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GUIDE

TO THE

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PREFACE.

THE appearance of a new series of guide-books requires a brief note to justify its existence and to explain its object. Modern guide-books have grown so large, that to use them with intelligence and advantage necessitates a preliminary study which requires more time than the average traveller has at his disposal. This series will be smaller in bulk, and consequently cheaper in price, than other well-known guide-books.

While all necessary practical information has been given in the briefest possible form, special attention has been paid to the historical, archæological, and artistic features of the countries to which the books relate.

Special pains have been taken to have the maps and plans accurate and up-to-date. At the end of the portion of the volume relating to each country, contained therein will be found a bibliography, to enable the student to supplement the information contained in this guide-book, or to continue his studies should he have the time and inclination to do so. But all the essential facts, both for his material comfort and intellectual enjoyment of the scenes visited, are, we believe, contained within the covers of each book in this series. The text is anonymous, but each portion is written by a qualified and competent author, familiar not only with the country visited, but with its art, history, and antiquities.

Prefixed to each volume will be found a list of Hotels alphabetically arranged under the names of the towns in which the hotels are to be found ; some notes for yachtsmen and sportsmen, by a sailor who knows the shores of the Mediterranean as few men know them, arranged in geographical sequence and accompanied by a list of Lloyd's agents ; and, in some of the volumes, essays by well-known writers of authority on subjects of peculiar interest in connection with the country to which the volume relates.

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We wish to express our indebtedness to Dr. Dörpfeld for permission to reproduce his invaluable plans of the excavations on the site of Troy; to M. Homolle for his permission to reprint his plan of Delphi; and to Prof. van Millingen, of Constantinople, for his kindness in reading the proofs of the portion of this Guide which relates to that city.

In spite of the greatest care, errors undoubtedly have crept in. The Editors will be thankful to any of their readers who will help them by sending corrections of errors in matters of fact whenever they can. Such communications should be addressed to

THE EDITORS,
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THE EDITORS.

LONDON, *August* 1901.

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YACHTING NOTES.

EASTERN MEDITERRANEAN.

SOUTH COAST OF ITALY.

PORT OTRANTO. — Anchorage for small vessels only, off the town, in 4 to 3 fths. ; bad holding-ground. Large vessels anchor outside in 6 fths. Telegraph station.

ALIMINI.—A sandy bay. Best anchorage is in 7½ fths. Otranto N. tower bearing N., distant 1 m.

ORSO. — Small bay. Anchor in 4 fths., good holding-ground.

SAN CATALDO.—Anchor ⅜ of a mile S.E. of lighthouse in about 7 fths. ¾ m. from shore.

SAN GENNARO.—22 m. N. of San Cataldo. Anchor S.E. of the tower, 4 fths.

EAST COAST OF ITALY.

BRINDISI.—Never anchor outside.
Lloyd's Agents: Nervegna Bros.

MOLA.—Ad. Chart No. 199, which includes Brindisi, Monopoli, and all anchorages to Ortona. Anchor in 5½ fths., hard mud, ½ m. from town.

BARI. — 63,000 inhabitants. Vice-Consul. Many tombs, etc. Splendid harbour, 30 to 20 ft. water inside breakwater. Can moor to breakwater, buoys, or anchor. Coal and supplies of all kinds.
Lloyd's Agents: Marstaller, Hausmann, & Co.

MOLFETTA. — Ad. Chart No. 199. Pop. 35,000. Depth of water inside mole only 12 to 9 ft.

TRANI is a handsome town, surrounded by lofty walls, and protected by a strong castle. Pop. 23,000. Anchor 1 m. off the coast in 8 fths., sand.

BARLETTA. — Vice-Consul. Streets well paved, houses large and lofty. Cathedral remarkable for its antique granite columns. Harbour very indifferent as to depth of water; at the mole-head 15 ft. water. Provisions plentiful. Fresh water bad. Good anchorage ¾ m. from lighthouse in 8 fths.

MANFREDONIA.—Founded in 1250 by King Manfred. Occupies a pleasant site at the foot of Mount St. Angelo. Vice-Consul. Town is surrounded by walls and protected by a castle. Fever and

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ague prevalent, quinine being in great request. 18 ft. water in the basin of the port. Good anchorage for large vessels off the port in 5 fths., mud. It is a very good "Bora" anchorage—in fact the only one on the E. coast of Italy.

RODI occupies a lovely position on a precipitous hill, amidst gardens and olive trees. Anchor ¼ m. off shore. Deep-draughted vessels anchor in 10 fths. about 1½ m. from shore. Very useful during S.E. gales.

TREMITI ISLAND gives good shelter from a "Bora" gale. Anchor off the S.E. coast in 35 to 17 fths., 3 cables from the shore; mud and good holding-ground.

From Rodi to Conero, near Ancona, there is no shelter along the coast.

ORTONA.—See Ad. Chart No. 200, Ortona to River Po, with Plan of Ortona.

PESCARA RIVER divides the town into two parts, can accommodate about 30 small vessels with a depth of 6½ ft., is on the Adriatic coast railway. Water bad. Small supplies. From Pescari River westwards is a large pine forest to the Tronto River, 30 m. to the N. The most remarkable objects are the village and castle of Siloi, on an eminence 8 m. from Pescara. Anchor on any part of this coast, in 6 fths., 1¼ m. off shore.

MOUNT CONERO, 43° 30′ W., 13° 36′ E. — On it stands an isolated telegraph tower; can be seen from a great distance and from every quarter—a specially good landmark. A convent stands ½ m. to the S.E. of the tower. The mount is 1877 ft. high, and double the height of any other part. Anchorage from a S.W. gale can be found ¼ m. from the land, in good holding-ground.

PORTO NUOVO. — Small harbour. Safe shelter 5 to 4 fths. in the harbour, gravel bottom.

ANCONA.—See plan on Ad. Chart No. 200. Pop. 50,000. On the coast line railway; great commercial port. Splendid harbour, having 5½ fths. between moleheads.

Lloyd's Agent: U. Servadio.

PESARO.—Ad. Chart No. 200. Pop. 23,000. Silk, porcelain, crystal, and sundry manufactories. Anchor 1½ m. from the shore in 5 fths.

RIMINI.—Ancient Ariminum. Fine marble bridge of five arches, each having a span of 27 ft., crosses the river at the head of the harbour, and a triumphal arch erected to Augustus still exists. Walled town. Pop. 40,000. On main coast railway. Good anchorage off the harbour.

CERVIA.—No harbour. To the N. a vast pine forest, the finest in Italy, covers the coast for 18 m. and extends 2 m. inland.

RAVENNA, which originally stood on the seashore, is now between 4 and 5 miles from the sea, and on the border of the forest before mentioned. Pop. 12,000. Large silk industry. Can carry a depth of water up to Ravenna of 9 ft. There is a pilot-station off the lighthouse.

GORO ROAD.—*Vide* Chart No. 201.

VENICE.—Port Chioggia has 12 ft. water on bar. Tides rise 2 ft. HW. F. and C. 10 hrs. 30 min.

Lloyd's Agents: S. & A. Blumenthal & Co.

PORT MALAMOCCO is THE entrance to the only passage for large vessels up to Venice, 7 m. distant, although there are five other passages from the sea to Venice. Ad. Plan No. 1483. Graving-docks at Venice. No. 1 is 524 ft. × 80 ft. × 25½ ft.; No. 2 is 295 ft. × 59 ft. × 19½ ft.

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AUSTRIAN COAST.

TRIESTE. — Ad. Chart No. 1434. Splendid harbour, 8 to 5 fths. within the breakwater. Look out for the "Bora." Large vessels anchor with S. end of breakwater about E. ½ S., 10 fths., and outside the mooring buoys.

There is anchorage all along the coast of Istria within a zone of from 3 to 10 m. from the land; good holding-ground.

Lloyd's Agent: Richard Greenham.

