

TRAVELS  
VARIOUS COUNTRIES  
OF  
EUROPE ASIA AND AFRICA.

BY  
E. D. CLARK, LL.D.

PART THE SECOND,  
GREECE EGYPT AND THE HOLY LAND  
SECTION THE SECOND

FOURTH EDITION

VOLUME THE SIXTH

LONDON

PRINTED FOR T. CADELL AND W. DAVIES

BY R. WATTS, CROWN COURT, LONDON.

MDCCCXVIII.



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IN VOLUME THE SIXTH.

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REMARKS  
ON  
THE LIBRARIES OF GREECE,

BY  
THE REV. R. WALPOLE, M. A.

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WITH AN ACCOUNT OF THE  
CATALOGUE OF BOOKS NOW PRESERVED IN THE  
MONASTERY OF PATMOS ;

AS IT WAS COPIED FOR THE MARQUIS OF SLIGO.

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*These Remarks of Mr. WALPOLE being too long to be inserted in the  
Notes, among the Extracts from his MS. Journal, the Author has  
prefixed them as an appropriate Introduction to this Volume.*  
~~~~~

THE names of *Nicholas the Fifth*, of *Francis the First*, of some of the *Medici* family, of *Bessarion*, *Busbeck*<sup>1</sup>, and *Peiresc*, are held in just estimation by the lovers of antient literature. By their means, the Libraries of *Europe* have been furnished with great numbers of valuable Manuscripts, collected with cost and labour, in different parts of the *Levant*. The first of these persons laid the foundation of the VATICAN LIBRARY, and supplied it with many Manuscripts from *Greece*. From the same country, *Francis the First*, at the exhortation of *Budæus*,

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(1) In this manner he writes his own name, always. *Lamb.* l. i. 99.  
& l. xi. *addit.* p. 1007.

procured many also; particularly from MOUNT ATHOS. The exertions of the *Medicean* family are familiar to every one. *Bessarion*, who died in 1483, had made a collection of Manuscripts at the expense of 30,000 crowns; and his own account of his exertions in the cause of *Greek* letters is worthy of notice<sup>1</sup>. The Manuscripts purchased by *Busbeck*, during his embassy, are known to every scholar, from the account given of them by *Lambecius*. Many also were obtained in the East by those whom *Peiresc*<sup>2</sup> had sent out; they visited *Cyprus*, *Egypt*, and *Constantinople*; and in the first of these places, portions of *Polybius* and *Nicolaus Damascenus* were found<sup>3</sup>.

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(1) "Cæterùm, non tam magnum numerum librorum quàm optimos et excellentes, deque singulis solummodò unum exemplum studui colligere, unde evenit, ut ferè omnia volumina quæ in ruinis universæ Græciæ remanserant integra, et quæ vix alibi reperiuntur, congesse-  
rim." *Cam. Op. Sub. Cent.* 3.

(2) In 1631. See his Life by *Gassendi*.

(3) As many Manuscripts had been collected, at vast expense, in *Greece*, for the Library at BUDA (destroyed by the *Turks* in 1256), we ought not to omit mentioning it. *Alexander Brassicanus* had seen in it the whole of *Hyperides* with *Scholia*, the Works of many of the *Greek* Fathers, and of the Classical Writers. From this Library issued parts of *Polybius* and *Diodorus Siculus*. A Manuscript of *Heliodorus*, from which was taken the first edition of the *Æthiopics*, was found by a soldier, and brought to *Vincentius Obsopæus*: it belonged to this Library. *Neander* thus speaks of the collection: "Ex mediâ Græciâ inastimandis sumptibus emerat *Matthias Corvinus rex*." *Epist. p.* 10.

There is no doubt that *Constantinople* and *Athos* have contributed the greatest number of the Manuscripts we possess in different parts of *Europe*. There were monasteries full of learned men at *Byzantium*, to a late period; and every monastery had its library: The *Turks*, on their conquest, did not occasion that indiscriminate destruction which idle declamation has sometimes imputed to them. *Mahomet the Second* secured the Library of the Greek Emperors, which was preserved by his successors, until it was destroyed by *Amurat IV.*<sup>4</sup> At *Byzantium*, *Constantine Lascaris* transcribed many of those works which were afterwards placed in the MADRID LIBRARY. In this city were procured those Manuscripts which were left to the ESCURIAL LIBRARY by *Hurtado de Mendoza*; and which had been presented to him by *Soliman the Second*. *Possevin* has given partial Catalogues of some of the Libraries at *Constantinople*; and a traveller in 1597 mentions a valuable collection which he had seen in that city

With respect to *Athos*, we find that two hundred Manuscripts are deposited in one library

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(4) Hist. de l'Acad. IV. Jortin's E. H. vol. V.

(5) G. Douca. It. Const. 71.

## ON THE LIBRARIES OF GREECE.

alone<sup>1</sup>, brought from the monasteries on the mountain; and a great part of those at *Moscow*<sup>2</sup> had been collected by the Monk *Arsenius* in *Athos*, at the suggestion of the Patriarch *Nicón*.

We must add *Thessaly*, *Chios*, *Corfu*, *Crete*, *Cyprus*, *Chalce* (the island in the *Propontis*), *Rhodes*, and *Epidauria*, as places which have supplied some Manuscripts<sup>3</sup>. We should have had much valuable intelligence concerning the libraries in the monasteries of *Thessaly*, if the life of Professor *Biornstahl* had been prolonged. He had visited all of them; and had resided many days at *Triccala*, for the express purpose of copying a *Greek* Manuscript belonging to a monastery. *Biornstahl* was attacked by a fever at the foot of *Mount Olympus*: here he was obliged to continue ten days, without medical assistance; and was then taken to *Salonica*, where he died, in *July* 1779.<sup>4</sup>

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(1) Præf. to the Catalogue of the *Coislin*. Library.

(2) In the Library of the Holy Synod.

(3) See the following references: *Diar. Ital.* of *Montfaucon*; *Fabric. Bib. Gr.* 7. 241; *Fabrotus* Not. Basilicorum; *Bib. Coislin.* p. 178; *Crusii Turco-Græc.* p. 498.

(4) From a Writer of the date 1557, we have an important notice respecting a library on *Mount Olympus*: "Dicitur adhuc hodiè in Olympo Monte Monasterium reliquum esse thesauro optimorum librorum dives ac celebre." *Orat. de Stud. Vet. Phil. inter Melanc. Declam.*

Notwithstanding our acquisitions are already great, we should not intermit our researches in the *Levant*. Many Manuscripts may be saved by them from destruction. "I myself," says Dr. *Covell*, "have seen vast heaps of Manuscripts (for I never found them on shelves, or in good order) of the Fathers and other learned authors, in the monasteries at *Mount Athos*, and elsewhere, all covered over with dust and dirt, and many of them rotted and spoiled<sup>5</sup>." An inquiry should be made into the truth of what was stated to *Hemsterhusius* by some *Greeks*<sup>6</sup>, "that part of the Comedies of *Menander* was still in existence." Application might be made to the *Greek Nobles* of the *Phanar*, many of whom are versed in *Antient Greek*, and who are probably the possessors of some valuable Manuscripts. Parts of the First Book of the *Demonstratio Evangelica* of *Eusebius* were printed by *Fabricius*<sup>7</sup> from a Manuscript belonging to Prince *Mavrocordato*; and a copy of the *Greek Orators*, now in *England*, was the property of a *Greek Noble*.

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(5) *Villoisop's* account of the destruction of Manuscripts at *Palmas* may be consulted. Proleg. to *Homer*.

(6) *Jul. Pollux*. p. 1272, Note.

(7) *Delectus Argumentorum*.

It may be reasonably supposed, that many Manuscripts in Greece have experienced the treatment which works of the same sort have met with in other countries. *Poggius*, we are told, found, while he was at the Council of *Constance*, a Manuscript of *Quintilian* on the table of a pickling-shop. *Masson* met with one of *Agobardus* in the hands of a bookbinder, who was about to use it for the back of a book<sup>1</sup>: and one of *Asconius* was about to be employed for the same purpose. *Musculus* found<sup>2</sup>, in the roof of a *Benedictine* monastery, some of the works of *Cicero*, and the whole of *Ovid*. Numbers of Manuscripts in Greece are irrecoverably lost to us, either by design or accident; and of those, which we may hereafter meet with, we cannot suppose all will prove to be of equal value<sup>3</sup>:

Πολλοί τοι ναρθηκόφοροι, παυροὶ δέ τε βάκχοι.  
οἱ δὲ τὰς

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(1) *Naudé*, 121.

(2) "Accidit, ut aliquando sub ipso ædium tecto confusam dissolutarum membranarum congeriem *Musculus* offenderit," &c. *M. Adamus in Vita Musculi*.

(3) Those which have an appearance of antiquity in the writing, are not always the most antient. The Monks employed persons who were copyists by profession; men who not only repaired the titles of Manuscripts, but were dexterous enough to copy the antient characters. "The Manuscripts written in *Lombard* letters," says *Simon*, "are not always from a hand as antient as the time of *Lombard* writing. The same may be said of other works."

Yet if we meet with only few of which we shall be able to say, as *Casaubon*<sup>4</sup> once said to *J. Scaliger*, that they are “πολυτιμητὰ, et verè χρυσοῦ ἀνταξία,” the trouble of research will be well requited

A List of Theological Manuscripts in the Library of P<sub>A</sub>TMOS has been given by *Possevin*<sup>6</sup>; their number amounting, according to his statement, only to fifty-five. The present Catalogue, containing the titles of ninety-two Manuscripts and about four hundred printed volumes, and of which an account is here subjoined, by no means precludes the necessity of further examination. The *Greek* compiler of it has not stated any circumstance relating to the Manuscripts, by which we can form an estimate of their value: he gives no information respecting the form of the letters or that of the spirits ~~or~~.

(4) On receiving a Manuscript of the unpublished *Mechanics* of *Athenæus*.

(5) Some exertions on the part of the Government would, without doubt, be attended with success. Let us hear what was done in *France*, so late as in the time of *Fleury*: “Il a envoyé dans le Levant quelques savans qui en sont revenus avec une riche moisson de Manuscrits ou Grecs ou d'autres langues Orientales.” *Bib. Rais. Juillet*, 1739.

(6) See the *Appar. Sacr.*



any of those subjects which would lead us to a knowledge of their respective dates.

There is one Manuscript mentioned in it, concerning which it is impossible not to feel more than common curiosity: it is one of *DIO-  
DORUS SICULUS*. By an accurate inspection of it, we should learn whether the hopes, which have been more than once entertained of the existence of the lost books of that historian, are in this instance also to be disappointed'. *H. Stephanus* had heard that the forty books of *Diodorus* were in *Sicily*. This report arose, probably, from *Constantine Lascaris* having said in *Sicily*, that he had seen all these books in the Imperial Library at *CONSTANTINOPLE*. *Lascaris* fled from this city, at the capture of it by the *Turks*. In the turbulence and confusion of that period, the entire copy to which he referred might have been lost. "Deum immortalem," says *Scaliger*, "quanta jactura historiæ facta est amissione librorum illius Bibliothecæ, præsertim quinque illorum qui sequebantur post quintum".

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(1) *Photius*, in the ninth century, perused entire *Diodorus Siculus*.

(2) In *Euseb. Chron.* CCCCXCVII.

## CATALOGUE OF BOOKS

IN

THE PATMOS LIBRARY.



## A.

ARISTOPHANES. Three copies.

Ammonius Two copies

Aristotle. Various copies.

Apollonius Rhodius.

Exposition of John Zonaras<sup>1</sup> on the κανονες ανα-  
στάσιμοι of John of Damascus.Anastasius of Sinaï: his Questions & Answers<sup>2</sup>. MS.Ἀσμα ἀσμάτων, with an Exposition (perhaps by  
M. Psellus). See *Lamb. lib. iii. p. 77*.

Arrian.

Anthology of Epigrams.

Αλεξάνδρου τοῦ ἐξ ἀπορρήτων γραμματικῆ.

Αρχῆς καὶ αἰτίας περὶ τῶν δύο ἐκκλησίων; i. e. of the  
Greek and Roman Church.

(9) It has not been thought necessary to copy the title of every one of the printed books mentioned in the Catalogue: the names of all the Manuscripts are faithfully transcribed.

(4) Ammonius, son of Hermias, master of John Philoponus.

(5) Flourished about 1120. See *Allatius de Libris Eccles. Græcorum*, Paris, 1646.

(6) Died 599. See *Lamb. Comm. l. v. γ. 92*.

Æsop.

Ανθολογία λέξεων διαφόρων. One volume.

Ælian.

Panoplia<sup>1</sup> Dogmatica of Euthymius Zigabenus. MS.

Αποστολικοί καὶ συνοδικοί κανόνες.

Athanasius.

Athenæus, Deipnosoph.

Αλεξάνδρου Ἰουδαϊκά.

Αμαλθείας κέρας.

Appian.

Ἀμφιλοχίου<sup>3</sup>, Μεθοδίου, καὶ Ἀνδρέου Κρήτης, ἀτ  
εὐρισκόμενα.

Ἀντωνίου Κατηφόρου γραμματική

Ἀριθμητικῆς συνοπτικῆς ἐρμηνεία Μπαλάνου (Balanus).

Ἀλεξάνδρου.

Ἄνθος χαρίτων<sup>4</sup>.

Ἀσφαλῆς ὁδηγία τῆς κατὰ Χριστὸν ἠθικῆς ζωῆς.

Ἀρχιλουθία<sup>5</sup> τῆς ἀγίας Δικατερίνης.

Æschines.

Ἀζύμων περί.

(1) See, for an account of this work, *Lambecius*, l.iii. p.168.

(2) *Lamb.* l.v. p.230.

(3) *Amphilochius*, bishop of Iconium, died 393. *Andrew*, archbishop of *Crete*, died 720.

(4) See *Crusius*, *Turco-Græc.* 222. and *Du Cange*, *App. ad Gloss. Gr.* in v. *ερελός*.

(5) "Preces et officia." *Αἱκατερίνη* (*Catherine*); sometimes aspirated; at other times with a *lenis*, as in *Du Cange*, i. 1140; who also gives *Hæcatherina*, in *Index Auct.*

Ἑαίου<sup>6</sup> ἱατρικόν.

Ἀδάμ Ζοιρνικαΐου.

Ἀδολεσχία Φιλόθεος.

Ἀλεξανδρείας περιγραφή.

Ἀνασκευὴ τῆς τοῦ Βορτέρου βίβλου. (Refutation of  
a Work of Voltaire.)

Ἀρμονία ἱερογραφική.

## B.

Basil. Copies of different parts of his Works.

Βησσαρίωνος γραμματική.

The Logic of Blemmides<sup>7</sup>. MS.

Βαλσαμῶνος<sup>8</sup> ἐξήγησις τῶν ἱερῶν κανόνων. MS.

Lexicon of Phavorinus.

Lives of Saints.

A book called the Pastoral Flute, αὐλὸς ποιμενικός.

Βιβλίον καλούμενον Θηκαρεῖς.

A small MS. of Prayers.]

Βλάχος.

Βουλγαρίας<sup>9</sup> ἅπαντα.

## Γ

Gregory of Nazianzus. Various copies.

(6) Born at *Amida* (*Diarbekr*); and wrote between the years 540 and 550. *Fab.* ix. 230.

(7) *Blemmides* lived in the middle of the thirteenth century. His *logic* was published in 1605, by *Wegelin*.

(8) *Theodore Balsamon*, of the twelfth century. *Cave. Hist. Lit.* 596.

(9) Of *Theophylact*. "Achridia in *Bulgariâ* archiepiscopus 1070 *clarus*; quem inde *Bulgarium* vocant." *Fab.* B. G. vii. 586.

Holy Scripture.

Γερασίου βλάχου εἰς τὰ μετεωρολογικά. MS.

Galen.

Gregory of Nyssa.

Γαβριήλ<sup>1</sup> φιλαδελφίας περὶ σχισματικῶν. MS.

Γρηγορίου<sup>2</sup> Κορυσίου κατὰ Λατίνων. MS.

Treatises of Gerasimus.

Harmony of Scripture.

Γορδίου, ὅτι ὁ Πάπας<sup>3</sup> καὶ ὁ Μωάμεθ εἰσὶν ὁ Ἀντί-

χριστος. MS.

Grammar of Gaza<sup>4</sup>.

# Δ.

Demosthenes.

Dio, and Herodian.

Psalms of David.

Διδασκαλίαι<sup>5</sup> διαφόρων εἰς τὰ κατὰ Κυριακὴν.

Diogenes Laertius.

Διαμαντῇ ῥυσίου. (sic.)

Dositheus.

Dionysius the Areopagite. MS.

Διαταγαὶ γάμου Σαμούηλ πατριάρχου.

(1) *Gabriel Severus*, metropolitan of Philadelphia; "a bare-faced Metousiast." *Covell. Rise of Transubstantiation.*

(2) *Coresius*, a friend of *Goar*. *Euchol.* 678.

(3) "That the Pope and Mahomet are the Antichrist." Πάπας, "the Pope;" ππάς, "a priest."

(4) On which *Erasmus* read Lectures at Cambridge.

(5) Instructions respecting the Lord's Day.

Διήγησις μερικὴ τῆς παλαιᾶς ιστοριῶν (sic), καὶ  
 πρότασις φιλοσόφου ὑπὲρ (perhaps περὶ) τοῦ  
 θεομάχου Ἡρώδου. MS.

Old and New Testament.

Δογματικὸν<sup>6</sup> Ἰωάννου Βέκκου Κωνσταντινουπόλεως.

The Grammar of Daniel.

E.

Gospels.

Eustathius.

Epiphanius.

Epictetus.

Euclid.

Etymologicon.

Eusebius.

Encyclopædia. Four volumes.

Selections from different Fathers.

Euchologium.

Ἐξομολογητάριον<sup>7</sup>. MS.

Tract on Baptism.

Τετραευαγγέλιον<sup>8</sup>.

Exposition of the Apocalypse.

Ἑορτολογία.

Euripides.

(6) *Vecous*, or *Beccus*, patriarch of Constantinople.

(7) A Form of Confession, and Direction to Penitents. *Cowell*, 260.

(8) See *Du Cange* in v. *Εὐαγγέλιον*.

Επισκεψις πνευματικοῦ πρὸς ἀσθενῆ. Visit of a  
Confessor to a sick person.

Z.

Zonaras.

H.

Hesiod.

Herodfan.

Herodotus.

Θ.

Themistius περὶ φυσικῆς.

Theodoret.

Theophrastus.

Theôcritus.

Theodorus Ptothoprodromus<sup>1</sup>.

Theodorus's (abbot of Studium<sup>2</sup>) Catechetical Dis-  
courses.

Theophylact.

Θέατρον πολιτικόν.

Theotoki.

Thomas Magister.

(1) Born in 317, in *Paphlagonia*.

(2) Perhaps one of the Poems of this Writer (see. *Vill. Anec. Gr.* 243), or his Exposition of sacred Hymns. See *Lamb. l. v. p. 277*. He lived in the beginning of the twelfth century.

(3) A monastery at *Constantinople*. *Theodore* was born in 759. "Il passe pour un des grands Saints de ce siècle-là parmi Messieurs les Imaginaires; qu'il me soit permis de me servir de ce terme, mille fois plus doux que celui d'Iconolâtres." *Bayle Rep. des Lettres, Mars 1686*.

I.

John Chrysostom.

Isidore's<sup>4</sup> (of Damiata) Letters.

Isocrates.

John of Damascus<sup>5</sup>.

Justin (ἱστορικόν).

John Philoponus, περὶ κοσμοποιΐας

The same, εἰς τὰ Ἀναλυτικά.

Justin Martyr.

Justinian, κανόνες τῶν ἁγίων Ἀποστόλων.

John Stobæus.

Julius Pollux.

Other Treatises of John Philoponus.

Isaac<sup>7</sup>, bishop of Nineveh; τὰ εὐρεθέντα ἀσκητικά.

Josephus.

Ἰσμαήλ<sup>8</sup> κατὰ. MS. "Against Mahomedanism."

John of Damascus.

Ἰωάννου<sup>9</sup> σχολαστικοῦ ἡγουμένου Σινα ορους.

Hippocrates. Aphorisms.

(4) "One of the most valuable men of the fifth century." *Jortin*, *E.H.* iv. 115.

(5) Died 750. The last of the Greek Fathers.

(6) See the remark of *Lambecius* on the title of this work, lib. i. p. 139. The *Alexandrine* Grammarian flourished in the early part of the seventh century after Christ. *Vossius* gives a different date: *De Philosoph. Sec. c.* 17. The name of *John Philoponus* was afterwards assumed by *Le Clerc*.

7) Lived in the sixth century.

(8) *Cantacuzenus* wrote, in 1360, a work on this subject.

(9) *John Climacus*, called *Scholasticus*. This is probably his Life, written by *Daniel*, monk of *Raith*.



## K.

Κορυθαλέως περὶ ψυχῆς.

The Logic of the same.

Cyril.

Coresius<sup>1</sup>.

Κατακουζηνοῦ ἀπολογία ἡ κατὰ Λατίνων.

Callimachus.

Κλεομήδους κυκλικὴ θεωρία.

Κυριακοδρόμιον<sup>2</sup>.

Καλλιγرافία.

Clemens Alexandrinus.

## Λ

Liturgies.

Lucian.

Lexica.

Treatises against the Roman Church.

## Μ.

Macarius. Homilies.

~~Michael~~ Psellus<sup>3</sup> εἰς τὰ μεταφυσικά. MS.

Macarius. Various treatises.

Meletius on the power of the Pope.

Μέλη ποιητῶν ἑννέα.

Melissa<sup>4</sup>.

(1) A Constantinopolitan divine; and friend of *Goar*. *Euch.* 678.

(2) See *Du Cange*, Gloss. Græc. p. 771. 1.

(3) Of the eleventh century.

(4) *Antonius Melissa* lived about 760. *Fab. Bib. Græc.* ix. 744.

<sup>1</sup> 'a studio colligendi Μίλισσα, sive *Apis*, dictus est.'

Μετεωρων περι ἐγχειρίδιον.

Μανασσῇ τοῦ ἡλιάδου ἐγκώμιον εἰς Ἀλέξανδρον

᾿Υψηλάντη. Encomium on Prince Ypsilante.

Maximus Planudes.

Matthew Blastares

Meletius. Geography.

N.

Nectarius<sup>6</sup>.

Nicephorus Gregoras.

Νομικὸν βασιλικόν. MS.

Νομοκάνονες

O.

Œcumenius.

Olympiodorus εἰς τὰ μετέωρα τοῦ Ἀριστοτέλους.

᾿Ομηρόκεντρα<sup>8</sup> καὶ κεντρῶνες.

Π.

Acts of Synods.

Plutarch.

Pausanias.

Pindar.

Πόλεμος πνευματικός.

Polyænus.

Ποιητων των παλαιοτάτων γεωργικὰ, βουκολικὰ, καὶ  
γναμικὰ.

(5) Of the fourteenth century.

(6) *Patria Cretensis*, defunctus anno 1665. *Fab.* ix. 310.

(7) *Lamb.* i. vi. p. 51.

(8) *Homericæ centones*.

Πατρικόν. MS.

Πίττα σκανδάλου.

P.

Ῥητορικὴ Σκούφου.

Ῥαντισμοῦ στηλίτευσις.

Ῥαλίνου τόμοι—15.

Σ.

Catenæ Patrum on the Psalms and Matthew.

Sophocles.

Suidas.

Συμεὼν Θεσσαλονίκης.

Simplicius.

Συνοδικὸς νόμος.

Σημειώσεις<sup>1</sup> διδαχῶν. MS.

Σύνταγμα<sup>2</sup> κατὰ ἀζύμων.

Συμφωνία τῆς γραφῆς.

Συνεσίου ἐπιστολάριον.

Catena Patrum on the Octateuch.

T

Τάργα<sup>3</sup> τῆς πίστεως τῆς Ῥωμαϊκῆς ἐκκλησίας.

Τυτικόν<sup>4</sup>.

(1) Notes on Homilies.

(2) Respecting this controversy (concerning unleavened bread), see the note in *Lamb.* I. iii. p. 65.

(3) *Propugnaculum Fidei.* *Fab. B. G.* viii. 86. It was edited at *Paris* in 1658.

(4) Perhaps, *Τυτικὸν εὐχὴ ἐκκλησιαστικῆς ἀκολουθίας* &c. "The order of reading the service." *Lamb.* I. v. 285.

Φ.

Φιλοκαλία

Photius.

Philo Judæus.

Χ.

Χρυσάνθου Νοταρᾶ.

Χριστοφόρου ἐγγχειρίδιον, on the Procession of the  
Holy Spirit.

Chrysostom on the Psalms.

Ψ

Volumes relating to the Psalms.

Ω.

Ωκελλου κατά.

ΚΑΤΑΛΟΓΟΣ τῶν ἐν ΒΕΜΒΡΑΝΑΙΣ\* ΒΙΒΛΙΩΝ.

Α.

Canons of the Holy Apostles.

Athanasius, without a beginning.

Ἀπόστολος.

Ἀπορρέμενα<sup>7</sup> τῆς θείας γραφῆς.

(5) Treatises of some of the Fathers.

(6) "A more common form among the later Greeks," says *Salmasius*,  
than *Μετὰρρέμενα*."

(7) Perhaps the Work of *Theodoræt*, entitled *Θεοδωρήτου εἰς τὰς ἁγίας*  
*τῆς θείας γραφῆς*: or from *Maximus*, who died in 662. See the first volume  
of his Works.

Exposition of the Acts of Apostles.

Anaſtasiuſ of Sinai.

Canons<sup>1</sup> of the Apostles and Fathers.

The Panoplia<sup>2</sup> Dogmatica of Alexiuſ Comnenuſ.

The Exposition<sup>3</sup>, by Zonaras, of the Canones, or  
Sacred Hymns, of Joannes Damascenuſ.

Αποστολοευαγγέλιον<sup>4</sup>.

## B.

Βασιλειῶν περὶ, ἀναρχον.

Βασιλείου τοῦ μεγάλου δογματικὴ πανοπλία.\*

Lives of Saints.

Basil. 9 vols.

Basil on the Hexaëmeron. 2 vols.

The same on the Psalms. 2 vols.

The same on Isaiah.

The Ascetica<sup>5</sup> of the same.

Βουλγαρίαι<sup>6</sup>. 2 vols.

Βιβλίον Τούρκικον.

(1) See *Lamb.* l. iv. p. 197.

(2) See *Fabricius*, viii. 329. *Bib. Gr.*

(3) *Κανόνες ἀναστάσιμοι.* See *Lamb.* l. iii. p. 39, and the Notes. *Zonaras* lived in 1120.

(4) See *Du Cange*, *Glos. Gr.* in voce; and *Goar*, *Euchol.* 321.

(5) "Basil was a grand promoter of an ascetic life: all the monks and nuns in the Greek Church are everywhere of his order." *Covell*, p. 251

(6) See this title in the Printed Books, p. 11.

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## Γ.

Γρηγορίῳ τῷ Θεολόγῳ σχόλια εἰς τὰ “πάλιν Ἰη-  
σοῦς,” καὶ εἰς τὸ “χθές τὴν λαμπράν.”

Of the same author. 9 vols.

Of the same, with Scholia.

Γραφῆς τῆς θείας ζητήματα.

Γρηγορίου τοῦ Θεολόγου ἓνα βιβλίον, τὸ ὁποῖον εἶναι  
γράψιμον τοῦ βασιλέως Ἀλεξίου τοῦ Κομνηνοῦ,  
τοῦ ἰδίου γράψιμον.

Gregory of Nyssa.

Exposition of Holy Scripture.

Gregory the Theologue. 2 vols.

Of the same, Epistles.

Γρηγορίου τοῦ Θεολόγου τετραστίχων ἐξηγήσεις.

Gregory of Nyssa, and others of the Fathers, on the  
Lord's Prayer.

Orations of Gregory Nazianzus.

Exposition on the Epistle to the Romans.

## Δ.

Demetrius Gemistus<sup>o</sup>, περὶ τῆς ἐν μεγάλῃ ἐκκλησίᾳ  
τοῦ πατριάρχου λειτουργίας.

Διονυσίου τοῦ Ἀρειοπαγίτου.

Διοδώρου Σικελιώτου Ἱστορικόν.

(7) *Gregory of Nazianzus*; “cui post Johannem Apostolum pro peculiari  
panegyrico, et κατ' ἑξῆς, Theologi cognomen adhæsit.” *Muratorius*.

(8) “A work of *Gregory Nazianzus*, which is the hand-writing of  
the king, *Alerius Comnenus*. His own hand-writing.”

(9) Deacon and prothonotary in *Constantinople*.

## E

Gospels. Various copies.

Εὐαγγελικὴ συμφωνία.

Commentary on the Psalms.

Interpretation of the Old Testament.

Ἐξαποστειλάρια ὅλου τοῦ χρόνου.

Commentary on one of the Gospels.

Ecclesiastical History of Eusebius.

Εφραῖμ\* λόγοι διάφοροι.

Θαλασσίου\* τοῦ ἀββᾶ καὶ Ἀντιόχου

Theodoret on the Psalms.

Theodore, abbot of Studium.

## I.

Ἰωσήφ\* Βρυεννίου λόγοι διάφοροι.

Theological Enchiridion of John of Damascus.

Exposition of the History of Job.

Ἰωάννου\* τοῦ ἀββᾶ ἡγουμένου τῆς Παρθοῦ.

The same.

Isidore. Epistles.

(1) See *Goar, Euchol.* p. 436.

(2) *Ephraem, or Ephraim*, born at Nisibis in Mesopotamia. See *Lamb* l. i. p. 117.

(3) Abbot of a monastery in Libya. *Cave, Hist. Ecc.*

(4) Lived about 1420. A Byzantine monk.

(5) Perhaps the Epistle of John the abbot of *Enak* to John Climacus, *Lamb* l. iv. p. 185.

Ἰωάννη\* τῷ Θεολόγῳ παρακλήσεις.

Ἰσαὰκ' ἀββᾶ τοῦ Σύρου λόγοι ἀσκητικοί.

Ἰωάννης\* βασιλέως Ἰνδῶν βίος.

On the Ten Categories.

John of Damascus.

John Scylitza\*

Ἱατροσοφία<sup>10</sup> 3 vols.

Κ.

Κανονάριον.

Λ.

Various Discourses.

Discourses of Chrysostom, and others, on Lent.

Μ.

Maximus, περὶ ἀπορρήτων τῆς Θείας γραφῆς.

Μαξίμου τοῦ ὁμολογητοῦ καὶ Αὐγουστίνου, Συμείων  
τε τοῦ πίου Θεολόγου, καὶ τινες νεαραὶ Ῥωμανοῦ  
βασιλέως<sup>11</sup>

(6) Παρακλήσεις, Prayers. St. John is called, in the *Menaea*, Ἀρχηγὸς τῆς Σιολογίας.

(7) Lived in the sixth century.

(8) "Historia Judaica de Barlaamo Eremita, et Josapho rege India." Fab. ix. 737.

(9) John Scylitza, a Thracian by birth, wrote an Epitome of History. Lamb. l. ii. p. 578.

(10) Collection from the writings of Hippocrates, Galen, and Meletius.

(11) For an account of Symeon, see *Les Auteurs de Sym. Scriptis*, from p. 145 to 179. Maximus died in 662. *Maxim. Novella*, of Romanus; see Du Cange, in vocs.



Μελετίου<sup>1</sup> Συρηγοῦ μεταφραστοῦ, Discourses on  
the Twelve Months. 14 vols.

Imperfect Menæum.

Menæa for the whole Year. 12 vols.

N.

Νικηῖτα<sup>2</sup> Σεργίου εἰς τὸ κατὰ Ἰωάννην.

Νομικόν.

Nicolaus, archbishop of Constantinople. Letters,  
and some Expositions of Scripture.

Π.

Life of Pachomius

Πατερικά<sup>3</sup>. 4 vols.

Παύλου τοῦ ὁμολογητοῦ.

Πανηγυρικόν<sup>4</sup>.

Acts of the Apostles<sup>5</sup>.

Σ.

Συναξαριστής<sup>7</sup>. 2 vols.

Catena Patrum on Isaiah.

Also on Pentateuch.

Συνόδων κανόνες.

(1) Meletius Syrigus, Cretensis, (Fab. ix. 308.) lived in 1638.

(2) Metropolitan of Serræ in Macedonia, about the year 1077.

(3) Died in the middle of the fourth century.

(4) "Variae adhortationes et narrationes ex variis scriptis et vitis Patrum." Fab. ix. 312.

(5) Liber Ecclesiasticus. Du Cange in voce. See also Cave, De Lib. Eccl. Græcorum.

(6) A. M. S. of Pachymet, who lived in the middle of the thirteenth century, is omitted in this Catalogue. Possevin mentions it. Fab. vii. 776.

(7) Synaxariorum Scriptor. Du Cange in voce.

Στουδίτου (perhaps of Theodore)

T.

Τριώδιον ἀτελές

Υ

Ἑπακοῆς<sup>9</sup> περὶ καὶ ἄλλων ἀρετῶν.

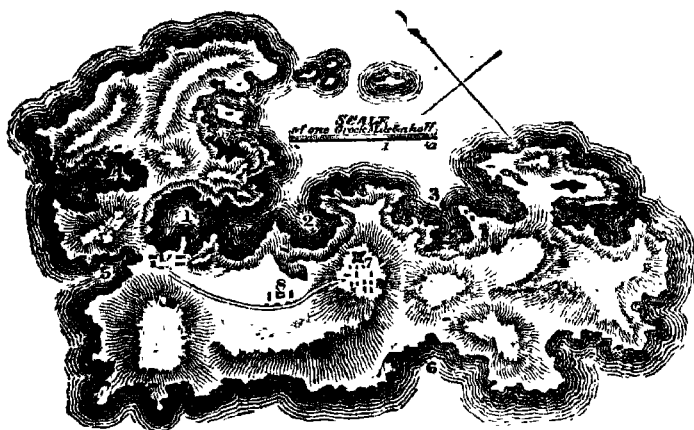
X.

Χρυσοστομικά. τόμοι 42.

Chrysostom.. 8 vols.

(8) See *Du Cange*, Gloss. in voce; and *Cave*, De Lib. Ecc. Græcorum.

(9) Perhaps from *Theodore of Studium*. See *Yriarte*, Cat. Bib. Mat. p. 18.



- |                      |                         |                            |
|----------------------|-------------------------|----------------------------|
| 1. Port of La Scala. | 4. Port Merica.         | 7. Monastery and Town of   |
| 2. Port of Sapsila.  | 5. Small Western Creek. | Patmos.                    |
| 3. Port Gricou.      | 6. Port of Diacorti.    | 8. Cave of the Apocalypse. |

## CHAP. I.

### COS TO PATMOS.

*Messenger from the Vixier—Botanical discoveries—Casiot vessel—Antient custom of singing Vespers—Leira and Lepsia—Arrival at Patmos—Critical situation of a part of the French army—Monastery of St. John—Library—Ignorance of the Monks—Manuscripts—Discovery of the Patmos Plato—Other valuable Works—Manuscript in the hand-writing of Alexius Comnenus—State of the island—Antient Medals—Extensive prospect—Holy Grotto—Dinner given by the French Officers—Barthelemy—Women of the island—Bells—Stratagem*

*Stratagem for obtaining the Greek Manuscripts—Fruitless attempt to leave the island—View of Samos—Icaria—Western port of Patmos—Geological phenomena—Plants and animals—Marble Cippi—Departure from Patmos—Prognostics of Greek mariners.*

CHAP.

I.

Messenger  
from the  
Vizier.

ON Tuesday, October the sixth, as we were sitting with the Governor, a Greek officer of the name of Riley, who had been interpreter to Colonel, now Sir Charles Holloway, in the Turkish army, arrived from Grand Cairo with despatches from the Vizier. He brought letters for us from England, which had been sent first to Constantinople, and then to Egypt, and yet reached us with so recent a date as the twelfth of August. When he entered the Governor's apartment, we supposed him to be a Turk: he wore the Turkish habit, and conversed with great fluency in the Turkish language: presently, to our surprise, he addressed us in English; and afterwards gave us intelligence of all that had happened at Cairo since we left that city. A report had reached him, after he sailed from Egypt, that the Vizier had been ordered into exile, to Giddah, where the air is supposed to be so unwholesome, that the punishment of being banished thither is considered as almost equivalent to death. Hearing that we intended to visit Patmos, he requested a passage thither in our vessel: his wife resided

upon that island, and it was his wish to see her, in his way to *Constantinople*. We readily acceded to his proposal; and a very fortunate circumstance it proved, in the services he rendered to us during a negotiation with the Monks of *Patmos* for the Manuscripts we afterwards obtained.

We employed the rest of our time principally in *botanical* excursions, and were very successful; having found no less than six non-descript species: although, as we mingled all the specimens collected in this island in *March* with those which we now gathered in *October*, we cannot precisely state the time when any particular plant came into flower. There is, however, reason to believe that they principally belong to the autumnal season; as our stay was very short in *March*, and it was before observed that the plants of this island had not then attained a state of maturity<sup>1</sup>. According to our usual plan, we shall only refer the reader now to the new-discovered species; reserving for a General List, in the *Appendix* to this *Part* of our Travels, the names and the localities of others,

Botanical  
Discoveries.

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(1) See Vol. III. Chap. VII. p. 258. Octavo edit.

CHAP. I. whether rare or common, which preceding  
 authors have already described

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- (1) I. A very curious small species of Plantain (*Plantago Linn.*), of which there is a figure and description in CLUSIUS'S "*Plantarum Rariorum Historia*," lib. v. cap. 16. under the name of *Catanance prima Dioscoridis*; but this has been omitted by *Linnaeus*, and by all the editors of his works. The whole plant is scarcely an inch and a half in height: its leaves are of a narrow lance-shape, and ciliated; the flowers in little, round, upright heads; and these, together with the short stalks supporting them, are clothed with long soft wool. The species ought to be arranged near the Cretan Plantain (*Plantago Cretica*), to which it is nearly allied; but it may be easily distinguished, either by the leaves, or by the heads of the flowers. We have called it *PLANTAGO CATANANCHE*. *Plantago foliis lanceolato-linearibus, ciliatis, pilosis; spicis subrotundis erectis, scapo brevissimo bracteisque lanatis. Catanance prima Dioscoridis. Chus. Plant. Rar. Hist. 2. p. 112. cum tabula.*
- II. A non-descript species of Crow-foot *Ranunculus*, with slender erect unbranched stems, and single flowers. We have called it *RANUNCULUS GRACILIS*. *Ranunculus caule simplici, gracili, erecto: foliis radicalibus quinquepartitis tripartitisque, laciniis flabelliformibus sinuato-dentatis; caulibus multipartitis laciniis sublinearibus, glabris. Radices tuberosae, fasciculatae. Folia radicalia circumscriptione cordato subrotunda, diametro pollicario vel parum ultra; petioli longi, pilosi: folia caulium duo seu tres sessilia, superiora subtrifida. Caulis pedalis, teres, pubescens. Calyx glaber, reflexus. Corolla magnitudine R. repentis flava. Petala obovata.*
- III. An elegant non-descript species of Trefol (*Trifolium Linn.*) This we have named *TRIFOLIUM ORNATUM*. *Trifolium annuum, caulis ramosis sub-erectis, foliolis obovatis argutissime serratis, mucronatis, glabris: stipulis oppositis: spicis terminalibus, solitariis, subrotundis, basi bracteatis, apice sterilibus; bracteis suboculis, calycis dentibus subulatis aequalibus. Caules striati pilosi. Folia striata vix semipollicaria, summa opposita. Petioli partiales ciliati, brevissimi. Spicae pedunculatae foliis breviores. Bractea subcordato-ovata, nitida. Calyx corolla dimidio brevior, basin versus pilosus.*

IV. A non-

On Wednesday, October the seventh, our CHAP.  
 interpreter, Antonio, returned from Búdrin, with I

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IV. A non-descript herbaceous *Milk-wort* (*Polygala Linn.*) with racemes of pale blue flowers. We have called it *POLYGALA ADSCENDENS*. *Polygala floribus cristatis, racemis axillaribus, pedunculatis; albis calycinis corollâ brevioribus obtusis nervosis; caulibus herbaceis adscendentibus; foliis lanceolatis acutis, inferioribus obovatis obtusis. Caules quinque ad octo pollices longi, parum ramosi. Folia minutè villosa, lineas quinque ad septem longa, inferiora gradatim breviora et obtusiora. Racemi bracteati sex ad decemflori. Bractee pedicellis longiores, lanceolatae, mox deciduae. Flores P. Sibiricae duplè majores, caerulei.*

V. A non-descript species of *Hartwort*, (*Tordylium Linn.*) about a span in height, with leaflets notched at the base, and rounded above with a few blunt teeth on their margin. The *Tordylium humile* of Mons. Desfontaines is the species which it most resembles; but from this it differs, in not having the leaflets lobed, and by its flowers, which are four times as large as in that species. We have called it *TORDYLIUM INSULARE*. *Tordylium foliis pinnatis, foliis cordato-subreniformibus inciso-dentatis, petalis pilosis; involucri foliolis subulatis brevibus subguinis; involucrelli laciniis ciliatis pedicellos excedentibus; floribus majusculis; seminibus orenulatis.*

VI. A very showy non-descript species of *Allium*, varying from about ten inches to above two feet in height; the leaves very thin and delicate, streaked with about twenty parallel lines, and finely fringed; their breadth from about half an inch to three quarters; the umbel of the flowers straight; nearly hemispherical, with the number of rays varying from eight to about twenty, according to the size and vigour of the plants; the petals, nearly oval, white. We have called it *ALLIUM PURCHUM*. *Allium caule angulato, basi folioso, foliis caule brevioribus lanceolato-oblongis, sub-planis, margine brevissimè ciliatis; umbella laxè hemisphaerica; petalis ovalibus staminibus simplicibus longioribus, majusculis; spatula monophyllâ ventricosa acuminato-subrotundâ. This species is allied to the Allium Neapolitanum of Cyrilli; to the Allium subhirnatum of Linnaeus; and to the Allium acilatum of Curtis and Sims. From the*

CHAP.  
I.Casiot  
Vessel.

the Governor's *chiaoux*, in a small *coigue*, manned by a single family of the Island of *Casos*, consisting of four individuals; viz. a young widower, his son, his brother, and a very old man his uncle. *Antonio* had found no vessel that would suit us in the port of *Búdrún*; and was returning in the open boat which conveyed him, when, coming from the harbour, he beheld the *Casiot* bark, coasting slowly eastward, and within hail. Having boarded this vessel, he found that it was empty, returning to *Casos* for want of a freight. He easily prevailed upon the poor *Casiot*s to steer for *Stanchio*, in the hope of being hired by us, and we very gladly availed ourselves of the opportunity. The vessel was old, and the large triangular sails were tattered and rotten. It was, in fact, nothing more than an open boat; a man of middle stature, standing in the hatchway with his feet in the hold, had at least the half of his body above the deck; it was impossible therefore to contrive any thing like a cabin, in which to stand upright; but by

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the first it differs in the form of the umbel, which at once distinguishes it: from the two last, the difference consists in the form of the leaves, the few rays which are found in the umbel, the simple sheath, and the large blossoms.

VII. The *Purple Orchis*, (*Orchis, Herpica, nobis*). See Vol. III. Chap. V. p. 145. Octavo edition.



clearing and cleansing this place, we found we could obtain a shelter for the night, and during the day we should of course prefer being upon the deck. Landsmen in harbour, especially in fine weather, are easily reconciled to all chances in preparing to go to sea: without further consideration, we hired this vessel at the rate of four hundred and fifty *piastres* per month, engaging to find our own provisions, and leaving the crew to provide for themselves. They fell to work briskly, preparing their vessel for our reception; and by the next evening, at sunset, having every thing necessary on board, we were desired to embark. Mr. *Riley* went with us to take leave of the Governor, from whom we had experienced great kindness and civility: the *Greek* Bishop, and the worthy *French* Consul, accompanying us to the shore, and taking leave of us upon the deck of our little bark. At eight o'clock we were under weigh: a land breeze drove us smoothly along; and the *Casiots* began their evening hymn. This reminded us of a passage in *Longus*<sup>1</sup>, who, in the very seas we were now traversing, describes a similar custom: "While they rowed, one of the crew

Antient  
Custom of  
singing  
*Vespers*.

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(1) *Longus*, lib. iii. *Paris*, 1778.

CHAP. I. "sang to them; *the rest, as a chorus, at intervals*  
 "joined with him<sup>1</sup>." The *Venetian* sailors have a hymn which they sing exactly after the same manner, the crew being all upon deck at the time, and upon their knees<sup>2</sup>. It is, in fact, a very antient custom, and it is still common all over the *Mediterranean*.

*Leria*. The next morning, *October the ninth*, we found ourselves to be opposite to the small Isle of *Leria*, bearing s.w. and by w. distant eight miles, the wind being tranquil, and the sea calm<sup>3</sup>. We

(1) Οἱ δὲ λοιποὶ, καθάπερ χορὸς, ἐμφάνους  
 Κατὰ καιρὸν τῆς ἐκείνου φωνῆς ἔβων. Longus, *ibid*.

(2) We have preserved the words of a *Venetian* Hymn, as we heard it sung every evening, when the weather permitted, in the *Black Sea*, on board the *Venetian* brig in which we sailed from *Russia* for *Constantinople*:

"O santa Barbara, nostra avvocata!  
 Che sei madre de la Maria,  
 Questa nave, l'artilleria,  
 Sempre da voi lascia guardata!  
 CHOR. O Santa Barbara! &c.

"O santissimo Sacramento!  
 Jesu Christo, nostro signore!  
 Qui che guarda tutti l'hore!  
 Qui che salva ogui momento!  
 CHOR. O Santissimo! &c."

(3) "*Lera* is nine leagues N.W. and by W. from *Stanchio*." *Perry's View of the Othoman Empire*, p. 482. Lond. 1743.

saw the monastery and town of *Lera*, as it is now called.

CHAP.  
I.

This little island has three harbours; and it is said by *Dapper* to produce abundance of the wood of *aloes*, so much esteemed in *Turkey* as a perfume<sup>4</sup>. *Dapper's* assertion may be doubted; for the enormous price of this wood at *Constantinople* seems to prove that it is not found, abundantly, anywhere so near to that city. The character of the antient inhabitants of *Leria*, who were originally a *Milesian* colony<sup>5</sup>, gave rise to the very antient epigram of *Phocylides*, so often, in after ages, parodied and imitated, but perhaps never with more success than by our illustrious countryman, *Porson*<sup>6</sup>:

Καὶ τόδε Φωκυλιδέω Λέριοι κακοί· οὐχ ὁ μὲν, ὥς δ' οὐ·  
Πάντες, πλὴν Προκλέους· καὶ Προκλέης Λέριος.

(4) *Dapper* Description des Isles de l'*Archipel*. p. 183. *Amst.* 1703.

(5) *Strabon*. Geog. lib. xiv. p. 910. *Oxon.* 1807. *Strabo* writes the name of this island both *Λέρια* and *Λίρες*.

(6) In the following Epigram upon the *Greek* Scholars of *Germany*, which the author has transcribed from his own hand-writing.

Νήιδες ἔστε μέτρωμ, 95 Τεῦτομες, οὐχ ὁ μὲν. ὥς δ' οὐ·  
Πάμτες, πλὴν ἙΡΜΑΝΝΟΣ· ὁ δ' Ἑρμαννος σφόδρα Τεΐτωνν.

The *Germans* in *Greek*  
Are sadly to seek,  
Not five in five score,  
But ninety-five more:  
All, save only *Herman*,  
And *Herman's* a *German*.

CHAP.  
I.

At half-past eight A. M. we made the Island of PATMOS<sup>1</sup>; and afterwards passing between *Leria* and *Lepsia*, SAMOS appeared most beautifully in view, covered by a silvery mist, softening every object, but concealing none. *Lepsia* is now called *Lipso*. At eleven o'clock A. M. we entered the port of *La Scala*<sup>2</sup>, in PATMOS. We were surprised<sup>3</sup> by meeting several boats filled with *French* soldiers, fishing. In order to prevent our *caïque* from being fired at, as a pirate vessel (which she much resembled, and probably had been), we had hoisted an *English* flag given to us by Captain *Clarke*, and recommended for our use in the *Archipelago*. The *Frenchmen*, seeing this proud distinction upon our humble skiff, called out, by way of taunt, "*Voilà un beau venez-y voir ! Le Pavillon Anglois ! Tremblez, Messieurs !*" They were much too numerous to venture a reply, if we had been so disposed ; and as soon as we landed, we found the quay covered with *French* privates, among whom were some of the

Arrival at  
Patmos.

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(1) "*Patmos* is six leagues from *Lera*, N. W. by N." *Perry's View of the Levant*, p. 483. *Lond.* 1743.

(2) *Dapper* says it received the name of *La Scala* from the quay which has been constructed here ; but it may have been so called from the steep ascent to the monastery, which begins at the landing-place of this harbour.

inferior officers of the *French* army. These men were a part of the army which had surrendered to our troops in *Egypt*, on their passage to *France*. The transport hired for their conveyance was commanded by an *Algerine*: this man had put into *Patmos*, under the pretence of careening his vessel; saying that it was unsafe to continue the voyage until this had been done; but it was feared that he intended to seize an opportunity, after landing these *Frenchmen*, to escape with the ship and all the booty on board. We had been but a short time on shore, when a petition was brought to us signed by the *French* officers, stating their fears, and begging that we would represent their case to our Minister at *Constantinople*. They said they had already removed their trunks, and were resolved to return no more on board the *Algerine*; the rascally Captain having twice attempted to poison their food. All this was uttered in a very different sort of tone from that in which we had been hailed upon our coming into the harbour, and we entered warmly into their cause. Their situation was, to be sure, critical. They had property belonging to some of the *French* Generals, besides their own effects; and all the cases containing these things were lying

CHAP.  
I.

Critical  
situation  
of a part  
of the  
*French*  
Army.

CHAP.  
I. upon the open quay. They were forced to appoint a regular guard, day and night; hourly dreading, as they told us, a visit from some of the numerous pirates which swarm around *Patmos*<sup>1</sup>: besides all this, the mutinous behaviour of their own men made it impossible for them to rely even upon the sentinels set over the baggage, for they were constantly in a state of intoxication with the wine of the island. As Mr. *Riley* was going to *Constantinople*, we wrote to the *British Ambassador*, briefly explaining the event that had taken place: and our letter, as we were afterwards told, procured them another ship. In the mean time, it was necessary to take some immediate step for the security of their baggage. For this purpose we proposed making an application to the monks of the Monastery of the *Apocalypse*; which is situate two miles and a half from the quay, upon the top of a mountain in the highest part of all the island, close to the town of *Patmos*. Here it might be secure from pirates; for the building is

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(1) *Patmos* has always been exposed to the attacks of pirates. *Tournefort* relates, that the town was formerly in the port of *La Scala*; but that the pirates compelled its inhabitants to abandon it, and to retire to the heights where it is now situate, close to the Monastery of *St. John*.

strongly fortified, and it is proof against any attack of that nature<sup>a</sup>. A Commissary of the *French* army proposed to accompany us upon this expedition; and, as the plan was highly approved, we set off, without further delay, for the Convent. The ascent is steep and rugged, but practicable for asses and mules; and upon the backs of these animals we proposed to convey the trunks. When we arrived at the Monastery, we were quite struck by its size and substantial appearance. It is a very powerful fortress, built upon a steep rock, with several towers and lofty thick walls; and if duly mounted with guns, might be made impregnable. According to *Tournefort*, it is said to have been founded by *Alexius Comnenus*, in consequence of the persuasion of *St. Christodulus*<sup>b</sup>; but *Dapper* relates, that the saint himself founded the Monastery, having obtained permission to this effect from *Alexius*, towards the

CHAP.  
I.

Monastery  
of *St. John*.

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(2) "Palmosa, Patmo anticamente detta, insula pesta nell'Arcipelago: sopra loquale: S. Joannis Evangelista scrisse il sacro Apocalypsi: essendo stato mandato in esilio da Domitiano Imperat. In memoria delquale, un bellissimo Monasterio del suo nome, da suoi Discipoli fu fabricato: et da caloiri hora habitato: conservandosi da corsari essere offeso." *Martin. Crus. Turco-Græcia, lib. iv. p. 302. Annot. Epist. Macar. Basil. sine anno.*

(3) *Voyage du Levant, tom. II. p. 141. Lyon, 1717.*

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I.

end of the *tenth* century, when he retired to *Patmos*, to avoid the persecution of the *Turks*<sup>1</sup>. *St. Christodulus* had been Abbot of *Latros*, a day and a half's journey from *Ephesus*, where he presided over twenty convents<sup>2</sup>. We were received by the Superior and by the Bursar of the Monastery, in the Refectory. Having made known the cause of our coming, we presented to them our circular letter from the *Capudan Pasha*: this, being written in *Turkish*, was interpreted by *Mr. Riley*. After a short consultation, they acquiesced in the proposal made for the *French* officers; and agreed to receive the whole of the baggage at the quay, within their walls; also a single officer to superintend the care of it, until a vessel should arrive from *Constantinople*, or from *Smyrna*, for its removal. This business being settled, we asked permission to see the *LIBRARY*, which was readily granted; and while the *French* Commissary went into the town to hire some mules, the two *Caloyers*, by whom we had been received, conducted us thither.

Library.

We entered a small oblong chamber, having

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(1) *Dapper. Descr. des Isles de l'Archipel.* p. 181. *Amst.* 1703.

(2) *Ibid.*



a vaulted stone roof; and found it to be nearly filled with books, of all sizes, in a most neglected state; some lying upon the floor, a prey to the damp and to worms; others standing upon shelves, but without any kind of order. The books upon the shelves were all printed volumes; for these, being more modern, were regarded as the more valuable, and had a better station assigned them than the rest, many of which were considered only as so much rubbish. Some of the printed books were tolerably well bound, and in good condition. The Superior said, these were his favourites; but when we took down one or two of them to examine their contents, we discovered that neither the Superior nor his colleague were able to read<sup>3</sup>. They had a confused traditionary recollection of the names of some of them, but knew no more of their contents than the Grand Signior. We saw here the first edition of the *Anthologia*, in quarto, printed at Florence, in capital letters, A. D.

Ignorance  
of the  
Monks,

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(3) Mons. De Choiseul-Gouffier (*Voyage Pittoresque de la Grèce*, tom. 1. p. 103.) found only three monks in Patmos who knew how to read. Sonnini speaks of their extraordinary ignorance; but he is mistaken when he affirms that they have no library. "There is no library," says he, "in the Convent; and of what utility would it be, among people who, for the most part, cannot read." See Sonnini's *Travels in Greece*, &c. ch. 36. p. 473. Lond. 1801.

CHAP. MCCCCXCIV.. a beautiful copy. At the extre-

I.

Manu-  
scripts.

city of this chamber, which is opposite to the window, a considerable number of old volumes of parchment, some with covers and some without, were heaped upon the floor, in the utmost disorder; and there were evident proofs that these had been cast aside, and condemned to answer any purpose for which the parchment might be required. When we asked the Superior what they were? he replied, turning up his nose with an expression of indifference and contempt, *Χειρόγραφα!* It was, indeed, a moment in which a literary traveller might be supposed to doubt the evidence of his senses; for the whole of this contemned heap consisted entirely of *Greek Manuscripts*, and some of them were of the highest antiquity. We sought in vain for the Manuscript of *Homer*, said to have been copied by a student from *Cos*, and alluded to upon a former occasion<sup>1</sup>. We even ventured to ask the ignorant monks, if they had ever heard of the existence of such a relic in their library. The Bursar<sup>2</sup> maintained that he

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(1) See Vol. III. Ch.VII. p. 263. Octavo Edition.

(2) *Paul Ricaut* has well described the state in which we found the *Patmos* Library; and also mentions this office of *Bursar*, whose business it is to take care of the books. "Every monastery hath its library of books, which are kept in a lofty tower, under the custody

had, and that he should know the Manuscript if he saw it<sup>s</sup>. Presently he produced from the

CHAP.  
I.

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custody of one whom they call Σκισφόλλικα, who is also their steward, receives their money, and renders an account of all their expenses: but we must not imagine that these libraries are conserved in that order as ours are in the parts of Christendom; that they are ranked and compiled in method, on shelves, with labels of the contents; or that they are brushed and kept clean, like the libraries of our Colleges: but they are piled one on the other, without order or method, covered with dust, and exposed to the worm." *Ricault's State of the Greek and Armenian Churches*, p. 260. Lond. 1679.

(3) This Manuscript was afterwards discovered by Mr. *Walpole*, in the hands of a schoolmaster, at the Grotto of the *Apocalypse*, below the Monastery. Mr. *Walpole's* observations upon this Library are particularly interesting; because they prove that one of the Manuscripts brought away by the author was known to *Villoison*; and that the removal of the rest had excited some sensation in *Greece*, as appears by the inscription over the door.

"There was at *Patmos*, for many years, a school frequented by the Modern *Greeks*, which possessed a higher reputation than any other in the *Levant*. This has now yielded the pre-eminence to one established at *Kidonias*, near *Smyrna*. A *Greek* in the island of *Antiparos*, who accompanied us to the grotto there, told me he had been educated at *Patmos*; and repeated to me the beginning of the Romance of the *Æthiopics* of *Heliodorus*. During our stay at *Patmos*, we visited the lower Monastery, where the grotto is shewn in which *St. John* wrote the *Apocalypse*: it is called Θισσηπύσσιν. Here is also a small school; we found the schoolmaster reading a manuscript *Homer*, with some notes; it was written on paper; and did not appear of great date.

"The Monastery on the summit of the island is a very handsome building: from it, we had a most extensive view over the *Archipelago*, and some of the *Greek* islands. In the two visits I made to *Patmos*, I was not permitted to examine, as I wished, the collection of books and papers in the Library of the Monastery of *St. John*. There was no *Greek* in the place from whom I could obtain any satisfactory information. On the shelves, in compartments, are arranged

Theological

CHAP. I. heap the volume he pretended to recognise :  
 { it was a copy of the Poems of *Gregory of Nazianzus*<sup>1</sup>, written upon vellum, evidently as old

Theological works : these, *Villoison*, in his visit to the island, found less injured than the manuscripts of classical writers. The monks told him, that, twenty years before his arrival, they had burnt from two to three thousand manuscripts; *duo vel tria millia circiter codicum combussisse*. Of these *reliquiæ Dunædm*, a copy of the *LEXICON OF CYRILL* had escaped the flames, and was preserved by the Abbot.

"On one side of the Library is a confused heap of what appears, for the most part, to be manuscript, consisting both of vellum and paper. Here, if an accurate search were made, might be found probably many literary fragments of importance. Over the door of the Library are the following lines; intended, doubtless, for hexameter verses: they were placed there, as the date informs us, in 1802.

Διὸς, Ἄντρε, κύνται ὅσαι φαῖναι χερσὶ γράφει βίβλοι,  
 Ἄνδρ' ἢ φέρτεροι πινυτὶ χρυσοῦ δοκίμουσαι  
 Ταῦτ' ἔσθ' ἡμεῖς φύλαξ σὺο μᾶλλον βίότοιο,  
 Τῶν δέμος οὐνεκα δ' νῦν ταὶ γίνετο φηγγίβωλος γι.  
 ἐπὶ ἔτους Α ω β' Μῆνος Αὐγούστου.

"IN THIS PLACE ARE LYING WHATEVER MANUSCRIPTS THERE ARE OF NOTE: MORE ESTIMABLE ARE THEY TO A WISE MAN THAN GOLD: GUARD THEM, THEREFORE, WATCHFULLY, MORE THAN YOUR LIFE; FOR ON THEIR ACCOUNT IS THIS MONASTERY NOW BECOME CONSPICUOUS.—IN THE MONTH OF AUGUST, THE YEAR 1802."

*Walpole MS. Journal.*

The inscription over the door of the Library has been added since the author's visit; and the *Lexicon of Cyrill*, mentioned by *Villoison*, is the identical Codex he bought of the Superior, and brought away. For a more detailed account of the *MSS. of Greece*, the Reader is referred to some remarks by Mr. *Walpole*, in the beginning of this Section.

(1) In the First Edition of this Part of the Author's Travels, he had inadvertently written the name of this city *Nazianzen*; for which he was reproved by a writer, in the *Quarterly Review*, maintaining that

as the ninth century. The cover and some of the outer leaves had been torn off; but the rest was perfect. The ink had become red; a circumstance alluded to by *Montfaucon*, in ascertaining the age of *Greek Manuscripts*; and the writing throughout manifested an equal degree of antiquity\*. What was to be done? To betray any extraordinary desire to get possession of these treasures, would inevitably prevent all possibility of obtaining any of them. We referred the matter to *Mr. Riley*, as to a person habituated in dealing with knavish *Greeks*; and presently such a jabbering took place, accompanied with so many significant shrugs, winks, nods, and grimaces, that it was plain something

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that it ought to be written *Nazianzum*!!! for which no authority can be adduced in the *Greek* language. The real name of this city was NAZIANZUS. To prove this, it is only necessary to refer to the life of *Gregory Nazianzen* by *Gregory Nyssen*: Πατρὶς μὲν αὐτοῦ, ἡ διουσίς τῶν Καππαδοκῶν, πόλις δὲ NAZIANZOS. / . *Gregor. Nazianz. Vit. p. 3. L. Par. 1608.*) But in the *Themes of Constantine Porphyrogenitus* (Thema Secund. apud *Bandur. Imper. Orient. tom. I. p. 7.*) the same city is also called NAZIANZUS. τῆς δὲ διουσίας Καππαδοκίας ἐστὶ πόλις ὑπὸ ἡγεμῶνα, ἐκ τῶν Τύανα, Φαυστινέπολιν, Κυβερτίαν, NAZIANZOS, &c. &c. and in the *Synecdemus of Hierocles*, it is also written Ναζιανζός. Vid. p. 45. tom. I. *Bandur. Imper. Orient.*

(2) "Quod autem jam in vetustioribus manuscriptis Græcis conspiciamus atramentum, a prisco nigrore multum recessit: nec tamen omnino flavum languidumque evasit; sed fulvum rutilumque manet, ut persæpe a minii colore non multum recedat. Id autem observare in Codicibus permultis a quarto ad duodecimum usque sæculum." *Montfaucon. Palæog. Græc. lib. i. c. 1. p. 2. Paris, 1708.*

