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TO THE READER.

After having, in our volume of Ionian Antiquities, presented the Public with specimens of the elegant, luxuriant, and in some instances fanciful, Architecture of the Asiatic Greeks, we now offer to their consideration a few examples of the more chaste and severe style, which prevailed in Greece itself and its European colonies; where a greater degree of rigour, both in private manners and public discipline, maintained for a longer time the genuine simplicity of ancient taste.

This style of Architecture is commonly called *Doric*, but might more properly be called *Grecian*, as being the only style employed, either in Greece, or its European colonies, prior to the Macedonian conquest; when all the distinctive characteristics of the different nations, which became incorporated in that empire, were, by the policy of the conqueror and his successors, gradually blended and lost in each other. Hence, from the combined tastes and habits of different countries, arose fanciful and capricious designs and compositions; and that restless desire of novelty, which has always been the bane of true taste.

Prior to that period, all the temples of Greece, Sicily, and Italy, appear to have been of one Order, and of one general form; though slightly varied in particular parts, as occasional convenience or local fashion might chance to require.

This general form was an oblong square, of six columns by thirteen, or eight by seventeen, inclosing a walled cell; small in proportion, which, in some instances, appears to have been left open to the sky, and in others, covered by the roof which protected the whole building. When the span of this roof was very wide, there appears in early times to have been a row of columns in the middle to support the rafters; the art of constructing any thing on the principle of an arch, even in wood, being then unknown.

This seems to have been the case with all buildings of any considerable magnitude in the time of Homer; who, in the Odyssee, frequently speaks of columns in the middle of the room;* though in a passage of the Iliad, he mentions the fixing of rafters for a roof, so as to form an angle, and support each other.†

The Temple of Eleusis, indeed, as here given, may seem an exception to the general form above stated; but, excepting one unfinished column, nothing remains of it but parts of the walls of the cell and external peribolus, which inclosed the area; so that we can form but very imperfect notions concerning it. We are told by Vitruvius, that it consisted at first of a cell of vast magnitude, without ‡ columns; though it is probable that it was meant to be surrounded in the usual manner: a prostyle, however, only was added; and that not till the time of Demetrius Phalereus, some ages after the original structure was erected. Of this prostyle, the remaining column appears to have been a part; and it is probable, that the uncommon magnitude of the cell, adapted to the various and complicated rites of initiation to the Eleusinian mysteries, of which it was the scene, prevented its being a peristyle; the expence of which would have been enormous, even in the plain simple style of the old Doric order, of which the remaining column is.

The ornamental part of this Architecture, or that which properly distinguishes it as an Order, is extremely simple, and such as necessarily resulted from the mechanism of the structure. The columns represented posts, or trunks of trees, placed on a basement of stone, to prevent them from sinking into the ground, or being decayed by the wet; and they were regularly tapered from the bottom to the top, as trees are by nature: channels, or flutes, were cut in them, to hold the spears

* Ζ. 307. *θ*. 66. 473. *X*. 466, &c. † Ψ. 712. ‡ Vitruv. Procem. in lib. viii.

or staves * which the early Greeks always carried; and on the tops, were placed round stones, to protect them from the rain; and above, square ones, to receive the beam which supported the rafters of the ceiling. This beam became the architrave; while the ends of the rafters resting upon it, being scored or channelled to prevent the rain from adhering to them, became the triglyphs; the drops of which represent the drops of water distilling from them. The cornice was the projecting part of the roof; and the blocks, the ends of the rafters which supported it. Some of these decorations, indeed, though employed at first merely as the natural result of the most obvious and primitive mode of building, were afterwards adapted, by slight alterations, to that symbolical language, which all the ornaments of the sacred buildings of antiquity were intended, in different modes, to express; but as the explanation of this belongs rather to the religion, than the architecture of those times, it forms no part of the present subject.

To attempt to amuse the reader with conjectures concerning the time when any of the buildings here published were erected, would be vain and fruitless; for the style of all is so much the same, and the places, where they stand, so little noticed by history, that nothing but the most vague conjecture can be offered. It may, indeed, be naturally supposed that those, of which the columns are shortest, and the parts heaviest, are the most ancient: but, nevertheless, this is quite uncertain; for we have no examples, of which the date can be ascertained; and it appears from medals, that the proportions given to the human figure in very early works of art, were remarkably long and slender.† Leaving therefore all matters of mere conjecture, we shall only add a few observations on the means, by which these vast structures were erected in places, which seem so destitute of resources adequate to the expence and labour, that have evidently been employed on them.

Of all the phænomena in the political history of man, there is none more curious and wonderful, than the great comparative degree of strength and power, both

* *Εγχος μεν ρ' εστησε φερων προς κιονα μακρην,*
Δουροδοχης ενλοσθεν ευξοου, ενθα περ αλλα
Εγχε' Οδυσσηος ταλασιφρονος ἱστατο πολλα. *Οδ. Α.* 127.

This *δουροδοχη* or spearholder, in the column, we think can only mean a flute or channel cut into it.

† See those of Pæstum, Selinus, and Syracuse.

external and internal, acquired by those little states, whose only territory was a petty island, a narrow isthmus, or a rocky promontory, from which they sent out their piratical fleets to every part of the Mediterranean, and planted colonies on all its coasts, in defiance of the proud monarchs, who ruled the extensive and populous plains of Asia and Egypt, or the rude and hardy barbarians, who inhabited the no less fertile regions of Sicily and Italy.

Physical evil seems, in these instances, to have been the first spring of moral and political good; for, as the mind of uncivilized man is only roused to action by the immediate calls of nature, he must necessarily feel the actual pain of want, before he can learn to exert those talents, which render him capable of removing it.

In such countries as Egypt and Assyria, where the earth produced, almost spontaneously, every necessary, and even luxury of life; and where the slightest degree of cultivation was rewarded by a certain and ample increase of production, agriculture became the natural resource for maintaining a growing population; and as a boundless extent of productive land lay still contiguous, one district was no sooner full, than another was occupied.

But on the barren rocks of Attica and Phœnicia, and the confined islands of Crete, Lesbos, and Ægina, the case was very different. In the former, agriculture was laborious and difficult in its process, and uncertain in its event; and in the latter, the few spots, where it could be exercised with less toil and better hopes, would soon become insufficient to supply the natural increase of population in ages, when both the arts of destroying life, and those of producing the means to support it, were equally in a state of imperfection. Famine would, of course, compel them to explore the sea; that they might relieve their wants, either by predatory attacks upon their more opulent neighbours, or by exchanging with them those articles, in which they abounded, for those which they needed. This latter method seems to have been most practised by the Phœnicians, and the former by the Greeks; whence the latter people became celebrated in the earliest ages of history for their skill in arms, and the former for their skill in arts.*

* See Homer, passim.

Prior to the establishment of trades, when every man made the utensils of his own household, it must have been a matter of little importance to him, whether the cup out of which he drank was of a rude or elegant form; since the only advantage or distinction which he could hope to obtain by possessing it, would be the reputation of possessing a little more skill than his neighbours, in matters of handicraft; and this is a species of reputation never very highly valued in the infancy of civil society; but when he carried any productions of his labour in this way to a foreign market, where art had not made even this little progress, or nature supplied the materials for it, the admiration of the purchaser would be raised in proportion to the beauty of the form and brilliancy of the colours; and the vanity of possession would increase with the difficulty of acquiring: hence, the industry and ingenuity of the maker would be excited by a certain prospect of reward, and the success of an accidental effort render him, thenceforward, an artist by profession.

The Phœnicians, particularly the Sidonians, had acquired, as early as the Trojan times, a great reputation in works of this kind, which the Greeks eagerly purchased and highly esteemed, though they despised the fraudulent traffic of the roving merchants, from whom they received them. Commerce was, indeed, then as much characterized by fraud, as piracy by violence; and as the latter quality, though more hurtful, is always more respected, than the former, pirates were naturally held in higher estimation among the Greeks than merchants. When Ulysses comes to the house of his old servant Eumæus, in the character of a wandering Cretan, he endeavours to gain the good opinion of his virtuous host, by giving an account of the number and success of the piratical expeditions conducted by him; which, he says, had rendered him eminent and respectable among his countrymen;* yet the same prince, in disguise, is extremely offended when Euryalus the Phæacian calls him a *merchant,* which he considers as a term of the most pointed insult and reproach.†

With such prejudices and dispositions, the Greeks, of course, were not very forward in the acquisition of those arts, which they afterwards carried to a degree of perfection, absolutely unrivalled, and almost unimitated. All works of taste and

* *Od.* Ξ. 192, et seq. † *Od.* Θ. 169, et seq.

elegance, known to Homer, came from the hands of Vulcan, or the Sidonians; and if his descriptions are not much embellished by his own vivid conceptions of excellence, he must have seen specimens of very exquisite art.* At what time his countrymen began to imitate them is uncertain; as all our authentic information of very early times, is derived from monuments of which we cannot fix the date. Dædalus, their first sculptor of eminence lived, indeed, three generations before the Trojan war; but his works consisted of large statues in wood, which were merely objects of devotion consecrated in the temples, and by no means to be considered as articles of trade or luxury, or specimens of elegant ingenuity. It is probable, that the introduction of arts, and cessation of indiscriminate piracy, took place nearly at the same time; and that the colonies, which were planted in a richer soil, and more luxuriant climate, where the creative genius, that had been nurtured by necessity, was pampered by affluence, began both.

The most ancient monuments of refinement, now extant, are coins; the invention of which Herodotus attributes to the Lydians;† from whom the Greek settlements upon that coast probably borrowed, and imported it into their mother country, together with the other arts, which they learnt by trading along the coasts of Caria and Phœnicia.

The invention of a general medium of traffic, presupposes a very extensive practice of it; without which, men would not have felt the want of any such means for facilitating, and simplifying exchanges. Homer seems to have been wholly unacquainted with it; all purchase and sale, mentioned by him, being by exchange in kind. The precious metals were given and taken by weight, like iron and brass; but the scale of value was drawn from horned cattle; which, being the most common species of wealth, afforded the most apt and intelligible objects of comparison, to illustrate and ascertain the estimation of every thing else. Plutarch, indeed, says, that Theseus struck money;‡ but more credit is due to Strabo, who says, that the first money struck in Greece was by Phidon of Argos, in the island of Ægina,§ eight hundred and ninety-six years before the Christian æra; according to the Parian Chronicle.

* See his description of the shield of Achilles, cup of Nestor, &c.

† Lib. i. I. 94.

‡ In Thes.

§ Lib. viii. p. 358.

This island would naturally be one of the first places to feel the want of such a medium of traffic; both on account of its advantageous situation for transporting merchandise from one part of Greece to another, and the very few commodities which it had, of its own production, to give in exchange for what it received. The carrying trade, indeed, between Attica, Megaris, the Peloponnesus, and the neighbouring little islands, would, in the present age, be of small value even to an opulent individual; but, when those countries were possessed by so many busy republics, improving daily in arts and industry, and advancing rapidly in wealth, power, and reputation; the office of feeding the wants of one with the superfluities of another, would of course be extremely profitable; and, by employing great numbers of ships and seamen, be the means of giving to the state, which possessed it, the dominion of the Mediterranean, which Ægina once held.

This dominion was, indeed, acquired and held by a few open, or half-decked boats, which scarcely dared to venture out of the sight of land; but, as it protected the coasts of those who possessed it from piracy, and, at the same time, enabled them to make predatory incursions, and levy contributions upon those of others, it was of great importance to countries so intersected by the sea; and, accordingly became a great object of ambition to every aspiring chief, or city of Greece, from Minos of Crete, to Philip of Macedon. Those, however, who had the greatest internal resources, most rarely possessed it; but rather those, whom want had taught to encounter dangers, and surmount difficulties—the inhabitants of barren coasts, and narrow islands; such as Phœnicia, Attica, Lesbos, Rhodes, Ægina; and even the burnt rock of Lipari, which once sent out fleets that contended for empire.*

The population of these little states was, in the times of their splendour, immense. Ægina had once four hundred and seventy thousand slaves;† the proportionate number of whom to that of freemen, in ancient republics, was always according to the monopoly of wealth: probably, in Greece, it was never more than twenty to one; for when Demetrius Phalereus numbered the Athenians, in the hundred and sixteenth olympiad, there appeared to be four hundred thousand slaves, twenty-one thousand citizens, and ten thousand sojourners or free inhabitants;‡ and though

* Euseb. Chron. † Aristot. apud Athenæ: l. vi. c. ix. ‡ Athenæ: ibid.

Athens was then fallen from its ancient greatness, it was still very wealthy, and had not probably reduced its proportion in any considerable degree; for luxury had grown as power had declined. At Rome, towards the close of the republic, the number of slaves was prodigious, for the wealth of the world was then concentered in one spot. Private individuals had from ten to twenty thousand each; and, as they were unprotected by the laws, and left to the care of stewards, who held them *subjectos tanquam suos, viles, ut alienos,* they were often cruelly treated, and thence driven into those great rebellions, which almost desolated Italy and Sicily, and in which it has been computed that at least a million of them perished.*

In considering these facts, and reflecting on this real state of things in those ancient republics, which have been so generally admired, as models of the most free, and happy government, we cannot but smile at the presumptuous ignorance and temerity of those pretended politicians and philosophers of modern times, who are perpetually recommending their wild and impracticable theories of equal liberty, and pure democracy, by the glorious examples of Athens and Rome; and justifying their extravagant projects of anarchy with the names of Pericles, Cato, and Brutus. In superficial abridgments, indeed, of ancient history, we may find many high sounding sentences in praise of the liberty of those states, and of the patriots, who, at the expence of every private virtue, defended it; but such general sentences of indiscriminate applause are very easily made, and still more easily repeated; though, to those who inquire accurately into the detail of facts, they will appear wholly unfounded, unless taken in a very limited sense. The citizens might, indeed, have enjoyed some degree of liberty, and even of license; though without much security either of person or property. But the citizens constituted, in every state, but a very small portion of the people; the bulk of whom were slaves, absolutely at the disposal of their owners: by them, almost all the manual labour was done; so that there was scarcely any freeman, who could not afford to give some time to public affairs; and who was not qualified, by education and habits of life, to understand something of the business, on which he was to deliberate. These admired constitutions of government were, therefore, all completely aristocratical; and as for the chiefs above mentioned, who have been quoted with such ridiculous ostentation, as patrons of the general and equal rights of man, they were all (particularly

* Athenæ: l. vi. c. ix.

Marcus Brutus, who has been most quoted) leaders of oligarchical parties in those aristocracies, and only hostile to that monopolized power, of which they could not partake.

Other modern sophists, of a very different kind from these shallow retailers of the froth of history, have taken the contrary extreme; and because their deep researches could not discover that liberty, happiness, and security, for individuals, in ancient states, which superficial declaimers attributed to them, have questioned all the accounts of their energy, power, and population; and thus endeavoured to subvert all the authority of ancient history. The learned and elaborate essay of a late very acute and ingenious sceptic on this subject, is well known;* but without entering into any critical discussions concerning the corruptions of the texts, or the uncertainty of numerals in the Greek historians; or repeating any of the common-place accusations of their disposition to exaggerate; we may, in answer to all the sceptical reasoning that human ingenuity can produce, point to the vast remains of splendour and power in the mouldered ruins of their public buildings; not only in the great ruling states, such as Athens, Corinth, and Syracuse, but in little obscure republics, such as Pæstum, Segesta, and Selinus, whose names alone can be gleaned from history by the diligence of the antiquary; yet has the last and most obscure of these little states, left buildings, which surpass in size, strength, and solidity of construction, not only all that the greatest potentates of modern times have been able to accomplish, but all that was ever produced by the unlimited resources and unlimited despotism of the Roman emperors. The portico of the great temple of Selinus in Sicily, which is one of six still remaining, prostrate and in ruins, on the site of that city, consisted of a double peristyle of eight columns in front, and seventeen in depth; each of which was ten feet in diameter, and fifty feet high.†

Were it not for such remaining testimonies as these, of which we now offer examples to the public, the measurements of buildings given by Herodotus and Diodorus, would have been deemed as fabulous as their military musters or civil computations. We should have been asked triumphantly, whence came the artists, tools, and pro-

* See Hume's Essays.

† See Houel Voyage de Sicile for a plan, elevation, and view of the remains of this temple. The measurements here given were made by the writer on the spot in the year 1777.

visions; or from what resources did little barren states, destitute alike of any foreign trade, or foreign dominions, that we know or ever heard of, find means to maintain, in unproductive labour, such immense numbers of hands as such buildings must necessarily have required? To this we could have given no answer; and can give none now, but by pointing to the vast piles that still resist the destructive waste of time, and more destructive malignity of man; and bidding them attest the truth, and vindicate the character of venerable historians, from the cavils of that petulant ingenuity, which is ever labouring to perplex where it cannot instruct, and to thicken darkness where it cannot diffuse light.

We do not pretend, however, to assert, that all these great structures were the separate works of the particular states, in whose territory we find them: on the contrary, we know that the Greeks had many cathedral or amphictyonic temples, each built and kept up at the common expence of several confederate states; who at stated times offered joint sacrifices at it, and held meetings to confer on their joint interests. Such were those of Delphi, Delos, Ephesus, Olympia, Eryx, &c.; and perhaps that of Jupiter Nemæus, of which the remains, situated in the ancient territory of Argos, are here published.

The first belonged to all Greece; and by the fame of its oracle, collected contributions from all the neighbouring countries both of Europe and Asia.

The second belonged peculiarly to the Ionians; who, in the earliest times, held their general assemblies there, under the protection of the guardian deity Apollo, for the purposes of business, devotion, and pleasure. All complaints and accusations of one state against another, were heard and settled by arbitrators; joint sacrifices and votive presents were offered to the gods; and feats of strength, trials of skill, and efforts of genius, were displayed by the pugilists, the wrestlers, and the poets.

A very beautiful description of this festive meeting of the Ionians, is extant in the ancient hymn to Apollo, attributed to Homer, of which we shall here give a free translation; preserving, as much as possible, the general sense and poetical turn of the original, without attempting to be strictly accurate in every particular expression. It is to be observed, that these lines are the conclusion of the hymn; the

six next following being, as Rhunkenius has observed, spurious, and the seventh beginning another poem; to join which with the preceding one, these wretched intermediate verses were foisted in by some officious rhapsodist. We suspect, likewise, that the line which we have inclosed in crotchets, in the quotation at the bottom of the page, is spurious; it embarrassing the sense, and being in every respect unworthy to be ranked with the rest; we have therefore omitted it in the translation.

Speaking of Delos, the poet says;*

Here oft in flowing robes the Ionians throng,
And greet the god with festive dance and song;
Illustrious youths, and dames of matchless grace,
Who well might seem of more than mortal race;

* *Ἔνθα τοι ἑλκεχίτωνες Ἴάονες ἠγερέθονται,*
Αὐτοῖς σὺν παίδεσσι καὶ αἰδοίης ἀλόχοισιν.
Οἱ δέ σε πυγμαχίῃ τε καὶ ὀρχηθμῷ καὶ ἀοιδῇ,
Μνησάμενοι τέρπουσιν, ὅταν στήσωνται ἀγῶνα.
Φαίη κ' ἀθανάτους καὶ ἀγήρως ἔμμεναι ἀνῆρ,
Οἵ τότ' ἐπαντίαι σεῖό τ' Ἴάονες ἀθρόοι ἦεν·
Πάντων γάρ κε ἴδοιτο χάριν, τέρψαιτο δὲ θυμὸν,
Ἄνδρας τ' εἰσορόων, καλλιζώνους τε γυναῖκας,
Νῆάς τ' ὠκείας, ἠδ' αὐτῶν κτήματα πολλά.
Πρὸς δὲ, τόδε μέγα θαῦμα, ὅτου κλέος οὔποτ' ὀλεῖται,
Κοῦραι Δηλιάδες, ἑκατηβελέταο θεράπναι·
Αἵτ' ἐπεὶ ἄρ πρῶτον μὲν Ἀπόλλων' ὑμνήσωσιν,
Αὖτις δ' αὖ Λητῶ τε καὶ Ἄρτεμιν ἰοχέαιραν,
Μνησάμεναι ἀνδρῶν τε παλαιῶν, ἠδὲ γυναικῶν,
Ὕμνον ἀείδουσιν, θέλγουσι δὲ φῦλ' ἀνθρώπων·
Πάντων δ' ἀνθρώπων φωνὰς καὶ κρεμβαλιαστὺν
Μιμεῖσθ' ἴσασιν· φαίη δέ κεν αὐτὸς ἕκαστος
Φθέγγεσθ'· οὕτω σφιν καλὴ συνάρηρεν ἀοιδή
[Ἀλλ' ἄγε δὴ, Λητὼ μὲν, Ἄπολλόν τ', Ἀρτέμιδι ξὺν,]
Χαίρετε δ' ὑμεῖς πᾶσαι· ἐμεῖο δὲ καὶ μετόπισθε
Μνήσασθ', ὁππότε κέν τις ἐτιχθονίων ἀνθρώπων
Ἐνθάδ' ἀνείρηται Ξεῖνος ταλαπείριος ἐλθών·
Ὦ κοῦραι, τίς δ' ὔμμιν ἀνὴρ ἥδιστος ἀοιδῶν
Ἐνθάδε πωλεῖται, καὶ τέῳ τέρπεσθε μάλιστα;
Ὑμεῖς δ' εὖ μάλα πᾶσαι ὑποκρίνασθ' ἐυφήμως·
Τυφλὸς ἀνήρ· οἰκεῖ δὲ Χίῳ ἐνὶ παιπαλοέσσῃ·

While stored with wealth, their floating vessels ride
In splendid triumph on the briny tide.

Here, too, the Delian damsels often sing
Thy praise, Apollo! heaven's far-darting king!
And in the long resounding chorus join
Latona's charms, and Dian's power divine;
With dames for beauty famed, in days of old,
And chiefs in council wise, in combat bold.
In varied notes the lofty numbers swell;
Mark every thought and each expression tell.

Hail, lovely nymphs! and let your poet's name
From you receive its due reward of fame!
Oft as you're ask'd by any wandering guest,
Whose verse is sweetest, and whose music best;
Who most excels in every tuneful art,
To please the ear, and captivate the heart;
Let all reply, with soft approving smile,
" The poet blind of Chios' craggy isle."

In some respects, the Greeks of this early period seem to have been more civilized in their manners, than their posterity were afterwards; of which we have here an instance in the admission of the fair sex to those public spectacles, from which they were wholly excluded in ages generally supposed to be more polished. The ideas, however, of the ancients concerning barbarism, and politeness, seem in some instances to have been very singular, or at least very different from ours; for we believe that no modern reader will agree with Thucydides, in placing among the signs of the former, either the cleanly custom of wearing linen, or the respect paid by the athletes to the fair visitants at the games, in performing their exercises with some covering on their bodies, instead of being entirely naked. It may be observed, too, that savage and ferocious as Homer's heroes are in war, their manners and conversation, in private life, are much more civilized and humane, as exhibited in the Iliad and Odyssee, than as represented on the Athenian stage: even the furious Achilles, amidst all his excesses of rage, resentment, and

despair, never debases the dignity of a prince, or loses the character of a gentleman; and in the last scene, where Priam comes to beg the body of his son, his behaviour is polite even to refinement;* whilst in a tragedy of Euripides, the most moral and philosophical of the dramatic writers, the venerable captive Hecuba is treated with the coarsest brutality by Ulysses;† whom Homer every where represents as the most perfect example of politeness and good breeding, even at the expence of his honour and sincerity.

It is probable that the Ionians, mentioned in the passage above cited, were those of Asia, of whom Homer certainly was;‡ though it is very uncertain whether the poem quoted be his or not, otherwise there would have been no dispute about his country. In later times, these states held their general council or panionium at Mycale; but that place not appearing safe or convenient, they soon after removed it to the great temple of Diana near Ephesus, where it continued until the general subversion of the Greek states in Asia by the Persians.§

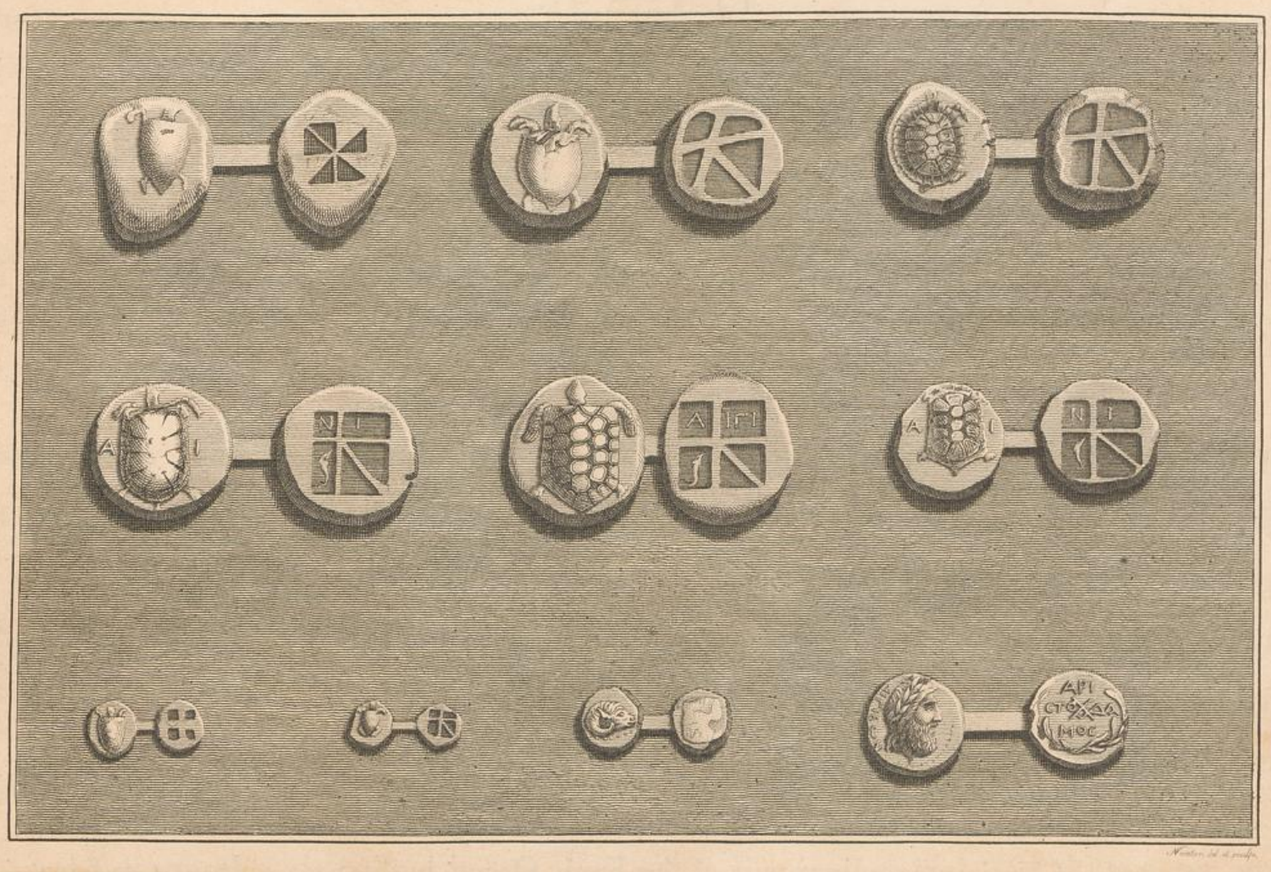
Besides the public contributions and private donations made to these amphictyonic temples, many of them had large territorial revenues; which, not belonging to any corporate priesthood, but being under the direction of the magistrates, and held in trust for sacred uses, were not consumed in the gratification of private luxury and ambition, but employed to aggrandize and embellish public buildings, and to enrich them with works of costly and elegant art. As they were by the laws of war exempted from plunder or exaction, in all contests of Greeks with Greeks, they were also made a sort of public banks, in which each state had its treasury, and in which individuals often deposited their most valuable effects, in times when the laws seemed too feeble to afford them protection.‖

Mercantile interests being thus connected with devotion, the Greeks appear to have had temples of this kind, wherever they had established factories for trade. When Amasis, King of Egypt, granted them Naucratis, on the Canobic branch of the Nile, nine of the Asiatic cities joined in a common temple; while the more

* See Il. Ω. 518, et seq. † Hecub. v. 210, et seq. ‡ See Wood's Essay on Homer.
§ Diodor. Sic. lib. xv. Olym. ci. 4. ‖ Thucyd. lib. i. S. 96 et 121. Dionys. Halicar. Ant. Rom. l. iv. p. 129.

proud and wealthy states of Ægina, Samos, and Miletus, had each one to itself.* They indeed readily assimilated the gods of other nations to their own, and joined in any rites, which local or temporary fashion employed to propitiate them; but these common temples, erected in distant countries to their national deities, served to nourish and strengthen the spirit of national attachment between one Greek state and another, and to consecrate, under the venerable forms of religious union, the ties of private interest and mercantile combination.

* Herodot. l. ii. S. 178.



CHAPTER V.

OF GREECE.

PLATE I.

RUIN NEAR THE PORT OF ÆGINA.

"The present view is taken from the site of the ancient city in the island of Ægina. The two Doric columns, supporting an architrave, are a remnant, as supposed, of a Temple of Venus. Situated near the port, the walls of the ports and arsenal may be traced to a considerable extent. From an eminence may be discovered the Acropolis of Athens, seated on a hill, near the middle of a plain, and encompassed with mountains, except toward the sea; a portion of its territory, covered with dusky olive groves, looking black, as if under a dark cloud." (Chandler, p. 11.)

PLATE II.

VIEW OF THE TEMPLE OF JUPITER PANELLENIUS.

We are indebted to Dr. Chandler (p. 12.) for the following account of this Temple in its present state.

"The gulf included within the two promontories, Sunium and Scyllæum, contains several islands, of which Ægina is the principal. This island was surrounded by Attica, the Megaris, or territory of Megara, and the Peloponnesus; each distant about one hundred stadia, or twelve miles and a half. It was washed, on the east and the south, by the Myrtoan and Cretan seas. As we entered the bay, the mountain Panellenius, covered with trees, sloping before us, and a temple on its summit, near an hour distant from the shore, appeared as in a wood.

"The Temple of Jupiter Panellenius is of the Doric Order, having six columns in front. It has twenty-one of the exterior columns yet standing, with the two of the front of the Pronaos and Posticum, and five of the number which formed the ranges within the Cell. The entablature, except the architrave, is fallen. The stone is of a light-brownish colour, much eaten in many places, and by its decay witnessing a very great age. Some of the columns have been injured, by boring to their centres for the metal. In several, the junction of the parts is so exact, that each seems to consist of one piece. Digging by a column of the portico of the Naos, we discovered a fragment of fine sculpture: it was the hind part of a greyhound, of white marble; and belonged, it is probable, to the ornaments fixed on the freeze; which has a groove in it, as for their insertion. I searched afterwards for this remnant, but found only a small bit, with some spars; sufficient to shew that the trunk had been broken and removed. The Temple was inclosed by a peribolus, or wall, of which traces are extant. We considered this ruin as a very curious article, scarcely to be paralleled in its claim to remote antiquity. The situation, on a lonely mountain at a distance from the sea, has preserved it from total demolition, amid all the changes and accidents of numerous centuries."

PLATE III.

PLAN OF THE TEMPLE OF JUPITER PANELLENIUS.

It has only twelve columns on the side, contrary to the usual custom of the Greeks, who added one column more than double the number of those in front. The smaller columns supported the Porticoes, including the Hypæthros.

PLATE IV.

ELEVATION OF THE FRONT OF THE TEMPLE.

The upper moulding is added from conjecture, no traces of it having been discovered.

PLATE V.

SECTION THROUGH THE PRONAOS AND OUTER PORTICOES.

The parts at large are given in Pl. III. The simplicity of decoration may denote its great antiquity. The buildings in the age of Pericles, were in this part highly enriched with sculpture and ornamented mouldings.

PLATE VI.

ORDER AT LARGE OF THE PORTICO.

PLATE VII.

SECTION OF THE EXTERIOR ENTABLATURE; WITH THE COLUMNS OF THE PRONAOS, AND THE SMALLER COLUMNS OF THE HYPÆTHROS.

PLATE VIII.

ORNAMENTS OF THE PRONAOS, AND SECTION OF THE PORTICO WITHIN.

The architecture of this Temple approaches nearly to that of the hexastyle hypethral Temple at Pæstum. No remains have been found of the covering of the Pronaos, or of the interior porticoes. The roof was probably worked in marble cut in the form of tiles, as had been first practised in the Temple of Jupiter at Olympia; an invention attributed to Byzes of Naxos, about the year B.C. 580. The Tower of the Winds, and the choragic monument of Lysicrates at Athens, given by Mr. Stuart, in the first volume of his Antiquities, exhibit some specimens of this style; which appears to have been followed by the Greek colonies in Italy, but not to have been practised or understood by the Romans; who used the ancient Etruscan form of construction, ornamenting their brick buildings with incrustations of stucco, painting, and bas-relievos moulded in terra cotta. Livy, speaking of the affairs of Rome about the year B.C. 308, remarks, "that the Roman youths were then most commonly sent for education into Etruria; as in his time they were instructed in the learning of the Greeks. Even so late in the history of the Republic as the year B.C. 173, a portion of the Temple of Juno Lacinia in Abruzzo was uncovered, and the marble tiling of the roof, *marmoreæ tegulæ*, was employed in decorating the Temple of Equestrian Fortune, then newly erected by the censor Fulvius; but the senators disapproving the sacrilege offered to the goddess, directed expiation to be made, and the materials to be carried back: they were however deposited in the area of the building, and there left; no artist having been found in those days of sufficient skill to replace the work in its original position on the roof." (Livy, xlii. c. 3.)

It may be worthy of remark, that Epimenides of Crete, who flourished about the year B.C. 600, is said by Diogenes Laertius, in his life of that philosopher, to have been the first who performed expiatory sacrifices and lustrations in fields and houses, that he first erected temples; and that one was consecrated by him at Athens to the Eumenides.

The origin of image worship, as connected with oracular inspiration of springs, fountains, and grottoes, the æra when holy inclosures were first set apart for religious rites and ceremonies, extends so far into the dark ages of antiquity, as to be wholly out of the reach of authentic record, or memorial. Notwithstanding, however, the general obscurity in which this subject is involved, the foundation of many of those magnificent structures, which have attracted the admiration of succeeding generations, and have served as models of the art, may be comprehended in a period of about three centuries, from the age of Solon and Pythagoras, beginning with the year B.C. 600, when the Temples of Jupiter at Olympia, and in the Capitol of Rome, those at Samos, Priene, Ephesus, and Magnesia, were begun; to the time when, under the administration of Pericles, the ornamental style of Grecian Architecture attained its utmost beauty and perfection, in the Temple

of Minerva in the Acropolis, built after the model of that of Jupiter at Olympia; and finally concluding this first period with the completion of the Temple of Diana at Ephesus, in the time of Alexander; which, as Pliny informs us, had been two hundred and twenty years in building; one of the columns being the work of Scopas. The ancient Temple of Minerva, at Tegea in Arcadia, having been destroyed, a second edifice was erected under the direction of Scopas, far exceeding in splendour and magnificence every building of the kind in the Peloponnesus. In this structure the three Grecian Orders of Architecture were employed. Within the inclosure were galleries, supported by Doric and Corinthian columns, surrounding the Hypæthros, or open area of the Cella. On the outside of the Temple were porticoes of the Ionic Order. The façades were enriched with sculpture." (Pausanias, l. viii.)

To these examples may be added the temples in Sicily, as far as Gelo or Hiero may have contributed to their construction; many of them, as well as those of Pæstum, may possibly have had an earlier date; but if any buildings of regular construction can boast an origin of still higher antiquity, those of the Upper Egypt seem the best entitled to this distinction. From the time of Psammitichus, who began his reign in the year B. C. 660, the Greeks are known to have been greatly distinguished and patronized by the princes of Egypt. This has been already noticed in the Introduction to this work; the passage of Herodotus, there cited, contains some interesting and curious particulars relative to this part of ancient history. It is as follows:

" By the assistance of the Ionians and Carians, Psammitichus became master of all Egypt: in acknowledgment of their services he gave them lands, and permission to fix there the place of their abode. He even entrusted to their care the children of the Egyptians, that they might be instructed in the language of the Greeks. From these colonies are descended the interpreters now actually living in Egypt. These people for a great length of time inhabited those districts where their first settlement was made, near to Bubastis, at the Pelusian branch of the Nile; afterwards they were removed by Amasis to Memphis, as a security against the people of Egypt. From the time of the settlement of this colony, the communication with the Greeks has been uninterrupted; so that, beginning with the reign of Psammitichus, we know with certainty whatever has passed in that territority. These are, in truth, the first strangers ever admitted to settle in their country by the Egyptians. Even to my time, near to the place where they first were established, the remains of their havens and of their habitations have been visible." (Herodotus, towards the conclusion of the second book.)

In the Temples of the Upper Egypt, many traces of a style of Architecture, ornament, and construction, similar to that adopted by the Greeks in their own country, may be discovered. It may be observed, that the æra of Psammitichus, with that of Amasis, precisely corresponds in point of time with the advance of Grecian art and improvement in taste and elegance, as first displayed in the superb edifices above mentioned.

SUNIUM.

PLATE IX.

Sunium was one of the Attic borough towns. "On the extremity of the cape stands the Temple of Minerva. Nine columns were remaining in the year 1676 on the south-west side, and five on the opposite; with two antæ or pilasters at the south end, and part of the Pronaos. The number is now twelve, besides two in front and one of the antæ; the other having been recently thrown down to get at the metal uniting the stones: the ruin of the Pronaos is much diminished. The columns next the sea are scaled and damaged, owing to the aspect. Sunium was forty-one miles three quarters from the Piræus." (Chandler, p. 8.)

PLATE X.

PLAN OF THE TEMPLE.

PLATE XI.

ELEVATION OF THE FRONT.

PLATE XII.

SECTION OF THE PRONAOS.

This building is of white marble. In elegance of form, and beauty of construction, it may rank amongst the first of those erected in the time of Pericles.

PLATE XIII.

THE CAPITAL AND ENTABLATURE OF THE EXTERIOR ORDER, WITH THE SECTION THROUGH THE ARCHITRAVE.

PLATE XIV.

THE CAPITAL OF THE ANTÆ, AND SECTION THROUGH THE ENTABLATURE IN FRONT OF THE PRONAOS.

The frieze was ornamented with bas-relievos of the Centaurs and Lapithæ, now much defaced.

PLATE XV.

VIEW OF THE TEMPLE OF JUPITER NEMÆUS, BETWEEN ARGOS AND CORINTH.

Two columns, with part of the Antæ supporting their architrave, form the present remains; together with some parts of the wall of the Temple, and fragments of the outer range of columns.

PLATE XVI.

PLAN OF THE TEMPLE.

PLATE XVII.

ELEVATION OF THE FRONT.

PLATE XVIII.

ORDER AT LARGE OF THE EXTERIOR PORTICO.

PLATE XIX.

PLAN OF THE TEMPLE OF CERES AT ELEUSIS.

For a more particular description of the ruins of this edifice, the history, the mysterious rites and ceremonies practised on this spot, Dr. Chandler's Travels in Greece may be consulted.

Vitruvius, in the introduction to the seventh book, gives the following account of this building: "Eleusinæ Cereris et Proserpinæ cellam immani magitudine Ictinus Dorico more, sine exterioribus columnis ad laxamentum usus sacrificiorum pertexit; eam autem postea cum Demetrius Phalareus* Athenis rerum potiretur, Philon ante templum in fronte columnis constitutis prostylon fecit; ita aucto vestibulo laxamentum initiantibus, operique summam adjecit auctoritatem."

