

6. The so-called ASTRONOMICAL representations, according to the authors of the Descr.—Jollois, Devilliers, Jomard, Fourier: the planisphere of Tentyra, now at Paris (probably of the time of Nero), the zodiac of Tentyra (of the time of Tiberius), two at Esneh, one at Hermonthis, one at Thebes. Nowhere does the zodiac here form a circle, always either a spiral or parallels; so that one sign always leads the series. In the mummy of Petemenon from the hypogeum of a Hellenizing family, at Kurnah (see S. Quintino Lezioni v. and Mem. d. Acc. di Torino xxix. p. 255), engraved in Cailliaud ii. pl. 69, Capricorn under which Petemenon was born (2d June, 116 A. D.), steps quite out from the row. See Letronne, Observations critiques et archéologiques sur l'objet des représentations Zodiacales. 1824. This explanation, however, cannot be applied to another mummy of the same family. Reuvens, Lettres à M. Letr. ii, 2. It is evident that the zodiacal figures were originally foreign to Egyptian mythology and science; they are quite distinct and different in kind from the other really native tracings of constellations.

233. A heroic mythology, that great lever of Greek art, 1 was, according to Herodotus, altogether wanting in Egypt; there gods and human princes meet at the same boundary. Kings and priests were from the earliest times honoured with 2 statues which are scarcely to be distinguished from those of the gods by a general attribute; and the pylons and walls of 3 the palaces, the royal tombs and monuments, perpetuate on countless sculptures and pictures the principal actions of the public, military and sacerdotal life of the sovereigns. In like 4 manner the walls of the sepulchres of the people everywhere give evidence of the particular business and special calling of those who occupy them. Considering this close relation of 5 art to reality, it is not to be wondered at that the Egyptian artists, even from a very early period, endeavoured to communicate to the representations of the kings a kind of portrait-resemblance. In this art the design of preserving the 6 memory of particular events and circumstances everywhere prevails, so much so that even the most minute details, the number of enemies slain, of birds and fishes caught, are admitted into the artistic representation, and it therefore supplies the place of a register on such matters.—And thus, as in all 7 Egyptian life, so there was also formed in the plastic art,—on the basis of a marvellous intuition of nature and the world, which was expressed in the religion,—a cold and insipid intellectuality which employed those strange symbols, generated by the fancy of earlier ages, as given formulæ, in order therewith to denote the numerous distinctions of an artificially cultivated civil condition and a sacerdotal science; it obtained indeed thereby a great abundance of figured representations, but at the same time remained far as the poles from that warmth and liveliness of contemplation to which the real significance of natural forms is revealed, from that

healthy medium between the intellectual and the sensible from which alone true art can spring.

2. STATUES of the kings, particularly colossal ones, are more numerous than those of the gods. The so-called Memnon, about 50 feet high, hewn out of a breccia resembling granite (it was, as it appears, merely called by the Greeks after the son of Aurora, on account of the accidental ringing at sunrise), Descr. ii. pl. 22. Hierogl. 13. is Amenophis the Second; it is the statue which became early a ruin, and was still half broken away in Hadrian's time (Juven. xv, 5), and was not restored till afterwards, whereby the ringing of the stone probably ceased; beside it stands the more complete colossus of Ramses the Great. Comp. Jacobs on the Memnonia, *Leben und Kunst der Alters*. iii, 1, and on the history of the statue, especially Letronne, *La Statue vocale de Memnon*. P. 1833. The ringing stone which Wilkinson found in it was only inserted after the natural ringing ceased. Letronne in the *Archiv. f. die Philol.* Leipz. 1834. iii. s. 254—57. sur les moyens artificiels employés pour produire la voix de Memnon selon Mr. Wilkinson. L. supposes that the sounding stone is a restored part. Wilkinson in the *Transactions of the Soc. of Literature*, ii, 2. p. 451. See on the numerous statues of Amenophis, Thutmosis, and Ramses in the Turin Museum Champollion *Lettres à Blacas*, Cost. Gazerà Descr. dei Monumenti Egizii del R. Museo Egizio. Tor. 1824. with 12 lithographed plates. [The Ramses the finest work of Egyptian art.] On the very antique colossus of Ptah men Manduei (according to Champollion Figeac 2272 before Christ?) also S. Quintino *Lezioni* iii. Mem. d. Acc. di Torino xxix. p. 230. Lepsius on the statues of the mother of Ramses-Sesostris and those of Amasis. *Mon. d. I.* ii, 40. *Annali* ix. p. 167. Besides, in later times Egypt erected such statues not only in honour of foreign kings, but also of their distinguished men, for instance Callimachus in the time of Cleopatra, according to the decree of the Thebaic priests of Amonrasonter, at Turin.

3. We now find the ACTIONS OF THE KINGS on the monuments such as they were explained to Germanicus, according to Tacitus, *Ann.* ii, 60: *Manebant structis molibus litteræ Ægyptiæ, priorem opulentiam complexæ: jussusque e senioribus sacerdotum, patrium sermonem interpretari, referebat: habitasse quondam DCC milia ætate militari, atque eo cum exercitu regem Rhamsen Libya, Æthiopia, Medisque et Persis et Bactriano ac Scytha potitum etc. Legebantur et indicta gentibus tributâ, pondus argenti et auri, numerus armorum equorumque, et dona templis, ebur atque odores, quasque copias frumenti et omnium utensilium quæque natio penderet.* Col. Mure *Sopra i popoli stranieri introdotti nelle rapp. storiche dei mon. egiz.* *Annali d. I.* viii, p. 333. LAND-BATTLES of Ramses Meiamun on the palaces at Medinet-Abou; of Ramses the Great at Carnac, Denon pl. 133; also in the *Ramesseion* (Descr. ii. pl. 32); of Amenophis II. and Ramses the Great at Luxor. The taking of a fortress by Ramses the Great, on the *Ramesseion*, Descr. ii. pl. 31. Hamilton, pl. 9. Cailliaud ii. pl. 73. Comp. Dureau de la Malle, *Poliorecétique des Anciens avec un Atlas de 7 planches.* COMBAT OF THE GENERALS, the Egyptian with the Hycsos?, Descr. iii. pl. 38. Hamilton, pl. 8. On the use of war-chariots, Minutoli *Abhandl. zw. Cyklus* i. s. 128. SEA-BATTLES, and generally battles on land at the same time, probably

fought on the coast of the Red Sea, at Carnac and Medinet-Abou, Descr. ii. pl. 10. Hamilton, pl. 9. The opinion that the opponents of the Egyptians in these naval engagements were the Ethiopians of Meroe is favoured by the head-dress, consisting apparently of feathers standing upright, in which I think I recognise what Lucian, *De salt.* 18, states regarding the Ethiopians, viz. that they employ their head as a quiver, inasmuch as they bind their arrows around it in the forms of rays. See, however, Rosellini. TRIUMPH of the conqueror changing into a sacred procession of Ammon-Mendes, in which the king also appears as first husbandman, in the interior of the palace of Medinet-Abou, Descr. ii. pl. 11. The heaping up of the severed hands before the triumphal car of the king, in order to count the dead, Descr. ii. pl. 12. Hamilton, pl. 8. Processions of prisoners before the triumphal cars of the king, in the palace at Medinet-Abou in the Ramesseion, Descr. ii. pl. 12. Hierogl. 15. The presenting of the Ethiopian spoils before the throne of Ramses the Great in the monument in the rocks at Talmis, Gau, *tf.* 14. 15. Embassies of the subjugated nations (Negroes, Libyans, Syrians?) to the king in very characteristic representation, in the royal tomb of Akencheres, Belzoni, pl. 6. 7. 8. Minutoli *Nachtr.* *Tf.* 3. Executions or sacrifices (?) of black men in the royal sepulchres, Descr. ii. pl. 86. The king seizing by the hair-tuft and putting to death (sacrificing, executing?) many persons, sometimes evidently not Egyptians, occasionally also women, in numerous sculptures. In like manner the queen in Meroe, Cailliaud i. pl. 46. *Mon. dell' Egitto e delle Nubie disegnati dalla spedizione scientifico letter. Toscana, distrib. in ordine di materie, interpretati ed illustr. dal Dott. Ippol. Rosellini P. ii. mon. civili T. i. 1834.*

4. PRIVATE LIFE is principally represented in the catacombs, especially at Eleithyia (Costaz, *Mém.* T. i. p. 49); scenes of husbandry, ploughing, reaping corn, reaping a nelumbo field, gathering and pressing the grapes, pressing olives, beating hemp, Descr. i. pl. 68—71. ii. pl. 90. v. pl. 17. 18. Hamilton, pl. 23. comp. Mongez *Sur les Instrumens d'agric. chez les anciens, Mém. de l'Inst. Roy.* T. ii. p. 616. iii. p. 1. A shepherd counting his cattle, in the catacombs of Memphis, Cailliaud ii. pl. 73. Weaving (Minutoli, pl. 24. 2). Navigation (Descr. i. pl. 68 sqq. Hamilt. 23). Trade and commerce, weighing goods and the like. Weapon and wrestling exercises (Descr. iv. pl. 66. uncertain of what time). Banquets dancing and music (splendidly decorated instruments in the so-called grotto of the harp (Descr. ii. pl. 91). The most interesting representation is that of the king's recreations in the chase, duck-catching (hawking?), and fishing, from the hypogæa at Kurnah. Here also everything killed is immediately registered. Cailliaud ii, 74. 75. Lion-chase of the king, Descr. ii. pl. 9. Hamilton, pl. 8. [Wilkinson §. 230. R. 3.]

5. An iconography of the kings of Egypt from the time of Aménophis I. in Rosellini's *Monum. dell' Eg., Atlas i.* Some doubt, however, is raised by the circumstance that these portraits cease precisely at the time when they could be verified by comparison. For in the Ptolemies there is scarcely any resemblance to the Greek coins observable, in the emperors *none whatever*, even according to Rosellini. Comp. Rosell. i. p. 461 sqq. The Sesostris especially *tv. vi. f.* 22 does not resemble the young Memnon of the British Museum. In opposition to Rosellini's

Iconogr. See R. Rochette Journ. des. Sav. 1834. p. 457. 521. Rosellini P. I. T. 1. 2. Mon. Storici 1832. 33. Investigations on Chronology and History. Heads of Amenophis I., the first of the 18th dynasty down to the Ptolemies.

II. THE SYRIAN RACES.

234. The Syrian or so-called Semitic nations, who inhabited the whole of Anterior Asia, between the Halys and the Tigris, Armenia and the Red Sea, and who, in like manner with the Egyptians, exhibited certain fundamental features of the national character in their religion, constitution, and customs, produced, particularly in two races, works of art of a peculiar description, of which we still possess some accurate knowledge,—in Babylon and in Phœnicia. On them Asia Minor appears to have been dependent; for, inhabited in one half of its extent by Semites, it also in the other, through the immemorial sovereignty of Assyria over Lydia, adopted the early developed civilization of that race.

A. BABYLONIANS.

1. ARCHITECTONICS.

- 1 235. The Babylonians, like other nations of this region, collected together by an internal impulse into large masses,—a circumstance wherewith is connected the development of a stern monarchy,—and compelled at the same time, by the situation of their flat river-country, to adopt architectural de-
- 2 fences, undertook great works even in the earliest ages; on these little wood (almost only palm-trees) and stone (which must be brought all the way from Armenia) could be employed
- 3 as materials; on the contrary, bricks of a most excellent quality were manufactured from the finer clay of the soil. These were dried in the sun for the interior portions of the build-
- 4 a firmly cohering mass. But, alas! this very choice of materials,—particularly as new cities of great size, especially the stupendous Seleucia which was founded for the destruction of Babylon, here sought wherewith to build,—has produced this effect that it has hitherto been quite impossible to recognise the precise forms of Babylonian architecture amid the confused heaps of ruins.

1. Canals of the Euphrates; embankments along the river; lakes for relieving the river enclosed with stone walls; sluices on the canal Pallas-copas.

2. Only the large bridge over the Euphrates at Babylon consisted of square blocks of stone (according to Herod. i, 186. Diodor. ii, 8. Curtius v, 4), which were bound together with iron cramps and lead, and formed pillars with acute angles against the stream. Over these were laid beams of palm-tree, cedar and cypress, which could be speedily removed.—The fabulous tunnel indeed is described by Diodorus as a vault composed of bricks with a great quantity of asphalt; but according to Rich and Porter there is no trace of vaulting among the ruins.

3. Καὶ ἐγένετο αὐτοῖς ἡ πλίνθος εἰς λίθον· καὶ ἀσφαλτος ἦν αὐτοῖς ὁ πηλός, Genesis ii, 3. More minute details Herod. i, 179. Ctesias in Diod. ii, 7. 10. Berosus in Josephus against Apion i, 19. comp. also Phlegon De mulieribus, Göttinger Bibl. St. vi. Ined. p. 10. Schol. Aristoph. Birds, 552. The ruins of Nineveh of the same kind of bricks as those of Babylon, A. J. Rich, Narrative of a Residence in Koordistan and of the site of Ancient Nineveh, ii. vol. 1836. 8vo.

236. The Babylonian architectural works are divided into 1 two classes. First, The earlier structures, those of the first dynasties. To these belonged the buildings on the west side, 2 where old Babylon was spread out into streets of immense length crossing each other at right angles, where the elder palace of the kings can still be recognised in a mound of bricks, and where also stood the great temple of Baal,—the tower at Babel,—which we can recognise with certainty in Birš Nimrod by its magnitude and terraced construction. Secondly, 3 The works of the Chaldean princes (beginning from 627 years before Christ) especially of Nebuchadnezzar, who added to the ancient city, on the west of the Euphrates, a new one on the east of the stream for the defence of this side, surrounded both with several lines of fortification, and adorned 4 the new city especially with magnificent works, of which an imitation of a Persian pleasure-ground (*paradeisos*) is best 5 known to us.

2. Birš Nimrod, about seven English miles from the Euphrates, and yet according to Herodotus and Diodorus in the middle of the city. Below, an immense *ἱερόν*, 1,200 feet square, but which however is not to be considered as a connected building; in the middle of it the temple of Baal with the golden statue, enclosed by a round tower which was 600 feet in diameter at the base, and arose in eight terraces. In the uppermost story the most sacred temple, without image, only with a golden table and a couch for the god. Herod. i, 181 sqq. The tower was 600 feet high according to Strabo.

3. We decidedly prefer the accounts of Berosus preserved by Josephus of the origin of these structures, as they were derived from archives (*Berosi quæ supersunt*, ed. Richter p. 65), and can even perhaps be re-

conciled with Herodotus, to the fables in Ctesias and Diodorus, which partly rest on the popular appellation of "Semiramis' Works" given to all great structures in the East. Heeren has shown how perfectly Berossus' statements agree with the existing remains. Ideen i, 2. s. 172 ff.

4. On the walls of Babylon, the builders, size and so forth, see the commentators to Diod. ii, 7., especially Tzetzes Chil. ix, 568.

5. According to Berossus, Nebuchadnezzar built this artificial paradise for his Median spouse Amuhia (Nitocris? comp. Niebuhr Kleine Schriften, s. 208 f.). A very accurate plan may be made of it from Diod. ii, 10; Strabo xvi. p. 738, who speaks of vaults, is not so exact. The entire building measured 400 feet square, and consisted of parallel brick walls 22 feet thick and separated by passages (*σύνιγγες*) of 10 feet. (In Curtius v, 5. read: quippe xx. *pedes* lati parietes sustinent, xi. *pedum* intervallo distantes; for there could be only 13 walls and 12 syringes.) Across these lay stone beams 16 feet long (for $2 \times 16 = 22 + 10$); then 4 layers, viz. reeds in asphalt, bricks in gypsum, lead, and garden earth; the lower of which were designed to prevent the water from getting through and the walls from being burst by the force of the vegetation. The highest terrace, 50 feet in height, was nearest to the Euphrates; in the first syrx there was a pumping apparatus. We still see in the heaps of ruins called el Khasr parallel walls and passages between them, with blocks of sandstone laid across.

Ruins of Babylon. Sources: Niebuhr Reisebeschreibung nach Arabien ii. s. 290. Maurice Rich, Memoir on the Ruins of Babylon, in Von Hammer's Fundgruben Bd. iii, and afterwards separately at L. 8vo. By the same: Observations on the Ruins of Babylon. L. 1816, and On the Topography of ancient Babylon in the Archæol. Brit. xviii, 243. Capt. Keppel's Travels from India to England, see Kunstblatt 1827. N. 43. Sir Robert Ker Porter's Travels in Georgia, Persia, Armenia V. ii. pl. 69—76. Treatises: Rennel's Geogr. System of Herodotus. Ste Croix Sur les Ruines de Bab., Mém. de l'Acc. des Inscr. xlviii. p. 1. Beauchamp, Mém. sur les Antiquités Babyloniennes, Journal des Sav. 1790. p. 797 sqq. Heeren Ideen i, 2. s. 157 ff. with a plan.

2. THE PLASTIC ART.

- 1 237. The plastic art displayed itself partly in reliefs which
- 2 were impressed on the still unburnt bricks, and covered with
- 3 a coat of coloured varnish; partly in statues of the gods and
- colossi, which consisted of a kernel of wood which was overlaid with beaten metal, either gold or silver (comp. §. 71. 84), and to which were attached, in order to heighten their splendour, attributes composed of precious stones; costly draperies also, in the manufacture and dyeing of which the Babylonians were particularly distinguished, served these statues as a decoration which dazzled the eye, and by the wonderful figures upon them gave employment to the fancy.

1. Of the reliefs on the innermost and second wall of the western palace of the kings, which represented all manner of animals and royal chases, Diodorus says: 'Εν ὧμαῖς ἔτι ταῖς πλίνθοις διετετύπωτο θηρία παντοδαπὰ τῆ τῶν χρωμάτων φιλοτεχνία τὴν ἀλήθειαν ἀπομιμούμενα. Comp. Hezekiel 4, 1. also the painted Chaldeans with particoloured coats and hats, Hezekiel 13, 14, were works of this sort. We still find at Babylon bricks with cuneiform characters on the under, and figures of animals stamped on the fore-side.

2. See Herodot. i, 183. on the image of Belus, with table, throne and footstool of gold (800 talents), and another golden statue 12 cubits high, but which the historian did not see. Diodorus (ii, 9) is more fabulous on the golden, embossed images of Zeus, Hera and Rhea; therewith a sceptre composed of precious stones, σκῆπτρον λιθοκόλλητον. (Thus Milto dedicated in Asia, besides a golden Venus-Mylitta, a πελειᾶς λιθοκόλλητος, Ælian V. H. xii, 1.) On the making of images, particularly the Epistle of Jeremias i, 7: γλῶσσα γὰρ αὐτῶν ἐστὶ κατεξυσμένη ὑπὸ τέκτονος (Berosus' lingua inaurata at Athens, Plin. vii, 37), αὐτὰ δὲ περιχρυσὰ καὶ περιἀργυρὰ —καὶ ὡσπερ παρθένω φιλοκόσμῳ λαμβάνοντες χρυσίου κατασκευάζουσι στεφάνους ἐπὶ τὰς κεφαλὰς τῶν θεῶν αὐτῶν, and so forth, especially v. 54. 56. 57. Comp. Daniel 3. Σαραχήρω, according to Berosus in Hesychius, the κοσμήτρια of the Babylonian Hera. On brazen statues of ancient kings at Babylon, Diodorus ii, 8. Stone images are only to be found in Daniel 5, 4. 23. Comp. Münter, Rel. der Babylonier, s. 59 ff.

3. On Babylonian stuffs and tapestries embroidered with fantastic animals (ζῶα τερατώδη Philostr. Imagg. ii, 32. comp. ii, 5). Böttiger Vasengemälde I, iii. s. 105 sqq. Heeren i, 2. s. 205. Münter, s. 64. Those of Media and Persia were certainly nothing more than imitations; Athen. v. p. 197 b. praises them for beautiful and correct design in the figures. Such βαρβάρων ὑφάσματα brought to Greece τραγελάφους and ἵππαλεκτρύονας (Aristoph.) and μιξόθηρας φῶτας (Eurip. Ion 1176), and had influence especially on Etruscan art (§. 178, 3). These imaginary animals were certainly in part imitations of those represented in the temple of Baal, described by Berosus, p. 49.

238. We have not yet more than a few remains of stone 1
sculptures to give us a notion of the style of art among the
Babylonians, but we have in greater number their engraved 2
stones (every Babylonian, according to Herodotus, had a signet),
especially the cylinders mostly found in the neighbourhood of
Babylon (chiefly at Borsippa where a famous Chaldean school
existed even to a late period), and consisting of hard and
precious stones (chalcedony, hæmatite, agate); although the 3
use of these was transplanted from the Chaldeans to the
Magi, from the religion of Baal to the worship of Ormuzd,
yet they might chiefly be deduced and explained from Baby-
lonian customs and usages. We can even yet recognise con- 4
jecturally some of the chief deities of the Babylonian creed,
which is however too little known to us in its internal con-
nexion, to attempt detailed explanations. The workmanship 5
of these cylinders is of very various merit, often consisting

almost entirely of round cavities, sometimes very careful and elegant; the style of design on the whole agrees very much with the monuments of Persepolis.

1. See Münter, *ibid.* s. 63. on a granite lion from the ruins of Babylon. The block of gray granite communicated by Rich, *Fundgruben* iii. s. 199. Tf. ii, 1, and the marble block $1\frac{1}{2}$ foot long (in the Parisian cabinet) which was found at Tak-khesra on the Tigris, with figures of animals, altars and stars, perhaps from Chaldean astrology, are of especial importance. Millin *M. I.* i. p. 58. pl. 8. 9. Hager *Illustrazione di uno zodiaco orientale.* Mil. 1811. Münter, S. 102. Tf. 3.

2. Engravings and descriptions of cylinders and Babylonian signet-stones in Caylus' *Recueil*; in Herder's *Vorwelt*, *Sämmtliche Werke*, pub. by Cotta i. S. 346; in Tassie *Catal. de Pierres grav.* pl. 9—11; in the *Fundgruben* iii. S. 199. Tf. 2. iv. S. 86 Tf. S. 156 Tf.; in Ouseley's *Travels* i. pl. 21. iii. pl. 59; Porter, *ibid.* pl. 79. 80; Dubois *Pierres Grav. Egypt. et Persannes*; Dorow's *Morgentl. Alterthümer H. 1. T. 1*; J. Landseer's *Sabæan Researches.* L. 1823; Guigniaut, pl. 21—24. For the explanation, besides Grotfend (§. 248, 4), Münter, S. 95. 135. On cylinders of terracotta with cuneiform characters, the Same, S. 94.

3. If the cylinders are amulets, a theory which is supported by their universal perforation, they are certainly connected with the belief in the wonderful virtues of stones which Pliny xxxvi, 34. xxxvii, 14 sqq. attributes to the Magi (comp. the Orphean *Λιθικά* 691), quoting at the same time writings of Zoroaster, but also of the Babylonian Zachalias on the subject. Even the names of the stones; Belus-eye (Pliny xxxvii, 55), Belus-stone (also Eumithres, *superstitionibus grata*, *ibid.* 58), Adadunephros (*ejusdem oculus ac digitus dei: et hic colitur a Syris*, *ibid.* 71; the deity Adad, *Macrob.* i, 23) lead to the conclusion that this belief was especially established in Assyria. Inscriptions and images on stones were also in request among the Magi, Pliny xxxvii, 40, who ascribes this use of amulets to the whole East, xxxvii, 37.

4. BAAL with the tiara or kidaris (comp. as to this head-dress, Hoeck *Vet. Mediæ Mon.* p. 42) and a crown of rays, a garland in his hand, on a throne with a footstool. Münter, Tf. 1, 3. MYLITTA (Astarte) with her feet on a lion (*Macrob. Sat.* i, 23), dogs on the throne, weapons rising above her shoulders, Münter 1, 5. ATERGATIS beseeching Baal to spare her fishes (?), on the cylinder in Münter 1, 8. comp. *Lucian Dea Syria* 47. SANDON (Hercules) standing on a horned lion (as on coins of Tarshish on which this Assyrian god is represented on his *rogus*, see Niebuhr's *Rhein. Mus.* Bd. iii. s. 22. comp. *Visconti PioCl.* ii. p. 107) on a cylinder in Herder, Tf. 1. MONSTERS such as Berosus describes, Münter 2, 15. 18. 19. and elsewhere. We recognise, for instance, the four-winged men on the Dorow cylinder.

B. PHŒNICIAN AND NEIGHBOURING TRIBES.

1. ARCHITECTONICS.

239. The active and industrious people of Phœnicia evidently cared less for colossal magnitude and indestructibility in their architectural undertakings than for splendid decoration. Their temples appear to have been small, for instance that of Astarte at Paphos in Cyprus. Their peculiar construction can perhaps be best judged from the temple of Jehovah at Jerusalem, on which Phœnician art evidently exercised greater influence than the Egyptian, which was more remote. Everywhere—on the ark of the covenant, the old tabernacle, and in the temple of Solomon—we find the practice, which was characteristic of these people, of covering wooden-walls, or wainscot on stone-walls, with gold-sheeting. It was also customary among the Syrian races to use ivory for decorating architectural mouldings as well as thrones and other articles: this luxury early diffused itself over Asia Minor towards the west (§. 47. 56.).

2. Principal Phœnician temples: those of Melkarth at Tyre and Gades, and of Astarte on the acropolis of Carthage. The first, together with those of Zeus Olympius (Bel-Samen) and Astarte were said to have been built by king Hiram, who hewed down the cedars of Lebanon for that purpose; he is also said to have placed golden columns in them. Dius and Menandrus in Josephus against Apion, i, 17. 18. However we have no exact knowledge of any of them; on the other hand, the temple at Paphos is in some measure known from ruins (described by Ali-Bey and Von Hammer) and impressions on coins and gems. See *Gemmæ astringeræ*, i, 16. 77. 78, also the representation of Paphos, Pitt. di Ercol. iii, 52. Lenz *Die Göttin von Paphos*. 1808. Münter *Der Tempel der himmlischen Göttin von Paphos*; second supplement to the *Rel. der Karthager*. The court of the temple was 150 × 100 paces; divided into two halves, in one of which the small temple was placed. Two pillars or obelisks stood in front of it, connected by a chain. A semi-circular balustrade surrounded a fore-court (a dove-preserve). The central portion rose considerably higher than the side-porticoes. In the adytum stood the goddess as a pointed column surrounded by candelabra. On a very ancient temple of Apollo built of cedar at Utica, Plin. xvi. 79. Temple of Byblos with meta therein, colossal. Mionnet *Suppl.* viii. pl. 17, 2. Meta of Byblos, R. Rochette *Mon. inéd.* p. 410 Vign. Temple on Mount Garitzin Mionnet *Suppl.* viii. pl. 18, 2.

