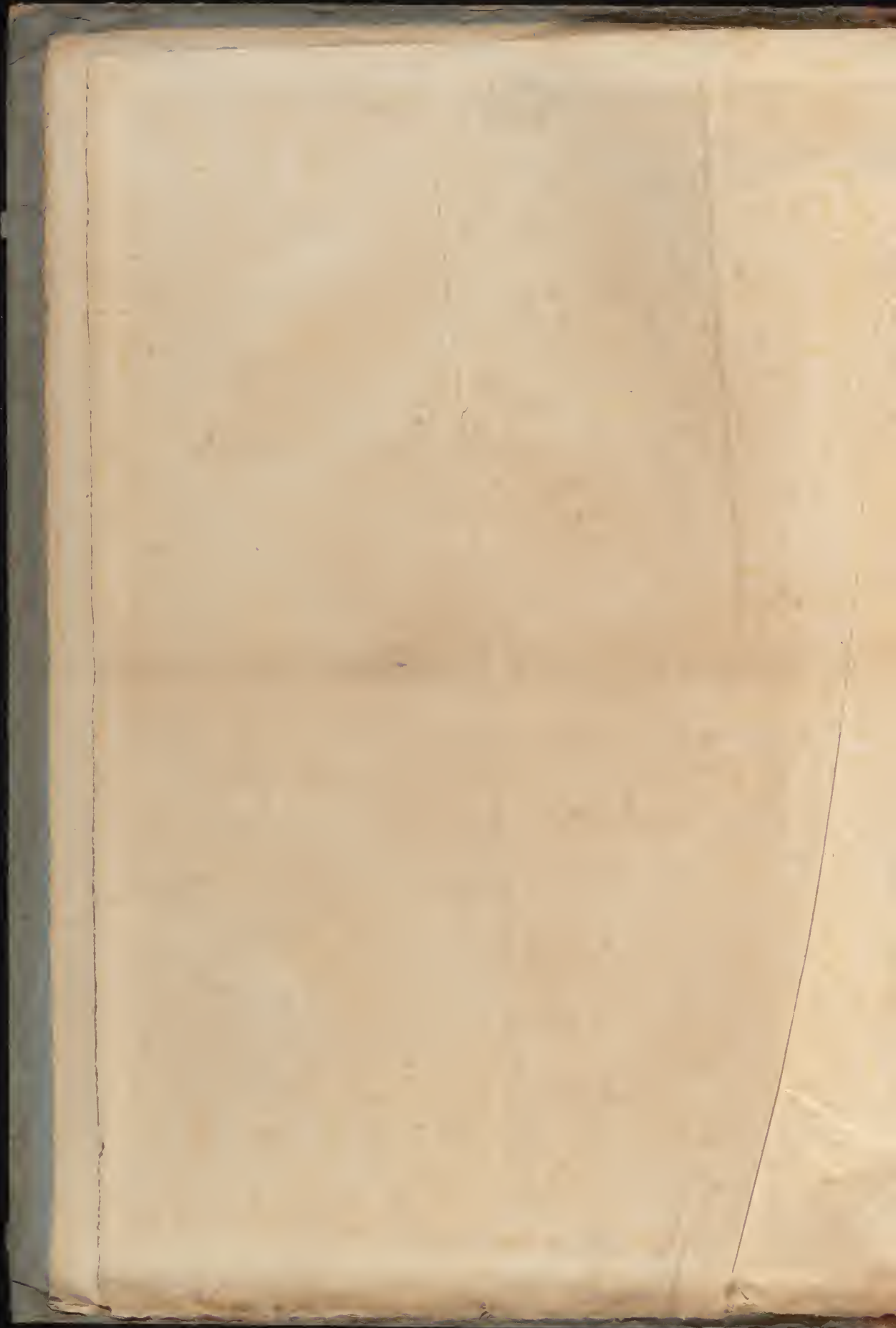
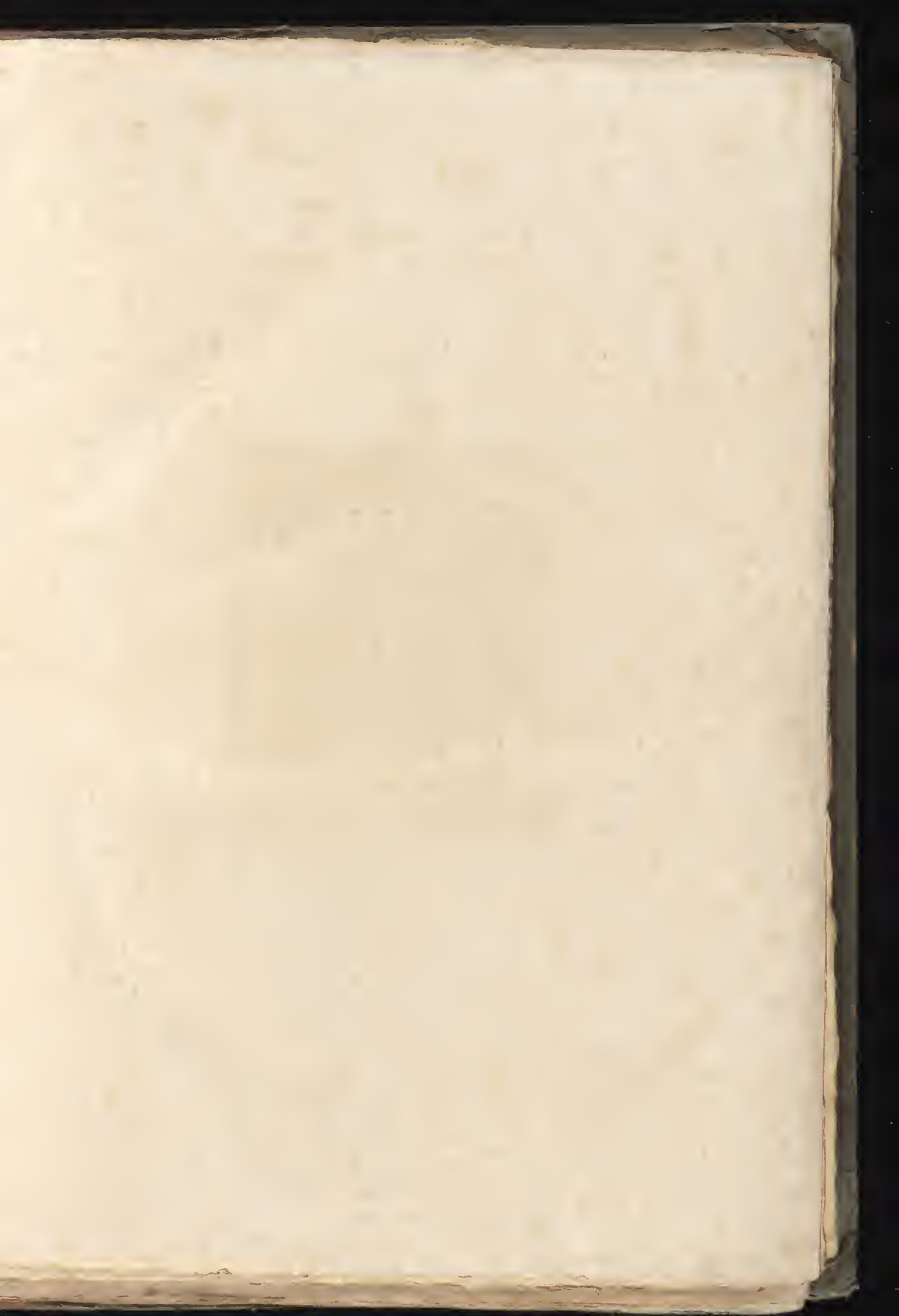


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OHMA
DEPARTMENT







NICHOLAS REVETT, ESQ.

London. Published June 1. 1766. by J. Dilly.



THE · ANTIQVITIES · OF
ATHENS ·

MEASVRED · AND · DELINEATED
BY · JAMES · STVART · F.R.S. AND F.S.A.
AND · NICHOLAS · REVETT ·
PAINTERS · AND · ARCHITECTS.

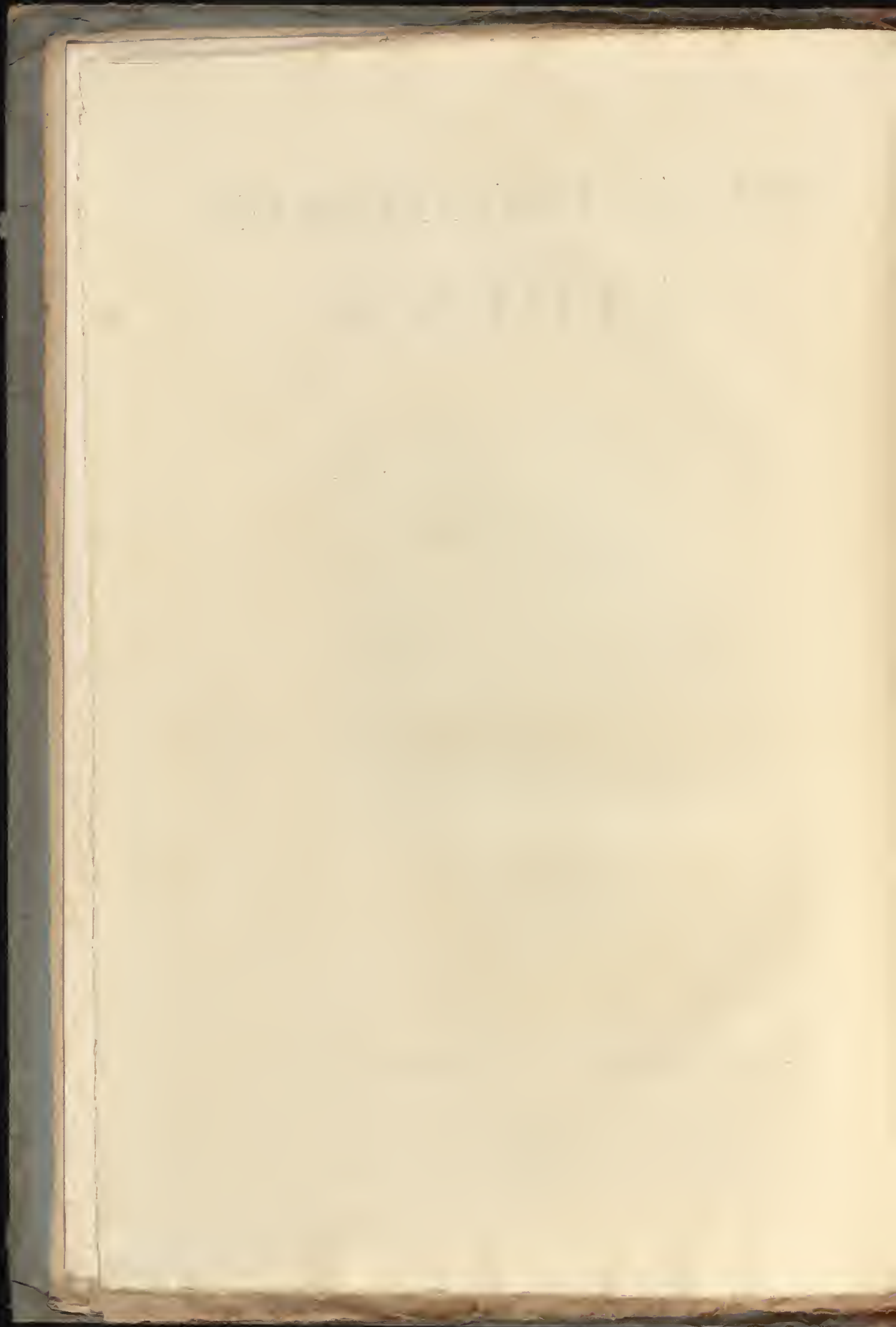
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VOLVME · THE · FOVRTH ·
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L O N D O N :

PRINTED BY T. BENSLEY, FOR J. TAYLOR, HIGH-HOLBORN, MDCCCXVI.





P R E F A C E.

IN undertaking to give to the world a fourth volume of the Antiquities of Athens, I feel no small degree of diffidence, both from the high and established reputation of what has been already published, and from the nature of the materials intrusted to my care. I am anxious that this fourth volume should not appear unworthy of the foregoing; but am also aware that it can contain nothing equal to some of the fine specimens of Grecian art detailed in the former volumes; and I also fear that some blame may possibly attach to the publication of a part, whose subjects are in general extremely different from the preceding; and many of which are connected with Athens, only by the circumstance of having been visited and drawn by Stuart and Rivett on the same journey. Yet the materials are altogether far too interesting to be suppressed, and the observations of the artists are too closely connected with the subjects of the former volumes (not all Athenian) to form a separate work. We have also ample proof that it was the intention of the authors to publish them unitedly; indeed in some of the early printed proposals the Antiquities of Pola are mentioned as the subject of the second volume.

It has been the singular fate of this work that only the first volume was published by the author, and that each succeeding one has been ushered into the world by a different editor. The first appeared in 1762; the second bears 1787 on the title page, but was not published till after Stuart's death, which happened in February, 1788, when the arrangements were completed by Mr. Newton; and in 1794, Mr. Revely appears as the editor of the third. After a further interval of twenty years, the papers put into my hands by Mr. Taylor, enable me to offer to the public the fourth and last volume. Of these papers I shall proceed to give some account, that the public may be able to distinguish what rests distinctly on the authority of the original authors, and what is merely drawn from premises afforded by them, or necessarily added by the editor to complete the volume from other sources.

THE FIRST in importance were a number of impressions from copper-plates, which were in the publisher's possession, and which had been prepared by Mr. Stuart for pub-

lication, consisting of all the plates relating to the amphitheatre at Pola, except plates three and seven, which were engraved from drawings completely made out, and plates five and six, for which new drawings were made from the original sketches and dimensions, as those which were prepared did not sufficiently explain the subjects. All the plates of the temple of Augustus; but as that of the front elevation was not well executed, the plate has been re-engraved, from the original drawing, in a better manner. All the plates of the Arch of the Sergii. The bas-relief of the Figure of Dorotheus. The bas-relief in the Quarries of Paros. The View of Mount Parnassus and that of Delphi. Also the following Vignettes: the Ancient Balance; the Medallion of Rome and Augustus; the Frieze of the Temple of Augustus; the Siren; the Tigers and Vase; the Altars, &c. forming the head-piece of the introduction; and the Pythian Crown.

These engravings were without any figures, except that in a few of them the dimensions had been inserted in writing: the dimensions of the rest were supplied from the drawings and the sketches: these did not always perfectly agree, and the attentive reader may possibly sometimes discover on that account, some slight inconsistencies between the separate dimensions and their totals; but in all cases where I could obtain by comparison of the different sketches a satisfactory result, I have corrected these inaccuracies.

SECONDLY, A number of drawings consisting of many of those from which the above mentioned engravings had been made, and a few other drawings of Vignettes by Stuart, viz. the Head of Esculapius, Eagle and Festoon, &c.

THIRDLY, Twenty-six books, marked with the letters of the alphabet, and fourteen others which seem to have formed part of a series numbered from one to twenty, but of which ten, eleven, fourteen, fifteen, sixteen, and seventeen are wanting, and fourteen other books not distinguished by either letter or number. These books contain original sketches and descriptions of most of the subjects already published, many of them repeated several times in a state more or less perfect. They also contain the introduction and descriptions of the Antiquities of Pola, which are also repeated several times. Yet the account of many of the plates of the amphitheatre was deficient, and has been supplied by the present editor. The majority of the memoranda have however no relation to the present work: a great many of the books are occupied with remarks on Painting, and shew the attention Stuart had bestowed on that subject, probably during his residence at Rome. They contain also a great number of geographical sketches, with the bearings of different objects, and extracts from different ancient and modern authors relating to Greece, which Stuart had probably taken the pains to transcribe and translate, in order to make himself completely master of all that had been said concerning the country he visited, and the works of art it contained. There are likewise the beginnings of various Essays on Architecture, on Truth, on the Absurd: a few copies of letters to and from Stuart, and one or two entirely unconnected with him: the whole entirely without order either of subject

or

or time. What is here published of his journal is principally collected from these books.

FOURTHLY, A collection of drawings of Ancient Medals by Stuart. The medals are of Macedon, Athens, Attica, Magna Græcia, the Roman empire, the Greek islands, Roman consuls, Megara, Eubœa, Asia Minor, &c. Of these a few of the rarest have been selected for the Vignettes of this volume. There is nothing else which has not been already published.

FIFTHLY, Some letters to Stuart during his excursion; the most important of these are from Brettingham soon after our travellers left Rome; of course these contain nothing relating to Athens.

SIXTHLY, A vast heap of loose miscellaneous papers and letters, treating on all the subjects before mentioned. A letter to Lord Malton, and one or two to Sir James Porter, the ambassador, at Constantinople, have furnished most of the general description of Pola and part of the journal.

SEVENTHLY, A few papers of Mr. Rivett, and still belonging to his family, who have liberally permitted the use of them. They are principally letters to his father and brother, and have enabled me to insert several dates, and supply some narrative, in which Stuart's papers were deficient. One of the most amusing letters is a copy of one from Dr. Lawson without a date, beginning—"Sir, in the parts you happen to be in, abroad or at home, you are earnestly desired to procure;" then follows an enumeration of every object of natural history, mineral, vegetable, and animal, with a further request to add to the latter "the name, place, retreat, food, bigness, proportion, strength, swiftness, colour, time of copulation, production, increase, maturity, decrease, death; the manner of hunting, fishing, killing, and catching them; their uses in diet, physick, manufactures, mechanicks, and domestic affairs, with what else can contribute to perfecting their natural history." It also contains directions for preserving the various specimens. From the situation of this copy, at the beginning of a book, and preceding an account of medals, which it appears by his letters that he collected at Rome for his father, I suspect it was written to the young traveller on his first leaving England to study painting at Rome when he was about twenty-one years old. The observations with corrections on the three first volumes of the Antiquities of Athens were supplied from a manuscript of Mr. Rivett.

JOSEPH WOODS.

JOURNAL.

JOURNAL,

Of the life of Stuart before and after his journey to Athens, these papers afford no documents. The reader will find all that could be learned on this head in some subsequent pages, which contain a narrative drawn up by a friend of the family, with the approbation of Miss Stuart, with which the editor has been favoured. Of the particulars of their journey the papers above mentioned contain the only authorities; and the following short history is derived, with one or two exceptions, entirely from this source.

Mr. Stuart appears to have obtained his knowledge of Latin and Greek at the college of the Propaganda, which enabled him to display his abilities in a work written in Latin on the obelisk then lately found in the Campus Martius. This work was printed in folio at Rome, in 1750, at the expense of his Holiness. In this he made use of the obelisk to correct some dimensions in ancient authors, and then proceeds to shew the original situation and use of these singular monuments.

It is said in the first volume of the Athenian Antiquities, that Messrs. Stuart and Rivett published proposals for a work on the Antiquities of Athens at the end of 1748. According, however, to Mr. Rivett's letters, the voyage was not fully determined upon till the following year. They left Rome in March 1750, but on their arrival at Venice, found no means of conveyance to Athens; after, therefore, examining the works of art, and especially of architecture in Venice and its territory, they set out on the 24th of July on an excursion to Pola, on board a vessel belonging to Rovigno. The Padrone took in a loading of crabs which were packed up in coarse canvass bags; most of them continued alive till they reached Rovigno, making a noise like the frying of fish, or the pattering of a heavy shower of rain. At Rovigno they are pounded in a great stone mortar into a paste, which is used as bait for the Sardelli. They arrived at Rovigno on the 26th, and about two hours afterwards at Pola. The result of this expedition is given in the following pages. At this place they stayed three months, and did not reach Venice again till November, after a tedious voyage of fourteen days: at last, in January, 1751, they embarked for Athens. A short sketch of this voyage, and their subsequent route, is given in the preface to the first volume, page 6; but the papers now in my possession afford materials for a more detailed account. Among these papers is a sketch of their journey drawn up by a gentleman much more competent to the task than the present editor, partly in his own words, and partly in those of Mr. Stuart, with numerous additions marked in the margin, and not fit for publication without some further arrangement, which I have endeavoured to supply, preserving as much as possible the original expressions of Mr. Stuart.

They

They set out from Venice, as above-mentioned, in an English vessel on the 19th of January O. S. 1751, and reached Zante after a stormy passage on the 12th of February following. Hence they hired a bark for Patrass; and on the 19th of February sailed to Chiarenza. At this place they were wind-bound for two or three days. On the 20th the inhabitants were very much alarmed by a Malteze Corsair of the name of Strabo Ganni, who disembarked some of his crew, and stole fifteen sheep, besides making a Greek Christian prisoner. They seized also two copper caldrons belonging to the Egumenos of Panagia Vlaco. In the afternoon of this day Mr. Stuart visited a convent dedicated to the Madonna, by the title of Panagia Vlacherna. The situation is agreeable, but the building barbarous, and an air of misery appears throughout. The monks, however, possess a large silver Madonna* of small relief in the modern Greek style: it was built by ———,† and they still exhibit her tomb and a chamber, where they pretend she died after a life of great austerity. This convent is situated about a mile and half or two miles from the tower of the Dogana.—On the following morning Mr. Stuart went to the vestiges of the ancient city, perhaps of Cyllene, now called Chiarenza, of which nothing remains except the walls of a great old Gothic church dedicated to the Madonna.

The walls of the city are ruined; they are the architecture of a barbarous age.

Between this ruined town and the shore is a small bason of fresh water, which discharges itself into the sea by a channel now almost filled up; both the lake and the channel have been protected by walls. The town is situated on a rising ground, and has a dry fosse all round it. The pool is in a plain, and was probably a receptacle for small barks when the city was inhabited.

Gastouni disputes with Chiarenza the site of the ancient Cyllene. It is about three hours ride or twelve miles from the port or bay where the tower is now built, and which is near the ruined town or fortress above described. Wheler's description of this place is very just.

The coast here is very low from Chelonates to Araxus. The latter promontory is divided into several heads, by the names of Mavro Vouni, Punta del Papa, and Calogrea. The small bays which divide it run a good way into the land, and abound in fish.

Between Mavro Vouni and Rhium is a large deep bay, at the bottom of which is situate Kaminizza on the north-side of the river.

From Chiarenza Messrs. Stuart and Rivett proceeded to Patrass, where they arrived

* This must refer to some embossed work frequently seen in the pictures of the Saints. The Greeks permit no images in their churches.

† It has not been possible to make out the name.

February 22, O. S. or March 11, N. S. Thence they proceeded in the same bark on the 26th; and passing Psatho Pyrgo, and Janachi, after having touched at Pentagivi and Vostizza, arrived at Corinth on the 28th, where he and his companion stayed to make their drawings of the temple engraved in the third volume; and Mr. S. has recorded the pleasure he received from reading on the spot the account Plutarch has given of the surprise of the Acropolis by Aratus.

So far has been drawn up from various scattered memoranda: the following is in Stuart's own words: "After a short stay at Corinth, during which we measured an ancient temple, and made some views, we were informed that a vessel of Egina was in the port of Cenchrea ready to sail with the first fair wind to Porto Lioni. This was an opportunity not to be neglected. We crossed the Isthmus to Cenchrea, whence our vessel departed very early on the 16th of March, N. S. We landed and dined at Megara; slept at Salamis; and on the 17th at night anchored at the Piræus. The next morning we were conducted to Athens by a Greek, who resided there in quality of British consul.

"My first expedition from Athens was to Thermopylæ in company with my much esteemed friends Messrs. Dawkins and Wood. We set out on the 5th of May, O. S. and leaving Anchesmus on the left, proceeded through Cephissia to Stamata, where we slept, and thence crossing the plains of Marathon, began to ascend the mountains. At the first of the two villages called Ciouli, we observed a broken terminus, much like one we had met with the day before at Cephissia. The second day's journey terminated at Grammatico. The country is very mountainous, but often fertile, and always extremely picturesque. The third day's journey led us over the branches of Mount Ozea, where we observed many delicious spots: the most picturesque is one between Grammatico and Cassandritti, where a considerable brook, whose course is traced by a continued thicket of various trees and shrubs, gushes from a high rock, and runs in little cascades along the valley. Marcopolis is the best village we saw on the mountain; near it is a pleasant valley, at the bottom of which is a dry channel, which in wintry and rainy seasons must have a good deal of water. Here is a red stone, like rosso d'egitto, and further on a chalky mountain; every where else the soil is very red. From Marcopolis to Oropo are six miles, of which two are mountainous, and four upon the plain. This plain continues two miles beyond Oropo.

"From Oropo we crossed to Negropont, where we embarked on board a felucca, and sailed to the Gulf of Zeituni, without touching at any place by the way. The town of Zeituni is at some distance from the sea-shore; we did not visit it, but went directly towards the hot-baths. In quest of these, our guide first conducted us to a bridge over the Sperchius. This bridge, which is ill-built, consists of several arches. It is composed of ancient fragments; two or three of which have elegant mouldings, and have once been part of a fine building. Close to this bridge is a small rude hovel, intended for a bath: it

covers

covers a hot-spring, which overflows the pavement, and runs out at the door. From the hot-spring we proceeded to the South for about two miles, having first the river and then the sea on our left, and a ridge of inaccessible mountains on our right.

“ Here, at the foot of a precipice, we found a spring much hotter than the former: it furnishes a stream, which, running across the road, soon falls into the sea. It smokes during its short course, and forms a light spungy substance at the bottom and sides of its channel, which, by that means, is raised higher than the adjacent ground, and forms a little promontory in the sea. Its colour is of a light yellow, like chaff. From hence it is little more than two and half miles to Mola, where we embarked again in our felucca, and returned to Negropont. Messrs. Dawkins and Wood took with them the plan I made of the gulf of Zeitune. I kept no copy, and have not since seen the original.

“ In this expedition we also visited Thebes, Livadia, Helicon, Parnassus, Salona, and Corinth. Castri, the ancient Delphi, is a most romantic spot; the Castalian fountain, the grotto of the nymphs, the picturesque and immense rocks on one hand; and on the other the valley diversified with variety of culture, through which the Pleistus runs towards the plain of Crissa, form a *coup d'œil*, that I think I have not seen equalled any where. We discovered some remains of the temple of Apollo at Delphos, a wall of large stones filled with inscriptions, rather too large to take away.”

This excursion terminated on the 24th of May, 1751. On the 29th of that month Messrs. Dawkins and Wood left Athens, where Stuart and Rivett remained till the 5th of March, 1753, when I shall again give the account of his proceeding nearly in his own words:—

“ At the death of the famous Osman Kislak Aga, tumults were excited in various parts of the Turkish dominions, and the Bostangi and his creatures were obliged to retreat with precipitation from the places they held, and one of the salachors or officers dispatched upon these occasions from the seat of government to inquire into abuses, and punish oppression and injustice (who generally know how to make the most of their commission) arrived at Athens.

“ By advice therefore of Sir James Porter we left Athens, which was in a very mutinous disposition, and embarked for Smyrna. These disorders were indeed not dangerous to the government; but strangers sometimes fall victims to the brutality or avarice of the natives. We embarked on board the Postillion of Athens, burthen 150 cantara, with seven men, on the 5th of March, 1753, and touched at Egina, and on the 6th reached Nisidia, on which is a wretched church. This isle is about a mile in circuit, and about a mile from the shore of Egina. The easternmost point of Egina appearing from this place is called Turlo: a rock about half a mile further east, which appears at a distance like a ship, is also called

called Turlo. There is no passage for ships between this and Egina. This rock resembles in colour the lava of Vesuvius. We arrived at Flega before sun-rise on the 7th, and anchored in a small port. The island is about four miles round, and though uninhabited has some cultivable land, and the ruins of three churches. We then passed the extreme point of Attica, and arrived at Zea, where is a most excellent harbour.

“ On the morning of the 9th we reached Syra, and arrived at Delos the same evening in time to take a cursory view of the principal antiquities and some bearings.

“ March 10, we went to the top of Mount Cynthos, and took some bearings as well as the haziness of the weather would permit. About nine in the morning a fierce wind sprung up, which continued the whole day and the following night. We slept on shore in an antique cellar. During the night our bark lost her best anchor, and was in great danger, riding on one anchor only with a cable of Sparta. We were in great uneasiness for our drawings, which were on board. The storm still continued on the 11th, when, with much difficulty, we prevailed on the master of a fishing-boat to land our trunks from the caic. He also assisted our people with a new hawser, and got her into a better berth. This night we also slept in our old cellar, and perceived some abatement of the wind. The morning of the 12th was fine, with a clear sky. At eight in the morning we sailed for Mycone, where we arrived in about an hour. Here we embarked on board a Triestine ship bound for Smyrna. The unsettled state of the weather, and the danger to which our bark had been just exposed, either from the defect of the tackling, or the unskillfulness of the mariners, or both, made us adopt the resolution of continuing our voyage in a more commodious vessel. We however left the Triestine ship, and preferred taking our passage in the Fortune Ketch of Tino, as being more fit to run into any nook in case of bad weather, and thinking the commander better acquainted with the coasts than the Italians.

“ Before sun-rise, on the 13th, we doubled the southernmost cape of Scio; at five A. M. the wind came northerly and very squally, which obliged us to run before it. At seven in the morning we came to anchor at a place called Megale Limniona. We went on shore after dinner, and walked to Thymiana. On the road I had the prospect of the finest plain I ever saw, well cultivated, and well inhabited. In our return we visited a convent called Agiou Anagyrou, near which I enjoyed again a fine prospect of the plain, the city, and the port of Scio. This convent is the best modern building I have seen in Greece; it is adorned on the inside with painting, carving, and gilding. I shall observe in another place some particulars of the painting in the Greek church, the subjects and execution of which are curious.*

“ On the 14th we sailed from Megale Limniona, and at ten o'clock arrived in the

* It does not appear that the subject was ever resumed.

port of Scio. This is a very secure harbour, formed by two arms or moles built in the sea, but by the neglect of the Turks it is in bad condition. We visited the town, the situation of which is very beautiful. On Sunday the 15th our people heard mass on shore; we sailed about nine; passed the Spalmadores, and before sun-set anchored in a port called Priasi Liman and Porto del Tramontano, which seems very convenient. The entrance is very narrow. French ships have hid themselves here during the war. On the 17th we arrived at Smyrna." At Smyrna our travellers remained till the tumults at Athens had subsided, when the journal continues:—

" On Saturday, June 2, 1753, we took our departure from Smyrna, on board a Hydriot boat, having agreed to pay thirty piastres* for our passage to Mycone, and thirty-three piastres from thence to Athens. That night we anchored under the castle of Smyrna, and the following in a little bay in the Phocian territory. We weighed before day-light on the fourth, and anchored before noon off Scio, where the plague then raged. We dined and supped at Thimiana, and sailed in the night to Mycone, whence we proceeded to Delos, and remained in that island till the 11th; but the wind and rain very much impeded my geographical observations. We returned to Mycone; and at ten in the evening of the same day sailed for Naxia. Here we arrived on the 12th, and visited what is called the Gate of Bacchus. This is a door-case, the only remaining fragment of the Temple of Bacchus; and this was so ruined, that it did not furnish a molding which we could copy. At this place we saw an old Frenchman, who had been with Charles the Twelfth of Sweden when he was besieged by the Turks: he enjoyed a pension from the Porte. On the evening of the 13th we arrived at Paros, where are several fragments of buildings, chiefly doric, several inscriptions, and some mouldings which we had not met with before; but what excited most our curiosity, was the quarry at Hagio Minas, especially as we had heard that a basso relievo, cut on the solid rock, was to be seen there that merited our attention, nor were we disappointed; for though it has never been highly finished, and has suffered by time and ill-usage, and the subject seems inexplicable, there is a degree of elegance and grace in some of the figures that seems to be almost the effect of chance, and to have been formed in part by the splitting of the marble, particularly that which resembles a Silenus, with the syrinx in his hand; but where these accidents have not been so favourable to the formation of the figures, they have been more or less helped by the sculptor's chisel, which has completed the forms which the irregularity of the marble had suggested to the imagination.

" This sculpture brought to my mind a passage in Pliny,† where he says, 'but in the quarry of the Parians they relate a wonderful thing; the wedges having separated a block

* At that time equivalent to about 2s. 6d. each, but they have since diminished in value.

† Sed in Pariorum (lapicidinis) mirabile proditur, gleba lapidis unius cuneis dividendum soluta, imaginem Sileni exstetisse. Plin. Hist. Nat. Lib. xxxvi. c. 5.

of marble, the image of Silenus was found existing within it.* I have therefore given a print of it,* as a probable comment on the text of Pliny.

“ From Paros we crossed over a little channel to Antiparos, and gratified our curiosity with a sight of that wonderful grotto, which gives celebrity to the island; but the master of our bark, in haste to finish his voyage, did not permit us to stay long enough to make a drawing of it. We left Paros on the 18th, and soon after arrived at Athens.”

The journal is here interrupted till the 20th of September. The interval was probably spent by Stuart and Revett in continuing their drawings and admeasurements at Athens; when new disturbances again drove them from their occupations, and the journal is thus continued:

“ The ignominious execution of Bechir, the Kara Kislar Aga, happened while we were at Athens, and occasioned dangerous commotions in every part of the Turkish empire. The Vaywode or Governor of Athens, a creature of the Kislar Aga, on whom such exemplary justice had been done, on receiving the news, fled precipitately from the city, but was pursued and brought back a prisoner. His successor soon rendered himself odious by his rapacity and tyrannous disposition. He had been guilty of many enormities, when a deputation of the principal citizens waited upon him with a remonstrance: he murdered the greatest part of these. Those who effected their escape, were instantly joined by a great number of the injured and discontented, and with great fury attacked the tyrant in his palace, which, at length, after several had been slain on both sides, the assailants set on fire. The Vaywode escaped from the flames; fought his way through the incensed multitude; and got into the fortress, where he was besieged.

“ The commencement of these violent transactions, and the insolent rapacity of our consul, a Greek, in whose house we were lodged, drove us from Athens, before we had completed all we intended to perform, for there still remained the Propylea and the arch of Adriañ to examine and delineate; but of these two we particularly regretted the want of the Propylea. Such obstacles to the prosecution of our work could only be removed by a personal application to our ambassador at Constantinople (Sir James Porter,) who might obtain for us fresh recommendation, and more effectual protection.”

The above is the account given by Stuart. The letters of Mr. Revett furnish some further information. A very serious quarrel arose between Messrs. Stuart and Revett, and Signor Logotheti, the British consul, their host, which proceeded from a demand of two

* Chap. vi, pl. 5, of this volume.

hundred Venetian sequins, which the latter endeavoured to make them furnish him, "contrary to all manner of civility." On their assurances that they had not the money, he insisted on their taking it up from the French consul, which they refused, but offered him part of the money. This he would not accept. They required his account, which he let them have, making them between seventy and eighty piastres in his debt, and urged the immediate payment with so much insolence, that Mr. Stuart was provoked to knock him down. The Archbishop, in consequence, taking Logotheti's part, Mr. Stuart thought it necessary to go to Constantinople to make his explanations, leaving Mr. Revett at Athens; while, on the other hand, Logotheti went also to Constantinople to tell his tale. The last letter from Revett at Athens is dated on the 23d of December, and that was addressed to Stuart at Constantinople, where Mr. Revett expected he would be.

"It happened that the principal Athenian Aga, Hadgee Ali, and his brother Hadgee Aehmet Aga, with a pretty numerous retinue, were then going to the Grand Signor's court, in order to solicit for themselves the government of Athens. He permitted me to accompany him on this journey; and I availed myself of an opportunity which promised security and expedition, and put myself under his conduct.

"I departed from Athens September 20, 1753, Mr. Revett remaining to try if he could not make some progress in my absence. We passed through Chashaw, a village situated in the recess of a plain, which runs in between the spurs of Mount Parnes. I could find no account of any antiquities in or near it, except an artificial channel, called Gianouri, which conveys water from the foot of the mountain to the neighbouring part of the plain of Athens. The next morning leaving Chashaw, we immediately began to ascend Mount Parnes. In about two hours we passed near Phyllo Castro, the Phyle of the ancients. Its site is a huge rock, rising in a kind of valley, the sides of which are so precipitate all round as to be difficult of access. It was doubtless very strong in former times, but being commanded by neighbouring hills, would not at present be tenable. In the evening we arrived at Thebes, and on the 22d, two hours before day, set out for Livadia, where we rested for two hours. Continuing our route through Turco-corio, which was perhaps the ancient Elatea, we passed through a very narrow strait, between two mountains, on which is a guard-house, and after passing another village, arrived at Mola. The rivulet which passes by Mola, runs first through this narrow strait. The next morning we set out for Zeituni. There is a tunulus in the neighbourhood of Thermopylæ, with some columns stuck* in it, which I had not time to examine.

"We left Larissa two hours before day on the 26th; and as we advanced, observed Olympus covered with snow appearing over the lower hills. We breakfasted at a solitary house called Baba. On entering Larissa, we had to ford a pretty wide river, of which we

* Stuart's expression. They are doubtless sepulchral *stelæ*.

saw no more until we came to the entrance of the Vale of Tempe, where it appears about as large as the Arno at Florence, but somewhat more rapid; however it does not flow with equal velocity, nor observe an equal breadth in its course through the valley; for it is sometimes broad and perfectly gentle, and every where keeps nearer to Ossa than to Olympus. The rocks which border this valley on both sides are perpendicular to a great height, and have many caverns in them. The tops of the precipices on each side are beautifully fringed with trees. The greatest breadth is no where a quarter of a mile, and generally much less than half that space. Between the river and the foot of Olympus are several clumps of large trees, which I took to be oaks,* and all the ground between the mountains and the river was covered on both sides with shrubs, beneath which the ground was clothed thick with a great variety of herbage. Beautiful as this vale is, it was entirely deserted; we neither saw a habitation, nor met a living creature in it after we had left the house where we breakfasted.

“ When we came to the end of this valley, and the view was no longer confined by the mountains on each side, a prospect the most enchanting that can be imagined was opened to us. A fine plain, through which the river meandered with a broader surface and a gentler course, lay immediately beneath us; over the river at no great distance appeared a bridge. The plain was diversified with houses and trees intermixed, beyond which, at the distance of four or five miles, we had a view of the broad Thermaic Gulf, the hilly country of Cassandra on the opposite shore; and at a still greater distance Mount Athos terminated the prospect. On the 27th we travelled through a marshy country, and leaving Salonica at a small distance to the right, proceeded about twelve miles further to a village called Langathia. Here an untoward accident† obliged me to quit my conductors, and
after

* These are said to be oriental planes.

† There are two papers containing some account of this untoward accident, both in the same hand, which I believe to be Stuart's; but unfortunately so large a piece has been torn out of one that but little can be made out by the remainder; and something has been spilt upon the other which has nearly discharged the ink.

The first of these has been a copy of a letter to Sir James Porter; the latter appears also to have been a letter, and this has contained the story much more in detail: there is also a reference to it in the copy of a letter to Sir James Porter, dated Salonica, December 5, 1753. From these I have extracted and compiled the following narrative, except the latter part, which is supplied from a verbal relation of Stuart to the Bishop of Dromore, and by him repeated to Mr. C. Idwell, who printed it.

“ I was not at all pleased with the conduct of the Turks soon after leaving Athens; but their insulting actions grew more intolerable as we proceeded. At Ortho, near Salonica, I got for the first time a tolerable horse, for which the Vaywode cursed me and the hostler, whom he threatened to whip. I modestly offered to change my horse for another; an offer which he caught with a sort of boisterous transport: this determined me to quit his company the first opportunity; and being arrived in the evening at Langathia, about twelve or fourteen miles from Salonica, I began to bargain for a good easy horse. On this the Vaywode began to abuse the hostler at the last stage, telling the Turks that the rascal had mounted an infidel like a Mussulman; and turning to the master of the chan, inquired for his worst horses, and made him mount one which he recommended as a very hard trotter. Seeing the pace he went, he cried out with a laugh—*Tas maam*, ‘ this just does.’ On this I feigned a head-ache and fever, and desired to be left behind. Achmet then exclaimed to his brother, ‘ the rascal has understood us;’ and addressing himself to a Hadgee, who was likewise in the chan, said something to him about me repeating the word *giaour*: whatever the
meaning

after some difficulties to return to Salonica, where Mr. Revett afterwards joined me, and where we were received with the most cordial hospitality by Mr. Paradise, the consul. The plague breaking out soon after, and fresh obstacles arising, we thought it more prudent to return home with the drawings we already had, than to risk the whole in attempting to gain more. After therefore making drawings of some antiquities at Salonica, we left that city on the 20th of April, 1754, for Smyrna, in order to take our passage thence to England.

“ The first place we stopt at was Scopelo, an island whose reputed circuit is eighteen or twenty miles, but our observations made us conclude it to be above thirty. It produces annually 30,000 barrels of wine, each of 50 okes; 600 okes of silk; goats, sheep, oranges, lemons, olives, figs, all very good, and enough for home consumption. The number of inhabitants is probably near 4000. There are fifteen convents. Antiquities are very scarce. No medals, or architecture; and but few inscriptions, and none of any consequence: the best only serves to shew that there was a temple dedicated to Isis and Serapis. There is however a sarcophagus which serves as a cistern (see ch. vi. pl. G, of this volume). At the convent of St. George are four holes in the rock, which have been ancient sepulchres. The country is very rugged but fruitful. On the 29th we left Scopelo, intending to visit Skiatho, where they told us of great ruins; but a fleet of corn ships, convoyed by a Turkish man of war, prevented us. We waited four or five days, in expectation of their quitting that port,

meaning was, the Hadgee came into his scheme, and staid behind to execute it. However, at my request, they left behind a *chochadar** to conduct me by sea the remainder of the way. I was anxious to obtain a lodging in another house, but could not succeed. I was then conducted to an inner room, where I placed my luggage about me, and prepared myself to sleep. Meanwhile the chochadar went to the Hadgee, with whom he had a long conversation in Turkish, drinking freely together; but as the chochadar did not express himself in Turkish with the same facility as in Greek, he slipped out, perhaps unconsciously, these words; ‘ they are two young vigorous fellows; it is best to let them sleep first. I will go and cajole them about their voyage to Salonica and their caic;’ which he accordingly did. I should have observed, that the master of the Chan was a very terrible fellow, and that the Hadgee Achmet had a long private conference with him and the chochadar. I continued to feign sickness; and while I was pretending to sleep, a janizary came in; he was soon joined by a boy about thirteen years old, who talking about me, made signs with his hand on his neck as if he would cut off his head and throw it into the ashes behind the fire, on which the janizary silenced him, and told him I was looking full on him; and presently asked me if I understood Turkish, to which I answered no, and he appeared satisfied. I resolved to escape, but found it difficult to execute. Pretending to have an occasion out of doors, I called the chochadar to accompany me, and led him as far as I could from the house under that pretence. I then told him of my apprehensions, and offered him one hundred piastres to accompany me to Salonica, increasing my price to five hundred chequins, but he would not be bribed. ‘ You promise me great things, but when you get me you’ll hang me.’

“ This increased my apprehensions, and I left him, knowing that he would not cry out, as I was armed, and he was not. I walked on, but did not get above half-a-mile from the town, and at first hid myself among some reeds on the banks of a small river; but fearing I had been observed, I afterwards left the reeds, and lay down among some bushes and brambles which were spread about to a great extent. After some time, I was pursued by at least ten different parties with lighted torches; they traced my foot-steps for some time, and searched all over the reeds: that not succeeding, they tried among the brambles; being foiled there also, they lighted fires at intervals with bundled sticks all round the boundary of the thicket, so that it was impossible for me to escape without being observed: but Providence protected me; somewhat more than an hour before day-break a heavy rain came on, which extinguished the fires, and obliged the Turks to return to the village. When I perceived that all was quiet, I got up, and by searching about soon gained the principal road, disguising myself by tying my saah about my head, and throwing off my upper garment, which was scarlet. At day-break I found myself on a rising ground with a considerable town in view just before me. I took a back road, to avoid passing through the street, and proceeded some way further without being observed; but seeing a man ploughing, and being sensible that he must see me when he turned his plough, I betought myself of counterfeiting folly, as the Turks regard idiots with great veneration. This scheme succeeded; and soon after meeting with two Epirotes, I put myself under their protection to Salonica.”

* The first ch of this word is I believe pronounced *ss* in our word church; the latter is a guttural.

but finding it in vain, we pursued our voyage, and on the 5th of May made the island of Negropont.

“ This island is so little known, that a description of it would have all the graces of novelty, joined to the pleasure arising from the comparison of what the ancients have said of it with what it appears in its present state.

“ The most northern point is Cleneum, called at present Hellenico, and its most southern Geristus, now Carysto; its most eastern the ancient Cafareum, now Cavo d'oro; and its most western Cenæum, now Lithada. On what side soever it is viewed, it presents an aspect so rugged and mountainous, that it seems to promise nothing but barren rocks and inaccessible precipices, when, on the contrary, it has the most fertile plains and vallies of any island in the Archipelago, and perhaps is exceeded by no spot in the universe: for instance, in the plain of Lclantus, to the east of Egripos, there are wells of thirty-six and forty fathoms deep, to the bottom of which the richest soil imaginable reaches without interruption; and the infinite variety of plants, which grow so thick as to surprise the observer, have a vigour and verdure which I have hardly ever seen elsewhere. Its products are chiefly corn, oil, wine, tobacco (some of the best in the world) silk, wax, honey, &c. not to mention its minerals and marbles.

“ Its length, according to Pliny, is 150 miles; its greatest breadth 40; and its least 20.

“ The first land we made in our passage from Skiatho to Negropont was the Cape Hellenico, before which lie two islands called Pondico-nisia, or Islands of Rats. Near this promontory is a town called Hellenica, perhaps the ancient Dium: to the south-east is another promontory, called Plocovuno; and on the east a small fertile island, with a church in it. Opposite to the entrance of the Gulf of Volo, is a flat low fertile promontory, on which is situated Sirochori; and farther west, about six miles, is Oreus, the Istioea of the Greeks, which M. De Lisle places on the east side of Eubœa, but which we found retaining its ancient name in this situation. Here we found some remains of broken inscriptions, but nothing intelligible, and several medals, with the name of Hestioea on them. This is a fine plain, and lies half way between the promontories of Cleneum and Cenæum. Farther on, towards Cenæum, is a ruined monastery, and then Lithada, which stands on the mountain forming the promontory of Cenæum, before which lie three or four rocks, also called Lithada, the ancient Lichades, one of which is particularly distinguished by the name of Strongylo; it is round, steep, and conical. The others are flat and dangerous to approach. Ships bound from Egripos to Zeituni, in the Lamian gulf, keep between Strongylo and the Locrian shore.

“ Past Cenæum is a deep bay, between the promontory and the baths of Hercules. In the bay are the small towns of Ialtras and Lipsos, formerly Aidipsos. Rubiais, or Orobais, is

is next, after which is *Limne*, then a convent, and on the top of a high mountain another convent, where was probably the Temple of Neptune and the town *Aegas*.

“ Beyond this is *Politica*, situated in a fine plain; but from *Limne* to *Politica* is all precipice and mountain. The plain continues from *Politica* to *Egripo*, and contains many villages; indeed the town, the port, the situation, and the neighbouring country, deserve a particular description. I made a little excursion into *Bœotia* to see a ruin called the Tower of Alexander, which from the description given me of it I expected to find an antiquity of some consequence.

“ We passed the plain of *Micalessus*, and an island, *Gaidronisi*, to the shore of *Luebisia*, where we found the ruins of an ancient town and a sea-port (*Anthedon*). Thence turning to the left we arrived at *Scripo-nero*, and after a ride of an hour and a half arrived at the Tower,* beyond which is a small river, a mill, and a lake. The lake is environed with hills on all sides, except towards the east, where it sends forth a stream which runs into the sea between *Luchisia* and the port of *Scripo-nero*; and this lake is distinct from that of *Thebes*, and from that of *Topolias*, so that there are three lakes in *Bœotia*.

“ We left *Egripo* on the 12th; beyond this is a peninsula, and farther on the tower *della Guardia*, in which are always eight or ten janizaries; it is at the extremity of the last cape formed by the *Campus Lelantus*; on the south of which is another small port, and a mound, as if a fortress had been raised there, but no signs of building remain.

“ Below this is *Palaio Castri*, or *Eretria*, separated from *Lelantus* and the territory of *Chalcis* by a ridge of rugged mountains, and opposite to *Oropo*. It had a good port formed by islands and moles. The sea on this side is dangerous for its rocks and shallows. Great quantities of marble ruins exist in the neighbourhood, particularly on an eminence a mile from the shore, which has been fortified, and the walls in several places remain. Very high walls and square towers, at the distance of thirty feet from each other, made the strength of the ancient fortification.

“ In this plain are five or six villages, one of which is now called *Bathias*: whether it was the *Amarynthus* of the ancients or not, I cannot determine. It has had a tower on an eminence on the sea-side. We heard of several inscriptions at *Palaio Castri*, but the Turk *Soubashi* would not permit the people to conduct us to them, lest we should carry away some treasures, and we only found one of no consequence.

“ Beyond *Bathias* is a promontory, and a deep gulf, in which there is a good port, and a village called *Oliveri*.

* No further mention of this tower could be found.

“ The

“ The other promontory is called Prothinos; it runs out a considerable way, and is almost opposite to Rhamnus on the Attic shore: after this are Porto Bufalo and Armiro Potamo; the latter separated from the gulf of Stura, by a long mountainous promontory, called Agio Giorgi.

“ The gulf of Stura is deep, large, and has two or three good ports; it is sheltered by several uninhabited islands.

“ The gulf, or rather bay, next to Stura, is Emporium; the promontory which separates them contains marble quarries, and several columns remain entire that have been cut here; some are thirty feet long, but I do not conceive how they were conveyed to the sea-shore. Two sorts of marble are dug here, one resembling the Macedonian or Cipollino, and the other white like the Parian. From Emporio to Stura by land is about six miles. In this journey right before you appears the castle of Stura on a high mountain, a situation prodigiously strong, and from whence you discern Scyros, Cumi, Scopelo, Sciatho on one side; and quite to Negropont, Helicon, and all Attica on the other; on the road to it are several quarries.

“ Hence we passed Cavo Marmarion, the island of Petalous, and anchored in a little bay, called Glico Rhemata. Hence we sailed to the island beyond Carysto, called Martelli.

“ Carysto, now called Castel Rosso, is situated at the foot of the mountain Oclia, whence the district Ochalia. The town is at the bottom of a large bay, and makes a tolerable appearance. We should have visited it, but the inhabitants, who are some of the most mutinous Turks in the empire, were at that time in a sort of rebellion against the Pasha, and any injury done us or our vessel by the inhospitable wretches would have passed with impunity. From hence we sailed through the channel between Egripo and Andros: it is subject to fierce winds and violent currents: we were three days passing from the island on Cape Martello, perhaps Myrtos or Myrtillos, and endured much hardship.

“ Andros, the scene of Terence's *Andrian*, is an island of great beauty and fertility. The vallies are finely watered and planted with fruit-trees, bounded by abrupt rocks, fringed with trees, and with cascades tumbling down over them. There are some ruins which we visited near the port of Gavriou, which lies on the west-side of the island, but none of them in a state to furnish a plate for this work.

“ Near the present town is a delicious valley, where we saw two basso relievos of excellent workmanship which I copied; one of these is a fragment apparently of a priest of Isis, with a sistrum in his hand. The other is a certain Dorotheus, but who he was or what was his profession is uncertain.”

Mr.

Mr. Stuart's suffering under the attacks of an ague prevented them from exposing themselves to the summer heat of the desert island of Delos, and completing their observations there: this combined with reports of the plaguc at Smyrna, detained them six weeks at Andros. They embarked from Smyrna on board the Vestal on the 6th of September, 1754, and after a voyage of nineteen days reached Marscilles, where they were detained in quarantine till the 27th of October. They arrived in England at the beginning of 1755, having spent nearly five years in this laborious and expensive undertaking, from Rome to Athens, and thence to London.

This journal, combined with Mr. Revett's letters, contains a complete refutation of the story related in the Gentleman's Magazine of Mr. Stuart's having left Athens to engage as a volunteer in the army of the Queen of Hungary, and afterwards returning to Athens to complete his work; neither do his sketch books contain any justification of the opinion that he studied fortification there, though their subjects are very multifarious: his favourite pursuit at that time appears to have been geography; and the sketches of coasts with their bearings both in plan and view are very numerous.

It has been observed that Messrs. Stuart and Revett published their first proposals at Rome in 1748 or 1749. These were repeated in London at the beginning of 1751; but it appears by the copy of a letter without place, date, or direction, but certainly written from Negropont in May 1754, and probably addressed to Sir James Porter, that it was at that time their intention to publish only the Lantbern of Demosthenes and the tower of the winds in a first volume, and then to return to Athens to complete their admeasurements previously to any further publication: we find however proposals dated the 1st of January, 1755, as mentioned in the original preface; but the first volume did not make its appearance till 1762.

Among Mr. Stuart's papers was the following memorandum concerning Bœotia: as they may probably be of use in assisting the researches of future travellers, it was thought proper to publish them.

“ Bœotia joins towards the South with the Epicnemidian Locri: it is a great province, and receives its name from Bœotus, the son of Ithonus and Melampsi.

“ The rivers of note in Bœotia are the Boagrius, commonly called the Gabrias, having its source in the Phocæan hills, near the city, which was called anciently Lilaia, the which receiving in its stream many other rivers, among which is the Cephissus, falls at length into the Choneotra near the Lake of Copais, commonly called the Lake of Topolia. The Melas, vulgarly named the Mauropotomo, or blaek river, which has its source from the city of Orchomenos, now called Scripou, and sometimes Scriponero, runs into the lake of Topolia. This is the only river in Greece which augments its water in the summer, &c. *Plutarch in Sylla*. Into the same lake flow several other rivers, as the Permessus and the Olmeius, running from the hills of Helicon, and passing from thence by subterraneous passages. They all together burst forth not far from Larymne, and Scriponero, finishing in the Eubœan Gulf. The Ismemus falls into the Eubœan Euripus, between Aulis and Salmoncus. The Asopus, which divides Bœotia from Attica, is that on which is built the bridge of the Metropolitan, and finishes in the Egean sea, between Cynosuras and the Chersonesus. The Ypsarnas and some others, &c. &c.

“ Of the mountains of Bœotia, Helicon, is now called Licona and Paleovouna, *Παραβουνά*.

“ Cytheron is now called Elateias. On Cytheron is the Grotto of the Nymphs Sphragidion, from which to the top of the hill is near two miles, where was the famous altar, &c. Tilphusium, Lebetrium, Laphistium, Ptoos, &c. are hills of the same country.

“ The sea-shore cities of Bœotia are some on the Crissean Gulf, past that called Butis of the Phocians. Creusa named from Creusa, the wife of Xuth, and daughter of Creon, king of Corinth, twenty stadia distant from Thespeion, whose sea-port it formerly was. Creusa is now called Serandi. Thisve is called Gianici. Alycei and Cripeion are between Creusa and Siphon, and are, according to Strabo, one hundred and sixty stadia from Licyon ?

cyon; they are called Ogygia and Hyantis. Siphai, now Livadofiro: this had a sea-port. In the utmost recess is Thebos on the Egean sea. Between the mouth of the Oropus and the promontory Chersonesus was once a city, now a village called Oropus, twenty miles from Chalcis, eighteen from Tanagra, thirty-six from Thebes, and forty-four from Athens. Not far from Oropus and the promontory Chersonesus, was the place called Graia, in which was the Temple of Amphiarus, and the sepulchre of Narcissus, called Sigilon by the Geographers, because of the silence observed by passengers,* now perhaps Sycaminon. On the sea-shore of the Tanagraian territory was Delium, now called Delis. The Tanagraian port Aulis, now called Carababa. Between Aulis and the mouth of the Ismenus was a city called Salganeus, from whence is a short passage to Eubœa.

“ Salganeus was a city on the sea-shore, now called Luchisia, lying under Mons Mesapins, near which on the sea-side is Glaucus's Leap.

“ Acraiphium was a fortress on the hill called Ptoos: the road is generally plain. Passing the mountain Ptoos, you find Larimne, now called Larne, of which the foundations appear. There is a port deep close to the shore; near the wall you will see a fountain of distasteful water, that people come to drink for various disorders, in the months of May and August: it is both purgative and emetic.

“ Aloï was a city on the sea-shore, dividing Bœotia from Locris; it is now called Saint John the Divine, or *Agios Joannes Theologos*, under the village Malessinus, was once the most famous sea town of the Bœotians. The inland towns were these—

“ Beyond Panopis of the Phocians was Cheronea, now called Kapraina. You find an inscription on the fountain of this village and many others, in some of which is the name Cheronia Orcomenus, now called Scripou, formerly the Bœotian Athens: in it were celebrated the games called Charitousia (*χαριτήσια*.) Many inscriptions are in this place extremely curious. Aspledon was a city which the inhabitants have left for want of water. Levadia, now called Livadia; Coronea, now Kamari. Some inscriptions in the church of St. Michael, the archangel, or the Taxiarchon.

“ Coronea was fifty stadia from the mountain Lebetrion, and twenty from Lephitium Alalcomenes, now Emenai, a little above Megamola; before this runs the river Triton, &c.

“ Thespis, now Eremocastron, where is an inscription, with the name of Thespis. Haliartos, now Palaiopanagia and Tridonni, near which was the fountain Kissousa. The Tilphessian hill is fifty stadia from Haliartos, or six miles and a quarter. In the territory of Haliartos is the river Lophis, which runs into the Carrabari, not far from Thebos. Thespiaci, now Cacoosi, under the Heliconian mountains, whose port was Creusa.

* *Εν τῷ αἰγυρίῳ σιωπῶντες.* Str. lib. ix. p. 404.

“ Five miles from Thespis, under Helicon, was Ascrea. Platea is now called Cocla, under Cytheron, near the common road on the Asopus. Eleutheria, now Pietragiaci.

“ Scolon: the foundations of the walls remain, and the hill on which it stands is called Scolos. Eteonos was near Scolon.

“ Thebes, the capital of Bœotia, now Theva (*Θεβα*), lies on the Ismenus or Ladon. Ten stadia from Thebes, are the ruins of Potniai. In the road which goes from Thebes to Egripos is a village called Teumessus, on the left-hand of which, seven stadia further on, are the ruins of Glissantos formerly a city. Over Glissantos is the mountain called Hypatos and the brook Thermodoon.

“ Past Teumessus is the ruin of a town which was called Harma; beyond this was Micalessus, and past this Aulis.

“ Tanagra, which was called Poimandria and Graia, but now Tenagra, distant from Platea two hundred stadia, from Oropus, according to Pausanias, one hundred and thirty, and from Thebes one hundred and fifty. Near Tenagra is the mountain Cericion, on which Mercury was born.

MEMOIRS
OF
JAMES STUART AND NICHOLAS REVETT.

AS some authentic account of the lives of the authors of the *Antiquities of Athens* may be desired by the scientific public, the following pages have been collected from their respective families.

JAMES STUART was born in Creed-lane, Ludgate-street, London, in the year 1713. His father was a native of North Britain, and a mariner by profession. James was the eldest son: the father died when he was very young, and left his widow with several children in distressed circumstances; they were supported and finally established in the world by the exertions of the subject of this memoir.

When it is considered that more than a century has passed since the birth of Stuart; that the companions of his youth have sunk into the grave, and that but few of his contemporaries are now in existence; that his widow, who was much younger than himself, has been dead eighteen years, and that the existing members of his family were infants at the time of his death, it cannot be surprising that nothing is positively known of the events of his early years; and, could they be traced, but little satisfaction would be derived from that knowledge. The struggles of a youth, of powerful mind, to acquire knowledge, at the same time that he had to provide for the wants of a large family as the day passed over him, would doubtless excite much interest, but, it is to be presumed, not of a pleasing kind.

Considering the circumstances of his family, it is probable he received but a common education. An anonymous writer in the *Gentleman's Magazine* says, "at a very early age, his taste and industry in drawing were exercised in designing and painting fans for Goupy of the Strand; and he thus contributed very essentially to the support of his mother and her family." This account is probably correct: the writer of this memoir has seen all Mr. Stuart's original drawings of his views in Athens, &c.; they perfectly answer the description of them given by himself in the preface to the first volume of the *Antiquities of Athens*, being executed with great care and attention, to make them fac-simile representations of the places represented, without any endeavour to improve them by attempts at picturesque effect; they are done in that most untractable of all modes of painting

painting called body colours, in which all the fan painting of that time was performed, and which, in a higher department of the art was practised with success, by Marco Ricci, March, &c. &c. but most successfully by Goupy himself: this artist was likewise an eminent engraver, as must be acknowledged by those who examine the prints of Castel Gandolpho after F. Bolognese, but more especially the Death of Pyramus and Thisbe after Nicolo Poussin; he was celebrated for his copies or imitations of Salvator Rosa, performed in body colours; and the copy he made from the Pyranus and Thisbe of the same size as the print, is perhaps the finest specimen of that mode of painting which exists. If an artist, possessed of such talents, was obliged to support himself by selling fans, and employed Stuart to paint them, there can be no doubt but that he gave him both information and instruction during that time; if the fact that he was so employed by Goupy be established, it follows of course that he must be considered as a pupil of that Artist.

In this situation he continued till the year 1742,* when he set out for Italy to prosecute his studies as a painter; the most authentic account of him is to be found in the preface to the first volume of the *Antiquities of Athens*, p. 5: he says, "we were then at Rome, where we had already employed six or seven years in the study of painting, and there it was that toward the end of the year, 1748, I first drew up a brief account;" &c. &c. and from that time till his return to England, he was steadily employed in carrying into execution the design in which he had embarked.

In some papers which have been communicated to the Editor of this volume by the family of Mr. Revett, it is stated, "that the design of visiting and drawing the *Antiquities of Athens*, originated with Mr. Revett and Mr. Gavin Hamilton, the painter, whose knowledge of the temper, talents, acquirements, and reputation of Stuart, induced them to persuade him to join them in an undertaking, from which, in the enthusiasm of youthful hope, they promised themselves pleasure, honour, and great emolument."

The speculative turn of Hamilton's mind, as shewn in the whole of his conduct through life, renders it probable that the design originated with him, and both Revett and himself evinced their judgment and good sense in inviting Stuart to join them. How it came to pass that Hamilton abandoned his part of the design it is impossible now to know, but he was never before mentioned as being in any way concerned in it.

It cannot now be discovered what branch of the art of painting Stuart practised to support himself during the six or seven years of his residence in Italy, before he engaged in this undertaking; but it is certain that during that time he acquired all

* J. Hawkins, of Bignor Park, Sussex, is in possession of a portrait of Stuart in Crayons by himself. On it is a ticket marked, "Class 121, S, the fourth premium, three guineas." The head is that of a boy of thirteen or fourteen.

the literary knowledge which he has displayed in the work, and an acquaintance with those sciences, which enabled him afterwards to engage practically in the profession of an architect.

Mr. Stuart having related every thing of importance that is connected with the progress of the work in the preface, and in the journal inserted in this volume, we shall pass on to the arrival of the authors in England in the beginning of the year 1755.

While at Athens, and previously to his departure from Rome, Stuart was liberally assisted with money by the Earl of Malton, afterwards Marquis of Rockingham, Lord Charlemont, Mr. Dawkins, &c. who, with many other noblemen and gentlemen, promoted with great zeal the subscription to the intended publication; but it is not known that he had acquired any patron in his architectural profession, until after the publication of the first volume in 1762. It was published in a style that gave the highest satisfaction, and excited a wish to see the completion of the work, which, by a concurrence of circumstances many of which cannot now be detailed, has not taken place till the present time.

On the publication of the first volume, the knowledge of Grecian art burst upon the public in all its splendour; its author acquired the surname of Athenian, *par excellence*; was chosen a member of the Royal Society and Society of Antiquaries; and became afterwards a member of the Dilletanti Society; he acquired the patronage of many noble families in his profession of an architect, and had as much employment as he chose to accept: as a designer he was frequently applied to, on subjects not merely architectural, when any thing peculiarly elegant was required; of these I shall only mention the medals that were struck to commemorate Lord Clive's victory at Plassey, the taking of Guadaloupe, the battle of Minden, and the medal given by the Society for the encouragement of Arts, &c. all of which are conceived in the purest style of Grecian art; many others probably exist of which the present writer has no knowledge. If Mr. Stuart had chosen to make a large fortune, he had more favourable opportunities of doing so than most men in his profession; he had introduced into Britain the knowledge of a style of art, which, though among the oldest in existence, was new to this country, and every person of good taste admired and was willing to adopt it; but, having acquired a competence by other means, he soon withdrew from the practice of his profession to enjoy the society of his friends, and the comforts of his family, in the way that was most congenial to his feelings and habits of life.

Lord Anson, who had early patronised Stuart, procured for him the place of surveyor to Greenwich hospital, which being almost a sinecure, and the income considerable, added to the property he had already acquired, and placed him in a state of independence equal to his wishes.

Stuart's

Stuart's distinguished friend and patron the Marquis of Rockingham, was one of a society which consisted of many noblemen and gentlemen who were connected with the Rockingham party, and which held a weekly meeting at Stuart's house in Leicester-square. The professed object of this Society was to examine and discuss subjects of Grecian literature and antiquity, though, at the time, it was pretended, that the political proceedings of the Rockingham party were arranged there. The Marquis's late sister, Lady Charlotte Wentworth, continued her friendship to Mr. Stuart's orphan family till the end of her life. He likewise supported an intimacy with our lamented circumnavigator Cook, which continues between the remains of their respective families. The late Sir Philip Stephens, first secretary to, and afterwards one of the lords of the admiralty, was his intimate friend: he, as well as Stuart, owed the foundation of his fortune to the patronage of Lord Anson; this, it is probable, produced an intimacy between them, which lasted as long as the life of Stuart; and Sir Philip continued his friendship to the family of his departed friend until his own life terminated. Mr. Stuart was warmly patronized by the late Earl Spencer and the first Lord Camden, from his arrival in England till his Lordship's death. He numbered among his numerous friends the late Daniel Wray, Esq. of Richmond: to the friendship of Mr. Wray's late widow, Stuart's only surviving daughter has been greatly indebted.

The expectations which were excited by the first volume of his work, made his subscribers more anxious to see the remainder, than he was to gratify their wishes; a circumstance; which, however it may be lamented by the artist, and the man of taste, is not without a very good excuse so far as respects himself; he had toiled, almost from infancy, for the means of supporting daily existence; he had at the same time acquired that knowledge, which by the strenuous exertion of his powers in an arduous but fortunate undertaking, brought him into general notice, and procured him friends, who placed him in a state of affluence; having attained this at the age of fifty years, he might naturally think he was entitled to make the rational enjoyment of that independence his first object; and, as he was under no engagement of honour, or otherwise, to the public, with respect to the prosecution of the work, he looked on the completion of it as the rational occupation of his future hours of leisure, and as such he seems to have pursued it.

This line of conduct must have been more agreeable to himself than to his associate Revett, who had been less successful in the world. Some differences arose between them respecting the future prosecution of the work, which were terminated by his purchasing all Mr. Revett's property in the work, and all the materials which related to it; from that time he continued it in his own way, apparently directing his attention to every part of it, by which method he advanced the whole; but though he lived twenty-six years afterwards, the second volume was not quite ready for publication at the time of his death; the third
was

was much advanced; and the materials for the fourth, which are now made public, were left in a state which the Editor will explain.

Mr. Stuart was twice married: by his first wife he had one son, who died at an early age; by his second he had five children, one of which died a short time before himself; his eldest daughter died of a decline some years afterwards; his eldest son was in the navy, and died in the year 1800; the youngest son is in the same profession, and has attained to the rank of lieutenant, and the youngest daughter is still living.

Mr. Stuart died Feb. 2, 1788, in the 75th year of his age, and was buried in the vault of the church of St. Martin's in the Fields. Having said thus much of his history, it may be proper to add something of his character as an artist, in which light alone he will be known to posterity.

If it be true that the character of an artist is best known by his works, the memory of Stuart will be respected by his countrymen as long as a taste for the real beauties of architecture shall remain among them.

It is the peculiar characteristic of Britain, that every thing she has done in manufactures and commerce, in arts, or in science, has been effected by individuals, acting indeed with a view to their own immediate advantage, but on the completion of their designs, reflecting honour and advantage upon their country. Generally in obscurity, and frequently in distress, they toil to complete designs, which, if brought to maturity, would prove highly important. Many, no doubt, have perished unknown, destroyed by the difficulties of their undertakings; but others have been more fortunate in meeting with men of congenial minds and liberal spirit, who have enabled them to perfect their designs: the public has seen, approved, and rewarded them, while in some instances the government, or the ruling power, becoming sensible of their importance, has given them encouragement and support: by such steps have all branches of the polite arts been brought to the state in which they are now existing in this country.

The time of Charles the First was most favourable to the improvement of all the fine arts: the Sovereign loved and encouraged them; and, if the unfortunate events of that reign had not almost destroyed a just relish for them, we might now perhaps have dated their improvement from that period. The second Charles noticed, but degraded them, to administer to the pleasures of his profligate associates; and in the two or three succeeding reigns, that degradation proceeded with accelerated force, till painting became a mere manufactory of faces and drapery. Sculpture was confined to the tenants of Westminster Abbey, and architecture was almost limited, as Henry Fielding expresses it of some of the clothing towns of Wiltshire, &c. "to piling up huge heaps

h

" of

“ of bricks and mortar, by way of shewing that heaps of money had been there piled
“ up before.”

In the beginning of the last century, Hogarth, in an obscure corner of the town, was earning a scanty subsistence by engraving ciphers and arms upon plate, while he meditated in silence, and nourished the powers, which at a future period, enabled him to produce those works that will hand down his name to posterity with honour. At a later period, but still early enough to justify us in calling them his contemporaries, Gainsborough and Woollet, who never quitted England, produced works, which in their several departments, at once raised British art to the high rank which it still retains; at the same time Wilson, Reynolds, and Strange, found means to visit Italy; improved themselves by studying works, which then were no where else to be found; and returning home, added at once to their own reputation, and that of the country which produced them: these, with many others, who, though not of equal talents, were equally meritorious in exerting themselves to deserve encouragement, attracted at last the general notice of the public, and of our present Sovereign, by whose fostering care the Arts have attained to the rank they now hold.

Through all these changes Architecture has pursued the same course; and in nearly equal steps with her sister Arts. While Hogarth was labouring in one obscure quarter of the town, Stuart in another quarter, equally obscure, supported a large family by ornamenting the most frivolous of all female toys, the fan; consoling himself, no doubt, with the hope, that by perseverance he should finally raise himself to a situation better suited to his talents; and in this he succeeded.

So far as it can now be ascertained, his original design was to apply himself to the Art of Painting, but which branch of that art he practised after his arrival in Italy, to obtain the means of support, cannot now be ascertained; his ultimate object, however, seems to have been, to acquire the most perfect knowledge of Grecian Art, using that term in its more extended sense, and of Grecian Literature so far as it is connected with Art; he acquired and deserved the reputation of being endued with this knowledge long before he undertook his journey to Athens; it is probable that he had likewise prepared himself to practise Architecture; it would be otherwise difficult to account for the fact of his being able to exercise that profession, which requires much knowledge that is not at all necessary to form a painter. If he went to Italy to qualify himself to become an Architect, the circumstances of the time were very favourable to his design.

It may be said that Sir Christopher Wren was the last eminent English Architect of the good and pure old School. Sir John Vanburgh indeed produced buildings in an original style, which the enlightened judgment of modern times pronounces to be highly picturesque;

picturesque; but he likewise produced some of what were then called the best modern comedies; this gave offence to a knot of wits, with Pope at their head; they did not dare to censure his plays, which they knew to be good, and therefore, to gratify their malice, raised a laugh at the expense of his Architecture, which was certainly entitled to some praise.

From the time of Vanburgh, until Lord Burlington introduced a better style, Architecture sunk to as low an ebb as her sister art, Painting. To the example of that Nobleman it is likewise to be attributed, that while every youth who had the means, made what was then called the grand tour, men of superior genius extended their views, and visited more distant countries, making us acquainted on their return with those precious remains of antiquity, which till then were almost unknown. Persons qualifying themselves to become Architects, likewise found their way into Italy, in hopes of improvement, and by this fortunate concurrence of circumstances a better style of building was introduced, more or less pure, according to the talents of the Artists who were employed: still that Architecture which was founded on imitation of the ruins of Rome, was held to be the most perfect. The Grecian architecture was quite unknown: the genius of Stuart first pointed towards it. On looking over the preface to the first volume of this work, the intelligent reader will be struck with the justness of reasoning, which led him to imagine that the Grecian Architecture was superior to the Roman before he had seen it; and a view of the work itself will demonstrate the fact; that work has been published more than half a century, and its accuracy has been universally acknowledged. To Stuart, then, do we owe our knowledge of Grecian Architecture. The Ruins of Athens may be dilapidated or destroyed; but if it should so happen that any people or potentate, should have spirit, inclination, and power to rebuild them, this work will enable them to do so, and thus preserve them to the end of time. The service rendered to Architecture by Stuart, will, it is presumed, elevate him to a rank in his profession, equal to that which is justly assigned to Hogarth, Reynolds, Strange, &c. in theirs: he possessed, in a high degree, perseverance to acquire, and energy to apply the qualities of taste, learning, and judgment, necessary to execute a work, which has long been acknowledged to be most important, which is now, though late, and after surmounting difficulties and dangers; of no ordinary kind, as complete as the materials he left would allow, and which will doubtless hand his memory down to a late period with honour, for having employed the talents he possessed in a way that has been useful to his contemporaries, and will continue to be so to posterity.

