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**THE
ASIATIC SOCIETY OF BOMBAY
TOWN HALL, BOMBAY-1.**

SELECT VIEWS

IN

GREECE

WITH CLASSICAL ILLUSTRATIONS.

BY

H. W. WILLIAMS, Esq.

F. R. S. E.

32233

ac

VOLUME FIRST.

LONDON;

LONGMAN, REES, ORME, BROWN, AND GREEN;
AND ADAM BLACK, EDINBURGH.

M.DCCC.XXIX.

1829

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TO HER GRACE

THE DUCHESS OF DEVONSHIRE,

By whose enlightened Patronage

The Fine Arts have been so essentially promoted,

THE FOLLOWING VIEWS IN GREECE

Are most respectfully inscribed,

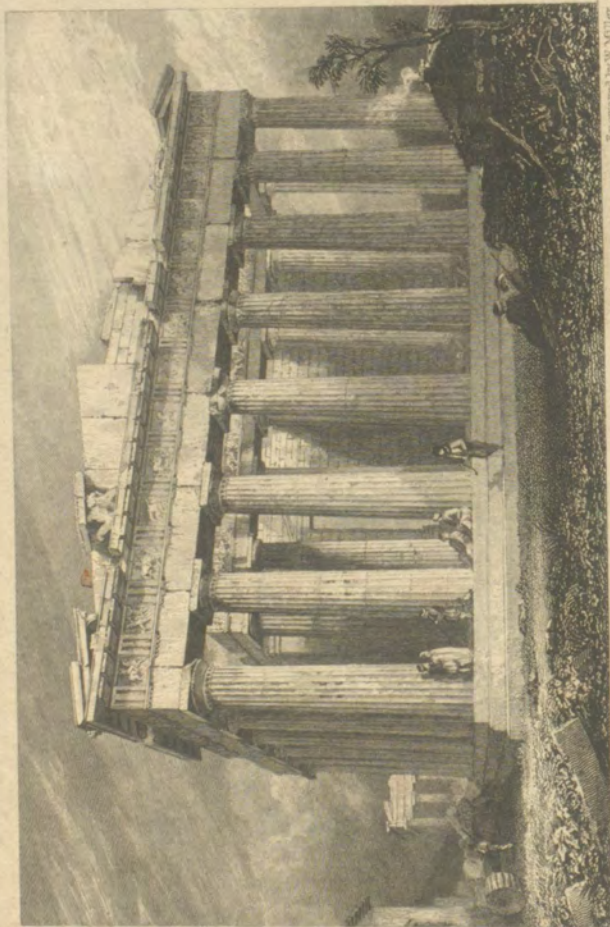
By her Grace's

Very obedient and obliged Servant,

H. W. WILLIAMS.

THE Public are aware of the great talents of MR COCKERELL as a classical Artist and accomplished Draftsman. To him MR WILLIAMS is indebted for the Design with which this Work opens,—the RESTORATION OF THE PARTHENON. And he is happy to announce, that he has the promise of Mr Cockerell's aid in various other subjects which will appear in the course of the Publication.

Mr Williams has likewise to acknowledge his obligations to MR JOHN PATTERSON of Edinburgh, for his judicious selection of Greek and Latin quotations, and for the elegant translations with which he has accompanied them.



Engraved by W. Miller.

PARATHENON OF ATHENS.
IN ITS PRESENT STATE.

Published by Hurd, Robinson & Co. London & A. Constable & Co. Edinburgh.

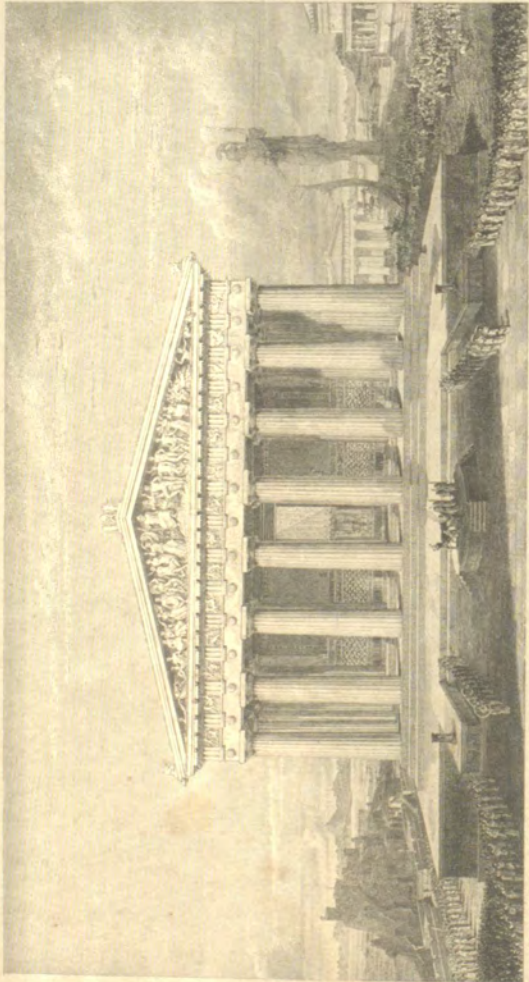
Drawn by E. Williams.

PARTHENON OF ATHENS,

IN ITS PRESENT STATE.

“ EHEU ! Camenæ non amant diutius
Ripas Ilissi ; liquit, ah ! templum suum
Numen Minervæ, vota quo quondam tulit
Gens artium bellique præsi Diæ
Præclara bello, literis præclarior.
 Abiit sacerdos, virginesque Palladis,
Cunctique, sacrum qui frequentabant locum,
Ipsius atrum præter alitem Deæ,
Haud perfidus qui vitat infortunium.
Longas querelas ille nocti concinit,
Fractas columnas inter atque imagines,
Stratasque turpiter trabes Hymettias.
 Heu ! Phidiæ labor, domusque cælitum,
Miraculum mundi, Atticæque gloria !
Jaces cadaver, attamen sic pulchrior,
Quam postera ætas quod struit pulcherrimum.”

“ Alas ! the Muses love no more
Ilissus' sweet and classic shore !
Minerva's awful power hath fled,
And left her fane untenanted ;
Where vows and prayers were duly paid
Before the wise and warlike Maid,
By a proud people, great in war,
In wisdom's trophies greater far.
 The virgin and the priest are gone,
And all that lov'd the place—save one !
No fickle friend that turns away
From greatness sinking in decay,
Minerva's sage and holy bird
Still through the nightly watch is heard,
Pouring his melancholy song,
Of dreary note and echo long,
Mid fragments of Pentelic stone,
And columns fall'n, and altars strown !
 Alas ! thou perfect form of grace,
Once deem'd of Gods meet dwelling place !
Thou master-work of Phidias' hands,
Thou boast and marvel of all lands !
Perish'd thou art, yet fairer so,
Than all that later art can show !”



Engraved by L. Horsburgh.

Drawn by C. B. Cockerell.

PARATHENON OF ATHENS,
RESTORED.

Published by Murray, Robinson & Co. London, A. Connable & Co. Edinburgh.

PARTHENON OF ATHENS

RESTORED.

“ O LONGUM memoranda dies ! quæ mente reporto
Gaudia ! quam lassos per tot miracula visus !
Urbis opus, longoque domans saxa aspera dorso,
Digna Deæ sedes, nitidis haud sordet ab astris.
Pendent innumeris fastigia nixa columnis ;
Robora Dalmatico lucent satiata metallo ;
Circa artes, veterumque manus, miroque metalla
Viva modo, dignis invitant Pallada templis ;
Si quid Phidiacæ jusserunt vivere doctâ
Arte manus.”

STAT. SYLV.

“ O long remember'd day ! what visions bright
Of beauty flash'd on my astonish'd sight !
Along the mountain crest, a nation's toil
Stretch'd its colossal yet harmonious pile ;
Meet shrine to call a goddess from the sky,
So like divine its grace and majesty !
Lo ! colonnades of endless length uphold
Carv'd architraves, that flame with sculptur'd gold.
Around, the miracles of ancient art
Arrest the eye, entrance the raptur'd heart,—
Forms that in seeming animation stand,
Call'd up from death by Phidias' magic hand.
Come then, O Pallas ! in thy power divine !
Thy Athens calls thee to a worthy shrine !”

J. P.

LIBRARY OF THE
MUSEUM OF
COMPARATIVE ZOOLOGY
AND ANATOMY
HARVARD UNIVERSITY



Drawn by E.W. Williams.

Engraved by Horsburgh.

ATHENS.
FROM THE HILL OF THE MUSEUM.

Published by Havert, Robinson & Co. London & A. Comstock & C. Edinburgh.

ATHENS,

FROM THE HILL OF THE MUSEUM.

“ ——On the Ægean shore a city stands,
Built nobly, pure the air, and light the soil ;
ATHENS, the eye of Grecce, mother of arts
And eloquence ; native to famous wits,
Or hospitable, in her sweet recess,
City or suburban, studious walks and shades.
See there the olive grove of Academe,
Plato’s retirement, where the Attic bird
Trills her thick-warbled notes the summer long ;
There flowery hill Hymettus, with the sound
Of bees’ industrious murmur, oft invites
To studious musing ; there Ilissus rolls
His whispering stream.”

MILTON’S PAR. REG. IV. 238.

“ Ancient of days ! august ATHENA ! where,
Where are thy men of might ? thy grand in soul ?
Gone—glimmering thro’ the dream of things that were
First in the race that led to Glory’s goal,
They won, and pass’d away—is this the whole ?
A school-boy’s tale, the wonder of an hour !
The warrior’s weapon and the sophist’s stole
Are sought in vain, and o’er each mouldering tower
Dim with the mist of years, grey flits the shade of power.”

CHILDE HAROLD, Canto II.

ALY-257
THE
BAY
LARGE
LIVE
TIC



Drawn by J. H. Williams

Engraved by J. Norbrough

TEMPLES OF ERECHTHEUS AND MINERVA POLIAS.

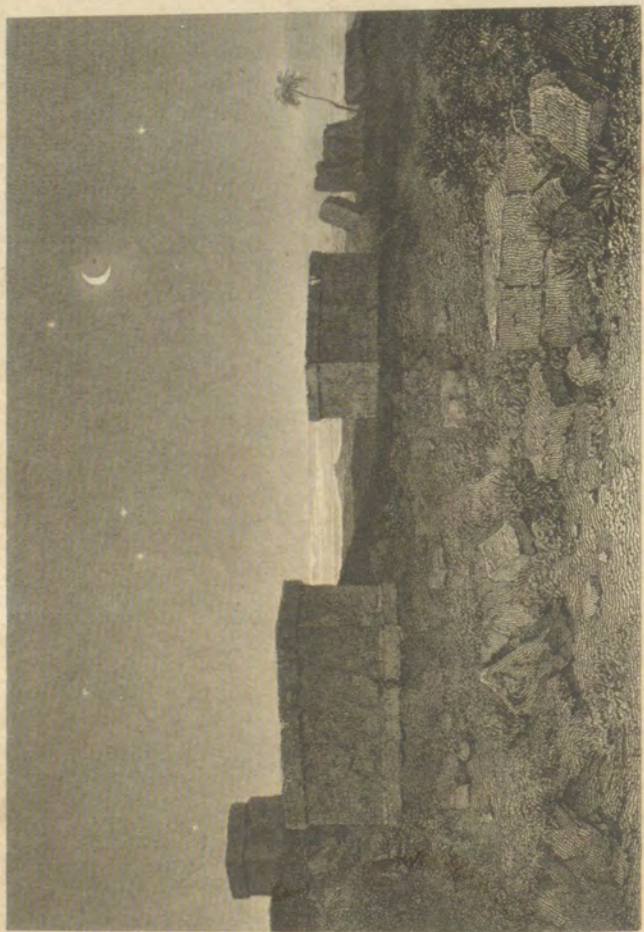
Published by Hunt, Robinson & Co. London, & J. Cameron & Co. Edinburgh.

TEMPLES
OF
ERECHTHEUS AND MINERVA POLIAS,
THE PARTHENON APPEARING IN THE DISTANCE.

“Ἔστι δὲ καὶ οἶκον Ερεχθίου καλούμενον καὶ γὰρ διπλόν ἐστι τὸ οἶκον. Τῶν γὰρ
δὲ τῆς Ἀθηαῖς Παύροισου γὰρ συνεχὴς ἐστὶ καὶ ἔστι Πάνδροσος ἐς τὴν παρακαταθήκη ἀνάτιος
τῶν ἀδελφῶν μίση.” — PAUSAN. I. 26, 27.

THERE is also a Temple called the Erechthēum, and this Temple is connected with another, that of Minerva Polias, *i. e.* Protectress of the City. The Temple of Minerva is continuous with that of Pandrōsus, who alone remained faithful in a charge which had been entrusted to her and her sisters, by the Goddess.

ROYAL ANTIQUARIAN SOCIETY
BRITISH MUSEUM
LONDON



Drawn by H.A. Williams

Engraved by W. Miller

ANCIENT SARCOPELAGI.

PLATEA.

Published by Hunt, Robinson & Co. London & A. Constantinople & C. Edinburgh.

ANCIENT SARCOPHAGI, PLATÆA.

“ Κατὰ δὲ τὴν ἔσοδον μάλιστα τὴν ἐς Πλάταιαν τάφοι τῶν πρὸς Μήδους μαχεσαμένων εἰσὶ. οἱ μὲν οὖν λοιποῖς ἐστὶν Ἑλλησι μνήμα κοινόν. Λακεδαιμονίων δὲ καὶ Ἀθηναίων τοῖς πεσοῦσιν οἱ τε εἰσὶν οἱ τάφοι, καὶ ἐλεγεία ἐστὶ Σιμωνίδου γεγραμμένα ἐπ’ αὐτοῖς.”—PAUS. IX. 2.

“ Near the entrance to Plataea, you may perceive the sepulchres of those who fought against the Medes. The other Greeks indeed have a common sepulchre; but the Lacedæmonians and Athenians that fell in that battle have separate tombs; and upon them there are elegies composed by Simonides.”—TRANSL. OF PAUS.

“ Ἀποβλέψατε γὰρ ἐς πατέρα τῶν ὑμετέρων θήκας, οὓς ἀποθανόντας ὑπὸ Μήδων, καὶ ταφέντας ἐν τῇ ἡμετέρᾳ, ἐτιμῶμεν κατὰ ἔτος ἑκάστον δημοσίᾳ.”—THUC. II. 3. 38.

“ Looke upon the *sepulchres of your fathers*, whom slain by the Medes, and buried in this territory of ours, we have yeerly honoured at the publike charge.”—HOBBS.

“ Movemur enim nescio quo pacto locis ipsis in quibus eorum quos diligimus aut admiramus, adsunt vestigia. Me quidem ipsæ illæ nostræ Athenæ, non tam operibus magnificis, exquisitisque antiquorum artibus delectant, quam recordatione summorum virorum, ubi quisque habitare, ubi sedere, et disputare sit solitus; studioseque eorum etiam *sepulcra* contemplor.”—CICERO, LEG. II. 2.

“ For our feelings are put into a state of indescribable excitation, by the view even of the places where the footsteps of those whom we love or admire are to be traced. For my own part, the delight which our beloved Athens communicates, is derived not so much from the contemplation of her magnificent edifices, and exquisite works of ancient art, as from the recollection of her illustrious children, and the sight of the places where they used to dwell, to sit, and to impart instruction; and even their sepulchres I regard with a pleasing melancholy.”—J. P.



Drawn by H.W. Williams.

Engraved by Jas. Stewart.

ACROCERAUNIAN PROMONTORY.

Published by Rysst. Robinson & Co. London & A. Constable & Co. Edinburgh.

ACROCERAUNIA.

“ Infames scopulos, Acroceraunia !”——HOR. OD. I. 3.

“ *Infamous rocks, whose top the lightnings scathe.*”

“ Provehimur pelago, vicina Ceraunia juxta,
Unde iter Italiam, cursusque brevissimus undis.”

VIRG. ÆN. III.

“ Near the Ceraunian rocks our course we bore,
The shortest passage to the Italian shore.”——DRYDEN.

“ Ipse pater, mediâ nimborum in nocte, coruscâ
Fulmina molitur dextrâ ; quo maxima motu
Terra tremit, fugêre feræ ; et mortalia corda
Per gentes humilis stravit pavor : ille flagranti
Aut Atho, aut Rhodopen, aut alta Ceraunia telo
Dejicit.”——VIRG. GEORG. I. 328.

“ The Thunderer, thron'd in clouds, with darkness crown'd,
Bares his red arm, and flashès lightnings round.
The beasts are fled ; earth rocks from pole to pole ;
Fear walks the world, and bows the astonish'd soul :
Jove rives with fiery bolt Ceraunia's brow,
Or Athos blazing 'mid eternal snow.”——SOTHEBY.

ROYAL
MUSEUM
BRITANNICUM
LONDON



ACROCORINTHUS OF CORINTH.

Published by Messrs. Colnaghi & Co. Limited, 15, Old Bond Street, London, W.

CORINTH,

ANCIENTLY EPHYRE AND CORINTHUS, ON THE ISTHMUS WHICH
JOINS PELOPONNESUS TO GREECE PROPER.

“ *Urbs erat tunc præclara ante excidium, arx quoque et isthmus præbuere spectaculum: arx inter omnia in immanem altitudinem edita, scatens fontibus: Isthmus duo maria, ab occasu et ortu solis finitima, arctis faucibus dirimens.*”—*LIV. XLV. 28.*

“ Corinth was then in the height of its splendour, but his attention was particularly attracted by the Citadel, which towers to an enormous height, and abounds with springs; and by the Isthmus, a very narrow neck of land, separating two seas, which approach as it were to meet from the east and west.”—*J. P.*

“ Many a vanished year and age,
And tempest's breath, and battle's rage,
Have swept o'er Corinth; yet she stands
A fortress formed to Freedom's hands;
The whirlwind's wrath, the earthquake's shock,
Have left untouched her hoary rock,
The keystone of a land; which still,
Though fallen, looks proudly on that hill,
The land-mark to the double tide
That purpling rolls on either side,
As if their waters chafed to meet,
Yet pause and crouch beneath her feet.”

BYRON'S SIEGE OF CORINTH.

“ *His si tunc animis acies collata fuisset,
Prodita non tantas vidisset Græcia clades:
Oppida semoto Pelopeia Marte vigerent:
Starent Arcadiæ, starent Lacedæmonis, arces:
Non mare fumasset geminum flagrante Corintho,
Nec fera Cecropias traxissent vincula matres.
Illa dies potuit nostris imponere finem
Cladibus, et sceleris caussas auferre futuri.*”

CLAUDIAN. in *RUF. II. 186.*

“ If such a courage o’er the fatal fight
 Had breathed her spirit of resistless might,
 Greece had not wept her broken shield and sword,
 Nor Pelops’ reign the woes of war deplored :
 Fair Peace had flourished o’er Arcadia still,
 And Sparta sat, throned on her citadel ;
 Athens had never felt the victor’s chain,
 Nor Corinth blazed along the double main :
 That day of Græcia’s shame had seen the close,
 And crushed the embryo buds of future woes.”

J. P.

“ Tum lustrata Ephyre, Patræque, et regia Pleuron,
 Parnassusque biceps, Phœboque loquentia saxa.”

