

THE TEMPLE
OF
JUPITER OLYMPIVS
AT
AGRIGENTVM,
COMMONLY CALLED THE TEMPLE OF
THE GIANTS.

BY
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THE TEMPLE

JUPITER OLYMPIUS

AGRIGENTUM

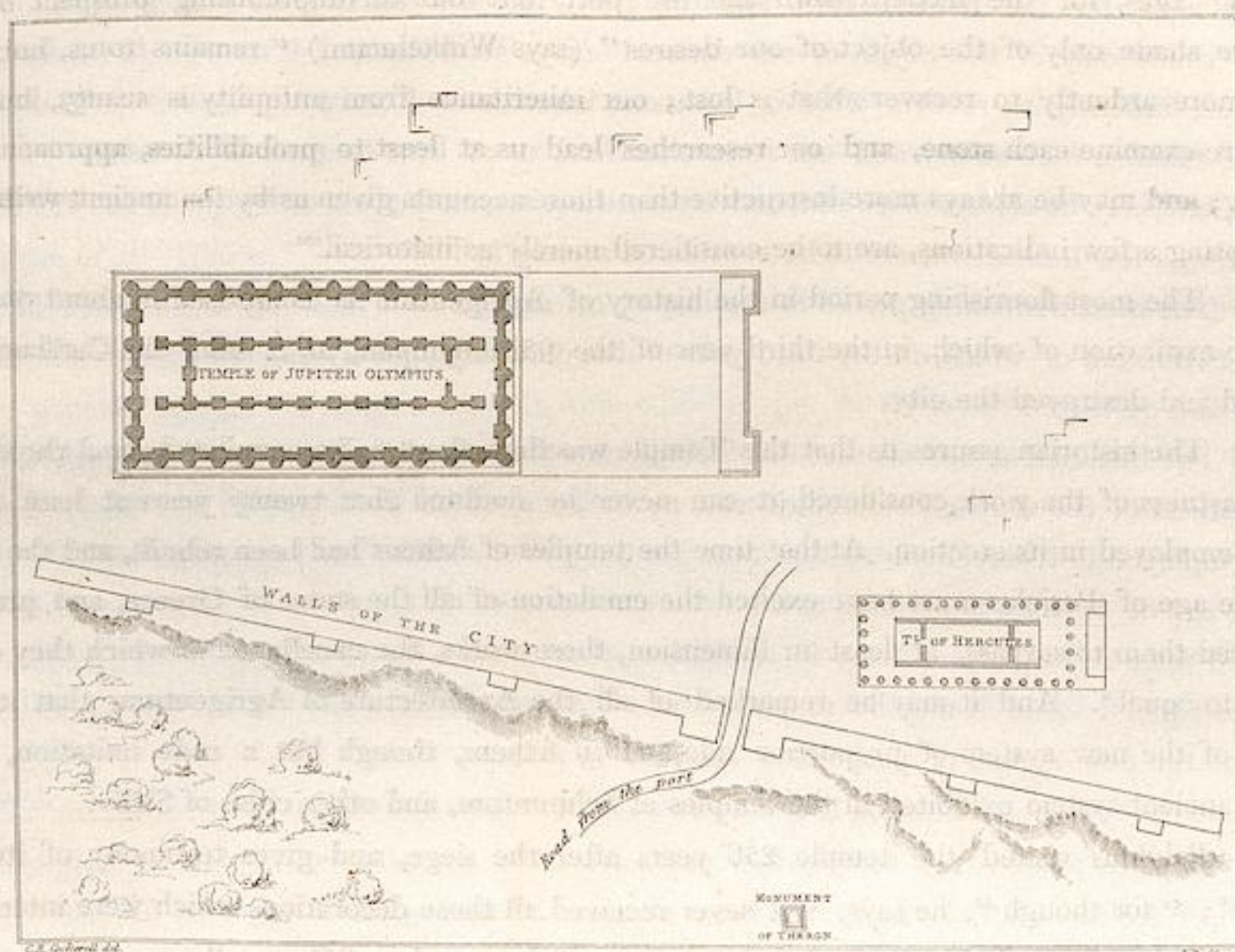
COMMONLY CALLED THE TEMPLE OF

THE CLAVIS

C. R. COCKMILL ARCHITECT A.D. 1844

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THE TEMPLE OF JUPITER OLYMPIUS.

INTRODUCTION.

THE investigation of the remains of the Temple of Jupiter Olympius at Agrigento, which ranks the second² in magnitude amongst the Temples of ancient Greece, has ever been considered an object of the greatest importance to the history of Architecture.

The interesting description of this edifice given us by Diodorus Siculus, and the relations of modern travellers, apparently exaggerated, regarding the extent and colossal dimensions of these extraordinary remains, have ever in the highest degree excited our astonishment and curiosity. And though the destruction of ages, and the decomposing nature of the materials, had involved the subject hitherto in obscurity, the hope that future researches would bring to light those particulars which the historian omitted, has never been abandoned.

It was under this impression that the present examinations were undertaken in the summer of 1812; and some excavations made by his late majesty the King of Naples in 1804 favoured the enterprise. These however were but partial, and the ruins having been employed as building materials,

² Diana, at Ephesus, being 425 feet by 220 feet, but probably inferior in height.

during ages, for the modern town and the port, left but an unpromising prospect of success. "The shade only of the object of our desires" (says Winkelmann) "remains to us, but we aspire the more ardently to recover what is lost; our inheritance from antiquity is scanty, but we turn and re-examine each stone, and our researches lead us at least to probabilities, approaching to certainty; and may be always more instructive than those accounts given us by the ancient writers, which, excepting a few indications, are to be considered merely as historical."

The most flourishing period in the history of Agrigentum is comprised in about one century, at the expiration of which, in the third year of the 93d Olympiad, B. C. 405, the Carthaginians besieged and destroyed the city.

The historian assures us that this Temple was then about to be completed; and the extent and the vastness of the work considered, it can never be doubted that twenty years at least must have been employed in its erection. At that time the temples of Athens had been rebuilt, and the splendour of the age of Pericles must have excited the emulation of all the states of Greece, and probably stimulated them to surpass, at least in dimension, those works, the excellence of which they could not hope to equal^a. And it may be remarked of all the Architecture of Agrigentum, that it partakes more of the new system of proportion adopted in Athens, though but a rude imitation, than the more ancient system exhibited in the temples at Selinuntum, and other cities of Sicily.

Polybius visited the temple 256 years after the siege, and gives testimony of its magnificence^b; "for though", he says, "it never received all those decorations which were intended, yet, as regards its plan and size, it was inferior to none of the temples of Greece."

And Diodorus Siculus, nearly 400 years after its destruction, gives the following account of its remains^c:—

"The structure of the Sacred Temples, particularly that of Jove, affords us the strongest proofs of the magnificence of the people of that time; many of these are consumed by fire, others are entirely ruined in the repeated sieges of the city; but the Temple of Jupiter Olympius, which is by far the most considerable in the island, was never entirely completed. When the Agrigentines were on the point of putting on the roof, war interrupted their operations; and after that time the city was so far reduced in circumstances, that they had no longer the means to finish it. The length of the temple is 340 feet, and its breadth 60 feet; the height, exclusive of its basement, 120 feet. This temple is the largest in the whole island, and may be compared for size with any out of Sicily; and the magnitude of its substructure deserves particular notice. Two methods of building temples were practised by the Greeks; the one allowed of making the naos the whole width of the temple, and the other surrounding it with columns; either method is adopted in this building, for the columns are inserted in the walls of the naos, appearing circular without and square within; their periphery without is 20 feet, and the flutings are large enough to receive the body of a man; within it is 12 feet. The grandeur and height of its porticoes are stupendous; they are embellished with excellent sculpture: on the east is a representation of the contest of the Giants, and on the west the siege of Troy^d, in which each hero may be distinguished by characteristic form and dress."

To which description of Diodorus Siculus^e Fazellus adds, "although the rest of this edifice in

^a The colonies of Greece often exceeded the mother country in the magnificence of their works of art; of which the remains of Architecture and of the Medallie art are sufficient evidences. Ancient countries are attached to those primitive monuments and institutions established at their origin, however inadequate to the more advanced state of civilization; while the colonies are enlightened by the experience of the mother country, and super-add the advantages which emulation confers upon works of this nature. The colonies of America furnish existing evidence of the truth of this observation.

^b Polybius, Lib. IX. C. XXVII.

^c Diodorus Siculus, Lib. XIII.

^d In the Heraeum, (the Temple of Juno,) between Argos and Mycene, the pediments were also adorned with the same sub-

jects. Pausanias, Lib. II. C. XVII.

In the Pediment of the Treasury of the City of Megara, in Elis, was represented also the battle of the Gods and Giants. Pausanias, Lib. VI. C. XIX. and in the Temple of Theseus.

A similar subject to that on the west, upon a temple at Carthage, is thus supposed to offer itself to the admiring eyes of Æneas. Æn. I. 456.

—Videt Iliacas ex ordine pugnas,
Bellaque jam Famâ totum vulgata per orbem;
Atidas, Priamumque, et sævum ambobus Achillem.

These examples show the frequency of these representations (γίγαντομαχία) in the Temples of the Greeks.

^e See Pancrazius, Antichite Siciliane. Vol. II. Parte II^o. p. 77.

course of time was ruined, nevertheless one part, which was connected with three Giants and some columns, remained a long time standing; which is held in remembrance by the city of Agrigentum even to this day, and they have added them to their arms^a; but this part, from neglect of the Agrigentines, fell down in the year 1301, on the ninth day of December, and in that place, at the present time, nothing remains but an immense heap of stones; which is called by the common people to the present day, the palace of the Giants."

To the above historical notices nothing satisfactory has since been added, excepting some imperfect admeasurements previous to the excavation in 1804^b.

The peculiar method of construction in this edifice, may be sufficiently explained by the nature of the materials employed in it. The city was built upon a platform of rock, the best quarries of which could not furnish stone either of sufficient scantling or strength to enable the Agrigentines to execute disengaged columns with their epistylia of the prodigious dimension required; nor to vie in this respect with the neighbouring city of Selinus, where a stronger material was found. No other method, therefore, presented itself of accomplishing their vast designs, than by inclosing the intercolumnia, and thus giving stability to these enormous proportions composed of parts comparatively small.

Sicily was probably chief amongst the "Isles" with which Tyre and Sidon are said to have traded. Agrigentum lying on its southern coast, was admirably situated for commerce; from which it must have derived its chief revenues; that of grapes and olives in exchange for the wealth of Libya is especially mentioned by Diodorus Siculus:—Its territory, though fertile in the highest degree, could never have exceeded 1000 square miles; yet this "phenomenon^c of political prosperity" contained at one time, according to Diogenes Laertius^d, 800,000 souls.—The luxury and hospitality of its inhabitants had become proverbial; "their merchants were princes": one of them is said to have received 500 knights in his house, and to have supplied them all with change of raiment:—the daughter of another had 800 cars in her bridal train; 300 pair of white horses accompanied the return of a victor from the Olympic games.—Their taste in the fine arts was equally conspicuous, especially in building; it was said by Plato^e "that they built as if they were to live for ever, and feasted as though they were to die on the morrow."—But however great these advantages, they are still insufficient to account for the magnificence of the temples of Agrigentum, unless we make large allowance for the religious and patriotic enthusiasm which the constitution of the Grecian republics seems so peculiarly to have fostered; and which has left examples of devotion and taste, hitherto unrivalled in the world.

^a See the frontispiece, one of the two examples in marble, that exist in Girgenti, of the arms of the modern city. On the top of the centre Tower, supported by the Giants, is the monogram of Christ $\chi\rho\iota$ inscribed on a circle, much resembling a consecrated wafer in a pix; on the side Tower $\overset{A}{S} \overset{A}{M} \overset{A}{D} \overset{I}{G}$; (Sancta Maria Domini Genetrix;) on the frieze or entablature

$\overset{A}{S} \overset{A}{M} \overset{A}{D} \overset{I}{G}$ SIGET AGRIGENTVM MIRABILIS AVLA GIGATVM.

In the spaces which occur between the Giants, the following inscriptions are traced, which are given exactly as they were found:

NOIA			
GIGA	FAMA	CAEVS	A·D
TV			M·D
ENC			2·9
ELA			
DVS			

Nomina Gigantum, Enceladus; Fama, which has been supposed to signify Polyphemus; and Caens; anno Domini 1529.

^b The valuable work of Mr. Wilkins on Magna Græcia, and the "Voyages Pictoresques" of Sicily, by Messrs. Houel, Denon, and others, were undertaken before the excavations in 1804 discovered so much of the original architecture of this Temple; their observations on the subject being therefore almost conjectural, demand no other refutation than is afforded by the accompanying plates.

^c See Mitford's History of Greece, C. XXIX.

^d Lib. VIII.

^e Ælian. Var. Hist. Lib. XII. 29.

VIGNETTE IN TITLE PAGE.

SILVER TETRADRACHM OF AGRIGENTUM,

SELECTED BY PERMISSION FROM THE VALUABLE COLLECTION OF LORD NORTHWICK.

THE magnificent workmanship of this coin abundantly displays the taste of the Agrigentines: the Scylla and the Crab (above which ΑΚΡΑΓΑΝΤΙΝΟΝ, imperfectly expressed in the engraving, is distinctly legible) seem aptly to designate the inaccessible coast and treacherous rocks by which their fertile and inviting territory is defended.

In the two eagles on the obverse, the one uttering the piercing shriek so often heard by the traveller in those regions, the other devouring its prey; the imperial dominion, affected by the ambitious Agrigentines, and their triumph over their enemies, may be signified.

The Engraving is double the size of the original.

FRONTISPIECE.

IN the very small portion of the ruins of this Temple at present existing, the disjointed parts of four distinct Giants are clearly discoverable^a. They were built in courses, and were exactly similar in proportion and order of masonry. They are composed of twelve courses, alternately solid and divided, by a vertical joint, down to the legs, and connected occasionally with the pilaster behind them. Excepting the feet, a sufficient number of component parts were found among the ruins to restore one entire figure; and the interest excited at Girgenti by these researches, engaged some gentlemen^b of that place to undertake the re-establishment of one of these figures, with the assistance of the delineation given in the Frontispiece.

The colossal members of these Titans scattered about the ground are viewed with astonishment; the head alone is 3' 10" high, and 3' 0" wide; the chest is upwards of 6 feet across; and the whole height could not have been less than 25 feet.

The hair is disposed in exact curls; the eyes are protruded and "half^c shut," and drawn up at the temples; the eye-brows are arched; the nose is long and prominent; the mouth smiling; and the beard shaved, though distinctly marked on the cheek by an elevation of about an eighth of an inch. The sculpture resembles the archaic manner, observed in the Eginetan statues and those works commonly called Etruscan^d. Their forms are angular and energetic: and seem to be better suited to the architectural purpose to which they are applied, than the more elegant forms^e of which the pediments are composed.

The style of sculpture in the pediments is of the latter description, exhibiting the refinements of the art which were practised subsequent to the age of Phidias.

^a In a letter of Don Raffaele Politi, in the Journal of Sciences and Arts, at Palermo, No. 29, in 1825, he states, that he has since discovered the fragments of ten giants.

^b The ingenious artist abovementioned, Don Raffaele Politi, Don Antonio Sterlini, Signor Ciantro Panattieri, and others; but

I regret to find since, that they have only been laid together on the ground.

^c Diod. Sic. Lib. I.

^d ἀρχαῖα ξοανὰ, ἑρθέα. Strabo, Lib. XIV.

^e Σκολιὰ ἔργα. ib.

The fragments of a lion's head, belonging to the cymatium at the angle of the pediment, and a portion of drapery, a foot, and a head, are well calculated to convey an adequate conception of the merit of the sculpture, as also of the size of the figures, which probably did not exceed thirteen feet. The mouth of the head especially, half open with an expression of grief, strong, without deranging the exquisite beauty of the feature, was worthy to have belonged to one of the daughters of Priam in all the desolation of the scene represented in the western pediment. It may here also be observed, that at the west end many portions of the pediment are still existing, to reward the labours of future excavators, as well as the ruins of the south flank, which still remain untouched.

The whole of this sculpture and the architecture was covered with a thin coat of hard plaster, presenting a surface like the finest marble.

VIGNETTE AT THE HEAD OF THE INTRODUCTION

EXHIBITS the site of the temple with the peribolus ^a at the east end, the temple of Hercules, the walls of the city, the entrance gate from the emporium, and the tomb of Theron in the plain.

The city of Agrigentum stood upon an elevated and varied platform, descending by a precipitous declivity from the south to the plain, which extended to the sea shore about two miles and a quarter distant.

It was upon this eminence that the temples of the Agrigentines displayed themselves from the coast. That of Juno Lucina, at the south-east angle of the city, of Concord, of Hercules, of Jupiter Olympius, and Castor and Pollux, were seen in succession, and may well have given occasion to the characteristic expression of Virgil:—

“ Arduus inde Agragas ostentat maxima longè
Mœnia, magnanimùm quondam generator equorum.”

Cicero informs us, that the forum was near the Temple of Hercules ^b.

PLATE I.

PLAN OF THE TEMPLE.

THE parts of this Plan, marked in a darker tint, represent the remains above the level of the original paving; they are quite sufficient to point out the extent of the plan and dimensions of the Temple.

In the fronts there are seven columns, and double that number in the flanks, the angles included, a disposition usually found in the earlier temples of Greece ^c.

The system of columns inserted in a wall, remarked by Diodorus Siculus, arose from the nature of the material already described; nor does this practice seem to have been uncommon, as appears by the remains of the Temple of Æsculapius at Agrigentum, and that of Minerva Polias, at Athens.

It is much to be regretted, that the situation of the doors or entrance to the temple is not discoverable. Like the other temples at Agrigentum, they were in all probability in the east front; it is obvious from the remains which exist upon the parts hatched, (which are from two to three feet above

^a A similar arrangement is seen at the east end of the Temples of Juno Lucina, Hercules, and of Concord, though less plainly in the latter.

^b Cic. in Verr. IV.

^c At Thorium, in Attica, see Unedited Antiquities of Attica, is an example of a column in the centre, and at Paestum. See Wilkins's Magna Græcia. The Temple of Apollo Epicurius, at Phigaleia shows a column in the centre of the interior.

the bases of the columns,) that the doors could not have been in any other situation, than in the intercolumniations at the extremities of the east front, nor does it appear in what part of the flanks any other doors might have existed; the west front being wholly destroyed, gives no light on the subject.

We may hazard the conjecture that in the centre of the Peribolus an altar might have been raised, similar to that in the Temple of Jupiter Serapis, in Puzzuoli, which would have occupied the central space of the east front—trophies or statues may probably have been placed in the intercolumniations.

The remains of the Cella point out a similar system of construction with the external peristyle, and the western transverse wall is clearly seen, but no traces whatever of the disposition of the eastern end.

The porticoes appear to have ranged along the north and south sides of the temple only, connected probably at the ends; they formed the magnificent galleries, of which the height and space (332 feet long, 41 wide, and 68 feet high) are so justly praised by Diodorus Siculus; affording a cool retreat in the warm climate of Sicily, and a spacious receptacle for those works of sculpture and painting in which Agrigentum was so rich.

The walls of the Cella extended to the east and west fronts, and formed an essential support to the additional elevation of the pediments charged with sculpture.

As the account given us by Diodorus Siculus of the particulars of the construction of this temple is so accurate, we are disappointed in finding that his dimensions (in English feet 342.5,75 in length, by 60.5,25 in breadth, and 120.10,5 in height) accord so little with the actual admeasurements of the building. We must conclude therefore, either that the text has been corrupted, or that he did not himself measure the temple, but accepted the inaccurate account of his conductor.

PLATE II.

Is the elevation of the eastern front; those of the Parthenon and the Temple of Concord are represented upon the same scale, in order to shew their comparative magnitudes.

The height of the Podium^b, the bases, and the caps of the columns, the entablature, as also the angle of inclination of the pediment, are ascertained by actual admeasurement; the only dimension left to conjecture is that of the shaft, which is presumed to be in the same proportion with that of Concord, and the temples of Agrigentum generally.

The proportion of the column varies very much in the different cities of Greece, but very slightly however in the different examples found in each of those cities. Thus, in Athens all the temples are about $5\frac{3}{4}$ diameters. In Selinus they are from 5 to $5\frac{1}{4}$ diameters. At Agrigentum $4\frac{3}{4}$ diameters. At Egina 5 diameters.

Thus a local proportion seems to have prevailed, and it can hardly be supposed that any difference would be made in the proportion of this temple, the more, as these columns being little more than half a diameter, present a more slender proportion in their profile.

The doors have been placed in the angles for the reasons stated in the preceding description, and the windows in the intercolumnia are introduced arbitrarily; there could be no other mode of lighting the porticos, which Diodorus Siculus assures us were designed to have been roofed.

The large stones forming the lintels are still attached to the fallen mass of the capital and en-

^a The commentators have condemned this dimension as an error of the transcriber, and ought to have stood 161.2 (English), but it is to be remarked in its defence, that the best copies have this dimension written, and not expressed by numerals; it is possible therefore, that it may have applied to the width of the naos, properly so called, exclusive of the porticoes.

^b Diodorus Siculus uses the term *Κρηπίδωμα*. The podium is traced all round the site of the building, and there is no foundation whatever in the existing remains to suppose there was an isolated portico; the nature of the material before described precludes the possibility of an open portico.

tablature at the south side of the temple, and portions of the moulding forming the fascia under the cill, are found among the ruins^a. At the west end of the site, fragments of the Tympanum, with portions of sculpture attached in very high relief, are discovered, shewing that the Tympanum, independent of the sculpture, measures 11' 4" in thickness.

The sculpture was probably executed after the stones were laid in their places, having been built up in courses which were subsequently carved; in the manner often employed in modern buildings.

A restoration has been attempted, in order to convey some idea of the probable number of figures according to the scale of these fragments, and (however imperfectly) of the original effect of the building.

The number of courses of stone is described by lines on the plate, and it is to be observed that a thin coating of plaster resembling the finest marble covered the whole building, but no traces of cement in the joints were discoverable in any part.

PLATE III.

TRANSVERSE section of the temple, drawn in perspective to shew the effect of the porticoes and the interior of the cella. The roof of the former, it has already been said, was never completed.

The cella was doubtless intended to be hypæthral, according to the usage in all the temples of the higher divinities^b. The height of the pilaster is supposed to be 53 feet 6 inches, under the presumption that the cornice attached to the back of the epistylum^c was that of the interior order; the entablature would then accord with the lintel of the window, and a due height would be left for the attic or superior order, which, supported by Telamones^d, formed a magnificent decoration to the cella^e.

The Agrigentine architect could have found no more appropriate supports to the roof of the temple, than the rebellious Titans, whose mighty forms are thus made to contribute to the glory of Olympian Jove, and the omnipotence they had dared to oppose.

There are no remains of the order of the transverse wall, which in all probability, like the external face, had a pilaster in the centre. The method of fortifying the wall of the cella by projecting pilasters, is observed in the temple of Apollo at Branchidæ, and in that of Phigaleia.

PLATE IV.

LONGITUDINAL SECTION OF THE CELLA.

PLATE V.

EXTERIOR order. The podium particularly remarked by Diodorus Siculus, formed a magnificent platform for the reception of this temple. It stood upon the native rock, and was raised in solid courses up to the level of the floor throughout the whole superficies of the plan. These courses were alternately placed diagonally, and a perpendicular joint separated the pavement from the wall of the peristyle. A peculiarity of the construction may here also be remarked, as applying to the walls and

^a See description of frontispiece.

^b Vitruvius, L. I. C. II.

^c See description of Plate V.

^d We may infer from Vitruvius, that the use of these figures was frequent; for he says, "we call those statues resembling the human figure which sustain beams or cornices, Telamones; but why they are so called, history gives us no reason; certain it is, however, the Greeks call them Atlantes. Atlas, in history,

is figured to us as in the attitude of sustaining the heavens." L. VI. C. X. On a medal, given by Havercamp, (Numism. Reg. Christ. Tab. 19,) is the representation of a temple, on which is an order of Telamones. It appears that the Attic order of the Pantheon at Rome was originally decorated with Telamones.

^e The width of the cella between the pilasters is two feet two inches more than the nave of St. Paul's, and the height exceeds it by eighteen feet.

courses of the columns; viz.—a vertical bond, by the courses rising alternately above each other, and sometimes by a key, or dowel, inserted in the beds: the bonding of the work laterally, and the construction of the columns in courses, with a core alternately octangular and circular, are shewn in fig. 5. In the Temples of Greece, particularly in the Parthenon, iron cramps were universally employed. In this temple, however, except in the capitals, no trace of cramps can be found: it was to supply this deficiency that the vertical bond was used: the softness of the material, or possibly the increased expense in so vast a building, may have occasioned the omission.

It was not by enlarging the dimension alone, that the Grecian architect attained magnificence in his works; but by additional features, suited to its scale and importance: as, in the productions of nature, beauties characteristic of age and size are developed with their growth. Thus, in the temple at Sunium, sixteen flutings sufficiently decorated its small and elegant column. In the more robust and mature proportion of that of Pæstum, twenty-four are employed, and seem appropriate to an edifice of such increased dimension and antique character. In the present instance, a podium raised on four steps, and a composite base to the columns, are new features, unexampled in this style of architecture, but admirably suited to the increased scale and dignity of the order employed in this temple.

The flutings, as before quoted from Diodorus Siculus, were large enough, as in a niche, to receive a man, as shewn in fig. 1. The diameter is thirteen feet, the largest, it is presumed, ever executed; the echinus of the capital is formed of two large stones, each weighing twenty-one tons and a half, held together with plugs or dowels by the centre stone of the abacus^a.

The abacus is composed of three stones, two of which are 11' 9" .375 long, 5' 0" wide, and 2' 9" .125 deep, and the centre stone 11' 9" .375 long, by 5' 9" .875 wide, and 2' 9" .125 deep. The construction of the epistylia being 11' 0" .375 in height presented great difficulties to the architect; this member of the order is constructed of three courses of large stones, averaging nine tons weight each; the material not being strong enough nor of scantling sufficient to afford stones to carry from column to column in the lower course, which would have required to be at least 17' 8" in length, the very bold and unusual method described in the drawing was adopted.

Two stones, forming the lower course, are supported by a beam of hard wood inserted into a dovetail channel^b in the soffits, as shewn in fig. 2. The ends of these stones, placed between the abacus and the superincumbent course in the manner of a corbel, sustained the upper part of the entablature.

The triglyphs are in single stones, each weighing twelve tons one quarter, the metopes are composed of two stones; on one of them are the remains of an inscription, Α Ι Γ υ ν α Γ υ ν α . On each side of the triglyphs square holes are observed, which may have sustained a scaffolding, or perhaps an ornament on the metopes. The stones composing the cornice are of extraordinary length, weighing about ten tons three quarters each.

The horse-shoe-formed channels described in the section, fig. 2, shew the method by which these enormous blocks were elevated; being, from the softness of the material, unable to bear the lewis or forceps, which were commonly used in that period; and which are discovered at Selinus where the stone is stronger, and in the buildings of Greece generally. Those in the cornice with the inclined channels also may be remarked, as shewing the method by which they were drawn back in their places when elevated to the required height.

At the south-east angle of this temple are still existing the remains of one entire capital and the epistylum above it, adhering together in a prodigious mass, and undisturbed since the destruction of the temple; comprising the capital, three courses of which the epistylum is composed, the moulding at the back apparently the cornice of the interior, and the intermediate stone forming the lintel of the

^a See fig. 12 of Plate VIII.

^b A piece of chestnut wood corresponding with this description, and found inserted in a similar manner, is now in the pos-

session of the Canonico Raimondi at Girgenti.

Winkelmann on Architecture, p. 31, cites Mr. Milne, as having seen wooden cramps in this temple, "Ramponi di legno."

window^a. It has afforded a scale by which the magnitude of this prodigious edifice, so often described and descanted upon by all the travellers in that country, has been estimated. From this interesting fragment the construction of the epistylum and capital is clearly pointed out, which otherwise must have remained unknown to us.

We learn but little of the mechanical means employed by the ancients from the accounts given us by Vitruvius and Pliny; the use of the two species of forfices mentioned by Vitruvius (the Lewis and Forceps) is apparent in the ruins of Selinus and other parts of Greece, where the stone was sufficiently hard to receive them; in the ruins of Agrigentum, where the stone was soft, the horse-shoe-formed channel on the side was made to receive ropes or chains, which, when the stones were raised to their places, and adjusted to their positions, were drawn out of the channels^b. Various methods are exhibited in Plate VIII.

Few of those composing the entablature weighed less than eight tons, while those of the caps of the columns weighed twenty-one tons; these were raised to the height of one hundred feet above the level of the ground, giving evidence of the facility in the use of mechanical powers little practised by the moderns^b.

PLATE VI.

ORDER of the interior. The bases of these pilasters are very peculiar, and it is highly probable they were calculated to receive a finishing decoration of some other material, and like that of the exterior order, it continued from pilaster to pilaster; the small holes in the lower course, and on a level with the paving, which are four and a half inches wide and three inches deep, appeared to have been made to receive the keys by which such decoration was affixed. Fragments of the caps, the lower course of the epistylum^c, entablature, and cornice, are found among the ruins.

The Telamones, or Atlantes, were built in courses corresponding with the cella and partly attached to it. The entablature above them is conjectural.

PLATE VII.

VIEW, describing the present state of the ruins; it was taken from the west end of the temple. To the right, at the south-east angle of the Temple, are seen the fragments composing the capital and epistylum already described, the remaining column of the Temple of Hercules, and beyond, the Temples of Concord and Juno Lucina.

PLATE VIII.

VARIOUS stones employed in the construction of this Temple. Fig. 1. is supposed to be a stone of the tympanum, the upper surface is an example of the vertical bond by dowel, and by one portion of the stone elevated above the other. Fig. 4. is another example of the same bond, as also Fig. 9 and 16, each of these have a channel on one side only. Fig. 3. appears to have been ele-

^a See Honel, Denon, and others.

^b Winkelmann supposes these to have received cramps or joggles subsequently, in order to secure the work.

^c In this enlightened country, where the science of mechanics has been so successfully cultivated, no edifice that I am acquainted with can display a similar scale of operation or magnitude of material. The extent and size of stone walls surrounding ancient cities gave practice and knowledge in the science of masonry on a large scale, which the change of the system of war-

fare has brought into disuse.

^d These are constructed of two stones, each having a dovetail groove in the soffits, as shewn in the section for the reception of a wooden beam, as in the soffits of the exterior epistylum; several examples of the epistylia are found amongst the ruins, but invariably fractured at the ends towards the centre joint; they should have been 13' 3" long—the longest discovered was 9' 7" long, 4' 6" high, and 2' 9" wide.

vated by the channel on the outside, and probably by hooks on the other. Fig. 5. exhibits the channels, and the passing of the rope under the soffit of stone. Fig. 6. Profile of the base of columns. Fig. 7. Various mouldings. Fig. 8. Stone of the tympanum, with a portion of the bas-relief upon it. Fig. 10. shews the channels in two different directions. Fig. 11. Fragment of a fascia and enriched ovolo, supposed to be the cill of the windows. Fig. 12. Portion of the abacus. Fig. 13. Half of the echinus, shewing the method of elevating the same. Fig. 14. Construction of the cap. Fig. 15. Fragment of the angular cap.

PLATE IX.

To the right of the gate from the Emporium to the city, are seen the ruins of the Temple of Hercules, which Cicero informs us was also near the Forum: one column only remains in its original position: from the scattered fragments, however, sufficient admeasurements have been obtained to restore the order, and to give a probable conjecture of the entire plan of the edifice. The order was characteristic and very beautiful, and larger^a than any of the other temples of Agrigentum, excepting that of Jupiter Olympius. In this temple was a bronze statue of Hercules of great celebrity, the mouth and chin of which were worn away by the kisses of its votaries. Verres, desiring to possess it, attempted to carry it off by night; but the accomplishment of this project was prevented by the citizens, who rose in arms to protect the temple. Here also was deposited a famous picture by Zeuxis, in which the infant Hercules strangles two serpents sent by Juno, in the presence of his father and mother Alcmena and Amphitryon, a work of art, which the painter considering beyond all price, presented as a gift to the city of Agrigentum.

^a The order was nearly as large as that of the Parthenon, being only 1·2 less than the latter. In the epistylia the forfices are discovered, the stones being of a dimension proportioned to the

strength of the material. It may here be remarked, that in some of the other Temples of Agrigentum, the forfices were used, as well as the method described above.

ANTIQUITIES OF ATHENS

AND OTHER PLACES IN

G R E E C E

SICILY

ETC.

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BY

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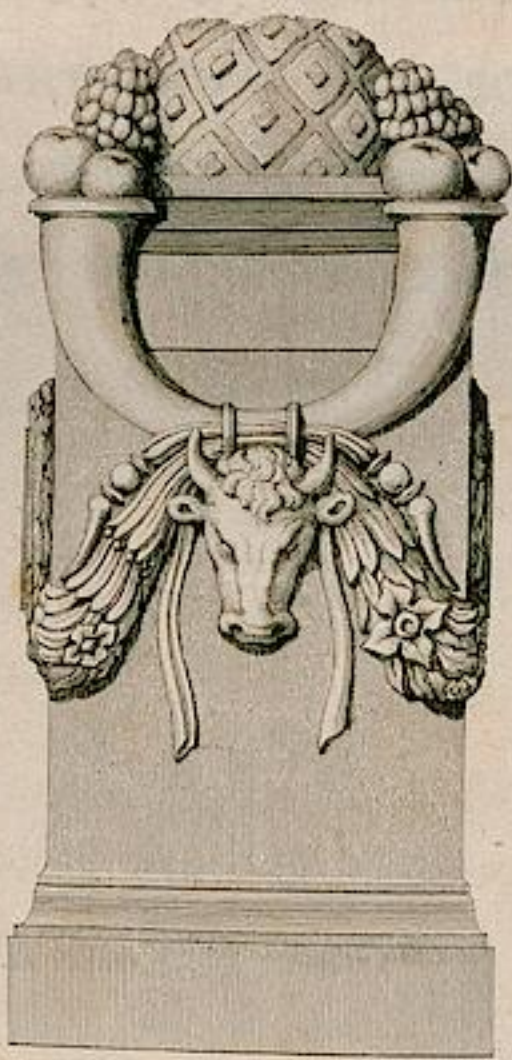
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W. JENKINS, W. RAILTON,

ARCHITECTS.

VOLUME THE FOURTH.



1803. 1817.

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LONDON

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GREECE

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

DESIGNED AND ILLUSTRATED

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W. JENKINS, W. RALSTON.

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ADVERTISEMENT.

IN laying before the Public the present Volume, supplementary to the original researches in Greece of the distinguished artists, Stuart and Revett, the Publishers confidently hope to receive the approbation of those interested in the study and cultivation of the sciences of Antiquity and Architecture. It will be found that this Volume augments the sphere of knowledge regarding Grecian Architectural Composition, by the accession of the details of three Temples, never hitherto adequately published: the Temple of Jupiter Olympius at Agrigentum, renowned from its Colossi, and gigantic dimensions, by Mr. C. R. Cockerell; that of Phigalia, important from the pure age and style of art in which it was executed, by Mr. T. L. Donaldson; and that of Corfu, by Mr. W. Railton, peculiar in the details, and interesting as recently discovered in a British possession. With these subjects are introduced, the details and restoration of that very remotely ancient monument, termed the Treasury of Atreus, which displays to modern artists a perfectly original style of decoration. The Volume may also be observed to contain many delineations of detached examples of Grecian antiquity, illustrated by remarks on the character of Athenian edifices and Grecian decoration: among which are, a disquisition on the origin of Grecian ornament, by Mr. W. Kinnard; a parallel of the Entasis of Athenian columns, by Mr. W. Jenkins; and an essay on the Arrangement of the Greek theatre, illustrated by original Plans of three Grecian edifices of that description, which will be found to add to the desired information on that imperfectly understood subject. Corrected details of antiquities at Delos, and various fragments of pure Grecian ornamental architecture, are also constituent parts of this Volume.

It was proposed to complete a succession of engravings from the sculpture of the Parthenon, chiefly from the Elgin collection, and drawings were prepared for that purpose; but from the space such Plates would have occupied in the Volume, the Publishers preferred substituting original subjects of antiquity; particularly as the Trustees of the British Museum are on the point of publishing, at the public expense, the whole series of the Elgin Marbles, delineated by a superior painter under every possible advantage of access and light, and engraved in the most elaborate style of execution; a work with which, under such circumstances, it would not be advisable to attempt to vie.

This disposition on the part of the Publishers to introduce Original Antiquities, offered them by superior travelled architects, has possibly also caused them at the same time to withhold illustrations of Athenian edifices, which to a limited number of professors might be esteemed of superior interest: they however trust, that the Profession generally, will greet them on the performance of a meritorious service to the science of Architecture, in thus bringing forward new examples, which otherwise might have remained dormant in private portfolios, while the edifices whence they were taken, (which the graver will now perpetuate,) are daily becoming less susceptible of architectural investigation: the Publishers also additionally entertain the hope of being again instrumental in eliciting a further public augmentation of such desirable information.

Regarding the delay which has occurred in the completion of this Volume, the Publishers entreat the kind consideration of the Subscribers, begging them to bear in mind the long periods such works have usually been found to require in their production, as well as the difficulty that often occurs in effecting the co-operation of the parties engaged in such undertakings.

This Volume, although originally intended as a complement to the three Volumes of the New Edition of Stuart and Revett's Antiquities of Athens, in royal folio, edited by Mr. W. Kinnard, has, for those who possess the larger original edition, been also published in imperial folio, in order to correspond with the same, to which it is equally supplementary.

HIGH-STREET, BLOOMSBURY,
NOVEMBER, 1829.

It is to be regretted that the Publishers have been obliged to delay the publication of this Volume, which was originally intended to have appeared in the month of June last. The delay has been occasioned by the illness of the Editor, Mr. W. Kinnard, who has been obliged to leave the country for some time. The Publishers are, however, very anxious to see the Volume published as soon as possible, and they are confident that it will be found to be a valuable addition to the works of Stuart and Revett. The Volume is published in two parts, the first containing the text and the second containing the plates. The plates are executed in the most beautiful manner, and they are accompanied by a large number of engravings, which are also of great value. The Publishers are confident that the Volume will be found to be a valuable addition to the works of Stuart and Revett, and they are confident that it will be found to be a valuable addition to the works of Stuart and Revett.

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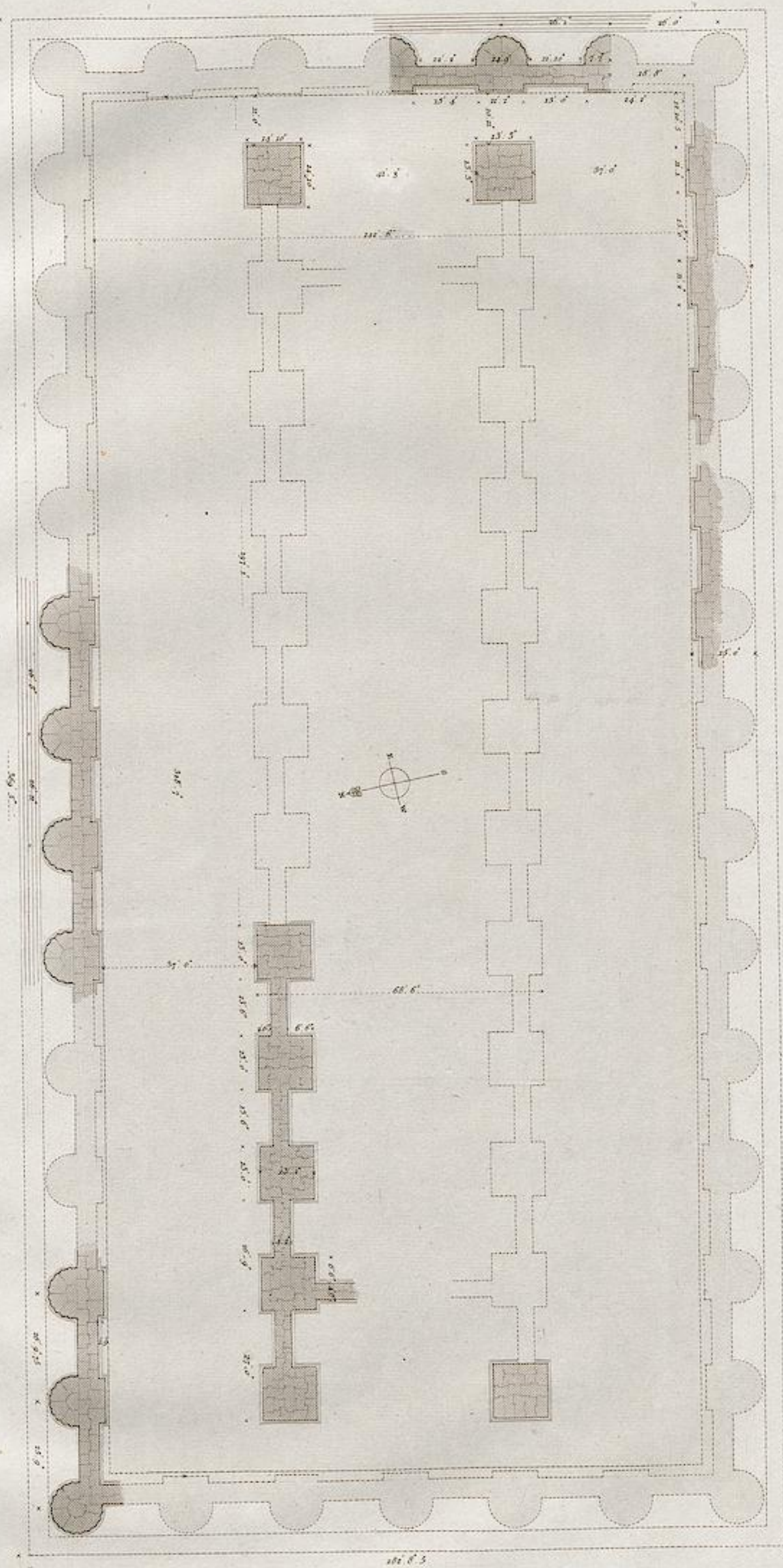
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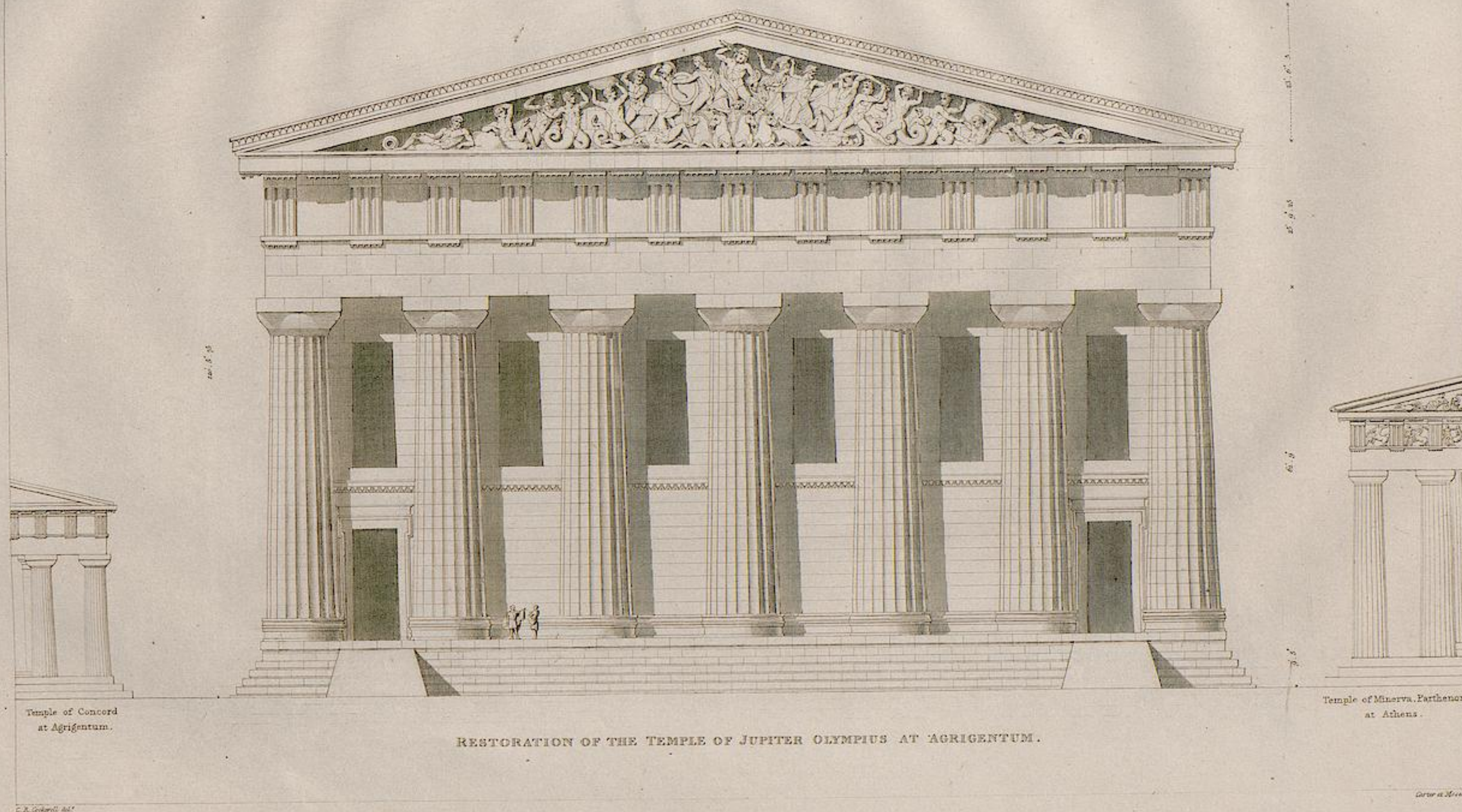


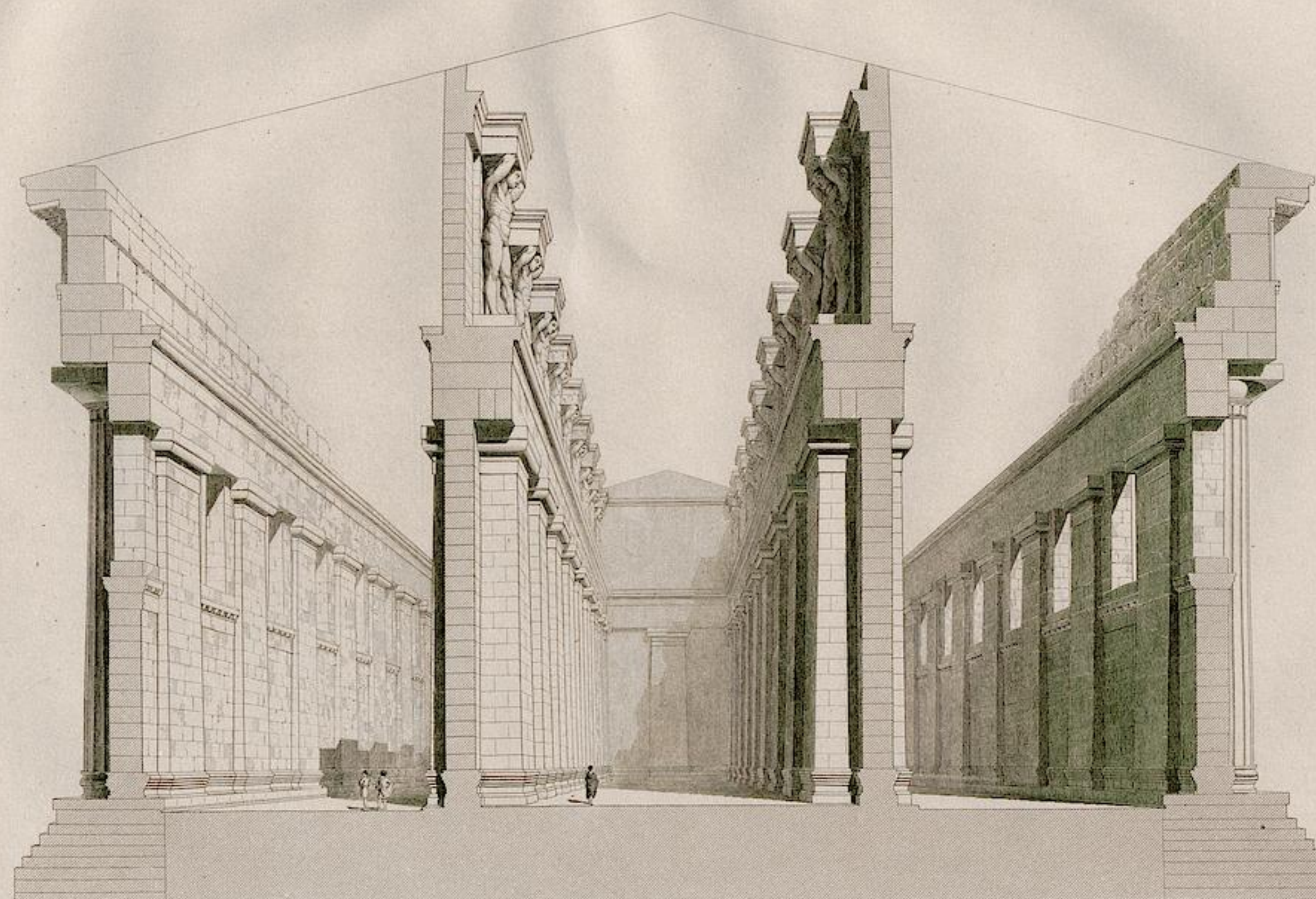
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C.R. Cockrell del.

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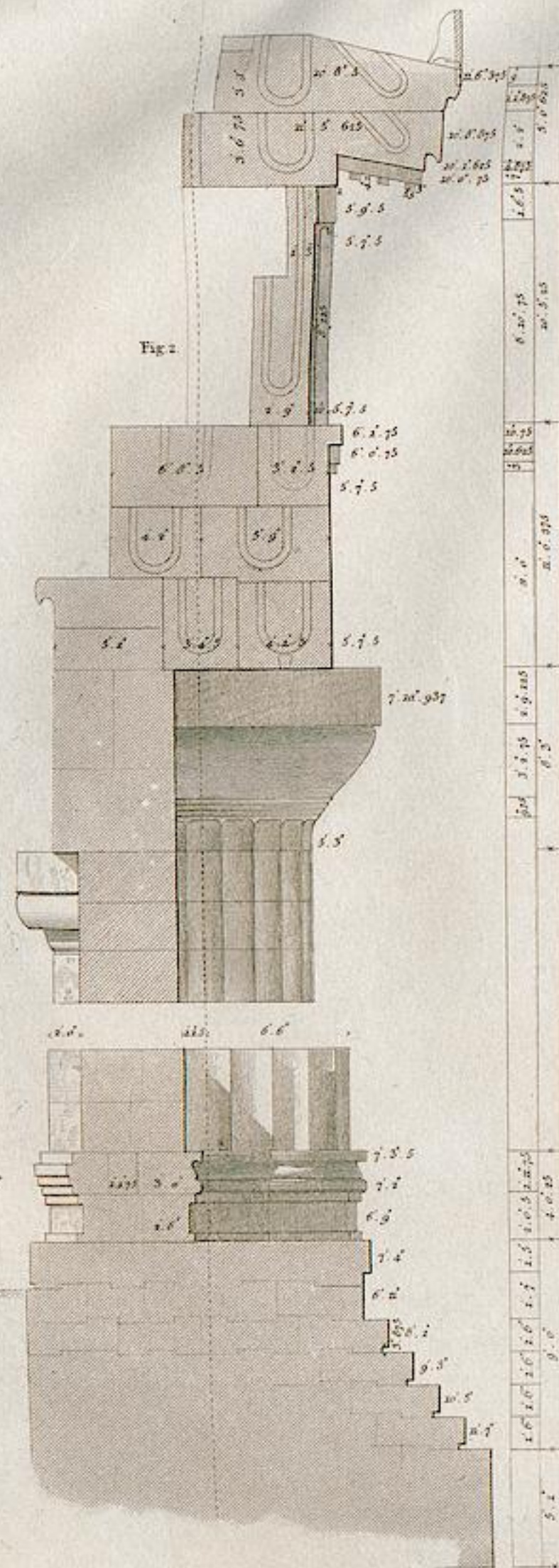


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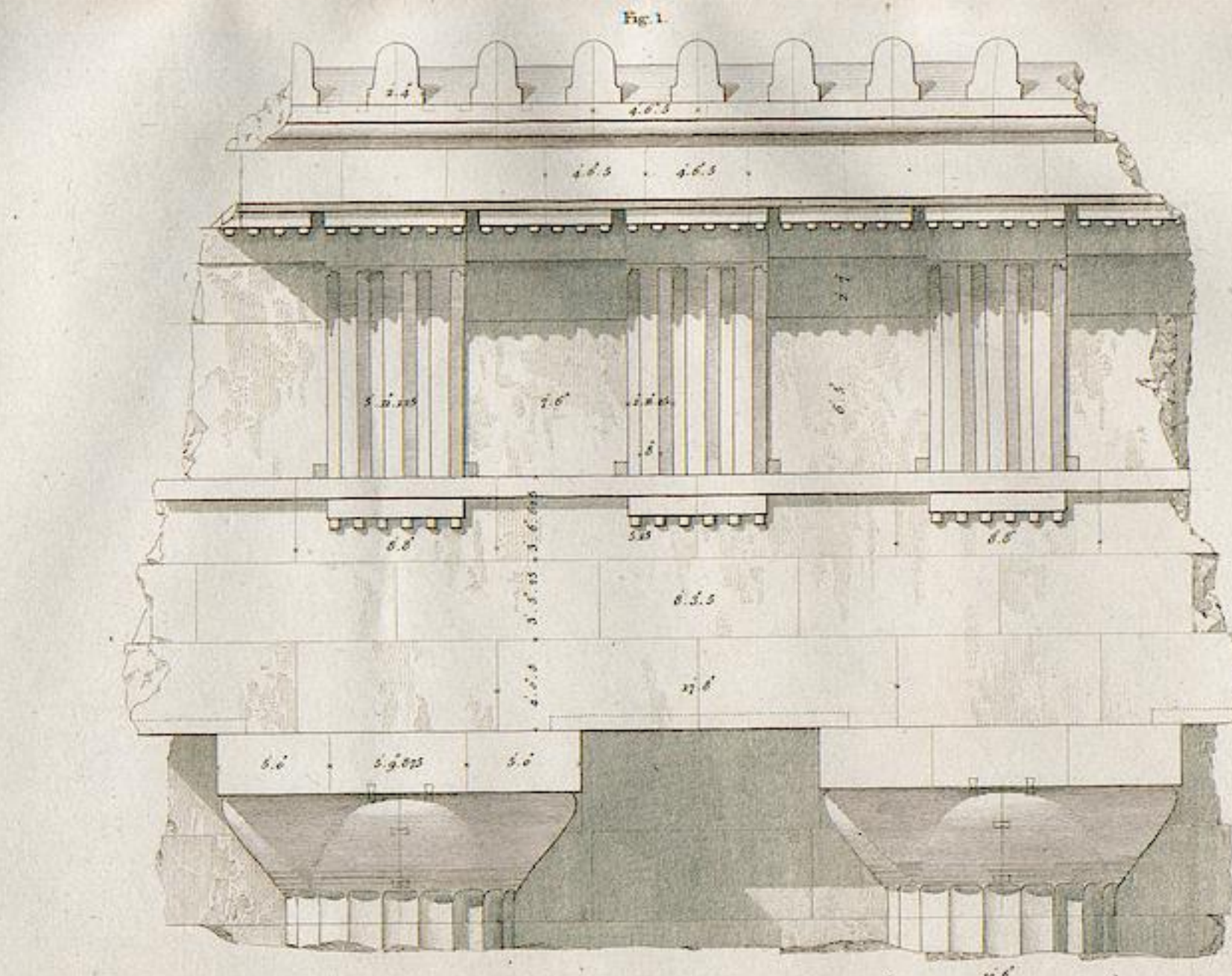


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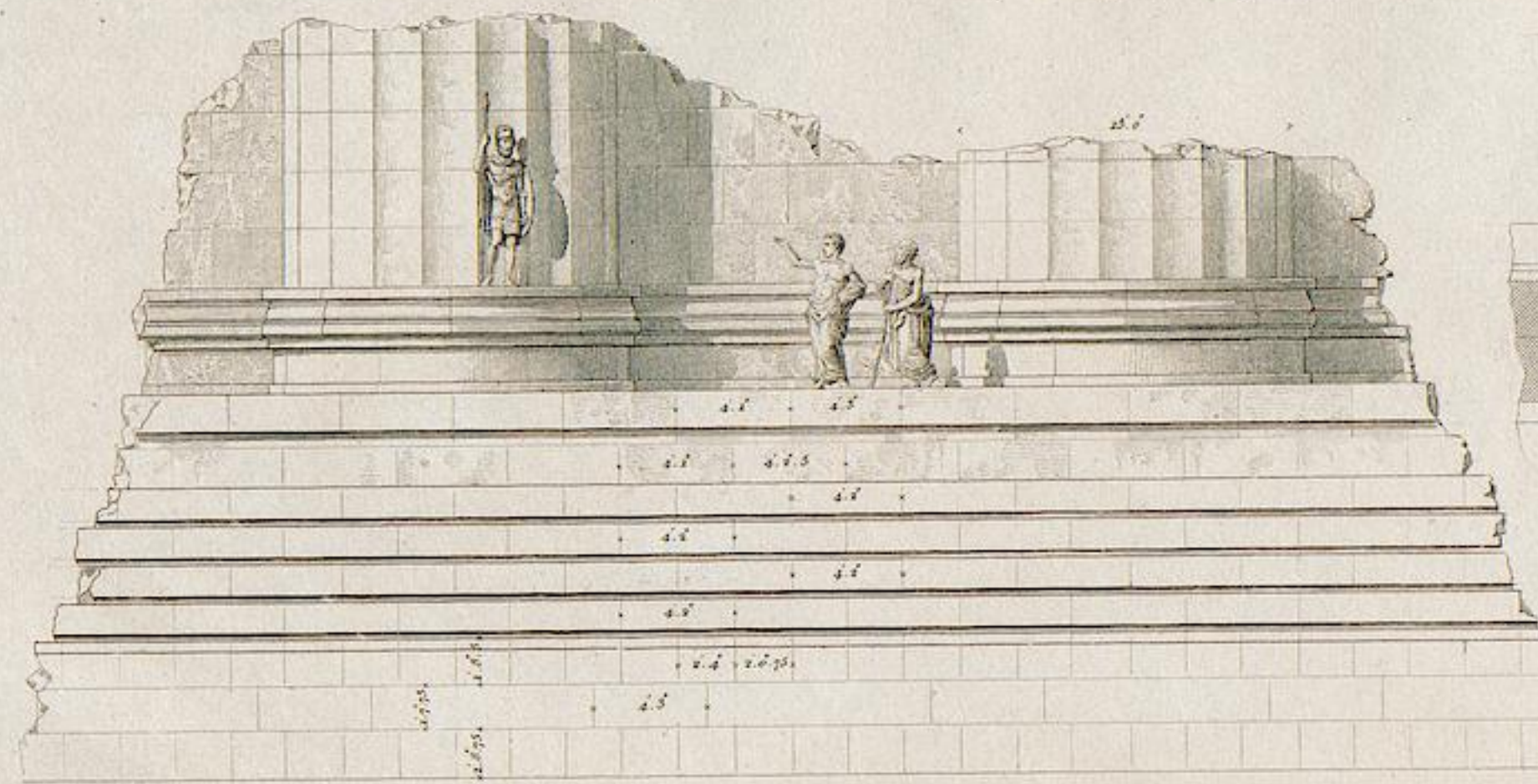


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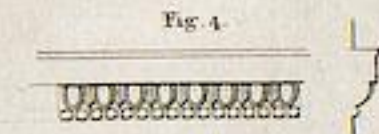


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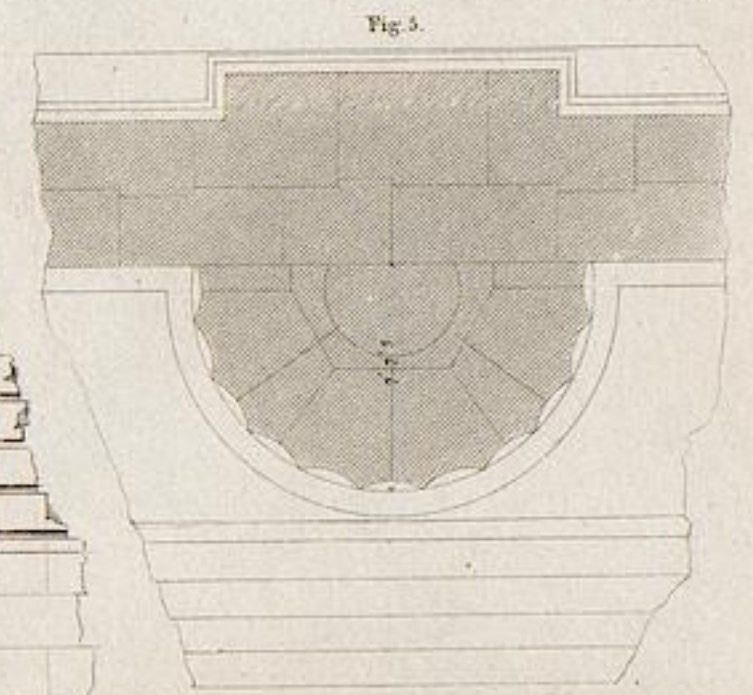
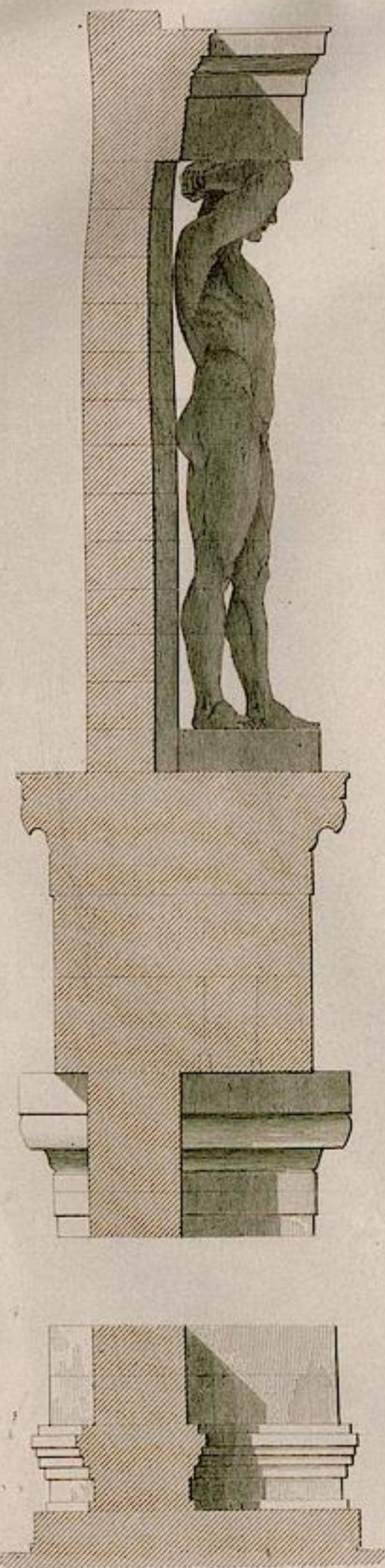


Fig. 5.

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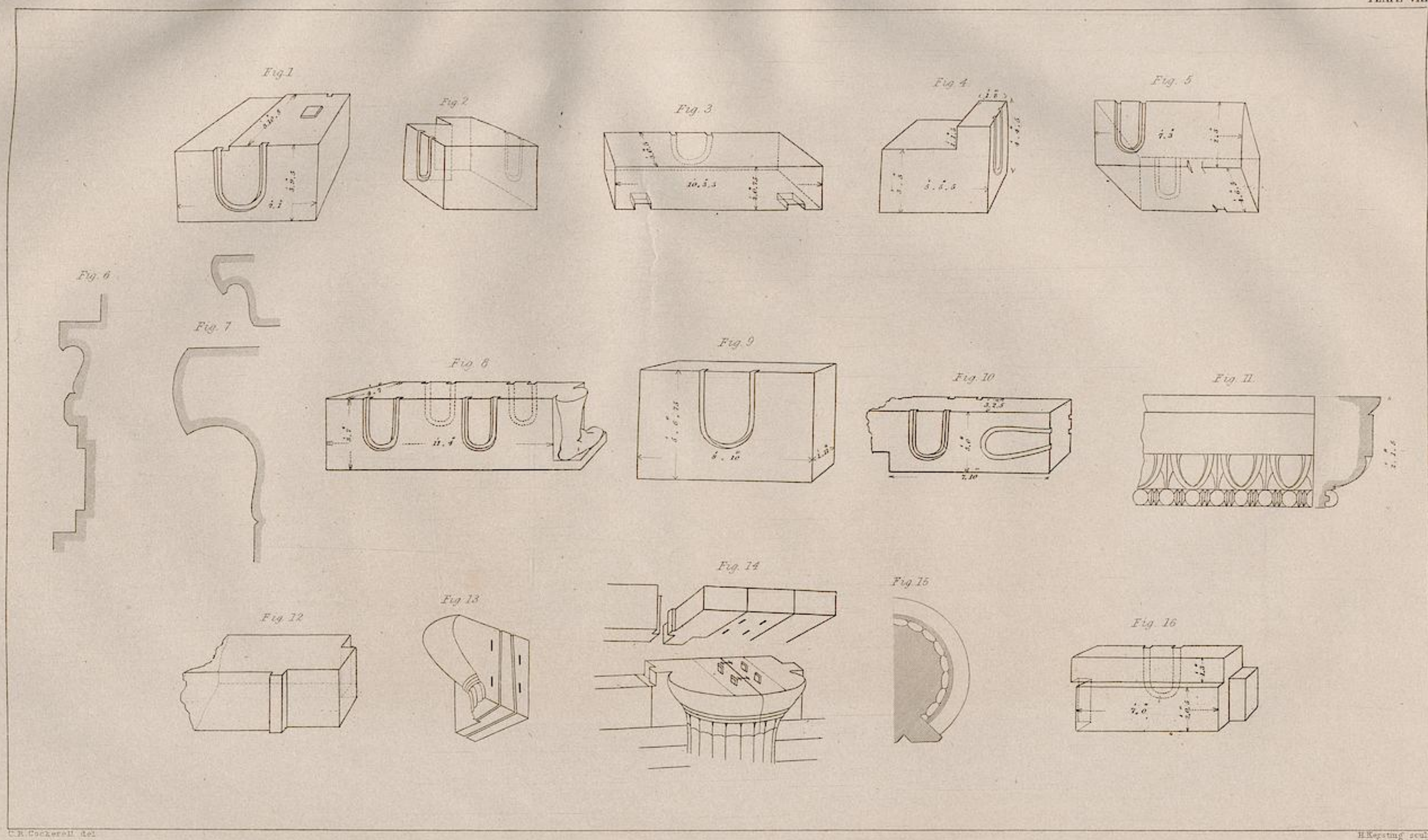
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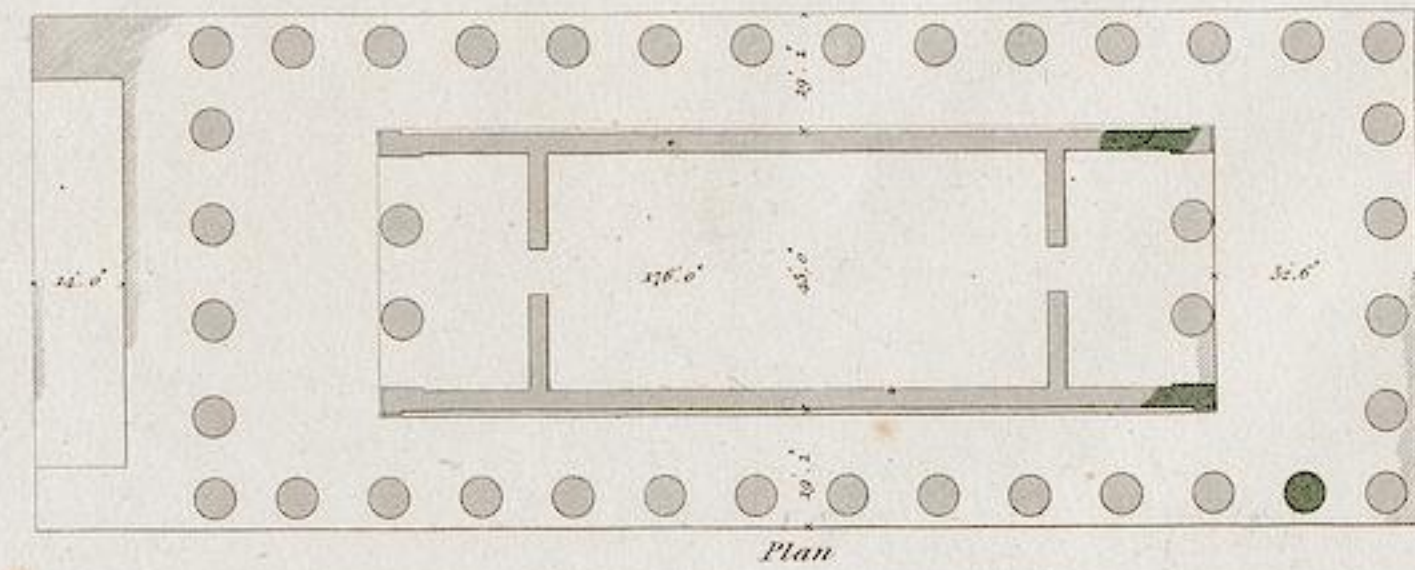
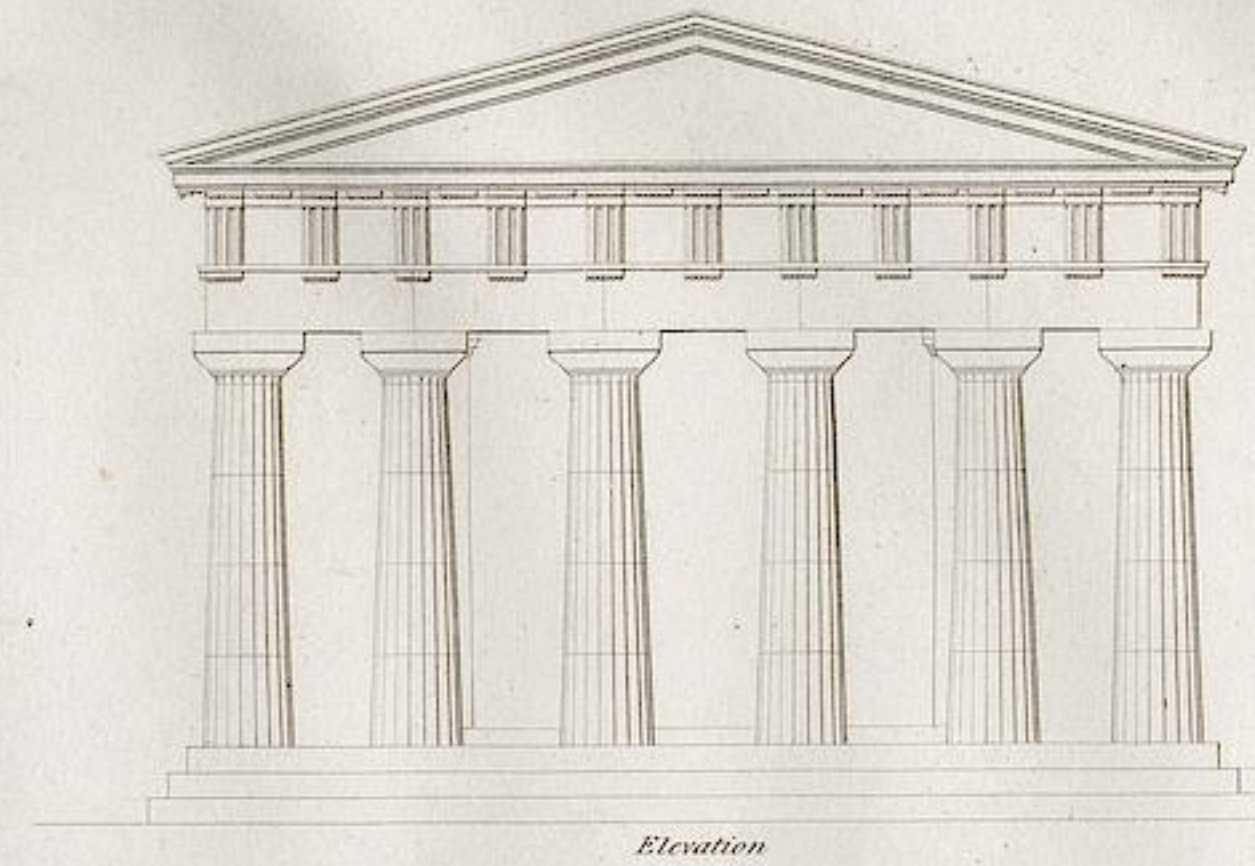
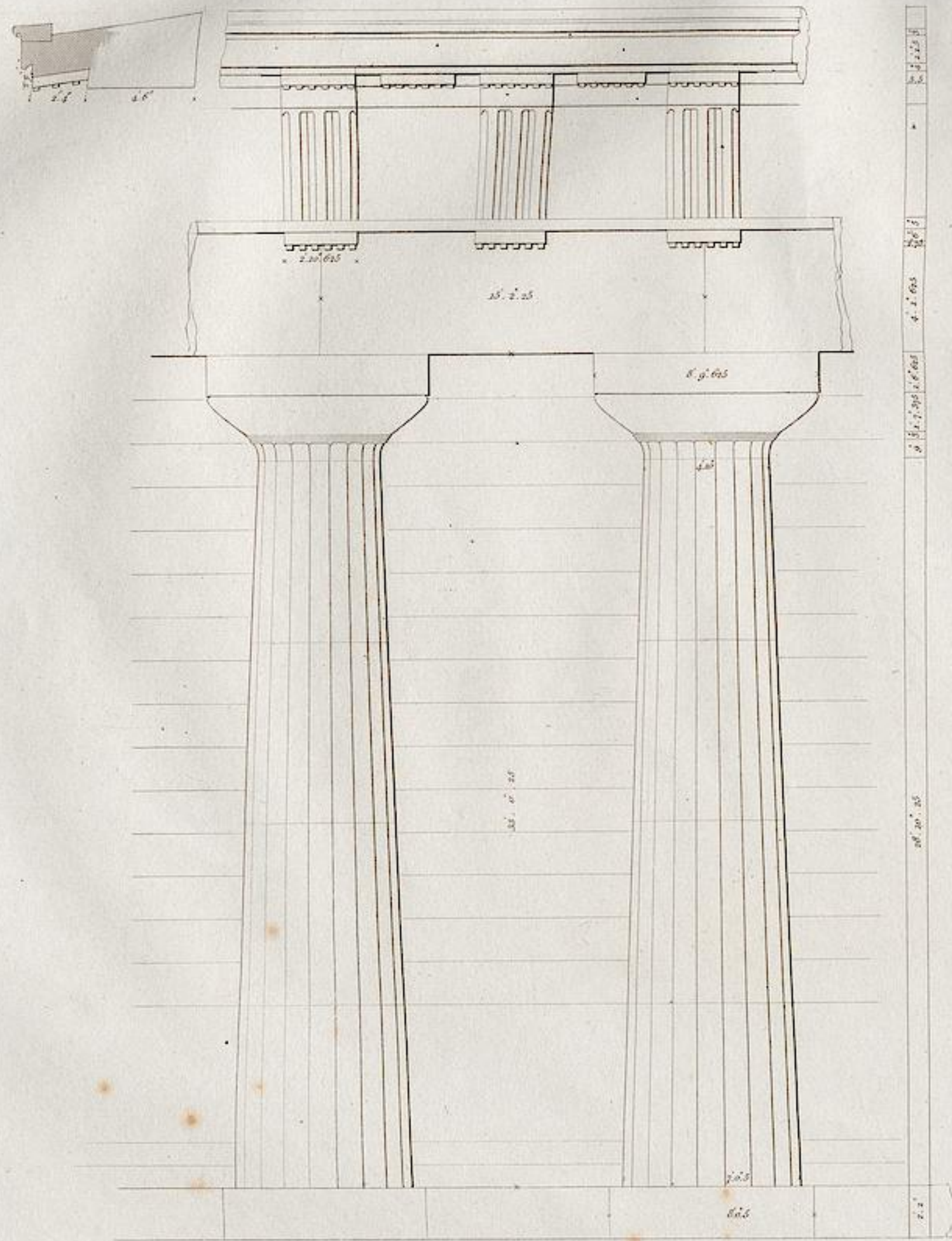


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TEMPLE OF HERCULES AT AGRIGENTUM.

C.R. Cockerell del.

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Jas. Carter sc.

ANTIQUITIES
A T
A T H E N S
A N D
D E L O S
ILLUSTRATED
B Y
WILLIAM KINNARD
ARCHITECT

ATTICI LIMATI ET EMUNCTI NIHIL INANE AUT REDUNDANS FEREBANT

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VIEW OF THE PROPYLÆA,
AND OF A PART OF
THE PRESENT ASCENT TO THE ACROPOLIS.

PLATE I.

THIS View was made at Athens, with the intention of illustrating the ancient carriage-way through the porticos of the Propylæa, as well as for elucidating the formation of the plan of the southern wing of that edifice. At the period of Revett's visit to Athens, the steps or plinths beneath the great western portico were covered with ruins; so that the fact of a passage for ancient carriages having been originally made practicable, by means of an inclined plane, through the entire structure, was not contemplated, although from the ditriglyph intercolumniation and the introduction of chariots in the Panathenaic procession of the Parthenon, it may have been conjectured, that they ascended even to the front of the Temple itself. In the present View the opening between the central intercolumniation twelve feet wide (affording sufficient space for a quadriga) is there evident, intersecting the steps, the returns of which, within this opening, being wrought with the same correct workmanship and sinkings as in the front, testify, that it was coeval with the construction of the building. On excavating within the vault beneath the battery, remains were discovered of the walls built for the support of the inclined plane; parts also of the marble slabs composing it were seen among the ruins, and a fragment near the aperture shews the place of a rut apparently artificially formed in the manner of a railroad for the convenience and security of chariots when passing through the comparatively narrow passage between the columns. The compact masonry now observed level with the upper steps, between the central intercolumniation, was doubtless introduced when the edifice was converted into an arsenal; an alteration effected probably by one of the Frank princes, who, at the period of building the lofty tower on the south wing, may have formed or enlarged, for purposes of greater security or convenience, the present approach to the Acropolis.

The wings of the Propylæa were certainly designed and executed simultaneously with the great central porticos, a fact which is proved by the masonry at the angles of the steps, and at the junction of the intersecting walls, as well as by the style and workmanship of the mouldings and other details of the wings themselves. The ruined state of the southern wing renders it hopeless to point out its exact original plan, but it is clearly evident, that within the columns in antis it was not in any uniformity with the opposite, or northern wing. In our view is represented the appearance of the remains of the steps in front of this southern wing, on the highest of which may be observed the slight indication of the original place of a column corresponding with the third and most western column of the opposite wing. This mark is caused by a circular sinking cut on the step about one eighth of an inch deep, to receive the column, which, with other sunk-work, may have been intended, at the ultimate completion of the building, to be obliterated, by further smooth tooling and polishing. By means also of a square sinking the position of an anta, or pier, is apparent, which has next to the edge of the block, a sort of lip cut like a water drip, as if it had been external to the west; but, on the other hand, the marks of cramping at the courses below, show that the level of the upper step was continued. It is remarkable, that the remaining southern anta and the indicated place of this pier near it, on the same level, did not range with the position of the column in front, as incorrectly represented in the plan of Revett; and there are traces of the former existence of a metal railing or gate between the place of the column and that of the pier, which has been supposed to have originally parted off a side passage, between a western external wall, (corresponding to that still perfect at the north wing,) and the column formerly standing where its place is marked in our plate. This passage might have been an advantageous private entrance to the Acropolis, when it may have been necessary to close the great gates of the Propylæa.

By the view it is evident that no remains exist to determine the original formation of the space fronting the steps between the wings, but on inspecting the details of the workmanship of the upright foundations beneath the outer steps, and bearing in mind, that the principal features of the design produced three converging flights of steps, it may thence be confidently inferred, that a level platform formerly had existence between the projecting wings; but how accommodated to the carriage-way cannot now be decided.

It would appear from remaining fragments, and the character of the horizontal moulding of a part of the cornice in its place, that these wings were originally surmounted with pediments facing each other.

Regarding other parts of the Propylæa, we have to remark, that the interior Ionic columns did not, as Le Roy and Revett reasonably conjectured from their diameter and height, stand on pedestals; but on Attic bases, placed on the level of the upper step, similar to those of the Propylæa of Eleusis^a, which edifice, with the exception of not having wings, was nearly a fac-simile of that at Athens.

With respect to the great pedestal inscribed to Agrippa, in front of the anta at the south-west angle of the north wing of the Propylæa^b, to which it is not parallel, we are of opinion, from the consideration of the form of the ascent, and the now well ascertained site of the little Ionic temple of Victoria Apteros, that there never existed another similar pedestal in uniformity with it.

The Propylæa, like many edifices of antiquity, never arrived at perfect completion; this the projections and sinkings on the steps shew, as well as bosses that are indicated in the plate, projecting from many parts of the masonry^c.

^a Unedited Antiquities of Attica, Chap. II. Plate 11.

