

mosques, mortars, and grave-stones, the pavement of baths, and other modern works, denote the ruin that has taken place, and the immense quantity of antient materials here employed. The mosque of the town of *Stanchio* is built entirely of *marble*.

The voyage from *Cos* to *Rhodes*, like that which has been already described, resembles more a pleasing excursion in a large river, than in the open sea. The *Mediterranean* is here so thickly studded with islands, that the view is everywhere bounded by land². We steered close round the *Triopian* Promontory, now called *Cape Crio*; and, having doubled it, beheld, towards the west and south-west, the islands of *Nisyros* and *Telos*, whose modern names are *Nizary* and *Piscopy*. According to STRABO, *Nisyros* antiently possessed a *temple of Neptune*³. We afterwards obtained a most interesting view, from the deck, of the *Ruins of Cnidus*, a city famous in having produced the most-renowned sculptors and architects of Antient *Greece*. The *Turks* and *Greeks* have long resorted thither, as to a quarry, for the

Voyage
from *Cos* to
Rhodes.

Ruins of
Cnidus.

(2) Called *Sporades*, from the irregularity in which they are here scattered. Some of them are not laid down in any chart.

(3) *Strab. Geogr. lib. x. p. 714. Ed. Oron.*

building materials afforded by its immense remains. With the aid of our telescopes, we could still discern a magnificent *theatre* almost entire, and many other mouldering edifices. This city stood on the two sides of an antient mole, separating its two ports, and connecting the *Triopian* land, in *Strabo's* time an island, with the continent¹.

Visited by
Morrill.

(1) We are indebted for the information which follows, concerning *Halicarnassus* and *Cnidus*, together with the Plan which accompanies it, to the observations of *Mr. Morrill*; celebrated for his controversy with *Mr. Bryant*, on the subject of *Homer's* Poems and the Existence of *Troy*. It is the more valuable, because few modern travellers have visited these Ruins; and certainly no one better qualified for the undertaking.

—“14th June, 1795.—We set out in a boat from *Cos*, and in a few hours^s reached *Boudroun*, the antient *Halicarnassus*, a distance of eighteen computed Turkish miles. This small town stands on a shallow bay, at the eastern extremity of the large and deep port of the antient city. Off this bay lies the island mentioned in *Strabo*, by the name of *Arconnesos*, *Ἀρκόννησος*, (lib. xiv. p. 656.) The houses are irregularly scattered on the shore, and interspersed with gardens, burying-grounds, and cultivated fields. We lodged at a large *khan* near the bazar, which is marked in the delineation given in *Choiseul's Voyage Pittoresque* (Pl. 96. p. 152.) Several Turkish vessels were at anchor in the port; and the disorderly conduct of the crews at night made the houses of the Greeks uncomfortable, and indeed unsafe places of residence. Pistol-balls were at night so often fired at their windows, that they were obliged to barricade those of their sleeping rooms; and the outward windows of the *khan* had been carefully walled up, for the same reason. We, soon after our arrival, crossed some gardens behind the town, to view the remains of an antient edifice which is on the north-east side of it. We found six columns of the fluted Doric, supporting their *architrave*, mutilated frieze, and cornice. The marble of which they are made is of a dark grey colour, with a few white veins; nor is the masonry of the same work-

manship

From our distant view of the place, being about two leagues from the entrance of its southern and larger port, the hill whereon its

CHAP.
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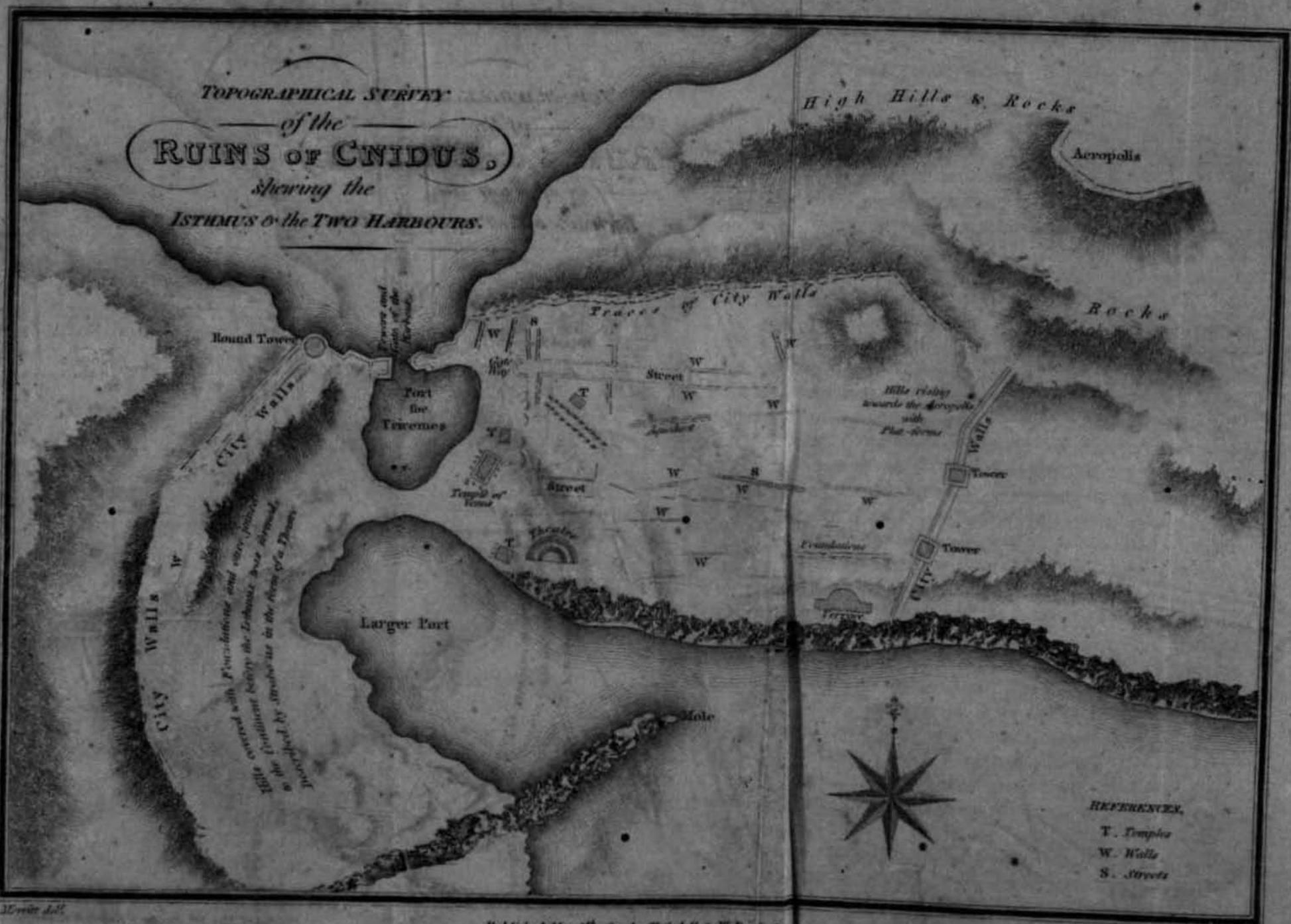
manship with the remains we had elsewhere found of the finer ages of Greece. The forms of the stones and junctures of the building are more slovenly and inaccurate, and the architecture is not of the same elegant proportions with the earlier Doric buildings at Athens, and in Magna Græcia. The intercolumniations are much greater, and the entablature heavier, and with less relief and projection. The lower parts of the columns are buried in earth; and near them are two or three plain sarcophagi, of ordinary work, and without inscriptions. Broken stumps of columns, in a line with those which are standing, and many ruined fragments of marble, are scattered over the field. From the length of the colonnade, and the disappearance of all the corresponding columns of the peristyle, if this be supposed to have been a temple, I should hesitate to adopt the conjecture. It appeared to me the remains of a stoa, or portico and probably ranged along one side of the antient Agora of the town. It agrees in many respects with the situation assigned to the Agora by Vitruvius; as it would be on the right of a person looking from the modern fortress, where stood the antient castle and palace of Mausolus, at the eastern horn of the greater port; while the smaller port formed by the island of Arconnesus would be on the left, in which order Vitruvius seems to place them. A quantity of marble is dug up near these ruins, the remains of other magnificent buildings. The walls are visible from hence through a great part of their extent, which appears to have been about six English miles from the western horn of the port, along high grounds to a considerable eminence north-west of this ruin, and thence to the eastern promontory on which the modern castle is built. On the eminence, which I noticed, are traces of antient walls, indicating the situation of the fortress called the *Arx Media* by Vitruvius, wherein stood the *Temple of Mars*; but of that, or indeed of the fortress itself, there are but indistinct remains, so that we could not ascertain the position of the temple. At the foot of this hill remains the antient theatre, fronting the south it is scooped in the hill, and many rows of marble seats are left in their places. The arcades of communication, and the proscenium, are in ruins. Many large caverns are cut in the hill behind the theatre, probably places of sepulture.

ruins stood seemed to rise from the sea in form of a theatre. *Strabo* notices this form, as characterizing the land on the western side of the

sepulture, from their appearance; but their contents have been long ago carried away. The modern castle stands on a tongue of land at the eastern extremity of the port, which it commanded; and, from the ancient materials used in its construction, appears to have been formerly a fortress commanding the port; and here, as I suppose, was one of the Citadels mentioned by *Strabo*, who says expressly, that when *Alexander* took the town, there were two, (διετὴ δ' ἦν ἰκίση, lib. xiv. p. 657.) At the western extremity of the bay, the situation of the Aga's house and harem prevented our researches. Here was the fountain *Salmacis*, the temples of *Venus* and *Mercury*, and the ἔκρη καλουμένη Σαλμάκις mentioned by *Arrian* (lib. i. p. 25. de Expéd. Alexand.) the second Acropolis of *Strabo*, in which the Persians took refuge, as well as in that on the island, when the town had been carried by the attack of *Alexander* on the land side. *Arrian* also notices the third Acropolis, the *Arx Media* of *Vitruvius*, on the eminence behind the theatre, ἄκραν τὴν πρὸς Μύλασσαν μάλιστα τετραμύνην, the fortress that looked towards *Mylassa*, near the wall where the Macedonians made one of their assaults upon the city. *Diodorus Siculus* mentions this fortress as the ἀκρόπολις, Acropolis, (lib. xvii. p. 178. vol. II. Wesseling.) From his writings, or at least from the same source, *Arrian* seems to have collected most of the details of *Alexander's* famous siege. The citadel and fountain of *Salmacis* on the western horn, and that on the island of *Arconnesus*, continued to resist the Macedonians after the *Arx Media* and the city were destroyed. They probably therefore were the double Acropolis mentioned by *Strabo*; but the third is certainly mentioned both by *Diodorus*, *Arrian*, and *Vitruvius*; and as certainly its remains are seen behind the theatre, though *Choiseul* considers the Acropolis here as only meaning an elevated part of the city, a mode of expression not at all usual to Greek writers.

"15th June.—We tried to procure permission from the *Disdar*, the Turkish Governor of the Castle, to see the interior of that fortress; but after a long negotiation, we were at last only permitted to walk with a *Janissary* round the outward ramparts, his jealousy not permitting the inner

TOPOGRAPHICAL SURVEY
of the
RUINS OF CNIDUS,
showing the
ISTHMUS & the TWO HARBOURS.



This hill covered with Fragments and overgrown with the Forest before the Turkish war burned, so the Fragment by mistake in the name of a Shrine.

REFERENCE,
T. Temples
W. Walls
S. Streets



High Hills & Rocks

Acropolis

Rocks

Hills run towards the Acropolis with Flat tops

Walls

Towers

W

Fountain

Temple

City

Temple

REFERENCES.