SIL. XV. 311.

“ Then passed they Ephyre, and Patræ’s walls,
 And wondering gazed on Pleuron’s princely halls,
 Parnassus’ forked mount, and vocal rocks,
 Instinct with Phœbus.”

J. P.

“ Jam pronis Gradivus equis Ephyrea premebat
 Littora, quâ summas caput Acrocorinthus in auras
 Tollit, et alternâ geminum mare protegit umbrâ.”

STAT. THEB. VII. 105.

“ Now the red steeds of war the shores assail,
 Where Corinth rears her tower-capt citadel,
 And thence on either sea hath daily laid
 The varying veil of her alternate shade.”

J. P.



Engraved by J. Hancock

Drawn by J. W. Williams

TERRACES, IN AEGYPT.

Published by Street, Bohnman & Co. London, & C. B. Bohnman & Co. Leipzig.

THEBES, IN BŒOTIA.

“ ————— QUIT SATIS Thebas fleat ?
Ferax Deorum tellus, quem dominum tremit ?
E cujus arvis, eque fœcundo sinu
Stricto juvenus orta cum ferro stetit ;
Cujusque muros natus Amphion Jove
Struxit canoro saxa modulatu trahens ;
In cujus urbem non semel Divôm pater
Cælo relicto, venit ; hæc quæ cælites
Recepit, et quæ fecit, et (fas sit loqui)
Fortasse faciet, sordido premitur jugo.
Cadmæa proles, civis atque Ophionis,
Quo decidistis ? tremitis ignavum exsulem
Suis carentem finibus, nostris gravem ;
Qui scelera terrâ, quique persequitur mari,
Tenetque Thebas exul Herculeas Lycus.”—SENECA.

“ THEBES ! who shall weep aright for thee,
No more the valiant and the free ?
Thou cradle-land of many a god,
Stoop’st thou beneath a tyrant’s rod ?
She,—from whose fields together rose,
The sworded bands of spell-born foes,—
Whose walls to rear, Amphion’s tones
Led, as in dance, the charmed stones ;—
For whom so oft eternal Jove
Hath left his radiant seats above :—
To whom in former years was giv’n,
To shrine her favourites in heav’n ;
Who, haply, gods will yet create,—
She bows beneath the cankering weight
Of iron bondage and disgrace.
How are ye fallen, Cadmæan race !
Shall a proud outcast vilely spurn
Your freedom’s rights, ye dragon-born ?
Shall he usurp your country’s throne,
A sordid exile from his own ?
Whose crimes affront the land and main,
Shall he Herculean Thebes profane ?”——J. P.



Drawn by H.W. Williams.

Engraved by W. Miller.

ΠΕΛΛΗΝΙΟΝ.

CASTALIAN FOUNTAIN, ON MOUNT PARNASSUS.

Published by Hurd, Robinson & Co. London & A. Constable & Co. Edinburgh. 1847.

THE CASTALIAN FOUNTAIN, PARNASSUS.

“ URANIA ad latices deducit Pallada sacros,
Quæ mirata diu factas pedis ictibus undas,
Silvarum lucos circumspicit antiquarum,
Antraque et innumeris distinctos floribus herbas,
Felicesque vocat pariter studiique locique
Mnemonidas.” OVID. MET. V. 263.

“ The goddess, guided by the willing muse,
With rapturous gaze the hoof-struck fountain views,
Welling 'mid ancient trees, and shadowy bowers,
And grass, enamelled with a thousand flowers;
And blest alike she deemed the sacred Nine,
In their charmed dwelling, and their task divine !”
J. P.

“ Mons ibi verticibus petit arduus astra duobus,
Nomine Parnassus, superatque cacumine nubes.”
OVID. MET. I. 316.

“ Parnassus lifts his forked summit high
Above the clouds, and hides it in the sky !”
J. P.

“ O thou ! in Hellas deemed of heavenly birth,
Muse ! formed or fabled at the minstrel's will !
Since shamed full oft by later lyres on earth,
Mine dares not call thee from thy sacred hill :
Yet there I've wandered by thy vaunted rill ;
Yes ! sighed o'er Delphi's long-deserted shrine,
Where, save that feeble fountain, all is still ;
Nor mote my shell awake the weary Nine
To grace so plain a tale—this lowly lay of mine !”
CHILDE HAROLD, Canto I. v. 1.

“ Shall I unmoved behold the hallowed scene,
 Which others rave of, though they know it not?
 Though here no more Apollo haunts his grot,
 And thou, the Muses’ seat, art now their grave,
 Some gentle spirit still pervades the spot,
 Sighs in the gale, keeps silence in the cave,
 And glides, with glassy foot, o’er yon melodious wave !”

CHILDE HAROLD, Canto I. v. 412.

“ —————He whom sadness seeketh may abide,
 And scarce regret the rigour of his birth,
 When wandering slow by Delphi’s sacred side !”

CHILDE HAROLD, Canto II. v. 92.



Engraved by W. Miller.

Drawn by H.W. Williams.

TEMPLES OF JUPITER PANHELLENIUS.

EGINA.

Published by Harri. Robinson & Co. London & A. Cranchall & Co. Edinburgh.

BRITISH MUSEUM
GEOGRAPHICAL SOCIETY

TEMPLE OF JUPITER PANHELLENIUS.

“ Ex Asia rediens, cum ab Ægina Megaram versus navigarem, cœpi regiones circumcirca prospicere. Post me erat Ægina, ante Megara, dextra Piræeus, sinistra Corinthus: quæ oppida quodam tempore florentissima fuerunt, nunc prostrata et diruta ante oculos jacent. Cœpi egomet mecum sic cogitare: Hem, nos homunculi indignamur, si quis nostrum interiit, aut occisus est, quorum vita brevior esse debet, cum uno loco tot oppidûm cadavera projecta jaceant?”—CICERO, FAM. IV.

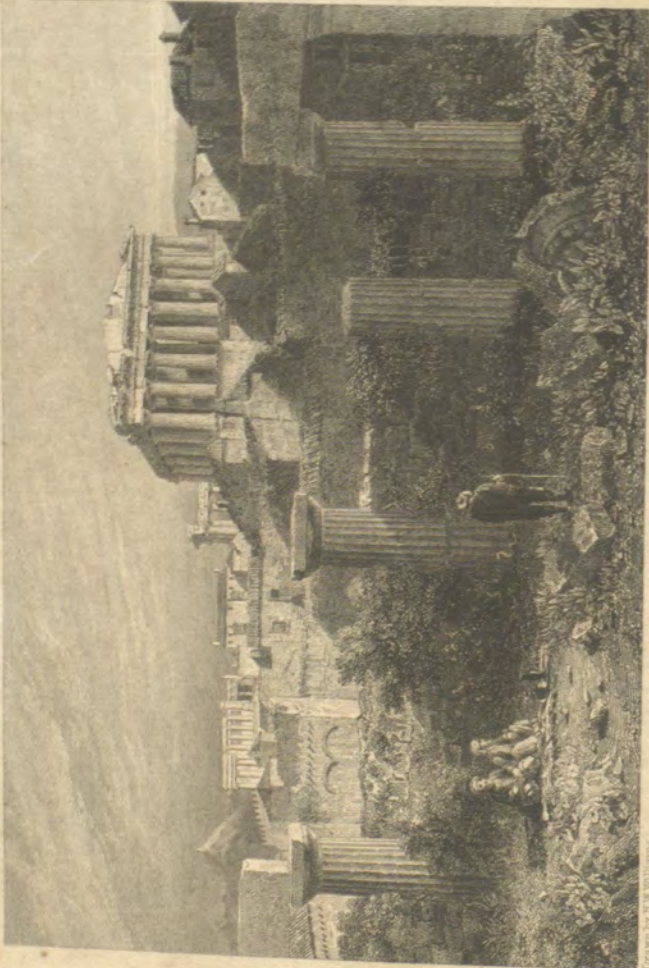
“ On my return out of Asia, as I was sailing from Ægina towards Megara, I amused myself with contemplating the countries around. Behind me lay Ægina, before me Megara; on my right Piræeus, on my left Corinth. These cities, once so flourishing and magnificent, now presented nothing to my view but a sad spectacle of desolation. ‘Alas!’ I said to myself, ‘shall so short-lived a creature as man complain when a fellow-mortal falls, either by the hand of violence, or by the common course of nature; while in this narrow compass, so many great and glorious cities, formed for a much longer duration, lie thus extended in ruins?’”——MELMOTH.

“ ————— φίλαν ξένων ἄγουραν,
 Τάν ποτ' ἔυαιδρον τε καὶ ναυ-
 σὶ κλυτὰν δίσσαντο, παρ βα-
 μὸν πατῆρος Ἑλληνίου
 Στάντες, πίνταν τ' εἰς αἰθίρα χεῖρας ἀμᾶ
 Ἐνθαῖδος ἀρίγνωτες υἱοί.”

PINDAR, NEM. V.

“ O island of the stranger's love,
 Ægina, favourite of Jove!
 When, bowed before his sea-girt shrine,
 Old heroes raised their hands to heaven,
 To thee this destiny divine
 By the Hellenian Sire was given,
 To nurse heroic men, and crown
 Thy masts unnumbered with renown.”

J. P.



Engraved by J. G. Knapton.

INTERIOR OF THE ACROPOLIS OF ATHENS.
FROM THE PROPYLEA.

Drawn by J. W. Williams.

Published by Murray, Robinson & Co. London and Constable & Co. Edinburgh.

INTERIOR OF THE ACROPOLIS OF ATHENS, FROM THE PROPYLEA.

“ Phalereus Demetrius Periclem principem Græciæ vituperat, quod tantam pecuniam in præclara illa Propylea conjecerit.”—CICERO DE OFFICIIS, II. 17.

“ Phalereus Demetrius severely blames Pericles for having, in the course of his administration, lavished such enormous treasures on the erection of those Propylea, the magnificence of which is so highly celebrated.”—J. P.

“ TRITONIDA conspicit arcem,
Ingeniis opibusque et festâ pace virentem,
Vixque tenet lacrymas, quia nil lacrymabile cernit.”

OVID. MET. II. 794.

“ Tritonia’s citadel she soon descried,
Adorned by Art with all his various pride.
With peace and splendour Envy saw it crowned,
And wept, for that no cause of tears she found !”

J. P.

“ Est et Athenæis in mœnibus, arcis in ipso
Vertice, Palladis ad templum Tritonidis almæ ;
Quo nunquam pennis adpellunt corpora raucæ
Cornices ; non quum fumant altaria donis.”

LUCRET. VI. 749.

“ Within the Athenian walls’ wide-circling sweep,
The guardian fortress crowns a craggy steep.
There on the loftiest-peak the columns shine
Of famed Tritonia’s tutelary shrine ;
O’er which no raven dares to flap his wings,
Even when the altar smokes with offerings.”—J. P.

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Engraved by A. Stewart.

Drawn by H. W. Williams.

ATHENS,
FROM THE EAST.

Published by Murray, Nisbet, and Co., London, and J. G. Spalding & Co., Edinburgh.

ATHENS,

FROM THE EAST.

“ GREAT source of science ! whose immortal name
 Stands foremost in the glorious roll of Fame ;
 Here godlike Socrates and Plato shone,
 And, firm to truth, eternal honour won.
 The first in Virtue’s cause his life resigned,
 By Heaven pronounced the wisest of mankind ;
 The last foretold the spark of vital fire,
 The soul’s fine essence, never could expire.
 Here Solon dwelt, the philosophic sage,
 That fled Pisistratus’ vindictive rage.
 Just Aristides here maintain’d the cause,
 Whose sacred precepts shine through Solon’s laws.
 Of all her towering structures, now alone,
 Some scattered columns stand, with weeds o’ergrown !”

FALCONER.

“ ————— Oh ! who can look along thy native sea
 Nor dwell upon thy name, whate’er the tale,
 So much its magic must o’er all prevail ?
 Who that beheld that sun upon thee set,
 Fair ATHENS ! could thine evening face forget ?”

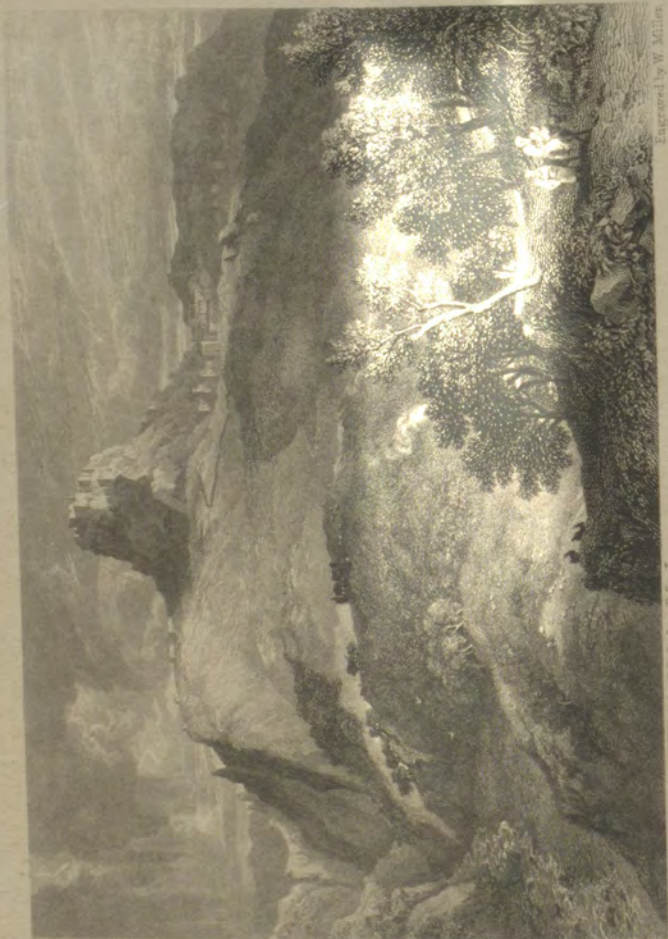
BYRON’S CORSAIR, III. 1223.

“ ————— πόλις
 τῶν καὶ Ζεὺς ὁ παγκρατῆς
 Παλλὰς τε φρουρίον Διῶν νέμει
 Ρυσίβακτος Ἑλλα-
 γων ἄγμαλμα δαιμόνων.”

ÆSCHYL. EUMENID.

“ The city where almighty Jove
 And Pallas hold their seat divine ;
 Her all the gods of Hellas love,
 Protectress of each hallowed shrine ;
 Which her own hands have taught to rise,
 And be the pride of deities !”

J. P.



Engraved by W. Miller.

Drawn by H.W. Williams from a Sketch by A.E. Cocherell. Lit.

CARITENA, ANCIENT BIENTHE, ON THE ALPHEUS, ARCADIA.

Published by Hunt, Robinson & Co. London, 1844. (Condition: Good)

BRENTHE, (CARITENA),

ON THE ALPHEUS, ARCADIA.

“ THE Valley represented in this Print, is the supposed scene of the battle between the Gods and the Giants. To preserve the memory of that dreadful contest, the inhabitants, on certain occasions, sacrificed to tempests, to lightning, and the thunder.”

PAUSAN. Chap. 28. 29.

“ Nor were the Gods themselves more safe above,
Against beleaguer'd heav'n the Giants move.
Hills pil'd on hills, on mountains mountains lie,
To make their mad approaches to the sky.
Till Jove, no longer patient, took his time
T' avenge, with thunder, their audacious crime ;
Red light'ning play'd along the firmament,
And their demolish'd works to pieces rent.
Sing'd with the flames, and with the bolts transixt,
With native earth, their blood the monsters mixt.”

OVID, Book 1. l. 103.



Drawn by H.W. Williams.

Engraved by A. Harshbarger.

TEMPLE OF JUPITER PANTHELLENIUS, AEGINA.

LOOKING TOWARDS HYMETTUS.

Published by Hurd, Robinson, & Co. London & Constable & Co. Edinburgh & New York.

Printed by W. D. Linn.

TEMPLE OF JUPITER PANHELLENIUS,

ISLAND OF ÆGINA*.

“ Slow sinks, more lovely ere his race be run,
Along Morea's hills the setting sun ;
Not as in northern climes obscurely bright,
But one unclouded blaze of living light !
O'er the hush'd deep the yellow beam he throws,
Gilds the green wave, that trembles as it glows.
On old Ægina's rock, and Idra's Isle,
The God of Gladness sheds his parting smile ;
O'er his own regions lingering loves to shine,
Though there his altars are no more divine.”

CORSAIR, CANTO III.

See No. II. Plate 4.



Engraved by J. Stewart.
Drawn by E. W. Williams, from a Sketch by C. E. Skerrett, Esq.

MOUNT PARNASSUS.
FROM THE WALLS OF FANOPPEUS.

Published by Francis & Taylor, 25, Abchurch Lane, London, E.C. 4.

MOUNT PARNASSUS.

“ HESPERIO tantum quantum semotus Eoo
Cardine, Parnassus gemino petit æthera colle,
Mons Phœbo Bromioque sacer ; cui numine misto
Delphica Thebanæ referunt trieterica Bacchæ.
Hoc solum, fluctu terras mergente, cacumen
Eminuit, pontoque fuit discrimen et astris.”

LUCAN. PHARSAL.

“ Midway between the east and farthest west,
Parnassus lifts on high his double crest ;
Sacred to Sol and Bacchus stands the Mount,
And maids inspired their double praise recount,
When, at each third revolving summer's fall,
Delphos and Thebes hold common festival.
Once, swelling from its bed, the dread abyss
Of waters whelmed each mountain-top, save this ;
Proudly it reared its lonely head on high,
Sole bound between the ocean and the sky !”

J. P.

“ Oh, thou, Parnassus, whom I now survey,
Not in the phrenzy of a dreamer's eye,
Not in the fabled landscape of a lay,
But soaring snow-clad through thy native sky
In the wild pomp of mountain-majesty !
What marvel, if I thus essay to sing ?
The humblest of thy pilgrims passing by
Would gladly woo thine echoes with his string,
Though from thy heights no more one muse will wave her wing.

“ Oft have I dreamed of thee, whose glorious name
Who knows not, knows not man's divinest lore.
And, now I view thee, 'tis, alas ! with shame
That I in humblest accents must adore.
When I recount thy worshippers of yore,
I tremble, and can only bend the knee ;
Nor raise my voice, nor vainly dare to soar,
But gaze beneath thy cloudy canopy,
In silent joy to think at last I look on thee !”

BYRON'S CHILDE HAROLD.

ROYAL OPTIC
BOMBAY
NOV 18 1851



Engraved by J. F. Rowland.

Drawn by H. W. Williams.

VALLEY OF THE PLIESTUS,
FROM DELPHI.

Published by Thos. Agnew & Sons, London, & J. Coumbe & Co. Edinburgh.

PLAIN OF PLATÆA, FROM MOUNT CITHÆRON.

