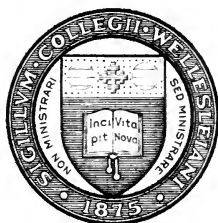


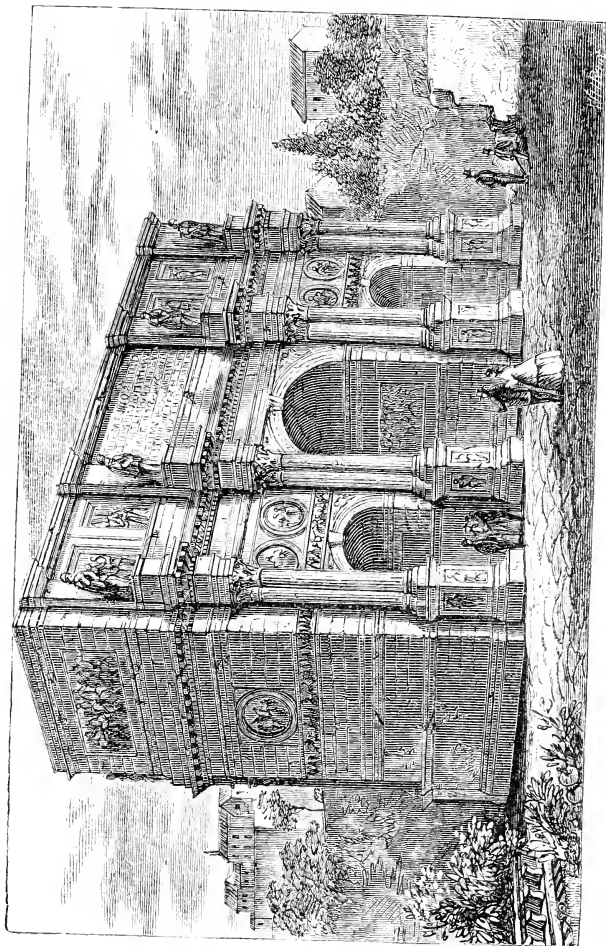


LIBRARY OF
WELLESLEY COLLEGE



PRESENTED BY

Lady Huggins



ROME : — ARCH OF CONSTANTINE.



TEMPLES,
TOMBS, AND MONUMENTS
OF
Ancient Greece and Rome.

A DESCRIPTION AND A HISTORY OF SOME OF THE MOST REMARKABLE
MEMORIALS OF CLASSICAL ARCHITECTURE.

By

W. H. DAVENPORT ADAMS,

*Author of "Buried Cities of Campagna," "Lighthouses and Lightships,"
"Queen of the Adriatic," &c., &c.*

With One Hundred Engravings.

LONDON:
T. NELSON AND SONS, PATERNOSTER ROW;
EDINBURGH; AND NEW YORK.

1871.

194984

Cent February

NA

260

A 3

11.21

Preface.



AS an introduction to the study of Architecture, or as a guide to some of the most remarkable edifices of the Ancient World, the present volume may be found useful. It will show what wonders were achieved by the artists of the old time; and suggest, perhaps, from their careful examination, some canons of criticism which may avail the reader when he comes to inspect certain modern specimens of the so-called "classical style."

The first book is devoted to examples of *Greek Architecture*, including the glories of Athens, and the temples of Sunium, Aegina, and Corinth. In the second, the writer treats of *Roman Architecture*; and, after surveying the "Eternal City," carries the reader to Tivoli, Paestum, Verona, Puteoli, Segeste, Girgenti, and Taormina. The third is appropriated to some comprehensive notices of *Greek and Roman Remains in Modern Europe*;—in France,

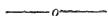
Spain, Portugal, North Germany, and Austria. Around each edifice are grouped its historical and literary associations ; and the architectural description is as free from technicalities as the author could conveniently make it.

It is needless to say that the writer's list could easily have been enlarged, and his little manual doubled or quadrupled in size. But it does not pretend to be exhaustive. It is simply designed to indicate the interest and value of the subject of which it treats, and to prompt the young student to more elaborate studies. For the general reader, perhaps, its details will be found sufficient ; and the writer believes that full confidence may be placed in their accuracy. In a future volume it is intended to deal in a similar manner with the principal periods of Mediæval Architecture.

W. H. D. A.



Contents.



BOOK I.—GREEK ARCHITECTURE.

GREECE—

ATHENS,	..	..	..	..	..	..	..	..	11
Statue of Zeus, by Phidias,	..	..	..	..	..	..	..	..	21
The Acropolis,	..	..	..	..	..	..	..	..	27
The Propylaea,	..	..	..	..	..	..	..	..	29
Temple of the Wingless Victory,	..	..	..	..	..	..	..	..	31
Statue of Athena Promachus,	..	..	..	..	..	..	..	..	37
The Parthenon,	..	..	..	..	..	..	..	..	38
Statue of Athena Parthene,	..	..	..	..	..	..	..	..	46
The Erectheium,	..	..	..	..	..	..	..	..	47
Temple of Theseus,	..	..	..	..	..	..	..	..	51
Choragic Monument of Lysicrates,	..	..	..	..	..	..	..	..	56
Temple of the Winds,	..	..	..	..	..	..	..	..	62
The Areopagus,	..	..	..	..	..	..	..	..	65
The Olympeium,	..	..	..	..	..	..	..	..	68
SUNIUM,	..	..	..	..	..	..	..	..	71
Temple of Athena,	..	..	..	..	..	..	..	..	72
AEGINA,	..	..	..	..	..	..	..	..	77
Temple of Athena,	..	..	..	..	..	..	..	..	80
CORINTH,	..	..	..	..	..	..	..	..	83
The Doric Columns,	..	..	..	..	..	..	..	..	89



BOOK II.—ROMAN ARCHITECTURE.

ITALY—

ROME,	..	..	..	..	..	..	..	..	92
The Forum,	..	..	..	..	..	..	..	..	97
The Tabularium,	..	..	..	..	..	..	..	..	99
The Capitol,	..	..	..	..	..	..	..	..	100
The Church of Ara Coeli,	..	..	..	..	..	..	..	..	105

The Tarpeian Rock,	106
The Arch of Septimius Severus,	109
The Rostra,	114
The Colonna Rostrata,	114
The Milliarium Aureum,	116
The Column of Phocas,	117
The Lacus Curtius,	118
The Arch of Titus,	125
The Coliseum,	129
The Pantheon,	149
The Column of Trajan,	158
The Aqueducts,	163
The Basilica,	168
The Column of Antonine,	174
Temple of Antoninus and Faustina,	183
Temple of Venus and Roma,	184
Temple of Vespasian,	188
Temple of Vesta,	190
Tomb of Caecilia Metella,	192
TIVOLI,	196
The Celebrated Villas,	199
Temple of the Sibyl,	203
The Heracleum,	205
PAESTUM,	207
Temple of Neptune,	210
Temple of Vesta,	213
The Basilica,	214
VERONA,	215
The Amphitheatre,	216
The Porta di Borsari,	217
PUTEOLI,	219
The Amphitheatre,	222
The Serapeum,	222
SICILY—	
SEGESTE,	225
The Temple,	230
GIRGENTI,	234
Temple of Juno Laticinia,	244
Temple of Concord,	247
Temple of Zeus Olympius,	249
Temple of Castor and Pollux,	249
Temples of Vulcan and Hercules,	250
Remaining Temples,	251
TAORMINA,	252
The Theatre,	256

BOOK III.—GREEK AND ROMAN REMAINS IN
MODERN EUROPE.

FRANCE—

NÎMES,	259
La Maison Carrée,	260
The Amphitheatre,	262
ARLES,	264
The Pont du Gard,	265
ORANGE,	268
The Triumphal Arch,	269
The Roman Theatre,	270

SPAIN—

SEGOVIA,	272
The Roman Aqueduct,	273
ALCANTARA,	275
The Roman Bridge,	275
MÉRIDA,	277
Circus Maximus,	280
The Forum,	280

PORTUGAL—

EVORA,	282
Temple of Diana,	282

NORTH GERMANY—

TRÈVES,	284
The Porta Nigra,	285

AUSTRIA—

POLA,	288
The Amphitheatre,	288
SALONA,	291
Palace of Diocletian,	294





TEMPLES, TOMBS, AND MONUMENTS.

BOOK I.—GREECE.

I.

At Athens.

“ Westward, much nearer by south-west, behold
Where on the Ægean shore a city stands,
Built nobly ; pure the air, and light the soil ;
Athens, the eye of Greece, mother of arts
And eloquence, native to famous wits,
Or hospitable, in her sweet recess,
City or suburban, studious walks and shades.”—MILTON.



ATHERNS is one of those famous cities whose name and memory defy the accidents of chance and change ; which, spite of political decadence, spite of the ravages of fire and sword, spite of the iconoclastic fury of barbarian conquerors, continues to command our admiration and our liveliest interest. A thousand years, to use Byron's figure, unfold their “ cloudy wings ” around it,

“ And a dying glory smiles
O'er the far times ”

when it proudly held its own by land and sea. Art, science, and literature—the heroic deeds and heroic thoughts of heroic spirits, hallow it with associations of imperishable value ; so that, despite of the contact of the Present in a sad and pitiable shape, the traveller still paces its way-worn streets with a feeling of awe, as if he walked in the “ shadow of the Immortals.” Here—he says to himself—Plato mused ; here Socrates taught and suffered ; here Miltiades was welcomed by applauding citizens, after the defeat of Persia on the glorious plains of Marathon ; here Alcibiades astonished men with the splendid promise of his youth ; and Pericles moved among his fellow-citizens like one born to command. Here the integrity of Aristides earned the hatred of vulgar minds. Here enthusiastic audiences thronged the spacious theatres, and were moved to tears by the passion of *Æschylus*, the pathos of *Euripides*, and the tender grace of *Sophocles*.* Here *Demosthenes* poured out that fiery eloquence which ruled at will “ a fierce

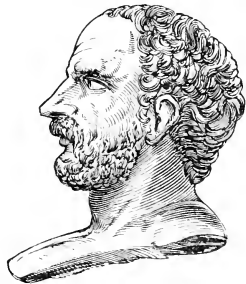
* Mrs. Barrett Browning, in her “ Wine of Cyprus,” had admirably characterized the three great Greek dramatists :—

“ Oh, our *Æschylus*, the thunderous,
 How he drove the bolted breath
 Through the cloud, to wedge it ponderous
 In the gnarled oak beneath !

“ Oh, our *Sophocles*, the royal,
 Who was born to monarch’s place,
 And who made the whole world loyal,
 Less by kingly power than grace !

“ Our *Euripides*, the human,
 With his droppings of warm tears,
 And his touches of things common
 Till they rose to touch the spheres !”

democracy." Here was nurtured that pure and beautiful philosophy, which has coloured with its radiant hues so much of the literature of England. Here, in a word, welled out that living stream of knowledge which has refreshed, invigorated, and brightened the modern world, and of whose waters every civilized nation has wisely made haste to drink.

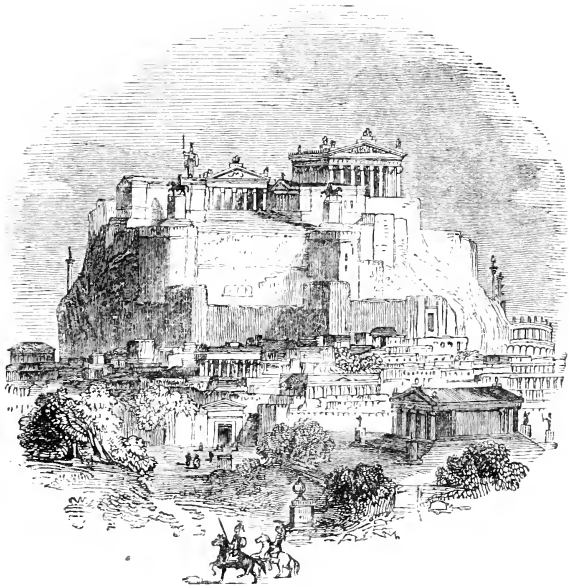


Demosthenes.

“Where'er we tread, 'tis haunted, holy ground ;
 No earth of thine is lost in vulgar mould,
 But one vast realm of wonder spreads around,
 And all the Muse's tales seem truly told.”*

At every step, the traveller is arrested by some memorial of the glorious Past, which, though mute, speaks nevertheless to the thinking brain and earnest heart. Every “stone” preaches a forcible “sermon.” What monuments are here of the genius of the sculptor and the architect, though now shattered into fragments, and worn with the corroding touch of Time ! How magnificent must have been the spectacle when the superb edifices, whose ruins now lie before us, stood erect in all their beauty, with the gleam of marble, and the sheen of precious metals, in the golden sunlight of a Grecian sky ! Alas ! how are the mighty fallen ! Where are now the pride, and wealth, and power of the once “august Athena” ? The glory of empires passes away, and Time,

* Byron, “Childe Harold.”



Ancient Athens (Restored).

as Raleigh reminds us,* writes upon each gray mossy stone the mournful epigraph—*Hic jacet*.

Yet it is something more than an everyday lesson of mutability that the famous city and its broken monuments should teach us. All has *not* passed away: the temples may be shattered, and the old creed no longer gather believers—though something of its Pantheistic spirit may be traced in much of our modern verse—but the former are the favourite models of our greatest architects, and the latter have inspired the masterpieces of our

* In his "History of the World."

most illustrious artists. The Acropolis may be sad with ruin, and the Parthenon have cast off its antique glory, but the student finds the principles of his art embodied in each crumbling frieze and shattered column ; and our laws and government derive many of their leading tenets from the laws and government anciently administered within these walls. Genius never dies ; Freedom never dies ! A thought, a word, a deed that has contributed to human happiness becomes immortal ; and not only immortal in itself but in its progeny, which survive through the long long ages, blessing, and enlightening, and strengthening poor humanity. The torch is transmitted from hand to hand,* and though often faint and flickering, is never wholly extinguished, but serves to kindle light where no light beamed before. Thus, then, the influence of Athens has defied the power of Time, and is probably more real and extensive now than in the hour of her greatest material prosperity ;—a consolation this for the earnest worker of to-day, who may nerve himself to endure the cloud of temporary misfortune, or the frown of unjust criticism, by the reflection, that if his work be true and wholesome, it will endure long after he himself has ceased to be.

Athens reached its climax of material prosperity in the days of Pericles, the greatest of all the great statesmen of the ancient world. And simultaneously it attained its highest level of intellectual excellence. In truth, the power of Athens must not be measured by the limited area of her territory. Her subjects occupied only a little

* This image is finely used by the elder Disraeli in his essays on the "Literary Character of Men of Genius" (edit. 1867), p. 277.

spot on the surface of the Earth ; but, as it has justly been remarked, there are other realms, depicted on no



Pericles.

map, over which she held an unchallenged supremacy — a supremacy chiefly earned in the age and under the guidance of Pericles. That statesman, says a recent historian,* whose own mind had been trained by the acutest thinkers of Greece, and whose daily life was spent in converse with her master-spirits, con-

ceived the grand idea of investing Athens with an intellectual glory which no change of empire should blot out. Once, indeed, he had formed the project of making her, by the willing consent of the Hellenic states, the capital of a united Greece, and he sent out envoys to invite the assembly of a congress. Such a scheme was not only premature, but incompatible with the temper of the Greek mind and the organization of the Greek states. There remained to him the power of making Athens, by the resources which she possessed in herself, the centre of the intellectual life of Greece—of exhibiting her to the Hellenic world as the home of art and letters, of philosophy and eloquence—of clothing her with a beauty worthy of the queen of Hellas.

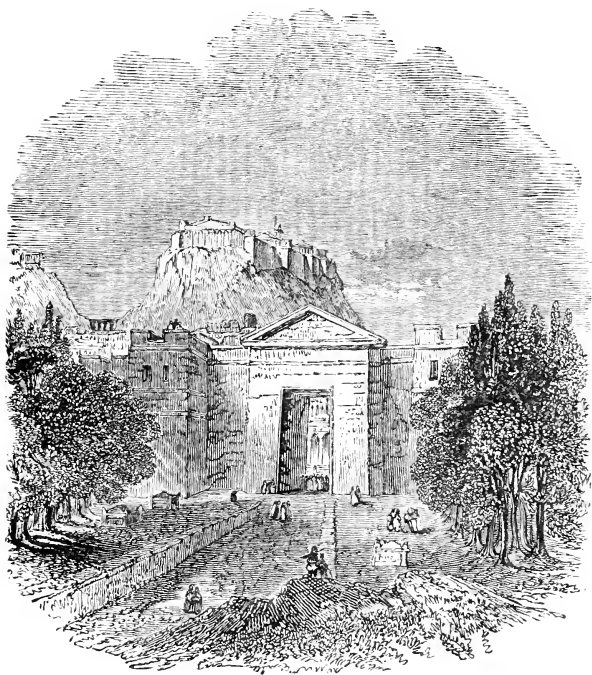
* Philip Smith, "History of the World," i., 466, 467.

Nor, continues our authority, was this the unpractical idea of a statesman in advance of his age. The people, excited by the still recent glories of the Persian War, elated with the possession of the empire they had so rapidly acquired, stimulated by the activity of their commerce and maritime expeditions, and still more by the sense of personal freedom and the restless energy of their public life ; trained to the highest efforts of intellect in not only listening to, but judging of, the poetry of Æschylus and Sophocles, and eloquence such as that of Pericles himself ; endowed by nature with the nicest sense of harmony and beauty, and passing their lives together in the public places of their beloved city ;—such a people were more than ready to carry out the most magnificent schemes of improvement that a statesman could devise. When such a spirit moves at once the rulers and the people, there is sure to be no want of the best instruments that genius can supply, and the age of Pericles was the epoch of the highest creative genius ever known in the annals of the world.

After the defeat of Xerxes and the close of the Persian War, Athens was hastily but magnificently rebuilt, under the direction of the “Wren of his age,” HIPPODAMUS of Miletus.* It was he who converted the port of Athens, the Piræus, into a regularly-planned town ; substituting broad straight streets, crossing each other at right angles, for narrow crooked lanes, which had equally obstructed the pursuits of business and pleasure. It was he who designed the noble *Agora*, or Forum, with its spacious

* Son of Euryphon, or Eurycoön, flourished about B.C. 430-390.

double colonnades—its statues, altars, and temples—its edifices for the administration of justice, or the transaction of public affairs; the whole on a system which received the name of its inventor, and was thenceforth



Inner Wall of Athens (Restored).

designated *Ἰπποδάμεια*. It was he, too, who designed its magnificent arsenal, its commodious docks, and completed its military defences by building the inner wall to the Piræus.

But about the same epoch were begun, or finished, other and far more splendid works for the embellishment of the city itself:—the musical theatre called the Odeion—the temples of the Acropolis—the Propylæa—the Parthenon, or “House of the Virgin;” besides innumerable monuments and statues, which have never been surpassed, and not often equalled.

Among the names connected with these immortal works may be recorded, as worthy of special honour, those of Callicrates, Corœbus, Ictinus, and Mnesicles; with, pre-eminent above all, that of the unrivalled Phidias. Respecting these worthies, a few biographical details may not be unacceptable. Of some, however, little is known but their names.

Callicrates (Καλλικράτης), as we learn from a reference in Plutarch’s life of “Pericles,” was associated with Ictinus in the erection of the Acropolis.

Corœbus (Κόροιβος), another of the architects of the age of Pericles, began the great Temple of Demeter at Eleusis, but died before the work was finished.

Ictinus (Ἴκτινος) erected two of the most famous of the Greek temples, namely, the Parthenon, or temple of Athena, at Athens, which was completed in B.C. 438; and the temple of Apollo Epicurius, near Phigalia in Arcadia, completed about B.C. 432. He also designed the shrine at Eleusis, where the Eleusinian Mysteries were celebrated.

What is known of *Phidias*, says Mr. Philip Smith,* may be summed up in a few words. He executed most of his greatest works at Athens, during the administra-

* Dr. Smith’s “Dictionary of Greek and Roman Biography,” art. PHIDIAS.

tion of Pericles ; he made for the Eleians the ivory and gold statue of Zeus, the most renowned work of Greek statuary ; he worked for other Greek cities ; and he died just before the commencement of the Peloponnesian War, in B.C. 432.

He was not only a sculptor, but an architect ; and Pericles intrusted to him the superintendence of all the superb edifices with which he proposed to embellish Athens. He formed a school of able and ardent disciples, who sat at his feet, as Paul did at Gamaliel's, and drank in the inspiration of his genius. Chief among these were Colotes, Panæus, and Alcamenes. Like all great men, he had obloquy to endure and hostility to resist. On one occasion, a person named Menon, anxious to gratify at once his hatred of the sculptor and of his patron—striking at the latter through the former—accused him of peculation ; but the charge was easily refuted, the gold affixed to the statue on which he had been engaged having been disposed in such a manner as to be readily removed, and weighed. The second accusation was more successful ; it was one of impiety—always a charge which produced a great impression on an Athenian assembly—in that he had introduced into his design of the Battle of the Amazons, carved on the shield of his statue of Athena, his own likeness and that of Pericles ; the former as a bald old man, hurling a stone with both hands ; and the latter as a stately warrior contending with an Amazon, his face being partially concealed by the hand which held the uplifted spear, so that the likeness was only discernible on a side view. On this charge, the great sculptor was thrown

into prison, where he died, in B.C. 432, of disease or poison.

His most famous works were :—his statue of Athena, at Pellene in Achaia, of ivory and gold ; the colossal statue of Athena Promachus, in the Acropolis of Athens ; a statue of Athena Arcia, for the Plateæans, of wood, gilt ; a statue known as *Cliduchus*, the key-bearer ; the ivory and gold statue of Athena, and the other glorious sculptures, which made the boast and pride of the Parthenon ; a statue of the mother of the gods, in the Metroum, near the Cerameicus ; the well-known colossal statue of one of the Dioscuri, with a horse, now on the Monte Cavallo at Rome ; and the colossal ivory and gold statue of Zeus, made for the great temple of the god in the *Altis*, or sacred grove at Olympia.

Zeus was represented as seated on a throne of cedar wood, adorned with gold, ivory, ebony, precious stones, and glowing colours ; a wreath of olive on his mighty brow ; in his right hand an ivory and gold figure of Victory, crowned, and bound about the head with a fillet ; and in his left a sceptre, enriched with every kind of metal, and surmounted by an eagle.



Statue of Zeus, with figure of Victory in the right hand.

The robe draping the lower part of the figure was of beaten gold, enchased, or painted, with various animals

and flowers, especially lilies. The throne also gleamed with the glow of gold and the flashing lights of jewels, with ebony and ivory, and was ornamented with figures of exquisite design, both carved and painted. Four Victories in the attitude of dancing stood against each leg of the throne, and two others at the foot of each leg.

The summit of the back of the throne, immediately above the awful head of the god, was surmounted on the one side by the three Graces, on the other by the three Hours; the footstool was supported by four golden lions, and adorned with a spirited delineation of the Victory of Theseus over the Amazons.

This wondrous work of art was nearly sixty feet in height. Its completion was followed, says Pausanias, by a sign of the favour of Zeus, who, in response to the sculptor's prayer, struck the marble pavement in front of the statue with lightning, on a spot thenceforward marked by a bronze urn.

The idea which Phidias attempted to embody in this, his masterpiece, was "that of the supreme deity of the Hellenic nation, no longer engaged in conflicts with the Titans and the Giants, but having laid aside his thunderbolt, and being enthroned as a conqueror, in perfect majesty and repose, ruling with a nod the subject world, and more especially presiding, at the centre of Hellenic union, over those games which were the expression of that religious and political union, and giving his blessing to those victories which were the highest honour a Greek could gain." Strabo tells us that when the sculptor was asked what model he intended to follow in executing his

statue, he replied, that of Homer as set forth in the well-known lines :—

*Η, καὶ κτανέησιν ἐπ' οφρύσι νεύσε Κρονίων·
 Ἄμβρόσιαι δ' ἄρα χαῖται ἐπερρώσαντο ἄνακτος,
 Κρατὸς ἀπ' ἀθανάτοιο· μέγαν δ' ἐλέλιξεν Ὀλυμπον.

Iliad, i. 528-530.

“ He said, and nodded with his shadowy brows ;
 Waved on the immortal head the ambrosial locks,
 And all Olympus trembled at his nod.”*

Earl of Derby.

We have no space to cite all the passages in the classic writers from which it is obvious that the statue was regarded, not only as the masterpiece of Phidias, but as the triumph of Greek art ; that it was looked upon, not so much as the lifeless work of the sculptor, but as an actual embodiment of the Olympian deity. Strangers entered its presence with somewhat of the same feeling that the high-priest of Israel experienced on standing before the Shekinah. “ Such, according to Lucian, was its effect on the beholders ; such Livy declares to have been the emotion it excited in Æmilius Paulus ; while, according to Arrian, it was considered a calamity to die without having seen it. Pliny speaks of it as a work which no one ever equalled. There is also a celebrated epigram of Philip of Thessalonica, in the Greek Anthology, to the effect that either the god must have descended from heaven to earth to display his likeness, or that Phidias must have ascended to heaven to behold the god.”

* Thus imitated by Milton :—

“ While God spake, ambrosial fragrance filled
 All heaven, and in the blessed spirits elect
 Sense of new joy ineffable diffused.”

Paradise Lost, iii., 135-137.

We have thus referred very briefly to the man who, under the auspices of Pericles, adorned Athens with its noblest memorials. It is no marvel that their lofty and original genius should have given birth to creations which the world has since been unable to rival, and has almost despaired of imitating. Something of their success was due, indeed, to the exquisite climate in which they wrought—the pure elastic air, the luminous sky, the glorious sun ; more to the peculiar conditions of life and society which prevailed around them, and which can never be reproduced ; and much to that splendid harmony of form, and colour, and intention, which results from the adoption by every artist of an uniform and well-defined style.

What was that style ?

A style eminently adapted to the Athenian character ; to the genius of the Athenian architects ; to their resources ; and to the nature of the edifices they were called upon to erect. It is now-a-days known as the *Doric*, whose principal characteristics we proceed to indicate.

But first, we must premise that all architecture is capable of being considered under two broad divisions ; that of buildings whose interest is in their walls, and that of buildings whose interest is in the lines dividing their walls.* Thus, in the Greek temple, the wall is as nothing ; the entire interest is in the detached columns and the frieze they bear.

In speaking, therefore, of the Doric order, we must bear in mind that the peculiarities of that order are ex-

* J. Ruskin, "Seven Lamps of Architecture," c. iii. sect. 8.

hibited in *its column or shaft*. It is believed by many eminent authorities that the Doric pillar was introduced into Greece from Egypt: it was probably derived from the rock-hewn tombs which form so remarkable a feature of the scenery of the Nile valley. It is distinguished by the absence of a base, the thickness and rapid diminution upwards of the shaft, and the simplicity of the capital—consisting only of a square tablet (*abacus*), resting on a flat oval moulding (*echinus*), beneath which are from three to five steps or channels (called *ἰμάντες*, *annuli*). Thus, as Thomson sings,—

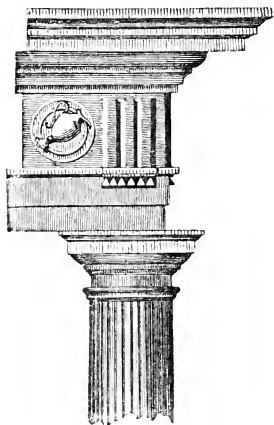
“Unadorned,
And nobly plain, the manly Doric rose.”

Apparently the Doric column, as we have said, had no base; but, in truth, all the columns in the same line of a Doric temple stand on *one* base, whereas in the Ionic or Corinthian order each column has a *separate* base.

The earliest columns were imitations of the trunks of trees, and the first buildings in stone were closely copied from habitations of wood. This will be understood from the following enumeration of the principal features of a Doric portico.

Across the pillars ran the *architrave*, representing the main beam; and upon this rested the extremities of the longitudinal beams, or joists, their rude simplicity being relieved by a kind of triple fluting or channeling, called *triglyphs*. Between these beam ends extended the openings called *metopes* (*μετόπαι*, because they lay between the beds of the beams, *ὀπαί*); which were, at first, left vacant; afterwards filled in with plain slabs; and, finally, sculptured in high relief.

The surface thus divided between triglyph and metope was called in Greek, *ξωφόρος*, the sculpture-bearer—now known as the *frieze*—and contrasted vividly with the unadorned architrave beneath.



Architrave, Frieze, and Cornice
of Doric Pillar.

Above the frieze came the *cornice* (*κορωνίς*, crown), protecting it from the weather, and softening its decorations with a deep shadow; and over the cornice rose the triangular *pediment*, representing the gable of the roof. The opening enclosed by its sides, and filled in with blocks of stone, plain, or covered with rich sculpture, formed the *tympanum*, or drum.

According to Vitruvius,* the first example of the Doric order was the Temple of Apollo Panionios, erected by a colony of Greeks, whom Ion, the son of Xanthus, had led into Asia Minor. These persons, being ignorant of the correct proportions of a column intended to support a roof, conceived the idea of making them correspond to the dimensions of a man's figure, the height of which is about six times its breadth. Consequently, they made the diameter of a column, at its foot, equal to one-sixth of its whole length; and the system, or order, distinguished by this proportion, they called the Doric,

* There is no foundation for this story, and it is most probable, as already observed, that the Greeks learned architecture from the Egyptians.

because first used in the cities of the Dorians, who then inhabited all Greece north of the Gulf of Corinth.

It is true that in the most ancient Doric edifices the columns are very short in comparison with their greatest diameter. Thus, in the temple at Corinth (built about 650 B.C.), the oldest extant, the height of the columns is only $7\frac{3}{4}$ *modules* (that is, semi-diameters), and in the great temple at Pæstum only 8 *modules*; but as the architect grew more confident in the resources of his art, he ventured on greater lightness, and in the Parthenon the height of the columns is 12 *modules*.

We may now proceed to a description of the most remarkable edifices of ancient Athens. As the whole city was crowned by the Acropolis,—just as the Castle-rock of Edinburgh is the leading feature in every view of Scotland's picturesque capital,—that singularly romantic pile of buildings will first receive our attention.

THE ACROPOLIS.

“ Goddess of wisdom ! here thy triumph *was*,
 And *is*, despite of war and wasting fire,
 And years, that bade thy worship to expire.”

BYRON.

The foundations may still be traced of the long and massive wall with which Themistocles united the city of Athens to its harbour of the Piræus. We pass under the elevated ramparts, and under the black rocks which serve as a base for the Parthenon, and lo, before us rises the “heaven-kissed” Acropolis (Ακρόπολις). It can only be approached on one side; in every other direction the



The Acropolis at Athens.

passage is blocked up by masses of abrupt crag or by a solid wall. Its vestibule, or *Propylaea*, is worthy of the place and of its position. Built of white marble, it is no less remarkable for the immense size of the blocks than for the perfection of the workmanship. Neither at Corinth nor at Eleusis may the Propylaea, beautiful though it is, be compared with the glorious gateway which admits the traveller into the "hallowed ground" of the Acropolis.

The Propylaea (*προπύλαια*), was the last completed of all the noble works of architecture executed during the government of Pericles. It occupied five years in building (B.C. 437-432), and cost 2012 talents (about £500,000). From the Agora, or place of public assembly, it was approached by a broad and noble road, terminating at a flight of steps, in whose centre an inclined plane was left, paved with marble, as a carriage-way for the processions. The edifice itself was of the Doric order, and in front presented the appearance of a hexastyle portico* of white marble; the space between the central columns being wider than any other intercolumniation; and with two advanced wings, the northern of which seems to have been richly embellished with pictures by Polygnotus and Protogenes.

Six columns, says an accurate authority—six columns, whose base is fixed on the intermediate landing-place or terrace, sustain the pediment, and form the centre of the façade. This central intercolumniation is much larger than those of the sides or wings. The five entrances pierced in these intercolumniations diminish in height on each side of the middle one, thus—



so that they are of three different degrees of elevation. The ceilings, of white marble, were divided into compartments, adorned with the richest sculpture. But this vestibule, once so gorgeous, is now in a state of deplorable degradation. The Turks, during their barbarous

* Hexastyle (*ἑξάστυλος*); that is, having six columns in front.

rule, walled up the intercolumniations, and masked with batteries the ancient entrance. The ruins which escaped their hands are, however, sufficient to afford an idea of the Propylæa as it existed in the days of Athenian glory.

And now let us imagine ourselves as mingling in that long and gorgeous procession of priests, and minstrels, and victims—of horsemen and chariots—of citizens and strangers—men, women, and children—all joining at intervals in the full choral harmony which resounds over the smiling plain, and echoes in the recesses of Mounts Hymettus and Lycabettus; let us fancy ourselves members of that splendid train, which wound through the Agora of the city, and ascended to the Acropolis, at the quinquennial solemnity of the Great Panathenæa.* Above our heads floats the sacred peplos,† raised aloft and extended like a sail on the mast of some “tall

* The Panathenæa (Παναθήναια) was the grandest festival which took place at Attica, in honour of Athena Polias, the protectress of the city. It is said to have been instituted by Erichthonius. Its name signifies the festival of Athena, as celebrated by all the Attic tribes. There were two kinds, the greater and the lesser—the former celebrated every fourth year, and the latter annually. The lesser Panathenæa commenced on the 17th or 20th of the month Hecatombæon (corresponding nearly to our own July), and lasted twelve days. The games and solemnities included were—sacrifices of bulls; horse, foot, and chariot races; gymnastic and musical contests; torch-races; disputations between philosophers; and recitals of the poems of Homer and other epic poets. The prize in these rivalries was a vase with some oil from the sacred olive-tree of Athena, which flourished on the Acropolis. The chief solemnity of the greater Panathenæa was the superb procession, described in the text, to the Temple of Athena Polias—a procession depicted on the frieze of the Parthenon by Phidias and his pupils.—See Leake, “Topography of Athens,” p. 215; and Stuart, “Antiquities of Athens,” vol. ii.

† The *Peplos* was a crocus-coloured garment woven by maidens called *ἐργαστήναι*, in which the statue of Athena Polias was solemnly enveloped. A representation of the victory of the Olympian gods over the giants was embroidered upon it.

ammiral ;" it gleams with an embroidered tissue of battles, and gods, and giants ; and is intended for the Temple of Athena Polias in the Citadel, around whose statue will be gathered its radiant folds. It is a bright, soft, summer day, the 28th of the Athenian month Hecatomæon, and the sunshine falls like a golden glory on the pillared crest of the Acropolis.

We pause a moment before the marble façade of the Propylæa, which crowns the brow of the steep, and extends from north to south across the whole western front of the Citadel, which is about 170 feet in breadth.

A moment ; a loud triumphal shout rends the air ; the surging crowds move onward, and passing through the marble columns of the portico, and through a pillared corridor leading from it, we are brought in front of five doors of bronze, the central of which opens wide to admit our ever-increasing numbers.

Observe, on our left, the gallery, enriched with the wonderful paintings of Polygnotus, forming a portion of the Propylæa ; on our right, the graceful temple dedicated to Nikē Apteros (*Νίκη Ἀπτερος*, the Wingless Victory).

TEMPLE OF THE WINGLESS VICTORY.

Demolished in 1687 by the Turks, to make room for a battery, it has been rebuilt, stone upon stone—a true labour of love—by Ross and Schaubert. It is a graceful structure—rather a chapel than a temple—with four Ionic columns at either end, and a frieze richly sculptured with Persians and Greeks contending on the plain of

Marathon. Pausanias informs us that the Athenians gave no wings to Nikē, or Victory, because they wished to prevent her flying away from them. It is unnecessary, however, to recur to so ingenious an explanation; the Wingless Victory was not invented until tradition had grown obscure in its recollections. Men forgot Athena, and saw Victory only; and as everywhere she was represented in the guise of a youthful virgin with long wings of gold, they were astonished at the difference, until they accounted for it by the foregoing hypothesis. Athena was the winged figure, and Victory appeared wingless.

The entire structure is of Pentelic marble; the foot of each column consists of a single block; we perceive, by their bases and capitals, that they belong to the earliest age of the Ionic order. The basso-relievos on the south and south-west were removed to England by that Earl of Elgin whom Byron has so severely satirized as a spoliator of sacred monuments,* and now excite the admiration of the connoisseur in the British Museum. The remaining friezes have been pitifully mutilated. In ancient days the marble balustrade encircling the edifice was adorned by numerous images of personified Victories—winged messengers who, by Athena's orders, flew from all directions towards the sacred city, to excite the pride and enthusiasm of its inhabitants.

Judging by certain analogies, a French writer has been induced to attribute the erection of this temple to the age of Cimon, whose period of rule was antecedent to

* See Byron's "Curse of Minerva":—

“ So let him stand, through ages yet unborn,
Fixed statue on the pedestal of Scorn.”

that of Pericles (B.C. 500-450), and whose genius inaugurated that era of glory too frequently associated with the latter's name alone. The orator Lycurgus, who proposed to himself Pericles as a model, and embellished Athens with monuments of every kind, added the decoration of the balustrade. Small in dimensions, and decayed as it is, this temple is one of the oldest examples extant of the so-called Ionic order.



Lycurgus.

But the bronze doors have been thrown open, and the procession of riders, and charioteers, and citizens, with banner waving and choral song, are admitted into the interior of the Athenian Acropolis. To them it is hallowed ground, like the Mosque at Mecca to the Moslem, or the Church of the Holy Sepulchre at Jerusalem to the Christian devotee. Remember, that while these statues of gods and goddesses are to us mere works of art, which are subject to the canons of a cold and often supercilious criticism, to the Athenian they were the impersonations of the divinities in which he believed, which swayed the current of his life, which overruled the fortunes of his country,—

“The Power, the Beauty, and the Majesty,
That had their haunts in dale, or piny mountain,
Or forest by slow stream, or pebbly spring,
Or chasms and watery depths.”*

* Coleridge, Translation of Schiller's "Wallenstein," Part i.

Upon this hallowed ground, so often trodden by the heroes of the ancient world, we take our stand; we are within what was at once the Sanctuary, the Fortress, and the Museum of Athens.* Around us and before us is planted "a grove of statues," raised upon marble pedestals, and the work of famous sculptors—Phidias and Polyctetus, Alcamenes, Praxiteles, and Myron; we see innumerable altars consecrated to gods and heroes; we



Bas-Relief of Grecian Deities.

Zeus.

Here.

Poseidon.

Hermes.

perceive large erect slabs of pure white marble, "inscribed with the records of Athenian history, with civil contracts and articles of peace, with memorials of honours awarded to patriotic citizens or munificent strangers."

The hill thus enriched with the masterpieces of human genius, and the edifices consecrated to the mythological faith of the Athenians, soars above the city, conspicuous

* Bishop Wordsworth, "Greece, Historical, Pictorial, and Descriptive," pp. 192-194.

from every point. It forms a square mass of craggy rock, 150 feet in height, with an almost level summit, about 1000 feet in length, and 500 feet in breadth. Here might the Athenian station himself, in all the proud self-consciousness of the glory of his fatherland—the inheritor of a myriad memories of fame and power—the partaker in a noble legacy of valour, wisdom, and patriotism—and survey, as in a panorama, the surrounding scene, so full of life, of vigour, and of movement.

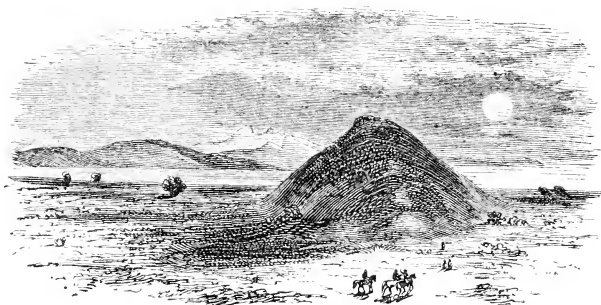
Yonder, to the south-west, lie the harbours of Athens, thronged with ships from all parts of the known world; and far away stretches the bright sapphire sea, to which his city has owed so much of its prosperity and wealth. The harbours are three in number: the Phalerum, nearest the city; the Piræus, connected with it by the wall which Themistocles constructed; and the strong defensive port of Munychia. To the east flows the sacred stream of the Ilissus; to the west, the scarcely less renowned river of the Cephissus. Southward rises the green ascent of Hymettus, whose flowers nourish a world of bees,* and which is equally in repute for its honey and its marble; to the north-east stretches the historic plain of Marathon,—

“ The mountains look on Marathon,
And Marathon looks on the sea,”—

where the swarming cohorts of Persia were overthrown by a handful of heroes.† Eleusis, connected with the mysteries of the Greek religion, is situated to the north-west;

* “ And still his honeyed wealth Hymettus yields.”—BYRON.

† The Battle of Marathon, in which the Greeks, under Miltiades, defeated the Persians, was fought on September 11, B.C. 490.



Battlefield of Marathon.

Phylæ and Decelea lie yonder against the northern horizon ; and to the west towers

“ The rocky brow
Which looks o'er sea-born Salamis.”

It was there, as the Athenian who gazed upon the scene would proudly remember, that Xerxes sat and counted his thousand ships on the morning of that memorable day whose setting sun beheld them scattered in hopeless ruin. And our imaginary citizen, as he looked, might recall the well-known lines of one of his favourite dramatists, Æschylus,—

“ Deep were the groans of Xerxes, when he saw
This havoc : for his seat, a lofty mound
Commanding the wide sea, o'erlooked the hosts.
With rueful cries he rent his royal robes,
And through his troops embattled on the shore
Gave signal of retreat ; then started wild,
And fled disordered.”

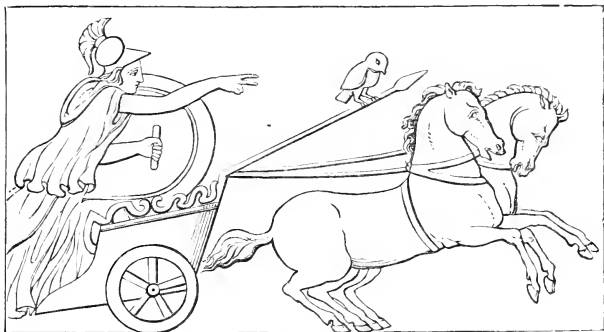
Surely we may pardon the Athenian, animated by such recollections, and warm with admiration of the glorious spectacle visible from the crest of the Acropolis, if he felt himself superior to the barbarians of the outer world ?

STATUE OF ATHENA PROMACHUS.

But let us return to the Acropolis. On our left, raised on a lofty pedestal, stands a huge statue of bronze, the labour of Phidias. It is sixty feet in height, and represents *Athena Promachus*, uplifting her long spear and oval shield, in the attitude of a combatant, as if to guard the city which recognized her as its patron. The point of her spear and the crest of her helmet are visible, it is said, as far off as Sunium, to the sailor approaching Athens. * The shield, according to some authorities, was designed by Parrhasius, and engraved by Myron, and the statue itself cast out of spoils captured at Marathon. It was executed about B.C. 460. †



Athena Promachus.



Bas-Relief of Athena Driving her Chariot.

* Pausanias, i. 28, § 2.

† This statue was extant as late as A.D. 395, when it was seen by Alaric.

Proceeding onward, to the right, we now arrive in front of the great Temple of Pallas,

THE PARTHENON,

crowning with its mass of marble the loftiest ground of the Acropolis. It was built by Ictinus and Callicrates, under the direction of Phidias, on the site of the more ancient Hecatompedon, and is justly considered to be



The Parthenon.

the highest and purest expression of Greek art. No-where else is architecture seen more harmonious, or inspired with an air of nobler serenity, or endowed with grace and majesty more closely allied to truth;

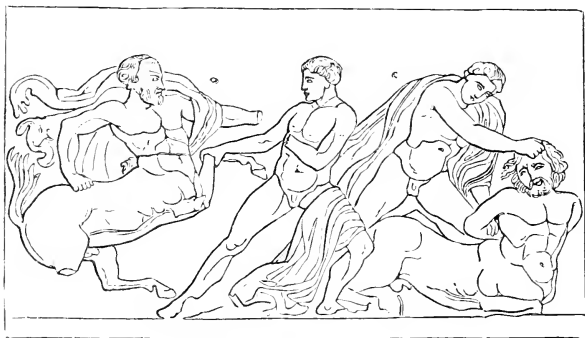
nowhere else has stone, seemingly so dull and inexpressive a material, assumed a more eloquent and poetic form.

A critic has compared, or rather contrasted it, with the Temple of Neptune at Pæstum, also a Doric edifice (see *post*). His language is somewhat exaggerated, but will serve to show the young reader the kind of impression which such monuments produce upon the cultivated intellect.

He refers to the great difference in the *character* of the two temples. This difference, however, he adds, is the just expression of the sentiment inspired by the divinities to whom they were severally consecrated. At Pæstum, it was Poseidon whom man honoured, Poseidon, the god of the all-powerful ocean; at Athens, it was the virgin who sprang, full-armed, from the brain of Zeus, and symbolized the highest wisdom. Here, therefore, the pillars are more shapely; their diminution is less abrupt; the intercolumniations are wider; and the entablature is less elevated. All the forms and traditional principles of the Doric style are indicated, but with greater moderation, and without any harshness of expression. The ornamentation is not less true, but is richer, more varied, and more delicate. Nothing useful is sacrificed, but the sentiment of utility does not predominate; grace prevails over austerity; and the finest and subtlest feeling is evident even in the most trivial decorative details.

The Parthenon is entirely built of Pentelic marble. As it appeared to the eyes of the worshippers whom, in imagination, we have been accompanying, it presented a range of eight huge Doric columns elevated on a plat-

form, which was ascended at its western front by a flight of three steps. It had the same number on the east, and seventeen on either side. And at each end, above the eight massive columns, rose a lofty pediment, eighty feet in height, and occupied by nearly twenty figures. The *metopes*, or intervening spaces between the triglyphs, were enriched with raised sculptures, representing divers religious and historical subjects, as, among others, the combats of the Centaurs and the Lapithæ.* The contest



Bas-Relief of the Battle between the Centaurs and the Lapithæ. •

between Athena and Poseidon for the supremacy of Athens, was depicted on one of the pediments; and on the other might be seen the birth of Athena, or the presentation of that goddess to the assembled divinities of Olympus. All these sculptures were “picked out,” so to speak, “on a ground-colour of reddish-brown; the triglyphs were tinted with azure; and recent discoveries have proved beyond doubt that light decorations of various hues en-

Leake, “Topography of Athens,” pp. 530-536.

riched the band or fillet separating the frieze from the architrave, as well as the cornice."

To understand the enthusiasm with which the Athenian regarded this building, the reader must picture to himself its radiant pediments and white-gleaming columns standing out conspicuous beneath the blue cloudless sky of Hellas; and its harmoniously-proportioned mass, with its graceful sculptures and delicate ornament, dominating the whole of Athens from the rocky height of the Acropolis.

Such *was* the Parthenon. Each column measured 35.903 feet in height, and 6.15 feet in diameter at the base. The total dimensions of the edifice were: 228.141 feet in length, 101.341 feet in breadth, and 66 feet in height.

But what *is* the Parthenon? A ruin—and yet a glorious ruin; like an aged king, magnificent in decay. Let us study the picture of it drawn by no mean hand—Alphonse de Lamartine*—and we shall feel how and why it commands the admiration of the spectator.

We all stood silent, he says, before the indescribable impression of the Parthenon, that temple of temples, built by Ictinus, ordered by Pericles, adorned by Phidias; type, unique and magnificent, of the beautiful in the arts of architecture and sculpture; a kind of divine revelation of ideal beauty, received one day by a people artistic beyond all example, and transmitted by them to posterity in blocks of imperishable marble, and in statues which will live for ever. This monument, such as it was, with the general character of its situation, of its natural pedestal, of its steps or terraces decorated with statues of

* Lamartine, "Voyage en Orient."

unrivalled excellence, of its majestic outlines, of the finished execution of all its details, of its colour—*petrified light*—this monument has, for centuries, crushed admiration without satiating it.

When seen, continues the eloquent French historian, as it now only *can* be seen, its majestic ruins mutilated by Venetian bombs, by the mines of Morosini,* by the hammer of Theodoric, by the artillery of Turk and Greek; its columns, in immense blocks, scattered upon the ground; its capitals broken, its triglyphs damaged by the agents of Lord Elgin, its statues carried away by English vessels;—enough remains to assure me that it is the most perfect poem written in stone upon the face of the Earth.

I passed, says Lamartine, some delightful hours lying in the shadow of the Propylaea—attached, like an eye, to the façade of the Parthenon. I felt all antiquity in its divinest product. The rest is not worth the words used to describe it. In the aspect of the Parthenon, rather than in the pages of history, is seen the colossal greatness of a people. Pericles cannot die! How superhuman the civilization which forms a great man to decree, an architect to conceive, a sculptor to decorate, statuaries to execute, workmen to shape, a people to defray the cost of, and ages to understand and admire, such an edifice as this! Where again shall we find such a nation and such an epoch? Nothing announces their coming. The Propylaea, and the Temple of Erechtheus or the Caryatides, stand in

* Athens was captured, in 1587, by the Venetians, under Morosini, who blew up a portion of the Parthenon in order to detach the chariot of Victory from the western façade, but failed in the attempt.

front of the Parthenon—masterpieces in themselves, but lost in the proximity of a grander masterpiece : the soul, overwhelmed by the sight of the latter, has no longer any power to admire the others ;—you gaze, and gaze, and then depart.

Lamenting, not so much the devastation of this glorious work of man, as the impossibility that man should ever again equal its sublimity and harmony,—for there are some revelations that Heaven does not vouchsafe a second time to Earth,—I wandered amid these ruins all day in silence, and returned with my eyes dazzled by forms and colours, my heart throbbing with memory and awe. Gothic architecture is beautiful, but it lacks order and light ;—order and light, the two principles of all eternal creation.

Happy is the man, concludes Lamartine, whose spirit has wings to sweep over the bygone ages ; to plant himself in calm serenity among these marvellous monuments of men ; to sound from thence the profound depths of thought and human destiny ; to measure with his eye the track of the human mind, searching step by step through the dim twilight of successive philosophies, religions, and legislations ; to ascertain his position, like the navigator on a shoreless sea, in the grand march of Time ; and to determine what manifestation of truth and divinity God has made to the generation of which he forms a unit !

It is a curious fact, and it invests the Parthenon with a special human interest, that beneath the metopes of the eastern front of the Parthenon are visible the impressions left by the shields once suspended there, and traces of the inscriptions which formerly recorded the names of the men



Greek Soldiers:—From an ancient Bas-Relief.

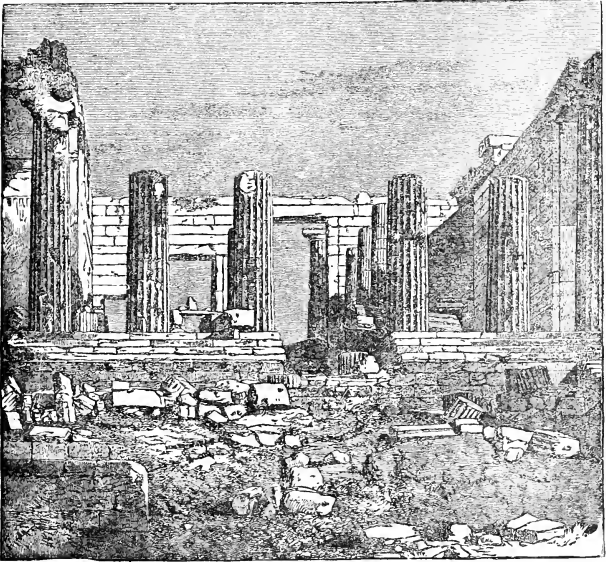
who had worn or won them in battle. To these shields Euripides seems to allude in a very beautiful passage:—

Κεῖθω δόρυ μοι μίτην ἀμφιπέλεκιν
 ἀράχνης, μετὰ δ' ἠσυχίας πολὺν
 γῆρας ξυνοικίην
 αἰεΐδοιμι δὲ στεφάνοις κἀρα
 πολὺν στεφανώσας,
 Θρηκίαν πέλταν πρὸς Ἀθήνας
 περικίωσιν ἀγκρεμάσας θαλάμοις.*

Long sleep my spear unused, and spiders weave
 Their woof about it! May my hoary age
 With sweet repose be crowned! So let me sing
 My songs of peaceful joy, and gaily bind
 The flowery chaplet round my snow-white hairs,
 While I suspend my spoils, a Thracian targe,
 Above the columns of Athena's fane!

Euripides, "Erechtheus," Gaisford's edition, vol. ii. p. 40:

The name of the Parthenon, as Bishop Wordsworth suggests,* may have originated in two causes;—first, the necessity of distinction; and second, the peculiar attribute of the goddess to whom it was consecrated. The Athena of *this* temple was to be distinguished from the Athena Polias, her immediate neighbour; and the title



Interior of the Parthenon.

of *Parthenos*, or *Virgin*, signified her invincibility. It is worth notice that when the Parthenon, about the fifth century, was converted into a Christian church, it was dedicated to the Blessed Virgin.†

* Bishop Wordsworth, "Athens and Attica," p. 100.

† The Turks, after their conquest of Athens in June 1456, changed it into a mosque.

In the palmy days of the temple, on ascending by three steps to the door at the posticum or west end, you found yourself beneath the roof of the peristyle.* Here, before the extremity of the *cella*, or nave, and also at the *pronaos* (*pro-nave*, or vestibule, in front of the nave) or eastern façade, stood a range of six columns, on a higher level than those of the peristyle. The *cella*, or nave itself, was entered by a door at either end, and divided into two chambers of unequal size by a partition running from north to south. The western, or smaller, served as the Opisthodomus, or Treasury; the eastern was the Sacred Place, the Temple properly so called,—the Parthenon, or Home of the Virgin Goddess, “Pallas, with broad blue eyes,”—and enshrined the colossal statue of Athena, which Phidias wrought in ivory and gold.

STATUE OF ATHENA PARTHENE.

In this famous statue—one of the greatest wonders of ancient Art—all the nude portions were composed of ivory, while the robes and other ornaments were made of solid gold. It represented the sculptor’s ideal of the virgin-goddess, armed, and victorious; was nearly forty feet in height; a stately and erect figure, clothed with a tunic reaching to the ankles, with a spear in her left hand, and an image of Victory, nearly six feet high, in her right; she was girded with the ægis, a shield embossed with battle-designs rested on the ground by her side, and a sphinx-crested helmet crowned her lofty brow.

* A colonnade carried round all sides of a building.

The weight of gold upon this statue, which was removable at pleasure, is said to have been 44 talents. It was plundered of this costly ornament by Lachares, in the time of Demetrius Poliorcetes, or about B.C. 296.

Pausanias records that the Athenians paid no ordinary attention to the careful preservation of their artistic treasure, and frequently sprinkled it with water to prevent the ivory from being injured by the dryness of the atmosphere.*

The Panathenaic procession, while we have been contemplating these works of art, has wound its glittering way, with choral song and waving peplos, further to the northward, and poured its excited throngs into—

THE TEMPLE OF ATHENA POLIAS.

This was a singular, and yet a beautiful edifice, with a *cella* 73 feet long, and 37 feet broad, divided like that of the Parthenon into two chambers, but each chamber dedicated to a different deity;—the eastern, to Athena Polias; the western, to Pandrosos.† This structure, considered as a whole, was called

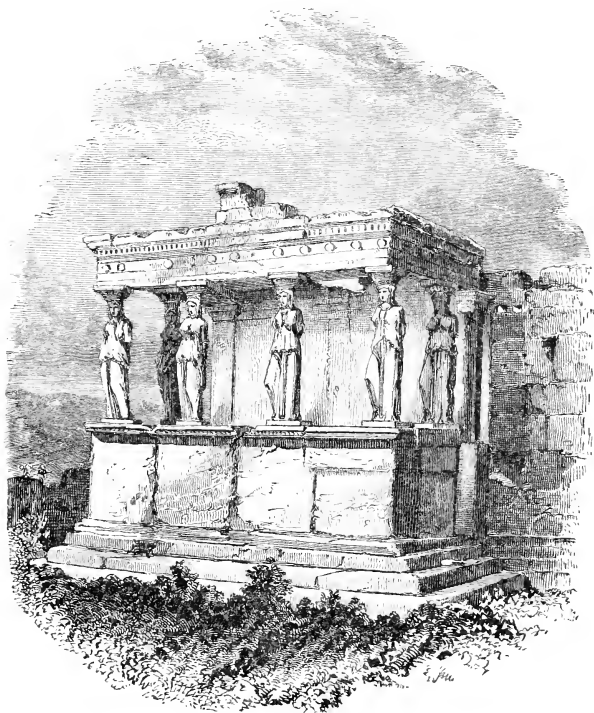
THE ERECHTHEIUM.

from Erechtheus, King of Attica, who was buried within it; but before proceeding to a general description of it, we will notice the statue about to be invested with the crocus-coloured peplos.