## CHAP.

## I.

Discovery  
of the  
*Patmos*  
*Plato.*

like a negotiation was going on. The author, meanwhile, continued to inspect the heap; and had soon selected the fairest specimen of *Grecian* calligraphy which has descended to modern times. It was a copy of the twenty-four first Dialogues of *Plato*, written throughout, upon vellum, in the same exquisite character; concluding with a date, and the name of the calligraphist. The whole of this could not be ascertained at the instant<sup>1</sup>. It was a single

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(1) This Manuscript, after the author's return to *England*, remained in the hands of his friend, the late Professor *Porson*, until his death. It is now, with the other MSS. from *Patmos*, &c. in the *Bodleian* Library at *Oxford*. For further particulars concerning it, the reader is therefore referred to the *Catalogue* of all the MSS. brought from *Greece* by the author, written by the celebrated Professor *Gaisford*, and printed at the *Clarendon Press* in 1812; a work which has impressed every scholar with the most profound admiration of the writer's learning and great critical acumen. Reference may also be made to the observations of ONE, who could best have appreciated Professor *Gaisford's* surprising talents; namely, of the illustrious *PORSON* himself; as they are now published in his *Adversaria*, by his successor Professor *Monk*, and the Rev. *Charles Blomfield*; the learned editors, respectively, of *Euripides* and of *Æschylus*. To mention every person who has contributed to the celebrity of this inestimable volume, would be to enumerate the names of almost all the eminent *Greek* scholars in the kingdom. Of the importance of the marginal notes, and the curious fragments they contained from *Greek Plays* that are lost, together with a variety of particulars relating to the other Manuscripts here mentioned, the author does not intend to add a syllable: it were presumptive and superfluous to do so, after the observations already published upon the subject. His only aim is, to give a general narrative of the manner in which he succeeded in rescuing these Manuscripts from rottenness and certain destruction in the Monastery.

volume in folio, bound in wood. The cover was full of worms, and falling to pieces: a paper label appeared at the back, inscribed, in a modern hand, *Διάλογοι Σωκράτους*: but the letters of *Plato's* name, separated by stars, appeared very distinctly as a head-piece to the first page of the Manuscript, in this manner:

Π \* Λ \* Α \* Τ \* Ω \* Ν \* Ο \* Κ

A postscript at the end of the volume stated that the Manuscript had been "*written by John the Calligraphist, for Arethas, Dean of Patræ, in the month of November 896, the 14. year of the Indiction, and 6404. year of the world, in the reign of Leo son of Basilus, for the sum of thirteen Byzantine Nummi,*" about eight guineas of our money. The Manuscript mentioned by *Dorville* on *Chariton*<sup>2</sup> is one year older.

The author afterwards discovered a LEXICON OF ST. CYRILL of *Alexandria*, written upon paper, without any date, and contained in a volume of Miscellanies. He also found two small volumes of the PSALMS and of GREEK HYMNS, accompanied by unknown characters, serving as *antient Greek musical notes*. They are

Discovery  
of other  
valuable  
MSS.

2) See *Dorville* on *Chariton*, pp. 49, 50.

CHAP. the same which the Abbé *Barthelemy* and other writers have noticed; but their history has never been illustrated. Besides these, he observed, in a Manuscript of very diminutive size, the curious work of PHILE upon Animals<sup>1</sup>, containing an account of the *Ibis*, bound up with twenty-three other Tracts upon a great variety of subjects<sup>2</sup>. After removing these volumes from a quantity of theological writings, detached fragments, worm-eaten wooden covers (that had belonged to books once literally bound in boards), scraps of parchment, Lives of Hermits, and other litter, all further inquiry was stopped by the promptitude and caution of Mr. *Riley*, who told us the Superior had agreed to sell the few articles we had selected, but that it would be impossible to purchase more; and that even these would be lost, if we ventured to expose them to the observation of any of the inhabitants of the town. Then telling us what sum he had agreed to give for them, he concealed two of the smaller volumes in the folds of his *Turkish* habit, entrusting to the honour of the two *Caloyers* the task of conveying the others

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(1) Τοῦ Φιλῆ περὶ ζώων ἱστορίας διὰ σελήων.

(2) See Professor *Gaisford's* "*Catalogus sive Notitia Manuscriptorum*," &c. p. 62. Oxon. 1812.



on board our vessel in the harbour. Upon this CHAP.  
I  
*honour*, it must be confessed, we did not rely with so much confidence as we ought to have done; but as there was no other method which promised any chance of success, we were forced to comply; and we left, as we believed, the most valuable part of our acquisition in very doubtful hands. Just as we had concluded this bargain, the *French* Commissary returned; and finding us busied in the Library, afforded an amusing specimen of the sort of system pursued by his countrymen, upon such occasions. "Do you find," said he, "any thing worth your notice, among all this rubbish?" We answered, that there were many things we would gladly purchase. "Purchase!" he added, "I should never think of purchasing from such a herd of swine: if I saw any thing I might require, I should, without ceremony, put it in my pocket, and say, *Bon jour!*"

After this, some keys were produced, belonging to an old chest that stood opposite to the door of the Library; and we were shewn a few antiquities which the monks had been taught to consider as valuable. Among these, the first thing they shewed to us was AN ORIGINAL LETTER FROM THE EMPEROR ALEXIUS

Manu-  
script in  
the hand-  
writing of  
*Alexius*  
*Comnenus.*

CHAP.  
I.

COMNENUS, concerning the establishment of their Monastery, inscribed upon a large roll, and precisely corresponding, in the style of the manuscript, with the fragment preserved by *Montfaucon*, in his *Palæographia*<sup>1</sup>. Besides this, were other rolls of record, the deeds of succeeding Emperors, with their seals affixed, relating to the affairs of the Convent. We calculated the number of volumes in the Library to be about a thousand; and of this number, above two hundred were in manuscript. After we had left the Library, we saw, upon a shelf in the Refectory, the most splendid Manuscript of the whole collection, in two folio volumes, richly adorned: it was called the THEOLOGY OF GREGORY OF NAZIANZVS<sup>2</sup>, and purported to be throughout IN THE HAND-WRITING OF THE

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(1) "IMPERATORIS GRÆCI EPISTOLÆ INSIGNE FRAGMENTUM." See *Montfaucon, Palæog. Græc. p. 266. Paris, 1708.* This Epistle is believed by *Montfaucon* (from the remains of the Signature \*\*\*\*\*TANTINUS) to have been written in the ninth century, by *Constantinus Copronymus*, to *Peppin*, the French king. The style of the writing very much resembles that which is now lying in the Library at *Patmos*.

(2) *Cave* mentions a work of *Gregorius Nazianzenus* under this title: "*De Theologiâ Orationes V. contra Eunomianos et Macedonianos*:" (see *Scriptor. Ecclesiast. Hist. Lit. Sæculum Ariuanum*, p. 200. *Lond. 1688.*) but the *Patmos* MS. being in two large folio volumes, in all probability contains other of *Gregory's* writings.

EMPEROR ALEXIUS'. Nothing could be more beautiful. As a singular circumstance, it may also be mentioned, that we saw upon the same shelf, and by the side of this, a Manuscript of the writings of *Gregory's* greatest admirer, ERASMUS.

CHAP.  
I.

The *Capudan Pasha's* letter enabled us to order bread from the island for our voyage; and this the monks promised to see provided. The inhabitants import wheat from the *Black Sea*; and they have twelve small vessels engaged in commerce, with which they trade to different ports in the *Euxine* and to the *Adriatic*, bringing corn for their own use, and also carrying it as far as *Ancona* in Italy. In *Tournefort's* time, there were hardly three hundred men upon the island, and at least twenty women to one man. The population remains nearly the same as it was

State of the  
Island.

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(3) This MS. is noticed in the *Patmos Catalogue* (*See the beginning of this volume, p. 21.*); and the same circumstance is related of the hand-writing of the Emperor *Alexius*: it is there called, in modern Greek, "*A work of Gregory the Theologian, which is in the hand-writing of the Emperor Alexius Comnenus; his own hand-writing.*" Γρηγορίου τοῦ Θεολόγου ἵνα βιβλίον, τὸ ὁποῖον ἵνα γράψῃ τὸν βασιλέως Ἀλεξίου τοῦ Κομνηνοῦ τοῦ ἰδίου γράψῃ. There were, however, two *Calligraphists* of this name *Alexius*; the one wrote the *Lives of the Saints* in 1292; the other, a MS. of *Hippocrates* in the fourteenth century. See *Montfaucon, Pal. Gr. lib. i. p. 94. Par. 1708.*

CHAP.  
I.

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Antient  
Medals,

when he wrote; for, as it is observed by *Sonnini*<sup>1</sup>, “ While the monasteries swarm with sluggards, the fields become deserts; and population is consequently diminished. Yet, in the neighbouring isles, *Patmos* is described as the University of the *Archipelago*: it is hither that the *Greek* families send their sons to be educated, by a set of monks unable to read their own, or any other language. After we left the Monastery, we paid a visit to Mr. *Antonio Gilly*, the *Prussian* Consul, of whom we purchased several *Greek* medals. Among these, were a bronze medal of *Eleusis*, representing *Ceres* in her car, drawn by two *serpents*, with a *sow* on the reverse; and two beautiful gold medals of *Lysimachus* and of *Philip*, in as high a state of preservation as if they had been just issued from the mint. The freshness of their appearance might induce a suspicion of their being a modern fabrication, if it were not a well-known fact that to imitate the best coinage of *Thrace* and *Macedonia* is impossible; and therefore, in such cases, we may defy imposture. The present price of *Greek* medals, throughout the *Levant*, is generally the same; unless they be found, as it

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(1) Travels in *Greece*, &c. p. 473. *Lond.* 1801.

sometimes happens, in the hands of trading antiquaries and ignorant pretenders to a knowledge of antiquity, when the most absurd and exorbitant prices are set upon them. The usual rate of selling them, among the poor artificers in gold and silver found in almost all the towns, is this: for gold medals, twice their weight in *Venetian sequins*; for silver, from two *piastres* to five, or six, according to the size; and for bronze<sup>2</sup>, about a *pará* for each medal. Hence it must be evident, that, with the exception of the silver (which are generally of the highest antiquity, and always estimated below their present price in *England*), the medals of *Greece* may be purchased cheaper in *London* than in the *Levant*. Indeed, the *Grecian* copper coinage is now considered as being of such modern date, that it is little valued by collectors of *Greek* medals<sup>3</sup>. *Roman* copper is found in great abundance; and among this may be easily obtained many rare and valuable coins, illus-

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(2) The author has generally used the word *bronze*, instead of *brass*, as applied to *Grecian* antiquities; and for this reason: antient bronze consists of *copper* containing about ten per cent. of *tin*, and therefore differs from *brass*, which is a compound of *copper* and *zinc*.

(3) It has been sold in *London* for a price equivalent to the weight of the metal.

CHAP. I. { trating the history of *Grecian* cities, where no medals were struck during the period in which they were governed by their own laws. No medal of *Patmos* has been discovered; neither is it likely that any ever did exist, as the island was hardly inhabited when the *Romans* made it a place of exile. The gold medals sold to us by the *Prussian* Consul were, in all probability, not found upon the island, but brought by its trading vessels: it is a common occurrence to meet with such antiquities in the hands of *Greek* sailors, who collect them for sale. The medal of *Lysimachus* exhibited, as usual, a fine portrait of the deified *Alexander*; whose image, "expressed on gold or silver," was so long considered as propitious to its possessor<sup>1</sup>. Concerning the medals of *Lysimachus*, and this image, the author must refer to a former work, rather than repeat what has been already published<sup>2</sup>; but with regard to the gold medals of *Philip*, bearing the legend ΦΙΛΙΠΠΟΥ, so much doubt has generally prevailed, that it may be proper to add a few words upon the subject. It has been usual

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(1) "Dicuntur juvari in omni actu suo qui Alexandrum expressum vel auro gestitant vel argento." *Trebell. Pollio, Quiet.* xiii. p. 1090. *Hist. Rom. Script. apud H. Steph.* 1568.

(2) See "*Tomb of Alexander*," *Camb.* 1805.

to attribute them to PHILIP THE SECOND, the father of *Alexander* the Great, simply from the circumstance of the gold mines being discovered during his time, and of which he was the possessor'. There is, however, much greater probability that they were struck during the reign of PHILIP ARIDÆUS, and for the following reasons: *first*, that some of them have the legend ΒΑΣΙΛΕΩΣΦΙΛΙΠΠΟΥ, a title not found upon *Greek* medals before the time of *Alexander* the Great<sup>4</sup>; *secondly*, that in these medals the art of coining was carried to a degree of perfection unknown in any former period, and to which it never afterwards attained. The medals of the *Macedonian* kings before the age of *Alexander* have no resemblance, whether in form, in weight, in substance, or in the style of their fabrication, to those which bear the name of PHILIP: the only examples to be compared with them, in beauty and perfection of workmanship, are the medals of *Lysimachus*; and even these are in a certain degree inferior. Many of the medals of *Alexander* the Great,

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(3) *Pellerin* Recueil de Médailles de Rois, p. 9. Paris, 1762.

(4) *Hardouin* and *Frœlich* ascribed all the medals with this legend to PHILIP ARIDÆUS. *Eckhel* maintained a different opinion. See *Doctrina Num. Vet.* Pars I. vol. II. p. 94. Vindobon. 1794.

CHAP.  
I.

although remarkable for boldness of execution and for the sharpness of the *die*, betray something of the rude style discernible in the coinage of his predecessors, although the art were subsequently carried to such an extraordinary point of perfection during the reigns of *Lyimachus* and of *Philip Aridæus*. In order to form a correct opinion upon this subject, and to be convinced that the gold coinage now alluded to did not belong to the age of *Philip the Second*, something more is requisite than the examination of a particular medal: it is necessary to view the whole series of the coins of the *Macedonian* kings, and, by observing the changes introduced into their mint, to become acquainted with the style which denoted the progress of the art at any particular period; from the unfigured reverses and indented squares of *Alexander the First* and of *Archelaüs*, struck nearly five centuries before the *Christian* æra, to the exquisite perfection of design and the elegant fabrication visible in the medals of *Macedon* and *Thrace*, under the immediate successors of *Alexander the Great*.

A few of the inhabitants came to the Consul's house, to see us. Nothing can be more remarkable than the situation of the town, built upon



the edge of a vast crater, sloping off, on either side like the roof of a tiled house. Perry has compared it to "*an asses back*;" upon the highest ridge of which stands the Monastery<sup>1</sup>. The inhabitants, therefore, have no space for exercise, either on foot or on horseback: they can only descend and ascend by the rugged path that leads to the harbour. On one of the towers of the Monastery, a *look-out* is regularly kept for the pirates; the view here being so extensive, that no vessel can approach the island without being perceived. We returned, to enjoy the prospect from this place. The sight was extremely magnificent; as may be conceived by any reader who will judge from the appearance exhibited by the island itself, and by this Monastery, at the distance of six leagues at sea<sup>2</sup>. We commanded the whole Island of *Amorgos*, which is nearly forty miles from the nearest point of *Patmos*<sup>3</sup>; and were

Extensive  
Prospect.

(1) *Perry's View of the Levant*, p. 483. *Lond.* 1743. *Tournefort* makes the same comparison with reference to another island, that of *St. Minas*. "*Elle est faite en dos d'âne.*" *Voyage du Levant*, tom. II. Lett. x. p. 150. *Lyon*, 1717.

(2) See the former Section, Vol. II. of the Quarto Edition, Plate facing p. 194.

(3) Thirteen leagues, according to the Chart of *D'Anville*, published at *Paris*, October 1756.

CHAP. I. surrounded by many of the grandest objects  
 in the *Archipelago*.

Holy  
 Grotto.

As we descended from the great Monastery of *St. John*, we turned off, upon our right, to visit a smaller edifice of the same nature, erected over a cave, or grot, where the *Apocalypse*, attributed to that Evangelist, is said to have been written. It can hardly be considered as any other than a hermitage, and it is entirely dependent upon the principal Monastery. As to the cave itself, whence this building derives its origin, and to which it owes all its pretended sanctity, it may be supposed that any other cave would have answered the purpose fully as well: it is not spacious enough to have afforded a habitation even for a hermit; and there is not the slightest probability that any thing related concerning it, by the monks, is founded in truth. The reader will find a very accurate representation of it in *Tournefort*<sup>1</sup>, shewing the crevices in the stone through which it is pretended that the Holy Spirit conveyed its dictates to the Apostle. It affords another striking proof, in addition to many already enumerated, that there is no degree of absurdity

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(1) *Voyage du Levant*, tom. II. p. 145. à *Lyon*, 1717.

too gross for the purposes of *altaraĝe* and superstition. "There seemed to be something like a school held in the *building* erected about this cave; but the only monk who shewed the place to us, and who appeared to superintend the seminary, was not much better informed than his godly brethren in the parent monastery<sup>2</sup>.

Descending from this place towards the Port of *La Scala*, we were met by several of the *Frenchmen*, coming with the Commissary to invite us to dinner: so grateful were they for the attention paid to their request, and the consequent safety of their baggage, that each seemed to strive with the other who could render us the greater civility. We accepted their invitation; and were conducted into a warehouse near the quay, where a large table was prepared, with fish, wine, and biscuit. Here we found several *French* women, conversing with their usual gaiety; and we all sat down together. During dinner, the conversation turned upon the events that had happened in

Dinner  
given by  
the *French*  
Officers.

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(2) Mr. *Walpole*, who arrived afterwards, has mentioned, in his Journal, that the schoolmaster was able to read. He found him reading a Manuscript of the *Odyssey* of *Homer*. See the Extract from Mr. *Walpole's Journal*, in a preceding page of this Chapter.

CHAP.  
I.*Barthelemy.*

*Egypt*; and, as each began to boast of his personal prowess in the late campaign, some contradictions took place, and a most turbulent scene of dispute ensued. In the midst of this, a figure entered the warehouse, whose appearance silenced the whole party, and was particularly gratifying to our curiosity. It was *Barthelemy*, the famous *Greek* pirate, who engaged in the *French* service under *Buonaparté*, and was chief of a regiment of *Mamalukes* in *Egypt*. His figure was uncommonly martial and dignified: he wore the *Mamaluke* dress, and carried a large knotted club as a walking-staff. Placing himself at the table, he began to complain, in a very hoarse voice, of the treatment he had experienced, which he stated to be contrary to the most solemn stipulations; contrary to his deserts; and highly dishonourable to the *French* army, for whom he had fought so many battles, and made such important sacrifices. They made free, it seemed, with his women; of whom he had many, that he was conveying, as his property, to *France*. One or two of the principal persons present endeavoured to pacify him, by the assurance that he should not be molested in future; and filling a large goblet of wine, proposed to him to drink "Success to the *Republic*, and the liberation of *Greece*." The

wary old Corsair did not appear to relish the toast; and had probably, by this time, both heard and seen quite enough of *Gallic* emancipation. CHAP.  
I.

We remained near a week at *Patmos*. The next day we revisited the Monastery, and were again admitted to the Library. We found it would be impossible to purchase any other Manuscripts than those for which we had stipulated; for upon this, and every subsequent occasion, some of the inhabitants of the town thought proper to accompany us into the Convent. The Superior took occasion to assure us, that both he and the Bursar were willing enough to part with the χειρόγραφα; but that if it were known to have brought them any gain, the people of *Patmos*, acting as spies for the *Capudan Pasha*, would make it the cause of a very heavy imposition upon the Monastery. We could not procure a Catalogue, either of the Manuscripts or of the printed books'.

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(1) The *Marquis of Sligo* afterwards visited *Patmos*, and obtained the Catalogue alluded to in a preceding Note: it is written in modern *Greek*, and contains a List of all the Books in the *Patmos* Library. This Catalogue his Lordship kindly presented to the author. Nothing is said in it as to the editions of the different authors, nor a syllable concerning the age of the Manuscripts: the reader is however referred to it, for more detailed information concerning the latter; and to the Dissertation by Mr. *Walpole*, in the beginning of this Volume.

## CHAP.

## I.

Women of  
the Island.

This day we dined with the monks, and afterwards went again into the town. The women of the island, here collected as it were upon a single point, are so generally handsome, that it is an uncommon sight to meet with any who are otherwise. Their houses are kept very clean: it is customary with them to raise their beds at least ten feet from the floor, and they ascend to them by steps. *Dapper* mentions several villages in *Patmos*, existing at present only in his work<sup>1</sup>. The island produces very little *wheat*, and still less of *barley*: even the corn consumed in the Monastery is brought from the *Black Sea*. There are several bells at the Monastery, which the monks are frequently ringing. The enjoyment of this noise is considered as a great indulgence; bells being prohibited by the Turks. *Dapper* says, that, excepting upon *Mount Libanus*, *Patmos* is the only place in all the *Turkish* empire where bells may be heard<sup>2</sup>: in this he is, however, mistaken, for *Naxos* has the same privilege.

Bells.

The whole of Sunday, *October the eleventh*, was passed in great anxiety, being the day on which the Superior of the Monastery had

(1) *Dapper*, *Déscription des Isles de l'Archipel*, p. 181. *Amst.* 1703.

(2) *Ibid.* p. 180.

engaged to send the remaining Manuscripts purchased by the author from the Library. Mr. Riley had left *Patmos* for *Constantinople*; and we began to fear, as the evening approached, that his absence might become the pretext for a breach of contract on the part of the monks. Towards sun-set, being upon the deck of our caïque, and looking towards the mountain, we discerned a person coming down the steep descent from the Monastery towards the port: presently, as he drew near, we perceived that he had a large basket upon his head, and that he was coming towards the quay, opposite to the spot where our vessel was at anchor. Upon his arrival, we saw him making signs for a boat; and we sent to him the little skiff belonging to our caïque. As he came alongside, he said, aloud, that he had brought the *bread* ordered for us in consequence of our letter from the *Capudan Pasha*; but coming upon deck, he gave a significant wink, and told us the Superior desired that we would “empty the basket ourselves, and count the loaves, to see that all was right.” We took the hint, and hurried with the precious charge into our birth; where, having turned the basket bottom upwards, we found, to our great joy, the Manuscript of PLATO, the POEMS OF GREGORY, the work of

Stratagem  
for obtain-  
ing the  
Greek Ma-  
nuscripts.

CHAP.

I.

PHILE, with the other Tracts, the two volumes containing the *Greek Musical Notes*, and the volume of *Miscellanies* containing the *LEXICON OF ST. CYRILL*: these we instantly concealed beneath a mattress in one of our cots; and making a grand display of the loaves, returned with the basket upon deck, giving a handsome present to the porter, and desiring he would inform the Superior, with our most grateful acknowledgments, that “*all was perfectly right.*” Having set him again on shore, we gave orders to our Captain to have every thing ready for sailing the next morning, and to stand out of the port as soon after sun-rise as possible; intending to leave *Patmos*.

In this design we were, however, disappointed; but as the delay which ensued gave us an opportunity of discovering some curious *geological* phænomena, we had no reason to regret that we were thus detained.

Fruitless  
attempt to  
leave the  
Island.

At seven o'clock the next morning, the wind served, and we hoisted sail. Steering *east* out of the harbour, and then putting the head of our caïque towards the *north*, we endeavoured to double the *north-eastern* point of the island. *Tournefort*, who is always accurate, published,



a century ago, a better map of *Patmos* than can be found in any other work<sup>1</sup>. Such is often the inaccuracy of *Dapper*, notwithstanding the industry shewn in his compilation relative to the islands of the *Archipelago*, that he describes the harbour of *La Scala* as on the western side of the island, opposite to the Isle of *Naxos*<sup>2</sup>; perhaps confounding it with *Tournefort's Port de Merica*. *PATMOS* has many ports; and from this cause it is so much infested by pirates, who resort to the port of *La Scala* to careen their vessels, and for fresh water. During the last war maintained by the *Venetians* against *Candia*, *La Scala* was the wintering-place of their fleet: there are many ruined buildings near the quay. The most contradictory accounts have been published of the island; some describing it as the most barren rock of the *Archipelago*<sup>3</sup>, and others

CHAP.  
I.

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(1) See the *Pignette* to this Chapter, taken from the edition of *Lyon*, 1717, tom. II. p. 140; and engraved with little addition.

(2) "Le meilleur port de cette île et tout l'*Archipel* est au devant de la ville de *Patino*, du côté d'*occident*, vis-à-vis de l'île de *Naxos*. Il est généralement connu parmi les marins sous le nom de *La Scala*." (*Description des Isles de l'Archipel*. p. 179. *Amst.* 1703.) To such mistakes a compiler may be liable; but when he undertakes to explain the legends upon *Greek* medals, the reader is little prepared for an interpretation like the following. "KOINONΚΥΠΡΙΩΝ, c'est à dire, *Conon des Cypriens*. Ce *Conon* étoit apparemment le fondateur du temple"!!! *Ibid.* p. 523.

(3) *Tournefort*, tom. II. p. 142. *Lyon*, 1717.

CHAP  
L

extolling its fertility<sup>1</sup>. From all that we could collect upon the subject, it is as capable of repaying the labours of husbandry as any other of the neighbouring isles, were it not for the danger to which property is exposed, from the continual incursions of the pirates. Its harbours render it an important station, as a place of commerce: but the circumference of the whole island does not exceed eighteen miles, although, according to *Pliny*, it be equal to thirty<sup>2</sup>. It seems to have been hardly known before the *Christian* æra. *Strabo* merely notices its situation as one of the *Sporades*, near to *Amorgos*, *Lebinthus*, and *Leria*<sup>3</sup>.

View of  
Samos.

As we sailed to the northward of the island, we were surprised to see *Samos* so distinctly in view. It is hardly possible that the relative situation of *Samos* and *Patmos* can be accurately laid down in *D'Anville's*, or any more recent chart; for keeping up to windward, we found ourselves to be so close under *Samos*, that we had a clear view, both of the island and of the

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(1) *Dapper*, p. 179. *Amst.* 1703. *Georgirenez*, &c.

(2) *Hist. Nat. lib. iv. cap. 12. tom. I. p. 224. L. Bat. 1635.*

(3) Πάριον ὁ ἵερὸς καὶ ὁ Πάτμος, &c. &c. *Strabon. Geog. lib. xvii p. 712. Oxon. 1807.*

town<sup>4</sup>. This island, the most conspicuous object, not only of the *Ionian Sea*, but of all the *Ægean*, is less visited, and of course less known, than any other: it is one of the largest and most considerable of them all; and so near to the main land, that it has been affirmed persons upon the opposite coasts may hear each other speak<sup>5</sup>. The generality of *Greek* authors describe its circumference as equal to eighty-seven and a half of our miles. *Strabo* considers it as somewhat less: but its surprising elevation and relative position, with regard to the lower islands of *Fourni* and *Nicaria*, make it a landmark all over the *Archipelago*. According to *Constantine Porphyrogenitus* any very lofty place was called *Samos*<sup>6</sup>. The name of KATABATH was antiently given to the terrible rock which forms the cape and precipice upon its *western* side, as collecting the clouds, and generating thunder: *Jupiter the Thunderer* being also called *Καραβάτης Ζεύς*<sup>7</sup>. One of the monasteries is

CHAP.  
I.

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(4) The relative position of these islands seems to be more accurately delineated in the old Map of *ANTIENT GREECE*, by *William Delisle*, dated *Paris, October 1707*.

(5) *Dapper*, p. 190. *Amst.* 1703.

(6) See also *Tournefort*, tom. II. lett. 3. *Lyon*, 1717.

(7) *Καραβάτης Ζεύς, παρὰ τὸ καραβιάζιον τὸν καπνόν. Suidas. Jul. Poll. lib. i. cap. 1. Libanius, Legat. ad Julian. Pausan. Eliac. prior Pharnutus*

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called *Παναγία Βρονδιά*, *Our Lady of the Thunder*. There are four nunneries upon the island, and above three hundred private chapels; yet the population does not exceed 12,000 men; which is explained by *Tournefort*, who says, that the island is entirely in the hands of churchmen, possessing seven monasteries. The swarm of *Caloyers* and *Greek Papas* have made a desert of this fine island; where all the qualification necessary to become a priest, and live by the industry of others, is the talent of being able to repeat mass from memory. The Bishop of *Samos*, who is also Bishop of *Nicaria*, enjoys an annual income of two thousand crowns; and derives, besides, a considerable revenue from the *important services* he renders to the islanders, in blessing for them their water and their cattle in the beginning of *May*. All the produce of the dairies on that day belongs to him: he has also two beasts out of every herd<sup>1</sup>. In such a state of affairs, we cannot wonder at the change that has taken place between the antient and the modern population of *Samos*: its fertility in former ages made it the subject of proverbial

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*Pharnutus in Jovis cognominibus*, speak of *Jupiter Καταβάρης*, who darts the thunder. See also *Tournef. Voy. du Lev. tom. II. p. 105. Lyon, 1717*; whence this note is taken.

(1) See *Tournef. Voy. du Lev. tom. II. p. 107. Lyon, 1717.*

admiration and praise<sup>2</sup>. It is related in *Athenæus*, that the fruit and rose trees of the island bore twice a year<sup>3</sup>. *Tournefort* says, that *Samos* is infested with wolves; and that *tigers* sometimes arrive from the main land, after crossing the little *Boccaze*<sup>4</sup>; thereby confirming an observation made by the author in the former section, with regard to the existence of *tigers* in *Asia Minor*.

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Passing across the great *Boccaze*, between *Samos* and *Icaria*, we were much struck by the extraordinary intensity of the deep blue colour of the sea; and this, which is as much a distinguishing characteristic of the *Archipelago* as the brightness of its sky, has been noticed by no writer, excepting our enchanting bard, whose poems are now so deservedly the theme of general praise<sup>5</sup>.

As evening drew on, we took the bearings of

(2) "Οἱ φῆμι καὶ ἰρνύων γάλα; καβάκωρου καὶ Μίνωιδος ἴφν. *Strabon. Geog. lib. xiv. p. 914. Ed. Oxon.*

(3) *Athen. Deipn. lib. xiv.*

(4) *Voyage du Lev. tom. II. p. 112. Lyon, 1717.*

(5) "He that has sailed upon the dark blue sea,  
" Has viewed at times, I ween, a full fair sight."  
*Byron's "Childe Harold," p. 69. Lond. 1812.*

CHAP. I. the principal headlands then in view; and found  
 { them to be accurately as follow :

<i>Fourni</i> . . . . .	N.
<i>Samos</i> . . . . .	N. N. E.
<i>Asiatic Coast</i> . . . . .	E. N. E.
<i>La Scala, Patmos Port</i> .	s. E.
<i>Groupe of small Isles</i> .	s. and by w.
<i>Island called Anguaro</i> .	s. w.
<i>Amorgos</i> . . . . .	s. w. and by w.
<i>Naxos</i> . . . . .	w. and by s.
<i>Cape of Icaria</i> . . . .	N. w. and by w. & w. N. w.

Whenever it is practicable to make these observations at sunset in the *Archipelago*, surrounded as a vessel always is by land, they ought to be carefully noticed.

After sunset, we were becalmed off the Point of *Icaria*; and remained, during part of the night, in a state of great apprehension, owing to the fears of our mariners with regard to the pirates. Some fires were exhibited on shore; first one, and then another above it, until we saw five burning at the same time. These our Captain maintained to be signals made by corsairs on the island, who were collecting to attack our vessel; consequently, we extinguished every light on board, and began to row with all the energy in our power, drawing off towards

NAXOS. *Icaria* is at present one of the grand resorts of these predatory rovers, who are always upon the watch for ships passing the *Bocaze* of *Samos*. Small vessels, unfortunately becalmed near to their haunts, have but little chance of escaping. *Icaria* is at present hardly known: it once gave name to the *Icarian Sea*<sup>1</sup>, and had two towns in the time of *Pliny*<sup>2</sup>. These must have been the small towns mentioned by *Strabo*<sup>3</sup>, of *Ænoe*, and *Drepanum*; called, in the *Doric* dialect, *Drecanum*. No traveller has sought for any antiquities upon *Icaria*; yet we are further informed by *Strabo*<sup>4</sup>, that it had a temple of *Diana*, called *Tauropolium*; and *Goltzius* has preserved a medal of the island, with the legend *IKAPIΩN*, representing *Europa* passing the sea upon a bull, with the effigy of *Diana*, armed with a bow, and accompanied by a hound, upon the reverse. It received the name of *Icaria*, from the story of the flight of *Icarus* from *Crete*, whose body, fabled to have been cast upon this island, after falling into the *Ægean*,

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(1) Νῆσος ἡ Ἰκαρία, ἀφ' ἧς τὰ Ἰκάριον πλάγος. *Strabon. Geog. lib. xiv. p. 915. Oxon. 1807.*

" *Icarus Icaris nomina fecit aquis.*"

*Ovid. Trist. lib. iii. El. 4. v. 22.*

(2) "Cum oppidis duobus, tertio amisso." *Hist. Nat. lib. cap. 12. tom. I. p. 223. L. Bat. 1635.*

(3) *Strabon. Geog. ubi supra.*

(4) *Ibid.*

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was buried by *Hercules*<sup>1</sup>; and this antient name it retains to the present day<sup>2</sup>. The *Italians*, but more especially the *French*, have introduced a number of appellations for the islands of the *Archipelago*, which do not exist among the *Greeks*: thus *Icaria* has been often called *Naccari*; *Cos*, *Stanckio*; and *Crete* almost always bears the name of *Candia*. Our *Casiot* mariners, in their common conversation, called these islands, severally, *Icaria*, *Cos*, and *Crete*; never using the words, *Naccari*, *Stanchio*, and *Candia*,

After labouring for several hours, the wind began to come in squalls from the south-west, directly contrary to our course for *Naxos*; the sky at the same time lowering, with flashes of lightning, to windward; a never-failing indication of violent gales in these seas. Our Captain proposed that we should run for the first port on the western side of *Patmos*: to this we gladly consented; and especially because he declared himself to be well acquainted with the entrance to a small harbour on that side of the island. As the daylight began to appear, we found ourselves close under some very high

Port of  
*Patmos*.

(1) *Pomp. Mela*, ii. cap. 7. *Ptolem.* 5. cap. 2. *Strab.* ubi supra.

(2) *Tournefort* made the same observation: "*Nicaria* n'a pas changé de nom, elle s'appelle *Icaria*, tout comme autrefois." *Voy. du Lev.* tom. II. p. 96. *Lyon*, 1717.



cliffs, in the face of which appeared a dark chasm, the narrow mouth of this port. Through this passage we entered; and, having brought our vessel to anchor, perceived that the harbour in which we were now stationed was opposite to that of *La Scala*, being separated from it only by a small isthmus. It proved to be a fine, clear day. The mercury in *Fahrenheit's* thermometer stood, at noon, at  $75\frac{1}{2}$ . Soon after coming to anchor, the author landed, with a view of examining the cliffs; as the ports of the island have the appearance of craters, and substances resembling lava are common among the fragments of its rocks. The Monastery of *St. John* is situate upon the highest verge of a crater of this description; and the harbour of *La Scala* owes its origin to another. Perhaps there is not a spot in the *Archipelago* with more of the semblance of a volcanic origin than *Patmos*. The cliffs exhibit no form of regular strata, but one immense bed of a porous black rock, in which are numerous nuclei of a white colour, as large as a pullet's egg, in the form of *crosses*. Those *crosses* are, of course, considered by the ignorant inhabitants as so many miraculous *apocalypitical types*: and it is singular that the monks have not, as is usual in such cases, some marvellous tale to relate of their origin. The

Geological  
Pheno-  
mena.

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I.

rock itself, upon a nearer examination, proved to be a very curious porphyry: the *nuclei* were all of them intersecting crystals of *feldspar*, imbedded in decomposing *trap*'. Among the *geological* phænomena of the *Archipelago*, it is perhaps impossible to point out any that are more worthy of observation than those which are exhibited in the cliffs surrounding this remarkable harbour; and there has never been exhibited specimens of *porphyry* where the crystals of *feldspar* are in any degree comparable in size with those which are now mentioned<sup>1</sup>.

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(1) We succeeded in detaching some of those twin crystals, tolerably entire: their intersection had taken place obliquely in the direction of their lateral planes, the major diameter of each crystal being parallel to that of its associate. Owing to this intersection, the appearance of a cross was exhibited whenever the nuclei, by *weathering*, had been worn away transversely, so as to become level with the superficies of the rock in which they were imbedded. This relative position and their colour give them some resemblance to *leucite*; differing from *leucite*, otherwise, in the size and shape of the crystals. *Leucite* is, however, so nearly allied to *feldspar*, that were it not for the very minute portion of *lime* which is found in the latter, their chemical constituents would be nearly the same, and in the same proportions; and possibly the double cleavage observed by *Haüy* in the former, which caused him to bestow upon it the name of *amphigene*, may be owing to some circumstance of intersection which so commonly characterizes the crystals of *feldspar*. At all events, it may be proposed as a *mineralogical* query, "Whether, if *leucite* be found before it has sustained the action of fire, it do not prove to be a variety of *Adularia*?"

(5) *Martin Crusius*, in his annotations upon an Epistle of *Macarius* (abbot of *Patmos*) to the *Greek* Patriarch, in 1579, has cited a work  
printed

This day, *Tuesday, October the thirteenth*, we observed, in a small garden near this harbour, a *Karob-tree* (*Ceratonia Siliqua*) in bloom. A few shrubs grew among the rocks, but we could procure no specimens of plants worth collecting for our herbary. The island abounds in *goats*, *rabbits*, and *partridges*. In the evening, we amused ourselves in fishing, and caught some *red mullets*. The harbour appeared as literally swarming with the most beautiful fishes, of all colours. We perceived some that were green, others that were blue, and again others that were striped. Our sailors taught us to use small shell-fish for our baits; and as we lowered these to the bottom, the water being as clear as crystal, the fish, tempted from their haunts among the marine plants that covered the rocks, were seen distinctly whenever they took the snare. The *Greeks* are very expert fishermen, and our sailors caught many more than we could do; they had also a curious method of luring the fish out of the spiral shells which we found here, by a continued and gentle tapping

CHAP.

I.

Plants.

Animals.

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printed at *Venice*, which states that the island is metalliferous. "*La quale insula, è montuosa, et ài vene di metalli copiosa.*" Vid. *Turco-Græcia*, lib. iv. p. 302. *Basil*, sine anno.

## CHAP.

## I.

of the shell with the point of a knife, accompanied by a tremulous whistling. We found several kinds of shell-fish; and could discern some large *scollops* lying upon the rocks beneath the clear still water, but they were out of our reach. Very fine *spunges* might also be gathered from the same rocks, all around the bay. It continued calm all the next day. The author went early on shore, to see if any antiquities might be found between the two ports; and was fortunate enough to discover two *Greek Marbles*; the first of which, a *bas-relief* with an *inscription*, he purchased and brought away. It was found by a peasant upon a small rocky isle near to the mouth of the harbour of *La Scala*. The sculpture had not much merit; but any relic is worthy of notice which exhibits an example of *Grecian* sculpture at *Patmos*, where no antiquity of this kind has hitherto been discovered. This marble is a *sepulchral tablet*, or CIPPUS, as distinguished from the STÉLÉ, and it is now deposited in the Vestibule of the University Library at *Cambridge*<sup>1</sup>. The subject represented is the DEATH-BED of "ARISTEAS

Marble  
Cippus.

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(1) See "*Greek Marbles*," No. XIII. p. 11. *Camb.* 1809.

SON OF ZOSIMUS. *A dog* is introduced into the design, apparently watching for the moment of dissolution. This figure, denoting the *Anubis* of the *Egyptians*, and *Hermes* of the *Greeks*, commonly appears upon sepulchral monuments, as a symbol of *Mercury* the conductor of the souls of the dead. Beneath the bas-relief is this inscription :

Α Π Ι C Τ Ε Α C  
Ζ Ο Σ Ι Μ Ο Υ

The other marble was also a *cippus*, nearly of the same form, with an inscription almost as brief as the preceding:

Δ Ι Ο Δ Ω Ρ Α  
Χ Ρ Η Σ Τ Ε  
Χ Α Ι Ρ Ε

The meaning of the word *χαῖρε* upon a *cippus* will hardly admit of dispute. The *Greeks* used it when they drank to each other's health. It is the common form of salutation, upon almost every *Grecian* tombstone. But those who are curious to learn its various significations, when used in conversation by the *Greeks*, may consult *Lucian* himself; who, when apprentice to his uncle, had often employed his chisel in carving the letters of a word on stone, which he after-

CHAP. wards used as the subject of one of his critical  
I. dissertations

Departure  
from Pat-  
mos.

This being the evening of the sixth day since our first arrival in *Patmos*, and perhaps being as well acquainted with it as if we had spent a year in its examination, we became impatient to leave it; and began to fancy, that as our *caïque* was hired by the month, its owners would create as much delay as possible, and loiter in port when they might safely venture out. Accordingly, after midnight, having roused the Captain, we told him that it was a fine night, and that we wished he would put to sea. This man was one of the most experienced pilots of the *Archipelago*, and as worthy a *Greek* as ever navigated these seas; but we had not at that time learned to place the confidence in him which he so highly deserved. He was very poor; and having become a widower in an early period of his life, had suffered his beard to grow, according to the manner of mourning in his native Isle of *Casos*, wearing at the same time a black turban. Without making any answer to our proposal, he continued, for the space of a

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(1) Vid. *Luciani Opera*, tom. III. p. 186. "*Pro lapsu in Salutando.*" Edit. Reitz. Bipont. 1790.

minute, looking up attentively, with his eyes fixed towards the zenith. Presently he shook his head; and pointing upwards, with his arm extended, asked us, How we liked the sky? As it seemed to be very clear, and there were many stars visible, we replied that there was every sign of fair weather. "Do you not see," said he, "some small clouds, which now and then make their appearance, and instantly afterwards vanish?" We confessed that we did; but rather hastily insisted, that instead of peering after signs in the sky, he should get the vessel out of harbour as speedily as possible. His only comment upon this order, so inconsiderately given, was a summons to his companions to heave the anchor, and hoist the sails. We had barely light enough to steer through the narrow channel at the entrance, without running against the rocks; and we had no sooner cleared the port, than there fell a dead calm. A prodigious sea, tossing our vessel in all directions, soon convinced us of the nature of the situation for which we had exchanged our snug birth but a few minutes before. Surrounded as we had been by the lofty cliffs of the island, we had not the most distant conception of the turbulent sea we should encounter. Our steady helmsman endeavoured in vain to keep the prow of

CHAP.

I.

Prognostics  
of Greek  
mariners.

## CHAP.

## I.

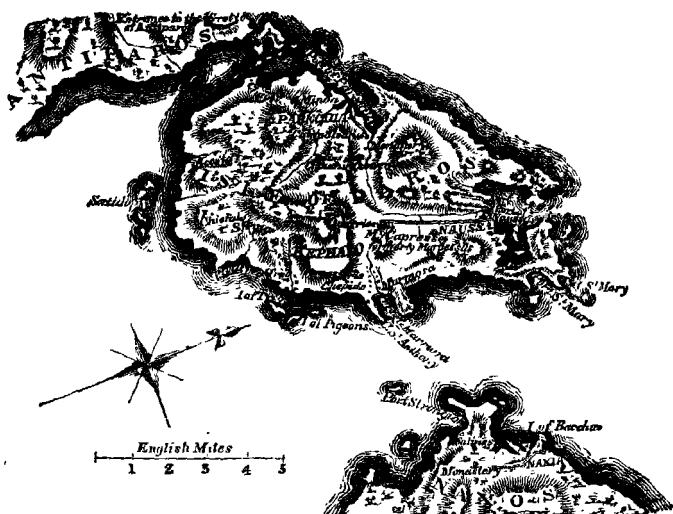
his vessel to any particular point; and calling to our interpreter, bade him notice what he termed, in *Greek*, "*the belching of the deep.*" This happens during the roll of a calm, when a wave, lifted to a great height, suddenly subsides, with a deep and hollow sound, like air bursting through a narrow channel. Our apprehensions had already got the better of our indifference to such observations; and in a very different tone of voice from that in which we had ordered him out of port, we asked the Captain, What that noise denoted? He calmly replied, that it was generally considered as a bad omen; but that he more disliked the appearance which he had desired us to notice before we left the harbour. Being by this time heartily sick of our usurped authority, we begged that he would be guided in future by the dictates of his own experience; and, further, requested that he would put back into port. This he affirmed to be impossible; that he would not venture towards a lee-shore during the night for any consideration. We prepared therefore to suffer, as we had deserved, for our extreme folly and rashness, and, strange as it may seem, not without many an anxious thought for the antient *Manuscripts* we had on board. The crew lighted a wax taper before a small picture of some Saint in the foreship; all



the after-part of the hold being occupied by our cots and baggage. Here, when we endeavoured to lie down for rest, we were over-run by swarms of stinking cock-roaches<sup>1</sup>: we remained therefore sitting upon some planks that we had placed to serve as a floor, with our heads touching the roof which the deck afforded, sustaining the violent motion of the vessel, and anxiously expecting the coming of the morning.

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(1) *BLATTA ORIENTALIS*. *Linn.* The modern *Greeks* call it *Katsarida*. According to *Sonnini*, they consecrate the festival of *St. Gregory* to these disgusting and troublesome insects. *Trav. in Greece*, p. 185. *Lond*, 1801.



## CHAP. II.

### PATMOS TO PAROS.

*Gale of wind—Vessel driven to the south of Naxos—  
Panormo—Independent Shepherds—Appearance of the  
island—Minerals—Naxian Boccaze—Town of Naxos—  
Manuscripts—Inhabitants—Population—Antiquities—  
Inscriptions—Sculpture—Medals—Gems—Colossal  
Statue—Temple of Bacchus—Other Ruins—Smeriglio—  
Arrival at Paros—PARECHIA—Castle—Inscriptions—  
Ship stranded—Antiparos—Grotto—its possible origin—  
mode of descent—description of the interior—Nature of  
the*

*the Stalactites — manner of their deposition — Paradoxical Phænomena — Crystallization of Alabaster — Arragonite — Visit of the French Ambassador — Oliaros — Antient Quarries of Parian Marble — Marpessus — Cause of the prevalence of Parian Marble in Grecian Sculpture — Marvellous skill of the Antients in working the Quarries — Bas-relief — Explanation of the Inscription — Origin of the work — Evidence it affords — Theory of Crystallization.*

FOR some time after leaving the port, we endeavoured, by hoisting canvas, to avail ourselves of the short gusts of land-wind that came from the *east* during the calm; a heavy and unsteady sea rolling. Afterwards, a light breeze prevailing from that quarter, we were enabled to stand over to *Icaria*; where we were entirely becalmed: and the usual alarm taking place, as to pirates upon the coast, we hauled off with our oars. Towards morning, a fresh wind sprung from the *north-west*, accompanied by flashes of lightning; and we directed the prow of our *caïque* towards *Naxos*. As the sun rose, the sky bore a very angry aspect; the horizon being of the deepest crimson, interspersed with dark clouds. We soon perceived that the prediction made by the *Casiot* master of our vessel would be fulfilled, and that we should encounter

CHAP.  
II.

Gale of  
Wind.

CHAP.  
II

a storm. The high land of *Icaria* sheltered us until we got farther towards the *south-west*; when the gale freshened, and came upon us with such violence, that we could not keep our course. All our endeavours to beat to windward, so as to weather the northern point of *Naxos*, and bear down the strait between that island and *Paros*, were ineffectual: we fell fast to leeward; and getting among some rocks upon the *eastern* side of *Naxos*, the foresail was carried away. The first notice that we received of this accident, came with a wave, which broke over the *caïque*, and almost filled our birth: it was fortunate that those upon deck were not washed overboard. We made our way up as well as we could, expecting every instant that something more serious would happen. The waves ran mountains high, and the *caïque* would not answer to her helm. During the delay caused by getting the foresail repaired, we shipped water continually; and being obliged to take the gale *in poop*, such a sea followed us, that there was reason to fear, if the mainsail gave way, the vessel would founder. When matters were somewhat rectified, we steered for a narrow channel between some high rocks and the *eastern* side of the island: it seemed rather like flying than sailing: our little *caïque* ran over the curling tops of the highest

waves, without shipping any more water. This was remarked by our undaunted Captain, stationed with his crew at the helm, who exclaimed, "Let us see one of your frigates in such a sea as this: there is not one of them could weather it like my little *caïque*!" We passed like lightning within a cable's length of some dreadful rocks, over which the sea was dashing as high as our mast head; until getting under the lee, to the south of *Naxos*, we ran the vessel aground, close to a small creek, upon some white sand.

CHAP.  
II

Vessel  
driven to  
the South  
of *Naxos*.

Within this creek another small bark had taken shelter; the crew of which, seeing our situation, came to assist our Captain in getting his *caïque* off the sand, and in hauling her farther up the creek, in which they happily succeeded. We then cast anchor, and began to examine the state of our baggage. Like true shipwrecked mariners, wet to the skin, and without a dry thread on board, we opened all our stores upon the rocks, to expose our clothes in the beams of the sun. Every article of our linen was completely soaked; but, to our great joy, the *Patmos Manuscripts* had escaped, and were safe. We had put them into a small, but stout wooden box, in the stern of the vessel; and had covered this with

CHAP. every article of canvas, &c. that could be  
 II. collected.

*Panormo.*

Independent Shep-  
 herds.

The gale continuing from the same quarter, and with the force of a hurricane, we were detained here during this and the following day. It is surprising for what a length of time, and how often, the north-west rages in the *Archipelago*. It prevails, almost unceasingly, through the greater part of the year. After sun-set, there is generally a calm, which is succeeded by light breezes from the land, especially from mountains surrounding gulphs; but at sun-rise the north-west begins again<sup>1</sup>. The little creek in which our vessel found shelter is called, by the islanders, the Bay of *Panormo*; and there are some insignificant ruins upon the rocks above it, which they call *Panormo Castle*<sup>2</sup>. The only inhabitants we saw were parties of men leading uninterruptedly a pastoral life, without paying any tax, either to

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(1) Mr. *Spenser Smith*, brother of Sir *Sidney Smith*, informed the author that he was an entire month employed in endeavouring to effect a passage from *Rhodes* to *Stanchio*: the north-west wind prevailed all the time with such force, that the vessel in which he sailed could not double *Cape Cro*.

(2) *Tournefort* mentions this little harbour, under the name of *PANORMO*. (*Voy. du Levant*, tom. I. p. 248. *Lyon*, 1717.) None of the ports of *Naxos* are proper for the reception of large vessels, and therefore it is that *Tavernier* says the island has no ports.

the island or to the *Turkish* Government: we found them tending their sheep and goats in this wild part of *Naxos*, like a race of primeval shepherds<sup>3</sup>. They brought us some sheep soon after our arrival; descending the rocks with their bare feet, and wearing upon their legs the *cothurnus*, in its most antient form, made of the undressed skins of their goats, with the hair on the outside. Whence they came, or who they were, we could not learn; for they said they had little connection with any of the villages of the island, nor any settled place of residence; that they had neither wives nor houses; sleeping at night behind some bush, in the open air, and labouring merely for subsistence, without a thought of riches. They had all the same kind of clothing: it consisted of a woollen jacket, and short trowsers, of their own manufacture,