“ *Ἦσαν δὲ διὰ τῆς ὑπαρείης τοῦ Κιθαιρώνος παρὰ Ἰοιάς ἐς τὴν Πλαταΐδα γῆν ἀπικόμμενοι
δι' ἐτάσσοντο κατὰ ἔθνεα, πλησίον τῆς τε κρήνης τῆς Γαργαφίης, δια ὄχθων τε οὐκ ὑψηλῶν, καὶ
ἀπίθου χωρίου * * * * τὰ μὲν Βακιδί ἐστι ἐς ταύτην τὴν μάχην πεποιημένα.*

“ *Τὴν δ' ἐπὶ Θερμοδόντι καὶ Ἀσωπῶ λεχέποισι
Ἑλλήνων σύνοδον, καὶ βερεσάριφανον ἵγνην,
τῆ πολλοὶ περὶοῦται ὑπὲρ Λάχεσιντε, μορον τε
Τοξοφόρων Μήδων, ὅταν ἄισιμον ἡμᾶρ ἐπέλλθη.*

HERODOT. IX.

“ The Greeks marched along the base of Mount Cithæron, by Hysia, into the PLAIN of PLATÆA ; and there they formed their array near the Gargaphian Fountain, arranging themselves according to their tribes along an expanse of rugged ground, diversified with hillocks of considerable height * * * *. The following lines of Bacis refer to this engagement.

“ By green Asopus' and Thermodon's banks,
Shall Hellas muster her unconquered ranks,
When, with Barbarian shriek, the quivered Mede
Shall in the ire of Fate and Freedom bleed.”

J. P.

“ ———Here the Persian tyrant, foiled and stung
With shame and desperation, gnashed his teeth,
To see thee rend the pageants of his throne,
And at the lightning of thy lifted spear
Crouched like a slave.”

BYRON'S CHILDE HAROLD.



Engraved by J.A. Rowett.

VALLEY OF THE PLIESTUS,
FROM DELPHI.

Drawn by E.W. Williams.

Published by Short, Berne, & Co. London, & C. Kitzburg, 1851.

THE VALLEY OF THE PLEISTUS,

FROM DELPHI, MOUNT PARNASSUS.

“ Above, the mountain rears a peak,
Where vultures whet the thirsty beak,
And their's may be a feast to-night,
Shall tempt them down ere morrow's light.
Beneath, a river's wintry stream
Has shrunk before the summer beam,
And left a channel bleak and bare,
Save shrubs that spring to perish there.
Each side the midway path there lay
Small broken crags of granite gray,
By time or mountain lightning riven,
From summits clad in mists of heaven ;
For where is he that hath beheld
The peak of Liakura * unveiled ?”

GIAOUR, 553.

There have been bright and glorious pageants here,
Where now grey stones and moss-grown columns lie ;
There have been words, which earth grew pale to hear,
Breath'd from the cavern's misty chambers nigh :—
There have been voices, through the sunny sky,
And the pine woods, their choral hymn-notes sending,
And reeds and lyres, their Dorian melody,
With incense-clouds around the temple blending,
And throngs, with laurel boughs, before the altar bending.

* Parnassus.

There have been treasures of the seas and isles
 Brought to the day-god's now forsaken throne;
 Thunders have peal'd along the rock-defiles,
 When the far-echoing battle-horn made known
 That foes were on their way! the deep-wind's moan
 Hath chill'd the invader's heart with secret fear,
 And from the Sibyl-grottoes, wild and lone,
 Storms have gone forth, which, in their fierce career,
 From his bold hand have struck the banner and the spear!

The shrine hath sunk! but thou unchang'd art there!
 Mount of the voice and vision, rob'd with dreams!
 Unchang'd, and rushing through the radiant air,
 With thy dark waving pines, and flashing streams,
 And all thy founts of song! their bright course teems
 With inspiration yet; and each dim haze,
 Or golden cloud which floats around thee, seems
 As with its mantle veiling from our gaze
 The mysteries of the past, the gods of elder days!

Away, vain phantasies!—doth less of power
 Dwell round thy summit, or thy cliffs invest,
 Though in deep stillness now, the ruin's flower
 Wave o'er the pillars mouldering on thy breast?
 Lift through the free blue heavens thine arrowy crest!
 Let the great rocks their solitude regain!
 No Delphian lyres now break thy noontide rest
 With their full chords!—But silent be the strain!
 Thou hast a mightier voice to speak th' Eternal's reign!

THE above beautiful verses, I have much pride in saying, were written by that accomplished poet MRS HEMANS, expressly in relation to the picture from which this engraving is made. The lines are published in the appendix to MRS HEMANS'S splendid dramatic poem, the *Siege of Valencia*.—H. W. W.



Drawn by E.W. Williams.

TEMPLE OF MINERVA SUNIAS,
CAPE COLONNA.

Published by Durr, Robinson & Co. London & A. Constable & Co. Edinburgh & Glasgow.

Printed by W. G. B.

THE
TEMPLE OF MINERVA SUNIAS,

ON THE PROMONTORY OF SUNIUM, NOW CAPE COLONNA, THE SOUTHERN
EXTREMITY OF ATTICA, OVERHANGING THE ÆGEAN SEA, AT
THE ENTRANCE OF THE SARONIC GULPH.

“ ————Eois longe speculabile proris
Sunion, unde vagi casurum in nomina ponti,
Cressia deceptit falso ratis Ægea velo.”

STAT. THEB. XII. 621.

“ Sunium, that, gleaming in the western light,
To the far sailor rears its headland height ;
Whence, mocked by the false sail, sad Ægeus gave
His life and name to the un pitying wave.”

J. P.

“ Sunion expositum, Piræaque tuta recessu——”

OVID. FAST. I.

“ Sunium, that braves the ocean shelterless,
And calm Piræus, in its safe recess.”

J. P.

“ But now Athenian mountains they descry,
And o'er the surge Colonna frowns from high ;
Where marble columns, long by time defaced,
Moss-covered, on the lofty peak are placed ;
There reared by fair Devotion, to sustain
In elder times Tritonia's sacred fanc.”

FALCONER, Canto III.

“ ————Tritonia's airy shrine adorns
Colonna's cliff, and gleams along the wave.”

CHILDE HAROLD, Canto III.

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NEW YORK
OCT 10 1881



Engraved by J. Heath for G. & C.

Printed by J. W. Williams.

MOUNTAINS OF EPIRUS.
AS SEEN FROM SEA NEARLY OPPOSITE TO BARGA.

Published by G. & C., 10, South Street, New York, & 10, Pall Mall, London.

THE MOUNTAINS OF EPIRUS,

SEEN FROM ON BOARD OF SHIP;

“ Portubus exierant, et moverat aura rudentes,
Obvertit lateri pendentēs navita remos,
Cornuaque in summâ locat arbore, totaque malo
Carbasa deducit, venientesque excipit auras.”

Ov. MET. XI. 474.

“ The canvas stretched its snowy bosom wide,
The oar in rest hung by the vessel's side, }
Each lofty mast was crowned, and gentle gales,
Singing amid the cordage, filled the sails.”

J. P.

“ Certatam lite Deorum
Ambraciam versique vident sub imagine saxum
Judicis, Actiaco quæ nunc ab Apolline nota est ;
Vocalemque suâ terram Dodonida quercu,
Chaoniosque sinus.”

Ov MET. XIII. 711.

“ They pass Ambracia's shore, whose olden name
Now wanes before Phœbean Actium's fame ;
There erst in strife immortal rivals met,
Transformed to stone there stands the umpire yet ;
Afar Dodona's vocal oaks are seen,
And old Chaonia's laps of softest green.”

J. P.

“ Ἐπεὶ γὰρ ἦλθες πρὸς Μολοσσῶν δῶπιδα,
 Τὴν αἰπύνατον τ’ ἀμφὶ Δαδῶνην, ἵνα
 Μαντείᾳ ἄκός τ’ ἴσῃσι Θεσπρωτοῦ Διὸς,
 Τίρας τ’ ἄπιστον, αἱ προσήγοροι δρύνεις.”

ÆSCHYL. PROM. VINCT.

“ Then shalt thou wander in thy devious track,
 Where old Dodona rears her ridgy back ;
 And with oracular power, all-present Jove
 Inspires the mystic grot, and vocal grove.”

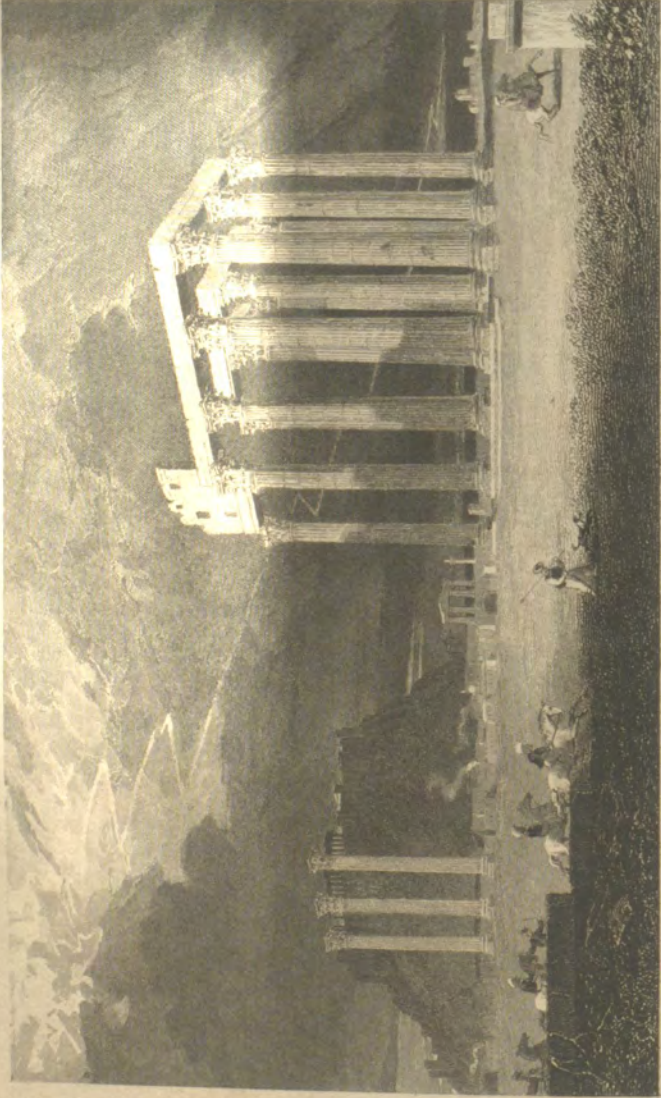
J. P.

“ Linqwere tum portas jubeo, et considerare transtris,
 Certatim socii feriunt mare, et æquora verrunt.
 Effugimus scopulos Ithacæ, Laertia regna,
 Et terram altricem sævi exsecramur Ulixei ;
 Mox et Leucatæ nimbose cacumina montis,
 Et formidatus nautis aperitur Apollo.
 Litoraue Epiri legimus, portuque subimus
 Chaonio, et celsam Buthroti accedimus urbem.”

VIRG. ÆN. III.

“ And now the rowers, summoned from the shore,
 Line all the deck, and ply the flashing oar ;
 We pass the kingdom of the prince of guile,
 With rapid keel, and curse Ulysses’ isle ;
 Soon we discern Leucate’s cloud-capt head,
 And dire Apollo’s rock, the sailor’s dread ;
 Then hail the Epirot shore, and, gliding past,
 Rest in the hoped Chaonian port at last.”

J. P.



Engraved by Jas. Stewart.

TEMPLE OF JUPITER OLYMPIUS.
ATHENS.

Published by Ebert, Robinson & Co. London, & J. Coult's & P. Colnaghi, 1845.

Drawn by E.W. Williams.

TEMPLE OF JUPITER OLYMPIUS, AT ATHENS.

“ Magnificentiæ vero in Deos, vel Jovis Olympii templum Athenis, unum in terris inchoatum pro magnitudine Dei, potest testis esse.”—
Liv. xli. 20.

“ Of the magnificence of their Divine worship, the Temple of Jupiter Olympius, at Athens, may serve as an example,—the only one in the world undertaken upon a scale commensurate with the majesty of the God.”

“ Thou art not silent !—Oracles are thine
Which the wind utters, and the spirit hears,
Lingering, 'mid ruined fane, and broken shrine,
O'er many a tale and trace of other years !
—Bright as an ark, o'er all the flood of tears
That wraps thy cradle-land—thine earthly love—
Where hours of hope 'mid centuries of fears
Have gleamed, like lightnings thro' the gloom above,—
Stands, roofless to the sky, thy home, Olympian Jove !

“ Thy columned aisles with whispers of the past
Are vocal !—and along thine ivied walls
While Elian echoes murmur in the blast,
And wild-flowers hang, like victor-coronals,
In vain the turbaned tyrant rears his halls,
And plants the symbol of his faith and slaughters ;—
Now, even now, the beam of promise falls
Bright upon Hellas, as her own bright daughters,
And a Greek Ararat is rising o'er the waters !

“ Thou art not silent!—when the southern fair—
 Ionia’s moon *—looks down upon thy breast,
 Smiling, as pity smiles above despair,
 Soft as young beauty, soothing age to rest,—
 Sings the night-spirit in thy weedy crest,
 And she, the minstrel of the moonlight hours,
 Breathes—like some lone one, sighing to be blest—
 Her lay—half hope, half sorrow—from the flowers,
 And hoots the prophet-owl, amid his tangled bowers.

“ And, round thine altar’s mouldering stones are born
 Mysterious harpings, wild as ever crept
 From him who waked *Aurora*, every morn,
 And sad as those he sung her, till she slept!—
 A thousand, and a thousand years have swept
 O’er thee, who wert a moral from thy spring—
 A wreck in youth †!—nor vainly hast thou kept
 Thy lyre!—*Olympia’s* soul is on the wing,
 And a new *Iphitus* has waked beneath its string!”

T. K. HERVEY.

* Ionia was a name anciently given to Attica, and sometimes to the whole of Achaia.

† The Temple of Jupiter Olympius was begun by Pisistratus, upon a scale of great magnificence, but never completed.



Engraved by W. H. Lizars.

Drawn by H. E. Williams.

GULF OF LEPANTO.
FROM ABOVE PATRAS—ANCIENT PATHE.

Published by Henry Robinson & Co. London & Constantinople. 1835.

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THE GULF OF LEPANTO,

•

ANCIENTLY SINUS CORINTHIACUS.

“ Tumque Corinthiaci carpebam litora ponti,
Quum mare surrexit, cumulusque immanis aquarum
In montis speciem curvari et crescere visus,” &c.
Ov. MET. XV. 507.

“ I trod the shore of Corinth’s winding bay,
And watched the blue waves at their summer play,
When, swelling like a mountain, from his bed
The ocean reared his froth-becurled head,” &c.
J. P.

“ Congeminat signum terris, unde omnis Achæi
Ora maris late, Pelopœiaque regna resultant ;
Audiit et medius cæli Parnassus, et asper
Eurotas, dubiamque jugo fragor impulit Œten
In latus, et geminis vix fluctibus obstitit Isthmos.
Ipsa suum genetrix, curvo delphine vagantem,
Arripuit frenis, gremioque Palæmona pressit.”
STAT. THEB. I.

“ In doubling thunder from her airy height
She pealed to earth the signal of the fight ;
Along the wide Achaian gulf it thrilled,
And Pelops’ realm with dreadful clangor filled ;
In middle sky Parnassus heard the blast,
Old Œta bowed astonished, as it past ;
And scarce could Corinth’s Isthmian barrier brave
The startled rush of either ocean’s wave ;
Checking her dolphin, Ino trembling pressed
Palæmon, though immortal, to her breast.”

J. P.

“ Imminet æquoribus scopulus. Pars ima cavatur
 Fluctibus, et tectas defendit ab imbribus undas.
 Summa viget, frontemque in apertum porrigit æquor.
 Occupat hunc, voces insania fecerat, Ino,
 Seque super pontum, nullo tardata timore,
 Mittit onusque suum. Percussa reconduit unda.”

Ov. MET. IV. 524.

“ Inoosque sinus.”

IB. 496.

“ Above the water frowns a rocky steep,
 Scooped into caverns by the mining deep;
 Proudly it shoots its forehead o'er the main,
 That sleeps beneath undimpled by the rain;
 Stung Ino sought the peak with frantic course,
 (For madness gave her more than human force),
 Thence headlong with her burden fearless dashed,
 And to her fall the stricken waters flashed.
 She lives a goddess now, and since the day
 That saw her mortal fate, her name has graced the bay.”

J. P.



Engraved by J. A. Stewart.

ACROPOLIS OF ATHENS.
TAKEN NEAR THE PNYX, OR ANCIENT FORUM.

Published by H. S. Robinson & Co. London, & Cassell & Co. Edinburgh, 1854.

Drawn by J. A. Stewart.

ACROPOLIS OF ATHENS,

TAKEN FROM THE PNYX OR ANCIENT FORUM.

“ ——Collis ubi ingens
Lis superûm, dubiis donec nova surgeret arbor
Rupibus, et longâ refugium mare frangeret umbrâ.”

STAT.

“ The hill where the immortal rivals strove,
Till sprang the olive on the wond'ring steep,
And stretched its shade victorious o'er the deep.”

J. P.

“ Pnyx erat locus Athenis juxta Acropolin, ædificatus antiquæ simplicitatis ritu, non ad posterioris theatri splendorem.”—POLLUX.

“ The Pnyx was a part of Athens adjoining to the Acropolis, of which the architecture was in the style of antique simplicity, and not according to the ornate fashion of more modern times.”—J. P.

“ Πύξ τὸπος Ἀθήνησι, ἐν ᾧ αἱ ἐκκλησίαι πάλαι μὲν ἤγοντο πᾶσαι.”—HESYCH.

“ The Pnyx was a place in Athens, where all the assemblies of the people used to be held.”—J. P.

“ Δῆμος Πνύκτιος.”—ARISTOPH. EQUIT.

“ The Pnyx-frequenting populace.”—J. P.

“ Ἐὰν δὲ ἡ πόλις (τινα στεφανοῖ, δεῖ ἀνεπιεῖν) ἐν Πνυκί, ἐν τῇ ἐκκλησίᾳ.”—DEMOSTH.

“ When the city confers a crown on any one, it must be proclaimed in the Pnyx at a full assembly.”—J. P.

“ Here to the famous orators repair,
 Those ancient, whose resistless eloquence
 Wielded at will that fierce democracy,
 Shook the arsenal, and fulmin'd over Greece,
 To Maccdon and Artaxerxes' throne.”

MILTON.

“ Blue-eyed ATHENA *! what a dream wert thou!
 Oh! what a glory hovered o'er thy shrine—
 Thy hill—where darker error nestles now!
 Yet art thou hallowed—though no more divine!
 The worship of all noblest hearts is thine,
 Tho' the dull Moslem haunts the sacred earth
 Where sprung the olive o'er its bower of vine,
 And watched above thine own Cecropia's birth.—
 Truth, that should chase such dreams, were surely little worth!

“ For oh! thou art the very purest thought
 That fable e'er conceived!—and, on thy hill,
 Thine own blue hill,—where time and Turk have wrought,
 In vain, to break the charm that lingers still,—
 The heart that owns a better faith, may kneel,
 Nor wrong his creed, while bending o'er the sod
 Where gods—and men like gods in act and will—
 Are made immortal, by the wizard rod
 Of him whose every thought aspired to be a god †!