* Pausanias, v. 11, § 5.

† Pandrosos—the “all-refreshing”—fabled to be a daughter of Cecrops and Agraulos, and the mother, by Hermes, of Ceryx.

The name of its artist was either unknown or purposely concealed. It was fashioned from the wood of the olive-tree ; and, according to the legend, originally fell down from heaven. It was *the* Athena ; the pro-



The Erechtheium :—Southern Portico.

tectress of Athens ; the Athena who won the soil of Attica from Poseidon ; the ancient guardian of the city.

The Erechtheium, as a whole, may be described as

consisting of a cella, about 90 feet in length, facing due east and west, and at the western end intersected by a kind of transept, so that at each of the three fronts thus obtained a portico is situated. The southern portico was supported by six Caryatides ;* the northern and eastern by Ionic columns. These façades have been imitated in the Church of St. Pancras, London ; where, however, they necessarily produce a very incongruous effect.

The interior of the cella, or nave, was divided (as we have already stated) by partitions of marble into three separate compartments—of which the eastern was the narrowest. Much dispute has arisen among travellers and antiquaries in reference to the probable occupation of these chambers, and the deities to which they were respectively dedicated. It seems now the opinion of the most accredited authorities, that the eastern contained the statue we have just described, the sacred embodiment of the Greek idea of Athena Polias ; and that the western was the shrine of Pandrosos, where grew the sacred olive, and where was placed the altar of Zeus Herceius. The chamber beyond the latter appears to have been nothing more than a corridor of communication between the northern and southern porticoes.

Another part of this fabric, says Bishop Wordsworth, whose object may be inquired, is the space enclosed by the beautiful Caryatid portico on the southern side. This,

* Caryæ was a city in Arcadia, whose inhabitants joined the Persians after the battle of Thermopylæ. On the defeat of the Persians, the Greeks captured the town, slew the men, and carried the women into captivity. Female figures being afterwards employed in architecture, instead of columns, were so designed as to represent the dress, and perpetuate the disgrace, of the Caryatides, or women of Caryæ.—*Vitruvius*, book i., § 5.

from the language of an ancient inscription found in the Acropolis,* may probably be described as the place where Cecrops, the founder of Athens, was supposed to lie interred, and was thence called the Cecropium. The portico was of very elegant design. It was destroyed during the siege of Athens in 1827, but restored by the French ambassador, M. Piscatory, in 1846.

Four objects of special interest, as connected with the history and religion of Athens, were preserved in the Erechtheium. To the ancient statue of Athena Polias, and the sacred olive-tree which, at her bidding, sprang from the earth as a fore-token of peace and plenty, we have already alluded. In the Pandroseion flowed the spring of salt water called from the bosom of the rock by the trident of Neptune, or Poseidon, when he contested the supremacy of Athens with the virgin-goddess; and here, too, was the impression of his trident, the symbol of the ocean-god.

Therefore, the Erechtheium had not merely a religious, but also a moral object. It served as an intermediary between the two rival deities, to reconcile them to each other, and to secure their joint favour for prosperous Athens.

The olive-tree was preserved within its sacred walls for a wise political purpose: that by this means a civil ordinance might be strengthened by a religious sanction. The olives of the Athenian soil, says Wordsworth, were its most valuable produce. Their cultivation was, therefore, encouraged by laws which threatened the infliction of severe penalties on those who damaged them. This legal

* Bishop Wordsworth, "Athens and Attica," p. 112.

provision was confirmed by the powerful influence of a studiously inculcated belief that the olives of Attica had been propagated from the Morian olives of Colonos and the neighbouring Academia, which in their turn had sprung from the single stock of the Sacred Olive that grew in the central chamber of this temple; and that this stock had been originally produced from the soil of the Acropolis by the divine agency of the Athenian goddess. All the Athenian olives were thus conceived to be the offspring of one sacred parent, created by Athena. The sanctity of the parent served to protect its offspring. Of the parent's sanctity, proofs, even historical, were offered, and as willingly accepted by the Athenians. This original olive-tree was burned to the ground by the Persians when they took the Acropolis. Its site was subsequently visited on the same day; and the tree was found to have shot forth fresh sprouts two cubits in height—an emblem of the imperishableness of the city protected by divine power.

THE TEMPLE OF THESEUS.

*Ορῶμεν ὡς τὸν Παρθενῶνα, οὕτω καὶ τὸ Θησεῖον ἅπαντας προσκυνοῦντας.

PLUTARCH, *De Exsil.*, 607-8.

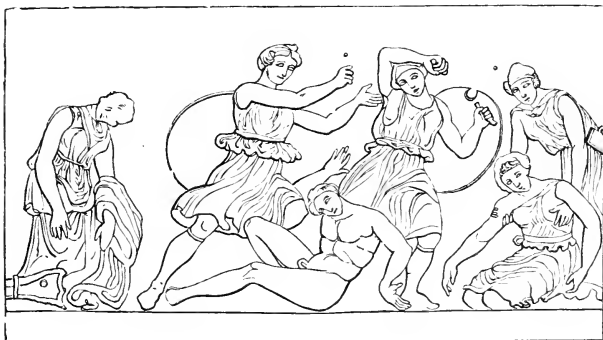
We know that all admire the Theseion no less than the Parthenon.

Theseus was the great legendary hero of Athens: an historical personage, probably, like our British Arthur, or the Norman Roland, or the Scandinavian Thor, but, like them, surrounded by so many poetic fables and romantic traditions that it is difficult now—nay, impossible—to disentangle the true from the false. It is even a matter of question whether such an individual ever

lived ; but it seems reasonable to suppose that the narratives of the poets had at least so much foundation, and that the name had been transmitted from a very remote antiquity as that of a hero once loved and revered by the people.

Mythologically, his story is as follows. He was the son of Ægeus, King of Athens, and of Æthra, daughter of Pittheus, King of Trœzene. On attaining manhood Theseus, by his mother's orders, took the sword and sandals left by Ægeus in her possession, and proceeded to Athens to claim the rights of sonship. On his way he manifested his extraordinary prowess by clearing the country of the terrible monsters which infested it. At Athens he narrowly escaped being poisoned by Medea, but was recognized by Ægeus, and declared his heir. When the Athenians had to despatch to Minos their customary tribute of seven youths and seven maidens, Theseus volunteered to take the place of one of the former, burning with an invincible desire to slay the horrid Minotaur. In this he succeeded through the assistance of Ariadne, the daughter of Minos, who provided him with a magic sword to kill the devouring monster, and a clew of thread by which to return from the labyrinth that formed his retreat. After his victory the hero set sail for Athens, taking with him the devoted Ariadne ; whom, however, he either lost or abandoned on the island of Naxos. He had agreed with Ægeus, in the event of his returning successful, to hoist the auspicious signal of a white sail. This he unfortunately neglected to do ; and Ægeus, thinking his son had perished, died of a broken heart. Theseus thereupon

became King of Athens, and ruled for some years with great wisdom and success, uniting the petty independent tribes of Attica into one powerful commonwealth, and introducing various internal reforms. Of his later life the great event was his war with, and defeat of, the Amazons. During one of his expeditions his throne



Bas-Relief:—Theseus and the Amazons.

was usurped by Menestheus ; whereupon the hero retired in disgust to Scyros, to meet with a treacherous death at the hands of Lycomedes.*

About B.C. 469 a skeleton of unusual stature was discovered at Scyros by the Athenian leader Cimon, and removed to Athens. It was believed to be that of Theseus, and was received with as much joy and solemnity as the Venetians displayed on the arrival of the sacred bones of St. Mark. A splendid mausoleum—which was at once a temple and a tomb—was raised for

* See Grote, "History of Greece," vol. i., pp. 281, *et seq.*

its reception, and the departed hero was thenceforward regarded as the patron of the Ocean Republic. A festival in his honour was celebrated on the eighth day of each month, when donations of bread and meat were freely distributed among the poor.



The Temple of Theseus, or the Theseium.

The Temple of Theseus was begun, under the auspices of Cimon, in the year B.C. 476. It was wholly con-

structed of white Pentelic marble, and elevated upon steps on a small isolated hill outside the walls of Athens, to the south-west.

Like most of the Greek sacred edifices, it is of a rectangular form, of the kind called *hexastyle peripteral*; that is, it has six columns at each end, and columns along each side. Its extreme length is 104 feet, and its width 45 feet; the whole height of the side walls measures 74 feet, and each is adorned with thirteen columns. Beautiful sculptures adorn the eastern pediment, and the ten metopes of the eastern front are devoted to the labours of Hercules, who was associated with his kinsman Theseus in the honours of the temple. One frieze represents the war of Theseus with the Pallantidæ, a gigantic race who had disputed with him the throne of Athens; and another, the contests between the Lapithæ and the Centaurs. The whole building was covered by a pediment roof, which is now destroyed.

The Temple of Theseus possessed the peculiar privilege of being an asylum for slaves; and the extensive area which it enclosed was frequently employed as a muster-ground for the Athenian soldiery. For centuries it was made use of as a Christian church, and the pure religion of the gospel was preached where had formerly been celebrated the recondite mysteries of a semi-poetic semi-theurgic creed. By some singular law of association, the temple thus sacred to Theseus, the hero of Attic history, was dedicated to St. George, the champion saint and partly fabulous hero of the early history of Christendom. The philosopher will regret that it should have been appropriated to secular purposes, though a certain

“fitness of things” may be recognized in making it, as it is now made, the National Museum of Athens.

We now invite our readers to visit

THE CHORAGIC MONUMENT OF LYCICRATES.

This elegant memorial of the Greek genius was formerly known as the “Lantern of Demosthenes,”—a curious misnomer, whose origin it is difficult to ascertain, for assuredly it was neither inhabited by the great orator nor by any of his contemporaries. The true meaning of the monument is this :—

The chorus, which played so important a part in Attic tragedy, was organized by a person publicly appointed for the purpose, and entitled “the choragus.” He was necessarily a man of wealth, for upon him fell all the

cost incurred in effectively training the members of his dramatic battalion.* He was required to provide them with board and lodging, to supply their masks and dresses, and to procure a trainer for them (*χοροδιδάσκαλος*).

The chorus which, in competition with other tribes, exhibited



Bas-Relief:—A Musical Prize.

* See the article CHORAGUS in Dr. Smith's "Dictionary of Greek and Roman Antiquities."

a marked superiority, received a tripod as a prize ; the expense of which, however, the choragus had himself to defray ; and this expense frequently included the erection of a cell or chapel for its dedication. At Athens there was a whole street formed by these monuments, and named “ The Street of the Tripods ;” so great was the honour paid to art by the ancient Greeks, and so extreme the care they devoted to its cultivation.

The sums expended by the choragi were probably far in excess of what was absolutely necessary, and would depend on their wealth, generosity, and ambition. We are told that Aristophanes spent 2000 drachmæ upon ten tragic choruses ; another person laid out 3000 drachmæ on a single tragic chorus ; and yet another, 5000 drachmæ on a chorus of men—after which, having gained the prize, he had to erect, at his own cost, the tripod.

To understand this Athenian custom, we may suppose that the different parishes of London elect each a theatrical manager, whose duty it is at his own expense to produce a new opera ; that the manager whose “ company” execute their task with the greatest success receives, as a reward, a gold cup or vase provided by himself ; and afterwards builds, at Hyde Park or elsewhere—still at his own expense—a graceful little edifice for the reception and preservation of his prize !

The only one of the Athenian art-memorials which is now extant appears to have been erected by Lysicrates of Cicyna, son of Lysitheides (B.C. 335-4). From an inscription remaining on its architrave we gather this information ; and also that it commemorates the musical triumph of the

tribe of the Acamantides : "Theon was the flute-player ; Lysiades the Athenian was the poet ; Evanætes the

architect." What a significant commentary on the value of fame ! Who now knows aught of the genius of Theon, or remembers the dramatic poetry of Lysiades ? Yet in their generation they did their work well. Nor did it wholly finish with them. All the civilized world is the better for the high artistic cultivation of Greece, to which these forgotten worthies, each in his degree, contributed.



Mode of Playing the Double Flute.—
From an ancient Monument.

The Choragic Monument is circular : the entablature which crowns it is sustained by six fluted columns, springing from a rectangular pedestal 12.654 feet high, of which each side is 9.541 feet in length. The whole building measures 7 feet diameter on the exterior, and 34 feet (?) in height. The columns are of the same height as the body of the building, including the bases and capitals. They belong to the rich Corinthian order, and their capitals are finely sculptured with graceful foliage.

The architrave is divided horizontally into three parts ; and the frieze wrought with well-executed figures in representation of the old myth of Dionysus and the Tyrrhenian pirates, when the god changed the mast and oars of their vessel into serpents and himself into a lion ; filling the air with the noise of enchanted flutes, until the sailors who would have betrayed him were seized with madness,



The Choragic Monument of Lysicrates.

leaped into the sea, and were transformed into dolphins.* There is no entrance to the building, nor any aperture to afford light to the interior.

It is conjectured that the Choragic Monument was erected about 335 years before the Christian era, or in

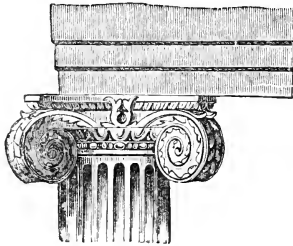
* Ovid, "Metamorphoses," iii., 582, *et seq.*

the glorious days of Apelles, Lysippus, Demosthenes, and Alexander the Great.* All architectural critics agree in eulogizing its admirable execution.

THE IONIC AND THE CORINTHIAN ORDERS.

Having referred in our foregoing descriptions to the other two orders of ancient architecture, the Ionic and the Corinthian, it seems desirable we should here particularize their characteristics, as represented in the Ionic and Corinthian columns.

The *Ionic Order* is distinguished by its gracefulness. Its column is more slender than the Doric, having in the earliest examples a height of sixteen modules or semi-diameters, and in the later of eighteen modules. The



Ionic Capital.

capital either immediately crowns the shaft, or is separated by "an astragal moulding," occasionally adorned with leaf-work. The capital itself consists of, first, an astragal moulding; above which is an *echinus*, sculptured into eggs and serpents' tongues; and above this—

sometimes with a *torus*, or semicircular moulding, intervening—the *canalis* (channel), from which spring the spiral volutes, which are the distinctive signs of the order.

The *Corinthian Order* is still more slender than the Ionic, and is easily recognized by its beautiful capital,

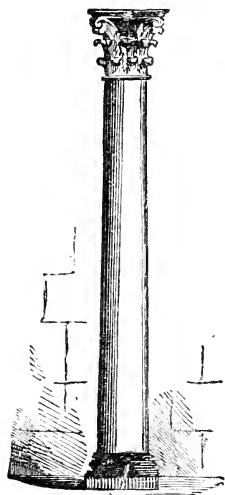
* Stuart, "Antiquities of Athens," edition 1762, i., 28.

which, we are told, was suggested to the fancy of the celebrated sculptor Callimachus by the spectacle of a basket, covered by a tile, and partially concealed among



Callimachus and the Acanthus.

the graceful leaves of an *acanthus*. The lowest member of the capital is a kind of calyx (*calathus*), or cup, from



Corinthian Column.

which spring generally two rows of acanthus leaves, surmounted at each corner by a small volute; the spaces between the volutes being sculptured with masks, flowers, or arabesques, or by another pair of volutes intertwining with each other. These ornaments were sometimes cast in bronze. The order was invented, it is said, about the time of the Peloponnesian War; but the earliest known example of its use throughout a building is in the Choragic Monument of Lysicrates, already described.

One of the most interesting of the antiquities of Athens is known as the

“HOROLOGIUM OF ANDRONICUS CYRRHESTES,”
OR, THE TEMPLE OF THE WINDS.

Ἐνθάδε μιστύλλουσι δρόμον φαεινότηδος ἀγλῆς,
ὕδασι δ' ἡελίοιο ταλαντεύουσι κελεύθους.

From the *Greek Anthology*, ii., 263.

Here they the glittering sunbeam's course define,
And measure out the day-god's rapid flight.

The Temple of the Winds, built by Andronicus Cyrrhestes about the beginning of the first century before Christ, may be briefly described as an Athenian Observatory. According to Vitruvius,* it was erected as a representation

* Vitruvius, book i., 6, § 4. See Stuart's "Antiquities of Athens," vol. i.



The Temple of the Winds.

of the eight Winds ; and on the several sides of the octagon were placed sculptured images of these winds, each image facing the wind it was designed to typify. And above this temple, which was composed of marble, its architect set up a marble pillar (*meta*), on whose top he raised a Triton in bronze, extending a wand in its right

hand ; and this figure was so contrived as to be driven by the breeze, and always to stand opposite the blowing wind, and to hold the wand as an index above the image of that wind. In other words, it acted as a weather-cock.

Varro calls the building a *Horologium* ; and it served as a time-meter in two ways : on the outer walls were lines surmounted by gnomons, forming a series of *sundials* ; and in the interior was a *clepsydra*, or *water-clock* (invented by Ctesibius about B.C. 135), supplied from the spring called Clepsydra, on the north-west of the Acropolis. Thus the temple formed the city clock of Athens, which regulated the affairs of all the citizens. In sunny weather the dials told the hour ; in cloudy weather, the clepsydra.

All the eight figures of the Winds, says Bishop Wordsworth,* are represented as winged, and floating through the air in a nearly horizontal position. Only two—the two mildest, *Libs* and *Notus*—have their feet bare ; none have any covering to the head. Beginning at the north side, the observer sees *Boreas*, or the north wind, blowing a twisted cone, equipped in a thick-sleeved mantle and high-laced buskins ; next comes *Kaikias*—Canon Kingsley's "gray north-easter"—carrying a dish of olives, being the production to which, in the climate of Attica, its influence is favourable ; the east, *Apeliotes*, displays a profusion of flowers and fruits ; *Eurus*, the south-east, appears with a stern and gloomy brow, his right arm muffled in a mantle ; while *Notus*, the south, holds aloft a swelling *urceus*, or pitcher, from which he is prepared to pour out a deluge of rain. Then comes the auspicious

* Bishop Wordsworth, "Athens and Attica," p. 129.

Libs, or south-west, driving before its gentle breath the prow of a vessel ; *Zephyrus*, the north-west, floats gently along, distributing a shower of blossoms ; while *Skerein* the west, bears a bronze vessel of charcoal in his sturdy hands, with which to dispel the cold he has caused.

THE AREIOPAGUS.

Ay, and ere now, above the shining city
 Full of all knowledge and a God unknown,
 Stood I and spake, and passion of my pity
 Drew him from heaven and showed him to his own.

F. W. MYERS, *Saint Paul*.

On the north-east side of the Agora, or Forum, and between the Acropolis, the hill of Athena, and the Pnyx, or meeting-place of the Athenian parliament, rises the Areiopagus, or hill of Ares. The ascent to it is by sixteen steps cut in the limestone rock. On the summit, a bench of stone, also excavated in the rock, forms three sides of a quadrangle, and facing towards the south. Here sat the most venerable tribunal of Greece, the Areiopagites, or Upper Council, strong in their wisdom, their justice, and their traditional authority.

Beneath, at the south-east angle, shadowed by a dense grove, encircled with a sacred enclosure, and immured in a deep rocky recess, stood the mystic shrine of the Eumenides ; those venerable goddesses whose names the ancient Athenian never uttered without a thrill of awe. For older were they than even the gods of Olympus, and independent of the rule of Zeus himself. They dwelt in the profound darkness of Tartarus, and were equally dreaded by mortals and immortals.

Of their temple or shrine, however, not a fragment exists ; and for the traveller the principal interest of the Areiopagus arises from its connection with St. Paul. Standing on its rocky brow, and in the immediate presence, as it were, of the Athenian deities—for his eye must



Paul Preaching to the Athenians.—From the Cartoon by Raffaele.

have rested on the colossal statue of Athena Promachus, with sword, and spear, and shield, equipped as the champion of Athens—the Apostle boldly proclaimed to the venerable Areiopagites that God did not dwell in temples made by human hands, nor was he to be likened

to images in "gold, silver, or stone, graven by art and man's device."

This remarkable scene—the first direct conflict between Paganism and Christianity—has been admirably depicted by Dean Milman :*—"On the Areiopagus (the hill of Mars) the Christian teacher takes his stand, surrounded on every side with whatever was noble, beautiful, and intellectual in the older world ;—temples, of which the materials were only surpassed by the architectural grace and majesty ; statues, in which the ideal anthropomorphism of the Greeks had almost sanctified the popular notion of the Deity, by embodying it in human forms of such exquisite perfection ; public edifices, where the civil interests of man had been discussed with the acuteness and versatility of the highest Grecian intellect, in all the purity of the inimitable Attic dialect—where oratory had obtained its highest triumphs by 'wielding at will the fierce democracy ;' the walks of the philosophers, who, unquestionably, by elevating the human mind to an appetite for new and nobler knowledge, had prepared the way for a loftier and purer religion. It was in the midst of these elevating associations, to which the student of Grecian literature in Tarsus, the reader of Menander and of the Greek philosophical poets, could scarcely be entirely dead or ignorant, that Paul stands forth to proclaim the lowly yet authoritative religion of Jesus of Nazareth. His audience was chiefly formed from the two prevailing sects, the Stoics and Epicureans, with the populace, the worshippers of the established religion. In his discourse, the heads of which are related

* Milman, "History of Christianity," i. 436-441.

by St. Luke, Paul, with singular felicity, touches on the peculiar opinions of each class among his hearers; he expands the popular religion into a higher philosophy; he imbues philosophy with a profound sentiment of religion."

Paul's oration did not fall utterly dead upon his hearers. He made several converts; among whom are particularly mentioned Dionysius, himself a member of the great court of the Areiopagus; and Damaris, a woman of considerable rank and influence.

"She as one wild, whom very stripes enharden,
Leapt many times from torture of a dream,
Shrank by the loathly olives of the garden,
Groves of a teacher, and Ilissus' stream;

"Then to their temple Damaris would clamber,
High where an idol, till the dawn was done,
Bright in a light and eminent in amber,
Caught the serene surprises of the sun. . . .

"Then I preached Christ: and when she heard the story—
Oh! is such triumph possible to men?
Never, my King, had I beheld Thy glory,
Never had known Thine excellence till then."*

The last object of architectural interest which we shall notice in Athens is

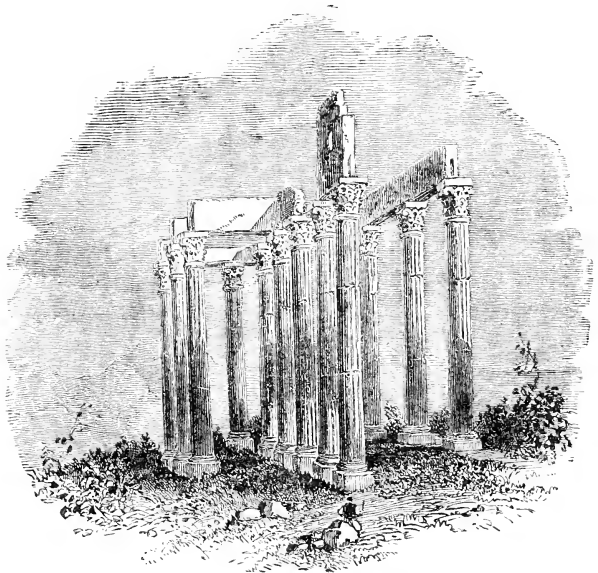
THE TEMPLE OF ZEUS OLYMPIUS,

or Olympieium. It is situated about one fifth of a mile to the south-east of the Odeion,† or Musical Theatre,

* F. W. Myers, "St. Paul: a Poem," pp. 32-34.

† The Odeion erected by Pericles, for the purpose of celebrating the musical contests at the Panathenaea, was the first of the kind. It was burned when Athens was captured by Sulla, in B.C. 85, and afterwards restored by Ariobarzanes II., King of Cappadocia.

erected by Pericles, and stands on a vast elevated platform—the largest structure in the world ever consecrated to the supreme god of the Greek mythology. All that remains is the western front, consisting of ten columns of Pentelic marble, surmounted by a lofty and richly



Remains of the Olympieium.

sculptured pediment. It was begun in the time of Peisistratus, and remained unfinished for nearly seven hundred years, when the power of Rome, under the Emperor Hadrian, was exerted to secure the completion of the gorgeous pile. Utter and irretrievable ruin, however, has overtaken it: its long ranges of glittering columns

have, with the solitary exception of the western façade, entirely vanished; its sculptures and decorations no longer exist; the walls of its cella and pronaos, the shapely shrines and glowing statues, have been swept away.

Its erection was intrusted by Peisistratus to four architects, and even in its imperfect condition it was one of the four most famous marble temples in the world; the others being those of Ephesus, Branchidæ, and Eleusis. Its immense size powerfully impressed the imagination of the ancients, and Livy speaks of it as the one temple appropriate to the greatness of the god whom it celebrated. According to Penrose, it measured 354.225 feet in length, and 171.16 in breadth; and the peristyle consisted of 120 columns, of which 20 are still extant. They are the largest in Europe; being $6\frac{1}{2}$ feet in diameter, and upwards of 60 feet in height.*

* See Leake, "Topography of Athens" (ed. 1841), p. 513; Mure, "Journal of a Tour in Greece," ii. 79.





II.

Sunium.

THE TEMPLE OF ATHENA.

Now o'er the surge Colonna frowns on high,
Where marble columns, long by Time defaced,
Moss-covered, on the lofty cape are placed ;
There reared by fair Devotion to sustain,
In elder times, Tritonia's sacred fane.

FALCONER, *The Shipwreck.*

Where Tritonia's airy shrine adorns
Colonna's cliff, and gleams along the wave.

BYRON, *Childe Harold.*

“**D**LACE me on Sunium's marble steep” is the aspiration of the poet ; and well might artist or poet be content with a scene so instinct with wild grandeur and savage beauty. There are few spots—even in Attica, where all is hallowed ground, and every rood is rich in those associations which stir the heart “like the sound of a trumpet”—there are few spots invested with a higher and profounder interest. The bold and almost precipitous headland, which rises from the yeasty waters like an impregnable bulwark, is crowned with the graceful columns of an ancient temple. It overlooks the fairy isles that stud

“the blue Ægean.” It is the supposed scene of some of Plato’s conversations; and the rare magnificence of the prospect may well have inspired his most delicate dreams and subtle fancies. It is the spot which the sailor-poet Falconer has described with so much truth and vigour in his poem of “The Shipwreck,” and Campbell embellished with the attraction of his melodious verse :—

“Yes, at the dead of night, by Lonna’s steep,
The seaman’s cry was heard along the deep :
There on his funeral waters, dark and wild,
The dying father blest his darling child.”

This temple, says Bishop Wordsworth,* elevated on high above the Ægean Sea, at the extremity of the promontory, stood like the portico or vestibule of Attica. Constructed of white marble, placed on this noble site, and visible at a great distance from the sea, it reminded the stranger who approached it in his vessel from the south, by the fair proportions of its architecture, and by the decorations of sculpture and of painting with which it was adorned, that he was coming to a land illustrious for its skill in the most graceful arts—a land set apart, as it were, from all others for their cultivation, and appropriated to their use; and inasmuch as this fabric was approached by a portico, and surrounded by a consecrated enclosure, so the whole land of Attica itself was a sacred *Temenos*, whose boundaries were seas and mountains, and whose *propylaea* (or portal) was the temple dedicated to Athena on the promontory of Sunium.

The situation of this temple, continues our authority, on the summit of a rock projecting precipitously

* Wordsworth, “Greece, Pictorial and Descriptive,” pp. 176, 177.



Temple of Athena, Cape Sunium.

into the sea, is singularly magnificent, and the view it commands over the islands of Ægina and the other headlands is perhaps unrivalled. To the south and east lies the group of islands called the Cyclades, sprinkling the waters of the Ægean Sea ; more to the north rises the coast of Eubœa, the lofty ridges of Carystos terminating at Cape Mandili in the Geræstian promontory. To the south-west, about ten miles off, the Scylæan promontory, now Cape Skylo, forms, with Cape Sunium, the entrance to the Ægean Gulf. Within this point the Island of Calarea, the town and port of Poros, and the Isthmus of Methana are seen, with the coast of Epidaurus, deeply

indented with gulfs and bays, while the volcanic mountains of the Argive coast tower dark and massive behind them.

The promontory of Sunium is now called Cape Kolónnes, from the ruins of the temple of Athena which still adorn its lofty summit. It is the southernmost point of Attica, in lat. $37^{\circ} 38'$ N., and long. $24^{\circ} 1'$ E. It rises fully 270 feet above the level of the sea, and its rocky base is hollowed into numerous dark and wild-looking caverns, the hiding-places of bands of desperate pirates—the terror of the small craft that navigate this part of the Mediterranean. Byron relates that in one of his excursions to the cape, he nearly fell into the hands of a party of Mariotes concealed in these recesses.

“We were told afterwards,” he says, “by one of their prisoners subsequently ransomed, that they were deterred from attacking us by the appearance of my two Albanians. Conjecturing, very sagaciously but falsely, that we had a complete guard of these Arnaouts at hand, they remained stationary, and thus saved our party, which was too small to have opposed any effectual resistance.”

The temple, whose ruins still “renown” this headland, is described by Leake as a Doric hexastyle; but none of the columns of the fronts remain. The original number of those in the flanks cannot be accurately determined; but there are still nine columns of the southern, and three of the northern side, with their architraves, together with the two columns and one of the antæ of the pronaos,* also supporting their architraves. The

* Leake, “The Demi of Attica,” p. 63.

columns of the peristyle were 3 feet 4 inches in diameter at the base, and 2 feet 7 inches under the capital; the intercolumniation below measured 4 feet 11 inches. The height, including the capital, was 19 feet 3 inches. Owing to the exposed position of the building, on the wind-swept summit of a sea-washed rock, a great corrosion has prevailed in the surface of the marble, which was probably brought from the neighbouring mountains. It is described as less homogeneous, and of a coarser grain than the marble furnished by the Pentelic quarries.

On a conical hill to the north-east of the promontory are the considerable remains of a temple, which was possibly dedicated to the worship of the ocean-god, Poseidon.*

The promontory was fortified in B.C. 413, the nineteenth year of the great Peloponnesian War, with the view of protecting the passage of the vessels which supplied Athens with its stores of grain. It continued to be maintained as a fortress until the decline of Athenian power, and its situation must have rendered it in those days almost impregnable. A prosperous town would seem to have grown up in the shadow of the stronghold, and to have been assisted in its development by the neighbourhood of the silver mines of Laurium; but both had passed into oblivion, or, at least, into irretrievable decay, as early as the time of Cicero. The circuit of the ancient walls may still be distinguished: they enclosed an area of about half a mile in circumference, were strongly built, and strengthened at intervals with square towers.

We have already referred to Falconer's poem of "The

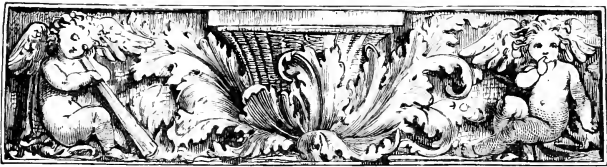
* Bishop Wordsworth, "Athens and Attica," p. 207.

Shipwreck." He places the scene of his catastrophe on the rugged coast of Cape Colonna, in memory of the disaster that in this same sinister locality had befallen the ship *Britannia*, while he was serving on board of her as second mate. She was wrecked off the headland in the autumn of 1750, and out of a crew of about fifty men only three were saved, including Falconer. The calamity made an indelible impression on his mind, and he afterwards selected it as the theme of the pathetic and accurate poem which has perpetuated his fame.

" Now had the Grecians on the beach arrived,
To aid the helpless few who yet survived ;
While passing, they behold the waves o'erspread
With shattered rafts and corpses of the dead ;
Three still alive, benumbed and faint they find,
In mournful silence on a rock reclined.
The generous natives, moved with social pain,
The feeble strangers in their arms sustain ;
With pitying sighs their hapless lot deplore,
And lead them trembling from the fatal shore." *

* Falconer, " The Shipwreck," canto iii.





III.

Aegina.

THE TEMPLE.



OF those "starry" isles of Greece, which edge her romantic coasts, like the jewels round a royal diadem ; those isles,

" Where burning Sappho loved and sung,
Where grew the arts of war and peace,
Where Delos rose and Phœbus sprung :"

one of the most celebrated in myth, song, and history, is Aegina.

Aegina is situated on the Saronic Gulf, not far distant from the coast of Attica. It contains about forty-one square miles, and in shape may be briefly described as an irregular triangle. The western portion is tolerably level, and as the soil is productive, it presents a rich and cultivated appearance ; but to the east the ground rapidly rises, and in the south it culminates in Mount St. Elias, or Oros (*ὄρος*,—that is, *the* mountain), which forms a well-known landmark to the navigator. The general outline of Aegina is consequently bold, and even majestic ; and its scenery may have had some influence on the char-

acter of its inhabitants, who were a hardy and vigorous race, prone to maritime enterprise.

Aegina seems to have been originally colonized by Achæans, but it soon passed into the hands of the Dorians of Epidaurus, who introduced the Doric customs and dialect. About B.C. 748 it was conquered by Pheidon, "tyrant" of Argos. Even at this early date the commercial activity of its people was very remarkable, and they gave the name of Aeginetan to one of the two systems of money and scales of weights and measures which were adopted in Greece.

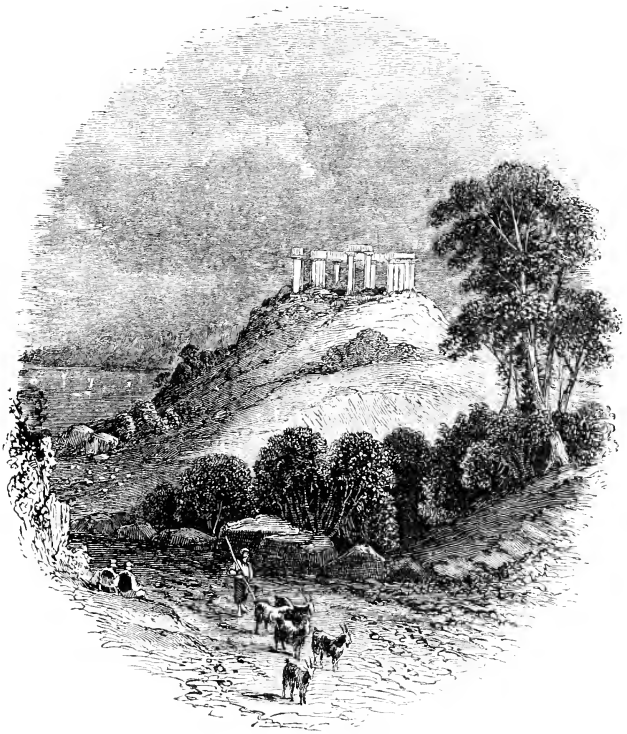
The naval power of Aegina was considerable, and its commercial marine visited the most distant ports of the then known world. From Herodotus we learn that in the reign of Amasis, B.C. 563, its merchants were settled at Naucratis in Egypt, and erected a temple there. Growing in wealth and influence, Aegina shook off the yoke of Epidaurus, and took up a foremost position among the Grecian states; so that, in B.C. 500, its supremacy at sea was unquestioned. Nor were its inhabitants neglectful of the claims of art, and to Aegina belong the names of Anaxagoras, Glaucias, Callon, and Onatas.

The long-continued struggle between Aegina and Athens began about B.C. 505, when, in alliance with the Thebans, the Aeginetan fleet desolated the coast of Attica. The Persian invasion temporarily reconciled the contending states against the common enemy, and at Salamis the Greek fleet included thirty Aeginetan vessels, which were handled by their crews with great skill and courage. But after the defeat of Xerxes, the old rivalry broke out afresh. It was impossible for Athens and

Aegina to flourish side by side, or to divide the empire of the sea. One must yield to the other ; and as Athens, richer in natural resources and extent of territory, pressed forward, Aegina fell behind. In 460 B.C. the Aeginetans were defeated in a great naval battle ; and four years later, their capital, after an heroic resistance, surrendered to the Athenians, who imposed on them the most onerous and humiliating conditions ; compelling them to dismantle their fortifications, to yield up their war-ships, and pay an annual tribute. Nor were the Athenians satisfied with these concessions. They dreaded the maritime enterprise of their ancient rival. Pericles called Aegina “the eye-sore of the Piræus”—*ἡ λήμνη του Πειραιέως* ; and at the outbreak of the first Peloponnesian War in B.C. 431, the Athenians expelled from the island the whole of its native population, and colonized it with Athenian settlers. The unfortunate Aeginetans were hospitably received by the Lacedaemonians, and allowed to establish themselves at Thyrea. After the annihilation of the naval power of Athens at Aegos Potamos, B.C. 405, Lysander, the Spartan general, caused them to be restored to Aegina ; but the movement was of no benefit to them or their country, which was thenceforth blotted out of the list of independent states, and served to point the moral of human vicissitude, as in the celebrated letter of Sulpicius to Cicero.

The town of Aegina was situated on the north-western shore of the island ; and, as became the capital of a wealthy and powerful state, was adorned with many noble edifices. But it suffered so severely at the hands of the

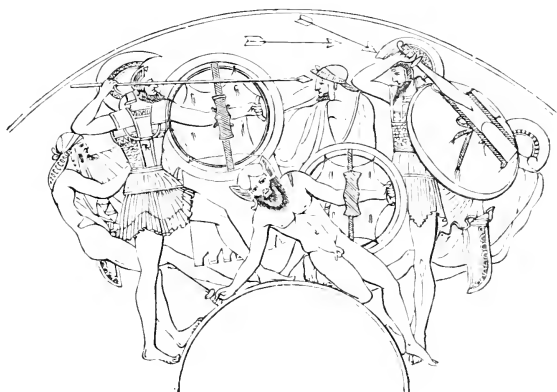
Athenians, and, for centuries, was so exposed to barbarian injuries, that very little remains to bear witness to its former prosperity. The island possesses, however,



Temple of Athena, Aegina.

one superlative memorial of Aeginetan art in the temple, dedicated to Athena (or, according to some authorities, to Zeus Panhellenius), which crowns a hill on the north-

eastern coast, looking towards the shores of Attica and the Acropolis of Athens. It was of the Doric order, and many of its shapely columns are still standing. The admirably-wrought sculptures which occupied the tympana of the pediment were discovered in 1811, and removed to Munich. Casts of them may be seen in the British Museum. The subject of the eastern pediment appears to be the expedition of the Aeginetan heroes against Troy, under the guidance of Athena; that of



Contest between the Greeks and the Trojans for the Body of Patroclus.
(Panofka's Bilder Antiken Lebens.)

the western, the contest between the Greeks and Trojans for the body of Patroclus.

This temple is supposed to have been erected in the first half of the sixth century B.C.*

* Dodwell, "Tour through Greece," i. 558, *et seq.*; Bishop Wordsworth, "Athens and Attica," pp. 262-264. See also Müller, "Aegineticorum Liber" (ed. 1817). A restoration of the façade of the temple is figured by Fergusson.

By some writers the Temple of Zeus Panhellenius, said to have been dedicated to that god by Aeacus,—the legendary founder of the Aeacidae,—is represented as crowning the lofty summit of the great conical peak of Mount St. Elias, in the south of the island.





IV.

Corinth.

THE TEMPLE.

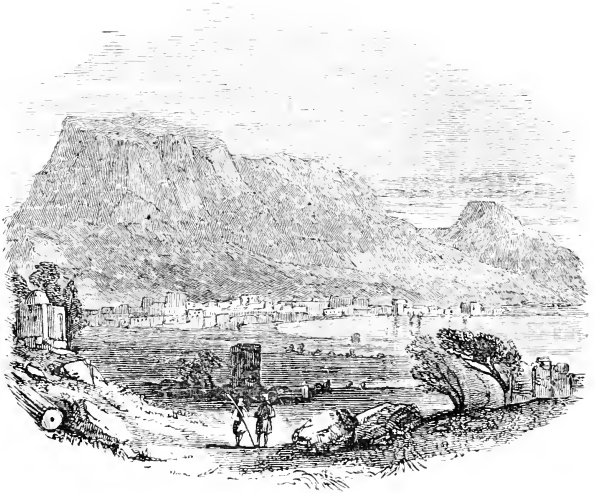
CORINTHOS, or Corinth, as we English call it, stood upon the narrow, barren, and rocky isthmus which connected the northern division of Greece, or Hellas proper, with the Peloponnesus. It looked out upon the blue expanse of the Corinthian Gulf, whose coasts, says Leake, broken into an infinite variety of outline by the ever-changing mixture of bold promontory, gentle slope, and cultivated level, are crowned on every side by lofty mountains of the most majestic forms—Helicon and Parnassus on the right, Erymanthus on the left.

Thus situated, with a port on its northern and its southern sea,—the former to receive the treasures of Europe, and the latter the spoils of Asia,—it became at one time the great commercial centre of Greece, and by fortifying the isthmus might have been its arbiter.

The Corinthian isthmus, says Pococke,* the key to the Peloponnesus, is nearly five miles in length. Here

* Pococke, "Early History of Greece" (Encyc. Metrop., 1851)

was the Diolcos, or ship-traverse, by which vessels were drawn by machinery from sea to sea, near the town of Schoenus. With heavy ships of war this operation was seldom performed, and in all cases it was laborious and costly, so that it induced many efforts to unite the waters of the Corinthian and Saronic Gulfs. It is certain, con-



View of Corinth.—(Martin and Corbould.)

tinues our authority, that the engineering skill of the age was quite equal to any effort of this kind, as was shown by the brilliant enterprise of the Samians—the construction of a tunnel through a mountain, 4247 feet in length, in whose centre was an aqueduct conveying water from a copious spring; while their magnificent breakwater, carried to a length of 1213 feet at a depth of 100 fathoms,

clearly evinces the feasibility of an Isthmian canal by Corinthian artificers. Successive attempts, however, appear to have been projected—and to have been abandoned—by Periander, Demetrius Poliorcetes, Alexander, Julius Caesar, Caligula, Nero, the latter alone commencing the work.*

The principal interest of the district, as will be supposed, centres in the city of Corinth, not unjustly styled, in modern times, “the Gibraltar of Greece.” At the height of 1900 feet towered the magnificent hill of Acrocorinthus,† for generation after generation the fortress of the sons of Corinth. Few cities in Greece lay claim to a greater antiquity; probably of none was the claim more justifiable, for the eminent advantages of its position could not fail to attract the eye of the earliest colonists. In its roll of sovereign leaders it professed to include the names of Sisyphus, Bellerophon, and many other mythic heroes. Homer, in his *Iliad*, twice refers to it as “the wealthy;” and Thucydides records that its shipbuilders were the first to build war-galleys.

* The project has recently been revived by M. de Lesseps.

† Livy speaks of the Acrocorinthus as “*arx in immanem altitudinem edita.*” Colonel Mure describes it as surpassing in effect the Acropolis of Athens, the Larissa of Argos, and even Gibraltar. It is one of those objects, he says, more frequently, perhaps, to be met with in Greece than in any other country of Europe, of which no drawing can convey other than a very faint notion. The outline, indeed, of this colossal mass of rugged rock and greensward, interspersed here and there, but scantily, with the customary fringe of shrubs, although from a distance it enters into fine composition with the surrounding landscape, can in itself be hardly called picturesque; and the formal line of embattled Turkish or Venetian wall, which crowns the summit, does not set it off to advantage. Its vast size and height produce the greatest effect as viewed from the seven Doric columns standing nearly in the centre of the wilderness of rubbish and hovels that now mark the site of the city which it formerly protected.

Its opulence led to a liberal patronage of the fine arts, which, under the fostering care of its wealthy merchants, were carried to the highest perfection. It is said that painting was invented at Corinth, by Ardicus, Cleophrantus, and Cleanthes. The richest of the orders of architecture is named the Corinthian, and the finest kind of bronze was known as the *Aes Corinthiacum*. So elegant were the terra cotta vases made here, that, after the capture of the city by the Romans, they plundered the cemeteries of their contents, and despatched them to Rome, where they sold for prices that would astonish our modern virtuosi.

It should be noted, however, that with the exception of Periander, who invented or perfected the Dithyrambic measure, Corinth, throughout its long career of prosperity, contributed not one illustrious name to Grecian literature. It was a sensuous and a sensual city; the most licentious in all Greece; where the science of self-indulgence was developed on a scale never surpassed in any other city of the ancient world.

With few exceptions Corinth maintained her independence until after the battle of Chaeroneia, when, with the rest of Greece, she fell into the hands of the Macedonian kings. A Macedonian garrison thenceforth occupied the Acrocorinthus, until, in B.C. 243, it was surprised and captured by Aratus, and annexed to the Achean league. Nearly a century later, while recognized as the capital of this league, it entered into a contest with mighty Rome. The Achean troops, however, were easily defeated by the Roman legionaries, and the consul L. Mummius, entering the city in triumph, exacted from it a fearful penalty.

He put all the male inhabitants to the sword ; sold all the women and children as slaves. Its works of art he sent to Rome ; he then abandoned it to his soldiers ; and after it had been rifled in every quarter, caused it to be set on fire.

For a century it remained a place of desolation and bitterness, until Julius Caesar rebuilt it in B.C. 46, and colonized it with veterans and freedmen. Its inhabitants were then called Corinthenses, and not Corinthii, like their predecessors. Its advantageous commercial position soon attracted to it the great tide of commerce, and it rose rapidly in population and wealth. A Christian church was planted here by St. Paul. It continued the capital of Achaia, and a busy commercial town, for many generations ; but as other cities sprang forward in the march of progress, Corinth fell behind, and at length the Turkish conquest of Greece dealt a death-blow at its prosperity.

In the time of Pausanias it preserved much of its ancient splendour, and taking him as our guide, we may rapidly survey its interesting localities. The approach to it was lined with splendid tombs ; and among thick groves of cypresses stood the temples of Bellerophon and Aphrodite. Here were the sepulchres of Lais, the celebrated courtesan ; and of Diogenes, the not less celebrated cynic.

Proceeding into the Agora, or market-place, we might see numerous statues and temples ; statues of Athena, Zeus, Hermes, Aphrodite, Apollo Clarius ; temples to Tyche (Fortune), all the gods, and Octavia. Four broad

streets diverging from the centre led to Cenchreae, Sicyon, Lechaëum, and the Acrocorinthus.*

In the Lechaean Way stood the Fountain of Peirene, its water falling into a basin of white marble. It enjoyed a great celebrity, and was sacred to the Muses. In Roman times it had ceased to supply the city, and water was brought from Stymphalus by an aqueduct twenty miles in length. Passing the fountain, the traveller came, in due succession, to statues of Apollo, Hermes, Poseidon, Leucothea, and Palaemon ; to the magnificent baths erected by Furycles, the Laconian ; and to a beautiful fountain, which represented Bellerophon mounted on the horse Pegasus.

In what may be called the Sicyon Road were the Temple of Apollo, the Fountain of Glauce, the Odeium or Musical Theatre, the Tomb of Medea's slaughtered children, the Temple of Athena Chalinitis, the Dramatic Theatre, the Temple of Jupiter Capitolinus, the ancient Gymnasium, the Fountain of Lerna, and the Temples of Zeus and Asclepius.

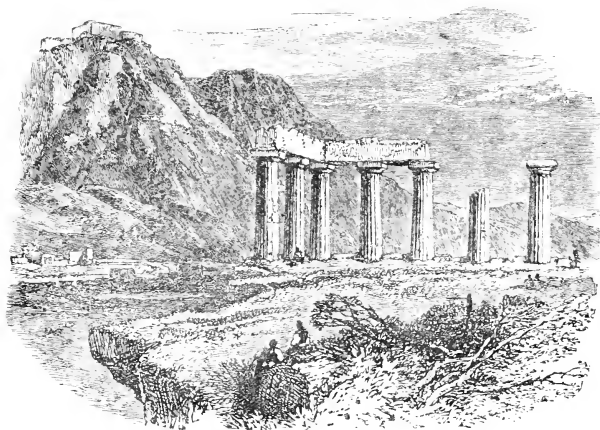
Let us ascend the Acrocorinthus.† A beautiful temple to Aphrodite, whose presence hallowed the whole mountain, crowned its summit ; from which, as from a watch-tower, the spectator gazed in surprise and delight on the wonderful scene around him : on grove and garden ; rock, cliff, and hill ; the winding and indented coast ; the shining sapphire sea ; the peak of Hymettus, like a cloud

* These edifices and monuments are described by Pausanias, book ii., chapters 2 to 5. For an excellent summary, see the article CORINTHUS in Smith's "Dictionary of Greek and Roman Geography."

† Its height above the sea is estimated at 1886 feet.

upon the horizon ; and the gleaming marble pillars of the magnificent Parthenon. The slopes of the hill were embellished and enriched “with two sacred enclosures of Isis, and two of Serapis ; altars of the Sun ; and a sanctuary of Necessity and Force, which no one was allowed to enter ; a temple of the Mother of the Gods, containing a pillar and a throne, both made of stone ; and a temple of Juno Bunasa.”

Such was Corinth, even after the ploughshare of Roman barbarism had crashed through its once luxurious streets.



Ruins of a Doric Temple at Corinth.

What is it now ? A small, squalid, unhealthy town, without life or activity, without trade or commerce.

And of the ancient city what remains ?

One might almost answer, *Seven Doric columns*, which

Leake supposes to have belonged to the Temple of Athena Chalinitis.* Seven columns ; five having formed part of the temple façade, and two of one side of the peristyle. The diameter of the columns (5 feet 10 inches) surpasses that of any other columns of the same order now extant in Greece. In 1766 there were twelve standing ; thirty years later five had disappeared. From their singular massiveness, and that of the architrave, it may be conjectured that the temple was one of the first erected in Greece after the rise of the Doric civilization, which borrowed largely from the art of Egypt. Its date may be placed at about B.C. 650.

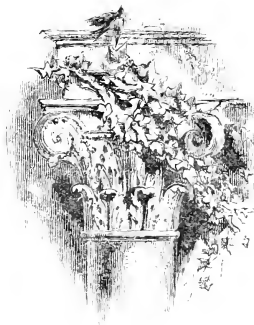
These columns, however, are not the only remains, though the most important, of ancient Corinth. On the brink of the cliffs which overhang the Bay of Lechaëum are the foundations of a temple supposed to have been dedicated to Apollo. It was a hexastyle edifice, and about 75 feet in breadth.

The only Roman relics are a mass of brickwork, which may have formed part of the Thermae erected by Hadrian ; and an amphitheatre excavated in a rock on the eastern side of the modern town. Its area measures 290 feet by 190.

These are the remains of the great city which Cicero called "lumen totius Græciæ"—the eye of all Greece. We are amazed that so awfully complete a destruction should have overtaken it. And it is a fact worth notice that of Greek art we do not possess such extensive memorials as of Roman. The latter are freely scattered

* Chalinitis : so called because she gave Bellerophon the bridle with which he mastered Pegasus.

over all western and southern Europe, and even over Asia Minor; are abundant, stately, and tolerably well preserved. Roman civilization has survived the ravages of the Barbarians; Greek civilization disappeared before the ravages of the Roman.





BOOK II.—ITALY.

I.

At Rome.

Alba, thou findest me still; and, Alba, thou findest me ever:
Now from the Capitol steps, now over Titus's Arch;
Here from the large grassy spaces that spread from the Lateran portal,
Towering o'er aqueduct lines lost in perspective between;
Or from a Vatican window, or bridge, or the high Coliseum,
Clear by the garlanded line cut of the Flavian ring.
Beautiful can I not call thee, and yet thou hast power to o'ermaster,
Power of mere beauty; in dreams, Alba, thou hauntest me still.

A. H. CLOUGH: *Amours de Voyage*.

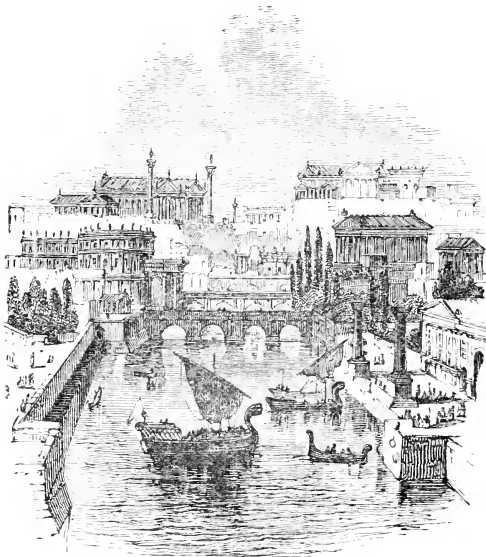


THE student's thoughts are naturally carried downwards by the stream of time, and the force of association, from Athens, "the eye of Greece and mother of the arts," to Rome, which owed so much—in literature, in science, in philosophy, in religion—to the great and illustrious capital of Attica. Without Athens, could Rome have ever been?—I mean, imperial Rome, the mistress of the nations, the civilizer of the world? As a conqueror she might have extended her sway from the Indus to Ultima Thule, and welded the most diverse races into the mass of her

singularly compact empire; but she could never have taught them arts and letters, nor moulded the intellectual polity of modern Europe. That she was not only *imperator* but *lawgiver*; that she not only subdued but instructed the hostile races whom she called "barbarian;" that she left upon the thought and character of Europe an impress which is still vigorous, fresh, and permanent—is due to the lofty influence of Athens. Her orators modelled themselves upon Demosthenes and Socrates; her philosophers drank in the wisdom of Plato, or the severe sagacity of Zeno; her poets imitated Homer and Pindar; her dramatists copied, and plagiarized from, Menander or Euripides; her priests adopted the gods of ancient Greece, transforming Ares into Mars, Zeus into Jupiter, Hera into Juno, the divine Pallas into the wary Minerva; and, finally, her architects borrowed from the glorious edifices of Athens their palaces, forums, theatres, and temples.

It is true that with the Greek thought and imagination the Roman mingled some of his own alloy, and that in the noblest flights of genius he never soared so high as his teacher. The *Aeneid's* soft and mellow light pales before the splendour of the *Iliad*; the graceful lyrics of Horace, compared with the burning and impassioned odes of Pindar, are like the carefully cultivated gardens of our temperate climes compared with the fierce luxuriance of a tropical forest. There was more worldliness, more hardness, more roughness in the Roman character; as you may see by contrasting Zeno with Cato, or Demosthenes with Cicero. It is the same in their sculpture and their architecture; which are the sculpture and the

architecture, not of a bright, radiant, imaginative, sensuous people, but of a stern, haughty, and somewhat ascetic race, who preferred the grave to the graceful, and grandeur to beauty. Still no one can enter Rome without emotion. Her history has a majesty and a power of which the annals of Greece are ignorant ; and the Eternal City



Ancient Rome.

