



Agath. Angelo del.

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ORESTES and ELECTRA making ready for the "Flood of AGAMEMNON"
as represented upon an Athenian terra-cotta vase in the style of painting called "Mekonismos"

T R A V E L S
IN
VARIOUS COUNTRIES
OF
EUROPE ASIA AND AFRICA
BY
E. D. CLARKE LL.D.

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

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*FOURTH EDITION...*

**VOLUME THE SEVENTH**

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## ADVERTISEMENT

TO THE  
PRESENT EDITION.

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A CAREFUL revision of the Text, and a few additions to the Notes, are all the alterations which have been made in reprinting this *Section* of the SECOND PART of the Author's Travels. A particular attention has been paid to the inserting with accuracy the *Orchomenian* Inscriptions; and especially that very antient record, which is rendered remarkable by its distinctions of dialect, and by the recurrence of the digamma, in page 192. The Rev. PETER PAUL DOBREE, M.A. Fellow of *Trinity College, Cambridge*, has himself compared the author's copy of this last-mentioned Inscription with the original in the *British Museum*. A very few

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instances in which it required alteration have been attended to; and the same very learned *Greek* Scholar has also contributed a few of his own observations, which are now added to the Notes upon this Inscription.

CAMBRIDGE,

June 5, 1818.



Original of the Ionic Volute, from an Athenian Terra-cotta Vase.

P R E F A C E

TO THE

THIRD AND LAST SECTION OF PART II.

IN publishing all that remains to complete the SECOND PART of these Travels, the author has the satisfaction of making some addition to his former remarks, upon certain antiquities which appear to him likely to illustrate, in a very remarkable manner, the customs, and the religion, and the language of ANTIENT GREECE.

Ever since the first notice of the characters of the *Greek* alphabet upon the *terra-cotta* vases, found in the sepulchres of the South of *Italy*, decided the fact of their *Hellenic* origin, a hope

had been entertained, that new and copious sources of information, touching the arts and literature of *Greece*, would be brought to light by researches among the tombs of the mother country. Nearly half a century, however, elapsed, from the time that this expectation was originally excited, without any considerable discovery being made. Above twenty years ago, the author was at *Naples* with his friend the late Sir *William Hamilton*, who had long indulged the same hope, when the return of two English gentlemen, Messrs. *Berners* and *Tilson*, from their travels in *Greece*, (bringing with them *terra-cotta* vases similar to those called *Etruscan*, but derived from sepulchres in *Græcia Propria*,) tended greatly towards its fulfilment. These, and other vases, found by Englishmen travelling in *Greece*, or by their agents living at *Athens*, have been occasionally discovered; but they were principally *vessels of libation*, or small *pateras* and *cups*, with little or no ornament, excepting a plain black varnish, or, at the most, a few lines hastily scratched with a sharp instrument upon their surfaces, or traced in colour by way of cincture or border. Nothing that might be considered as fair specimens of *Grecian painting*, nor any *inscriptions*, appeared upon those *terra-cottas*. What the result of the author's own researches in *Græcia Propria* was,

may be seen by reference to the account he has published in the former *Section*, and especially in the *Eighth Chapter* of the *Sixth Volume*, to which an engraving was annexed, representing the principal *terra-cottas* there described¹: yet few persons have been more zealous in their researches after such antiquities than he was; because he had for many years looked forward to the contribution they might make to the taste and the literature of his country. Since his departure from *Athens*, some excavations, undertaken by the two rival artists, *Lusieri* and *Fauvel*, whose merits he has before noticed, began to realize the prospect so long and so generally formed. Their discoveries were followed by a still more extensive examination of the soil near *Athens*, conducted under the patronage of several persons from this country; but by none more successfully than by Mr. *Dodwell*, by Mr. *Graham*, and by Mr. *Burton*. The representation of a fine vase belonging to Mr. *Dodwell* has been already published²; but the more important discoveries of Mr. *Graham*, and of Mr. *Burton* of *Smyrna*, as connected with the arts and the literature of *Greece*, and with a subject so often alluded to in these *Travels*, demand all the

(1) See the Plate facing p. 458 of the former Volume.

(2) See *Moses's Collection &c. of Vases*, Plate 3. * *Lond.* 1814.

attention which it is now in the author's power to bestow upon a topic he has already discussed.

Mr. *Graham*, being at *Athens*, caused an excavation to be made near the supposed site of the *Academy*, on the left-hand side of the antient paved-way, leading from *Athens* to *Thebes*. Such was his success, that he discovered and brought to this country nearly a thousand *vases*, of a nature and quality so extraordinary, that in some instances, as will presently appear, nothing like them had ever been seen before. Their discovery amounts to nothing less than the development of a series of original pictures, painted upon the most durable of all materials, representing the *arts*, the *mythology*, the *religious ceremonies*, and the *habits* of the *ATHENIANS*, in the earliest periods of their history. Upon some of these vessels, the *colours*, the *gilding*, and the *lettering*, remain as fresh as when they were deposited in the tombs of *Attica*, more than two thousands years ago. Upon one *Athenian tripod chalice* is pictured the altercation between *Minerva* and *Neptune* for *ATTICA*; at which all the superior *Gods* of *Greece* presided: consequently, this *chalice* has been made to exhibit a complete *PANTHEON*, by a series of *designs*, equal in the style of their execution to any of the *Grecian paintings*

preserved upon the *terra-cottas* of *Nola* in the South of *Italy*; and, to add to the value of this curious mythological document, the *Greek* names of all the assembled *Deities* are inscribed above their heads, in very legible characters.

The style of *painting* upon those vases varies so considerably, that almost every branch of the art known to the *Greeks* may be observed upon them; from the most antient specimens of the style called *monochromatic* by *PLINY*¹, where the figures were delineated only as shadows, by a *black* colour traced upon a *red* ground; down to the period in which more elaborate designs, in the *monochromatic* style, were represented by an outline of the liveliest *vermilion*² upon a surface which is perfectly *white*. This last style of painting differs from every other, in one lamentable character; that, instead of sustaining

(1) "Secundam singulis coloribus, et *monochromaton* dictam," &c. (*Plinio*, lib. xxxv. *Hist. Nat.* tom. III. p. 417. *L. Bat.* 1635.) "Autoritatem coloris fuisse non miror: jam enim Trojanis temporibus rubrica in honore erat, Homero teste, qui naveis ea commendat, alias circa picturas pigmentaque rarus (sic). *Milton* vocant Græci minium, quidam cinnabari: Neque alius est color, qui in picturis proprie sanguinem reddat: Cinnabari veteres, quæ etiam nunc vocant *monchromata* pingebant." *Ibid.* lib. xxxiii. p. 357.

(2) *Murice tincta*; the *ποινξ* of the *Greeks*. In more than one instance, *regal robes* are represented, upon the *Athenian terra-cottas*, of a *vermilion* colour.

the action of acids, which are commonly used in cleansing these *vases*¹, they will not even bear the application of water; and being found covered with dirt, it is very difficult to develop the *vermilion* painting uninjured. Fortunately, one of the finest pictures in this style has escaped; and the whole of the design has been rendered visible, by carefully scraping the surface with very sharp knives; changing them often, so as to preserve an edge as keen as possible². The subject represented³ appears to relate to the popular and affecting story of the visit paid by *Electra* to the tomb of her father *Agamemnon*, when she discovers the *votive offerings* already left there by her brother *Orestes*, previous to their interview; a story related differently by EURIPIDES and SOPHOCLES, and of course, like any other popular tale, liable to

(1) The generality of the *Grecian vases* will sustain the highest temperature of a *porcelain furnace*, without any alteration in the colours upon their surfaces.

(2) The whole success of this experiment is due to the patience and skill of ONE to whom the author has been before indebted for the embellishment of his *Travels*, and to whose taste and talents he owes the design whence the *Frontispiece* to this Volume has been engraved. First, by tracing the outline upon the *vase* itself, to ensure the utmost fidelity; and afterwards, by imitating the hue and disposition of the *vermilion* colour with all possible exactness; a faithful copy has been delineated of an *Athenian monochromatic picture*.