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(3) According to *HERODOTUS*, the most antient inhabitants of *Naxos* were a race of *Ionians*. *ARISTOTLE* relates, that the most wealthy of them lived in the town, and that the rest were scattered about, among the villages, in different parts of the island. A very antient *Inscription* found near the base of *Zia* (ΔΙΑ), the principal mountain, which is preserved by *Spon* and by *Tournefort*, will prove that the pastures of *Naxos* had invited shepherds in a very early age. It consists only of three words, ΟΡΟΣ ΔΙΟΣ ΜΕΛΕΣΙΟΤ, "*Mountain of Jupiter, Guardian of Flocks*." The title of *Shepherd*, as applied to the Deity, is of great antiquity. It is often found in Scripture. "GIVE EAR, O THOU SHEPHERD OF ISRAEL!" (*Psalms* lxxx. 1.) "THE LORD IS MY SHEPHERD—HE MAKETH ME TO LIE DOWN IN GREEN PASTURES: HE LEADETH ME BESIDE THE STILL WATERS," *Psalms* xxiii. 1, 2.

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II.

partly concealing the *cothurnus* of goat's hair upon their legs. They cover their head with a red scull-cap, which is manufactured at *Venice*<sup>1</sup>. Reckoning their goats and sheep together, these independent shepherds have five or six hundred animals in each flock. They shear their sheep twice a year; putting the rams to the ewes in *May*, and removing them when the latter begin to lamb. They speak the modern *Greek* language; and perhaps recruit their numbers from the race of *Albanians* which is scattered over all *Greece*. They told us that they made three or four

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(1) This part of the modern *Greek* and *Albanian* dress is the most antient: it may be observed upon a *bas-relief* of the highest antiquity, near to *Orchomenos* in *Boeotia*: it is still worn throughout *Albania*, and among all the *Grecian* Isles, as it was by their ancestors, and by the *Byzantine* Emperors. It is common also to the *Turks*, from the *Grand Signior* to the meanest slave, who wear it beneath the turban: and the portrait of *Manuel Palæologus* (exhibiting this cap with the addition only of ornamental gems about it) which was engraved as a *Vignette* to the First Chapter of our Third Volume, 8vo, edition, was placed there expressly to shew, that the *Turks*, in their domestic habits (when it is sometimes usual for them, as destitute of ceremony, to take off their turban), exhibit a costume precisely corresponding with the appearance presented by that portrait. Persons who have never seen the *Turks* excepting upon occasions of ceremony, when their heads are covered by high calpacks and by turbans, and who do not therefore remark the antient and common covering for the head which is below these, will not perceive any resemblance between the figure of a modern *Sultan* and the portrait of *Manuel Palæologus*; although nothing can be more striking; for they have the same characteristic aquiline features, the same length of visage and of beard, and the same covering of the crown on the head.



hundred *piastres* annually, out of a flock of five hundred sheep and goats: and this sum they spend in the few necessities or indulgences they may require. We killed and dressed one of their sheep: the mutton had a very bad flavour.

The island has no port on its *eastern* side: it is there mountainous, but the soil is bleak and barren. The rocks in this part of it consist of alternate strata of *schistus* and *limestone*. We noticed a stratum of primary *limestone*, surmounted by *schistus*; and above that was a layer of a soft kind of *Cipolino* marble, striped blue and white. The next day, *October the sixteenth*, we landed to collect plants, and to examine the traces of buildings above this little bay; which may be called *Panormo Creek*, for it merits no higher consideration. We found the remains of walls, built above precipices, in which cement had been used; and noticed a door, with a small room that had once been stuccoed. In a rude chapel, which the shepherds had constructed of loose stones, we observed a fragment of antique marble; but, upon the whole, these works had much more the appearance of buildings hastily constructed by pirates than by any people acquainted with

Appearance  
of the  
Island.

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II.

architectural knowledge. We noticed some caves near the shore; and it is probable that this obscure and almost unknown retreat has offered an occasional asylum to some of the numerous corsairs of the *Archipelago*. After this, our *botanical* excursions led us a little farther into the interior, over a barren district, “*filter*,” as *Tournefort* said of the whole island<sup>1</sup>, “*to inspire sadness than joy*.” We saw neither fixed inhabitants, nor any mark of cultivation<sup>2</sup>. The high rocks above the creek were covered with the blossoms of a species of *Cyclamen*, probably the *autumnale* of *Ray*<sup>3</sup>: we collected a great number of these, and several bulbous-rooted plants, particularly one with a small and very elegant white flower, which we thought was new, but the specimens were afterwards injured or lost. We could not find *Tournefort*’s

(1) “Elle nous parut d’abord plus propre à inspirer de la tristesse que de la joye.” *Voyage du Levant*, tom. I. p. 254. *Lyon*, 1717.

(2) *Count de Choiseul Gouffier* gave a very different description of the north part of the island. “Si l’on avance dans les terres, on trouve des vallées délicieuses, arrosées de mille ruisseaux, et des forêts d’orangers, de figuiers, et de grenadiers. La terre par sa fécondité semble prévenir tous les besoins de ses habitans; elle nourrit une grande quantité de bestiaux, de gibier. Le blé, l’huile, les figues, et le vin, y sont toujours abondans. On y recueille aussi de la soie.” *Voyage Pittoresque de la Grèce*, p. 41. *Paris*, 1782.

(3) *Raii Hist.* 1206.

*Heliotropium humifusum*<sup>4</sup>: we had seen it often in the *Holy Land*, and wished to observe the change that might be effected by such a difference of situation. The *mineralogy* of this island promises to be highly interesting, when an opportunity is offered to any naturalist for its investigation; but where there are no mines, the mere traveller, examining only those excavations which Nature carries on, has little chance of adding greatly to his stock of knowledge. The *Geologist*, attending only to *aggregation*, may fare better in the midst of the compound masses which are everywhere presented to his view. A species of *breccia* was found here, called *Ophites* by the Antient *Greeks*, which may have been the *Verde antico*; it is described as of a green colour, spotted with white. From the position of the strata, as before noticed, this compound may frequently occur, where the layers of *schistus* and *marble* meet, and where the *schistus* is either of a green colour itself, or contains *green serpentine*. It has been also pretended that *gold* ores exist in the island, but that the inhabitants carefully conceal the secret of their locality, through fear of being compelled by the *Turks* to work those ores. The famous *emery* of

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(4) *Tournef. ibid. p. 265.*

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*Naxos* is situate in an opposite part of the island, towards the *north-west*: the author has ever since regretted that his rough treatment at sea entirely banished from his recollection all thought of this important part of the natural history of *Naxos*; and he has the more regretted his inattention to it, as we are entirely ignorant of the *geological* position, association, and matrix of *emery*. Since the celebrated *Tennant* has discovered its relationship to *corundum*<sup>1</sup>, independently of its importance in a commercial view, and of its connection with antient history, it is peculiarly entitled to notice. The matrix of the *corundum* of the *Carnatic* is a stone of a peculiar nature, resembling the *Naxian* marble<sup>2</sup>. The crystals of *corundum* are dispersed in it in the same manner as those of *feldspar* are disposed in porphyry<sup>3</sup>. The author has succeeded in obtaining, by the accidental fracture of the *compact emery* of *Naxos*, as regular an hexagonal form as that which may be noticed in the

(1) See the Communication read to the *Royal Society*, July 1, 1802, on the Composition of *Emery*, by *Smithson Tennant*, F.R.S.

(2) "It is similar," says the Count de Bournon, "to the kind of marble known by the name of Coarse-grained Saline Marble." (*See Bournon on the Corundum Stone*, p. 50. Lond. 1802.) This description answers to the marble of *Naxos*.

(3) See *Bournon*, &c. as above.

*corundum* of the *Mysore*: nor is it unreasonable to infer, as a probability, that *Telesia*, or perfect *corundum*, under the forms exhibited by the *Oriental sapphire* and *Oriental ruby*, may be found by future travellers in the mines of *emery* at *Naxos*. *Tournefort* relates, that, in his time, those mines were situate at the bottom of a valley, beyond a place called *Perato*, in the territory of the *French Consul*; but that the inhabitants find *emery* as they plough the earth, and carry it down to the sea coast, where the *English* often ballast their ships with it; and it was so cheap, that twenty-eight hundred weight of it might be purchased for a crown<sup>4</sup>. *Dapper* says, that a cape on the *north-west* side of the island takes its name from this stone<sup>5</sup>. Almost all the *emery* of commerce comes from *Naxos*. The island has been celebrated for ages in being the peculiar deposit of this remarkable mineral. *Pliny*, in the description he has given of a *green stone* which the *Antients* called *topaz*, says it was the only gem that admitted the impression of a file; that all other gems were polished by means of

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(4) *Tournef. Voy. du Levant*, tom. I. p. 263. *Lyon*, 1717.

(5) *Capo Smeriglio*; the *Italians* calling *emery*, *Smeriglio*, or *Smerillo*. See *Dapper, Iles de l'Archipel*. p. 350. *Amst.* 1703.

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the *grinding-stones of Naxos*<sup>1</sup>: and, in a preceding part of his work, he speaks of *Naxium* as used in polishing *marble* and *gems*<sup>2</sup>. The shepherds told us that wild honey is found in great abundance in this island: the children set out in parties to collect it, as in the other islands of the *Archipelago*. From the rocks above *Panormo Creek*, we had a fine view of the great cluster of islands lying towards the *south-east*.

*Naxian  
Boccaze.*

On Saturday, *October the seventeenth*, at sun-rise, we got under weigh, with a light breeze from the *north-west*, and steered for the *south* of the *boccaze*, or strait, between this island and *Paros*. In passing up the channel, we were obliged to use our oars; but by ten o'clock A. M. we came to anchor in the port, close to the town of *Naxos*, having nearly completed the tour of the whole island. We found only a few boats in the harbour. The *Greek* sailors still preserve the custom, mentioned by *Homer*, of hauling their vessels on the shore,

(1) "Eadem sola nobilium limam sentit: ceteræ *Naxius* cotibus poliuntur." *Plin. Hist. Nat. lib. xxxvii. c. 8. tom. III. p. 542. L. Bat. 1653.*

(2) "Signis è marmore poliendis, gemmisque etiam scalpendis atque limandis *Naxium* diu placuit ante alia." *Ibid. lib. xxxvi. c. 7. tom. III. p. 478.*

with the prows resting on the beach: having done this, they place the mast lengthwise across the prow and the *poop*, and spread the sail over it, so as to form a tent; then beneath these tents they sing their songs, drinking wine freely, and accompanying their voices with the lyre or three-stringed viol: Such a concert greeted our arrival. Being told that a *Latin* archbishop resided in the place, we paid him a visit. The town makes a neat appearance from the harbour, but has altogether the character of an antient *Greek* city when it is entered; the streets being irregular, deep, narrow, and dirty. We found upon the mart, near the shore, large heaps of the most enormous green citrons we had ever seen, ready to be removed on board some boats waiting to convey this kind of freightage to *Constantinople*. They are valued principally for their very thick rind, of which a green sweet-meat is prepared: but we could hardly have credited an account of the size to which this fruit here attains. Some of these citrons were as large as a man's head, and of the most singular forms; consisting almost wholly of the rind, with very little juice in any of them. The archbishop received us very politely, and prepared a dinner for us; but we begged to make the best use of our time, and therefore declined

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II.Town of  
*Naxos*.

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II.Manu-  
scripts.

his invitation. By his kindness we were admitted to the churches, which have the privilege of being furnished with bells, as at *Patmos*. A Greek priest, in answer to our inquiry for *Manuscripts*, produced from beneath an altar, lying upon the damp pavement of one of the sanctuaries, a quarto Codex of selections from the Gospels, written upon vellum for the use of the Greek Church: this, as usual, had been condemned as soon as a printed copy had supplied its place. We easily contrived to purchase it; and afterwards obtained, for a small sum, by means of the same priest, a similar *Manuscript*, apparently of the same age, from one of the *Greek* families in the place<sup>1</sup>. In this manner, antient copies of the Gospels may be procured in the *Archipelago*, by persons who will be at the pains to seek for them; as, in our own country, the rarest *English* editions of the Scriptures may be found in counties at a distance from the metropolis; where they have either been banished from the churches to make way for more modern Bibles, or laid up in the vestry; or in store-rooms, as waste paper, in private families, being too antiquated and

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(1) These are the same *Manuscripts* mentioned by Professor Gaisford, Nos. 47. 48. p. 100, of his Catalogue. *Oxon.* 1812.



inelegant in their appearance for the taste of the owners

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The want of a proper port for large shipping has saved *Naxos* from many a visit on the part of the *Turks*. We were told that not a single *Moslem* could be found in the whole island, and that many of the inhabitants of the interior had never seen a *Turk*: but they sometimes experience the honour of a call from their masters, *en passant*; and then, “upon the arrival of the meanest commander of a galliot,” says *Tournefort*<sup>3</sup>, “neither *Latins* nor *Greeks* ever dare appear but in red caps, like the common galley-slaves, humbling themselves before the pettiest officer.” As soon as the *Turks* have left them, nothing is to be heard but tables of their genealogy; some deducing their origin from the *Paleologi*, or from the *Comnenii*; others from the noblest *Venetian* families<sup>4</sup>. The island was for three hundred years the residence of princes appointed by the *Venetians* as Dukes of the

Inhabi-  
tants.

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(2) The author has seen discarded old *black-letter* Bibles in the chests of country churches; and once found a copy of *Miles Coverdale's* revised translation of the Scriptures in the hands of a *Welsh* house-keeper, who was preparing to use it in covering preserves.

(3) *Tournef. Voy. du Levant*, Lett. V. tom. I. p. 257. *Lyon*, 1717.

(4) *Ibid.*

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II.

*Archipelago*; from the beginning of the thirteenth century, when the Emperor *Henry* gave this title to *Marco Sanudo*, until the expulsion by the *Turks*, under *Selim* the Second, of *Giacomo Crispo*, the twenty-first and last duke. It is owing to this circumstance that the *Venetian* costume still exists among the *Latin* ladies. That of the *Greek* women is very remarkable; but it has been already described and accurately represented in *Tournefort's Travels*<sup>1</sup>. We were unable to resist the hospitable importunity with which some of the inhabitants invited us into their dwellings; and might have sacrificed the whole of our time in going from house to house, to be regaled with lemonade and sweetmeats. Some of the ladies were very anxious to be informed how the women of our island passed their time; and whether the rich dresses of the *Naxian* women accorded with the habits of *English* females of distinction. We told them that *English* ladies of elevated rank aimed only at simplicity in their dress; that, in our commercial country, wealth was very often on the side of low birth; and, consequently, that expensive dresses and costly ornaments, so far from being the distinguishing characteristics of

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(1) *Tournef. Voy. du Levant, Lett. V. tom. I. p. 228.*

high breeding, were generally considered as marks of vulgarity; that the wives and daughters of our nobility wore the plainest, and generally the cheapest, apparel. Still, their curiosity was not satisfied; they wished we would tell them of what materials the dresses consisted; and whether any thing of the kind could be had at *Malta*, or *Constantinople*; and in the evident desire which they betrayed of imitating the *London* mode, we were amused in thinking what sort of a metamorphosis would be effected by the arrival of an *English* woman of rank at *Naxos*: what discarding of brocade, and coloured velvet, and embroidered vests, for *British* muslin and stuffs: what scrambling for a few pieces of crape and cambric, if such merchandize should arrive in the midst of the revolution: how all the old family wardrobes, which had been handed down in form and substance from the *Justinianis*, the *Grimaldis*, and the *Summaripas*<sup>2</sup>, would give place to the simplest *English* costume. As we had a variety of other business to claim our attention, during the short stay we intended to make, we put an end to a chain of inquiries that redoubled after every answer, by promising to send all the latest

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(2) See *Tournefort*, *ibid.* p. 257.

CHAP. modes, by the earliest opportunity, either from  
II. *Paris* or *London*.

Population. The population has not been altered since *Naxos* was visited by *Tournefort*: that of the whole island, including the women, may be estimated at eighteen thousand persons: about three thousand of this number are *Latins*, and the rest are *Greeks*. During war, they pay forty purses as a tax to the *Turkish* Government, each purse being equivalent to five hundred *piastres*. In time of peace, very little impost is levied. Their *wine* maintains its pristine celebrity, and we thought it excellent. The *Latin* families live together in the castle, or fortress, separated from the *Greeks*, not only by situation, but by numberless petty feuds and jealousies. We found fragments of a red *porphyry* here, much resembling *lava*. In the evening, it rained, which was quite a novel spectacle to us at that time. The archbishop had again prepared his table for us; and, as we had refused his dinner, we went to sup with him. He had also provided beds, and every other necessary convenience for our accommodation; but as the impossibility of making any adequate return for such civilities is often a painful reflection upon these occasions, we

determined to rough it out, as usual, in our *caïque*. The *Greek* houses of every description, it is true, swarm with vermin; but we could not pique ourselves upon the superiority of our accommodation on board, even in this respect, from the swarms of cock-roaches by which we were infested: and some rats, the *athletæ* of their kind, during the last night that we remained in *Panormo* Bay, actually carried off, not only the author's books of plants, filled with specimens, but also a weighty *Turkish* poignard, tied up within it, used for the double purpose of digging roots, and as a weapon of defence.

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Early the next day we landed, to seek for some remains of the antient city, which was nearly in the situation of the modern town. The antiquities of *Naxos* relate almost exclusively to the worship of *BACCHUS*. The inhabitants are still much addicted to drinking, and every medal and gem of the island prove how prevalent the rites of *Bacchus* once were. This *god* is represented bearded upon all the *Naxian* coins and signets. We obtained several, which we shall presently describe. Below the window of a house belonging to the Chancellor of *Naxos*, we found an *Inscription*, upon the capital of a column, of an order in architecture unknown to us. It was discovered by a monk, who was

Antiqui-  
ties.

Inscrip-  
tions.

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II.

digging for building materials among the remains of the antient city: he found the shaft of the column near to it, and a small antique lamp of *terra cotta*. The pillar itself was, in all probability, a sepulchral *stèle*. The inscription is hardly worth preserving, as it contains only a few names; but one is unwilling to neglect the preservation of any *Grecian* relic, and especially where few are found.

ΧΑΙΗΤΟΣΚΑΙ  
ΗΡΟΔΟΥΚΑΙΣΕ  
ΛΕΥΚΟΥΚΠΟΛΗΡ  
ΟΥ

ΔΙΟΓΕΝΟΥ  
ΚΑΙ  
ΑΜΜΩΝΙΟΥ

ΠΡΟΚΛΟΣΠΡΟ  
ΚΛΟΥΚΑΙΑΛΕ  
ΞΑΝΔΡΟΥΚΑΙ  
ΣΩΣΙΜΟΥ  
ΣΥ

We were afterwards shewn, upon the top of a house below the walls of the fortress, a small slab, rather of *Parian* than of *Naxian* marble (the grain being finer than in the latter), containing an inscription of great antiquity: the letters were small; and they were exceedingly

well cut, like some of the inscriptions which have been found in *Troas*, of the age of the *Seleucidæ*. CHAP.  
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The names of *Aristotle*, *Socrates*, *Theocritus*, and *Alexander*, inscribed upon the same marble, somewhat excited our curiosity; but, after all, we did not find a single fact stated in this inscription: it consists only of a list of names, and many of these are lost, owing to the injury the stone has sustained.

ΕΠΙΓΥΜΝΑΣΙΑΡΧΟΥΑΠΟ . . . . .  
 ΚΑΙΥΠΟΓΥΜ . . ΟΥΣΕΚΑ . . . ΟΣ . . . .  
 ΥΓΙΕΙΝΟΥΤΟΥΑΠΟΛΛΟ . . . . ΤΟΥ...ΗΦΗΒ . . .  
 ΣΙΝΟΙΑΡΙΣΤΟΤΕΛΗΣΑΡΙΣΤΟΤΕΛΟΥΣ . . ΦΑΝΟΣΣΩΣ  
 ΦΑΝΟΔΙΚΟΣΣΩΣΤΡΑΤΟΥ.ΝΙΚΑΙΟΣΜ...ΤΟΥΘΕΟΓΕΙ.  
 ΖΩΣΙΜΟΥΠΟΛΛΟ...ΑΡΣΙΑΡΧΟΥ...ΣΙΛΕΩΣΦΙΛΟΙ . .  
 ΠΟΠΛΙΟΣΑΡΕΛΛΙΟΣΣΚΡ . . ΞΙ . . ΝΑΧΕΗΣΝΕΟΤΕΡΟ  
 ΕΥΤΥΧΟΣΡ...ΝΑΙΟΥΠΥ...Π...ΜΑΚΥΑΡΙΣΤΟΔΗΝ  
 ΘΕΟΚΛΕΙΔΟΥΝΕΜΕΚ . . . ΙΤΟΕ.....ΗΣΤΟΣΠΕΡΙΤΟ  
 ΘΕΟΦΙΛΟΣΘΕΟΚΛΕΙ . . . . . ΜΩΝΝΙΚΗΡΑΤΟΣ  
 ΚΤΗΣΙΦΩΝΤΟΣ . . . . . ΕΜΩΝΝΙΚΑΙΟΥ  
 ΚΛΕΩΝΥ . . . . . ΠΟΥΗΜΕΡΟΣ  
 ΔΗΜΗΤΡΙΟΙ . ΗΡΑΣ . . . . . ΣΙΝΟΙ . . ΑΥΛΟΣ  
 ΚΑΙΔΙΚΙΟΣΑΓΑ . . . . . ΟΔΟΣ . . ΚΛΕΙΔΟΥΣΩΣΑΝΔΡΟΣ  
 ΝΙΚΑΝΔΡΟΥΝΙΚΑΝΔΡΟΣΝΙΚΑΝΔΡΟΥΔΗΜΗΤΡΙΟΣ  
 ΕΠΙΝΙΚΟΥΜΑΡΚΟΣΠΟΛΛΙΟΣΜΑΡΚΟΥΔΕΚΜΟΣ  
 ΑΥΦΙΔΙΟΣΣΠΟΡΙΟΥΣΩΚΡΑΤΗΣΝΙΚΙΟΥ  
 ΘΕΟΚΡΙΤΟΣΘΕΟΚΡΙΤΟΥΑΥΛΟΣΣΟΛΦΙΚΙΟΣ  
 ΑΥΛΟΥΑΛΕΞΑΝΔΡΟΣΑΡΤΕΜΩΝΟΣΛΕΥΚΙΟΣ  
 ΣΕΞΤΙΛΙΟΣΣΠΟΡΙΟΥΤΡΥΦΩΝΧΑΡΜΙ  
 ΔΟΥ . . Υ . . ΗΡΕΤΗΣΑΡΤΕΜΩΝ

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We copied this *inscription* with difficulty, being continually interrupted by the exorbitant demands of the woman to whom the house belonged. She positively refused to sell the marble, having a superstitious notion that it prevented evil spirits from coming to her dwelling; after insisting upon a payment of thirty *piastres* for a sight of it, she allowed us to copy it for a hundred *paras*, but not without continual interruption, and the most clamorous entreaty for more money.

## Sculpture.

We had sufficient employment afterwards, among many valuable antiquities. Every fragment of the antient sculpture of *Naxos* denoted the most splendid æra of the art; but *Bacchus* was all in all. The fragment of a marble bust of the *God*, crowned with vine leaves, was shewn to us, of the most perfect sculpture; but the price set upon every thing proved our approximation to *western* countries, and that the intercourse between this island and *Italy* had taught them how to appretiate the works of *Grecian* artists. An antient weight had been dug up, of an oblong square form, with its handle, neatly cut in marble: this we brought away: it weighs exactly four pounds, seven ounces and a half. A *Greek* had recently discovered a vessel of *terra cotta*, containing some



small bronze coins of *Naxos*, of the finest die, exhibiting the head of the bearded *Bacchus* in front, and a *diota* on the reverse, with the legend  $\text{NAΞΙΩΝ}$ : we bought ten of these. The author had also the good fortune to procure a silver medal of the island, of such uncommon rarity, that it is believed there is not a duplicate of it in any collection in Europe. It has on the front a bearded head of *Bacchus*; and for reverse, the *diota*, with the letters *NA*. It is wonderful, considering the wealth and population which the testimony of *Herodotus* proves the Island of *Naxos* to have possessed, that its coins should be so scarce, and generally so paltry; while those of its *Sicilian* colony, so much less noticed in history, are by no means uncommon; and for size and workmanship, the latter are among the finest examples of art extant.

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II.  
Medals.

Visiting, as usual, the working silversmiths, we found among them several *gems*. The first was a *carneian* with the figure of a *goat*, a symbol of *Bacchus*: the second, which we could not obtain, represented a whole-length figure of the *God*, reeling, decorated with vine-leaves and grapes, and followed by a *dog*; he held a *thyrsus* in one hand, and a *diota* in the other

Gems.

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II.

turned bottom upwards, as a proof that he had emptied the contents of the vase. Upon another *gem*, which we were also unable to purchase, we observed an *altar*, supporting a bust of *Bacchus* crowned with vine-leaves, in a very singular attitude, with its mouth open, as if making a libation of the effects of intoxication: around it appeared the letters of his name, *YOCYNOIA*, written, in very antient characters, from right to left. At the house of the Chancellor, from whom we experienced the most hospitable attention, we saw the hand of an antient statue, executed in the best style of *Grecian* sculpture, and certainly not inferior to any thing yet discovered. Also, near to his house, the *torso* and bust of a military figure, with a robe over the shoulder, of the most exquisite workmanship. The *sculpture* of the island appeared to be generally of the sort of *marble* called *Parian*, whether found in *Paros* or in *Naxos*; and the remains of works in *architecture* to have been executed in the splendid, broader-grained, and sparry marble, which is more peculiar to the *Naxian* quarries: but neither the one nor the other exhibited the smallest appearance of that false lustre and glittering surface which has sometimes, and very improperly, been supposed to characterize

works of art executed in the *marble* of these islands<sup>1</sup>. Age had given to all a warm and beautiful tint of a yellow colour: and, to the eye, every fragment seemed to possess the softness and consistency of wax or of alabaster. The Chancellor told us, that in the interior of the island, at the distance of three hours from the town, near to some antient *marble* quarries, there yet remains an unfinished colossal statue, as he said, of *Apollo*, but evidently of *Bacchus*, with a *bearded* countenance, sixteen feet in length<sup>2</sup>. A public fountain near to the town is still considered by the inhabitants as THE FOUNTAIN OF ARIADNE, and it is called by that name. Some traces of antient works which may yet be discerned near to this fountain shew that it has long been held in more than usual consideration.

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Colossal  
Statue.

Temple of  
*Bacchus*.

Being unable to undertake a journey into the interior, we next visited the ruins of a TEMPLE

(1) "Le marbre Grec est à gros grains crystallins, qui font de faux jours, et qui sautent par petit éclats, si on ne le ménage avec soin." *Tournef. Voy. du Lev. Lett. V. tom. I. p. 241. Lyon, 1717.*

(2) Mr. *Hamilton*, author of *Ægyptiaca*, with his companions, afterwards visited *Naxos*, and saw this statue of *Bacchus*. It is of such enormous size, that Mr. *Hamilton's* party spread a cloth upon the beard, and made it serve as their table for breakfast.

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II.

OF BACCHUS, upon an insular rock on the north side of the port. The portal of this temple has been long famous, and an account of it is given in every book of travels where *Naxos* is mentioned. It is asserted, that the isle was once connected with *Naxos* by means of a bridge and an aqueduct: the author of the "*Voyage Pittoresque de la Grèce*" says that its vestiges are yet visible<sup>1</sup>: we did not observe them, when we were upon the spot. It is an error to suppose, as many have affirmed, that nothing remains of the temple but this portal, although it be true that little else can be seen. Considering the pains that have been lately bestowed by many of our *English* travellers in making excavations in different parts of *Greece*, it is rather extraordinary that no person has been induced to lay open the site of this remarkable building, where there are no *Turks* to interfere with the workmen, and where there is almost a certainty of reward for their trouble. For our part, we had not the means of carrying on such works; but we uncovered a part of the soil, and discovered a beautiful capital of a *Doric* pillar, thereby ascertaining the order of

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(1) *Voy. Pittor.* tom. I. p. 43. *Paris*, 1782.

architecture observed in the building. We were struck with admiration at the massive structure and the simple grandeur of that part of the temple which still remains standing: it consists of three pieces only of the *Naxian* marble, two being placed upright, and one laid across. Below these are large square masses, which belonged to the threshold; and this consisted of three pieces only<sup>2</sup>. The view through this portal, of the town of *Naxos* with its port, and part of the island, is very fine. We endeavoured, by a sketch made upon the spot, to preserve a memorial of the scene; and it has been since rendered more perfect, without interfering with the fidelity of the representation<sup>3</sup>. The mountain seen to the left is probably ΔΙΑ, now called *Zia*, whence the island was formerly named. We brought away some large specimens of the *marble*, which lies in

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(2) *Tournefort* ascertained the dimensions of the portal: according to him, (*see tom. I. Lett. V. à Lyon*, 1717.) it is eighteen feet high, and eleven feet three inches broad; the lintel is four feet thick; the two uprights are four feet thick, and three feet and a half broad. All the parts, he says, were cramped with copper; for he found small pieces of that metal among the ruins.

(3) See the Plate in the Third Quarto Volume of these Travels, p. 398; from a Drawing by Mr. *H. Wright*, of *Magdalen College*, *Cambridge*.

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fragments near the portal: it is so much softer and more laminary than the *Parian*, that the difference between the two kinds is easily to be recognised by fracture. It is singular that no account of a building of such magnificence should be preserved in any author. *Ptolemy*, as it is observed by *Tournefort*, seems to mention an antient city upon which it is probable that the modern town of *Naxos* is built<sup>1</sup>: but no allusion to this small isle and its temple occurs in any antient description of *Greece*, notwithstanding all that has been said of *Naxos*, by *Herodotus*, by *Appian*, and by other writers. From this isle we returned to conclude our researches in *Naxos*.

Other  
Ruins.

The citadel was constructed under *Marco Sanudo*, the first duke of the *Archipelago*; and the antient palace of his successors was the large square tower which is now remaining within this circular fortress<sup>2</sup>. Near to a small chapel beneath its walls, we found a *cippus*, representing two female figures, in bas-relief. There is not a house in the town that has not

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(1) *Νάξου Νήσου ἡ πόλις*. *Ptol. Geog. lib. iii. cap. 15.*

(2) *Tournef. Voy. du Lev. tom. I. Lett. V. Lyon, 1717.*

some relic of this kind near to it; and similar remains in the interior are very common. The inhabitants told us, that there are two places where ruins and inscriptions are found; the one called *Apollonon*, and the other a village which bears the name of *Philotes*. They spoke of ruins at two hours distance from *Naxos*, towards the east, and offered to conduct us thither: but the journey would have detained us another day; and we were afraid of loitering, at this season of the year, with such a vessel as ours, upon a doubtful speculation; and therefore refused to go. Nothing happened to us more extraordinary than our almost unaccountable neglect in not visiting the *emery* mines: this arose partly, as has been stated, from the alarm into which we had been thrown upon our first coming to the island, which made us forget to inquire after them; and also, in some degree, from not rightly comprehending the meaning of the term *smeriglio*, when the exports were stated to us: we would willingly have bartered the time which we spent in copying, and in procuring permission to copy, an imperfect and unintelligible *inscription*, for the opportunity of making a few observations upon the *Naxian corundum*, of which they have two varieties,

*Smeriglio.*

very different in their qualities<sup>1</sup>. They find, also, abundance of *marcasite*, or *sulphuret of iron*: this

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(1) The loss has been more than supplied, by a valuable communication from Mr. HAWKINS upon the *Geology of Naxos*, in the following Extract from his Manuscript Journal.

“NAXIA,

“The largest of the *Cyclades*, and the most circular.

“Frequent but not deep indentations of the coast, and therefore no harbours.

“The longest diameter of the island, according to the *Russian Chart*, is about eighteen miles, its breadth about twelve, and its two farthest extremities point N. N. E. and S. S. W.

“This, too, is the direction of a mountainous ridge extending from coast to coast, and running through the centre of the island.

“The whole district eastward of this ridge is mountainous, sloping towards the shore, and furrowed with deep narrow vales.

“Mountains and wide intervening vales or plains compose the district which lies westward.

“These mountains dip gradually towards the southern shore, but terminate abruptly on the north and the north-east.

“On the western extremity of this bold line of coast is seated the town of *Naxia*, which overlooks a plain of considerable extent, that appears to have been gained from the sea by the alluvial depositions of the largest river in the island.

“In the centre of the island lies the broad fertile vale of *Trimalia* (*Δριμαλία*); the boundary of which, on the east, is the main ridge of mountains already described, and of which the highest eminence is denominated *Gid*, or *Jid*. *Koronos* is the name of another peak, nearly as high, lying at the distance of five miles to the north.

“The high craggy hills which form the eastern boundary of the plain of *Naxia* are composed of a species of *gneiss*, resembling that of *Miconi* and *Delos*; the foliaceous texture which usually distinguishes this genus of primitive rock being here scarcely perceptible.

“The mountains which border the plain of *Naxia*, on the south-east, are composed of another kind of primitive rock, which extends as far



was mentioned to us by the Chancellor, but we were not told what use they made of it. CHAP.  
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as the eastern shore of the island, and forms its central ridge, as well as the whole of its interior.

"This rock is a compound mass of *mica* and *feldspar*, of a fine foliaceous grain, corresponding with that which I found near *Marathon*. It divides into large slabs: small veins of *feldspar* frequently occurred in the transverse fissures of the rock; and the *feldspar* sometimes contained the *Amphibole Actinote aciculaire* of *Hauy* and *Brogniart*.

"I observed that the strata on the west of the Vale of *Trimalia* dipped regularly in an angle of  $40^{\circ}$  to the w. and by N. and N. W. by the compass; and that, near the village of *Potamia*, they alternated with beds of the large-grained white primary marble, which varied in thickness, from six to ten feet. Advancing eastward, the mountain which divides *Potamia* from the Vale of *Trimalia* presents the same rock entire; but here the laminae were of a waving form, and the rock was not intersected by fissures. On the eastern side, however, of the same mountain, as I descended into the Vale of *Trimalia*, I observed that the strata re-assumed their straight slaty texture; but here they dipped in a contrary direction, i. e. to the east, under the same angle.

"Soon after this, recommenced alternate beds of the same primitive marble as I observed before, which now became more frequent, and continued through the whole tract over which I passed, as far as the eastern coast of the island; presenting, eastward of the mountain of *Jia*, and the village of *Aperathi*, a greater breadth even than the beds of the micaceous rock; the average thickness of these beds amounting to 40 or 50 feet, and occurring sometimes of 100. The grain of the marble was here finer; and although the strata preserved the same degree of inclination to the horizon, yet their line of bearing was somewhat different, their dip being here E. and by N.

"Fragments of *emery* occurred plentifully in the Vale of *Trimalia*; and I observed *black horn-slate*, in thin beds, in the micaceous strata west of *Aperathi*. Near *Xaeni*, in the Vale of *Trimalia*, I found *rose-coloured quartz*.

"The best *emery* is found at *Triangatho*, a deep narrow vale, one hour and a half distant, east, from *Aperathi*; and one hour from the sea-shore.

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Formerly it was employed in the manufacture of ear-rings and bracelets in *England*; and buttons are yet made of it in *Birmingham*, which have, for a short time, almost the lustre of real brilliants.

Arrival at  
PAROS.

At eight o'clock A.M. October the nineteenth, we found our vessel entering the harbour of NAUSSA', at the northern extremity of the Isle

"To ascertain all the circumstances under which it occurs, was the principal object of my excursion hither; and the following is the result of my observations:—

"The *emery* occurs, in scattered fragments, over the whole surface of this district, but more abundantly in the bed of the winter torrent which runs through the Vale of *Triangatho*. I remarked, that the fragments were largest, where they were fewest, on the upper slopes of the hills; and that they diminished in size, but augmented in number, as they occurred lower down.

"The proximity of these fragments to the micaceous strata, their lamellous form and granular mass, together with the frequent admixture of mica, indicated their native bed to have been originally in that rock. No search, however, had been made by digging; a sufficient quantity for the annual consumption of *Europe* being collected, without difficulty, on the surface. The sole expense, therefore, is that which is occasioned by the transport of the *emery* to the water-side.

"Three *caïques*, or Greek barks, load here annually for *Smyrna*; from whence, in the year 1787, 107 tons of *emery*-stones were exported to *England*.

"The best sort of *emery*, as I have already observed, is found at *Triangatho*: a sort less esteemed, at *Agaso*, three hours and a half, south, from the town of *Naxia*; and at *Leona*, on the north coast."

Hawkins' MS. Journal.

(1) See the *Vignette* to this Chapter. This must be the *Porto Ausa* of *Dapper*. (*Déscrip. des Isles de l'Archipel*, p. 261. Amst. 1703.)

Tournesfort

of *Paros*; having availed ourselves of the land breeze, in the night, to leave *Naxos*. This is the principal port for large vessels; but as our object was to get to *Parechia*, the chief town, we ordered our men to bear down the western side of the island. This island is surrounded by harbours; and that of *Naussa* alone is said to be capable of containing a hundred vessels.

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*Parechia.*

*Tournefort* mentions *Nausa*, or *Agousa* (*tom. I. Lett. V. p. 241. Lyon, 1717*): and an author who accompanied *Mons. de Nointel*, during his Voyage in the *Archipelago* in 1673, writes it *Agosa* (*L'Etat present de l'Archipel de Monsieur M. D. L. Cologne, 1678. p. 57.*) “Πάρος ἔχει πόλιν δύο, καὶ χώρα μία. 1. Παρήμια, ἑρμενεύετο. 2. Κίφαλος, νάσσερ. 3. Ἀγίωμα. *Ins. Paros habet castra duo, et unam civitatem. 1. Parikiam, episcopatum. 2. Kephalon, castrum. 3. Augustam.*” (*Vid. Martini Crusii Annotationes in Epistolas Doctorum, p. 207, Turcogræciæ. Basil. sine anno.*) *Sonnini* calls it *Naussa*. (*Trav. in Greece, p. 454. Lond. 1801.*) These particulars are noted, because *Paros* may hereafter excite the notice of our Government. It was in this port that the *Russians* established the depot of their forces, when they promised to restore liberty to *Greece*, and became the scourge of the inhabitants; desolating the finest works of antiquity, wherever they went. There is no harbour in *Greece* better calculated for a national establishment. Fleets may lie there in perfect safety, and in the very centre of the *Archipelago*. The *Turks* make no use of *Paros* themselves: and, viewed only with regard to the abundance of its valuable marble, it ought to be considered as an island of importance to a nation vain of its distinction in the Fine Arts. A very fine Chart of this harbour has been engraved in the *Voyage Pittoresque de la Grèce*, with all the soundings, &c. as it was surveyed by *Kauffer* in 1776; shewing the situation of the *Russian* magazines and fortifications. See *Pl. xxxi. p. 70. tom. I. Paris, 1782.*

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A contrary wind soon after met us ; in consequence of which we landed, and walked about three miles ; meeting, in the first *Greek* we saw, a proof of that hospitality which is so common in the *Archipelago*. He was the owner of a house in *Paros* to which he invited us ; saying that his son should be our guide to the *marble* quarries, and that he would shew us all the antiquities in the neighbourhood. We accompanied him ; and made a hearty meal upon salted olives, grapes, boiled pumpkins, and *Parian* wine. Our boat did not arrive until ten at night. *Parechia* is a wretched relic of the antient and famous *PAROS*. Every building in the place, but particularly the Castle, bears some evidence of its pristine splendor, and of the havoc that has ensued.

Castle.

October the twentieth, the *Waiwode* of *Paros*, who is a native of *Tenos* sent as Governor to collect the taxes, but not constantly resident, came to visit us, and offered to shew to us the Castle. In the walls of this building we saw some columns which had been placed horizontally among the materials used in building it ; and their butt-ends, sticking out, were singularly inscribed with the letter A, placed close to

the cavity intended for the reception of the iron instrument called by modern architects the *Louis*<sup>1</sup>; either as a mark, by which to adjust the several parts of the shaft, or as a curious method of preserving the initial of the architect's name; so that it could not be seen until the building became a ruin. An instance of a similar nature occurred at *Telmessus*, where the name of *Hermolycus* had been carefully inscribed, but in such a manner as to be concealed from observation when the building was entire: this letter may therefore possibly relate to *Amphilochus*, "the glory of whose art," in an inscription found at *Rhodes*<sup>2</sup>, was said "to reach to the mouths of the *Nile*, and to the utmost *Indus*." The entrance to the interior is of very singular form, being as wide as one entire side of the Castle. It is truly lamentable to view the wreck of beautiful sculpture, visible not only in the construction of this fortress, but all over the town of *Parechia*, the wretched remnant of a city famous for the birth of *Phidias* and of

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(1) The name of this *dove-tailed* instrument is in general use among architects; but it is not found in any *English Dictionary*. Its origin is very uncertain: the *French* call the same instrument *Louvre*. *Piranesi*, in his third volume of the "*Magnificenza di Roma*," mentions having found stones in antient buildings in which there were cavities for an instrument of this *dove-tailed* shape.

(2) See Vol. III. of these Travels, Chap. VIII. p. 284. Octavo edition.

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II.  
Inscriptions.

*Praxiteles.* We copied part of an *inscription* yet existing in the Castle wall:

ΛΗΡΩΣΑΣΑΝΕΘΗΚΕΝ  
ΑΡΧΩΝΤΟΙΜΕΝ

Also, near a windmill, we found inscribed,  
“NICIRATUS SON OF ALCÆUS:”

ΝΙΚΗΡΑΤΟΣ  
ΑΛΚΑΙΟΥ

It may be said, perhaps, that these inscriptions are hardly worth preserving; but instances have occurred in which even such scraps have not been without utility, in adding to the general stock of literature. We afterwards found an *Inscription* of greater length: it was in the left-hand door-way of the Chapel of *St. Nicholas*, in the Church of *St. Helen*, the stone being placed in an inverted position. It states that “THE SON OF THEOCLES, WHO HAD CONDUCTED HIMSELF WELL IN THE OFFICE OF AGORANOMOS, TWICE, IS CROWNED WITH A GOLDEN CROWN.” The legend requires a little restoration, which is here marked by dotted letters.

ΗΒΟΥΛΗΚΑΙΟΔΗΜΟΣΕΤΙΜΗΣΕΝ  
ΚΑΙΕΣΤΕΦΑΝΩΣΕΝΧΡΥΣΩΣΤΕΦΑΝΩ  
ΝΩΝΓΩΡΥΤΟΝΘΕΟΚΛΕΟΥΣΑΓΩ  
ΡΑΝΟΜΗΣΑΝΤΑΔΙΣΚΑΛΩΣΚΑΙ  
ΔΙΚΑΙΩΣΚΑΤΑΤΟΥΣΝΟΜΟΥΣΚΑΙ  
ΚΑΤΑΤΟΚΟΙΝΟΝΠΑΣΙΣΥΜΦΕΡΟΝ

In a wall of the court we observed a *Lectisternium*, in bas-relief; but it had been white-washed, and this made it difficult to copy an inscription upon the marble. In one part of the stone there appeared, in small characters:

----- ΤΟ ΕΤΟΣ ΑΛΕΞΑΝΔΡΟΥ  
----- ΕΡΟΜΟΙΡΩΣ ΕΞΙΩΣΑΣ

Below this were some figures in a reclining posture; and then followed, in larger letters:

ΣΩΧΑΡΜΟΥ ΠΑΡΑΙ  
ΕΠΙΚΑΙΕΣΦΘΙΜΕΝΟ  
ΕΙΓΑΡΚΑΙ ΠΑΥΡΑΣΕΠ  
ΑΞΙΟΣ ΑΙΝΕΙΣΘΑΙ  
ΟΡΦΑΝΑ ΜΕΝ ΜΟΡΑΙΤ  
ΚΕΙΣΘΩ ΠΑΙΣΙ ΧΡΟΝ

The four last lines in this *inscription* were evidently in metre, as we may judge from the beginning of each:

Εἰ γὰρ καὶ παυρᾶς  
"Αξίος αἰνεῖσθαι  
'Ορφανὰ μὲν - - -  
Κεῖσθω παισὶ χρόν - -

Similar imperfect remains may be observed in all parts of the town, which have been used for building materials, and generally white-washed. Near the house of the Imperial Consul, facing the street, we saw this inscription in

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the wall: "DIONYSIUS, SON OF EUSCHEMON,  
FAREWELL:"

ΔΙΟΝΥΣΙΟΣ  
ΕΥΣΧΗΜΟΝΟΣ  
ΧΡΗΕΤΕΧΑΙΡΕ

Two forms of the *Sigma* are observable in this inscription. That the C and Σ were used promiscuously in very antient times, has been frequently shewn. The C was of the highest antiquity, and certainly in use prior to the æra of the first *Punic War*<sup>1</sup>. The Σ appears on coins and marbles of very antient date<sup>2</sup>. Somewhat farther on, in another street, we found an *inscription* relating to "A DAUGHTER OF AGATHEMERIS:"

ΖΩCΑΡΙΝ., ΟΠΑ---Α--  
ΟΥΓΑΤΗΡΔΕ  
ΑΓΑΘΗΜΕΡΙΔΟΣ

It is impossible to assign any date to these *inscriptions*; in which not less than three different forms of a single letter may be observed: but this want of uniformity is no proof of the age of the writing.

(1) *Tarremuzas Inscript. di Palermo*, p. 237.

(2) See *Paciandi's Observations on Medals*, bearing the legend  
ΛΑΞΙΩΝ and ΟΡΘΩΣΙΩΝ. *Mon. Pell.* 34.



This day, as the Governor offered to accompany us to see the famous Grotto of *Antiparos*, and as our host had prepared mules and guides for the expedition, we set off at eight A. M. and rode by the side of a mountain, through corn-fields, until we came to the narrowest part of the channel, between *Paros* and *ANTIPAROS*. *Paros* seemed to be in a higher state of cultivation than *Naxos*. The island produces excellent oil, and abundance of wine. Its ripe olives are highly esteemed by the natives as an article of food, after being salted for one day: this sort of diet has been often deemed, by inconsiderate *English* travellers in *Italy* and *Greece*, very hard fare for the poor inhabitants: but it is one of their greatest luxuries; and we became as fond of it as the people everywhere seem to be from one extremity of the *Mediterranean* to the other. As soon as we reached the shore from which we were to pass over to *Antiparos*, we observed a large *Turkish* merchant ship, laden with soap, and bound from *Crete* to *Constantinople*, stranded in the middle of the strait. The master of the vessel, without any compass, and with the usual fatality attending his countrymen in their sea voyages, had relied upon an ignorant pilot, who had persuaded him that this was the greater *boccaze* between *Naxos* and *Paros*, and the ship

Ship  
stranded.

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in consequence was driven upon the shallows. We went on board; and found the master squatted within his cabin, smoking, and listening to a duet performed by two of his crew upon a drum and a lyre, while the rest were gone in search of people to assist in hauling the vessel off the rocks. Nothing could exceed his perfect *Moslem* indifference; for although it seemed to be doubtful whether his vessel would ever move again, or, if she did, whether she would not go to the bottom in consequence of the damage she had sustained, he would not stir from the seat where he had remained from the moment the accident happened.

ANTIPAROS. We landed upon the barren island of *Antiparos*, and were conducted by the Governor to a small village: here we found a few inhabitants, who were described to us as the casual legacies of different vessels, and principally *Maltese*, taken by corsairs, and left on shore to shift for themselves. Some of them provided us with mules, ropes, and candles for the grotto, which is situate near the summit of the highest mountain of *Antiparos*, in the south part of the island. As we rode along, our beasts were terrified by the attacks of the gad-fly, an insect which infests every one of the *Cyclades*. Having

reached the top of the mountain before mentioned, we came to the mouth of this most prodigious cavern, which may be described as the greatest natural curiosity of its kind in the known world. The entrance to it exhibits nothing very remarkable: it is beautifully represented in the *Voyage Pittoresque* of *De Choiseul Gouffier*<sup>1</sup>; but no book of travels ever did or ever can pourtray the beauties of the interior. As to its origin, it may possibly have resulted from the dislocation of an entire *stratum*; and this is rendered probable by the oblique direction of the cavity, and the parallel inclination of its sides. The rock immediately above it consists of the following substances. The upper surface or summit of the mountain is a stratum of limestone, inclined very considerably from the horizon: beneath this is a layer of schistus, containing the sort of marble called *Cipolino*, that is to say, a mixture of schistus and marble: then occurs the cavity which forms the grotto, parallel to the dipping inclination of the superior strata; and this cavity was once probably occupied by another *stratum*, succeeding in regular order to the superincumbent schistus: but this is mere hypothesis; and any traveller

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Grotto.

Its possible  
origin.

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(1) See *Plato* xxxvi. p. 72. tom. I. *Par.* 1762.

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Descent.Description of the  
Interior.

who enters the grotto will soon perceive, that all the theories he may form have been set at nought by Nature, in the darksome wonders of her subterraneous laboratory. The mode of descent is by ropes, which, on the different declivities, are either held by the natives, or they are joined to a cable which is fastened at the entrance, around a *stalactite* pillar. In this manner we were conducted, first down one declivity, and then down another, until we entered the spacious chambers of this truly enchanted grotto. Having visited the *stalactite* caverns of the Gulph of *Salernum* upon the coast of *Italy*, those of *Terni*, and many others, the author expected to find something similar here; but there is nothing which resembles this grotto. The roof, the floor, the sides of a whole series of magnificent caverns, are entirely invested with a dazzling incrustation, as white as snow. Columns, some of which were five-and-twenty feet in length, pended in fine icicle forms above our heads: fortunately, some of them are so far above the reach of the numerous travellers who, during many ages, have visited this place, that no one has been able to injure or to remove them. Others extend from the roof to the floor, with diameters equal to that of the mast of a first-rate ship of the

line. The incrustations of the floor, caused by falling-drops from the *stalactites* above, have grown up into *dendritic* and *vegetable* forms, which first suggested to *Tournefort* the strange notion of his having here discovered the vegetation of stones. Vegetation itself has been considered as a species of crystallization<sup>1</sup>; and as the process of *crystallization* is so surprisingly manifested by several phænomena in this grotto, some analogy may, perhaps, be allowed to exist between the plant and the stone; but it cannot be said that a principle of life existing in the former has been imparted to the latter. The last chamber into which we descended surprised us more by the grandeur of its exhibition than any other; and this seems to have been the same which *Tournefort* intended to represent by the wretched view of it given in his work<sup>2</sup>. Probably there are many other chambers below this, yet unexplored, for no attempt has been made to penetrate farther<sup>3</sup>:

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(1) See *Patrin*, Hist. Nat. tom. III. pp. 130, 146. *Par.* An 9. *Lamethérie*, &c. &c.

(2) *Voyage du Levant*, tom. I. p. 227. à *Lyon*, 1717. A better idea of it may be formed by seeing the beautiful Plate engraved by *Tilliard*, from a drawing of the interior by *Hilair*, in the *Voyage Pittoresque*, tom. I. p. 74. *Paris*, 1782.

(3) *Tournefort* mentions an opening of this kind: "A côté de cette tour se voit un trou par où l'on entre dans une autre caverne, mais personne n'osa y descendre." *Voy. du Lev.* tom. I. p. 231.

CHAP. II. and if this be true, the new caverns, when opened, would appear in perfect splendour, unsullied, in any part of them, by the smoke of torches, or by the hands of intruders; for although, in the general whiteness of the grotto, as it now appears, the partial injuries its beauty has sustained be not at first perceived, there are proofs that, in the course of time, by the increased frequency of the visits paid to it, and the damage caused by breaking the *stalactites* to remove as curiosities, the splendid effect produced by the whole must be diminished. After this general description, it will now be proper to give a more philosophical detail of our observations upon its natural history.