SALVORE POINT.—Sometimes vessels lie almost in a calm under the land of Salvore when the heaviest "Bora" is blowing in the Gulf of Trieste.

PORT QUIETO.—Good anchorage for vessels of any size. Anchor in middle of bay in 9 fths., ¼ m. from the shore. Ad. Chart No. 1599.

ROVIGNO.—Valdibora Bay is immediately northward of Rovigno, open to W. winds, but partly sheltered from N.W. winds by the Figurola islets. Anchor between Squerio shoal (5 fths.) and the town in 13 fths., mud. In case of necessity during a "Bora," a vessel may anchor 1½ m. W. of Vanga islet in 21 fths.; also ¾ m. S.W. of Cape Compare, at the entrance to Pola, in 21 fths., with lighthouse bearing N.E. ½ E.

PORT POLA. — See Plan No. 202 and Chart No. 201. Town is one of the most ancient in Istria. Principal Austrian naval station. A most charming spot. The port is almost land-locked. No "Bora."

The eastern coast of Istria includes the space between Mulera Point and Fiume, about 45 m.; wild and desolate appearance; coast is rocky, and no dangers ½ m. from it; no anchorages; strong "Boras."

FIUME.—See Ad. Chart No. 2711. A free port. Pop. 34,000. Inner harbour 20 ft. alongside quays; outer harbour 30 ft.

Lloyd's Agent: Giovanni Gelletich.

CHERSO BAY is protected from all but northerly winds; anchor in middle of bay, 26 fths., about 2 cables from the eastern shore.

CHERSO PORT is an excellent place; anchor abreast the monastery S.E. of the town in 4 fths. Chart No. 1561.

BUCCARI BAY is a land-locked basin, with 20 to 12 fths. water. Anchor off the town in 12 fths.

SANSEGO ISLAND.—This anchorage is useful in a "Bora." Anchor off the S.W. shore of the island in 19 fths., sand, Sansego village bearing about E. by N.

For coast of Dalmatia, see Charts Nos. 2711 and 2774.

PORT ZARA is a secure harbour; good anchorage off breakwater in 8 fths.

PORT ROGOSNIZZA. — A spacious bay, 1½ m. N. of Planka Point; safe in all winds, and entrance easy. Anchor westward of the village in 12 fths. Fossil remains are numerous.

PORT ST. GEORGIO, on N.W. side of Great Zirona Island, affords good anchorage in 13 fths., sand. Water and provisions in small quantities.

PORT SPALATO.—Ad. plan on Sheet No. 1612. Nice little bay, with good anchorage; mud over rock in 5 fths.; outer anchorage, 22 fths., 3 cables S. of breakwater. Water and provisions in abundance.

Lloyd's Agent: Pietro Cattalinich.

PORT SORDO, just E. of Karober Cove; large bay; anchor in 9 fths., mud.

There is good anchorage all along the Spalato channel, and good holding-ground.

NARENTA RIVER. — One of the largest in Dalmatia. Small craft

can ascend as far as Vido, near the ruins of the ancient town of Narenta, the former capital of Dalmatia. Anchorage outside in 11 fths.

PORT GRAVOSA. — A very snug harbour. It has frequently been the rendezvous of large squadrons of men-of-war, especially in 1880. Water and provisions of all kinds. See Chart No. 2713. Anchor in outer part of harbour in 11 fths., mud.

RAGUSA.—Anchor between town of Ragusa and Lacroma Island in 8 fths.

Lloyd's Agent: Luigi Klaic.

CATTARO.—*Vide* Charts Nos. 1463, 419, 2701. Currents are rapid and uncertain; the best anchorage in the western bay is in Meljina Bay, in from 12 to 9 fths. Cattaro inner bay reminds one of the west coast of Norway scenery, and contains the most picturesque and charming scenery in the Adriatic.

Lloyd's Agent: Paolo Radimiri.

Anchorage all along the coast to the southward to Valona Bay; coast is steep to the rock or shore, but no places of interest.

From Valona bay to CORFU N. channel is deep water.

IONIAN ISLANDS.

CORFU (ancient Corcyra) is the most important of the Ionian Islands; may be considered the key of the Adriatic; mountainous, and covered throughout with olive plantations. Charts Nos. 203 and 206. Pop. 91,000. The town is surrounded by strong fortifications; Fort Neuf, built by the Venetians, forms the north-western extreme. Corfu affords resources of all kinds. There are shipyards where small repairs can be executed, but no docks of any description. Provisions abundant. See plan of Corfu Road, No. 1450. Anchor anywhere off the town in 16 to 10 fths.; deep water close to the shore. A very good position is off the Health Office and Custom House in 10 to 5 fths.

Lloyd's Agents: C. A. Barff & Co.

ST. GEORGE'S BAY.—At the head of the bay is a fine sandy beach, and in the northern corner there is good summer anchorage in from 9 to 6 fths.

PAXO, the smallest of the Ionian Islands, is flat and covered with one dense olive plantation, producing the finest oil in the seven islands. The principal town is Gayo; houses well built; and a fine wharf is erected along its sea face. There are several villages prettily situated amidst the thick olive groves, having an air of comfort not met with in the other islands. Pop. 5000. Chart No. 206.

PORT GAYO.—The deep water is on the N. side of Citadel Islet. Anchor in it. Pop. 2000.

CEPHALONIA.—The largest of the Ionian Islands. There are 78 towns and villages in the island. Pop. 70,000.

Lloyd's Agent: Jas. Saunders.

SAMOS BAY.—Anchor in 12 fths.

ARGOSTOLI.—The capital of Cephalonia. Pop. 9000. Charts Nos. 203 and 1557. Anchor off the Lazaretto in 12 fths., mud; good holding-ground.

Port Asso.—Anchor in 17 to 13 fths. outside the port. Pop. 1500.

ITHACA. — This island retains its ancient name, and there is perhaps no place where the influence of classical associations is so lively and so pure. Pop.

13,000. Port Vathi is a snug, land-locked little basin; the channel in has 26 ft. water. Within, the port is 5⅓ cables long and 4 cables wide, with 17 to 10 fths., mud bottom. Pop. 5500. Anchorage outside is north-eastward of the prison in 13 fths. Chart No. 203.

ZANTE.—The eastern part is mostly an extensive plain, covered with olive groves and richly cultivated vineyards. Pop. 45,000. There is good anchorage on the E. coast in Alilas Bay ½ m. from the shore in 8 fths., good ground. Zante Bay (Plan No. 1762; Chart No. 207) is 3 m. wide, semi-circular, and recedes 1¼ m. Population of the town, 19,000. The usual anchorage is north-east of the mole-head in 9 to 7 fths., mud and sand. Inside the mole, 14 to 10 ft. Not recommended.

Kieri Bay, Marathonisi.—Chart No. 207. Anchor in the northern part of the bay in 7 fths., ½ m. from the shingle beach.

Lloyd's Agent: A. L. Crowe (British Vice-Consul).

CERIGO ISLAND. — Temporary anchorage 1 m. S. of Cape Kavavagia, 6 cables from the shore, in 15 fths. Cerigo Town.—Anchor 2 cables S.S.W. of the lighthouse in 16 fths., mud and sand. Port St. Nikolo is a nice little inlet with 6 fths. water; this is the best Port of the island, with a good road 10 m. to Cerigo—say 2 hrs. drive.

COAST OF MOREA FROM CAPE PAPAS.

PATRAS is, next to Athens, the largest and most populous town in Greece. See Plan No. 1675. Pop. 40,000. Chart No. 1600. There is a good harbour. The anchorage for large vessels is westward of the breakwater in from 16 to 18 fths., mud and sand.

Lloyd's Agents: Hancock & Wood.

CAPE PAPAS.—Anchorage is S.W. of the cape in 9 fths.

GULF OF CORINTH—NORTH SHORE.

NAUPAKTOS (Lepanto), Chart No. 1600, is only a small boat harbour. There is anchorage off the town in 8 or 10 fths.