Stuart's literary reputation was first established by a Latin work written at Rome, and published at the expense of the Pope in the year 1750: it is entitled—"De Obelesco Cæsaris Augusti, Campo Martis Nuperrime Effoso, Epistola, Jacobi Stuart Angli, ad Carolum Wentworth, Comitem de Malton." This work procured him the honour of being presented

presented to his Holiness; a distinction, perhaps, never before conferred on an Artist who was a Protestant.

Modern Architects have generally engraved and published their designs for the principal buildings they have erected; this practice is not only honourable to themselves, but advantageous to the public, disseminating at once both a knowledge of the Art, and of the talents of the Artist. It is to be regretted that Stuart did not adopt this practice; on the contrary, he neglected his own designs; and it is not therefore possible at this distance of time to give an accurate list of his works: but among various others, the following may be named; Lord Anson's House in St. James's-square, which is believed to be the first building erected in England of real Grecian Architecture; Belvidere, Lord Eardley's seat, near Erith, Kent; Mrs. Montagu's house, Portman-square; the Chapel and the Infirmary at Greenwich Hospital; a Triumphal Arch; the Octagon Temple of the Winds and other buildings at Shuckburgh, the seat of Lord Anson in Staffordshire; and some parts of the interior of Lord Spencer's house in St. James's Place.

FROM the papers and letters which have been kindly communicated by the family, the following particulars respecting Mr. Nicholas Revett have been selected:—

He was the second son of John Revett, Esq. of Brandeston Hall, near Framlingham, in the county of Suffolk, where he was born about the year 1721. We have no traces of his early life till the 22d of September, 1742, when he left England in a vessel bound for Leghorn, where he arrived on the 9th of October: here he staid till the 13th, and then proceeded in a calash through Sienna to Rome. He reached the latter place on the 20th of October, and placed himself with an Italian Artist, Il Cavalier Benefiale, to complete his studies as a painter. He appears to have become acquainted with Stuart soon after his arrival, but his letters do not mention any intimacy till April, 1748, in the summer of which year he visited Naples,* in company

* In a letter to his father he gives the following account of this little excursion:—

“ My companions in this expedition were Hamilton, Stuart, and Drettingham: we walked all the way by easy stages, seldom exceeding twenty miles a day. To carry our necessaries upon the road we conducted a horse with us, which, before we arrived at Naples, turned out a good pot companion, and would eat bread and drink wine very plentifully. Our baggage consisted of a sack, a pair of bags, cloth for painting, umbrellas, portfolios, straw hats, our great coats, a pair of pistols, &c. Our clothes we sent by the procaccio. Our horse accompanied us very sociably, seldom requiring either leading or driving.

“ We slept the first night at Veletri, which is only twenty-four miles from Rome. Strangers are commonly shewn the palace of Ginetti. It is remarkable for a fine stair-case of marble, which after it has conducted you to the grand apartments, leads to a loggia on the top of the palace, where they told us the King of Naples continually diverted himself during his stay there with his army in shooting swallows. From this place is a fine extensive view of the Palude Pontine, and Campagna of Rome, which, on the left, is bounded by the mountains of Circe Terracina and Sermoneta; but forward it extends itself in one continued plain twenty miles broad, which terminates with a full prospect of the sea. On the right this view is somewhat interrupted by the neighbouring mountains. We slept the third night at the post-house of Sermoneta. The country here is very agreeable, and affords several views, from which a painter may improve his genius. Two days more brought us to Terracina. At Torre Della Mola, two miles on this side of it, we entered the Appian way, which conducted us to the Garigliano, and there we lost it. It is very entire betwixt Torre Della Mola and Terracina, and is scattered on each side with the formless remains of several ancient sepulchres.

pany with Stuart, Hamilton, and Brettingham. The first mention of visiting and drawing the antiquities of Athens, occurs in a letter to his father, dated January 6, 1749. The scheme originated with Mr. Revett and Mr. Gavin Hamilton; and their knowledge of the temper, talents, acquirements, and reputation of Stuart, induced them to persuade him to join them in an undertaking, from which, in the enthusiasm of youthful hope, they promised themselves pleasure, honour, and great emoluments.

pulchres. This city is very pleasantly situated, though small, miserable, and unhealthy; and with the adjacent country forms many picturesque views. We stayed there a day and a half, but the weather being unfavourable, we could make little use of our time. Here are the ruins of an ancient port, into which a little rivalet discharges itself, called 'Il Fiume Nuovo.' It is now so choked up that corn grows almost in the middle of it. There remains yet a great number of the stones to which the ships were moored. They are fastened into the wall at one end, and at the other have a hole pierced through them, which still retains the marks of the ropes. Upon the summit of the mountain, near the foot of which the present city is built, are some ruins, particularly a large terrace supported by arches; they are built with stones of unequal angles and sides, exceedingly well joined together. Hence, looking towards Naples, you discover the sea, which washes the foot of this mountain, the promontory of Gaeta, the mountains of Itri, which, with those of the neighbourhood, form a vast theatre, in which are seen the lake and city of Fondi. Turning towards Rome the mountain of Circe, now called Circello, appears eight or ten miles on the left, and the Palude Pontine extend themselves before you, till they are lost in the horizon. Craggy and barren mountains towering one over the other present themselves on the right, and make a very romantic scene. The back of this mountain is flanked with a strong wall, which has round towers for its defence. It extends itself towards the town, and appears to be part of the wall of the old Anxur. It is of the same workmanship as the terrace.

We left Terracina after dinner, and slept at Fondi. The next morning we passed the mountains of Itri, which town lies on the descent of them towards Mola di Gaeta. It is a large, but one of the most miserable and nasty towns imaginable. The mountains of Itri produce a great quantity of oil. You may discover from them Ischia, Cumæ, and the mountains of Francofoli. We intended to have slept at the Garigliano that night, but finding the inn was embarrassed with a company of soldiers and no beds, and scarce any other accommodation to be had, we resolved to push on to another post. It was near night, and we had not proceeded above two miles before it began to rain with great violence, which continued all night. After walking near two hours in this situation, we at length arrived at a hosteria, where we thought to have dried and refreshed ourselves; but how mistaken! for after thundering half an hour at the door, and entreating these inhuman bears by the Madonna and all the saints in Paradise to let us in, or at least to tell us how far it was to the post, we could get no answer. Finding ourselves thus abandoned to the inclemency of the weather, Hamilton and Stuart went forward to see if they could find any more houses, leaving Brettingham and myself meanwhile to take care of the horse; but after walking with much difficulty till they could trace the road no farther, they returned with the bad news. Our hopes were now reduced to a ruinous old fabric we perceived over the way. Examining it, we found a door open which led into a room, which, though the water passed through the roof in some parts, defended us from the rain: we resolved to spend the remainder of the night in this dismal abode, which to us was exceedingly welcome, despairing of any better habitation. We unloaded our horse, but there not being room for him within, were obliged to tie him to a mill-stone there was by the door. Stuart and I lighted our pipes as soon as we set ourselves down, having no other refreshment to drive away hunger and thirst, and to raise our drooping spirits. By the light of them we endeavoured to see what sort of a place we were in. We could perceive it was a sort of stable, which the next morning we found belonged to an old hermitage. The floor was covered with half powdered straw and dry dung; of this we made a heap in the middle of the room, to which, by the help of gunpowder and paper, we set fire, though with some difficulty. It is scarce credible what a stench and smoke arose from it; however we suffered it at the expense of a few tears, and our fire lasting all night, we dried ourselves pretty well.

About two hours before day, I heard some fellows about our horse, upon which lugging Stuart by the heels, I waked him and my other companions, who crying out with a terrible noise "chi va là," frightened the fellows, so that they set off with a great oath in their mouths as if the devil drove them. We sallied out with our hangers drawn and our pistols; one with a shirt round his foot; another without shoes or stockings, &c. but too late to come to blows. Finding our horse was safe, we composed ourselves again till day-light, when opening the door, we saw an officer with five or six soldiers at a distance making towards us. Upon this we began to imagine the people we had frightened belonged to the house, and had procured this party to take us prisoners. We waited till they came up. They asked us who we were; which we told them, as also how we were benighted in that place; upon which the officer would have bastinadoed the host; but as this satisfaction would have done us no service, we thanked him without accepting his favour. He asked us if we had met with any deserters, upon which we told him the story of our alarm, and the way we heard the fellows run. Taking his leave of us he took the same route, forcing the old hermit with him to show him the way to a neighbouring village. The post-house of St. Agatha was a mile before us. As soon as we arrived there, we eat and drank heartily, and slept till noon; after which, eating a hearty dinner, we found ourselves quite recovered of our fatigues, and walked to Francofoli that night. The country between these two places is very picturesque, being scattered over with small mountains, for the most part covered with wood, which makes a wonderful variety. The next day we arrived at Capua, and the day following at Naples. It is one hundred and fifty miles from Rome to Naples, and cost us eleven days in going, but we were much more expeditious in our return.

The work was to consist of three volumes; the first to contain fifty-three views of the country and its edifices; the second, plans, elevations, and architectural details, occupying seventy-one plates; the third was expected to contain sixty-seven plates of sculpture. The whole was to be completed in four years, the Artists engraving most of the subjects themselves after their return to England, which they imagined would be in about one year from leaving Rome; and the neat profit at the end of the four years to the three Artists was, at the most *moderate computation*, and after paying every expense while thus employed, to amount to ten thousand pounds; and they thought it probable that it would ultimately produce three times that sum, though they were aware that the latter portions would come in slowly.

The actual result is a curious lesson on the fallacy of sanguine calculations. The two Artists who ultimately went did not return to England till after a period of near five years from the time of their leaving Rome, and then without completing their undertaking. The work has probably hardly paid the expenses arising from its prosecution; and now, after an interval of sixty-five years from the date of this letter, the last volume is ushered into the world by a total stranger, without the least connection with the original authors.

To accomplish this promising scheme, it was necessary to wait for the consent and assistance of their friends; and our travellers did not leave Rome till March, 1750, although a letter from Mr. Revett represents every difficulty got over, and themselves on the point of departure on the 17th of December, 1749. The account already given of Mr. Stuart will explain also the history of Mr. Revett to September, 1753, when Mr. Stuart left Athens in order to see Sir James Porter at Constantinople, and Mr. Revett stayed by himself continuing the drawings, till Stuart proposed that he should join him at Salonica, and from thence return to England together. Mr. Revett accordingly left Athens on the 27th of January, 1754, but was unfortunately stopped by a Maltese Corsair, who made his janissary prisoner, and would not restore him without a ransom of six hundred dollars. He arrived at Salonica about the 18th of February, 1754.

From his return to England to 1764 we have no distinct knowledge of Revett's life; much of his time was no doubt occupied in making the drawings for the former parts of this work; and in 1764 he engaged in a voyage, at the expense of the Dilettanti Society, to visit and draw the antiquities of Ionia, which occupied a little more than two years. An account of this journey has been published by Dr. Chandler; and the principal objects of architecture compose the two volumes of the Ionian antiquities, except those at Athens, part of which have already been published in the second and third volumes of the Antiquities of Athens; and the plates of the Sculpture of the Parthenon from the drawings of Mr. Pars make part of the present volume.

After

After his return Mr. Revett seems to have spent his time in preparing the drawings for publication, and in superintending some works of architecture; but his letters to the Dilettanti Society, show unfortunately that he was by no means in easy circumstances. He died in London on the 1st of June, 1804, aged 84.—Among various other buildings the following were designed by him:—At Lord Le Despencer's, West Wycomb, the Eastern Portico, the Western Portico, the Temple near the Western Portico, the Temple of Flora, the Temple in the Island; the Church at Ayot St. Lawrence, in Hertfordshire, for Sir Lionel Lyde, Bart.; the Portico to the eastern front of Standlinch, in Wiltshire, the seat of James Dawkins, Esq.



OF THE ANTIQUITIES OF POLA.

THE excursion we made to Pola is mentioned in the preface to the first volume, with the motives that induced us to visit that ancient city. Palladio enumerates and praises the antiquities he saw there (a). On our arrival we had the mortification to find that the theatre (b), one of the principal objects of our curiosity, had been a long time since utterly demolished; but the amphitheatre, the arch of the Sergii, and the temples still remained, to justify that illustrious artist in the commendation he has bestowed on them, and the intention he had to give descriptions of them to the public.

These afforded us employment for three months, during which time we detected several mistakes of former authors, and observed various particulars that had escaped their notice.

Pola is a city in the province of Istria, said to have been built at the time of the Argonautic expedition; it stands in the recess of a spacious and secure harbour, which is advantageously situated for commerce, and was a convenient station for part of the Roman navy, during their wars in Illyricum and Pannonia. In the course of those wars Istria was annexed to Italy, and Pola had the honour to become a Roman colony. The numerous fragments of columns, cornices, and other ornaments of architecture in and about this city; the ancient buildings already mentioned, particularly the amphitheatre, which

(a) In Pola città del Istria oltre il teatro et il amphitheatro, ed un arco, edificii bellissimi di ciascuno de quali si dira e si porzano i disegni a suo luogo, vi sono sopra la piazza, da una stessa parte, due tempii da una medesima grandezza, &c.

PALLADIO, Lib. V.

In Pola, a city of Istria, besides the theatre, and amphitheatre, and an arch, buildings of singular beauty, each of which shall be spoken of, and the designs of them given in their place, there are on the same side of the market-place two temples of the same size.

(b) Some designs of the theatre are preserved in Sebastian Serlio's treatise of architecture. This theatre was destroyed, and the stones used to build the fortrefs in the middle of the city hereafter mentioned. This fortrefs was built in the year 1636, by Antony de Ville, a French engineer of eminence, and who is sharply censured by some Italian writers for having, like a barbarian, destroyed the theatre; but as he would not have done this without the orders of his superiors, on them the censure should deservedly fall.

was capable of receiving a great number of spectators; and the theatre, for the existence of which we have incontestible evidence, are proofs that Pola was once a rich and populous city. The inscriptions found there tend to prove that it remained in a flourishing state from the time of Augustus to that of Licinianus (a); how much before or after this period its prosperity lasted no monument that we saw will enable us to determine; but the number of villages now within its jurisdiction, and its being a very ancient episcopal see (b), with a well-endowed chapter of canons, are testimonies in favour of its maintaining some dignity after the destruction of the Roman empire; and we find it flourishing in the calamities which attended those turbulent and disastrous times (c); but how populous or opulent soever this city may once have been, the number of inhabitants in it, as we were informed when we were here, did not exceed eight hundred, the richest of whom appeared to be in very moderate circumstances.

Pola is at present for the greater part encompassed by two walls; the inner wall is considerably the highest; there is an interval of about thirty-six feet between them; both are old and ruinous; they have been fortified from space to space with towers, which, from their size and construction, are evidently more ancient than the use of artillery. What appeared remarkable is, that several of them have a salient angle towards the country like the modern bastions, and mutually flank each other (d). In the middle of the city is a hill, on the top of which a fortress is erected; it has four bastions, is built of stone, and seems of sufficient strength to resist any sudden assault.

There are quarries of excellent stone near the city, which have furnished materials for the public buildings here, but they have been long since abandoned and useless, the ancient ruins abundantly supplying the present inhabitants with all the stone they may want. The quantity of stone-chips lying at the water's edge in several parts of the harbour, induce a belief that stone was anciently exported hence, and that masonry, (quadriturii) or the reducing their stone to form, was a considerable manufacture of the place.

The territory of Pola, like other parts of Istria that we have seen, is no where encumbered with great mountains, but is agreeably diversified with little hills and fertile vallies. The hills, in general, are stony, and abound with great variety of odoriferous herbs; in many places highly ochraceous, and the ochre, like those used by painters, grows red on being burnt. Where this soil is cultivated, it produces good corn, wine, and oil. The grapes and figs are excellent, and the wine is strong and well tasted.

The inhabitants have a fishery of tunny, and of sardelli. The tunny is chiefly carried fresh to Venice; the sardelli are pickled and barrelled up before they are exported; they have, besides these, great variety of other good fish, and provisions of all kinds are plenty and cheap.

Considering these advantages, and the wisdom and lenity of the Venetian government, we may be surpris'd at the decayed state of this place, and the small number of its inhabitants; but the malignant

(a) See the explanation of the head-piece of this chapter.

998 Parenzo and Pola are taken by the Venetians.

(b) Over the portal of the cathedral is the following inscription:—

1156 Pola capitulates, and pays tribute to the Venetians, being besieged by them.

ANNO INCARNATIONIS DOMINI DECCCLVII. INDICIONE V.
REGNANTE INDOCTO IMPERATORE AVOSTO. IN ITALIA
HANC GIS. HVIVS. ECCLESIAE. ET. ELEC. DE PRESENTE
CONS. EPISC. SED. ANN. V.

1190 it is taken by the Pisans, but afterwards recovered.

1233 it is burnt by Andrea Tiepolo.

(c) In 855 Lotharius gave the empire, Lombardy and part of France, to his son Lewis the Second, who the year following rendered Dalmatia tributary to the empire.

1380 it is burnt by the Genoese.

In 522 the Slavi take Istria.

(d) The outer wall is constructed of very large stones, that have been taken from the ruined edifices; pieces of columns, cornices, pedestals, altars, sarcophagi, are seen thrown together in an artless and rude manner, and as the wall is now useless, the inhabitants occasionally take down and use the stones.

587 it is taken by the Lombards under Autharis.

quality of the air during the summer and the autumn, with the total want of good water, will in some degree account for it: the first of these evils is with much probability attributed to noxious exhalations, from certain marshy pools near the city. These pools are, it is said, the property of the church, and therefore the Polese, as Abbate Fortis informs us, (a) have but little prospect in this instance of a speedy and effectual remedy, without the intervention of the supreme government of Venice; the other proceeds in a great measure from the indolence of the inhabitants. All the wells in the city are brackish and ill-tasted; and though just without the northern gate there is an ancient basin, supplied by a copious spring of good water, it is suffered to remain choaked with weeds and mud, and on that account, not only tastes disagreeably, but is doubtless unwholesome, especially in the hotter seasons.

The superior magistrate here is always a noble Venetian, with the title of Conte, or Proveditore.

The few Slavonian soldiers we saw here appear rather as a guard to the Conte than as a garrison to the city. The appearance of the inhabitants is like that of small towns in Italy, except that many of them wear the Slavonian dress. In their article of dress the several villages of the district differ, not only from their Polese neighbours, but from one another, so that at first sight you distinguish a native of Pirano, of Dignano, or of other places in this diocese.

I have thought it not improper to say thus much of this city, because although it has undoubtedly been a place of some celebrity, it is at present of little account, and little spoken of or visited by travellers.

THE head-piece to this introduction is composed of a copy of a medal of Istria, and some of the inscriptions we found at Pola. That in the middle, the second line of which has been erased, has been published by Gruter, as Wheler and Spon inform us in the relation they have given of their travels, where they supply that line with the name of Septimius Severus; but in this they seem rather to have followed the manuscript of Signior Valerio Ponte, at Zara, than to have copied it from the original marble, in which the erasure of the second line has been so diligently performed, that the first letter on it, L, is all I could with any certainty determine. The third line begins with NIO, evidently the termination of the name of the emperor to whose honour the inscription was made; and as I do not find any emperor except Licinianus whose agnomen gives the dative in NIO, I am persuaded his name, and not that of Sept. Severus, was inscribed on this marble pedestal, and that his statue was placed on it.

The fate of Licinianus, which I shall briefly relate, will account for this erasure. When Dioclesian and Maximin retired from the toils of government, the Roman empire, unwieldy and degenerate, was divided between Galerius and Constantius: to Galerius was assigned the East, Greece, Illyricum, Italy, and Africa; but he afterward contenting himself with Illyricum, bestowed the East on his son Maximian, and Italy on his son Aurelius Severus.

Constantius had Britain, Gaul, and Spain: to these provinces, on the death of Constantius, his son Constantine succeeded; about four years afterwards Galerius created Licinianus emperor in Illyricum: these two princes, Licinianus and Constantine, alike trained to war, and accustomed to victory, lived nevertheless on good terms with each other so long as they had other competitors; but Constantine, by the defeat and death of Maxentius, having acquired possession of Rome, the imperial city, and of all Italy, would not, on the death of Maximian, allow the claim of Licinianus to that Prince's do-

(a) Saggio d'osservazione, &c. by Abbate Fortis, Lib. iii. page 21.

minions. War decided the contest; Licinianus, defeated, agreed to conditions which he afterwards broke, and being again repeatedly defeated, was put to death anno 325. During this war, which was prosecuted with unremitting ardour, and the jealous animosity of rivals for empire and military glory, the statues of the vanquished Prince, according to the custom of the times, were thrown down; and his name erased from the inscriptions which had been made to his honour. This I have, no doubt has been the case with the inscription on this pedestal (a), and the statue of Licinianus, which it supported.

The other inscriptions, except that to Nero, record the names of persons who have borne offices of dignity in Pola; a *Sevir Augustalis*, an *Aurispex*, a *Decurion* of Pola, and a *Procurator*.

The tail-piece is copied from the fragment of a baso-relievo, which we found inserted in the front of a house near the Temple, dedicated to Rome and Augustus.

The view of Pola was taken from a sketch by Mr. Stuart.

Vignette to the title page, from a drawing by Mr. Stuart, and is thus described by him: 'Pythian Crown; the Python, with the tripod, bow, quiver, and lyre of Apollo.'

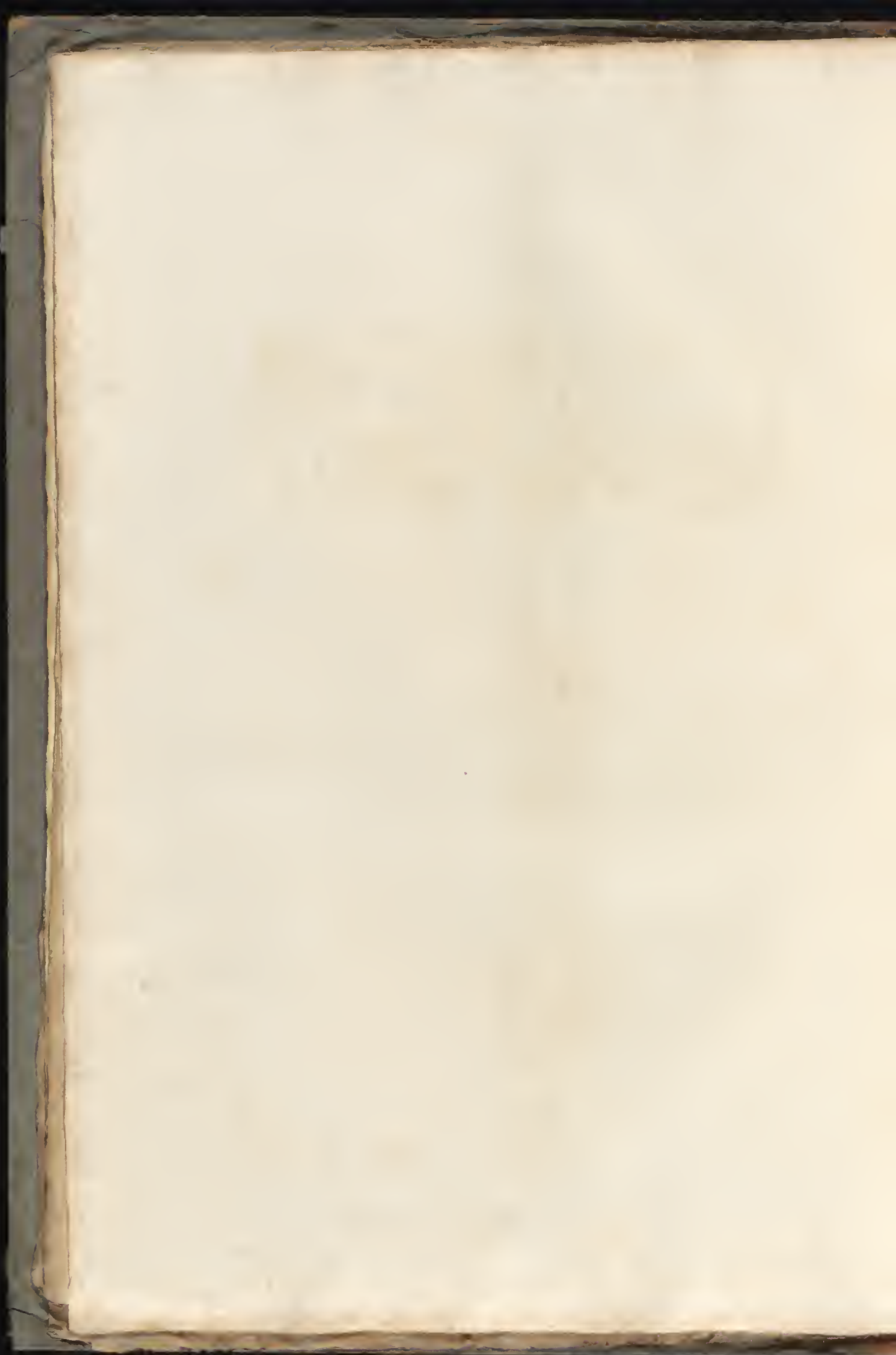
(a) The second line would then be filled with LICINIANO LICET: third, NRO, &c.





View of Belva and Amphitheatre

London: Published and sold by J. D. Colton





CHAPTER I.

Of the Amphitheatre at Pola.

AMONG the remains of antiquity in this place, the amphitheatre, although a rusticated building, and but rudely finished, may, on account of its magnitude and excellent composition, justly claim our first notice, (a). The plan, on which it is erected, is an ellipsis, whose longest diameter lies nearly north and south, and measures four hundred and thirty-six feet six inches and four-tenths; its shortest three hundred and forty-six feet two inches; and where the building is least ruined, its height is ninety-seven feet. It is placed without the city, on the western declivity of a hill, which a little below its surface is a solid rock. The architect has availed himself of this situation to lessen the expense that building so spacious an edifice would have required, if, like the Coliseum at Rome, it had been erected on level ground, as will be shewn in the description of the third and fourth plates: at present it will be sufficient to remark, that his economy has not diminished the dignity of its principal aspect, which looking westward, towards the sea, is seen at a considerable distance by those who sail along the coast, and presents a stately object to those who enter the port, improving on them continually as they approach the city. It is now called L'Arena. On a stone in the front is an inscription, in honour of a person of the noble Venetian family of Emo; but neither the benefit he conferred, nor the office he bore, are therein mentioned (b).

(a) It was not improbably built by Dioclesian, or Maximin. The passion for building revived under those emperors: baths at Rome, at Carthage and Milan; the amphitheatre at Verona; the palaces at Aquileia, Brescia, and Salona, or Spalatro: those last efforts of expiring genius and decaying empire, were the productions of that time, when Illyricum became the seat of empire. This conjecture is rendered more probable by the unfinished state in which the more entire part of the amphitheatre remains at this day.

(b) ANTIQVISSIMVM. VRBIS. AMPHITHEATRVM
GABRIELI. EMO. PETRI. FILIO. VENETO. SENATORI
OPTIMO. AC. PRECLARISSIMO. VNI
VERSA. POLÆ. CIVITAS. PERPETVÆ
OBSERVANTLÆ. MONVMENT DICAUIT
MDCXIXIII.

PLATE I.

A View of the Western Side of the Amphitheatre.

The figures on the foreground represent Slavonians washing the clothes of their families in the sea: this we were told is an operation seldom performed oftener than once or twice a year. At a distance is a cart drawn by two oxen; in it is a great tub, and two men are employed filling it with water from the antient basin mentioned in the preceding pages: the two men approaching the shore in a boat are going for water to the same place; and a man on horseback is driving his cattle there to drink.

PLATE II.

A View of the Inside of the Amphitheatre.

Part of the town and fortrefs appear through the arches towards the left; and through those in front is seen an extensive view of the harbour. The figures on the foreground require some explanation. I had almost finished the painting of this view, and was at a loss for a subject that might with propriety be introduced on this unfrequented scene, when unexpectedly the ceremony here represented was performed directly in my view and hearing. The occasion of it was a melancholy one: a disease had for some time raged among the sheep, great numbers died, and their flesh was deemed so unwholesome, and their numbers so diminished, that an edict was published which prohibited the eating of mutton. In this calamity some Slavonian shepherds, alarmed at the ruin that threatened them, drove the poor remains of their flock into the amphitheatre, and immediately after them followed a friar of St. Antonio holding an aspergillum or brush fixed to the end of a wand. The brush is of hog's hair, and is set on in the form of a cross: he was attended by a boy, who carried a pot of holy water. On his arrival, the shepherds fell devoutly on their knees, and the friar repeating some prayers, dipt his brush in holy water, and sprinkled it plentifully on the sheep, which being startled at the cold water thrown on their faces, and at the motion of the aspergillum, ran off frightened. At this the dogs were alarmed, and were with difficulty withheld from flying at the friar. The simplicity and devotion of the poor shepherds; the scampering of the sheep; the barking of the dogs, and the solemn deportment of the friar, rendered this a very animating and interesting scene. On the ground lie a musket, hatchets, and daggers, weapons without which the Slavonians are never seen abroad.

PLATE III.

A Plan of the Amphitheatre.

A. A. the area; *B.* the podium; *C. C.* the space occupied by the seats.
D. D. the prisons in which the animals were kept.
E. E. the stair-cases.

The whole circumference is divided into seventy-two arches. The two at the extremities are the widest and highest. The space between the contraforti, as Serlio calls them, though in reality they are the stair-cases, has two orders of voids. On the western sides there are four ranges of voids one above the other, viz. first doors; second arches, third arches, fourth windows: these are continued on that side for the space of fifteen arches, when, because of the rising ground, the lower range of voids is discontinued

discontinued on each side; and there remain only three, which are continued on the northern end, so as to include the great arch; and on the southern end, which is next the city, they include the great arch and three arches beyond it, where again the hill rises to such a height as to occupy the space of another range of voids, and the remaining part, or eastern side of the amphitheatre, has only two ranges of voids; besides this the natural declivity of the hill at a small distance from the surface is cut into seats from the area to the top of the second order, for near all the eastern half, and the expense of building prisons, corridors, stair-cases, &c. thereby saved. On the other side we find they were built to the same height, with very massive and thick walls, contrary to the opinion which supposes the inside of this fabric to have been all of wood.

In each of the *contraforti* were two flights of stairs, so contrived, that those who ascended the one, never could meet those who descended the other; and there was in each room enough for two persons to pass abreast of each other.

PLATE IV.

Elevation and Section of the Amphitheatre.

Fig. 1. The elevation of the west-side looking towards the port.

Fig. 2. A section of its shortest diameter.

The preceding descriptions are by Stuart; the following are by the present Editor.

PLATE V.

Fig. 1. Side elevation of the *contraforte*, with a section of the wall of the amphitheatre.

Fig. 2. Longitudinal section of the upper part of a *contraforte*: marks of the line of the steps are still visible. The windows are of stone, and appear to be the original ones: no other notice occurs of the small chambers at the top, and their purpose is not very intelligible.

Fig. 3. External mouldings at the summit of the *contraforte*.

Fig. 4. Plan and

Fig. 5. Section of the walls immediately surrounding the arena. These walls form what is called the podium in the description of the plan.

PLATE VI.

Fig. 1. Plan of one of the *contraforti*, shewing the arrangement of the stair-cases.

Fig. 2. Transverse section of ditto.

Fig. 3. Longitudinal section towards the body of the amphitheatre, with the steps restored.

Fig. 4. Section through the outer wall of the amphitheatre, the remaining fragments of the prisons, and the podium.

PLATE VII.

Basement Story.

Fig. 1. Plan.

Fig. 2. Elevation. The piers vary as is here shewn, and it would seem were intended to do so, as we can hardly suppose so much masonry built up and cut out afterwards.

PLATE

PLATE VIII.

Mouldings of the Basement Story.

The upper cavetto seems to occur only in the four centre piers; in the others the fascia occupies the whole space, as shewn in the preceding plate.

Fig. 1. Elevation.

Fig. 2. Section.

PLATE IX.

First Order.

Fig. 1. Plan.

Fig. 2. Elevation.

A few of the pedestals are moulded as at *A*; but the greater number are plain like *B*; the number of courses of stone in the piers varies from four to six.

PLATE X.

Mouldings of the first Order.

Fig. 1. Base, capital, and entablature.

(The ornamented pedestal is here introduced.)

Fig. 2. Base of the pedestal.

Fig. 3. Impost moulding of the arch.

PLATE XI.

Second Order.

Fig. 1. Plan.

Fig. 2. Elevation.

PLATE XII.

Mouldings of the Second Order.

Fig. 1. Plinth, capital, and entablature.

Fig. 2. Impost moulding.

PLATE XIII.

Third Order.

Fig. 1. Plan.

c c are the holes in the plinth to admit the posts of the velum.

d d holes apparently intended to receive timbers; their situation is marked by the letter *b*, in the section of the wall, fig 1, plate 5; they favour the idea that the internal of the building was partly of wood.

Fig. 2. Elevation.

The

The top of this is a singular finish for a building; but I cannot find any thing in Stuart's papers to justify the supposition of any mouldings above: the reason of such an arrangement is not apparent; and nothing like it occurs in any other amphitheatre.

- a. a. are spouts to carry off the water.
- b. b. grooves to receive the posts of the velum.

PLATE XIV.

Mouldings of the Third Order.

Fig. 1. Plan of the gutters.

- a. holes apparently to receive timbers; their position is marked by the letter *a*, fig. 1, in the section of the wall in plate 5.
- b. pilasters continued to support the two upper courses.
- c. openings through the cornice for the uprights of the velum.
- d. gutters.
- e. Spouts with triangular openings to carry off the water.

The holes render it not improbable that this amphitheatre had a portico at the upper part, as is directed by Vitruvius in theatres, but of which I believe no vestiges remain in any existing ruin. The gutters also indicate something of the sort, being apparently intended to convey water from its roof.

Fig. 2. Mouldings of the order; the cornice is singular: *aa* rain spouts.

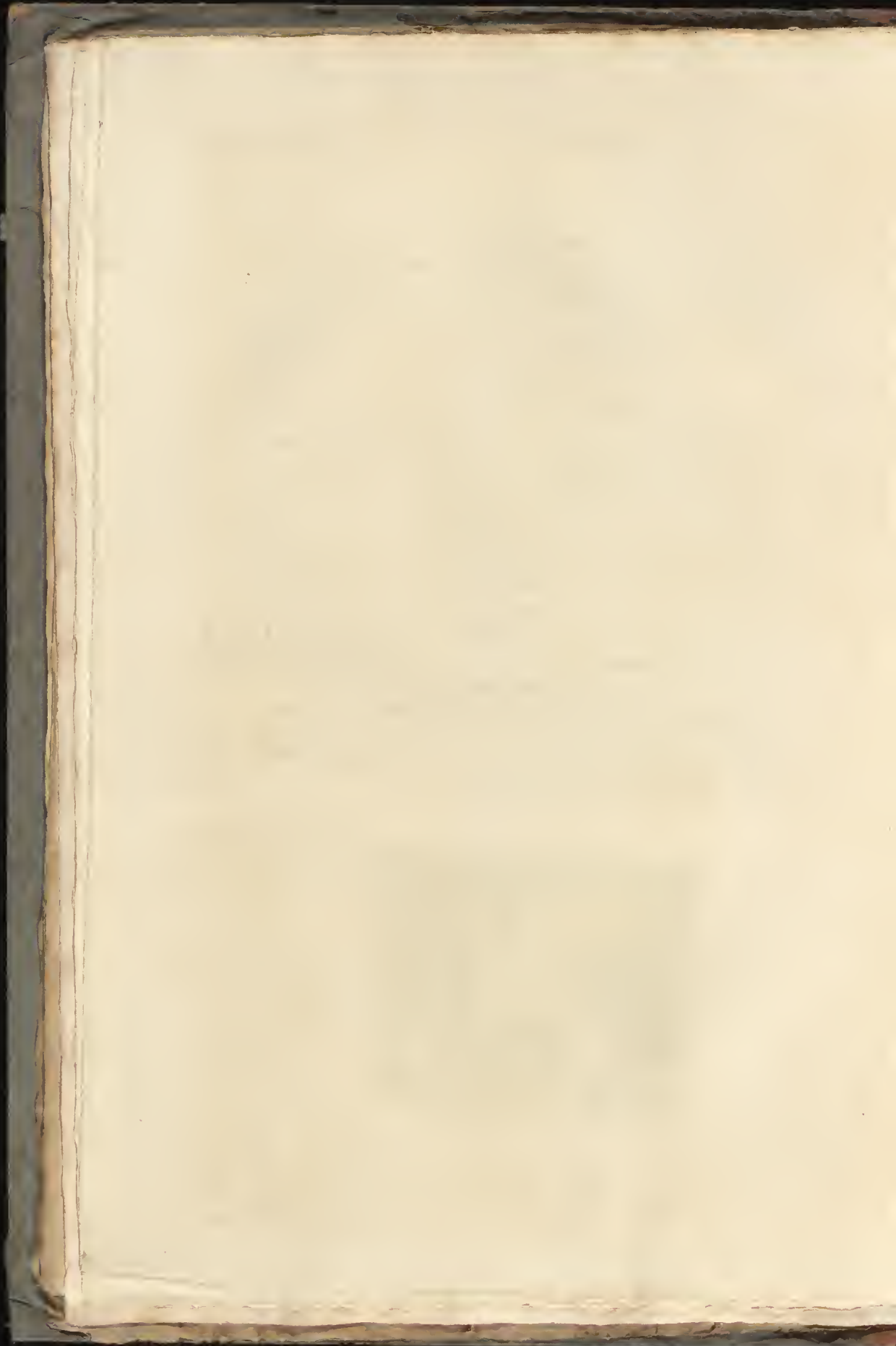
Fig. 3. Section of the cornice through the opening for the posts of the velum; the dotted lines shew the gutters.

Fig. 4. Section of the plinth with the socket to receive the posts.

THE head-piece of this chapter is a copy from part of a frieze, placed with other fragments in the front of a house in the principal street of Pola.

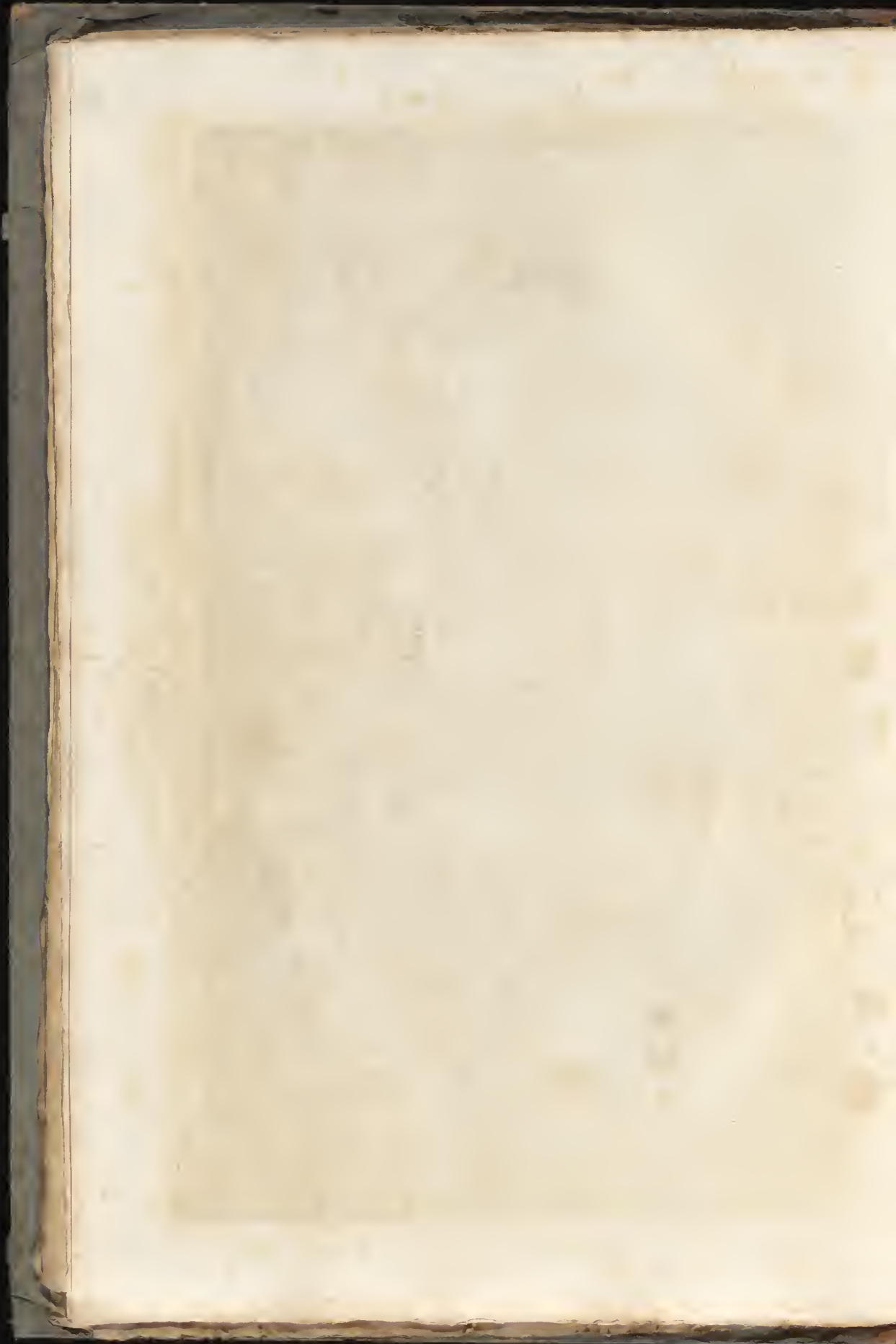
From another house in the same street is copied the sphinx guarding a cinerary urn, which serves for the tail-piece: this last is of much the finest workmanship.





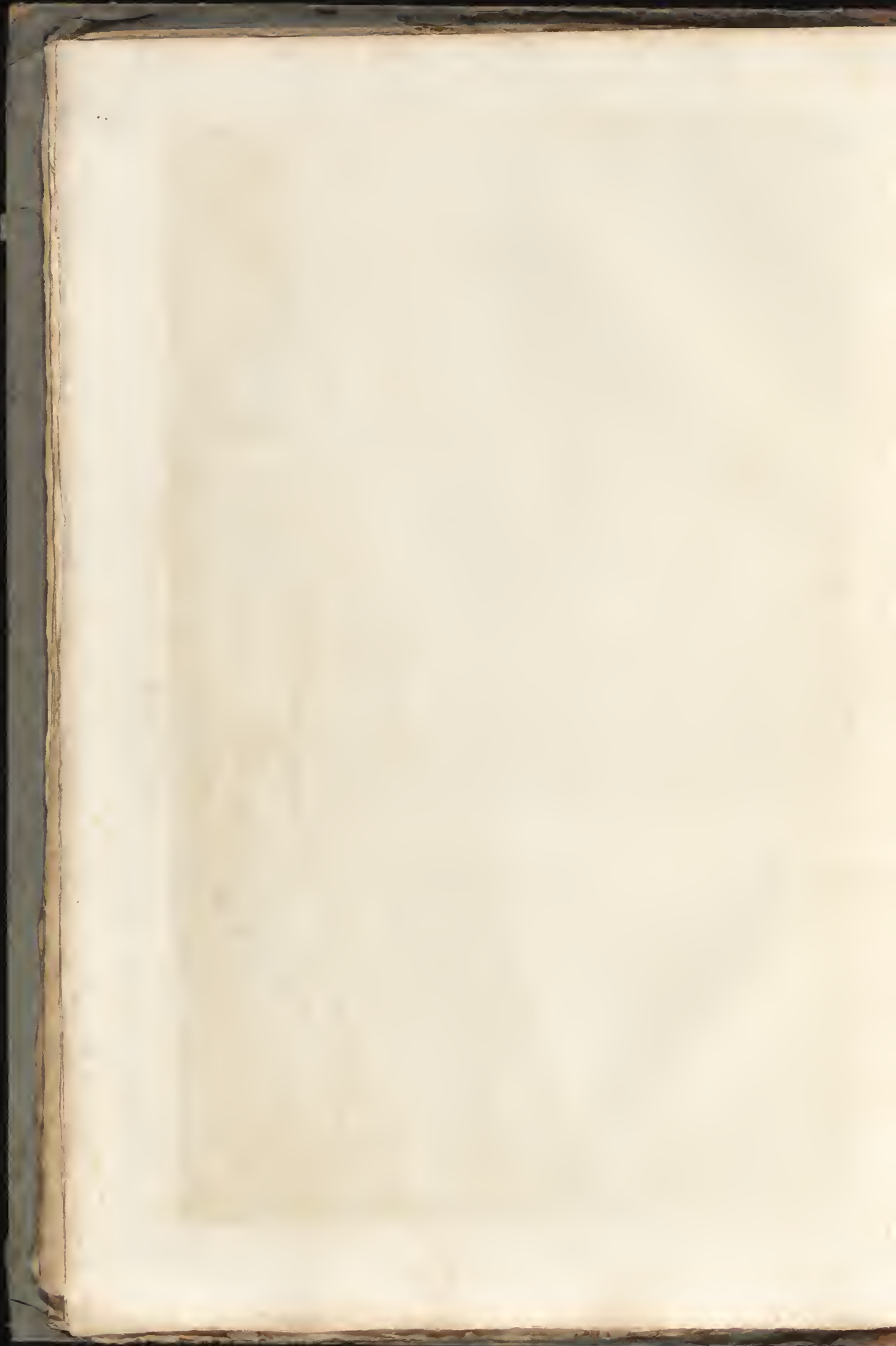


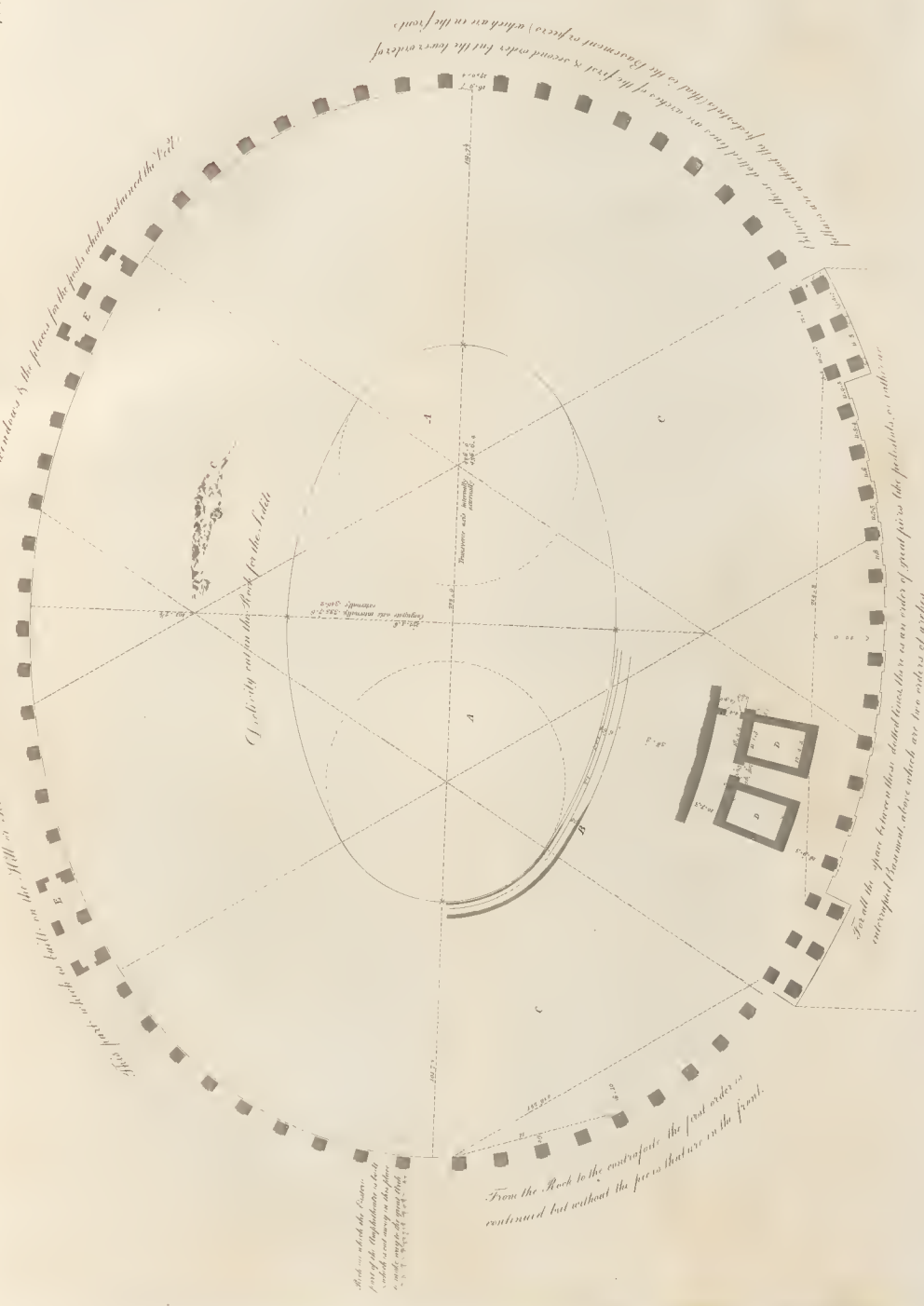
Amphitheatre at Pola





Internal View of the Amphitheatre at Apollonia





Since part of the Rock is of one order of Columns above which are the windows by the process on the front which sustained the Vault.

Quality of the Rock for the Vault

Rock on which the Columns
Part of the Temple stands on which
which is not very in this place
is of a soft kind of Stone

From the Rock to the contrary the great order is
continued but without the pier is that was in the front.

There are three other orders of Columns that is the Basses or piers which are in the front

From all the spaces between these columns there is an order of great piers like pedestals or walls are
interposed throughout above which are two orders of arches

Published June 17th 1754

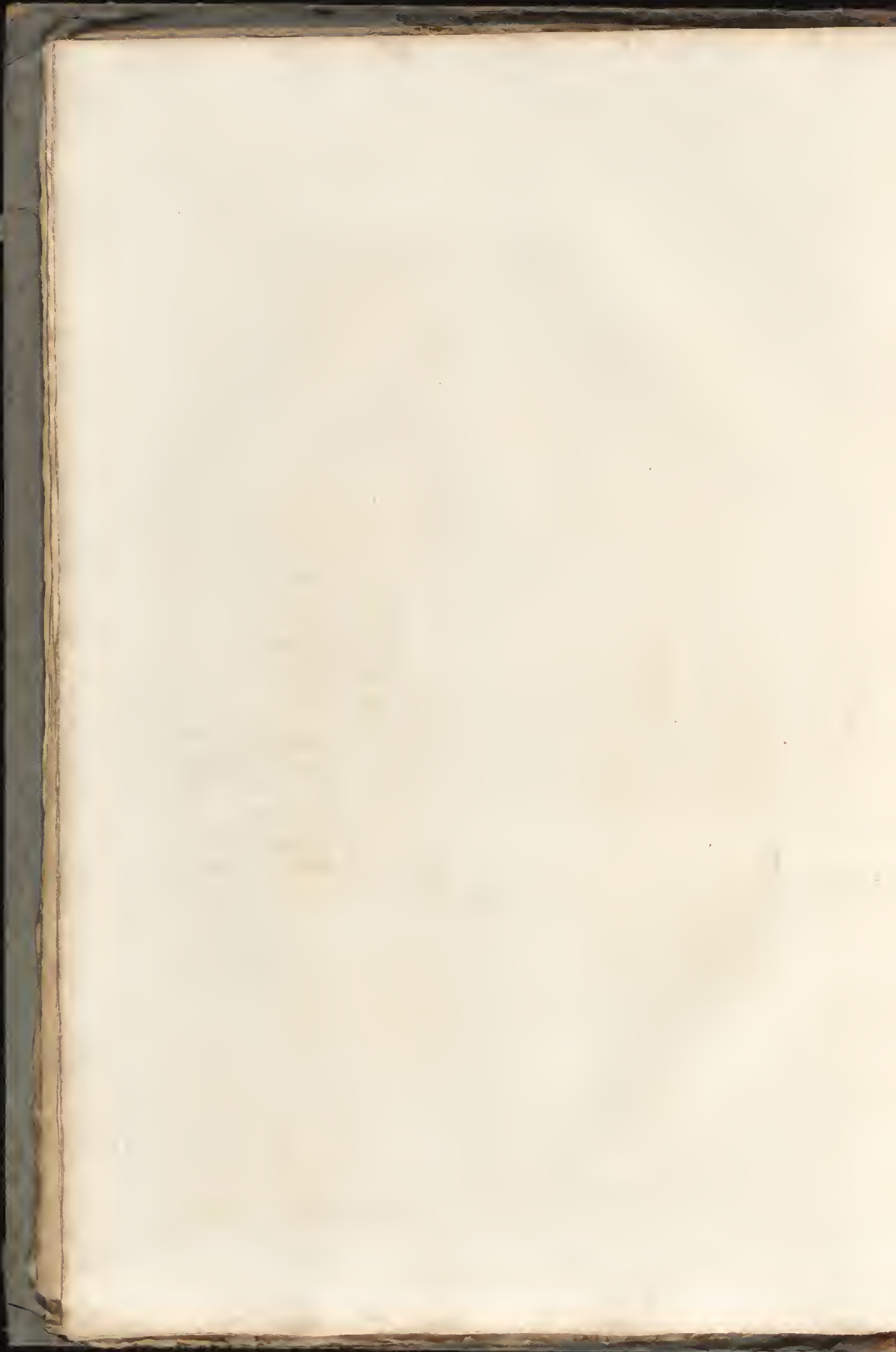




Fig. 2. Transverse Section.

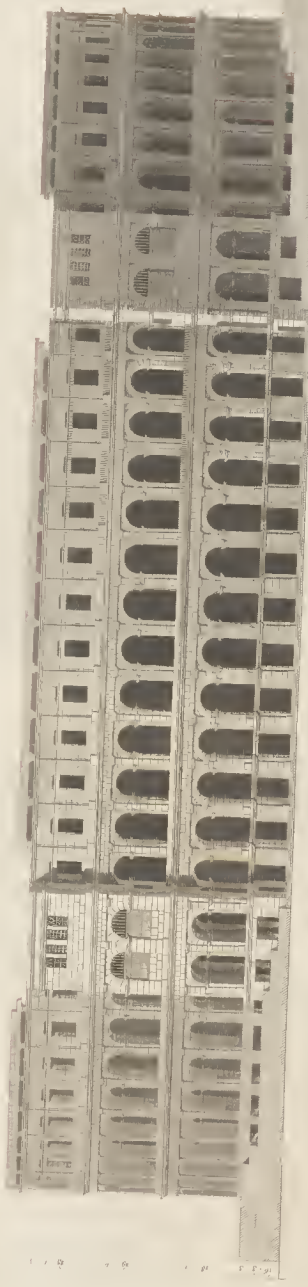


Fig. 1. West Elevation.

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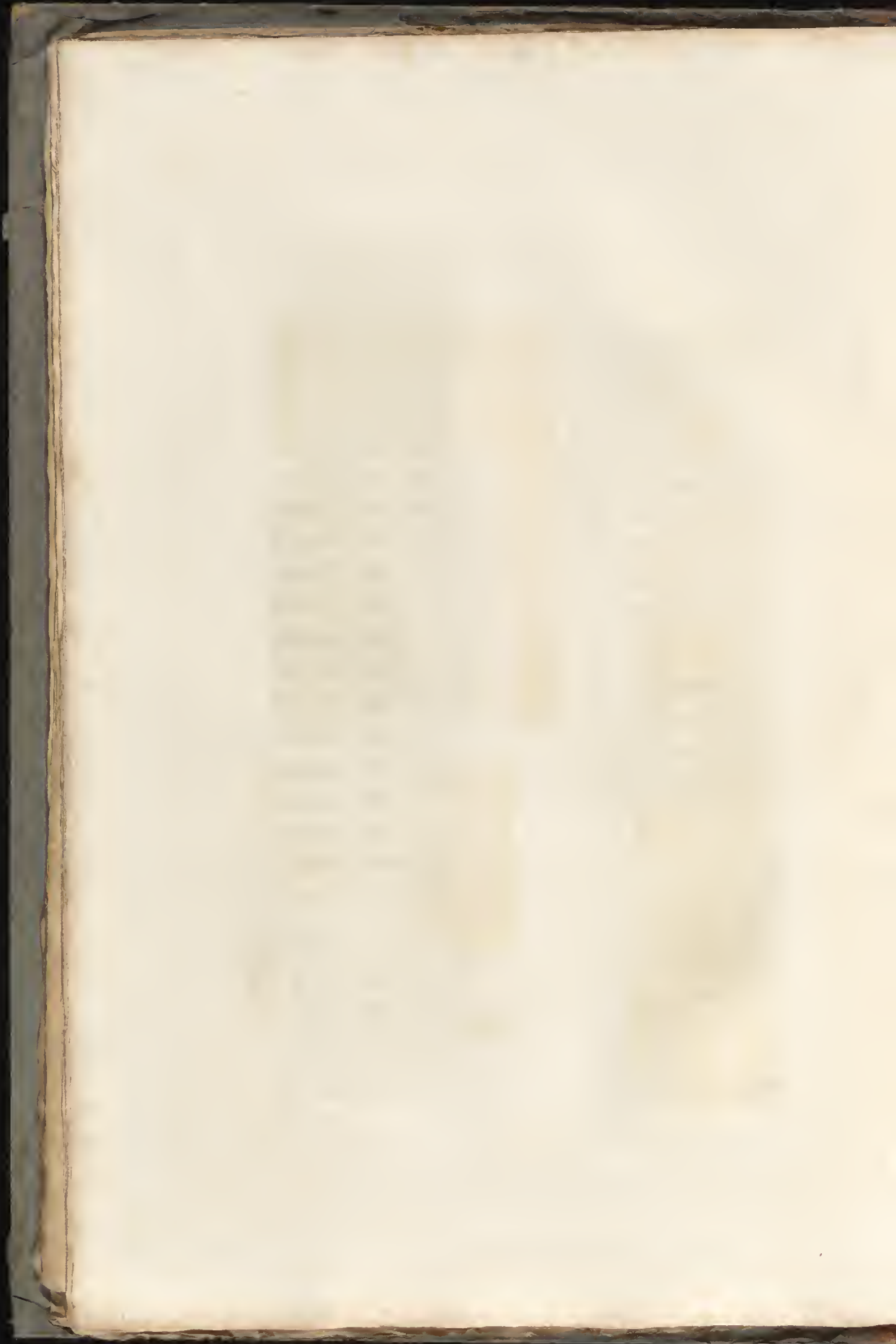




FIG. 1

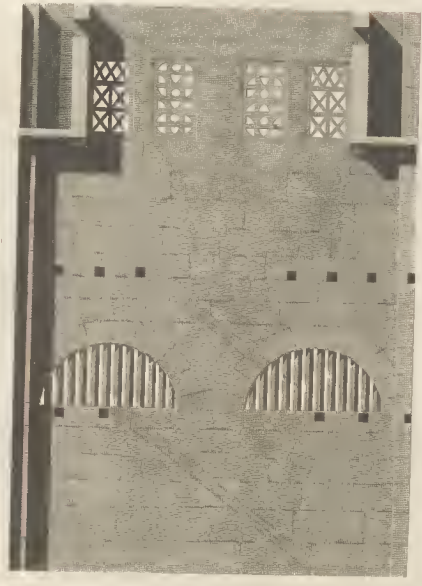


FIG. 2

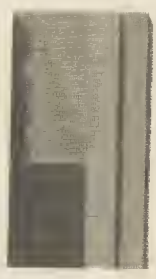


FIG. 4



FIG. 5

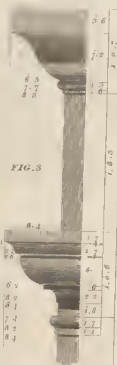


FIG. 3



AMPHITHEATRE AT POLA.



FIG. 2

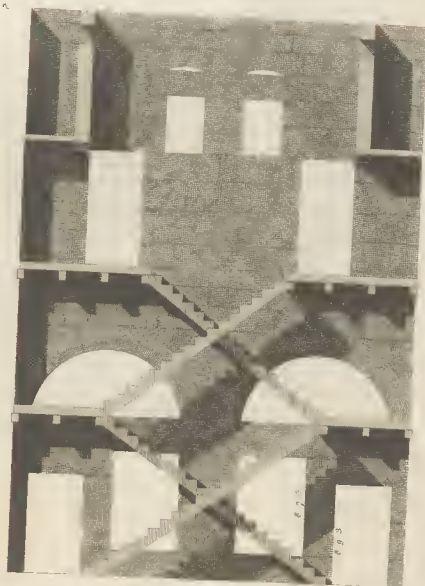


FIG. 3

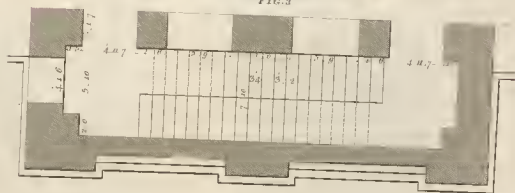


FIG. 4

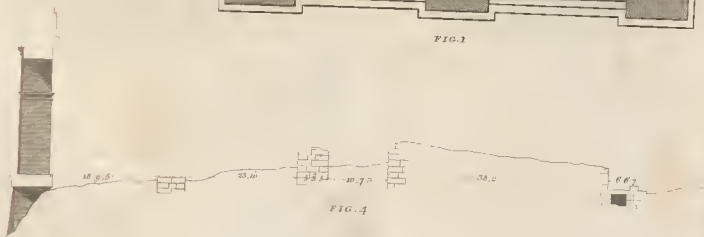
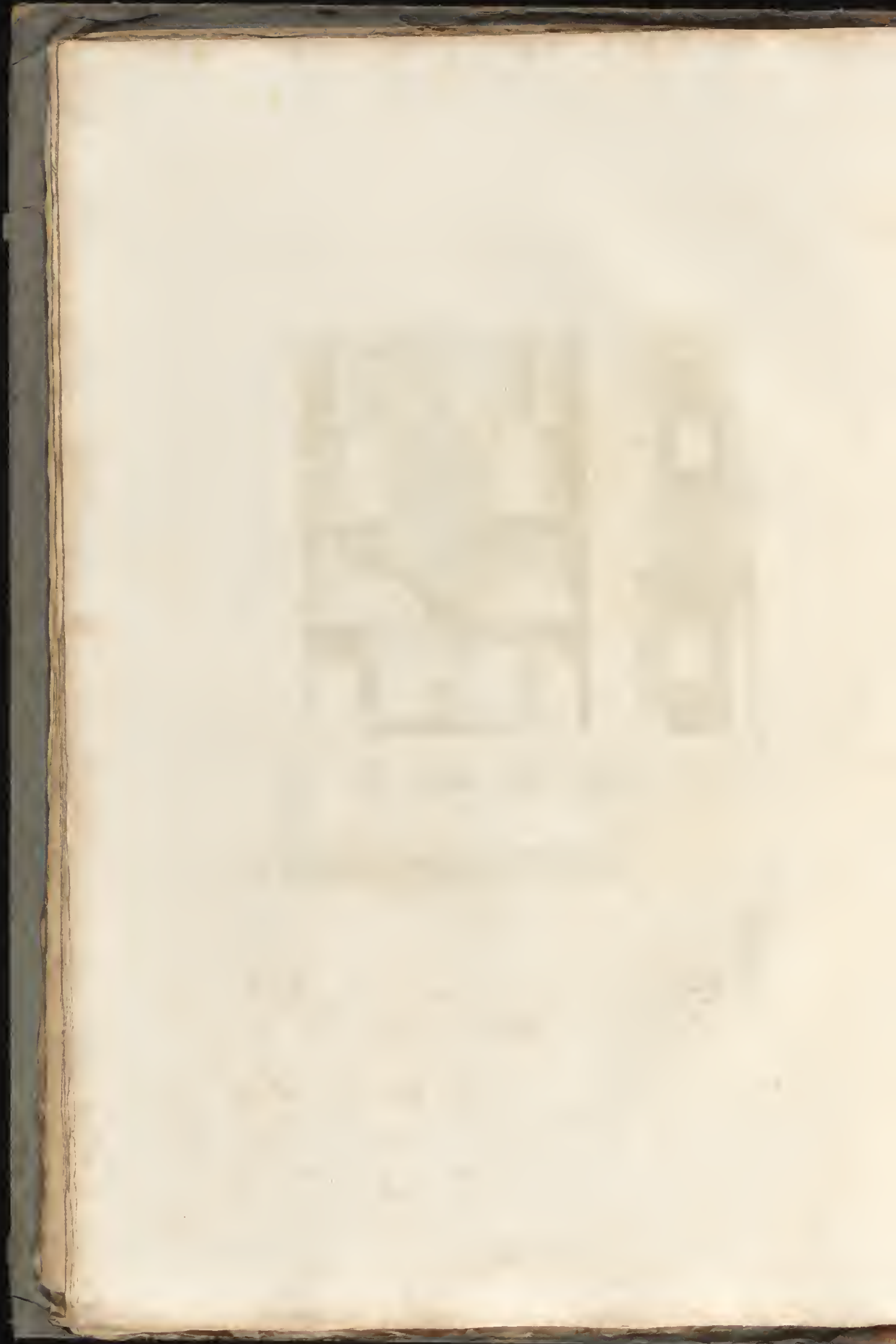


FIG. 5



Basement

AMPHITHEATRE AT POLA.