Nature of  
the *Stalac-*  
*tites*.

The substance itself which is thus deposited is purely *alabaster*; that is to say, it is a concretion of *carbonated lime* which was employed by the Antients in the manufacture of their unguentary vases<sup>1</sup>; and it is distinguished by

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(1) "THERE CAME UNTO HIM A WOMAN HAVING AN ALABASTER BOX OF VERY PRECIOUS OINTMENT." *Matthew* xxvi. 7.—The author found among the ruins of the city of *Saïs*, in *Egypt*, the fragment of one of the unguentary vases of the Antients: it consists of white *carbonated alabaster*. *PLINY* says, that the best *alabaster* was of the colour of honey, and that it was a defect in the stone to be white and translucid. The *alabaster* of *Antiparos* is of a honey colour, like to that which comes to us from *Gibraltar* in a manufactured state.

its chemical constituents from the *alabaster* of modern times, or *gypsum*, which is a *sulphat of lime*. The formation of the *carbonated alabaster* by the *stalactite* process is now so well known, that its explanation may be comprehended in very few words. Nothing is more common than the presence of *carbonic acid* in water: and when a superabundance of this acid is present, the fluid is capable of sustaining, in solution, a portion of *lime carbonate*; but upon the slightest agitation, or division, or exposure to atmospheric air, or change of temperature, the *carbonic acid* makes its escape, and the fluid, thus losing its solvent power, necessarily lets fall the *lime*. All this is very simple, and very easily comprehended. The paradox remains now to be stated: it is this; that these enormous *stalactites*, thus formed, during a series of ages, by the slow and gradual deposition of *lime-water*, filtering drop by drop from the roof of the cavern, offer concentric layers only towards their superficies; their interior structure exhibiting a completed crystallization, which separates, by fracture, into semi-transparent rhombs, as perfectly formed as if they had resulted from a simultaneous instead of a continuous process. Almost every mineralogist may have noticed a rhomboidal termination of the small translucent

Paradoxical Phr.  
nomenon.

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*stalactites* which are found at *Castleton* in *Derbyshire*; and there the operation has been carried on, in water, a globule of which has remained constantly suspended at the point of each *stalactite*: but in this grotto, crystallization has been the result of a modification sustained by the whole interior of a mass of *alabaster*, subsequently to its original deposition. That the cavern has neither been filled with water, nor with any other fluid than atmospheric air, is very evident, by the formation of the *stalactites*, which could not otherwise have existed as they now appear. Every thing belonging to them, and to this cavern, will tend to perplex and to confound the naturalist; and many proofs of this are yet to follow. In the different cavities, and between the interstices of the *stalactites*, we had the satisfaction to discover, what no one had hitherto noticed,—THE CRYSTALLIZATION OF ALABASTER, in distinct groups of large rhomboïdal primary crystals, upon the exterior surface of the several concretions: and that these crystals were gradually accumulating in size, until they met together and constituted one entire mass, was evident, because, upon a diligent examination of all parts of the grotto, we found, that where the *stalactites* were small, and in an incipient state, the crystals upon

Crystallization of  
*Alabaster*.



their surface were exceedingly minute: where they were large, the crystals were also large, some of them exceeding two inches in diameter. Another surprising fact is, that, although the outer crust of these crystals be opaque, and similar to the exterior incrustation of the concretions themselves, the crystals, when broken, are each, and all of them, integral parts of the *stalactite* upon which they have been formed. We carefully detached a great variety of specimens, to illustrate and to confirm these observations: and although the *Waiwode* who accompanied us, like a child craving the toy which amuses another, insisted upon having the finest specimen, under the pretext of presenting it to his ignorant patron the *Capudan Pasha*, we had the good fortune to bring many of these specimens to *England*, and to the University of *Cambridge*, where they have been annually exhibited during the *Mineralogical* Lectures. It was in that University, when the author was engaged in shewing them to the lamented *Tennant*, Professor of Chemistry there, that the Professor noticed among the *stalactites* one which was remarkably distinguished from the rest, by its fascicular structure, by its superior hardness, and by the appearance of rays diverging from a common centre towards the

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II.

circumference<sup>1</sup>. Its fracture is not rhomboidal; and its dispersion into a powder, by heat, exhibits the mouldering appearance of *arragonite*; and not the decrepitation of such particles of *carbonated lime* as contain water, of which specific nature are the generality of the *stalactites* in this grotto.

From all these circumstances, Professor *Tennant* *Arragonite*, had no doubt of its being *ARRAGONITE*, and in the *STALACTITE* FORM, which had never before been noticed. Indeed, the mineral itself has been considered so rare, that were it not for the attention shewn to it in consequence of its being the only anomaly in *Haüy's* theory of *crystallization*, very little of its chemical history would be known; nor can there be a greater inducement now offered to naturalists to visit the Grotto of *Antiparos*, than the discovery thus made of a new locality of this curious substance. Another singular circumstance in the nature of the grotto is, that the incisions made by persons who have formerly inscribed their names in the *alabaster*, have been filled up by a natural process; and the letters, so marked, have since protruded, in relief, from the surface of the

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(1) A similar formation was noticed by *TOURNEFORT*: "*Distinguez par six cercles concentriques, dont les fibres vont du centre à la circonférence.*" (*Voy. du Lev.* tom. I. p. 228. *Lyon*, 1717.) It is remarkable that the same writer denies the dropping of water in the grotto—"*Il ne tombe pas une seule goutte d'eau dans ce lieu.*" *Ibid*,

stone; which has hitherto received no explanation. Some *Greek inscriptions*, near the entrance, CHAP.  
II. prove that the grotto was visited in a very early period. One of them, which *Tournefort* has preserved very entire, mentions, that a number of persons, whose names are subscribed, "came thither during the administration of CRITON." In the present copy, the dotted letters have been supplied from that author<sup>2</sup>.

Ε Π Ι  
Κ Ρ Ι Τ Ω Ν Ο Σ  
Ο Ι Δ Ε Η Λ Θ Ο Ν  
Μ Ε Ν Α Ν Δ Ρ Ο Σ  
Σ Ο Χ Α Ρ Μ Ο Σ  
Μ Ε Ν Ε Κ Ρ Α Τ Η Σ  
Α Ν Τ Ι Π Α Τ Ρ Ο Σ  
Ι Π Π Ο Μ Ε Δ Ω Ν  
Α Ρ Ι Σ Τ Ε Α Σ  
Φ Ι Λ Ε Α Σ  
Γ Ο Ρ Γ Ο Σ  
Δ Ι Ο Γ Ε Ν Η Σ  
Φ Ι Λ Ο Κ Ρ Α Τ Η Σ  
Ο Ν Ε Σ Ι Μ Ο Σ

Monsieur *De Nointel*, French ambassador to Constantinople, seems to have flattered himself that he was the first person who had ever Visit of the  
French  
Ambassa-  
dor.

(2) *Voyage du Levant*, Lettre V. tom. I. p. 225. Lyon, 1717.

CHAP.  
II.

ventured into this cavern'. During *Christmas*, in the year 1673, he caused mass to be celebrated in the grotto, at midnight; remaining here three entire days, accompanied by upwards of five hundred persons. The cavern was then illuminated by four hundred lamps, and one hundred large wax flambeaux; the elevation of the host was accompanied by the music of trumpets, hautboys, fifes, and violins, as well as by the discharge of artillery placed at the entrance of the cavern. Two *Latin* inscriptions yet record this *subterraneous solemnity*, which may be considered as ascertaining the epocha of the first visit paid to the grotto in modern times. In the words which the Ambassador caused to be inscribed upon the base of the *stalagmite* which supplied him with an altar for the occasion, we have a striking example of the Roman-Catholic faith, as to the miraculous presence of the MESSIAH in the consecrated wafer:

HIC · IPSE · CHRISTVS  
AD FVIT · EJVS · NATALI · DIE · MEDIA · NOCTE  
CELEBRATO · MDCLXXIII

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(1) "Monsieur le Marquis de Nointel, ayant entendu dire, qu'il y avoit dans l'autre isle voisine, nommée *Antiparos*, une grotte où personne n'osoit entrer, y voulut descendre la veille de Noël. Je m'offris à l'y accompagner," &c. *L'Etat present de l'Archipel, de Mons. M. D. L. à Cologne, 1678. p. 65. Première Partie.*

The channel between the two islands is not more than a mile wide: but it is two leagues from the port of *Antiparos* to that of *Paros*. It was this distance which convinced *Tournefort* that *Antiparos* is the island called *Oliaros*, or *Olearos*, by the Antients. We returned to *Paros* highly gratified by our very interesting expedition, and carefully packed the specimens we had collected.

*Wednesday, October the twenty-first.* This day we set out, upon mules, for the antient quarries of the famous *Parian* marble, which are situate about a league to the east of the town, upon the summit of a mountain, nearly corresponding in altitude with the situation of the Grotto of *Antiparos*. The son of our host, a young married man, accompanied us. We rode through several olive plantations in our ascent: the fruit of these trees was the sole topic of conversation with our worthy guide, who spoke of a ripe olive as the most delicious dainty which Heaven had vouchsafed to man upon earth; giving him greater strength, vigour, and agility, than any other kind of food. "Oh!" said he, smacking his lips, "how we feast at my father's, when olives first come into season." The mountain in which the quarries are situate, now called

Antient  
Quarries  
of *Parian*  
Marble.

CHAP.  
II.

Marpessus.

*Capresso*, is believed<sup>1</sup> to have been the *Marpessus* mentioned by *Servius*<sup>2</sup> and by *Stephanus Byzantinus*<sup>3</sup>: there are two of those quarries. When we arrived at the first, we found, in the mouth of the quarry, heaps of fragments detached from the interior: they were tinged, by long exposure to the air, with a reddish ochreous hue; but, upon being broken, exhibited the glittering sparry fracture which often characterizes the remains of *Grecian* sculpture: and in this we instantly recognised the beautiful marble which is generally named, by way of distinction, the *Parian*; although the same kind of marble be also found in *Thasos*<sup>4</sup>; and it is remarkable that the inhabitants of *Thasos* were a *Parian* colony<sup>5</sup>. The marble of *Naxos* only differs from the *Thasian* and *Parian* in exhibiting a more advanced state of *crystallization*. The peculiar excellence of

(1) See *Tournefort (Voy. du Lev. tom. I. p. 239. Lyon, 1717.)* and the following authorities by him cited.

(2) "MARPESES mons est *Parie* insulæ." *Servius in Æneid. vi. 3.*

(3) ΜΑΡΠΕΣΣΑ ὄρος Πάρον ἀφ' οὗ οἱ λίθοι ἐξαίρονται. *Stephanus Byzantinus. J. Bat. 1694.*

(4) For this remark the author is indebted to Mr. *Hawkins*, the publication of whose *Travels in Greece* has long been anxiously expected, by all who know the industry of his researches and the superior accuracy of his observations.

(5) Τὰ δὲ Παρίων ἐκτίσθη Θάσος. *Strabon. Geog. lib. x. p. 711, Drexl. 1807.*

the *Parian* is extolled by *Strabo*<sup>6</sup>; and it possesses some valuable qualities unknown even to the *Antients*, who spoke so highly in its praise<sup>7</sup>. These qualities are, that of hardening by exposure to atmosphèric air (which, however, is common to all homogeneous limestone), and the consequent property of resisting decomposition through a series of ages,—and this, rather than the supposed preference given to the *Parian* marble by the *Antients*, may be considered as the cause of its prevalence among the remains of *Grecian* sculpture. That the *Parian* marble was highly and deservedly extolled by the *Romans*, has been already shewn: but in a very early period, when the Arts had attained their full splendour in the age of *Pericles*, the preference was given by the *Greeks*, not to the marble of *Paros*, but to that of *Mount Pentelicus*; because it was whiter; and also, perhaps, because it was found in the immediate vicinity of *Athens*. The *Parthenon* was built entirely of *Pentelican* marble. Many of the *Athenian* statues, and of the works carried on near to *Athens* during the administration of *Pericles*, (as, for

Cause of  
the Preva-  
lence of  
*Parian*  
Marble in  
*Grecian*  
Sculpture.

(6) 'Εν δὲ τῇ Πάρῳ ἡ Παρία λίθος λεγόμενη, ἑρίστη πρὸς τὴν μαρμαρογλυφίαν.  
Ibid. •

(7) "PAROS, cum oppido, ab Delo xxxviii mill. marmore nobilis;  
quam primò PACTIAM (MS. PLATEAM), postea MINOIDA vocarunt."  
*Plin. Nat. Hist. lib. iv. c. 12. L. Bat. 1635. tom. I. p. 223.*

CHAP.  
II.  
}

example, the *Temple of Ceres at Eleusis*;) were executed in the marble of *Pentelicus*. But the finest *Grecian* sculpture which has been preserved to the present time is generally of *Parian* marble. The *Medicæan Venus*, the *Belvidere Apollo*, the *Antinous*, and many other celebrated works, are of *Parian* marble; notwithstanding the preference which was so early bestowed upon the *Pentelican*: and this is easily explained. While the works executed in *Parian* marble retain, with all the delicate softness of wax, the mild lustre even of their original polish, those which were finished in *Pentelican* marble have been decomposed, and sometimes exhibit a surface as earthy and as rude as common limestone. This is principally owing to veins of extraneous substances which intersect the *Pentelican* quarries, and which appear more or less in all the works executed in this kind of marble. The fracture of *Pentelican* marble is sometimes splintery, and partakes of the foliated texture of the *schistus* which traverses it; consequently, it has a tendency to exfoliate, like *cipolino*, by spontaneous decomposition.

We descended into the quarry, whence not a single block of marble has been removed since the island fell into the hands of the *Turks*: and perhaps it was abandoned long before; as



might be conjectured from the ochreous colour by which all the exterior surface of the marble is now invested. We seemed, therefore, to view the grotto exactly in the state in which it had been left by the Antients : all the cavities, cut with the greatest nicety, shewed to us, by the sharpness of their edges, the number and the size of all the masses of *Parian* marble which had been removed for the sculptors of *Antient Greece*. If the stone had possessed the softness of potter's clay, and had been cut by wires, it could not have been separated with greater nicety, evenness, and economy. The most evident care was everywhere displayed that there should be no waste of this precious marble : the larger squares and parallelograms corresponded, as a mathematician would express it, by a series of *equimultiples* with the smaller, in such a manner that the remains of the entire vein of marble, by its dipping inclination, resembled the degrees or seats of a theatre. It was impossible to view such a source of materials which had exercised the genius of the best *Grecian* sculptors, without fancying that we could ascertain the different works for which the several masses had been removed. "Here," said we, "were slabs for *metopes* and *triglyphs*; there, were blocks for *altars* and *Doric capitals*; here was an *Apollo*;

CHAP.  
II.Marvellous  
Skill of the  
Antients  
in work-  
ing the  
Quarries.

CHAP.  
II.

there, a *Venus*; that larger cavity may have supplied a mass for a *Laocoön*; from this place they perhaps removed a *soros*; the columns taken hence had evidently *divided shafts*, there being no cavity of sufficient length to admit the removal of *entire pillars*." These and similar observations continually escaped us: but who shall explain the method used by the Antients in hewing, with such marvellous precision, and with such apparent ease, the interior of this quarry, so as neither to leave one casual fracture, nor anywhere to waste its produce? They had very little knowledge of machinery; but human labour was then of little value, and the most surprising works may always be referred to ages when this was easily obtained.

We quitted the larger quarry, and visited another somewhat less elevated. Here, as if the Antients had resolved to mark for posterity the scene of their labours, we observed an  
Bas-relief. ancient bas-relief upon the rock. It is the same which *Tournefort* describes<sup>1</sup>; although he erred in stating the subject of it. It is a more curious relic than is commonly supposed. The *French* have twice endeavoured to remove it, by sawing the marble behind; but perceiving that it would

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(1) *Voy. du Lev.* tom. I. p. 239. à *Lyon*, 1717.

separate into two parts if they persisted, owing to a fissure in the stone, they had the good taste to abandon the undertaking. It represents, in three departments, a festival of *Silenus*, mistaken by *Tournefort* for *Bacchus*. The demigod is figured, in the upper part of it, as a corpulent drunkard, with ass's ears, accompanied by laughing satyrs and dancing-girls. A female figure is represented sitting, with a fox sleeping in her lap. A warrior is also introduced, wearing a *Phrygian* bonnet. There are twenty-nine figures; and below is this inscription:

Α Δ Α Μ Α Σ  
Ο Δ Ρ Υ Σ Η Σ  
Ν Υ Μ Φ Α Ι Σ

which may be thus rendered into *English*;<sup>2</sup> Explanation of the  
Inscription.  
“ADAMAS ODRYSES TO THE NYMPHS.”

(2) *Tournefort*, in his remarks upon this inscription, maintains, from *Diod. Sic. Biblioth. Hist. lib. iii.* and from the *Adversaria* of *Barthius*, that the word *Νύμφαις* applied to the girls of the island, rather than to those female divinities who were called *Nymphæ*: to which opinion the author, perhaps, too hastily assented, when, in the first edition, he rendered the word *Νύμφαις*, “To the lasses,” or betrothed maidens. The words of *Barthius* are: “Græcis intermedia inter virginem et mulierem *νύμφη*, quod eleganter discas ex *Theocrito* sive *Moschum* mavis sine EUROPE:

Ἡ δὲ παρὸς κοῦρη, Ζηνὸς γίνετ' αὐτίκα νύμφη,  
καὶ Κρονίδη τέκνα τέκετ', καὶ αὐτίκα γίνετο μήτηρ.”

*Barthii Adversar. lib. xxvi. cap. 4. Francof. 1624.*

But *Valchener* has the following observation upon the conclusion of the EUROPE:

CHAP.  
II.



Origin of  
the Work.

*Chandler*, in his *Travels in Greece*, describes the *Nymphæum* near *Vary* in *Attica*; and gives three inscriptions<sup>1</sup>, one of which purports that "*Archidamus made the Cave for the Nymphs*." In another inscription, found in the same *Cave of the Nymphs*, the latter part, whether designedly or not, is an *Iambic trimeter*<sup>2</sup>. In the *Corycian Cave*, the existence of which was discovered by the author in a subsequent part of these *Travels*, although he did not then visit the place<sup>3</sup>, some of his friends found an inscription to *Pan and the Nymphs*<sup>4</sup>; therefore this kind of dedication was common in *Greece*. The marble in both these quarries was excavated by the light of lamps; and to this circumstance *Pliny* attributes one of its names, *Lychnites*<sup>5</sup>. The

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EUROPA: "Ultimus mihi carminis versus fuisse videtur: 'Ἡ δὲ πάρος ποίησεν, Ζηνὸς γένει' αὐτίκα νύμφη' quique sequitur versus hujus poematis conditore indignus." ΜΟΞΧΟΤ ΕΙΔΤΑΑΙΟΝ β'. p.383. *L. Bat.* 1781.

(1) See *Inscript. Antiq.* p. 76.

(2) Φεαδαῖσι Νυμφῶν ἄνεργον ἐξηργησάσα.

(3) See "*Tomb of Alexander*," p. 153. *Camb.* 1805.

(4) Παννύμφαις. The inscription was discovered by Mr. (now Sir William) Gell. Mr. *Raikes* found also here a small terra-cotta vessel, elegantly formed, which the Antients had left, as a *vase*, in the cave.

(5) "Omnes autem candido marmore usi sunt à *Paro* insulâ, quem lapidem cœpere LYCHNITEN appellare, quoniam ad lucernas in cubiculis cæderetur." *Plin. Hist. Nat. lib. xxxvi. c. 5. tom. III. p. 468. L. Bat.* 1635.

same appellation occurs also in *Athenæus*<sup>6</sup>. With regard to the image of *Silenus*, in the bas-relief, it has never been observed that *Pliny* mentions it, as a natural curiosity, and one of the marvels of *Antient Greece*. The figure of *Silenus* was accidentally discovered, as a *lusus Naturæ*, in splitting the rock; and, of course, all the other parts of this piece of sculpture had been adjusted by *Odryses* to assist the representation, when he dedicated his work to the Nymphs. Such a method of heightening and of improving any casual effect of this kind has been very common in all countries, especially where the populace are to be deluded by some supposed prodigy: and thus the cause is explained why this singular piece of sculpture, so rudely executed, yet remains as a part of the natural rock; whence it would be an act of worse than *Gothic* barbarity to remove it. “A wonderful circumstance,” says *Pliny*<sup>7</sup>, “is related of the *Parian* quarries. The mass of entire stone being separated by the wedges of the workmen, there appeared within it AN EFFIGY OF *SILENUS*.” In the existence of this *bas-relief*

CHAP.  
II.

Evidence  
it affords.

(6) *Δίδος Αὐχρῆς. Athen. Deipn. lib. v.*

(7) “Sed in *Pariorum* mirabile proditur, glebâ lapidis unius cuneis dividendum solutâ, IMAGINEM *SILENI* intus extitisse.” *Plin. Hist. Nat. lib. xxxvi. c. 5. tom. III. p. 462. L. Bat. 1635.*

CHAP.  
II.

as an integral part of the natural rock, and in the allusion made to it by *Pliny*, we have sufficient proof that these were antient quarries<sup>1</sup>; consequently they are the properest places to resort to for the identical stone whose colour was considered as pleasing to the *Gods*<sup>2</sup>, which was used by *Praxiteles*<sup>3</sup>, and by other illustrious *Grecian* sculptors, and celebrated for its whiteness by *Pindar*<sup>4</sup> and by

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(1) This curious *bas-relief*, together with the entrance to the quarry which contained it, are represented in the *Voyage Pittoresque* of Count *de Choiseul Gouffier*, (*Voyage Pittoresque de la Grèce*, tome I. p. 68. *Paris*, 1782.) but with more attention to the effect of a beautiful picture than to accuracy of design. The plates in this magnificent work are almost equal, in their style of composition, and in their execution, to the engravings of *Audran*, from paintings by *Le Brun*; and that to which allusion is now made is faithful in every thing, except in the detail of this piece of antient sculpture. A reference to the *French* work will, however, serve to shew its situation in the quarry, and render unnecessary any further attempt at delineation, where the manner of it must necessarily be so very inferior. The antiquity itself is the greatest curiosity in the island; and perhaps, from the circumstance which *Pliny* has mentioned, it will excite the attention of travellers more than it has hitherto done.

(2) *Plato* de Leg. tom. II. lib. xii. p. 296.

(3) "*Praxitelem Paria vindicat arte lapis.*" *Propertius*, lib. iii. Eleg. vii. 16. Also, *Quintilian*, lib. ii. 19. "*Praxiteles signum aliquod e molari lapide conatus est exsculpere, Parium marmor vellem rude.*" &c. See also a curious Treatise of *Blasius Caryophilus* (vulgo *Biagio Garafolo*, *Neapolitanus*), entitled "*De Antiquis Marmoribus Opusculum*," p. 10. *Utrecht*, 1743: and the numerous authors therein cited.

(4) Vid. *Nem.* Ode IV. p. 262. *Genev.* 1626.

Σάλλαν θίμιν παρίου

Λίδου λιννοσίταρι.

*Theocritus*<sup>5</sup>. We collected several specimens: in breaking them, we observed the same whiteness and brilliant fracture which characterizes the marble of *Naxos*, but with a particular distinction before mentioned—the *Parian* marble being harder, having a closer grain, and a less foliated texture. Three different stages of *crystallization* may be observed, by comparing the three different kinds of marble, dug at *Carrara* in *Italy*, in *Paros*, and in *Naxos*; the *Carrara* marble being milk-white<sup>6</sup> and less crystalline than the *Parian*; and the *Parian* whiter<sup>7</sup> and less crystallized than the *Naxian*: lastly, as a completion of the process of crystallization, may be mentioned the

(5) *Theocritus* (Idyll. vi. 38.) compares the whiteness of teeth with *Parian* marble:

——— τῶν δὲ τ' ὀδόντων  
Λευκοτέρην αὐγὰν Παρίας ὑπέφαινε λίθοιο.

(6) *Pliny* mentions the superior whiteness of the *Carrara* marble, in comparing it with the *Parian*. The quarries of *Carrara* are the *Lunensian* of that author; *Luna* being the name of a city, and *Lunensis* that of a promontory near to the modern *Carrara*. “Multis postea candidioribus repertis, nuper etiam in *Lunensium* lapidicinis.” *Plin. Hist. Nat. lib. xxxvi. c. 5. tom. III. p. 468. L. Bat. 1635.*

(7) Although the *Parian* were not the *whitest* marble known to the *Antients*, as appears by the preceding Note, yet its *whiteness* was one cause of its great celebrity. It is thus described in the *Itinerary* of *Antoninus*:

INSULA PAROS  
IN HAC LAPIS CANDIDISSIMVS NASCITVR  
QVI DICITVR PARIVS.

CHAP.  
II.Theory of  
Crystalliza-  
tion.

*stalactites*, or *alabaster*, of *Antiparos*; in which the same chemical constituents are perfectly crystallized; exhibiting the rhomboidal fracture, and having the specific gravity of the *Iceland spar*; which, in all probability, is also a *stalactite*.

These phænomena oppose striking facts to the *Plutonian* theory of the crystallization of *carbonated lime* by means of *heat* and *pressure*: not that the author wishes to maintain any argument against the possibility of crystallization by means of heat, because all that seems necessary for crystallization is a *separation of particles*, and a *subsequent retreat*. Whether this separation be effected by *solution*, or by *fusion* (which is only another name for solution); and whether the retreating body be an *aqueous fluid* or the *fluid matter of heat*; a regularity of structure may equally become the result: basaltic forms have been recognised in the bottom of a furnace<sup>1</sup>, as well as upon the borders of a lake<sup>2</sup>. The facts now adduced are opposed, it is true, to the *Plutonian* theory; because they prove the

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(1) A specimen exhibiting a basaltic configuration, as found in the bottom of an iron furnace, is preserved in the Royal Collection at *Stockholm*.

(2) Witness the lakes in the South of *Sweden*; the Lake of *Bolenna* in *Italy*; the Lake of *Gennesareth* in the *Holy Land*; &c. &c.



crystallization of *carbonated lime* by AN AQUEOUS  
PROCESS: but they affect this theory only as a **CHAP.**  
system which generalizes too much from partial **II.**  
appearances, in explaining the formation of  
mineral bodies.



*First Sight of Athens,*

## CHAP. III.

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### PAROS TO ATHENS.

*Voyage to Syros—Affecting Interview—Syræ—Plants—  
Remains of Antient Customs—Gems and Medals—State  
of the Island—Voyage to Gyarus—Hydriots—Wretched  
Condition of Jura—Voyage to Zia—Carthæa—Ravages  
committed by the Russians—Ruins of Ioulis—Medals—  
Hospitality of the Modern Greeks—Antient Dances—  
Produce of Zia—Minerals—The Author sails for Athens  
—View near the mouth of the Sinus Saronicus—Sunium  
—Temple of Minerva Sunias—Anecdote of a Naval  
Officer—Patrocleïa—Other Islands in the Saronic Gulph  
—Calaurea—Albanians—Elimbó—First Sight of  
Athens—*

Athens — Zoster Promontory — Doubtful Story of Minerva's Statue — Arrival at the Piræus — Approach to Athens.

FROM the quarries of MARPESSUS we descended again to *Parechia*; and the next day, the wind being favourable, although somewhat boisterous, we embarked, and set sail for SYROS, now called *Syra*. Our Captain would have steered for DELOS: but this island, since the visit paid to it by the *Russians*, has been stripped of all its valuable antiquities; besides this, the gale we had encountered between *Patmos* and *Naxos* had somewhat intimidated us; and as our crazy old *caïque* was not sea-worthy, we resolved to run for the most *western* port in our course towards the *Sinus Saronicus*, now called the *Gulph of Engia*, from a modern name of the Island of ÆGIÏA. We saw the *Delian Isles*, as we passed with a rapidity known only to the *swallows*<sup>1</sup> of the *Archipelago*, and entered the harbour of *Syra* in the morning of *October the twenty-second*. Our faithful *Greek* servant, who had travelled with us as our interpreter ever since we left

CHAP.  
III.

Voyage to  
*Syros*.

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(1) This is one of the names given to the boats used for navigating the *Archipelago*.

CHAP.  
III.Affecting  
Interview.

*Petersburg*, burst into tears at the sight of a small chapel constructed upon a rock in the port, which he had himself assisted in building some years before. He described it as the votive offering of a party of young *Greeks* to their patron Saint: but his feelings experienced a severer trial when we landed; for in the person of an old man, established as a wine-seller upon the quay, he recognised his own father, of whose fortunes and situation he had long been ignorant. The islanders bore a part in the joy of this meeting; and their national hospitality was, in consequence, redoubled. All the young people came to express their congratulations, and a party began the *Roméca*<sup>1</sup>. *Antonio* hastened again on board for his *balalaika*<sup>2</sup>, and, joining the festive throng, gave himself up entirely to singing and dancing for the remainder of the day and night. Towards evening, we

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(1) The *Roméca*, the most popular of all the dances of the *Modern Greeks*, is faithfully and beautifully represented in the *Voyage Pittoresque de la Grèce* of Count *De Choiseul Gouffier*, from a drawing by *J. B. Hilair*, engraved by *Martini*. See Plate facing p. 68. vol. I. of that work, *Paris*, 1782. "The passion of the *Greeks* for dancing," (says *Mons. De Guys*, vol. I. p. 202. *Lond.* 1781,) "is common to both sexes; who neglect every other consideration, when they have an opportunity of indulging that passion."

(2) The antient guitar of *Scythia* and *Tahtary*. See Part I. of these *Travels*, Plate facing p. 244. Second edit. Quarto. Broxbourn, 1811; exhibiting its use among the *Calinuck* tribes.

saw him in the midst of a very numerous choir, inviting us to taste of the wine with which his father was making libations to all comers.

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III.

The town of *Syra* is built upon the summit of *Syra*. a lofty hill, so remarkable for its conical form that it may be compared to a vast sugar-loaf covered with houses. At the base of this cone is the quay, where there are several warehouses for supplying vessels with the produce of the island, which is principally wine. There are some ruins near the port; and many antient marbles are said to remain buried behind the magazines. We met the *English* Consul soon after we landed, and accompanied him to his house in the town; where we were regaled with an excellent conserve, highly esteemed by the *Greeks*, made of the *apples* (as they are called) of a species of *Sage*, the *Salvia pomifera*: these apples are produced in the same manner as galls upon the oak, and they are owing to punctures made by a species of *Cynips* in the branches of the plant. The common *Sage* of the Island of *Crete* has the same excrescences; which are there carried to market under the name of *Sage-apples*<sup>3</sup>. This conserve is said to

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(3 *Tournef. Voy. du Lev. tom. I. p. 93. Lyon, 1717.*

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possess the healing and salutary quality of *Sage* in general: we perceived in it an agreeable astringent, and somewhat bitter flavour; but as almost any vegetable may be used for conserves, and the savour is often owing to other ingredients, very little of this taste might be owing to the *Sage*. The plant itself thrives abundantly upon this island, growing to the size of a small shrub. *Sage* leaves are collected annually by the *Greeks*, and dried, to be used medicinally, as an infusion: they are very particular in the time and manner of collecting these leaves; they are gathered on the first of *May*, before sun-rise. The flavour and smell of the *Grecian Sage* is much more powerful than in the *Salvia officinalis*, so common in the *English* gardens. We sometimes drank an infusion of the leaves, instead of tea: it had the effect of exciting a profuse perspiration, and perhaps may be useful in those dangerous obstructions to which perspiration is liable in an *Eastern* climate; but it produces languor, and even faintness, if it be used to excess. In mentioning the plants of *Syra*, there is one of so much beauty and rarity, that it ought not to pass without especial notice; it is called the *Tree-Pink*, *DIANTHUS ARBOREUS*, and pre-eminently merits its lofty name of ΔΙΟΣ ΑΝΘΟΣ. It grows

Plants.

also in *Seriphos*: but *Syra* is the only place in all *Greece* whence we were able to obtain specimens; and we did not find these ourselves upon the island<sup>1</sup>. Perhaps the season was too far advanced to observe this beautiful ornament of the *Grecian* Isles; for we were unable to find many other rarities which have been described as natives of *Syra*, although we remained two days in search of them, particularly the plant which produces the *Persian Manna*, mentioned by *Tournefort*<sup>2</sup>, *Hedysarum Alhagi*. The *Dianthus arboreus*, both in *Syra* and in *Seriphos*<sup>3</sup>, sprouts out of the crevices of the most rugged and otherwise barren rocks. It was raised from seed in the Royal Garden at *Paris*, in the time of *Tournefort*; “where,” says this author<sup>4</sup>; “it has sustained no change by its altered situation, but maintains the honours of *Greece*

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(1) We were indebted for them to the kindness of Mr. *Dodwell*, who visited *Syra*, in company with Sir *William Gell*. The former has since distinguished himself by his indefatigable researches in *Greece*, particularly by the attention he has bestowed upon the antient sepulchres of the country.

(2) *Tournefort*, *Voyage du Levant*, tom. II. p. 4. *Lyon*, 1717. It is the *Alhagi Maurorum* of *Rauwolf*. Sir *George Wheeler* found it in *Tenos*. *Manna* is found on this plant, in *Mesopotamia*, and in other *Eastern* countries. (See *Russel's Aleppo*.) It grows plentifully near *Tauris*.

(3) *Tournef.* *ibid.* tom. I. p. 219.

(4) *Ibid.*

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amidst an infinite number of rare plants from the same country." No traveller has yet added this very uncommon species of *Dianthus* to the *botanic* gardens of our island.

Remains  
of antient  
Customs.

There is no other town or village upon the island excepting this, which so singularly covers the sugar-loaf hill above the quay; and the number of inhabitants does not exceed four thousand, almost all of whom profess the *Catholic* religion: yet there is no part of the *Archipelago* where the traveller will find the antient customs of *Greece* more purely preserved. *Syros* was the original name of the town, as well as of the island. Some traces of its ruins still exist near the port. The modern town of *Syra* probably occupies the site of the antient *Acropolis*. The island has always been renowned for the advantages it enjoys, in the excellence of its port, in its salubrity, and its fertility. It is on this account extolled by *Homer*<sup>1</sup>. It produces *wine*, *figs*, *cotton*, *barley*, and also *wheat*, although not so plentifully as *barley*. We saw an abundance of *poultry*, and a very fine breed of *pigs*; but the streets of the town are as dirty and as narrow as they probably were in the days of *Homer*. If

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(1) Εὔβοτος, εὐμηλος, εἰσωληθής, πολύπυρος. *Odys.* O. v. 405.



the antient *Persians* have been characteristically described as the worshippers of *fire*, the inhabitants of *Syra*, both antient and modern, may be considered as the worshippers of *water*. The old fountain, at which the nymphs of the island assembled in the earliest ages, exists in its original state; the same rendezvous as it was formerly, whether of love and gallantry, or of gossiping and tale-telling. It is near to the town, and the most limped water gushes continually from the solid rock. It is regarded by the inhabitants with a degree of religious veneration; and they preserve a tradition that the pilgrims of old time, in their way to *Delos*, resorted hither for purification. We visited the spot in search of an *Inscription* mentioned by *Tournefort*<sup>2</sup>, but we could not find it: we saw, however, a pleasing procession, formed by the young women of the island, coming with songs, and carrying their pitchers of water on their heads, from this fountain. Here they are met by their lovers, who relieve them from their burdens, and bear a part in the general chorus. It is also the scene of their dances, and therefore the favourite rendezvous of the youth of both sexes. The *Eleusinian* women practised a

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(2) *Tournef. Voy. du Lev. tom. II. p. 4. Lyon, 1717.*

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dance about a *well* which was called *Callichorus*, and their dance was also accompanied by songs in honour of *Ceres*. These "*Songs of the Well*" are still sung in other parts of *Greece* as well as in *SYRA*. *De Guys* mentions them. He says that he has seen the young women in *Prince's Island*, assembled in the evening at a public *well*, suddenly strike up a dance, while others sung in concert to them<sup>1</sup>. The Antient Poets composed verses which were sung by the people while they drew the water, and were expressly denominated "*Songs of the Well*." *ARISTOTLE*, as cited by *Winhelmann*, says the public *wells* serve as so many cements to society, uniting the people in bands of friendship by the social intercourse of dancing so frequently together around them<sup>2</sup>. This may serve to explain the cause of the variety of beautiful lamps, pitchers, and other vessels of *terra cotta*, which have been found at the bottom of *wells* in different parts of *Greece*; as well as to direct the attention of travellers towards the cleansing of dry *wells*, who are desirous of procuring those valuable antiquities. Among other antient customs still existing in *SYRA*, the cere-

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(1) *Letters on Greece*, vol. I. p. 220. *Lond.* 1781.

(2) *Ibid.*

monies of the vintage are particularly conspicuous. Before sun-rise, a number of young women are seen coming towards the town, covered with the branches and leaves of the vine; when they are met or accompanied by their lovers, singing loud songs, and joining in a circular dance. This is evidently the *orbicular choir*<sup>s</sup> who sung the *Dithyrambi*, and danced that species of song in praise of *Bacchus*. Thus do the present inhabitants of these islands exhibit a faithful portraiture of the manners and customs of their progenitors: the ceremonies of Antient Greece have not been swept away by the revolutions of the country: even the representations of the theatre, the favourite exhibitions of the *Attic* drama, are yet beheld, as they existed among the people before they were removed from the scenes of common life to become the ornaments of the *Grecian* stage.

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Some very fine *gems* and *medals* were shewn to us by a native of *Syra*: but the price he demanded for them exceeded all moderation. One of the *gems* was of high antiquity. It was an *intaglio* of red *jasper*; the subject, *Pegasus*,

Gems and  
Medals.

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(S) 'Εγνώκλιος χίμας. See *De Guys*, vol. I. p. 218; and the authors by him cited.

with wings inflected towards the head, in the most antient style of the art; a *boar* was also introduced, with the singular representation as as of a *battering ram* projecting from its breast. Among the *medals* there were two of silver, in good preservation. The first was of *Chios*: it exhibited, in front, a *winged sphinx*; and for reverse, the *diota*, with this legend, ΑΡΓΕΙΟΣ·ΧΙΟΣ. The other was very small, but of extraordinary beauty; probably it was of *Clazomenæ* in *Ionia*, and possibly of *Citium* in *Cyprus*<sup>1</sup>. The head of a youthful *Deity* appeared in front, in very high relief; and the reverse, equally prominent, exhibited the image of a *ram* couched. Among all the subjects represented upon *Grecian* medals, nothing is more rare than the figure of this very common quadruped. Almost every other sacred animal may be observed: but the *sheep*, so often the object of sacrifice, not only seldom occurs, but when it has been found upon an antient medal, it is always upon one of the highest antiquity, destitute of any legend, and which generally classes, in *numismatic* collections, among coins of uncertain or of unknown origin. The cause of this has not been explained.

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(1) See the *Vignette* to Chap. II. Vol. IV. of the 8vo. edition of these Travels.

The *minerals* of *Syra* are rather remarkable, considering the prevalence of *limestone* among the *Grecian Isles*. We found fragments of *green steatites* and *schistus* containing *garnet*. The mercury in *Fahrenheit's* thermometer stood at 76° at noon, on the first day after our arrival, and at 78° upon the second; which is the average temperature of the city of *Naples*, during the summer months, situate above three degrees nearer to the pole: and as the climates both of *Italy* and *Greece* are very regular, this autumnal temperature in *Syra* is about commensurate to the difference of latitude. There is not a *Turk* to be found upon the island: its inhabitants are all *Greeks*; and as they profess the *Catholic* religion, it might have afforded a comfortable asylum for many of those expatriated *Frenchmen* who were driven by the calamities of their country all over the *Levant*; some of whom we had seen in places of residence less suited to their circumstances, and where they were exposed to inconveniences which they would not have encountered in this healthy and wealthy island.

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III.

State of  
the Island.

*Saturday, October the twenty-fourth*, a light wind tempted us to weigh anchor at three A. M. intending to sail for *CEOS*, now called *Zia*. After we left the port, we were becalmed: but

Voyage to  
*Gyarus*.

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about *eight*, we found ourselves to be near to the Island of TENOS; and at nine, the wind coming aft, we bore away for GYARUS, now called *Jura*. After we had doubled the northern point of *Syra*, we saw the Promontory of EUBŒA, called *Carpharée*; also ANDROS, *Jura*, and *Zia*. *Jura* is only twelve geographical miles from the nearest point of *Syra*; it is now almost uninhabited; but we were curious to visit a spot alluded to by *Juvenal*<sup>1</sup> as a place of banishment for *Roman* criminals: and soon afterwards we landed. The Master of our *caïque* wished to sail between some rocks into the harbour; and for this purpose desired us to ascend the heights, and point out a passage for the vessel. When we had done this, we clearly discerned the rocks below the surface, and were much amazed at the very great depth in the water which our situation enabled us to view. Being within hearing of the crew, we called to them, and gave them instructions how to steer; by which means the *caïque* was conducted through a gorge where none but *Greek* sailors would think of venturing. While we were in this situation, looking down upon the vessel and the harbour, there came suddenly

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(1) “\_Aude aliquid brevibus Gyaris et carcere dignum.” *Juv. Sat.*

round the *northern* point of the island a long narrow open boat, like a dart, filled with mariners, believed by our sailors to be *Hydriots*, to the number of thirty or forty, all plying their oars; who presently landed, removed from the rocks some spars which they had previously left there, and, pushing out again to sea, disappeared with the same surprising velocity with which they had arrived. We saw their little bean-cod, as it were instantaneously, reduced to a speck upon the waves: and while we were admiring the dauntless intrepidity with which these men, in a bark that could be compared only to a long canoe, ventured to cross such a dangerous sea, our Captain arrived; who said we might thank our good stars that they did not plunder our vessel of every thing she contained. He added, that there was not a part of the *Archipelago* which the *Hydriots* would not traverse in such a boat, venturing in all weather, and braving the most tempestuous seas: and the only reason he could give for their not having attacked our *caïque* was, that he believed they did not see it; for it had not cleared the passage of the rocks before they left the harbour. We remained in the Bay of *Jura* during the rest of this day, and the following night. The few inhabitants of this desolate spot,

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Wretched  
condition  
of Jura.

believing us to be pirates, were afraid to approach; so that although we saw a few traces, as of human beings, upon the island, not one of them appeared. We collected a few *plants* and *minerals*. The mountain around the bay, and especially that part of it which extends in the same line of direction as *Syra*, consists of *schistus*, containing masses of *quartz*, exhibiting a beautiful contrast of colour. We found some *quartz* crystallized, and also crystals of *carbonated lime*. *Tournefort* describes *Jura* as the most barren and disagreeable spot in the *Archipelago*, and says its *plants* are all of them common. It is not more than four leagues in circumference. In the time of *Strabo*, and indeed in all ages, its poverty and wretchedness were proverbial; and, while a less condemned spot hardly obtains from that author any other notice than the introduction of its name, *GYARUS*, from the supremacy of its indigence, occupies a more considerable portion of his regard<sup>1</sup>. A mean and miserable village, inhabited solely by fishermen, was the only settlement at that time upon its barren rocks: he mentions their embassy to *Augustus*, who was at *Corinth*, after the battle of *Actium*, praying a

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(1) Vid. *Strab.* Geog. lib. x. p. 703. *Oxon.* 1807.



diminution of their annual tribute, which they were unable to pay; and he cites the antient poet *Aratus*, to shew how long the poverty of the island had been its only distinction<sup>2</sup>. *Tournefort* has countenanced the story related by *Pliny*<sup>3</sup> of the expulsion of its inhabitants by rats, or by *field-mice*; affirming that he saw some large animals of this kind, which were probably of the antient race<sup>4</sup>. Instead of the *field-mice*, we saw plenty of *sheep* and *goats* belonging to the people of *Syra*; yet the existence of the animals mentioned by *Pliny* is attested by many authors, some of whom pretend that, driven by hunger, the *mice* have been constrained to gnaw the iron ore taken from the mines<sup>5</sup>; a most

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- (2) " Δηλοῖ δὲ τὰς ἀπορίας αὐτῶν καὶ Ἀρατος ἐν τοῖς κατὰ λισπτόν,  
 ὁ Ἀπταῖ, οὗ μύησις μὲν σιδηρίῃ Φοληγάνδρῳ  
 Διελῇ, ἣ Γύαρον περιλιύσαι αὐτὴν ὁμοίην.

† Paupertatem eorum etiam Aratus sic innuit in minutis :

Te Latona tenet, puto, ferrea nunc Pholegandrus,  
 Aut Gyaron nihilo meliorem fortè subisti."

*Strabon. Geog. lib. x. p. 709. Oxon. 1807.*

- (3) Vid. *Plin. Hist. Nat. lib. viii. c. 29. De Civitat. et Gent. à minutis animalibus deletæ.* " Ex Gyaro Cycladum insulâ incolas à muribus fugatos," &c.

(4) " Nous n'y vîmes que de gros mulots, peut-être de la race de ceux qui obligèrent les habitans de l'isle de l'abandoner, comme *Pline* le rapporte." *Tournef. Voy. du Lev. tom. II. p. 30. Lyon, 1717.*

(5) See the Authors as cited by *Tournefort*: *Antigon. Carist. Narrat. Mirab. cap. 12. Arist. lib. de Mirab. Ausc. Ælian. Hist. Anim. lib. V. cap. 14. Steph. Byzant. &c.*

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improbable story: but we perhaps learn from it the reason why exiles were sent hither by the Romans; the labour of *mining* having been antiently, as it is now in many countries, a punishment allotted to state criminals: however, we perceived no traces either of the *mineral* thus alluded to, or of the works carried on for its excavation.

Voyage to  
Zia.

We left *Jura* for *ZIA*, *October* the *twenty-fifth*, the weather being calm. As we drew near to *ZIA*, there sprung a fresh breeze, and our sailors endeavoured to steer the *caïque* into what they believed to be the harbour of the island, at its *northern* extremity. Fortunately, we had a small compass, and a copy of *Tournefort's* travels, the accuracy of whose maps we had before proved; and, finding that neither our Captain nor any one of the *Casiot* crew knew any thing of the coast, the author undertook to pilot the vessel into a harbour which he had never seen, and actually by the aid of charts ~~which~~ have neither soundings nor bearings'. As soon as we had doubled the *northern* point of the island, the wind freshened apace; but it came entirely aft, with a heavy sea, which drove

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(1) See *Tournef. Voy. du Lev.* tom. II. pp. 14, 21. *Lyon*, 1717.

us before it with great rapidity down the channel between *Zia* and the island lying off CAPE *SUNIU*M, antiently called *HELENA*, and now *Macronisi*. Presently, the mouth of the port which is on the western side of *Zia*, opposite to *Helena*, began to appear: but we stood on, so as to clear any rocks which might be on its northern side, and to have a full view of the entrance, which is between the *West-North-West*, and *West*; and then we luffed, and stood towards it. In this manner we entered the port, about noon, in perfect safety; and found there a *Ragusan* ship at anchor. It is a very large and commodious haven, fit for ships of any burden, and even for the largest fleets. It extends, in an elliptical form, from the *north* towards the *south*: the best anchorage is upon the *southern* side, but small vessels may anchor anywhere. The great article of commerce belonging to the island, now exported from this harbour, consists of the acorns of the *Velani* Oak<sup>2</sup>, *Quercus Ægilops*, used for dyeing. A kind

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(2) *Tournefort* describes this beautiful species of oak as growing to the size of our common oak, the *Quercus Robur*. We never observed the *Quercus Ægilops* but as a shrub; however, the accuracy of such a writer as *Tournefort* is by no means to be disputed, upon a point that he was so peculiarly qualified to determine. The *Velani* acorn which we brought to the *Botanic Garden* at *Cambridge*, although collected with the utmost care, did not produce a single plant.

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 III. the port, is said by *Tournefort* to be manufac-  
 tured in *Zia*: but in this he was mistaken; for  
 those cloaks are brought to *Zia* from the Isle of  
*Joura*, pronounced *Zoura*, near *Salonica*. There  
 has been a great defalcation in the sale of the  
*Velani* acorns: formerly they sold for forty  
 pounds sterling the *quintal*; and when we ar-  
 rived, the dealers in this article were glad to  
 get fifteen pounds sterling for the same quan-  
 tity. The produce of the island in these acorns  
 alone amounts annually to fifteen thousand  
*quintals*.

It being *Sunday*, we found nobody at the  
 quay, and therefore set off for the town, and  
 the only one upon the island; it is at the di-  
 stance of three miles from the harbour: we  
 passed through a valley towards it, and after-  
 wards ascended to the hill on which it stands.

*Carthæa*. It is built upon the site of the antient *Carthæa*,  
 after the manner of the town of *Syra*, but in the  
 form of a theatre, and upon a much higher  
 mountain; the houses being erected in terraces  
 one above another, so that the roofs of a range  
 of dwellings below serve as a street to another  
 range above. Those streets, as at *Syra*, are  
 beyond description filthy. Such a singular

manner of building gives to the place a very novel and extraordinary appearance. The citadel is upon the left, to a person entering by the narrow pass that leads to the town; and here, says *Tournefort*<sup>1</sup>, sixty *Turks*, armed only with two muskets, defended themselves against the whole *Venetian* army. The ravages committed by the *Russians*, when their fleet visited this island during the reign of *Catherine the Second*, were even yet the subject of conversation. The inhabitants told us that their houses were entirely stripped by them. The specious promises which they held out to the people of *Greece* are now seen in their true light by that people, and they will not again become the dupes of any *Scythian* treaty. *Sonnini* says they had rendered the very name of *Liberty* so odious at *Paros*, that the inhabitants would hear no proposals for their deliverance from the power of the *Turks*; they preferred *Turkish despotism* to *Russian emancipation*. “Armed,” says he<sup>2</sup>, “in appearance for the purpose of restoring to the *Greeks* their antient liberty, they (*the Russians*) became their scourge.” Surely the examples of national perfidy they have afforded

Ravages  
committed  
by the  
*Russians*.

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(1) *Voy. du Lev.* tom. II. p. 15.

(2) *Travels in Greece and Turkey*, p. 454. *Lond.* 1801.

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will not be lost upon the Cabinets of *Europe*. It was not the property of the natives alone which suffered upon this occasion: the *Russians* removed or destroyed the most valuable antiquities; which could not have been more effectually sacrificed if they had perished, with the plunder of the *Parthenon*, among the rocks of *Cythera*<sup>1</sup>. The Fine Arts, which always deprecate their coming as they would another invasion of *Alaric*, will remember with regret the days they passed in the *Archipelago*: and when truth prevails over the interests of political intrigue and the prejudices of party zeal, it will be seen that an author has not erred who thus described them<sup>2</sup>: *RVSSI INTER CHRISTIANOS BARBAPNTATOI*.

The male population of *Zia* amounts to three thousand persons. Each house pays a tax of ten, twelve, or fifteen piastres, annually. We called upon the *English* Consul, who promised to send mules for us to the marine, if we would come the next day and dine with him; to which we consented. He informed us of a

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(1) The memorable fate which attended the spoils of the finest temple *Greece* ever saw, in *Cerigo* Bay, A. D. 1802.

(2) Vid. *Johannis Lomeieri* Lib. de Bibliothecis, cap. xi. p. 358. *Ultraject*, 1620.