PLATE XX.

PART OF THE ORDER AT LARGE, WITH THE POSITION OF THE STEPS, AND SHAFT OF THE COLUMNS, BELONGING TO THE TEMPLE OF CERES.

The method observed by the Greeks in working the flutes of their columns, may be here remarked: the channels under the capital and at the base only, were marked out as a direction to the workmen in future, in finishing the flutings after the structure was raised; the rest of the shaft being left entire, to guard against any injury that part of the column might receive during its erection. As a proof of this, in the remains of the Temple of Apollo Didymæus near Miletus, given in the first volume of this work, may be seen two columns supporting their architrave, with the flutes entirely worked; also one left standing in its unfinished state, the lines of direction being marked above and below on the shaft of this column. A small projecting moulding or listello, may be observed in the drawing under consideration, just above the flutes, probably left to prevent the chisel, in cutting away the surface, entering too deep: this was afterwards polished down with the rest when the whole edifice was completed. The single column remaining of this Temple, appears to have been one of those added by Philon, to form the Prostylos. (See Vitruvius, l. iii. c. i.)

* Anno ante C. 315.

PLATE XXI.

ORDER AT LARGE, AND LACUNARIA NEAR THE STATUE OF CERES.

These ruins are about two hundred feet distant from the north side of the Peribolus of the great Temple, and probably belonged to the Propylæa mentioned by Pausanias.

Turnbull

Views near the Port of Lynne.

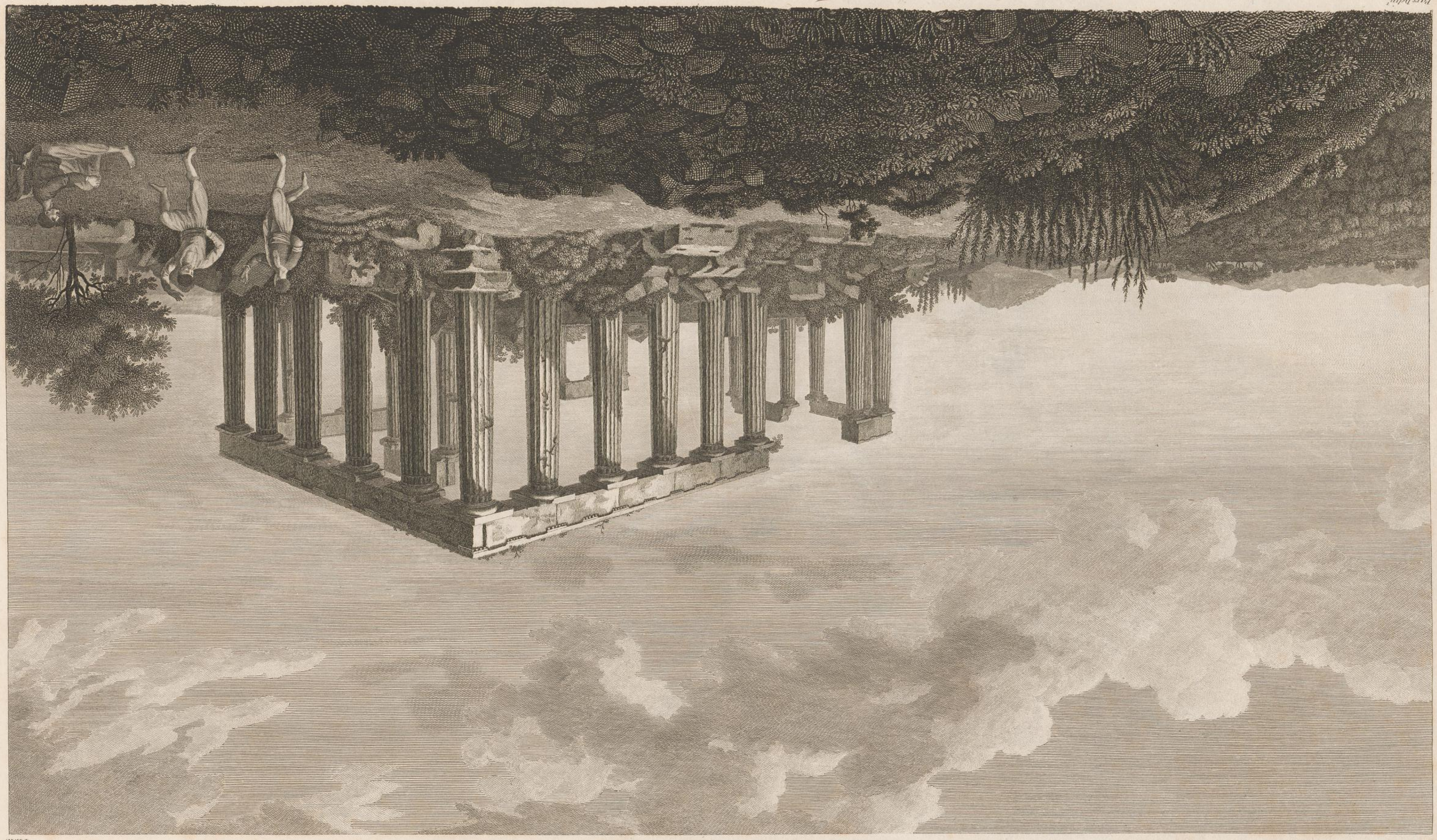
Byrne sculp.

Pl. I

Rust Delin.

Temple of Jupiter Panellenius in Ægina.

Xtrden Sculp.



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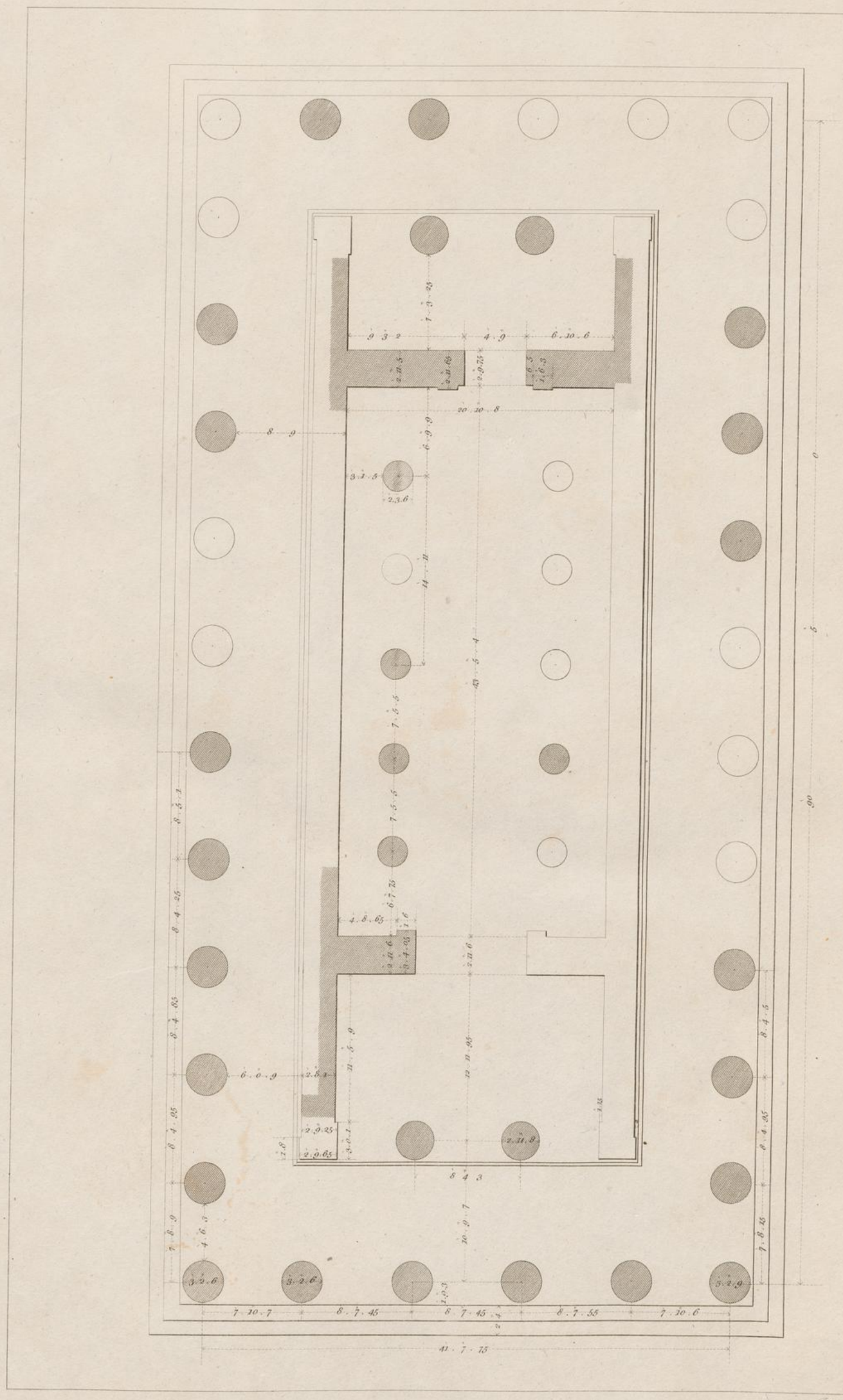
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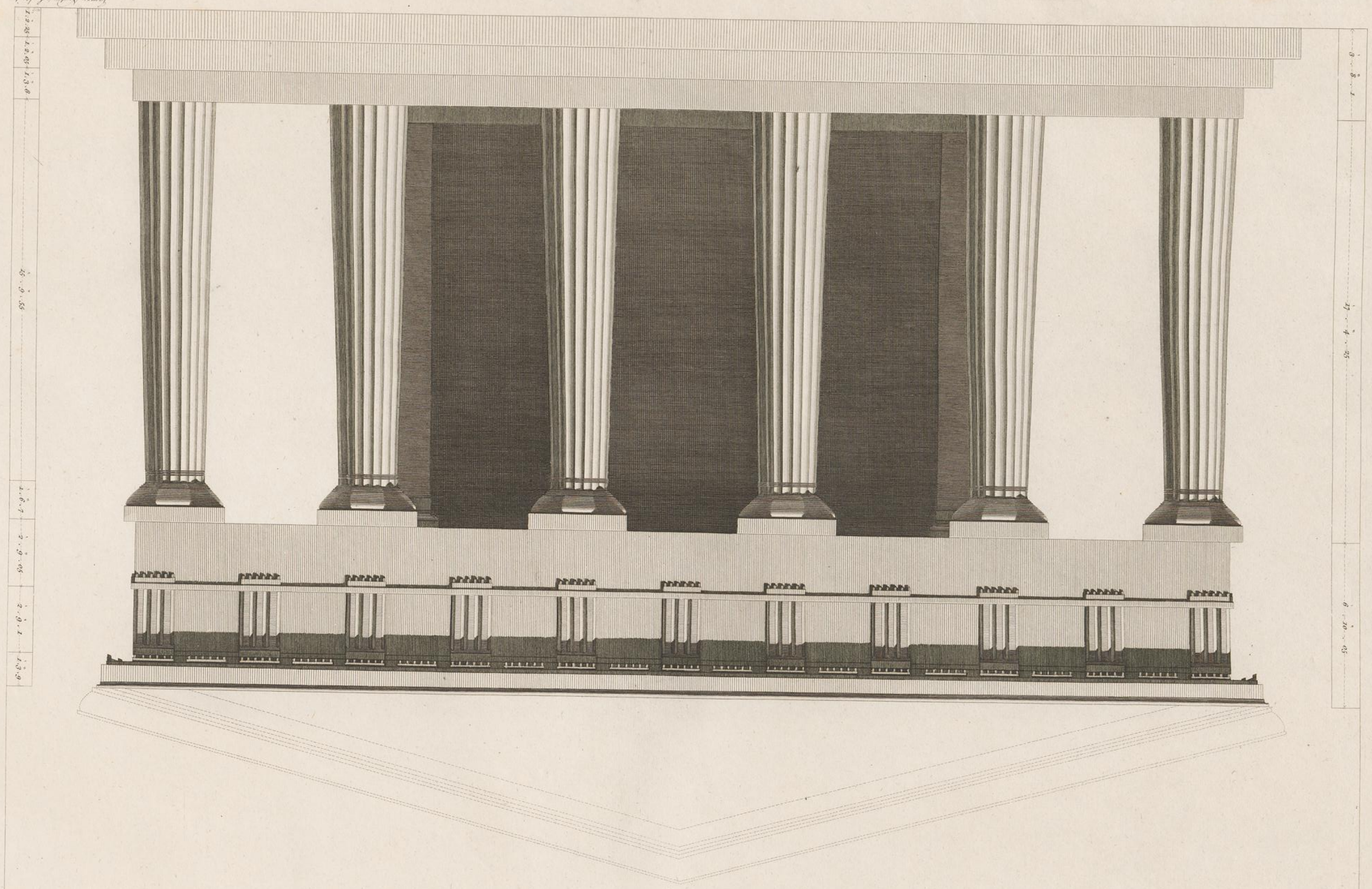
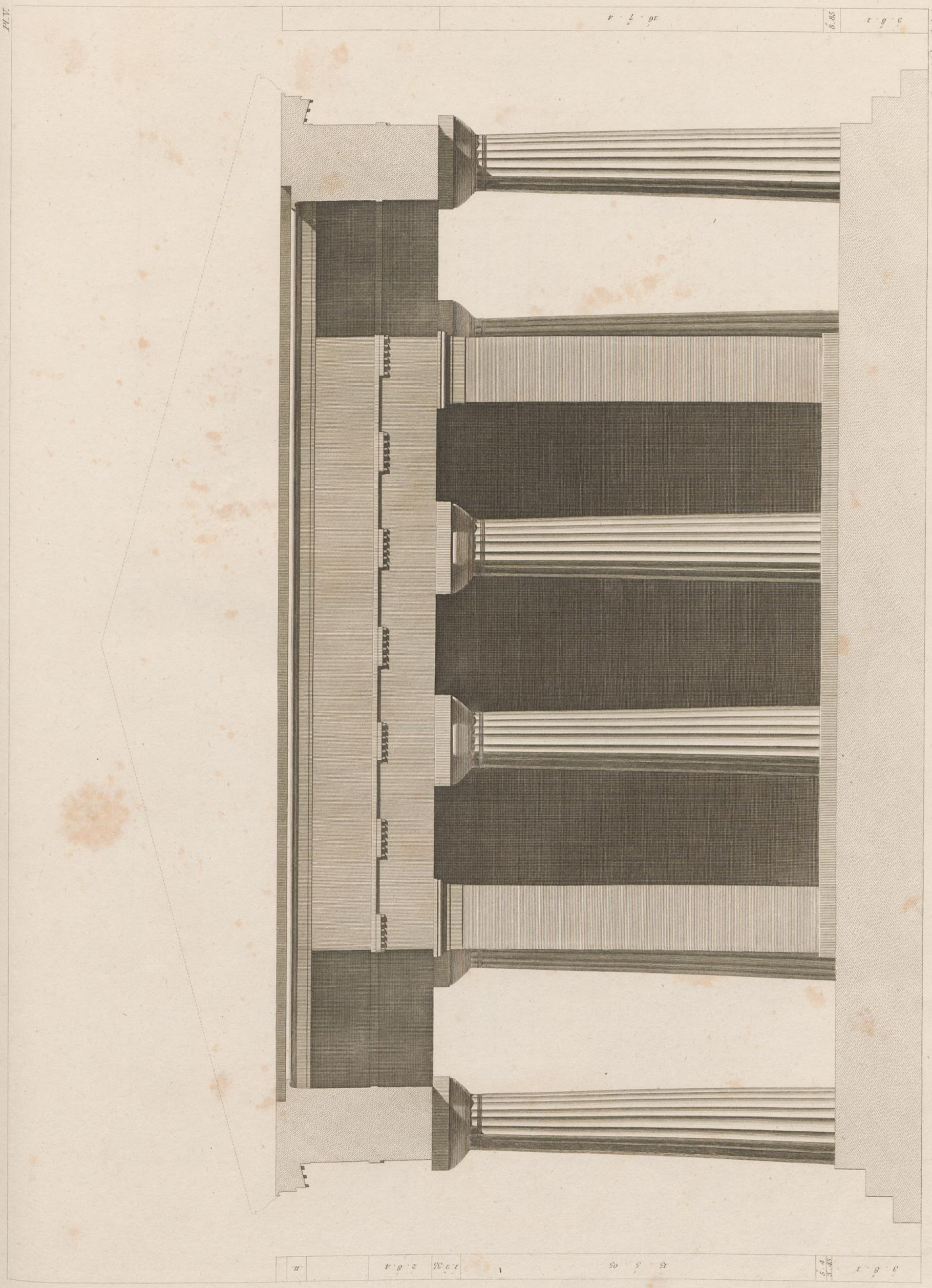


Pl. LV

Pl. VI.



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Pl. VI.

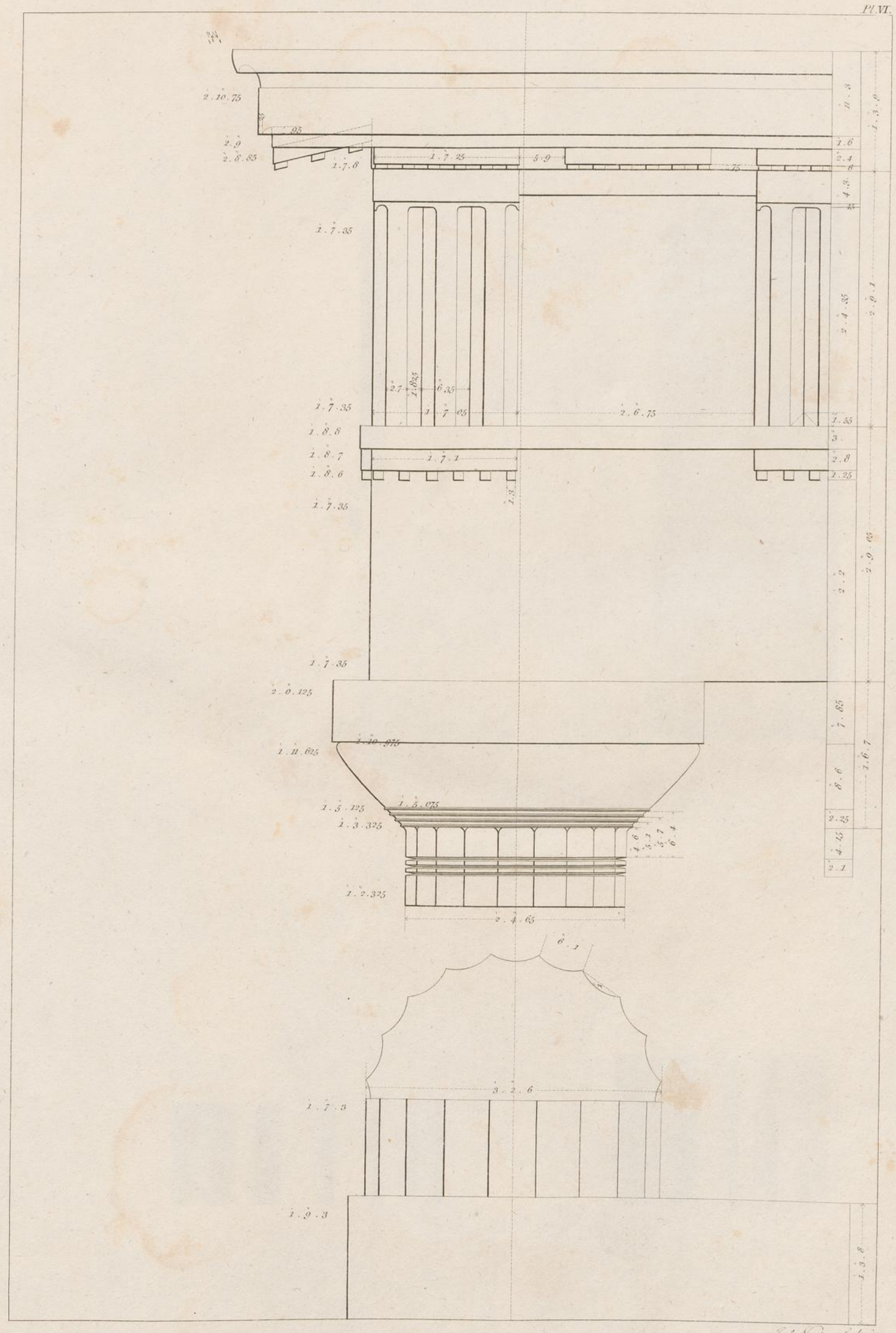

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Fig. 1.

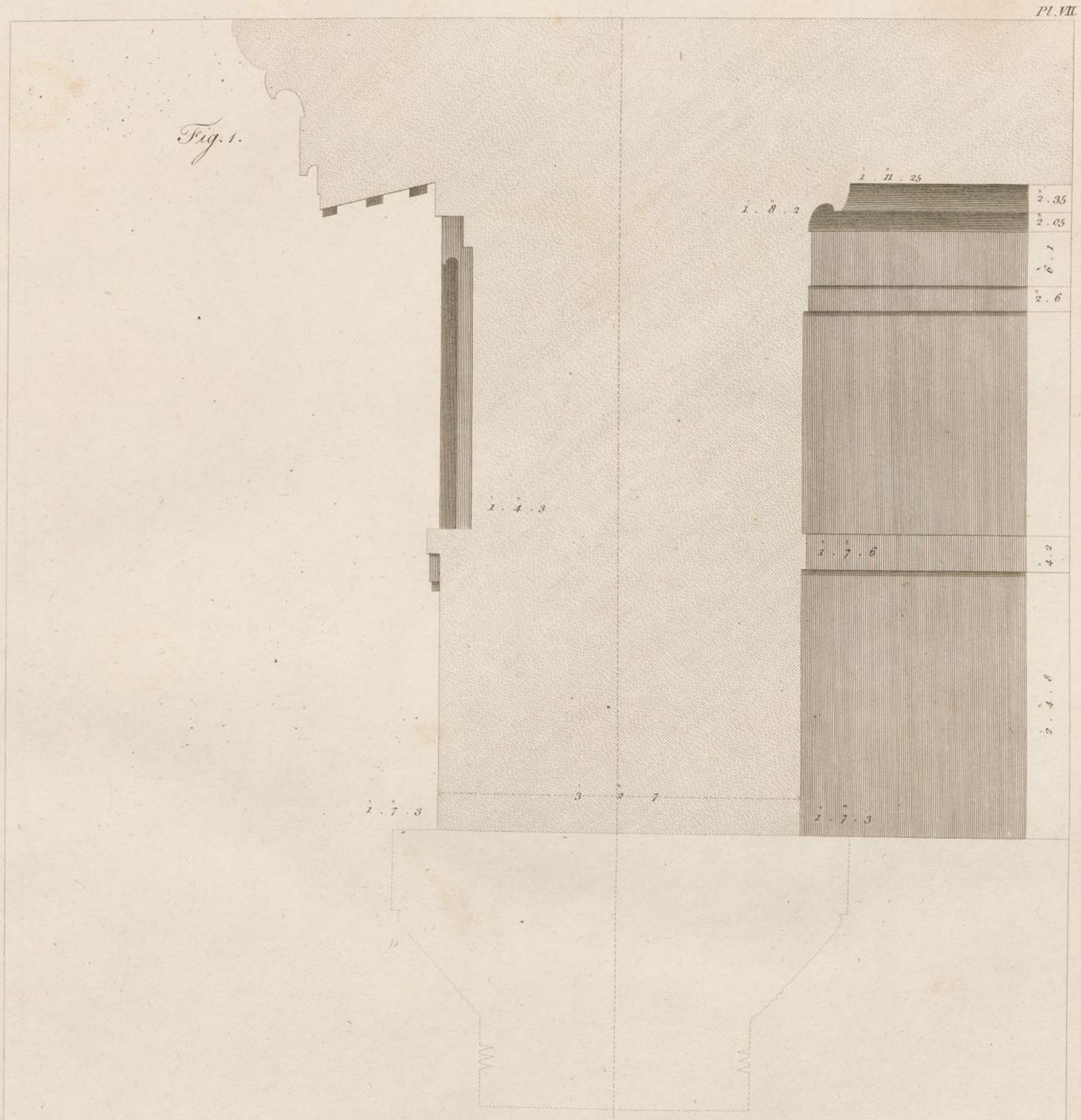
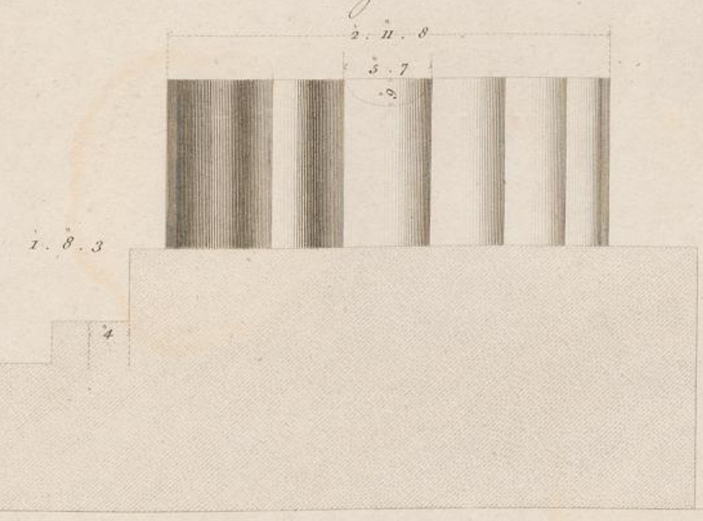


Fig. 2.



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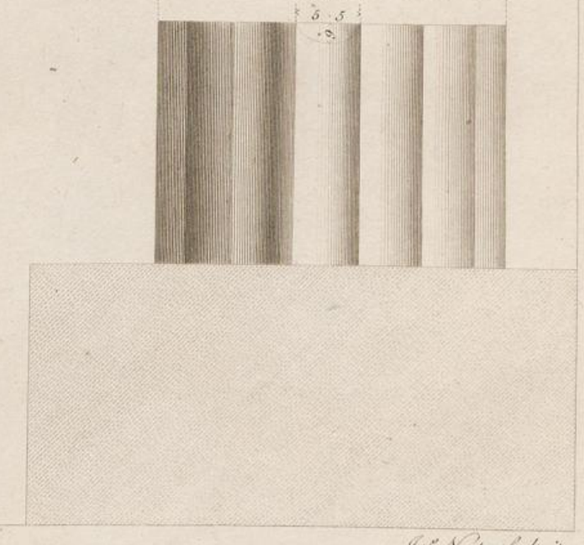

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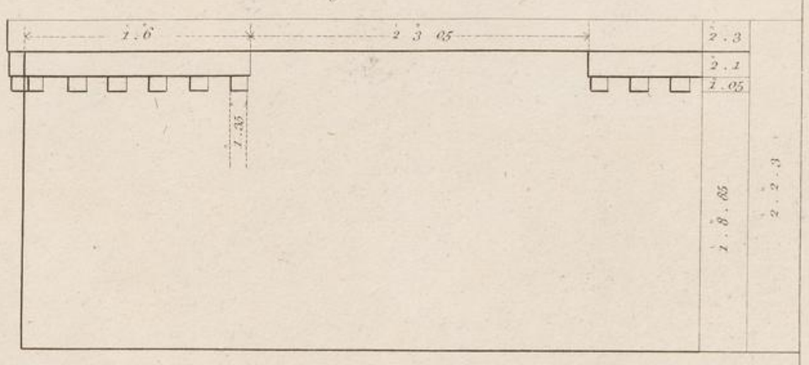

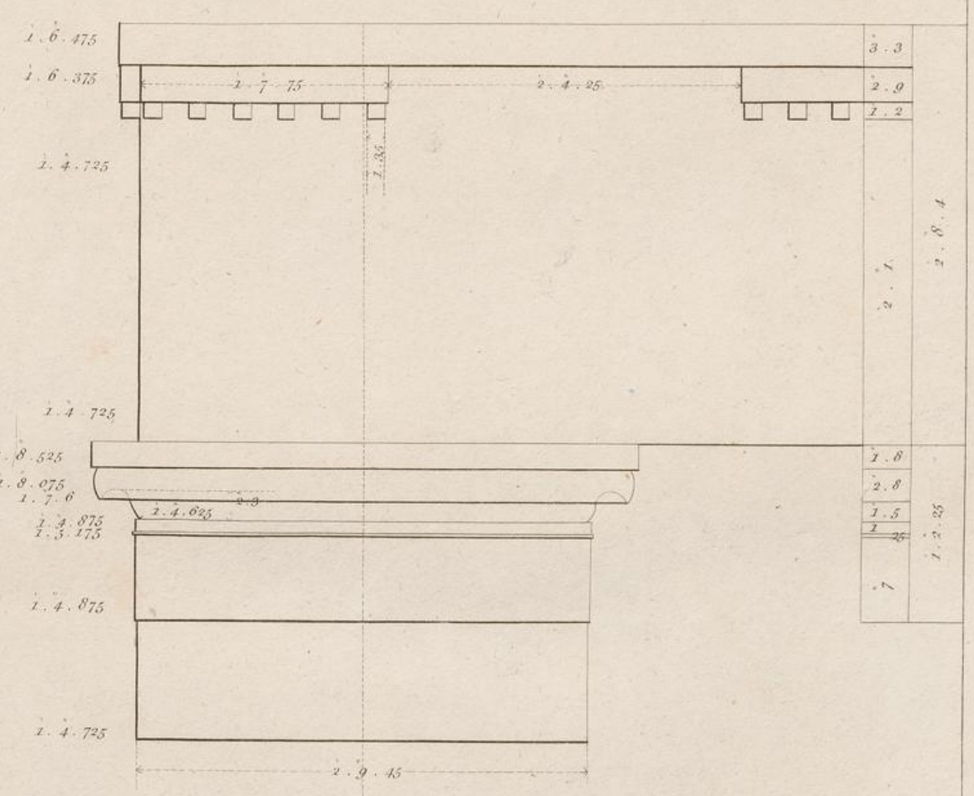

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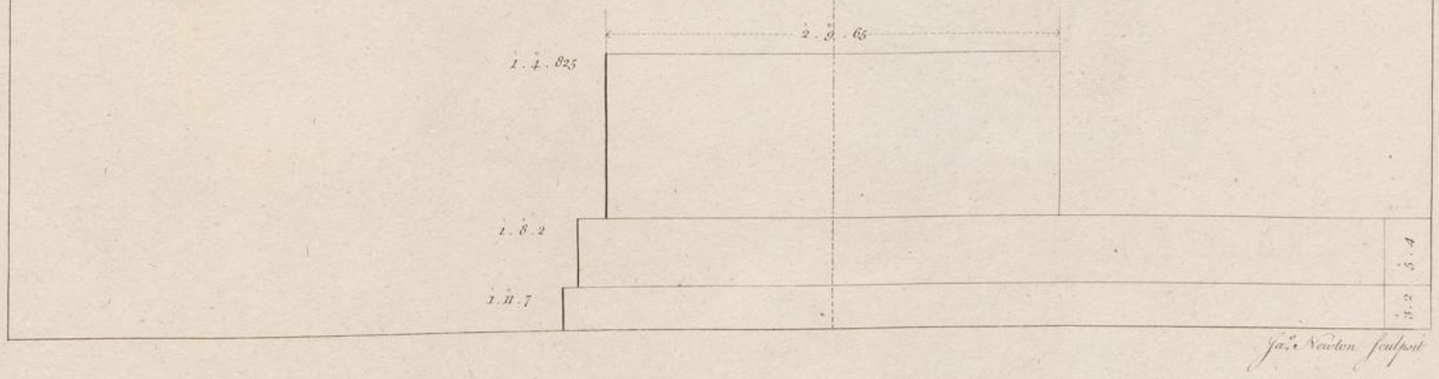

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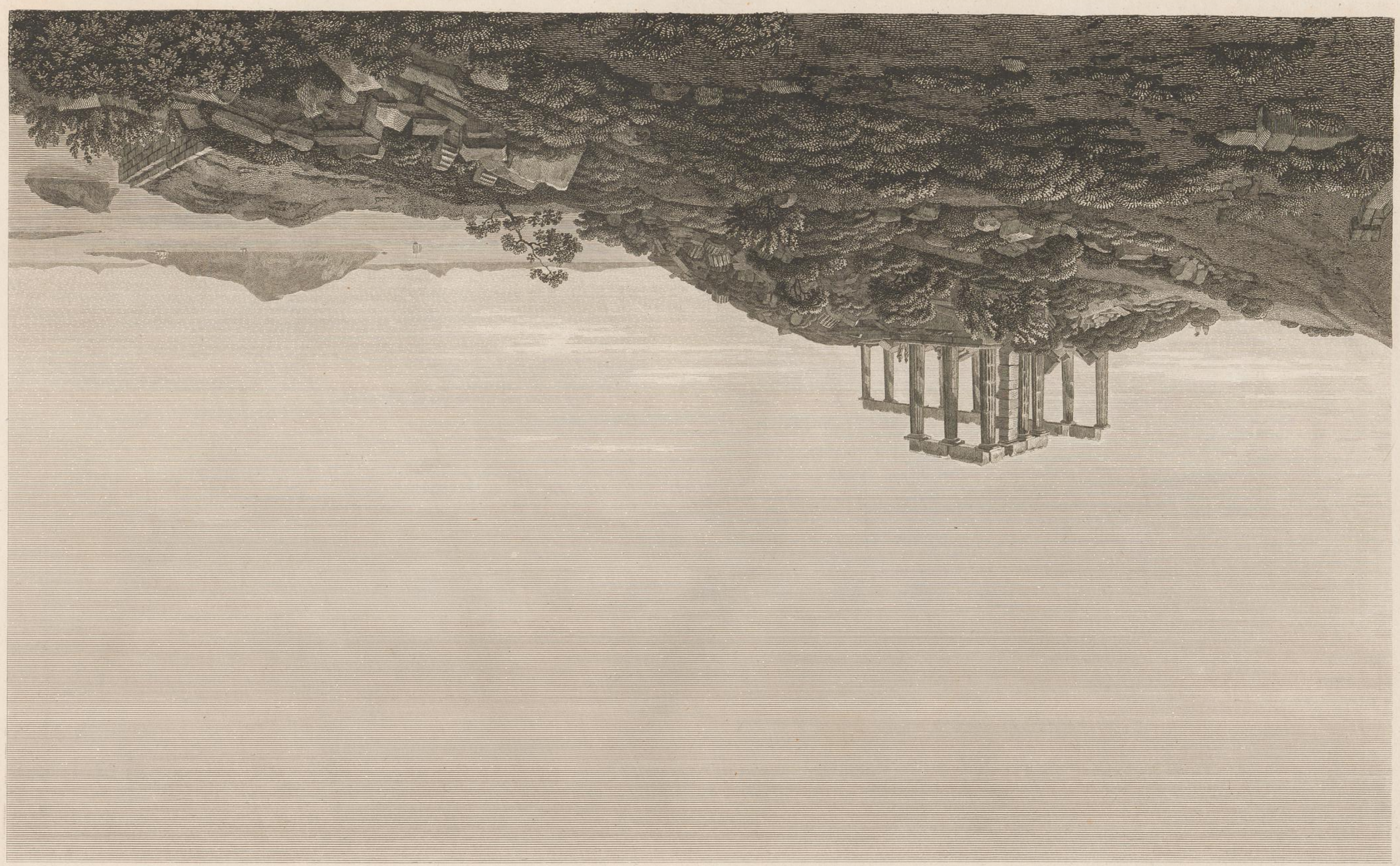

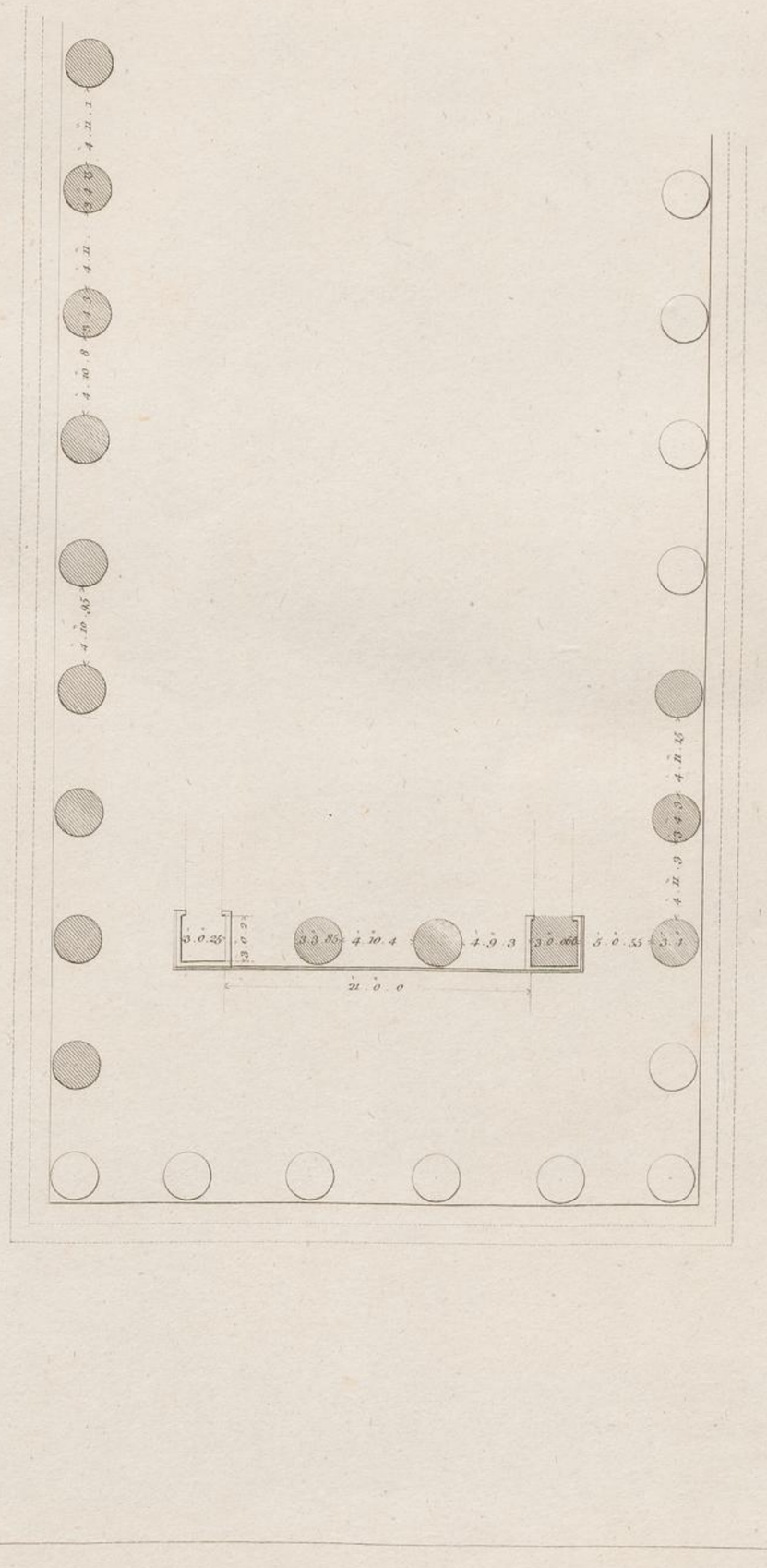

James Newton fecit sct

PLXII

James Newton Sculpt.

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PL. XII

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James Norton sculpt.