(3) See the *Frontispiece*.

many varieties of relation and of representation. The journey of *Orestes* is denoted by the symbol of the staff which he bears in his left hand : and the curious circumstance of the *chaplet*, as connected with sepulchral *vows*, will not be viewed without interest*, by persons who have noticed the frequent examples of resemblance between antient and modern customs ; as it clearly proves, that the *chaplets* suspended in the hands of angels upon the old monuments of our churches had their origin, like many other of our religious customs, in *Heathen* superstitions and ceremonies*.

Another circumstance discovered by the *paintings* upon those *vases* is too important to be omitted in a work which professes to treat of the antiquities of *Greece*. The origin not only of the *Ionic volute* in architecture, but of the symbol denoting *water*, as it has been figured by *Grecian* sculptors in their *marble friezes* and



(4) See the Frontispiece.

(5) Such as the ornamenting of our churches with *ivy* and *holly* at *Christmas*, &c. &c. Vide *Gregor. Nazianz. Orat. de Vitâ Greg. Thaumaturg. tom. III. p. 574.*

cornices, and upon antient *medals* and *gems*, and as it was used for *borders* upon their *pictured vases*, appears, from the *terra-cottas* found by Mr. Graham, to have originated in the superstitious veneration shewn to a certain *aquatic plant*, as yet unknown; but which will not long escape the notice of *botanists*, to whom the *plants of Greece* become familiar. It is represented under such a variety of circumstances, and with so many remarkable associations, that no doubt can remain as to the fact. Sometimes this figure



alone is introduced, with an aquatic bird swimming towards it: in other instances, *Genii* are represented as fostering it¹; and the curvature is so formed, as to exhibit the origin of this well-known border.



In one example, the same *volute* is borne by a *winged Genius* in the *right hand*²; and in other

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

(2) See the *Vignette* at the end of this Preface; taken from one of Mr. Graham's *Vases*, now in the possession of the Rev. William Otter, M.A. Rector of Chetwynd in Shropshire.

instances, the plant appears terminated by its *flower*, as in a state of fructification; a *Muse*, or *Genius*, but *without wings*, being introduced as holding a *mirror* over it. When to the form of the *flower*, which is *threefold*,



the *volute* appears on either side, we have the representation of an ornament conspicuous upon the *cornices* of many of the most magnificent temples of *Antient Greece*: it then appears in this manner:



From all of which it may appear to be evident, as the author has elsewhere affirmed, that in the *painting* and *sculpture* of the *antient Grecians*, exhibited by their *sepulchral vases*, or *gems*, or *medals*, or *sacred buildings*, or by whatsoever else had any reference to their *religion*, nothing was represented that ought to be considered merely as a fanciful decoration. The ornament, in itself, was strictly *historical*; it consisted of *symbols*, which

were severally so many records of their *faith* and *worship*. Like the *hieroglyphics* of *Egypt*, they were the signs of a language perhaps known only to the *priests*; but it was circumscribed by the most rigid canons; and, while the matchless beauty of the workmanship demanded admiration, the sanctity of the symbolical representation excited reverence.

With regard to the great antiquity of those *pictured vases*, as a proof that the author does not err in referring some of them to the most remote periods of the *Grecian* history, he has only to mention the style of writing which they sometimes exhibit. In this view of the subject, a *vase* discovered by Mr. *Burton*, and now in his possession, is doubly valuable; because the inscription it has preserved¹, while it manifests the great antiquity of the *vase* itself, also makes known, in the most satisfactory manner, the uses to which these vessels were appropriated, before they were placed within the sepulchres. It

(1) For the description of this remarkable *Vase*, and the inscription found upon it, the author is entirely indebted to *Thomas Burton, Esq. of Smyrna*; who not only supplied him with a *fac-simile* of the inscription, but also brought to *Cambridge* his own valuable designs, faithfully copied from the original *vase*, which is at present in *Turkey*.

represents on one side a charioteer, *seated*² in his car, drawn by two horses in full speed; he is urging them with a goad which he bears in his right hand, and guiding them with a long wand; this he holds in his left hand, and to the extremity of it two balls are fastened. Upon the other side is seen the image of *Minerva*, represented by a picture so uncommonly antient, that nothing like it has ever appeared. The painting consists of three colours; a dingy *red*, *black*, and *white*. The figure of *Minerva* is delineated in the *black* colour; but her attire is *red*, and her face, hands, and feet, are *white*. Instead of a helmet, she wears upon her head the red *fez*, now in use among the Modern *Greeks*; from the top of which a crest rises, like that of a helmet. Instead of the *Gorgon* upon her shield, a *Dolphin* is represented; thereby denoting her antient relationship to *Venus* and *Astarte*. Her hair falls straight down her back; and it is collected into a *queue*, pointed at the end³: this part of the design is traced in a wavy zig-zag outline, which is purely *Etruscan*. The same may be said of her *zone*, and the border of her *red petticoat*,

(2) It is said, that there is only one other example known where the Charioteer is represented in a sitting posture.

(3) Exactly like the manner in which the *Chinese* wear their hair.

upon which the labyrinthine maze is figured, but in the dryest *Etruscan* taste. Instead of an *Owl* above her head, appears a *Harpy*: there is, however, an *Owl* over the figure of the *charioteer*. *Minerva* is represented in the act of combating: and before the figure of the Goddess—that is to say, upon the left hand of the spectator—the following inscription appears, written vertically, instead of horizontally, and from *right* to *left*:

IM3:HOVOAM@AM@E7E@AMOT

signifying either

I · AM · A · PRIZE · GIVEN · BY · ATHENS

or, supposing AΘENEON to mean the festival,

I · AM · THE · PRIZE · OF · THE · ATHENÆA

The oldest form of writing was that from *right* to *left*, as it here appears: the *Greeks* derived it from the *Phœnicians*. Next they wrote *βουστροφὸν*; and afterwards wholly from *left* to *right*. This vase, as it is evident, was a prize obtained at *Athens*, because it bears the “*arms and crest*” of the city, in the images of *Minerva* and the *Owl*. Probably it was gained at the festival, when competitors came from all parts of *Greece*, and the victors received *ὕδρια* filled with oil, which were vessels made of *terra-cotta*,

and painted, as it appears from the following curious passage of *Pindar*¹, thus rendered by the author's learned friend the Rev. *Charles James Blomfield*, when corresponding with him upon the subject of this truly archaic inscription:

“The songs have twice proclaimed him victor
“in the festivals of the *ATHENIANS*; and the pro-
“duce of the olive, contained in burned earth, has
“come to *ARGOS* in the variegated circumference
“of vases².”

It is not unlikely that the word *AΘENEON* alludes to this great festival; called *Athenæa* before the title of *τὰ Ἀθηναῖα* was changed to *τὰ Παναθηναῖα*. This is said to have happened after the time of *Theseus* or *Erichonius*³; although the term *τὰ Ἀθηναῖα* occurs in the modern Scholiast on *Aristophanes*. According to Mr. *Blomfield*, the word in question is the old genitive, from *Ἀθῆναι*⁴. Yet it must be

(1) *Vid. Nem. X. 67.*

(2) Where see the Scholiast.

(3) *Ister in Harpocrat. v. Παναθηναῖα, et Pausanias viii. 2. See Meursius Panath. p. 2. et Schol. Platon. p. 39.*

(4) *Hom. Od. γ. 278. Aristoph. Nub. 400. (See Porson's Coll. of the MS. Harl. p. 14.) Σόων ἀγρον Ἀθηνῶν. Euphorio ap. Hermog. π. i. p. 248. ἀγρον Ἀθηνῶν. MS. Caio Gouv. Ἀθηνῶν, i. e. Ἀθηνῶν, which is the true reading. Note by Mr. Blomfield.*

observed, that the use of ΑΘΛΟΝ with the genitive of a city is very unusual; and another learned *Hellenist*, *R. P. Knight*, Esq. believes that it never was thus used, nor with any other *Αγωνοθέτης*. Mr. *Knight* adheres to the opinion that ΑΘΕΝΕΟΝ means the *festival*; but he does not carry back the antiquity of the *vase* much beyond the *sixtieth Olympiad*, five hundred and thirty-six years before the *Christian æra*: allowing, however, for the age of this remarkable *vase*, a period equal to two thousand three hundred and fifty-one years.