3. The temple on Moriah occupied the place of the old pastoral temple, constructed of moveable board-walls with a canopy of tapestry, which enclosed the ark of the covenant with its cherubim.—Huge substructions filled up a valley to the depth of 600 feet. The temple proper was 60 cubits in length (20 of this for the choir), 20 broad without the

chambers, 30 high. The stone walls were thinner towards the top as in Egypt, next to them were rows of small chambers in three stories with windows, for various purposes. Before the entrance there was a tower-like building (Ulam) in like manner as at Paphos, 20 cubits broad, 10 thick, 120 (?) high, and in front of them two strong columns of brass 40 cubits high (Jachin and Boaz) with finely ornamented capitals which had nothing to support. These were wrought by Hiram Abif of Tyre. The roof and the inner walls of the temple and choir (Dabir) were of cedar with carved cherubim, palms and garlands, the workmanship of which was seen through the thin coating of gold. [Jos. Ant. Jud. vii, 3, 1. R. Rochette Peint. Inéd. p. 92, 133.] A double court in front for the priests and the people, to which Herod first added (§. 190, 1, ii) the outer, third court for the Gentiles. There is nothing said of porticoes in the strict sense, in the old temple; however, there were in Solomon's palace three porticoes, each with 15 columns.—See the literature in Fabricius' Bibliogr. Ant. p. 388. and in Beck's Grundriss, s. 30. Ugolini Thes. Antiq. Hebr. ix—xi. Hirt Der Tempel Salomons. B. 1809. De Wette Hebr. Jüdische Archæologie, §. 224. 225. Kunstblatt 1831. St. 74 ff. On the 2d temple of Jerusalem, Stieglitz Beitr. s. 63. especially after Meyer and Grüneisen. Temple of Samaria, Mionnet Suppl. viii. pl. 18, 2. [W. Kraft Topographie von Jerusalem. 1846. S. 52 ff. 98 ff.]

5. See Kings i, 22, 39 on Ahab's ivory house (comp. Amos 3, 15). Ibid. 10, 18 on Solomon's θρόνος χρυσελεφάντινος with lions at both arms (as in Egypt) and on the sides of the six steps. Of Tyre Hezekiel (27, 6) says, according to the Septuagint: τὰ ἱερά σου ἐποίησαν ἐξ ἐλέφαντος.

2. THE PLASTIC ART.

1 240. The same taste pervaded the plastic art. If we do
 2 not take into account the ancient Bætylian images of the
 3 simplest idol-worship, stone images were evidently extremely
 4 rare. On the contrary, the Phœnicians and Canaanites, like
 5 the kindred Babylonians, had usually images of wood on which
 6 was fastened an iron sheeting of metal, for which species of
 work there appears to have been cultivated a very regular and
 careful system of technics. On the other hand, cast statues
 cannot with certainty be pointed out, although the process of
 giving a determinate form to masses of metal in earthen
 moulds was not altogether unknown to the Phœnicians.
 Vases also of elegant, often colossal, form were here manufac-
 tured in great numbers. With working in precious metals
 was also united in the same individuals the art of engraving
 and enchasing precious stones, as well as weaving garments
 and curtains (which were often also adorned with designs in a
 variety of colours). Their native glass likewise was employ-
 ed in adorning walls and roofs with variegated splendour.
 Everywhere a love of ornament and magnificence, which,
 however, often rather obstructed a genuine taste for art than
 opened the way for it. [Wall-paintings occur in Ezekiel.]

1. To this class belong Beth-El in the history of Jacob, and the god Bætylus in Sanchuniathon. Black-stones (meteor-stones) at Heliopolis, Emesa, and in the Phrygian Pessinus. On the pointed column at Paphos, §. 239. The Syrian Zeus Casius appears on coins as a rude heap of stones (however, there was here also a Zeus, similar to Apollo, with the pomegranate in his hand, Achil. Tat. iii, 6). Comp. Falconet Mém. de l'Acc. des Inscr. vi. p. 513. Münter Antiq. Abhandl. s. 257. Von Dalberg über Meteorcultus im Alterthum. 1811. De Wette Archæol. §. 192.

2. See Deuteron. 7, 25. especially Jerem. 10, 3. ξύλον ἐστὶν ἐκ τοῦ δρυμοῦ ἐκκεκομμένον, ἔργον τέκτονος, καὶ χώνευμα, ἀργυρίῳ καὶ χρυσίῳ κεκαλλωπισμένα ἐν σφύραις καὶ ἤλοις ἐστερέωσαν αὐτά κ. τ. λ. Isaiah 40, 19. μὴ εἰκόνα ἐποίησε τέκτων ἢ (καὶ?) χρυσοχόος χωνεύσας χρυσίον περιεχρύσωσεν αὐτόν — ξύλον γὰρ ἀσηπτον ἐκλέγεται τέκτων κ. τ. λ., also 44, 13 sqq. where the work of the τέκτων is described by a line and a compass, with which he produces "a beautiful figure of a man." The golden calf likewise (according to Michaelis) and the cherubim of the holy of holies were of wood, overlaid with plates of gold.—A gilt Apollo in a chapel of beaten gold at Carthage, Appian Pun. 127. A taste for the composition of metals may be gathered especially from Daniel 2, 31. Comp. Sickler, Mythus des Æsculapius. 1819. Zweiter Anhang.

3. The brazen columns of the temple and the vessels were, according to the first book of Kings 7, 46, cast in thick earth; that is, perhaps, in thick earthen moulds. Comp. De Wette Archæol. §. 106.

4. A great variety of vessels in the temple at Jerusalem, especially the molten sea borne by twelve oxen. We may here mention by the way the gigantic oval vessel of stone, 30 feet in circumference, with four handles and an ox as ornament, which lies near Amathus (Lemisso) in Cyprus. J. Landseer, Sabæan Researches, p. 81. Punic shields of gold and silver with figures, Liv. xxv, 24. Plin. xxxv, 4. Comp. above §. 58. 1.

5. Hiram, Kings 1st Book, 7, merely an artist in brass, knew, according to Paralip. ii, 2, 14, how to work ἐν χρυσίῳ καὶ ἐν χαλκῷ καὶ ἐν σιδήρῳ καὶ ἐν λίθοις καὶ ξύλοις καὶ ὑφαίνειν ἐν τῇ πορφύρᾳ καὶ ἐν τῇ ὑακίνθῳ καὶ ἐν τῇ βύσσῳ καὶ ἐν τῷ κοκκίνῳ καὶ γλύψαι γλυφάς. Rich compositions of precious stones at Tyre, Ezekiel 28, 13, and elsewhere. Obelisk of emerald, probably Plasma di smeraldo, in the Temple of Melcarth in that city. Theophrastus De lapid. 25. Works in amber Od. xv, 459. Comp. Eichhorn De gemmis scalptis Hebr., Comment. Soc. Gott. rec. T. ii. p. 18. Hartmann Hebräerin am Putztisch Th. iii. s. 84.—Sidonian garments are mentioned in Homer. Hiram's curtain before the Holy of Holies, with cherubim therein. Similar curtains were wrought by Cyprians for Greek temples, §. 113, R. i.

7. On Glass among the Phœnicians and Hebrews, Hamberger and Michaelis, Commentar. Soc. Gott. T. iv. Heeren Ideen i, 2. s. 94. [Ezech. 23, 14. Καὶ εἶδεν ἄνδρας ἐζωγραφημένους ἐπὶ τοῦ τοίχου, εἰκόνας Χαλδαίων, ἐζωγραφημένους ἐν γραφίδι. cf. 15. Hieron. ad Ezech. 8, 20: sed et omnes templi parietes diversis idolorum imaginibus pingebantur, ut nulla esset bestia, quam non parietis pictura monstraret: quoted by Winckelmann.]

241. How far the images of the gods among these tribes 1

gave evidence by characteristic and significant formation of a native feeling for art is difficult to say, from the want of monuments of the kind: this much is certain, from the accounts of the ancients, that they had numerous combinations of the human figure with animals, sometimes half-animal forms, sometimes forms sitting or standing on animals; on their engraved stones likewise figures combined with monsters played a great part, and were early introduced into the West by means of these works. The Phœnicians had also the practice of indicating the wonderful nature of their deities by misshapen and dwarfish, or formless and strangely enveloped figures; and in conformity with the character of their wild and lascivious nature-worship, the designation of sex, and even duplicity of sex, plays a prominent part in their works of art. If the people of God, generally speaking, remained strangers to such abominations, their imagination, however, was early captivated by strange compositions of animals; but in the creations of poetical fancy, their bards show more inclination to a wonderful combination of significant and imposing shapes, than plastic form and regard to representability.

2. Dagon (Odacon) of Ashdod, Atergatis at Ascalon, Oannes at Babylon, were all half fish half human. On imperial coins of Ascalon Atergatis (according to others Semiramis) appears as a woman standing on a Triton, or ship, or dragon, holding a dove in her right hand, and a flowering vineshoot in the left, also with the tower-crown or a half-moon on the head. See Norisius Ann. Syromaced. p. 503 sq. In Lucian's time (Dea Syria 31, comp. 14) the Syrian goddess was a female figure sitting on lions (like Juno-Cælestis on the coins of Carthage), with many attributes—a sort of pantheum. Comp. Creuzer Symb. ii. s. 67. She sits thus enthroned with two lions, Boissard iv, 95. Zeus (Baal) sat on bulls, as the Jupiter Dolichenus of Commagene stands on a bull. Marini Atti dei Frat. Arv. ii. p. 539. Böttiger Kunstmyth. i. s. 308. 313. 330. tf. 4. Coins of Hierapolis (Neumann Numi Vet. ii. tb. 3, 2.) exhibit both, the god sitting on a bull, the goddess on a pair of lions; a cornelian in the Vienna cabinet gives the same group with remarkable accessories. On a Syrian Apollo with beard, a breastplate, a calathos on the head, at Hierapolis, Lucian 35 and Macrobi. i, 17. Macrobius also describes (i, 23) the Egyptising image of the god of Heliopolis. The Atergatis of Aphaca, according to Macrobi. i, 21. capite obnupto, specie tristi.

3. The figure supporting lions on its tail on the (Etruscan?) gem, Impronti d. Inst. i, 16, is very similar on a coin with Phœnician characters, Dutens Méd. Grecques et Phénic. pl. 2, 10. as R. Rochette remarks Journ. des Sav. 1834, p. 282. The fore parts of animals joined together at the middle on early Greek coins, especially of Samos, may stand in relation to Persepolitan works of art (§. 244. R. 6), through those of Anterior Asia. Donaldson, Antiq. of Athens, Supplem. p. 26.

4. On the Phœnician *Pataikoi*, Herod. iii, 37. Adonis, according to Hesychius, was in Cyprus Πυγμαίον. On an antique figure of Aphrodite

from Cyprus (Ol. 23), a span in length, Athen. xv. p. 675.—Astarte as goddess of Sidon on imperial coins, a veiled half figure in a temple on a chariot (*ναὸς ζυγοφορούμενος*), Norisius p. 417. M. S. Clement. tv. 11, 108. 109. 37, 34. [Lenz die Göttin von Paphos. Gotha 1808. 4to.] Hirt recognised a Carthaginian idol in a female figure at Palermo, which was enveloped like a mummy (Berliner Kunstblatt ii. s. 75).—The double-sexed Aphroditus at Amathus. Baal-Peor in Moab was probably priapic. In the fore-court at Hierapolis there were two phalli 180 feet high (Lucian 16. 28); and there were such in other Syrian and Babylonian temples. The *ISIDE* in Serradifalco seems to be a Carthaginian idol, Cenni sugli avanzi d. ant. Solunto, Palermo 1831. tv. 6. Sopra alcune monete Fenicie delle isole Baleari, by Della Marmora, Welcker in the Rhein. Mus. iii. s. 504. Coins of Melite, Torremuzza tv. 92. Four-winged Orisis from Gaulos tv. 93, helmed head, a half-moon beneath, from Kossura tv. 96, with Phœnician, with Latin inscription, idols with serpents, Neumann T. ii. tb. iv, 10—14. Sardic idols. Archäol. Intell. Bl. 1834. n. 34. [In Della Marmora Voy. de la Sardaigne pl. 34. in whose possession also at Turin is the collection in casts. Fr. Münter, Sendschreiben über einige Sardische Idole. Kopenh. 1822. 4to.]

5. The cherubim in Genesis 3, 24, and in the Dabir, appear to have been human figures merely with wings; in other passages there appear more grotesque representations. F. J. Züllig Der Cherubim Wagen 1832, and Grüneisen in the Kunstblatt 1834. St. i. f.

C. ASIA MINOR.

241.* Of the architectural works of the nations of Asia 1
 Minor, before Grecian taste determined their forms, as in the
 temple of Cybele at Sardis (§. 80), nothing further has come
 to our knowledge than sepulchral monuments. Those of the 2
 Lydian kings, of which the tomb of Halyattes was the most
 colossal, were very high tumuli on substructions of large
 stones. In Phrygia we find on the sepulchre of king Midas 3
 the form, so widespread in the East, of a façade hewn out of
 a perpendicular wall of rock. Besides, subterranean dwell- 4
 ings and sanctuaries of the worship of Attis were in use
 among this tribe (§. 48. R. 2). In working in metals, in 5
 weaving and dyeing, the Lydians may have early appropriated
 the inventions and improvements of the Semitic races, and in
 this way many technical refinements may have come to the
 Greeks (comp. 71, 1. 73, 3).

2. See Herod. i, 93, with Creuzer's excursus in Bähr's edition. Thiersch Münchner Abhdl. Philol. Cl. i. s. 395. Comparison with Porsena's monument, of Lydian origin, Lydians and Tyrrhenians to be separated (certainly not). On the remains Leake, Asia Minor, p. 265. Prokesch Reisen iii. s. 162. The oblique height of the visible part of the tumulus amounts to 648 feet; a colossal phallus stood on the top, [It is lying, and is not an entire phallus, but only the head of one. It is 12 feet in diameter below,

and the length measured over the glans is only about 9 feet. The aperture is stretched open nearly 7 feet. This from the writer's own observation and measurement,] comp. §. 170.—Phrygian tumuli, §. 50. R. 2.—An enormous triangular pyramid among the Sacæ is described by Ctesias, Pers. 27. p. 117. Lion.

3. The tomb of Midas in the valley of Doganlu, near the ancient Nacoleia in Northern Phrygia, hewn out of red sandstone; the façade about 80 feet high, 60 broad; above, a kind of pediment ornamented with large volutes. Leake in Walpole's Travels, p. 207. Asia Minor, p. 26. Hamilton, Egypt. p. 418. On the inscription (ΜΙΔΑΙ. .FANAKTEI) Osann Midas 1830. Grotefend, Transactions of the Royal Asiatic Society, vol. iii. P. ii. p. 317. In the neighbourhood, according to Leake, may be seen façades consisting of a prostyle of two columns, with architrave, dentels and corona—the form which presents itself so often in the necropolis of Telmissus, and bears there more the forms of the Ionic order. Choiseul-Gouff. i. p. 118. pl. 67. 68. [According to J. R. Stuart Descr. of some anc. mon. with inscriptions still existing in Lydia and Phrygia, several of which are supposed to be tombs of the early kings, L. 1842. the inscription is more complete ΑΤΕΣ ΑΡΚΙΑΕΦΑΙΣ 'ΑΚΕΝΑΝΟΓΑΦΟΣ (the name of the father in the genitive) ΜΙΔΑΙ ΛΑΦΑΡΤΑΕΙ (λαίεργη, like λάαγος, Λᾶγος, Λαάκτης) FANAKTEI ΕΔΑΕΣ (probably ἔθηκε), comp. Bull. 1843. p. 64. Seven sepulchral monuments in the valley of Doganlu with the same characters are engraved with various other remarkable monuments. Brazen virgin on the tomb of Midas, Hom. Epigr. 3.]

5. [Sculpture on a wall of rock at Sipylos §. 64. R. 2. On the tumulus of Alyattes, which is by far the largest (Herod. i, 93) of all the hundreds in the Sardian necropolis, beyond the Hermus, scattered singly and in groups over a wide and elevated space, there lies the head of a phallus, 40 feet in circumference, 12 feet in diameter, of very good workmanship. Lycia §. 90. 128.*]

III. THE NATIONS OF THE ARIAN RACE.

- 1 242. Although the Arian (or Iranian) tribe, which, commencing from Ariana, comprehended the ancient inhabitants of Bactria, Media, and Persia, was essentially different in language, national customs, and religion, from the Syrian race, yet the style of art among the former people bore a considerable affinity to that with which we have become acquainted at Babylon; and we are compelled to regard the art which flourished in the great Persian empire as only a further development of the ancient Assyrian. The cause lies partly in this, that the great empire of Assyria, such as it existed—
2 comprehending also Babylon—before 750, extended over the greatest part of Iran, even including Bactria, and when the Median throne was afterwards established, the court manners and luxury of the earlier dynasties in Assyria and Babylon were very naturally engrafted on it, in the same way as in

later times again Susa and Persepolis were imitations of Ec-
batana; and partly in this circumstance that the national re- 3
ligion of the Arians—a dualistic worship of light—did not
contain in itself any impulse to the figured representation
of the gods, but rather alienated the mind therefrom: hence,
when court parade and luxury made the necessity of art after-
wards felt, it must have been introduced from without, and
from where else than from the Syrian tribes which were civil-
ized from a very early period?

1. Arians as a general national name in Herod. vii, 52. Strab. xv. p.,
724. Eudemus in Damascius De princ. p. 384. Kopp, in Sassanid in-
scriptions.

2. The very widely diffused worship of the female goddess of nature,
Venus among the planets (Mitra in Persia, Anahid in Media, Elymais in
Armenia), is certainly connected with this ancient Assyrian sovereignty;
it was the expeditions of Semiramis-Derceto that extended in this sense
from Asia Minor to Bactria.

3. Their gods were not in human form (*ἀνθρωποφύεις*, Herodot. i,
131), but animal symbols are not thereby denied.

I. ARCHITECTONICS.

243. Accordingly we already find the citadel of Ecbatana 1
(715 years before Christ) constructed in terraces on an emi-
nence, in the Syro-Babylonian taste; the battlements of the
walls rising above one another, and brilliantly painted with
seven leading colours (doubtless of variegated bricks;) on the
summit, the palace, and temple of Anahid, the columns,
beams and lacunaria of cedar and cypress overlaid with plates
of silver and gold. As to the temple and palace of the royal 2
Persian citadel at Susa, which the Greeks called Memnonia,
we know from distinct accounts of the ancients with which
the ruins correspond, that the style of architecture was the
Babylonian.

1. [Nineveh §. 245, Eugen Flandin L'architecture Assyrienne in the
Rev. des deux mondes 1845. T. x. 6 livr.] See Herod. i, 98 (the lowest
wall of the acropolis was equal to the ring-wall of Athens, that is about
50 stadia; the city, which was much larger, was open). Polyb. x, 27.
Diod. xvii, 110. The overlaid beams, &c., were stripped, *ἐλεπίσθη*, by
Antigonus and Seleucus Nicator. Now Hamadan; ruins of great sub-
structions, canal of Semiramis, causeway. In detail, we can recognise,
especially in the base of a column, the style of Persepolis. Olivier, Voy.
dans l'empire Ottoman iii. p. 30. Morier, Second Journey through Per-
sia, p. 264 sqq. Porter ii. p. 90 sqq.

2. On the wonderful works of the supposed Memnon (what can have
been the native name?), citadel, royal road and tomb of Susa, Jacobs in
the Denkschriften der Münchner Acad. 1810. 11. Vermischte Schr. Th.

iv. s. 4. Τὸ δὲ τεῖχος ἀκοδόμητο τῆς πόλεως καὶ ἱερὰ καὶ βασιλεία παραπλησίως ὡσπερ τὰ τῶν Βαβυλωνίων ἐξ ὀπτῆς πλίνθου καὶ ἀσφάλτου, Strab. xv. p. 728. In Schus, probably Susa, there is also nothing found at the present day but heaps of bricks sometimes painted. Kinneir, Geogr. Memoir of the Persian Empire, p. 100 sq. Porter ii. p. 410. Hoeck, Vet. Mediæ et Persiæ Monum.

1 244. The ancient hereditary seat of the Persian sovereigns
 was in Pasargadæ, a river plain in central Persis,—which
 2 and regal tribe of the people. This district, thereby rendered
 sacred, the metropolis as it were, from which proceeded the
 wide-ruling kingly race, received in the flourishing period of
 the Persian empire a long series of edifices, and among these
 an older royal seat (*ἀρχαῖα βασιλεία*), with the tomb of Cyrus,
 and a newer residence which the Greeks called Persepolis,
 whilst to the former they gave by way of eminence the name
 3 of Pasargadæ. This newer king's palace is recognised with
 4 certainty in the ruins of Chilminar or Tacht Djemshid. The
 material—the hard dark grey marble of the hill of Rachmed,
 on the slope of which this royal citadel was erected by the
 aid of powerful substructions—has here prevented the de-
 struction of the architectural forms; although, indeed, only
 the walls and pillars were of stone, all the beams and roof-
 work having doubtless been of overlaid cedar, a circumstance
 which accounts for the extraordinary slenderness of the
 5 columns. The structure rises in the form of terraces; strong
 gates, large courts with side buildings and magnificent porticoes,
 led to the innermost chambers of the palace which were
 6 placed highest. The details of the architecture manifest a
 style of art furnished with an abundant store of decorative
 forms, but not particularly skilful in managing them. We
 recognise the members and ornaments of the Ionic order,
 which was probably diffused in Asia at an early period (§.
 54), but they are deprived of their charms by overloading
 and odd combinations.

2. See the writers on Alexander, who were the first to notice Persepolis, especially Arrian vi, 29 sqq. Strab. xv, 729. Diod. xvii, 71. Curtius v, 7. Pasargadæ probably comprehended the buildings at Murghab and Nakshi-Rustan, §. 245.

3. See the engravings in the Travels of Chardin (republished with additions by Langlès. P. 1812), Kämpfer, and Cornelis de Bruyn; more accurate in C. Niebuhr's Reise nach Arabien ii. s. 121. Morier's Journey through Persia i. p. 129—137. Second Journey, p. 75. Ousely, Travels in various Countries of the East ii. pl. 40 sqq. Porter i. p. 580 sqq. Edward Alexander, Travels to India, pl. 10. Buckingham's Travels in Assyria, Media and Persia, ch. 17. Caylus, Hist. de l'Ac. d. I. xxix. p. 118. Herder: Persepolis eine Muthmassung. Persepolitische Briefe. Heeren Ideen i. s. 194. Mongez, Mém. de l'Inst. nation. Litt. iii. p. 212.

Hirt in the *Abhandl. der Berliner Acad.* 1820. s. 40. [*Voy. en Perse* de M. Flandin, peintre, et de M. Coste, architecte. P. 1845. The drawings are after Steuart, who lived many years in Persia, remarkably true in character.]

5. A broad double stair led to three gates adjoining one another; these to the double pillars with the colossal haut-reliefs of imaginary animals. A second flight was then ascended to the palace strictly so-called. Three porticoes surrounded a larger one without separation by walls; it is probable they were only divided by tapestries (*Esther* i, 6) which were suspended along the columns, as in Alexander's state-tent (*Ælian* V. H. ix, 3) and the Dionysian tent of Ptolemy the Second (§. 150, 2). The inner rooms and chambers now lie apart from these, on the highest terrace; here also columns in the chief apartment. These chambers, however, certainly formed at one time a connected building with those porticoes. Lower subordinate erections, among them one tolerably extensive. Extent of the whole 1400 × 900 feet. The impression which the entire edifice must have made is best conveyed in the admirable description of a Persian residence in Appuleius *De Mundo*, p. 270. Bip. (*Ps. Aristot. De Mundo*, c. 6); especially the following portion: (*Rex*) circumseptus admirabili regia, cujus tecta fulgerent eboris nive, argenti (§. 243) luce, flammea auri vel electri claritate: limina vero alia præ aliis erant, interiores fores, exteriores januæ muniebant portæque ferratæ et muri adamantina firmitate.

6. The columns (see particularly Porter, pl. 45) of the grand portico 55 feet high, about 4 feet thick at the bottom, with Ionic flutings and high bases of a peculiar form; the capitals sometimes composed of the foreparts of unicorns, sometimes of a great variety of oddly combined ingredients (an inverted crater, another placed upright upon it, and on that again a high abacus with two rows of scrolls at the four sides). Besides, ornaments of foliage, roses, volutes, and astragals. On the king's sepulchre also appear the dentels, a sort of ovolo with serpent-tongues and the architrave with three fasciæ. The cornices over the doors bear some resemblance to those of Egyptian architecture (§. 222). The square blocks and the portions of the columns are wrought and fitted together in a manner that excites admiration. There are traces of water-conduits through the porticoes and apartments. Chardin and Morier mention enigmatical subterranean passages.

245. The sepulchral monuments also of the Achæmenidæ 1 were in this ancient seat of the race. These were rarely 2 buildings standing apart like that of Cyrus; more commonly 3 they consisted of façades hewn out of the rocks, with secret and inaccessible chambers behind, such as are to be found partly on the wall of rock above the palace of Persepolis already described, and partly northward from it at Nakshi-Rustan. The architecture presents the same forms as at Per- 4 sepolis; the prevailing representation is that of a stage upon which the king appears, engaged in some religious rite, above a frieze and architrave which are supported by columns with unicorn capitals.

2. The tomb of Cyrus in the paradeisos of Pasargadæ, Arrian, vi, 29. Strabo xv, 730. [πύργος οὐ μέγας, κάτω μὲν στερεός, ἄνω δὲ στέγην ἔχων καὶ σηκὸν στενὴν τελέως ἔχοντα τὴν εἴσοδον.] A πύργος; beneath, a basement of square blocks, on it a building of one or more stories, above, a σηκός with a very narrow door; within, a golden coffin with the corpse, a sofa with πόδες χρυσοῖ σφυρήλατοι, on it a cover of Babylonian tapestry, garments, ornaments, and weapons. Whether the monument is at Murghab? Ousely ii. pl. 53. Porter i. pl. 14. p. 498. Heeren, s. 276. [Lassen has proved in his Zeitschr. St. vi. that the tomb at Murghab belonged to the younger Cyrus.]

3. One of the tombs on Mount Rachmed (400 feet from the palace properly so called) must be that of Darius, according to Diodorus xvii, 71 (comp. Ctesias Pers. 15), with which Grotefend's deciphering of the cuneiform inscriptions of Persepolis perfectly agrees. Chardin, pl. 67. 68.—Nakshi-Rustan, *ibid.* pl. 74. Ousely ii. pl. 41. Porter, pl. 17. Sepulchres corresponding pretty well with those of Persepolis have been found in Media, at Bisutun and Hamadan.