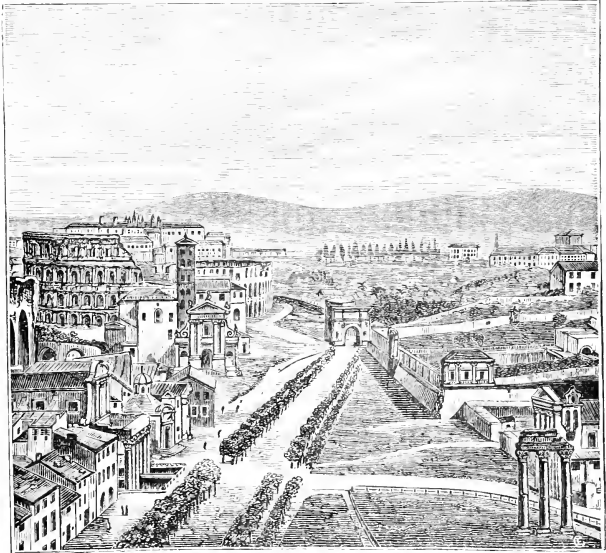
herself presents a spectacle of glorious splendour, even in her decay, which Athens could never approach.

Taking a broad and comprehensive view of her porticoes, her temples, her fountains, her theatres, her public places, her statues, her gardens, her Capitol, one is forced,

indeed, to confess that Athens, with all her superiority of genius and purity of taste, could not equal, at least in profusion and extent, the magnificence of Rome. And we must remember that structures such as these extended beyond the city—even to the pleasant banks of the tawny Tiber—even to the shores of the Mediterranean, to Anxur, to Capua, to Baiae, and to Naples. Italy was furrowed with aqueducts, says Lefevre; her highways were adorned with tombs; not a rood of ground but was covered with gay villas or gorgeous temples. In due time there were no cities in the Old World which had not their forums, their triumphal arches, their palaces, and their baths. Rome, overflowing the Earth, carried everywhere the arts and sciences; while, remaining unique and unapproachable, she multiplied herself, and left her impress—still clear, and bold, and deep—in Syria and Palestine, in Spain and Britain, even in Egypt and Northern Africa. Wherever we trace the course of civilization in our Eastern hemisphere, we recognize the footsteps of the Roman; and are compelled to acknowledge that if he knew how to destroy he also knew how to re-create, and to weld into a mighty unity the heterogeneous fragments of a dissociated world.

No historical fact is more certain or more curious than the awe with which Rome—the mighty city—was regarded by the barbarians, by those very tribes who poured down upon it in a flood of conquest. Jerusalem was not more sacred in the eyes of the devout Hebrew, or Mecca more awful to the worshipping Moslem. The name of Rome seemed to act like a spell upon Hun and Teuton; and when the barbarian hordes drew near the Eternal

Capital, they held aloof from its walls, as a child from a precious thing which it covets but fears to touch. Even on the mind of Alaric this impression was produced. Something was probably due to the extent of its empire and the pristine glory of its arms; but more, we think, to its gorgeous magnificence—to its long lines of stately



Modern Rome.

façade and graceful column, which to the rude Dacian, fresh from his hut upon the Danube, must have seemed like the work of powerful gods. At all events, but for this mystic influence exercised by the great city, even when its real strength had died out, and it was rotten to the core, Rome would have fallen earlier than she did.

And yet this mystic influence, after the lapse of many generations, still exists. We are all sensible of it; for all of us the name of Rome is still a spell and an enchantment. No other city exercises so vast a power over the imagination of men. She draws to herself, as to an everlasting shrine, crowds of pilgrims from all parts of the Earth—statesman, and poet, and philosopher, and artist—to meditate among her ruins, to dream of her past glory, and to wonder at her glorious antiquities. The reader will be content, we fancy, to follow in their footsteps.

One of the first places in the Eternal City to which every stranger proceeds is

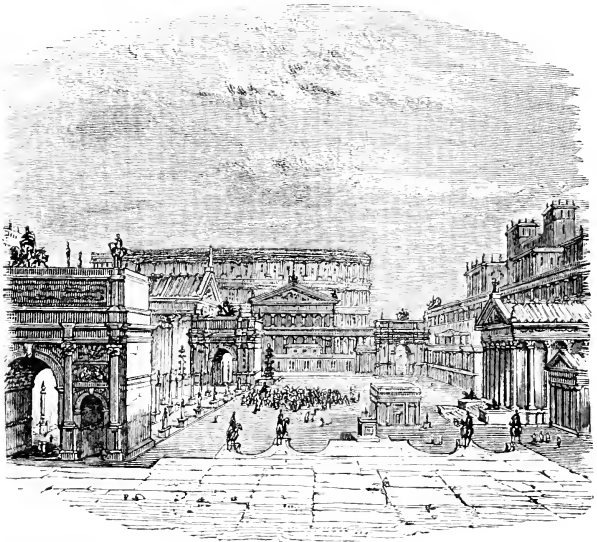
THE FORUM,

where, as Byron sings,—

“ A thousand years of silenced factions sleep,—
The Forum, where the immortal accents glow,
And still the eloquent air breathes—burns with Cicero.”

It is difficult to realize to oneself the part which the Forum played in the public life of Rome. Here, in England, we have nothing to resemble it. The reader must imagine, if he can, a combination of our Courts of Justice, our Houses of Parliament, and our Exchange—all thrown open to the public, and transacting their business in public. Yet this would not be altogether correct, as the Senate did not meet in the Forum, nor admit the citizens to its deliberation. It was in the Forum, however, that the Roman plebeians gathered in all the throes of political warfare. It was there that the tribunes harangued their supporters, and that the great orators of the age aroused the passions of conflicting

interests. It was there that Cicero and Cato, Hortensius and Caesar, poured out their eloquence. The Forum was, emphatically, the safety-valve of Rome, and provided an escape for the prejudices, party-spirit, and feelings of a haughty and vigorous race. Down to the time of Augustus it remained the central point of Roman



Restoration of the Roman Forum.

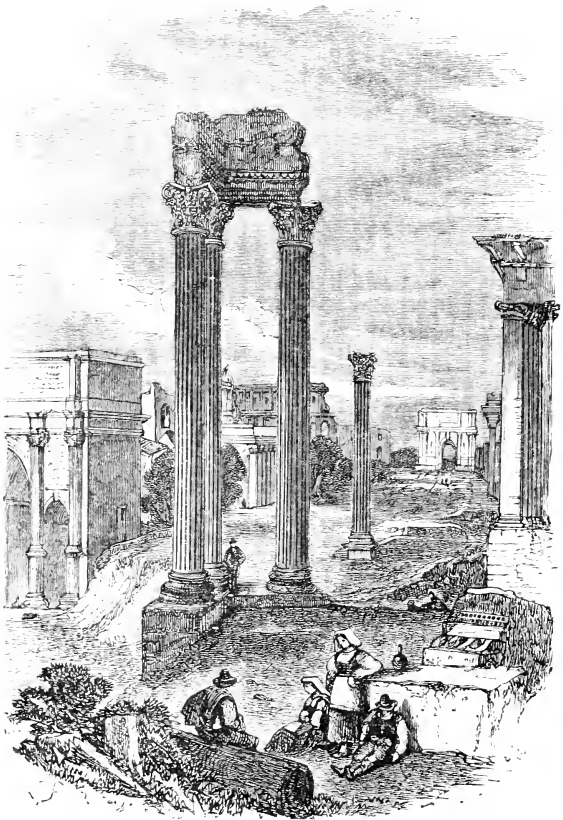
political life, where citizen met citizen and discussed the condition of public affairs. Here were held the courts of justice, plaintiff and defendant arguing their causes in the light of day. Here were suspended the laws of the Twelve Tables, that he who ran might read; and, after 304 B.C., the *Fasti*, written on white tablets, to inform

the citizens when the law courts would open. Thus, then, the Roman Forum was—

“ The field of freedom, faction, fame, and blood ;
Here a proud people’s passions were exhaled,
From the first hour of empire in the bud
To that when further worlds to conquer failed.”

As the Acropolis was the chief and central point of Athens, so was the Capitoline Hill of Rome ; and it was at the foot of the Capitoline Hill that the Roman Forum (*Forum Magnum*) was situated. Anciently it was a swamp or marsh, which, according to some authorities, was filled up by Romulus or Tatius. It extended from the Arch of Septimius Severus to the Temple of the Dioscuri in its longer diameter, and from the front of the Church of San Adriano to the steps of the Basilica Julia in its shorter ; an area, in all, of about seven *jugera* (or nearly four and a half English acres), surrounded by streets and houses. Roughly speaking, it was 180 yards long by 70 broad. It included the Temple and hostia of Julius Caesar, the Basilica of Paulus, the Lacus Curtius, the Column of Phocas, and the Rostra. On the east and north it was bounded by the *Sacra Viâ*, or Holy Way, of which the side nearest the Forum was left open ; while on the other stood various corridors and halls, such as those of the *Argentarii*, or money-changers, which, at a later period, gave place to basilicas and temples.

Entering the Forum, you see before you, on the Capitoline Hill, the *Tabularium*, or Office of Public Records, erected by Quintus Lutatius Catulus, B.C. 78, where were preserved the bronze plates, or *tabulae*, which recorded the decrees of the Senate and other public acts.



Picturesque View of the Forum, Rome.

Above it towers the glorious Capitol; the fortress built by Romulus, and the temple begun by Tarquin, reconstructed by Sulla, and completed by Augustus. There were other fanes dedicated to Jupiter, the supreme

divinity of Rome, under his various appellations; and round about were grouped, as if to watch over the Roman destinies, a crowd of tutelary gods. The Capitol—the cradle, so to speak, of an empire which endured for nearly nineteen centuries, expiring, in reality, only some sixty-four years ago*—is nothing but a very ordinary hill, covered with houses of no remarkable architectural pretensions; its very height has diminished, owing to the debris and ruins gathered around its base; and in the Forum it has been found necessary to excavate the soil, in order to restore to the half-buried edifices the original elegance of their proportions.

Let us turn aside for a moment to obtain some idea of this ever-famous Capitol.

A recent traveller describes it as “ a saddle-backed ridge, running east and west, of which the side to the west—known by the name of Monte Caprino, on which stands the Palazzo Caffarelli—is the highest. That to the east is crowned by the curious old Church of Ara Coeli; and between these two more elevated portions of the hill is a depression, called by some authors the *Intermontium* †—where the Palace of the Senator now stands—with the tower in the centre, called the Tower of the Capitol.”

* The Empire was finally dissolved in 1806, when Francis II. exchanged the imperial crown of Germany for that of Austria. “ It was the crown of Augustus, of Constantine, of Charles, of Maximilian, that Francis of Hapsburg laid down, and a new era in the world’s history was marked by the fall of its most venerable institution. One thousand and six years after Leo the Pope had crowned the Frankish King, eighteen hundred and fifty-eight years after Caesar had conquered at Pharsalia, the Holy Roman Empire came to its end.”—*Bryce, The Holy Roman Empire*, p. 401.

† Here Romulus placed his *Asylum*—a place of refuge for outlaws and others.

If you would reach the Capitol from the north side, you traverse an open square called the *Piazza d' Ara Coeli*; and then by a flight of steps ascend to a smaller square or courtyard, the *Piazza di Campidoglio* (the modern name for the Capitol), with the "Palace of the Senator" opposite in your front, and a wing on either side.

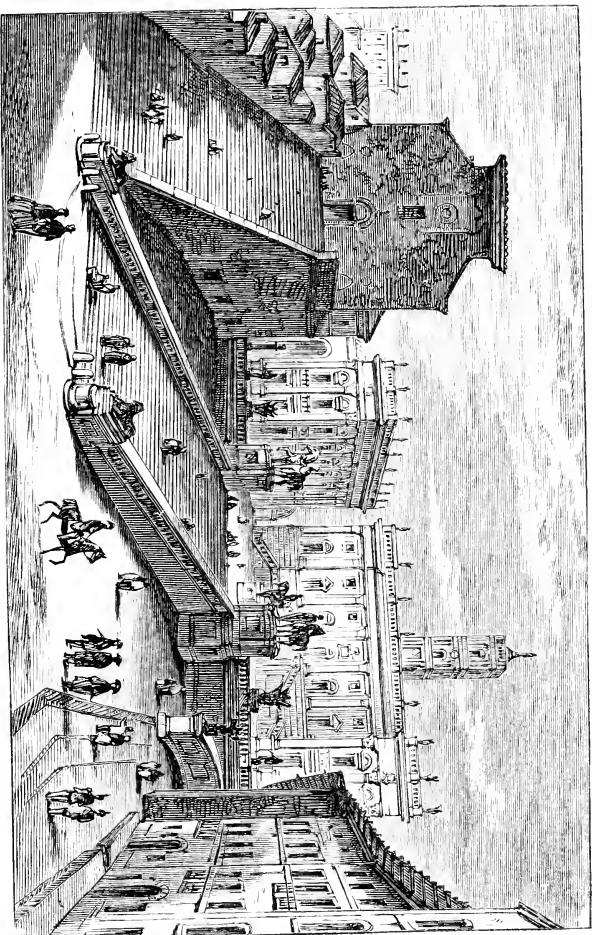
The *Campidoglio*, or *Field of Pain*, derives its significant designation from its employment in the Middle Ages as a place for the execution of criminals. The meaning of the ancient name, *Capitol*, is uncertain; but, at all events, we may dismiss as fabulous the etymology which explains it to be from *Caput Toli*, "the head of Tulus," because, in digging the foundations of the Temple of the Capitoline Jupiter, in the reign of one of the Tarquins, a bleeding head was discovered, said to have been that of a man named Tulus.

The right wing of the *Palace of the Conservators* contains a picture-gallery and some famous antiques; especially the Bronze Wolf, which embodied the old legend of Romulus and Remus—how, after being exposed in a cradle on the bank of the Tiber, they were preserved in the den of a she-wolf, and suckled by her.* Of still greater interest, however, are the immortal statues of the Dying Gladiator (as it is erroneously described), which has been rendered a "household word" by the well-known stanzas of Byron; the Antinous, a model of manly beauty; and the Capitoline Venus, the very type and symbol of the highest female loveliness.

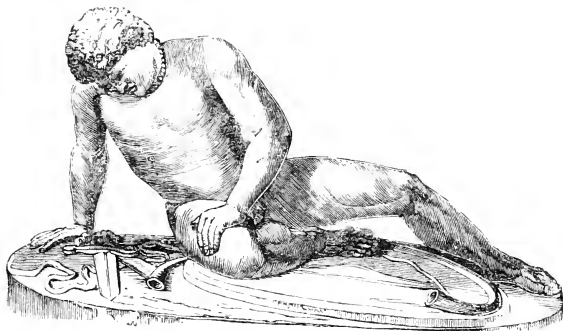
* With reference to this and other Roman legends, the young student is recommended to compare Niebuhr's "History of Rome," Dr. Arnold's "History of Rome," Sir G. C. Lewis' "Credibility of Early Roman History," and Dr. Dyer's "History of the Kings of Rome."

Art Coell.

Palace of the Senators. Tower of the Capitol.



VIEW OF THE CAMPIDOGGIO.



The Dying Gladiator (or Wounded Gaul).

At the summit of the steps leading up to the small piazza already spoken of stand two colossal statues—said to be those of Castor and Pollux—each figure reining in a spirited horse;* and in the centre of the piazza is the fine equestrian group of the Emperor Marcus Aurelius. Both the Emperor and his steed are of bronze, originally gilt; and the action of the latter is so full of energy and fire, so instinct with life and motion, that the great sculptor Michael Angelo, on first beholding it, rapturously exclaimed, “*Cammina!*”—It walks!

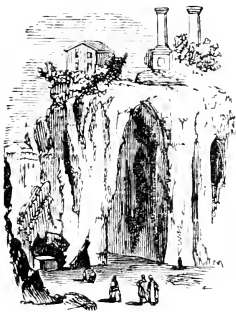
To the left stands the Church of *Ara Coeli*, or the Altar of Heaven; which is represented by some authorities as occupying the site of the Temple of Jupiter Capitolinus—one of the glories of Ancient Rome. Others contend that the temple, which was destroyed in the

* “Ye, too, marvellous Twain, that erect on the Monte Cavallo
Stand by your rearing steeds in the grace of your motionless movement,
Stand with your upstretched arms, and tranquil regardant faces,
Stand as instinct with life in the might of immutable manhood.”

A. H. CLOUGH.

battle between the rival partisans of the Emperors Vitellius and Vespasian, stood on the western summit of the Capitoline ridge. At all events, it was in the Church of Ara Coeli, and musing among the ruins of the Capitol, while the barefooted friars were chanting vespers, on the 15th of October 1764, that Gibbon conceived the idea of writing the great work which has made his name immortal—"The Decline and Fall of the Roman Empire." Surely there could be no fitter place for the birth of such an idea.

We may not leave the Capitol without a glance at the



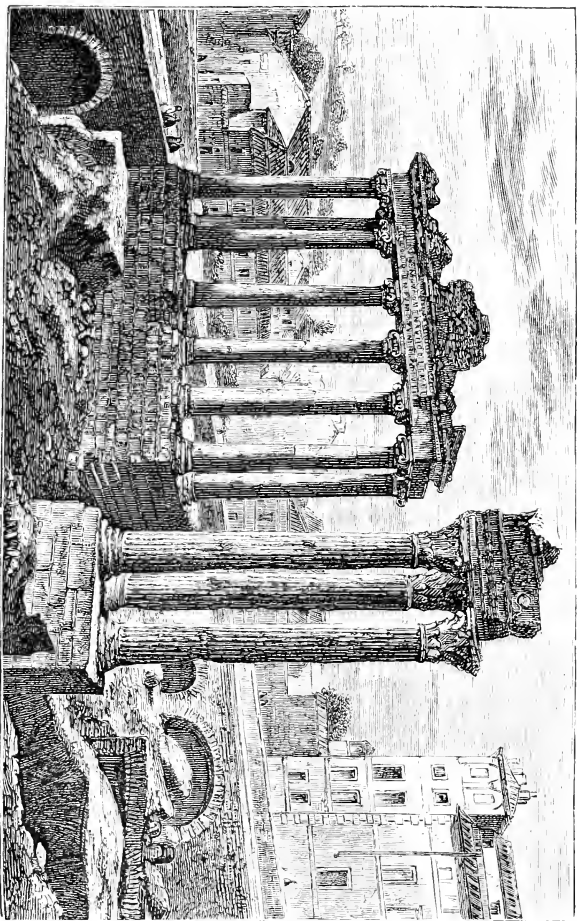
Tarpeian Rock.—(Overbeke, Les Restes de l'Ancienne Rome.)

Tarpeian Rock; the spot, as every schoolboy knows, from which criminals against the State were hurled down to death in the days of Republican Rome. It is supposed to have been situated on the western side of the Capitol, where a precipitous cliff overhangs the *Via di Tor de' Specchi*; but, more probably, was on the south-eastern side, as Dionysius, describing the execution of Cas-

sius, says he was conducted to the precipice which looked down upon the Forum, and flung headlong from it in the sight of all the people. These two conditions could only have been fulfilled on the southern side of the Capitol, where a place is still pointed out as the *Rupes Tarpeia*.

From the Capitol, after this long digression, we return to the Forum.

If the reader will place himself in imagination at the



THE REMAINS OF THE GRAECOSTASIS, AND IONIC PORTICO OF THE TEMPLE OF SATURN.



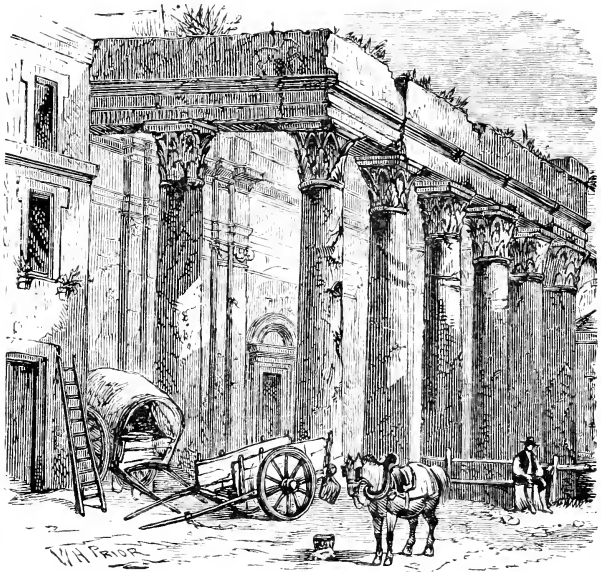
foot of the three Corinthian columns* of the *Græcostasis*, or hall in which the ambassadors of friendly powers were received by the Senate, † he will see on his left, below the long and monotonous range of buildings elevated on the basis of the ancient Tabularium, the graceful Ionic portico of the Temple of Saturn. On the same level, but towards the right, he will now seek in vain, in the brick façades of the Church of San Adriano, for any vestiges of the *Basilica Aemilia*, erected by Paulus Aemilius in the reign of Augustus, and repaired in that of Tiberius: it has enriched the Church of San Giovanni in Laterna with a gate of brass, and that of San Paolo *fuori le mura* (“without the walls”) with numerous columns of violet-coloured marble. Further to the right he will find the lofty façade of the Temple of Antoninus and Faustino converted into the Church of San Lorenzo in Miranda. Of the Triumphal Arch of Fabius, the conqueror of the Allobroges, which once stood opposite this façade, no remains are extant.

In this part of the Campo Vaccino, the most important and the best preserved relic of olden times is—

The *Arch of Septimius Severus*; also called the *Arcus*

* “However critics may differ as to the nature of the building of which they formed part, there is—there can be—but one opinion as to their matchless beauty. I first saw them by moonlight as I wandered in the Forum on the night of the day when I arrived in Rome; and I shall never forget the impression they made upon me. There they stood, those three tall, graceful columns, rising above the wreck of ages, apparently so frail that a single effort would push them down; and yet they had survived the vicissitudes of time, the storm, and the battle, and, perhaps more destructive than all, the hand of the spoiler.”—*IV. Forsyth, “Rome and its Ruins.”*

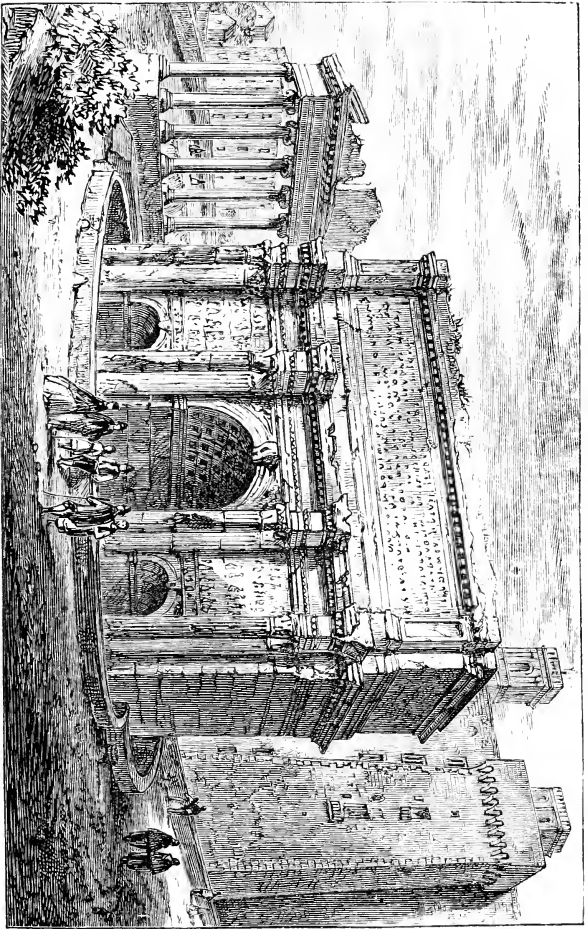
† Bunsen is of opinion that these columns belonged to the Temple of Minerva Chalcidica; others, that they formed part of the Temple of Jupiter Stator or of the Dioscuri.



Temple of Antoninus and Faustina.

Argentarius, or “Arch of the Silversmiths,” because erected by that guild or body in honour of the Emperor Septimius Severus, his wife Julia Domna, and their sons Caracalla and Geta (A.D. 203). The name of the latter was removed after his murder by Caracalla,* whom it seemed constantly to reproach for the fratricide; and the blank thus left was awkwardly filled up by the words, “Optimis Fortissimisqve Principibus.” Originally it does not seem to have spanned any road, but, on the

* A nickname, alluding to the long Gallic gown which he distributed to the citizens of Rome. His real name was Bassienus, and he assumed that of Antoninus.



ARCH OF SEPTIMIUS SEVERUS.



contrary, to have been elevated somewhat above the level of the Forum, so that the two lateral arches were approached by steps.

It is wholly built of pure white marble, and consists of one central and two lateral arches, with transverse ones in the flanks. The summit at one time bore a car drawn by six horses abreast, and containing effigies of the Emperor and his sons ; but this has long ago disappeared. Each front has four columns of the Composite order,—a kind of combination of the Corinthian and Ionic, invented by the Roman architects,—and is adorned with a series of bas-reliefs, depicting various stirring episodes in the Eastern Wars of Severus : sieges, encampments, assaults with the battering-ram, combats, military orations addressed to enthusiastic legions, interviews with foreign princes, and the reception of prisoners.

On the side towards the Forum you may see the Emperor, bareheaded and in armour, haranguing his stern-browed warriors ; the capture of Carrha ; the siege of Nisibis, and the flight of its king. On the right flank of the arch, Severus receives the King of Armenia, and another sovereign who offers his homage and alliance to the invincible Roman chief ; in the lower sculpture the battering-ram is crushing with heavy blows the walls of a beleaguered city. On the front facing the Capitol, the bas-reliefs depict, in the upper compartment, another imperial oration to the troops ; beneath, the siege of Atra, a very animated and boldly-executed scene. In the opposite section may be observed the passage of the river Euphrates by the Roman army, and the capture of Ctesiphon ; in the lower, the submission of an Eastern

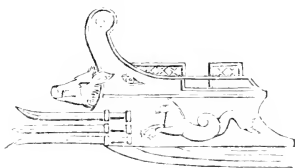
prince, the crossing of the Tigris, and the flight of Artabanus the Persian.

To the right of this stately memorial of the Empire stood the *Rostra*, or Ancient Tribunal, now represented by a semicircular wall, faced with coloured marbles. From its platform the Roman orators were wont to address the people, and Cicero delivered some of those eloquent harangues which still make the schoolboy glow with emotion as he renders their sonorous Latin into his halting English. It derived its name



The Rostra.

from the *rostra*, or beaks of ships, with which it was adorned after the great naval victory won by the Romans over the Antiates (B.C. 337). Julius Caesar moved it from its old position in the *Comitium* to the south-east side of the Forum, between the Temple of Castor and the *Regia*, where the plebeians were accustomed to assemble; and it was on this spot that the body of the great Dictator was solemnly burned, after Antony had pronounced over it the celebrated oration recorded by the old historians, and translated by Shakspeare with so much rhetorical pomp.

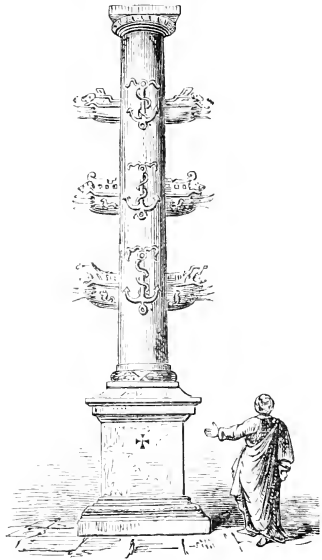


Rostrum, or Beak of a Roman Ship.

In front of the old Rostra stood the Duilian Column, or *Colonna Rostrata*, so called from the prows of ships sculptured upon it. At an early period the Romans

adopted this method of honouring their successful generals. The especial merit of Caius Duilius was that he gained an important naval victory over the Carthaginians (B. C. 260).

Near the Rostra were also the statues of the Three Sibyls ; and one of Marsyas, with hand uplifted, as the emblem of civic liberty. Here was the favourite resort of the Roman pleaders ; and here, too, were celebrated the shameful orgies of Julia, the depraved daughter of Augustus. The usual appearance of this part of the Forum in the Republican days has been



Column of Duilius.

(Overbeke, *Les Restes de l'Ancienne Rome.*)

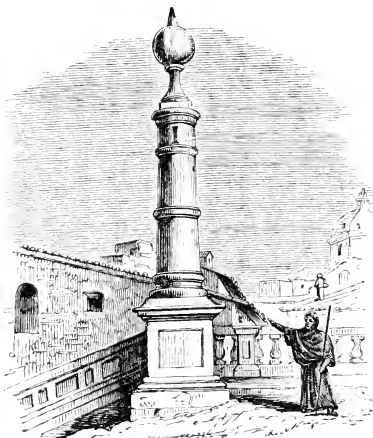
sketched with caustic vigour by the dramatist Plautus (*Curculio*, a. iv., s. 1), in the well-known passage beginning,

“ Qui perjurum convenire volt hominem mitto in comitium.”

And it forms just such a picture as we find of Moorfields in the plays of Ben Jonson and the Elizabethan dramatists. “The good men walking quietly by themselves in the obscurest part of the Forum, whilst the flash gentlemen without a denarius in their purses are strutting conspicuously in the middle ; the *gourmands* gathering round

the fish-market, and clubbing for a dinner ; the gentlemen near the Lacus Curtius—a regular set of scandal-mongers, so ready to speak ill of others, and so wholly unconscious that they live in glass-houses themselves ; the perjured witness prowling about the Comitium, like the man in Westminster Hall in former days with a straw in his shoe ; the tradesman in the Vicus Tuscus, whose spirit of trading is so inbred that he would sell his very self ;—all these sketches from life present a picture of manners in ‘the good old times’ of the Roman Republic which shows that human nature is very much the same in all ages and all countries.” *

At the foot of the Temple of Saturn stood the *Milliarium Aureum* (or



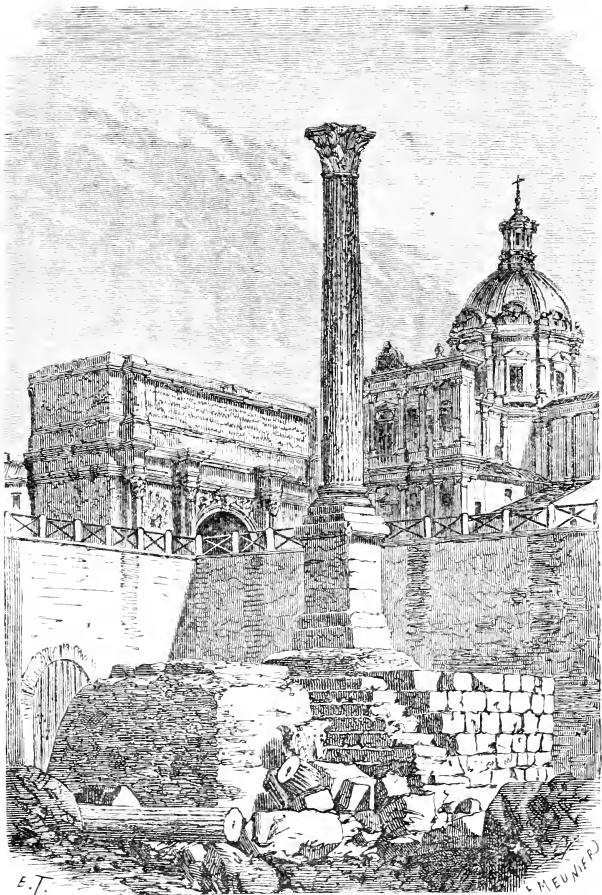
Milliarium Aureum.

the “Golden Milestone”); and at the other end of the Rostra, the *Umbilicus Romae* (“Navel of Rome”), the pillar from which all distances *within* the walls were measured, as those *beyond* the gates of Rome were inscribed on the *Milliarium*.† Near at

hand, too, is Byron’s “nameless column with a buried base ;”

* Dr. Dyer, art. ROME, in the “Dictionary of Greek and Roman Geography.”

† This is the common statement, but its accuracy is doubtful.

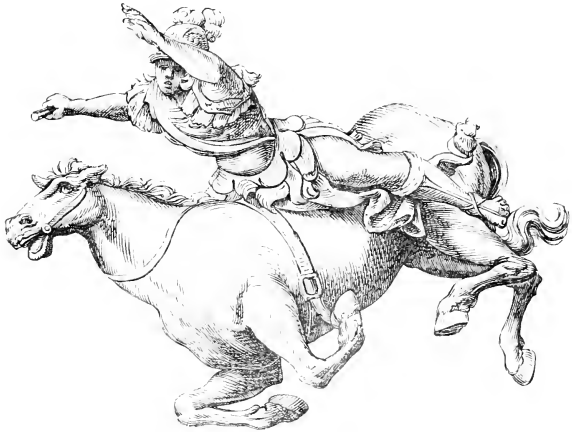


Column of Phocas, Rome.

no longer nameless, for having been excavated in 1813, it was discovered to have been raised in honour of the

worthless Emperor Phocas, whose gilt statue stood on the top, by the Exarch Smaragdus, A.D. 608.

In a preceding paragraph we have spoken of the *Lacus Curtius*. To whom is it not familiar? In whose memory is it not associated with a story of matchless heroism? According to the old legend—and we regret it is nothing more than a legend—on its site once yawned a bottomless gulf, of which it was declared by the



Curtius Leaping into the Gulf.—(From a Baso-Relievo at the Villa Borghese.)

augurs that it could not be filled up except by flinging into it that on which Rome's greatness was founded. When this oracle was announced, men turned to each other with wondering faces, and debated what could be the precious thing so indissolubly connected with the prosperity of the state. Some may have suggested gold, others the iron out of which swords are forged; but their

discussions were cut short by a noble youth, named Marcus Curtius, who, clad in full armour, and mounted on a splendid war-steed, leaped into the chasm, and thus sacrificed to inexorable Fate the true treasures of a great nation—valour, manhood, and patriotic spirit.

Another tradition, however, asserts that the spot derived its name from a Sabine, Mettius Curtius, who, having been attacked by Romulus and his warriors, and finding himself unable to escape, sprung in his proud despair into the swamp, which then covered the valley, but was afterwards rescued by his countrymen.

Yet a third tradition states that the place, having been struck by lightning, was consecrated in the usual manner by the consul, C. Curtius Philo, B.C. 445.

The latter story may be dismissed unhesitatingly. The truth seems to be, that a part of the district afterwards occupied by the Forum was originally covered by a lake or marsh, which in due time was drained; but the ground having sunk—a circumstance regarded by the Romans as an *ostentum fatale*—an altar was erected, and a sacrifice regularly offered.

The eastern boundary of the Forum was the *Sacra Via*, or *Sacred Way*, which led to the Capitol, extending in a straight line from the beautiful Arch of Fabius to that of Titus. Its pavement consists of flat polygonal blocks of slate, laid down irregularly, and still in admirable condition. Along this ancient road wound the triumphal processions of those successful warriors whom the Senate honoured with a triumph,—banners and music, chariots and statues, the bronzed veterans of the victorious legions, and the wretched captives dragged

in their rear "to make a Roman's holiday." It seems to have been customary for the hero of the occasion, after halting his army in the Campus Martius until the Senate granted him permission to enter the city, to march into Rome through the Porta Carmentalia, at the western extremity of the Capitoline Hill, and advance along the road between the Palatine and the Aventine, turning to the left into the highway called the *Via Triumphalis*, between the Palatine and the Coelian, and emerging into the Sacred Way near the present Arch of Constantine. Then, again turning to the left, he proceeded direct to the Capitol; and as he ascended the hill, some of the leading prisoners were led aside, and barbarously put to death.

A Triumph was one of the grandest fêtes of Ancient Rome. On the day it was held, all the city put aside politics and business, and gave themselves up to rejoicings. Men and women decked themselves in their gayest attire; scaffoldings were erected at the best points for commanding a view of the show; the temples were all thrown open, and clouds of incense ascended from every shrine. It was a national deification of War. First in the long and glittering train moved the *Patres Conscripti*, commanding universal respect by their age, their dignity, and their services. Then came a band of trumpeters, filling the air with sounds which quickened every Roman's pulse. But if the martial music stirred his emotions, much more so did the next feature of the procession,—the boards inscribed with the names of the conquered nations, and the models, in ivory or wood, of the captured forts and cities; the articles in gold and

silver, the arms and trophies, the statues and pictures, the rich stuffs and golden hangings, which were exhibited as a portion of the spoil. The waggons loaded with this precious booty having passed, a band of flute-players discoursed enlivening music. Next came the white bulls destined for sacrifice, attended by the priests with slaughtering instruments in their hands; the elephants, camels, or other strange and unusual animals brought from the theatre of war; the arms and insignia of the vanquished princes and chieftains, followed by the prisoners themselves, marching with resolute step, and fierce



Roman Triumph.—(From an ancient Painting found in Pompeii.)

invincible bearing, and casting around them glances of mingled rage and scorn. But ho, there! Fall back, ye pressing and eager throngs; for see the long line of lictors, their fasces bound with laurel, precedes the hero of all this gorgeous display—the Emperor himself—standing erect, in a chariot drawn by four horses, clothed in a gold-embroidered robe and flowered tunic, a laurel bough in his right hand, in his left a sceptre, a laurel crown upon his brow, and his face painted vermilion. His friends and children attend him, and behind him stands a slave, holding over his head a golden crown,

blazing with precious stones. Tertullian tells us—but his statement is not confirmed by any other writer—that it was the slave's duty to check the exultation of the Emperor in his hour of unparalleled glory by whispering in his ear the words, “*Respice post te ; hominem memento te !*” —Look behind thee ; remember thou art a man !

In the rear of the Emperor rode the legates, the tribunes, and the equites, all on horseback ; and last came the veteran infantry, to whose valour the day of triumph was mainly due, clanking their weapons, waving boughs of laurel, chanting the praises of the gods, or making the echoes ring with joyous shouts of “*Io triumphe !*”

“ Blest and thrice blest the Roman
 Who sees Rome's brightest day—
 Who sees that long victorious pomp
 Wind down the Sacred Way,
 And through the bellowing Forum,
 And round the Suppliant's Grove,
 Up to the everlasting gates
 Of Capitolian Jove.”

LORD MACAULAY.

It is said that three hundred and twenty Triumphs are recorded in Roman annals from Romulus to Vespasian ; and thirty from Vespasian to Belisarius. The latter—the last great soldier of the Empire—entered Constantinople in a quadriga, according to the ancient fashion, after he had expelled the Vandals from Africa (A.D. 534). From the palace of Belisarius (says Gibbon, with his accustomed stateliness of phrase), the procession was conducted through the principal streets to the Hippodrome. The wealth of nations was displayed, the trophies of martial

or effeminate luxury ; rich armour, golden thrones, and the chariots of state which had been used by the Vandal queen ; the massy furniture of the royal banquet, the splendour of precious stones, the elegant forms of statues and vases, the more substantial treasure of gold, and the holy vessels of the Jewish Temple, which, after their long peregrination, were respectfully deposited in the Christian Church of Jerusalem. A long train of the noblest Vandals (continues the historian) reluctantly exposed their lofty stature and manly countenance. Gelimer, the Vandal monarch, slowly advanced ; he was clad in a purple robe, and still maintained the majesty of a king. Not a tear escaped from his eyes, not a sigh was heard ; but his pride or piety derived some secret consolation from the words of Solomon, which he repeatedly pronounced : VANITY ! VANITY ! ALL IS VANITY ! Instead of ascending a triumphal car drawn by four horses or elephants, the modest conqueror marched on foot at the head of his brave companions ; his prudence might decline an honour too conspicuous for a subject, and his magnanimity might justly disdain what had been so often sullied by the vilest of tyrants. The glorious procession entered the gate of the Hippodrome, was saluted by the acclamations of the Senate and people, and halted before the throne where the Emperor Justinian and his consort Theodora were seated to receive the homage of the captive monarch and the victorious hero. They both performed the customary adoration ; and, falling prostrate on the ground, respectfully touched the footstool of a prince who had not unsheathed his sword, and of a prostitute who had

danced on the theatre. Some gentle violence was used to bend the stubborn spirit of the grandson of Genseric ; and, however trained to servitude, the genius of Belisarius must have secretly rebelled.*

The interesting associations connected with the Forum are, as might be supposed from the important part it played in the Roman life, innumerable. In fact, the story of the Forum is the story of the City—of its kings, of its consuls, of its dictators, its proud patricians, its noisy demagogues, its victorious generals, its great orators, its Gracchi revolutions, its Catilinarian conspiracies—down to the memorable day when its area was traversed by the funeral procession of Julius Caesar, and the shouts of the crowd, as Antony inveighed against Brutus, foretold the approaching downfall of the Republic. It was in one of the *veteres tabernae*, or shops, which Tarquinius Priscus allowed to be erected in the Forum, that Virginius bought the knife with which—at so terrible a cost!—he saved his daughter's honour. And here again we may quote Macaulay :—

“ Thy father hath in his despair one fearful refuge left !
 In this hand I clutch what still can save
 Thy gentle youth from taunts and blows, the portion of the slave ;
 Yea, and from nameless evil, that passeth taunt and blow—
 Foul outrage which thou knowest not, which thou shalt never know.
 Then clasp me round the neck once more, and give me one more kiss ;
 And now, mine own dear little girl, there is no way but this.’
 With that he lifted high the steel, and smote her in her side,
 And in her blood she sank to earth, and with one sob she died.”

With this pathetic story—one, as it seems to us, of the purest and most touching of all the legends and tradi-

* Gibbon, “ Decline and Fall of the Roman Empire,” c. xli.

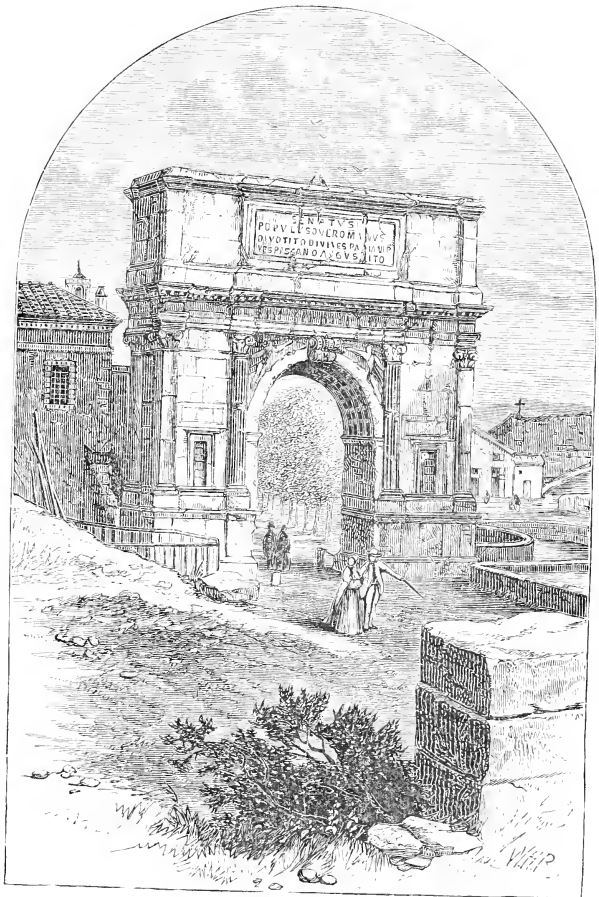


Death of Virginia.—(From a Picture by Füger of Vienna.)

tions of Ancient Rome, in whose history too seldom mingle the elements of human tenderness and affection—with this pathetic story fresh in our minds, we turn aside to visit

THE ARCH OF TITUS.

It was erected in commemoration of the capture and destruction of Jerusalem, and in honour of the successful general, by the Senate and Roman people. Crowning the highest point of the Sacred Way, the *Summa Sacra Via*, not only is it the most elegant of all the triumphal arches, but also, as from its connection with Scripture history it has been justly styled, "one of the



The Arch of Titus.

most interesting ruins in Rome." It consists of a single arch of white marble, flanked by a fluted Composite

column. During the pontificate of Pius VII., it was rescued from impending ruin by extensive and judicious restorations ; which, however, unlike the ancient portions, were executed in travertine. The sculptures with which it is embellished are of a very elaborate character. Those of the frieze represent a procession of warriors conducting white bulls or oxen to the sacrificial altar ; the keystone of the arch is adorned with a spirited figure of a Roman warrior. On the attic, he who runs may read the original inscription ; which, it is evident, from the use of the word *divo* ("divine"), was recorded after



Jewish Temple Ornaments.—(From the Arch of Titus.)

the death of Titus, the "delight of the human race," and, probably, by his successor Domitian. It runs thus :

SENATVS . POPVLVSQVE . ROMANVS . DIVO . TITO .
 DIVI . VESPASIANI . F .
 VESPASIANO . AVGVSTO .

The piers, under the arch, are covered with bas-reliefs of remarkable interest. On the one side may be seen a body of Roman soldiers bearing the precious spoils from the Temple of Jerusalem ; among which conspi-

cuously shine the golden table, the silver trumpets, and the seven-branched candlestick of massive gold, which afterwards fell into the Tiber from the Milvian Bridge, during the flight of the Emperor Maxentius before the victorious arms of Constantine. "The size of this candlestick, as here represented, appears to be nearly a man's height : so that both in size and form these bas-



Triumph of Vespasian.—(From the Arch of Titus.)

reliefs perfectly correspond with the description of Josephus, and are the only authentic representations of these sacred objects."

On the other side we see the Emperor himself, crowned by the goddess Victory, seated in his triumphal quadriga, or chariot drawn by four horses, with the

lictors bearing their laurel-wreathed fasces before him, and around him soldiers and citizens, cheering tumultuously, and waving boughs of laurel. The vaulted roof of the arch is richly ornamented with sunk panels and roses, while a central bas-relief is devoted to the apotheosis of Titus.

The length of the arch is 49 feet ; its breadth, 16 feet 6 inches ; its height is equal to its length. The width of its passage, or opening, is 19 feet. Above the entablature rises an attic, 12 feet in height. The arch is semicircular, and springs from a horizontal moulding, called the *imp^{ost}*, which crosses the front of the building at about 22 feet from the ground. The height of the Composite marble columns on either side of the opening is 22.065 feet, and they stand upon pedestals 9 feet high.

Quitting the Forum and its precincts, our next visit will be paid to the grandest memorial of Old Rome,—

THE COLISEUM.

The Amphitheatre was a building peculiar to the Romans, who, caring little for the loftier dramatic representations in which the subtle and ingenious Greeks had found so keen a pleasure, passionately delighted in the fierce excitement of gladiatorial combats and wild beast shows—in those *ludi amphitheatrales* which ministered to their savage lust of blood and cruelty of soul.

These bloody spectacles, as Dean Milman remarks, were Roman in their origin and to their termination. They arose in the later and baser days of the Republic, and attained their climax under the degrading rule of

the Empire. It might seem, says the historian of Christianity, that the pride of Roman conquest was not satisfied with the execution of her desolating mandates, unless the whole city witnessed the bloodshed of her foreign captives: and in her decline she seemed to console herself with these sanguinary proofs of her still extensive empire: the ferocity survived the valour of her martial spirit. Barbarian life seemed, indeed, to be of no account, but to contribute to the sports of the Roman. The humane Symmachus, even in the later period of the Empire, reproves the *impiety* of some Saxon captives, who, by committing suicide in prison, escaped the ignominy of public exhibition. It is an humiliating consideration to find how little influence Roman civilization had exercised in mitigating the ferocity of manners and temperament. Not merely did women crowd the Amphitheatre during the combats of these fierce and almost naked savages or criminals, but it was the special privilege of the vestal virgin to give the signal for the mortal blow, to watch the sword driven deeper into the palpitating entrails.

There is a strange contagion in cruelty, and the passion for bloodshed shoots through a multitude with the rapidity of an electric shock. It affects even the gentle and humane with a temporary madness. A curious illustration of this fact is given by S. Augustine:—*

The importunity of some friends had compelled a Christian student of the law to enter the Amphitheatre. He sat with his eyes closed, endeavouring to abstract his mind wholly from the scene. Suddenly he was roused

* Milman, "History of Christianity," iii. 343, 344.

from his trance by a tremendous shout from the whole audience. He opened his eyes, and gazed for a moment on the spectacle. But directly he beheld the blood, his heart was seized with the common ferocity. He found himself unable to turn away; his eyes were rivetted on the arena; the interest, the pleasure, the excitement grew into complete delirium. His mind was inflamed with the blood-fever; he joined as loudly as any in the shout of encouragement or the howl of deprecation; and carried away from the Amphitheatre an unconquerable propensity to return to its cruel enjoyments.

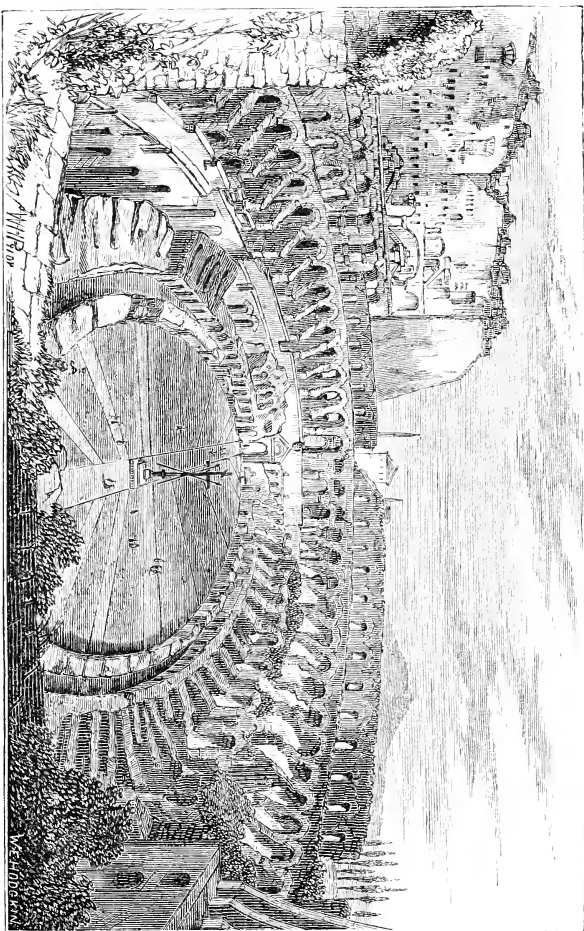
Owing to this general lust for the bloody spectacles of the arena, the amphitheatres were the largest and most spacious edifices of Ancient Rome. In their construction two problems had to be solved: how to accommodate the greatest number of spectators, and how to afford them all a convenient view of the show. The Roman Amphitheatre was so designed as admirably to fulfil both of these conditions. It was a circular building, with tiers of seats erected at different levels, and the central space occupied by the arena. This arena was enclosed by a wall of sufficient height to protect the spectators from any sudden incursion of the wild beasts. The terrace on its summit, called *podium*, was wide enough to admit of two, or even three ranges of chairs, or movable seats, which were strictly reserved for senators, foreign ambassadors, and the magistrates. Here, too, in his elevated *suggestus*, or *cubiculum*, sat the Emperor; and in his *tribunal*, or *pulpit*, the person (*editor*) who exhibited and managed the games. A place on the podium seems also to have been retained for the vestal virgins.

Above the podium rose the *gradus*, or seats of the other spectators, in stories, or stages, called *maeniana*. The first *maenianum*, or tier, was built of stone or marble, and appropriated to the equestrian order. Then came a landing-place, or *præcinctio*, which ran all round the building, and was approached by various staircases: it divided the first *maenianum* from the second, where sat the third class of spectators, or the *populus*. Another *præcinctio* divided the second from the third *maenianum*, which was filled with wooden benches for the *pullati*, or "lower classes." The open gallery at the top was the only part of the amphitheatre—at least, originally—in which women were allowed to find seats, except the vestal virgins, and the few illustrious ladies who shared the space appropriated to them.

It must be added that the seats of the *maeniana* did not traverse the building in unbroken lines, but were divided into wedge-shaped portions, called *cunei*, by the flights of stairs which ascended to each *præcinctio*.

There was no roof to the Amphitheatre, but a *velarium*, or awning, was provided to shelter the spectators from the sun. It was generally made of woollen stuff or cotton, and supported by masts fixed into the outer wall.

The open space in the centre, reserved for combatants, derived its name from the sand (*arena*) with which it was covered, for the purpose of absorbing the blood. Caligula and Nero displayed their luxurious extravagance by strewing it with cinnabar and borax instead of common sand. It was enclosed within an *euripus*, or trench, and further bounded by the *podium* already described. In the middle an altar was erected to Pluto, Jupiter



INTERIOR OF THE COLISEUM.

Latiaris, and Diana, on which it is not improbable that a sacrifice was offered prior to the commencement of the games. The wild animals intended to figure in the games seem to have been confined in dens beneath the arena, or perhaps in cages situated under the first row of seats.

With the *Coliseum*, or, as it is sometimes called, *Colosseum*, almost everybody is familiar, so many drawings and descriptions of it are extant. Moreover, it has been invested with a magical attraction by the genius of Byron, whose picture of it is not only one of the finest that occur in all his vivid and passionate verse, but is, perhaps, in its life and glow of colour, the sole delineation that does aught like justice to the wonders of the reality.* Well known as it is, and must be to the reader, he will not object to its introduction here :—

“ I do remember me, that in my youth,
 When I was wandering,—upon such a night
 I stood within the Coliseum's walls,
 'Midst the chief relics of almighty Rome :
 The trees which grew along the broken arches
 Waved dark in the blue midnight, and the stars
 Shone through the rents of ruin ; from afar
 The watch-dog bayed beyond the Tiber ; and,
 More near, from out the Cæsars' palace, came
 The owl's long cry ; and, interruptedly,
 Of distant sentinels the fitful song
 Began and died upon the gentle wind.
 Some cypresses beyond the time-worn breach
 Appeared to skirt the horizon, yet they stood
 Within a bow-shot—where the Cæsars dwelt,
 And dwell the tuneless birds of night, amidst
 A grove which springs through ruined battlements,
 And twines its roots with the imperial hearths ;
 Ivy usurps the laurel's place of growth ;—

* It occurs in his “ *Manfred*,” Act iii., Scene 4.

But the gladiator's bloody circus stands,
 A noble wreck in ruinous perfection !
 While Cæsar's chambers, and the Augustan halls,
 Grovel on earth in indistinct decay.
 And thou didst shine, thou rolling moon, upon
 All this, and cast a wide and tender light,
 Which softened down the hoar austerity
 Of rugged Desolation, and filled up,
 As 'twere anew, the gaps of centuries ;
 Leaving that beautiful which still was so,
 And making that which was not, till the place
 Became religion, and the heart ran o'er
 With silent worship of the great of old—
 The dead but sceptred sovereigns, who still rule
 Our spirits from their urns."

Before sketching the history of this famous building, a few particulars may be useful as to its destination.

It was specially built for the exhibition of mimic naval battles, and the combats of gladiators and wild beasts ; which, previous to the erection of amphitheatres, had always been held in the Forum and the Circus—the gladiatorial shows in the former, and the wild beast displays in the latter. The shape of the circus, however, as we have already pointed out, was not well adapted for such exhibitions, and when they were arranged on a larger scale, and attended by increasing crowds of spectators, it became necessary to devise some kind of structure which should provide a more suitable arena for the combatants, and accommodation for the multitudes that thronged to see them. The idea of such a building was suggested by the existing theatre. A double theatre was erected (*ἀμφί*, on both sides ; *θέατρον*, a theatre) ; and literally a *double* theatre, for the first amphitheatre of which we have any record, that of Scribonius Curio, consisted of *two* theatres, placed upon

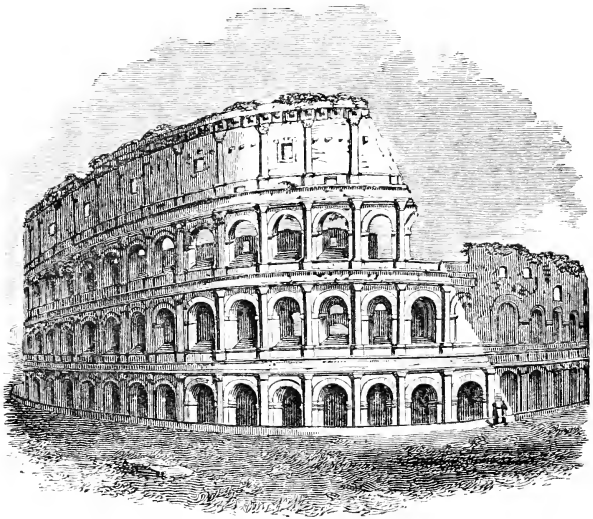
pivots, so that they could be wheeled round, spectators and all, and either set back to back, so as to form two theatres for dramatic performances, or face to face, constructing an amphitheatre for the gladiatorial shows. The second amphitheatre in Rome was built by Julius Caesar, in B.C. 46; but, like the former, was only of wood. In B.C. 30, one of stone was erected, by Statilius Taurus, in the Campus Martius. It was destroyed during the great conflagration of A.D. 64. A few years later Vespasian commenced the wonderful building, which is, perhaps, the most impressive monument in existence, both of "the material greatness and the moral degradation" of Imperial Rome. It was completed by Titus, and dedicated in A.D. 80, when five thousand wild animals of different kinds were slaughtered. Some final portions were added by Domitian. According to an old but doubtful ecclesiastical tradition, the architect of the Coliseum was a Christian, and afterwards a martyr, named Gaudentius; and thousands of Jews are said to have been employed in its erection.