- T Temples
- W Walls
- S Streets

mole, not included in the view then presented to us. According to the valuable observations of Mr. *Morrill*, given below, in an extract from

inner gates to be opened into the court. The castle is a work of modern date, but built, in a great degree, of antient materials, confusedly put together in the walls. There is a plate which gives a correct notion of its general appearance, in the *Voyage Pittoresque*. We found over the door an ill-carved lion, and a mutilated bust of antient work. Old coats-of-arms, the remains probably of the Crusaders, and the Knights of St. John of Rhodes, are mixed in the walls with many precious fragments of the finest periods of Grecian art. There are several pieces of an antient frieze, representing the Combats of Theseus and the Amazons, of which the design and execution are equal to those which Lord Elgin brought over from the Parthenon. These are stuck in the wall, some of them reversed, some edgewise, and some which have probably been better preserved by having the curved side towards the wall, and inserted in it. No entreaties nor bribes could procure these, at the time we were abroad; but now, if they could be procured, they would form, I think, a most valuable supplement to the monuments already brought hither from Athens. From my recollection of them, I should say they were of a higher finish, rather better preserved, and the design of a date somewhat subsequent to those of Phidias, the proportions less massive, and the forms of a softer, more flowing, and less severe character. It is probable that these beautiful marbles were taken from the celebrated Mausoleum: of this, however, no other remains are discoverable in those parts of the town we were permitted to examine. I found an Inscription this day, near a fountain in the town, containing hexameter and pentameter lines, on the consecration, or dedication, of some person to Apollo.

"16th June.—We examined the general situation of the town: this is already described, and we searched in vain for traces of the Mausoleum. The view of Cos and of the gulph are beautiful; and there is a picturesque little port behind the Castle, to the east, shut in by the rock of the Arconneus. This was the little port seen from the palace of the Carian Kings, which stood in the old Acropolis, where the Castle now is; although Arrian places this Acropolis (*ἡ ἐν ῥόδῳ*) on the island itself.

"25th June.—We again set off early; and doubling the western point of our little harbour as the day broke, we saw, in another small creek,

his *Manuscript Journal*, the mole is now become an isthmus; connecting the *Triopian Promontory*

a few remains of ruined walls, the vestiges of the antient Bargasa, enumerated by Strabo after Keramos, in his description of the gulph. With some trouble, after standing northward for some hours, we doubled Cape Crio, under a very heavy swell, and soon ran before the wind into the southern harbour of Cnidus: at the mouth of this we moored, under a rocky shore, near the eastern extremity of the city walls. Some large stones, which have served for the foundation of a tower, are still seen on the edge of the sea. Mounting the rock, extending along the shore, we came in view of the broken cliffs of the Acropolis, and its ruined walls. The foundation and lower courses of the city walls are also visible: these extend from those of the Acropolis to the sea, and have been strengthened by towers, now also in ruins. Above us, we found a building (*See B. of the Plan*) whose use I am unable to explain. It was a plain wall of brown stone, with a semicircle in the centre, and a terrace in front, supported by a breast-work of masonry, facing the sea. The wall was about ten or twelve feet in height, solidly built of hewn stone, but without ornament. We now turned westward, along the shore. The hill on our right was a steep slope, covered with old foundations and traces of buildings: behind these rose the rocky points and higher eminences, where the Acropolis is situate. We soon came to the Theatre, whereof the marble seats remain, although mixed with bushes, and overturned. The arches and walls of the Proscenium are now a heap of ruins on the ground. A large torso of a female figure with drapery, of white marble, lies in the orchestra. It appeared of good work originally, but is so mutilated and corroded by the air as to be of little or no consequence. Near this are the foundations and ruins of a magnificent Corinthian temple, also of white marble; and several beautiful fragments of the frieze, cornice, and capitals, lie scattered about the few bases of the peristyle, remaining in their original situation. It is so ruined, that it would be, I believe, impossible to ascertain the original form and proportions of the building. We left the isthmus that divides the two harbours on our left; and on the eastern shore of the north harbour came to a still larger Corinthian temple, also in ruins, and still more overgrown with bushes. The frieze and cornice of this temple, which lie amongst the ruins, are of the highest and most beautiful workmanship. A little to the north of this stood a smaller temple, of grey veined

and the land to the eastward of it, once an island, with the *Asiatic* continent. The *English* CHAP.
VII.

veined marble, whereof almost every vestige is obliterated. We now turned again eastward towards the Acropolis. Several arches of rough masonry, and a breast-work, support a large square area, probably the antient Agora, in which are the remains of a long colonnade, of white marble, and of the Doric order, the ruins of an antient Stoa. Here also is the foundation of another small temple. On the north of this area a broad street ran from the port towards the Acropolis, terminating near the port, in an arched gateway of plain and solid masonry. Above this are the foundations of houses on platforms rising towards the outward walls; traces of a cross street near the Theatre; and the Acropolis, of which nothing is left but a few ruined walls of strong brown stone, the same used for the substructions of the platforms into which the hill is cut. A few marbles, grooved to convey water from the hill of the Acropolis, are scattered on part of this ground; and we could trace the covered conduits of marble wherein it had been conveyed. We now descended again to the isthmus that separates the two harbours. In Strabo's time, it was an artificial mole, over a narrow channel of the sea; and the western part of the town stood on an island united by this isthmus to the continent. An arch still remains in the side of it, probably a part of this mole; but the ruins which have fallen, with the sand that has accumulated on each side of it, have formed a neck of land here, about sixty or seventy yards across. The port on the north, as Strabo tells us, was shut by flood-gates; and two towers are still to be traced, at the entrance to which the gates were fixed. It contained, he says, twenty triremes. The southern port is much larger, and protected from the open sea by a mole of large rough-hewn stones, which still remains. Beyond the ports, to the west, the town rose on a hill: the form of this Strabo compares to that of a theatre, bounded from the mole on the south by steep precipices of rock, and on the north by walls descending from the ridge to the gates of the northern harbour, in a semicircular sweep. On this side of the town we found the old foundations of the houses, but no temples nor traces of ornamental buildings, and no marble. The circuit of the walls is perhaps three miles, including the two ports within them. A reference to the annexed Plan will give a clearer view of the situation than I am able to afford by description only." (See the Plan annexed.) *Morrill's MS. Journal.*

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VII.



Visited by
Mr. Wal-
pole.

Consul at *Rhodes* afterwards informed us, that a fine colossal marble *statue* was still standing in the centre of the orchestra belonging to the *Theatre*, the head of which the *Turks* had broken off; but that he well remembered the *statue* in its perfect state. This is evidently the same which is alluded to by Mr. *Morrith*. Mr. *Walpole*, in a subsequent visit to *Cnidus*, brought away the *Torso* of a male statue: this he has since added to the collection of *Greek Marbles* in the Vestibule of the University Library at *Cambridge*. No specimen of *Cnidian* sculpture can be regarded with indifference. The famous *Venus* of *Praxiteles* was among the number of the ornaments once decorating this celebrated city, and its effigy is still extant upon the medals of the place. *Sostratus* of *Cnidus*, son of *Dexiphanes*, built upon the Isle of *Pharos* the celebrated Light-Tower, that was considered one of the seven wonders of the world, and from which all similar edifices were afterwards denominated. Upon the coast, or in the port of *Cnidus*, was decided the memorable naval combat, considered by *Polybius* as marking the æra when the *Spartans* lost the command of the sea, which they had obtained by their victory over the *Athenians* in the *Hellespont*. Although above two thousand years have passed since the squadrons of *Persia*, from all the ports of *Asia*,

crowded the *Dorian* shores, the modern traveller may yet recognise, in the vessels of the country, the simple mode of construction, and the style of navigation displayed by the armament of *Conon*, and the galleys of *Pisander*. Placed within the *Theatre* of the city, and surrounded by so many objects calculated to awaken the memory of past events, he might imagine himself carried back to the age in which they were accomplished; neither will he find in any part of the country a scene where the memorials of *Antient Greece* have been less altered. Yet the whole coast of *ASIA MINOR*, from the *Triopian* Promontory to the confines of *Syria*, remarkable for some of the most interesting ruins of *Greece*, lies almost unexplored. Until the period at which this *Journal* was written, when the *British* fleet came to anchor in the spacious and beautiful Bay of *Marmorice*, the existence of such a harbour had not been ascertained: but there is no part of the south of *Lycia* and *Caria* where a gulph, a bay, a river, or a promontory, can be pointed out, on which some vestige of former ages may

(1) The Journals of Mr. *Morrill* and of Mr. *Walpole* contain much valuable information concerning the interior of *Asia Minor*, of which the author has not availed himself; because they relate to objects too far removed from the route here described; and also because these Gentlemen, much better qualified to do justice to their own valuable observations will, as it is hoped, present them to the public.

not be discerned: many of these are of the remotest antiquity; and all of them are calculated to throw light upon the passages in antient history.

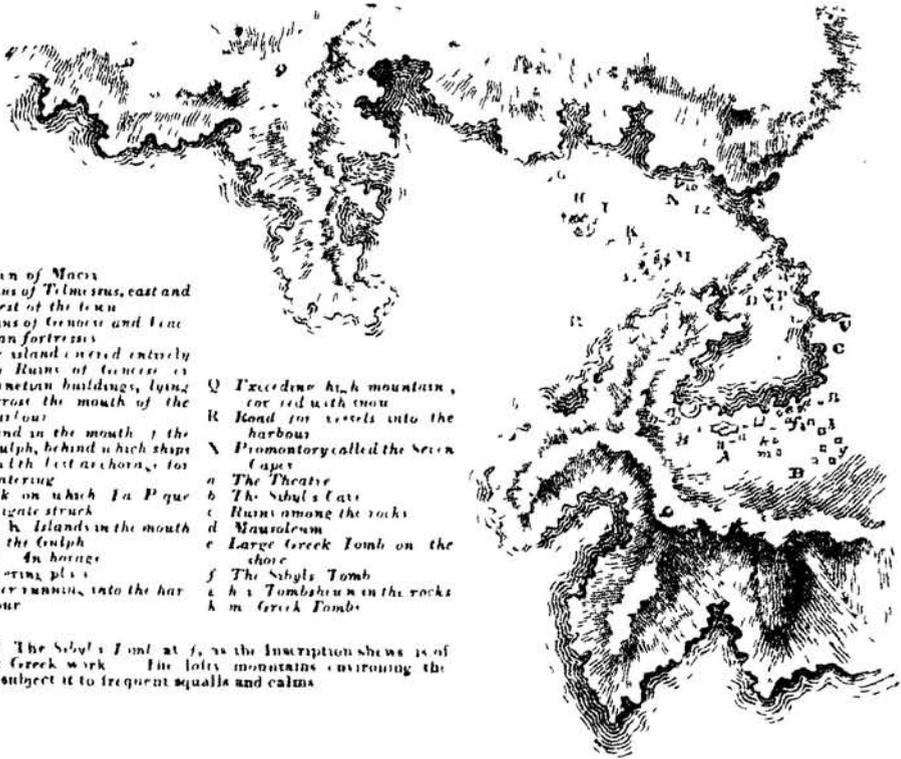
*Carpathian
Isles.*

After losing sight of the Ruins of *Cnidus*, we sailed in view of *Syme*¹ and of *Rhodes*; an eminence, called the *Table Mountain*, first appearing upon the latter, and seeming itself to be insular, as if it were separated from the rest of the island. Towards the south, midway between the islands of *Crete* and *Rhodes*, we saw the *Carpathian Isles*; a surprising distance for the eye to roam, considering the distinct prospect we had of the largest, which is now called *Scarpanto*. We were wafted by favourable breezes during the whole night; and the next morning we entered the old port of RHODES, between the two piers, on which it has been fancifully asserted, by some modern writers, the feet of the celebrated *Colossus* formerly rested². The mouth of this harbour is so choked with ruins, that small vessels alone are able to enter; and even our little bark was aground before she came to her anchor.