PORT GALAXIDI, Plan No. 221, is a large bay a mile in diameter, with 16 fths. water in the centre. Pop. 4600.

PORT ITEA.—Good harbour, 8 cables in diameter and 5 cables wide at the entrance, with 8 fths.

ASPRA SPITIA.—Bay affords excellent anchorage in 16 fths. Sheet No. 463.

SOUTHERN SHORE.

NEW CORINTH.—Anchor ½ m. off in 16 fths. Chart No. 1367.

CORINTH CANAL.—See Guide Books.

From the head of the Bay of Corinth to 45 m. westward the coast is free from danger, with only open roadsteads.

VOSTITZA.—Sheet No. 463. Pop. 8000. Anchor off the mole.

WEST COAST OF MOREA.

Chart No. 1600.

KATAKOLO. — A thriving and improving village. The mole affords excellent shelter from southerly winds in 5 to 4 fths. There is anchorage all over the bay. Fever and ague prevalent in the summer.

Lloyd's Agents: Fanquier & Caramandani.

ARCADIA or KYPARISSIA.—The town is at the foot of the ancient Acropolis. Pop. 5000. Chart No. 207.

NAVARINO BAY, Plan No. 211, Chart No. 207, is the most capacious harbour in the Morea, and completely sheltered from westerly winds.

NAVARINO or NEO-KASTRO contains 2300 inhabitants and is prettily situated. Anchor ½ m. N. of the town in 10 fths.

Lloyd's Agent: N. Ciclitira.

MOTHONI or MODON.—An indifferent village, with no trade and 1000 inhabitants.

PORT LIMINI (S. coast) is the best port in the Gulf of Kalamata; deep water outside, but 10 to 4 fths. inside, the harbour.

KALAMATA.—Lloyd's Agents: N. P. Strumbos & Co.

PORT KAIO (ancient Psamatus).—3 m. N. of Cape Matapan; harbour is 4 cables wide at the entrance, oval in form, and 8 cables deep. Local knowledge is requisite, as there is a 2½ fth. patch in the centre of the harbour. There is good anchorage outside the port.

GYTHIUM, the port of Sparta (see Plan on Chart No. 1685. Pop. 4000), is the principal port of the district. The anchorage is 3 cables N. of the islet in 15 fths.

VATIKA BAY.—Anchorage at the head of the bay in 10 fths., sand. Sheet No. 1436.

There is no harbour on the E. coast of Morea.

NAUPLIA (Napoli di Romania).—Chart No. 1518. This is the chief fortress and garrison of the Greek kingdom. Pop. 2000. Anchor at any convenient distance westward of the town in 9 to 7 fths., as none but vessels of very light draught can enter the bight N. of the town, although open to the S.; vessels lie here at all seasons. Very good holding-ground.

Lloyd's Agent: D. Malbrook.

GULF OF ÆGINA OR ATHENS.

Chart No. 1657.

EPIDAVRO PORT.—Chart No. 1816 and View B on No. 1514. The space for anchoring in the interior is about 2 cables in extent and 2 to 3½ fths. deep, and only fit for small vessels. There is temporary limited anchorage in fine weather in the N.W. corner of St. Lassi Bay in 20 fths., sand, ¼ m. from the shore.

KALAMAKI BAY, in the N.W. corner of the Gulf of Ægina or Athens and on the E. side of the Isthmus of Corinth, affords accommodation for vessels of all sizes in 6 to 19 fths., sand or mud. Charts Nos. 2836A, 1513, 1367.

SALAMIS.—Chart No. 1513.

ELEUSIS BAY.—This splendid bay is 8½ m. in length E. and W., with an average breadth of 2 m.; depths throughout, 7 to 18 fths. The passage into the bay at the eastern end of Salamis is called Georgio Channel, which is nearly 1½ cable wide from a depth of 3 fths. on either side, and carries 3¼ to 4 fths. water. See Plan No. 894.

SALAMIS STRAIT, between Salamis Island and the main, affords excellent anchorage in 12 to 18 fths. Sand and shells.

THE PEIRÆUS, or PORT DRAKO, or PORTO LEONE, from the colossal marble lions which once crowned the two pillars forming the entrance, and which were about 72 yds. apart,—Chart No. 2836A and Plan 1520,—is a land-

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locked basin. It is necessary for vessels to moor, when inside the harbour, with open hawse to the northward, the strongest winds being from that quarter. A vessel will carry 18 ft. water up to the head of the port. The average depth alongside the quay is 24 ft. The centre of the harbour is kept clear. There is good anchorage in Munychia and Phalerum Bays in any convenient berth. The port receives the whole of the drainage from the town.

Lloyd's Agent: Arthur Hill (Vice-Consul), Athens.

PORT ALIKI.—Vessels cruising along here should give the shore a wide berth, and pay attention to the lead.

CAPE COLONNA.—Ruins of the Temple of Athena (Minerva). Legrana Bay is a good anchorage, in any convenient depth, sand and weed. View No. 1526.

PORT RAPHTI or STATUE ISLET, less than 2 cables in diameter and 298 ft. high. On the islet are the remains of a colossal statue in white marble. Anchor off the port.

MARATHON BAY.—Anchor where convenient in 10 to 7 fths.

THE COASTS OF GREECE AND TURKEY FROM MARATHON BAY TO KARA-SU RIVER.

MIJELLA or AMALIOPOLIS is on the W. side of the Gulf of Volo, and 9 m. within the entrance. The port is ½ m. in length and 4 cables in breadth, with depths gradually decreasing from 12 to 3 fths. Mud bottom.

VOLO,—Chart No. 1196; pop. 10,000,—near the ancient Iolkos. In the neighbourhood are the ruins of Pagasæ, and near here once stood the city of Demetrias, founded 290 B.C.

Lloyd's Agents: Daffa Brothers.

GULF OF SALONIKI.

Chart No. 1085.

SALONIKI (ancient Thessalonika).—Pop. 100,000. A city of considerable importance. The city is subject to malaria, and the whole country around is unhealthy. Excellent shooting in the neighbourhood—pheasants, woodcock, wild-fowl, etc. The anchorage is anywhere off the town in from 9 to 7 fths. Good holding-ground.

PORT KUPHO.—See View on Chart No. 1679.

PORT DIMITRI.—See View on Chart No. 1679.

AKTE or MONTE SANTO PENINSULA.—Anchorage will be found in one or two of the bays off the monasteries in 9 fths.

KALAMUTI HARBOUR.—There is a good landing-place, and anchorage in 6 fths. off it. The plain abounds in game—wild boar, pheasants, partridges, and hares. Provisions cheap and abundant, and fish plentiful.

THE DARDANELLES—ASIATIC SHORE.

CHANAK.—Pop. 9500. There is good anchorage along shore as far as Nagara Point, in 16 to 10 fths., about 3 cables from the land.

DARDANELLES—EUROPEAN SHORE.

MAITOS.—Anchor off the town in 17 fths. Sestos is 3 m. N.E. of this (scene of the story of Hero and Leander).

GALLIPOLI.—The largest town on the Dardanelles. Pop. 11,000. Anchorage is good all over the bay. The best is with the S. end of the town bearing E. ½ S., distant 6 cables, in 9 fths. Good holding-ground. Chart No. 2429.
Lloyd's Agent: William Grech (Vice-Consul).

CONSTANTINOPLE.—Lloyd's Agent: Sir James W. Whittall (J. W. Whittall & Co.).

SEA OF MARMARA.

Charts Nos. 224 and 1004.

ASIATIC SHORE.

PASIHA LIMAN HARBOUR is secure from all winds and has sufficient room for a squadron. See Plan No. 2242.

MARMARA ISLAND.—On the S. side vessels can anchor in any of the little bays.

BRUSA is the chief city of Northern Asia Minor. Pop. 35,000. The yield of silk in a good year is said to be about seven millions of pounds. Good anchorage.