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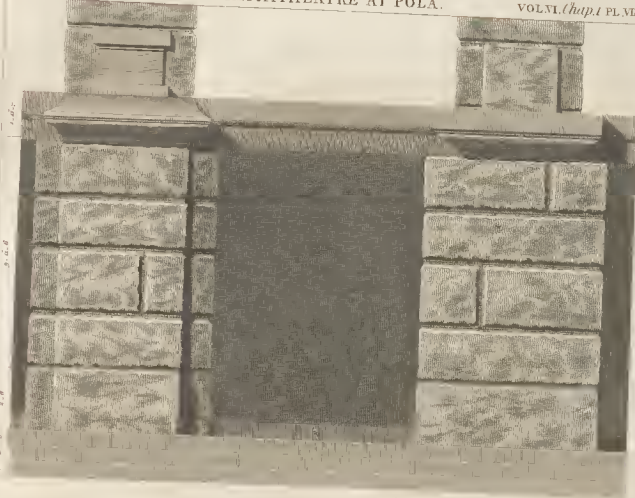


FIG. 2

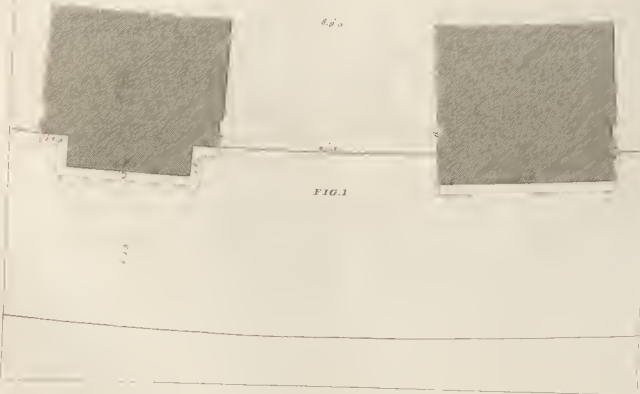
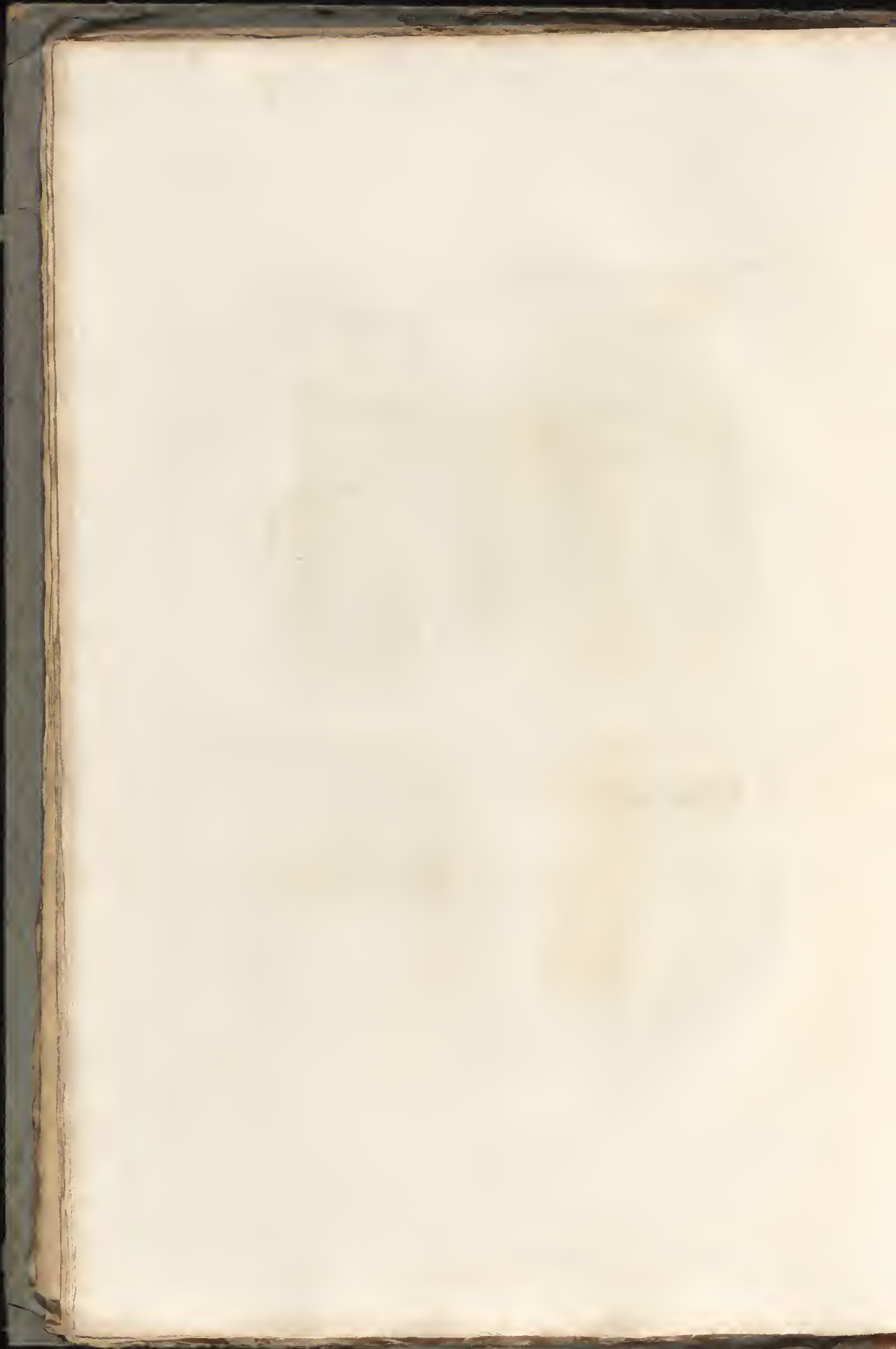
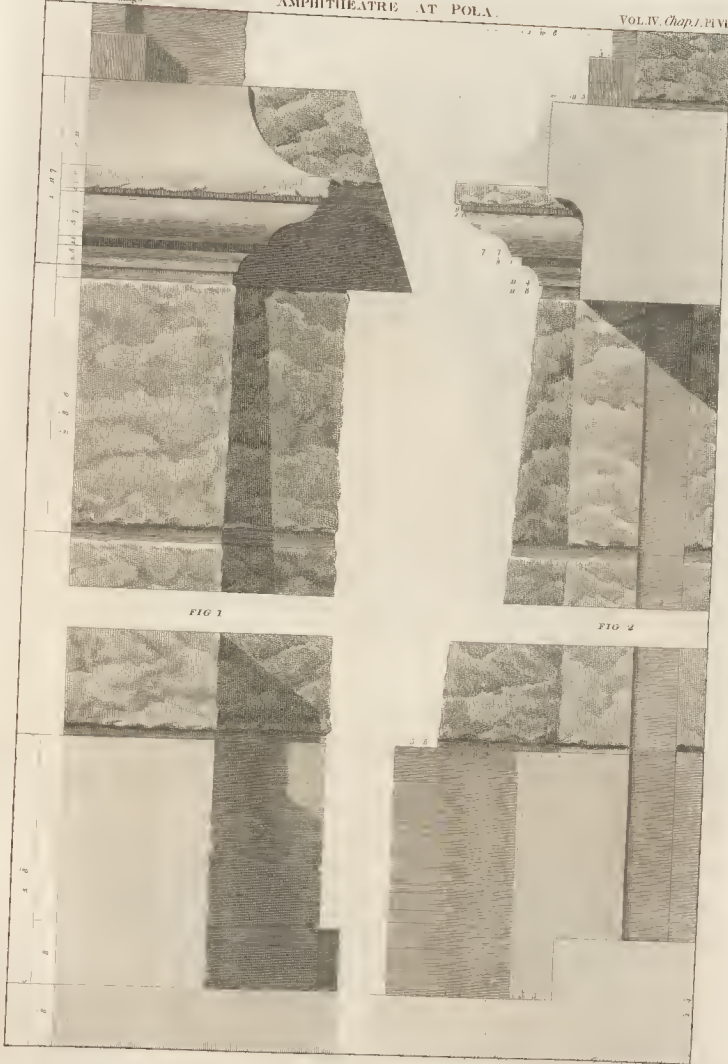
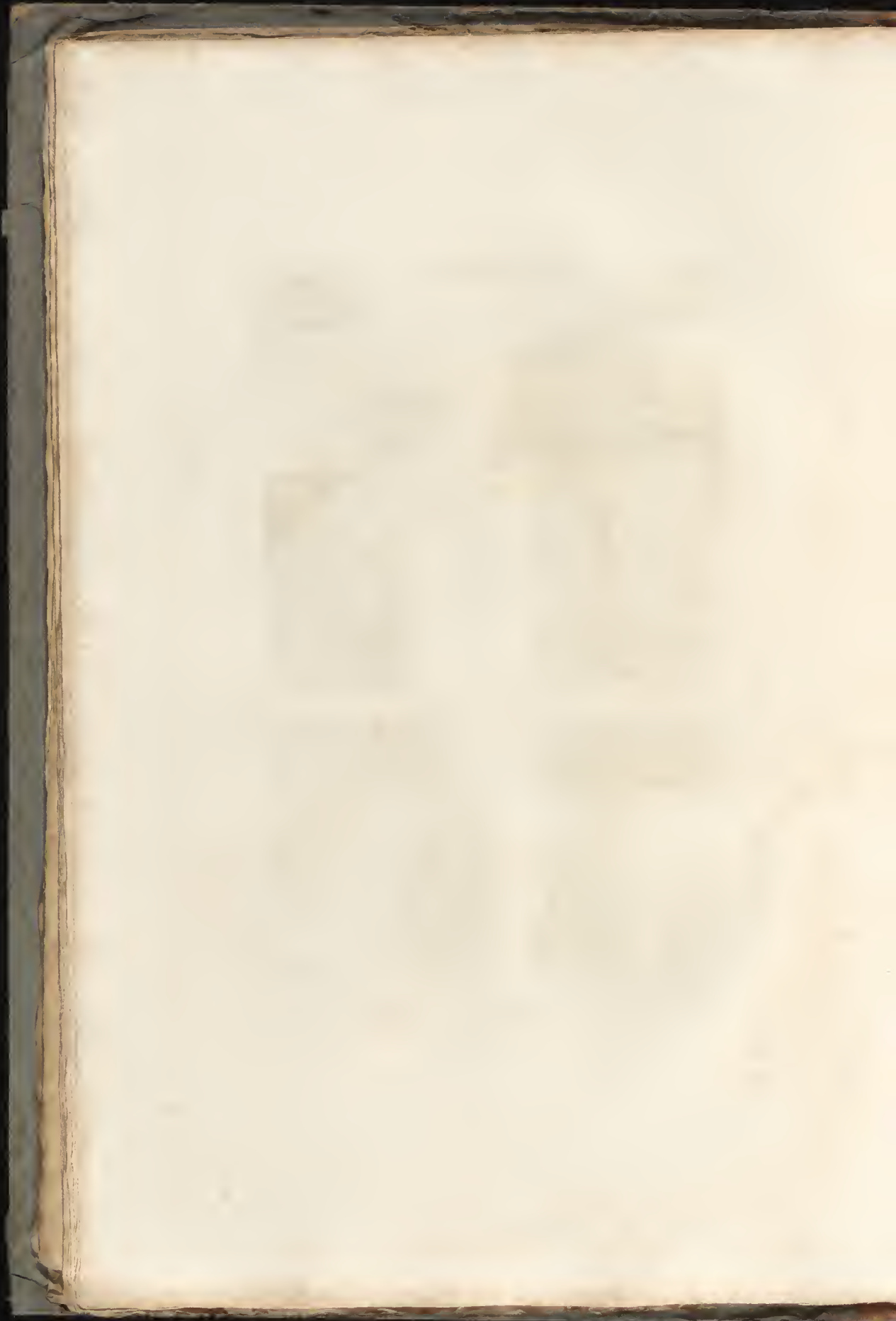


FIG. 1

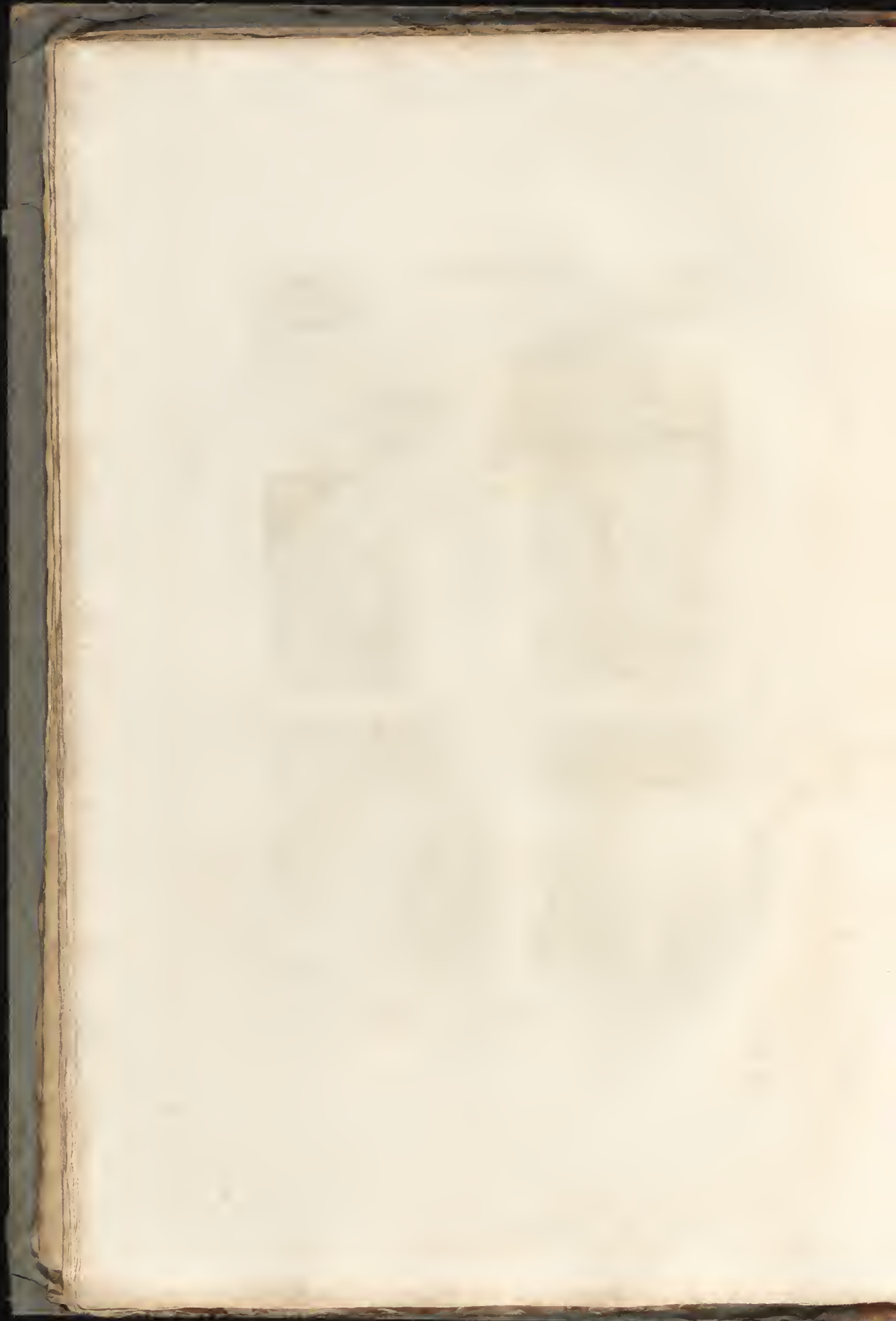
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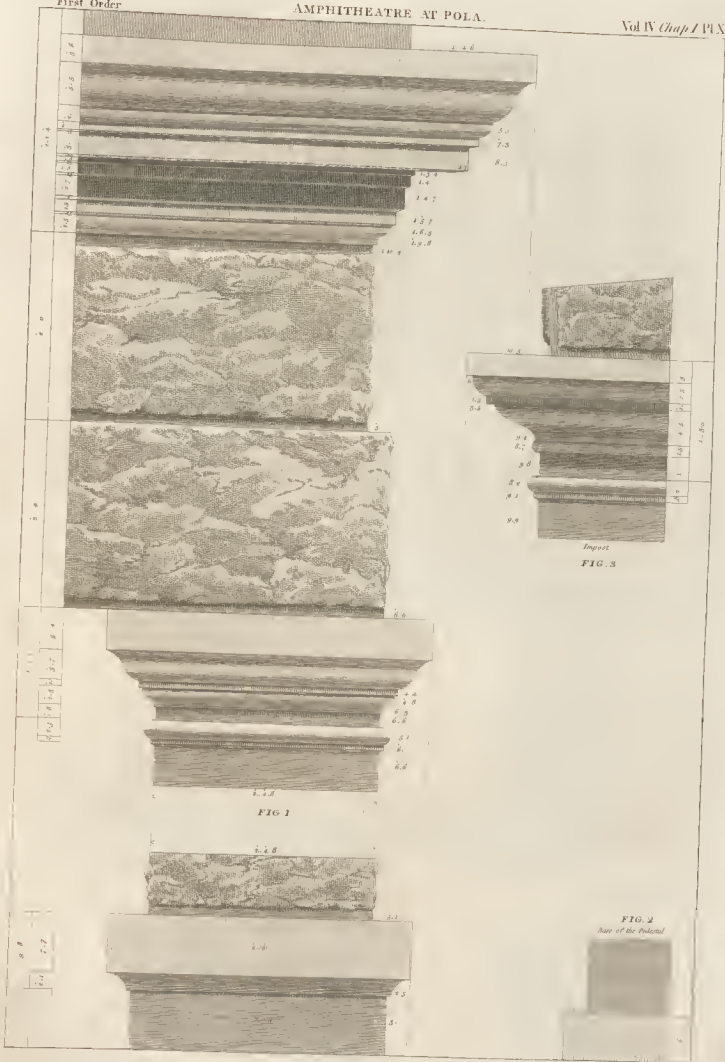




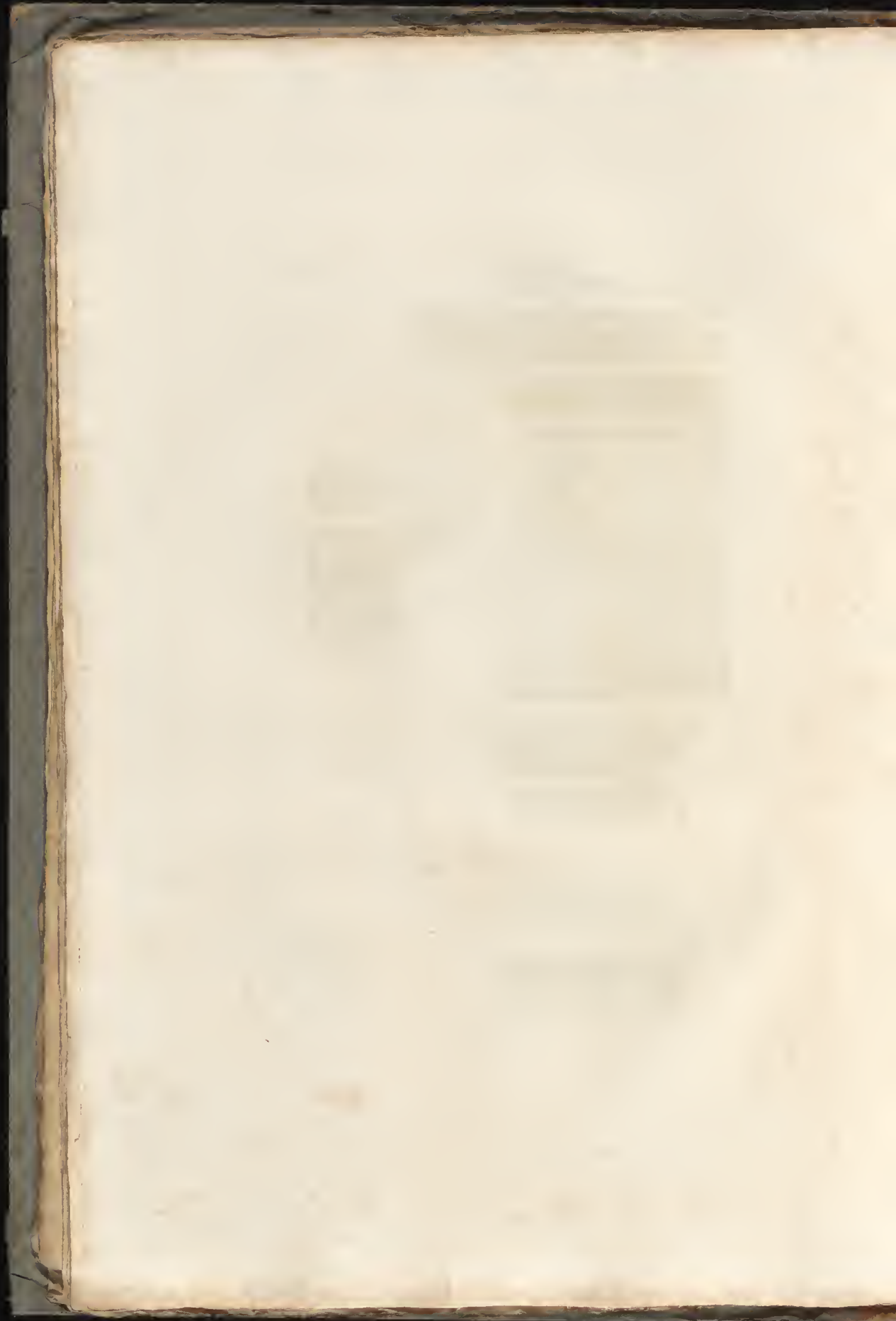
First Order

AMPHITHEATRE AT POLA.

Vol IV Chap I PLX



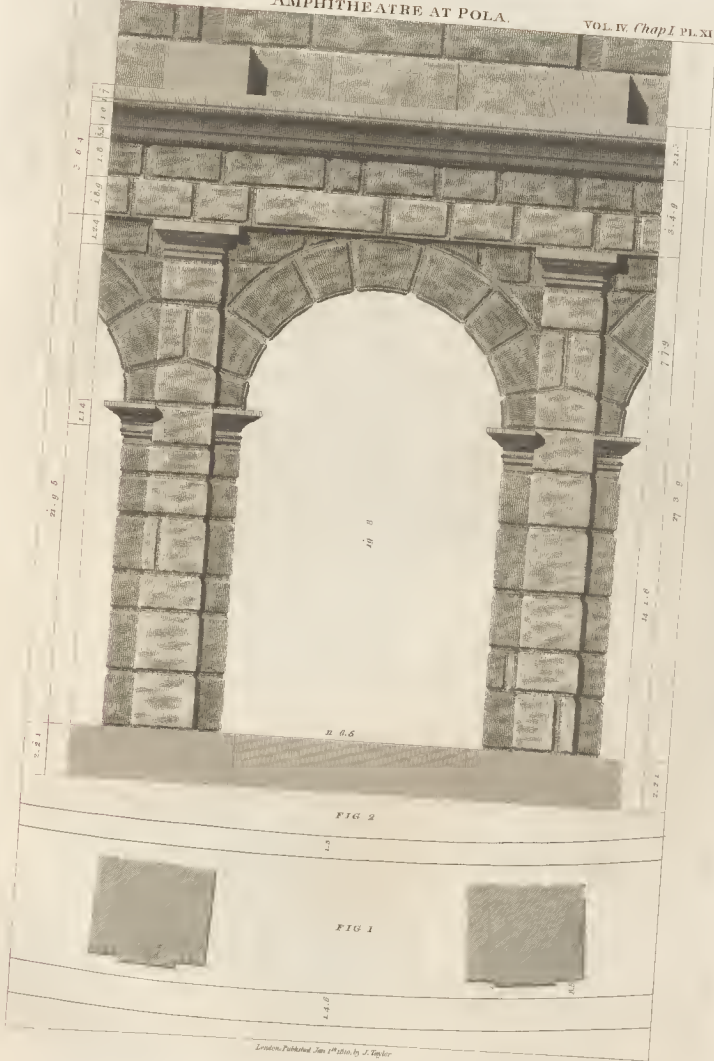
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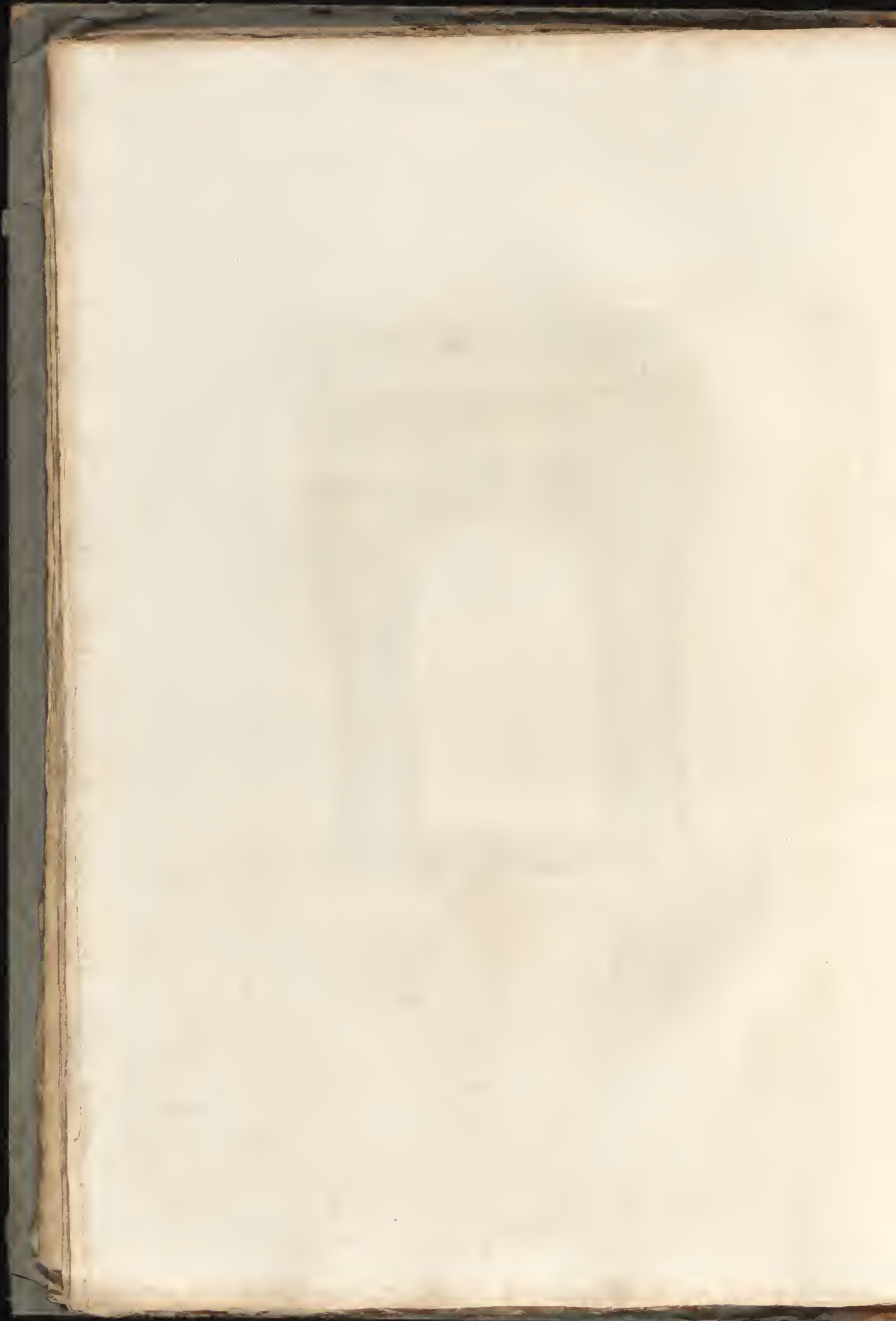
Second Order

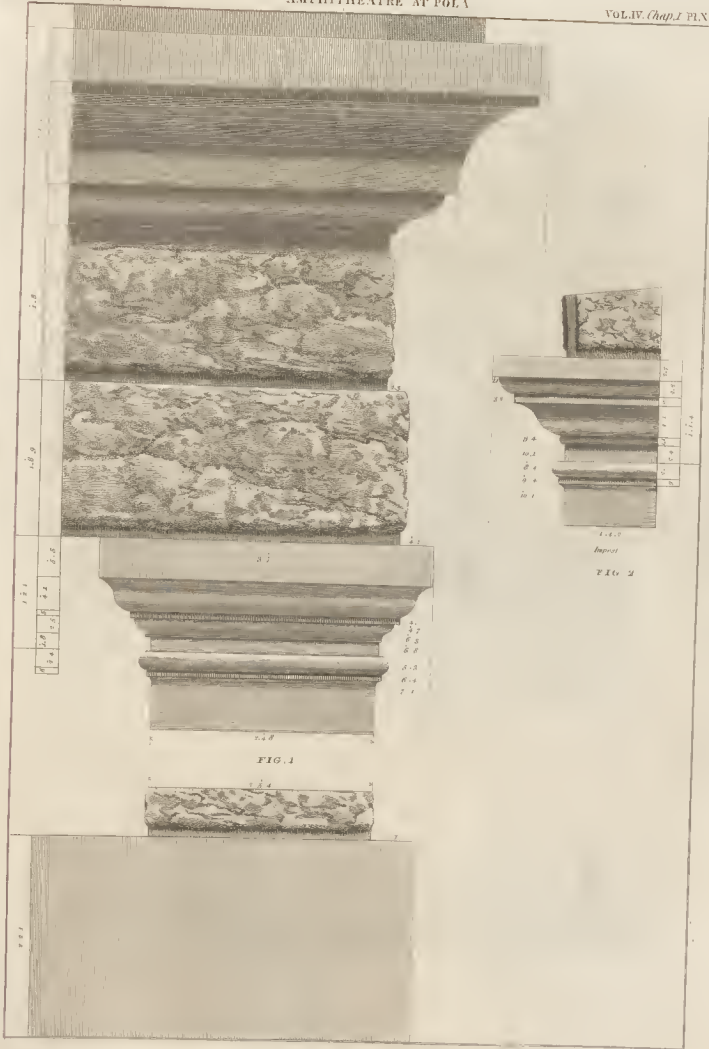
AMPHITHEATRE AT POLA.

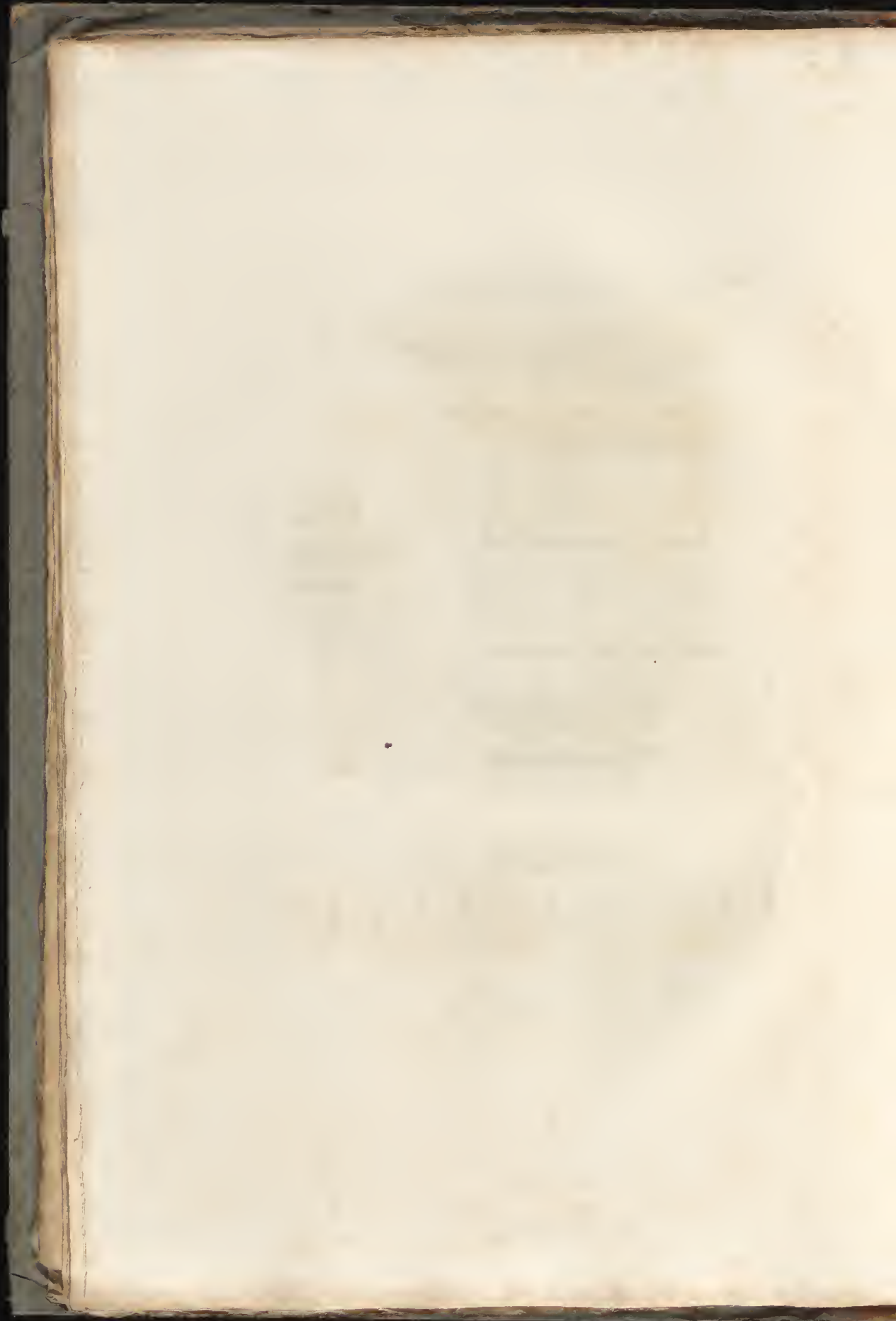
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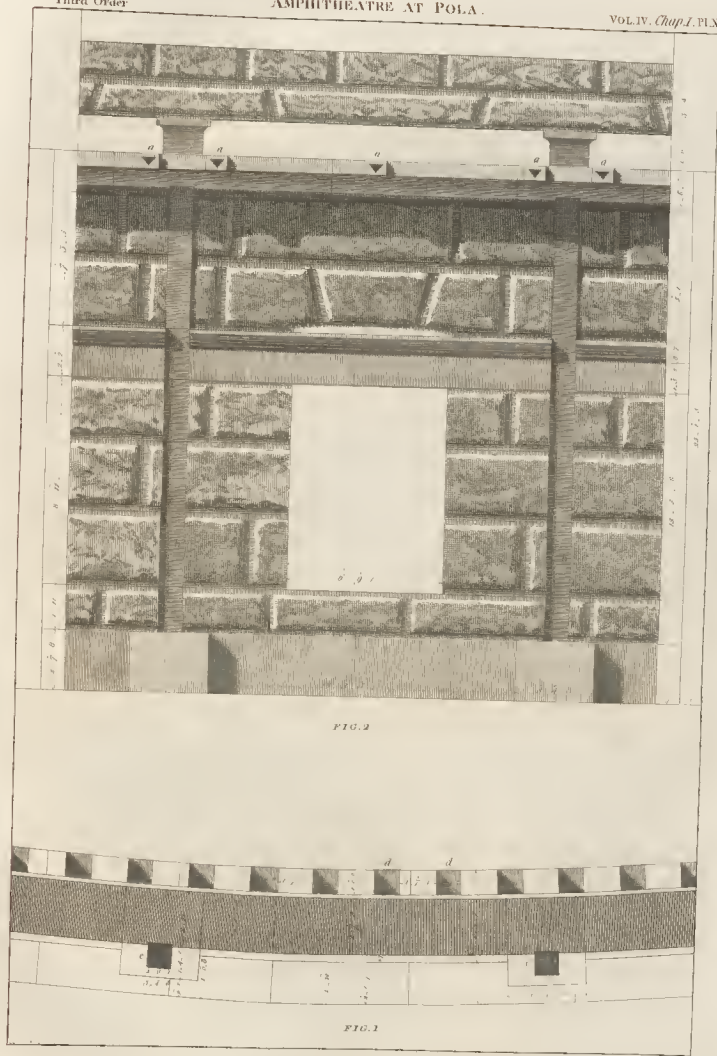


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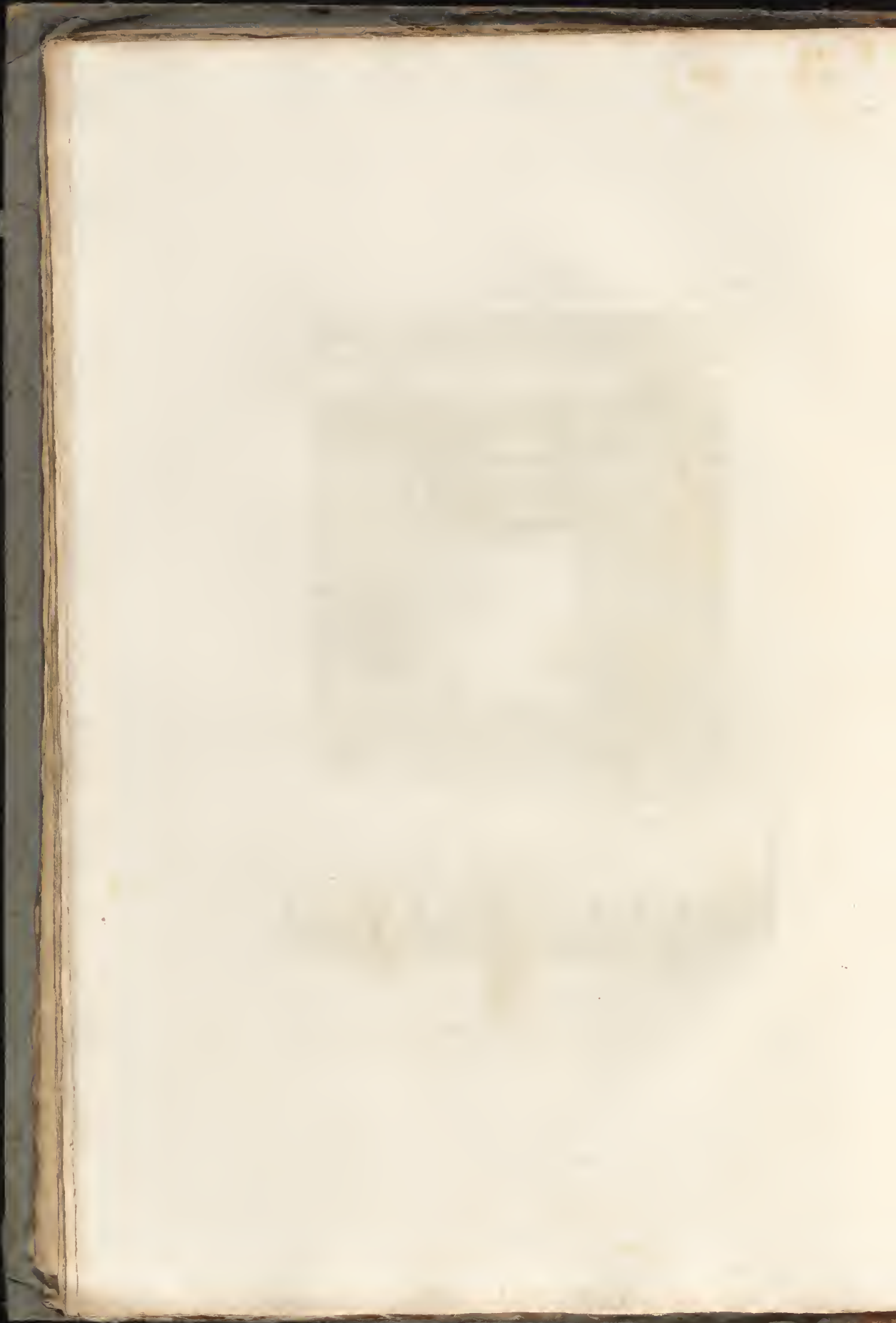


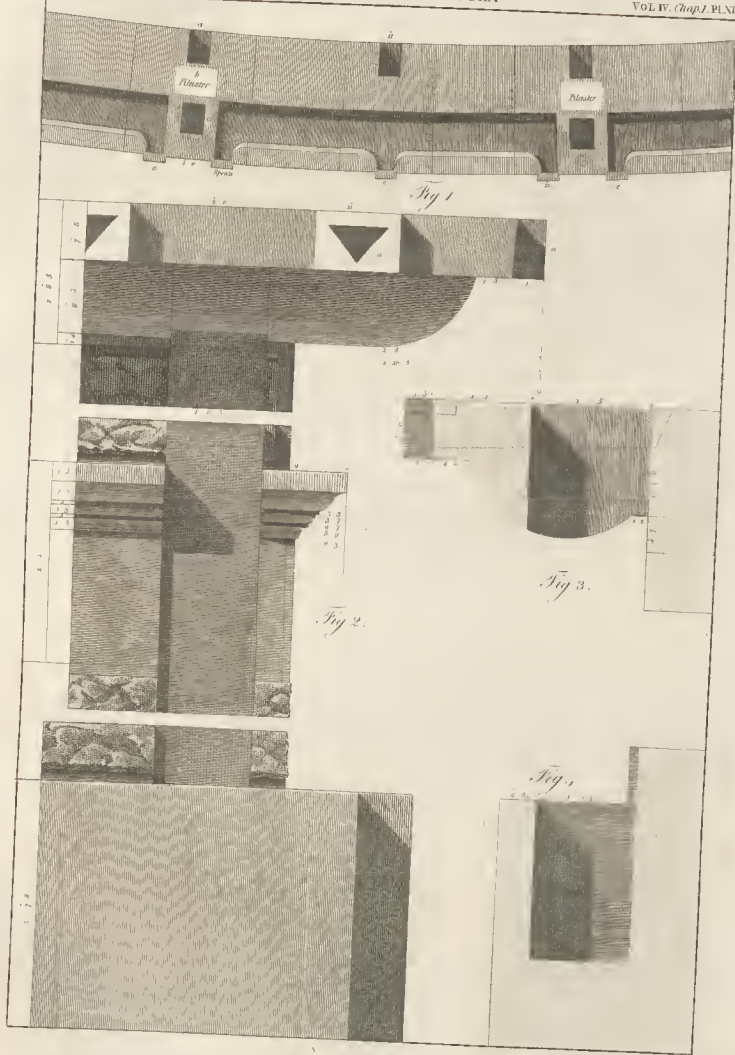




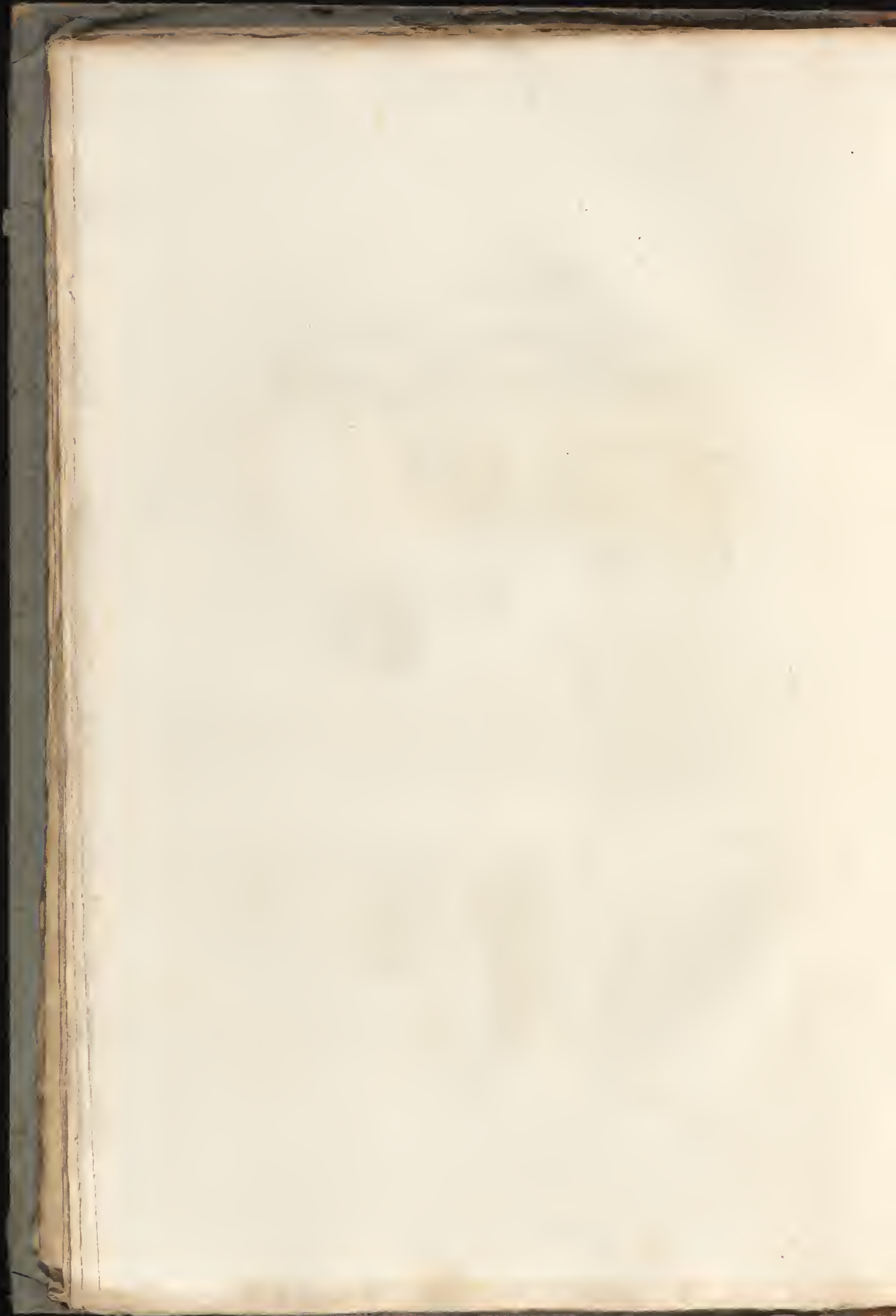


Published by J. G. & J. Taylor





J. Goussier del. et sculp. J. B. de la Roche sculp.





CHAPTER II.

Of the Temple of Rome and Augustus at Pola.

THE modern piazza or market-place of this city, occupies part of the ancient forum; here we still see the ruins of two temples of Corinthian architecture, the most beautiful remains of the ancient splendour of Pola. By their present appearance it is evident that they were exactly alike, as well in size as in ornament, the porticos of both having ranged in the same line, and they have once been the principal ornament of that side of the forum which faced its entrance from the port; they are about seventy feet asunder; the interval is filled at present by an uncouth building, in which the Proveditore resides, and is called his palace: one of these temples was dedicated to Rome and Augustus; the other, now transformed into the kitchen and stables of the Proveditore, was, if we may credit the tradition of the place, dedicated to Diana, for whose divinity the present inhabitants still seem to retain some veneration, as *per Diana* and *per Diana di Giove* we observed to be their common, or it may be said, their conversation oath. The Temple of Rome and Augustus is by much the most entire of the two, and a description of it will render any account of its companion unnecessary: it has been published by Palladio, but Desgodetz, who has discovered some errors in the delineations of that excellent architect in other buildings, might here have found a more ample field for criticism.

The mouldings are accurately wrought, and the foliage of the capitals, frieze, and modillions, have a richness and delicacy scarcely ever surpassed in works of the Augustan age.

Of the Temple of Rome and Augustus at Pola.

PLATE I.

A View of the Front of the Temple.

The steps seen in this view are a modern addition: the figures on them are inhabitants of Dignano; those in the foreground are of Pola, in the ordinary dress of the place. The fisherman has a steel-yard in his hand, for that, and not scales, is here generally used. The pedestal in shadow, on the left-hand, directly faces the portico of the Temple, and may have supported a statue. The building on the right-hand is the prison.

PLATE II.

A View of the back Part of the Two Temples.

The nearest is that of Augustus. The building between the Temples is the back of the palace of the Proveditore; the door, near which a Slavonian centinel stands, is that of the guard-house; the men near him are playing at bowls. The other figures are a Slavonian soldier talking to a young woman, and a Polese woman driving an ass.

PLATE III.

Plan of the Temple.

PLATE IV.

Elevation of the Portico of the Temple.

The shafts of the columns are of a very beautiful marble, and the bases it will be observed have no plinths. The letters of the inscription in the frieze have been of metal, inserted in the stone, and projected beyond the surface; they are all wanting; but the holes in which they were fixed remain; the inscription has been miscopied by Palladio. In the tympanum of the pediment is sunk a circular channel, in which a medallion of bronze has been fixed, as is evident by the greenish tinge in several parts of the circle.

PLATE V.

The elevation of the side of the Temple.

PLATE VI.

- Fig. 1. The capital and entablature of the columns.
 Fig. 2. Section of the capital.
 Fig. 3. Soffit of the corona.

PLATE VII.

Outlines of the preceding plate with the dimensions.

PLATE VIII.

- Fig. 1. Plan and
 Fig. 2. Angular elevation of the capital.

PLATE

PLATE IX.

The Base and Pedestal of the Columns.

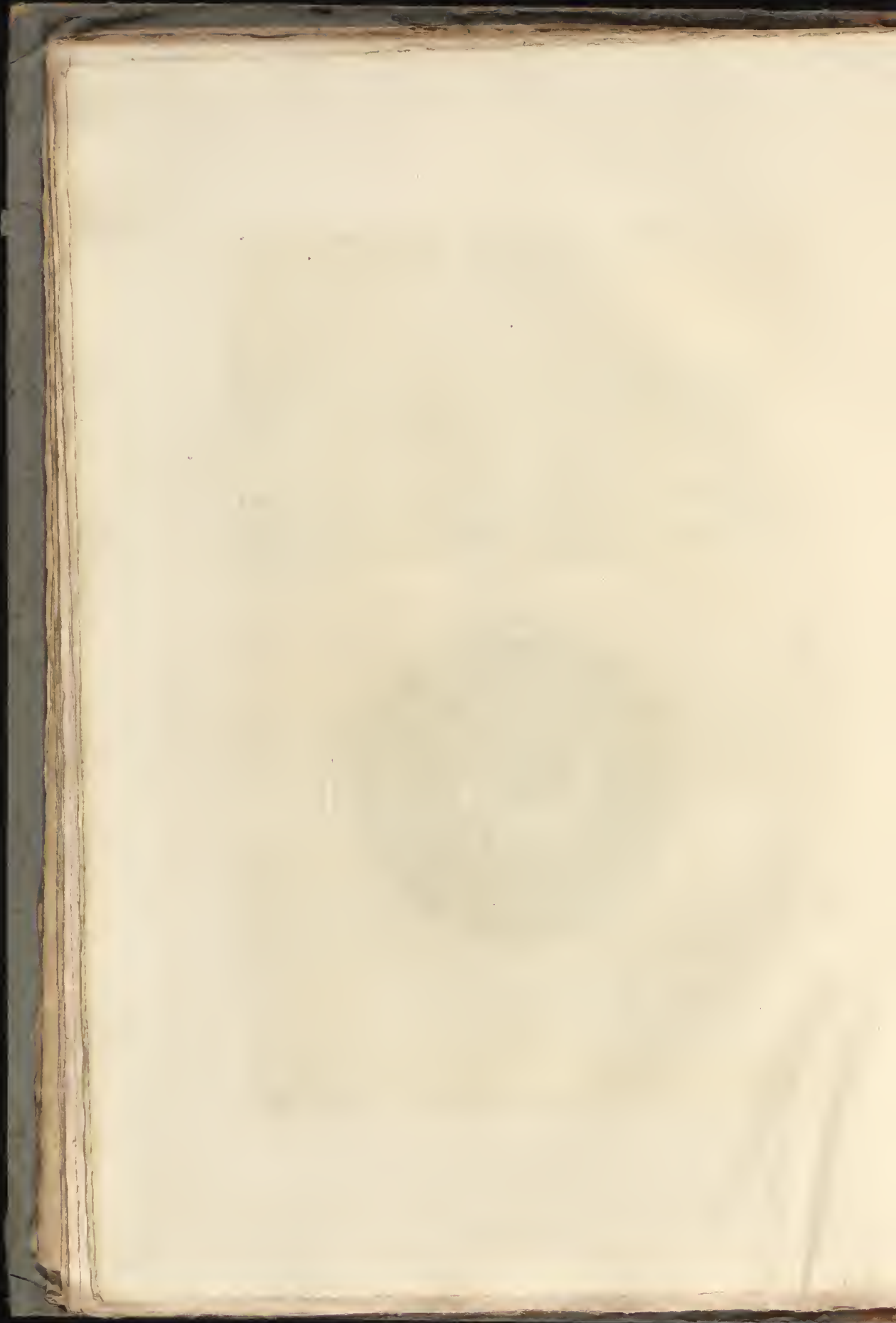
PLATE X.

- Fig. 1. The capital of the pilasters or antæ.
Fig. 2. The section of the capital.
Fig. 3. The plan of the capital reversed, and soffit of the architrave.
Fig. 4. The base of the pilaster.

THE head-piece of this chapter exhibits a part of the very elegant ornament in the frieze of the temple on a larger scale.

The tail-piece is copied from a medal of Augustus on a surmise that something like it was the medallion in the pediment before mentioned.





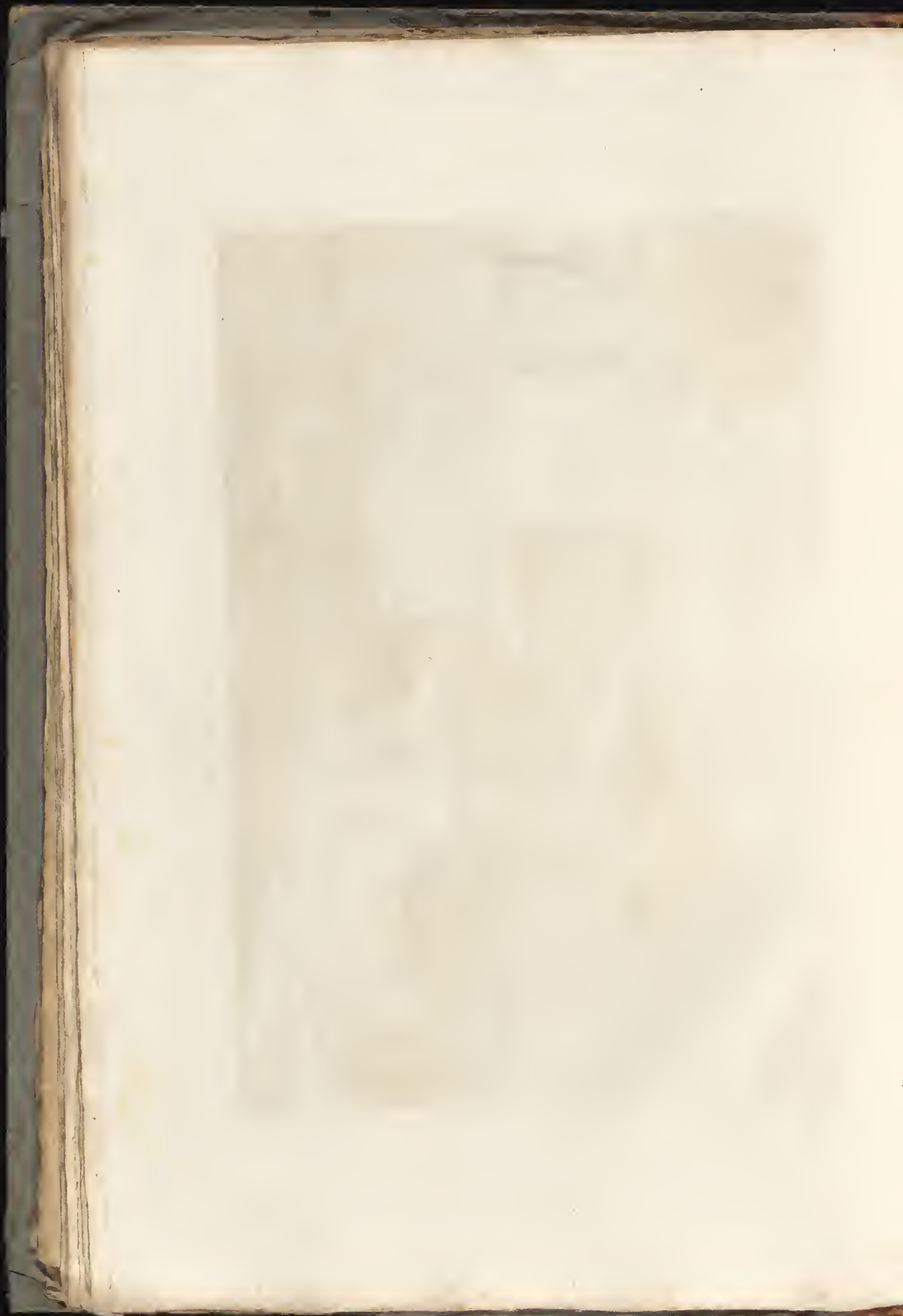


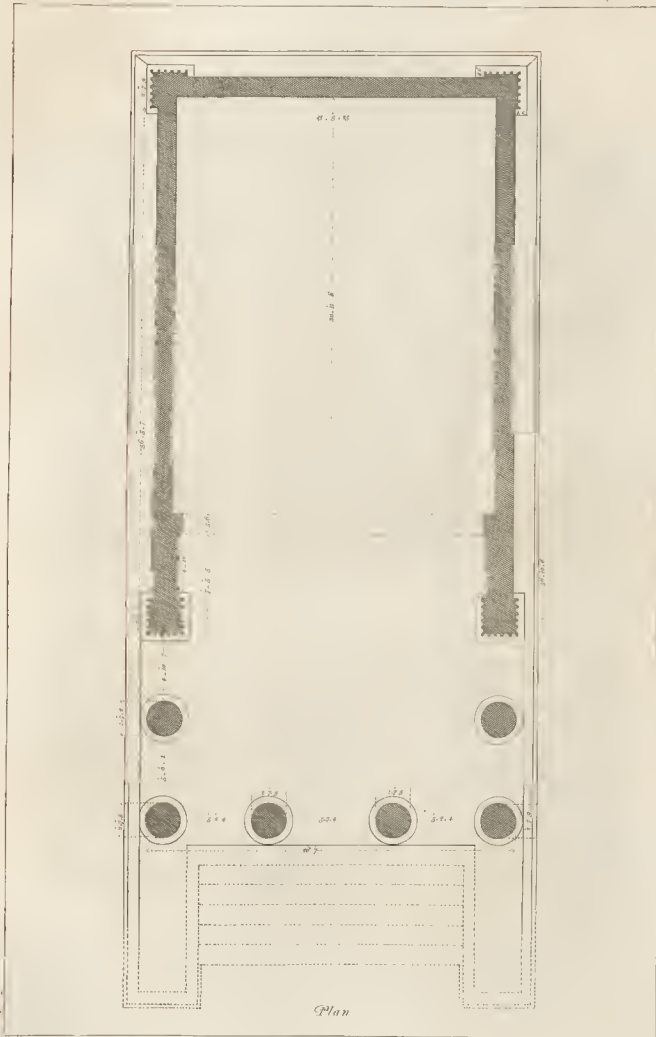
Temple of Rome & Augustus at Pola

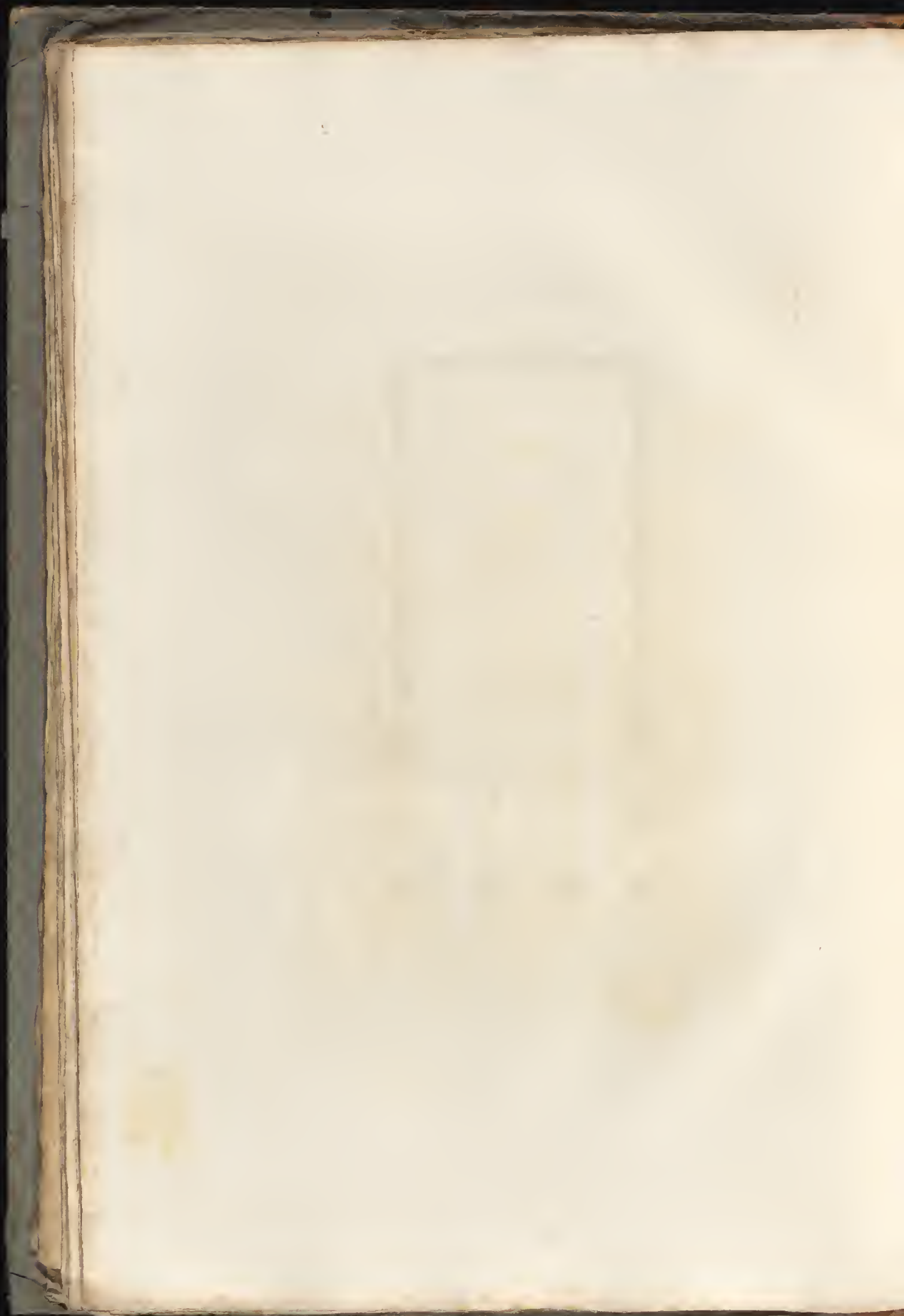




—Back of the Two Temples at Balu







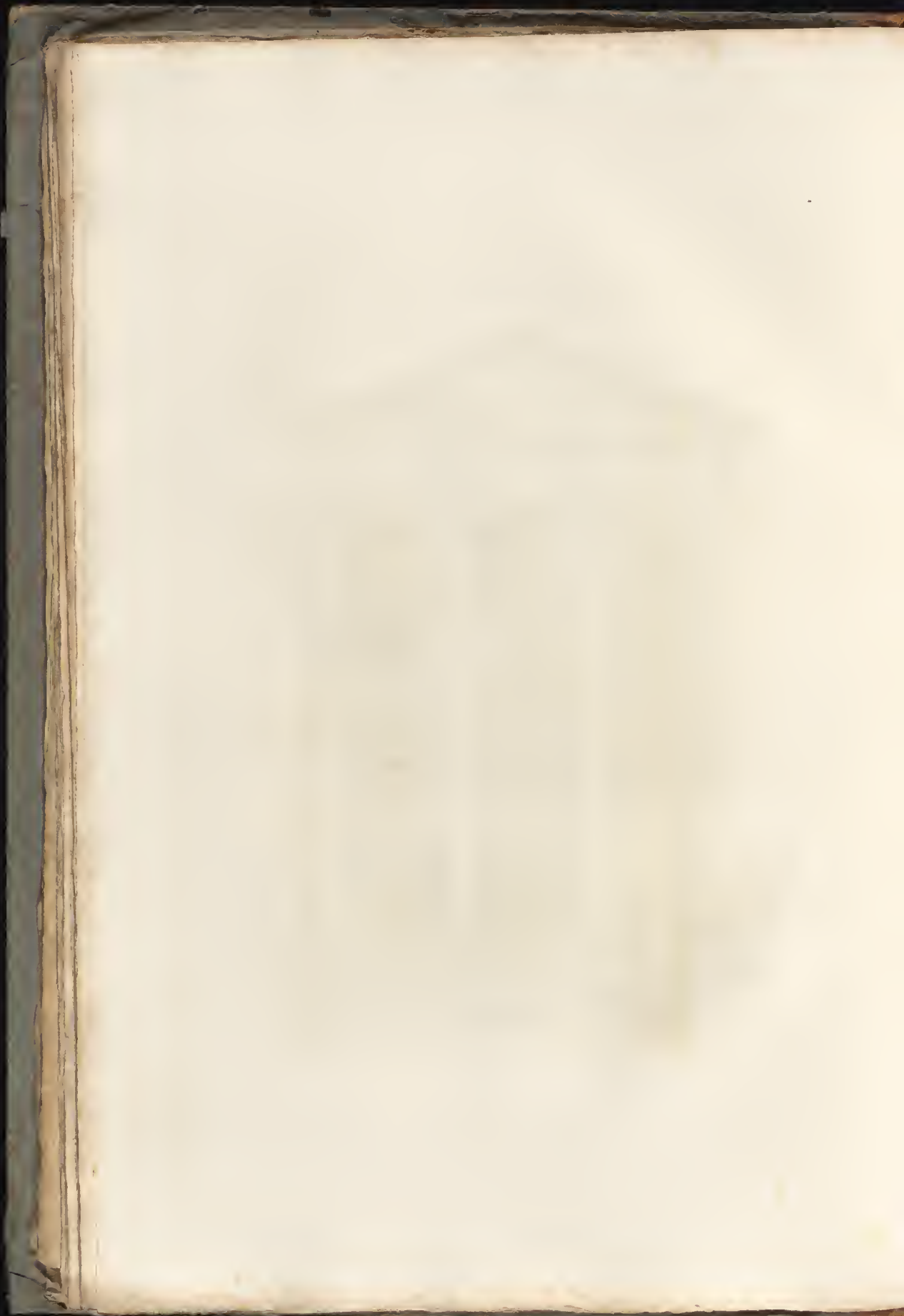
TEMPLE OF ROME AND AUGUSTUS AT POLA



Architectural scale and annotations on the right side of the page, including the letter 'A' and various numerical measurements.

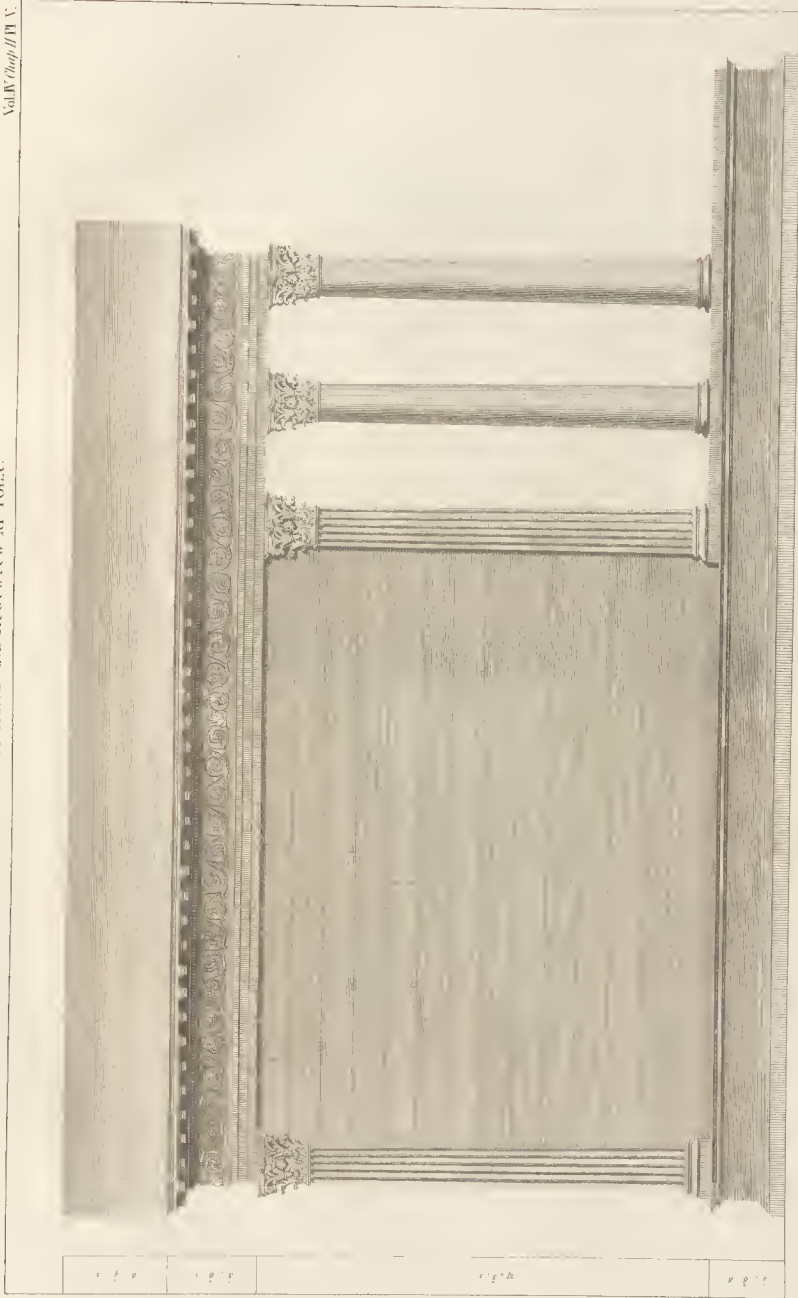
Front Elevation

Published by J. Egner - San J. 1860.



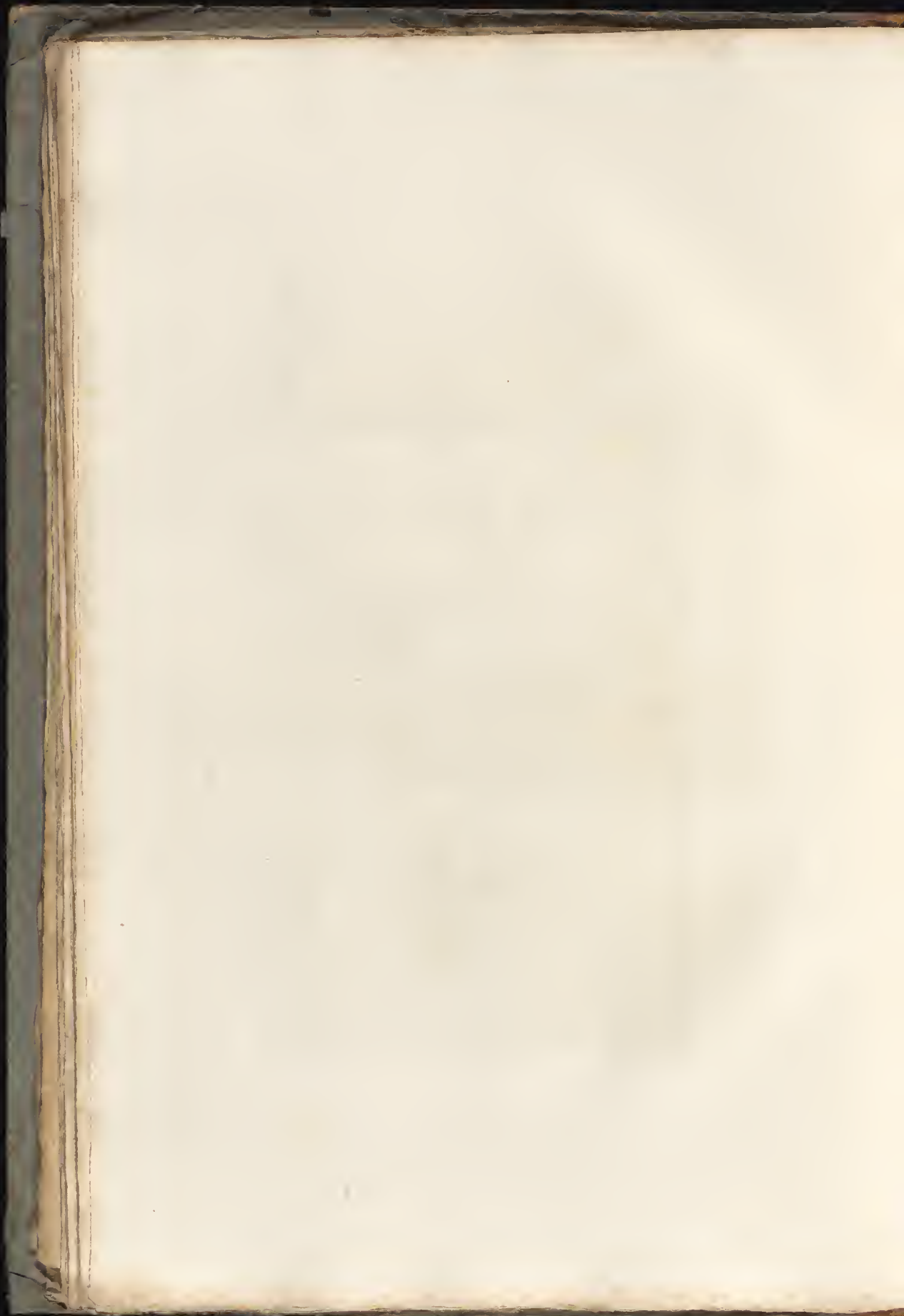
TEMPLE OF ROME AND AUGUSTUS AT POLA.

Vol. IV. *cap.* III. V.