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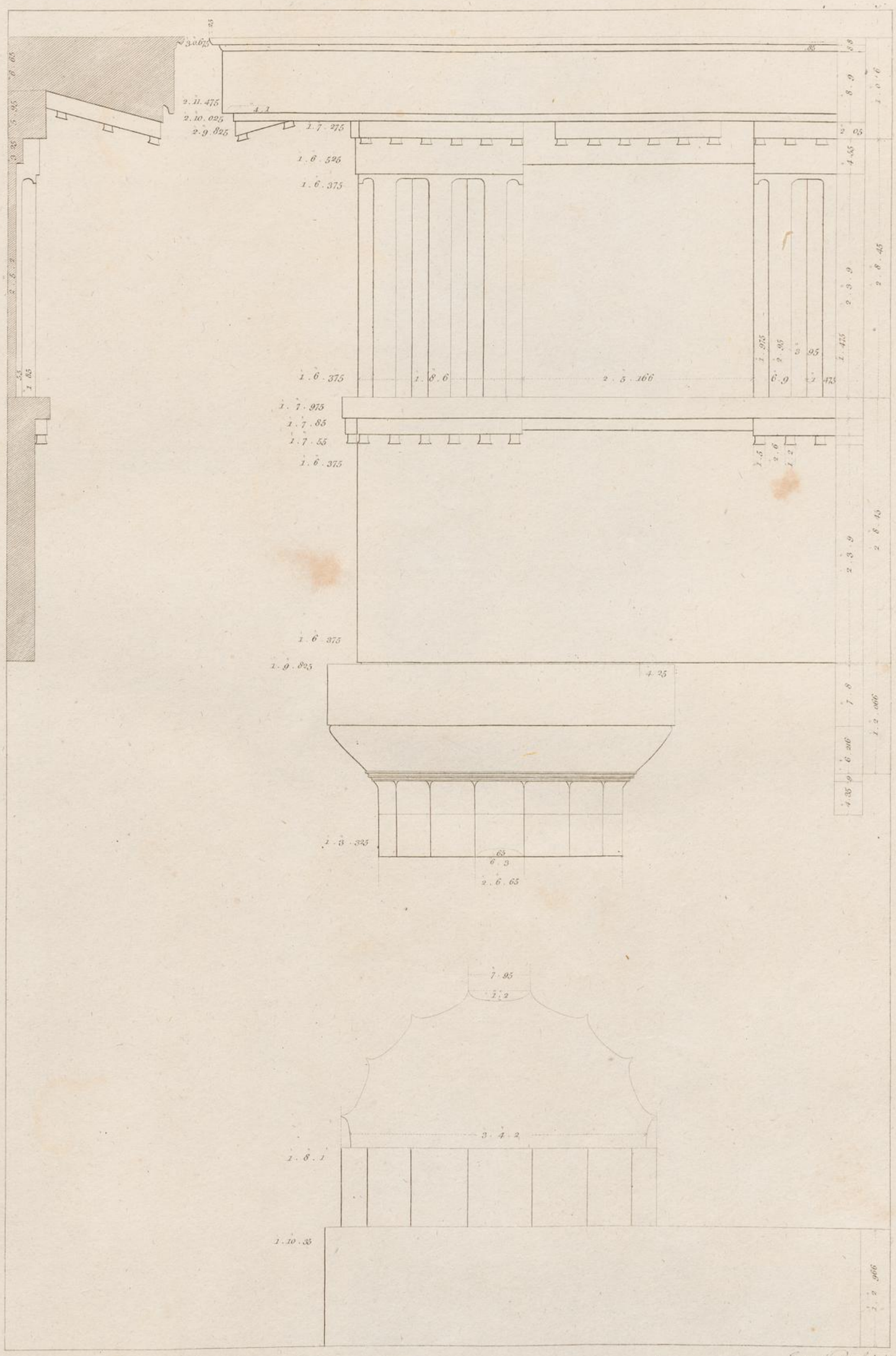
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James Newton fecit.

S. Porter, sculpt.

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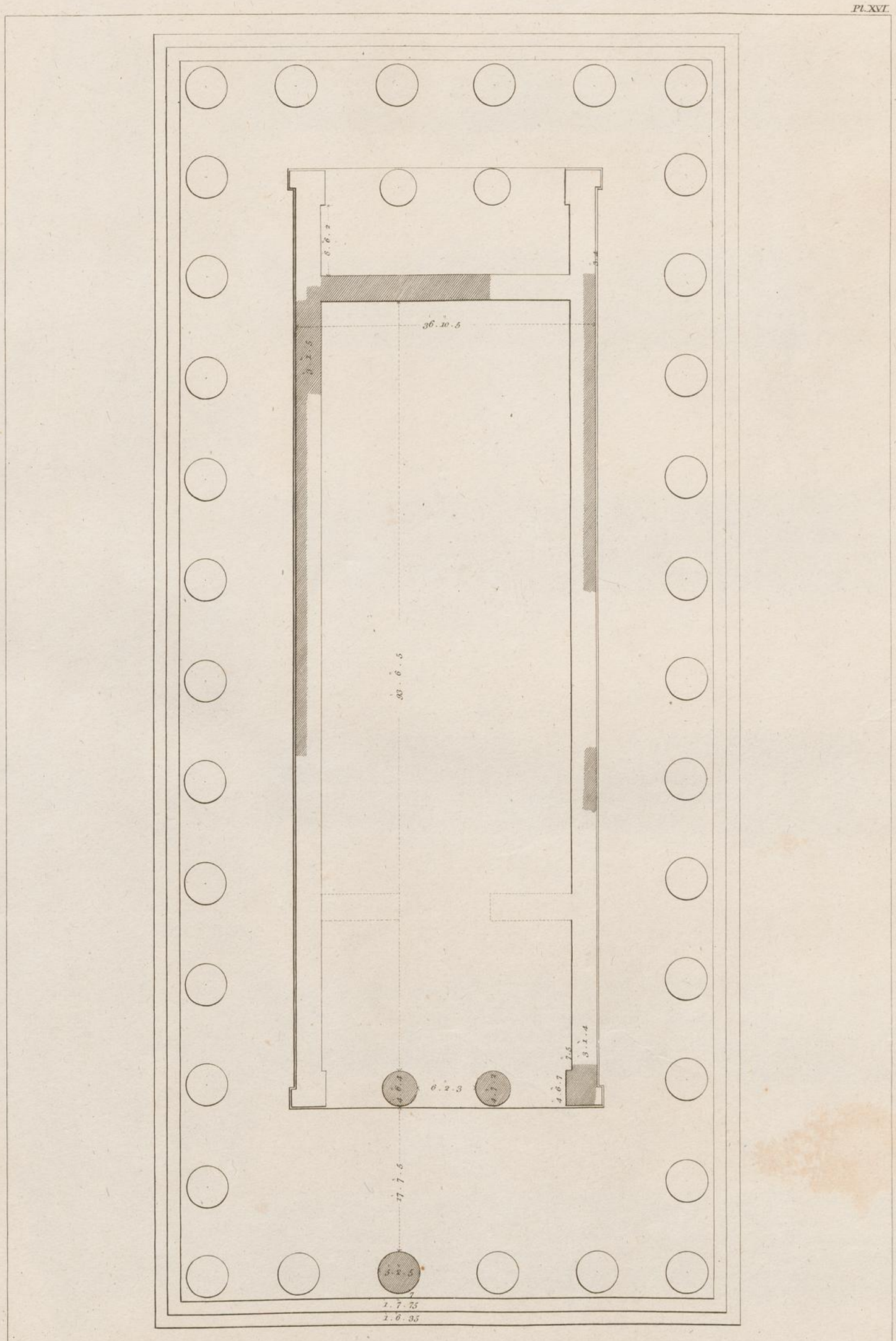
Temple of Jupiter Nemæus, between Argos and Corinth.

Byrne Sculp.



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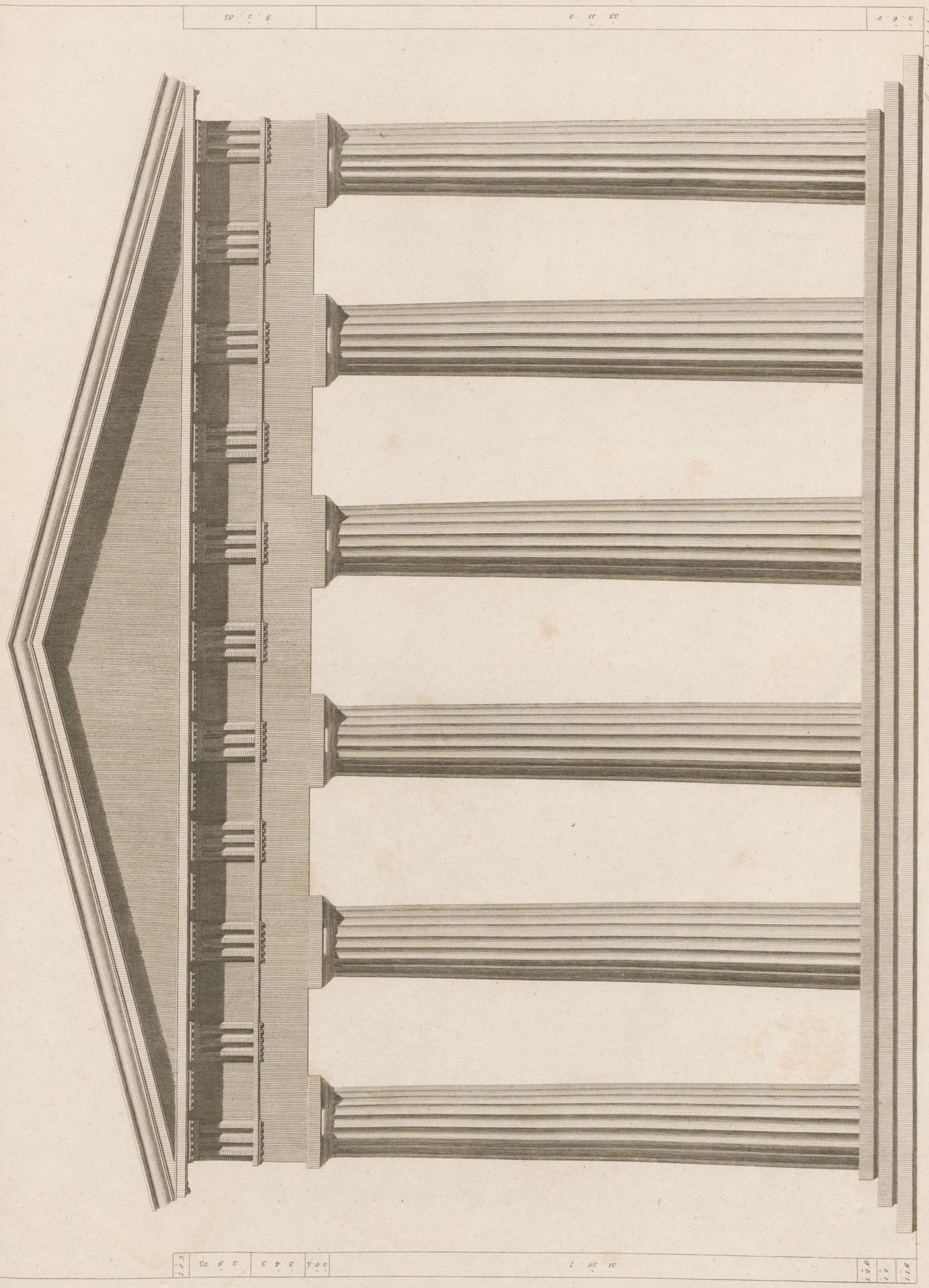
PL. XVII.



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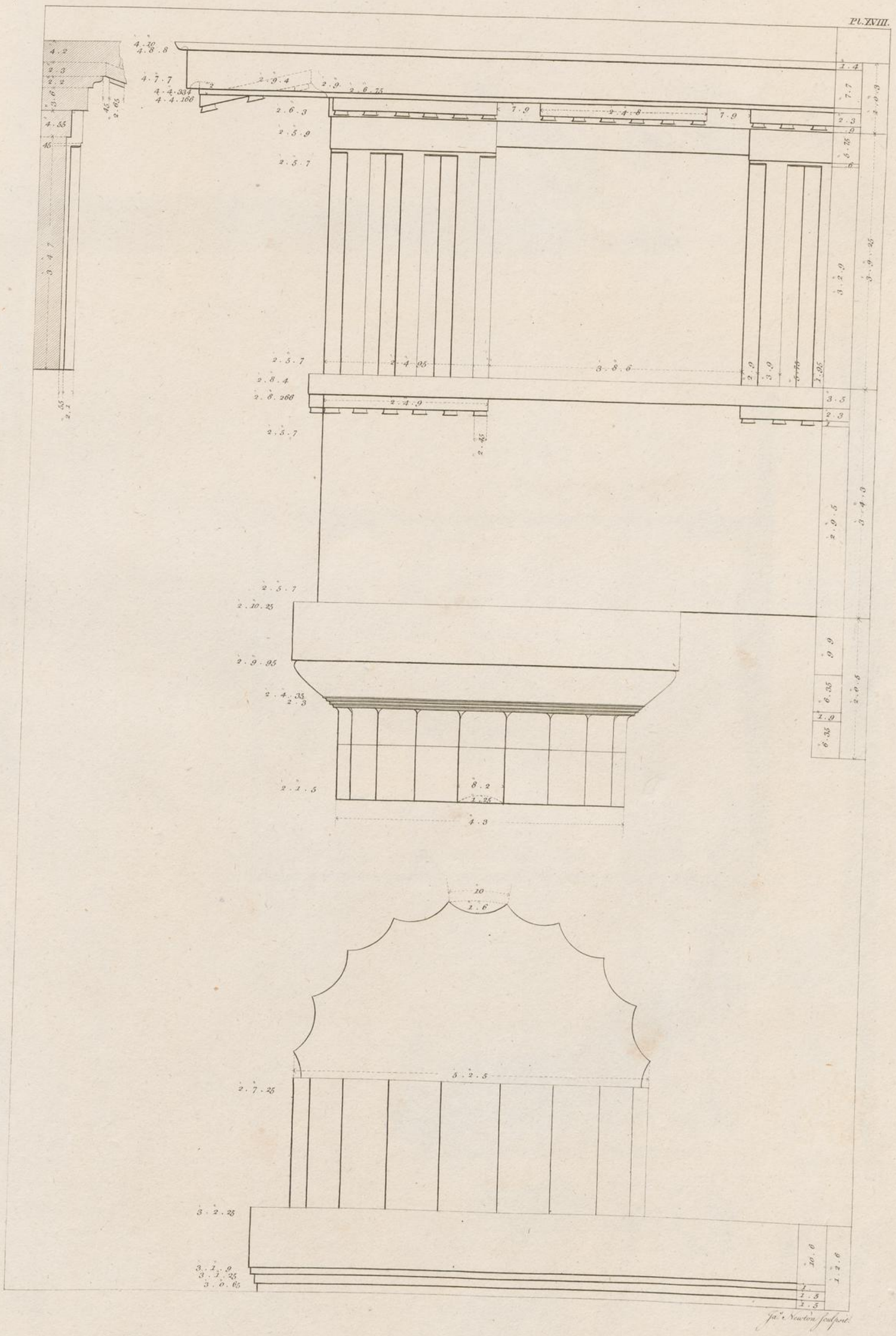

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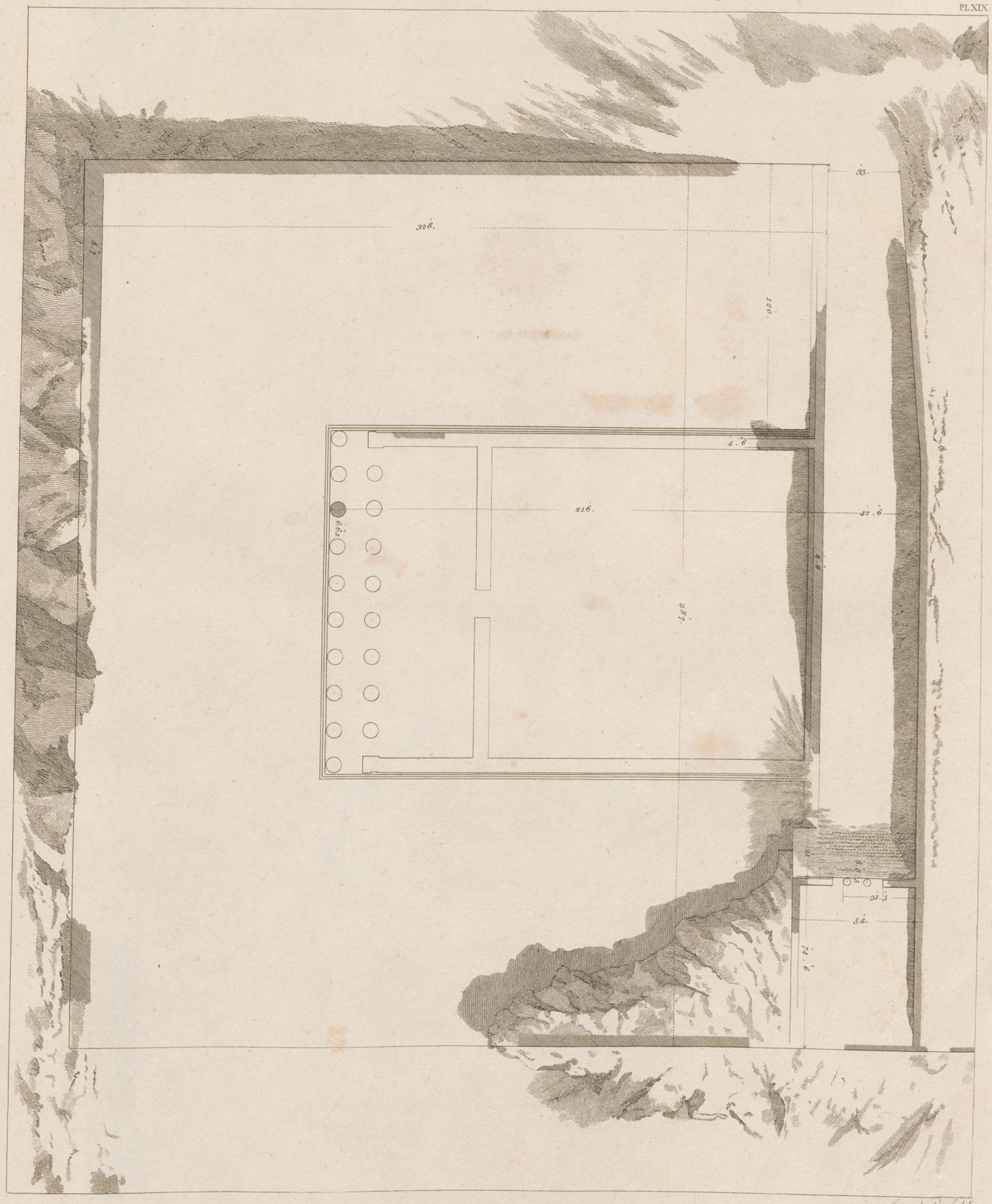
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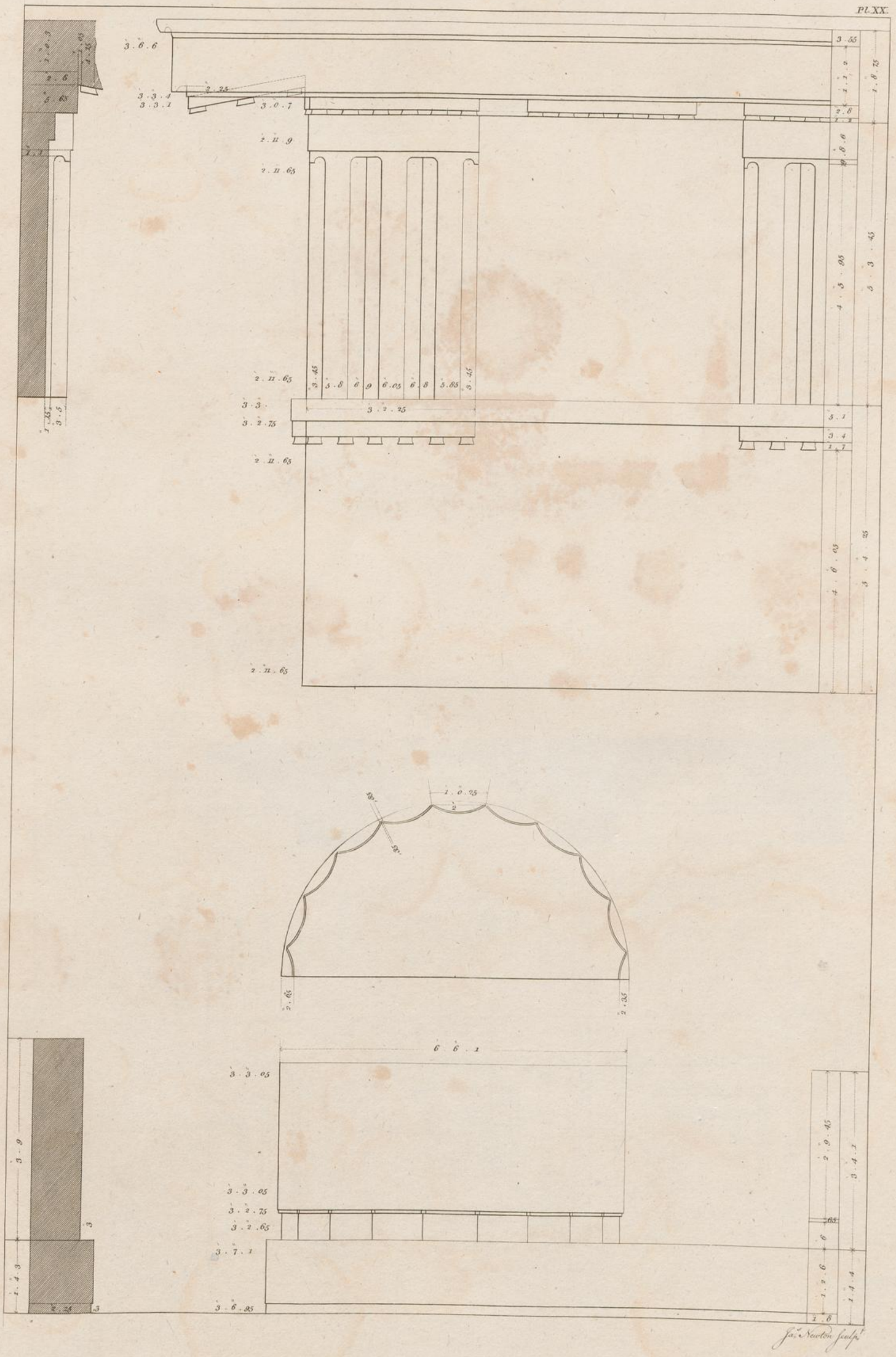
Pl. XX.



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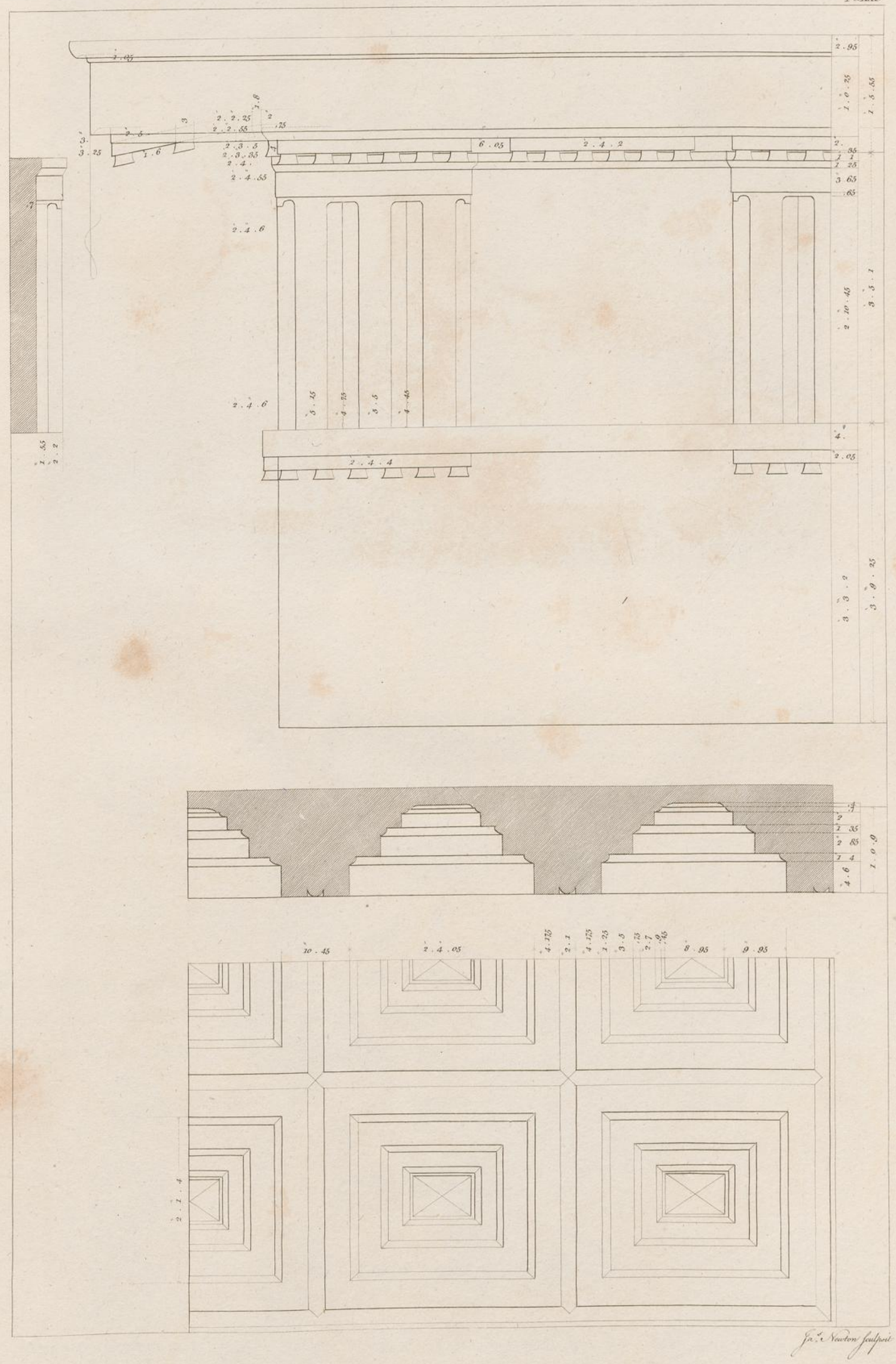

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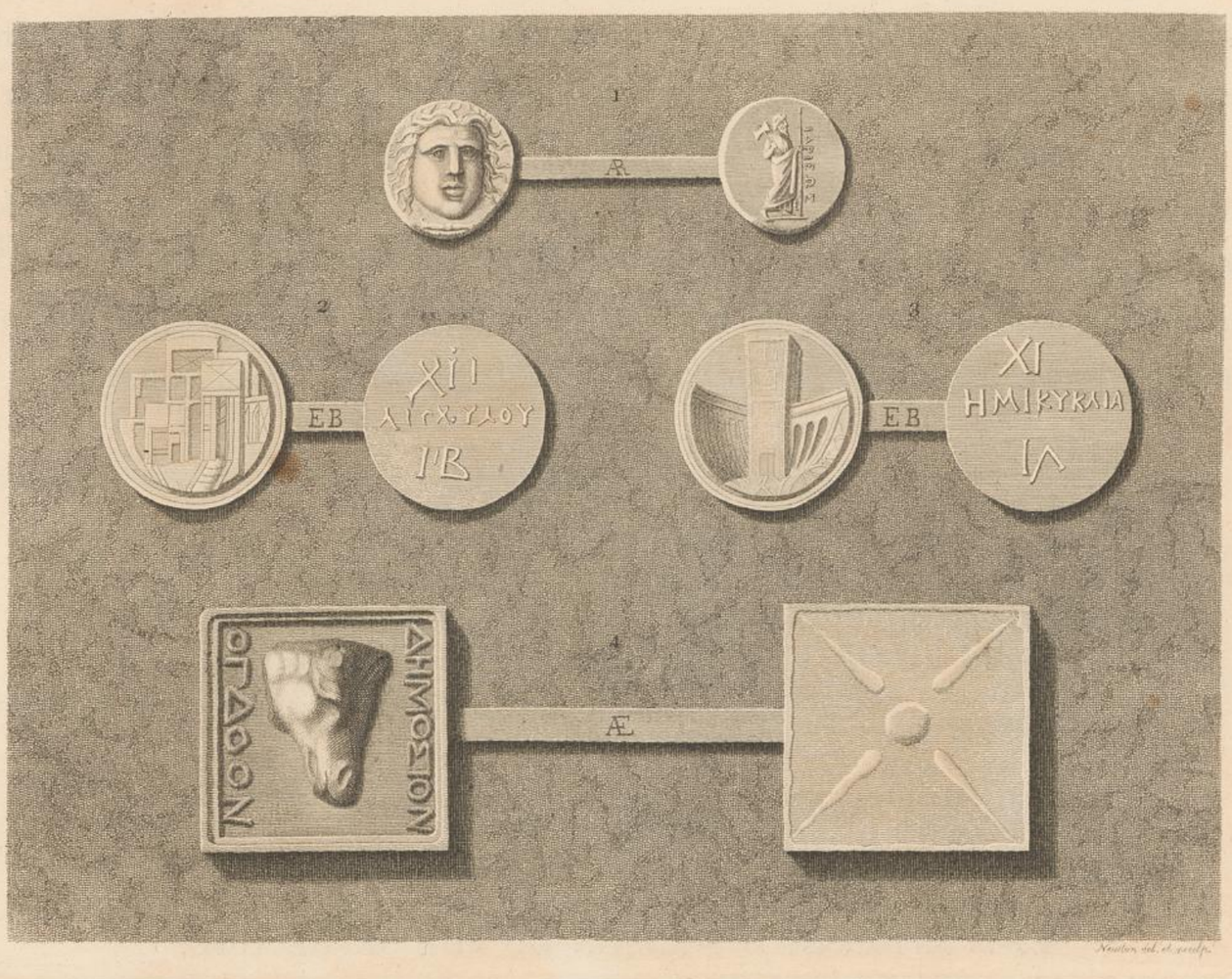


CHAPTER VI.

OF IONIA.

The arch, or gateway at Mylassa, of which a view is given in Plate XXII. has carved on the key-stone the double hatchet, the symbol of Jupiter of Labranda, which is often found on medals. This gate is of marble, and of the Corinthian Order.

PLATE XXIII.

PLAN AND ELEVATION OF THE ARCH.

" About a quarter of a mile from the town of Mylassa is the Sepulchral Monument, a view of which may be seen in Plate XXIV. The construction of the roof is remarkable for its orna-

mental work: two of the stones are wanting, and some distorted. It is supported by pillars of the Corinthian Order, fluted; some of which have suffered from violence, being hewn near the bases, with a view to destroy the fabric for the iron and materials. The shafts are not circular, but elliptical; and in the angular pilasters, square. The sides, which are now open, were closed with marble pannels; the inside has been painted blue. This structure is the first object as you approach from Jassus, and stands by the road. The entrance was on the farther side; the ascent to it probably by a pair of steps, occasionally applied and removed." (Chandler, p. 189.)

PLATE XXV.

PLAN OF THE SEPULCHRE AT MYLASSA.

PLATE XXVI.

ELEVATION AND SECTION OF THE SEPULCHRE.

PLATE XXVII.

ARCHITECTURAL ORNAMENTS OF THE ARCH AT MYLASSA.

PLATE XXVIII.

ORNAMENTS AND PARTS AT LARGE OF THE SEPULCHRE.

PLATE XXIX.

PILASTERS AT LARGE.

PLATE XXX.

ORNAMENTS OF THE ROOF.

PLATE XXXI.

ELEVATION OF A CORINTHIAN COLUMN STANDING UPON A PIECE OF SOLID WALL, NOT FAR FROM THE BASEMENT OF THE TEMPLE FORMERLY DEDICATED TO ROME AND AUGUSTUS.

This column supported a statue; on the shaft is this inscription:

"THE PEOPLE HAVE ERECTED MENANDER SON OF OULIADES, SON OF EUTHYDEMUS,
"A BENEFACTOR TO HIS COUNTRY, AND DESCENDED FROM BENEFACTORS."

Besides this, two fluted columns of the Ionic Order remained not many years since.

PLATE XXXII.

PARTS AT LARGE OF THE SAME COLUMN.

PLATE XXXIII.

RUINS OF THE CITY OF MYÜS OR BAFFI, AND VIEW OF THE LAKE.

"So early as the second century the buildings had been so destroyed, that the only one remaining was a Temple of Bacchus, of white marble. On the left hand is a Theatre hewn in the mountain, with some mossy remnants of the wall of the Proscenium; the marble seats are removed. Between the huts and the lake are several terraces, with steps cut, as at Priene. One, by which our tent stood, was a quadrangular area, edged with marble fragments; and, we conjectured, it had been the Agora. By another, were stones ornamented with shields of a circular form. But the principal and most conspicuous ruin is the small Temple of Bacchus, which is seated on an abrupt rock, with the front only, which is towards the east, accessible. The roof is destroyed. The Cell is well built, of smooth stone with a brown crust upon it. The Portico was in Antis. We measured some fragments of it, and regretted that any of the members were missing. It has been used as a church, and the entrance walled up. The marbles, which lie scattered about, the broken columns, and mutilated statues, all witness a remote antiquity. We met with some inscriptions, but not legible. The city wall was constructed, like that at Ephesus, with square towers,

and is still standing, except towards the water. It runs up the mountain's slope so far as to be in some places hardly discernible. Without the city are the cœmeteries of its early inhabitants; graves cut in the rock, of all sizes suited to the human stature at different ages, with innumerable flat stones, which served as lids. Some are yet covered, and many open, and, by the lake, filled with water. The lids are overgrown with a short, dry, brown moss, their very aspect evincing old age." (Chandler, p. 165.)

PLATES XXXIV. XXXV.

PLAN OF THE TEMPLE AT MYÜS, AND PARTS AT LARGE.

PLATE XXXVI.

PLAN AND SECTION OF A THEATRE AT STRATONICEA.

"The site of this village is strewed with marble fragments; some shafts of columns are standing, single; one with a capital on it. By a cottage we found two, with a pilaster, supporting an entablature, but enveloped in thick vines and trees. In the side of the hill is the Theatre, with the seats and ruins of the Proscenium; among which are pedestals of statues; one inscribed, and recording a citizen of great merit and magnificence. Above it is a marble heap; and the whole building is overgrown with moss bushes and trees. Without the village, on the opposite side, are broken arches, with pieces of massy wall, and sarcophagi." (Chandler, p. 193.)

PLATES XXXVII. XXXVIII.

FRAGMENTS OF ARCHITECTURE CHIEFLY BELONGING TO THE THEATRE.

PLATE XXXIX.

VIEW OF A GYMNASIUM AT EPHESUS.

This edifice is situated without the eastern wall of the city, not far distant from it, and at the bottom of the southern side of mount Prion. The north-west angle of the building penetrates several feet into the side of the mountain, which gradually slopes down the north and west fronts.

PLATE XL.

PLAN OF THE GYMNASIUM.

A A A A. Cryptoposticus full of Exedræ.

B. Palæstra.

C. Ephebèum.

D D. Rooms on the right and left of the Ephebèum. It does not appear that these rooms had any communication with the Ephebèum, but communicated with the Palæstra by two doors each. They front the south; and have large apertures above the doors; each aperture within three feet three inches as broad as the room itself (the doors are marked on the right hand of the Ephebèum, and the apertures on the left). From all which it may be conjectured, that their use was for exercises under cover in the winter season, or in bad weather. The Palæstra was open, and could only be used in summer, or in fine weather.

E. Aditus, or passage.

This passage leads from the Ephebèum to the apartments of the baths, of which there were two sets for bathing. There is only one Laconicum, or Sudatio calida. Each set of apartments probably consisted of a Frigidarium, F F.; a Tepidarium, G G.; and a Calidarium, H H. In the niche of the Calidarium, on the right hand, are painted several sorts of fish; and boys swimming upon dolphins. The colours of the painting are so well preserved, as to shew the water to be of a light green.

I. Laconicum.

This room appears to be upon the same level with the others, but the way to it was by a passage over that leading to the baths. The ascent to the passage was perhaps by stairs fixed in the recesses (*a a*), or in that (*b*). The stairs (*c*) descending into the Laconicum are very incommodious, being eleven inches and a half high, and only eight inches and a half broad. In the wall fronting these stairs is a cavity (*d*), which appears a little above the rubbish; also within the Laconicum (in the wall next to the Sphæristerium), is another (*e*), one foot eleven inches square, with a flue at the back of it, entering the wall in a horizontal direction. The Laconicum is vaulted, and is totally dark. Some remains of a wall shew there was another room over it.

K. Sphæristerium.

L L. Two large buttresses of rude workmanship, built perhaps in the latter ages to support the walls, which had given way in this angle of the building. The buttress in the north front has an arched way through it.

M M. Remains of the walls that inclosed the Stadium, Peridromidæ, &c.

PLATES XLI. XLII.

PARTS OF ARCHITECTURE.

PLATE XLIII.

Fig. 1. A Cornice of white marble, found in the area before the Gymnasium. The ends of the modillions, which are imperfect, are here supplied.

Fig. 2. Soffit of the Cornice.

Fig. 3. Architrave of white marble over the doors of the circular Exedra in the Ephebèum. The Sima is greatly mutilated.

Fig. 4. A Pedestal and Base of white marble, of one piece. There are also small fragments of some others, its companions, near the above cornice. The upper Torus of the Base, and upper Listel of the Scotia, were in too bad a state for measurement.

A large statue of marble lay nearly buried in the earth, not far distant from the above fragments, vested in the Eastern or Parthian habit.

PLATE XLIV.

"The figures on this Plate are the remains of a Temple at Ephesus; the length of which was about one hundred and thirty feet, the breadth eighty. The Cell, or nave, was constructed with large coarse stones. The Portico was of marble, of the Corinthian Order. Including the base and capital, the columns were nearly forty-seven feet high: the shafts were fluted; and, though their dimensions were so great, each of one stone. On the frieze was carved a bold foliage, with boys. The ornaments in general are extremely rich, but much injured. This, perhaps, was the Temple erected at Ephesus, by permission of Augustus Cæsar, to the god Julius; or that dedicated to Claudius Cæsar on his apotheosis." (Chandler, p. 124.)

PLATE XLV.

SUCH PARTS OF THE ORDER AT LARGE AS COULD BE COLLECTED FROM THE SCATTERED FRAGMENTS.

PLATE XLVI.

PLAN OF THE THEATRE AT MILETUS, SHEWING THE DISPOSITION OF THE SEATS.

PLATE XLVII.

ORNAMENTS BELONGING TO THE THEATRE, AND PARTS AT LARGE.

In the first Volume of this work, may be seen some particulars descriptive of the plain through which the Menander takes its course, with a view of the country from the Theatre, in the first Plate of the third Chapter.

A view of the Theatre in its present state, forms the last Vignette of this work.

PLATE XLVIII.

VIEW OF THE STADIUM AT LAODICEA.