2. PLASTIC ART.

[245.* Assyrian art will be known in future through the discoveries at Nineveh by Botta, the French consul at Mossul. The principal figure in most of the reliefs is a king or hero, in richly bordered tunic with upper garment and a tiara, who is either fighting, or driving his enemies before him, or receiving captives and suppliants, or sitting at a banquet, or in festal procession guiding a chariot with four horses yoked abreast. Near him a beardless man, probably a eunuch, frequently with a club. Among the numerous figures of combatants, there is repeatedly seen a shield-bearer, under whose protection another bends his bow, or hurls his javelin. A figure, probably that of a god, holds in his right hand a crooked serpent-formed weapon, and with the left draws a lion towards himself. There are no female figures except one holding aloft a child in her arms. Six bulls 16 feet high, with human countenances, were at first discovered, and afterwards 120 more, all in *alto rilievo*. One sculpture represents four nobles, sitting on chairs, and eunuchs pouring out to them; these draw out of a vase with a rhyton having a lion's head: several represent sieges. The prevailing principle is faithful imitation of nature and life, with a moderate use of symbolic, especially winged figures. The merit of the design in the bodies, especially of the lion and bull, as well as in the features of the human countenance, and in the execution of the hair, is much praised.

The excavations were not made in the circuit of the old city, or as is now supposed, of the official residence of the kings near Mossul beyond

the Tigris, but five caravan leagues distant therefrom (of which length therefore was the city), where stands the small village of Khorsabad on a hill 100 feet high, about 300 metres in length and 150 in breadth. There were 15 large halls opened in this hill, one of them 120 feet long, almost everywhere covered, as were also the four façades, with reliefs and cuneiform characters, in a "kind of transparent marble," partly on "slabs of alabaster," or "in an easily softened plaster." Lettres de M. Botta sur ses découvertes à Khorsabad près de Ninive publiées par M. J. Mohl. P. 1845, printed from Journal Asiat. from May 1843 till Febr. 1845, with 55 engravings, 33 of them containing sculptures. Among these, plate 22 shows portions ornamented with colours, the hair of the head and beard brown, and the tiara and fillet red; in plate 30 also there are red sandals; it is said that blue occurs frequently. Pl. 17 a biga, the king therein, over whom a parasol is held, behind him a horseman with lance and quiver, like pl. 19. Pl. 25 a siege; pl. 21 a helmeted head, very natural and full of expression. The *φάλαρα* of the horses are overloaded, clumsy. Pl. 38 and 50 a male winged figure with eagle's head, the hand clutching. A certain agreement with the statues of Ægina is explained from the principle itself, especially as regards attitude, the crisped hair, and the close-fitting drapery, for example, the archer pl. 2, where also the shield covering the archer recalls by its five surrounding circles of ornaments, the Homeric and Hesiodic shield compositions which are so natural in the arrangement. We may also compare the architrave reliefs of Assos, §. 255. R. 2. the old sepulchral monument of Xanthos, §. 90.* and above all the sculptures of Persepolis. It will gradually be ascertained more clearly in how far Greek art received impulses, and took occasions in Asia Minor directly from Assyria and Media, and how freely and independently at the same time her internal, the truly artistic, development resulted. Great masses of monuments from Nineveh have already been brought to Paris. The publication of a work containing 405 plates and 100 sheets of letterpress, in 90 monthly parts, was commenced in Nov. 1846; the designs by the painter Eugene Flandin, who has been long in Persia. The copies of the cuneiform inscriptions occupy a length of 2,500 metres. Kiepert in Schmidt's Jahrb. f. Gesch. 1844. i. s. 95. seems to think that these sculptures do not belong to early Assyrian art, but may be derived from a later Persian era, as Xenophon mentions *βασιλεία* at Nineveh, although the ancient city lay in ruins since the Median conquest. Leo supposes that the Assyrian kingdom did not terminate with the death of Sardanapalus (890), after Babylon had now become the seat of government, but continued to exist under kings of its own, Lehrb. der Universalgesch. i. s. 118. The inscriptions will come to our help.]

246. These ruins of Persepolis exhibit abundance of sculpture combined with architecture. Fantastic animals, of a symbolical nature, stand at the entrance in *mezzo rilievo*, as the royal arms; and such are also often employed for architectonic purposes. Groups, in which a mythological hero transfixes a monster of this description, are placed in relief on the gates of the side-building. We see, on different walls and pillars, the king with his attendants in procession; his throne, which is covered by a canopy, borne by the represen-

tatives of the chief tribes of the empire; and the prince who
 5 is seated thereon as a judge. The body-guard of the prince,
 his courtiers in two different regularly alternating costumes,
 —the Median stole and the candys,—and, the most interest-
 ing representation of all, the provinces bringing the annual
 presents (*δῶρα*) adorn the grand staircase which leads up to
 the great portico.

2. The unicorn with or without wings, the enigmatical animal with
 human head adorned as a king's (Martichoras' ? Kaiomort's ?) the griffin
 and the lion are the principal figures. [Fel. Lajard Rech. sur le culte,
 les symboles, les attributs et les mon. fig. de Venus en Orient et en Occi-
 dent 1. 2 livr. P. 1837 fol. interrupted.]

3. It is in favour of the theory which regards this hero as Achæmenes
 (Djemshid ?) the ancestral hero of the race established here, that, accord-
 ing to Ælian H. A. xii, 21, Achæmenes was actually a wonderful legen-
 dary personage, the nursling of an eagle, in like manner as in Firdusi
 the bird Simurg rears young heroes.

5. This double costume is easily distinguished throughout. The more
 splendid one, which the king himself wears, is the Median garb, to which
 the Magian stola bore a resemblance (see Lucian, Nekuom. 8). To the
 other dress belongs the upper coat with empty sleeves or *κόραι* (Colchian,
 Amazonian, Hungarian costume, see Amalthea i. s. 169. ii. s. xii), this is
 the Persian Kandys (*χιτῶν ὃν ἐμποροῦνται*, (fibulis annectunt, *οἱ στρατιῶ-
 ται*, Hesych. Pollux vii. 58). On the Persian costumes, comp. Voss Myth.
 Briefe iii. s. 367. Mongez sur les Costumes des Perses, Mém. de l'Inst.
 nat. Litt. iv. p. 22 sq. Xenoph. Cyrop. 1. 3. 2. says: *ταῦτα πάντα* (wigs
 and rouge,) *Μηδικά ἐστὶ, καὶ οἱ πορφυροῖ χιτῶνες καὶ οἱ κάλυδες καὶ οἱ στρεπτοὶ
 περὶ τῆ δέρη καὶ τὰ ψέλλια περὶ τῶν χερσῶν· ἐν Πέρσῃσι δὲ τοῖς οἴκοι καὶ νῦν
 ἔτι πολὺ καὶ ἐσθῆτες φαυλότεραι καὶ δίαίται εὐτελέστεραι.* The tiara with
 the side ribbons (*παραγναθίδες*, Strabo xv. p. 734, *fila tiaræ* Ammian xxx,
 8), the Kidaris and Kyrbasia are difficult to distinguish from one another,
 comp. Niccolini M. Borb. viii. p. 17 sqq., also Demetr. De elocutione 161.
 The whip or scourge, which is plainly to be seen in many figures of war-
 riors hanging on the back behind the quiver, indicates the Persian mas-
 tigophori.—For the statistic explanation of the provinces I refer entirely
 to Heeren, Ideen ii, 1. s. 213 ff.

1 247. Nowhere does the formative art appear restricted in
 its subjects to so narrow a circle as here. The deity, the pure
 Ormuzd, originally unrepresentable, is only indicated as an ob-
 ject of the king's adoration by a half figure floating aloft, and
 terminating below in wings; besides this nothing belongs to
 mythology except the symbolic animals; all else pertains to
 2 the historical present. Strict propriety, stiff ceremoniousness
 demand throughout careful draping and solemn movement;
 even a battle with monsters does not disturb either; the entire
 3 absence of women has the same cause. In the over minutely
 executed hair-dress (*κόμαι πρόσδετοι*), the regular folds, the
 traces of gold chains and ornaments having been fixed on the

wrists, the neck, and the tiara of the king,—in everything we recognise the influence of courtly pomp, and the force of an external law. Art, however, nowhere presents itself as a rude attempt; the design on the contrary has a fixed, precise style; the forms of the countenance together with the stamp of nationality bear the impress of dignity; in the representation of the provinces there is a delicate perception of character, in that of the courtiers agreeable alternations in attitude and gesture; the animal figures are designed with peculiar power and grandeur; the workmanship also in the hard stone is extremely neat, the treatment of the reliefs peculiar; so that even although Egyptian as well as Grecian artists wrought for the great king, yet we must recognise in these works a native style of art which ripened through a long course of years, and which doubtless had come to the Persians from Ecbatana in Media, and to the Medes, as we imagine, in the main from Babylon.

3. Ὁ μέγας βασιλεὺς—κομᾶ. Aristoph. Plut. 171. [κόμαι πρόσθετοι, false hair, perukes, which the Greeks of the strictly aristocratic times probably borrowed from thence.] The Persians preferred the eagle nose, because Cyrus was γρυπός. Plut. reip. ger. præc. 28.

5. The relief rises gradually in a delicate line from the ground, quite differently from the Greek and Egyptian reliefs. Fragments in the British Museum (R. vi. no. 100—103) and in the possession of Sir Gore Ouseley; accurate drawings in Morier's Second Journey, pl. 1. Ouseley ii. pl. 43—45, and Ker Porter. [One of the most minute drawings, Archæol. Britann. xiv. p. 283, head of a blind man with a fillet round the head, and beard curled, as in the so-called Indian Bacchus—Ammian Marc. xxiv. 6. the Persians had fallen somewhat behind in the formative arts because they only made battle pieces.]

6. Diodorus (i, 46) speaks of the Persian artists who wrought for the Persian kings. On Telephanes' (§. 112, 1) works for the Persians, Plin. xxxiv, 19, 9.

248. The great extent also over which this style is found, not only in Persia, but in Media, agrees with this supposition. The reliefs of Bisutun (Bagistanon), between Ecbatana and the Tigris, which among other subjects represent a king as victorious over his enemies, exhibit this style perhaps at an earlier date than those of Persepolis; the ancients seem to have seen here works of Semiramis. It is probable that the considerable ruins of the Armenian city Van will likewise yield not merely inscriptions but architectural forms similar in kind to the Persepolitan. Moreover, the Babylono-Median cylinders approximate to this style of art, although often carelessly and badly wrought; a portion of them have been rightly and with certainty interpreted from the Persian rites and creed; many also belong to a combination of Magian and Chaldean

- 6 faith. We have still to mention the dariks in which the representation—the king himself as an archer—as well as the design closely correspond with the monuments of Persepolis.
- 7 In the times of the Arsacidæ a Greek taste inherited from the Macedonian conquerors prevailed at the court; with the exception of coins, however, nothing certain has been preserved;
- 8 the Sassanidæ, in many respects restorers of ancestral customs and religion, exhibit in their works of art a turgid and tasteless style, derived from later Roman art and applied to oriental costume.

1. Ruins in the Persepolitan style on the Persian gulph, Morier i. p. 51. On Ecbatana, above §. 243. On Bisutun, especially Porter ii. p. 154. pl. 60. Comp. Hist. de l'Ac. des Inscr. xxvii. p. 159. Hoeck, p. 22. 29. 73 sqq.

2. The identity of Bagistanon, in Diodorus ii, 13, and Bapta in Isidore, with Bisutun, I consider with Hoeck, p. 116, Mannert v, 2. s. 165. and others to be evident. The representation of Semiramis with 100 satraps reminds one very much of Persepolitan art. The Syrian letters in Diodorus are probably Assyrian; but these Ἀσσύρια γράμματα, the Royal Persian characters especially for monuments, may have been merely cuneiform characters. [The monument at Behistun, on the road to Bagdad and Hamadan, has become better known by the drawings and explanations of Major Rawlinson, Journ. of the R. Asiatic Society, vol. x. P. 1. L. 1846. It represents in a style like the Persepolitan, Darius Hystaspis, opposite to whom stand the different rebels who revolted throughout Upper Asia during the first years of his reign, and is explained by numerous cuneiform characters, in agreement with an allusion of Herodotus. Further on works of the Sassanid period.]

3. Van is called Schamiramakert, Semiramocerta, in Armenian authors, who speak of columns, statues, and grottoes there. St. Martin, Notice sur le Voy. Litt. en Orient de M. Schulz, Journ. des Sav. 1828. p. 451. Grotefend in Seebode's Krit. Bibliothek 1829. Bd. i. no. 30. Kunstblatt 1829. N. 32. The cuneiform inscriptions give the name of Xerxes according to Grotefend's method of decyphering adopted by St. Martin; notwithstanding this, however, the Persian kings may have also found here ancient Semiramidan works (that is works of the Assyrian dynasties generally). Burnouf finds ahura mazda, Ormuzd, extrait d'un mém. sur deux inscr. cunéiformes trouvées près d'Hamadan, Journ. des Sav. 1836. p. 283. 321.

4. See especially Grotefend's explanations, Amalthea i. s. 93. ii. s. 65.

5. Magians appeared early at Babylon and Chaldeans in Persia; and even in Berossus Chaldæism and Magism appear so mixed up together that the Babylonian Kronos (El) is put for Zeruane and called the father of Aramazdes. Probably the Babylonian cylinder in Porter ii. pl. 80. n. 1. which represents Ormuzd on high, and beneath him three figures, of which two are evidently of divine nature, is also Perso-Chaldæan; one of them carries a hatchet (like Zeus Labrandeus in Caria, and Sandon in Lydia), and stands upon a unicorn; it has a moon above it, and the one

opposite has a star.—The combination of Persian and Egyptian symbols, [like that of the Roman and Gallic,] which is seen in the cylinder treated of in Amalth. i. s. 93, is also observable on the stone found at Susa, which contains a sort of Persian hieroglyphics (Walpole, Trav. p. 420, &c.), and the four-winged man with Egyptian head-dress at Murghab, Porter i. pl. 13. Rhodogune with streaming hair according to a beautiful legend, the Persian imperial seal, Polyæn. viii, 27. Persepolitan fragments in Egypt, Descr. de l'Eg. v. pl. 29.

6. On the Dariks, Eckhel D. N. i, iii. 551 sqq. Good impressions in Landon, Numism. i, 2. Mionnet, Descr. pl. 36, 1. Suppl. viii. pl. 19. very interesting. [Mr. Lajard possesses the richest collection of Persian engraved stones that has ever been made in Europe, Journ. des Sav. 1819. p. 424.]

7. The ARSACIDÆ, although according to Lucian De Domo 5. οὐ φιλόκαλοι, listened, as we know, to Greek poems at their court; and as to their coins the earlier ones in particular approach closely to those of Macedonia. It appears to me also that Eckhel i, iii. p. 549. is not right in denying to the Arsacidæ the tetradrachmæ with Greek allegorical figures. There is very little known of sculptures, Hoeck, p. 141. On a gem with the image of Pacorus, Plin. Ep. x. 16. Gems of this kind still exist, Tassie, pl. 12, 673—677.

8. The same clumsy and turgid character prevails in the coins of the Sassanidæ and the sculptures of Nakshi-Rustan (Sapor I.), Shapur (Valerian's conquest) and Takt-Bostan (Sapor II., III.). See on these Hoeck, p. 47. 126 sq., and the excellent engravings in Porter, pl. 19 sq. 62 sqq. Fine helmet in A. d'Olenine sur le costume et les armes des gladiateurs, Petersb. 1835. pl. 15. *ibid.* pl. 14, an enchased silver goblet, which the author supposes to be Sassanidan, a horseman shooting a lion backwards; the style indicates a higher antiquity. [Large silver goblet of the Duc de Luynes with a chase, M. d. I. iii, 51. Ann. xv. p. 98. A. de Longperier.] Here the allegorical figures are often quite the same as those of later Roman art; in other respects there is most labour bestowed on the costumes and ornaments. The balls on the heads of the kings are globes with the zodiac, which is often distinctly to be seen on coins, and represent them as governors of the world. On the coins of the Arsacidæ Tychsen in the Commentat. Soc. Gott. rec. V. i.; on those of the Sassanidæ V. ii.—MANI, a heretic who arose out of the revival of magism and presented his doctrine in a sensible form (under Shapur I. and Hormisdas I.) by means of an illuminated *evangelium*.

IV. THE INDIANS.

249. The Indian nation, the most eastern member of the 1
Caucasian race, which seems here very much blended, were a people of great intellectual endowments, which they displayed in a refined cultivation of language, a very ancient speculative theology and a fanciful style of poetry; but nevertheless they were ill-adapted for the cultivation of the formative arts in

- 2 an original manner. The calm contemplativeness of earlier and the glowing riotous fancy of later times found in the domain of natural forms no expression, in the systematic development of which they could rest satisfied; and although the hierarchical system, and the great endurance of Indian workmen achieved much that is worthy of admiration, in the excavation of grotto temples and the hewing out of entire mountains, yet we miss altogether the directing mind which could, without a model, have employed and controlled this industry and expenditure of force for architectonic purposes.
- 4 On the contrary, we here see art roaming about with inconstancy amid an abundance of forms, and if it almost by accident lights on the simple and grand, is incapable of using and carrying it out as an established and recurring form of art; so that it is difficult to get rid of the idea that the architectonic and plastic sense in India was only awakened by impulses and communications of various kinds from without (probably from the Greeks or Javanas), and that a nourishment was presented to it, which however it could not rightly digest; for the contrast between the classic elegance of individual decorative members, and the barbarous want of taste in the combination of these with architectonic wholes, can only perhaps be thereby explained in a satisfactory manner.

3. Cavern temples of Siwah in Elephanta not far from Bombay. Several in Salsette, the largest at Kenneri. Grotto at Carli. The enormous pantheon at Ellora in the Ghaut mountains, destined at the same time for the reception of a hundred thousand pilgrims. Buddhistic grottoes at Berar, near Adshunta and Baug, of simple but heavy forms of architecture, without ornaments, but with paintings on stucco. Cavern-temples of Radshasthan, which are said to be nearer the Greek style. Mahamalaipur (Mahabalipur in the Mahabarata, Maliarpha in Ptolemy), a rocky mountain on the coast of Coromandel converted into a labyrinth of monuments. Pyramidal pagodas at Deogur (Tagara, a leading fair at the time of the *Peripl. Mar. Ind.*), and Ramiseram. A rock temple in Ceylon. On the rock chambers of Bamian. (Alexandria at the foot of Mount Caucasus, according to Ritter) Hoeck *Monum. Vet. Med.* p. 176 sqq.

4. The grotto of Carli and the temple of Visvakurma at Ellora for example, where the roofs are hewn out into circular vaults, produce a grand effect. As regards the details, the following form of pillar is of most frequent occurrence and most regularly formed: a base of several plinths and cymas, on these a short pillar with Ionic flutings, then an inverted acanthus capital, contracted above, on this contracted neck a large torus, and above that the abacus with prolongations in the direction of the main-beam over them, which supports the roof. Inverted antefixa or corner-ornaments of ancient sarcophagi are frequently to be found as decorations of pillars. The thickness of these supports (in the form of which, however, there is no trace of reflection on static laws

observable) is only the work of necessity; Indian architecture also employs very slender columns as ornaments for the exterior of rock-built temples.

5. There is here, alas! no chronology, but according to the established points which we possess it does not seem necessary to carry this flourishing period of Indian art (if we may use the expression) further back than the bloom of dramatic poetry in India (under Rajah Vicramaditya who, according to the ordinary acceptance, died 56 years before the Christian era). Both of course presuppose epic poetry, and follow it up. Buddhism also already existed at the time of these architectural works (even Salsette, Carli and the temple of Visvakurma are Buddhistic); now that religion dates from about 500 years before Christ. The oldest evidence for the existence of such architectural works is Bardeanes' (200 years after Christ) description of an Indian cavern temple of an androgynous deity. Porphyr. in Stobæus, Ecl. Phys. i. p. 144. Heeren. The revolting licentiousness of the representations in Elephanta (specimens of this description have passed from the Townley Collection to the British Museum), also points to the times of internal decay. O. Frank on the figure of Visvakarman, the architect of the world, in the Münch. Abhdl. Philol. Cl. i. s. 765.

Demetrius, son of Euthydemus, and other Bactrian princes founded Greek empires in the territory west of the Indus about 200 years before Christ; and these were preserved in various forms till the invasion of the Mogolian Scythians or Sacæ (136 before Christ), from whom Vicramaditya delivered India. Comp. Lassen De Pentapotamia, p. 42 sqq. In the series of coins found in India, and presented in one view by J. Todd in the Transactions of the Royal Asiatic Society i. p. 313. pl. 12, the Indo-Scythian coins (especially those of the βασιλεὺς βασιλέων (Edobigris) σωτήρ μέγας, with Siwa on his bull as reverse) exhibit an interesting combination of Greek and Indian elements; and even the more carefully executed Indian coins betray somewhat of the influence of the Greek style. Comp. Schlegel, Journ. Asiat. ii. p. 321. St. Martin ix. p. 280. The Indian gem with the figure of Hercules, communicated by Todd iii, i. p. 139 (D. A. K. Tf. 53), is evidently an imitation of the coins of the Indian king Demetrius (Tychsel, Comm. Soc. Gott. rec. vi. p. 3. Köhler, Mem. Romane iv. p. 82). At Barygaza (Baroandsh) there were in circulation coins of the Bactro-Indian kings, according to the Peripl. Mar. Ind. [Chr. Lassen Zur Geschichte der Griech. und der Indoskythischen Könige in Baktrien, Kabul and Indien durch Entzifferung der Altkabulischen Legenden auf ihren Münzen. Bonn. 1838.]

250. In the sculptures of India, the haut- and bas-reliefs 1 which decorate the walls of these rock-built temples, and which, besides the beings belonging to the religious creed, also represent scenes from the great Indian epopees, we in like manner miss throughout that settled system which invariably characterizes art when it has sprung up from its own roots, and been fostered for many successive generations. On this 2 very account indeed Indian sculpture ranks before Egyptian in the naturalness of its formations, and in variety of attitude and gesture; but it wants completely severity of design, and

regularity in the disposition of the figures. Moreover, in sculpture as well as architecture the conditions of site and material operated detrimentally. As to characteristic differences of portraiture in different persons there does not yet seem to have been much discovered; here also the significance is communicated by attributes, dress, colour, monstrous appendages and the action itself. However, in accumulation of attributes, combination of many-limbed shapes, constrained attitudes and striving after ornament, the old Indian style of art in the temple-grottoes appears quite moderate and reasonable compared with the monstrosity of many idols and paintings of modern India.

1. Epic scenes, for example the combat between Rama and Ravuna from the Ramajana, at Ellora. Ardshuna receiving the celestial armour from Siwa and the guardians of the world, at Mahamalaipur. Vishnu as Crishna among the Gopis, at the same place. Both from the Mahabarata.

4. Only that the images of the Buddhists and Jainas are kept simple intentionally. The latter are of black stone brightly polished, with curly hair and a sort of negro physiognomy.

Indian idols in the East India House, Japanese stone images at Leyden, described by Reuven.

LITERATURE. Niebuhr's *Reise* ii. s. 31 ff. Tf. 5 ff. W. Hodge's *Select Views of Antiq. in India*, N. 1—12. Sumptuous works by the brothers Daniell, *The Excavations of Ellora and others*, in all 54 pl. They form the basis of Langlès' *Monumens anciens et modernes de l'Hindostan en 150 planches*. P. 1812. Macneil in the *Archæol. Brit.* vol. viii. p. 251. Malet in the *Asiatic Researches* vi. p. 382. Lord Valentia's *Travels*, ii. p. 151 sqq. pl. 8 sq. Maria Graham, *Journal*, p. 122 sqq. Raffles's *History of Java*. Davy on the Interior of Ceylon. J. Todd's *Annals and Antiquities of Rajast'han*, p. 671. Seely's *Wonders of Elora* (comp. *Classical Journal* T. xxx). Treatises in the *Transactions of the Bombay Society* (Erskine on Elephanta i. p. 198. Salt on Salsette i. p. 41., Sykes on Ellora iii. p. 265. pl. 1—13. Dangerfield on the Buddhistic grottoes of Baug ii. p. 194. Crawford on Boro-Budor in Java ii. p. 154, comp. Erskine iii. p. 494), and the *Transactions of the Royal Asiatic Society* (Grindlay and Todd on Ellora ii. p. 326. 487, with eight very faint engravings, Babington on Mahamalaipur ii. p. 258. pl. 1—12. 16., Edward Alexander on Adshunta, ii. p. 362. pl. 1). Herder's *Denkmähler der Vorwelt*. Heeren *Ideen* Th. i. Abth. 3. s. 11 ff (1824). Creuzer *Symbolik* i. s. 562 ff. Bohlen, *Indien and Ægypten* ii. s. 76. [O. Frank über Indische Denkmähler zur genaueren Kenntniss Indischer Kunstwerke, *Münchner Gel. Anz.* 1836 no. 126 ff. in opposition to the chronology and Hellenism of the author. *Comp. Jen. A. L. Z.* 1836. Inn. s. 368.]

SYSTEMATIC TREATMENT OF ANCIENT ART.

PRELIMINARY DIVISION.

GEOGRAPHY OF ANCIENT MONUMENTS OF ART.

I. GENERAL REMARKS.

251. As the history of ancient art in general teaches us 1
the *time* when ancient works of art came into existence, so
information is also required as to the *places* where they ori-
ginally stood, where they were again discovered, and where
they are now to be found; and guidance to these forms a
necessary introduction to the archæological study. As regards 2
architecture, which is rooted to the soil, if the monuments
are still in existence, the three kinds of locality coincide; as
to the moveable products of sculpture and painting, on the
other hand, the subject naturally separates itself into: 1. The
artistic topography of antiquity (the ἐξήγησις or περιήγησις of
art, §. 35, 3), 2. Instruction as to the places of discovery, 3. 3
Information as to Museums. Now although this entire geo-
graphical division is in itself destitute of scientific connexion,
because without a knowledge of political history as well as
that of civilization, the changes of place which occurred to
works of art must appear as something accidental, an acquaint-
ance with museums however is of the greatest importance to
the student, and the topography of art, together with instruc-
tion regarding the localities of discovery, are of not less con-
sequence to the inquirer as a principal means of criticism and 4
interpretation (§. 39). The first as well as the third discipline
becomes more complicated from the numerous removals which
works of art experienced in antiquity (§ 165. 214), and not
less in later times. *Then* the movement was from Greece to 5
Rome, and afterwards partly to Byzantium, from the republics
to seats of royalty, from the courts of temples to public porti-
coes and theatres, then to palaces, villas and baths; for mu-
seums of art, properly so called, that is, buildings destined

merely for the exhibition of art, remained almost utterly unknown to antiquity, in which art was intimately bound up with the rest of life. *Now* every step leads from Greece and Italy to the rest of civilized Europe, but in the latter country, however,—and it is to be hoped this will soon be the case also in the former,—the exportation is constantly exceeded by new accessions from within; and the universal striving of the present time is to form collections in royal and national museums.

