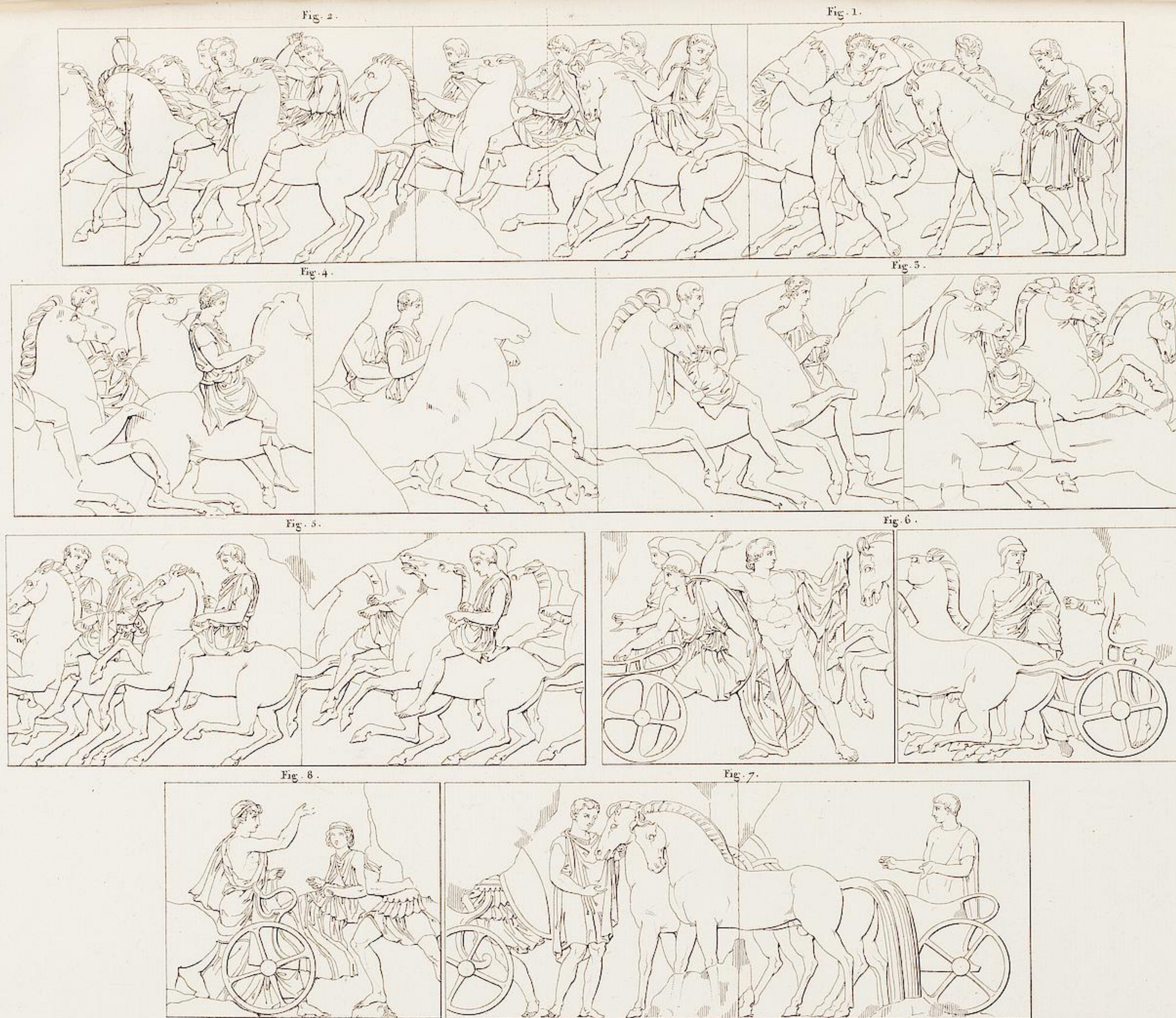
Chap. I. Pl. VII.

Parthenon





Parthenon

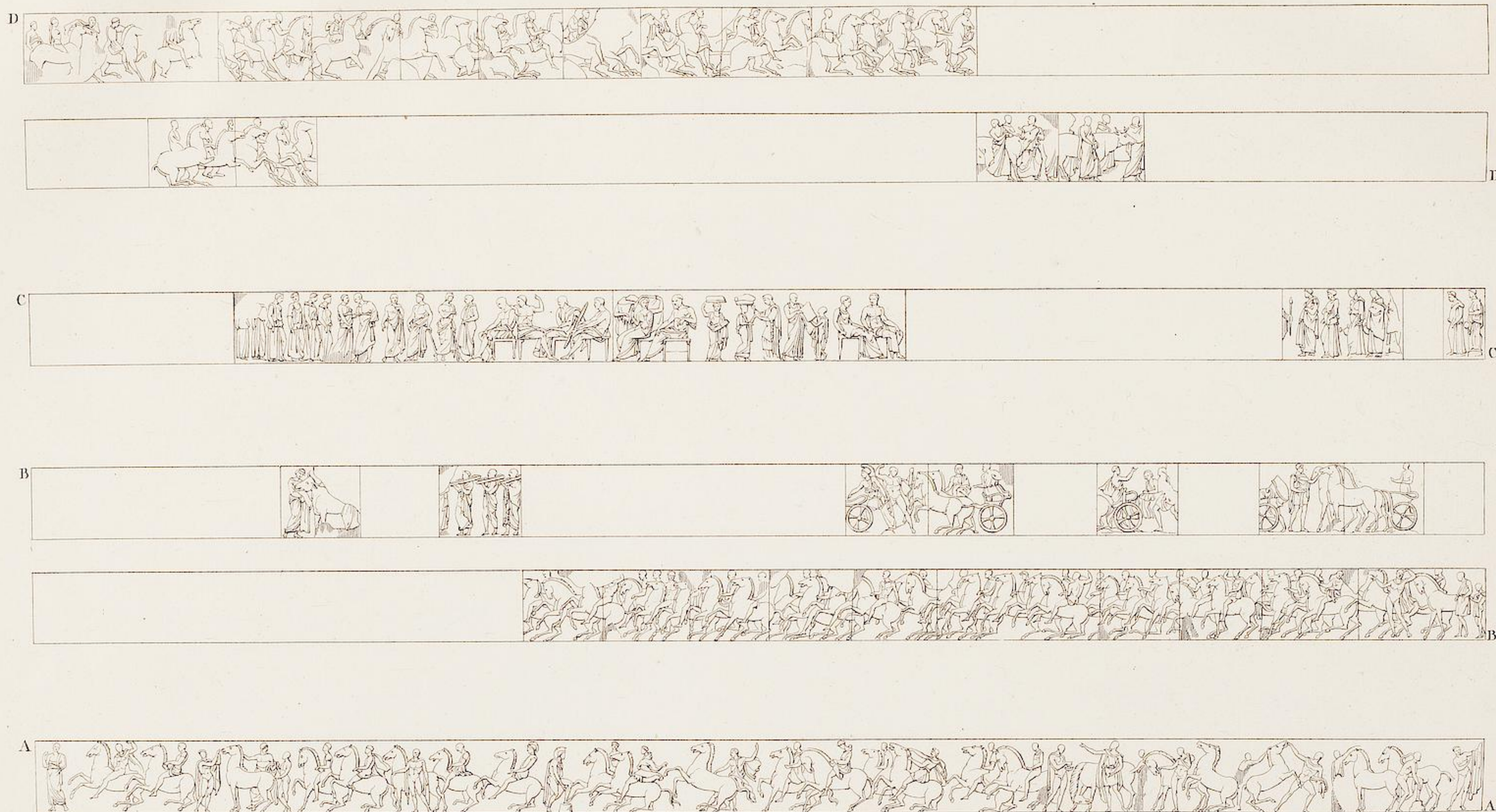


Parthenon

Chap. I. Pl. XII.



Parthenon



Parthenon

Fig. 1.



Fig. 5.



Fig. 4.

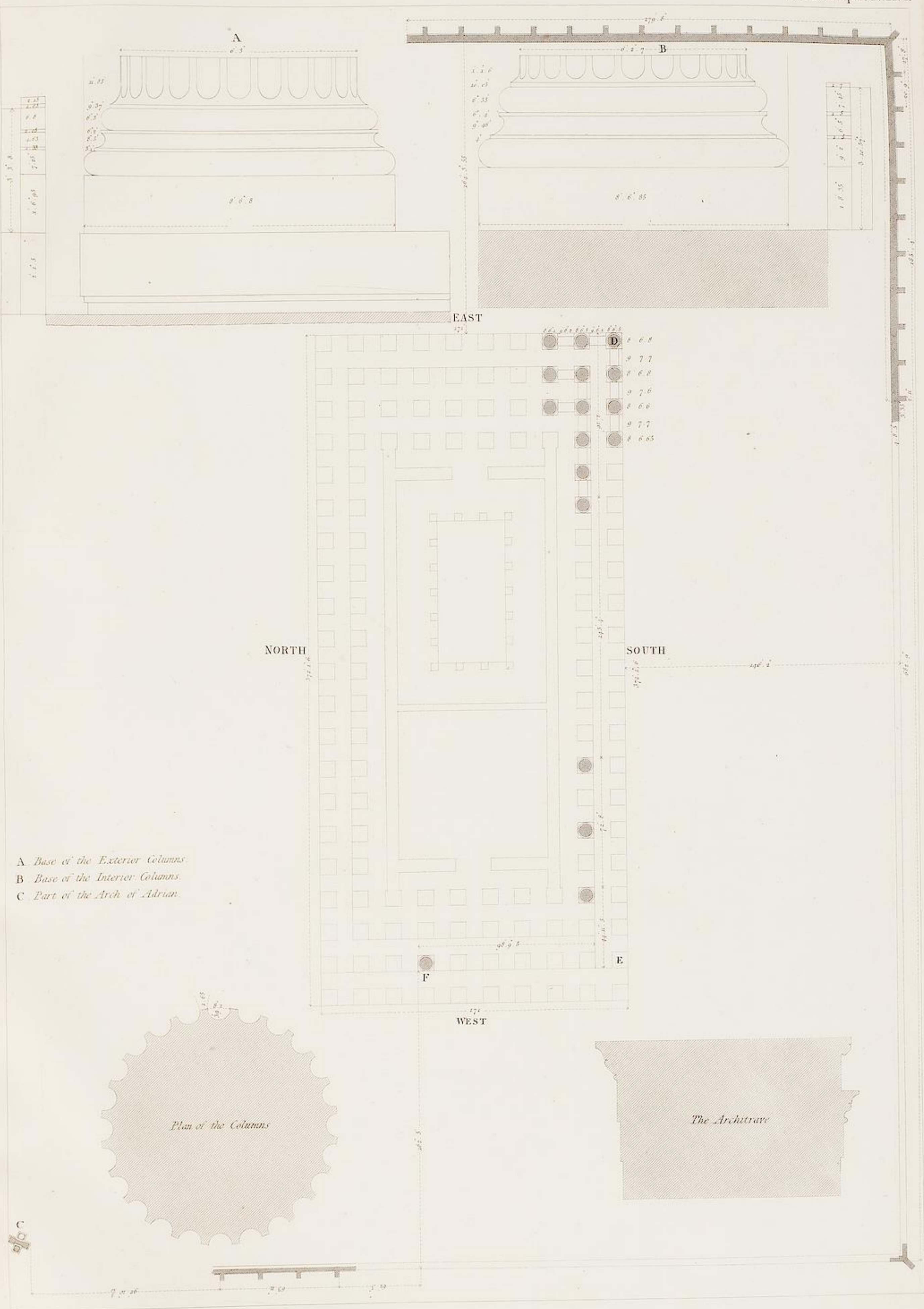


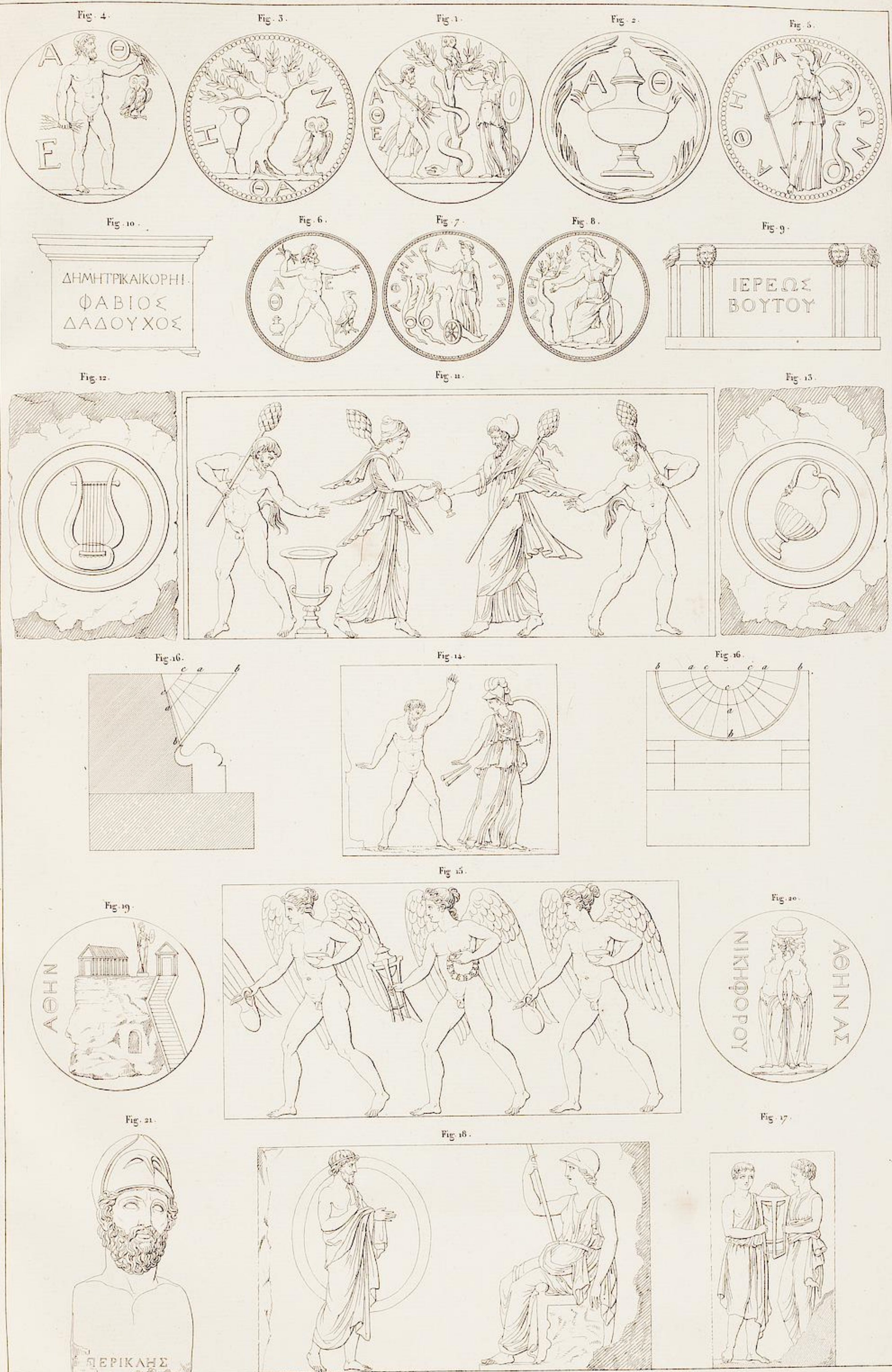
Fig. 2.