^b See original remarks on this structure, by the author, in a note of Vol. II. p. 106. of the new edition of Stuart and Revett's Antiquities of Athens, 1826.

^c In the British Museum, among the Elgin Marbles, is a block

belonging to the Propylæa, shewing in front a part of the interior painted cornice, with marks of the colour not yet obliterated; and at the back is a part of a boss or handle-block used in lifting the marble, left protruding beyond the unfinished opposite face of the partition wall. V. Room 15, No. 308.

It has been supposed, with regard to the general formation of the Propylæa, that it was designed according to the precepts of ancient military^a architecture. This will appear however, on enquiry, to be no further the case, than because it was constructed on the foundations of a part of the original fortifications, when apparently the centre was formed to recede, in order to lessen the angle of the ascent, and to avoid the alternative of expensive additional substructions.

Whether the design of the Propylæa, if viewed in concurrence with our modern opinions, founded on the experience of a greater variety of architectural composition, were conducted upon the principles of a correct taste, may be questionable; particularly as regards the juxtaposition of columns of different orders and altitude. It is, however, very evident, that at the entrance to the sacred peribolus of the Acropolis, the ancient pictorial Effect of this fabric, from its perspective combination as a foreground with the first distinct view of the surpassing Parthenon, must have excited equal admiration with the daring Magnificence of its Construction. Of the force of this impression on the imagination, the full influence is made known to us by the recorded envy, which threatened the removal of the edifice to the Cadmean citadel^b, during the Theban ascendancy; as well as by the existing proof of the Imitation of its principal Mass, both in Form and Dimensions, at the consecrated precinct of the mystic temple of Eleusinian Ceres^c.

The figures in this view were introduced while observing a late Disdar^d, or Turkish governor, ascending the Acropolis, accompanied by a dervisch and a servant, when a Greek, seen incarcerated in the dungeon beneath the high tower built over part of the south wing in the middle ages, was visited by some of his friends.

W. K.

^a Col. Leake's Topography of Athens, p. 179.

^b Æschines in Orat. Περὶ Παραπροσβίαις, c. 32.

^c A Propylæum at Eleusis was spoken of by Cicero as in progress of building by Appius Pulcher, his predecessor in the Proconsulship of Cilicia, where his rapacious exactions may have qualified him, as well as disposed his mind, for the indulgence in so princely a votive or expiatory offering. "Audio Appium Προπύλαιον Eleusine facere." Cic. ad Atticum, Epist. I. L. VI; but in a subsequent epistle (VI.), it would appear that Appius had afterwards relinquished the undertaking. However, if he or any other opulent Roman completed either of the known entrances to the Eleusinium, it might be doubted which were the edifice. In which case we should determine it, from the comparison of the style of the orders, to have been that of the interior; for the purity of the details, and the correctness of the Doric execution of the

imitation of the Athenian structure, would lead to the conclusion, that it was much earlier than the Roman Conquest; and the only circumstance to be remarked in the construction of the Eleusinian edifice, partaking of the Roman practice, is the use of cramps of bronze, while, in the Athenian Propylæa, and other structures of the Periclean era, they were of iron. See the Plan of the Temple of Ceres at Eleusis and its Propylæa, in the Unedited Antiquities of Attica, C. I. Pl. 5.

^d That venerable octagenary was one of the first victims, who, with a great part of the Turkish garrison of the Acropolis, were ferociously massacred by the Greeks and Christian Albanians, on the 10th of July 1822. They had surrendered, stipulating a safe passage to Smyrna according to a solemn treaty of capitulation! See Waddington's Visit to Greece, 1825.

[Faint, illegible text from the reverse side of the page, appearing as bleed-through.]



ATHENIAN

SEPULCHRAL MARBLES AND ORNAMENTS.

PLATE II.

ON this Plate are represented five examples of Attic sculpture, executed at the most refined period of Grecian art, which, if not designed by the best artists, are certainly productions of their followers^a, influenced by congenial taste. Modern antiquaries name such marbles after the ancient words *Stèlæ* and *Cippi*^b; but, viewing their form and original application, the appropriate term in English would be Grave-stones, since the Athenians, at the period of their erection, were more accustomed to bury than to burn their dead; the proof of which we derive from inscriptions^c, and from having witnessed the discovery of skeletons^d at excavations in the Cerameicus, of similar marbles.

The most common shape of Attic tomb-stones was a truncated cone^e, placed with the smaller end downward, and marked simply with the name of the deceased; but, according to the taste of artists, or the desire of those at whose cost they were raised, sepulchral marbles received various ornamental forms, were inscribed with pathetic strophes, and, as may be inferred from numerous existing examples of duplicate ornaments, were also prepared for sale at the workshops of carvers, adorned, as we observe them, with foliage, or rendered more interesting to a people addicted to sepulchral ostentation, by figures either allusive to their feelings with regard to a future state, to the funeral ceremonial in practice, or to the sex, age, and pursuits of the defunct. To restrain their monumental prodigality, Solon caused to be enacted a sumptuary law^f, that no tomb should be raised greater than ten men could erect in three days; a law however, which as it regarded ornament, does not seem to have been rigidly enforced.

On the two upper examples before us are shewn specimens of that peculiar and elegant Architectural Decoration of the Greeks, which probably originated from Pelasgic^g artists; but it appears

^a There is an epitaph in the Anthologia, L. VII. Ep. 554, ed. Jac. alluding to Architeles, a celebrated mason (Λατίπες) who was distinguished for his skill in the formation of columns. Winck. L. IV. c. 1. He is there recorded to have wrought with his own Paternal hand the tomb of his Son.—

Αἰ, αἰ, πῆτρον ἐκτίστον, ὃν οὐκ ἐκόλαψι σίδηρος,
'Αλλ' ἐτάκη πυκνοῖς δάκρυσι τεγγόμενος.—

^b A passage in Homer, II. II. 457, "Τύμβῳ τι, Στήλῃ τι," is rendered in Latin by Dr. Samuel Clarke, "Tumuloque cippoque"; and again, P. 434,

'Αλλ' ὥστε Στήλη μῖναι ἔμπεδον, ἥτ' ἐπὶ τύμβῳ

Sed veluti cippus manet firmiter, qui super tumulo—

^c See inscription on Fig. 4 of this Plate, and inscription engraved in Vol. III. p. 35, of the first edition of Stuart and Revett's Athens, and described at p. 124, Vol. III, of our new Edit. 1827.

^d At Athens we were shewn the obolus adhering to the teeth of a nearly perfect cranium. The traveller Swinburne also speaks of having seen a gold coin of Icetas, found in the mouth of a body buried in the catacombs of Syracuse. Trav. in the Two Sicilies, V. II. Sec. 47.

^e The general magnitude of such stèlæ, or monumental pillars, was from six inches to a foot in diameter. In the court-yard of the British Museum may be seen one about three feet in diameter; but, according to the form of the letters of the inscription,

"Θράσων Θρασυφῶντος Κικυνεύς," it belonged to a lower age: Lord Elgin brought it from near the Piræus.

^f Cicero de Legibus, l. II. c. 64.

^g The similitude of the earliest productions of art found in Greece and Italy, proves, in support of historic tradition, the Hellenes and the Etruscans to have had one common Pelasgic origin. Quintilian alludes to the resemblance, and perhaps to a supposed chronologic precedence of Tuscan art when he remarks "Similis in statu differentia. Nam duriora et Tuscanicis proxima Caloni atque Egesias, jam minus rigida Calamis, molliora adhuc supra dictis Myron fecit." Inst. Orat. l. 12. c. 10. Winckelmann was of opinion that the Etruscans possessed a priority over the Greeks in the cultivation of the arts; he observes, "Les Etrusques sont, après les Egyptiens, un des peuples les plus anciens qui aient cultivé les arts, et il paroît même qu'ils les ont conduits avant les Grecs à un certain point de perfection." Hist. de l'Art, Edit. 1802, Tome I. p. 218.—On the other hand, Mr. R. P. Knight, appreciating the researches of the Abbé Lanzi, repudiates the pretensions to that venerable antiquity in art given to the Etruscans, believing them to have followed the improvements of the Greeks at a respectful distance. See Description of Specimens of Ancient Sculpture, pub. by Soc. of Dilett. 1809, pl. 17. Lanzi, Saggio di Lingua Etrusca.—In the Vignette, page 13, Fig. A. may be seen an early example of Etruscan ornament.

not to have been hitherto ascertained whether it resulted from the imitation of any particular prototype in nature, or only from observation of the general principles of vegetation.

As it so happens that the chief feature of such decoration much resembles our familiar flower of the woodbine, English architects have been induced to term it the "Honeysuckle Ornament," an appropriation concurred in by foreign antiquaries^a; but as we do not learn from ancient authors that this shrub, named clymenos and periclymenos^b, was held in any great honour by the Greeks, and as the ornament in question, although assimilating to it in form, was rarely, if ever, represented by them in conformity with the parasitical property of the woodbine in interweaving itself with adventitious support, we conclude consequently that it was no direct imitation of that plant.

With regard to the Italian and French designation, 'Palmette,' we have to remark, that in Stuart's Athens^c there is represented the upper part of a stèle, seen at Vari, in Attica, of a similar description to those we have delineated, where on each side of the ornament a stag was sculptured bounding from behind the stems beneath the radiating leaves. Now if this foliage were intended to bear any proportion to the magnitude of the accompanying animals, there would be reason to suppose that the expanding leaves might have reference to the branches of the great palm tree, the φοῖνιξ of the Greeks; but the tortuous nature of the stems and the introduction of tendrils, by which they are usually attended, characteristic of climbing plants, gives no encouragement to assume that any allusion was meant to that exotic to Greece. The animals however, probably had relation (somewhat in the manner of the origin of modern supporters) to the pursuits of the deceased as a sportsman in hunting wild deer amid the steeps and thickets of Parnes and Hymettus.

It might also be supposed, that such foliage, so frequently met with on tombs, was imitative of the plants devoted to the ceremonies or mysteries of sepulture; and we find that the asphodel, which was sacred to Pluto, and also the myrtle and the mallow^d, were cultivated on the graves of the ancients, in the same manner that the Turks at present rear the amaryllis lutea^e on the tombs of their deceased relatives and friends. The Greek Ornament however, does not represent either of those sepulchral plants, or others less frequently alluded to by classic authors, and its universal application to ancient decoration, both sacred and domestic, would indicate that its adoption as a monumental embellishment does not convey its imitative origin. It therefore can only be considered that it was introduced on tombs as an emblem of the brevity of existence, or as associated with the feelings of satisfaction entertained by sensitive persons in adorning the last abode of the mortality of those whom they regarded during life, with evergreen and flowering vegetation. The Turkish females, in the Fields of the Dead round Stamboul, are in this respect as sentimental as the fair depositaries of affection seen suspending wreaths or planting violets at the Parisian Cemetery of Père la Chaise. This custom was so very generally prevalent^f among the ancients, that on some

^a M. Millengen observes, "Parmi ces ornemens un des plus fréquens est celui nommé ordinairement *palmette*, d'après la ressemblance qu'on a cru y voir avec la feuille du palmier. Mais M. Carelli pense que cet ornement est plutôt imité du *chèvre-feuille*. L'opinion de ce savant paroît fort vraisemblable." Vases Grecs, Rome, 1813, Introd. p. 13, n. 1.

^b Plinii Nat. Hist. l. 27. sec. 94. n. Harduini. "Periclymenos—nascitur in arvis ac sepibus, convolvens se adminiculis quibuscumque."—It appears to have been described nearly in the same words by the Greek physician Dioscorides, l. 4. c. 14.

^c Vol. III. p. 17, of the first Edit., and Pl. 15, Fig. 1, of the new Edit. 1827.

^d Hom. Odyss. A. vv. 538. 572, Ω. 13; in speaking of the realms of Hades, says, κατ' ἀσφodelὸν λαιμῶνα,—which Pope has rendered

In ever-flowery meads of asphodel—

the supposed origin of which expression is related by Dioscorus Sic. l. 1. Sec. 96. Observe Note in Walpole's Memoirs on Turkey, Vol. I. p. 243, from Vossius de Idol. 665, and from Heinsius on Hesiod. E. καὶ H. l. 41.—See also the epitaph from Eustathius in Lex. Hom. Dammii in v. σφoδελός, rendered thus:

"On the outside I have the mallow and the asphodel, within I enclose a dead body." We cannot avoid remarking the very singular record of the existence of a nearly similar sepulchral inscription written on a stèle in a painting with figures, at the reverse of a Grecian fictile vase, recently discovered in Magna Græcia, and now in the possession of Cav. Carelli at Naples, which is as follows. The tomb is supposed to speak as before, saying:

Νῶτον μὲν μαλάχην τε καὶ ἀσφoδελόν πολέριζον,
Κόλπον δ' Οἰδιπέδαν Λαίου υἱόν ἔχω.

"On my back are mallows and the many-rooted asphodel;
But in my bosom I enclose Œdipus the son of Laius."

V. Ancient Unedited Monuments, by M. Millengen, 1826, Painted Greek Vases, Part II. Pl. 36.

^e Sibthorp's Notes on the Plants of Greece, in Walpole's Memoirs on Turkey, p. 243. Sibthorpii Flora Græca, Vol. IV. Tab. 310.

^f Nicolai de Græcorum Luctu, Cap. XVII. de Coronandis Tumulis et Phylloboliâ.

occasions, with a view to assuage their grief, and to appease the Manes of the departed, friends and slaves were annually engaged^a to strew flowers and offer chaplets at their tombs; an obligation which was sometimes enjoined by will, as ancient inscriptions testify^b; it was pathetically depicted on their sepulchral vases^c; and dwelt on with delight by their poets. In the Culex of Virgil the shepherd raises a funereal record, round which he cultivates almost every plant^d (excepting, indeed, the woodbine) which the lover of nature would select or the artist desire to delineate^e.

The species of Ornament now under our consideration, is seen introduced on Grecian fictile vases, found so abundantly in sepulchres, with great luxuriance of intertwining leaves and tendrils; and, in many instances, in the border round the necks^f of the vases a head is seen surmounting the calyx of the ornament, sometimes apparently representing Harpocrates^g no otherwise symbolic than

^a Lucian. in Nigrin. V. 1.

^b Gorii Mus. Etrus. T. III. p. 116. Maffei Mus. Veron. p. 21.

^c Clarke's Trav. Part II. Sec. III. Frontispiece. Millengen, Vases Grecs, pl. 19 and 39.

^d We will here venture to transcribe the description of this rustic memorial, which, whether or not entirely Maronean, is yet acknowledged to be an ancient production, in many points highly elegant.

"Rivum propter aquæ, viridi sub fronde latentem
Conformare locum parat impiger, hunc et in orbem 390
Destinat, ac ferri capulum repetivit in usum,
Gramineam ut viridi foderet de cespite terram:
Jam memor inceptum peragens sibi cura laborem
Aggestam cumulavit humum; jamque aggere multo
Telluris tumulus formatum crevit in orbem:
Quem circum lapidem lævi de marmore formans
Conserit assiduæ curæ memor: hic et Acanthus,
Et Rosa purpureo crescit rubicunda colore,
Et Violæ genus omne hic est, et Spartica Myrtus,
Atque Hyacinthus; et hic Cilici crocus editus antro;
Laurus item Phœbi surgens decus; hic Rhododaphne,
Liliaque, et roris non avia cura marini,
Herbaque turis opes prisceis imitata Sabina,
Chrysanthæque, Ederæque nitor, pallente Corymbo,
Et Bocchus Libyæ regis memor; hic Amaranthus
Bupthalmusque virens, et semper florida Pinus;
Non illinc Narcissus abest; cui gratia formæ
Igne Cupidineo proprios exarsit in artus;
Et quoscumque novant vernantia tempora flores.
His tumulus super inseritur: tum fronte locatur
Elogium, tacita format quod litera voce:"

Virg. Culex. Heyn. Ed.

Part of which, from line 394, is thus rendered by one of our ancient poets.

LXXXIII.

"An heap of earth he hoarded up on high,
Enclosing it with banks on every side,
And there upon did raise full busily
A little mound, of green turfs edifice;
And on the top of all, that passers by
Might it behold, the tomb he did provide
Of smoothest marble-stone, in order set,
That never might his lucky scape forget.

"And round about he taught sweet flowres to grow,
The rose engrained in pure scarlet dye,
The lilly fresh, and violet below,
The marigold, and chearful rosemary,
The Spartan myrtle, whence sweet gum does flow,
The purple hyacinth, and fresh costmary,
And saffron sought for in Cilician soil,
And laurel, th' ornament of Phœbus' toil;

"Fresh rhododaphne, and the Sabine flowre
Matching the wealth of th' ancient frankincense,
And pallid ivy, building his own bowre,
And box, yet mindful of his old offence,
Red amaranthus, luckless paramour,
Ox-eye, still green, and bitter patience;
Nor wants there pale Narciss, that in a well
Seeing his beauty in love with it fell."

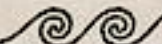
Spenser's Virgil's Gnat.

^e The ancient sculptors and engravers, in the direct representation of flowers, confined themselves, it appears, to the imitation of a very limited number of plants, on which subject we will relate an instance of the *technical* botanic knowledge of a late distinguished President of the Royal Society, Sir Joseph Banks. The late R. P. Knight, Esq., having purchased of an Italian trafficker in works of art, a supposed fragment of a large antique Cameo, at a great price, brought it forward at a meeting of his learned friends, among whom was the President, for their opinion, when the gem was very generally admired for its execution and viewed as a great acquisition, if an antique, at the price; but the scientific Baronet remarked, that some of the flowers represented on the wreath to the head, were such as he had never hitherto observed in the sculpture of the ancients, a circumstance which raised doubts in his mind as to its antiquity. On being informed of the criticism of Sir Joseph, the Italian artist, who, when engraving the gem, was unconsciously a party to the imposition, but who has subsequently claimed the merit of the deception, declared him to be perfectly correct, since he had composed the chaplet, not from the observation of the flowers on antiquities, but from copying some procured at the Roman Flower-market. The Cameo in question represents part of a head, as if of a Flora, and it now accidentally tends to depreciate the treasures of ancient art so liberally bequeathed by the really great scholar and antiquary, its purchaser, to the British Museum.

It is to be regretted that insinuating foreign impostors, when so hawking, at enormous prices, either sham antiques, or black, repainted, or fabricated daubs, misnamed Pictures of the Old Masters, should be thus protected by the admirers of Art, overlooking prospective advantage, and to the neglect of Native Artists, whose recent productions must in recollection crowd on their minds, thereby proving the British school of Fine Arts to have arrived at as high a degree of perfection as that of any other age or country. Art is a plant of slow growth, which under free institutions luxuriates in the beams of individual patronage: let the foreign charlatan be encouraged to intercept them, and the beautiful blossoms will sink blighted into unproductive atrophy.

^f The late Chevalier Millin, in a recent and splendid work, when describing a very rich border of this sort on some beautiful polychrome vases lately discovered in Apulia, inappropriately termed it an Arabesque; but he otherwise pointedly observed; "Dans l'Arabesque qui orne la lèvre du vase; du buste d'une femme qui porte des pendants aux oreilles, un collier à deux rangs, et dont la tête est ceinte d'un credemnon sortent deux tiges de fleurs *imaginaires* et prolifères, c'est à dire dont une donne naissance à une autre, symbole ingénieux de la Fécondité de la Nature." Tombeaux de Canosa découverts en 1813, décrits par Le Chev. Millin, p. 27, pl. VI.

^g In the Harpocrates of Cuper is described not an uncommon Abraxas, derived from the more ancient Egyptian worship, as alluded to by Plutarch, representing a figure of Harpocrates or Osiris, whose head is radiated, while he appears to emerge out of a flower allusive to the *Lotus of Egypt*, in that country the symbol of the *waters*, there so productive of fertility; this we associate with an Harpocrates in a Phrygian cap at the bottom of the renowned Portland Vase in the British Museum, which we then connect with a youth's head also in a Phrygian cap, surmounting flowers, on one of the Hamiltonian Vases. Cuperi Harp. Explic. ut representat Solem, p. 7. Plut. de Iside et Osiride. Bartoli, Sepolcri Ant. pl. 86. Inghirami, Mon. Etrus. Serie V. pl. V.

as allusive to the Solar influence on *General Vegetation*^a. On many vases a plant resembling this ornament is seen springing spirally from the ground at the feet^b of figures. On a Campanian diota, delineated in a work of the learned Mazochi, a winged female figure is seen holding a winding and fructifying branch, or some similar ornament, in each hand^c; and on Athenian painted terra-cottas, described in the Travels of Dr. E. D. Clarke, winged female Genii are also depicted, of whom one is seen hovering and extending her hand over the convolving plant, as if in the act of its evocation from the earth; in another painting, a Genius equally on the wing presents forward a similar winding tendril^d. This antiquary supposed these subjects to bear a symbolic allusion to Grecian ornament, and that they illustrated the origin of the Ionic Volute; he therefore endeavoured, but without success, to trace the plant to which they related; but as that travelled litterato, deeply erudite in natural as well as classical knowledge, was so well qualified to have removed the veil, if any existed, on this subject, his considerate opinion merits great attention, and we will here introduce these his observations. "Another circumstance discovered by the paintings upon those vases, is too important to be omitted in a work which professes to treat of the Antiquities of Greece. The origin, not only of the *Ionic Volute* in architecture, but of the *symbol* denoting *water*, as it has been figured by Grecian sculptors in their marble *friezes* and *cornices*, and upon ancient *medals* and *gems*,  and as it was used for *borders* upon their pictured vases, appears, from the terra-cottas found by Mr. (Sir Sandford) Graham, to have been derived from a superstitious veneration shewn to a certain *aquatic plant*, as yet unknown; but which will not long escape the notice of *botanists*, to whom the *plants of Greece* become familiar."^e—Those

^a On several of the Etruscan disks are borders of the same kind of ornament, and particularly on that celebrated one found at Arezzo, (and now restored to the Museum of Bologna from that of Paris,) which bears an antique engraving of the fable of the Birth of Minerva, the subject is encircled with a floral decoration branching from a central flower like a honeysuckle, similar to the Greek ornament, evidently proving a concurrence of style.

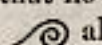
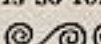
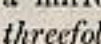
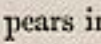
In this place we will mention, that these metallic disks with handles, so well known in Museums under the name of Etruscan Pateræ, are asserted by a modern Italian antiquary, the Cavaliere Inghirami, to be thus misnamed, from whom they have received the discriminative designation of 'Mystic Mirrors.' He observes, "Questa opinione mi lusingo sarà cambiata al terminare del mio scritto sopra i sacri Specchi, o SPECCHI MISTICI antichi, nei quali saranno convertite le Pateræ degli Etruschi." In this appropriation that ingenious and laborious Scavant prescribed to himself a most perplexing disquisition, since apparently many of his examples are engraved on both sides, while several are concave and convex, and others made with a lip for pouring out libations, and consequently inapplicable to the reflection of objects: however, by reasoning, founded on inferences from symbolic subjects represented on the painted vases, and occasionally calling in the aid of hypothetical mechanical contrivance when supposing the pan-shaped disks to have been fitted with specula, he conveys a great deal of probability to his speculation; particularly as the mirrors of the ancients represented in their paintings have not otherwise descended to us. Also the perfectly analogous form and decoration of ancient metallic Chinese mirrors with handles, (the inspection of several examples of which we have been favoured with at the British Museum,) tends greatly to the confirmation of the propriety of the above hypothesis. Inghirami, Monumenti Etruschi, o di Etrusco Nome, 1821, Vol. II. Degli Specchi Mistici, Tav. X. VII. and VIII. p. 19. 130, e Serie VI. Tav. O. Millin, Annales Encyc. 1819, p. 336. Brit. Mus. Room 12, Case 26.

^b Maffei Mus. Veron. p. 9. fig. 2. Among the paintings of the Greek vases of Tischbien, IV. 36, the usual plant is represented attached to the ground, and forming in its convolutions a sort of chair for a sitting figure, which is supposed to depict Ceres. This Divinity is so seldom introduced on Grecian Fictilia, that, as Millengen observes, it is improbable that such vases were solely appropriated to the initiated at the Mysteries of Eleusis. V. Millin, Gal. Myth. V. I. pl. 49. Millengen, Uned. Mon. 1826.

^c Mazochii Comment, in Æn. Tab. Heracliens. Pars I. p. 138. His observation on this occasion, that many enigmatic objects

are seen represented on the fictile vases, applies even to the present extended knowledge of Grecian antiquity, "sunt etiam in fictilium picturis αἰνυματώδη quam plurima."

^d Dr. E. D. Clarke's Trav. Vignettes and their Desc. in the Preface to Sec. III. of Part II. published in 1816.

^e Clarke's Travels, Preface to third Section of part the Second. The following are his concluding observations on this subject.—"It is represented under such a variety of circumstances, and with so many remarkable associations, that no doubt can remain as to the fact. Sometimes this figure  alone is introduced with an aquatic bird swimming towards it; in other instances Genii are represented as fostering it, and the curvature is so formed as to exhibit the origin of this well known border . In one example the same volute is borne by a winged genius in the right hand; and in other instances, the plant appears terminated by its flower as in a state of fructification; a Muse or Genius, but without wings, being introduced as holding a mirror over it. When to the form of the flower, which is threefold , the volute appears on either side, we have the representation of an ornament conspicuous upon the cornices of many of the most magnificent temples of ancient Greece: it then appears in this manner ; from all which it may appear to be evident, as the author has elsewhere affirmed, that in the painting and sculpture of the ancient Grecians, exhibited on their sepulchral vases, or gems, or medals, or sacred buildings, and whatever else had any reference to their religion, nothing was represented that ought to be considered merely as a fanciful decoration. The ornament in itself was strictly historical; it consisted of symbols which were severally so many records of their faith and worship. Like the hieroglyphics of Egypt, they were the signs of a language, perhaps known only to the priests, but it was circumscribed by the most rigid canons, and while the matchless beauty of the workmanship demanded admiration, the sanctity of the symbolical representation excited reverence." This author, in a previous work on the Greek Marbles at Cambridge, published in 1809, when describing the ornaments on the colossal Eleusinian fragment denominated a Ceres, had appropriated the lotus as the plant imitated in such ornaments. "The statue," he observed, "bears on its head the Holy Basket adorned by symbols, many of which are not now to be explained, but which evidently refer to the sacred mysteries. Among these principally appears the Lotus, exactly as pictured on the Greek vases": in a note he added, "The capitals of the Ionic columns, in the portico of the Temple of Minerva Polias, at Athens, have the same representation of the Lotus." It is however for the antiquarian reader to appreciate this learned author's variation of

however, who retread the track of this ingenious but sanguine traveller, we have imagined, will find it hopeless to discover an *aquatic* plant in *Greece*, from which to attach a symbolic origin to the Ionic capital. The ancient altars on the most archaic Grecian vases, executed probably before the introduction^a of that order, resemble the Ionic capital; we are therefore inclined to suppose, particularly as Altars were anterior to Temples, that the Volutes of this Capital were originally imitative of such Altars, or rather of the horns of rams often anciently affixed, and represented, or indicated, at the angles of them; for it is known that altars were sometimes constructed even with the skulls and horns of victims; and we have the venerably ancient authority of Holy Writ for the descriptive and figurative expression, 'the horns of the altar,' although not allusive to those of animals^b. It is to be observed also that Vitruvius, who was profoundly versed in the multifarious writings of the great Architects^c of Greece, does not refer to any emblem, but gives a fanciful origin to the Ionic capital from the female person; a proof, that before the order had arrived at perfection, the mystic prototype, if any existed, had been lost sight of. With regard to the idea of the above antiquary, that the spiral line derived from a vegetable tendril may have been a symbol denoting water, we preferably conclude that such scrolls, when allusive to water, were imitative of the curling of waves, or more technically speaking, of the effect of wind on water^d: this is evident on coins and other ancient productions of art which we could adduce; and the above-mentioned figures with wings associated with botanic ornament, may solely be personifications of the Genius presiding over Vegetation, Fertility, and Reproduction.

It might be expected, from the frequent repetition of the flowering part of this decoration on the capitals and walls of the Erechtheum, that some positive explanatory mention must have been made of it in the celebrated Architectural Inscription^e recording a survey of that building; and it is to be confessed that the word *Anthemion*^f, which however the English commentators on the marble deduce from Hesychius^g to mean the volute^h, is the only term in it that can be appropriatelyⁱ applied to such ornament. This term *Ἀνθέμιον*, derived from the radical word *ἄνθος*, 'a flower', had not alone relation to a mere winding line, but according to Theophrastus it was the name of a plant, and it was also a term applied to artificial floral ornament by Xenophon, who lived at the date of our inscription,

opinion; since on maturer reflection (as above evident by the extract from his Travels,) he appears to have wavered regarding the fancied representation of the *lotus*, by supposing such decorations to have been derived from some *unknown aquatic plant of Greece*. Indeed, with a capital of the Erechtheum before us, we cannot trace in the ornament of it, either the Lotus plant, or any remote imitation of its representation in Egyptian Sculpture.

^a In the painting on an Athenian vase, excavated by the present Earl of Aberdeen, bearing writing from right to left, and which consequently is of very remote antiquity, was represented an altar rudely resembling the capitals of the Erechtheum, in having ornaments beneath Volutes. It is engraved in the Travels edited by the Rev. R. Walpole; Vol. I. p. 323. To the Temple of Juno, at Samos, supposed to be one of the earliest Ionic edifices, is given the date of Ol. 60. about 540 B. C., subsequent therefore to the cessation of the oriental manner of writing at Athens, and posterior to the vase discovered by Lord Aberdeen¹. See note^a, page 14.

^b Exod. c. 38. v. 2. Kings, B. I. c. 2. v. 28. Psalm 118, v. 27.

^c Vitruv. Lib. I. c. 1: also in the Prooemium to Book the Seventh, he mentions the names of the Grecian architects, Ctesiphon, Metagenes, Phileos, Hermogenes, Argelios, as having written treatises on the Ionic order, and on several celebrated Ionic temples, doubtless *built from their designs*, remains of some of which still exist, and delight the beholder. V. Ionian Antiquities.

^d Flaxman's Lectures on Sculpture, Pl. 42.

^e This Inscription is introduced in Vol. II., page 64, Note f, in our accompanying new edition of Stuart and Revett's Athens. A fac-simile of it is engraved, attended by the remarks of Mr. Wilkins in the Memoirs edited by Walpole, Vol. I. p. 585. It is less correctly represented in Chandler's Ins.

^f See the Inscription where cited, line 48:—

IIIΙ κτισμένης κίονας ἄνωγτα ἐκ τοῦ ἐντὸς ἀνθεμίου ἐκάστου τοῦ κίονος τρία ἡμιπόδια. 'Of the IV attached columns, a foot and a half of the

anthemion [honeysuckle ornament] of each column [measured] from the inside is left unfinished.' It is a remarkable fact, that these four columns appear to have been prepared too short to correspond with the height of the eastern architrave, for in the construction beneath their capitals, may be observed, as mentioned in the work of Mr. H. W. Inwood, an additional narrow slab not three inches in height, which could have been introduced on no other account. This defect however, did not constitute the deficiency of the carving noticed in the inscription, for this extra narrow tambour, or rather cylindric section of the two southern semi-columns, comprised the lower additional spirals of the honeysuckle ornament, and in the other two semi-columns, the echinus moulding above it. The want of carved work above described appears to have been at the front of the columns, and at the time of the inscription, one of the capitals was not in its place, (1 Κίονον ἄνωγτον) l. 29.; from which it is also to be inferred that the deficiency strictly speaking did not apply to them, for the peculiar plaited torus formed the bed of all the capitals at this edifice.

^g Ἀνθέμιον,—ἡ γραμμή τις ἰλακισθῆς ἥν ἐν τοῖς κίονοις, 'Anthemion was a certain spiral line in columns.' Hesyc. in v.

^h Wilkins's Translation of Insc. in Walpole's Mem. Vol. I. p. 593, and in his Atheniensia, p. 207. Mr. Rose, while adopting this architect's translation 'Volute,' in a note, thus expresses a doubt of its propriety, 'De Voluta noli cogitare; quæ enim inter quaternas Volutas est ἡ ἐντὸς?' This scholar, however, appears not to have borne in mind that these columns were engaged, and consequently that a term, denoting 'interior or inside part,' applied to the ornament of the summits of them, is sufficiently intelligible. Ins. Græc. Vetust. H. J. Rose, p. 189.

ⁱ See the Corpus Ins. Græc. of Boeckh, Vol. I. p. 277, with whose judgment, supported by that of the Prussian Architect HIRT, regarding the acceptance of this term in the Inscription, on reconsideration we more comprehensively concur.

¹ This superior nobleman has had the distinguished honour as his Majesty's secretary of state for Foreign Affairs, of signing, conjointly with the ministers of France and Russia, a protocol, dated London, March 22, 1829, with the view to

establish by treaty a territory comprising the ancient HELLAS, as a part of the already regenerated Grecian State, which will consequently now include ATTICA, without which, GREECE could scarcely be said to have real existence.

B. c. 408, with whose authority^a for the acceptation of a term on a contemporaneously inscribed Attic marble, the definition of a lexicographer, ten centuries later, under the Greek empire, is not to be placed in competition. Now, as the identical four columns^b exist, to which in the inscription the term *Anthemion* is applied, and as we find on the hypotrachelion, or neck, of each of their capitals, the most enriched example at that edifice of the ornament alluded to, it is reasonable to conclude that this designation related to no other part of the columns. On reviewing therefore this passage of the inscription, we have no doubt but that those ornaments at the Erechtheum, as well as others of the same class, were termed by the Grecian architects *ANΘΕΜΙΟΝ*^c.

Having thus endeavoured to ascertain the History of this Ornament, the only conclusions we can arrive at (in the absence of any substantial support for any contrary impression from the volumes we have laid open of the most learned writers on Grecian antiquity) are—that such decorations at the *period* of their execution in *marble*, by Grecian architects, had no symbolic meaning whatever;—that their elemental form is to be traced in the earliest contemporary specimens of Etruscan and Æginetan art, resulting from the following causes. The Pelasgi, who equally founded the Hellenic and Etruscan nations^d, carried with them into the countries they colonized or invaded, manners, arts, and religion, derived from one primary source, the East. The similitude of the forms of the ornamental sculpture of the distant and distinct nations they had founded, renders it evident that they originally referred to one common prototype as connected with Oriental Idolatry: and the still sacred plant of the East^e called Tamarà, and by the ancient Greeks Cyamus, was probably the venerated object. That prototype however, when the original object ceased to be observed, seems to have been abandoned and forgotten anterior to the age of the earliest relics of Grecian art: on which event such primitive Artists whose works still exist, appear therefore to have yielded to the pursuit of combinations of imaginary curves of capricious formation^f, but accompanying the progress of art and refinement, succeeding practitioners approximated by degrees to the imitation of General Vegetation, skilfully accommodated to the rectilinear formality of Architecture; when in the hands of the sculptors of the Periclean æra, amid a people entertaining a remarkable passion for flowers^g, the ‘Anthemion’ arrived at that character of elegance which established it as a model for imitation to posterior ages^h.

^a Xenophon, (Anab. I. V. 4. 32.) where describing youth of the Mosynoeci, says, with regard to their persons, “καὶ τὰ ἡμπροσθεν πάντα ἰσχυμένους ἀνθίμων,” ‘and the entire front [of their bodies] was imprinted with floral figures.’ The modern ladies of Persia, as described by Sir R. K. Porter, “stain their fair bodies with a variety of fantastic devices, with figures of trees, &c.; a singular taste,” he observes, “and certainly more barbarous than becoming.” Porter’s Travels in Persia, &c. Vol. I. p. 233.

^b Stuart, Vol. II. Ch. II. Pl. 10. Ed. of 1826, Pl. 27.

^c In the Thesaurus of H. Etienne, as well as by the interpreters of Theophrastus, Anthemion is stated to be the Greek name of the plant *Nigella*,—alluding to the *Nigella Damascena* of Linné, or the officinal gith, or fennel flower. In Dr. Sibthorpe’s notes on the plants of Greece, he observes: “*Nigella Damascena*, μαβροκόκο; the Turks sprinkle the seeds of this plant on their caimak, a favourite dish; and the Greeks mixed with sesamum on their bread; a very ancient custom mentioned by Dioscorides; it is also called *πορδόχοτρον*, from the crackling of the scariose capsules.” In the splendid *Flora Græca* of this author, the ancient synonyme, ‘*Melanthium sylvestre*’ is attached to the description of the *Nigella*. The appearance, however, of this plant has no relation at all to the vegetable system of perfected Grecian architectural ornament; but the name Anthemion is said to have been applied to it, “à floris decore,” from the beauty of its flower. The above name, as applicable to these marble carvings, might therefore seem, from a like cause, to have had much the same relation to *ἄθος*, a flower, that *Fleur*, in French, possesses to *Fleur*. By our own antiquaries, the front of an end joint-tile in Terracotta, inscribed with the name of the maker, Athenæus, and shewing a similar sort of ornament, is described as being “enriched with a *Fleur*.” Theophr. Hist. Plant. L. VII. c. 9. Linné, System of Nature, by Turton, Vol. V. p. 869. Travels in the Levant, edited by Walpole, Vol. I. p. 246. Sibthorpii *Flora Græca*, Tab. 509. Schrevelii Lex. Græc.-Lat. in v. Synopsis of Brit. Mus. 1824, p. 154. See Vignette, page 19.

^d See note 5, p. 7, and Note on the Pelasgians, Vol. II. p. 19, of our new Edition of Stuart’s Athens.

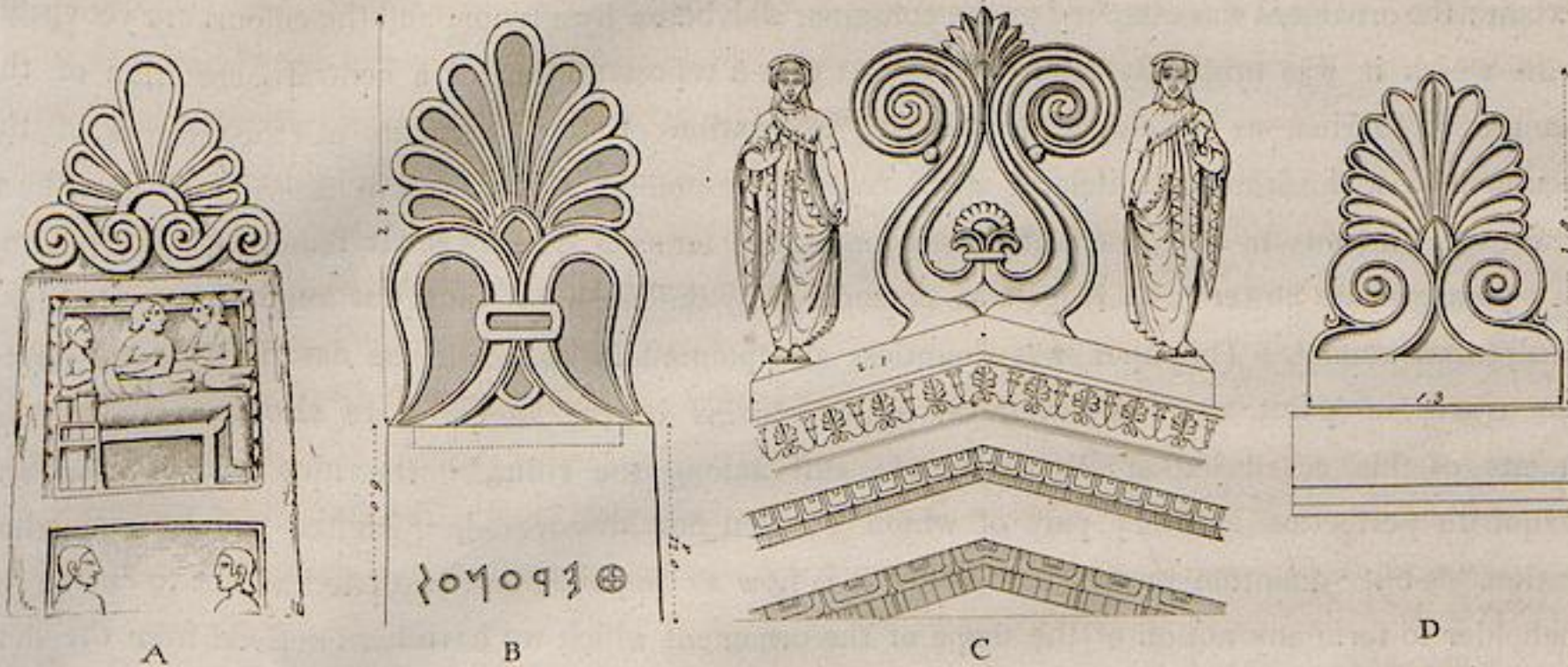
^e Moor’s Hindu Pantheon, Pl. 7, 20, 30. Flaxman’s Lectures on Sculpture, Pl. 13.

^f From caprice alone could have originated the zig-zag ornaments enveloping the spiral scroll-work on the columns at the Treasury of Atreus at Mycenæ, a monument supposed to be as remotely ancient as the Trojan war. Fragments and drawings of that antiquity may be seen in the British Museum, the details of which are also introduced in this Volume. A sphinx represented in relief on an ancient terracotta, which is spoken of by Winckelmann and his commentators as of the Greek style, has the tail expanding into convolving and flowering vegetation of fantastic design; also on an ancient Greek vase described by Chev. Millin, at the border is painted a bull and a griffin in combat, the tail of which latter chimera is made to terminate in vegetable spirals, in the usual manner of those under discussion. Hist. de l’Art, V. I. Vign. p. 56, ed. 1802. Millin, Peint. de Vases, Vol. I. Pl. 19, and Gal. Myth. Vol. II. Pl. 164.

^g Athenæi Deip. L. XV. Patterson’s Prize Essay on the National Character of the Athenians. Edin. 1828.

^h We are aware of the adoration offered to the Lotus in Egypt, a spontaneous plant attendant on the fertility produced by the Nile, and therefore particularly sacred to Isis, whose tears, when annually bewailing Osiris, were supposed by the Egyptians to cause the beneficent increase of that river; and the imitation must be generally acknowledged of the flower of that herb, in the formation of the summits of the columns in Egyptian architecture, to which we admit the analogous form of the early Corinthian capital. No further resemblance, however, can we accede to, towards that aquatic vegetable, in the practical application of the Perfected Architectural Ornaments of the Greeks. The learned D’Hancarville, who in his Researches actually asserted, when speaking of the celebrated engraving of the Dionysian Bull, (which shews to what extravagant results the spirit and pursuit of a system, ‘l’esprit de système’, may carry the most powerful minds,) “In this figure,

In illustration of these inferences, we here introduce an outline of four examples of the most ancient architectural apices of Etruscan and Grecian antiquity, having relation to the subjects represented on our plate,



These examples^a of a hard and stiff style of ornament, are certainly no imitation of any plant familiar to the Tuscans or Greeks. The first at A, which we view as the most ancient, is the apex of an Etruscan^b monument, the front of which is wrought with figures of the earliest execution. The

as well as in those of so many medals, where the Bull seems to attack with his horns, we recognize the wild bull called *Tho* or *Théo*. His name pronounced differently, becomes that of *Theos* among the Greeks, of *Deus* with the Latins, of *Teut* or *Div* among the Celtes, who regarded him as *God the Generator* —! would also have us conclude that all the forms of the ancient works of art, particularly of the vases, “have their reason.” This idea has been subsequently followed up in a recent work by Mr. Christie, who, in associating them with the Eleusinian and other mysteries, would derive the shape of the greater part of the Grecian pottery (including, with the most refined fabrication, the rudest manufacture) from the imitation of the aquatic plants of the East, such as the Nelumbium, which is not now observed in Egypt, but abundantly in India, and the Nymphaea Lotus, or water lily of Egypt, equally spoken of by Herodotus and Theophrastus as having been the food of its inhabitants. It might however be asked, in the figurative words of Horace;

—“*Amphora cœpit*

Institui: currente rotâ cur urceus exit?”

“An amphora began to be formed, why by the rotation of the wheel does it turn out a pitcher?” This metaphor, derived from the operation of the potter’s wheel, proves, in the opinion of one, who, it is presumed, had been initiated, and conversant, in a long domicile at Athens, with the contemporary manufacture of the ancient “Fictilia”, that a preconcerted form, such as would have been required according to a mystical system, was not always evolved, and certainly not executed with the nice imitation of the mathematical curves resulting from the outlines of Eastern plants so fancifully laid down by Mr. Christie. Such a system of symbolic imitative form, deduced from the above-named aquatic vegetation, is also viewed by this author, equally without appreciating the inventive genius and instinctive taste of the ancient Greeks, as the origin of the Doric and Ionic capitals, as well as of the Acrostolion on ancient ships, “and of the honeysuckle ornament of ancient Acroteria”, which hypothesis it may be fair enough to attempt with regard to the mysteries of the heathen worship, and their supposed connection with ancient art; but it is difficult to be reconciled to the fancied production of the ornamental forms of “windows and portals” in “Christian architecture”, from the petals and calyx of the Lotus, an idolatrous emblem, and of “the cupola from its capsule.” From the primitive

adoration and imitation of that eight petalled flower this author also presumes that the shape of octagon baptisteries and pillars in Italy, and even in England, may have been derived. Although we cannot espouse so comprehensive and violent a scheme of symbolization, (which it is proper to state the author himself, with diffidence, did not generally anticipate from his readers,) yet, however slightly supported by remote analogies, such original researches by so ingenious an enquirer, must engage the attention of those interested in the study of the monuments, of early classic antiquity. Regarding the Nelumbium, or Tamarà of the East, (which is the Cyamus, *Κύαμος*, of Theophrastus,) as compared with the Lotus of Egypt, a late distinguished botanist attaches the following pertinent observations to the delineations of the flower and fruit of the former beautiful and very singular plant. “The Lotus of Egypt is a real Nymphaea, bearing its seeds much in the manner of a poppy, and scattering them in the mud. There is nothing peculiar in its appearance or mode of growth which would have caused it to be chosen as an emblem of fertility, were it not from a general resemblance of its leaves and flowers to our plant, the original Lotus of India.” Paus. L. X. c. 32. Herodot. L. II. c. 92. adnotat. Schweighæuser. D’Hancarville, Recherches sur l’Origine, l’Esprit, et les Progrès des Arts de la Grèce, Vol. I. p. 224. 199. Christie’s Disquisitions upon the Painted Greek Vases, and their probable Connection with the Shows of the Eleusinian and other Mysteries, including a Systematic Classification of the Greek Fictilia, 1826, Appendix, p. 139. Hor. de Art. Poet. v. 22. Carm. III. 3 Epist. I. 2. Histoire de l’Acad. des Ins. et Belles Lettres, 1723, Tome III. p. 181. Art. Examen des divers Monumens, sur lesquels il y a des plantes que les antiquaires confondent presque toujours avec le Lotus de l’Egypte. Exotic Botany by Sir J. E. Smith, Tab. 31, 32. Lam. iv. 2. St. Paul, Romans ix. 21.

^a The above ornaments are ranged according to their supposed date, but are not drawn to a relative scale.

^b That versatile modern writer on antiquity, Cav. Inghirami, from whose great work, the Monumenti Etruschi, Tomo VI. Ser. 6. Tav. c., we have delineated this example of the most remote antiquity, found near Florence, concludes, with regard to the origin of such decorations and others on the fictile vases, much in correspondence with our view of the subject,—that a vegetable prototype was in the first ages copied with some symbolic signification; and he also supposes that the imitation became so altered and

Attic Stèle at B is remarkable as having been executed when the Athenians wrote from right to left, which Oriental custom appears to have ceased anterior to the sixth century^a before Christ, at least a century and a half before the acquisition of supreme power by Pericles; this palæography of the word Theronos, perhaps denotes this marble to be one of the earliest examples of Attic architectural decoration extant: the ornament was attached to the columnar slab below by a tenon, and the colours are yet visible with which it was originally painted^b. At C is a representation of a central acroterion of the temple at Ægina, as developed at the late excavation of the fragments of the statues of the pediments; a decoration, which in some respects resembles a lyre, and is inferred to have been executed previous to 520 B. C.; it was accompanied on each side by small female figures holding a "pomegranate flower", as Hope was personified by the ancients^c, and was supported behind by a sculptured animal. This apex was doubtless also painted in encaustic, as described by Vitruvius, for traces of paint were observed on other remains of the temple; we also recognized fragments of this acroterion of Parian marble still among the ruins, "the nice construction and exquisite perfection of every part of which", when first discovered, "excited wonder and admiration"^d, but 'quantum mutatum ab illo!' it is now so despoiled and mutilated as not to enable the beholder to form any notion of the shape of the ornament which we have here derived from the delineation of one of the excavating artists. At D is shewn the front of the ornamental apices termed antefixæ, anciently placed over the horizontal cornices on the sides of the Parthenon, which would appear to have been imitated from a more remote character of ornament than the general execution of the temple, for it partakes of the same flat and dry style of design seen in the preceding examples, but with more precision and elegance in the curves, and this absence of relief, perhaps, demonstrates that it was indebted to colour for effect in correspondence with the painting^e still visible, introduced on other ornamental parts of the edifice. This, as well as the others, with the exception of the radiating lines, conveys no proof of floral imitation. From this latter example there would be little difficulty in tracing, with the antefixæ found at Phigalia^f, (if Ictinus really executed the marble roof of the Temple there,) and other fragments, of nearly the same epoch, the chain in the change to richer embellishment more imitative of vegetable nature, until, in a few years, it attained the perfection of the Anthemion of the Erechtheum, which, according to the inventive genius of the carvers, is found to have been executed with many varieties of detail, shewing that art then teemed

degenerated by the repetitions of succeeding artists who had lost sight of the primitive emblem, that even the representation of Vegetation became almost obliterated. We have therefore selected from that author the following observations in his own words: "Io tengo per fermo che le foglie componenti gli ornati dei vasi dipinti spettassero ad un genere di piante sacre all'oggetto per cui furon fatti i vasi medesimi, e quindi nell'essere spesso ripetute dagli artisti nei sepolcrali monumenti ammanierate e degenerate per modo dalle lor prime forme, che appena può dirsi esser quegli ornati rappresentativi di un qualche genere di vegetabile." Mon. Etrus. Tomo V. p. 21.—Again, "Quel che ho scritto fin qui, mi fa sospettare che questi ornati dei vasi dipinti avessero una qualche allusione colle anime degli estinti nelle cui tombe eran posti i vasi medesimi. Ma qual genere di foglie sarà mai questo che compone immutabilmente l'ornato predetto? E' da premettere che qualunque fosse la pianta imitata in questi ornati debb'essere stata dal capriccio dei disegnatori per modo alterata, da non potersene con facilità rintracciare la vera sua specie, poichè tale suol essere il destino di molti oggetti espressi nella scrittura simbolica." Mon. Etrus. Serie 5. Dei Vasi Fittili, Tomo V. p. 22.

^a The laws of Solon, Archon 594 B. C., were engraved in the intermediate, or Boustrophedon manner; that is, in lines running alternately from right to left, and left to right, as the ox draws the plough, apparently in imitation of a more ancient usage: also Pausanias mentions as a remarkable circumstance, a statue of Agamemnon at Elis, by Onatas, an Æginetan sculptor about contemporary with Phidias, doubtless for the same deceptive reason, inscribed with the name of the Hero, written from right to left. V. Dutens, Palæog. Num. p. 170. Paus. L. V. c. 25.

^b This antiquity was lately in the possession of the French

consul at Athens: it is introduced to a larger scale in Mr. Vulliamy's excellent volume of Architectural Ornaments.

^c Spence elegantly observes, regarding the flower in the hand of Hope, "the great softener of the various distresses of life," "Like the spring, she is still promising something blooming and pleasing after all the chilliness and gloominess of the winter. She is therefore very well represented with a bud just opening in her hand.—Had the flower been full blown, it would have been too much for this goddess to hold in her hand; and were the bud quite closed up, it would not be enough: it is therefore only opening, like a morning rose, that promises to display more of its beauties gradually as the sun gets higher and higher." Polymetis, p. 147.—These figures, however, may possibly be allusive to the Hours, which at first were described and depicted as only two in number, and holding flowers. See Plate 37 of the Paintings of Greek Vases belonging to Sir J. Coghill, explained by Millingen, 1817. There are also three analogous pairs of female figures described as priestesses, among the terracottas of the British Museum, which are represented in a similar style of drapery and action, standing on each side of candelabra or foliage.

^d See article on the Ægina marbles by Mr. C. R. Cockerell, a contributor to this Volume, in the Quarterly Journal of Science and Art, Vol. VI. Pl. I. & II.

^e The fronts of the eaves joint-tiles at Eleusis were not carved, but painted. Uned. Ant. of Attica, C. 2. The Turks at present paint and gild with much elegance the ornaments of their marble tombs and fountains.

^f See Plate V. Fig. 4, at the description of the Phigalian temple of Apollo Epicurius, in this Volume.

with new and tasteful combinations^a. The progress of ornamental foliage in Gothic architecture, arrived at comparative excellence in the same manner, where no particular vegetable prototype seems to have been contemplated, but as the style advanced to its perfection, Nature was progressively more regarded.

In the subsequent cultivation of the art, after the principles of the three orders were fully established, the Greeks and their colonies, throughout their architectural decoration, appear to have been always attached to their own lighter style of ornament assimilating to that executed in the Periclean age; while in the progress of change, the Romans, who perfected their arts by those of Greece, adopted on the original model a richer luxuriance of leafy embellishment; and even in Roman edifices, executed by Grecian^b architects, we find a more gorgeous massiveness of execution, and greater breadth of design, but deficient however in correctness and elegance of taste; the latter style corresponds with the ponderous bearing of a people who had subdued the world by their arms, the former with the captivating influence of a nation that had enlightened the universe by her literature, sciences, and arts.

FIG. 1.—This Tombstone is distinguished for great elegance of decoration, and inscribed to the memory of Philocles, an Attic citizen of Deceleia, a fortress on the confines of Bœotia, at a defile of Mount Parnes, and of great importance during the Peloponnesian war. The figures when perfect were doubtless in the general valedictory action of joining hands. Among the foliage are introduced allusions to the funeral vases or lecythi (λήκυθοι^c) deposited on the body or within the tomb, and used as libatory or unctuary vessels at the interment.

FIG. 2.—This is a Sepulchral Marble remarkable as well for the great elegance of the intertwining foliage, (on which we have previously expatiated,) as for the Phœnician characters it is inscribed with, dedicating it to Numenius of Citium, a city in the island of Cyprus, where, while besieging it with an Athenian army, Cimon died. Either from colonization or juxtaposition, the language of Phœnicia seems to have prevailed at that island, and existing oriental inscriptions seen among the

^a In the British Museum, among the Elgin Marbles at present marked Nos. 127-130, are portions of the Erechtheum, which bear the ornament which is found to have been termed by the Athenians 'anthemion', not a frieze, as stated in the Synopsis of the Museum, but a border resulting from a continuation of the decoration of the antæ along the walls under the entablatures. The variety above alluded to in the execution of this decoration may there be observed on inspection of the calyces at the approximation of the spiral stems of that exquisitely executed ornament.

^b Many Grecian architects, not omitting to name Apollodorus, who designed the Forum and Column of Trajan, are recorded by ancient authors to have been engaged on Roman buildings, the remains of which generally shew, strictly speaking, very few traces of Grecian architectural decoration. We will take this occasion to animadvert on a history attached to the Portico of Metellus, or Octavia, at Rome, which included Temples related to Pliny very improbably to have been built *at their own expense* by Sauros and Batrachos, Laconian architects, ruins of which still exist, and display a perfectly Roman taste of ornament, which would be particularly evident by an Ionic capital, (if it were indeed of the age of Metellus, and designed by those architects,) concluded by Winckelmann to have belonged to one of those edifices, now to be seen at the church of San Lorenzo fuori le Mura at Rome. Pliny, the only authority we believe for their existence, (although there were Greeks so called,) repeats the tradition, that those architects being denied the expected honour of an inscription, adopted the expedient of representing their names on the bases of the columns, by the enigmatic symbols of a lizard and a frog, the meaning of Sauros and Batrachos in Greek. That justly celebrated antiquary Winckelmann, therefore believed, that the Ionic Capital alluded to, which has these reptiles carved on the volutes, belonged to one of those temples, which the ancient marble plan of Rome in the

Capitol indicates with Pliny to have been dedicated to Jupiter and Juno. On the authority of Piranesi however the temple of Juno was Composite; the temple of Jupiter also would appear to have been of the same character, for within the very portico of Octavia this artist discovered a base belonging to that Temple, with the face of the plinth enriched with foliage interwoven round a lizard and a frog, a fragment which (unconnected with the tradition) would confirm the fact recorded by Pliny, as well as the absence of real Grecian taste at that structure. The style of the Ionic capital however, is, undoubtedly, of a much lower age of art, and a rosette has been since found at Tivoli, which is now in the Museum Clementinum, on the leaves of which a lizard, a frog, and a bee are carved, which would give us to infer, (if this fragment be also supposed to relate to Sauros and Batrachos,) that the Tiburtine edifice, to which it belonged, had a third architect with some enigmatic name allusive to the bee; an idea which is far from probable. These objects were doubtless more consistently and reasonably introduced on those ornaments as a display of ingenious imitation by the executive artists, to which the vulgar in a later age may have attached a tale that ultimately received currency from the scientific, but too credulous, Pliny. This history, while it conveys the knowledge of the prevailing encouragement of Grecian architects at Rome, may also shew how prone even a philosophic mind may be, if disposed to the search after recondite symbols, to receive or appropriate an uncalled and mysterious meaning, even when applied to the simplest productions of imitative art. Piranesi, *Antichità di Roma*, Tomo I. Tav. 2. Tomo IV. Tav. 45.—Winck. *Hist. de l'Art*, Vol. II. p. 590 and 522, Pl. XXIII. Edit. 1802.—Plin. *Nat. Hist.* l. 36. c. 5.—Paus. 6, 21.—Athen. VII. 24.—Mus. Clem. Vol. I. Pl. A. VI.
^c V. Aristophanis *Ecl.* v. 995, quoted by Mr. Walpole, in the *Tracts* edited by him on the *Levant*, &c. V. I. p. 326.

ruins of Citium, by Pococke, Niebuhr, and Akerblad, appear from recent investigation^a to confirm that fact. The individual to whom this memorial was raised, probably was engaged in commercial pursuits at Athens, and, from the style of the ornament, lived previous to the age of Alexander. The extreme rarity of monuments of the Phœnician language has given a great interest to the present marble; for although it solely bears the same name both in Greek and Phœnician, yet from the one the corresponding value of several undefined oriental characters in the other language has been more correctly ascertained. That accomplished antiquary and profound oriental linguist, the late M. Akerblad, having received from Sir W. Gell a transcript of this inscription, proceeded to explain the Phœnician characters; recurring to whose excellent letter on this marble, from which we have selected the following remarks, is as agreeable as to recollect his communicative affability. "At present" he observes, "let us ascertain how the name of Numenius and that of his country, Citium, are rendered in Phœnician, for there is no doubt that one and the other inscription have been intended to transmit the same sense in the two idioms. After the pleasantries which the learned Eckhel has indulged in towards those who think of explaining Phœnician inscriptions, perhaps you will find that I undertake this task with too much assurance; but you will perceive that the thing is not so difficult as M. Eckhel has thought, and that these inscriptions (provided we are furnished with copies somewhat exact^b) may be explained with facility."

The Greek inscription simply says—

NUMENIUS
A CITIAN

but the Phœnician, according to M. Akerblad, and since corrected^c from a more perfect transcript, records the marble to be inscribed—

"TO BEN-CHODESCH, [NUMENIUS,] SON OF ABD-MELCARTH, [HERACLIUS,] SON OF
ABD-SCHEMESCH, [HELIODORUS,] SON OF TAGGINEZ, [STEPHANUS,]
A CITIAN MAN."

To pursue the observations of the learned Swede,—"The name Benchodesch in the Phœnician language answers perfectly to that of Numenius in Greek, which is derived from *Νομηνία*, of the same signification as *Chodesch*,—'new moon.' This name may have been given to those who bore it, because they were born on the day of the new moon. It is thus that in many countries they yet give the names of Pascal and of Noel to children who are born at Easter or Christmas."

"Numenius, in the Greek inscription, is solely designated by his country, no mention being made of his father or his ancestors; in the Phœnician inscription, on the contrary, we find his genealogy even to his great-grandfather inclusively: such Oriental pomp of ancestry is known to us from other monuments."^d

This elegant and valuable marble was found near the Academy of Plato: it was delineated by the author at Athens when in the possession of the French consul, who has since transmitted it to the Royal Museum of Paris^e.

^a V. *Miscellanea Phœnicia*, H. A. Hamaker, Lug. Bat. 1828.

^b So great was the mistrust of M. Akerblad in the correctness of the copies from which he had already published this inscription, that he requested the author of these pages, on his departure from Rome to Athens, to procure for him a cast in plaster of the Phœnician writing, which M. Fauvel was kind enough to afford him; but before it could arrive in Italy, to the regret of the learned, the artists, and of general society at Rome, that great scholar was no more. The frank and generous character of this superior man, who combined a literary and practical knowledge of the principal languages of the world, may be estimated by the following passage, apologetic with regard to the comparative conciseness of his dissertation on this inscription: "Toute Découverte nouvelle, quelque petite qu'elle soit, a sans doute son prix, et mérite d'être déposée dans l'immense archive

des connoissances humaines; mais gardons nous des longues commentaires, qui ne font qu'entraver le vrai savoir."

^c Gesenius, a distinguished Hebraist, of the University of Halle, from a transcript carefully made at Paris, which on inspection dispelled the difficulties attached to Mr. Akerblad's translation, has written a short commentary on this inscription for the great work of the learned Boëckh, by which we have here profited. *Corpus Inscriptionum Græcarum*, V. I. p. 523.

^d Lettre de M. Akerblad à M. le Chevalier Italinski. *Annales Encyc.*, Art. *Inscription bilingue Phénicienne*, Année 1817, T. II. pp. 193-214.

^e About the period that the above Phœnician Inscription was communicated to the Litterati of Europe, the important Discovery was made by Lieut. Col. J. E. Humbert, a subject of his majesty the King of the Netherlands, of four inscribed Punic Gravestones

FIG. 3.—On this Stèle is sculptured a youth holding a bird, which in the original is of the most beautiful design, but from certain defects in the detail, we believe it to have been a copy from some superior production. The figure has all the youthful elegance with which the ancients often allegorized the idea of eternal repose, in their personification of the genius of Death^a. Whether the bird held by the wings in the right hand of the figure, had, in the conception of the ancient artists, any allusion to the Soul about to take its flight from its mortal receptacle, we will not venture to determine. In an ancient bas-relief^b the genius of Death attends the prostrate body of a defunct, while a butterfly, the emblem of the soul, hovers over it; but that a bird was equally symbolic of that essence is not known to us: we have the authority however for a similar introduction of it on other Grecian monuments. A Stèle, excavated by Mr. Dodwell, near the Piræus, inscribed with the name Philostratos, represents a boy shewing a bird to a dog, and leaning on a sort of club^c; and on a sculptured sepulchral rock, near Myra in Lycia, a youth is seen with a bird at his feet, but supposed to be a partridge^d; also on a Roman Tomb delineated from Bois-sard, in the collection of Gruter, a youth is seen holding a Butterfly in the right hand, and a Bird in the left^e. Such concurrent representations indicate how general and favourite an idea it was on Ancient sepulchral monuments, which by some antiquaries is supposed merely to have been allusive to the pursuits of the deceased when living. This marble was delineated where deposited in the court-yard of the Austrian Vice-consul at Athens.

FIG. 4. represents a Sepulchral Marble copied by the author at Athens, and which has since been consigned to the collection of Greek marbles at the Public Library of Cambridge. It is remarkable for the elegant form of a vase sculptured on it in low relief; the handles of which have a great resemblance to the Ionic Volute; and from their apparent fragility, the original vase, from which this was imitated, must have been of metal^f. The sculptured figures, and the inscription, are equally of elegant composition. This Stèle was dedicated to Euthycritus, an Attic name; but the word de-

within the supposed enclosure of Ancient Carthage. This discovery was the more important, since no Punic Remains had been hitherto developed on the apparent site of that important city; the antiquities observed there, consisting of the ruins of edifices raised by the descendants of its inexorable destroyers.

These Stèles, wrought in a hard calcareous stone, were found upright in their original situations, but covered with an accumulation of about four feet of earth. They did not exceed seven inches in width, and stood about eighteen inches above the ancient surface of the ground, and half that measure below it, this division being apparent by the roughness of the lower part of the stone.

The Inscriptions on these Carthaginian monuments, are in the same Character as the Phœnician Writing of this Attic Marble. The ornaments wrought on them appear to be humble imitations of those on Grecian stèles intermixed with Punic symbols, rather than to result from a parent or original style of architecture; for there can be recognized upon them the echinus and 'anthemion' ornaments, the imitation of pediments, Greek triglyphs, and angular acroteria. Below one of the inscriptions is represented the horse, as seen on the Punic coins of Panormus; beneath another is engraved a diota. There are also inscribed on them several monograms, perhaps not now susceptible of explanation.

It is therefore very probable, that the date of these interesting remains, which in many respects display a distinctive national character, does not, as the Discoverer supposes, go beyond that of vanquished Carthage.—"Il m'étoit réservé" he observes, "en suivant de loin les traces du Voyageur Anglois (Dr. Shaw,) et du Voyageur Romain, (Le Comte Camille Borgia) de parcourir plus heureusement une enceinte aussi célèbre, et d'en arracher des monumens dont je ne hazarde point de fixer l'époque au delà de Carthage soumise, mais qui en conservent encore distinctement le type national."

These invaluable relics were purchased by the King of the Netherlands, and have been placed in the Museum of Antiquities, at the University of Leyden.

^a Notice sur quatre Cippes Sépulturaux, &c., découverts en 1817,

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sur le Sol de l'Ancienne Carthage, par le Major J. E. Humbert. La Haye, 1821. Fol. Pl.

The only other known example of oriental writing, found in Attica, is on a Stèle of very similar form, engraved in the Travels of Dodwell, Vol. I. p. 411. The Greek Inscription on it denotes it to have been placed over the Tomb of "Artemidorus, the son of Heliodorus, a Sidonian."

On the language of the above Inscriptions, the most recent and interesting information is to be acquired from a profound work, entitled *Miscellanea Phœnicia*, Lugd. Bat. 1828, by the learned Hamaker, Professor at the University of Leyden.

^a Museo Pio Clementino. Tomo VII. Tav. XIII. a.

^b Admiranda Ant. Rom. Pl. 66.

^c Dodwell's Travels in Greece, Vol. I. p. 447. At page 243 of the same volume, and also in Clarke's Travels, is a sketch of the large bas-relief of early sculpture in grey marble, seen at Romaiko, near Libadea, representing a pastoral and bearded figure leaning on a knotty staff, and presenting a winged insect to a dog. It is supposed to allude to Apollo, named Parnopius, as the deliverer of a country from locusts. By analogy with the above mentioned marbles, and the existence of an inscription on it now unintelligible, we should rather suppose this to be also a sepulchral monument.

^d Travels in the East, edited by Walpole, Vol. II. Pl. p. 534. Art. Greek Inscriptions, by Mr. C. R. Cockerell.

^e Gruteri Ins. Ant. Tot. Orbis Rom. curâ Grævii. Tom. II. P. 1148.

^f We may here observe, that the Volutes of the tetrastyle portico of the Erechtheum were probably anciently enriched with some metallic ornaments, for the remains of bronze plugs and cramps at several symmetric points throughout one of the sinkings in the spirals, and at other parts of the capitals, indicate such a remarkable peculiarity. See Stuart's Athens, Vol. II. p. 73, Note ^a, Ed. of 1827. Erechtheion, by H. W. Inwood, Pl. IV.

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noting the place of his birth, or demos, has suffered so much that it has hitherto been undeterminable. The state of the inscription on the marble, is as nearly as possible engraved on the plate. It has been restored by Professor Dobree^a almost as follows;

[Εὐ]θύκριτος [Οἶν]αῖος? ^b
 Ἐνθαδὲ τὸν πάσης ἀρετῆς ἐπὶ τέρμα μολόντα
 Εὐθύκριτον πατρία χθὼν ἐκάλυψε τάφῳ,
 μητρὶ φίλον καὶ πατρὶ κασι[γ]νήταις τε ποθεινόν
 πᾶσ[ι] θ' ἰταίροισιν, σύντροφον ἡλικίας.

and may be thus translated:

"Euthucritus of [Oin]oe?"

"Here his native earth covers in the tomb Euthucritus, arriving at the goal^c of all worth; beloved of mother and father, and dear to his sisters and to all the companions of his own age with whom brought up."

The figures represent the youthful tenant of the tomb joining hands with one whom we suppose his parent, and taking his eternal farewell. The dogs at the feet of the figure may relate to the rank and worth of the deceased. On monuments of youths of family or merit found in Greece have been observed, in addition to their name, the term ΗΡΩΣ, Hero^d, implying a species of deification in classing them with those so honoured by antiquity. Telemachus, and other princely personages of the heroic ages, were often described by the epic poets as accompanied by a couple of hounds^e. Hence, to convey the same sentiment without expressing it, the dogs may have been introduced on this marble. Yet, it is to be observed that these animals were represented by the ancients on many such occasions simply as objects of domestic affection, as a Roman satirist causes his chief character to say, in giving directions for his tomb: "I earnestly desire that you may represent a favourite Dog near the feet of my Statue"^f; and again he enjoins "At my right you will place the Statue of my Fortunata, holding a Dove, and let her lead a Lap-dog by a riband." As the scene of this satire is in Magna Græcia we may give credit to the monumental custom here pointed at as being of Greek origin. The introduction of these canine memorials might therefore be accounted for^g, without endeavouring to appropriate to them any symbolic allusion to the rites of sepulture, on which occasion the ancients often slew^h the dogs and other favourite animals, and even the slaves of the deceased.

FIG. 5.—The subject sculptured on this solid marble vase, would impress us with the highest esteem for the domestic habits of the ancient Athenians. It is a family picture of great taste of design, in which the sitting figure portrays a deceased Athenian matron Eucoline, seated with the dignity of an aspirant after immortality, receiving the *Xaίρε*, or last farewell of an attached family. Her own parent Chæreas appears anxiously to support her, while her husband, Onesimos, who perhaps from holding a sword, and wearing a helmet of the sort called pilidionⁱ, might be imagined as at the moment of his return from some marine expedition, and tending the parting embrace. The child at her knees invokes the continuance of the protection of a fond mother, and the obsequious nurse with the swathed infant seems to anticipate the loss her tender charge is about to sustain. Several such

^a Classical Journal, V. 30. p. 124. Ins. Græc. Vet. H. J. Rose. App.

^b Boeckh. Corp. Ins. Græc. Vol. I. p. 518.

^c The ancients assimilated life to a race in the Stadium, and it was a custom to place an olive or floral crown on the dead, as though they had been victors in the course. "Agonem se vitæ transgisse testatur." Lucian. Hemsterh. I. 156. Alterc. Hadr. Aug. et Epicteti. Phil.

^d Maffei Mus. Veron. P. 49. Marm. Oxon. App. n. VI. Voy. de Spon.

^e Hom. Odyss. B. XI. p. 62. Virg. Æn. 8. 461.

^f V. Iscriz. Ant. Albane, dall' Abate Marini. p. 78.

^g Bartoli has engraved a monument decorated with figures of a Roman husband and wife, hand in hand, and next the inscription on the base, a dog is represented, supposed to indicate mutual fidelity. Ant. Sepol. Tav. 89.

^h Plin. Epist. L. IV. Ep. II. Lucian. de Luctu.

ⁱ The helmet represented on this marble resembles that on the head of Ulysses on coins of Ithaca. V. Essai sur les Médailles de Céphalonie et d'Ithaque par M. le Col. De Bosset, 1815, Pl. 5. Fig. 2.

sculptured sepulchral vases in solid marble have been discovered at Athens, but none of superior interest or beauty. Mr. Dodwell observes; "it seems to have been a necessary formality to have a vase, or something like a vase, buried with the remains of the deceased. The poorer kind of people were accordingly obliged to content themselves with the mere external form of one of these votive vases. We found some of these which were quite plain, without either inscriptions or sculpture. Others, of a larger kind, are inscribed with the name and parentage of the deceased, and usually represent valedictory subjects, such as the *Χρηστε Χαίρε*, or last adieu, sculptured in the very worst of styles."^a We must differ from the view entertained by this traveller of the sepilible use of such *solid* marble vases,—in the first place, their costliness in being wrought in marble must have far exceeded that of the fictile lecythi, the manufacture of which was at a very early period invented^b and perfected at Athens: and were we to admit them destined for that purpose, such marbles also, as the last described, bearing *representations* of vases, must be supposed to have been equally devoted to the same oblivion, and others decorated with beautiful foliage, or with poetic effusions of valedictory sentiment, would all alike from analogy have been consigned to submersion beneath the soil; an idea at variance with the vain motive of such ornaments and epitaphs. In reality, however, these marbles, when the ground in after ages was cleared for more useful purposes, might not from their shape have afforded advantageous building materials, or such at the moment may not have been desired; resulting from which agency, it is more than probable, they are thus found enveloped with the earth. We therefore conclude, that such solid marble vases, allusive to the funeral ceremonial, or to cinerary urns, were also used as stêlæ, or gravestones, at the Athenian Cerameici, and no inference can be drawn from some of them being uninscribed, since they may have been erected on inscribed pedestals or columns.

This vase belonged to the late Baron Haller, the inquiring and persevering traveller whose own premature death caused so much regret in Germany and Greece.

THE Vignette below represents the ornament termed Anthemion on the capitals of the Antæ, and along the wall of the interior of the tetrastyle portico of the Erechtheum. This, the most florid decoration at that edifice, is here introduced from being alluded to in observations on Grecian ornament in the present section of the volume; and from not having been delineated to a sufficient scale in the original work of Stuart and Revett.

W. K.

^a Dodwell's Travels in Greece, Vol. I. p. 451.

^b Athenæus. L. I. p. 28.



ANΘΕΜΙΟΝ



PLAN OF THE PNYX AND THE VICINITY.

PLATE III.

THE present Plan of the 'Ancient Place of Athenian Parliament', (misnamed by Stuart, the Odeum of Regilla,) is here introduced, in consequence of that on the plate in the third volume, not embracing a sufficient extent of the adjacent neighbourhood, and to illustrate our observations on the locality in that preceding work^a. We have derived this ichnography from a very accurate and elaborate drawing, on a large scale, made for the Earl of Elgin, and now in the British Museum; on which are represented the traces of the ancient City Wall, the vacuities hewn in the rock for habitations, and other indications of a formerly densely populous neighbourhood, from whence this renowned locality obtained the name ΠΝΥΞ^b.

The present Earl of Aberdeen, when at Athens, excavated at this structure, removed much of the rubbish with which it was encumbered, and discovered many votive tablets now also in the British Museum, which had formerly been attached to the rock near the stone "Béma" or Oratory so conspicuous on the plan. These marbles were generally dedicated to Supreme Jupiter, but were probably infixed when the Pnyx ceased to be frequented by political assemblies^c.

Regarding the passage of Plutarch, describing the change effected by the Thirty Tyrants in the aspect of the Oratory, by turning it from the sea, in order to divert the assembled people from being reminded by their orators of maritime affairs, the basis of Athenian dominion^d; no traveller, we believe, has hitherto remarked the circumstance of the position of the ancient City Wall, by which the Pnyx was doubtless inclosed during and after the Peloponnesian war^e. Now, at whatever point the Oratory may have been placed at this locality, (or perhaps at any other within Athens, excepting on the Acropolis or

^a See Vol. III. of our new edition of the Text of Stuart and Revett's *Antiquities of Athens*, Pl. 38, p. 108.

^b Stephanus Byzantinus de Urbibus. The Title inscribed on the above-named Drawing is, "Piano del Trigonio e tutto ciò che esiste su il Pnix." The 'Trigónon', however, is said by Pausanias to have been one of the most inferior Athenian courts, and was so called from its triangular shape: but a third angle to this archaic and operose fabric is scarcely perceptible without admeasurement, being extremely obtuse, and covered by the projecting Oratory. To such an ambiguous and improper designation we have therefore preferred that of the late learned Grecian traveller, Dr. E. D. Clarke, who, with much propriety observes, "perhaps the Pnyx may be considered as better ascertained than almost any Structure destitute of an Inscription whereby it may be identified." Trav. P. II. S. II. C. V. See Vol. III. as above.

^c The Dionysiac Theatre, after its completion in the time of the Orator Lycurgus, was frequently preferred for popular convocations; (on which account Pausanias may not have mentioned Pnyx;) but at some early periods of the ascendancy of the Romans in Greece, they not only prohibited the people from congregating at the Pnyx, but even at other usual public places of resort, which is evident by the speech of the Rhetorician Athenion, (named by Plutarch, and others, Aristion,) when inciting the Athenians to hostility against the Romans, during the Mithradatic war; "Nor let us any longer endure," he exclaimed, "the closed temples, the abandoned gymnasia, the deserted theatre, the silent tribunals, and the PNYX, consecrated by the Oracles of the Gods, to be taken from the People. Let us no longer suffer, O Athenians, the sacred voice of Iacchus to be reduced to silence, the august temple of Castor and Pollux to be shut, and the schools of philosophy to be rendered mute." See Historical Extract from the philosopher Posidonius, in the *Deipnosophistæ* of Athenæus, L. V. C. I. I.

It is very probably conjectured, by D'Hancarville, that the wealth accumulated, on his success, by Aristion, from the murders

and confiscations he inflicted on the most wealthy Attic citizens in the Roman interest, may have been the identical treasure discovered by Herodes Atticus, in the reign of Nerva, which enabled his son who inherited it, to erect so many extraordinary edifices; for Aristion and his followers having perished at the siege, or in the slaughter attending the capture of Athens by Sylla, the secret repository of his treasure, it is supposed, became unknown on their general destruction. D'Hancarville *Récherches sur les Arts de la Grèce*, Tom. II. p. 25. Plut. in Sylla, p. 460.

^d We will here introduce Langhorne's Translation of the entire Passage of Plutarch which relates to this subject. "Themistocles did not bring the Piræus into the city, as Aristophanes, the comic poet would have it; but he joined the city by a line of communication to the Piræus, and the land to the sea. This measure strengthened the People against the Nobility, and made them bolder and more intractable, as power came with wealth into the hands of masters of ships, mariners, and pilots. Hence it was, that the Oratory in PNYX, which was built to front the Sea, was afterwards turned by The Thirty Tyrants towards the Land; (ὁ δὲ καὶ τὸ βῆμα τὸ ἐν Πνυκὶ πεποιημένον ὥστ' ἀποβλέπει πρὸς τὴν θάλασσαν, ὅστις οἱ Τριάκοντα πρὸς τὴν χῆραν ἀπέστρεψαν,) for they believed a Maritime Power inclinable to a Democracy, whereas persons employed in Agriculture would be less uneasy under an Oligarchy." Plutarch's *Life of Themistocles*.

^e On the successful investment of Athens, by the Spartans, after their decisive victory at Ægospotamos, the overthrow of the Long Walls, for the space of ten stadia, was understood to have been demanded by the besiegers; but in the conditions of submission, it was subsequently required, that the Long Walls and the Fortifications of Piræus should be demolished. The army of Lysander is recorded to have accomplished their destruction, with much alacrity, to the sound of martial music. The City Walls of Athens itself, would however, appear on that event to have remained unsubverted. Xenoph. *Hellen.* L. II. C. II., &c. Mitford's *Hist. of Greece*, V. IV. C. XX. s. 5.

^f The Adytum, or Sanctuary, in the present Greek churches, which is parted off by a screen, (ἀεὶμακτος, tabulatum,) in order to be inaccessible during service time to the Laity, is termed τὸ ἄγιον Βῆμα, either because it is ascended by steps, or from being considered as the sacred Oratory or Tribunal of Christ. V. Smith, *Ecc. Ang. Presb. de Græc. Eccles. Statu Hodierno*. 1678. P. 58.

the Areopagus,) the City Wall^a, which, at this spot appears to be alluded to by ancient authors, and was of very considerable height, must have intercepted any view of the sea or country from such a level, (even if the walls of the structure itself^b, remains of which exist, had not adequately interposed,) unless we suppose some improbable perforation to have occupied the immediate point of view toward the Ægean. This consideration would cause us either to renounce the presumed authenticity of this locality as that of the Pnyx, or to impugn the authority of Plutarch. Reluctant nevertheless to call in question an historical assertion, by an Author of so much credit, yet contemplating the difficulties already existing, in reconciling with the passage of that biographer^c, the aspect of the Oratory so anciently and permanently sculptured upon the living rock, we are inclined to regard his statement, written five centuries after the asserted fact, as resulting from some popular Attic tradition^d, calculated to exaggerate, and to visibly perpetuate the historical odium attached to the despotic measures of the Thirty, whose reign was so justly execrated by the Athenians; the records of which must have been associated, in a very great degree, with that of the earliest degradation and subjugation of their country*.

W. K.

^a Pausanias says that the Wall of Athens which he calls 'the ancient peribolus' enclosed the hill of the Museum; consequently, without the existing evidence of its traces, or of the remains of this civic structure, it might have been inferred to inclose or traverse also the adjacent height now termed the hill of Pnyx. Attica, C. XXV.

^b Suidas and others inform us that the sun-dial of the astronomer Meton was seen against the wall in the Pnyx, (by some topographers considered to mean the City Wall,) before the archonship of Pythodorus, which was in the first year of the Peloponnesian war, Olym. 87. 1. B. C. 431. Πρὸ Πυθόδωρου δὲ ἡλιοτρόπιον ἦν ἐν τῇ αὐτῇ οὐσίᾳ ἐκκλησίᾳ πρὸς τῷ τείχεϊ τῷ ἐν Πνυκί. Suid. in Μίτων. V. Schol. in Aristoph. Avib. See Fauvel's Plan of Athens, and Hawkins on the Topography of Athens in Walpole's Memoirs, V. I. pp. 480. 501.