(1) "Media inter Rhodum Gnidumque Syme." *Plin. Hist. Nat. lib. v. c. 81. L. Bat. 1635.*

(2) It is somewhat remarkable, that this circumstance, which is neither mentioned by *Strabo* nor by *Pliny*, both of whom described the statue, continues to be erroneously propagated.

The GULPH of GLAUCUS, now called the GULPH of MACRI,
with the Topography of the Ruins of the City of Telmessus.



- A Town of Macri
 B Ruins of Telmessus, east and west of the town
 C Ruins of Greek and Lacedaemonian fortresses
 D The islands covered entirely by Ruins of Greece or Venetian buildings, lying across the mouth of the harbour
 E Island in the mouth of the Gulph, behind which ships find the best anchorage for watering
 F Rock on which *La Pique* frigate struck
 G, H, I, K Islands in the mouth of the Gulph
 M N V An harbour
 S Watering place
 X River running into the harbour
 Q Exceeding high mountain, covered with snow
 R Road for vessels into the harbour
 X Promontory called the Seven Capes
 a The Theatre
 b The Sibyl's Cave
 c Ruins among the rocks
 d Mausoleum
 e Large Greek Tomb on the shore
 f The Sibyl's Tomb
 g, h, i Tombs in the rocks
 k m Greek Tombs

A, B The Sibyl's Tomb at f, as the Inscription shows is of ancient Greek work. The lofty mountains surrounding the Gulph subject it to frequent squalls and calms.

CHAP. VIII.

FROM RHODES, TO THE GULPH OF GLAUCUS, IN ASIA MINOR.

Rhodes—Climate—Antiquities—Lindus—Inscriptions—
 Pagan Ceremony—Divers of Syme and Nisyru—Gulph
 of Glaucus—Grandeur of the Scenery—Malaria—Island
 mentioned by Pliny—Ruins of Telmessus—Theatre—
 Oracular Cave—Sepulchres of the Telmessensians—
 Tomb of Helen, daughter of Jason—Other Soroi
 —Mausoleum—Monolithical Sepulchres—Ruins at
Koynucky

Korymbiky—Turbulent State of the Country—Conduct of the Natives upon the Coast—New-discovered Plants—Isle of Abercrombie.

CHAP.
VIII.

⏟
Rhodes.

RHODES is a truly delightful spot: the air of the place is healthy; and its gardens are filled with delicious fruit. Here, as in *Cos*, every gale is scented with the most powerful fragrance, which is wafted from groves of orange and citron trees. Numberless aromatic herbs exhale at the same time such profuse odour, that the whole atmosphere seems to be impregnated with a spicy perfume.

Climate.

The present inhabitants of the island confirm the antient history of its climate; maintaining, that hardly a day passes, throughout the year, in which the sun is not visible. Pagan writers describe it as so peculiarly favoured, that *Jupiter* is fabled to have poured down upon it a *golden shower*. The winds are liable to little variation: they are north, or north-west, during almost every month, but these winds blow with great violence. From the number of the appellations which it bore at different periods, *Rhodes* might have at last received the name of the *poly-onomous island*¹. Its antiquities are too

(1) *Ophiusa*, from the number of its serpents; *Stadia*, or Desert; *Telchinis*, *Corymbia*, *Trinacria*, *Æthraa*, from its cloudless sky; *Asteria*, because,

interesting to be passed over without notice; but we were hastening to the coast of *Egypt*, and contented ourselves in copying the few inscriptions found within the town, or in its immediate vicinity³. The streets were filled with *English* sailors and soldiers; and all other considerations were absorbed in the great event of the expedition to *Aboukir*. A vessel had returned from *Egypt*, and put on shore a few of our wounded troops, who were taken to a hospital already prepared for their reception; but these were men who fell in the first moments of landing, and could give but a very imperfect account of the success of an enterprise destined to crown with immortal honour the Statesman by whom it was planned, and the armies by which it was achieved. All we could then learn was, that, after a severe engagement, the *French* troops had retreated towards *Alexandria*. As

because, at a distance, the island appears as a star; *Poessa*, *Atabyria*, *Oloessa*, *Macaria*, and *Pelagia*. "Some are of opinion that Rhodes was first peopled by the descendants of *Dodanim*, the fourth son of *Javan*. Both the Septuagint and Samaritan translation of the Pentateuch. (*Egmont and Heyman*, vol. I. p. 269.) instead of *Dodanim*, always use *Rodanim*; and by this appellation the Greeks always named the Rhodians."

(3) The ancient history of *Rhodes*, collected by *Savary* from different authors, and contained in the Twelfth Letter of his *Travels in Greece*, may be considered as the most favourable specimen of this author's talents, and perhaps the best account extant of the island. It is better to refer the Reader to such a source, than to repeat what has been already so ably detailed.

CHAP. VIII. we had near relations and dear friends engaged in the conflict, it is not necessary to describe our feelings upon this intelligence.

Antiquities. The principal ruins at *Rhodes* are not of earlier date than the residence there of the *Knights of Malta*¹. The remains of their fine old fortress prove that the building has sustained little injury, owing either to time or to barbarians. It still exhibits a venerable moated castle, of great size and strength; so fortified as to seem almost impregnable. A drawing made from this structure might furnish one of our theatres with a most striking scenic decoration: it appears to combine all that is necessary in a complete system of fortification; dykes and draw-bridges, towers, battlements and bastions. The cells of the *Knights* are yet entire, forming a street within the works: and near to these cells is the *cathedral*, or *chapel*, whose doors of *sycamore* wood, curiously carved, and said to be incorruptible, are preserved in their original state: the arms of *England* and of *France* appear sculp-

(1) "In the year 1308, the Emperor Emanuel, upon the expulsion of the Knights from St. John d'Acric, made them a grant of this island; which they continued to possess until the year 1522, when, after a glorious resistance, the Grand-master, Villiers, was compelled to surrender it to Solyman II. The Knights then retired, first to Candia, and afterwards to Sicily, where they continued till the year 1530, when Charles V. gave them the Island of Malta." *Egmont and Heyman, vol. I. p. 270.*

tured upon the walls. The *Turks* have converted the Sanctuary into a magazine for military stores. CHAP.
VIII.

Of *Lindus*, now called *Lindo*, the antient capital of *Rhodes*, so little visited by travellers, so remarkable by its early claim to the notice of the historian², and so dignified by the talents to which it gave birth³, we collected a few scattered observations from the clergy and surgeons of the *British* fleet. The chaplain of the Admiral's ship described the antiquities there as very numerous. He spoke of the ruins of a temple, which may have stood upon the site of the *fane* originally consecrated by the Daughters of *Danaus* to the *Lindian Minerva*⁴. When our

(2) LINDUS was founded by *Egyptians* under *Danaus*, fourteen hundred years before the *Christian* æra. It is one of the three cities alluded to by *Homer* (Il. B. 668. See also *Strabo*, lib. xiv.) Notice of it also occurs in the *Parian Chronicle*.

(3) It gave birth to *Cleobulus*, one of the Seven Sages; and to *Chares* and *Laches*, the artists who designed and completed the *Colossus*. A mistake, highly characteristic of *French* authors, was committed by *Voltaire*, respecting this famous statue. it is noticed by *Mentelle*, in a note to the article LINDOS, *Encyclopédie Méthodique*. *Voltaire* having read *Indian* for *Lindian*, relates that the *Colossus* was cast by an *Indian*.

(4) Ἰερὸν δὲ ἐστὶν Ἀθηνᾶς Λινδίας αὐτοῦ ἐπιφανὲς, τῶν Δαναΐδων ἱερουμα. "There" (at *Lindus*) "is a conspicuous temple of the *Lindian Minerva*, the work of the *Danaïdæ*." *Strabon. Geogr. lib. xiv. p. 937. Ed. Oxon.* *Savary* says the ruins of this edifice are still visible, on an eminence near the sea: *Letters on Greece*, p. 96. The inhabitants here consecrated the 7th Ode of *Pindar's* *Olympics*, by inscribing it in letters of gold: *Ibid.* *Demetrius Triclinius.* *Lindus* was the port resorted to by the fleets of *Egypt* and of *Tyre*, before the building of *Rhodes.* *Ibid.*

CHAP.
VIII.
Inscriptions.

countrymen were there, several *inscriptions* were noticed; and of these, one may be here inserted, owing to the evidence it contains respecting the real position of the ancient city.

ΛΙΝΔΙΟΙ
ΑΓΗΣΙΣΤΡΑΤΟΝ
ΠΟΛΥΚΡΕΟΝΤΟΣ
ΝΙΚΩΝΤΑ ΟΛΥΜΠΙΑ
ΠΑΙΔΑΣ ΠΑΛΑΝ
ΠΡΑΤΟΝ ΛΙΝΔΙΩΝ

Many cities in *Asia* and *Europe* celebrated games in imitation of the four sacred games of GREECE¹. *Agesistratus*, who is commemorated in this *inscription*, was the first of the *Lindians* who had overcome the Boys in wrestling at the Olympic Games².

Some *terra-cotta* vases, of great antiquity, were also found in a garden: of these, we procured one with upright handles. *Lindus* is not more than one long day's journey from *Rhodes*, if the traveller make use of mules for his conveyance.

(1) See *Recueil d'Antiq.* tom. II. p. 223; and also *Corsini Diss. Quatuor, Agon.* p. 20.

(2) In an *Inscription* found at *Sparta*, and cited by *Caylus*, we read, 'Ελιυβίρια ἄνδρας παλάς.

The *inscriptions* which we noticed at *Rhodes* were principally upon *marble altars*, of a cylindrical form, adorned with sculptured wreaths, and festoons supported by rams' heads, as at *Cos*, and in other parts of *Greece*. The *first* of these altars was decorated with wreaths of laurel, and it was thus inscribed:

ΛΥΣΑΝΔΡΟΥ ΛΥΣΑΝΔΡΟΥ
ΧΑΛΚΗΤΑΚΑΙ ΤΑΣΓΥΝΑΙΚΟΣ
ΚΛΕΑΙΝΙΔΟΣ ΚΑΔΔΙΚΙΑΤΙΔΑ
ΚΡΟΑΣΣΙΔΟΣ

It relates to *Lysander* and to his wife *Cleænis*.

Upon a *second*, with the rams' heads, appeared only the name of a person who had placed it as a *vow*:

ΠΥΕΓΟΔ
ΔΟΡΕΩΝΟΣ

Upon a *third*, corresponding in its ornaments with the *first*, was the name of *Polycleitus*, the son of *Polyaratus*:

ΠΟΛΥΚΛΕΙΤΟΣ
ΠΟΛΥΑΡΑΤΟΥ

By imitating the classical simplicity and the

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brevity used by the *Greeks* in their *inscriptions*, we might improve our national taste in this respect. How much more impressive is the style they adopted, than our mode of writing upon public monuments, where a long verbose composition is exhibited, relating to things of which it cannot concern posterity to be informed! In other ages, however, the *Greeks* of the *Rhodian* territories had the custom of adding to their simple *inscriptions* an *hexameter* distich. Of this we saw many instances; but shall subjoin one, as it appeared upon the pedestal of a *marble* column at *Rhodes*: this pedestal had been bored, and placed over the mouth of a well in the inner basin of the principal harbour¹. The *inscription* is interesting, because it relates to an *artist* of the country, *Amphilochns* the son of *Lâgus*, who was probably an *architect*:

ΑΜΦΙΛΟΧΟΥ
ΤΟΥΛΑΑΓΟΥ
ΠΟΝΤΩΡΕΩΣ

ΗΚΕΙΚΑΙΝΕΙΛΟΥΓΡΟΧΟΑΣΚΑΙΕΠΕΣΧΑΤΟΝΙΝΔΟΝ
ΤΕΧΝΑΣΑΜΦΙΛΟΧΟΙΟΜΕΓΑΚΛΕΟΣΑΦΘΙΤΟΝΑΕΙ

“THE GREAT AND IMMORTAL GLORY OF THE ART
OF AMPHILOCHUS REACHES EVEN TO THE MOUTHS
OF THE NILE AND TO THE UTMOST INDUS.”