For a general description of the building we cannot do better than refer to the pages of Gibbon:—*

"It was of an elliptic figure, founded on fourscore arches, and rising, with four successive orders of architecture, to the height of 140 feet [see *post*, p. 139]. The outside of the edifice was encrusted with marble, and decorated with statues. The slopes of the vast concave, which formed the inside, were filled and surrounded with sixty or eighty rows of seats, of marble likewise, covered with cushions, and capable of receiving with ease above

* Gibbon, "Decline and Fall of Rome," i., 416, 417 (ed. Bohn).

fourscore thousand spectators. Sixty-four *vomitories* (for by that name the doors were very aptly distinguished) poured forth the immense multitude ; and the entrances, passages, and staircases, were contrived with such exquisite skill, that each person, whether of the senatorial, the equestrian, or the plebeian order, arrived at his destined



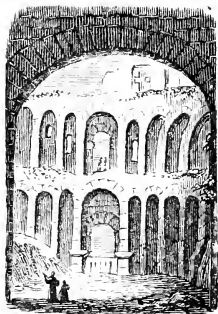
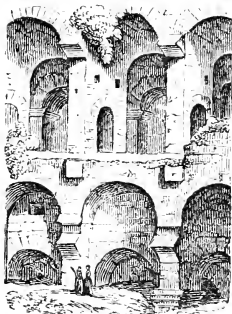
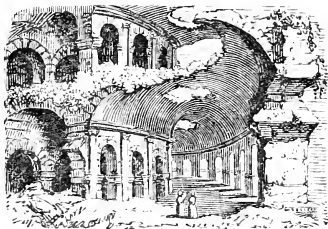
Exterior of the Coliseum.

place without trouble or confusion. Nothing was omitted which, in any respect, could be subservient to the convenience and pleasure of the spectators. They were protected from the sun and rain by an ample canopy, occasionally drawn over their heads. The air was continually refreshed by the playing of fountains, and profusely impregnated by the grateful scent of aromatics.

In the centre of the edifice, the *arena*, or stage, was strewed with the finest sand, and successively assumed the most different forms. At one moment it seemed to rise out of the earth, like the garden of the Hesperides, and was afterwards broken into the rocks and caverns of Thrace. The subterranean pipes conveyed an inexhaustible supply of water; and what had just before appeared a level plain, might be suddenly converted into a wide lake, covered with armed vessels, and replenished with the monsters of the deep. In the decoration of the scenes the Roman Emperors displayed their wealth and liberality; and we read on various occasions that the whole furniture of the Amphitheatre consisted either of silver, or of gold, or of amber. The poet (Calpurnius)," adds Gibbon, "who describes the games given by the Emperor Carinus, in the character of a shepherd attracted to the capital by the fame of their magnificence, affirms that the nets designed as a defence against the wild beasts were of gold wire; that the porticoes were gilded; and that the *belt*, or circle, which divided the several ranks of spectators from each other, was studded with a precious mosaic of beautiful stones."

Like all the Roman amphitheatres, the Coliseum was of an elliptical form. It covered nearly six acres of ground. Its ground plan was divided into two concentric ellipses; of which the inner constituted the *arena*, while the ring between this and the exterior circumference was devoted to the spectators. The lengths of the major and minor axes of these ellipses are, respectively, 287×180 and 620×513 . The width of the space allotted to the spectators was, consequently, $166\frac{1}{2}$ feet all round the

building. The material used was stone in large blocks, fastened together, where necessary, by iron clamps, and faced with marble. The exterior was also adorned with pilasters and statues, and, as already stated, divided into four stories, corresponding to the tiers of corridors by



Ruins of the Coliseum, showing its Internal Construction.

which access was gained to the seats at different levels. Each corridor was ventilated by eighty arched openings in the three lower stories. And each of these stories presented an unbroken façade of eighty columns, backed by piers, with eighty open arches between them, and an entablature running uninterruptedly round the whole

building. The width of the arches, on the average, is $14\frac{1}{2}$ feet.

Gibbon has told us that the four stories were of different orders of architecture: the lowest is a plain Roman Doric, the next Ionic, the third and the fourth are Corinthian. The first is nearly 30 feet in height; the second, about 38; the third, 38; and the fourth, 44 feet. The whole is covered with a bold entablature, pierced with holes above the brackets used to support the feet of the masts on which the *velarium* or awning was extended; the entablature is surmounted by a small attic.*

This sumptuous pile was originally called the *Amphitheatrum Flavium*, or Flavian Amphitheatre, in honour of the family name of the Emperors by whom it was commenced, continued, and completed; and the first mention of the name *Coliseum*, derived from its stupendous magnitude, occurs in the works of Beda, the great Saxon ecclesiastical historian, who records the famous prediction of the English pilgrims:—"Quamdiu stabit Colyseus, stabit et Roma; quando cadet Colyseus, cadet Roma; quando cadet Roma, cadet et mundus."

" While stands the Coliseum, Rome shall stand;
When falls the Coliseum, Rome shall fall;
And when Rome falls, the world.

From our own land
Thus speak the pilgrims o'er the mighty wall
In Saxon times."

Architecturally, the Coliseum exhibits innumerable defects. It is by no means an artistic masterpiece, an

* Philip Smith, art. AMPHITHEATRUM, in Dr. Smith's "Dictionary of Greek and Roman Antiquities." J. Fergusson, "History of Architecture."

inspiration of genius, or an ideal of grandeur. Its effect on the spectator, however, is very great, owing to a certain majesty of appearance which prevents the eye, at first, from dwelling on details ; and, also, to the extraordinary magnitude of its proportions. Nor, in gazing upon it, can you forget the scenes of which it has been the theatre : they rush upon the mind with a fervid glow, like the breath of the desert-wind. You seem to behold the benches once more crowded with the rank, and wealth, and beauty—the whole mighty mass of the population of the world's centre. You see the Emperor in his golden robes ; the magistrates in their curule chairs ; the dusk-browed ambassadors from foreign and tributary nations ; the oiled and scented patrician, lounging on his luxurious cushion ; the Roman beauty, lavishly displaying her sensual charms. You see the sand of the arena red with the blood of African elephants, and lions, and tigers ; or, worse, with the life-drops ebbing from the wounds of the unhappy gladiator, who has in vain solicited mercy from the myriads of “ wolfish eyes ” glaring pitilessly upon him. You see the Christian martyr torn limb from limb by hungry beasts of prey, yet in his supreme agony true to his faith in a Divine Redeemer, and with his latest breath imploring forgiveness for his persecutors. You hear the wild shout of exultation as some popular favourite wins in the bloody combat, or the groan of disgust and rage as he falls beneath his adversary's sword. All this you see and hear, as imagination carries you back at a bound to the fierce, brutal, and blood-thirsty days of Imperial Rome ; and seeing and hearing this, you cannot but regard the Coliseum as the most

imposing monument extant of the ancient and once all-powerful Empire.

But how great a change has passed over the spirit of the place! In the centre of that arena, where the gladiator so often asked for the pity that was seldom vouchsafed; where the weak maiden was made strong by faith to endure, unquailing, the tortures of a terrible death; where Indian tiger and Libyan lion were spurred on to savage combat by men more savage than themselves, or were confronted with some poor barbarian captive, or wretched slave,

“ Butchered to make a Roman’s holiday ; ”—

now stands a cross, in symbolic commemoration of the triumph of Christianity; and at stated times arises the solemn chant of monk and worshipper,—

“ Vi prego, O Gesu buono,
Per la vostra passione
Darmi il perdono ! ”

The arena, once dedicated to murder, is now sacred to the God of love and peace!

The number of martyrs known to have perished in the Coliseum is twenty-four. Of these, eighteen were men, and six were women. Among the former may be named S. Ignatius; among the latter, S. Martina, S. Italiana, S. Daria, and S. Prisca. The latter were exposed to lions. The spectacle presented by the crowded Amphitheatre, as the wretched victims sank before the rage of the cruel beasts, has been powerfully described by a Greek Christian poet, Amphilochius, and not less

powerfully rendered into English by Mrs. Barrett Browning :—*

“ They sit, unknowing of these agonies,
Spectators at a show. When a man flies
From a beast’s jaw, they groan, as if at least
They missed the ravenous pleasure, like the beast,
And sat there vainly. When in the next spring
The victim is attained, and, uttering
The deep roar or quick shriek between the fangs,
Beats on the dust the passion of his pangs,—
All pity dieth in that glaring look.
They clap to see the blood run like a brook ;
They stare with hungry eyes, which tears should fill,
And cheer the beasts on with their soul’s good-will :
And wish more victims to their maw, and urge
And lash their fury, as they shared the surge,
Gnashing their teeth, like beasts, on flesh of men.”

The accounts of the gladiatorial shows, and the *venationes*, or battles with wild beasts, exhibited in the Coliseum (and elsewhere) by the ancient Romans, are so amazing as almost to stagger belief. And it is noticeable that as the Roman character degenerated, the lust for such spectacles greatly increased, until, in the later days of the Empire, they formed the favourite amusement of the populace. We have seen that Titus, at the dedication of the Coliseum, exhibited for slaughter no fewer than 5000 wild beasts ; and towards the close of the reign of Probus 1000 ostriches, 1000 stags, 1000 bears, besides great numbers of wild goats, wild sheep, and other animals, were destroyed at a single *venatio*. So hot with the blood-thirst did the spectators frequently become, that they rushed into the arena and slew on every side. Not seldom the arena would be planted

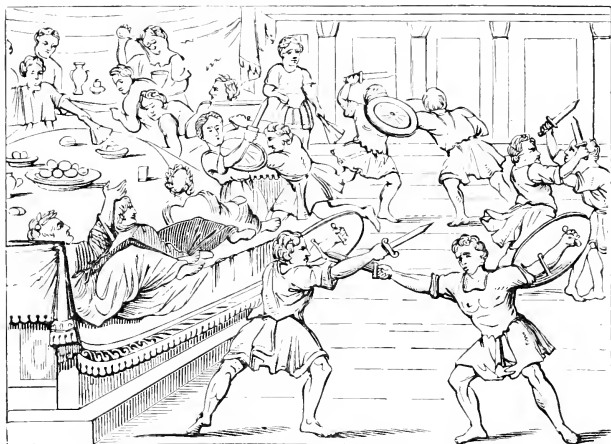
* Mrs. E. B. Browning, “The Greek Christian Poets.”

with trees in imitation of a forest, and the animals let loose among the artificial glades, to be hunted by the citizens. At the first glance, one would suppose it impossible for such numbers to be crowded together upon the scene ; but, from a calculation made by an Italian writer, we learn that as many as 10,779 wild beasts could stand together in the arena.

But still more terrible was the wanton waste of human life at the gladiatorial shows. It is said that these originated in the ancient Etruscan custom—a custom which formerly existed in several countries both in the Old and the New World—of killing the dead lord's slaves and captives on his funeral pyre. At all events, we first hear of their taking place in Rome in B.C. 264, and on the occasion of the funeral of the father of Marcus and Decimus Brutus. There was a fierceness and a savagery in the thing that instantly commended it to the Roman taste ; and under the Empire such a mania existed for it that no wealthy or patrician family was without its gladiators ; no festival was considered complete in which the gladiatorial combats did not have a foremost place ; and regular training-schools (*scholae*) were established, under the direction of experienced *lanistae*, where combatants might be trained, hired, or purchased.

Even at the banquet, gladiatorial combats were introduced ; and the guests, as they sipped their wine, betted upon their favourites, and encouraged them with word and gesture. "Blood," says Story,* "was the only stimulant that roused the jaded appetites of a Roman,

* W. W. Story, "Roba di Roma," i. 255.



Gladiatorial Shows at a Banquet.

and gave a zest to his pleasures. In the amphitheatres," he continues, "the numbers that fought together almost surpass belief. At the triumph of Trajan over the Dacians more than ten thousand were exhibited; and to such an enormous number had the gladiators increased under the Caesars, that sixty thousand of them are said to have fallen under Spartacus. At last the rage for these games became so great, that not only freemen, but dwarfs, knights, senators, the Emperor himself, and even women, fought as gladiators, and esteemed it no dishonour." And such was the terrible loss of life in the arena, that Justus Lipsius declares no war ever inflicted such devastation on the human race as did these shows, which were designed only for the pastime of a populace :* "Credo, immo scio, nullum bellum tantam

* Justus Lipsius, "Saturn. Sermon.," lib. ii., cap. 3.

cladem vastitiemque generi humano intulisse quam hos ad voluptatem ludos."

Edicts against them were issued by Constantine the Great, and repeated by Constans; but they held their ground more than seventy years after the establishment of Christianity as the religion of the State. Their extinction was due to an act of divine heroism on the part of the monk, martyr, and saint, Telemachus (A.D. 404), which is thus described by a writer already quoted:—*

While, in the presence of an immense crowd of spectators, the gladiators were fighting in the arena, a monkish figure, clothed in the dress of his order, was suddenly seen to rush into the midst of the combatants, and, with loud prayer and excited gesture, endeavour to separate them. This was an Eastern monk, named Telemachus or Almachius (for such is the chance of fame, that his name is not accurately recorded), who had travelled from the East with the express design of bearing his testimony against these unchristian games, and sacrificing his life, if necessary, to obtain their abolition. The Prætor Alybius, however, who was passionately attached to them, indignant at the interruption, and excited by the wild cries of the audience, instantly ordered the gladiators to cut the intruder down; and Telemachus paid the forfeit of his life for his heroic courage. But the crown and the palm of martyrdom were given him; and he was not only raised to a place in the calendar among the saints, but accomplished in measure the great object for which he had sacrificed himself; for, struck with the grandeur and justness of the courageous

* W. W. Story, "Roba di Roma," i. 258, 259.

protest he had sealed with his blood, the Emperor Honorius abolished the gladiatorial games ; and from that time forward no gladiator has fought in the Coliseum against another gladiator.

The *venationes*, however, continued down to the death of the Emperor Theodoric, in 526, when they fell into disrepute, and were finally abolished by an edict of the great imperial lawgiver, Justinian.

From this period began the decadence of the stupendous structure in which they had been exhibited. It seems to have been ruthlessly abandoned to the assaults of time and weather. It suffered severely from the earthquakes and floods of the seventh century ; still more severely at the hands of Roman barbarians, and Goths and Huns from abroad, who defaced its architecture, shattered or carried off its statues and sculptures, and despoiled it of its ornaments of gold and silver. Afterwards, in the strife and storm which for centuries convulsed the Eternal City from within, it was occupied as a fortress,—at one time by the Frangipani family, at another by the Annibaldi ; now by the partisans of the Pope, and now by those of the Emperor. When the Roman Pontiffs established their supremacy over the factions of the nobles, they seized on the Coliseum as a chattel of the State, and were accustomed to license all who could afford to pay a sufficient bribe to excavate its masses of stone for building purposes. Out of its spoils rose the Palace of San Marco, the great Palazzo Farnese, and the façade of the Barberini Palace.

Had this process continued much longer, nothing of

the Coliseum would have remained but its name and memory. Happily, the Popes at length grew ashamed of their work of destruction; and Sixtus V., partly to save the building and partly to utilize it, sought to establish in its arena a woollen manufactory. The project proved impracticable, but it served to rescue the stupendous pile from utter ruin. In 1675, the year of the Jubilee, it was consecrated by Clement X. to the worship of the martyrs; and reconsecrated, to the memory of the Christian victims who had perished within its walls, by Benedict XIV., in 1744. It is now carefully preserved by the State. In a rude wooden pulpit within the arena, a monk preaches every Friday; and the words of Christ's gospel are proclaimed on the spot where Christ's disciples formerly suffered for the truth.

An edifice of peculiar interest, belonging both to Ancient and to Modern Rome, to the Pagan as well as to the Christian city, is the Church of *Sancta Maria ad Martyres*, sometimes named *La Rotunda*, but, probably, more familiar to the reader under its original designation of

THE PANTHEON.

Simple, erect, severe, austere, sublime—
 Shrine of all saints, and temple of all gods,
 From Jove to Jesus—spared and blest by Time;
 Looking tranquillity, while falls or nods
 Arch, empire, each thing round thee, and man plods
 His way through thorns to ashes—glorious dome!
 Shalt thou not last? Time's scythe and tyrants' rods
 Shiver upon thee—sanctuary and home
 Of Art and Piety—Pantheon! pride of Rome!

BYRON.

The Pantheon is situated in a piazza between the Corso and the Piazza Navona, in the heart of a Dae-

dalian labyrinth of mean and narrow streets. It has acquired—and, so long as the laws of beauty are acknowledged, it will retain—the admiration of the connoisseur, and even of the uncritical eye, by the solidity of its construction, which has defied all the shocks of time and the outrages of barbarism ; the harmony of its outlines ; the regularity and loftiness of the rotunda which supports its glorious dome ; and the accuracy and rhythmical character of its exquisite proportions. To look upon it is to admire : to study it is a complete education in art.

An inscription, engraved upon the façade of its portico,

records that it was erected by Marcus Vipsanius Agrippa, son-in-law of Octavius Augustus, in his third consulship, B.C. 17. Agrippa dedicated it to Jupiter Ultor, in memory of the victory at Actium, which Octavius had won over Antony and Cleopatra, and which had given to the crafty nephew of Caesar the sovereignty of the world. He embellished

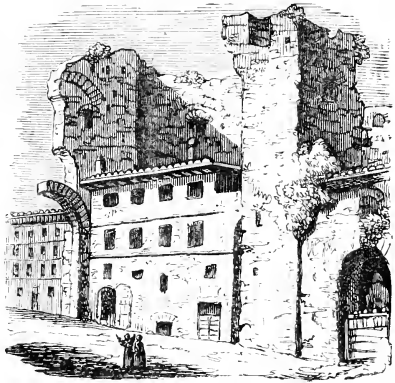


Agrippa.—(Visconti, *Iconographie Romaine.*)

it with statues of Mars and Venus, and, according to an old tradition, of all the gods of the Roman Olympus—a motley and heterogeneous crowd—wrought in bronze, silver, and gold, and enriched with precious stones.* Hence it received the Greek appellation

* This is the common statement ; but there seems reason to believe that the gods honoured were only those supposed to be connected with the Julian race. And in the inscription we ought to read, according to Becker, *Diribitorii* for *Jovi Ultori*.

of *Pantheon*, signifying (from $\pi\alpha\varsigma$ and $\theta\epsilon\omicron\varsigma$) “an assemblage of all the gods.” Some writers have thought that it was intended by Agrippa to be a part of—perhaps a vestibule to—the celebrated *THERMAE*, or Baths, which he erected close at hand; but both by Pliny and Macrobius it is styled *templum*. It was restored by Septimius Severus, and again by Caracalla.



Thermae of Agrippa.—(Overbeke, *Les Restes de l'Ancienne Rome.*)

In 608, Pope Boniface IV. obtained permission from the Emperor Phocas to convert it into a Christian church, under the name of *Sancta Maria ad Martyres*; and it is to this circumstance, undoubtedly, the world is indebted for the preservation of one of the finest monuments of Ancient Rome.

The Pantheon consists of two perfectly distinct portions, which have very seldom been brought into such bold juxtaposition; namely, a rectilinear portico, and a circular body. Some modern critics profess to see a want of harmony between the ornate façade and the lofty, bare, and reddish walls, which have lost all their external decoration. An opinion of some weight is, that Agrippa constructed only the portico: an opinion which those who maintain it rest upon the following

data :—That the rotunda possesses a façade entirely detached from the portico ; that the entablatures of the portico and rotunda do not correspond in character ; that the architecture of the portico is superior in style and execution to that of the rotunda. These facts, however, might be adduced to prove, not that Agrippa did not construct the rotunda, but that he added the portico as an after-thought.

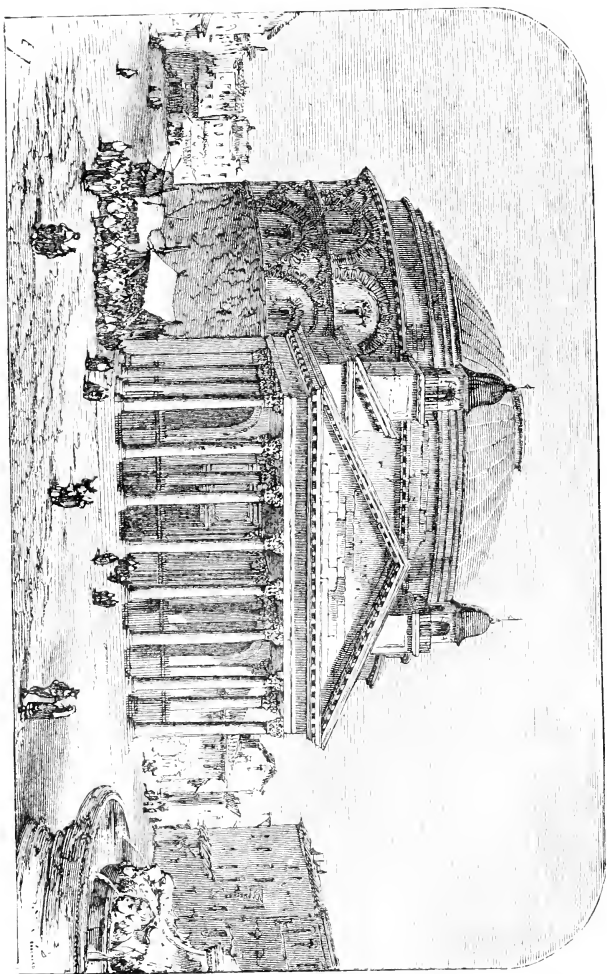
At all events, the portico is the finest portion of the Pantheon. Forsyth, an excellent authority, pronounces it to be “more than faultless : it is positively the most sublime result ever produced by so little architecture.”* It measures 110 feet in length and 44 feet in depth, and is composed of sixteen columns of granite, with bases and capitals of white marble. Eight of these columns are in front, and the remaining eight are arranged in four lines behind them. All, except three on the east, occupy their original positions ; one of these was added by Urban VIII. in 1627 ; the two others by Alexander VII. in 1662 : the former distinguished by a bee, the armorial device of the Barberinis ; the latter by “the star over three hills” of the Chigi family.

Each column is composed of a single block, $46\frac{1}{2}$ feet in height, and 5 feet in diameter. Seven of the front row are of gray, the remaining nine of Egyptian red granite.

The vestibule is supported by fluted pilasters of white marble, corresponding with the columns. On the frieze of the entablature is the inscription,—

“M. AGRIPPA L. F. COS. TERTIVM FECIT ;”

* Forsyth, “Excursion in Italy,” p. 92.



THE PANTHEON, OR CHURCH OF S. MARIA AD MARTYRES, ROME.

and the whole is surmounted by a pediment which still retains the marks of its original bas-reliefs.

In the vestibule on the left, a Latin inscription records that Urban VIII. melted the remains of the bronze roof into columns for the embellishment of the high altar in the Vatican, and into cannons for the ramparts of the Castle of San Angelo, — a singular dedication of the spoil to two opposite powers, the Spirit of Peace and the Spirit of War! Venuti affirms that no less than 450,250 pounds weight of metal was removed for these purposes; so that, if we bear in mind a previous spoliation of the roof by the Emperor Constans II., we may gain a tolerable conception of the ancient magnificence of the temple.

The interior of the building—a rotunda, overarched by a noble dome—has happily escaped, to a considerable extent, the destroying influences of Time and the barbarous greed of Man. “It passed,” says Forsyth, “with little alteration, from the Pagan into the present worship; and so convenient were its niches for the Christian altar, that Michael Angelo, ever studious of ancient beauty, introduced their design as a model in the Catholic Church.”*

* We are inclined, however, to agree with Clough that the transformation is not complete, and that too much of the Pagan temple lingers about the Christian church:—

“No, great dome of Agrippa, thou art not Christian! canst not—
Strip, and replaster, and daub, and do what they will with thee—be so!
Here, underneath the great porch of colossal Corinthian columns—
Here, as I walk, do I dream of the Christian belfries above them;
Or on a bench as I sit and abide for long hours, till thy whole vast
Round grows dim as in dreams to my eyes, I repeople thy niches,
Not with the martyrs, and saints, and confessors, and virgins, and children,
But with the mightier forms of an older, austerer worship.”

. ARTHUR HUGH CLOUGH, *Poems*, p. 179.

It is 142 feet in diameter, exclusive of the walls, which in some places are said to be 20 feet thick. The height, from the pavement to the summit, is 143 feet, of which the dome occupies one-half, or $71\frac{1}{2}$ feet.

In the circular wall are seven large recesses; four of which are embellished with Corinthian fluted columns of *giallo antico*, and two with similar columns of *pavonazzetto* marble. Between the larger recesses stand eight *aediculae*, which have been converted into modern altars; and above these runs a finely-sculptured marble cornice, supporting an attic with fourteen niches, surmounted by a second cornice. From this massive base springs the majestic dome, divided into square panels, which, it is supposed, were originally plated with bronze. A circular aperture in the centre, 28 feet in diameter, supplies the only light which the building receives or requires.

The pavement is a rich mosaic of porphyry and different marbles, arranged alternately in round and square compartments. The body of the building is of brickwork, which was formerly coated on the outside with marble. The ungraceful belfries which disfigure the portico were added by Bernini, at the command of Urban VIII.

Apart from its classical associations—apart from its present interest as a memorial of the triumph of Christianity over Paganism—the Pantheon will always attract the reverent attention of the lover of art as the burial-place of Raffaello. The great master's tomb is situated in the rear of a chapel which he endowed, and which is adorned with a statue of the Virgin and Child ("La Madonna del Sasso"), executed at his request by his

friend and pupil, Lorenzo Lotto. It was for some time doubted whether this was really Raffaele's last resting-place ; but in 1833 his grave was opened, and the question finally settled. Here, in truth, lies the dust of the most refined and spiritual of the Italian painters ; of him whose vivid imagination conceived, and whose cunning hand realized, the airiest visions of ideal beauty—whose canvas glows with fancies of almost celestial purity, with

“ Forms divine that live and breathe,
And will live on for ages.”

His last, and perhaps his greatest, picture—one of the three great pictures of the world—was “ The Transfiguration,” which now adorns the Vatican. Scarcely completed when its creator's too brief career was abruptly terminated by fever, at the early age of thirty-seven, it was suspended over the couch where his body lay in state, and afterwards carried in the long funeral procession of prelates, nobles, and citizens, priests and monks, to the Pantheon—still wet with the last magic touches of the wondrous hand that should paint no more.

“ And when all beheld
Him where he lay, how changed from yesterday—
Him in that hour cut off, and at his head
His last great work—when, entering in, they looked
Now on the dead, then on that masterpiece—
All were moved,
And sighs burst forth, and loudest lamentations.”

SAMUEL ROGERS.

Raffaele lies surrounded by some of the most famous sons of art : on one side of the same chapel stands the tomb of Annibale Caracci, and on the other of Taddeo Zuccherò ; and in other parts of the temple are interred Baldassari Peruzzi, Pierino del Vaga, and Giovanni da Udine.

THE COLUMN OF TRAJAN.

It was the Romans who introduced the custom of commemorating great men or remarkable events by the erection of a column. To a certain extent they borrowed it from the Greeks, who, when statues were raised in honour of the victors at the Olympic and other games, were sometimes wont to render the public homage more distinctive by erecting these statues upon pillars. The heroes thus ennobled seemed, as Pliny says, to be elevated above all other mortals. But those pillars do not appear to have been of any unusual height : in fact, they were rather pedestals than pillars, and the monumental column, with or without a statue, may be regarded as a Roman innovation.

Of these votive structures, the best known, and assuredly the most beautiful, is the Column of Trajan—the model of the Napoleon Column in the Place Vendôme of Paris. It stands at the north end of the Forum Trajani, which was begun by the illustrious Emperor whose name it bears, after his victorious campaigns on the Danube, and completed A.D. 114. Of this Forum we may remark, that in its original design it appears to have comprised the recently excavated basilica * (or court of justice)—called *Ulpia*, from Trajan's family name—a column, a temple, and a triumphal arch.

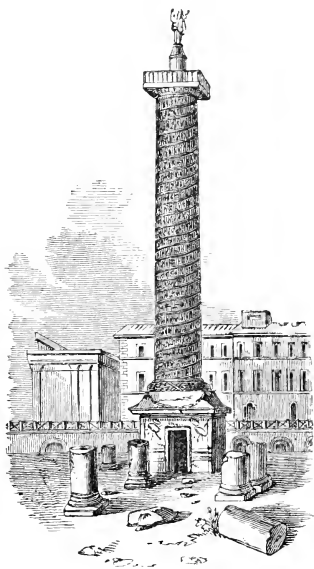
The column, as an inscription on its pedestal records, was erected in honour of the Emperor by the Senate and

* The Roman *basilica* was the model of the modern Christian *church*; and several basilicas were turned, with but little alteration, into churches, by simply throwing out an arm or transept on either side to obtain a cruciform ground-plan. The Church of S. Maria Maggiore is a good example.

Roman people A.D. 114. It was intended to answer a double purpose ; to serve as a sepulchre for Trajan, and to mark by its height the depth of soil excavated to provide a site for the Forum and its buildings. Thus runs the inscription :—

SENATVS . POPVLVSQVE . ROMANVS .
 IMP . CAESARI . DIVI . NERVAE . F . NERVAE .
 TRAIANO . AVG . GERM . DACICO . PONTIF .
 MAXIMO . TRIB . POT . XVII . IMP . VI . COS . VI . P . P .
 AD . DECLARANDVM . QVANTAE . ALTITVDINIS .
 MONS . ET . LOCVS . TANT [IS . OPERI] BVS . SIT . EGESTVS .

The height of the column, including the pedestal, is $127\frac{1}{2}$ feet, or equal to the elevation of the neck of land or isthmus which formerly united the Capitoline and Quirinal Hills, and which was cleared away on the construction of the Forum. The diameter at the base is between 12 and 13 feet ; at the top, rather more than a foot less. The shaft consists of nineteen cylindrical pieces of white marble, in which is cut a spiral staircase of 184 steps, lighted by 42 openings, for ascending the interior. The summit was formerly crowned by



Trajan's Column, Rome.

The summit was formerly crowned by

a statue of Trajan, holding a gilded globe ; now replaced by that of St. Peter, in gilt bronze, 11 feet high, erected by Pope Sixtus V. about 1585.

For seventeen centuries, says an eminent authority, this noble pillar has been regarded as a triumph of art ; and there can be no doubt that its architect, Apollodorus, in raising such a monument to his imperial patron, created at the same time the most lasting memorial of his own genius. It has been the type of all succeeding works of the same kind. In height it has often been surpassed, but never in the just harmony of its proportions and the simple majesty of its aspect. The columns of Paris, St. Petersburg, Boulogne, and London are loftier, but less noble : they fail to produce the same impression of beauty and grandeur. For though we wonder at their altitude, and admire the mechanical skill which has conquered the difficulties of their erection, we cannot look upon them as examples of a pure and refined art.

Architecturally speaking, it is of a mixed style ; that is, its base and capital belong to the so-called Tuscan order, its shaft is Doric, the mouldings of its pedestal are Corinthian. This pedestal is richly covered with elaborately wrought bas-reliefs of shields, helmets, and weapons. A series of bas-reliefs is wound like a continuous garland to the summit of the shaft, delineating in chronological order the military achievements of Trajan.

What these were has been eloquently summed up by the great historian of the Later Empire :—*

His first exploits were against the Dacians—the most warlike of men, who dwelt beyond the Danube, and who

* Gibbon, “ Decline and Fall of the Roman Empire.”

during the reign of Domitian had insulted with impunity the majesty of Rome. Then the degenerate Parthians, broken by intestine discord, fled before his arms. He descended the river Tigris in triumph, from the mountains of Armenia to the Persian Gulf. He enjoyed the honour of being the first, as he was the last, of the Roman generals who ever navigated that remote sea. His fleets ravaged the coasts of Arabia ; and Trajan vainly flattered himself that he was approaching towards the confines of India. Every day the astonished Senate received the intelligence of new names and new nations that acknowledged his sway. They were informed that the kings of Bosphorus, Colchis, Iberia, Albania, Osrhoene, and even the Parthian monarch himself, had accepted their diadems from the hands of the Emperor ; that the independent tribes of the Median and Carduchian hills had implored his protection ; and that the rich countries of Armenia, Mesopotamia, and Assyria were reduced into the state of provinces.

These matchless historical pictures are three-and-twenty in number ; and from their vigour, fidelity, and admirable execution, constitute a perfect study both of art and of military antiquities. The lower are two feet high, but they increase to nearly double that size at the top ; thus conquering the effect of distance, and presenting the figures to the spectator's eye of uniform dimensions throughout. Nothing has been neglected, says a French writer, or treated in a careless manner. The muscular development of the human figures is treated with the dignified boldness of a Phidias. They have, therefore, been consulted as models by the greatest

artists,—by Caravaggio, Guilio Romano, and even by Raffaele. What richness is here, and yet what simplicity! What unity in all this variety, and especially what truthfulness! Each individual has the type, the costume, and the arms of his nation. It is a heroic poem in marble: on earth, the golden urn which enshrined* the ashes of Trajan; on the pedestal, the spoils of the vanquished, the trophies of victory; and above, the garlands of oak leaves, symbolical of peace, which firmly entwine and retain the Roman eagles; at the base of the spiral, the laurels of conquest; at the foot, the history of the two wars against the Dacians; on the summit, conspicuous from afar, the statue of the conqueror. His life, his death, his glories!—all are shadowed forth in this magnificent memorial, which is at once the Emperor's tomb and apotheosis, and was not unworthy of a prince who made war only to secure peace, and who left the Roman Empire greater and more prosperous than he received it from the hands of his predecessor.

“ Whose arch or pillar meets one in the face—
 Titus' or Trajan's? No; 'tis that of Time:
 Triumph, arch, pillar, all he doth displace,
 Scoffing; and apostolic statues climb,
 To crush the imperial urn, whose ashes slept sublime,

“ Buried in air,† the deep blue sky of Rome,
 And looking to the stars: they had contained
 A spirit which with these would find a home,

* When opened by order of Pope Sixtus V. in 1585, it was discovered to be empty.

† Alluding to an erroneous belief that Trajan's ashes were contained in the golden globe placed in the hand of the imperial statue.

The last of those who o'er the whole earth reigned,
 The Roman globe ; for after, none sustained
 But yielded back his conquests : he was more
 Than a mere Alexander, and, unstained
 With household blood and wine, serenely wore
 His sovereign virtues,—still we Trajan's name adore."

BYRON, *Childe Harold*.

AQUEDUCTS OF ANCIENT ROME.

Not the least remarkable among the monuments of Ancient Rome are its colossal aqueducts. They were peculiarly Roman in character,—massive, solid, and permanently useful. It is true that their construction was *forced* upon the Romans by the scarcity of springs within or near the city, and the impurity of the water obtained from the Tiber ; but not the less are they deserving of admiration from the gigantic nature of their works, and the skill with which the engineering difficulties they involved were met and conquered. What Pliny* says of the Claudian Aqueduct is true of all :—"If any one will carefully calculate the quantity of the public supply of water, for baths, reservoirs, houses, trenches (*euripi*), gardens, and suburban villas ; and, along the distance which it traverses, the arches built, the mountains perforated, the valleys levelled,—he will confess that there never was anything more wonderful in the whole world."

The first aqueduct, according to Frontinus, was constructed in the year B.C. 313. In the course of time there were at least fourteen principal aqueducts, and four or five smaller.†

Pliny, "Hist. Naturalis," xxxvi., 15, § 24.

† The principal authority on this subject is Julius Frontinus (*Curator Aquarum* under Nerva and Trajan), "De Aquaeductibus Urbis Romae."

The channel of the aqueduct,—which was constructed with a slight, and as nearly as possible an uniform, declivity—was called *specus* or *canalis*. It was a broad trough of masonry, lined with cement, and covered with an arched coping : the water either flowed through this trough or in pipes laid along it. In the roof or coping, vent-holes were left at intervals, to admit the egress of the air ; while to ventilate the subterranean channel when it was conducted through a hill a shaft of masonry (*puteus*) was carried up to the ground. At convenient positions along the course of the aqueduct, reservoirs were constructed (*piscina*), in which the water might deposit any sediment that polluted it. When it reached the walls of the city, it was received in a still larger reservoir, called *castellum* ; whence it poured into three basins at a regulated flow, the middle basin supplying the ponds and fountains, and the outer ones the public baths and private houses.

The fourteen great aqueducts of Rome were respectively named—

1. The *Aqua Appia*, begun by the censor Appius Claudius Caecus in B.C. 313 ; length, about 50 miles.

2. The *Anio Velus*, commenced in B.C. 273 by the censor M. Curius Dentatus ; length, 43 miles.

3. The *Aqua Marcia*, built in B.C. 144 by the prætor Q. Marcius Rex ; length, 58 miles.

4. The *Aqua Tepula*, built by the censors Cneius Servilius Caepio and L. Cassius Longinus in B.C. 127.

5. The *Aqua Julia*, constructed by Agrippa in B.C. 33 ; length, nearly 14 miles.

6. The *Aqua Virgo*, built by Agrippa to supply his baths ; length, about 12 miles.

7. The *Aqua Alsietina*, constructed by Augustus from the Lacus Alsietinus (*Lago di Martignano*) ; length, 20 miles.

8. The *Aqua Claudia*, commenced by Caligula in A. D. 36, and finished by Claudius in A. D. 50. Its length was $46\frac{1}{2}$ miles.

9. The *Anio Novus*, also commenced by Caligula, and completed by Claudius. It was the longest (59 miles) and the highest of all the Roman aqueducts, some of its arches being 109 feet high. It united with the *Aqua Claudia* in the neighbourhood of the city; the two aqueducts forming two channels on the same arches—the *Anio Novus* above, and the *Aqua Claudia* below.

These nine aqueducts were all that existed in the time of Frontinus. It has been calculated that the volume of the water with which they supplied Rome was equal to that of a river thirty feet broad by six deep, flowing at the rate of thirty inches a second.

10. The *Aqua Crabra* was at one time brought into the *Circus Maximus*; but its water was of so inferior a quality that it ceased to be made use of in the city.

11. The *Aqua Trajana*, as its name implies, was built by the Emperor Trajan (about A. D. 111 and 112).

12. The *Aqua Alexandrina* was constructed by Alexander Severus; it was about 15 miles in length.

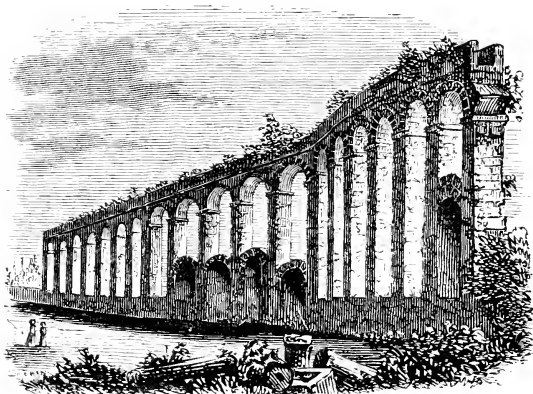
13. The *Aqua Septimiana*, built by Septimius Severus, is supposed to have been only a branch of the *Aqua Julia*.

14. The *Aqua Algentia* had its source at *Mons Algidus*, 11 miles from Rome.

These fourteen aqueducts seem to have been in use at Rome in the time of Procopius, though we must admit that a doubt exists respecting the last five. Some authorities bring the number up to nineteen, and even twenty—probably by including branch aqueducts or channels of minor importance; but of these we possess no accurate particulars. The three which now supply the city are: the *Acqua Vergine*, the ancient *Aqua Virgo*, which Pope Pius IV. restored, and Popes Benedict XIV. and Clement XIII. repaired and embellished; the *Acqua Felice*, so called after the monastic name of its restorer, Six-

tus V. (Fra Felice), which is probably a portion of the ancient Aqua Claudia ; and the *Acqua Paola*, the ancient Aqua Alsietina.

Of the ruins of the other aqueducts, the most considerable are the two channels of the Aqua Claudia and Anio Novus, the Aqua Crabra, and the Arcus Neroniani ; but the remains of broken arches which strike across the Campagna in various directions, adorned with wild-



The Claudian Aqueduct.—(Venuti, *Antichità di Roma*.)

flowers, ivy, and the wild fig-tree, form everywhere a picturesque feature in the landscape.

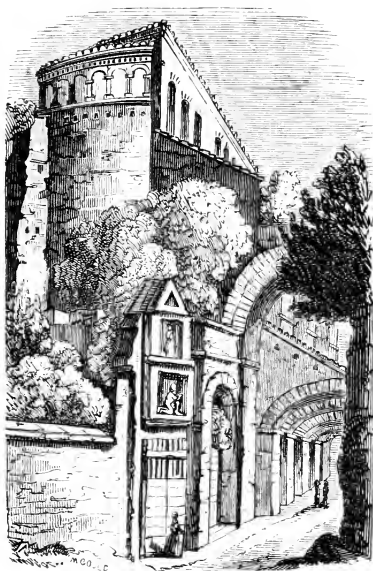
Speaking of the Claudian Aqueduct, Mr. Story remarks :—*

“Under its shadow sheep nibble, and between its sunny openings, or mounted on its broken ledges, herds of long haired white goats crop the bushes and leaves that fes-

* W. W. Story, “*Roba di Roma*,” ii., pp. 194, 195.

toon it ; while near by, leaning on his staff, the idle shepherd dreams the long day away in his quaint and picturesque costume. Wherever you go these arches are visible ; and towards nightfall, glowing in the splendour of a Roman sunset, and printing their lengthening sun-looped shadows upon the illuminated slopes, they look as if the hand of Midas had touched them, and changed their massive blocks of cork-like travertine into crusty courses of massive gold.

“ But grand as is the effect of these colossal aqueducts upon the Campagna,” continues Mr. Story, “ still grander glimpses of them may be caught afar in the mountains. Hire a horse at Tivoli, and, taking a bridle-path through the quaint and picturesque olive-forest, ride on for seven miles into the heart of the country : you will find no lack of wild beauty all along the road to delight you. The forest itself is filled with aged olives, that twist their hollow mossy trunks into every sort of fantastic



Arcus Neroniani.—(Overbeke, *Les Restes de l'Ancienne Rome.*)

shape, and stretch out their grim and withered arms across the path with a wizard-like resemblance to enchanted human forms. Here and there you will see the woodcutters or guardians of the forest, and come across the rude *capaune* in which they dwell, and once in a while will meet with wandering flocks of sheep or goats. But, for the most part, it is a solitary ride ; so lonely and secluded, that if the shape of Pan should start from behind a tree, you would scarcely be surprised, and the pipe you hear in the distance may well be his. At last you will come to a deep valley, cloven down between two lofty hills. At its base bubbles a torrent through tangled bushes and trees, and over it stride the gigantic arches of the Claudian Aqueduct. The tall poplars which grow beside the stream are dwarfed to bushes as you look down on them ; and from below, as you gaze up at the colossal aqueduct, it seems like the work of the Titans.”

THE BASILICA.

The ancient Basilica served a double purpose : it was not only the seat of the legislative courts, but the exchange where merchants met to transact business. The Romans are supposed to have borrowed the idea from the *στοὰ βασιλείος* at Athens ; but to them seems due the conjunction of the forum and the portico, of the legislative and commercial portions under one roof.

The Basilica was rectangular in plan : its width was not more than half or less than one-third of its length. At the end were the *chalcidica*, or chambers, which served as offices for the judges or merchants ; the re-

mainder of the building consisted of a central nave and two side aisles, each separated from the nave by a single row of columns. At one extremity of the nave stood the judge's tribunal, with the curule chair of the proctor and the seats of the judices and advocates, situated in a semicircular recess, or *apse*. Above each aisle was placed a gallery, resting on square piers or pilasters, behind the single row of columns, and adorned with columns of smaller dimensions, which served to support the roof.

It is obvious that this arrangement, as already stated, was admirably adapted for the wants of a Christian church; and therefore, in the time of Constantine, to churches many of the basilicas were converted. In truth, the same disposition of parts now obtains in all our sacred edifices: we have the nave,* the aisles, the galleries; and, in Roman Catholic and Anglican buildings, the apsidal choir or chancel. In many basilicas the three longitudinal avenues were crossed by one in a transverse direction, elevated a few steps, and occupied by the advocates, notaries, and others engaged in the public business. This transverse avenue in Christian churches became the transept, and was appropriated to the inferior clergy and the singers. The bishop took the throne of the proctor, and the superior clergy were arranged on each side in the seats of the judices.

THE BATHS OF CARACALLA.

The *Thermae*, or Baths, of Ancient Rome, were, perhaps, even more remarkable than its Amphitheatres;

* So called from the supposed analogy of the church to the ship (*navis*, *vavs*) of St. Peter.

and, as Mr. Fergusson observes, their erection must certainly have been more costly. In an architectural point of view, however, the amphitheatre, he adds, has the advantage of being one object, one hall, in short; whereas the baths were composed of a great number of smaller parts. Still, it must be admitted that no groups of state apartments of such dimensions, and wholly devoted to purposes of display and recreation, were ever before or since grouped together under one roof. The taste of many of the decorations we can conceive to have been faulty; and from the existing remains of some of these colossal buildings, we know that their architecture was not very pure in style; but such a collection of stately halls must have formed an aggregate of greater magnificence than we can easily realize from their bare and weather-beaten ruins, or from anything else to which we can compare them. Even allowing for their being almost wholly of brick, and disfigured by the bad taste inseparable from everything Roman, there is nothing in the world which, for size and grandeur, can compare with these imperial palaces of recreation.*

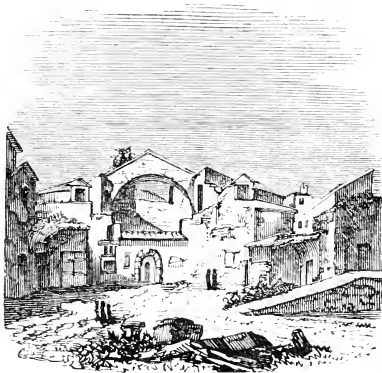
The general arrangement adopted in the *Thermae*, as shown by the ruins of those of Titus, Caracalla, and Diocletian at Rome, and of the public baths at Pompeii, may be thus described: †—

On entering the colossal edifice, which was as large as—or, perhaps, larger than—the new palace at Westminster, the bather found himself in a covered portico,

* See Professor Ramsay on the *Balnea*, in Smith's "Dictionary of Antiquities," pp. 188-191.

† Fergusson, "Illustrated Handbook of Architecture," i. 330-333.

which extended round three sides of an open court, or *atrium*, the whole forming the vestibule of the baths, where the servants belonging to the establishment, and the attendants on the bathers, waited. Here, too, the balneator, or keeper of the baths, received the gratuities of the visitors.

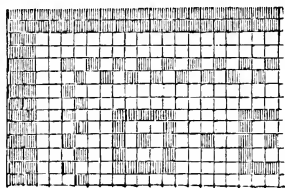


Remains of the Baths of Diocletian.

The fee paid, the bather was conducted into the undressing-room, or *apodyterium*, which also served the purpose of a *frigidarium*, and contained several baths of cold water.* Having consigned his garments to the care of a class of slaves called *cupsarii* (from *cupsa*, the small case in which children conveyed their books to school),—who seem, from various references in the Latin poets, to have been notorious for their dishonesty,—the bather entered the *natatio*, or *piscina*, where he probably indulged in the luxury of “a swim” in about three or four feet of water. Round the bath, which was of marble, ran a marble platform, or ambulatory, while the walls were adorned with niched statues, and the vaulted ceiling with painted decorations. Through folding-doors the bather next passed into the *tepidarium*, or warm

* In the larger establishments, there was probably an *apodyterium* both for the cold and the hot baths.

chamber, whose genial temperature prepared him for the intense heat of the hot and vapour baths ; or, if he



Pavement of the Thermae of Caracalla.

had begun with the latter, mitigated the transition to the external air. It was warmed by a twofold apparatus :—by means of its pavement, which was heated by the distant fires of the stove of the *calidarium* ; and by

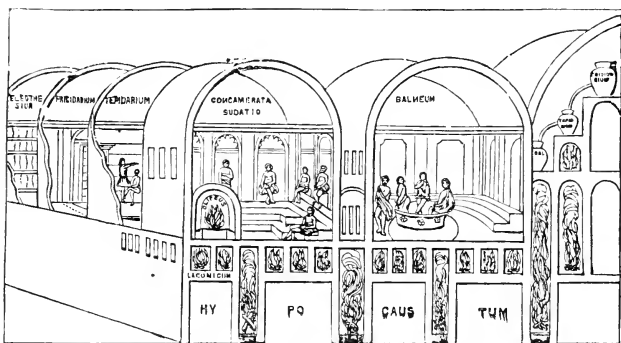
its *foculare*, or brazier, which measured seven feet long, and six feet two inches broad.

The room adjacent, on the one side, was the *sudatorium*, where the bather underwent the sweating process ; on the other, the *calidarium*, which contained the hot-water bath, and the *laconicum*, or vapour bath. Between the two a considerable space was left, with the view of “affording room for the gymnastic exercises of the persons within the chamber, who were accustomed to promote a full flow of perspiration by rapid movements of the arms and legs, or by lifting weights. In larger establishments the conveniences contained in this apartment occupied two separate cells, one of which was appropriated to the warm bath—an apartment then termed *caldarium*, *cella caldaria*, or *balneum*—and the other comprised the *laconicum* and sudatory.”

The warm water bath appears to have been a capacious marble vase, either standing on the floor, partly elevated above it, or entirely sunk in the ground.

The sweating process being concluded, the bather made use of instruments, called *strigiles*, to scrape off

the perspiration, "much in the same way as we are accustomed," says Ramsay, "to scrape the sweat off a horse with a piece of iron hoop, after he has run a heat, or comes in from violent exercise." Persons of rank carried with them their own scraping apparatus. They were curved at one end like a sickle, and made of bronze, iron, silver, or bone. Their edge was moderately sharp, and softened by the application of oil.



Roman Bath.

Folding himself in his light bathing-robe, the bather now returned to the tepidarium, where he was anointed by slaves (called *unctores* and *aliptæ*) from vials of gold, alabaster, or crystal, filled with the choicest unguents collected from all quarters of the world. Among the oils in use were the mendesium, megalium, metopium, amaracinum, cyprinum, sasinum, nardinum, spicatum, and jasmine; and the Emperor Heliogabalus never bathed without oil of saffron, or crocum, which was esteemed of peculiar value. To such an excess did the

Romans carry their love of perfumes and unguents, that the Latin satirists are full of vehement invectives. Thus, Martial, describing a Roman dandy of the Imperial days, paints him in vivid colours as

“ . . . one who with the nicest care
 In parted locks divides his curling hair ;
 One who with balm and cinnamon smells sweet,
 Whose humming lips some Spanish air repeat ;
 Whose naked arms are smoothed with pumice-stone,
 And tossed about with graces all his own.”

The anointing operation concluded, the bather resumed his usual attire, and passed out into the portico or palaestra, where he enjoyed some gentle exercise, preparatory to his mid-day meal.

THE COLUMN OF ANTONINE.

Of all the Caesars, says an eminent historian,* whose names are enshrined in the page of history, or whose features are preserved to us in the repositories of art, one alone seems still to haunt the Eternal City in the place and the posture most familiar to him in life. In the equestrian statue of Marcus Aurelius, which crowns the platform of the Campidoglio, imperial Rome lives again. It is to this, of all her consecrated and memorable sites, that the classical pilgrim most willingly repairs ; it is this, of all the monuments of Roman antiquity, which most justly challenges his admiration. For in this figure we behold an emperor, of all the line the noblest and most beloved, such as he actually appeared ; in one august exemplar we realize the character and image of the rulers

* Merivale, “ History of Rome under the Empire,” viii. 320, 321.

of the world. We stand here face to face with the man who was not only the descendant of the Caesars, but the representative of the Scipios; not only the successful general and statesman, but the calm and meditative philosopher. All other Romans, says Merivale, are effigies of the closet and the museum; this alone is a man of the streets, the Forum, and the Capitol. Such special prominence, he adds, is well reserved, amidst the wreck of ages, for him whom historians combine to honour as the worthiest of the Roman people.

The glories of Rome were rapidly decaying when Marcus Aurelius succeeded to the imperial purple. His strong and well-balanced mind once more upheld the "weary Titan," and helped to defer that terrible fall which no genius and no virtue could wholly avert. Though naturally inclined to the leisure of the closet, he shrank from no exertions which the due performance of his colossal task demanded, and he was equally indefatigable in the council and in the field. His victories over the barbarian hordes of the Danube showed him possessed of some of the highest qualities of the military commander; his administration, in its solicitude for the welfare of the people, its moderation, its energy, and its justice, gave him a claim to the highest rank among Roman statesmen. Nor was his private life less worthy of admiration. The vices of his predecessors were unknown to that pure and reflective mind; and the sole relaxation he sought from the cares of empire was in the patient study of the sublimest philosophical dogmas. The consolation and the support which these could give he eminently needed, not only to strengthen him under a

burden of responsibility which had become almost too heavy for any single brain to bear, but to soothe him in the domestic troubles caused by a dissolute wife and an ungrateful son. Yet to the latter he ever exhibited the greatest forbearance and the most self-denying liberality, while in the former he persisted in placing a noble confidence which her nature was too sordid to appreciate.

But by the moderns this great Emperor and judicious statesman is revered less for his public and private virtues, than as the imperial philosopher, the last of the great Stoics, whose system of morality was so pure, so noble, and so exalted, that men have been fain to believe it inspired by Christianity. And it may be allowable to suppose that the teaching of the Christians *had* had an indirect influence on philosophical speculation, and that the moral movement inaugurated by Epictetus and Aurelius was insensibly affected by the creed of Christ and St. Paul. At all events, Stoicism is nowhere else so grand and yet so gentle as in the writings of Aurelius, who, of all the so-called heathens, approached most nearly to the Christian ideal. His "Meditations" are remarkable for their loftiness, their moral delicacy, their aspirations after purity, their sweetness, and their simplicity; and no one can read them without a deep conviction that the man who penned them was worthy, indeed, to have been a Christian.