circumstance before alluded to, but of which we had never till then heard; namely, that the famous *Oxford Marble*, generally believed to have been found in *Paros*, was, in reality, discovered among the Ruins of IOULIS, in the Isle of *Zia*, at four hours distance from the town; and he appealed to some of the inhabitants, well acquainted with the circumstance, for the truth of the fact. Those ruins are little known: *Tournefort* has briefly noticed them; but it remains for some future traveller to make us better acquainted with the remains of a city not only renowned as the birth-place of many celebrated men<sup>3</sup>, of *Simonides*<sup>4</sup>, of *Bacchylides*, of *Erasistratus*<sup>5</sup>, and of *Ariston*<sup>6</sup>, but particularly

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Ruins of  
IOULIS.

(3) 'Εκ δὲ τῆς 'Ιουλίδος ὅ, τι Σιμωνίδης ἦν ὁ μίλοποιός, καὶ βακχυλίδης ἀδελφίδου ἐκίνον. καὶ μὴτὰ ταῦτα Ἐρασίστρατος ὁ ἰατρός, καὶ τῶν ἐκ τοῦ περιπάτου φιλοσόφων Ἀρίστων, ὁ τῷ βορυσθίνιου βίανος ζηλωτής. *Strab. Geog. lib. x. p. 710. Oxon. 1807.*

(4) The antient name of *Zia*, ΚΕΟΣ, called ΚΙΑ by *Ptolemy*, was sometimes abbreviated, and written ΚΟΣ; and, owing to this circumstance, the country of the Poet SIMONIDES has sometimes been confounded with that of HIPPOCRATES. *Stephanus Byzantinus* uses the word ΚΟΣ to signify ΚΕΟΣ, in speaking of the city *Ioulis*. 'Ιουλὶς πόλις ἐν Κῷ. (*Vid. Steph. Byzant. Geog. l. Bat. 1694.*) Among the Romans, it was also usual to abbreviate *Céos* by writing *Cós*. *PLINY* says the island had been called *Ccos*, and in his time *Cca*.

(5) The famous physician who discovered, by the motion of the pulse, the love which *Antiochus* had conceived for his mother-in-law, *Stratonice*. He was the grandson of *Aristotle*.

(6) There were two philosophers of this name: the first mentioned by

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entitled to a careful examination, from the circumstance of the discovery there made of this important chronicle, so long believed to owe its origin to *Paros*. A place which has been hitherto little regarded, as lying remote from common observation, where the soil has never been turned, nor hardly a stone removed from the situation in which it was left when the city was abandoned by its inhabitants, may well repay the labour and the expense necessary for this purpose. The season was far advanced at the time of our visit, and our eagerness to get to *Athens* so paramount to every other consideration, that we did not choose to delay our voyage thither, by making a visit to these ruins; which we have ever since regretted. Some notion may be formed of their magnitude, and the degree of consideration in which they were held by *Tournefort*, from the manner in which he introduces his account of them, after describing the remains of *Carthæa*<sup>1</sup>: and with regard to the valuable chronicle which the present inhabitants of *Zia* maintain to have been

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by *Strabo* as a native of *CEOS*, was a *Peripatetic*; the second was a *Stoic*, and a native of *CHIOS*: they have been confounded together, and it has been proposed to read '*Agiorrus Kiōs* for *Xiōs*.'

(1) "POUR VOIR QUELQUE CHOSE DE PLUS SUPERBE, il faut prendre la route du sud sud-est," &c. *Voy. du Lev. tom. II. p. 15.*



found at IOULIS, there is something like an internal evidence of the fact in the remarkable records preserved upon the marble itself; not only with regard to *Simonides* the poet, who was a native of the city, but also of his descendant *Simonides son of Leoprepis*, who explained at *Athens* the principles of a *Μνημονικόν*, or scheme for *artificial memory*, of which he was the inventor. The antient road from IOULIS to *Carthæa*, the finest thing of the kind, says *Tournefort*<sup>2</sup>, which perhaps can be found in all *Greece*, yet exists. He traced it for three miles in extent, flanking the sides of the hills, and sustained by a strong wall, of which the coping consisted of immense blocks of a greyish stone, having the property of splitting like the slate used in the *Grecian Isles* for covering houses and chapels. The remains of IOULIS are now called ΠΟΛΙΣ by the inhabitants of *Zia*. They cover the top of a promontory, to the *south-south-east* of the present town; the base of which is washed by the sea, although it were a league distant from it in the time of *Strabo*. The ruins of the *Acropolis* are upon the point of the Cape; and somewhat farther from the shore the temple is conspicuous, in the magnifi-

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(2) Voy. du *Leu*. tom. II. p. 16. *Lyon*, 1717.

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III

cence of its remains: those of the city extend from the hill quite into a valley which is watered by the streams of a fountain whence IOULIS received its name. "Never," observes the author now cited<sup>1</sup>, "have I seen such masses of marble employed in architecture, as those used for constructing the walls of this city; some of the blocks are more than twelve feet in length." The *British* Consul told us, that the head of the fine *Torso* represented in *Tournefort's* travels was carried away by an *Englishman*. *Strabo* relates, that there were once four cities upon this island, *Pæcëssa*, *Carthæa*, *Caessus*, and *Ioulis*; but that in his time the inhabitants of *Pæcëssa* had settled in *Carthæa*, and those of *Caessus* in IOULIS. He has preserved from *Menander* an antient and memorable law of the inhabitants of this island<sup>2</sup>:  
"LET HIM WHO CANNOT LEAD AN HONOUR-

(1) *Tournefort* found the remains of an inscription upon a broken marble in a Greek chapel among the ruins, containing the word ΙΟΥΛΙΔΑ.

(2) Ὁ μὴ δυνάμειος ζῆν καλῶς, οὐ ζῆ κακῶς. Thus rendered by XYLANDER, "*Qui non potest vivere benè, non malè moritur*:" perhaps alluding to an antient custom in *Zia*, of putting to death aged and infirm persons. The Editor of the *Oxford Strabo* has disputed this interpretation; and says the sense should be, "*Qui non benè vitam agere potest, non malè vitam agat*." Vid. Annot. in *Strabon. Geog. lib. x. p. 710. Oxon. 1807. Not. 12.*—The same law is in *Ælian*, lib. iii. cap. 37.

ABLE, NOT LEAD A DISHONOURABLE LIFE."


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III.

*Ptolemy* mentions three cities, instead of four; *Caressus*, *Ioulis*, and *Carthæa*<sup>3</sup>. From the ruins of the last of these has originated the present town of *Zia*, the only one in the whole island: those ruins may be traced in the valley, the whole way from the harbour to the citadel<sup>4</sup>. The name of this city—written ΚΑΡΘΑΙΑ by *Strabo* and by *Ptolemy*, and consequently *Carthæa* by *Latin* writers—appears upon its medals, ΚΑΡΘΑ, which is probably an abbreviation. We were fortunate in procuring several: but they were all of bronze; nor have we ever seen or heard of a silver medal either of *Ioulis* or of *Carthæa*. Those of the latter city exhibited in front a *laurelled bust*; and for reverse, the fore quarters either of a *fawn* or of a *dog*; in some instances with a *bee* below, and a *semicircle of diverging rays* above the head of the animal. Their legends were either Κ, simply, or ΚΑΡΘΑ; but in no instance ΚΑΡΘΑΙΑ. The *bee* evidently refers to *Ioulis*, of which city this was the symbol; as appears by some bronze medals

Medals,

(3) Κία νῆσος ἐν ᾗ πόλις τερεῖς, Κάρεσσος, Ἰουλις, Καρθαία. *Ptolem. Geog. lib. iii. cap. 15. Amst. 1618.*

(4) *Tournesfort* speaks of an inscription of forty-one lines in the Chapel of *St. Peter*; but it was much effaced, and almost illegible.

CHAP. III.  in the *French* Collection, on which the 'bee' appears, with the legend IOYAI. Possibly, therefore, *Ioulis* was leagued with *Carthæa*, or had become tributary to it, when some of the medals were struck which we brought from the island.

Hospitality  
of the  
*Modern*  
*Greeks.*

An amusing adventure befel us the next day, in our search for *medals*. We have before had occasion to allude to the hospitality of the *Greeks*, to their love of festivity, and to the sort of sensation excited by the arrival of strangers among them; but perhaps the following anecdote may exhibit their national characteristics in a more striking manner than has been hitherto done. The Consul having sent his mules to the harbour, we went to visit him, as we had promised to do, and despatched messengers about the town in search of *medals* and *gems*. Towards the evening, as we were preparing to take leave of our host, a little girl arrived; who said, if we would follow her, she would conduct us to a house where several *antiquities* would be offered to us for sale. Being conducted towards the spot, we were surprised to meet a young lady, very splendidly dressed, who offered to us some *medals*, and said, if we would accompany her, she would take us to a house

where the owner kept a collection of such rarities. Presently we met a second female, nearly of the same age, and similarly habited; who addressed the first, laughing, and then literally seized one of us by the arm, bidding her companion secure the other: and in this manner we were hurried into a crowded assembly, where many of the inhabitants had been collected for a regular ball. The dancing instantly began; and being welcomed with loud cheers into the midst of the party, there was no alternative but to give up all thoughts, for the rest of the evening, of returning to our *caïque*, and contribute to the hilarity of those by whom we had been thus hospitably inveigled. Our conductors proved to be the two daughters of the *Ἰδιοπρόξενος*, who thus honourably entertained, after the manner of his forefathers, two private strangers, whom he was never likely to see again, and from whom he could reap no possible advantage. Every species of *Greek* dance was exhibited for the amusement of his guests; from the bounding *Μονόχορος* or *hornpipe*, and the *Δίχορος* or *rigadoon*<sup>1</sup>, to the more stately measures of the *orbicular brawl*<sup>2</sup>, and the

Antient  
Dances.

(1) See *De Guy's Letters on Greece*, vol. I. p. 149. *Lond.* 1781.

(2) See p. 155 of this volume.

CHAP. III. "threadle-my-needle" of the modern *Roméka*<sup>1</sup>.  
 The whole night passed in one interrupted scene of the most joyous vivacity. To us it seemed to exhibit a moving picture of other times; for in the dances we actually beheld the choirs of the Antient *Greeks*, as originally they were led around the altars of *Delos*, or amidst the rocks of *Delphi*, or by the waters of *Helicon*, or along the banks of the *Eurotas*<sup>2</sup>. When morning dawned, we retired; but we left them still dancing; and we heard their reiterated songs as we descended through the valley towards the shore.

Produce  
of *Zia*.

The fertility of *Zia* has been mentioned by antient and by modern authors, and it was particularly noticed by us upon the spot<sup>3</sup>. It appeared to be the best cultivated of any of the *Grecian Isles*. In our way to and from the town, we found among the rocks some very rare plants; particularly the *Verbascum Græcum*

(1) See p. 148, Note (1), of this volume.

(2) "Qualis in Eurotæ ripis, aut per juga Cynthi  
Exercet Diana choros."——

*Virg. Æneid. lib. i. Sedan. 1625.*

(3) —— "Et cultor, nemorum qui pingua Cææ  
Ter centum nivei tondent dumeta juvenei."

*Virg. Georgic. lib. i. ver. 14. Sedan. 1625.*

of *Tournefort*, which here flourishes in great perfection. The *cotton-plants* were in flower: the island produces also abundance of *wine*, *barley*, *silk*, *figs*, and *cattle*. The old road from this harbour to the city of *Carthæa* was cut out of the solid rock, and the traces of it are still visible. There was a tradition in the time of *PLINY*, that *Zia*, or, as he writes it, *Cea*<sup>4</sup>, had been separated from *Eubœa* by the sea, and that a considerable part of it towards the *north* had been swallowed up by the waves<sup>5</sup>. This event might possibly occur at the bursting of the *Thracian Bosphorus*; and to this, perhaps, the antient *Greek* name of the island, *Hydrussa*<sup>6</sup>, may be attributed, rather than to the abundance or excellence of its water; as the same name was common to other isles; for example, to *Tenos*, which may, from its relative situation to *Eubœa*, have had a similar origin. The mountains of *Zia* are all of *limestone*; there are no vestiges of any volcanic operation. The *mineral*

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(4) "Quam nostri quidam dixere *Ceam*." *Plin. Hist. Nat. lib. iv. 12. tom. I. p. 221. L. Bat. 1635.*

(5) "Avulsa *Eubœæ*, quingentis longa stadiis, fuit quondam; mox quatuor ferè partibus, quæ ad *Bœotiam* vergebant, eodem mari devoratis." *Ibid.*

(6) Vid. *Plin. Hist. Nat. ubi supra.*

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III.  
Minerals.

mentioned by *Tournefort*<sup>1</sup>, under the appellation of "*Craie de Briançon*," a variety of *talc*, is found in great abundance near the Monastery of *St. Marine*, or *Marinas*, distant about three hours journey from the town of *Zia*: the inhabitants make no use of it. *Lead* ore is also found near the same place. From hence there are two ways of going to *Athens*: the first is by landing at a port near *SUNIUM*, which is called *Dascalliô*; two hours from which place is a village called, from the abundance of its *Karob-trees*, *Keratia*, whence the distance is only about eight or ten hours, by land, the whole way, to *Athens*: the other way is by sea, up the *Gulph of Engia* to the *PIRÆUS*. Our Consul had recommended the former way, as the easiest, the safest, and the best; but we adopted the latter, that we might have the satisfaction of making our first approach to *Athens* from one of its antient harbours, and of seeing as much as possible of the magnificent scenery which the gulph exhibits.

Departure  
for *Athens*.

We hired a pilot from *Zia*, for the *Saronic Gulph*; and left the harbour, with a fair wind, *October* the *twenty-seventh*, soon after sun-rise.

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(1) *Voy. du Lev.* tom. II. p. 21. *Lyon*, 1717.



We passed *Macronisi*, once called *HELENA*, because *Helen* is said to have landed here after her expulsion from *Troy*<sup>2</sup>; and we had such a glorious prospect of this island, and of the temple of *Minerva Sunias* standing upon the Cape, together with other more distant objects, that we could recollect nothing like it: such a contrast of colours; such an association of the wonders of Nature and of Art; such perfection of grand and beautiful perspective, as no expression of perceptible properties can convey to the minds of those who have not beheld the objects themselves. Being well aware of the transitory nature of impressions made upon the memory by sights of this kind, the author wrote a description of this scene while it was actually before his eyes: but how poor is the effect produced by detailing the parts of a view in a narrative, which ought to strike as a whole upon the sense! He may tell, indeed, of the dark blue sea streaked with hues of deepest purple — of embrowning shadows — of lights effulgent as the sun — of marble pillars beaming a radiant brightness upon lofty precipices whose sides are diversified by refreshing verdure and

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(2) See *Pausanias*, lib. i. c. 35.

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by hoary mosses, and by gloomy and naked rocks; or by brighter surfaces reflecting the most vivid and varied tints, orange, red, and grey: to these he may add an account of distant summits, more intensely azured than the clear and cloudless sky—of islands dimly seen through silvery mists upon the wide expanse of water shining, towards the horizon, as it were “a sea of glass:”—and when he has exhausted his vocabulary, of every colour and shape exhibited by the face of Nature or by the works of Art, although he have not deviated from the truth in any part of his description, how little and how ineffectual has been the result of his undertaking!

As we passed the southern point of *Macronisi*, and drew nearer to the promontory, the temple upon the Cape appeared to the greatest advantage in which it is possible now to view it<sup>1</sup>; for it seemed to be entire, its deficiencies being concealed by the parts which yet remain uninjured. When we had doubled the southern

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(1) There is a very accurate representation of *Cape Sunium* and the *Temple*, engraved from a Drawing by Sir *William Gell*, in the edition of *Falconer's Shipwreck* published by the Rev. *James Stanier Clarke*, LL.D. brother of the author of these *Travels*.

point of the Cape, we anchored in the antient port of *Sunium*, an insignificant bay, lying within the gulph, sheltered by the promontory. Here we landed. The owners of a small boat which we observed coasting, believing us to be pirates, ran their vessel aground, and abandoned her as soon as they perceived our *caïque* coming round the Cape, making their escape up the rocks near to the shore. We endeavoured, by signs, to convince them of our peaceable intentions; but they betook themselves to some woods, and appeared no more while we remained in the bay. Proceeding towards the temple, we found the rocks covered with evergreens and bushy shrubs; among which we noticed the *Pistacia Lentiscus*, the myrtle, the *Velania* oak, and some dwarf cedars. We also found some rolled pieces of green trap or basalt, containing a dendritic crystallization; but had not leisure for a due examination of the strata on which this temple stands; our sailors, who had themselves been mistaken for pirates, being very impatient to get under weigh, through fear that some of the real robbers would arrive, who make the bay of *Sunium* their lurking-place, where they lie-in-wait for vessels going in or out of the gulph. It was with difficulty we could pacify the master of the *caïque* during the time we

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III.  
Temple of  
Minerva  
Suniæ.

spent in the examination of the temple. This beautiful building was once adorned with the most exquisite sculpture: its materials were of the whitest marble; it was of the *Doric* order; and the remains of it are sufficient to prove that, when it was entire, it exhibited one of the most highly-finished specimens of *Attic* architecture in all *Greece*. Chandler<sup>1</sup> believed it to have been “erected in the same happy period with the great Temple of *Minerva*, called the *Parthenon*, in the *Acropolis* at *Athens*, or in the time of *Pericles*, it having like proportions, though far inferior in magnitude.” Besides the temple, there was also a *Propylæum* of the *Doric* order at *Sunium*. We found fifteen columns yet standing<sup>2</sup>. The surfaces in some of those facing

(1) *Travels in Greece*, p. 8. *Oxf.* 1776.

(2) The *Sunian* Temple has been recently visited by the Rev. G. C. Renouard, Chaplain to the *British* Factory at *Smyrna*. This gentleman has communicated the following notices concerning it, in a Letter to the author:

“There are now standing, on the *south-east* side, 9 columns.

On the *north* side - - - - - 3

On the *north-west* side - - - - - 3

Total - - 15

“Length of the Temple from *N. W.* to *S. E.* - 72 feet

Breadth - - - - - 45

Height of columns from base to cornice - 23

Distance of columns from centre to centre - 8

Circumference, at two feet from base - - 9.10½ inches.”

The

the sea were much decomposed. Several persons had written their names upon the marble; and even those which had been inscribed with pencils remained, with their dates, as fresh as when they were first written. We read the names of the lamented TWEDDELL, and of the Hon. Captain WILLIAM PAGET. The last of these, a gallant naval officer, now buried at *Gibraltar*, will not want a memorial in *Greece*. His name will be long remembered, for the coolness, the intrepidity, and the humanity which he displayed when commander of the *Romney*, a fifty-gun ship, during his memorable action with a *French* frigate, *La Sibylle*, in the harbour of *Myconi*. The *French* officer was an old acquaintance, and one with whom he had

Anecdote  
of a Naval  
Officer.

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The same gentleman has transmitted to the author the following beautiful Inscription, recently discovered in *Samos*. It relates to a woman of the name of TYRINNA, who died at the age of twenty-seven.

Ἡ γυνὴ δέξῃ τε καὶ ἐν μούσῃσι Τύρινα  
Ἐξοχος, ἡ πάσης ἔκτρα φέρον' ἀρίστη,  
Ἐνιᾶδας τρισσὰς ἐτίων ζήσασα, τοιῦσιν  
Δυστήναις ἔλιπον δάκρυα καὶ στοναχάς.  
Πᾶς γὰρ, ἰμοῦ φθιμένης, χῆρος δόμος οὔτε γὰρ αὐτὴ  
Λίσσεται, οὔτ' ἔλιπον βλαστὸν ἀποιχομένη.  
Ἄντ' ὁ πατρός καὶ ὑψοῖφοιο μιλάθρου,  
Λιστὴ τοῦμόν ἔχει σῶμα λαχοῦσα πίττη.  
Εἰ δ' ἦν εὐσεβίαν ὅσιος λόγος, οὔ ποτ' ἂν οἶκος  
Οὐ μὲς, ἰμοῦ φθιμένης, ταῖσδ' ἐνέχυροι τόχαις.

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lived in habits of friendship. Captain *Paget* sent a boat to him, saying he was sorry they had met under such circumstances, but that he must desire him to surrender. He received for answer, that the Captain of *La Sibylle* well knew Captain *Paget's* force<sup>1</sup>, and that he would defend himself to the last extremity. The *Frenchman* fired first, aided by four armed vessels, which were stationed so as to rake the *Romney*. Captain *Paget* having observed, from the situation of his ship, that some mischief would ensue to the inhabitants of *Myconi*, patiently sustained this powerful attack without returning a single shot, until, by getting a spring upon his cable, he had brought the *Romney* into a situation where the cannon might play without doing any injury to the town; then he gave his broadside, with three cheers from his crew. The *Frenchman* returned the salute; and a warm contest ensued, in which the *Romney* was ultimately victorious. The history of this action is often related in the *Archipelago*, although it have not been recorded in *England*: and as the name of the hero appears inscribed with his own hands upon the conspicuous pillars of *Sunium*, the ΣΤΗΛΑΙ ΔΙΑΦΑΝΕΙΣ, visible from afar, may stand as lasting a

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(1) The *Romney* was short of her complement, by seventy-five men.

monument of his fame, as the glorious sepulchre which chance assigned to the memory of **TWEDDELL**, when it caused him to be buried in the *Temple of Theseus*. CHAP.  
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*Chandler* says that the Temple of *Minerva Sunias* was within the wall of the old town<sup>2</sup>. We saw no remains of this town; but we were induced to believe, from the appearance of some ruins upon an opposite hill, on the northern side of the port, that these were the remains of *Sunium*. The impatience of our mariners prevented our visiting those ruins, although they have been hitherto undescribed. They seemed to be too near to have belonged to *Laurium*. Among the remains of the temple we found the point of an antient lance, and many fragments of *terra-cotta* vessels, those indestructible and infallible testimonies of places resorted to by the *Antient Greeks*. As soon as we had descended to the *caïque*, our Captain weighed anchor, and set sail for the **PIRÆUS**, now called *Porto Leone*, distant forty-two miles from the Cape; but we had no sooner entered the channel, between the Island

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(2) *Trav. in Greece*, p. 7. *Oxf.* 1776. See also *Wheler's Journey into Greece*, Book vi. p. 448. *Lond.* 1682.

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III.

PATROCLEIA and the coast of *Attica*, than we were becalmed. This island is now called by at least half a dozen different modern names; it is therefore best to adhere as much as possible to original appellations, for these will be found frequently preserved by the inhabitants of the country. All the barbarous *nick-names* given to places and islands in *Greece*, and introduced into modern geography, have been principally owing to the *Italians*. Thus *Athens* received the strange appellation of *Settines*, although it never lost its old name among its resident citizens, nor ever fell into the state of desolation and desertion which has been falsely ascribed to it. The little Island of *Patrocleia* still preserved its name in *Wheeler's* time<sup>1</sup>; but it has been called *Gaitharonesi* (*Asses' Isle*), the *Island of Ebony*, *Guidronisa*, *Garderonis*, &c.; and owing to all these names, it has been sometimes multiplied, and laid down in charts as a cluster of small isles, rather than as one island. Some geographers have believed this island to be the *Belbina* of *Strabo*<sup>2</sup>, from the manner in which he

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(1) *Wheeler* writes it PATROCLEA; but *Spon*, PATROCLEIA. See *Wheeler's Journ. into Greece*, Book vi. p. 449. Lond. 1682. *Spon*, *Voyage de Grèce*, tom. II. p. 155. à la Haye, 1724.

(2) See *Delisle's "Græciæ Antiquæ Tabula Nova,"* as published at Paris, 1745.



has connected the Βέλβινα νῆσος with the rampart constructed by *Patroclus*<sup>3</sup>; but in a former part of his work he is more explicit as to the situation of *Belbina*<sup>4</sup>, describing its situation as farther from the coast, and which some have believed to be the island now called *St. George d'Arbori*, as it is named in a chart by *D'Anville*<sup>5</sup>.

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III.

The pilot whom we had brought from *Zia* informed us that ebony still grows upon *Patrocleia*; and we availed ourselves of the delay caused by our being becalmed, to land in search of it. We collected many rare plants upon this otherwise barren spot; but could not find a single specimen of the *Ebenus*, either *Cretica* or *pinnata*. Our sailors also landed; and they caught abundance of *echini*, upon which

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(3) Πρέκειται δὲ καὶ τοῦτων τῶν τόπων Βέλβινα νῆσος, οὐ πολὺ ἄπωθεν, καὶ ὁ Πατρόκλου χάραξ. *Strabon. Geog. lib. ix. p. 578. Oxon. 1807.*

(4) Νησίδια δὲ περικύβηται πολλὰ μὲν πρὸς τῇ ἡπίεσσι Βέλβινα δὲ πρὸς τὸ πύλαγος ἀναστίνουσα. *Ibid. lib. viii. p. 544. Oxon. 1807.*

(5) See *D'Anville's Chart of the Archipelago*, published at *Paris* in 1756. The Editor of the *Oxford Edition of Strabo* believed *Lavousa* to be the modern name of *Belbina*. "*Belbina nunc Lavousa dicitur.*" (*Vid. Not. in Strabon. Geog. p. 544. Oxon. 1807.*) This is the island mentioned by *Spon*, to whose work the Reader may be referred for the best, indeed the only accurate, account of the islands in the *Saronic Gulph*. "Entre *Ægina* et *Coulouri*, il y a une petite isle appelée *Laousa*." *Voyage de Grèce, fait aux Années 1675 et 1676, par Jacob Spon, tom. II. p. 156. à la Haye, 1724.*

CHAP.  
III.Islands in  
the Saronic  
Gulph.

Calaurea.

they fed heartily, both on this and the following day. The name of this prickly shell-fish, if written abbreviated as they pronounced it, would be ἀχὴν, instead of ἐχῖνος. The thermometer, this day at noon, indicated 80° of *Fahrenheit*. We were unable to leave our station off *Patrocleia* before the next day; and being afraid to venture upon the coast of *Attica*, we continued upon the island, collecting plants, until the evening, and admiring the glorious prospect exhibited on all sides. In this gulph, between the two promontories of *Sunium* and *Scyllæum*, there are not less than twenty islands<sup>1</sup>; but only three of them are inhabited, CALAUREA, ÆGINA, and SALAMIS. At present, we shall only speak of the first of these, CALAUREA, because the others will occur in the order of our route. Its situation, with regard to the *Scyllæan* promontory, is the same as PATROCLEIA with respect to the *Sunian*. CALAUREA, rarely visited, and almost unknown, is the island to which *Demosthenes* fled, when he sought to avoid the fury of *Antipater*; and where he swallowed poison, in the *Temple of Neptune*: and although it have been disputed, whether the island, sometimes called *Poros* from

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(1) See *Spon*, tom. II. p. 155. & *la Haye*, 1724.

a small adjoining peninsula, be the same with the ancient *Calaurea*, an inscription discovered there by *Chandler*<sup>2</sup> has put an end to all doubt upon the subject. He found, among the ruins of the city and of the temple, an *inscription*, upon a pedestal, containing an acknowledgment of the services of King *Eumenes* "TO THE GOD, AND TO THE CALAUREANS, AND TO THE OTHER GREEKS." The monument of *Demosthenes* remained within the precincts of the temple in the second century<sup>3</sup>. This island is eighteen miles in circumference: it is now inhabited by those descendants of the ancient *Macedonians* who are called *Arnaouts*, or *Albanians*. *Albanians*; a people of whom we shall have frequent occasion to speak during our travels in *Greece*, and who have been much calumniated, and called a lawless set of banditti, and as being, with regard to *terra firma*, what the *Mainotes*, or *Lacedæmonians*, are upon the waves<sup>4</sup>. We are

(2) *Chandler's Travels in Greece*, p. 212. *Oxf.* 1776.

(3) Τοῦ περιβόλου δὲ ἐν τῷ, καὶ τὸ Δημοσθένους μνημῶς ἐστὶ. *Pausan. lib. ii. c. 33. p. 189. Lips.* 1696.

(4) " Il demeuroit dans ces cabanes de ces sortes de gens que les Turcs et les Grecs connoissent sous le nom d'Arnautes, et nous autres sous celui d'Albanois. Ils sont en partie originaires de la frontière occidentale de la Macédoine, proche des villes d'Apolimena et de Sapoza; et en partie de l'Epire, vers les montagnes de la Chymère.

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III.

not so well acquainted with the latter; but have reason to believe that they also have been injuriously treated in the accounts published of them from the hear-say statements of the *Turks* and *Greeks*. With regard to the *Albanians*, it was often our good fortune, in our subsequent journeys, to prefer a night's lodging in their cottages to the less cleanly accommodation of more stately dwellings: and this brief allusion to them has been now made, rather by anticipation, that the Reader, finding hereafter an account of them very different from the notions generally entertained of this people, may not be induced to attribute to first impressions a description of their manners which has been the result of repeated experience.

The next morning, we hoisted sail as the sun was rising in great splendour above the mountains; but the wind blew in gusts, and we made little progress. At one time, it came with such sudden violence down the side of a high

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*Ils sont naturellement braves, déterminés, et infatigables, grands voleurs, et justement dans la terre ferme de Grèce ce que les Magnottes sont sur mer." Voyage d'Athènes, &c. par le S<sup>r</sup>. de la Guilletiere, p. 28. à Paris, 1675.*

mountain upon the *Attic* coast, that it had nearly upset the *caïque*. These transitory gales are common in all gulphs surrounded by high land, and they render the navigation precarious for small vessels. The mountain to the *east* of us was called, by our sailors, *Elimbó*, which is a modern name for *Olympus*; and the latter appellation, perhaps, formerly denoted any very lofty eminence, as it was common to many celebrated mountains; to one in *Pieria*, the seat of the Gods; to another in *Bithynia*; to a third in *Mysia*; a fourth in *Cyprus*; a fifth in *Crete*; a sixth in *Elis*; and a seventh in *Arcadia*. In the course of this day we found that we were accompanied by a few small vessels, sailing up the gulph, with red sails. At four o'clock in the afternoon, being off Cape *Vari*, and upon the look-out towards the N.N.E. we beheld, with great transports of joy, the first sight of *ATHENS*; its lofty edifices catching the sun's rays, and rendering the buildings in the *Acropolis* visible to us at the distance of fifteen miles. The reflected light gave them a white appearance. The *PARTHENON* appeared, first, above a long chain of hills in the front: presently, we saw the top of *MOUNT ANCHESMUS*, to the left of the temple; the whole being backed by a lofty mountainous ridge, which we supposed to be

CHAP.  
III.*Elimbó.*First Sight  
of *Athens*.

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III.

**PARNES.** All the fore part of this fine scene was occupied by Cape *Vari* and the Gulph<sup>1</sup>. *Vari*, or *Vary*, is mentioned by *Chandler*; but in such an uncertain manner, that it is impossible, from his description, to make out its antient name<sup>2</sup>. It may have been so called from the Island *Phaura*, which was situate before one of the Capes between *Phalerum* and *Sunium*; and there is a small island off *Cape Vari*. According to *Chandler*, *Vari* is only four hours' journey from *Athens* by land, which nearly agrees with the distance mentioned to us by our pilot. The famous *Grotto of the Nymphs* is only three quarters of an hour distant from *Vari*, inland; it is situate in a part of *Mount Hymettus*, which here, stretching out into the sea, forms the promontory once called *Zoster*; and this may be the same now called *Cape Vari*. In this manner, then, we may perhaps settle the geography of this part of the coast; the promontory being *Zoster*, and the island *Phaura*. *ZOSTER* was so called because it was said *Latona* had loosed her zone there, in her way to *Delos*, whither she

*Zoster Promontory.*

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(1) The author made a sketch of it at the time, which has been engraved for this Work: it has nothing to recommend it, but the fidelity of its outline, to which he paid all possible attention.—See the *Vignette* to this Chapter.

(2) Trav. in *Greece*, pp. 147, 150. *Oxf.* 1776.

was conducted by *Minerva*. On the shore was an altar. A strange notion seems to have been founded upon a passage in *Pausanias*; namely, that a part of the colossal statue of *Minerva* in the *Acropolis* of *Athens* was visible from the *Sunian Promontory*. After the repeated proofs which have occurred of late years, confirming the truth of antient geographers and historians upon many points before doubted, one would not hastily conclude that a thing positively asserted is untrue, because it has not remained to undergo the test of our experience. The distance is forty-two miles, and we barely discerned the *Parthenon* at fifteen; but the representation of this statue, as it appears upon an antient medal of *Athens*<sup>3</sup>, proves that it was much higher than the *Parthenon*; and there is no saying what the effect might be, of light reflected from a statue of polished or gilded brass in such an atmosphere, even at the extraordinary distance from which the point of the spear and crest of the helmet are said to have been visible. This gulph has never been accurately surveyed; and the relative situation of the different parts of it appeared to us to be

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III.

Doubtful  
Story of  
*Minerva's*  
Statue.

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(3) See "*Voyage du Jeune Anacharsis*." Tab. XXVII. Fig. 1. Paris, 1790.

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erroneously marked in our best maps. But *Pausanias* does not say the statue was visible from *Sunium*: his words are, “to those sailing from *Sunium* :” the situation, and distance, of the spectator are therefore very indefinitely marked

Towards evening we were again becalmed, and anchored near to a Cape which is opposite to a point of the Island of *SALAMIS*. Here we sent the pilot on shore whom we had brought from *Ziu*, as he was the only person acquainted with the country, directing him to go to *Athens* and hire horses to meet us at the *Piræus* on the following day. Soon after midnight, a breeze sprung up; and our impatience getting the better of all apprehension, we resolved to steer for the *Piræus*, without any other pilot than the stars, which shone with great brightness. We knew that our course was due *north*: and therefore pointing out the polar star to the master of the *caïque*, we persuaded him to get under weigh, promising to pilot his vessel into harbour as safely as we had done before into

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(1) ἡ δὲ Ἀθηνᾶς ἡ τοῦ δόρυτος αἰχμὴ καὶ ὁ λόφος τοῦ κρᾶνους, ἀπὸ Σουνίου περὶ ὧν Πάυσανις ἴσται ἤδη εὐνοῦνται. *Pausania Attica*, c. 28. p. 67. Lips. 1696.



the port of *Zia*<sup>2</sup>. There was barely wind enough to keep the vessel steady to her helm; therefore if she chanced to fall upon a rock or a shoal, it would be easy to get her off again, and the pilot had said that the course was clear. Accordingly, we set sail, and for once ventured towards a lee-shore, without seeing any thing of the land. In this manner passing the mouth of the old haven PHALERUM, as we drew near to the *Munychian Isthmus*, we distinctly perceived the coast, like a long dark wall, before us. Upon this, we stood somewhat farther out, towards the *north-west*; and doubling the point, lowered our sails, and took to the oars, steering *north-east*, and afterwards due *east*; by which means we soon entered the outer port of the *PIRÆUS*; but endeavouring to pass farther in, we drove the vessel upon the ruined pier, on the *Munychian* side. Daylight was beginning to dawn; and a part of this pier rose above the water, so that we were enabled to land upon it, and lighten the *caïque*, while our sailors were employed in getting her head off the pier. We found the entrance to the inner harbour to be close to this

Arrival at  
the *Piræus*.

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(2) The variation of the compass  $12^{\circ}.55'$ , as observed in 1751, makes the course exactly *north* by the magnetic needle. See *Stuart's Athens; Map of Attica*; vol. III.

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III

part of the antient rampart; but it was eight o'clock A.M. *October the twenty-ninth*, before we brought the vessel to an anchor off the custom-house, in a good sandy bottom, and about four fathoms water. Seven or eight fathoms may be found nearer to the mouth, and eleven between the two piers; the bottom shelving into fifteen and twenty fathoms in the outer port, with good anchorage<sup>1</sup>.

Approach  
to Athens.

At ten o'clock, we landed; and having mounted our horses, took the antient road to the city, by the indistinct remains of the *walls of Conon*<sup>2</sup>, the *Sepulchre of Menander*, and the *Cenotaph of Euripides*. It were useless to relate the feelings with which we viewed the grandest and most affecting sight that hath been left for modern times. The Classical Reader, already convinced that nothing exists upon earth to equal

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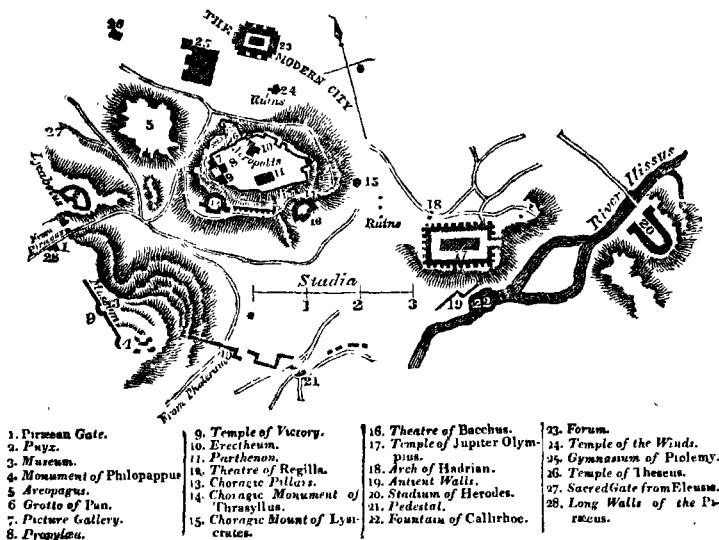
(1) As an extraordinary event in the history of the *Piræus*, it may be mentioned, that the author's brother, Captain *Clarke* of the Royal Navy, brought an *English* frigate, the *Braakel*, to an anchor within this port; but not without considerable damage to the ship. The *Athenians* flocked in crowds to witness this extraordinary spectacle. See a narrative of the event, in the *Notes to an edition of Falconer's Shipwreck*, by the Rev. J. S. Clarke, LL.D. the Biographer of Nelson, &c. &c.

(2) Ἀνόντων δὲ ἐν Πυραιῶς, ἐπίπια τῶν τευχῶν ἔσται, ἃ Κόνων ὕστερον τῆς πρὸς Κίβδη ναυμαχίας ἀνέστησι. Pausan. Attica, c. 2. p. 7. Lips. 1696.

it, may give a traveller credit for emotions, similar to those excited in his own mind by the mere mention of an approach to ATHENS; and he will anticipate, by his imagination, what it is impossible to describe. Such is the nature of the place, and such the magnitude of its ruins, that, in a general view, time seems to have spent its ravages upon it in vain. The *Acropolis*, and the *Temples*, and the *Tombs*, and the *Theatres*, and the *Groves*, and the *Mountains*, and the *Rocks*, and the *Plain*, and the *Gardens*, and the *Vineyards*, and the *Fountains*, and the *Baths*, and the *Walls*, and the *Gates*, as they appeared to *Pericles*, to *Socrates*, and to *Alcibiades*.

“ADSUNT ATHENÆ, UNDE HUMANITAS, DOCTRINA, RELIGIO, FRUGES, JURA, LEGES ORTÆ, ATQUE IN OMNES TERRAS DISTRIBUTÆ, PUTANTUR: DE QUARUM POSSESSIONE, PROPTER PULCHRITUDINEM, ETIAM INTER DEOS CERTAMEN FUISSE PRODITUM EST. URBS, INQUAM, QUÆ VETUSTATE EA EST, UT IPSA EX SESE SUOS CIVES GENUISSE DICATUR: AUTHORITATE AUTEM TANTA, UT JAM FRACTUM PROPE ET DEBILITATUM GRÆCIÆ NOMEN, HUIUS URBIS LAUDE NITATUR.”

## PLAN of the ANTIQUITIES of ATHENS.



## CHAP. IV.

### ATHENS.

*Origin of the fabulous Contest between Neptune and Minerva—Antient Sepulchral Monument—Excavations at Athens—View of the Cecropian Citadel—Funereal Aspect of the City—Objects in the perspective—State of the Antiquities—Interesting Relic—Remarks upon entering Athens—Guilietiere—Ascent of the Acropolis—Relic of Phidian Sculpture—Adytum of Pan—Isle of the Greeks—Portable Shrines—Statue of Pan—Celebrated Artist—Spoliation of the Temples—Comparison*

*between the Grecian and Roman Buildings—Athenian, Posidonian, and Æginetan Architecture—Cause of the Injury sustained in the Sculpture of the Parthenon—Splendid Representation of the Panathenæa—Description of the Work—The Cothurnus, and Petasus or Pileus—Practice of gilding and painting Statues—Marbles used in the Acropolis—Singular Construction of the Erechthæum—Of the Prytanæum—Temples of Pandrosus and Minerva Polias—Of the Olive, and Well—Propylææ—Walls of the Acropolis—Odæum of Regilla—General Description of the Theatres of Greece—Areopagus—Temple of Theseus.*

THIS road, from the *Piræus* to *Athens*, extending for about five miles, formerly passed over marshy ground; for the foundations of the two long walls, which inclosed the *Piræus* within the precincts of *Athens*, were, according to *Plutarch*, laid in a marshy soil, prepared for the purpose by being filled with huge pieces of rock<sup>1</sup>. An inference may be deduced from this circumstance, which does not seem to have been noticed; that the plains of *Greece* having evidently resulted from the retiring of waters gradually carried off by evaporation<sup>1</sup> and by

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(1) Λίγεται δὲ καὶ τῶν μακρῶν τειχῶν ἡ σκέλη καλοῦσι, συντελισθῆναι μὲν ὕστερον τὴν οἰκοδομίαι, τὴν δὲ πρῶτην θιμωλίωσιν, εἰς τόπους ἰσώδεις καὶ διαβρόχους τῶν ἔργων ἱκανούτων ἱερισθῆναι διὰ Κίμωνος ἀσφαλῶς, χάλινι πολλῇ καὶ λίθις βαρεῖσι τῶν ἰλῶν πιεσθέντων, ἱκάντου χρήματα πορίζοντες καὶ δίδοντες.  
*Plutarchi Cimon. tom. III. p. 125. Lond. 1723.*

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IV.

Origin of  
the Fabu-  
lous Con-  
test be-  
tween *Neptu-*  
*n* and  
*Minerva*.

other causes, the lakes and marshes which remained in ancient times were so many relics of the retreating flood. Hence, perhaps, the origin of the antiquated and popular fable, among the earliest settlers in *Attica*, of the contest between *Neptune* and *Minerva* for the country, rather than that which *Plutarch* has assigned; who believed it to have been founded on the endeavours of the kings to withdraw the people from a sea-faring life to the labours of agriculture<sup>1</sup>. After this contest is said to have happened, *Neptune* is described as endeavouring to regain the territory by subsequent inundations. Some of the lakes noticed by historians are now become marshes, and the marshes they mention are become dry land. There is now little appearance of marshy land between the *Piræus* and *Athens*<sup>2</sup>: the road lies through vineyards, olive-grounds, and plantations of fig-trees. Several plants were in flower; and the specimens we collected were fresher than those we gathered in the islands. In one of the vineyards, we saw a *Tumulus*, which is undoubt-

Antient  
Sepulchral  
Monu-  
ment.

(1) Vid. *Plutarch*. in *Themist.* tom. I. p. 268. Lond. 1729.

(2) We did not observe any thing of this nature in the road from the *Piræus*; but in the map of *Attica*, as surveyed by *Stuart*, there is notice of a marshy soil bordering the *Phalerum*, now called *Porto Phanari*. See *Stuart's Athens*, vol. III. Lond. 1794.

edly an antient sepulchre The monument of *Euripides* was a *Cenotaph*, but that of *Menander* did really contain his ashes. The tomb of *Euripides* was at *Pella*, in *Macedonia*; possibly, therefore, this mound may have been the sepulchre of the Comic Poet. *Pausanias*, speaking of the Cenotaph of *Euripides*, calls it *Μνημα*<sup>3</sup>. This is evidently *Τάφος*, but it has upon its summit the remains of some structure, not as for the support of a *Stélé*, but of a *Μνημεῖον* raised upon the mound; which would rather confirm *Chandler's* opinion, who believed it to be the monument raised to *Euripides*<sup>4</sup>. It had not been opened at the time of our arrival. The business of making excavations among the Grecian tombs was then beginning in the neighbourhood of *Athens*, and it has since abundantly rewarded the taste of those travellers under whose patronage such labours have been carried on<sup>5</sup>. We observed the remains of the

CHAP.  
IV.Excava-  
tions at  
*Athens*.

(3) See *Pausanias*, lib. i. c. 2. p. 6. *Lips.* 1696.

(4) See *Travels in Greece*, p. 24. *Oxf.* 1776.

(5) A French artist, Mons. Fauvel, is said to have met with great success in these researches. Don Battista Lusieri opened several tombs, and thus made a collection of the most valuable Grecian vases. Among English travellers, the EARL OF ABERDEEN is particularly distinguished for his liberality in encouraging works of this kind: the more laudable, in being opposed to the lamentable operations which another British Earl, one of his Lordship's countrymen, was then prosecuting, to the UTTER RUIN of the finest works of Antient Greece.

CHAP. the antient paved way leading from the *Piræus*;  
 IV. also, of an aqueduct. As we drew near to the

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*Greece.* To the Earl of *Aberdeen*, History and the Fine Arts will ever be indebted, for the pains he bestowed in the excavation and restoration of the *Pyx*, and for other similar undertakings. (*See Appendix to the Cambridge Marbles*, p. 67. *Camb.* 1809.) Many of our countrymen have since followed Lord *Aberdeen's* example.

Upon the subject of the excavations at *Athens*, Mr. *Walpole* has the following observations in his *Journal* :

“ Travellers, who will be at the pains to excavate the soil in the vicinity of *Athens*, will be amply rewarded for their trouble. The vases which Signor *Lusieri* has found in digging near the city are, in their form and general execution, not to be surpassed by any that have been discovered in Italy and Sicily. Among other remains of antiquity, he has found musical instruments (the αὐλὴς and πλαγίαιλος, called, by the Modern Greeks, παργαῖλιον), ornaments of dress of various kinds, ear-rings of gold, and mirrors. These last are of metal: in *Pliny* (lib. 34.) we find mention of the employment of tin and silver in the fabrication of them: the Jews and Egyptians used those made of brass. In the time of *Pompey* there were some of silver. The form of the antient mirror is observed frequently on vases in this shape Φ, being the character of one of the planets and a metal; namely, Venus, and copper: the meaning of it, thus applied, is evident, as mirrors were sacred to Venus, and were made of a metal from Cyprus; that is, copper; and were covered with a leaf of silver. In the analysis of a mirror, *Caylus* discovered a mixture of copper, regulus of antimony, and lead: copper was the preponderating; lead, the least part.

“ In the *Ceramicus*, near to the site of the Academy, was discovered that very antient and interesting Inscription in verse (now in England), of which Mons. *Fauvel* gave me a copy at *Athens*, relating to those Athenians who had fallen at *Potidæa*, in the Peloponnesian war: the first line, legible, begins, ΑΙΘΕΡΜΕΜΦΕΣΤΧΑΣΤΗΕΔΕΧΣΑΤΟ . . . The form of the letters, and other archaisms, render the inscription very valuable. Near the Church of *Soteira Lycodemon*, probably the site of the antient *Lyceum*, was found an Inscription, copied also by Mons.



walls, we beheld the vast CECROPIAN CITADEL, crowned with temples which have originated in the veneration once paid to the memory of the illustrious dead<sup>1</sup>, surrounded by objects telling the same theme of sepulchral grandeur, and now monuments of departed greatness, mouldering in all the solemnity of ruin. So paramount is this funereal character in the approach to *Athens* from the *Piræus*, that as we passed the hill of the *Musæum*, which was, in fact, an antient cœmety of the *Athenians*, we might have imagined ourselves to be among the tombs of *Telmessus*, from the number of the sepulchres hewn in the rock, and from the antiquity of the

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IV.

Cecropian  
Citadel.

Funereal  
Aspect of  
the City.

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Mons. Fauvel, mentioning Dionysius, Διονυσίου ἐπιμελητής. The removal of the earth from part of the *Pnyx* has given us a more exact notion of the form of that celebrated place of assembly. A number of votive offerings were found at the time of the excavation by Lord Aberdeen; but to what Deity or what temple they belonged, it is difficult to say. On one of them, having an eye sculptured on the stone, were the words Εὐόδος ὑψίστην εὐχην: on another I saw, Σύντροφος ὑψίστη Διὶ χαριστήριον.”

Walpole's MS. Journal.

(1) The first place of worship in the *Acropolis* of *Athens* was the *Sepulchre* of *Cecrops*. The *Parthenon* was erected upon the spot. (See the *Observations* in Vol. II. of these *Travels*, Chap. II. p. 76. Octavo edition.) The *Athenians* preserved his tomb in the *Acropolis*, and that of *Erichonius* in the *Temple* of *MINERVA POLIAS*. (Vid. *Antioch. apud Clemen. Alexand. tom. I. p. 39. Oxon. 1715.*) Hence *Clemens* is of opinion that tombs were the origin of all their temples: Νῶς μὲν εὐφρόμῳ ἰαμαζομένους, σάφους δὲ γενεμένους, τούτισσι τοῖς σάφους πῶς ἰατικαλῆμινους. *Clementis Alexandrini Cohortatio ad Gentes*, c. 3. tom. I. p. 39. *Oxon. 1715.*

CHAP.  
VI.Objects in  
the per-  
spective.

workmanship, evidently not of later date than any thing of the kind in *Asia Minor*. In other respects, the city exhibits nearly the appearance briefly described by *Strabo* eighteen centuries before our coming<sup>1</sup>; and, perhaps, it wears a more magnificent aspect, owing to the splendid remains of *Hadrian's Temple of Olympian Jove*, which did not exist when *Athens* was visited by the disciple of *Xenarchus*. The prodigious columns belonging to this temple appeared full in view between the *Citadel* and the bed of the *Ilissus*<sup>2</sup>: high upon our left rose the *Acropolis*, in the most impressive grandeur<sup>3</sup>: an advanced part of the rock, upon the western side of it, is the Hill of the *Areopagus*, where *St. Paul* preached to the *Athenians*, and where their most solemn tribunal was held<sup>4</sup>. Beyond

(1) Τὸ δ' ἄστυ αὐτὸ πάντα ἑστὶν ἐν πιδίῳ, περιουκούμενη κύκλῳ· ἐπὶ δὲ τῇ πύργῳ τὸ τῆς Ἀθηνῶν ἱερὸν, ὃ, τι ἀρχαῖος νῶς ὁ τῆς Πολιάδος, ἐν ᾧ ὁ ἄσβεστος λύχνος, καὶ ὁ Παρθενῶν, ὃν ἐποίησιν Ἰκτῖνος, ἐν ᾧ τὸ τοῦ Φιδίου ἔργον ἐλεφαντίνον, ἡ Ἀθηνῶν. *Strabon. Geog. lib. viii. p. 574. Oxon. 1807.*

(2) See the Plate facing p. 506 of Vol. III. of the Quarto Edition of these Travels, from a Drawing by *Preaux*, made upon the spot: also the *Vignette* to this Chapter. The author pretends not to agitate the question, whether this building be really the *Temple of Jupiter*, or the *Pantheon*: the Reader may be referred to the proofs in support of the former opinion, as they are given by the Earl of *Aberdeen*, in the *Introduction to Wilkins's Translation of Vitruvius*, p. 66. also in Note (1) to p. 9 of the Text of that work. *Lond. 1812.*

(3) See the Plate above referred to, and the *Vignette* to this Chapter.

(4) *Ibid.*

all, appeared the beautiful Plain of ATHENS, CHÁP.  
 bounded by *Mount Hymettus*. We rode towards IV.  
 the craggy rock of the *Citadel*, passing some  
 tiers of circular arches at the foot of it; these are the remains of the *Odéum* of *Herodes Atticus*<sup>5</sup>, State of  
 built in memory of his wife *Regilla*. Thence the Anti-  
 continuing to skirt the base of the *Acropolis*, the quities.  
 road winding rather towards the north, we saw  
 also upon our left, scooped in the solid rock, the  
 circular sweep on which the *Athenians* were  
 wont to assemble to hear the plays of *Æschylus*,  
 and where the *Theatre of Bacchus* was after-  
 wards constructed. The *Torso* of a statue of the  
 INDIAN BACCHUS, placed, in a sitting attitude,  
 upon the *Choragic Monument* of *THRASYLLUS*  
 above this theatre, exhibited to us the first  
 specimen of *Athenian* sculpture which we had  
 seen upon the spot; and with the additional  
 satisfaction of viewing it in the situation where  
 it was originally placed<sup>6</sup>. *Stuart* considered

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(5) See the Plate above referred to.

(6) This statue was long believed to be that of a female. *Stuart* represented it with a female head. (See *Stuart's Antig. of Athens*, vol. II. ch. iv. Pl. 6. Lond. 1787.) *Chandler* considered it as the statue of *Niobe*. (*Trav. in Greece*, p. 64. Oxf. 1776) It really represented the *Indian*, or bearded, *Bacchus*; part of the beard having been discovered upon the statue. It is moreover decorated with the spoils of a panther. Alas! not only this Statue, but also the antient

CHAP. IV. the theatre as the *Odéum* of *Pericles*<sup>1</sup>; and it is remarkable that *Pausanias* mentions a statue of *Bacchus*, as worthy of notice, in a conspicuous situation upon entering the *Odéum*<sup>2</sup>. Upon the eastern side of this statue, fastened in the rock, appeared a still more interesting relic; namely, the very antient SUN-DIAL which, in the time of *Æschylus*, of *Sophocles*, and *Euripides*, indicated to the *Athenian* people the hour at which their plays were to begin. This we had reason to hope would be permitted to remain where it had been so long preserved; as no antient nor modern *Alaric* had deemed it to be an object worthy of his regard. Above the statue we saw also the TWO CHORAGIC PILLARS for supporting TRIPODS, described by *Chandler*<sup>3</sup> and by *Stuart*<sup>4</sup>, standing high upon the steep acclivity of the rock<sup>5</sup>. Fortunately for us, we

Interesting  
Relic.

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*Sun-dial* near to it, which had existed there ever since the time of *Æschylus*, *Sophocles*, and *Euripides*—antiquities which were only valuable as long as they remained in their original situation—*have been since pulled down, and carried off*; in the name of the *British Nation*, by the agents of our Ambassador at the *Porte* !!!

(1) *Antiq. of Athens*, vol. II. p. 7. Letter *k*.

(2) 'Ες δὲ τὸ 'Αθήνησιν εἰσελθούσῃ ᾠδῶν, ἀλλὰ τι καὶ Διόνυσος κῆται θίας  
ἔξω. *Pausan.* lib. i. c. 14. p. 34. *Lips.* 1696.

(3) *Trav. in Greece*, p. 63. *Oxford*, 1776.

(4) *Antiq. of Athens*, vol. II. ch. 4. *Lond.* 1787.

(5) See the Plate in the Quarto Edition of these Travels, Vol. III. above referred to.

arrived before the spoliation of this part of the antient city; and we therefore saw all these interesting objects, as they existed in the time of *Pericles*.

CHAP.  
IV.

We then entered the gate of the modern city: and almost the first object we beheld was the only remaining structure of all the consecrated fabrics that once adorned the famous Street of the Tripods, the elegant CHORAGIC MONUMENT OF *LYSICRATES*<sup>6</sup>. In the small *Capuchin* Convent annexed to this building, our friend and former companion in the PLAIN OF TROY, *Don Battista Lusieri*<sup>7</sup>, had fixed his residence.

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(6) See *Stuart's Antiq. of Athens*, vol. I. ch. iv. Plate 3. *Lond.* 1762.