(1) After our return to *England*, we were gratified by finding that *Egmont* and *Heyman*, half a century before, had also noticed this
Inscription

By the *Indus* is here meant the river of *Æthiopia*. The *Greeks* before the time of *Alexander* had no knowledge of *India*. Thus *Æschylus* conducts his *heifer* down the *Indus* to the Cataracts of the *Nile*².

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Upon a mass of *marble*, in the street before the *Greek Convent*, we also observed the following record of an offering to *Jupiter the Saviour*, by the persons whose names are mentioned :

ΙΗΝΩΝΝΑΟΥΝΟΥ
ΑΡΑΔΙΟΣΠΡΟΞΕΝΟΣ
ΔΙΙΣΩΤΗΡΙ

A circumstance occurs annually at *Rhodes* which deserves the attention of the literary traveller : it is the ceremony of carrying *Silenus* in procession at *Easter*. A troop of boys, crowned with garlands, draw along, in a car, a

Pagan
Ceremony.

Inscription (See Vol. I. p. 268.); because their copy confirmed our own, as to the words ΛΑΛΓΟΥΤ and ΠΟΝΤΩΡΕΩΣ; while, in other respects, it is so imperfect, as to be unintelligible without the assistance of the more correct reading here offered. The Classical Reader will be interested in remarking, that *Aristophanes*, in the *Νιφίλαι*, uses the expression of the *Rhodian* poet :

Εἰς ἄρα ΝΕΙΑΟΥ ΠΙΠΟΧΟΑΙΣ ἰδάνται.

(2) Thus in *Ruffinus* (*Eccle. Hist. lib. i. c. 9.*) and *Socrates Scholasticus* (*lib. i. c. 19.*) mention is made of the introduction of *Christianity* into *India*, three hundred years after the *Christian æra*, when *Fruementius* was appointed Bishop of the *Arumi*; meaning thereby *Abyssinia*; for it is said of *India* by *Socrates*, that it joins to *Æthiopia*.

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fat old man, attended with great pomp. We unfortunately missed the opportunity of bearing testimony to this remarkable example of the existence of *Pagan* rites in remaining popular superstitions'. Mr. *Spurring*, a naval architect, who resided at *Rhodes*, and Mr. *Cope*, a commissary belonging to the *British* army, informed us of the fact; both of whom had seen the *procession*. The same ceremony also takes place in the Island of *Scio*.

(1) Even in the town of *Cambridge*, and centre of our University, many curious remains of very antient customs may be noticed, in different seasons of the year, which have passed without observation. The custom of blowing horns upon the first of May (*Old Style*) is derived from a festival in honour of *DIANA*. At the *Hawkie*, as it is called, or *Harvest-Home*, may be seen a clown dressed in female apparel, having his face painted, and his head decorated with ears of corn, and bearing about him other symbols of *CERES*, the while he is carried in a waggon, with great pomp and loud shouts, through the streets; the horses being covered with white sheets. When we have asked the meaning of this ceremony, the people answer, that *they are drawing MORGAY (MITHRIG) or HARVEST QUEEN.*" These antient customs of the country did not escape the notice of *Erasmus*, when he was in *England*. He had observed them, both at *Cambridge* and in *London*: and particularly mentions *the blowing of horns*, and the ceremony of depositing a *deer's head* upon the altar of *St. Paul's Church*, which was built upon the site of a temple of *DIANA*, by *Ethelbert* king of *Kent*, in the time of *Melitus* first Bishop of *London*, as appears from a *manuscript* in the *Cottonian Collection*. "*Apud Anglos,*" says *ERASMUS*, "*mos est Londini, ut certo die populus in summum templum Paulo sacrum inducat longo hastili impositum caput feræ, cum inameno sonitu cornuum venatoriorum. Hac pompâ proceditur ad summum altare; dicas omnes afflatos furore DELIÆ.*" *Erasmii Ecclesiastæ, lib. i. Op. tom. V. p. 701.* See also *Knight's Life of Erasmus, Camb. 1726. p. 297.*

From the neighbouring Island of *Syme*, so famous for its *divers*, women come to *Rhodes* for employment. They are the porters and water-carriers of the island; and appear distinguished by a peculiar mode of dress, wearing white turbans on their heads. Their features have, moreover, a singular character, resembling those of the *Tzigankies*, or gipsies, in *Russia*. In *Syme*², and in the Isle of *Nisyros*, now called *Nizari*, whose inhabitants are principally maintained by the occupation of diving for sponges, the following singular custom is observed. When a man of any property intends to have his daughter married, he appoints a certain day, when all the young unmarried men repair to the sea-side, where they strip themselves in the presence of the father and his daughter, and begin *diving*. He who goes deepest into the sea, and remains longest under water, obtains the lady³.

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Divers of
Syme and
Nisyros.

(2) *SYME* yet retains its antient appellation; derived from *Syme*, a daughter of *Ialysus*, according to *Stephanus Byzantinus*.

(3) *Egmont* and *Heyman*, vol. I. p. 266. When the antiquities obtained by the *English* Ambassador in *Athens* were sunk, by the loss of a vessel in the Bay of *Cerigo*, together with the valuable Journals of his secretary, *Mr. Hamilton*, relating to his travels in *Greece* and *Egypt*, this gentleman, with great presence of mind, sent for some of these *divers*; who actually succeeded in penetrating to the ship's hold, and in driving large iron bolts into the cases containing *Marbles*, at the bottom of the sea, in ten fathoms water. to these they afterwards applied cords, and thus succeeded in raising a part of the ship's cargo.

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Gulph of
Glaucus.

Grandeur
of the Sec-
nery.

A north wind had prevailed from the time of our leaving the *Dardanelles*.¹ It changed, however, as soon as we had put to sea from *Rhodes*, which induced us to stand over for the *Gulph of Glaucus*, now called *Macri Bay*, situate between the antient provinces of *Caria* and *Lycia*, in *ASIA MINOR*¹; a place difficult of access to mariners, and generally dreaded by *Greek* sailors, because, when sailing towards it with a leading wind, they often encounter what is called a 'head wind,' blowing from the Gulph, causing a heavy swell within its mouth, where they are also liable to dangerous calms, and to sudden squalls from the high mountains around. The appearance of all the south of *Asia Minor*, from the sea, is fearfully grand; and perhaps no part of it possesses more eminently those sources of the sublime, which *Burke* has instructed us to find in vastness and in terror, than the entrance to the gulph into which we were now sailing. The mountains around it, marking the confines of *Caria* and *Lycia*, are so exceedingly high, that their summits are covered with deep snow throughout the year;

(1) *Cicero* (*lib. i. de Divinatione*) places the city of *Telmessus* in *CARIA*. It seems rather to have belonged to *LYCIA*. "*Quæ Lyciam finit Telmessus*," says *Pliny* (*Hist. Nat. lib. v. cap. 27.*) The mountains to the north and west of it formed the boundary between the two provinces.

and they are visible, at least, one third part of the whole distance, from the *Asiatic* to the *African* Continent. From *Rhodes* they are distinctly seen, although that island be rarely discerned from the mouth of the Gulph, even in the clearest weather. Of this Gulph it is not possible to obtain correct ideas, even from the best maps, as it is falsely delineated in all that have yet been published. It inclines so much towards the south, after passing the isles which obstruct the entrance, that ships may lie as in a basin. Its extremity is quite land-locked; although no such notion can be formed of it, from the appearance it makes, either in *D'Anville's Atlas*, or in any more recent publication. The air of this Gulph, especially in summer, is pestiferous; a complete *mal-aria*² prevails over every part of it. Sir *Sidney Smith*, being here with the *Tigre*, assured us that within the lapse of one week from the time of his arrival, he had not less than one hundred of the crew upon the sick list. The author soon

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Mal-Aria.

(2) The name generally given, in the *Mediterranean*, to those mephitic exhalations of *carburetted hydrogen*, prevalent during the summer months, where land has not been properly drained. The mouths of all rivers are thus infested. also, all cotton and rice grounds; places called *Lagunes*, where salt is made; all the plains of *Boeotia*, *Thessaly*, and *Macedonia*; particularly those of *Zeulun*, the ancient *Lamia*, and *Thessalonica*; the great *Marsh of Boeotia*; all the northern and western coasts of the *Morea*, and the whole coast of *Romelia*, opposite *Corcyra*, now *Corfu*.

became a striking example of the powerful influence of such air, not only in the fever which there attacked him, but in a temporary privation of the use of his limbs, which continued until he put to sea again. It may generally be remarked, that wherever the ruins of antient cities exist, the air is bad; owing to water which has been made stagnant by the destruction of aqueducts, of conduits that were used for the public baths, and to the filling up of channels formerly employed to convey water, which is now left, forming fens and stinking pools. But it is not to such causes alone that the bad air of the Bay of *Macri* may be ascribed. The lofty mountains, entirely surrounding it, leave the Gulph, as it were, in the bottom of a pit, where the air has not a free circulation, and where the atmosphere is often so sultry, that respiration is difficult: at the same time, sudden gusts of cold wind rush down, at intervals, from the snowy heights, carrying fever and death to those who expose their bodies to such refreshing but deceitful gales. Yet the temptations to visit this place, notwithstanding the danger, are lamentably strong; there is no part of the *Grecian* territory more interesting in its antiquities than the *Gulph of Glaucus*. The Ruins of *Telmessus* are as little known, as they are remarkable in the illustration they afford

with regard to the *tombs* and the *theatres* of the Antients.

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We had no sooner entered the mouth of the Gulph, than we encountered the tremendous swell our pilot had taught us to expect. At one moment, a gust, as of a hurricane, laid our vessel upon her beam-ends; at another, the sails were shaking, as in a calm, and the ship pitching in all directions. In this situation might come on. Our Captain, wishing himself well out at sea, was cursing his folly for venturing into such a birth; dryly observing, that "if we did not look sharp, we should be smothered before morning." Land around us, on every side, increased our apprehensions; but patience and labour at last brought us quietly to anchor on the eastern side of one of the six isles in the entrance to this bay, behind which vessels lie most commodiously that visit the place for the purpose of watering. During the *Egyptian* Expedition, ships came hither to obtain wood and water for the fleet; but their crews being attacked by the natives of the coast, who are a very savage race of mountaineers, it was usual to send to *Cyprus* for those supplies.

When daylight appeared, we observed a

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Island
mentioned
by *Pliny*.

larger island than any of those we had before noticed, lying farther within the bay, towards the east, and entirely covered with buildings, like the small island in the *Lago Maggiore* of the *Milanese* territory in *Italy*, called *Isola bella*. This island is perhaps the *Macris* of *PLINY*¹, which he describes as lying towards the river *Glaucus*; unless, from the circumstance of its ruined town, we may consider it as *Telandria*, which is placed by him nearly in the same situation. The buildings seemed to us to be the work of *Italians*; for, upon hoisting but our boat, and visiting the place, we found here the ruins as of a *Genoese* town, of considerable size, to which the inhabitants of the town of *Macri* were probably accustomed to resort, during summer, to avoid the bad air. Some of the houses, porticoes, baths, and chapels, are yet almost entire; and the whole has a picturesque and striking appearance. After passing this island, we rowed towards the town of *Macri*, situate in the midst of the Ruins of *TELMESSUS*. The name of this city appears in the inscription which we found there, proving the accuracy of *D'Anville* in the position which he assigned to

Ruins of
Telmessus.