It remains now to add a few words respecting the other subjects treated of in this and the preceding *Sections* of PART THE SECOND. A casual reader, who has not considered the importance of attending to every object likely to serve as a *land-mark* in fixing the *topography* and *geography* of GREECE, may perhaps think that too much attention has sometimes been bestowed upon the existence of a *fountain*; or of a *bridge* over an insignificant *stream*; or of a *tumulus*; or of the *capital* or *shaft* of a *Doric* or of an *Ionic* column; or any other apparently trivial relic connected with the antient history of the country;—not being

aware, that, in very many cases, these remains are the only beacons we can have, to guide our course, in penetrating the thick darkness now covering this "land of lost Gods and men;" and in adapting passages from antient authors for the illustration of its antiquities and history. Such objects, noticed by one traveller, are afterwards made use of by another, as clues to discoveries of much greater importance. It sometimes happens, that a large portion of antient history may be proved to have a connection with the meanest vestige of a former age. This is particularly true of *Inscriptions*: the scholar, who seeks only the gratification of his literary taste by the *archaical* characters, or by the sense conveyed in an inscription, may deem the insertion of such poor fragments as contain only a single name, or an imperfect legend (perhaps consisting of half a line, and sometimes of half a word), altogether unnecessary. He will be ready to ask, wherefore an inscription at *Marathon*, containing only the letters KAIN, and these too in very large capitals, was deemed worthy of a place in this work? To which there is this answer: It was necessary to prove that the ruins, where these letters appeared, were truly *Grecian*; and to afford, by an accurate specimen of the

characters, as much information respecting their antiquity as it was possible to afford ;—for by attention to such circumstances, more intelligence is frequently conveyed by a few letters, than by whole pages of dissertation.

In the examination of this *Last Section* of *PART THE SECOND*, the Reader will find many things unnoticed by former travellers ; although some of the discoveries made by the author have found their way into other publications, without any notice of the person from whom they were originally derived. Owing to the unavoidable delay that has attended the publication of this part of his work, it was natural to expect that this would happen : having never withheld what he knew, when applied to for information respecting the country, he may attribute to his own disregard of anticipation any use that subsequent travellers have made of his observations. Before he visited *Greece*, the sites of several places, famous in antiquity, were as much unknown as many that still remain to be pointed out. He succeeded in ascertaining some of them for the first time ; for example, the cities of *TITHOREA* and *PLATÆA* ; the *Corycian Cave*, near *DELPHI*, &c. : and by his discovery of an *Inscription* in the

DEFILE OF ~~HEMPE~~¹, the exact *locality* of that celebrated PASS can never again become a subject of dispute.

With regard to subjects of *Natural History*, such as *Botany* and *Mineralogy*, the author has kept these, as much as possible, from interrupting his narrative, where it related either to *statistical* or to *classical* information. But as it is important to mark the situation of newly-discovered and *non-descript* plants, he has introduced the *new species* only, as they happened to occur, in the *Notes*; always accompanying their insertion with a description of their discriminative characters, as in former instances;—an entire List of all the *Plants* found during these travels in GREECE, EGYPT, and the HOLY LAND, being added in the *Appendix* to this *Section*. His *mineralogical* remarks would have been more ample, had the appearance of *simple minerals* been more frequent; but it is chiefly in a *geological* view that there is any thing yet worthy of observation in the LEVANT; and even to the *geologist*, the eastern shores of the *Mediterranean*, and those of the *Archipelago*, exhibit little variety. The mountains are so uniformly of

(1) See Chap. IX. of this Volume.

limestone, that, with respect to GREECE, if we except the *breccia* formation around MYCENÆ, and in the *substratum* of the rock of the *Acropolis* at ATHENS, hardly any other substance can be found¹. In the north of GREECE, indeed, and in MACEDONIA, some very remarkable changes occur; as, the *serpentine breccia*, or *verde-antico*, in THESSALY; and that curious aggregate of dark *diallage* and white *feldspar*, called by *Italian* lapidaries "*bianco é nero antico*," in MACEDONIA. Other varieties of *porphyry* occur also in THRACE; particularly one of *hornblende porphyry*, resembling *lava*, in the great plain of *Chouagilarkir*, near the foot of a chain of mountains called *Karowlan*, a branch of RHODOPE.

A contrary rule has been observed in writing the *Supplement*, which contains an account of the author's journey from *Constantinople* to *Vienna*. Here, as the subject related principally to the *mines* of *Transylvania* and *Hungary*, instead of compressing his *mineralogical observations* into the form of Notes, he was frequently compelled

(1) Dr. *Holland* (*Travels*, &c. p. 397. *London*. 1815.) thinks "that the great *limestone formation* of GREECE and the Isles is particularly liable to the phenomena of earthquakes."

not only to give them a place in the text, but sometimes to sacrifice other topics of discussion, in order to introduce them. As to *mineralogy*, indeed, unless some judicious mode of nomenclature be adopted by the concurrence of writers upon this subject, instead of the *jargon* now prevalent, the science will become characterized by confusion as fearful as that of *Babel*. Not only every new writer, but every new professor of mineralogy, and almost every dealer in minerals, conceives himself authorized either to introduce *new* names, or to revive *old* appellations that had long been laid aside: hence it follows, that in naming any *simple mineral*, or *mineral aggregate*, in order to be intelligible, it is necessary to use a list of *synonyms*, which is every day increasing². It is easy to propose a remedy for

(2) Thus, in order to distinguish the *pure sulphate of lime* from the *hydro-sulphate*, or *plaster stone*, the *mineralogical student* is taught to rehearse all the barbarous names of *muriacite*, *würfelspath*, *sulfatine*, *anhydrite*, *vulpinolithe*, *bardiglione*, and perhaps many more. Nor is this evil confined to *simple minerals*: it is also gaining ground rapidly in the nomenclature of *rocks*. It was generally understood among *geologists*, that every *mineral aggregate*, consisting of *crystals of feldspar* imbedded in any given matrix, should be called a *porphyry*: and here there was no confusion; because every one understood what compound substances were designated by the terms *serpentine porphyry*.

for centuries provided the *miners* of *Hungary* and *Transylvania* with employment, and their rulers with wealth. *Geological Societies* are forming in different parts of the kingdom: the nation is therefore awake to the importance of such researches; and the most favourable opportunity is presented of multiplying the means of industry, and thereby opening new sources of wealth. The whole of the western coast of *Scotland*, that is to say, the main land opposite to *Skie*, *Rum*, *Canna*, *Egg*, and *Coll*, from *Loch Hourn* to the head of *Loch Sunart*, consists of metalliferous granite (*gneiss*), abounding in *garnets*, and other associations of metallic bodies. The *strata* of the islands of *Iona*, *Coll*, *Tyr-i*, *Rum*, and *Skie*, consist of *syenite porphyry*, *hornblende slate*, *gneiss*, *pitchstone porphyry*, *trap*, &c.; and these are the *matrices* of the *precious ores* found in *Hungary* and *Transylvania*. The higher part of the *Cuchullin mountains* of the *Isle of Skie*, in particular, consist of *strata* of the identical *porphyry* which is known to be metalliferous¹, lying upon *basalt*. The author carefully examined all those *islands*, and the opposite main land of *Great Britain*, before he undertook his last journey to the Continent;

(1) The *Saxum metalliferum* of *Born*.

and from what he has since seen of *foreign mines*, he is convinced that a proper attention has not yet been paid to the importance of our own mountains.