Clap. I. Pl. XV.

Parthenon







Chap. II. Pl. XVIII.

View of the Temple of Epikourion

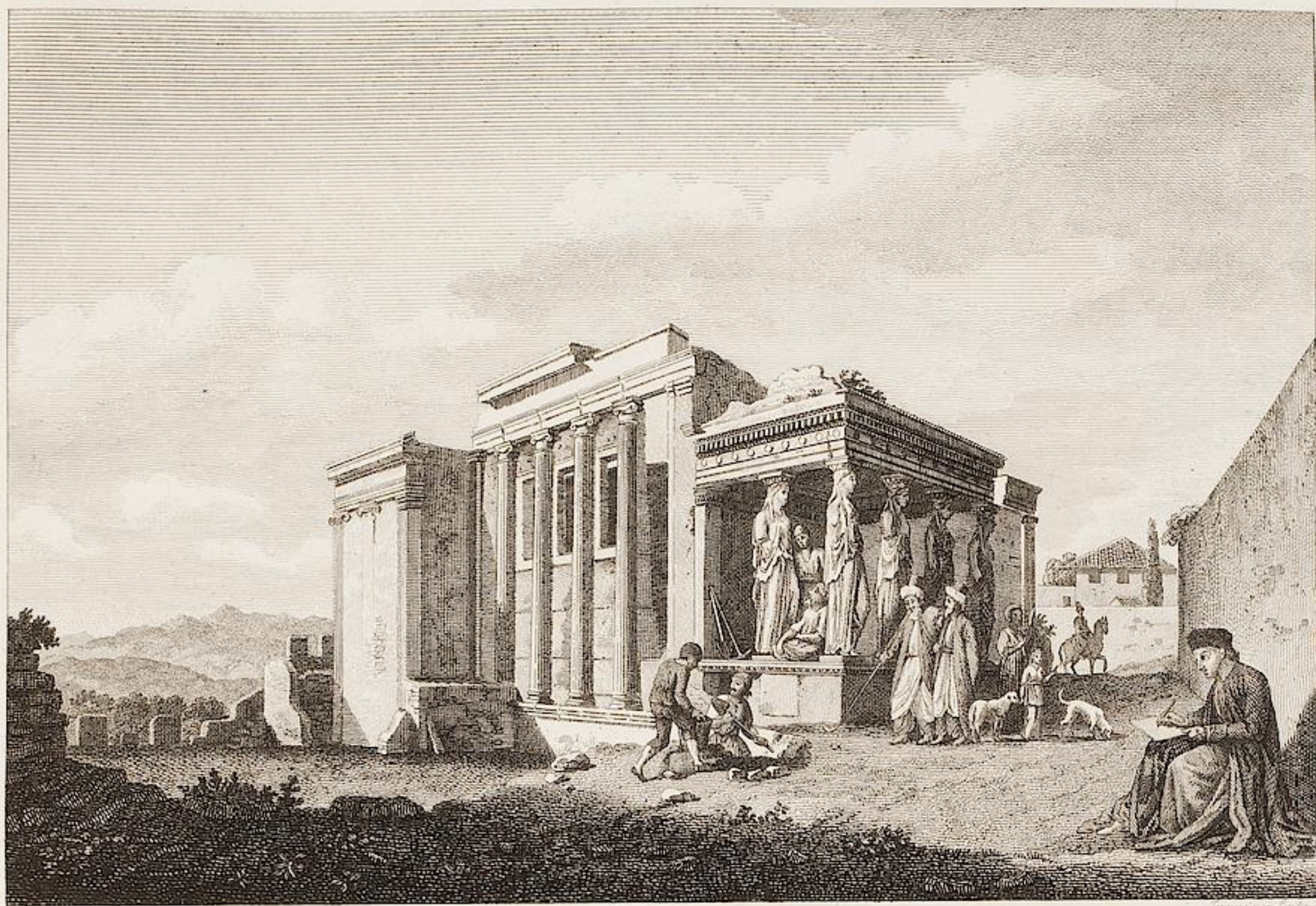


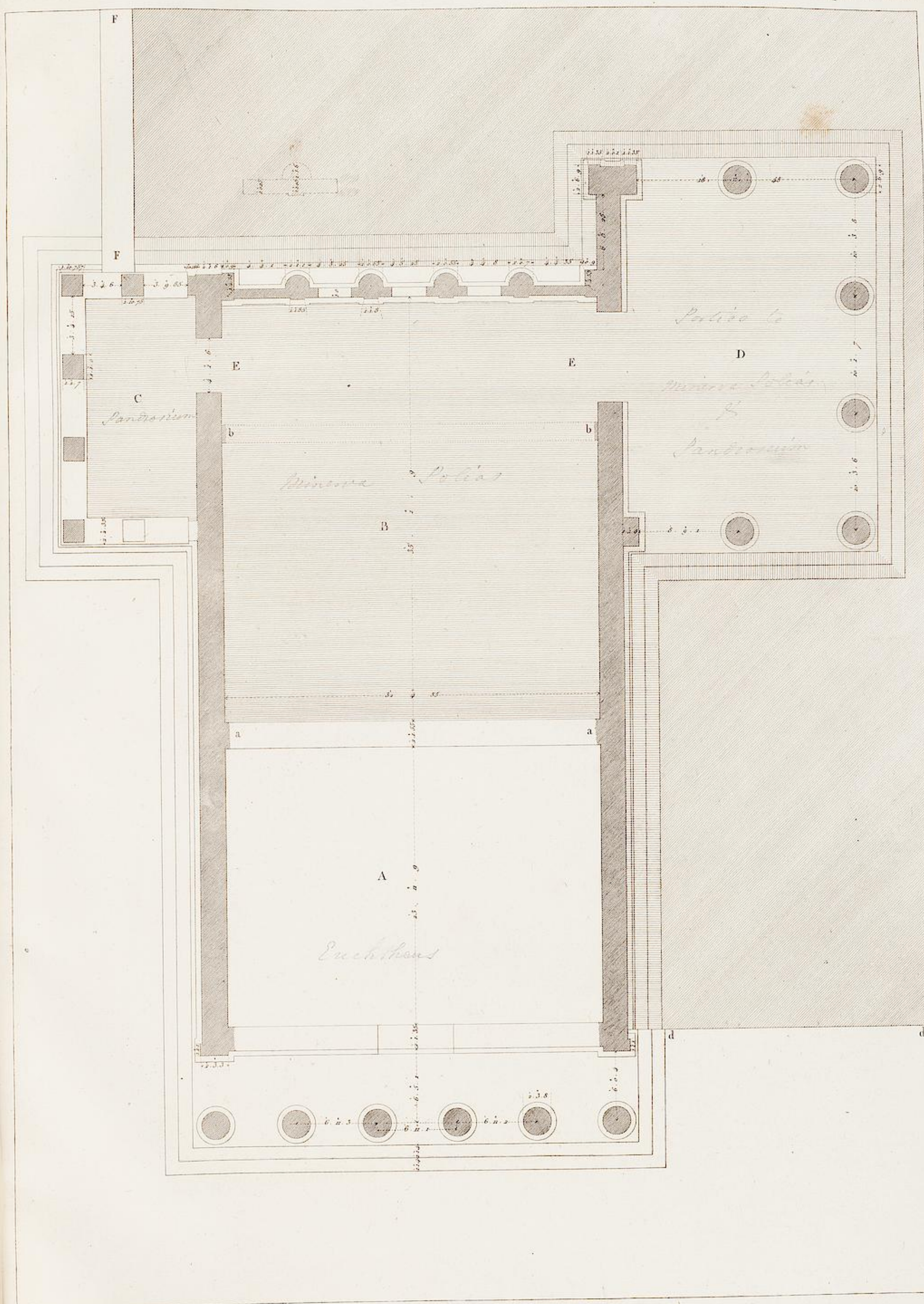
Fig. 2.

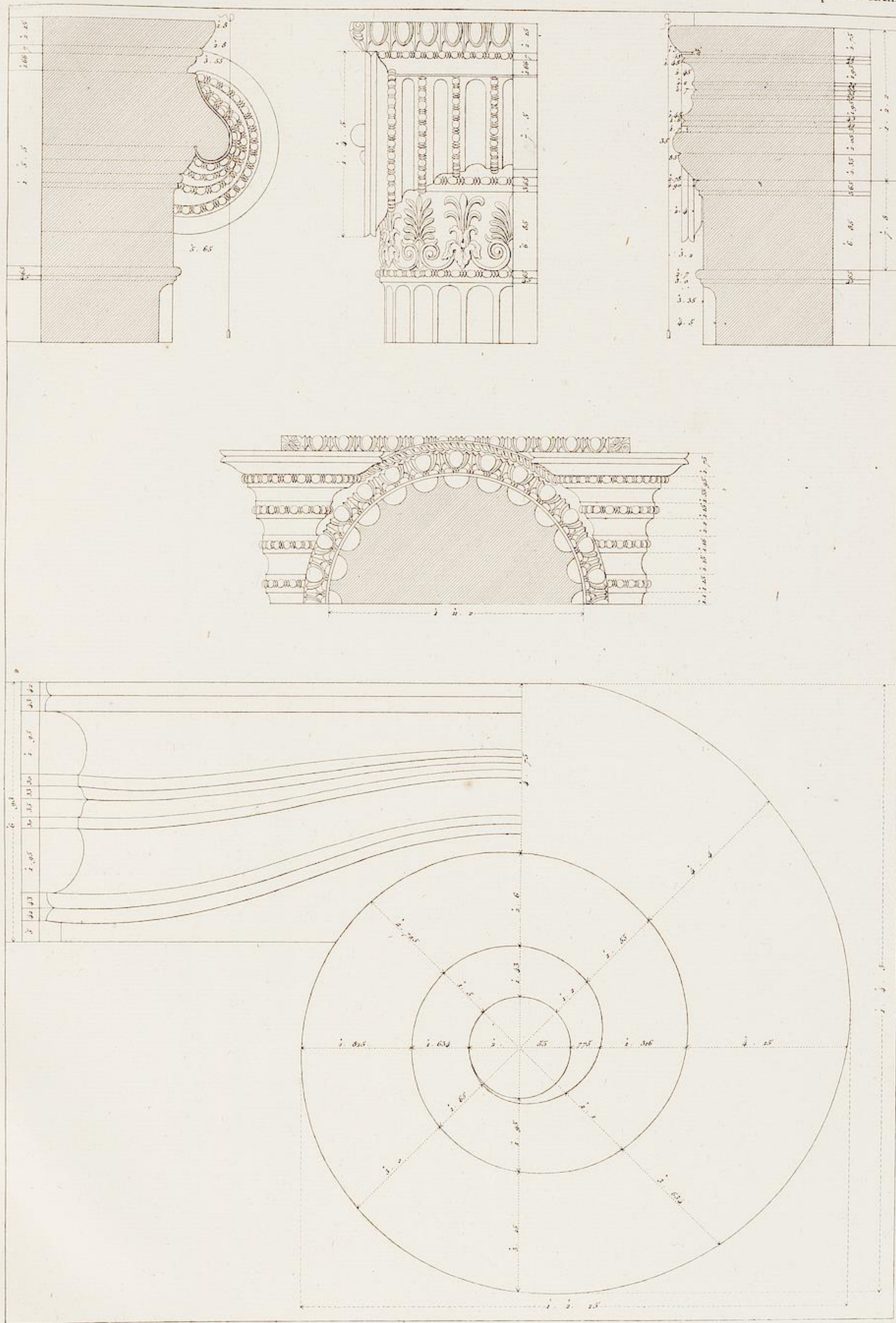


Fig. 3.