His life and his writings form a consistent whole. The latter is a reflex of the former; and in studying them together, we are ready to exclaim with Niebuhr, that it is more delightful to speak of Marcus Aurelius than of any man in history; for if there is any sublime human virtue it

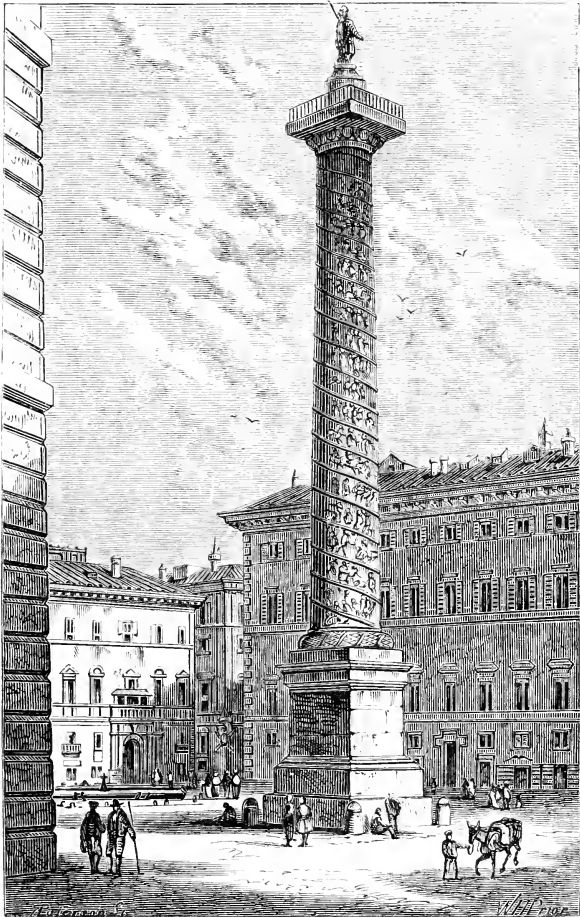
is his. He was assuredly the noblest character of his age, and we can point to no other who combined such unaffected kindness, mildness, and humility, with so much conscientiousness and severity toward himself. We possess innumerable busts of him, for all Rome loved and honoured him, and every Roman of his time was anxious to possess his portrait; and if there be anywhere an expression of virtue, it is in the "heavenly features" of Marcus Aurelius.

Mr. Farrar eloquently says of him,* that isolated from others no less by his moral grandeur than by the supremacy of his imperial rank, he sought the society of his own noble soul. "And I sometimes imagine," he continues, "that I see him seated on the borders of Pannonian forest or Hungarian marsh; through the darkness the watch-fires of the enemy gleam in the distance; but both among them and in the camp around him every sound is hushed except the tread of the sentinel outside the imperial tent; and in that tent, long after midnight, sits the patient Emperor by the light of his solitary lamp, and ever and anon, amid his lonely musings, he pauses to write down the pure and holy thoughts which shall better enable him, even in a Roman palace, even on barbarian battle-fields, daily to tolerate the meanness and the malignity of the men around him; daily to amend his own shortcomings, and, as the sun of earthly life begins to set, daily to draw nearer and nearer to the Eternal Light. And when," adds Mr. Farrar, "when I thus think of him, I know not whether the whole of heathen antiquity, out of its gallery of stately and royal figures, can furnish a

* Rev. F. W. Farrar, "Seekers after God," pp. 316, 317.

nobler, or purer, or more lovable picture than that of our crowned philosopher and laurelled hero, who was yet one of the humblest and one of the most enlightened of all ancient seekers after God."

It is for these reasons, and not for its artistic excellence, that every visitor to Rome seeks, among the first objects of his curiosity, the column of Marcus Aurelius. The Emperor's name, properly speaking, was Marcus Antoninus, and his monument is, therefore, very generally known as the "Antonine Column" (*Columna Antoniana*). But this has led to its being confounded with the pillar represented on the coins of Antoninus Pius—the pillar erected to the memory of that Emperor by his sons, Marcus Aurelius and Lucius Verus. The error was perpetuated by an inscription which Pope Sixtus V. placed upon its base when he restored it. Let the reader clearly understand that the two are distinct, and that the column of the elder Antoninus was discovered, in 1709, on the Monte Citorio. Its shaft was formed of a single block of granite, 48 feet in height. The architect Fontana was employed by Clement XI. to raise it; but the column was broken in the process, and with its fragments the barbarians of the eighteenth century repaired the obelisk in the Piazza di Monte Citorio. The pedestal, however, was removed to the Vatican, where the curious may amuse themselves with studying its sculptures of the apotheosis of Antoninus and his wife Faustina, or deciphering the inscription: "Divo Antonino Avgvsto Pio...Antoninvs Avgvstvs et...Vervs Avgvstvs Filii." A Greek inscription on the bottom of the



COLUMN OF MARCUS AURELIUS.

granite shaft—a cast of which is preserved in the Museo Chiaramonti—records that it was sent from Egypt by Dioscurus, an agent of the Emperor Trajan, in the ninth year of his reign.

We may now return to the Column of Aurelius in the Piazza Colonna. It was erected to the imperial philosopher by the Senate and Roman people in A.D. 174, to commemorate his victories over the Marcomanni. Its height, including a pedestal added by Fontana, is 122 feet 8 inches; the shaft measuring 97 feet, and the pedestal 25 feet 8 inches. The shaft, taking in its base and top, but not the pedestal of the statue which crowns it, is exactly of the same height as that of Trajan—100 Roman feet (equal to $97\frac{15}{100}$ English); and therefore it was anciently called *Columna Centenaria*. It was also called *Columna Cochlis*, from the spiral staircase of 190 steps in the interior—*cochlea*, *κοχλίας*. The diameter of the shaft is 11 feet 6 inches, and the pillar is built up of twenty-eight blocks of white marble. The statue on the summit, replacing one of the Emperor, is that of St. Paul. It is 10 feet high, and was erected by Sixtus V.

The Aurelian Column is a proof of the decay of Roman art, which, having lost its power of original conception, was reduced to a servile imitation of models that were not always the best. The architect has confined himself to a reproduction of Trajan's pillar, adopting the same inharmonious mixture of styles, and surrounding the shaft with a spiral band of bas-reliefs in similar fashion. But not only is this inferiority of design conspicuous, inferiority of workmanship is also present. The sculptures are more coarsely executed, are deficient in vigour and taste,

and display wearisome monotony. One of the bas-reliefs is interesting, however, from its connection with an ancient legend. It represents the figure of Olympian Jove, pouring out from the opened heavens his genial rains and his awful thunderbolts. The story runs, as told by Eusebius and others, that the Roman army, while fighting on the Danube, was surrounded by the Quadi, who reduced it to great straits by cutting off the supply of water. In this extremity a legion composed of Christians from Mitylene resorted to prayer, and their faith was answered by a sudden storm from heaven, which filled the Roman camp with a seasonable rainfall, and discomfited the enemy with violent lightnings.

Eusebius, on the authority of Apollinaris, asserts that, in remembrance of this Christian miracle, the Emperor gave the legion the name of "Fulminata;" but, unfortunately for the veracity of his statement, there was a legion already so called under Trajan. The earlier historians record the supposed miracle, it is true, but far from connecting the Christians with it, they ascribe it to the enchantments of a Chaldean magician, or to the favour with which Jove regarded the worthiest of mankind. So Claudian says:—

"Chaldaeae vago seu carmina ritu
Armavere Deos, seu, quod reor, omne Tonantis
Obsequium Marci mores potuere mereri."

The first author to attribute the opportune storm to Christian prayer was Tertullian, who gives as his authority certain extant letters of Aurelius himself. One of these is reproduced by Justin Martyr; but its authenticity finds now-a-days but few believers, and the "Christian

miracle" is pronounced a figment by our most trustworthy writers.

An equestrian statue of Marcus Aurelius now stands on the Campidoglio, in front of the Capitol. It was originally placed, according to some authorities, in front of the Temple of Antoninus and Faustina in the Forum; was afterwards posted in front of the Lateran; and removed to its present position in 1538 by Michael Angelo. Its pedestal of marble is formed from a single block of an architrave found in the Forum Trajani.

THE TEMPLE OF ANTONINUS AND FAUSTINA.

The Temple of Antoninus and Faustina,* to which we have referred above, is situated at the north-eastern extremity of the Forum Romanum, and now forms the Church of San Lorenzo in Miranda. An inscription records that it was erected by the Senate in honour of the Emperor Antoninus Pius and his wife, Faustina the elder. As it now stands, it consists of a pronaos of Corinthian columns, six in front and two on the flanks; each column being wrought out of a single block of cipollino, about forty-six feet high, with a base and capital of pure white marble. The *cella*, of which two sides remain, was built of large slabs of peperino, faced with marble; and a flight of marble steps, twenty-one in number, formerly led up to the portico.

A considerable portion of the entablature, both of portico and nave, has escaped destruction, and is remarkable for the richness of its ornament. The sculp-

* See *anté*, p. 110.

tures of the frieze and cornice, though wanting in variety and character, are finely executed; and the whole building is an excellent example of the second stage of Roman architecture. It is supposed to have been erected about A.D. 165, or in the fourth year of the reign of Aurelius.

ROMAN TEMPLES.

TEMPLI OF VENUS AND ROMA.

Between the Church of Santa Francesca Romana and the Coliseum are situated the remains of a noble double temple, designed and built by Hadrian; to prove, it is said, his superiority as an architect to Apollodorus, who had just successfully completed the *Forum Trajani*. The latter, who appears to have been a native of Damascus, and had enjoyed the favour of the Emperor Trajan, found that it was imprudent to contend with the master of a hundred legions; for, venturing upon some honest criticism of the labours of the imperial architect, he was first banished, and afterwards put to death.* He especially censured the colossal proportions of the two goddesses, Roma and Venus, whose statues were placed in double cellae: they were too large, he said, to quit their thrones, and walk out of the temple, if they wished.

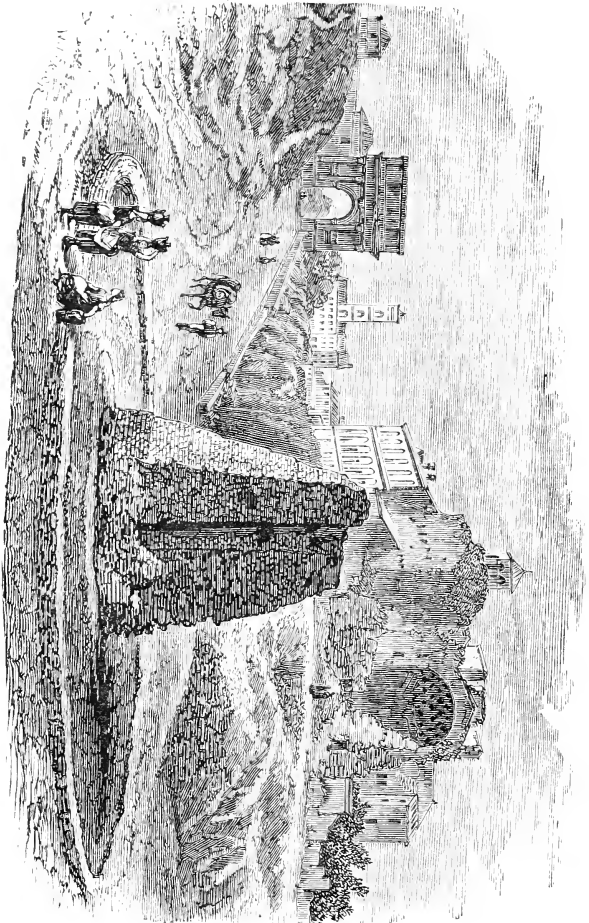
The temple was a double temple; that is, it consisted of two cellae, placed back to back; one facing the Capitol, the other the Coliseum. Hence the lines of Prudentius: †—

“Atque Urbis Venerisque pari se culmine tollunt
Templa, simul geminis adolentur tura deabus.”

* Spartianus, “Hadrian,” 19; Dion Cassius, lxi. 4.

† “Contra Symmachum,” i. 214.

TEMPLE OF VENTS AND ROMA, WITH THE META SUDANS AND ARCH OF TITUS.



It belonged to the *pseudo-dipteros decastylus* order ; that is, it had only one row of ten columns, but this was placed at the same distance from the body of the building as if there had been two rows. Its decorative sculpture was magnificent, and its great size rendered it imposing ; for, with its porticoes, it occupied the whole area on the eastern side of the Velian height, which was bounded by the Sacra Via, and, afterwards, by the Basilica Constantini. Its lofty position must have tended to dwarf the Coliseum, which was seated in the hollow below.

We may surmise that it was, to some extent, carelessly built, or it would scarcely have needed restoration in the reign of Antoninus Pius. At a later date, statues of Aurelius and the younger Faustina were erected in it, and an altar on which it was customary for brides to offer sacrifice after their marriage.

In the reign of Maxentius it was severely injured by fire, but the Emperor restored it on a scale of suitable splendour. The only portions now extant, however, are the cellae ; one of which is enclosed in the cloisters of the Convent of Santa Francesca Romana, and the other still stands looking down upon the Coliseum. Each is terminated by the arched niche, in which was placed the statue of the patron-goddess.

From fragments which have been exhumed, the Roman topographers* have defined its ground plan, and they describe the temple as raised on a platform, 510 feet in length by about 300 feet in width, with a portico of nearly 200 columns of gray granite extended round it.

* Nibby, "Foro Romano," 209, *et seq.* ; Canina, "Edifizj di Roma," c. ii. ; and Burgess, "Antiquities and Topography of Rome," i. 268.

Each column was 40 feet high. Both colonnade and platform rested on a rectangular basement, 26 feet above the level of the Coliseum.

The flank, which is traceable from the Meta Sudans * to the Arch of Titus, was built in platforms of different lengths, so as to accommodate the inequalities of the ground. The apertures in the front basement towards the Coliseum are now walled up. Whether they were used as cellars for storing away the movable scenic appliances of the Coliseum, or whether they were excavated in the Middle Ages † to serve as sepulchral vaults, is a moot question.

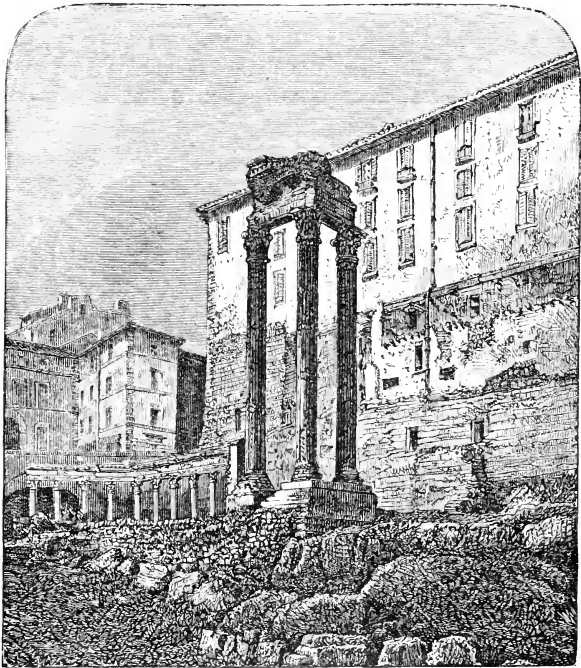
The Church of *Santa Francesca Romana* was partly built on the site of this magnificent temple by Pope Nicholas I., about 830.

TEMPLE OF VESPASIAN.

This was situated on the Clivus Capitolinus, above the Roman Forum. By the older antiquaries it was identified with the Temple of Jupiter Tonans; by Becker and Bunsen, with that of Saturn. But an inscription on its entablature seems to prove that it was erected in honour of Vespasian by the Senate and Roman people, and restored by Septimius Severus and Caracalla. Various sacrificial instruments—such as the knife, the axe, the patera, and the flamen's cap—are carved on the frieze. The three beautiful columns of white marble, each 4 feet 4 inches in diameter, deeply fluted, richly ornamented in the Corinthian style, and painted of a purple colour—

* This was a conical fountain, used in the aquatic displays of the Amphitheatre. It consisted of a simple jet issuing from a brick cone in the centre of a brick basin, 75 feet in diameter. It was either erected or rebuilt by Domitian.

† The temple was then known as the *Templum Concordiæ et Pietatis*.



Temple of Vespasian, and Schola Xantha—Rome.

the only remains of a building which must evidently have been one of great magnificence—were embedded in rubbish and refuse to their very capitals, until restored by the French after their invasion of Rome.

The Corinthian portico to the left of the temple is called by Bunsen the *Schola Xantha*. It was discovered in 1835, and seems to have consisted of a row of arched chambers, used as offices by the scribes and copyists of

the Aediles. From an inscription on the fragments of the architrave it appears to have been dedicated to the twelve *Dei Consentae*, whose silver images, originally placed here by Fabius Xanthus, were restored by Vettius Pretextatus in A.D. 367.

TEMPLE OF VESTA.

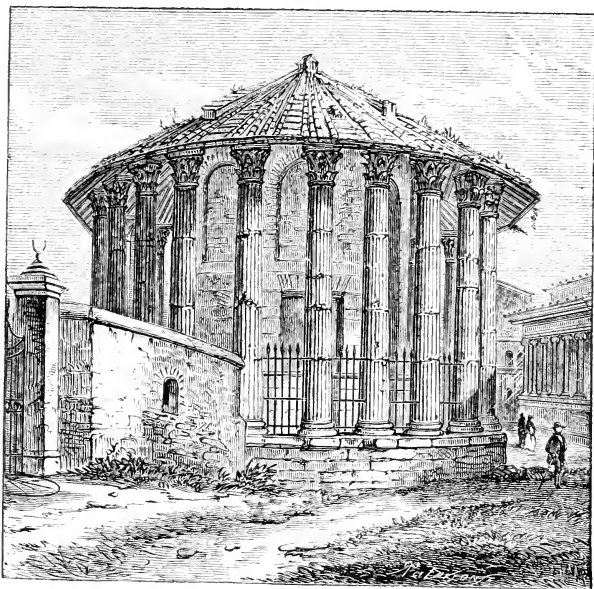
The *Aedes Vestae*, erected by Numa Pompilius, was not a *templum* in the true meaning of the word, having been purposely left uninaugurated, because, as the sacred resort of the Vestal Virgins, it was not deemed fitting that the Senate should assemble within its walls. This ancient Aedes was situated in the Forum, on a site near the present Church of Santa Maria Liberatrice, where the graves of twelve vestal virgins, with inscriptions, were discovered in the sixteenth century. Standing on low ground, in the valley of the Velabrum, it was frequently menaced with inundation by the swelling Tiber, as we learn from Horace :—

“ Vidimus flavum Tiberim retortis
Litore Etrusco violenter undis,
Ire dejectum monumenta regis
Templaque Vestae.”

The present graceful building, known as the Temple of Vesta, was probably erected in the reign of Vespasian. The original circular form of the Aedes was retained, because symbolical of the Earth, which Vesta represented.

It consists of a circular cella, surrounded by a peristyle originally composed of twenty Corinthian columns, but one of which has been destroyed. The entablature, however, has disappeared, and much of the elegance and

harmony of the building is lost through the intrusive effect of its modern red-tiled roof. The columns and cella are of white marble. The diameter of the latter measures 26 feet; the circumference of the peristyle, 156 feet. Each column is 32 feet high, and has a diameter of 3 feet.



Temple of Vesta.

It is but right to mention that Canina considers the Church of San Teodoro, which is also a circular building, at the southern extremity of the Campo Vaccino, to be the real Temple of Vesta. But most archaeologists identify the church with the Temple of Romulus.

TOMB OF CAECILIA METELLA.

Of all the extant sepulchral monuments of Ancient Rome, not one is surveyed by the stranger with greater interest than the tomb erected, about sixty-five years before Christ, by the wealthy Crassus to his wife Caecilia Metella, the daughter of Quintus Caecilius Metellus. This interest is partly due to its imposing character; partly to its solidity of construction, which seems to defy the assaults of Time; and partly, perhaps, to the magnificent poetry in which it has been celebrated by the genius of Byron. His description of it is one of the most eloquent and accurate passages in "Childe Harold," and, though often quoted, will bear reproduction here:—

“ There is a stern round tower of other days,
 Firm as a fortress, with its fence of stone,
 Such as an army's battled strength delays,
 Standing with half its battlements alone,
 And with two thousand years of ivy grown,
 The garland of Eternity, where wave
 The green leaves over all by Time o'erthrown;—
 What was this tower of strength? within its cave
 What treasure lay so locked, so hid?—A woman's grave.

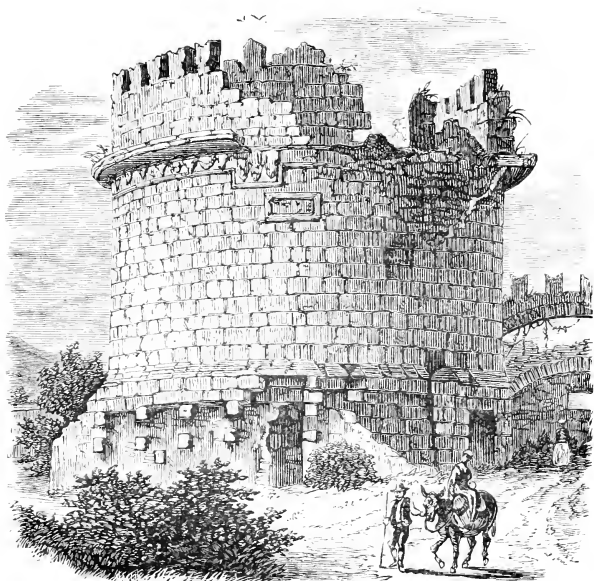
“ But who was she, the lady of the dead,
 Tombed in a palace? Was she chaste and fair?
 Worthy a king's, or more—a Roman's bed?
 What race of chiefs and heroes did she bear?
 What daughter of her beauties was the heir?
 How lived—how loved—how died she? Was she not
 So honoured—and conspicuously there,
 Where meaner relics must not dare to rot,
 Placed to commemorate a more than mortal lot?

“ Perchance she died in youth: it may be, bowed
 With woes far heavier than the ponderous tomb
 That weighed upon her gentle dust, a cloud
 Might gather o'er her beauty, and a gloom
 In her dark eye, prophetic of the doom

Heaven gives its favourites—early death ; yet shed
 A sunset charm around her, and illumine
 With hectic light, the Hesperus of the dead,
 Of her consuming cheek the autumnal leaf-like red.

“ Perchance she died in age—surviving all,
 Charms, kindred, children—with the silver gray
 On her long tresses, which might yet recall,
 It may be, still a something of the day
 When they were braided, and her proud array
 And lovely form were envied, praised, and eyed
 By Rome—but whither would conjecture stray ?
 Thus much alone we know—Metella died,
 The wealthiest Roman's wife : Behold his love or pride !”

Metella's tomb is situated on the Appian Way, about two



Tomb of Caecilia Metella.

miles from the Porta di San Sebastiano, and adjacent to the ruins of the stronghold of the Gaetanis. It stands on the extremity of a stream of lava which has flowed from the Alban hills, and consists of a circular tower of travertine, nearly 70 feet in diameter, resting upon a quadrangular basement of rubble-work and cement. The frieze and cornice are finely sculptured. The ancient conical roof has given way to battlements, built by Boniface VIII. in the thirteenth century, when his family converted the mausoleum into a fortress. The marble bas-reliefs on the frieze are carved with festoons and bulls' heads; whence the tower, in all probability, received its modern name of *Capo di Bovo*. An inscribed tablet records the object of the building: "Caeciliae... Q. Cretici.* F...Metellae. Crassi." Above it is a bas-relief representing a trophy; on one side, a figure of Fame, writing upon a shield; on the other side, a sculpture now obliterated; and, underneath, a captive bound, in a sitting posture.

The interior forms a plain circular chamber, narrowing towards the top, and lined with brick. It measures about 15 feet across. The sarcophagus which it once contained has long ago disappeared; unless we identify it with the one preserved in the court of the Palazzo Farnese, which, however, seems of later date.

After being plundered by the Popes to furnish materials for the palaces which their nepotism or luxury stimulated them to erect; after being converted into a fortress during the intestine feuds of the Roman barons; after suffering

* The father of Metella, Quintus Caecilius Metellus, obtained the surname of *Creticus* in commemoration of his victories in Crete, B.C. 68.

severely during the siege of Rome by the Constable de Bourbon in 1527,—the grand old mausoleum still retains in the main its ancient character, and attests the solidity and thoroughness of Roman work. They built their tombs as they built their palaces and fortresses, their aqueducts and bridges, with the same attention to thoroughness of construction, and the same desire to insure their perpetuity; as if they thought that Rome, and whatever was Roman, should successfully defy the rudest shocks of Time.





II.

Tiboli.

THE TEMPLE OF THE SIBYL.



THE most ancient places of worship among the Romans seem to have been simple altars, or *sacella*; and when at a later period they erected temples, it was in the Greek style, and after Greek models. Both in Rome and in Greece temples were either of an oblong or a circular form, and consisted of a portico, a *pronaos* or vestibule, a *cella* or nave, and a treasury,—the latter being situated in the rear of the cella.

Strictly speaking, the cella was *the* temple, and enshrined the statue of the deity to whom the holy edifice was dedicated. Occasionally, however, it was consecrated to two or more divinities; and, in that case, their statues were usually placed in one and the same cella. The entrance to the temple, according to Vitruvius, was always on the west; and the image of the god faced in this direction, so that votaries offering prayers or sacrifices at its altar necessarily looked towards the east. From this practice was probably derived the Christian

custom of turning in a similar direction at certain portions of the service.

The architectural classification of temples depends either on the number and arrangement of the columns on the fronts and sides, or on the number of columns in the portico at either end.

Taking, first, the former principle of arrangement, we meet with eight varieties :—

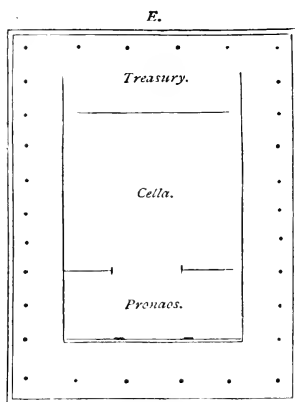
1. *Astyle* (ἄστυλος), without any columns ;
2. *In antis* (ἐν παραστάσι), with two columns in front, between the antae (*i. e.*, the exterior pillars or supports of the walls) ;
3. *Prostyle* (πρόστυλος), with four columns in front ;
4. *Amphiprostyle* (ἀμφιπρόστυλος), with four columns at each end ;
5. *Peripteros* (περίπτερος), or Peripteral, with columns at each end and along each side ;
6. *Dipteral* (δίπτερος), with two ranges of columns (πτερά) all round, the one within the other ;
7. *Pseudodipteral* (ψευδοδίπτερος), with one range only, but at the same distance from the walls of the *cella* as the outer range of the Dipteral ;
8. *Pseudoperipteral* (ψευδοπερίπτερος), where the sides had only half-columns (at the angles, three-quarter columns), attached to the walls of the *cella*, “the object being to have the *cella* large without enlarging the whole building, and yet to keep up something of the splendour of a peripteral temple.”

On the second principle of classification, we meet with,—

1. *Tetrastyle* (τετράστυλος), having four columns in front ;

2. *Hexastyle* (ἑξάστυλος), having six columns in front ;
3. *Octastyle* (ὀκτάστυλος), having eight columns in front ;
4. *Decastyle* (δεκάστυλος), having ten columns (the maximum number) in front.

We subjoin a ground plan of a Peripteral Hexastyle



Plan of Temple.—(Dict. Gk. Antiq.)

temple ; that is, of a temple with columns at each end and along the sides, the columns at the end being six in number.

Those of our young readers who may have made the acquaintance of the most elegant and epigrammatic of the Latin poets, Horace, will not fail to remember the numerous allusions in his exquisite lyrics—those gems of purest ray serene—to the “lapsing waters” and

“shadowy woods” of Tibur, the modern Tivoli. No place so dear to our poet-philosopher as the source of the resounding Albunea, the banks of the headlong Anio, the rich, dense groves of Tibur, and its orchards, fair and fruitful, watered by many a tiny stream.

“ Quàm domus Albuneæ resonantis,
Et præceps Anio, et Tiburni lucus, et uda
Mobilibus pomariâ rivis.”

Lib. i. 7, 10.

He frequently composed his verses while rambling

among the “bowery shades” and “grassy depths” of the neighbouring valleys ; and here, in this poetical land of faëry, this Italian Arcady, he yearned to spend his declining years :—

“ Tibur Argeo positum colono
 Sit meae sedes utinam senectæ :
 Sit modus lasso maris et viarum
 Militiæque.”

Lib. ii. 6, 5.

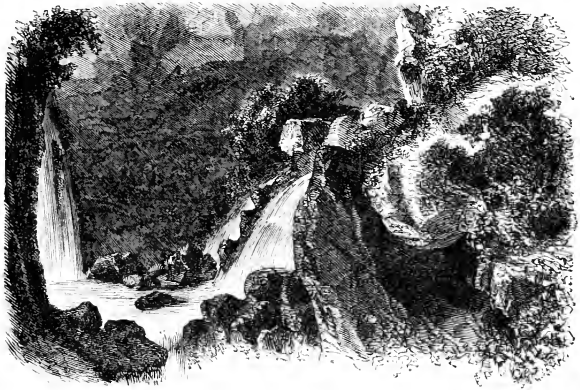
The charms of its agreeable scenery, and its healthy air, rendered Tibur a favourite place of resort with the opulent patricians of Ancient Rome. Maecenas, the minister of Augustus, had a villa on the south-west side of the town, near the Cascatelle ; a vast quadrilateral edifice, 637½ feet long, and 450 feet broad, with magnificent porticoes upon three sides. At a short distance from the town the poet Catullus had a paternal estate ; Sallust, the historian of the Jugurthine War and the Catilinarian Conspiracy, also resided in this delightful neighbourhood ; the “Cynthia,” so highly celebrated by Propertius, was one of the reigning beauties of Tibur ; and here, too, spread the extensive domains of Quintilius Varus.



Sallust.

Tibur is seated on an offshoot of the Monte Ripoli, and opposite the Monte Catillo, at about eighteen miles

from Rome. The Anio is here pent up in a narrow mountain-valley, and forced with a tremendous rush over a natural rocky barrier into a lower ravine, forming the celebrated waterfall, about eighty feet high, which is so frequently mentioned by the writers of antiquity.

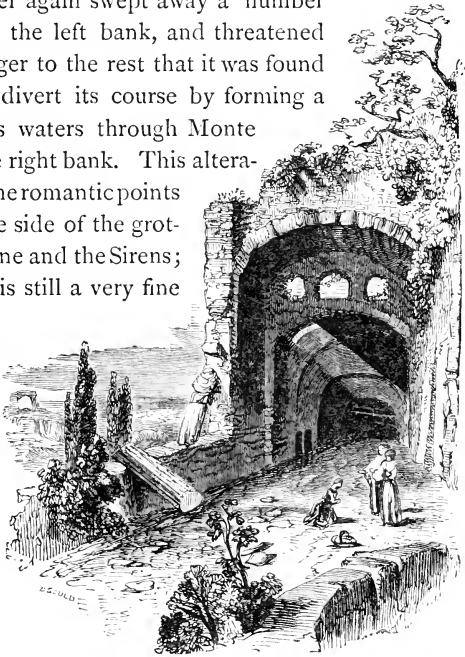


Cataract at Tivoli.

From various physical indications, it is conjectured that the cataract was at one time much lower down the valley than it is at present. The change was probably effected by the great catastrophe in A.D. 105, which the younger Pliny describes, when the floods of the rapid river swept away huge masses of rock (*montes*), with the groves and buildings that had formerly embellished them. "We may gather," says Dr. Dyer,* "from some descriptions in Propertius and Statius, that previously to

* Dr. Dyer, art. "TIBUR," in Dr. Smith's "Dictionary of Greek and Roman Geography."

that event the Anio leaped indeed from a high rock, but that its fall was broken towards its lower part by projecting ledges, which caused it to form small lakes or pools. From the time of Pliny, the cataract probably remained much in the same state down to the year 1826, when the river again swept away a number of houses on the left bank, and threatened so much danger to the rest that it was found necessary to divert its course by forming a tunnel for its waters through Monte Catillo on the right bank. This alteration spoiled the romantic points of view on the side of the grottoes of Neptune and the Sirens; but the fall is still a very fine one. Scarcely inferior to it in picturesque beauty are the numerous miniature cascades, called *Cascatelle*, on the western side of the town. These



Remains of the Villa of Maecenas.

are formed by water diverted from the Anio for the supply of various manufactories, which, after passing through the town, seeks its former channel by precipitating itself over the rock in several small streams, near what is com-

monly called the Villa of Maecenas. Nothing can be finer than the view of these cascades from the declivities of Monte Peschiavatore, whence the eye ranges over the whole of the Campagna, with Rome in the distant background."

The history of Tibur merits, from its interest and importance, a more detailed account than our space permits us to give of it. A city of the Sycani, founded nearly five centuries before Rome, it long maintained its independence against all the efforts of its young but formidable rival. At length, in B.C. 335, it was captured by the consul L. Furius Camillus; a conquest so highly esteemed by the Romans, that Camillus was honoured with a triumph, and—still rarer honour!—an equestrian statue in the Forum. The captured city was treated with great severity, and its inhabitants were denied the privilege of the Roman franchise. Nominally it remained independent, and became a favourite place of refuge for exiles from the Eternal City. For instance, we read of its affording a temporary asylum to the conspirator Cinna, after the murder of Caesar.

Here Syphax, King of Numidia, died in B.C. 201; his opportune death saving him from the humiliation of adorning the triumphal procession of his conqueror, Scipio. The illustrious Zenobia, one of the truly great women of history, spent, among its leafy retreats, the last years of her checkered life, devoting herself to the calm enjoyments of lettered ease.

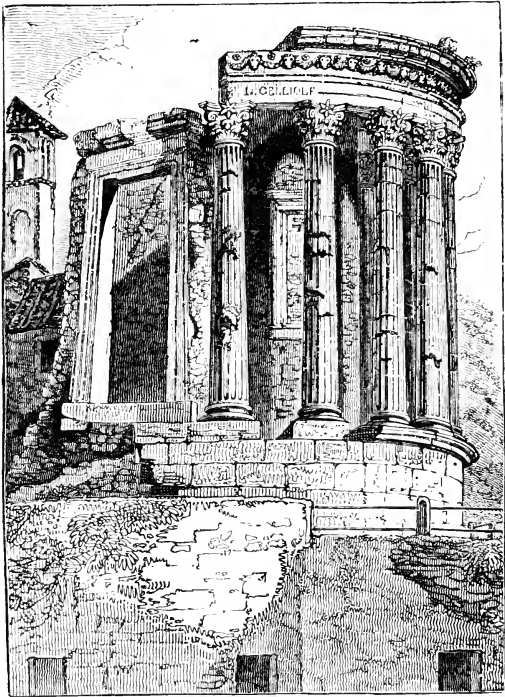
During the wars of the Goths, in the sixth century, it was occupied by the soldiers of Belisarius. It was afterwards betrayed into the hands of Totila, who made its

streets and highways run with blood. Totila, defeated in his attempt upon Rome, retired to Tibur, and rebuilt the fortress, which, in the eighth century lost its ancient name, and was thenceforward known by its modern appellation of Tivoli. When Rome broke out into riot after the coronation of Frederick Barbarossa as Emperor, he and Pope Adrian IV.—the Englishman, Nicholas Breakspear—found here a secure and pleasant asylum. At this epoch, Tivoli would seem to have been independent of the Papal capital, and a frequent source of contention between the Emperors and the Roman Pontiffs. Having been seized by Frederick II., in 1241, it became the head-quarters of the Ghibeline faction, until their leader was elected to the “Chair of St. Peter,” under the title of Pope Innocent IV. One other memory of past days must be recorded. In the fourteenth century, and during his expedition against the baronial stronghold of Palestrina, it was honoured by the presence of the last of the Roman tribunes, Cola di Rienzi.

The ancient remains still existing at Tivoli are those of the so-called Temple of the Sibyl, and the temple and portico of Hercules. In the former centres its chief architectural interest.

It is the opinion of several eminent authorities that the Temple of the Sibyl should properly be designated the Temple of Vesta; but the evidence either way is very doubtful and conflicting. We know that the tenth and last of the Sibyls, Albunea, was worshipped at Tibur. Horace speaks of the “*domus resonantis Albuneae* ;” but we also know that Vesta was worshipped at Tibur, and that her temples were circular, like the famous one

near the Roman Forum. There seems reason to believe, however, that the district of Vesta was on the opposite side of the river to the present temple. On the whole,



Temple of the Sibyl, Tivoli.

we are inclined to accept the ancient tradition, and look upon it as the Temple of the Sibyl.*

* See Eustace, "A Classical Tour through Italy;" and *cf.* Sir William Gell, "Topography of Rome and its Vicinity."

It stands conspicuous on the brink of a bold bluff, which overhangs the valley of the Anio and the headlong fall of the waters, occupying, it is supposed, the site of the Arx, or citadel of the ancient Greek colony. It is a graceful circular edifice, 21 feet 6 inches in diameter, surrounded by an open portico of ten columns, eight having been destroyed. These columns consist of cemented blocks of travertine, are of the Corinthian order, and, exclusive of their lily-wrought capitals, measure 18 feet in height. The entablature is embellished with well-executed festoons of flowers and heads of oxen. In the tenth century the temple was converted into a Christian church, and dedicated to the Virgin Mary.

Tibur was one of the principal seats of the worship of Hercules ; whence the epithet "Herculean," applied to it by Martial and Propertius. Its temple, sacred to that demigod,—the Heracleum,—was the most magnificent in the environs of Rome, with the exception of the Temple of Fortune at Praeneste. Its remains are identified by some authorities with the so-called Villa of Maecenas, which is built upon colossal substructions, is surrounded on three sides by magnificent porticoes of Ionic pillars, and measures 637 feet 6 inches in length, by 450 feet in breadth. But a pile of such dimensions is rather a palace than a temple.

A temple adjoining that of the Sibyl, with four Ionic columns in front, and six on either side, has been variously ascribed to Drusilla, the deified sister of Caligula ; Tiburtus, or Tiburnus, the "eponymous founder of the city ;" and to the Sibyl. It is an oblong edifice of

travertine, now converted into a church, and dedicated to St. George.

Beyond the city, on the Via Constantiana, stands an edifice known as the Temple of Tussis, though no authority exists for the appellation. Internally, it is circular; externally, octagonal. Nibby is of opinion that it was erected in the fourth century of the Christian era. From some traces of frescoes of the thirteenth century still in existence, it was then used, if not at an earlier date, as a Christian church.

These are the objects of highest interest at Tivoli, apart from its varied and romantic landscapes.





III.

Paestum.

“ Forsitan et, pingues hortos quae cura colendi
Ornaret, canerem, biferique rosaria Paesti.”

VIRGIL, *Georgics*, iv. 116.

Yet would I sing of fertile gardens tilled
With skilful care, and of the rosy bowers
Of Paestum, blossoming twice within the year.



PAESTUM is, or, more correctly speaking, was, a city of Lucania, planted on the shore of the “blue Tyrrhenian sea,”—the epithet here is something more than commonplace,—about five miles south of the mouth of the river Silarus. It was originally a Greek colony, named Posidonia, in allusion to its tutelary deity, and founded by emigrants from luxurious Sybaris, on the opposite coast of Lucania. Of its history we know scarcely any particulars, except that its Greek population, in B.C. 390, was overpowered by the barbarous Lucanians, and compelled to receive them within their walls. The Greeks, however, preserved most of their ancient customs; and once a year they held a festival for the purpose of lamenting the loss of their independence—reminding one of the annual “wailing” of the Jews at Jerusalem.

With the rest of Lucania, Posidonia passed under the authority of the Romans, who established a colony therein in B.C. 273. It was at this epoch that its Greek name was corrupted into the Latin *Paestum*. It continued to flourish for several centuries, until rendered unhealthy, as Strabo tells us, by the stagnation of a river which flowed beneath its walls. As early as the fifth century after Christ, it became a bishop's see. The causes of its final decay are unknown, but may, with some degree of certainty, be ascribed to the Saracen invasions of the tenth century. From that date it remained uninhabited until a very recent period.

Paestum was celebrated of old for its roses, which flowered twice a year, and were considered to excel all others in fragrance. Those still found growing wild among its ruins retain, it is said, both of these characteristics, and blossom regularly in May and November.

In the plain of which Paestum was the centre, Crassus defeated the army of the gladiator Spartacus, rescuing Rome from a formidable peril. It is now tenanted by wild horses, buffaloes, and sheep, guarded by fierce dogs, and blighted by the fell curse of malaria. Here, under a cloudless sky, and surrounded by all the gloomy evidences of desolation, with dim blue mountains looming upon the distant horizon, moulder the ruins of "the awful structures built, the least aged of them, hundreds of years before the birth of Christ, and standing yet, erect in lonely majesty."

These are three in number: two of them temples sacred to Vesta and Neptune; the third, a temple, commonly called a basilica, sacred to some unknown deity.

But portions of the ancient walls also exist ; and, indeed, their entire circuit can easily be traced. They are built of enormous blocks of travertine, and form an irregular pentagon, upwards of two miles and a half in extent, and in many places attaining an elevation of twelve feet. The remains of eight towers and four gateways can be distinguished. The east gateway is nearly perfect, and its cusp, fifty feet high, has escaped injury. The keystones exhibit the vestiges of two fine bas-reliefs, representing a siren and a dolphin.

Outside this gateway may be seen some fragments of the aqueduct which brought water from the neighbouring mountains ; and, in a different direction, a necropolis or burial-ground, where several tombs, containing Greek armour, vases, and paintings, have been discovered.

But the glory of Paestum, now as ever, rests in its *temples*.

“Approaching these,” says an eloquent writer, “from the solitary beach, their huge dusky masses standing alone amidst their mountain wilderness, without a vestige nigh of any power that could have reared them, they look absolutely supernatural. Their grandeur, their gloom, their majesty—there is nothing like the scene on the wide Earth.....And thus are preserved, for transmission to after generations, relics of the art and refinement and civilization of bygone times, as sublime as Homer’s verse ; and fitly they stand amidst Homeric scenes. The Tyrrhene waters wash their classic shores ; and, blue and misty through the morning haze, lies the Siren isle of Leucosia, off the Posidian point. Minerva’s foreland* ”

* The promontory of Sunium (Cape Colonna), crowned by a temple to Minerva. See *ante*, p. 72.

is athwart the sea; and, if Oscan tales are sooth, the Trojan has landed here at the Posidonian point."

The two principal temples are situated near the southern gate of the city. The larger is the more ancient and more imposing, and, under the name of the *Temple of Neptune*, or, *Poseidon*, is justly considered one of the finest specimens extant, out of Greece, of the Doric style. We subjoin a table of its dimensions:—

	Ft.	In.
Length of upper step of stylobate *	115	4
Breadth	78	10
Height of columns, including capitals	28	11
Diameter of columns, at base	6	10
Entablature	12	2
The cella (nave, or interior area)—		
Length	90	0
Breadth	43	4
Height of columns	19	9
Diameter at base	4	8

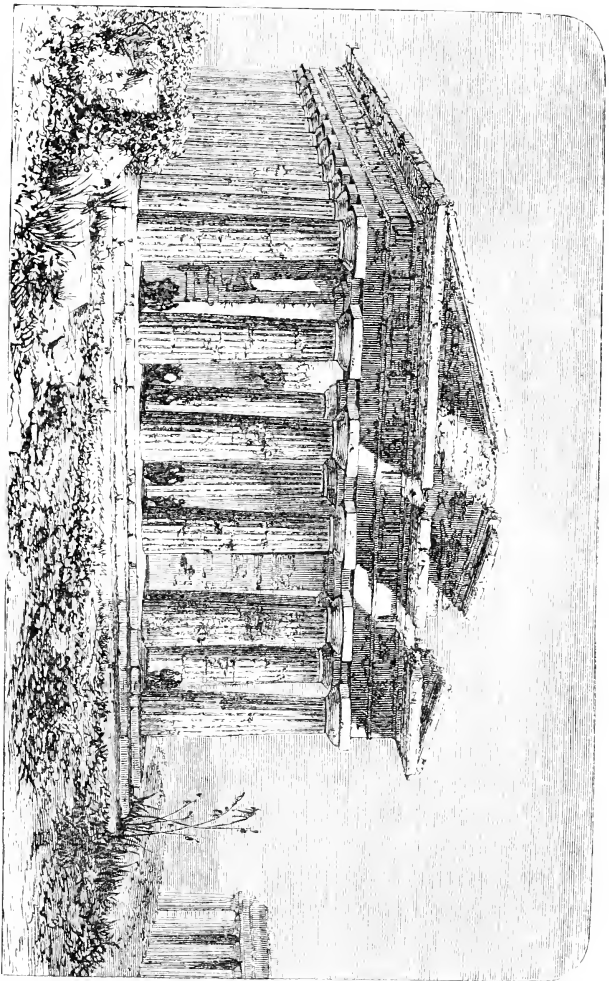
Coeval with the earliest period of Greek migration to the south of Italy, this glorious pile possesses the noblest characteristics of the Greek architecture. It is distinguished by solidity, simplicity, and grace.

There is no authority for the name by which it is generally known, more than the fact that Paestum's tutelary god was Poseidon.

It was a hypaethral temple; that is, its cella was open to the sky. All things considered, its admirable preservation may well excite our astonishment: not a single column is wanting; and the entablature and pediments are nearly entire.

The building consists of two courts, or peristyles, separated by a wall: the outer has six columns in front,

* *Stylobate*, the base, or platform, on which a building stands.



TEMPLE OF NEPTUNE, PÆSTUM.

and twelve in each flank, exclusive of the corner ones : these thirty-six columns support a massive architrave and frieze. The stylobate is a parallelogram with three steps ; five additional steps lead up to the cella. The stone of which the building is constructed is travertine, and full of petrified reeds and other aquatic plants. As a whole, the effect is singularly imposing, and the spectator's imagination is naturally carried back to that "dim, storied past," when day after day the long procession of Poseidonians passed on, with the swell of instrumental music and of many voices, to offer their gifts at the shrine of the awful divinity of the sea !

Ferns and wild roses cluster round the fane
 Where in the old time rose the incense-cloud
 To Ocean's god. Still laughs the sapphire sea,
 And still with kisses charms the wanton shore ;
 Still blooms the violet beneath the stone,
 And still Albano looms against the sky,—
 An aged giant, lonely, grand, and strong.
 But now no more the laugh of lively Greeks,
 Or the stern voices of Rome's warriors,
 Echo upon the breeze, which idly plays
 Through the wide courts of Paestum's elder pile.
 Commerce, and Power, and Wealth, the strife of men,
 And the quick motions of the hours, have passed ;
 But Art, immortal and sublime, endures !

The temple nearest to the town, and the smallest of the three, is called by some authorities the Temple of Vesta ; by others, that of Ceres ; but for neither name is there the slightest warrant. Its plan, speaking technically, is that of a peripteral hexastyle. The following are its principal dimensions :—

	Ft.	In.
Length of the upper step of stylobate	107	10
Breadth.....	47	7
Height of columns.....	20	4
Diameter of columns at base,.....	4	2

The peristyle, or inner court, is surrounded by thirty-four columns, of which six are in the front, and eleven on either side, exclusive of the angles. The architrave is entire; the western pediment also remains, and a portion of the eastern, with a fragment of the frieze.

Within the peristyle seem to have been disposed an open vestibule, a *cella* or nave, and a sanctuary or *adytum*. The shafts of the columns of the peristyle diminish in a straight line; those of the vestibule have circular bases. It should be noted that the walls of the *cella* are destroyed.

About one hundred yards from the Temple of Neptune stands the third temple, generally styled the Basilica, which would appear to have been erected about the same time as the Temple of Vesta. It differs from all other ancient buildings known in having nine columns at each end, while the interior is divided into two parts by a single row of columns. There are eighteen on each side, and the whole building measures 180 feet in length, by 80 feet in width. In all probability it was dedicated to two divinities. It is built of travertine.*

* Wilkins, "Antiquities of Magna Graecia."



IV.

Verona.

Thrice blest Verona ! . . .
Thy vaunted tomb of all the Capulets ;
 Thy poet too,
Catullus, whose old laurels yield to new ;
Thine amphitheatre, where Romans sate ;
And Dante's exile sheltered by thy gate.

BYRON, *The Age of Bronze.*

“**P**LEASANT Verona !” exclaims Charles Dickens ; “ with its beautiful old palaces, and charming country in the distance, seen from terrace walls, and stately balustraded galleries ; with its Roman gates, still spanning the fair street, and casting on the sunlight of to-day the shade of fifteen hundred years ago ; with its marble-filled churches, lofty towers, rich architecture, and quaint, old, quiet thoroughfares, where shouts of Montagues and Capulets once resounded,—

‘ And made Verona's ancient citizens
Cast by their grave beseeching ornaments,
To wield old partisans ; ’—

with its fast-rushing river, picturesque old bridge, great castle, waving cypresses, and prospect so delightful, and so cheerful ! Pleasant Verona !

“ In the midst of it, in the Piazza di Bìà—a spirit of old time among the familiar realities of the passing hour—is the great Roman Amphitheatre ; so well preserved, and carefully maintained, that every row of seats is there, unbroken. Over certain of the arches the old Roman numerals may yet be seen ; and there are windows, and staircases, and subterranean passages for beasts, and winding ways, above ground and below, as when the fierce thousands hurried in and out, intent upon the bloody shows of the arena. Nestling in some of the shadows and hollow places of the walls, now, are smiths and their forges, and a few small dealers of one kind or other ; and there are green weeds, and leaves, and grass, upon the parapet. But little else is greatly changed.

“ When I had traversed all about it, with great interest, and had gone up to the topmost round of seats, and turning from the lovely panorama closed in by the distant Alps, looked down into the building, it seemed to lie before me like the inside of a prodigious hat of plaited straw, with an enormously broad brim and a shallow crown : the plaits being represented by the four and forty rows of seats. The comparison is a homely and fantastic one, in sober remembrance and on paper, but it was irresistibly suggested at the moment, nevertheless.”

This great Amphitheatre is inferior in magnitude to the Coliseum ; but it is in a more perfect condition, and the arrangements of the interior may therefore be more clearly recognized. Moreover, while the Coliseum is built only of travertine, that of Verona is of marble ; and seen in the clear transparent air of an Italian summer

day, its aspect is very fair and impressive. The date of its erection is unknown, but must be ascribed to one of the reigns immediately succeeding that of Augustus. A shock of earthquake in 1184 threw down a considerable portion of the external arcade. The form is elliptical; the major diameter measuring 513 feet without the walls, and 248 within; the minor, respectively 410 feet and 147 feet. The rows of benches at present remaining number 45, and would seat, it is supposed, about 22,000 persons.

Among the other monuments of Roman rule in this "thrice-blest Verona" must be named the *Theatre*, whose ruins—very inconsiderable, and, it must be owned, of no architectural value—lie on the left bank of the Adige, under the Castle of San Pietro. As early as the era of Berengarius, in 895, it had fallen into a ruinous condition.

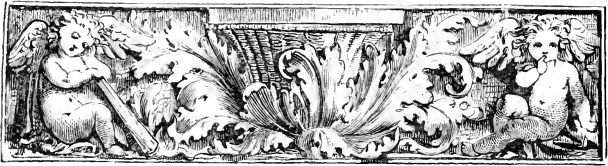
Some vestiges are extant of the walls with which the city was enclosed by the Emperor Gallienus in A.D. 265. But the *Porta di Borsari*, one of its gates, is certainly of greater antiquity, and probably formed a part of an earlier line of circumvallation. An inscription on its façade, to make room for which an older one has evidently been erased, records that the walls of Gallienus were completed in the brief space of eight months. It is a double gate, in a very elaborate but debased style of architecture.

Verona was the *Veronensis* of the Romans; a handsome and prosperous city, situated in a country which bloomed with orchards and vineyards. It is famous both in the annals of war and peace. In its immediate neighbourhood Marius won a great victory over the

Cimbri. It was captured by Constantine the Great on his march to Rome. It was also the scene of the signal defeat of Odoacer by the Emperor Theodoric, who afterwards favoured it by his frequent residence, and seems to have erected a palace here. Of higher interest to the scholar is its connection with the exquisite poet Catullus, who was a native of the city, and, according to some authorities, had a villa in its vicinity on the Lago di Garda. The elder Pliny is occasionally claimed by enthusiasts as a son of Verona.

It is scarcely necessary to add that to the English traveller Verona is sacred from its association with the Shakspearian tragedy of "Romeo and Juliet." The Veronese believe the story to be historically true, and fix its date in 1303, when the Scalas, or Scaligers, ruled their territory, and the citizens were harassed by the fierce persistent feuds between the patrician families of the Capulets and Montagues. It first gained a poetical form and consistency under the hands of Luigi da Porto, in 1535, and Bandello, in 1554; the latter asserts that its incidents occurred during the time of Bartolomeo della Scala.

True, or false, or partially true, the Veronese still continue to point out the tomb of the hapless Montague; a plain, open, and decayed sarcophagus, as Byron describes it, in a wild and desolate conventual garden, once a cemetery, now ruined to the very graves.



V.

Puteoli.

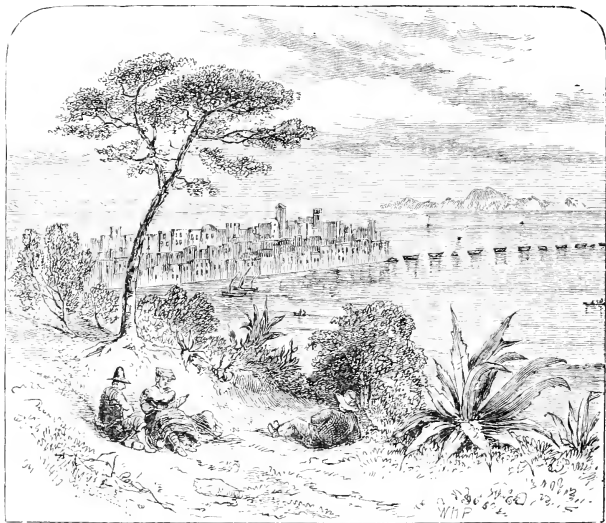
TEMPLE OF SERAPIS.



ON the east side of the beautiful Bay of Baiae stood the maritime town of Puteoli (now Pozzuoli) the ancient *Dicaearchia*, and the port of the neighbouring city of Cumae. When it received the name of Puteoli is uncertain, but it occurs in the twenty-fourth book of Livy, and is, perhaps, of Oscan origin. Later Roman writers explain it as referring either to the unpleasant vapours exhaled by the neighbouring sulphureous springs, or to the numerous *putci*, or volcanic sources, with which the country abounded.

In the Second Punic War, Hannibal made an attempt to seize Dicaearchia, as its port would have afforded a valuable haven for the Carthaginian fleet; but he found himself anticipated by the Romans, who had thrown up additional fortifications, and placed a strong garrison in the city (B.C. 215). This incident seems to have awakened the Romans to a sense of its value, and thenceforth it became an important commercial depôt, and, under

their energetic administration, one of the largest places of trade in Italy. Travellers from abroad, as in the case of St. Paul, generally landed here on their way to Rome; and here Cicero disembarked on his return from his Sicilian quaestorship. It carried on an extensive importation of corn from Egypt; of iron from Elba; of oranges,



View of Puteoli.

olives, and other Spanish products, from the south of Spain. The merchants of Tyre and Berytus established factories on its quays. In truth, we can only conceive of Roman Puteoli as an ancient Liverpool, from the extent and variety of its transactions; while it enjoyed what Liverpool does not enjoy—a genial sky, a favourable climate, and a pictorial landscape.

Its public buildings we may conjecture to have been worthy of its opulence and high commercial position. Its port, naturally commodious, was protected by a huge mole or breakwater projecting far into the bay, and supported on numerous massive arches. From the extremity of this mole Caligula threw a bridge across to the opposite shore of Baiae. Its docks were of great extent; as may be inferred from the fact that the huge ships which carried the Egyptian obelisks were accommodated in them, for the purpose of unloading their colossal cargoes. On the vine-clad hills around it stood many a gay and richly-decorated villa belonging to the Roman patricians, who migrated from the imperial capital to enjoy at Puteoli the soft, fresh airs blowing from the Mediterranean. Here was the *Academia* or *Puteolanum* of Cicero; the favourite marine residence, at a later time, of the Emperor Hadrian, and the spot where he was buried.

The after-history of Puteoli presents few events of any importance. Antoninus Pius rebuilt its mole and restored its harbour; and it continued to maintain a considerable degree of commercial importance down to the last days of the Roman Empire. It was plundered by Alaric in 410, by Genseric in 455, and by Totila in 545. This threefold doom reduced it to a melancholy and desolate condition, with scarcely the shadow of its former prosperity; and when, after the flood of barbaric invasion had ebbed away, it strove to regain something of its old repute, Nature finished what man had begun, and it was twice overwhelmed by volcanic outbreaks; first, by that of the Solfatara in 1198; and, second, by that of the Monte Nuovo in 1538.