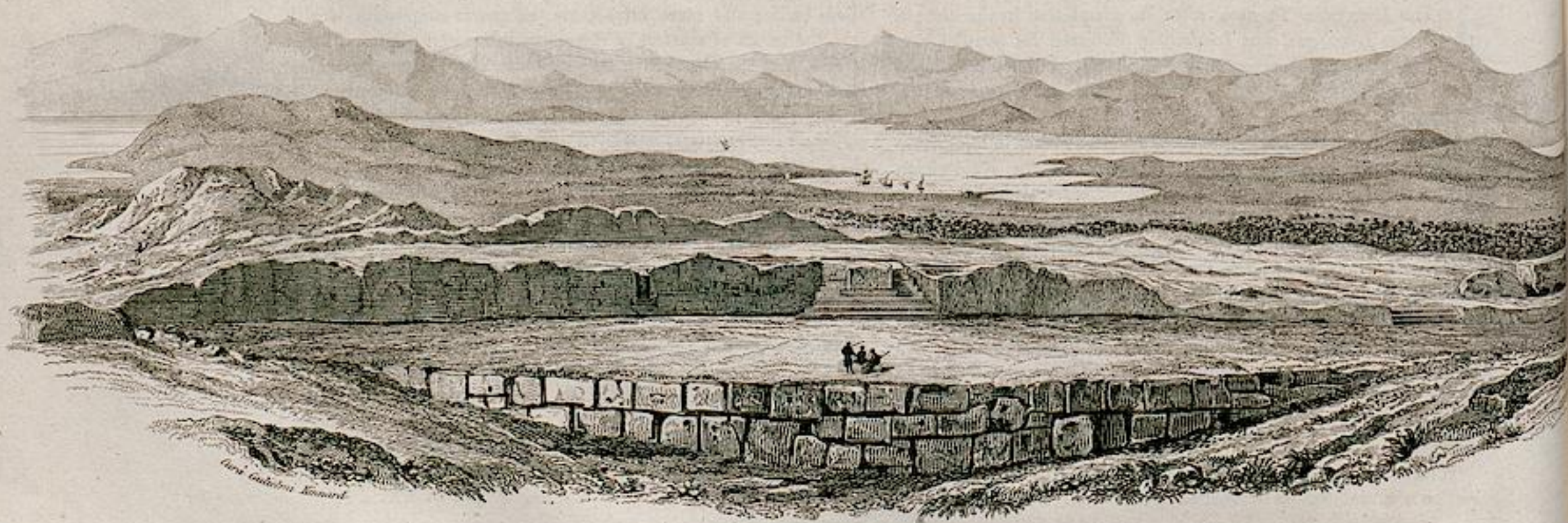
^c Leake's Topography of Athens, page *42, and Plan, Pl. II.

^d In Stuart's Athens, Vol. III. edit. of 1827, Pl. 38. Fig. 5, we have introduced a new representation of the Pnyx, and of the distant scenery, including an outline of the Piræus, as seen from the higher vicinity, overlooking the site of the ancient City Wall. This view it has been suggested would be appropriately introduced in this volume; the reader's attention is therefore referred to it as being calculated to elucidate this plan, and the previous observations. See Stuart's Plan of the Walls of Athens, Vol. III. Pl. I. Lett. A.

^d The present place of the Bêma is evidently the original one, coeval with the very ancient formation of the Structure, and its existing position is consistent with that aspect for which it is stated to have been altered by the Thirty, and consequently not in apparent contradiction to the popular tradition here attributed to 'the many' of the Athenians, who may be supposed to have been regardless of the date of the architectural execution, or the impracticability of a more eligible place for the Pulpitum at this locality; unless indeed, 'by some temporary alteration' as in vain suggested by Col. Leake, since it would appear never to have been effected; for Aristophanes and his scholiast speak of the *Stone Pulpit* in the Pnyx as it must have been immovably left at the completion of the architectural operations of Themistocles.

^e Οὗ τις κρατεῖ ὡς τοῦ Αἰθου τοῦ ἐν τῇ Πνυκί.

Who now has possession of the *Stone (Pulpit)* in the Pnyx? Arist. Pax. v. 680, à Brunck. Achar. v. 683, and Scholia.



ANTIQUITIES AT DELOS.

DELOS and the islands adjacent, at the remotest period of Grecian history, were infested and occupied by Carian and Phœnician pirates; but when Minos, King of Crete, acquired a maritime superiority in the adjacent seas, he subdued and expelled the piratical settlers, and introduced more civilized colonies^a. Delos afterwards devolved to the control of Athens, and became governed with hierarchical authority, by Erysichthon, son of Cecrops I., King of Attica, who founded there the Temple of Apollo^b; and, as he is recorded to have imported into Athens from this island their most ancient statue of Lucina^c, it would appear to have been held not by renewed colonization, but by political ascendancy. So great then became the early renown and prosperity of this island, that Homer in a hymn to Apollo quoted by Thucydides, alludes to the joyous throngs, particularly of Ionians, that frequented the Delian festivals, which solemnities afterwards ceased to be attended or celebrated, resulting either from the renovated splendour of neighbouring Shrines, and more attractive Games, or from the depressing influence of national calamity^d.

The Persian armament under Datis, when traversing the Archipelago on the projected conquest of Greece, devastated several of the Cyclades, but peculiarly respected the sanctity of the mythic birth-place of Apollo^e. There, after the Persian defeats, many of the confederated states of Greece deposited, as in a sanctuary, for the support of the universal or Panhellenic interests against the barbarians, their tribute or commutation money, in place of actual naval and military service. The arbitrary seizure and appropriation by Pericles, of this treasure, amounting to ten thousand talents^f, afforded the principal fund, from which he was enabled to erect the Parthenon and other structures, the pride of Athens; for the revenues of Attica alone would have been inadequate to such magnificence, Attica, however, as associated with the general cause^g, having suffered so intensely by the ravages of the barbarians, would seem to have been morally entitled, at the successful termination of the war, to the most generous and ample restitution, at the general cost of Greece.

During the Peloponnesian war, the Athenians, although at the height of their refinement, influenced either by the most revolting superstition, or the most tyrannic reasons of state, in order, as they promulgated, to propitiate the favour of the tutelary god, at a season of desired public success, expelled without mercy from this deemed consecrated island^h, under the anathema of their religious impurity, the probably disaffected inhabitants, descended from its original occupiersⁱ. The refugees thus rendered destitute, were apparently numerous, from having been granted lands for their subsistence, by the policy or humanity of Pharnaces, a Persian satrap, in the territory of Adramyttium, in Mysia, where they became exposed to the jealous and treacherous cruelty of a barbarian prefect^j; but in the succeeding year, they are recorded to have been restored, by command of the Delphic oracle^k, to their paternal island.

The Delians, it would seem, thenceforward remained submissive to the Athenian government till after the time of Alexander, when, either by choice or conquest, they appear to have become attached to the Macedonian sovereignty; for the Roman Senate at the period of their war with that power, about 168 B.C. commanded them to surrender the island to their Athenian allies. On

^a Thuc. L. I. C. VIII.

^b Meursii Reg. Att. L. I. C. XI. Æneas, who harboured at Delos, and consulted the Oracle there, thus described its fabled Sovereign. Rex Anius, rex idem hominum Phœbique Sacerdos, Virg. Æn. III. v. 80.

^c Paus. Att. C. XVIII. XXXI.

^d Herod. L. VI. C. XCVII. Cic. Orat. VI. in Verrem. Mitford's Greece, C. VII. s. 4.

^e Thuc. L. II. C. XIII. Diod. Sic. L. XII. C. XXXVIII. XL.

^f Herod. L. VIII. C. XLI., &c.

^g Thuc. L. V. C. I. Mitford's Hist. of Greece, C. XVI. s. 5.

^h Thucydides remarks, that during the purification of the isle itself four years previous, by disinterring the dead, and their removal from Delos, it was discovered, as well by the form of the arms which had been entombed with them, as by the mode of their burial, that more than half of the antecedent inhabitants were of Carian origin. L. I. C. VIII. L. III. C. CIV.

ⁱ Ibid. L. VIII. C. CVIII.

^k Thuc. L. V. C. XXXII. Paus. Siebelis, L. IV. C. XXVII. On confronting these two authors, Pausanias appears to have entertained too extended a notion of the length of time the Delians were expatriated.

receiving this mandate the Delians migrated into Achaia, and were there enrolled Achæan citizens^a. Subject to so derived an authority, Delos was subsequently assailed during the Mithradatic war 86 B. C. by several military and piratical invasions^b, for the destruction of Carthage and Corinth^c, 146 B. C., had rendered it a rich and inviting emporium. The renewal of such prosperity, however, was not of permanent duration, Commerce having gradually appropriated to herself more congenial marts^d, and a Voice soon after reverberated along the shores of the Archipelago, ordained to confound and silence for ever the delusive oracles of idolatry. Pausanias indeed informs us, that even in his time, if the Athenian guard to the Temple of Apollo were to have been withdrawn, Delos would then have become deserted^e; a prediction most amply verified, since, although begirt with the still well peopled Cyclades, islands so named from encircling it, this, their ancient focus of influence, has long presented a deplorable wilderness of ruin, more desolate than its original solitude^f.

The island will yet, however, continue to interest the Grecian traveller, from its association with mythologic and classic history, although no time-stained column rears its majestic shaft, to claim and gratify his distant admiration. Mount Cynthus also, the fabled birth-place of Diana and Apollo, to whose shrine at its base the Hyperborei^g, or most northern people of antiquity, sent annual offerings, is equally unproductive of picturesque effect, presenting to the eye a comparatively diminutive rocky eminence, composed of a dark earth-coloured granite, worn into rounded divisions of form, now rising in the centre of a flat and barren islet; while the wrecks of the solemn temples, costly sculptures, and impressive colossi, with which it was anciently crowned and encircled, are prostrate, and strewed like the refuse of a quarry, over a surface, thus rendered more uncongenial to vegetation. Venetians, Turks, Muscovites, and Greeks, have carried from it in turn, innumerable marbles applicable to their tombs or public edifices, so that the architect who now visits Delos, with the exception of identifying the Orders already published by Stuart and Revett, can do little more than glean from the defaced and rejected remains, which the Levantine spoliators, in their destructive operations, may accidentally restore to light. To such fragments, and to others that have hitherto been incorrectly published, the two following Plates are devoted.

PLATE IV.

Fig. 1.—This is a view of the portal or gateway, on the ascent of Mount Cynthus, formed to support the wall of an ancient fortification of that height. This entrance is constructed with ten large stones, inclined to each other, like those at the aperture to the Great Egyptian Pyramid. It is, perhaps, the earliest specimen in Greece of the architecture termed Pelasgic, displaying the first step towards the principle of the arch, and was probably executed by the colony settled here by Minos. The foreground beneath it, is represented strewed with fragments of architecture and sculpture, as they are scattered over a great part of the island. A capital, with the bulls' heads attached, (restored in the next Plate,) is delineated in the wantonly defaced state it appeared, as well as a triglyph, charged also with a bull's head. We have beside these, here represented, the fragment of the colossal foot of the great statue of Apollo, the offering of the Naxians, discovered by us near the pedestal bearing the celebrated Inscriptio Deliaca. It was brought to England at our suggestion, for the British Museum, (where it now is^h), and has been before alluded to in the third volume of our edition of Stuart's Athens.

^a Polybii Reliquiarum Lib. XXX. C. XVIII. Lib. XXXII. C. XVII. Legat. C. CXXIII. Spanhemii Obs. in Hymn. in Delum.

^b Athenæus, L. V. C. LIII. Paus. L. III. C. XXIII.

^c Strabo, L. XII. p. 486. L. XIV. p. 668.

^d Resulting from this cause, it may reasonably be expected, that the Island of Hydra, within a very short period of time, will be also uninhabited; for, from an arid rock, the resort of a few poor Albanian fishermen, flying from Turkish tyranny, Hydra became, in recent history, an important commercial island, and continued unmolested and governed by its own primates on paying a small tribute to the Porte. On Greece being declared free,

the exigency which produced the rise and populousness of this commercial "depôt," will have ceased. The industry and capital of its inhabitants may therefore be more beneficially employed at the superior neighbouring ports of Peloponnesus.

^e Paus. L. VIII. C. XXXIII.

^f Homer speaks of the birth of Apollo,—*γενεῖν ἐν Δῶλλῳ*, "in rugged Delos." Hymn. in Apoll. v. 16. See also the Pseudo-Orphic Hymn to Latona, v. 5, and the Hymn to Delos of Callimachus, vv. 243. 268.

^g Herod. L. IV. C. XXXIII. Paus. L. I. C. XXXI.

^h Syn. of Contents of the Brit. Mus. 1827. Room 14. No. 103.

Fig. 2.—The plan and dimensions of the fragment of the foot in question, and an indication that it was executed according to the flat and elongated style of Egyptian art, which the early Greek manner much resembled.

Fig. 3. represents the body of a figure in relief, brought to England with the last-named fragment, and also in the British Museum. We suppose it to have been executed before the Roman conquest of Greece. This fragment is remarkable, as having belonged to a figure in relief, as large as any known to have been executed by the Greeks. The antiquary may remark several holes drilled in the marble at that part of the military costume, corresponding with what the ancient Greeks called *Zωστήρ*, (the pendent girdle,) to which probably gilded ornaments of bronze were fastened, an incident we believe, unusual at such a part of a figure, but shewing that much importance was attached to the enrichment of the edifice it belonged to, which must have been of extreme magnificence, and not a sepulchral monument, for those dying at Delos were entombed at Rhenea, the neighbouring island.

Figs. 4, 5, 6.—Front, profile, and end of a marble finishing joint-tile, found near the supposed Portico of Philip^a.

Fig. 7.—A fragment of a joint-tile, found at the same site.

Figs. 8, 9, 10.—Another example of end joint-tiles, found near the same place^b.

Fig. 11.—Fragment of a sima, with a sinking in the upper surface for a gutter.

Fig. 12.—Profile of a Doric cornice.

Fig. 13.—A pedestal or altar. Very many circular altars, with bulls' heads, supporting wreaths intertwining fruit, or "encarpi" like that seen among the fragments in Fig. 1., have been removed from Delos to all parts of Europe, and a great number yet remain^c.

Figs. 14, 15.—Plan and elevation of part of a Pillar of singular arrangement, consisting of two engaged semi-columns of the Corinthian Order, attached to a small pilaster between them, wrought in the same block of marble^d.

Figs. 16, 17, 18.—Plan, front, and profile of the upper part of a marble tomb, at the adjacent Island of Rhenea, the cemetery of Delos. It is imitative of the external appearance of the marble tiling of ancient temples. The square sinkings were probably made for infixing figures, or ornamental urns.

^a See Chart of Delos in Stuart, Vol. III. C. X. Pl. 6. Ed. of 1827, Pl. 50.

^b These fragments, belonging to the Grecian method of marble tiling, were discovered before the knowledge had reached us of the publication of the complete elucidation of that system, in the excellent work executed by the order and at the expense of the Society of Dilettanti, entitled, "The Unedited Antiquities of Attica," and also indicated in the Plates 5 and 7, of the description of the Temple of Apollo Epicurius, near Phigalia, in a subsequent part of this volume.

^c Callimachus thus invokes this island, Ἀστέρην πολύβωμον, (Astéria abounding with altars.) Hymn. in Delum. v. 316. That the altars at Delos were generally circular may be accounted for from ceremonies alluded to by this poet, on which the scholiast says, "that it was a custom at Delos to run round the altar of Apollo and to strike it with a whip, also with their arms bound behind them to bite the olive," which was symbolic of the motion of solar light, and of their desire that its rays might pervade or

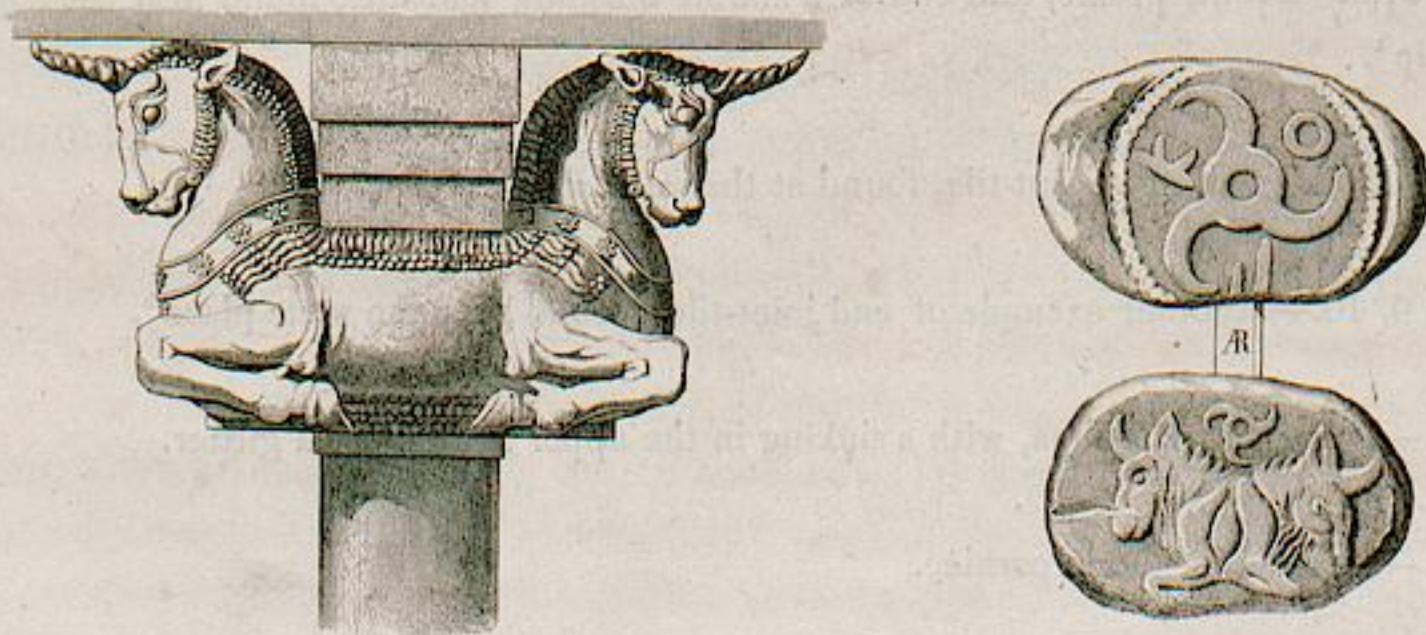
strike through Nature; the latter rite meant that Peace or Happiness typified by the olive could not result from their own power, but from the beneficence of the God. The Turkish Dance of the Dervishes is a parallel example of superstitious absurdity.

^d This is a fragment similar to those whence M. Le Roy derived his "Colonnes Ovals," to which he attached so much unnecessary import. It is evidently of a degraded age of art, and subsequent to the Roman occupation of Greece. This pillar was possibly part of a peristyle, the pilasters to which may have been formed for the reception of arches or architraves supporting a filling in between the upper part of the Order, as that between the entire columns formerly enclosing the Mausoleum at Mylassa, where a division by a pilaster, of the inside and outside semi-columns, may be also observed: or, the additional thickness of the pilaster may have been added with a view to strengthen the columns for the support of some unusual superstructure. Le Roy, Les Ruines des plus beaux Mon. de la Grèce. P. II. Pl. 32. Antiq. of Ionia, V. II. Pl. 29. Chandler's Trav. V. I. p. 189.

Fig. 19. represents a marble fragment of a tomb, also at Rhenea, resembling a thatch of laurel leaves, somewhat in the manner of the tholus over the Choragic Monument of Lysicrates at Athens.

PLATE V.

ON this Plate is introduced a Restoration of the Capitals lately seen at Delos, to which are attached the singular adjuncts of the foreparts of two kneeling Bulls. They, with the Triglyph, doubtless belonged to some edifice dedicated to the worship of Mithra, the Sun of the Persians, Phœbus of the Greeks. At Persepolis, and in the vicinity, tauriform capitals are yet in existence, a design from which we have inserted beneath, derived from delineations in the recent travels of Sir R. K. Porter^a, accompanying which, we have represented a coin that we attribute to a city of Cilicia, bearing an emblem allusive to similar idolatry of the Celestial Bull, or rather of the Sun in that prolific sign.



Such capitals were executed before Zoroaster had reformed the worship of Persia, under the auspices of Darius Hystaspes, when the religious code of that philosopher was adopted by the state, on the ruins of the ancient and proscribed idolatry. During the conquest of Persia, by Alexander, and the reign of his successors, the intercourse on the part of the Greeks, with the sect of that country which had not embraced the new religion of the Magi, must have been considerable, after which, from the reminiscence of such capitals as that before us, attached to the architecture raised in honour of the Mithraic worship in Persia, may have resulted an adapted imitation of them, as seen at Delos, devoted to the same idolatry at the mythic birth-place of Apollo.

Although from a passage of Plutarch, it has been alleged, that the worship of Mithra was not introduced into Italy previous to the conquest by Pompey of the Cilician Pirates, B. C. 66, among whom he states it to have prevailed^b; yet from the antecedent intercourse of the people of Cilicia with Persians, and also with Greeks who were prone to adopt new Gods when having a relation to their own, it may be additionally concluded that the worship of Mithra had long previously prevailed in the Archipelago. The Persian army which sailed to Marathon, commanded by Datis, (who, it would appear, by order of Darius, performed a sacrifice during the voyage at Delos,) had embarked from the coast of Cilicia^c, which country and Phœnicia, continued to the time of Alexander, the chief maritime outlets to Greece for the Persian resources; Strabo points out the connection between the Cilicians and Delos, after the destruction of Carthage and Corinth, at which emporium, he says, the Cilician Pirates could sell ten thousand slaves in one day^d.

^a Porter's Travels in Persia, Vol. I. Pl. 17. 35. and 45.

^b Plut. in Vit. Pompeii.

^c Herod. L. VI. C. XCV. XCVII. Mitford's Greece, C. VII. s. 4.

^d Strabo, L. XIV. p. 668. "A great part of the slaves in Rome were Syrians; for the Pirates of Cilicia, who used to infest the coasts of Syria, carried all their captives to the market

The coin also here adduced from the Hunterian Collection, imprinted with the Mithraic symbols, which is placed in the catalogue of Combe among the Nummi Incerti^a, is attributed to a Cilician city, since there exist inscribed coins of Olba, and Megarsus^b, cities in Cilicia alluded to by Strabo^c, on the reverse of which are seen triangular figures very similar to that on this coin, which the learned Eckhel^d has observed on coins of the Argives, from whom the Cilicians were colonized, and boasted their origin; and a triangular figure is displayed on coins of cities in other countries of Argolic foundation^e. From this chain of evidence, results the proof of the intercourse with the Greeks, particularly with those of Delos, of a free Cilician people, whose Numismatic relics thus tend to confirm the testimony of Plutarch, regarding their Mithraic idolatry, and give reason to decide on the purpose to which the remarkable fragments represented on this Plate, were devoted.

Fig. 1.—The Plan of the Capital, a view of which is seen in the preceding Plate, shewing the two bulls attached to a single semi-column. In a volume on Antiquity^f, not long since produced, purporting to have been formed from the unedited drawings of Stuart and Revett, this Capital is incorrectly delineated, the bulls being represented as detached from each other, which is not the fact, and two semi-columns are there erroneously introduced behind them, instead of one as engraved here, following the admeasurement of the original.

Figs. 2 and 3.—Restored elevations of the front and profile of the two Capitals seen at Delos. Kneeling bulls are introduced in the frieze of the Temple of the Sun, at Heliopolis or Ba'albeck^g. At the Temple of Solomon, the molten sea, or 'labrum,' wrought by a Tyrian artist, stood upon twelve "oxen,"^h which were placed in four groups of three, side by side, and probably with their hind parts enveloped in the substance of the metal. It is remarkable, that on the antique celestial globesⁱ, the sign Taurus was represented having the hind part deficient as if cut off, like those of our capital. Eratosthenes said, this was done to leave room in the astronomic sphere for the constellation called Pleiades^k; and bulls were often so defined on Greek coins, as on many of Samos.

Figs. 4 and 5.—Elevation and profile of the Triglyph, restored from the fragment which lately appeared in such a degraded state of mutilation, perhaps from Iconoclastic violence, that the original form was almost obliterated. The only other example we are acquainted with, of triglyphs charged with extraneous ornament, is on a frieze used in building the wall of the Catholicon, or Metropolitan Greek church at Athens, where the triglyphs alternately display in relief, vases, and torches crossed with stems bearing pomegranates^l, which perhaps originally belonged to a Temple of Ceres.

Figs. 6, 7, and 8.—We have here delineated our conjectural restoration of a portion of a pronaos

of Delos, and sold them there to the Greeks, through whose hands they usually passed to Rome. Those slaves, therefore, who had lived the longest with their Grecian masters, and consequently talked Greek the best, were the most practised in all the little tricks and craft that servitude naturally teaches, which old Cicero, the grandfather of the Orator, "like Cato the Censor, imputed to the arts and manners of Greece itself." Note in Middleton's Life of Cicero, Sect. 1.

The modern Greeks will, it is to be hoped, in an ascending ratio, shew the degrading effect of slavery, by assuming a rank in the moral Scale of Society, in proportion as their late shackles by an odious tyranny become forgotten.

^a Mus. Hunt. Tab. 66, Fig. 24. Eckhel, Doct. Num. V. IV. p. 164.

^b Ibid. Tab. 36, Fig. 22, belonging to the Hunterian Cabinet of Ant. Coins now at Glasgow. See also Note ^c.

^c Strabo, L. XIV. C. DCLXXII. DCLXXVI. Steph. Byz. in v. Megarsus. The site of this city has been lately verified in the survey of the coast of Cilicia, by a distinguished and scientific naval officer. Karamania, by Captain Beaufort, R.N. p. 293.

^d Eckhel, Num. Vet. Anecd. p. 79. Tab. VI. n. 6. Tab. XIII. n. 10.

^e Visconti also viewed the triangular object on the coins of the Cilician cities, as symbolic of their Argolic origin; and this as the only explanation of the emblem which could be admitted. V. Iconographie Grecque, Tome III. Pl. I. Figs. 2 and 3, representing coins of Princes of Olba in Cilicia. See also a triangular symbol composed of three limbs like the Sicilian 'Triquetra,' on coins of Aspendus in Pamphylia, a city, said by Strabo, L. XIV, p. 667, to have been founded by Argives. Cat. Num. Pop. et Reg. in Mus. Brit. p. 183.

^f Fol. published by J. Taylor, 1816, C. VI. Pl. I. and II.

^g Cassas, Voyage Pittoresque de la Syrie, Tom. II. Pl. 16, 17.

^h Kings, B. I. C. VII. v. 25. Chronicles, B. II. C. IV. v. 4.

ⁱ See in Spence's Polymetis, the Farnese globe belonging to the statue of Atlas, represented at Pl. XXIV. Inghirami, Monum. Etrus. Serie VI. Tav. I. 2.

^k 'Επὶ τῆς ἀποτομῆς τοῦ Ταύρου, τῆς καλουμένης 'Ράχιος, Πλούσιος ἵστι. Eratost. in art. Πλούσιος.

^l See Vignette to Vol. I. C. I. of Stuart's Athens, or at Pl. II. Vol. I. p. 25, of the accompanying edit. of 1825.

of a temple, to which the above fragments may have been appropriated, shewing the elevation of the front, reverse, and profile of such an entire order. The Mithraic mysteries were generally performed during the lower ages in Caverns^a, a worship which the Heathen priesthood attempted to invest even with sentiments and ceremonies derived from Christianity; setting it up in impious hostility to the superior influence of Revelation^b. In justification of our arrangement however, we have found authority to prove the existence of Temples raised to that idolatry, from the ruins recently discovered at the anciently opulent city of Ostia, where the sculpture usually attached to this worship, representing Mithra slaying a kneeling bull^c, was accompanied with the following inscription^d, announcing Aulus Decimius to have restored at his own expense, the temple with its pronaos, and the God the Sun Mithra himself, together with the marbles and the complete worship.

A · DECIMIVS · A · F · PAL · DECIMIANVS · AEDM
CVM · SVO · PRONAO · IPSVM · QVE · DEVM SOLEM · MITHRAM
ET · MARMORIBVS · ET · OMNI · CVLTV · SVA · P · RESTITVIT

THE HEADPIECE to the Description of these Plates, delineates to the size of the original, a small Vase, found recently within a tomb at Athens, embodied like rude examples of our own pottery, in the vacuum of a terracotta figure. It represents a Mystic Cupid, springing from a bed of flowers, and presenting a golden apple; the neck of the vase rises from the head of the figure, which is encircled with ivy-leaves painted green, perhaps from Love being the companion of Bacchus, who changed his crown of vine leaves into one of ivy^e resembling them in form, which being a perennial plant, by the perpetuity of its verdure, reminded the ancients of immortal existence. Another plaited ring-like chaplet encircles the head, and, with the luxuriant hair, is gilded. The wings are decorated with colours like the iris, and the entire figure was otherwise appropriately painted. The Greeks had many pleasing associations with regard to apples; they were prizes at the Pythian games^f; the golden apple of Paris need not be mentioned, nor those of the Hesperides, allusive to “a condition of being which transcends this corporeal life and generation”^g; gold also, from its incorruptible nature, being a correct symbol of purity.

The presence of so elegant a production of the Grecian fictile art, which probably decorated the toilet of some lady while living, whose tomb it enriched when dead, brings to mind a passage of Vitruvius, which has caused some difficulty with regard to the acceptation of a word, in the impressive tale, describing the discovery of the Corinthian Capital by Callimachus, at the tomb of a Corinthian maid. “Virgo, civis Corinthia, jam matura nuptiis, implicita morbo decessit: post sepulturam ejus, quibus ea Virgo poculis delectabatur, nutrix collecta et composita in calathio pertulit ad monumentum, et in summo collocavit, et uti ea permanerent diutius sub divo, tegula textit.”

^a —Persei sub rupibus antri
Indignata sequi torquentem cornua Mitram.
Statii Thebaid. L. I. v. 720. Not. Var. 1671.

^b V. Dale, Disser. De Origine et Ritibus Sacri Taurobolii, C. I.

^c See the fine antique marble group recently deposited in the British Museum, representing this subject, or an engraving of a similar production in the Museum Clementinum, which are considered by Visconti with other Antiquaries, to be symbolic of the ancient notion of the influence of the Sun over the Moon, represented by the Bull, (as evident by the above quotation,) with Mithra in the act of forcing it to shed its generative influence, typified by the blood of that animal, on the earth. Inghirami describes it as the “God Mithra, that is, the igneous heat of the Sun, which reaching the sign Taurus in the spring, sheds its blood, a signification of the life received from nature, which in that season becomes prolific; while the autumnal Scorpion enervates Taurus of his generative force; because Nature at that time ceases to fructify.” Synopsis of Contents of Brit. Mus.

Second Room, No. 12*. Mus. Clem. Tome VII. Pl. VII. Inghirami, Mon. Etrus. Tom. VI. Tav. C. II.

^d Annales Encyclopédiques, Tom. II. 1817. Art. Nouvelles Littéraires, p. 335, including a Notice of the Mithraeum of Ostia, by M. Labus.

^e Plutarchi Sympos. L. III. Qu. 11.

^f Eckhel, Numi Vet. Anecd. p. 61. Tab. V. n. 9. Anthologia Græca à Jacobs. L. IX. n. 357. It appears also from an epigram in Athenæus, that apples were sometimes jocosely contended for, with other kinds of prizes, by the Grecian fair—

—θήσω δὲ νικητήσιν τρεῖς ταινίας,
καὶ μᾶλα πέντε, καὶ φιλόματ' ἑνὴν.

Ponam autem Victoribus præmia, tres ténias,
et mala quinque, et oscula novem.

Athen. Deipnos. ed. Schweigh. L. XV. p. 668.

^g This passage regarding the Hesperides, is from a MS. Commentary of Olympiodorus, on the Gorgias of Plato, quoted by Taylor, in a note on his Translation of Pausanias, L. II. C. XIII.

It appears that in all the MSS. the passage is written with the word *poculis*, which has been generally translated, not without some unfounded distaste, as "little vases"^a; and in the recent and superior edition of this author, by Schneider, he has altered, but with manifest mistrust, on a conjectural amendment of Saumaise, the word *poculis* in the text, to *joculis*^b, (play things,) a term so applied of disputable occurrence in Roman authors. However, in contemplating this pleasing example combining the plastic with the fictile art, and so appropriate to the taste and toilet of an accomplished female, we are more inclined to consider that the marriageable Corinthian virgin, would in the opinion of an ancient architect, have delighted in the possession of such ornamental vases at a city where the manufacture of decorative fictilia was in equal repute with that of Athens, each having had ascribed to it the invention of the potter's wheel. Athenæus, with others, speaks of Thericles, a renowned Corinthian potter, and we learn from them, that the possession of cups and vases was anciently extravagantly coveted^c; they were held sacred when devoted to sepulchral purposes, and it would have been sacrilegious to remove them when so dedicated. These productions were profusely deposited within the Corinthian tombs, which in after ages are recorded to have been rifled by the Romans, for their bronze and fictile treasures^d.

Finding, therefore, such terracotta objects of taste to have been so usually employed and disposed of at Corinth, in the funeral ceremonial, we would certainly therefore, for our part, not desire to disturb the original reading of "*poculis*," in the interesting, but perhaps fictional tradition given currency to by Vitruvius, regarding manners and antiquities, with which very many modern distinguished philologists appear to be little acquainted.

This Vase is now in the possession of Lord Viscount Strangford, lately our ambassador in Turkey; but the right arm of the figure, since the author delineated it at Athens, has been lost.

THE VIGNETTE at the end of the description of these Plates, represents three ancient bronze Helmets, found recently in Greece, and remarkable for remote antiquity and preservation. They were collected at Patras^e, and lately in the possession of John Cartwright, Esq. his Britannic Majesty's Consul-general at Constantinople, where he kindly permitted the author to draw them. Their weight and dimensions are specified on the Plate.

The Helmet in the centre, nearly resembling those on the early coins of Corinth^f, is distinguished in being inscribed on the left side, with some very archaic Grecian characters, seen delineated with the border on the Plate, of the real size, as we copied them. They have been interpreted to represent^g, in more modern letters, ΖΗΝΟΣ ΟΛΥΜΠΙΟΥ^h, perhaps shewing the casque to have been a votive trophy on some occasion dedicated: at the temple "of Olympian Jupiter," which is probably confirmed by having been found in the river Alpheus, which occasionally overflows that scene of domestic Grecian glory, the renowned plain of Olympia^k, undermining by its waters many remaining founda-

^a Barbaro translated the passage by "*tutti quei Vasi, dei quali la vergine vivendo si diletta.*" Galiani renders it "*delle Vivande*," (victuals,) apparently influenced by the record of the Greek tragic poets, that libatory offerings (*Inferiæ*) of milk, honey, wine, &c. were poured out at Grecian tombs. Orsini has it "*le tazze e gli alberelli*;" and Perrault also "*petits Vases*." Mr. Gwilt has used an indefinite term in his translation, by rendering it "*those articles to which she had shewn a partiality when alive*." Vitruv. del. Barbaro, 1629, p. 164. Vitruv. del. M. Galiani, Napoli, 1758. Trad. da Orsini, in Perugia, 1802, V. I. p. 155. Trad. de Perrault, p. 108. Trans. by J. Gwilt, 1826, p. 102.

^b Vitruvius Schneideri, 1807, L. IV. C. I. Comment. Vol. II. p. 233. Salmasii Exercit. Plin. Saumaise having insisted on this singular word, would have us also adopt his *own* interpretation of it by '*jocalia*,' jewellery, which would present, viewing the context, as much difficulty as the terms previously given. He observes "*Virginis illius Corinthiæ jocalia fuere, ut par est, monilia, annuli, et alia id genus nugæ*." P. 790.

^c Athenæus, ed. Schweigh. L. XI. C. IV. p. 210.

^d Strabo, Lib. VIII. p. 381. Dodwell's Travels in Greece, V. II. p. 200.

^e The Consul at Patras, subsequently became possessed of an antique Helmet, in a very mutilated state, nearly similar in form to the central one of those here represented.

^f V. Stuart's Athens, first edit. Vol. III. p. 41; or our new edition, Pl. XXXV. Fig. 8. p. 116.

^g See Rose, Ins. Ant. Græc. p. 58. Boeckh, Corp. Ins. Græc. Vol. I. p. 48.

^h The central cuneus of the Theatre at Syracuse, was named that of Jupiter Olympius, as evident by one of the superscriptions still existing, engraved in this more modern orthography, ΔΙΟΣ ΟΛΥΜΠΙΟΥ. See Desc. of the Theatre at Syracuse in a subsequent part of this volume, Pl. V. p. 51.

ⁱ An antique Greek bas relief in the Museum Clementinum, represents a warrior, completely armed, offering a helmet to Apollo, whose statue is seen on a pedestal. This is described by Visconti as Menelaus consecrating a helmet the spoil of Euphorbus, at the altar of Apollo. Mus. Pio Clem. Vol. V. Pl. 23.

^k Stanhope's Olympia, p. 14.

tions of the monuments of antiquity. This fine military relic, we deduce from the writing, to have been in use six centuries before the Christian æra, and its preservation shews it to have been deposited in some subterraneous place of security, and not long to have been subject to the destructive corrosion of a torrent. In the British Museum are two similarly shaped bronze helmets, the one so excessively ponderous, that it must be inferred to have been strictly votive, or to have belonged to a statue; the other, supposed to have been that found at Cannæ, weighs three pounds and a half^a. The Chev. Millin has also caused to be engraved a helmet, found in a tomb at Canosa^b, on the actual remains of an Apulian warrior, buried in his entire armour, which rare bronze, with the rest of the panoply, was of course very greatly decayed.

The helmet on the right of this vignette, is remarkable, from shewing the holes by which the ancient lining was attached to it; and that on the left is peculiar, for its massive weight and singular preservation.

According to Homer and other epic poets, the heroes of the Iliad, and of Antiquity, with some exceptions^c, fought with their 'faces uncovered,'^c as exemplified in the sculptures of Ægina and Selinus^d, which they were generally represented to have done by the artists; but the very ancient helmets before us, and a few similar others^e yet in existence, prove, that in reality the ancient Grecian warriors went into action with as much protection to the face, as the visor afforded to the knights of chivalry. This fact is confirmed by some rare antique gems^f and painted vases^g, also making known to us that the poets and painters of antiquity^h frequently departed from a strict adherence to circumstantial propriety and costume, in order to afford them greater opportunities of eliciting the undisguised display of the operations of nature on the human form and countenance.

W. K.

^a Synopsis of Brit. Mus. Room XII., Case 37. The average weight of the present helmets of our regiments of Life Guards, as worn on service, is 4 lbs. 2 oz. Av.

^b Tombeaux de Canosa, decrits par le Chev. Millin, 1817.

^c Potter's Ant. B. III. C. IV.

^d Journal of Sciences and Art, Vol. VI. Art. on the Ægina Marbles, by Mr. C. R. Cockerell, Pl. I. and II. Sculptured Metopæ of Selinus, by Messrs. Harris, Angell, and Evans, Pl. IV. p. 40.

^e *Kuvîv* was a general Greek term for a helmet, but, from a figurative expression of Homer, where Minerva to become invisible by obscurity to Mars, is said to assume the helmet (*Kuvîv*) of Hades,—
—ἀντὰρ Ἄθηναν

Δὴν Ἄϊδος *κuvîv*, μή μιν ἴδωι ὄβριμος Ἄρης. Il. E'. v. 845.

it would appear to be more appropriate to such as covered the face; and the above passage also indicates their very remote antiquity. Homer on two occasions describes Trojan warriors being smote through their brazen-cheeked helmets.

— *κuvîv* διὰ χαλκοπαρέου.

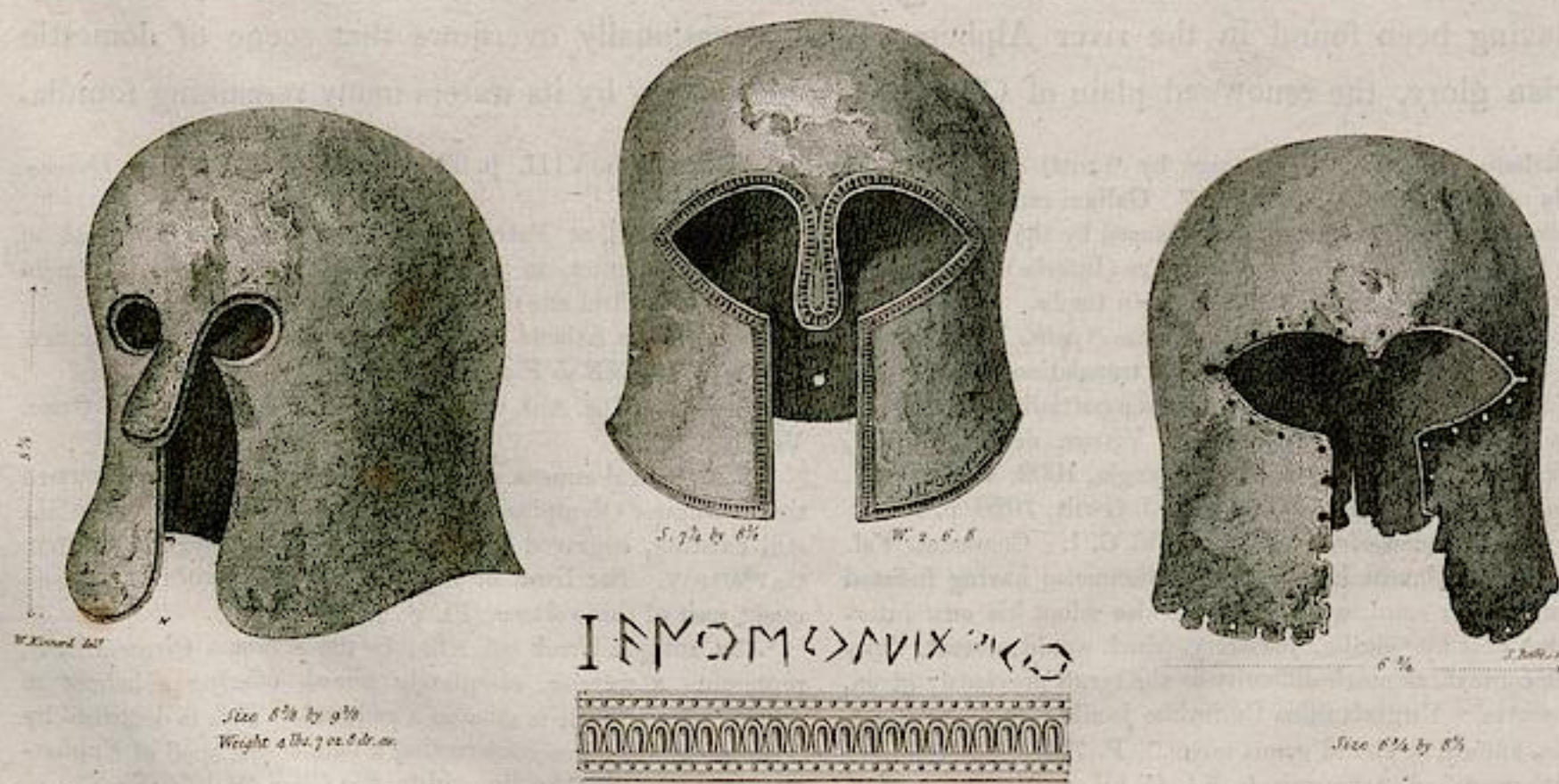
Il. M'. v. 183. P'. v. 294.

The Greek helmet, without boss or crest, is emphatically termed, in Homer, *καταΐρυξ*. Il. K'. v. 258.

^f Tassie's Cat. of Gems, No. 7637, &c.

^g Millin, Peintures de Vases Grecs, Vol. II. Pl. 19, and Gal. Myth. Vol. II. Pl. 145. 162, p. 91.

^h Horatius, de Arte Poët. v. 10.





A VIEW OF THE WEST FRONT OF THE PROPYLÆA AT ATHENS.

Engraved by J. Smith, D. W. & Co. from a drawing by J. Smith.



Fig. 1.



Fig. 2.



Fig. 3.



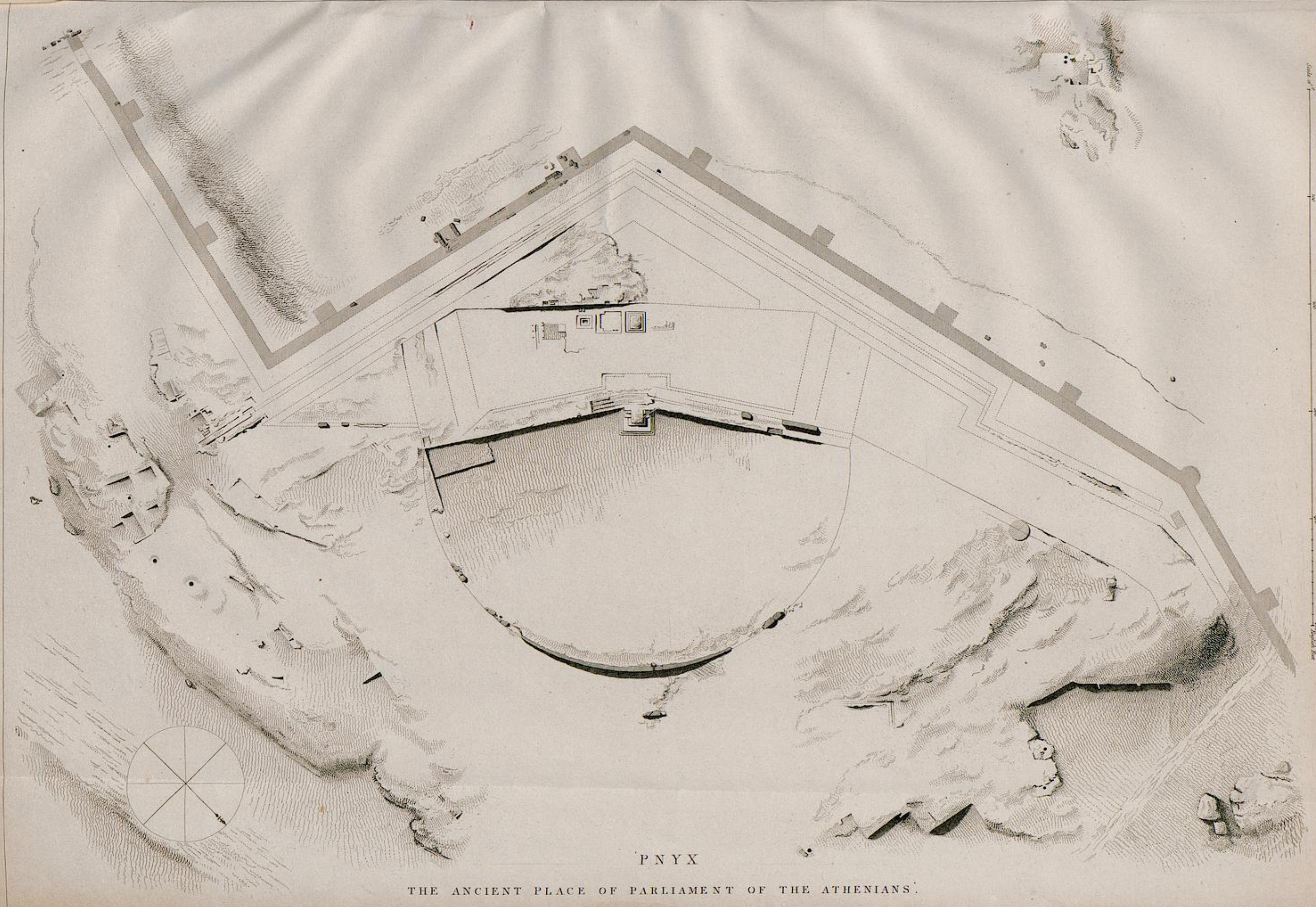
Fig. 4.



Fig. 5.

ATHENIAN SEPULCHRAL MARBLES.

Published by Tristram & Woot, High Street, Bloomsbury.



PNYX

THE ANCIENT PLACE OF PARLIAMENT OF THE ATHENIANS.

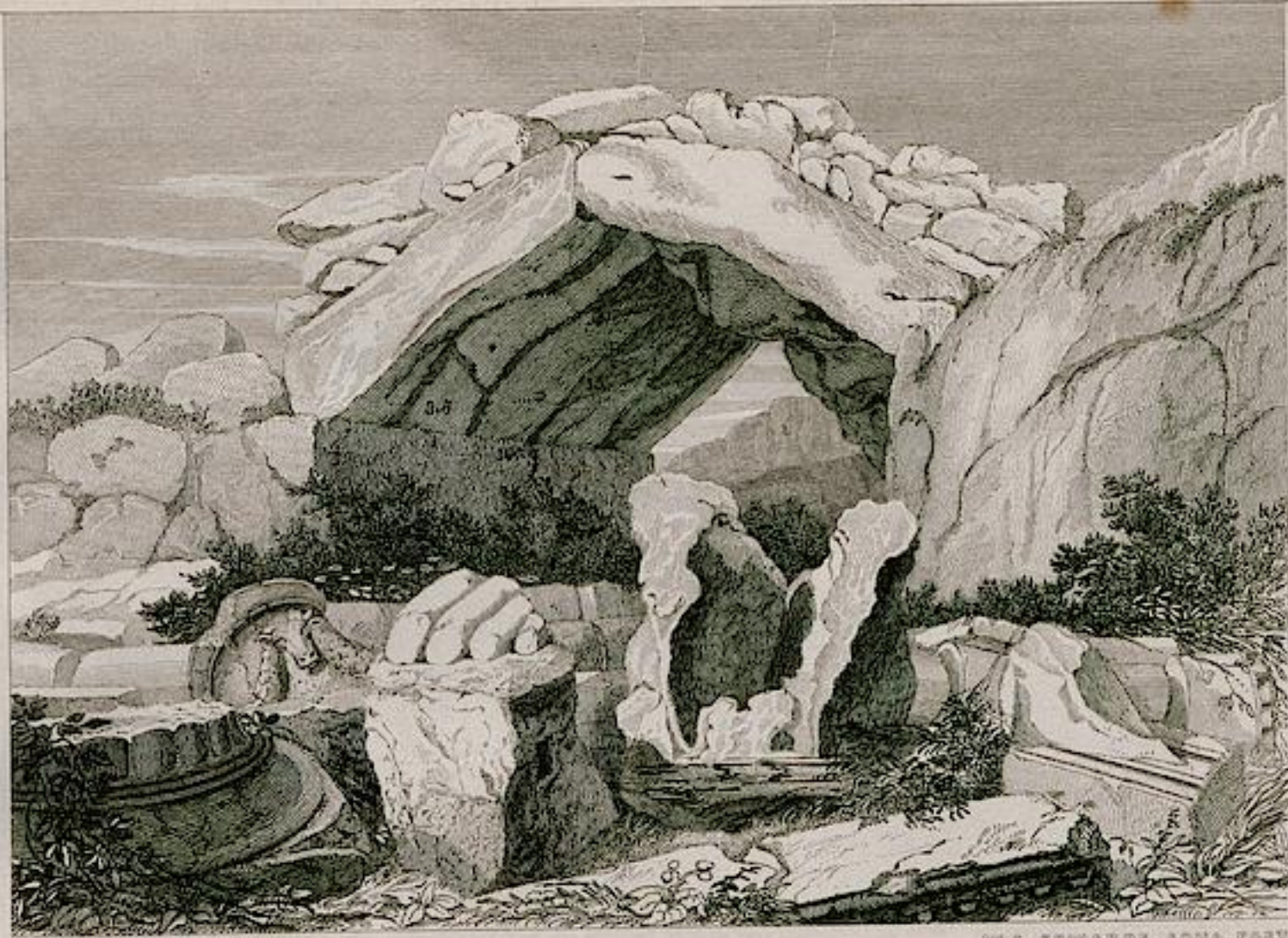
Reduced from a large Drawing made for Lord Elgin, now in the British Museum.

and modern Remains.

T. Brunsell del.



Fig. 3.



W.C. EDWARDS, A.D. 1834, FOR.

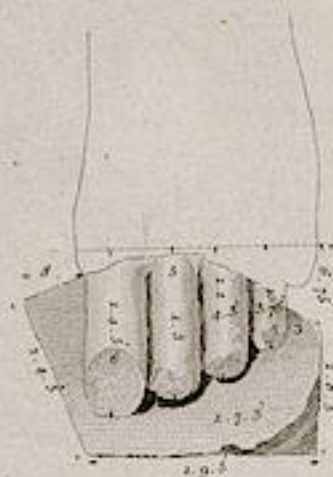


Fig. 2.

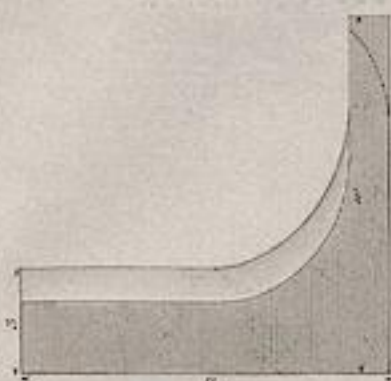


Fig. 5.



Fig. 4.

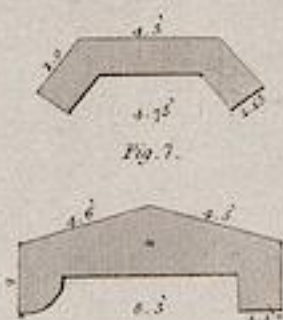


Fig. 7.



Fig. 6.



Fig. 9.



Fig. 10.

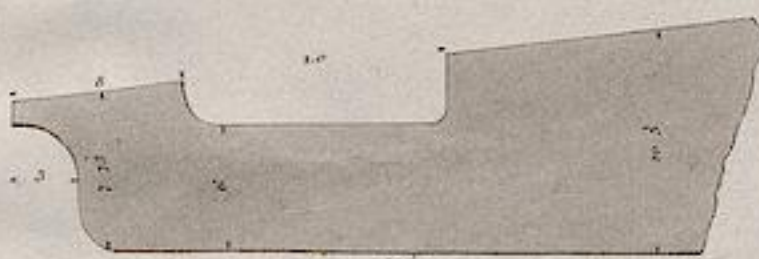


Fig. 11.



Fig. 12.

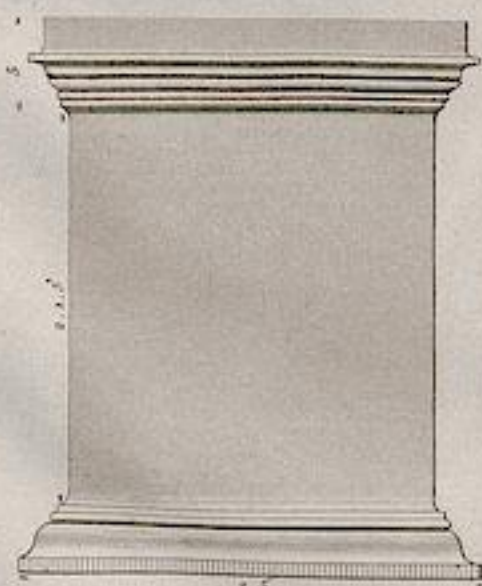


Fig. 13.

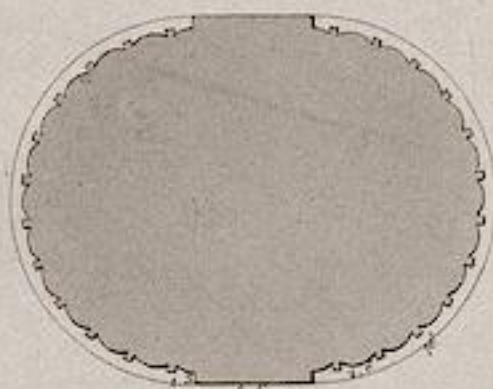


Fig. 14.

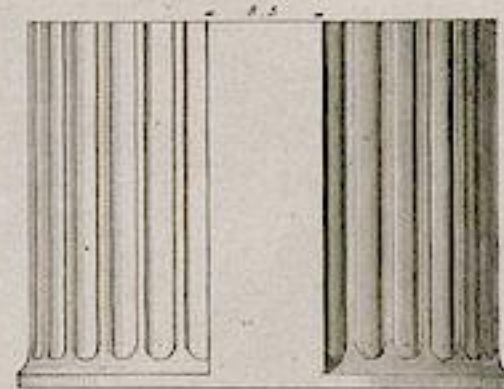


Fig. 15.

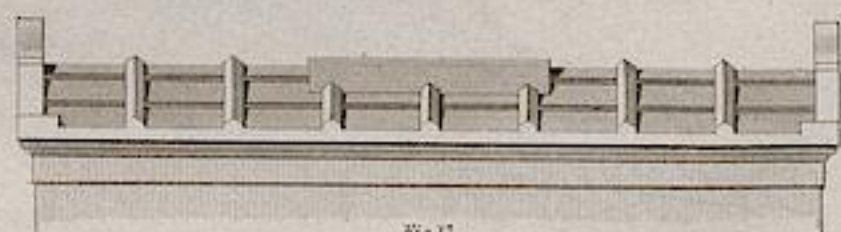


Fig. 17.



Fig. 16.

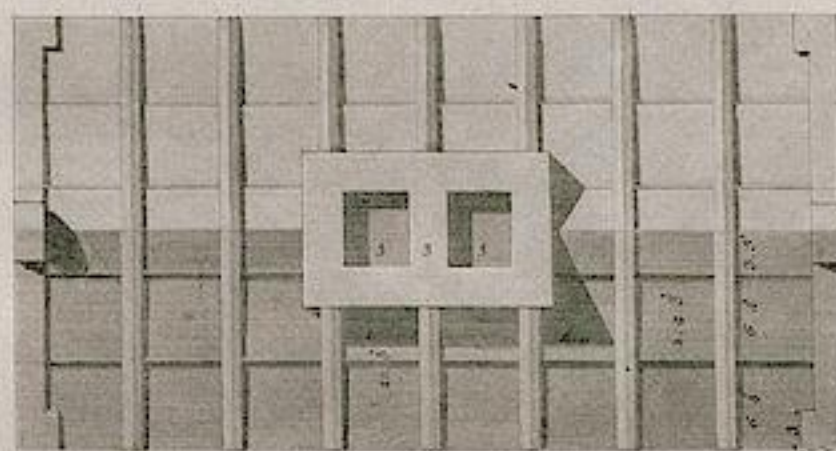


Fig. 18.

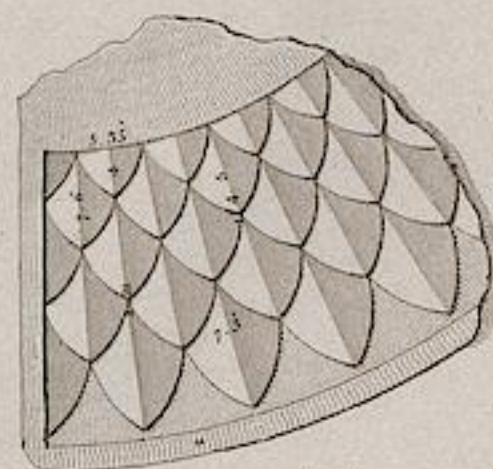


Fig. 19.

W. KIMMARD del.

FRAGMENTS AT DELOS AND RHENEA.

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Fig. 5.

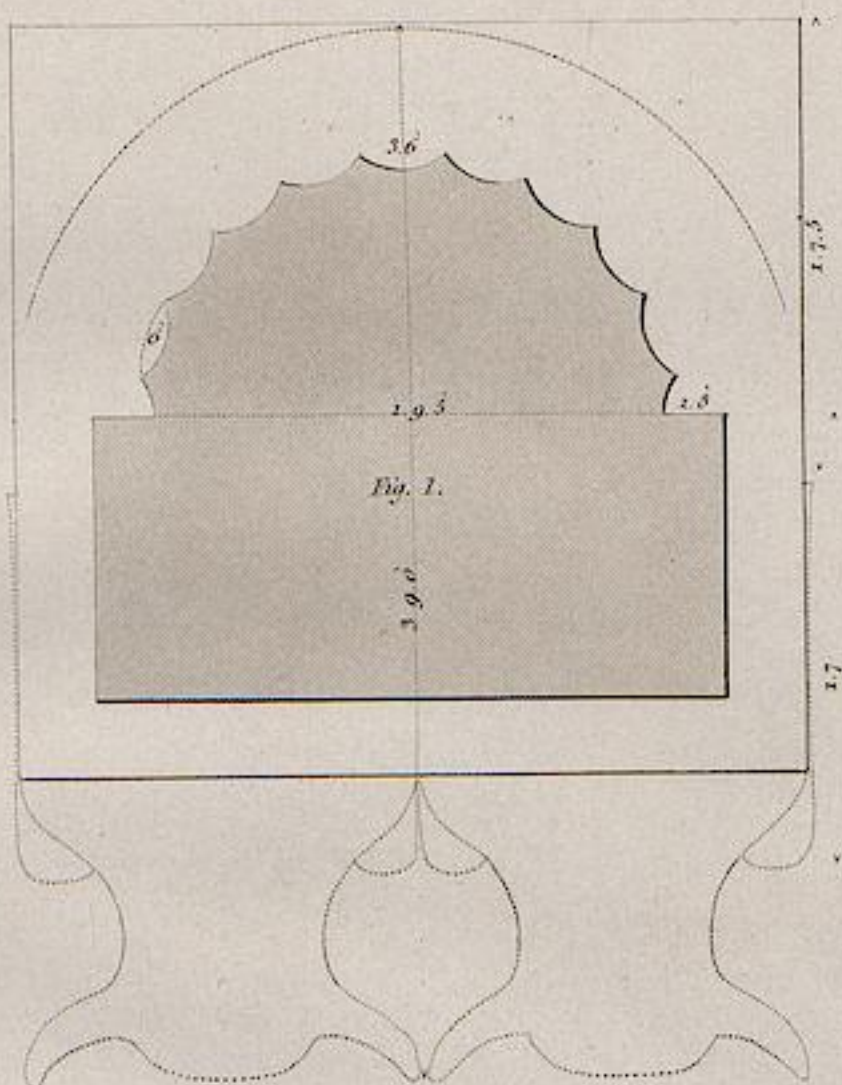


Fig. 1.

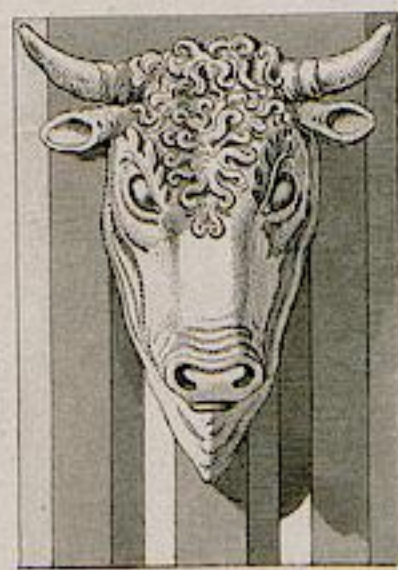


Fig. 4.

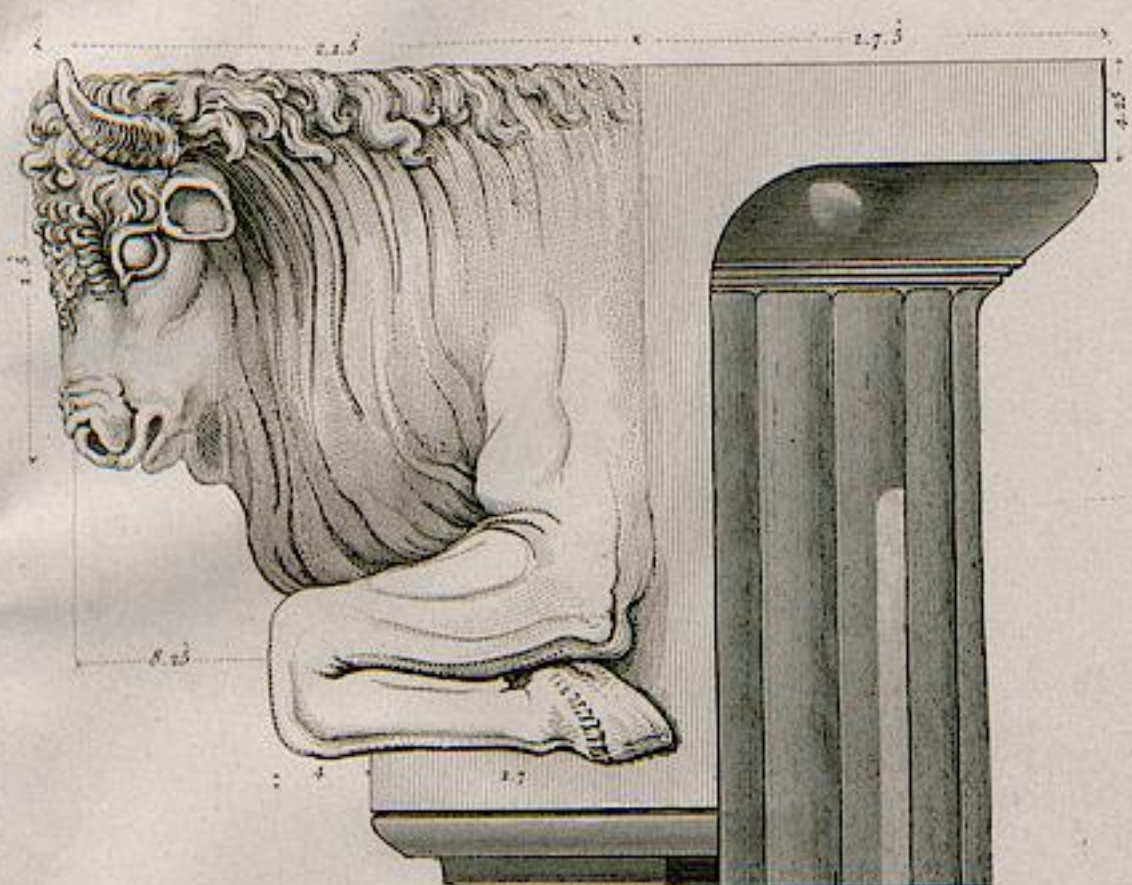


Fig. 3.

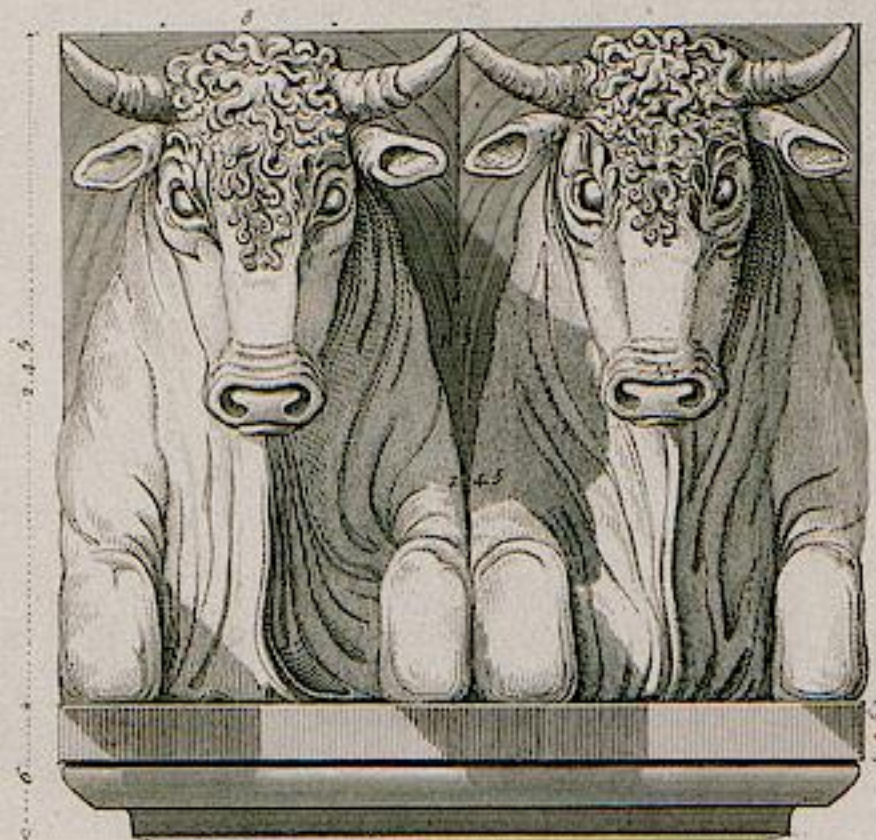


Fig. 2.

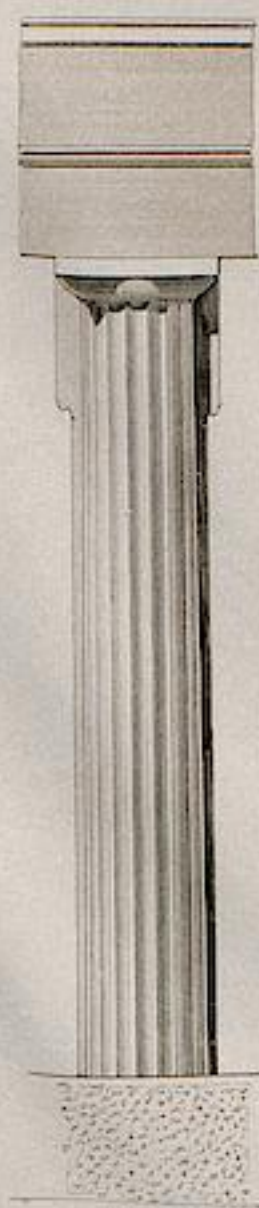


Fig. 7.

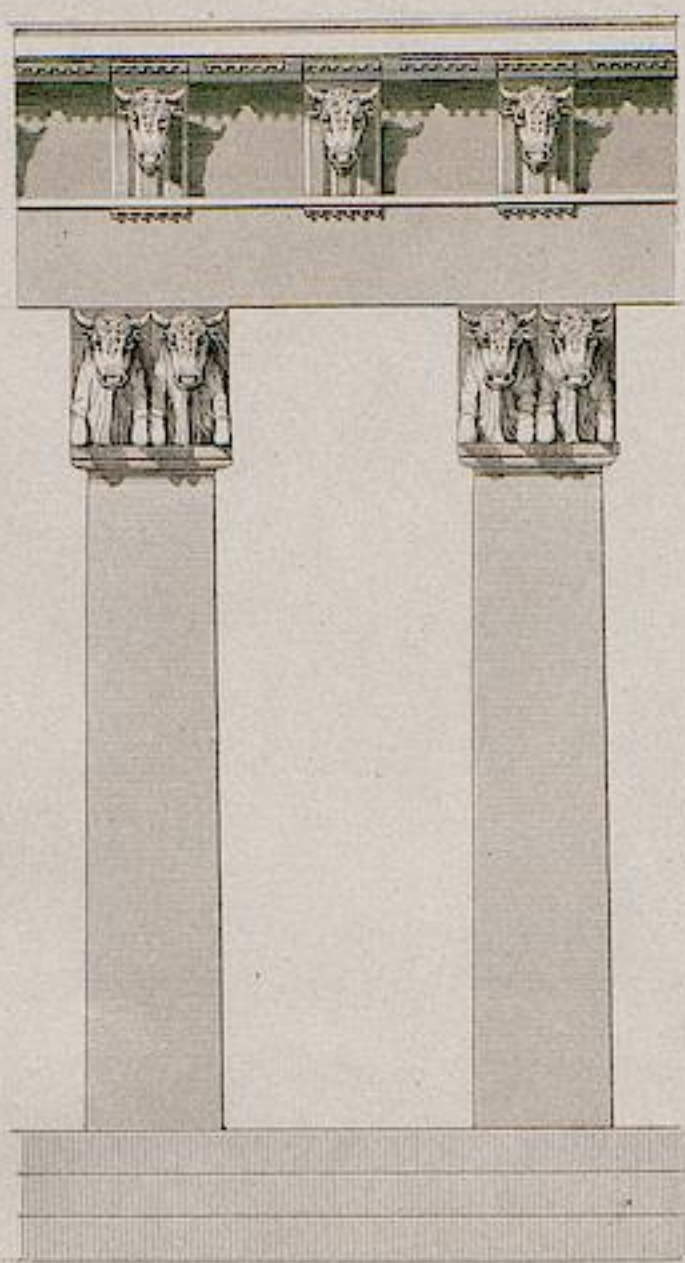


Fig. 6.

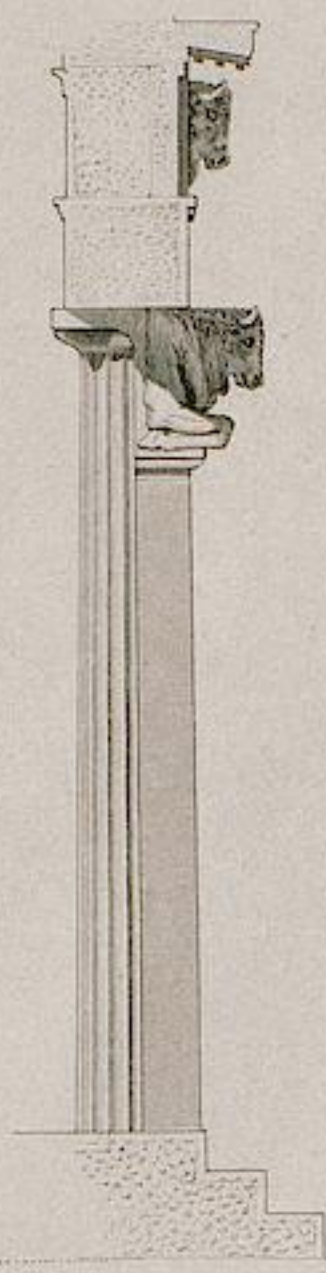


Fig. 8.

THE
TEMPLE OF APOLLO EPICURIUS,

AT
BASSÆ, NEAR PHIGALIA,

AND
OTHER ANTIQUITIES IN THE PELOPONNESUS,

ILLUSTRATED

BY

THOMAS LEVERTON DONALDSON, ARCHITECT,

MEMBER OF THE ACADEMIES OF FINE ARTS AT ROME,
VENICE, MILAN, AND FLORENCE.

VOL. IV.

B

DESCRIPTION
OF THE
TEMPLE OF APOLLO EPICURIUS,
AT
BASSÆ, NEAR PHIGALIA.

AMONG the most important architectural antiquities of Greece, but particularly of the Peloponnesus, is the Temple of Apollo Epicurius at Bassæ, near Phigalia, from the ascertained era of its design, the character of its style of art, the beauty of its ornaments, and the extent of its preservation.

Phigalia was situated at the south western angle of the province of Arcadia; a village called Paulizza now occupies its supposed site. A gate, towers, part of the walls, and fragments of columns now remain, and attest its ancient importance. The Temple at Bassæ, by the account of Pausanias, was forty stadia, or about five miles, distant from Phigalia, and, according to Levantine travelling, it is found to be rather more than a two hours' journey^a to the east of Paulizza: it stands on a spot now only known in the neighbouring country by the name of "The Columns", and is encircled by the captivating scenery of a province, the cradle of poetry, music, and pastoral fable.

In the selection of the position of their temples when detached from cities, the ancients were peculiarly happy. One of the constituent properties of architectural effect, the principle of the picturesque, seems powerfully to have been felt by them; in illustration of which we have only to allude to the temples of Ægina, Sunium, and Tivoli; to which we may add this edifice also, which impends a ridge of the mountain base of Cotylius, and commands one of the most impressive views in Greece: but the prospect from a neighbouring eminence with the unchanged features of the surrounding mountains, recalls to the mind of the classic spectator some of the most memorable events of Grecian history, and the ruin beneath him, and the beauty of the adjacent country, realize his fondest reveries on ancient art, and the charms of poetical delineation.

In front, looking south, Mount Ithome rivets the attention, whose bicipital summit dominates over the Messenian plain, extending to the sea, which bounds the horizon. Within the strong holds of this mountain rose the Acropolis of the Messenians, a people whose political existence was inimical to the aggrandizement of the Spartan State, and whose struggles and fortunes occupy an early and interesting portion of Grecian history; their citadel was at length razed after a siege of ten years, and ultimately, at the close of a subsequent war, the whole population was expelled from the province by that fierce republic: but after a century and a half of exile, Epaminondas reunited their scattered posterity, and founded Messene at the base of the Ithomean citadel of their ancestors; ruins of which still remain to interest the enquiring traveller. On the left, Taygetus overlooking Sparta, extends his

^a As the distance from Paulizza, according to this computation, at about three miles per hour, is greater than that given by Pausanias, he may have meant in a right line of forty stadia.

The difference may be accounted for by the acclivous and circuitous nature of the road.

barrier chain of subordinate mountains from between the Laconian and Messenian plains, onward to the Tænarian promontory. At the right, Pylos^a, the Homeric city of Nestor, advances to the sea; in the distance and farther to the right, the Strophades^b are faintly visible. To the north the view of the interior of Arcadia, a country still worthy of the pleasing association attached to its ancient name, is intercepted by the intervening summits of Cotylius; this region is elevated above the level of the provinces contiguous; here the oak, the indigenous offspring of the soil, and which anciently gave the name of Drymodes^c to the province, as the mulberry tree is supposed to have done to the whole Morea, still darkens with 'prodigality of shade' the vales and glenny sides of the mountains.

Phigalia, according to Pausanias, was built by Phygalus^d, son of Lycaon and grandson of Pelasgus, who may be styled a founder of the Grecian nation, and was afterwards called Phialia, from Phialus, son of Bucolion, sovereign of Arcadia, who attempted to deprive his ancestor of the honor of building and naming the city, but that name was not generally adopted^e. Phigalia is scarcely^f otherwise known in history, after its capture by, and recovery from the Spartans, about the time of the thirtieth Olympiad^g, than by the troubles excited in the conflict between the oligarchic and democratic factions, in the one hundred and second Olympiad, at the period of the Theban ascendancy^h.

It is however from Pausanias, that correct, though far from systematic topographer, that the principal knowledge of this city, and of the ruin at Bassæ, is derived. In his description of the country round Phigalia, he observes, "Phigalia is surrounded by mountains; on the left by that called Cotylius, and by others on the right, among which is prominent Mount Elaius. Cotylius is distant from the city of Phigalia about forty stadia, on which mountain there is a village called Bassæ, and the Temple of Apollo Epicurius (the Deliverer), which, together with its roof, is of stone: it surpasses all the temples which are in Peloponnesus, with the exception of that in Tegeaⁱ, in the beauty of the stone and harmony of the proportions. The name of Epicurius was applied to Apollo, he having brought them assistance during a pestilential disease, on which account he received among the Athenians the appellation of Alexicacos^k, having driven the plague also from them. This deliverance oc-

^a Now called Eski (old) Navarin. Between the promontory on which stood Pylos, and the modern town of Navarin, extends one of the most capacious harbours of the Morea, or of Greece, closed on the south by the Isle of Sphacteria: in the former wars of the Morea it has been, as at present, the chief rendezvous of the Turkish marine forces.

^b — Strophades Graio stant nomine dictæ
Insulæ Ionio in magno: quas dira Celeno
Harpyiæ que colunt aliae. Virg. Æn. III. 210.

^c From *Δρυμόδης*, quernus, silvosus. Pliny, speaking of the Peloponnesus, says, 'Mediterranea ejus Arcadia maxime tenet, undique a mari remota; initio Drymodes mox Pelasgis appellata.' Lib. IV. Cap. 6.

^d Pausanias, Lib. VIII. Cap. 3.

^e Ibid. Cap. 5.

^f Phigalia is mentioned by Rhianus, a poet of Crete, in Stephanus Byzantinus, and by Athenæus Deip. LX. c. lix.

^g Vide Pausanias, Lib. VIII. Cap. 39.

^h Diod. Sic. L. XV. 357. Mitford's Greece, Vol. VI. S. ix.

ⁱ The Temple of Minerva at Tegea is described by Pausanias as having had an Ionic peristylum, and within, an order of Doric columns, with another of the Corinthian order above them. The Earl of Aberdeen, in his elegant essay on Grecian architecture, observes, "It is possible that we ought to reverse the order in which Pausanias speaks of the exterior and interior columns; as it is more reasonable to suppose that the peristyle was Doric, and that the less massive orders were in the interior of the building. This is in some measure confirmed by the mode actually observed in the Temple of Apollo near Phigalia, which is compared by Pausanias with that of Minerva at Tegea." However, with the example before us of a Corinthian column ranging under the same entablature in the midst of a series of those of the Ionic order, we have little reason to view with surprise the statement of Pausanias on the columnar arrangement of the Temple of Tegea,

before the principle of system had entirely pervaded the practice of the art and science of architecture.

It is a remarkable circumstance, that among the ruined fragments on the north side of the Parthenon, the helix of a Corinthian capital was found by Mr. H. W. Inwood, in whose possession it now is, the style of execution of which, corresponds with the delineation of the fragment of the capital found within the Temple at Bassæ, to both of which structures Ictinus was architect.

Of the city and temple at Tegea, scarcely more than sufficient remains to mark the site. Tripolitza has been raised from the ruins of that and the neighbouring cities of Mantinea and Megalopolis, but a judicious excavation at Tegea might be productive of interesting antiquities, and settle all doubt on the passage of the ancient Hellenic topographer.