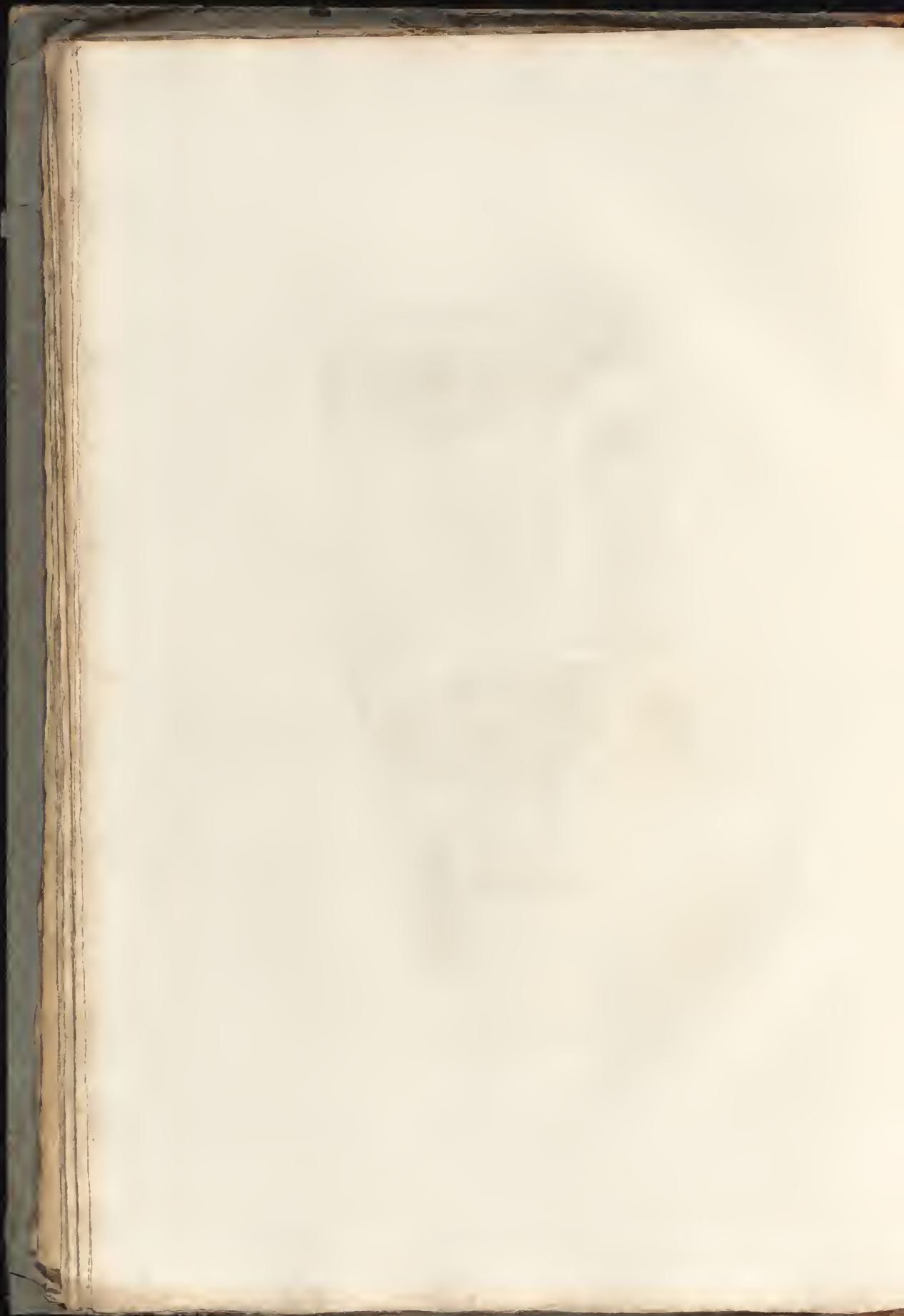
Side Elevation

Engraved by G. B. Piranesi

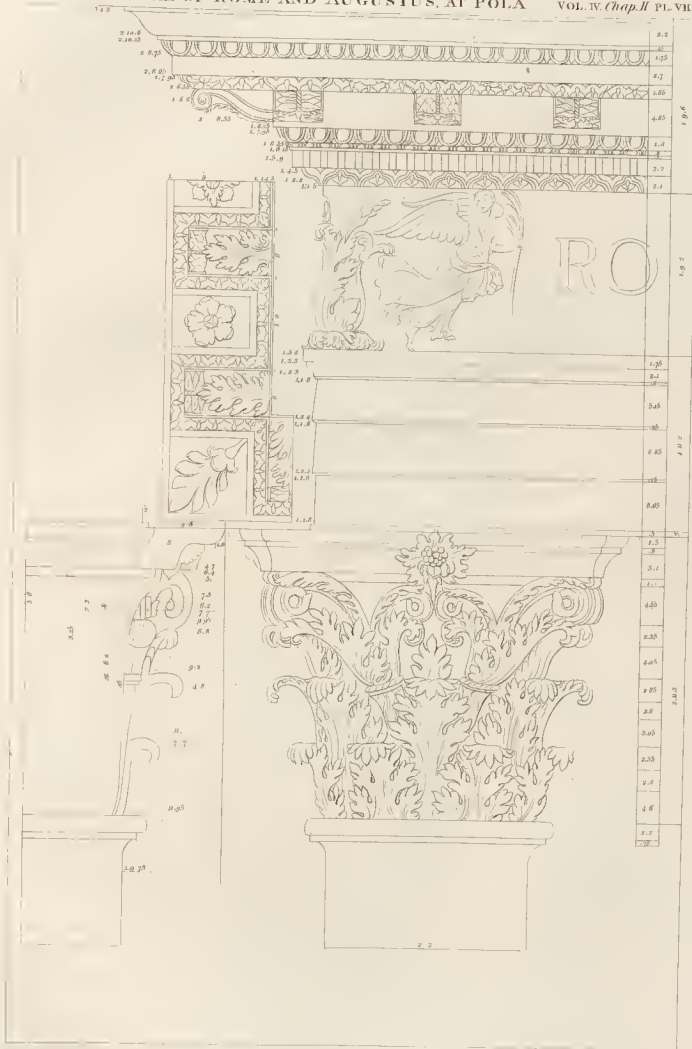




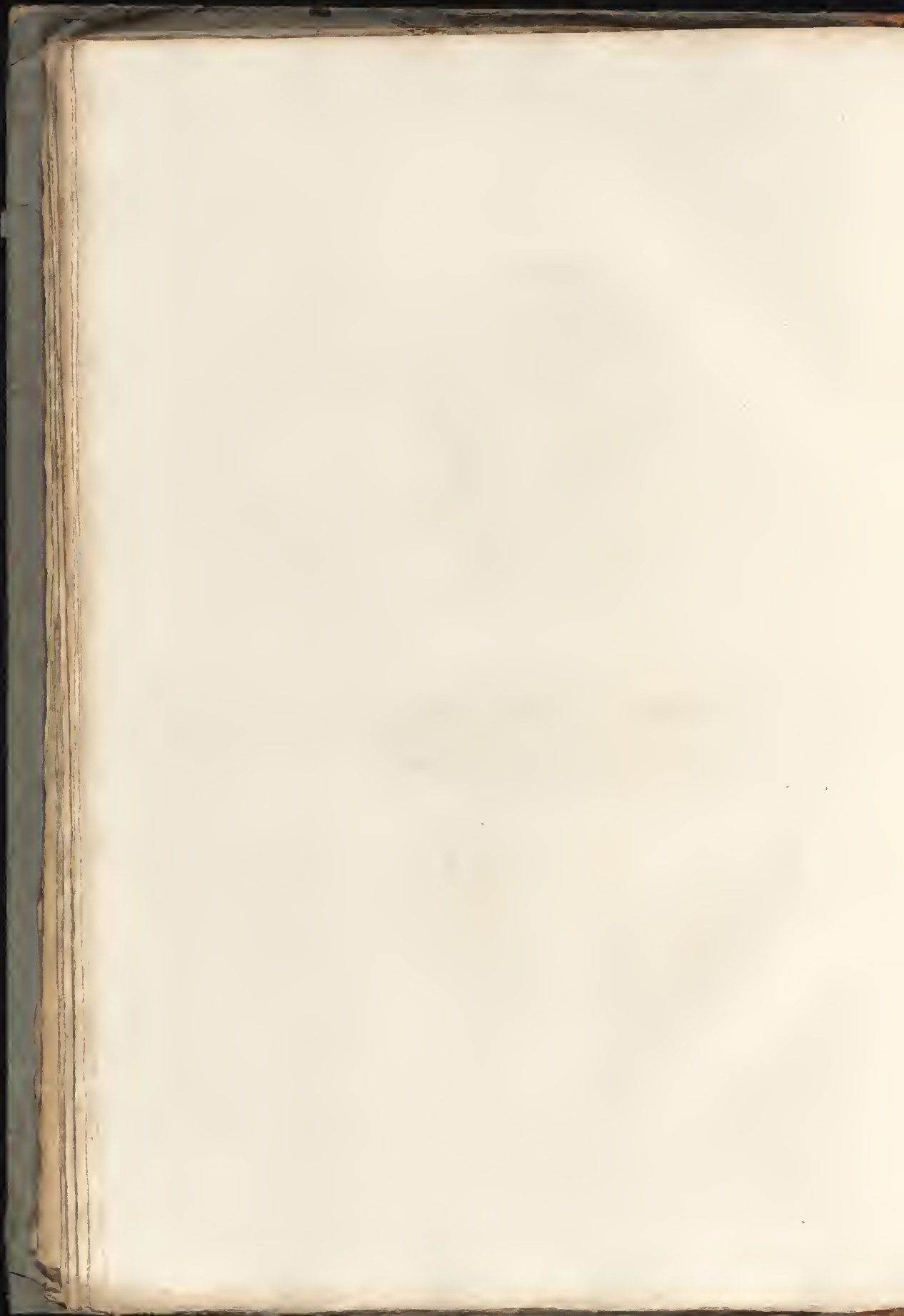
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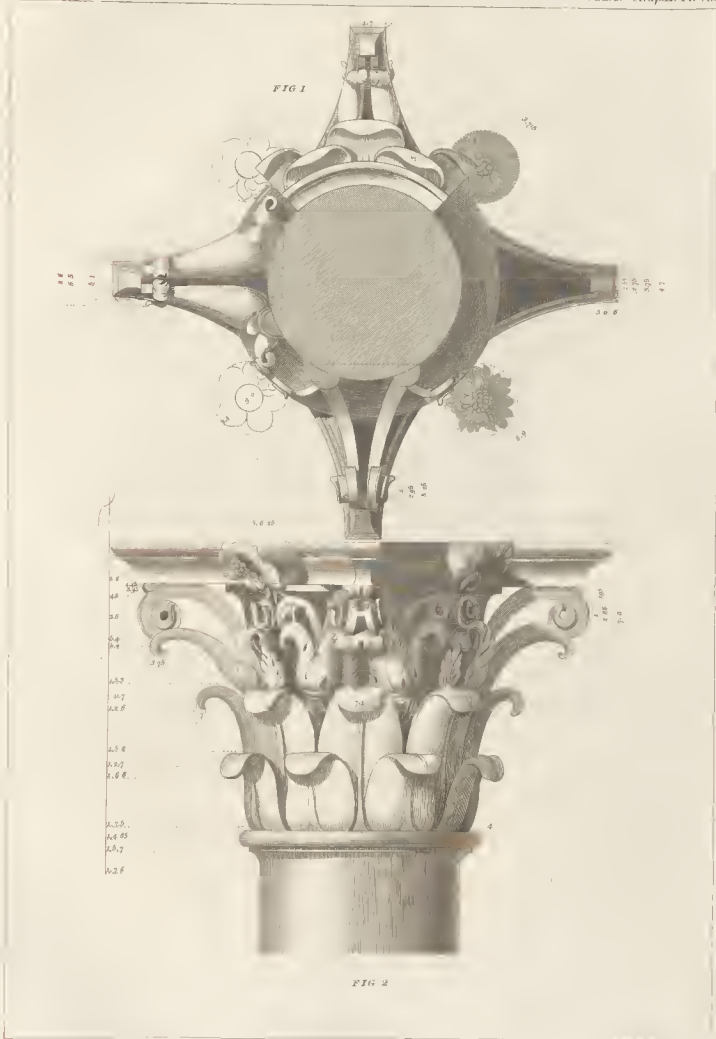


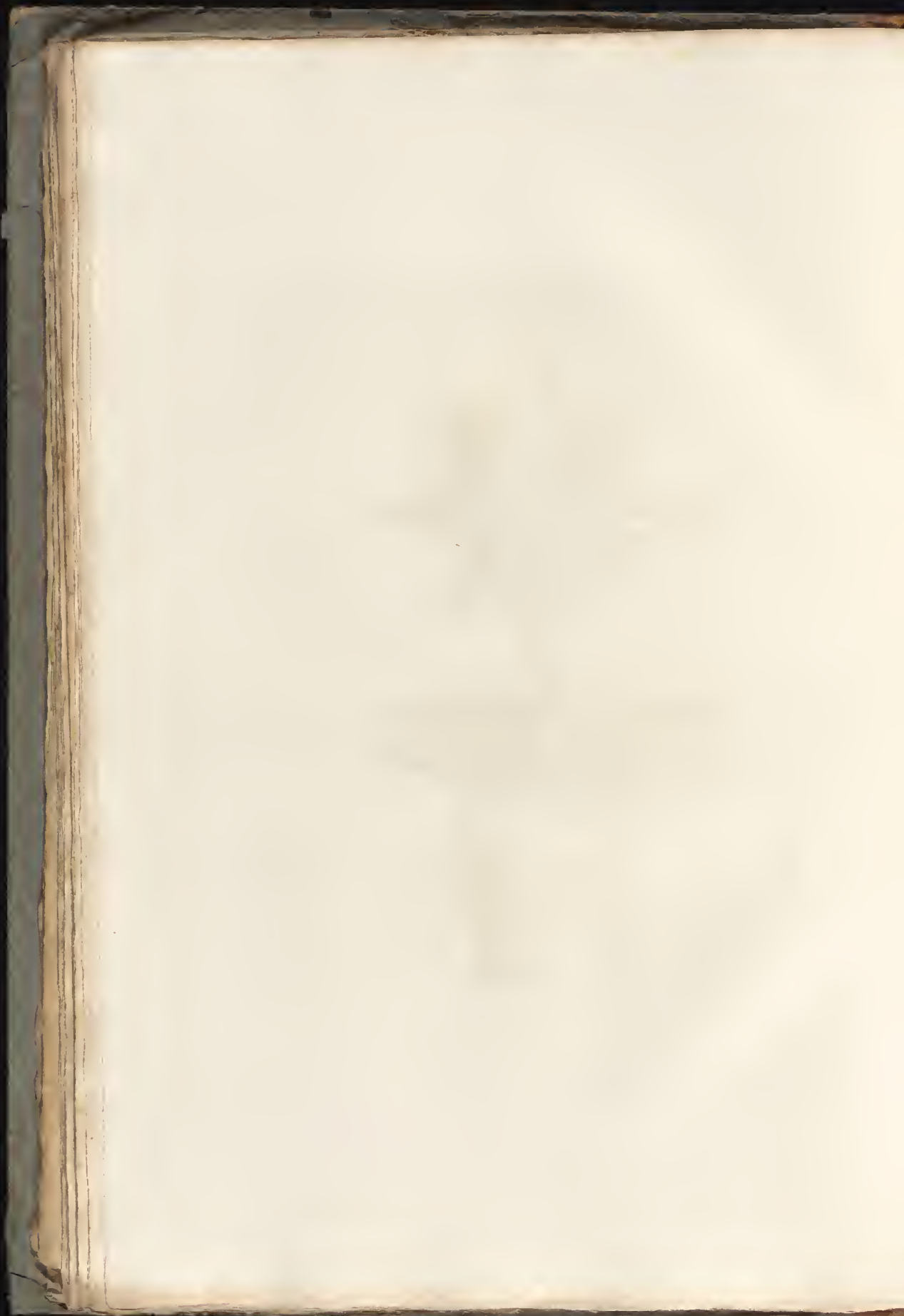
TEMPLE OF ROME AND AUGUSTUS, AT POLA VOL. IV. Chap. II. PL. VII.



London: Published Jan. 1828. by T. Agnew.

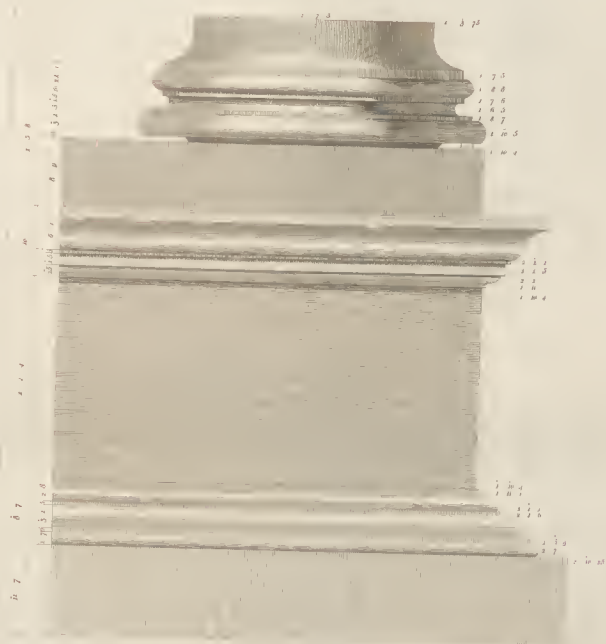






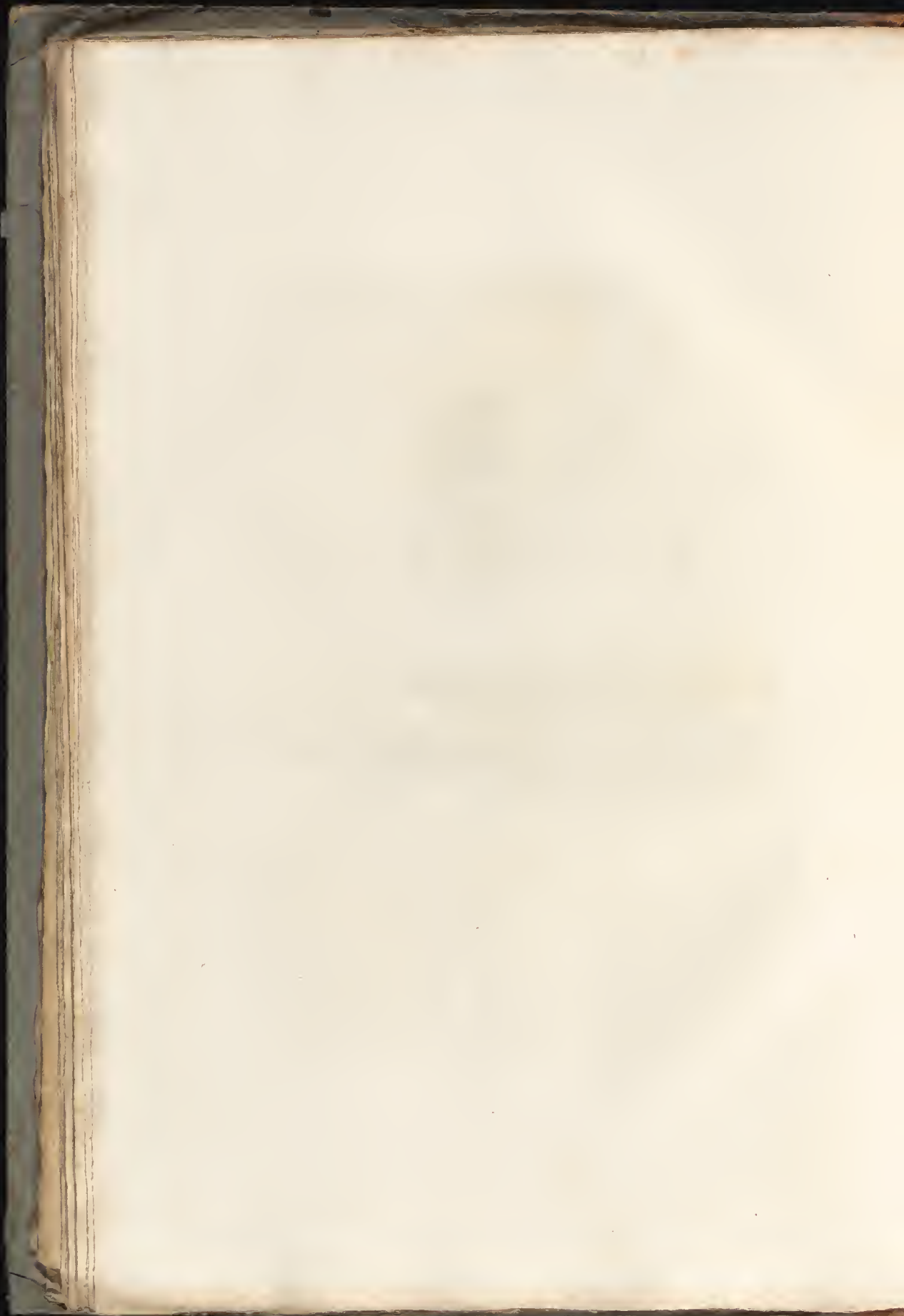
TEMPLE OF ROME AND AUGUSTUS AT POLA

VOL. IV. Chap. II. PLIX



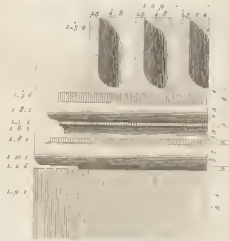
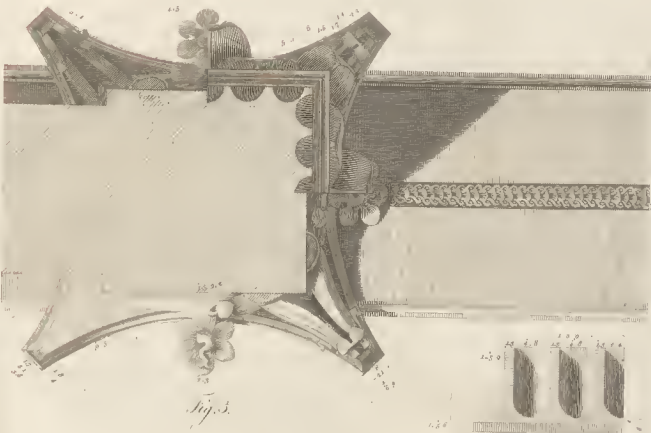
W. Skelton del.

Published by the Trustees of the British Museum

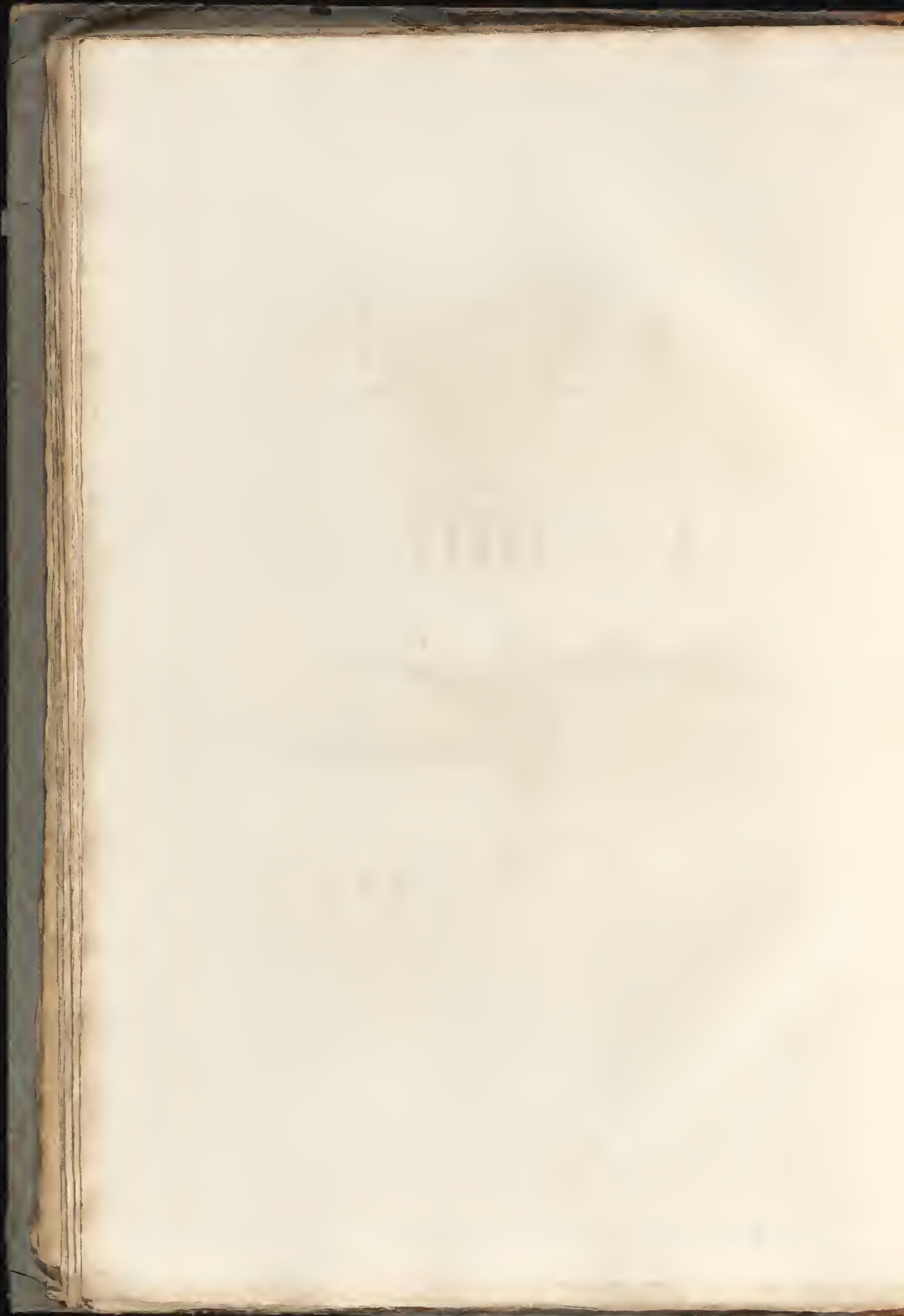


TEMPLE OF ROME & AUGUSTUS AT POLA.

Vol IV *Chap. II* PLX.



London, published and sold by W. Woodcut.





CHAPTER III.

Arch of the Sergii at Pola.

THIS arch is the interior front of the southern gate of Pola, and is now called the *Porta Aurata* (1).

It was built, as one of the inscriptions on it informs us, at the expense of a lady named *Salvia Postuma Sergii*, in honour, as it should seem, of three of her family; for there are three pedestals on the top of the arch, each of which probably supported a statue of the person whose name is inscribed on it. They were all of the family of the *Sergii*.

It seems extraordinary that a building of this sort should have been erected by a private person, without some mention being made of the reigning Emperor, and some testimony expressed in the inscription of the public esteem for the persons whose statues were placed here, and of their particular merit; but no notice is therein assigned for permitting them the honour of so splendid a memorial within the city walls. The inscriptions on it contain nothing more than a bare recital of their names, and of the offices they bore; it is probable this was not a sepulchral monument, from there not being the usual dedication to their names, nor any account of their age. It is of the same kind of stone as that employed in building the amphitheatre; and although the mouldings are not so accurately wrought, as those in the Temple of Rome and Augustus, to which it is likewise inferior both in the taste and execution of its ornaments, yet, the general composition is good, and there are particulars in it that claim our notice, and probably will not be thought unworthy of imitation. It is difficult to assign a date to the building; it seems to have been built in the decline of the empire rather than in the Augustan age, but no emperor's name, as before mentioned, is recorded, nor any other particular to enable us to fix the time.

(1) It seems to have been originally designed for such a situation, for the capitals on the southern side are only bolted out, and not wrought into foliage; neither are the columns fluted; and in the inter-columns, at about three feet below

the architrave, there remains a rude projection, as on purpose to support the end of another stone, which would make a joint with it, and by that means connect it to the walls which form the passage from hence to the exterior gate.

PLATE I.

A view of the *Porta Aurata*, with the towers and walls of the town, in which I have endeavoured to give some idea of the peculiarities of the place and manners of the inhabitants. The men are Slavonians, armed with hatchets, muskets, and daggers, and are attending their waggon, drawn by oxen. A young woman is riding astride on a little horse. Mr. Revett, and I, with an assistant, are measuring on the top of the arch: our operations excited the curiosity of the neighbours, who are observing our proceedings; and a Slavonian is informing the little group of gossips that we are searching for hidden treasures.

PLATE II.

A Plan of the Arch.

PLATE III.

Elevation of the Arch.

PLATE IV.

The Flank and Section of the Arch.

In this the disposition of the ornaments is expressed; those in the frieze on the flank are given more at large in plate X.

PLATE V.

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

Fig. 2. Section of the capital.

Fig. 3. Soffit of the corona.

PLATE VI.

Outlines of the preceding Plate with Dimensions.

PLATE VII.

Fig. 1. Plan of the capital reversed.

Fig. 2. Angular view of the capital.

PLATE VIII.

Fig. 1. Plan of the columns shewing the termination of the flutes.

Fig. 2. Base and pedestal of the columns.

PLATE IX.

Fig. 1. The middle compartment in the soffit of the arch.

Fig. 2. The impost mouldings, with the foliage ornament on its face, and the archivolt.

Fig. 3. The pedestals over the entablature.

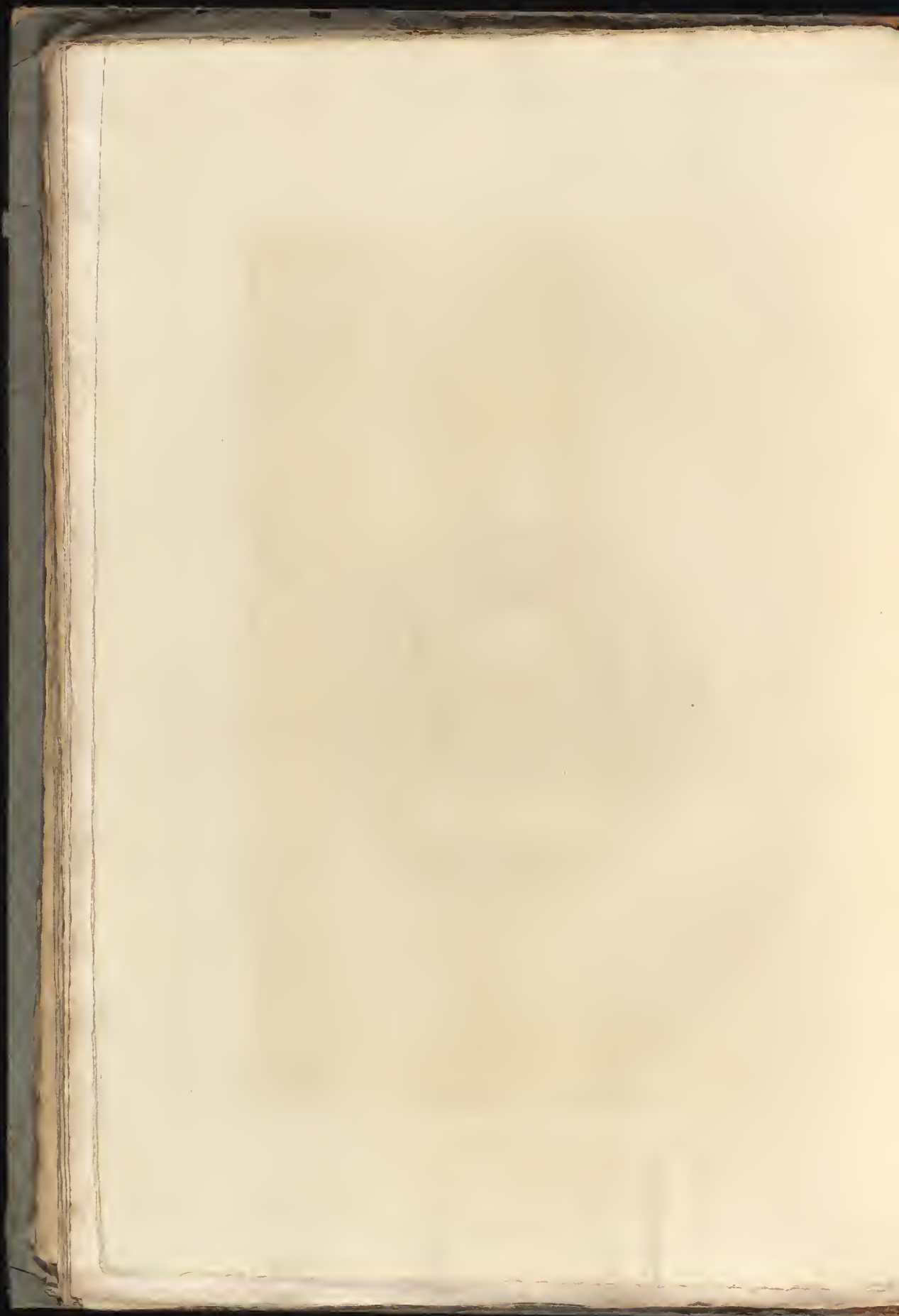
PLATE X.

Trochies in the Frieze on the Flanks of the Arch.

THE head-piece is copied from a basso-relievo dug up during our stay at Pola. The balance, weights, and modius, seem to render it worthy of some notice.

The tail-piece is the head of Esculapius. It is of good sculpture, and is placed in the wall of the city near the port: it has the fortune still to be held in veneration by the inhabitants of Pola, who mistake him for St. John the Baptist. The part of his sceptre, round which a serpent is twisted, the usual symbol of this divinity, is mistaken by the good people for the reed and the label, with which St. John the Baptist is usually figured; they never pass it without bowing and crossing themselves before it.

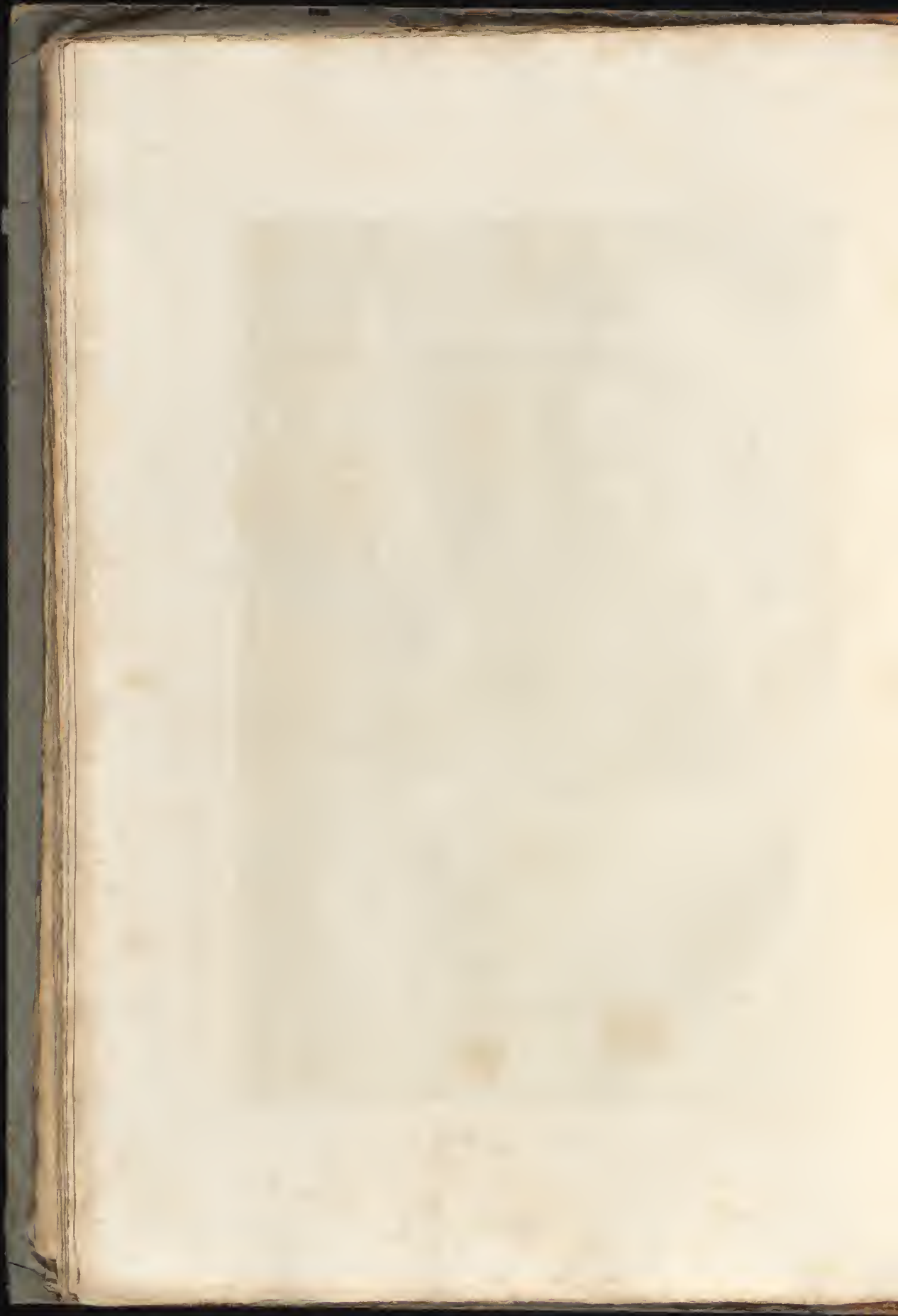






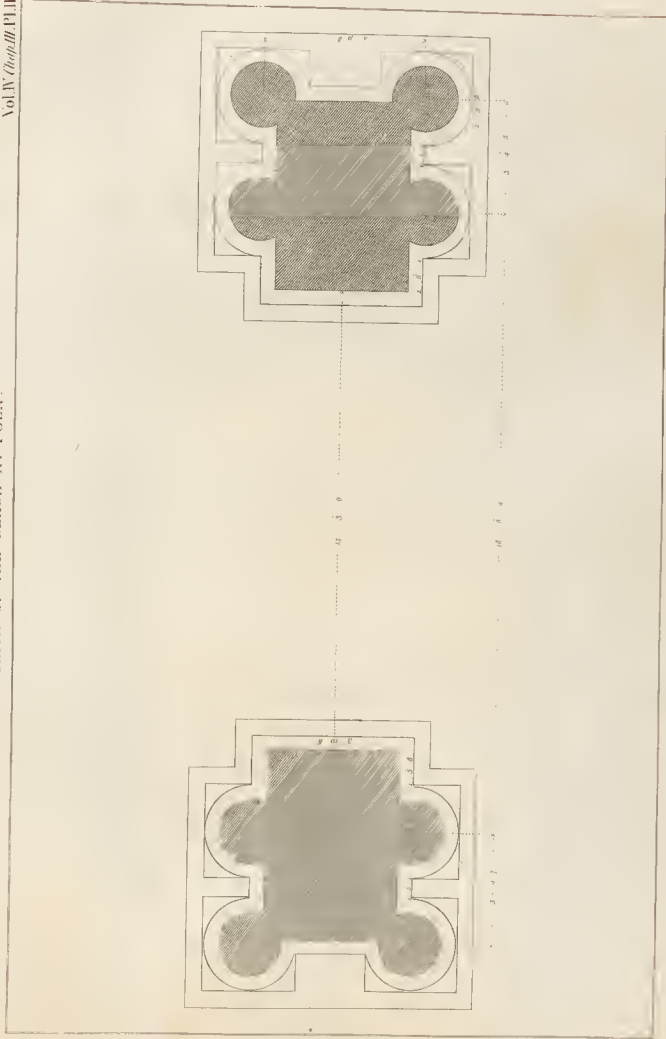
Vol. IV. *Classical* PL. I

Arch of the Sergii at Bologna

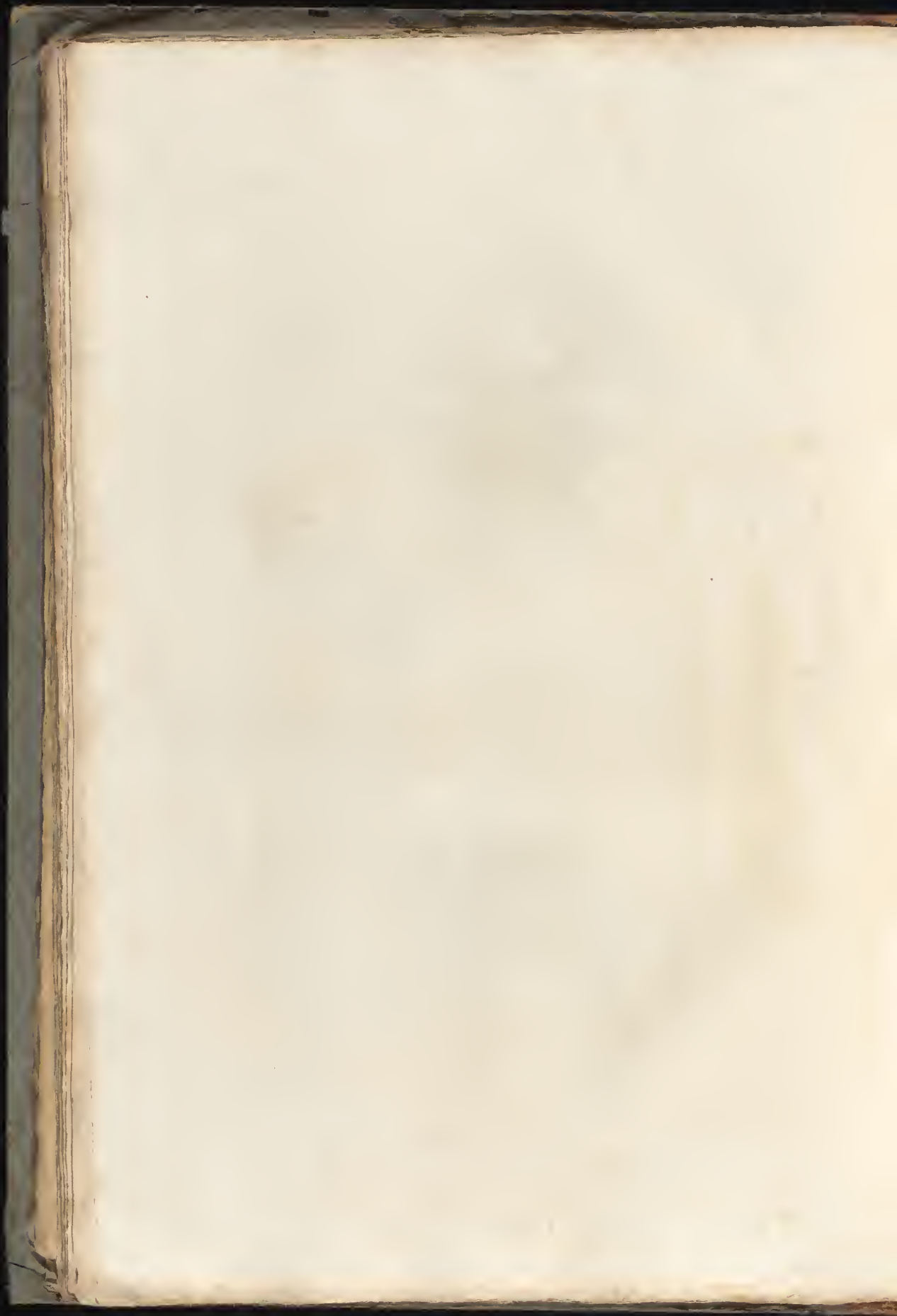


ARCHI OF THE SERGH AT POLA.

Vol. IV. *Chap. III.*



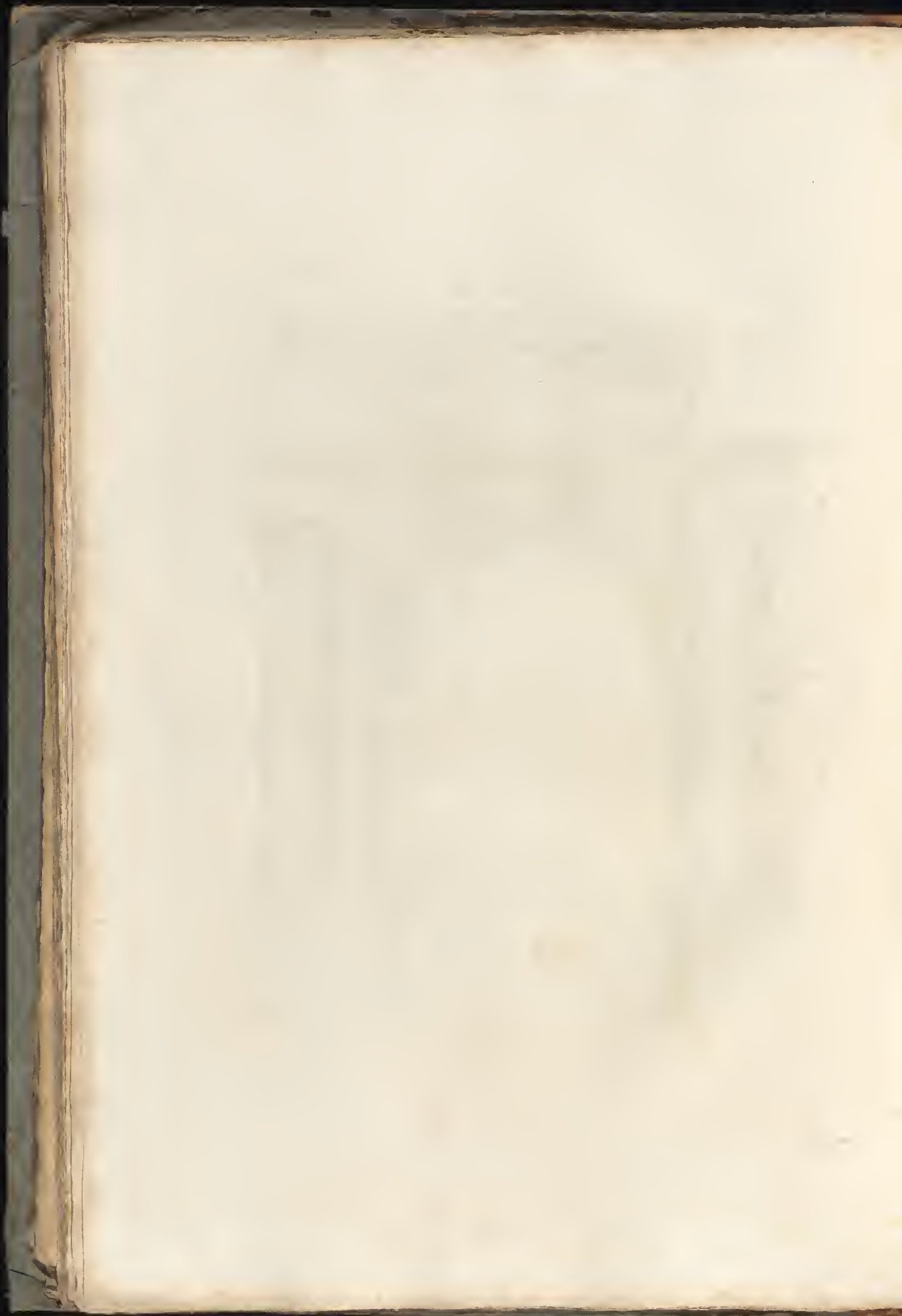
Architectural drawing of the Arch of the Sergii at Pola.



ARCH OF THE SERGI AT POLA.

Vol. IV Chap. III. Pl. III.



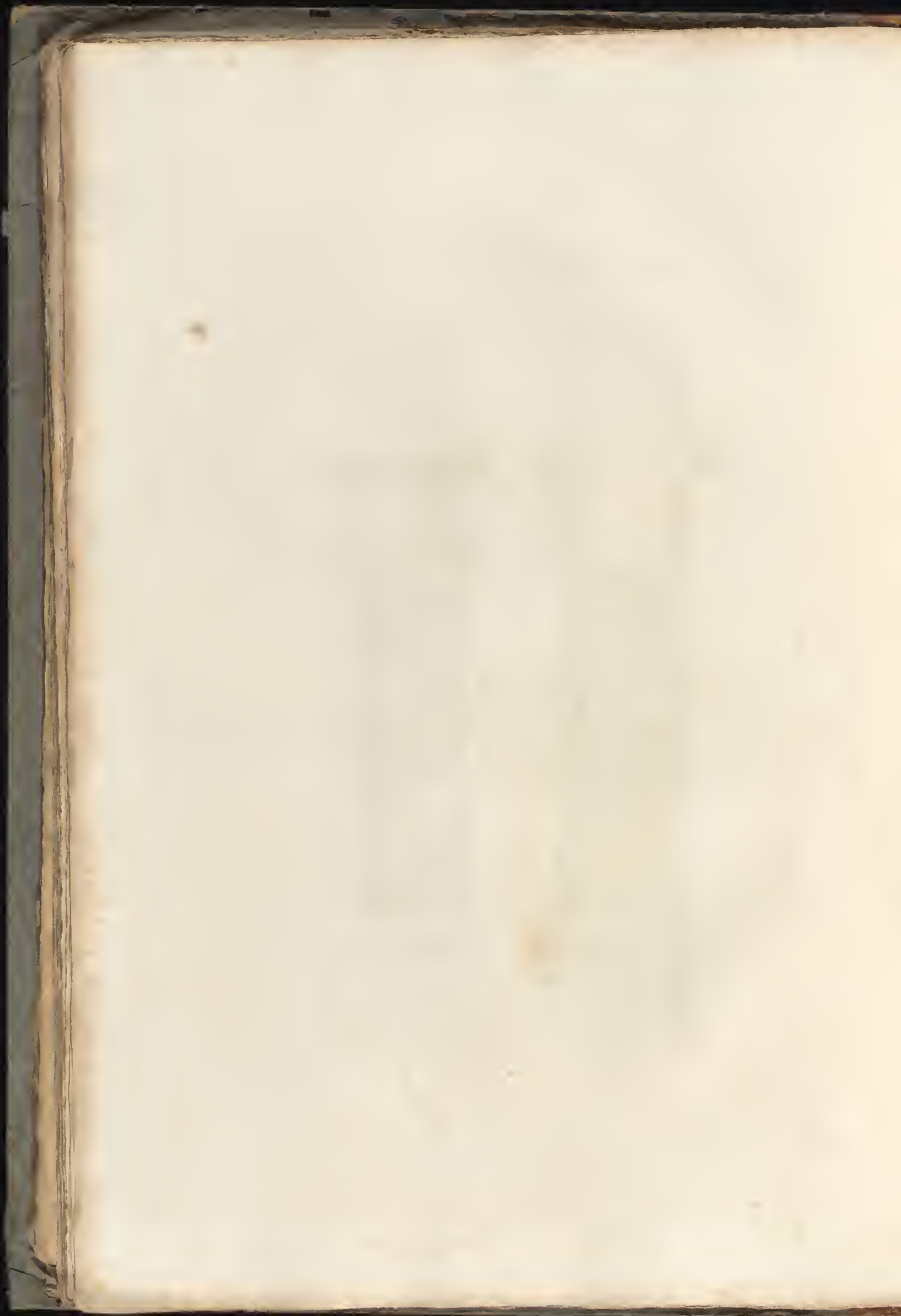




Sextum

Elevation of the End

Published by J. G. Smith, 1840.



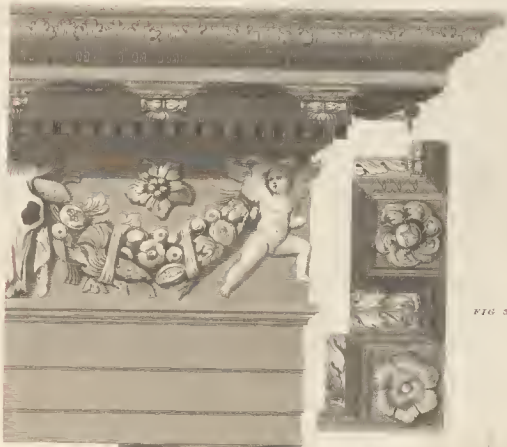


FIG 3

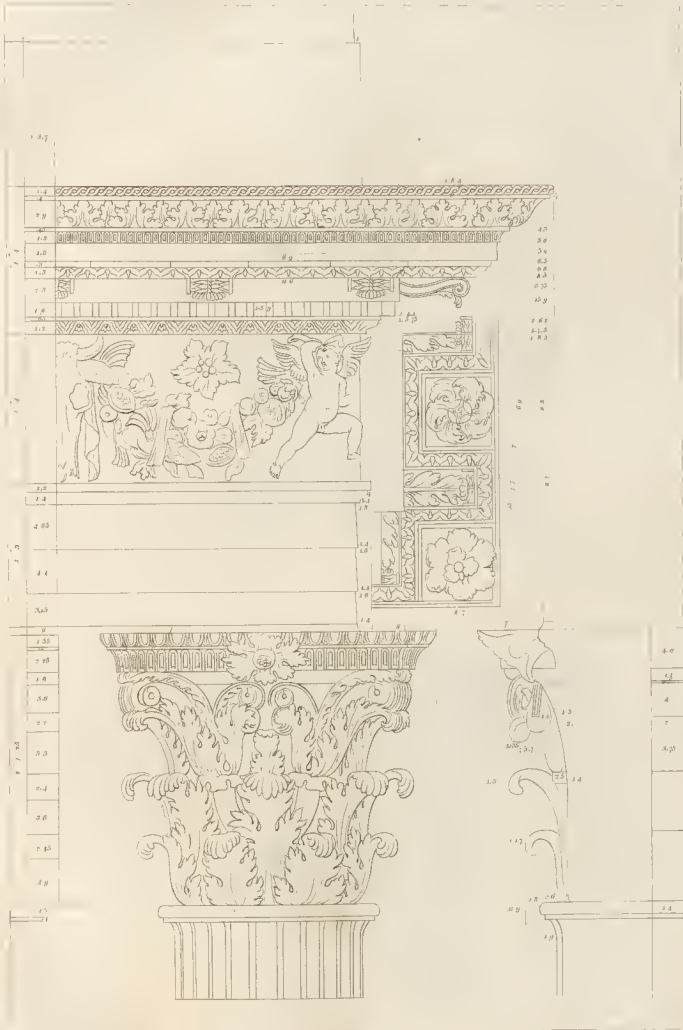


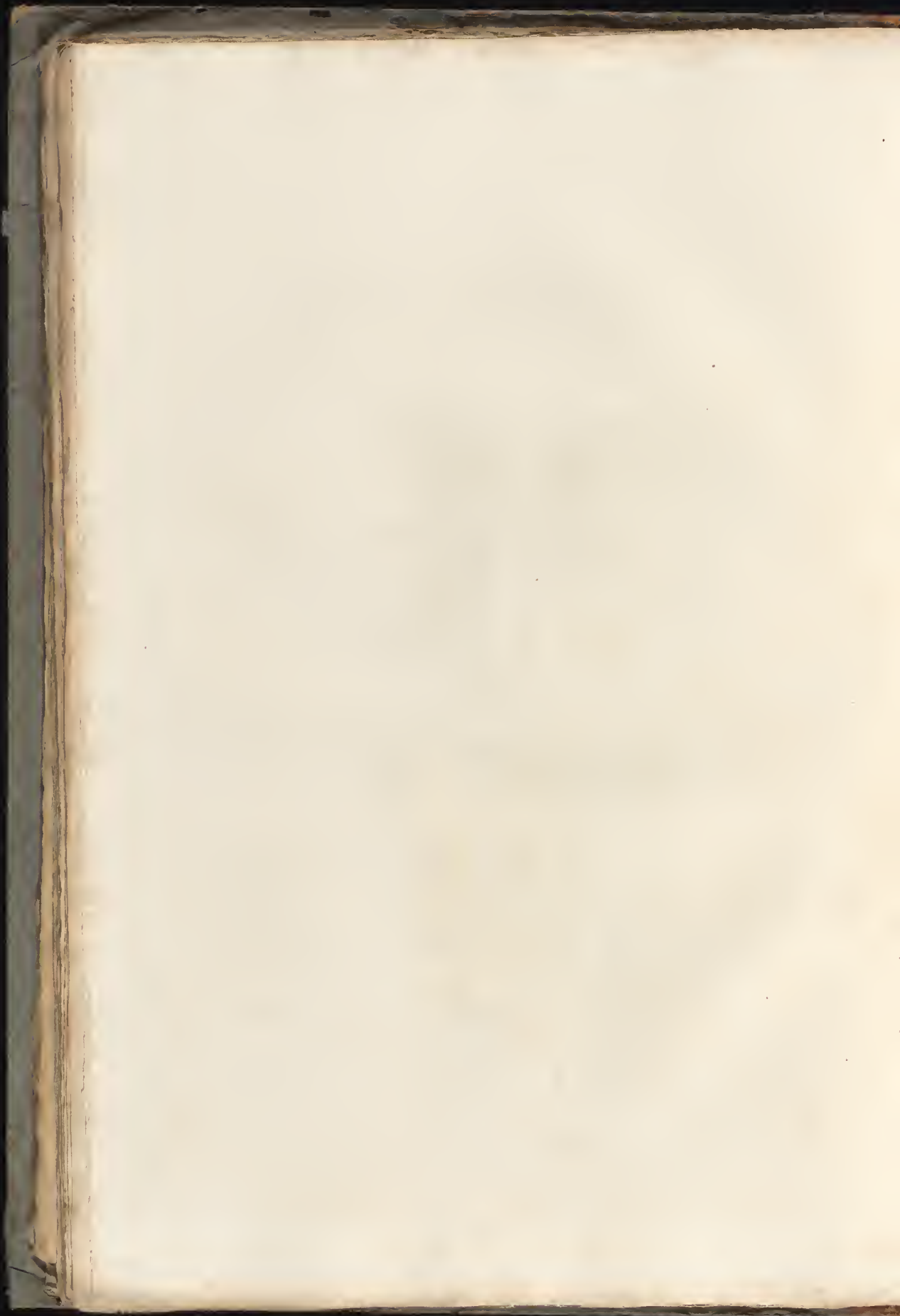
FIG 1



FIG 2







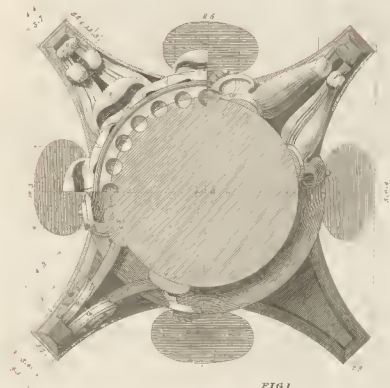
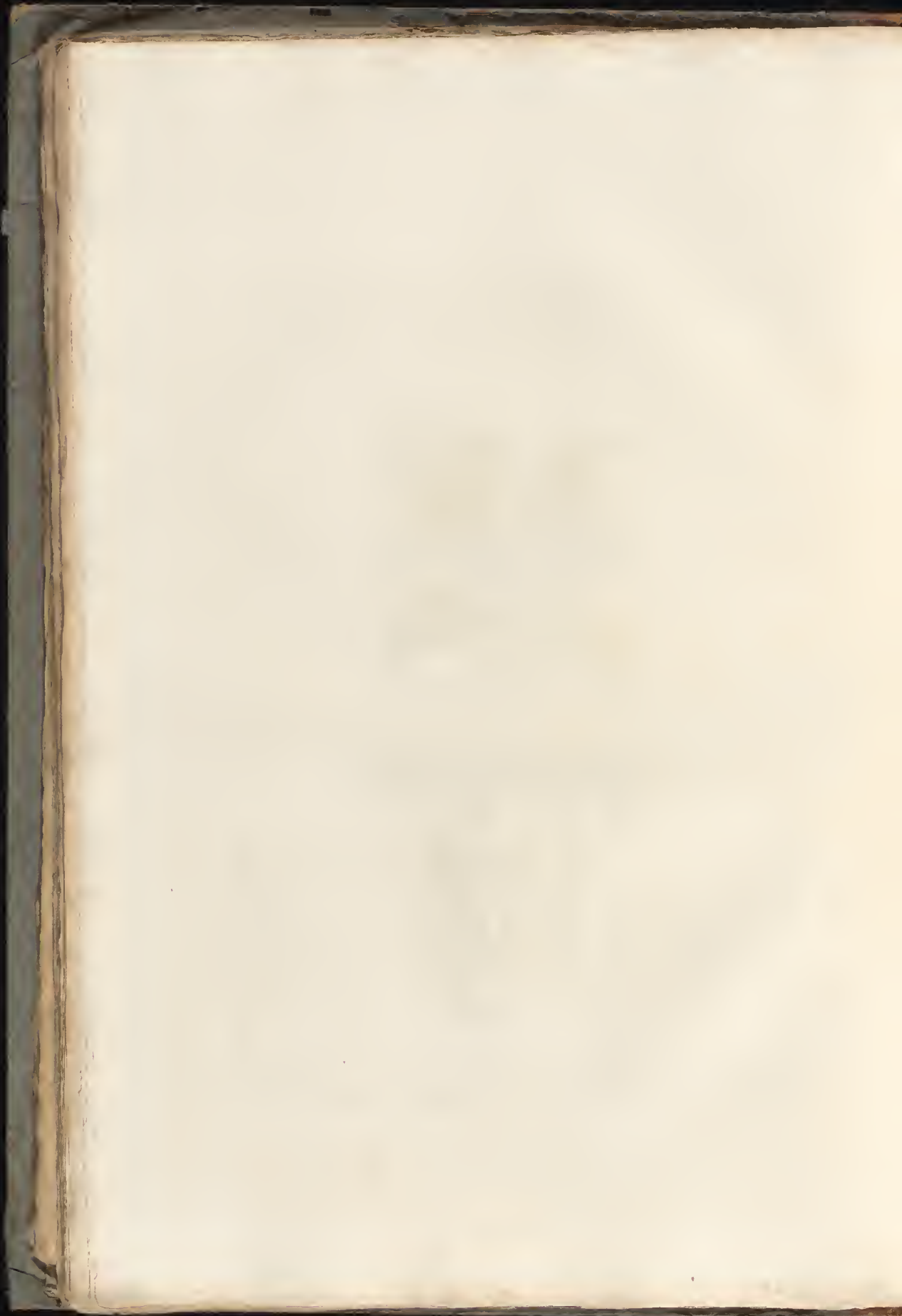


FIG. 1



FIG. 2



ARCH OF THE SERGH AT POLA.

Vol IV Chap. III. PL. VIII.

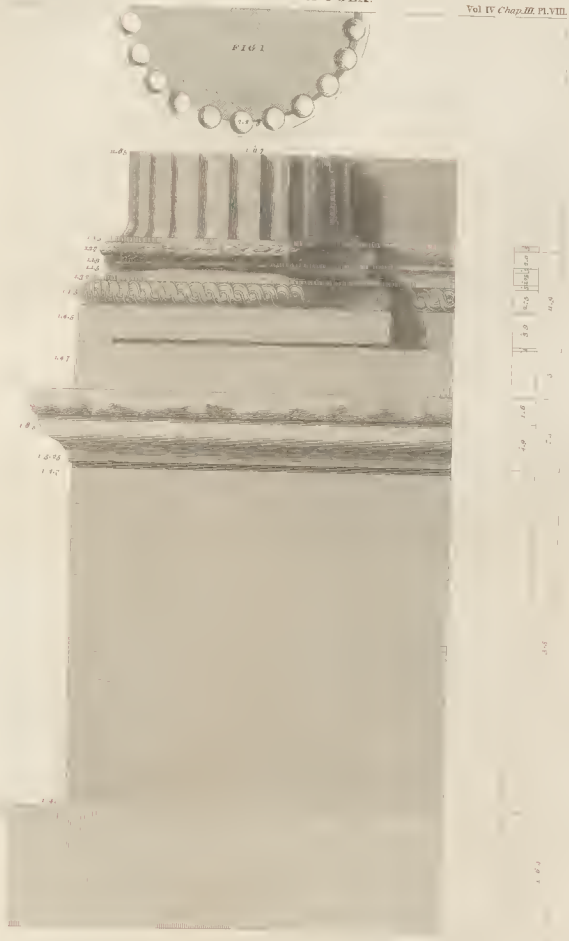


FIG 2

London: Published by J. & W. T. Smith, 1811.

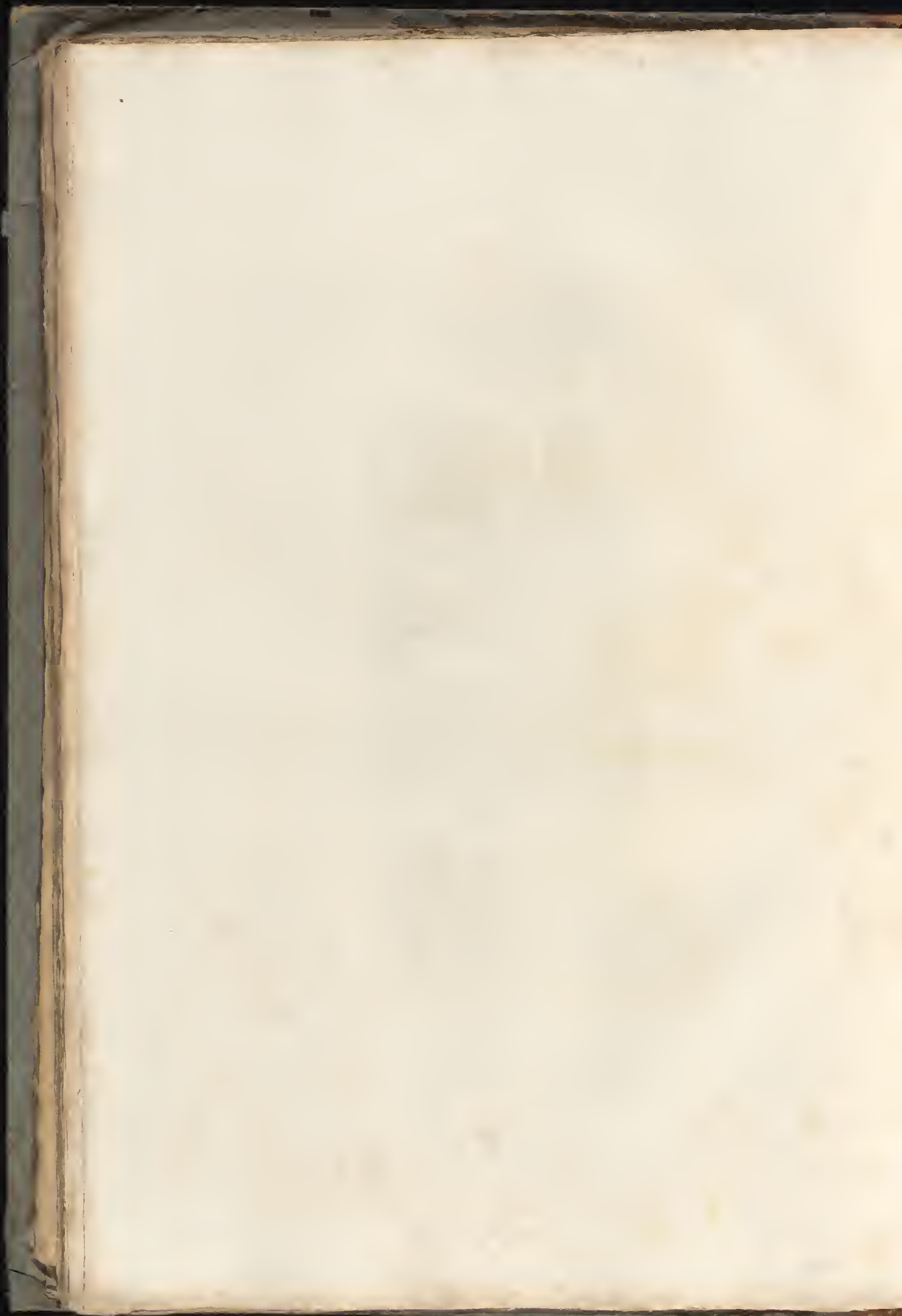




Fig. 1



Fig. 2

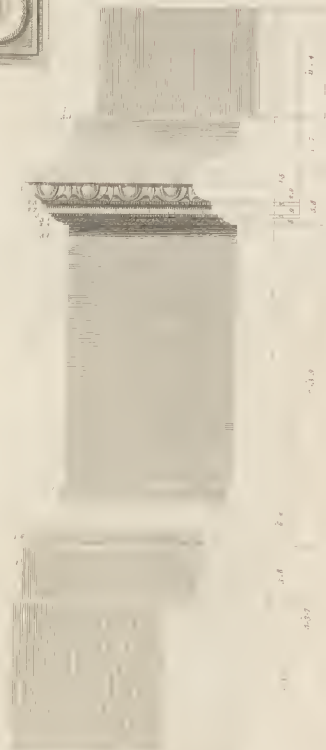
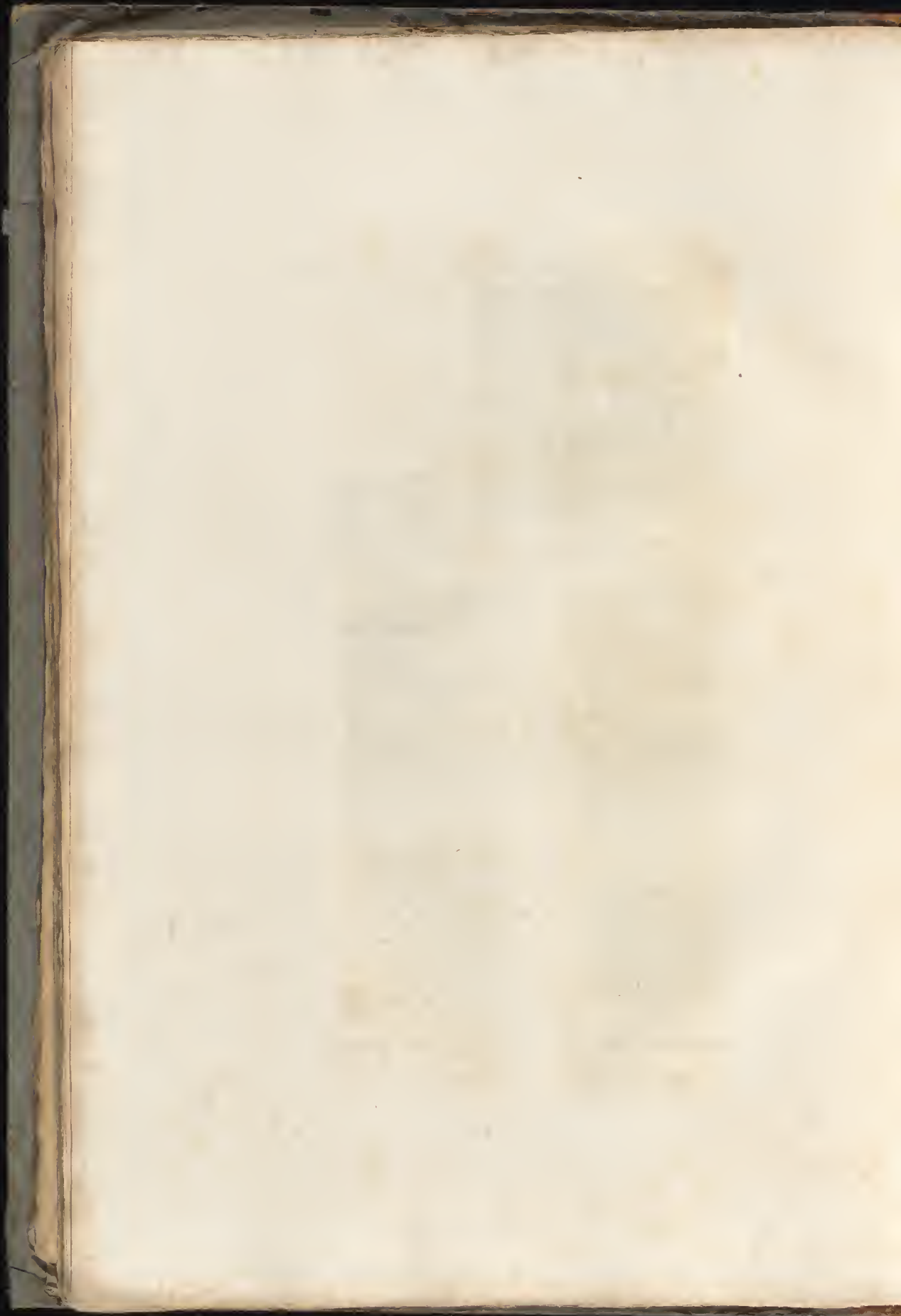


Fig. 3

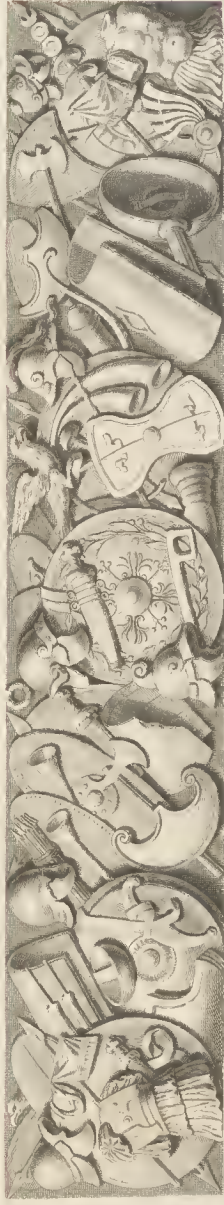
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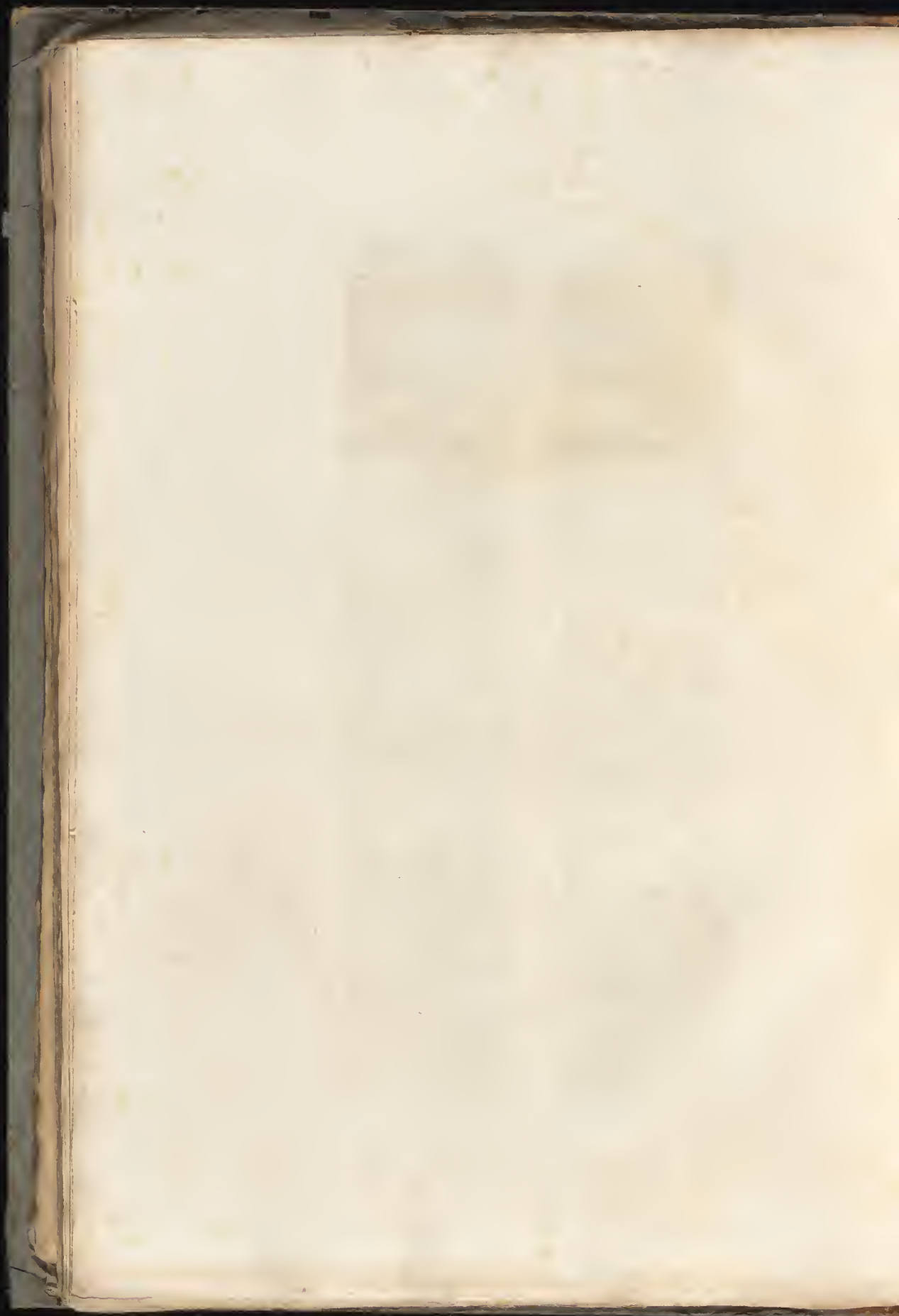
Vol. IV. Chap. III. Pl. X.

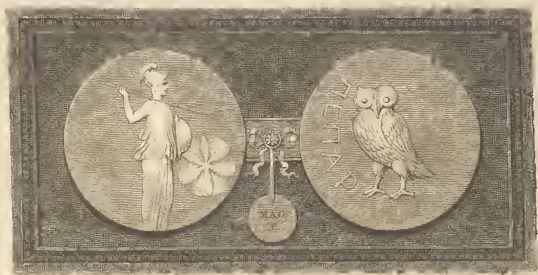


ARCH OF THE SERGI AT POLA.



Pl. X. Ser. 1. Ser. 2.





CHAPTER IV.

Sculpture of the Parthenon.

MR. STUART contented himself (vol. ii. page 12,) with giving so much of the sculpture of the frieze of this temple as was necessary to exhibit the different dresses and ornaments of the figures, but the whole of it is so highly interesting, that it was thought advisable to engrave for this volume, all that remained unpublished, of which drawings had been made either by Mr. Stuart or Mr. Pars. The sketches of the latter Artift are very beautiful.

Twelve of the metopes are now in the museum of the Earl of Elgin, as noticed in the description of the following plates. The same collection also contains forty pieces of the frieze of the cella, of which I have likewise pointed out those which coincide with the subjects of this work.

PLATE I. II. III. IV. V.

Pediments of the Parthenon.

The pediments of the Parthenon were destroyed by a bomb, which fell on the temple in 1687, during the siege of Athens, by the Venetians, and demolished the whole roof (vol. ii. page 3.) M. Olier de Nointel, ambassador from France to the Porte in 1670, employed a Flemish Artift to make drawings of the sculpture of this building, and particularly of that in the Pediments. These drawings appear not to have been made till 1683; they were lost for a long time, but being found a few years ago in the cabinet of prints in the French national library at Paris, the pediments were engraved of a small size for the travels of Anacharsis.