"This building was circular at each end, about one thousand feet in extent; having twenty-three seats still remaining, hollowed out of the side of the hill. The entrance from without is choked up, except a small aperture at which a glimmering light enters. The soil has risen above the imposts of the interior arch. This has an inscription on the mouldings in large characters in Greek, which may be thus translated:

"TO THE EMPEROR TITUS CÆSAR AUGUSTUS VESPASIAN, SEVEN TIMES CONSUL, SON
"OF THE EMPEROR THE GOD VESPASIAN; AND TO THE PEOPLE. NICOSTRATUS
"THE YOUNGER, SON OF LYCIAS, SON OF NICOSTRATUS, DEDICATED - - - - - -
"AT HIS OWN EXPENCE; NICOSTRATUS - - - - - - HIS HEIR HAVING COMPLETED
"WHAT REMAINED OF THE WORK, AND MARCUS ULPIUS TRAJANUS THE PRO-
"CONSUL HAVING CONSECRATED IT."

The seventh consulate of Vespasian falls on the seventy-ninth year of the Christian æra, and the consulship of Trajan on the eighty-second. Twelve years were consumed in completing this structure. By another ruin is a pedestal with an inscription, which will illustrate that on the arch. It relates to the same family, and to the two benefactors.

" THE SENATE AND PEOPLE HAVE HONOURED TATIA DAUGHTER OF NICOSTRATUS,
" SON OF PERICLES, A NEW HEROINE, BOTH ON ACCOUNT OF THE MAGISTRACIES
" AND MINISTRIES AND PUBLIC WORKS OF HER FATHER, AND ON ACCOUNT OF
" HER GREAT UNCLE NICOSTRATUS, WHO LATELY, BESIDES HIS OTHER BENEFAC-
" TIONS, WAS PRIEST OF THE CITY, AND CHANGED THE STADIUM INTO AN
" AMPHITHEATRE - - - - - -."

(Chandler, p. 226.)

It is here to be observed, that the Stadium was not enlarged or lengthened, but contracted; as may be seen in a similar edifice at Ephesus, the plan of which is given by Pococke, Tom. III. p. 43, where the circular end was converted to the uses of the Amphitheatre, by corresponding walls, which inclosed so much as was necessary for exhibiting the shews of the gladiators; to which, before the customs of the Romans prevailed, the Greeks had shewn themselves extremely averse. Dr. Pococke observed, that the Stadium at Aphrodisias had in like manner been reduced in length by a semicircular wall, of more modern construction, very ill built, like that at Ephesus; which made a circle with the east end, as he conjectures for the use of a church. The real intention of this alteration is shewn by the inscription given above.

PLATE XLIX.

PLAN OF THE GREAT THEATRE AT LAODICEA.

Fig. 1. The epithet Great is given to this Theatre, in order to distinguish it from two smaller in the same city; one of which is an Odeum, or music theatre. The architect made choice of a hollow in the side of a steep hill, for the situation of this building; and taking advantage of this circumstance in disposing the seats, saved a great quantity of materials, as well as infinite labour and expence: an object of the first importance, as will appear, upon considering that this fabric could not be much less in diameter than four hundred and fifty feet, including the portico that once surrounded the uppermost seats; now totally destroyed; and was capable of holding ten thousand spectators. In its present state it exhibits so confused a scene, overgrown with shrubs, bushes, and herbage, that not a spot could be found where a view of it might be taken either satisfactory or picturesque; for which reason it was thought proper to decline it. A Plan is here given of the best preserved half of the Theatre, containing all the information the ruin affords in regard to the construction of this species of edifice.

The remains of this Theatre give no light into the disposition of the parts behind the scene, except a piece of wall belonging to the end of the Postscenium, or room behind the scene. The extent of this wall appeared to contain nearly if not quite the breadth of the Postscenium, the length of which was about one hundred and forty-three feet; but whether it consisted of a single

room or more, cannot be ascertained. The Scene of the Theatre at Hierapolis is one hundred and twenty-six feet four inches in length, and the Postscenium (a single room), ninety feet ten inches by thirteen feet four inches; having in the side opposite to the back of the Scene a closed Arcade, or range of Exedræ, six feet seven inches wide, and three feet six inches deep.

Fig. 2. Section through the Seats.

Fig. 3. Front of the Seats, with their termination next to the flights of steps.

PLATE L.

Fig. 1. Base, Capital, and Entablature of the Order of half columns in the front of the Scene, with the Base and Capital continued along the wall in the intercolumniations.

The vast heap of ruins piled against the columns, not only prevented their height from being taken, but made the disposition of them difficult to be ascertained. Also the Volutes of the Capitals, being too much defaced for measurement, are restored with intention to shew the effect of the Capital when entire. The Frieze was ornamented with foliage; but we could find only one piece of the Frieze in a state fit for measurement, and that badly wrought, with an outline of the foliage rudely cut upon it. In the Cornice, the height of the Corona in front, and the projecture of the Sima with the height of its Listello, were too imperfect to admit of being measured.

Fig. 2. Section of the Pluteum, or continued pedestal, which decorates the wall of the Scene between the half columns in the circular recess in the centre of the Scene. Those parts of it which advance from the wall were ornamented with bas-relievos, now defaced. The upper part of the Cornice is destroyed, traces only of a Cavetto remaining above the Sima.

PLATE LI.

Fig. 1. Section of the Capital continued along the wall of the Scene in the spaces between the Order of half columns.

Fig. 2. Section through the Order of half columns, shewing the Pannel in the soffit of the architrave, with its mouldings and measurements.

Fig. 3. Cornice of the Podium in front of the Scene.

Fig. 4. A Pedestal, probably belonging to the Pluteum, on which the second order of the Scene was placed. No other remains of this Order, or of any decorations of the upper part of the Scene, have been discovered.

Fig. 5 and 6. A Cornice and Pedestal found near these ruins.

PLATE LII.

VIEW OF A GYMNASIUM AT ALEXANDRIA TROAS, NOW CALLED ESKI STAMBOUL.

PLATE LIII.

INSIDE VIEW OF THE SAME BUILDING.

PLATE LIV.

PLAN OF THE GYMNASIUM.

These are the only designs which, amidst the confused heap of ruins now occupying the site of this once celebrated place, could be taken with sufficient accuracy for publication.

PLATE LV.

PLAN OF THE THEATRE AT JASSUS IN CARIA, NEAR MILETUS.

In Plates LVI. LVII. are views of the Theatre at Patara on the coast of Lycia, shewing the remains of the Scene. The hill above the Theatre is covered with sepulchral monuments.

PLATE LVIII.

VIEW OF A THEATRE IN THE ISLAND CISTENE, NOW CALLED CASTELL ROSSO, SITUATED NEAR THE SOUTHERN POINT OF ASIA MINOR.

PLATE LIX.

VIEW OF A THEATRE AT THE EXTREMITY OF THE SINUS GLAUCUS, NEAR TO MACRI OR TELMESSUS, IN THE PROVINCE OF LYCIA.

Some architectural details relative to the construction of this edifice, may be seen in the Voyage de la Gréce, par Monsieur de Choiseul.

In that part of Asia Minor which forms the subject of our present inquiry, the number of Theatres and Gymnasia, their splendour and magnificence must strike every observer. At the same period that the manly genius of Athens was exerted in bringing to perfection the arts of Painting and Sculpture, and reducing to a regular system the sciences of Oratory and Philosophy; the softer climate of Ionia inspired its inhabitants with a taste for the more delicate and refined accomplishments: hence that change of manners, and effeminate style of living, so much lamented by contemporary poets and historians, which pervaded the empire, and had greatly corrupted Rome itself. In the neighbourhood of Miletus, at Teos and Lebedus, the first regular institutions for instruction in Music and Dancing were established, and confirmed by public authority, under certain rules and regulations, which are frequently alluded to in ancient writers. Many circumstances relative to these communities, may be found in the Monumenta Teia, published by Chishull. The professors of these schools or academies, were styled *οι περι τον Διονυσον τεχνιται*, or the artificers in the service of Bacchus. From hence were furnished the several performers on the Grecian theatre, as well for the chorus, as the orchestra; and from these parts, and the adjacent islands, the territory of Græcia Magna, and the more northern provinces under the dominion of Rome, were provided with seminaries of a similar institution. To the inhabitants of each district was allotted its separate place of assembly for transacting the common affairs of government, as well as for shews and entertainments. The assemblies of the people both in Greece and Ionia were held in the theatre - - - - - -

Atticis quoque
Quibus theatrum curiæ præbet vicem,
Nostris negotiis sua loca sortito data;
Campus comitiis, ut conscriptis curia;
Forum, atque rostra separatis civium,
Una est Athenis, atque in omni Græciâ
Ad consulendum publici sedes loci,
Quam in urbe nostra sero luxus condidit.
Ædilis olim scenam tabulatam dabat

Subito excitatam nulla mole saxeâ.
Muræna sic, et Gallius, nota eloquar.
Postquam potentes, nec verentes sumptuum,
Nomen perenne crediderunt, si semel
Constructa moles saxeo fundamine
In omne tempus conderet ludis locum;
Cuneata crevit hæc theatri immanitas.
Pompeius hanc, et Balbus, et Cæsar dedit
Octavianus, concertantes sumptibus.

(Ausonius in Prologo de Septem Sapientibus.)

Apuleius in Metam. L. iii.

—— "Cuncti consonâ voce flagitant ut judicium tantum theatro redderetur. Nec mora, cum passim populus procurrens caveæ conseptum mira celeritate complevit; aditus etiam et tectum omne fartim stipaverant, plerique columnis implexi, alii statuis dependuli, nonnulli per fenestras et lacunaria semiconspicui, miro tamen omnes studio visendi, pericula salutis negligebant. Tunc me per proscenium medium velut quamdam victimam publica ministeria perducunt, et orchestræ mediæ sistunt—(id. florida). Serus adveniens amicis annuit, locum sessui impertiunt. Extimus quisque excuneati queruntur."

To the erecting of these structures the richest members of the community largely contributed; in conducting the chorus, and exhibiting the games, those who were candidates for the honours and public offices of the republic, stood forward in exonerating their fellow-citizens of the charge. It appears also, that the theatres and public buildings, even the lands belonging to the temples, or held in trust for sacred uses, were leased out to farm; the rents whereof contributed to increase the revenues of the community. The following fragment was copied at Athens by Dr. Chandler, from a marble relative to this subject of inquiry:

"IF THE CONTRACTORS SHALL NOT PERFORM THEIR ENGAGEMENT RESPECTING THE
"THEATRE; IN THAT CASE THE PEOPLE OF PIRÆUS SHALL COMPLETE WHAT IS
"WANTED, THE EXPENCE TO BE BORNE BY THE CONTRACTORS. THREE MEN OF
"PIRÆUS TO BE CHOSEN BY THE PEOPLE AS ASSESSORS WHEN THE THEATRE SHALL
"BE DELIVERED UP. THE ARCHON AND THE TREASURERS SHALL CAUSE COPIES
"OF THE AGREEMENT ENTERED INTO TO BE INSCRIBED ON A PILLAR OF STONE,
"AND PLACED IN THE PUBLIC FORUM; ALSO THAT THE NAMES OF THOSE WITH
"WHOM THE CONTRACT IS DEPOSITED SHALL BE INSERTED - - - - - - CALLIADES
"MOVED, THAT THE PIRÆANS DO DECLARE - - - - - - WHEREAS THEIÆUS HAS
"DESERVED WELL OF HIS COUNTRY BOTH IN THE PRESENT, AND PAST TIME, AND
"HAS CAUSED THE PRICE OF THE THEATRE TO BE ADVANCED 300 DRACHMAS;

" THAT HE BE CROWNED WITH A CROWN OF LAUREL ON ACCOUNT OF HIS
" DESERTS TOWARDS HIS FELLOW CITIZENS. THAT THE CONTRACTORS FOR THE
" THEATRE BE LIKEWISE CROWNED.

" ARISTOPHANES OF PIRÆUS,
" MELESIAS OF LAMPTRE,
" ŒNOPHON THE PIRÆAN,
" ARETHUSION OF PELECE.

" UNDER THE ARCHONSHIP OF ARCHIPPUS, PHRYNIO BEING TRIBUNE OF THE PEOPLE.

" ON THE FOLLOWING CONDITIONS DO THE PEOPLE OF PIRÆUS LET OUT TO FARM
" THE LANDS ADJOINING TO THE SEA, THE SALT WORKS, THE THESEUM, AND THE
" REST OF THE SACRED INCLOSURES. THOSE WHO CONTRACT FOR ABOVE THE SUM
" OF TEN DRACHMAS SHALL MAKE A DEPOSIT IN PROPORTION; THOSE WITHIN
" TEN DRACHMAS SHALL FIND SECURITY FOR THE SUM - - - - - ON THESE TERMS
" THEY SHALL HOLD THE LANDS FREE FROM TAX OR TRIBUTE - - - - - IF ANY
" CONTRIBUTION SHOULD BE RAISED, THE REPUBLIC TO PAY IT OUT OF THE RENTS.
" THAT IT SHALL NOT BE LAWFUL TO CARRY AWAY THE SOIL OR THE TIMBER
" FROM THE THESEUM, OR FROM THE OTHER CONSECRATED GROUND. NEITHER
" SHALL WOOD OR OTHER MATERIALS BE REMOVED BY THOSE WHO FARM THE
" THESMOPHORIUM. - - - - - - - - AS TO THE REST, THE PAYMENT OF THE FIRST
" HALF SHALL ACCORDING TO CUSTOM BE MADE IN THE MONTH HECATOMBÆON,
" THE REMAINDER IN THE POSIDÉUM. THE CONTRACTORS SHALL OCCUPY WHAT
" IS ALLOWED TO BE BROKEN UP, AFTER THE FOLLOWING MANNER; FOR NINE
" YEARS AT THEIR PLEASURE; IN THE TENTH YEAR ONE HALF TO BE PLOUGHED
" AND NO MORE; SO THAT THERE MAY REMAIN FOR THOSE WHO COME AFTER, A
" SUFFICIENT QUANTITY FOR WORKING FROM THE SIXTEENTH OF THE MONTH
" ANTHESTERION. IF MORE THAN ONE HALF SHALL APPEAR TO HAVE BEEN BROKEN
" UP, THE OVERPLUS OF THE PRODUCE SHALL GO TO THE PEOPLE."

(Chandler, Ins. P. ii. p. 75.)

The regulations of the Greeks in these particulars will be farther illustrated, by the following passage in the fifth book of the Expedition of Cyrus.

" From Trapezus the army marched in three days to Cerasus, remaining there ten days. On reviewing their numbers, there were found eight thousand six hundred left of about ten thousand men; the rest having perished, some by the enemy, some from the snows, some by sickness. In this place the money arising from the sale of the captives, was divided into shares, a tenth having been first set apart for Apollo, and the Ephesian Diana. The commanders took this in trust for the deities; each his portion; Neon of Asine receiving that of Cheirisophus. Xenophon, therefore, having put together what was consecrated to Apollo, placed it in the treasury belonging to

the Athenians at Delphi; his own name, together with that of Proxenus, who had fallen with Clearchus, being inscribed; for they had contracted terms of hospitality with each other. The part belonging to the goddess Diana he deposited with Megabysus, the overseer of the Temple at Ephesus, at the time of his leaving Asia with Agesilaus; as he was then going to Coronea on a service of danger. The conditions were, that if he escaped, the money should be returned; otherwise, that it should be consecrated to Diana, in such form as he should think most pleasing to the goddess. It happened that when Xenophon was afterwards living in exile at Scilus, a colony from Sparta, near to Olympia, Megabysus came there to see the games, and returned his deposit; which Xenophon therefore employed to purchase such lands on this spot for the goddess, as the oracle of Apollo pointed out. It is to be remarked, that through this country the river Sellenus runs; also that close to the Temple of Diana at Ephesus passes a river called Sellenus; each stream abounding in fish and shell-fish. In the district of Scilus are likewise all kind of animals fit for hunting. He also from the same consecrated fund built a temple, and erected an altar: the temple and image resembling those at Ephesus; as nearly as a small one can resemble a great one, and a carving of cypress wood, a statue of gold. Near to the temple stands a pillar, thus inscribed:

"THIS IS THE SACRED PORTION OF DIANA. THE OCCUPIER, AND HE WHO RECEIVES
"THE FRUITS THEREOF, SHALL OFFER A TENTH IN SACRIFICES EACH YEAR; THE
"REMAINDER OF THE PRODUCE SHALL BE APPLIED TO THE USES OF THE BUILDING.
"WHOEVER NEGLECTS THIS WILL INCUR THE ANGER OF THE GODDESS."

A pedestal of marble has been found in the island of Ithaca, bearing an inscription in words exactly similar, which is now in the Nani palace at Venice. An account of it may be seen in the first part of Paciaud's Mon. Pelopon. p. 142.

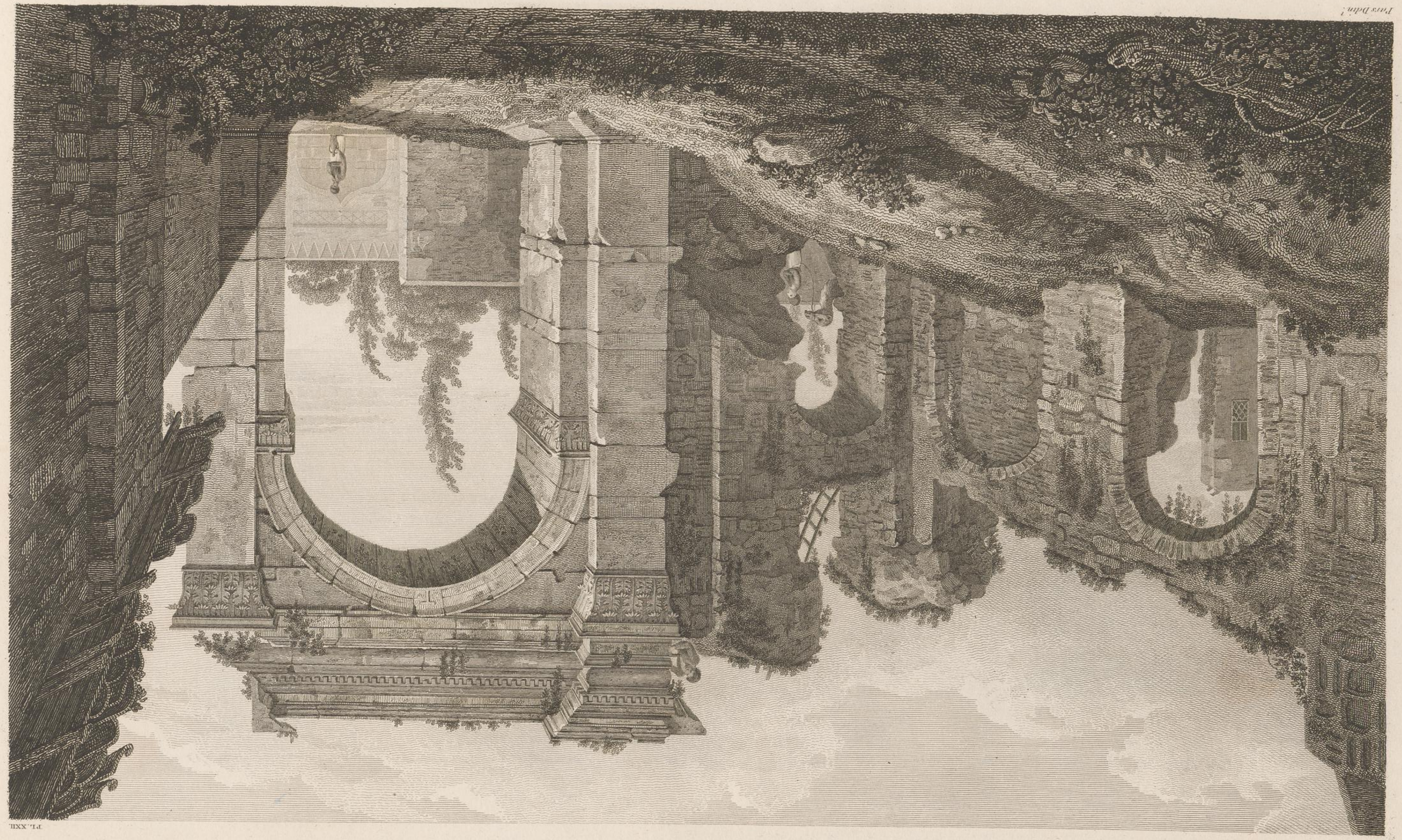
ΙΕΡΟΣ Ο ΧΩΡΟΣ ΤΗΣ
ΑΡΤΕΜΙΔΟΣ ΤΟΝ Ε
ΧΟΝΤΑ ΚΑΙ ΚΑΡΠΟΥ
ΜΕΝΟ--- ΙΤΙ ΝΜΕΝΔΕ
ΚΑΤΗΝ ΚΑΤΑΘΥΕΙΝΕ
ΚΑΣΤΟΥ ΕΤΟΥΣ ΕΚΔΕΤΟΥ
ΠΕΡΙΤΤΟΥ ΤΟΙΙ ΝΑΟΝΕ
ΠΙΣΚΕΥΑ'"ΕΙΝΕΑΝΔΕΤΙΣ
ΜΗ ΠΟΙΗ ΤΑΥΤΑ ΤΗΙ
ΘΕΩΙ ΜΕΛΗΣΕΙ

"Notwithstanding these circumstances of advantage, and the occasional munificence of individuals; the smaller republics were frequently reduced to great difficulties in providing for the exigencies and accommodation of the people. Every possible use was made of local situation and convenience. There is hardly an instance, in more than twenty marble theatres which have been examined, in which the circular area, including the seats, had not been erected against the slope

Turris Dehn.ª

Arch at Athens.

Byrne Sculp.ª



Pl. XXII

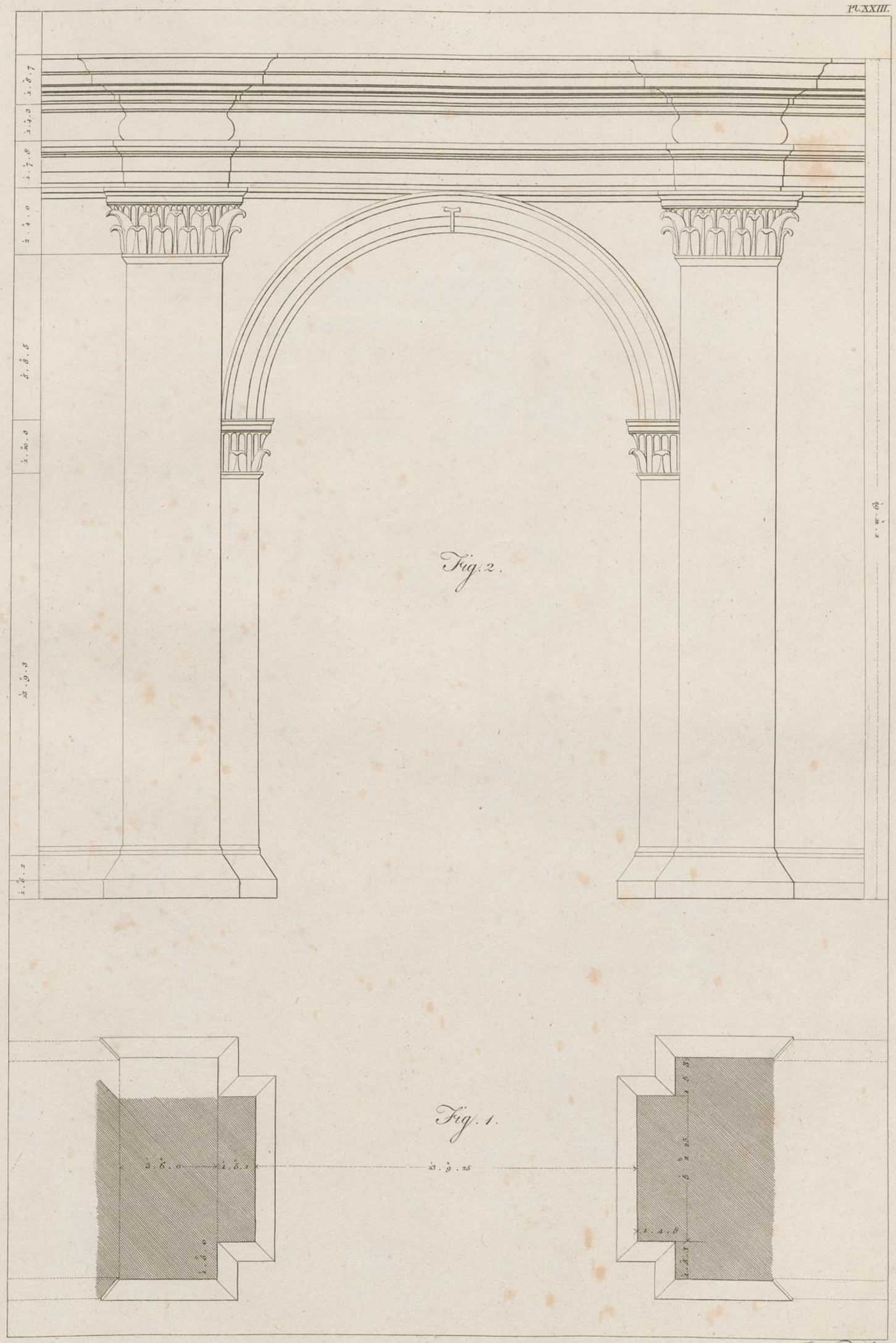


Fig. 2.

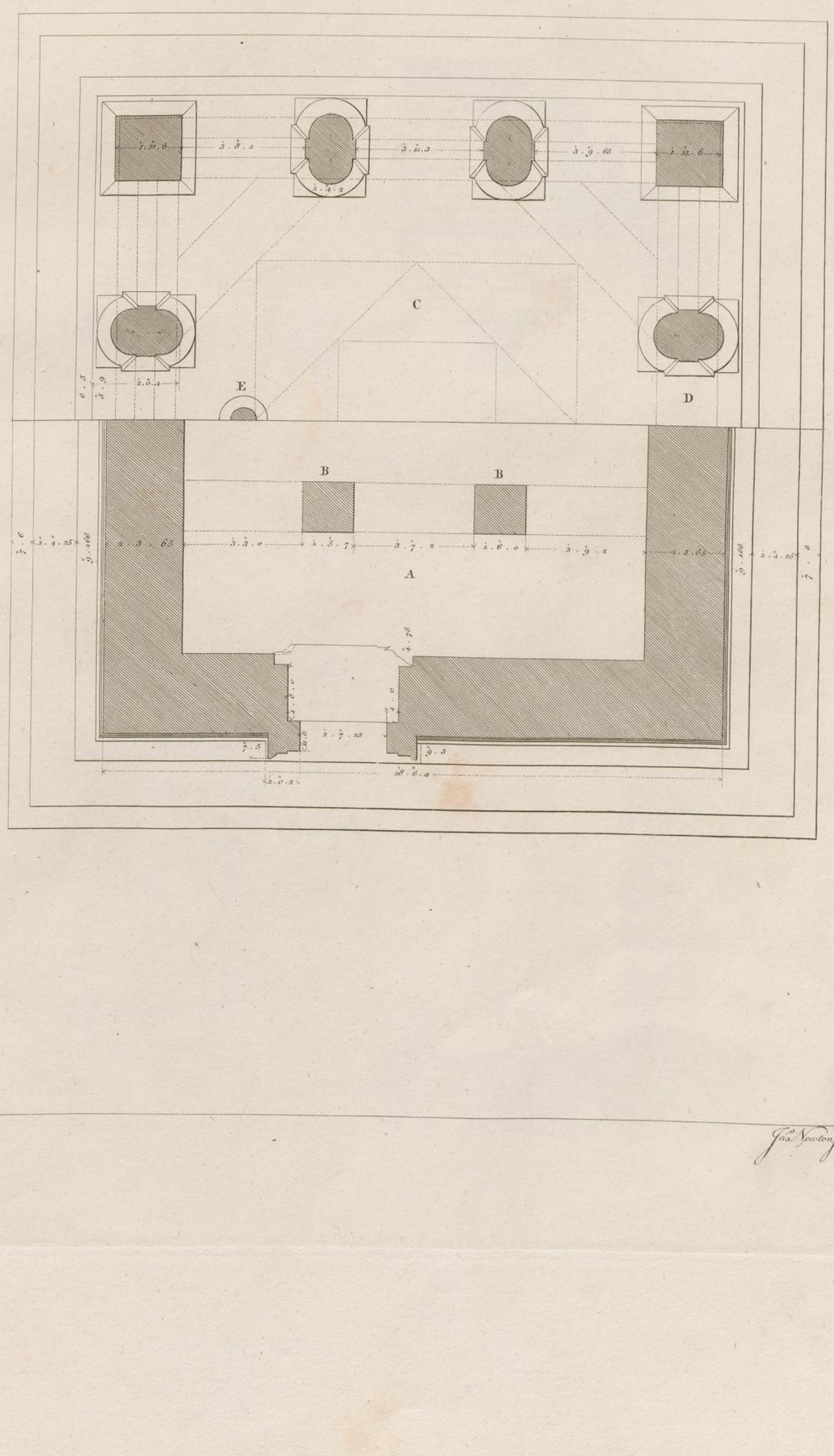
Fig. 1.

Ja.s Newton sculpsit

Pars Delin.t

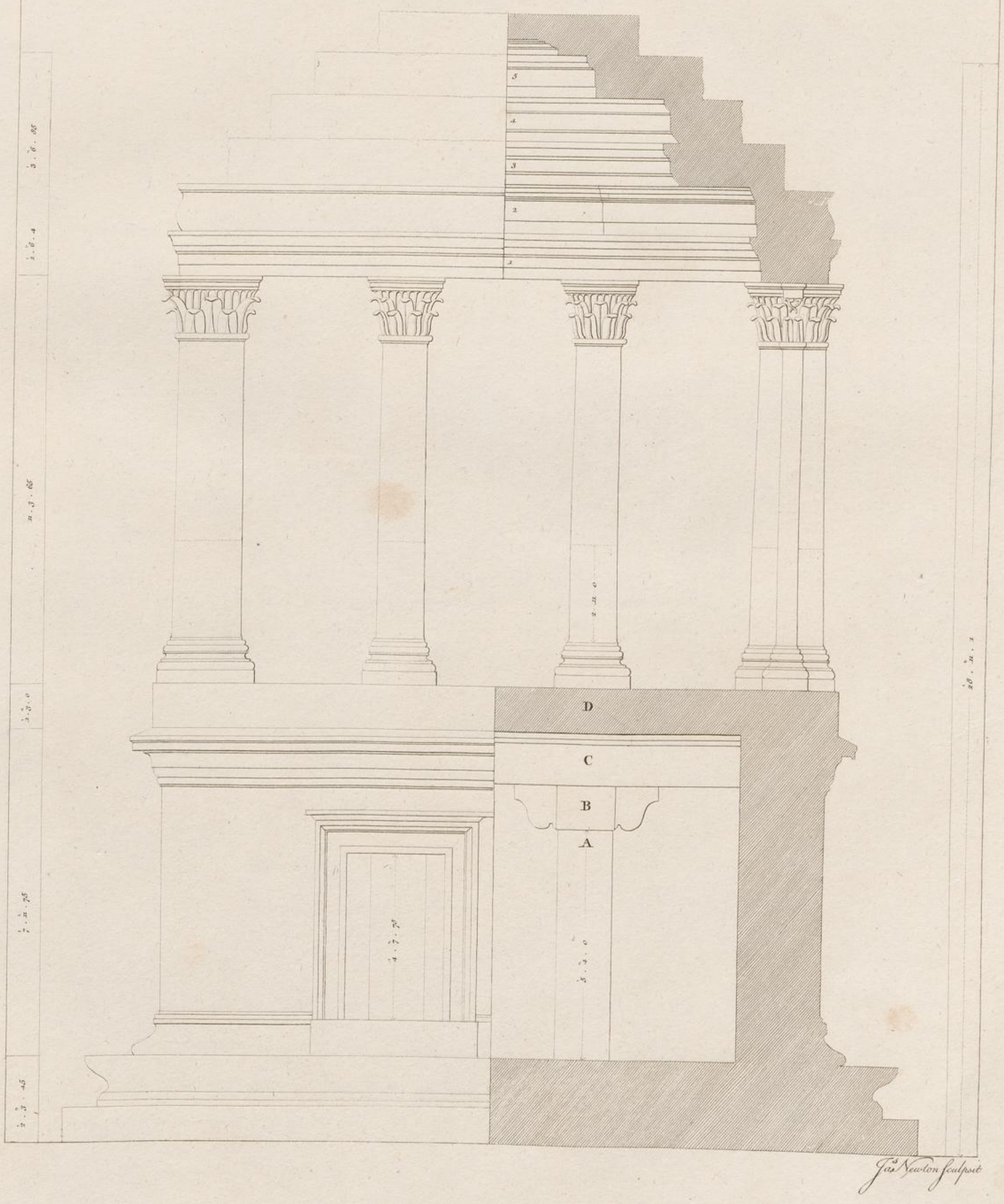
Sepulchral monument at Mylasa.

Byrne Sculp.t



Jas. Newton sculpsit

Pl. XXVI.



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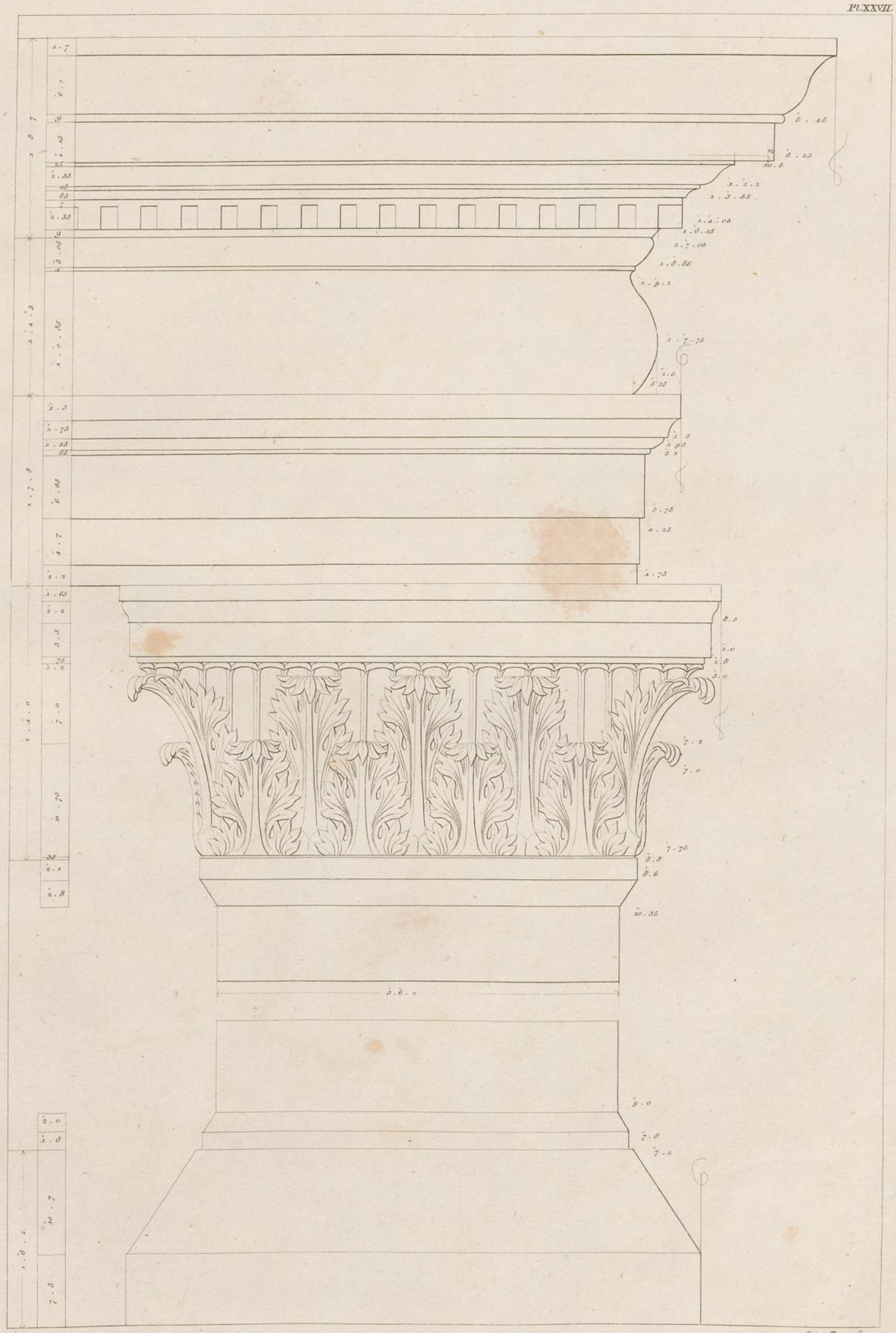

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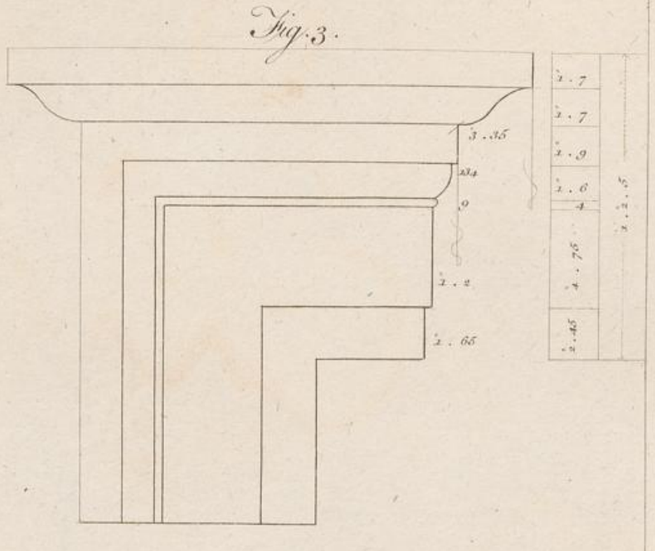
Mylasa

Fig. 3.