ISMID is now a dilapidated town with a pop. of 4000. Anchor off the town in 12 to 5 fths., mud.

PRINKIPO, the largest of the Princes Islands (9 in number), is celebrated for its healthy climate. The northern portion of the island is clothed with dwarf pines. Good anchorages.

EUROPEAN COAST OF SEA OF MARMARA.

RODOSTO.—Pop. 36,000. Anchor in the roadstead in 6 fths. See Plan on Sheet No. 844.
From Stephano Point to Seraglio Point there is good anchorage in from 13 to 7 fths.

THE ARCHIPELAGO.

SEE Admiralty Charts: Mediterranean Sea, eastern, Sheet No. 2158B; Archipelago, Nos. 2836A and 2836B.

The islands are divided into two principal groups. The CYCLADES (pronounced Kiklades)—so named from their encircling the Island of Delos, the mythical birthplace of Artemis (Diana) and Apollo—belong to the kingdom of Greece. The SPORADES, which derive their name from the word meaning sown or scattered, belong, with one or two exceptions, to Turkey, and are situated chiefly on the eastern side of the sea. There is telegraphic communication with all parts of the world from the ports of the Ægean Sea which are of any importance.

THE CYCLADES,

OR

WESTERNMOST OF THE SOUTHERN ISLANDS.

MILO (ancient Melos). — Volcanic agency is still active, as shown by its hot springs and mines of sulphur and alum. The hottest of these springs is on the beach, the ground around being impregnated with sulphur. See Ad. Chart No. 2051.

Port of Milo.—Anchor in any convenient berth in from 20 to 12 fths., mud; the farther out the better holding-ground.

SIPHANO ISLAND. — Pop. 4000. Plan No. 1817. Has no port. Anchorage bad.

SERPHO ISLAND (ancient Scriphus). — The anchorage is at Port Livadhi in 12 to 8 fths., good in any weather.

THERMIA (ancient Kythnos).—Plan No. 1817. Anchorage for small craft only.

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ANDROS ISLAND is the northernmost and largest of the Cyclades, 21 m. in length, with an extreme breadth of 8½ m. Chart No. 1820. Kordion Bay has convenient anchorage in from 15 to 5 fths., but is entirely open to the eastward. On the N.W. side of the point on which the town stands is a bay, with 12 fths. in the middle. (See below.)

TINOS ISLAND.—One of the most productive islands. Chart No. 1815. Marble cathedral, etc. There is no anchorage off the town. Anchor in the bay of St. Nikolo in from 14 to 10 fths., clay.

SYRA ISLAND. — Chart No. 1542. Pop. 31,500. British church and burial-ground. Hermopolis, the capital, has 22,000 inhabitants. Italian opera and a Greek theatre. Syra harbour affords excellent shelter, with depths of from 10 to 3½ fths. Vessels of 20 ft. draught lie safely at the head of the harbour with sterns secured to the quay. Supplies good, except water.
Lloyd's Agent: Panagiotis Constantine Vocotopoulos.

DELOS ISLAND.—Chart No. 1815. There is anchorage in Miso Bay in 10 fths., sand; also in Dili Strait in 10 fths.

MYKONI ISLAND.—The anchorage in Tourla Bay is north of the town in 13 fths., good ground. The Korpho, however, is the safest anchorage.

PAROS ISLAND.—Chart No. 1837. Pop. 8000. The best anchorage is northward of the Port Parekhia. Port Naussa, at the N. end of Paros, is one of the best ports in the Cyclades, and large enough to contain a number of ships. The entrance is nearly a mile wide, and clear of danger, but open to the northward. Anchor in from 9 to 6 fths., mud.

ANTI-PAROS ISLAND. — Port Despotiko, on the S.W. side of Anti-Paros, is sheltered from all but southerly winds. Anchor in 10 to 6 fths. The only interest here is the celebrated grotto. There is also temporary anchorage for visiting the grotto a little northward of Akako Point, in Anti-Paros Strait, in from 12 to 9 fths., landing in a little sandy bay.

NAXOS. — The island contains 38 villages. Pop. 15,000. The town of Naxia, on the northern point of the bay, occupies the site of the ancient town. Plan No. 1732. Anchor ½ m. W. of the town in 7 fths. The anchorage is not safe. Procopi Bay, on the W. side of Naxos, affords good anchorage in 6 fths., weed.

AMORGO ISLAND. — Chart No. 1866. There are two good anchorages — Port Vathy and Kakokeraton Bay, both on the N.W. side of the island. Port Vathy is a safe little port, good holding-ground. In Kakokeraton Bay anchor, as convenient, southward of a little church, in 20 to 18 fths., good ground.

POLYKANDRO ISLAND.—No anchorage.

SIKINO. — Chart No. 2753. The water all round the island is deep. No anchorage, but a landing-place on the S.E. side in a cove.

NIO.—Temporary anchorage with northerly winds may be found in Manganari Bay, at the S. of Nio Island, in from 15 to 10 fths., sand.

SANTORIN ISLAND. — Chart No. 2043. Anchorage only for small vessels and during fine weather will be found to the S.W. of Aspro Islet, in 10 fths. The landing-place at Thera is built on a small natural platform. At the back is a steep cliff, in which is cut a winding pathway to the town above. No anchorage.

ANAPHI.—The island abounds in red-legged partridges. No anchorage and no landing-place.

SOUTHERN SPORADES.

RHODES ISLAND.—Chart No. 1667. The city of Rhodes has an imposing appearance, is built in the form of an amphitheatre, and is strongly fortified. The works were constructed by the Knights of St. John. Rhodes has only two harbours, both artificial, and neither of them fit for large ships. Tershaneh, the northern harbour, has been allowed to silt up, and its northern side is very shallow. The passage in is very narrow, and at the entrance only 8 ft. water, though farther in the depth is 18 ft. The southern harbour is protected from the eastward by a mole 300 yds. long. The harbour is nearly 2 cables deep, and a little more than a cable wide at its entrance, with from 22 to 10 ft. water over a sandy bottom. The harbour is open to the N., but is considered safe. The landing-place is on the N. side of the N. harbour. Anchor in 18 to 12 fths. over a sandy bottom, with the tower of St. Elmo W. by N., distant 2 to 3 cables.

Lloyd's Agent: Albert Biliotti.

SCARPENTO ISLAND.—Pegadi Bay affords excellent protection from N.W. winds, which occur during the summer months. The soundings shoal regularly from 16 fths. towards the beach. Tristoma harbour, on the N.W. point of Scarpento, is a small harbour with from 8 to 4½ fths. water. See Plan No. 2824.

CASSO or CAXO.—No anchorage. Steep too.

STAMPALIA ISLANDS.—Chart No. 1888. St. Andrea, on the S.W. side, has anchorage in from 15 to 6 fths. Port Maltezana has an anchorage in the bay 16 to 4½ fths., sand and mud.

PISKOPI or TILO ISLAND.—Livadia Bay, on the N.E. coast, is the safest anchorage, in 11 fths., good ground. Chart No. 1898.

NISEROS.—There is no port or anchorage. The landing-place—Skala—is at the northern side.

SYMI.—A small harbour, with 24 ft. in the middle. It is frequented by vessels of 2 to 300 tons. Drop anchor and make fast to bollards aft. There is anchorage in Symi Bay in from 20 to 14 fths.

KOS.—Pop. 9000. Chart No. 1550. The anchorage is N.E. of the castle in 10 fths. water. There is no other port or anchorage on any part of the island.

KALIMNO ISLAND.—Chart No. 1666. Pop. 12,000. There is anchorage at the entrance of the port in from 20 to 12 fths., mud.

PATMOS (now PATINO) is a mass of barren, bleak rock, with generally a steep, cliffy coast. Pop. 4500. Chart No. 1574. Port Scala is an inlet 7 cables deep and 2 cables wide, carrying from 20 to 3 fths. water, mud bottom. Good anchorage outside in 27 fths.