Mr. Taylor being at Paris in the course of last summer, (1814) procured a sight of the original drawings, which are in red chalk; and by the liberality of the Superintendent of that noble institution, was allowed to have copies of them, which were made of the same size as the originals, with the most scrupulous exactness, by an eminent French Artift: these occupy plates 1, 2, 3, 4, where they are engraved
to

to their full size. The fifth plate was made at an earlier period from a tracing obtained with some difficulty by means of General Miranda. In some parts it is not perfectly correct, but as it is given merely to show the union and arrangement of the figures, it was not thought necessary to have it re-engraved. In this tracing, as in the original, the western pediment was drawn in two parts, and the eastern also in two parts, but on a smaller scale. The following remarks are translated from a communication, accompanying the tracings, from Mr. Legrand, architect, to General Miranda.*

"No,

* Paris ce 7 May, 1802.

Je vous adresse, mon cher Général, le calqué du fronton antérieur du Temple de Minerve, que j'ai été prendre moi-même à la Bibliothèque, sur les dessins originaux faits par ordre de M. de Noimel, alors Ambassadeur à Constantinople. Ils portent tout le caractère de la vérité et de la fidélité; mais ils n'ont pas le grand style antique, que les dessinateurs ne connaissent pas alors, et je n'ai pas voulu altérer en rien l'original. Le peu qu'il y a eu de gravé dans Stuart, vous suffira pour suppléer à ce défaut.

J'ai joint aussi une petite idée de la composition du fronton postérieur, afin que l'on pût comparer les deux, si besoin est. J'ai cru aussi que vous seriez bien aisé d'avoir sur cet objet quelques notes de Fauvel, et c'est ce qui a retardé mon envoi. Si vous avez besoin de quelque autre chose, mandez le moi, et je ferai très-empressé d'y satisfaire.

N'ayez aucune inquiétude de vos affaires, elles font en sûreté et je vous d'ici l'heure à votre Pendule, que Lepage a visité et fait marcher. Il se porte bien, et vous dit mille choses; il les pense à votre égard.

Je n'ai pu encore obtenir de Caffis la tête de Méduse en sabbate, parcequ'il a quelques arrangements à faire à ce sujet avec le propriétaire.

Le Papa Cleriffau se porte toujours à merveille. Nous avons dîné, il y a quelques jours, à Auteuil, avec Quatremer, qui a une petite maison à Passy, à 5 minutes de chemin d'Auteuil; nous avons parlé de vous et bu à votre santé. Venez vous réunir à nous, mon cher général; nous philosopherons tous ensemble, et nous rechercherons l'état des arts en Grèce et dans l'Égypte, que l'on connaît bien peu à présent. Je vous ferai passer incessamment un extrait du Voyage de Denon, que je vais faire imprimer. Il y aura le mois prochain en Angleterre plusieurs exemplaires de l'original in folio, orné de 143 planches, parmi lesquelles plusieurs vous intéresseront, j'en suis sûr. Vous y reconnaîtrez, j'espère, que les Grecs ont beaucoup puisé chez ces peuples.

Fouquet travaille toujours et sa collection commence à être considérable. Celle de Caffis est maintenant immense. Adieu, mon cher général, portez vous bien et soyez heureux.

Je compte sur votre zèle et votre excellente mémoire, pour me recueillir des notes intéressantes de tous les ouvrages d'antiquités qui peuvent me servir à compléter mon histoire générale de l'Architecture, dont je ne cesse de m'occuper.

J'ai fait cette année pour mon cours au Lycée une analyse de Vitruve, avec des développements et des notes sur plusieurs passages mal interprétés ou incomplets.

Plus, une traduction libre du songe de Polyphile de Fr. Colonna, Vénitien, où il y a beaucoup de rêves d'Architecture.

Maintenant que je suis à quoi m'en tenir sur l'Égypte, je vais commencer à rédiger cette partie de l'histoire de l'Art, que je n'avois pu qu'ébaucher, faute de connaissances positives; maintenant j'ai vu. Adieu, adieu.

(Signé)

LEGRAND, Architecte.

References, &c. to the Frontispieces of the Parthenon.

No. 1. Deux pièces qui doivent être collées ensemble, représentant les figures du frontispice antérieur du Temple de Minerve à Athènes, dessinées par ordre de M. de Noimel, ambassadeur de France à la Porte Ottomane en 1783 avant la destruction d'une partie de ce temple par le bombardement des Vénitiens. Voyez le No. 1951 de la topographie de la Turquie d'Europe.

L'écriture qui existe sur l'original est dessinée sur crayon rouge, sur un fondus haché, au crayon noir. Ces dessins ont tout le caractère de la fidélité, mais le

dessinateur a mis dans les formes un peu du style du temps; ils n'ont pas la sévérité et le grandiose de l'antique. Je les ai calqués tels qu'ils sont, sans aucun changement.

Il y a dans la même collection, dessinés de la même manière et dans le même temps, 38 autres dessins des frises et bas-reliefs de ce temple, et de celui de Thésée; une mauvaise vue; quelques bas-reliefs de la Tour des Vents, et d'un autre monument; mais il n'y a rien de celui qu'on appelle vulgairement la Lanterne de Démétrius.

Notes qui m'ont été communiquées par M. Fauvel, peintre et antiquaire, qui a fait un séjour de quinze années à Athènes et aux environs, et qui a moulé la plus grande partie de ces sculptures.

Ces figures étaient ornées des bronzes, du moins à en juger par la tête de Sabine (A) qui est une des deux figures restantes, et qui étant tombée et très mutilée, a été apportée ainsi à M. Fauvel. On y distingue les trous qui vraisemblablement ont été faits pour attacher la couronne avec de petits goujons de bronze.

La tête B de l'Empereur Adrien existe encore. Probablement ce groupe aura été rapporté pour faire honneur à cet empereur, car il est d'un travail différent du reste de cette sculpture.

Nota. Toutes ces belles parties encore existantes des deux frontons font en marbre Pentélique,* de la plus belle exécution et d'un fini extrême. Les figures sont isolées ou de ronde bosse, et aussi finies derrière que devant. Il y a apparence qu'elles ont été travaillées à part dans l'atelier et rapportées en suite.

On voit encore dans les centres de marbre, qui font posées debout et qui ont environ 1 pied 8 pouces d'élévation, sur une grande hauteur, les trous et même des fragments des tisons et agrafes de fer qui attachaient par derrière ces figures isolées, pour les soutenir. Ce fer était noir et décomposé par le temps. Fauvel croit cependant qu'il avoit une trempe qui le préservait de la rouille puisqu'il s'est conservé aussi long-temps.

Quant à l'explication du sujet, voyez Pausanias, liv. 1.^{re} Il en dit à la vérité très-peu de choses. Voyez aussi Spon, L. 2, p. 420.

La ligne ponctuée indique la partie encore existante.

Un des Chevaux du char existe encore, inerte dans les murs de la forteresse.

Cette espèce d'église (C) ou boudrier, est remarquable.

D. Ces têtes étaient-elles des fragments, ou représentent-elles du peuple dans le fond? C'est ce qu'il n'est pas aisé de décider; mais elles existaient dans le dessin.

E. Cette figure était tombée la tête en bas; et s'étant enfoncée dans le terrain, les jambes en l'air et les parties sexuelles à découvert, les Turcs qui passaient continuellement devant pour aller à la inoquée, l'ont brisée, et ils en ont incrustés les fragments dans les murailles, d'où l'on pourroit encore les retirer et les rassembler; c'était le projet de M. Fauvel.

F. Cette construction, qui parait ici en briques, était sans doute moderne; et elle y aura été placée, soit pour soutenir la figure isolée et qui menaçait de tomber, soit pour ériger un petit clocher au dessus; ce que l'espèce d'arcade qu'on voit dans l'autre moitié de ce fronton, No. 2, semble indiquer.

Il y avait dans cette aile du fronton postérieur (H) quatre têtes de chevaux, mais on n'en voit guère que deux d'en bas, ainsi que l'a expliqué ici le dessinateur. M. Fauvel, qui a moulé sur cette ruine, a très-bien distingué le bras qui

* Il n'y a de marbre de Paros employé à Athènes qu'aux bas-reliefs du Temple de Thésée; le reste de l'architecture, excepté quelques plafonds ornés de caissons, est en marbre Pentélique.

"No. 1, two drawings which ought to be united,* shewing together the figures of the western pediment of the temple of Minerva at Athens. They were made by order of M. de Nointel, the French ambassador, at the Ottoman port, in 1683, before the destruction of part of the temple by a bomb thrown by the Venetians. See No. 1951 of the 'Topographie de la Turquie d' Europe.'"

"This is the account written on the originals, which are drawn in red chalk, relieved by a ground of black; they appear to be faithful copies, but the Artist has given to the forms something of the style of that period. They are deficient in the great and severe character of Grecian sculpture. I have copied them exactly as they are without the least alteration.

"There are in the same collection thirty-eight other drawings of the friezes and bas-reliefs of this temple and that of Theseus, executed in the same manner, a bad view, some bas-reliefs of the Tower of the Winds, and of another edifice; but there is nothing of what has been commonly called the Lantern of Demosthenes.

"I am indebted for the following observations to M. Fauvel, painter and antiquary, who has resided fifteen years at Athens and in its neighbourhood, and who has moulded most of these sculptures.

"These figures had bronze ornaments, at least if one may judge from the head of Sabina A, which, having fallen off, being much mutilated, has been brought to M. Fauvel. Holes may still be observed apparently to receive little gudgeons of bronze by which the crown was fastened. The head B of the Emperor Hadrian still remains. This group has probably been supplied afterwards in honour of this Emperor; it is of a different workmanship from the other figures.

"All these beautiful remains of the two pediments are of Pentelict marble of the finest execution and most exquisite workmanship; the figures are insulated, and as carefully finished behind as in front; they were probably executed separately in the workshop, and put successively in their places. One may see still in the blocks of the tympanum, holes and even fragments of the bolts and cramps, which retained these figures in their places. The iron was black and decomposed by time. M. Fauvel thinks that some process must have been used, which has preserved them for so long a period.

"One of the horses of the car still exists, built up in the walls of the fortrefs. The *egis* at C is very remarkable. It is not easy to decide if the heads at D were fragments, or if they were intended to represent people in the back ground; whatever they are, they exist in the original drawing.

"The figure at E fell down, and the head being buried in the earth while the legs and the lower

font de la mer (I) et qui tenait la bride de ces chevaux. Il se voit même d'en bas. Lorsqu'on regarde avec attention, on distingue aussi l'extrémité des verges de la mer. La figure couchée à côté est encore bien conservée, aux jambes près, qui sont cassées; la tête existe.

Fronton postérieur.

Il est encore conservé aujourd'hui dans le même état. Il est étonnant que Suart n'en ait pas donné le dessin en grand, puis qu'il le figure en petit dans sa vue du derrière du Temple.

Croquis en petit des deux parties restantes du fronton postérieur, dont le milieu est tout brisé. J'ai pris ces croquis, à fin que l'on pût comparer les deux compositions, et que l'on n'attribuât pas à l'une ce qui dans la description de quelques auteurs appartenait à l'autre.

Partie droite du même fronton postérieur. Cette figure couchée (N) est du plus beau style et de la plus grande beauté d'exécution. La tête de cheval (O) que l'on pourrait croire placée par hasard dans ce coin, est dans sa position antique. Il y en avait une autre à côté, qui est maintenant tombée en ruine.

Je certifie l'exactitude de ce calqué des deux parties du fronton du Temple de Minerve, dessinés séparément en 1683, telles qu'on les voit ici. Le fronton de derrière est dessiné de même grandeur; mais je n'en ai fait qu'un croquis seulement, pour donner l'idée du nombre et de la disposition des figures.

(Signé)

J. G. LEGRAND,

Architecte des travaux publics et membre de plusieurs sociétés littéraires.

* See the preceding plates;—in this they have been united.

† The only Parian marble employed at Athens is in the bas-reliefs of the Temple of Theseus; every thing else, except some enriched fossites, is of Pentelict marble.

“ part of the body were exposed, the Turks who pass by continually in their way to the mosque, have broken it, and incruited the fragments in the walls, from which however they might be collected and restored; this M. Fauvel was in hopes of being able to accomplish.

“ The work at *F*, which is apparently of brick, has been either added, in order to sustain the figure, in danger of falling, or to support a little bell: the appearance of an arch is favourable to this latter supposition.

“ In the angle *H*, of the eastern pediment, were four horses' heads; but only two are readily distinguished from below. M. Fauvel, who has ascended the ruin, observed arms rising from the sea at *I*, holding the bridle of the horses: something of this may be seen from below, if attentively examined. The reclining figure is well preserved, except the legs, which have been broken. This pediment remains nearly in the same manner to the present day, and it is surprising that Stuart has not given a drawing of it to a large scale, especially as he has exhibited it on a very small one in his view of the back of the Temple.

“ The figure lying down at *N* is exceedingly beautiful both in style and execution. The horse's head at *O* is in its original situation, though it has much the appearance of being put there accidentally. There was another by the side of it which has fallen down and been destroyed.”

Parts of this interesting sculpture are now in London; and I am enabled by permission of Lord Elgin to add a few further observations.

The figure at *G* remains nearly as here drawn, except that the neck is cut close off.

A fragment of the figure *C* contains enough to exhibit the Egis, and a hole by which probably the head of Medusa was affixed. The Egis, and the importance of the figure, point out this very clearly for Minerva, who must be supposed to have descended from her car and advanced towards Jupiter. A fragment of the shoulder and part of the back of Jupiter is preserved; it exhibits veins, which therefore do not seem incompatible with divinity.

There are fragments of what appear to be three following figures. What I suppose to be the first (*Juno*) has had a metal girdle; and I do not feel sure that it is of Pentelic marble. The second has a broad girdle marked in the stone, and no part of the thigh is exposed; but it is broken off scarcely below the place marked in the drawing, as the junction of the garment. Of the third there is nothing remaining but the lap, and what seems to be part of the leg of the child in her right arm.

Of the eastern pediment the arms mentioned by M. Fauvel as rising from the sea at *I*, and the neck and two of the horses' heads, but much defaced, are in Lord Elgin's collection.

Next to this is the much admired figure of the Theseus, or of Hercules, supposed to be in a deified state, because no veins are shewn.

The figures at *K* remain as in the drawings.

There is a figure in the attitude, and nearly in the condition of that at *L*, with a wing on the left shoulder.

The head and arms of the figure at *M* are lost, and the head and feet of the recumbent figure at *N*, otherwise these figures remain nearly in the same state as when the drawing was made.

The

The horse's head at *O* is amazingly fine and full of spirit; the lower jaw has been broken: nothing remains of the little wing or fin which is shown behind it in the drawing; but that side of the horse's neck is fractured.

Mr. Stuart considered the east-end of this Temple as the front, and he was led to this conclusion by analogy, as the temples of the ancients usually faced the east: from the arrangement of the plan in this particular building, as there is a room corresponding to the Opisthodomus, still partially in existence towards the west-end, and from the disposition of the sculpture. The publication of these drawings has given rise to a notion that the western end was the true front of the Temple, because Pausanias says, "that the figures on the pediment relate to the birth of Minerva, those behind to the contest between Neptune and that Goddess." Now the figures in the western pediment do not represent the birth of Minerva, but they appear to represent her introduction to the Goddesses of Olympus, which may be said to relate to her birth; but there is certainly nothing in it which can be imagined to indicate her contest with Neptune. I think however the existing remains of the building are better evidence than the very slight notice at present existing in Pausanias. It has been suggested that the building may have been considered in two points of view, regarding the western end as the front, when the Temple, the whole pile, is spoken of; the eastern as the front, when the cell, the place of worship, the seat of the Deity, is the object of thought; or at least that Pausanias might speak of the west as the front, as it was this part which offered itself to him from the Piræus, and on his advance to the city, and also on his entrance into the Acropolis; and call the east the posticum, because from all these points it was hid from view.

The first figure to the left of Jupiter appears to be Juno, the next Venus, as is sufficiently pointed out by the Dolphin at her feet; the third is Latona, with her two infants; the fourth Proserpine seated on the knees of her mother Ceres; the fifth, seventh, and eighth unknown.

PLATE VI.

The fourth stone of the Frieze of the Cella on the north side of the Temple.

The three first give the subjects of the 13th and 14th plates in Vol. ii, chap. 1.

PLATE VII.

The fifth and sixth stones on the north side.

PLATE VIII.

The seventh and eighth stones.

PLATE IX.

The ninth and tenth stones.

PLATE X.

The eleventh stone.

This completes the whole of the north side given in the index plate, and probably all the sculpture which

which remained at the time Mr. Pars was there. Plate XVII. Vol. ii. chap. 1, which seems to belong to this side, is not included in the index plate.

PLATE XI.

The first and second stones of the fourth side.

PLATE XII.

The third stone.

PLATE XIII.

The fourth and fifth stones.

The sixth, seventh, eighth, and ninth, form the subjects of the Plates XV. and XVI. Vol. ii. c. 1.

PLATE XIV.

The tenth and eleventh stones: these plates complete what remains of the fourth side.

PLATE XV. to PLATE XXVIII.

inclusive, contains in a connected series the whole of the sculpture at the west end, beginning at the north. It is that shewn in the section, Vol. ii. chap. 1, pl. 4.

Of the plates now published, Lord Elgin's collection contains the subjects of the third stone of the fourth side, Vol. iv. c. 4, p. 12, the first part.

Sixth - - - - - Vol. ii. c. 1, p. 16, the first part.

Eighth and ninth - - - Vol. ii. c. 1, p. 15.

Tenth and eleventh - - - Vol. ii. c. 1, p. 14.

Also of the latter part of Vol. ii. chap. 1, pl. 28, and the whole of plate 27. There are likewise six other stones of horsemen, and five of bulls or oxen, which have apparently belonged to this side, including the corner stone of this and the east side.

Of the east side, besides this corner stone, are two unpublished adjoining to it, and to the following series contained in pl. 26, 25, 24, 23, and two additional stones not in this work; this is the longest connected piece of frieze which the collection contains; but the second piece is a mere fragment, and some of the others are much broken. Vol. ii. chap. 1, page 22, exhibits a stone of this side now in the museum. Of the north side we see the subjects of plate 21, of the latter part of 18, of 20, and the latter part of 19 of Vol. ii. chap. 1; of the 6th, 5th, 4th, 3rd, and 2d of this chapter; and of the latter part of pl. 13, vol. ii. chap. 1, which is the corner-stone, and of one stone besides, pl. 15 of this chapter on the west side. Lord E. has also a collection of casts of all the western side, except one corner stone. The reader will perhaps not readily perceive why I have paid so little respect to the number of the plates in the order of these observations. In fact, they were made with the index plate (Vol. ii. chap. 1, pl. 30) before me; and I preferred following the order of that plate to a more arbitrary, or rather a more accidental location.

PLATE XXIX.

Pirithous, king of the Lapithæ, is said to have invited not only the heroes of his age, but the Gods themselves, and his neighbours the Centaurs, to celebrate his nuptials with Hippodamia. Mars was the only one of the Gods who was not invited, and to punish this neglect, the God of War was determined to raise a quarrel among the guests, and to disturb the festivity of the entertainment. Eurythion, one of the Centaurs, captivated with the beauty of Hippodamia, and intoxicated with wine, attempted to offer violence to the bride, but he was prevented by Theseus, and immediately killed. This irritated the rest of the Centaurs; the contest became general, but the valour of Theseus, Pirithous, Hercules, and the Lapithæ, triumphed over their enemies. Many of the Centaurs were slain, and the rest saved their lives by flight. This story forms the subject of the sculpture on the metopes of the external frieze of the Temple, two of which are given in this plate. The first of these is neither at Lord Elgin's, nor is it shewn in Stuart's drawings of the west front: the latter is in Lord Elgin's collection.

PLATE XXX.

Two more of the same.

The subject of the upper one is inserted in the elevation of the western portico, Vol. ii. chap. 2, pl. 3; but it appears from what Stuart says of the sculpture, that they were all drawn from the fourth side; the rest being entirely destroyed, or at least so much so, that it was impossible to make any drawings of them. Both these have been brought to England by Lord Elgin: the dead Lapitha is particularly beautiful.

PLATE XXXI.

Two more of the same: the subjects of all of them, as noticed by Stuart, is the combat of a Centaur with a Lapitha, or of the Centaur seizing on the women and youths. These are both in Lord Elgin's collection, and both are shewn in the drawing of the western portico.

PLATE XXXII.

Two more of the Metopes. The Centaur alone appears in the upper one, but probably it has contained another figure. Both are in the possession of the Earl of Elgin.

PLATE XXXIII.

Two more, exhibiting combatants; also in the possession of the Earl of Elgin.

PLATE XXXIV.

Two more of the metopes; the first in Lord Elgin's collection, but not the latter. Six of these metopes were published in the second volume. This contains twelve more; in all eighteen. The whole number on the fourth side must have been thirty-two.

Of those before published, pl. 10, fig. 2, pl. 11, fig. 1 & 2, and pl. 12, fig. 1 & 2, are in the collection of Lord Elgin. Of the number now published that collection contains fifteen. It would have
Vol. IV. H

have been extremely desirable to make use of the advantages it afforded, to continue still farther the series of this interesting sculpture; but this was not permitted.

The head-piece to this chapter is a medal of Peparethus, the drawing of which, as of all the other medals in this volume, was found among Mr. Stuart's papers. Peparethus, according to Eckel, was a city of Thessaly, near Mount Athos, but it is more consistently described as an island in the Egean sea, forming one of a small group lying off the gulf of Salonica: it was celebrated for wine and oil:—"nitidæ que ferax Peparethus olivæ."—*Ovid*. On which account Bacchus and Pallas are honoured on its medals. Vid. *Museum Hunterianum*, p. 228. Pellerinus, tab. 106, fig. 7.

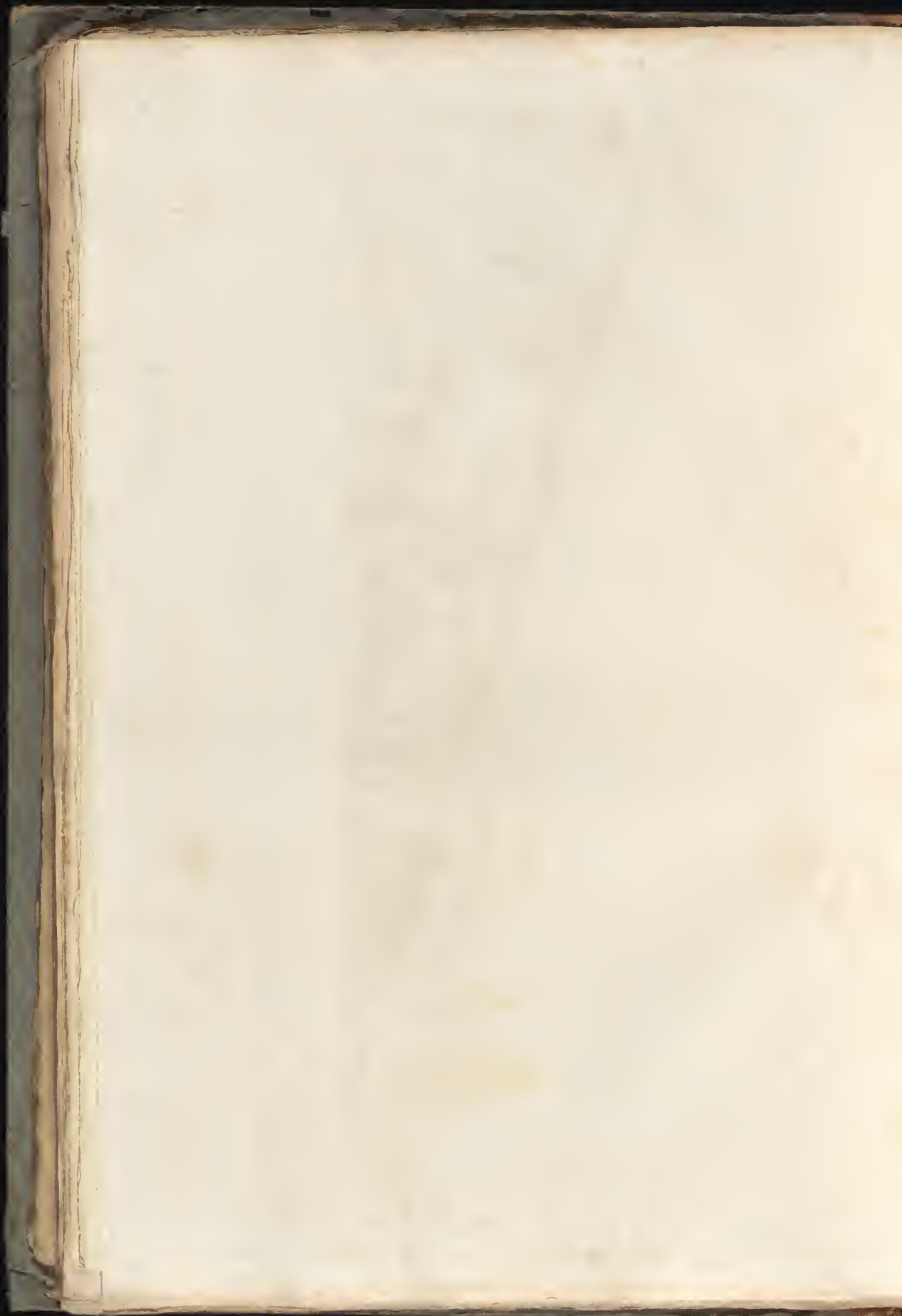
The tail-piece is from a fragment found in Attica: it appears probable that it has been part of the top of a Sarcophagus or Soros, and that the inscription merely records the names of the persons for whose use it was constructed: if they are names however they cannot well be Greek: it has been suggested, that the first letter remaining may be a Π instead of a P, and that an initial E is wanting. The inscription would then stand thus, ΕΠΙ ΚΑΛΩΣ ΚΑΙΝΑΖΙΑΣ, "In honour of the new worship."





From a Drawing made in 1683.

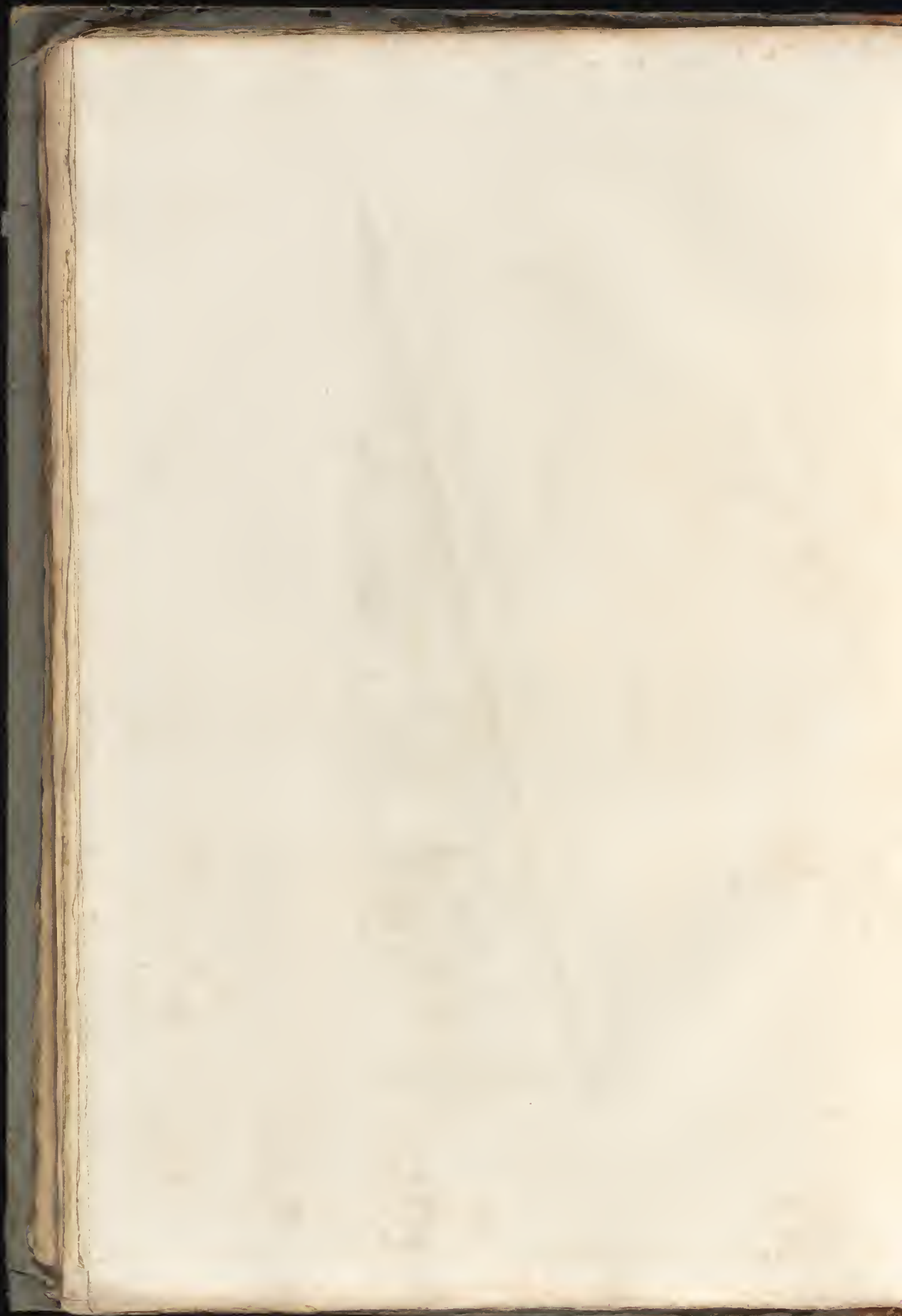
London. Published according to the Act.



From a Drawing made in 1653.



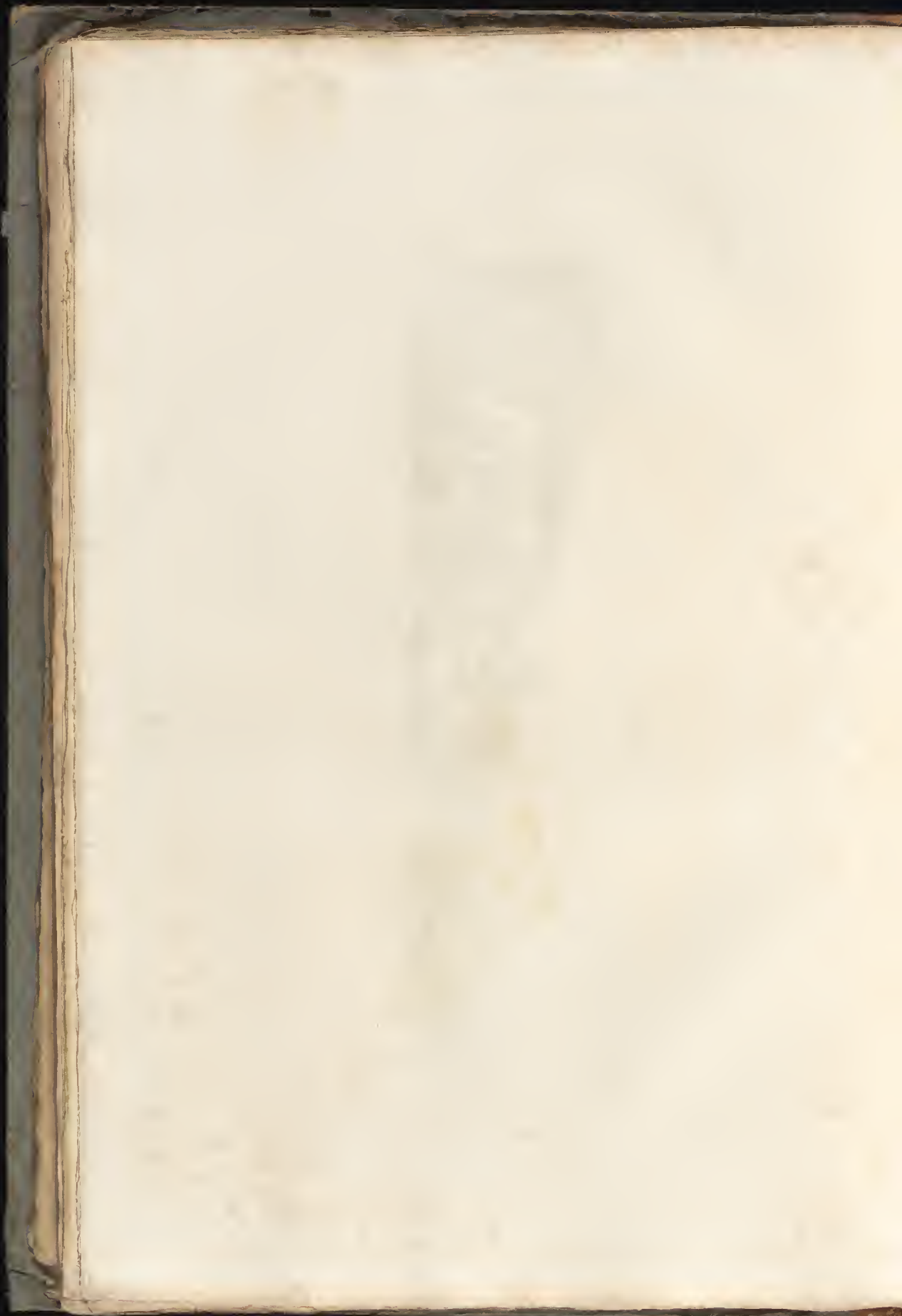
From a Drawing made in 1653.



From a Drawing made in 1653



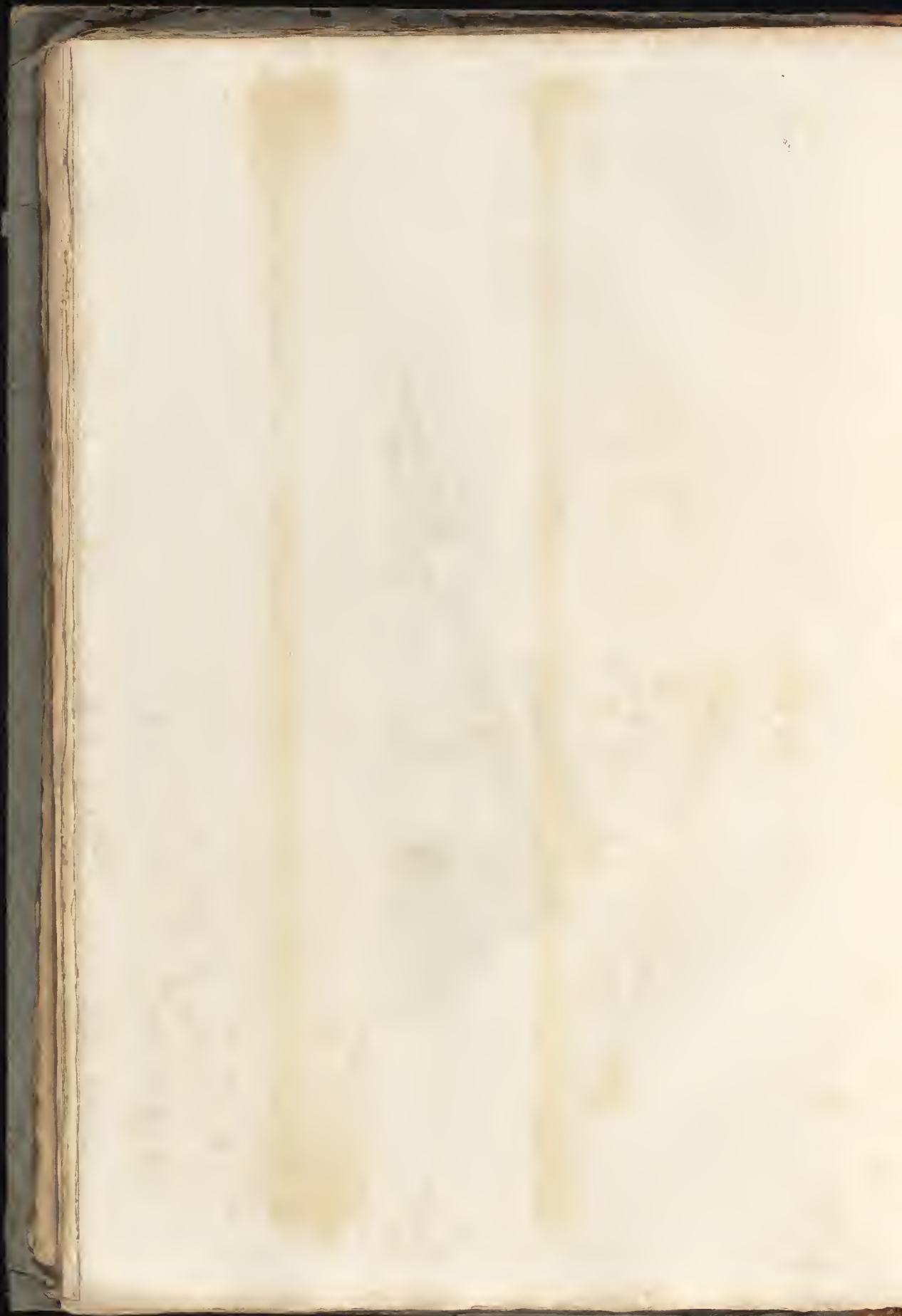
Engraved by G. Kneller, del. et sculp. J. G. Kneller.



How a Quarry made in 1883



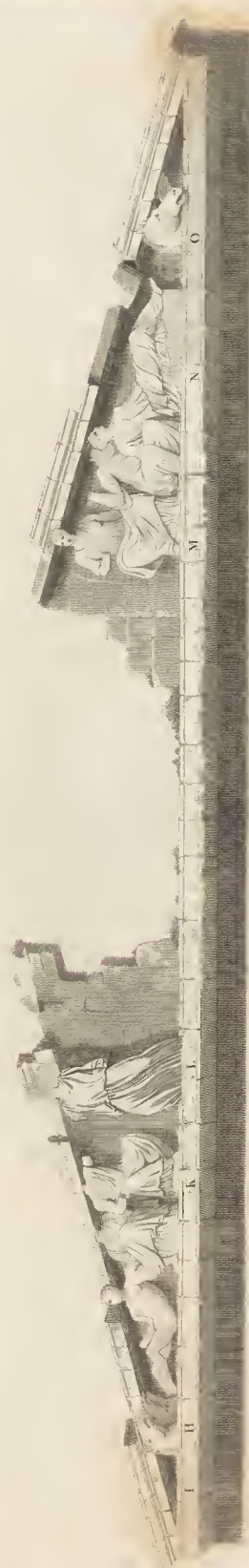
London. Published and sold by J. Eggleston.



Figures of the Parthenon, as they were in 1682.

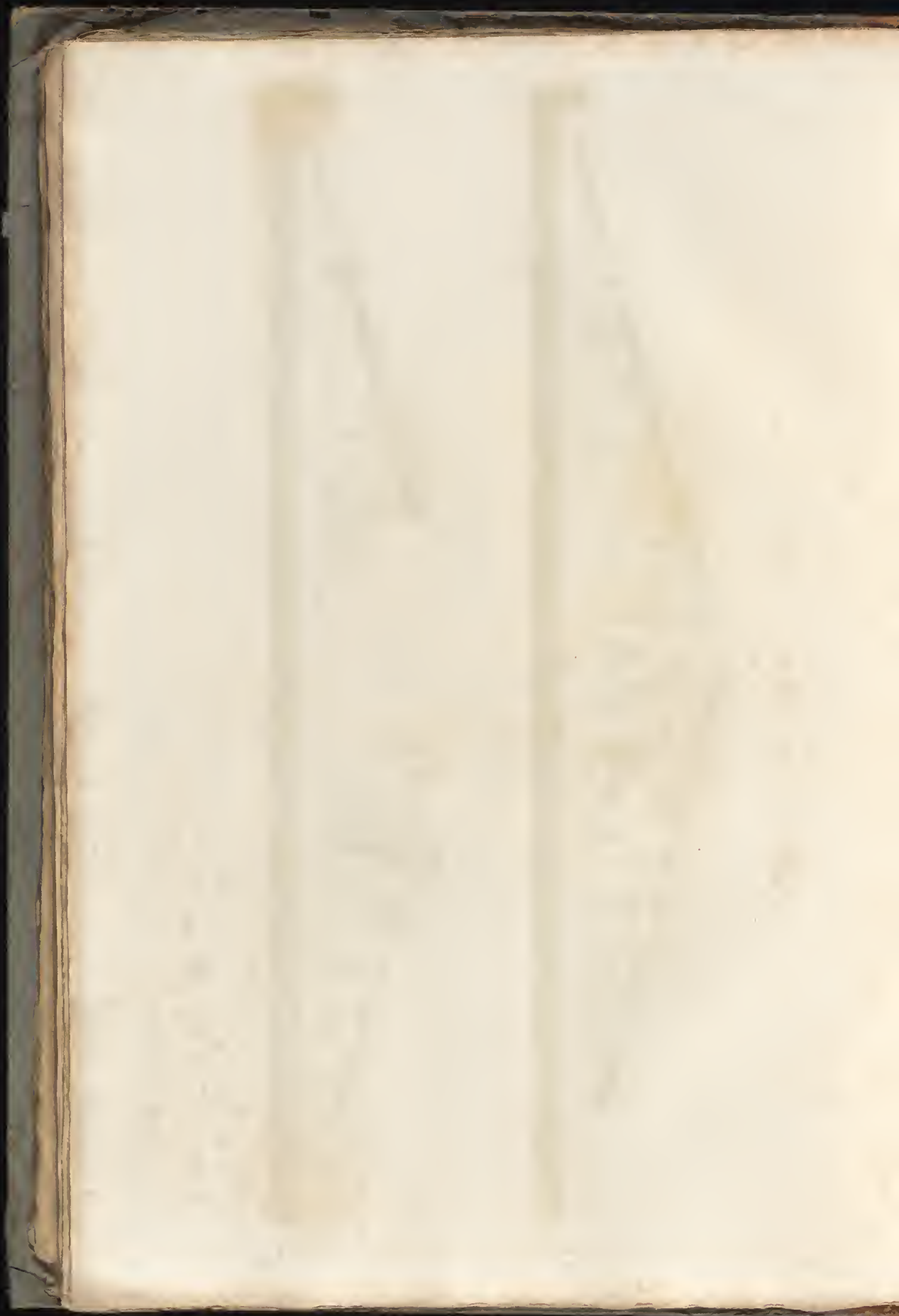


West Front



East Front

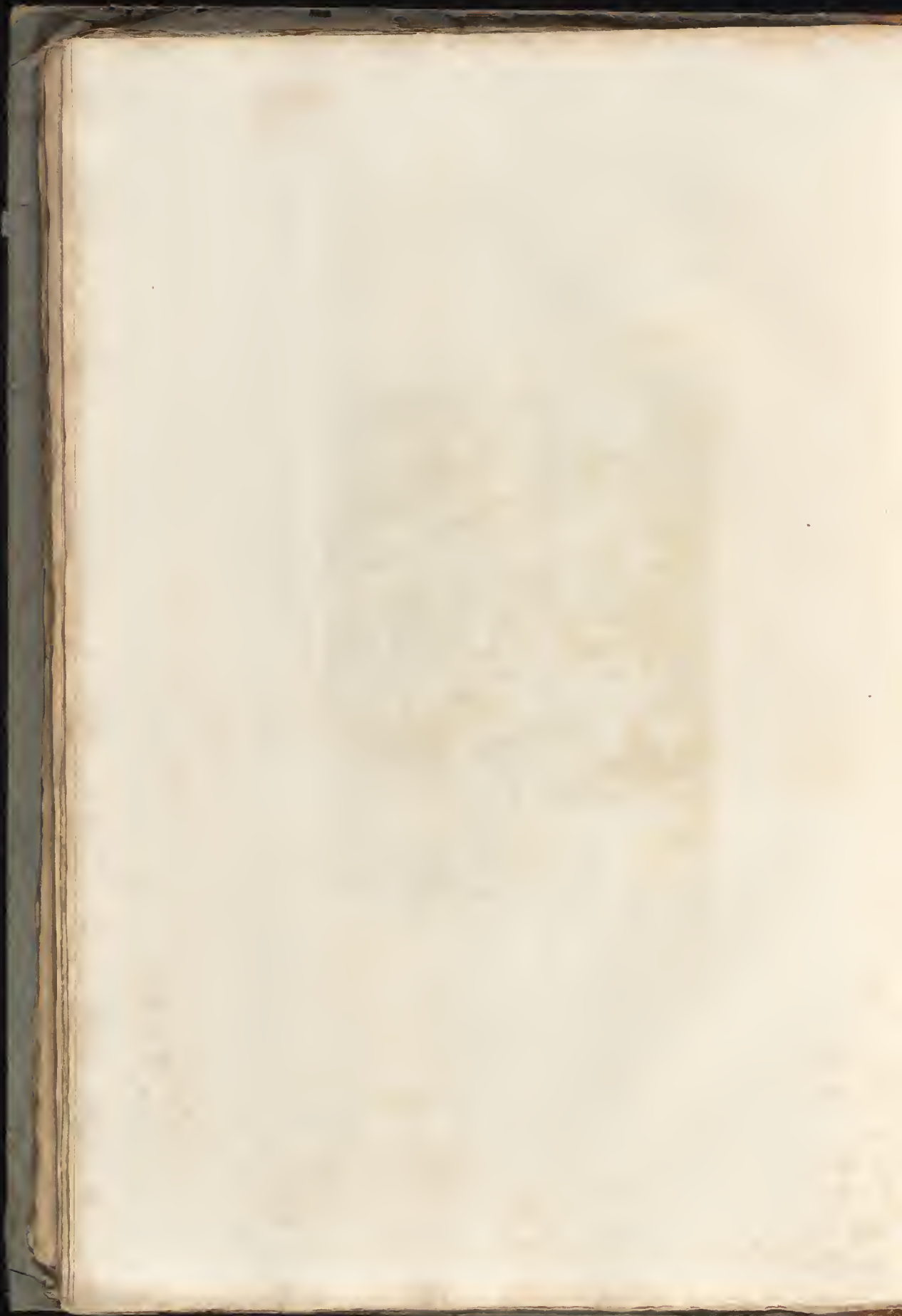
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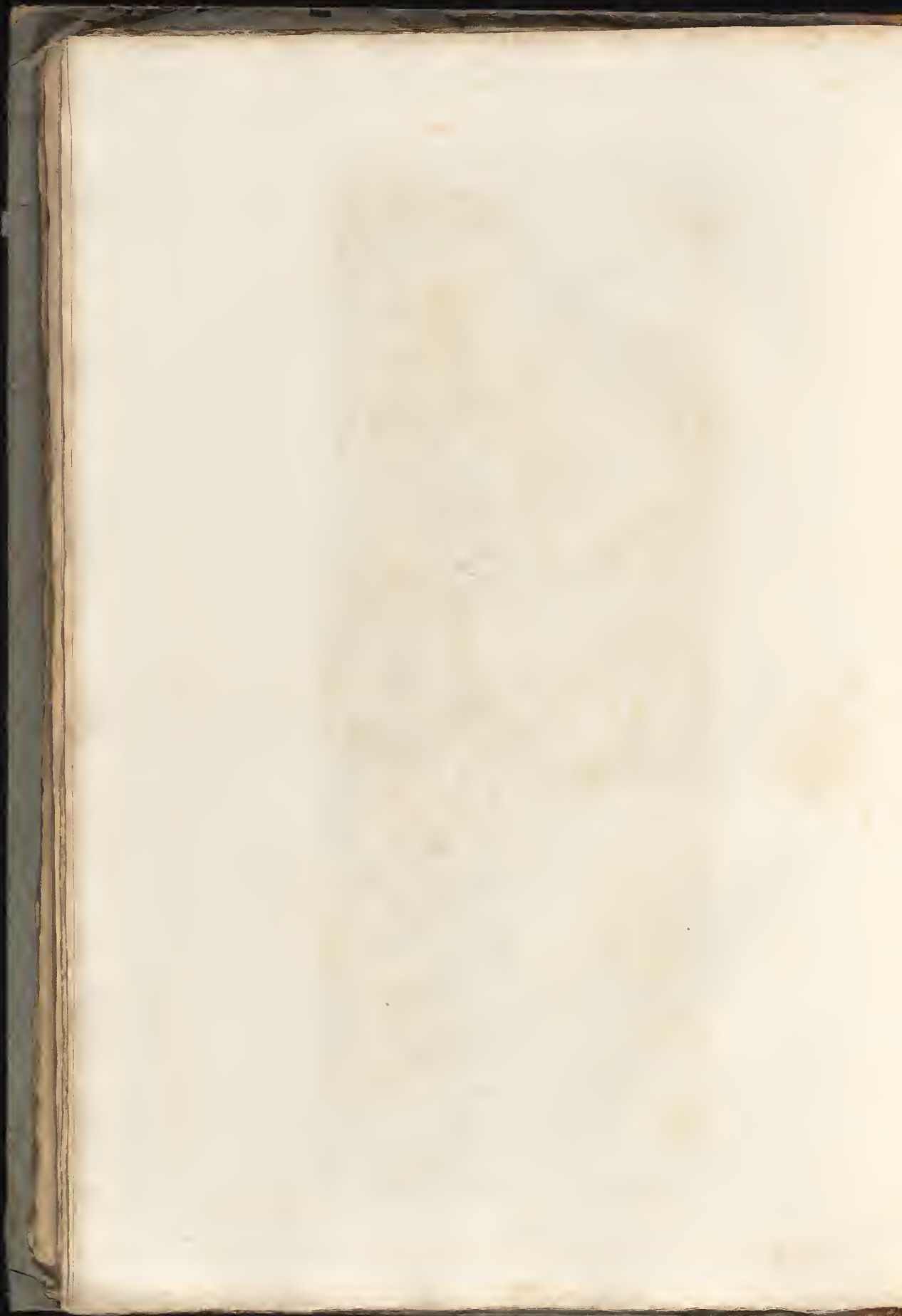
Engraving from the book

London: Published by J. B. B. & Co. 1840.



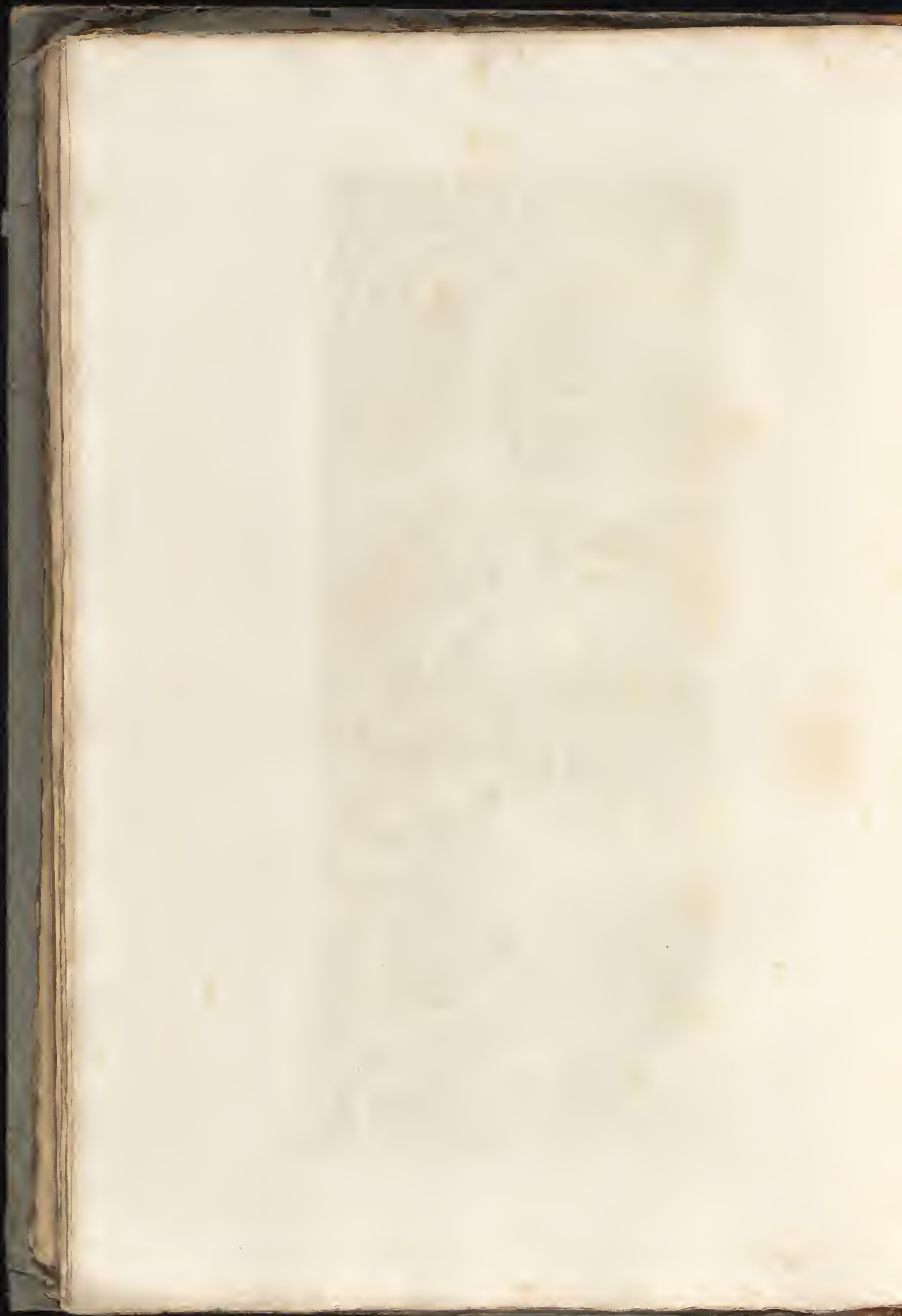


London, Published by J. Taylor.



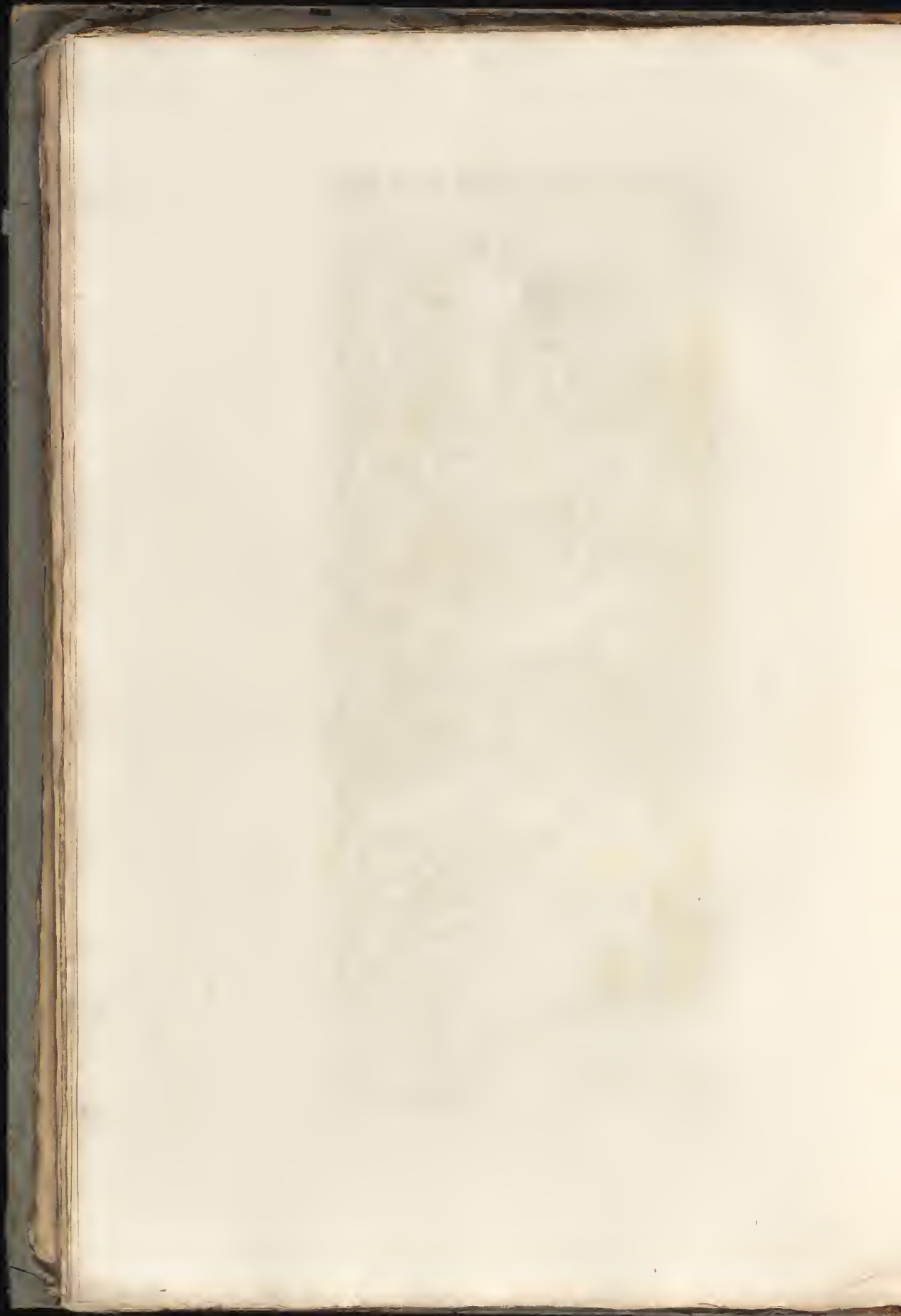


London, British Museum, inv. no. 1861, 1862, 1863, 1864





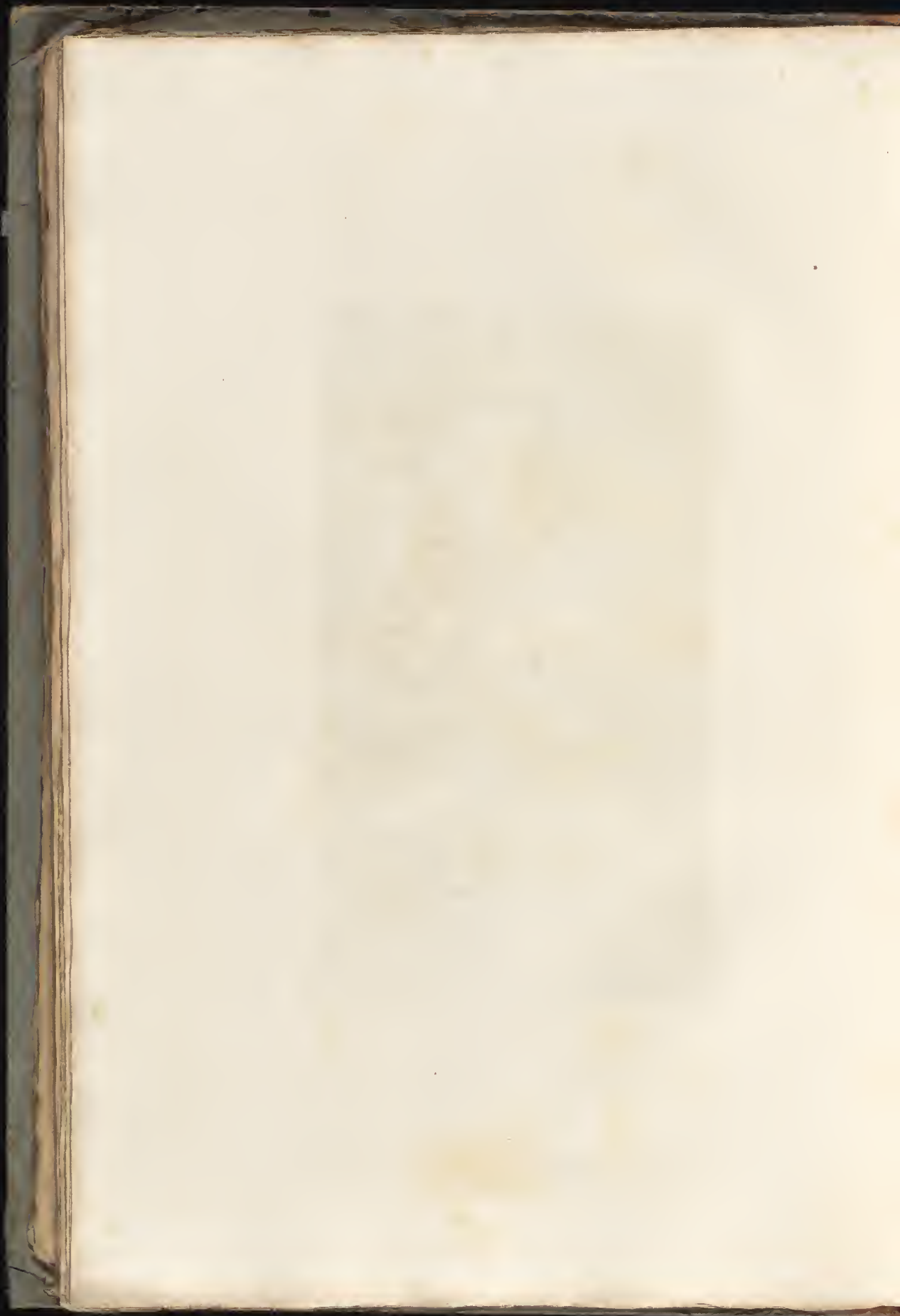
Engraving published by order of the British Museum.

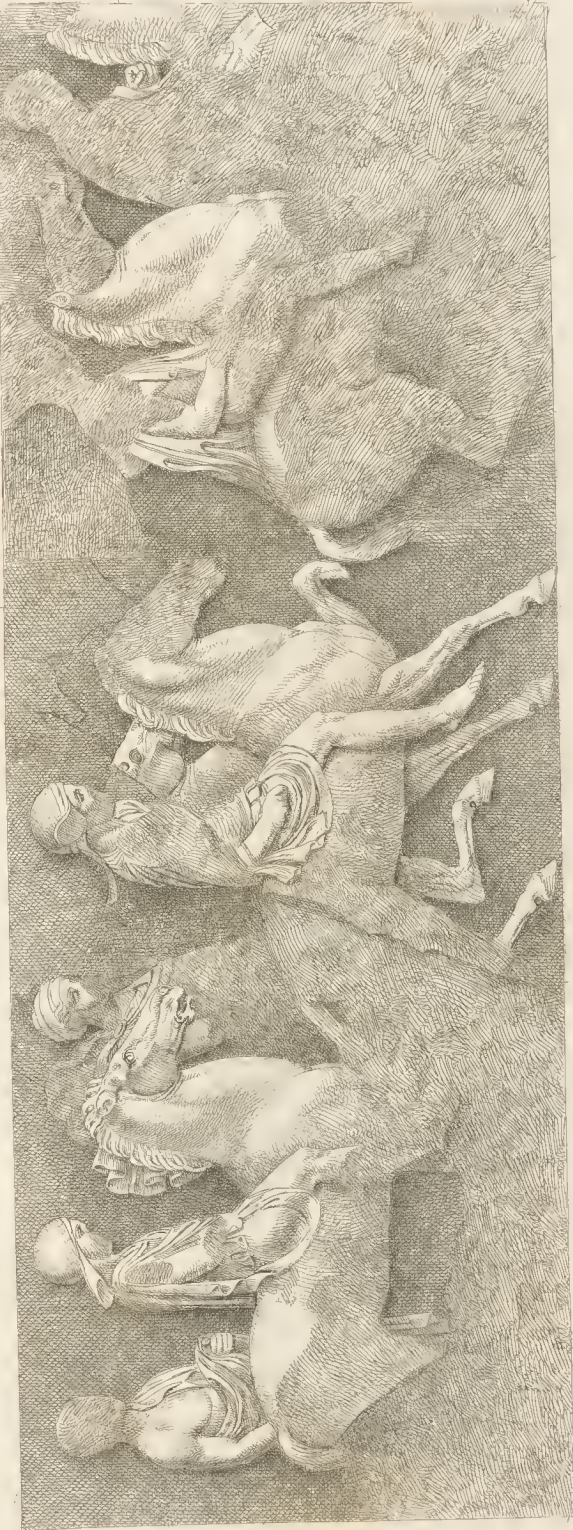


VOL. IV. *Plaque* LXIX

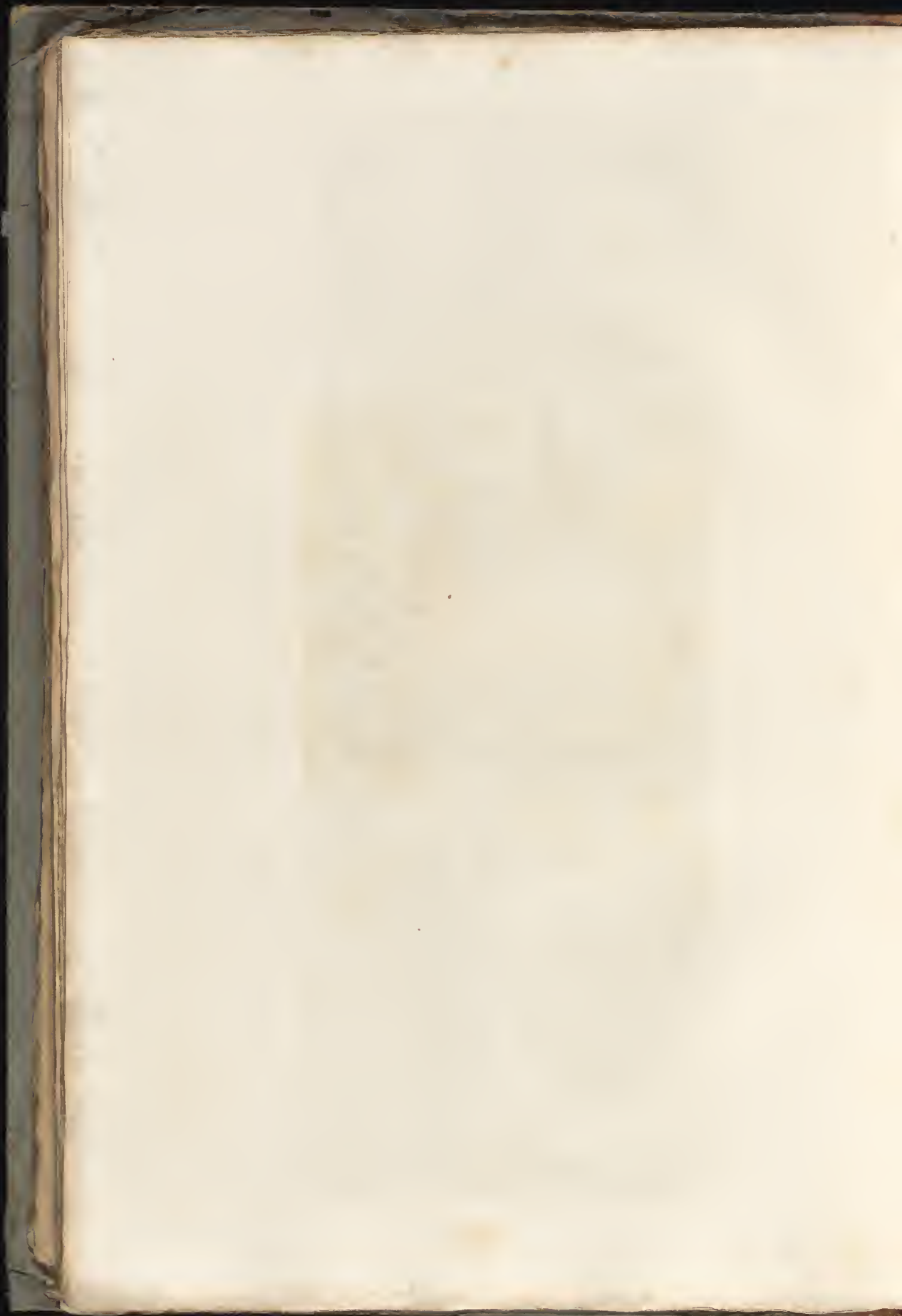


London, Published Jan. 1 1848. By J. Taylor.





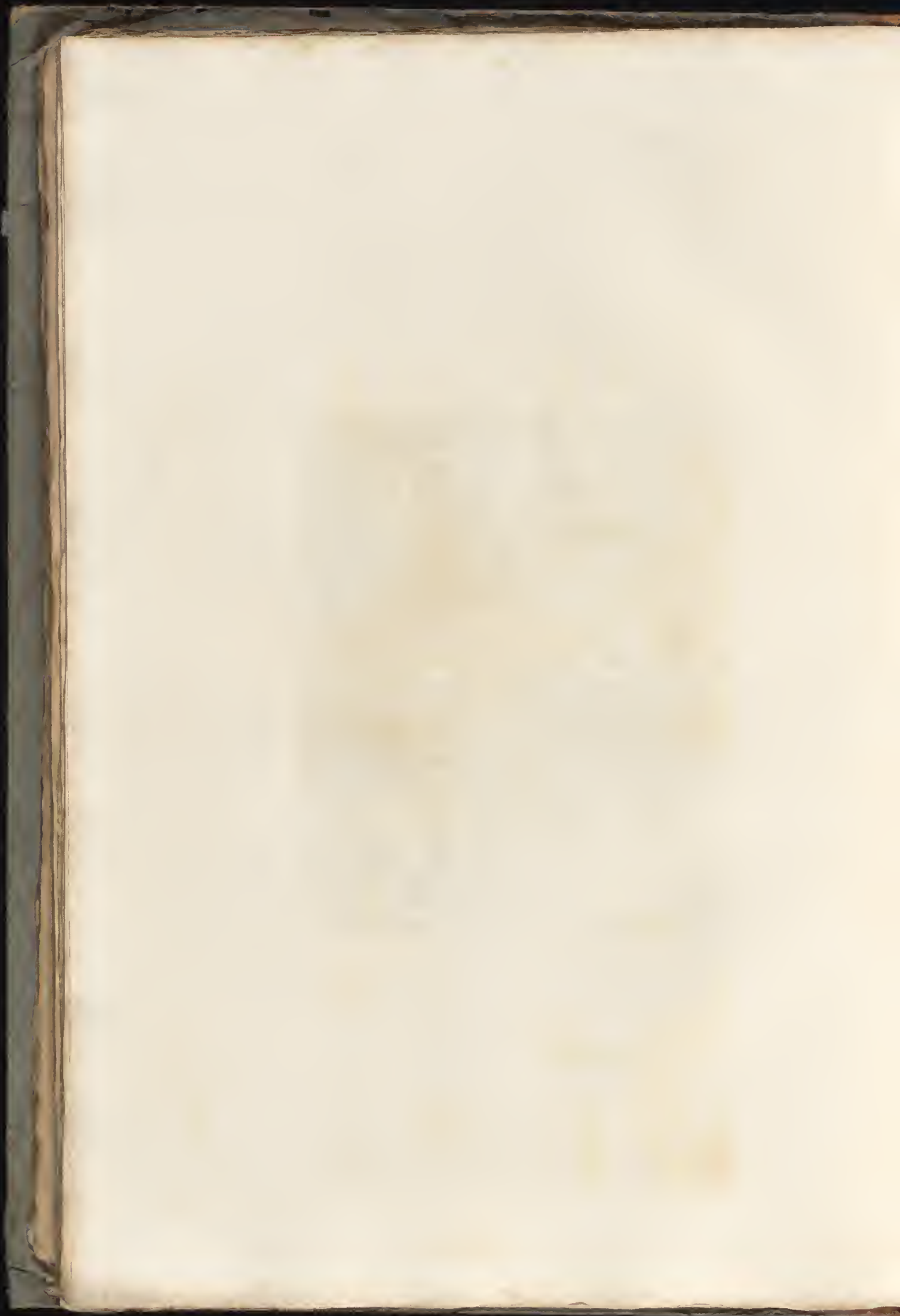
Engraving of the Great Wall.