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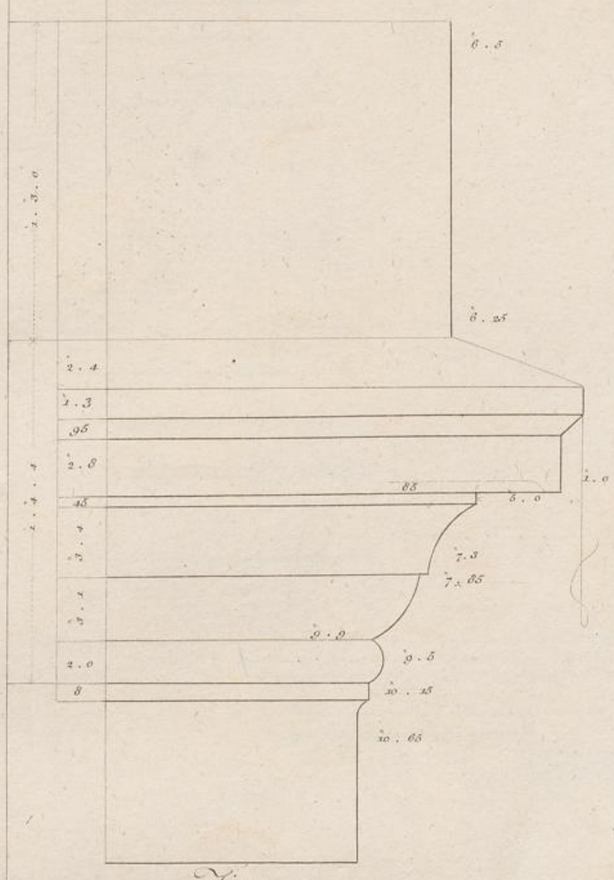

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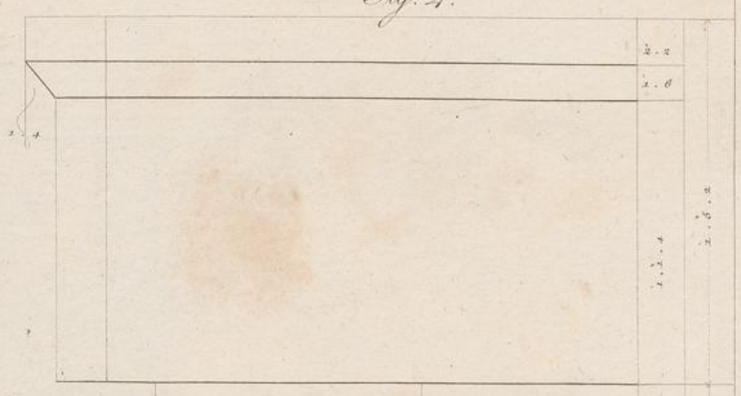

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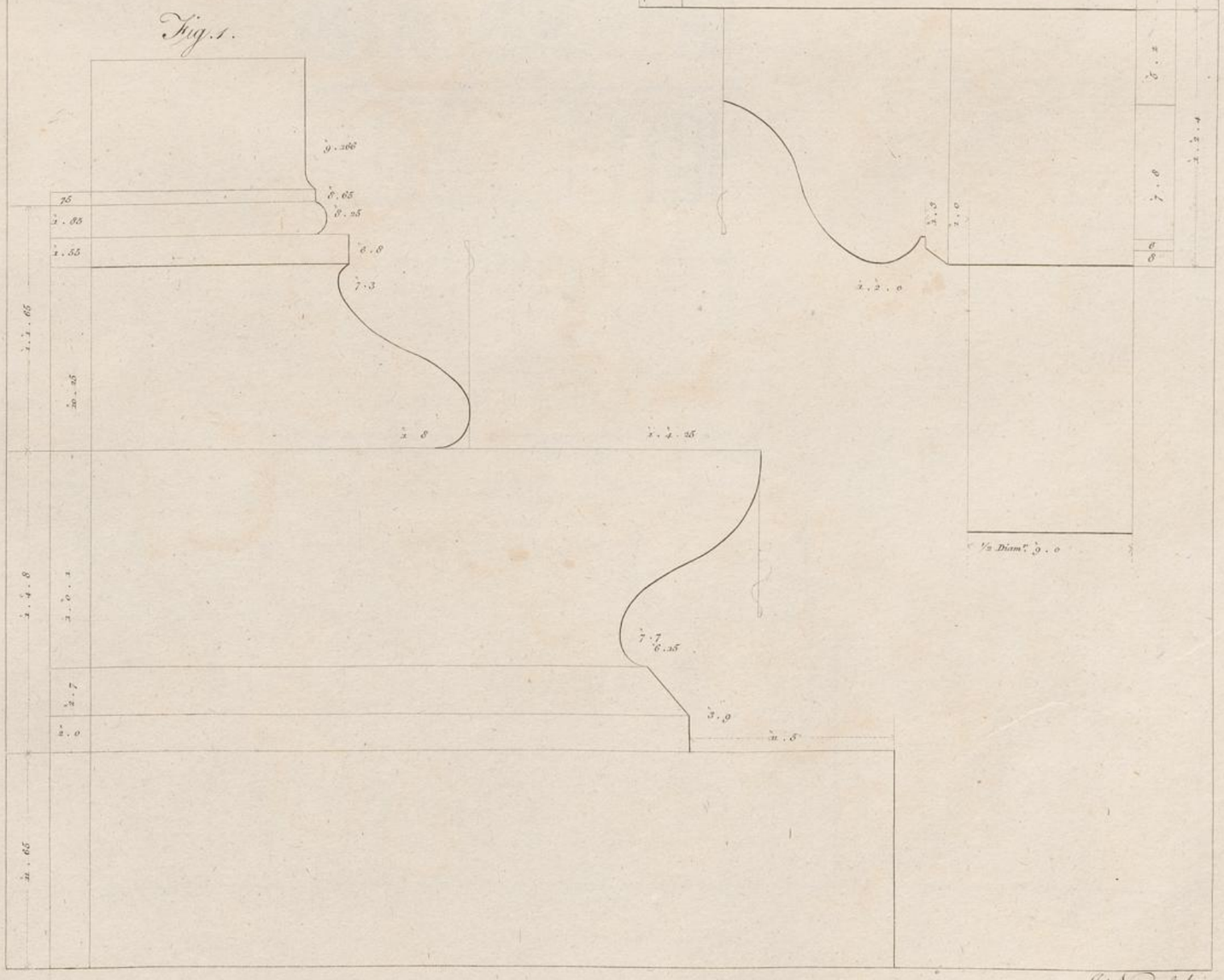
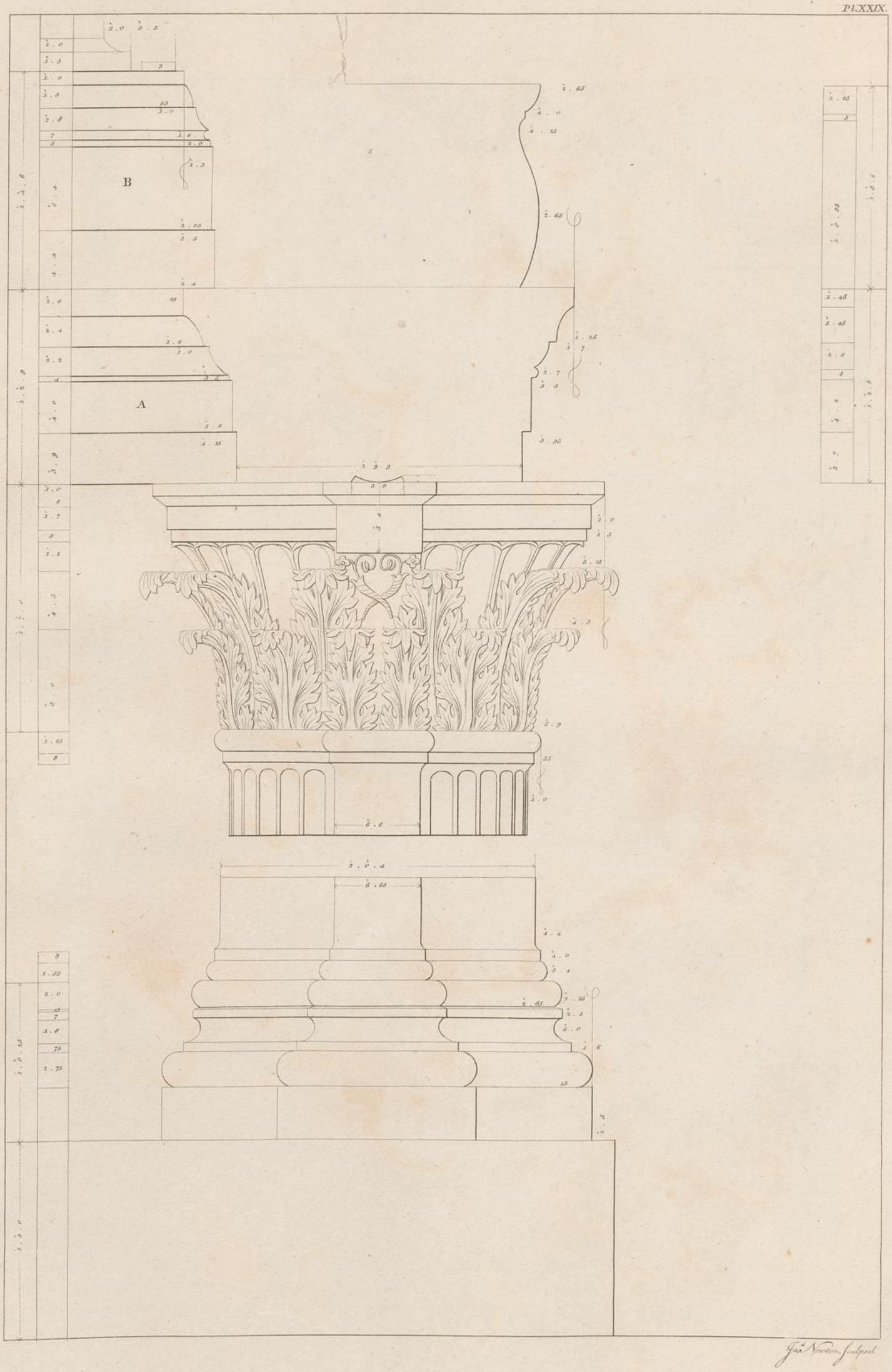


Jas Newton fecit post.



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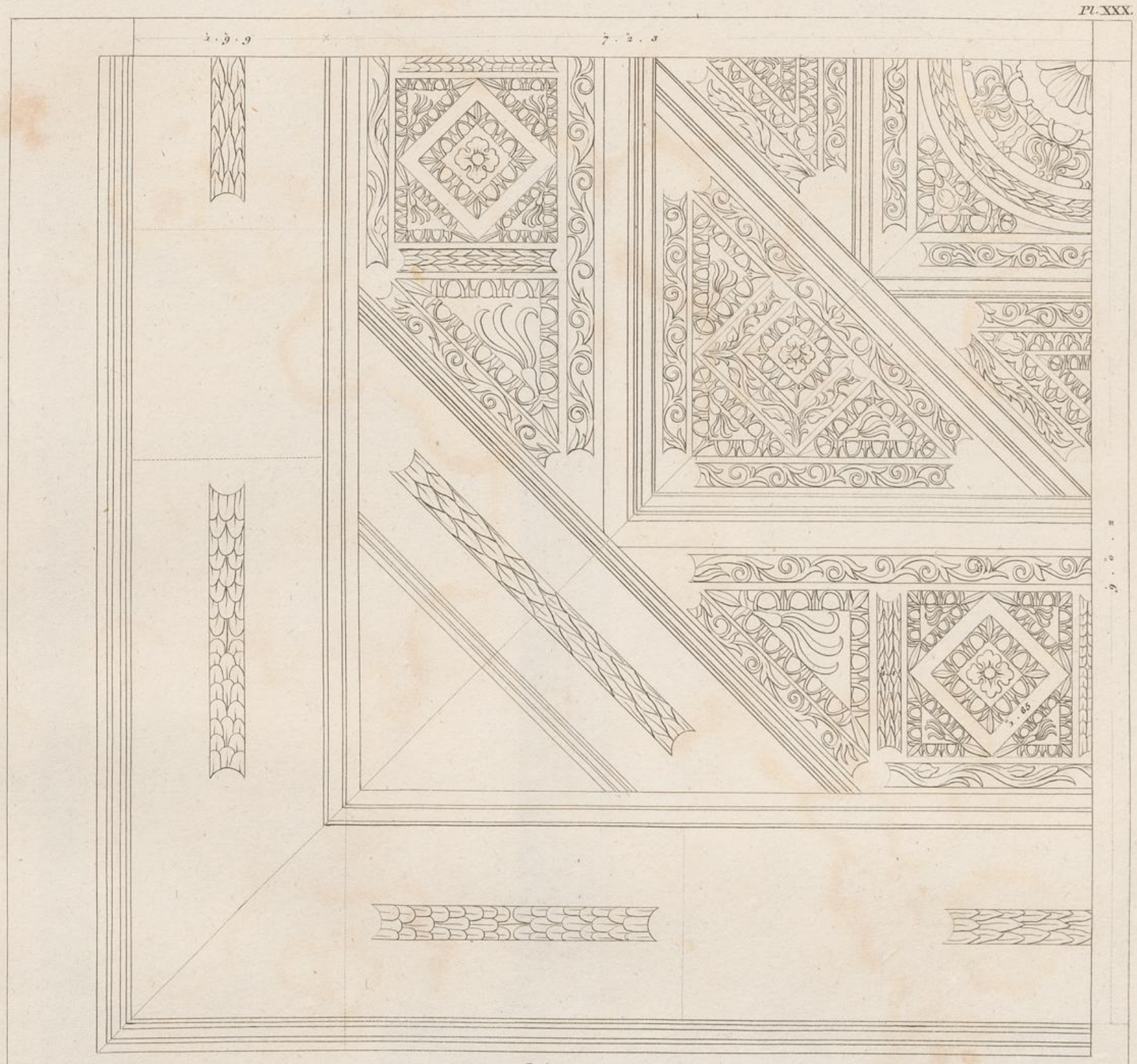


Fig. 1.

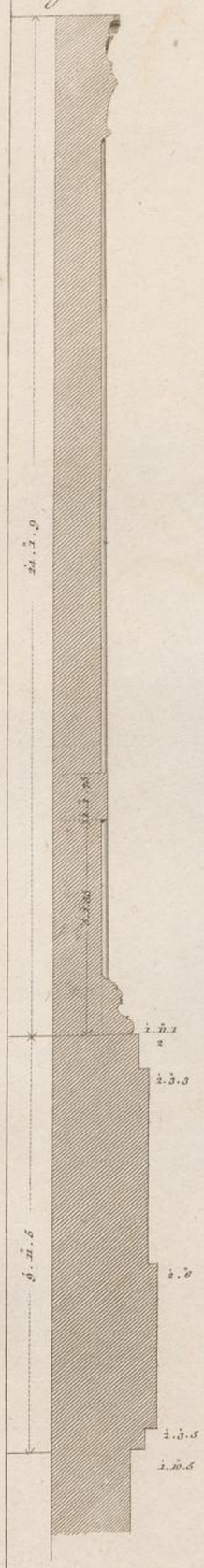
Fig. 2.

Fig. 3.

Fig. 4.

Jas Newton sculpsit.

Fig.3.



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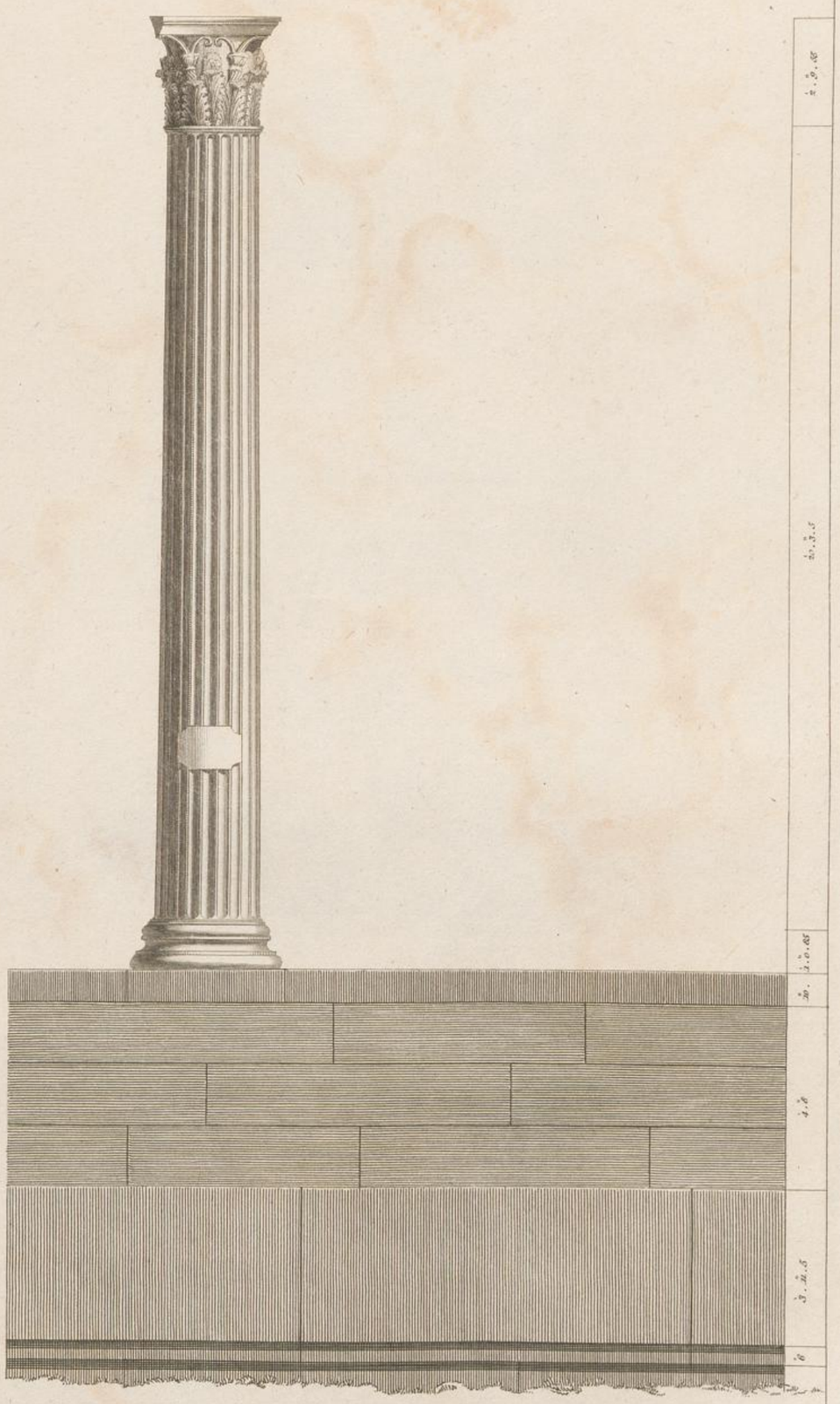

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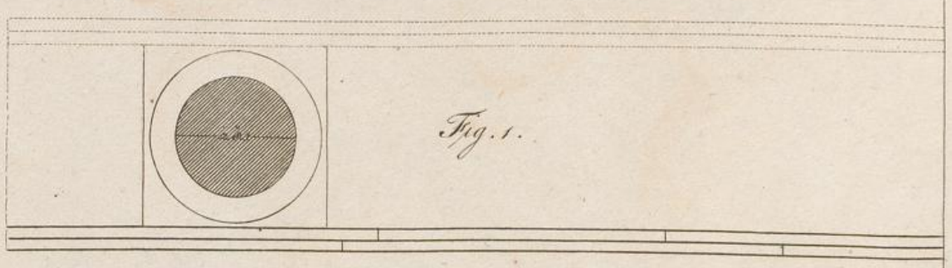
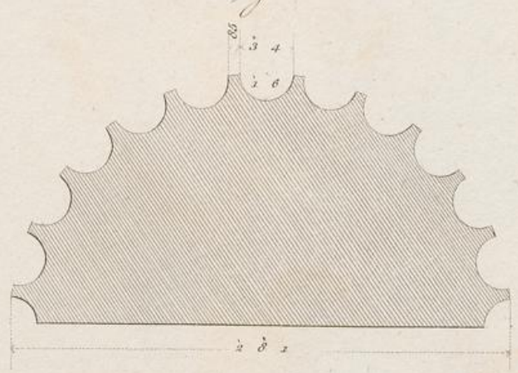

J.S. Newton fecit.

Fig. 3.



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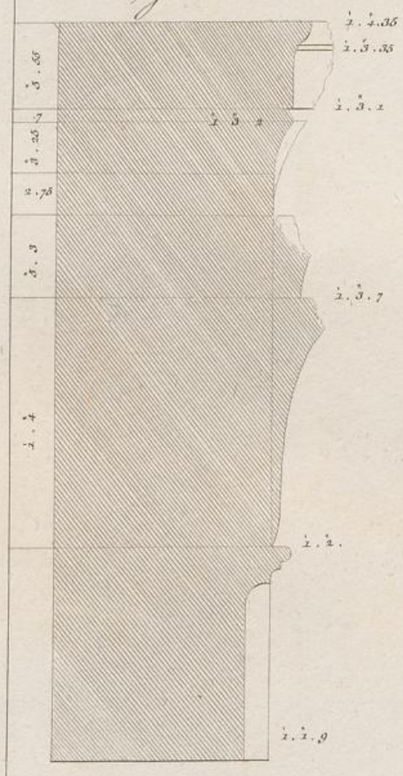

Fig. 2.

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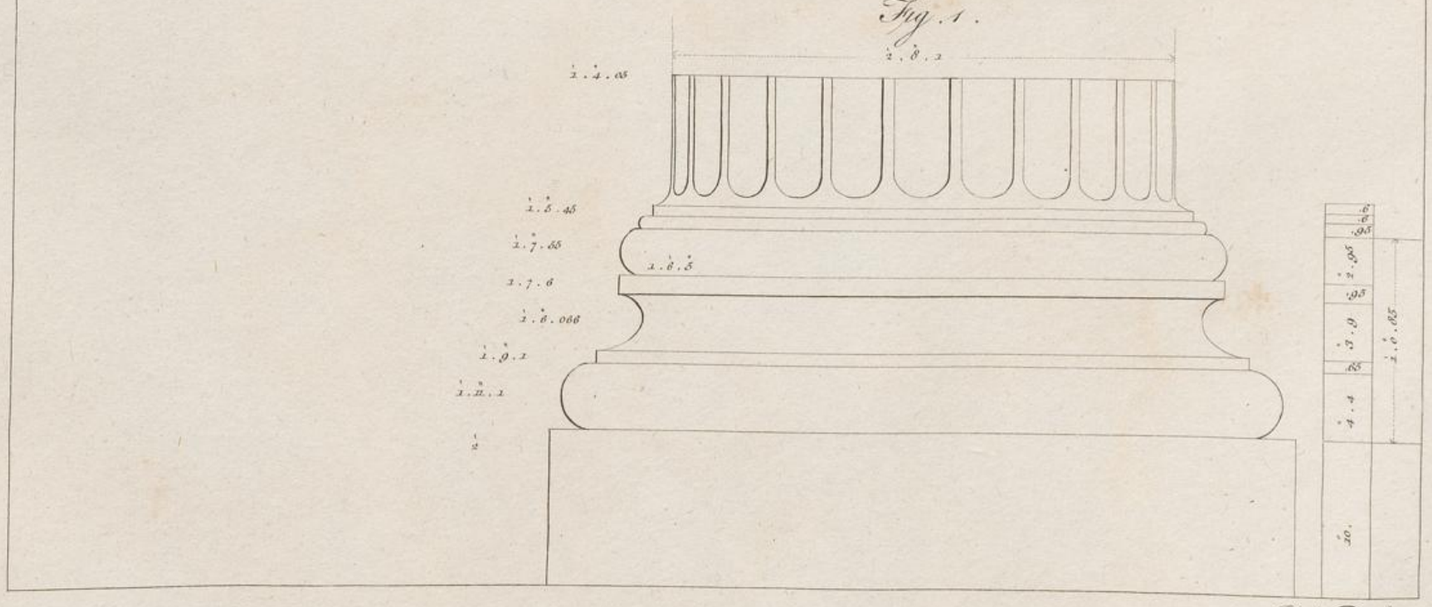

Jas. Newton sculpsit.

Pars Inferi

Swans near the Lake of Lugano Drawn

Byrne Sculp

Pl. XXXIII

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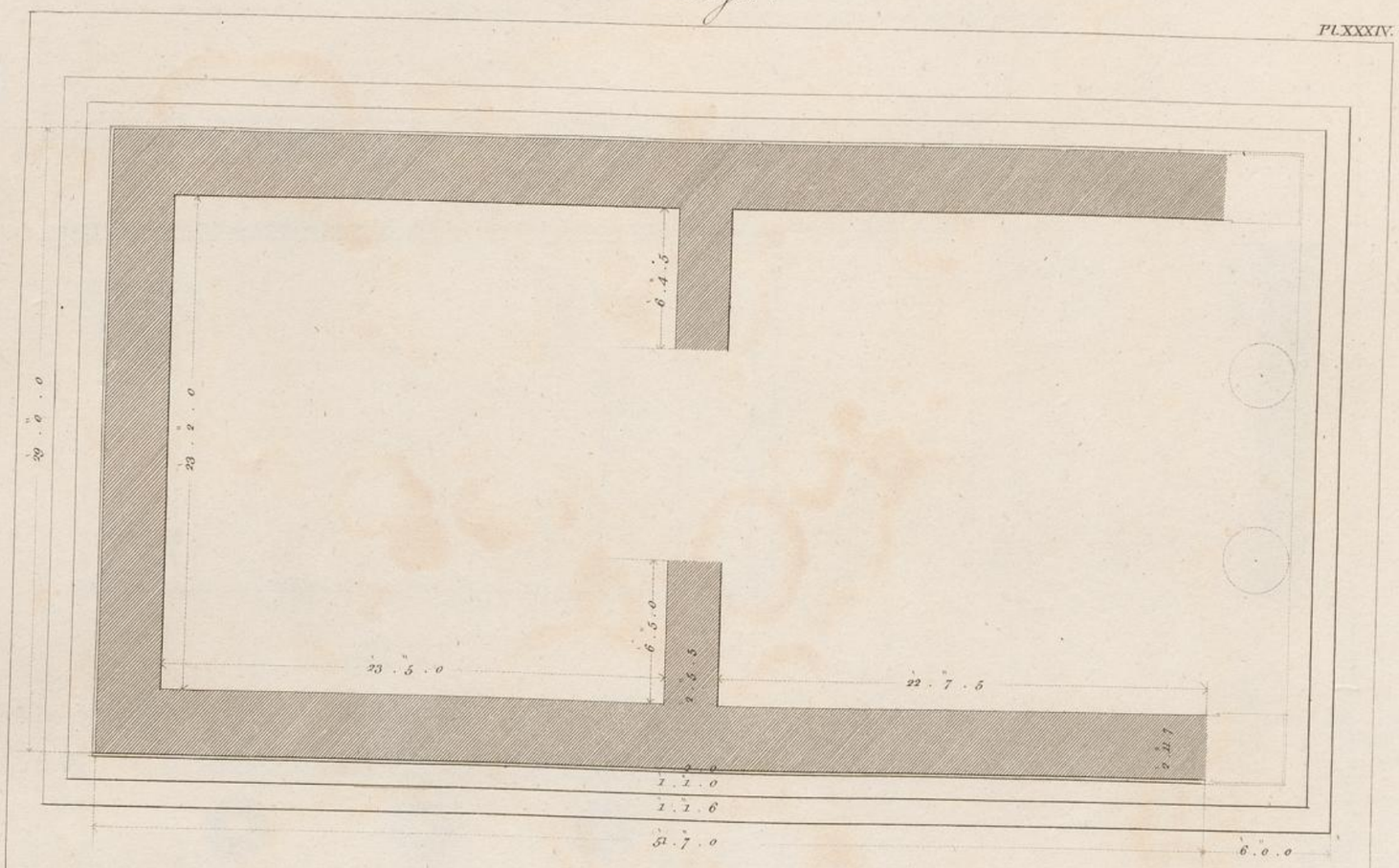

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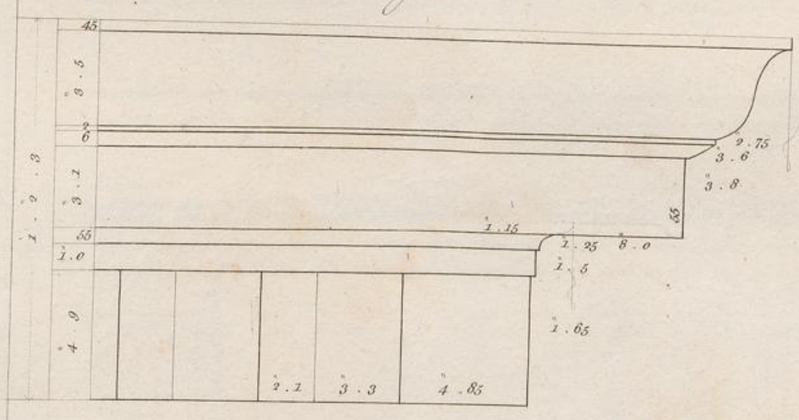

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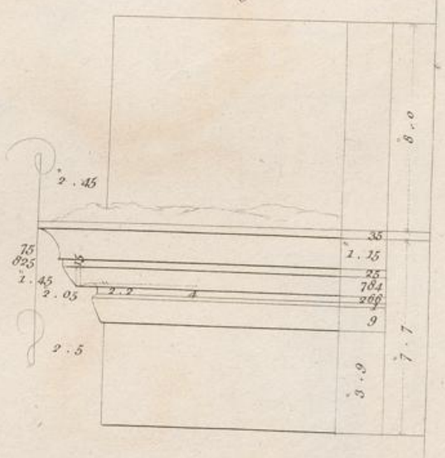

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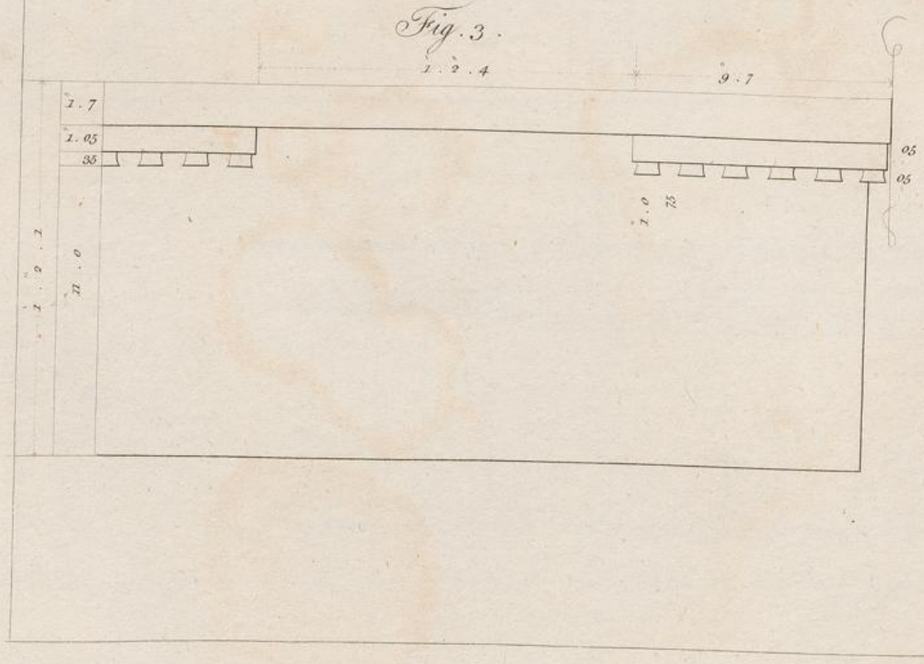

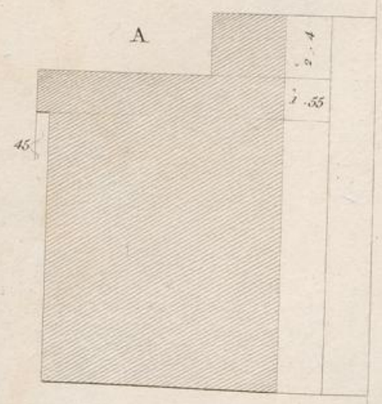

Ja.s Newton Sculpt.

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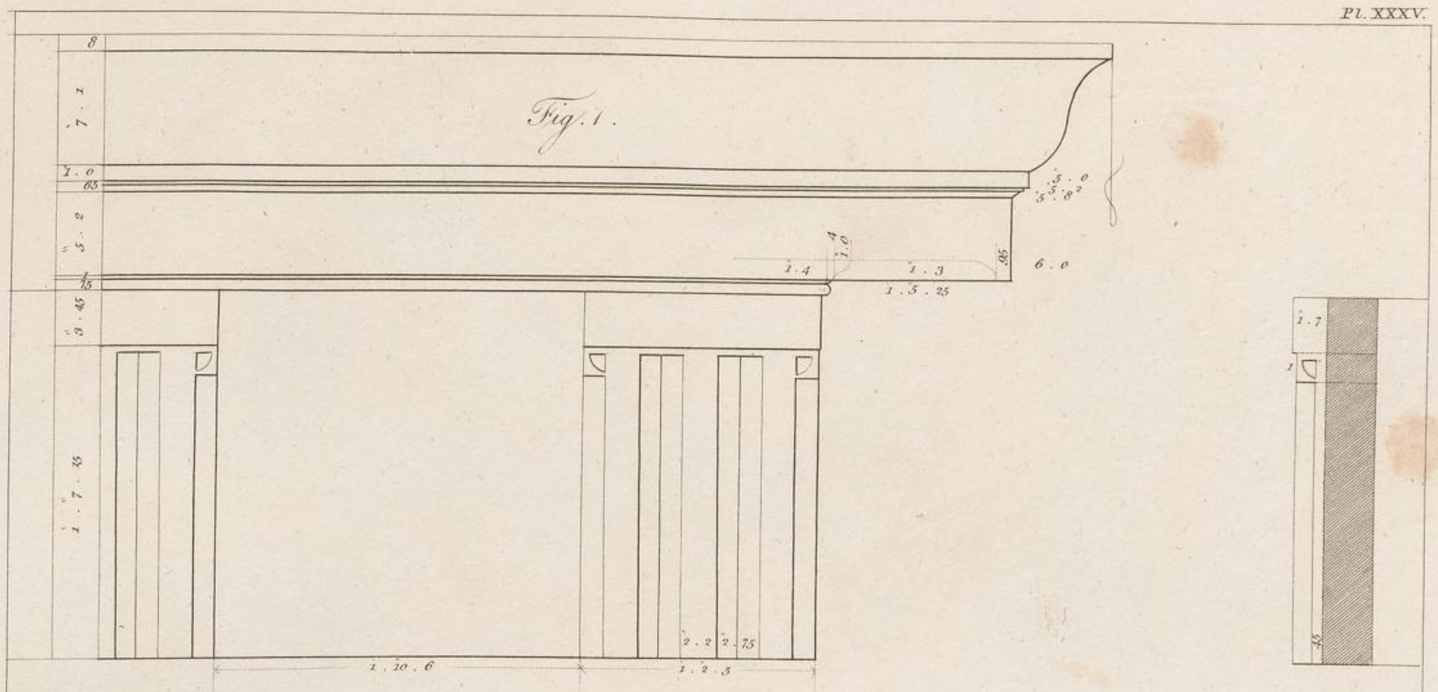

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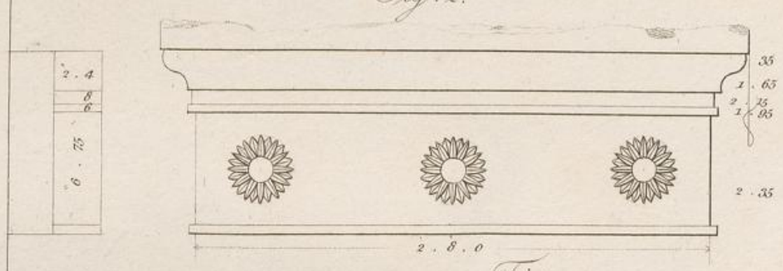

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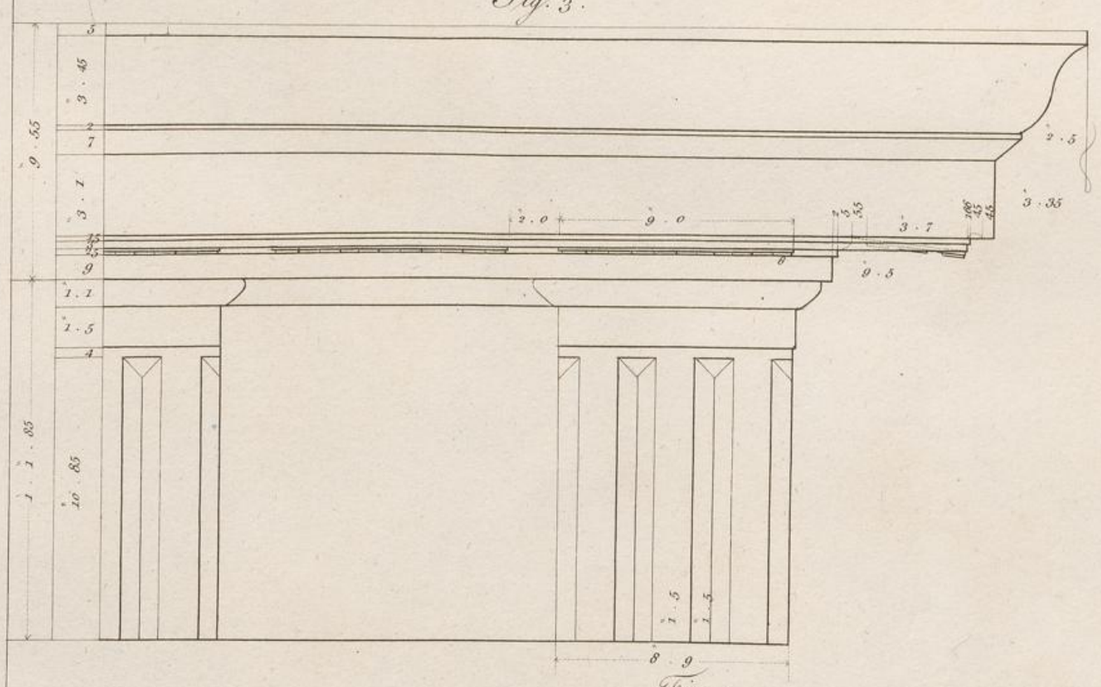

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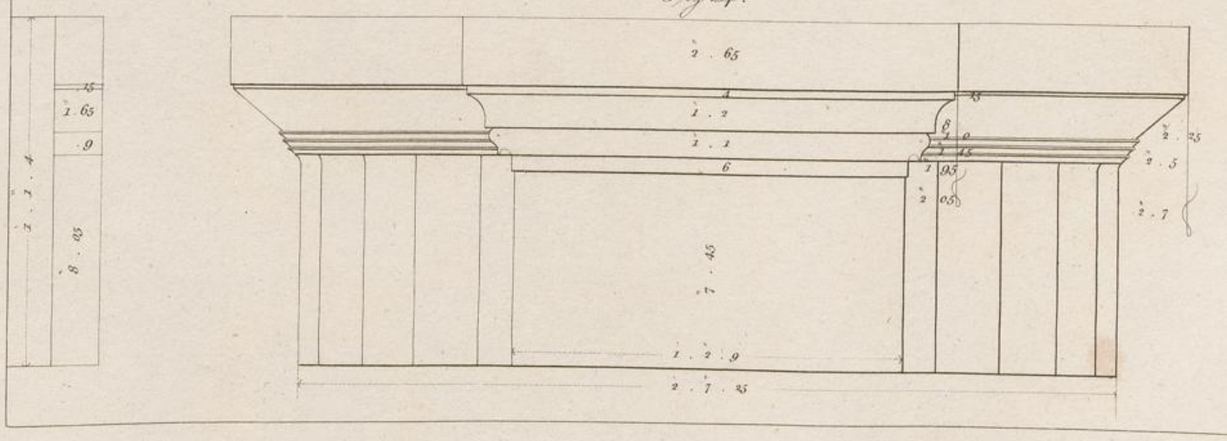

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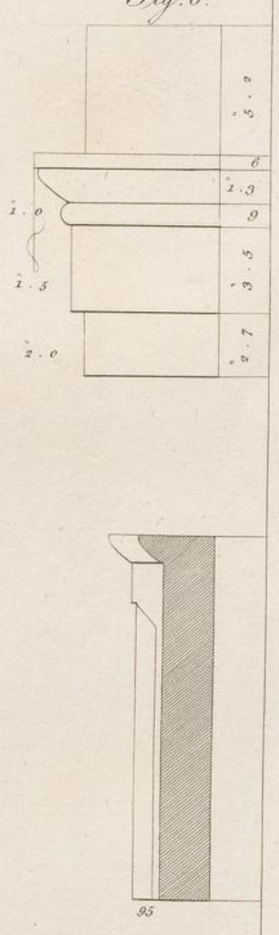

Ja.s Newton Sculpsit.