^k A celebrated statue of Apollo *Ἀλεξίκακος* was by Calamis, a cotemporary of Phidias, and its supposed representation is to be found on bas-reliefs with a bow, and similar to the Apollo Belvidere, the action and attributes of which figure correspond with the above designation 'a driver away of evil.' Mr. Flaxman has ascertained the last-named figure to be a copy from a bronze one, particularly as the execution of the hair and chlamys resembles art in that material. Visconti however believed that the statue named Alexicacos, seen at Athens in the time of Pausanias, may have been a copy substituted for the original removed by the Romans, and that the Apollo Belvidere found at Antium may be an imitation of the statue of Calamis by a subsequent artist, to which he added new beauties, departing from the style of that master, whose works were chiefly in metal, and which partook of the dry and hard manner of the early Attic school. It is probable, therefore, that the Apollo Belvidere of the Vatican is a copy from the Apollo Alexicacos here alluded to. Vide Pausanias, Lib. I. Cap. 3. Lib. V. Cap. 25. Pliny, Lib. XXXVI. Museo Pio Clementino, Vol. I. Report of Select Committee on the Elgin Marbles, p. 73.

curred also to the Phigalians about the period of the Peloponnesian and Athenian war, and not at any other time: the confirmation of which is the appellation of Apollo having the same signification among each people, and that Ictinus, the architect of the temple at Phigalia, flourished in the age of Pericles^a, and constructed for the Athenians the temple called the Parthenon. My narration has already described that the statue of Apollo is in the agora or market-place of the Megalopolitans.”^b

In the mention of the statue just cited he says, “But there is before the sacred enclosure [or peribolus of Lycæan Jove in the agora of Megalopolis] a brazen statue of Apollo worthy of being seen; the height of which is twelve feet; it was removed as a donation of the Phigalians for the ornament of Megalopolis; but the place, where the statue was originally raised by the Phigalians, is called Bassæ, and thence the appellation of the god by the Phigalians, has followed it. Wherefore he had the name of Epicurius will be found in my description, when I discourse concerning the monuments of Phigalia.”^c

The ruin at Bassæ, which shews the former opulence of the people of that district, is we believe not named in ancient history, except in the above description of Pausanias. The Phigalians were united with the Arcadian league at the period of the foundation of Megalopolis, the federal city of Arcadia, subsequent to the time when their ancestors, visited by a pestilence, had enshrined Apollo the deliverer, on this sacred spot. Bassæ was possibly either the place of his reported appearance in their aid, or the scene of their refuge from the infected haunts of population. The Phigalians may have been induced with little reluctance, as the impression of the epidemic calamity had naturally diminished, to concede for the decoration of the capital of their new state, from a remote and unfrequented corner of Arcadia, the magnificent statue of the Divinity of Bassæ.

The ruin at Bassæ, after perhaps experiencing the rage of the Iconoclasts, and posterior to that period, being subject to the occasional removal, as from a quarry, of the quadrangular stones, for materials in the construction of the neighbouring villages, remained otherwise unnoticed, during ages of semi-barbarism, under the languid rule of the Byzantine empire, the transient Venetian sovereignty of the Morea, and the desolation of the Turkish conquest of Greece, until the reports of the natives to enquiring visitors of the coast respecting the antiquities of the country, excited the attention of travellers.

The earliest modern notice we have found of this monument is in the work of Mons. Pouqueville^d, who describes the temple as having been sought for about the year 1770 by a Mons. Bocher, an enterprising French architect proceeding from Caritena, during a second visit to the Morea, who fell a sacrifice to his professional zeal, being murdered by the barbarous Moreots near the ruins of the temple. Since that time few travellers but in large parties, or with a strong escort, have had the temerity to explore the country of this beautiful antiquity, so little distant from the fastnesses of the piratical mountaineers of Maina. Our countryman, Sir William Gell, we believe, was the first who

^a Pericles died of the plague at Athens, which lasted five years, 429. B. C. Plut.

^b Περιέχεται δὲ ἡ Φιγαλία ἔρειπιν, ἐν ἀριστιερᾷ μὲν ὑπὸ τοῦ καλουμένου Κοτυλίου, τὰ δὲ ἐς δεξιά ἵτιον προβληκμένοι ἐστὶν αὐτῆς ἔρος τὸ Ἑλλάϊον ἀπὶ χερσὶ δὲ τῆς πόλεως ἐς τισσαράκοντα τὸ Κοτύλιον μάλιστα σταδίου· ἐν δὲ τῷ αὐτῷ χωρίῳ τί ἐστι καλούμενοι Βᾶσαι, καὶ ὁ ναὸς τοῦ Ἀπόλλωνος τοῦ Ἐπικούριου, λίθου καὶ αὐτὸς ἔροφος. καὶ δὲ, ὅσοι Πελοποννησίους εἰσὶ, μετὰ γὰρ τὸν ἐν Τεγείᾳ προτιμῶντο οὗτος ἂν τοῦ λίθου τε ἐς κάλλος καὶ τῆς ἀρμονίας εἴηκε. τὸ δὲ ὄνομα ἐγένετο τῷ Ἀπόλλωνι ἐπικουρῶσαντι ἐπὶ νόσῳ λοιμῶδι· καθότι καὶ παρ’ Ἀθηναίους ἐπωνυμίαν ἔλαβεν Ἀλεξίμαχος, ἀποτρίψας καὶ τούτοις τὴν νόσον· ἴπασσι δὲ ὑπὸ τὸν τῶν Πελοποννησίων καὶ Ἀθηναίων πόλεμον καὶ τοὺς Φιγαλίας καὶ οὐκ ἐν ἱτίῳ καὶ μὴ μαρτυρία δὲ αἱ τε ἐπικλήσεις ἀμφότεραι τοῦ Ἀπόλλωνος εἰσὶν τι ὑποσημαίνουσιν, καὶ Ἰκτίος ὁ ἀρχιτέκτων τοῦ ἐν Φιγαλίᾳ ναοῦ, γεγονὼς τῇ ἡλικίᾳ κατὰ Περικλῆα, καὶ Ἀθηναίος τὸν Παρθενῶνα καλούμενον κατασκευάσας. εἰδὼς δὲ ὁ λόγος ἦδη μοι, τὸ ἄγαλμα εἶναι τοῦ Ἀπόλλωνος Μεγαλοπολιτῶν ἐν τῇ ἀγορᾷ. Pausanias. Arcadica, Lib. VIII. C. XLI.

^c Ἔστι δὲ πρὸ τοῦ τειμένους τούτου χαλκοῦν ἄγαλμα Ἀπόλλωνος θίας

ἄξιος, μέγεθος μὲν ἐς πόδας δώδεκα· ἐκομίσθη δὲ ἐκ τῆς Φιγαλίας συντελείας ἐς κόσμον τῇ Μεγάλῃ πόλει. τὸ δὲ χωρίον ἵστα τὸ ἄγαλμα ἴδρυτο ἐξ ἀρχῆς ὑπὸ Φιγαλίων διορίζεται Βᾶσαι· τῷ θεῷ δὲ ἡ ἐπικλήσις ἠκολούθηκε μὲν ἐκ τῆς Φιγαλίας· ἐφότῳ δὲ ὄνομα ἔσχεν Ἐπικούριος, δηλώσει μοι τὰ ἐς Φιγαλίας τοῦ λόγου. Pausanias. Arcadica, Lib. VIII. C. XXX.

^d “Les habitants de Caritene racontent aux étrangers l’aventure d’un voyageur dont ils n’ont pu me dire le nom; il fut assassiné, il y a plus de trente ans, comme il se rendoit à quatre ou cinq lieues de là pour visiter les ruines d’un temple qui se trouve au midi d’Andritsena. Ils disent que ce fut en vain que l’on chercha à connoître les auteurs de sa mort, qu’ils s’accordent à attribuer aux Laliottes—une peuplade—de la petite ville de Lala—reste impur des brigands échappés au glaive de la justice.” In a note he observes ‘Seroit ce M. Bocher, architecte qui, retournant une seconde fois dans la Morée, disparut sans qu’on en ait jamais entendu parler depuis?’ Pouqueville, Voyage en Morée en 1798, &c.

procured any detailed account^a of the temple, which was found to resemble in magnitude, and to class with the Temple of Theseus at Athens, but to differ from it in the proportions, and number of columns on the flanks, and in the singular arrangement of the cella.

Enquiry being thus revived towards a monument of the age of Phidias, erected by Ictinus his coadjutor in the creation of the Parthenon, recent architectural travellers proceeded to the spot to investigate the minute construction of this elegant temple, and, among others, the late Baron Haller^b, in conjunction with Mr. C. R. Cockerell and Mr. J. Foster, examined the ruins with extreme diligence, and ascertained by a partial removal of the stones the existence of the sculpture in a state calculated to remunerate a speculation in a prompt and well-concerted excavation^c. On their return to Athens, this information excited considerable interest among the travellers and Franks resident there, particularly from the success of a recent excavation^d at the ruins of a temple at Ægina, supposed to be that of Jupiter Panellenius, when the sculpture of the pediments of that edifice was brought to light. This discovery, which was the more valuable, because it tended to elucidate our ideas on the progress and history of ancient art^e, during the period intervening between the monotonous and rectilinear style of the Egyptian sculpture, and the refined and graceful productions of the school of Phidias. The veil was now somewhat drawn aside; we beheld in this confirmatory standard of the often spoken of Æginetan school, the budding germs of latent excellence; here was a point from which, in the progress of intellect among a people of such ardent aspiration, perfection must have soon emanated; for with the Egyptians, as among the Chinese, though in the opposite extreme of grandeur to frivolity, art never advanced, and in nations with similar institutions never would have been progressive, beyond a fixed ratio of mechanical imitative mediocrity: here however we beheld an approximation to correct action and dramatic effect, but expression still remained deficient, and ideal beauty of form wholly unfelt.

Some of the members of the society of artists who had the good fortune to have made this excavation at Ægina, two of whom were our countrymen, had now visited the ruin at Bassæ, and still continued to pursue their studies in Greece, when Baron Haller impressed on them the propriety of uniting in the prosecution of an object so important to art as the rescue from oblivion of the sculpture of Bassæ also. The distance of the ruin from the sea, its remoteness from a civilized point of support, together with the jealous and suspicious character of the Turks and also Greeks, who had during the preceding visit obstructed even an examination of the ruins, imposed difficulties in the performance of the undertaking, which it required mature deliberation and combined means to avert and surmount. A party however was formed, with the well grounded expectation of realizing the project; it consisted of Baron Haller, Mr. J. Foster, of Liverpool, and Mons. Jacques Linckh, of Stutgard, architects, Baron Stackelberg, a superior amateur draughtsman, Thomas Legh, Esq. of Warwickshire^f, and Mons. Gropius, Austrian vice-consul and banker at Athens^g.

^a The plan from the notes of Sir William Gell will be found in the Appendix, Plate IV. of Wilkins's *Antiquities of Magna Grecia*, with an hypothesis of that writer on the construction of the roof: but the variations observed in that plan from the one now given, may possibly have resulted from the want of facilities on the part of Sir William in taking the dimensions of the edifice.

^b Baron Haller of Hallerstein, an artist most profoundly studious of the works of antiquity, to the regret of his friends and to the privation of elegant literature, became a victim to one of the pestilential fevers of Greece, in the midst of his researches at Athens, in the year 1817. It is satisfactory to hear that the result of his enquiries will not ultimately be lost to society.

^c We are persuaded from the inspection of the ruins at Sunium, that sculpture might be excavated beneath the remains of the Temple of Minerva; though, perhaps, in worse preservation than those of Ægina and Phigalia, on account of the vicinity of the sea.

^d May, 1811.

^e The sculptures recently discovered by the late Mr. W. Harris and Mr. Angell at Selinus in Sicily, are of the same description. They consist of sculptured metopes in very high relief, and partake of the character of the Æginetan school. These monuments of art discovered by the intellect and exertion of our countrymen, have been forcibly appropriated by the Neapolitans to the museum at Palermo. Graphic illustrations of them are now in progress of publication by Messrs. Angell and Evans.

^f This gentleman, at present Member of Parliament for Newton, Lancashire, whose travels in Egypt have been made public, being at that time at Athens, considerably promoted the success of the undertaking.

^g Mr. C. R. Cockerell, though absent pursuing architectural researches in Sicily, was also a sharer in the enterprise, he being, in conjunction with Baron Haller and Mr. J. Foster, the original discoverer.

An arrangement being agreed on at Tripolizza conciliating the rapacity of the Pacha^a, the expedition set out for the scene of its operations, and encamped around the ruins of the temple. Labourers were hired, upwards of a hundred of whom were employed to disencumber the interior of the temple from the masses of stone and marble with which it was obstructed; which shattered ruins of the roof and walls, were doubtless overthrown by earthquakes, in a region so often visited by that appalling calamity.

During three months the principal members of the party continued in that remote and romantic spot, either watching the progress of the excavation or delineating the charms of the adjacent scenery^b. The wild music of modern Arcadia was put in requisition, to contribute to the hilarity of the occasion, and to stimulate the peasantry to exertion.

At length the beautiful frieze in high relief, that surrounded the interior of the cella upwards of 100 feet in length, and 2 feet 1½ inches in height, was exposed to view, but in numerous fragments, which were carefully re-united, representing the battles of the Centaurs and Lapithæ and of the Greeks and Amazons, the favourite subjects of the early Grecian artists. The site of the temple being now cleared, and the sculpture removed to a place of safety out of the reach of a wanton or superstitious barbarism; the persevering excavators caused the frustra of one of the attached Ionic columns of the cella surmounted by its capital to be placed in their original situation in order to give a better idea of the interior of the edifice, but this, in their thoughtless or savage ignorance, the natives have removed or destroyed, and the valuable fragment of the Corinthian capital^c, the unique and singular feature of this edifice, is not now to be found.

The frieze having been removed to Corfu, was there offered to public sale; but, as on a recent and similar occasion the British government had been by some accident disappointed in the acquisition of the sculpture of Ægina^d, considerable interest was excited on the subject of the final destination of these marbles. Negotiations took place with the proprietors, and a price was named which appeared great, but at length by the concurrence of his present Majesty, then Prince Regent, the purchase of them was completed by General Campbell, at that time governor of Zante, for the British nation, and the marbles now enrich our national Museum^e.

It is a singular, and in some respects gratifying, coincidence, that the sculpture designed by Phidias^f, and that by his cotemporaries or rivals, should, after a lapse of twenty-two centuries, be united under the same roof in a distant and enlightened capital.

The entrance to the temple was facing the north; it stands in a direction of thirteen degrees

^a This excavation took place in the year 1812, during the period that Veli Pacha, son of the noted Ali Pacha of Janina, was Vizir or Governor of the Morea. The agreement with him on the part of the speculators was to pay him one half of the value of the marbles for his share, but he being removed from the Pachlic about the time of the termination of the excavation, he hastily disposed to his copartners of his property in the sculptures, which were barely afloat in time to escape being seized by the janisaries sent for that purpose by his successor. See Hughes's Travels, Vol. I.

^b We call to mind a panoramic view of the Temple and its environs, by Baron Stackelberg, a work of art of the highest class, made on that occasion.

^c It is to be regretted that the travellers engaged in this excavation did not transmit, with the sculpture of the frieze, this fragment, so very interesting to the history of architecture.

^d The marbles of Ægina were offered to our Government for six thousand pounds, but some demur taking place in consequence of scarcely any one having seen them but the proprietors, the owners, half of them Germans, negotiated with foreign courts for their purchase: a day had been fixed however for their public sale at Malta, and Mr. Combe, of the British Museum, agent of our government, appeared, but no one was present on the part

of the proprietors to proceed in or authorize the auction. The sculptures had, in the mean time, been privately sold to the Prince Royal of Bavaria, an enthusiastic admirer of antiquity, and munificent patron of artists, for the above sum. Our Government might have insisted on a sale taking place according to the public announcements, but, in consideration of that distinguished Prince, waived the undoubted right of proceeding further on the occasion. See the Report from the Select Committee of the House of Commons on the Elgin Marbles, p. 63.

^e The valuable acquisition of these marbles by the intervention of William Hamilton, Esq. now his Majesty's minister at Naples, was effected at a cost certainly not more than their equivalent, considering their authenticity as monuments in the history of art, the general excellence and beauty of their design, and also estimating the risk of capital and expense incurred by their removal. After much correspondence, the proprietors ultimately fixed the lowest price at 60,000 dollars, rather above £15,000, which Mr. Legh, a gentleman of property who was one of the fortunate excavators, had offered for them himself. They were at length purchased for that sum at a public sale at Corfu. See Report of Select Committee.

^f The Elgin marbles.

removed from north to south, and not in the direction of east to west as the generality of temples. It is forty-seven feet in front, and one hundred and twenty-five feet long, and is ascended from the platform of the peribolus by three steps. There are six columns in the fronts, and fifteen on the sides, which are of three feet seven inches in diameter, and nineteen feet six inches in height, and formed on the chaste Grecian Doric model. In the interior of the cella were attached columns of the Ionic order of a very ancient character, together with a single insulated column of the Corinthian order, over which on the four sides of the cella ranged the sculptured frieze. The columns and walls of the temple are constructed of the hard and beautiful lime stone of the country, but the sculpture and roof are of marble.

W*

EXPLANATORY DESCRIPTION

OF THE

PLATES.

BY THOMAS LEVERTON DONALDSON.

PLATE I.

VIEW OF THE TEMPLE FROM THE NORTH-EAST.

IN the distance are seen Mount Ithome and the Gulph of Messenia.

PLATE II.

PLAN OF THE TEMPLE.

This temple on the plan is hexastyle, with fifteen^a columns on the flanks, peripteral, and was most probably hypæthral. Its position differs from that of the generality of temples, as it lies north and south. Three steps elevate the "ambulatio" above the level of the peribolus: under the lowest step is a plinth projecting only four inches and a third, evidently shewing, that the plane of the area of the peribolus was level with the bottom of the third step.

Of this peribolus there are but few indications; but there can be little doubt of the former existence of one from the general practice of the Greeks and from the size of the cella, which renders a peribolus in this instance almost necessary, as the great concourse of people, that was present at the ceremonies, during the time of the festivals could not be admitted into the interior^b. Most of the public sacrifices of the ancients took place on a platform in front of the Naos or Ædes, where there was, on some occasions, a fixed altar protected by a covering. An example of this is to be found in

^a There is, I believe, no example in ancient architecture which perfectly coincides with the rules laid down by Vitruvius. With respect to the number of lateral intercolumniations, he requires that they should be double of those in front. "*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, procurrare videatur.*" Lib. III. Cap. III. This temple exceeds that number by four; but the hexastyle temples of Priene and Labranda in Ionia however, correspond with the above rule, built no doubt long subsequent to the foundation of this temple. In my examination of the edifices of the ancients, as compared with the rules of Vitruvius, it appeared that reliance could only be placed on his

authority, when he quotes more ancient authors, or names the examples on which he founds his principles: in other cases the propriety of many of his precepts may be justly questioned.

^b The admission into the cella of some temples was interdicted to all. Pausanias relates upon report (Arcadica, C. V. and X.), that at the portal of the Temple of Neptune near Mantinea, the prohibition was indicated by a mere cord stretched across the doorway, and that Æpytus, son of Hippothous, having with daring effrontery cut the cord, was immediately on entering the temple struck blind by a wave of sea-water. It is not impossible, but that a very slight artifice might have produced this effect, as though resulting from the anger of the god, upon any intruder bold enough to violate the promulgated injunctions of the priesthood by impiously passing the sacred line.

the Temple of Minerva at Priene, and among the ruins of Claros^a in Asia Minor. In front of the Temple of Juno^b at Agrigentum, also, are observable seats, appropriated perhaps to the magistrates and other distinguished members of the state.

The arrangement of the engaged columns of the cella is very peculiar. A similar disposition has never hitherto been found, though perhaps in the Temple of Apollo Didymeus at Branchidæ, near Miletus, the projecting pilasters conveyed the same effect less distinctly expressed. The spaces between the Ionic columns seem to afford admirable situations for statues, as they would be secured by the columns on each side, and by the soffites above, from the occasional inclemency of even that mild atmosphere.

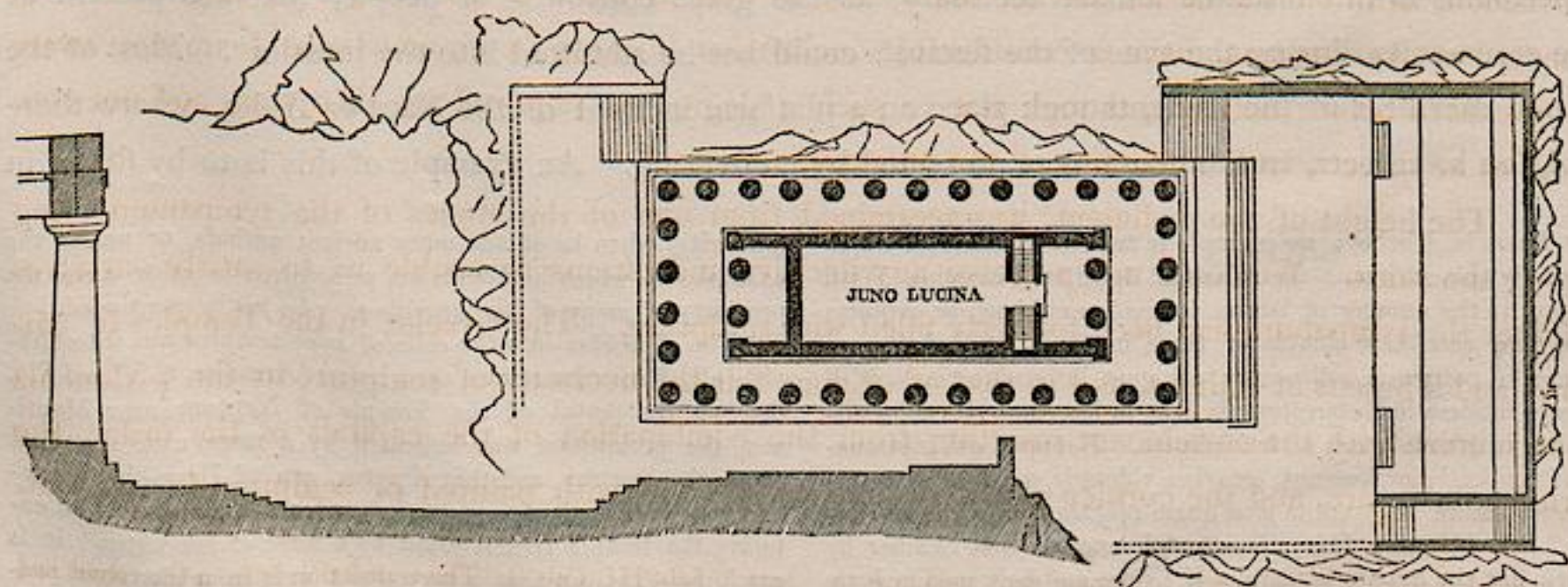
The column which immediately faces the entrance from the pronaos, occupies the supposed position of a Corinthian column, the base and capital of which were found among the ruins. The distance between the two angular Ionic columns is too great not to suggest, that there must have been some intermediate support for the transverse architrave; at the same time it is too small to allow of a triple intercolumniation, an arrangement more consonant with the Grecian purity of style; but no fragment has been discovered of a second capital or base. The double intercolumniation, however, has this defect, that the central column occupies the spot which generally is supposed to be more appropriate to the statue of the Divinity, and for which the ample space behind seems to point it out as the proper situation. It is not impossible that the cella of the temple might have been wholly covered by the roof, in which case it would lose its hypæthral character, and then the statue of Apollo might have been placed before the column in question: but the sculpture in the Ionic frieze, and the sunk pavement of the cella indicate that there was a compluvium^c. It would therefore appear, that the spot described is the only one for the Corinthian fragments, the capital and base of which were found in the ruins; but that there should have been a column of a different order to range with the series of Ionic columns, is one of those caprices irreconcilable with the serious feelings which generally influenced the Greeks in all matters connected with their sacred rites.

Another observation rises out of the above remarks. This variety of design may give latitude to suggest the probability that the interior of the temple may have been of a later date than the exterior. The peculiarity of the Ionic and Corinthian capitals and bases, no less than the disposition of the attached columns, some of them angular, and the style of art observable in the sculptures of the frieze, may also indicate a less remote period than the age of Pericles, when the severer

^a Near a Turkish village called Zille.

^b On the east façade three steps, as usual, lead down from the level of the ambulatio upon a plane about nine feet wide, from

which are four or five more steps, which descend on the pavement of a court. At the distance of thirty-one feet is a raised platform, thirty-seven feet wide, with steps and seats.



^c Espace ouvert qui sert à donner du jour à l'atrium et par lequel les eaux pluviales tombent au centre de la cour. Vide Mazois. Ruines de Pompéi, Tome II. and the Palais de Scau-

rus, p. 59, where that elegant writer satisfactorily explains many of the terms of Vitruvius hitherto misunderstood.

rules of art were adhered to, with a species of superstitious veneration. We have examples of engaged columns in the ruins of Agrigentum, but they are external, and no author assigns to them a period so remote as that of the foundation of this temple.

The lateral door is another peculiarity, and can only be accounted for as perhaps affording an easy access to the opisthodomus, in which were preserved some of the offerings, sacrificial utensils, and statues, and thus allowing to the priests greater facility of ingress and egress, when the body of the cella was occupied by a concourse of suppliants. The Parthenon at Athens and the Temple in Egina afford a direct communication from the cella to the opisthodomus and posticum, but it was by no means usual to pierce the wall of the posticum, so that the only access to the posticum was generally from the posterior portico of the peristyle. No indications were perceptible of holes to receive a railing to inclose the pronaos or opisthodomus, a precaution adopted by the Greeks in several of their temples.

In the posticum the angular columns are now wanting, but those remaining enabled us to ascertain with great precision the length of the peristyle.

The blocks of stone that form the pavement remain entire, and are indicated by dotted lines.

This plan was measured by Mr. W. Jenkins, jun., and our fellow-traveller. With these gentlemen I made the tour of the Peloponnesus, and by their active co-operation and indefatigable exertions I am enabled to lay before the public the results of our united examination of the various antiquities of that interesting country.

PLATE III.

SOUTH ELEVATION RESTORED.

The four centre columns only of this front remain with their architrave. The shattered state of the columns did not allow us to ascertain their entasis, and it was equally impossible to discover whether the columns of the peristyles had an inclination inwards towards the walls of the cella. Vitruvius says^a, "The bases being thus completed, we are to raise the columns on them. Those of the pronaos and posticum are to be kept with their axes perpendicular, the angular ones excepted, which, as well as those on the flanks right and left, are to be so placed that their interior faces towards the cella be perpendicular. The exterior faces will diminish upwards as above mentioned. Thus the diminution will give a pleasing effect to the temple." The axis of the columns of the Parthenon, both on the flanks and on the fronts, as well as those of the temple in Ægina, and of Concord at Agrigentum, have a considerable inclination inwards (a circumstance I am not aware to have been before noticed), though not to such a degree as required by Vitruvius, and not confined, as he directs, to the columns of the peristyles only.

The height of the pediment^b was ascertained from one of the stones of the tympanum lying among the ruins. We could not perceive any decisive indications to enable us to satisfy ourselves whether the tympanum had been formerly filled with sculpture. The Greeks, in the Temples of Minerva and Theseus at Athens, and in that of Ægina, felt the necessity of sculpture in the pediments to harmonize with the enrichment resulting from the combination of the capitals of the order, the varied entablature, and the cornice of the pediment decorated with painted or sculptured ornament.

^a "Spiris perfectis et collocatis, columnæ sunt medianæ in pronaos et postico ad perpendicularum medii centri collocandæ. Angulares autem, quæque è regione earum futuræ sunt in lateribus ædis dextra ac sinistra, uti partes interiores, quæ ad parietes cellæ spectant, ad perpendicularum latus habeant collocatum: exteriores autem partes, uti dictum de earum contractura, hic enim erunt figuræ compositionis ædium contracturæ justa ratione ex-

actæ." Lib. III. Cap. 3. The translation is from the recent and elegant edition of Vitruvius by Mr. Gwilt.

^b It would be interesting to examine the relative inclination of the pediment with the horizontal cornice in the various Greek temples, and to ascertain the variation which took place in the different styles and under peculiar circumstances. It is a curious fact, that the soffite of the mutule never follows the rake of the pediment.

It is not improbable that this temple also was adorned in a similar manner, though the excellence of the sculpture of this part may have rendered it a more desirable object of plunder.

The lion's head is a restoration authorised by numerous examples.

PLATE IV.

ORDER OF THE PERISTYLE.

The reader will perceive from the view that the frieze and cornice are entirely displaced. This Plate represents the various component parts of the order in their relative situations. The arrises or sharp angles of the flutes are so much destroyed, as to render it difficult to ascertain the precise diameter of the columns at the step. The only one we could take at all accurately, was upon a frustum, apparently the lower one, of the column of the SW. angle, and that was removed from its place.

The shafts of the columns were composed of six or seven frusta.

The detail of the necking is a restoration, for though the whole height and the depth of the channels are given, the present state of the ruin did not allow of more particular measures.

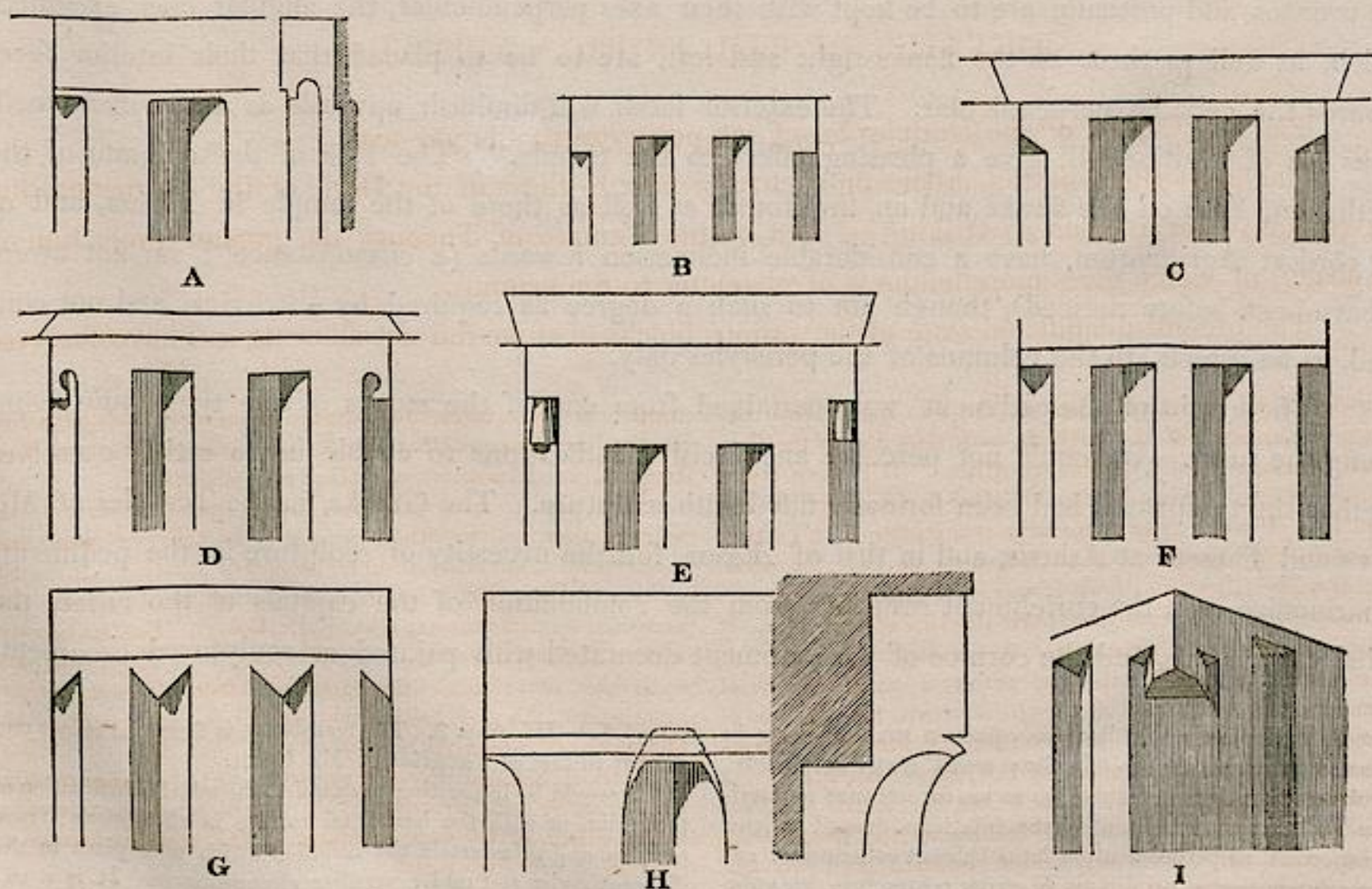
To prevent the superincumbent weight of the stones of the architrave from crushing the projecting mass of the abacus, there is a slight interstice left above the abacus, which throws the weight on the centre of the capital, and at the same time marks the outline on the soffite with greater distinctness.

The same width is given to the triglyphs and metopes that occurs in the centre of the fronts and flanks, and which of course is the general proportion of the order. The great difference which there is in the angular metopes and triglyphs, is a variation from the principle of the order to render the angular intercolumniation less different from the others. The angular metope of the Parthenon is about six inches larger than the others.

The angular head of the semi-glyph being destroyed it is here restored*.

* One of the greatest difficulties to be overcome in studying the ruins of Grecian architecture is, to ascertain the proper method of arranging the head of the angular channel or semi-glyph. In European Greece I remember only one decided example, and

that at Delphi; in all the other temples the head appeared to me broken away. The following examples prove how great a variety occurs in this minute point of the Doric order.



A is from a fragment found at the south-east entrance to Delphi, on the road from Lebadia and Thebes, among some ruins

that belonged most probably to the Temple of Minerva Pronæa, described by Pausanias. The section shews how the return-head

The actual projection of the cavetto of the stillicidium beyond the bird's-beak moulding might be more or less advanced. The application of the profile of the cima recta, instead of the ovolo, as the crowning moulding, is peculiar to this example in European Greece, but in Asia Minor it frequently occurs. It will be observed, that the ornament of the sima is neither at right angles to the inclination of the pediment, nor to the horizon, but between the two.

PLATE V.

ENTABLATURE OF THE ORDER OF THE PERISTYLE AND ROOF.

Fig. 1. Section through the frieze and cornice.

The head of the channel of the triglyph is cut upwards to gain depth of shade. None of the guttæ of the mutules are cut out of the solid, but have joggles which are fastened into the matrices prepared on the soffite of the mutules: that is, each drop is a small cylindrical piece of stone let into the holes sunk in the substance of the mutules. Some of the guttæ of the great temple at Selinus in Sicily and at Pæstum are managed in the same manner. A perspective view of one of the guttæ is given to a larger scale.

Fig. 2, 3, and 4 represent the section and elevations of the tiles and ante-fixæ, which were of marble^a. It is to be observed that, instead of the more general practice of ἀγμῶς or narrow joint tiles, extending from the ridge to the eaves so as to cover the joints of the flat tiles, in order to prevent the admission of the rain, here each tile with its ἀγμῶς forms one slab cut out of the solid marble. The distance between each ante-fixa is presumed so as to give four ante-fixæ to each intercolumniation.

Fig. 5. Section of the raking cornice of the pediment.

Fig. 6. The ornament of the sima more at large. Each block of marble comprehends two complete leaves of each variety in lengths of two feet one inch and a quarter.

PLATE VI.

DETAILS OF THE DORIC CAPITALS.

Fig. 1. Capital of the Doric order of the peristyles to a larger scale.

The proportions of this order approach very near to those of the Doric of the Parthenon, but the capital is not in effect so striking as that of the Temple of Theseus, the greater projection of the abacus of which gives more boldness of character to the echinus.

The present dilapidated state of the various blocks of stone did not allow us, as I have observed

or profile of the semiglyph rises on the side higher than the bottom of the fascia of the triglyph, as it does also in the Parthenon, Theseum, and Propylæa at Athens. B is from Heraclæa near Miletus, erroneously called Mius by Chandler; C and D are from Priene. The extraordinary example of E with a gutta to occupy the space, is at Halicarnassus, but the whole order of which it forms a part is of an inferior age and character, of Grecian art. F is from the Doric Portico of the Agora at Athens, according to Stuart. For the example G, I am indebted to Mr. J. Angell, who met with it in the Acropolis of Selinus in Sicily. Mr. J. P. Gandy has favoured me with one of the triglyphs at Pæstum H, and with the very singular arrangement of I, discovered by him among the ruins of Gnidus. I was very anxious to ascertain this point in the Parthenon, the Propylæa, and Temple of Theseus, and had the work of Stuart with me, but could not, after a very minute research, find any one semiglyph sufficiently entire to prove decidedly that his arrange-

ment was not a restoration founded upon some other authority. It is to be observed that the Asiatic examples are not from temples, but from agoræ and other civil edifices.

^a In a passage from Pausanias already quoted (p. 4. n. ^b) the original describes the whole temple to be (λίθου) of stone, and which word is by many authors translated 'marble', as in the edition of Paris, 1820, by Monsieur Clavier, which has the text corrected by that eminent scholar, Dr. Coray. The fact however is, that the capitals of the Ionic columns, the ceilings, roof, and sculptures, are of fine white granular foliated Greek statuary marble, resembling Pentelic: whereas all the other parts of the temple are of a compact lime stone of a light drab (white lias) color, which becomes white by the action of the atmosphere after long exposure, and is penetrated by contemporaneous veins of a harder variety of the same substance. This stone is capable of receiving a very high polish.

before, to take any more accurate dimensions of the necking, which I have given to the full size in Fig. 2, as it appeared to me.

Fig. 3. Annulets to the full size.

Fig. 4. In this outline, are shewn the general principles which appear, on most occasions^a, to have directed the Greeks in the composition of their Doric capitals. From the necking to the abacus, the outline is that of a cyma reversa, having a projection that varied according to the æra, or style of art peculiar to the country; the existing Attic examples being but slightly projecting, while the immense abacus of the orders now remaining at Corinth, Pæstum, and in Sicily, gives a bolder profile to the capital. The entasis of the shaft continues up to half the height of the hypotrachelium, where it begins to assume a diverging direction. It will be seen that the annulets have a concave profile, as in Fig. 3, and that their projection from the echinus is gained by letting the outline of the echinus above the upper fillet cut into the general outline of the cyma reversa.

Fig. 5. Capital of the pronaos and posticum.

Fig. 6. Details of the annulets and necking of the less order to the full size.

Fig. 7. Capital of the antæ with the architrave of the order of the pronaos. The profile of the antæ-capital is a graceful departure from the usual combinations of mouldings adopted in Greece. The dimension of one foot seven inches and two tenths proves that this is the lateral face of the capital, the anta having diminished from the base where the dimension is one foot nine inches and seven tenths. The commencement of the triglyph above the tænia is given, as on the upper bed of the architrave there were evident signs of the channels of the triglyphs placed thereon. At the Temple in Ægina, Nemea, and of Concord at Agrigentum, triglyphs were placed over the columns of the pronaos and posticum, but did not continue along the lateral walls of the cella. In this temple, the metopes of the porticus were enriched with sculpture, some few fragments of which were discovered during the excavations. In the Parthenon a basso-relievo occupies the frieze, encircling the walls of the cella, though the regula with the guttæ in the architrave still retains the distinctive character of the Doric entablature.

PLATE VII.

LONGITUDINAL SECTION THROUGH THE POSTICUM AND OPISTHODOMUS OF THE TEMPLE.

This portion of the temple was chosen, instead of the pronaos, for the sectional line in order to shew the arrangement of the Ionic angular capital, and to avoid a restoration of the portal, for which the ruins offer but too little authority.

In this, as in all the temples of the Greeks, is perceptible the ingenuity with which they overcame the difficulties of a restricted space, in order to produce the greatest possible effect. The proximity, which necessarily occurs between the columns of the porticus and pronaos at one end, and between those of the posticum and opisthodomus at the other, required that the columns of the pronaos and opisthodomus should be of dimensions less than those of the peristylum, in order that by their reduced height, and by the step below, an optical illusion might be produced, equivalent for the effect that would result from distance. By a propriety of construction the first course of stone on the inside, as well as on the outside of the wall of the cella, is of a greater height than the other courses, which thus gives an appearance of greater firmness and solidity.

The height of the Ionic columns is presumed.

^a The Capitals of the Temples at Selinus and of the Basilica at Pæstum are departures from the principle here assumed.

The restoration of the part above the cornice over the sculpture is not hazarded. We are too ignorant of the precise arrangement of the compluvium of the Greek temple, and the various fragments are too little decidedly appropriate, to offer a sufficient or satisfactory conclusion on this point.

The frieze of the Ionic order was enriched by a basso-relievo extending round the four sides of the cella to a length of one hundred and one feet, composed of twenty-three slabs; two feet one inch high, varying in length from two feet eight inches to five feet ten inches; and attached to the block that backed them by means of metal ties, which perforated the holes now perceptible in each slab of the frieze.

This interesting frieze illustrates the fabulous histories, so often recorded by the Grecian artists, the war of the Greeks and Amazons, and the contest between the Centaurs and Lapithæ; the former represented on twelve slabs, having the direction of the subject from left to right, and the latter sculptured on eleven slabs, having a direction of the figures from right to left.

It is not the object of the present remarks to enter into a dissertation upon these sculptures which now form part of our natural collection, and are so ably described by the pen of Mr. Taylor Combe^a of the British Museum, but solely to offer a few observations upon their leading points connected with the date of the interior of the edifice.

Ictinus having erected both this temple and the Parthenon at Athens, it has been natural to attribute the relievos of the Temple of Bassæ, to the age if not to the creative genius of Phidias, the artist who superintended the sculpture of the Parthenon; but the two friezes appear to me to indicate two different styles and two distinct epochs of art. The subject of the Parthenon represents the solemn approach of a religious procession to consecrate the offering of their homage with becoming awe in the fane of their protecting deity. In that procession every sentiment is that of calm serenity, every expression that of tranquil benevolence, every movement that of deliberate ease. There, like the majestic mass of the stately fabric, the Athenians added another tribute to the dignified majesty of the daughter of Jove, and immortalized an act instituted in her honour. The frieze of Bassæ, however, seems to serve more as an architectural enrichment, not immediately connected with the god to whom the temple is consecrated. Instead of the calm simplicity that reigns in the peristyle without, here the sculptor follows up the daring contrast afforded by the architectural decorations within, and, by a rapid succession of vigorous action and energetic grouping, embodying all the horrors of personal conflicts, the individual or collective acts of heroism, the savage unrelenting barbarity of the victor, the despair of the vanquished, or the accumulated bodies of the dead, drives from the mind of the spectator that tranquillity of feeling which should be the prevailing sentiment of the interior of a temple. The proportions of the figures are frequently not sufficiently considered, the heads often large and without expression, the limbs short and stout. It may be urged that the same peculiarities of proportions prevail in the marbles from Ægina, but, though the figures in them are also short and muscular, they have a certain delicacy and refinement of finish in each limb, and a peculiarity of expression in the features, that considerably diminish the bad effect resulting from disproportion, and proves them to be of a very different period. Most of the groupes in this frieze are boldly conceived, and display great knowledge of composition, and considerable vigor of effect, a better acquaintance with the general theory of the art, than with the minutiae of individual form. This latter quality is the first result of the laborious and continued study of the primitive elements of the art; but the power of composition, that more developed faculty of invention, is the fruit of ages of study and of a thorough acquaintance with the human figure, and generally outlives the decline of individual beauty of form. Thus in architecture many of the plans of the public buildings of the latter Cæsars, such as the Baths and the Fora, as much surpassed in composition the plans of the simple

^a A Description of the Collection of Ancient Marbles in the British Museum. With Engravings. Part IV. 4to. London, 1820.

edifices of the Greeks, as these last ever excelled their conquerors in the purity of the detail and in the elegance of the profile of the individual orders.

The remark with which Mr. Taylor Combe concludes his description of the contests of the Centaurs and Lapithæ seems to confirm the suggestions here advanced. "The style of these bas-reliefs is by no means uniform, some of the compositions being remarkably elegant and graceful, while, in others, the design is less beautiful, and, in some of them, the just proportions of the human figure have not by any means been accurately preserved. The legs, for example, are occasionally too short, and we may add that there is a deficiency of expression in the countenances, more particularly of the men and of the females; such defects, however, are amply compensated by the general ability displayed in the execution of the marbles, and, though decidedly inferior to the frieze of the Parthenon, these sculptures collectively are well entitled to claim the next distinguished place in point of real interest and merit. In the frieze of the Parthenon we discern more purity of taste in the design, and a higher degree of finish in the execution; but the Phigalian marbles display a bolder relief and a greater freedom of composition; the artist, from the nature of his subjects, having been enabled to exhibit the figures in more powerful action."

PLATE VIII.

DETAILS OF THE IONIC ORDER OF THE INTERIOR.

Fig. 1. Plan of one of the attached Ionic columns with the various projections of the mouldings of the base; the darker tint indicates the upper diameter; the lighter the lower diameter and the wall.

Fig. 2. Elevation of the preceding figure. It will be observed that the first high course of the walls of the cella, which forms a species of podium, returns along the side of the projection, which is terminated by the column somewhat exceeding its semi-diameter. The sinkings immediately above the pavement appear on the section of the wall, but do not return round the projecting wall; they are here dotted in to explain how they are arranged at the angles of the transverse walls of the pronaos and opisthodomus, and which may be further seen by reference to the preceding plate.

No part of the wall exists now above the first high course, on the upper surface of which there are indications of a set off of more than half an inch. The plinth, on which are placed the bases of the Ionic and Corinthian columns, is elevated about two inches above the level of the impluvium of the cella.

Fig. 3. Elevation of the front of the lower frustum and base of the Ionic columns.

Fig. 4. Section to the fourth of the original size of the torus of the base, by which is shewn the peculiar section of the bottom of the flute.

Fig. 5. Plan of three of the flutes at large.

Fig. 6. Capital^a and upper part of the shaft. For the dimensions on this elevation I am indebted to the obliging assistance of Mr. Thomas Allason, well known as the author of a work on Pola in Istria, and who, during a short visit to the temple, was enabled to take only a few cursory notes, the correctness of which other authorities have enabled me to verify.

Fig. 7. Plan of the flutes at large.

Fig. 8. Plan of the top of the capital.

^a This capital has been beautifully executed by Messrs. Browne, and Co. Scagliola manufacturers, after drawings by Mr. C. R. Cockerell, at Mr. Baring's house, the Grange, Hampshire, and

at the Honourable Robert Clive's, Oakley Park, Ludlow, Shropshire.

Fig. 9. Detail of the apothesis, fillet, and astragal; the flutings at the top of the columns terminate under the soffit of the apothesis, shewing no head or continuation to the arrises or sharp angles of the flutings.

Fig. 10. Perpendicular section through the eye of the volutes. It is to be remarked that the eye of the volute is a distinct piece of marble fixed into a groove.

Fig. 11. Horizontal section through the eyes of the volutes.

The dimensions of these two last figures were ascertained from the fragments now in the British Museum.

PLATE IX.

CORINTHIAN ORDER AND OTHER DETAILS.

This plate consists chiefly of the beams and cornices, which formed the decoration of the interior, and some of which are adapted in the section to those parts which the authority of the Parthenon seemed to suggest as their appropriate destination.

Fig. 1. Base of the Corinthian order.

Fig. 2. Profile of the torus traced from the original.

Fig. 3. It is to be regretted that the wanton violence of the natives should have destroyed an example so interesting as that of the Corinthian capital, a sketch of which, as taken by Mr. Allason, occupies the centre of the plate. It was intended to give a restoration of this capital, but the dimensions on it are so few, and the whole is in so shattered a state, as to preclude the possibility of restoring it in a satisfactory manner. From the concave face of the abacus and the indications of the springing of the caulicoli, this specimen seems much removed from what we may suppose to be the primitive form of the Corinthian capital, found by Stuart at the portico of the Temple of the Winds, and of which numerous examples and varieties are found in Athens and throughout Asia Minor.

Fig. 4. The dimension across the soffit of this beam, and the smooth appearance of the under face seem to indicate it as the architrave of the Corinthian column, whose diameter is but one inch less. A reference to the section will shew how the blocks of the frieze were fitted in the receding part.

Fig. 5, 6, 7. Are very difficult of application. The returned cima reversa of the soffit of Fig. 6, makes it probable that this block formed the supercilium to one of the doors.

Fig. 8. Appeared to be appropriate as the beam immediately under the lacunaria, the square recess being filled up by Fig. 12.

Fig. 9. Seems adapted for the cornice over the sculptured frieze of the cella.

Fig. 10. The very peculiar profile of this block and the absence of any authority of a similar moulding, render it more appropriate for a seat than a cornice.

Fig. 11. Occupies in the section the intermediate space between the frieze of the posticum and the beam under the lacunaria.

Fig. 12. Is a tracing from the original, which it appears probable formed the moulding for the square recess in Fig. 8.

The long exposure of the various blocks to the weather, has obliterated every trace of the painting which may formerly have enriched the mouldings. But it may be remarked, as a general rule, that the Greeks admitted very little sculptured ornament on the mouldings of the soffites and interior; justly considering, that the effect gained by decided colour, when the part from position was in shadow, was much more effective than any variety resulting from ornament in real relief. The eggs and darts

of the capitals of the antæ of the Parthenon are in very low relief and have evident signs of having been painted.

PLATE X.

THE LACUNARIA.

The destruction of the temple in the first instance, and the subsequent removal of all the blocks during the excavation, render it impossible to appropriate with any degree of certainty the different lacunaria to their original positions: the only authority is derived from a quantity of one description found in any one spot.

On reference to the plan it will be seen that the soffites of the porticus, pronaos, peristyles, posticum, opisthodomus, and the space behind the Corinthian column, offer the positions for the six varieties of lacunaria given in this plate.

It appeared probable that the caissons of Fig. 1, 2, decorated the soffites of the porticus, and from the analogy of form and position, those of Fig. 7 and 8, may be attributed to the posticum.

Of Fig. 3, 4, a fragment only was discovered which did not allow the size of the square of the caisson to be ascertained; its great dimension points out the space behind the Corinthian column, as the most probable spot for its destination. The lacunaria of Fig. 5, 6, were perhaps under the peristyles, those of Fig. 9, 10, and of Fig. 11, 12, probably occupied the soffites of the pronaos and opisthodomus. The pearls in Fig. 9, were painted; it seems most probable that the other lacunaria were ornamented in a similar manner, and that the mouldings also were relieved by some painted detail.

In no single edifice of the ancient Greeks, the remains of which have hitherto been examined, are to be found so many varieties of lacunaria as in this temple¹.

¹ The following are the principal works which contain authentic information respecting this temple:

The Chevalier Wagner published at Rome, in outline, the sculptures of the frieze; and accurately engraved representations of these marbles have been made public by the Trustees of the British Museum, with the descriptive letter-press of that excellent scholar and antiquary the late Mr. Taylor Combe. The opinions of our most eminent artists on the subject of the Phigalian sculpture, are to be found in the "Report of the Select Committee of the House of Commons, 8vo. London, 1816."

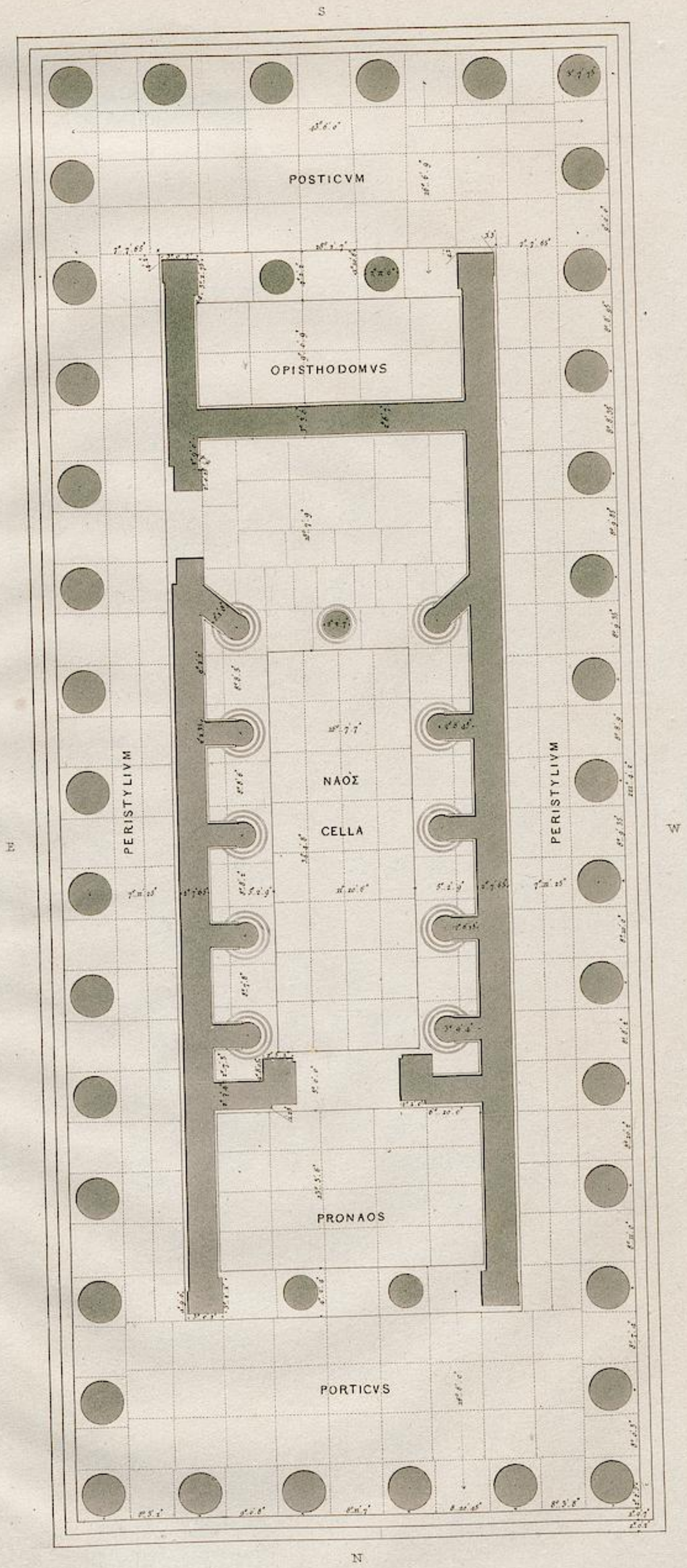
Baron Stackelberg has prepared for publication a series of very fine engravings of the frieze, arranged according to the system suggested by the consideration of the fragments on the spot. The Chevalier P. O. Brönsted, a learned Danish antiquary, author of a work, the first part of which is published, ("Voyages et Recherches en Grèce, &c. 1826," in fol. and 4to.), superintended with his distinguished companions, the original discoverers, the excavation of the Bassæan Marbles. In a future part, that author will critically examine the history of this temple and the city of Phigalia.



NORTH EAST VIEW OF THE TEMPLE OF APOLLO **EPICURIUS** AT BASSAE, NEAR PHIGALIA.

Engraved by D. Smith & W. Woodcut sc.

TEMPLE OF APOLLO AT BASSÆ.

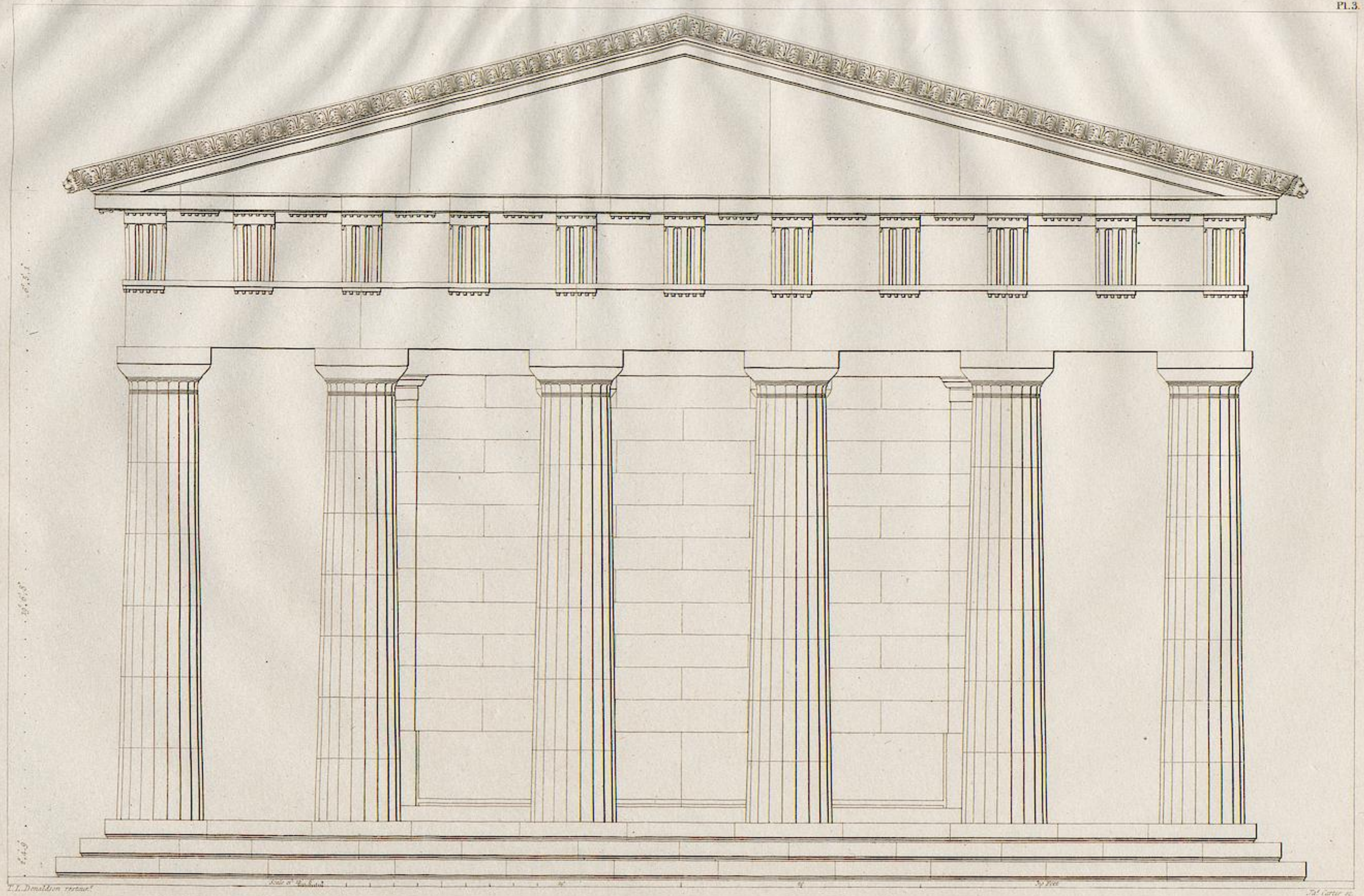


T. L. Donaldson design

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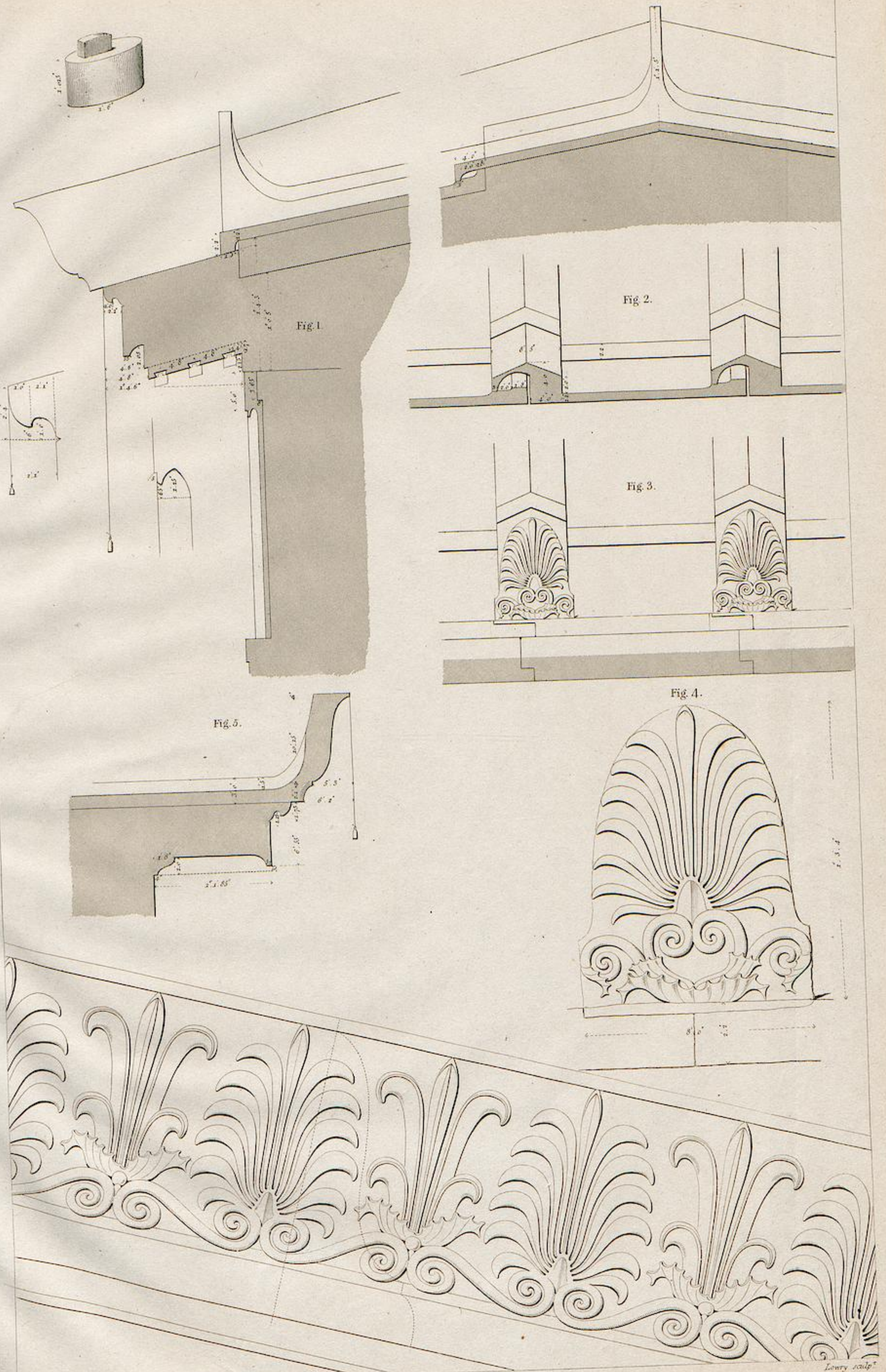
J. Hoffmann





TEMPLE OF APOLLO AT BASSE.

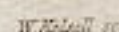
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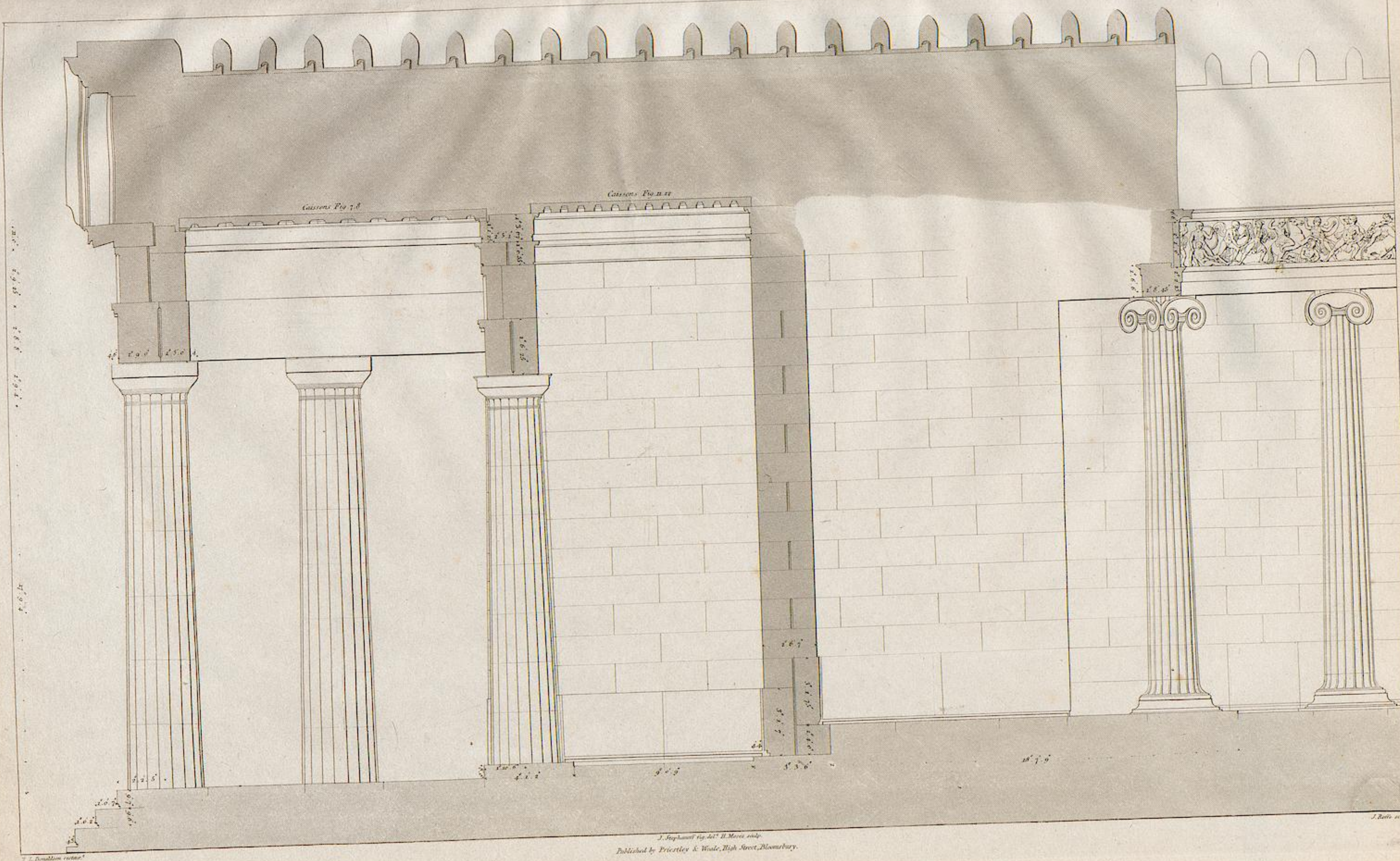
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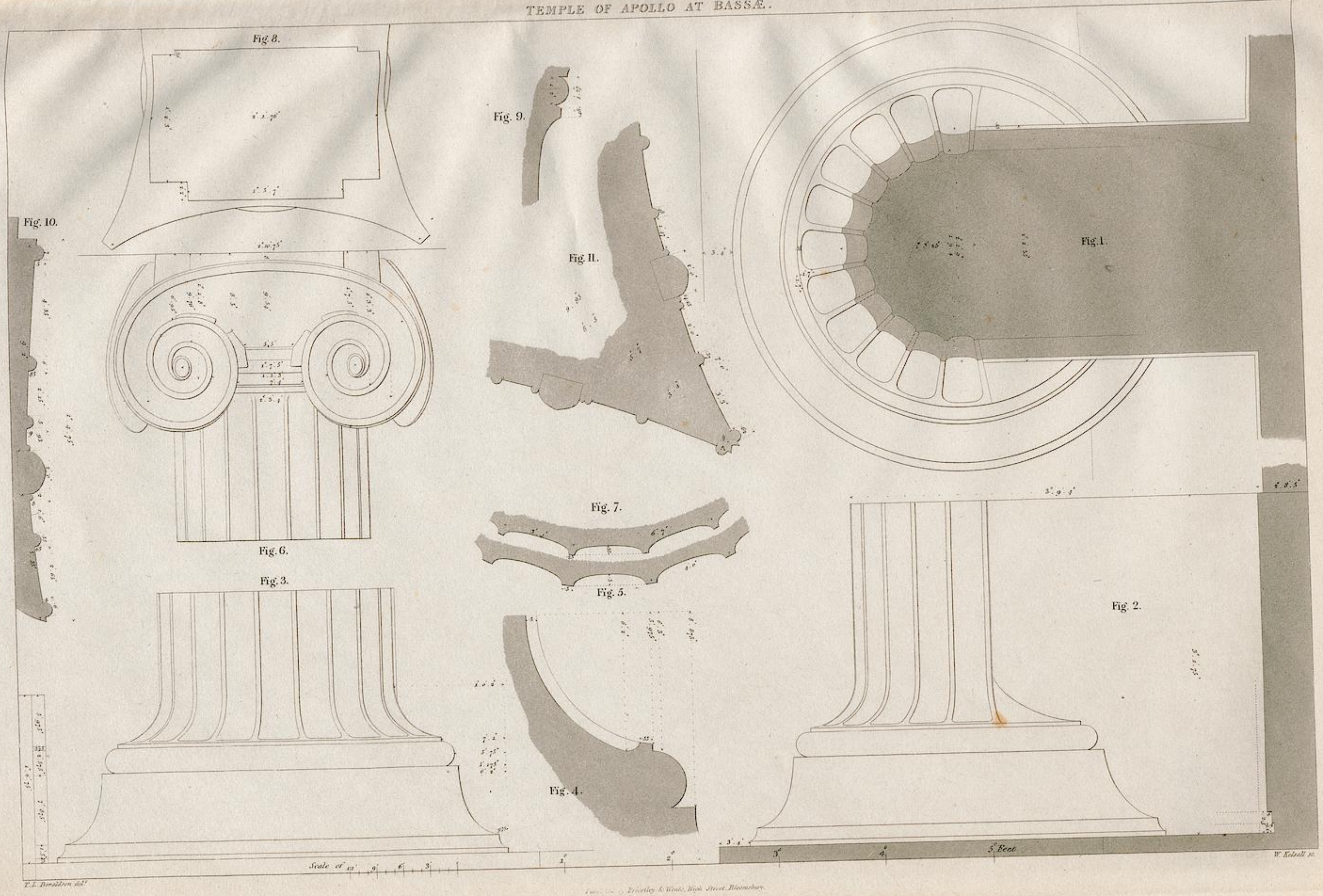
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Lowry sculp.



TEMPLE OF APOLLO AT BASSE.





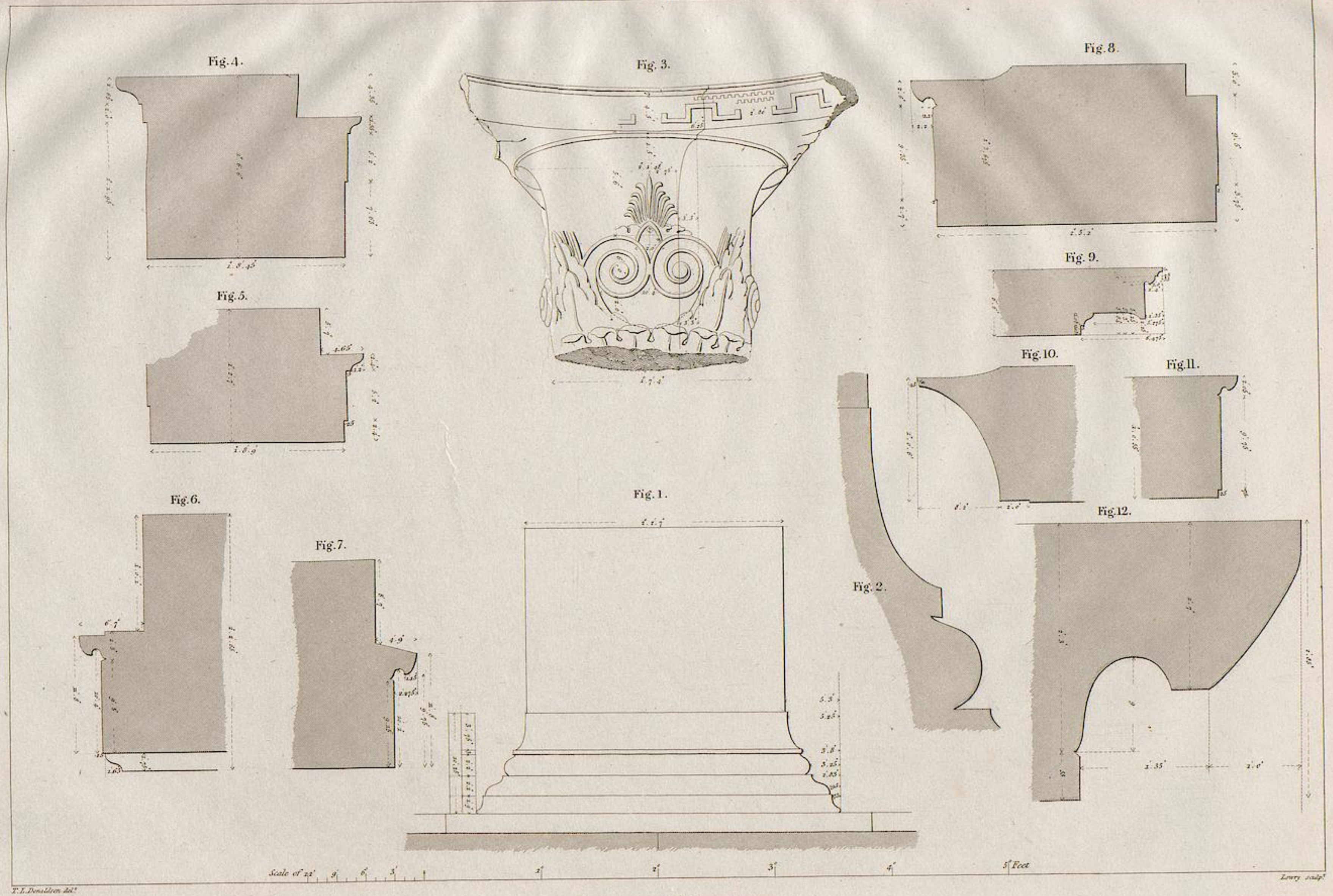


Fig. 1.

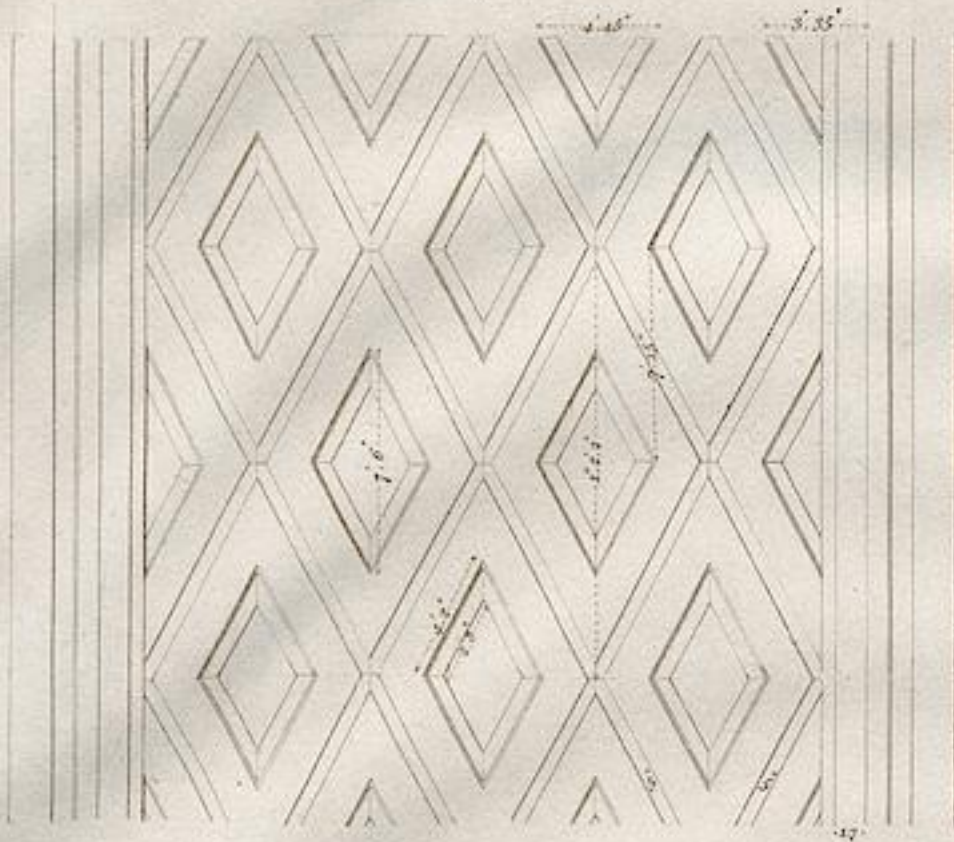


Fig. 2.



Scale of 1" = 1' 0"

Fig. 3.

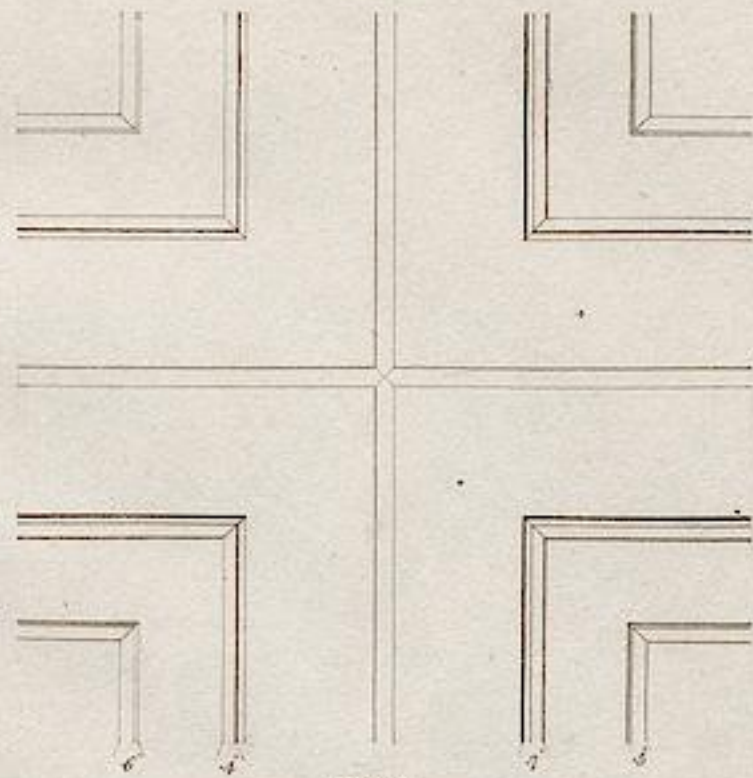


Fig. 4.



Fig. 5.

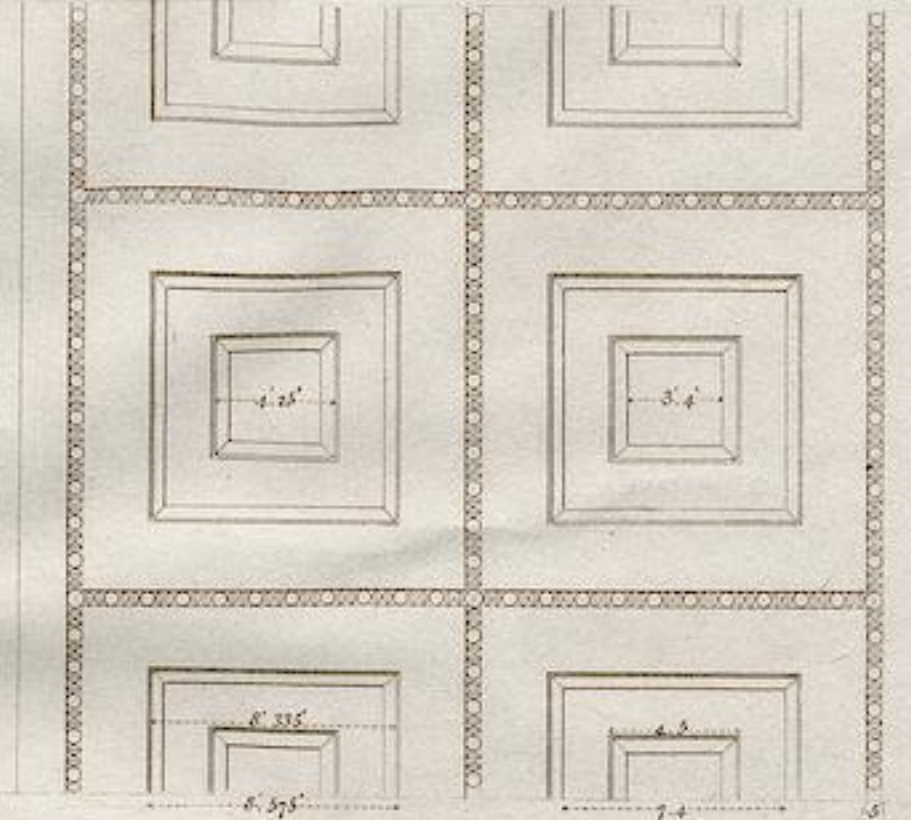


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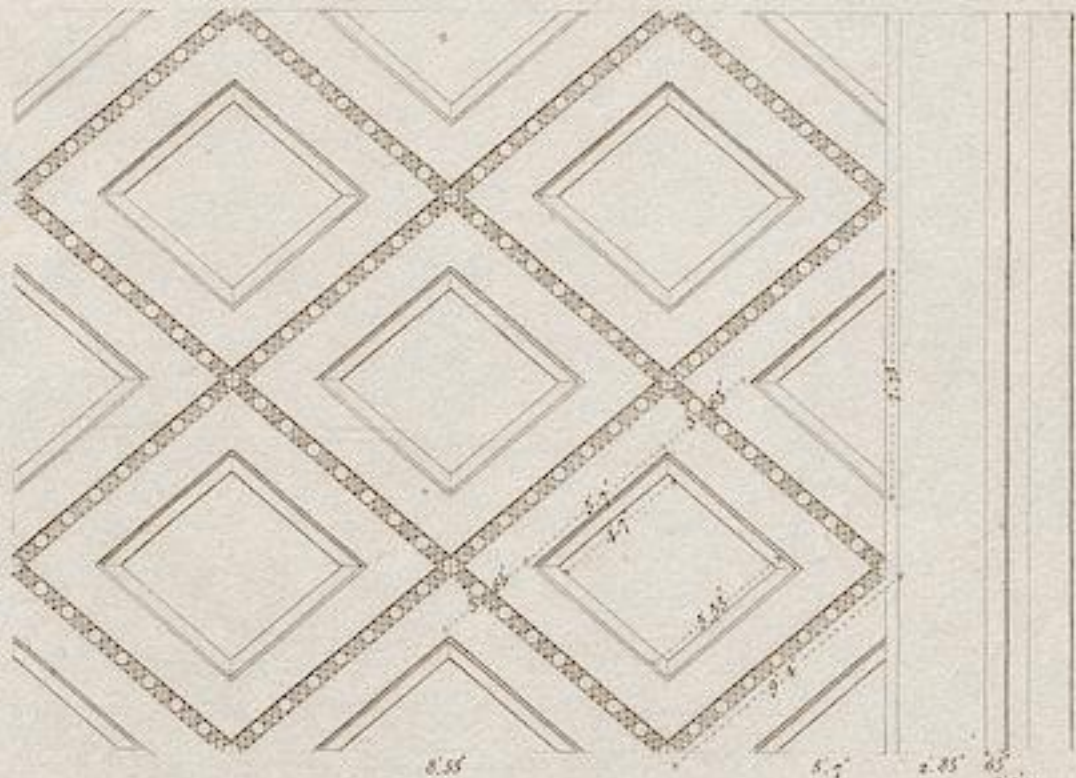


Fig. 8.