FURNI ISLANDS (ancient Korassiœ).—They have no good harbour. Anchorage is in Klathoratha Bay, where there is a mud bottom.

NIKARIA (ancient Ikaria).—Chart No. 1867. Pop. 8000. No port and no anchorage except for boats.

SAMOS.—One of the principal islands in the Ægean Sea. Pop. 45,000. Many remains of antiquity are to be met with, but the most considerable are at Port Tigani, where the ruins of walls and the sunken mole attest the former grandeur of the city. Port Tigani is on the S.E. coast. Plans Nos. 1878 and 1530. The inner harbour affords room only for a limited number of small vessels. There is excellent anchorage in any convenient depth all along the S.E. coast of Samos. The best anchorage is in 8 fths., mud, in the middle of the bay. Port Vathi, on the N. side of the eastern end of Samos, is the principal and only port in the island deserving the name. In the inner part of the port there are from 20 to 6 fths.; anchorage good; holding-ground excellent. Anchor off the town in 10 to 5 fths., mud.

KHIOS or SCIO.—Pop. 68,500. Is celebrated for its beauty and fertility. The climate is healthy and most delightful. The chief town or city is Kastro, on the E. side of the island, and is formed by two moles enclosing a small bay, a nearly oval space about ½ m. in length, having in the central part a depth of from 18 to 12 ft., but all round the margin is shallow water. A good anchorage berth is in 12 fths., muddy bottom, ¾ m. N.E. of the citadel. Chart No. 1645.

PSARA ISLAND.—Chart No. 1524. At the S.W. part of the island is an indifferent town. Anchor in 12 fths., with the two southern points of the island in line.

MITYLENE. Pop. 94,500. Chart No. 1665. The anchorage off the town of Mitylene is in from 14 to 8 fths., with the entrance of the south port bearing about W.N.W.

Lloyd's Agent: George Huffner.

Port Sigri.—Anchor with the fort bearing E.S.E. in 14 to 12 fths.

LEMNOS ISLAND.—Chart No. 1659. Kastro is the town. Pop. 2000. Anchor in the bay.

Lloyd's Agent: F. Frangoulis.

TENEDOS.—Chart No. 1608. Pop. 5500. The town is of no commercial importance. No harbour except for very small craft. Anchor ½ m. off the eastern mole-head in 9 fths.

Lloyd's Agent: Demosthenes A. Tolmides.

RABBIT ISLANDS.—A group of four islands with several rocky patches around them. Anchor anywhere between Rabbit Islands and Tenedos.

IMBROS (Charts Nos. 1659 and 1608) has fertile islands abounding in game, chiefly hares and partridges. Contains several villages, with a population of 4500. Anchor southwards of the lake, at Cape Aliki, in 9 fths. There is anchorage also 2¼ m. W. of Cape Niger in 16 fths.

Lloyd's Agent: Auguste Dutfoy.

SAMOTHRAKI has no port. No anchorage.

XEROS ISLANDS.—Chart No. 2283. There is anchorage for any number of ships in 15 to 10 fths., to the N. and N.E. of Xero Mikro, good holding-ground.

ISLANDS OFF THE COASTS OF GREECE AND TURKEY.

LITHADA ISLANDS—MEGALO LITHADA, RAT ISLETS, and STRANGILO ISLET.—No anchorage, and strong currents.

PORT VATHI ISLAND.—Anchorage in a small islet, with from 22 to 8 fths. water.

SKYRO ISLAND is the chief of the northern Sporades. Chart No. 2048. Anchorage in Arayo Road in from 19 to 10 fths., good holding-ground.

VOLO.—Chart No. 1196. Anchor where convenient in from 8 to 5 fths. Pop. 10,000.

SKOPELO or THESSALIAN ISLANDS.—There are eight principal islands. For anchorages see Charts Nos. 2072 and 1556. The town of Skopelo contains 6000 inhabitants.

KHELIDROMI ISLAND is barren and uncultivated. No harbour and indifferent anchorage.

PELAGO ISLAND.—No harbour; no anchorage.

THASO, which belongs to Egypt, is the most northern of the Ægean Islands. Charts Nos. 1679 and 1087. Panagia Road, on the N. side of Thaso Island, affords good anchorage in 10 fths.

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ISLANDS IN THE ARCHIPELAGO OFF THE EAST COAST OF GREECE FROM CERIGO TO DORO.

BELO-PULO, lying in the track of vessels bound to Athens, is uninhabited.

SPEZZIA.—Chart No. 1525. Pop. 10,000. Anchor $\frac{3}{4}$ m. N.W. of the lighthouse, $\frac{1}{4}$ m. from the shore, in 12 fths., mud.

HYDRA ISLAND. — Pop. 12,000. The port is about 2 cables deep, with 11 fths. water in the middle. All vessels moor with their sterns to the shore. There is no anchorage off the port. The anchorage is Hydra Bay, $\frac{1}{2}$ m. from the shore, with the chapel N. $\frac{1}{2}$ E. and the point E. $\frac{1}{2}$ S.

POROS ISLAND.—Chart No. 1517. Pop. 7500. The bay affords good summer anchorage in from 19 to 15 fths. Poros harbour has 15 ft. water. Port Pogon, on the S.W. side of the island, is of considerable extent and one of the finest ports in the Archipelago for capacity, being completely landlocked, with from 15 to 8 fths. water.

ÆGINA enjoys a delightful climate. Pop. 7000. Chart No. 1515. No harbour (9 ft. water). There is good anchorage in Marathona Bay in from 19 to 10 fths. water. Good ground.

ZEA. — Pop. 3800. Charts Nos. 1657 and 2836A. The only port is St. Nikolo, with 19 to 12 ft. water; it is $6\frac{1}{2}$ cables in length and $2\frac{1}{2}$ in breadth. The best anchorage is in the northernmost part in 14 fths., mud.

ISLAND OF EUBŒA, or EURIPO, or NEGROPONT.—The only towns are Euripo and Karysto. Population of the island, about 80,000. Anchorage in Karyoto Bay is in 16 fths.

XERO is separated from Eubœa by a passage 3 cables wide, called Xero Pass.

ANDROS. — Chart No. 1820. Excellent anchorage in Gavrion Bay immediately eastward of the fort, in 9 to 7 fths. See Plan No. 1827. Port Gavrion is about 6 cables deep, 2 wide, and carries 10 ft. water at the entrance, to 3 fths. at a cable from its head. (See above.)

CANDIA, OR CRETE, OR KIRIT,

as it is respectively called by the European, Greek, or Turk, is, from its position, fertility, and population, the most important of all the islands of the Levant. Charts Nos. 2836A and 2536A. Pop. 280,000. Snow is permanent during winter at all summits above 6500 ft., but it all disappears by the end of July. KISANO BAY anchorage is in 17 fths., bad holding-ground.

Lloyd's Agent: T. A. Trifilli (Rettimo).

CANEA.—Pop. 15,000. Within the harbour only vessels under 10 ft. can be sheltered. Anchorage outside is bad.

Lloyd's Agent: V. Calucci.

SUDA BAY is one of the safest and most capacious ports in the Levant (see Plan No. 1658) and safe to enter at any time. Anchor with the Minaret in the Naval Yard S. by W. in 8 fths. The best anchorage is off the dockyard in 16 to 13 fths.

MEGALO KASTRON or CANDIA TOWN has a small artificial harbour. Pop. 18,000. Plan No. 1904. There is good anchorage off the town during summer at $\frac{3}{4}$ m. N. of the lighthouse in 18 fths., muddy sand. A steamer may anchor a little nearer the lighthouse.

Lloyd's Agent: A. G. Castrinojannakis.

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PORT NIKOLO.—Anchorage on the southern side of the port in 8 fths.