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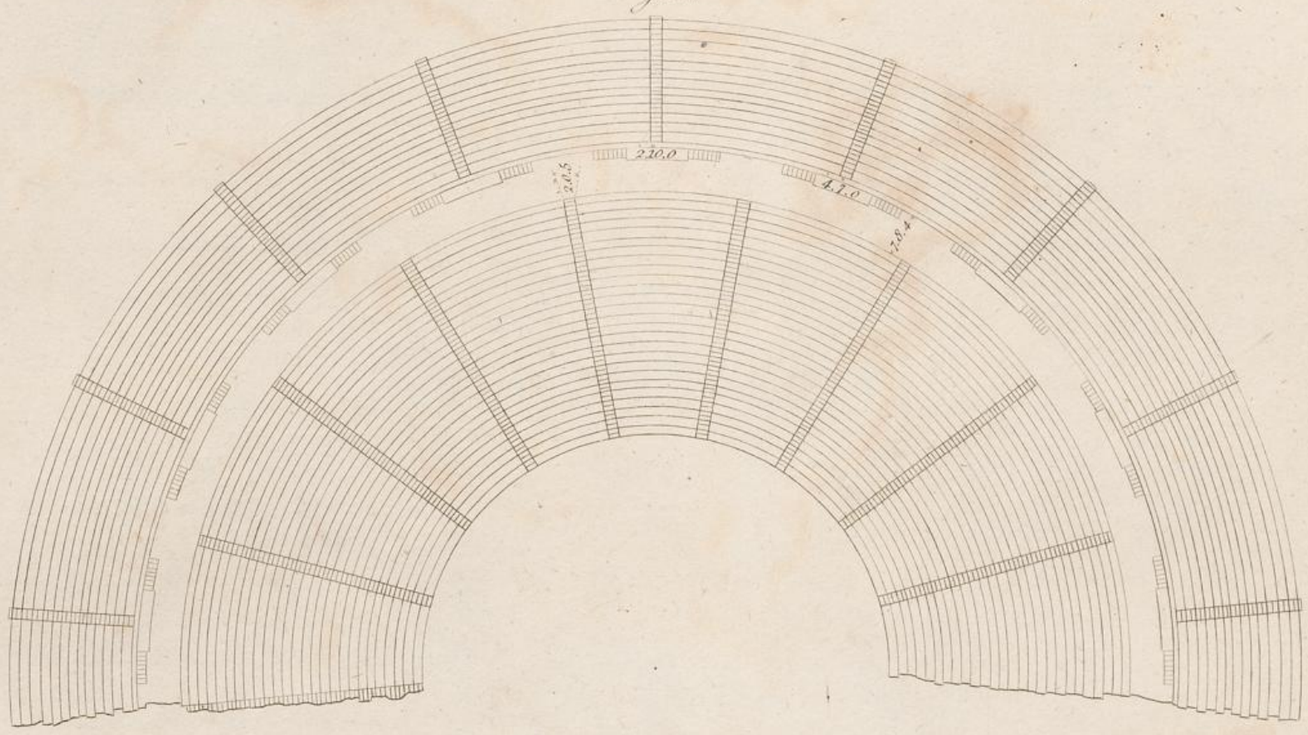
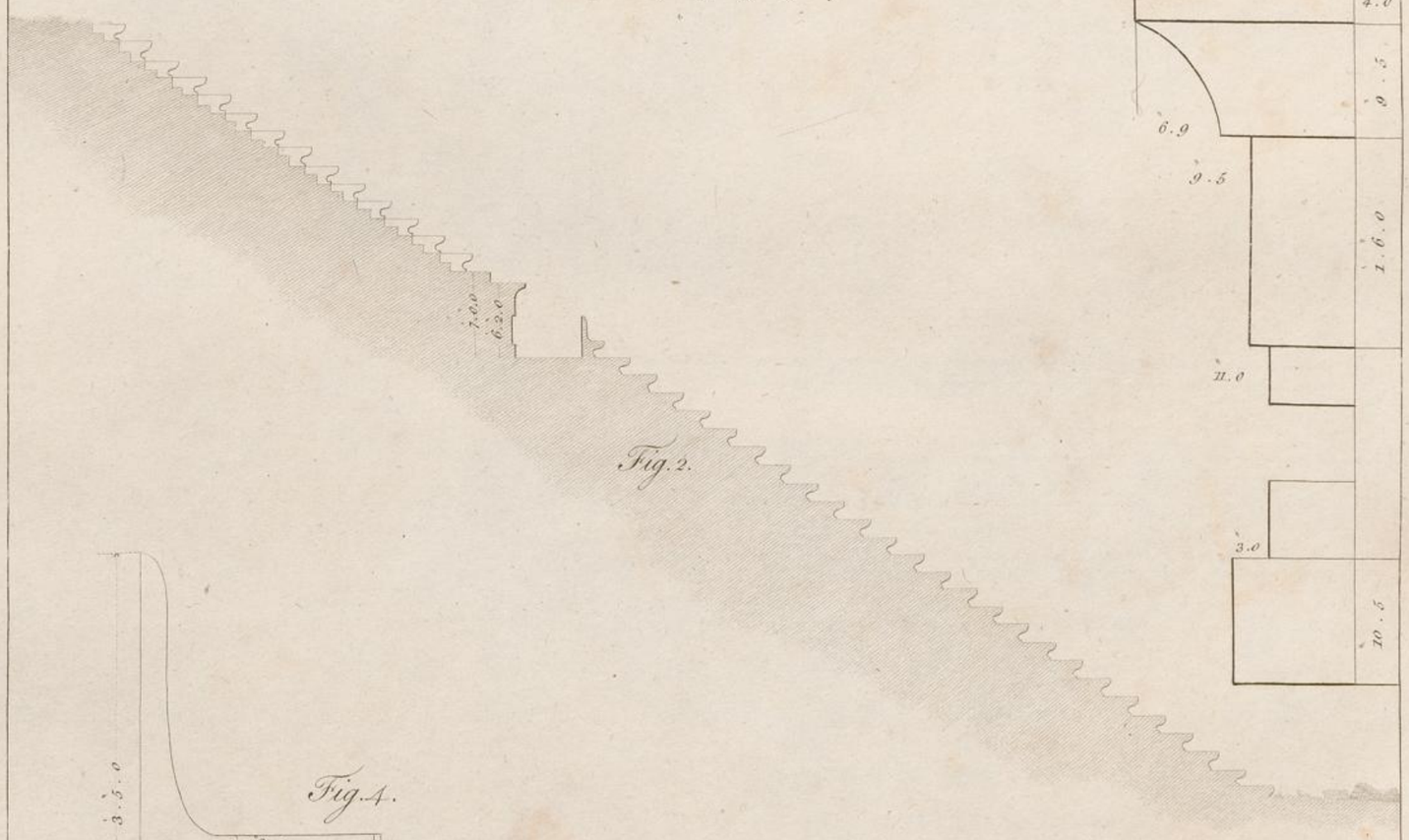


English. Feet.

Fig. 3.



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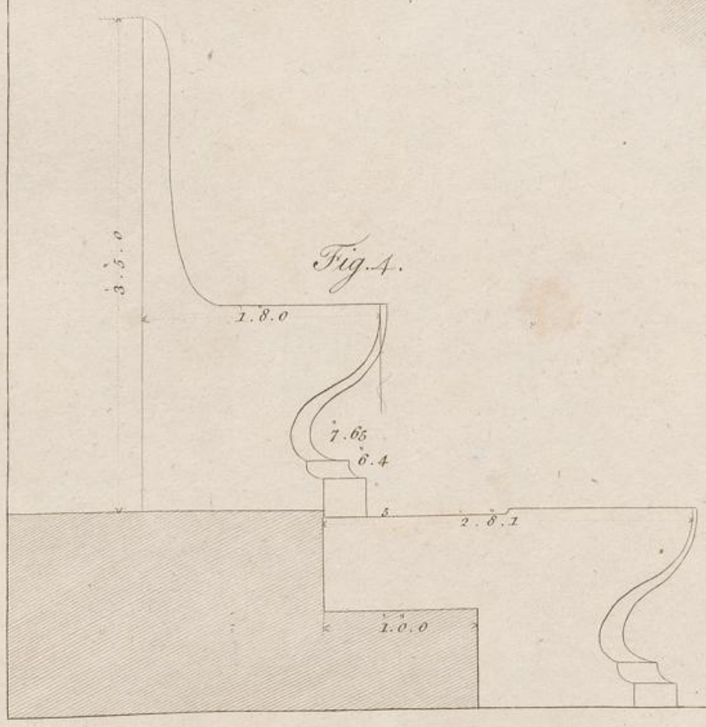

Fig. 5.

Ja.s Newton sculpt

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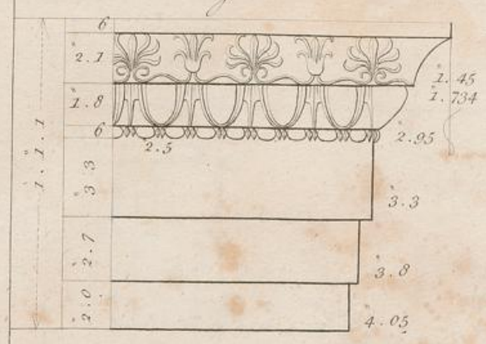

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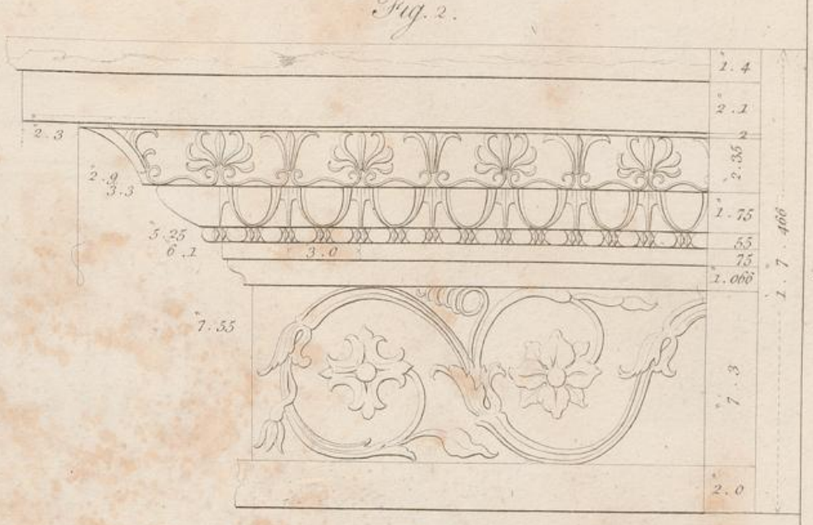

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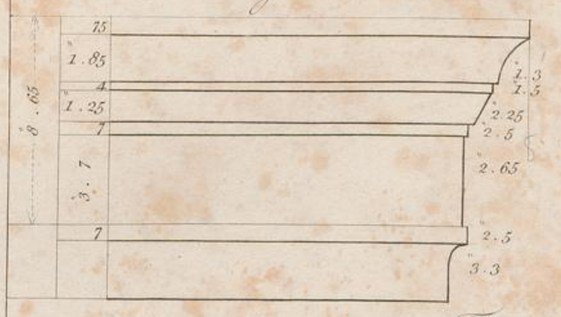
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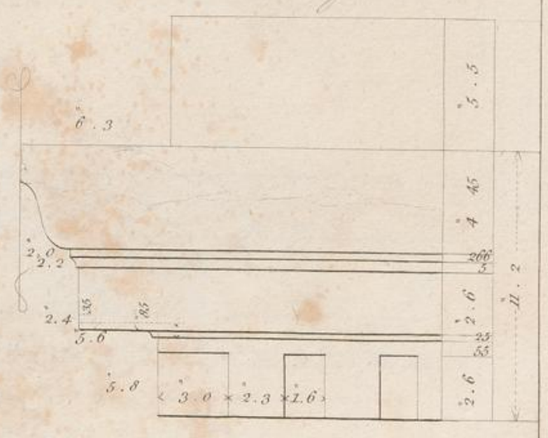

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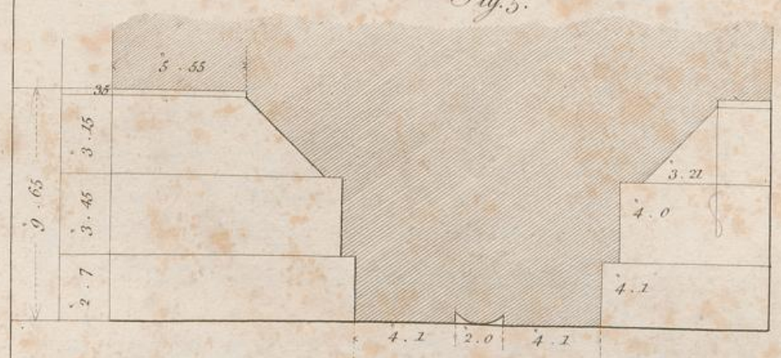

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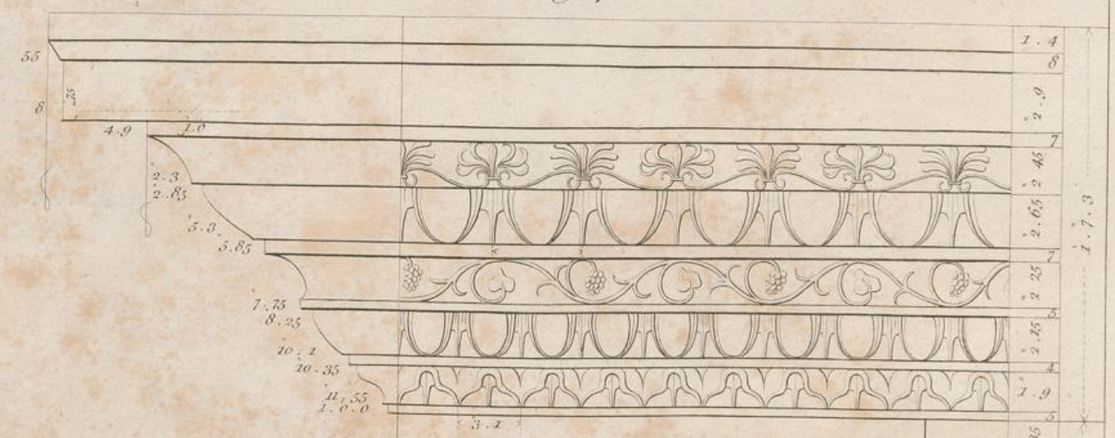
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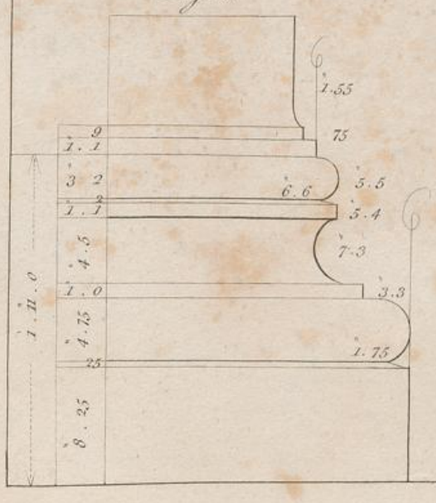

Ja.s Newton sculpsit

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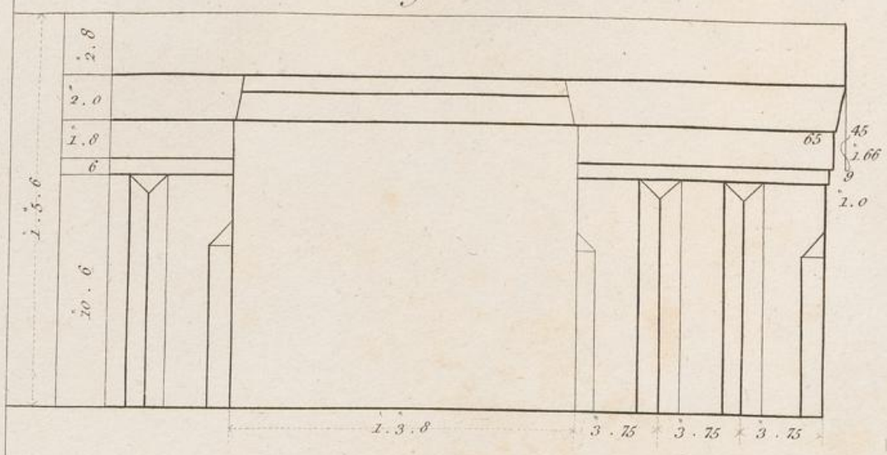

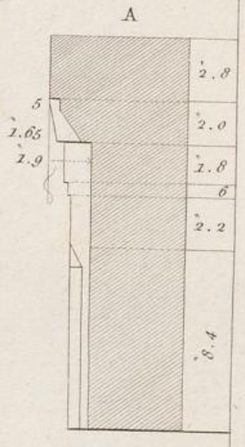

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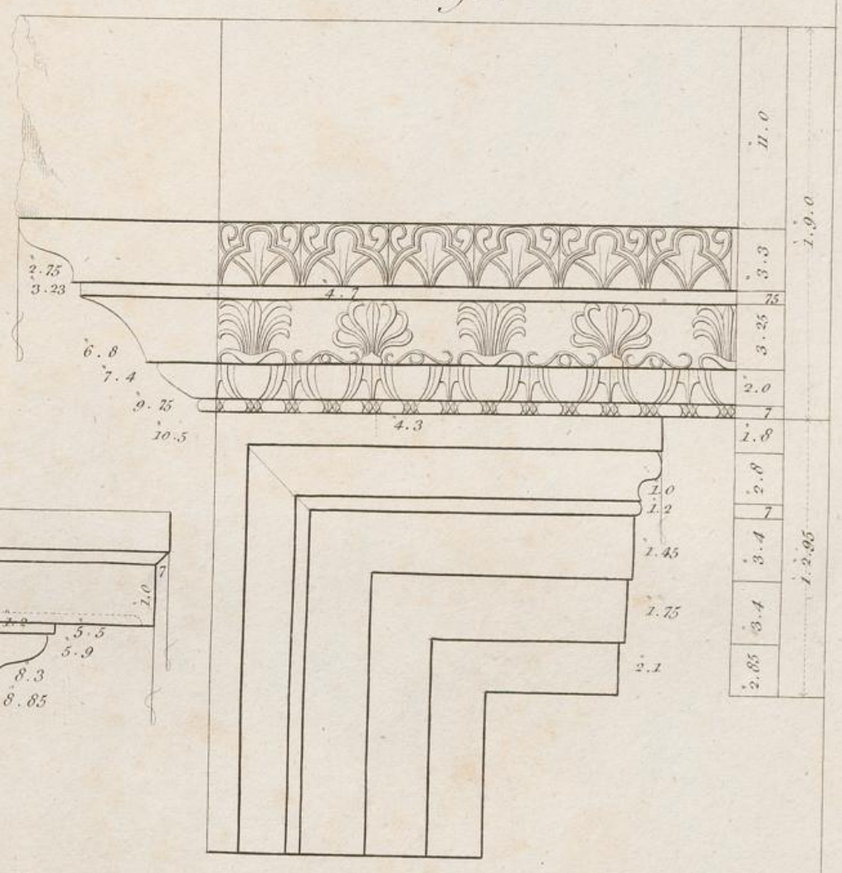

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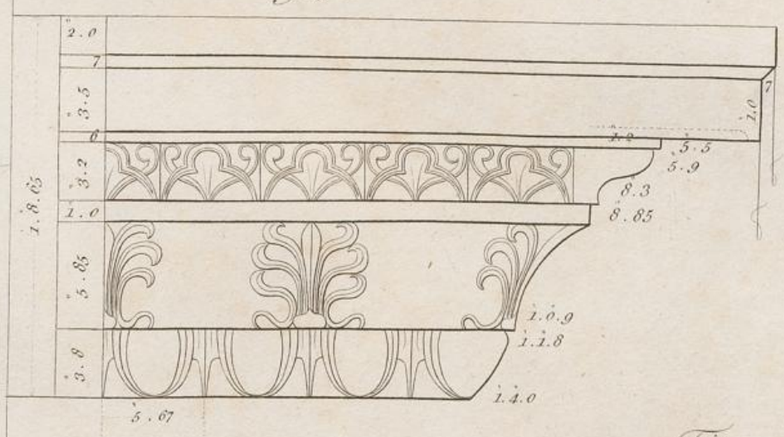

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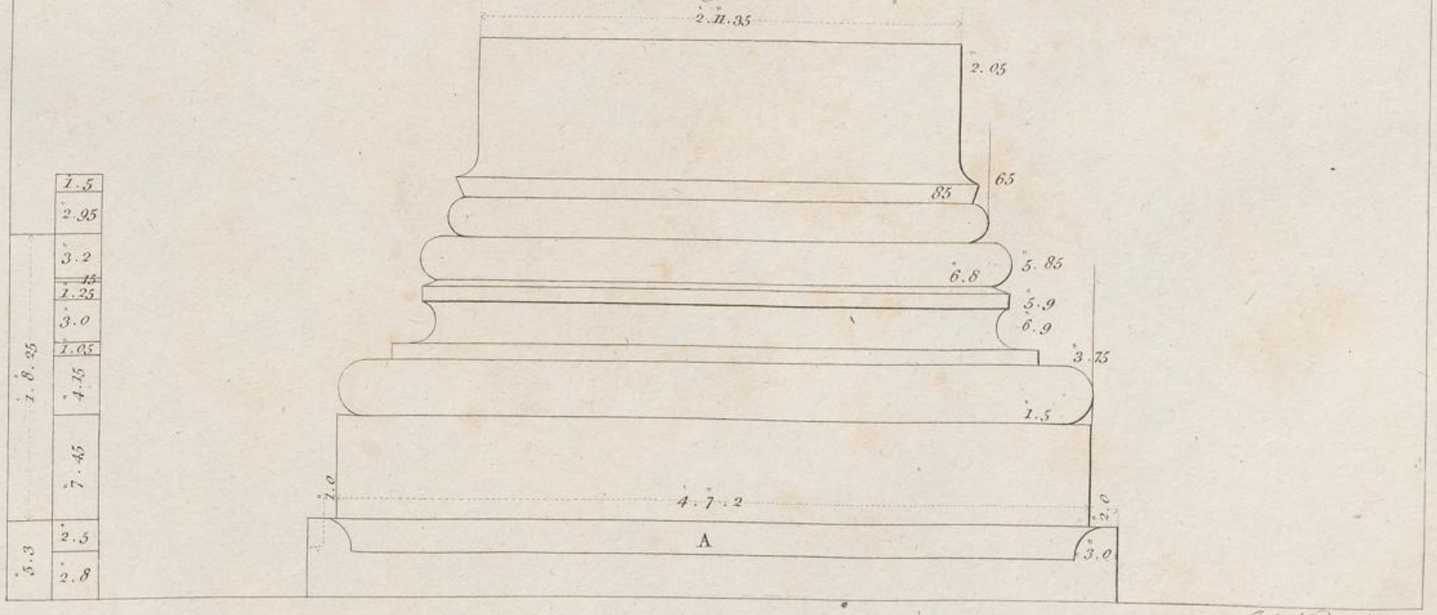


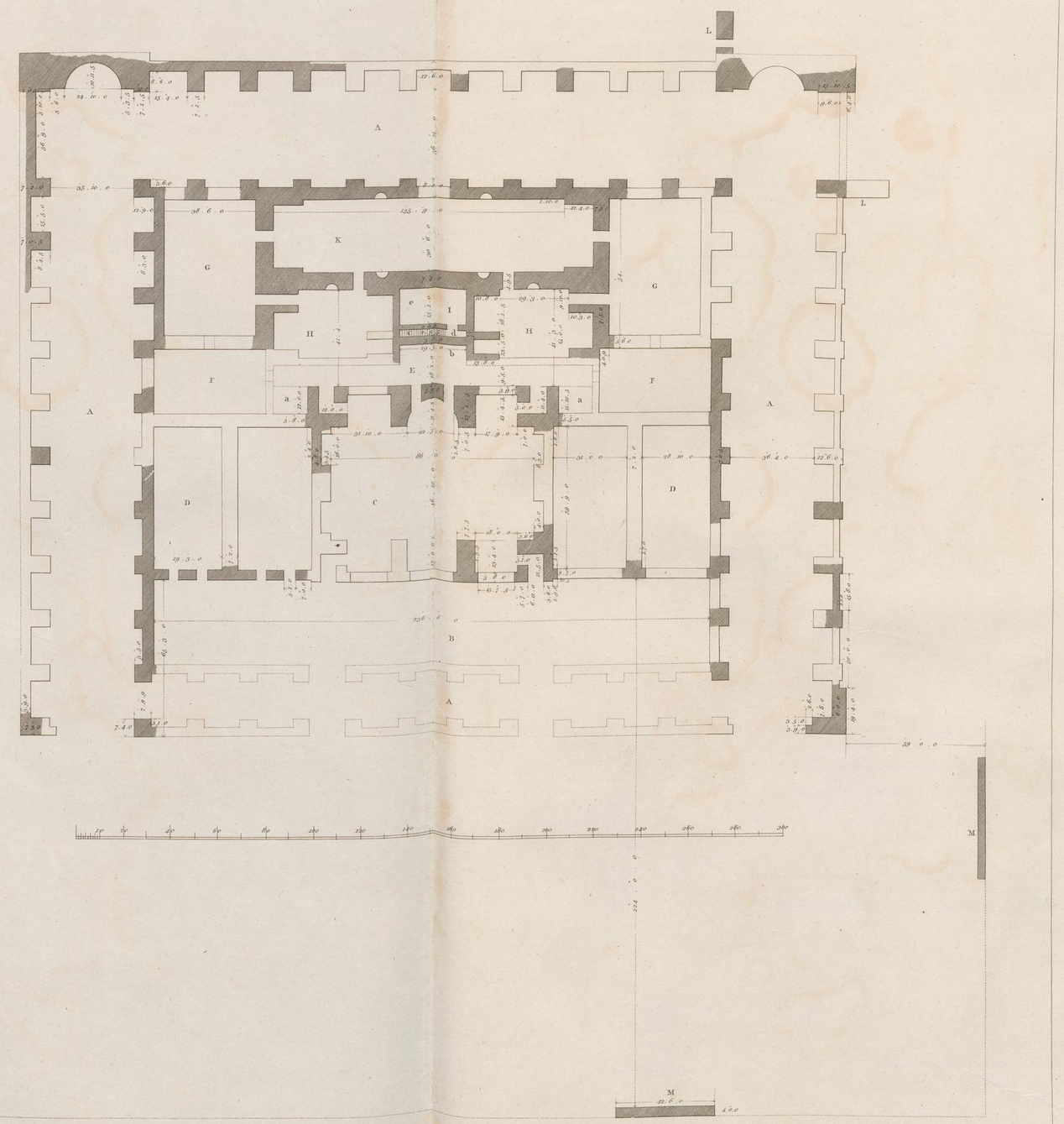
Ja.s Newton Sculpsit

Turner Delin.

Gymnasium at Athens.

Byrne Sculp.

PL. XXXIX.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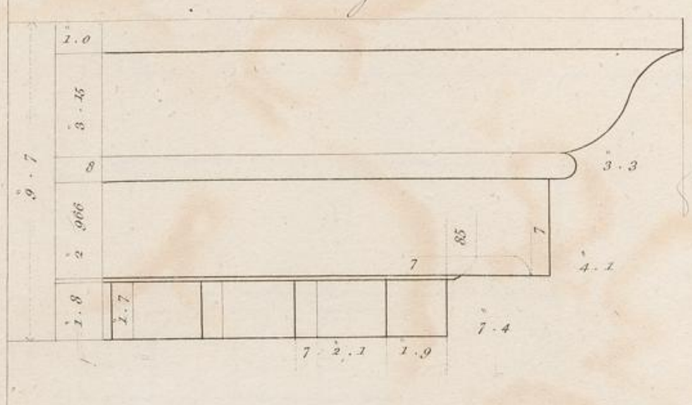

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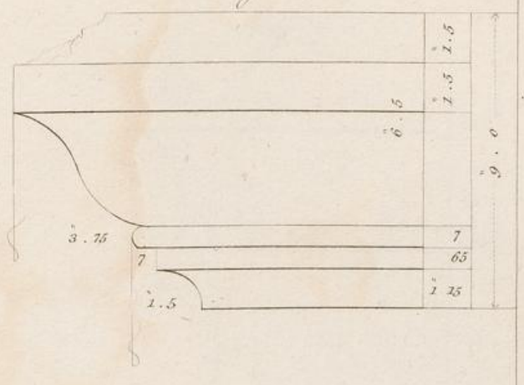

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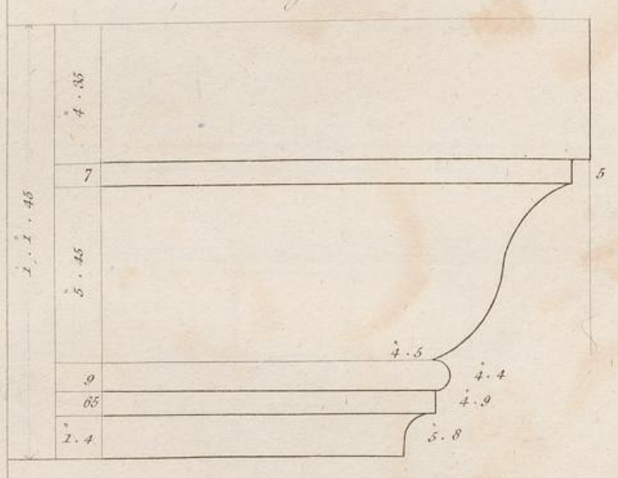

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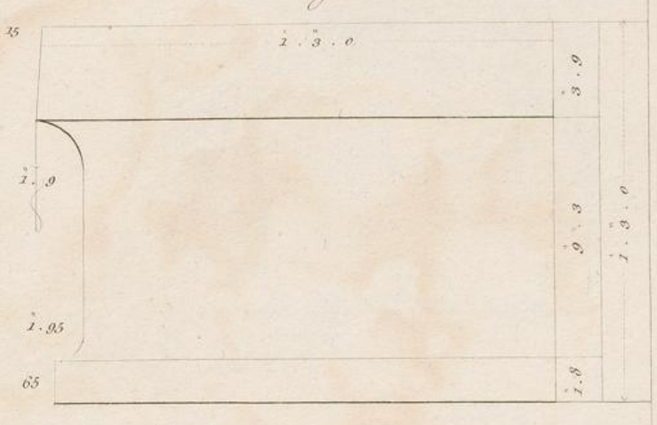

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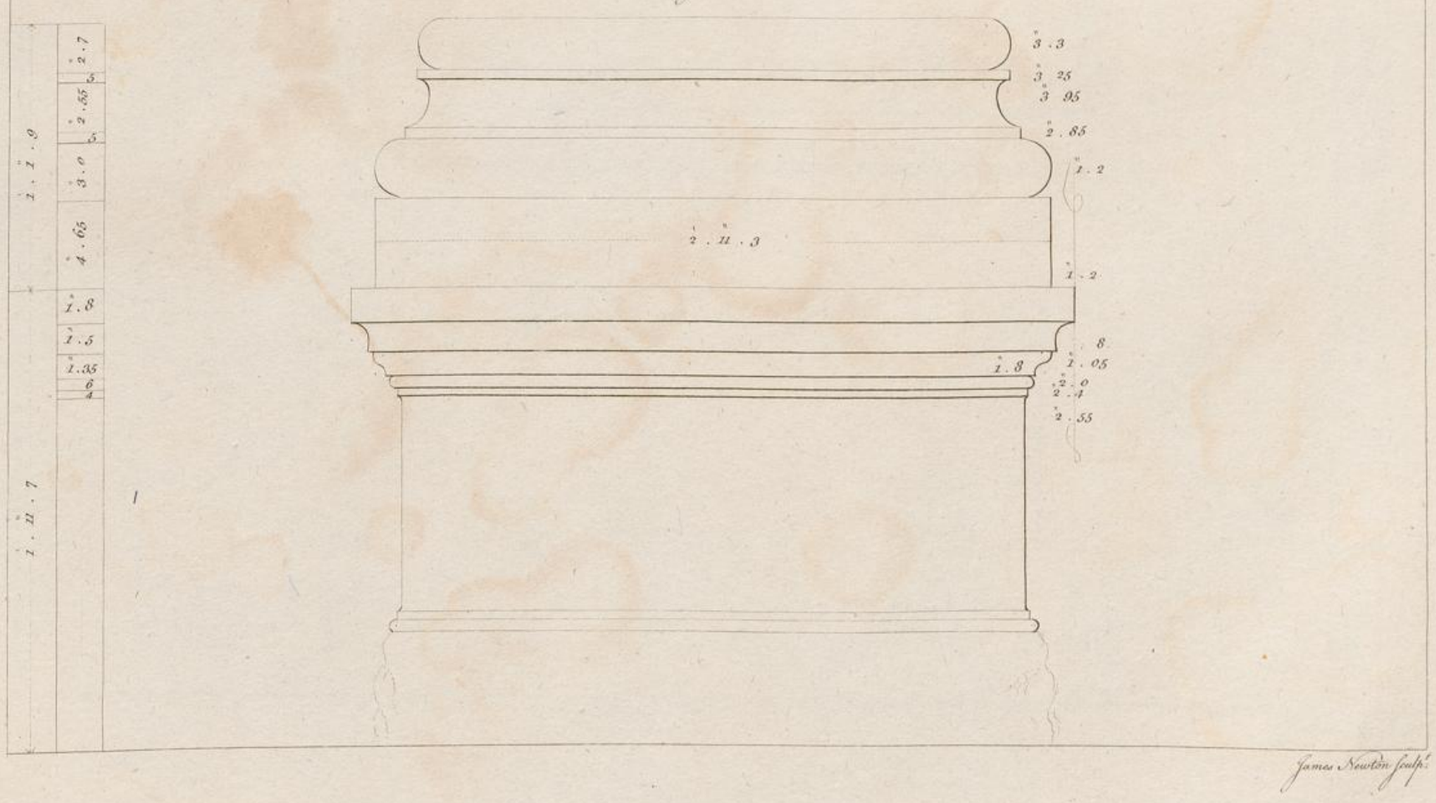

James Newton Sculpt.

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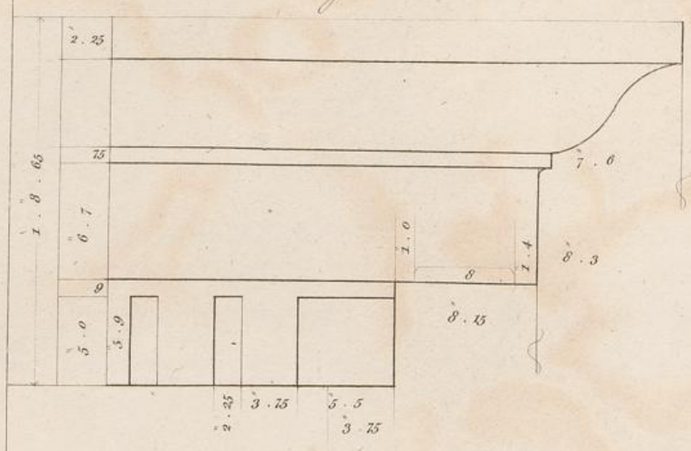

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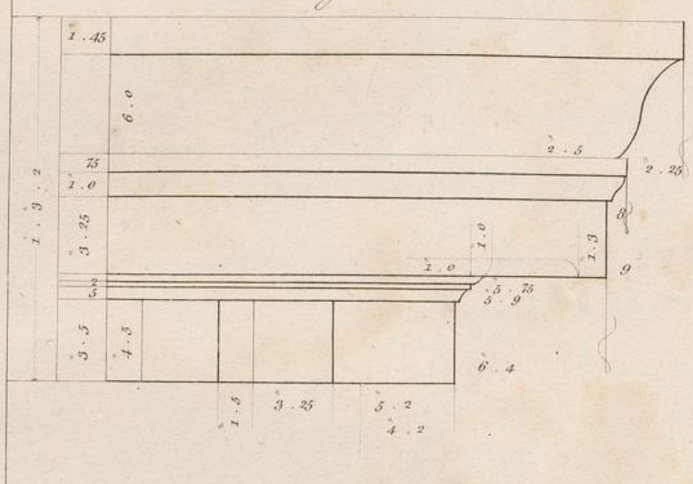

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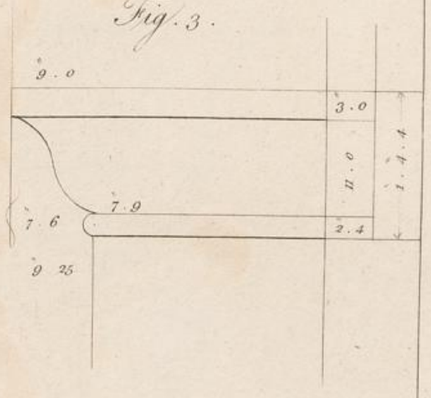

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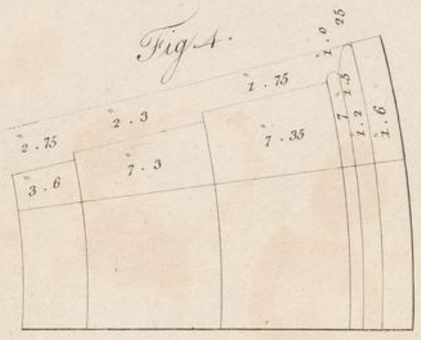

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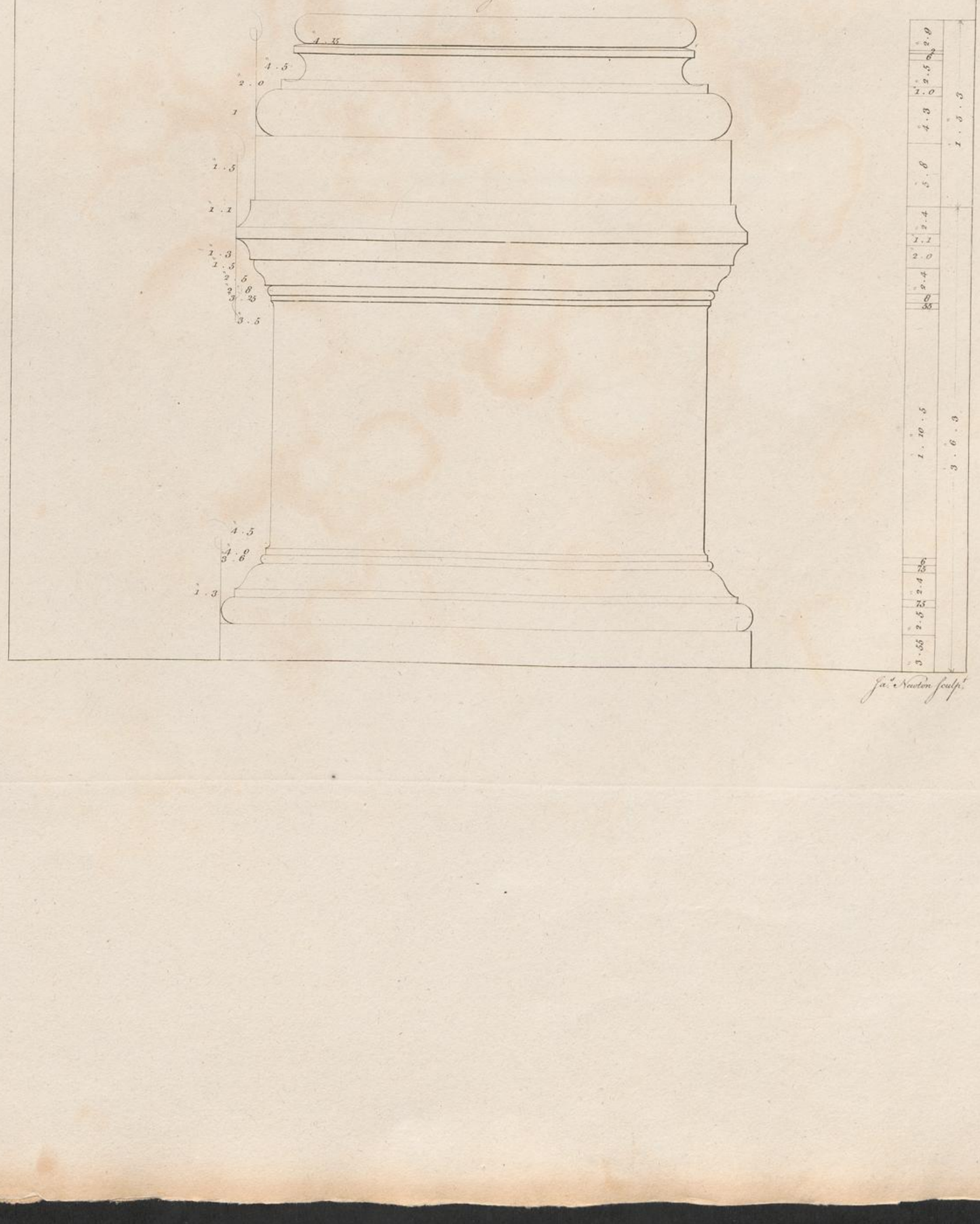

Ja.s Newton sculp.t

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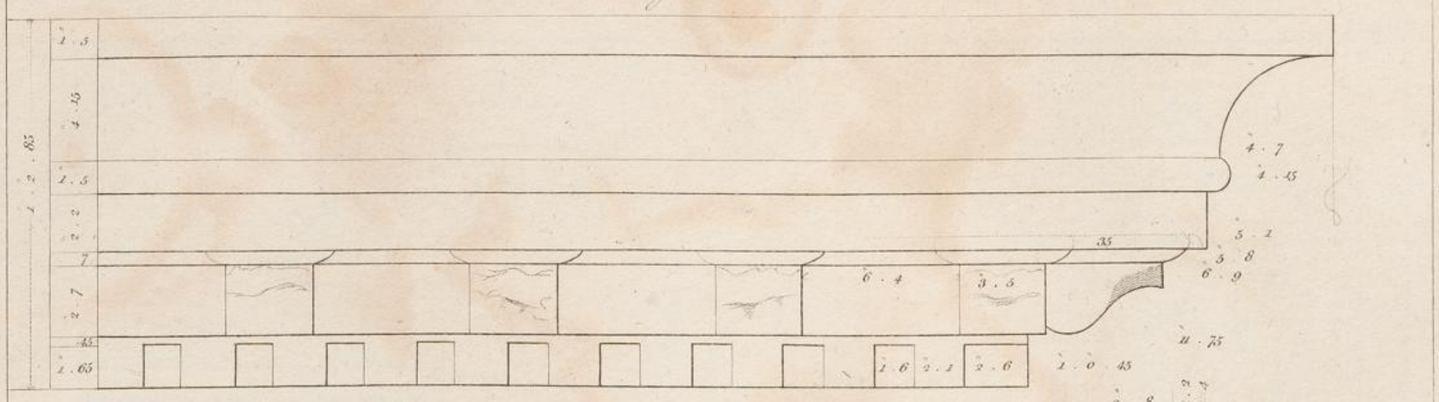
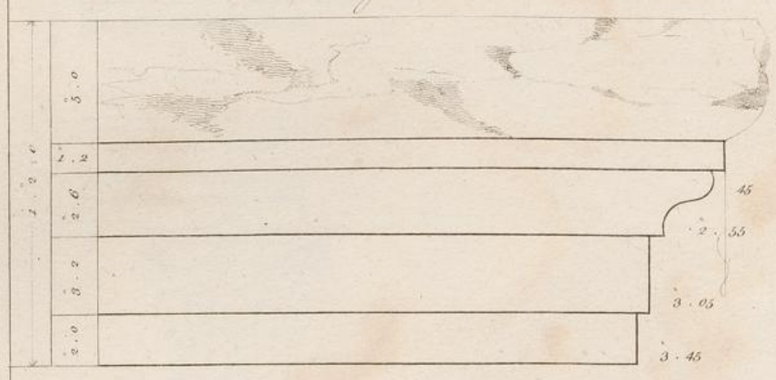


Fig. 3.