5. *Signa translata ex abditis locis in celebritatem thermarum* occur in later inscriptions; comp. Gerhard, *Beschr. Roms*, s. 320 f. Agrippa wished all statues and pictures to be exposed to public view, *Plin.* xxxv, 9. The following were approximations to museums in antiquity: 1. The corners of temples and *spelunci*, in which decayed images of the gods were preserved. See particularly *Ovid Met.* x, 691. There was a collection of this kind in the Argive Heræon. In Italy the *favissæ* were used for keeping old temple-furniture. 2. The great collections of works of art which were formed of themselves in the courts and vestibules of sanctuaries, as in the Ephesian temple, the Samian Heræon, the Milesian Didymæon, and at places where there were oracles and *agones*, such as Olympia. There were here also in the Heræon many chryselephantine statues brought together with design. Similar collections of statues afterwards at Rome, in the porticoes of Octavia, §. 180. R. 2. 190. R. 1. i, a. 3. Collections of the busts of learned men in public museums, §. 420, 4. 4. Picture galleries, such as the Pœcile at Athens (§. 101. R. 2), the portico near the Propylæa (§. 109. R. i, 3,) the Lesche of the Cnidians (§. 134. R. 3), also a Pœcile at Olympia and another at Sparta (*Pausanias*). However, even here the destination was originally different; the Pœcile of Athens and the Lesche were more immediately intended to be conversation-halls. In *Strabo's* time (xiv. p. 637) the great temple at Samos had become a pinacotheca, and there were others in the neighbourhood; and in the Roman period pinacothecæ specially constructed for that purpose were certainly not uncommon (*Varro*, *Pliny*, particularly *Vitruvius* vi, 5), for instance those at Naples described by *Petronius* and *Philostratus*. Comp. *Jacobs*, *Verm. Schriften* iii, 469. 1808. 8vo. 5. *Dactyliothecæ*, such as that of *Mithridates* (§. 165. R. 2), the one founded by *Scaurus* the step-son of *Sylla*, and that consecrated by *Julius Cæsar* in the temple of *Venus Genetrix*. [On the removal of works of art to Cple, *Böttiger Archæol. der Malerei* s. 231.]

In the topography of art *Jer. Jac. Oberlin*, *Orbis antiqui monumentis suis illustrati primæ lineæ*, 1776 and 1790, is a useful work, only it is now quite obsolete. The section *Mon. Vet. popul.* in *Reuss Repertor. Comment.* viii. p. 27 renders important services towards completing the literature. On museums *Böttiger über Museen und Antikensammlungen* 1808. 4to. The catalogue in *Meusel, Neue Misc. artist. Inh. St.* 9. s. 3 ff. *Beck's Grundriss*, s. 3 ff. Index to *Winckelmann's W.* vii. s. 321.

2. GREECE.

1 252. It is impossible to form an adequate notion of the

abundance of works of art in Greece. A *periegesis* of the 2 country must pause at every small town; the chief places as 3 to which, above all others, the archæologist must possess accurate topographical information, are Athens, Corinth with the Isthmus, Olympia and Delphi. There also most may be expected from local investigations.

1. Jacobs Ueber den Reichthum der Griechen an plastischen Kunstwerken, Verm. Schriften iii. s. 415. The small island of Bacchion near Phocæa, which is little known, but was richly adorned with temples and statues, affords a remarkable instance, Liv. xxxvii, 21.

2. Good beginnings of a *periegesis* in Jacobs *ibid.* 424 ff., and Meyer Geschichte der Kunst s. 209 ff., but much still remains to be added.

3. Athens may be divided into the acropolis, the old town on the south with the extensive Dionysian precincts (theatre, odeion, propylæa of Dionysus), and other ancient temples; and into the northern quarters on the earlier site of the *demi* Cerameicus, Colonus, Melite and Collytus, with fewer old temples. Hadrian's city was rebuilt on the south, and separated by a gate and remains of ancient walls (§. 191). See especially Meursius Compilationen. Fanelli Atene Attiche 1704. Stuart's Antiquities with the Supplement by Cockerell, Kinnaird, Donaldson, Jenkins and Railton. L. 1830. Barbié du Bocage's Plan in Barthelemy's Anacharsis. Wilkins, Atheniensiæ. L. 1804. [1816.] Hawkins in Walpole's Memoirs, p. 480. Ersch's Encyclopædie, Art. Attika. Leake's Topography of Athens. L. 1821; in German with additions, at Halle, 1829. [sec. Ed. L. 1841. 2 vols.] Kruse's Hellas ii, 1. s. 70. Comp. also Hirt's Plan of the Athenian market-place, Geschichte der Baukunst, Tf. 23, where, however, the distinction [much disputed by others,] between the old and new *agora* is not duly observed. Views of Thürmer, Hubsch. Heger. [Ulrich's Topogr. of the Harbours of Athens, Abhdl. der Münchener Akad. iii, 3. s. 645. A plan of the city drawn by Schaubert, superintendant of buildings at Athens, years ago, has not yet been made public.]

Corinth can only as the Colonia Julia which Hadrian embellished, admit of accurate topographical investigation. The restoration is aided by coins, for instance those of Hadrian and the Antonines representing the Acro-Corinthus (Millingen, Méd. Inéd. pl. 2, 20 and 21. Mionnet Suppl. iv. pl. 3. 6, 4), with the temple of Aphrodite, Pegasus at the fountain Peirene, and other sanctuaries (comp. the vase of Bernay, Journ. des Savants 1830. p. 460); and those representing in an interesting manner the harbour Cenchræa (Millingen 2, 19) with the ship-houses, the temple of Aphrodite at the one corner, that of Esculapius at the other, and the colossal Poseidon with trident and dolphin on a mole (*χῆμα*) in the middle of the harbour, exactly as it is described by Pausanias (ii, 2, 3). Triumphal arch of Hadrian on coins. Comp. what is adduced in the Dorians ii. 433 (Tufnell and Lewis) on the site of the Isthmian sanctuary; and on the temples in detail, the inscription C. I. 1104 with Pausanias. The Isthmus is very interestingly represented on the gem, Eckhel, Pierres Grav. 14: Poseidon in the centre, over him on the left a sea-deity bearing Palæmon, and Aphrodite Euplœa on the

right, at the top Eros on a column with the horses of Poseidon coming to the *Agon*. The Palæmonion (Paus. ii, 2, 1, and the Inscr.) is to be seen on coins as a tholus, supported by light Ionic columns, with dolphins as acroteria; within it in the middle a boy reclining on a dolphin as religious idol, and a pine-tree behind. Under the tholus stands the lower temple (*ἄδωντον* in Paus., *ἐναγιστήριον* in the Inscr.) with its gate (*κάθοδος ὑπόγειος* Paus., *ἱερὰ εἴσοδος* in the Inscr.), to which a sacrificial procession is just approaching with the ram.—We also become acquainted with temples at Troezen and Patræ by means of coins.

Olympia's sacred enclosure, Altis, contained several temples, the high altar, a theatre, *buleuterion*, *prytaneion*, *stadion*, *gymnasion*, numerous *thesauri*, several porticoes, and numberless *ἀγάλματα*, *ἀνδριάντες*, and *ἀναθήματα*; the hippodrome was outside. On the locality: J. Spencer Stanhope, *Olympia or Topogr. illustrative of the actual state of the Plain of Olympia*. L. 1824. Leake, *Morea V. I. ch. 1. Expédition Scient. de la Morée. Archit. Livr. 10—13.* Pindari *Carm. illustr. L. Dissenius, Sect. ii. p. 630.* *Encyclopædie, Art. Olympia.* [Le Bas *Mon. de l'antiqu. fig. recueillis en Grèce par la commission de Morée 1 cah. Basrel. de Phigalie, 2 cah. Argolide et Laconie. P. 1835. 37. 8vo.*]

Delphi was in the form of a theatre; on the highest terrace Pytho, the *temenos* with the temple (on reliefs and coins, Millingen *Méd. Inéd. pl. 2, 12*), high altar, sanctuary of the Earth, *buleuterion*, several porticoes and the *thesauri*. Below these the middle and the lower town. The place of the agones was beneath the city towards the plain and Cirrha. Pindari *Carm. p. 628.* (On the treasures of art, comp. Sainte Croix, *Gouvern. Fédératifs, p. 274.*) [Ground plan by Ulrichs in his *Reisen in Griechenland 1840.* By the same *Topographie von Theben. Abhdl. der Münch. Akad. iii, 2. S. 413.* J. Spencer Stanhope, *Topographical Sketches of Megalopolis, Tanagra, Aulis and Eretria. L. 1831 fo.* Carthæa in Brøndsted, *Travels Th. 1. Argos in Gell.*]

1 253. Although the ruins of temples and other architectural works scattered over the districts of Greece are even now very considerable in amount, it is to be hoped, however, that under favourable circumstances, excavations undertaken with care and circumspection will bring to light the plan and
2 architectonic details of a much greater number. The search for sculptures also, notwithstanding the Venetian and more
3 modern acquisitions, will still find in many a region an almost virgin soil; and we may look forward to a time when native museums will surpass all out of Greece in genuine remains of Greek art.

1. ARCHITECTURAL REMAINS mentioned in the historical portion of the work: at Tiryns §. 45. Mycenæ 45. 49. Argos 45. Epidaurus 106. Corinth 53. Nemea 109. Phigalia 109. Tegea 109. Mantinea 111. Lycosura 45. Olympia 109. Messene 111. near Amyclæ 48. in Ægina 80. at Athens 80. 101. 109. 153. 190. 191. in Attica 53. 109. in Delos 109. comp. 279. in Eubœa 53. in Orchomenus 48. Delphi 80. in Ithaca 47. Ephyra and other Cyclopean walls in Epirus 45. A Doric temple of

peculiar construction at Cardacchio in Corfu, Railton, *Antiq. of Athens* Suppl. Ruins of Theatres, §. 289.

2. **SCULPTURES** found and collected in Greece: Venetian acquisitions from the Peloponnesus and Corfu, collected chiefly by Antonio and Paolo Nani (about 1700) and later members of the same family (§. 261, 2). Paciaudi, *Mon. Peloponnesiaca* 1761. Many things came to Venice from Athens through Morosini (1687), for instance the two lions in front of the arsenal (with Runic characters) §. 434. The Elgin collection, from Athens, and other places also, in the British Museum; the Phigalian marbles (§. 119, 3) also there; the Æginetan statues at Munich (§. 90, 3). Excavations in Ceos, Bröndsted, *Voyages et Recherches dans la Grèce*. Livr. i. 1826. Many objects at Cambridge, through Clarke (Clarke, *Greek Marbles*, comp. §. 357), in the M. Worsleyanum, in the M. Royal at Paris (through Choiseul Gouffier and Forbin), especially the Venus obtained from the neighbourhood of the theatre of Milo, and more recently the fragments from Olympia, §. 119, and the Messenian basrelief (Leake, *Morea* i. p. 379. *Ann. d. Inst.* i. p. 131. iv. p. 184). Excavations by Veli-Pasha near Argos, *Magazin Encycl.* 1811. ii. p. 142. Numerous fragments of sculpture at Lucu (Thyrea). Leake ii. p. 488. *Ann.* i. p. 133. Gerhard sur les monumens figurés existant actuellement en Grèce, *Annali dell' Inst.* ix, 2. p. 103—150, statues, bas-reliefs, terracottas, painted vases, bronzes, mirrors, scarabæi. On vases and reliefs while the museum was still in Ægina *Biblot. Ital.* xli. p. 105. (1838). Basrelief. A Bacchian sarcophagus from Mistra, *Descr. de la Morée*. pl. 43. fig. 1. 2. 3.

3. A **COLLECTION** of Athenian remains of art [formerly] in Fauvel's Consulate; another founded since by Psyllas an Athenian (according to Stanhope's Letters), probably dispersed again. A National Museum in Ægina, mostly consisting of vases, bronze works and inscriptions, under Mustoxydi. [Removed to Athens where the museum has been hitherto distributed in the Theseion, Hadrian's Stoa, the Propylæa and other places on the Acropolis. Athenian collection of antiquities in A. Schöll's *Archäol. Mittheilungen aus Griechenland nach K. O. Müller's hinterlassenen Papieren*. Frankf. 1843, not a few are engraved in Pittaki's *Ἐφημερίς ἀρχαιολογικὴ ἀφ' ἀρῶσα τὰς ἐντὸς τῆς Ἑλλ. ἀνευρισκ. ἀρχαιότητος*, Ἀθήνησι 1837—41. 2 vols. 4to. F. de Saulcy *Musée d'Athènes* in the *Revue Archéol.* ii. p. 257—77.] In Corfu, the museum of Signor Prosalendi.

Important **DESCRIPTIVE TRAVELS** for the archæology of art, after Cyriacus of Ancona (§. 46), especially Spon and Wheler, Chandler, Choiseul Gouffier, *Voy. Pittor. de la Grèce*, Dodwell's *Classical and Topographical Tour*, with which Pomardi's *Viaggio nella Grecia* may be here and there compared, Gell's *Itinerary of Greece* (1818, in 4to., merely i. Argolis), *Itin. of the Morea* 1817, 8vo [*Peloponnesiaca*, a Suppl. to *Trav. in the Morea*. L. 1846.], *Itin. of Greece* 1819, 8vo, *Narrative of a Journey in the Morea* 1823, 8vo; the articles collected in Walpole's *Memoirs and Travels*, Hobhouse, Holland, Hughes, Bartholdy, Pouqueville. Leake, *Travels in the Morea*, 3 vols. L. 1830. Scharnhorst on Ægina, *Ann. d. Inst.* i. p. 201. [Bröndsted's *Reise i Grækenland i Aarene* 1810—13. 1. 2 Deel. Kiöbenh. 1844. 1st part, *Magna Grecia*, Epirus. 2nd part *Bœotia*, Thessaly, Asia

Minor, Ægina, Ceos, Peloponnesus, lectures under fresh impressions not hastily written down. Christ. Wordsworth Residence at Athens and Attica L. 1836 (many passages in authors, ingeniously explained by the localities) and Greece pictorial, descriptive and historical, 1839. 2nd ed. 1844. Klenze Aphorist. Bem. B. 1838 fol. Aldenhoven Itinéraire descriptif de l'Attique et du Peloponnèse avec cartes et plans topogr. Athènes 1841. Col. W. Mure of Caldwell, Journal of a Tour in Greece and the Ionian Islands, 2 vols. Edinb. and L. 1842. full of knowledge and sagacity. Ulrichs Reisen in Griechenland 1 Th. Travels from Delphi to Thebes. Bremen 1840. From the papers of the same by Henzen Viaggi ed investigazione nella Grecia, Annali xviii. p. 1. and on Eubœa in the Rhein. Mus. Bd. 5. L. Ross Reisen durch Griechenland 1 Th. Peloponn. B. 1841. and Reisen auf den Griech. Inseln 1. 2. 3. Bd. 1841—43. Rob. Pashley Trav. in Crete, 2 v. Cambr. and L. 1837. very learned and accurate. Henzen on the present state of antiquities in Greece, Allegem. Zeit. 1843 N. 28 ff. E. Curtius The more recent excavations in Greece, Preuss. Staatszeit. 1843. 9 Jan.] ARCHITECTURAL WORKS, Le Roy's (of little use), Stuart (copied in Le Grand's Mon. de la Grèce P. 1808), the Dilettanti Society's. (Careful engravings after these English works, with German text, Darmstadt, Leske.) Expéd. de la Morée, §. 252. La Grèce; Vues pittor. et topogr. dess. par O. M. Bar. de Stackelberg. P. 1832.

- 1 254. Macedonia, Thrace, and Illyria seem to be very poor in architectural ruins and mines of Greek art; there are only found in these countries remains of the later Roman period.
- 2 On the other hand, the ruins of cities along the northern coast of the Black Sea are very important monuments of Grecian civilization, regarding which we must look forward earnestly for more connected communications.

1. Portico (of the Circus?) at Thessalonica, §. 192. R. 5. Byzantium, 193. R. 8. There are drawings of the Col. istor., the Guglia giroglifica, &c., in the Cabinet d'Estampes at Paris. Constantine the Great's marble column on the promontory of the Bosphorus. A so-called Pompey's pillar on the Black Sea. Voy. Pitt. de Constantinople et des Rives du Bosphore d'après les dessins de Mr. Melling. P. 1807. fo. Choiseul, Voy. T. ii. P. iv. Remains at Salona 193. R. 6. (even of amphitheatres and baths); Jadera (a gate or arch); Pola, §. 190 (T. Augustus' amphitheatre, arch of the Sergii), Stuart's Ant. iv, 1—3. Allason, Pictur. Views of the Antiq. of Pola. L. 1819. fo. Dell' amfiteatro di Pola — e di alcuni epigrafi e figuline inedite dell' Istria con vii. tav. Saggio del Can. P. Stamowich, Venezia 1802. 8vo. Gianrinaldo Carli Antichità di Capodistria in the Archeografo triestino. vol. iii. Trieste 1831. Cassas, Voy. Pitt. de l'Istrie et de la Dalmatie P. 1797 sqq. Rubbi, Antichità Rom. dell' Istria. 4to.

2. Most of the treatises on the subject (by Köhler, R. Rochette and Stempowsky, P. v. Köppen, v. Blaremburg, comp. C. I. ii. p. 80,) refer to inscriptions and coins. Waxel, Recueil de quelques antiquités trouvées sur les bords de la Mer-Noire. B. 1803. 4to. Travels of Pallas, Clarke and others.

Collections. Museum at Odessa, in which there are fine sculptures from Kertsch (Panticapæon), Cabinet of Blaremburg and Stempowsky also

there; others at Nicolaef, Kertsch and Theodosia. Notice sur un tombeau découvert aux environs de Kertsch, l'anc. Panticapée (1830), in the *Journ. des Sav.* 1835. p. 333. [Discoveries at Kertsch, *Bull.* 1830. p. 255. 1841. p. 109. 1842. p. 164. 1844. p. 82. *Annali* xii. p. 5—22. *Voyage au Caucase — et en Crimée* par Fr. Dubois de Montpérour iv. Sect. P. et Neuchatel 1843.]

3. ASIA AND AFRICA.

255. ASIA MINOR abounded as much as Greece itself in 1 works of Greek art, on the western coasts from ancient times, and in particular tracts stretching far inland, from the Macedonian period; and is even now perhaps richer in ruins, at 2 least in several kinds (for instance, we find the theatres in Greece more ruinous and difficult to make out than in Asia Minor and Sicily).

1. On the richness of the coast of Asia Minor, especially Ionia, in works of art, Jacobs, s. 424. Meyer, s. 209 ff. On works of art at Ephesus some details in the context, *Tzez. Chil.* viii, 198; Aspendus also was full of excellent sculptures, *Cic. Verr.* ii, 1, 20. On Cilician works of art, from coins, *Tölken Kunstbl.* i. H. 6. We become acquainted with many sacred structures through coins of the emperors, from which Belley especially treats of the monuments of Pergamon, Ancyra, Tarsus, and Cæsarea in Cappadocia, *Mém. de l'Ac. des Inscr.* xxxvii—xl.

2. ARCHITECTURAL REMAINS mentioned above, at Sipylus §. 42. Sardis 80. 241.* Teos 109. Ephesus 192. Magnesia on the Mæander 109. Samos 80. Priene 109. Miletus 109. Labranda 192. Halicarnassus 111. 151. 153. Cyzicus 153. Mylasa 192. Telmissus 245. Nacoleia 245. Many theatres (§. 289), also aqueducts and baths of the Roman period. Many remains likewise at New Ilion, Alexandria Troas (many ruins constructed with arches), Assos (where the entire city can still be recognised, and remarkable metope-reliefs have been found in the early Greek style, with sphinxes, wild animals and centaurs, [in Paris since 1838, *M. d. I.* iii, 34. *Annali* xiii. p. 317: besides the pieces there engraved Prokesch gives also *Wiener Jahrb.* 1832. ii. S. 59 des *Anzeigers* a sitting Amor with his hand resting on the bow: they are of granite. *Terrier Voy. en Asie Mineure* pl. 112. *Clarac* pl. 116. A. B.] and beautiful sarcophagi), Cyme, Smyrna, Heraclea on the Latmian lake (ruins of many buildings situated in an interesting manner among the rocks), (theatre in Heraclea, *Beda ap. Philon. Orellii* p. 149) Myndos, Myus, Cnidos (where are very considerable ruins especially of Doric architecture; investigated by a mission of Dilettanti), Xanthus, Phaselis, Perge, Claudiopolis, Celenderis, and in other cities of the south coast; in the interior, ruins especially of the towns in the valley of the Mæander and Laodicea Catacecaumene; in Cyprus ruins of Citium.

TRAVELS of P. Lucas, Tournefort, Pococke, Dallaway, Chandler, Choiseul Gouffier, Kinneir, for the south coast Beaufort's Caramania, for some northern regions Von Hammer's *Umblick auf einer Reise von Epel nach Brussa*, Pesth 1818, and for the whole W. M. Leake, *Journal of a Tour*

in Asia Minor with comparative remarks on the ancient and modern geography of that country, L. 1824., 8vo. with a map which gives an excellent survey of former travels. A. v. Prokesch, *Erinnerungen aus Ægypten und Kleinasien* iii. s. 271 fo. *Comp. Wiener Jahrb.* lviii. lix. Anz. The "Antiquities of Ionia" are enriched in the new edition with excellent plans (of Priene, the valley of the Mæander, the neighbourhood of the Didymæon, and the city of Samos) and architectural drawings. There are also excellent designs by Huyot in the portfolio. Discoveries by Terier in Asia Minor, Azani (Tschafer), large Grecian temple, theatre, basreliefs, (*Bull.* 1834, p. 238.) Pessinus, Synnada, Phrygian nekropolis with Greek and Phrygian inscriptions, between Synnada and Ancyra. Amasia, 10 leagues from the Halys, on the borders of Galatia, a Cyclopiian city, full of splendid works, a gate with lion-heads. Tavia? relief on the rocks, of the Persian and Paphlagonian kings. Phrygian discoveries, *Archæol. Intell. Bl.* 1835. n. 20. *Journ. des Sav.* 1835. p. 365. Travels of the English in Asia Minor and Syria, *Berghaus Annalen* 1835, n. 123. S. 245. Prokesch on ancient Smyrna, *Wiener Jahrb.* 1834. iv. s. 55 of the *Anzeigen*, and on a necropolis not far from Thyatira, and the earliest mines of Ida, *Ann. d. I.* vi. p. 192. Phrygian monuments in Steuart §. 341*, R. 3. partly drawn for the first time, 17 pl. [Sir Ch. Fellows, *A Journal written during an excursion in Asia Minor* L. 1839, and an account of *Discov. in Lycia during a 2nd excursion* L. 1841. *Comp. Journ. des Sav.* 1842. p. 366, 385. W. Hamilton *Researches in Asia Minor, Pontus and Armenia* L. 1842. 2 vols. *Spratt and Forbes Trav. in Lycia, Milyas and the Cibyrate* L. 1846. 2 vols. *Col. Rottier's descr. des Mon. de Rhodes* 1828. 4to.]

- 1 256. In monuments of Greek art SYRIA and ARABIA seem only to possess architectural works of the florid Roman style,
- 2 or a mixed Greco-Oriental. Monuments of this later period also extend through EGYPT, the kingdom of Meroe and the
- 3 Oases. In the rest of AFRICA the towns of Cyrenaica have more recently become pretty well known, and the plan of Cyrene especially lies distinctly before our view; but at the
- 4 same time very little has been brought to light in detail of the early genuine Hellenic period. In western Africa there are extant numerous and considerable remains of Roman structures.

1. Existing monuments of Antioch, § 149. 192. (Justinian's walls; triumphal arch on the road to Aleppo, *Cassas* i, 15), Sidon (tomb in the rocks, *Cassas* ii, 82), Tyre (aqueduct, *ibid.* 85), [aqueduct at Beirout, *Révue Archéol.* iii. pl. 57. p. 489.] between Tyre and Ptolemais (Ionic temple, *ibid.* 87), at Jerusalem §. 192, Emesa (Cenotaph of C. Cæsar, *Cassas* i, 21), Heliopolis, Palmyra, Gerasa, Gadara (the cities of the basalt country Trachonitis, in which many structures were built after the time of Solomon, *Ritter, Erdk.* ii. s. 362), and Petra §. 192. At Seleucia on the Tigris (or Ctesiphon) ruins of a palace of the Roman period, according to della Vallé. *Cassas, Voy. Pitt. de la Syrie, de la Phœnicie, de la Palæstine et de la Basse Ægypte*, P. an. vii (incomplete). Earlier Travels by Belon, Maundrell, della Vallé, Pococke. *Burckhardt, Travels in Syria and the Holy Land.* L. 1822. *Trav. in Arabia.* L. 1829. *Buck-*

ingham, Trav. among the Arabian Tribes. L. 1825. O. Fr. v. Richter Wallfahrten im Morgenlande. B. 1822. Count Bertou, Voy. dans les plaines du Haouran en Syrie in the Bull. ii. 1837. p. 161—171. Monuments of Beirout, Mon. d. I. ii. tv. 51. Ann. x. p. 12.

2. Alexandria §. 149. 193. 224. Antinoe §. 191. Roman towers and walls near Taposiris, at Babylon near Cairo, at Syene. Greco-Ægyptian structures in Meroe §. 192, on the oasis of Ammon near Zeytun (Cailliaud, pl. 3. 5. 6). Romo-Christian buildings in Lower Nubia, on the northern and southern oases of Egypt (in the latter there are often sepulchral monuments with arches on columns, Cailliaud, pl. 21. comp. §. 218). Cosmas Indopleustes describes the marble throne of Ares near Adule, with the inscription of an Ethiopian King (Zoscales according to Niebuhr), in late Roman style, resting on a spiral column.