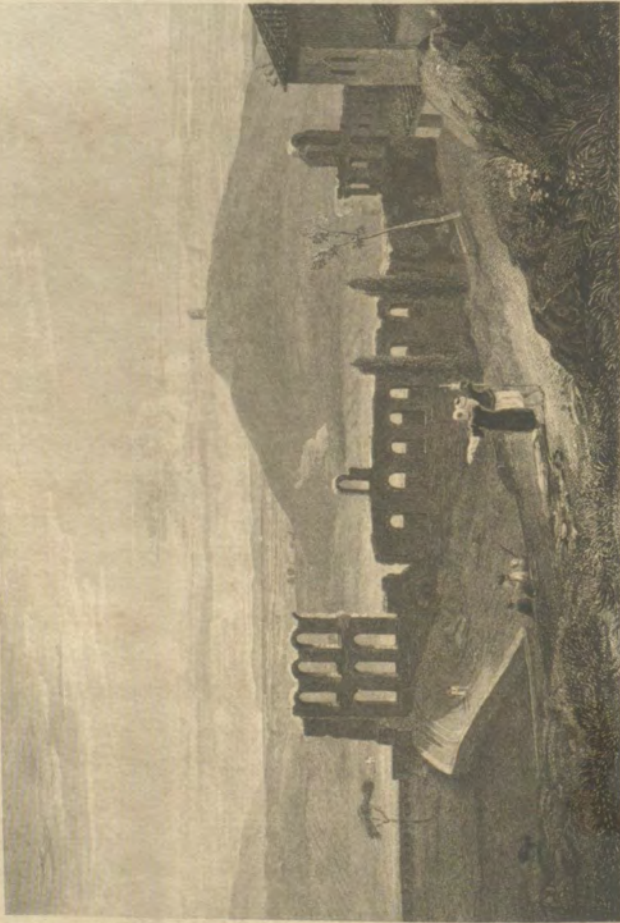
“ Mount of the free—Olympus of the earth!
 Fair as a temple—lonely as a tomb!
 Shall the dark robber rear his household hearth
 Where fabled gods contended for a home—
 Those bright abstractions of a truth to come?
 No—by the gift Træzene's monarch gave ‡!
 No—by thy withered olive's early bloom!—
 The sea-god's offering calls upon thy brave,
 Mount, and replant the tree—upon the Moslem's grave!”

T. K. HERVEY.

* Minerva.

† Phidias,—the noblest of whose works adorn the citadel.

‡ “ King of Træzene” was a title given to Neptune, by Jupiter. His gift to the Athenians was a horse, as the symbol of war.



Drawn by H. Williams.

Engraved by E. R. Day.

THEATRE OF ATTICUS HIROTTES.
ATHENS.

Published by Messrs. Robinson & Co. Printers, 6, St. Dunstons, London, W. & T. Cadogan, 18, St. Pauls Churchyard, 1847.

ODEUM,

OR THE THEATRE OF ATTICUS HERODES, ATHENS.

THIS fabric was designed by Pericles for the musical contests, which he regulated and introduced at the Panathenæan solemnity*. The building was finished by Lycurgus, son of Lycophon. It contained many rows of seats and marble columns. The roof was constructed with the masts and yards of Persian ships, and formed to imitate the pavilion of Xerxes. Here was the tribunal of the archon, or supreme magistrate; and here the Athenians listened to the rhapsodists rehearsing the poems of Homer, and to the songs in praise of the patriot Harmodius and Aristogiton, and Thrasylbus. Aristion and Sylla set it on fire; the former, when he fled to the Acropolis, because the timber would have enabled the enemy to raise machines for an attack without loss of time. King Ariobarzanes the Second, named Philopator, who reigned in Cappadocia not long after, restored it. He was honoured with a statue by the people, as appears from an inscription. Before the entrance were the statues of the kings of Egypt. This was the edifice in being when Pausanias published his Attica; afterwards, as he informs us, it was rebuilt by Atticus Herodes, in memory of his wife Regilla. This fabric was roofed with cedar, and Greece had not a rival to it in dimensions and magnificence. The wall of the inner front of the proscenium is still standing, very lofty, with open arches, serving as part of the out-work of the Acropolis.

CHANDLER'S Travels in Greece, vol. ii. page 74.

* In allusion to this edifice, Cratinus takes occasion to ridicule Pericles in his play called Thrattæ:

Here comes our Jove, escaped an exile's doom;
And on his head behold the music room!

PLUTARCH'S Life of Pericles.



Engraved by W. Linnæus.

CASTLE OF PATRAS,
ANCIENT PATRÆ.

Published by Street, Robinson & Co. London, and at the Sign of the Ship, Edinburgh, 1814.

Drawn by R.W. Williams.

THE CASTLE OF PATRASS,

AT ANCIENT PATRÆ.

“ ———Undique Graiæ
Circum errant acies, et, ni mea cura resistit,
Jam flammæ tulerint, inimicus et hauserit ensis,
Hic ubi disjectas moles, avulsaque saxis
Saxa vides, mixtoque undantem pulvere fumum,
Jam summas arces Tutonia, respice, Pallas
Insedit nimbo effulgens et Gorgone sævâ ;
Ipse Pater Danaï animos viresque secundas
Sufficit.”

VIRG. ÆN. II.

“ Long years of blood and labour hath she cost,
That fortress proud, to Grecia's patriot host.
But she is doomed ; the hour draws nigh at length,
When fire and steel shall tame her haughty strength ;
On yonder giant rock, her massive wall,
Midst smoke and dust, now totters to its fall.
With cloudy robes, and Gorgon buckler, see
How Pallas calls her sons to victory !
And, smiling on their path, the heavenly Sire
Hath filled their arm with might, their hearts with patriot fire !”

J. P.

▪ The Castle of Patrass is the principal fortress which the Turks now possess in the Peloponnesus.



Engraved by A. Horsburgh

Drawn by W. Williams

THE ACADEMIC GROVE.

ATHENS.

Published by B. & C. Colburn & Co. London. & C. & G. B. Colburn & Co. New York.



THE ACADEMIC GROVE,—ATHENS.

“ See there the olive grove of Academe,
Plato’s retirement, where the Attic bird
Trills her thick-warbled notes the summer long.”

MILTON, PAR. REG.

“ Hæc adeo penitus curâ videre sagaci,
Otia qui studiis læti tenuere decoris,
Inque Academiâ umbriferâ, nitidoque Lyceo
Fuderunt claras fecundi pectoris artes.”

CICERO DE DIVIN.

“ Such were the truths those godlike sages taught,
Who traced of old the tracks of studious thought,
While through Lyceum’s brilliant walks they stray’d,
Or fondly mused ’neath Plato’s olive shade ;
And thence, with lips inspired, and glowing hearts,
Poured from their fruitful breasts immortal arts.

J. P.

“ Guide my way
Through fair Lyceum’s walk, the green retreats
Of Academus, and the thymy vale,
Where oft enchanted with Socratic sounds,
Ilissus pure devolv’d his tuneful stream
In gentle murmurs.”

AKENSIDE, BOOK I. LINE 590.

“Naturâne nobis hoc datum dicam, an errore quodam ut, cum ea loca videamus, in quibus memoriâ dignos viros acceperimus multum esse versatos, magis moveamur quam siquando ipsorum aut facta audiamus, aut scriptum aliquod legamus? Velut nunc ego moveor. Venit enim mihi Platonis in mentem, quem accepimus primum hic disputare solitum; cujus etiam illi hortuli propinqui non memoriam solum mihi afferunt, sed ipsum videntur in conspectu meo ponere. Hic Speusippus, hic Xenocrates, hic ejus auditor Polemo, cujus illa ipsa sessio fuit, quam videntus.”—CICERO DE FINIB. V.

“Shall I ascribe it to a law of our nature, or to a delusive habit of mind, that when we look upon the scenes which illustrious men of old frequented, our feelings are more deeply excited than even by hearing the record of their deeds, or perusing the works of their genius? Such is the emotion I now experience, when I think, that here Plato was accustomed to discourse; these gardens around us not merely recal the idea of the sage to my memory, but place, as it were, his very form before my eyes. Here, too, Speusippus taught,—here Xenocrates,—here his disciple, Polemo;—this is the very seat he used to occupy.”

J. P.

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Engraved by W. Miller.

Drawn by E. W. Williams.

MOUNT OLENO,
PELOPONNESUS.

Published by Henry Robinson & Co. 100 Broadway, New York, 1856.

MOUNT OLENO,—PELOPONNESUS.

“ Τίφρα γὰρ οὖν ἐπόμισθα δι’ ἀσπίδος πιδίοιο,
Κτείνοντίς τ’ αὐτοῦς, ἀνὰ τ’ ἔντα καλὰ λέγοντες,
Ὅφρ’ ἐπὶ Βουπρασίου πολυπύρου βήσαμεν ἵππους,
Πέτρης τ’ Ὀληνίης.”

HOMER. ILIAD. XI.

“ So, slaying still, and spoiling still the slain,
In hot pursuit we swept along the plain,
Until our panting coursers, worn and spent,
Paused at the Olenian mountain’s steep ascent.”

J. P.

“ Quod petis Oleniis, inquam, mihi missus ab arvis
Flos dabit, est hortis unicus ille meis.”

OVID. FAST. V.

“ Afar in the Olenian fields,
Unrivalled in its worth and power
By all the herbs my garden yields,
There grows a strange and mystic flower.”

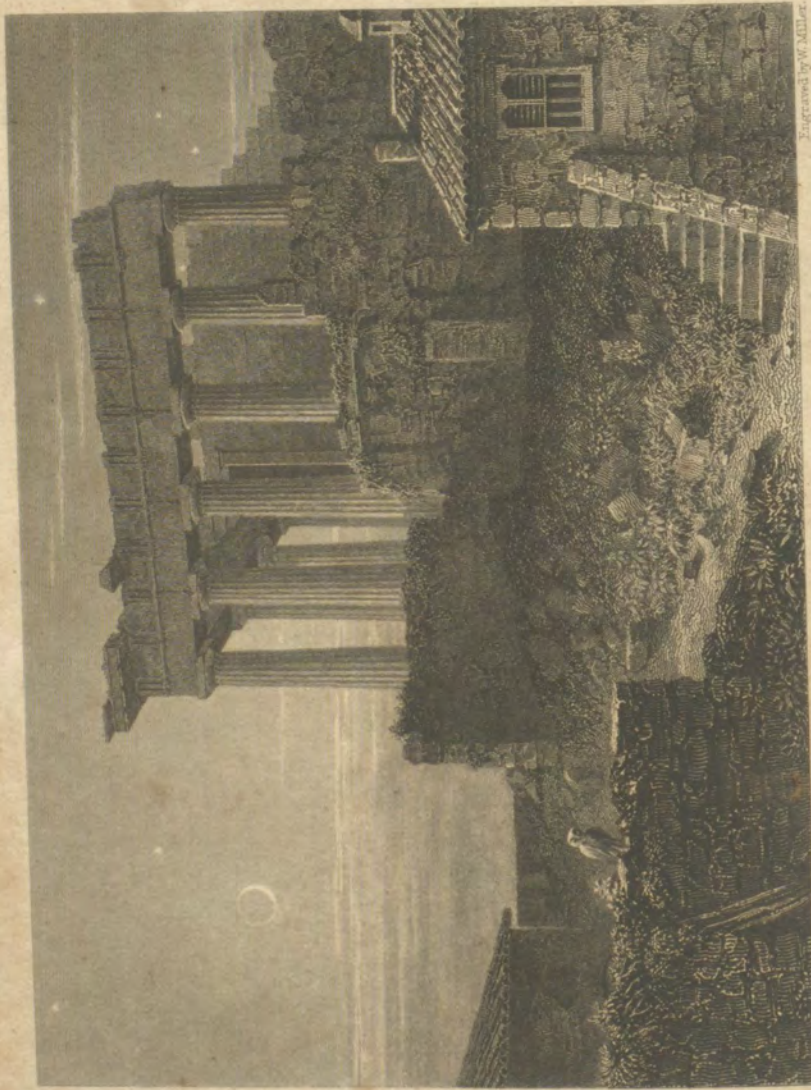
J. P.

“ Nascitur Oleniæ sidus pluviale Capellæ,
Illa dati cœlum præmia lactis habet.”

OVID. FAST. V.

“ The Olenian goat, that for her udders given
To infant Jove, now shines a star in heaven.”

J. P.



Engraved by W. Miller.

REMAINS OF THE TEMPLE OF MINERVA.
IN THE ACROPOLIS OF ATHENS.

PART OF
THE TEMPLE OF MINERVA,
IN THE ACROPOLIS OF ATHENS.

“ Fuit in tectis de marmore templum,
Unde exaudiri voces et verba vocantis
Visa viri, nox quum terras obscura teneret ;
Solaque culminibus ferali carmine bubo
Sæpe queri, et longas in fletum ducere voces.”

VIRG. ÆN. IV.

“ There stood, of purest marble reared, a fane,
Whence, through the stillness of night's shadowy reign,
The voices of the dead, in accents drear,
Oft seem'd to burst upon the listening ear,
While ever from the moonlit summit pale
The owl prolonged her lonely funeral wail.”

J. P.



Engraved by J. Harrison.

MISTRA.
THE ANCIENT SPARTA.

Edinburgh: Wm. & A. Blackie, 1847.

Published by J. G. Bell & Co., 10, South Street, London, and J. G. Bell & Co., 10, South Street, London.

TOLEDO
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MISITRA,

THE ANCIENT SPARTA.

“ RURA mihi, et rigui placeant in vallibus amnes,
Flumina amem sylvasque inglorius. O ubi campi,
Spercheosque, et virginibus bacchata Lacænis
Taygeta! O, qui me gelidis in vallibus Hæmi
Sistat, et ingenti ramorum protegat umbrâ!”

VIRGIL. GEORG.

“ Be mine to love the fields, the woods, the rills,
And rushing floods, that shine among the hills!
Unknown by fame, my tranquil years to spend,
Where plains in wide luxuriant pomp extend;
Roam where Spercheos winds his wizard stream,
And in the shadowy vales of Hæmus dream;
Or thine, Taygetus, where, on the days
Of festal joy, the Spartan virgin strays!
There let me rest, deep in some glimmering glade,
Beneath a boundless canopy of shade!”

J. P.

“ Taygetique phalanx, et oliviferi Eurotæ
Dura manus. Deus ipse viros in pulvere crudo
Arcas alit, nudæque modos virtutis, et iras
Ingenerat: vigor inde animis, et mortis honoræ
Dulce sacrum; gaudent natorum in fata parentes
Hortanturque mori; deflet jamque omnis ephebum
Turba, coronato contenta est funere mater.”

STAT. THEB.

“ Next of Taygetus the warrior ranks
Advance, from olive-crowned Eurotas' banks,
Where, nursed to valour by the Arcadian god,
A hardy people have their proud abode,
And daily draw, from use of martial arts,
Strength to their arms, and courage to their hearts.

Sires lead their children to the battle-plain,
 And bid them earn the honours of the slain :
 They, at the word, to arms exulting fly,
 As t'were a sweet and sacred thing to die.
 And even the mother, while the youthful dead
 Is wept by thousands, proudly lifts her head,
 And, (for he lies upon a laurelled bier),
 Beholds his gory corse without a tear !”

J. P.

“ ————On Morea's land,
 Fair Misitra ! thy modern turrets stand.
 Ah ! who, unmoved with secret woe, can tell,
 That here great Lacedæmon's glory fell ?
 Here once she flourished, at whose trumpet sound
 War burst his chains, and nations shook around !
 Here brave Leonidas, from shore to shore,
 Through all Achaia bade her thunders roar !
 He, when imperial Xerxes, from afar,
 Advanced with Persia's sunless troops to war,
 Till Macedonia shrunk beneath his spear,
 And Greece dismayed beheld the chief draw near,
 He, at Thermopylæ's immortal plain,
 His force repelled, with Sparta's glorious train ;
 Tall Œta saw the tyrant's conquered bands
 In gasping myriads bleed on hostile lands.
 Thus vanquished Asia trembling heard thy name,
 And Thebes and Athens sickened at thy fame.”

FALCONER'S SHIPWRECK.

PAID
MAY 18 1854
INDIAN
OFFICE
WASHINGTON



Drawn by H.W. Williams.

Engraved by W. Williams.

PART OF THE TOWN OF LIVADIA ON THE RIVER EUXYNA,
ANCIENT LEBADIA.

PART OF THE TOWN OF LIVADIA, ON THE RIVER HERCYNIA, ANCIENT LEBADIA.

“Λιβαδία δ' ἴστίη ὄπου Δίος Τροφονίου μαρτύριον ἴδρυνται χάσματος ὑπονόμου κατάσσι ἔχει
καταβαίνει δ' αὐτὸς ὁ χρηστηριαζόμενος.”——STRABO, X.

“ At Lebadia is the Oracle of Jupiter Trophonius, constructed over the mouth of a subterranean chasm, into which the person who seeks the response descends.”—J. P.

“ Autumni fere tempus erat, cujus temporis initio circumeundam Græciam visendaque quæ nobilitata famâ magis auribus accepta sunt quam oculis noscuntur, Lebadiæ templum Jovis Trophonii adiit. Ibi quum vidisset os specus per quod oraculo utentes sciscitatum Deos descendunt, sacrificium fecit Jovi Hercynnæque, quorum ibi templum est.”—LIVY, XLV.

“ About the commencement of autumn he determined to make the tour of Greece, and to visit the places, which, consecrated by ancient fame, derive their interest not so much from what is seen by the eye, as from what the ear has heard concerning them. At Lebadia, accordingly, he visited the temple of Jupiter Trophonius, and inspected the mouth of the chasm into which those who consult the oracle descend to interrogate the Gods. There, too, he offered sacrifice to Jupiter and Hercynia, who have a common temple in the city.”—J. P.

“ Ut vidit vastos telluris hiatus
Divinam spirare fidem, ventosque loquaces
Exhalare solum, sacris se condidit antris,
Incubuitque adyto vates.”

LUCAN. PHARS. V.

“ The prophet, marvelling, heard low winds beneath
That wondrous soil oracular voices breathe,
Then plunged into the sacred chasm, and there
Saw mystic sights, and drank inspiring air.”

J. P.

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Engraved by Wm. Miller.

PATRAS (ANCIENT NAUPLIA) ACHAEA.

R.W. Williams, del.

Published by Longman, Nees & Co. London, and John Murray, Albemarle Street, London, 1845.

PATRAS, (ANCIENT PATRÆ.)

“ Τῷ Πρευγένει καὶ τῷ υἱῷ, ὄνομα δὲ οἱ ἦν Πατρέως, ὑπὸ Ἀχαιῶν ἑδόθη κτίσασθαι πόλιν ἐν τῇ χώρᾳ, καὶ τὸ ὄνομα ἀπὸ τοῦ Πατρέως ἐτίθη τῇ πόλει.”——PAUSAN. VII. 6.

“ The Achæans granted permission to Preuges and his son Patreus to build a city in their territory, which, after the name of the latter, was called Patræ.”

“ Fretum quod Naupactum et Patræs interfuit Rhion incolæ vocant.”——LIV. XXVII. 29.

“ The straits which separate Naupactus (Lepanto) from Patræ are called by the inhabitants of that district Rhion.”

“ Tum lustrata Ephyre, Patræque, et regia Pleuron.”

STAT. THEB. I.

“ Then Ephyre we passed, and Patræ's walls,
And wondering gazed on Pleuron's princely halls.”