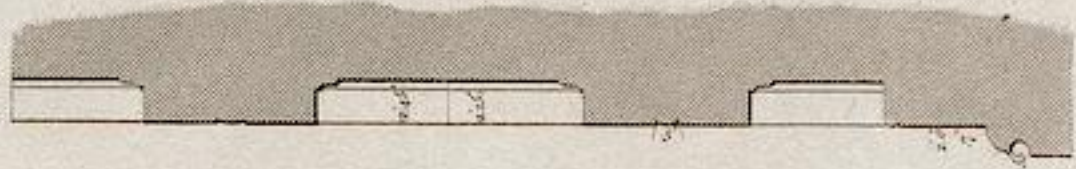


Fig. 6.



Fig. 11.

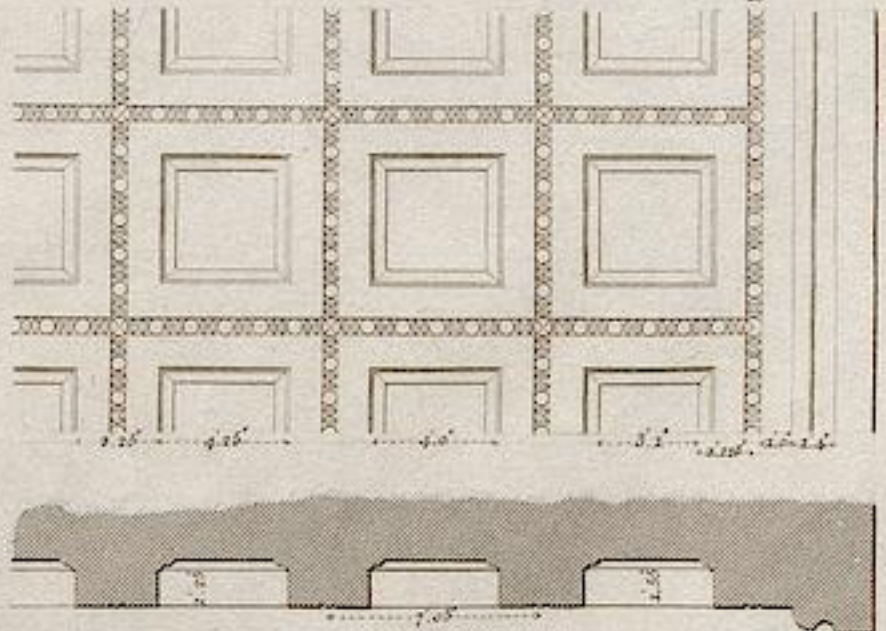


Fig. 12.

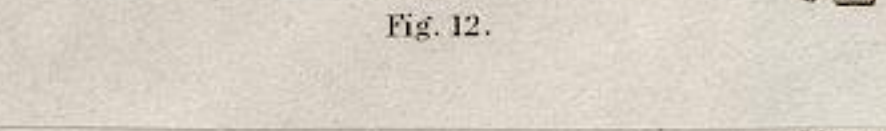


Fig. 9.

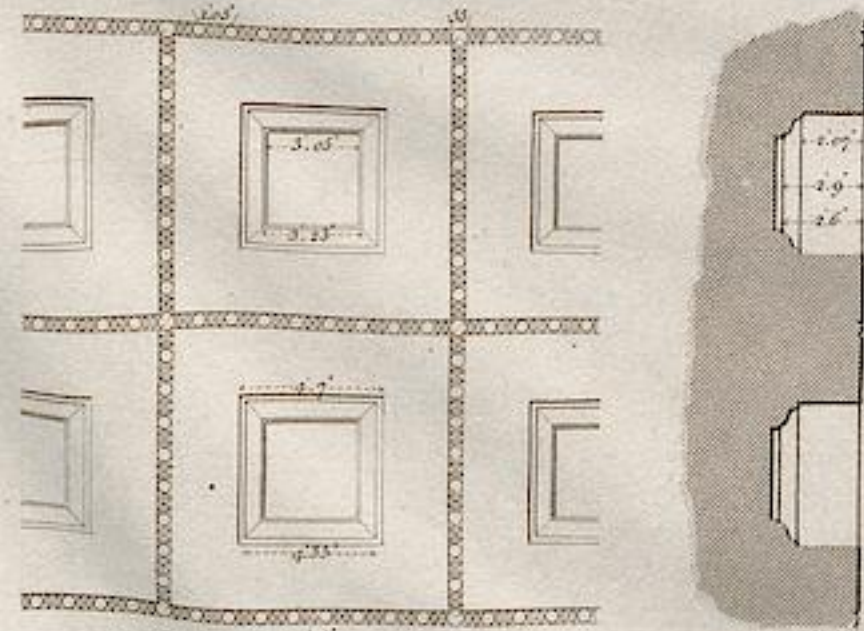


Fig. 10.

DESCRIPTION

OF

THE ENTRANCE GATE

TO THE

CITY OF MESSENE.

ALTHOUGH undistinguished by any superiority in science or art, at no period celebrated for their cultivation of literature, nor ever renowned for their political institutions, the Messenians claim the sympathy of posterity, from their persevering resistance to the enmity of Sparta; from their pertinacious struggle for freedom during a period of nearly three centuries; and from their lengthened exile from a land, in defence of which they had shed their noblest blood.

The wars between the Messenians and Spartans are divided into three epochs, the first of which commences about 743 years before the Christian æra. For twenty years this extirpatory war raged with varied success, marked by mutual acts of ferocious barbarity between the two States. During its continuance, Aristodemus, in compliance with the response of the Oracle of Delphi, sacrificed his daughter with his own hand to the predicted safety of his country; but after a long but fruitless defence of Mount Ithome, Aristodemus, despairing of the success of his country's efforts, slew himself upon his daughter's tomb, and subsequently the Messenians were forced to accept the most degrading terms from their relentless conquerors.

The second war dates its commencement 684 years B. C. and ending 668 B. C., during which Ira, like a second Ilion, braved for eleven years the Spartan fury, till the hero Aristomenes and his unconquerable bands were forced by treachery to quit the sacred scene of their bravery, and disperse themselves among their allies.

The third and last struggle was shorter than the preceding, but it lasted ten years, between 464 B. C. and 454 B. C.; during which the Messenians retired a second time to Mount Ithome, which became the object of a protracted contest. For ten years these devoted Patriots endured all the privations which befal a besieged garrison. Pausanias has transmitted to us some of the incidents of this sanguinary contest. A suspension of active hostilities was merely the prelude to more ferocious conflicts; at length victory inclined to the besiegers, and Ithome experienced again the vindictive effects of Spartan jealousy. A small band only escaped from Ithome, but others of the Messenians had already quitted their native plains, and sought a refuge in neighbouring states. Part joined their countrymen, who had fled to Messina in Sicily after the second war, but the greater number retired to Libya under the command of Comon.

The Thebans having under Epaminondas defeated the Lacedæmonians at Leuctra in Bœotia, in the year 371 B. C., that consummate warrior and statesman, in order to weaken for ever the military influence of Sparta, and to put it out of her power to undertake distant expeditions, conceived the idea of re-erecting on her frontiers the barrier of a powerful and jealous neighbour, whose hostile disposition should awe and counterbalance the Spartan state. To this politic measure Messene owes her origin, to found which Epaminondas recalled from an exile of almost three centuries, the descendants of the

banished Messenians, who, it is related, still retained unchanged the language, manners, and customs of their parent country: and he chose the declivities of Ithome, already consecrated in the eyes of Messenians, as the capital of their regenerated state.

Pausanias^a gives a very full account of the consecration and founding of the new city: "Epaminondas being persuaded that the spot where Messene now is, was the best calculated for the situation of a city, he directed the augurs to consult their art in order to ascertain whether the will of their gods accorded with his intentions. They having answered that the sacrifices afforded favorable omens, he caused every preparation to be made for the foundation of the city, ordering stone to be brought, and directing skilful men to lay out the streets, build the temples and houses, and surround the city with walls. Every thing being ready, and the Arcadians having furnished the victims, the sacrifices commenced. Epaminondas and the Thebans sacrificed to Bacchus and Ismenian Jove, according to their peculiar rites—the Argians to Argian Juno, and Nemæan Jove—the Messenians to Ithomatan Jove, and to the Dioscuri, and their priests to their great goddesses and to Caucis."

"They then generally invoked their heroes, and implored them again to come amongst them: in the first place Messene, daughter of Triopas, then Eurytus, Aphareus and his sons, and Chresphontes and Æpytus, of the race of the Heraclides. The whole of this day was occupied in sacrifices; but in the ensuing ones, they raised the city walls, and then the houses within and the temples. They worked with no other music than the Boëotian and Argian flutes, the airs of Sacadas and of Pronomus appearing on this occasion, the most worthy of competition: the name of Messene, was given to the city, and they afterwards built other cities."

In a subsequent chapter^b resuming the description of the city, Pausanias describes "Messene, as at the foot of Ithome, and partly surrounded by Mount Eva, which took its name from the Bacchic Cry of Euhoë (Εὐοῖ); this being the first place where Bacchus and the women of his suite used this exclamation. The walls of Messene are wholly of stone, with towers and battlements. I have not seen the walls of Babylon, nor those of Susa in Persia, which bear the name of Memnon. I have not even spoken with those who have seen them. But those of Ambryssus in the Phocide, of Byzantium, and Rhodes, places esteemed the best fortified, are not so strong as those of Messene."

"In the public square of Messene there is a statue of Jupiter the Saviour, and the Fountain Arsinoë, which takes its name from one of the daughters of Leucippus. The water comes from a source called Clepsydra." The topographer then enumerates the temples of Neptune and Venus, of Ilithyia, Ceres, Æsculapius, replete with statues, and of Messene, the daughter of Triopas, with a statue of gold and Parian marble. He also mentions the Hierothysium, as containing all the statues of the Grecian gods—the monument of Aristomenes, and the temple of Serapis and Isis, as near the theatre. On the summit of Ithome, Pausanias mentions the Temple of Jupiter, and the Fountain Clepsydra, which is on the road to it. This fountain is still most abundant, and a noble stream of water even now pours down into the principal street, and affords a supply sufficient for a numerous population."

Ithome rises from a fertile plain, which lies to the east. At some distance to the south is the Messenian gulph, to the west is the plain of Arcadia, to the north it is bounded by a line of hills. The whole range of Ithome has the Mount Eva to the south, which rises to a point: between Ithome and Eva is a pass defended by a species of fort. The citadel crowns the summit of Ithome; on the west side lies the modern village of Mavromati, occupying part of the site of the ancient city. The ruins have hitherto been but cursorily examined; the notice of the voyage of the Abbé Fourmont, who visited this spot a century ago, is contained in a few lines^c, and it is to be regretted that the disturbed

^a Messenica, L. IV. c. xxvii.

^b Ut supra, c. xxxi.

^c "Cette ville à ce que l'on en voit aujourd'hui a été la plus grande du Péloponnèse. Les murailles, ouvrage d'Epaminondas,

ont fait l'étonnement de Pausanias: cet auteur les compare à celles de l'ancien Byzantium, de Rhodes, et de Babylone. Il en reste encore 38 tours dans leur entier. M. Fourmont suivit pendant une heure de chemin la partie de ces murailles, qui com-

state of the country at the period of Mr. Dodwell's visit, and the general nature of Sir W. Gell's work did not allow them to enter more satisfactorily into the detailed account of the antiquities of this remote and unfrequented site.

PLATE I.

Fig. I. The circular court, which forms, with the walls and towers of Messene, the principal subject for illustration in this section, appears to have been the northern entrance to the city; or, very probably the gate leading to Megalopolis: on the road outside of it, there are several tombs overgrown with shrubs, and shaded by lofty trees. The two solid masses of masonry, which flank the entrance, most probably formed the foundations of two towers that defended the approach to the gate. The circular form of the court may have been adopted, as affording greater space for the scrutiny of the persons or carriages entering the city, as also to offer a second barrier to a successful enemy, who, having forced the first gate, would find their advance impeded by another obstacle; while the citizens from the ramparts surrounding the courts could with advantage annoy the assailants confined within this restricted space.

In this circular court are two niches: on the wide fascia of the architrave above that marked A on the plan, are indistinct traces of a Greek inscription, the letters of which are now so defaced as to be illegible. Mr. Dodwell, from the Abbé Fourmont's collection of inscriptions in the King's Library at Paris, quotes the following as the entire inscription solely on that authority:

ΚΟΙΝΤΟΣ ΠΛΩΤΙΟΥΣ ΕΥΦΗΜΙΩΝ ΕΠΕΣΚΕΥΑΣΕΝ.

Which means "Quintus Plotius Euphemion restored." This inscription doubtless related to the statue in the niche, and from the name inscribed appears to have been engraved subsequent to the Roman conquest of Greece.

Sir William Gell^a supposes that the inner gate was only divided into two openings, so as to form a small passage for persons on foot on one side, and on the other a road for carriages, which latter he supposes to have been covered by the celebrated large block of stone, which formed the Epistylum; and the dimensions of which are 18 feet 10 inches, by 3 feet 4 inches high, and 4 feet wide. From an attentive examination, however, of the ruins, it appears probable, that instead of two there were three entrances (Fig. 8); for at the distance of 8 feet 10 inches from the side, there are indications of a pier; in the centre of this space are still evident the wheel-ruts of carriages, but there are no traces whatever of other ruts, so that the dimension of 8 feet 10 inches seems to give the width of the carriage entrance. Supposing that the long stone rested 18 inches at each end, by leaving each of the smaller entrances 3 feet 11 inches wide, and two piers of 3 feet 0½ inch in width, the actual opening of 22 feet 9 inches would be given. It might appear presumptuous to question

prenoit la moitié du Mont Ithome, et d'une autre montagne qui lui est opposé à l'orient.—Il trouva ensuite la porte de Megalopolis avec des inscriptions qui la désignoient. Au delà de cette partie sont les 38 tours en question, éloignées les unes des autres de 150 pas. La muraille s'étendoit d'avantage à l'occident, et au midi dans les vallons, où l'on voit les débris du Stadium de beaucoup de temples et d'autres edifices publiques." *Mémoires de l'Académie des Belles Lettres*, tom. 7.

The Abbé Fourmont wrote a journal of his travels in Greece, the MS. of which was in the Bibliothèque du Roi at Paris, 2 vol. 4to., one of which only now remains under the No. ¹⁵⁷⁴ II. It is

to be regretted that a traveller, pursuing his researches under superior auspices, should have evinced such exaggeration, bad taste, and want of faith. His forgeries of Greek inscriptions, and destruction of valuable marbles to conceal his impostures, deprive him on such subjects, when unsupported by other testimony, of every degree of credit. Professor Boëckh, of Berlin, in his classical work of "*Corpus Inscriptionum Græcarum*", has distinguished the false from the genuine inscriptions of the Abbé Fourmont.

^a Itinerary of the Morea, p. 60.

the opinion of one so distinguished for his critical judgment in every department of classic antiquity, as the author here quoted, but the indications of the pier still perceptible, the given dimensions of the large block, and the traces of only one pair of wheel ruts, seem to leave no other arrangement reconcileable with these data ; and it does not appear improbable, that in a city where carriages of every sort were of less frequent use than in modern times, and the concourse of people proportionably greater, additional facilities should be afforded to the latter, and a more confined space given to the former.

Immediately on quitting the gates, the road descends on a rapidly inclined plane towards the city, and is composed of oblong blocks of stone, in which respect it differs from the paved roads of the Romans^a, which were formed of polygonal blocks of immense thickness, having the interstices at the angles filled with flints, and in some instances as at Pompēi^b, with wedges of iron and granite, and having on an horizontal plane the same appearance as the vertical face of a Cyclopean wall. It would appear, that the Greek paved roads were, on the contrary, in general constructed of oblong blocks of stone, as two examples of similar paving are to be found in Asia Minor ; the one at Smyrna just out of the town on the east side, and the other at the Turkish village of Carpuseli, on the south side of the Meander. No specimens occur to me of the polygonal paving in Greece.

The walls are the most perfect examples of the kind, for although the edifices within the city named by Pausanias, are mostly destroyed, and two or three alone shew some slight traces of their sites, yet a great part of the city walls still remain little injured by the ravages of so many ages. They were built in the style of construction called by Vitruvius^c, ἐμπλεκτον, which he describes as "having only the faces worked, but the intermediate spaces filled up with rough stones held together by mortar. Our people", says he, "who seek despatch, work the two faces and in the middle throw in stones and mortar ; thus three distinct masses are made, that is, the two faces and the filling-in in the middle. The Greeks, however, do not execute their work in this manner, but build also the interior with worked blocks, and tie the walls together here and there with blocks that run quite through ; wherefore they do not fill-in with rough material, but with those headers strengthen the wall the whole width, as though it were a compact body, taking the whole depth from one part to the other, and these they call διατόνοι, which by tying the walls together considerably add to their strength."

The walls of Messene combine the Roman and the Grecian construction ; the faces are worked with regular blocks of stone, and, at distances of from seven to ten feet, have transverse walls, which act as διατόνοι, and tie in the two walls ; the great depth of the wall rendered it difficult to procure blocks of stone to run the whole depth, but the intermediate bays are filled with rubble work in the Roman manner.

A. Niche with the inscription.

Fig. 2. Section through the circular court.

Fig. 3. and 4. Elevation and section of niche to a larger scale.

Fig. 5. Mouldings of the sill of the niche to one half of the original size.

Fig. 6. Mouldings of the entablature of the niche to the same scale.

Fig. 7. Plan of a tower.

Fig. 8. Restored elevation of the inner gate.

^a Piranesi, Antichità di Albano e di Castel Gandolfo.

^b J'ai eu occasion de faire dernièrement à Pompēi une observation nouvelle sur le pavé des chaussées ; je m'empresse de la consigner ici. Les quartiers du lave dont la voie est pavée ayant chacun la forme d'un polygone irrégulier dont les angles sont un peu arrondis, il reste par conséquent un vide entre chacun d'eux aux points où leurs angles se rencontrent. Dans quelques endroits

ce vide est rempli par des coins de fer, des cailloux, ou des morceaux de granite introduits à coups de masse et qui servent comme des clefs. Voyez la vignette qui précède l'explication des planches annexées à "L'essai sur les habitations des anciens Romains."—Mazois Ruines de Pompēi, 2^{me} partie, p. 36.

^c Lib. II. c. VIII

PLATE II.

Fig. 1. Section of the tower, the plan of which is given in the former plate fig. 7. It appears to have been composed of two stories, and as there are no indications of a staircase, it is probable that they mounted from one story to another by means of a moveable ladder: the flatness of the roof enabled the combatants to annoy their enemies from the top of the tower. On each side of the upper windows are square holes perforated through the wall, which probably received some iron work to defend the opening—the lower openings were splayed to admit light, and to allow of a greater range for the archers from the chamber. At certain distances there were flights of steps, which led on to the walls from the interior of the city, and again from the walls some few steps ascended or descended to the level of the floor of the towers. These steps and the battlements are here restored.

Figs. 2, 3, 4, and 5, are from sketches by Mr. Allason, and represent the plans and views of two others of the towers, one of which, from its circular front, is a curious specimen of military architecture. On these views some of the battlements still remain.

PLAN, ELEVATION, AND SECTION OF A PHRYCTORION OR TOWER, NEAR ARGOS, ON THE ROAD TO TRIPOLIZZA.

The subject of the preceding plate and part of this being illustrative of the military architecture of the Greeks, we have thought it interesting to the reader to give the remains of one of the watch-towers termed by them *φρυκτώρια*, from *φρυκτός*, a "torch" or "beacon", as in them guards were placed to observe and announce the approach of the enemy, or any other circumstance, and to communicate notice of the event to the nearest station by fires. By day the ascent of the smoke conveyed the intelligence, and the glare of the flame by night. When Lynceus had escaped the fate destined for him by Danäus, he retired to Lyrcea, and there elevated a torch in the air as a signal of his safe arrival; and Hypermnestra also, agreeably to the understanding between them, held up one from the heights of Larissa, to assure him of her own safety: from this event the Argians derived their annual fête of torches. And not to multiply examples, we shall merely quote the authority of Æschylus, who represents one of Agamemnon's guards as looking from the summit of a tower in the direction of Troy, and descrying the preconcerted signal that announced the successful termination of the Trojan war.

The position of this tower commands from a great distance a view of the defile that led from the territories of Tegea and Mantinea to that of Argos. The peculiarity of the plan renders the lower chamber most dangerous of approach and difficult of access to assailants. It appears most probable that there was one, or perhaps more than one other story above. This is one of the few ancient examples to be found of a wall whose external face diverges from the perpendicular so rapidly towards the foundation: a tower near the Grove of Æsculapius, and part of the citadel of Cheronæa, have a similar peculiarity of construction.

T. L. D.



Fig. 3.

Fig. 8.

Fig. 4.

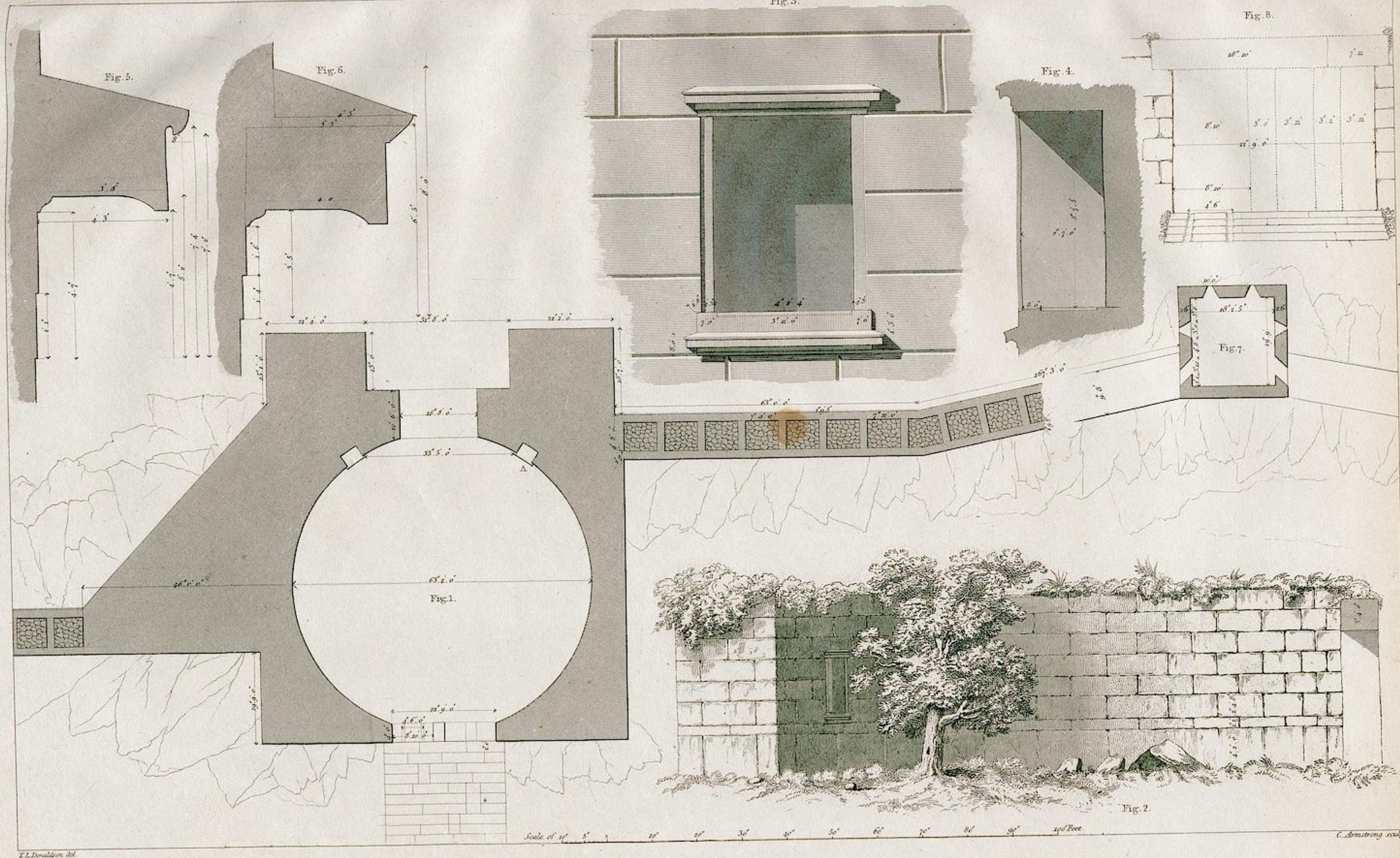
Fig. 5.

Fig. 6.

Fig. 7.

Fig. 1.

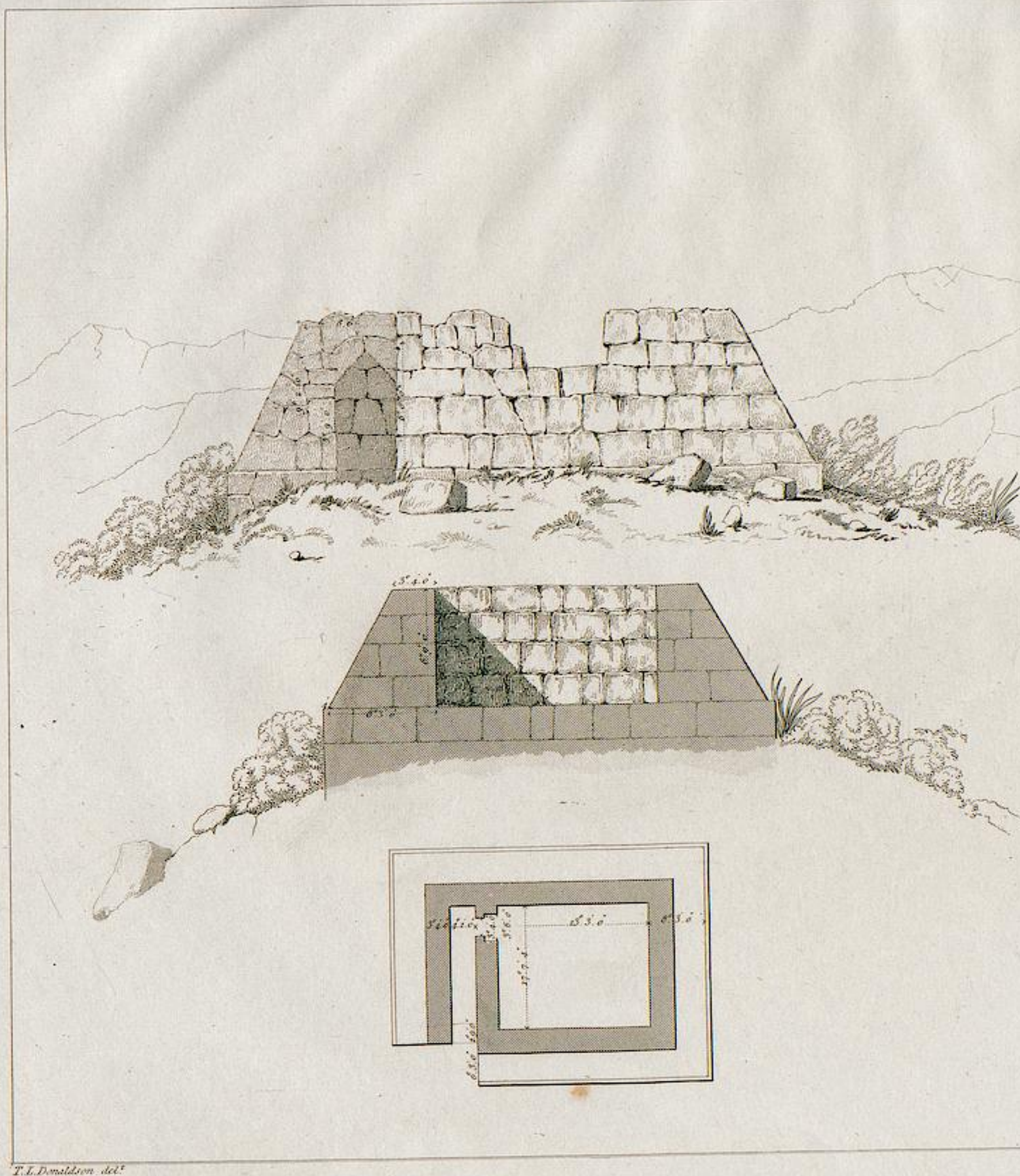
Fig. 2.



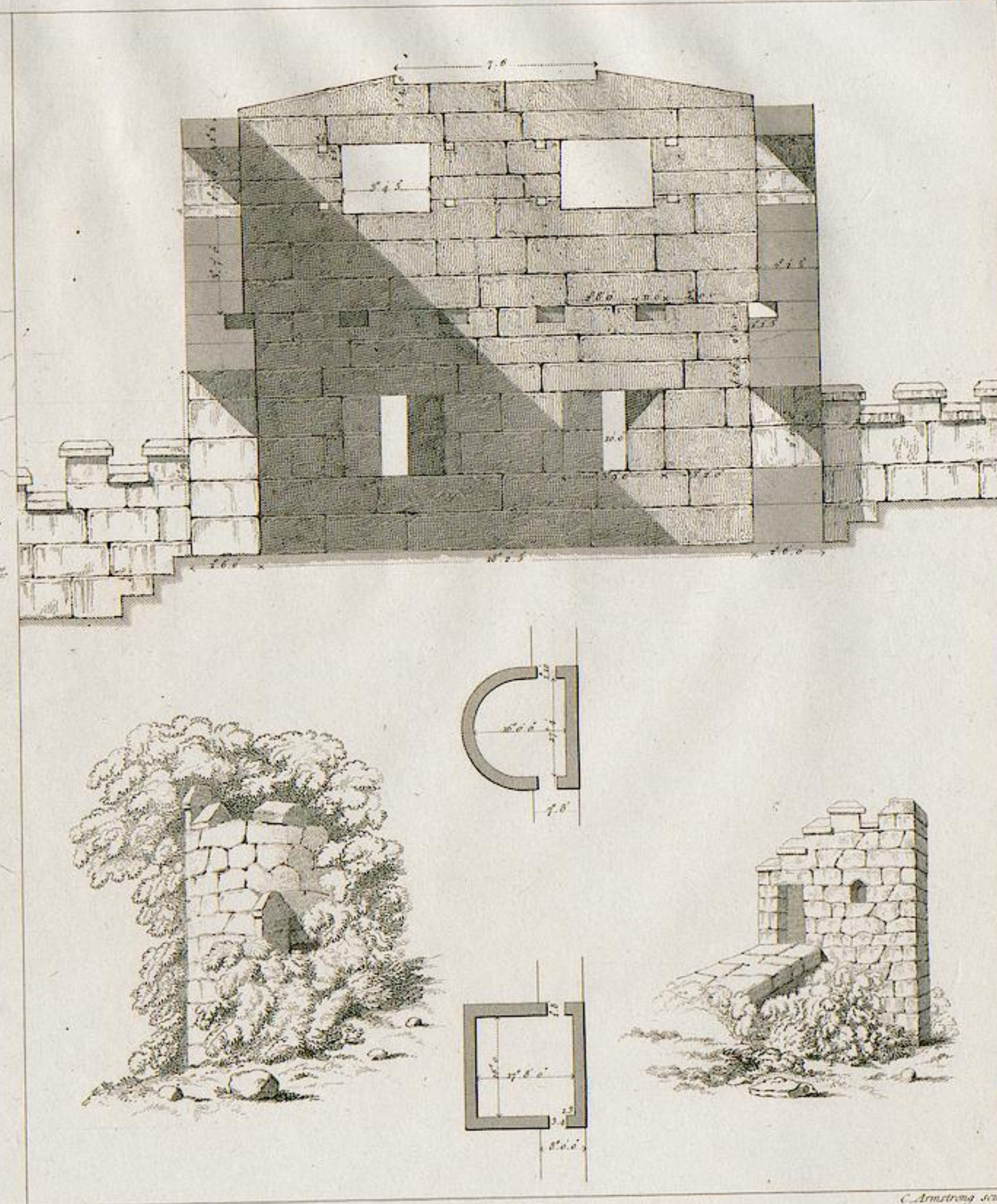
Scale of 10' 5' 10' 20' 30' 40' 50' 60' 70' 80' 90' 100 Feet.

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TOWER NEAR ARGOS.



MESSENE.



DESCRIPTION
OF
THE SUBTERRANEAN CHAMBER
AT MYCENÆ,
COMMONLY CALLED
THE TREASURY OF ATREUS.

THE plain of Argolis contains, within a very small circumference, three of the most celebrated cities of ancient history: Tirynthus, Argos, and Mycenæ, bear a distinguished place in the works of Homer, and the Greek tragedians. But although the Acropolis of the resident city of Hercules and the citadel of Larissa, carry back the mind to the remote period of fable, yet Mycenæ, the residence of the Homeric King of Greece, being at this period the site of some of the most extraordinary archeological remains of antiquity ever discovered, attracts and merits a more particular investigation on the part of the traveller.

A range of mountains divides the plain of Argos from the territory of Nemæa, Cleonæ, and Corinth; on the first low hill of this range is situate Mycenæ, by its position commanding the gorge of the mountains, and being consequently the key to this pass between the two confines. The name of Mycenæ, is supposed by Pausanias^a, to be derived from the *εὐστρέφανος Μυκήνη* of Homer, or from the daughter of Inachus, or from the Greek word *μύκης*, which signifies "mushroom", or "hilt of a sword", the form of which probably resembled in shape the Acropolis that crowned the city^b. When the Amythaonides intermarried with the Belides, the descendants of Danaüs, Argolis was divided into two kingdoms, of which Argos and Mycenæ became the capitals, although little more than fifty stadia distant from each other. At first Argos was the more powerful, but afterwards the arrival of the Pelopides gave Mycenæ the pre-eminence, and Agamemnon added Argolis to his possessions. He then governed Mycenæ, and all the territory between it, Corinth, and Sicyon, inhabited by a people called Ionians, but subsequently known by the name of Achæans.

After the Trojan war, and the extinction of the house of Agamemnon, Mycenæ declined especially on the return of the Heraclidæ, till at length the Argives, according to Pausanias, jealous of the glory acquired by the band of Mycenæans sent to join the Spartans at Thermopylæ, laid it in ruins 468 B. C. From this period it claims no place in history, and is but cursorily noticed by ancient topographers on account of its antiquities. In the itinerary of Pausanias, the many wonders that even in his time existed at Argos, occupy a much larger portion of his work, than the mere ruins of Mycenæ; while the geographer Strabo, who lived 150 years previous, states that the site of Mycenæ was not then to be found. And Thucydides in his introduction to his History of the Peloponnesian War, remarks, that from the ruined condition it then presented, none would imagine that Mycenæ had ever been a powerful and extensive city.

Pausanias, in his description of Mycenæ, first notices the walls and the gate of the Lions^c.

^a Corinthiaca, c. XVI.

^b Strabo, Geographia, lib. VIII.

^c Corin. c. XVI.

"The circuit of the walls remains, and a gate over which are lions. These are said to be the works of the Cyclopes, who built for Prætus the walls of Tirynthus." At the present time, three distinct modes of construction are distinguishable in the walls of the Acropolis, all of which have indifferently been called Cyclopean: but, as has been observed by the judicious Sir Wm. Gell, and the accurate Col. Leake^a, the term Cyclopean can apply only to a very peculiar species, like that of Tirynthus^b, composed of huge masses of rock roughly hewn, and piled up together with the interstices at the angles filled up by small stones: the other polygonal constructions are of a later date. The gate of the lions remains, and very possibly in the same state as at the time of Pausanias. The indestructible nature of the Cyclopean works, and the beauty of the construction of Mycenæ and its citadel, have induced ancient writers to apply to them many terms expressive of admiration, and epithets highly poetical. Homer calls Mycenæ well built, *εὐχτίμενον πτολίεθρον*^c, its streets wide, *εὐρύαγυια*^d. Euripides terms its walls heavenly, *οὐράνια τέιχη*^e, and in reference to its builders *πόλισμα Περσέως Κυκλωπίων πόνον χερῶν*^f, the city of Perseus, a Cyclopean work, as also *Κυκλώπων θυμέλας*^g, *Κυκλωπίδες ἑστίαι*^h, and *Κυκλώπων βάθρα*ⁱ.

In continuation of his description of the ruins, Pausanias thus pursues his narration. "In the midst of the ruins of Mycenæ, are to be observed various monuments; the Fountain of Persee; the Subterranean Chambers of Atreus and his sons, where they kept their treasures; the Tomb of Atreus; that of the persons who, on their return from Troy with Agamemnon, were slain by Ægisthus at the banquet; that of Cassandra, which the Lacedemonians contend is not in this city; the Tomb of Agamemnon; that of Eurymedon, his charioteer; and that which encloses Teledamis and Pelops, his twins by Cassandra, who were slain while infants by Ægisthus. Lastly, the Tomb of Electra, given by Orestes in marriage to Pylades, and by whom (according to Hellanicus) she had Strophius and Medon. Clytemnestra and Ægisthus have been interred at a little distance without the walls; being deemed unworthy of being inhumed in the same precinct with Agamemnon, and those who were slain with him."

At a few hundred paces distant from the gate of the Lions, on the declivity of the hill, are several subterranean chambers, circular in plan, and having domes of a parabolic form. The most entire of these structures is the one forming our present subject of illustration, and which has been considered by different modern travellers as the Tomb of Agamemnon, and the Treasury of the Atridæ. The latter opinion seems supported by the authority of Pausanias, for, although he does not in the passage above quoted particularise its form, yet in his mention of the Treasury of Minyas at Orchomenus, he describes a building coinciding, in almost every particular, with the form and construction of the present monument^k. "But the Treasury of Minyas is not one of the least wonders either of those in Greece or elsewhere. It is of marble, circular in its plan, the summit not very sharp-pointed, and the top stone they say forming the key to the whole structure." By reference to Plate III. of this Chapter the reader will perceive the great correspondence in every particular between this subterranean chamber and the detailed relation of the Treasury of Minyas by the ancient traveller. At Orchomenus some vast fragments still remain on the side of the low hill, particularly the supercilium of a door exactly similar to the one at Mycenæ. Its inner face is 16 feet, 4 inches long, and 3 feet in height, concave on plan, and following in its profile the sweep of the dome; its depth varies from 7 to 8 feet: this vast block is supported on three courses of stone about 1 foot, 4 inches high each; the lower part of the building lies buried in its own ruins. Combining therefore the relation of Pausanias with these fragments, and their similarity to the Subterranean Chamber of Mycenæ, there appears every rational probability that both monuments were employed for a similar purpose. On comparing the relative dates of the constructions at Orchomenus and Mycenæ, a remarkable co-

^a Topography of Athens.

^d Iliad. iv. v. 52.

^e Iphig. in Aul. v. 152, Hesychius explains *θυμέλας* by *ἱερὸν ἔδαφος*.

ⁱ Herc. Fur. v. 946.

^b Corin. c. XXV.

^c Electra v. 1158.

^k Bæotica, c. XXXVIII.

^f Iliad. ii. v. 569.

^g Iphig. in Aul. v. 1500.

^h Iphig. in Taur. v. 845.

incidence occurs in the foundation of the latter city, about 1379 B. C. by Perseus, the cotemporary of Minyas, whose treasury is so particularly noticed by Pausanias. About 1185 B. C. Agamemnon died, and 720 years afterwards the city was destroyed. On the supposition that this edifice is one of the tombs or treasuries enumerated by Pausanias, the date carries us at all events as far back as 1185 B. C., or even prior to Atreus, to the time of its founder, which gives the chamber the same antiquity as the Treasury at Orchomenus. Eurystheus, the immediate predecessor of his uncle Atreus, is said by Diodorus^a, Eustathius, and others to have secretly constructed a brazen vessel under ground to secure a safe retreat, when terrified by the return of Hercules. If we divest this relation of its metaphor, and consider the form of the subterranean chamber, which resembles an inverted vase, the illustration of the passage is evident, and the similarity is confirmed by the fact, that the interior of this edifice was once lined with thin plates of metal; the bronze nails^b for attaching which to the construction still remain. The brazen subterranean chamber at Argos^c, in which Acrisius confined his daughter, was probably similar in plan and section to the others of the adjacent rival city.

Numerous are the buildings and excavations in Egypt, Sicily, and Italy, constructed in a manner similar to that of this subterranean chamber. In the Memnonium at Thebes^d is an oblong chamber covered by a semicircular vaulting, the stones of which have horizontal courses projecting beyond each other as they advance in height, so as to produce that curvilinear form. Near Noto^e in Sicily, in the district of Falconara, on the road from Militello to Vizzi; also in Sardinia^f, where these chambers are known by the name of Norages; and at Tusculum^g, near Rome, the same construction obtains: but of none of these do we possess such correct dates, as Pausanias and history itself furnishes of those of Orchomenus and Mycenæ.

In endeavouring to ascertain the date of these monuments, the assumption of Pausanias is received as indisputably correct; but Goguet^h calls in question the accuracy of the information derived from that classic author. He suggests that it seems difficult to imagine that edifices, which display, even in their rude state, a certain degree of perfection in their construction, should have been erected prior to the invention of the plane, the saw, the gimblet, the square, and the mode of erecting the perpendicular by means of a weight attached to the end of a cord, and which are attributed by numerous ancient authors to Dædalus, who lived, according to all the chronologists, so many years after the reign of Minyas. And indeed there is some reason to doubt whether all these instruments, so useful in the erection of edifices of magnitude and intricacy of construction, were known at so early a period to the Greeks: for Homer, although he enumerates many tools, such as the axe with a double edge, plane, gimblets, the level, and a rule for regulating the timbers, never mentions a square, compass, or saw. Yet we cannot but imagine that he would give Ulysses all the tools necessary for his work in the island of Calypso. Dædalus travelled in Egypt in order to instruct himself in the arts of that people. Following, therefore, the construction necessary, in some positions, for the covering of a large opening, that had an immense superincumbent mass, so as to relieve the supercilium, by a bold flight of imagination the circular form may have been adopted in Greece and restricted with superstitious awe to the sepulchral chambers, where alone this variety of construction appears to be found in Egypt, as in the Pyramidsⁱ. That this construction was so restricted, appears

^a Οὐδὲν ὁ βασιλεὺς (Εὐρύσθιος) ἐπὶ τῶν ἄμων φέροντα, καὶ φεβηθεὶς, ἐκρυψεν αὐτὸν εἰς χαλκοῦν πίθος. Diod. lib. IV.

^b These nails are composed of a metal containing eighty-eight parts of copper to twelve of tin; the orichalcum or brass of later ages consisted of copper and zinc, according to Dr. Clarke.

^c Paus. Corin. c. XXIII. Rondelet, in his "Art de bâtir", tom. II. p. 10, pl. 16. quotes from the *Musæum Etruscum* of Gori, two extraordinary instances of the introduction of the arch in Greek construction: the one in the Gulph of Arta, the other in the Gulph of Corinth. The date of these examples is not ascertained, but their general appearance announce a high antiquity.

^d Description de l'Égypte Antiquités, vol. II. pl. 39.

^e Houel, Voyage Pittoresque de la Sicile.

^f Dodwell's Tour through Greece, vol. II. p. 234.

^g Nibby Contorni di Roma. Vide pl. 2. of this chapter.

^h At p. 205. vol. II. of his work "De l'Origine des Lois, des Arts, et des Sciences."

ⁱ Sir Isaac Newton's "Chronology", fixes the building of what is called the First Pyramid about the year 838 B. C. Homer wrote at least fifty years before. Bishop Horsley's Newton, vol. V. p. 22.

from the fact, that none of the temples, the ruins of which have been hitherto investigated, contain this species of construction.

Equally difficult is it to affix to any style, to any period of art, the heterogeneous enrichments that have been found near the spot, and which appear to have once belonged to the chamber. It has been already shewn that the interior was lined with some species of metal most probably brass or bronze; but the exterior entrance bears indications of its having been faced with a casing of marble, as the holes for the cramps sufficiently prove. The construction of the body of the chamber is of a compact heavy breccia; the grains large and generally angular; their colour mostly black, while the matrix of the rock is composed of various gradations of yellow. The decorative parts, however, were composed of masses of red, of green, and white marbles, fragments of which have been dug out of the ruins. The base now lies near the entrance, and two of the fragments of Plate IV. are in the British Museum. A further authority for other component parts of the elevation is derived from the drawings made by the Signor Lusieri and the artists engaged by Lord Elgin, and forming part of the collection^a in the British Museum. And that this singular example of art is not merely casual, would appear from fragments found by Sir William Gell^b, in a church not far distant from this place; and so frequently does the zigzag character of ornament appear to have been introduced, that fragments of ceramic vases lie scattered among the ruins of Mycenæ, decorated

^a These drawings are preserved in the print-room under the care of Mr. Smith. This obliging gentleman, ever anxious to facilitate the researches of the intelligent enquirer, has had them arranged in portfolios according to the following list, which, as connected with Grecian antiquities, will, we trust, prove acceptable to our readers. They were executed by Signor Lusieri, a Neapolitan landscape painter, and the Signor Sebastian Ittar, architect of Catania in Sicily: the former gentleman having the direction and superintendence of all the artists employed by his Lordship. By the death of the Signor Lusieri the English have lost a firm hospitable friend, and it will be long ere the antiquities of Greece are again delineated by so accurate and indefatigable a pencil.

PELOPONNESUS.

Corinth. 1. Plan and elevation of Doric temple. 2. Detail of capital and architrave. 3. Pedestal and other fragments. 4. Plans of Roman edifices. 5. Plan of the amphitheatre. *Isthmus.* 1. Plan of the precinct of the Isthmian games. 2. Plan of the canal made in the Isthmus on the side of the Aleidonian Sea.

Sicyon. 1. Plans of the city and Acropolis, of the theatre, stadium and Roman edifices.

Nemea. 1. Plan of the temple. 2. Section of ditto. 3. Details of the entablature. 4. Ditto, and capital.

Mycenæ. 1. General plan of the Acropolis. 2. View of the gate commonly called that of the Lions. 3. Details of ditto, and view of the small gate. 4. Plan of the Tomb of Agamemnon, shewing the excavation. 5. Section. 6. Door of the tomb as it is at present. 7. Ditto restored. 8. Details of fragments.

Argos. 1. Plan of the theatre, plan of the Acropolis and view of the Cyclopean wall in ditto.

Tirynthus. 1. Plan of the Acropolis and view of the Cyclopean walls. 2. Another sketch of ditto.

Precinct of Æsculapius. 1. Plan, elevation, section and details of the theatre.

Mantineia. 1. General plan of the city. Plans of the entrances to the city, and view of the construction of ditto. Plan of the theatre, and detail of ditto.

Sparta. 1. General plan of the ruins of the city. 2. Plan and view of the theatre. 3. Plan and view of the amphitheatre, called the Odeon, and a plan and view of a Greek tomb. 4. Plans of various Roman edifices and ruins.

ÆGINA.

1. Small plan of the temple. 2. Plan to a larger scale of ditto, somewhat varying from the former. 3. East elevation of the temple. 4. Details of the order of the peristyle. 5. Longitudinal section. 6. Details of the inner order. 7. Ditto, of ditto. 8. Plan of the port. 9. Details of the remains of the two columns near ditto.

ATTICA.

Eleusis. 1. General plan of the city. 2. Plan of the larger

temple. 3. Details of the secret temple of Ceres. 4. Plan of the less temple of Ceres, and section. 5. Details of the Ionic order.

Marathon. 1. Plan of the Plain with references.

Sunium. 1. General plan of the promontory. 2. View of ditto. 3. Plan of the temple (in the large portfolio). 4. Lateral view of the temple. 5. Section through the portico of ditto. 6. Details of the capitals of ditto. 7. Details of the entablature of ditto. 8. Plan, section, and details of the less temple.

ATHENS.

General plan of the city and suburbs, comprehending and detailing the ruins of the monuments.

The City. 1. Restored elevation of the Temple of the Winds. 2. Elevation of the Choragic Monument of Lysicrates.

Theatre of Bacchus. 1. Plan of the site of the Theatre, shewing the relative situation of the Choragic Monument of Thrasyllus, the Choragic Columns above, and part of the wall of the Acropolis. 2. Elevation in outline of the Choragic Monument of Thrasyllus. 3. Ditto, shadowed with the Choragic Columns above, and part of the wall of the Acropolis. Details of the Monument of Thrasyllus.

1. Plan of the Trigonum, and all the remains on the Pnyx.

Acropolis—Propylæa. 1. Restored plan. 2. West elevation. 3. Section restored.

Erechtheum. 1. Restored plan complete. 2. East elevation restored. 3. North ditto, ditto. 4. West elevation restored. 5. Details. 6. Details of the soffite. 7. Door of the tetrastyle portico, introduced in St. Margaret's Chapel, Regent Street, by Mr. C. R. Cockerell, and in St. Pancras Church, London, by Mr. Inwood.

(Large Portfolio.) *Acropolis continued. Parthenon.* 1. Restored plan complete. 2. East elevation in outline. 3. Ditto, with all the sculptures shadowed. 4. Lateral elevation with the roof and sculptures restored. 5. Section of the opisthodomus—roof restored. 6. Details of the capitals. 7. Details of the entablature and roof.

1. Large plan of the temple of Minerva Sunias.

Agrigentum in Sicily.—Temple of Concord. 1. Plan. 2. Elevation.

Troad. 1. General chart of the Troad. 2. Oval containing various fragments found in ditto. Twenty-three views of the Troad.

1. Panoramic view of Candia, in three sheets.

In connexion with the above there are the original sketches and figured working drawings of the various monuments, drawn with the utmost skill and most exquisite taste.

^b Argolis.

in the same way, generally painted black upon a yellow ground. The author just quoted recognizes a similarity of style between these rude essays of art, and the ruins of Persepolis, as given by Le Brun; while another intelligent traveller^a considers these fragments as approaching the Egyptian style of architecture; and in fact a small chamber^b in the vertical face of a cliff overhanging the Nile, under the ruined fortress of Ibrim in Nubia, has the scroll painted on the walls of precisely the same sweep and continuous line. That this example must have been prior to the period of the earliest specimen that we have of chaste Greek architecture seems most probable, as we cannot imagine that, when once the principles of taste had become more pure, such an incongruous medley, like the arms of Tydeus Ὡς ἀλλόχρους, μίξοβαρβανος^c, could have been suffered; unless it had been adopted from some contemporary people, commemorative of an event that may have occurred in a foreign land.

Such are the facts connected with this extraordinary monument, which has excited more than usual interest on account of the circular form of the plan and section; which circumstances seemed to corroborate the opinion of those^d, who attributed to an early period the introduction of the arch into Greek architecture. To ascertain the precise era of the adoption or invention of the arch by the Greeks, has ever been a subject of controversy; and great as has been the research, intense the labor, and profound the classical erudition, bestowed on a point so interesting to the history of art and science, no writer appears hitherto to have affixed, with any degree of certainty, the origin of the arch to any age; nor to have satisfactorily traced its progressive improvement from its first discovery, up to its most perfect specimen.

Till within a very few years, the ruins of Greece were unexplored, and even when scientifically illustrated by the genius of Stuart and Revett, the examples of the arch given by them could not be attributed to a period prior to the time of the Romans. In vain have ancient authors been consulted to afford some clue to unravel this interesting question; but from them we acquire no assistance, for the architectural terms^e are so obscure, and the meaning so dubious, as to leave us in as great ignorance as before. As soon, however, as this subterranean chamber was discovered, it seemed to decide the question; but although the form was similar to the shape of the arch, the true principle and peculiar property of the concentric construction of the vertical arch, deficient in this example, was thought to render the subterranean chamber inadmissible as a proof of its very early introduction in the construction of the Greeks; nor does it appear probable, that the arch in its perfect principle of application was adopted in Greece before the time of Alexander or his successors, and thence communicated to the Romans^f.

The aim in this enquiry has not been by an useless display of vain research to bring forward hypotheses and speculations already controverted by former writers; but rather to adduce the results of the experience of others, and the fruits of personal observation. The ground has been gone over so often before, that it only remained for the writer of the present article to collect those unquestionable facts, which might lead the intelligent reader to a satisfactory conclusion.

^a Dodwell, Vol. ii. p. 234.

^b This information has been communicated by Mr. Henry Parke, architect, who made sketches of the various details.

^c Eurip. Phœnissæ, l. 138.

"How different are his arms,
And of barbaric mixture!" POTTER.

^d Dutens. Recherches sur le tems le plus reculé de l'usage des Voûtes chez les Anciens, 8vo. London.

^e Mons. Dutens, in his Treatise, advances the words ἀψίς, ψαλίς, καμάρα, θόλος; as corresponding with the Latin expressions "apsis, fornix, concameratio, tholus", and with the English terms, "vault, arch, arcade, dome":—but the intelligent and anonymous

author of the article in the Edinburgh Review, of the year 1806, upon Mons. Dutens' work, satisfactorily proves the very doubtful application of these words.

^f King, in his "Munimenta Antiqua", Vol. ii. p. 268, examines, in review, the pretension of each passage quoted from various authors, and every example in architecture brought forward to establish the opinion that the arch was known very early in Greece, even before the time of Homer; and states his opinion, after refuting them all, that "Sicily was the country, where this noble kind of ornament in architecture first appeared, and that indeed Archimedes was the first inventor of it."

PLATE I.

VIEW OF THE ENTRANCE TO THE SUBTERRANEAN CHAMBER.

This view represents the state of the avenue and entrance to the chamber in 1820. The spectator is supposed to stand at the end of the passage leading up to the door, which is flanked by two high walls, and was formerly approached by a flight of steps. Situated on the declivity of the hill, and wholly covered by the soil, no other part than the entrance offers itself to the view; and at this time this passage even is half filled up with earth and ruins. The triangular aperture over the lintel of the door, which is supposed by many to be expressly for the purpose of admitting sculpture, was no doubt originally so contrived for lightness of construction, in order to relieve the large stones, that covered the opening, from the superincumbent weight. The reader will perceive the perforations that received the cramps, which attached the marble facing and capitals of the columns to the ruder mass of construction beneath.

PLATE II.

PLAN OF THE SUBTERRANEAN CHAMBER.

Fig. 1. Ground plan of the chamber. A small portion only of the passage leading to the door is given, as the remainder is but a repetition of the same features with the continuation of the steps. The columns are now no longer in their former position, but their supposed place is indicated by dotted lines in Fig. 3. To the right on entering is a smaller oblong chamber, which, on the supposition of Sir William Gell, that this edifice may have been a tomb as well as an ærarium, may be presumed to have contained the ashes of the deceased; while the larger and outer chamber may have been appropriated to the treasures consisting of precious metals, tripods, arms, vases, accoutrements, stuffs, and other valuable commodities. This inner chamber has never been cleared of the ground that has fallen in, and which prevents the investigation of the construction that encloses it. The nature of the construction of the outer chamber was ascertained in a recent excavation^a over the external surface of the dome, and has proved the very remarkable and interesting fact, that, in its horizontal position at least, the arch was clearly understood by the architect who designed these chambers; and was depended upon as the essential principle of their construction. The chamber was formed of so many horizontal rings, each of which hangs over the one beneath the requisite projection to form the curve, and most probably the form was produced, after the whole was erected, by cutting away the projecting angles. Each stone was found to be worked fair and concentric to the depth of three inches from the inner face of the dome; the remaining portion of the joint was less accurate and often rough, but the deficiency was always supplied by small wedgelike stones, driven into the interstices with great force, securing the concentricity of these stones in their whole depth. By a succession of these cylindrical rings in gradual diminution, the artist calculated on their resistance to the superincumbent weight of earth purposely heaped on all sides, and relied on their well secured concentricity for the durability of the interior form of his bold and novel invention.

In another ruined edifice of a similar description, near the citadel gate of the lions, the construction is of the same description, but the depth of the stones has not more than two thirds of the

^a By Mr. C. R. Cockerell, who has favoured us with these particulars.

depth of the blocks in this chamber; and its greater degree of dilapidation seems to prove, that this larger chamber owes its state of preservation to the superior width and depth of its blocks, of stone. Sir William Gell^a, on the authority of Mr. Gropius, of Athens, mentions a similar subterranean chamber near the banks of the Eurotas, at about seven miles from Sparta.

Fig. 2, represents the plan of the supercilium or architrave over the door.

Fig. 3, shews the plan of the same architrave on the step.

A small portion of this plate has been given to an example near Rome, for the purpose of comparison with the construction of the subterranean chamber. It will be observed, that the plan of this reservoir, which is situate close to the enclosure wall of the city of Tusculum, is oblong, but the section of the vault follows a sweep similar to that of the Mycenæan example, with horizontal courses projecting over each other as they advance in height, till they reach the upper course, which consists of flat blocks of stone forming an acute apex by their juncture at the summit. A subterranean water-course or conduit led a stream of water through the city into the reservoir; whence it continued its course into a well, under the highway, about eleven feet deep, from which it supplied by another conduit the edifices on the declivity of the hill below. The entrance into the emissary is narrower at the top than at the bottom; and is covered by one block of stone now split into two.

We may assume almost the certainty of the Greek origin of this example from the nature of its construction. Nor need we be surprised at the remoteness of a monument of Greek origin, from the soil of Græcia Propria. Dædalus, as early as the year 1250 B. C., left many specimens of his taste and science in Italy and Sicily. At Cumæ^b, he built a temple to Apollo, in recognition of his providential escape from Crete. In Sicily, he built a canal at Megara, extended the summit of Mount Eryx by means of terraces, and constructed a thermal cavern at Selinus. Diodorus^c mentions several of his works at his time destroyed by the ravages of many ages. In fact, the emigrations from Greece to Italy were frequent, and little doubt can be entertained of this emissary being the result of Pelasgic ingenuity.

PLATE III.

SECTION OF THE CHAMBER.

The original profile of the inner line represented a species of parabolic curve, the regular line of which is given on one side; but the other shews the irregular form that has resulted from the imperfect nature of the construction, by which the pressure of the earth has thrust in the stones: in order to mark the variation that has taken place, the original profile is dotted in. The line of the pavement and steps has been ascertained from the Elgin drawings; the irregular line above it shews the present depth of the accumulated earth. In the centre is the door leading into the inner chamber, the supercilium of which is relieved by a vacuum left by the stones above overhanging each other, as over the greater door, and as is discernible in the entrances to the Pyramids of Egypt. The whole face of the chamber was covered with thin plates of brass or bronze, fixed to the stone construction by metal nails, the holes for which are very evident: the holes, however, at the door, have a very different appearance, being larger, and probably received the fixings of the door or metal grating. The entrance is covered by two stones, the inner one of which is twenty-six feet ten inches long, and sixteen feet deep, by three feet ten inches thick; the size and weight of which immense block are evidences of the mechanical skill and indefatigable labor of the ancients: Mr. Dodwell^d calculates its gravity at 133 tons.

^a Itinerary of the Morea, p. 225.

^b Virgil Æneid. l. VI. v. 17. Sil. Ital. l. XII. v. 102. Aus. Idyll. 10. v. 300.

^c Lib. IV. p. 321. Selinuntine Metopes, described by Angell and Evans, p. 13. fol. Lond. 1826.

^d Tour through Greece, Vol. II. p. 233.

PLATE IV.

DETAILS.

The fragments of this plate are chiefly taken from the Elgin drawings in the British Museum, but for greater perspicuity are more methodically arranged.

Fig. 1. is of green marble, and still remains on the spot, immediately outside the avenue leading to the door. It represents the plan of the base.

Fig. 2. Elevation of ditto, with part of the shaft of the column. The whole of the sculpture is in very low relief, and executed with very little spirit.

Fig. 3. Detail of part of the ornament of the base developed at large.

Fig. 4. Small fragment supposed to belong to the capital.

Fig. 5. Part of the ornament of the shaft of column developed at large.

Fig. 6. Plan of the upper part of the shaft.

Fig. 7. Small fragment of white marble.

Fig. 8. Small fragment of white marble, in the restoration applied as the parapet of the wall.

Fig. 9. Fragment of green marble.

Fig. 10. Fragment of red marble: the angle produced by two of the sides, corresponds precisely with the angles formed by the lines of the opening above the entrance, and which coincidence has therefore afforded authority for the introduction in the restored elevation of a basso-relievo, similar to that over the gate of the Lions.

These two last fragments are in the British Museum, and form a part of the Elgin collection of marbles.

PLATE V.

RESTORED ELEVATION.

In the enumeration^a of the drawings in the Elgin collection, the reader will perceive that a restored elevation is mentioned among those of Mycenæ. Proceeding upon the general features of that design, this elevation has been restored, but somewhat varied, in order to include the fragments omitted, complete the parts in that left imperfect, and adapt the details actually restored more in the character and spirit of the original fragments. The Egyptian form has been adopted in the capital, with a repetition of part of the ornaments of the base; the lion's heads over the door have been drawn in the style of a more remote period than in the Elgin drawing. As it is not probable that such an edifice should have been without some species of door or gate at the entrance, an open iron gate occupies the opening, ornamented in the same manner as the other parts, and similar to the iron grating that appears to have parted off the pronaos and posticum from the peristyle in the antique temples. The form of the aperture over the door suggested the introduction of the 'Leonine' groupe, a copy of the one over the Gate of the Acropolis; and on the supposition that this monument may have been the Tomb of Agamemnon, as suggested by some travellers, the shield, sword and javelins of that chief are suspended in the vacant space, agreeably to the ancient costume of the Greeks: for although the style of the architecture may have been adopted from a foreign country, perhaps Phrygia, as the scene of his glory, yet it is not probable that any other than the identical arms of Agamemnon would have been attached to his tomb.

T. L. D.

^a Note ², p. 28.

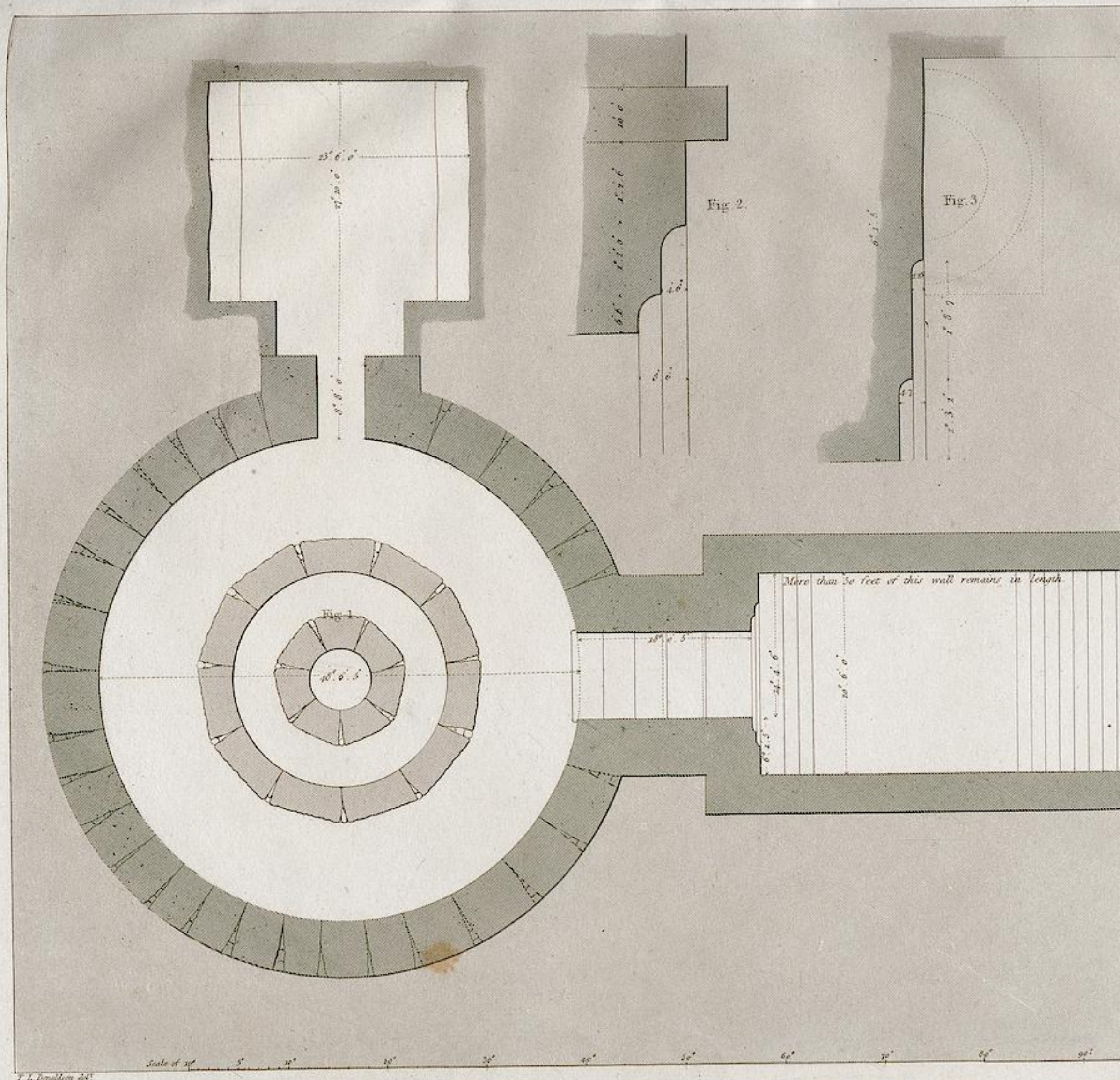


T.L. Donaldson del.

C. Armstrong sc.

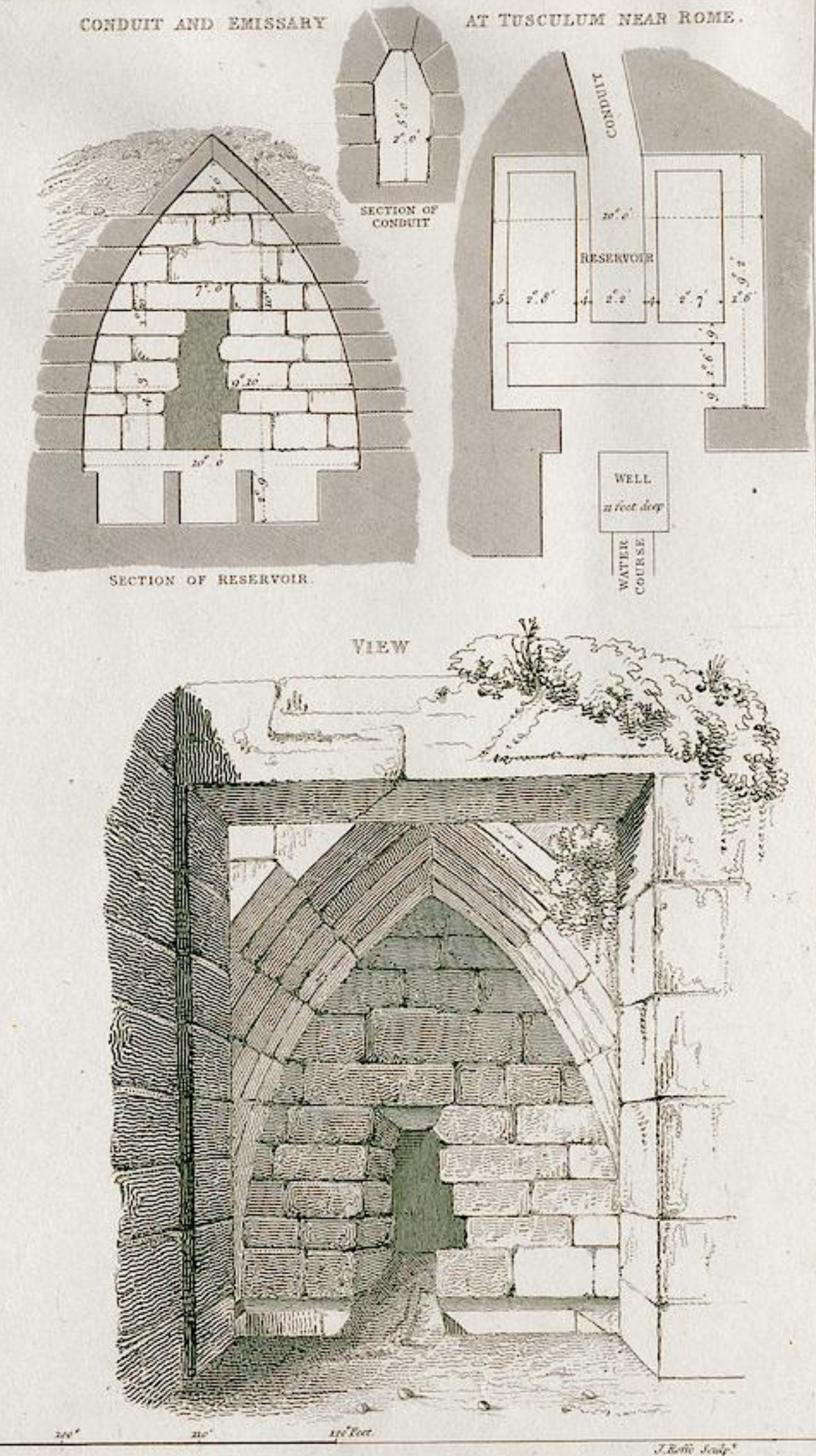
ENTRANCE TO THE SUBTERRANEAN CHAMBER AT MYCENÆ, COMMONLY CALLED THE TREASURY OF ATREUS.

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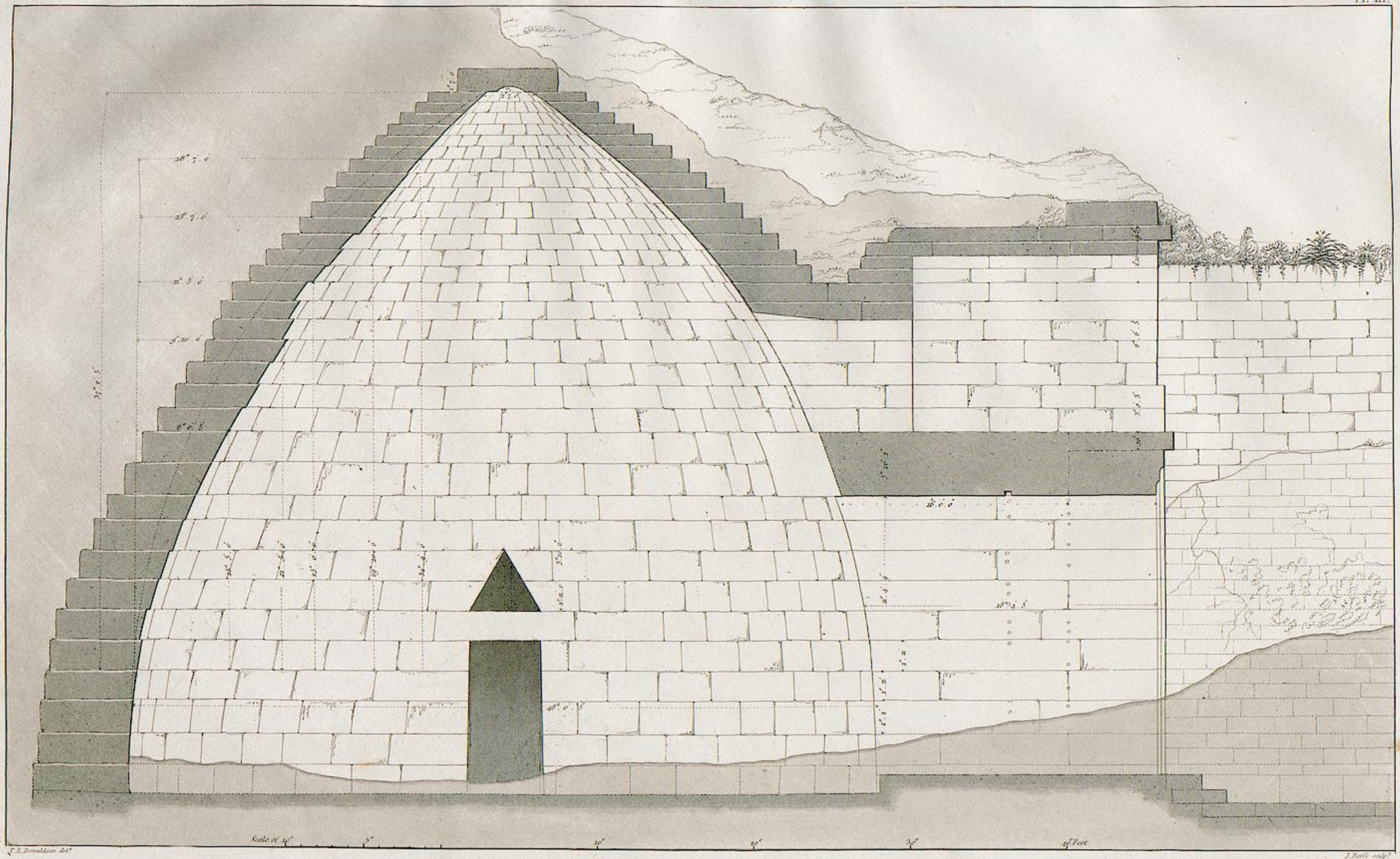


CONDUIT AND EMISSARY

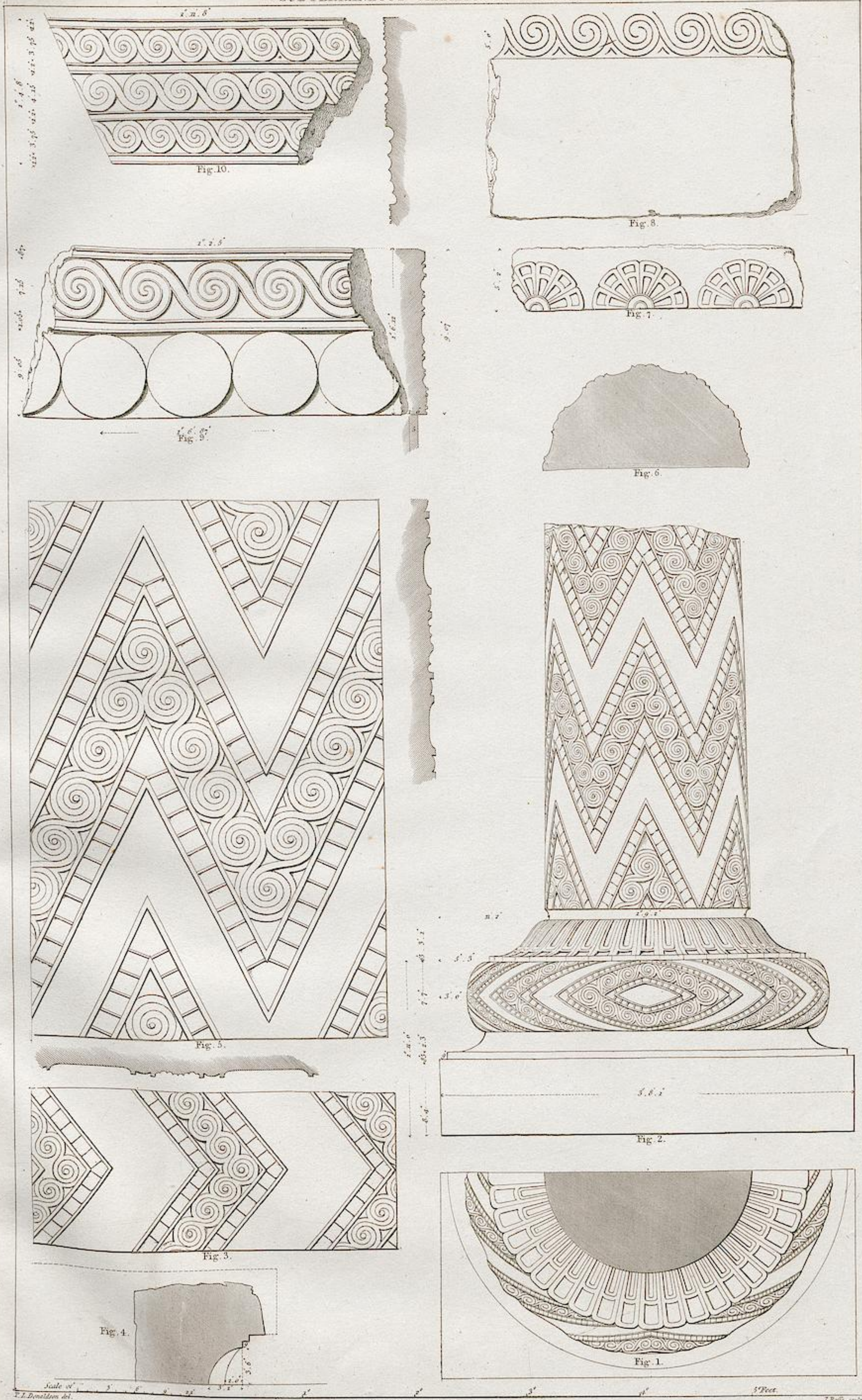
AT TUSCULUM NEAR ROME.