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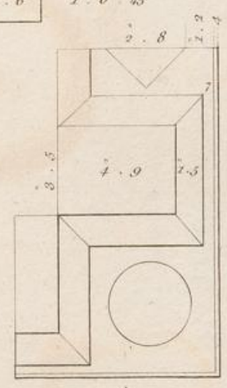

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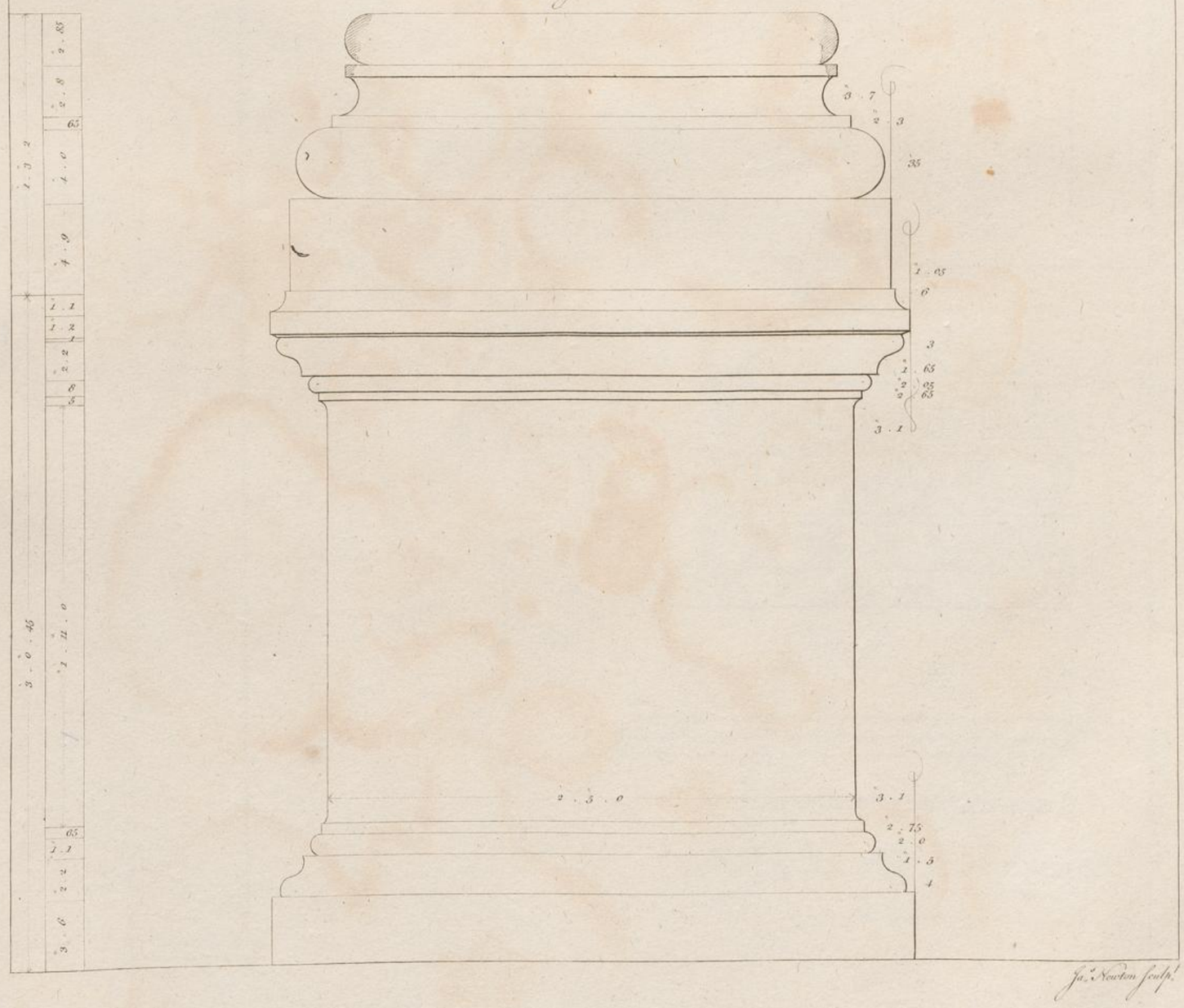


Ja.s Newton sculpt.

Fig. 2.

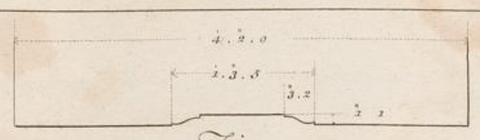
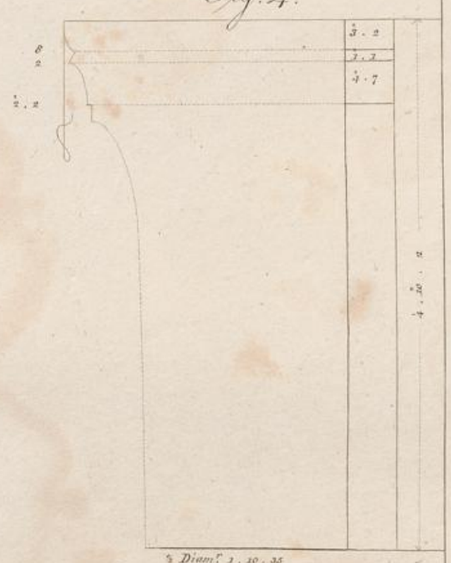


Fig. 1.

Fig. 3.

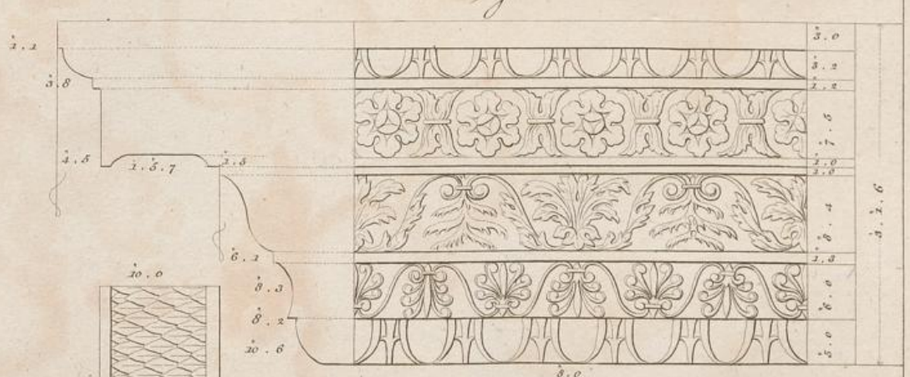
½ Diam.r 2 . 3 . 75

Fig. 4.



½ Diam.r 2 . 10 . 35

Fig. 5.



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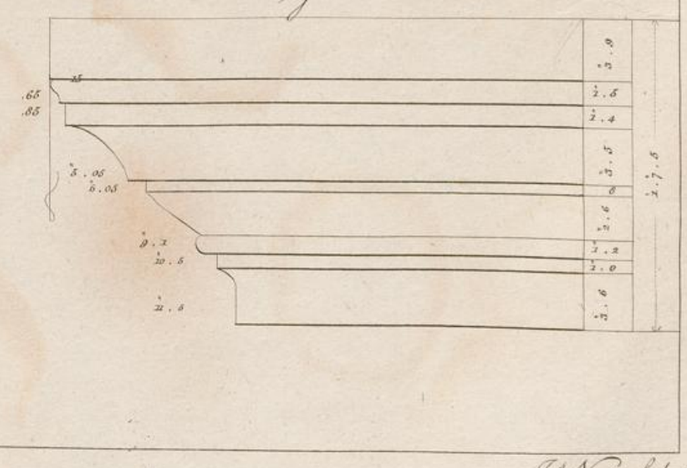

Jas Newton sculpsit.

Fig. 1.

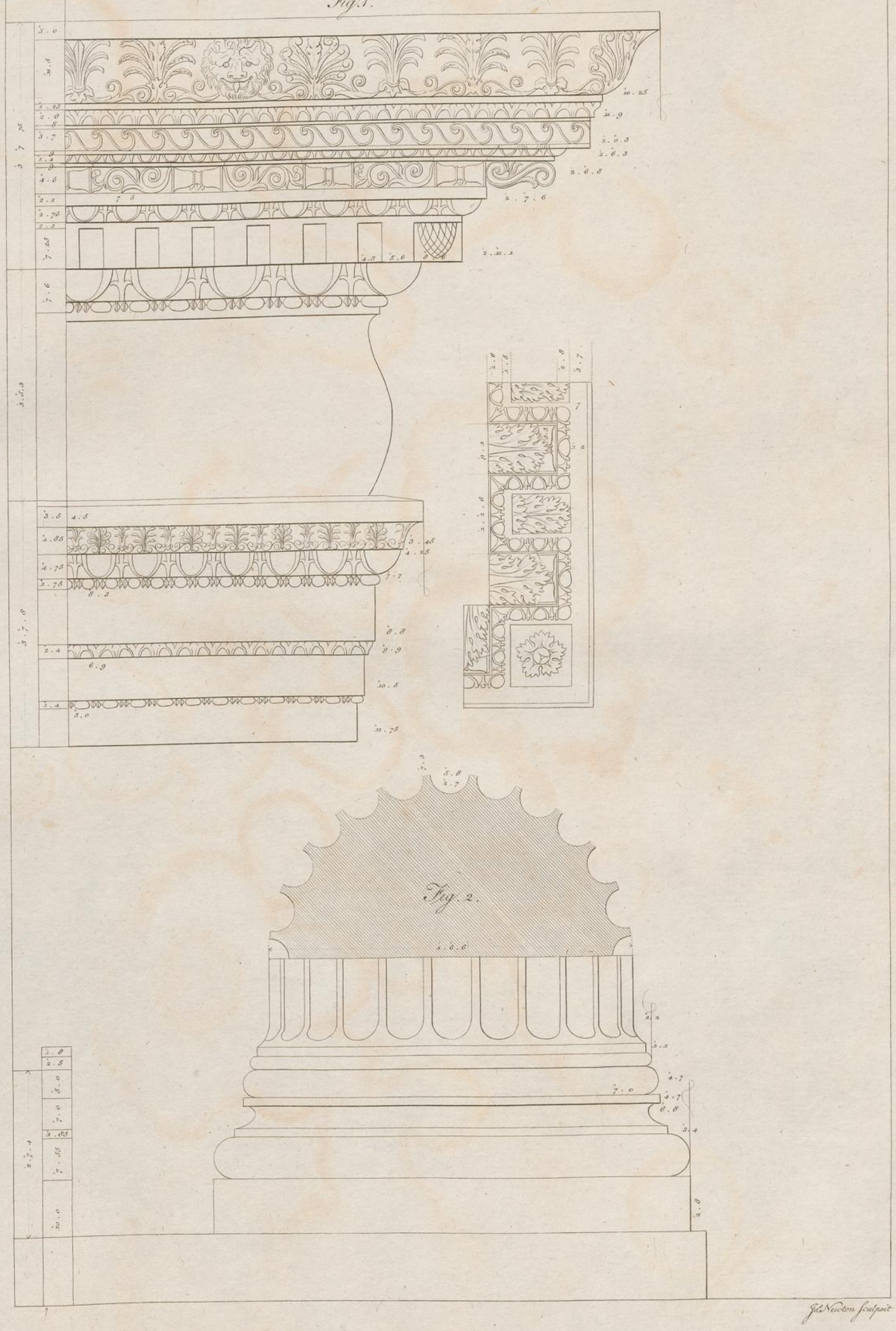
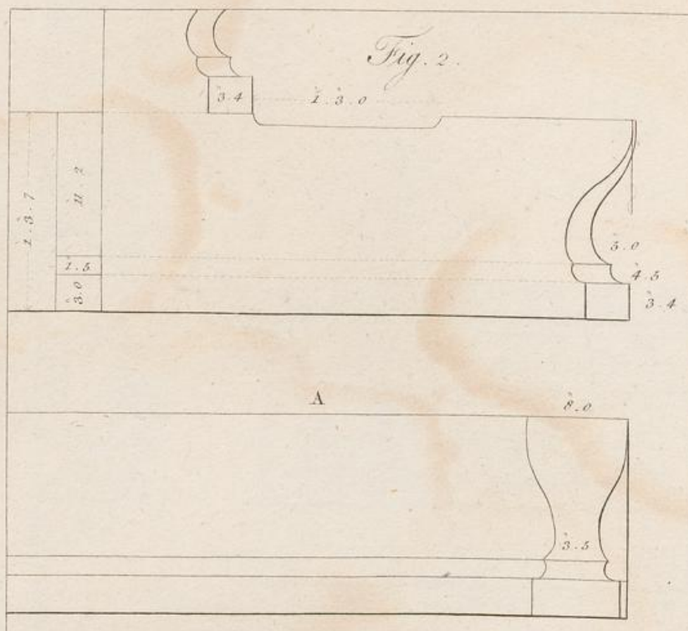


Fig. 2.

Jas Newton sculpsit

Ephesus

Fig. 2.



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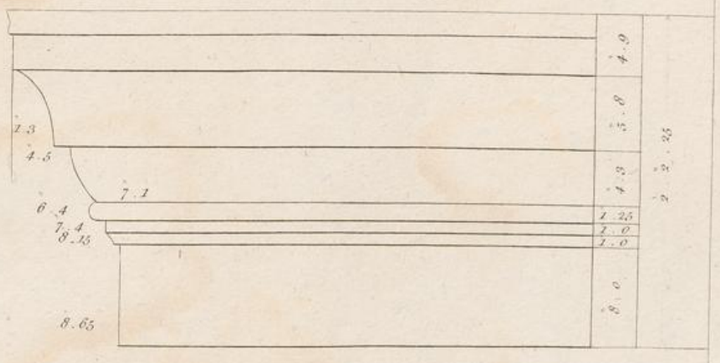
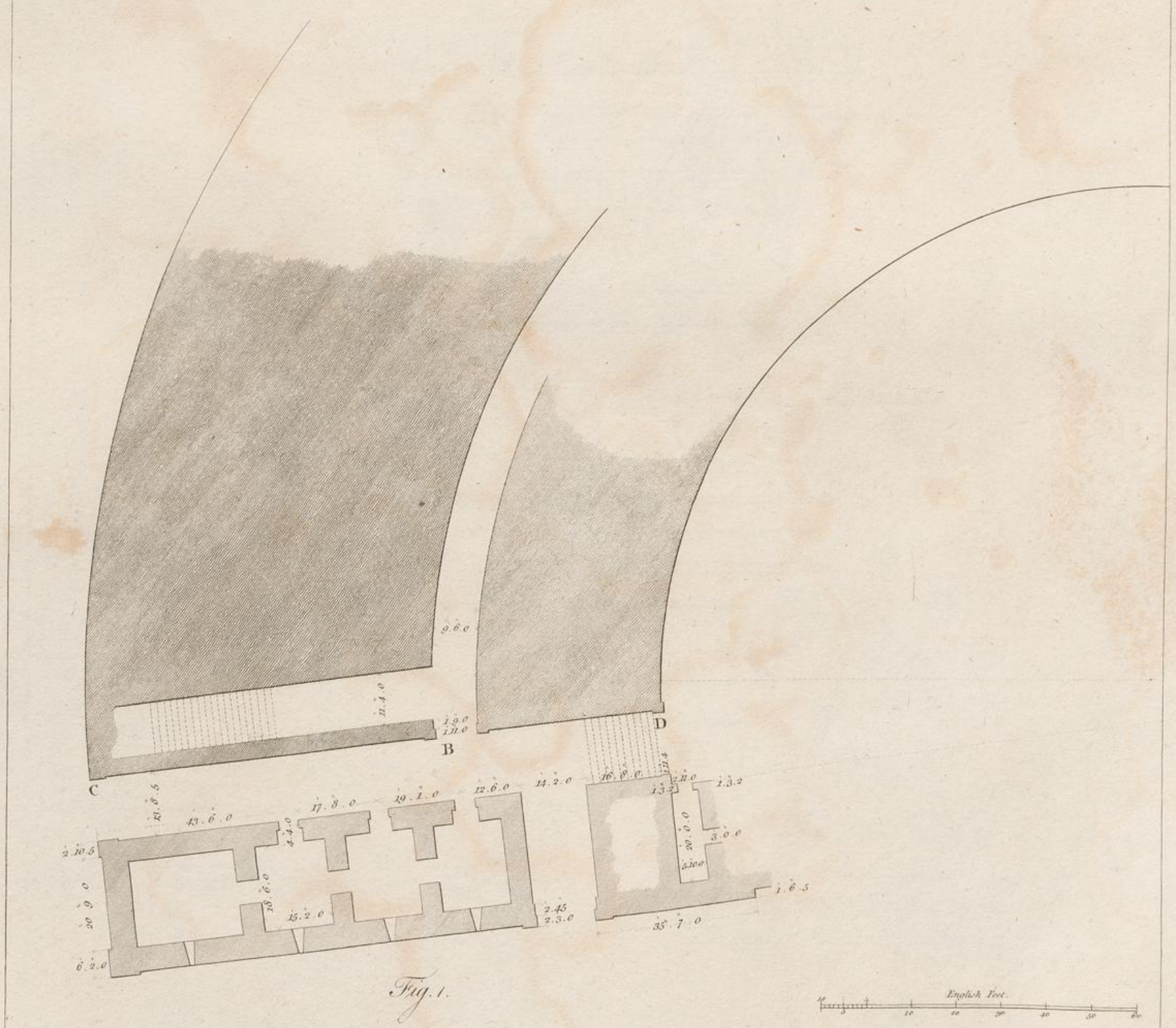
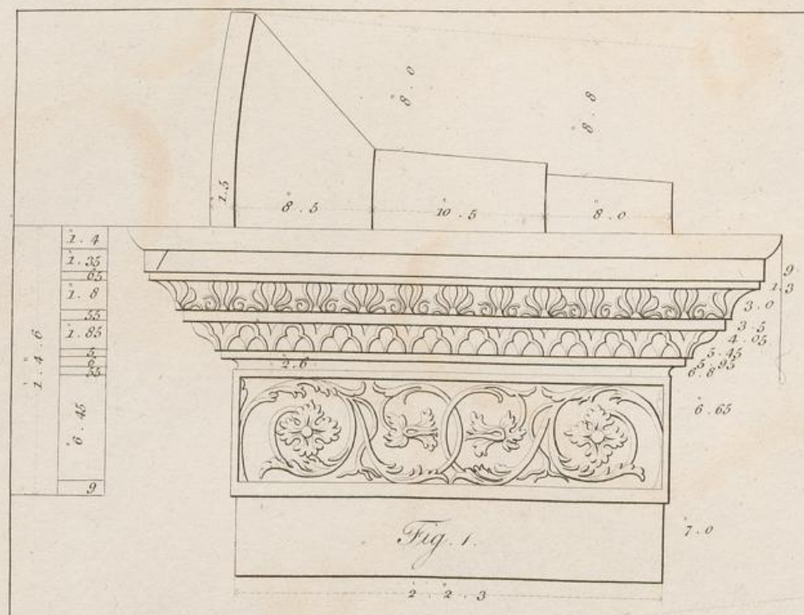



Fig. 1.

Jas. Newton fculpsit



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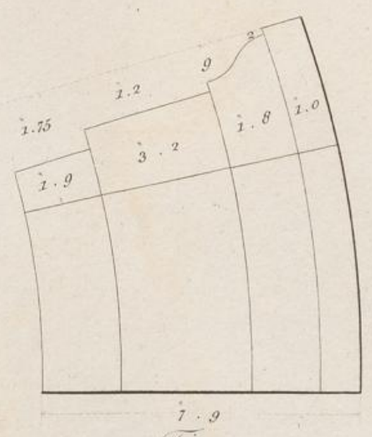

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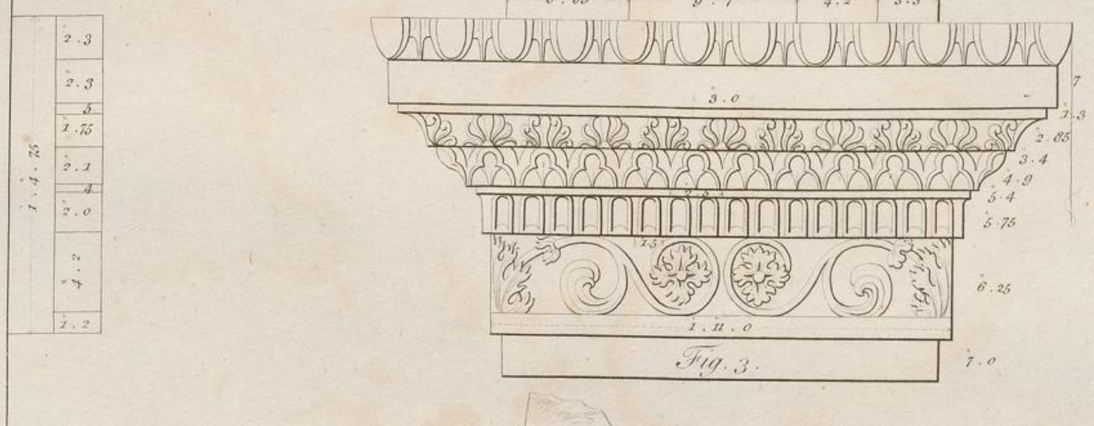

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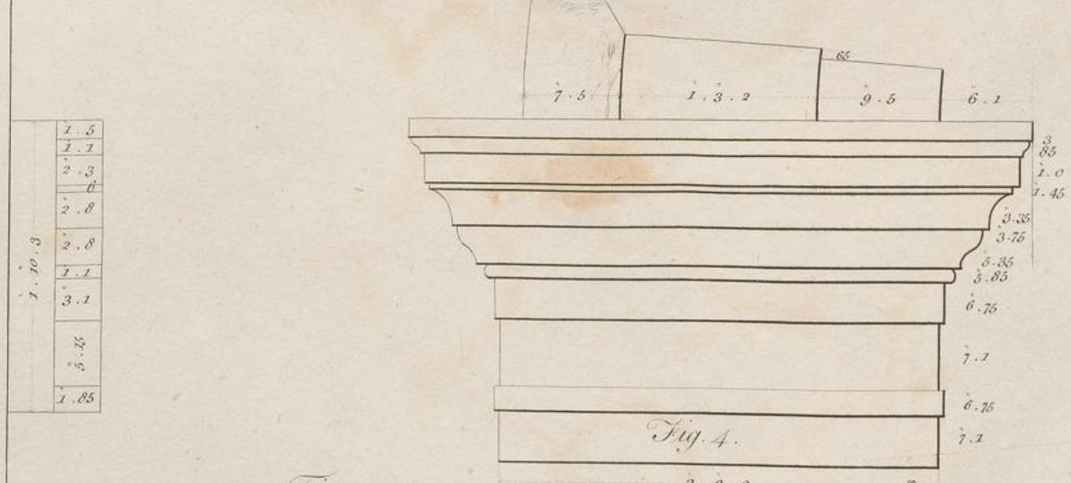
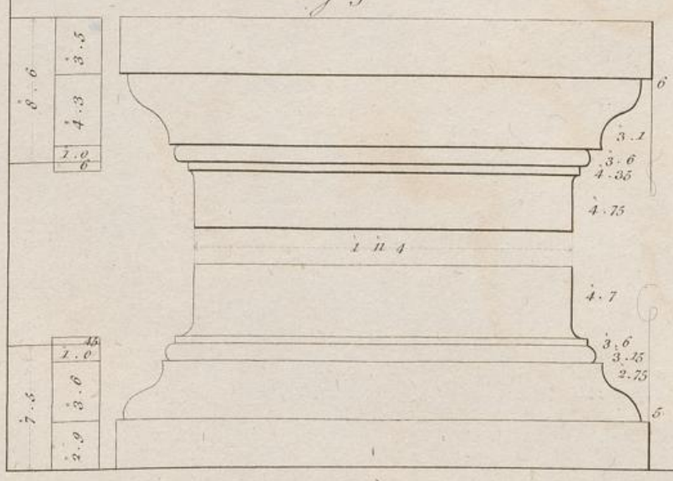


Fig. 4.

Fig. 5.



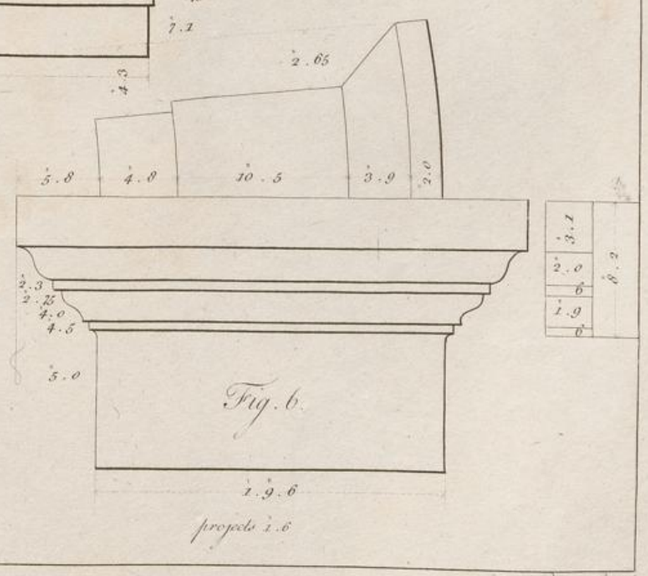


Fig. 6.

propels i. 6

Ja.s Newton sculp.

Pinxt. Shadwin at Sanderson. Newton sculp.

Pl. XLVIII.

Fig. 1.

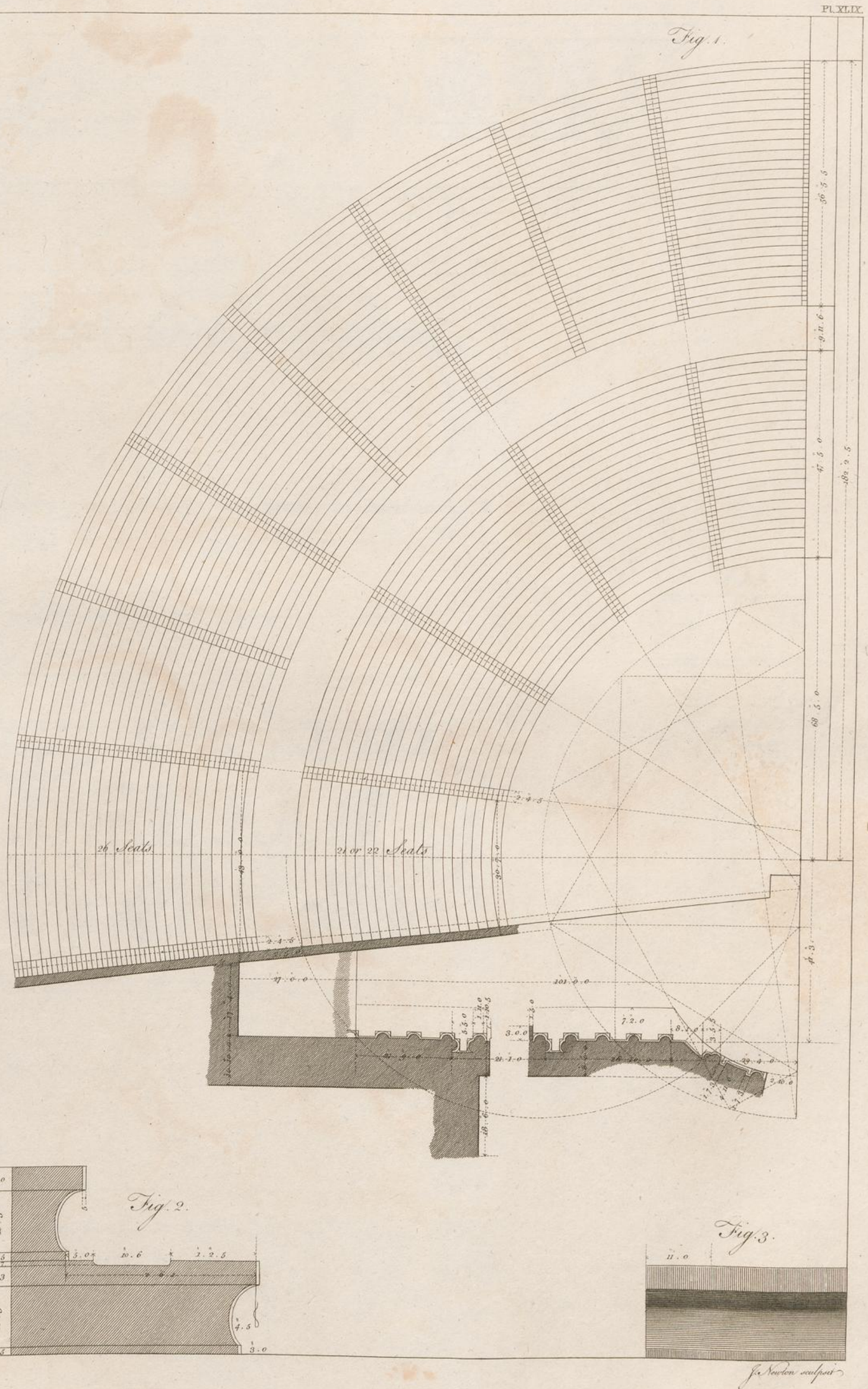


Fig. 2.

Fig. 3.

Js Newton sculpsit

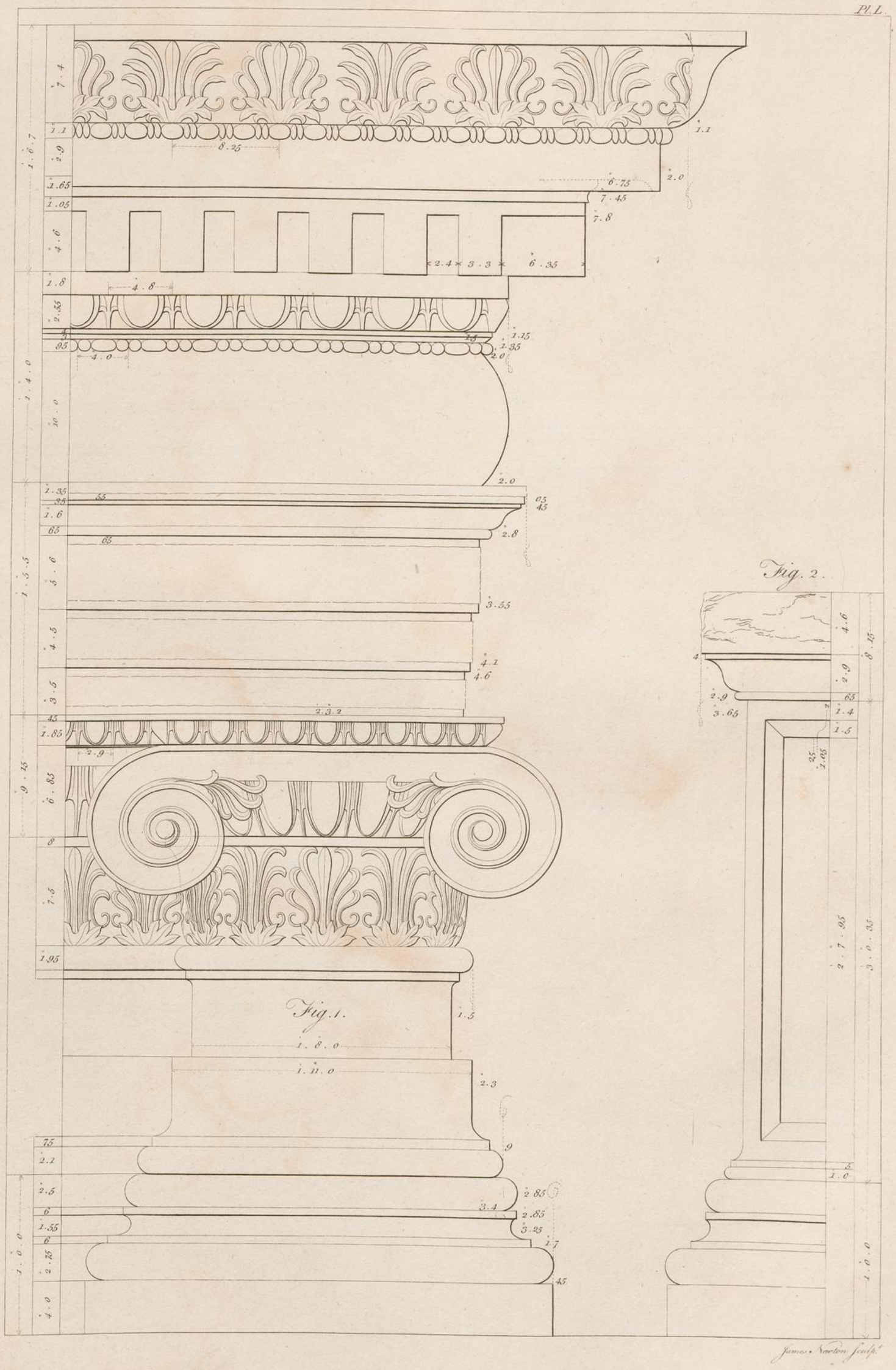


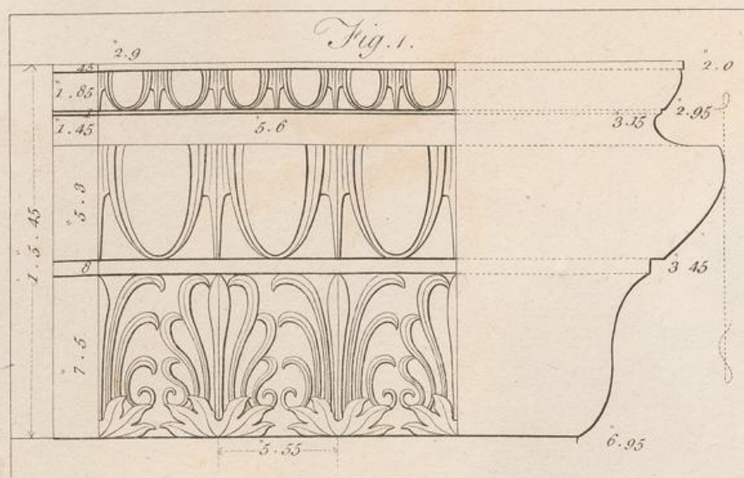
Fig. 1.

Fig. 2.

James Norton sculp.

Vorderansicht der Säule d. Theaters

Fig. 1.



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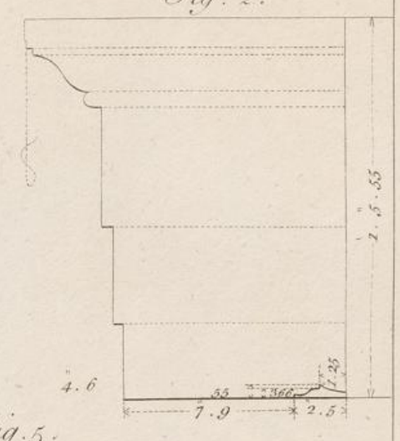


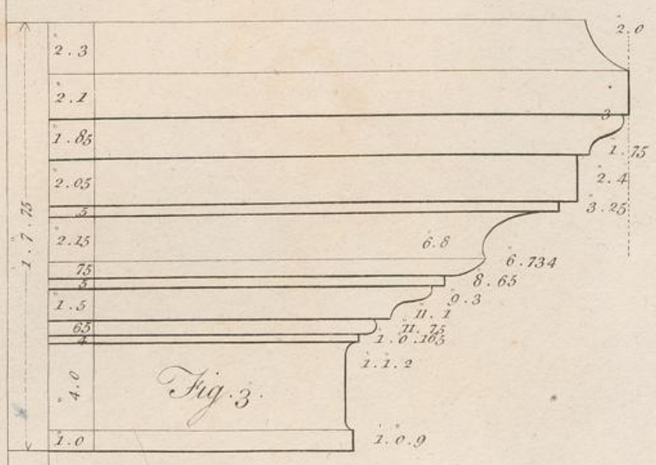


Fig. 3.