Temple of Minerva at Paestum





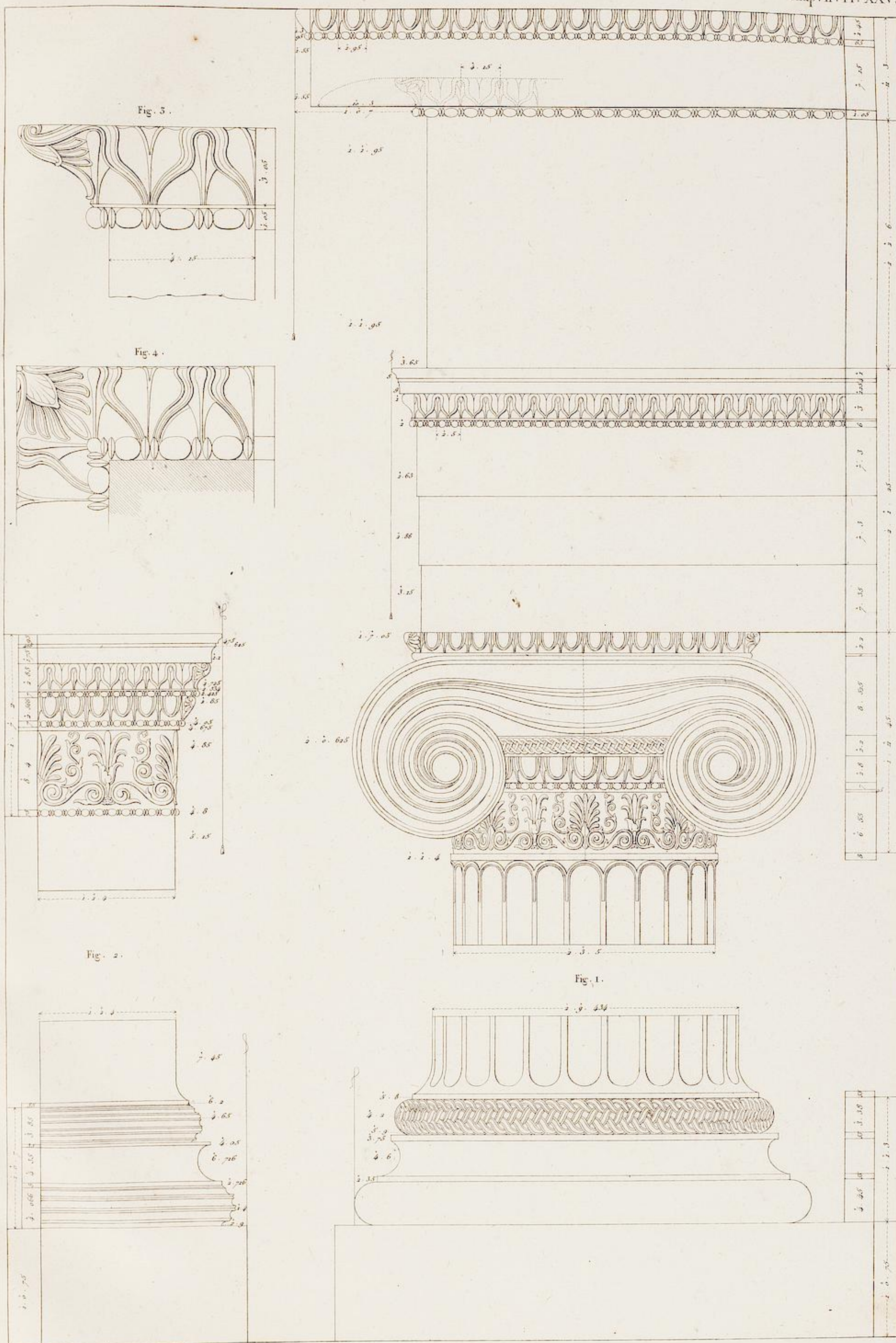
Temple of Bacchus



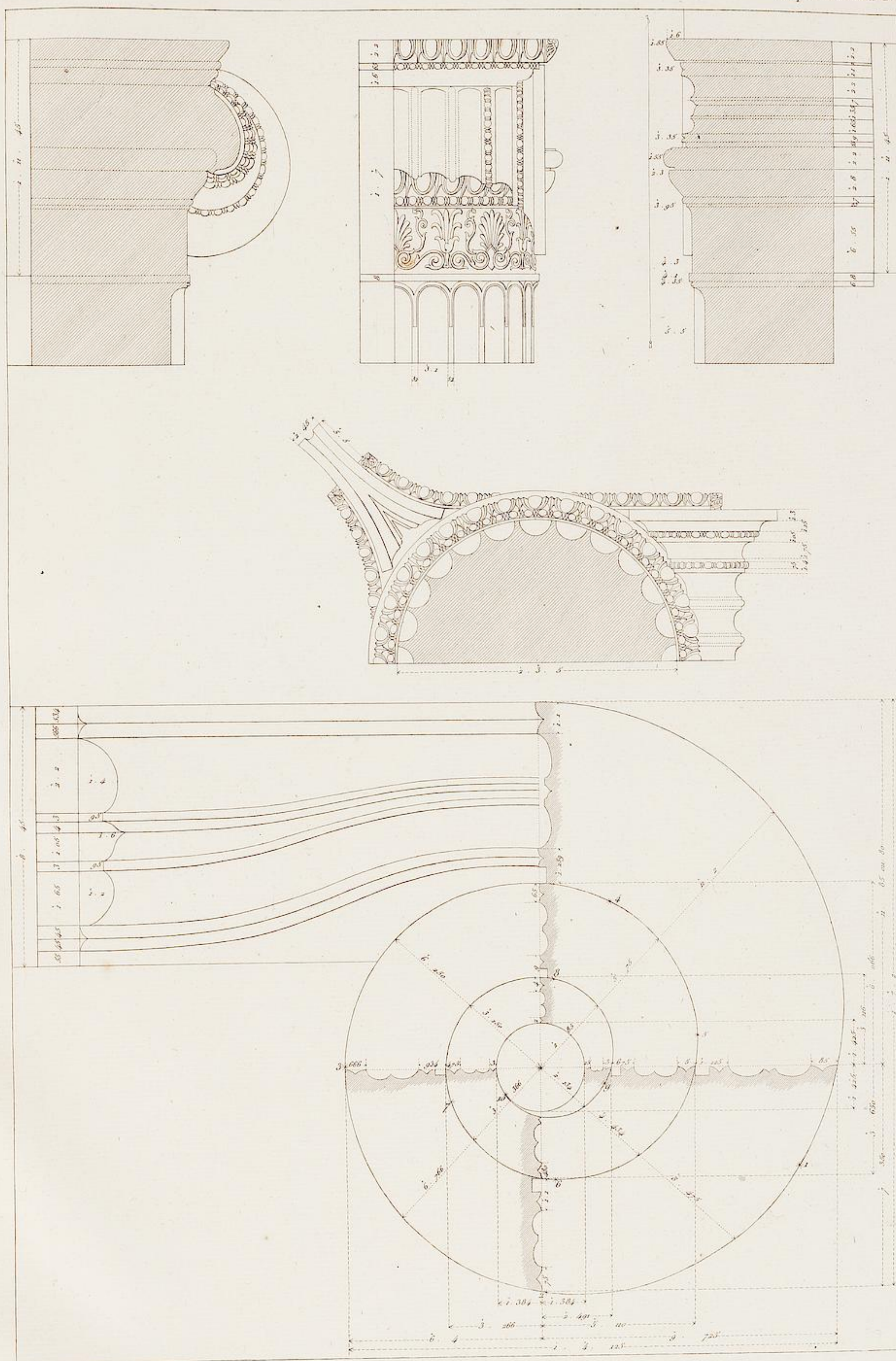
Chap. II. Pl. XXV.