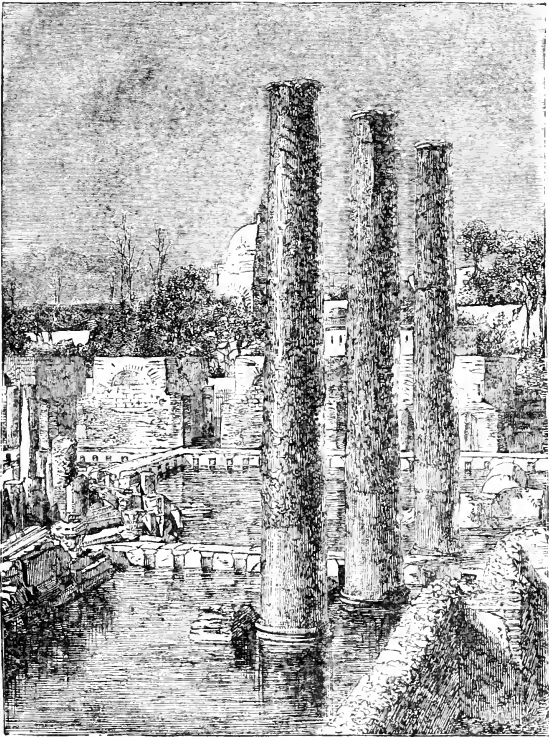
The ancient remains which preserve its enduring interest for the stranger are those of the *Amphitheatre* and the so-called *Serapeum*.

The former is situated on the hill behind the town, and attracts our admiration by its magnitude of dimensions and excellence of internal arrangement. As it must have been capable of accommodating 25,000 spectators, we can fancy how its walls resounded with barbarous shouts when Nero selected its arena as the scene of his gorgeous display of gladiators and wild beasts before Tiridates, King of Armenia.

The ruins in its vicinity belonged to a range of *thermae*, or baths; and there are also several reservoirs, or *piscinae*, which may have been connected with the service of the amphitheatre. The town received a supply of fresh water for its own use from an aqueduct, of which some massy remains are still extant.

A Roman temple in the precincts of the city, built by L. Cocceius Auctus, and dedicated by L. Calpurnius to the Emperor Augustus, has been converted into a cathedral. Its six Corinthian columns of white marble are very fair to look at.

Puteoli possessed several other temples. One of these, whose foundations are now overflowed by the sea, is the so-called *Serapeum*, or *Temple of Serapis*, which formerly consisted of a large quadrangular atrium, surrounded internally by a portico of forty-eight columns, and enclosing a small circular temple. Of the columns still standing, the interest mainly arises from the evidence they present, by their surface, covered with the perforations of several species of *pholas*, that the surrounding coast,



Temple of Jupiter Serapis, Puteoli.

since their erection, has undergone some remarkable changes of level.* Whether the edifice was actually a temple may well be doubted; more probably, it only covered the mineral spring which rises within it, and was frequented by valetudinarians in search of health, rather than by devotees in quest of a complacent deity.

* Sir C. Lyell, "Principles of Geology," (edit. 10th).

Near the Temple of Serapis may be seen the memorials of the other buildings, which the sea now covers with transparent waves. One of them is properly called the Temple of Neptune, the other the Temple of the Nymphs; but both names are the merest guess-work, and unsupported by any authentic evidence.

The country round Puteoli bears abundant marks of volcanic activity. About a mile to the north is the celebrated *Solfatara*—the ancient *Forum Vulcani*. Though the crater of an extinct volcano, it still emits considerable quantities of sulphureous gases, which occasion a constant deposit of sulphur. The only recorded lava eruption took place in 1198.

The sulphureous springs in the neighbourhood are numerous and powerful, and the hill-sides are whitened by their exhalations. Hence the ancients named the latter the *Leucogaei Colles*.





VI.

Sicily.

SEGESTE : ITS TEMPLE.

Lifted above the vale, as if a Hand
Divine had raised it on yon airy height—
In its severe simplicity, how grand!
In its rare luminous loveliness, how bright!

It looms upon the straining eye, a pile
To wonder at, to reverence, and admire;
When the pale moonbeams on its marble smile,
Or noon-day suns light it with golden fire.

The temple of a vanished creed, the shrine
Of gods whom Time has toppled from their thrones!
Yet, like a strain of melody divine,
A something deathless in itself it owns,—

The deathlessness of Beauty! Oh, our eyes
Feast on its harmonies with raptured gaze,
Until once more its pristine splendours rise,
Once more it wears the pride of olden days;

And up the verdurous steep the figures press
Of priests and votaries: the mighty song
Pulses aloud in each remote recess;
Bannered processions stream the hill along!

Wake, buried Past! arouse thee from thy trance!
Temple and theatre I see, but where
The blithe Sicilian's quick and subtle glance,
The maid of flashing eyes and night-dark hair?

Creeds have gone by, and priest and worshipper !
 Ceres no more the votive offering claims ;
 And scarce the old mythology can stir
 The fancy with its fine poetic names ;

But though the goddess dies, her temple, sprung
 From the high yearnings of some plastic mind,
 Endures in all the magic Genius flung
 About the marble which its faith enshrined—

Endures, a “ thing of beauty ! ” And from far
 And unknown lands the pilgrim wends his way,
 To gaze upon it as upon a star
 Which fires the soul with life-enkindling ray.



TO the north of Calatafimi, about six miles distant from the sea, lie the ruins of the ancient city of SEGESTE or EGESTA.

Its origin is lost in the shadows of a remote antiquity ; but, according to a tradition mentioned by Thucydides, and readily accepted by the Romans,* it was founded by a band of Trojans, who fled from their native home after its destruction by the Greeks. The tradition cannot be regarded as historical, and all that can safely be said is, that the settlement was originally made by a people wholly distinct from the Sicilians, who were the aboriginal inhabitants of that part of Sicily. It is also certain that they were not of Greek descent, though they speedily came under the influence of Greek civilization, and formed alliances with the Hellenic States of the island.

History first takes notice of the Segestans in B.C. 580, when they were engaged in warfare with the Selinuntines,

* Virgil tells us that Aeneas landed at Segeste :—

“ Whose hollow earth Anchises' bones contains,
 And where a prince of Trojan lineage reigns.”

over whom they obtained the advantage. We hear of them again in B.C. 426, as concluding a treaty of alliance with Athens. Soon after this date they resumed hostilities with their old rivals, the Selinuntines, who solicited and secured the aid of the Syracusans, and reduced Segeste to the verge of ruin. In this extremity its inhabitants first applied to Agrigentum, and then to Carthage. Receiving no favourable reply from either, they again addressed themselves to the Athenians, who gladly seized the opportunity of interfering in the affairs of Sicily, and despatched a fleet to Segeste in B.C. 416. In the great war which ensued between Athens and Syracuse, the Segestans seem to have been forgotten, as when two great actors are on the stage the audience have neither eyes nor ears for less important characters. The reader familiar with Greek history will remember in how terrible a struggle the ambition of Athens involved her, how she was finally defeated, and how the defeat was one of the proximate causes of her decay. After the expulsion of the last Athenian soldier from Sicily, the Segestans were once more exposed to the attacks of their ancient enemies. Again they invoked the aid of foreign swords. The assistance of Carthage was solicited and granted, and with an auxiliary force of five thousand Africans and eight hundred Campanian mercenaries, they gained a great victory over the Selinuntines in B.C. 410.

In the following year the Carthaginians returned under Hannibal, landed at Lilybaeum, marched upon Selinus, captured, and destroyed the city. The capture of Himera followed, and Carthage finally planted her power in the fairest island of the Mediterranean. Segeste fell, will-

ingly or unwillingly, into the position of her dependent ally. She proved, however, a loyal one, and co-operated



Hannibal.

with the Carthaginians even when, in B.C. 297, they were nearly driven out of Sicily by Dionysius. The "tyrant" of Syracuse thereupon directed his vengeance against Segeste; but the city bravely repulsed his attacks, until the arrival of Hamilco, with a powerful armament,

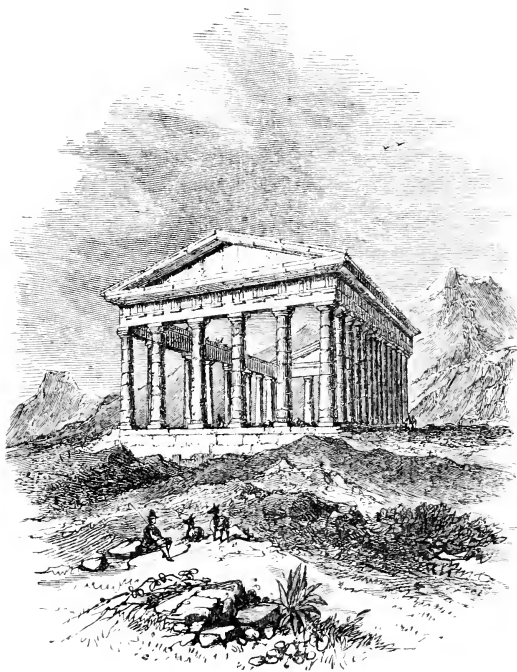
compelled him to raise the siege.

For nearly a century we hear nothing more of Segeste. In B.C. 207, however, it was suddenly struck down from its pride of place. Agathocles, having landed on the west coast of Sicily after his return from Africa, was received into the city as a friend and ally; but suddenly turning upon the unfortunate citizens, against whom he raised a false charge of disaffection, he put the whole of them—the number is stated at ten thousand—to the sword, sold the women and children into slavery, and carried off all their treasures. He then changed the name of the city to Dicaeopolis, and allotted it as an asylum to the deserters and fugitives who swelled his train.

In free states, however, there is an extraordinary vitality. Segeste rose from her ruins, resumed her ancient name, and increased in prosperity and power.

We read of it in B.C. 276 as contributing a detachment

to the army of the great Pyrrhus. Then it again fell under the power of Carthage, and seems to have been taken and plundered. The details of this event are few and obscure, but it is certain that it continued a Car-



Temple at Segeste.

thaginian dependency until the First Punic War, when it rose against its foreign garrison, and declared for the alliance of Rome. Beleguered by a Carthaginian army, it maintained a protracted resistance, and was finally re-

lieved by the arrival of a Roman fleet under Duilius, B.C. 260. As a reward for its prompt and gallant adherence to their side, the Romans loaded it with special privileges, and exempted it from all public burdens. Even in the time of Cicero it was a considerable town, with a port or emporium of its own, on the bay, about six miles distant. Soon afterwards it seems to have declined, and it vanishes altogether out of history. Its site is said to have been abandoned on account of the ravages inflicted by the Saracens when they invaded Sicily in the ninth century; and its port or emporium is now occupied by the modern town of Castell' a Mare.

To this once celebrated spot, where a temple, a theatre, and some shapeless ruins, are now the only memorials of a wealthy and independent city, the traveller proceeds from Calatafimi by a narrow road, just wide enough to admit of the passage of an ass or mule, and winding through hedges of flowering myrtles and gigantic aloes. Descending the rock, whose summit is crowned by the town of Calatafimi, it edges along a deep valley or ravine, whose caverns resound with the noise of a torrent called the Fiume Gaggera, and then strikes towards the mountain-range which lifts its sharply cut outlines against the horizon. Suddenly a vista opens through those dim blue heights, and exhibits, as in a theatrical scene, the beautiful Temple of Segeste. As you gaze upon its shapely columns, you indulge the expectation that a few minutes' further progress will place you in their shadow. But soon the mountains, with their verdurous sides, again close upon the horizon; and a long journey must be

made, and numerous windings taken, before you arrive at the goal of your pilgrimage.

The temple, grandly planted on the brink of a precipitous and barren height, as on a large and impregnable base, appears to have been always isolated from the city; to which circumstance, perhaps, may be attributed its preservation from the spoiler's hands. To whom it was dedicated is unknown: some authorities say to Ceres, others to Diana; the balance of testimony, such as it is, being in favour of the former goddess.

Architecturally, it belongs to the class of buildings called *peripteral hexastyle*; that is, it has six columns in front, and a peristyle of columns surrounding it.

"It is of that form," says a recent writer, "which essentially belonged to the genius of Grecian architecture, being that which is found in the greater number of its buildings; yet, in a plan which appears so simple, and is so often repeated, we still find continually varying details and novel effects. A parallelogram 189 feet [162 ?] in length, and 79 feet [66 ?] in breadth, forms the ground-plan of this temple; the two smaller sides of which, according to a custom which has reference to religious purposes, faced the east and west: whence it follows that the temple, being placed in this situation, displayed its front to those who came from the city."

Its columns are of the Doric order, and without bases. They are thirty-six in number, and so arranged that six elevated on each front, and fourteen, including again those at the angles, along either side, compose the peristyle. Each column is 6 feet 6 inches in diameter at the base, and nearly five diameters, or about 32 feet,

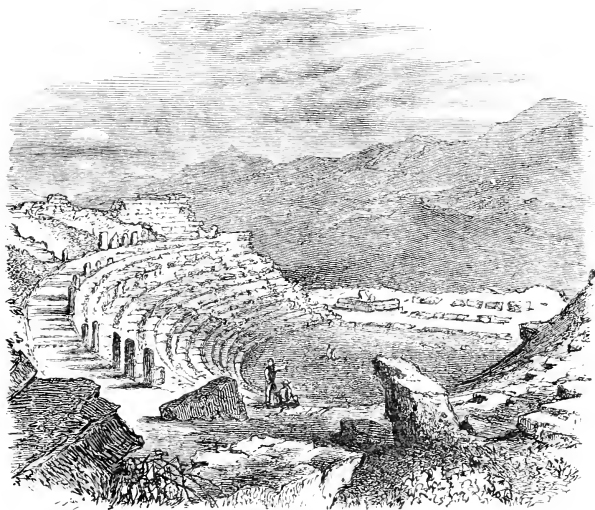
in height, including the capital. The entablature, though characterized by a certain graceful simplicity, is severe in design ; an elegant and imposing cornice crowns the whole.*

The columns are wrought of a calcareous tufa, and it seems to have been intended to clothe them with a coating of stucco. Certain indications, such as the commencement of the fluting of the columns, and the small projections left in the stones at the base, which had probably rendered their transport easier, prove, beyond contradiction, that the edifice was never completed. No trace can be found of roof, or altar, or staircases, or of interior porticoes. It may have been that the workmen were rudely interrupted in their labours when Agathocles descended with fire and sword on the ill-fated city ; were called upon to exchange chisel and trowel for sword and helmet ; and so, abruptly summoned from their toil, never returned to consummate it. The temple, however, is in a state of remarkable preservation ; all the columns, except one, being perfect, and that one not materially injured.

Its interior is completely bare and open : the grasses flourish, the wild-flowers bud, bloom, and fade, and the flocks browse in the very shadow of its sublime colonnade. For roof it has the azure arch of an Italian sky. Seen from a distance, this solitary colossus, which seems to soar above the very mountains,—with its pillars worn by the patient finger of old Time,—this ruined fane “ abandoned by its gods,”—impresses the soul with an emotion of awe. No trees relieve or enrich the landscape ; no bloom of ver-

* Compare Admiral Smyth's "Sicily," pp. 67, 68 ; Mr. Swinburne's "Travels in Sicily," ii., pp. 230-237 ; and Bartlett's "Pictures from Sicily," pp. 235-240.

dure embellishes the scene. The silence is profound and motionless ; whether at night when the moonbeams touch each gray stone with a silver glory, or at sunset when the sinking orb of day lights up the picture with a thousand radiant gleams. In the works of modern architects the eye is embarrassed and wearied by the multiplicity of details ; but here a simplicity prevails which is truly sublime, and as one *looks*, one *thinks*. Moreover, the precious jewel is set in no unworthy setting : the sur-



Theatre at Segeste.

rounding landscape is not only dignified by the temple, but reflects dignity upon it. The ancients were wise in their generation. They availed themselves of external nature as one of the elements of the beautiful in their

public buildings; and so disposed their temples and their amphitheatres that the splendour of mountain, and river, and grove, and over-arching sky, became their everlasting ornament. The startling manner, remarks Mr. Bartlett, in which you are introduced to this glorious combination of nature and art, the Temple of Segeste, produces a most vivid impression; affording another and most striking instance of the manner in which the Greeks placed their edifices, so as to harmonize with, and be heightened by, the grandeur of the surrounding scenery.

Within the circuit of the ancient city the only ruins of importance are those of the theatre, which faces the north, and commands a noble prospect of the Mediterranean. At the back it rests on the steep rocky declivity of the hill, out of which it has been to a considerable degree excavated. It has been recently cleared of its débris, and exhibits the *præcinctio* and sixteen rows of seats in tolerable preservation.

GIRGENTI.

On the south-west coast of the fair and fertile island of Sicily is situated the modern *Girgenti*—a poor and insufficient presentment of the ancient city whose place it partly fills, the once powerful and wealthy AGRIGENTUM.

Of Girgenti, the scope of the present volume does not require us to say anything; of Agrigentum, an historical and descriptive account, however brief, can hardly fail to interest the reader; for was it not the birthplace of the sagacious Agathocles, and the philosophic Empedocles? And are not its ruins the stateliest memorials of antiquity which Sicily possesses?

Of all the colonies founded by the Greeks in Sicily, Agrigentum seems to have been the richest and most luxurious. It was founded about 582 years B.C. by a colony from Gela, under the leadership of Aristonous and Pystilus; and as Gela was a Rhodian settlement, so Agrigentum observed the customs and adopted the institutions of Rhodes. Owing to the happiness of its position and the fertility of its territory, it rapidly rose into importance; and one of its citizens, named Phalaris, who had seized the supreme power, proving to be a man of distinguished administrative capacity, its prosperity increased with almost unexampled swiftness. The name of Phalaris, it is true, has become a synonym for cruelty. It was upon him, according to the old story, that Perillus conferred his fatal gift of the brazen bull he had sculptured; and into whose interior, when heated red-hot, the victims of the policy or hatred of Phalaris might be thrown, their groans imitating the bellowing of the living animal. Perillus himself, adds the legend, was the first to test the efficacy of his invention. But besides that this anecdote is susceptible of a double interpretation,—inasmuch as the inventor of so atrocious an instrument of punishment would have fully deserved his fate,—we are really ignorant of the facts of the Agrigentine's career and of the true leanings of his character, and can only infer from the statements of ancient writers, that, at all events, he was a man of genius, under whose rule the young colony flourished with surprising vigour.

It seems certain, however, that Phalaris eventually perished in an insurrection, and that the Agrigentines recovered their liberty. Then comes an interval of sixty

years, during which only two names rise to the surface ; those of Alcamenes and Alcandrus,—though whether they were elected to the magistracy, or whether they seized the chief power, historians do not tell us. About B.C. 488, Theron appears as the ruler of his native city, which, by his able government, he raised to the culminating point of its wealth and influence. Its citizens became a by-word for their Sybaritic luxury ; and in truth, the accounts handed down to us of their ostentation and profusion seem almost incredible. Empedocles, though an Agrigentine, declared that “they built as if they thought themselves immortal, and feasted as if they expected never to see the morrow.” Diodorus asserts that a wealthy Agrigentine named Exacnetus, returning a victor from the Olympic games, was attended by a train of three hundred chariots, and drawn by four sumptuously caparisoned white horses. Such stories, even if exaggerated, serve to show how highly the ancients thought of the opulence and extravagance of the Sicilian city.

Theron expelled Perillus from Himera, and annexed that town and its territory to his dominions. He entered into a close alliance with Gelon of Syracuse ; and the two rulers, uniting their forces, successfully resisted the formidable invasion of the Carthaginians in B.C. 480. The prisoners who fell into the hands of the Agrigentines were employed in the cultivation of the land, and the construction of public buildings, greatly to the profit of their captors. It was probably at this epoch that some of the superb temples were erected, whose ruins are now the attraction of the stranger and the admiration of the artist.

Theron died in B.C. 472, and was succeeded by his son Thrasydaeus; whose tyranny and weakness proved so oppressive to his subjects, that, within a year after his father's death, he was driven into exile. The monarchical was followed by a democratic form of government, which endured until the Carthaginian invasion in B.C. 406. To meet this unexpected storm, the Agrigentines were supported by a body of Lacedaemonian mercenaries under Dexippus, who, with some eight hundred Campanians, garrisoned the citadel on the Rupe Atenea. Hamilcar, the Carthaginian leader, surrounded the beleaguered city with his army, and erected wooden towers at various points to cover the advance of his storming parties. These, however, were burned by the besieged in a brilliant nocturnal sally, and the Syracusans, marching to the relief of Agrigentum, engaged the Carthaginians beneath its walls, and totally defeated them.

It was now the turn of Hamilcar to be besieged in his own camp, and he began to suffer greatly from want of provisions. But he still retained the command of the sea, and his ships intercepting a large Syracusan convoy, he speedily replenished his exhausted stores, and by a series of able movements forced Daphnaeus and his Syracusans to retire. He then resumed the siege of Agrigentum. Ill supplied with munitions of warfare, and its granaries almost empty, the city, after eight months' investment, was reduced to pitiful straits. Dexippus and his mercenaries deserted to the Carthaginians, and the Agrigentines, finding longer resistance impossible, resolved to abandon the city under cover of the night, and retire to Gela.

It must have been a strange and sorrowful sight to see two hundred thousand men, women, and children, of all ranks, quitting their beautiful and luxurious homes,—tearing themselves from the scenes rendered sacred by the associations of their early years,—from the temples in which they had worshipped their gods,—from the marts where they had bought and sold; and, through the shadows and darkness of the night, silently wending their way across the woodland, and over the pastures and the streams, and up the steep hill-sides, until they found shelter within the walls of Gela.

Next morning the Carthaginians poured into the deserted city. The only inhabitants they found in it were a few invalids, who had been unable to endure the fatigue of a night journey, and some noble patriots, who preferred death to the abandonment of their household gods. These were immediately murdered. Among them was Gелиas, one of the most opulent of the Agrigentines, who, with his family and his treasures, had retired to the Temple of Athena, thinking the sanctity of the place would be respected by the invaders. But when he perceived that they did not scruple to violate the most sacred places, and to plunder the most ancient shrines, he set fire to his asylum, and perished in the flames.

The Carthaginians occupied the city until the following spring, when, having completed its destruction, and plundered it of all its riches, they betook themselves to fresh quarters.

Thus fell Agrigentum, B.C. 405, and it never again recovered its ancient splendour. By a treaty which

Dionysius of Syracuse concluded with the Carthaginians, its inhabitants were permitted to return to the ruined city, on condition of not rebuilding its fortifications. A considerable number seem to have taken advantage of this permission, and in a few years they grew sufficiently strong to renounce allegiance to the Carthaginians, and espouse the cause of Dionysius. But it is certain that it thenceforth ceased to play any important part in Sicilian affairs, and in B.C. 340, it was found by Timoleon in so depressed a state that he re-colonized it with citizens from Velia in Italy; a measure which, says Mr. Bunbury, combined with other benefits, proved of so great advantage to the city, that Timoleon was regarded as its second founder; and during the interval of peace which followed, Agrigentum again arrived at such a pitch of prosperity as to become once more the rival of Syracuse.

During the rule of Agathocles over the latter city, the Agrigentines, perceiving that he was aiming at dominion over all Sicily, made a bold effort, in concert with the Messenians and Geloans, to assert their independence. They availed themselves of the absence of Agathocles in Africa to take the field under Xenodocus, and capturing Herbassus and other cities, threatened not only the supremacy but the safety of Syracuse. Having encountered the army of Agathocles, under his generals Leptines and Demophilus, they met with a severe defeat, which compelled them to take shelter within the walls of Agrigentum; and Agathocles, returning from Africa, recovered all the territory he had lost, and imposed what conditions he pleased on the baffled Agrigentines.

In the First Punic War we find them embracing the

side of the Carthaginians, who threw into the city a large garrison, and surrounded it with strong fortifications. In B.C. 262, it was besieged by the Romans, under the consuls L. Postumius and Q. Mamilius. The natural strength of the place was so great that the enemy, finding it impossible to capture it by force, attempted to starve it into submission. After enduring excessive suffering for five months, the hopes of the besieged were raised by the approach of an army of fifty-six thousand Carthaginians, under Hanno, to their relief. The Romans themselves were reduced to great distress for want of provisions, and had Hanno contented himself with ravaging the surrounding country, and intercepting their supplies, Agrigentum would have been saved; but confident in his numbers, he offered battle to the besiegers, who eagerly accepted the challenge, and after a fierce engagement, completely defeated him.

Hannibal, who commanded the soldiers within the walls, found a longer resistance impossible after this disastrous event, and at night, with his Carthaginians, he cut his way through the besieging force, and abandoned Agrigentum to its fate. The Romans immediately entered it in triumph, after a seven months' siege, in which they had lost upwards of thirty thousand men. They plundered it of all its treasures, and carried off into slavery twenty-five thousand of its inhabitants.

About seven years later, when the Roman power in Sicily had been weakened by successive defeats, the Carthaginians recovered possession of the city, whose walls they razed to the ground, and whose houses they set on fire.

With a singular vitality, however, the twice-ruined city again rose from its ashes, and so far retrieved its position as to figure prominently in the Second Punic War. On this occasion it declared for the Romans, its inhabitants, perhaps, foreseeing that before long the whole of Italy must acknowledge the supremacy of the great Republic, and being willing by prompt submission to purchase its favour;—but the Carthaginians surprised it before Marcellus could march to its assistance, and they held it stoutly for some years, until betrayed into the hands of the consul Laevinus, B.C. 210.

Agrigentum was thenceforth a Roman dependency, and still flourished as one of the wealthiest of the Sicilian cities, and as a great emporium for corn. It did not attain, however, to the rank of a Roman colony. When the Saracens invaded Sicily in 827, it was one of the first places which fell into their hands, and was retained by them for two centuries and a half, until captured by Count Roger Guiscard and his Normans in 1086.

Such is the story of Agrigentum. We may now glance at its position, which, from the two long sieges it sustained, we can easily conjecture to have been highly favoured by nature. Briefly, then, we find it to have occupied a kind of platform, between two small rivers, the Acragas and the Hypsas, and on each side to have presented a precipitous declivity. On the south, though the face of the cliff was steep, the summit was of no considerable elevation; but on the north it rose to a great height. Thus it will be seen that the platform was a sloping one, its incline descending from north to south.

On the north it was broken up, by a transversal valley or hollow, into two ridges,—the north-western ridge, now occupied by the modern city of Girgenti; the north-eastern, anciently crowned by a temple of Athena, and thence designated the Athenian hill (ὁ Ἀθηναῖος λόφος, *Rupe Atenea*). This formed the highest point of the city, and attained to an elevation of 1200 feet above the sea, which, we may add, was about two miles distant. Entirely inaccessible from the north and east,—and from the city itself, which lay in the transversal valley,—it could only be approached by a steep and difficult path, easily rendered inaccessible to a hostile force.

It will thus be obvious that Agrigentum could only be invested by the armies of antiquity on the south and south-west; and here it was defended by massive walls, some portions of which are still extant. As its circuit was not less than six miles, its investment must, under any circumstances, have been an operation of great difficulty.

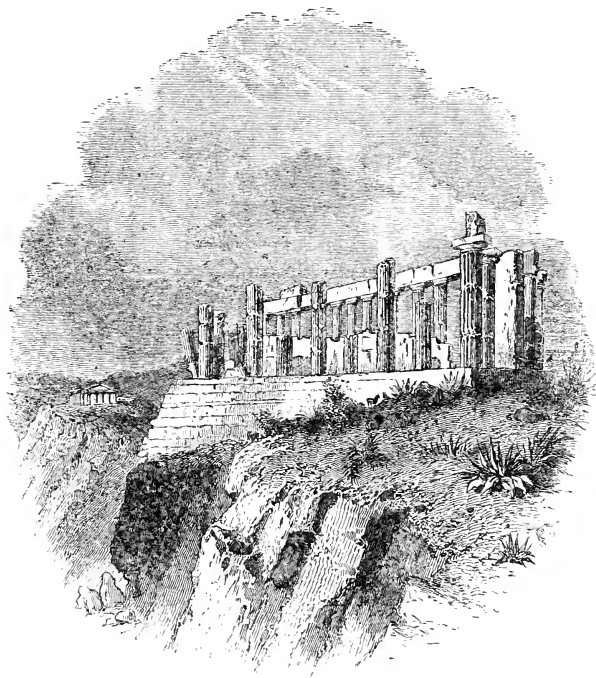
To form a conception of the pristine magnificence of Agrigentum, we must imagine the edge of its rocky platform bordered with splendid temples, and its culminating point crowned with the stately structure consecrated to Athena. We must imagine the city adorned with handsome houses, which were surrounded by blooming gardens and groves of the orange and the olive. We must restore the beautiful artificial lake, or *piscina*, which glittered in the south-western portion of the city; and picture to ourselves the two bright rivers which, after surrounding it on the east and west, joined

their waters in a single channel below the public cemetery, and thence poured them into the Mediterranean, forming a convenient and commodious harbour. We must embellish that cemetery with an unparalleled number of superb tombs and sepulchral monuments. We must fill the streets with richly-dressed inhabitants, and with chariots drawn by those spirited and high-bred horses for whose rearing the Agrigentines were so celebrated. And, finally, we must clothe the surrounding country with all the evidences of successful cultivation—with extensive cornfields and vineyards, with groves and gardens of the orange, the olive, and the fig.

The modern traveller will naturally direct his steps in the first place to the *Rupe Atenea*, where stood, in the old time, the great Temple of Athena and Zeus Atabyris, within whose walls Gellias, on the capture of the city in B.C. 406, perished with all his family and treasures. At the extreme angle of the rock was planted a smaller temple, dedicated to Ceres and Proserpine, and measuring 91 feet in length, by 41 feet 4 inches in breadth. Of these the traces are scarcely discernible. Impressive must have been the spectacle when the procession of priests and virgins, musicians and worshippers, wound up this lofty ridge, and halting, perhaps, on its highest point, raised the chant of triumph as they looked around on the smiling landscape and the shining sea.

Proceeding next to the south-east angle of the rock, where the ridge is clothed with luxuriant foliage, and every chink and crevice is filled with wild-flowers of

the sweetest perfume, the visitor pauses before the ruins of the so-called Temple of Juno Lacinia. Its basement is complete, and many of its columns are still standing. Further to the west stands another temple, in far better



Temples of Juno Lacinia and Concord.—(From the east.)

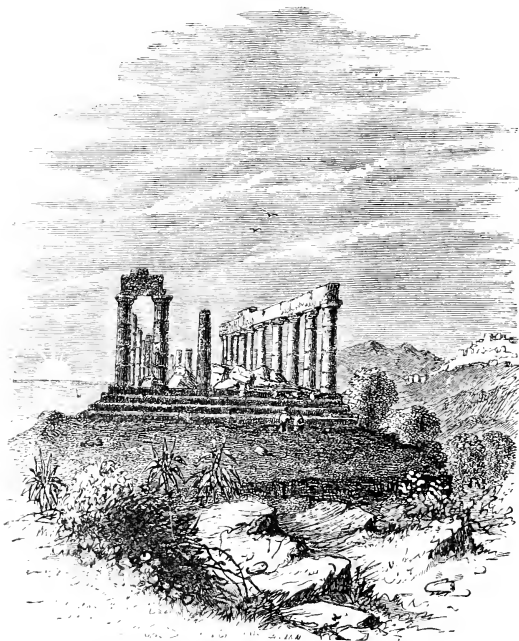
preservation : it is usually designated the Temple of Concord ; but, like its sister edifice, is of Doric architecture, and belongs to the fifth century B.C. Both

temples are *peripteral*; that is, surrounded with a portico, consisting of six columns in front, and thirteen on each side.

The colouring of these edifices, a pale golden amber, is enhanced by the soft yet brilliant sunshine, which defines each detail of the architecture, and lights up with a peculiar radiance every ruined fragment and fallen stone. But it is the combination of these temples with the scenery around them, as Mr. Bartlett remarks, which renders this part of Girgenti almost unparalleled in beauty. It is a picture exquisite in form and colouring, and set in a frame not unworthy of its beauty. Never, perhaps, was there an instance in which that fine taste of the Greeks in the *position* of their edifices to which we have already referred, was more admirably displayed. Art and Nature mutually assist one another: each from the other derives an additional attraction. View the temples from whatever point you will, and you find them a glorious embellishment of the landscape; while their own artistic beauty is *spiritualized*, as it were, by the magnificent prospect which they command of blooming plain, and leafy vale, and purple mountain, or of the silent but glowing sea, whose silver-azure waves mingle in the distance with the warm, gray, trembling horizon. It is in such a scene as this that we can best enter into the mystery of the genius of ancient Hellas, and understand the intensity of that feeling for the beautiful which was the essence of the Greek religion.

According to the old legend, it was in this very Temple of Juno Lacinia that Zeuxis the painter, when commissioned to execute a painting of Aphrodite, whose

ideal excellence should transcend any single example of womanly loveliness, caused the fairest virgins of Agrigentum to appear before him in naked beauty, and, selecting five for his special models, so combined the charms for which each of them was remarkable as to pro-



Temple of Juno Lacinia, Girgenti.—(From the south.)

duce a standard of unsurpassable perfection, and a masterpiece of artistic skill. His work was long preserved on the northern wall of the interior.

The Temple of Juno Lacinia is one of the best pre-

served monuments of antiquity in Sicily. It formed an oblong edifice, 124 feet in length, and about 57 feet in breadth, surrounded by 34 simply massive columns. The frieze and architrave are extant, but the cornice has disappeared. The general dimensions of the building are subjoined, on the authority of the latest writers :

DIMENSIONS OF THE TEMPLE OF JUNO LACINIA.

	Ft.	In.
Length of the upper step of the stylobate.....	125	7
Breadth of ditto.....	55	4
Length of the cella.....	91	6
Breadth of ditto.....	32	6
Diameter of the columns at base.....	4	3
Ditto at neck.....	3	4
Height of columns, including capital.....	21	3
Intercolumniation, or space between two columns.....	5	10
Height of the architrave.....	3	11

Scarcely inferior in beauty, superior in size, and even more carefully preserved, is the Doric Temple of Concord (so-called), to which we have already adverted. It stands near the brink of the cliff, surrounded by fallen masses of rock, and, with the exception of the roof and some small portions of the walls, is entire. It derives its popular appellation from a tablet with a Roman inscription found in the city ; but it is obvious that there is nothing to connect the inscription, supposing it to be authentic, with this more than with any other temple :—

CONCORDIAE AGRIGENTI
 NORVM SACRVM
 RESPUBLICA LILYBITANO
 RVM DEDICANTIBVS
 M. HATERIO CANDIDO PROCOS.
 ET L. CORNELIO MARCELLO Q.
 PR. V. PR.

Δ

From the wording of the inscription its genuineness

may well be doubted; and we are inclined to look upon this Roman tablet as one of those modern antiques which



Temple of Concord, Girgenti.

an unscrupulous ingenuity so frequently imposes on antiquarian enthusiasts.

DIMENSIONS OF THE TEMPLE OF CONCORD.

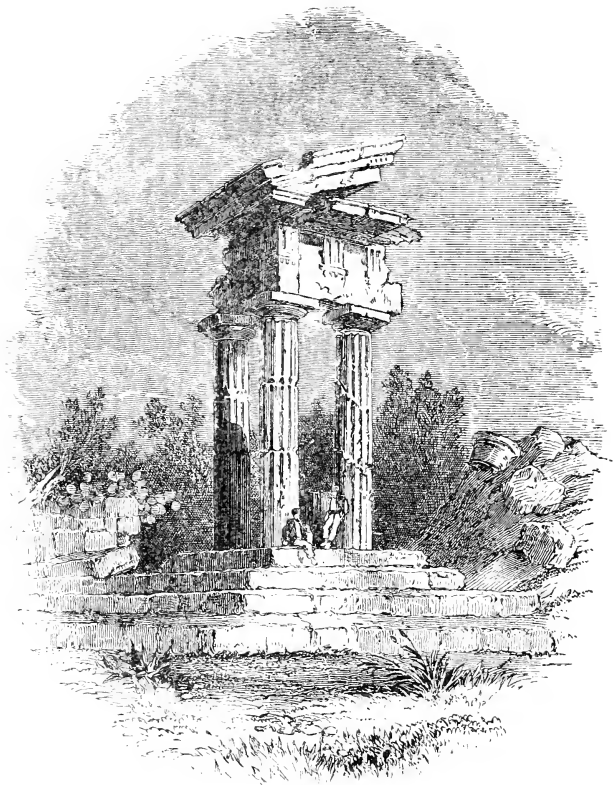
	Ft.	In.
Length of the upper step of the stylobate.....	129	4
Breadth of ditto	35	9
Length of the cella.....	94	7
Breadth of ditto	30	8
Diameter of columns at base.....	4	10
Ditto at neck.....	3	9
Height of columns.....	22	0
Space between the columns.....	5	8

Of all the Agrigentine temples, the most colossal was that of *Zeus Olympius*, which never attained its final perfection, owing to the destruction of the city by the Carthaginians in B.C. 406. Diodorus describes it as 354 feet in length, and 174 feet in breadth; dimensions which would have enabled it to include both the temples of Concord and Juno Lacinia within its circuit. Its columns were not detached from, but *engaged* in the walls, only half of their circumference projecting; and so huge were the flutings, that each would admit a man's body! It stood on a flight of steps, and had two fronts, whose pediment was adorned with splendid sculpture; that on the eastern representing the War of the Giants against the Gods, and that on the western the Capture of Troy.

Of this vast edifice nothing remains but the basement, and a few fragments of the entablature and columns; but these are sufficient to show that the temple was probably the largest structure of the kind ever reared by the Greeks (except that of Diana at Ephesus), and well deserving of its popular appellation, "The Palace of the Giants." Several columns, and three colossal figures, which served as Atlantes to support an entablature, fell down in 1401: the ruins of one of the latter were put together by Signor Politi, and found to measure 26 feet in height. Vast quantities of the materials of the temple were employed in the construction of the mole which protects the present port of Girgenti.*

To the north of the site of this huge sanctuary of Zeus stood a temple dedicated to Castor and Pollux (?), of which considerable portions have recently been exca-

* Rear-Admiral Smyth, "Sicily," p. 203.



Temple of Castor and Pollux.

vated. Separated from it by a deep hollow was that of *Vulcan*, of which two columns still remain. Between the temples of *Zeus Olympius* and *Concord* a single pillar stands erect, a memorial of the *Temple of Hercules* (209 feet 8 inches long, and 83 feet broad, and sur-

rounded by 36 columns), which formerly enshrined a famous bronze statue of the son of Alcmena, and was only second in splendour to that of Zeus Olympius himself. The Roman praetor Verres attempted to carry off the statue, under circumstances which Cicero in his celebrated oration against that notorious plunderer has very vividly described.

Of the *Temple of Aesculapius*, which was only 66 feet 10 inches long, by 30 feet 10 inches broad, the only remains are a portion of the entablature, and two broken Doric columns, lying among the herbage and wild-flowers on the bank of the Acragas. Here was preserved a beautiful statue of Apollo by the sculptor Myron, which, like that of Hercules, became the object of the covetousness of Verres.*

The *Temple of Zeus Policus*, whose construction is attributed to Phalaris, stood, it is said, on the summit of the ridge now occupied by the modern town of Girgenti. Some portions of its masonry are supposed to be incorporated in the Church of Sante Maria de' Greci.

A small and comparatively modern temple, or *Aedicula*, evidently of Roman date, near the site of the ancient *piscina*, is now known as the "Oratory of Phalaris,"—a singularly unmeaning title.

Of all the sepulchral monuments which formerly covered the open space south of the town, and between the two rivers, only one has survived, which is popularly called the Tomb of Theron (*Sepulcro di Therone*), though of insignificant dimensions, and apparently belonging to the Roman period. It consists of a square tower of

* Cicero, "In Verrem," iv. 43.

two stories, resting on a plinth 16 feet 9 inches square, but tapering slightly towards the top. While the lower story is entirely plain, the upper is enriched at each angle by a fluted Ionic column, supporting a Doric entablature. In each face of this story is a recessed blank Doric window, with moulded cornice and panels. The total elevation of the tower is 28 feet 8 inches.

TAORMINA.

On the eastern coast of Sicily, to the south-west of Messina, and within the shadow, so to speak, of Mount Etna, stands the quiet and picturesque little village of Giardini. It consists of one long street, bordering on the sea, and situated at the foot of lofty hills. The shore is lined by a broad belt of silver-white sand, and the blue waters eddy and ripple round large masses of rock which have been precipitated from the neighbouring cliff. On the summit of this cliff, 850 feet above the sea-level, stands the small town of *Taormina*, to which you ascend from the shore by a steep, rugged, and winding path, two miles in length;—a small town of 5000 inhabitants, of no commercial or manufacturing importance; of no artistic or literary interest. Then why ascend to it? Because it partly occupies the site of the ancient *Tauromenium*, and is rich in relics of a remote antiquity.

After the destruction of Naxos in B.C. 403, by the Syracusan tyrant Dionysius, it would seem that its territory was bestowed on the neighbouring Siculi, who thereupon took up their residence on a hill three miles to

the north of Naxos,—the hill of Taurus,—erected there a temporary camp, in B.C. 396, and soon afterwards founded a regular fortress and town, named Tauromenium. Dionysius probably took umbrage at its erection ; for, two years later, he attempted its capture, but after a long siege, was defeated with considerable loss. Yet was he to some extent successful in his design ; for by the peace concluded in B.C. 392, it was agreed that Tauromenium should be subject to him, and driving out the Siculi, he colonized it with his own mercenaries.

We hear of it as a considerable town in B.C. 345, the epoch of the great expedition of Timoleon, who, after escaping the pursuit of the Carthaginian fleet, landed here in safety, and was warmly welcomed and cordially aided by its ruler, Andromachus.

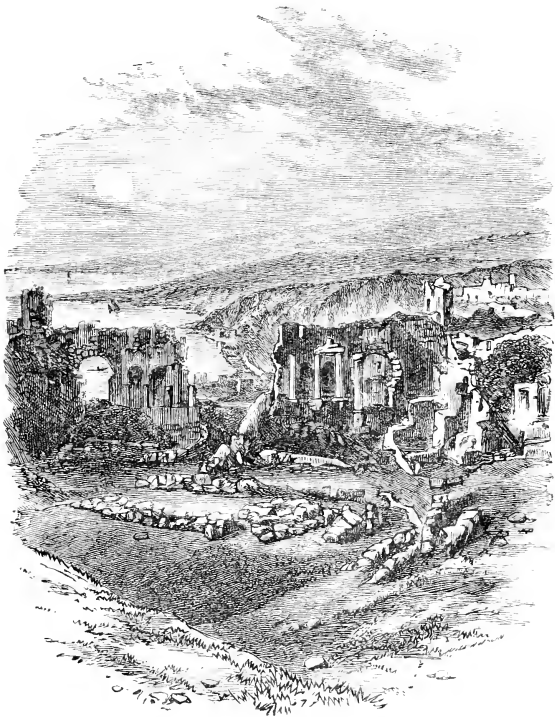
A gap in its history then occurs, and we pass on to B.C. 276, when it was under the rule of one Tyndarin, who, on the invasion of Sicily by Pyrrhus, king of Epirus, joined him with all the Tauromenian troops, and accompanied him in his march against Syracuse. As a punishment for its want of patriotism, the town eventually fell into the hands of Hieron, the Syracusan “tyrant ;” after whose death it voluntarily submitted to the Romans, and received in return all the privileges of a “*civitas foederata*,” or federal city.

During the Servile War in B.C. 134–132, it was occupied by the Slaves, who availed themselves of its natural strength to make it one of their chief positions, and defended it for months against the consul Rupilius. Their resistance was heroic ; the sufferings they endured through famine can scarcely be equalled in any of the

sad records of beleaguered cities ; and they were only overcome at last by the treachery of one of their leaders, named Sarapim, who betrayed the citadel,—situated upon an isolated and almost inaccessible rock,—to the Roman general. The whole of the survivors were immediately massacred.

During the wars of Sextus Pompeius against the Triumvirs, Tauromenium became his principal asylum (B.C. 36), and off its coast was fought the great sea-fight between the fleet of Octavius and that of Sextus, which terminated in the defeat and almost total destruction of the latter. When the power of Augustus was firmly established, he placed here a Roman colony, and it continued to be a considerable town until, after a siege of two years, it was captured by the Saracens in A.D. 906, and reduced to ashes. Since this signal disaster it has never recovered its former importance.

Its position is unequalled in Sicily for romantic beauty. To view the sunrise from its elevated citadel, is to enjoy one of those exquisite and all-sufficient pleasures which are so rare in life, and therefore can never be forgotten. At the spectator's feet murmurs the ripple of the Mediterranean, while the picture is filled up by tremendous rocks embellished with the verdure of various kinds of cactus, by the ruins of ancient edifices remarkable for their solidity and magnificence, by the white town perched on its beetling precipice, by the creeks and bays of the picturesque shore, and by the majestic mass of Etna, inspiring the entire scene with the solemn mystery of its presence. What a wonderful variety of form ! What a



Ruins of Taormina.

singular and impressive intensity of colour! The rich purple undertones “affect the senses like music;” and as the sun rises sublimely from the east, it flings the fulness of its glory on the blasted front of the volcano, which reddens from base to summit with a glow like that of its own crater-fires. The woods rejoice in the splendour of the morning; the rugged outlines of the precipices are

invested with an unwonted softness ; glens, dells, and hollows overflow with a warm tremulous vapour ; every brook is suddenly converted into a coil of dazzling light ; and the broad meadows seem spread out in the sunshine like shields of gold.

The view from Taormina, says Bartlett, is undoubtedly the finest in all Sicily, and has been the most frequently represented ; but nothing short of a panorama, he asserts, could afford an adequate idea of its wonderful variety, and words are wholly useless to convey a distinct idea of what even the pencil can so imperfectly accomplish.

The great monument of antiquity which makes the boast of modern Taormina is the *Theatre*. Though its plan and arrangement are Greek, it is supposed to be of Roman construction, and to have been rebuilt by the Romans on the foundations of a Greek edifice. Only a few of the seats remain. The cavea, however, is perfect ; and the whole of the proscenium, the scena, and its appendages, have been fortunately preserved. From some pillars which remain it appears to have been of the Corinthian order, and was probably enriched with profuse decoration.

The external diameter of the theatre is 377 feet ; of the orchestra, 108 feet. The scena is a solid wall of brickwork, with three gates, and niches, flanked by columns, for statues. The proscenium measures $77\frac{1}{2}$ feet in length, and 38 feet in depth ; the orchestra was 54 feet long.

An audience of 40,000 persons could conveniently have been accommodated in this magnificent structure. As among the Sicilian theatres it is second in size only

to that of Syracuse, it remains a remarkable proof of the former wealth and luxury of Tauromenium.

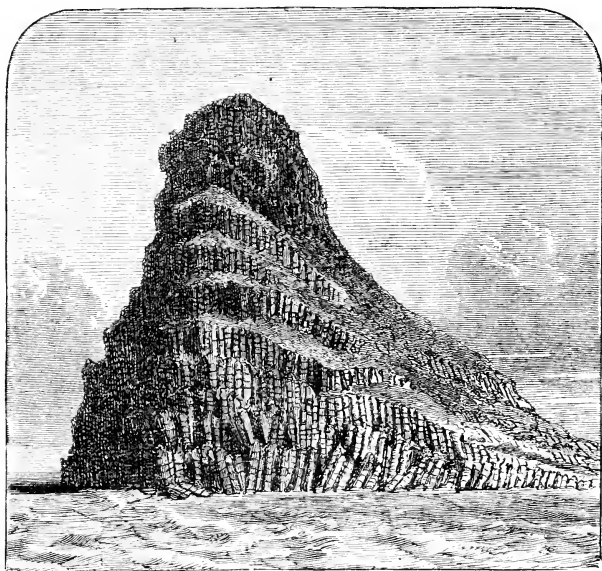
The hill once crowned by the *arx*, or citadel, and now by a Saracen fortress, rises about five hundred feet above the town ; and from the relics of the ancient walls which still encircle the summit, it is evident that Tauromenium lay under the immediate protection of its fortress. The whole surface is *strewn*—we cannot use any word more accurately expressive—with the remains of ancient buildings ; such as tombs, and villas, and tessellated pavements, and piscinae, besides a considerable edifice supposed to have been a *Naumachia*, or theatre for the display of mimic naval fights. There are also some interesting examples of Norman architecture, with the usual Sicilian modifications.

The Church of San Pancrazio occupies the site, it is supposed, of a Greek temple, dedicated to Apollo Archegetes.

About three miles from Taormina, at the foot of the hill, stood the city of Naxos, the most ancient of all the Greek colonies in Sicily. It was founded in B.C. 735 by colonists from Chalcis in Euboea. No portions of it have escaped the ploughshare of destruction ; but its site can be easily traced. It occupied a low but rocky headland of lava, now called the *Capo di Schisò*, immediately to the north of the mouth of the river Alcantara (anc. *Accsines*), which, flowing into a small but sheltered bay, forms an excellent harbourage for ships.

The history of Naxos presents no features of interest, nor does the city seem to have produced any men of mark. The surrounding country is diversified by several

ancient streams of lava which have been poured out of the bowels of Etna; and off the coast lie the rocks of columnar basalt known as the *Scopuli Cyclopum*—that is, the crags



Scopuli Cyclopum.

which Polyphemus launched at Ulysses as he made his escape to sea. So in the satiric drama of Euripides we may read,*—

“ *Ulysses*.—I go towards the shore to drive my ship
 To mine own land, o’er the Sicilian wave.
Cyclops.—Not so, if whelming you with this huge stone,
 I can crush you and all your men together:
 I will descend upon the shore, though blind,
 Groping my way adown the steep ravine.”

* Shelley’s translation.



BOOK III.—GREEK AND ROMAN REMAINS IN MODERN EUROPE.

I.

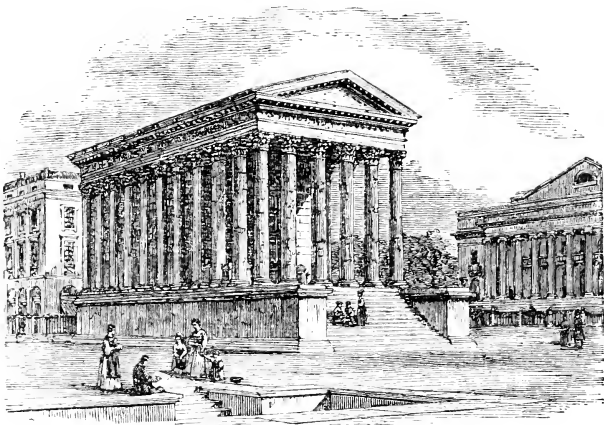
France.

NÎSMES (OR NIMES):—THE MAISON CARRÉE, AND THE AMPHITHEATRE.

NÎMES was the ancient Nemausus, which Strabo describes as inferior in trade to Narbo (Narbonne), but superior in population, inasmuch as it held subject twenty-four villages of the same stock, "populous villages," he says, "contributory to Nemausus," which enjoyed what is called the Jus Latii. By virtue of this right, Strabo goes on to explain, those who had obtained the honour of an aedileship and quaestorship in Nemausus became Roman citizens; and for this reason the people were independent of the orders of the governors from Rome. Now the city, he adds, was situated on the road from Iberia into Italy; a road which in summer was easy travelling, but in winter and spring, muddy, and washed by streams. Some of

these were crossed by boats, and other by bridges of stone or wood. The wintry torrents were the cause of this trouble from the waters, for even as late as the summer they descended from the Alps after the melting of the snow.

Nîmes is now the chief town of the arrondissement of Gard, one of the districts in France most abounding in Roman remains.



La Maison Carrée, Nîmes.

Of these remains, the principal at Nîmes are the so-called *Maison Carrée*, and the *Amphitheatre*.

The former is a beautiful Corinthian temple, built on the plan of a parallelogram, about 76 feet long and 40 wide.* It is a pseudo-peripteral edifice—that is, the cella occupies the whole of the after part; and it has thirty columns (Corinthian fluted); all of which are

* Fergusson says, 85 feet by 45 feet.

engaged in the walls, except six on the front and two on either side of the portico. The columns are ten diameters and a quarter in height.

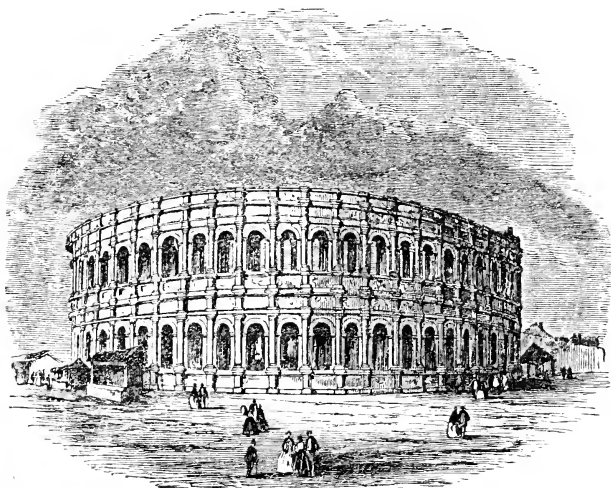
Its frieze is ornamented in excellent taste, and of the entire building we may say, with Mr. Fergusson, that it is the finest specimen of its class now remaining, and one of the most elegant temples of the Roman world. According to the same excellent critic, it probably owes a great deal of its beauty to the taste of the Greek colonists long settled in its neighbourhood. Such is the harmony of its proportions and the elegance of its details, that it strikes every beholder with admiration.

To what date this structure belongs it is impossible to ascertain, from the numerous conflicting authorities who have endeavoured to restore the inscription on the frieze above the portico. Some date it from the reign of Augustus ; others from that of Antoninus. Mr. Fergusson ascribes it to that of the Emperor Trajan. From its profusion of ornament, it certainly belongs to the period of the later Caesars. At all events, it was first a temple, afterwards a Christian church. In the eleventh century, it served as the guild or town hall. Still later, it was degraded into a stable. Next, sanctified as the cemetery of an Augustinian convent. Then, converted successively into a revolutionary tribunal and a granary. Its last change has been into a museum.

As a museum it contains a collection of antiquities, several very indifferent pictures, and two good ones ;—Cromwell opening the tomb of Charles I., by Delaroche ; Nero trying upon a slave the poison intended for his brother Britannicus, by Sigalon.

We turn now to the AMPHITHEATRE (*Les Arènes*), a very well-preserved and interesting structure, larger than that of Verona in Italy, though inferior to the Coliseum of Rome.

Its greater diameter (for it forms an oval) is about 437 feet, including the thickness of the walls; its minor diameter, 332 feet; and when complete it was capable



The Amphitheatre, Nîmes.

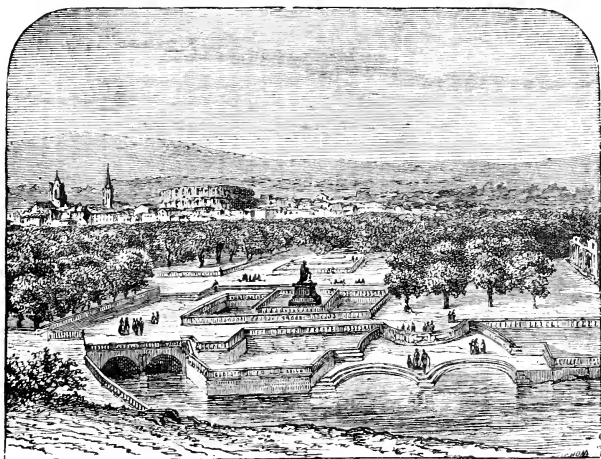
of containing about 17,000 persons. It consists of two stories, each of 60 well-proportioned arches, with an attic above, and its total height externally is nearly 70 feet. Its entrances, four in number, correspond to the cardinal points. At equal distances along the cornice of the attic are placed consoles, two by two, which are pierced in the middle by round holes. In these holes

the poles were inserted which supported the velaria, or awning, to shelter the spectators from the weather. The rows of seats numbered thirty, but only seventeen are now in existence. They were divided by broad passages into four tiers, or *præcinctiones*, destined for the different ranks of the spectators, the patricians being seated in the lowest, and the plebeians in the uppermost.