SITIA BAY. — Anchor in 8 fths., mud, $1\frac{1}{2}$ cables from the shore, off the fort.

VAIE BAY, about 4 m. S. of Cape Sidero, has good anchorage in 17 to 12 fths., $\frac{1}{2}$ m. N.E. by E. from "Black Rock," mud, sand, and weed; good ground.

The S. coast of Candia has no secure harbour, but there are anchorages in several bays during the summer months; or with northerly winds, at any time.

GAVDO.—Anchorage in from 20 to 10 fths. water, sand and mud.

CYPRUS ISLAND.

CYPRUS.—Capital is Nicosia, near the centre of the island, with a population of 12,500. Chart No. 2074. On the N. coast is Morphon Bay, with good anchorage in 6 fths. Summer anchorage is found off the whole of the coast of KHRYSOKHON BAY from Pomos Point to Cape Arnauti.

PORT PAPHOS.—Small harbour with 10 ft. water.

LIMASOL. — Plan No. 846. Pop. 7500. Anchor off the town in 7 fths., good holding-ground.

Lloyd's Agent: Chas. Christian.

LARNAKA.—S. coast. Plan No. 846. Anchorage is not recommended. Vessels usually anchor off the northern part of the Marina in 18 to 12 fths. The landing-place is at the pier, where there are steps. Supplies abundant, and prices reasonable.

Lloyd's Agent: Z. D. Pierides.

FAMAGUSTA.—Plan No. 847. This town, of about 500 inhabitants, is the most unhealthy on the island; fever, ophthalmia, etc.; no sanitary measures, and water bad. Anchorage is off the town in 17 fths., mud.

KHELMŒS. — Chart No. 2074. Anchor in 20 fths., the grain stores bearing N.W.

THE COAST OF ASIA MINOR FROM THE DARDANELLES TO CAPE ALUPO.

SMYRNA (called by the Turks Ismir). —Chart Nos. 2836B and 1522. Good anchorage all over the bay. The inner harbour is large, with $4\frac{1}{2}$ to 6 fths. water. The harbour fees are fairly heavy.

Lloyd's Agent: John Hönischer.

CHESME, in Chesme Bay.—Chart No. 1635. Pop. 7500. Anchorage is in 10 fths. water $\frac{1}{3}$-m. eastward of Kezil Lighthouse.

LEBEDOS BAY.—Chart No. 1893.

GULF OF SKALA NUOVA. — Chart No. 1527. The town of Skala Nuova contains about 3000 houses. Anchorage is in 15 fths., soft mud. Ruins of Ephesus are about 3 miles from the sea. Anchorage for visiting the ruins of Ephesus in fine weather will be found a long mile W.S.W. of the ruined bridge, with St. Paul's Prison bearing E.S.E.

MANDELYAH GULF. — Chart No. 1546.

GULF OF KOS.—The scenery is grand and magnificent, sickness is prevalent during the summer months. Chart No. 1550.

PORT GALLIPOLI.—Chart No. 1554. The best anchorage is in 12 fths., mud, 3 cables from the shore at the head of the bay. Wild beasts are: leopards, lynxes, hyenas; brown bears, wolves, jackals, and wild boars are occasionally encountered.

CHIO.—Lloyd's Agent: P. Antovich.

COAST OF KARAMANIA FROM CAPE ALUPO TO THE GULF OF ISKANDERUN.

CAPE ALUPO. — Chart No. 1604. The shores of this peninsula are covered with ancient and Middle Age ruins.

MARMARICE HARBOUR—Chart No. 1545—may be considered one of the finest harbours. It is perfectly land-locked, and affords secure anchorage in from 20 to 7 fths. water. The country is fertile, but thinly inhabited.

KARAGHATCH HARBOUR. — Affords good and secure anchorage in from 20 to 5 fths. Good holding-ground. Better shelter here than in Marmarice.

MAKRI HARBOUR.—Plan No. 1885. The town is merely a collection of huts.

ADALIA (ancient Olbia).—Chart No. 236. The outer roadstead affords excellent anchorage in 20 to 15 fths., is the largest town on this coast, and is the residence of the pacha of the province.

ALAYA—Chart No. 237—has neither harbour nor pier. Pop. 1500.

SILINTÍ (the ancient Trajanopolis) contains the Mausoleum of the Emperor Trajan, an immense structure surrounded by 110 columns.

MERSINA is fast rising into importance. Pop. 16,000. The country about here is cultivated and thickly inhabited. The town is substantially built of stone, and the streets are wide and clean. The best anchorage is abreast the wooden piers, in 4 fths. water, and about ½ m. distant. Holding-ground good. Along the beach from Mersina to the mouths of the rivers Tersus and Syhun, a distance of 12 m., numbers of fine turtle are found; in June they go in pairs on the surface of the water, in which position they can be harpooned with ease. The sea is also well stocked with fish. From Syhun River a straight beach of 24 miles in length reaches Kara-Dash Burnu, the entrance to the Gulf of Iskanderun.

MISCELLANEOUS INFORMATION.

Thermometers. — The thermometers principally used on the Continent are the Réaumur and the Centigrade, but thermometers will frequently be found graded for both R. and C. 4° R. = 5° C. = 41° F. The rule for the conversion of degrees Réaumur or degrees Centigrade into degrees Fahrenheit is as follows:—To every 4° R. add 5, to every 5° C. add 4, to the sum in each case add 32, and the result will be degrees Fahr. A simple method of obtaining an approximately correct result in cases where both Réaumur and Centigrade readings are given, is to add 32 to the sum of the two readings, the result being degrees Fahr.

THERMOMETERS.

Réaumur.	Centigrade.	Fahrenheit.
80°	100°	212°
76	95	203
72	90	194
68	85	185
63·1	78·9	174
60	75	167
56	70	158
52	65	149
48	60	140
44	55	131
42·2	52·8	127
40	50	122
36	45	113
32	40	104
30·2	37·8	100
29·8	37·2	99
29·3	36·7	98
28·9	36·1	97
28·4	35·6	96
24	30	86
20	25	77
19 6	24·4	76
16	20	68
12	15	59
10·2	12·8	55
8	10	50
4	5	41
1·3	1·7	35
0	0	32
— 4	— 5	23
— 5·3	— 6·7	20
— 8	—10	14
— 9·8	—12·2	10
—12	—15	5
—14·2	—17·8	0
—16	—20	— 4
—18·7	—23·3	—10
—20	—25	—13
—23·1	—28·9	—20

Barometer.—The weather-glass and rainfall are measured by the millimetre = 1-1000th of a metre = ·0394 inch = 4-100ths of an inch. Thus, 724 millimetres correspond to 28·5 inches; 736·5 mills. to 29 inches; 749·5 mills. to 29·5 inches; 762 mills. to 30 inches; 775 mills. to 30·5 inches. (See table below.) For comparison, remember that the mean temp. of London is 39° in winter, 49·5 annual; and the rainfall, 25 to 26 inches.

BAROMETER.

Millim.		Inches.
715	=	28·15
720	,,	28·35
725	,,	28·54
730	,,	28·74
735	,,	28·94
740	,,	29·13
745	,,	29·33
750	,,	29·53
755	,,	29·73
760	,,	29·92
765	,,	30·12
770	,,	30·32
775	,,	30·51
780	,,	30·71
785	,,	30·90
790	,,	31·10

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Inches.		Millim.
31	=	787·4
30	,,	762·0
29	,,	736·6
28	,,	711·2
27·5	,,	698·5

Intermediate heights—to be added to above.

Millim.		Inches.
1	=	·039
2	,,	·079
3	,,	·118
4	,,	·158
5	,,	·197

Inches.		Millim.
0·1	,,	2·5
0·2	,,	5·0
0·3	,,	7·6
0·4	,,	10·1
0·5	,,	12·7
0·6	,,	15·2
0·7	,,	17·8
0·8	,,	20·3
0·9	,,	22·9

We are indebted to Mr. J. H. Steward, optician, 406 Strand, for the foregoing thermometer and barometer tables.