Greek House

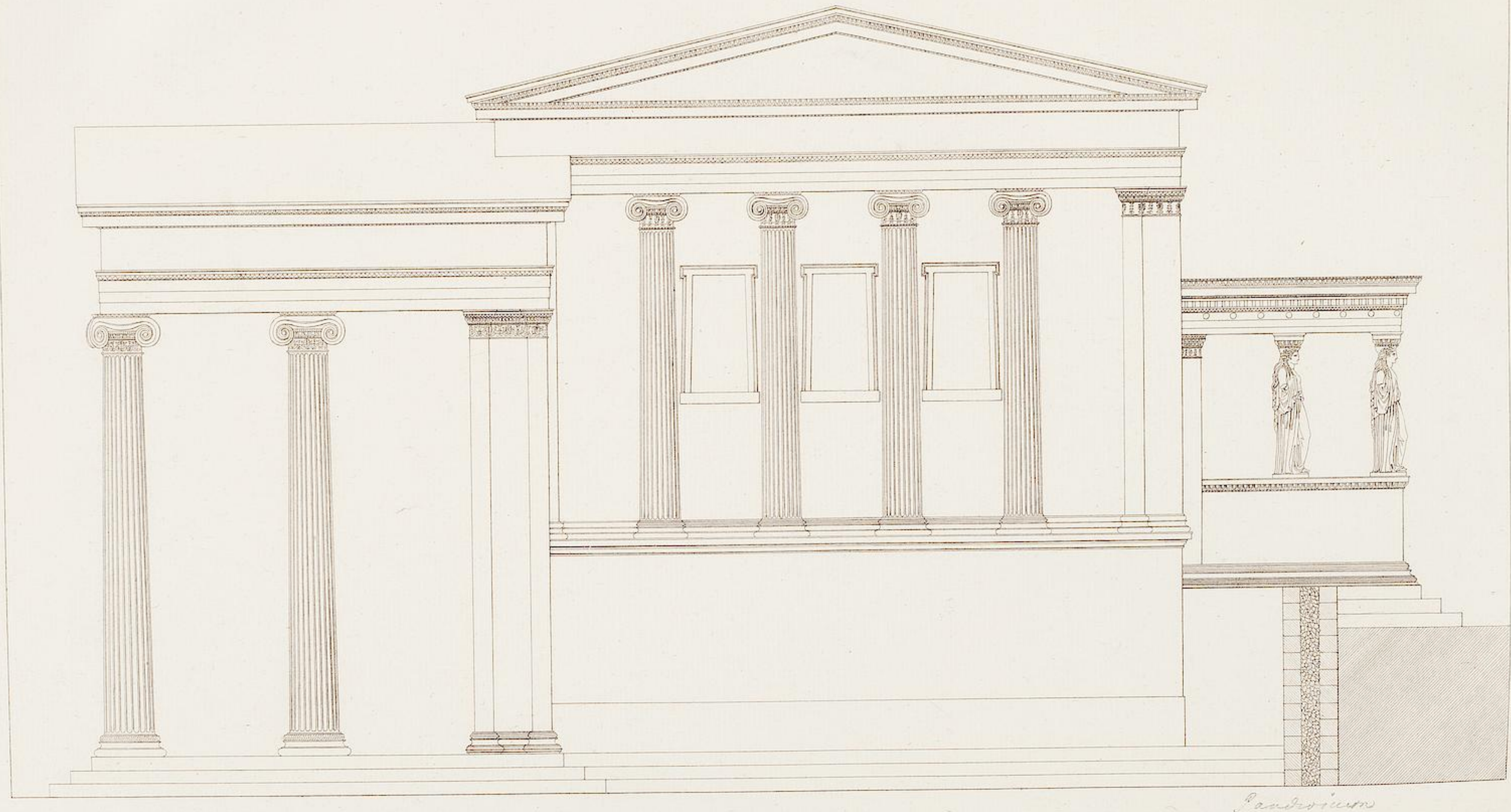
Minerva Solius



Minerva Solus



Minerva Solis

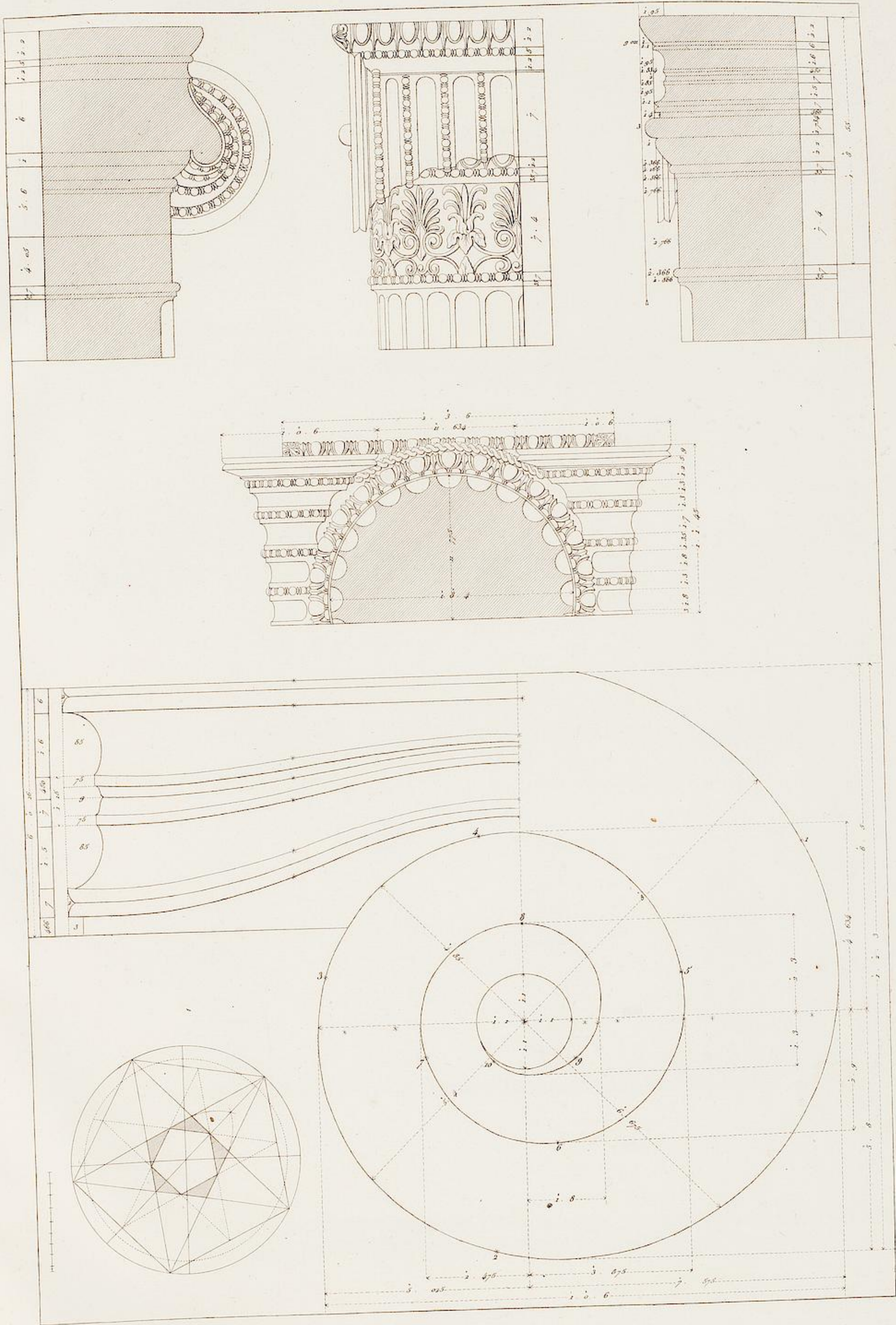


Minerva

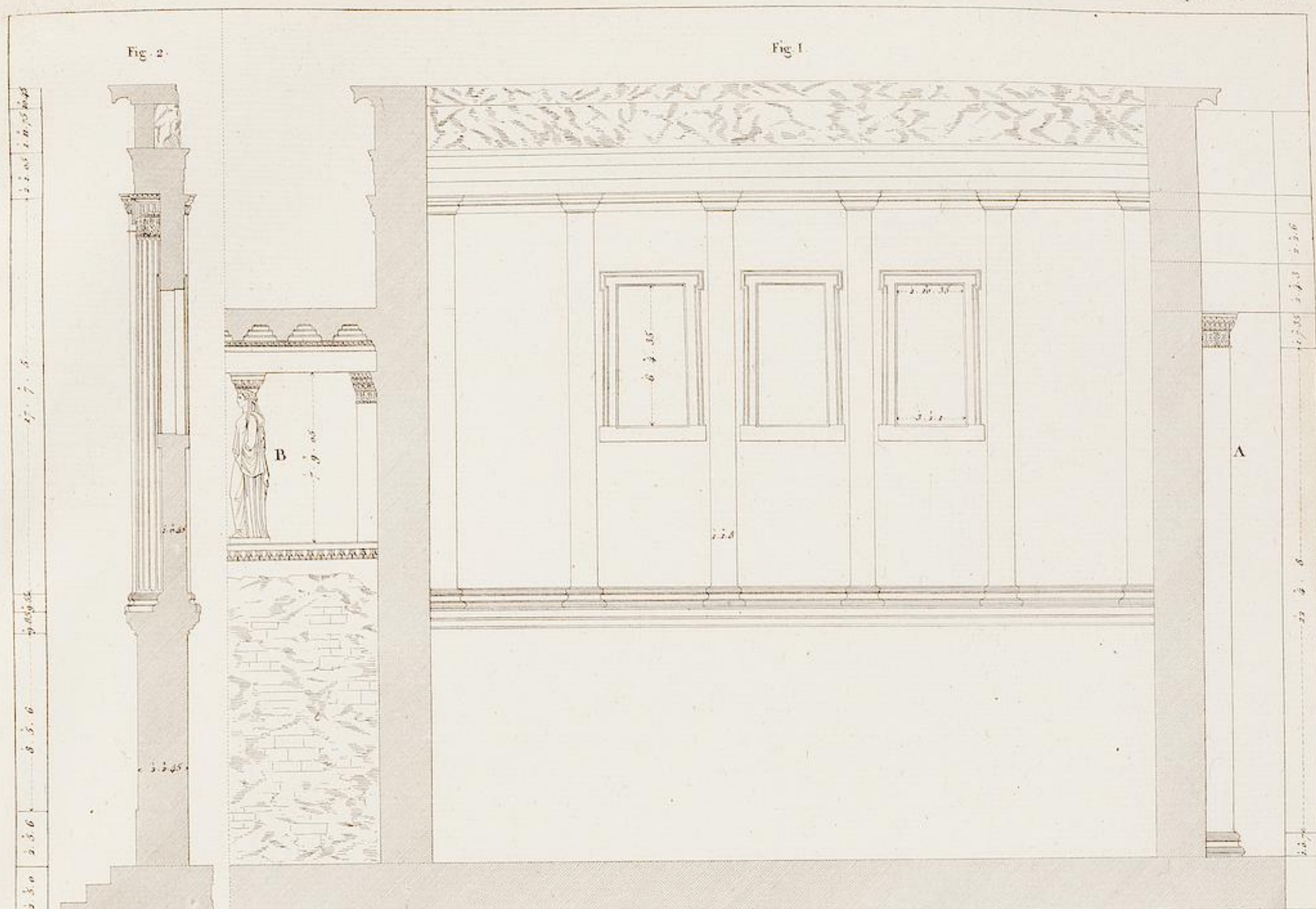
Paestum

Chap. II. Pl. XVIII.

Paestum

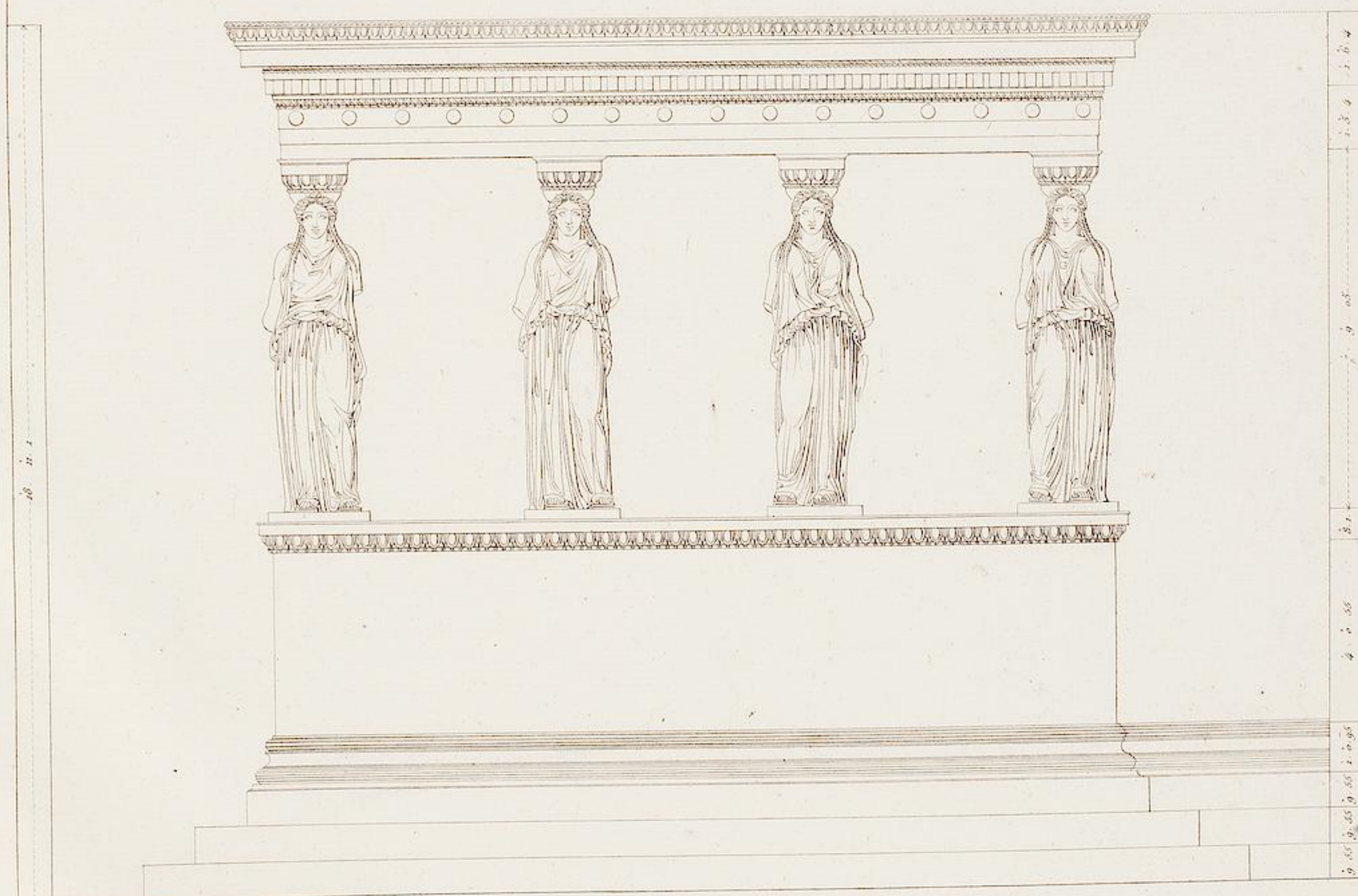


Minerva Solias.

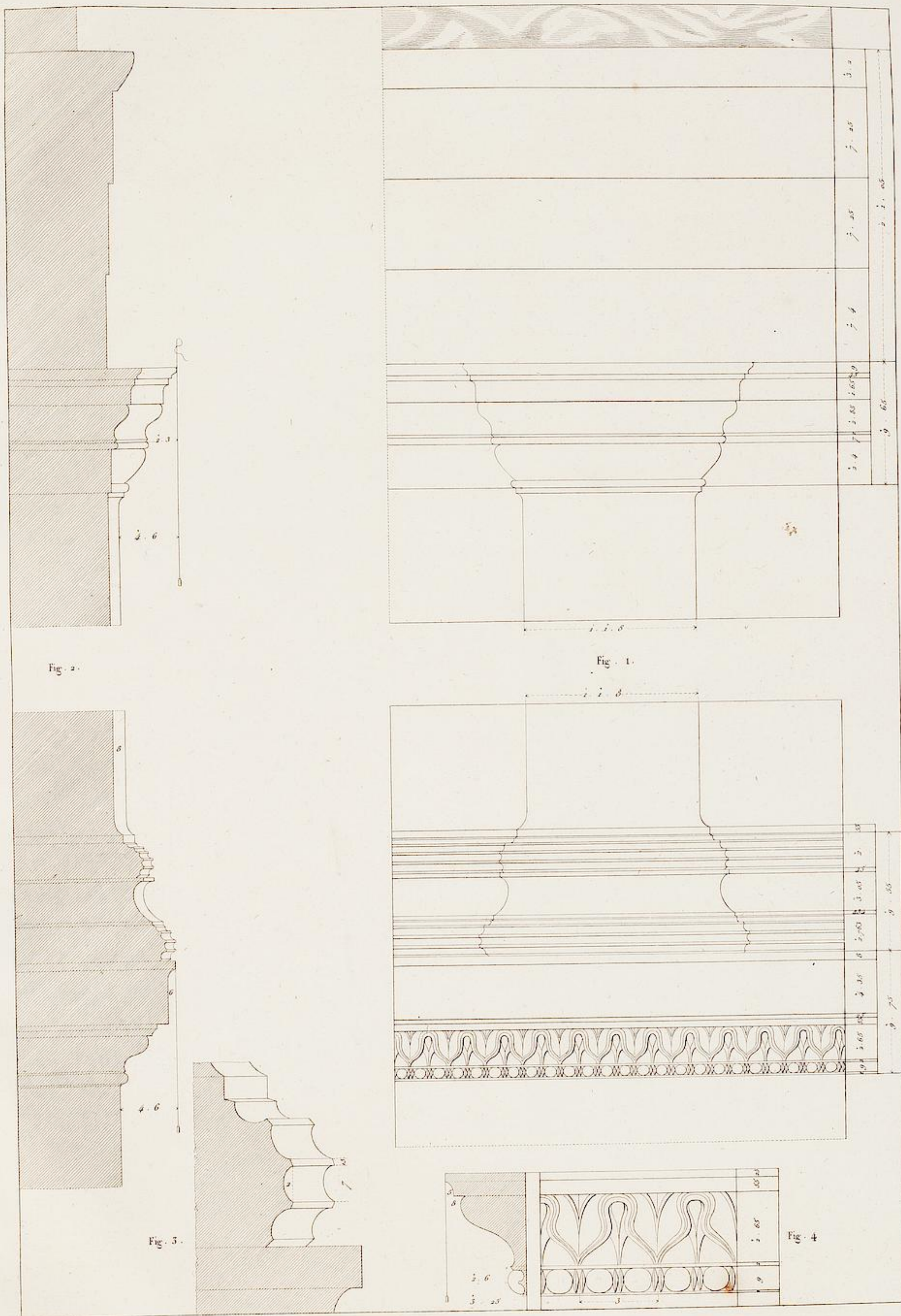


Pandrosion Minerva Polias

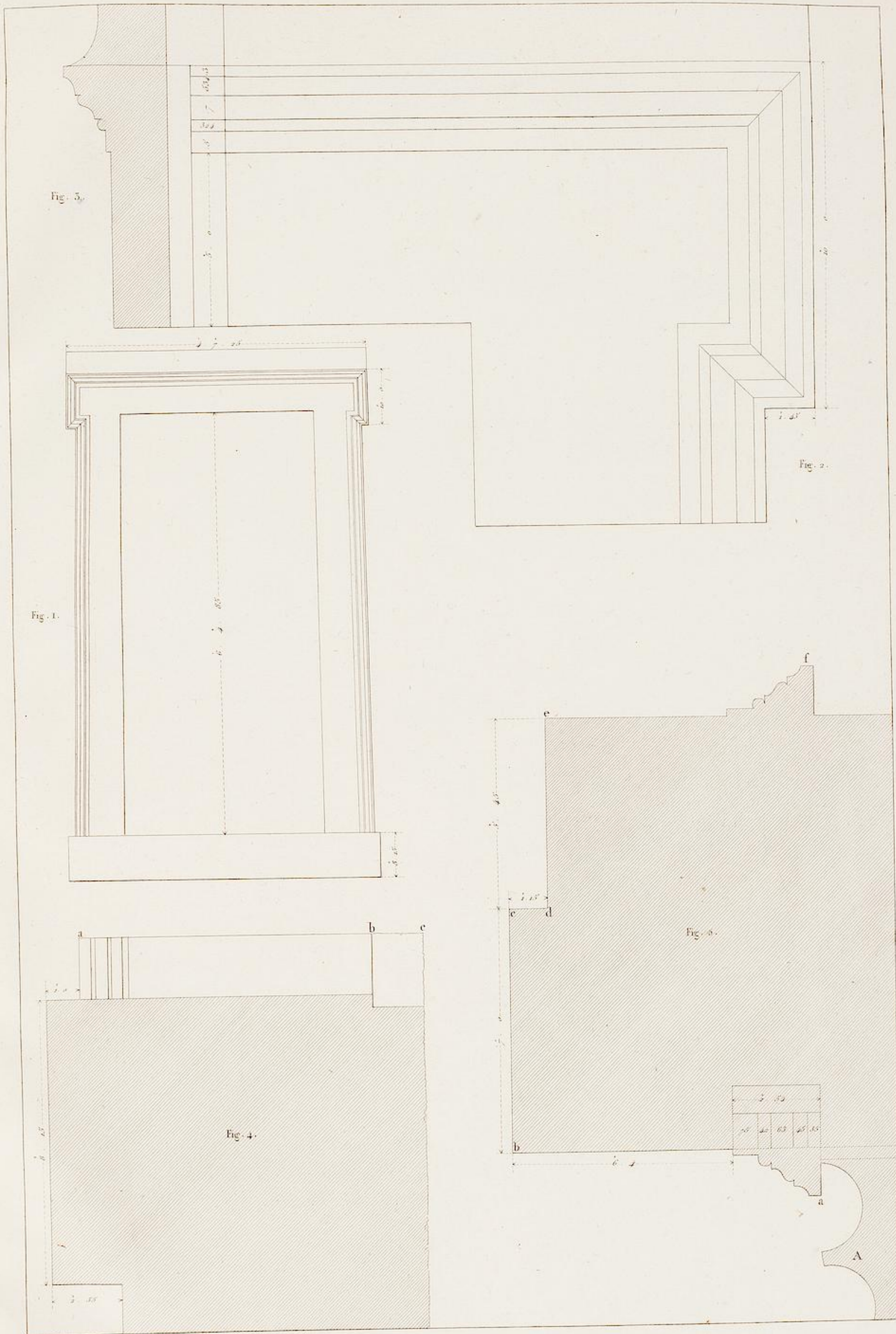
Fig. 3.