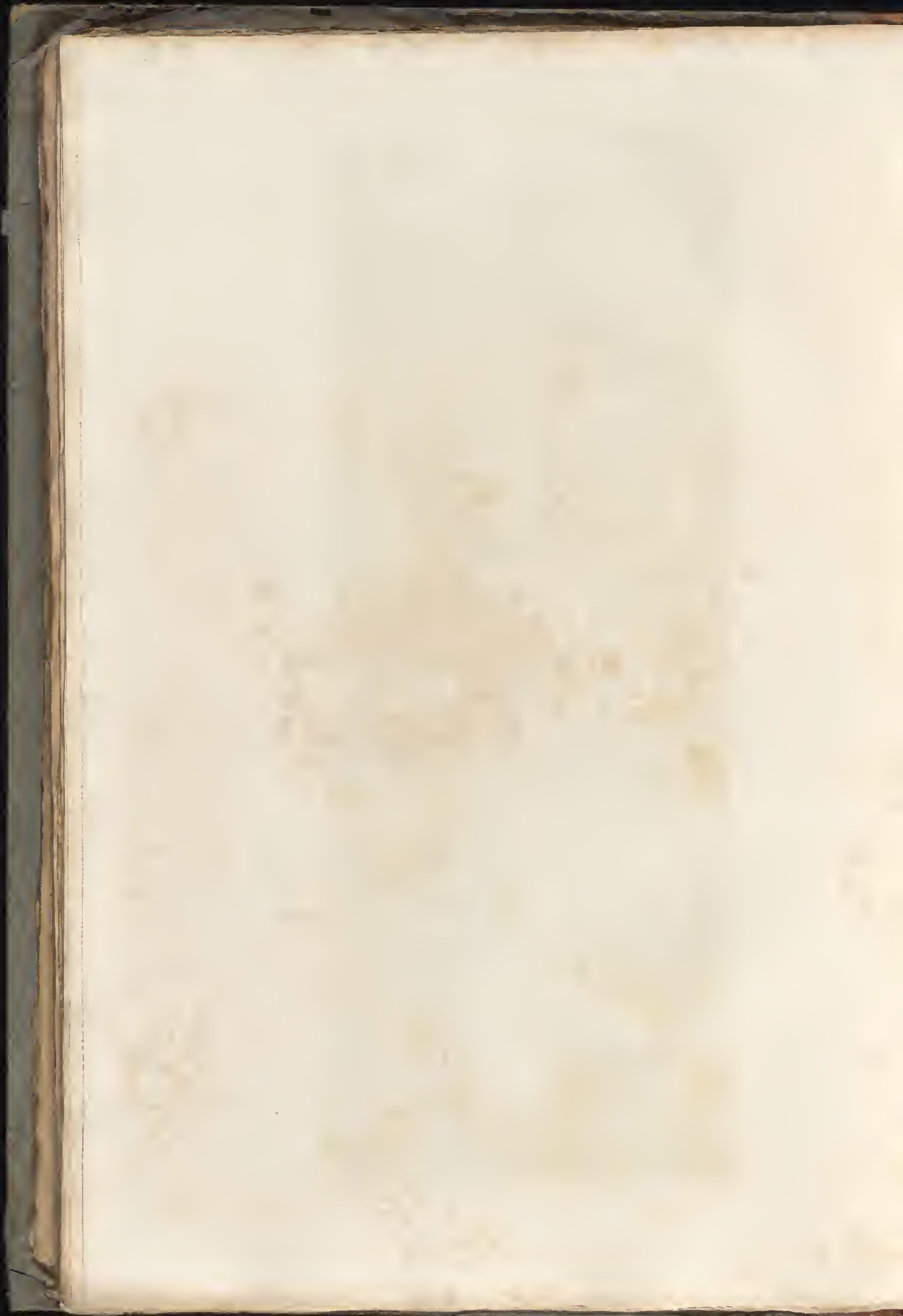
VOL. IV. *Plato*. PLATE VII

London: Published by J. B. Colnaghi & Co. 1824.





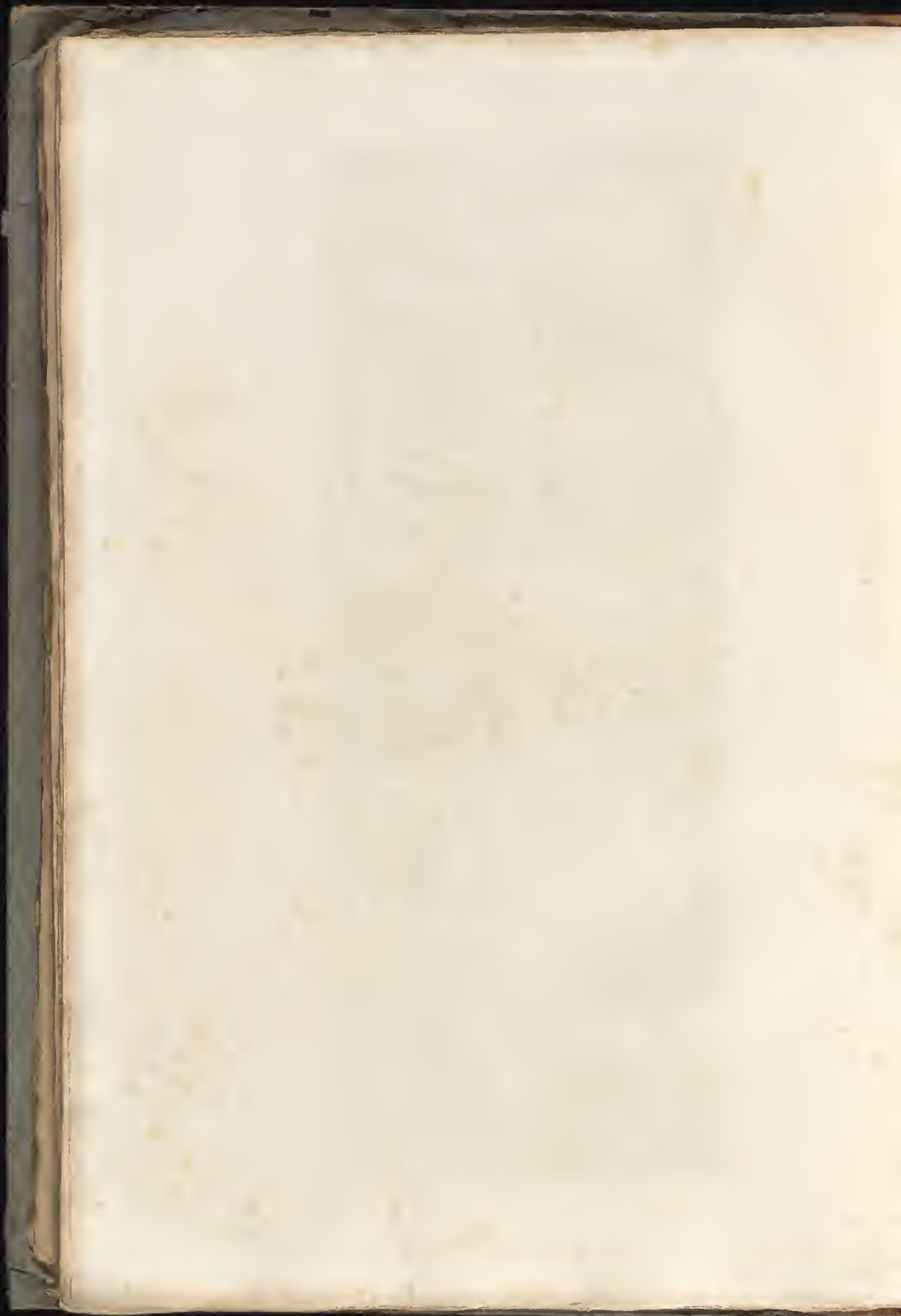
Plaque de Pénit.





VOL. IV. PLATE XXII.

Engraved by J. G. Kneller.

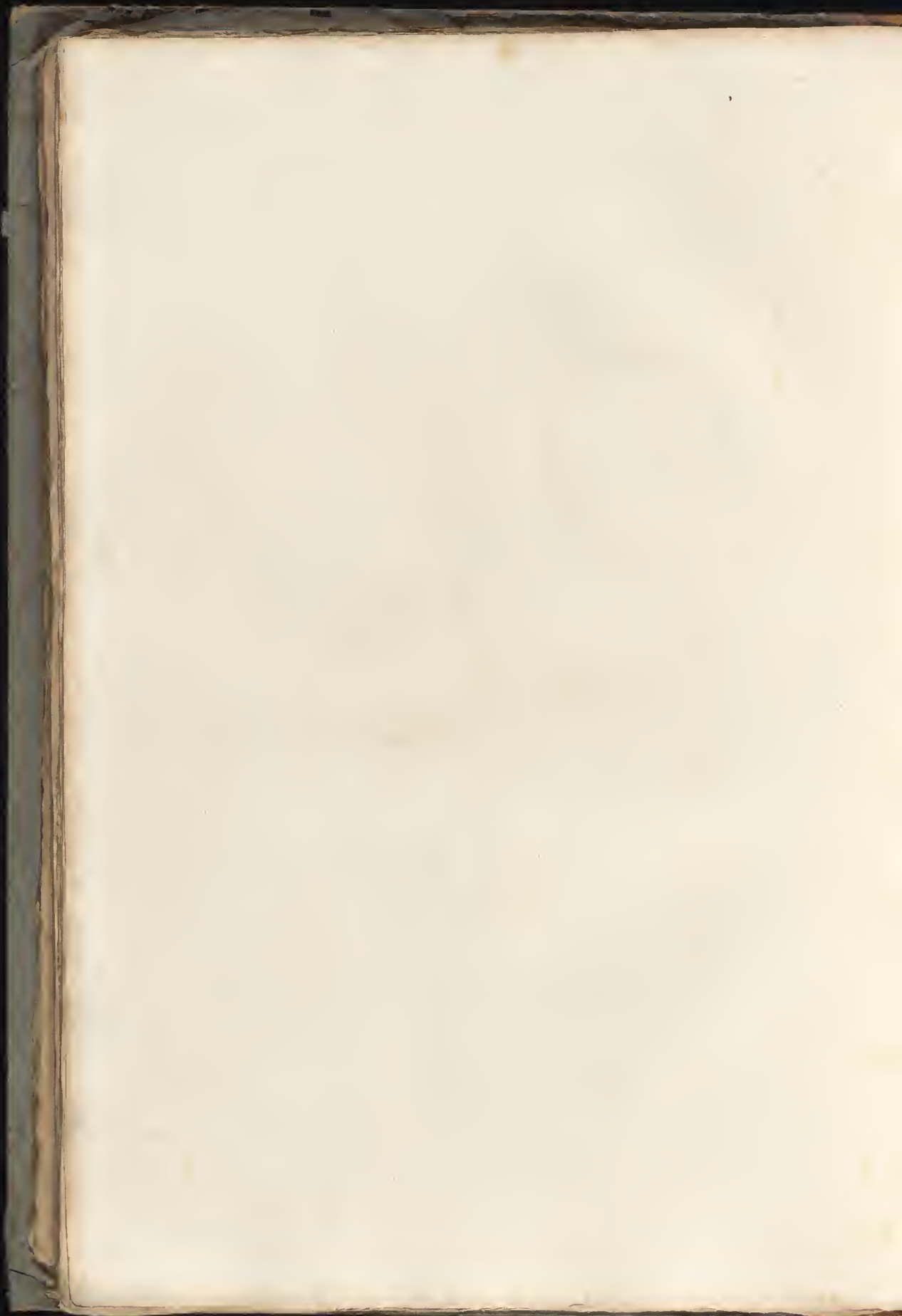




Pl. XV

Antike Reliefs des 3. und 4. Jhdts

Pl. XV

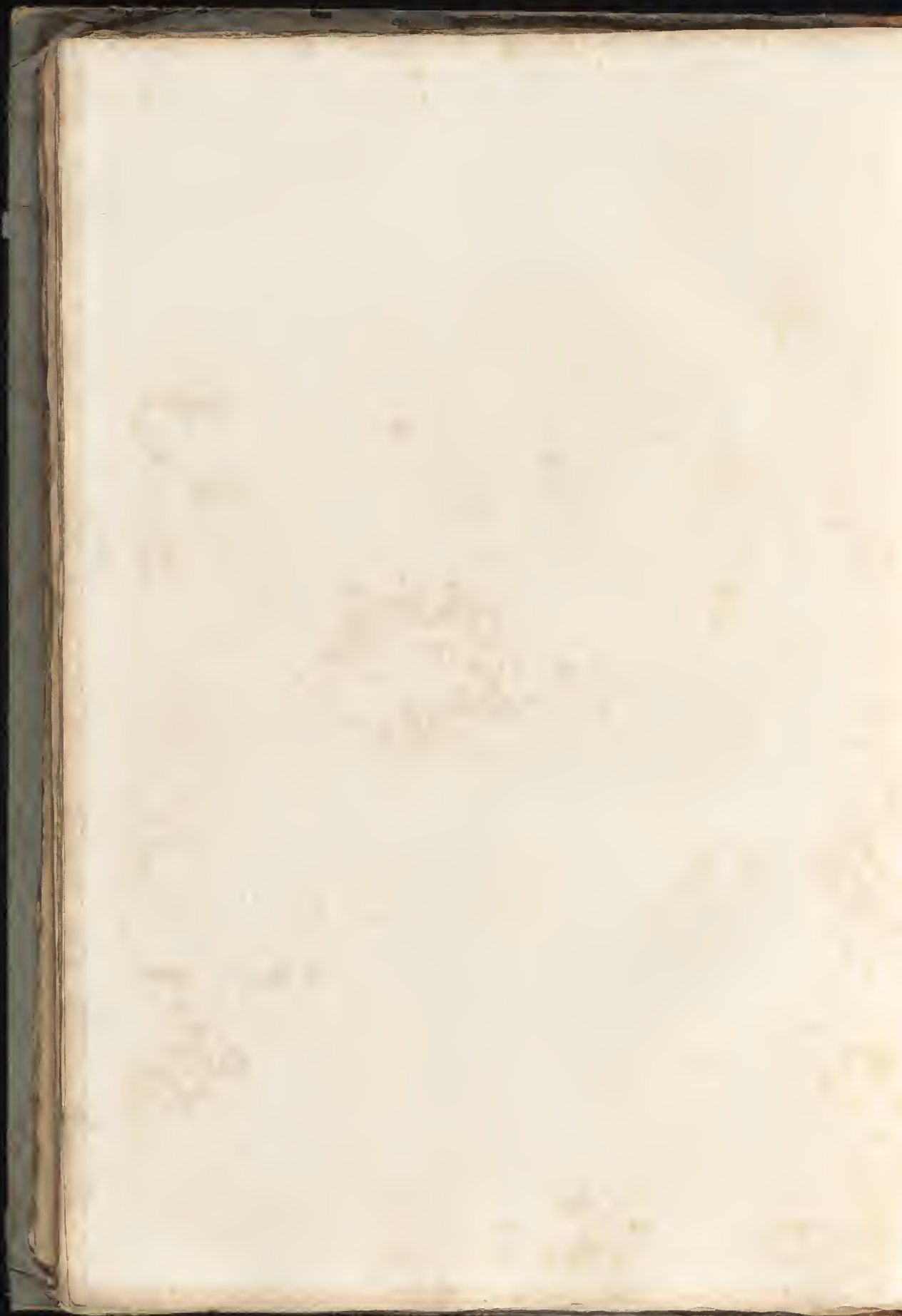




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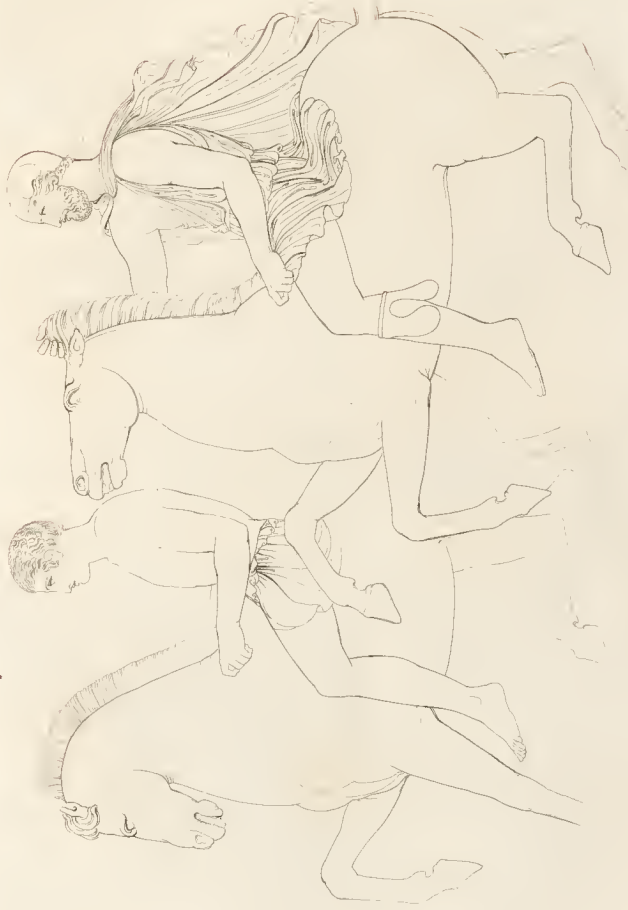
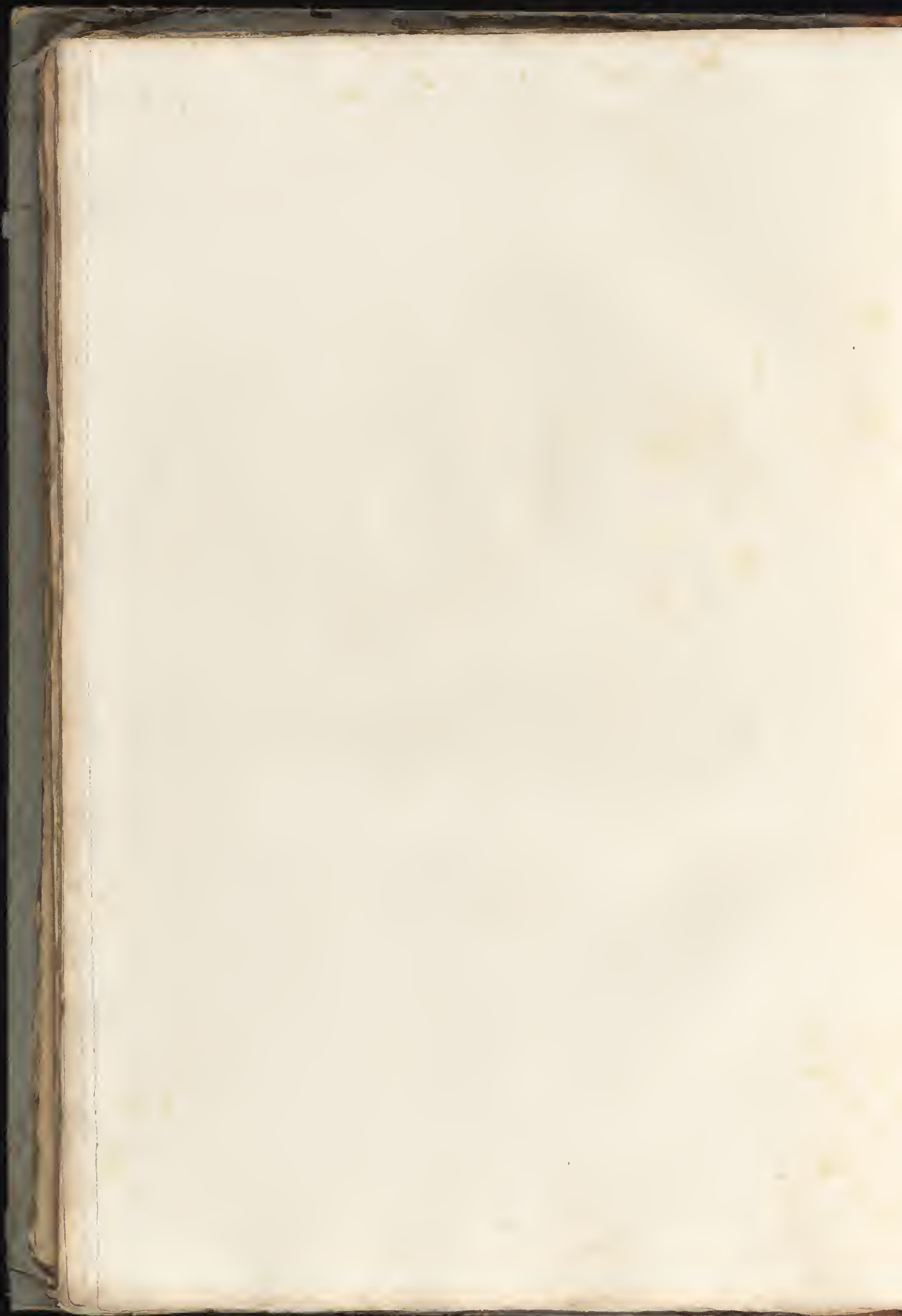


Fig. 172

London. Brit. Mus. No. 10, 10, 10.

10, 10, 10.



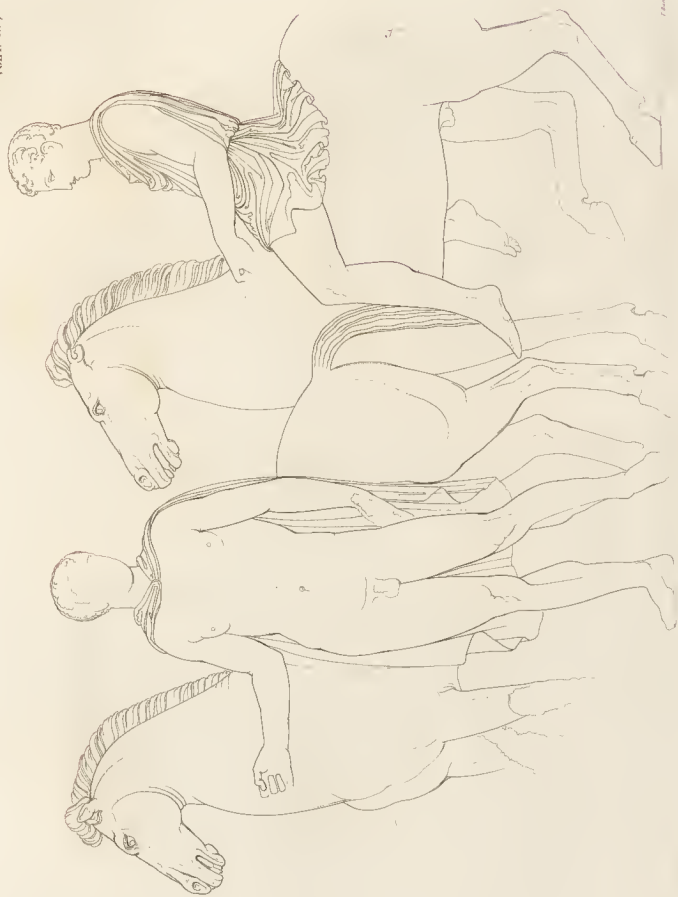


Fig. 100

Fig. 101

Fig. 102

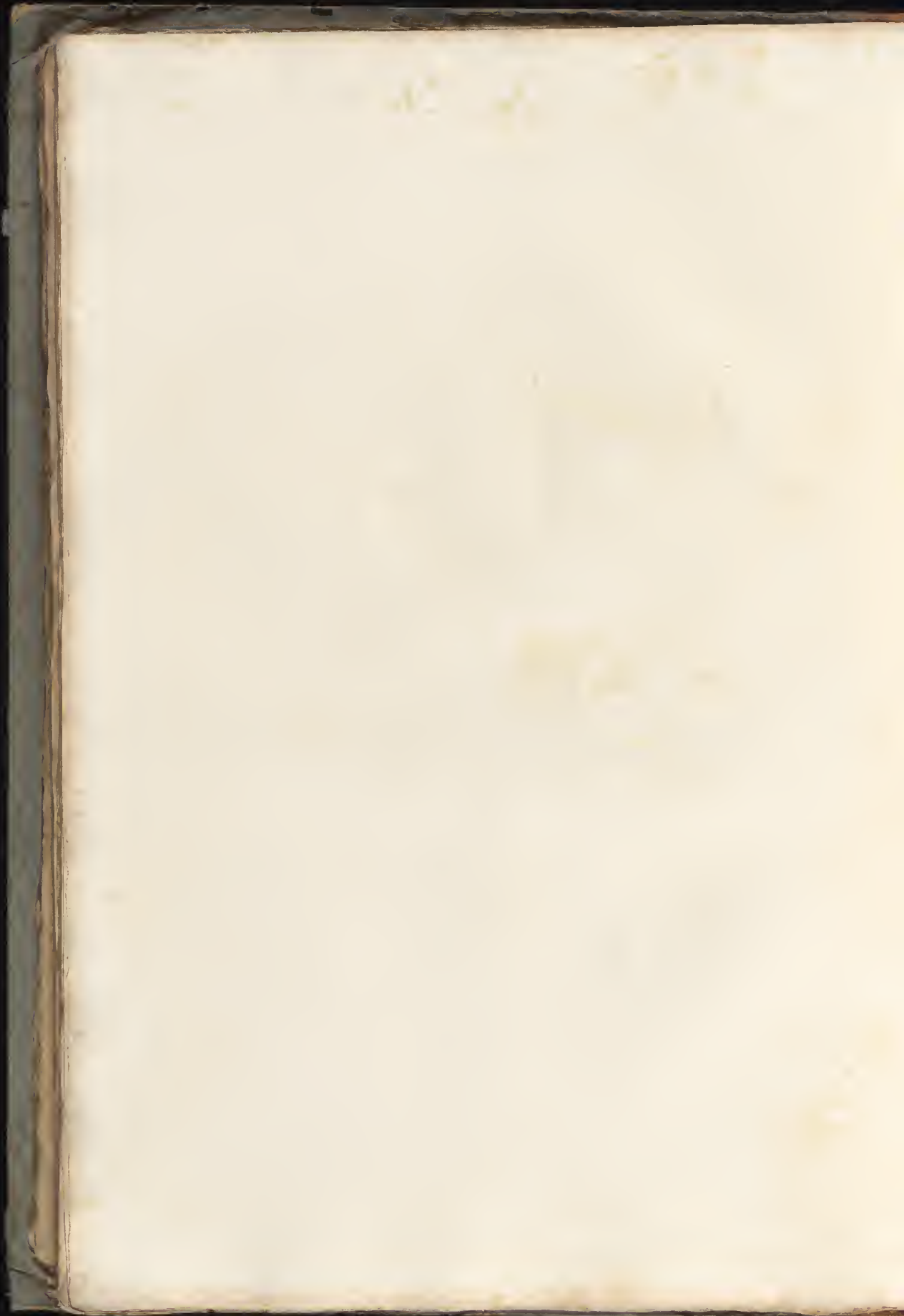




Fig. 1000. 1001.

1002. 1003. 1004. 1005. 1006. 1007. 1008. 1009. 1010. 1011. 1012. 1013. 1014. 1015. 1016. 1017. 1018. 1019. 1020. 1021. 1022. 1023. 1024. 1025. 1026. 1027. 1028. 1029. 1030. 1031. 1032. 1033. 1034. 1035. 1036. 1037. 1038. 1039. 1040. 1041. 1042. 1043. 1044. 1045. 1046. 1047. 1048. 1049. 1050. 1051. 1052. 1053. 1054. 1055. 1056. 1057. 1058. 1059. 1060. 1061. 1062. 1063. 1064. 1065. 1066. 1067. 1068. 1069. 1070. 1071. 1072. 1073. 1074. 1075. 1076. 1077. 1078. 1079. 1080. 1081. 1082. 1083. 1084. 1085. 1086. 1087. 1088. 1089. 1090. 1091. 1092. 1093. 1094. 1095. 1096. 1097. 1098. 1099. 1100.

1101. 1102. 1103. 1104. 1105. 1106. 1107. 1108. 1109. 1110. 1111. 1112. 1113. 1114. 1115. 1116. 1117. 1118. 1119. 1120. 1121. 1122. 1123. 1124. 1125. 1126. 1127. 1128. 1129. 1130. 1131. 1132. 1133. 1134. 1135. 1136. 1137. 1138. 1139. 1140. 1141. 1142. 1143. 1144. 1145. 1146. 1147. 1148. 1149. 1150. 1151. 1152. 1153. 1154. 1155. 1156. 1157. 1158. 1159. 1160. 1161. 1162. 1163. 1164. 1165. 1166. 1167. 1168. 1169. 1170. 1171. 1172. 1173. 1174. 1175. 1176. 1177. 1178. 1179. 1180. 1181. 1182. 1183. 1184. 1185. 1186. 1187. 1188. 1189. 1190. 1191. 1192. 1193. 1194. 1195. 1196. 1197. 1198. 1199. 1200.

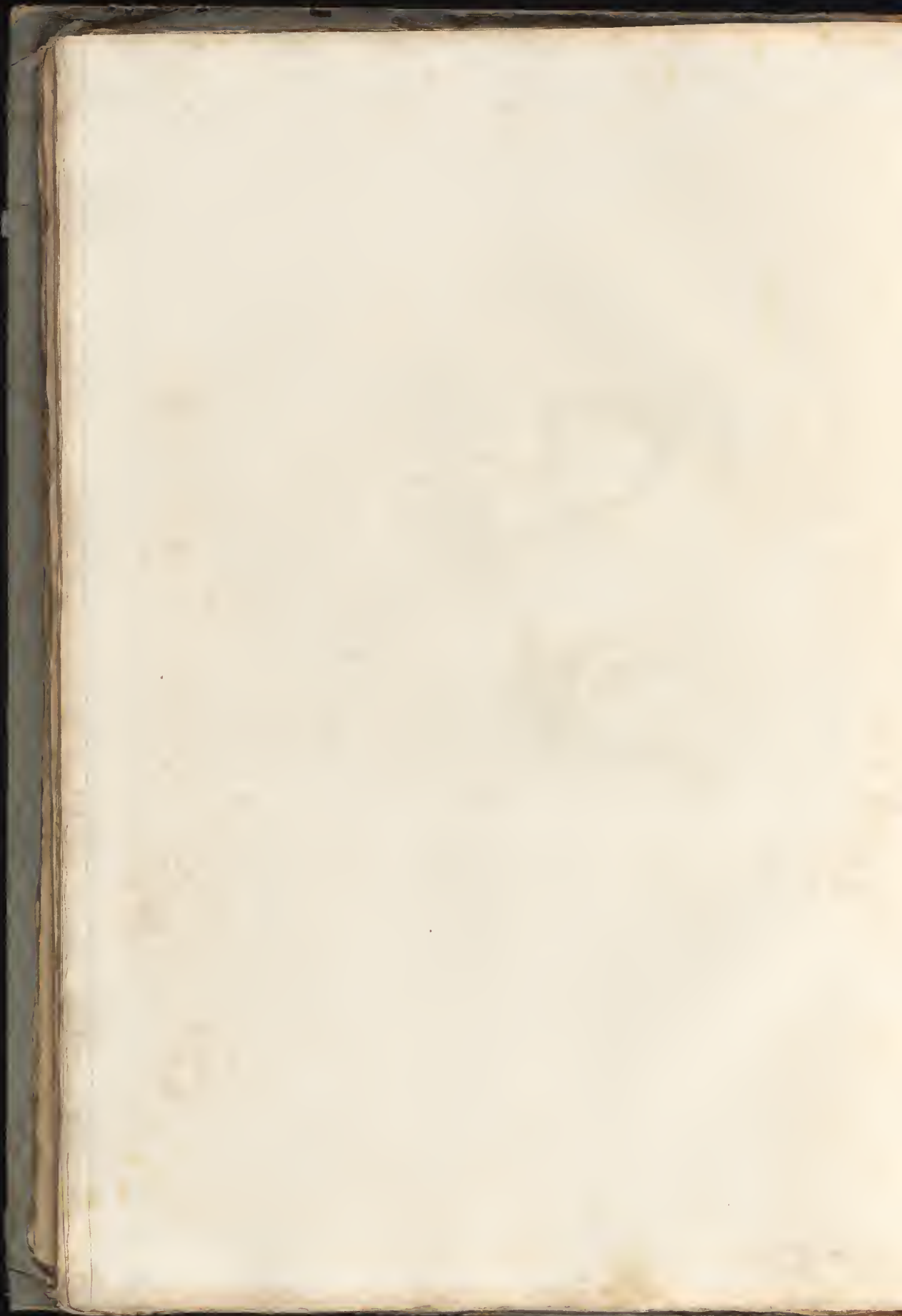
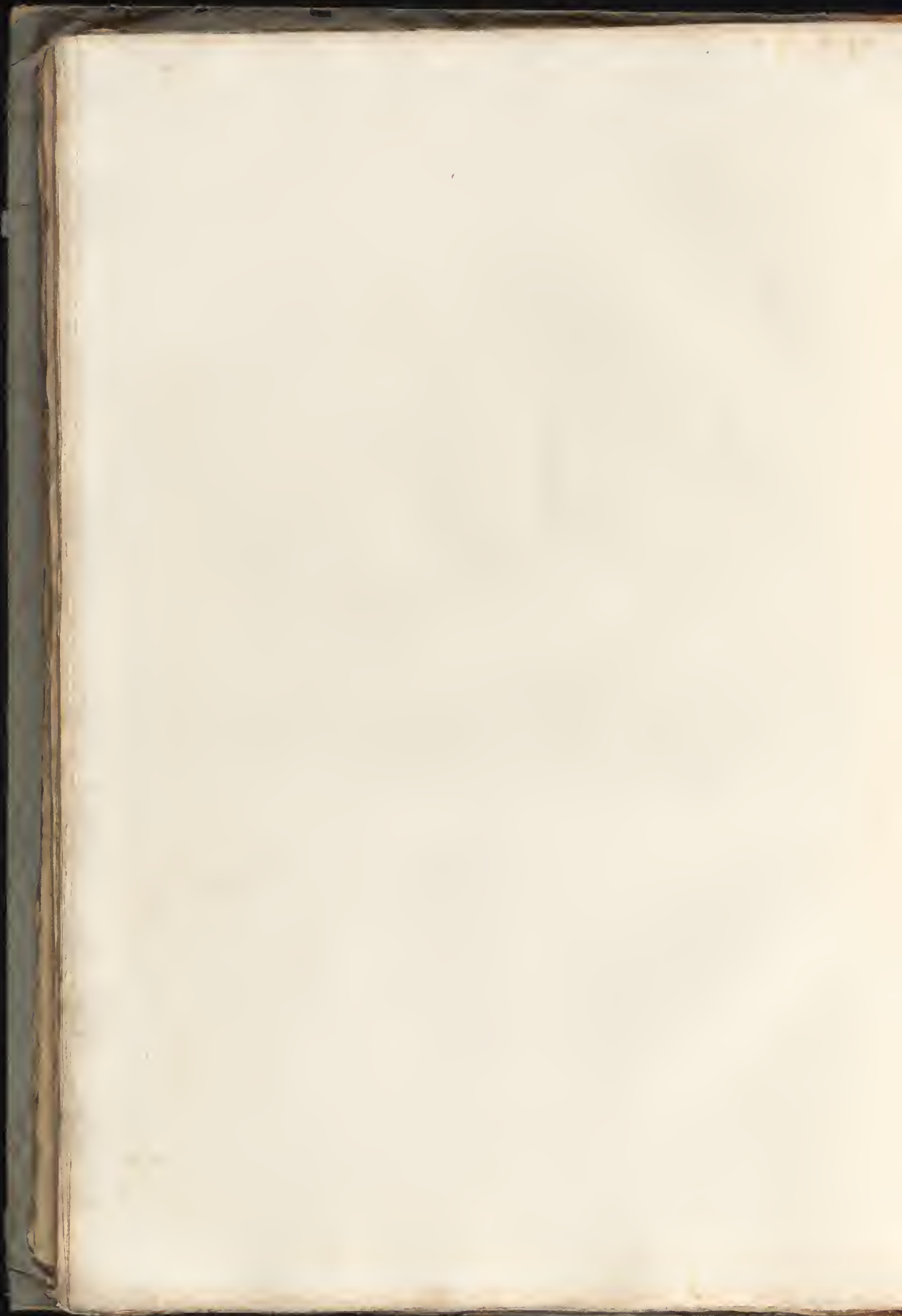




Figure 100
London: Published for the Trustees of the British Museum, 1851.

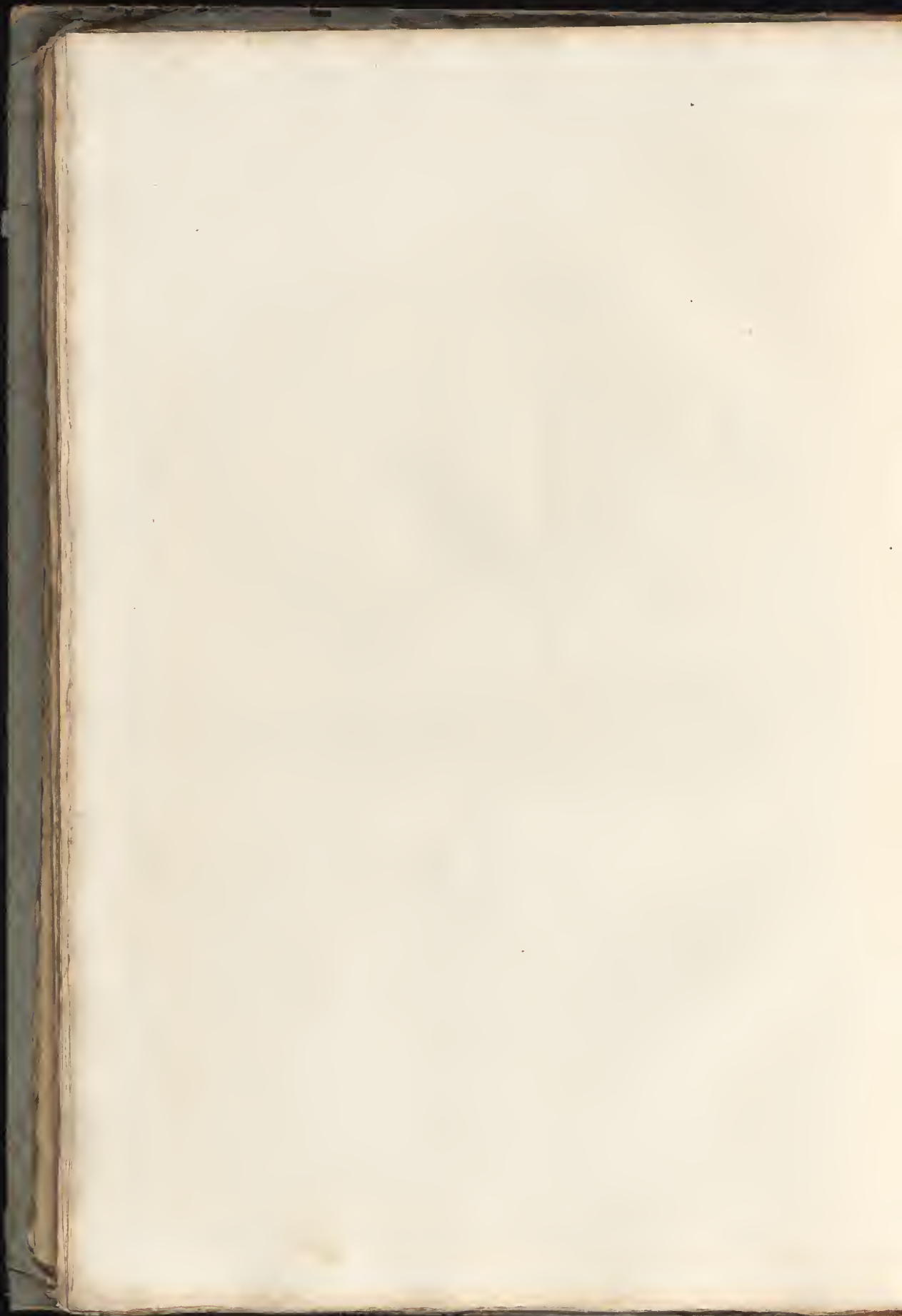




J. B. P. 1788

Gravé par J. B. P. 1788

J. B. P. 1788



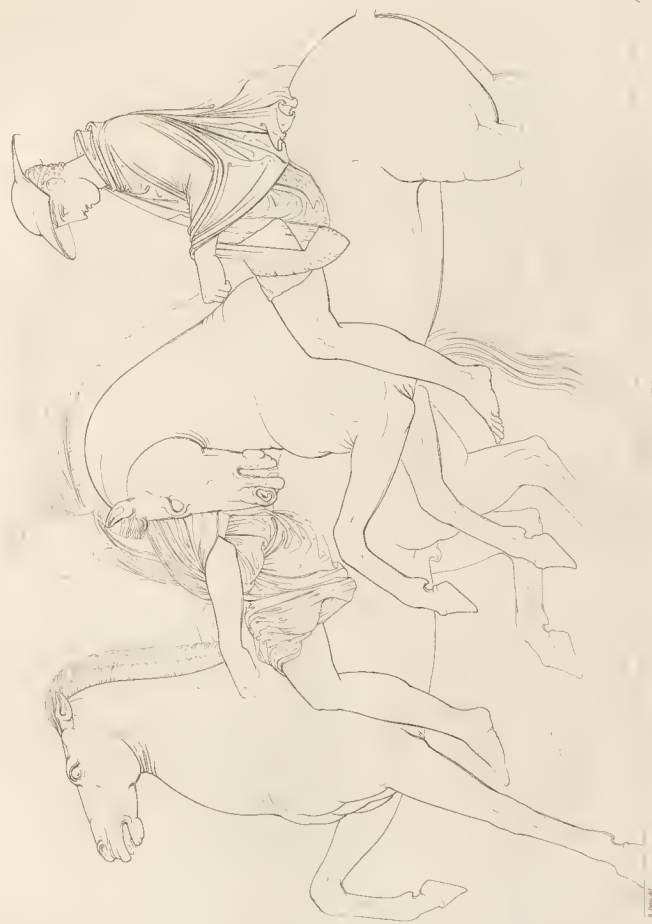
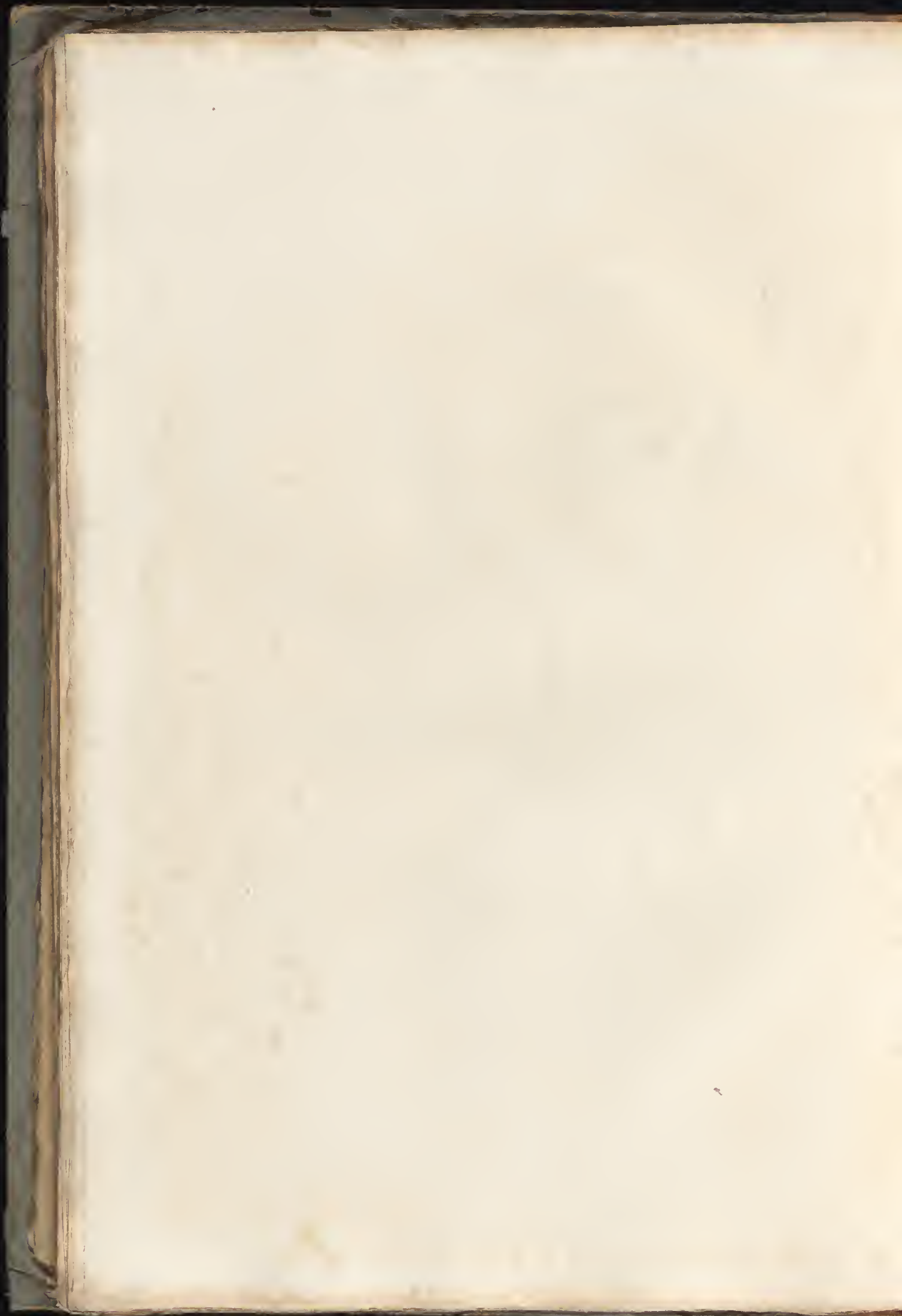
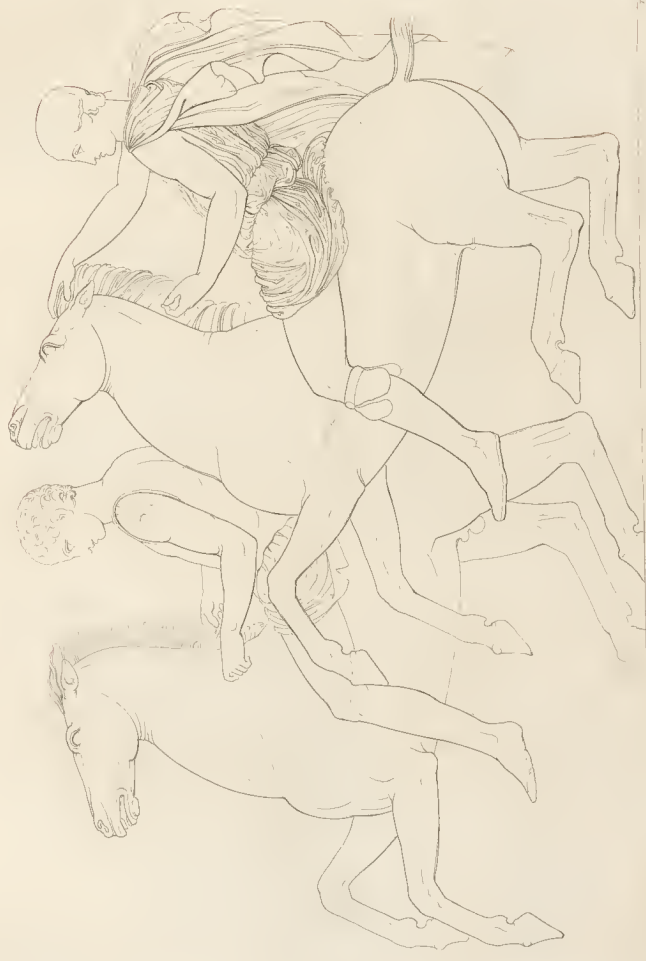


Figure 100

Figure 101

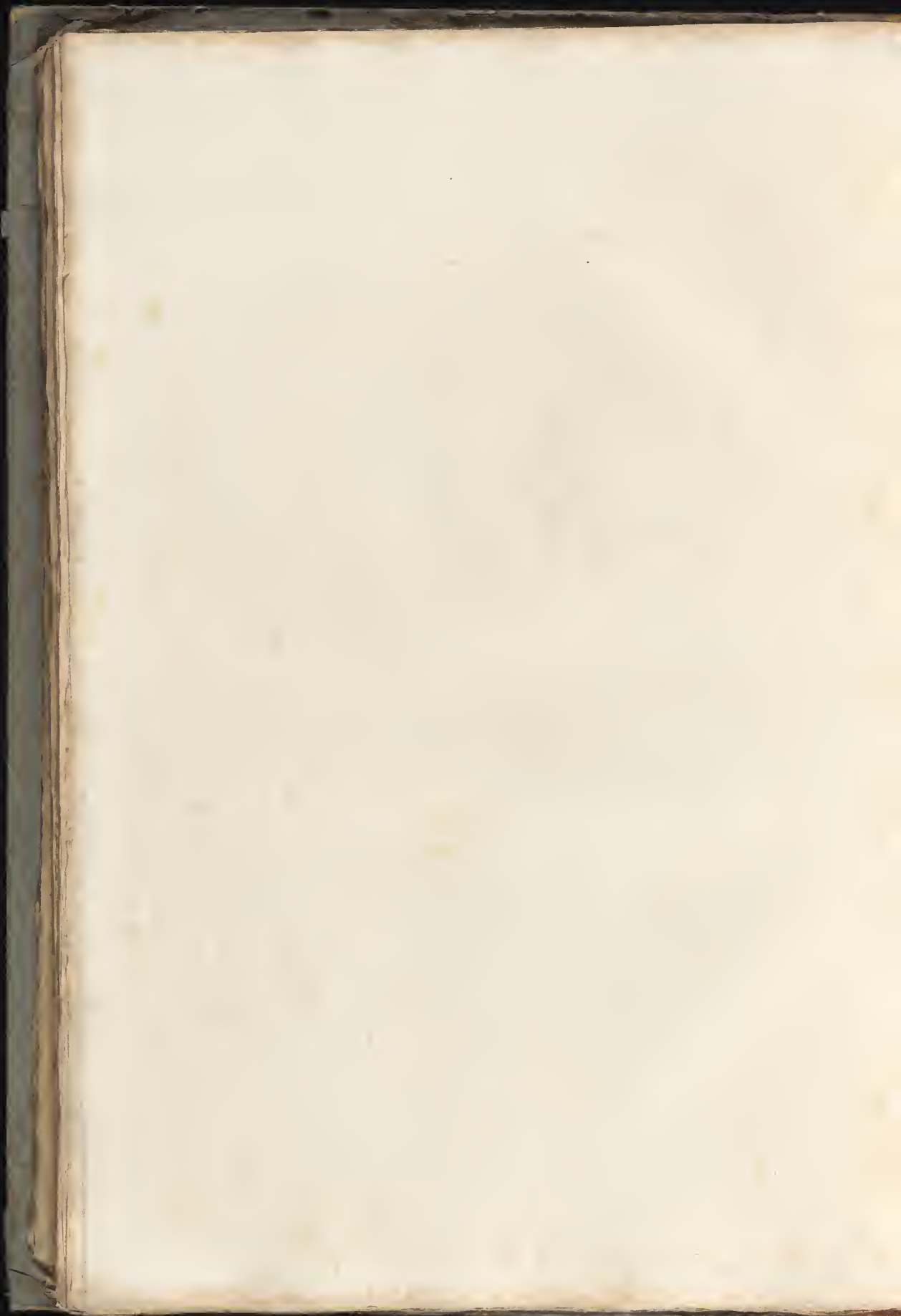


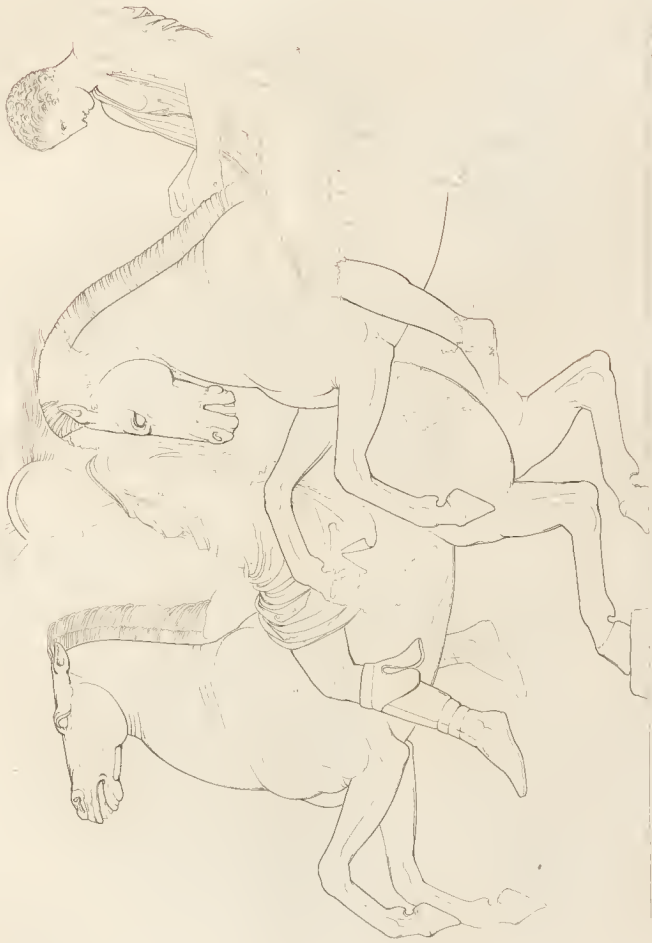


The Riders

London, British Museum, 1851, p. 104, fig. 104

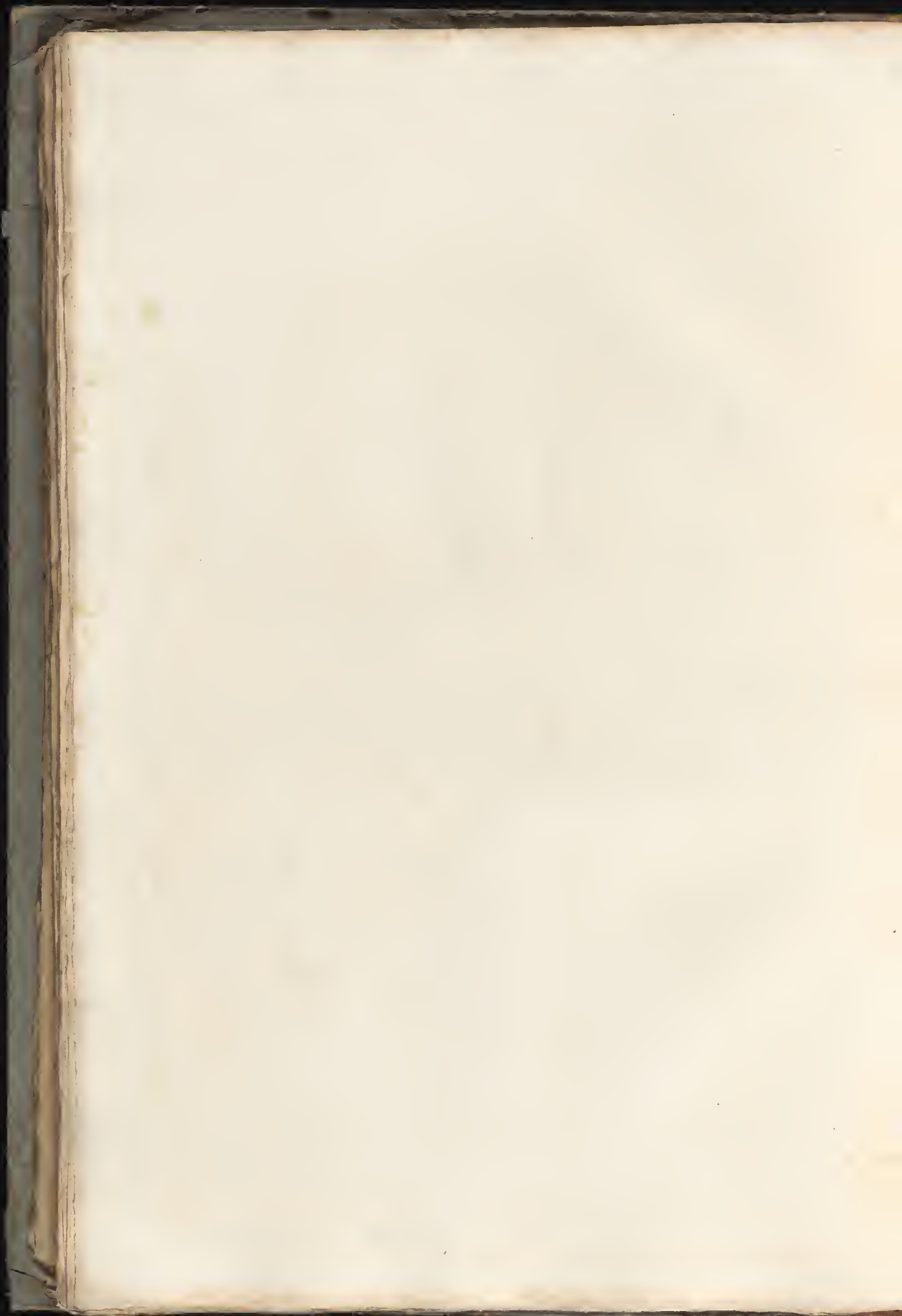
Fig. 104





Allegory of Art

Fig. 10



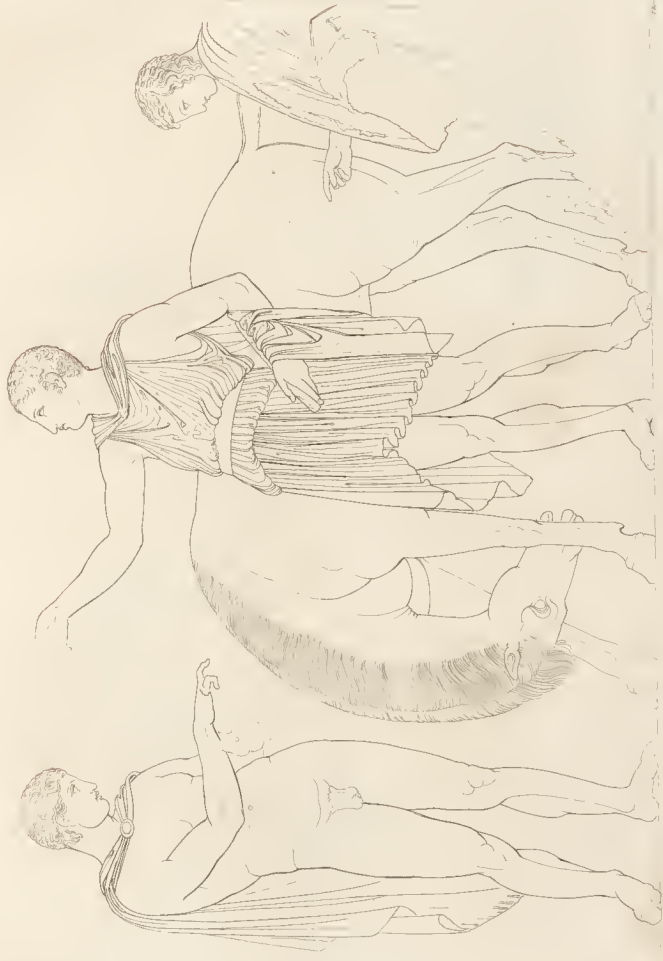


Fig. 1000

Fig. 1001

Fig. 1002

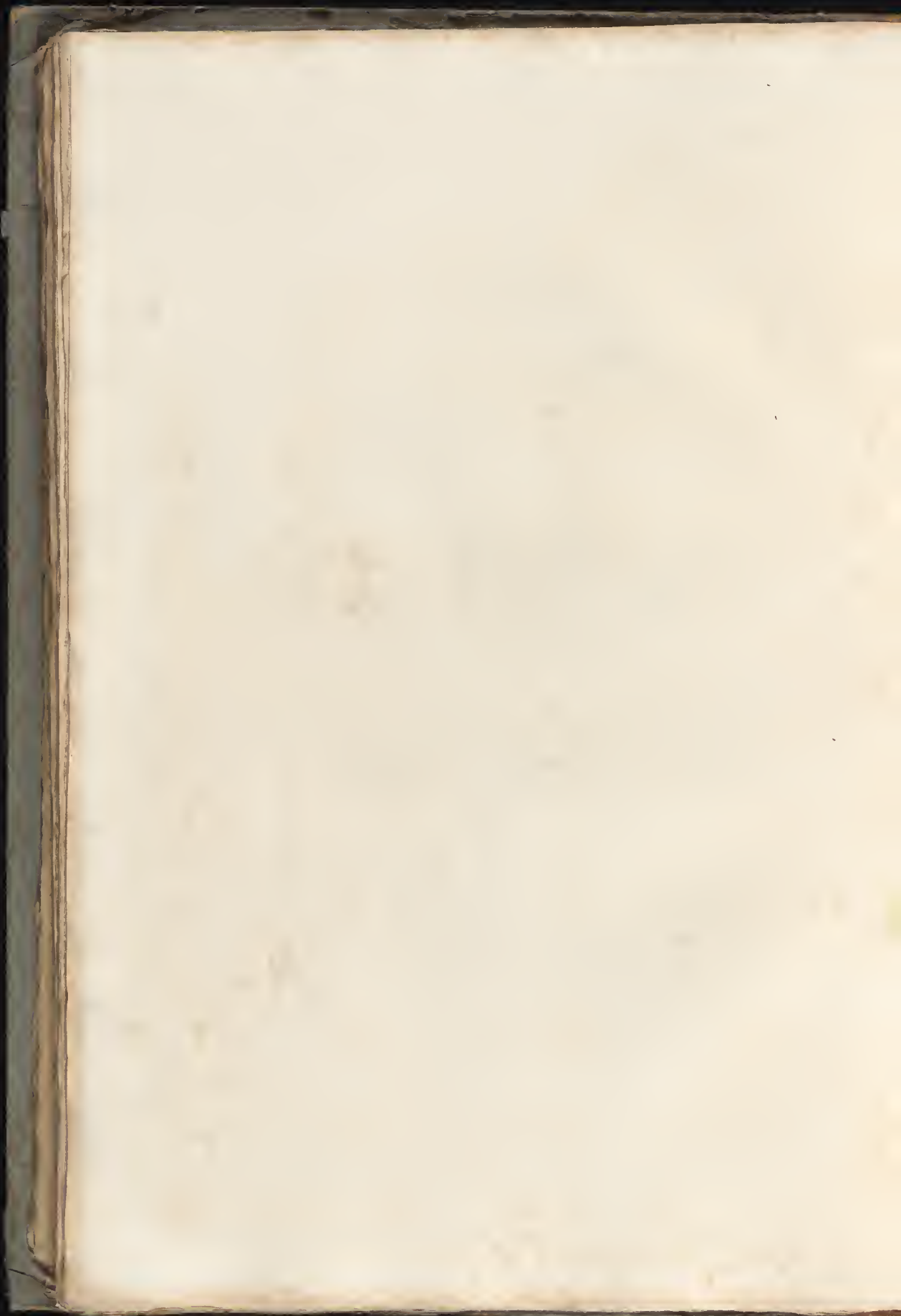




Fig. 1. Anatomical drawing of a horse.

Fig. 2. Anatomical drawing of a human figure.

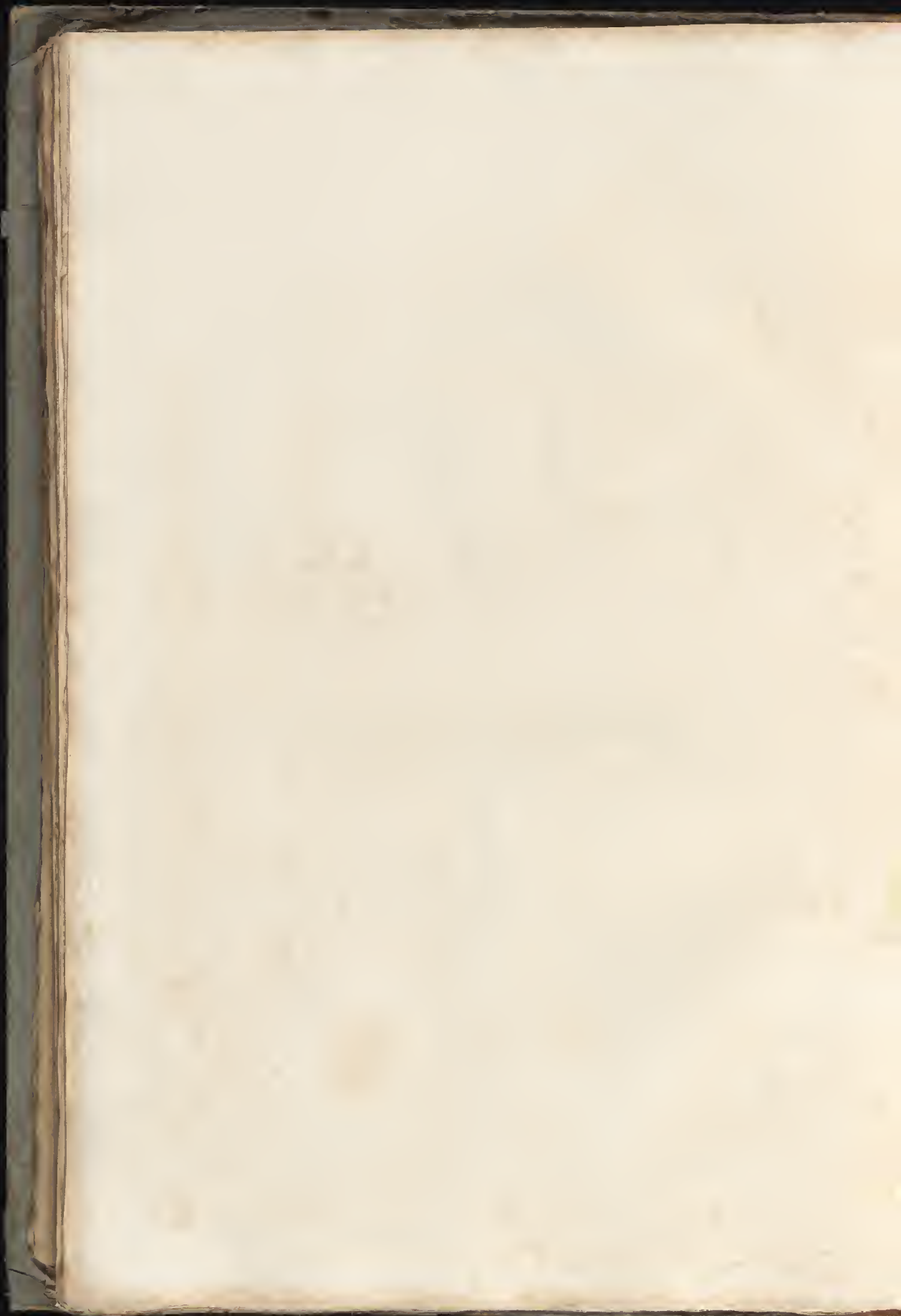




Fig. 100

Fig. 101

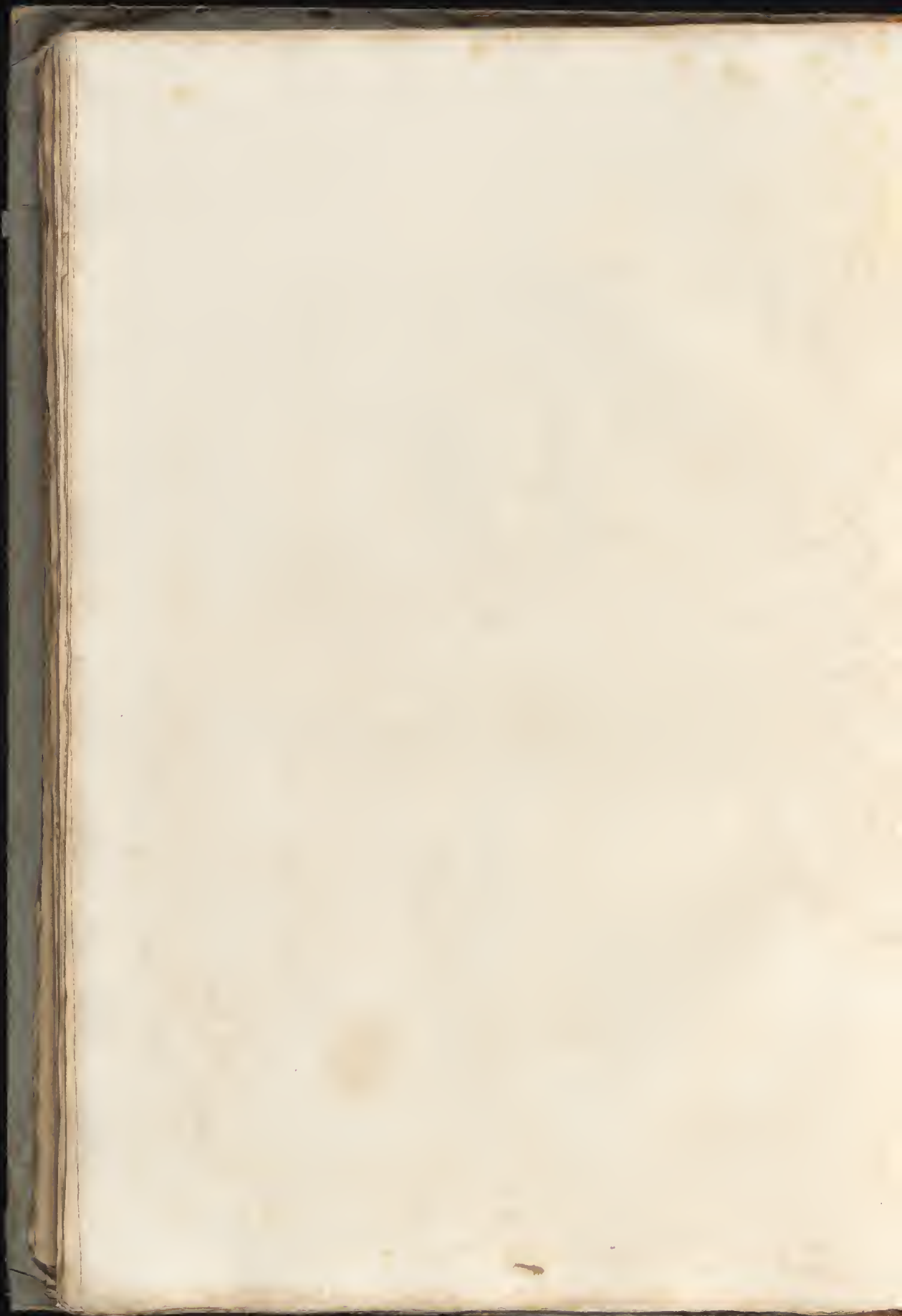




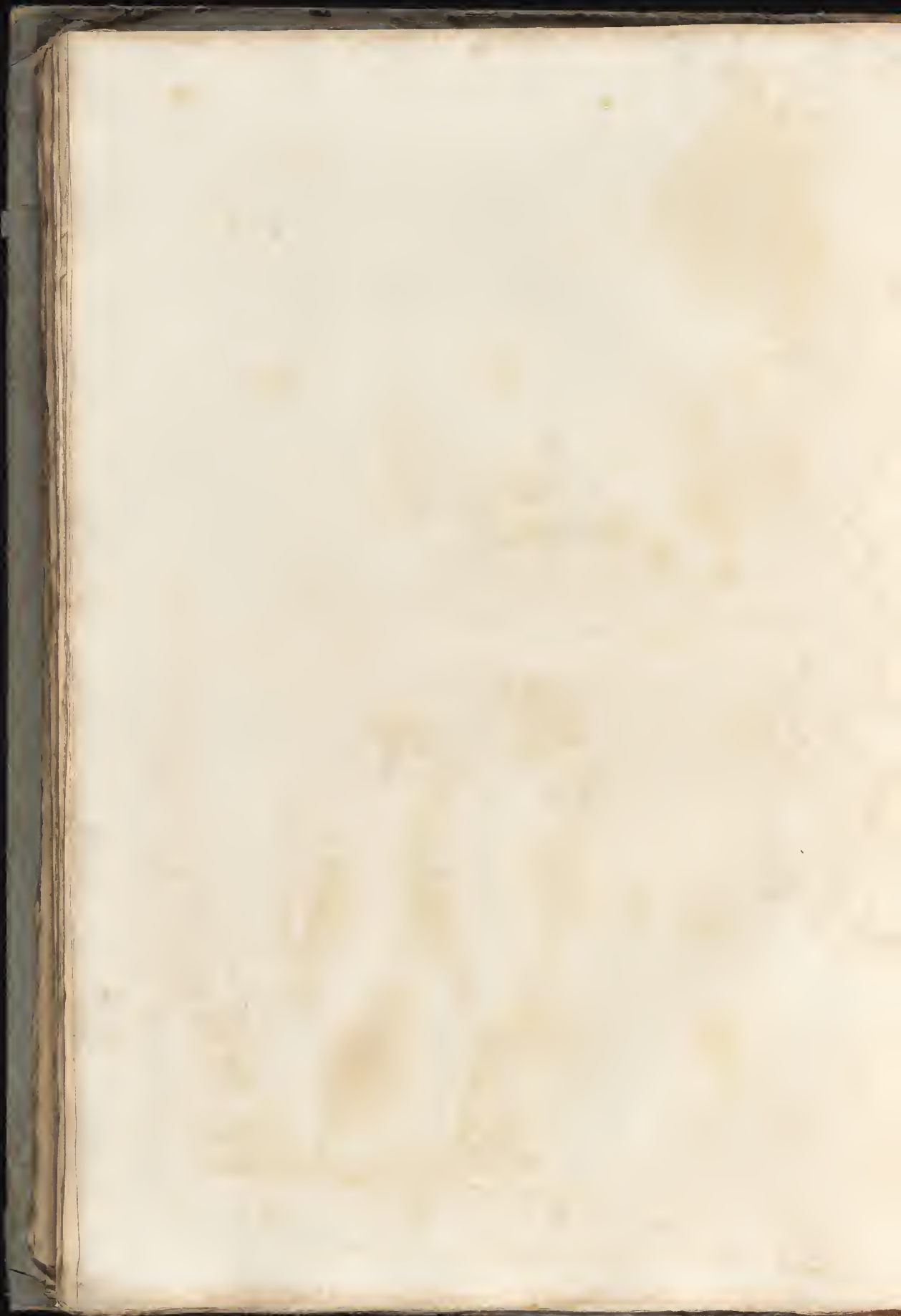
Fig. 100.