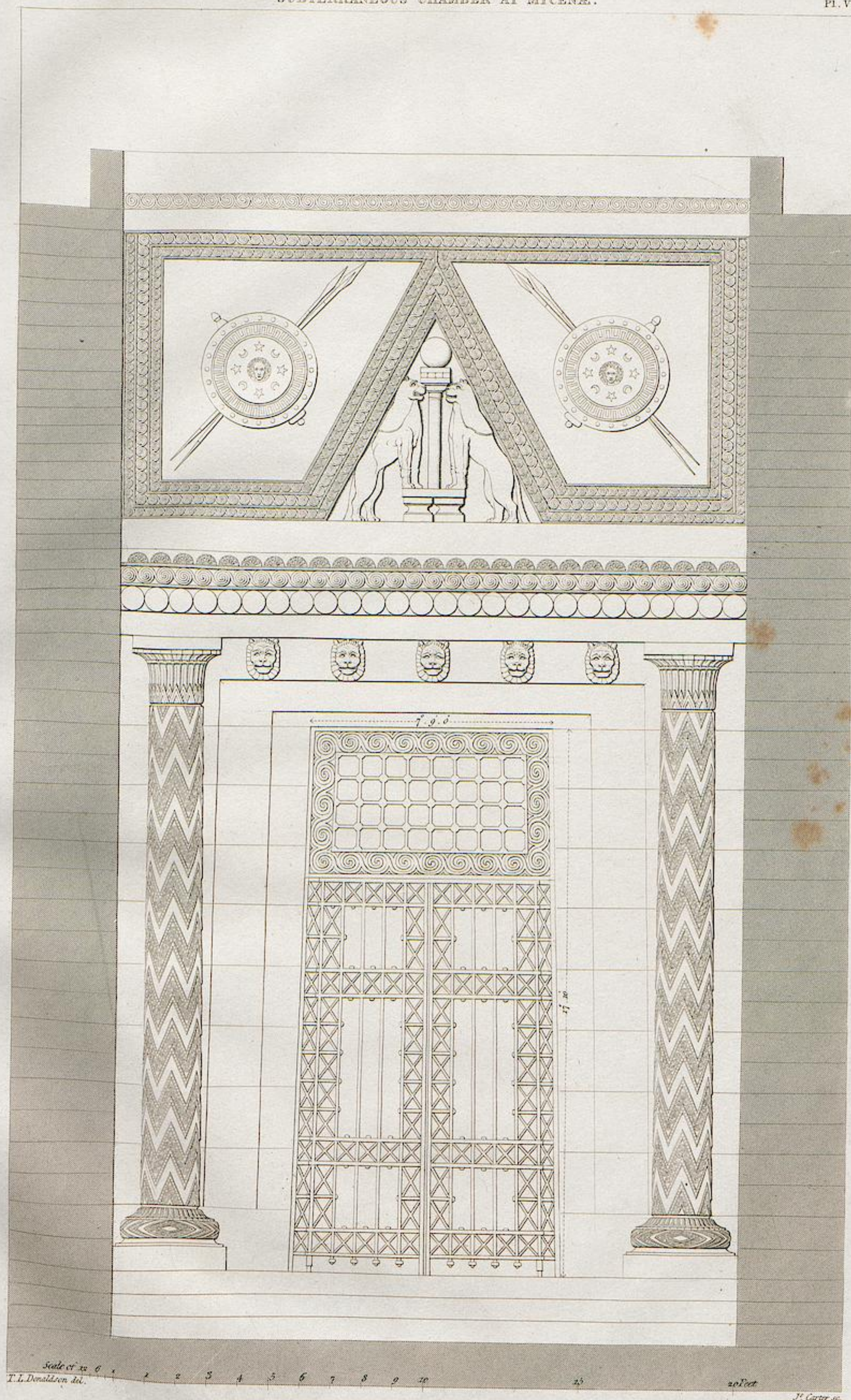


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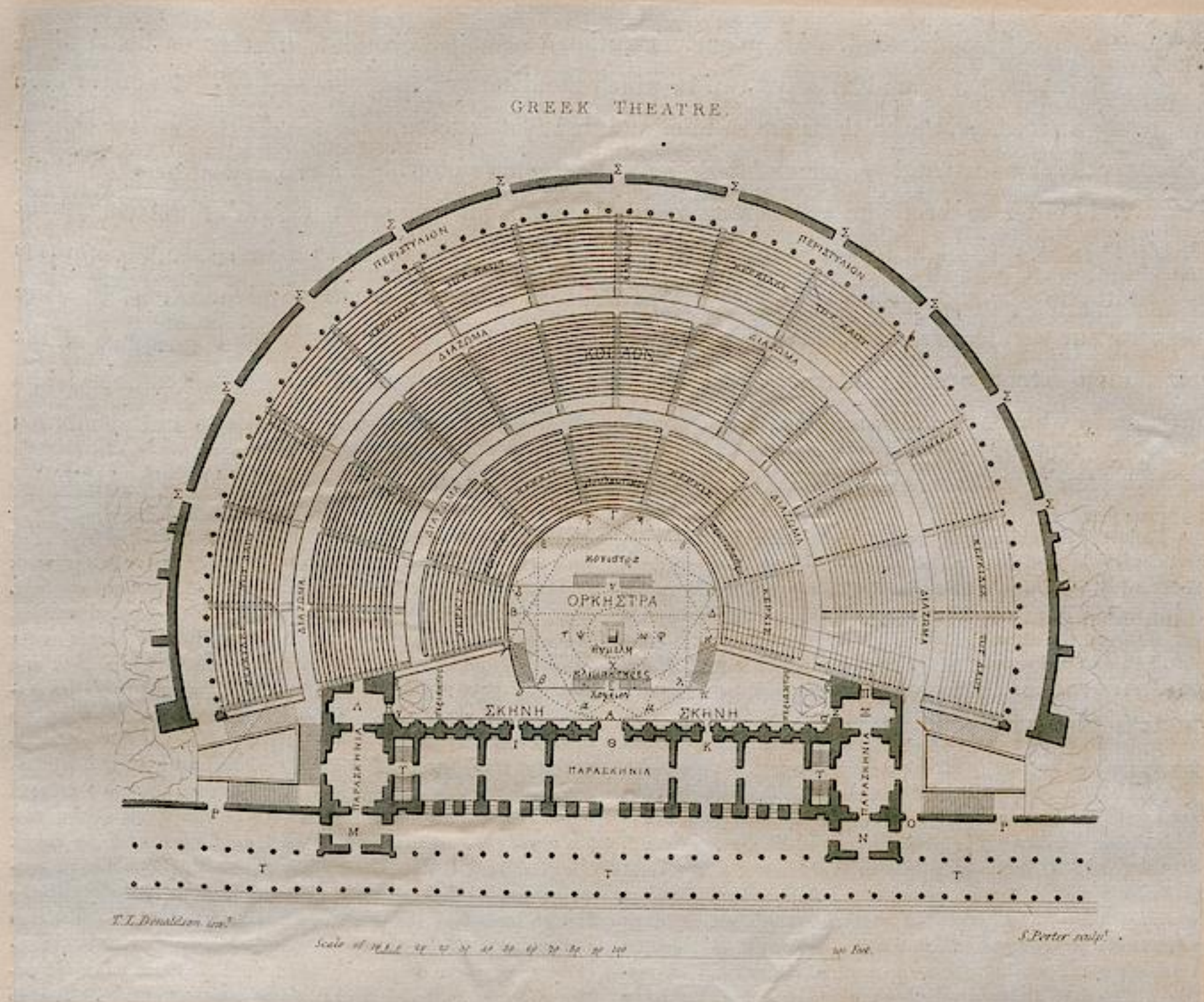


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ON THE
FORM, ARRANGEMENT, AND CONSTRUCTION
OF THE
GREEK THEATRE.

PROFOUND as has been the erudition with which many modern writers have endeavoured to attain a correct acquaintance with the more intimate manners of the ancients, the greater part of their usages are yet unknown to us, and those, which the patient labour of indefatigable research has unveiled,

THAT the reader may more fully comprehend the application of the various terms in this essay to the parts of the Greek theatre, a complete plan is prefixed, as a vignette, in which all the parts are restored, upon the authority of Vitruvius, Pollux, and other writers: the following is the description of the references:—

A B Γ Δ, the circle of the diagram, divided into 12 parts by 3 squares. E B Γ Δ, the orchestra, 120 feet in diameter. Δ B, the dromos, 120 feet long by 20 feet wide. Δ, B, parodoi of the chorus. B, centre for radius of arc Δλ. Δ, centre for radius of arc Bο. E, stairs (καλμακτῆς) leading from the orchestra on the logeion. Z, eisodos of the strangers. H, eisodos of the citizens—opposite the eisodos are the periactoi or triangular slips. Θ, centre door of the scene for the protagonist. I, side door of scene for the deuteragonist. K, ditto for the tritagonist. A M N Ξ, parascenia, of which A and Ξ do not rise so high as the scene, but follow the

inclination of the boundary wall of the coilon, in order not to intercept the view of the actors from the spectators. Ο Δ, entrance and passage for the chorus from the portico behind the scene to the orchestra, without passing over the logeion. Π κ λ π, passage from parascene and Charonic stairs, P P, entrances for the spectators by staircases from the portico behind the scene to the coilon. Σ Σ Σ Σ, entrances for the spectators from the hill above. Τ Τ Τ, portico behind the scene. Υ Υ, staircases to the upper chambers of the parascenia. ξ γ ο π κ ρ σ ν, proscaenium. ο π, front of the logeion, decorated with niches and columns. γ ο β, anapeisma of Tartarus. δ ε ζ η θ ι, the conistra, according to Bulengerus. δ β β λ Δ ι, the thymele or thymelic pulpitum, according to Bulengerus. τ υ φ χ, the largest possible circle of the choragic dance. ψ Ω, smallest possible circle of ditto.

VOL. IV.

K

are but imperfectly understood. Many ancient authors^a compiled complete treatises on the Antique Theatre, but time has spared us only^b two in which the details of these interesting edifices have been accurately noticed, and even these are so brief and deficient in minute particulars that we are obliged to collect the few scattered passages of those writers, who have casually noticed any of the parts of the Theatre, in order to form into a somewhat regular system our imperfect notions of the permanent Greek Theatre. It might be imagined that the magnificent piles of ruins now remaining of those noble structures would furnish us with every particular; but these remains, calculated as they are to excite our wonder, are insufficient to satisfy the curiosity: although indeed the appearance of the ruins, their extent, and the accommodation the theatre was capable of affording when entire, yield a criterion by which some idea may be formed by the intelligent traveller of the wealth and population of the city or state in ancient times. Until, however, some very extensive excavations be made^c,

^a Philo the Athenian, architect of the theatre in that city, wrote exact descriptions of all his works.—Milizia, *Memorie degli Architetti*.—Vitruvius, in the proem to his seventh book, quotes Agatharcus, Democritus, and Anaxagoras, as having left complete treatises upon the art of painting scenes.

^b The oldest writer now remaining to us, who has particularly noticed the arrangement of the antique theatre, is Vitruvius, who, in the 3d, 4th, 5th, 6th, 7th, 8th and 9th chapters of the fifth book of his work "*De Architectura*", enters minutely into the description of the general division, without, however, noticing with sufficient accuracy the various differences which distinguished the Greek from the Roman theatre. About two hundred years afterwards Pollux flourished, who in the 4th book of his "*Onomasticon*", devoted the 19th chapter especially to the theatre, and several others to the dramatic arrangements. Although this writer flourished at so late a period, all modern authors attach much credit to his description, and consider that even at his time the Greek stage had not undergone any material alteration. Of modern writers J. C. Bulengerus in his work "*De Theatro Ludisque Scenicis*, 8vo. Tricassibus, 1603", first collected the several authorities relating to the form and arrangement of the Greek and Latin theatres, forming a correct and valuable compendium of all that had been written on the subject by the ancients. His matter is very methodically arranged, and the highest value attaches to his information, as he gives his authorities for every opinion advanced: the work is now very scarce. A compendium of this treatise was prepared by Monsieur Boin-din for the Academie des Sciences et des Belles Lettres, in the volume of the transactions of which body it is to be found, as well as in his *Œuvres*, Tom. II. 8vo. Paris 1753. Monsieur Boin-din, for the better elucidation of the subject had a model made of both theatres, and the plans are attached to the essay. He has erroneously represented the Greek Theatre as erected in a plain with corridors and staircases leading to the coilon, as in the Roman Theatre: another material error arises from the immense diameter given to the orchestra. An abridgement of this treatise has been published in Italian, "*Ragionamento sopra la Forma e la struttura del Teatro Antico*, 4to. Venezia, 1766"; and Francklin in his introduction to his edition of Sophocles, 4to. London, 1759, has introduced a brief essay taken from the same source. The *Voyage Pittoresque de la Grèce* de Monsieur Choiseul de Gouffier, illustrates two of the theatres of Asia Minor; and Millin's excellent "*Dictionnaire des Beaux Arts*" contains many valuable articles on this subject. The various commentators of Vitruvius have of course been much perplexed in the elucidation of the theories of that author, and all, with the exception of Mr. Wilkins, have erred in giving a disproportionally large diameter to the orchestra. Palladio, in D. Barbaro's editions, is extremely incorrect in his arrangement of the parts. Galliani of Naples was the first to elucidate the true form of the orchestra from the three centres, but he also is mistaken in the size of the orchestra. Mr. Wilkins, in his English translation of our author, gives a very short, but judicious, disquisition on the subject, and it is to be regretted that he has not more fully investigated the matter, capable as he is of meeting the difficulties. Stuart gives only the Odeum of Herodes Atticus, which he erroneously calls the Theatre of Bacchus. In Vol. II. of the *Ionian Antiquities*, are illustrations of three theatres in Asia Minor; and the *Karmania* of Captain Beaufort, and Colonel Leake's *Tour in Asia*

Minor have been enriched by Mr. C. R. Cockerell with plans of various theatres on that coast: to the essay in the latter work the writer of this article is much indebted. Thomas Campbell, Esq., equally distinguished as a poet and as a classical scholar, has written in the number of the *New Monthly Magazine* for January 1826, a short but scientific essay on the form and arrangement of the Greek Theatre in illustration of his *Dissertation upon Greek Poetry*. This highly gifted poet acknowledges that he has derived the chief portion of his information from a work by Hans Christian Genelli, "*Das Theater zu Athen*, 4to., Berlin und Leipzig, 1818". Genelli, in this work, has entered into a full disquisition on all the parts of the Greek drama, and has given plans, elevations and sections of his idea of the Greek Theatre, in which are to be admired great profoundness of erudition and skill in the distribution: but he has adopted the Roman instead of the Greek style of architecture in the niches and arches, and by giving a preponderating diameter to the orchestra, upon the diagram in which depends the whole combination of the parts, he has laid down an incorrect system. It is to be regretted that he has not given more copious references for the various minute details contained in the letter-press. D. Peter F. Kanngiesser has also written on the same subject; "*Die alte komische Bühne in Athen*, 8vo., Breslau, 1817", merits the attention of those interested in the subject: Kanngiesser is of opinion that the Logeion was covered by a roof. Schlegel, in his *Lectures on the Dramatic Art and Literature*, translated by J. Black, 8vo., London, 1815, has collected some very valuable observations on the parts of the Greek Theatre, and may be consulted with advantage.

^c Those travellers, whose researches may lead them to examine with more particular attention these interesting monuments of ancient art, may perhaps be assisted by the following extracts from the *Journal* of the writer of this article on the present state of many of the theatres in European and Asiatic Greece, besides those illustrated in this chapter.

At *Delphi*, there are indications of the theatre behind the wall, which is covered with inscriptions: a theatrical seat apparently in its place, seems to point out the site, but future researches must determine, whether this conjecture be correct.—At *Cheronea*, the seats were partly cut in the rock, the remains shew distinctly the diazomata.—At *Argos* are similar indications, the seats having also been cut in the rock. The lower cunei followed completely the sweep of the semicircle, but, from the appearance of the ground, it seems that the two upper flights of cunei were flanked by two parallel walls, tangential to the back of the diazoma above the first range of cunei. Two flights of stairs are observable very distant from each other: there were probably two others close to the lateral walls.—At *Megalopolis*, the middle diazoma is visible, as also broad flights of steps on the outside of the end boundary walls of the coilon, leading to the different diazomata. This edifice is erected on an artificial mound on the bank of the Alpheus: there are no vestiges of the scene, and the soil does not appear to rise above the first seat, so that perhaps by an excavation of a few feet, the depth of the podium might be found: the area of the coilon exceeds a semicircle with the extreme boundary walls diverging. It is certainly a large theatre, but by no means the largest in Greece, apparently less than that in the Grove of *Æsculapius*.—At *Sparta*, there is the mere circular enclosure wall of the coilon, the only specimen,

our notions must be very superficial on the arrangements of the scene and the divisions of the orchestra.

If the temples, as especially consecrated to the immediate worship of the Gods, and as the scene of their actual presence, held the first place in the veneration and respect of the ancients; so the theatres, as forming an essential part of one of their most important religious festivals, and more particularly contributing to their amusement, obtained the second rank in their estimation; and when in process of time the development of the dramatic art and the refinement of manners had attained a certain degree of perfection among the Greeks, they lavished immense sums on the scenic exhibitions. The vast extent of these edifices, and the conveniences they offered for the assemblage of a numerous concourse of people, caused them, in time, to be often applied also to the public assemblies, when the body of the people were convened to legislate on matters connected with the welfare of the city or the state. Ausonius directly alludes to this application in his "*Ludus Septem Sapientum*":—

—"Atticis quoque,
Quibus theatrum curiæ præbet vicem."

Tacitus mentions a similar circumstance when speaking of the inhabitants of Antiochia; many authors quote the theatre of Syracuse as the place of assembly for the citizens; and in the Acts of the Apostles, St. Paul is represented as addressing the Ephesians, during the tumult of a popular convention in the theatre.

The institution of theatrical representations originated in the festivals of Bacchus and Ceres, and were principally celebrated in the fields^a by a rustic chorus during the harvest. The primitive dramatic recitations therefore were purely pastoral, and possessed at first only the humble elevation of a rustic waggon, on which Thespis and his followers delivered their rude essays for the gratification of their Attic hearers. This inefficient stage soon yielded to a moveable wooden platform, called *ἵκτιον*^b,

together with a small tomb drawn by Lusieri, among all the ruins of Sparta, apparently of Greek construction, the rest being indisputably Roman.—In *Asia Minor* there are innumerable theatres, plans of some of which have been published; much still however remains to be done, though it may be observed that these do not possess the high antiquity of those in *Græcia Propria*, many of them being attributable to the time of the Romans.—At *Cnidus* there are two theatres, the larger one has but few indistinct remains; but of the smaller one, which was probably the *Oedon*, the walls of the scene and parascene are still standing up to a certain height, much dilapidated. Among the fragments are an octagonal pedestal, and the torso of a draped female figure of exquisite taste. There are three flights of seats in good preservation; the accumulation of ruins hides the orchestra and its podium from view. At *Halicarnassus* are perceptible the mere lines of the seats, and two diazomata, and indications of stairs.—*Sratonicea* possesses still its seats entire—the fragments of the scene lie piled one above the other, and to appearance freshly destroyed.—At *Euromus* may be ascertained the depth of the parascene, and three or four flights of seats.—At *Heraclea*, on the lake *Baï*, not one of the seats is to be found, but part of the parascene is still apparent.—*Carpuseli* is a Turkish village, containing the ruins of some unknown Greek town.—The strongest feelings of surprise and pleasure accompany the sight of this theatre.—The seats are well preserved in *statu quo* with the stairs and diazomata entire; the very flooring of the proscenium remains composed of large blocks of stone, and so lively are the impressions produced by this state of preservation, that the presence of spectators is only wanting to realize a complete idea of an ancient theatre. The scene itself however is ruined, as also the parascene, and appears not to have been very high: the construction of the whole is magnificent.—At *Arabi Hissar*, perhaps the ancient *Alabanda*, a large theatre attracts the notice of the traveller on the slope of the hill among the houses of the village. Much of the substructions of the logeion, scene and parascene are in as perfect a state as those of *Carpuseli*. In the

plain is a small theatre, probably the *Odeum*, representing on the exterior a square plan, having a colonnade on three sides, traces of which are very distinct; the fourth or scene side being decorated above with pilasters, between which are windows. The entrance doors and the staircases remain; the circular form of the interior substructions, determine the use of the edifice, as also the interior indications of the decorations of the scene. Withinside are to be found a pilaster, capital, architrave, and frieze, the latter ornamented with the lotus and the skulls of victims. At *Guzel Hissar*, the ancient *Tralles*, the theatre has a grand elevated position. The hippodrome runs parallel and close to the back wall of the parascene, so as to form an extended base line—the theatre thus becomes a fine object as part of the magnificence of the hippodrome. At *Magnesia ad Mæandrum*, are two theatres with considerable traces of the scene and parascene.—The advanced state of the crop of corn then growing in the area of the orchestra, precluded any research in that part. At *Priene*, the lateral walls of the theatre were parallel to each other, the end enclosure wall of the coilon being circular: two of the seats are to be found and the width of a staircase. At *Miletus*, the theatre alone of all the antiquities remains in a state of preservation sufficient to allow of satisfactory restoration. The external elevation of the parascene, was very elegant. The details, in general, are not pure in taste: decidedly of a late period of art. The theatre of *Ephesus* is of immense dimensions, but as it is at present encumbered with ruins, it is impossible to ascertain the plan with accuracy: the fragments of the scene and parascene form a heap which it is necessary to climb over in order to pass to the orchestra.—At *Teos*, the theatre is in a very dilapidated state: one of the upper corridors is still perceptible, and a slight indication of the scene.—The general lines of the theatre at *Smyrna* and some details of the bare walls of the scene, are easily distinguishable.

^a Κατ' ἄγρους Διονύσια. Aristoph.

^b Photius. Ἰκτρία:—τὰ ἐν τῇ ἀγορᾷ ἀφ' ἧς ἰδιώτες τοὺς Διονυσιακοὺς ἀγῶνας πρὶν ἢ κατασκευασθῆναι τὸ ἐν Διονύσειον θέατρον.

which was further improved at the time of Æschylus, by the introduction of painted scenes. The scenic representations having left the fields and meadows, where they were originally exhibited, and the passion of the Athenians increasing with the rapid improvement of the dramatic art, about the LXXVth Olympiad stationary theatres arose to receive the numerous frequenters, built of more solid materials, enriched with sculptured marbles, and combining all the requisites for the more perfect and complex performances then produced.

Themistocles^a had the distinguished honour of erecting the first permanent theatre at Athens, which was called *Ἀθηναῖον*^b, on account of the spot where it was built, and *ἑκατόμποδον* probably from the diameter of the orchestra equalling one hundred feet.

From the more particular appropriation of the theatre to the celebration of the Dionysian festivals, it was dedicated to Bacchus, and, on account of the immoralities tolerated there, to Venus; but from the combination of music and poetry prevailing in the dramatic compositions, Apollo, Diana, Minerva, Mercury, and the Muses also were supposed to preside over the scenic representations, and some parts were more especially consecrated in honour of those divinities.

The word *theatre* (*θέατρον*) is essentially of Greek derivation from the verb *θεάομαι* "to see" as the uninterrupted space between the audience and the actors, afforded the former the opportunity of beholding the representations upon the platform or podium.

According to Vitruvius, great attention was paid to the choice of a healthy situation for the Theatre; and he requires that it should not have a southern aspect, lest the confined rays of the sun should produce a pernicious effect upon the health of the audience. The ancients, however, do not appear, in every instance, to have paid such strict attention to this latter point, as the aspects of many of the theatres vary from this rule.

The Greeks always seized a locality, where nature favoured the requisite arrangement of the theatre, and constructed their edifice on the side of a hill^c, by which judicious choice they incurred a much less expense in the erection of these magnificent structures. When the immediate nature of the hill allowed, as at Chæronea, Argos, and many other places, they cut very many of the seats out of the solid rock, or otherwise laid the stone seats immediately upon the soil, and often sunk the orchestra and some of the lower rows of seats below the general surface. To the desire of diminishing the expense, we may attribute the selection of a slope for the theatre, rather than to the wish of procuring the spectators the enjoyment of an extensive view, as has been supposed by many authors; for however beautiful many of the views are, which travellers at this time command from the ruins of almost all the theatres, yet it cannot be doubted but that the ancients would be rather inclined to confine the attention of the audience to the scenic representations; independently of which circumstance the very height to which the wall of the scene was carried would almost entirely preclude the view of any object beyond the area occupied by the building itself.

The site chosen for the theatre was in that part of the city by nature most favorable to the transmission of sound^d, and if possible near the stadium, hippodrome, odeon, agora, and gymnasium. Strabo mentions that at Nyssa^e the horns of the theatre adjoined the gymnasium on one side, and on

^a In the third year of the LXVth Olympiad, Themistocles was at the charge of the furniture of the scene and chorus to a tragedy by Phrynichus, and in memory of it set up this inscription: ΘΕΜΙΣΤΟΚΛΗΣ ΦΡΕΑΡΙΟΣ ΕΧΟΡΗΓΕΙ· ΦΡΥΝΙΧΟΣ ΕΔΙΔΑΣΚΕΝ· ΑΔΕΙΜΑΝΤΟΣ ΗΡΧΕΝ. Plut. in Themist.

^b From an appellation of Bacchus, "Quoniam torcularibus et vini expressioni præest." Orph.

^c The only instances now known of Greek theatres built in a plain, are those of Mantinea and Megalopolis in European Greece, and a small one near Arabi-Hissar, probably the ancient Alabanda, in Asia Minor.

^d Vitruvius, Lib. V. Cap. iii. "Etiam diligenter est animadvertendum, ne sit locus surdus, sed ut in eo vox quàm clarissimè vagari possit. Hoc vero fieri ita poterit, si locus electus fuerit, ubi non impediatur resonantia." Lib. V. Cap. viii.

"Sunt enim nonnulli loci naturaliter impediētes vocis motus: uti dissonantes, qui Græcè dicuntur *κατηχοῦντες*; circumsonantes, qui apud eos nominantur *περιηχοῦντες*; item resonantes, qui dicuntur *ἀντηχοῦντες*; consonantesque, quos appellant *συνηχοῦντες*.—Ita si in locorum electione fuerit diligens animadversio emendatus erit prudentia ad utilitatem in theatris vocis effectus."

^e Lib. XIV. Τῇ δὲ διατρεφῇ δύο ἄνδρες, ὃν τε μὲν ὑποκίτται τὸ γυμνασίον τῶν ἱεῶν, τῇ δὲ ἀγορᾷ, καὶ τὸ γινόμενον, κ. τ. λ. The ruins of Nyssa are near Eski-Hissar a small village at about an hour's ride, or three miles from Sultan-Hissar, and between the two are the remains of this ancient city. No description can be more faithful than that of Strabo. Some of the seats of the theatre are to be found *in loco* and a few indications of the scene. The theatre occupies an angle formed by a ravine, where the hollow is artificially filled up, and a subterra-

the other the forum and senaculum. This testimony is confirmed by the very ruins which lie near the town of Sultan Hissar in Asia Minor, in the plain of the Mæander, and which correspond in every particular with the description of the geographer. Convenient as was the position of the theatres near the places of most frequent resort, they possessed an additional advantage from the porticoes of the adjoining edifices affording shelter to the spectators, who retired thither whenever exposed to showers or storms, as the immense extent of the area of the theatre precluded the possibility of its being covered by a roof for the protection of the audience.

The general form of the Greek theatre was composed of two portions of concentric circles, the base of which was partly subtended by a parallelogram enclosed by lofty walls, whose interior dimensions towards the audience were regulated by the size of the orchestra, but whose exterior limits varied according to the greater or less convenience afforded to the actors.

The ancient theatres may be divided into three principal parts, the Κοῖλον^a, Ὀρχήστρα, and Σκηνή; each of which was again subdivided into numerous minor compartments accordingly as the usages of the country, the province, or the city required; the first of these parts was appropriated to the spectators; the second was devoted to the chorus, the dancers, and musicians; and the third to the scenic representations and principal performers.

The mathematical delineation of these parts cannot be described in clearer terms than in the words of Vitruvius^b. "Describe within a circle three squares whose angles touch the circumference; that side of the square nearest the scene, and which cuts off a segment of the circle, defines the limits of the proscenium, and another line drawn parallel to this last, and tangential to the circle, determines the front of the scene. Through the centre of the orchestra^c, opposite the proscenium, a parallel line is drawn, and where it cuts the circumference the points form two centres, and the compass being placed upon the right one, a circle is described by the left interval towards the right-hand side of the proscenium. In like manner with the centre on the left, by the right interval, a circle is described towards the left-hand side.

"Thus by this delineation from three centres^d the Greeks have the orchestra^e more ample, the scene more receding, and the pulpitum, which they call λογέιον, narrower. Therefore, with them, the tragic and comic actors appear on the stage, but the other performers in the orchestra. Hence the Greek distinctive terms scenici and thymelici. The logeion should not have less than ten, nor more than twelve feet in height. The flights of steps between the cunei and seats are opposite the angles of the squares up to the first præinctio, from that præinctio the next flights are in the intermediate spaces, and up to the summit vary in the same manner, should there be other præinctiones."

From this general outline is particularly apparent the aptitude of the Athenians in adopting that form most consonant with the scenic usages. All the spectators saw equally well, and the voice of the actor diverged with equal powers on all sides.

The Κοῖλον was that division contained between two portions of concentric circles, one of which enclosed the orchestra, the other forming the extreme limit of the theatre on the side of the audience. The Romans seldom allowed this portion of the circle to exceed a semicircle or one hun-

neous canal of great length still exists very little dilapidated and considerable in its width and height. Extensive traces are perceptible of the gymnasium and senaculum, but not so complete as to afford those satisfactory results so desirable.

^a Potter, *Archæologia Græca*. This division was called *cavea* by the Romans, which included also the orchestra by them appropriated to the seats of the principal dignitaries. The *cavea* was distinguished by three terms, *ima*, *media*, *summa*. *Ima* was the orchestra, *media* the ranges of seats occupied by the knights and better orders of people, *summa* the uppermost rows on which were seated the lower orders and the women.

^b Lib. V. Cap. viii.

^c Augustus Rode assumes the centre of the circle and the centre of the orchestra to be two different points. "Formæ ad

explicandos M. Vitruvii Pol. Dec. Lib. de Archit. Fol. Berlin, 1801."

^d "The Theatre of Patara is an exception to this rule for constructing the curve of the orchestra or *cavea*, this curve being in all those theatres (before alluded to) a segment of one and the same circle, instead of being formed from three centres." Col. Leake's *Tour in Asia Minor*, p. 325.

^e The Romans filled the orchestra with seats appropriated to the principal officers of the empire, vestals, and other distinguished personages; for the chorus, as well as the principal actors, appeared on the pulpitum of the proscenium to perform their parts. To accommodate the assemblage of so many persons on the stage, the pulpitum advanced further into the orchestra than it did in the Greek Theatre.

dred and eighty degrees; when it did, the excess is formed by two right lines drawn from the extremities of the semicircle perpendicular to its diameter: the Greeks appear to have used generally a larger portion, terminated by radiating sides. Although the ruined state of the extremities of the coilon in the theatre of the Grove of Æsculapius, near Epidaurus, prevented the possibility of ascertaining the utmost limit of the sweep of the circles, yet the portion that remains exceeds the semicircle^a; and the theatre of Syracuse, the limits of which are defined, contains an arc of about two hundred degrees. Those of Asia Minor generally exceed one hundred and eighty degrees, except that at Priene, the sides of which are enclosed between two parallel walls, and by a circular wall at the end.

The extremities of the seats were bounded by a wall following the descent of the seats, and surmounted by a coping as Fig. 3. of Plate II., which rose high enough to protect the spectators who might be descending the staircases nearest the extremity, and yet not so much elevated as to prevent the audience who were seated on the excess beyond the semicircle from looking over it in order to see the performances on the logeion.

The Κοῖλον was composed of a succession of seats^b, ἔδραι, βάθρα, δάκοι, ἑδῶλα, divided into two or three flights by διαζώματα or præcinctiones^c, which were species of landings that separated the flights appropriated to the different orders of citizens, according to their ranks. The number of seats in each flight varied according to the size of the theatre, and were again subdivided into κερκίδες wedgelike masses (cunei) by perpendicular radiating stairs, called κλίμακες, which led from one landing to another, and subtended the points of the circumference of the circle of the diagram where intersected by the angles of the squares. Nature herself seems to have particularly seconded the violence of man in the destruction of the theatres of Greece. The herbs and shrubs from the neglect of many ages have overgrown the surface, undermined the seats, and by their expansion caused those immense blocks to roll down, fill up the area of the orchestra to the height of many feet, and conceal even several of the lower rows of seats. This circumstance not only prevents the traveller (without extensive excavation) from ascertaining the height of the podium, but also precludes him from discovering whether there were a diazoma below the lowest seat. The cunei for greater convenience had particular marks, numbers, or names to distinguish them: the podium of the diazoma of the theatre at Syracuse has an inscription cut on the fascia of the cornice to each cuneus.

The staircases that divided the cunei always ran in a direct line tending to the centre of the circle, and the upper mass of seats, from the greater extension of the outer circles in large theatres, had intermediate^d additional staircases to afford a facility of communication equal to that enjoyed by the spectators on the lower rows of seats.

Vitruvius requires that the seats and præcinctiones should be so arranged that a cord drawn from the lowest to the highest step should touch the nosing of each seat, by which means, he says, the voice will proceed uninterruptedly to the uppermost part. But the examples remaining to us of the ancient theatres all vary from this rule. The lowest seats were the best, consequently the most honorable, and appropriated to the judges, and therefore called by Pherecrates^e, the inventor of comedy, πρῶτόβαθρον^f; and this part, occupied by the archons, magistrates, and agonothetes, or judges of the

^a "In the Asiatic Theatres the excess was formed by prolonging the same curve at either extremity of the semicircle, until the κοῖλον occupied from 200 to 225 degrees of a circle; whereas at Tauromenium, Sicily, Epidaurus, and in the theatre near Joannina the excess above the semicircle is formed by two straight lines drawn from the extremities of the semicircle perpendicular to its diameter and to the direction of the scene." Leake's Tour, p. 322.

^b "Theatre of the Greeks, containing Information relative to the Rise, Progress, and Exhibition of the Drama, &c. Cambridge, 8vo 1825," p. 35.

^c Also cardines balteorum according to Tertull. de Spectaculis, c. 3. "Vias vocant cardines balteorum per ambitum."

^d As in the theatres of Laodicea (vide Ion. Antiq.) of Æsculapius. In the Roman theatres the staircases went not direct from the lower to the upper seats, but were alternately placed tending to the centre of the cuneus below, as often as there was a præcinctio.

^e Onomasticon. Thus reads Falckenbergius, and not Epicrates, in which he is supported by the Scholiast of Pollux.

^f And πρῶτόξυλον according to Genelli, ut supra, p. 38.

games, was called *βουλευτικός*; that for the youth *ἐφήβικος*^a. Independently of those occupied by dignitaries and the youth, there were others, *προεδρίαί*, reserved for those persons who were entitled to them by hereditary right, as descended from ancestors who had rendered distinguished services to the state. The upper flight was occupied by the lowest orders, classed according to their tribes, and by the women^b. Above this upper flight was a covered portico (*tectum porticus*) which not only protected the audience from the currents of air, but also confined the sound of the voices of the actors within the circuit of the coilon; under this portico were the entrances into the *Κοῖλον*, and the entablature of the order ranged level with the upper member of the elevation of the scene. In many of the theatres, but more especially in those of Asia Minor, there were two other lateral entrances by doors in the extreme walls of the cavea, and which appear to have led by covered ways into the orchestra, as in the theatres of Syracuse, Miletus^c, Ephesus, &c. In the theatre of Æsculapius above mentioned, there does not appear to have been any such entrance; in that near Joannina, broad flights of stairs outside the extreme walls of the cavea afforded direct access to the first and second diazomata.

Ere we quit the *Κοῖλον* we must not omit noticing the *ἡχεῖα* or modulating vases mentioned by Vitruvius^d; for although it is a subject, at this time difficult of just appreciation, yet as they occupy so important a portion of the Treatise of our classic author, to pass them by altogether might appear an unpardonable inadvertency. It is now generally admitted that the communication of sound is produced by the reverberation of the air^e; for the sound of the voice issuing from the mouth as a centre, vibrates through the air in circles, infinite as those produced on the surface of water by the fall of a stone^f, and like them the more remote they become, the more feeble their centrifugal power, and the less effective their impression on the air, till lost in the distance. But whereas on the water the circles are merely superficial, the vibration in the air expands in all directions, proceeding however to a greater extent upwards and in front^g, than it does laterally or behind the speaker. By the properties of acoustics, if two instruments in perfect harmony be placed within the sphere of each other's power, and the cord of one be struck, the chord of the other will vibrate the note to a sensible degree. This vibration of the second instrument, will, of course, extend the sound of the first to a greater distance. Acting upon this principle, which particularly suited the recitative in which the epic and dramatic compositions were delivered, the ancients had *echea* of earth and metal, modulated to the intervals of the different notes of the voice, placed in small cells under the seats in one, two, or three rows, according to the extent of the theatre. Hence it resulted that the voice, parting from the scene as the centre, expanded itself all round, and striking the cavity of those vases, produced a clear and more distinct sound, by means of the consonance of these different modulated tones, and extended the powers of the speaker to the utmost limits of the coilon. The vases were in the shape of a bell, placed in an inverted position, the side towards the audience resting on a pedestal not less than half a foot high, in all other respects quite free from contact: and in order to allow the vibration of the sound, a small aperture was left in the front of the seat, about two feet long, and half a foot high. It is remarkable, that no writer has hitherto been able to adduce an existing example in con-

^a Genelli suggests that probably the upper ranges of seats were given to the youth who had not yet attained the age at which they were required to take the oath of allegiance to the state.

^b Some authors however have been of opinion that at Athens females were not allowed to be present at the scenic games, nor indeed at any public assemblage of the people; thus Boëttiger, *Neuer Teutscher Mercur*, January, 1796, p. 23. in which he was supported by Koehler in his Dissertation on the usages of the ancients relative to the theatre; but Schlegel in his work *Die Griechen und Roemer*, p. 312. has combated this opinion, to which Boëttiger published an answer in a number of the same work as before, for March, 1797, p. 224. The opinion of the learned Augustus Boeckius, de *Græcæ Tragædiæ Princip.* is

that women were present. "Nam et falso commentus est mulieres Athenis tragædias non spectasse, quod qui credere notet adeat is Platonem nostrum, Gorg. p. 502. D, ubi tragædiam vocat *ῥητορικὴν τινα πρὸς δῆμον, τοιοῦτον δὲν παίδων τε ὄμιον, καὶ γυναικῶν, καὶ ἀνδρῶν, καὶ δούλων, καὶ ἐλευθέρων*, ac præterea Legg. II. quibus locis omnis ista ratio exploditur."

^c Vide *Ion. Antiquities*, Vol. II.

^d Lib. V. Cap. v.

^e According to Mons. Lamare, the celebrated French naturalist, sound is conveyed by means of a matter much more subtle and insinuating than air.—*Mémoire* read before the French Institute.

^f Vitruv. Lib. V. Cap. iii.

^g Saunders' *Treatise on Theatres*, 4to. London, 1790.

firmation of the principles for the *echēa* and their cells^a laid down by Vitruvius in his work, to which we must refer the reader for more minute particulars.

The Orchestra derives its name^b from ὀρχήσθαι (to dance), as being the province of the choral dance, and was that second division of the theatre lying between the *coilon* and *logeion* or *proscenium*, entirely enclosed by the podium of these two divisions. The chorus, whose number at a very early period of the tragic art, was limited to fifteen in tragedy, and twenty-four in comedy, during the presence of the performers on the *logeion*, stood^c in rows on lines marked for them on the floor^d: when divided into ἡμικόρια, each of the two divisions flanked the *proscenium* and joined in the dialogue, as though only one person, by means of its *χορυφαῖος*, or leader, who stood in the centre of his respective division. The tragic chorus assumed also the division of three rows with five each, or five rows with three each, the former being called *κατὰ στοιχοῦς*, the latter *κατὰ ζυγά*: in comedy, however, they were ranged in rows of four each; and thus, during the absence of the performers from the scene, they went through their recitations accompanied by the measure of the pipe, and the graceful movements of the varied dance, by the strophe and antistrophe figuring the courses of the moving planets, and by the epode representing the character of the fixed orbs. Horace in his "De Arte Poëtica", thus defines the attributes of the chorus:

" Ille bonis faveatque et concilietur amicis,
Et regat iratos et amet pacare timentes :
Ille dapes laudet mensæ brevis ; ille salubrem
Justitiam, legesque, et apertis otia portis :
Ille tegat commissas ; Deosque precetur et oret,
Ut redeat miseris, abeat Fortuna superbis."

But instead of adhering to these grave rules, their evolutions too frequently degenerated into indecent combinations, calculated to inflame the worst passions of the spectators, a vice attributable probably to their Corinthian origin^e, and severely reprobated by Basilus, who stigmatises the orchestra as the "school of immodesty"^f.

In a central part of the orchestra was placed the *θυμέλη*, which gave its name to this region on account of the altar on which were offered the sacrifices to Dionysus, and around which were placed the tripods^g, crowns, and other prizes, to excite the emulation of the competitors. From the *thymele* there were steps which led on to the *logeion*, but as the chorus do not appear to have entered on the stage, these steps were not for the purpose of affording access for the chorus to the orchestra. From the ruins of the theatres of Syracuse, Miletus, and Ephesus, it would appear that there was a distinct entrance for the chorus from the porticos behind the *parascene*, in the diverging enclosure walls of the *coilon*. In the theatre of Syracuse, (Pl. IV.) at the top of the steps flanking the scene, on the right hand is a vaulted passage cut in the rock, which probably admitted the chorus into the

^a We understand that W. J. Banks, Esq. has discovered, at the theatre of Scythopolis, in Syria, a very complete example of the *echēic* chambers under the seats, with a gallery of communication affording access to each chamber, for the purpose of arranging and modulating the vases. It is to be hoped that this indefatigable and learned traveller will soon communicate to the public the results of his interesting researches. At Nicopolis are the ruins of two Roman theatres, both of which are in a very fair state of preservation, as far as regards the walls, but the marble decorations are utterly removed. In the larger, the podium of the centre *præcinctio* has eight niches, apparently adapted for the reception of vases, and there are also three wells sunk in the body of the *cavea*, made probably for the advantage of the sound, on the principle of Aristotle, noticed by Alberti, Lib. VIII. Cap. vii. The scene has the hemicycle in the centre and the three doors, and was about 110 feet wide. The *postscenium* had seven chambers in the same length, and was sixteen feet six inches wide. The blocks of stone, with circular holes for the masts of the *velarium*, are at various in-

tervals, quite round the circular part of the *cavea*. The lesser theatre (perhaps the *Odeum*) has the scene entire with the exception of the marble decorations: the exterior of the *cavea* represents an elegant corridor.

^b On account of its circular form it was called in later times *Σίγμα*, from its resemblance to the form of that letter. Photius: 'Ὁρχήστρα' πρῶτον ἐκλήθη ἐν τῇ ἀγορᾷ, εἶτα καὶ τοῦ διατρου τοῦ κατὰ ἡμίκυκλον, οὗ καὶ οἱ χοροὶ ἦδον καὶ ὡρχήοντο. 'Ὁρχήστρα, τὸ εἶν τοῦ διατρου λεγόμενον σίγμα.

^c Phrynici Eclog. p. 64, cum notis Paw.

^d Hesychius: Γραμμαὶ ἐν τῇ ὀρχήστρᾳ ἦσαν, ὡς τὸν χορὸν ἐν στοίχῳ ἵστασθαι.

^e Phornuthus, who is quoted by Rhodiginus, in his *Antiquit. Lib. IV. Cap. viii.* says, Γυμνικοὺς ἀγῶνας περισκευάζουσι Ἡλίοι, θυμολικοὺς Κορίνθιοι, σκηπικοὺς Ἀθηναῖοι.

^f Lib. IV. in Exam.: δημόσιοι διδασκαλεῖον ἀσολυγίας.

^g Aristid. Orat. de Concord. ad Rhod. 'Ἀποβλήφατε δὲ καὶ πρὸς τοὺς τρίποδας τοὺς εὐδαιμόνους ταυτοῦσι, πάντως δὲ χαίρει αὐτοὺς προσορῶντες, κ. τ. λ.

orchestra, without traversing the logeion. From Pollux we learn that the staircase of Charon (Χαρώνειοι κλίμακες), which gave entrance to the Manes, was placed under the seats of the spectators, and must have led into the orchestra, as well as the steps by which the Furies ascended: there seems every probability that a future excavation in some perfect example may disclose an access to the orchestra, from the lateral chambers of the parascene, similar to those now perceptible in the theatre of Tauro-menium.

Bulengerus, and consequently Boindin, and his translators, have supposed that the orchestra was divided into two parts, and that the thymele^a as one of them was a platform, more elevated than the other, immediately in front of the logeion, and appropriated to the chorus; whereas the lower space, which must have been the *κονίστρα*^b, they do not seem to have applied to any specific purpose, nor do they define how great was the portion of the orchestra occupied by the thymele. Mr. Wilkins^c observes, that "in support of such an opinion, it may be urged that the evolutions of the few who composed the chorus of the ancient drama, could not have required a space so extensive as the orchestra of the Greek theatre. It may be remarked likewise, that by admitting the existence of a stage in front of the scene, virtually encreasing the extent of the proscenium, we should identify the ancient thymele with the Roman pulpitum." A further argument in favour of this supposition is derived from this second stage diminishing the immense elevation of twelve feet from the plane on which the chorus stood, to the level of the logeion, on which were the principal actors; as otherwise the height from the conistra to the logeion would too much disconnect the performers from the chorus, and for which height there does not appear any necessity.

We have now to consider the Scene, (Σκηνή^d), the third, and by far the most difficult division of the theatre, devoted especially to the principal performers. As the greater portion of the decorations of this division were composed of wooden machines and timber platforms, time has, of course, left us no vestige of these perishable materials; and the accumulation of ruins in those few examples that still remain to us of the solid constructions, prevent that minute investigation so necessary to enable us fully to understand the arrangement of the hyposcene. The scene may be classed into three principal parts^e: the hyposcene, *ὑποσκηνίον*, was the stage on which the principal performers, or scenici, only recited; to this stage there was an access from the thymele by means of stairs, called *κλιμακτῆρες*. At the time of the general assemblies of the citizens upon public affairs, the logeion was occupied by the orators. The scene itself was the wall exhibiting the tragic, comic or satiric decorations. The parascenia, (*παρασκηνία*^f), was the enclosure behind, and on each side of the scene, appropriated to the convenience of the actors, when retired from the stage, with magazines for the preservation of the scenic property, and to which were attached the porticos where the choragists arranged the processions of the chorus.

The hyposcenium was composed of the logeion^g and proscenium^h; the elevation of which, towards the audience, was adorned with enrichments of columns, niches and statues. In most theatres the logeion, or stage, was of wood, though sometimes formed of blocks of marble. Under it, as with us, there were various machines employed to produce thunder and other sounds calculated to heighten the effect and interest of the drama, and from it the ancients drew up an *αὐλαία* or *περιπέτάσματα*

^a Scapula on *Θυμῖλη*, says "altare, a *θύω*: quoniam super eo sacra fiunt. Item *pulpitum* altum pedes quinque, in quo chorus tragoediarum et comœdiarum cæterique personam non habentes fabulæ subserviebant, histrionibusque in scenam abditis, populum gesticulatione retinebant. Suid. etymologus verò *θυμῖλην* mensæ formam habere tradit, supra quam stantes in agris cantarent, quum nondum in ordinem suum tragoedia distributa esset." In explanation of the word 'pulpitum', Faber in his Thesaurus, thus writes: "Vet. Gloss. Pulpitum, *θυμῖλην*, *Σανίδωμα ἐπίπιδον*." Vitruv. Lib. V. vi. Philander, one of the ablest commentators of Vitruvius, gives this note on the word *θυμῖλην*, "*theatri pars, ubi histriones suas actiones perficiunt. Julius Pollux in orchestra dicit esse βῆμα sive βῶμον, hoc est sive pulpitum sive aram.*"

Daniel Barbaro on the same word says, "Logeum a Polluce bomon sive vima, hoc est aram seu *pulpitum*, dicitur."

^b Bulengerus, p. 48, b.; and Suidas *μετὰ δὲ τὴν θυμῖλην κόνιστρα*.

^c Civil Architecture of Vitruvius, p. 188.

^d *Σκηνή*, umbraculum, quod olim sub arborum umbraculis prima dramata fuerint acta. Schol. in Hor.

^e Which include the columns, episcenia, machines, &c.

^f Suidas *μετὰ τὴν σκηνὴν εὐθὺς καὶ τὰ παρασκηνία*.

^g Theatre of the Greeks, ut supra, p. 135, called also *ἐκρίβας*, *ἐφ' ᾧ οἱ τραγωδοὶ ἤγωνίζοντο*. Hesych.

^h Proscenium (ait Isidor.) locus patens et liber fuit in fronte scenæ, by us called the stage, and also pulpitum by the Romans.

(curtain) to the awning or roof, which was over the stage, and thus hid from the audience the changes taking place on the scene and stage between the acts, during which interval the dancers engaged the attention of the spectators on the thymele.

The restricted diameter of the orchestra in the theatre of the Grove of Æsculapius, near Epidaurus, in the one near Joannina, and in that of Syracuse, gives the logeion a very slight depth, but this is to be accounted for by the general feelings of the Greeks, who, unacquainted with the magical powers of deception possessed by the art of perspective, seldom employed other than the simple effects which pervade all their productions in the imitative arts; and indeed the very circumstance of their having only two or at most three or four actors on the stage at once, did away with the necessity of greater depth to the logeion, which it acquired under the Romans, when they had introduced the thymelic chorus upon the pulpitum of the scene. The principal feature of the Greek drama is recitation, rather than action, very seldom do the performers cross each other on the stage, and it appears probable that they hardly quitted the spot they occupied at the commencement of their declamation; and thus the stage offered to the spectators the appearance of a species of bas-relief.

The scene was a wall, the elevation of which rose to the level of the tectum porticus, and in width equalling double the diameter of the orchestra. The spaces between the ends of the scene and the bounding-wall, and flanking the logeion or proscenium, appear to have been occupied by low walls having lateral entrances, *εἰσοδοί*, on to the stage, which were supposed to lead from the city and the country. The *ὄψις* or decoration^a of the scene was divided into three distinct classes: the tragic, comic, and satiric. The first was the fixed decoration; and as the action was always supposed to take place in peristylia^b or outside the palace in the open air, it was enriched with three orders of columns, if we are to conclude from the silence of Vitruvius, who does not notify any difference, that the Romans had adopted the Greek arrangement of the scene. Connected with those orders, whose relative proportions and enrichments varied according to the size of the theatre or the means allowed the architect, were three doors^c, the centre one, called by the Greeks *βασιλείον*, and by the Romans *valvæ regiae*, was often situated in an hemicycle and decorated^d with a magnificence suitable to the palace, to which it afforded access; and attached to this was a circular altar sacred to Apollo Agyieus^e, having a table with the consecrated cakes and sweetmeats thereon. Through the middle door the principal personage only, called the *πρωταγωνιστής*^f, was allowed to enter on the stage. The doors to the right and left, called the *hospitalia*, presented the elevation of a private dwelling. Through the one to the right, the *δευτεραγωνιστής*, or second actor, entered on the stage, while that to the left was appropriated to the humbler personages of the piece, called *τριταγωνισταί*^g, and represented a ruined temple or prison, or a mere opening.

Painted scenes were introduced as decorations to the comic or satiric dramatic pieces, and in order to heighten the illusion, and to assist the descriptions of the poet, triangular slips, or *περιακτοί*,

^a Theatre of the Greeks, p. 112.

^b It appears that the ancients deemed it unbecoming to expose to public view on the stage the interior of the dwelling, which with the Greeks was not open to all promiscuously, but only to relations and most intimate friends. It would consequently have been quite contrary to the usages of the times to represent the gynæceum, or apartments for the women, where no other man than the master was allowed to enter. Alceste is not represented by the poet as dying in her chamber, but in the atrium of the palace, as it was impossible to expose the interior of the princess's apartment: and Admetus by the mere recital of her death would not have produced an equal impression.

^c The theatre of Telmessus had five, according to Monsieur Choiseul Gouffier, as also the theatre of Hierapolis, according to Mr. C. R. Cockerell.

^d In the Cyclops of Euripides, where the scene represented a spot on the declivity of Ætna, the centre opening was decorated as a cavern inhabited by Polyphemus, and in the Philoctetes of Sophocles was decorated in like manner.

^e Thus called from presiding over the streets and ways; the altar, called *Ἀγυιὸς*, was in the shape of a column, with the summit pointed. Vide Eustath. Hesych. et Scapul. Lex. This altar is alluded to in the *Œdipus* of Sophocles and the *Phœnissæ* of Euripides. It appears to have been also sacred to Bacchus; *ἀγυιὸς δὲ ἴσθιν κίονα εἰς ἔξω λόγων, ὃν ἱστᾶσι πρὸ τῶν θυρῶν, ἰδίους δὲ εἶναι φασὶν αὐτὸς Ἀπολλῶνος, οἱ δὲ Διούσου, οἱ δὲ Ἀμφοῖ,* Harpoc. Vide Hesych.

^f The term *ἀγωνισταί* may have been applied to the actors, because they contended for the prize in the tragic contests as well as the poet. They were also termed *Διονυσιακοὶ τεχνῖται*. Vide Mus. Crit. p. 74.

^g Pollux (Lib. IV. 109.) says, that when a fourth actor did say any thing, it was called *παρὰχρησθημα*, and observes that this occurs in the *Agamemnon* of Æschylus: and in the *Andromache* of Euripides (verse 546), Peleus enters and interrupts a conversation between Andromache, Molossus and Menelaus.

were attached to the lateral transverse entrances, by turning which the messengers and travellers were introduced on the stage as coming from the country, port or city : and sometimes by means of machines, sea or river-gods made their appearance on the stage from behind the periacti. When it was necessary for unravelling the plot to represent the occurrences taking place within the building, ἐξώστρα and εἰσκήλημα, which were elevated galleries or balconies, were attached to the front of the scene, on which the representation of such circumstances was seen by the audience. Not unfrequently a magnificent compilation of machinery gradually descended with the divinities of Olympus and produced a catastrophe to the piece, which on too many occasions would otherwise be deficient ; hence the proverb, Θεὸς ἀπὸ μηχανῆς : and at other times Perseus, Mercury, Iris and other divinities rose from the stage, borne through the air by chariots, or clouds suspended by cords.

In an essay treating merely on the permanent construction of the theatre, it were quite irrelevant to the subject to enter into a lengthened disquisition upon the other variable machines^a, numerous as the wants in which they originated ; we shall therefore proceed to the consideration of the parascenium.

The parascenium consisted of chambers behind the scene, the lower range of which communicated with the scene by the three principal doors above described, and were adapted to the convenience of the actors, and composed of several stories one above the other. Attached to the wall which enclosed these chambers, were porticos to which the audience retired for shelter during storms. These porticos consisted of a double row of columns, the outer of which was of the Doric order, and the inner of Ionic or Corinthian. The proportions of these orders were not subject to the severe rules laid down for the construction of sacred edifices, their ornaments and mouldings were more light and capricious ; and the inner range of columns^b exceeded the height of the outer by one fifth, by which means they followed the inclined line of the roof. In order to render these promenades still more conducive to the health and comfort of the citizens, gardens were attached to them, planted with shrubs, whose colours^c might refresh the sight by their beauty, and whose perfumed fragrance might tend to purify the circulating atmosphere.

In later times, when the Greeks had erected odea for the more particular object of musical entertainments, they were built near the theatre, and in them the actors and chorus^d rehearsed their pieces under cover of the roof, by which these lesser edifices were protected from the inclemency of the weather.

PLATE I.

PLAN OF THE THEATRE IN THE GROVE OF ÆSCULAPIUS, NEAR EPIDAUROS.

Having in the preceding dissertation examined the general distribution of the several parts of the antient Greek Theatre, it now remains for us to describe more particularly those details which the ruins of the theatres, illustrated in this Chapter, offer to our notice.

All modern travellers agree in considering this theatre as forming part of the Ἱερόν or sacred

^a Such are the φρυκτώριον, or beacon ; the δισπηγία, or house with two stories ; the θηλόγειον, or sky-platform for the Gods ; the γίγανος, or crane ; the βροντήιον, or artificial thunder machine ; the κεραυνοσκοπίον, or lightning machine ; the μηχανή, a machine on which the deities descended ; the καταβλήματα, or embroidered pictures ; the κλισιάδες ; the ἀναπίσματα and other appurtenances. The scene of the Odeon of Herodes has a place in the centre over the θύρα βασιλεια, quite adapted for the εἰσκήλημα.

^b An example of this peculiar arrangement is to be found

among the very interesting ruins of the Temple of Minerva at Magnesia ad Mæandrum, mentioned by Vitruvius. The temple itself stands in the centre of a magnificent peribolus, which has a double colonnade round the four sides ; the outer range being Doric and the inner Corinthian, about a fifth higher than the former.

^c Vitruvius, Lib. V. C. ix.

^d The place where the chorus was taught was called χορευτήριον Theatre of the Greeks, *ut supra*, p. 140.

precinct of Æsculapius near Epidaurus, which was supposed to be honoured with the more immediate presence of that deity, who communicated to the Epidaurians^a the knowledge of past and of future events through the medium of his oracle. Although this god had many temples^b sacred to his worship, yet this, as the parent of all, was the most venerated, and within its peribolus were celebrated, with a splendor that eclipsed the secondary fanes, the *μεγαλασκήπεια* or great festivals of Æsculapius^c. The mineral springs of the neighbourhood, favorable for the cure of many diseases, seconded by the skill of the priests, equally versed in medicine and divinity, caused this spot to be much frequented by those who relied on the healing powers of the presiding god.

Many edifices, important from their size as well as from the richness of their decorations, were included within the sacred limits; several of them are enumerated by Pausanias^d in the following words—"The sacred grove of Æsculapius is surrounded by mountains on all sides; no one is permitted to die within the peribolus, and even women are not allowed to be delivered therein, a law equally in force at Delos. A little beyond the temple is the building in which are lodged the suppliants of the god, and a circular edifice, called *Θόλος*, worthy of being seen. There is also in the sacred precinct, a theatre, which, in my opinion, claims attention: the theatres of the Romans surpass in magnificence those of all other nations in the world; in size, however, none can equal that of the Arcadians at Megalopolis, but for beauty and harmony of proportion who can compare with Polycletus?—Polycletus who was the architect of this theatre and the circular edifice. In the Sacred Grove is the Temple of Artemis^e, the statue of Epione (wife of Æsculapius), and the Temple of Aphrodite (Venus), and Themis; and the stadium, as many are in Greece, formed by an earthen embankment (*γῆς χῶμα*), and a fountain, the roof and other ornaments of which are admirable. A Roman senator named Antoninus^f has a short time since decorated the sacred precinct with several edifices, such as the bath of Æsculapius, the temple of the gods called Epidotæ, that of Hygeia, and those of Æsculapius and Apollo surnamed Ægyptii. Antoninus has also restored the roof of the portico, called that of Cotys, which, with the rest of the edifice built of brick, was falling in ruins. The mountains, overhanging the grove, are Titthion and Cynortion, on which latter is the temple of (Apollo) Maleatus, one of the oldest edifices of the spot; but all that surrounds it, as well as the basin into which the water is collected for their use, was built by Antoninus for the Epidaurians."

Ruins of these buildings still remain, on an elevated part of the plain at the foot of the mountains which form a species of theatre: the Theatre itself is in very good preservation and merits the admiration of the traveller. Polycletus^g, to whose masterpiece in sculpture the distinguished title of the "Rule" was given, and esteemed by the ancients second only to Phidias, appears to have excelled no less in architecture, and well merits the eulogy of the ancient traveller. As this eminent artist, who was a Sicyonian by birth, flourished about 232^h years B.C., the erection of this theatre may be attributed to that period. The extreme walls, that once bounded the coilon, have disappeared, their destruction having most probably been caused by the failure of the rock; the diverging direction of the outer stairs indicated that the area of the coilon exceeded the semicircle, and therefore under that impression this part has been thus restored with dotted lines. A few indications of the walls of the parascene, and the colonnade behind, afforded a clue to a general restoration of the scene and its dependencies, although no traces of the columns are to be discoveredⁱ.

^a Plato, *Ione*.

^b As at Sicyon, Athens, Pergamus, Smyrna, and numberless other cities recorded by Pausanias.

^c "Inscript. Vet. Potter's *Archæologia Græca*, ed. Londini, 1722," p. 372.

^d *Corinthiaca*, Cap. xxvii.

^e The Greek name of Diana, whence the *Ἀρτεμίσια* or festivals celebrated in her honour at Delphi, Syracuse, and several other places in Greece. *Athen.* 7.

^f Titus Antoninus Pius, who afterwards succeeded to the Roman Empire through the adoption of Hadrian.

^g Quintil. *Lib. XII.*, Cap. x.

^h According to Milizia 420 B.C. "Memorie degli Architetti. —Policleto."

ⁱ Chandler says "the whole neighbourhood has for ages plundered the grove. The Ligurians remembered the removal of a marble chair from the theatre, and of statues and inscriptions which, among other materials, were used in repairing the fortifications of Nauplia now called Napoli, or in building a new Mosque at Argos." *Travels in Greece*, Vol. II. Cap. liii.

If the pleasing effects of grouping, and the combination produced by the blended action of many figures was forbidden on the stage, the Greeks appear to have appropriated the orchestra entirely to this purpose, as it was particularly set aside for the chorus, whose number was generally fifteen and never exceeded twenty-five, after the representation of the *Eumenides* of Æschylus^a; hence we perceive the propriety of the restricted space given to the orchestra by the Greeks. The lowest seat now discoverable at the Theatre of the Æsculapian Grove has a diameter of about eighty feet, and the restoration according to the traces of the foundation walls reduces this to about fifty-five feet. Even with this reduction the distance from the actor to the nearest auditor was forty feet, which fact, coinciding with the difficult extension of the human voice to any distance in the open air, proves the error of those who give to the orchestra so excessive a diameter, preponderatingly large for the small number of the chorus in the Greek theatre, and unnecessarily losing that space appropriated in the Roman one to the accommodation of part of the audience.

The restoration of the scene and parascene is intended merely as a general indication of this portion of the theatre, more fully developed in the vignette at the head of the Section. The audience may have entered the theatre from above, to which roads or path ways, winding on a gentle inclination up the declivity of the mountain, may have conducted the spectators. With respect to the capacity of this Theatre, allowing fourteen inches to each person, it might have contained about 16,500 spectators, but if we follow the measurement of the sittings marked on the seat in the larger Theatre of Pompeii, which allows one foot, three inches and a quarter to each spectator, the number would only amount to 15,200.

PLATE II.

Fig. 1. Plan of the diazoma.

Fig. 2. Elevation and section of the diazoma and some of the seats above and below it; the seats throughout the Theatre have been hollowed out in part to prevent the spectator in front from being annoyed by the accumulation of dirt or wet, or incommoded by the feet of the person on the seat behind; the nosing returns down perpendicularly at the staircases, and forms a finish against the steps. We have here an instance of a double landing at the diazoma, one of which is pierced by steps to allow of general communication throughout; the first seat below the diazoma has a back to protect those sitting on that range from being inconvenienced by the loiterers or excuneati standing on the diazoma. The drawing of this Theatre in the Elgin Collection has the diazoma formed of only one platform; but the back to the seat appears to suggest rather the arrangement adopted in this section. The width of the staircases is, as in all the other examples, only just sufficient for the passage of one person.

Fig. 3. The coping to the diverging enclosure wall of the coilon, which followed the inclined line of the wall.

Fig. 4. Application of a fragment^b found within the sacred precinct. The parts restored are the plinths, columns, and architrave; the cornice and pedimental ornament are of one piece of marble beautifully sculptured in low relief, and now much destroyed. Speaking of the Sicyonians,

^a Pollux relates, Lib. IV. Cap. xv. "That the appearance of the fifty Furies on the stage, wearing masks of a hideous paleness, their hands brandishing lighted torches, and their hair braided with serpents, caused such extreme terror among the spectators, that women were seized with the pains of premature labour, and that children died from fear, and that the magistrates, to prevent such fatal occurrences in future, ordained that the chorus should hereafter be limited to fifteen."

^b It has been thought unnecessary to give this piece of sculpture more at large, it being already published in the classical and correct work of Mr. Vulliamy, entitled "Examples of Ornamental Sculpture", but not applied by that intelligent traveller and architect to any specific monument.

Pausanias^a remarks, that "they inter their dead much in the same manner as the other Greeks; but when the body has been covered with earth, they surround it with a low wall with columns, which support the top, resembling the pediments of temples, and do not put any inscription on the tomb." It is not improbable that Polycletus, a Sicyonian by birth, may have erected in the manner of his country a tomb to some distinguished individual, or perhaps to a countryman, who may have visited the Hieron in the unavailing hope of being relieved from some fatal malady by the interposing influence of the god.

Fig. 5. and 6. Plan and section of a reservoir or fountain built of fine large blocks of stone covered with a thick and strong cement: this was probably one of the works constructed at the expense of the munificent Antoninus. The water from the basin on Mount Cinortion was led in conduits into the nearest reservoir, and thence distributed, by branch pipes, to the various edifices within the sacred precinct. Many of these conduits are to be traced among the ruins; they are formed of two stones, one upon the other, with a circular channel in the middle, as though formed for the reception of a leaden pipe.

Of the other edifices enumerated by Pausanias, the stadium is still remaining, though in a very dilapidated state: there seems to have been twenty-one seats, of which eighteen can now be traced, having the same form as those of the theatre, placed immediately upon the artificial embankment mentioned by the ancient traveller. One staircase is perceptible on either side, not opposite each other, and, on the north side, a passage about six feet wide under ground, affords ingress into the arena, which was about seventy-eight feet wide: the whole width appears to have been about 200 feet, and between 3 and 400 feet of the length are distinguishable independent of the circular end. Near the stadium are extensive ruins, among which a heap, composed of many fragments of Corinthian capitals, shafts of Greek Doric columns, and various caissons. Near the enriched pediment of Fig. IV. to the eastward, are the stones of a circular building, very possibly the tholos. The indications of such extensive remains seem to point out this sacred precinct as containing many valuable marbles, still buried but a few feet under the soil, and which would amply reward any well directed excavations.

PLATE III.

PLANS AND DETAILS OF A THEATRE AT DRAMYSSUS NEAR JOANNINA IN ALBANIA.

At about seven miles to the south-west of Joannina, the capital of Albania, are some ruins near a village called Dramyssus. These fragments lie on a small mount rising in the middle of a plain, surrounded by mountains; that, at the foot of which the mount lies, being called Olitzca by the inhabitants. On the summit of this mount is the citadel or acropolis, whose soil, now cultivated by the husbandman, represents a varied surface of terraces rising one above the other. Below the Acropolis at the south angle is the theatre, which, as well as the citadel, is built of the stone found near the spot, worked together with the greatest care without cement. The whole of the constructions would have been preserved even till this time much more entire than they are, but the soil entering between the blocks and the rock on which they lie, has produced a vegetation, which by degrees has forced the stones out of their former situation. Two entrance gates and long lines of walls of inferior construction, which enclosed the lower city, still remain, but offer no regular outline: near the north gate is

^a Corinthiaca, C. VII. Αἰτοὶ δὲ Σικυώνιοι τὰ πολλὰ ἰοικέτι τρόπον κίονας ἰφιστάσι, καὶ ἐπ' αὐτοῖς ἐπίθημα ποιεῦσι κατὰ τοὺς αἰτοὺς θάπτουσι. Τὸ μὲν σῶμα γὰρ κρύπτουσιν, λίθου δὲ ἐποικοδομήσαντις κρηπίδα μάλιστα τοὺς ἐν τοῖς ἰαοῖς· ἐπίγραμμα δὲ ἄλλο μὲν ἐπιγράφουσι οὐδέ.

to be noticed a species of basilica, apparently of a later period, decorated with columns in the interior, and there are also several terraces on the declivity of the mount.

The ancient name of this city still remains in obscurity; the absence of inscriptions, medals, or any other local information which might elucidate the research, preventing the discovery of its name or origin. The learned Dr. Butler^a, in his dissertation upon the site of Dodona, suggests the following as the leading features by which the traveller may distinguish the situation of the ancient oracle. "Dodona, by the general consent of writers who must have known the fact, stood on a hill, either at the foot of or actually forming part of a chain of mountains. It was in an angle of Molossia, bordering on Perrhœbia, to the west of Pindus, to the east of Thesprotia, to the south of Upper Epirus. A chain of mountains led westward through Thesprotia to the sea. About Dodona was a plain, stretching probably to the south-east, and yet more to the east, towards Pindus a marsh or lake." All these indications coincide so decidedly with the situation of Dramyssus as to favour the supposition that this may have been the site of Dodona, rather than the village of Gardikaki, as Mr. Hughes has advanced in his interesting work. In this gentleman's description of Gardikaki, no mention is made of the remains of any theatre, whereas on the hypothesis that Dramyssus now occupies the site of Dodona, the disproportion so remarkable^b between the size of the Theatre and the extent of the town, may be accounted for by the necessity of this edifice being sufficiently capacious to receive the vast concourse of people, who were accustomed to flock on certain solemn festivals to consult the principal oracles. Olitzca possesses the same features as the ancient Tomarus, and abounds in oaks and numberless springs of the clearest and the freshest water^c.

Fig. 1. Plan of the Theatre. The coilon still remains very entire, the circular enclosure wall however being destroyed. There are two ranges of diazomata and one upper corridor; the diazomata are divided into two landings, as at the theatre in the Grove of Æsculapius: the seats have every appearance of primitive simplicity, the only ornament perceptible throughout the theatre being the podium of the diazoma of Fig. 2: to this diazoma there is direct access by means of a flight of steps outside the walls, which terminate the walls of the coilon. The orchestra is completely filled with the accumulation of immense blocks; an excavation of seven feet below the present soil only discovered more seats; the vast heaps of stones impeded further research; this excavation reduced the diameter of the lowest seat to about seventy-eight feet, which very nearly coincides with the given width of the scene.

A street appears once to have passed between the parascene and some masses of construction that formed the foundations to a public building of apparently considerable importance.

Fig. 2. Elevation and section of the lower diazoma; the section in the corner shews more at large the profile of the small detail A A in the elevation.

Fig. 3. Elevation and section of the upper diazoma.

Fig. 4. Section through the uppermost corridor.

The simplicity maintained throughout this Theatre, and the almost total absence of ornament, are indications of the remotest antiquity. The coilon afforded seats for about 18,300 spectators, allowing fourteen inches to each sitting, who, together with those occupying the standing room, would amount to 20,000 persons.

^a Head Master of Shrewsbury School; vide Vol. I. p. 527. of "Travels in Sicily, Greece, and Albania, by the Rev. T. S. Hughes, Vol. II. 4to, Lond. 1820."

^b Hughes's Travels, ut supra, p. 488.

^c The reader must be referred to the learned dissertation above

quoted for references to the numerous ancient authors who have touched upon the subject of Dodona: to these may be added Potter's "Archæologia Græca," Vol. I. p. 265. Herodotus translated by P. H. Larcher, Vol. II. note 206. ed. Paris, 1802; and De Paw "Recherches sur les Græcs", Tom. II. Sec. viii. Cap. iii.

PLATE IV.

PLAN OF THE THEATRE OF SYRACUSE.

THIS Theatre lies near the southermost part of the city, and not far from the shore of the Bay; in the history of Syracuse it acquires importance from the momentous events that have occurred within its area. Of the four quarters of which the city was at length composed, that, in which the theatre is situate called Neapolis, was the last added^a to the old precinct, as indeed we might infer from the name alone, even if the concurring testimony of several writers^b did not confirm the opinion. The Theatre occupies the most elevated site of this quarter, and was considered by the ancients, according to the observation of Diodorus^c, the most magnificent in the island; "soon afterwards Geron built the Temple of Olympian Jove, not far from the square; and near the theatre a temple, which was a stadium in length, and of a proportionate height; he also executed less memorable works in the cities of minor importance; as in Agrina, a theatre, which was the finest of all in Sicily, except that of Syracuse."

The date of the erection of this theatre is not fixed by any author. It would appear from Diodorus, that at the time of Dionysius, who died 368 B. C., the site of Neapolis was a suburb of Acradina; soon after which it was surrounded by walls, and thus became one of the divisions of the quadruple city. However unusual it was with the Greeks to have the theatres without the city walls, yet it is not improbable that this one may date anterior to the formal adjunction of the suburb to the city, for the dramatic art had already flourished more than a century in Athens, and numerous authors^d acknowledged Syracuse as the birth-place of Comedy; Epicharmus, the cotemporary of Hiero, 500 B. C. being the inventor of it: Phormus, another Sicilian, is named by Suidas^e as participating in that distinguished honor. It is but reasonable to suppose that a people, amongst whom originated so distinct a species of composition, must have had already some institution favourable to the cultivation of the scenic representations. The dramatic chronology of the anonymous author^f often before quoted, fixes the perfection of comedy by Epicharmus, at about five centuries before the Christian era, a very early epoch of the dramatic art. To so remote a period it is not to be supposed that the erection of the Syracusan theatre can be referred; however as no ruins of another theatre have been discovered among the extensive and venerable fragments of this city, it may with great probability be supposed, that this was the earliest and only one of any importance erected by the inhabitants of Syracuse. We may therefore consider this as a very valuable authority for its peculiar details, as the Siculo-Grecians doubtless retained the primitive institutions of the earlier periods, and introduced with difficulty any innovation in the practices of their ancestors.

This theatre was not restricted merely to the scenic representations, for the popular assemblies also were held there, as we learn from Plutarch, in his life of Dion, from Diodorus, and also Justinus^g, who in his mention of Agathocles^h says, that having received a subsidy of five thousand Africans to second his ambitious views, "Populum in theatrum ad concionem vocari jubet." Plutarch in his life of Timoleon relates, "that Mamercus, being brought to Syracuse, and appearing in public, he began

^a "Quarta autem est urbis, quæ quia postrema ædificata est, Neapolis nominatur, quam ad summum Theatrum et maximum." Cicero in Verrem. "Quarta et ultima Syracusarum urbis, quæ quod postremo ædificata sit Neapolis, hoc est nova civitas, est appellata." Fazzelli de Rebus Siculis, Lib. IV. Cap. i.

^b Mirabella, "Dichiarizioni della Pianta dell' antiche Siracuse." Fol. Napoli, 1613.

^c Vita Philip. Lib. XVI.

^d Theocriti, Epig. XVII. "Ἀπὸ Φωνῆς Δάμιοι, χυρὴν δὲ τὰν Καμαρίαν Εἰδὼν Ἐπίχαμος." Diomedes, p. 486. Aristot. Poët. Cap. III.

^e Suidas, voce Ἐπίχαμος.

^f "Theatre of the Greeks", p. 144.

^g Hist. Phil. Lib. XXII. Cap. ii.

^h About 317 B. C.

to deliver an oration long before composed by him, but not being able to make himself heard, on account of the tumult, and perceiving that the Syracusans could not be reconciled to him, casting aside his mantle, he ran through the middle of the theatre and dashed his head against the seats, seeking to kill himself." The same author, in the life of Timoleon ^a has the following passage no less illustrative of the application of the theatre to the purpose of public assemblies, than commemorative of the esteem in which that great general was held by those whom he had delivered: "Interesting was it to witness the marks of esteem shewn by the Syracusans to Timoleon in their public meetings, for when they met upon affairs of minor importance they decided among themselves, but when any question of magnitude was to be debated, they sent for him, and he, being brought in his litter to the theatre, where the people, on his arrival, always arose from their seats and loudly greeted him with acclamations, returned their salutations, and after receiving the compliments paid him, immediately gave his opinion on those points submitted to his consideration." Plutarch often mentions the theatre in many other passages in the life of Timoleon, which, for the sake of brevity, will be omitted.

The whole lines of the seats now remaining are cut out of the solid rock; that part of the plan dotted in, shows where the rock is either worn away, or where, if the rock did not really exist in ancient times, as might possibly have been the case on the south side, including the greater portions of the two upper cunei A B, some artificial constructions completed the plan. The area of the coilon ^b exceeds the semicircle, and it appears that there were only two ranges of cunei, at least after a very minute research no indication can be found of a second diazoma, although it is not impossible but that there may have been another, now destroyed.

The appropriation of the masses of rock on each side the scene has given rise to a great variety of opinions, Houel ^c supposes them to have formed the pedestals to the scenic columns; but that is impossible, as they are elevated more than twenty feet above the level of the lowest seat discovered; they may be supposed with greater reason to have formed the boundaries of the scene, and columns may have been attached to the faces for decoration. Erizzi ^d mentions that in his time the foundation of the scene remained, affording materials for the constructions then carrying on, and which Mirabella ^e supposes were employed in the erection of the two bastions of S. Lucia and S. Filippo. These continued devastations have, of course, now left no other vestiges of this part than the two immoveable masses of solid rock, on the outer sides of which are indications of steps by which the spectators may have entered directly upon the diazoma, the deficiency where the rock failed being supplied by constructions. An arched gallery is cut in the rock under the seats near the eastern mass; through it the chorus probably entered into the orchestra, but the accumulation of dirt and rubbish now blocks up the end, and prevents that research, which might prove its application.

The diameter of the lowest seat on the plan, equals one hundred and nine feet four inches, but very possibly the diameter of the orchestra ^f is much less, for if one point of the compasses be placed on the centre of the orchestra and the distance between the centre, and the line connecting the two masses of rock be taken as a radius, and if a circle be drawn, the diameter of the orchestra will be reduced to sixty-eight feet ^g, which is just half the width between the two rocks, a coincidence that appears

^a Who died about 337 B. C.

^b It is necessary here to remark a slight error in the notice of this theatre, in the notes to Col. Leake's valuable work on Asia Minor, p. 322, where the extremities of the coilon are represented as being *parallel to the scene*. Our acknowledgments are due to Mr. Samuel Angell, architect, who, having a copy of our plan, examined at a subsequent period its accuracy, and added some further information, the result of his personal researches.

^c "Voyage Pittoresque de la Sicile."

^d "Quam ad summum theatrum in hunc diem est maximum ex ipso saxo inciso factum, cui nil quidem desideraretur nisi scena deesset ex ejus fundamentis superiori anno lapides extracti."

^e Ut supra, p. 91.

^f The facilities of excavating in this theatre, the soil of which

is not very valuable to the proprietor, the low wages of labourers, and the willing concurrence of the local authorities, will, it is hoped, induce some spirited traveller to have the earth removed, so as to lay open completely the lowest seats of the coilon, many of which are doubtless still hidden; and clear the area of the orchestra and substructions of the logeion, which might eventually bring to light much valuable information.

^g This may seem to reduce the orchestra to too small a diameter, particularly in comparison with the extent generally given to the orchestra by the commentators of Vitruvius; but nothing proves more than this repeated error, the necessity of comparing the monuments themselves with the systems laid down in the writings of the ancients. The least diameter of the lowest seat discovered in the three theatres illustrated in this

sufficiently conclusive to determine the limits of the scene. The theatre has been completely excavated from the body of the rock, which here presents an abrupt and precipitous face, consequently the upper excavations in the rock are somewhat above the level of the highest seat; between these and the theatre passed one of the principal streets of Syracuse, leading to the Porta Agragiana^a communicating from Neopolis to Tyca, and which thence conducted to the northern and westernmost parts of Sicily. This street, where it was immediately cut through the rock, had on each side excavated tombs, and these features continued even behind the theatre. Among these latter is a fountain which was supplied with water from Mount Lepa^b by means of an aqueduct, at this part, cut through the body of the rock, into the bason now called Galerme^c or Galermo, from the ancient Saracenic term "Garelme", which signifies a fountain. The proximity of this fountain, and a channel cut in the seats of the theatre to supply with water a mill that now occupies the centre of cuneus E, has given rise to the opinion, that a running stream was continued through the middle of the theatre for the refreshment of the audience. Independently of the consideration that the Greeks were a hardy race of men, not giving themselves up to the luxuries of life, like the effeminate inhabitants of the Campanian plain, who were the first to protect themselves from the rays of the sun by means of an awning; a very minute and attentive examination of the spot satisfactorily proved that supposition to have been groundless, although the position of the fountain afforded the audience every facility of relieving themselves when oppressed by thirst. The aqueduct which immediately supplies the fountain, is about two feet six inches wide, and must have been excavated with immense labor, as the confined space could only allow of one man working at a time within the conduit. These subterraneous channels are by no means unfrequent in Greece, as by similar excavations the lakes Copais^d, of Stymphalus, and that near Joannina^e, in Albania, discharge the excess of their waters, the *καραβάδγα* of Copais passing under Mount Ptous, and carrying the waters to the sea; the Latins also relieved themselves from the apprehended danger of the overflowing of the lakes of Albano^f and Celano, by the prudent precaution of subterraneous emissaries.

PLATE V.

DETAILS OF THE THEATRE OF SYRACUSE.

Fig. 1. represents the plan of the steps leading from the diazoma to the cuneus.

Fig. 2. Section and elevation of ditto, thus brought together in order to explain more clearly the relative situation of the parts. The lateral steps on each side of the principal flights are only on the three first seats, to afford to them a facility of descent. The extreme lowness of the seats seems to indicate that there was formerly a marble covering, or some other means adopted, such as a

chapter, is in that of Dramyssus (Plate III.) which equals seventy-seven feet, and very possibly there are others still lower than that. In the collection of medals left by R. P. Knight, Esq. to the British Museum, there is one bearing on one face a representation of the theatre of Bacchus, at Athens, in which the orchestra bears a very small proportion with the rest of the edifice; and although in these medallion specimens of ancient art, the antiquarian must only judge by the arrangement of the whole, rather than by the relation of the subordinate parts, yet in this the very small diameter given to the orchestra is unquestionable authority. An engraving from the reverse of this medal may be referred to at Chap. IV. of Volume the Second of the new edition of Stuart's Athens.

^a Cicero Tuscul. l. v. "Est enim ad Portas Agragianas magna frequentia sepulchrorum." Mirabella says, "Porte Aggregiane,"

and Erizzi, "Porta Agragaria," and Alexander Alexandri, Lib. IV. Cap. xix. gives it another name "Syraculis Meniditæ Trogillorum, et Agradianæ, extra quas frequentia sepulchra visantur."

^b Mirabella, p. 192.

^c "Ex Tychæ latere antroque manufacto ac latis fistulis aquarum ductibus sub ipsâ vivâ rupe incisâ longissimoque tractu excavatis, fons emanat, qui, oblitterato prorsus antiquo Græcorum, nomine Saraceninè Garelme, quod foramen aquæ Latinis sonat corruptè, Galermus hodie dicitur."—Fazelli, Lib. IV. Cap. i.

^d Gell's Itinerary of Greece, p. 144. Itinerary of the Morea, p. 148.

^e Hughes's Travels in Sicily, Greece, &c. Vol. I. p. 476.

^f G. B. Piranesi "Descrizione dell' Emissario del lago d'Albano, fol. Roma, 1762."

cushion or portable seat, to produce a greater elevation to the spectator. The Syracusan antiquaries adopt generally this opinion. Logoteta^a mentions the probability of a marble covering, and directed by this observation, G. M. Capodieci discovered in 1804, a marble fragment, of which he thus speaks in his work^b. "To me was reserved the good fortune to discover on the 14th of September 1804, on removing a great mass of earth, not on all the seats, but on those of the lower part of the theatre towards the end near the orchestra, a seat (quarto sedile) with small remains of a covering of white marble, of only one sort, and not of various qualities. The seats, which were thus covered, had not the hollowed part left for the feet, as those of the upper ranges of seats."