In the account of antient *copper* coinage, as of all other *cupreous* antiquities, the author has always used the word *bronze*—a term now become absolutely necessary—to distinguish the old chemical compound of *copper and tin*, from that of a later age, consisting of *copper and zinc*, or *orichalcum*², which is called *brass*. Thus, at the end of the *Seventh Chapter* of this *Volume*, he mentions “*Roman, or ecclesiastical brass coins.*” There was no such substance known in the *Heroic ages*, nor in the time of the *Peloponnesian war*, when *copper* began to be used for coinage in *Greece*, as that compound which we call *brass*: and perhaps there is no better test to decide at once the distinction between a genuine antique *bronze*, and those spurious imitations of the works of the Antients, of which there exists a complete manufacture at *Naples*, than to submit the suspected metal to any chemical test which may

(2) “*Cadmia-terra quæ in æs conjicitur, ut fiat ORICHALCUM.*”
Fest. de Ver. Seq.

determine the presence of *tin*, or of *zinc*, in a state of combination with *copper* :^{*} for if there be a particle of *zinc* in the mass, the work, consisting of *brass*, and not of *bronze*, is thereby proved to be either of modern date, or, at best, a specimen of *orichalcum*, and therefore of *Roman* origin.

In the acknowledgment of literary obligations, the author has been scrupulously exact; perhaps more so than, in some instances, might seem necessary: but it was his wish to discharge every debt of this nature,—for two reasons: first, because by so doing he presents his Reader with a view of the society in which he has lived, and introduces to his notice some of the friends with whom he has conversed: secondly, because those parts of his work which are exclusively his own, and for which he alone is responsible, may the more easily be recognised. Upon the present occasion he is desirous of acknowledging a communication of an interesting nature from his friend the *Rev. G. A. BROWNE, M. A. Fellow of Trinity College, Cambridge*, which constitutes the first article of

(1) See *Watson on ORICHALCUM. Chem. Essays, vol. IV. p. 85, Camb. 1786.*

the *Appendix* to this *Section*. It relates to a fragment of *Nicetas** the *Choniote*, which is not to be found in any of the printed editions of that historian. The original is preserved in a *Manuscript* belonging to the *Bodleian Library* at *Oxford*. It is mentioned by *Mr. Harris*, in his "*Philological Inquiries*," and was first published by *Banduri*, in his *Imperium Orientale*; afterwards by *Fabricius*, in his *Bibliotheca*; but, owing to the extreme difficulty of comprehending the sense of the author, no correct version of it had appeared. The task of rendering this fragment intelligible was kindly undertaken by *Mr. Browne*; and as it mainly relates to former observations, respecting the real perpetrators of the ravages committed among the Fine Arts in *Constantinople*, it is now printed, with *Mr. Browne's* valuable Notes, at the end of this *Section*. To *JOHN GWALTER PALAIRET, Esq.* of *Reading*, the author is further indebted, for a revision of the following pages, after they had issued from the press, and were ready for publication. To mention other obligations, were only to repeat former acknowledgments: but he will not close this Preface without expressing his thanks to *RICHARD PAYNE KNIGHT, Esq.*;

(4) *Philolog. Inq.* Chap. V. vol. II. p. 301. *Lond.* 1781.

to the Rev. Dr. KAYE, the present Vice-Chancellor of the University of *Cambridge*; and to that celebrated traveller, JOHN HAWKINS, Esq. of *Bignor Park, Sussex*; for the polite attention which they have shewn to inquiries affecting the accuracy of this work.

CAMBRIDGE, Nov. 23, 1815.



Original of the Ionic Volute, from an Athenian Terra-cotta Vase.

LIST
OF
EMBELLISHMENTS AND VIGNETTES
IN VOLUME THE SEVENTH.

THE VIGNETTES ARE ENGRAVED ON WOOD, CHIEFLY BY W. HUGHES.

FRONTISPIECE.

Orestes and Electra at the Tomb of Agamemnon; as represented upon an *Athenian Terra-cotta Vase*, in the style of painting called *Monochromatic*; accurately copied from the *original Vase*, now in the Author's possession, by *Mrs. Edward Clarke*; and engraved by *R. Cooper*.

IN THE PREFACE.

	Page
Original of the <i>Ionic Volute</i> , as represented upon an <i>Athenian Terra-cotta Vase</i> , discovered at <i>Athens</i> by <i>Sandford Graham, Esq. M. P.</i> and now in the Author's possession; designed from the Original by <i>Mrs. Edward Clarke</i>	i
Various Symbols, having all a reference to the same subject, designed by <i>Mrs. Edw. Clarke</i> . . .	vii, viii, ix
<i>Archaic Inscription</i> discovered upon an <i>Athenian Terra-cotta Vase</i> , by <i>Thomas Burgon, Esq. of Smyrna</i> . . .	xii
Original of the <i>Ionic Volute</i> , as represented upon an <i>Athenian Terra-cotta Vase</i> , discovered at <i>Athens</i> by <i>Sandford Graham, Esq. M. P.</i> and now in the possession of the <i>Rev. W. Otter, M. A. Rector of Chetwynd in Shropshire</i> ; designed by <i>Mrs. E. Clarke</i>	xv

VOL. VII.

EMBELLISHMENTS AND VIGNETTES.

CHAP. I.

	Page
Silver Medal of <i>Athens</i> ; drawn from the Original by <i>J. A. Carr, jun. Esq. of St. John's College, Cambridge,</i>	1
Topographical Chart of the <i>Plain of Marathon</i> ; made upon the spot by the Author; engraved by <i>Neele</i>	19

CHAP. II.

Antient Bulwark near one of the <i>Gates of Thebes</i> ; per- haps the Hill of <i>Apollo Ismenius</i> ; from a Sketch by the Author	39
---	----

CHAP. III.

View of <i>Thebes</i> towards the <i>North</i> , taken from the <i>South</i> Side of the <i>Cadmean Citadel</i> , by the Author	78
Fragment of <i>Antient Architecture</i>	105

CHAP. IV.

View of the highest Mountain of <i>Eubœa</i> , as seen from the Summit of <i>Helicon</i> ; taken upon the spot by the Author	133
--	-----

CHAP. V.

Singular Specimen of <i>Grecian Architecture</i> , hitherto unde- scribed; as found in <i>Troas</i> , and observed also among the Antiquities of <i>Chæroneia</i> ; drawn by <i>Preaux</i>	171
--	-----

CHAP. VI.

Various Representations of the <i>Gorgonian Head</i> ;—1. as found by the <i>Earl of Aberdeen</i> in a Tomb near <i>Athens</i> , and originally engraved by <i>Evans</i> ;—2. as discovered in a <i>Marble Vow</i> at <i>Delphi</i> ;—and 3. as preserved in the old painted Glass of <i>English Churches</i> ; copied by <i>R. B. Harraden</i>	217
--	-----

EMBELLISHMENTS AND VIGNETTES.

CHAP. VII.

	Page
<i>Primary Form of Carbonated Lime, exhibited in the</i>	
<i>Fracture of Common Limestone, upon the Summit of</i>	
<i>Parnassus; designed from the original by R. B. Harraden,</i>	252

CHAP. VIII.

<i>Geographical Sketch of the Environs of Thermopylæ . .</i>	284
--	-----

CHAP. IX.

<i>Silver Medals of the LOCRI OPUNTII; drawn from the</i>	
<i>Originals by the Rev. J. A. Carr, M.A. of Hadstock, in</i>	
<i>Essex</i>	332

CHAP. X.

<i>Mount Athos, as visible from Pieria; etched by L. Byrne,</i>	
<i>from a Sketch by the Author</i>	381

CHAP. XI.

<i>Geographical Sketch from D'Anville; shewing the Course</i>	
<i>of the Via Ignatia from Thessalonica to Epidamnus . .</i>	440

GENERAL STATEMENT OF CONTENTS.

~~~~~  
*PART II. SECT. III.*

VOLUME THE SEVENTH.  
~~~~~

PREFACE to the Third and Last Section of Part the Second.

CHAP. I.