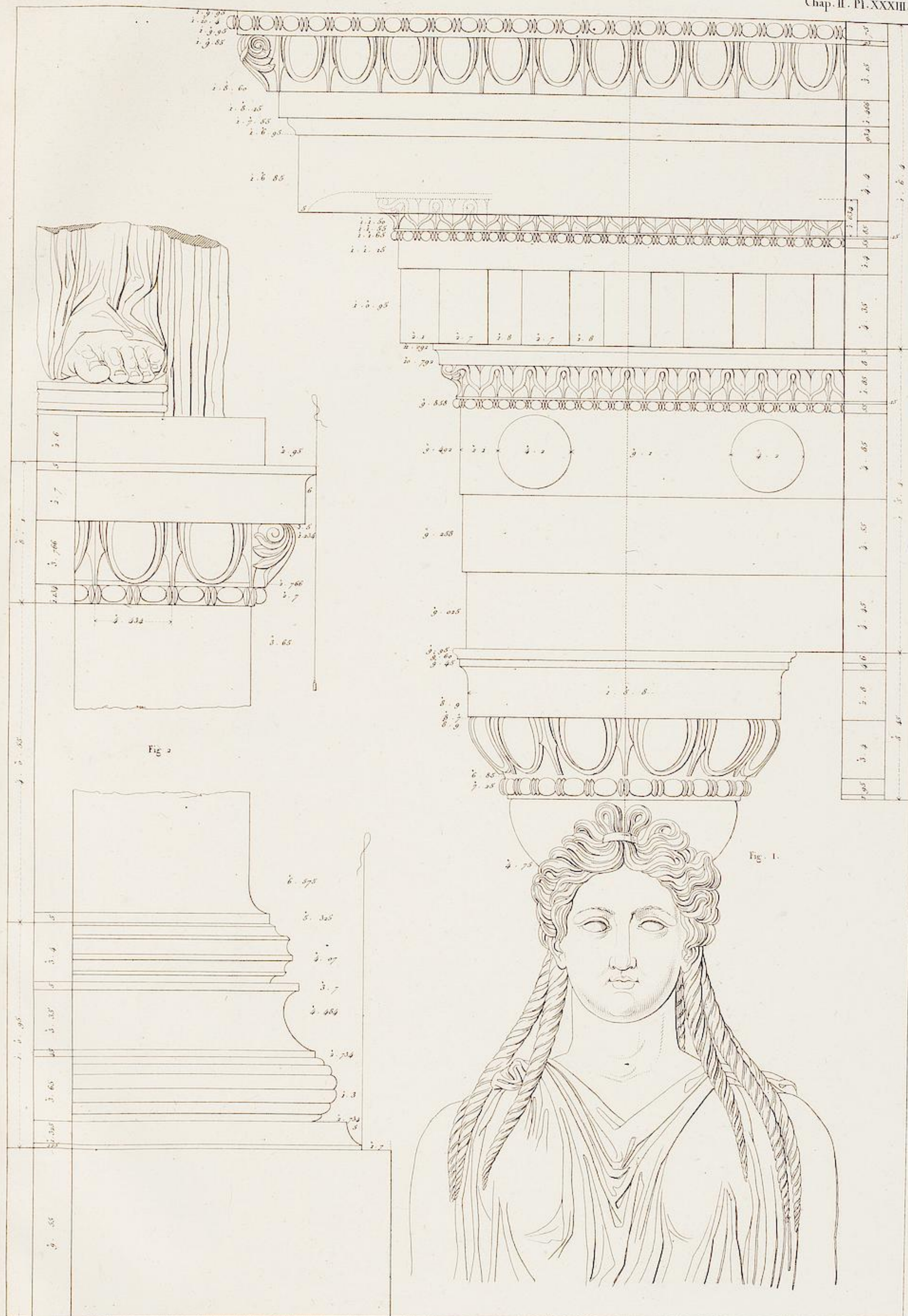
Pandrosion



Menciana Solia



Minerva Polia



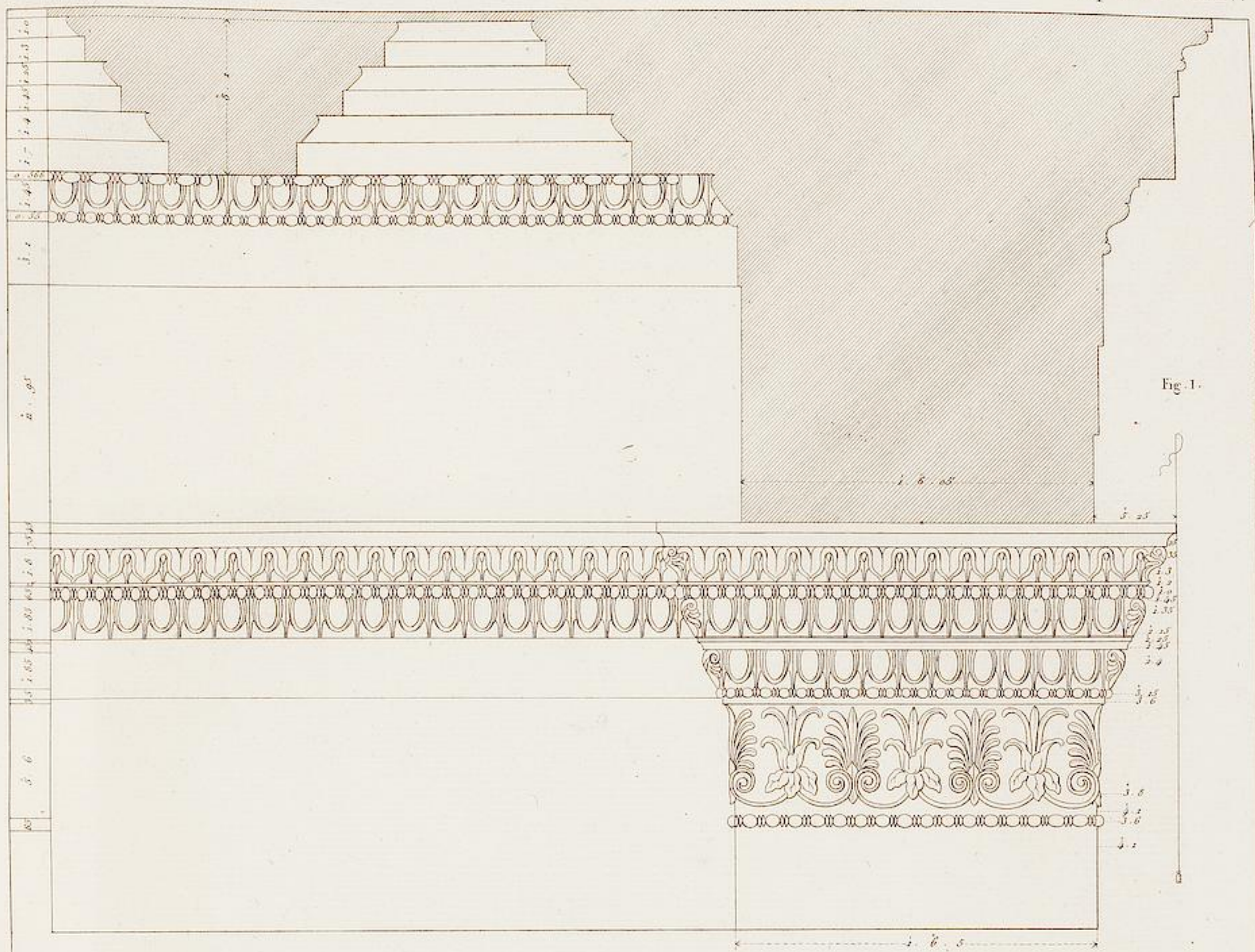


Fig. 1.

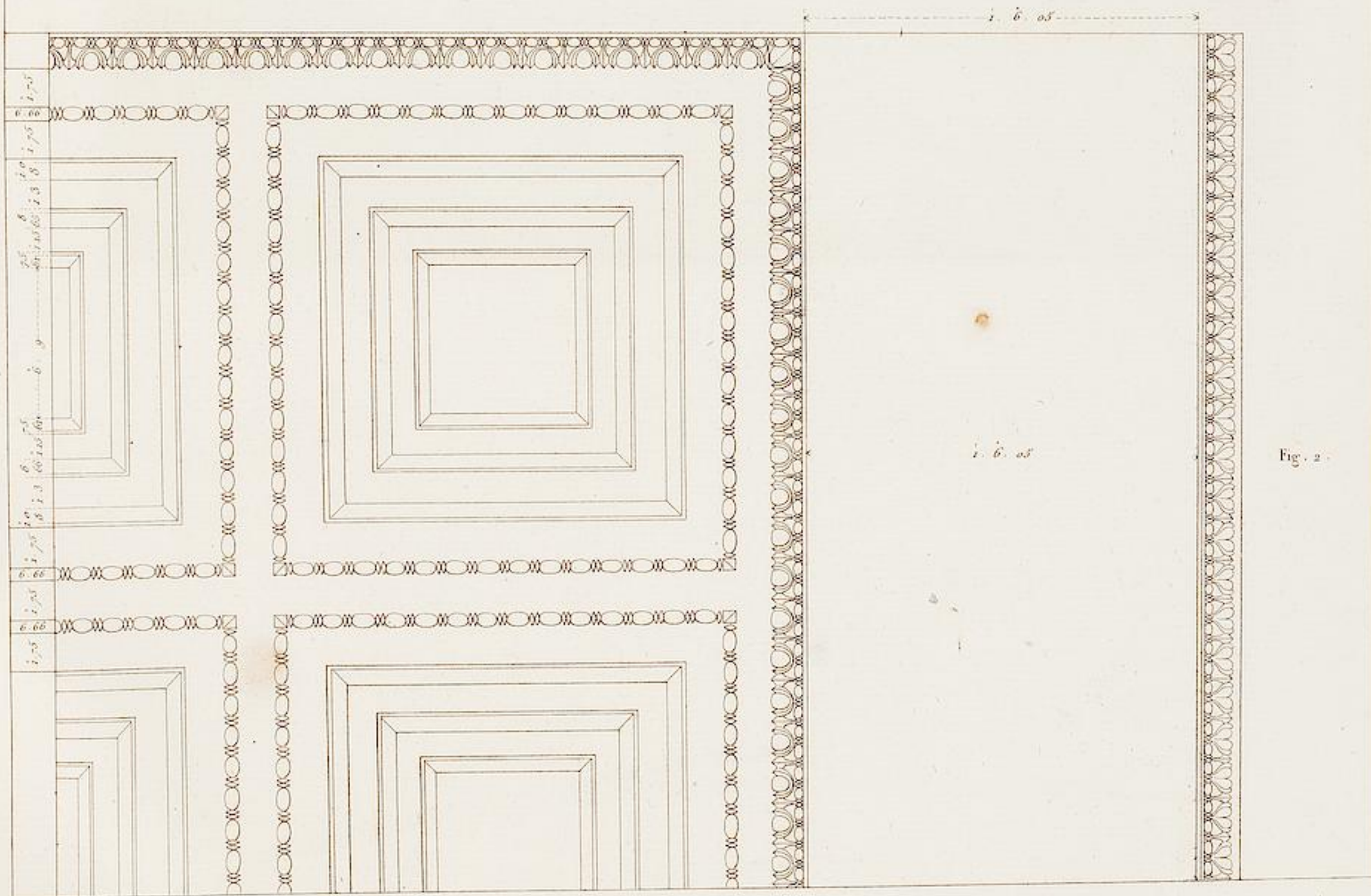
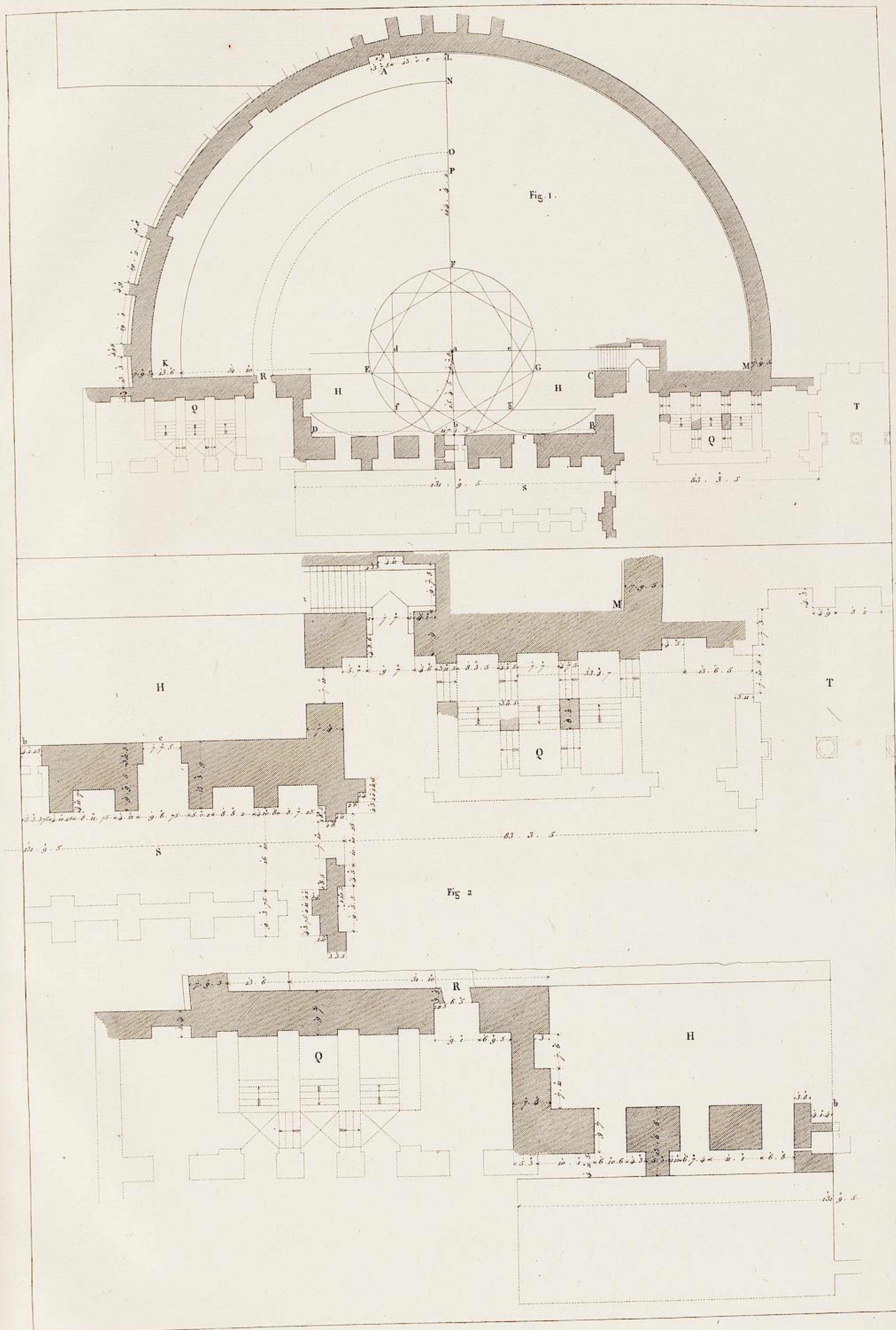


Fig. 2.