The podium of the diazoma was decorated with base and surbase mouldings, the fascia of the latter has an inscription cut in its face at each staircase, to distinguish the cunei. The inscriptions on the cunei A and I are destroyed, but the others still retain traces of the following letters :

Cuneus B · ΒΑΣΙΛΙΣΣΑΣ · ΝΗΡΗΙΔΟΣ

Cuneus C · ΒΑΣΙΛΙΣΣΑΣ ΦΙΛΙΣΤΙΔΟΣ

Cuneus D·ΒΑΣΙΛΙΣΣΑΣ ···· ΝΟΣ

Cuneus E · ΔΙΟΣ ΟΛΥΜΠΙΟΥ

Cuneus F · ΠΑΝ · · · Δ · · · · · ΑΝ

Cuneus G · ΗΡΑΚΕΟΣ ΕΥΦΡΟΝΙΟΥ

Cuneus H · Δ · · · A · · · P · · · ·

Cuneus I

The name of Philistis is found on many Sicilian coins, and is considered by Mr. Hughes^c to be another designation of Nereis the wife of Gelo, son of Hiero, king of Syracuse. The name of Heraclius was common in Syracuse. Among others we learn from Cicero's second oration against Verres, that a certain Hieron having left by will all his fortune to his son Heraclius, on condition that he erected certain statues in the Gymnasium, Verres deprived the latter of his fortune for not having fulfilled the condition of the will.

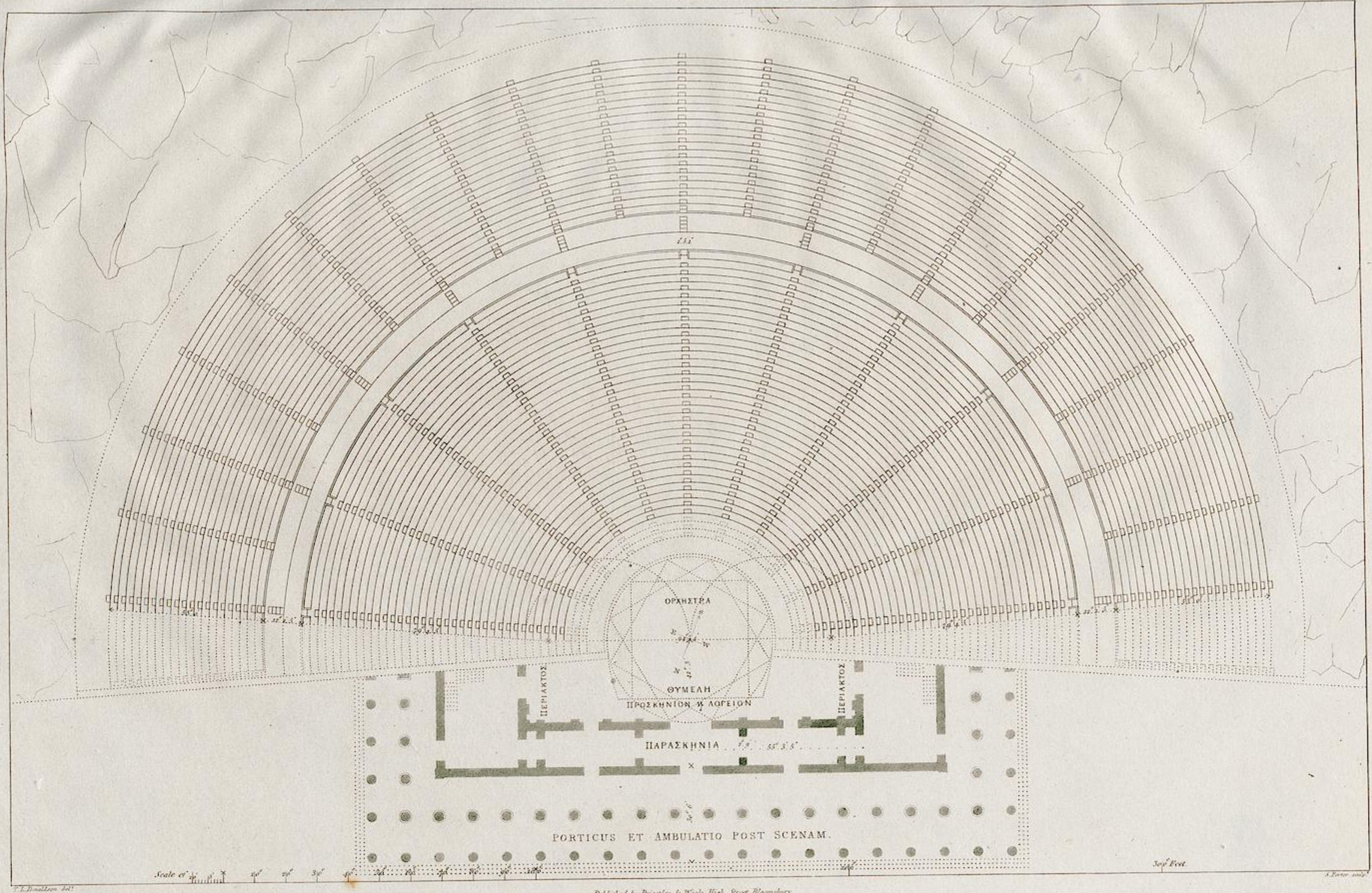
Fig. 3. Section through the podium of the diazoma, with the cornice restored.

T. L. D.

^a "Antichi Monumenti di Siragusa Illustrati," p. 267.

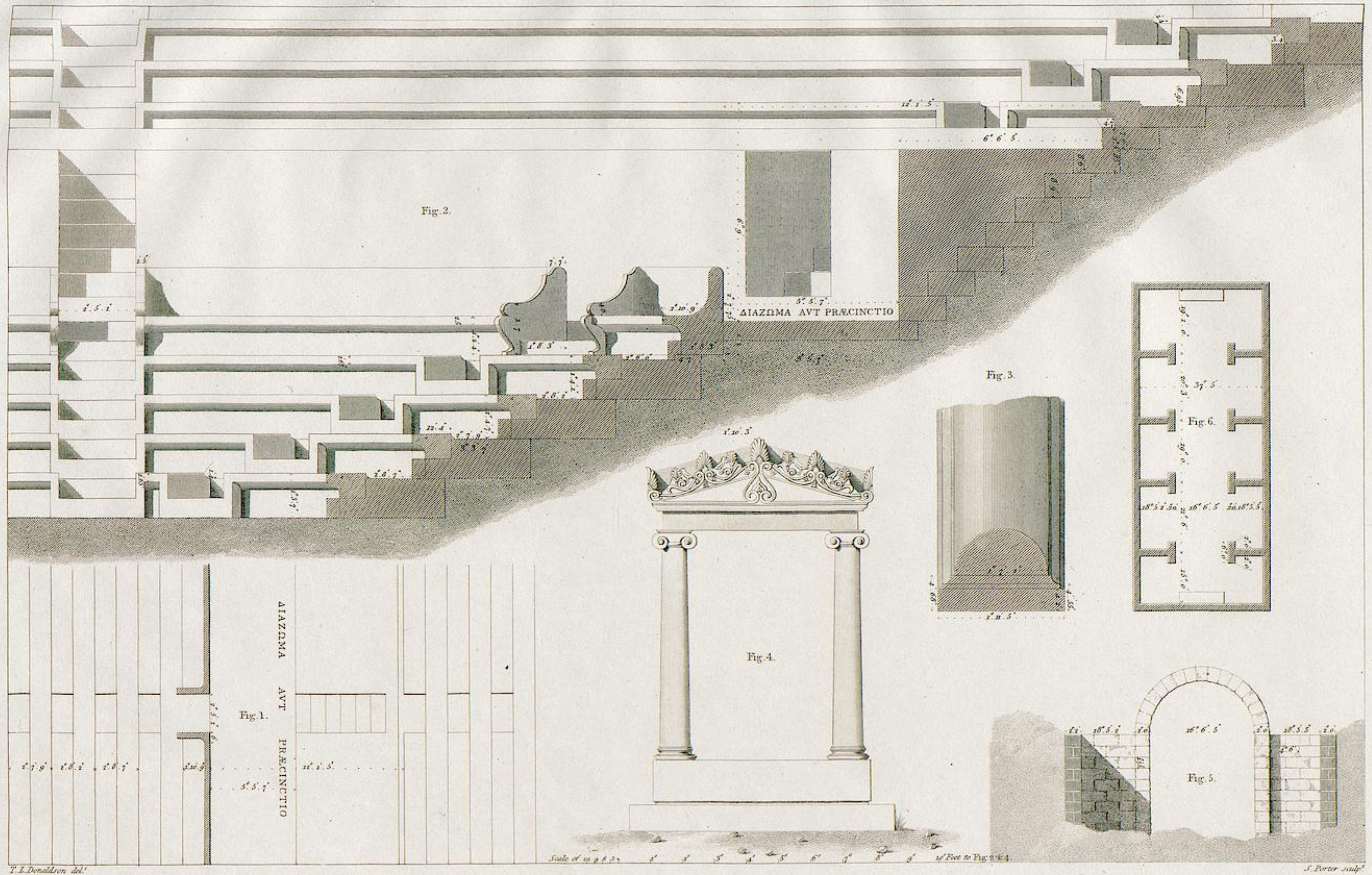
^c Travels in Sicily, &c. Vol. I. p. 99.

^b "La verità in prospetto," p. 72, 8vo. Messina, 1818.; also, "Antichità di Siragusa Illustrate." Tom. II. p. 40. c. 14.

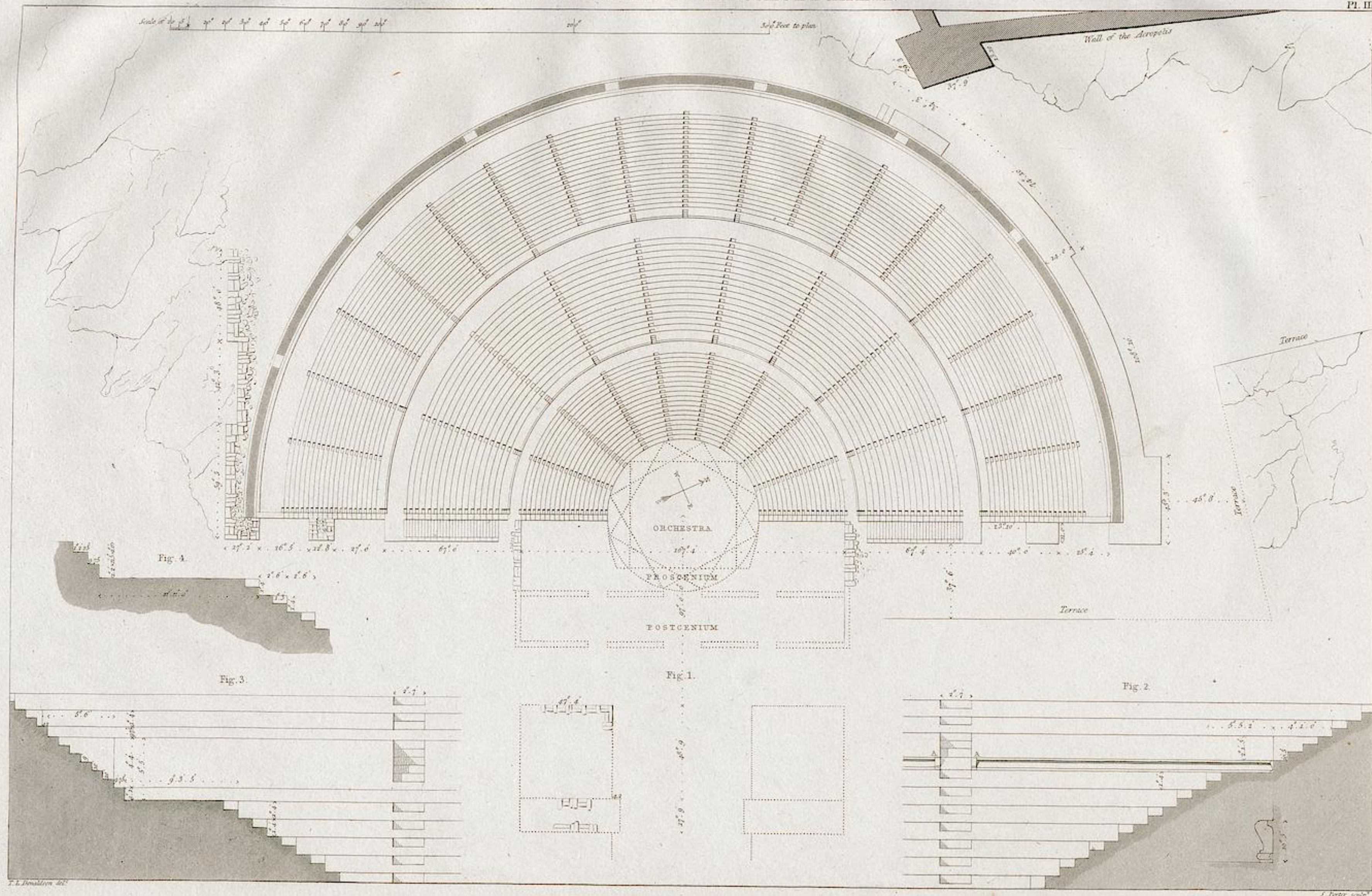


300 Feet

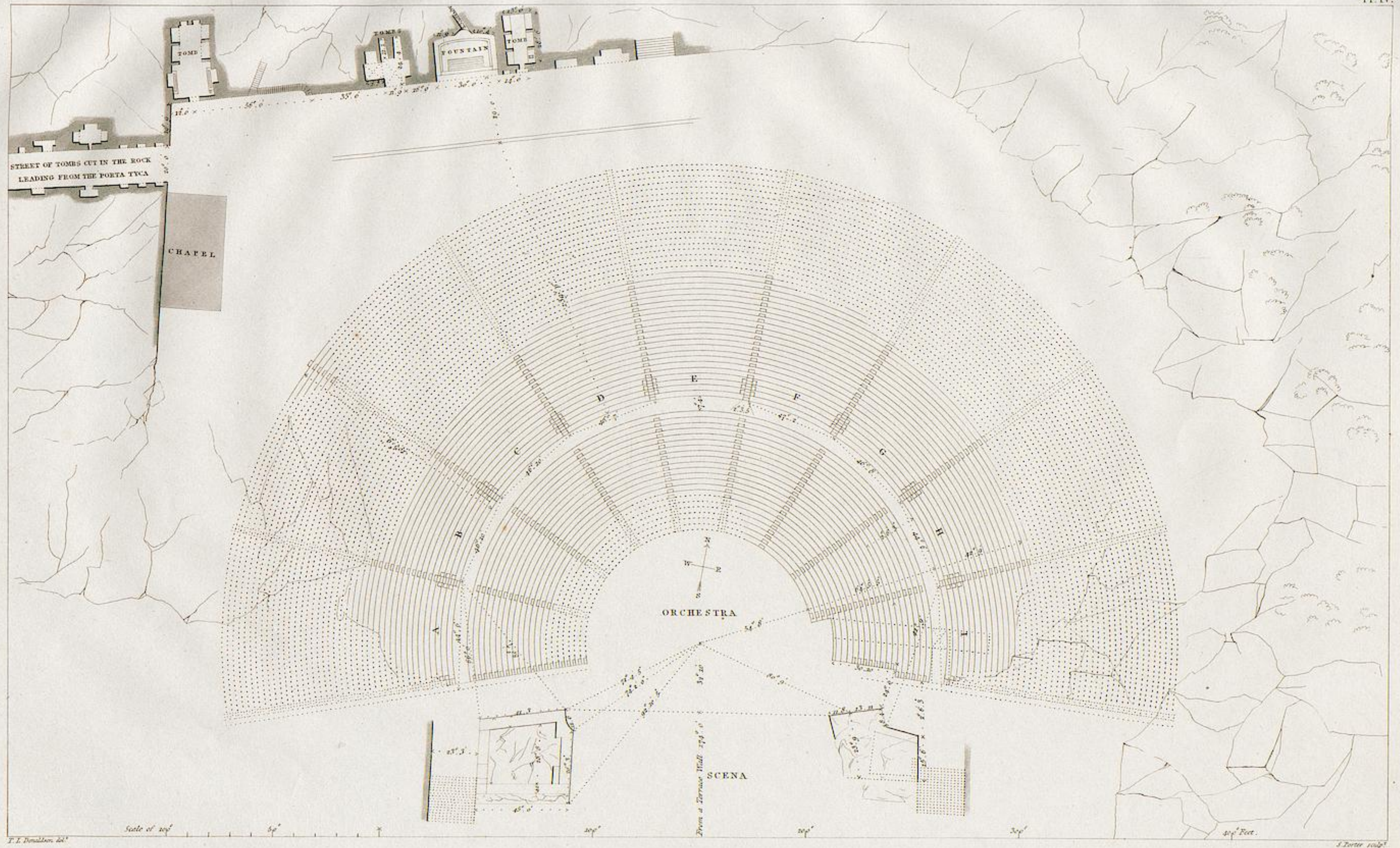
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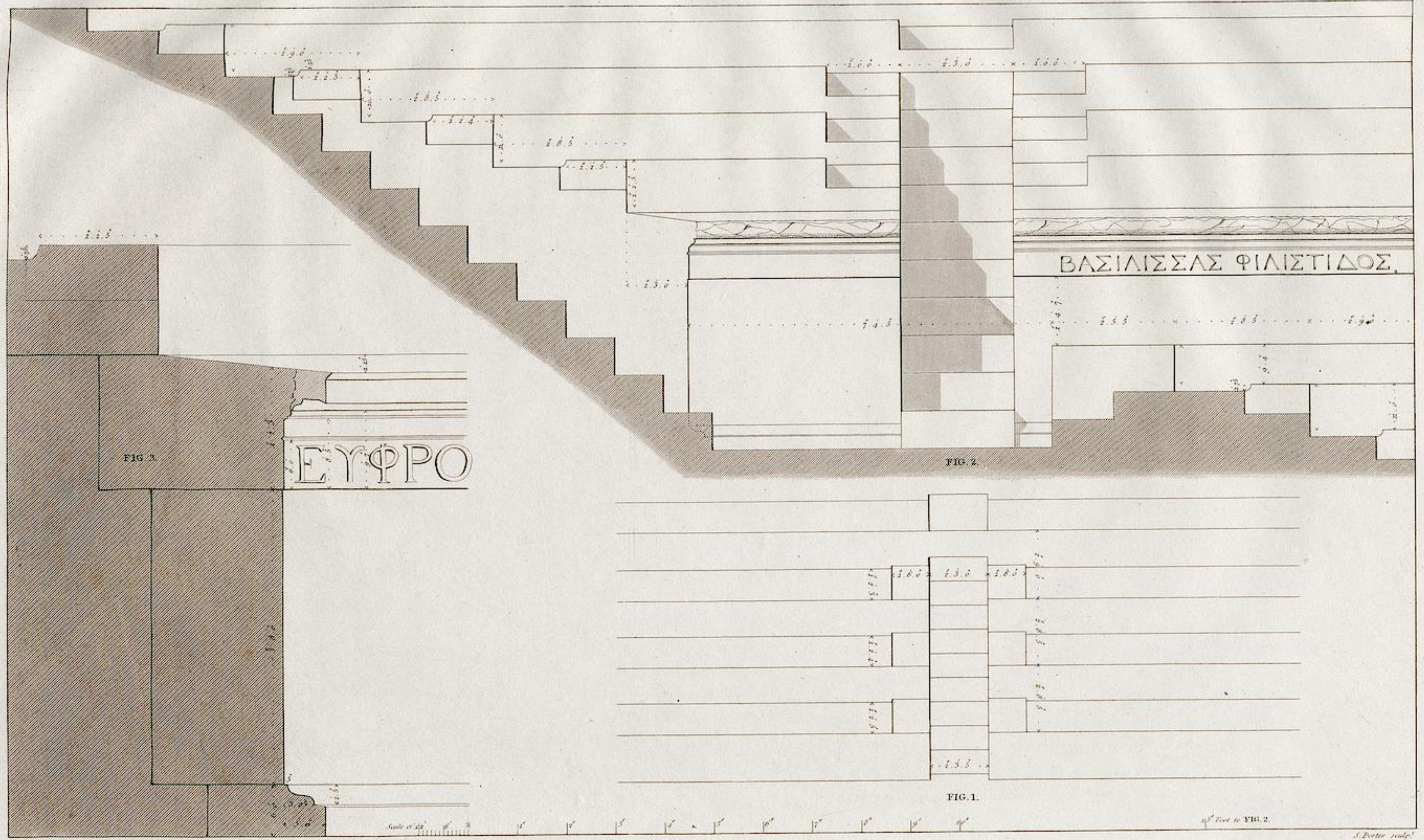
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DESCRIPTION
OF
VARIOUS FRAGMENTS FROM ATHENS, DELPHI,
AND
ASIA MINOR.

PLATE I.

MARBLE STÉLÉ IN THE POSSESSION OF MR. GROPIUS, AT ATHENS.

PREVIOUSLY to the Greek revolution, Mr. Gropius, the Austrian consul at Athens, had a fine collection of valuable antiquities, consisting of bronzes, terracottas, fictile vases, and marbles; many of the latter decorated the court of his residence. Among these was to be observed an ornamented fragment, which had the appearance of having once been the head of a sepulchral stélé—a name given to those mementos, placed by friends at the graves of the deceased, or in consecrated edifices, to transmit to posterity the names of the departed. A fragment, resembling this in its composition and application, is among the Elgin Collection of Marbles in the British Museum.

The present fragment is of large dimensions, and when entire was probably ten feet in height. The foliage is bold and projecting; the lotus leaves beautifully disposed, and elegant in their contour; they rise out of two lower ranges of leaves, which are of inferior workmanship and design, heavy in the general masses, but minute in the division of the parts. This minuteness of execution is observable, generally, in the representation of the parsley leaf, in various edifices at Athens, and may be more particularly noticed in the crowning ornament over the roof of the Choragic Monument of Lysicrates. In order to give greater variety of chiar-oscuro and playfulness of outline, the ends of the outer ranges of lotus leaves project three inches from the back ground, as indicated on the small plan at the side. Two sections are given on the lines A B and C D, corresponding with the same letters on the elevation, shewing the nature of the relief of the different parts: the turnover of a leaf, lying near the fragment and similar in character to the lower ranges, affords authority for that part in the restoration which is given of the whole head of the stélé.

PLATE II.

TERRACOTTA ANTEFIXA, IN THE POSSESSION OF MR. GROPIUS,
AT ATHENS;
AND MARBLE FRAGMENTS FROM DELPHI.

In the earlier periods of art, before the invention of Bisus of Naxos had increased the splendour of the Greek temples, by adding the rich covering of marble slabs, the roofs were composed of tiles stuccoed and painted. Of this primitive practice we have an example at the Temple of Ægina in the terracotta fragments, which were excavated by Mr. C. R. Cockerell, Baron Haller, and their companions. The antefixæ and ridge tiles of roofs were either attached to the covering tiles, as may be observed in the Temple of Apollo at Bassæ^a, or were independent, as in the present instance. Some slight indications of a thin substance on the face of this terracotta, proved that the surface had once been covered by a fine coat of stucco or paint, to preserve the tile from the corroding effects of the weather, and give greater elegance to its appearance. The other fragments on this sheet are from Delphi. The two smaller ones are from different marbles, imbedded in the walls of two houses situate in distant parts of the village. The site of ancient Delphi, now called Castri, once so rich in edifices of every description, abounding more particularly in temples, shrines, chapels, treasuries, statues, and monuments of marble, bronze, and gold, and which afforded, at one selection, 300 statues to the rapacity of Sylla, at present contains little to interest the architect, but much to gratify the antiquarian. Among the most remarkable ruins are those of the Gymnasium, now called the Monastery of the Panaghia, which, though but slightly mentioned by Pausanias^b, is yet sufficiently indicated by the situation of the adjoining edifices, its proximity to the Pleistus and Castalian fount, and the direction of the route taken by the ancient topographer, who approached Delphi from Daulis. "Towards the Temple of Minerva Pronæa is a precinct dedicated to the hero Phylacus, who, according to the tradition of the Delphians, came to their succour at the time of the expedition of the Persians against them. They also pretend, that there was formerly a wild boar in that part of the Gymnasium which is open, and which was slain by him; and that Ulysses, being on a visit to Autolycus, and hunting at this spot with his sons, was wounded above the knee. On quitting the Gymnasium, and turning to the left, you descend, I think, three stadia at the most, when you reach the river Pleistus, which flows to Cirrha, the port of the Delphians, where it falls into the sea. On ascending from the Gymnasium towards the temple (of Apollo) you see, to the right of the road, the fountain of Castalia." Within the convent, now occupying the site of the ancient Gymnasium, was preserved the uppermost fragment of this plate: this, with a portion of one of the triglyphs, is the only architectural remains, purely decorative, of the buildings which once covered the spot; but long lines of walls may be traced, one of them pierced with small orifices at regular distances, apparently in former times used as jets d'eau. This fragment is very difficult of application, as in one position it resembles the form and character of the elegant varieties of the Corinthian capital, very generally found in Asia Minor; but when reversed, it recalls to the memory some of the beautiful candelabra which are in the Vatican Museum at Rome, resembling them in shape and in the adoption of the lotus leaf.

^a Supra, page 13.^b Phocis, Cap. VIII.

PLATE III.

PILASTER CAPITALS FROM STRATONICE AND HALICARNASSUS.

Eski-hissar, by which modern name the ancient Stratonice^a is now called, is situate to the east of Mylasa, at the distance of about eighteen miles, or six hours' travelling. This city is full of most interesting monuments, much more entire than those of the cities nearer the coast; and although the style marks the decline rather than the meridian of art, yet still they possess a fertility of invention and novelty of idea, which render their remains extremely valuable. Part of a circular edifice, apparently attributable to the period of the Roman dominion, has a very peculiar pilaster cap, illustrated in this plate, one face of which is ornamented with a flowing scroll, and the two others decorated with mouldings, enriched with those details peculiar to the cavetto, ovolo, and cima reversa. A similar capital occurs in the propylæa to the Temple of Minerva at Magnesia on the Mæander.

An example of domestic architecture occurs in the lowermost subject of this plate, taken from Halicarnassus. It seems to have belonged to a row of shops, the divisions between each marked by the pilaster cap in front, and the continuation of the open colonnade, indicated by the two half capitals of columns seen in profile. In the second volume^b of the *Ionian Antiquities* is given a capital very much resembling this. In the present one is to be remarked the extraordinary manner in which the two profiles advance and recede, the one before the other.

PLATE IV.

FRAGMENTS FROM HALICARNASSUS, TEOS, AND TEMPLE OF APOLLO AT BRANCHYDÆ, NEAR MILETUS.

The modern Turkish name of Halicarnassus is Boodroon. The ruins in this town, though not offering any complete example of an entire monument, abound in interesting fragments; among these is an immense number of altars: all of them announce the arts to have been carried to a great pitch of perfection, and with little corruption of taste. Near the palace of the Aga in particular are many broken shafts of columns, volutes, and other ornaments of a superb Ionic edifice of the most pure style and of Parian marble, rivalling in conception, execution, and the nature of the material, the proudest monuments of Attic art. The capital from Halicarnassus is one of these fragments, now imbedded in the wall of a dwelling. In general character it is similar to the pilaster capitals of the temple of Minerva Polias at Priene^c and of that of Apollo Didymæus near Miletus; but the rosettes and torches are additional ornaments, in allusion probably to the rites of the edifice of which the fragment formed a part.

Segatchick is a small village, at the distance of about a mile and a half from the theatre of Teos, on the road to Smyrna. In the yard behind the coffee-house, and inserted in the wall, is the small fragment which occupies the centre of this plate. In this we perceive a marked departure from the severer style of Athenian art, and at the same time a fertility of imagination, a beauty of con-

^a *Ionian Antiquities*, Vol. II. p. 28.

^b C. VI. Pl. XXXV. Chandler supposes the ruins illustrated in the plate of the *Ionian Antiquities* here quoted, to be the remains of the city of Myüs: but later researches, and an inscription discovered by the writer of this article, satisfactorily

prove this to have been the ancient Heraclea on the Latmius Sinus.

^c *Ionian Antiquities*, Vol. I. C. II. Pl. IX. and C. III. Pl. VII., and Vulliamy's "Examples of Ornamental Sculpture in Architecture", folio, London.

tour, a variety of detail, by no means departing from propriety of taste. The style of the Asiatic Greeks in architecture is no less decided than the peculiarity of their dialect; and if they were distinguished in their character and in their literature by a certain degree of voluptuousness and excessive refinement, a similar exuberance of fancy may be discovered also in their monuments. The composition of their decorative sculpture is beautiful, and the execution, although not so very exquisitely finished as the sculptures of the time of Pericles, is bold and imposing. Two different periods are distinguishable in the Greek architectural sculpture; which to prefer, it would be difficult to decide. The ancient was of a delicately minute design and highly finished execution; the latter, not perhaps so correct in composition, but more largely and nobly composed, and the execution producing a finer effect of light and shade. The latter is the more impressive: the former, although generally too much cut up, is certainly more refined.

Many fragments lie scattered about within the precinct of the Branchiadon, but which, from the absence of sufficiently positive indications, it is impossible to apply with any degree of certainty. Several portions of the walls, columns, and Doric friezes of the Peribolus are to be found; and behind the house of the principal Greek in the village, is the beautiful Corinthian capital here given. It consists of a lower row of eight leaves, from between which rise eight divisions of the honeysuckle, alternately varied in composition. The abacus appeared to have been hollowed out in the usual manner of the Corinthian capital. The date of this monument may be attributed to the period when the successors of Alexander ruled in Asia, when art and invention had attained their utmost limits, and ere the Romans had, by meretricious innovations, perverted the progress of the fine arts.

PLATE V.

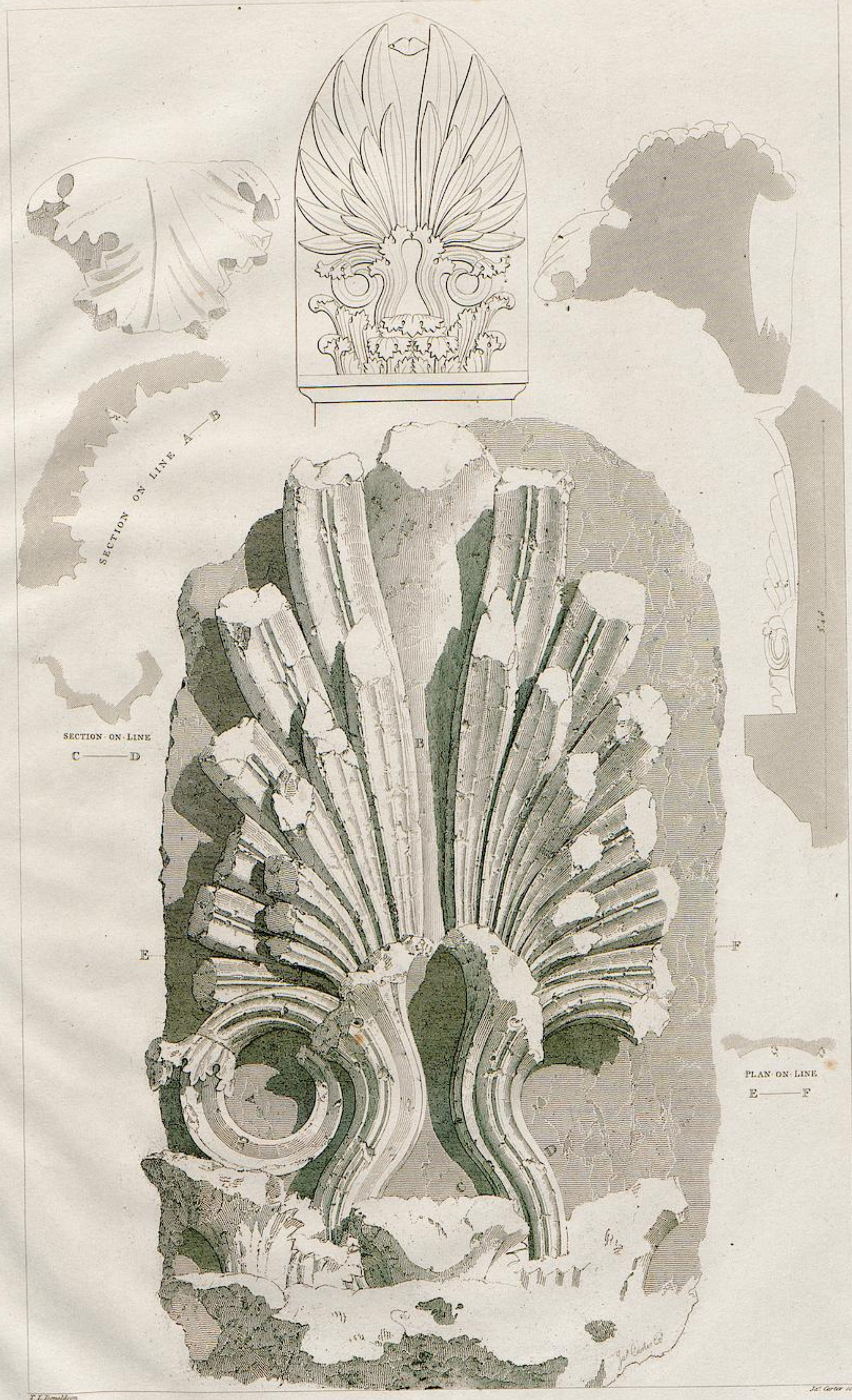
TOMBS AT CARPUSELI IN ASIA MINOR.

In a previous note ^a relating to the Greek theatre, the ruins of Carpuseli have already been mentioned, as containing a very fine theatre in great preservation. A line of tombs surrounds the foot of the hill on which the theatre stands, two of which form the subject of the present plate. The lesser one consists of a small pedestal, hollowed for the reception of the corpse or ashes, and the funeral vases and other objects usually deposited with the relicts of the dead. The larger one is more important, as well in its arrangement as in size. It consists of a square mass of construction, also hollow, but without any apparent entrance; in the centre is a solid pier for the support of the roof, and calculated to sustain a statue, sarcophagus, or other object, which probably surmounted the whole. The elevation is enriched by the regular disposition of the courses of stone, which have the edges chamfered at the joint, and thus assume a rusticated appearance. The face of the construction recedes as it goes up; the profiles, both of the base, mouldings, and cornice, are unusual and extremely elegant. Sunk pannels were observed in many of the tombs, which appeared once to have had metal plates or marble slabs for inscriptions, but no inscriptions whatever were found in any part of the town. Its geographical position coincides with that of Idessa, according to Strabo's description.

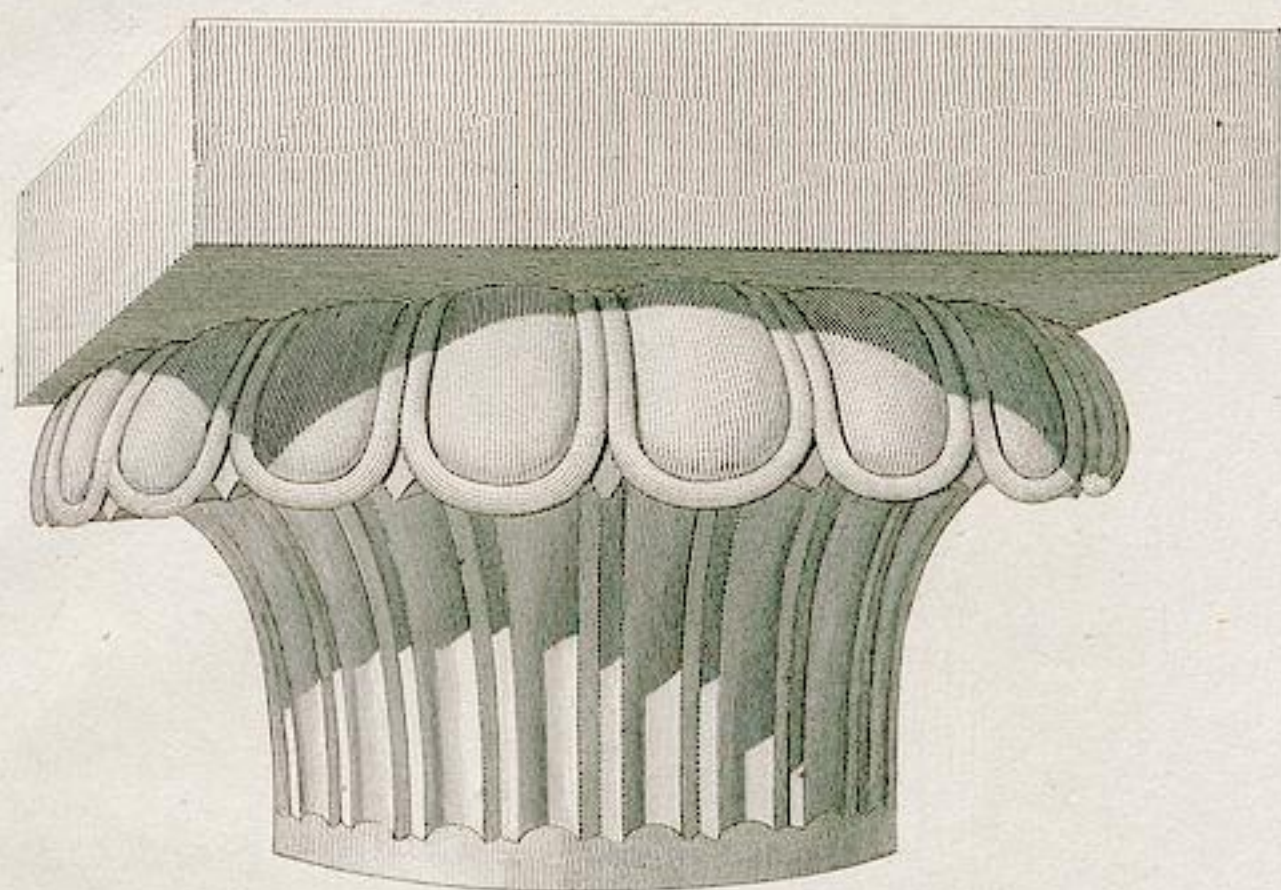
Among the several varieties of sepulchral erections was a column, which had evidently been a funeral monument.

T. L. D.

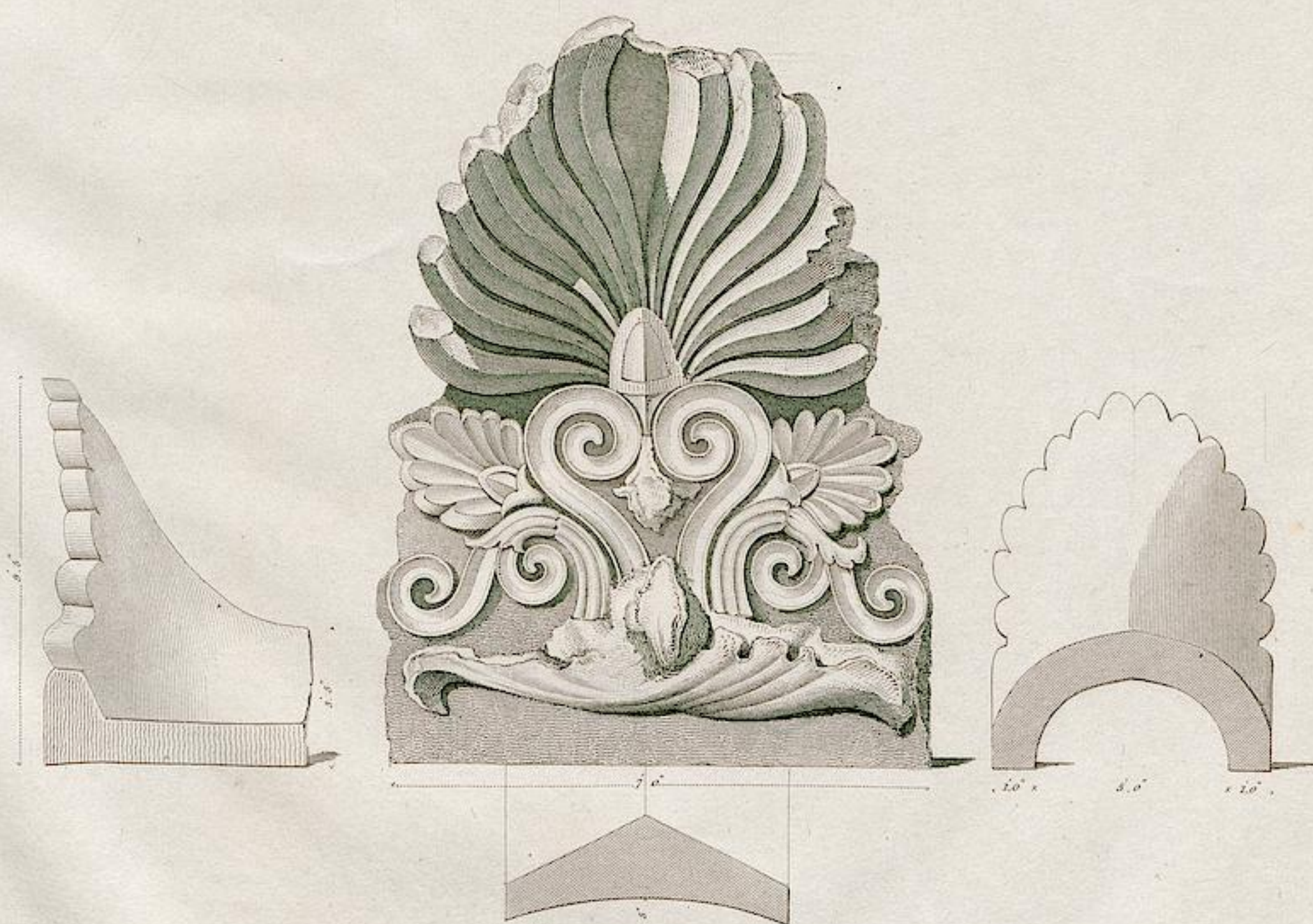
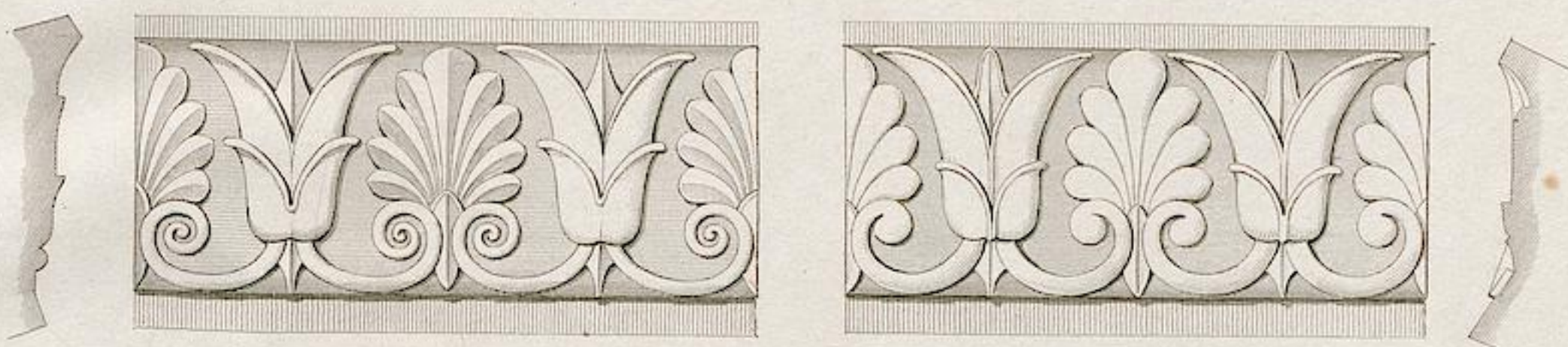
^a Page 35.



IN THE MONASTERY OF THE PANAGHIA.



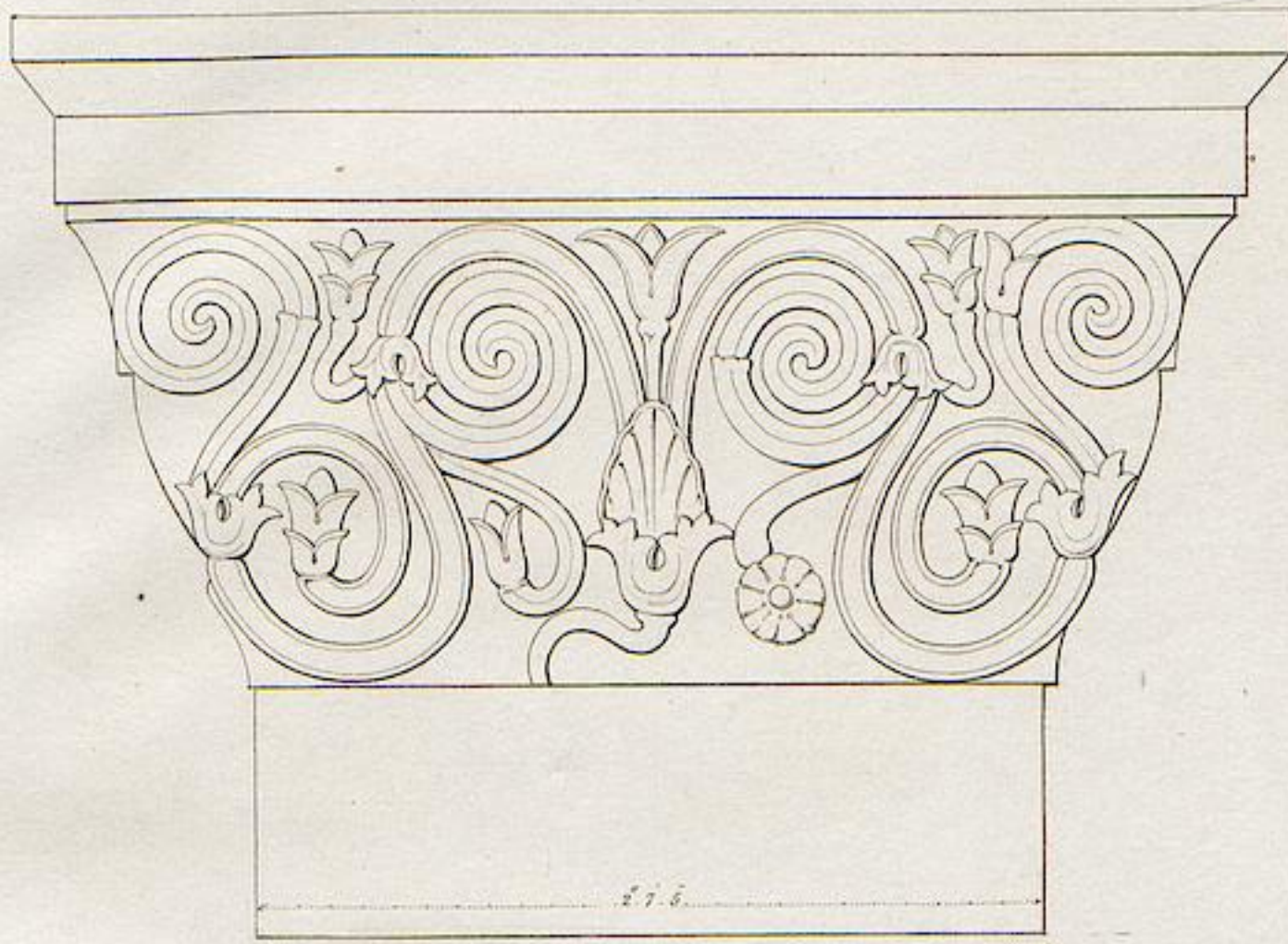
FROM DELPHI.

TERRACOTTA IN THE POSSESSION OF M^r GROPIUS AT ATHENS.

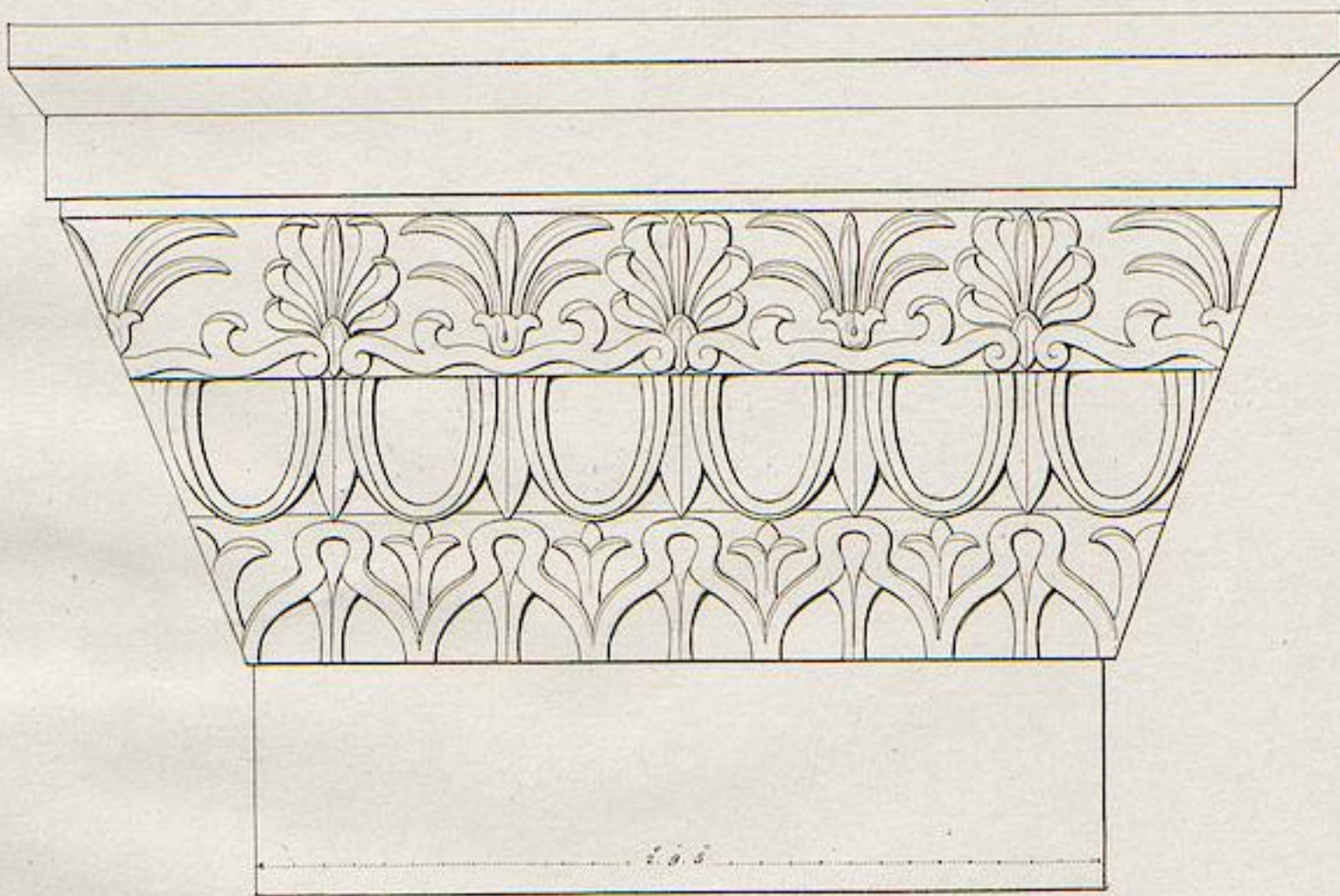
C. E. Beutler.

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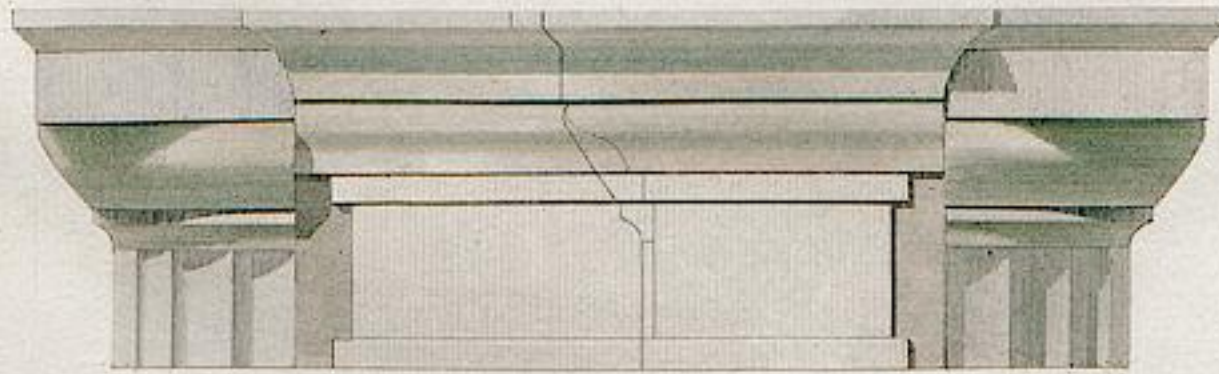
J. Hoffe sc.

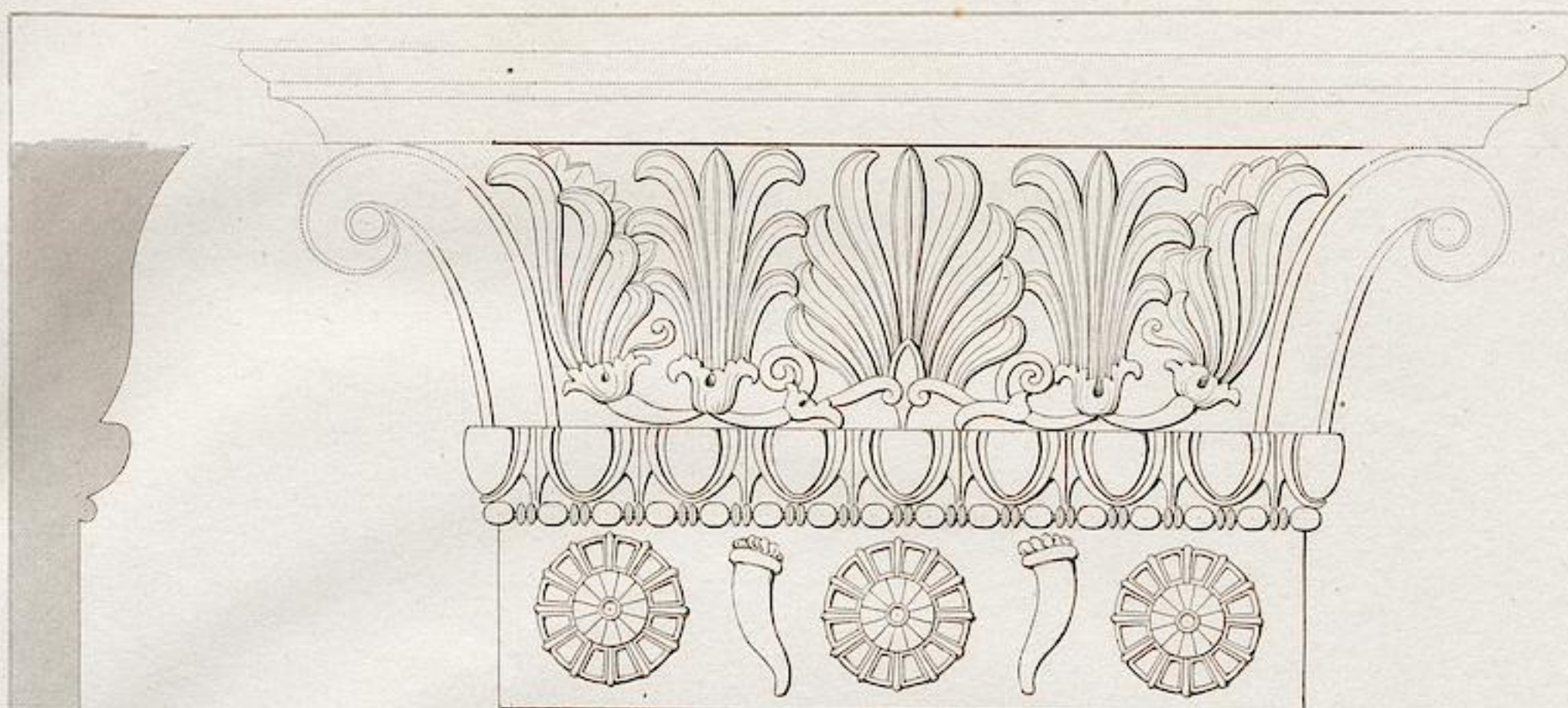


FROM STRATONICE.

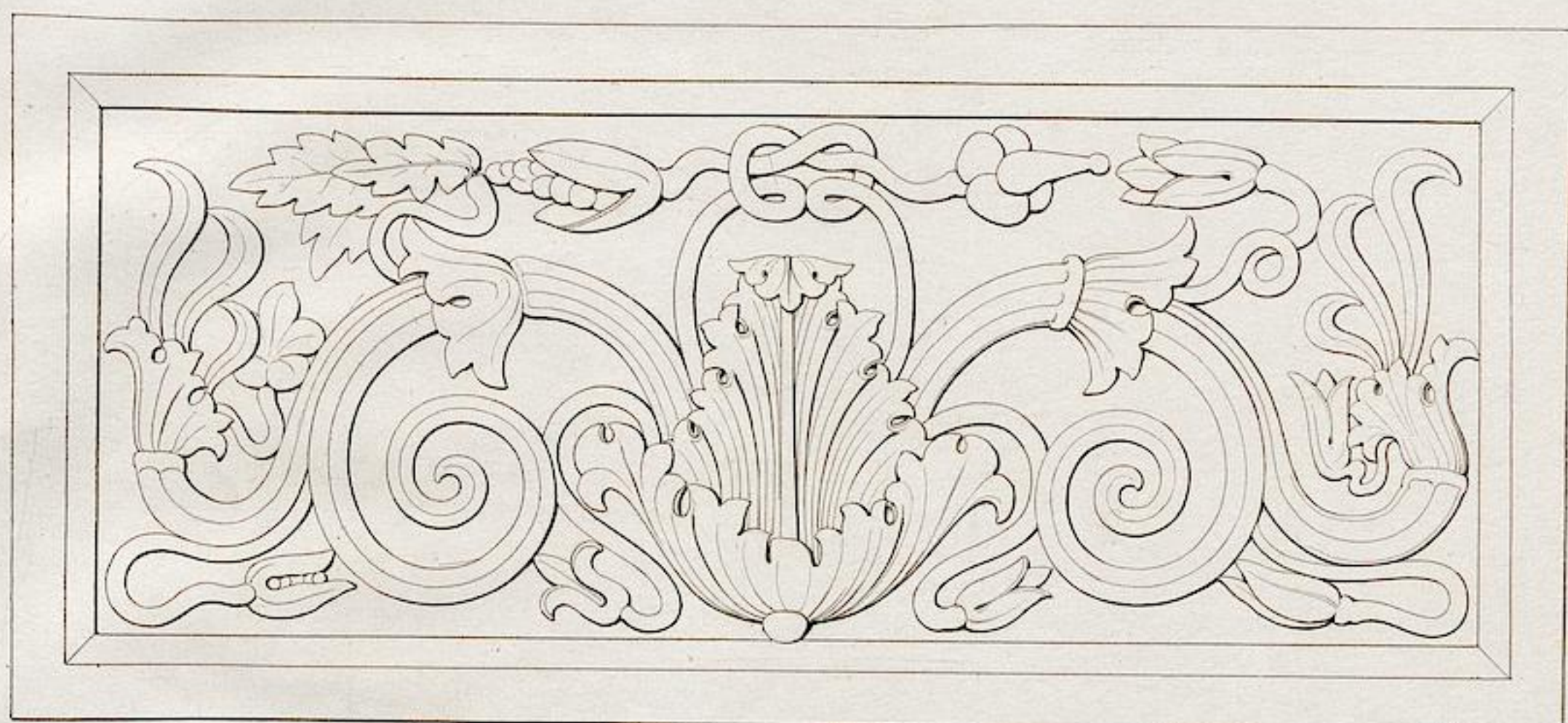


FROM HALICARNASSUS.





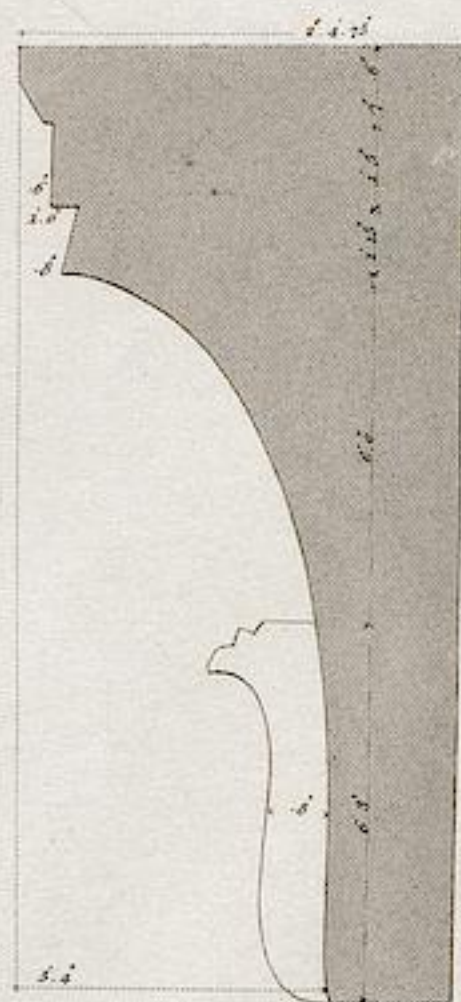
FROM HALICARNASSUS.



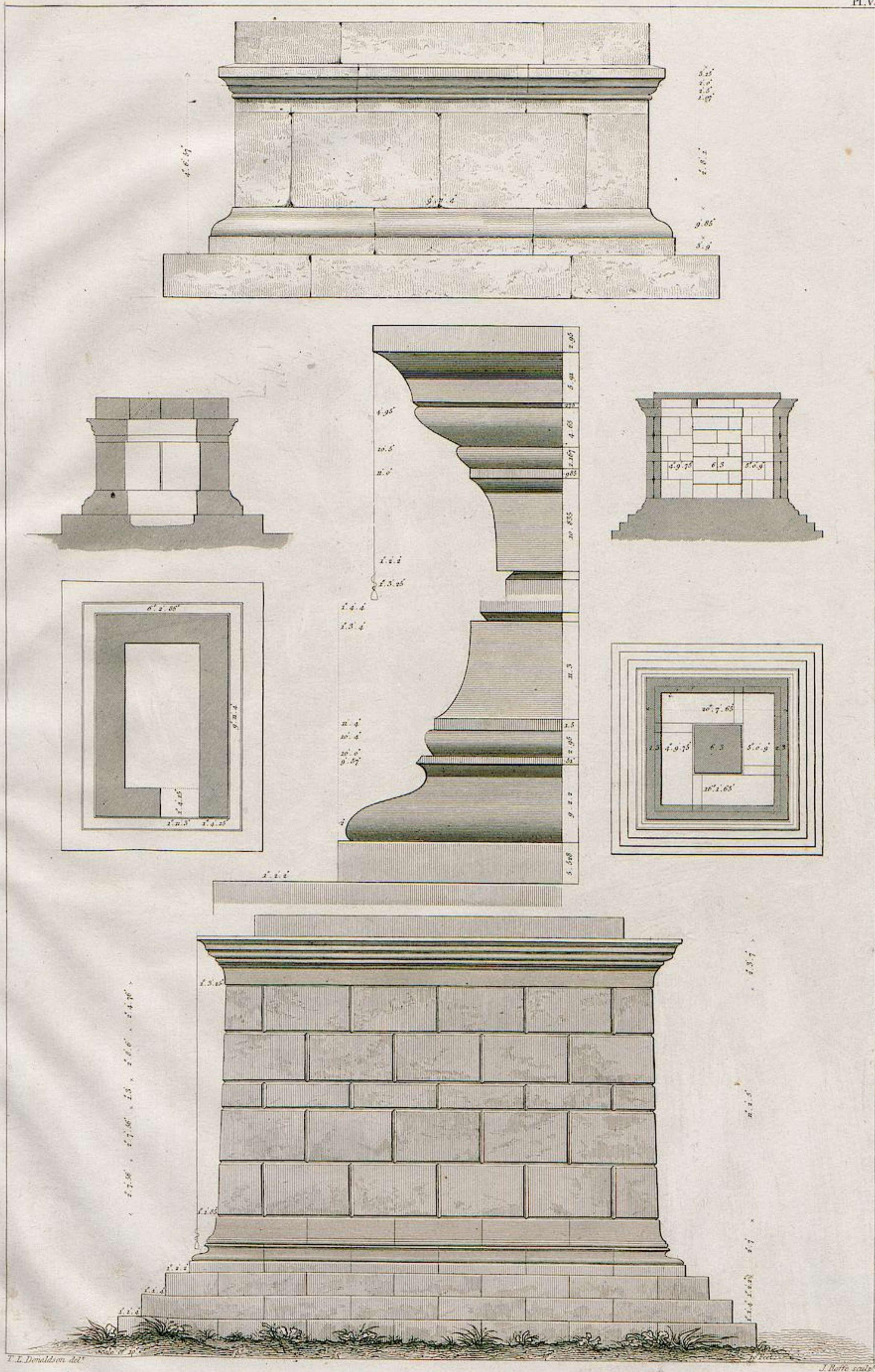
NEAR TEOS.



FROM THE TEMPLE OF APOLLO AT BRANCHYDA, NEAR MILETUS.



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FURTHER ELUCIDATIONS
OF
STUART AND REVETT'S
ANTIQUITIES OF ATHENS

BY
WILLIAM JENKINS, JUN.
ARCHITECT.

VOL. IV.

A

EXPLANATION OF THE
PLATE
FURTHER ELUCIDATIONS
PLATE I
STUART AND REVETT
ANTHICUTES OF ATHENS
WILLIAM JENKINS, JR.
ARCHITECT

PLATE II
FURTHER ELUCIDATIONS
OF THE
ANTHICUTES OF ATHENS

EXPLANATORY DESCRIPTION

TO THE

FIVE FOLLOWING PLATES,

BY WILLIAM JENKINS, JUN.

ARCHITECT.

PLATE I.

PLAN OF THE EXISTING LACUNARIA OF THE TEMPLE OF THESEUS.

THE Lacunaria of this temple are in better preservation than those of any other now remaining. The plan of them has not been given by Stuart, and is therefore necessary to the completion of this part of the work. Le Roy has indeed given one, but with the usual inaccuracy of which Stuart so justly complained.

Vitruvius has nowhere given us any distinct and positive information, with respect to the disposition of the Lacunaria of the temples. In B. IV. C. III. of his treatise, he states, that the objection to the use of the Doric order for sacred edifices, is not, on account of any inelegance of form, or want of majesty, but because the distribution of the triglyphs and lacunaria is rendered difficult, by the necessity of placing the triglyphs over the axes of the columns; the metopæ, which are to be as wide as they are high, in consequence of the triglyphs of the angular columns being placed at the angle of the zophorus, and not over the axes, cannot be perfectly square, but become more oblong, by the space of half a triglyph. From which we are to infer, that the beams of the lacunaria are also to follow the disposition of the triglyphs;—hence it was, says he, that the ancients avoided the use of the Doric order in their sacred edifices. We know not how Vitruvius could have fallen into this mistake, more especially as he professes to have formed his rules from Grecian models; for in all the examples now remaining, the lacunaria are arranged without regard to the position of the triglyphs.

The lacunaria of the Temple of Theseus are of the same marble as the rest of the temple; the beams are laid on a level with the corona of the cornice, and ornaments are painted upon them.

PLATE II.

DETAILS OF THE CAPITAL OF THE OPISTHODOMOS OF THE SAME TEMPLE.

- Fig. 1. Elevation of the capital to a scale of two inches to a foot.
2. Section of the same to half the full size.
3. The annulets to the full size.

This capital, by some mischance, has been omitted by Stuart; it is therefore given in this volume to complete the details of this temple. The diameter of these columns is less than that of the columns of the peristyle, but the relative proportions are nearly the same. The flutings are much mutilated, the holes are, however, still visible, into which the bronze railing and gates were probably inserted^a.

PLATE III.

DORIC ENTABLATURE AT ATHENS.

This early specimen of the Doric order, forms a part of the north side of the wall which surrounds the Acropolis. According to Plutarch^b, the north side was originally built by the Pelasgi, but being afterwards demolished by the Persians in their invasion of Greece, upon their retreat, it was hastily repaired by Themistocles, with the ruins of the various buildings that lay around. This forms some ground for concluding these pieces of entablature to have belonged to an ancient temple of Minerva, called the Hecatompodon, as there was no other building on the Acropolis, mentioned by any author, whose dimensions would at all correspond with the entablature now given. The style of the order also evidently marks a period considerably antecedent to the age of Ictinus, as that systematic arrangement of the parts is wanting which obtained from that time, and which is to be found in all the other present remains of the Doric order. It is composed of a calcareous and friable stone of an ochreous tint, the workmanship good, and the composition of a very bold and manly character. There are several frusta of Doric columns also on the same side of the wall, and no doubt belonging to the same temple; they are about six feet in diameter, with twenty flutings at the top and bottom only, like those of Thorikos, Delos, and Eleusis.

PLATE IV.

THE ENTASIS OF VARIOUS COLUMNS.

Fig. 1. Entasis of the columns of the Portico of the Propylæa at Athens.

- | | | | |
|----|-----|-----|-----------------------------------------|
| 2. | Do. | Do. | of the North Wing of the Propylæa. |
| 3. | Do. | Do. | of the Temple of Theseus. |
| 4. | Do. | Do. | of the Temple of Minerva, or Parthenon. |
| 5. | Do. | Do. | of the Choragic Monument of Lysicrates. |

PLATE V.

THE ENTASIS OF VARIOUS COLUMNS.

Fig. 1. Entasis of the columns of the North Portico of the Triple Temple, termed the Erechtheum.

^a The state of these remains of antiquity must be at all times, but especially during this period of war and devastation, a source of anxious interest, to all the lovers of the fine arts; and we are sorry to find, that what has hitherto escaped the various assaults of the belligerent forces, has become a prey to the lightning and the tempest. The following is an extract from a letter which lately appeared in the New Monthly Magazine, and purported to come from an eye-witness of the dilapidations. "With respect to the Temple of Theseus, a few days after the occupation of the city by the Greek troops, lightning struck the nw. angle of the edifice, threw down five or six feet of the corner of the cornice, and descending in the corner column, completely split, from top to bottom, the fourth vase (frustum), separating the two halves

some inches from each other, without however injuring this vase, so as to endanger the stability of the edifice, and without having touched any other. One of the pieces forming the architrave of this angle, and facing the west, was forced out of its line six or eight inches, together with its triglyph and metope, and it remains so. The first lateral metope was also removed from its place, and remains at present standing out at one side, like a door ajar. After having done this mischief, the lightning penetrated the earth under the same angle, cracked the upper marble step, and displaced several of the courses of the large blocks of freestone for the basement."

^b Plutarch's Life of Cimon.

Fig. 2. Entasis of the columns of the East Portico of that Temple.

3. Do. Do. of the Temple of Jupiter Panhellenius, at Ægina.

4. Do. Do. of the Pronaos of the same temple.

The entasis of columns has not till lately formed a part of the critical study and observation of the student of Grecian architecture, and had escaped even the exact and minute attention of Stuart and Revett: yet, of its importance no one will doubt, who considers but for a moment, how much of beauty depends upon the nicely executed contour of the shaft of the column. It is not here intended to enter into a comparison of the relative proportions which the diminution and entasis of each column bear to the others, but merely to lay before the reader a few general observations upon the subject.

Vitruvius, in noticing the diminution of columns is very concise, and has evidently laid down rules rather coinciding with his own ideas of their fitness, than with the precedents in Grecian architecture, which elsewhere he affects to take as his guide^a, for the examples which are here given do not illustrate his rules.

With respect to the regulations laid down by him^b for fixing the axes of the angular and flank columns of the temples, we found them corroborated in some measure, though not to the extent prescribed by Vitruvius—by the Parthenon, the Temples of Theseus, Jupiter Panhellenius at Ægina, the Triple Temple at Athens, the Choragic Monument of Lysicrates, &c.

The entasis in every instance here given is produced from the bottom of the column, but none has the entasis perceptible to the eye, and scarcely to the rule, so slight is it; from which we cannot but infer, that it never was the intention of the Grecian architects to produce any other effect to the eye of the beholder than that of a straight line; nor are we aware that there is any example now remaining which is an exception, but the columns of the pseudodipteral temple at Pæstum^c.

Fig. 5. Section of the capital of the centre anta of the Choragic Monument of Thrasyllus.

This capital is different from those at the two ends; Stuart has only given the mouldings of the latter; the reason for varying them we cannot conjecture, as it is not consonant with the practice or good taste of the age.

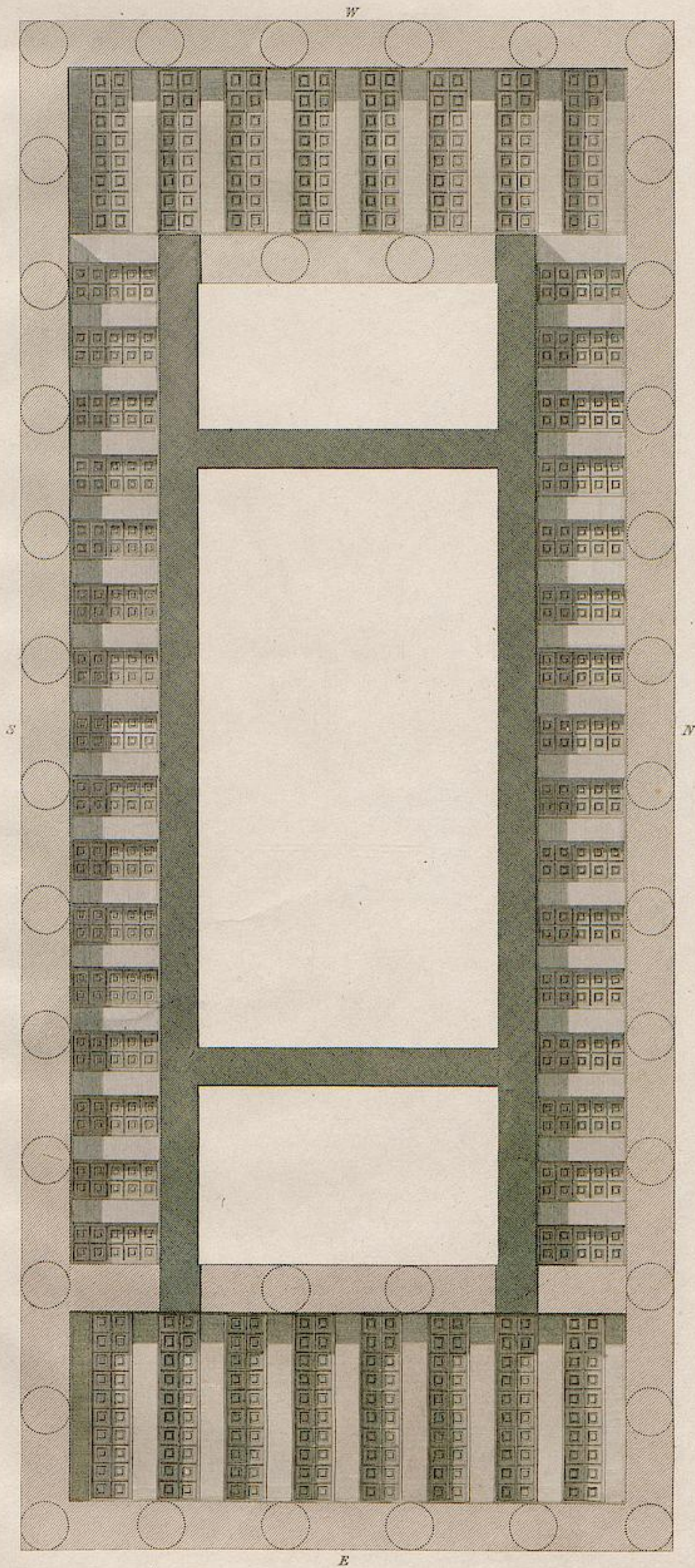
W. J.

^a Vitruvius, B. III. Cap. 2.

^b Vitruvius, B. III. Cap. 3. See also the observations made on this subject by T. L. Donaldson, Esq. my fellow-traveller, at p. 11 of the description of the temple near Phigalia, in this volume.

^c I have the pleasure of being corroborated in my opinion by W. Wilkins, Esq. who in his excellent translation of Vitruvius, has the following observations, Sect. I. p. 39. "If the fillet be-

tween the flutings of Ionic columns be the measure of the entasis of Vitruvius, the deviation from a straight line will be scarcely perceptible in the outline of a column. In fact, the entasis, like the addition to the stylobate, was merely intended to correct the apparent want of bulk in the middle, which columns were supposed to have, if the shafts were made to diminish in a straight line from the bottom to the top."



W. Jenkins Junr. del.

R. Boffe sc.

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Fig. 1.

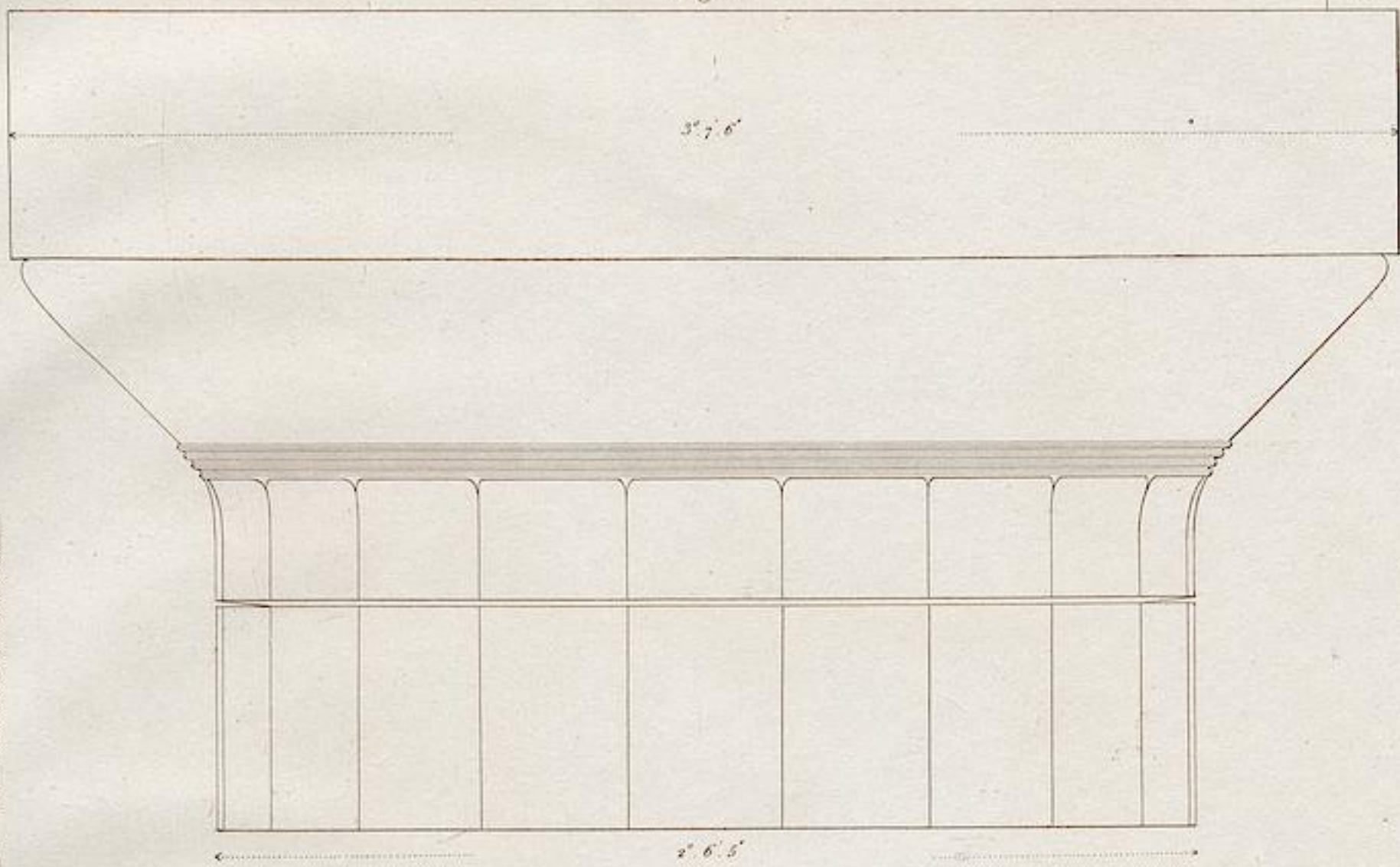


Fig. 2.