P. 1.

ATHENS TO MARATHON.

Manners of the Athenians—Description of a Ball—Mode of Dancing practised by the Women—Superstitions—Funeral Rites of the Albanians—Departure from Athens—Kakùvies—Course of the Antient Road—Kevisia—Stamata—Village of MARATHON—Charadrus—View of the PLAIN OF MARATHON—Bey—Sepheri—Mountains of Croton and Agherlichi—BRAURON—Antiquities in the Plain of Marathon—Tomb of the Athenians—Arrow-heads—Monument of Miltiades—Sepulchre of the Plataeans—Nature of the Soil—Other Marathonian Relics—Fountain of Macaria—Marathonian Lake—Mount Stauro Koraki—Shuli—Marathonian Defile—Importance of the Pass—Return to Marathon Village.

GENERAL STATEMENT OF CONTENTS.

CHAP. II.

P. 39.

MARATHON TO THEBES.

Present Village of Marathon—Cave of Pan—Charadra—Plants—Dogs—Albanians of the Mountains—Summits of Parnes—View from the Heights—Kalingi—Capandritti—Magi—Plain of TANAGRA—Village of Shalishi—Ela—EURIPUS—Skemata—Medals—Villages of Bratchi, Macro, and Megalo Vathni—Plain of THEBES—Surrounding Scenery—Thebes—State of Surgery and Medicine in Greece—Antiquities of Thebes—Inscriptions—State of Painting among the Greeks in the age of Alexander—Seven Gates of Thebes—Story of Amphion and his Lyre not a fable—Pretended Tomb of St. Luke—Description of that Monument—Antient Bulwark—Church of St. Demetrius—Rare variety of the Corinthian Order in Architecture.

CHAP. III.

P. 78.

THEBES, TO THE GROVE OF THE MUSES IN MOUNT HELICON.

*Population of Thebes—Female inhabitants—Antient Gates of Thebes—Other antiquities—Medals—Remarkable Soros—Albanian Market—Journey to Cithæron and Platæa—View of the Cadmæan Citadel—Plátanā Village—Asopus—Source of the River—Traditions of the Battle of Platæa—Condition of the Inhabitants—Camp of Mardonius—Situation of the Sacred Well—Platæan Territory—Ruins of the City of Platæa—Medals observed upon the spot—Mural Turrets of
the*

GENERAL STATEMENT OF CONTENTS.

the Citadel—Cocla—Remains of LEUCTRA—Ruins at Phria— Helicon — Village of Neocorio — Doubts respecting the supposed Situation of Thespia—Medals—Discovery of the old Route over Helicon—Further Account of the Albanian Peasants — Journey over Mount Helicon — Monastery of St. Nicholo—Antiquities discovered there—Situation of the Fountain Aganippe and Grove of the Muses ascertained— —River Permessus—Inscription relating to the Games called ΜΟΥΣΕΙΑ—Extraordinary beauty of the scenery—Situation of the Fountain Hippocrene.

CHAP. IV.

P. 135.

GROVE OF THE MUSES, UPON MOUNT HELICON, TO LEBADAËA.

Plants of Helicon—View from the Heights—Valley of Sagara—Ascra—Summit of Helicon—Descent of the Mountain—Kotûmala—Panori—Lebadæa—House of the Archon—Manners of the higher class of Modern Greeks—Order of their meals—Society — Παύδοι — Ceremony observed in holding a Divân—Low pride—Dresses—Etiquette concerning slippers—Albanian Tenants—Joannina—Modern state of Lebadæa—Hieron of Trophonius—Uncertainty respecting the Adytum—Sources of the Hercyna—Validity of the remarks by Pausanias—Further account of the sources of the River—Water of Oblivion—Water of Memory—Origin of these appellations—General aspect of the Hieron—Receptacles for the Votive Offerings—Throne of Mnemosyne—Stoma of the Adytum—Attempt to explore the interior—Situation of the Consecrated Grove—Its original decorations—Denuded state of the antient city—Acropolis—Commerce of LEBADÆA.

GENERAL STATEMENT OF CONTENTS.

CHAP. V.

P. 171.

EXCURSIONS FROM LEBADÉA, TO CHÆRONÉA AND ORCHOMENUS.

The Author visits a Village called Capranû—Aspect of PARNASSUS—Ruins of CHÆRONÉA—Inscriptions—Aqueduct—Theatre—Acropolis—Battles of Chæronéa—Tomb of the Thebans—Sceptre of Agamemnon—Antiquities at the Church of Capranû—Marble Cathedra—Five Inscriptions upon one Tablet—Visit to a Village called Romaiko—Remarkable Bas-relief—Visit to Scepû—River MELAS—Tomb of Hesiod—Ruins of ORCHOMENUS—Archaic Inscriptions—Hieron of the Graces—Inscriptions relating to the Charities Games—Observations on the Æolian Digamma—Homologia—Sophocles of Athens mentioned as a Victor in Tragedy—Later Inscriptions—Hieron of Bacchus—Sciathericum of the ancient City—Greek Epigram thereby illustrated—Treasury of Minyas—Proof of the antiquity of Domes in Architecture—Acropolis of Orchomenus—Condition of the present inhabitants—Superstition respecting certain stones—Return to Lebadéa.

CHAP. VI.

P. 217.

LEBADÉA TO DELPHI.

The author sets out for Delphi—View of Parnassus—Circular Monument—Defile of Schiste—Situation of Crissa—Castri Present condition of Delphi—its antiquities and natural curiosities—Inscriptions at St. Nicholo—Fountain Castalius—Gorgonian Head—Plants—Discovery of the Corycian Cave

GENERAL STATEMENT OF CONTENTS.

Cave—Eastern Gate of the City—Gymnasium—Inscriptions there—Stadium—Monastery of Elias—Caverns—Plan of Delphi—Probable Site of the Temple of Apollo—Other Inscriptions—Cause of the wretched state of Castri—Medals.

CHAP. VII.

P. 252.

DELPHI, TO THE SUMMIT OF PARNASSUS, AND TITHOREA.

Arracovia—Vineyards of Parnassus—Prospect—Condition of the inhabitants—Alteration of temperature—Traditions—Journey to the summit—Kallidia—Disappearance of the vegetation—Crater of Parnassus—Nature of the Peak—State of the thermometer upon the heights—Objects visible from the top of the mountain—Bearings by the compass—Adventure with the horses—Geological features—Singular effect of spontaneous decomposition in Limestone—Inference deduced from such phænomena—Plants of Parnassus—Lugari, or Lycorea—Monastery of the Virgin—Caloyers—their devotional exercises—Ignorance of those priests—Journey to Velitza—CACHALES torrent—Discovery of the Ruins of Tithorea—its relative position with regard to Delphi—Produce of Velitza—Simplicity of the Natives—their miserable condition—Antiquity of Tithorea—Other Memorabilia—Egyptian custom of embalming birds illustrated—Inscription relating to Tithorea—its date ascertained—Other Inscriptions.

GENERAL STATEMENT OF CONTENTS.

CHAP. VIII.

P. 284.

FROM TITHOREA, TO THE STRAITS OF THERMOPYLÆ, AND TO PHARSALUS.

Palæo-Castro—Ledon—Elatæa—Observations by the magnetic needle—Amphicléa—Via Militaris—Cephissus—Bearings from Mount Ceta—Callidromos—Trachiniæ of Sophocles—Cenæan Promontory—Appearance of the Sinus Maliacus—Bodonitza—Topography of the Epicnemidian Locris—Thronium—Polyandrium of the Greeks who fell at Thermopylæ—Situation of the Spartan advanced guard—Great northern wall—Platanus Orientalis—Of the Pylæ and Thermæ—Fetid gaseous exhalation—alluded to by Sophocles—Nature of the Pass of Thermopylæ—Path over Mount Ceta—Heracléa and River Asopus—Plain of Trachinia—Turkish Dervêne—Zeitûn—Albanese Women—Bearings from the Heights—Plain of Dowclu—Plain of Crocius—Alos—Plain of Pharsalia—Pharsa—Turkish Khan—Tahtar Couriers.