(1) *Pliny* mentions the island *Macris*, whence the modern name *Macri*. It is perhaps, therefore, this island to which he alludes in the following passage: "*Glaucumque versus amnem Lagusa, Macris, Didyma, Helbo, Scope, Aspis, et in qua oppidum interiit Telandria.*" *Hist. Nat. lib. v. tom. 1. p. 280. L. Bat. 1635.*

it. Here the bay winds round a promontory, and inclines towards the south, presenting a beautiful harbour sheltered on every side by a mountainous coast². We landed upon the modern pier; and, having paid our respects to the *Agha* in the usual form, by taking a cup of his coffee, proceeded to the *Ruins*. They lie towards the east and west of the present town, or, in truth, all around it; for when the modern town was built, it arose from the ruins of the ancient city. The first and principal *Ruin* appears from the sea, before landing, to the west of the town. It is that of an immense *Theatre*, whose enormous portals are yet standing: it seems to be one of the grandest and most perfect specimens which the Antients have left of this kind of building. The situation selected for it, according to a custom observed throughout *Greece*, is the side of a mountain sloping to the sea. Thus, by the plans of *Græcian* architects, the vast operations of Nature were rendered subservient to works of art; for the mountains, on which they built their theatres, possessed naturally a theatrical form; and, towering behind them, exhibited a continuation of the immense *Coilon* which contained the seats for the spectators; giving a prodigious dignity

Theatre.

(2) See a small Chart made upon the spot by the author, as a *Vignette* to this Chapter.

to the appearance of their theatres. Indeed, it may be said, that not only the mountains, but the sea itself, and all the prospect before the spectators, who were assembled in those buildings, must have been considered, by the architects of Grecian theatres, as forming parts of one magnificent design. The removal of any object from the rest would materially have injured the grandeur of the whole. Savary, who saw this theatre at *Telmessus*, says it is much less than that of *Patara*¹, and we found its diameter not half so great as that of *Alexandria Troas*; yet the effect produced by it seemed to be greater. Some of the stones used in its construction are nine feet long, three feet wide, and two feet thick. Three immense portals, not unlike the Ruins of *Stonehenge*, conducted to the arena. The stones which compose these gates are yet larger than those already mentioned: the central gateway consists only of five, and the two others of three each, placed in the most simple style of architecture. Every thing at *Telmessus* is Cyclopæan; a certain vastness of proportion, as in the walls of *Tirynthus* or of *Crotona*, excites a degree of admiration which is mingled with awe; and this may be said to characterize the vestiges of

(1) "Letters on Greece," lib. ii. 48. Lond. 1788.

the *Dorian* colonies over all the coast of ASIA MINOR. The grandeur of the people and the sublime conceptions of their artists were displayed, not only in the splendour of their buildings, but in the magnitude of the materials with which their edifices were constructed. The kings and the people of *Caria* and of *Lycia* have left behind them monuments defying the attacks of time or of barbarians. Amidst the convulsions of Nature, and the earthquakes which have desolated the shores of the *Carpathian Sea*, these buildings have remained unshaken. The enormous masses belonging to the doors of the *Telmessensian theatre* were placed together without any cementation or grooving; they are simply laid one upon the other; and some notion may be formed of the astonishing labour necessary in the completion of the edifice to which they belong, when it is further stated, that every stone in the outer walls of the building was adorned by a *relief*, formed in bevelling the edges². There were, originally, *five* immense *portals* leading to the *arena*, although three only remain standing at this day. The largest of these, being the central place of entrance, consisted of *five*

(2) In all description of this kind, the pencil of the *artist* is so much superior to the pen of the *writer*, that it is doubtful whether, after every endeavour to give an idea of this appearance, the account will be intelligible.

pieces of stone; *two* being on either side, as uprights, and *one* laid across. The uprights are ten feet two inches, and five feet eleven inches, making the whole height of this door sixteen feet and one inch. The breadth of these stones is three feet ten inches, and they are twenty inches thick. The space for the entrance is seven feet three inches wide; and the length of the upper stone placed across the uprights is ten feet seven inches; all of one entire mass. The doors on each side of the main entrance, consisting only of *three* stones each, had, for their uprights, masses of eleven feet three inches in height, four feet in breadth, nineteen inches in thickness, and the space for the entrance six feet four inches: those upon the right and left of the three in the centre were still smaller. An engraved representation will perhaps give more perspicuity to this description.



The form of this theatre is semicircular; it has twenty-eight rows of seats, and all of them remain entire. The rows are divided into two parts, by a corridor passing all round; fourteen seats being in the upper division, and the same number in the lower. In the upper compartment, on each side of the theatre, is a vaulted chamber; one being exactly opposite to the other. Perhaps the measure across the arena, to the beginning of the seats, may rather prove its form to be *elliptical* than *semicircular*. We found the distance from the centre portal to the lower bench to be thirty-five yards, and we obtained a major diameter of thirty-seven yards by measuring the distance from side to side. The stones of which the walls consist, between the portals, are eight feet ten inches in length; these were placed together without cement, and exhibited the same massive structure as the rest of the building. Being resolved to render an account as explicit as possible of a theatre still remaining so entire, we shall now proceed to state the dimensions of the seats. Their height is sixteen inches, and the breadth twenty-five; and the height of the corridor, passing round the back of the lower tier, is five feet eight inches; so that the elevation of the persons placed in the upper row was forty-two feet above the arena. Before

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the front of this fine theatre extended a noble terrace, to which a magnificent flight of steps conducted from the sea. The beautiful harbour of *Telmessus*, with the precipices and snow-clad summits around it, were in the prospect surveyed by the spectators; and behind towered the heights of that mountain, to whose shelving sides the edifice was itself adapted. It is not in the power of imagination to conceive a sublimer scene, than, under so many circumstances of grand association, was presented to the stranger, who, landing from his bark beneath the *Propylæa* of this building, ascended to the terrace of the *Theatre* from the ~~strand~~, and, entering its vast portals, beheld the *Telmessensians* seated by thousands within its spacious area.

Oracular
Cave.

Near to the ruins of this edifice there are other remains; and, among them, there is one, of a nature too remarkable to be passed without notice: it is a lofty and very spacious vaulted apartment, open in front, hewn in the solid substance of a rock, beneath the declivity upon which the *Theatre* is situate, and close to the sea. The sides of it are, of the natural stone; but the back part consists of masonry, stuccoed with so much art, that it exhibits the appearance of the rock itself. This stucco evidently

served as a screen, to conceal a hollow recess, of the same height and breadth as that side of the vault. In this recess was probably secreted one of those *soothsayers* for which *Telmessus* was antiently renowned¹; so that when persons entered the vault to consult the *oracle*, a voice apparently supernatural might answer, where no person was visible. Similar means of deception, employed by *Heathen* priests, are exhibited by their remains at *Argos* in *Peloponnesus*, as will hereafter be described. With regard to this *Cave*, it is difficult to explain the manner in which the person who delivered the *oracular* sayings obtained an entrance to the recess. We could observe neither hole nor crevice; nor would the place have been discovered, if some persons had not, either by accident or by design, broken a small aperture through the artificial wall, about four feet from the floor of the vault. A flight of steps extended

(1) *Telmessus* was so renowned for the art of *divination*, that *Cræsus*, king of *Lydia*, sent to consult its *soothsayers* upon an occasion mentioned by *Herodotus*. The famous *haruspex* of *ALEXANDER THE GREAT* was *Aristander* of *TELMESSUS*. *Arrian* (*Epod.* lib. ii. ed. *Gronov.*) says of the people, *Εἶναι γὰρ τοὺς Τελμισσίας σοφοὺς τὰ βῆα ἰσηγιῖσθαι, καὶ σφίσι ἀπὸ γένους δίδόσθαι αὐτοῖς καὶ γυναῖξι καὶ παισὶ τὴν μαντείαν.* It may be observed here, that the name of the city, in the text of *Arrian*, and in *Gronovius's* commentary, is written *Telmissus*. Our inscriptions, copied there, prove the word to be as written in the following passage of *CICERO*: "*Telmessus in Caria est: quæ in urbe excellit haruspicum disciplina.*" *CICERO de Divinatione*, lib. i.

from the shore to this remarkable cave. As it was open in front towards the sea, it does not seem to have served for a place of sepulture. We may therefore conclude that it was one of the chambers of those juggling soothsayers, for which this city was particularly famous.

The walls of the *Theatre of Telmessus* furnished materials for building the pier of the present town. The sculptured stones, already noticed upon the exterior of that sumptuous edifice, may now be discerned in the later masonry of this work. All the marble used by the *Turkish* inhabitants of the place, in their cemetery, mosque, and public fountains, was taken from the remains of the *Grecian* city, and afterwards fashioned, by those barbarians, into shapes by which every trace of their former honours has been annihilated. Enough, however, yet exists, to prove the rank once maintained by the *Telmessians*, although little can be found within the precincts of the modern town. Yet even here we observed some antiquities; and among these a marble altar, on which a female figure was represented, with the extraordinary symbols of two hands figured in bas-relief, as if cut off and placed by her, and with this inscription

EIPHNHXAΙPE

Near the same place was also the capital of an *ionic* pilaster; having the architect's name, **HERMOLYCUS**, so engraven upon it as not to be discerned when the building, to which it belonged, was perfect; the letters being inscribed behind the capital, where the stone was intended to be placed against a wall; and thus written:



ΕΡΜΟΛΥΚΟΥ

Not being able to discover any other antiquities within the town, we passed through it, towards the east; and here we had ample employment, in the midst of the sepulchres of the *Telmessians*. Some of them have been delineated, but without accuracy or effect, in the work of *Monsieur de Choiseul Gouffier*. They are the sepulchres to which allusion was made in a former volume, when discussing the

(1) The remains of *Genoese* and of *Venetian* buildings cover all the coast near to the town. We found here, in full bloom, that exceedingly rare plant, the *Aristolochia Mauntrum*. It is badly represented in *Tournefort's Travels*, tom. II. p. 79. The singular colour of the flower, and also its hoary leaves, made it at first doubtful to us whether it were an animal or a plant. It grows also near to the ruins of the Theatre.

(2) *Voyage Pittoresque de la Grèce*. This has been stated for the purpose of contradicting a Note published in the *English* edition of *Savary's Letters on Greece*, p. 49. *Lond.* 1788.; where it is said, that "these antient monuments are delineated with great minuteness and accuracy

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subject of the origin of *temples*¹. It was there stated, that the most antient *Heathen* structures, for offerings to the Gods, were always either *tombs* themselves, or they were built where *tombs* had been. Hence the first *temples* of *Athens*, of *Paphos*, and of *Miletus*; and hence the terms used by the most antient writers in their signification of a *temple*. Hence, also, the sepulchral origin and subsequent consecration of the *Pyramids of Egypt*. But since Mr. *Bryant*, alluding to the *tombs* of *Persepolis*, maintained that they were temples *ab origine*, as distinguished from places of burial, it will be right to shew, that those of *Telmessus*, corresponding exactly with the *Persepolitan* monuments, so that one might be confounded with the other, have upon them *inscriptions* denoting explicitly the cause of their construction.

Sepulchres
of the
Telmessusians.

The *Tombs* of TELMESSUS are of two kinds; both being visible from the sea, at a considerable distance. The *first*, and the more extraordinary, are sepulchres hewn in the face of perpendicular

accuracy in the Voyage Pittoresque." If the Reader attempt to form his judgement of the Ruins of *Telmessus* from that work, he will neither have any notion of their real grandeur, nor any correct idea of their appearance.

(1) "Journey along the frontier of *Circassia*." See Part I. Vol. II. Chap. II. p. 75. of the Octavo Edition.

rocks. In places where the side of a mountain exhibits an almost inaccessible steep, the ancient workmen seem to have bestowed their principal labour. In these situations may be seen excavated chambers, worked with such marvellous art as to resemble *porticoes* with *Ionic* columns; *gates* and *doors* beautifully sculptured, on which are carved the representations as of embossed iron-work, bolts, and hinges. Yet every such appearance, however numerous the parts that compose it, proves, upon examination, to consist of one stone². When any of the columns have been broken at their bases, they remain suspended by their capitals; being, in fact, a part of the architrave and cornice which they seem to support, and therefore sustained by them, and by the contiguous mass of rock above, to which they all belong. These are the *sepulchres* which resemble those of *Persepolis*. The other kind of *tomb*, found at TELMESSUS is the true *Grecian Soros*, the *Sarcophagus* of the *Romans*. Of this sort there are several (but of a simplicity and grandeur far exceeding any thing of the kind elsewhere), standing, in some instances, upon the craggy pinnacles of lofty precipitous rocks.