San drosion



Theatre of Bacchus



Theatre of Bacchus

Fig. 1.

Chap. IV. Pl. XXXVII.



Fig. 2.

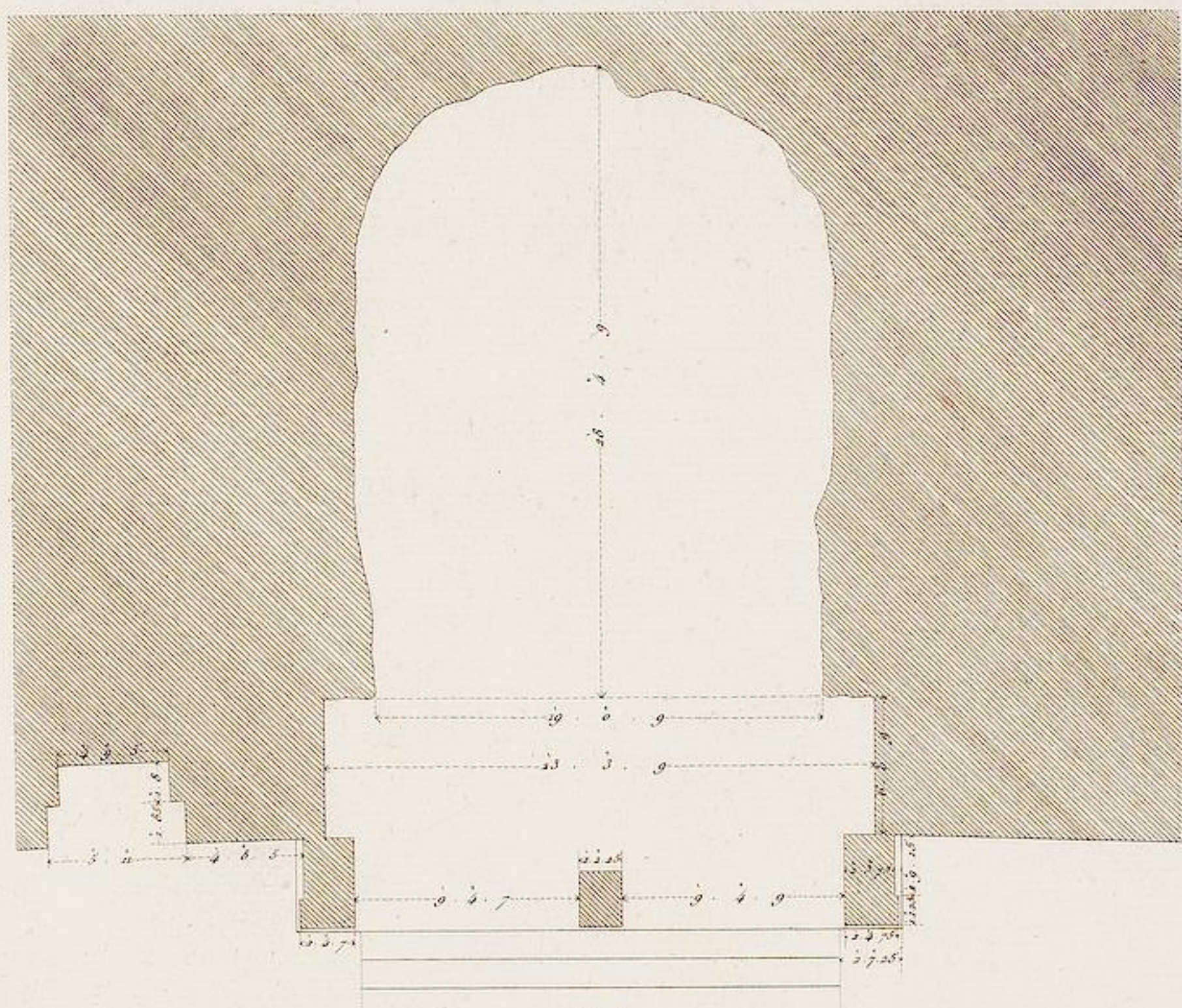
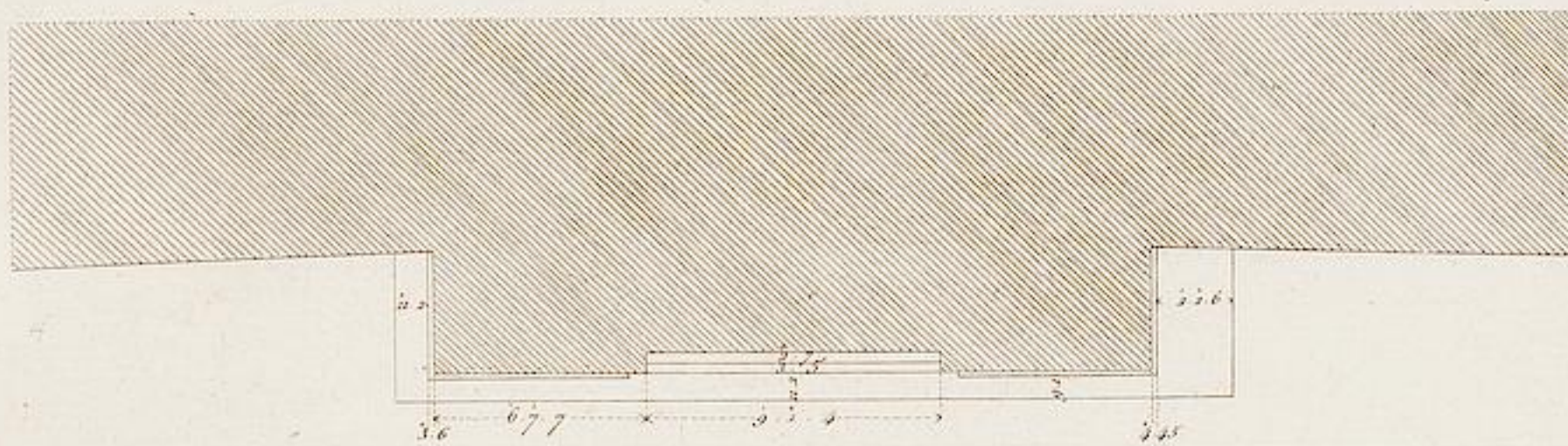


Fig. 3.



L H

The Choragic Monument of Thrasyllos

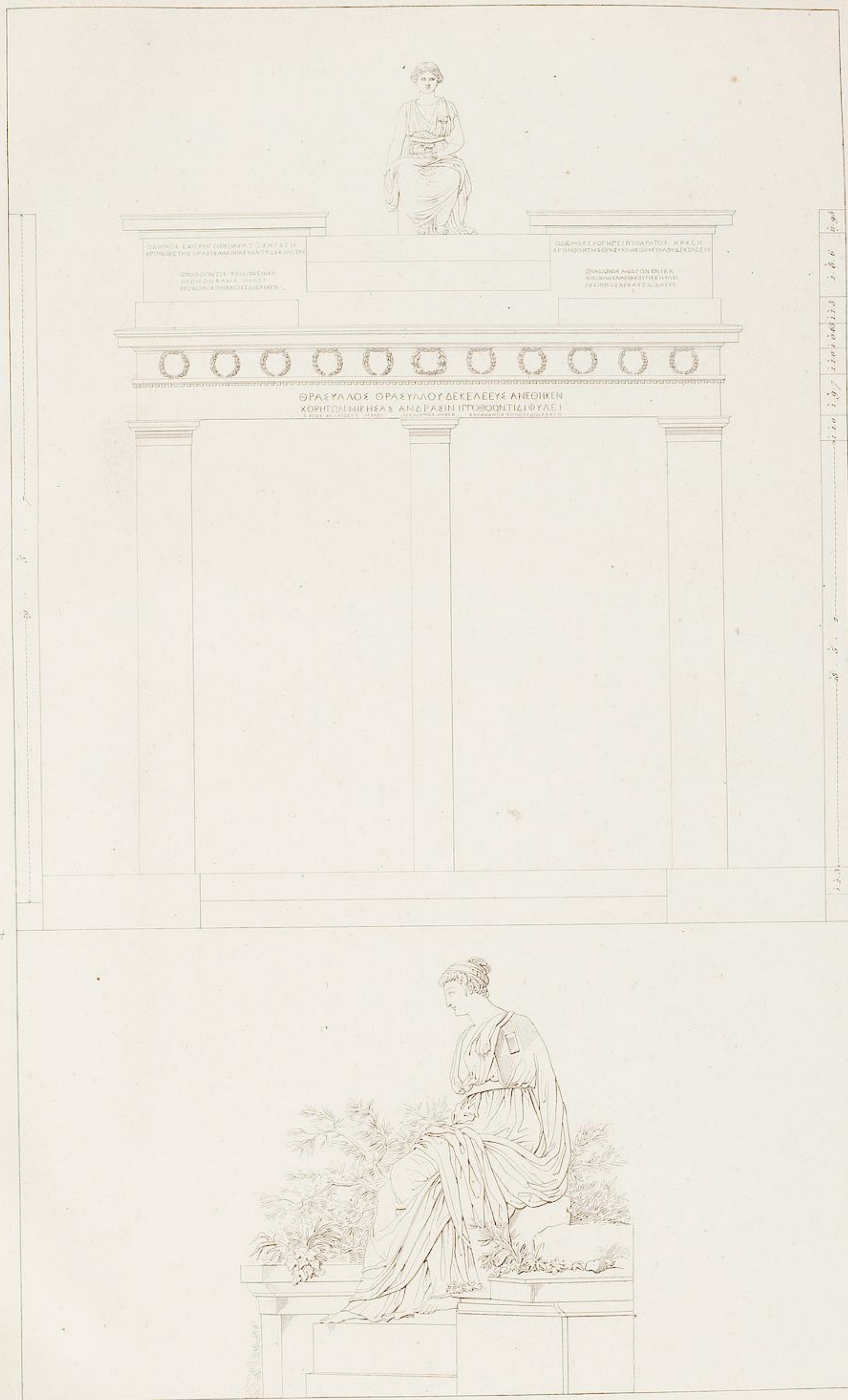


Fig. 2.