CHAP. IX.

P. 332.

PHARSALIA, TO THE VALLEY OF TEMPE.

Appearance of the Country after passing Thermopylæ—Boundaries and names of Thessaly—Pharsalus and Palæpharsalus—Population of Pharsa—Field of the Battle of Pharsalia—Appearance of the Plain—Pelasgiotis—Numerous Sepulchres—Antique Cars—Larissa—Evil disposition of its inhabitants—Population—Commerce—Peneüs River—Larissa Cremaste Road to Tempe—Tumuli—Military Way—Nesonis Palus—

View

GENERAL STATEMENT OF CONTENTS.

View of Olympus—Entrance of the Valley—Gonnus—Origin of the Defile—Ampelàkia—Natural locality of the Verde-antico Marble—consequence of the discovery—Atrakia—Marmor Atracium—Village of Ampelàkia—Manufactory—Effect of the English Cotton-mills—Manner of making the thread—Process of dyeing the wool—Bearing of the Defile—Antient fortification—Roman Inscription—its date ascertained—use made of it—Former notions of Tempe—Descriptions given of it by antient authors—Pococke and Busching—Value of Livy's Observations—Pliny and Ælian.

CHAP. X.

P. 381.

VALE OF TEMPE, TO THESSALONICA.

Ælian—Laurel of Tempe—Banditti—Length of the Pass—Appearance upon leaving the Defile—Heraclea—Turkish Funeral—Height of Olympus—Mount Athos—Kallidia—Malathria—Mauro-Nero and Pellica rivers—Inscriptions—Baphyrus—Antient Geography of Pieria uncertain—Tomb of Orpheus—Pimpla—Observations of Livy—Situation of Dium—Katarina—View of Olympus—Palæo-Castro—Cleanly Cottages of the Albanians—Greeks compared with Albanians—Women—Shepherds' Dogs in body-clothes—Mountain barrier of Thessaly—Inscriptions between Katarina and Kitros—Country still called Macedonia—Mountains to the north of Salonica—Kitros—Pydna—Tomb of the Macedonians—Transactions at Pydna—Leuterochori—Methone—Lebano—Alorus—Inge Mauro ferry—Mauro-snack ferry—Axius, or Vardar river—Pella—Nature of the country celebrated for Alexander's Nativity—News of the Plague—Tekale—Geography of Macedonia—Ægæ—Importance of ascertaining its position—Arrival at Thessalonica.

GENERAL STATEMENT OF CONTENTS.

CHAP. XI.

P. 440.

THESSALONICA.

Hospitality and kindness of the English Consul—Visit paid to another Merchant—Account of the Plague—Walls of the City—its antient splendour—Citadel—Torso—Propylæum of the Hippodrome.—Caryatides—Rotunda—Situation of the Hippodrome—St. Sophia—Mosque of St. Demetrius—Temple of the Thermæan Venus—Shooting Excursion—Triumphal Arch of Augustus—Arch of Constantine—Soroi—Medals—Mines of Macedonia—Population of Salonica, and of all Greece—Commerce of Salonica—Plan of Macedonia—Cotton—Tobacco—Wool—Imports of Salonica—Government—Game found in the Environs—Prices of Provisions—Malâria—Antient and Modern Jews—Comment upon St. Paul—Want of communication with the Bazars—Splendid Prospect of the Olympian Chain of Mountains—Valadictory Retrospect of all GREECE.

VII. B.1



Silver Medal of ATHENS

CHAP. I.

ATHENS TO MARATHON.

Manners of the Athenians — Description of a Ball — Mode of Dancing practised by the Women — Superstitions — Funeral Rites of the Albanians — Departure from Athens — Kakúvies — Course of the Antient Road — Kevisia — Stamata — Village of MARATHON — Charadrus — View of the PLAIN OF MARATHON — Bey — Sepheri — Mountains of Croton and Agherlichi — BRAURON — Antiquities in the Plain of Marathon — Tomb of the Athenians — Arrow-heads — Monument of Miltiades — Sepulchre of the Plataeans — Nature of the Soil — Other Marathonian Relics — Fountain of Macaria — Marathonian Lake — Mount Stauro Koraki — Shuli — Marathonian

Marathonian Defile—Importance of the Pass—Return to Marathon Village.

CHAP.
I.

UPON our return to ATHENS from ELEUSIS, *Lusieri*, (who had expressed, upon former occasions, considerable doubt respecting the possibility of removing the *Statue of Ceres*, even with the means which he possessed, as the agent of our Ambassador,) jocularly inquired, whether we had abandoned the undertaking. But as soon as we informed him, that we had not only carried off the Goddess, but that she was “under weigh” and upon her voyage to *Smyrna*, to secure a passage to *England*, he expressed so much astonishment, that, with uplifted hands, he exclaimed, in his mother-tongue, “*Affè! se anche pensate di rimovere l’Agropoli, non avrete mai il mio permesso*’.” We remained a week in *Athens* after this event; and during that short period we saw more of the manners of the inhabitants than we had before done. At the Governor’s, it is true, our observations were restricted to the gravity of his countenance, the fumes of his pipe, and the flavour of his coffee: but *Lusieri* introduced us to some Greek families

Manners
of the
Athenians.

(1) “Faith! if you also think of removing the *Acropolis*, you shall not have my permission.”

of his acquaintance; and our Consul invited us to a ball, given in honour of a couple betrothed to each other. Many of the *Athenian* ladies are very handsome. Until the period of their marriage, the greatest care is used in adorning their persons, and in preserving the beauty of their complexions: but they are almost as much secluded from common view as the incarcerated virgins of the *Turkish* harems. Every house belonging to a *Greek* of any consideration has its *Gynæceum*; and unless a stranger be intimate enough with the master of a family to penetrate to the retirement set apart for its female relatives, he may come and go without meeting any one of them. It has been believed that this custom among the *Athenians*, of shutting up their women, is an imitation of the manners of their *Turkish* lords; but, in fact, it was the original practice of the antient inhabitants of the city, and it has continued among their descendants until the present day. When any one of the *Athenian* ladies ventures into the streets, either upon the occasion of a public festival, or in her way to and from a public bath, she makes her appearance veiled, and so wrapped up, that it is impossible to judge either of her person or of her age: and

CHAP.
I.

this also was antiently the custom, as we learn from the account DICAARCHUS has left us of the women of *Thebes*¹. Divested of this attire, her figure at home, contrasted with the disguise she exhibited abroad, is singularly striking. Among all the travellers who were admitted into female society at *Athens*, or who have related from report what they did not actually see, there has been no writer more faithful or more happy in his representation than CHANDLER. It seems as if the subject had, for once, raised his feelings to the temperature necessary for animated description; and he briefly sketches a glowing portrait of a *Grecian* virgin in her secluded apartment². Her employment here is seldom varied: the

(1) Vid. *Dicaarchi Stat. Græc. apud Geog. Rhen. p. 16. Oxon. 1703.*

(2) "There the girl, like *Thetis*, treading on a soft carpet, has her white and delicate feet naked; the nails tinged with red. Her trowsers, which in winter are of red cloth, and in summer of fine calico or thin gauze, descend from the hip to the ancle, hanging loosely about her limbs; the lower portion embroidered with flowers, and appearing beneath the shift, which has the sleeves wide and open, and the seams and edges curiously adorned with needle-work. Her vest is of silk, exactly fitted to the form of the bosom and the shape of the body, which it rather covers than conceals, and is shorter than the shift. The sleeves button occasionally to the hand, and are lined with red or yellow satin. A rich zone encompasses her waist, and is fastened

A T H E N S.

time which is not spent in the business of the toilette, and at meals, is given to spinning and embroidery. Reading or writing seems to be entirely unknown; or to be considered rather as the vulgar occupation of clerks and scriveners, than of persons of taste and rank. The accomplishments of the *Grecian*, as of the *Turkish* ladies, are few in number: some few among them are able to *touch*, rather than to *play* upon, the dulcimer or the guitar; and to dance, but without the slightest degree of elegance or of liveliness. We visited the ball to which we had been invited; and found a large party of the wealthiest matrons of the *Greek* families, seated in a row, with their daughters standing before them. When the dancing began, we were called upon

CHAP.