(2) A similar style of workmanship may be observed in the stupendous *Indian temples*, as they have been beautifully delineated by Mr. Daniel.

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It is as difficult to determine how they were there placed, as it would be to devise means for taking them down; of such magnitude are the single stones composing each *Soros*. Nearer to the shore, and in less elevated situations, appear other *tombs*, of the like nature, and of still larger size, which are formed of more than one stone; and almost all of them, of whatever magnitude or form, exhibit inscriptions.

The largest of those near to the shore, situate in a valley between the mountains and the sea, is composed of five immense masses of stone; four being used for the sides, and one for the lid or cover¹. A small opening, shaped like a door, in the side facing the harbour, is barely large enough to allow a passage for the human body. Examining its interior by means of the aperture here afforded, we perceived another small square opening in the floor of this vast *Soros*, which seemed to communicate with an inferior vault. Such cavities might be observed in all the sepulchres of *Telmessus*, excepting those cut in the rocks; as if the bodies of the dead had been placed in the lower receptacle,

(1) The length of the *operculum* (and of course of the *Soros* which it exactly covers) is ten feet; its width, eight feet five inches; and its thickness, two feet six inches.

while the *Soros* above answered the purpose of a cenotaph; for wherever the ground had been sufficiently cleared around them, there appeared, beneath the *Soros*, a vault². Almost all these tombs have been ransacked; but perhaps the one to which reference is now made has not yet been opened. Gipsies, who were encamped in great numbers among the Ruins, had used some of the vaults, or lower receptacles, as sheds for their goats. A question is here suggested, which it may be possible to answer; it is this; "Whence originated the distinction, observed in the *Telmessensian* sepulchres, between the tombs having a *Persepolitan* character, and the cenotaphs exhibiting the most antient form of the Greek *Soros*?" The first seem evidently to be *Asiatic*, as they correspond with the remains of customs still discernible in many parts of *India*. The last are of *European* origin; and their introduction may therefore be referred to periods in the history of the country, when the first colonies from *Greece* took possession of the coasts of *Caria* and *Lycia*. The *Dorian* dialect is yet retained

(2) Such a mode of interment is still exhibited in all our *English* cemeteries. It is a practice that we derived from the *Romans*; and the form of their *Sarcophagus* may yet be noticed in almost every church-yard of our island.

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 VIII. shores

Tomb of
Helen,
 daughter of
Jason.

Upon the right hand of the mouth of the *Soros*, is an *Inscription*, in legible characters, of the highest importance in ascertaining the identity of the city to which it belonged, as well as in the illustration it offers concerning the nature of the monument itself. The author copied it with all the care and attention it was possible to bestow, when exposed to the scorching beams of a powerful sun, and to mephitic exhalations from the swamp in which it is situate. By the legend, this monument is proved to have been the **TOMB OF HELEN, DAUGHTER OF JASON, A WOMAN OF TELMESSUS.** It is difficult to comprehend what is intended by the *turret*, unless it be the superior receptacle, or *Soros* itself. We learn, from this *inscription*, that *Greek* tombs were not always exclusively appropriated to the interment of a single body, although such strict injunction be sometimes expressed against the

(1) The late Professor *Porson*, to whom the author shewed the *inscription* he discovered upon this *Soros*, maintained that it was evidently older than the hundredth Olympiad. Reckoning, therefore, to the time in which it was found, the antiquity of this monument amounted to two thousand one hundred and seventy-one years; for the hundredth Olympiad terminated with the year 377 B. C. Professor *Porson* himself afforded the translation of this *inscription*, as it will be found here given; the author having carefully inserted it, literally and verbally, from the copy left with him by his lamented friend.

admission of any other corpse than of the person first buried²; but that sometimes they answered all the purposes of a modern family vault.

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ΕΛΕΝΗΗΚΑΙ
ΑΦΦΙΟΝΙΑΣΟ
ΝΟΣΤΟΥΔΙΟ
ΓΕΝΟΥΣΤΕΛ
ΜΗΕΣΙΣΤΟΜΝΗ
ΜΕΙΟΝΚΑΤΕΣΚΕΥΑΣΕΝ
ΕΑΥΤΗΚΑΙΟΨΕΑΥ
ΤΗΝΕΝΕΘΑΨΕΝΑΠΟΛ
ΛΩΝΙΔΗΔΥΙΩΑΥΤΗΣ
ΚΑΙΕΛΕΝΗΤΗΚΑΙΑΦΦΙ
ΩΕΓΓΟΝΗΑΥΤΗΣΑΛΛΩΔΕ
ΜΗΔΕΝΙΕΖΕΙΝΑΙΕΝΤΩ
ΠΥΡΓΙΕΚΩΤΗΘΗΝΑΙΜΕ
ΤΑΤΟΕΝΤΑΦΗΝΑΙΑΥΤΗΝ
ΕΙΤΙΣΘΕΙΗΤΙΝΑΑΣΕ
ΒΗΣΕΣΤΩΘΕΟΙΣΚΑΤΑ
ΧΘΟΝΙΟΙΣΚΑΙΕΚΤΟΣ
ΟΦΕΙΛΕΤΩΤΕΛ
ΜΗΕΣΕΝΩΔΗ
ΜΟΣΙΩ

ΧΙΕ

(2) See particularly the *Inscription* copied at *Erkessykeuy*, in the *Plain of Troy*, as found on a *Soros* brought from *Alexandria Troas*, in the Sixth Chapter of this Volume, p. 204.

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“HELEN, WHO WAS ALSO APHION, THE DAUGHTER OF JASON THE SON OF, DIOGENES, A WOMAN OF TELMESSUS, CONSTRUCTED THIS MONUMENT FOR HERSELF, AND LATE IN LIFE HAS BURIED HERSELF THEREIN; AND TO APOLLONIDES, HER OWN SON; AND TO HELEN, WHO IS LIKEWISE CALLED APHION, HER OWN GRAND-DAUGHTER; BUT TO NOBODY ELSE BE IT ALLOWED TO BE DEPOSITED *IN THE TURRET*, AFTER THAT SHE HERSELF IS THEREIN ENTOMBLD. BUT IF ANY PERSON PRESUME TO PUT ANY PERSON THEREIN, LET HIM BE DEVOTED TO THE INFERNAL GODS, AND LET HIM YEARLY PAY TO THE TREASURY OF THE TELMESSESIANS FIFTEEN DRACHMS¹.”

Other
Soros.

There were other *sepulchres* of the same form, although not quite so large, which consisted only of two masses of stone; one for the body, or chest, of the *Soros*, and the other for its *operculum*; and, to increase the wonder excited by the skill and labour manifested in their construction, these have been almost miraculously raised to the surrounding heights, and left standing upon the projections and crags of the rocks which the casualties of Nature have offered for their reception. One of them exhibits a *bas-*

(1) Nine shillings and eight-pence farthing.

relief; and by the left side of this, an *inscription*, but so nearly obliterated, that we could discern few of the letters. The *relief* represents a female figure seated, to whom some one is bringing an infant. Four other figures, two male and two female, follow the person who carries the child. These again are succeeded by a train of attendants. This subject is common in *Greece*. It is similar to that described by Dr. Chandler at *Sigeum*², as being the presentation of a new-born babe to the tutelar Deity, upon the fifth day after its birth. It is not quite so clear for what purpose this subject was introduced upon a *sepulchral* monument, unless it were erected in memory of one who died in child-bed. The only distinct letters were the following:

..... ΛΗ ... ΡΑ
 ΔΗΜΗΤΡΙΟ
 ΘΕΣΤΗΑΤΩΝ
 ΤΑΚΑΛΛ ..
 ΟΝΙΟΣ ΔΙΟΙΝΗ
 ΝΤΑΙΟΝ.....

Upon the opposite side of this *Soros*, towards the mountain, we found also part of another inscription:

ΓΕΛΗΤΟ.... ΔΛΟΑΣΚ... Α... ΚΝ.... ΟΣΙ

(2) Travels in *Asia Minor*, p. 36. See also a Plate in the *Ionian Antiquities*.

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This tomb consists of two entire stones, standing upon a lofty rock, difficult of access. One stone being hollowed, affords a receptacle for the body; the other supplies its ponderous covering.

Near to this there is another *tomb*, with a simple *bas-relief*, but not of less massive materials, nor less elevated in its situation. The practice of ornamenting the *Soros* is not of a date so remote as the chaster style observed in some of the old *sepulchres* of *Macedonia*, and in others left by the *Ptolemies* of *Egypt*. In its original form, it preserves a simplicity and grandeur not to be aided by any ornament. The purest model¹ was afforded by the *granite Soros*, in the chamber of the *Greater Pyramid*, when it was covered by a simple slab. During the first ages, the *Soroi* were destitute even of *inscriptions*; the magnitude of the work spoke for itself, and it was believed that posterity needed no other information². In later times,

(1) The classical taste of *Poussin* did not suffer this model to escape his notice, when he painted the celebrated picture of *The Flight into Egypt*. The Holy Family are there delineated by the side of an ancient *tomb*, consisting of the *Soros*, with its simple covering, destitute of any ornament whatsoever. In that picture, all is repose, and grandeur, and sublimity, in the highest degree.

(2) The account given by *Diodorus* of the *Sepulchre of Osymandyas*, (*Diod. Sic. lib. i. p. 57. ed. Wessel. Amst. 1746.*) affording one of the oldest *Inscriptions* of this nature, proves how fully the Antients relied upon the

when the relics of the dead became sources of superstition, and sloth or avarice had rendered them subservient to mercenary purposes, it was necessary that *inscriptions* should often not only record the origin of the *tomb*, but also testify the miracles it wrought, or the mysteries it concealed. Hence those numberless writings at the monument of *Memnon*, and the long catalogue of hieroglyphic characters with which the priests of *Alexandria* had inscribed the *Soros* containing the consecrated remains of the Founder of their city. It is quite inconceivable by what art the people of *Telmessus* were enabled to raise such everlasting monuments of their piety for the dead. The *Soros* now described, stands upon the top of a rock, towering among the ruins and other *sepulchres* of the city: it consists, like the former, of two pieces of stone; and its foundation is upon a mass so solid, that even the earthquakes, to which the country has been liable, have not, in the smallest degree, altered its original position.

the perpetuity of their memory by the greatness of their sepulchres. ΒΑΣΙΛΕΥΤΩ ΒΑΣΙΛΕΩΝ ΟΥ ΜΑΝΔΥΤΑ ΕΙΜΙ ΕΙΔΕΤΙ ΕΙΔΕΝΑΙ ΒΟΥΛΕΤΑΙ Η ΗΑΙΚΟ ΕΙΜΙΚΑΙ Η ΟΥΚ ΕΙΜΑΙ ΝΙΚΑΤΩ ΤΙ ΤΩ ΝΕ ΜΩΝΕΡΩΝ. "I am *Osymandyas*, King of Kings! If any one would know how great I am, and where I lie, let him surpass any of my works." *Ulysses*, in the *Hecuba* of *Euripides*, expresses his indifference as to the manner in which he lives, provided only that he be allowed a magnificent *Tomb* after his death.

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VIII.Mauso-
leum.