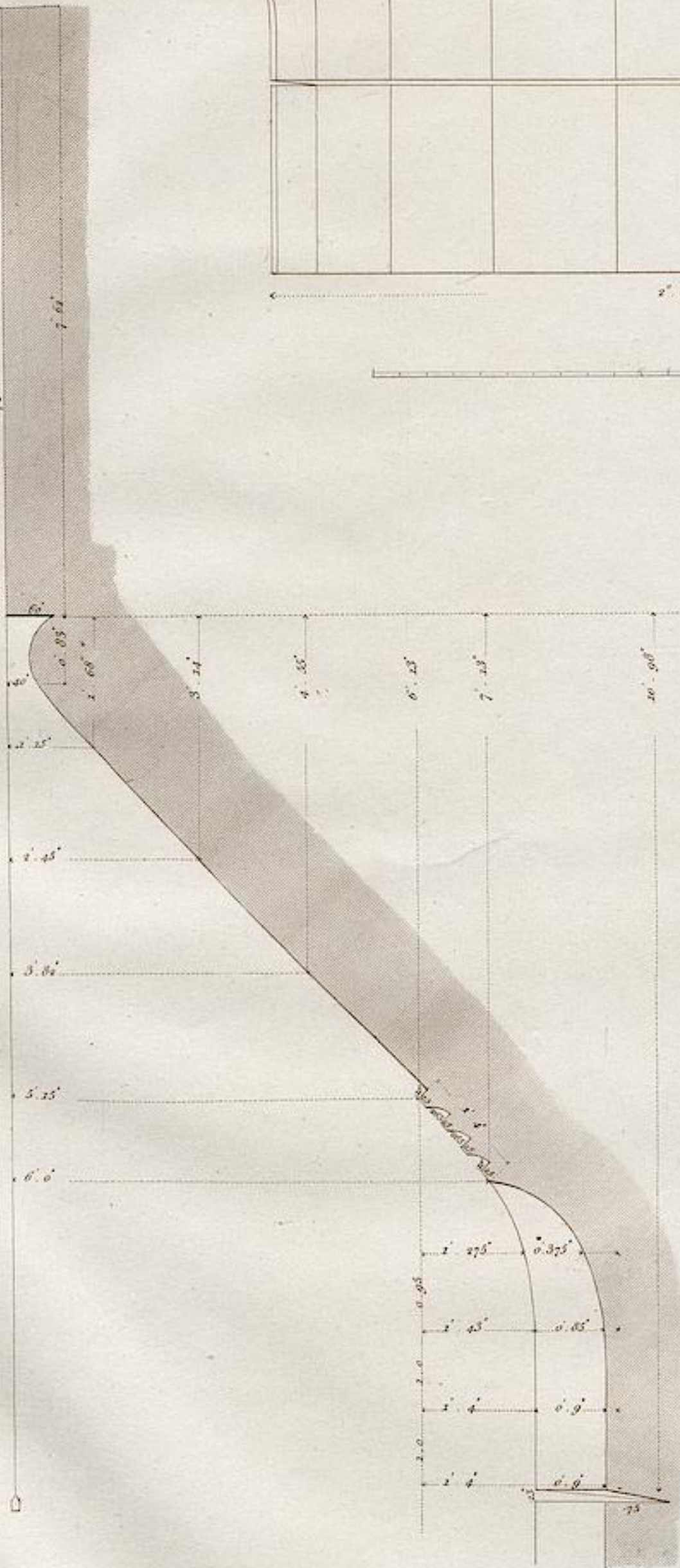
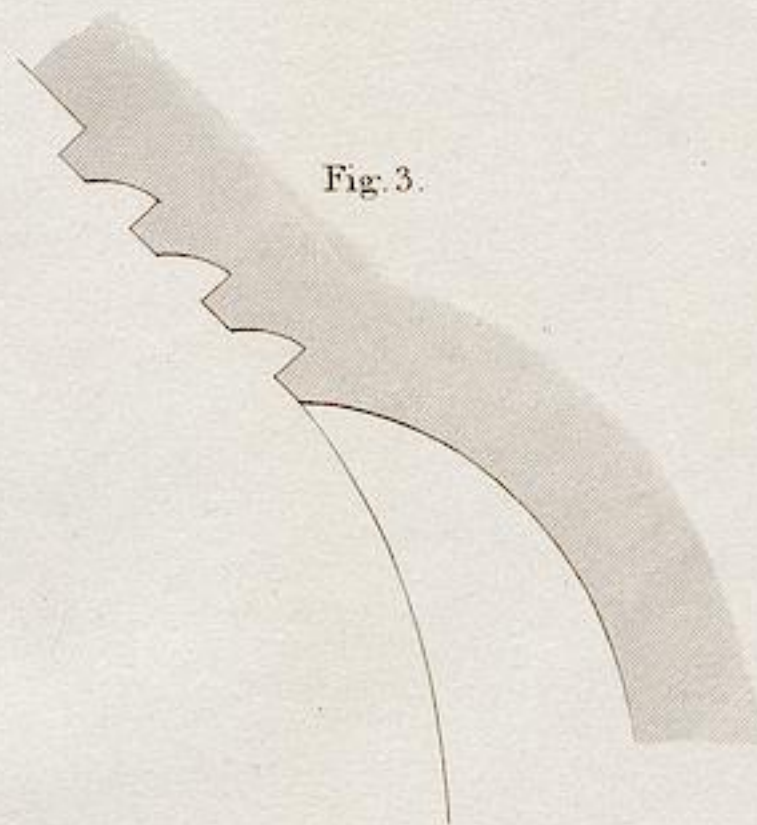


Fig. 3.



Details of the Capital of the Opisthodomos.

W. Jenkins Junr del.

J. Rotté sc.

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Fig. 2.



Fig. 3.

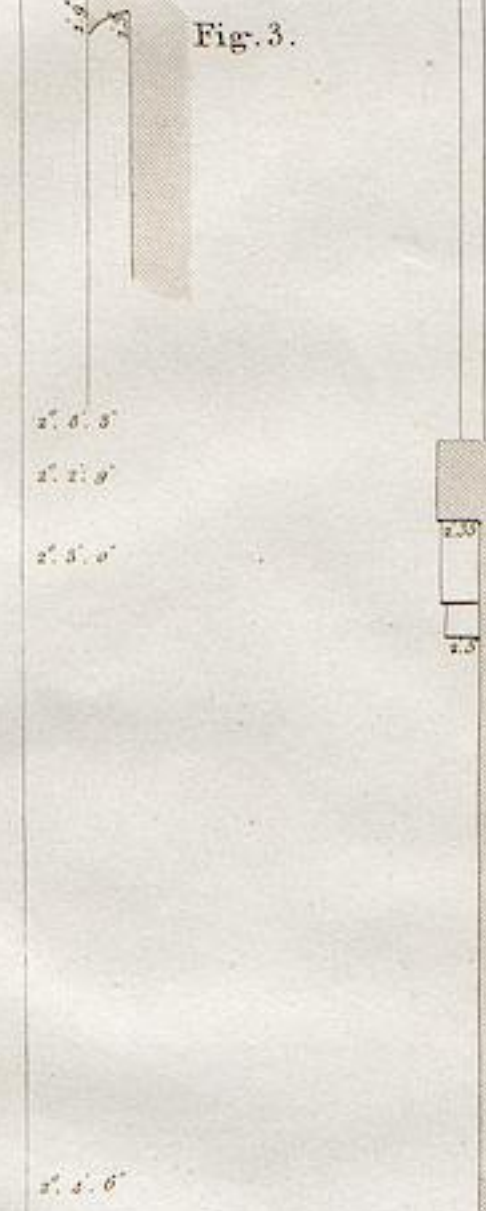


Fig. 1.

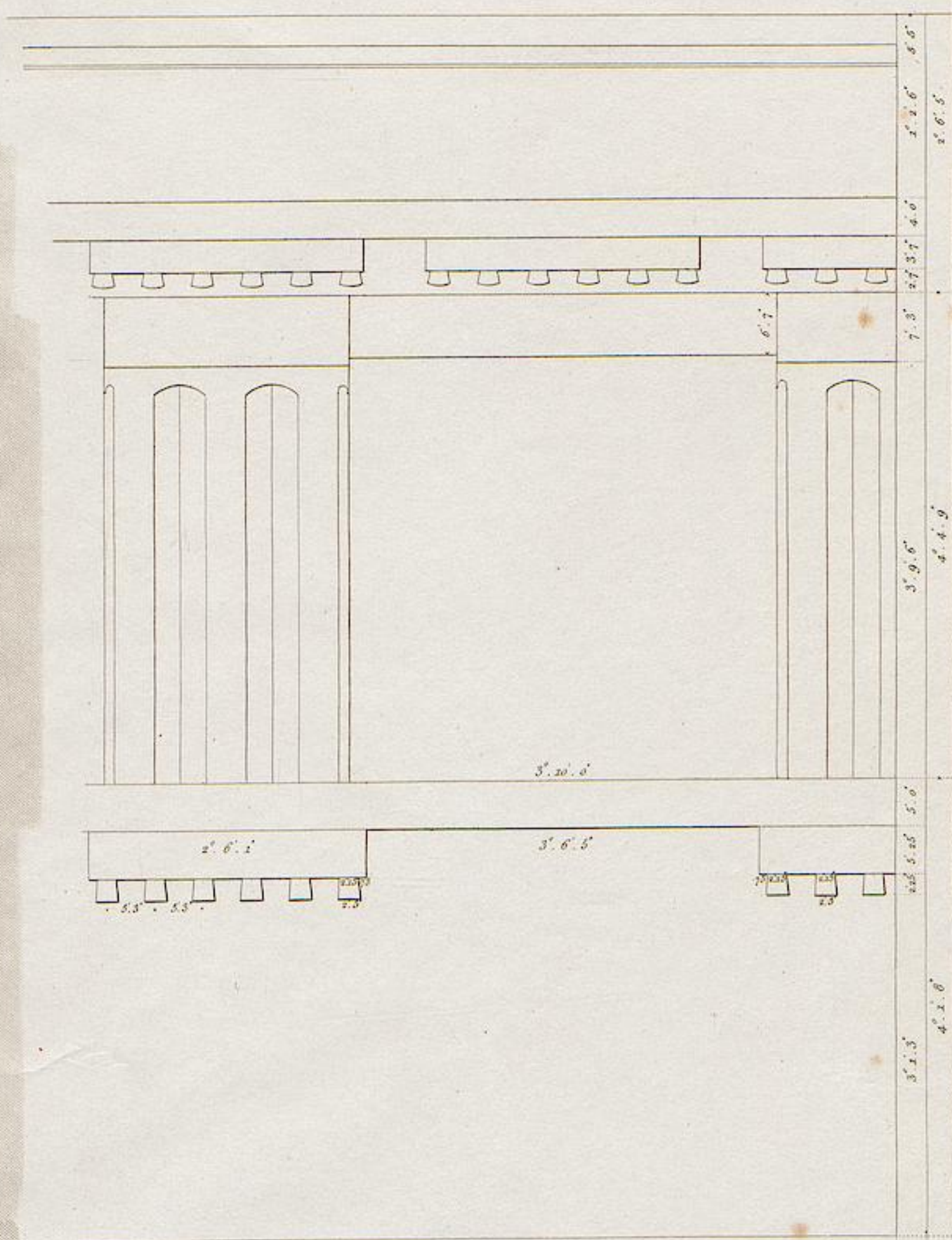
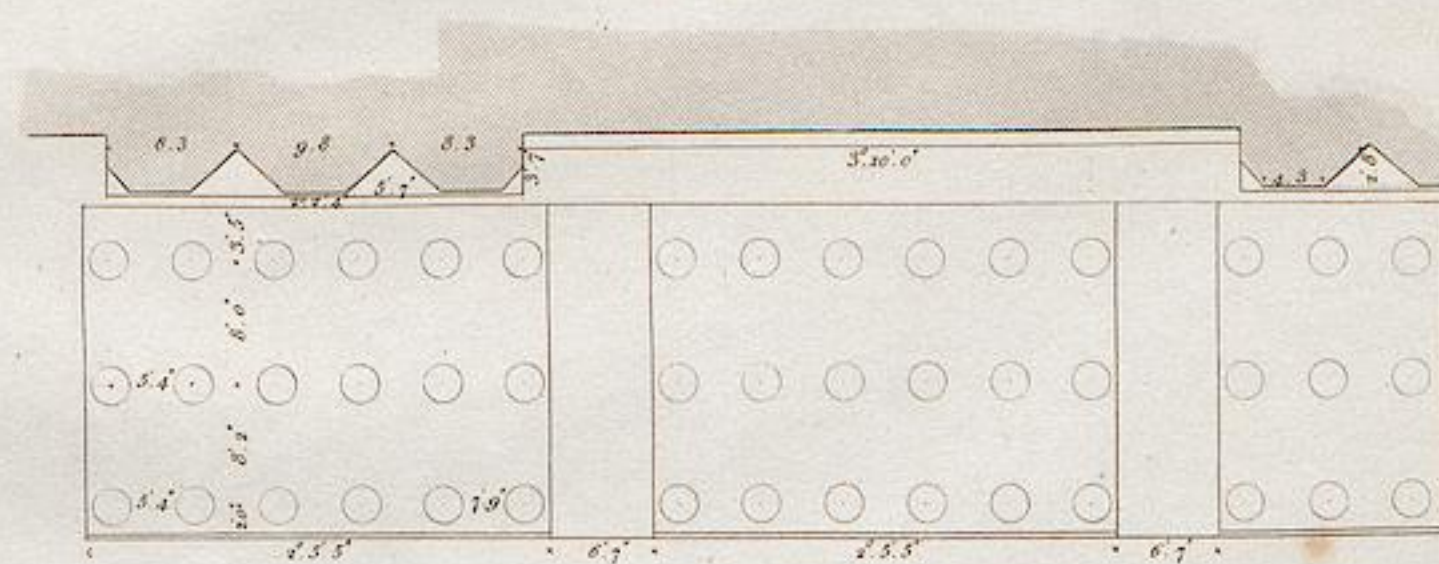


Fig. 4.



Scale of 1 2 3 4 5 feet

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J. Raffet sc.

Fig. 1.



Fig. 2.

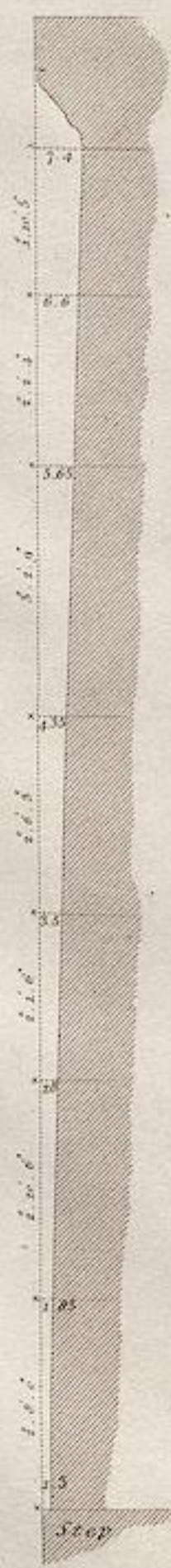


Fig. 5.



Fig. 3.

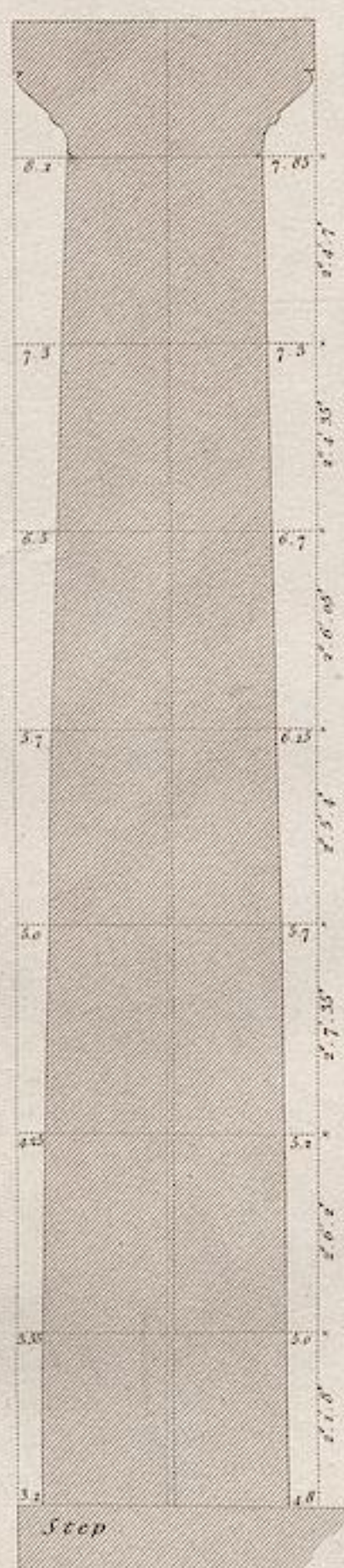
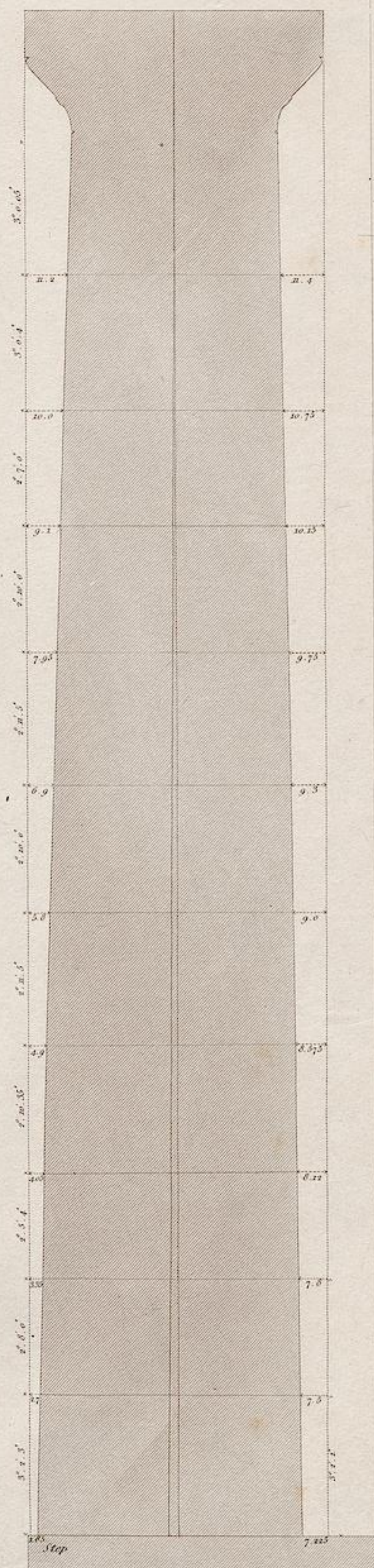


Fig. 4.



W. Jenkins Junr. delin.

Scale of feet and inches

1 2 3 4 5 6 7 8 9 10 feet

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R. Beale sc.

Fig. 1.

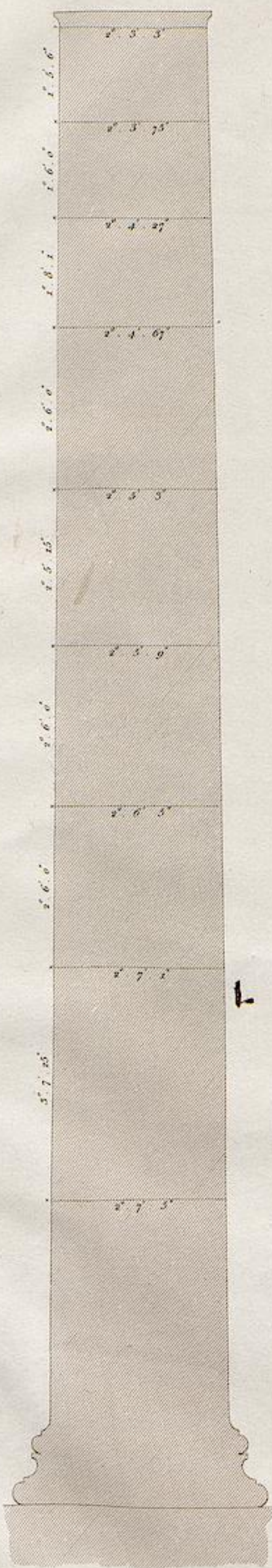


Fig. 2.



Fig. 3.

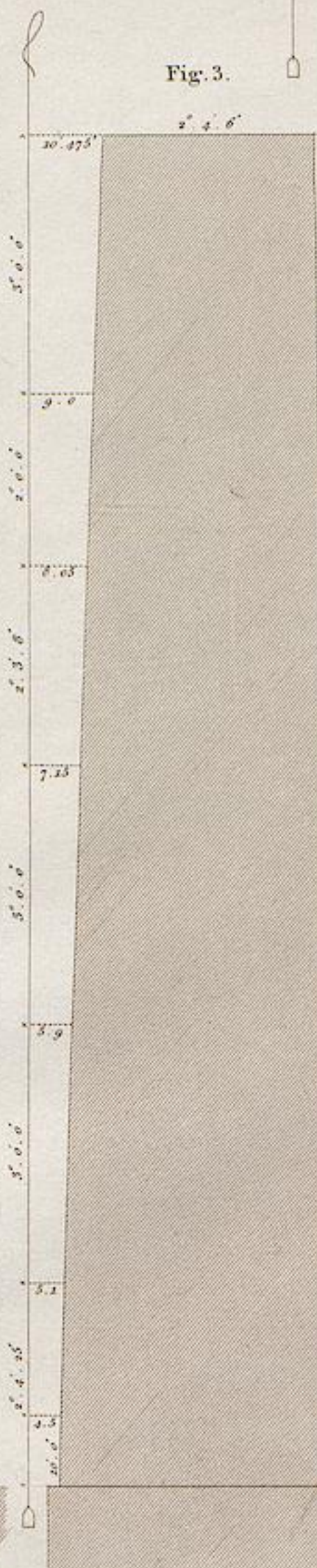
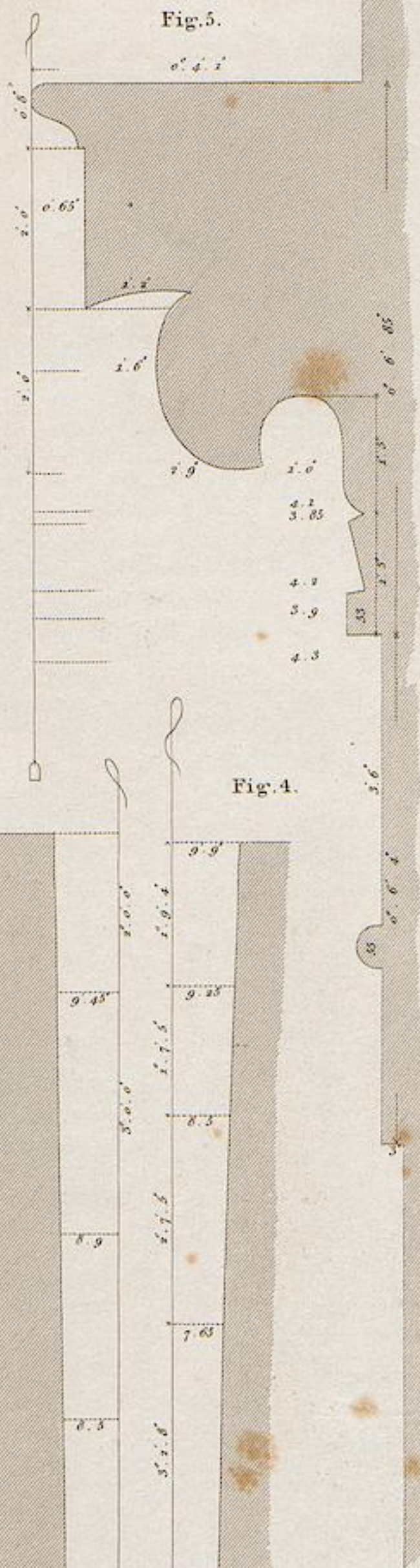


Fig. 4.



Fig. 5.



Scale of 1/4, 1/2, 3/4, 1, 1 1/2, 2, 3, 4, 5, 6, 7 feet.

W. Jenkins Junr del.

R. Smith sc.

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THE NEWLY DISCOVERED
TEMPLE AT CADACHIO,
IN THE
ISLAND OF CORFU,
ILLUSTRATED BY
WILLIAM RAILTON, ARCHITECT.

VOL. IV.

A

THE UNIVERSITY OF CHICAGO
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CHICAGO, ILL.

1830

STUART



DESCRIPTION
OF
A NEWLY DISCOVERED
TEMPLE AT CADACHIO,
IN THE
ISLAND OF CORFU.

THE measurements and drawings of this interesting temple were taken at Corfu, in the spring of the year 1825, while waiting for an opportunity of proceeding to Greece on a professional tour. The engineers were then engaged in excavating the temple at Cadachio, which had, since its discovery in the year 1822, been again buried by the action of the springs from Mount Ascension.

Returning to England at the close of the year 1827, and finding that no detailed drawings had hitherto been given of it, the present plates have been submitted to the public, and it is trusted they will not be found uninteresting.

The discovery of this temple was owing to the following circumstance; the springs of Cadachio, which supply our navy with water, being unusually low in the autumn of 1822, the engineers under the command of Colonel Whitmore were employed to ascertain the cause. While digging, a Doric column being discovered *in situ*, led to a farther excavation which brought to light the ground plan of the temple. The columns of the west, or the land side, were in their places; as were also five on the south, and two on the north side, but in a very mutilated state. The walls of the cella, with the exception of two courses, have been removed; in the interior there are some curious remains of an altar, the rest of the building has, together with the cliff, fallen into the sea.

The following is an extract from Colonel Whitmore's account of the ruins, who was the commanding officer of engineers on the station at the time of the discovery:—

“ The excavation has further brought to light several female heads and a small leg in *terra-cotta*, which might have been either votive offerings or portions of the jointed toys, not unfrequent in the tombs of children; there have been also found earthen cones, the foot of a statue, unguentaries and libatories, and brazen *pateræ*, *scarabæi*, glass beads, ivory, copper, iron and lead, a bronze four-spoked wheel (which was the emblem of Nemesis), weights, the heads of arrows, pieces of ear-rings, and a number of coins of Epirus, Apollonia, Corinth, Syracuse, and Corcyra. The cones are supposed

to have been attached to the necks of cattle, and the *scarabæi* to have been worn by the soldiers as amulets.

“ The temple was roofed, and covered with tiles, many of which have proper names impressed on them, and probably they were those of the chief magistrates during its construction or renovation. Amongst them are the following :—Aristomenes, Thersia, Damon, Aristeia, Philonidas, Aristocles, Eupolemos, and Pantheus.

“ That the whole of these works are of a very remote construction, is evident from the form of the letters impressed on the roofing tiles, and from the names themselves, one of which (Aristomenes) is that of a chief magistrate, who is supposed by Mustoxidi to have existed during the Peloponnesian war. Another criterion may be found in the architecture, and particularly in such parts of it as are the purest and most consonant to early practice ; the diminution of the column is about one fourth of its lower diameter : there are grooves in the hypotrachelion, the abacus is plain, and the echinus flat ; if we may suppose the frieze to have been of the usual height, the entablature would nearly equal four modules, and the columns, as far as their deteriorated state exhibits, were a little more than eleven modules in height, which proportions and peculiarities agree very nearly with those of the temple of Theseus at Athens, which was erected about 470 years B. C. and with those of the Parthenon which was built about 435 years B. C. If these coincidences are, however, insufficient to prove the antiquity of this temple, I may probably set the matter at rest by referring to a marble existing in the Verona Museum ; it has been translated by Maffei from the original Doric dialect into Latin, and by Mustoxidi from the Latin into Italian.”

The following is the inscription alluded to by Colonel Whitmore, copied from Maffei Museum Veronense.

.....
 ΑΣΑΓΩΓΑΣ: Ρ: ΑΓΩΓΑΙΕΚΑΤΟΜΜΕΝ
 ΑΤΡΙΩΤΟΥΑΓΩΡΘΩΜΑΤΟΣΕΡΓΑΣΙΑΣ: Η
 ΟΙΤΟΜΜΗΤΡΟΔΩΡΟΥΤΟΙΧΟΝΕΡΓΑΣΙΑΣ: ΙΙΙ
 Σ: ΙΓΡΡ: ΜΙΣΘΩΤΟΙΣΠΟΤΤΟΜΒΩΜΟΝ: ΠΙΠΙ: .. ΑΒΑΛΕ ..
 ΑΓΩΓΑΣ: ΡΡΡ ΡΓΟΑ .. ΘΙΔΑΙΧΟΥΑΓΩΓΑΣ: ΡΡΡ
 ΦΙΛΟΥΕΝΕΙΧΟΥΑΓΩΓΑΣ: ΡΡΡΡ: ΣΙΜΙΑΠΕΔΑ
 ΙΣΕΡΜΟΝΟΙΣΤΑΙΣΑΜΑΞΑΙΣ: ΙΙΠΙ: ΜΕΛΑΝΘΙΩΙ
 ΡΟΛΙΤΑΙΟΥ .. ΟΣΕΡΓΑΣΙΑΣ: ΗΡ: ΚΑΣΣΙΤΕΡΟΥ
 ΤΟΝΟΦΙΝΧΑΛΚΟΥΤΑΛΑΝΤΟΝΗΜΙΤΑΛΑΝΤΟΝΔΕΚΑ
 ΙΡΡ: ΜΕΤΑΛΛΑ: ΙΙΠΙ: ΧΑΛΚΟΥΕΣΤΟΝΟΦΙΝ
 ΜΑ: Ρ: ΓΟΜΦΩΝΧΑ .. ΓΛΑΥΚΩΙΜΝΑΙΔΕΚΑΠΕΝΤΕ
 ΟΥΔΥ .. ΝΑ .. ΜΑ: ΡΡ: ΕΣΤΟΜΒΩΜΟΝΝΙΤΡΟΥ: Ι
 ΑΝΘΙΩΙ: Ρ
 ΤΟΣΜΗΙΙΡΡΠΙΠΙ - ΤΣΣ
 ΟΦ .. ΕΡΙΤΥΧΟΣ: ΗΗΗΗΙΡΡΡΡΠΙΠΙ

.. ΟΙΔΙΚΑΣΤΑΙΚΑΙΚΟΙΝΟΙΕΤΔΟΚΟΥ
 .. ΚΑΙΤΠΕΡΤΑΝΠΟΛΙΝΤΩΝΣΥΝ
 .. ΝΑΙΚΑΝΕΙΜΕΝΑΠΟΔΙΚΟΝ
 .. ΑΤΟΣΤΑΣΣΤΕΓΑΣΤΟΥΝΑΟΥ
 .. ΑΑΠΤΗΤΟΥΡΥΜΑΤΟΝΤΟΙΧΟΝ
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 .. ΑΝΕΚΤΑΣΟΙΚΙΑΣΕΙΣΤΟΝΑ
 .. ΡΥΜΑΤΟΣΤΟΥΤΡΕΟΝΤΟΣΑΠΟ
 .. ΕΡΙΤΟΝΑΩΡΙΟΝΣΤΡΕΨΑΙΔΕ
 .. ΑΣΣΚΕΟΘΗΚΑΣΤΑΜΠΟΛΙΝ
 .. ΕΜΒΑΛΕΙΝΔΕΚΑΙΕΙΣΕ ..
 .. ΡΑΟΒΕΛΙΣΚΟΝΟΡΘΟΝΟΓΩΣ
 .. ΗΑΝΑΓΡΑΦΗΤΩΕΙΣΣΤΑ
 .. ΤΟΝΤΟΙΧΟΝΕΝΤΩΙΔΑ
 .. ΕΘΗΕΙΣΤΟΙΕΡΟΝΤΟΥΑ
 .. ΟΣΤΑΝΕΠΙΜΕΛΕΙΑΝ
 .. ΑΝΑΓΡΑΦΗΑΥΤΑΑΕΠΙ
 .. ΤΙΕΣΤΙΕΠΙΤΙΜΙ
 .. ΕΡΟΙ

" This inscription commemorates the sanction of the Coreyrean Republic for the construction of certain public works. It details the prices or costs of tin, lead, brass, cartage, excavation, and workmanship, the expence of a brazen serpent, of nitre for the altar, the erection of an obelisk, and a retaining wall built by Metrodorus. By it the judges and magistrates approve what had been executed. They state also the renewal of the roof of the temple: the abduction of the water courses, lest the force of the springs should injure the retaining wall, and although much is obliterated, intimate that the impetus of the flowing waters was to be diverted from the temple towards the docks and storehouses. Maffei supposes it further to enjoin that the *cippus* of a god, whose initial A only is indicated, should be carefully placed within the temple. The learned antiquarian acknowledges that the brazen serpent establishes his belief that the deity was *Æsculapius*, but the tablet does not appear to contain a word corresponding with *cippus*, or a single expression to intimate the removal of anything belonging to a divinity: perhaps a more natural interpretation would be, that the judges and magistrates direct their decree to be inscribed in the columnar manner on the wall of Metrodorus, over against the temple of A.

" With respect to the deity, the initial and brazen serpent would equally indicate *Æsculapius* or his father Apollo. From the various opinions on that subject, I would prefer the latter, as a fountain (most probably supplied from the same sources of Mount Ascension) existed in ancient times at the distance of only 700 yards from the present aqueducts; the inscription on which is now in the possession of the Chevalier Proselendi of Corfu.

" It is worthy of remark how precisely this inscription on the Verona tablet agrees with the works I have described. First, there is a temple placed, contrary to common practice, in a ravine, and subject to the injury of subterraneous waters; secondly, a wall is built, and still remains to prevent their bad effects; thirdly, the aqueducts still exist that drew the springs from the foundation; and fourthly, the edifice contained an altar for which nitre was purchased. The ancients had such an imperfect knowledge of *nitron* or *nitre*, that *natron* is generally supposed to be that which Pliny and his predecessors styled *nitre*, and it is equally remarkable that the altar still exhibits, after the lapse of twenty-two centuries, fragments of a coating that seems to contain soda in the earthy matter composing it."

PLATE I.

GROUND PLAN OF THE TEMPLE.

The aspect of the front of the temple, which is towards the sea, is east-south-east. It is situated in a ravine, and is about 100 feet above the level of the sea. It lies south-east of the present town of Corfu, and about a mile and a half distant from it.

The temple was hexastyle peripteral; there was but one entrance to the temple, which was on the eastern side; there were no antæ to the cella wall. The number of columns in the flank is restored from conjecture. There are several examples, both in Greece and Magna Græcia, of this species of temple with an equal number of columns in the flank, and also of others having double the number of those in front, among which the following may be enumerated;—the temples of *Ægina*, *Rhamnus*, *Pæstum*, *Selinus*, and *Ægesta*. The intercolumniation is wide, contrary to the general rule of the Greeks in erecting temples in the Doric style, but this is not the only example remaining of a similar deviation. The portico of Philip of Macedon at Delos, and the Doric temple at Gnidus, are instances in which they have even exceeded the diastyle.

a. Two wells.

" At the distance of ten feet from the sides of the edifice two wells, between thirty and forty feet in depth, were discovered. They lead to subterraneous aqueducts, about six feet in height and

two feet six inches in breadth, cut in the sand-stone, and explored by us to an extent exceeding 1400 feet.

“The object of these conduits was to prevent the filtration of the springs of Mount Ascension from sapping the foundations of the temple, and to conduct them on the highest possible level to a more remote point near the valley of St. Salvador.”^a

PLATE II.

ELEVATION OF THE FRONT TOWARDS THE SEA.

The shafts of the columns were in one piece. As no part of the frieze has been discovered, and as there were neither guttæ nor regulæ below the tænia of the epistylum, the restoration of it without triglyphs has been adopted.

PLATE III.

DETAILS OF THE ORDER.

Fig. 1. Elevation of the capital of the column and a section of the entablature restored from existing fragments, with the exception of the frieze.

Fig. 2. Plan of the capital.

Fig. 3. Plan of the fluting of the upper diameter, full size.

Fig. 4. Shews the construction of the tympanum.

Fig. 5. Shews the thickness of the tympanum stones.

Fig. 6. Section of the end of one of the terra cotta tiles with which the roof was covered, half the full size.

PLATE IV.

Fig. 1. Section of the capital, half the full size.

Fig. 2. Section of the moulding of the corona, half the full size.

Fig. 3. Section of the internal moulding of the architrave, half the full size.

Fig. 4 and 5. Elevation and section of an ornament supposed to have been in the frieze of the ambulatory, full size.

Fig. 6. Section of the ornament in the true position.

PLATE V.

Fig. 1. Transverse section of the temple as it now remains.

Fig. 2. Section from north to south.

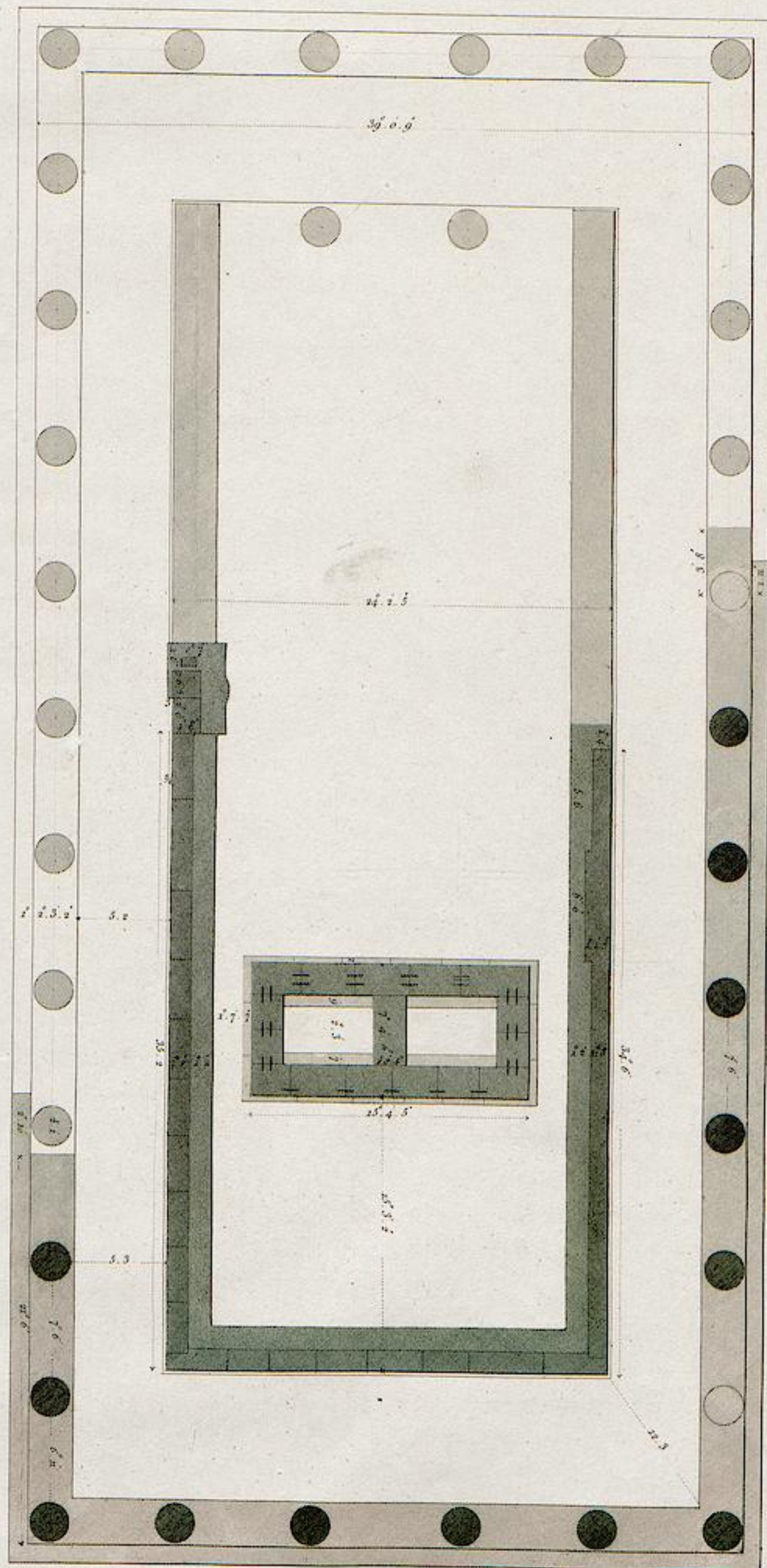
Fig. 3. Section and plan of a Doric capital found in a ruined church within the French lines. It has very much the character of the capitals of the columns of the pseudodipteral and hexastyle temples at Pæstum.

^a Colonel Whitmore's statement.

TEMPLE AT CADACHIO.

Pl. I.

E. S. E.

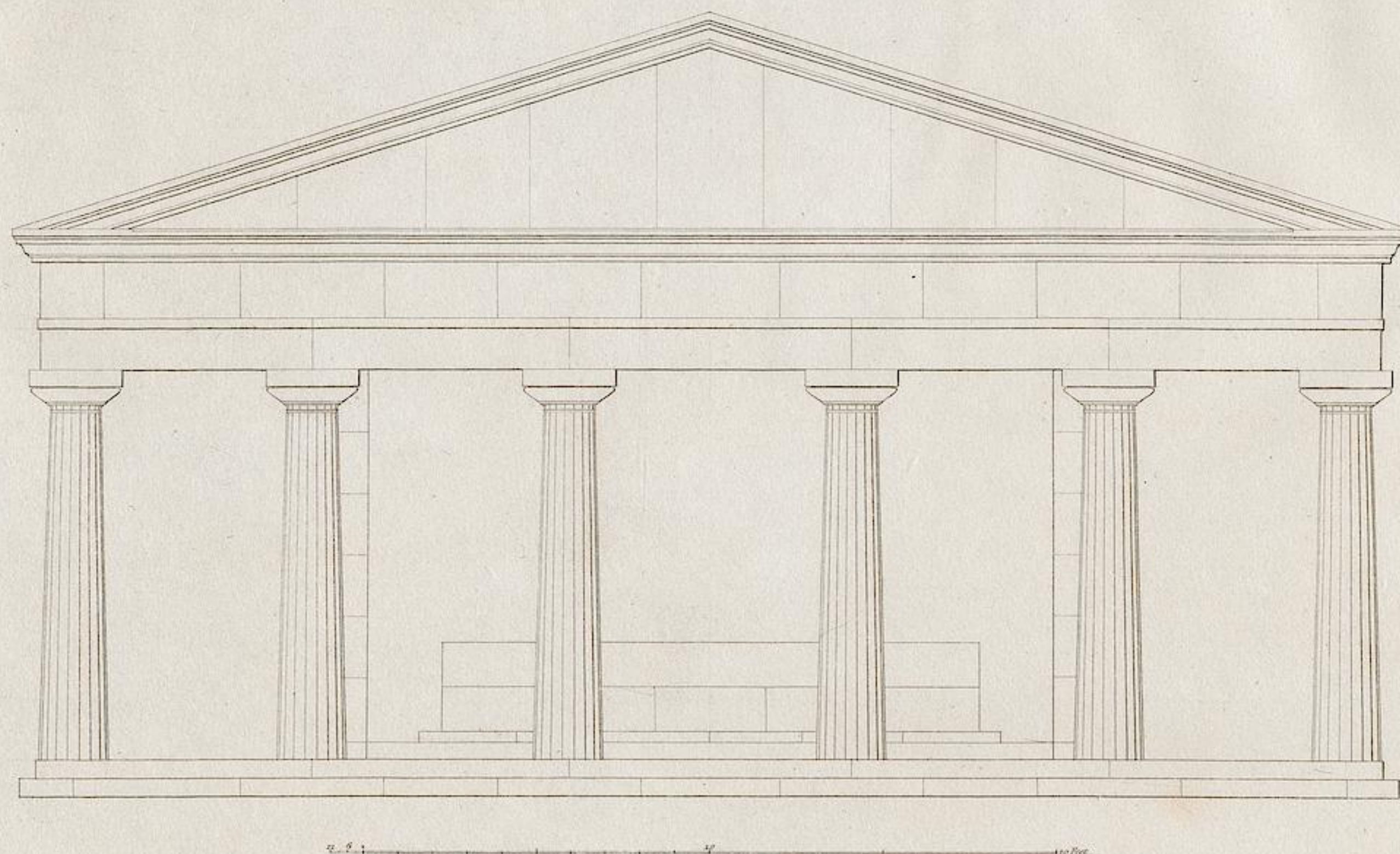


0 1 2 3 4 5 6 7 8 9 10 20 30 Feet.

W. Baillon del.

J. Rolfe sc.

Published by Priestley & Weale, High Street, Bloomsbury.



TEMPLE AT CADACHIO.

Published by Priestley & Woole, High Street, Bloomsbury.

Fig. 5.



Fig. 4.



Fig. 3.

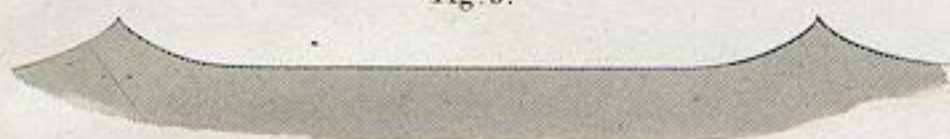


Fig. 2.

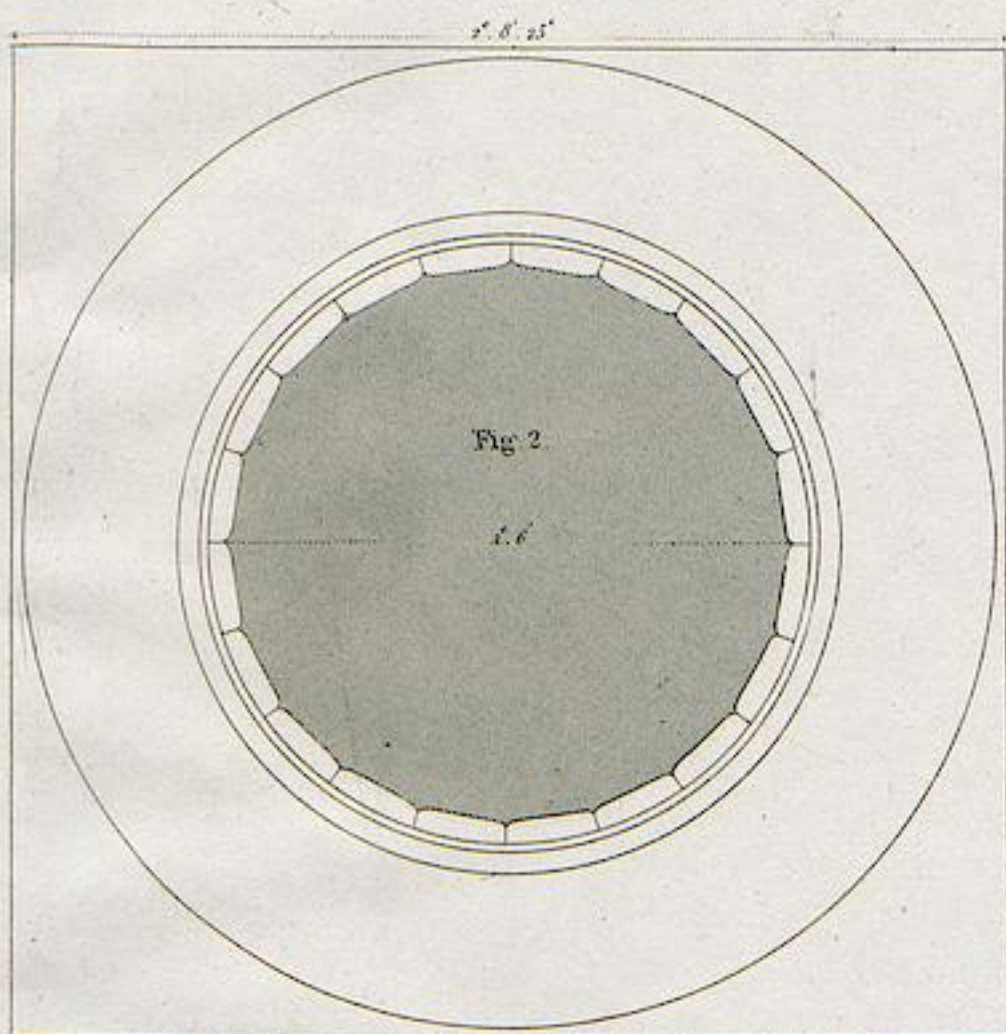


Fig. 6.

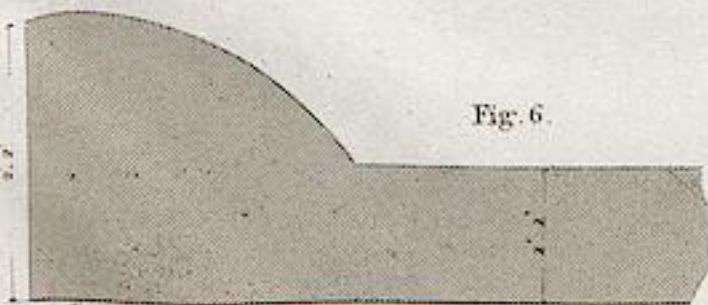
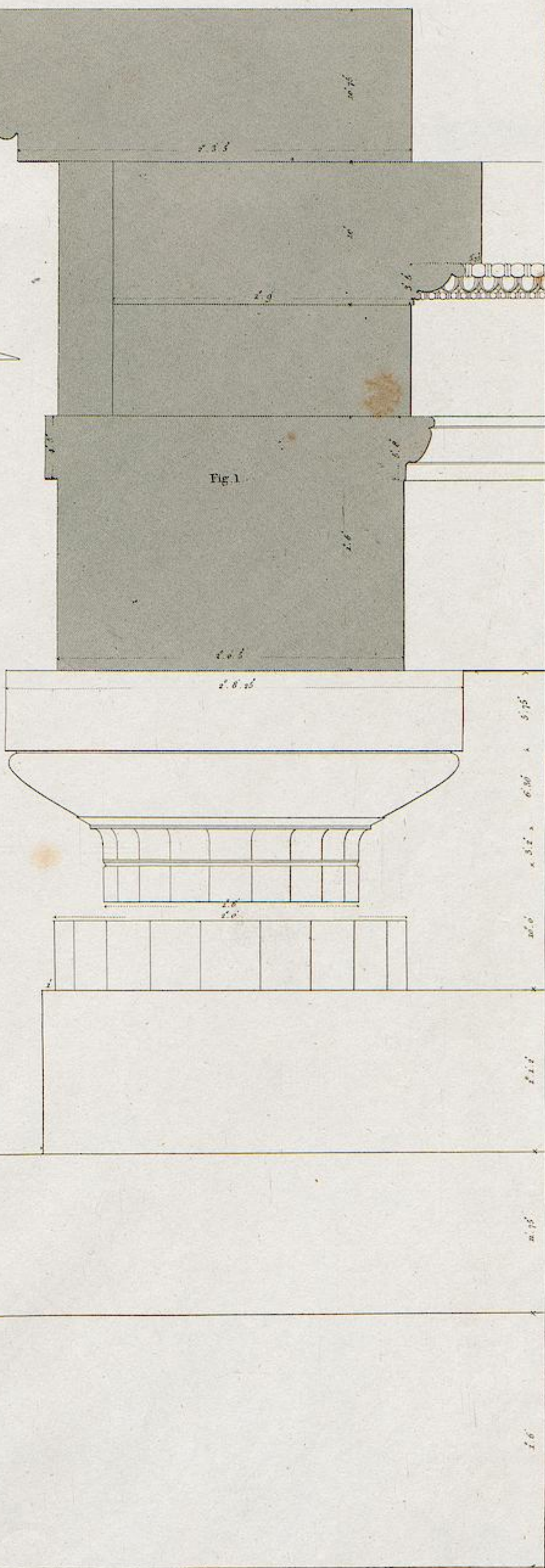


Fig. 1.



1 2 3 4 5 6 7 8 9 10 11 12 Feet

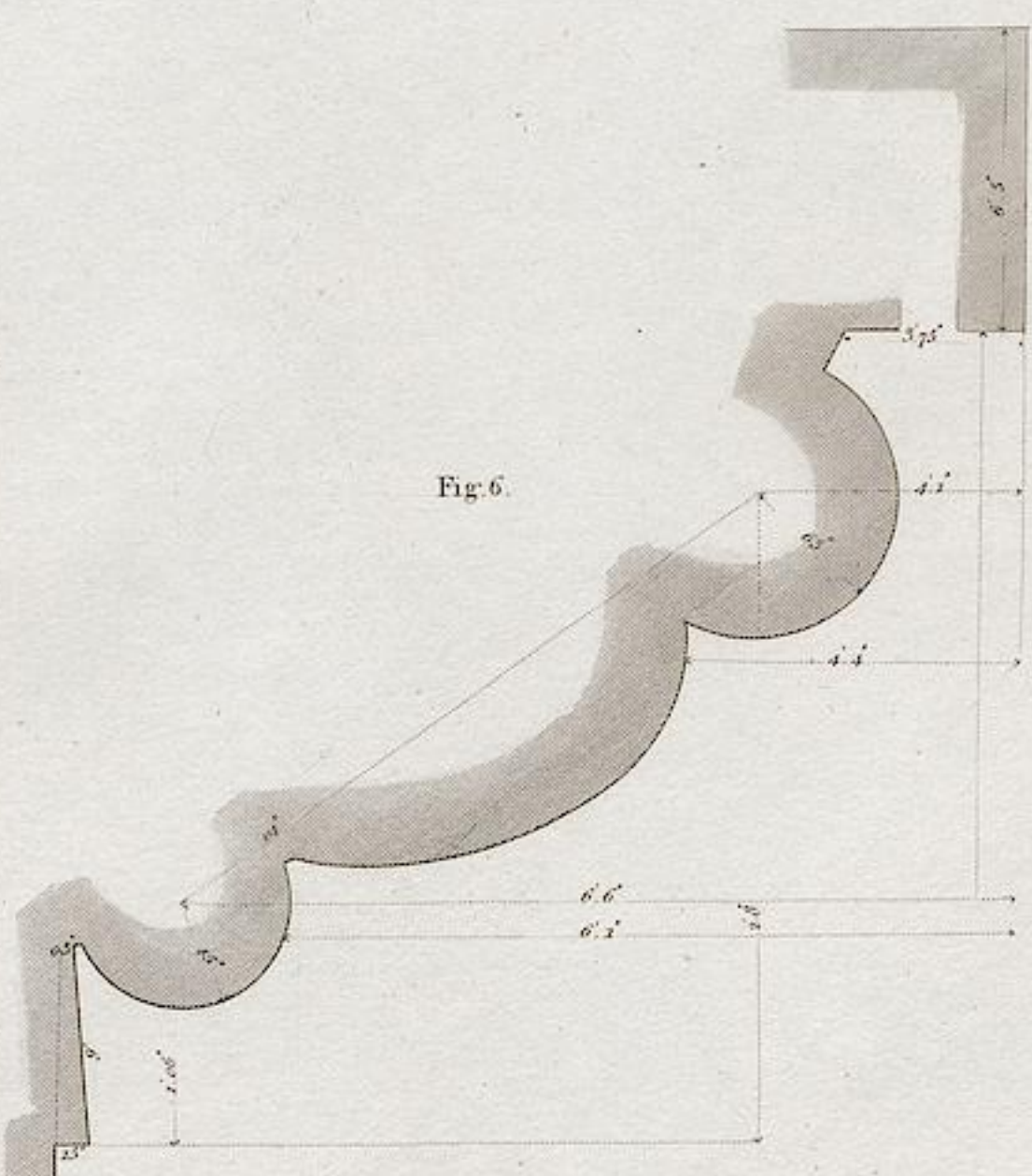
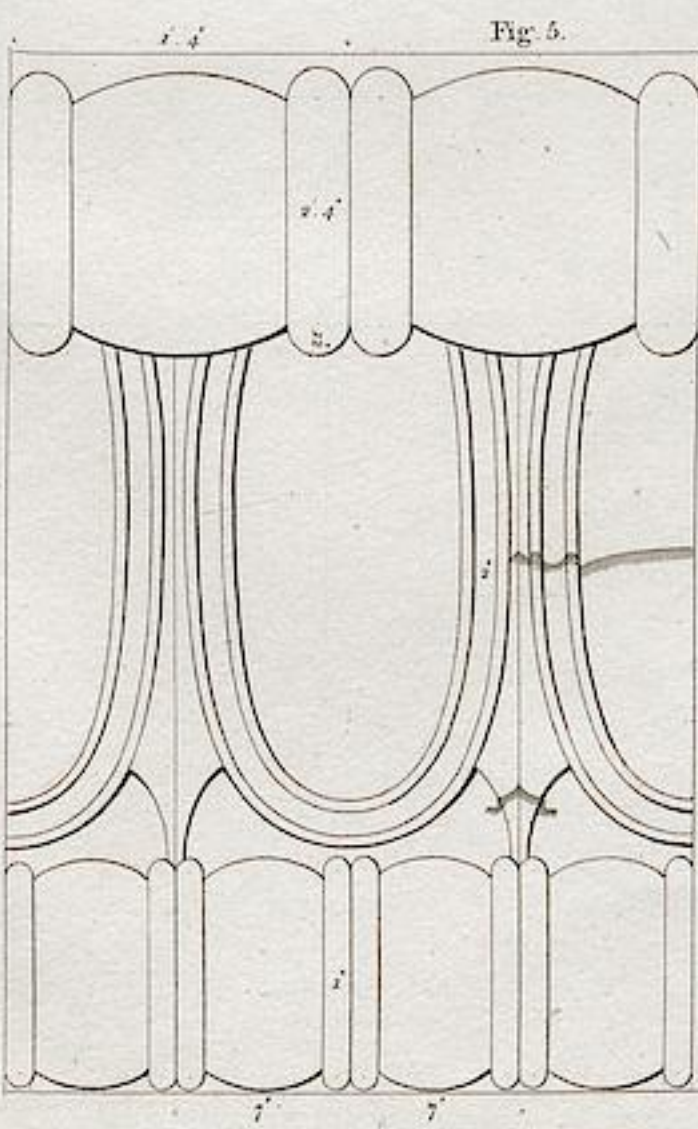
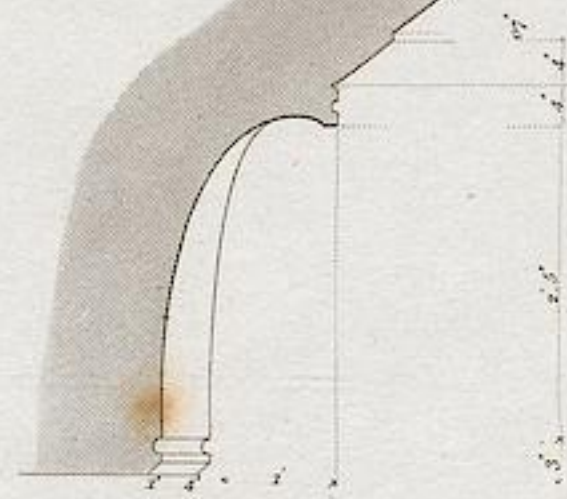
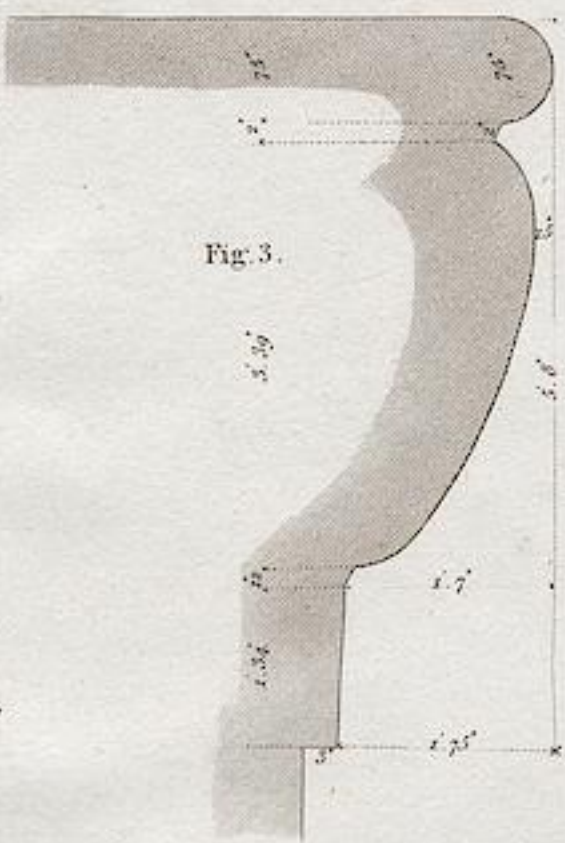
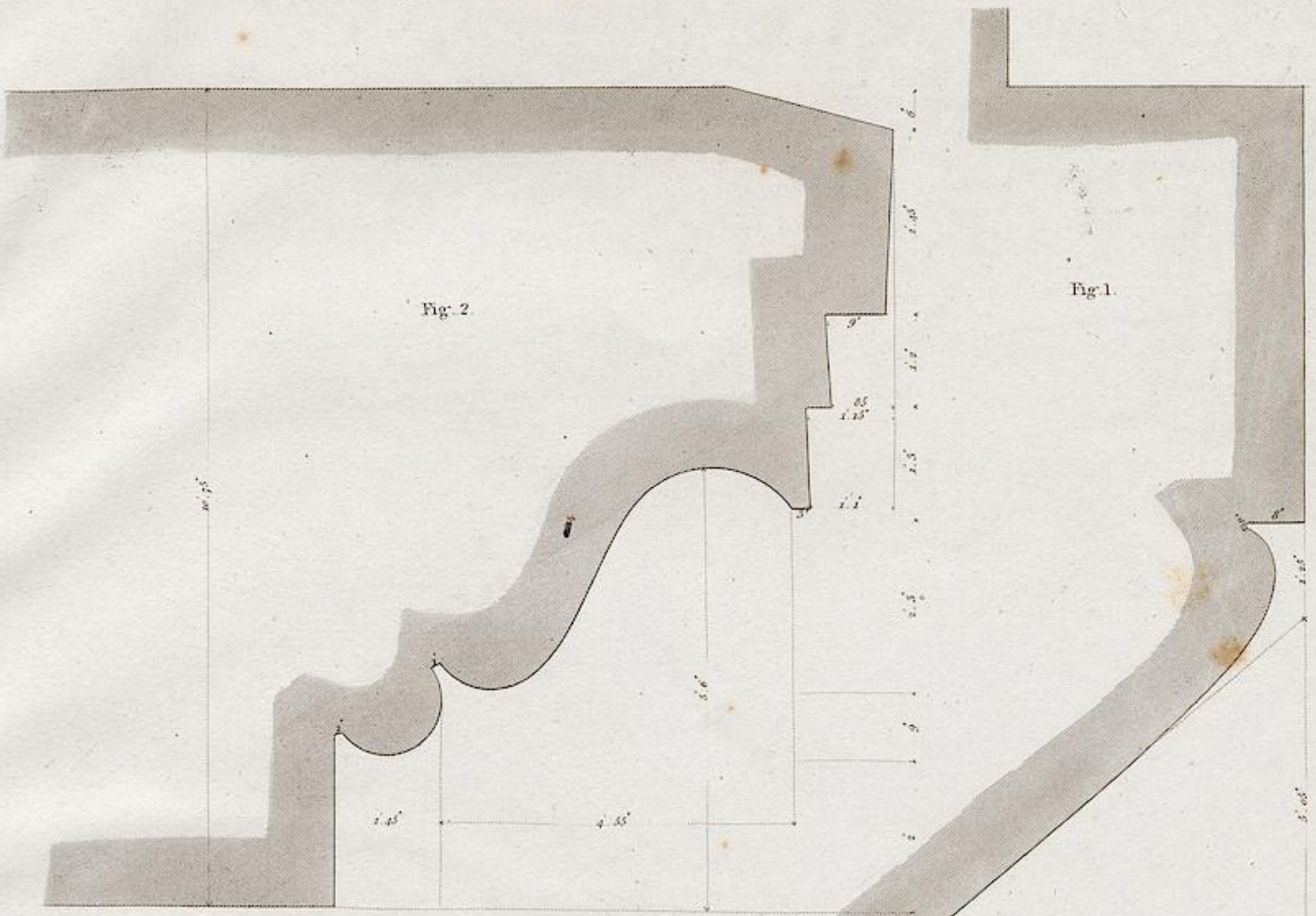


Fig. 1.

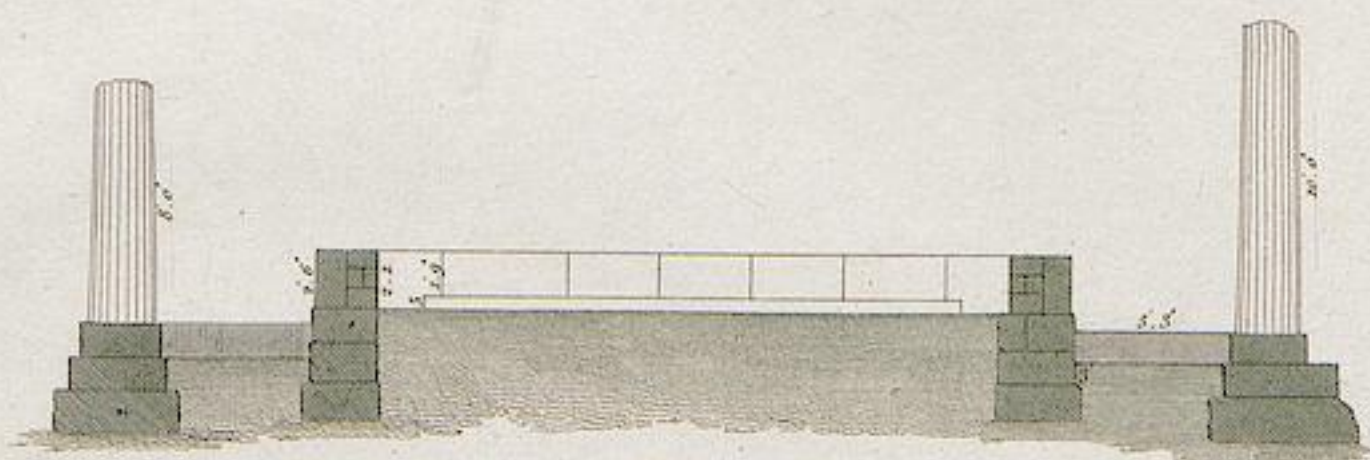


Fig. 2.

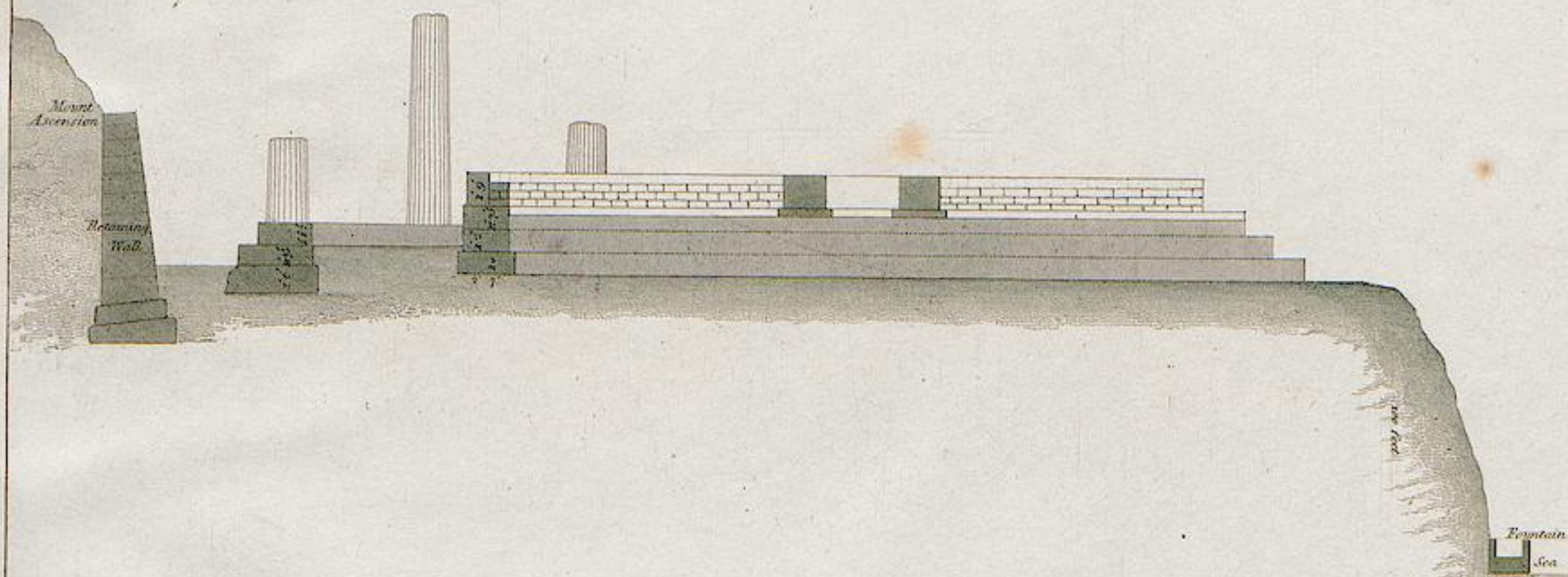
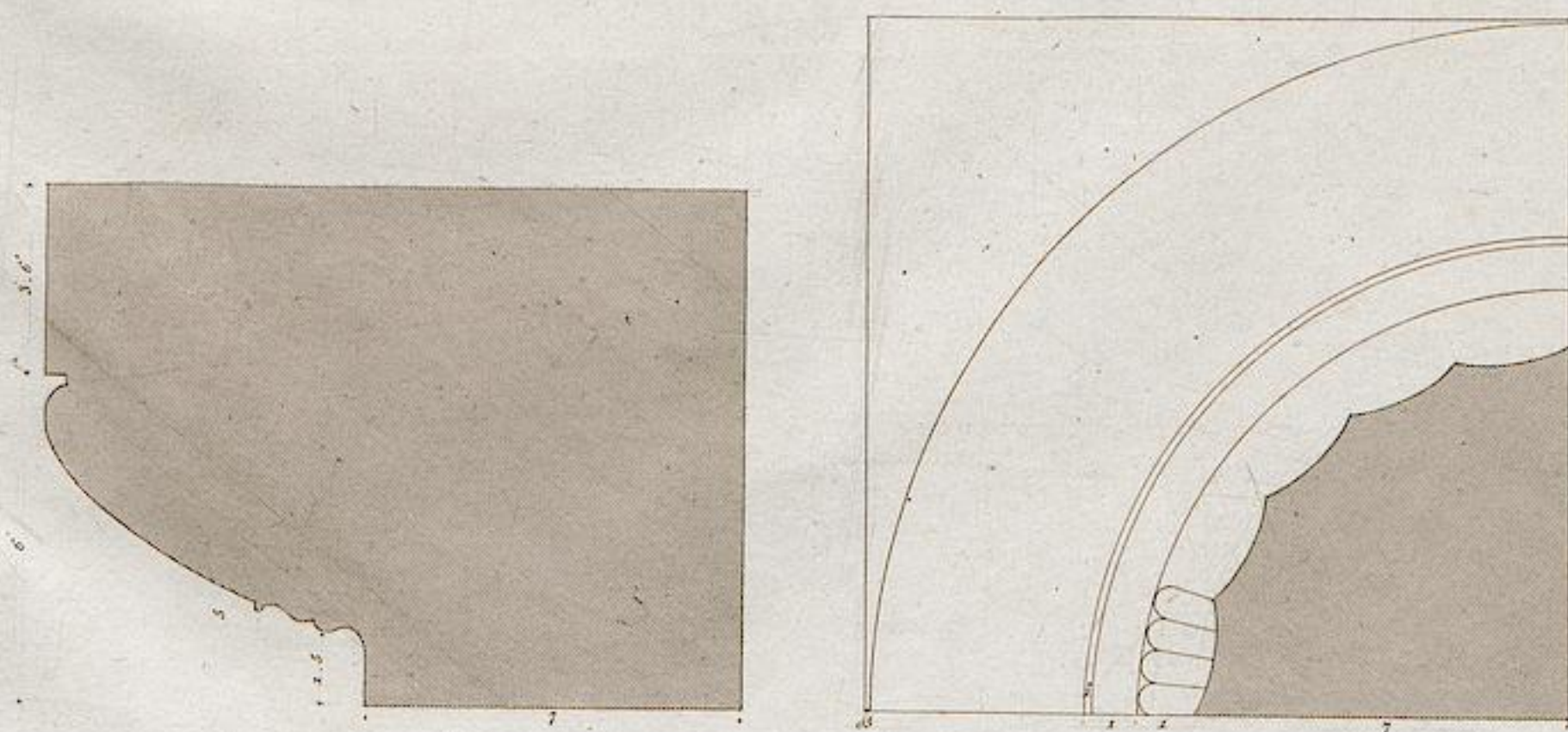


Fig. 3.



CORRECTIONS AND ERRATA.

VOL. I.

- Page 18, note ^a, for 'in 1780' read 'about 1775.'
- 20, line 9, for 'Pircus,' read 'Piræus.'
- 22, note ¹, dele 'and no doubt to Augustus, &c.' See notes Vol. II. C. V. respecting the pedestal of the Propylæa.
- 29, note ^c, line 16, for '1780,' read '1775.'
- 30, note, line 3, for 'Rusian,' read 'Russian.'
- 32, note ^a, line 22, for 'Thrasillus,' read 'Thrasyllus.'
- 35, note ^a, line 17, dele 'and merited.'
- line 29, dele 'more.'
- 46, note ^a, line 8, for 'sans,' read 'dans.'
- 47, last line, for 'paliographic,' read 'palæographic.'
- 48, for 'ΕΥΡΩΣ,' read 'ΕΥΡΟΣ.'
- for 'ΖΕΦΙΡΩΣ,' read 'ΖΕΦΥΡΙΟΣ.'
- 51, Inscription, for 'ΠΡΟΣΤΑΤΕΡΙΟΥ,' read 'ΠΡΟΣΤΑΤΗΡΙΟΥ.'
- 81, note ^a, line 32, for 'Ruins,' read 'Ruines.'

VOL. II.

- Page 7, note ^a, line 5, for 'Apteras,' read 'Apteros.'
- 16, note ^c, line 11, for 'of the north-east point,' read 'near the north-east angle.'
- 23, note, line 21, for 'ἱεργάσται,' read 'ἱεργάσται.'
- 25, note ^b, line 6, dele 'although.'
- line 11, for 'This production,' read 'Yet this production.'
- 28, line 12, for 'Montfaugon,' read 'Montfaucon.'
- note, line 7, 'for this monument,' read 'the Jupiter at Olympia.'
- 40, note ^b, line 2, after 'figure,' add 'and one slab with two equestrians.'
- 53, note ^a, line 2, for '70,' read '770.'
- 59, note ¹, line 5, after 'goddess,' add 'which was.'
- 60, note ^c, line 1, for 'was,' read 'appears to have been.'
- 61, note, right column, line 27, for 'four figures,' read 'five figures.'
- 67, Inscription, lines 163 and 4, for 'stones of the Tympanum, of those belonging to the Porticos,' read 'stones of the Pediment, belonging to the Portico.'
- line 185, for 'door-lintel,' read 'hyperthyrum.'
- 71, note ^b, line 5, for 'fascia,' read 'fasciæ.'
- 75, note ^c, line 2, for 'opening,' read 'openings.'
- 77, note ^a, right col. line 4, dele 'however.'
- 79, note ^b, for 'is,' read 'are.'
- note ^c, line 3, for 'may have been fixed,' read 'has been supposed to have been fixed.'
- line 5, for 'if indeed the Tripod were not,' read 'but the Tripod may have been.'
- 86, note, line 30, for 'luc,' read 'lu.'
- 107, to note ^a, subjoin '[ED.]'

VOL. III.

- Page 8, note, line 3, for 'But,' read ' ; but.'
- 22, note ^b, for 'Μιλειτῆται,' read 'Μιλειτῆται.'
- 23, note ^b, line 4, for 'observes,' read 'he remarks.'
- 25, note ^a, line 45, for 'themselves,' read 'of late.'
- 31, note ^c, line 9, for 'Poikile,' read 'Poikilon.'
- note ^f, for 'Pl. XI.' read 'Pl. II.'
- 47, note ^c, line 16, for 'of Davi and Getæ,' read 'Davus and Geta.'
- 48, line 3, for 'Κεραύων,' read 'Κεραυάτων.'
- in v. 'Επιχθῖνα, for 'Steph. Byz,' read 'Plut. Interp. Xylandri.'
- 51, note ^b, line 3, for 'Coloneus,' read 'Colonus.'
- 56, note ^c, line 4, for 'Positions,' read 'Position.'
- line 5, for 'Phalerus,' read 'Phalerum.'
- 62, note, line 6, for 'while from 11 to 24,' read 'when from 11 to 14.'
- 63, note, right column, line 3, after 'when,' add 'perhaps.'
- 82, Inscription in note, the name 'ΚΟΞΣΟΤΤΙΟΣ,' should have been placed centrally.
- 91, note ^a, line 5, for 'Salonica,' read 'Salonica.'
- 100, note ^a, line 4, for 'Pl. II,' read 'Pl. III.'

CORRIGENDA, VOL. IV.

IN the Section of this Volume by T. L. DONALDSON, Architect.

- At page 28, note ^a, line 17, for "Alcidonian," read, "Alcyonian".
- 29, note ^c, the Author himself would have preferred the following translation of the passage 'ὦς ἀλλόχρους, μίξαι βαρβάρους,' "How different in color and of barbaric mixture!" assuming χρῖς (color) to be the root of ἀλλόχρους, and applying that word to the variety of the colored marbles of the architectural decoration.
- 43, last line, for "Ἰροι," read, "Ἰρῶν".
- 48, line 7, for "Geron," read, "Gelôn".
- 51, line 13, in the small paper copies, for "ΗΡΑΚΕΟΣ," read, "ΗΡΑΚΛΕΟΣ".
- 54, line 1, for "Bisus," read, "Byzes".

Fig. 1.

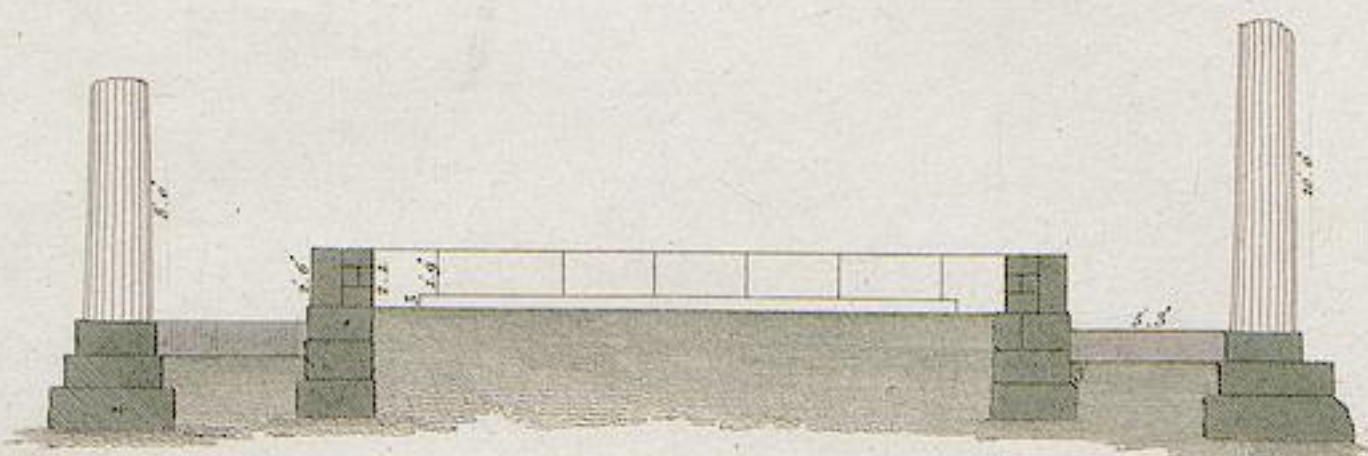


Fig. 2.

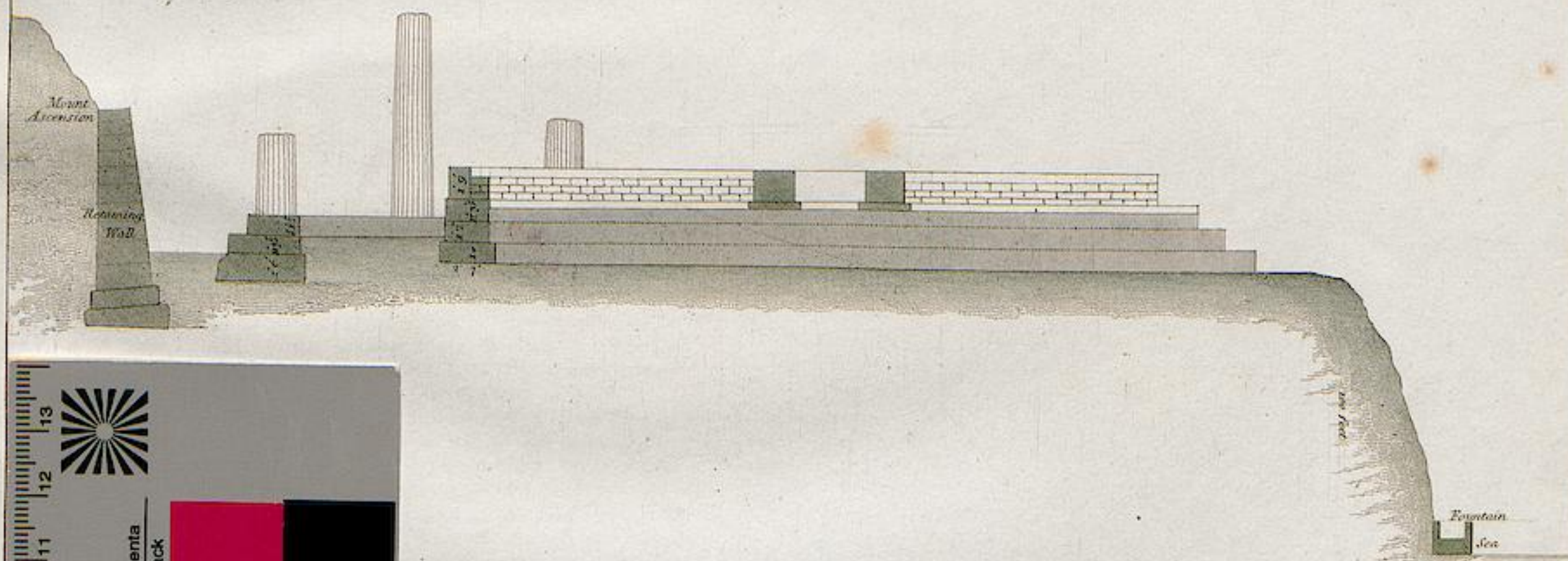


Fig. 3.