The Visigoths converted this spacious and solid structure into a fortress, which was known as the "Castrum Arenarum;" and it was occupied for the same purpose by the Saracens in the early part of the eighth century, until driven out by Charles Martel.

At one time the people of Nîmes used it for a public but unprofitable pastime called the *Ferrado*, which consisted in teasing a number of wild bulls before they were branded.

There are other remains of past times in this quiet and obscure town, which the antiquarian student will find well worthy of investigation. An ancient edifice, like an ancient statue, throws more light on the art of those who built the one or sculptured the other than a whole library of erudite treatises. The Roman constructions surrounding the "Fountain of the Nymphs;" the building variously called the Nymphaeum, or Temple of Diana; the Tour Magne, or Turris Magna (apparently a sepulchral monument); and the two Roman gates, that of Augustus and that of France, have all their distinctive and valuable features; and if they excite no other feeling than one of admiration of the wide-reaching organization of Rome, which endowed with such



Fountain of the Nymphs.

solid structures a third or fourth rate provincial town, they will not be without their utility. They are visible monuments of what the Roman Empire accomplished, and prove how tenacious was its grasp, how extensive its range, how sagacious its internal polity.

ARLES :—THE PONT DU GARD.

Arles was once a city of so much importance that it was called the Rome of Gaul (“Gallula Roma Arelus”); and even after the downfall of the great Empire of the West, it retained so much of its dignity that it was regarded as the capital of the kingdom of Arles, or Trans-Jurane Burgundy. It has now fallen into the sere and yellow leaf; and men visit it, not for what it is, but for

what it was,—for the monuments of its former greatness.

Its Amphitheatre, larger than that of Nîmes, measured 459 feet by 338 feet, and held 25,000 spectators. It consisted of two stories of 60 arches each,—the lower Doric, the upper Corinthian; both rude in style, but solid in construction. Under the Saracens, like that of Nîmes, it was converted into a fortress, and strengthened by a tower at each of the cardinal points. Its exterior is in a state of tolerable preservation; but internally it exhibits no signs of its ancient magnificence.

The Roman Theatre is reduced to a shadow of itself; but some of its exquisite marble monuments and sculptured friezes are preserved in the local museum.

An obelisk, 47 feet high, is also of Roman workmanship, and probably belonged to the Amphitheatre. Near at hand lies the ancient cemetery, *Aliscamps* (or *Elysii Campi*); which, for this part of Gaul, served as the universal necropolis, the dead being brought thither from cities as far distant as Lyons. Ariosto alludes to it as—

“Piena di sepolture è la campagna;”

and Dante, in his “Inferno,”—

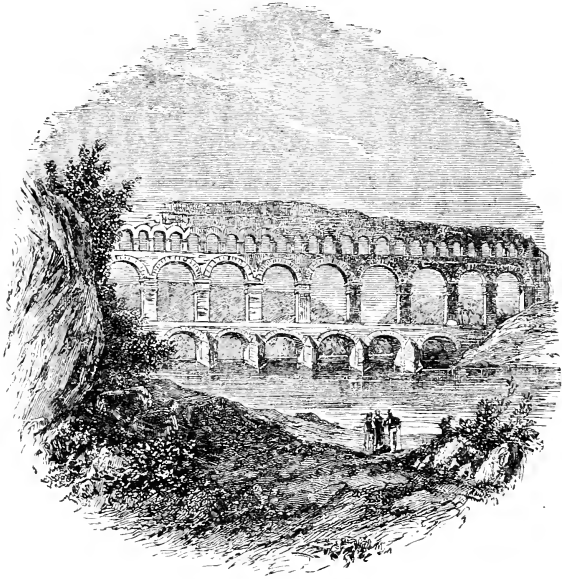
“Si come ad Arli ove 'l Rodano stagnas
Fanno i sepolcri tutto 'l loco varo.”

At present, however, our only concern with Arles is from its vicinity to

THE PONT DU GARD,

which is assuredly the noblest Roman monument in France, and, perhaps, out of Rome itself. It affords

the spectator a very vivid idea of the energy, and power, and administrative skill of the iron conquerors of the world ; and yet, one cannot but feel that it represents so much skill, and power, and energy wasted, since its object could just as easily have been accomplished by a



The Pont du Gard, Arles.

line of iron pipes. Here are yards upon yards of the solidest masonry imaginable, built up for no other purpose than to carry a stream of water not more than sufficient to turn a small-sized mill ! It consists of a threefold tier of arches, raised one above the other, and each of decreasing dimensions : the lowest of 6, the

central of 11, the uppermost of 35 arches,—the blocks of stone composing them being of enormous magnitude, and most artfully fitted together; and the whole spanning a rocky valley, partly overgrown with grass and brushwood. The height of the Pont du Gard is 188 feet; the length of the highest arcade, 873 feet.

Over the aqueduct, of which this extraordinary work forms a part, the water of the springs of the Eure and the Aizan, twenty-five miles distant—the Aizan rising near St. Quentin, the Eure near Uzès—was carried into Nîmes, by way of St. Maximin, Vers, the Pont du Gard, St. Bonnet, Sennlac, the hill of the Tour Magne (Arles), and the Bassin des Thermes. The Pont du Gard was erected to carry it across the river Gardon, which, at this point, flows with some rapidity through a rugged and rocky defile. In its ordinary state the river passes under one arch, 50 feet in span, and 65 feet in height, but when flooded it roars through each of the six which form the lowest tier.

It is popularly said that the bridge is entirely built of stones, without mortar or cement; but this is only true of the two lower tiers. The arches of the topmost tier, built of much smaller stones, are cemented. It is this tier which carried the water in a covered canal or duct, about 4 feet 6 inches deep, and 4 feet wide. It is covered with great slabs of stone, which project a little so as to form a cornice; and along this pavement a man of steady nerves may walk, so as to obtain a view of the valley of the Gardon.

The stone of the bridge has a yellowish colour, and was obtained from a neighbouring quarry. Who was the

builder is unknown, though the work is generally ascribed to M. Agrippa, son-in-law of Augustus, and a man, as Rome still shows, of extraordinary architectural genius, revelling apparently in the boldest conceptions. The Pont du Gard is, in fact, a signal illustration of the daring engineering science of the Romans; but while it proves how much they knew and could achieve in one direction, it also illustrates how little progress they had made in another. Their means were disproportionate to their ends: they wasted the labour of years and the lives of thousands on works which, after all, answered a comparatively insignificant purpose.

ORANGE:—TRIUMPHAL ARCH, AND THEATRE.

The old town of Orange is situated about three miles from the river Rhone, in an open, gently undulating plain, which a general aspect of cultivation, and the occasional olive groves, render agreeable to the eye of the traveller. For the student it has a special interest from its long connection with the noble family of Nassau, whose illustrious founders have invested its name with an "undying glory." The antiquary turns to it with eagerness, on account of the remarkable Roman remains which rise among its insignificant buildings like the memorials of an historic Past. Nothing, perhaps, could give one a keener idea of the immense energy and wide-spreading power of the Roman Empire, than the fact that such colossal edifices were planted by its rulers in a comparatively obscure locality. For though *Arausio* was a Roman colony—established, it is supposed, by some cohorts of the second legion (*Secunda*

legio)—we do not learn that it ever attained to any unusual degree of prosperity or influence. Yet it could boast of buildings which might fitly adorn any of our wealthiest and largest cities.

About four hundred yards outside the town, on the road to Valence, stands the *Triumphal Arch*.

It is built of a yellow limestone, deep in colour, which, when the sunlight streams upon it, acquires an extraordinary richness. Its height is 60 feet; and it is perforated with three archways, of which the central is the loftiest. The bas-reliefs adorning it are vigorously executed. In the main they represent a naval victory, the trophies consisting of masts and yards, rostra, shrouds, and anchors. These are arranged with much skill, so as to produce a striking effect; but it is difficult to understand why such a mode of decoration should have been chosen for the triumphal arch of an inland town.

The date and destination of the arch are, however, unknown; for nothing can be determined from the names inscribed upon its decorative shields. That of "Mario" occurs among them; and hence some enthusiasts have supposed that it is intended to commemorate the great Marian victory over the Cimbri at Aix. Obviously, however, it is of much later date; and, in truth, triumphal arches were not in vogue among the Romans until the era of the Empire. Is *Mario* a misreading of *Marco*? and does the monument refer, as more than one authority has suggested, to the achievements in Germany and on the Danube of Marcus Aurelius?

Passing through the quiet and insignificant little town,

we arrive at the *Roman Theatre*. It lies at the foot of a hill, out of whose sloping mass the *cavea*, or auditory, has been excavated in semicircular tiers of seats for the spectators. The wall of the *scena*, dividing it from the *cavea*, and forming the chord of the semicircle, is of immense height and solidity. Its dimensions are, 121 feet high, 13 feet thick, and 334 feet 6 inches long. It consists of huge blocks accurately fitted together without cement, and justifies the saying, that we moderns build for time, while the Romans built for eternity. The contrast is striking between its massive character and the flimsiness of the mean edifices which cluster in its shadow.

There were three entrances in this wall ; and near the top ran two rows of projecting corbel stones, those nearest the extremities being pierced with holes for the masts which supported the *velarium*, or awning. Its inner face is bare of ornamental work, but has a central arch, and on each side of the arch a remarkable lofty recess.

The removal of the huts and cabins which formerly encumbered the ruins enables the traveller to judge of their internal construction, and, with the aid of his imagination, to restore the mighty edifice in all the magnificence of its colossal proportions. He may even fill its stone seats with an excited audience, people its stage with a company of masked *dramatis personae*, and believe himself to be listening, under the tempered sunshine of a genial summer sky, to the wrongs of *Medea*, the humours of *Plautus*, or the wit of *Terentius*. Some of the corridors, we are told, are vaulted with long stone beams, which, at certain points, "are calcined and red-

dened by the action of fire," as if the destruction of the theatre had been attempted by conflagration. The seats, as already stated, are hewn out of the solid massive rock ; and upon one of them may still be traced the letters "Eq. c. iii."—that is, 3rd row of the Equites, or knights. Round the semicircular auditorium extend three passages, or *præcinctiones*, lined with masonry of small stones. Numerous fragments of marble and granite, statues, pillars, and architectural ornaments, which have been dug up within the enclosure, are here preserved.

The greater part of a circus, or hippodrome, which adjoined the theatre, has disappeared, except a few arches of its portico. The remainder has been used as a quarry in the construction of the town.

The ancient *Arausio*, it is evident from these remains, was superior in extent and population to the modern *Orange*. It has been conjectured from the range of the Roman walls, whose circuit may still be traced, that it probably contained 40,000 inhabitants.

On the hill above the theatre stood the *Arx*, or citadel, of the Romans ; which was afterwards adopted by the Princes of Orange, and fortified according to the ideas of modern engineering. It was razed by Louis XIV., and nothing remains of it but a few piles of masonry.

Orange belonged to the House of Nassau until the death of William III., when it was claimed by the King of Prussia. The Treaty of Utrecht sanctioned its translation to the King of France, in exchange for other territory ; and it now forms a part of the French Empire, though the title of Prince of Orange is still borne by the eldest son of the King of Holland.



II.

Spain.

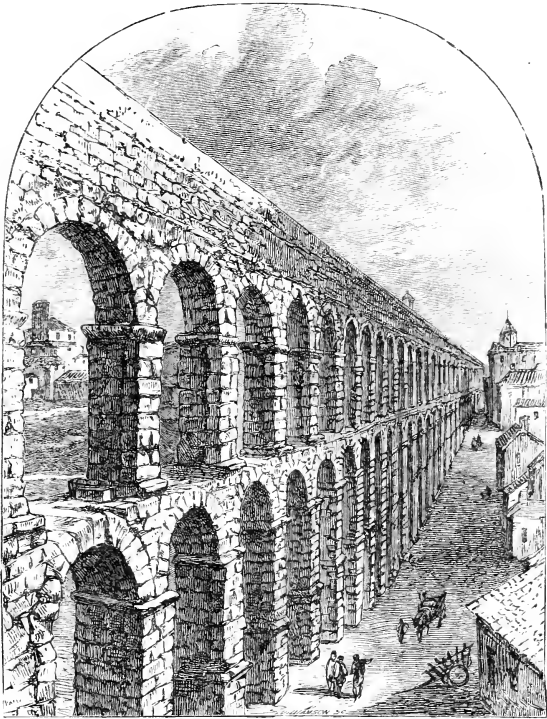
SEGOVIA :—THE AQUEDUCT.



HE situation of this once important city is eminently picturesque. It occupies the summit of a hill, whose base is washed by the Eresma, which here receives the noisy brawling waters of the rightly-named *Clamores*. The surrounding country is fair with pastures, corn fields, and orange groves. Mr. O'Shea describes it, in its present condition, as "one of the best specimens extant of the Gotho-Castilian city."* Stern and massive, breathing war and austerity, he compares it to a stanch hidalgo, draped in his tattered cloak, which looks like a Roman's purple, all ruin, all pride, all poverty. Its walls and *cubos*; its narrow and irregularly-built streets; its granite houses, with wire-worked balconies; its rock-surmounting Alcazar, or citadel,—built by Alphonso the Learned, —the residence of Charles I., on his romantic expedition to Spain in September 1623,—the prison of Gil Blas, according to his veracious biographer, Le Sage; and its

* O'Shea, "Guide to Spain," p. 367.

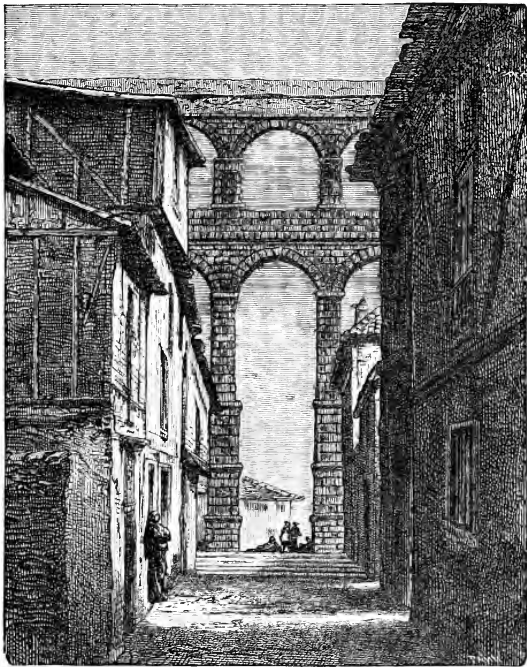
glorious Gothic cathedral, erected in 1525 by Juan Gil de Ontañon ; all speak of the stirring historic past, and will tempt while they recompense the artist's pencil.



The Aqueduct, Segovia.

We visit it now, however, only for the sake of its aqueduct, which merits to be included among the monuments of ancient architecture. It is truly and in fact a "Cyclopean work," built up of massive blocks of gray granite,

fitted together without cement, $69\frac{1}{4}$ miles in length, and opposite the former Convent of San Gabriel forming a magnificent bridge of 320 arches, the loftiest attaining an elevation of 102 feet. Thirty-five of these arches were



A Street in Segovia.

destroyed by the Moors, but repaired in 1483, at Queen Isabella's cost, and under the direction of Escovedo, an able Asturian architect.

The aqueduct is said to have been built by one

Licinius in the reign of Trajan ; but according to a wild tradition, was the one night's work of Satan, who was instigated to its achievement by his love for a beautiful Segovian maiden, and desired to save her the daily labour of going down to the Eresma for water.

The Segovian Aqueduct is inferior in elegance to the Pont du Gard, though scarcely less remarkable for boldness of design. It is raised, however, on light piers, whose effect (as Mr. Fergusson remarks) is somewhat spoiled by numerous offsets ; and the upper stages perhaps too light for the former. The houses of the modern city now crowd so closely about it, and hem it in so awkwardly, that the spectator necessarily loses much of its picturesque character.

ALCANTARA :—ROMAN BRIDGE.

The modern Alcantara* is the ancient *Norba Caesariana*, or Caesarea, a Roman colony in Lusitania, on the left bank of the Tagus. At a later period, it belonged to the famous military order of Alcantara, on whom it was conferred by Alphonso IX. of Castile, in 1212. It is situated on a rocky height, whose base is washed by the waters of the Tagus, and looks out upon a fair landscape of meadow, grove, and garden, interspersed with numerous coppices of wild oaks, and fields waving with the "golden grain."

Its great lion is the Bridge—*the* bridge—a magnificent monument of Roman enterprise and skill ; built for the Emperor Trajan, in A.D. 105, by the architect Caius

* Al Kantarah (Arabic), "the bridge."

Julius Laon, who, on his decease, was appropriately buried in the immediate neighbourhood of his wonderful work. It was repaired by Charles V., in 1543. In 1809, its second arch was blown up by Colonel Mayne, to prevent the French army, under Massena, from crossing the river ; but it was repaired in 1812 by Colonel Sturgeon. In 1836 it was a second time destroyed ; but, no English engineer being at hand to rebuild it, remains to this very day in its ruin and desolation, a singular evidence of the apathetic ignorance of the Spanish government.

The Bridge, in its original condition, was 670 feet in length by 210 feet in height, and consisted of six arches, varying in size—the central arches having a span of 110 feet—entirely built of blocks of granite, without cement. A tower in the centre is about 42 feet high.

The piers, says Mr. Fergusson, are well-proportioned and graceful ; and, altogether, the work is as fine and as tasteful an example of bridge-building as can be found anywhere, even in these days of engineering activity.

The Roman bridges, adds this eminent architectural critic, were designed on the same grand scale as their aqueducts, though, from their nature, they could not, of course, possess the same grace and lightness. This was more than compensated by the inherent solidity and the expression of power that was imparted by the Romans to all their structures. They seem to have been designed to last for ever ; and but for the violence of man, it would be hardly possible to set limits to their durability. Many still remain in almost every corner of the Roman Empire ; and wherever found are easily recognized by the unmis-

takable impress of Roman grandeur which is stamped upon them.

It is worth noting that the Romans were the first people who applied the principle of the arch to the construction of bridges, and thus succeeded in rendering them works of the highest utility. In the bridges of Babylon and Greece, the pier ways must necessarily have been very narrow, and consequently must have greatly impeded navigation.

The roadway of a Roman bridge was usually level. It was divided into three parts, of which the central, called the *agger* or *iter*, was reserved for horses and carriages; and on each side ran a raised footpath (*decursoria*) for foot-passengers, flanked by a parapet wall.

A famous example of Roman engineering remains at Rimini in Italy, where the bridge, built by Augustus and completed by Tiberius, is enriched with much architectural ornament. Far more celebrated in its day was the bridge which Trajan threw across the Danube, and which measured about 3010 feet in length, and 48 feet in height. It consisted of twenty-two arches of timber, springing from massive piers; and bore the proud, but not unjustifiable inscription—

SVB JVGVM ECCE RAPITVR ET DANVBIVS,

—Behold, even the Danube is brought under the yoke.

MERIDA :—ROMAN REMAINS.

The principal city of Lusitania in Spain was Augustus Emerita, built in B.C. 23, by Publius Carisius, the legate of Augustus. He colonized it with veterans (*emeriti*) of

the fifth and tenth legions, whose term of service had expired after the Cantabrian war. This was in pursuance of the sagacious policy of Augustus, among whose greatest achievements must be reckoned his pacification of Spain. His lieutenants *made* conquests; the genius of the Emperor consolidated them. Thus, the natives, says Mr. Merivale, were required to descend from their mountains, and were drafted into the cities in the plains, or quartered, as clients of the conquering race, within the lines which he now caused to be traced for the establishment of military colonies. The veterans of the legions were endowed with confiscated lands, and settled in fortified posts; of which Caesar Augusta, the modern Saragossa, was chosen, we are told, for its beautiful situation,—more probably from its convenience as a centre of communication between Tarraco and Gallaecia, the Pyrenees and the Tagus. Bracara Augusta (*Braga*), continues the historian, with Asturica Augusta (*Astorga*), and Lucus Augusti (*Lugo*), served to bridle the rebellious people of the north. Emerita Augusta, he adds, was founded in a more favoured region, and to this perhaps it owed its eminent splendour and prosperity.

A “colonia” from the first, it was endowed with especial privileges; was the seat of one of the three juridical divisions, or circuits, of Lusitania; became the recognized capital of the province; and, in due time, one of the richest, most prosperous, and most magnificent of the Spanish cities. Its splendour drew from Ausonius the following eulogium:—

“ Clara mihi post has memorabere, nomen Iberum,
Emerita aequoreus quam praeter labitur amnis,

Submittit cui tota suos Hispania fasces.
 Corduba non, non arce potens tibi Tarraco certat,
 Quelque sinu pelagi jactat se Bracara dives."

Which may thus be imitated :—

Brightest of all in memory I hold
 The marble Emerita, by whose walls
 The river nobly flows : to her all Spain
 Bows down in homage. No co-rival she
 Can own in wealth and power,—nor Tarraco
 With mighty citadel, Córdoba great,
 Nor rich Bracara on its sea-washed shore.

Emerita was situated on the north bank of the Anas (the modern Guadiana), and was connected by well-planned roads with Hispalis, Corduba, Olisipo, Caesar Augusta, and the mouth of the Anas. Its territory was extensive and fertile, and produced the finest olives.

How has the mighty fallen ! It is now a poor town of 5000 inhabitants, poverty-stricken, and like the lion of the fable, when he had grown weak, and his claws were worn out, basely scorned and neglected by those upstart cities over which its shadow once extended. Of old, it was surrounded by lofty walls, six leagues in circumference, which were strengthened by towers, and pierced by eighty-four gates ; and garrisoned by 80,000 foot soldiers and 10,000 horsemen. Now, its magnificent ruins are huddled up, within a circuit of half a mile, on the summit and slopes of the hill which formed "the nucleus" of the city. These ruins are so extensive and so remarkable, that Ford has christened Merida "the Rome of Spain." The Moor Rasis wrote of it, that no one in the whole world could relate its marvels ("Que non ha home en el mundo que cumplidamente pueda, contar

las maravillas de Merida"); and the Moorish leader Musa, after its capture, exclaimed, "All the world must have been called together to build such a city!"

The Goths spared the Roman works, and even repaired them; and its glorious bridge—of eighty-one arches, 2575 feet long, 25 feet broad, and 33 feet above the river—remained uninjured until April 1812, when, in the course of the Peninsular campaign, some of its arches were unfortunately destroyed.

The *Circus Maximus*, or hippodrome, is still in a very perfect condition. Its length is 1350 feet, and its breadth 335 feet. Eight tiers of seats are extant, and the view from the topmost is one of singular beauty and variety, with swift changes of colour which give to it an air of magical enchantment.

Of the *Forum* a few shafts of columns are the only memorials; but the traveller need not despair. There is enough to occupy him in laborious study for many days of delight, and enough, moreover, to fill his mind with those precious memories which never die. The principal "objects of interest" are thus summed up by a recent writer:—The Arch of Santiago, 44 feet high, erected by the Emperor Trajan; the Temple of Diana, now incorporated in the Palacio of Conde de los Corbos; the ruined Temple of Mars, interesting in its sad decay; the Amphitheatre, popularly called *Las Siete Sillas*, from its seven tiers of seats; the Naumachia, or Baño de los Romaños; and the two Aqueducts, one consisting of 140 arches, the other of some 30 pillars, named Los Milagros, but formerly erected on three tiers of arches, and four miles in length.

For ages the great Romano-Spanish city was used by its later inhabitants as a quarry, and its materials were employed in the construction of their houses, churches, and convents. Hence the ground is covered with fragments and remains, inspiring in the soul of the antiquary a bitter regret for the irretrievable ruin which has overtaken one of the grandest and wealthiest of the provincial capitals of the Roman Empire.





III.

Portugal.

EVORA (EBORA):—TEMPLE OF DIANA.



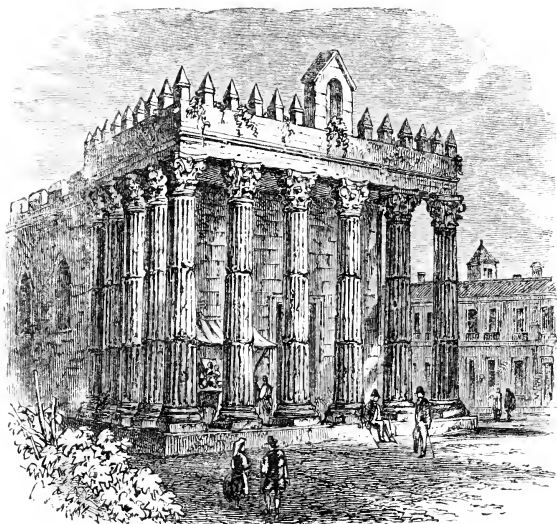
EBORA, the modern Evora, is situated on the high road from Merida to Lisbon, in the heart of a fair and fertile country, well watered by streams and enriched by groves.

Among its interesting and important ruins, the most interesting and most important are those of its Roman Aqueduct, and of its Temple of Diana—the latter a fine example of Roman architecture under the Caesars.

Its façade is what architects call an hexastyle; that is, it has six columns. These are of the rich Corinthian order, are each 3 feet 4 inches in diameter, and have suffered surprisingly little from the barbarism of man or the malignant influences of Time. With the exception of a portion of the architrave, however, the entablature is destroyed.

The sharp pinnacles which surmount the walls of the temple, and, from a distance, give them a battlemented appearance, were added by the Moors, and are, of course, utterly incongruous in an edifice of Roman design.

Of Evora itself few details are necessary. It was cap-



Temple of Diana, Evora.

tured by Quintius Sulinus,* when he fled from the proscription of Sulla ; and after surrounding it with massive fortifications, he adorned it with many splendid public buildings. It was next conquered by Julius Caesar, who gave it the name of *Liberalitas Julia*. In 715 it fell into the hands of the Saracens ; from whom it was delivered by the Portuguese Christians under Giraldo, the *cavallèiro sine medo*, or *chevalier sans peur*, who holds a place in Portuguese legend like that of the Cid in the traditional literature of Spain.

* Some antiquaries have ascribed the erection of the Temple of Diana to this remarkable Roman, and assert that he employed Greek workmen upon it. But from its style and general character, there can be little doubt that it belongs to a much later period.



IV.

North Germany.

TRÈVES (OR TRIER).



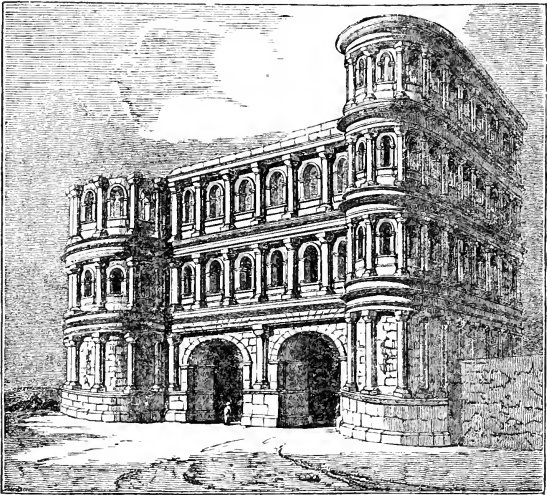
THE modern *Trier* or *Trèves*, the Roman *Augusta Trevirorum*, is situated on the right bank of the Moselle, and included within Prussian territory. It is supposed to have been colonized by Augustus, and the Italian writers frequently speak of it as simply *Augusta*, though Tacitus calls it *Colonia Trevirorum*. It was connected with the left bank of the river by a bridge, and the suburb on this bank was named *Vicus Voclanni*.

From an early period it was a prosperous and important town ; the head-quarters of the Roman army of the Rhine, and the frequent residence of the Emperors on their visits to the Germanic provinces of the empire. After the death of Aurelian it was captured by the Alemanni and Franci ; but Probus recovered it. During the later days of the empire, however, it was repeatedly plundered by the Germans, and we may infer that it sunk into a pitiful state of destitution, from the great glory given to Constantine the Great for raising it into

its former position ; repairing its walls, restoring its buildings, and embellishing it with new and splendid edifices. From A.D. 306 to A.D. 331 it was frequently visited by Constantine ; and when Ausonius wrote, it was a wealthy and beautiful city, surrounded by vine-clad hills, and possessing a great circus, a public forum, educational establishments, a mint, and basilica.

The great Roman Bridge remained entire until the city was captured by the French in 1689. The invaders then blew it up ; and of the original structure, probably built by the much-building Agrippa, only the piers and the massive foundations are extant. In these the blocks are from six to nine feet long, three feet wide, and three feet high ; they are fitted together without cement. The piers are 66 feet high, and 20 feet wide. The whole length of the bridge is 690 feet, its breadth 24 feet ; its eight arches were rebuilt in 1720.

The archaeologist will also find the remains of the ancient Amphitheatre (219 feet by 155 feet) and the public Thermae well worthy of a careful examination ; but the most splendid relic of Roman art in Trier is, unquestionably, the *Porta Nigra* (or *Römerthor*), one of the city gates, which absolutely puts to shame all our modern erections of a similar character. Well may Professor Long describe it as “ a structure of enormous strength, a gigantic and an imposing monument.” It excites our wonder that time and labour could be found for the execution of such extraordinary works by a people who were constantly engaged in the extension and organization of their empire. We shall not do justice to it unless we remember that in all probability it is but one of many



The Porta Nigra, Trèves.

similar gates erected about the same time in the German cities, and demanding a total amount of toil, and energy, and skill which it is difficult to form an adequate idea of.

The Porta Nigra is thus described by Mr. Fergusson:—*

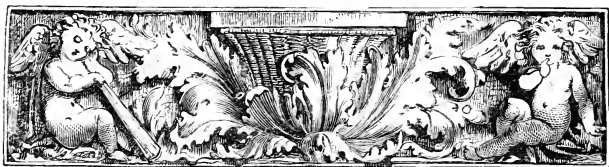
Its front consists of a double archway surmounted by an arcaded gallery. Within this is a rectangular court, which seems never to have been roofed, and beyond this a second double archway similar to the first. At the ends of the court, projecting each way beyond the fall of the gateway and the gallery surmounting it, are two wings, each four stories in height, containing a series of apart-

* Fergusson, "Illustrated Handbook of Architecture," i. 337.

ments in the form of small basilicas, all similar to one another, and measuring about 55 feet by 22 feet. It is not easy to understand how these were approached, as there is no stair and no place for one. Of course there must have been some mode of access, and perhaps it may have been on the site of the apse, which was added when the building was converted into a church in the Middle Ages. These apartments were probably originally used as courts or chambers of justice.

Notwithstanding some defects of detail, there is a variety in the outline of this building and a boldness of profile that render it an extremely pleasing example of the style. Its dimensions are 115 feet in width by 95 feet in height. It is constructed of great blocks of stone without cement; some of them four to five feet, and others seven to nine feet long.





V.

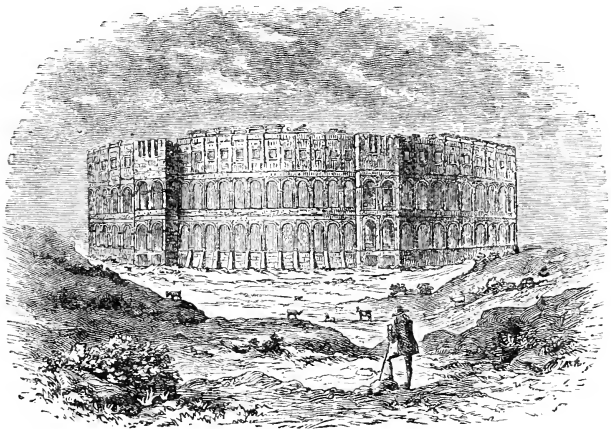
Austria.

POLA (IN ISTRIA):—THE AMPHITHEATRE.

BUILT about the same time as that at Verona—namely, in the later days of the Western Empire—the Amphitheatre at Pola is in a far better state of preservation. A curious contrast, however, may be observed between their ruins. At Verona the arena is perfect, but a mere fragment remains of its external decoration; at Pola you cannot discern a trace of the arena, or of its encircling seats, but the exterior is in admirable condition. To the architect it is of peculiar interest, as an example of the new order or style of architecture which Rome was slowly creating just before she perished, and few traces of the Greek forms mar its general completeness of design and harmony of detail.

The dimensions of the Amphitheatre at Pola are very nearly the same as those of the Amphitheatre at Nîmes—namely, 436 feet by 346 feet. It has, however, three stories, and thus its height is considerably greater, being 97 feet. Owing to the inequalities of its site the lower story is furnished with a sub-basement, which greatly

enhances the architectural effect. It is built on the slope of a hill, and, consequently, on the east side it has but a single tier of arcades, while on the west, facing the beautiful and quiet bay, it has a double tier and an attic. It forms, therefore, an exceedingly picturesque object, which is very pleasing to the eye, apart from all architectural considerations.



The Amphitheatre, Pola.

Quoting again from Mr. Fergusson, to whom, in these pages, we have already been so frequently indebted, we may point out that the attic, or third story, is more commendable here than elsewhere, because openly and undisguisedly intended for the support of the poles of the velarium. The pilasters and all Greek forms are omitted, and there is only a groove over every column of the middle story to receive the said poles. The open battle-

ment on the top was also evidently designed to facilitate the working of the awning, though in what measure is not clear. There is still another peculiarity about the building, inasmuch as the curvature of its lines is broken by four projections, intended apparently to contain staircases. They appear, however, to have been subsequent additions, the stones of which they are built being of a different colour from those of the body of the building. In an edifice so light and so open as this one is in its present state, there can be no doubt but that the projections give expression and character to the outline.

We may here subjoin a comparative table of the dimensions of some of the more remarkable Roman amphitheatres :—

	Length in ft.	Breadth in ft.	Height in ft.
The Coliseum.....	620	513	157
Capua	558	460	95
Verona.....	502	401	98
Pola	436	346	97
Nîmes.....	430	378	72
Arles.....	459	338	..
Olricoli.....	312	230	..

POLA is situated near the southern extremity of the peninsula of Istria, on a small but singularly safe and convenient bay, anciently called the *Sinus Polaticus*. History preserves no record of its foundation; but it was certainly in existence before the Roman conquest of Istria (B.C. 177). The advantageous position of its port induced Augustus to found a colony here, to which he gave the name of *Pietas Julia*. He embellished it also with several public buildings, and the town flourished greatly, ranking second only in wealth and influence to Tergeste (Trieste).

At Pola, Crispus, the eldest son of Constantine the Great, was put to death by his father's orders, on suspicion of meditating a design against the imperial crown; and here the Caesar Gallus was murdered, A.D. 354, by command of the Emperor Constantius.

SALONA (SPALATRO):—THE IMPERIAL PALACE.

“Qua maris Adriaci longas ferit unda Salonas
Et tepidum in molles Zephyros excurrit Iader.”

LUCAN, *Pharsalia*, viii. 104.

Diocletian, says Gibbon, in his wonted stately and sonorous style, after raising himself from a servile origin to the imperial throne, passed the last nine years of his life in a private condition. Reason had dictated, and content seems to have accompanied his retreat, in which he enjoyed for a long time the respect of those princes to whom he had resigned the possession of the world.

It is seldom, continues the great historian,* that minds long exercised in business have formed any habits of conversing with themselves, and in the loss of power they principally regret the want of occupation. The amusements of letters and devotion, which afford so many resources in solitude, were incapable of fixing the attention of Diocletian: but he had preserved, or at least he soon recovered, a taste for the most innocent as well as natural pleasures; and his leisure hours were sufficiently employed in building, planting, and gardening. His answer to Maximian is deservedly celebrated. He was solicited by that restless old man to reassume

* Gibbon, “Decline and Fall of the Roman Empire,” c. xiii.

the reins of government and the imperial purple. He rejected the temptation with a smile of pity, calmly observing, that if he could show Maximian the cabbages which he had planted with his own hands at Salona, he should no longer be urged to relinquish the enjoyment of happiness for the pursuit of power. But it was impossible, continues Gibbon, that he could remain ignorant of the troubles which afflicted the empire after his abdication. It was impossible that he could be indifferent to their consequences. Fear, sorrow, and discontent sometimes pursued him into the solitude of Salona; and a report, though of a very doubtful nature, has reached our times, that he withdrew himself from his troubles by a voluntary death.

Salona, or Salonae, the scene of Diocletian's retreat, is a seaport town of Dalmatia, situated on the north bank of the river Iader (*il Giadro*), where it widens into an estuary of the Adriatic. It retains its ancient name, but nothing of its ancient importance; though its former size may be traced by the extant ruins of its walls, which show that it formerly consisted of two parts—the eastern on high ground, the western on low ground towards the sea. The position is romantic, and might well have charmed the mind of a prince like Diocletian, embracing, as it does, a glorious prospect of sea and land, of valley and plain, of the silent mountains and the shadowy woods. In such a scene the weary brain might find repose, and the fevered spirit recover from its fierce excitement; if, indeed, there *be* so powerful a magic in nature as the poets somewhat idly tell us, and a man can throw off his identity—can abandon the fashion of a

whole life, and change the colours in which his character has been steeped for years—under the influence of a romantic landscape.

Salona first rose into historic importance in the days of Julius Caesar. That wonderful general had discerned its strategic value, and garrisoned it as a fortress; so that when the fleet of Pompeius ventured to attack it, the attack was converted into a rout, and the fleet retired with great loss.

From its establishment as a Roman colony it served the empire with conspicuous fidelity; and as the great Dalmatian highways converged to its centre, we may easily understand how its commerce would be developed, and its wealth augmented. The Roman Emperors embellished it with many splendid public buildings; but all that his predecessors had done in this way was surpassed by Diocletian, who may be said to have reconstructed the city. It continued to flourish after his death, and attained to about half the size of Constantinople. Though it was captured and plundered by Odoacer, king of the Heruli, in A.D. 481, and afterwards by Totila, it quickly raised its head after the storm had passed. It was from the port of Salona, in 544, that Belisarius set sail for Ravenna, to attempt the re-conquest of Italy from the Goths; and Narses, the eunuch,—one of the most illustrious “among the few who have rescued that unhappy name from the contempt and hatred of mankind,”—departed from this port on a similar mission in 552. But in 639 it was taken by the plundering Avars, who consummated so absolute a destruction, that up to the present time it has remained desolate and in ruin.

Much of the fame of Salona is due to the magnificent Palace erected here by Diocletian. To build and adorn it occupied twelve years; and of its dimensions the reader may judge from the fact that almost all the modern town stands within its precincts! After the Emperor's death its annals remain uncertain; a portion, it is said, was occupied as a gynaecium, or cloth-manufactory, where the work was done by females only,—a portion was fitted up as a palace for the magistrates. It was the residence for a time of the pseudo-emperors of the West, Glycerius, an obscure soldier, supported by Gundobald of Burgundy; and Julius Nepos, the sovereign of Dalmatia. The former became Bishop of Salona; the latter was acknowledged Emperor by the Senate, the Italians, and by the provincials of Gaul. At the approach of a northern invasion, however, he retired to his Dalmatian principality, and abdicated the imperial throne. By this humiliation he purchased only five years of life, and finally, he was murdered, at the instigation of Glycerius, in the palace of Salona.

At Salona, then,—sometimes called Spalatro (from *S. Palatium*, or *Salonae Palatium*),—Diocletian erected the Palace intended to serve as a retreat from the cares of ambition and the anxieties of power.

It covered an extent of ground between nine and ten English acres. The form was quadrangular, flanked with sixteen towers. Two of the sides (the east and west) measured each 698 feet; the south side, facing the sea, 592 feet; the north, 570 feet. The whole was built of a beautiful freestone, extracted from the neighbouring quarries of Trau or Tragutium, and very little inferior to

marble itself. Four streets, intersecting each other at right angles, divided the several parts of this great edifice. The principal entrance, on the north, was called the Golden Gate ; a stately though somewhat florid edifice, defective in purity of style, but imposing in effect. Two other entrances, on the east and west, were called the Iron and Brazen Gates. They resembled the Golden in design, but their ornamentation was less elaborate.

The northern half of the building would seem to have been devoted to the apartments of the imperial officers and the lodgings of the less favoured guests ; the whole of the southern half consisted of the palace proper. It contained two temples ; one, a square structure, was dedicated to Aesculapius ; the other, an octagon, to Jupiter. The former of these gods Diocletian worshipped as the guardian of his health ; the latter, as the protector of his fortunes. Between these sanctuaries extended a magnificent central arcade of granite columns, at whose termination was a circular vestibule. This opened into a noble suite of nine apartments, extending along the south front of the palace. Their forms were various, their proportions just ; but, says Gibbon, they were all attended with two imperfections, very repugnant to our modern notions of taste and conveniency. These stately rooms had neither windows nor chimneys. They were lighted from the top (for the building seems to have consisted of no more than one story), and they received their heat by the help of pipes conveyed along the walls.

Beyond these stately halls extended the Emperor's private apartments, and in the rear of the latter were situated his baths. Their comparatively perfect remains

have thrown a flood of light on the teaching of Vitruvius, and enabled the student to form a tolerably correct idea of the internal arrangements of a Roman mansion of the highest class.* And one cannot but form a glowing conception of imperial splendour and imperial resources, when one reflects that this palace of Diocletian's,—which equals in magnitude, and surpasses in dignity, the Escorial of Spain,—was, after all, only a marine villa, a private retreat, and no more comparable to the imperial palaces at Rome than is a village church to the cathedral of Canterbury!

We have omitted, however, to point out what was, perhaps, the most conspicuous feature of this remarkable edifice. Along the whole seaward face of the building ran a magnificent gallery, 515 feet in length by 24 feet in width. Besides its own intrinsic beauty as an architectural feature, it evinces, as Mr. Fergusson remarks, an appreciation of the beauties of nature which one would hardly expect in a Roman. This great gallery is the principal point in the design, and commands a prospect well worthy that such a gallery should be built for the complete enjoyment of it.†

Of the present condition of the Palace it is only need-

* See Adams's "Antiquities of Diocletian's Palace at Spalatro," edit. 1764.

† The views are thus described by Gibbon:—"The views from the palace are no less beautiful than the soil and climate are inviting. Towards the west lies the fertile shore that stretches along the Adriatic, in which a number of small islands are scattered in such a manner as to give this part of the sea the appearance of a great lake. On the north side lies the bay which led to the ancient city of Salona; and the country beyond it, appearing in sight, forms a proper contrast to that more extensive prospect of water which the Adriatic presents both to the south and to the east. Towards the north, the view is terminated by high and irregular mountains, situated at a proper distance, and, in many places, covered with villages, woods, and vineyards."

ful to say that considerable portions remain in tolerable preservation ; that the Temple of Jupiter is now the “Duomo” of the town, and that of Aesculapius a baptistry dedicated to St. John.

We may here take leave of Roman Architecture, which, even in Diocletian’s Palace, exhibits a marked and unfortunate declension, and which was soon to be superseded, in the South, by the Saracenic or Byzantine ; and, in Western Europe, to give place to the picturesque effects and elaborate varieties of the Gothic style.



The Capitol—Medallion of Domitian.



INDEX.

- ACADEMIA, the, of Cicero, at Puteoli, 221.
- Acrocorinthos, the, referred to by Livy, and described by Colonel Mure, 85; occupied by the Macedonians, 86; its ancient architectural glories, 88.
- Acropolis, the, of Athens, described in detail;—the Propylaea, 27-31; the Temple of the Wingless Victory, 31-33; the statue of Athena Promachus, 37, 38; the Parthenon, 38-46; the statue of Athena Parthene, 46, 47; the Erechtheium, 47-51; the Temple of Theseus, 51-56; the Choric Monument of Lysicrates, 56-60 (for particulars of which see under respective headings); associations of the Acropolis, 34; its position described, 34, 35; the view from, 35, 36.
- Adams, Mr., his "Antiquities of Diocletian's Palace at Spalatro, cited, 296.
- Aegina, the island of, described, 77, 78; its historical associations, 78, 79; its temple, description of, 80-82.
- Aegina, the town of, where and how situated, 79; its exposure to barbarian injuries, 80.
- Aeschylus, the Greek dramatist, characterized by Mrs. E. B. Browning, 12; quotation from, 36.
- Aesculapius, temple of, at Agrigentum, its remains, 251.
- Agora, the, or Forum, at Athens, constructed by Hippodamus, 17, 18.
- Agrigentum, the town of, its history under Phalaris, 235, 236; under Theron, 236; besieged by the Carthaginians under Hamilcar, 237; exodus of its inhabitants, 238; fall of the city, 238, 239; its efforts towards freedom, 239, 240; conquered by the Romans, 240; its third attempt at recovery of power, 241; under the Romans, 241; imaginative reproduction of its ancient appearance, 241-243; the Rupe Atenea, 243; the Temple of Juno Lacinia, 244-247; the Temple of Concord, 248; the Temple of Zeus Olympius, 249; the Temple of Castor and Pollux, 249; its remaining temples described, 250-252.
- Agrippa, M. Vipsanius, his erection of the Pantheon, 150; his Thermae or Baths, 151; his architectural genius, 268.
- Alcantara, the town of, its past and present, 275; its old Roman bridge, 275-277.
- Alcazar, the, of Segovia, referred to, 272.
- Amphilochius, the Greek Christian poet, his description of the martyrdoms of the Coliseum, 144.
- Amphitheatre, the, of Nîmes, its dimensions, 262; its structure described, 262, 263.
- Amphitheatre, the, at Puteoli, described, 222.
- Amphitheatre, the Roman, its construction described, 131-135.
- Anio, the river, scenery of, near Tibur, 200-202.
- Antoninus and Faustina, the Temple of, at Rome, description of, 183, 184.
- Antoninus Pius, the Emperor, the statue erected to his memory, memoranda concerning, 178.
- Apollodorus, the architect, his unfortunate fate, 184.
- Apollo Panionis, the Temple of, the circumstances of its erection detailed, 26, 27.

- Aqueducts, the, of ancient Rome, their construction forced upon the Romans, 163; the mode of their construction, 164; the respective names of the great Roman aqueducts, 164, 165; the three remaining aqueducts, 165, 166; described by Mr. W. W. Story, 166-168.
- Aqueduct, the, of Segovia, described, 273-275.
- Ara Coeli, the Church of, at Rome, described, 105; its associations with Gibbon, 106.
- Architecture, ancient, simplicity of, 233.
- Architecture, the, Orders of. *See* CORINTHIAN, DORIC, and IONIAN.
- Areiopagus, the, of Athens, its situation, 65; its famous council, 65; the shrine of the Eumenides, 65; its associations with St. Paul, 66-68.
- Ariosto, the Italian poet, his reference to the cemetery at Arles, 265.
- Arles, the town of, under the Romans, 264; its amphitheatre, theatre, and obelisk, 265; the Pont du Gard, 265-268.
- Arnold, Dr., his "History of Rome," cited, 152.
- Art and Nature, mutual assistance rendered by, 245.
- Asylum, the, of Romulus, 101.
- Athena Parthene, the statue of, described, 46; how carefully preserved by the Athenians, 47.
- Athena Polias, the statue of, described, 48.
- Athena Promachus, the statue of, by Phidias, description of, 37.
- Athena, Temple of, at Aegina, description of, 80, 81.
- Athena, Temple of, at Sunium, where situated, 72-74; the ruins, 74, 75.
- Athens, the city of, characterized by Milton, 11; its historical associations enumerated, 11-13; its present influences, 14, 15; its climax of material prosperity and intellectual excellence in the time of Pericles, 15-17; its rebuilding by Hippodamus after the defeat of Xerxes, 17, 18; the wall of Themistocles, 27; its famous buildings described: the Acropolis, 27-60; the Temple of the Winds, 62-65; the Areiopagus, 65-68; the Temple of Zeus Olympius, 68-70; its capture by the Venetians under Morosini, 42.
- Augustine, St., a story from, 130, 131.
- Augustus, Octavius, his favourite policy of colonization, 277, 278; his colony at Tauromenium, 254; and at Merida, 278.
- Aurelius, Marcus, the Emperor, Mr. Merivale's estimate of, quoted, 174, 175; his greatness celebrated, 175; his elevated morality, 176; estimated by Mr. Farrar, 177, 178.
- Aurelius, Marcus, the Column of, at Rome, its dimensions, 181; considered as a work of art, 181, 182; one of its bas-reliefs described, 182.
- Aurelius, Marcus, the Statue of, in front of the Capitol, 183.
- Ausonius, the poet, his reference to Merida, quoted, 278, 279.
- BARTLETT, W. H., his "Pictures from Sicily," cited, 232; his account of the view from Taormina, 256.
- Basilica, the, of Rome; its ancient uses, 168; its construction explained, 168, 169; as a Christian church, 169.
- Basilica, the, of Paestum, plan of building described, 214.
- Baths, the, of Rome, principle of their construction, 169; the general arrangements in, 170-174.
- Belisarius, the Thracian general, description of his triumph at Constantinople, 122-124.
- Bridges, Roman, principle of their construction explained, 276, 277.
- Britannia*, wreck of the ship, circumstances of, 76.
- Browning, Mrs. E. B., her characterizations of the Greek Dramatists, quoted, 12; her translation of a passage from Amphiloehus, quoted, 144.
- Bryce, James, the historian of the "Holy Roman Empire," quoted, 101.
- Bunsen, Baron, on the columns of the Graecostasis, Rome, 109.
- Burgess, Mr., his "Antiquities and Topography of Rome," cited, 187.
- Byron, Commodore, his account of an adventure in the Mediterranean, 74.
- Byron, Lord, quotations from the works of, 13, 27, 32, 35, 36, 71, 77, 97, 135, 136, 141, 149, 162, 163, 192, 193, 215, 218.
- CAECILIA METELLA, the tomb of, circumstances of its erection, 192; celebrated by Lord Byron, 192, 193; where situated, 193; described, 194; its stability of structure, 194, 195.
- Caesar, Julius, body of, burned near the Rostra in the Roman Forum, 114.
- Callicrates, the Grecian architect, his association with Ictinus in the erection of the Acropolis, 19.
- Camillus, L. Furius, his capture of Tibur in B.C. 335, 202.
- Campbell, Thomas, the poet, quotation from the works of, 72.
- Campidoglio, the, of Rome, interior of, described, 102, 105.