Again passing the Tomb of Helen, and proceeding a little farther towards the east, we came to the remains of a Monument, which I should have believed to have been the famous Cenotaph erected by *Artemisia* in honour of her husband, from its conformity to the accounts given of that work, if *Strabo* had not assigned for it a different situation'. Hard by, upon a block of marble, we noticed the following inscription, perhaps referring to this building. The stone seemed as if it had been placed over the entrance of some edifice. It purports that a person of the name of "*Sammias* constructed the monument for himself, his wife *Auxesis*², daughter of *Naneis*, his family, and descendants:" and concludes with the usual prohibition concerning its exclusive appropriation; and the fine to be levied in consequence of its violation, to be paid to the Senate.

ΣΑΜΜΙΑΣ ΚΑΤΕΣΚΕΥΑΣΕΝ ΤΟ ΜΝΗΜΕΙΟΝ ΕΑΥΤΩ ΚΑΙ
 ΤΗ ΝΑΙΚΙΑ ΤΟΥ ΑΥΤΗΣ ΕΙΝΑΝ Η ΔΟΣ ΚΑΙ ΤΟΙΣ ΤΕΚΝΟΙΣ
 Η ΤΟΙΣ ΕΚ ΤΟΥ ΤΩΝ ΕΣΟΜΕΝΟΙΣ ΕΚ ΓΟΝΟΙΣ ΜΟΥ ΚΑΙ
 ΤΟΥΤΙ ΟΥ ΜΟΤΕ ΠΑΓΛΟΟΥΧΑΡΑ ΕΑΝ ΜΕΙΝΗ ΜΕΤΑ ΤΟΥ
 ΟΥΔΕΝΙ ΕΞ ΕΣΤΑΙ ΑΝ ΟΙ ΕΛΙΘΟΙ Η ΕΓΗΜΗΣΥΝ ΧΩΡΙΣ ΑΙΤΙΝΙ
 ΧΕΟΝ ΟΙ ΕΙ ΑΕΘΟ ΑΛΛΟ ΠΟΙΗΣΑΣ ΑΠΟΤΕΙΣ ΕΙΤΕ Α
 ΜΗ ΞΕΩΝ ΓΕΡΟΥΣΙΑ ✕ . .

(1) *Strabon. Geog. lib. xiv. p. 936. ed. Oron.*

(2) This name occurs in an *Inscription* published by *Maffei*, *Epist. 18. Gall. Antiq. See also Oderici Inscript. p. 368.*

That a building, equal to this in magnitude should have been erected for any private individual, seems to be improbable: and that it could not have been one of the public edifices of the *Telmessians*, is evident, because it did not admit light: and further, that its origin was *sepulchral*, may also be inferred from the circumstance of its situation in the midst of *tombs*. Its form is quadrangular; it consists of enormous masses of stone, placed together without cement: strength seems all which the architect intended in its formation. It bears every trace of having sustained some enormous obelisk or pyramid, to which it supplied a basement. Viewed externally, it has the appearance of a solid cube; but having effected a passage to the interior of the pile, by means of chasms which had been opened by earthquakes, we found an arch, within, upon each of the sides of the cube. Between these arches, the intervening parts, that is to say, the solid angles of the building, were each of them of one entire stone, of incredible size; and scooped within, so as to form a dome by meeting together in the upper part of the fabric. Upon the outside of the pile the arches were walled up, to give additional strength to the work, and better enable it to sustain the immense weight it was designed to bear. All the ground before it, towards the

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sea, had been levelled, and was formerly covered by masonry, now only visible in a few remaining traces. In this extraordinary *sepulchre*, there is nothing which should induce us to believe it to be of less antiquity than the *Tomb of Helen* before described; consequently we may refer to it as offering a satisfactory proof of the existence of *circular arches*, and even of a *dome*, in architecture, four centuries before the *Christian æra*.

We afterwards ascended the cliffs, for the purpose of examining more accurately what are deemed, and with reason, the greatest curiosities of *Macri*; the *tombs* cut out of the solid rock, in the precipices towards the sea. The labour here bestowed has been immense; and the work is very beautiful. Some of these are more adorned than others, having, as was before stated, a kind of portico, with pillars in front. In those which were almost plain, the hewn stone was as smooth as if the artist had been employed upon wood, or any other soft substance. The exterior form of almost every one of them cannot, perhaps, be better described, than by comparing them with a familiar article of household furniture, to which they have great resemblance; namely, to those book-cases, with glass doors, seen upon bureaux.

surmounted by ornamented rail-work over the front and sides. A small rectangular opening, scarcely large enough to pass through, admitted us to the interior of some of them; where we found a square chamber, with one or more receptacles for dead bodies, shaped like baths, upon the sides of the apartment, and neatly chiselled in the body of the rock. The mouths of these sepulchres had been originally closed by square slabs of stone, exactly adapted to grooves cut for their reception; and so nicely adjusted, that, when the work was finished, the place of entrance might not be observed. Of similar construction, although not exactly of the same form, were the *sepulchres* of the *Jews* in PALESTINE; and particularly that in which our Saviour was buried, as will be more fully shewn in the sequel'. *Inscriptions* appeared upon several of them, but written in so many different characters, and with such various marks of time, that it is impossible to assign any precise period for the age of their common origin. Upon some of them were letters of no remote date, as may be proved from the names they served to express, and the manner in which they were written; and, close to these,

(1) " And laid him in a *sepulchre* which was *hewn out of a rock*, and rolled a stone unto the door of the *sepulchre*." *Mark xv. 46.*

were others of *Phœnician* workmanship. In proof of this, we shall here insert two *inscriptions*, copied from tombs adjoining each other; both being hewn out of the same rock, and, to all appearance, by the same people. Upon the first appeared,

ΤΙΒΕΡΙΟΥΚΛΑΥΔΙ
ΟΥΠΕΡΓΑΜΟΥ

and upon the adjoining sepulchre these remarkable characters:

ΡΩΤΒΟΙΟ
ΟΤΡΚΦ↑ΜΟΥΡ↑Ρ↑ΟΥΤΕΛΦΜ
ΜΕΞΤΕΡΙΑ°ΡΠ

A very antient mode of writing the name of the city is evident in this *inscription*¹. If the ΡΠ, written in such legible characters at the end, be the date, it denotes a degree of antiquity irreconcilable to the form of one of the letters, and would carry us back to a period equal to two thousand four hundred and forty-one years: but it may specify a sum of money, as in the

(1) The arrow-headed character may be a numeral. See the first *Inscription* in *Musæi Museum Veronense*.

termination of the inscription upon the *Tomb of Helen.* CHAP.
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Over the entrance of a third sepulchre, near to these, we found another very legible *inscription*, with a square *Sigma*:

ΔΙΟΤΕΙΜΟΥΤΟΥ
ΤΛΕΠΟΛΕΜΟΥΚΑΙ
ΔΙΟΤΕΙΜΟΥΔΙΣΤΟΥ
ΤΛΕΠΟΛΕΜΟΥΠΡΟΓΟΝΙΚΟΝ

And over a fourth, an *inscription* less perfect, with the same *Sigma*, of which we could only discern these letters:

ΑΡΙΣΤΕΙΔΟΥΤΟΥ.....ΑΝΑΚΤΟΣ
ΚΑΙΤΩΝΚΑΙ.....ΟΜΩΝΑΥΤΟΥ

But there were some of these *sepulchres* without any discoverable entrance, either natural or artificial; nor could we conceive how they were formed, or in what manner bodies were conveyed into the interior. The slabs whence the seeming doors were constructed, proved, upon examination, to be integral parts of the solid *Monolitha'
Sepulchres.*

(2) The last word in this inscription, *προγονικόν*, may be translated *monumentum avitum*, *ήρώων* being understood. *Vid. Maffei Museum Veronense*, 59.

rock; neither would the interior have been discerned, had it not been for a small irregular aperture, broken by the people of the country through one of the divisions hewn in imitation of pannels. Through this hole, barely wide enough for a person to thrust his head, we obtained a view of the interior. Here we perceived the same sort of chamber as in the others, but without the smallest joint or crevice, either belonging to the doors, or anywhere in its massive sides, by means of which a stone might be removed, or any opening effected for a place of admission. This may be left for explanation by future travellers who visit *Macri*. It was to us altogether incomprehensible; and therefore it is better to curtail the marvellous, than, by enlarging upon such a subject, to incur the imputation of writing a romance. Something like the curious cement, before mentioned, in the *Oracular Cave* to the west of the *Theatre*, might perhaps, by its resemblance to 'natural stone, have deluded our observation, and thus concealed a secret entrance to the tomb. There is reason to suspect, from the general appearance of their places of burial, that the *Telmessians* were not more studious of beauty and elegance in their construction, than of preventing access

(1) See page 298.

to them afterwards; and it is probable that, in certain instances, the only clue to the interior was in the possession of the priests, or of the family to whom these *sepulchres* belonged. Hence may have originated the Oriental tales of charms used in admission to subterraneous caves, and chambers of the dead².

The next we visited was particularly remarkable for its simplicity and beauty. The letters of an *inscription* in the front of it were rude, and barbarously engraven. A repetition of the words THE MONUMENT (*τὸ μνημείον*), in two lines one above the other, without any other inscription, is also remarkable. Within, it had three receptacles for dead bodies, one on each side of the chamber. *One of the pannels in front was open: the other never was intended to be so, the rock behind being plain and entire³. Of all

(2) There is something of this nature in *Gray's* translation of "*The Descent of Oden*," from the *Norse* tongue.

"Facing to the northern clime,
Thrice he traced the Runic rhyme;
Thrice pronounc'd, in accents dread,
The thrilling verse that wakes the dead;
Till, from out the hollow ground,
Slowly breath'd a sullen sound:
'What call unknown, what charms presume,
'To break the quiet of the tomb!'"

(3) Its length, within, was five feet ten inches; and its breadth, five feet two inches.

these *tombs*, the most magnificent are those cut in a precipice facing the sea. Many of them have the appearance of being inaccessible; but by dint of climbing from rock to rock, at the risk of a dangerous fall, it is possible to ascend even to the highest. They have in front several rude *pillars*, whose capitals exhibit the *curvature*, or *horn*, which is generally considered as denoting the *Ionic* style of architecture; and those *pillars* are every one of them integral parts of the solid rock, although some be twenty feet high. The mouths of these *sepulchres* are closed with beautiful sculptured imitations of brazen or iron doors, with hinges, knobs, and bars. The porous nature of the rock had occasioned filtrations, and a stalactite deposit had nearly covered a very long *inscription* by the side of one of them. All that could be discerned was a repetition of the words τὸ μνημεῖον, as in the former instance. A species of sage, growing, in great abundance, to the size of a large shrub, also covered the rocks here, yielding a fine aromatic smell. Enough has perhaps already been said of these monuments; and yet not more than a third part of them has been described: the whole mountain facing the sea is filled by their remains. After examining that which has been last described, we ascended to one above, appearing larger

than any of the others. Here the rock consisted of a beautiful breccia; and before the mouth of this remarkable *tomb* were columns of that substance, at least twenty feet in height. This is the most elevated of all the *sepulchres* of *Telmessus*. The view from it commands the bay. Looking hence upon the water, it is easy to perceive the traces of extensive Ruins stretching into the sea, visible from this eminence, although covered by the waves. To the east of the town, at a considerable distance from it, and near to the mouth of the river *Glaucus*¹, there appeared to be the foundation of an antient work, which seemed to have been part of a mole, and of a fortress.

The peasants of *Macri* informed us, that ten leagues to the east of what are called *The Seven Capes*, or one day and a half's journey from these Ruins, at a village called *Koynúcky*, there are other very extensive ruins, among which may be discerned *statues*, *columns*, and several antient *inscriptions*. These reports are often exaggerations: but it may be of consequence to determine whether the *Ruins* at *Koynúcky* be not the remains of *Xanthus*, or of *Patara*, cities of LYCIA, concerning

Ruins of
Κορνύκι.