(7) This celebrated artist, better known by the name of *Don Tita*, is a native of *Naples*: he resided many years in *Italy*, where he was renowned for his beautiful drawings in water-colours. Many of his best works are in the Collections of our *English Nobility*. By some, his compositions have been deemed too laboured; but his colouring is exquisite, and nothing can exceed the fidelity and perfection of his outline and perspective. It may be said of *Lusieri*, as of *Claude Lorrain*, "If he be not the *Poet*, he is the *Historian* of Nature." When the *French* invaded *Naples*, he retired to *Sicily*, and was long employed among the Ruins of *Agrigentum*, devoted entirely to his favourite pursuit. The desire of seeing *Greece*, tempted him to follow the *British Embassy* to *Constantinople*, in 1799: whence he removed to *Athens*; where he now lives, surrounded by every thing that may exercise his genius; and where he is not less distinguished by his amiable disposition, and disinterested attention to travellers who visit the city, than by his taste, and knowledge of every thing connected with the history of the Fine Arts.

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IV.

A monk told us that he was then busy in the *Acropolis*, making drawings in the *ERECTHÉUM*; therefore leaving our horses and baggage, we set out instantly in pursuit of him, anticipating the gratification we should receive, not only in surprising him by our appearance where he had not the smallest expectation of seeing us, but also in viewing the noblest monuments of antiquity with a *Cicerone* so well qualified to point out their beauties.

Remarks  
upon en-  
tering  
*Athens*.

As we are now about to ascend the *ACRO-POLIS*, and of course to enter upon a description of antiquities which are well known, it is necessary to premise that our observations will be brief. To give a detailed account of every thing which has been hitherto deemed worthy of notice in such a city as *Athens*, would be as much a work of supererogation as to republish all the *inscriptions* which have been found in the place, and to renew the detail of every circumstance so often related concerning its antient history. The author's remarks will be confined to such observations as, to the best of his knowledge, have not been made by former travellers; but, perhaps, even in such a communication, it will not be always possible to avoid repeating what others may have said.

A mistaken opinion prevailed until towards the end of the *seventeenth* century<sup>1</sup>, that the remains of *Athens* had been almost rased from the earth, and that even its name no longer existed. The few merchants who resorted to the *Piræus*, from *Italy* and from other parts of the *Mediterranean*, had given to it the barbarous appellation of *Setines*, or *Sethina*<sup>2</sup>: although, “of all the antient cities in *Greece*,” as an early traveller remarked who will presently be more particularly noticed, “no one has preserved its name with better success than *Athens* has done; for both *Greeks* and *Turks* call it ΑΘΗΝΗ.” This is another instance of the corruptions introduced

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(1) *Chandler* says, “until the middle of the *sixteenth* century;” but the public curiosity does not appear to have been directed to this city until long after the publication of the work to which he alludes.

(2) *Sethina*, and *Satina*, are corruptions, according to *Portus* and *Meursius*, from *σις* 'Αθηνῶν. Various conjectures have arisen touching the origin of the antient name. *Heinsius* (in *Aristar. Sac. Synt.* I. 1. p. 27.) derives it from the *Chaldean* ܐܬܝܢܐ *ATHENA*, signifying to *study* or *learn*, written with an article, *HATTHENA*. In the time of *Diodorus Siculus*, and before him, it was a received opinion that *Athens* was peopled by the *EGYPTIANS*: *Sais*, in the *Egyptian* language, answering to *Athenæ* in *Greek*. The word *Sethina* is found in the *Latin* poem of *Hugo Favolius* (in *Hodæp. Byz.* l. iii.) who himself visited the spot.

“Undique sic miseræ nobis spectantur Athenæ,  
Dædala quas Pallas sese coluisse negaret,  
Quas, Neptune pater, nunquam tua mœnia dicas  
Indigenæ *Sethina* vocant.”——

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into the modern nomenclature of places in Greece, by *Italians* and by *Frenchmen*: and it ought to be the constant endeavour of authors, by whom the country is described, to prevent this abuse, by adopting the antient names in their writings, where it can be done with propriety, and certainly in all cases where they have been preserved by the inhabitants. It has been supposed that the first intelligence of the better fate of *Athens* was communicated to the world by the valuable publications of Sir *George Wheeler* and *Jacob Spon*: but seven years before *Wheeler* and his companion arrived in *Athens*, it had been visited by the traveller above mentioned; who anticipated almost every thing which they have said upon this subject: and the narrative of whose *Travels*, although little known, and rarely noticed by any subsequent author, contains the most racy description of the city and of its inhabitants, of its antiquities and statistics, which had appeared before the time of its publication. This traveller was *De Guilletiere*. *la Guilletiere*, or, as he sometimes signed himself, *Guillet*, answering to a name common in *England*, *WILLET*. After four years of slavery in *Barbary*, he arrived in *Athens*, in company with two *Italians*, two *Germans*, and an *Englishman* of the name of *Drelingston*, the first of our



countrymen who voluntarily undertook this voyage for the mere gratification of classical taste and literary curiosity. The original edition of *Guillettieri's* work appeared in *Paris* in *January* 1675. In the beginning of *June* in the same year, *Wheler* "hastened to *Venice*," (it is his own expression<sup>1</sup>), after his travels in *France* and *Italy*, in search of Dr. *Spon*, to accompany him upon a similar voyage. It is therefore highly probable that the success of *Guillettieri's* expedition excited *Wheler* to this sudden undertaking: that he had seen his work is evident, for he cites it, calling its author *De la Gulitier*<sup>2</sup>, and *Guiliter*<sup>3</sup>; and although he speak rather lightly of his predecessor<sup>4</sup>, he sometimes copies him without owning his obligation<sup>5</sup>. His

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(1) *Wheler's Journey into Greece*, p. 1. *Lond.* 1682.

(2) *Ibid.* p. 340.

(3) *Ibid.* p. 363.

(4) "But not as Monsieur *Guiliter* affirmeth" . . . . "My companion and I were not so much surprized, &c. as Monsieur *Guiliter*" . . . . . those marvelous stones Monsieur *Guiliter* makes such a miracle of" . . . . &c. *Ibid.*

(5) Of this, several instances may be pointed out, where the transcript is as literal as it can be from one language into another. "A l'égard du langage, il est le plus pur, et le moins corrompu de la Grèce." (*Guillet*, p. 155. *Paris*, 1675.) "The *Athenians* seem to retain more of the autient Greek in their language than the rest of the *Modern Greeks* do." (*Wheler's Journey into Greece*, p. 355. *Lond.* 1682.) And, after all, this is not true; for the purest Greek is not spoken in *Athens*.

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companion, *Spon*, had done the same; but, with all his learning, he has not produced either so entertaining a work as that of *Guilietiere*, or, divested of its *inscriptions*, one that contains more of information. We may therefore, perhaps, look to *Guilietiere* as to the person who first drew the attention of *English* travellers towards the Ruins of *Athens*; for although the Letters, giving a description of the city, which were published by *Martin Crusius*, appeared nearly a hundred years before, yet those Letters

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The greatest proof, perhaps, of plagiarism that can be adduced, is one of this nature; shewing, that even the *errors* of an author have been transcribed. If either *Wheler* or his companion had given themselves the trouble to consult the authors cited by *Meursius*, they would have found the very opposite of this assertion expressly stated; that, of above seventy dialects now remaining in *Modern Greece*, the *Athenian*, instead of being the *purest*, is the *most corrupted*, and the *worst*. Περὶ δὲ τῶν διαλέκτων, τί ἂν καὶ εἴποιμι, πολλῶν οὕτων, καὶ διαφέρων, ὑπὲρ τῶν ἰσδομένηκοντα; τούτων δ' ἀπαχῶν, ἡ τῶν Ἀθηναίων χειρίστη. (*Vid. Epist. Sim. Cubasilæ, ad Murt. Crus. script. anno 1578.*) And *Theodosius Zygomalas*, in his Letter to the same person, says, speaking of the Greek language in *Athens*, Ἡωλίον δὲ βάρβαρον, ἔστιν ἡ τῶν Ἀθηναίων ἢ τις ἦν ὅτε ἀπῆρχιν, ἀρίστην ἂν τις εἰ εἴπῃ καταδιάμυστρον. τῇ πάλαι, οὐχ ἂν ἀμάροισι. *Meursii Fortuna Attica*, p. 113. *L. Bat.* 1622. Again, *Guilietiere*, after the passage which the author has cited, concerning the existence of the antient name of the city, says, "Nos géographes ont beau nous le vouloir alterer en l'appellant *Setines*." *Wheler* transcribes the whole; and also adds, "I wonder our modern geographers have been no better informed concerning so eminent a place, calling it most corruptly, in their maps, *Setines*" . . . &c. There are many other examples of a similar nature, in the volumes both of *Wheler* and *Spon*.

have attracted more notice in this country since, than before, *Wheler's* time; and they always tended rather to maintain than to confute the erroneous notion, which was so long prevalent, concerning the condition of the city'. *Guilietiere's* diminutive publication is nevertheless so comprehensive, that, abating a few partial inaccuracies, the consequences of pursuing an untrodden path, his book is, even at the present day, a useful guide to the antiquities of *Athens*; and his plan of the city, rude as it may appear among the works of later artists, is so much better than that which *Wheler* afterwards edited, that it is strange the latter did not adopt it in his work.

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As we ascended the steep rock on which the *Citadel* stands, our first subject of wonder was the power displayed by the Antients in conveying up such an acclivity the enormous masses of marble necessary in the construction of so many sumptuous edifices; when all the skill and ingenuity of the best workmen in

Ascent of  
the *Acro-*  
*polis*.

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(1) One of those Letters is from a native of *Nauplia*: it was written in 1575. Its author says, "Ἀλλὰ τί τῶν Ἀθηνῶν μνησθῆις, μακρολογῶ; δίγμα λυφθίσας τοῦ πάλαι ποτὶ ζῶον. Sed quid multa de Athenis dico? Superest hodie tantum pellis: animal ipsum olim periiit." *Vid. Epist. Fam. Turcogræciæ, lib. vii. p. 430. Basil. 1583.*

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*Europe* were requisite, at the time of our arrival, to remove some of the most delicate ornaments of the temples, in an entire state, from the *Acropolis* to the lower city. None of the materials of those temples are of the same nature as the rock upon which they were erected: the quarries of *Pentelicus*, of *Hymettus*, of the *Cyclades*, of *Lacedæmon*, and of the most distant mountains of *Greece*, contributed to the works necessary for their completion. All the huge blocks of marble required for the several parts of each building must have been moved up the same steep; for there is now, as there was formerly, but one way facing the *Piræus* by which the summit may be approached<sup>1</sup>. In our ascent, we found an *inscription* on white marble, stating that “the Senate of the *Areopagus*, and of the *Six Hundred*, &c. honour *Julius*,” &c. the rest being wanted. We could only make out the following characters:

Η ΕΞ ΑΡΕΙΟΥ ΠΑΓΟΥ ΒΟΥ  
ΛΗ ΤΩ Ν ΕΞ ΑΚΟΣΙΩΝ ΚΑΙ  
ΙΟΥΛΙΟΝ ΝΙΚΑΝΟΡΑ

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(1) Ἐς δὲ τὴν ἀκρόπολιν, ἔστιν εἰσόδος μία, (ἰστέον δὲ οὐ παρίχεται, πᾶσα ἀπότομος οὖσα) καὶ ταῖχος ἔχουσα ἰχυρόν. *Pausanias Attica*, c. 22. p. 51. *Lips.* 1696.

Soon afterwards, somewhat higher up, we also saw, among some loose stones used as the materials of a wall near to the gate of the *Citadel*, a piece of sculpture of white marble in very bold relief, representing the *torso* of a male figure. This proved to be nothing less than a fragment of one of the *metopes* belonging to the *PARTHENON*; and therefore, as the undoubted work of *Phidias*, although but a fragment, could not fail to be regarded by us as a valuable relic, and a very great curiosity. It was not to be easily procured; neglected and abandoned as we found it lying; owing to the embargo then laid upon every thing of this kind by our Ambassador, and the absolute prohibition against moving any thing, excepting into his store-house. The *Disdar*, however, afterwards claimed it as his property, and presented it to us; and it is now in the Vestibule of the University Library at *Cambridge*, a solitary example of sculpture removed from the ruins of the *Parthenon* without injuring what time and the *Goths* have spared. Upon the left hand we saw, in the face of the rock, the small cavern which perhaps may be considered as the *Grotto of Pan*; for this, by its relative position to other objects, seems to be the identical cavity which is represented in the

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Relic of  
*Phidian*  
Sculpture.

Adytum  
of *Pan*.

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view of the *Acropolis* preserved upon an antient medal of *Athens* in the Collection at *Paris*'. It is below the right wing of the *Propylæa*, or antient vestibules of the *Citadel*, in the situation which *Pausanias* assigns for it: and somewhat lower in the rock is the fountain mentioned also by him<sup>2</sup>. In other respects, it seems ill suited to the stories which caused it to be considered as the scene of *Apollo's* amours with *Creusa*, and as a place of residence for *Pan*: but when the mind is completely subdued by superstition, it is seldom burdened by any scruples as to *probability*: the same priests who now exhibit at *Jerusalem*, the altar of a small chapel as the *Hill of the Crucifixion*<sup>3</sup> are a modern example of the *Ναοφύλακες* who attended the *Shrine of Pan*, and they possess a degree of intellect as well calculated for admitting the extravagances related of the one as of the other. The Grotto, as it now appears, seems to be nothing more than one of those niches in which votive offerings

(1) See the *Greek Coin* engraved for *Barthelemy's Anacharsis*, Tab. XXVII. No. 1. *Paris*, 1790.

(2) Καταβῦσι δὲ οὐκ ἐς τὴν κάτω σάλιν, ἀλλ' ὅσον ὑπὸ τὰ προπύλαια, πηγὴ τε ὕδατος ἔστι, καὶ πλησίον Ἀπόλλωνος ἱερὸν ἐν σπηλαίῳ, καὶ Πανός. *Pausania*, lib. i. cap. 28. p. 68. *Lips.* 1696.

(3) See Vol. IV, of the Octavo edition of these Travels, Chap. VII. p. 318.

were placed; and although described as a cave which contained *a temple of Apollo, and of Pan*<sup>4</sup>, would barely admit the size of a human figure. But this allusion in antient history to temples so diminutive that they could not have exceeded the size of a child's *baby-house*, may receive illustration, like many other parts of the *Heathen* religion, from existing superstitions. The subject has not, perhaps, been sufficiently explained; as none of the authors who have written on *Grecian* antiquities seem to be aware of a custom which has been transmitted from the earliest ages of *Pagan* worship to modern times. The ἱερὰ <sup>'ἱερὰ of the</sup> of the *Greeks*, as well as the *Tabernacles* of *Eastern* nations, were sometimes not only *portable*, but they were so small, that the κίστας ἱερὰι, <sup>Portable</sup> used for inclosing them during journeys, scarcely <sup>Shrines.</sup> exceeded the size of the fashionable snuff-boxes now used by the *petit-maitres* of *Paris* and *London*. Examples of this kind of *portable shrine* are particularly common in *Russia*, and in all countries professing the religion of the *Greek Church*: they are made either of wood or of metal, with two little folding-doors, which are thrown open when the *Bogh* or *idol* is to be

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(4) Vid. *Pausan.* lib. i. ubi supra.

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worshipped<sup>1</sup>. Of such a nature were the *shrines* alluded to in Sacred History, where *Demetrius* is described as stirring up those who made *silver shrines* or *tabernacles* for *Diana*<sup>2</sup>; that is to say, *little temples*, or *cabinets* after the manner of temples. The custom of using them has been retained among the *Roman Catholics*. The first converts to *Christianity* brought the use of *portable temples* with them into the *Christian Church*; for, according to *Socrates Scholasticus*, the Emperor *Constantine* carried with him a *portable temple* in his expedition against the *Persians*, not for the worship of any idol, but of the true God<sup>3</sup>: this was a kind of *tent* said to resemble the tabernacle of *Moses* in the desert<sup>4</sup>. *Hiera* of this kind were also drawn by cattle. The *Philistines* sent back “the Ark of the God of *Israel*” in “a new cart” drawn by “two milch

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(1) The pictures of *Roman-Catholic* churches have preserved the form of these shrines to a very late age; the doors themselves being painted, and serving, when thrown open, to exhibit a subject in three compartments. Of this form was the famous picture of the elevation or setting up of the Cross, by *Rubens*, over the high altar, in the Church of *St. Walburga*, at *Antwerp*. There is a very large print of this capital composition, by *Witdoesh*, otherwise called *Withone*. *St. Walburga* was an *English* woman.

(2) *Acts* xix. 24.

(3) *Socrates Scholasticus*, lib. i. c. 18. *Cantab.* 1720.

(4) *Ibid.*



kin<sup>5</sup>." The temple of *Agrotes*, according to *Sanchoniatho*, was drawn by oxen. The portable temple was also sometimes carried upon men's shoulders : and although the "bearing" or "taking up of *Tabernacles*" are expressions used metaphorically in Scripture for the adoration paid to them, yet they are borrowed from a practice, which was well known at the time, of carrying the *Tabernacle* upon the shoulders of men from one place to another. Thus the *Israelites* are said to have "borne," and to *take up*, the "*Tabernacle of Moloch*<sup>6</sup>." Such portable temples among the Antients were conveyed with them to their wars, and accompanied them upon their travels. This was the constant usage of the *Arabians*<sup>7</sup>, *Egyptians*<sup>8</sup>, *Trojans*<sup>9</sup>, *Carthaginians*<sup>10</sup>, and *Germans*<sup>11</sup>. When settlements were made, and cities built, they were of course deposited in safe but conspicuous places ; in cavities fashioned for the purpose, within the rocks on

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(5) 1 *Sam.* c. vi. 3, 7, &c.

(6) *Amos*, c. v. *Psalms*, &c.

(7) See the authors quoted by *Hottinger*, *Comp. Theatri Orient.* c. i.

(8) *Apuleius Apol.* p. 506.

(9) See *Servius* on *Æn.* vi. ver. 68. *Dio*, lib. xl. *Herodian.* lib. iv. and *Amm. Marcellinus*, lib. xxii.

(10) See *Calmet's Dict.* art. *Niches*; and the authors referred to by *Fabricius*, *Bibliographia Ant.* c. viii. 18.

(11) *Tacit.* de Mor. *Germ.*

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IV.Statue of  
*Pan*.

which their citadels stood; or in niches, by the side of their most frequented roads. *Hiera*, answering to this description, are found, at this day, in all countries professing the *Greek* and *Roman-Catholic* religions; before which *votive gifts* are placed, as in former ages: and this seems sufficient to explain the sort of *temples* alluded to by antient authors, as being here stationed within a niche, called the CAVE OF PAN, in the face of the rock below the *Acropolis* of ATHENS. Within this cave there formerly stood a statue of the goat-footed God; who, on that account, was said by *Euripides*<sup>1</sup>, and by *Lucian*<sup>2</sup>, to have fixed his residence at *Athens*, beneath the *northern* or *Pelasgic* wall of the *Acropolis*: and it is rather remarkable, that in a garden below this Grotto, at the foot of the rock, there was discovered a marble statue of *Pan*, of a size to suit the cavity, which exactly

(1) Κε. " σου τοίνυν εἶσθα Κικροπίας πέτρας .

Πρόσβαθρον ἀντρον, ὃς Μακρᾶς κικλησκόμεν.

Πρ. Οἶδ', ἔσθα Πανὸς ἄδυστα, καὶ βωμοὶ πίλας.

"Audi igitur: novisti Cecropias rupes,

Septentrionale in iis antrum, quas Macras vocamus?"

"Scio, ubi est sacellum Panis et ara prope."

*Euripid. in Ion.* 936. p. 334. *Edit. Barnes. Cantab.* 1694.

(2) Καὶ τὸ ἀπ' ἐκείνου, τὴν ὑπὸ τῇ ἀκροπόλει σπήλυγγα ταύτην ἀπολαβόμενος, οἰκῇ μικρὸν ὑπὸ τοῦ Πιλασγικοῦ, κ. τ. λ. *Luciani Bis Accusatus*, tom. VII. p. 60. *Bipont.* 1790.

corresponds with the description of the antient image in the Grotto, bearing a trophy upon its head<sup>3</sup>; for the iron cramp, by which this burden was sustained and connected with the mass of marble used for the lower part of the figure, yet remains. We saw this statue upon the spot where it was discovered; and we removed it to the University of *Cambridge*, where it is now placed, with the other *Greek Marbles*, in the Vestibule of the University Library<sup>4</sup>. The drapery afforded by the spoils of a goat thrown over the figure is executed in the very antient style of sculpture called *Græco-Etruscan*; and there is great reason to believe that this is the identical statue alluded to by *Lucian*, as before cited. Not far from the same place there was also found the *torso* of a small marble statue of *Apollo*, of a more diminutive size than that of *Pan*, but executed in a style of sculpture equal to any thing produced in the most splendid æra of the art. This we also brought to *England*. There is certainly

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(3) *Lucian*. *Deorum Dialogi*, xxii. 3. *Panis et Mercurii*. *Bipont*. 1790.

(4) An engraving of this statue, from a drawing by the celebrated *Flaxman*, was made for Mr. *Wilkins's* *Antiquities of Magna Græcia* (p. 71). For a further account of it, see "*Greek Marbles*," p. 9. No. XI. *Camb.* 1809.

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something singular in such an association so near to the *Adytum*, said to be tenanted by these two Deities. The identity of the Grotto itself was a theme of dispute among earlier travellers, who gave to the subject more consideration than perhaps it may seem to merit. *Guilietiere* is the first of the moderns by whom it is noticed. He had been with his companions to visit the small chapel called *Panagia Spiliotissa*, or our *Lady of the Grotto*, in a hollow of the rock above the *Theatre of Bacchus*, at the south-east angle of the *Acropolis*; which a *Greek* spy, a native of *Candia*, had pointed out to the *Venetians* as a proper place to serve as a mine in blowing up the citadel<sup>1</sup>. *Guilietiere* persuaded himself that the *Panagia* was nothing less than the actual grotto once dedicated to *Apollo* and *Pan*, which is mentioned by *Euripides* in two or three of his tragedies<sup>2</sup>. Seven years after *Guilietiere's* visit, the same cavern was examined by *Wheler* and

(1) Voyage d'*Athens* par S<sup>r</sup> De la *Guilietiere*, p. 180. Paris, 1675.

(2) "Dès que nous fusmes sortis de *Panagia*, j'obligeay nos gens à tourner la tête pour y regarder avec plus d'attention, parce que je les fis souvenir que c'estoit là cette Grotte si célèbre dans l'antiquité, &c. Grace à la dureté du rocher, c'est là le plus entier de tous les célèbres monumens qui nous sont restez de l'ancienne *Athènes*. *Euripide* a parlé de cet antre, en deux ou trois endroits de ses tragédies." *Ibid.* p. 179.

by *Spon*; both of whom deny that it was the *Grotto of Pan*, as mentioned by *Guilietiere*; and they place the real *Grotto of Pan* upon the northern side of the *Citadel*, beneath the *Pelagic Wall*, according to the testimonies of *EURIPIDES* and of *LUCIAN*<sup>3</sup>. *Chandler* afterwards confirmed their observations<sup>4</sup>: and in this state the question now rests; no one having since expressed any doubt upon the subject.

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As we drew near to the present entrance of the *Citadel*, we passed before the *façade* of the *PROPYLÆA*; the old entrance to the *Acropolis* between its *Doric* pillars being walled up. The *Turkish* guard at the gate suffered us to pass, as soon as we mentioned the name of *Lusieri*; and one of them offered to conduct us to the spot where he was then at work. We found him in the midst of the ruins of the *ERECTHÆUM*, seated upon a heap of stones, with his drawing implements before him, equally surprised and delighted to see us once more, and in such a place. It happened that the very pencil which he was

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(3) *Euripid.* in *Ion.* vv. 17, 501, 936. *Lucian*, as before cited, See *Wheler's Journey into Greece*, p. 369. *Lond.* 1682. Also *Voyage par Jacob Spon*, tom. II. p. 97. à la Haye, 1724.

(4) *Chandler's Travels in Greece*, p. 59. *Oxford*, 1776.

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then using was one of several, made by Middleton, which the author had conveyed for him from *England* to *Naples* many years before. He had only two remaining : and he considered them of so much importance to the perfection of his desigus, that he would willingly have purchased more at an equal weight of gold ; using them only in tracing the *outline*, and as sparingly as possible. The best illustration of his remark was in a sight of the *outlines* he had then finished. It might have been said of the time he had spent in *Athens*, as of APELLLS, "*Nulla dies sine lineâ*:" but such was the extraordinary skill and application shewn in the designs he was then completing, that every grace and beauty of sculpture, every fair and exquisite proportion, every trace of the injuries which time had effected upon the building, every vein in the marble, were visible in the drawing ; and in such perfection, that even the nature and qualities of the stone itself might be recognised in the contour<sup>1</sup>. He would not hear

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(1) Whoever may hereafter be the possessor of these Drawings, will have in the mere *outlines* (for it is impossible this artist can ever finish the collection he has made) a representation of the antiquities and beautiful scenery of *Greece*, inferior to nothing but the actual sight of them. Hitherto no *Mæcenas* has dignified himself by any thing deserving

of our descending again from the *Acropolis* before the evening: but gave us a recommendation to the house of a widow, sister of the late *English* Consul, where he said we might be comfortably lodged; and to which he promised to conduct us, after dining with him and the *Disdar* or Governor of the *Citadel*, in the midst of the splendid remains of architecture and sculpture by which we were surrounded. He became our guide to all the different buildings; and began by shewing us the *PARTHENON*. Some workmen, employed under his direction for the *British* Ambassador, were then engaged in making preparation, by means of ropes and pulleys, for taking down the *metopes*, where the sculpture remained the most perfect. The *Disdar* himself came to view the work, but with evident marks of dissatisfaction; and *Lusieri* told us that it was with great difficulty he could accomplish this part of his undertaking, from the attachment the *Turks* entertained towards a building which they had been

Spoliation  
of the  
Temples.

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deserving the title of a patron of such excellence. Many have bought his designs when he could be induced to part with them, by which means he has barely obtained subsistence; and he is too passionately attached to the sources which *Athens* has afforded to his genius, to abandon *Greece*, even for the neglect which, in his letters to the author, he complains of having there experienced.

accustomed to regard with religious veneration, and had converted into a mosque. We confessed that we participated the *Moslem* feeling in this instance, and would gladly see an order enforced to preserve rather than to destroy such a glorious edifice. After a short time spent in examining the several parts of the temple, one of the workmen came to inform *Don Battista* that they were then going to lower one of the *metopes*. We saw this fine piece of sculpture raised from its station between the *triglyphs*: but the workmen endeavouring to give it a position adapted to the projected line of descent, a part of the adjoining masonry was loosened by the machinery; and down came the fine masses of *Pentelican* marble, scattering their white fragments with thundering noise among the ruins. The *Disdar*, seeing this, could no longer restrain his emotions; but actually took his pipe from his mouth, and, letting fall a tear, said, in a most emphatical tone of voice, “Τέλος!” positively declaring that nothing should induce him to consent to any further dilapidation of the building<sup>1</sup>.

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(1) This man was, however, poor, and had a family to support; consequently, he was unable to withstand the temptations which a little money, accompanied by splendid promises, offered to the necessities of his situation. So far from adhering to his resolution, he was afterwards



Looking up, we saw with regret the gap that had been made; which all the ambassadors of CHAP  
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afterwards gradually prevailed upon to allow all the finest pieces of sculpture belonging to the *Parthenon* to be taken down; and succeeding travellers speak with concern of the injuries the building has sustained, exclusively of the loss caused by the removal of the *metopes*. One example of this nature may be mentioned; which, while it shews the havoc that has been carried on, will also prove the want of taste and utter barbarism of the undertaking. In one of the angles of the pediment which was over the eastern *façade* of the temple, there was a *horse's head*, supposed to be intended for the *horse of Neptune* issuing from the earth, when struck by his trident, during his altercation with *Minerva* for the possession of *Attica*. The head of this animal had been so judiciously placed by *Phidias*, that, to a spectator below, it seemed to be rising from an abyss, foaming, and struggling to burst from its confined situation, with a degree of energy suited to the greatness and dignity of its character. All the *perspective of the sculpture* (if such an expression be admissible), and certainly all the harmony and fitness of its proportions, and all the effect of attitude and force of composition, depended upon the work being viewed precisely at the distance in which *Phidias* designed that it should be seen. Its removal, therefore, from its situation, amounted to nothing less than its destruction:—take it down, and all the aim of the sculptor is instantly frustrated! Could any one believe that this was actually done? and that it was done, too, in the name of a nation vain of its distinction in the Fine Arts? Nay more, that in doing this, finding the removal of this piece of sculpture could not be effected without destroying the entire angle of the pediment, the work of destruction was allowed to proceed even to this extent also? Thus the form of the temple has sustained a greater injury than it had already experienced from the *Venetian* artillery; and the *horse's head* has been removed, to be placed where it exhibits nothing of its original effect: like the acquisition said to have been made by another Nobleman, who, being delighted at a puppet-show, bought Punch, and was chagrined to find, when he carried him home, that the figure had lost all its humour.

Yet

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the earth, with all the sovereigns they represent, aided by every resource that wealth and talent can now bestow, will never again repair. As to our friend *Lusieri*, it is hardly necessary to exculpate him; because he could only obey the orders he had received, and this he did with manifest reluctance: neither was there a workman employed in the undertaking, among the artists sent out of *Rome* for that purpose, who did not express his concern that such havoc should be deemed necessary, after moulds and

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Yet we are seriously told, (*Memorandum*, p. 8. *Lond.* 1811,) that this mischief has been done with a view to "rescue these specimens of sculpture from impending ruin:" then, why not exert the same influence which was employed in removing them, to induce the *Turkish Government* to adopt measures for their effectual preservation! Ah no! a wiser scheme was in agitation: it was at first attempted to have them all mended by some modern artist!!! (*See Memor.* p. 39.) From this calamity they were rescued by the good taste of *Canova*. (*Ibid.*) The sight of them (*Memor.* p. 42.) "so rivetted and agitated the feelings of Mrs. Siddons, the pride of theatrical representation, as actually to draw tears from her eyes." And who marvels at such emotion?

"Cold is the heart, fair Greece! that looks on thee,  
Nor feels as lovers o'er the dust they lov'd;  
Dull is the eye that will not weep to see  
Thy walls defac'd, thy mouldering shrines remov'd  
By British hands, which it had best behov'd  
To guard those relics—ne'er to be restor'd.  
Curst be the hour when from their isle they rov'd,  
And once again thy hapless bosom goar'd,  
And snatch'd thy shrinking Gods to Northern climes abhorr'd."

*Childe Harold's Pilgrimage*, Canto II. 15. *Lond.* 1812

*casts* had been already made of all the sculpture which it was designed to remove. The author would gladly have avoided the introduction of this subject; but as he was an eye-witness of these proceedings, it constitutes a part of the duties he has to fulfil in giving the narrative of his travels; and if his work be destined to survive him, it shall not, by its taciturnity with regard to the spoliation of the *Athenian* temples, seem to indicate any thing like an approval of the measures which have tended so materially towards their destruction.

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To a person who has seen the ruins of *Rome*, the first suggestion made by a sight of the buildings in the *Acropolis* is that of the infinite superiority of the *Athenian* architecture. It possesses the greatness and majesty of the *Egyptian*, or of the antient *Etruscan* style, with all the elegant proportions, the rich ornaments, and the discriminating taste of the most splendid æra of the Arts. "Accustomed as we were," said *Stuart*', in speaking of the *Parthenon*, "to the antient and modern magnificence of *Rome*, and, by what we had heard and read, impressed

Comparison between the  
*Grecian*  
and *Roman*  
Buildings.

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(1) *Antiquities of Athens*, vol. II. p. 9. *Lond.* 1787.

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with an advantageous opinion of what we were come to see, we found the image our fancy had preconceived greatly inferior to the real object." Yet *Wheler*, who upon such a subject cannot be considered as of equal authority with *Stuart*, says of the monuments of antiquity yet remaining in *Athens*, "I dare prefer them before any place in the world, *Rome only excepted*." If there be existing upon the earth any buildings which may fairly be brought into a comparison with the *Parthenon*, they are the temples of *Pæstum* in *Lucania*: but even these can only be so with reference to their superior antiquity, to their severe simplicity, and to the perfection of design visible in their structure: in graceful proportion, in magnificence, in costliness of materials, in splendid decoration, and in every thing that may denote the highest degree of improvement to which the *Doric* style of architecture ever attained, they are vastly inferior. This is at least the author's opinion. *Lusieri*, however, entertained different sentiments; and his authority upon such a subject is much more worthy of the reader's attention. *Lusieri* had resided at *Pæstum*; and had

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(1) *Journey into Greece*, Book V. p. 357. *Lond.* 1682.

dedicated to those buildings a degree of study which, added to his knowledge of the arts, well qualified him to decide upon a question as to the relative merits of the *Athenian* and *Posidonian* specimens of *Grecian* architecture. His opinion is very remarkable: he considered the temples of *Pæstum* as examples of a purer style; or, as he termed it, of a more correct and classical taste. “In those buildings,” said he, “the *Doric* order attained a pre-eminence beyond which it never passed; not a stone has been there placed without some evident and important design; every part of the structure bespeaks its own essential utility.” He held the same opinion with regard to the Temple of the *Panhellenian Jupiter* in the Island of *Ægina*. “Of such a nature,” he added, “were works in architecture, when the whole aim of the architect was to unite grandeur with utility; the former being founded on the latter. All then was truth, strength, and sublimity.” According to his opinion, a different character is applicable to the *Parthenon*. In this building, the *Doric*, having attained its due proportions, was supposed to be displayed with every perfection which the arts of *Greece* could accomplish; but this has not been the case. In all that relates to

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IV.*Athenian,*  
*Posido-*  
*nian, and*  
*Æginetan*  
*Architec-*  
*ture.*

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harmony, elegance, execution, beauty, proportion, the *Parthenon* stands a *chef-d'œuvre*; every portion of the sculpture by which it is so highly decorated has all the delicacy of a *caméo*: but still there are faults in the building, and proofs of negligence, which are not found in the temples of *Pæstum*; and these *Lusieri* considered as striking evidences of the state of public morals in the gay days of *Pericles*; for he said it was evident that he had been cheated by his workmen. He pointed those defects out to us. Above the architrave, behind the *metopes* and *triglyphs*, there are vacuities sufficiently spacious for a person to walk in, which, in some instances, and perhaps in all, had been carelessly filled with loose materials; but at *Pæstum*, the same parts of the work are of solid stone, particularly near the angles of those temples; which consist of such prodigious masses, that it is inconceivable how they were raised and adjusted. In other parts of the *Parthenon* there are also superfluities; which are unknown in the buildings of *Pæstum*, where nothing superfluous can be discerned. These remarks, as they were made by an intelligent artist, who, with leisure and abilities for the inquiry, has paid more attention to the subject than any one

else, we have been careful to preserve. For CHAP.  
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 our own parts, in viewing the *Parthenon*, we were so much affected by its solemn appearance, and so much dazzled by its general splendour and magnificence, that we should never have ventured this critical examination of the parts composing it; nor could we be persuaded entirely to acquiesce in the opinion thus founded upon a comparison of it with the *Posidonian* and *Æginetan* buildings. Often as it has been described, the spectator who for the first time approaches it finds that nothing he has read can give any idea of the effect produced in beholding it. Yet was there once found in *England* a writer of eminence, in his profession as an architect<sup>1</sup>, who recommended the study of *Roman* antiquities in *Italy* and in *France*, in preference to the remains of *Grecian* architecture in *ATHENS*; and who, deciding upon the works of *Phidias*, *Callicrates*, and *Ictinus*, without ever having had an opportunity to examine them but in books and prints, ventured

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(1) See a Treatise on the Decorative Part of Civil Architecture, by Sir *William Chambers*, pp. 19, 21, &c. Third edition. *Lond.* 1791.—Also *Reveley's* Reply, in his Pref. to the Third Volume of *Stuart's Antiq. of Athens*, p. 10. *Lond.* 1794.

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to maintain that the *Parthenon* was not so considerable an edifice as the Church of St. Martin in London; thereby affording a remarkable proof of the impossibility of obtaining from any written description, or even from engraved representation, any adequate idea of the buildings of *Antient Greece*; compared with whose stupendous works, the puny efforts of modern art are but as the labours of children.

By means of the scaffolds raised against the *Parthenon*, for the *Formatori*, and for other artists who were engaged in moulding and making drawings from the sculpture upon the frieze, we were enabled to ascend to all the higher parts of the building, and to examine, with the minutest attention, all the ornaments of this glorious edifice. The sculpture on the *metopes*, representing the Combats of the *Centaurs* and *Lapithæ*, is in such bold relief, that the figures are all of them statues. Upon coming close to the work, and examining the state of the marble, it was evident that a very principal cause of the injuries it had sustained was owing, not, as it has been asserted<sup>1</sup>, to “the zeal of the early

Cause of  
the Inju-  
ries sus-  
tained in  
the Sculp-  
ture of the  
*Parthenon*.

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(1) Memorandum on the subject of the Earl of *Elgin's Pursuits* in *Greece*, p. 11. *Lond.* 1811.



*Christians*<sup>a</sup>, the barbarism of the *Turks*, or to the explosions which took place when the temple was used as a powder magazine," but to the decomposition of the stone itself, in consequence of the action of the atmosphere during so many ages. The mischief has originated in the sort of marble which was used for the building; this, not being entirely homogeneous, is characterized by a tendency to exfoliate when long exposed to air and moisture. Any person may be convinced of this, who will examine the specimens of sculpture which have been since removed to this country from the *Parthenon*; although, being expressly selected as the most perfect examples of the work, they do not exhibit this decomposition so visibly as the remaining parts of the building. But

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(2) In the little Tract which the author published in 1803, containing the "Testimonies of different Authors respecting the Statue of Ceres," p. 4, and also in his Account of the "*Cambridge Marbles*" published in 1809, p. 15. he attributed to "*the zeal of the early Christians*" a part of the injury done to the Temple at *Eleusis*. He has since been much amused by finding the same expression adopted by the writer of the Earl of *Elgin's* "*Memorandum*" above cited, where the "*early Christians*" are made also responsible for the injury done to the *metopes* of the *Parthenon* (See *Memorandum*, p. 11). Now, abating the *long arms*, or the *long ladders*, which the said *Christians* must have called into action to reach the entablature of this building, it does not appear highly probable that the very people who consecrated the *Parthenon*, as *Wheeler* says, "*TO SERVE GOD IN,*" would take so much pains to disfigure and to destroy their place of worship.

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throughout the *metopes*, and in all the exquisite sculpture of the frieze which surrounded the outside of the cell of the temple, this may be observed: a person putting his hand behind the figures, or upon the plinth, where the parts have been less exposed to the atmosphere, may perceive the polished surface, as it was left when the work was finished, still preserving a high degree of smoothness; but the exterior parts of the stone have been altered by *weathering*; and where veins of *schistus* in the marble have been affected by decomposition, considerable parts have fallen off. Yet, to operate an effect of this nature, it required the lapse of twenty-three centuries; and we may fairly conclude that what remained had undergone sufficient trial to have continued unaltered for a series of ages: at all events, it would have been safe from the injuries to which the finest parts of the sculpture have been since so lamentably exposed, when they were torn from the temple, either to be swallowed by the waves of *Cythera*, or to moulder under the influence of a climate peculiarly qualified to assist their progress towards destruction<sup>1</sup>.

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(1) "The Ambassador has carried off every rich morsel of sculpture that was to be found in the *Parthenon*: so that he, in future, who wishes to see *Athens*, must make a journey to *Scotland*." *Cobnet Squire's MS. Correspondence*.

It is with reluctance that the author omits a description of the whole of the sculpture upon the frieze beneath the ceiling of the *Peripterus*<sup>2</sup>.

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To an artist, the boldness and masterly execution of the *metopes* may be more interesting; but a sight of the splendid solemnity of the whole *Panathenaic Festival*, represented by the best artists of *Antient Greece*, in one continued picture above three feet in height, and originally six hundred feet in length, of which a very considerable portion now remains, is alone worth a journey to *Athens*; nor will any scholar deem the undertaking to be unprofitable, who should visit *Greece* for this alone. The whole population of the antient city, animated by the bustle and business of the *Panathenæa*, seems to be exhibited by this admirable work; persons of either sex and of every age, priests, charioteers, horsemen, cattle, victors, youths, maidens, victims, gods, and heroes, all enter into the procession; every countenance expresses the earnestness and greatness of the occasion; and every magnificence of costume, and varied disposition of the subject, add to the effect of the representation. It is somewhere said of *Phidias*,

Splendid  
Represent-  
ation of  
the *Par-  
thenon*.

Descrip-  
tion of the  
Work.

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(2) For a full account of it, see *Stuart's Athens*, vol. II. p. 12. *Lond.* 1787.

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 IV. his statues of horses: perhaps some notion may  
 be conceived of the magic of his art, when it is  
 related, that of a hundred horses introduced by  
 him into the *Panathenaic pomp*, there are not  
 two, either in the same attitude, or which are  
 not characterized by a marked difference of  
 expression. Some circumstances were made  
 known to us by our being able to examine the  
 marble closely, which we did not know before;  
 although they had been alluded to by *Stuart*:  
 the bridles of the horses were originally of  
 gilded bronze; this we perceived by the holes  
 left in the stone for affixing the metal, and also  
 by little bits of the bronze itself, which the *Forma-*  
*tori* had found in the work. We should hardly  
 have believed that such an article of dress as  
 the leathern boot, with its top turned over the  
 calf of the leg, was worn by the antient *Athe-*  
*nian*, as well as by *English* cavaliers, if we had  
 not seen the *Cothurnus* so represented upon  
 the figures of some of the young horsemen in  
 this procession; and as coxcomically adapted  
 to the shape of the leg, and set off with as great  
 nicety, as for a *Newmarket* jockey. Another  
 singular piece of foppery, worn also by the

Of the  
*Cothurnus*;

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(1) *Antiq. of Athens*, vol. II. p. 14. *Lond.* 1787.

*Athenian* beaux, consisted of a light gipsey hat, perhaps made of straw, tied with ribbands under the chin. We noticed the figure of a young horseman with one of these hats, who seemed, from his appearance in the procession, to be a person of distinction, curbing a galloping steed; but the wind had blown the hat from his head, and, being held by the ribbands about the neck, it hung behind the rider, as if floating in the air: the sculptor having evidently availed himself of this representation to heighten the appearance of action in the groupe, and nothing could be more spirited. That this kind of hat was considered as a mark of distinction, seems to be probable, from the circumstance of its being still worn by the Patriarchs of the *Greek* church<sup>2</sup>: it appears upon the head of the Patriarch of *Constantinople*, as he is represented by a wood-cut in the work of *Martin Crusius*<sup>3</sup>; but perhaps, in the latter instance, it should rather be considered as the *petasus*<sup>4</sup>, than the *pileus*. Also, by attending to its appearance upon *Grecian* vases of *terra cotta*, we may perceive that it was worn by no common individuals.

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and *Petasus* or *Pileus*.

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(2) See Vol. I. of these Travels, Chap. IX. p. 194. Octavo edition.

(3) *Turco-Græcia*, p. 106. Basil, 1583.

(4) Vid. *Lippius* de Amphitheat. c. 19.

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A beautiful figure of *Actæon*, with this kind of hat, is preserved upon one of the *Greek Marbles* in the University Library at *Cambridge*<sup>1</sup>: and another representation of the same person, similarly attired, appears upon the *Neapolitan Vase*<sup>2</sup>, where there is also an effigy of *Castor* with the *pileus* upon his head; for *Actæon*, in both instances, is figured with his head uncovered, the hat hanging, by its ribbands, in graceful negligence behind his shoulders; and after this manner it is more frequently represented. Among the *Romans*, who rarely used any covering for the head, the *pileus*, when worn, was the distinguishing badge of freed-men; and the use of it, as a privilege, was granted to persons who had obtained their liberty. . In the Heroic age no kind of hats were worn, if we may judge from the Poems of *Homer*, where there is no allusion to any such article of apparel. Indeed, *Eustathius* affirms that the *Romans* derived their custom of going

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(1) This marble represents the body of an *Amphora*, about three feet in length, from the shore of the *Propontis*. It was presented to the University by Mr. *Spencer Smith*, late Minister Plenipotentiary at the *Ottoman Porte*, and brother of Sir *Sidney Smith*. The sculpture is in low relief, but it is very autient.

(2) Now in the possession of Mr. *Edwards*, of *Harrow*, late bookseller in *Pall Mall*, *London*.

baraheaded from the Greeks': hence it may almost be proved, that in this bas-relief, (as nothing was ever introduced by antient artists into their designs without some symbolic allusion,) the hat was intended as a distinguishing token<sup>4</sup>; and its appearance is the more interesting, because it has been the opinion of antiquaries that this frieze contained the portraits of the leading characters at Athens, during the Peloponnesian war; particularly of *Pericles*, *Phidias*, *Socrates*, and *Alcibiades*<sup>5</sup>.

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We saw with the same advantage all the remaining sculpture of this stately edifice; visiting it often afterwards to examine the different parts more leisurely. Among the remains of the sculpture in the western pediment, which is in a very ruined state, the artists had observed, not only the traces of paint with which the statues had antiently been covered, but also of gilding. It was usual to gild the

Practice of  
gilding and  
painting  
the Statues

(3) Vid. *Eustath.* in *Homer.* Odyss. lib. i.

(4) It is still so considered at Athens. *Gualletiere*, in giving an account of the *Vecchiados* or *Elders*, selected out of the principal Christian families, forming a part of the jurisdiction of the city, says they are distinguished from the other citizens by wearing "little hats." These are his words:—"Les Vecchiados portent de petits chapeaux, pour les distinguer des autres habitans." *Voyage d'Athènes*, p. 159. Paris, 1675.

(5) See Memorandum on the subject of the Earl of *Elgin's* Pursuits in Greece, p. 12. Lond. 1811.

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ΦΑΝΕΙΑΚΤΗCΒΙΚΤΩΠΕΙ  
ΝΟΥΙΕΡΟΦΑΝΤΗC

Marbles  
used in the  
*Acropolis*.

Among the ruins of this and of other buildings in the *Acropolis*, we noticed the fragments of almost every kind of marble, and of the most beautiful varieties of *breccia*; but particularly of the *verd-antique*, entire columns of which had once adorned the *Erechthéum*. Under a heap of loose stones and rubbish in the centre of it, we discovered the broken shaft of a *verd-antique* pillar of uncommon beauty: this we purchased of the *Disdar*; and having with great difficulty

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(1) See Vol. V. Chap. IV. p. 205 of the 8vo Edition of these Travels.



removed it from the *Acropolis*, we sent it to *England*<sup>2</sup>. A bluish-grey limestone was also used in some of the works; particularly in the exquisite ornaments of the *Erechthæum*, where the frieze of the temple and of its porticoes are not of marble, like the rest of the building, but of this sort of slate-like limestone: the tympanum of the pediment is likewise of the same stone; a singular circumstance truly, and requiring some explanation<sup>3</sup>. It resembles the limestone employed in the walls of the *Cella* of the *Temple of Ceres* at *Eleusis*, and in buildings before the use of marble was known for purposes of architecture; such, for example, as the sort of stone employed in the *Temple of Apollo* at *Phigalia*<sup>4</sup>, and in other edifices of equal antiquity: it effervesces briskly in acids, and has all the properties of common compact limestone; except that it is hard enough to cut glass,

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Singular  
Construc-  
tion of the  
*Erechthæum*.

(2) It is now in the Vestibule of the University Library at *Cambridge*. See "*Greek Marbles*," No. XVII. p. 39. *Cumb.* 1809.

(3) For this fact the author is indebted to Mr. *Wilkins*, author of the *Antiquities of Magna Græcia*, &c.

(4) Specimens of this slate-like limestone were brought to the author for the Mineralogical Lecture at *Cambridge*, from the Temple of the *Phigalian Apollo* in the *Morea*, by Mr. *Walpole*. It is also found upon *Parnassus*, and in other parts of *Greece*. Some of the limestone of *Parnassus* breaks with a conchoidal fracture, and is hard enough to cut glass.

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IV.Of the Pry-  
tanéum.

and, of course, is susceptible of a fine polish; exhibiting a flat conchoidal fracture, which is somewhat splintery. We could not discover a single fragment of *porphyry*; which is remarkable, as this substance was almost always used by the Antients in works of great magnificence. Among the loose fragments dispersed in the *Acropolis*, we found a small piece of marble with an inscription, but in so imperfect a state, that it is only worth notice as a memorial of the place where it was found, and in its allusion to the *Prytanéum*, which is the only legible part of it<sup>1</sup>. That the *Prytanéum*, where the written laws of *Solon* were kept<sup>2</sup>, was not situate near to the spot, but in the lower city, may be easily proved. Yet some have believed that it was in the *Acropolis*; owing to that remarkable passage in *Pausanias*, which set at rest the mistaken opinion of *Ptolemy's* importation of the worship of *Serapis* into EGYPT; *Memphis* having been the original source of this superstition, both for the *Alexandrians* and the *Athenians*<sup>3</sup>. After