J. P.

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SOCIETY



H. W. Williams, del.

Engraved by J. G. Stewart.

TEMPLE OF PANDROSUS, ACROPOLIS OF ATHENS.

Published by Longman, Brown, Green, and Alden Black Photograph, 1857.

TEMPLE OF PANDROSUS,

DEDICATED TO THE NYMPH PANDROSUS, ONE OF THE DAUGHTERS
OF CECROPS, FOUNDER OF ATHENS.

“THE PANDROSEUM is a small, but very particular building. The entablature is supported by women, called Caryatides. Their story is thus related. The Greeks, victorious in the Persian war, jointly destroyed Caryæ, a city of the Peloponnesus, which had favoured the common enemy. They cut off the males, and carried into captivity the women, whom they compelled to retain their former dress and ornaments, though in a state of servitude. The architects of those times, to perpetuate the memory of their punishment, represented them, as in this instance, each with a burden on her head, one hand uplifted to it, and the other hanging down by her side. The images were six in number, all looking toward the Parthenon. Three in front, with that next to the Propylæa, still remain, but greatly mutilated. This temple was open latticed between the statues; and in it was the olive tree said to have been produced by Minerva, in her contest with Neptune for the patronage of the city.”



Engraved by Will^m Miller.

ROCKS OF THE ETHIOPIANES.

H.W. Williams, del. from a Sketch by C. Jones Esq.

ROCKS OF THE STROPHADES.

“ *Servatum ex undis Strophadum me littora primum
Accipiunt. Strophades Grajo stant nomine dictæ
Insulæ Ionio in magno : quas dira Celæno,
Harpyæque colunt aliæ : Phineia postquam
Clausa domus, mensasque metu liquere priores.
Tristius haud illis monstrum, nec sævior ulla
Pestis et ira Deûm Stygiis sese extulit undis.*”

VIRGIL, *Æneid.* III. 209.

“ I reached at last, safe from the threatening seas,
The islets, named of Greece the Strophades,
Clustering amid the Ionian deep they stood,
Haunts of Celæno and her Harpy-brood ;
They, driven by terror from their ancient feasts,
From Phineus' dwelling came, abhorred guests !
Than them did never Stygian darkness nurse,
Nor Heaven let loose on earth a loathlier curse.”

J. P.

“ Yet one remained—the Messenger of Fate,
High on a craggy cliff Celæno sate.”

DRYDEN'S VIRGIL, *Æneid* III.



H.W. Williams, del.

Engraved by W^m Forrest.

RIVER SCENERY,
APPROACHING PELLENE, IN ACHAEA.

Published by Longman, Rees & Co. London, and Adam Black, Edinburgh, 1848.

RIVER SCENERY,

APPROACHING ANCIENT PELLENE, IN ACHAIA.

“ Juvat integros accedere fontes,
Atque haurire.”

LUCRETIVS.

“ Be mine to roam untrodden paths, and drink
Unviolated springs.”

J. P.

“ As we left Pellene, we saw a Temple of Bacchus, in which the nocturnal festival of the lamps is annually celebrated; great numbers are lighted up, and wine is copiously distributed to the multitude. Opposite to it is the sacred wood of Diana Conservatrix, into which none but the priests are allowed to enter. We next saw, in a Temple of Minerva, a statue of that goddess, of gold and ivory, of such beautiful workmanship, that it is ascribed to Phidias.”—ANACHARSIS, Vol. III. P. 403.

OPTIC
BOMBEY
MR ANSIE
OPTIC



H. W. Williams, del.

Engraved by W. Forrest.

THE SOCIETY OF FARNABEE.

Published by Longman, Rees & Co. Stationers, and Adam Black, Edinburgh, 1836.

THE SCHISTE,

IN THE MOUNTAIN OF PARNASSUS.

“ We suddenly came upon the road anciently called Schiste, or the Rent, lying between the lofty mountains of Cirphis and Parnassus, and once doomed to be polluted with the blood of Laius, who was killed there by Œdipus, a principal event in his renowned and tragical story.”

“ Φωκίς μὲν ἡ γῆ κλήζεται σκιστὴ δ’ ὄδος
Ἐς ταυτὸ Δελφῶν καὶ πρὸ Δαυλίας ἄγει.”

SOPH. ŒD. TYR.

SELECT VIEWS

IN

GREECE.

SELECT VIEWS

IN

GREECE

WITH CLASSICAL ILLUSTRATIONS.

BY

H. W. WILLIAMS, Esq.

F. R. S. E.

VOLUME SECOND.

LONDON;

LONGMAN, REES, ORME, BROWN, AND GREEN;
AND ADAM BLACK, EDINBURGH.

M.DCCC.XXIX.

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Engraved by W. Burnet.

CHELSEA.

Published by Longman, Broderick, and Allen, 15, Abchurch Lane, London, E.C. 4.

Printed by W. Pinner.

H.W. Williams, del.

CHÆRONEA.

“ Λεβαδίων δὲ ἔχονται Χαιρωνεῖς· ἑκαλεῖτο δὲ ἡ πόλις τούτοις Ἄρνη τὸ ἀρχαῖον. Χαιρωνεῦσι δὲ ἑστὶν δύο ἐν τῇ χάρα τρόπαια, ἃ Γαμάρσιοι καὶ Σύλλας ἔστησαν, Τάξιλον καὶ στρατιᾶν τὴν Μιθριδάτου κρατήσαντες· Φίλιππος δὲ οὐκ ἀνέθηκεν ὁ Ἀμύντου τρόπαιον· οὐ γὰρ τι Μακεδόσιν ἰστάναι τρόπαια ἦν νενομισμένον.”

PAUSAN. IX. 40.

“ Adjacent to the Lebadeans lie the Chæroneans, whose capital was originally called Arne. In their territory are two trophies erected by Sylla and the Romans after the defeat of Taxilus and the army of Mithridates. No trophy was erected here by Philip the son of Amyntas, for it never was the practice of the Macedonians to erect such monuments of their victories.”—J. P.

ΕΠΙΓΡΑΜΜΑ

Ἐπὶ τοῖς Ἀθηναίοις ἐν Χαιρωνείᾳ πεσούσι.

“ Οἳ δὲ πάτρας ἕνεκα σφετέρας, εἰς δῆριν ἔθεντο
Ὅπλα, καὶ ἀντιπάλων ὕβριν ἀπεσκέδασαν.
Μαργάμενοι δ' ἀρετῆς καὶ δειμάτος οὐκ ἐσάωσαν
Ψυχὰς, ἀλλ' αἰδὴν κοινὸν ἔθεντο βράβην,
“ Οὐνεκεν Ἑλλήνων, ὡς μὴ ζυγὸν ἀνχέει θέντες,
Δουλοσύνης στυγερὰν ἀμφὶς ἔχουσιν ὕβριν.
Γαῖα δὲ πατρὶς ἔχει κόλποις τῶν πλεῖστα καμόντων
Σάματ', ἐπεὶ θνητοῖς ἐκ Διὸς ἠδὲ κρίσις.
Μηδὲν ἀμαρτεῖν ἔστι θεῶν, καὶ πάντα κατορθοῦν,
Ἐν βιοτῇ μοῖραν δ' οὐτι φυγεῖν ἔπορευ.”

DEMOSTH. DE CORON.

ΕΠΙΤΑΦΗ

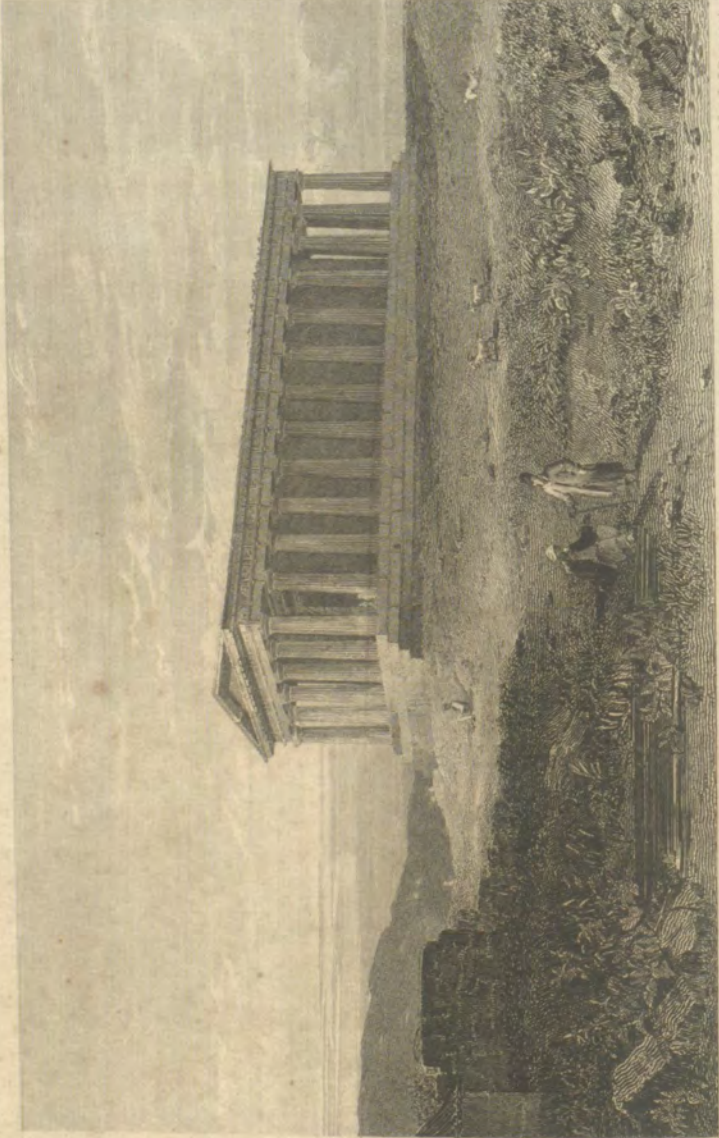
ON THE ATHENIANS WHO FELL AT CHÆRONEA.

“ They girt their harness at their country's call
Upon their valiant breasts; and when the foe
Of freedom triumphed, they received the blow,

But spurned away the shame ; for so to fall
Was prouder victory, higher joy than all
 That life prolonged in bondage could bestow !
 The grave was their reward ; though dark and low
They sleep, they share not in their country's thrall ;
Their country, whose maternal arms enfold
The urns, and guard the consecrated mould,
 Of those that in her ranks so proudly fell ;
 So heaven hath willed, and heaven wills all things well.
Jove's dread decree its even course must hold,
 Nor may a mortal man the stroke of fate repel."

J. P.

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Engraved by Jas. Stewart.

THE TEMPLE OF THESEUS. ATHENS.

H. W. Williams, del.

Published by Longman, Broad & London, and Adam Black, Edinburgh, 1826.

THE TEMPLE OF THESEUS,

AT ATHENS.

“ Πρὸς δὲ τῇ γυμνασίῳ Θεσείας ἐστὶν ἱερόν· γραφαὶ δὲ εἰσι πρὸς Ἀμαζόνιας Ἀθηναῖοι μαχημένοι· γέγραπται δὲ καὶ ἡ Κεντάυρων καὶ ἡ Λαπιθῶν μάχη· Θεσεύς μὲν οὖν ἀπεκτονώς ἐστιν ἤδη Κεντάυρον τοῖς δὲ ἄλλοις ἕξ Ἰσού καθέστηκεν ἔτι ἡ μάχη· ὁ μὲν δὲ Θεσεύς σπῆδος Ἀθηναίσις ἐγένετο ὑστέρων ἢ Μῆδοι Μαρεθῶνα ἔσχον, Κίμωνος τοῦ Μιλτιάδου Σκυρίους ποιήσαντος ἀναστάτους, δίκην δὲ τοῦ Θεσεύς θανάτου καὶ τὰ ὀστέα κομίσαντος ἐς Ἀθήνας.”——PAUSAN. I. 18.

“Near the Gymnasium is the Temple of Theseus, which contains a representation of the war carried on by the Athenians against the Amazons, and likewise of the battle between the Centaurs and the Lapithæ. Theseus has already slain a Centaur, while, with regard to the other combatants, the contest still remains undecided. This temple was built by the Athenians, after the occupation of Marathon by the Medes, when Cimon, the son of Miltiades, having subdued the Scyrians, took severe revenge on them for the slaughter of Theseus, and transferred his bones to Athens.”——J. P.

“Nullus Erechthidis fertur celebratio illo
Illuxisse dies. Agitant convivia patres
Et medium vulgus. Necnon et carmina, vino
Ingenium faciente, canunt tibi, maxime Theseu,
Consonat adsensu populi, precibusque faventium
Regia; nec totâ tristis locus ullus in urbe est.”

OID. MET. VII.

“O! ne'er with deeper joy did Athens burn,
Than, Theseus, when she hailed thy proud return,
Laden with triumphs. People, princes, all,
With wine and song held common festival;
With prayers the palace rang, and loud acclaim,
And sadness fled the streets before thy name.”

J. P.



Engraved by W. Miller.

SIAM, A PART OF THE ISLAND OF SIALAND.

Published by Longman, Brown & Co. London, and John Snow, Edinburgh, 1826.

LEFSINA, THE ANCIENT ·ELEUSIS,

WITH THE SEA AND PART OF THE ISLAND OF SALAMIS.

“ Ρεῖ δὲ Κηφισσὸς πρὸς Ἐλευσίῃ βικιότερον παρεχόμενος τοῦ προτέρου ῥεῦμα· οἱ ἀρχαιότεροι τῶν Ἑλλήνων τελετὴν τὴν Ἐλευσινίαν πάντων, ὅποσα ἐξ ἑσθόδιαν ἦκει, τοσούτων ἦγον ἐντιμότεραν, ὅσα καὶ θεοῦς ἐπιπροσθεν ἡρώων.”

PAUSAN. I. 10.

“ Eleusis is a town situated on the Cephissus, about the place where that river begins to flow in a stream of greater power than before. The mysteries celebrated at this town were considered by the more ancient Greeks as much more venerable than all other acts of religious worship, as the gods are thought superior to the heroes.”

“ ——— Vetabo, qui Cereris sacrum
Vulgârit arcanæ, sub isdem
Sit trabibus, fragilemve mecum
Solvat phaselum.”

HOR. OD. III. 2.

“ Let not the wretch, who dare unveil
The secrets of Eleusis' shrine,
Unfurl with me the doubtful sail,
Nor one roof shield his head and mine.”

J. P.

“ A king sat on the lofty brow
That looks o'er sea-born Salamis ;
And ships by thousands lay below,
And men in nations—all were his ;
He counted them at break of day,
And when the sun set, where were they ?”

BYRON.



J. W. Williams: del.

Engraved by W. Forrest.

ON THE GULF OF CORINTH.

Published by Longman, Rees & Co. London, and Adam Black, Edinburgh, 1826.

VIEW

LOOKING TOWARDS THE GULF OF CORINTH,

A SHORT DISTANCE FROM SICYON, THE MOST ANCIENT KINGDOM IN GREECE.

“ Ionium tegitur velis, ventique laborant
Tot curvare sinus ; servaturasque Corinthum
Prosequitur facili Neptunus gurgite classes ;
Et puer, Isthmiaci jampridem littoris exsul,
Securâ repetit portus cum matre Palæmon.”

CLAUDIAN. IV. CONS. HONOR.

“ Far gleams the Ionian with a thousand sails,
To fill whose bosoms pant the labouring gales ;
Fleets that to Corinth's aid triumphant ride,
Followed by Neptune with a gentle tide ;
Again Palæmon safely, as before,
And Ino sport along the Isthmian shore.”

J. P.

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Engraved by Jas. Stewart.

MOUNTAIN OF SOFRA CANINA, GULF OF AVLONA.

Published by Longman, Broderick & Co. London, and Adam Black, Edinburgh, 1836.

H. Williams del.

Printed by M. B. ...

MOUNTAIN OF THE SOPRA CANINA,

GULF OF AVLONA, ANCIENT CHAONIA.

“ Morn dawns, and with it stern Albania’s hills,
Dark Sulli’s rocks, and Pindus’ inland peak,
Robed half in mist, bedewed with snowy rills,
Arrayed in many a dun and purple streak,
Arise, and, as the clouds along them break,
Disclose the dwelling of the mountaineer ;
Here roams the wolf, the vulture whets his beak,
Birds, beasts of prey, and wilder men appear,
And gathering storms around convulse the closing year.”

BYRON’S CHILDE HAROLD.

“ Urbis conspectum montana cacumina velant,
Tranquillo prætenta mari. Dúcentia portum
Cornua pacatas removent Aquilonibus undas ;
Hic exarmatum terris cingentibus æquor
Clauditur, et placidam discit servare quietem.”

CLAUDIAN, EPIG. LXXXV.

“ There lies a city, nestled ’neath the steep
Of giant hills, that line the tranquil deep ;
Projecting thence, her arms the land extends,
And from the blast a lovely bay defends ;
So, safe in that embrace, the Occan’s breast
Sleeps, like a lake’s, in deep unbroken rest.”

J. P.



Engraved by J. Horsburgh.

PLAIN OF MARATHON.

H.W. Williams del. from a Sketch by C.H. Coedreell Esq.

Published by Longman, Rees & Co. London, and Adam Black, Edinburgh, 1827.

Printed by R. D. ...

PLAIN OF MARATHON, AND DISTANT VIEW OF EUBŒA.

“ The mountains look on Marathon,
And Marathon looks on the sea ;
And musing there an hour alone,
I dreamed that Greece might yet be free.
For, standing on the Persians' grave,
I could not deem myself a slave.”

BYRON.

“ There is a dangerous stillness in that hour,
A stillness which leaves room for the full soul
To open all itself, without the power
Of calling wholly back its self-controul ;
The silver light which, hallowing tree and tower,
Sheds beauty and deep softness o'er the whole,
Breathes also to the heart, and o'er it throws
A soothing languor which is not repose.”

BYRON.

Ἄλλ' οὐκ ἐστίν, οὐκ ἔστιν ὅπως ἡμερτηκατέ, ἄνδρες Ἀθηναῖοι, τοῦ ὑπὲρ τῆς ἀπαντῶν ἐλευθερίας καὶ σωτηρίας κινδύνου ἀραμίνοι, Ὅου, μα τοὺς ἐν Μαραθῶνι προκινδυνεύσαντας τῶν προγόνων, καὶ τοὺς ἐν Πλαταιαῖς παραταξαμένους, καὶ τοὺς ἐν Σαλαμῖνι ναυμαχῆσαντας, καὶ τοὺς ἐπ' Ἀρτεμισίῳ, καὶ πολλοὺς ἑτέροὺς τοὺς ἐν τοῖς δημοσίοις μνημασὶ κεκλιμένους ἀγαθοὺς ἀνδρας. οὓς ἀπαντας ὁμοίως ἢ πόλις τῆς αὐτῆς ἀξίωσασα τιμῆς ἵθαψεν,” &c.—DEMOSTHEN.

“ But it cannot be, it cannot be, O Athenians, that ye acted wrong in perilling your safety for the common freedom and salvation. No ! by your forefathers who jeoparded their lives at Marathon ; by those who were marshalled on the plains of Plataea, and the waters of Salamis ; by the heroes of Artemisium, and all the other brave who sleep in public sepulchres,—it cannot be ! These all received the same testimony of honour, a tomb from the hands of the state,” &c.—J. P.