3. Considerable Remains at Ptolemais (an amphitheatre, two theatres); at Cyrene (an amphitheatre, two theatres; scanty ruins of two temples, numberless tombs on the streets, sometimes in the rocks and sometimes built up, with frontispieces, partly painted); some remains at Naustathmus, Apollonia, and different places further east. Della Cella, Viaggio da Tripoli alle frontieri occidentali dell' Egitto. Gen. 1819. F. W. and H. W. Beechy, Proceedings of the Expedition to explore the North coast of Africa from Tripoli eastward in 1821 and 1822. 1828. 4to. Pacho, Relation d'un Voyage dans la Marmarique, la Cyrenaique, et les Oases d'Audelah, et de Macadeh. 1827. 1828. 4to and fo. Comp. on the plan of Cyrene Gött. G. A. 1829. St. 42.

4. Amphitheatre at Tripolis (now Zavia), marble triumphal arch of M. Aurelius and L. Verus at Garapha (now Tripoli). Count Castiglioni, Mém. Géograph. sur la Partie Orientale de la Barbarie. Milan 1826. Large amphitheatre 429 × 368 ft. Arena 238 × 182, height 96, at Tysderad el Deshemm. Sir Harville Temple's Travels into the Beylik of Tunis, Ausland 1835. no. 102. Ruins of Leptis Myra by Delaporte, Journ. Asiat. iii. S. T. I. no. 4. p. 315. Cisterns of Carthage, excellent composite vaults. Semilasso's Africa iii. S. 214. [Falbe, Rech. sur l'emplacement de Carthage, see Letronne. J. des Sav. 1837. p. 641.] Excavations by Grenville Temple and Falbe Zeitschr. A. W. 1839. S. 7 f. Aqueduct near Tunis, amphitheatre at Tisdra (el Jemme), Ruins of Cirta or Constantina (Vestiges d'un anc. Tombeau dans le Royaume d'Algier auprès de Constantine, dess. par Bellicard), of Lambesa, Sufetula, &c. Shaw, Travels in Barbary and the Levant. Hebenstreit, De Antiq. Rom. per Africam repertis. 1733. 4to.

4. ITALY.

257. ITALY unites in itself in the most interesting manner 1 districts of the most different kinds for the topography of art. I. The district of a Grecian artistic world which had been 2 naturalized in Italy by means of COLONIES. The shores of Lower Italy and Sicily belong to it, as well as many portions of the interior of these countries. The splendour of art in 3 these lands is exhibited in their peculiar architectural works

- 4 There are comparatively few sculptures in marble and metal,
 5 yet many objects have been found of distinguished excellence,
 and in the purest and finest Greek style; on the other hand, the
 necropolises of the Greek and semi-Greek cities of this region
 are the principal mines of the different sorts of Greek vases,
 from whose more or less tasteful form and elegant painting
 we can, with tolerable certainty, estimate the degree to which
 Grecian civilization had penetrated even among the rural in-
 habitants of Campania, Lucania, and Apulia (§. 163, 7), and
 at the same time learn of many places which were Hellenized
 and devoted to art, although this would not have otherwise
 been expected. II. The circle of INLAND nations who by their
 6 own activity naturalized Greek art among themselves. To
 this division belongs especially the country of the ETRUS-
 CANS from Pisæ to Cære, together with Felsina and Adria;
 the Volscian Velitræ and the Latin Præneste, as well as a part
 of Umbria, are connected therewith by means of individual
 monuments or classes of them (terracotta reliefs, mirrors).
 7 The places where vase paintings have been found are limited
 to the southernmost portion of Etruria, particularly the tract
 of coast opened to Grecian commerce, and Adria, the great
 8 emporium on the upper sea (comp. §. 99. 143. 177). The
 riches of this region in native monuments have found an
 abiding place in numerous collections in the country.

1. General helps to the artistic topography of Italy: Bern. Montfaucon, *Diarium Italicum*. P. 1702. 4to. Travels especially of Don Juan Andres, de la Lande and Volkman, Keyssler, Petit-Radel, Eustace and Colt Hoare, Fr. v. der Recke (edited by Böttiger), *Morgenstern*, Kephallides, v. d. Hagen, Thiersch and Schorn, K. Fr. Scholler (*Baudelot de Dairval, De l'Utilité des Voyages*). Neigebauer's *Handbuch für Reisende in Italien*. Hase, *Nachweisungen für Reisende in Italien*. Lpz. 1821. Fr. Blume *Iter Italicum*. Bd. i—iii. 1824—1830, also gives by the way valuable notices of museums. Chr. Kopp *Italien*. 1837.

3. Remains of ARCHITECTURAL WORKS in MAGNA GRECIA: Poseidonia, §. 80. Scanty ruins of Elea (Munter's *Velia*. 1818). Doric ruins of a hexastyle temple, and beautiful terracotta fragments at Metapontum, Duc de Luynes, *Metapontum*. 1833. There is hardly any thing remaining of all the Greek structures at Tarentum, Thurii, Crotona (Paw, *Mém. concernant le temple de Junon Lacinienne*, *Mém. de la Soc. de Cassel*, p. 67). On some ruins at Locri, Luynes, *Ann. d. Inst.* ii. p. 3. [*Velia*, *Idem*, *Annali* i. p. 381—86.] Ughelli, *Italia Sacra* ix. gives some information as to the ruins of these cities. On ruins of the towns in Basilicata Lombardi, *Bull. d. Inst.* 1830. p. 17. D. A. Lombardi *sulla topogr. e sugli avanzi delle ant. città Italo-greche, Lucane, Daune, e Peucezie dell' odierna Basilicata* *Memorie dell' Inst. Archeol.* iii. p. 195. Ruins of temples in SICILY: Syracuse §. 80 (two columns of the Olympieion remained standing to a recent period). Acragas and Selinus, 80. 109. Egesta 109. [Gela, a large column of a temple extant, Pizolanti *Mem. Istor. dell' ant. città*

di Gela, in Palermo 1753, 4to. Romano Antichità Jermitane (Himera), Palermo 1838. 8vo.] Catana, ruins of a temple, two theatres, an amphitheatre, and a circus. At Solus, near Panormus, interesting fragments of architecture, and sculptures. Duke of Serradifalco, Cenni su gli avanzi dell' Antico Solunto. Pal. 1831. comp. Bull. d. Inst. 1830. p. 229. 1831. p. 171. Ruins of theatres, §. 289. Vito Capialdi sulle mura d' Hipponio, Mem. d. Inst. Archeol. ii, 159. tav. 4. 5. [Ground plan of Selinus by Götting in the Hermes xxxvii, 2, and the chief cities of the island in Serradifalco.] Cyclopean structures of Cefalu, §. 166. R. 3. Catacombs of Syracuse.—Of Sardinia (also tombs in the rocks) and Gozzo, §. 166. R. 3. [Onor. Bres Malta illustr. co' monum. 1817.]

4. The baptismal vase at Gaëta (now at Naples) from Salpion, Welcker Zeitschr. s. 500. The splendid shoulder-plates of a suit of armour with Amazonian battles from Locri, in Brøndsted's possession, [now in the Brit. Mus. The place of discovery is a fiction, as the seller at Naples himself confesses. P. O. Brøndsted Die Bronzen von Siris Kopenh. 1837. 4to.] The beautiful sarcophagus in the cathedral of Agrigentum (Pigonati, tb. 47. Houel iv. pl. 238. St. Non iv. p. 82. A stucco cast in the British Museum). Several in Sicilian churches, Hirt Berl. Kunstblatt ii. s. 73. Landolina has excavated many excellent articles at Syracuse.

5. Jorio's Metodo per invenire e frugare i sepolcri degli antichi, N. 1824, extracts in the Kunstblatt 1826. N. 46–53. It is observed that the necropoleis of the Greek cities always lie facing the north. Places in Magna Grecia, where VASES HAVE BEEN FOUND (see especially Gerhard's Cenni topogr. Bullet. 1829. p. 161). In CAMPANIA, Nola (beautiful vases in varnish and design; also antique vases of the light yellow sort), Cumæ (still too little investigated), Avella (vases of a pale colour), Capua (dull varnish; antique also), Nocera (Nolan), Eboli (more in the Lucano-Apulian manner; comp. Ann. iii. p. 406. iv. p. 295); in SAMNIUM, particularly Agata de Goti in the Beneventine (careless in design, red and white colour); in LUCANIA, Pæstum (beautiful vases of the best kind), Tombs of Pæstum, Bull. 1834. p. 50., Castelluccio, Anzi [Antia, not a few vases of a peculiarly grandiose style, and exquisite myths, the great majority usually Bacchian or so-called toilette vases, in 1842 a collection at the place, called the Fattibaldi, consisting of 400 articles,] and Armento in the interior of the Basilicata (places where were found the ornamental vases of slender form, and richly ornamented with mythological scenes, bad in varnish and colours, the design mannered); busts, vases, brazen accoutrements, Galateo, Iapygia, p. 97 ed. Basil.; in APULIA, Bari, Ruvo, Ceglie, Canosa (where, together with the language of the country, a corrupt Greek was spoken, Horace S. i, 10, 30. §. 163, 7); Ruvo, Bull. 1834. p. 36. 164. 228. [Giov. Jatta sull' ant. città di Ruvo, in Nap. 1844. 4to. p. 56 sqq., his great excavations and collection of vases; Avellino's Rubustinorum numorum catal. appended. Tombs of Ruvo, Bull. 1836. p. 69. 113. 1837. p. 81. 97.]; in BRUTTII, Locri (vases of antique description, others of exquisite beauty). In SICILY especially Agrigentum (antique vases of the red yellow kind, but others also, very grandly and beautifully designed, of the more perfect style of technics; Panettieri Collection; Memoirs by Raff. Politi); in the interior Acræ, now Palazzuola, rich in tombs, vases, and terracottas. Le antich. di Acre scoperte,

descritte ed. illustr. dal Bar. G. Judica. Messina, 1819. fo. Comp. Gerhard and Panofka *Hyperb. Röm. Stud.* s. 155 ff. (*Kunstb.* 1825. 26) and the preface to Neapel's *Antiken*, [also *Bibl. Ital.* 1820. Febr. s. 222 sqq.] Tombs at Palermo, *Bull.* 1834. p. 209.

Martorelli, *Antichità Neapolitane*. Travels of Riedesel, Swinburne, and others. *De St. Non, Voy. Pittoresque de Naples et de Sicile*. Münter, *Nachrichten von Neapel u. Sicilien*. 1790. Bartel's *Briefe über Calabrien u. Sicilien*. 1791-93.—Fazellus, *De rebus Siculis*. 1558. fo. Andr. Pignonati, *Stato presente degli Ant. Monumenti Siciliani*, a. 1767. *Viaggio per tutte le Antich. della Sicilia descr. da Ign. Paterno Pr. di Biscari*. N. 1781. 4to. Houel, *Voy. Pitt. des. Iles de Sicile, de Malthe et de Lipari*. P. 1782. 4 vols. fo. Bern. Olivieri, *Vedute degli Avanzi dei Mon. Antich. delle due Sicilie*. R. 1795. Pancrazi, d'Orville, Wilkins, Hittorff (see §. 80. 109). Raf. Politi *Il viaggiatore di Girgenti e il Cicerone di piazza ovvero guida agli avanzi di Agrigento, Girgenti 1826*. [1842 by the Same, *Antichità e mon. per servire all' opera intit. il viagg.* 40 tav. 8vo.]

6. ON ETRURIAN MONUMENTS OF ART IN GENERAL, §. 168—178. Volaterræ, §. 168. 70. 71. 74. 76. Pyrgos, Cyclopean foundations of the temple of Eileithyia, J. Mellinger *Archäol. Intell. Bl.* 1836. No. 11. [*Canina Annali d. Inst.* xii. p. 34. ant. Castello di Pirgi.] Fæsulæ 168. 70. Arretium 170. 71. 72. Vetulonium 168. Inghirami *Memor. d. Inst.* ii. p. 95. Ambrosch p. 137. Rusellæ 168. Populonia 168. 76. Cosa 168. Talamon 176. Cortona 168. 70. Perugia 168. 73. 74. 75. Saturnia 168. Volci 169. 70. 73. 74. 75. 77. *Bullett.* 1835. p. 177. Clusium 170. 71. 73. 74. 75. 76. 77. 78. Falerii 168. 70. Tarquinii 170. 72. 73. 74. 77. Axia 170. Orchia 170. Bomarzo 169. 70. Viterbo 170. Tuscania 170. Veii 168. Adria on the Po 170. 77. Præneste 173. Alba Longa 168. 70. Velitræ 171. Umbria 176. Ameria 168. Spolegium 168.

7. PLACES WHERE VASES HAVE BEEN FOUND in Etruria: Necropolis of Volci on the river Arminia (Fiora) near Ponte della Badia; excavations since 1828, on the estates of Prince Lucian of Canino, the Candelori and Feoli. The Dorow-Magnus Collection in the Royal Museum at Berlin. On the kinds of vases §. 99, 2. 143, 2. On the localities, Westphal, *Topogr. dei cont. di Tarquinii e Vulci*, *Ann. d. Inst.* ii. p. 12. tv. agg. a. b. Lenoir, *Ann.* iv. p. 254. M. I. 40. Works of Pr. Lucian: *Muséum Etrusque de L. Bonaparte*. 1829. *Catalogo di scelte antichità* (Estratto, *Ann.* i. p. 188). *Vases Etrusques de L. Bonaparte* *Livr.* i. ii. (*Bullett.* 1830. p. 143. 222). Candelori vases: *Bull. d. Inst.* 1829, p. 75 ff. The splendid collection described by Second. Campanari Rome 1837. *Idem* *Intorno i vasi fitt. rinvenuti ne 'sep. d'Etruria* R. 1836. 4to. Bröndsted. A brief descr. of 32 anc. Gr. vases lately found by M. Campanari, L. 1832. C. Fea *Storia de' vasi dipinti che da quattro anni si trovano* R. 1832. Necropolis of Tarquinii, chiefly vases of the archaic sorts, v. Gerhard, *Hyperb. Rom. Studien.* s. 134. Cære, a very promising mine. *Bull.* 1834. p. 49. 97. 1836. p. 159. Bomarzo, fine vases and bronzes. Clusium, numerous antique vases. *Bull.* 1837. p. 192. [A great number of black vases only to be met with here and in the neighbourhood, of various forms and with ornaments and figures in relief.] Adria on the Po, fragments of vases found in the burying-place on the Tartaro, strikingly similar to those of Volci in forms, paintings, and inscriptions, also terracottas, mosaics, marble fragments, and intaglios collected in the Bocchi Museum. See

Filiasi, Giorni. dell' Ital. Letter. Padova. T. xiv. p. 253. [Kramer Ueber den Styl u. die Herkunft der bemalten Griech. Thongefässe s. 198—206.] A manuscript work in the Vienna cabinet of antiquities. Steinbüchel Wiener Jahrb. 1830. ii. s. 182, &c. *in loco*. Welcker in the Bull. 1834. p. 134. (comp. Hall A. L. Z. 1834. Inn.) R. Rochette Annali vi. p. 292. I find the painter Euthymides twice in the inscriptions on these potsherds, as well as at Volci. The great traffic of antiquity in earthenware certainly comprehended likewise painted vases, and hence we may account for the appearance of closely corresponding works in regions far apart; for instance the slaying of the minotaur on an Attic vase, in the possession of Burgon, London, [now in the Brit. Mus.] is designed precisely in the same way as on the famous Sicilian vase of Taleides in Hope's Collection.

The first vases found in the country of the Sabines at Sommavilla, Bull. 1837. p. 65. 70. (Hiero painter) 207. [The vase with the rising and setting sun, Mon. d. Inst. ii. 55. Annali x. p. 266. xiv. p. 210. Another from the same place has been published by L. Grifi as *Il ratto del Palladio*, Roma 1845, an enigmatical representation, one in Berlin, Gerhard Neuerworbene Denkmäler, N. 1789.]

8. ETRUSCAN MUSEUMS: The Guarnacci, afterwards foundation of the public one, at Volterra: [in 7 rooms about 500 Etruscan urns] at the same place that of the Franceschini, of the Cinci. Antiquities in the Campo Santo at Pisa, placed there since 1810 (Lasinio Sculture del Campo Santo). [Roman not Etruscan]. Biblioteca publica [the Mus. since 1814, a work by D. Ant. Fabroni.] and Mus. Bacci at Arezzo. Accademia Etrusca and Mus. Venuti at Cortona (M. Cortonense §. 178); the Corazzi collection of bronzes has been sold and taken to Holland. Ansidei, Oddi, and other collections at Perugia (see Lanzi's Catal., comp. Blume ii. s. 210), public cabinet there. [Indic. antiqu. per il gabinetto archeol. di proprietà del magistrato di Perugia 1830. 8vo. by Vermiglioli, partly from Oddi house.] Buccelli at Montepulciano. Casuccini, Paolozzi at Chiusi, il Circo also there. Etrusco Mus. Chiusino dai suoi possessori pubbl. con brevi espos. del cav. Inghirami P. i. ii. Poligrafia Fiesolana 1834. Ruggieri at Viterbo. Small collection, the Cervelli, at Orvieto, and various others.

Besides the general books of travels for Etruria the valuable work of Targ. Tozzetti: *Relazioni d'alcuni viaggi fatti in Toscana*.

258. But by far the most extensive and productive is III., 1 the domain of Greek art which became subservient to the Romans, and was employed in the embellishment of Roman edifices. Rome is even in the great number of its existing 2 architectural remains, with which are sometimes connected very productive mines of statues, the capital of the ancient world of art, and the most important spot on earth to the archæologist, although it produced so few artists in ancient times; the topography of Rome forms a considerable branch 3 of the study. The monuments and ruins still extant are 4 chiefly crowded round the oldest and, in a political sense, the most important part of ancient Rome—the Forum Romanum and the Via Sacra; doubtless also for this reason, that in the

middle ages the population early withdrew from that neighbourhood and left it to the past, while the Campus Martius, a city of magnificent structures in the time of the Emperors, because the new life in an especial manner settled there, exhibits few monuments, and for the most part only such as could be made to suit the wants and aims of that period.

5 The extensive gardens which occupy the east and west of Rome, therefore, abound in mines, and have filled entire museums; with the history of the latter is closely connected that of their possessors.

2. There are few connected accounts of early excavations, such as Flam. Vacca, *Notizie Antiquarie*. a. 1594 (in Fea, *Miscell. filolog.* T. i.); of the results of more modern investigations Guattani (§. 38. R. 2) gave early an account, then Fea in numerous memoirs (*Prodromo di nuove osservaz. e scoperte fatte nelle ant. di R.* 1816), together with the articles by Gerhard in the *Kunstb.* 1823–26 (now *Hyp. Röm. Studien*, s. 87 ff.), “*Römische Ausgrabungen.*” *Memorie Romane di Antichità e di Belle Arti*, from 1824 downwards. 1827. T. 4. Discoveries since 1823, *Atti d. Accadem. Rom. di Archeol.* ii. 639. *Instituto di Corr. arch.* from 1829, especially the *Rivista Generale del Bullet.* Chronological survey of the explorations in the Forum since 1802 by Bunsen, *Bullet. d. Inst.* 1829. p. 32. then *Annali* vi. p. 13. vii. p. 53. *Bull.* 1834. p. 225. 1835. p. 33. 65.

3. The fragments of the ancient plan, from the temple of Romulus and Remus, have been published by Bellori (*Thes. Ant. Rom.* iv.) Amaduzzi and Piranesi (*Antich. Rom.* i.) TOPOGRAPHERS: Flav. Biondo 1449, of more importance Andr. Fulvio 1527, Barthol. Marliani, *Topographia Romæ*. R. 1544 and 1588. Panvini 1558. Boissard, §. 37. R. 3. The inquiry not materially forwarded by Donati, *Roma Vetus et Recens* 1638, and Nardini, *Roma Antica* 1666 (*Thes. Ant. Rom.* iv.), fourth edition 1818 by Nibby. Fr. Ficoroni, *Vestigi e Rarità di Roma Ant.* R. 1744 (in Fea T. i.). Adler’s *Beschreibung der Stadt Rom.* Guattani, *Roma Antica* 1793, new ed. 1805. Venuti, *Descr. Topogr. delle antichità di Roma*, 2d ed. R. 1803, new ed. by Stef. Piali. R. 1824. Fea, *N. Descrizione di R. antica e moderna*. R. 1821, 3 vols. 8vo. The same author *sulle Rovine di Roma* (*Storia dell’ Arti* T. iii.). Edw. Burton, *Descr. of the Antiquities and other Curiosities of R.* L. 1821. C. Sachse, *Gesch. und Beschr. der Alten Stadt R.* 2 vols. 1824, and (after the author’s death) 1828. *Beschreibung der Stadt Rom.* von E. Platner, C. Bunsen, E. Gerhard and W. Röstell i. (general part) 1830. ii, (Vatican) i. 1832. [2. 1834. iii, 1. 2. 3. 1837. 38. 42. Extract therefrom by Platner and Ulrichs. L. Canina *Indicaz. Topografica di Roma ant.* 3. ed. 1841, with a large plan. By the same, *Espos. Stor. e topogr. del foro Rom. e sue adiacenze* ed. 2. R. 1845, with 14 pl. The same *Sul Clivo, sulla posizione e sull’ architettura del tempio di Giove Capit.* in the *Mem. d. Ac. Rom. di Archeol.* T. vi. Stef. Piali *Sopra alcuni monum. di Roma* *Dissertazioni R.* 2. T. 1833. 34. 4to.] W. Gell *Topogr. of Rome.* Plan by Nolli 1748; an extract in Monaldini 1818, a more complete one in Bunsen. Vasi’s *Itinerario*, modernized by Nibby.—The most important works with engravings are referred to §. 37. R. 3. and §. 190. The principal works of Piranesi are *Della magnific.*

ed architett. de' Rom. R. 1761. and Antichità Rom. R. 1748-56. 4 vols. fo. Views by Piranesi, Domen. Pronti, Clerisseau and Cunego, and Rossini. Views of all the seven hills in Cassas and Bence's Grandes Vues.

4. The following is a summary of the ARCHITECTURAL REMAINS mentioned in §. 179. 180. 190-95 (with some additions), in the direction of the Augustan district, and within the Aurelian walls. 1. Porta Capena. Tomb of the Scipios. 2. Cælimontana. S. Stefano Rotondo (the so-called Temple of the Faun, an edifice of later antiquity). S. Giovanni in Laterano, obelisk, baptistery of Constantine. 3. Isis and Serapis (the southern part of the Esquiline). Coliseum. Baths of Titus. Palace of Titus (Sette Scale). Nero's House in part (Camere Esquiline). Basilica S. Clemente. 4. Via Sacra (Nibby, del Foro R., della via sacra, dell' anfiteatro Flavio e de' luoghi adjacenti. R. 1819). The arch of Titus (near the high road of the Via Sacra. Bullet. d. Inst. 1829. p. 56). Meta Sudans. Templum Urbis. Temple of Peace. Temple of Antonine and Faustina (San. Lorenzo in Miranda). 5. The Esquiline. Agger of Tarquin. Prætorian camp. Amphitheatrum Castrense. Nymphæum of Alex. Severus. Temple of Minerva-Medica. The arch of Gallienus. Painted house (of Lucilla?) §. 210. R. 4. 6. Alta Semita (Quirinal and Viminal). Baths of Diocletian and Constantine. Monte-Cavallo. 7. Via lata (westward from the Quirinal). 8. Forum Romanum (on the situation and extent of the Forum, Sachse i. s. 698. and the plan by Hirt, Gesch. der Baukunst, Tf. 23). [Bunsen les forums de Rome Mon. d. I. ii, 33. 34. Annal. viii. p. 207-281. ix. p. 12-50. By the same Restoration of the Rom. For. and of the magnificent fora of Cæsar and the emperors, Besch. Roms iii. 2. s. 1-188.] Temple of Jupiter Tonans (?), of Saturn according to Niebuhr, confirmed by Bunsen. The so-called temple of Concord, and remains of the real temple of Concord, which probably Septimius Severus and his sons *restituerunt*. Arch of Septimius. Column of Phocas. So-called temple of Jupiter Stator. Basilica Julia. [Gerhard della Bas. Giulia ed alcuni siti del foro Rom. estratt. dalle Effemer. Letter. R. 1823. 8vo. His view confirmed by an inscription, Bull. 1835. p. 33.] So-called temple of Castor (three columns before Maria Liber.). Carcer Mamertinus (robur Tullianum, Leon. Adami's Ricerche. R. 1804. 4to. Capitolium (Zoëga, Abhandl. 331) and Arx (the southern summit of the hill, comp. Dureau de la Malle in Millin's Ann. encycl. ix. p. 17). Arco di Giano. Small arch of Severus. So-called temple of Vesta (S. Stefano on the Tiber, a peripteral tholus). So-called temple of Fortuna Virilis. Mouth of the Cloaca Maxima. Forum of Augustus (according to Hirt, Niebuhr and others; Sachse calls this erroneously the Forum of Nerva; Temple of Mars Ultor (Sachse assumes only *one* temple of the name). Forum of Nerva; temple of Pallas. Forum of Trajan; Column; Basilica Ulpia. 9. Circus Flaminius (the greatest part of the Campus Martius). The Saepta rightly conceived (in connexion with the disagreement of so many centuries at the same time) by Peter and Ztschr. f. A. W. 1839. S. 137. Theatre of Marcellus, near which stood formerly (Ant. Labacco, Alcune notabili antiqu. di Roma. V. 1584) a Doric peripteral temple. Portico of Octavia. Theatre of Pompey. Baths of Agrippa; Pantheon. Arch of Claudius. Column and temple of M. Aurelius. Obelisk on Mount Citorio. Mausoleum of Augustus. Obelisk in the Piazza del Popolo. 10. Palatium. Palatine palaces of the Emperors

(Scavo Rancurelliano, Guattani M. I. 1785. Genn. Ott.). Septizonium. Arch of Constantine. 11. Circus Maximus. Circus (Bianchini, Circi Max. iconographia. R. 1728. fo.). 12. Piscina Publica (continuation of the Aventine). Thermæ Antoninianæ. 13. Aventinus. Pyramid of Cestius (Falconieri, Thes. Ant. Rom. iv. p. 1461). [Piranesi Mon. de' Scipioni, 1785. f. m.] 14. Transtiberina (Janiculum). Beyond the fourteen districts: Campus Vaticanus. Hadrian's Mausoleum. Basilica of St. Peter. On the Via Ostiensis: Basilica of St. Paul. On the Via Appia (Labruzzi, Via Appia illustr.): Monument of Cæcilia Metella. Tomb of Claudia Semne (Uhden in Wolf and Buttmann's Museum i. B. 534) and many others. [Di due sep. Rom. del secolo di Augusto scov. presso la tomba de' Scipioni dal Cav. G. P. Campana R. 1840. fol. Grifi Sepolcro nella vigna Lozano R. 1840. 4to.] Columbarium of the freedmen of Livia (works of Bianchini, Gori, de Rossi). Catacombs of the Christians. Circus of Caracalla (Bianconi, Descr. dei Circi. R. 1789. fo.). Fountain of Egeria (Wagner, De fonte et specu Egeriæ. 4to.). On the Via Nomentana: Basilica of St. Agnes. Tombs of Constantia and Helena. On the Via Flaminia: Tomb of the Nasones §. 210. R. 4. On the Via Aurelia: Painted sepulchral monuments of the Villa Corsini (in Bartoli), [of the Villa Pamfili, from which drawings were taken for publication and copies in colours at Munich in the United Collections, P. Secchi Mon. Ined. di un Sepolcro di famiglia Greca scop. in Roma sulla via Latina. R. 1843. fol. The paintings in Cav. Campana.]