(1) " *Amnis Glaucus deferens Telmessum.*" *Plin. Hist. Nat. lib. v. tom. I. p. 272. L. Bat. 1685.*

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whose modern state we have no information; the one celebrated for the siege it sustained against *Brutus*, and the other for the embellishments bestowed upon it by *Ptolemy Philadelphus*.

Turbulent
State of the
Country.

During the time we remained in *Macri Bay*, the *Aghas* of the country were at war: marauding parties, profiting by the general tumult, had set fire to several villages. It was therefore dangerous to venture far from the coast. Indeed, the sea-side was not without its dangers.

Conduct of
the Natives
upon the
Coast.

Captain *Castle*, venturing along the beach, in search of a convenient place to obtain a supply of fresh water, fell into the hands of a party of the natives, as wild and as ferocious in their appearance as any of the tribes of *Caucasus*. We found him surrounded by twenty-five armed men, who had taken his dirk from him, and who seemed very mischievously disposed. One of these fellows, a sturdy mountaineer, wore, by way of ornament, one of the buttons of a *British* naval-officer's uniform. We could not learn how he obtained this: but as our interpreter was not with us, it was proposed that we should adopt a method resorted to by Captain *Cook* in such situations, and prevail upon some of these men, by signs, to accompany us on board. Four of them consented, among whom was the Chief. They followed us to the place

where the boat was stationed; but expressed visible uneasiness, and began to call loudly to their companions on shore, as we stretched out from the land towards the *Taurida*. We conducted them, however, upon deck; when a new dilemma occurred; for Captain *Castle*, conceiving that he had been insulted by these men, insisted upon fighting with their Chief. It was with difficulty we could prevent this from being noticed by the party who had ventured with us; but getting them all at last into the cabin, and having appeased our worthy Captain, by pointing out the danger to which he would expose others of our countrymen, in offending the natives of a coast frequented at that time by our ships for wood and water, he consented to overlook the indignity. After giving them a dram each, with a little gunpowder, some *Constantinople* pipes, tobacco, and coffee, they were so gratified, that we might perhaps have ventured with them even to *Koynúcky*, whither they offered to escort us. We contented ourselves, however, in gaining their permission to botanize unmolested around the Gulph; and, for that purpose, accompanied them back to their companions.

We landed upon the western side of the bay, near to the place laid down in the chart as the

most convenient for watering ships¹, where a river empties itself into the Gulph. Here we found the ruins of several buildings², situate in pools of stagnant water and most unwholesome fens. The sands were covered with exceedingly rare plants. To add to the extraordinary allurements presented by the coast of *Macri*, it is pre-eminently distinguished by the interest it offers to the botanist. We found no less than eleven new species, besides many almost unknown, during our short examination of the place. The new-discovered plants alone will be mentioned in a Note³; and the more general List reserved

(1) See the *Vignette* to this Chapter.

(2) Perhaps the remains of *Pinara*, mentioned by *Pliny*. "Ultra par sinus priori: ibi *Pinara*, et quæ Lyciam finit *Telmessus*." *Plin. Hist. Nat. lib. v. c. 27. tom. I. p. 271. L. Bat. 1635.*

(3) I. A non-descript shrubby species of *Euphorbia*, with slender flexuose shining shoots, and pointed leaves, about two-thirds of an inch long, of a lanceolate form upon the lower part of the branches, but gradually becoming more oval as they ascend; the rays of the umbel nearly of the same length with the involucre; the divisions of the calyx very short, rounded, and entire: the petals toothed, nearly wedge-shaped. We have named it *EUPHORBIA MICRONATA*. *Euphorbia fruticosa, glabra; foliis ovato-lanceolatis mucronatis integerrimis; foliis involucri ovalibus: involucelli obovatis, integerrimis petalis dentatis; capsula verrucosis glabris.*

II A small non-descript species of *Trigonella*, with prostrate pubescent stems, from three to five inches long; the largest leaflets measuring only a quarter of an inch. The pods very narrow, hanging down, with the points again turned upwards, like a bunch of fish-hooks. We have named it *TRIGONELLA*

for an *Appendix*. We also visited a beautiful little uninhabited island, lying in the mouth of the bay. It consists of a single mountain, covered with an exuberant vegetation, and with

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VIII.

Isle of
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bie.

HAMIGERA. *Trigonella leguminibus pedicellatis, linearibus, hamatis, declinatis, pubescentibus, pedunculo fructifero inermi folio longiore foliis cuneato-obovatis, dentatis, sericeo-pubescentibus.*

- III. A non-descript species of *Galium*, in habit resembling the *Aparine*, or Common Cleavers, and the stems and leaves in the same manner rough, with hooked prickles; but differing in having fewer leaves together, and their points more elongated, and in the fruit being quite concealed in its long hooked bristles. We have called it *GALIUM TRACHYCARPUM*. This species is very nearly allied to the *Galium aparinoïdes* of Forskahl. *Galium foliis senis septenisve angustis lanceolatis longè mucronatis, carinis marginibusque aculeatis; fructu densissimè hispido.*
- IV. A non-descript dwarf annual species of *Bromus*, about a foot in height, with the heads of flowers nearly of an oval form, very close, and shining, their length from one to two inches. We have called it *BROMUS NITIDUS*. *Bromus annuus, humilis; panicula ovata coarctata. spiculis brevissimè pedunculatis, erectis, glabris, nitidis, subnovem floris; floribus diandris, aristis rectis glumis paulo-longioribus, scabris; foliis piloso-hirsutis.*
- V. A non-descript species of *Alopecurus*, about the height of the *Bromus nitidus*, the heads of flowers nearly oblong, and placed very little above their inflated sheath, the end of which generally rises above them; the awns more than double the length of the glumes. The species ought to be placed near the *Alopecurus angustifolius* of Dr. Sibthorpe. We have called it *ALOPECURUS FOLIOSUS*. *Alopecurus spica ovalo-oblonga glumis acuta aristâ dimidio-brevioribus, basin versus hirsutis, dorso-asperis; vaginis inflatis longis; foliis striatis margine asperis.*
- VI. A non-descript species of *Onosma*, with short crooked woody stems, lanceolate, and blunt bristly leaves, from about half an inch to an inch in length, the bunches of flowers short, nodding, generally simple; the corolla about a third part longer than the

clouds of mosquitoes, "wheeling their droning flight," sole tenants of the wilderness, with the exception of a few rabbits. The aromatic odour

calyx, and the stigma two-cleft. We have named it *Bristly Onosma*. *ONOSMA SETIGERA*. *Onosma caule fruticente, punilo, tortuoso; ramis brevibus hispidis; foliis lanceolatis, papillois, setis pungentibus asperis; racemis brevibus; calycibus densè setosis. corollâ elongatâ subcylindricâ; antheris exsertis.*

- VII. A non-descript species of *Trifolium*, about nine or ten inches long, the stem a little hairy upwards, with few branches, or quite simple, the leaflets inversely heart-shaped and toothed; the flowers purple, in short close heads, persisting, and becoming rigid; the standard very large, rounded above, but narrowing downwards. The species ought to be arranged near the well-known *Trifolium spadicum* of Linnæus, and the *Trifolium speciosum* of Professor Willdenow. We have called it *TRIFOLIUM CILIATUM*. *Trifolium annuum, spicus subovatis hemisphæricisve paucifloris, corollâ cariosâ majusculâ; petals denticulatis; calycis dentibus subulatis, ciliatis, unæqualibus; foliis obcordatis denticulatis; stipulis ciliatis majusculis.*

* * *

Upon the *Isle of Abercrombie*, in the mouth of the Gulph, we discovered, among other very rare plants, the four following entirely new species, hitherto undescribed by any author.

- I. A tall non-descript species of *Scrophularia*, with the leaves repeatedly cut and jagged into narrow sharp segments; the pannicle of flowers from one to two feet or more in length, with bracts, the lowermost of which are pinnatifid, and the uppermost ends nearly linear at the subdivisions; and the flowers about as large as in *Scrophularia canina*. We have called it *SCROPHULARIA SILAIFOLIA*. *Scrophularia glabra, folis tripinnatifidis lucinis angustis acutis; panicula terminali longissimo.*

- II. A non-descript species of *Lacynpitium*, the lower leaves of which are from eight inches to a foot or more in length, and from two to three inches across where they are broadest, having nearly the general outline of an ostrich feather, except in being less flattened, and more attenuated upwards; their segments

exhaled from the shrubs and herbs by which it is completely mantled, is quite as powerful as in the scented atmosphere of *Rhodes*. A few solitary

segments repeatedly subdivided, till they become as fine as threads: the leaves on the stem have the same outline, but their segments are more distant from each other. The stems are smooth; and vary, in the specimens we saw, from a foot to more than two feet in height. The umbels have from eight to twelve rays, and measure from two to four inches over: their partial umbels are small, and crowded with flowers; the petals yellow. We have called this very beautiful plant *LASERPITIUM ELEGANS*. *Laserpitium foliis decompositis circumscriptione oblongo-plumiformibus, lucinis subsetaceis mucronatis glabris; petiolis glabris striatis; involucri lucinis elongatis apice tenuissimis, umbellis hemisphæricis.*

- III. A non-descript species of *Verbascum*, from five to six feet high. the stem erect, shrubby, and a little cottony, as well as the leaves, which are from an inch and a half to two inches or more in length: the lowermost attenuated downwards into long foot-stalks, the uppermost sessile. The bunches of flowers on the smaller plants eight or ten inches long, nearly simple, on large plants eighteen inches or more in length, very much branched, and twiggy; the flowers yellow, about an inch in diameter; the filaments woolly towards the base, and one of them always shorter than the rest. We have named this species *VERBASCUM STRICTUM*. *Verbascum caule fruticoso erecto, foliis inferioribus spatulato-ovatis petiolatis, superioribus ovato-lanceolatis obsolete dentatis integerrimisve sessilibus; omnibus pilis stellatis canescentibus, mucicis; racemo elongato; pedicellis calyce longioribus divaricatis.*
- IV. A non-descript shrubby species of *Hypericum*, with upright stems, from one to two feet high; the largest leaves little more than an inch in length: the flowers of a golden yellow, small, with petals double the length of the calyx. We have called it *HYPERICUM VIRGATUM*. *Hypericum fruticosum floribus trigynis, calycibus obtusis, glanduloso-ciliatis, racemis caulibus gracilibus quintuplid brevioribus, terminalibus: foliis internodiis, longioribus erecto-patulis, punctatis, nudis, subtus glaucis; inferioribus spatulato-oblongis; superioribus linearibus margine revolutis.*

CHAP. VIII. } graves of unknown persons appeared upon the shore; containing, probably, the bodies of *British* seamen, who had fallen victims to the pestilential air of the Gulph, during their station here. We added to the number of the live animals found upon it, by losing four out of the fourteen sheep put on shore by our crew to graze, while we remained at anchor. Neither antient nor modern geographers have bestowed any name upon this island; which is the more remarkable, as it affords a very important landmark for vessels entering the Gulph. Its lofty conical form, resembling those *sepulchral* mounds erected by antient nations as monuments of departed heroes, together with its situation, surrounded by vast monuments of the *dead*, have qualified it for a natural cenotaph. It may therefore bear the name of ABERCROMBIE; whose immortal glory, unfading as the perennial foliage with which it is invested, will flourish to the end of time; while the boasted renown of every howling *soothsayer* of TELMESSUS is hushed in oblivion.



Juques Abd'allah Menou

CHAP. IX.

FROM ASIA MINOR TO EGYPT.

The Taurida sails for Egypt—Vigilance of the English Cruizer.—Extraordinary Instance of the Propagation of Sound—Astonishing Appearance presented by the British Fleet—Spectacle caused by the Ravages of War—State of Affairs upon the Author's Arrival—Obstacles encountered by the Expedition under Sir Ralph Abercrombie—Sir Sidney Smith—Account of the Campaign—Cause of the Delay in landing the Troops—Death of Major