“ The barrow of the Athenians is in the plain, and on it are pillars containing the names of the dead. There is another of the Plataeans and Slaves, and a distinct monument of Miltiades the commander.”—
PAUSANIAS.



Engraved by W. Forrest.

Drawn by J. W. Williams.

MOUNT VODIA.

ANCIENTLY MOUNT PANACHAICUS, ACHÆIA.

Published by Longman, Rose & Co. London and Adam Black, Edinburgh.

MOUNT VODIA,
ANCIENTLY MOUNT PANACHAICUS, ACHAIA.

THE Plain of Patras appears in the view, and the pass to Tripolitza is seen on the right.



Engraved by T. Horsburgh.

H. Williams del. from a Sketch by C. B. Cockerell. Esq.

TEMPLE OF APOLLO EPICURIUS. AEGADIA.

Published by Longman, Rees, & Co. London and Mann Black, Edinburgh, 1847.

Printed by R. Clow.

TEMPLE OF APOLLO EPICURIUS,

ON MOUNT COTYLION IN ARCADIA.

“ UPON the mountain Coty lion, there is a place called Bassai, with the Temple of Apollo Epicurius, the roof of which is of marble. This Temple is more admired than any in the Peloponnesus, after that at Tegea, both on account of the beauty of its stone, and the harmony of its structure. The name of Epicurius, or the Helper, was given to Apollo on account of the aid which he afforded to the inhabitants in a pestilential malady. Ictinus, who lived in the time of Pericles, and built the Parthenon, was the architect of this temple.” — PAUSAN. VIII. 41.

“ Vos Tempe totidem tollite laudibus,
Natalemque, mares, Delon Apollinis,
Insignemque pharetrâ
Fraternaue humerum lyrâ.
Hic bellum lacrumosum et miseram famem
Pestemque a populo—
Vestrâ motus aget prece.”

HOR. OD. I. 21.

“ Extol Apollo's vale for ever ;
The island of his birth divine ;
The shoulder where his own bright quiver
And brother's lyre united shine !
Extol the guardian-god who, moved
By youthful prayers, hath driven afar—
Far from the people that he loved—
Black plague, keen famine, tearful war !

J. P.

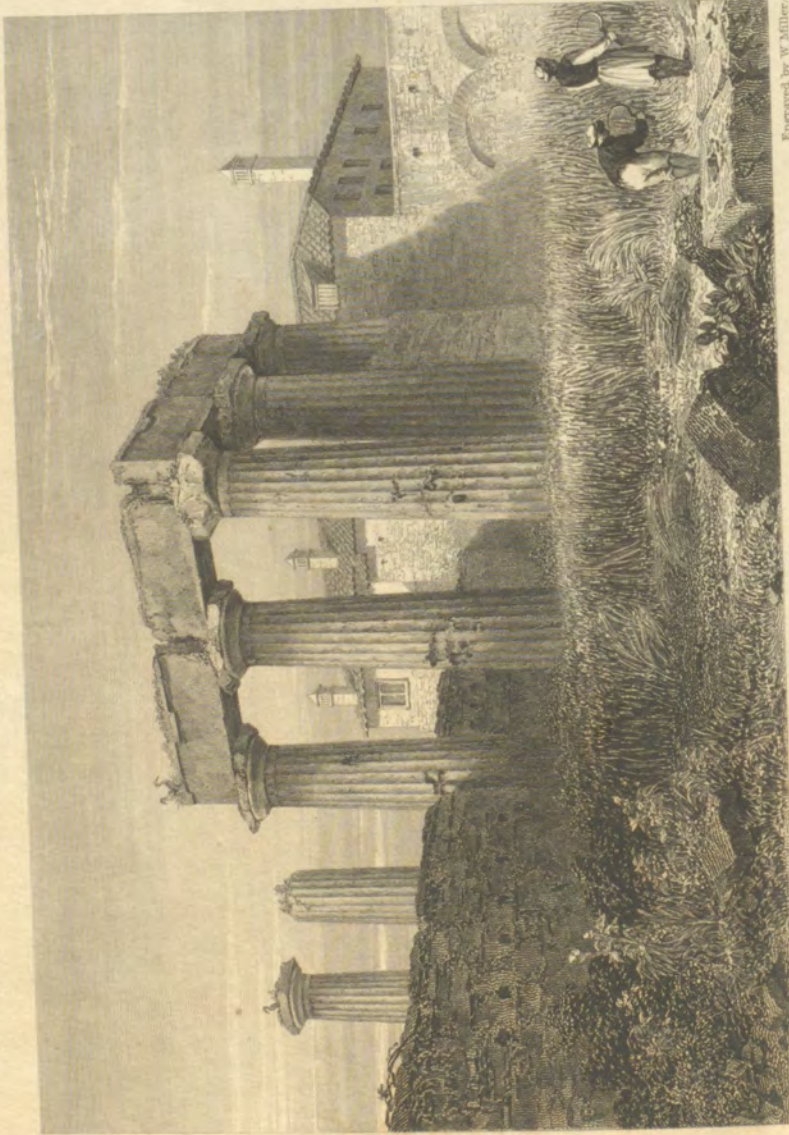
“ Huic parere dati, quos fertilis Amphigeneia
Planaue Messene, montanaue nutrit Ithome.”

STAT. THEB. IV.

“ Beneath the banners of his high command
Marched rich Amphigeneia's warrior band,
With those who reaped Messene's fruitful plain,
And whom Ithome* nursed amidst her mountain-reign.”

J. P.

* The flat-topped mountain seen in the view.

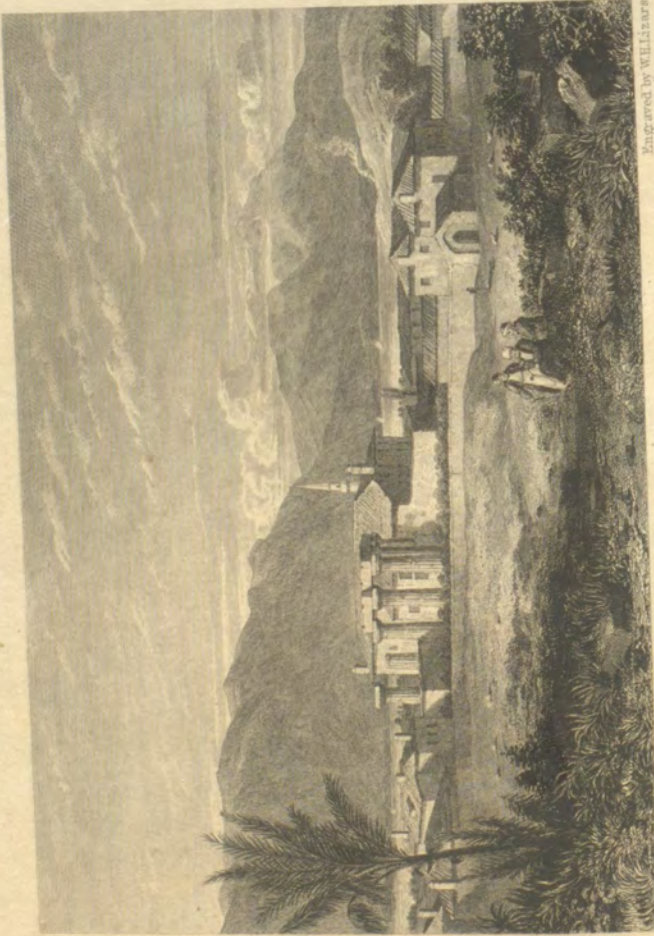


Engraved by W. Miller.

NEAR VIEW OF THE
ANCIENT TEMPLE AT CORINTH.

Drawn by H. W. Williams.

Published by Longman, Rees, & Co. London, and Adam Black, Edinburgh, 1827.



Drawn by H.W. Williams.

Engraved by W. Lizars.

REMAINS OF AN ANCIENT TEMPLE AT CORINTH.
MOUNT CITIÆRON IN THE DISTANCE.

Published by Longman, Ross & Co. London, and Adam Black, Edinburgh, 1827.

Drawn by H. Williams.

REMAINS OF
AN ANCIENT TEMPLE AT CORINTH,

MOUNT CITHÆRON APPEARING IN THE DISTANCE.

“ The ruin is probably of very remote antiquity, and a portion of a fabric erected not only before the Greek city was destroyed, but before the Doric order had attained to maturity. I suspect it to have been the Sisyphæum mentioned by Strabo.”—CHANDLER, Vol. II. p. 270. 271.

“ Ἐπὶ δὲ τῇ Πειρήνῃ το Σισυφειον εστι, ἱεροῦ τινος ἢ βασιλείου λευκῶ λίθῳ πεπεισμένου διασῶζον ἑρείκια οὐκ ὀλίγα.—STRAB. VIII.

“ Beneath the fountain Pirene, lies what has formerly been either a temple or a palace, termed the Sisyphæum. It is built of white stone, and the ruins are of considerable extent.”—J. P.

“ Corinth!—

Her name for Pallas' heavenly arts renown'd,
Spread like the foliage which her pillars crown'd;
But now in fatal desolation laid,
Oblivion o'er it draws a dreadful shade.”

FALCONER

“ Out upon Time! he will leave no more
Of the things to come than the things before,
Out upon Time! who for ever will leave
But enough of the past for the future to grieve!”

BYRON, SIEGE OF CORINTH



Drawn by J.W. Williams.

MOUNTAINS OF LOCRI OZOLAE.
LOOKING TOWARDS NAIPACTUS.

Engraved by W. Miller.



Published by Longman, New & Co. London, and Adam Black, Edinburgh, 1827.

MOUNTAINS OF LOCRI OZOLÆ,

LOOKING TOWARDS NAUPACTUS FROM THE HEIGHTS ABOVE ROUMILIA,
GULPH OF CORINTH.

“Naupactus, the name of which is derived from the circumstance that there the Heraclidæ built the first ship for their expedition against the Peloponnesus, originally belonged to the Locri Ozolæ. Having afterwards fallen under the power of the Athenians, it was bestowed by them on the Messenian refugees who had been driven from the Peloponnesus by the Spartan conquest; but after the battle of Ægospotamus, was restored by the Lacedæmonians to the Locri, its original possessors.”—Pausan. IV.

“ Λοκῶν δ' ἠγμῶνισεν Ὀϊλῆος παῖδός Αἴας
Ἐγγυλῆ δ' ἑκάαστο Παρῆλληνας καὶ Ἀχαιοῦς,
Οἱ Κῦτον ἴ' ἐύμοντο, καὶ Ἀργείας ἐρατιυῖας
Βησσῶν τε, Θρόνοιον τε, Βοαργίου ἀμυδι εἴθευα.”

HOMER. ILLAD. II.

“ Brave Ajax led the Locrian squadron on,
Ajax the less, Oileus' valiant son,
Skilled to direct the flying dart aright,
Swift in pursuit, and active in the fight;
Him, as their chief, the chosen troops attend,
Which Bessa, Thronius, and rich Cynos bend,
And those who dwell where lovely Argia stands,
And where Boagrius floats the lowly lands.”

Pope.



Engraved by W.H. Linzee

MOUNT OLYMPUS.

Published by Longman, Ross & Co. London, and Adam Black, Edinburgh, 1827.

Printed by W. Clowes

MOUNT OLYMPUS.

“ Οὐλυμπόν, δ’ ὅθι Φασὶ θεῶν ἕδος ἀσφαλὲς αἰεὶ
Ἐμμεναι, ὅτ’ ἀνέμοισι τινάσσεται, ὅτε πόντ’ ἄμβρο
Δεύεται, ὅτε χιῶν ἐπιπίλναται, ἀλλὰ μάλ’ αἶθρη
Πέπταται ἀνεφελος, λευκὴ δ’ ἐπιδίδρομεν αἶγλη.”

HOMER. ODYSSEY. VI.

“ On old Olympus’ top, the deathless gods
(So sings tradition) hold their blest abodes;
Unshaken by the blast its deep repose,
Unharm’d by drenching rains or sprinkled snows,
It stands for aye with cloudless ether crown’d,
And with white-glancing sunlight girdled round.”

J. P.

“ Πολυδύρας, ἀγάννιφος, ἑνοσιφύλλος Ὀλυμπος.”

HOMER. ILIAD.

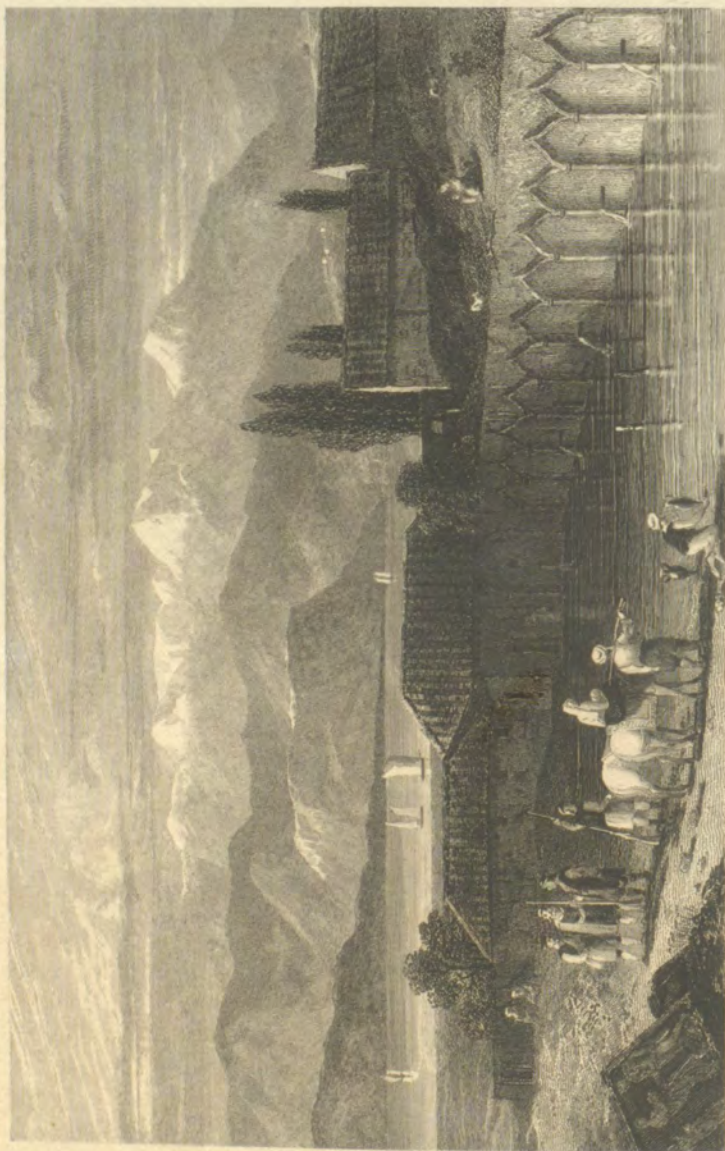
“ Olympus many-forked, snow-diadem’d, begirt
With billowy foliage.”—J. P.

“ Ut altus Olympi
Vertex, qui spatio ventos hyemesque relinquit,
Perpetuum nullâ temeratus nube serenum,
Celsior exurgit pluviis, auditque ruentes
Sub pedibus nimbos, et rauca tonitrua calcât ;
Sic patiens animus, per tanta negotia liber
Emergit similisque sui, justique tenorem
Flectere non odium cogit, non gratia suadet.”

CLAUDIAN. DE THEOD. CONSUL.

“ Even as Olympus, with his summit shrin’d
In the blue ether, leaves the blast behind ;
Majestically calm, his awful form
He lifts above the rains ; he hears the storm
Beneath his feet rave impotently loud,
And tramples on the muttering thunder-cloud ;
So, mid the storms of life that compass thee,
Thy godlike mind, magnanimous and free,
Emerging tranquil, holds its high career,
By favour unseduc’d, unterrified by fear.”

J. P.



Engraved by J. Stewart.

FOUNTAIN AT VONTEZZA.
THE ANCIENT SOIUM.

Published by Longman, Broderick, & Co. London, and Adam Black, Edinburgh, 1857.

Drawn by H. W. Williams.

FOUNTAIN AT VOSTIZZA,

THE ANCIENT ÆGIUM,

LOOKING TOWARDS THE CRISSEAN SEA, AND MOUNTAINS
OF PHOCIS.

“ Est nitidus, vitreoque magis perlucidus amni
Fons sacer, hunc multi numen habere putant ;
Quem supra ramos expandit aquatica lotos,
Una nemus ; tenero cespite terra viret.
Hic ego cum lassos posuissem fletibus artus,
Constitit ante oculos Naias una meos.”

OVID. EP. XV.

“ There springs a fount, more pure than crystal stream,
The haunt of gods, as neighbouring rustics deem ;
Itself a grove, the lotos blooming round,
Shades with o'er-arching leaf the emerald ground ;
On that green couch my weary limbs I threw,
When, lo ! a Naiad stood before my view.”

J. P.

“ Separat Aonios Actæis Phocis ab arvis
Terra ferax.
Corycidas nymphas, et numina montis adorant,
Fatidicamque Themis, quæ tunc oracula tenebat.”

OVID. MET. I.

“ Between the Actæan and Aonian plain—
Fair region ! Phocis rears her mountain-chain ;
They, landed there, Corycian nymphs adore,
And mountain-gods that haunt the summits hour,
And Themis, uttering thence her dim prophetic lore.”

J. P.



Drawn by H.W. Williams

Engraved by J. Horsburgh.

MOUNT HELLIGON.

Published by Longman, Ross & Co. London and Mann, Black, Edinburgh, 1827.

Printed by R. Clow.

MOUNT HELICON,

TAKEN NEAR THE ACROPOLIS OF DAULIS, IN PHOCIS.

“ Nuntia votorum celeri jam fama volatu
Moverat Aoniis audito consule lucos ;
Concinuit felix Helicon, fluxitque Aganippe
Largior, et docti riserunt floribus amnes.”

CLAUDIAN. DE THEOD. CONS.

“ Swift through Aonian groves the tidings rang,
And Helicon with all his voices sang ;
Blest Aganippe rolled a fuller tide,
And brighter flowerets laughed along its side.”

J. P.

“ ———Cujus recinet jocosa
Nomen imago,
Aut in umbrasis Heliconis oris.”

HORAT. OD. III. 12.

“ Whose honoured name does Clio order
Sweet Echo's voice to swell,
From out her airy cell,
On Helicon's umbrageous border ?”

J. P.

“ Sola virum non ultra piè mæstissima mater
Concinuit Ismarium Daulias-ales Itym.”

OVID. EP. XV.

“ Yet mindful of her murdered son,
Her dire revenge, her cruel wrong,
The Daulian bird, unseen, alone,
Sad mother ! pours her soul in song !”

J. P.



Engraved by Jas. Stewart

MCINTYRE CATTLE RANCH.
FROM THE TOMBS OF MONTANA.

Published by Longman, Rees & Co. London, and, Allen, Black, Edinburgh, 1857.

Drawn by H. W. Williams.

Printed by R. Clapham

MOUNT CITHÆRON,

NEAR THE CITY OF THEBES, IN BŒOTIA.