Choreia front of Thrasyllos

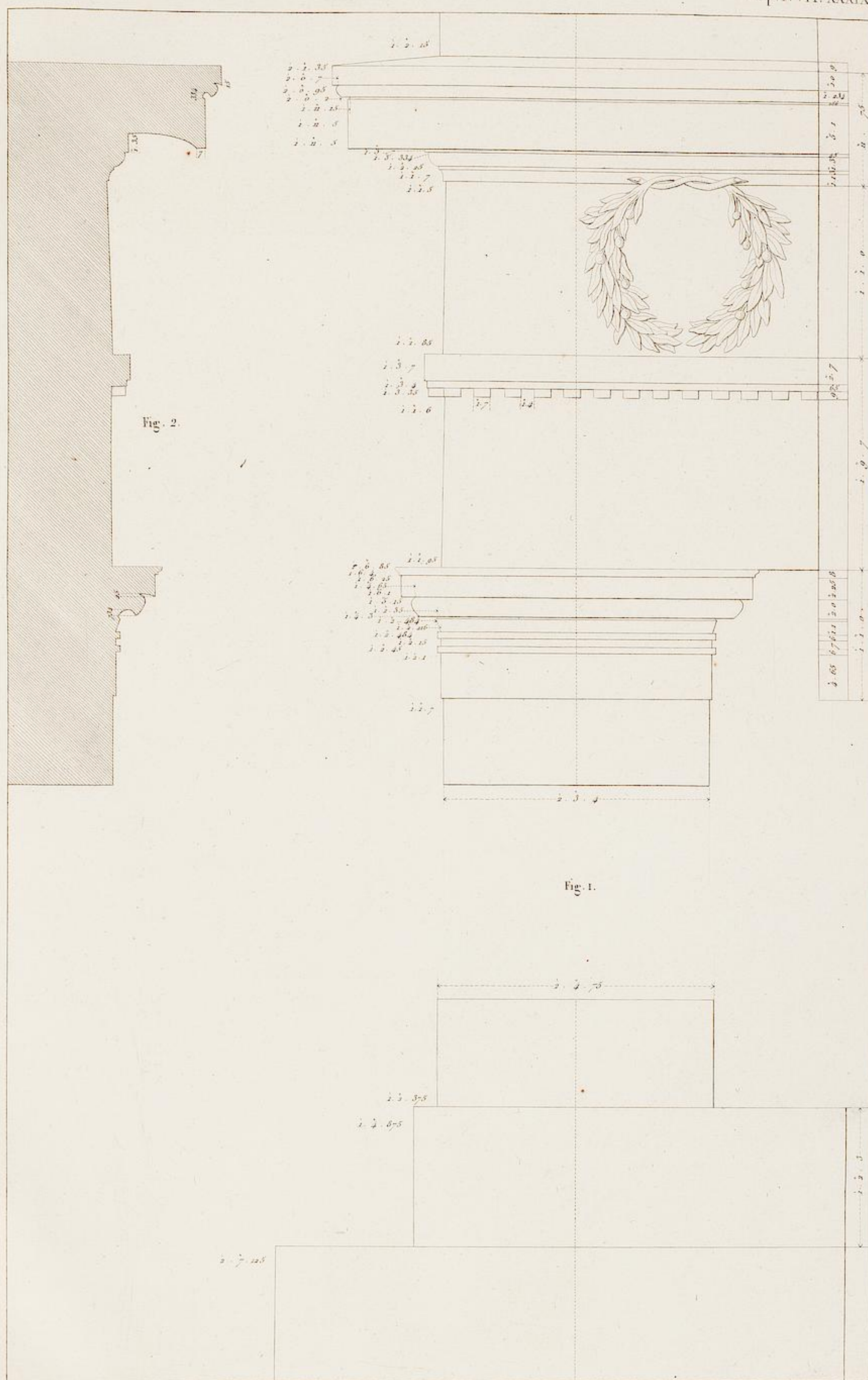
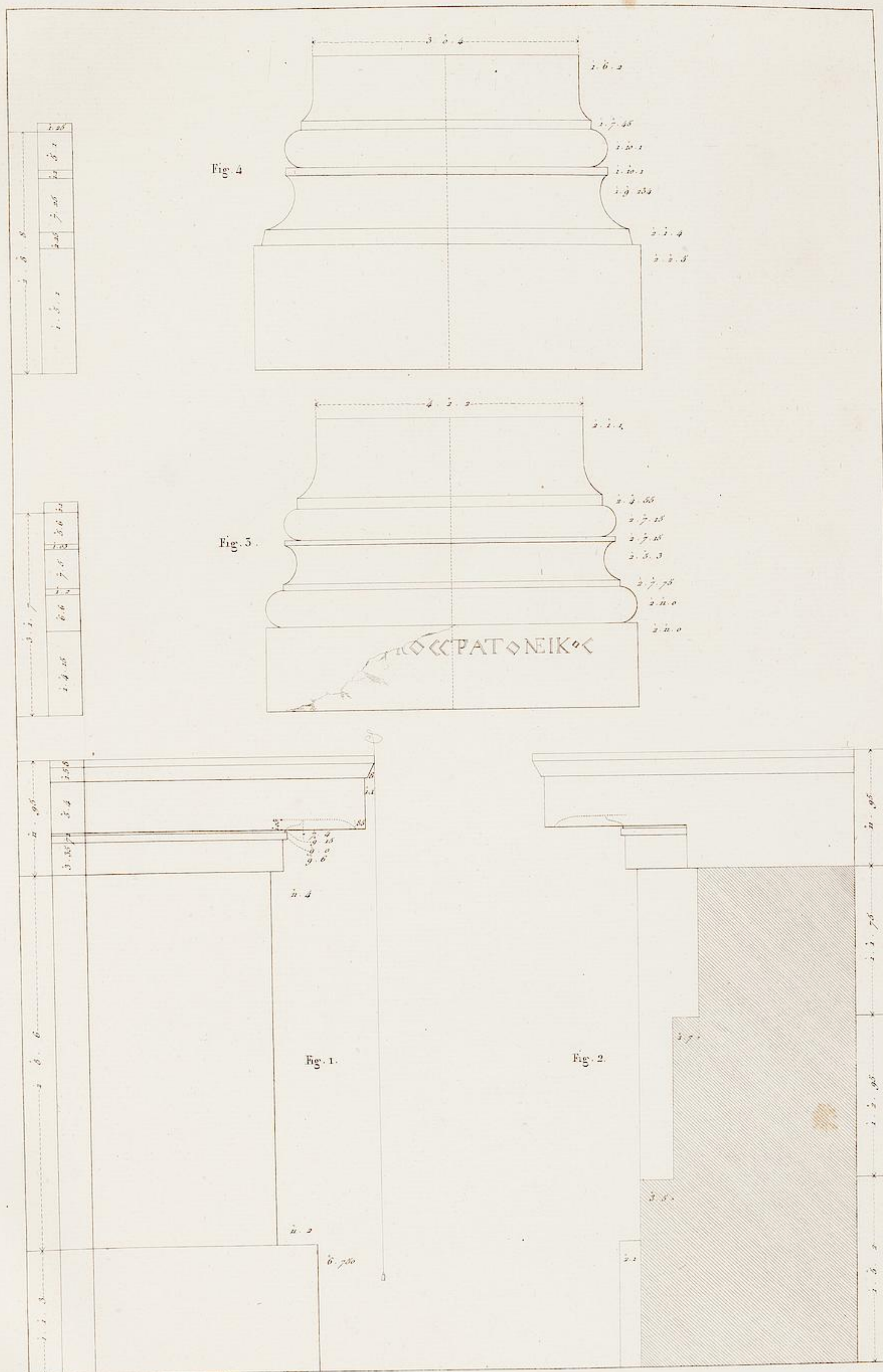


Fig. 2.

Fig. 1.

Choragic Monument of Choras



Choragic Monument of Theodorus

Fig. 1.

Chap. V. Pl. XII.



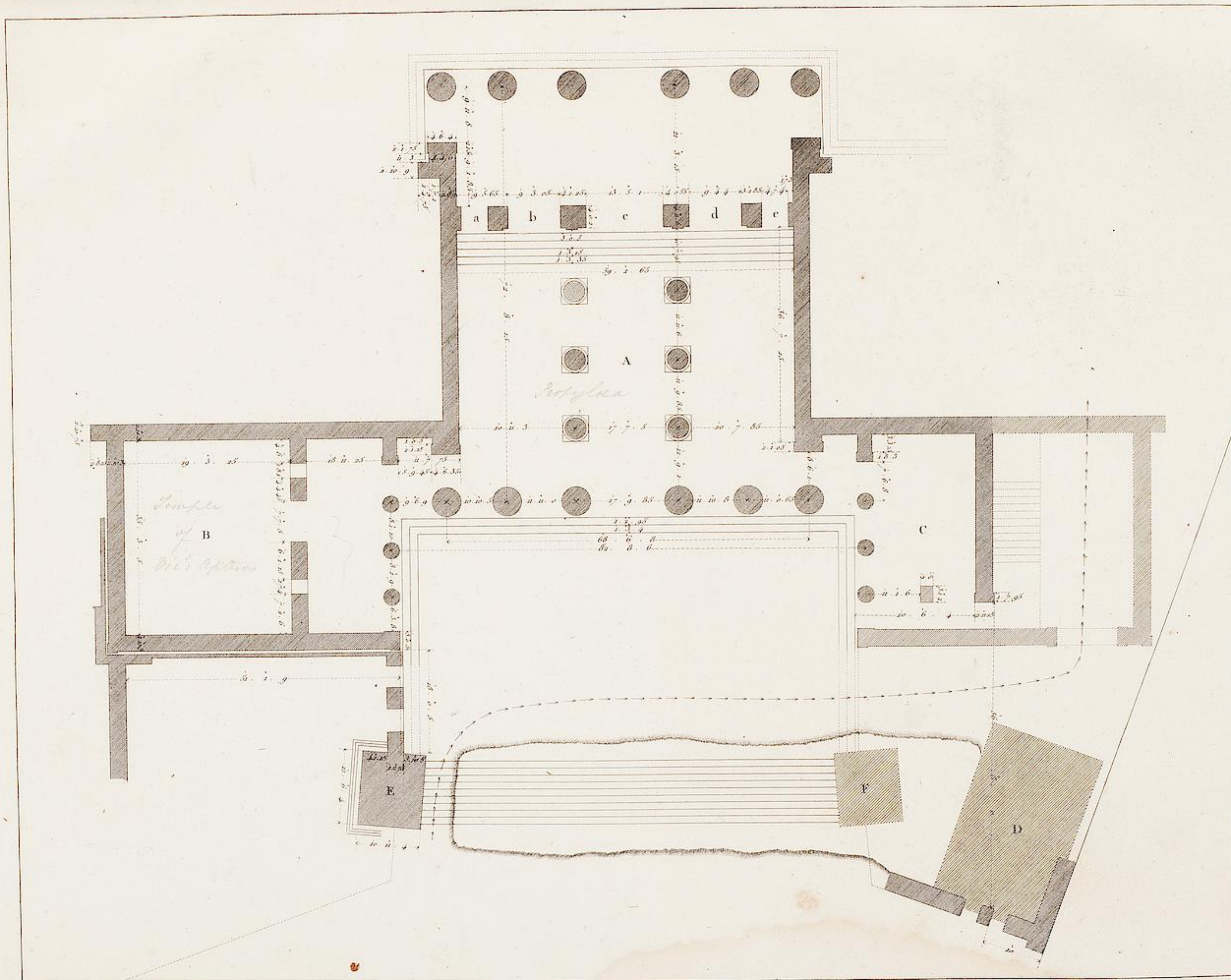
Fig. 2.



Fig. 3.

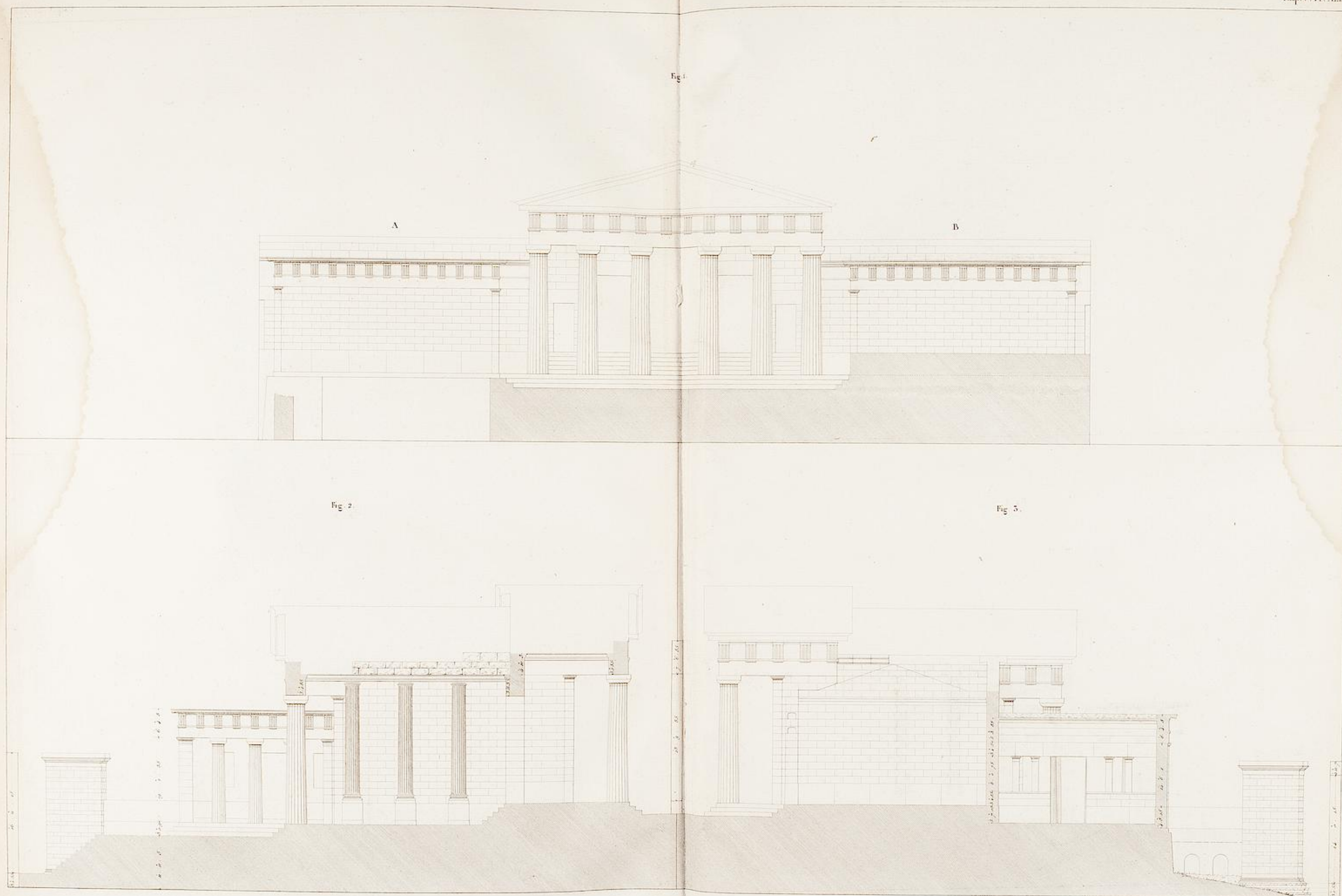


Propylæa



Chap. V. Pl. XII.