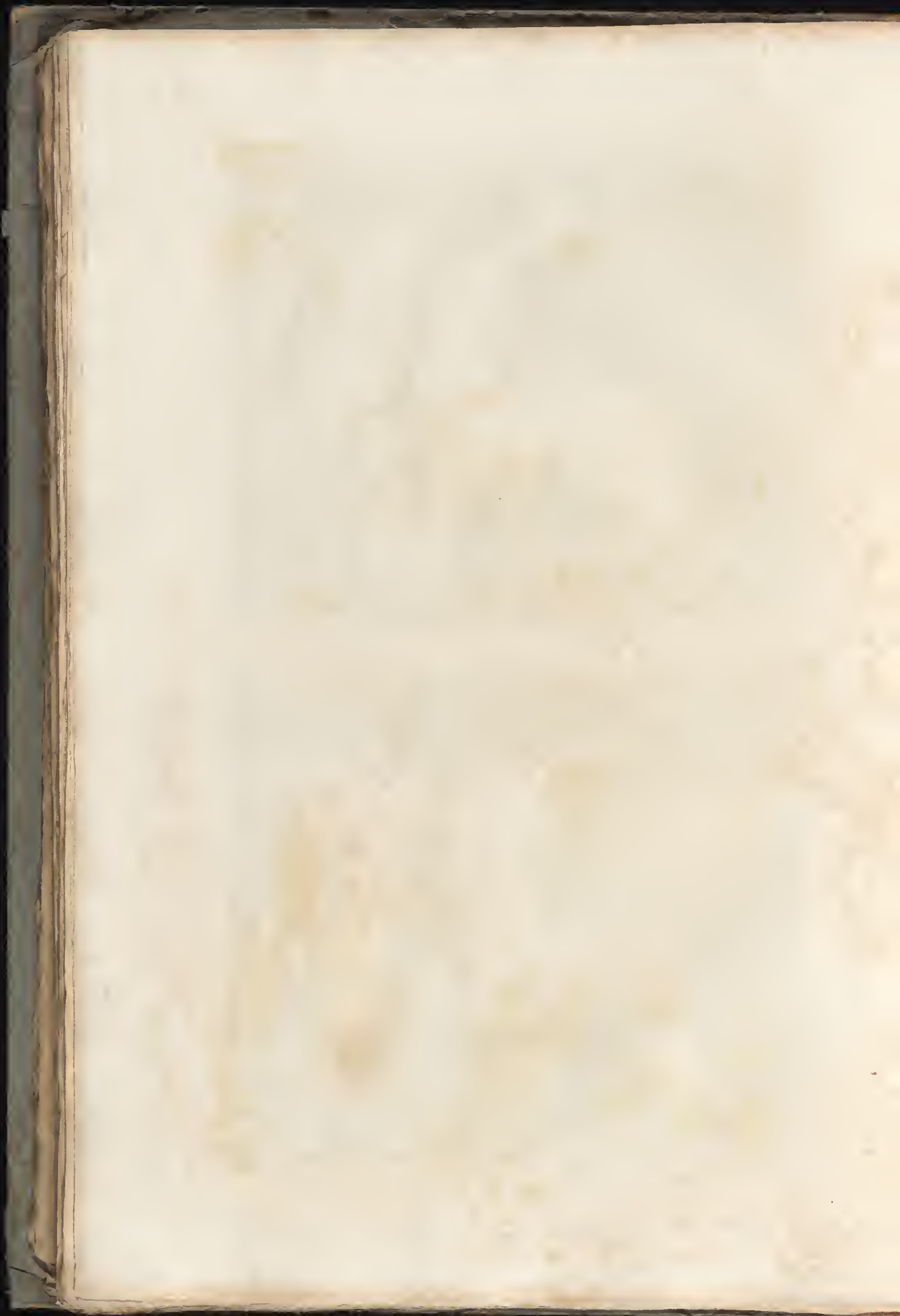
Fig. 101.

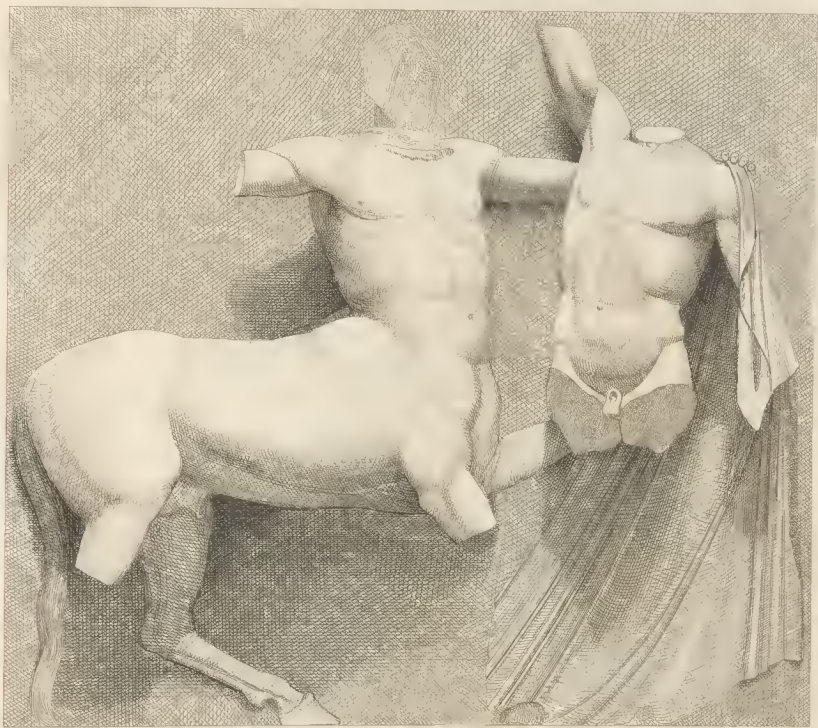


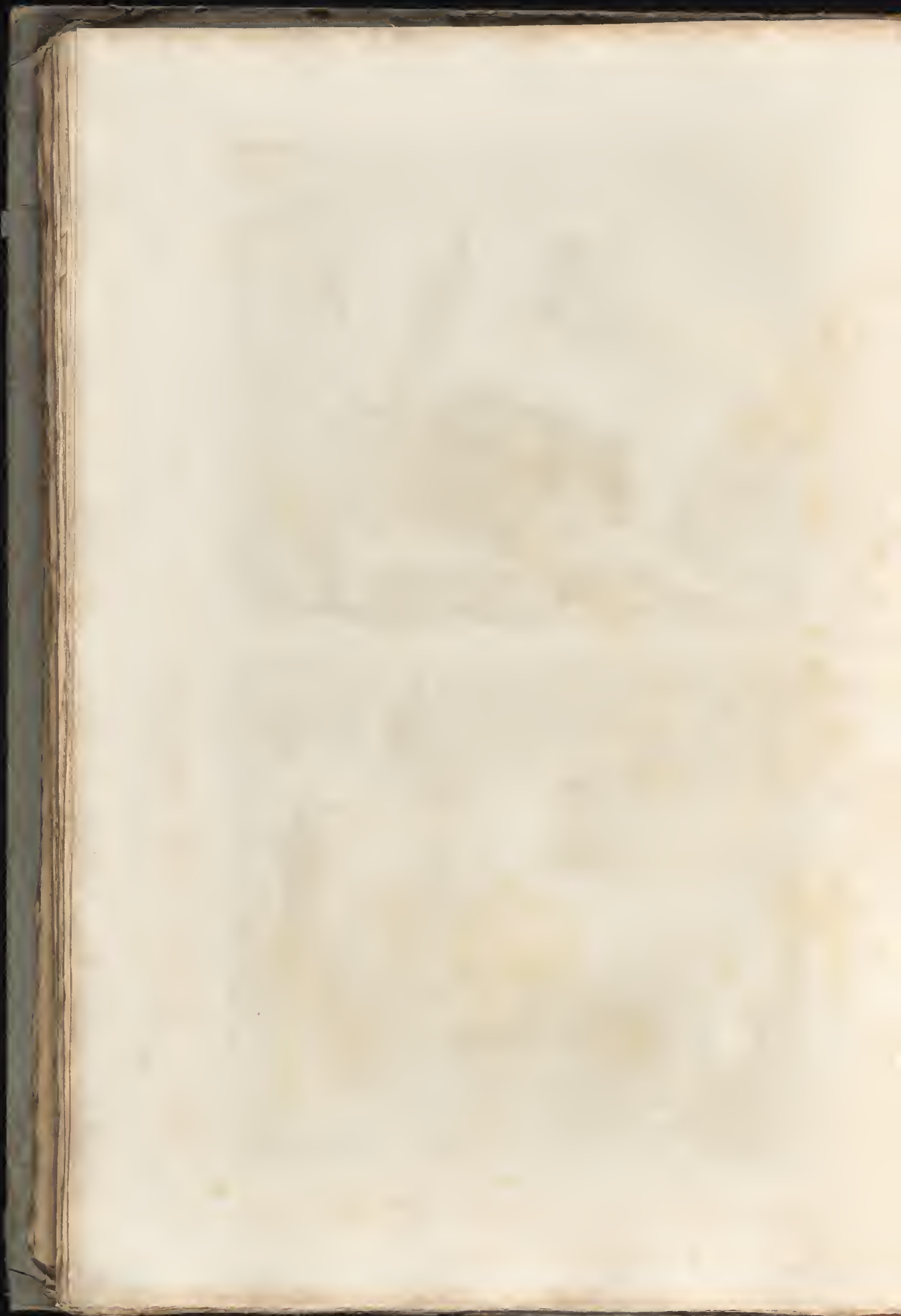
Fig. 102.

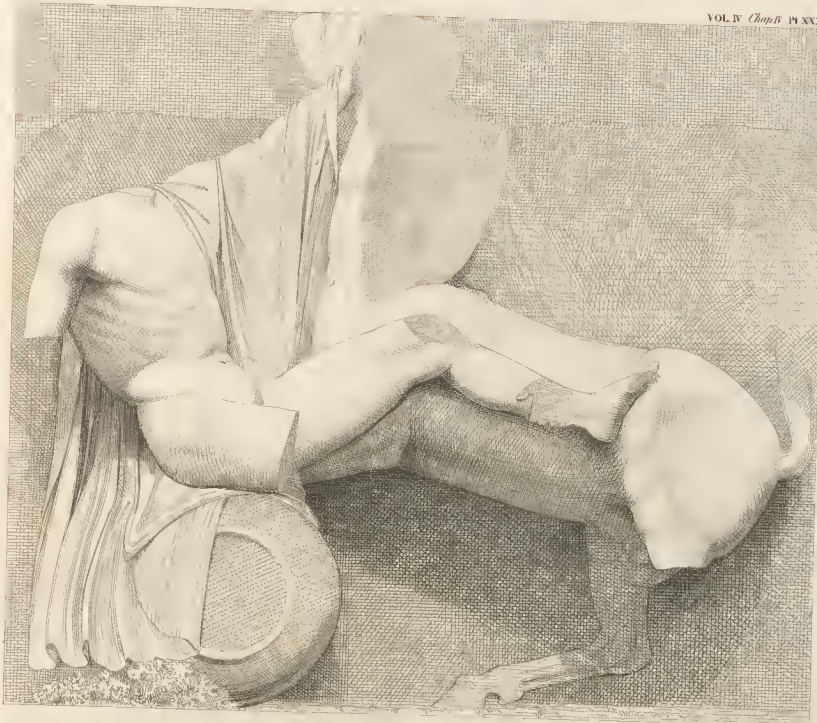


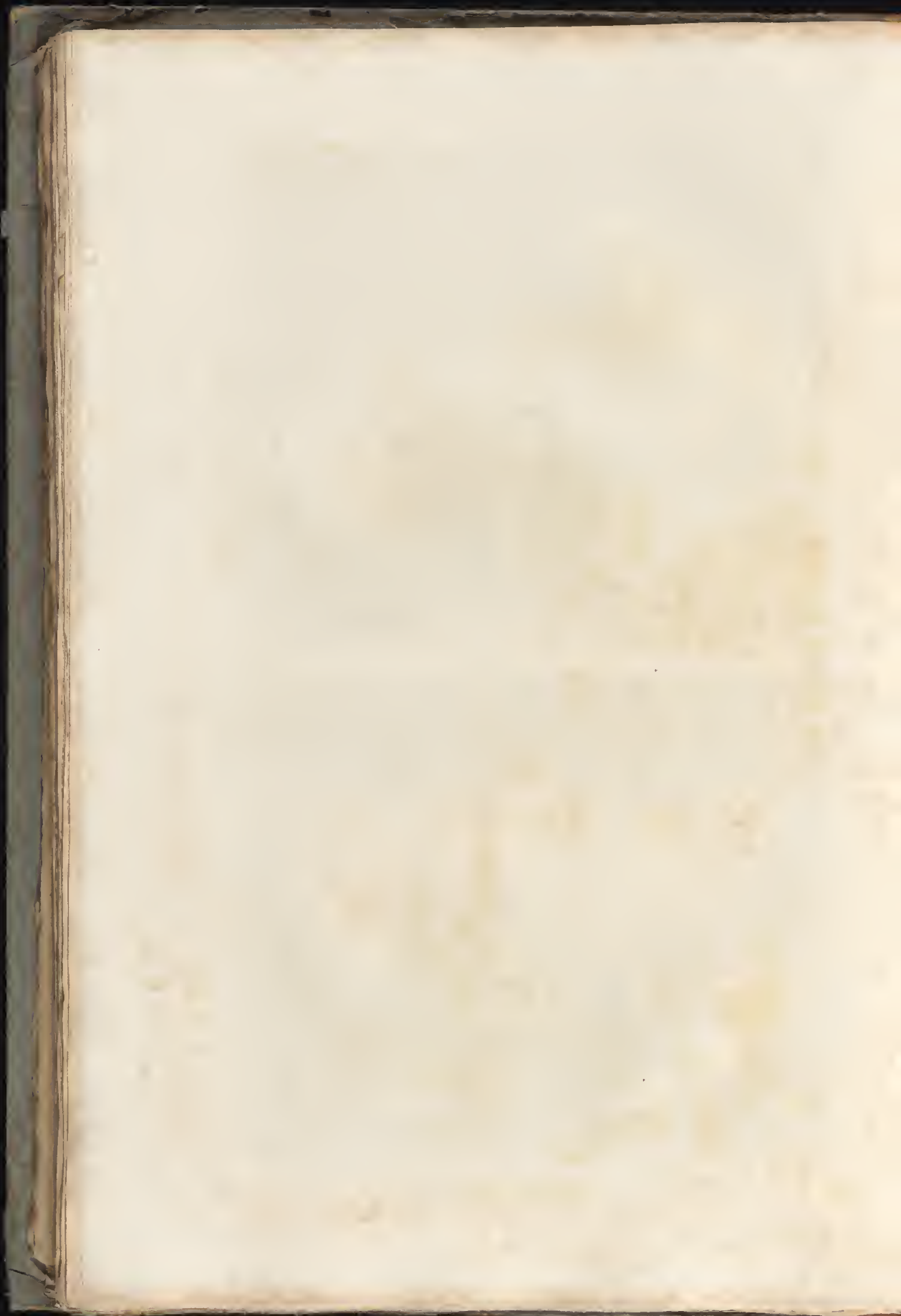


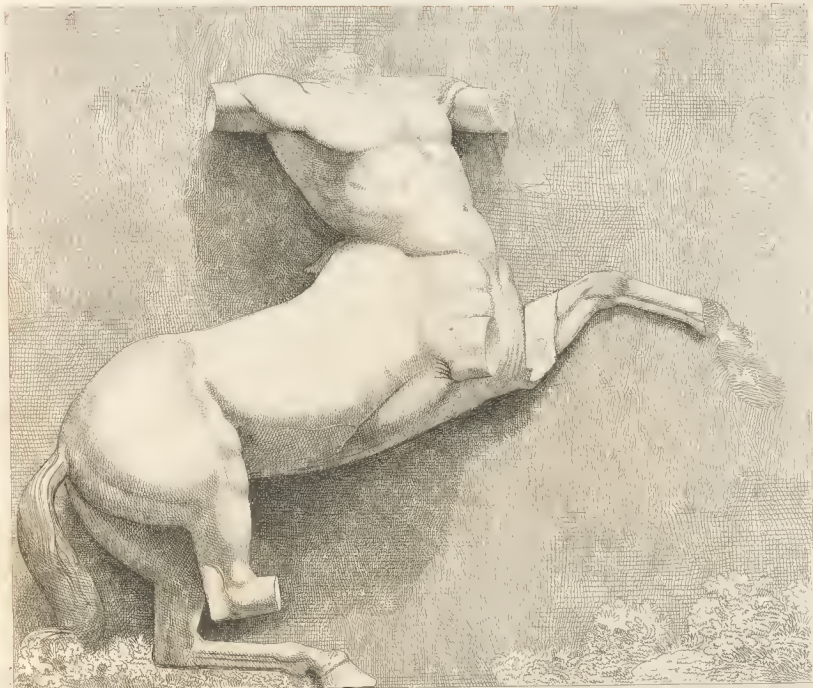


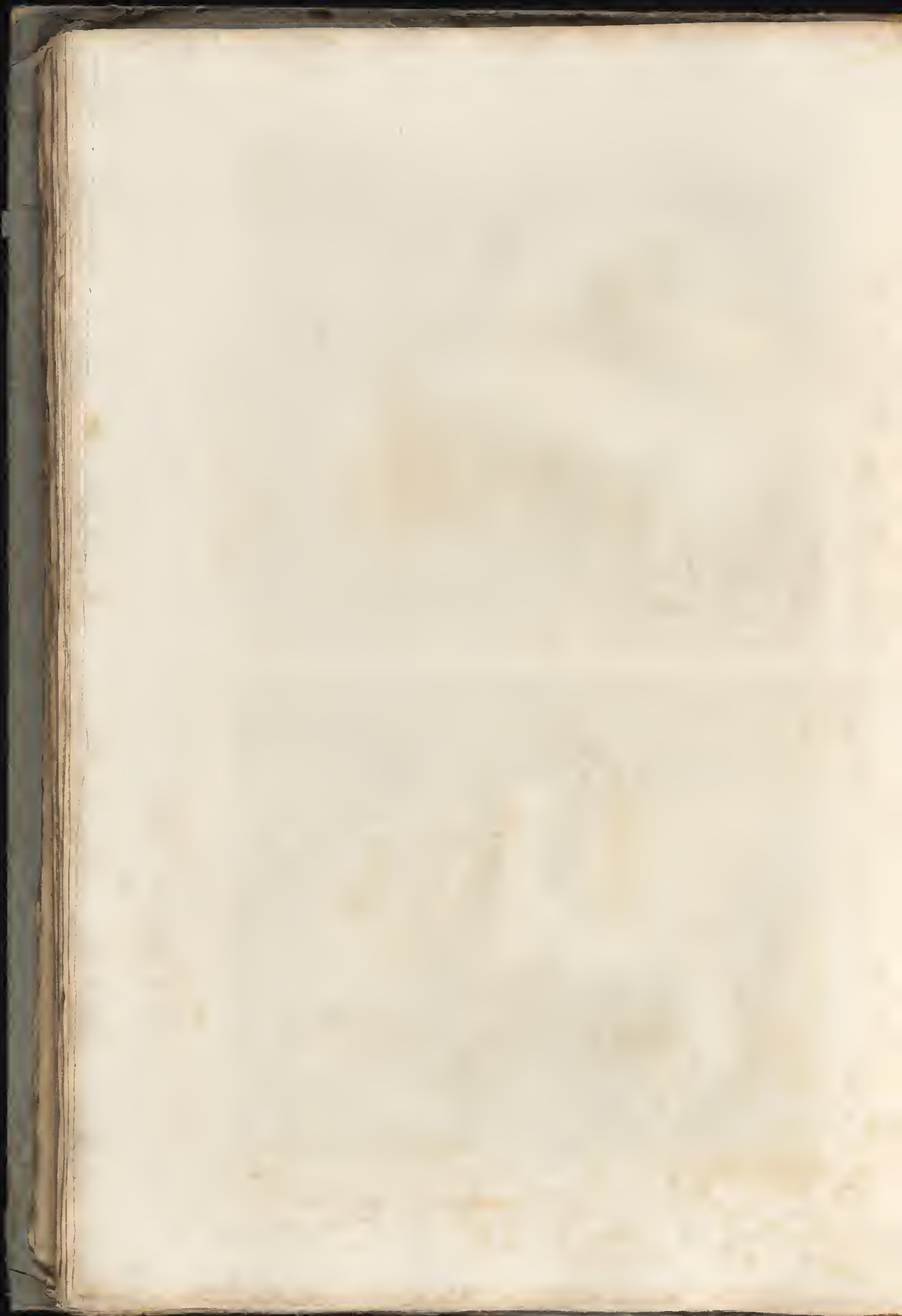


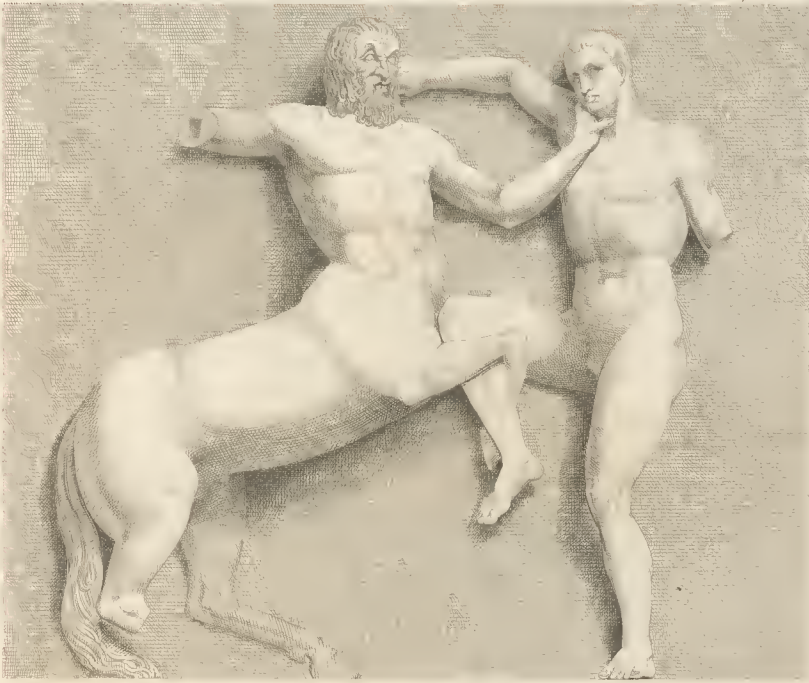


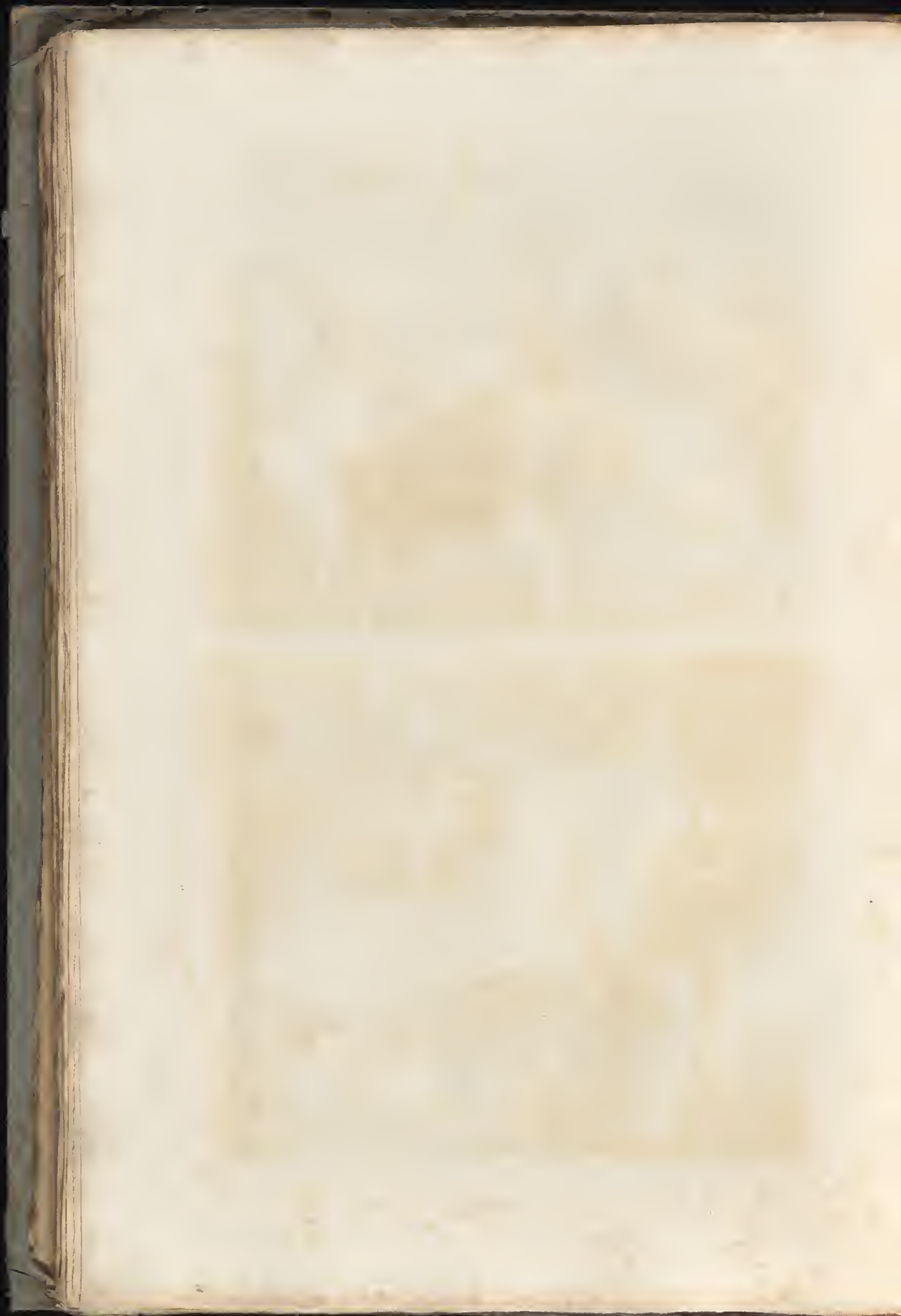


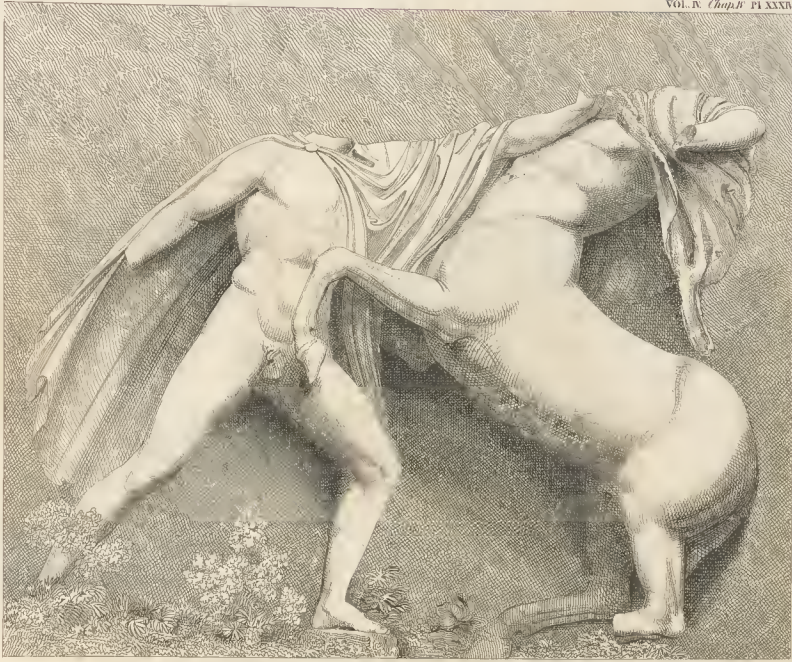


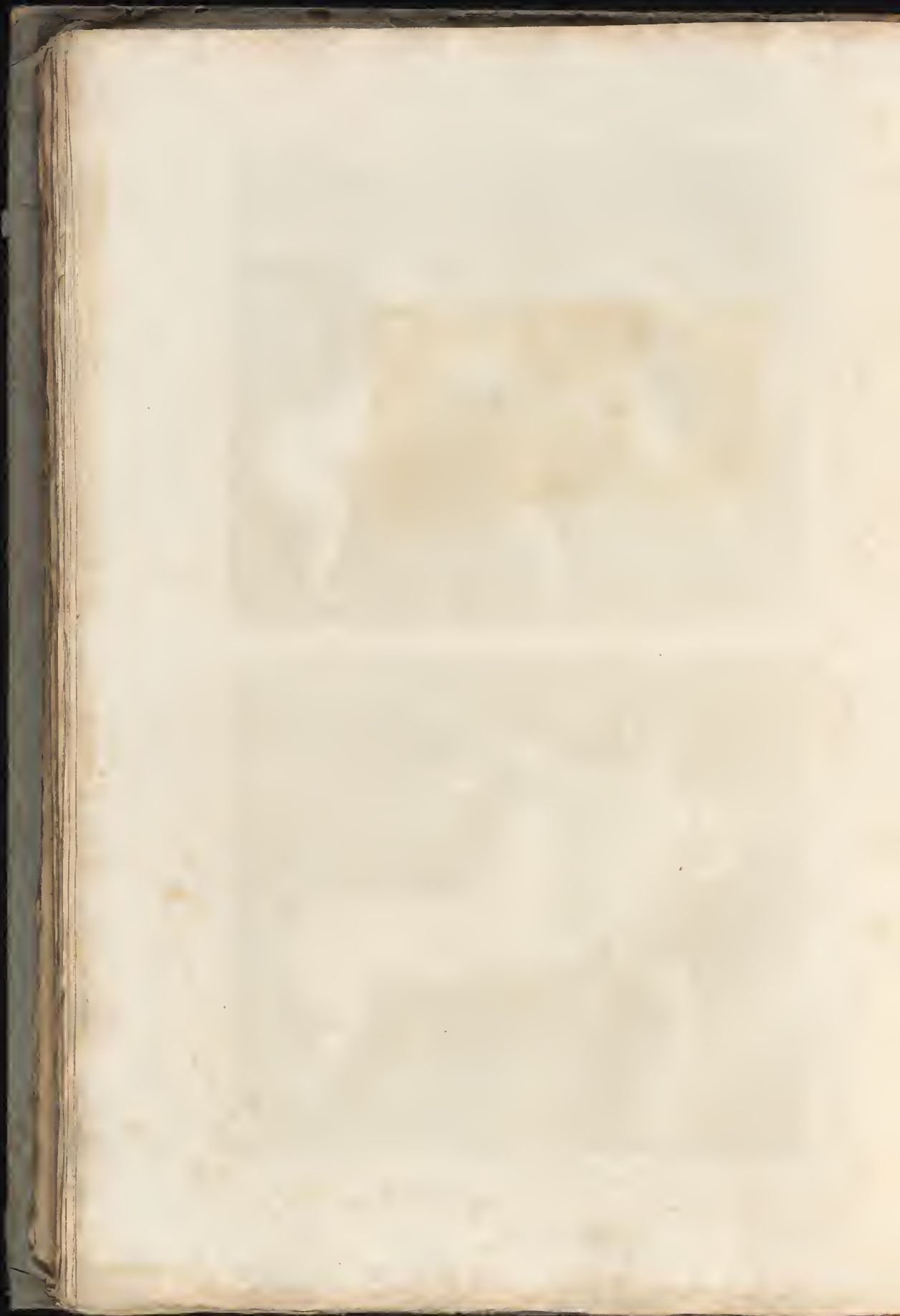














CHAPTER V.

I HAVE put together in this chapter whatever I found most interesting in Stuart's sketches and memoranda relative to antiquities on the Continent of Greece. The subjects of the five first plates are taken from a sketch book marked U, which I think must have altogether escaped the notice of the former editors.

PLATE I.

Contains parts of the Temple of Minerva, which were not published in the second volume, or were given there imperfectly.

- Fig. 1. Plan of the angle of the Temple, with the Lion's head.
- Fig. 2. Section of ditto.
- Fig. 3. Capital of the antæ.
- Fig. 4. Capital of the internal columns.

PLATE II.

Consists of parts of the Temple of Eretheus.

- Fig. 1. Capital of the antæ, with the continued mouldings and ornaments of the front wall, and a section of the Lacunariæ. This figure exhibits a section of the external architrave, not exactly corresponding with that already published. The sketches of both exist, and are both evidently by Revett.
- Fig. 2. Elevation of the external side of the antæ, shewing some difference in the ornaments.
- Fig. 3, 4, 5, 6. Different ornaments under the flowers. I have been able to supply these, and to make the preceding figures more correct, by the permission of the Earl of Elgin to make use of the fragments brought home by him. Fig. 1 is the most usual form. Of fig. 6 I only observed one example; the others occur occasionally.

Fig.

- Fig. 7. Section of the ornament at *a*, fig. 3.
 Fig. 8. Ditto at *b*.
 Fig. 9. Plan of part of the ceiling of the portico. This I have put together from detached sketches and memoranda. There were twelve joists including the two at the extremities.

PLATE III.

In the second volume of this work, some of the mouldings of the Propylea have been given as quite plain, which, in fact, are ornamented: the manuscripts in my hands give me an opportunity of supplying the deficiency; I have dedicated this plate to that purpose.

- Fig. 1. Mouldings of the architrave internally, see Vol. ii. chap. 2, pl. 8.
 Fig. 2. Capital of the antæ, see Vol. ii. chap. 2, pl. 8.
 Fig. 3. Capital of the pilaster within the Temple of Victory, see vol. ii. chap. 2, pl. 10.

PLATE IV.

In the account of the Theatre of Bacchus, page 24 of the second volume, Mr. Stuart mentions four plates, which he proposed to give to elucidate the subject. Mr. Newton could only find two of these prepared; and perhaps the books which furnished the materials for Plates IV. V. VI. never came into his hands.

Elevation of the front of the Scene.

The holes a little above the present ground line seem to have been formed for the reception of the stone beams of the stage floor, but I am at a loss to conceive why they should be placed at such a distance from the row of arches which appear to be intended for the use of the stage. If the practice of the ancient theatre resembled that of the modern, one might imagine an upper timber floor for the use of the actors, and the interval to be appropriated to the machinery.

The central arch is a recess of small depth: in the back wall is a small door-way, not five feet high, leading to a little closet, eight feet two inches and eight tenths long, and four feet six inches wide, and from this another small opening, which was perhaps a window. Could this closet have been the situation of the prompter? In a door-way for mere use neither the ancient or the modern Greeks have appeared to think it at all important that a person should enter without stooping.

PLATE V.

Elevation of the back of the Scene.

In the description of plate 2, chap. 3, in the second volume, it is not observed that the plan there given is taken at two different levels, the right-hand side shewing the lower part, and the left the plan of the stage, &c. Near the corner, marked *C*, are some steps down to the orchestra, which, with the arch which covers them, are also marked in this view, by the dotted lines at *b*. The vaulting of this passage overhangs the upright of the walls thirteen inches on each side. The dotted lines at *a* relate to the building, containing the stair-case marked *Q* on the plan. Of the details of the stairs themselves I could make out nothing satisfactory. I ought to mention, that a drawing of M. Fauvel, for the use of which I am indebted to the liberality of John Hawkins, Esq. of Bignor Park, has enabled me in some instances to understand the position of Mr. Stuart's sketches of this edifice.

PLATE

PLATE VI.

Section of the Theatre through the Scene.

The following list of the heights of these buildings are given by Stuart; they are not always consistent with the figures on the sketches, nor do I always understand their exact application. I thought however it would be best to give them just as I found them.

| | Pt. | inches |
|---|-----|--------|
| " Height of the first arch of the third order from the extremity of the building on the inside | 10 | 4.7 |
| Ditto on the outside | 12 | 4.0 |
| From the top of the stone that projects to the architrave, by the niche fronting the scene | 13 | 3.0 |
| Height of the architrave | 1 | 6.2 |
| Diameter | 1 | 10.0 |
| Height of the key-stone of the middle arch of the scene, second order | 3 | 6.8 |
| From the top of the key-stone to the top of the course of stones including it | 0 | 9.2 |
| Height of the following course of stones | 2 | 2.2 |
| Add to ditto upon the order above these | 0 | 9.0 |
| Height of the arch | 13 | 5.5 |
| Height of the course of stones beneath it | 2 | 3.2 |
| second course of stones | 1 | 10.8 |
| Thence to the key-stone of the lower arch | 4 | 5.0 |
| Height of the key-stone itself | 3 | 3.1 |
| Height of the second order of arches without | 12 | 5.0 |
| Height from the horns of the great arch behind the scene to the floor above the same | 11 | 3.0 |
| Height to the top of that order of stones | 1 | 10.0 |
| From the order of stones which includes the key-stone of the third order of arches to the key-stone of the fourth order measured inside | 17 | 5.0" |

PLATE VII.

- Fig. 1. "Fragments of a cornice of the Ionic order found on the hill above the seats of the Theatre of Bacchus."
- Fig. 2. "The interior face of an architrave which is built up in a modern wall under an arch of the bridge over the Iliffus." Mr. Stuart calls it an *interior* face on the sketch, but I do not know what has induced him to consider it so. It is probably of the time of the Romans.
- Fig. 3. "The capital of a pilaster in the wall of the bastion fronting the Propylea." This description, seems to point out the building, called by Stuart the Temple of Aglauros, but which appears more probably to have been the Temple of Victory Apteros. There is a memorandum on the sketch that the frieze over this is 1 foot 5.25 inches high, and adorned with sculpture.
- Fig. 4. Attic base on the convent at Colouri.
- Fig. 5, 6, & 7. Plan, elevation, and section of an Ionic capital, probably found in the church of St. George, on Mount Anchesmus.

PLATE VIII.

- Fig. 1, 2, 3. Quarter plan, elevation, and part of a section of a Doric capital found in a convent at Daphne. The straight line of the ovolo remarkable in this example is also met with in the
- I
- Vol. IV. Portico

Portico of Philip in the Isle of Delos, see Vol. III. chap. 10, pl. 4. The abrupt termination of the flutes, and the very faint annulets, also distinguish this capital.

- Fig. 4. Doric capital in the church of Stauromenos Petros. This church was probably built upon the ruins of the Temple of Diana Agroteria. There are also in this church a piece of an ancient Mosaic pavement, fragments of granite columns, attic bases, a Corinthian capital without volutes, and some pieces of a circular entablature.
- Fig. 5. Fragments in the metope of Mendeli. At the same place is a piece of an architrave about ten feet long, with the inscription $\epsilon\rho\omega\tau\epsilon\omega\sigma$ in large characters, and some other fragments of less importance.
- Fig. 6. Doric capital found in a ruined church, on the left hand of the road from the town of Athens, to the Turkish burial ground, facing the gate of the Acropolis.
- Fig. 7. Fillets of the above capital.

PLATE IX.

Fig. 1. Plan of the Castalian Fountain.

This fountain, or rather bath, is placed at the edge of a narrow chasm in Parnassus, which marks the situation of the ancient Delphi. The little channel at the back, though it appears by the section to communicate with the basin, has yet an independent outlet through the rock. There appears to be a spring of water by the bath itself, and another rises almost immediately opposite to it in the chasm. These unite and hurry down the slope of the mountain to join the Pleistus. There is still another spring in the neighbourhood, at a small distance to the west, which rises at the foot of an insulated rock, above the village of Castri; but as the one here given is the only one which bears any traces of art, it has usually been considered as the Castalian fountain.

Fig. 2. Elevation. The upright grooves in the wall do not admit an easy explanation.

Fig. 3. Section. This shews the singular form of the niche.

Fig. 4. Architrave of a door in a church at Delphi.

Fig. 5. Profile of the seats of the Stadium at Delphi.

PLATE X.

View of the Chasm at Delphi.

The intersection of lines from *a* to *b* will mark the position of the fountain. After rain an impetuous torrent rushes down the chasm. This view was made out from a sketch of Stuart's by the late Mr. Cozens, under the direction of a traveller who had recently visited the spot.

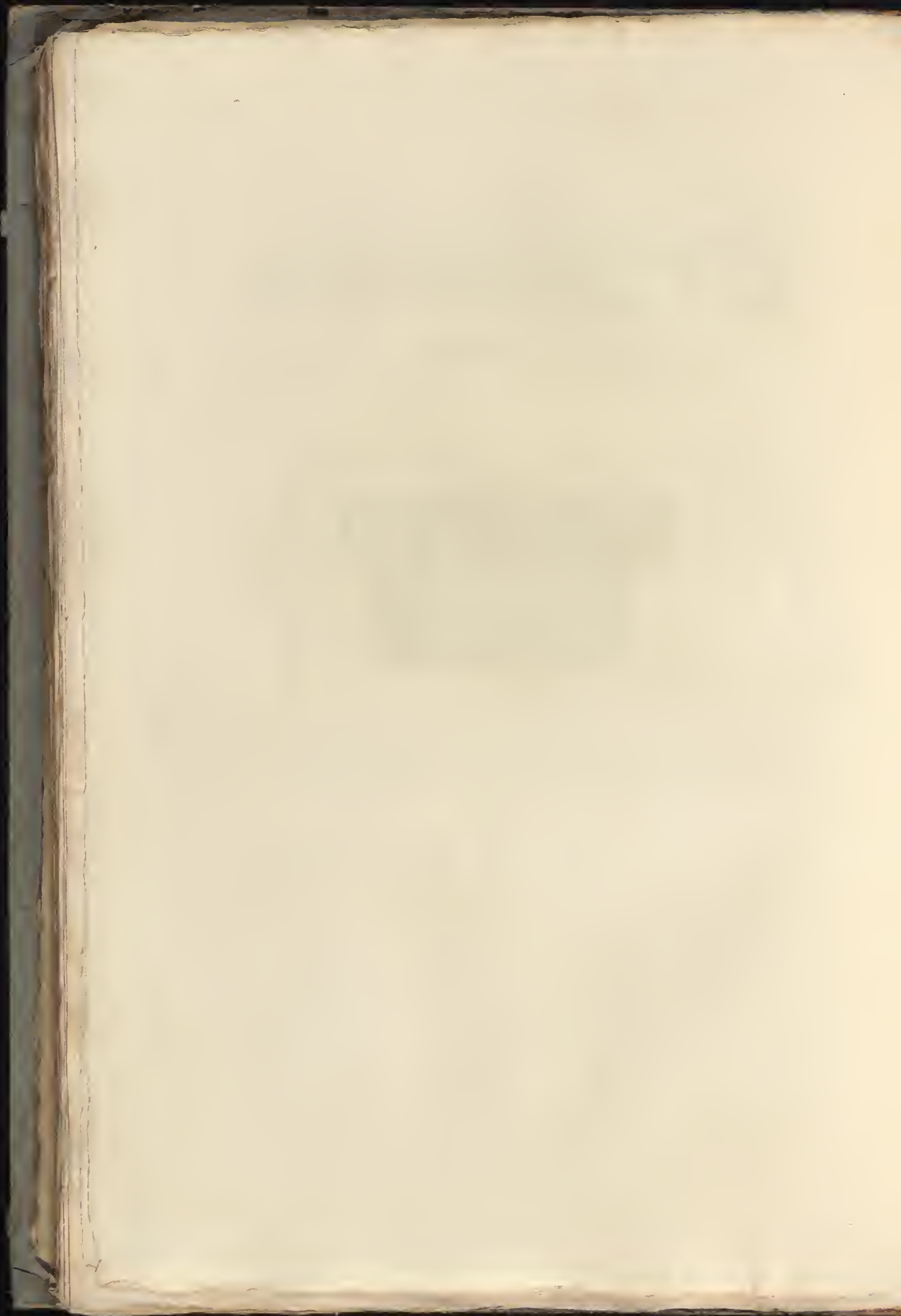
PLATE XI.

View of Parnassus on the road from Livadia to Delphi, made out by Cozens, under the same direction.

THE head-piece of this chapter is an imperial medal of Peparethus (see preceding chapter, p. 26.) This coin is mentioned by Vaillant and Morello; the latter of whom considers the head on the reverse to be a Priapus, but it is more generally referred to Jupiter. Goltzius mentions some obscene medals of this island, which may countenance the supposition of Morello. The impression on the obverse was probably to give it currency in some neighbouring city.

The tail-piece represents a capital found in the plain of Eleusis.





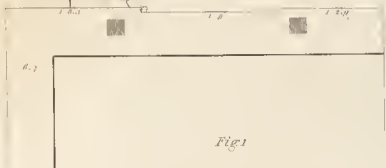


Fig. 1

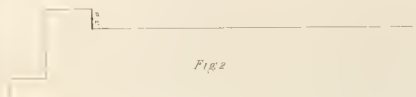


Fig. 2

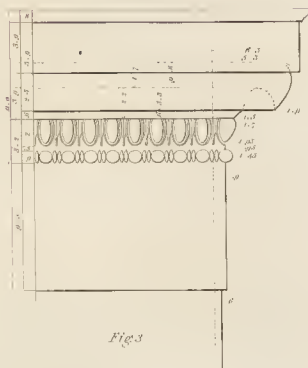


Fig. 3

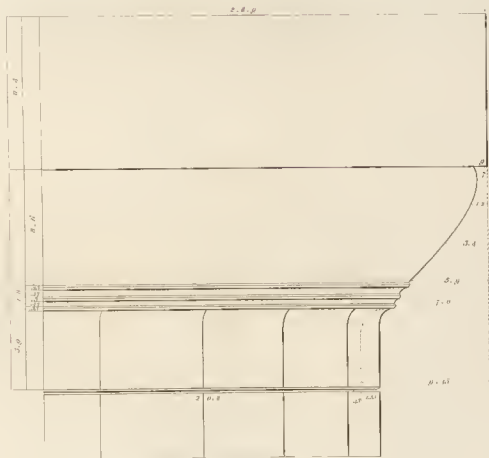
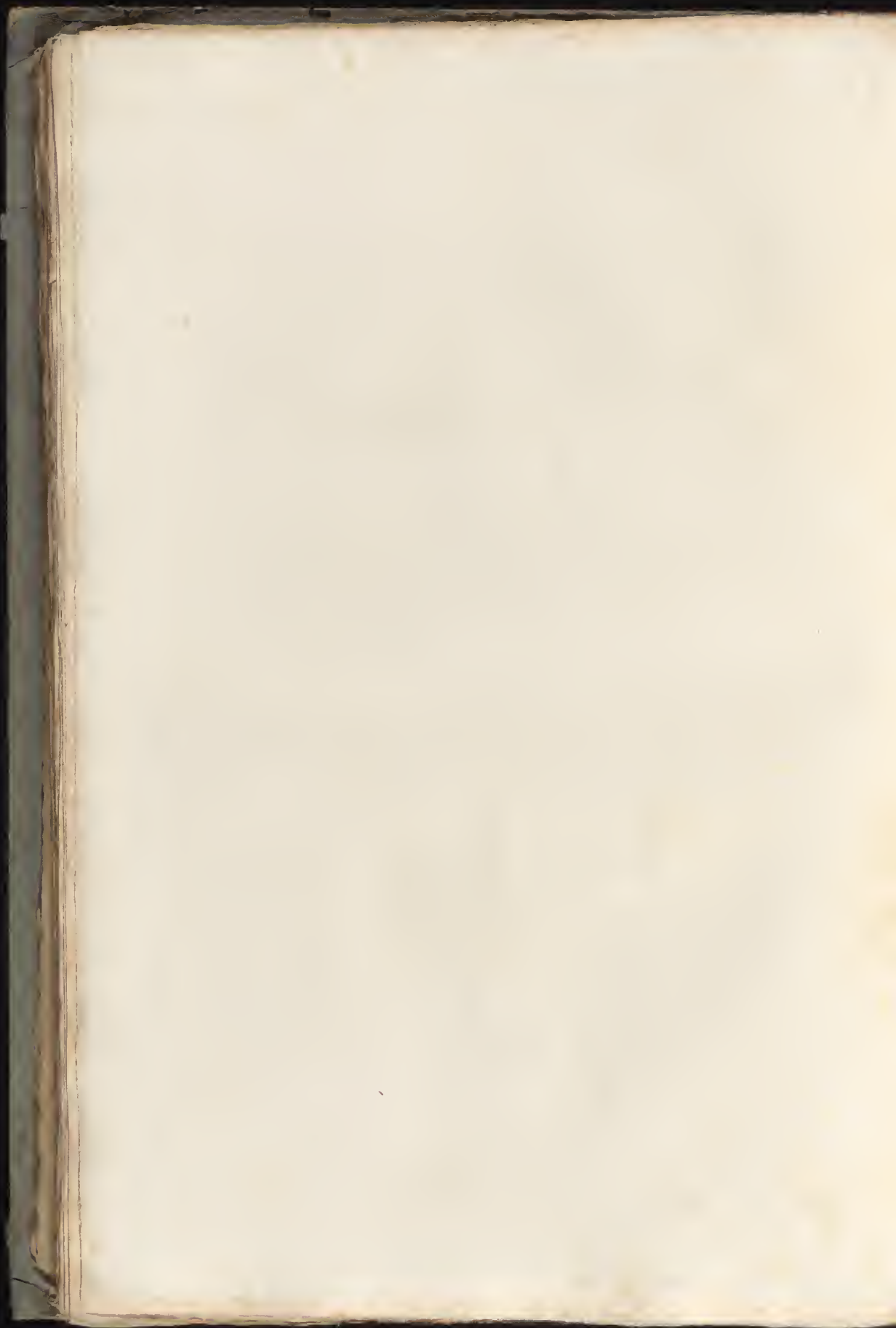


Fig. 4

J. Davis Sculp.



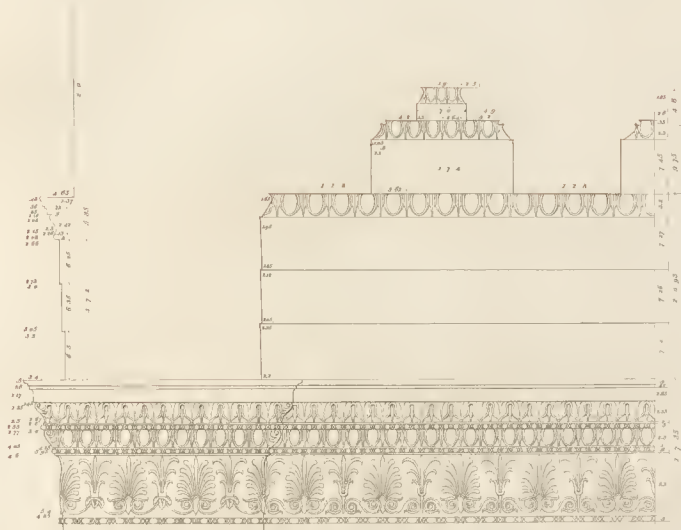


Fig. 1

Fig. 7
34
Fig. 8
35



Fig. 3



Fig. 4



Fig. 5



Fig. 6



Fig. 2

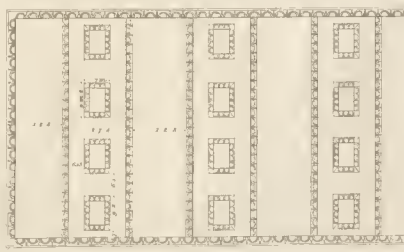
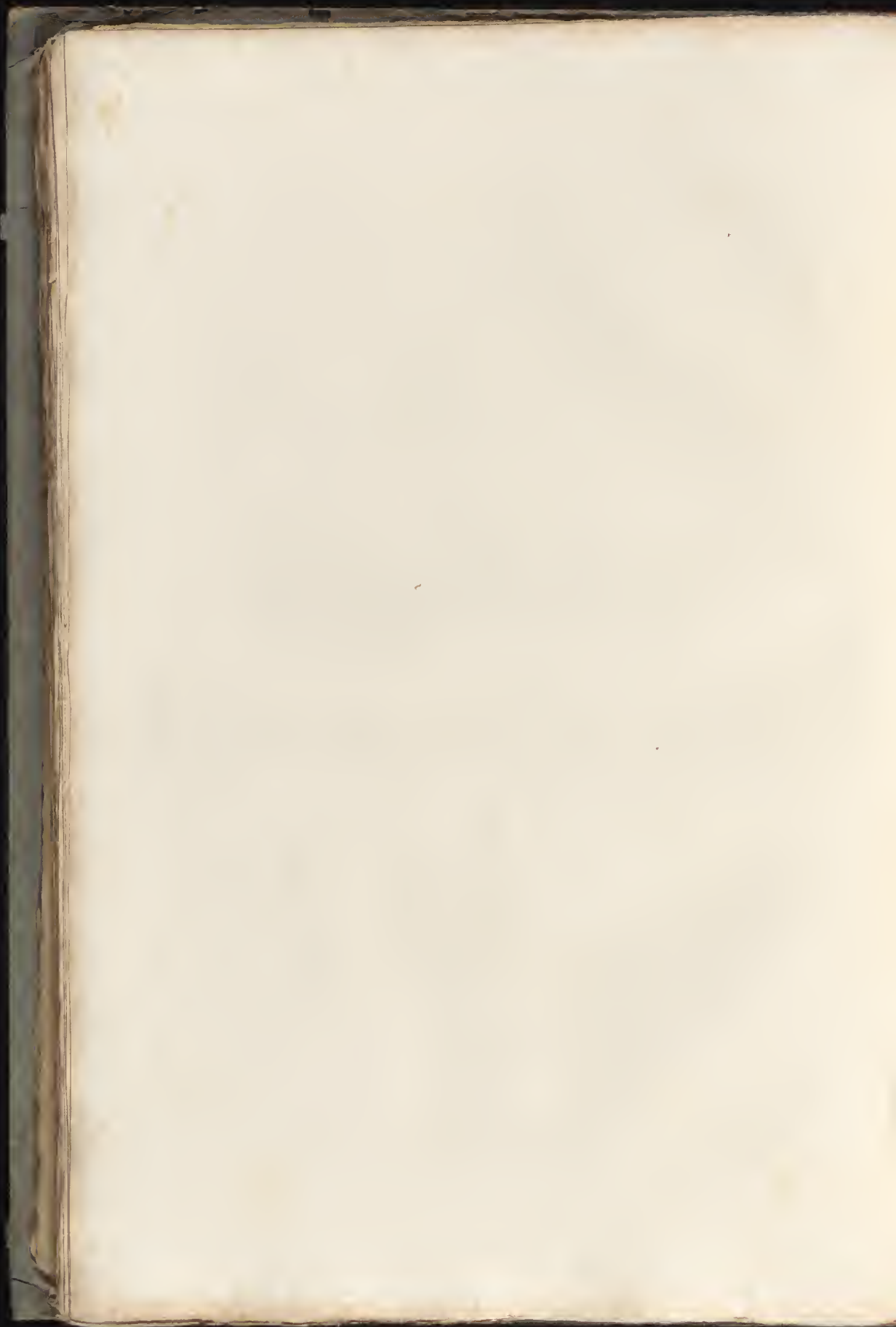


Fig. 9



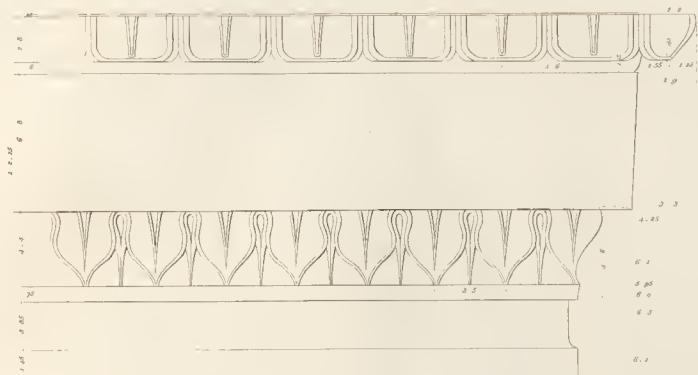


Fig. 1

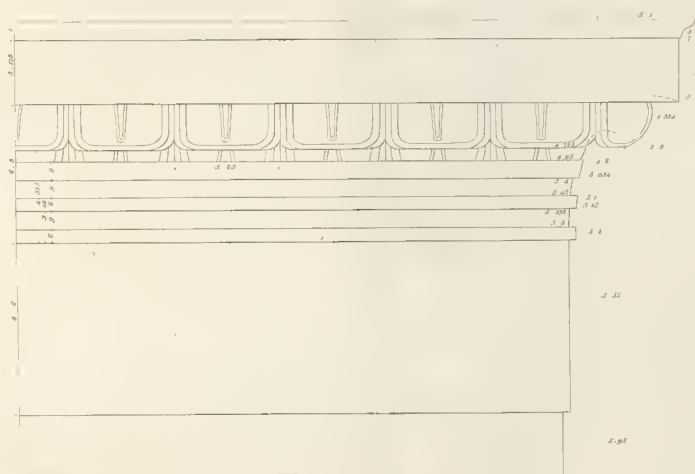


Fig. 2

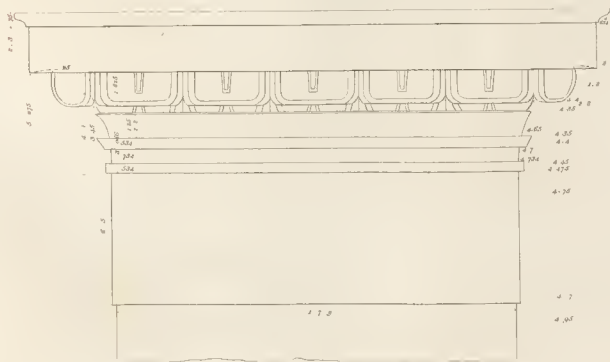
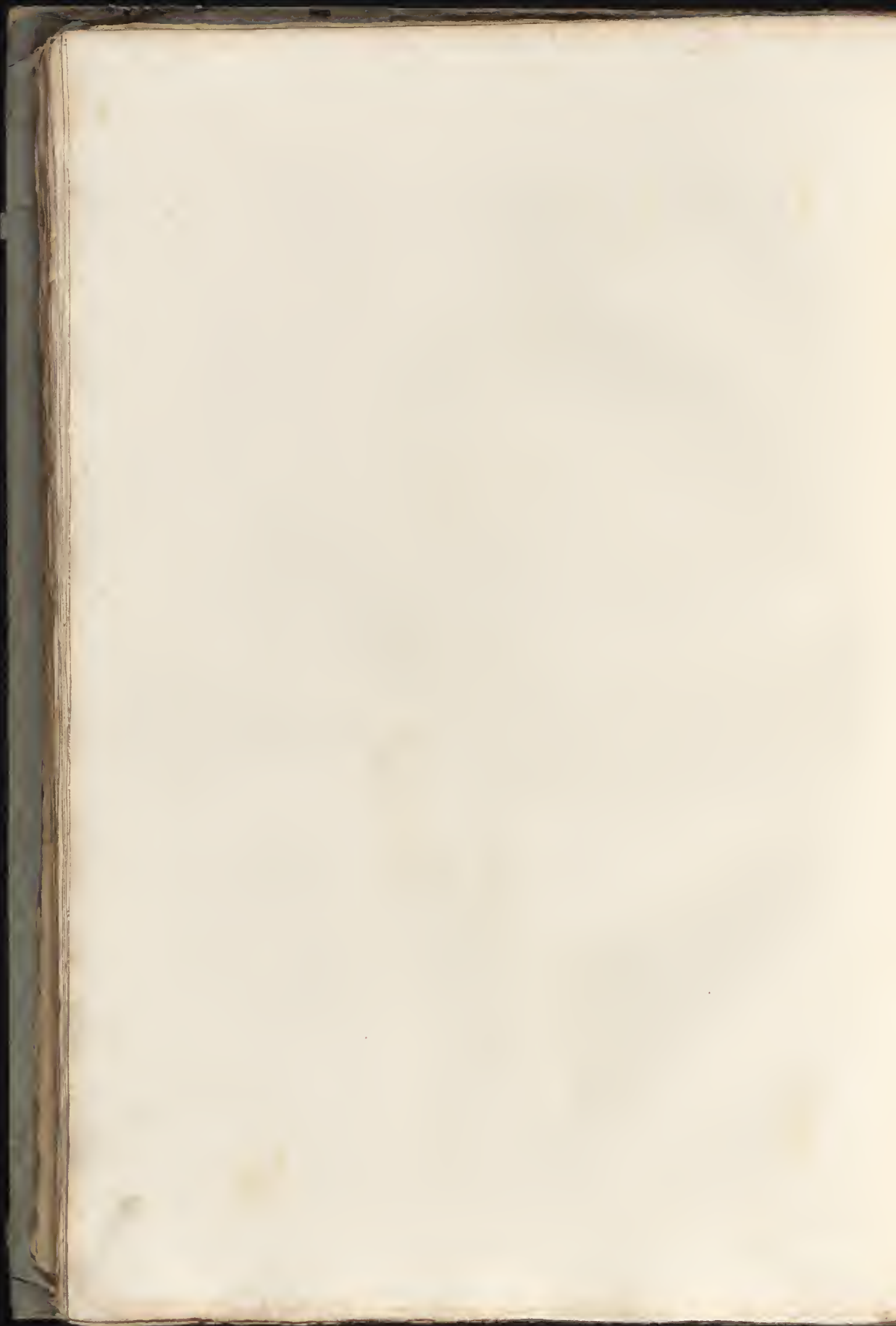
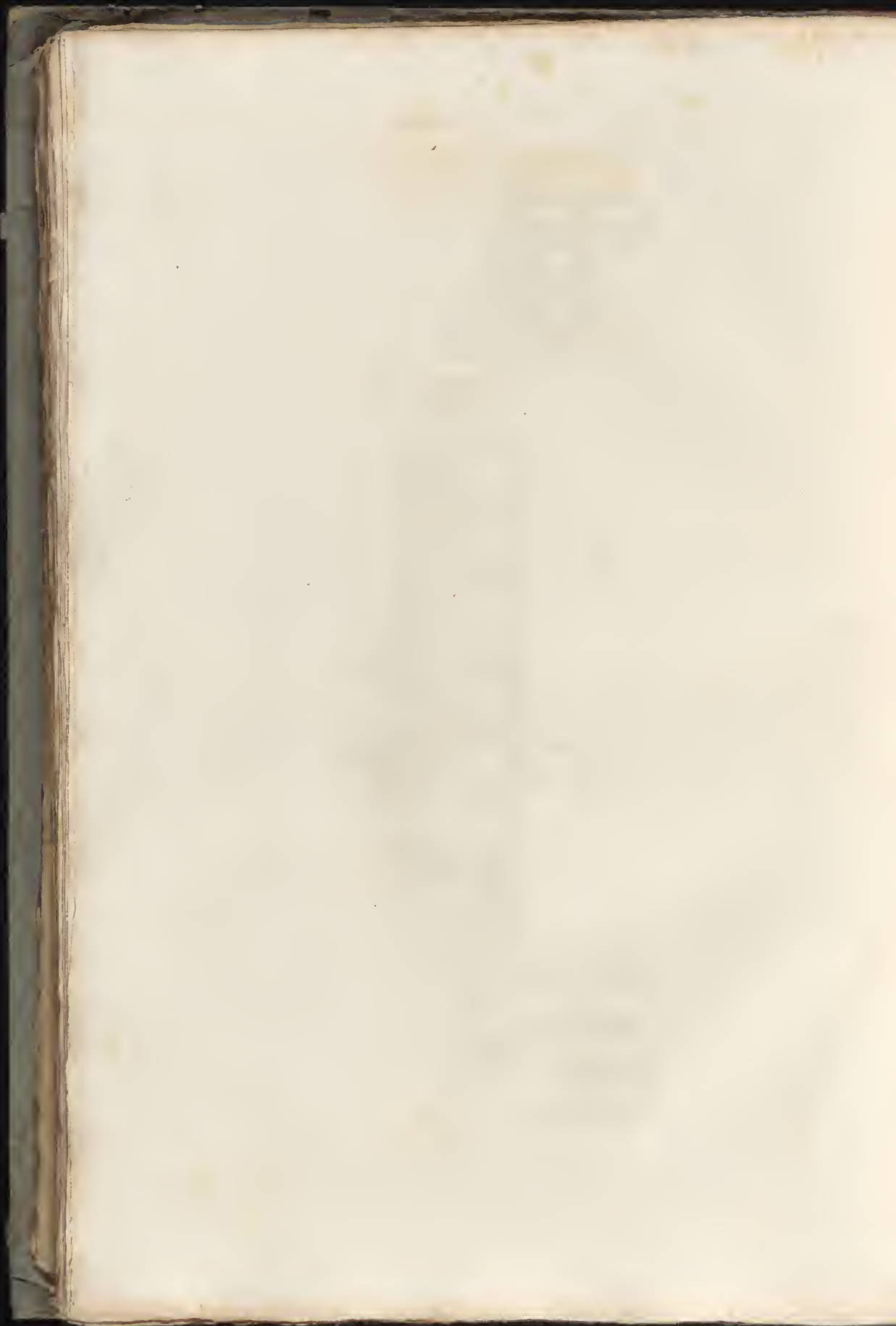


Fig. 3



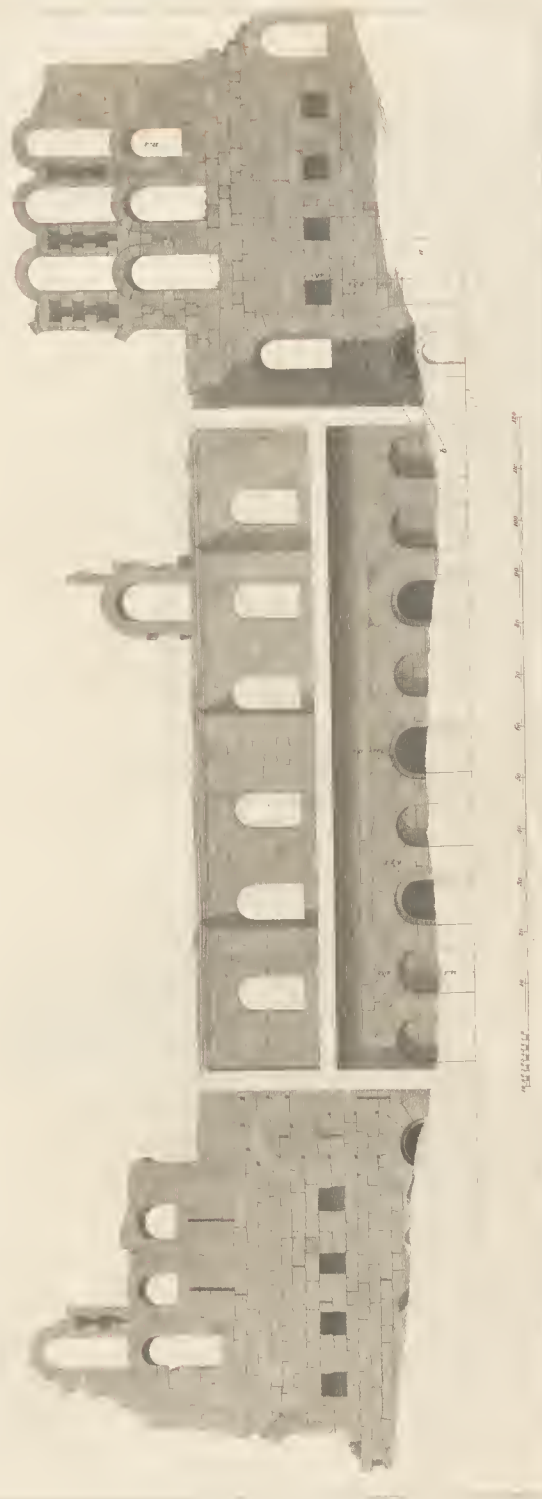


London: Published Aug. 1. 1828. By C. D. Clutton.

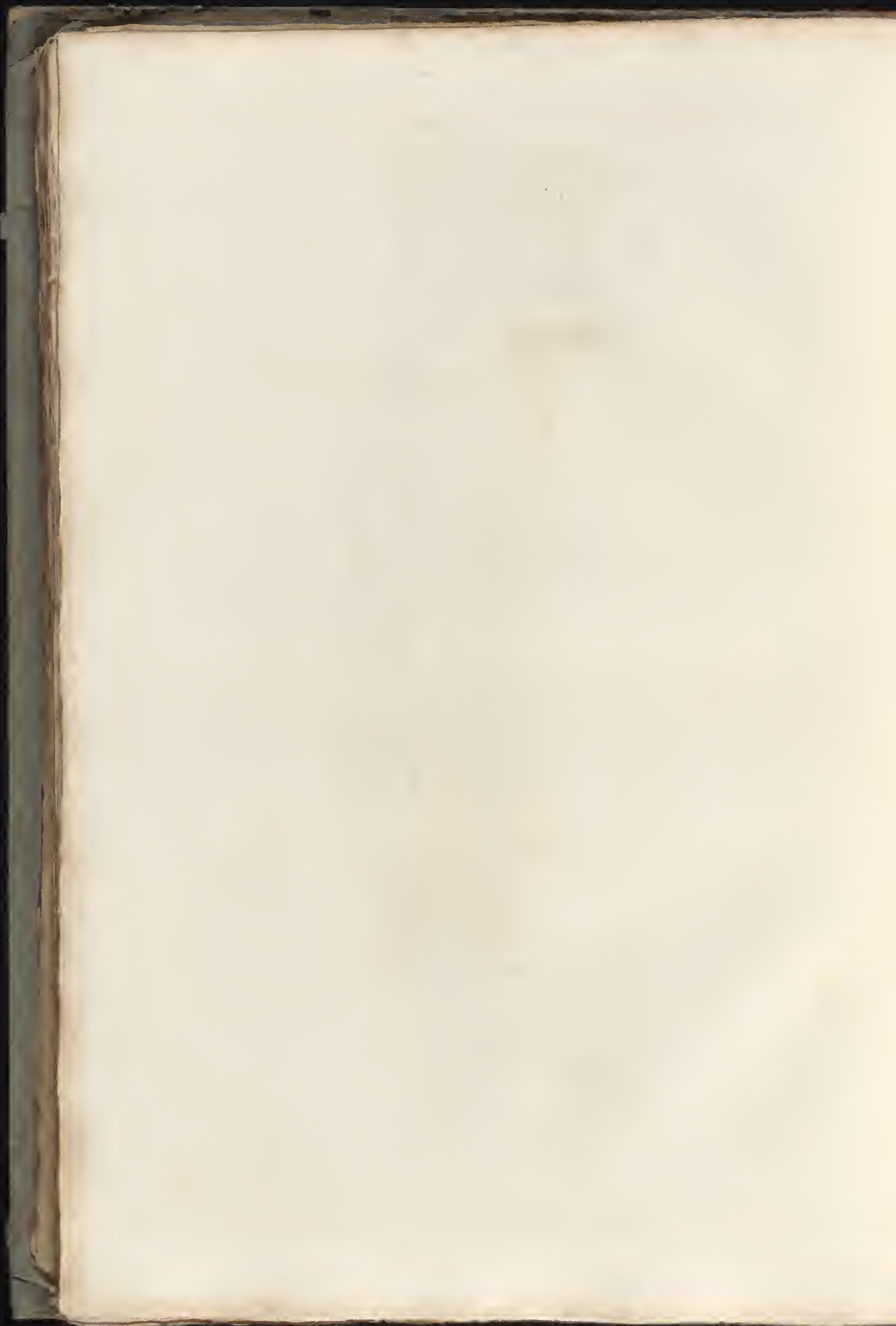


THEATRE OF BACCHUS

Elevation of the back of the scene



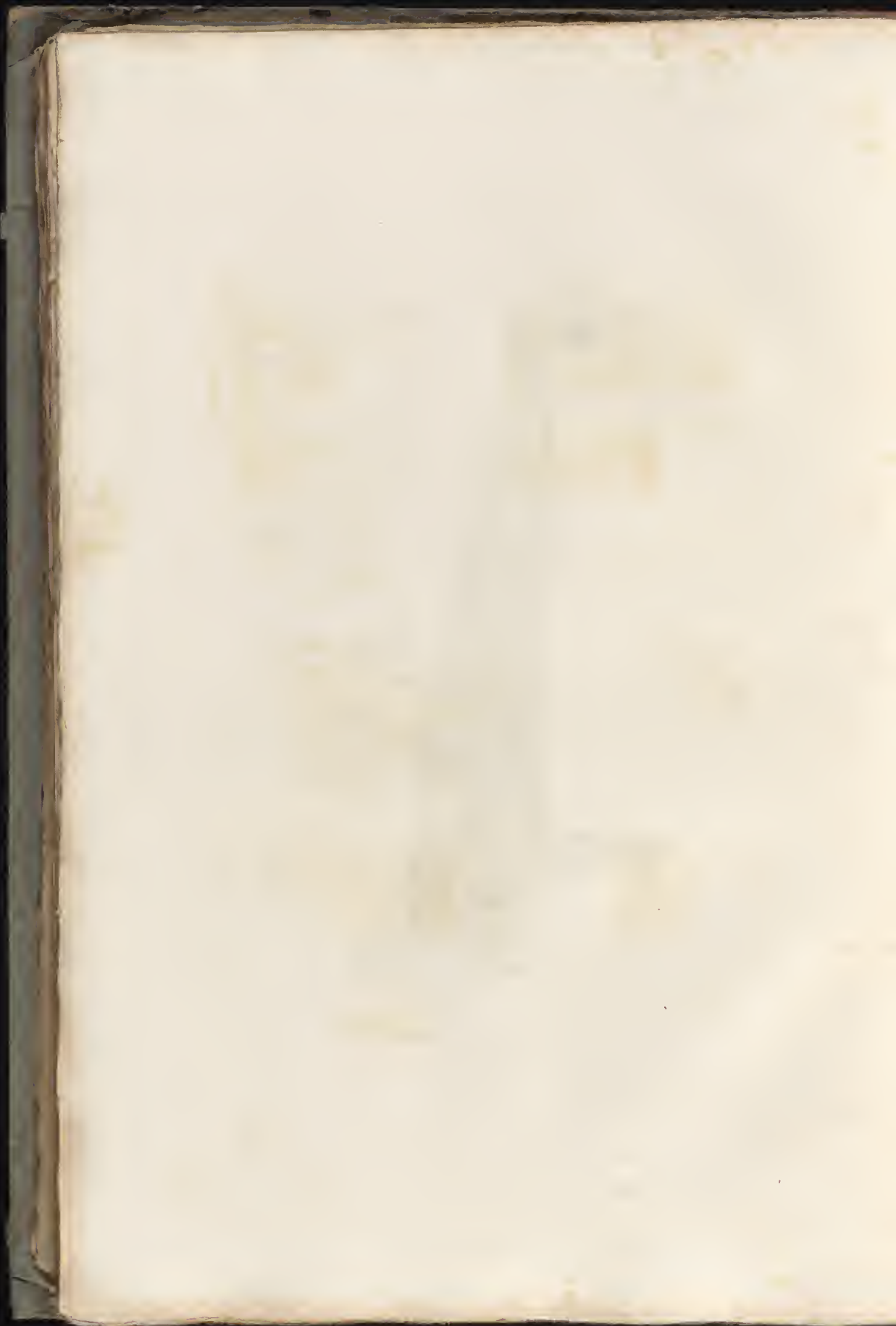
Engraved by G. Kneller del. et sculp.