“ On such an eve his palest beam he cast,
When, Athens, here thy wisest looked his last.
How watched thy better sons his farewell ray,
That closed their murdered sage’s latest day !
Not yet—not yet—Sol pauses on the hill,
The precious hour of parting lingers still ;
But sad his light to agonizing eyes,
And dark the mountain’s once delightful dyes :
Gloom o’er the lovely land he seemed to pour,
The land where Phœbus never frowned before ;
But ere he sank below Cithæron’s head,
The cup of woe was quaffed, the spirit fled ;
The soul of him who scorned to fear or fly,
Who lived and died as none can live or die.”

BYRON’S CORSAIR, III.

“ On dim Cithæron’s ridge appears
The gleam of twice ten thousand spears.”

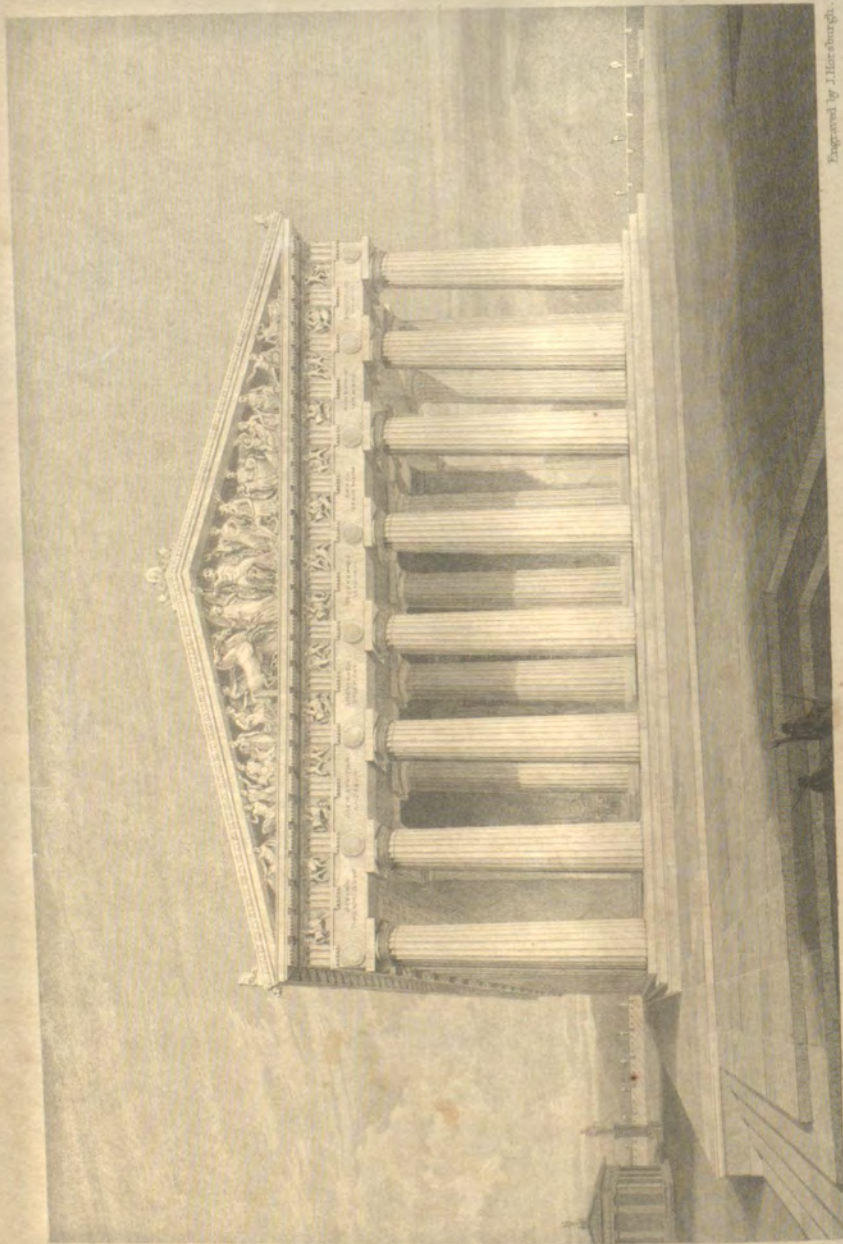
BYRON’S SIEGE OF CORINTH.

“ —Qualis commotis excita sacris
Thyias, ubi audito stimulant triterica Baccho
Orgia, nocturnusque vocat clamore Cithæron.”

VIRG. ÆN. IV.

“ As when the vintage god’s enthusiast call
Rouses to frenzy each bold Bacchanal,
Tumultuous orgies wake the midnight sky,
And all Cithæron’s echoes shout rcply.”

J. P.



Engraved by J. Horsburgh.

RESTORATION OF THE WEST FRONT OF THE PARENTHON OF ATHENS.

Drawn by C. R. Cocherell, Esq.

Published by Longman, Ross, & Co. London, and Adams, Black, Edinburgh, 1848.



WEST FRONT

OF THE

TEMPLE OF MINERVA, ATHENS.

RESTORED BY C. R. COCKERELL, ESQ.

THIS Temple was built during the administration of Pericles, who employed Callicrates and Ictinus as architects, under Phidias, to whom he committed the direction of all works of elegance and magnificence *.

It has been celebrated by some of the most eminent writers of antiquity, whose accounts are confirmed and illustrated in the descriptions given by those travellers, who saw it almost entire in the last century. Even in its present state, the spectator, on approaching it, will find himself not a little affected by so solemn an appearance of ruined grandeur. Accustomed as we were to the ancient and modern magnificence of Rome, and by what we had heard and read, impressed with an advantageous opinion of what we were to come to see, we found the image our fancy had pre-conceived, greatly inferior to the real object. When Sir George Wheeler and Dr Spon visited Athens, in the year 1676, this Temple was entire, and the former has given the following description of it:—

“ The portico beareth up a front and frieze round about the Temple, charged with historical figures of admirable beauty and work. The figures of the front, which the ancients called the eagle, appear, though from that height, of the natural bigness; being in entire relievo, and wonderfully well carved. Pausanias saith no more of them, than that they concern the birth of the goddess Minerva. What I observed, and remembered of them, is this:—

“ There is a figure that stands in the middle of it, having its right arm broken, which probably held the thunder. Its legs are separated at some distance from each other, where, without doubt, was placed the eagle: for its beard, and the majesty which the sculptor hath expressed in his countenance, although those usual characters be wanting here, do sufficiently shew it to have been made for Jupiter. He stands

* Plutarch's Life of Pericles.

“ naked, for so he was usually represented, especially by the Greeks. At
 “ his right hand is another figure, with its hands and arms broken off,
 “ covered half way, the legs in a posture as coming towards Jupiter ;
 “ which perhaps was a Victory, leading the horses of the triumphant
 “ chariot of Minerva, which follows it. The horses are made with such
 “ great art, that the sculptor seems to have outdone himself, by giving
 “ them a more than seeming life, such a vigour is expressed in each pos-
 “ ture of their prancing and stamping, natural to generous horses. Mi-
 “ nerva is next represented in the chariot, rather as the goddess of learn-
 “ ing than of war, without helmet, buckler, or a Medusa’s head, on her
 “ breast. Next behind her, is another figure of a woman sitting, with
 “ her head broken off: who it was is not certain. But my companion
 “ made me observe the next two figures, sitting in the corner, to be of the
 “ Emperor Adrian and his Empress Sabina, whom I easily knew to be
 “ so, by the many medals and statues I have seen of them.

“ At the left hand of Jupiter, are five or six other figures. My com-
 “ panion taketh them to be an Asscmbly of the Gods, where Jupiter in-
 “ troduceth Minerva, and owneth her for his daughter. The hind-front *
 “ was adorned with figures, expressing Minerva’s contest with Neptune,
 “ about naming the city of Athens. The architrave is also charged with
 “ a basso-relievo, at several distancces, divided into squares of about two
 “ or three feet broad, and three or four feet high. Within the portico
 “ on high, and on the outside of the cella of the Temple itself, is another
 “ basso-relievo round about it, of admirable work ; but not so high a re-
 “ lievo as the other. Thereon are represented sacrifices, processions, and
 “ other ceremonies of the heathen worship †.”

STEWART’S ANTIQUITIES OF ATHENS.

* See the restoration of the east front, restored by Mr Cockerell, No. 1. of this work.

† The ingenious Mr Henning has modelled, on a small scale, a beautiful restoration of this frieze, well deserving a place in the cabinets of persons of taste.

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Drawn by H.W. Williams.

Engraved by W. Forrest.

GENERAL VIEW OF THE CORNITHIAN SEORJE.
AS SEEN FROM A HEIGHT APPROACHING VOSTITZA.

Published by Longman, Ross & Co. London, and Adam Black, Edinburgh, 1854.

Drawn by H.W.

GENERAL VIEW
OF
THE CORINTHIAN SHORE,

AS SEEN FROM A HEIGHT APPROACHING VOSTIZZA, THE ANCIENT ÆGIUM.

“ Say, memory, thou from whose unerring tongue
Instructive flows the animated song !
What regions now the flying ship surround ?
Regions of old through all the world renown'd ;
That, once the poet's theme, the muse's boast,
Now lie in ruins, in oblivion lost.
Did they whose sad distress these lays deplore,
Unconscious pass this famous circling shore ?”

FALCONER.

“ Ἀφνειὸν τε Κόρινθον, ἑυκτιμένης τε Κλεωνᾶς,
Ὀρνεῖας τ' ἐνέμοντο, Ἀραιθυρίην τ' ἑρατεινὴν,
καὶ Σικυῶν' ὅθ' ἄρ' Ἀδρηστος πρῶτ' ἔμβασιλευεν,
Πελλήνην τ' ἔχον, καὶ Ἄργιον ἀμφενέμοντο
Ἀιγίλον τ' ἀνὰ πάντα.”

HOMER. ILIAD. II.

He drew his hosts from Corinth's wealthy halls,
Orneia, and Cleonæ's rock-built walls ;
From Sicyon,—palace of the ancient reign
Of brave Adrastus ; from fair Thyria's plain,
From Ægium's, from Pellene's gates they pour,
And every nook of that deep-winding shore.

J. P.



Engraved by W. Miller.

PROMONTORY OF SUNIUM.
FROM THE SEA.

Drawn by H. W. Williams.

Published by Longman, Bro. & Co. London, and Adam Black, Edinburgh, 1826.

Admiral G. B. Smeaton.

PROMONTORY OF SUNIUM, FROM THE SEA.

“ Ἄλλ’ ὅτι Σούνιοι ἱερὸν ἀφικόμεθ’ ἄκρον Ἀθηνῶν.

HOMER. ODYSS. III.

“ At length to Sunium’s sacred point we came,
Crown’d with the temple of the Athenian dame.”

POPE.

“ Τὸν αὐτοῦ γε νιὸν βάλλει, καὶ Σούνιον, ἄκρον Ἀθηνῶν
καὶ τὰς δρῦς τὰς μεγάλας.”

ARISTOPH. NUB.

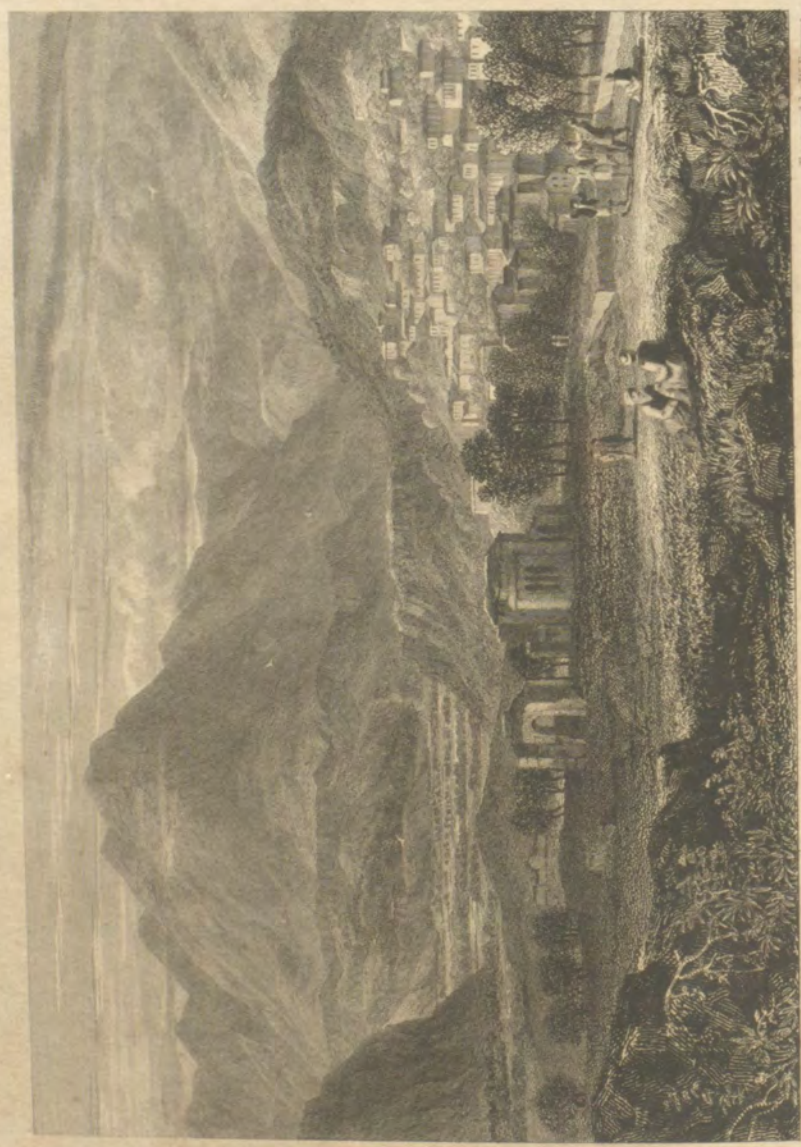
“ Jove aims his thunder at the high, nor spares
His own proud fane, nor Sunium’s beacon-cliff,
Bulwark of Athens, nor the mighty oaks.”

J. P.

“ Fair clime! where every season smiles
Benignant o’er those blessed isles,
Which, seen from far Colonna’s height,
Make glad the heart that hails the sight,
And lend to loneliness delight.
There, mildly dimpling, Ocean’s cheek
Reflects the tints of many a peak,
Caught by the laughing tides that lave
These Edens of the western wave.”

BYRON’S GIAOUR.

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Engraved by W. Forrest.

CIRISSA ON MOUNT PARNASSUS.
LOOKING UP THE VALE OF SALONA ANCIENTLY AMPHISSA.

Drawn by H.W. Millman.

Published by Longman, Rees & Co. London, and Adam Black, Edinburgh, 1828.

CRISSA, ON MOUNT PARNASSUS,

LOOKING UP THE VALE OF SALONA, THE ANCIENT AMPHISSA.

————— “ Πυθῶνά τε περὶ γήϊοντα,
Κρίσσαν τε ζαθέην.”

HOMER. ILIAD. II.

Python the rocky, Crissa the divine.

“ Phocaicas Amphissa manus, scopulosaque Cyrrhia
Parnassusque jugo misit desertus utroque.”

LUCAN. PHARS. III.

“ From either peak Parnassus swell'd the host,
Amphissa's vale, and Cyrrha's rocky coast.”

J. P.



Edwards' Engraving.

CARDAMOUILA.
THE ANCIENT CARDAGYLE.

Published by Longman, Broderick & Co. London, and Adams Black, Edinburgh, 1824.



CARDAMOULA,

THE ANCIENT CARDAMYLE • IN PELOPONNESUS, GULF OF CORON,
SITUATED AT THE FOOT OF THE RANGE OF
MOUNT TAYGETUS.

“ Behind the town is a small rocky eminence, on whose summit are a few vestiges of the ancient Acropolis of Cardamyle. Just enough remains to point out the situation; the rock itself is split by a deep chasm, ascribed by tradition to an earthquake. Below the Acropolis are several caves, and the remains of ancient sepulchres.”

“ Taygetique phalanx, et oliviferi Eurotæ
Dura manus. Deus ipse viros in pulvere crudo
Arcas alit; nudæque modos virtutis, et iras
Ingenerat: vigor inde animis, et mortis honoræ
Dulce sacrum; gaudent natorum in fata parentes,
Hortanturque mori; deflet jamque omnis ephebum
Turba, coronato contenta est funere mater.”

STAT. THEB.

“ Next of Taygetus the warrior ranks
Advance from olive-crowned Eurotas' banks;
Where, nursed to valour by the Arcadian god,
A hardy people have their proud abode;
And daily draw, from use of martial arts,
Strength to their arms, and courage to their hearts.
Sires lead their children to the battle plain,
And bid them earn the honours of the slain;
They, at the word, to arms exulting fly,
As 'twere a sweet and sacred thing to die.
And even the mother, while the youthful dead
Is wept by thousands, proudly lifts her head;
And, for he lies upon a laurelled bier,
Beholds his gory corse without a tear.”

J. P.

* A city as ancient as the days of Homer. It was taken by Augustus from the Messenians, and annexed to the dominion of Sparta.



Engraved by J. Barrett.

TO BE HUNG UP.

Drawn by H. W. Williams.

Published by Longman, Ross, & Co. and sold at all the principal Bookshops, Edinburgh, 1848.

DELPHI.

“ Τὴν ἐς τὸ ἱερόν ἀνιόντι ἐστὶν ἐν δεξιᾷ τῆς ὁδοῦ τὸ ὕδωρ τῆς Κασταλίας, καὶ πικρὸν ἢδὲ κατὰ τὰ αὐτὰ δεξιᾷ τῆς ἀλλῆς καὶ ὁ ἱερός περιβόλος τοῦ Ἀπολλωνος· οὗτος δὲ μεγάλῃ μέρει, καὶ ἀνοτάτω τοῦ αὐτοῦ ἐστίν.”——PAUSAN. X.

“ As you ascend towards the temple, you observe, on the right of the path, the fountain of Castalia, of which the water is sweet even to the palate. Higher up the mountain than the town, is the sacred inclosure of Apollo, which is of great extent, and almost equal to the rest of the city.”

“ Parnassia rupes

Hinc atque hinc patulâ præpandit cornua fronte,
Castaliæque sonans liquido pede labetur unda.”

VIRGIL. CALEX.

“ On either side sublime

Broad-browed Parnassus rears his horned hill ;

And with soft tinkling chime,

And liquid foot, glides on Castalia's rill.”