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(1) Now in the Vestibule at Cambridge. See "Greek Marbles," No. XXX. p. 52. Camb. 1809.

(2) Πλησίον δὲ Πρυτανείον ἴσταν, ἐν ᾧ νόμοι τε οἱ Σόλωνος εἰσι γυγχαμμένοι. *Pausanias*, lib. i. c. 18. p. 41. Lips. 1696.

(3) See Vol. V. of these Travels, Chap. VII. p. 382. Note (5). Octavo edition.

speaking of the PRYTANÉUM, *Pausanias* says<sup>4</sup>,  
 “Hence, to those going towards the lower parts  
 of the city, the Temple of Serapis presents itself,  
 whose worship the Athenians received from  
*Ptolemy*:” adding, “Among the Egyptian fanes  
 of this Deity, the most renowned, indeed, is that  
 of ALEXANDRIA, but the most antient that of  
 MEMPHIS.” But, in answer to this, it may  
 be observed, that the same author also ascends  
 from the Prytanéum, along the street of the Tripods,  
 towards the Propylæa<sup>5</sup>. Moreover, it is recorded,  
 that the tablets of the laws which had been pre-  
 served in the Citadel were afterwards removed  
 to the Prytanéum<sup>6</sup>; and they were termed τοὺς  
 κάτωθεν νόμους, because they were kept in the  
 lower city.

With regard to the ERECTHÉUM, which is *Erecthéum*,  
 situate at the distance of about a hundred and  
 fifty feet to the north of the Parthenon, it has  
 generally been described as consisting of three

(4) Ἐντυθέν ἰούσιν ἐς τὰ κάτω τῆς πόλεως, Σεράπιδος ἵστιν ἱερὸν, ὃν Ἀθηναῖοι  
 παρὰ Πτολεμαίου θῖν ἰσηγάγοντο. Αἰγυπτίους δὲ ἱερὰ Σεράπιδος, ἰπιδφανίστατον  
 μὲν ἵστιν Ἀλεξανδρεῦσιν, ἀρχαῖότατον δὲ ἐν Μίμφῳ. *Pausanias*, lib. i. c. 18.  
 p. 42. Lips. 1696.

(5) Ἔστι δὲ ὁδὸς ἀπὸ τοῦ Πρυτανίου καλουμένη Τρίποδις. *Pausan.* lib. i.  
 c. 20. p. 46. Lips. 1696.

(6) *Jul. Pollux*, lib. viii. c. 10. *Amst.* 1706.

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IV. } contiguous temples; that of *Erectheus*, of *Minerva Polias*, and of *Pandrosus*. Stuart considered the eastern part of the building alone as being the *Erecthéum*; the part to the westward as that of *Minerva*; and the adjoining edifice on the south side, distinguished by the *Caryatides* supporting the entablature and roof, as the chapel which was dedicated to the Nymph *Pandrosus*<sup>1</sup>. This opinion has been adopted by other writers<sup>2</sup>: but it seems more consistent with the description and allusions to this building in the works of antient authors, to suppose that the whole structure was called *ERECTHÉUM*, consisting only of two contiguous temples; that of *Minerva Polias*, with its portico towards the east; and that of *Pandrosus* towards the west, with its two porticoes standing by the north and south angles, the entrance to the *Pandroseum* being on the northern side<sup>3</sup>. *Pausanias*<sup>4</sup> calls the whole building *EPEXΘEION*, and he decidedly describes it, not

Temples  
of *Pandrosus*  
and  
*Minerva Polias*.

(1) *Antiq. of Athens*, vol. II. chap. 2. p. 16. Lond. 1787.

(2) "Near the *Parthenon* are three temples." (*Memorandum of the Earl of Elgin's Pursuits in Greece*, p. 23. Lond. 1811.) See also *Chandler's Trav. in Greece*, chap. 11. p. 52. Oxf. 1786. &c. &c.

(3) See a Plan of these buildings by Mr. *W. Wilkins*, author of the *Antiquities of Magna Græcia*, &c. as engraved for Mr. *Walpole's* *Selections from the MS. Journals of Travellers in the Levant*.

(4) "Ἐν δὲ καὶ οἰκημα Ἐγχεῖον καλούμενον. *Pausan.* lib. i. c. 26. p. 62. Lips. 1696.

as of a *triple*, but as of a *duple* form<sup>5</sup>; and in the succeeding chapter he mentions the two parts of which it consisted, naming them the Temples of *Pandrosus* and *Minerva*<sup>6</sup>. The sepulchral origin of the *Parthenon*, as of all the *Athenian* temples, has been already proved; and the same historian who has preserved a record of the situation of the *sepulchre of Cecrops* also informs us that the *tomb of Ericthonius* existed in the Temple of *Minerva Polias*<sup>7</sup>. The *Turks* had made a powder-magazine of one of the vestibules of this building; so that it was necessary to creep through a hole in the wall in order to see the finest specimen of *Ionic* architecture now existing: it was an inner door of one of the temples; and it has been judiciously remarked<sup>8</sup> of the sculpture everywhere displayed in this edifice, that "it is difficult to conceive how marble has been wrought to such a depth and brought to so

(5) Καὶ διπλοῦν γάρ ἐστι τὸ ὄψωμα. Ibid.

(6) Τῷ ναῷ δὲ τῆς Ἀθηνᾶς Πανδρόσου ναὸς συνεχρῆς ἐστίν. Ibid. c. 27, p. 64. Lips. 1696.

(7) Ἀθήνησι δὲ ἐν ἀκροπόλει, Κίκροπος, ὡς φησὶν Ἀντίοχος ἐν τῷ ἐνάτῳ τῶν ἱστοριῶν τί δαὶ Ἐρικθόνιος; οὐχὶ ἐν τῷ ναῷ τῆς Πολιάδος κεκείμεναι. "Athenis autem in ipsâ pariter Acropoli, Cecropis, ut Antiochus Historiarum nono scriptum reliquit. Quid porro Ericthonius? nonne in Poliadis templo sepultus est?" Clementis Alexandrini Cohortatio ad Gentem, tom. I. p. 39. Oxon. 1715.

(8) Memorandum, &c. p. 24. Lond. 1811.

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IV.

sharp an edge, the different ornaments having all the delicacy of works in metal." *Lusieri*, for whom and for the other artists this passage had been opened, said, that he considered the workmanship of the *frieze* and *cornice*, and of the *Ionic capitals*, as the most admirable specimens of the art of sculpture in the world<sup>1</sup>: he came daily to examine it, with additional gratification and wonder. He directed our attention to the extraordinary state of preservation in which the *Caryatides* of the *Pandroseum* still remained: passing the hand over the surface of the marble upon the necks of these statues, it seemed to retain its original polish in the highest perfection. Within this building, so late as the second century, was preserved the *olive-tree* mentioned by *Apollodorus*<sup>2</sup>,

Of the  
Olive;

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(1) Mr. *Cripps* has preserved, in his MS. Journal, a note, dictated by *Lusieri*, relative to a very curious discovery made by that artist with regard to the sculptured ornaments of the *Erechtheum*. The author also well remembers its being pointed out to him by the same person, upon the spot. *Lusieri* found among the most delicate intertexture of the wreaths and foliage, small brass nails, and bits of antique glass, which had been fastened on to heighten the general delicacy and exquisite finishing of the work. This circumstance has been noticed by no other traveller. Perhaps, according to our notions of taste, as founded upon the *Grecian School*, these works appear more beautiful in their present nakedness than they would have done if we had beheld them as they were originally finished, when they were painted and gilded, and studded with glass beads, or invested with other extraneous ornament.

(2) Vid. *Pausan.* lib. i. c. 27. p. 64. *Lips.* 1696.

which was said to be as old as the foundation of the citadel. *Stuart* supposed it to have stood in the portico of the Temple of *Pandrosus* (called by him the *Pandroseum*), from the circumstance of the air necessary for its support, which could here be admitted between the *Caryatides*; but instances of trees that have been preserved unto a very great age, within the interior of an edifice inclosed by walls, may be adduced. The building was of course erected subsequently to the growth of the tree, and was in some degree adapted to its form. A very curious relic of this kind may be seen at *Cawdor Castle*, near *Inverness*, in *Scotland*; in which building a hawthorn-tree of great antiquity is very remarkably preserved. Tradition relates, that the original proprietor of the edifice was directed by a dream to build a castle exactly upon the spot where the tree was found; and this was done in such a manner as to leave no doubt but that the tree existed long before the structure was erected. The trunk of this tree, with the knotty protuberances left by its branches, is still shewn in a vaulted apartment at the bottom of the principal tower: its roots branch out beneath

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(3) The author saw it in 1797. The name of the building, as it is now pronounced, is not *Cawdor*, but *C Calder* Castle.

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and of the  
Well.

the floor, and its top penetrates the vaulted arch of stone above, in such a manner that any person seeing it is convinced the masonry was adjusted to the shape and size of the plant, a space being left for its admission through the top of the vault. The *hawthorn-tree* of *Cawdor Castle*, and the traditionary superstition to which it has owed its preservation during a lapse of centuries, may serve as a parallel to the history of the *Athenian Olive*, by exhibiting an example nearly similar; the one being considered as the *Palladium* of an antient *Highland Clan*<sup>1</sup>, and the other regarded as the most sacred relic of the *Cecropian Citadel*. Within the *Erethéum* was the *Well* of salt water, also shewn as a mark of the contest for *Attica* between *Neptune* and *Minerva*<sup>2</sup>. This *well* is mentioned by *Wheler*<sup>3</sup>, who could not obtain permission to see it: he was assured that it was "almost dry" when he visited the

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(1) It had been a custom, from time immemorial, for guests in the castle to assemble around this tree, and drink "*Success to the hawthorn,*" or, in other words, "*Prosperity to the beam of the house of Cawdor;*" upon the principle observed still in *Wales*, of figuratively connecting the *upright prop* or *beam*, which, in old houses, extended from the floor to the roof, with the main-stem or master of a family. The first toast after dinner in a *Welch* mansion is, generally, "*The chief beam of the house.*"

(2) *Pausan. lib. i. c. 26. Lips. 1696.*

(3) *Journey into Greece, p. 364. Lond. 1682.*



*Acropolis*: but before *Wheler* arrived in *Athens*, it had been seen and very curiously described by *Guilletiere*, whose account of the notions entertained concerning it by the inhabitants exactly corresponds with all that *Pausanias* had related of its antient history<sup>4</sup>. The existence of the *well*, in such a remarkable situation, identifies the *Erechthéum* better than any proof derived from the present appearance of the building.

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We dined with Signor *Lusieri* and the artists who were his fellow-labourers in the *Acropolis*, upon a boiled kid and some rice. Honey from Mount *Hymettus* was served, of such extraordinary toughness and consistency, although quite transparent, that the dish containing it might be turned with its bottom upwards without spilling a drop; and the surface of it might also be indented with the edge of a knife, yielding to the impression without separation, like a mass of dough. As an article of food, it is reckoned

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(4) "Au sortir du temple nous vîmes, à cinquante pas de là, ce puits célèbre, dont on a toujours parlé comme d'une des merveilles de la Nature; et adjourd'hui les Athéniens le content pour une des plus curieuses raretés de leur pays. Son eau est salée, et a la couleur de celle de la mer: toutes les fois que le vent du midy souffle, elle est agitée, et fait un grand bruit dans le fond du puits." *Voyage d'Athènes*, p. 298. à Paris, 1675.

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very heating; and persons who eat much of it are liable to fever. We tasted the wine of *Athens*, which is unpleasant to those who are not accustomed to it, from the quantity of resin and lime infused as substitutes for brandy. After dinner we examined the remains of the *Propylæa*. PROPYLÆA; concerning which we have little to add to the remarks already published. Over the entrance may be seen one of those enormous slabs of marble, called *marble beams* by *Wheler*<sup>1</sup>; and to which *Pausanias* particularly alluded, when, in describing the *Propylæa*, he says, that, even in his time, nothing surpassing the beauty of the workmanship, or the magnitude of the stones used in the building, had ever been seen<sup>2</sup>. We have since compared the dimensions of this slab with those of an architrave of much greater size, namely, that which covers the entrance to the great sepulchre at *Mycenæ*; for it is remarkable that *Pausanias*, who would have mentioned the fact if he had seen the latter, gives a very detailed account of the ruins of that city, and yet takes no notice of the most prodigious mass perhaps ever raised for any purpose of

(1) *Journey into Greece*, Book V. p. 359. *Lond.* 1682.

(2) Τὰ δὲ Προπύλαια λίθον λιυκοῦ τὴν ἑσφὴν ἔχον, καὶ κόσμον καὶ μεγάλου τῶν λίθων μέγεθος γὰρ καὶ ἰσοῦ προῖχον. *Pausanias Attica*, c. 21. p. 51. *Lips.* 1696.

architecture, and which is nearly four times as large' as any of the stones that so much excited his admiration in viewing the *Propylæa*. This magnificent building, fronting the only entrance to the *Citadel*, has also experienced some of the effects of the same ill-judged rapacity which was levelled against the *Parthenon*. If the influence of a better spirit do not prevent a repetition of similar "*Pursuits in Greece*," ATHENS will sustain more damage in being visited by travellers, calling themselves *persons of taste*, than when it was forgotten by the world, and entirely abandoned to its barbarian possessors: in a few years, the traveller even upon the spot must be content to glean his intelligence from the representation afforded by books of Travels, if he should be desirous to know what remained of the Fine Arts so lately as the time

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(3) The slab at *Mycenæ* is of *breccia*, twenty-seven feet long, seventeen feet wide, and above four feet and a half in thickness. That which remains at the *Propylæa* is of white marble, cut with the utmost precision and evenness: its length is seventeen feet nine inches. The former has quite an *Ægyptian* character: the latter bespeaks the finer art of a much later period in history. But the slab of marble at the *Propylæa* is not the largest even in *Athens*; an architrave belonging to the Temple of *Jupiter Olympius* exceeds it in cubical dimensions: the length of this architrave equals twenty-two feet six inches; its width three feet; and its height six feet six inches. See *Stuart's Athens*; *Pref. to vol. III. p. 9.* *Lond. 1794.*

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IV.Walls  
of the  
*Acropolis*.

in which the city was visited by *Wheeler*, by *Chandler*, or by *Stuart*. We afterwards examined the remains of the original *walls of the Acropolis*; and observed some appearances in the work which had not at that time, so far as our information extended, been noticed by preceding travellers. Those *walls* exhibit *three* distinct periods of construction; that is to say, the *masonry of modern times* in the repairs; a style of building which can only be referred to the *age of Cimon*, or of *Pericles*; and the *antient Pelasgic* work, as mentioned by *Lucian*<sup>1</sup>. This was pointed out to us by *Lusieri*; but the circumstance which had escaped his notice, which we afterwards ascertained, was, that a row of *triglyphs*, and intervening *metopes*, had been continued all round the upper part of the walls, immediately beneath the coping. Other travellers have since observed and mentioned the same fact<sup>2</sup>: hence it is evident, from the circumference of the *Acropolis* being thus characterized by symbols of sacred architecture, that the whole *peribolus* was considered as one vast and solemn sanctuary. We have an instance of the same kind of sanctuary in modern times, and in our own age.

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(1) *Bis Accusatus*, tom. VII. p. 60. *Bipont*. 1790.

(2) *Memorandum*, &c. p. 28.  *Lond*. 1811.

The *Kremlin* at *Moscow*, the *Acropolis* of a city whose inhabitants have preserved, with their religion, many a remnant of *Grecian* manners, is in like manner held sacred by the people; and no person is permitted to pass the "*Holy Gate*," leading to the interior, but with his head uncovered<sup>3</sup>.

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We then descended, to visit the ODÉUM OF REGILLA, (the building we had passed in the morning,) at the foot of the rock of the *Acropolis*, and upon its south-western side<sup>4</sup>. The remains of this edifice are those which *Wheler* and all former travellers, excepting *Chandler*, even to the time of *Stuart*, have described as the THEATRE OF BACCHUS. *Chandler* considered it as the *Odéum* of *Pericles*, rebuilt by *Herodes Atticus*. But *Pausanias*, speaking of the *Odéum* erected by *Herodes* in memory of his wife, mentions it as an original structure. It was therefore distinct both from the edifice erected by *Pericles* and from the *Theatre of Bacchus*; so that, perhaps, no doubt will hereafter be entertained upon the subject, so far as

*Odéum of  
Regilla.*

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(3) See Vol. I. of these Travels, Chap. VII. p. 149. Octavo Edit.

(4) See the Plan of *Athens*, engraved as a *Vignette* to this Chapter.

this building is concerned<sup>1</sup>. All the remaining parts of this most costly theatre are, *first*, three rows of circular arches, one row above another, facing the *south-west*; and these now constitute an out-work of the fortress, but originally they belonged to the exterior face of the *Scene*: *secondly*, the *Coilon* for the seats of the spectators, at present almost choked with soil<sup>2</sup>,

(1) See the *Vignette* to this Chapter. The *Odéum* of *Pericles* was on the *south-east side*, and, according to *Vitruvius*, upon the *left* of those who came out of the THEATRE OF *BACCHUS*: "*Exeuntibus a theatro sinistrâ parte, ODEUM, quod Athenis Pericles columnis lapideis disposuit.*" (*Vitruv.* lib. v. c. 9.) It is this circumstance alone which has caused the *Odéum* of *Herodes* to be confounded with that *Theatre*; but the monument alluded to by *Vitruvius* was at the end of the *Street of the Tripods*, and between that street and the *Theatre of Bacchus*. There were three different monuments which had received the name of *Odéum*: one at the *south-east angle* of the *Citadel*, which was the *Odéum* of *Pericles*; another at the *south-west angle*, which was the *Odéum* of *Herodes Atticus*. The *Odéum* mentioned by *Pausanias* is again considered as a *third*: the *Abbé Barthelemy* believed the *Pnyx* to have been called *Odéum* by *Pausanias*. The subject is, indeed, somewhat embarrassed: and the reader, who wishes to see it more fully illustrated, may consult the Notes to the 12th Chapter of the *Voyage du Jeune Anacharsis*, tom. II. p. 542. sur le *Plan d'Athènes* (à Paris, 1790); and the authorities cited by its author.

(2) There is a fine view of the interior published in the second volume of *Stuart's Athens*, ch. iii. Pl. 1.; but the representation, from a drawing by *Prieaux*, will, perhaps, be found more faithful, as to its external appearance. (See the *Quarto Edition*, Vol. III. p. 506.) It also affords one of the most interesting views of the *Acropolis*; shewing the situation of the *Propylæa*, the *Parthenon*, and, to the right of the *Theatre of Herodes*, the site of the long *Porticoes* surmounted by the

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Nearly all that we know of the building is derived from an accidental allusion made to it by *Pausanias*, in his description of *Achaia*; for it was not erected, as he himself declares, when he had finished his account of *Attica*<sup>3</sup>. It was raised by *Herodes*, in memory of his wife; and considered as far surpassing, in magnitude and in the costliness of its materials, every other edifice of the kind in all *Greece*<sup>4</sup>. The roof of it was of cedar. The *Coilon* for the seats was scooped in the solid rock of the *Citadel*; a practice so antient, that from this circumstance alone a person might be induced to believe, with *Chandler*, some more antient theatre existed upon the spot before *Herodes* added any thing to the work. The first thing that strikes a modern traveller, in viewing the *Grecian* theatres, is the shallowness of the *Proscenion*, or place for the stage. It is hardly possible to conceive how, either by the aid of painting or by scenic decoration, any tolerable appearance of distance or depth of view could be imitated.

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two Choragic Pillars near to the Theatre of Bacchus, the columns of Hadrian's Temple of Olympian Jove, and a distant view of the ridge of *Hymettus*.

(3) *Pausaniæ Achaica*, c. 20. p. 574. *Lips.* 1696.

(4) Τὸντο γὰρ μεγάλῃ τι καὶ ἐς τὴν πᾶσαν ὑπερῶς κατασκευήν. *Pausaniæ Achaica*, *ibid.*

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The actors must have appeared like our modern mountebanks upon a waggon. But so little is known of the plan of an antient theatre, particularly of the *Proscenion*, and the manner in which the Dramas were represented, that the most perfect remains which we have of such structures leave us still in the dark respecting the parts necessary to compose the entire building. There is no traveller who has better compressed what antient and modern writers have said upon the subject, or in a more perspicuous manner, than *Guilletiere*; who piqued himself upon the value of his observations<sup>1</sup>, although no one since has ever noticed them. It is observed by him<sup>2</sup>, that among all the subjects of which antient authors have treated, that of the construction of their *theatres* is the most obscure, the most mutilated, and delivered with the most contradiction. *Vitruvius*, says he, conducts his readers only half way<sup>3</sup>: he gives neither the dimensions, nor the situation, nor the number of the principal parts; believing them to be sufficiently well known, and never

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(1) "Je vous avouë franchement que c'est icy que je prétens bien vous faire valoir la peine de mes voyages, et le fruit de mes observations." *Voyage d'Athènes*, p. 306. à Paris, 1675.

(2) Ibid.

(3) . . . "à moitié chemin." *Ibid.*



once dreaming that they were likely to perish. For example, he does not determine the quantity of the *Diazomata*, or *Præcinctiones*, which we call *corridors*, *retreats*, or *landing-places*: and even in things which he does specify, he lays down rules which we actually find were never attended to; as when he tells of two distinct elevations observed in the construction of their rows of benches, and neither the one nor the other accords with any thing now remaining of the antient theatres. Among modern writers, the Jesuit *Gallutius Sabienus*, and the learned *Scaliger*, have neglected the most essential parts: and the confused mass of citations collected by *Bulengerus* intimidates any one who is desirous to set them in a clear light: after being at the pains to examine his authorities, and glean whatever intelligence may be derived from *Athenæus*, *Hesychius*, *Julius Pollux*, *Eustathius*, *Suidas*, and others, our knowledge is still very imperfect. The *Greek* theatres were in general open; but the *Odéum* of *Regilla* was magnificently covered, as has been stated, with a roof of cedar. The *Odéum* of *Pericles*, or *Music Theatre*, was also covered; for, according to *Plutarch*, it was the high-pointed and tent-like shape of its roof, which gave occasion to the comic poet *Cratinus* to level some ingenious

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raillery at *Pericles*, who had the care of it' In their open theatres, the *Greeks*, being exposed to the injuries of weather, commonly made their appearance in large cloaks; they also made use of the *sciadion*, answering to our *umbrella*, as a screen from the sun. The plays were performed always by day-light. When a storm arose, the theatre was deserted, and the audience dispersed themselves in the outer galleries and adjoining porticoes<sup>2</sup>. During their most magnificent spectacles, odoriferous liquors were showered upon the heads of the people; and the custom of scattering similar offerings upon the heads of the people was often practised at *Venice* during the Carnival.

Description of an  
antient  
Greek  
Theatre.

By the word *Theatre*, the Antients intended the whole body of the edifice where the people assembled to see their public representations<sup>3</sup>. The parts designed for the spectators were called the *Conistra*, or pit; the rows of benches;

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(1) Ὁ σχινακίφαλος Ζεύς ὅδε προσέρχεται  
Περικλῆς, σφῆδῖον ἐπὶ τοῦ κρανίου  
Ἔχων ἐπιδὴ τοῦ στρακον παροίκεται.

Vid. *Plut. in Pericl.* tom. I. p. 353. Lond. 1723.

(2) *Vitruv.* lib. v. c. 9. p. 92.

(3) *Plutarch* considers *Θίατρον* to be derived from *Θεός*; because, before theatres were built, the *Chorus* sang the praises of their Gods, and the commendation of illustrious men.

the *Diazomata*, or corridors; the little stairs; the *Cercys*, and the *Echea*. The other principal parts of the *theatre*, belonging to the actors, were called the *Orchestra*; the *Proscenion*; and the *Scene*, that is to say, the front or face of the decorations; for, properly, the word *Scene* has no other signification. The interior structure extended like the arc of a circle, reaching to the two corners of the *Proscenion*: above that portion of the circumference were raised four and twenty rows of benches, surrounding the *Conistra*, or pit, for the spectators. These benches, in their whole height, were divided into three sets by the *Diazomata* or corridors, consisting of eight rows in each division. The *Diazomata* ran parallel to the rows of seats, and were of the same form; they were contrived as passages for the spectators from one part of the theatre to another, without incommoding those who were seated: for the same convenience, there were little steps<sup>4</sup> that crossed the several rows, and reached from one corridor to another, from the top to the bottom, so that persons

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(4) Each of those little steps was exactly half the height of one of the benches. They formed diverging radii from the *Conistra*. Such staircases remain very entire in the theatres of *Asia Minor*, as at *Telmessus*; in *Epidauria*; at *Sicyon*; *Chæroneæ*; &c.

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might ascend or descend without incommoding the audience. Near to those staircases were passages leading to the outer porticoes, by which the spectators entered to take their places. The best places were in the middle tier, upon the eight rows between the eighth and the seventeenth bench. This part of the theatre was called *Bouleuticon*; it was set apart for the magistrates. The other tiers were called *Ephebicon*, and were appropriated to the citizens after they had attained their eighteenth year. Along each corridor, at convenient distances, in the solid part of the structure, were small cellular cavities, called *Echææ*, containing brass vessels, open towards the *Scene*. Above the upper corridor there was a gallery or portico, called *Cercys*, for the women; but those who had led disorderly lives had a place apart for their reception. Strangers, and allies who had the freedom of the city, were also placed in the *Cercys*. Individuals had also, sometimes, a property in particular places; which descended by succession to the eldest of the family.

Thus much for the parts appropriated to the spectators. With regard to others belonging to the Drama, the *Orchestra* (an<sup>d</sup> elevation out of

the *Conistra* or pit) began about fifty-four feet from the face of the *Proscenion* or stage, and ended at the *Proscenion*. Its height was about four feet; its shape, an oblong parallelogram, detached from the seats of the spectators: here were stationed the musicians, the choir, and the mimics. Among the *Romans* it was destined for a more noble use; the *Emperor*, the *Senate*, the *Vestals*, and other persons of quality, having their seats upon it. The *Proscenion* or stage was raised seven feet above the *Orchestra*, and eleven above the *Conistra*; and upon it stood an altar dedicated to *Apollo*. The part called the *Scene* was nothing else than the columns, and architectural decorations, raised from the foundations and upon the wings of the *Proscenion*, merely for ornament. When there were three rows of pillars one above another, the highest row was called *Episcenion*. *Agatarchus* was the first architect who decorated the *Scene* according to the rules of perspective: he received his instructions from *Æschylus*<sup>1</sup>. The theatres of

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(1) Besides the parts of a *Greek Theatre* here enumerated, *Guilletiere* mentions the *Logeion*, or *Thymélé*, which the *Romans* called *Pulpitum*; and the *Hyposcenion*; both which were parts of the *Orchestra*. Also the *Parascenion*, or space before and behind the *Scene*; and a species of machinery for introducing the *Gods*, which was called *Theologion*.

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Greece and *Asia Minor* were not solely appropriated to plays and public shows; sometimes they were used for state assemblies; and occasionally as schools, in which the most eminent philosophers harangued their scholars. *St. Paul* was desirous to go into the theatre at *Ephesus*, to address the people, during the uproar caused by *Demetrius* the silversmith<sup>1</sup>; but was intreated by his disciples not to present himself there, through fear that he would encounter the violence which *Gaius* and *Aristarchus* had already experienced<sup>2</sup>.

From the *Odéum of Regilla* we went to the AREOPAGUS; wishing to place our feet upon a spot where it is so decidedly known that *St. Paul* had himself stood, when he declared unto the *Athenians*<sup>3</sup> the nature of THE

(1) *Acts* xix. 30, 31.

(2) This brief survey of the form of an antient *Greek* theatre, and of its various parts, will be found useful to travellers, during their examination of the remains of such structures. Those who wish to see the subject more fully discussed, may consult *Guillette*; from whose researches, added to his personal observations, it has been, with very little alteration, derived. The author, having already proved its accuracy, by comparing it with the Notes he made among the ruins of the *Grecian* theatres, and finding that it had been unaccountably overlooked, conceived it might make a useful addition to his work.

(3) *Acts* xvii. 22.

UNKNOWN GOD whom they so ignorantly worshipped, and opposed the new doctrine of "Christ crucified" to the spirit and the genius of the *Gentile* faith. They had brought him to the *Areopagus*, to explain the nature of the rash enterprise in which he was engaged; and to account for the unexampled temerity of an appeal which called upon them to renounce their idols, to abolish their most holy rites, and to forsake their *Pantheon* for One only God "who dwelleth not in temples made with hands,"—the God of the *Hebrews* too, a people hated and despised by all. It is not possible to conceive a situation of greater peril, or one more calculated to prove the sincerity of a preacher, than that in which the Apostle was here placed: and the truth of this, perhaps, will never be better felt, than by a spectator who, from this eminence, actually beholds the stately monuments of *Pagan* pomp and superstition by which he, whom the *Athenians* consider as "the setter-forth of strange Gods," was then surrounded; representing to the imagination the disciples of *Socrates* and of *Plato*, the Dogmatist of the *Porch*, and the Sceptic of the *Academy*, addressed by a poor and lowly man, who, "rude in speech," without the "enticing words of man's wisdom," enjoined precepts contrary to their

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taste, and very hostile to their prejudices. One of the peculiar privileges of the *Areopagite* seems to have been set at defiance by the zeal of *St. Paul* upon this occasion; namely, that of inflicting extreme and exemplary punishment upon any person who should slight the celebration of the holy mysteries, or blaspheme the Gods of *Greece*. We ascended to the summit, by means of steps cut in the natural stone, which is of *breccia*. The sublime scene here exhibited is so striking, that a brief description of it may prove how truly it offers to us a commentary upon the Apostle's words, as they were delivered upon the spot. He stood upon the top of the rock, and beneath the canopy of heaven<sup>1</sup>. Before him there was spread a glorious prospect of mountains, islands, seas, and skies: behind him towered the lofty

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(1) The Senate of the *Areopagus* assembled sometimes in the *Royal Portico*; (vid. *Demosth. in Aristog. p. 831.*) but its most ordinary place of meeting was on an eminence at a small distance from the *Citadel*, (*Herodot. lib. viii. c. 52.*) called "*Ἄγιος πύργος*." Here a space was levelled for this Court, by planing the summit of the rock; and the steps which conducted to it were similarly carved out of the solid stone. In this respect it somewhat resembled *Pnyx*. The origin of this Court may be traced back to the time of *Cecrops* (*Marmor. Oxon. Epoch. 3.*) The *Areopagus* had no roof; but it was occasionally defended from the weather by a temporary shed. (*Jul. Poll. lib. viii.*)



*Acropolis*, crowned with all its marble temples. CHAP.  
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Thus every object, whether in the face of Nature or among the works of Art, conspired to elevate the mind, and to fill it with reverence towards that BEING "who made and governs the world"; who sitteth in that light which no mortal eye can approach, and yet is nigh unto the meanest of his creatures; "in whom we live, and move, and have our being."

Within the *Peribolus* of the AREOPAGUS was the *Monument of Œdipus*, whose bones, according to *Pausanias*<sup>3</sup>, were brought hither from *Thebes*; and the actual site of the altar mentioned by the same author may still be seen in the rock. It is scarcely necessary to repeat the history of a place so well known, and so long renowned for the impartial judgment which was here administered<sup>4</sup>.

(2) *Acts* xvii. 24, 28.

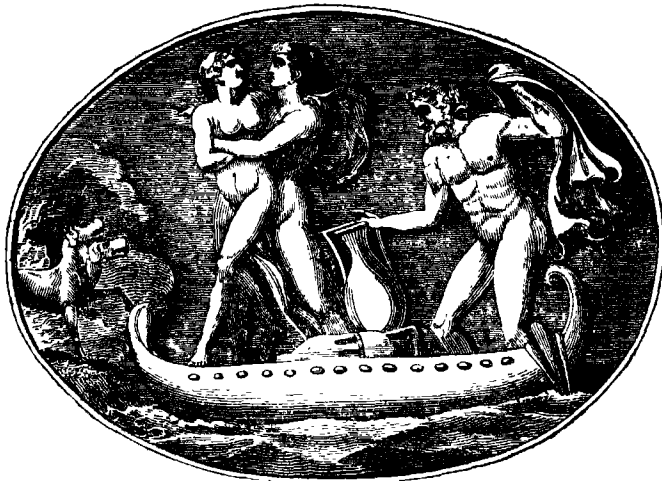
(3) "Ἔστι δὲ ἐν τῷ τοῦ περιβόλου μνημαὶ Οἰδίποδος. Πολυπραγμονῶν δὲ, ἔθρισκον τὰ ἱερὰ ἐν Θηβῶν κομισθέντα. *Pausan.* lib. i. c. 28. p. 69. *Lips.* 1696.

(4) Every thing the Reader may wish to see concentrated upon this subject, may be found in the *Thesaurus Græcarum Antiquitatum* of *Gronovius*; and particularly in the *Areopagus Meursii*, as edited by him. (*Vid. Volum. Quint p. 207 l. L. Bat.* 1699.) That the Hill of the *Areopagus* was a continuation of the western slope of the *Acropolis*, seems manifest, from the following allusion made to it by *LUCIAN* — Μόνον ἀπείκομιεν ἡμεῖς Ἄρειον πᾶγον, μᾶλλον δὲ εἰς τὴν Ἀκρόπολιν αὐτὴν, ὅς ἐν ἐκ τῆς περιουσίας ἅμα καταφανεῖν πάντα τὰ ἐν τῇ πόλει. "Tantum ad *Areopagum* abeamus, seu potius in ipsam Arcem; ut tanquam è speculâ, simul omnia, quæ in urbe, conspiciantur." *Vid. Lucian. in Pseudotore, ap Meurs. Areop. c. 1. Edit. Gronovii.*

CHAP.  
IV.

Temple of  
*Theseus*.

We turned from it towards the TEMPLE OF THESEUS, which exists almost as perfect as when it was at first finished. Having gratified our curiosity by a hasty survey of the outside of this building—which, although not of so much magnitude as the *Parthenon*, ranks next to it in every circumstance of chaste design and harmonious proportion—we entered the modern city by a gate near to the *Temple*, and were conducted to the comfortable dwelling assigned for our abode, by *Lusieri*, during the remainder of our residence in ATHENS.



Scarabæan Gem, in the Author's Possession.

## CHAP. V.

### ATHENS.

Temple of the Winds—*Unknown Structure of the Corinthian Order*—*The Bazar*—*Population and Trade of Athens*—*State of the Arts*—*Manufacture of Pictures*—*Monochromatic Painting of the Antients*—*Terra-Cottas*—*Origin of Painting and Pottery among the Greeks*—*Medals and Gems*—*Explanation of the Amphora, as a symbol upon Athenian Coins*—*Ptolemæum*—*Antient Marbles*—*Theséum*—*Grave of TWEDDELL*—*Description of the Temple*—*Arcopagus*—*Piræean Gate*—*Pnyx*  
—*Monument*

—~~Monument on the~~ Museum—~~Antient~~ Walls—Theatre and Cave of Bacchus—Monument of Thrasyllus—Choragic Pillars—Remarkable Inscription—Origin of the Crypt—Ice Plant in its native state—Arch of Hadrian—its origin—when erected—Temple of Jupiter Olympius—Discordant accounts of this building—reasons for the name assigned to it—Ilissus—Fountain Callirhoë—False notions entertained of the river—Stadium Panathenaicum—Sepulchre of Herodes—Hadrian's Reservoir—Mount Anchesmus—View from the summit.

CHAP. V. **THE** next morning, October the thirtieth, we received a visit from the *English Consul, Signor Spiridion Logotheti*, who accompanied us to the *Waiwode*, or *Turkish Governor*. This ceremony being over, *Lusieri* conducted us to see the famous marble TEMPLE OF THE WINDS, at a short distance from the *bazar*. This octagonal building is known to be the same which *Vitruvius* mentions, but it is entirely unnoticed by *Pausanias*. The soil has been raised all around the tower, and in some places accumulated to the height of fifteen feet: owing to this circumstance, the spectator is placed too near to the figures sculptured in relief upon the sides of the edifice; for these appear to be clumsy statues, out of all proportion to the

Temple of  
the Winds.

building. *Lusieri* believed that it had been the original design of the architect to raise those figures to a greater elevation than that in which they were viewed even before the accumulation of the soil. *Stuart* has been so explicit in the description of the building and every thing relating to it, that he has left nothing to be added by other travellers'. It seems the *Christians* once made use of it as a church; and their establishment has been succeeded by that of a college of *Dervishes*, who here exhibit their peculiar dance. Probably it was one of the sacred structures of the antient city; and, as a place of religious worship, served for other purposes than that of merely indicating the direction of the *Winds*, the *Seasons*, and the *Hours*. The author of the *Archæologia Græca* seems to have entertained this opinion, by calling it, after *Wheler*, a *Temple of the Eight Winds*'. CHAP.  
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We then went to the *bazar*, and inspected the market. The shops are situate on the two sides of a street lying to the north of the *Acropolis*, which is close and parallel to the wall and

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(1) *Antiquities of Athens*, vol. III. c. 3. *Lond.* 1792.

(2) *Archæol. Græc.* vol. I. c. 8. p. 35. *Lond.* 1751.

CHAP.  
V.

Unknown  
Structure  
of the  
Corinthian  
Order.

columns of a magnificent building of the *Corinthian* order. The entablature, capitals, and parts of the shafts of these columns, may be viewed from the street; but the market is, for the most part, covered by trellis-work and vines. So little is known concerning the history of this building, that it were vain to attempt giving an account of it. *Spon*<sup>1</sup>, *Wheler*<sup>2</sup>, and *Le Roy*<sup>3</sup>, call it the *Temple of Jupiter Olympius*. The temples of *Jupiter* were generally not, like this building, of the *Corinthian*, but of the *Doric* order: the same objection, however, applies to the received opinion concerning those columns of *Hadrian* near the *Ilissus*, which are now believed to have belonged to that temple. *Stuart* considered this *Corinthian* structure near the bazar as the *Stoa*, or *portico*, which was called *Poikile*<sup>4</sup> or *Pæcile*. A fine view of the bazar, and also of the building, is given in *Le Roy*'s work<sup>5</sup>. It is highly probable that the

The Bazar. bazar is situate upon the antient market of the

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(1) *Voyage de Grèce, et du Levant, fait aux années 1675 et 1676*, tom. II. p. 107. à la Haye, 1724.

(2) *Journey into Greece*, p. 391. Lond. 1682.

(3) *Ruines des Monumens de la Grèce*, p. 19. Paris, 1758.

(4) See *Stuart's Athens*, vol. I. c. 5. Lond. 1762. Also vol. III. *Plan of the Antiquities*. Lond. 1794.

(5) See Plate X. *Ruines, &c.* Paris, 1758.

inner CERAMICUS, and near to the site of the greater AGORA, from the circumstance of the *Inscription* mentioned by *Spon* and by *Wheler*, containing a decree of the Emperor *Hadrian* relating to the sale of *oil*, which was found upon the spot<sup>6</sup>. And if this be true, the *Corinthian* edifice may be either the old *Forum* of the inner *Ceramicus*, called ΑΡΧΑΙΑ ΑΓΟΡΑ, where the public assemblies of the people were held, which is the most probable conjecture as to its origin, or the remains of the Temple of *Vulcan*, or of *Venus Urania*; for the *Doric portico* which *Stuart* believed to have belonged to the *Agora*<sup>7</sup> is exactly in a line with the front of this building; and its situation corresponds with that of the portico called *Basilæum* by *Pausanias*, beyond which the *Temple of Vulcan* stood<sup>8</sup>. The measures for dry things, in the *bazar*, were fashioned in the antient style, and of the materials formerly used, being made of white marble; but their capacity has been adapted to modern

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(6) See *Spon*, as above, p. 106. *Wheler*, p. 389. Κίλυσμα νομισμῶν Θεοῦ Ἀδριανοῦ, κ. τ. λ. See also the Plan of *Athens*, engraved as a *Vignette* to the preceding Chapter.

(7) *Antiquities of Athens*, vol. I. c. 1. p. 3. Lond. 1762.

(8) Ὅτι τῆς διὰ τὸν Κεραμικὸν καὶ σταθὸν τῆς παλαιᾶς Βασιλείας, ναὸς ἵσταντο Ἡρακλῆος . . . . . πλησίον δὲ ἱερὸν ἵσταντο Ἀφροδίτης Οὐρανίας. *Pausaniæ Attica*, c. 14. p. 36. Lips. 1696.

CHAP.  
V.Population  
and Trade  
of Athens.

customs: instead of the *medimnus*, the *choenix*, and the *xestes*, we found them to contain two *quintals*, one *quintal*, and the half *quintal*. The population of *Athens* amounts to fifteen thousand, including women and children. The principal exports are *honey* and *oil*: of the latter they send away about five vessels freighted annually. Small craft, from different parts of the *Archipelago*, occasionally visit the *Piræus* and the neighbouring coast, for *wood*. The shops maintain an insignificant traffic in *furs* and *cloth*. The best blue cloth in *Athens* was of bad *German* manufacture, selling under the name of *English*. Indeed, in almost all the towns of *Europe*, when any thing is offered for sale of better manufacture than usual, it is either *English*, or said to be *English*<sup>1</sup>, in order to enhance its price.

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(1) For the most accurate information respecting the commerce of *Greece*, in all its parts, the Reader is referred to the publication of Mons. *Beaujour* (*Tableau du Commerce de la Grèce, par Felix Beaujour, Ex-Consul en Grèce. Paris, 1800.*) Upon the subject of "*La draperie Anglaise*," these imitations of *English* cloth are mentioned as having the preference over the original manufacture. "Depuis cette époque (1731) le crédit de la draperie Anglaise a toujours baissé. On a vu sur cette place le débit des *Londres* diminuer progressivement par la concurrence de nos *londrins*, faits à leur imitation. Les *londres* sont des draps légers et grossiers, ainsi nommés, parce que les premiers fabriques furent établis à Londres. L'assortiment était d'abord invariablement un tiers vert, un tiers bleu, et un tiers garance. On demande aujourd'hui des assortimens composés tout de bleu." *Tableau du Comm. tom. II. p. 8.*



The silversmiths were occupied in making coarse rings for the *Albanian* women; and the poor remains of *Grecian* painters in fabricating, rather than delineating, pictures of *Saints* and *Virgins*. Their mode of doing this may serve to shew how exactly the image of any set of features, or the subject of any representation, may be preserved unaltered, among different artists, for many ages. The prototype is always kept by them, and transmitted with great care from father to son (for in *Greece*, as in *China*, the professions are often hereditary, and remain in the same family for a number of generations): it consists of a piece of paper upon which the outline and all the different parts of the design, even to the minutest circumstance, have been marked by a number of small holes pricked with the point of a pin or a needle. This pattern is laid on any surface prepared for painting, and rubbed over with finely-powdered charcoal: the dust falling through the holes leaves a dotted outline for the painter, who then proceeds to apply the colours much after the same manner, by a series of other papers having the places cut out where any particular colour is to be applied. Very little skill is requisite in the finishing; for, in fact, one of these manufacturers might with just as much ease give a rule to

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V.  
State of the  
Arts.

Manufacture of  
Pictures.

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V.

*Monochromatic*  
Painting  
of the  
Antients.

make a picture, as a tailor to cut out a suit of clothes: the only essential requisite is a good set of patterns, and these are handed from father to son. Hence we learn the cause of that remarkable stiffness and angular outline which characterize all the pictures in the *Greek* churches: the practice is very antient; and although the works of some *Greek* painters, which yet remain, enable us to prove that there were artists capable of designing and drawing in a more masterly manner, yet it is highly probable that the pictures of the Antients were often of this description. Whoever attentively examines the paintings upon *terra-cotta* vases, executed in the style called *Monochromatic*<sup>1</sup>, will be convinced that such a process was used; only with this difference: the parts for the picture were either left bare, being covered by the pattern, and the whole surface of the vessel which remained exposed was coated with black paint; or, cavities being cut out for the figures, were filled with the black or white colour, and the rest of the vase possessed the natural hue of the clay after being baked. The latter process

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(1) "Secundam singulis coloribus, et *monochromaton* dictam, postquam operosior inventa erat." *Plin. Hist. Nat.* lib. xxxv. c. 3. tom. III. p. 417. *L. Bat.* 1635.

was the more antient; and vases of this description are decorated with black, or very rarely with white, figures and ornaments upon a red ground. The fact is, that the white colour has been generally decomposed, and nothing remains but the ground upon which it was laid. After a vase has been discovered in an antient sepulchre, the white colour is so fugitive that it is sometimes carried off by the mere process of washing the vessel in common water, and it never resists the acids which are used for that purpose. The persons who deal in these antiquities, at Naples and in other parts of Italy, very commonly retouch and restore their vases, adding a little white paint where the white colour has disappeared. The *monochromatic* paintings of the Antients sometimes consisted of *white* colour upon a red or black ground: this style of painting was expressed by the word λευκογράφειν<sup>2</sup>. The most beautiful of the *monochromatic* paintings are those which were executed upon earthen vases when the Arts were considerably advanced:

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(2) (*Aristot. Poet. c. 6.* See also *Winkelmann Hist. de l'Art, tom. II. p. 144. Paris, An 2.*) Sometimes a *red* colour was singly applied upon a white ground; in which style of painting four pictures were found in *Herculaneum*: and, lastly, there were *monochromatic* paintings with a *black* colour upon a red ground; as upon the *terra-cotta* vases.

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these exhibit red figures upon a black ground; the beautiful red colour being due solely to the fine quality of the clay: the effect was afterwards heightened by the addition of an outline, at first rudely scratched with the point of a sharp instrument, but in the best ages of the Arts carefully delineated; and often tinted with other colours, in so masterly a style, that it has been said *Raphael*, under similar circumstances, could not have produced any thing superior, either in beauty or correctness<sup>1</sup>. But the vases which are characterized by such perfection of the art, rarely exhibit paintings of equal interest with those fabricated at an earlier æra. The designs upon the latter generally serve to record historical events; or they represent the employments of man in the earliest ages; either when engaged in destroying the ferocious animals which infested his native woods, or in procuring by the chase the means of his subsistence<sup>2</sup>. The representations upon the former

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(1) See the observations of *D'Hancarville*, *Italinski*, Sir *W. Hamilton*, &c. &c.

(2) *Monochromatic* paintings upon ivory have been found where it might be least expected that any thing resembling the arts of *Etruria* or of *Greece* would be discovered; namely, among the *Aleoutan Isles*, between *North America* and *Kamschatka*. The author had

relate only to the ceremonies of the bath and of the toilet; or to the dances, and the games, as they were celebrated at the *Grecian* festivals. The subject of *Grecian* painting has insensibly led to that of the *terra-cotta* vases, because these have preserved for us the most genuine specimens of the art as it existed in the remotest periods of its history; and we now see that the method employed by the earliest *Grecian* artists in their *monochromatic* painting is still used by *Athenian* workmen in the manufacture of their idol pictures. The silver shrines with which such pictures are covered, especially in *Russia*, having holes cut in them to shew the faces and hands of their *Saints* and *Virgins*, exhibit exactly the sort of superficies used upon these occasions for laying on the parts of the painting; and it is very probable that the *Russian* painters, who manufacture these images for sale, received from the *Greeks*, with their religion, this method of preparing them. A curious piece of chicanery is practised by the *Russian* dealers in this species of holy craft. The silver shrine is supposed to

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had in his possession an ivory bow, brought thence by Commodore *Billings*: on which the natives were represented as engaged in fishing, &c.: the figures, delineated in a black colour, perfectly resembled the paintings on the oldest *terra-cotta* vases.

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serve as a mere case to inclose the sacred picture; leaving only the small apertures before mentioned, for their *Boghs*, or *Gods*, to peep through: but as the part beneath the silver superficies is not seen, they spare themselves the trouble of painting any thing except the *face* and *hands* of the image; so that if the covering, by any accident, fall off, the bare wood is disclosed, instead of the rest of the picture. But to return to the art of painting among the Antient *Greeks*: If we except the pictures found in *Herculaneum*, *Pompeii*, and *Stabia*, and the few faint vestiges upon marble statues, we may despair of seeing anything so perfect as the specimens which are preserved upon *terra cotta*; whether upon *facings*: intended for architecture<sup>1</sup>, or upon vases found in *Grecian* sepulchres. It is evident that these pictures are purely *Grecian*, because *Greek* inscriptions so often accompany them; but it seems equally evident that the *Greeks* were indebted for the art to the *Etruscans*. The art of making earthenware was transported from *Etruria* into *Greece*. The *Romans* also borrowed this invention from the *Etruscans*; to whom

Origin of  
Painting  
and Pottery  
among the  
*Greeks*.

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(1) Painted *terra cotta* was sometimes used in *Grecian* buildings, for the frieze and other ornaments: of this an example will be given in a subsequent description of Ruins in *Epidauria*.

Greece was indebted for many of its ceremonies and religious institutions<sup>2</sup>, and for its mechanics and artificers<sup>3</sup>. According to *Heraclides Ponticus*, the inhabitants of *Etruria* were distinguished in all the Arts and Sciences<sup>4</sup>; and before the foundation of *Rome*, the art of painting had attained a high degree of perfection in that country; for *Pliny* mentions pictures at *Ardea* which were older than the birth of *Romulus*<sup>5</sup>. This alone is sufficient to shew, that, in the eighth century before the *Christian* æra, and above an hundred years before the age of *Solon*, consequently before the Arts obtained any footing in Greece, the same people who taught the *Greeks* the art of making earthenware were also well acquainted with the art of painting. In addition, it may be urged that the cities of *Nola* and *Capua* were founded and built by the *Etruscans*<sup>6</sup>; and it is remarkable that the vases of *Nola* are peculiar

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(2) *Plato de Leg.* lib. v.

(3) *Pherecrates ap. Athen. Deipnos.* lib. x.

(4) In Fragment. ad Calc. *Ælian*.

(5) "Extant certè hodièque antiquiores urbe picturæ Ardæ in ædibus sacris, quibus equidem nullas æque demiror tam longo ævo durantes in orbitate tecti, veluti recenter." *Plin. Hist. Nat.* lib. xxxv. tom. III. p. 419. *L. Bat.* 1635.

(6) *Cato ap. Vel. Palerc.* lib. i. c. 7.

CHAP. V. for elegance of design and excellence of work-  
manship<sup>1</sup>.

Among the few articles of *Athenian* cutlery to be met with in the market, we found some small knives and forks, with white bone handles, inscribed with mottoes in modern *Greek*, characteristic of the manners and sentiments of the people; such, for example, as the following: 'Πίζα πάντων τῶν κακῶν ἔστιν ἡ φιλαργυρία, "The love of money is the root of all evils." Μῆδενά καταφρονεῖν, "You should despise no one." For the rest, nothing can be more wretchedly supplied than *Athens* with the most common articles of use or convenience. The artists employed for the *British* Ambassador were under the necessity of sending to *Smyrna* to obtain a wheeled cart for moving the marbles to the *Piræus*, and for all the materials and implements wanted in preparing cases to contain them. No ladders could be found, nor any

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(1) The author has not seen a Dissertation by the Abbé *Lanzi*, which is cited in a work published by the Society of *Dilettanti* (entitled "*Specimens of Antient Sculpture*," Lond. 1809.) as containing proof that the *Etruscans* (See the *Observations* facing Plate 17.) "followed the improvements of the *Greeks* at a respectful distance, and had no pretensions to that venerable antiquity in the Arts which has been assigned to them."



instruments proper for making them. It was not possible to procure the most ordinary domestic utensils, nor a single article of curriery<sup>2</sup>. CHAP. V.

Specimens of antient art are less rare. A goldsmith sold to us some beautiful gold medals, of *Alexander* and of *Philip*, for double their weight in *Venetian* sequins. He had several gems of great beauty in his possession, but he estimated them as if he intended to make his fortune by the sale of them. Some of these are perhaps now in *England*. One of them was a small red and white sardonyx *caméo*; the subject, *Jupiter*, in his war with the *Giants*, hurling the thunder; the god being represented in a

Medals  
and Gems.