THEATRE OF BACCHUS



London. Published by J. Smith, St. Pauls Church-yard.



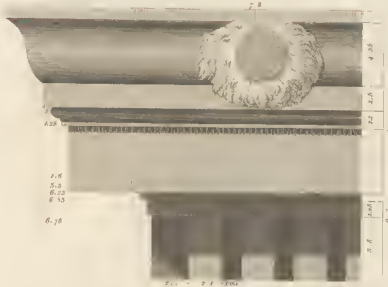


Fig. 1

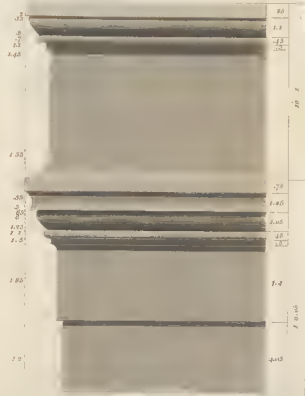


Fig. 2

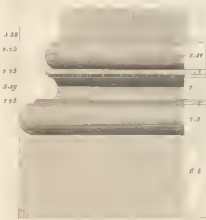


Fig. 4

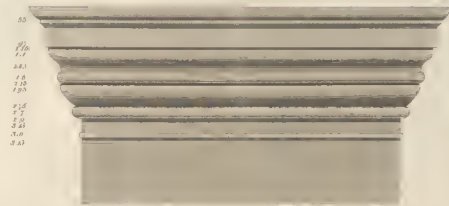


Fig. 3

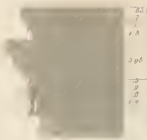


Fig. 7



Fig. 6



Fig. 5

J. J. Owen



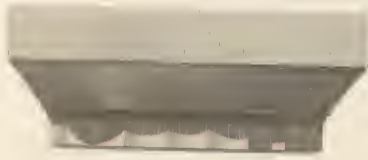


Fig 2



Fig 1

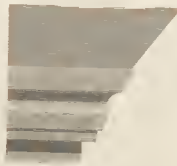


Fig 3



Fig 4

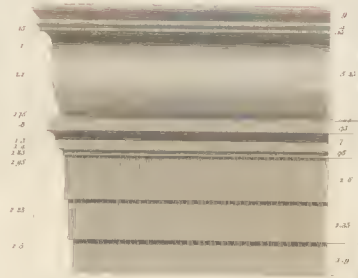


Fig 5

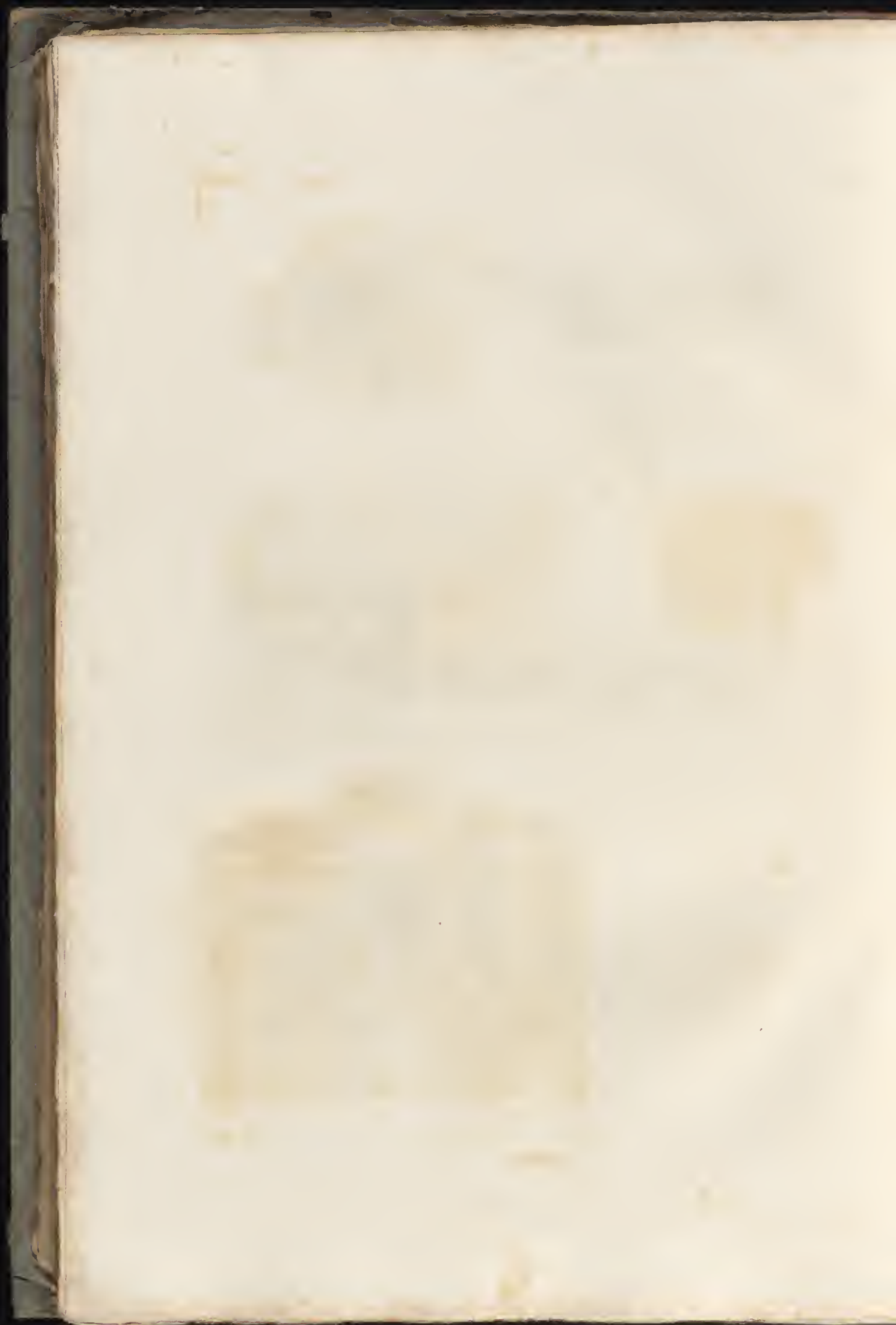


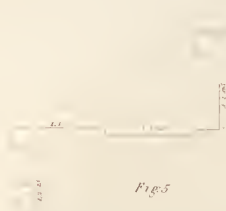
Fig 6

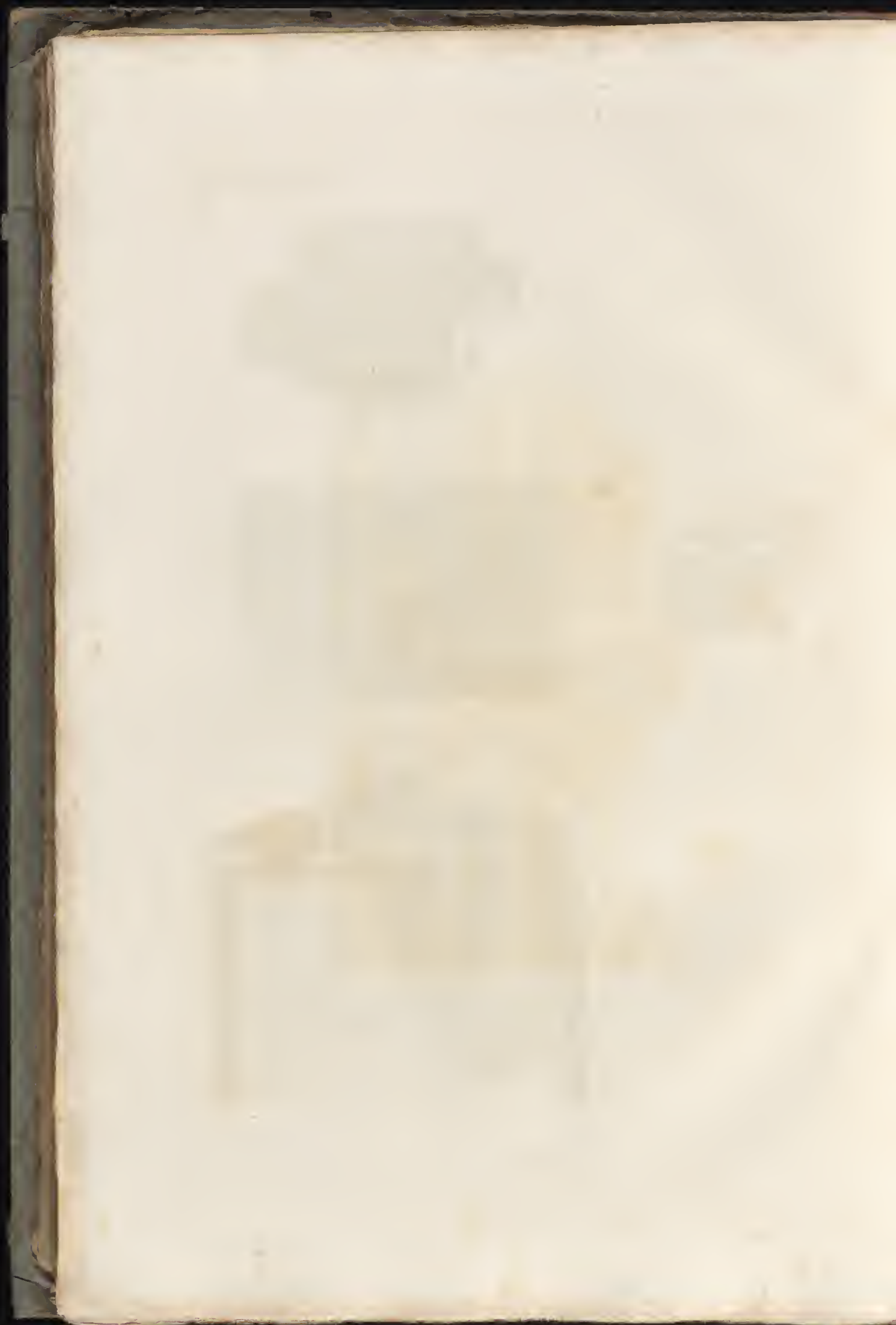


Fig 7

J. Davis, Sculp.







W. H. P. 175



View of the Black at Lough

Engraved from a drawing by J. D. Wilson

1850



View of Mount Ranier

Engraved from a drawing by J. P. Smith



CHAPTER VI.

Fragments collected in the Greek Islands.

THE materials of this chapter were furnished by Stuart's sketch books, which contained a great number of subjects and inscriptions found in these islands; but it does not appear that he had prepared any part of them for publication, though it was doubtless his intention to have done so. His memoranda contain no descriptions or notice of them in any way,—a circumstance which, the Editor trusts, will be his apology for the little account he has been able to give of them. It is however the less to be regretted, as it appears they were all of them picked up among fragments too detached and scattered to give any clue as to the manner in which they had been employed.

PLATE I.

Fragments in the Isle of Delos.

Fig. 1. Plan.

Fig. 2. Front and

Fig. 3. Side elevations of two bull's heads attached to the upper part of two columns.

PLATE II.

Fig. 1. Plan of a Triglyph ornamented with bulls heads: the middle femur is wider than the others, and the chamfer on the sides is considerably less than half the channels.

Fig. 2. Front elevation with the bull's head.

Fig. 3. Side elevation.

These fragments were found in the same heap of ruins, and probably belonged to the same edifice. Bulls heads and shoulders, something like those in plate 1, occur in the frieze of the Temple of the Sun at Balbeck (*Cassas, Voyage en Syrie*, tom. 2, pl. 17.) Le Brun also mentions a kneeling camel on the top of a column at Persepolis, but it is very doubtful if these columns ever supported any sort of entablature. The tombs of the Kings at Persepolis, (Le Brun, Tom. 2, No. 158 & 164.) exhibit the head of some animal in a kneeling posture, placed back to back, at the top of the columns, and contributing to the support of an architrave. These are however only distant resemblances; the position in both instances of the subject of these plates may be considered as unique; and I do not know that any author, ancient or modern, has noticed them.

The building was probably a Temple, but of what age, or to whom dedicated, the present state of our knowledge affords no grounds of conjecture.

- Fig. 4. An attempt to shew the effect of this singular style of Architecture; having no authority beyond the preceding subjects, I have not ventured to give a whole front of a Temple. Something of the sort has been in the thoughts of M. Fauvel, and Mr. Hawkins, of Bignor-park, has a sketch made with this view by that Artist.
- Fig. 5. Supposed section of the complete order.
- Fig. 6. Cornice of a building on the left-hand of the Temple of Apollo.
- Fig. 7 & 8. Mouldings, probably of altars.

PLATE III.

Other Fragments of Delos.

- Fig. 1 & 2 appear to be capitals of Pilasters.
- Fig. 3 & 4 are probably altars: they were found among the ruins of the Portico of Philip.
- Fig. 5, 6, 7, & 8. Bases of pilasters or of antæ.
- Fig. 9, 10, & 11. Other fragments of mouldings.

PLATE IV.

Fragments of the Isle of Paros.

- Fig. 1. Altar, with a horned head.
- Fig. 2. Altar, with roses.
- Fig. 3. Doric Capital. The form, and especially the manner of the neckings, indicate a date posterior to the Portico of Philip, but anterior to that of the Agora at Athens.
- Fig. 4. Mouldings.
- Fig. 5. Architrave of a door. This is at once beautiful and singular in a high degree.
- Fig. 6. Section of ditto.
- Fig. 7. Moulding.

PLATE V.

Sculpture in the Quarries at Paros.

Besides the principal figure of Silenus in this piece of sculpture, there are perhaps a Cybele, an Atys, and three figures of hours or graces; the rest seem to be the mere offspring of the Sculptor's imagination.

The reader will find a further account of this production page ix. of the preface. Tournefort, who observed it in his voyage to the Levant, gives the following description of it:*

* Tournefort, quarto, tom. i. p. 200.

“ On nous mena à trois milles du château voir des anciennes carrieres, ou il ne reste que des tranchées couvertes de rejets et de recoupes aussi fraiches que si on y avoit travaillé depuis peu: la mandragore et la faux diclame y naissent partout. Les plus anciennes carrieres du pays sont à un mille au dela, au dessus du moulin du monastere de Saint Minas. Dans l'une de ces carrieres est un bas-relief antique travaillé sur le marbre même, qui naturellement dans cet endroit li est presque taillé à plomb au fond d'une grande caverne qui sert de bergerie, et d'on l'on tiroit autrefois ce beau marbre, à la fureur des lampes. Il est tres vraisemblable que la montagne où est cette caverne, est le mont Marpée, dont Serlius et Estienne le geographe ont fait mention.

“ Ce bas-relief a quatre p'eds de long, et sa plus grande hauteur est de deux pieds cinq pouces: le bas est équilibré: le haut est assez irregulier, parce qu'il fallut s'accommoder à la figure du rocher. Quoique cet ouvrage ait été fort maltraité par le temps, il paroît pourtant que c'est une espee de bacchanale ou, si l'on veut, de nêce de village, à 29 figures d'une assez bon goût, mais d'une mauvaise composition. De vingt de ces figures qui sont sur la m'ême ligne, les

six plus grandes ont dix-sept pouces de haut: ce sont des nymphes qui dansent un branle: il y en a une autre assise sur la gauche, qui semble se faire presser pour danser. Parmi ces figures paroît la tête d'un satyre à longue barbe, qui rit de toute sa force. A droite sont placées douze figures plus petites, qui semblent n'être accourues que pour voir la fête. Bacchus est assis tout au haut du bas-relief avec des oreilles d'âne & une bedaine d' yvrogne; entouré de figures de différentes attitudes; mais d'un air tout à fait rejoui, sur tout certain Satyre placé de front avec des oreilles et des cornes de bœuf. Les têtes de ce bas-relief n'ont jamais été finies; c'est la esprise de quelque sculpteur qui se divertissoit en faisant charger son marbre, & qui écrivit au bas de son bas-relief,

ΑΔΑΜΑΕ
ΟΔΡΥΤΗΣ
ΝΥΜΦΑΙΣ

Adamas Odryes a dressé ce monument aux filles du pays. Anciennement les dames l'appelloient des nymphes, comme nous l'apprend Diodore de Sicile, et Barthius demontre assez bien que ce nom étoit consacré pour celles qui n'étoient pas mariées.”

“ The

"They carried us three miles from the castle to see some ancient quarries, where there is nothing left but a few trenches all covered with broken bits and rubbish of the stone, as fresh as if they had been lately worked: mandrake and false dittany grow every where about them. The most ancient quarries in the country are about a mile further, above the mill belonging to the monastery of St. Minas. In one of those quarries is an antique basso-relievo, wrought upon the native rock itself, which in that place presents naturally an almost perpendicular face at the bottom of a great cavern, now used for a sheep fold, from whence it is probable they got this fine marble by the light of lamps. The mountain where this cavern stands is perhaps the Mount Marpefus, mentioned by Servius, and Stephens the Geographer.

"This basso-relievo is four feet long, and its greatest height is two feet five inches; the bottom of it is cut level; the top is irregular, because the performer fitted it to the figure of the rock. Though this work has been very ill handled by time, it nevertheless appears to be a kind of Bacchanal, or if you will a country wedding, containing twenty-nine figures, tolerably well designed, but ill put together. Of twenty of these figures, which are upon a line, the six biggest are seventeen inches tall: they represent Nymphs dancing a sort of brawl. There is another sitting on the left-hand, that seems to draw back, though pressed to dance. Among these figures appears the head of a Satyr, with a long beard, laughing violently.

"On the right are placed twelve smaller figures, which seem merely to represent spectators. Bacchus sits quite at the top of the basso-relievo, with ass's ears, and a huge round belly, surrounded with figures, in several attitudes; they all seem perfectly merry, especially a Satyr that stands in the front, with ears and horns like a bull. The heads of this piece were never finished. It appears to have been the whim of some carver, who diverted himself with ornamenting his marble, and who wrote at the bottom of his basso-relievo—

ΑΔΑΜΑΣ
ΟΔΡΥΣΗΣ
ΝΥΜΦΑΙΣ

"Adamus Odryses reared this monument to the maidens of the country; who anciently were called nymphs, as Diodorus Siculus informs us; and Barthius proves pretty clearly, that this name was peculiarly appropriated to those that were not married."

PLATE VI.

Fragments from various Places.

- Fig. 1. Ionic entablature at Palæopolis in Andros. The swelled frieze, and indeed the whole style of the composition, prove it posterior to the Augustan age.
- Fig. 2. Base found at Scopelo.
- Fig. 3. Side elevation of a Sarcophagus at Scopelo, which serves at present as a cistern, or rather as a watering trough.
- Fig. 4. Part of the end of this Sarcophagus.
- Fig. 5. Ornament at the angle.
- Fig. 6. Section of the mouldings of the side.
- Fig. 7. Section of the upper tablet at the angle.
- Fig. 8. Section of the lower ditto above the claw.
- Fig. 9 & 10. Section of the flutings.

PLATE VII.

ΔΟΚΟΤΗΝΕΥΣ.—This, and another figure, representing a priestess of Isis, are mentioned in the journal as having been found in Andros. No drawing of the other figure has been preserved.

THE head-piece of this chapter represents a medal of Tanagra. One with the head of Germanicus is mentioned by Eckhel, but none of Tiberius has, I believe, been published. Tanagra was a city of Bœotia, and contained in its territory Delium, where was a celebrated Temple of Apollo. According to Herodotus, a gilt Statue of the God which had been taken away from this Temple, was restored by Dates, a Mede. The tripod of this medal commemorates the worship of Apollo.

The Tail-piece consists of two inscriptions, which are built up in the wall of a church at Paros. The object seems to be to commemorate two sons of Sarpedon; but who they were, or why they were crowned, we have no information. The singular verb following the two nouns is occasionally met with in Greek inscriptions; probably because the Senate and people were considered unitedly as forming one body.—*Lenoir Musée des Monument François*, tome i. pl. 4, page 57, has given a similar inscription on an oblong tablet—

ΗΘΥΤΑΗ ΚΑΙΟΔΗΜΟΣ. ΕΑΙ
 ΣΤΕΦΑΝΟΙΕ ΧΡΥΣΤΕ. ΚΩΝΙ
 ΦΑΝΩ. ΕΥΡΥΘΜΟΝ. ΕΠΙΑΣ ΕΡ
 ΤΥΧΕΟΣ. ΠΡΟΜΟΙΡΩΣ. ΜΙΟΥ
 ΒΙΩΣΑΝΤΑ.

The last letters of the four first lines have been added; rejecting these, the meaning, according to the French author, is "The Senate and people, crown with a golden crown Eurithmon, who has lived in such a manner as to merit this happy destiny." The word on the French monument, it will be observed, is *περιμενως*; in Stuart's manuscripts it is clearly *περιμενως*; but if an *epsilon*, it was certainly one of a circular form ε, this mistake might easily happen: I do not know on what authority *Lenoir* has assigned to it this meaning. If we admit the interpretation, the translation of the present inscription will run thus—"The Senate and people crown with a golden crown Sarpedon, (or in the second inscription Ariflon) the son of Sarpedon, he having lived meritoriously."

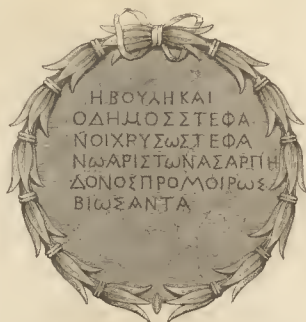
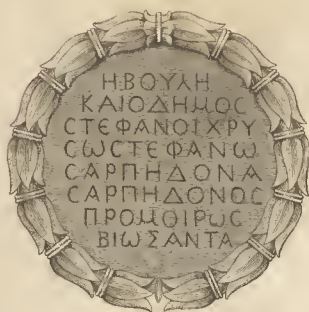




Fig. 2



Fig. 3



Fig. 4

Engraved from the original by J. G. Kneller

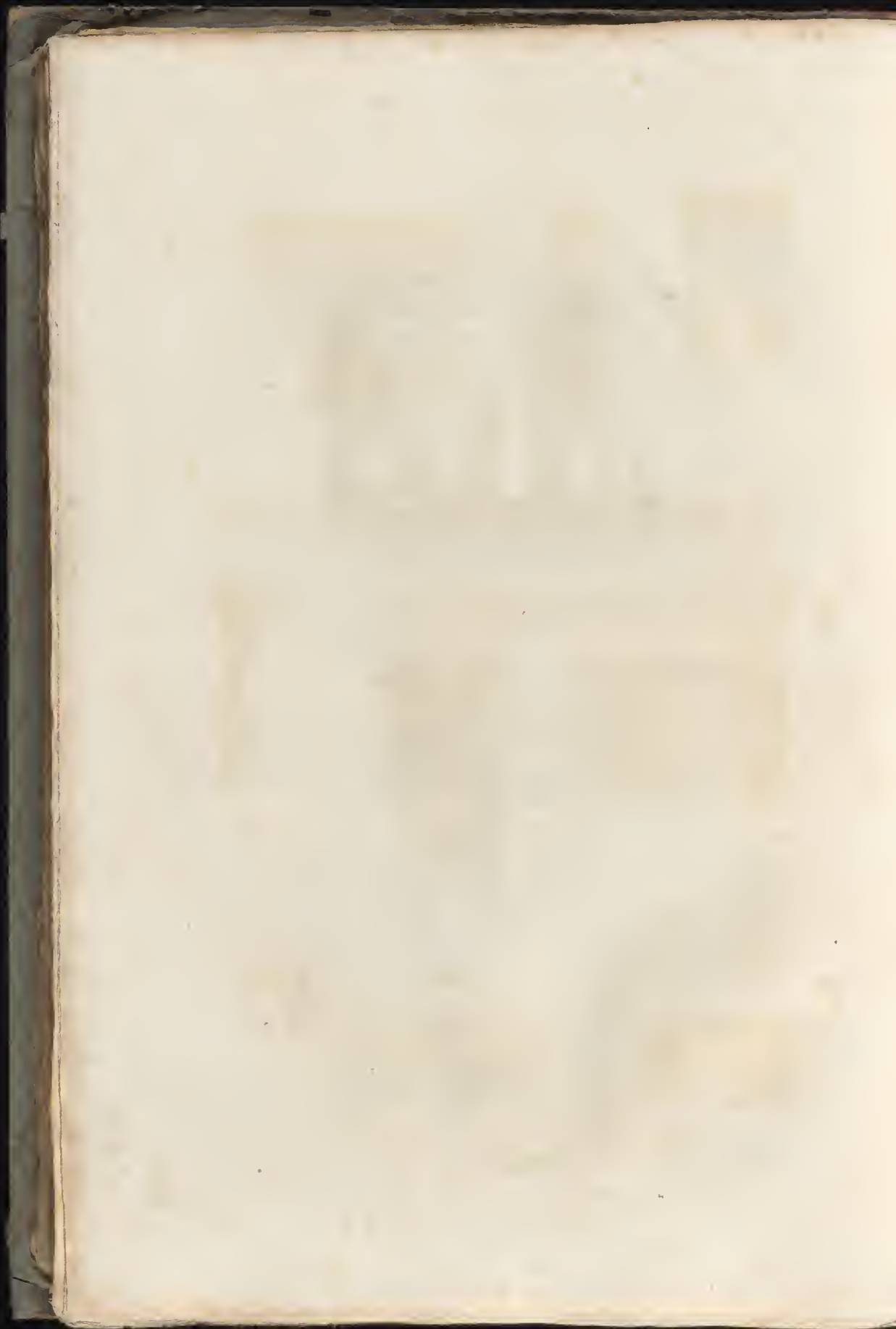




Fig 1



Fig 3

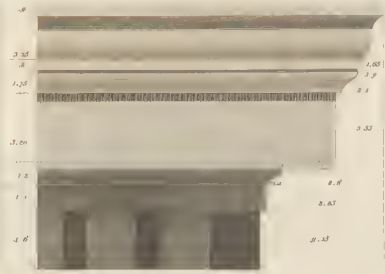


Fig 6



Fig 4



Fig 5



Fig 7



Fig 8

Edm. 1802

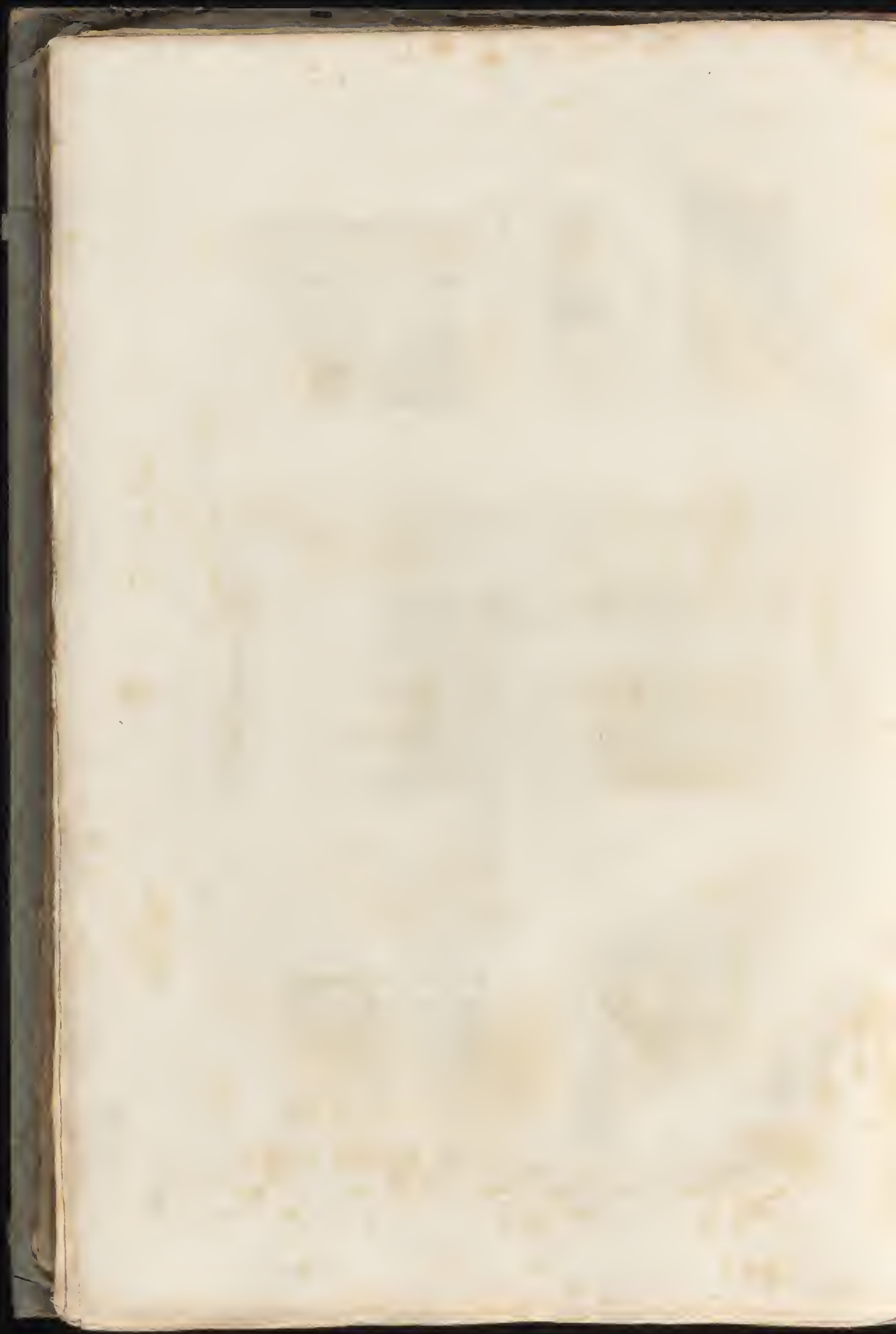




Fig 5



Fig 9



Fig 6



Fig 3

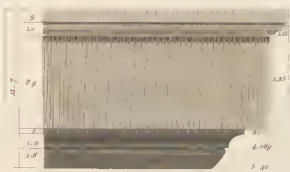


Fig 10

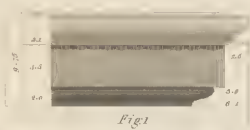


Fig 1



Fig 7

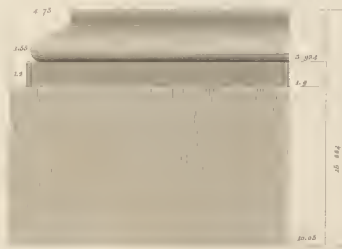


Fig 8



Fig 4

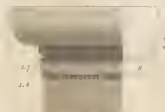


Fig 2

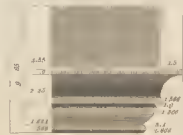


Fig 11

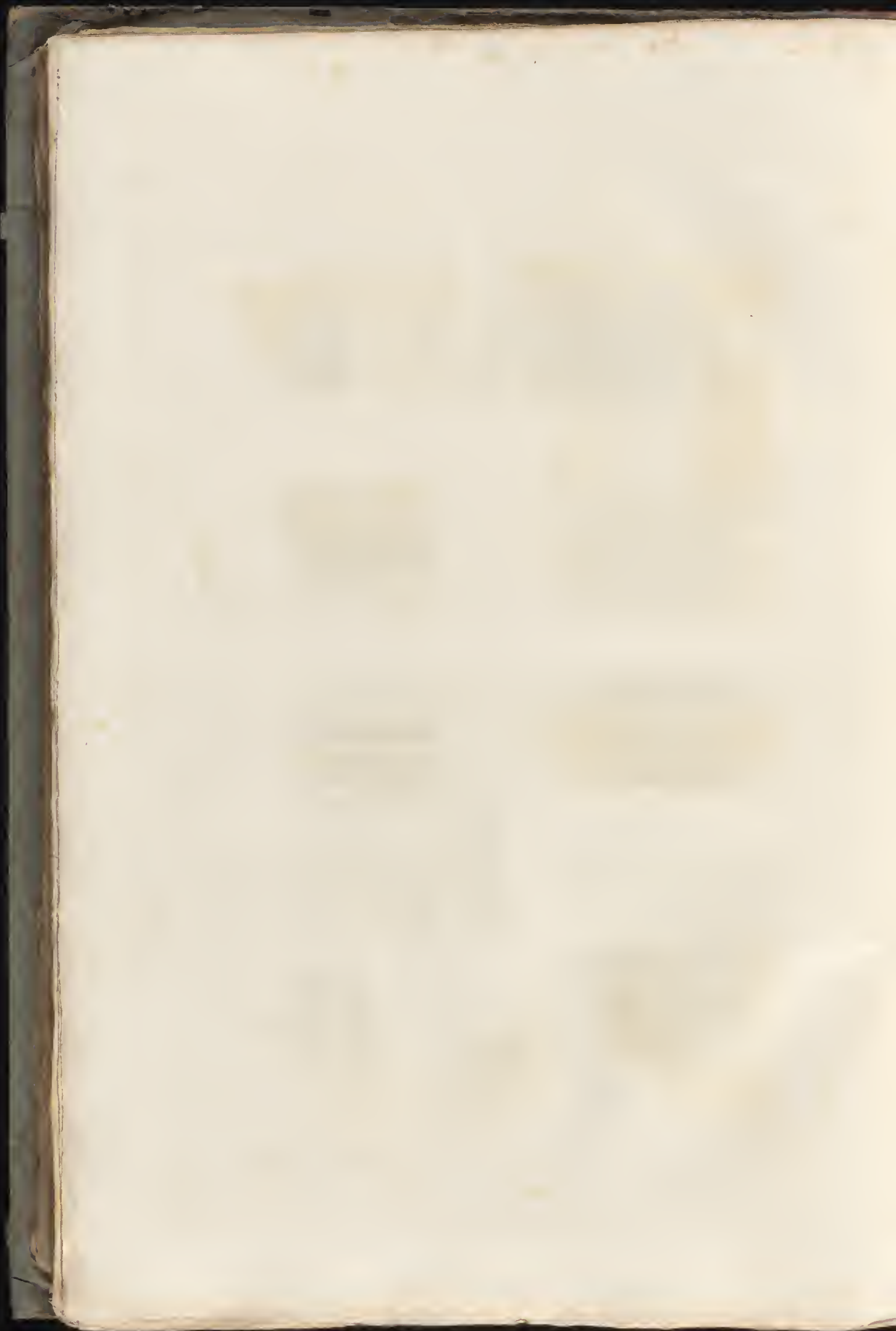




Fig 1

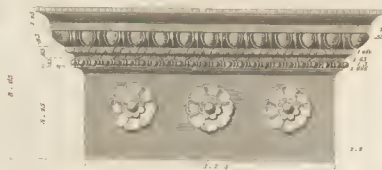


Fig 2

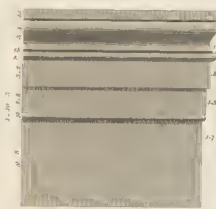


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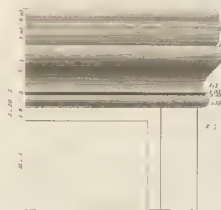


Fig 4

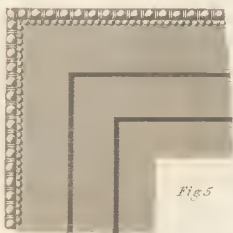


Fig 5



Fig 6

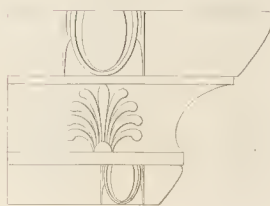
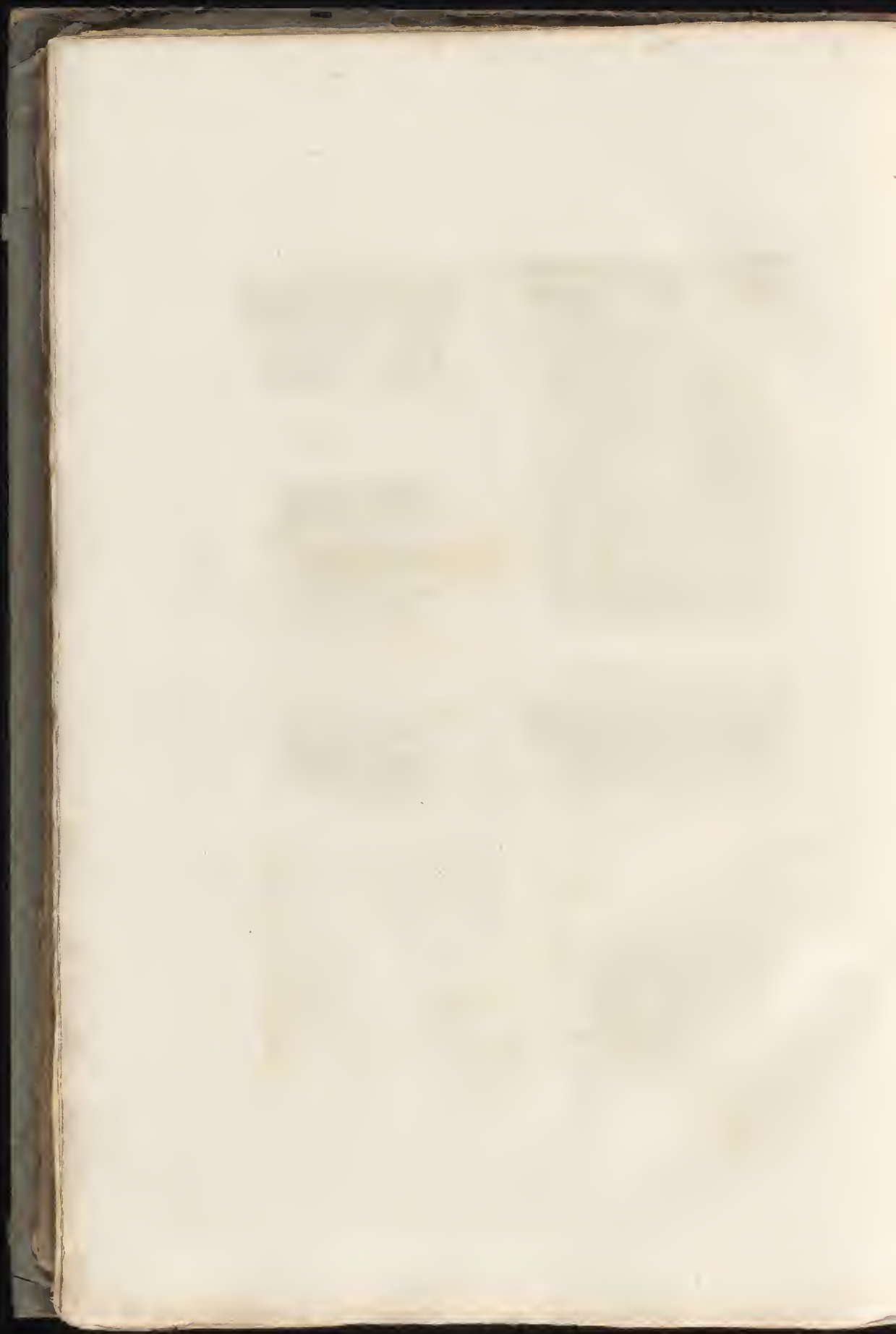


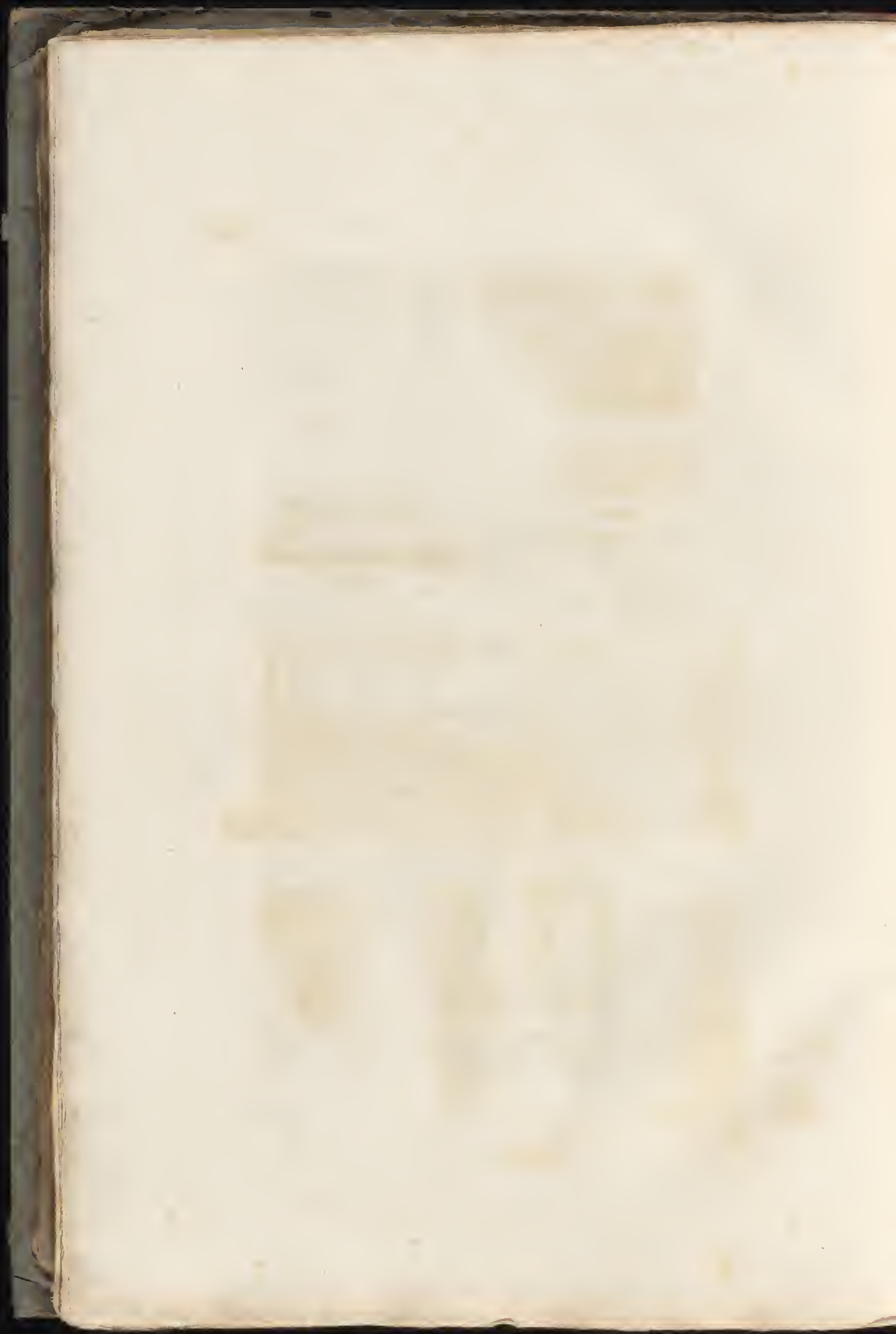
Fig 7

J Davis Sculp.





From the Temple of Apollo at Delphi.



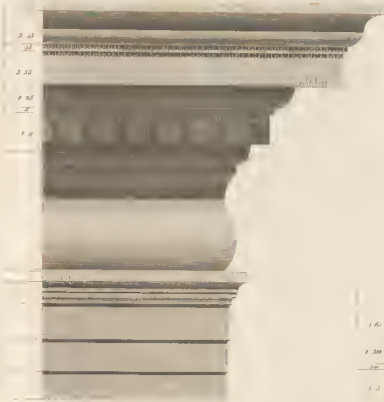


Fig 1

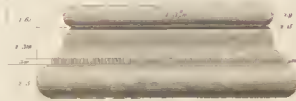


Fig 2

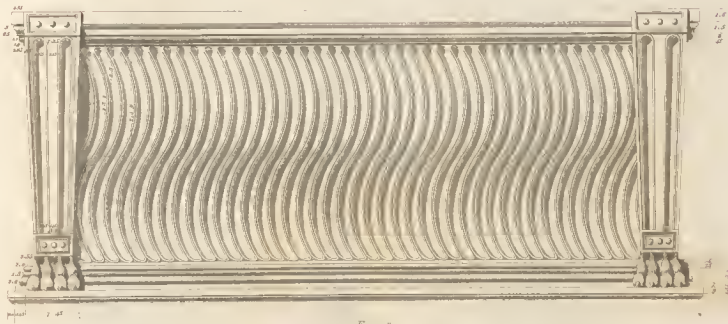


Fig 3



Fig 4



Fig 7

Fig 8



Fig 9



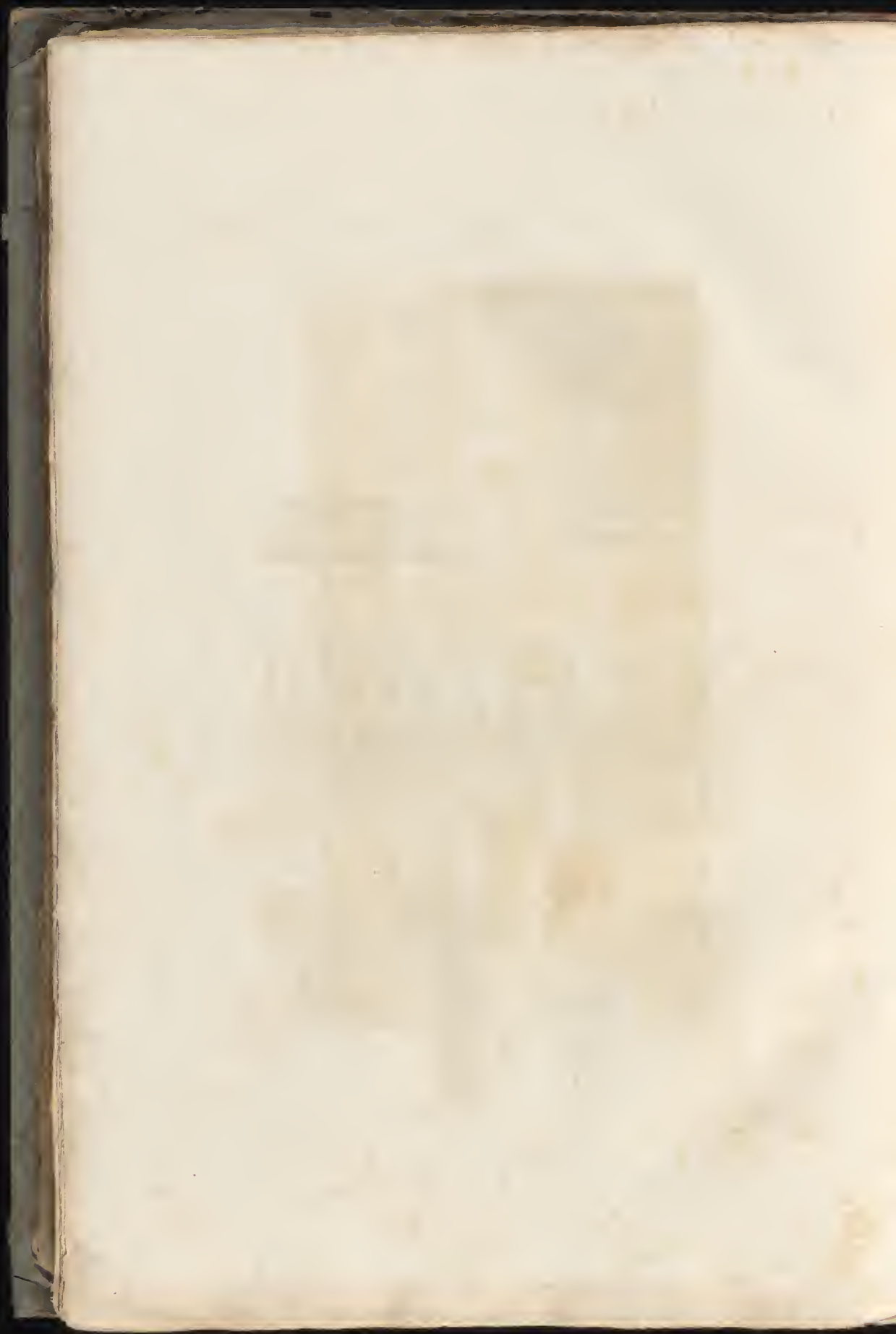
Fig 10

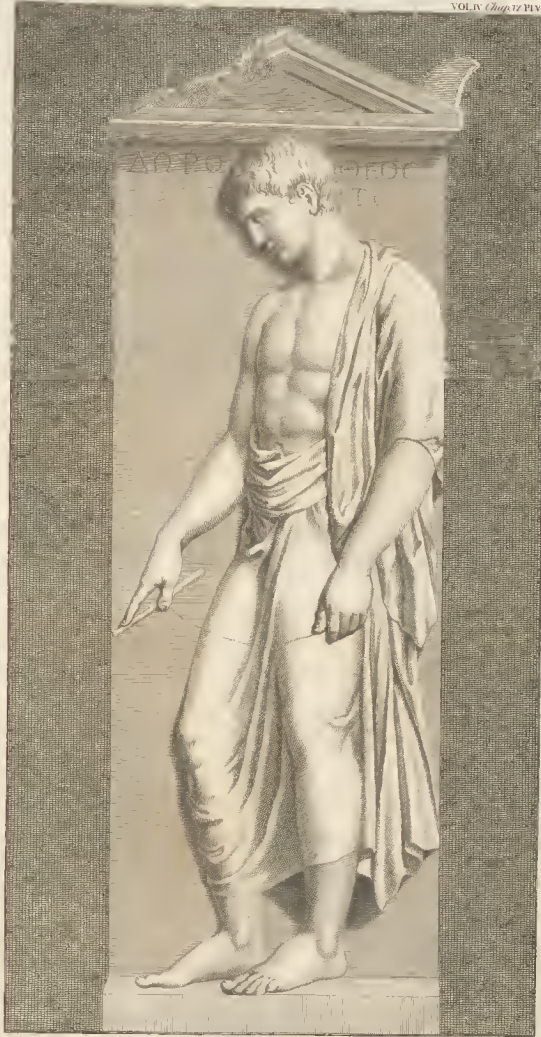


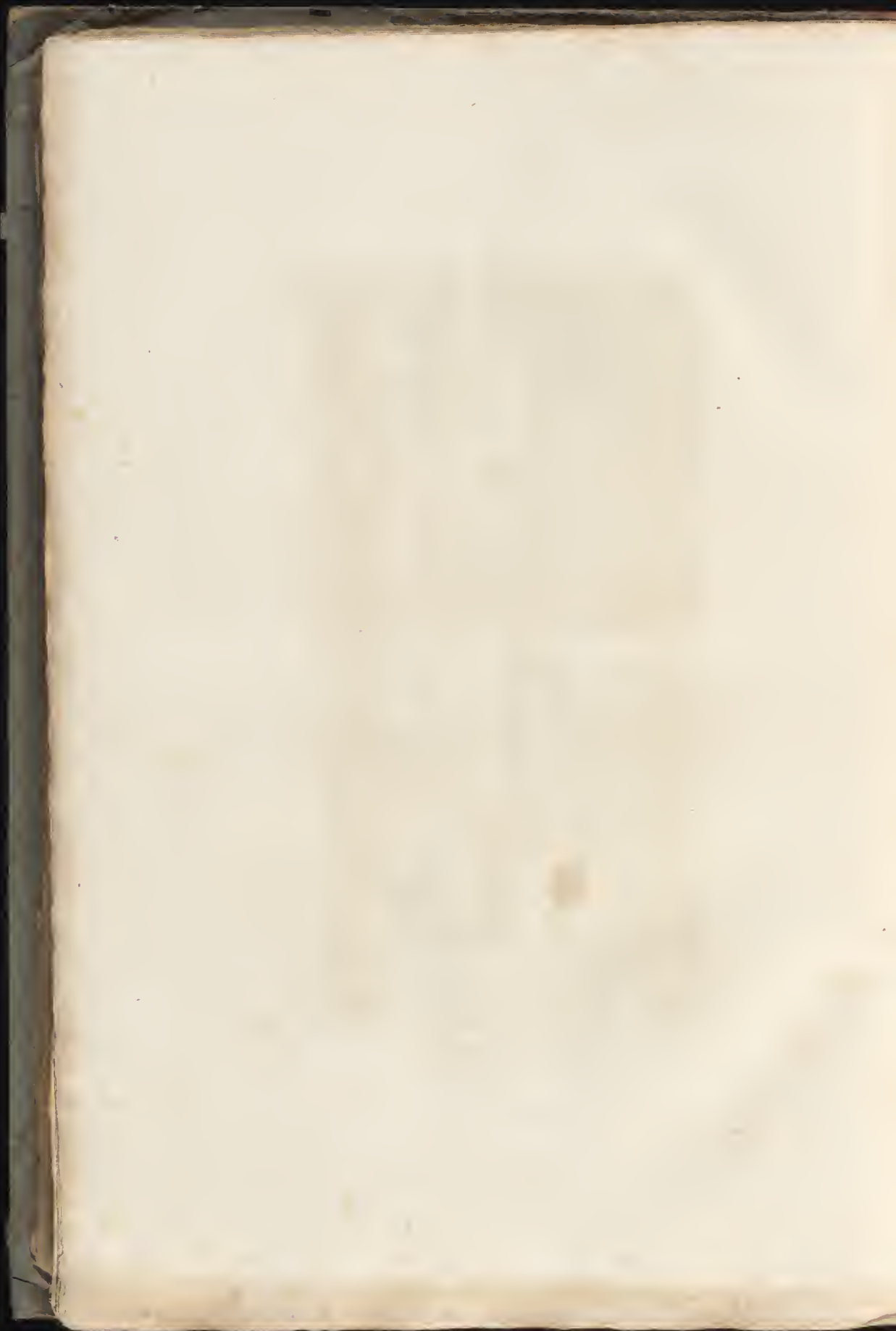
Fig 6



Fig 5







OBSERVATIONS WITH CORRECTIONS

ON THE THREE FIRST VOLUMES OF

THE ANTIQUITIES OF ATHENS.

BY NICHOLAS REVETT.

Vol. I.—Preface, p. viii. l. 7, *after* ‘my own conjectures,’ *add*, jointly with those of Mr. Revett.

View of Athens, p. x. l. 28, *for* ‘these acorns,’ *read*, the hulks of these acorns.

Doric Portico at Athens.

Chap. i. p. 2, l. 10. ‘Extended on each side beyond the lateral walls,’ &c. Mr. Revett examined the spot very attentively, and finding no traces of any walls beyond the lateral ones, marked them only with dotted lines in the plan. See plate 2, B. B.

However, this edifice having had no columns between the antæ, nor the entablature continued from one antæ to the other, as in the Temple on the Iliffus, shews that it was neither a temple or portico, but a vestibule, like that in front of the Stoa. It is apprehended that porticos had no lateral walls. See Ionian Antiquities, part i. chap. iii. p. 50, pl. 7, l. 12.

Chap. i. p. 4, pl. 2, see the foregoing remark.

Ionic Temple on the Iliffus.

Chap. ii. p. 9, pl. 2, l. 2, *for* ‘Pronaos, or Vestibule,’ *read*, Pronaos. It does not appear that the term vestibule is applicable to any part of a Greek Temple.

Chap. ii. p. 9, pl. 2, l. 3. ‘The Antæ of the Portico;’ perhaps they would be styled, with more propriety, the Antæ of the Pronaos, as they are situated in the front of the Pronaos, and terminate its lateral walls.

F. F. For ‘Posticus,’ *read*, Posticum. This Temple having properly speaking no Posticum, the word may here signify the back front. Vitruvius sometimes makes use of it in this sense, as he does of the Pronaos for the fore front.

Chap. ii. p. 9, pl. 3, l. 1, *for* ‘Cymatium,’ *read*, Sima.

Chap. ii. p. 9, pl. 4, 5. See the above remarks, pl. 2, l. 2, 3.

Chap. ii. p. 9, pl. 6, l. 1, *for* ‘Cymatium,’ *read*, Sima.
Vol. IV. L

The

The Choragic Monument of Lyfcrates.

Chap. iv. The true diameter of the columns is one foot one inch and two tenths (as has since been proved) which making their height more than ten diameters and a half, it was suspected that the measurement was entered wrong, and that it should have been one foot two inches and one tenth, or one foot two inches, which was substituted in place of the true measure, as may be seen in pl. 5.

Chap. iv. p. 29, l. 6, for 'Cymatium,' read, Sima.

The Stoa or Portico.

Chap. v. p. 37, l. 21, for portal or portico, which often occurs hereafter, read, vestibule.

Chap. v. p. 39, l. 2, for about six feet, read, six feet six inches and $\frac{85}{100}$.

VOL. II.

Explanation of the View and Plan of the Acropolis.

Page 4. E 2, and page 6, D. for 'Temple of Victory Apteros,' read, edifice painted by Polygnotus.

The Temple of Minerva.

Chap. i. p. 6, l. 33, for 'species,' read, aspect.

Chap. i. p. 9, pl. 2, l. 2, 'may help to explain an obscure passage in Vitruvius,' &c. The passage is undoubtedly not only obscure, but defective, which the following observations may tend to explain and correct, though in a manner differently from that proposed in the text. The passage in De Laet's Edition is as follows:—"Item generibus aliis constituuntur ædes, ex iisdem symmetriis ordinatæ et alio genere dispositiones habentes, uti est Castoris in Circo Flaminio et interduos lucos Vejovis. Item argutius Nemori Dianæ columnis adjectis dextra ac sinistra ad humeros pronai. Hoc autem genere primo facta ædes, uti est Castoris in Circo, Athenis in arce Minervæ, in Attica, Sunio, Palladis."

Vitruvius, after having given the Temples of Castor in the Circus and of Vejovis as examples of the deviations from the usual manner of constructing Temples, goes on, and says—"Item argutius Nemori Dianæ columnis adjectis dextra ac sinistra ad humeros pronai," which indicates a different kind or disposition from that of Castor, as appears more fully from the sentence immediately following:—"Hoc autem genere primo facta ædes, uti est Castoris in Circo, Athenis in arce Minervæ, in Attica, Sunio, Palladis." Which clearly points out, that the Temple of Minerva is compared solely to that of Castor, and not as has been supposed to that of Diana, the latter being evidently of a disposition different from the former. In order to confirm the truth of this assertion, it may not be amiss to examine the dispositions of the Temples of Minerva and Pallas. In the former, the two additional columns occupying the

the usual site of the Antæ, form of themselves the shoulders of the Pronaos, therefore cannot be said to be added to them; whereas, in the latter, the front of the Pronaos, with the Antæ, like that of Theseus, ranges on the right and left on a line with the columns in the flanks of the Peripteros, and the Entablature of the Pronaos is extended beyond the antæ to those columns, by which means being connected with the antæ, they may be said with propriety to be added on the right and left to the shoulders of the Pronaos, forming the disposition of the Portico more ingeniously or regularly than that of the Minerva, in which the order of the Pronaos has no connection with that of the Peripteros. The following is offered as a restoration of this passage:—"Item argutius nemori Dianæ columnis adjectis dextra ac sinistra, ad humeros Pronai, Hoc Autem genere primo facta ædes, uti est Castoris in Circo, Athenis in Arce Minervæ (ultimo autem, uti est Nemori Dianæ) in Attica Sunio Palladis, or (Hoc autem genere ultimo facta ædes, uti est Nemori Dianæ)."

The latter part of this passage as quoted in note (f). (see chap. i. p. 9,) differs, as observed before, from the edition of De Lact, and the sense of it is greatly obscured. *Prima* is used instead of *Primo*, and the *et* before *Attica* is added, which joined the Minerva and Pallas together as the same example, notwithstanding their different dispositions.

The following is an attempt to ascertain the number of columns in the Dipteros of the Temple of Diana at Ephesus, and to correct a passage in Pliny.

Vitruvius informs us, that the materials of the Temple were of marble, the order Ionic, and the aspect the Dipteros. In treating of this aspect, he says, it is an octastyle (defining it by the least number of columns it contains in front, as he does the Peripteros, styling it an hexastyle;) then he goes on, and says, but it has a double range of columns round the cell, like the Temple of Quirinus of the Doric order, and that of Diana at Ephesus of the Ionic, without interfering (as is conceived) with the number of columns these Temples had in front, giving them only as examples of the double range. For further intelligence recourse must be had to Pliny, who informs us, that the Temple was 425 feet in length, 220 feet in breadth, the columns 127 in number, and 60 feet high. From these dimensions, so very extensive, the Temple appears to have been a dodecastyle, which it will be endeavoured to prove, by observing, that if 7 feet be taken for the diameter of the columns, they will be 8 diameters and four sevenths in height, which is about the mean proportion given to columns of this order; and if 12 feet be given to their intercolumniations, allowing 4 feet more to that in the centre of each front (which is agreeable to the doctrine of Vitruvius) they will amount altogether to 220 feet. And if 23 columns, counting the angular ones, be given to the length of the Temple, (as, according to Vitruvius, there should be one less than double the number in front) they, with their intercolumniations, will amount to 425 feet, the length and breadth of the Temple according to Pliny. In this disposition of the columns, the pieces of the architrave from centre to centre of the columns will be 19 feet in length, and that in the centre of each front 23 feet. Those of the Jupiter Olympius are 1 foot less.

In regard to the 127 columns, the text of Pliny is certainly corrupt, as they could not consist of an odd number; but probably it might be 132; for the numerals in ancient MSS. being usually expressed in capitals, as CXXXII: if the last X happened to be badly formed, as thus Y, it might easily be mistaken for a V, which, supplying the place of the X, will produce CXXVII.

In proof of the truth of this assertion, if the dipteros of a dodecastyle, with twenty-three columns in length, have three ranges to the portico of the principal front, as in the Temple of Jupiter Olympius at Athens, the number of columns will amount exactly to 132. If so great a number of columns as twelve in front be objected to as improbable, it may be answered the Temple of the Sun at Rome afforded a like example. No fragments of ornamental architecture were discovered that answered to the magnitude of the members of this superb edifice; but the site of its peribolus or enclosure,

ture, is very conspicuous, though it has not been noticed by travellers. It is on the north side of the Stadium, parallel with it, and extends itself near the length of it, leaving a hollow way between them about forty feet wide, and seven or eight feet deep. On the side next the Stadium, it joins the foot of Mount Prion, and the ground descending at each end gradually into the plain; it is elevated on that side upon arches, upwards of thirty feet high, supporting the surface above, which is level, and at least upwards of 700 feet in length, with a proportional breadth, commanding a view of the port and river to the sea.

Chapter i. p. 10, pl. 2, l. 12, D. D. 'The cell,' &c. according to the measurements of this edifice, the cell will admit of no more than ten columns in a range; and the pavement on which they were placed, not being returned at the end next the pronaos, there were no intermediate columns at that end, to answer those at the opposite end, next the *opisthodomus*; consequently, the number could be no more than that given by Wheeler, which was twenty-two, in place of twenty-six, inserted in the plan.

This discovery was owing to an immense heap of the ruins having since been removed, which concealed that part of the pavement from our researches. The whole of these materials, to our great regret, were promiscuously consumed in the furnace, with their ornaments of sculpture and architecture, for the purpose of making lime to patch up the ruinous walls of the Acropolis, built in the barbarous ages, chiefly with the spoils from other buildings, very little of the ancient walls remaining.

Chap. i. p. 10, pl. 3, l. 3, for 'triangular,' read, quadrangular. For, 'which are not repeated,' &c. read, which are repeated someway on the sides, but not all along, or, &c. L. 7, for, 'and that only has,' read, that only and a portion of the sides, have.

Chap. i. p. 11, pl. 6, for 'the capital,' &c. read, Fig. 1. 'The capital and the entablature of the columns in the portico.

Fig. 2. The section of the frieze and cornice.

Fig. 3. The soffit of the corona.

Fig. 4. The plan of the columns with their flutings.

The Temples of Erechtheus, Minerva Polias, and Pandrosus.

Chap. 2, p. 19, pl. 1. 'A view,' &c. The following is a description of a view taken by Mr. Stuart. See introduction, page 4.

Chap. ii. p. 20, pl. 6, after 'plan reversed,' add, flank and sections of the capital, with the contour of the volutes.

Chap. ii. p. 21, pl. 11, l. 1, 2, for 'columns,' read, half columns.

Chap. ii. p. 21, pl. 12, read as in plate 6.

The Theatre of Bacchus.

Chap. iii. p. 24, pl. 1, l. 13, a recess or little grotto, &c.

This recess is nothing more than a niche marked A, in plate 2, companion to the other two; the sides are defaced, and the back broke through to the naked rock behind it, which has occasioned this mistake. These niches occupied the site of the Peristyle, at the back of the seats.

Chap.

Chap. iii. p. 24, pl. 2, l. 7, for 'the side of the square (e. f.)' read (f. g.) likewise the circles drawn towards the right and left from the centre (a) determine the length of the scene, at the intersection of their circumference with the line (f. g.)

Choragic Monument of Thrasyllus.

Chap. iv. p. 29, l. 2, a cavern or grotto, &c. Query, May not this be the grotto, in which was placed a tripod decorated with the story of Apollo and Diana, no traces of a grotto appearing over the Theatre of Bacchus? A mistake like this from the vicinity of the Odeum to the Theatre of Bacchus, might happen easily to a stranger or traveller like Pausanias. See plan of the Acropolis, p. 7, H. K. Chap. iv. p. 33, pl. 4, for the capital, &c. read, the angular Pilaster, with its capitals, entablature, and a festoon through the fame.

The Propylæa.

Chap. v. p. 39, l. 4, 'on the right of the Propylæa was the Temple of Victory without wings,' &c. This Temple is said to have been erected on the brink of the precipice from which Ægeus threw himself, but in the situation referred to in the text, denoted by B, in pl. 2, the rock faces the west, and the view from the site of the edifice is inland, with a confined prospect of the sea on the left, and the precipice is low. On the contrary, the site of the little Temple, marked D, in pl. 2, being upon an angle of the ancient walls, facing both the west and south, affords a full prospect of the sea, with the ports of the Phalerus and Munychia; likewise the surface of the rock being somewhat higher, and the ground being much lower on the outside of the walls, the height of the precipice is greatly increased. From the above statement it is reasonable to suppose, that this was the spot where the above transaction took place, and most likely the site of the Temple of Victory without wings, and not that of Aglauros, as will more clearly appear from the following observations.

Chap. v. p. 39, l. 24, 'the ancient entrance,' &c. The ancient approach to the Acropolis was between the piers of the equestrian statues; and Pausanias, in approaching the Propylæa, had likewise the little Temple on his right-hand, and the edifice, said in the text to be the Temple of Victory without wings on his left, (see pl. 2); but it seems more natural for a person to notice the objects on his right and left as he goes on, than on the right and left of an object before him.

Chap. v. p. 39, l. 32, 'it was not within the ancient walls.' The site of this Temple is in the front of the Propylæa, opposite to the right-hand wing, and upon an angle of the ancient walls (as observed before), which appears to have been part of the outworks to the Propylæa, consequently, it does not answer to the situation of that of Aglauros, which, we are informed by Herodotus and Pausanias, was behind the Propylæa, near the Prytaneum, and this was situated without the Acropolis. It is likewise probable, that the edifice in question was not a Temple, it having a window on each side the door, contrary to the custom of the Greeks, no example of windows having ever been observed in their Temples. The wing opposite this edifice, supposed to have been decorated with the paintings of Polygnotus, has the vestibule deeper, the room narrower, and the wall that separates them has no door, but is continued nearly to the opposite side, terminating with an antæ, which leaves the space of an intercolumniation for entrance into the room; likewise, the naked rock advances some way into the back part of the room, higher than the pavement of the vestibule, and upon a level with the site of the little Temple; from which it is probable that the room contained a flight of steps, occupying the site of the door, and was a lobby or thoroughfare to the Temple, openly exposed to accident and injury, and not likely to have been the edifice painted by Polygnotus.

The fact is, that the passage in Pausanias, upon which the authority of the matter in question is founded, will admit of two constructions; either the right and left of the object, or the right and left-hand of it, which, for want of attending to the circumstances above related, has, in all appearance, produced this error: Meurfius, more fortunately conceived this passage in the last sense, as did Wheler and Spon.

Chap. v. p. 40, pl. 1, l. 2, *for* 'Aglauros,' *read* Victory Apteros.

Line 3, *for* 'Victory Apteros,' *read*, edifice painted by Polygnotus.

Line 4, *for* 'the building which was decorated with the paintings of Polygnotus,' *read*, the lobby or thoroughfare to the Temple of Victory Apteros.

Chap. v. pl. 2, p. 41, l. 1, *for* 'Aglauros,' *read*, Victory Apteros. As often as these objects occur, *read*, as corrected above.

Chap. v. p. 42, pl. 9, *after* 'the entablature, of the edifice painted by Polygnotus,' *add*, with the lower part of the antæ, and the uppermost step.

It should be observed that by an error of the Engraver, easily accounted for, the positions of the figures in the Pediment of the Parthenon, Plate 3, have been reversed: i. e. those on the left hand of Jupiter should be on his right, and those on his right should be on his left hand, according to the description, page 2.

VOL. III.

Monument of Philopappus.

Chap. v. must be supplied, p. 35, l. 15, *for* ALLECTVS, *read* AILECTVS.

See the elevation of the front, pl. 3, in which every letter of the inscription is placed as in the original.

Chap. v. pl. 9, insert the letter A under the figure on the right-hand, and B under that on the left.

Incantada.

Chap. ix. p. 55, pl. 11, *read* Bacchante, only.

ERRATA of this Volume.

| | | | | |
|-----------------------------|--------|-------------|---|-----------------------------|
| Preface, | p. iv. | l. 14 & 15. | <i>for</i> Rivett | <i>read</i> Bevet |
| | v. | l. 5. | <i>for</i> Malteze | <i>read</i> Maltese |
| | | 9. | <i>for</i> throughout. The | <i>read</i> throughout; the |
| | | 10. | <i>for</i> Style: it | <i>read</i> Style. It |
| xiv. | | 25. | <i>for</i> Hliza | <i>read</i> Hliza |
| | | 27. | <i>for</i> Heltica | <i>read</i> Heltica |
| xviii. | | 1. | <i>for</i> was the following memorandum, <i>read</i> were the following memoranda | |
| | | 5. | <i>for</i> Melampfi | <i>read</i> Melampus |
| xix. | | 23. | <i>after</i> Cheronæa insert . | |
| Antiq. of Pola, | p. 6. | l. 36. | <i>for</i> fides | <i>read</i> fide |
| Sculpture of the Parthenon, | p. 20. | l. 2. | <i>from</i> the bottom— <i>for</i> L'écriture qui existe sur l'original est dessinée, <i>read</i> L'écriture qui existe sur l'original, dessinée, &c. | |
| Chap. vi. | p. 36. | | <i>add</i> to the description of the Tail-piece | |

The expression *επιγραφὴ βασανιστῶν* occurs in one inscription in *Gori Inscr. Ant. in Etruria vetibus extantes*, p. 45—also in two in *Fabretti Sylloge inscriptionum* (there quoted from Spon) p. 193.—It appears to be Monastic for having died prematurely.

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