J. P.

DELPHI was the chief and most illustrious city in Phocis. Its sanctity was deduced through a long succession of ages, from a period involved in fable and obscurity. The influence of its god has controlled the councils of states, directed the course of armies, and decided the fate of kingdoms. The ancient history of Greece is full of energy, and an early register of his authority. The city was seated on a high rock, with the oracle above it ; and was in circuit sixteen stadia, or two miles. The natural strength of the place excited admiration as much as the majesty of the God. The Temple of Apollo is described by Pausanias. The pediments were adorned with Diana, and Apollo, and the Muses ; the setting of Phœbus, or the sun ; with Bacchus, and the women called Thyades. The architraves were decorated with golden armour, bucklers suspended by the Athenians after the battle of Marathon, and shields taken from the Gauls under Brennus. In the portico were inscribed the celebrated maxims of the seven sages of Greece. There was an image of Homer, and in the cell was an altar of Neptune, with statues of the Fates, and of Jupiter and Apollo, who were surnamed Leaders of the Fates. Near the hearth before the altar at which Neoptolemus, the son of Achilles, was slain by a priest, stood the iron chair of Pindar. In the sanctuary was an image of Apollo gilded. The inclosure was of great extent, and filled with treasures, in which many cities had consecrated tenths of spoil taken in war, and with the

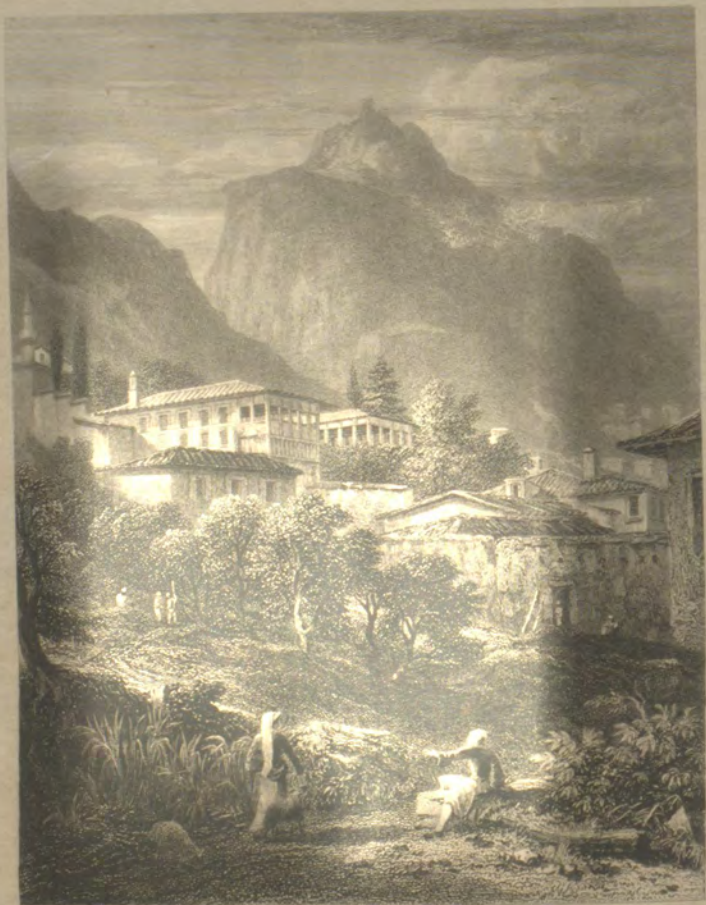
public donations of renowned states in various ages. It was the grand repository of ancient Greece, in which the labours of the sculptor and statuary, gods, heroes, and illustrious persons, were seen collected and arranged; the inequalities of the area, or acclivity, contributing to a full display of the noble assemblage.

“ The sacred oracle of Phœbus there,
 High o'er the mount arose, divinely fair !
 Achaian marble form'd the gorgeous pile :
 August the fabric ! elegant the style !
 On brazen hinges turn'd the silver doors ;
 And chequer'd marble pav'd the polish'd floors.
 The roofs, where story'd tablature appear'd,
 On columns of Corinthian mould were rear'd :
 On shining porphyry the shafts were fram'd,
 And round the hollow dome bright jewels flam'd.
 Apollo's suppliant priests, a blameless train !
 Fram'd their oblations on the holy fane.
 To front the sun's declining ray 'twas plac'd ;
 With golden harps and living laurels grac'd.
 The sciences and arts around the shrine
 Conspicuous shone, engrav'd by hands divine !
 Here Æsculapius' snake display'd its crest,
 And burning glories sparkled on his breast ;
 While from his eye's insufferable light,
 Disease and Death recoil'd in headlong flight.
 Of this great temple, through all time renown'd,
 Sunk in oblivion, no remains are found.”

FALCONER.

“ The parted bosom clings to wonted home,
 If aught that's kindred cheer the welcome hearth ;
 He that is lonely, hither let him roam,
 And gaze complacent on congenial earth.
 Greece is no lightsome land of social mirth ;
 But he whom sadness sootheth may abide,
 And scarce regret the region of his birth,
 When wandering slow by Delphi's sacred side,
 Or gazing o'er the plains where Greek and Persian died.”

CHILDE HAROLD.



Drawn by H. W. Williams, from a sketch by C. R. Cockerell, Esq.

Engraved by W. Miller.

PART OF MISITRA.
THE ANCIENT SPARTA.

Published by Longman, Ross & Co. London, and Adam Black, Edinburgh, 1828.

Printed by McMillan.

PART OF MISITRA*,
THE ANCIENT SPARTA.

“ *Patiens Lacedæmon.*”

HOR. OD. I. 7.

“ *Proud Lacedæmon, in endurance strong.*”

J. P.

“ *Et modo Taygeti, crines adspersa pruina,
Sectatur patrios per juga longa canes.*”

PROPERT. III. 14.

“ *Full oft, amidst thy wilderness of rocks,
Taygetus,—with frost-besprinkled locks,
The daughters of that high heroic race
Follow their country's beagles in the chase.*”

J. P.

* Looking towards the situation which was formerly the seat of government of John Palæologos, Prince of the Morea.



Engraved by J. Hareborough.

MOUNTAIN SCENES.
GULF OF AULOH.

Drawn by H. W. Williams.

Published by Longman, Ross, & Co. London, and Adam Black, Edinburgh, 1848.

Printed by R. Clifton.

MOUNTAIN SCENERY IN ALBANIA,

NEAR THE GULF OF AULON, LOOKING TOWARDS ANTIGONEA.

“ Land of Albania ! where Iskander rose,
Theme of the young, and beacon of the wise,
And he, his name-sake, whose oft-baffled foes
Shrunk from his deeds of chivalrous emprise :
Land of Albania ! let me bend mine eyes
On thee, thou rugged nurse of savage men !
The cross descends, thy minarets arise,
And the pale crescent sparkles in the glen,
Through many a cypress grove within each city’s ken.”

BYRON.

“ Bear witness, Greece, thy living page,—
Attest it many a deathless age !
While kings, in dusky darkness hid,
Have left a nameless pyramid,
Thy heroes, though the general doom
Hath swept the column from their tomb,
A mightier monument command,
The mountains of their native land !”

Id.

“ The sun’s last rays are on the hill,
And sparkle in the fountain rill,
Whose welcome waters, cool and clear,
Draw blessings from the mountaineer :
Here may the loitering merchant Græek,
Find that repose ’twere vain to seek
In cities lodged too near his lord,
And trembling for his secret hoard.”

Id.

“ Dusky and huge, enlarging on the sight,
Nature’s volcanic amphitheatre,
Chimaera’s Alps extend from left to right.”

Id.

LIBRARY
OF THE
BOMBAY
BRANCH
OF THE
ASTOR LENOX
TILDEN FOUNDATION



Engraved by Jas. Stewart.

PLAINS OF CHECHERONIA.

Drawn by H. W. Williams.

Published by Longman, Broderick & Co. London, and Adam Black, Edinburgh, 1836.

Printed by R. S. ...

THE PLAIN OF CHÆRONEA.

Χαιρωνία δ' ἐστὶν Ὀρχομενίου πλησίον, ὅπου Φίλιππος ὁ Ἀμύντου μεγάλης νίκης τούς Ἀθηναίους, τε καὶ Βοιωτοὺς, καὶ Κορινθίους, κατίστη τῆς Ἑλλάδος κυρίως δεικνύται δὲ κατὰ τὴν ταφὴν τῶν πισόντων ῥημοσίᾳ.—STRAB. IX.

“ Not far from Orchomenus is Chæronea, where Philip, the son of Amyntas, having vanquished the Athenians, Bœotians, and Corinthians, in a great battle, became supreme ruler of Greece, and where is still pointed out the tomb, erected by the commonwealth to the memory of those who fell.”



Engraved by W. Miller.

VIEW LOOKING ACROSS THE ISTHMUS OF CORINTH.

Drawn by H. W. Williams.

Published by Longman, Rees, & Co. London, and Adams Black, Edinburgh, 1826.

Printed by W. Miller.

VIEW

LOOKING ACROSS THE ISTHMUS OF CORINTH.

Ἦκα περικλυστον προλιπους

Ακρον Κορινθον

Ἰερον οχθον, πολιν Αφροδιτης.

EURIP. AP. STRAB. VIII.

“ I have left the famous shores
Where the double ocean roars ;
From Corinth’s holy hill I come,
Mountainous Corinth, Cytherea’s home.”

J. P.

“ Qualiter undas

Qui secat, et geminum gracilis mare separat Isthmus,
Nec patitur conferre fretum ; si terra recedat,
Ionium Aegaeo frangat mare.”

LUCAN. PHARS. 100.

“ A narrow earth-built isthmus proudly braves
The Ægean here, and there the Ionian waves ;
But, should it sink, with wild tempestuous gush
To conflict these imperious tides would rush.”

J. P.

ATHENS RESTORED.

“ Παρθῖνοι ὄμβροφοροί,
Ἐλθωμὲν λιπαρὰν
Χθόνα Παλλὰδος, ἑναῖδρον γὰρ
Κερκόπος οἴομαι πολυζητόν,
Ὅου σέβας ἀρρητῶν ἱερῶν, ἵνα
Μυστοδοκὸς δόμος
Ἐν τελευταῖς ἀγίαις ἀναδίκνυται,
Ἵουραῖοις τε θεοῖς δαρχήματα,
Ναοὶ δ’ ἰψερίφεις καὶ ἀγάλματα,
Καὶ προσδοὶ μακαρῶν ἱεράταται,
Ἐυστιφάτοι τε θεῶν
Θύσσαι τε, θαλίαι τε
Παντοδαπαισὶν ἐν ἄραις·
Ἦρι τ’ ἐπιερχομένη Βροχία χάρις,
Ἐκκίλαδων τε χορῶν ἐριθίσματα,
Καὶ Μοῦσα βαρυδρόμος αὐλῶν.”

ARISTOPH. NUB. 298.

“ Nymphs of the rain !
Let us visit again
The city by Pallas beloved, the home,
The populous home, of choicest delights ;
Where for the appointed secret rites,
From year to year the mystic dome
Duly unfolds its hallowed portals ;
And gifts are there to the powers divine,
And many a statue and lofty shrine,
And pomps for all the blessed immortals.
Banquet and wreathy sacrifice,
Hallow each season as it flies ;
And ever at the voice of spring,
Bacchus his mirthful grace renews ;
Sweet choirs in strife melodious sing,
And all the festive echoes ring
With thunders of the scenic muse.”

J. P.



Engraved by W. Miller

Drawn by H. W. Williams.

PLAIN OF ORICHONIOS FROM LIVADIA.

Published by Leighton, Ross & Co. London, and Adam Black, Edinburgh, 1841.

CITY AND CASTLE OF LIVADIA,

THE ANCIENT LEBADEA, IN BŒOTIA,

LOOKING TOWARDS THE PLAIN OF ORCHOMENOS, LAKE COPAIS, AND
MOUNTAINS OF EUBŒA.

“The city of Lebadea lies adjacent to the territory of the Orchomenians, and consists of two distinct towns, one upon the hill, and the other on the plain. The former constituted the original city, and was at first called Midea, after the mother of Aspledon.”—PAUSAN. IX.

“Aptior armentis Midee, pecorosaque Phillos.”

STAT. THEB. IV.

“Et valles Lebadea tuas, et Hyampolin acri
Submissam scopulo.”

ID. VII.

Midea in herds, and Phillos rich in flocks,
The Lebadean vales, and rugged rocks
That shade Hyampolis.

J. P.

“’Ουδ’ ἴσ’ ἔσ’ Ὀρχομενὸν ποτινίσσεται.

HOMER. ILIAD. IX.

“Not all the golden tides of wealth that crown
The many-peopled Orchomenian town.”

POPE.

“*Οἱ τ’ Ἀσπληδόνα ναῖον, ἰδ’ Ὀρχομενὸν Μινύειον.

HOMER. ILIAD. II.

“To these succeed Aspledon’s martial train,
Who plough the spacious Orchomenian plain.”

POPE.



Engraved by Wilhelm Miller.

Drawn by H.W. Williams.

NEW YORK.

Published by Longmans, Green & Co. London, and Adam Black, Edinburgh, 1852.

NEMEA.

“ THERE is a temple of Nemean Jupiter in this place well worthy of inspection, though the roof of it has fallen off, and no statue is left. About the temple there is a grove of cypresses; and they report, that Opheltes, being placed here on the grass by his nurse, was destroyed by a dragon. The Argives sacrifice to Jupiter in Nemea, and choose a priest for Nemean Jupiter. They propose, besides this, a contest of the course to armed men, which is celebrated in the winter. The sepulchre of Opheltes too is in this place, about which there is an inclosure of stones; and there are certain altars within the inclosure. There is also a tomb raised from turf, of Lycurgus the father of Opheltes. The fountain Adrastia is so called, because Adrastus discovered it, or for some other reason. The region, it is said, was denominated from Nemea, the daughter of Asopus. Above Nemea, the mountain Apesas presents itself to the view, in which they report Perseus first sacrificed to Jupiter Apesantius.”

PAUS. Vol. I. 176, 177.

“ Nemea is more characterised by gloom than most of the places I have seen. The splendour of religious pomp, and the busy animation of Gymnastic and Equestrian exercises, have been succeeded by the dreary vacancy of a death-like solitude.”

“ *Illum nec calido latravit Sirius astro,
Nec gravis aspexit Nemees frondentis alumnus.*”

STAT. SILV. I. 3.

“ Him neither Sirius, with his sultry sign,
Nor leafy Nemea's nursling, smote malign.”

J. P.

“ —Tu nubigenas, invicte, bimembres
Hylæumque Pholumque manu, tu Cressiâ mactas
Prodigia, et vastum Nemeæ sub rupe Conem.”

VIRG. ÆN. VIII.

“ The cloud-born monsters of the double form,
Thee, hero, felt, and thy resistless arm;
The Cretan portents sank beneath its shock,
And that dread lion, couched 'neath Nemea's rock.”

J. P.



Drawn by H.W. Williams.

Engraved by W^m Forrest.

ARGOS.

Published by Longman, Beer & Co. London and Adam Black Edinburgh N. 1829.

ARGOS.

AN ancient city, capital of Argolis in Peloponnesus, about two miles from the sea, on the bay called Argolicus Sinus. Juno was the chief deity of the place. The kingdom of Argos was founded by Inachus 1856 years before the Christian era, and after it had flourished for about 550 years, it was united to the crown of Mycenæ. Argos was built, according to Euripides, Iphig. in Aulid. v. 152, 534, by seven Cyclops who came from Syria. * These Cyclops were not Vulcan's workmen. The nine first kings of Argos were called Inachides, in honour of the founder. Their names were Inachus, Phoroneus, Apis, Argus, Chryasus, Phorbas, Triopas, Stelonus, and Gelanor. Gelanor gave a kind reception to Danaus, who drove him from his kingdom in return for his hospitality. The descendants of Danaus were called Belides. Agamemnon was king of Argos during the Trojan war; and 80 years after, the Heraclidæ seized the Peloponnesus, and deposed the monarchs. The inhabitants of Argos were called Argivi and Argolici; and this name has been often applied to all the Greeks without distinction.

“ Το γὰρ παλαιὸν Ἀργεὸς, οὐ ποθεῖς, τοδε,
Τῆς ἰστροπληγῆς ἄλσος Ἰναχοῦ κορης.
Ἄυτη δ' Ὀρεστα, τοῦ λυκοκτονοῦ Θεοῦ
Ἄγορα Λυκίος οὐχ ἀριστερᾶς δ' ὀδε
Ἦρας ὁ κλίνος ναὸς οἱ δ' ἱκανομεν,
Φασκεῖν Μυκηνας τὰς πολυχρυσσοὺς ὄραν
Πολυφθοροὶ τε δῶμα Πελοπίδων τοδε.”

SOPHOCL. ELECTR. 4.

“ Lo! this is ancient Argos—this the city
Which thou hast sought so long; the wooded haunt
Of Inachus' sad daughter, whence she fled
Chased by the avenging gad-fly. This, Orestes,
This is the street of the Lycean god,
The wolf-destroyer. There upon the left
Is Juno's famous temple. Where we stand
Thou mayest behold Mycenæ's palaces,
Splendid with gold. It is indeed the home
Of the dark-destined Pelopidæ.”

J. P.



Drawn by H.W. Williams.

Engraved by Will^m Forrest.

GEORGIAN LANDSCAPE.

Published by Longman, Boon, & Co. London, and Adam Black, Edinburgh, 1829.

Printed by M. B. Swan.

GRECIAN LANDSCAPE.

“ WHERE’ER we gaze, around, above, below,
What rainbow tints, what magic charms are found !
Rock, river, forest, mountain, all abound,
And bluest skies that harmonize the whole !
Beneath, the distant torrent’s rushing sound
Tells where the volumed cataract doth roll,
Between those hanging rocks, that shock yet please the soul.”

“ Here in the sultriest season let him rest,
Fresh is the green beneath those aged trees ;
Here winds of gentlest wing will fan his breast,
From Heaven itself he may inhale the breeze :
The plain is far beneath—Oh ! let him seize
Pure pleasure while he can ; the scorching ray
Here pierceth not, impregnate with disease ;
Then let his length the loitering pilgrim lay,
And gaze, untired, the morn, the noon, the eve away.”

CHILDE HAROLD.

“ **H**E who hath bent him o’er the dead
 Ere the first day of death is fled,
 The first dark day of nothingness,
 The last of danger and distress,
 (Before Decay’s effacing fingers
 Have swept the lines where beauty linger’d,
 And marked the mild angelic air,
 The rapture of repose that’s there,
 The fixed yet tender traits that streak
 The languor of the placid cheek,
 That fires not, wins not, weeps not, now,
 And but for that chill changeless brow,
 Where cold Obstruction’s apathy
 Appals the gazing mourner’s heart,
 As if to him it could impart
 The doom he dreads, yet dwells upon ;
 Yes, but for these and these alone,
 Some moments, ay, one treacherous hour,
 He still might doubt the tyrant’s power ;
 So fair, so calm, so softly sealed,
 The first, last look by death revealed !
 Such is the aspect of this shore ;
 ’Tis Greece, but living Greece no more ! .
 So coldly sweet, so deadly fair,
 We start, for soul is wanting there.
 Hers is the loveliness in death,
 That parts not quite with parting breath ;
 But beauty with that fearful bloom,
 That hue which haunts it to the tomb,
 Expression’s last receding ray,
 A gilded halo hovering round decay,
 The farewell beam of Feeling past away !
 Spark of that flame, perchance of heavenly birth,
 Which gleams, but warms no more its cherished earth !

Clime of the unforgotten brave !
 Whose land from plain to mountain-cave
 Was Freedom’s home or Glory’s grave ;
 Shrine of the mighty ! can it be,
 That this is all remains of thee ?”——

BYRON.

I CANNOT take leave of this Work, without repeating my acknowledgements to the gentlemen, to whose assistance I have been indebted in the course of the execution of it. In a more especial manner, must I express the very great obligations which I owe to MR COCKERELL and MR PATTERSON; to the former, for the inimitable beauty and accuracy of the sketches which he has furnished for many of the Engravings, and to the latter, for the masterly manner in which he has assisted me with apposite quotations and original translations for the subjects.



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