5. Worthy of especial notice: Villa Mattei on the Cælian Hill; Villa Giustiniani, now Massimi, eastward from Mount Cælius; V. Negroni and Altieri behind the Esquiline; V. Barberini behind the Quirinal; V. Ludovisi on the Pincian Hill, collis hortulorum (here lay the large Sallustian gardens, Gerhard's Abhandlung in Gerlach's edition of Sallust); V. Farnese and Spada on Mount Palatine; V. Corsini between the Janiculum and Vatican; V. Albani before the Porta Nomentana; V. Borghese before the P. Flaminia and Pinciana.

259. In the countries surrounding Rome, in LATIUM, the places which were selected by the emperors as country-residences, such as the splendid Antium, Tibur, also Lavinium (but not Alba Longa as we might have expected from Domitian's love of magnificence), are especially productive sources of works of art, without being so exclusively.

LATIUM. Kircher's Latium, fo. 1761. Vet. Latii antiqua vestigia. R. 1751, enlarged: Vet. Latii antiquitatum ampliss. collectio. R. 1771, not of much use. Bonstetten, Voy. sur la scène des dix dern. livres de l'Énéide. P. 1805. Sickler, Plan Topogr. de la Campagne de R. with text in 8vo. Weimar 1811. R. 1818. Nibby, Viaggio antiq. ne' contorni di R. R. 1819. 2 vols. 8vo. Sickler and Reinhardt's Almanach aus Rom. ii. s. 182. Tf. 13 ff. J. H. Westphal, Die Röm. Kampagne. B. 1829. 4to., with two maps. W. Gell, Essai Topogr. des environs de R. (v. Ann. d. Inst. ii. p. 113.)

In detail: GABII, Forum §. 295. [Temple of Gabiis and Aricia, Annali xii. tv. D. p. 23. VEII, Canina Descr. dell' ant. città di Veii R. 1847, opera edita in pochi esemplari da distribuirsi in dono fol. p. 83 sqq. A list of the (175) works of sculpture and fragments found there in 1824 and purchased by the government.] Statues in V. Borghese §. 261. ALBA LONGA (Pira-

nesi's *Antich. di Alb. e di Cast. Gandolfo*), Emissary §. 168. R. 3. Tomb §. 170. R. 3. Singular urns (Tambroni and Aless. Visconti in the *Atti dell' Acc. Arch. Rom.* ii. p. 257. 317). LANUVIUM §. 191. PRÆNESTE, Suaresi, *Præneste antiqua*. R. 1655. Temple of Fortuna. Il tempio della Fortuna Prenestina ristaur. da Const. Thon, descr. da A. Nibby. R. 1825. 8vo. TIBUR, so-called temple of Vesta (Desgodetz, ch. 5), of the Sibyl, della Tosse. Supposed Villa of Mæcenas. *Ant. del Rè, Dell' antichità Tiburtina*. R. 1611. Stef. Cabral and Fausto del Rè, *Delle ville e monumenti ant. della città e del territorio di Tivoli*. R. 1779. Villa of Hadrian, §. 191. Horace's Sabine country-house. Capmartin de Chaupy, *Decouverte de la Maison de Campagne d'Horace*. 3 vols. 8vo. Nibby, *Viaggio antiqu. alla villa di Orazio, a Subiaco e Trevi*, *Mem. Rom.* iv. p. 3—81. Le Antichità di Alba Fucense negli Equi, misurate e descritte dall' archit. Carlo Promis. Roma 1836, 8vo. *Bullett.* 1836. p. 76 (Road to Rome, the fortification, kinds of stone, temples, Tuscan basilica). TUSCULUM, catacombs, tomb of the Furia family. Considerable new excavations by Lucien Bonaparte. *Comp. Kunstb.* 1826. n. 3. [Canina *Descr. del Antico Tuscolo*, 1841 fol.] CORA, Doric temple of Hercules. G. Antolini, *Opere T. i, 1*. Piranesi, *Antichità di Cora*. R. 1761. fo. OSTIA, Lucatelli, *Diss. Corton. vi. Harbours*, §. 190. R. 2. Fea, *Relazione di un viaggio ad Ostia*. The same, *Alcune Osserv. sopra gli ant. porti d'Ostia*. Sickler's *Almanach* i. s. 284. ii. s. 231. 244. *Excavations Bull.* 1834, p. 129. *Archäol. Intell. Bl.* 1834. No. 61. ANTIUM, greatly embellished under Caligula and other Cæsars of the house of Augustus; Theatre and other remains. A mine of excellent statues, v. especially Winckelm. *W.* vi, 1. s. 259. and Fea *ibid.* 2. s. 320. *Phil. a Turre Mon. vet. Antii*. R. 1700. Fea, *Bull. d. Inst.* 1832. p. 145. Aphrodisium in the neighbourhood; where 23 statues were found in 1794. TERRACINA, Ruins on the heights.—Cyclopean walls, §. 166. G. A. Guattani, *Mon. Sabini V. I.* R. 1827. 8vo.

260. In LOWER ITALY the district skirting the gulf of Pute- 1
 oli gives evidence not merely of the earlier Hellenic culture,
 but also of the magnificence and luxury of the Romans. As
 the Romans themselves sought at Neapolis the enjoyment of
 a free and comfortable Hellenic life, and willingly allowed
 the remains of it to continue, so also both worlds of art come
 here in contact in the ruins and tombs. But the most dis- 2
 tinct view of ancient artistic culture, in the first century of
 the Christian era, is furnished by the cities which were buried
 by Vesuvius. Although here many a deviation may be de-
 duced from earlier Hellenic influences and still subsisting
 Oscan nationality, we find, nevertheless, in the main, every
 thing analogous to the taste of the Roman capital, and if we
 mark out and fill up the features which Rome presents on a
 large scale, but more faintly, in accordance with the detailed
 aspect of Pompeii, we can form to ourselves a very accurate
 and animated picture of life at that time.—NORTHERN ITALY 3
 furnished a host of scattered ruins and mines of statues; the
 greatest number is to be found at Verona.

1. Rehues *Gemählde von Neapel und seinen Umgebungen*, 3 Th. 1808. Mormile, *Descr. della città di Nap. et dell' antichità di Pozzuoli*

con le figure degli edificj e con gli epitafj che vi sono. N. 1670. POZZUOLI (Dicæarchia, Puteoli) rich in antiquities. Franc. Villamena, Ager Puteolanus s. prospectus ejusdem insigniores. R. 1620. 4to. P. Ant. Paoli Avanzi delle antich. esist. in Pozzuoli, Cuma e Baiæ. N. 1768. fo. Le antich. di Pozz., Baiæ e Cuma inc. in rami da F. Morghen. N. 1769. fo. Jorio, Guida di Pozzuoli. Serapeum, a monopteral temple with medicinal springs and numerous cells for incubation, probably built after the pattern of the Canobian temple (in Memphis also the Serapeum was at the same time a sanatory institution, Reuven's, Lettres à Mr. Letr. iii. p. 83, in the same way as at St. Cannart in the south of France), according to Andr. Jorio's work on the temple of Serapis. Kunstbl. 1824. n. 19. An older plan by Erdmannsdorf. Amphitheatre, aqueduct, piscina, tombs. The so-called temples of Venus and Diana (probably bath-halls), the piscina admirabilis, and other objects at BAIÆ. [In the street of tombs at Puteoli which is but little known, there have been many laid open of late years, with fine wall paintings, and others remarkable for their construction and design.] A theatre at MISENUM. Circus or amphitheatre of CUMÆ. Tomb with the supposed skeletons (§. 432). On the grotto of the sibyl at Cumæ especially Jorio, Viaggio di Enea all' Inferno. [General opinion, as it seems, places it wrongly; it is close by the acropolis of the oldest Cumæ, spacious, with a high stair hollowed out in the side wall, and leading up to a narrow seat; the temple of Apollo probably stood on a pinnacle of rock in the neighbourhood.] Galleries in POSILIPPO, §. 190. R. 1. ii. Rob. Paolini, Mem. sui monumenti di antich. e di belle arti ch'esist. in Miseno, in Baoli, in Baja, in Cuma, in Capua ant., in Ercolano, in Pompeji ed in Pesto. N. 1812. 4to. CAPUA, amphitheatre. [Rucca Capua Vetere o sia descr. di tutti i mon. di C. ant. e particul. del suo amfit. Nap. 1828.]

On the discoveries in CAPRI, Hadrava, Ragguagli di vari scavi e scoperte de antich. fatte nell' isola di Capri. N. 1793. 8vo. [1794. 4to.] Gori's Symbolæ litter. Decad. Rom. V. iii. p. 1. (Flor. 1748. vol. 1.) Ruins of a temple (?) in PANDATARIA.

2. The first discoveries which pointed to the BURIED CITIES were: the finding of the famous female statues (§. 199. R. 7) on the property of prince Elbeuf Emanuel of Lorraine, in the area of the theatre of Herculæanum, about 1711; the discovery of the so-called house of Arrius Diomedes on the street of sepulchres at Pompeii when sinking a well, 1721; then the more fruitful discoveries at Herculæanum, at the erection of a cheateau for Charles III., 1736. Herculæanum, which is buried to a great depth, and whose forum lies under Resina, can only be explored like a mine, by means of shafts; Pompeii, on the other hand, which was but slightly covered, can be laid quite open. However, it was, for this very reason, especially after it was covered the first time with ashes, mostly despoiled of the more valuable objects by the excavations of the earlier inhabitants themselves. In the time of the French, the zeal which had almost become dormant received new life, and the excavation of the forum was undertaken. The more recent investigations began, after the forum was laid open, at the arch near the temple of Jupiter in the forum, and follow the streets leading northward from thence (Temple of Fortuna, Baths, Fullonia, House of the Tragic poet, House of the Faun).

More recent works §. 190. R. 4. 210. R. 3. Besides these, on **HERCULANUM**: Venuti, Descr. delle prime scoperte dell' ant. città di Ercolano. 1748. Works containing accounts, by Cochin and Bellicard, de Correvon, Ant. Fr. Gori, Winckelmann, Cramer. (Rosini) Dissertat. Isagog. ad Hercul. Volum. explanationem. Bayardi, Prodomo delle antich. d'Erc. N. 1752. Le antich. di Ercolano. N. 1757—92. i—iv. vii. Pitture, v. vi. Bronzi, viii. Lucerne etc. (Extract in German by Murr with outlines by Kilian.) Antiquités d'Herculanum, grav. par Th. Piroli et publ. par F. et P. Piranesi. P. 1804—6. 6 vols. 4to. On **POMPEII**: an interesting List by Weber, 1757. Ann. d. Inst. ii. p. 42. M. I. 16. Martini Das gleichsam wieder auflebende Pompeii, Leipz. 1779. 8vo. Gaetano, Prospetto dei Scavi di Pompeii, 8vo. Millin, Descr. des Tombeaux, qui ont été découverts à Pomp. l'a. 1812. Romanelli, Viaggio da Pomp. a Pesto. N. 1817. 2 vols. 8vo. Choulant, De locis Pompei. ad rem medicam facient. Lips. 1823. Cockburn, Pomp. L. 1818. Sumptuous work by Coldicutt. L. 1825. Bonucci, Pompéi décrite. N. 1828. Later information in Nicolini's M. Borbon, in Jorio, Sugli Scavi di Ercolano. N. 1827, and in the accounts in Schorn's Kunstblatt, 1825. N. 36. 1827. N. 26. [in the yearly Ragguagli de' lavori della r. Accad. Ercol. by Avellino since 1833.] Jorio Plan de Pomp. et Remarques sur les édif. N. 1828. Large map by Bibent. Guarini, on some monuments at Pompeii. Catalogue of works on Herc. and Pomp. in the M. Borbon. i. p. 1. [Excavations Bull. 1834. p. 145. from 1835—38 by H. W. Schulz Annali d. Inst. x. p. 145, continued in the Bull. 1841—42. R. Rochette Lettre à Mr. Salvandy P. 1841.]

BENEVENTUM, Triumphal arch, §. 191. R. 1. Vita, Thes. Antiqu. Beneventanarum. R. 1754. T. i. (Roman antiquities.)

3. In **UMBRIA**: **OCRICULUM**, very considerable ruins; bridge, theatre, amphitheatre, several temples. Excavations in 1777. Guattani M. I. 1784. p. 1 sqq. **NARNIA**, a beautiful bridge, of the Augustan period. **ASISIUM**, ancient temple, Maria della Minerva, Corinthian, of elegant design. G. Antolini, Opere T. i. 2. Guattani 1786. p. xx. Göthe Werke xxvii. s. 186. Theatre, amphitheatre, circular temple. Supposed temple of Clitumnus. Schorn's Travels, s. 462. R. Venuti, Osserv. sopra il fiume Clitumno etc. R. 1753. 4to. **FERENTO**, in the district of Viterbo, a gate of the same description as the *σραιαί*, Annali d. Inst. ix. 2. p. 62. **TUDER**, so-called temple of Mars. Memoirs by Agretti and others, Giorn. Arcad. 1819. iii. p. 3. **FULGINIUM**, Pontano, Disc. sopra l'antichità della città di Foligno. Per. 1618. 4to. **FANUM**, Triumphal arch of Augustus, and another of Constantine. **ARIMINUM**, §. 190. R. 1. i. Fine bridge. Thom. Temanza, Antichità di Rimini. V. 1740. fo. In **ETRURIA**, little of consequence belonging to the Roman period. Amphitheatre at **ARRETIVM** (Lor. Guazzesi in the Diss. dell' Acc. di Cort. T. ii. p. 93) and at other places. In **PICENUM**: **ANCONA**, §. 191. R. 1. Peruzzi, Diss. Anconitane. Bol. 1818. 4to. Amphitheatre of **FALERIA**, Giorn. Arcad. lv. p. 160. Theatre of **Fallerone** in the March of Fermo Bull. 1836. p. 131.

In **UPPER ITALY**: **RAVENNA**, §. 194. R. 5. **PATAVIUM**, Ruins of a Corinthian temple (Ant. Noale, Dell' antichissimo t. scoperto in Pad. negli anni 1812 e 1819. Pad. 1827). **VERONA**, the immense amphitheatre. Maffei, Degli Anfiteatri. Desgodetz, Les édif. ch. 22. On new excavations, Giulari, Relazione degli escavamenti etc. V. 1818. 8vo. Arcus

Gavii et Gaviæ. Many other Roman buildings, §. 193. R. 7. Excavation, Bull. 1837. p. 173. A temple of Minerva etc. in the neighbourhood, *ibid.* p. 137. [MODENA and neighbourhood, Bull. 1846. p. 23. 1842. p. 145. 1843. p. 151. 1844. p. 178.] BRIXIA. Ottavio Rossi, *Le Memorie Bresciane*. Br. 1693. 4to. New discovery of a temple and large bronze figures. Dr. Labus, *Antologia* 1824. n. 43. [Labus intorno vari ant. mon. scop. in Brescia, *Relaz. del prof. R. Vantini*, Brescia 1823. 4to. Fort. Benigni *Lettera sui scavi fatti nel circondario dell' antica Treja*. Macerata 1812. 4to. 12 tav. In the court-house at Macerata 2 rows of statues, togati, one at Foligno, called Æsculapius, and in most towns some remnant of antiquity. *Vari mon. dell' Italia* (Milan, Brescia, Verona, Vicenza), *Annali* xi. p. 181.] Monti *Escav. Bresciane*. VELLEJA, a Forum. Antolini, *Le rovine di Velleja misurate e diseg.* Mil. 1819. fo. *Amalthea* i. s. 331. The monuments have for the most part been taken to Parma. [Excavations, Bull. 1842. p. 175. 1843. p. 161.] MEDIOLANUM, P. Gratidius, *De præclaris Mediolani ædificiis quæ Aënobarbi cladem* (1162) *antecesserunt*. Med. 1735. 4to. On the 16 columns near S. Lorenzo, a treatise by Grillon 1812. Amati, *Les antiq. de la ville de Milan*. Mil. 1821. and *Succinte Mem. intorno le sedici ant. col.* Mil. 1831. fol. [From a bath-hall, *Archæol. Zeit.* 1846. §. 389.] AOSTA, §. 190. R. 1. ii. SUSA, *ibid.* Millin's *Voy. en Savoie, en Piémont, à Nice et à Gènes*. P. 1816. His *Voyage dans le Milanois, Plaisance, Parme etc.* P. 1817. AQUILEJA. Bertoli, *Le antich. d'Aquileja profane e sagre*. Ven. 1739. fo. The three last vols. with the drawings lie unprinted in the possession of a private gent. at Venice; among them is the complete set of silver plate of the family of the Eusebii in the time of Constantine.] FORUM JULII, Museum of native objects. [Excavations, *Bullett.* 1835. p. 213. *Antiquities of Pola*, amphitheatre, temple of Roma and Augustus, arch of the Sergii in the *Antiq. of Athens* vol. iv. Stancovich *Della anfiteatro di Pola*. Venez. 1822. 8vo. Alason, *Pictures and Views of the Antiq. of Pola* 1819 fol.]

- 1 261. It is proper that the information regarding MUSEUMS with which we shall follow up the topographical details, should begin with Rome. With the prodigious riches of her soil Rome has acquired, especially through the wise regulation which prohibits works of ancient art from being carried away without the sanction of the government, public museums with which it will be long ere any others can vie in abundance of excellent and well-preserved objects, however rich Munich and the British Museum may be in rare and valuable works from Rome—an abundance compared with which all description must remain imperfect, and which must often cause the most interesting specimens to run the risk of being overlooked. On the other hand, the best days of private collections are over, the most distinguished have become ornaments partly of Italian
2 and partly of foreign capitals. In Northern Italy FLORENCE has been enriched by the Villa Medicis and Etruria, and VENICE principally by acquisitions from Greece, but also from the neighbourhood and from Rome; all other collections have
3 been deprived of such sources. But NAPLES [in addition to

the Farnesian] has superabundant native treasures, which are naturally concentrated there, and secure to that capital, next to Rome, an independent importance, and an interest for which no other collection can furnish an equivalent.

1. 60,000 statues or antiquities at Rome have been spoken of, nay, Lanzi goes as far as 170,000. Oberlin, p. 127. Jacobs *in loco*. s. 516.—The general works on antiquities at Rome by Cavalieriis and others, v. §. 37. Less important: Borioni, *Collectanea Antiq. Rom.* with explanations by Rod. Venuti 1735, mostly bronzes. *Antiquitatis Monumenta Rom. collecta et illustr.* a Conyers Middleton. L. 1745.—Ramdohr *Ueber Mahlerei u. Bildhauerarbeit in Rom.* 1787. 3. Thle 8vo. Lumisden, *Remarks on the Antiq. of Rome*, 1797. 4to. Gerhard, *Roms antike Bildwerke*, in the *Beschreibung Roms*. i. s. 277—355.

Statues in public places at Rome: before the Capitol M. Aurelius, the two basalt lions, the dioscuroi (not excellent); the horse-tamers on Monte Cavallo; Pasquino and Marforio (a river-god, and Ajax with Patroclus. *Notizie di due famose statue di un fiume e di Patroclo*. R. 1789.) [Bonada *Anthol. Diss.* i. 1, *simulacrorum in urbe antiquitas*.]

COLLECTIONS.

I. PUBLIC.

a. In the CAPITOL:

Museum Capitolinum; founded by Clement XII., enlarged by Benedict XIV. and other popes. Chief work §. 38. Rich in hermæ of philosophers and the like. Palace of the Conservatori. [Platner in the *Beschr. Roms* iii, 1. s. 107 ff. *The Capit. M. S.* 137—258. Ferd. Mori *Sculture del M. Capitol.* 2 T. R. 1806. 7. 4to.]

b. In the VATICAN:

M. Pio-Clementinum; opened by Clement XIV. by means of his treasurer Braschi, who as Pius VI. greatly enlarged it. Principal work, §. 38. Comp. Zoëga's remarks in *Welcker's Zeitschr.* i. s. 310. 373 ff. M. Chiaramonti added by Pius VII. §. 38. The Nuovo braccio constitutes a further enlargement, comp. *Kunstbl.* 1825. N. 32. (One of the newest acquisitions is the collection of the duchess of Chablais, with Bacchian sculptures from Tor Marancia on the Via Appia, Gerhard, *Hyperb. Röm. Studien*. s. 101). [L. Biondi *I. Mon. Amaranziani* 1843. fol. 50 tav. 142 s.—Additions, see Gerhard in the *Kunstbl.* 1825. s. 127 f.] The magazines also of the Vatican contain important objects [which have been now for the most part transferred to the new Lateran Museum. This museum was intrusted to father Secchi to publish]. Fea, *Nuova descr. de' mon. ant. ed oggetti d'arte nel Vaticano e nel Campidoglio*. R. 1819. 12mo. Gerhard and Platner, *The Vat. Mus.* in the *Beschr. Roms* ii, 2. s. 1—283. *Musei Etrusci quod Gregor.* XVI. in *Aed. Vat. constituit mon.* P. 1. 2. R. 1842 f. m. Comp. H. Brunn. in the *Kunstbl.* 1844. N. 75 ff. It contains the collection of General Galeassi, one of the richest collections of gold ornaments, bronzes, clay figures, especially painted vases. The D'Agincourt collection of terracottas and a great number of Roman sculptures are in the casino in the gardens.

Gavii et Gavio. Many other Roman buildings, §. 193. R. 7. Excavation, Bull. 1837. p. 173. A temple of Minerva etc. in the neighbourhood, *ibid.*, p. 137. [MORONA and neighbourhood, Bull. 1846. p. 23. 1842. p. 143. 1843. p. 151. 1844. p. 178.] BAIXIA. Ottavio Rossi, *Le Memorie Bresciane*. Br. 1693. 4to. New discovery of a temple and large bronze figures. Dr. Labus, *Antologia* 1824. n. 43. [Labus intorno vari ant. mon. scop. in Brescia, Relaz. del prof. R. Vantini, Brescia 1823. 4to. Fort. Bonigi Lettera sui scavi fatti nel circondario dell' antica Treja. *Maestria* 1812. 4to. 12 tav. In the court-house at Macerata 2 rows of statues, togati, one at Foligno, called Æsculapius, and in most towns some remnant of antiquity. Vari mon. dell' Italia (Milan, Brescia, Verona, Vicenza), *Annali* xi. p. 181.] Monti *Excav. Bresciane*. VELLEJA, Forum. Antolini, *Le rovine di Velleja misurate e disegna*. Mil. 1819. 8. Amalthea i. s. 331. The monuments have for the most part been taken to Parma. [Excavations, Bull. 1842. p. 175. 1843. p. 161.] MEDIOLANI. P. Gratidius, *De præclaris Mediolani ædificiis que Aænobarbæ clodæ (1167) antecesserunt*. Med. 1735. 4to. On the 16 columns near S. Ludovico, a treatise by Grillon 1812. Amati, *Les antiq. de la ville de Milan*. Mil. 1821. and *Stucate Mem. intorno le sedici ant. col.* Mil. 1831. [From a bath-hall, Archæol. Zeit. 1846. §. 389.] AOSTA, §. 190. R. 1. BUSA, *ibid.* Millin's *Voy. en Savoie, en Piémont, à Nice et à Gènes* 1816. His *Voyage dans le Milanais, l'Emilie, Parme etc.* P. 1. AQUILEJA. Bertoli, *Le antich. d'Aquileja profane e sacre*. Ven. 1739. The three last vols. with the drawings lie unprinted in the possession of a private gent. at Venice; among them is the complete set of a plate of the family of the Eusebii in the time of Constantine.] FERRARA. Museum of native objects. [Excavations, *Bullett.* 1835. p. 22.] Antiquities of Pola, amphitheatre, temple of Roma and Augustus, of the Sergii in the *Antiq. of Athens* vol. iv. Stancovich *Della antichità di Pola*. Venez. 1822. 8vo. Alison, *Pictures and Views of the Antiquities of Pola* 1819. fol.]

261. It is proper that the information regarding monuments with which we shall follow up the topographical details, should begin with Rome. With the prodigious riches of her soil has been acquired, especially through the wise regulation of the prohibitions works of ancient art from being carried away out the sanction of the government, public museums which it will be long ere any others can vie in abundance and well-preserved objects, however rich the British Museum may be in rare and valuable specimens from Rome—an abundance compared with which all other collections must remain imperfect, and which must often contain the most interesting specimens to run the risk of being overthrown. On the other hand, the best days of private collections are the most distinguished have become ornaments partly of the cabinets and partly of foreign capitals. In Northern Italy Parma has been enriched by the Villa Medicis and Etruria, and six principally by acquisitions from Greece, but a large part of the neighbourhood and from Rome; all other collections have been deprived of such sources. But NAPLES [in ad-

of Marq. Muselli. *Antiquit. reliquie a March. Zac. Musellio* Ver. 1756. fo. Museum Bevilacqua, busts and reliefs (partly at [Cavacoppi Racc. il prefaz.] Former Museum of Count Mosmedley of every thing (Note ovvero memorie del M. etc. Ver. Sc. Maffei. Verona illustrata. Ver. 1731. Count Orti di Manara Graci e Rom.—de' Conti Giusti, Verona 1835. 4to. Bull. 1835.

Bottani M. della R. Accad. di Mantova. Mant. 1790. 8vo. The Museum of Mantua, which was laid waste in 1631, and restored in 1773, many works in marble,—statues, busts, reliefs. D. G. Labus, *Accad. di Mantova*. Mant. 1830-33. T. i. ii. comp. Bull. d. Inst. 7. [T. iii, 1837.] *Journ. des Sav.* 1835. p. 396.

public collection of bronzes, coins, inscriptions. [Sarcophagi, statues also at Reggio.]

Telador Bianchi, Marmi Cremonesi, Mil. 1792. 8vo.