Kilometre and Metre Tables.—The kilometre is composed of 1000 metres, and as the metre = 39·37 inches, the kilometre is equal to 0·621 English miles. An approximately accurate method of calculating distances is to consider that 100 kilometres are equal to 62 English miles. For short distances, 8 kilometres to 5 miles.

To turn English statute miles into geographical (or sea) miles, take off 1-7th. One sea mile = 1·15 English mile = 1·85 kilometre. Hence 100 sea miles = 115 English miles = 185 kilometres.

TABLE OF KILOMETRES AND ENGLISH MILES.

Kils.		Miles.	Miles.		Kils.
1	=	0·621	1	=	1·609
2	,,	1·242	2	,,	3·219
3	,,	1·863	3	,,	4·828
4	,,	2·484	4	,,	6·437
5	,,	3·105	5	,,	8·047
6	,,	3·726	6	,,	9·66
7	,,	4·347	7	,,	11·27
8	,,	4·968	8	,,	12·87
9	,,	5·589	9	,,	14·48
10	,,	6·21	10	,,	16·09
20	,,	12·421	20	,,	32·2
30	,,	18·63	30	,,	48·28
40	,,	24·84	40	,,	64·37
50	,,	31·05	50	,,	80·47
60	,,	37·26	60	,,	96·56
70	,,	43·47	70	,,	112·65
80	,,	49·68	80	,,	128·75
90	,,	55·89	90	,,	144·84
100	,,	62·1	100	,,	160·93
1000	,,	621·4	1000	,,	1609·31

TABLE OF METRES AND YARDS.

Metres.		Yards.
1	=	1·09
2	,,	2·18
3	,,	3·27
4	,,	4·36
5	,,	5·45
6	,,	6·54
7	,,	7·63
8	,,	8·72
9	,,	9·81
10	,,	10·936
20	,,	21·87
30	,,	32·81
40	,,	43·74
50	,,	54·68
60	,,	65·616
70	,,	76·58
80	,,	87·49
90	,,	98·42
100	,,	109·36
1000	,,	1093·63
8000	,,	5 miles, nearly.

HOTEL LIST.

ABBAZIA, *Stefanie*; *Quarnero*; *Grand*; *Posthorn*, moderate.
Pensions—*Quisisana*; *Wienerheim*; *Villa Meyne*.

ANCONA, *Vittoria*, near the Theatre in the Corso; *Pace*; *Milano*, Via 29 Settembre, near the Station; *Roma*, Via Palestro, near the Post Office.

ATHENS, *Grande Bretagne*, *Angleterre*, *Grand* (Pateros), *Etrangers*, all in Place Constitution. *Hotel Alexander*, in Omonoia Square, is convenient for the National Museum, and *Hotel Athena*, near the University, is used by Germans. Prices vary according to season. The first mentioned is equal to any hotel in Europe for accommodation, cooking, and attendance. About 15 francs a day, French money, would be fair pay in the season for the first two, and less for the smaller hotels. The *Grand* (Pateros) can be recommended for those wishing to make a long stay.

AYASOLUK, small hotel near the station.

BARI, *Albergo del Risorgimento*, new; its restaurant is at some minutes' distance, but morning coffee is served in the guests' rooms. *Albergo Centrale*, *Albergo Cavour*, *Albergo Piccini*. The *cuisine* of the *Risorgimento* is very good. Wines, resembling light Moselle and Rhenish, are very cheap in Bari.

BRINDISI, the best hotel is the *Grand Hôtel International*, built by the South Italian Railway Company, and now the property of the International Sleeping Car Company. The hotel is on the quay belonging to the P. & O.

BRUSA, *Hôtel d'Anatolie*, plain, clean, comfortable; *Hôtel Bellevue*; *Hôtel de l'Europe*, *H. Splendide*, Tchekirgueh.

CAPODISTRIA, *Vaporetto*, fair.

CATTARO, *Stadt Gratz*; *Stadt Wien*—both poor.

CETINJE, *Grand*.

CHALCIS, *Hotel des Etrangers*.

CONSTANTINOPLE, *Pera Palace Hotel* (with direct access into the Petits Champs Gardens); *Grand Hotel de Londres*, *Hotel Royal et d'Angleterre*, *Hotel Bristol*—these three hotels are under the same management, and are situated close to the Petits Champs Gardens; *Hotel and Pension Krœcker*, Rue Cabristan; *Summer Palace Hotel*, Therapia, open only in summer—a branch of the Pera Palace Hotel; *Petala's Hotel*, Therapia, open all the year.

CORFU, The two best hotels, *S. George* and *Angleterre and Bella Venezia*, are up on the Esplanade.

CORINTH, There is a dependency of the *Grande Bretagne Hotel* at Athens, where one can have clean rooms and good food. The station buffet is kept by the same owner.

FIUME, *Deák*; *Europa*; *Lloyd*; *de la Ville*; *Quarnero*.

LORETO, *Pace*; *Pellegrino*; *Roma*.

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METKOVIĆ, *Austria*, near harbour, poor.
MOSTAR, *Narenta*, built by the Austrian Government, very good.

NAUPLIA, There are several inns. It is a good plan to telegraph beforehand for rooms, as in the season there are many visitors. The *Hotel des Etrangers* (proprietor, M. Malbrook) is now the best, and has a new building on the quay; English is spoken, and all arrangements for excursions can be made.

OBĆINA, Hotel Pension *all' Obelisco*.
OTRANTO, *Penna*.

PATRAS, There are some very respectable inns at Patras: either the *Patras Hotel* or the *Angleterre* is good and moderate. Both have large airy bedrooms looking out on the sea, and the proprietors are very attentive to visitors.
POLA, *Austria*; *Città di Pola*—both good; *de l'Europe*, recommended.

RAGUSA, *Imperial*, on the Gravosa road, just outside the Porta Pille, well furnished and expensive; *Lacroma*, behind the Rectors' Palace; *Ancora*.
RAVENNA, *Byron*, Via Mazzini; *Spada d'Oro*, Via Farini.
RIMINI, *Aquila d'Oro*; *Italia*.

SARAJEVO, *Europa*, excellent; *Grand*, new; *Radetsky*; *Austria*.
SEBENICO, *Pellegrino*, tolerable.
SMYRNA, The hotels are all on the quay. The best are—*Grand Hotel Huck* and *Hôtel de la Ville*, above Café Lucas; both are near the landing-place.
SPALATO, *Troccoli*, Piazza dei Signori; *de la Ville*, Nuove Procurazie; *Tommasini*, rooms without food; *Margherita*.
SYRA, *Hotel d'Angleterre*. Good and clean.

TARANTO, *Europa*; *Risorgimento*; *Centrale*.
TRIESTE, *de la Ville*; *Delorme*, good; *Europa*; *Aquila Nera*; *Zum Guten Hirten*, recommended.

VENICE, *Grand Hotel*, well situated on the Grand Canal, in the Palazzo Ferro, good cooking and attendance, well warmed in winter; *H. Daniele*, old established in the Pal. Dandolo, on the Riva degli Schiavoni; *H. Europa*, on the Grand Canal, in the Pal. Giustiniani; *H. Britannia*, near the Grand Hotel; *H. Luna*, near the Royal Palace.
Somewhat less expensive: *Italia* (Bauer Grünwald), Campa S. Moisè, frequented by Germans; *Città di Monaco*, at the corner of the Grand Canal and Royal Palace; *Roma* (Pension Suisse), on the Grand Canal; *Angleterre* and *Beaurivage*, both on the Riva degli Schiavoni; *H. Victoria*, in the Pal. Molin, at some distance from the Grand Canal; *Bellevue*, by the clock-tower in the Piazza S. Marco; *Milan* (Pension Anglaise), on the Grand Canal.
VOLO, *Hotel de France*.