- Caïna, his "Edifizj di Roma," cited, 187.
- Capitol, the, of Rome, origin of the name, 102; its situation described, 100, 101. *See* CAMPIDOGLIO.
- Caracalla, the Baths of, referred to, 169, 170.
- Cassius, Publius, colonization of Merida by, 277, 278.
- Caryae, the story of the city of, told by Vitruvius, 49.
- Cassius, Dion, the historian, cited, 184.
- Castor and Pollux, the Temple of, at Agrigentum, 249, 250.
- Choragus, the, function of, in the Athenian drama, 56, 57.
- Christian martyrs, the, of the Coliseum, enumerated, 143, 144.
- Circus Maximus, the, of Merida, 280.
- Claudian, the Roman poet, quotation from his writings, 182.
- Claudian Aqueduct, the, of Rome, described by Mr. W. W. Story, 166-168.
- Clough, A. H., the poet, quotations from his "Amours de Voyage," 92, 105, 155.
- Coleridge, the poet, his translation of Schiller's "Wallenstein," quoted, 33.
- Coliseum, the, of Rome, the scene of gladiatorial combats, 129, 130; described by Byron, 135, 136; its origin indicated, 136, 137; Gibbon's description quoted, 137-139; its dimensions, 139-141; memoranda concerning, 141; its architectural defects, 141, 142; its ancient uses and associations, 142, 143; its present uses, 143; its martyrs, 143, 144; its spoliation by the barbarians and rival Roman factions, 148; its later history, 149.
- Concord, the Temple of, at Agrigentum, an inscription on, 247; its dimensions, 248.
- Corinth, the Isthmus of, described, 83, 84; its Diolcos, 84.
- Corinth, the town of, its position noted, 83; its antiquity, 85; the Acrocorinthos, 85; its artistic glories, 86; historical memoranda concerning, 86, 87; its former grandeur, 87, 88; its present ruins, 89-91.
- Corinthian Order, the, of architecture, its characteristics described, 60-62.
- Corvelius, the Grecian architect, his erection of the Temple of Demeter, 19.
- Curtius, Marcus, the legend of, detailed, 118, 119.
- Curtius, Mettius, his association with the Lacus Curtius of the Roman Forum, 119.
- DANTE ALIGHIERI, the Italian poet, his reference to the cemetery at Arles, quoted, 265.
- Diana, Temple of, at Evora, remains of, 282.
- Dickens, Charles, his description of Verona, quoted, 215, 216.
- Diocletian, the Emperor, his retirement at Salona, 291; his character described by Gibbon, 291, 292.
- Dionysius of Syracuse, his destruction of the city of Naxos, 252, 253.
- Disraeli, Isaac, his "Literary Character of Men of Genius," cited, 15.
- Dodwell, Mr., his "Tour through Greece," cited, 81.
- Doric Order, the, of architecture, its characteristics described, 23-26; first example of a building erected in this style, 26, 27.
- Duilian Column, the, in the Roman Forum, 114, 115.
- Dyer, Dr. T. H., his "History of the Kings of Rome," cited, 102; his article on "Rome," quoted from, 115, 116; his reference to the Anio River, transcribed, 200, 201.
- ELEUSIS, the town of, its situation described, 35.
- Erechtheum, the, why so named, 47; the statue of Athena Polias described, 48; the edifice itself, 49; the Caryatid portico on the southern side, 49, 50; its objects of interest, 50; its sacred olive-tree, 50, 51.
- Euripides, the Greek dramatist, characterized by Mrs. E. B. Browning, 12; quotation from his "Erechtheus," 44; his reference to the Scopuli Cyclopum, 258.
- Eusebius, the historian, his account of a supposed miracle, 182.
- Eustace, Mr., his "Classical Tour through Italy," cited, 284.
- Evora, the town of, its ruins, 282; its Temple of Diana described, 282; the town under the Romans, 282, 283.
- FALCONER, WILLIAM, the poet of the "Shipwreck," quotations from, 71, 76.
- Farrar, Rev. F. W., his estimate of Marcus Aurelius, quoted, 177, 178.
- Fergusson, Mr., his "Illustrated Handbook of Architecture," cited, 141, 170, 260, 261, 275, 276, 286, 287, 289, 296.
- Forsyth, W., his work on "Rome and its Ruins," quoted, 109; his "Excursion into Italy," quoted, 152, 155.
- Forum, the, of Rome, its part in the public life of the city, 97, 98; its ancient limits, 99; the Tabularium, 99;

- the Capitol, 100-102; the Church of Ara Coeli, 105, 106; the Tarpeian Rock, 106; ruins of the Forum, 109; the Arch of Septimius Severus, 109-114; the Rostra, or Tribunal, 114; the haunt of the Roman lawyers, 115, 116; the Milliarium Aureum, 116, 117; the Lacus Curtius, 118, 119; the Via Sacra, 119; the associations of the Forum, 124; the Arch of Titus, 125-129. Forum, the, of Merida, remains of, 280.
- France, remains of Roman architecture in, 259-271.
- Frontius, Julius, his work on the Roman aqueducts, referred to, 163.
- GELA, the town of, flight of the Agrigentines to, 237, 238.
- Gell, Sir William, his "Topography of Rome and its Vicinity," cited, 204.
- Gellias, the Agrigentine, unfortunate fate of, 238.
- Genius, the immortality of, 15.
- Germany, North, remains of Roman architecture in, 284-287.
- Giardini, the village of, its site described, 252.
- Gibbon, Edward, the historian, origin of his work on Rome, 106; his account of the triumph of Belisarius, 122-124; his History cited, 124; his account of the Coliseum, quoted, 137-139; his narrative of the exploits of the Emperor Trajan, 160, 161; his remarks on Diocletian, quoted, 291, 292; his description of the view from the Palace of Spalatro, 296.
- Giraldo, the Portuguese Bayard, delivers Evora from the Saracens, 283.
- Gladiatorial games, the, of the Romans, origin of, 130; the scenes at, detailed, 130, 142; the waste of human life in, 145, 146; at banquets, 145; edicts against, by Constantine, 147; origin of their extinction narrated, 148.
- Greece, the literary glories of, 12, 13; its present decadence, 11-14; its architectural remains, 11-91.
- Greek Anthology, the, quotations from, 61.
- Grote, George, his "History of Greece," cited, 53.
- HAMILCAR, the Carthaginian general, his attack on Agrigentum, 237, 238.
- Hannibal, the Carthaginian commander, attempts the siege of Puteoli, 219.
- Heracleum, the, at Tibur, described, 205.
- Hippodamus of Miletus, the Grecian architect, his reconstruction of Athens after the defeat of Xerxes, 17, 18.
- "Holy Roman Empire," the, final extinction of, 101.
- Homer, the poet, his description of Zeus quoted, 23; imitated by Milton, 23.
- Horace, the Roman poet, his reference to the Temple of Vesta quoted, 190; his allusions to the neighbourhood round Tibur, the modern Tivoli, 198, 199.
- ICTINUS, the Grecian architect, his erection of the Parthenon, and other works, referred to, 19.
- Ionic Order, the, of architecture, its characteristics described, 60.
- JUNO LATICINIA, the Temple of, at Agrigentum, its structure described, 243-245; its dimensions detailed, 246, 247.
- LAMARTINE, ALPHONSE DE, his rhapsody on the Parthenon, quoted, 41-43.
- Leake, Mr., his "Topography of Athens," cited, 30, 40, 70, 74, 83.
- Lewis, Sir G. C., his "Credibility of Early Roman History," cited, 102.
- Lipsius, Justus, quotation from, 146, 147.
- Livy, the Roman historian, his reference to the arrowsmiths, quoted, 85.
- Lucan, the Roman poet, author of the "Pharsalia," quoted, 291.
- Lycurgus, the orator, referred to, 33.
- Lyell, Sir Charles, his "Principles of Geology," cited, 223.
- Lysicrates, the choragic monument of, at Athens, its origin explained, 56, 57; its architectural details described, 58, 59; when erected, 59, 60.
- MACAULAY, Lord, his "Lays of Ancient Rome," quoted, 122, 124.
- Maecenas, the patron of Horace and minister of Augustus, his villa at Tibur, 199.
- Maison Carrée, La, of Nîmes, its dimensions, 260; described, 261.
- Marathon, plain and battle of, referred to, 35.
- Martial, the Roman poet, his description of a dandy under the Empire, 174.
- Merida, the town of, its origin under Augustus, 278; former splendour of, 278, 279; its present dilapidation, 279; its Circus Maximus and Forum, 280; its ruins, 281.
- Merivale, Mr. Charles, his estimate of Marcus Aurelius, quoted, 174, 175.
- Milliarium Aureum, the, in the Roman Forum, 116.
- Milman, Dean, his account of St. Paul's

- oration to the Greeks on the Areiopagus, quoted, 67, 68; his account of the Roman gladiatorial games, 129, 130.
- Milton, John, the poet, his description of Athens, quoted, 11; his imitation of Homer's portraiture of Zeus, 23.
- Müller, his "Aegineticorum Liber," cited, 81.
- Mure, Colonel, his "Journal of a Tour in Greece," cited, 70; his description of the Acrocorinthus, 85.
- Myers, F. W., his poem of "St. Paul," quoted from, 65, 68.
- NAXOS, the town of, destroyed by Dionysius of Syracuse, 252; its site described, 257.
- Neptune, the Temple of, at Pæstum, described, 212, 213.
- Nibby, his "Foro Romano," cited, 187.
- Niebuhr, the historian, his work on Rome, cited, 102.
- Nîmes, the town of, under the Romans, 259, 260; its Maison Carrée, 260, 261; its Amphitheatre, 262, 263; its remaining antiquities, 263, 364.
- ODEION, the, or Musical Theatre, its erection, and subsequent history, 68.
- Olive tree, the sacred, of the Erechtheium, 50, 51.
- Orange, the town of, where situated, 268; its history under the Romans, 268, 269; its triumphal arch, 269; the Roman theatre, 270; the past and present of the town, 271.
- O'Shea, his "Guide to Spain," quoted, 272.
- Ovidius Naso, his "Metamorphoses," cited, 59.
- PAËSTUM, the town of, historic particulars concerning, 207, 208; its three temples, 208, 209; its ancient walls, 209; the Temple of Neptune, 210-213; the Temple of Vesta, 213, 214; the Basilica, 214.
- Panathenaea, the Festival of, particulars concerning, 30.
- Pantheon, the, of Rome, where situated, 149, 150; how provocative of admiration, 150; built by Agrippa, 150, 151; its two portions, 151; the portico, 152, 155; the rotunda, 155, 156; the burial-place of Raffaella, 156, 157.
- Parthenon, the, the highest and finest expression of Greek art, 38; compared by a critic with the Temple of Neptune at Paestum, 39; its columns and sculptures described, 39, 40; its dimensions, 41; pictured by Alphonse de Lamartine, 41, 42; the emotions and ideas suggested by its contemplation, 42, 43; the shields of dead warriors on the metopes of the eastern front, 43, 44; the origin of the name Parthenon, explained by Bishop Wordsworth, 45; the statue of Athena Parthene, described, 46; how carefully preserved by the Athenians, 47.
- Paul, St., his oration to the Greeks on the Areiopagus, 66-68.
- Pausanias, the historian, cited, 47.
- Peplos, the, uses of the garment so called, 20.
- Pericles, the Athenian statesman, the prosperity of Athens under his rule, 15; his scheme for making Athens, first, the capital of united Greece, and, next, the centre of its intellectual life, 16, 17.
- Phalaris, story of his rule in Agrigentum, 235.
- Phidias, the Grecian sculptor, the events of his career summed up, 19, 20; his school of architecture, 20; his sufferings from persecution, 20, 21; his chief works enumerated, 21; his statue of Zeus described, 21, 22; the idea attempted to be embodied in it, 22, 23; its effect upon spectators, 23; his statue of Athena Promachus, 37.
- Phocas, the Column of, in the Roman Forum, 116-118.
- Piræus, the, Athens, constructed by Hippodamus, 17.
- Plautus, the Roman dramatist, quoted, 115.
- Pliny, the historian, his reference to the Claudian Aqueduct, quoted, 163.
- Plutarch, the historian, quoted, 51.
- Pococke, the historian of Greece, quotation from, 83, 84.
- Pola, the town of, its Amphitheatre contrasted with that of Verona, 288; its dimensions, 288, 289; its structure, described, 289, 290; history of the town, 290, 291.
- Polygnotus, the paintings of, in the Propylæa, 31.
- Pont du Gard, the, at Arles, described, 265-267; how constructed, and by whom, 267, 268.
- Porta di Borsari, Verona, described, 217.
- Porta Nigra, the, of Trèves, described, 285-287.
- Portugal, remains of Roman architecture in, 282, 283.
- Propylæa, the, of the Acropolis, its position described, 28; the circumstances of its erection detailed, 29; the edifice itself, 29-31.
- Puteoli, the town of, attacked by Han-

- nibal, 219; prosperity of, 220, 221; its history under the later Empire, 221; its antique remains, 222-224; volcanic territory round, 224.
- RAFFAELLE, the tomb of, in the Pantheon, 156, 157.
- Raleigh, Sir Walter, his "History of the World," cited, 14.
- Rogers, Samuel, the poet, quoted, 157.
- Romans, the, their ancient places of worship, 196, 197.
- Rome, the city of, its indebtedness to Greece, 92, 93; its peculiar genius characterized, 93, 94; the majesty of its history, 94; the magnificence of its buildings, 94, 95; its influence on the civilization of the Eastern Hemisphere, 95; its fascination for the barbarians, 95, 96; its present attraction for strangers, 97; its buildings and monuments described: the Forum, 97-99; the Tabularium, 99, 100; the Capitol, 101-109; the Arch of Septimius Severus, 109-114; the Rostra, 114-116; the Column of Phocas, 116-118; the Sacra Via, 119, 120; the Arch of Titus, 125-129; the Coliseum, 129-149; the Pantheon, 149-157; the Column of Trajan, 158-163; the Aqueducts, 163-168; the Basilica, 168, 169; the Baths of Caracalla, 169-174; the Column of Antonine, 174-183; the Temple of Antoninus and Faustina, 183, 184; the Temple of Venus and Roma, 184-188; the Temple of Vespasian, 188-190; the Temple of Vesta, 190, 191; the Tomb of Cæcilia Metella, 192-195; remains of Roman architecture in Europe, described, 196-297. See TIVOLI, PAESTUM, VERONA, PUTEOLI, SEGESTE, GIRENTI, TAORMINA, NIMES, ARLES, SEGOVIA, ALCANTARA, MERIDA, EVORA, TREVES, POLA, SALONA, or SPALATRO.
- "Romeo and Juliet," scene of the story of, 218.
- Rostra, the, or ancient tribunal, in the Roman Forum, its association with Cicero and Julius Caesar, 114.
- Rupe Atenea, the, at Agrigentum, described, 243.
- Ruskin, John, his "Seven Lamps of Architecture," citation from, 24.
- SALAMIS, its position and historic associations, 36.
- Sallust, the historian, his villa near Tibur, 199.
- Salona, the town of, its position described, 292, 293; history of, 293; palace of, *see* SPALATRO.
- Samians, the engineering skill of, instanced, 84, 85.
- Scopuli Cyclopus, the, off Taormina, referred to, 258.
- Segeste, the town of, its shadowy origin, 226; at war with the Selinuntines, 227; destroyed by the Carthaginians, 227, 228; captured by Agathocles, 228; its return to prosperity under Rome, 228-230; its disappearance from history, 230; its Temple described, 230-234; the Theatre referred to, 234.
- Segovia, the town of, where situated, 272; its appearance described, 272; its Alcazar, 272; its Cathedral, 273; its Aqueduct, 273-275.
- Serapeum, the, of Puteoli, description of, 222-224.
- Severus, Septimius, Arch of, at Rome, historic memoranda concerning, 109, 110; description of, 113, 114.
- Shelley, Percy Bysshe, the poet, his translation of Euripides, quoted, 258.
- Sibyl, Temple of the, at Tibur, described, 203-205.
- Smith, Philip, his "History of the World," quoted, 16, 17, 19, 20.
- Smith, Dr. William, his "Dictionary of Greek and Roman Biography," cited, 19; his "Dictionary of Greek and Roman Antiquities," quoted, 56, 141, 170; his "Dictionary of Greek and Roman Geography," quoted, 88, 116, 200.
- Smyth, Admiral, his "Sicily," cited, 232, 249.
- Solfatara, the, of Paestum, sulphureous gases of, 224.
- Sophocles, the Greek dramatist, characterized by Mrs. E. B. Browning, 12.
- Spalatro, the imperial palace at, erected by Diocletian, 294; its dimensions, 294; its interior, described, 295, 296; its magnificent gallery, 296; its present condition, 297.
- Spartacus, defeat of, by Crassus, at Paestum, 208.
- Spartianus, the historian, cited, 184.
- Story, W. W., his "Roba di Roma," quoted, 145-148, 166-168.
- Strabo, the historian, his reference to Paestum, 208.
- Stuart, his "Antiquities of Athens," cited, 30, 62.
- Sunium, the promontory of, its associations, 71, 72; the situation of the Temple of Athena, described, 73; the building itself, 74, 75; history of the promontory, 75, 76.
- Swinburne, his "Travels in Sicily," cited, 232.

- TABULARIUM, the, or public record office, at Rome, site of, 99.
- Taormina, the town of, its site described, 252; origin of, 252, 253; historic memoranda concerning, 253, 254; beauty of its position, 254-256; the theatre, 256; its other remains, 257.
- Tarpeian Rock, the, at Rome, site and historic associations of, 106.
- Telemachus, the monk, story of, 147, 148.
- Temples, the architectural classification of, 197, 198.
- Theron, story of his rule in Agrigentum, 236; his tomb there, 251, 252.
- Theseus, the legendary hero of Athens, 51; his story narrated, 52, 53; his supposed skeleton, and its interment, 53, 54.
- Theseus, the Temple of, Athens, description of, 54, 55; its various uses enumerated, 55.
- Thomson, James, the poet, his descriptive lines on Doric architecture, 25.
- Three Sibyls, the, statues of, in the Roman Forum, 115.
- Tibur, the modern Tivoli, its associations with Horace and Maecenas, 198, 199; its other literary memories, 199; its situation, 199, 200; its history, 202, 203; the ancient remains at, 203-206.
- Titus, the Arch of, at Rome, 125; described, 126-129.
- Totila, the Goth, occupation of Tibur by, 202, 203.
- Trajan, the Column of, at Rome, its situation, and the circumstances of its erection, 158, 159; its dimensions, 159, 160; its architectural beauties, 160-162; characterized by Byron, 162, 163.
- Trajan, the Emperor, exploits of, detailed by Gibbon, 160, 161.
- Trèves, the town of, its history under the Romans, 284, 285; its Roman bridge and amphitheatre, 285; the Porta Nigra described, 285-287.
- Triumph, the Roman, described, 119-124.
- Tussis, the Temple of, near Tibur, described, 206.
- Tyndaris, his government of Tauro-menium, 252.
- UMBILICUS ROMAE, the, of the Roman Forum, 116.
- VENUS AND ROMA, the Temple of, at Rome, its construction described, 184, 187, 188.
- Verona, the town of, described by Charles Dickens, 215, 216; the Roman amphitheatre, 216, 217; its theatre, and the remains of its old wall, 217; the town under the Romans, 217; in modern times, 218.
- Vespasian, the Temple of, Rome, its situation, 188; its architectural characteristics, 188-190.
- Vesta, the Temple of, Rome, its situation, 190; referred to by Horace, 190; described, 190, 191; its dimensions, 191.
- Vesta, the Temple of, at Paestum, place of, described, 213, 214.
- Virgil, the Roman poet, his reference to Paestum, quoted, 207; his lines on Segeste, extracted, 226.
- Virginus, the story of, referred to, 124, 125.
- Vitruvius, his account of the rise of Doric architecture, 26, 27; the story of Caryae, quoted from, 49.
- WILKINS, his "Antiquities of Magna Graecia," cited, 214.
- Winds, the Temple of the, Athens, by whom built, 62; description of, 62-64; its various uses, 64; its eight figures of the Winds described, 64, 65.
- Wingless Victory, the Temple of the, at the Acropolis, described, 31, 32; historic memoranda concerning, 32, 33.
- Wordsworth, Bishop, on the origin of the word "Parthenon," 45; on the Caryatid portico of the Erechtheium, 49, 50; on the Athenian olives, 50, 51; on the Temple of the Winds, 64, 65; his description of the Temple at Sunium, 72-74; cited, 75, 81.
- Zenobia, her residence at Tibur, 202.
- Zeus Olympius, the Temple of, Athens, its position, 28, 29; its erection, and subsequent history, 69, 70; its dimensions described, 70.
- Zeus Olympius, the Temple of, at Agrigentum, colossal dimensions of, 249; its remains, 249.
- Zeus Polieus, Temple of, at Agrigentum, its site stated, 251.
- Zeuxis, the painter, legend concerning, 245, 246.

List of Illustrations.

	Page		Page
1. Frontispiece—Arch of Constantine.		42. The Remains of the Græcostasis, and Ionic Portico of the Temple of Saturn	107
2. Head of Demosthenes.	13	43. Temple of Antoninus and Faustina	110
3. Ancient Athens (Restored)	14	44. Arch of Septimius Severus	111
4. Bust of Pericles	16	45. The Roman Rostra	114
5. Inner Wall of Athens (Restored)	18	46. Rostrum, or Beak of a Roman Ship	114
6. Statue of Zeus, by Phidias	21	47. Column of Duilius	115
7. Doric Pillar	26	48. Milliarium Aureum	116
8. The Acropolis at Athens	28	49. Column of Phocas, Rome	117
9. Head of Lycurgus	33	50. Curtius Leaping into the Gulf.—From a Basso-Relievo at the Villa Borghese	118
10. Bas-Relief of Grecian Deities	34	51. Roman Triumph.—From an ancient Painting found at Pompeii	121
11. Battlefield of Marathon	36	52. Death of Virginia.—From a Picture by Füger of Vienna	125
12. Statue of Athena Promachus	37	53. The Arch of Titus	126
13. Bas-Relief of Athena Driving her Chariot	37	54. Jewish Temple Ornaments.—From the Arch of Titus	127
14. The Parthenon	38	55. Triumph of Vespasian.—From the Arch of Titus	128
15. Bas-Relief of the Battle between the Centaurs and Lapithæ	40	56. Interior of the Coliseum	133
16. Greek Soldiers.—From an ancient Bas-Relief	44	57. Exterior of the Coliseum	138
17. Interior of the Parthenon	45	58. Ruins of the Coliseum, showing its Internal Construction	140
18. The Erechtheium:—Southern Portico	48	59. Gladiatorial Shows at a Banquet	146
19. Bas-Relief:—Theseus and the Amazons	53	60. Head of Agrippa	150
20. The Temple of Theseus, or the Theseium	54	61. Thermae of Agrippa	151
21. Bas-Relief:—A Musical Prize..	56	62. The Pantheon	153
22. Mode of Playing the Double Flute.—From an ancient Monument	58	63. Trajan's Column	159
23. The Choric Monument of Lycisrates	59	64. The Claudian Aqueduct	166
24. Ionic Capital	60	65. Arcus Neroniani	167
25. Callimachus and the Acanthus	61	66. Remains of the Baths of Diocletian	171
26. Corinthian Column	62	67. Pavement of the Thermae of Caracalla	172
27. The Temple of the Winds	63	68. Roman Bath	173
28. Paul Preaching to the Athenians.—From the Cartoon by Raffælle	66	69. Column of Marcus Aurelius	179
29. Remains of the Olympieium	69	70. Temple of Venus and Roma, with the Meta Sudans and Arch of Titus	185
30. Temple of Athena, Sunium	73	71. Temple of Vespasian, and Schola Xantha	189
31. Temple of Athena, Aegina	80	72. Temple of Vesta	191
32. Contest between the Greeks and the Trojans for the Body of Patroclus	81	73. Tomb of Caecilia Metella	193
33. View of the Town of Corinth	84	74. Plan of Roman Temple	198
34. Ruins of a Doric Temple at Corinth	89	75. Bust of Sallust	199
35. Ancient Rome (Reproduced)	94	76. Cataract at Tivoli	200
36. Modern Rome	95	77. Remains of the Villa of Maecenas	201
37. The Roman Forum (Restored)	98	78. Temple of the Sibyl, Tivoli	204
38. Picturesque View of the Forum	100	79. Temple of Neptune, Paestum	211
39. View of the Campidoglio	103		
40. The Dying Gladiator	105		
41. The Tarpeian Rock	106		

	Page		Page
80. View of Puteoli.....	220	90. Scopuli Cyclopum.....	258
81. Temple of Jupiter Serapis, Puteoli.....	223	91. La Maison Carrée, Nîmes....	260
82. Bust of Hannibal.....	228	92. The Amphitheatre, Nîmes....	262
83. Temple at Segeste.....	229	93. The Fountain of the Nymphs, Nîmes.....	264
84. Theatre at Segeste.....	233	94. The Pont du Gard, Arles.....	266
85. Temples of Juno Lacinia and Concord.....	244	95. The Aqueduct, Segovia.....	273
86. Temple of Juno Lacinia, Girgenti.....	246	96. A Street in Segovia.....	274
87. Temple of Concord, Girgenti ..	248	97. Temple of Diana, Evora.....	283
88. Temple of Castor and Pollux ..	250	98. The Porta Nigra, Trèves.....	286
89. Ruins of Taormina.....	255	99. The Amphitheatre, Pola.....	289
		100. Tail-piece—Medallion of Domitian.....	297



Beautifully Illustrated Works.

EARTH AND SEA. From the French of LOUIS FIGUIER. Translated, Edited, and Enlarged by W. H. DAVENPORT ADAMS. Illustrated with Two Hundred and Fifty Engravings by FREEMAN, GIACOMELLI, YAN D'ARGENT, PRIOR, FOULQUIER, RIOU, LAPLANTE, and other Artists. Imperial 8vo. Handsomely bound in cloth and gold. Price 15s.

This volume is founded upon M. Figuier's "*La Terre et Les Mers*," but so many additions have been made to the original, and its aim and scope have been so largely extended, that it may almost be called a new work. These additions and this extension were deemed necessary by the Editor, in order to render it more suitable for the British public, and in order to bring it up to the standard of geographical knowledge.

THE DESERT WORLD. From the French of ARTHUR MANGIN. Translated, Edited, and Enlarged by the Translator of "The Bird," by Michelet. With One Hundred and Sixty Illustrations by W. FREEMAN, FOULQUIER, and YAN D'ARGENT. Imperial 8vo, full gilt side and gilt edges. Price 12s. 6d.

SATURDAY REVIEW.—"*The illustrations are numerous, and extremely well cut. Two handsomer and more readable volumes than this and 'The Mysteries of the Ocean' it would be difficult to produce.*"

THE MYSTERIES OF THE OCEAN. From the French of ARTHUR MANGIN. By the Translator of "The Bird." With One Hundred and Thirty Illustrations by W. FREEMAN and J. NOEL. Imperial 8vo, full gilt side and gilt edges. Price 10s. 6d.

PALL MALL GAZETTE.—"*Science walks to-day in her silver slippers. We have here another sumptuously produced popular manual from France. It is an account, complete in extent and tolerably full in detail, of the Sea. It is eminently readable. . . . The illustrations are altogether excellent; and the production of such a book proves at least that there are very many persons who can be calculated on for desiring to know something of physical science.*"

THE BIRD. By JULES MICHELET, Author of "History of France," &c. Illustrated by Two Hundred and Ten Exquisite Engravings by GIACOMELLI. Imperial 8vo, full gilt side and gilt edges. Price 10s. 6d.

WESTMINSTER REVIEW.—"*This work consists of an exposition of various ornithological matters from points of view which could hardly be thought of, except by a writer of Michelet's peculiar genius. With his argument in favour of the preservation of our small birds we heartily concur. The translation seems to be generally well executed; and in the matter of paper and printing, the book is almost an ouvrage de luxe. The illustrations are generally very beautiful.*"

THE ART JOURNAL.—"*It is a charming book to read, and a most valuable volume to think over. . . . It was a wise, and we cannot doubt it will be a profitable, duty to publish it here, where it must take a place second only to that it occupies in the language in which it was written. . . . Certainly natural history has never, in our opinion, been more exquisitely illustrated by wood-engraving than in the whole of these designs by M. Giacomelli, who has treated the subject with rare delicacy of pencil and the most charming poetical feeling—a feeling perfectly in harmony with the written descriptions of M. Michelet himself.*"

Beautifully Illustrated Books for the Young.

THE SWISS FAMILY ROBINSON; or, Adventures of a Shipwrecked Family on a Desolate Island. A New and Unabridged Translation. With an Introduction from the French of CHARLES NODIER. Illustrated with upwards of Three Hundred Engravings. Crown 8vo, cloth extra. Price 6s.

This is a new and *unabridged translation* of a work which has acquired a great and well-merited popularity from its happy combination of instruction and amusement, of the interest of romance with the discoveries of science.

PAUL AND VIRGINIA. From the French of BERNARDIN DE SAINT-PIERRE. An Entirely New Translation, with Botanical Notes, and upwards of Ninety Engravings. Crown 8vo, cloth extra, gilt edges. Price 4s.

THE WORLD AT HOME: Pictures and Scenes from Far-off Lands. By MARY and ELIZABETH KIRBY. With upwards of One Hundred and Thirty Illustrations. Square 8vo. Cloth, richly gilt. Price 6s.

THE TIMES.—“*An admirable collection of adventures and incidents in foreign lands, gleaned largely from foreign sources, and excellently illustrated.*”

BRITISH QUARTERLY REVIEW.—“*A very charming book; one of the best popular wonder-books for young people that we have seen. In language of singular simplicity, and with a very profuse use of very effective woodcuts, the distinctive features of far-off lands—their natural history, the manners and customs of their inhabitants, their physical phenomena, &c.—are brought home to the fireside in a way to entrance alike the children of five or six years old, and the older folk who instruct them. No better book has appeared this season.*”

BOOK FOR BOYS—ILLUSTRATED BY GUSTAVE DORÉ.

GEOFFREY THE KNIGHT. A Tale of Chivalry of the Days of King Arthur. With Twenty Full-page Engravings by GUSTAVE DORÉ. Post 8vo, cloth extra, gilt edges. Price 4s.

THE SCOTSMAN.—“*‘Geoffrey the Knight’ appears now in perhaps the most attractive form it has yet assumed. Printed in the best style, it is still further enriched by a number of admirable engravings by Gustave Doré, illustrating all the most thrilling adventures related.*”

CATS AND DOGS; or, Notes and Anecdotes of Two Great Families of the Animal Kingdom. By Mrs. HUGH MILLER. New Edition. With upwards of Forty Engravings. Crown 8vo, cloth extra, gilt edges. Price 3s. 6d.

THE TIMES.—“*A full and well-written account of both the feline and the canine species. It is filled with spirited engravings, many of which, giving pictures of tiger and lion hunting, will have special attractions for the Gordon Cummings and Gerrards and Livingstones of the future, who are now in our school-rooms.*”

NEW GIFT-BOOK FOR BOYS.

THE PLAYGROUND AND THE PARLOUR. A Hand-Book of Boys' Games, Sports, and Amusements. By ALFRED ELLIOTT. With One Hundred Illustrations. Post 8vo. Price 3s. 6d.

ILLUSTRATED TIMES.—“*We have not for some time seen any Book of Sports better got up or more carefully compiled than this.*”

T. NELSON AND SONS, LONDON, EDINBURGH, AND NEW YORK.

VALUABLE WORKS.

BY THE REV. J. C. RYLE, B.A.

THE CHRISTIAN LEADERS OF THE LAST CENTURY; or, England a Hundred Years Ago. By the Rev. J. C. RYLE, B.A., Christ Church, Oxford, Author of "Expository Thoughts," &c. Crown 8vo, cloth. Price 7s. 6d.

PALL MALL GAZETTE.—"*Mr. Ryle has evidently a complete acquaintance with his subject, such as a mere critical historian would never be likely to acquire; and we believe there is no book existing which contains nearly the same amount of information upon it.*"

BY THE REV. WILLIAM ARNOT.

LAW'S FROM HEAVEN FOR LIFE ON EARTH—ILLUSTRATIONS OF THE BOOK OF PROVERBS. New Edition. Complete in One Volume. Crown 8vo, cloth. Price 7s. 6d.

FAMILY TREASURY.—"*A noble volume by one of the freshest and most vigorous writers of the present day.*"

THE PARABLES OF OUR LORD. Crown 8vo, cloth antique. Price 7s. 6d.

REV. JAMES HAMILTON, D.D.—"*The best family book on the Parables.*"

SPURGEON.—"*Mr. Arnot is the fittest man living to expound the Parables, for he is himself a great master of metaphorical teaching. In the valuable work before us there is, as is usual with the author, much striking originality, and much unparaded learning. The first will make it popular, the second will commend it to the thoughtful. Many writers have done well upon this subject, but in some respects, as far as space would permit him, our friend excels them all. 'The Parables' will be a fit companion to 'The Proverbs,' and both books will be immortal.*"

BY THE REV. A. A. HODGE, D.D.

OUTLINES OF THEOLOGY. Edited by the Rev. W. H. GOULD, D.D., Professor of Biblical Literature and Church History, Edinburgh. Crown 8vo. Price 6s. 6d.

SPURGEON.—"*We can best show our appreciation of this able Body of Divinity by mentioning that we have used it in our college with much satisfaction both to tutor and students. We intend to make it a class-book, and urge all young men who are anxious to become good theologians to master it thoroughly. Of course we do not endorse the chapter on baptism. To a few of the Doctor's opinions in other parts we might object, but as a Hand-book of Theology, in our judgment, it is like Goliath's sword—'there is none like it.'*"

THE ATONEMENT. Edited by the Rev. W. H. GOULD, D.D., Crown 8vo. Price 5s.

EXTRACT FROM LETTER BY THE AUTHOR TO THE EDITOR OF THIS EDITION.—"*This work has been written with a view to meet the rationalistic speculations of the present day as to the nature of sin, the extent of human depravity and moral ability, the nature of our connection with Adam, the nature and extent of the Atonement, &c. &c. So much has been written that is positively false, or fatally defective, by Maurice, Jowett, Bushnell, and others, that it appeared high time that those who love the truth should rouse themselves to do what they can to defend and exalt it.*"

BY THE REV. ISLAY BURNS, D.D.

HISTORY OF THE CHURCH OF CHRIST: With a Special View to the Delineation of Christian Faith and Life. With Notes, Chronological Tables, Lists of Councils, Examination Questions, and other Illustrative Matter. (From A. D. 1 to A. D. 313.) Crown 8vo, cloth antique. Price 5s.

T. NELSON AND SONS, LONDON, EDINBURGH, AND NEW YORK.

BOOKS FOR PRESENTS.

THE DAYS OF KNOX: A Tale of the Sixteenth Century. By the Author of "The Dark Year of Dundee." Crown 8vo, cloth. Price 6s. 6d.

BRITISH QUARTERLY REVIEW.—"In picturesqueness of description, and in dramatic power, the author may fairly claim a place by the side of the author of 'Chronicles of the Schönberg-Cotta Family.' We could give the book no higher praise."

HELENA'S HOUSEHOLD: A Tale of Rome in the First Century. Crown 8vo, cloth. Price 6s. 6d.; morocco antique, 12s.

MORNING STAR.—"One of the most graphic and simply beautiful narratives, describing the gradual conversion of a Roman household to Christianity, and the trials endured generally by the early Christians under the Emperor Nero. So very effective a tale, founded upon such very remote and serious events, has seldom appeared."

HOUSEHOLD TREASURY OF ENGLISH SONG. Specimens of the English Poets, Chronologically Arranged; with Biographical and Explanatory Notes, and Nearly One Thousand Marginal Quotations. With upwards of Eighty Engravings. Crown 8vo, cloth, gilt edges. Price 5s.

THE QUEEN OF THE ADRIATIC; or, Venice Past and Present. By W. H. DAVENPORT ADAMS. With Thirty-one Engravings. Post 8vo, cloth extra, gilt edges. Price 4s.

THE SCOTSMAN.—"Plain narratives of facts, to know which is most desirable, are in this volume invested with a literary charm, which in its turn lends fresh interest to the subject. It is well arranged, and from first to last contains no line which is not only readable, but necessary to be read."

EARTHQUAKES AND VOLCANOES: Their History, Phenomena, and Probable Causes. By MUNGO PONTON, F.R.S.E., Author of "The Great Architect, as Manifested in the Material Universe," &c. With numerous Engravings. Post 8vo, cloth. Price 3s.

THE BURIED CITIES OF CAMPANIA; or, Pompeii and Herculaneum: their History, their Destruction, and their Remains. By W. H. DAVENPORT ADAMS, Author of "Records of Noble Lives," &c. With Fifty-seven Engravings, and a Plan of Pompeii. Post 8vo, cloth. Price 2s. 6d.

PICTURES FROM SICILY. By W. H. BARTLETT, Author of "Jerusalem Revisited," &c. A New Edition. Revised and Brought Down to the Present Time. With Eight Steel Plates and Numerous Woodcuts. Crown 8vo, cloth. Price 5s.

PALESTINE, SYRIA, AND BIBLE LANDS.

The most Interesting and Valuable Work on the Holy Land ever Published.

THE LAND AND THE BOOK; or Biblical Illustrations Drawn from the Manners and Customs, the Scenes and Scenery of the Holy Land. By the Rev. W. M. THOMSON, D.D. Crown 8vo, 718 pages, with Twelve Coloured Illustrations and One Hundred and Twenty Woodcuts. Price 7s. 6d. cloth; 15s. morocco.

REV. W. LINDSAY ALEXANDER, D.D., EDINBURGH.—“*As a guide to the geography and topography of Palestine, in its present state, it surpasses nearly all the books of that kind I have read.*”

WANDERINGS OVER BIBLE LANDS AND SEAS. By the Author of “The Schönberg-Cotta Family.” With Panorama of Jerusalem. Crown 8vo, cloth. Price 6s. 6d.

WESLEYAN TIMES.—“*The book is full of interest; and the succession of Scripture characters brought upon the surface at every place the author visits will make her book very helpful to preachers, teachers, and parents.*”

BASHAN'S GIANT CITIES AND SYRIA'S HOLY PLACES. By PROFESSOR PORTER, Author of “Murray's Hand-book for Syria and Palestine.” With Eight beautiful Engravings. Post 8vo, cloth extra. Price 7s. 6d.

PUBLIC OPINION.—“*This is a very interesting book, and in many respects should be considered as a convincing testimony of the truth of the Bible.*”

THE VALLEY OF THE NILE: Its Tombs, Temples, and Monuments. By W. H. DAVENPORT ADAMS. With Thirty Woodcuts, and Ornamental Head and Tail Pieces. Foolscap 8vo, cloth extra. Price 2s.

SATURDAY REVIEW.—“*Contains a great deal of information in a cheap and portable shape.*”

PATHWAYS AND ABIDING PLACES OF OUR LORD. Illustrated in the Journal of a Tour through the Land of Promise. By the Rev. J. W. WAINWRIGHT, D.D. With Steel Engravings. Post 8vo, cloth, gilt edges. Price 3s. 6d.

RUINED CITIES OF THE EAST. By the late Rev. W. K. TWEEDIE, D.D. With Twenty-two Engravings. Foolscap 8vo, cloth. Price 2s.

THE PLANTS OF THE BIBLE. 1st, Trees and Shrubs. 2nd, Herbaceous Plants. By JOHN H. BALFOUR, M.A., M.D., F.R.S.S.L., &c., Regius Keeper of the Botanic Gardens, and Professor of Medicine and Botany in the University of Edinburgh. With Twenty-four Tinted Plates. Post 8vo, cloth. Price 3s. 6d.

THE "SCHÖNBERG-COTTA" SERIES OF BOOKS.

In Cloth Binding, 6s. 6d. each ; in Morocco, 12s. each.

CHRONICLES OF THE SCHÖNBERG-COTTA FAMILY.

THE TIMES.—“*We are confident that most women will read it with keen pleasure, and that those men who take it up will not easily lay it down without confessing that they have gained some pure and ennobling thoughts from the perusal.*”

DIARY OF MRS. KITTY TREVYLYAN: A Story of the Times of Whitefield and the Wesleys.

GLASGOW CITIZEN.—“*The various characters are well discriminated, and the story flows on naturally and pleasantly to the end.*”

THE DRAYTONS AND THE DAVENANTS: A Story of the Civil Wars.

DAILY REVIEW.—“*It is the most interesting of all the authoress' productions.*”

ON BOTH SIDES OF THE SEA: A Story of the Commonwealth and the Restoration.

ATHENÆUM.—“*A good deal of ingenuity has been employed for the purpose of grouping together many of the well-known characters of that day ; and in spite of the general gravity of the narrative, there is evidence of a considerable sense of quiet humour both in the characters and in the language employed.*”

WINIFRED BERTRAM, AND THE WORLD SHE LIVED IN.

ECLECTIC.—“*Very acceptable to many thousands, and only needing to be mentioned to be sought for and read.*”

THE MARTYRS OF SPAIN AND THE LIBERATORS OF HOLLAND ; or, The Story of the Sisters Dolores and Costanza Cazalla.

SKETCHES OF CHRISTIAN LIFE IN ENGLAND IN THE OLDEN TIME.

DIARY OF BROTHER BARTHOLOMEW, WITH OTHER TALES AND SKETCHES OF CHRISTIAN LIFE IN DIFFERENT LANDS AND AGES.

WANDERINGS OVER BIBLE LANDS AND SEAS. With a Photograph, and other Illustrations.

WATCHWORDS FOR THE WARFARE OF LIFE (From the Writings of Luther). Translated and Arranged by the Author of “The Schönberg-Cotta Family.”

POEMS. By the Author of “Chronicles of the Schönberg-Cotta Family.” CONTENTS:—The Women of the Gospels—The Three Wakings—Songs and Hymns—Memorial Verses. Crown 8vo, gilt edges.

BOOKS FOR BOYS.

—o—

WALTER AT THE SEA-SIDE; or, Facts and Fancies about the Shore and the Deep. With Sixty Woodcuts. Post 8vo, cloth. Price 2s.

TALES OF HEROES. Taken from English History. With Twenty-six Engravings. Post 8vo, cloth extra, gilt edges. Price 3s. 6d.

QUADRUPEDS: WHAT THEY ARE, AND WHERE FOUND. A Book of Zoology for Boys. By CAPTAIN MAYNE REID. With numerous Illustrations by WILLIAM HARVEY. Foolscap 8vo, cloth extra. Price 2s.

ROUND THE WORLD: A Story of Travel compiled from the Narrative of Ida Pfeiffer. By D. MURRAY SMITH. With Numerous Engravings. Foolscap 8vo. Price 2s.

WARM HEARTS IN COLD REGIONS. By CHARLES EDE, R.N. With Illustrations. Foolscap 8vo. Price 2s.

THE BOY MAKES THE MAN: A Book of Anecdotes and Examples for the use of Youth. By W. H. DAVENPORT ADAMS. Illustrated. Foolscap 8vo, cloth. Price 2s.

YOUTHFUL DILIGENCE AND FUTURE GREATNESS. By the late Rev. W. K. TWEEDIE, D.D. Post 8vo, cloth. With Eight Engravings. Price 3s. 6d.

THE BLACK PRINCE. By M. JONES, Author of "The Children's Bible Picture Book," &c. Illustrated. Foolscap 8vo, cloth. Price 3s.

ROBINSON CRUSOE. With Fine Engravings, from Designs by GILBERT. Foolscap 8vo, cloth. Price 3s.

SWISS FAMILY ROBINSON; or, Adventures of a Father and his Four Sons on a Desolate Island. Foolscap 8vo, cloth. Price 3s.

SANDFORD AND MERTON. Illustrated. Foolscap 8vo, cloth. Price 3s.

NATURAL HISTORY OF THE ANIMAL KINGDOM. With numerous Plates. Post 8vo, cloth. Price 3s.

WHAT SHALL I BE? or, A Boy's Choice of a Trade. Foolscap 8vo, cloth. Price 2s.

TOM TRACY; or, Whose is the Victory? Illustrated. Post 8vo, cloth. Price 1s. 6d.

NED'S MOTTO; or, Little by Little. A Tale for Boys. By the Author of "Win and Wear," &c. Foolscap 8vo, cloth. Price 1s. 6d.

FRANK MARTIN; or, The Trials of a Country Boy. Illustrated. Foolscap 8vo, cloth. Price 1s. 6d.

THE ROCKET; or, The Story of the Stephensons, Father and Son. A Book for Boys. By H. C. KNIGHT. Foolscap 8vo, cloth. Price 1s.

BOOKS FOR BOYS.

THE FOREST, THE JUNGLE, AND THE PRAIRIE; or, Scenes with the Trapper and the Hunter in Many Lands. By ALFRED ELLIOTT. With Thirty Engravings. Post 8vo, cloth extra, gilt edges. Price 5s.

DAILY NEWS.—“An excellent volume, in which lessons in zoology are communicated whilst the reader accompanies the hunter in the jungles of India, the lairs of Africa, the prairies of America, and the plains of Ceylon.”

BY R. M. BALLANTYNE.

New and Cheaper Editions.

THE YOUNG FUR-TRADERS: A Tale of the Far North. With Illustrations. Post 8vo, cloth. Price 3s.

UNGAVA: A Tale of Esquimaux Land. With Illustrations. Post 8vo, cloth. Price 3s.

THE CORAL ISLAND: A Tale of the Pacific. With Illustrations. Post 8vo, cloth. Price 3s.

MARTIN RATTLER; or, A Boy's Adventures in the Forests of Brazil. With Illustrations. Post 8vo, cloth. Price 3s.

THE DOG CRUSOE AND HIS MASTER: A Tale of the Western Prairies. With Illustrations. Post 8vo, cloth. Price 3s.

THE GORILLA HUNTERS: A Tale of Western Africa. With Illustrations. Post 8vo, cloth. Price 3s.

THE WORLD OF ICE; or, Adventures in the Polar Regions. With Engravings. Post 8vo, cloth. Price 3s.

BY J. H. FYFE.

MERCHANT ENTERPRISE; or, the History of Commerce from the Earliest Times. Caravans of Old—The Phœnicians—Marts of the Mediterranean, &c. With Eight Illustrations from designs by CLARK STANTON, Esq., R.S.A. Post 8vo, cloth extra. Price 3s. 6d.

BRITISH ENTERPRISE BEYOND THE SEAS; or, The Planting of our Colonies. Illustrated. Post 8vo, cloth. Price 3s.

TRIUMPHS OF INVENTION AND DISCOVERY. Illustrated. Post 8vo, cloth extra. Price 2s. 6d.

BY W. H. G. KINGSTON.

New Editions, Illustrated.

ROUND THE WORLD: A Tale for Boys. With Fifty-two Engravings. Post 8vo, cloth extra. Price 5s.

OLD JACK: A Sea Tale. With Sixty Engravings. Post 8vo, cloth extra. Price 5s.

MY FIRST VOYAGE TO SOUTHERN SEAS. With Forty-two Engravings. Post 8vo, cloth extra. Price 5s.

T. NELSON AND SONS, LONDON, EDINBURGH, AND NEW YORK.

BOOKS FOR THE YOUNG.

ART JOURNAL.—“*Among the best Publishers of Books for the Young we must rank the names of the Messrs. Nelson.*”

A FAR IN THE FOREST; or, Pictures of Life and Scenery in the Wilds of Canada. By Mrs. TRAILL, Author of the “Canadian Crusoes,” &c. Illustrated. Foolscap 8vo, cloth. Price 2s.

FAITHFUL AND TRUE; or, The Evans Family. By the Author of “Tony Starr’s Legacy,” &c. Post 8vo, cloth. Price 2s. 6d.

THINGS IN THE FOREST. By MARY AND ELIZABETH KIRBY. Foolscap 8vo, cloth. Price 1s. 6d.

THE HISTORY OF A PIN. By F. M. S. Illustrated. Foolscap 8vo, cloth. Price 1s. 6d.

OLD ROBIN AND HIS PROVERB. By Mrs. HENRY F. BROCK. Foolscap 8vo, cloth. Price 1s. 6d.

TRUTH IS ALWAYS BEST; or, A Fault Confessed is Half Redressed. By MARY AND ELIZABETH KIRBY. Foolscap 8vo, cloth. Price 1s. 6d.

TRUTHS AND FANCIES FROM FAIRY LAND; or Fairy Stories with a Purpose. With Four Steel Plates. Foolscap 8vo, cloth. Price 1s. 6d.

SCENES OF THE OLDEN TIME. By the Author of “Records of Noble Lives,” “The Boy Makes the Man,” &c. With Four Steel Plates. Foolscap 8vo, cloth. Price 1s. 6d.

ALICE STANLEY, and other Stories. By Mrs. S. C. HALL. With Four Steel Engravings. Foolscap 8vo, cloth. Price 1s. 6d.

THE PLAYFELLOW, and other Stories. By Mrs. S. C. HALL. With Four Steel Engravings. Foolscap 8vo, cloth, Price 1s. 6d.

THE WAY OF THE WORLD, and other Tales. By Mrs. S. C. HALL. With Four Steel Engravings. Foolscap 8vo, cloth. Price 1s. 6d.

STORIES FROM GREEK MYTHOLOGY. By the Rev. JAMES WOOD. With Four Steel Plates. Foolscap 8vo, cloth. Price 1s. 6d.

New Illustrated Edition.

PAUL AND VIRGINIA. With Seventy Cuts. Royal 32mo, cloth, gilt edges. Price 1s.

BOOKS FOR THE YOUNG.

ISABEL'S SECRET; or, A Sister's Love. By the Author of "The Story of a Happy Little Girl." Post 8vo, cloth. Price 3s. 6d.

ANNA LEE: The Maiden—The Wife—The Mother. By T. S. ARTHUR. Post 8vo, cloth. Price 2s. 6d.

TRUE RICHES; or, Wealth without Wings. By T. S. ARTHUR. With Five Engravings. Post 8vo, cloth. Price 2s. 6d.

WOODLEIGH HOUSE; or, The Happy Holidays. With Eight Engravings. Post 8vo, cloth. Price 2s. 6d.

MISSIONARY EVENINGS AT HOME. By H. L. L. Post 8vo, cloth extra, gilt edges. Price 3s. 6d.

THE GOLDEN MISSIONARY PENNY, and other Addresses to the Young. By the late Rev. JAMES BOLTON, Kilburn. Foolscap 8vo, cloth. Price 3s. 6d.

MARION'S SUNDAYS; or, Stories on the Commandments. With Engravings. Foolscap 8vo, cloth. Price 2s.

ANNALS OF THE POOR. With Memoir of the Author. With Eight Plates printed in Colours. Foolscap 8vo, cloth. Price 2s.; or, cloth extra, gilt edges, price 3s.

NELLY NOWLAN'S EXPERIENCE, and other Stories. By Mrs. S. C. HALL. Illustrated. Foolscap 8vo, cloth. Price 2s.

THE STORY OF THE WHITE-ROCK COVE. A Tale for the Young. With Six Engravings. Post 8vo, cloth extra. Price 3s.

FAR AND NEAR; or, Stories of a Christmas Tree. By I. A. With Coloured Frontispiece. Foolscap 8vo, cloth. Price 2s. 6d.

THE FLOWER OF THE FAMILY: A Tale of Domestic Life. Foolscap 8vo, cloth. Price 2s.

THE WORLD'S BIRTHDAY. By the Rev. Professor L. GAUSEN. With Plates. Foolscap 8vo, cloth. Price 2s. 6d.

WOODRUFF; or, "Sweetest when Crushed." A Tale. By Mrs. VEITCH. Foolscap 8vo, cloth. Price 2s.

THE REGULAR SERVICE; or, the Story of Reuben Inch. By the Author of "Village Missionaries," "Under the Microscope," &c. Illustrated. Post 8vo, cloth. Price 1s. 6d.

BIOGRAPHICAL VOLUMES.

GREAT MISSIONARIES. A Series of Biographies. By the Rev. ANDREW THOMSON, D.D., Edinburgh. Eight Engravings. Post 8vo, cloth extra, gilt edges. Price 3s. 6d.

LIVING IN EARNEST. With Lessons and Incidents from the Lives of the Great and Good. By JOSEPH JOHNSON, Author of "Heroines of our Time," &c. Post 8vo, cloth extra, gilt edges. Price 3s. 6d.

LIVING TO PURPOSE; or, Making the Best of Life. By JOSEPH JOHNSON, Author of "Living in Earnest," &c. Post 8vo, cloth extra, gilt edges. Price 3s. 6d.

WILLING HEARTS AND READY HANDS; or, The Labours and Triumphs of Earnest Women. By JOSEPH JOHNSON, Author of "Living in Earnest," &c. Post 8vo, cloth, gilt edges. Price 3s. 6d.

THE SUNSHINE OF DOMESTIC LIFE; or, Sketches of Womanly Virtues, and Stories of the Lives of Noble Women. By W. H. DAVENPORT ADAMS. Post 8vo, cloth extra, gilt edges. Price 3s. 6d.

RECORDS OF NOBLE LIVES.—SIR PHILIP SIDNEY—FRANCIS BACON—ADMIRAL BLAKE—GEORGE MONK, EARL OF ALBEMARLE—WILLIAM PENN, &c. &c. By W. H. DAVENPORT ADAMS, Author of "The Sunshine of Domestic Life," &c. Post 8vo, cloth extra, gilt edges. Price 3s. 6d.

"ABOVE RUBIES;" or, Memorials of Christian Gentlewomen. By Miss C. L. BRIGHTWELL, Author of "Annals of Industry and Genius," &c. Post 8vo, cloth extra, gilt edges. Price 3s. 6d.

ANNALS OF INDUSTRY AND GENIUS. By Miss C. L. BRIGHTWELL. With Thirty-eight Engravings. Post 8vo, cloth extra, gilt edges. Price 4s.

BURNING AND SHINING LIGHTS; or, Records of the Lives of Eminent Ministers of Christ. By the Rev. ROBERT STEELE, D.D. Post 8vo, cloth extra, gilt edges. Price 3s. 6d.

DOING GOOD; or, The Christian in Walks of Usefulness. Illustrated by Examples. By the Rev. ROBERT STEELE, D.D. Post 8vo, cloth extra, gilt edges. Price 3s. 6d.

LIVES MADE SUBLIME BY FAITH AND WORKS. By the Rev. ROBERT STEELE, D.D., Author of "Doing Good," &c. Post 8vo, cloth extra, gilt edges. Price 3s. 6d.

"THE APOSTLE OF THE NORTH." The Life and Labours of the Rev. Dr. M'Donald of Ferintosh. By the Rev. JOHN KENNEDY, Dingwall. Post 8vo, cloth. Price 3s. 6d.

SUCCESS IN LIFE. A Book for Young Men. Foolscap 8vo, cloth. Price 3s.

THE A. L. O. E. SERIES OF BOOKS FOR YOUNG PEOPLE.

BEAUTIFULLY ILLUSTRATED AND ELEGANTLY BOUND.

CHURCH OF ENGLAND SUNDAY-SCHOOL MAGAZINE.—“*With A. L. O. E.’s well-known powers of description and imagination, circumstances are described and characters sketched, which we believe many readers will recognize as their own.*”

Post 8vo, Cloth.

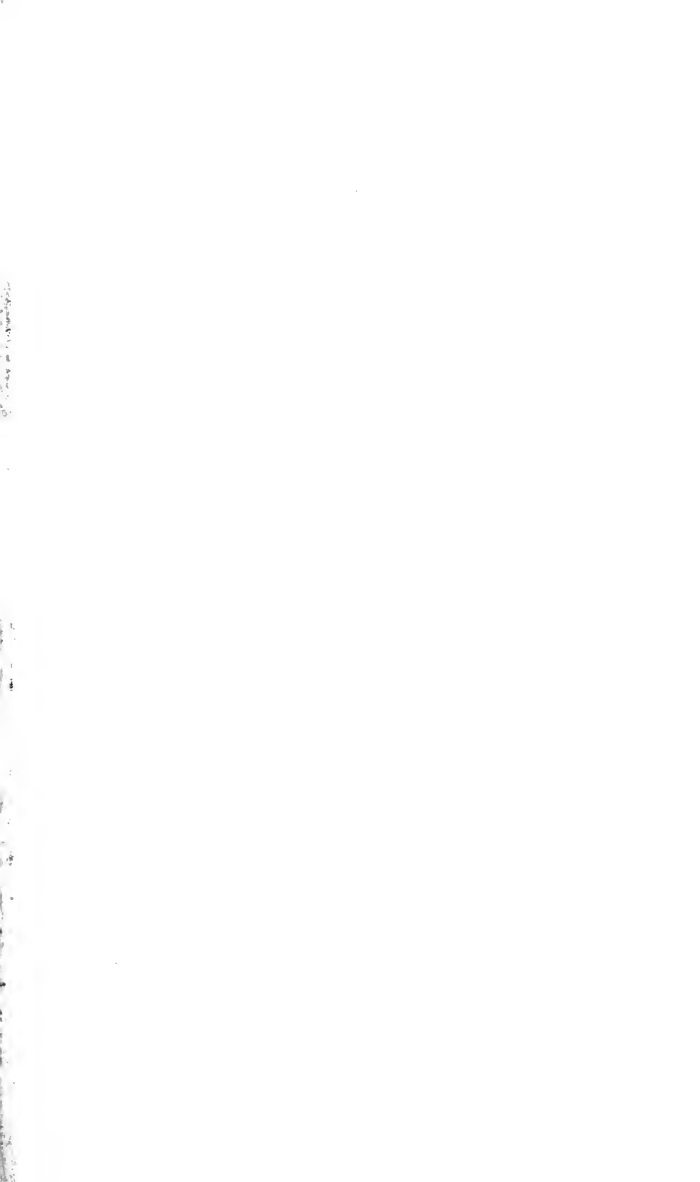
- CLAUDIA. A Tale. Price 3s. 6d.
HEBREW HEROES. A Tale founded on Jewish History. Price 3s. 6d.
ON THE WAY; or Places Passed by Pilgrims. Illustrated. Price 3s. 6d.
THE TRIUMPH OVER MIDIAN. Illustrated. Price 3s. 6d.
HOUSE BEAUTIFUL; or, The Bible Museum. Illustrated. Price 3s. 6d.
RESCUED FROM EGYPT. Illustrated. Price 3s. 6d.
PRIDE AND HIS PRISONERS. Price 3s. 6d.
THE GOLDEN FLEECE. Illustrated. Price 2s. 6d.
THE ROBY FAMILY. With Seven Illustrations. Gilt edges. Price 3s. 6d.
THE ROBBERS' CAVE: A Story of Italy. With Seven Illustrations. Gilt edges, with beautifully illuminated side. Price 3s. 6d.
OLD FRIENDS WITH NEW FACES. Vignette Title. Gilt edges. Price 2s. 6d.
STORY OF A NEEDLE. With Seven Illustrations. Gilt edges, with beautifully illuminated side. Price 2s. 6d.
MY NEIGHBOUR'S SHOES; or, Feeling for Others. Illustrated. Gilt edges with beautifully illuminated side. Price 2s. 6d.

Foolscap 8vo, Cloth.

- IDOLS IN THE HEART. A Tale. Price 3s. 6d.
THE SILVER CASKET; or, Love not the World. A Tale. Illustrated. Price 3s.
WAR AND PEACE. A Tale of the Retreat from Cabul. Illustrated. Price 3s.
THE HOLIDAY CHAPLET. Illustrated. Cloth extra, gilt edges. Price 3s.
THE SUNDAY CHAPLET. Illustrated. Cloth extra, gilt edges. Price 3s.
MIRACLES OF HEAVENLY LOVE IN DAILY LIFE. Price 2s. 6d.
WHISPERING UNSEEN; or, “Be ye Doers of the Word, and not Hearers Only.” Illustrated. Price 2s. 6d.
PARLIAMENT IN THE PLAY-ROOM. Illustrated. Price 2s. 6d.
THE MINE; or, Darkness and Light. Illustrated. Price 2s. 6d.
FLORA; or, Self-Deception. Illustrated. Price 2s. 6d.
THE CROWN OF SUCCESS; or, Four Heads to Furnish. Price 2s. 6d.
ZAIDA'S NURSERY NOTE-BOOK. A Book for Mothers. Price 2s.
POEMS AND HYMNS. Price 1s. 6d.
RAMBLES OF A RAT. Illustrated. Price 2s.
STORIES FROM THE HISTORY OF THE JEWS. Illustrated. Price 1s. 6d.
WINGS AND STINGS. 18mo Edition. Illustrated. Price 1s.

New Editions, Illustrated. Crown 8vo, Cloth Extra.

- THE YOUNG PILGRIM. A Tale Illustrating the Pilgrim's Progress. With Twenty-Seven Engravings. Price 4s.
THE SHEPHERD OF BETHLEHEM. With Forty Engravings. Price 5s.
EXILES IN BABYLON; or, Children of Light. Thirty-four Cuts. Price 5s.
PRECEPTS IN PRACTICE. With Forty Engravings. Price 4s.
THE GIANT-KILLER. With Forty Engravings. Price 4s.
FAIRY KNOW-A-BIT. With Thirty-four Illustrations. Price 3s. 6d.



DATE DUE

APR 02 1997

~~DEC 27 1993~~

GAYLORD

PRINTED IN U.S.A.



3 5002 00122 5379

Adams, W. H. Davenport
Temples, tombs, and monuments of ancient

Art NA 260 .A3 1871

Adams, W. H. Davenport 1828-
1891.

Temples, tombs, and
monuments of ancient Greece