Mazzuchellianum M. a Com. Gaetano ed. atque illustr. V. *ibid.* fo. A collection in the area of the temple, §. 260. R. 3. [Museo Bresciano illustrato. Brescia 1838. fol. (by La-

former Farnesian treasures of art have gone to Naples and the ducal collection chiefly from Velleja. Berliner *Kunsth. Anzeiger* De rovine di Velleja P. 1. tav. 9., eight large statues, museum has been of late continually increasing with fine gold articles, and coins. Bronzes, M. d. I. iii, 15. 16. An-De Lama Guida al ducal M. di Parma.]

cabinet of coins (the Sarcoclementian collection in it). Antiquities by Pelagio Pelagi and Nizzoli. Bull. d. Inst.

of the University (a few statues, antiquities, coins). *ibid.* of Marcus Aurelius (Regiole). [P. V. Aldini *Sulle Antichità di Pavia* 1831. 8vo. and *Gli ant. marmi Comensi figurati* 1834. 8vo.]

S. Manfr. Settale. Tort. 1696. 4to.

ense, made use of in the M. Veron. of Maffei (who founded it). (Ant. Rivautelle et Jo. Pauli Bicolvi) *ibid.* 1743. 47. 2 vols. 4to. On the present state of the collection, see Schorn, *Amalthea* iii. s. 457. [Millin, *Éléments* 1816. i. p. 253 seq. The large Egyptian collection purchased in 1822.]

er, public museum [formed in 1834]. Collection of vases, coins and Apulian vases.

of sculptures (chiefly from Minturnæ) in General Bull. d. Inst. 1831. p. 65.

Museo Borbonico negli Studi, contains the Farnesian additions from the buried cities, Puteoli and the

PESARO, Marmora Pisarense illustr. ab Ant. Oliverio. Pis. 1738. Lucernæ fictiles M. Passerii cum prolegg. et notis. Pis. 1739-51. 3 vols. fo. [Antiquities in the town-house at Onesimo.]

RAVENNA, Museo Lapidario in the archiepiscopal palace, bronzes in the public Library. There are many things scattered about in churches. [Archäol. Intel. Bl. 1833. s. 101.]

BOLOGNA, Antiquarium in the Library (Malvasia, Marmora Felsinea), enlarged by the confusedly mixed Museo Cospiano (Descrizione di Lorenzo Legati. Bol. 1677.) and more recent discoveries. Some things in the Zambeccari palace. Thiersch. s. 366. [(Schiassi) Guida al Mus. delle antich. d. reg. Univ. di Bol. 1814.]

FERRARA, Studio publico, some antiquities. Remnants of the M. Estense, in the collection of which Pirro Ligorio was employed. [C. Pancaldi La statua ed altri mon. ant. scavati a Macaretolo tra Ferrara e Bologna. Bologna 1839, 8vo.]

The palace of CATAJO, Collection of Marquis Obizzi. Thiersch, Reise s. 302-11. Descr. del Catajo fatta da Betussi. Ferr. 1669. 4to. [Cel. Cave-doni Indic. dei principali mon. ant. del r. Museo Estense del Catajo, Modena 1842. 8vo. C. Malmusi Mus. Lapidario Modenense Mod. 1830. 4to.] The Quirini Collection in villa ALTICCHIERO near Padua. Altic-chiero per Mad. I. W. C. D. R(osenberg). Pad. 1787. 4to. Kunstbl. 1829. N. 61 f.

VENICE, public collection in the vestibule of the library of St. Mark. v. §. 37. Bull. 1835. p. 159. Mus. Nani (the bronzes of which were purchased by Count Portalès-Gorgier) above §. 253. R. 2. Mon. Gr. ex M. Jac. Nanii ill. a Clem. Biagio. R. 1785. 4to. By the same, Mon. Gr. et Lat. ex M. Nanii. R. 1787. 4to. Collezione di tutte le antichità—nel M. Naniano V. 1815. fo. Mus. Grimani, founded by Cardinal Domen. Grimani, 1497, containing many things found at Adria, now for the most part transferred to the public Museum (Millin's Orestéide). [The reliefs with Iphigenia now at Weimar.] The Contarini Collection has also become public. On the [Nani] collections in Casa Tiepolo (the coins of which have passed into the cabinet of antiquities at Vienna), Giustiniani alla Zechere, and in Weber's possession, see Thiersch Reisen in Italien i. s. 261 ff. On the Venetian collections generally, especially the Grimani and Weber, Rink, Kunstbl. 1829. N. 41-44. 60 f. [Collez. di tutte le antich. del Mus. Naniano 1815 fol. 46 pl. only in 50 copies. Ant. statue che in Ven. si trovano Ven. 1740. 8vo.] The Case Trevisani, Morosini, and others, shone at an earlier period. Fiorillo, Hist. of Painting in Italy, ii. p. 52 sqq. New Collections from the remains of the old, Bullet. d. Inst. 1832. p. 205. In Venice the inquirer everywhere meets Greek objects. The four brazen horses of St. Mark are said to have been brought from the hippodrome of Epel in 1204. On these, Mustoxidi sui quattro cavalli della basil. di S. Marco in Ven. 1816. 8vo. Treatises by Cicognara, Dandolo and A. W. Schlegel; Petersen Einl. 146. 325.

VERONA. Public collection founded by Sc. Maffei, in which antiquities of all sorts, Grecian from Venice, likewise Etruscan, stand side by side. Maffei, M. Veronense s. antiq. inscript. et anagl. collectio. Ver. 1749.

Collection of Marq. Muselli. *Antiquit. reliquiæ a March. Zac. Musellio Collectæ*. Ver. 1756. fo. Museum Bevilaqua, busts and reliefs (partly at Munich). [Cavaceppi *Racc.* ii. prefaz.] Former Museum of Count Moscardo, a medley of every thing (*Note overo memorie del M. etc.* Ver. 1672). Sc. Maffei. *Verona illustrata*. Ver. 1731. Count Orti di Manara *Gli Mon. Græci e Rom.*—de' Conti Giusti, Verona 1835. 4to. Bull. 1835. p. 206.

MANTUA, Bottani M. della R. *Accad. di Mantova*. Mant. 1790. 8vo. The Museum of Mantua, which was laid waste in 1631, and restored in 1773, contains many works in marble,—statues, busts, reliefs. D. G. Labus, M. della R. *Accad. di Mantova*. Mant. 1830–33. T. i. ii. comp. Bull. d. Inst. 1833. p. 117. [T. iii, 1837.] *Journ. des Sav.* 1835. p. 396.

MODENA, public collection of bronzes, coins, inscriptions. [Sarcophagi. A couple of statues also at Reggio.]

CREMONA, Isidor Bianchi, *Marmi Cremonesi*, Mil. 1792. 8vo.

BRESCIA, *Mazzuchellianum M. a Com. Gaetano ed. atque illustr.* V. 1761–63. 2 vols. fo. A collection in the area of the temple, §. 260. R. 3. is in the work. [*Museo Bresciano illustrato*. Brescia 1838 fol. (by Labus).]

PARMA, the former Farnesian treasures of art have gone to Naples since 1736; new ducal collection chiefly from Velleja. *Berliner Kunstbl.* ii. s. 14. [Antolini *De rovine di Velleja* P. 1. tav. 9., eight large statues. The museum has been of late continually increasing with fine vases, bronzes, gold articles, and coins. *Bronzes*, M. d. I. iii, 15. 16. *Annali* xii. p. 105. De Lama *Guida al ducal M. di Parma*.]

MILAN, Royal cabinet of coins (the Sanclementinian collection in it). Collections of antiquities by Pelagio Pelagi and Nizzoli. Bull. d. Inst. 1832. p. 202.

PAVIA, Collection of the University (a few statues, antiquities, coins). Equestrian statue of Marcus Aurelius (Regisole). [P. V. Aldini *Sulle ant. lapidi Ticinesi*. Pavia 1831. 8vo. and *Gli ant. marmi Comensi figurati e letterati*. Pavia 1834. 8vo.]

TORTONA, M. del S. Manfr. Settale. Tort. 1666. 4to.

TURIN, M. Taurinense, made use of in the M. Veron. of Maffei (who was instrumental in founding it). (*Ant. Rivautellæ et Io. Paulli Ricolvi*) *Marmora Taurinensia*. 1743. 47. 2 vols. 4to. On the present state of the Royal Sardinian collection, see Schorn, *Amalthea* iii. s. 457. [Millin, *Voy. en Savoie, en Piémont* 1816. i. p. 253 sqq. The large Egyptian coll. of the consul Drovetti purchased in 1822.]

In ILLYRIA: TRIEST, public museum [formed in 1834]. Collection of the late C. Ott. Fontana, coins and Apulian vases.

FIUME, Collection of sculptures (chiefly from Minturnæ) in General Nugent's possession. Bull. d. Inst. 1831. p. 65.

3. NAPLES. Real Museo Borbonico negli Studj, contains the Farnesian treasures increased by additions from the buried cities, Puteoli and the

Magna Grecian domain of art, and also by the Museums Borgia, Vivenzio, &c. Fine works in marble, but especially pictures, vases, bronzes, glass-wares, precious and engraved stones. The very comprehensive R. M. Borbonico by Niccolini, Finati, and others, from 1824 to [45, already 14 vols. 4to.] Gargiulo, *Raccolta de' mon. piu interessanti di R. M. Borb.* Neapel's *Antike Bildwerke*, beschrieben von E. Gerhard, and Th. Panofka. Th. i. 1828. Catalogue by Jorio for the vases and old paintings. Finati *Il R. Mus. Borbon.* 1817—23. 3 T. [2 Ed. 1842. *Egypt. Mon.* brass and marble works, and *Galérie des petits bronzes* 1843. The erotic and the obscene objects in the private cabinet were published at Paris in 1836. 4to., and by H. Roux and Barré in 1840. 8vo. In *Cuma entdeckte Statuen*, A. Ferri in the *Thes. Gronov. Burmann Antiq. Sicil.* ix. vol. 4.] Museum at PORTICI, the first reservoir into which the treasures of art from the buried towns found their way. Collection of Prince Giorgio Spinelli at Naples (especially terracottas from Greek tombs, Gerhard, *Prodr.* p. xiv. [The English minister Temple's collection of vases, together with numerous bronzes, &c., from Pompeii and Nocera; the Santangelo collection, one of the most considerable, that of the advocate Torrusio, principally from Nola,] and others. Magazines of vases (Gargiulo, de Crescenzi, Pacileo, especially Barone). Reliefs at Sorrento [on numerous sarcophagi in the episcopal palace].

In SICILY: PALERMO, Mus. of Prince Castello di Torremuzza. Another in the former college of the Jesuits (?). Ciccio Carelli's collection of vases. Hirt, *Berlin. Kunstbl.* ii. s. 71. 1829. CATANIA, Prince Biscari's museum (vases, marbles, coins). Hirt, s. 67. Sestini *Descr. del M. del Pr. di Biscari.* F. 1776 and 1787. [Münter *Neapel u. Sicilien*, s. 421 ff. *Mus. of the Benedictines*, s. 410.] Collection of Can. Spoto. Hirt, s. 59 (also on other Sicilian collections). Palazzuola, §. 257. R. 5. [SYRACUSE, Bartell's *Reise* iii. s. 275. 617. Hughes *Trav. in Sicily, Greece* i. p. 48 sqq. Vases, terracottas, coins, &c., are found in many places in Sicily collected by some one or another, as at Lentini, Castelvetro, Girgenti, Contorbi, Sciacca. At Palermo the museum of the Jesuits certainly exists still, containing bronze vessels, vases, terracottas, and Roman sculptures, and there is a similar one in the monastery of the Benedictines in the neighbourhood. The public mus. is particularly distinguished for the metopes of Selinunte and a small number of important vases, and is increasing. Vases in the possession of Prince Trabia, the duke of Seradifalco. The Carelli and Torremuzza collections can scarcely be still extant.]

5. THE WEST OF EUROPE.

- 1 262. Of the other countries in Europe, FRANCE still possesses the greatest number of native works of ancient art. For, not taking into account the monuments of the Celts, which even evince a certain spirit of enterprise and a putting forth
- 2 of great energies for architectural objects, the south of France in particular is rich in remains of Roman civilization and love of art, to which belong very excellent works in architecture,

and also many good sculptures; ruder works, bronzes, terracottas, mosaics, vases, such as every corner of the Roman empire produced, are also of course to be found throughout France. While the antiquities found there form museums in 3 the provincial towns, the capital of the kingdom can alone boast of a collection brought together from the chief lands of art, and which, after restoration of the plundered objects, is still a very splendid one in rightful possession. With regard 4 to SPAIN, neither its native ruins and remains, nor the treasures of art acquired from abroad, are so well known as they seem to deserve.

1. The Druidical grottoes, altars (dolmens), tumuli, obelisks (peulvans), pierres branlantes, stone-coffins, stone-circles (chromlechs). The most prevailing monuments are the stone-circles, and the alleys at Carnac near Quiberon in Bretagne. Bretagne and the neighbouring islands, as the last seats of Celtic religious worship, are the richest in these. See especially Cambry, *Mon. Celtiques ou recherches sur le culte des pierres*, Caylus in the *Recueil*, especially T. v., and the fabulous book, *Antiquités de Vésone cité Gauloise* par M. le Cte Wlgrin de Taillefer. 1821.

The same monuments recur in England, especially Wales (cairns, menhirs, rocking-stones and kistvaens, similar to the German Hünenbetten), where Stonehenge produces a really imposing effect.

2. See especially Millin's *Voy. dans les départemens du Midi de la France*. P. 1807. 3 vols. 8vo. [Fiorillo *Kl. Schr.* ii. s. 242 ff.]; also Montfaucon, *Mon. de la Monarchie Française*. P. 1729. 5 vols. Maffei, *Galliæ antiqu. quædam selectæ*. P. 1733. 4to. The same, *De amphith. et theatris Galliæ*. Caylus, *Recueil*. Pownall, *Notices and descriptions of antiqu. of the Provincia Romana of Gaul*. L. 1788. *De la Bauvagère*, Grivaud de la Vincelle. Lenoir, *Musée des Mon. Français*. I Partie. *Denkmäler der Römer im mittägl. Frankreich* von C. L. Ring. Carlsr. 1812. 4to. *Mémoires de la Soc. des Antiquaires de Normandie*, and similar collections. There is more recent information given in Ferussac's *Bulletin*, Sect. vii. 1824—1833. [and of the Greeks, *Ann. d. Inst.* vol. x. p. 88. Autun, Lyon, Orange, Vienne, Carpentras, Rimes, Arles, and St. Remy. The *Mon. du Midi de la France* par Grangent, Duraud et Durant P. 1819. royal fol. 44 pl. a valuable work.]

MASSIGLIA, Grosson, *Recueil des Antiq. et Monumens Marseillois*. Mars. 1773. [Notice des mon. ant. conservés dans le M. de Mars. 1803. 28 B. Again collected after the Revolution, Notice 1840, 8vo.] Notice des Tableaux et Monumens antiques qui composent la collection du M. de Marseille, 1825. NEMAUSUS (Nismes), above §. 190. R. 1. ii. *Maison Carrée*, amphitheatre, fountains, so-called temple of Diana, mosaic pavement. Besides Clérisseau [and several older writers], Ménard *Hist. des Antiquités de la ville de Nismes et de ses environs*. Nismes 1825. New ed. by Perrot, 1829. (with a plan of the newly discovered portico around the maison carrée). [1840. Notice du Mus. de Nimes 1841.] *Annali d. I.* vii. p. 195. GRENOBLE, Champollion-Figeac, *Antiq. de Grenoble* 1807. TOLOSA, *Mém. de l'Ac. de Toul.* T. i. [Du Mege *Descr. du Mus. des Antiquités de Toulouse*, Toul. 1835. 8vo.] ARELAS, ruins of a temple, am-

phitheatre. Aeguin, *Antiq. d'Arles*. 1687. (Vénus d'Arles). Uckert, *Geogr.* ii, 2. B. 434. [H. Clair *Les mon. d'Arles ant. mod.* 1837. 8vo. A theatre discovered a few years since, remarkable. *Bull.* 1835. p. 135. Veran, *Notice des anc. mon. d'Arles*. P. text. 4 pl. fol. Estrangin *L'amphithéâtre à Arles*, Marseille 1836. 8vo.] ARAUSIO (Orange), triumphal arch, theatre, amphitheatre, aqueducts. Gasparin, *Hist. de la v. d'Orange*. Or. 1815. and others. VIENNA, *Notice du M. d'Antiq. de la Ville de Vienne par le Sieur Schneyder, fondateur et conservateur*. LUGDUNUM, Spon, *Recherches des Antiq. de Lyon*. L. 1675. 8vo. F. Artaud (*Antiquaire de la Ville* (Description des Antiq. e des Tableaux dans le M. de Lyon, [Cab. des Antiques du M. de Lyon 1816, not complete] and other works. *Ara Augusti*, §. 199. R. 9. BIBRACTE (Autun), Thomas *Bibracte s. Augustoduni mon.* Lugd. 1650. *Antiquities of SANTONES* (Saintes), edited by Chaudruc de Crazannes. *Antiqq. DIVIONENSES* by Jo. Richard. P. 1585. VESUNNA (in Petrocoriis), R. 1. NERAC, *Annali d. I. v.* p. 327. BORDEAUX, Lacour, *Antiqu. Bordelaises*. Bord. 1806 (sarcophagi). PARIS, Roman bath. Strombeck, *Berl. Monatschr.* xiv. s. 81. Baths of Julian, *Berl. Mus.* 1837. n. 41 f. according to Q. de Quincy. Catacombs. The Relief with the Celtic (Esus and Cernunnos) and Grecian deities was discovered here in 1710. Baudelot, *Descr. des basr. trouvés depuis peu dans l'église cathédr. de Paris*. P. 1711, and *Hist. de l'Acad. des Inscr.* iii. p. 242. Montfaucon, *Mém. de l'Ac.* xvii. p. 249, &c. AUGUSTA SUESONUM (Soissons) has recently become remarkable by the discovery of interesting statues, §. 126. R. 5. *Bull. d. Inst.* 1833. p. 105. JULIOBONA (Lillebonne), theatre, recently laid open, statues found, *Kunstbl.* 1824. N. 36. *Bull. des Scienc. Hist.* 1828. Mars, p. 245, Nov. p. 370. 1829. Sept. p. 54. *Ann. d' Inst.* ii. p. 51. tv. agg. c. BERNAY (Department of Eure), silver vessels of a temple of Mercury, §. 311. BETHOUVILLE in Normandy, vessels of clay with reliefs from Homer, lately discovered and published by Le Prevost.

ALSATIA. Schöpflin, *Alsatia illustrata*, 1751. 2 vols. fo. The Schöpflin Museum (Oberlin, Schœpfl. M. 1773. 4to.) now belongs to the city. [Schweighäuser fils *Mém. sur les antiq. Rom. de la ville de Strasb.* 8vo. and *Enumération des Mon. les plus remarquables du Bas Rhin. et des contrées adjointes*, Stras. 1842. 8vo. Golbery and Schweigh. *Antiquités de l'Alsace* 1828. fol.] Brocomagus (Brumzt, Rom. baths), Niderbronn, Bersch (a pagan wall), Ell, and Ittenswiller are places where altars, vases and the like have been found.

3. The chief periods of this collection are:—1st. The time before the revolution, which dispersed the treasures of art in Paris and Versailles. [Francis I. bought in 1531, 120 antiques, Vasari vi. p. 405. Various works of art described by Montfaucon were destroyed in 1795 by the conflagration of the Abbey.] Claude Mellan and Etienne Baudet, *Recueil des Statues et des Bustes du Cabinet du Roi*. P. 2 vols. fo. (also many things that are not now in the Louvre). Separate Cabinets de St. Denis, de St. Geneviève (Felibien, *Mon. Antiques*. P. 1690. 4to.).—2d. The time when the finest statues from all parts of Italy were united in the Louvre. Besides the works mentioned, §. 38: Lenoir, *Descr. histor. e chronol. des mon. anciens de sculpture déposés au M. de Paris*, 4 vols. 8vo. *Le Grand, Galleries des Antiques*, P. 1803. 8vo. Landon, *Annales du Musée*, 1800—1809. 17 vols. 8vo. *Seconde Collection*, 1810—21. 4 vols. [Filhol

Galerie du M. Nap. redigée par Jos. Lavallée 1804—15. 10 vols. small 4to. 120 numbers each with 5 paintings and 1 work of sculpture.] Especially useful: Mon. Ant. du M. Napoléon dessinés par Piroli, publ. par Piranesi (with explanations by Schweighäuser the Younger, [under the superintendance of Visconti] then by Petit-Radel). P. 1804. 4 vols. 4to.—3d. The period since the restitution. The old collection; the Borghese articles; many from the Albani collection; those of Choiseul-Gouffier [of which there is a Catal. by Dubois 1818.]; many from Greece, §. 253. R. 2. Recently opened Egyptian Museum containing the second Drovetti collection. Descr. des Antiques du M. Royal, commencée par — Visconti, continuée par M. le Cte Clarac, P. 1820, new ed. 1830. Clarac's Musée de Sculpture antique et moderne, will, besides those in the Louvre, contain a very comprehensive collection of statues and busts. [The statues of the Museums of Europe from pl. 395 in the 3rd to 991 in the 5th vol. of plates, where the Iconography of Egypt, Greece, and Rome begins. As to the text there has only appeared to the half of the 3rd vol. Waagen Kunstw. u. Künstler in Paris. B. 1839. The sculptures of the Louvre criticised in chronological succession. The vases in the mus. of Charles X.]

Besides the Louvre the CABINET des Médailles, together with the splendid treasure of coins, likewise contains gems, cameos, bronzes and other antiques,—objects partly described by Caylus and Millin. Notice des mon. exposés dans le Cab. des Médailles et antiques de la Bibliothèque du Roi. Nouv. éd. accomp. d'un recueil de planches. P. 1822. 8vo.

Among the PRIVATE COLLECTIONS, those of the Duke of Blacas (the gems from the Barth collection, Panofka's M. Blacas. Vases Peints. Cah. 1—4. fo.), of Count Pourtalès (§. 261. R. 2), Panofka Antiques du Cabinet du C. Pourtalès-Gorgier P. 1834. 41 pl. Bull. 1835. p. 97. [Collections de Mr. le Comte Pourtalès. G. Antiquités P. 1844. 8vo.] of Durand (vases and bronzes; the earlier collection is incorporated with the royal), of Baron Beugnot (vases, bronzes), of Révil (bronzes, coins and gems,) are the most important. [Catal. by de Witte, Cab. Durand 1836, for sale. Vases peints et bronzes (of the Pr. di Canino) P. 1837, (for sale),—likewise of Mr. de M(agnoncourt) P. 1839 (also sold 1841), and of M. le Vic. Beugnot P. 1840.] The very miscellaneous collection of Denon [published in a large and sumptuous work] is now scattered. Dumersan, Description des Médailles ant. du cab. de feu M. Allier de Hauteroche, 1829. 4to.

4. SPAIN. Travels of Puer, Swinburne, Dillon. Bourgoing's Tableau de l'Espagne. Florez, Esp. Sagra. Laborde, Voy. pittor. et histor. de l'Espagne. P. 1806 and 12. 2 vols. fo. Comp. the literary notices in Westendorp and Reuven's, Antiquiteiten ii, ii. s. 274. [At Madrid Apollo and the nine Muses Descripzion y breve expl. de las estatuas—de los r. jardines de S. Ildefonso 1803. p. 41, in Laborde i. Taf. 11. Barcellona iii. pl. 59. Tarragona, three torsi at Valencia, Mosaique d'Italica pl. 22. Noticia Historico-Artistica de los Museos del em. Cardenal Despuig existentes en MALLORCA por D. J. M. Bover, Palma 1844 (54 inscriptions chiefly Roman, about 140 statues, busts, reliefs, for the most part derived from the excavations near Aricia in 1791. P. 128—riquezas arqueológicas que hasta ahora han sido casi del todo desconocidas.]

Ruins of **BARCINO** (so-called temple of Hercules); **TARRACO** (a kind of Cyclopean walls, amphitheatre, aqueduct, palace); **CALAGURRIS**, (Llorrente, Mon. Romano descubierto en Calahorra. Madr. 1789); **SAGUNTUM**, (Theatre, circus, a work on them by Palus and Novarro); **VALENTIA** (Collection of antiquities from the neighbourhood in the archiepiscopal palace. Tychsen, Biblioth. der alten Litt. und Kunst. i. s. 100); **SEGOVIA** (aqued.); near **AUGUSTOBURGA** (Talavera la Vieja); **CAPARA** (triumphal arch); **NORBA CÆSAREA** (? Alcantara; bridge, temple); **EMERITA** (several temples, theatre, amphith., aqueducts, cisterns); **ITALICA** (Laborde, Descr. d'un pavé en mosaïque déc. dans l'anc. ville d'Italica, P. 1802). Descubrimiento de los pavimentos de Rielves fol. Arabesques, meanders and the like without figures. [P. Arnal on the mosaics of Rielves and Jumilla. Ivo de la Cortina Antiquidades de Italica, Sevilla 1840. 8vo. with 5 pl.] In **PORTUGAL** a Rom. theatre at **OLISIPO** (Memoir by Azevedo).

Ancient statues in **ILDEFONSO** and the gardens of Aranjuez. Coins and gems in the Royal Library. Private collection of statues belonging to the Duke of Medina-Celi. The Odescalchi collection has come to Spain, through the queen Christina. See Notes to Winckelmann. M. Odescalcum. R. 1747. 1751. fo., engr. by P. S. Bartoli, Text by Nic. Galeotto (also contains the earlier published Gemme d'Odescalchi. fo.). Médailles du Cabinet de la R. Christine. A' la Haye, 1742. fo.—Tychsen in loco, s. 90 ff.

- 1 263. **ENGLAND** in like manner possesses many scattered
 2 remnants of Roman civilization which took root there very
 3 early and very deeply; but it unites in a great national
 4 museum the most important collection of genuine Greek
 sculptures in existence, with many acquisitions from Rome
 and Lower Italy. The numerous collections which are dis-
 persed over the country,—few of them accurately, many of
 them not at all known,—are principally the results of traffic
 in art (especially by Jenkins) and restoration workshops at
 Rome (chiefly Cavaceppi's). Of greater interest in a scientific
 point of view, although less extensive, are many collections
 which have recently been formed by travellers in Greece
 itself.

1. Cambden, Britannia. L. 1607. fo. Gordon, Itiner. Septentr. L. 1727. Horsley's Britannia Romana. L. 1732. fo. W. Roy, The Military Antiqu. of the Romans in Britain. L. 1793. fo. W. Musgrave, Antiqq. Britanno-Belgicæ. Lyson's Reliquiæ Brit. Romanæ. L. 1813. fo. The Archæologica Britannica in numerous essays (see Reuss, Repert. p. 39). The fifth room in the British Museum contains Roman sepulchral antiquities.