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(2) A couple of old *Turkish* saddles, which had belonged to the late Mr. *Tweddell*, were first recommended and afterwards sold to us by *Spiridion Logotheti*, the *English* Consul, at an enormous price, as his own property: possession in *ATHENS*, as elsewhere, with regard to Mr. *Tweddell*'s effects, being considered equal to "nine points of the law." He knew very well that our future travels in *Greece* depended, in a great measure, upon this acquisition, and he took care to profit by the occasion. All subsequent travellers have noticed his rapacity. When *Stuart* was in *Athens*, he met with similar treatment from our Consul: and as long as these situations are held by *Greeks*, *Englishmen* who visit the country will be liable to their exactions. Hardly a day passed without a demand from this man for money, under some pretext or other. This Note is therefore inserted as a caution to the number of our countrymen now visiting *Greece*: that they may have as little intercourse as possible with *Greeks* calling themselves *English* Consuls, or really acting in that capacity.

CHAP.  
V.

Symbol of  
the void  
*Amphora*  
explained.

car, with <sup>four</sup> horses: the workmanship of this *caméo* was exceedingly fine'. The author also obtained here, for forty *piastres*, the fine silver tetradrachm of *Lysimachus*, exhibiting the portrait of *Alexander the Great*, which he caused to be engraved for a Dissertation upon the *Soros* brought from *Alexander's Tomb*; and he afterwards procured, from an *Albanian* family, a silver medal of *Athens*, of equal size, and almost equal beauty. The well-known symbol of the *void Amphora*, lying horizontally upon the reverses of *Athenian* medals, has never received any satisfactory illustration. It is accompanied by an *owl*, and the bird is represented sitting upon the vessel. The mythological principle implied by the *one* may therefore be supposed to have an allusion also in the *other*; and that this is true, and that the principle so expressed was *passive* as to its nature, may be clearly shewn by reference to a few facts. The *owl* was the symbol of *Pallas*, because it denoted the *privation* or the absence of *light*; and the author has

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(1) The same subject is represented, but with the addition of the Giants and their serpent legs, precisely after the same manner, by the fine antique engraved in the *Paris* edition of *Winkelmann's Works*. *Voy. Œuvres complètes de Winkelmann*, tom. II. lib. iv. c. 8. p. 115. *Paris, An 2.*

proved, upon a former occasion<sup>2</sup>, that *Pallas*, or CHAP.  
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the whole body of *female Divinities* whom this Goddess was supposed to personify, or *Night*, or *Silence*, or *Death*, or any other sign of *privation*, was but a type of the *passive principle*: consequently, the *void amphora*, or the *Gorgonian head* (which *Pallas* bore upon her *ægis*, and which also often appears with the *amphora* upon the medals of *Athens*), or the *owl*, or the mythological principle denoted by any one of these, was an allusion to the *sleep of Nature*, and must have been considered as the *memento mori* of the *Pagan world*. For a decisive proof of this, it may be urged, that the form of the *amphora* itself was sometimes given to the *Stélé*, as a sepulchral monument<sup>3</sup>. A tomb was opened in the *South of Russia*, containing on either side of it a *void amphora* leaning against the *Soros*<sup>4</sup>. Sometimes the Antients represented a *winged Sphinx* as sitting upon an empty *amphora*<sup>5</sup>; and

(2) See "*Greek Marbles*," p. 30. also Append. p. 72.

(3) A marble *amphora* of this description is in the Collection of *Greek Marbles at Cambridge*: it was found upon the shore of the *Proponis*; and presented by *Spencer Smith*, Esq. late Minister Plenipotentiary at the *Ottoman Porte*, brother of Sir *Sidney Smith*.

(4) The place is called *Ovidiopol* by the *Russians*. There is an engraved representation of the interior of the tomb in *Pallas's Travels through the South of Russia*, vol. II. p. 244.

(5) Voy. *Recherches sur l'Origine des Arts*, &c.

CHAP. V. the *Sphinx*, as it is well known, is one of the sepulchral monuments in the great cœmety of *Memphis*. The same vessel was made an accompaniment of *Charon* and *Hermes* when conducting *Psyche*, or the *Soul*, to *Hades*, as this subject is represented upon the gems of *Greece*<sup>1</sup>.

Proceeding through the inhabited part of the city, towards the *north-west*, a little beyond the *Corinthian structure* to which we have so lately alluded, we came to an extensive *Ruin*, encumbered with modern buildings; which *Stuart*, from the imperfect survey he was able to make of it, considered as the GYMNASIUM OF PTOLEMY<sup>2</sup>. Its vicinity to the *Temple of Theseus* renders this highly probable. *Stuart* indeed speaks of its *plan*; but he has not given it. Concealed as it is by dwellings, and greatly dilapidated, we have not even attempted to supply what that able architect and inquisitive traveller did not feel himself authorised, from the state of the *Ruin*, to communicate.

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(1) See the *Vignette* to this Chapter; from a *scarabæan gem* in the author's possession. *Mercury*, in this representation, appears to be offering the cake of flour and honey to appease *Cerberus*. *Vid. Aristoph. in Lysist.* v. 601. *Schol. ib. Id. in Eccles.* v. 534.

(2) See vol. III. p. 3. *Antiq. of Athens.* Lond. 1794.

As we passed through the town, there was hardly a house that had not some little marble fragment of antient sculpture stuck in its front, over the door; and since most of the houses have court-yards, where the objects within are concealed from the observation of passengers in the streets, many valuable antiquities will be brought to light as *Athens* becomes more visited. The few articles which we collected, during our residence here, may be considered as promising indications of future acquisitions of the same nature. In the yard belonging to the house where we resided, there were two *Bas-reliefs*; and although the workmanship in each of them is not characterized by the masterly style and execution which distinguishes the sculpture in the *Acropolis*, yet it is easy to perceive that they have been touched by the hand of an *Athenian* artist. They were both given to us by our hostess, the first day after our arrival; and they are now in the University Library at *Cambridge*. One of them represents the initiation of *Hercules* by a priestess of *Ceres*; and it

CHAP.  
V.

Antient  
Marbles.

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(3) This ceremony is said to have taken place, not at *Eleusis*, but at the Temple of *Ceres* in *Agra*, where the lesser mysteries were celebrated. Vid. *Stephan. in lib. Meursii de Populis Atticæ, ap. Gronov. Thes. Græc. Antiq. vol. IV. p. 683. Lug. Bat. 1699.*

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is singular that the figure of *Hercules* is draped. The other exhibits a female figure, seated, to whom a male is presenting a new-born infant. The *Grecians* were accustomed to consign their newly-born children to the tutelar care of some Deity, upon the fifth day after their birth: upon this occasion they went in white robes, with their feet bare. But the figure in this *bas-relief* carrying the child may allude to a circumstance which occurred in the life of *Caligula*, who placed his infant daughter, *Livia Drusilla*, in the lap of the protecting *Minerva*. The sculpture is remarkable for the ease and freedom which it displays. It is a very uncommon circumstance to have these things pointed out by a *Turk*: but we had this good luck; for passing the door of a *Turkish* house, its owner hailed us with the usual appellation,—“*Djowrs! here is some rubbish suited to your taste: take it off my premises!*” He had found in his garden, among some old foundations, the half of a marble *bas-relief*, which represented the annual procession of the *Athenian* citizens, with their youth, to the ceremony of initiation at *Eleusis*; and for a trifle he allowed us to remove it, seeming to be quite happy in getting rid of a stone on which human figures were delineated. We saw also, in one of the streets, an antient marble *Stèle*,

lying horizontally, and serving as a horse-block. When we drew near to examine it, we discovered that it had been placed upon the Tomb of EUCLID OF HERMIONE, whom we found to be represented upon the upper part of the pillar, standing beneath an arch, in a philosopher's habit, and with a scroll in his hand. Beneath this figure, near to the base of the pillar, and upon the part of the stone which must have been buried when the *Stélé* was erected, we observed the usual animal symbol of *Anubis*, the *infernal Mercury*, in the form of a DOG, rudely sketched upon the surface; and over the arched recess, containing the figure of the philosopher, we read, in very legible characters, this *Inscription*, in the *Doric* dialect, remarkable for the variation in the genitive case:

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EΥΚΛΙΔΑΣ ΕΥΚΛΙΔΟΥ  
ΕΡΜΙΟΝΕΥΣ

“ EUCLID SON OF EUCLID OF HERMIONE.”

Of two celebrated philosophers who bore this name, the disciple of *Socrates*, as the first, was a native of *Megara*; and the mathematician, as the second, flourished at *Alexandria*. The manner of the writing, the style of the sculpture, and the form of the arch, might induce an

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opinion that this *Stélé* was not of antient date sufficient for either of their sepulchres; yet it may be observed that *Spon*<sup>1</sup> has given, from a medal struck at *Megara*, a portrait of *EUCLID the Wrangler*, with his name on one side, and that of *Hadrian* on the other; and *Bellori* has published a different coin (*ΜΕΓΑΡΕΩΝ*) with the head of *EUCLID*, as *Aulus Gellius*<sup>2</sup> describes it, "*ricā velatus*," with which the figure on the *Stélé* agrees. Both representations may therefore have been intended to represent the same individual; and what further confirms this is, that whilst the reverse of the medal exhibits the figure of *Diana*, bearing in either hand a *torch*, as the symbol of the *lower regions* and of *night*, so the *dog* on the *Stélé*, the animal figure of *Anubis*, is also that of *Sirius* at its *heliacal setting*: a significant and appropriate emblem of the philosopher descending into the infernal shades. These marbles, together with our other subsequent acquisitions in *bas-reliefs* and fragments found in *Athens*, amounting to fourteen pieces from this city alone, are now in the University Library at *Cambridge*: and as the author's account of them is already before the public, it

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(1) *Miscell. Erud. Antiq.* sec. iv.

(2) *Lib. vi. c. 10.*



will be unnecessary in this place to notice the rest<sup>3</sup>. CHAP.  
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We accompanied Signor *Lusieri* to the THE- Theséum.  
SÉUM; and having obtained admission to the interior of the temple, paid a melancholy visit to the grave of that accomplished scholar whose name we had found inscribed upon the pillars of *Sunium*; the exemplary and lamented TWEDDELL<sup>4</sup>. Grave of  
TWEDDELL. It was simply a small oblong

(3) See "Greek Marbles," Nos. x. xi. xii. xv. xvii. xviii. xxii. xxvii. xxx. xxxiii. xxxv. xxxvi. xxxvii. Cambridge, 1809.

(4) JOHN TWEDDELL, the eldest son of *Francis Tweddell, Esq. of Threepwood* in the County of *Northumberland*, was born on the 1st of *June*, 1769; and after passing through the usual course of preparatory education, was entered at *Trinity College, Cambridge*, where he distinguished himself by such proofs of original genius as are, perhaps, without example, even in the records of that learned Society. As a candidate for University honours, his "*Prolusiones Academicae*," attest his success to have been equally brilliant and extraordinary, and supersede the necessity of particular illustration. Mr. *Tweddell* was elected a Fellow of *Trinity College* in 1792, and soon afterwards entered himself a Student of *Lincoln's Inn*, where he kept his terms, and continued to reside until the year 1795, when he left *England* to commence his travels on the continent of *Europe*—and met with that untimely fate which has mixed his ashes with those of the sages and philosophers of *Greece*. He visited *Switzerland, Germany*, most parts of the *Russian Empire*, and particularly the *Crimea*, where his intercourse with *Professor Pallus* was of the most intimate kind, and had so endeared him to that amiable scholar, that the admiration with which he spoke of him partook of the tenderness and affection of a father. From the borders of the *Euxine*, whence his researches were both diligent and productive, he proceeded to *Constantinople*; and

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heap of earth, like those over the common graves in all our *English* church-yards, without stone or inscription of any kind. The body, too, had been carelessly interred: we were told that it did not lie more than three or four feet beneath the surface. The part of the temple where it has been buried is now converted into a *Greek* church, dedicated to *St. George*; but as it is left open during particular times of the year, and is always liable to be entered by foraging animals who creep into such retreats, we thought it probable that the body would be disturbed unless further precaution were used; and at any rate it was proper that some stone should be laid upon the spot. Having therefore obtained permission to take up the coffin, and

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after spending some part of the summer of 1798 under the hospitable roof of *Spencer Smith*, Esq. the *English* Minister, he took his departure for the *Grecian* Islands; and having traversed the provinces of *Macedonia* and *Thessaly*, arrived at *Athens*; where, after a residence of several months, he reached the period of all his learned labours, on the 25th of *July*, 1799.

*Mr. Tweddell*, independent of the advantages which his own merit secured for him in the countries which he visited, possessed recommendations and facilities of a superior kind for conducting his learned pursuits; and his industry keeping pace with his talents and opportunities, his *Collections* and *Manuscripts* are known to have been extensive and singularly valuable. Perhaps no traveller of modern times has enjoyed in an equal degree the means of investigating the Antiquities of *Greece*.

*Lusieri* promising to superintend the work, we endeavoured to provide a proper covering for the grave; promising to send an inscription worthy of the name it was destined to commemorate. Large blocks of *Pentelican* marble from the *Parthenon*, which had been sawed from the *bas-reliefs* intended for our Ambassador, were then lying in the *Acropolis* ready for the purpose: we therefore begged for one of these; and before we left *Athens*, every thing had been settled, and seemed likely to proceed according to our wishes

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This beautiful *Doric* temple, more resembling,

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(1) A curious sort of contest has, however, since impeded the work. Other *English* travellers arrived in *Athens*; and a dispute arose, fomented by the feuds and jealousies of rival artists and opposite parties in politics, both as to the nature of the *inscription*, and the persons who should be allowed to accomplish the work. At length, it is said, that, owing to the exertions of Lord *Byron*, and another most enterprising traveller, *John Fitt Lee*, LL.D. of *St. John's College, Cambridge*, the stone has been laid; and the following beautiful Epitaph, composed by Mr. *Walpole* in 1805, has been inscribed thereon.

Εὐδαίς ἐν φθιμένους· μάτην Σοφίης ποτ' ἰδέψας  
 "Λιθία, καὶ σὶ νῖον Μοῦσ' ἐφίλησι μάτην.  
 Ἀλλὰ μόνον τοι σῶμα τὸ γένιον ἀμφικαλύπτει  
 Τύμβος· τὴν ψυχὴν οὐρανὸς αἰσῶνς ἔχει.  
 Ἡμεῖν θ' οἷ σὶ φίλοι, φίλον ὧς, πατὰ δάκρυ χρίοντες,  
 Μνημα φιλοφροσύνης, χλωρὸν, δρυρόμεθα,  
 "Ἡδὺ γ' ἔμωσι καὶ τριτὸν ἔχουσιν ταῦτ' ἔσθιν, ἈΘΗΝΑΙΣ  
 "Ὡς σὺ, Βερίτανος ἱών, κίσσισαι ἐν σποδίῳ.

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Temple.

in the style of its architecture, the temples of *Pæstum* than that of *Minerva* in the *Acropolis*, and the most entire of any of the remaining structures of *Antient Greece*, were it not for the damage which the sculptures have sustained, may be considered as still perfect. The ruined state of the *metopes* and *frieze* has proved indeed a very fortunate circumstance; for it was owing solely to this that the building escaped the ravages which were going on in the *Parthenon*. *Lusieri* told us there was nothing but what was considered as too much mutilated to answer the expense and difficulty of taking it down<sup>1</sup>. The entire edifice is of *Pentelican* marble: it stands *east* and *west*, the principal front facing the *east*; and it is that kind of building which was called, by antient architects, as it is expressed in the

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(1) Accordingly we read,—“As the walls and columns of this monument are in their original position, no part of the sculpture has been displaced, nor the minutest fragment of any kind separated from the building.” (*Memorandum*, p. 18. *Lond.* 1811.) There is nothing said here of the “impending ruin” (*Ibid.* p. 2.) to which the remaining sculpture is exposed; nothing of “the zeal of the early Christians” (p. 11.) and “the barbarism of the Turks:” but we are told that “the temple itself (p. 19.) is very inferior in decorative sculpture to the *Parthenon*,” and this remark, made with great *naïveté*, most happily explains the *hair-breadth escape* of the building from the ill-judged rapacity which has tended to the ruin of the noblest monuments of *Greece*.

language of *Vitruvius*, and explained by *Stuart*<sup>o</sup>, CHAP.  
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a *Peripteros*; that is to say, it has a portico of six columns in each front, and on each side a range of eleven columns, exclusive of the columns on the angles. All these columns remain in their original position, excepting two that separated the *portico* from the *pronaos*, which have been demolished. Every circumstance respecting them has already been often detailed. Like all pillars raised according to the most antient *Doric* style of building, they are without bases or pedestals; standing, with inexpressible dignity and simplicity<sup>2</sup>, upon the pavement of the covered walk around the cell of the temple. Some of the *metopes* represent the labours of *Hercules*; others, the exploits of *Theseus*; and there are some which were never adorned with any sculpture. Above the *antæ* of the *pronaos* is a sculptured *frieze*, the subject of

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(2) See *Stuart's Athens*, vol. III. p. 5. *Lond.* 1794.

(3) "The awful dignity and grandeur in this kind of temple, arising from the perfect agreement of its parts, strikes the beholder with a sensation which he may look for in vain in buildings of any other description. . . . There is a certain appearance of eternal duration in this species of edifice, that gives a solemn and majestic feeling, while every part is perceived to contribute its share to this character of durability. . . . These considerations will convince us that no material change can be made in the proportions of the genuine *Doric*, without destroying its peculiar character." See *Reveley's Pref. to vol. III. of Stuart's Athens*, p. 14. *Lond.* 1794.

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which cannot now be determined; and the battle of the *Centaurs* and *Lapithæ* is represented upon a similar frieze of the *posticus*. In the *tympanum* of the *pediment*, over the eastern front, *Stuart* observed several holes in the marble, where metal cramps had been fixed for sustaining sculpture in entire relief, as over the eastern entrance to the *Parthenon*<sup>1</sup>. The action of the atmosphere, in this fine climate, upon the marble, has diffused over the whole edifice, as over all the buildings in the *Acropolis*, a warm ochreous tint, which is peculiar to the ruins of *Athens*: it bears no resemblance to that black and dingy hue which is acquired by all works in stone and marble when they have been exposed to the open air in the more northern countries of *Europe*, and especially in *England*. Perhaps to this warm colour, so remarkably characterizing the remains of antient buildings at *ATHENS*, *Plutarch* alluded, in that beautiful passage<sup>2</sup> cited by *Chandler*<sup>3</sup>, when he affirmed,

(1) See *Stuart's Athens*, vol. III. p. 2. *Lond.* 1794.

(2) "Ὅθιν καὶ μᾶλλον θαυμάζεται τὰ Περικλίου ἔργα πρὸς πολλὸν χρόνον ἐν δόλῳ γινόμενα. κάλλει μὲν γὰρ ἵκαστον εὐθεὶς ἦν τότε ἀρχαῖον, ἀπμῇ δὲ μίχρει ὦν σφύρατος ἰστί, καὶ μουργόν· οὕτως ἱκανοὶ τις καινότης αἰὲ ἀβλεπον ὑπὸ τοῦ χρόνου διατηροῦσα τὴν ὄψιν, ΩΣ ΠΕΡ ΑΒΙΘΑΛΕΣ ΠΝΕΥΜΑ ΚΑΙ ΨΥΧΗΝ ΛΓΗΡΩ ΚΑΤΑΜΕΜΙΓΜΕΝΗΝ ΤΩΝ ΕΡΤΩΝ ΕΧΟΝΤΩΝ. *Plutarch*. in *Vit. Pericl.* tom. I. p. 352. *Lond.* 1729.

(3) *Trav. in Greece*, c. 9. p. 39. *Oxford*, 1776.

that the structures of *Pericles* possessed a peculiar and unparalleled excellence of character; CHAP.  
V. “a certain freshness bloomed upon them, and preserved their faces uninjured, as if they possessed a never-fading spirit, and had a soul insensible to age.” In the description given of the *THESEUM* by *Pausanias*, he mentions ΓΡΑΦΑΙ among the decorations<sup>4</sup>; and *Chandler* gives this word as he found it in the original text of that author<sup>5</sup>, without rendering it, as some have done, “pictures,” or “painted representations.” The very subjects of those representations correspond with the remaining sculptures upon the *metopes* and *frieze*; and *Mycon*, who is mentioned as the artist, was a statuary as well as a painter. The history of the hero, to whose memory this magnificent building was erected, resembles, as to its probability, one of the extravagant fictions of the “*Arabian Nights* ;” and may be regarded as upon an equality with the “*Voyages of Sinbad*,” or the “*Story of Aladdin*.” That it was originally a tomb, like all other *Grecian temples*, can admit of no doubt: eight hundred years had elapsed, when *Cimon*

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(4) Γραφαὶ δὲ εἰσι, κ. τ. λ. Γέγραπται δὲ ἐν τῇ τοῦ Θεσίου ἱερῇ καὶ ἡ Κενταύρων καὶ ἡ Λακεδῶν μάχη. *Pausanias Attica*, c. 17. p. 40. Lips. 1696;

(5) *Trav. in Greece*, c. 14. p. 71. Orf. 1776.

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removed the precious relics from the Isle of *Scyros*, which were here enshrined; and the circumstances of the *brazen-headed lance* and sword, found with the bones said to have belonged to *Theseus*, denote weapons of the remotest ages<sup>1</sup>: but the manner in which the place of his original interment had been pointed out<sup>2</sup>, calls to mind the juggling of a later period, when the mother of *Constantine* sought to discover the real timber on which the *Messiah* had suffered crucifixion: so easy has it been in every age to gratify a credulous and superstitious people, by delusions of pretended miracles, and dreams of a particular Providence interrupting the order of Nature for purposes the most contemptible; although, in the history of the world, few instances have occurred where a monument of equal magnificence has resulted from any idle and stupid fiction. The building is believed to bear date from the event

(1) Εὐρίθη δὲ θήκη τι μεγάλου σώματος, αἰχμή τε παρεκκεκμήνη χαλκῇ, καὶ ξίφος. *Plut. in Vit. Thes.* tom. I. p. 85. *Lond.* 1729.

(2) \*Ὡς δὲ καὶ λαβεῖν ἀπορία, καὶ γινῶναι τὸν τάφον, ἀμειξίαι καὶ χαλεπότητι τῶν ἱταϊκούντων βαρβάρων. οὐ μὲν ἀλλὰ καὶ Εἰρων ἰλὸν τὴν νῆσον, ὡς ἐν ταῖς περὶ Ἰκίουσι γίγρεται, καὶ φιλοτιμούμενος ἱξανιερίῳ, ΑΕΙΟΤ ΤΙΝΑ ΤΟΠΟΝ ΒΟΤΝΟΕΙΑΝ] ΚΟΠΤΟΝΤΟΣ, ὡς φασί, τῷ στόματι καὶ διασπύλλοντες τῷς ὀνυξί, θίγει τινὲς τὴν εὐχὴν συμφροσῆσαι, ἀνίστασθαι. *Plut. in Vit. Thes.* p. 35, *Lond.* 1729.



mentioned by *Plutarch*, both in his *Life of Cimon*, CHAP.  
V. and of *Theseus*; when, after the conquest of *Scyros*, the son of *Miltiades* arrived in *Athens*, bearing the mouldering bones and weapons he had so marvellously discovered. They were received by the *Athenians*, says *Plutarch*<sup>3</sup>, as if *Theseus* himself had returned among them. The solemnity of their interment took place in the very midst of the city, *near to the Gymnasium*<sup>4</sup>; accompanied by every splendid pomp and costly sacrifice with which the *Athenians*, of all people, were the most ready to appease the manes of a departed hero. This event happened during the Archonship of *Apsephion*; so that the THESEŪM has now braved the attacks of time, of earthquakes, and of barbarians, during a lapse of considerably above two thousand years<sup>5</sup>; and its relative position with regard to the *Gymnasium* renders it an important point of

(3) "Ὡςπερ αὐτὸν ἱστανερχόμενον εἰς τὸ ἄστυ. Ibid.

(4) Παρὰ τὸ νῦν γυμνάσιον. Ibid.

(5) The arrival of *Cimon* with the bones of *Theseus* happened in the same year as the birth of *Socrates*; that is to say, in the fourth year of the 77th Olympiad, 469 years before *Christ*, according to *Corsini*. *Æschylus* and *Sophocles* then disputed the prize of Tragedy, which was adjudged to *Sophocles*. (*Vid. Chronicon ex Marmoribus Arundelianis, Epoch. 57.*) If we allow, therefore, *ten* years for the building of the temple, (and *five* has been considered a sufficient number,) this edifice has stood nearly twenty-three centuries.

CHAP. V. observation, whence the situation of many other buildings of the antient city may be ascertained.

Piræean  
Gate.

Leaving the *Thesæum*, we again visited the *Areopagus*; and we detached from the rock some specimens of the remarkable aggregate whereof this eminence consists. All the lower part of it, as before mentioned, consists of *breccia*; but we found here a sparry *carbonate of lime*, of a honey colour, exhibiting, by fracture, imperfect prisms ranged parallel to each other. From the *Areopagus* we proceeded to a little chapel, situate upon the spot where the antient *PIRÆEAN GATE* of the city formerly stood: near to this, as *Pausanias* relates<sup>1</sup>, there was a *tomb* with an equestrian statue by *Praxiteles*. The place where the gate was situate may still be discerned; and also a part of the northern limb of the “long legs,” *μακρὰ σκέλη*, extending from the city to the sea. We then ascended towards the north of the *Piræean Gate*<sup>2</sup>, where may still be seen, in a state of the most admirable preservation, the ground-plot

(1) *Pausania Attica*, c. 2. p. 6. Lips. 1696.

(2) See the *Plan of Athens*, engraved as a *Vignette* to the preceding Chapter, Nos. 1, and 2.

and entire form of the PNYX, or antient place of Parliament of the *Athenians*; as it was appropriated by *Solon* to the assemblies of the citizens'. This structure is not likely to be much affected by the lapse of entire centuries: almost the whole of it, even to the *pulpitum* for the orators, which yet remains, is an excavation of the rock; and the several parts of it were carved in stone, of one solid mass, with the exception only of the semicircular area, the farthest part of which from the *pulpitum* consists of masonry'. In the perpendicular surface of

(3) πνῦξ, so called διὰ τὸ περισκευῶσθαι τοῖς λίθους.

(4) That this place was really the *Pnyx*, is now universally the opinion of travellers who have visited *Athens*. It had been called AREOPAGUS, and ODÉUM. *Chandler* was the first by whom it was accurately described. The altar and stone pulpit, which he mentions, agree with its furniture as upon record. *Chandler* says these have been removed; but the pulpit, if not the altar, certainly remains. A more attentive examination of the antiquities of *Athens*, if it effect no change as to the name now given to this place, will very probably alter the appellations too hastily bestowed upon some of the others. Perhaps the *Pnyx* may be considered as better ascertained than almost any remaining structure destitute of an inscription whereby it may be identified; and for this, the literary world is mainly indebted to the Earl of *Aberdeen*, who carried on a very extensive examination of the spot, sparing no expense during an excavation which he made here, to have this point determined. The *dona votiva* which he discovered are very remarkable. (See the Extract from *Mr. Walpole's Journal*, p. 199 of this Vol.) But the site of the Odéum of *Pericles* is entirely unknown. It must have stood at the termination of the street of the *Tripods*. The situation of the *Prytanæum* remains also to be determined;

CHAP. V. the rock, facing this area, are *niches* for the  
 } votive tablets; the characteristic and most  
 genuine marks of places held in any peculiar  
 degree of consideration throughout the whole  
 of *Antient Greece*, and in every country where  
 her colonies extended. To approach the spot  
 once dignified by the presence of the greatest  
*Grecian* orators; to set our feet where they  
 stood; and actually to behold the place where  
*Demosthenes* addressed the “Men of Athens,”  
 calling to mind the most memorable examples  
 of his eloquence; is a gratification of an exalted  
 nature. But the feelings excited in viewing the  
*Pnyx* peculiarly affect the hearts of *Englishmen*:  
 that holy fire, so much dreaded by the *Athenian*  
 tyrants, and which this place had such a remarka-  
 ble tendency to agitate, burns yet in *Britain*:  
 it is the very soul of her liberties; and it  
 strengthens the security of her laws; giving  
 eloquence to her Senate, heroism to her arms,  
 extension to her commerce, and freedom to her

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determined; and it cannot be said that our evidence for identifying the three great buildings, the *Temple of Jupiter Olympius*, the *Theatre of Regilla*, and the *Theatre of Bacchus*, with the remains which severally bear either of these appellations, is altogether satisfactory. There is much to be done by future travellers; and the excavations which they may make, by bringing to light many valuable documents, will greatly tend to illustrate the topography of the city.

people: although annihilated in almost every country of the earth, it lives in *England*; and its extinction there, like the going-out of the sacred flame in the Temple of *Delphi*, would be felt as a general calamity. The circumstances connected with the history of the *Pnyx* prove how difficult a thing it was to subdue the love of freedom among the *Antient Grecians*. The *Athenian* tyrants vainly imagined that it originated solely in the position of the *βῆμα*, or *stone pulpit*, whence the orators harangued the people; forgetting that it is a natural principle implanted by Providence in the human heart. Under the notion they had thus conceived, they altered the plan of the *Pnyx*: the *βῆμα* had been fronted towards the *sea*; they fronted it towards the *land*; believing that a people diverted from allusions to maritime affairs towards those of agricultural labour would be more easy under an oligarchical dominion'. The project was not attended with the consequences that were expected; the same spirit yet prevailed: but this place was still

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(1) Διὸ καὶ τὸ βῆμα τὸ ἐν Πνυκὶ πιστοποιεῖται ὡς ἀποβλήσκειν πρὸς τὴν θάλασσαν, ὥστε οἱ τριᾶκοντα πρὸς τὴν χώραν ἀπίστρεψαν, οἰόμενοι τὴν μὲν κατὰ θάλατταν ἀρχὴν, γίνεσθαι εἶναι δημοκρατίας, ὀλιγαρχίας δ' ἦσαν δυσχερεῖν τοὺς γενομένους. *Plutarch. in Themist. p. 268. tom. I. Lond. 1729.*

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considered as its source; and at last, finding that alterations of the structure availed nothing towards its dissolution, the meetings in the *Pnyx* were entirely abolished. The place itself has, however, been suffered to remain unaltered to the present day, and may serve to illustrate passages in antient authors which before were but imperfectly understood. A very accurate design of the structure, as it now exists, has been already published by *Stuart*, in which the *βῆμα* is represented: and if it were possible to naturalize this word, it might be preferable to any other, as applied to the *pulpit*, whence the *Grecian* orators addressed the people. *Rostrum* is a *Roman* appellation, and introduces associations of a foreign nature: the same remark applies to *Tribunal*: *Logéum*, and *Thymele*, are terms borrowed from the *Grecian* theatres: it is *Béma* only which, upon the authority of *Plutarch*, confines the name, and fixes the attention, accurately and exclusively, to the throne of *Grecian* eloquence. Here we find the object itself within the *Pnyx*, fronted towards the city and the plain, exactly as it was left by the *Athenian* Tyrants. The altar is also seen; forcibly illustrating, at this hour, the following passage of the comic poet:

"Ὅστις κρατεῖ νῦν τοῦ λίθου τοῦ ἐν τῇ Πνυκί.

From this illustrious memorial of *Athenian* history, we descended once more to the *Cœle*, or *hollow way*, of *Pausanias*; and, crossing the road from the *Piræus*, passed the *Cryptæ* of the *Hill of Musæus*, and ascended to the MONUMENT OF PHILOPAPPUS, standing upon its summit<sup>1</sup>. Monument  
of the  
Musæum. There is no account of this structure by any antient author, if we except *Pausanias*; who merely says of it<sup>2</sup>, that in the place where *Musæus* was buried a monument was afterwards erected, ἀντὶ Σύεω, without adding a syllable as to his name or history; which is remarkable, considering the attention usually bestowed by him upon objects much less worthy of regard. It is within the walls of the antient, although at some distance from those of the modern city<sup>3</sup>; and the view from hence of the *Citadel* of *Athens*, the *Sinus Saronicus*, and the neighbouring territories, is very striking. Looking towards the sea, the eye commands the ports of the *Piræus*, *Munychia*, and *Phalerus*; the isles of *Salamis* and *Ægina*; and the mountains of *Poloponnesus*, as far as the Gulph of *Argos*. The frequent mention of it by other

(1) See the Plan of *Athens*, as a *Vignette* to the preceding Chapter, No. 4.

(2) *Pausania Attica*, c. 26. p. 61. Lips. 1696.

(3) See the Plan; *Vignette* to the preceding Chapter.

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travellers<sup>1</sup>, added to the beautiful views of its several parts engraved for *Stuart's* "*Antiquities of Athens*," render any descriptive detail unnecessary. It is supposed, from the inscriptions upon it<sup>2</sup>, that it was erected in the beginning of the second century. *Stuart*, in opposition to *Wheler* and *Spon*, believed it to have been raised, not in memory of a single individual<sup>3</sup>, but "in honour of the last king of *Commagene*, and more than one of his descendants." It originally consisted of three compartments between four *Corinthian* pilasters; that is to say, of an arched recess, containing a central sitting figure, and having a square niche on each side of it. Below these appeared three superb sculptures in relief; that in the centre, beneath the sitting statue, exhibits *Trajan* in a car drawn by four horses, as

(1) See *Wheler*, *Spon*, *Le Roy*, *Stuart*, *Chandler*, &c. &c.

(2) Vol. III. chap. 5. Plates 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11. *Lond.* 1794.

(3) Under the figure in the left niche :

ΒΑΣΙΛΕΥΣ ΑΝΤΙΟΧΟΣ ΒΑΣΙΛΕΥΣ ΑΝΤΙΟΧΟΥ

Under the figure in the middle niche :

ΦΙΛΟΠΑΠΠΟΣ ΕΠΙΦΑΝΟΥΣ ΒΗΣΙΔΕΥΣ

Upon the pilaster between these niches :

C·IVLIVS·CF·FABIA·ANTIOCHVS·PHILOPAPPVVS·COS·FRATER  
ARVALIS·ALLECTVS·INTER·PRAETORIOS·AB·IMP·CAESARE·NERVA  
TRAIANO·OPTIMO·AVGVSTO·GERMANICO·DACICO

See *Stuart's Athens*, vol. III. c. 5.

(4) *Ibid.* p. 36.



he is represented on many monuments of the triumphs of that emperor; and his figure here corresponds with the image of him which is preserved upon the arch of *Beneventum* in *Italy*. On either side, in square compartments, were seen the attendants preceding and following the triumphal car<sup>5</sup>. When *Stuart* visited *Athens*, it was not more perfect than it is now; but he was fortunate enough to discover, at the bottom of the hill, two statues that had stood erect, in *Roman* habits; and these, being exactly in the same style of workmanship with the sculptures still remaining on the monument, he supposed to have stood above the two central pilasters<sup>6</sup>. But if this be true, there were probably two other figures above the remaining pilasters at the sides, to complete the symmetry of the work; which might thus admit of easy restoration from the hand of an artist willing to represent the whole of this most stately monument as it originally appeared. The statues mentioned by *Stuart* disappeared about thirty years after he left *Athens*<sup>7</sup>.

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(5) All that now remains of this superb structure is exhibited by an Engraving annexed to the Quarto Edition of these Travels, Vol. III. p. 544, from a Drawing made upon the spot by *Preaux*, in 1800.

(6) See *Stuart's Athens*, vol. III. p. 35.

(7) In 1785. See *Stuart's Athens*, *ibid.* Note (a).

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Antient  
Walls.

Theatre  
and Cave  
of Bacchus.

Monument  
of Thra-  
syllus.

Descending from the MUSEUM, we observed some remains of the ANTIENT WALLS of the city upon its *southern* side, and of the entrance from *Phalerum*<sup>1</sup>. The vestiges of these *walls* also appear extending towards the *Monument of Philopappus*, which they inclosed: thence they bore off towards the *Piræean Gate*, in a line of direction almost due *north* and *south*<sup>2</sup>. Afterwards, crossing the plain, we visited the THEATRE and CAVE OF BACCHUS; and some substructions were shewn to us by Signor *Lusieri*, which he conceived to be the foundations of a *temple* dedicated also to the same Deity. Nothing exists now of the *Theatre*, excepting the *coilon* for the seats, as in the earliest ages of dramatic representation it was universally formed, by scooping the sloping side of a rock<sup>3</sup>. But how majestic, and how perfect in its preservation, rises the Choragic Monument of *Thrasyllus* above this theatre<sup>4</sup>! and how sublime the whole groupe of objects with which it was

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(1) See the Plan, *Vignette* to the preceding Chapter.

(2) Ibid. No. 19.

(3) Ibid. No. 16.


(4) Ibid. No. 14. The best representation of it is in *Le Roy* ("*Ruines de la Grèce*," Pl. 8. *Paris*, 1758); now the more valuable, as the monument, in its present mutilated state, no longer exhibits the appearance it then presented.

associated at the time of our visit, and before the work of dilapidation had commenced—the antient *sun-dial*; the *statue* of the God; the *pillars* for the tripods<sup>5</sup>; the majestic *Citadel*! The last of these has indeed defied the desolating ravages of *Barbaric* power; but who shall again behold the other objects in this affecting scene as they then appeared? or in what distant country, and obscure retreat, may we look for their mutilated fragments? Often as these monuments had been described, we observed some things which perhaps have not been before noticed. This part of the rock of the *Acropolis* consists of a hard *red breccia*, similar to that which was observed at the *Arcopagus*. Towards the left of the MONUMENT OF THRASYLLUS the surface of the stone has been planed perpendicularly; and here, beneath the two CHORAGIC PILLARS, we saw, upon the rock, an *Inscription*, alluded to, but not copied, by *Stuart*<sup>6</sup>, and mentioned by no other writer. It extends in two parts, which may have belonged to two separate *legend*., one above the other; but the characters are alike in both, and they are deeply

Remarkable  
Inscription.

(5) See the Plan, No. 13.

(6) *Antiq. of Athens*, vol. II. p. 7. *Lond.* 1787. *Stuart* wrote ANEΘΗΣΑΝ for ANEΘΕΣΑΝ.

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ΑΠΕΙΣΩΝΙΑΝΟΣΔΑΙ...  
ΤΡΙΠΟCΑΝΕΘΕCΑΝ

In its very imperfect state, it must be left to the conjectures of the learned<sup>2</sup>. The importance of its situation, and the circumstance of its never having been published before, certainly entitles it to the Reader's notice. As to its interpretation, it evidently refers to the erection of *tripods*: this appears both from the words of the *inscription*, and from its contiguity to the *Choragic Pillars*. The name *Pisonianus* seems to occur before Δαι; and these letters may

(1) See Vol. IV. of the Octavo Edition of these Travels, p. 336, &c.

(2) Τρίπους is found in *Hesychius*. The use of the verb ἀνίστασθαι occurs thus in *Lucian*: "Τίλεις ἀπετίμισεν, καὶ ἔστη ἀνίστασθαι, καὶ ἔστη καθίστασθαι, καὶ τὰ φυτόν ἐπιφύμισαν ἰδέσθαι θεῶν." *Montes dedicarunt, vel consecrarunt, unicuique Deo.*

have reference to the word *Δαίμων*, in one of its cases. *Bacchus* bears the title of *Dæmon* throughout the *Bacchæ* of *Euripides*<sup>3</sup>. With regard to the *Crypt* which is behind the *Monument of Thrasyllus*, by some called the *Cave of Bacchus*, and now a *Greek* chapel bearing the appellation of *Panagia Spiliotissa*, or the *Blessed Lady of the Grotto*, it is decidedly mentioned by *Pausanias*; and his allusion to it, added to the description which he gives of its situation, serves to identify the *THEATRE*. He says it contained a *tripod*, with the figures of *Apollo* and *Diana*, represented as destroying the children of *Niobe*<sup>4</sup>. But its more antient history may possibly refer to an earlier period than that of the *CHORAGIC GAMES* of the *Athenians*, and to customs which existed in *Attica* long before the institution of the *Dionysia*. That it ought not to have been considered as necessarily associated with the structure now placed before it,

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Origin of  
the *Crypt*.

(3) 'Ο δαίμων, ὁ Διὸς παῖς. v. 417. τὸν δαίμον' εἰσφέρειν νίον. v. 256. φάνιντα θνητοῖς δαίμονα. v. 42. ἑμφανῆς δαίμων βροτοῖς. v. 22. (*Camb.* 1694.) κ. τ. λ. The *Greek* Writers, and especially the Poets, use the word *Δαίμων* as applied to a *God*, or *Goddess*.

(4) ΕΝ ΔΕ ΤΗ ΚΟΡΥΦΗ ΤΟΥ ΘΕΑΤΡΟΥ, ΣΠΗΛΑΙΟΝ ΕΣΤΙΝ ΕΝ ΤΑΙΣ ΠΕΤΡΑΙΣ ὙΠΟ ΤΗΝ ΑΚΡΟΠΟΛΙΝ. Τρίπους δὲ ἴσασσι καὶ τούτῳ. Ἀπὸ τῶν δὲ ἐν αὐτῷ καὶ Ἀρτιμυς τοὺς παῖδας εἰσὶν ἀναιεῶντας τοὺς Νιόβης. *Pausanias Attica*, c. 21 p. 49. *Lips.* 1696.

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seems to be evident from the circumstance of the entrance being closed when the building was added. In the *inscription* upon the middle of the architrave and immediately over the central pilaster of the monument, no mention is made of the grotto: the legend appears to refer only to the structure whereon it is inscribed<sup>1</sup>. From this it may be conjectured, that the cave was one of the most antient *sepulchral cryptæ* of the first settlers upon this rock: there are many other of a similar nature, fronting the *Phalerum* in the approach to ATHENS, and in the *Hill of Musæus*. It is precisely in the situation where such caves were often constructed for sepulchral purposes, by the earliest *Grecian* colonies, and by the inhabitants of all the *eastern* shores of the *Mediterranean*; that is to say, upon the outside and beneath the walls of the *Acropolis*; being hollowed in the rocks upon which their *citadels* were erected. Instances of this custom have been mentioned more than once, in the former parts of this work<sup>2</sup>. Here we were gratified by finding the *Ice-plant* (*Mesembryanthemum crystallinum* LINN.) sprouting luxuriantly, in its wild and native state,

Ice Plant.

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(1) See *Chandler's Trav. in Greece*, p. 63. *Oxf.* 1776.

(2) See Vol. II. of the Octavo Edition of these Travels, Chap. V. p. 209.

among the ruins: it was now in seed<sup>3</sup>; and we collected the capsules to send to *England*<sup>4</sup>. CHAP.  
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This was the only spot in all *Greece* where we remarked this plant. The observations of former travellers prove it to be an *Athenian* plant<sup>5</sup>; yet it had been transported to *England*, and was cultivated there so early as the beginning of the last century<sup>6</sup>.

On the following day we set out to visit those prodigious columns, which, owing to their magnitude and situation, are almost everywhere in view, bearing traditionally the name of *Hadrian's Pillars*. In our way thither, we passed beneath an arch which conducted from the *old city of Theseus* to the *New Athens* built by *Hadrian*; *Arch of Hadrian.* upon which the several appellations of *Porta Hadriana*, *Arch of Theseus*, and *Arch of Ægeus*, have been bestowed<sup>7</sup>. Its situation with respect

(3) *October 30.*

(4) We collected many rare plants in the neighbourhood of *Athens*; but the specimens were destroyed in their passage home, by the wreck of the *Princessa* merchantman, off *Beachy Head*.

(5) It was found near to *Athens*, by *John Sibthorpe*, M.D. Professor of Botany at *Oxford*.

(6) In 1727, according to *Bradley*. See *Martin's edit. of Miller's Dict.* *Lond.* 1807.

(7) See *Wheeler*, *Spon*, *Le Roy*, *Stuart*, *Chandler*, &c. &c. See also the *Plan*, *Vignette* to the preceding Chapter, No. 18.

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to the walls of the antient city, and the obliquity of its position with regard to the *peribolus* which inclosed the plane of *Hadrian's Pillars*, seems to authorise an objection, already urged<sup>1</sup>, against the notion of its having been originally a *gate*. *Le Roy's* view of it<sup>2</sup> is much finer, as to general effect, than that which *Stuart* has given<sup>3</sup>, and exhibits more of the grandeur of the original. The stones are put together without cement; but the work is adorned with a row of *Corinthian* pilasters and columns, with bases supporting an upper tier in the same style of architecture, thereby denoting a mode of building more characteristic of the age of *Hadrian* than of any earlier period in *Athenian* history. In the  
 Its Origin. endeavours which have been made to trace its origin, and to ascertain its antiquity, it is somewhat strange that no one has stated, what the first view of it seems to suggest as the most probable opinion concerning this structure; namely, that it was a *triumphal arch*, erected in honour of *Hadrian*, upon his coming to *ATHENS*. *Stuart* has observed<sup>4</sup>, that "it appears evidently

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(1) *Stuart's Antiq. of Athens*, as above cited.

(2) *Les Ruines des plus beaux Monumens de la Grèce*, Pl. 21. *Paris*, 1757.

(3) *Antiq. of Athens*, vol. III. c. 3. Pl. 1. *Lond.* 1794.

(4) *Ibid.* p. 20.



not to have been connected with, or to have made a part of, any other building, but to have been originally intended to remain insulated." He also considers the *inscriptions* upon the two sides of it "as a complimentary effusion of gratitude to a liberal benefactor;" and yet he has been induced, by the forced construction of a passage in *Plutarch*, to believe this building to be the *Arch of Ægeus*, rebuilt by the *Roman Emperor*. If this had been the case, and if *Hadrian*, as he supposes, had really restored a venerable fabric owing to any regard for the consideration in which its original founder was held, he would not surely have opposed his own fame to that of *Theseus*, as we find it to be vaunted in the two inscriptions upon the arch<sup>s</sup>. It seems more reasonable to suppose that these inscriptions were placed by the *Athenians* upon a *triumphal arch* erected in honour of *Hadrian*, as adulatory testimonies of their regard for a patron to whose munificence their city was so much indebted, and as the

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(5) On the *south-eastern* side, towards the *Acropolis*:

ΑΙΔΕΙΣΑΘΗΝΑΙΘΗΣΕΩΝΣΗΠΙΝΠΟΛΙΣ

*Hæ sunt Athenæ Thesei quondam urbs,*

On the *north-western* side, towards the Temple of *Jupiter Olympus*:

ΑΙΔΕΙΣΑΔΡΙΑΝΟΥΚΟΤΥΧΙΘΗΣΕΩΝΠΟΛΙΣ

*Hæ sunt Athenæ Hadriani, et nequaquam Thesei urbs.*

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V. highest compliment they could bestow. That *Hadrian* coveted the thanks and praises of dependent states; that he sought to be so rewarded for the favours he conferred upon them; seems to be evident, from one of his epistles alluding to the acknowledgments made by the people of *Alexandria* for his bounty to their city, and already cited in a former part of this work<sup>1</sup>. The form and style of the structure also agrees with this opinion of its origin; for it resembles the usual form of the triumphal arches raised in honour of the *Roman Emperors*<sup>2</sup>. It is built entirely of *Pentelican* marble; nor was this magnificence inconsistent with the materials commonly used in constructing triumphal arches. The arches of *Romulus*, it is true, were of brick; and that of *Camillus* was of plain square stone; but those of *Cæsar*, *Drusus*, *Titus*, *Trajan*, and

(1) See Vol. V. Chap. VII. p. 358.

(2) The first specimen of *Grecian* architecture erected in *Great Britain* was modelled from this arch; and the remains of the copy, although offering a paltry imitation, and upon an insignificant scale, may still be seen in the University of *Cambridge*. It is the southern front of the gate of *Caius College*, facing the *Senate House* and *Public Library*; erected in 1557, by *John Caius*, M.D. after designs by *John of Padua*. And as this formerly served to support a *Dial*, before the erection of the *Senate House* prevented any further observation of the shadow of the *Gnomon*, it is probable the *Athenian* arch had the same use; the position of which proves decidedly that it was not one of the *Gates* of the *Peribolus* of the Temple of *Jupiter Olympius*.

*Gordian*, were, like this of *Hadrian*, entirely of marble. In addition, it may be urged, that trophies of this kind were unknown in *Greece* before the time of the *Roman* Emperors. The mere circumstance of its form is therefore almost decisive as to its origin; for the practice of erecting arches, as monuments of noble enterprises, and in honour of distinguished personages, was not a *Græcian* but a *Roman* custom. Its proper appellation seems therefore to be that which tradition, supported by the evidence of an inscription upon its south-eastern side, has long assigned to it; namely, the ARCH OF HADRIAN: and the occasion of its erection will be found in the remarkable event of *Hadrian's* return to *Athens* for the consecration of the identical temple to which this arch conducted: this happened early in the second century<sup>3</sup>. Three years only had elapsed since the Emperor entered into the priesthood of the *Eleusinian Ceres*; an event which was distinguished by the martyrdom of many *Athenian Christians*, with *Publius* their bishop<sup>4</sup>. The *Heathens* were therefore animated by every emotion of religious zeal, and by every

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When  
erected.

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(3 A. D. 128.

(4) A. D. 125.

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sentiment of gratitude, to receive with all the honours of triumph the patron who had restored the temples of their Gods; the champion who had trodden down the enemies of their faith'. If ever, in the history of the world, there was a time when it was peculiarly appropriate that a triumph should be decreed, it was at this period, and upon this occasion. The antient city seemed to revive with more than pristine splendour from its ruins. Ever since the age of *Dicæarchus*, its condition had been described as so wretched, that foreigners, upon the first sight of it, would scarcely believe they beheld what once had been so renowned a city<sup>a</sup>: but a new *Athens* had arisen under the auspices of the Emperor. Magnificent temples, stately shrines, unsullied altars, awaited the benediction of the sacerdotal monarch; and it would indeed have been marvellous if the *Athenians*, naturally prone to adulation, neglected to bestow it upon a benefactor so well disposed

(1) Upon his return to ATHENS, *Hadrian* presided as magistrate at the celebration of the *Dionysia*, and wore the *Athenian* dress. He also gave to the *Athenians* the island CEPHALLENIA. *Vid. Dio. Cass. in Vit. Hadrian.*

(2) Ἀριστοτέλης δ' ἐν ἐξαίφῃ ἐκ τῶν ζήτων θεωρουμένη, εἰ αὐτὴ ἴσται ἡ προσαναγορευομένη τῶν Ἀθηναίων πόλις. *Dicæarchi Status Græciæ*, p. 8 Oxon. 1703.

for its reception. The triumphal arch was of course prepared; and lasting characters, thereon inscribed, have proclaimed to succeeding ages that "THE ATHENS OF HADRIAN HAD ECLIPSED THE CITY OF THESEUS." CHAP.  
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We now advanced towards the stupendous pillars which also bear the name of that emperor; and a much more difficult task would remain, if we should undertake to develop the circumstances of their history. According to the routine of objects as they were observed by *Pausanias*, on this side of the city, the *hundred and twenty pillars of Phrygian marble*, erected by *Hadrian*, were in this situation; that is to say, *south-eastward of the Acropolis*<sup>3</sup>. Sixteen columns of white marble, each six feet in diameter, and nearly sixty feet in height, now remain standing; all of the *Corinthian* order, beautifully fluted, and of the most exquisite workmanship<sup>4</sup>. But, by the appearance of the

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(3) Τὰ δὲ ἑκατὸν κίονες Φρυγίου λίθου. *Pausan. Attica*, p. 43. *Lips.* 1696.

(4) Such is their extraordinary size, when compared with the relative proportion of any other architectural pillars to natural objects, that in every representation of them hitherto engraven, where figures of living beings have been introduced by the artist to afford a scale for their dimensions, the design has been frustrated by the reluctance of the

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Temple  
of Jupiter  
Olympius.

plane upon which the columns stand, *Wheler* was induced to believe that there were originally six rows of pillars, and twenty in each row, which would complete the number mentioned by PAUSANIAS<sup>1</sup>. *Chandler* and *Stuart* are the first authors who have described the *Columns of Hadrian* as the remains of the Temple of JUPITER OLYMPIUS<sup>2</sup>. *Le Roy* considered them as a part of the *Pantheon*<sup>3</sup>; a name bestowed occasionally, by different travellers, upon almost every building in *Athens*, whether in the upper or in the lower city. *Theodosius Zygomalas*, author of the Letter to *Martin Crusius*, published in 1583, mentions the *Parthenon*<sup>4</sup>

the engraver to represent these figures sufficiently diminutive. Unable to conceive the existence of columns of such magnitude that a man of ordinary stature may remain concealed within any of the *canelures*, some addition, as usual, has been made by the engraver to the size of the figures, and the apparent magnitude of the architecture has been thereby diminished

(1) "Which, therefore, must be that hundred and twenty, PAUSANIAS speaketh of, as built by the Emperor HADRIAN, of *Phrygian* marble, being whiter than that of *Pentelrus*." *Journey into Greece*, Book V. p. 371. *Lond.* 1682.

(2) See *Trav. in Greece*, vol. II. p. 74. *Oxf.* 1776. Also *Antiq. of Athens*, vol. III. p. 11. *Lond.* 1794.

(3) *Les Ruines des plus beaux Monumens de la Grèce*, Pl. 22. p. 35. *Paris*, 1758. *Le Roy's* View of the Ruin is perhaps the finest in that magnificent work.

(4) This circumstance is alluded to by *Spon*, (*Voyage de Grèce*, &c. tom. II. p. 37. à la Haye, 1724.) but it may have originated in an error