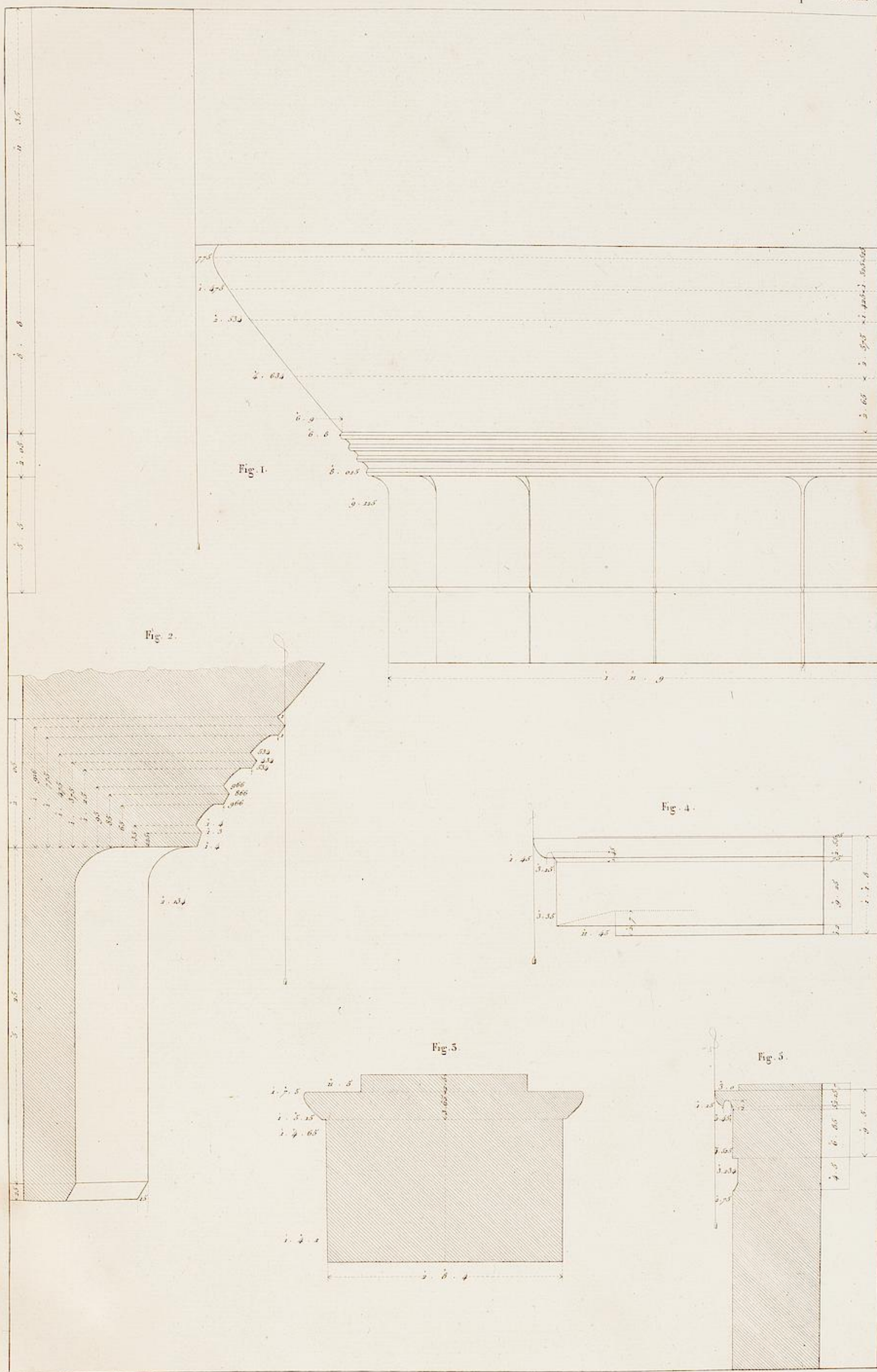
Propylaea

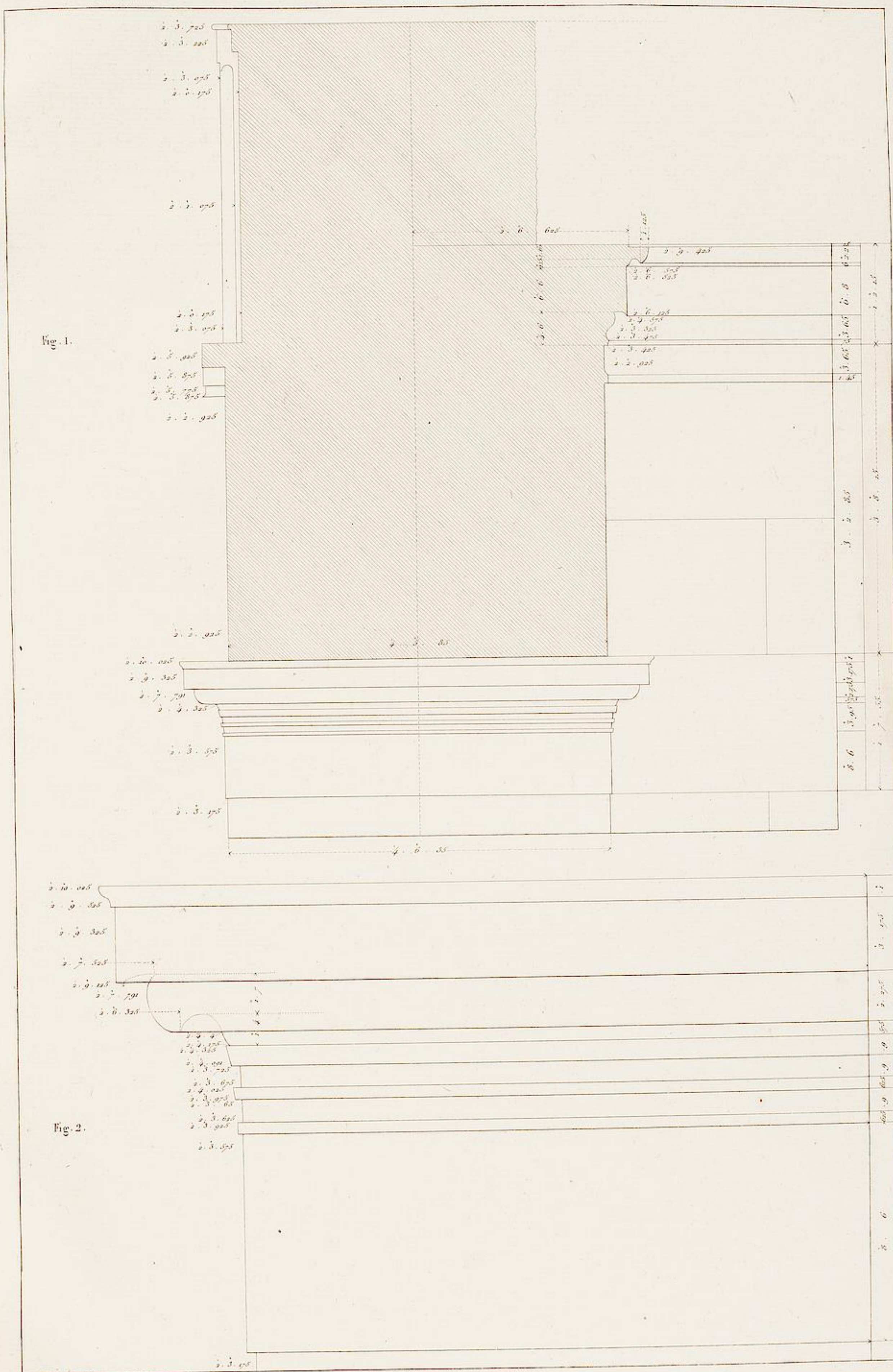


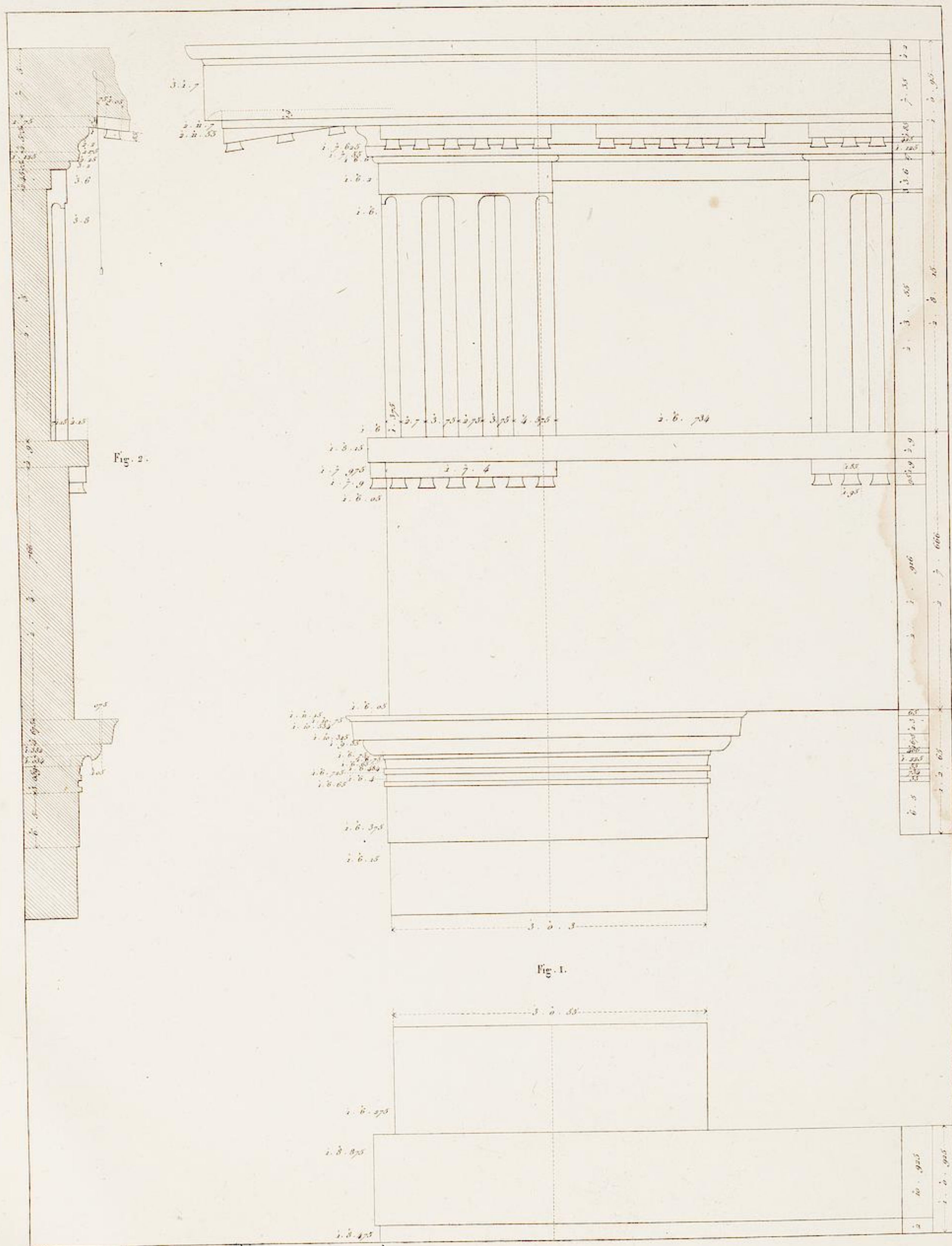
Prof. L.

Fig. 2.

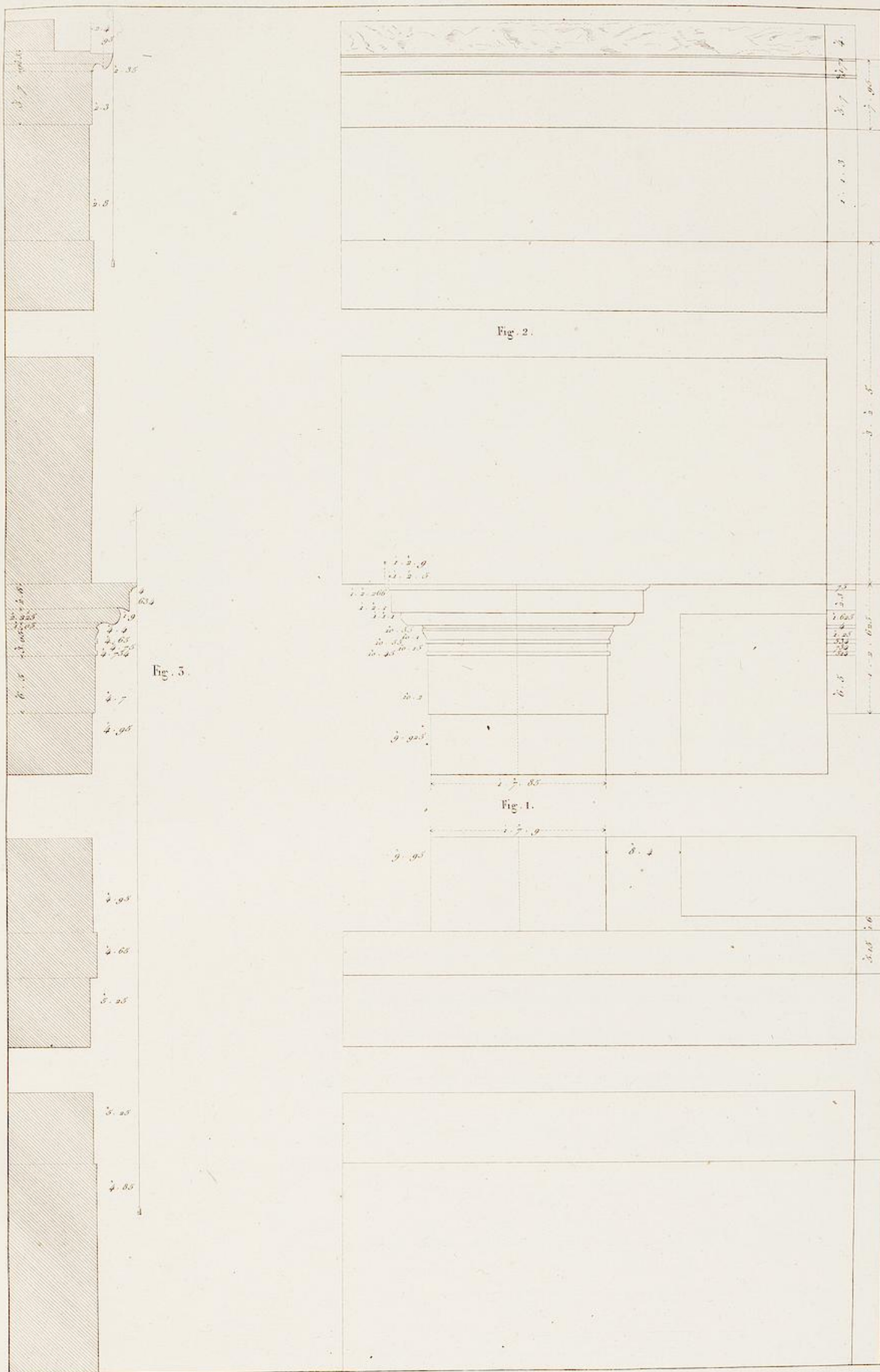
Fig. 5







Temple of Victory Apteros



Temple of Victory Agrigento.

Fig. 2 .

Fig. 5.

The little medal in the middle of this lower range is impressed with a monogram formed like an R, and with a sprig of buckthorn^a, which in my medal was but badly preserved. This, I suppose, was coined at Rhamnus, a demos on this eastern coast, celebrated for a beautiful temple and statue of Nemesis, the ruins of which are yet to be seen, and occupy a considerable space, although not one column is erect, nor one stone in its place; all is at present prostrate on the ground, and appears as if an earthquake had overthrown it^b.

Erisichthon; but it more probably represents a mythologic personage, perhaps Apollo. See a view of the figure in Dodwell's Travels, Vol. I. p. 532, and the name *Ραμφύς* in the list of modern names of places in Attica in our third volume. [ED.]

^a Termed in Greek *ῥαμνός*, the plant from which, according to several ancient authors, the name of the demos Rhamnus was derived. Vid. L. Holstenii Notas in Steph. Byz. [ED.]

^b The ruins of this Doric temple, probably of the age of Pericles, have been accurately delineated and engraved, together with several other Grecian edifices, through the munificence of the Dilettanti Society, in a volume entitled "Unedited Antiquities of Attica", Chap. VI. [ED.]

END OF THE SECOND VOLUME.

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