Traces of temples, amphitheatres, baths, castles, roads, tombs, dwelling houses (mosaic pavements) in different places. In London mosaics have been found under the Bank and the India House. **RUTUPIÆ** (Richborough in Kent), Jo. Battely, Antiqu. Rutupinæ. Oxf. 1745. **ANDERIDA** (near Beachy Head) in Sussex. **AQUÆ CALIDÆ**, Lyson's Remains of two temples at Bath and other Rom. Antiqu. discovered. L. 1802. fo. Lyson's figures of mosaic pavements disc. at Horkston in Lincolnshire.

L. 1801. fo. By the same, Account of Rom. Antiqu. discovered at Woodchester in the county of Gloucester. 1796. fo.

2. The principal constituent parts of the BRITISH MUSEUM are: 1st. An old collection founded by Hans Sloane. 2d. One of the Hamilton collections of vases, together with bronzes and utensils from Lower Italy. 3d. The Egyptian monuments mostly captured by Nelson. Engravings with a descript. account of Egyptian monuments in the British Mus. collected by the French Institute in Egypt and surrendered to the British forces (the drawings by W. Alexander). 4th. The Townley collection of marbles and terracottas [since 1810; on this collection G. Forster's *Ansichten von England* s. 181 ff.]. 5th. The Elgin collection (§. 253. R. 2.) with other new purchases, especially the Phigalian reliefs. 6th. The Payne Knight collection of bronzes, gems, coins (*Numi vet. M. R. P. K. asservati*. 1830, comp. *Ann. d. Inst.* iv. p. 353). The great treasure of old coins (Haym, Combe) has also been thereby augmented with very rare and excellent pieces. The chief work §. 38. *Descr. of the collection of anc. terracottas in the Brit. Mus.* L. 1818. *Synopsis of the Brit. Mus.* [47. Ed. 1844. *The Lycian Museum* §. 90*.]

3. In OXFORD the *Marmora Pomfretiana*, the *Arundeliana* (chiefly inscriptions), the *Ashmolean M.* (native antiquities). Some things in Ratcliff's Library and Christ-church college. (*Browne and Chandler*) *Marmora Oxoniensia*. Ox. 1763. fo. At CAMBRIDGE, some objects in Trinity college; the Clarke collection in the vestibule of the public library (above §. 253. R. 2).

Lord Pembroke's collection at Wilton near Salisbury very considerable, rich in busts (mostly with wrong names). Two accounts of it by Kennedy and Richardson, *Ædes Pembrokianæ* 1788. 8vo. Lord Egremont's collection at Petworth, *Amalthea* iii. s. 249. As to the Blundel collection at Ince near Liverpool, on which there exists a work of copperplate engravings, 2 vols. fo., *ibid.* s. 48. Collection of the Duke of Bedford in Bedfordshire, *Outline engravings and Descriptions of the Woburn Abbey marbles*. [1822. 48 pl.] *Gött. G. A.* 1827. N. 185. The Duke of Marlborough's collection of gems at Blenheim. In London the Lansdowne collection, containing very excellent things (*Amalth.* iii. s. 241), and the Hope collection (which, besides statues, contains the second Hamilton collection of vases.) There are many things from these collections (Payne Knight's) in *Specimens*, §. 38. On collections of an earlier date: *M. Meadianum*. L. 1755. (*Ainsworth*) *Mon. Kempiana*. L. 1720. 8vo. *Middletonianæ Antiqu. cum diss.* Conyers Middl. Cant. 1745. 4to. [*Sam. Lysons, the Mosaics in England.*]

4. Of this description is the Worsley collection at Appuldurcombe in the Isle of Wight. *M. Worsleyanum* (Text by Visconti). 2 vols. fo. L. 1794. [published at Darmstadt by W. Eberhard and H. Schäffer, 6 nos. fol. *Mus. Worsleyano*, Milano 1834. 8vo. 2 vols.] The House of Lord Guilford contains (if they are still there) many valuable objects from Greece. The small private collections of Leake, Hawkins, Burgon, Fiott Lee (golden ornaments from Ithacan sepulchres), Roger. [*Sir John Sloane*, publ. L. fol. The Burgon coll. chiefly of terracottas and vases from Greece, now in the Brit. Mus. On the other hand, that of Mr. Thos. Blayds at Eaglefield Green near Windsor, containing the Pizat-

ti vases from Florence is now not inconsiderable, also that of Lord Northampton. The Coghill vases were sold at London in 1843.] Collections of coins—Lord Northwick's, §. 132. R. 1., Thomas's [sold by auction in 1844]. Egyptian antiquities in the possession of Lord Belmore, Bankes and others. [Engraved stones in the possession of Sir R. Worsley, the Duke of Devonshire, C. Carlisle, Jos. Smith.]

J. Dallaway, Anecdotes of the arts in England. L. 1800. In French with Notes by Millin, Paris 1807, contains nothing but rude and uncritically prepared catalogues. Göde, England, Wales, Irland und Schottland, 1805. 5 bde., Spiker, Reise durch England, Wales und Schottl. 1818. 2 bde. [Waagen Kunstwerke und Künstler in England. B. 1837.]

6. GERMANY AND THE NORTH.

1 264. In GERMANY,—where museums have now come to be regarded as public and patent institutes of national civilization,—in addition to the Dresden collection of statues which has been for a long time the chief and much-famed central point of archæological studies for our native land, and the Vienna cabinet, which vies with that of Paris in engraved stones and coins, two new collections have very recently risen to the first rank, supplementing and completing the archæological materials in the most satisfactory manner, the one by its fine historical succession of statuary monuments, the other
2 products of art. The native remains of Roman culture in the provinces beyond the Danube and in the *agri decumates* on this side of the Danube and the Rhine, however important they may be historically, excite nevertheless but seldom an artistic interest.

1. Zur Gesch. der Sammlungen für Wiss. u. Kunst. in Deutschland by G. Klemm, Zerbst 1837, very complete as regards external information. The great mass of the antiquities at DRESDEN were purchased in 1725 from the princes Chigi, many things afterwards from the Albani collection; the Herculanian women (§. 260. R. 2) from Eugene of Savoy. Engraved works §. 37. 38. Besides, J. Casanova, Abh. über alte Denkmäler der Kunst, besonders zu Dresden, Leipz. 1771. 8vo. Beschreibung der Chf. Antiken-Gallerie in Dresden, von J. Fr. Wacker und J. G. Lipsius. Dresden 1798. 4to. (Hase) Verzeichniss der alten und neuen Bildwerke in den Säalen der Königl. Antiken-Sammlung zu Dresden. Dr. 1833 [1839. 5th Ed.], in 12mo. (many things determined with more accuracy). [Observations in the Kunstbl. 1827. N. 11.] H. Hase Bei Wiedereröffnung der k. Antiken-Samml. zu Dresden im Mai 1836. Nachrichten zu ihrer Geschichte. Hirt, Kunstbemerkungen auf einer Reise nach Dresden u. Prag. 1830. s. 128. [Idem in the artist. Notizenblatt of the Abendzeit. 1830. N. 22.]

The Royal cabinet of antiquities at VIENNA contains, besides the great

collection of coins (Eckhel's *Cat. M. Cæsareo-Vindobonensis* 1779. *Numi anecd. Syll. i.* 1786. Great manuscript work by Neumann), which is constantly increased by discoveries from the whole empire (golden medals of the time of Constantine, Steinbüchel, *Not. sur les médaillons Rom. en or du M. I. R.* 1826, 4to.) and by purchases (comp. §. 261. R. 2), and the splendid treasure of cameos, intaglios and pastes (Eckhel, *Choix des pierres gravées du Cab. Imp. des ant. représentées en 40 pl.* 1788, fo.), several antique vases of silver (§. 200. R. 2) and gold (large Byzantino-Slavonian gold-vase from Hungary), fine bronzes and terracottas, a considerable collection of vases into which the great Lambert collection has merged (Al. de Laborde, *Coll. des Vases Grecs de M. le Cte de Lambert.* 1813. 1825. 2 vols. fo.), and several interesting statues and busts (§. 121. R. 2. 199. R. 6. 380). Some things came from the collection of the eminent connoisseur Barth. Besides, a collection of Roman busts, altars, and tomb-stones in the *souterrains* of the temple of Theseus in the public garden (Steinbüchel *Beschr. des Theseums.* 1829), and Egyptian antiquities (Steinbüchel *Beschr.* 1826. *Scarabæi* §. 230. R. 2). Some ancient sculptures and bronzes in the Ambras collection. Of older date, the M. Francianum (mostly gems), 2 vols. 8vo. with preface by Wolfg. Reiz. The collection in the monast. of S. Florian, formerly that of Apostolo Zeno, Arneth in the *Wiener Jahrb.* 1838. 8vo. Anz. S. 40. [J. Arneth, *Das K. K. Münz cabinet Wien* 1845. (Catalogue of the vases, bronzes, gold and silver vessels, engraved stones). *Beschr. der im cabinet zur Schau ausgelegten Münzen u. Medaillen,* 1845. *Beschr. der zum—Cab. gehörigen Statuen, Büsten, Reliefs, Inschr., Mosaiken* 1845. 8vo.] —Former collection of the emperor Rudolph II. at Prague.

At MUNICH the Glyptotheca is formed from recent purchases of the Æginetan statues, excellent sculptures from Roman villas (§. 261. R. 1) and the Barth collection, likewise Etruscan (§. 173. R. 2) and Egyptian works. *Kunstblatt* 1827. N. 58. 1828. N. 33—48. 1830. N. 1. 3. 4. Klenze and Schorn, *Beschr. der Glyptothek.* 1830. Antiquarium in the Palace, consisting of Roman busts and bronzes [chiefly modern]. *Comp. Kunstblatt* 1826. N. 12. *Jahresberichte der K. Bayerschen Academie.* A cabinet of coins in the Academy augmented by the Cousinéry collection. A fine collection of vases in which are said to have been merged that of Madame Murat, the Panettieri of Agrigentum, and the Feoli from Volci, is not yet available. [Now exhibited in 5 apartments. There were also purchased 60 of the 100 last discovered vases of Prince Canino, among which there are some very remarkable ones. The so-called United Collections in the old gallery in the palace garden, containing remarkable objects from Greece, a coll. of terracottas from Sicily (Centorbo) and the Fogelberg coll. from Rome, and consisting of 500 articles, bronzes and other objects. *Catal. München* 1848.]

In BERLIN there were some time ago 1. The chamber of art in the Royal palace, with bronzes, gems, coins (which have been also recently increased), partly from the Palatine collection (Laur. Beger, *Thesaurus Palatinus.* Heidelb. 1685. *Thes. Brandenburgicus.* B. 1696). Here was also 2. Baron Stosch's *Dactyliotheca* which was purchased by Frederick II. (*Gemmæ ant. artificum nominibus insignitæ cum expos. Stoschii.* Amst. 1724. fo. Winckelmann, *Descr. des pierres gravées du Baron de*

Stosch. F. 1760. 4to. Choix de pierres grav. de la coll. du Baron de Stosch accomp. de notes par Schlichtegroll. Nürnberg. 1798, also in German. Many impressions from these in Lippert and Tassie, and in a new collection. Verzeichniss der geschn. Steine in dem K. Mus. 1827. Göthe, Werke xlv. s. 72). 3. Statues in the palaces of Berlin, Potsdam and Sans-Souci, especially the so-called family of Lycomedes, from Cardinal Polignac's bequest (Recueil de Sculpt. ant. Gr. et Rom. [1753. 8vo.] 1754. 4to.) purchased by Fred. II. (Levezow über die Familie des Lycomedes. B. 1804). Oesterreich, Descr. des deux Palais à Sans-Souci, 1774. 8vo. Krüger, Antiqu. du Roi de Prusse à Sans-Souci. B. 1769. fo. To these have been added in more recent times 4. The great Koller collection of vases from Campania, Lucania and Apulia, likewise terracottas, bronzes, glass articles. Levezow in the Berl. Kunstbl. i. s. 341. ii. s. 4; 5. The M. Bartoldiano (descr. dal D. T. Panofka. B. 1827. 8vo.), consisting of bronzes, vases, terracottas, glass articles and pastes. Berl. Kunstbl. i. s. 315; 6. Several smaller collections of vases (Count Ingenheim, also statues; Henin); 7. A number of statues recently purchased in Italy; 8. The Dorow (Magnus) collection of vases, chiefly from Volci (R. Rochette, Journ. des Savans 1829. p. 131. Dorow, Einführung in eine Abtheilung der Vasens. des K. Mus. B. 1833). All this now forms the great Royal Museum. Comp. Levezow, Amalthea ii. s. 337. iii. s. 213. Catalogues by L. Tieck and Levezow. Gött. G. A. 1830. N. 202. [by Gerhard Berlin's Ant. Bildwerke Beschr. B. 1836. 1 Th. Sculptures and vases. Recently acquired ancient monuments 1—3 Heft 1836. 40. 46, Vases to No. 1922. Works on Vases §. 321. R. 5. The vases in 1834 by Levezow, the intaglios by Tölken 1835. The terracottas published by Panofka 4. B. 1842.] There remains separate from it a considerable collection of Egyptian antiquities, formed by Baron Minutoli (Hirt Zur Würdigung der von dem Gen. Freih. v. Minutoli eingebrachten Sammlung. B. 1823), Count Sack and Passalacqua (Catal. Raisonné et historique des antiqu. découv. en Egypte par M. J. Pass. 1826. 8vo.).—Private collection of W. v. Humboldt (sculptures) at Tegel.

CASSEL, Mus. Fredericianum contains several excellent statues, many gems and some fine bronzes. Many antiquities were acquired from Attica about 1687. Diet. Tiedemann, Dissert. iii. Cass. 1778 sqq. 4to. Völkel in Welcker's Zeitschr. i, 1. s. 151. [Stuhl Uebersicht des Museum zu Kassel.]

BRUNSWICK, Ducal Museum, marble busts, bronzes, the Mantuan vase, [missed since the flight of the second last duke, who denies however that he took it with him. Its value is enormous.] Montfaucon, Ant. expl. ii. 78. Eggeling, Mystéria Cereris et Bacchi, 1682. Meurs. Eleusin. ii. p. 525. Vase d'onix antique . . . dessiné par P. G. Oeding, gravé par M. Tyroff. [Niedmann in the appendix to Denkwürdigkeiten u. Reisen des Obr. v. Nordenfels 1830. Böttiger kl. Schr. ii. S. 306. Tf. 4. Gerhard Ant. Bildw. Tf. 310, 2. S. 73. f. Kunstbl. 1827. S. 375 ff.] Comp. §. 358.

HANOVER, the Wallmoden collection. [Nachr. von einer Kunstsamml. in Hanover 1781. 78 s.] Heads of the emperors in the garden at Herrnhäuser.

AROLSEN, rich collection of bronzes and coins in the Prince of Waldeck's palace. Gerhard, Kunstbl. 1827. N. 87 ff. [On the marbles of this

coll. Jahrb. des Alterthumsvereins zu Bonn, v. §. 348. WÖRLITZ, since 1806. Apollo and the Muses, statues from Herculaneum, basreliefs, painted vases, &c.]

GoTHA, large collection of coins. Liebe, Gotha Numaria. Amst. 1730. fo. [Considerable recent purchases. Catal. by Fr. Jacobs.]

The ERBACH collection at Erbach in the Odenwald.

DARMSTADT, some busts and antiquities in the palace. Göthe, Werke xliii. s. 389. [Ph. Walther des G. H. Mus. zu D. der Antikensaal. 1841. 8vo.]

2. Comp. Oberlin, Orb. Ant. p. 62. Schweighäuser in the Kunstblatt 1826. N. 86 ff. On the ruins of TREVES, §. 193. R. 7. Porta Nigra, amphith., baths, bridge over the Moselle, Roman walls (so-called palace of Helen) in the cathedral, pagan tower. Collection of antiquities in the Gymnasium and in the Porta Nigra. Brower, Antiqu. et Annales Trevirenses. Col. 1626. Alterthümer u. Naturansichten im Moselthale bei Trier, gez. von Ramboux, erkl. von Wyttenbach. 4 Liefer; Trier u. München. [Wytttenb. Neue Forsch. Trier 1835. 2 Ausg. 1844. Ueber das Alter der Moselbrücke 1826. 4to. Ch. W. Schmidt, Röm. Byzant. u. German. Baudenkmäler in Trier 1 Lief.] Steininger Die Ruinen am Althor zu Trier 1835. A theatre? Quednow, Trierer Alterthümer. 1820. Th. v. Haupt, Panorama von Trier. 1834. Monument of the Secundini at IGEL. Drawing by Hawich, with explanatory text by Neurohr. Treves 1826. Work by C. Osterwald. Cobl. 1829. [by L. Schorn in the Abhdl. of the K. Bayerischen Akad. der W. philos. Kl. i. s. 257. 1835.] Göthe xliv. s. 180 fo. AIX-LA-CHAPELLE, Roman columns in edifices of Charlemagne. Sarcophagus with the rape of Proserpine. COLOGNE, Roman towers in the wall of the city. Cabinet of antiquities of Wallraf (Göthe xliii. s. 315) and in the college of the Jesuits. [Xanten Fiedler Röm. Antiq. des Notars Houben zu Xanten, Denkmäler von Castra Vetera u. Col. Trajana. Xanten 1839 fol. Antike Erotische Bildw. 1839 fol. (of the same coll.) By the same: Gesch. u. Alterth. des untern Germaniens i. Essen. 1824. 8vo. Die zu Cleve gesammelten Alterth. B. 1795. 8vo.] BONN, Collection of the University; many things from the Roman station near Wichelshof. Dorow, Denkmale Germanischer und Röm. Zeit in den Rheinisch-Westphäl. provinca, 1823. 4to. Roman baths at ANDERNACH. SAYN, Antiqu. Saynenses a L. Ph. de Reyffenberg. a. 1684, coll., ed. 1830. Collection at NEUWIED, Dorow, Röm. Alterthümer bei Neuwied 1827. COBLENZ, Count Rainesse's collection of bronzes and other antiquities. Roman tower at RODESHEIM. WIESBADEN, the Nassau Society's collection of antiquities. Annalen des Vereins für Nassauische Alterthumskunde u. Geschichtsforschung hft. i. 1827. Dorow, Opferstätten und Grabhügel der Germ. u. Röm. am Rhein. 1819. 20. HEDDERNHEIM, Ruins of a castra stativa. Habel, Annalen i. s. 45. comp. §. 408. [Jahrbücher des Vereins von Alterthumsfreunden im Rhein-Lande Bonn. 1842-47. 10 hefte.]

MAYENCE, Eichelstein in the citadel, other architectural remains (on the Kestrich). Roman aqueduct near Zahlbach. Collection in the Library, in which there is likewise a composite capital from Ingelheim (comp. Aix-la-Chapelle). Private collection of Emele, Beschreibung Mainz, 1825. [with 34 pl. Malten Ausgrabungen in und bei Mainz, 1842. 8vo.]

Das Mainzer Mus. Alth. Verein zu Bonn ii. s. 50.] Discoveries at ASCHAFFENBURG (Hein). Knapp, Röm. Denkmäler des ODENWALDES. 1813. Alberti, von Wanstadt, Mayer, Eisenherz, Graff über Röm. Alterthümer am obern Rhein, Heidelberger Jahrb. 1838. s. 1125. Wilhelmi. [Pauli die Römischen u. Deutschen Alterth. am Rhein. i. Rheinhessen, Mainz. 1820.] MANNHEIM, Antiquities from Mayence, Godramstein, Neuburg on the Danube and elsewhere. [Gräff Das Antiquarium in Mannheim 1839. i. ii.] SPIRE, public collection. Beschr. von J. M. König. 1832. CARLSRUHE, collection of bronze figures and the like. [Ulrichs Alterth. Verein in Bonn ii, s. 55—66. Creuzer Zur Gallerie der alten Dramatiker. Griech. Thongefässe der Grossherz. Badischen Sammlung. 1839. Münzen in the Bibliothek.] DURLACH, altars and other stone sculptures in the palace garden. BADEN, Roman baths. BADENWEILER, Roman baths, almost the best preserved and most instructive ruins of the kind (Weinbrenner, Entwürfe i, 3). STUTTGART, Roman antiquities in the Library. Egyptian antiquities in the cabinet of natural history. For general information, Wielandt Beytr. zur ältesten Geschichte des Landstrichs am r. Rheinufer von Basel bis Bruchsal. Carlsr. 1811. On the state of civilization in the agri decumani, Leichtlen very full: Schwaben unter den Römern (Forschungen im Gebiet der Gesch. Deutschl. iv.). Creuzer Zur Gesch. altröm. Cultur am Oberrhein und Neckar. 1833. s. 44 ff. Sulle antich. rom. trov. in Suevia, Ann. d. Inst. i. p. 214. [v. Jaumann Colonia Sumlocenna, Rottenburg on the Neckar under the Romans. 1840. 8vo.]

In RHÆTIA: AUGSBURG, Antiquarium. W. Kaiser Die Röm. Alterthümer zu Augsburg, mit 13 Kupfert. Augsb. 1820. 4to. [and the Röm. Antiquarium zu Augsburg. 1823. 4to.] By the same: Der Ober-Donaukreis, drei Abhandl. 1830—32, and Antiqu. Reise von Augusta nach Viaca (Memmingen) 1829. GUNTIA, Gunzburg. Sammlung Röm. Denkmäler in Baiern. heft., 2. München 1808. 4to and fol. Rom. Camp at Oberndorf, near Donauwerth, Hist. Abth. der Münch. Akad. Bd. v. [F. A. Mayer über versch. im Königr. Baiern gefundene Rom. Alberth. München 1840. 8vo.] In NORICUM: SALZBURG especially (Mosaic §. 412. R. i.). On Austrian discoveries, the Anzeigeb. of the Wiener Jahrb., especially by Steinbüchel, Bd. xlv—xlviii. Muchar, Das Röm. Noricum. Graz 1825. In PANNONIA: the ruins of CARNUNTUM near Petronell; Cilly (Celeja), [von Hohenhausen die Alterth. DACIENS im heutigen Siebenbürgen, Wien 1775. 4to.].

- 1 265. The countries that border Germany on the west resemble the Rhenish districts in the richness and kind of Roman remains; in HOLLAND there is no want of collections of superior works of art; BELGIUM is much more deficient.
- 2 The NORTH, likewise, which possesses no native antiquities but those of German heathendom (for the Slavonian nations seem to have still less than the Germans attended to the erection of durable monuments), has no important collections of valuable works of ancient art except the Royal Swedish (from which however many splendid possessions have again escaped, §. 262. R. 4), and the Imperial Russian, which is always increasing.
- 3 Ancient DACIA in regard to Roman remains does

not stand far behind the west of Europe; and the newly awakened national feeling of the Magyars endeavours to concentrate them as much as possible within the limits of their native country.

1. SWITZERLAND. AVENTICUM amphitheatre (Mus. Aventicinum at Avanche), v. Schmidt *Antiqu. d'Avenches et de Culm. Bernæ*, 1760. 4to. (particularly mosaics.) Ritter, *Mém. et Recueil de qqs. antiq. de la Suisse*. B. 1788. 4to. AUGUSTA RAURAC. (Août) amphitheatre. Schöpflin, *Alsatia*, p. 160. A work by Jacob. Cantonal museum at Lausanne. [At Zurich, Antiquarium in the town Library.]

HOLLAND. Cabinet of coins and gems at the HAGUE, in which is also incorporated the well known collection of Fr. Hemsterhuis (Göthe, *Jenaer, LZ.* 1807. *Progr. Werke*, xxx. s. 260. xxxix. s. 313). *Notice sur le Cab. des Médailles et des pierres grav. de S. M. le Roi des Pays-Bas* par J. C. de Jonge Dir. A la Haye. 1823. [Prémier Suppl. 1824. By the same *Catal. d'empreintes du Cab. des p. gr.* 1837. 8vo.] Museum of the University at LEYDEN, formed from the Papenbroek collection (Oudendorp, *Descr. legati Papenbroekiani*. L. B. 1746. 4to.) and new objects of art procured partly from Greece by Col. Rottiers [1819], and from Africa by Humbert. *V. Antiquiteiten, een oudheidkundig Tijdschrift bezorgd door Nic. Westendorp en C. J. C. Reuvens* ii, 1. s. 171. 2. s. 259. *Amalthea* iii. s. 422 ff. [Monumens Egyptiens du Musée d'antiq. des Pays-Bas par C. Lemans, Leide 1839. Janssen De Grieske, *Rom. en Etr. Monumenten van het Museum te Leyden* 1843.] At an earlier period M. Wil-dianum *descr. a Sig. Havercamp*. Amst. 1741. Cabinet de Thoms, partly purchased for Paris, partly for the Hague. *Recueil de planches du Cab. de Thoms.*—Cabinet of Herry at Antwerp (vases from Greece).

Considerable antiquities at NIMWEGUEN (Neomagus). Smetius, *Antiquitates Neomagenses*. Noviom. 1678. 4to. and other works. Letters of Gisb. Cuper, J. Fr. Gronov and others. *Antiquiteiten* ii, 2. s. 206. [Count Wassenaer *Catal. Statuarum cet Hagæ Comit.* 1750. 8vo. P. Petau *Antiq. recueillies à Amsterdam* 1757. 4to. Sallengre *Nov. Thes. Ant. T.* ii. Guyot collection in Nimwegen, *Jahrb. des Vereins Bonn* vii. s. 56. at *Utr.* ix. s. 17.] Nic. Chevalier, *Recherche curieuse d'Antiquité*. *Utr. fo.* FORUM HADRIANI near the Hague. Excavations since 1827. Reuvens, *Notice et Plan des constructions Rom. trouvées sur l'emplac. présumé du Forum Hadr.* fo. [The Dodwell collection has been taken to Brussels. M. *Notice sur le Musée Dodwell et Catal. rais. des objets qu'il contient*, Rome 1837. 8vo.]

2. The Royal Museum at COPENHAGEN contains some Egyptian antiquities, the fragments from the Parthenon, §. 118. R. 2., a few Roman busts and antiquities, especially vases, lamps, glass-articles from the neighbourhood of Carthage (regarding which there is some information given in the *Memoir* by Falbe, *Sur l'emplacement de Carthage*), also engraved stones. See von Ramdohr *Studien* i. s. 139 ff. *Das polit. Journ.* 1817. Sept. Oct. Royal Cabinet of Coins, C. Ramus *Catal.* 1815. 3 bde 4to. The collection of Prince Christian is now particularly interesting. It contains coins, especially Magna Grecian and Sicilian, vases from Magna Grecia, also from Volci, and a few marbles; many objects