Fig. 5.

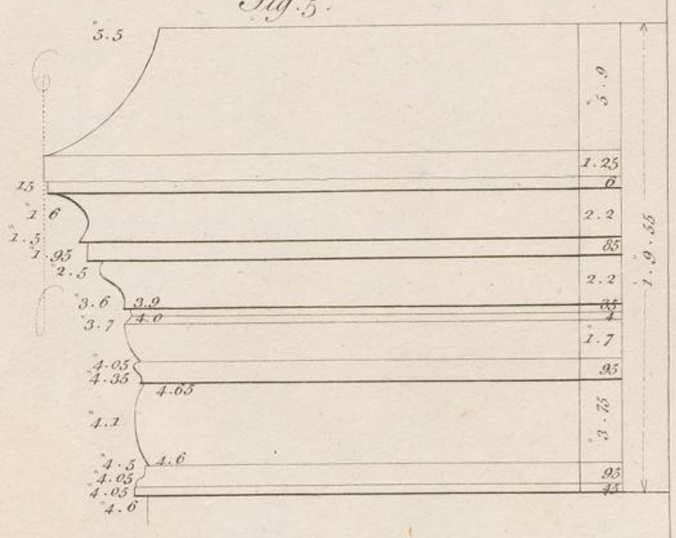
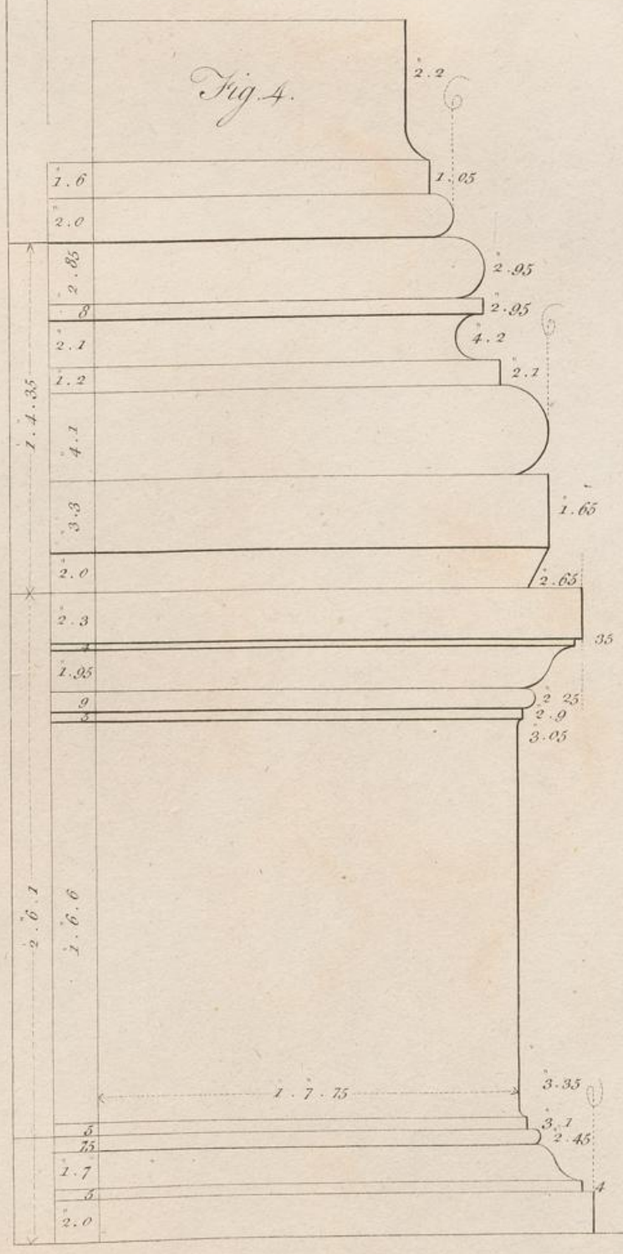


Fig. 4.



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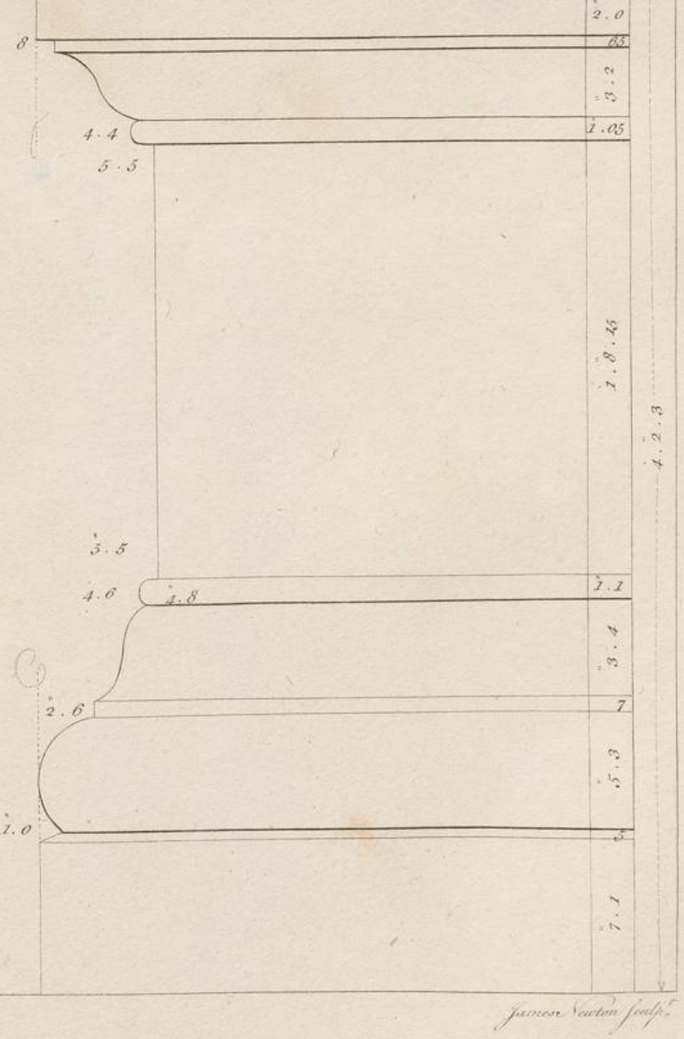
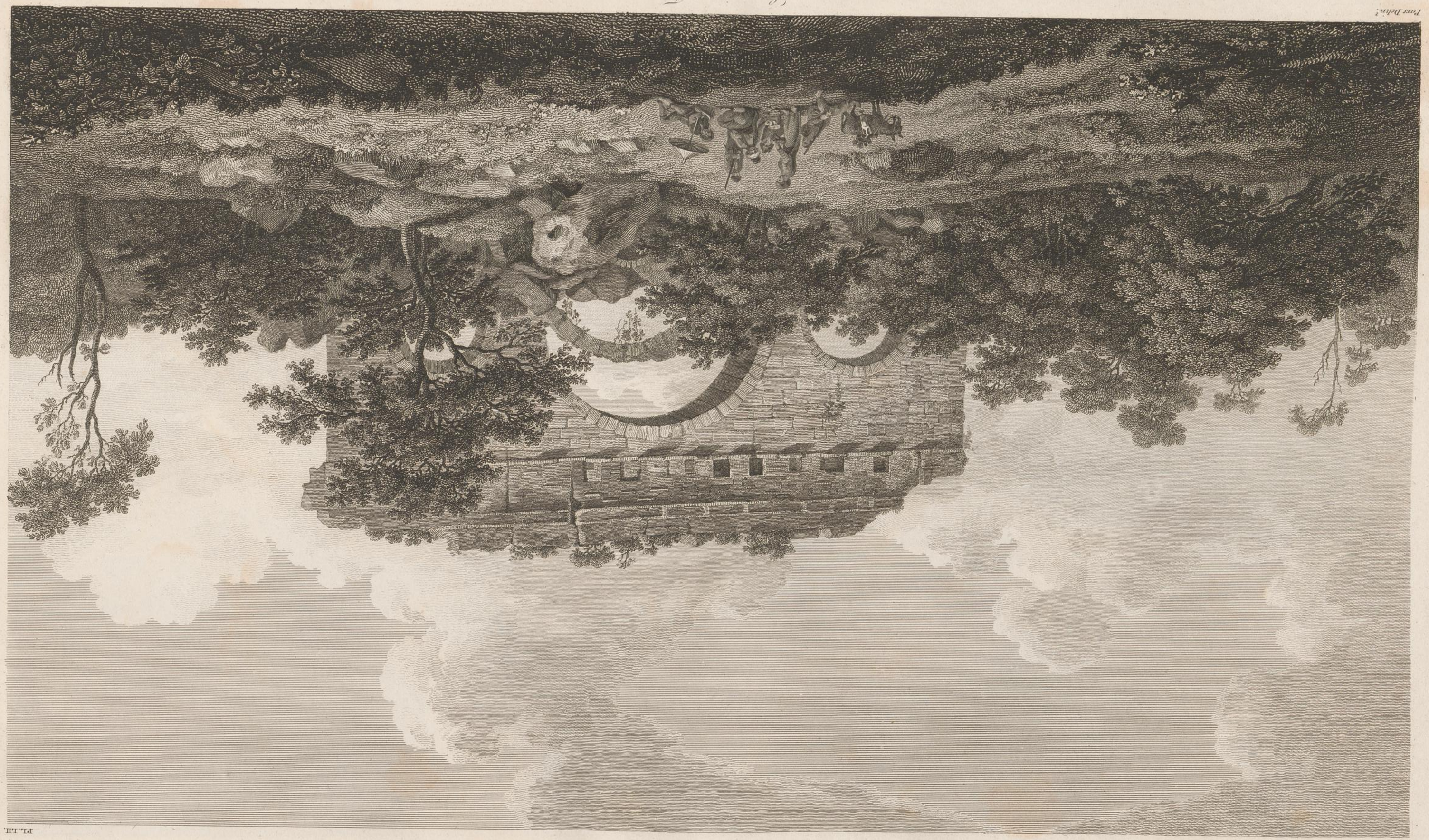


James Newton sculpt.

Tom Debois

Gymnasium at Stroa.

Byrne sculpt

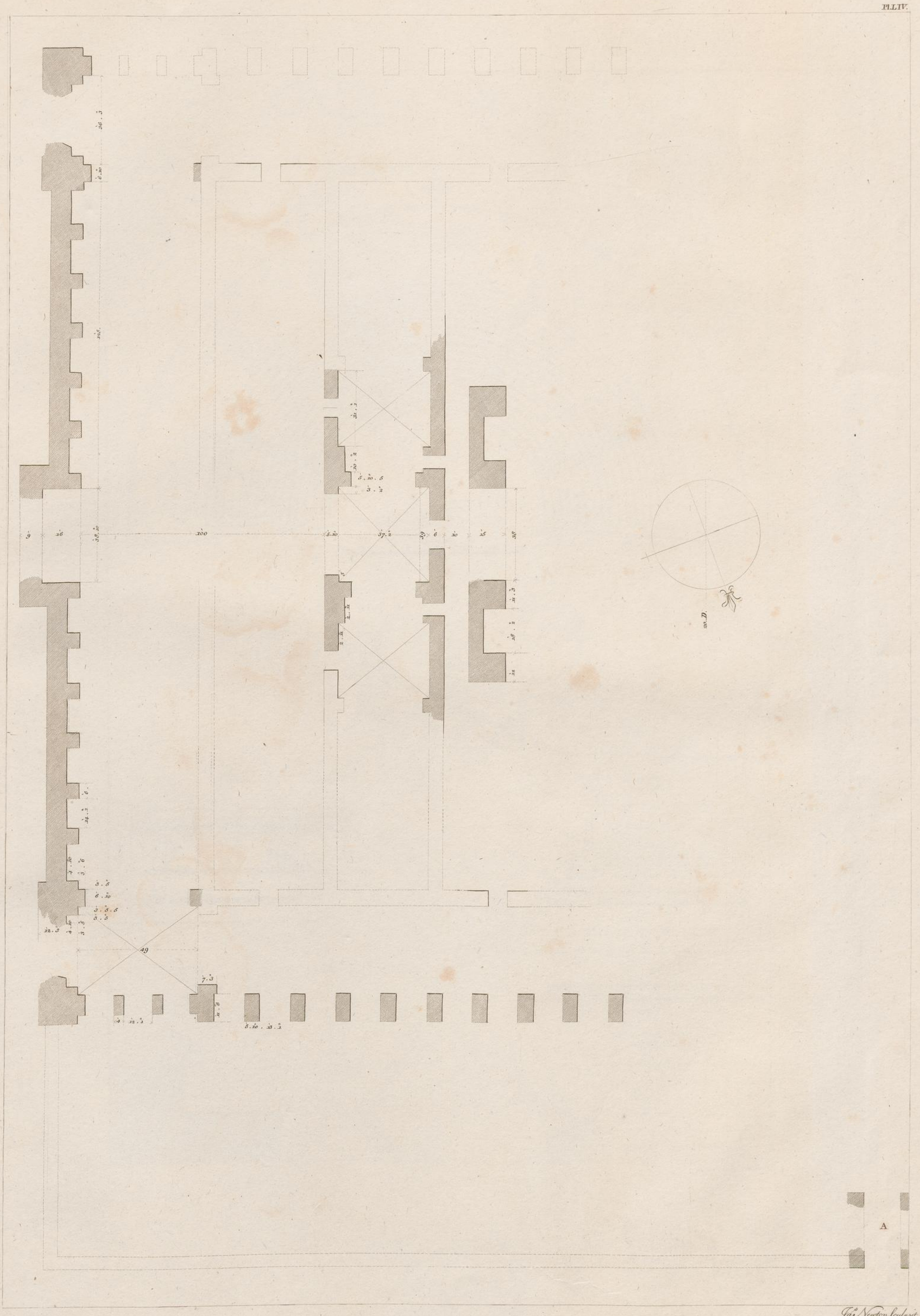


Pl. LII.

Pars Delin.t

Gymnasium at Troas.

Byrne Sculp.t



Jas Newton sculpsit

Fig. 1.

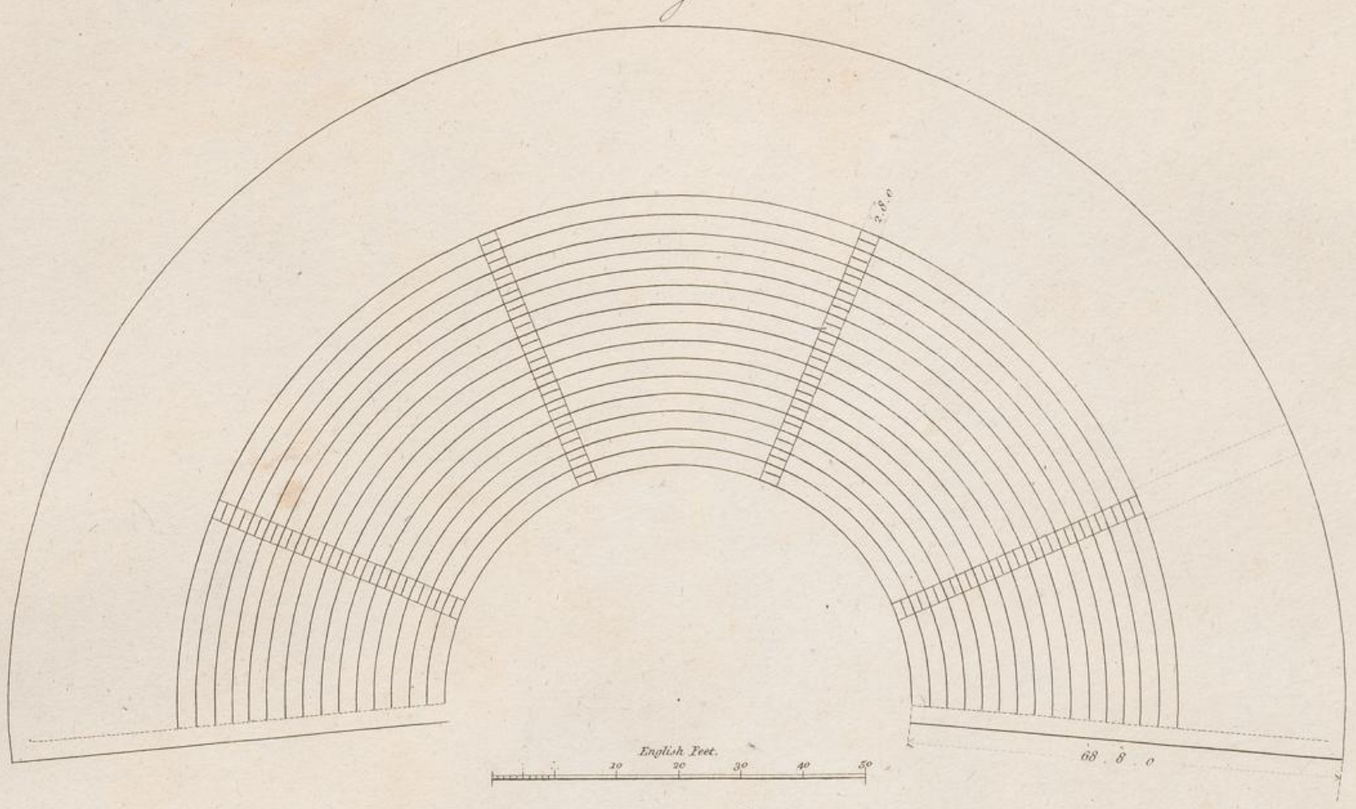


Fig. 2.

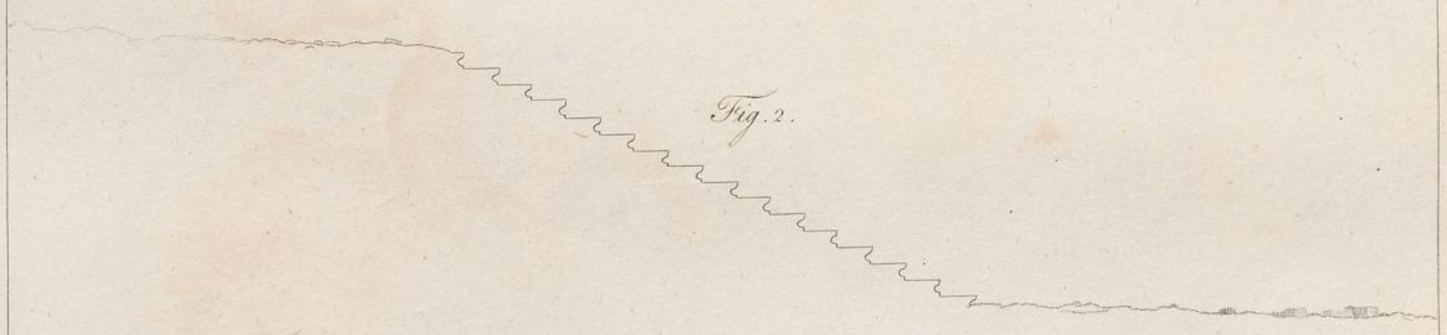


Fig. 5

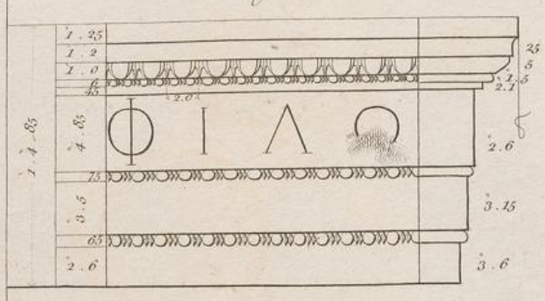


Fig. 6

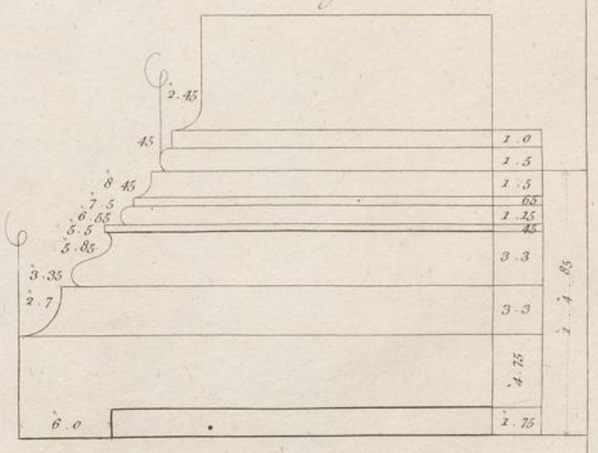


Fig. 3.

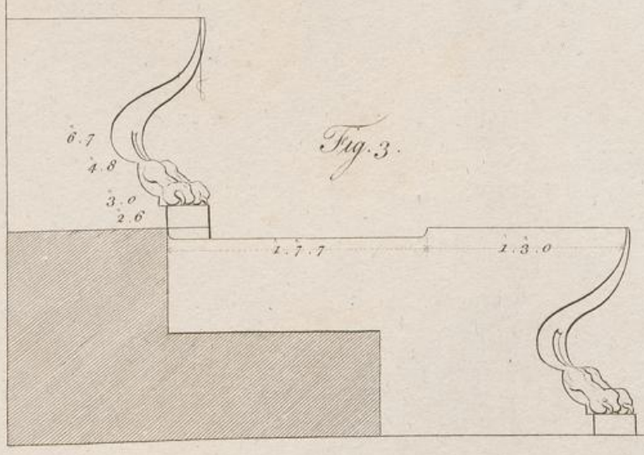
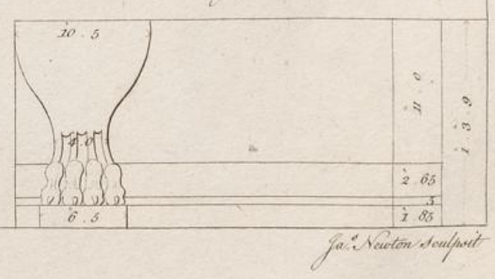


Fig. 4.



Ja.s Newton Sculpsit

L. Mayer Delin.t

Theatre at Patara.

Byrne Sculp.t

I. Mayer Delin.t

Theatre at Patara.

Byrne Sculp.t

L. Mayer Delin.t

Theatre at Castell Rosso.

Newton Sculp.t

L. Mayer Delin.t

Theatre at Macris.

S. Middiman Sculp.t

Pl. I.

Entrance to the Harbour of Kotamundapa.

Byrne fculp.

Ayres del.

Myers delin.

Internal view of the Citadel of Halicarnassus.

Byrne sculp.

Myers delin.

Byrne sculp.

Entrance to the Mole & Island of Tortosa

Myers ddin.

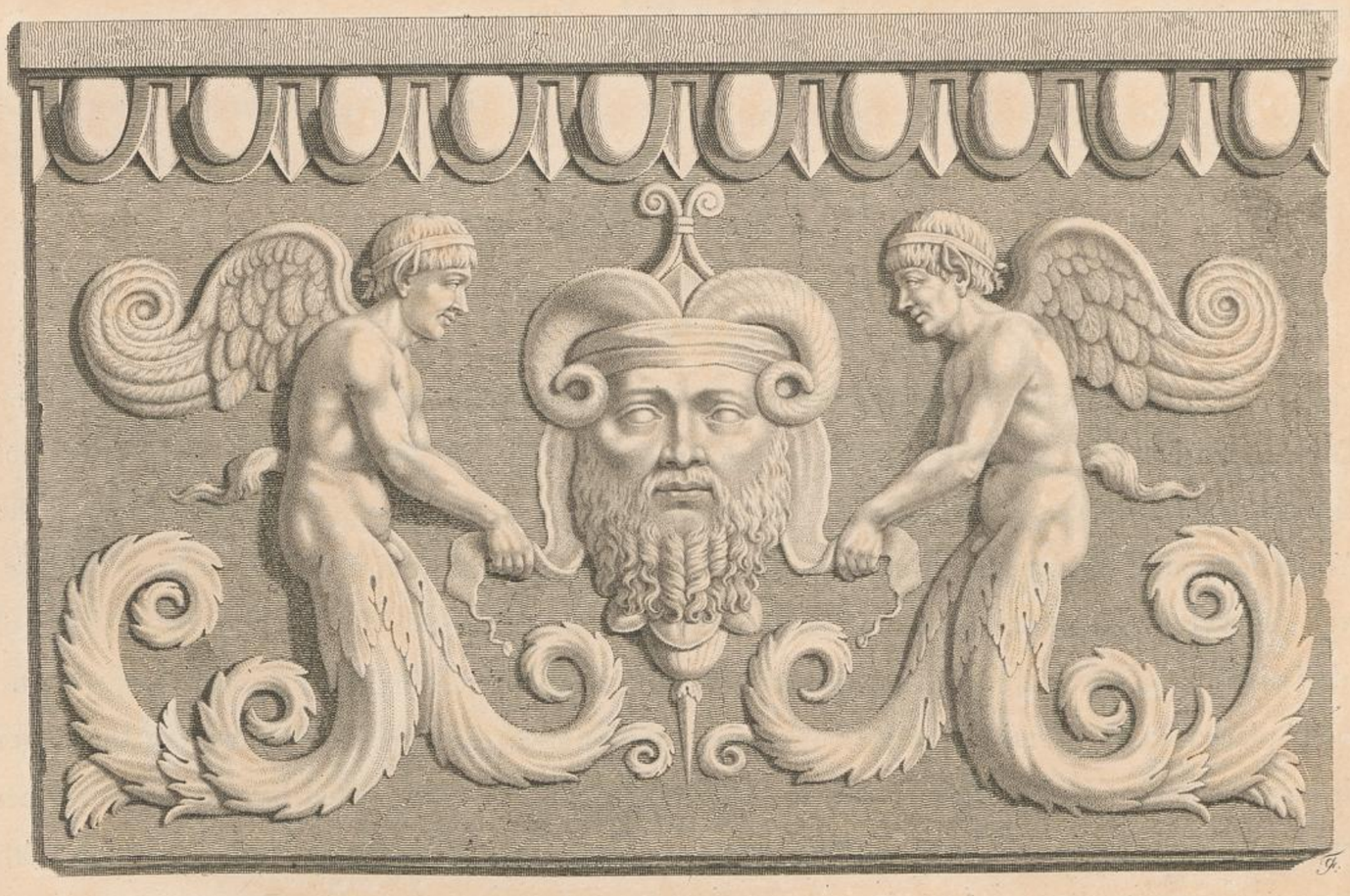
Sepulchre near Tortosa.

Byrne sculp.

of a hill; the wall of the scene alone being built from the foundation. The citizens of Nicæa, after having expended eighty thousand pounds in building a theatre, were unable to continue the work; on which occasion, several private persons undertook, some to erect the portico, others to furnish the galleries above the seats: the design, however, as Pliny writes to the emperor Trajan, could not be executed, the principal fabric being at a stand. In the same letter he also mentions the public bath at Claudiopolis; the fund for carrying on the work, arising from the money paid by certain honorary members of the senate on their admission. At Antioch two theatres were enlarged, on account of the increased population, by the order of the emperors Augustus and Tiberius; an upper zone, or range of seats being added to the original structures, and advantage was taken of the slope of the adjoining hill. Augustus likewise erected in Laodicea of Syria, a very large theatre, placing in it a statue of himself of marble." (Johannes Malala in Chron. p. 303.)

Even so late as the reign of Theodoric king of the Ostrogoths, about the year of C. 500, the preservation of these structures was considered as an object of public concern. "Theatri fabricam, magnâ se mole solventem, consilio vestro credimus esse roborandam. Ideo sive masculis pilis contineri, sive talis fabrica refectionis studio potuerit innovari, expensas vobis de nostro cubiculo curavimus destinare, ut et vobis acquiratur tam boni operis fama, et nostris temporibus videatur antiquitas decentius innovata. In primis noxias arbores, quæ inferunt fabricarum ruinas, dum sunt quidam mænium importabiles arietes, censemus radicibus amputari. - - - - - Palatium quoque, longa senectute quassatum reparatione assidua corrobora."

(Cassiodori Ep. L. ii. 39.—L. iv. 51.)



CHAPTER VII.

VIGNETTES.

Prefixed to the description of the Arch at Mylassa is introduced a Vignette, with the Ivory Tessera, marked No. 2, having the name of the poet Æschylus inscribed; a circumstance not hitherto observed on any ticket of the same kind. It is taken from the fourth volume of the Antiquities of Herculaneum; in the preface to which is a dissertation on the ancient theatre, well deserving the attention of the reader. On the same Plate, No. 3, is a Tessera, or ticket of admission to the eleventh row of those seats in the Theatre, which included the Cavea or pit, and were placed in the semi-circular or open part of the area. It may be observed in the larger theatres, as in that of Laodicea, Plate XLIX. that the seats were separated by one, or sometimes two divisions, broader and higher than the rest. These præcinctiones or *Κερκιδες*, together with the steps for ascending to the seats, which tended to the centre of the circular area, formed the

Cunei; each Cuneus being distinguished by its respective mark; the number on which, corresponding to that on the Tessera, pointed out to the spectator the place assigned. The civil magistrates, the colleges of priests, and those who were distinguished by offices they had held, or the honours they had received from the republic, were entitled to the front rows nearest to the Cavea, and to them the Tesseræ were probably appropriated. The women and strangers being confined to the covered portico or gallery which surrounded the upper division of the theatre, above the seats, at such a distance from the stage, that in the greater structures even the sound of the voice could with difficulty be heard. Julius Pollux, citing Alexis the comic writer, says,

" Here, from the backward range of seats,
" Ye who are strangers must behold the shews."

Aristophanes reflects on the Athenians for tumultuously crowding and pushing each other to obtain a seat on the front rows or places nearest to the orchestra, which in the Grecian theatre was the place for the chorus; and adjoining to this, somewhat elevated, the proscenium, answering to our stage, on which in early times a platform was raised, where the responses of the actors replying to the chorus were delivered. This part of the theatre was covered. Beyond the stage was the scene itself, richly decorated with ornaments of architecture, bas-relievos, and painting. Near to the theatre were usually porticoes, temples, and basilicas.

At Rome, for many ages, the theatres were temporary structures of wood, raised at the expence of the ædiles, or other candidates for popular favour, and renewed as occasion required. Even the permanent theatres of Pompey, Balbus, and Marcellus, seem to have been constructed for the exhibitions of the gladiators, rather than for the use of the stage. Suetonius, in the life of Augustus, relates, that when the emperor assigned to each order its place, the women were allowed to see the games only from the upper portico; and that afterwards they were absolutely prohibited from entering the theatre; it not being decent for them to assist at such representations. These regulations were however soon laid aside. Juvenal in his sixth satire speaks of the ardour with which the women in his time crowded to the gymnastic exercises.

Ut spectet ludos, conducit Ogulnia vestem,
Conducit comites, sellam, cervical, amicas,
Nutricem, et flavam, cui det mandata, puellam.

Calphurnius Siculus, in an eclogue which has been preserved entire, introduces a countryman, who for the first time having been present at the games; on his return from Rome relates to a neighbour the wonderful sights with which he had been entertained. Many particulars worthy of notice, and explanatory of these structures, are to be met with in his poem; the descriptive part of which, as well as the following account of the structure of the amphitheatre, is here inserted.

Vidimus in cœlum trabibus spectacula textis
Surgere, Tarpeium prope despectantia culmen,
Immensosque gradus, et clivos lene jacentes.
Venimus ad sedes, ubi pullâ sordida veste
Inter fœmineas spectabat turba cathedras,
Nam quæcunque patent sub aperto libera cælo;

Aut eques aut nivei loca densavere tribuni.
Qualiter hæc patulum contendit vallis in orbem,
Et sinuata latus resupinis undique silvis
Inter continuos curvatur concava montes,
Sic tibi planitiem curvæ sinus ambit arenæ;
Et geminis medium se molibus alligat ovum.—
—Balteus en gemmis, en illita porticus auro
Certatim radiant; nec non ubi finis arenæ
Proxima marmoreo peragit spectacula muro,
Sternitur adjunctis ebur admirabile truncis,
Et coit in rutulum, tereti qua lubricus axe
Impositos subita vertigine falleret ungues,
Excuteretque feras; auro quoque torta refulgent
Retia, quæ totis in arenam dentibus extant,
Dentibus æquatis, et erat, mihi crede Lycota,
Si qua fides, nostro dens longior omnis aratro.

(*Calphurnius, Ecloga* vii.)

In the amphitheatre of Vespasian, the entrances were distinguished by numbers cut on the stone over each arch. Of these arches, eighty in number, thirty still remain on the north side with the figures entire, excepting on one arch only where they are wanting. It has been supposed that this entrance was reserved for the emperor and his suite. At the dedication of the building by Titus, each order of the state had its fixed place. To the College of the Arvales, or priests of Romulus, were certain seats appropriated, which are noticed in an inscription published by Marangoni, in his description of this amphitheatre. (Romæ, 1747, 4°.)

LOCA . ADSIGNATA . IN . AMPHITHEATRO .
L . AEL . PLAUTIO . LAMIA . Q. PAETVMEIO . FRONTONE . COS .
ACCEPTVM . AB . LABERIO . MAXIMO . PROCURATORE . PRAEF . ANNONAE .
L . VENNVLEIO . APPRONIANO . MAG . CURATORE .
THYRSO . L - - - - - - - - -
FRATRIBVS ARVALIBVS . MENIANO . $\overline{I}$. CVN . $\overline{XII}$
GRADIB . MARM . VIII. GRADV . I . P . V . GRADV . III . PED . V . S . F .
PED . XXXXII . S . GRADV . I . VNO . P XXII . S .
ET MENIANO SUMMO
$\overline{II}$. CVN . VI . GRADIB . MARM . $\overline{IV}$ GRADV . I . VNO .
P . XXII . S . ET . MENIANO . SUMMO .
IN . LIGNEIS .
TAB . LIII . GRADIB . XI . GRADV . I . PED . V——S .
GRADV . XI . PED . V . S . Ↄ . F . PED . LXIII . S .
SVMMA . PED . CXXVIIIIS .

The Meniana here referred to, seem to have divided the building in height, beginning at the Podium; as it was laterally divided by the Præcinctiones, mentioned above. It appears also, by

this inscription, that in the upper gallery were wooden benches; probably for those spectators who had no fixed places on the marble seats. The amphitheatre was already verging to a state of decay in the time of Theodoric; the stones which had fallen being used as materials for repairing the walls of Rome.

On No. 4 of the same Plate is a Tessera of bronze, bearing in relief the words *Δημοσιον ογδοον*, or admission to the eighth Cuneus on the seats appropriated to the citizens. On No. 1 of the same Plate is a medal of silver, having the double hatchet, the symbol of Jupiter of Labranda, referred to in the description of Mylassa; this, with the Eagle on the title-page, and the Vignettes of bronze, affixed to the introductory dissertation, are engraved from Mr. Knight's cabinet.

At the head of the Chapter of Ægina, are medals of that island.

The medal of Eleusis finishes the Antiquities of Greece contained in this volume.

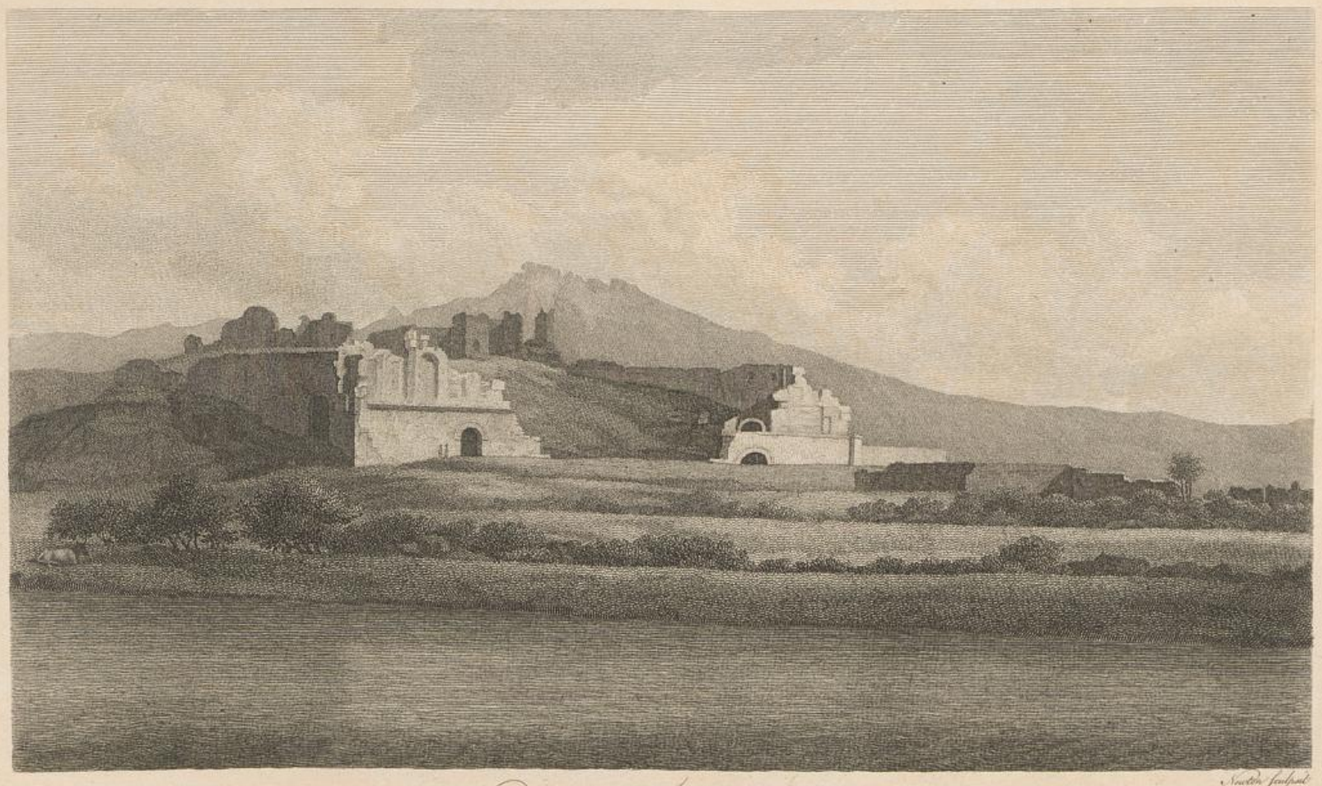
The remaining Vignettes consist of two allegorical subjects from tiles of terra cotta, in Mr. Townley's collection. The view of the Theatre of Miletus on the banks of the Menander, closes the work.

The Society are indebted to Sir Robert Ainslie for the two views of the Theatre of Patara, that of Castell Rosso, and of Macri or Telmessus, which are taken from drawings by Mr. Myers, in his possession, and finished under his inspection.

The rest of the views have been engraved from drawings of the late Mr. Pars, belonging to the Society.

The architectural designs from those of Mr. Revett.

The Society cannot conclude these Volumes, without acknowledging the great assistance they have received, in the prosecution of their inquiries into the ancient state of Greece and Ionia, from the learned and valuable researches of Dr. Chandler, in his travels through those countries; more particularly from the interesting volume of Inscriptions collected by him, and given to the public.



View of the Theatre at Miletus.