I.

Description of a Ball.

fastened before by clasps of silver gilded, or of gold set with precious stones. Over the vest is a robe, in summer lined with ermine, and in cold weather with fur. The head-dress is a scull-cap, red or green, with pearls; a stay under the chin, and a yellow forehead-cloth. She has bracelets of gold on her wrists; and, like *Aurora*, is *rosy-fingered*; the tips being stained. Her necklace is a string of *zechins*, a species of gold coin; or of the pieces called *Byzantines*. At her cheeks is a lock of hair, made to curl towards the face; and down her back falls a profusion of tresses, spreading over her shoulders. Much time is consumed in combing and braiding the hair after bathing; and at the greater festivals, in enriching and powdering it with small bits of silver, gilded, resembling a violin in shape, and woven-in at regular distances. She is painted blue round the eyes; and the insides of the sockets, with the edges on which the lashes grow, are tinged with black." *Chandler's Travels in Greece*, p. 123. *Oxf.* 1776.

ATHENS.

CHAP.

I.

to assist, and we readily joined in a circle formed by a number of young women holding each other by their hands in the middle of the room. From the figure thus presented, we supposed that something like a cotillion was about to be performed; but the dance, if it may be called by that name, consisted solely in a solemn poising of the body, first upon one foot, then upon the other; the whole choir advancing and retreating by a single step, without moving either to the right or to the left. The gravity with which this was performed, and the pompous attitudes assumed, were so uncommonly ludicrous, that it was impossible to refrain from laughter. In order, however, to apologize for our rudeness, we ventured to propose that the most easy figure of a *French* or of an *English* dance might be introduced; which was attempted, but pronounced too fatiguing. At this moment the eyes of the whole company were turned upon the fat figure of a matron, who, rising from the *diván* on which she had been seated, beckoned to another lady still more corpulent than herself, and, as if to assert the superior skill of her countrywomen in an exercise for which she had been considered famous in her youth, promised to exhibit the utmost graces of an *Athenian pas-de-deux*. Immediately, several whispers were

Mode of
Dancing
practised
by the
women.

made in our ears, saying, 'Now you will see how the *Grecian* ladies, who have studied the art, are able to dance.' The two matrons stationed themselves opposite to each other, in the centre of the apartment; and the elder, holding a handkerchief at either extremity, began the performance, by slowly elevating her arms, and singing, accompanied by the clapping of hands. It was evidently the dance of the *Gipsies*, which we had often seen in *Russia*, particularly in *Moscow*¹; but here it was performed without any of the agility or the animation shewn by the *Tzigankies*, and had been modified into a mere exhibition of affected postures, consisting of an alternate elevation and depression of the arms and handkerchief, attended now and then with a sudden turn and most indecorous motion of the body, neither of the dancers moving a step from the spot on which she had originally placed herself. In all this there was nothing that could remind us, even by the most distant similitude, of the graceful appearance presented by the female *Bacchanals*, as they are represented upon the *Grecian* vases. But as we had seen something

(1) See Part I. of these Travels, Vol. I. Chap. IV. pp. 79, 80. Octavo Edition.

CHAP.

I.

more like to those pictured *choreæ* among the islands, there is no reason to conclude that all the antient features of the *Grecian* dance have been entirely laid aside. One of them is certainly retained in every part of *Greece*; namely, that characteristic of antient dancing which is connected with the origin of the exercise itself, and of a nature forcibly opposed to all our ideas of decency and refinement. It was probably owing to this circumstance that the *Romans* held dancing in such low estimation¹. The most discreet females of *Modern Greece*, practising what they conceive to be the highest accomplishment of the art, deem it to be no degradation of the virtues which they certainly possess, when they exhibit movements and postures of the body expressing, in our eyes, the grossest licentiousness. Possibly it may have been from observing such violations of decorum, that some travellers, in their accounts of the country, have calumniated the *Grecian* women, by imputing to them a general want of chastity. Yet there is no reason to believe that any charge of this nature has been deservedly

(1) See the observation of *Cicero*, as cited in Vol. V. of these Travels, Chap. IV. p. 166. Octavo Edition.

bestowed: on the contrary, we find that the latest descriptions of the manners of the inhabitants afford a much more favourable representation of their moral character². That they are exceedingly superstitious, cannot be denied; but even their superstitions are rendered interesting, in having been transmitted, unaltered, from the earliest ages of the Grecian history. Among these may be noticed the wearing of rings, as spells³; the practice, upon any sudden apprehension, of spitting into their own bosoms⁴; the alarm excited by seeing serpents in their houses⁵; the observance of lucky or unlucky days⁶; the various charms and drugs which are supposed to facilitate child-birth⁷; the

CHAP.
I.

Supersti-
tions.

(2) "They are assiduous housewives, and tender mothers, suckling their infants themselves; and, notwithstanding the boastings of travellers, I must believe them generally chaste." *Hobhouse's Travels in Turkey, &c.* p. 506. Lond. 1813.

(3) Δακτυλίου φαρμάκειον. *Aristoph. Plut.* p. 88.

(4) Ἰπὶς εἰς ἑαυτὰς σπένοντες κόλπον. *Theocritus*. A similar superstition is mentioned by Mr. Galt, in his "Letters from the Levant," p. 172. Lond. 1813.

(5) Ἐν τῇ οἰκίᾳ. *Theophrastus*. "Anguis per impluvium decidit de tegulis." *Terent. in Phorm.* Ac. IV. Sc. 4.

(6) Vid. *Hesiod.* ἰν' Ἐργῶν καὶ Ἡμ. κ. τ. λ.

(7) Vid. *Aristophanes, ἀνυσίνου ἀνωρύμενης. Plutarch (De Fluv. p. 60. Tortosa, 1615.)* mentions an herb, *Cyura*, growing upon the banks of the *Inachus*, famous for its virtues in assisting parturition: and the women of *Darien* in *America*, when pregnant, eat an herb which, it is said, causes them to bring forth without pain. Vid. *Boem. lib. iv.*

CHAP. I. ceremonies attending sneezing¹; offerings made of locks of hair²; a veneration for salt³; with their various modes of divination. To collect and enumerate all of them, would require a longer residence in the country. An attention to such examples of antient ceremonies and superstitions is however useful; because, having been transmitted from father to son, and being found at this day in countries widely separated, they serve to assist an inquiry into the origin of nations; and if they do not enable us to trace a connection between different branches of the same stock, with as much certainty as the relation of languages, yet they sometimes tend to confirm the truths which are thereby suggested. In such an inquiry, perhaps there will be found nothing more perplexing than the evident analogy between some of the customs of the present inhabitants of Greece and those of other nations, differing both as to situation and in every peculiarity of language; such, for example, as may be observed in comparing the funeral ceremonies of the *Albanians* with those of

Funeral
Rites of the
Albanians.

(1) Πραμὸς ἐκ λυγῶν. *Plut. Themist.* p. 85. l. 23.

(2) Vid. *Lucian, Pausanias, &c.* Human hair is often suspended among the *dona votiva* made by the inhabitants of *India* to their Gods.

(3) Πῶ ἄλις. *Demosth.* p. 241.

the *Wild Irish* and of the *Abyssinians*. It is quite impossible that these three nations can have had a common origin, because nothing can be more striking than the radical difference in their speech. The *Albanians* call the Sun *Diel*; among the *Irish* it is called *Gideon*; and by the *Abyssinians*, *Tsai*: and a similar distinction may be noticed in comparing all their other nouns. *Kéhne*, in *Albanian*, signifies the *Moon*; in *Erse* it is *Djallack*; and in *Abyssinian*, *Tcherha*. Yet the remarkable feast in honour of the dead, as practised by the *Albanians*, exactly corresponds with the *Caoinan*

(4) They interrogate the deceased as to his reasons for quitting the world, crying out, "WHY DID YOU DIE? WHY DID YOU DIE?" (See *Hobhouse's Travels*, p. 522. Lond. 1813.) The reader will find the same circumstance related also by *Gulletiere*. The *Irish* make use of the same questions, and in a similar manner enumerate all the good things which the deceased enjoyed. (See *Vol. V. Chap. III. p. 106. Note 1.*) Among the *Abyssinians*, the ceremony is precisely the same. "A number of hired female mourners continually keep up a kind of fearful *howl*; calling at times upon the deceased by name, and crying out, "WHY DID YOU LEAVE US? HAD YOU NOT HOUSES, AND LANDS? HAD YOU NOT A WIFE THAT LOVED YOU?" &c. &c. (See *Salt's Travels in Abyssinia*, p. 422. Lond. 1814.) Judging solely from the analogy thus pointed out, it would appear that the *Cells*, *Albanians*, and *Abyssinians*, were descended from the same stock as the *Arabs* and *Egyptians*, among whom the same ceremony also exists. Mr. *Salt* was also greeted in *Abyssinia* (near *Dixan*, upon entering *Tigre* from the sea-coast) with the *Halleluia*, as it is practised in *Syria*. (See. p. 242.) "The women," says he, "greeted us with the acclamation, *Heli, li, li, li, li, li, li, li*."

CHAP. of the *Irish*, and the *Toscar* of the *Abyssinians*.
 I. There is not the smallest difference; and a
 coincidence so extraordinary, attending the
 funeral rites of such distant nations, is utterly
 unaccountable.

Departure
 from
Athens.

Upon the last day of *November*, at four o'clock
 P.M. we set out from *Athens*, for *Marathon*,
 accompanied by our friend *Lusieri*, the
Tchochodar, *Ibrahim*, our *Interpreter*, and the
Guides with our baggage; our little *Danish*
 dog, and his gigantic companion, *Koráki*, the
Epidaurian wolf-dog, running by the side of
 us. The *English Consul*, and some other *Greeks*,
 mounted on very beautiful horses, and in their
 best apparel, accompanied our cavalcade, as a
 mark of their respect, to a considerable distance
 from the city; amusing us, until they took their
 leave, with the game of *Djirid*. In this manner
 the *Turks* usually begin their journeys. We
 crossed a small river which falls into the *Cephis-*
sus, and saw upon our left a *tumulus* that appeared
 to have been opened. After this, we proceeded,
 through olive-plantations, to a village called
Kakúvies, at two hours' distance from *Athens*;

Kakúvies.

(1) This place is written *Koukouvaones* by Mr. *Hobhouse*. *Travels*,
 p. 439. *Lond.* 1813.

and here we passed the night. The next morning, continuing our journey towards CHAP.
I.
Marathon, we saw upon our left, about a mile from *Kakúvies*, among some olive-trees, a marble *Bas-relief* representing two figures, with part of an Inscription; of which we could only trace the following letters, belonging perhaps to the name of some family:

ΠΑΥΣΤΑ
ΤΡΑΤΗ

Such imperfect inscriptions are only worth observing when they denote, as perhaps this does, a sepulchral monument, and thereby mark the course of the antient road near to which the tombs were constructed. Other travellers may hence be guided to the proper spot for making excavations. We had seen fragments of *terra-cotta* vases at the village of *Kakúvies*, taken from graves that had been accidentally opened by the peasants in the neighbourhood. We observed a pleasing village upon Mount *Pentelicus*, towards the right: the mountain is now called *Pendeli*. This village retains its antient name *Κηφισσία*, almost Course of
the Antient
Road.
Kevisia. It unaltered in its present appellation, *Kevisia*. It

CHAP. I. is mentioned by *Wheeler*¹. Here *Herodes Atticus* had one of his country-seats. *Cephissia* was famous for the birth of *Menander*: and when *Herodes Atticus* retired to this spot, during the reign of *Marcus Aurelius*, *PAUSANIAS* OF *CÆSAREA*, author of the *Description of Greece*, followed him as one of his pupils. *Wheeler* says it is situate upon the stream that falls from *Pentelicus* into the *Cephissus*. As we continued our journey, we passed quite round this extremity of the mountain, leaving it upon our right. The country then became more uneven: we were always among hills, until we reached a village belonging to the *Disdar* of *Athens*, called *Stamata*. *Stamata*, (written *Stamati* by *Wheeler**,) distant five hours from *Athens*. Hence we descended a

(1) *Journey into Greece*, p. 453. *Lond.* 1682. Also, since, by Mr. *Hobhouse*. (See *Journey through Albania*, &c. p. 436. *Lond.* 1813.) *Chandler* informs us, that one of the Marbles presented to the *University of Oxford* by Mr. *Dawkins* was brought from this village. (See *Travels in Greece*, p. 160. *Oxf.* 1776.) Mr. *Hobhouse* obtained here a marble bust as large as life, and of fine sculpture. The same author refers to a description of this place by *Aulus Gellius*, *lib. i. cap. 2.* & *lib. xviii. cap. 10.*

(2) It is also written *Stamati*. *Chandler* (p. 160); and by Mr. *Hobhouse* (p. 425). We have preferred an orthography which we believe to be nearer allied to the name of this place as it is pronounced by the inhabitants.

mountain, by an antient paved way ; having the sea and a port in view. Then crossing over a rocky hill, the village of *Marathon* appeared, in a beautiful plain below. Traces of the old paved-road again occurred ; and the earth appeared, in many places, to be stained with the red oxide of iron. *Lusieri* made a hasty sketch of this renowned village, in the author's pocket-volume of Notes'. From this spot it appeared to be surrounded by mountains ; because the extensive plain which afterwards opened towards the right, as we advanced, and at the north-western extremity of which *Marathon* is situate, was then concealed from us, by part of a mountain to the right of the village. We passed some ruined chapels, and a tower, at the base of the mountain ; and continued our route to the Village of *Marathon* by the side of a small river, whose present appellation is *Keimurios Potamos*, or *New River*. Its antient name was *Charadrus* : it descends from mountains which are now called *Kallingi*, traverses the *Plain of Marathon*, and then falls into the sea. *Wheler* did not visit this village ; but, going by a different road into the

CHAP.

I.

Village of
MARA-
THON.

Charadrus.

(3) See the Plate in the Quarto Edition, Vol. IV. facing p. 12, shewing the appearance of *Marathon Village*, in the approach from *Athens*, along the antient paved-way, before the prospect of the Plain opens upon the right ; etched from the original Sketch by *Lusieri*.

CHAP.

I.

plain, passed by it, leaving it upon his left hand; by which he lost the finest view, not only of the *Plain of Marathon*, but of all the interesting objects which associate in the same prospect. It is three hours distant from *Stamata*, and eight hours from *Athens*, or about twenty-four miles¹; and it is situate at the north-western extremity of a valley which opens, towards the south-east, into the great **PLAIN OF MARATHON**. The plain itself is quite flat; and extends along the sea-shore, from the north-east towards the south-west. Our first employment, after arriving here, was to delineate the whole of this grand perspective with as much accuracy as possible; and for this purpose, upon the following morning (*Dec. 2*), we ascended the mountain which is immediately behind the village, proceeding about half a mile farther towards the north-west. The earth was covered with the blossoms of a beautiful species

(1) It would exactly equal twenty-four miles, if three miles were allowed, according to the usual computation, for each hour; but the country is uneven and rocky, and perhaps the rate of travelling across it, with horses, does not here exceed 2½ miles per hour. This therefore allows an interval of twenty miles, or 160 stadia, which greatly exceeds the measurement antiently allowed for the distance between the two places. "If we suppose," says Mr. *Hobhouse*, (*Journey through Albania, &c.* p. 438. *Lond.* 1813.) "that there was formerly a nearer road by *Vraona (Brauron)*, the difference will be considerably diminished."