ZARA, *Grande* (restaurant better than rooms); *Vapore*, near the quay; others, very poor.

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THE EASTERN MEDITERRANEAN.

SECTION I.

THE SOUTH AND EAST COASTS OF ITALY.

TARANTO.

TARANTO (40,000).
Hotels.—See "HOTEL LIST."
Carriages from the railway to the town, 60 c.

Omnibus, with 1st and 2nd class, through the town, at 15 c. and 10 c.

British Vice-Consul.—The Hon. W. G. Thesiger.

American Consul.—H. Leese, Esq.

Taranto is fifty miles by rail from Brindisi, with indifferent hotel accommodation (*Albergo Europa* has a fine view), and stands partly on a sort of island between the **Gulf of Taranto** and the **Mare Piccolo.** The *Citta Nuova* is built on the ancient Acropolis. The remains of **Tarentum** are scanty, but a Roman Theatre, Temples, a Circus, and 20 miles of aqueduct have been traced. The **Cathedral** dates from the eleventh century, and its patron saint is an Irishman—*San Cataldo.* The *Chapel of San Cataldo* is rich in sculpture and mosaics. The dialect of the fishermen here is so largely Greek that their unclassical fellow-townsmen do not comprehend it. Scholarly travellers will recollect Horace's allusion to the precious fleeces of this district. Weaving and dyeing were the associated industries of Tarentum, the latter art being aided by the purple-mussels that were plentiful on this coast; large heaps of their shells have lain through the centuries, and still lie, near the shore. Taranto is noted for a peculiar *shell-fish tissue* to this day. Its pottery was famous in ancient times.

To those who feel little interest in Taranto as the ancient capital of *Magna Græcia* or in its struggles under Hannibal against Rome, its successively Greek, Roman, and Byzantine periods, or its relations with Angevine and Norman history, the place may make appeal by its singularity and picturesqueness. Taranto gave the name to the spider of the deadly bite, and consequently to the national dance, the *Tarantella* (which in its origin was used as a cure for those poisoned by the bite of the *Tarantula* spider).

The Museum contains pottery of the pre-Grecian period, and specimens of Greek plastic art dating from 600 B.C. to 300 B.C.

The *fruit* and *honey* of Taranto are still renowned as of yore.

The Harbour is excellent. Taranto has now a Naval Dockyard.

OTRANTO.

OTRANTO (2000).
Hotel.—See "HOTEL LIST."

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In Apulia was the *Hydrus* of the Greeks and the *Hydruntum* of the Romans. The Turks destroyed it utterly in 1480, and it is now little better than a village. The **Castle**, a picturesque object with massive walls and two round towers, commands from its ramparts an extensive view. The **Cathedral**, built up of old materials, has a very singular and interesting mosaic of men, animals, and other figures on its pavement. Below is a large *Crypt*, with many ancient columns. Being the eastern-most town in Italy, Otranto is the point of departure for several important submarine cables.

BRINDISI.

BRINDISI. Population, 17,000.
Hotels.—See "HOTEL LIST."
History. — Brindisi (of old, *Brundusium*, or *stag's head*, from the antler-like form of the harbour which encloses the town) was colonised by *Tarentum* at a very early period, and later (245 B.C.) by Rome. The *Via Appia* ended here, and the two columns—one in fragments, the other on rising ground near the quay—are supposed to have marked the termination of the Appian Way, which was under construction from Capua just at the time of the Roman colonisation of *Brundusium*; but possibly the columns belong to some monument of the Byzantine period. Locally the standing column is always designated "Pompey's Pillar." This port was a rallying point in the Crusades. In 1227 thousands of crusaders died here from privations and sickness. The Saracens destroyed the place in the tenth century, and it was rebuilt by its Byzantine governor. It was nearly destroyed by an earthquake in 1458. The Emperor Frederick II. erected the Castello, now a prison. Horace's description of his journey to this place from Rome will be remembered (Sat. i. 5). Virgil died here on his return from Greece, B.C. 19.

San Giovanni, formerly a baptistery, is now the *Museum*. Brindisi has been described as "a mass of Roman remains"; but antiquarians do not attach very great importance to what has been here collected.

The marriage of Frederick II with Yolanthe of Jerusalem took place in 1225 in the Cathedral, which has been altogether modernised.

Several houses in Brindisi have rich and beautiful old balconies, belonging to different epochs and styles. One is seen on a mediæval house-front near the Cathedral.

There is an Italian-Gothic church (about half an hour's drive beyond the left "antler," which is now nearly dry) the walls of which are patterned with a "herring-boning" in different coloured bricks. Adjoining it stands a farmhouse, formerly a monastery, with an old-fashioned garden inside the cloisters and a well of Eastern pattern.

The neighbourhood of Brindisi is malarious, and care must be taken to be indoors by sunset, and to avoid the damp and fogs.

BARI.

BARI (61,000).
Hotels.—See "HOTEL LIST."
British Vice-Consul.—E. Berner, Esq.
American Consular Agent.—N. Schuck, Esq.
Steamers of the *Navigazione Generale Italiana*, for Brindisi, Greece, Venice, Trieste, Genoa, Marseilles, and elsewhere, call at Bari. The harbour is large and very animated, and much trade is done with Dalmatia.
Carriages, one-horse, by day, from the harbour or the railway to the town, 50 c.; at night, 70 c. Pair-horse carriages, 70 c. and 90 c.
The **History** of Bari shows Saracens, Greeks, Normans, and Venetians struggling for, and in turn obtaining, the mastery over these shores. For a short time Bari was an independent Duchy, but it became a part of the kingdom of Naples in 1558.

Bari, the *Barium* of the ancients, is the chief town of Apulia.
The Cathedral, which is beautiful and very peculiar in style, contains the *tombstone of Robert, Count of Bari*, a *Madonna* with saints by *Vivarini*, and the *tomb of Bona Sforza*, the last Duchess of Bari and Queen of Sigismund I. of Poland. The *Crypt* is enriched by early Christian sculptures and a fine silver altar—before which, in 1898, Princess Helena of Montenegro (now Queen of Italy) abjured the Orthodox faith previous to her marriage with the Prince of Naples.
The **Treasury** of the Cathedral contains an illuminated prayer-book that belonged to Charles II. of Anjou.
The New Town is like a gridiron (in its plan of intersecting streets). The Old Town is built much as barnacles build on a ship's hull, and is guiltless of all plan. It is traversed by narrow tortuous ways. Its walls are mostly white or cream-colour. The roofs are flat, and it has a windowless aspect that at once makes it seem altogether Oriental.
A learned Egyptologist, who winters every year in Cairo, declared that in Bari he constantly felt he must have wandered inadvertently back into part of the Egyptian city that he knows so well; and all travellers are struck with the non-European appearance of this ancient archiepiscopal city. Yet it is the most important commercial centre in Apulia.
The **Museum** contains a triptych by *Vivarini* of Murano, a most interesting collection of ancient vases found in the district, a noble Tarentine silver dish, Apulian and Greek weapons, and valuable coins.
The Church of **San Gregorio** dates, like the Cathedral, from the eleventh century. There is a *renaissance* façade of some beauty belonging to a church which is worth seeing, in the upper town.
The **Exchange** is a most singular building as seen from below—a pillared court on a roof.
A partly demolished convent, which appears to have had its cloisters near (if not on) the roof, has also a very curious appearance when the spectator is down near the new works at the port.
Bari is strongly fortified and has a large garrison.
Montenegrins in their picturesque national costume flock over to Bari in thousands every year, particularly towards the feast of San Nicola (8th May).
In the country all round Brindisi and Bari the level stretches of cultivated land are dotted over with rude beehive-shaped huts. They look very like tiny copies of the *Nuraghi* in Sardinia, and are "primitive" enough for pre-historic dwellings.

ANCONA.

ANCONA (29,000).
Hotels.—See "HOTEL LIST."
Trattoria.—*Leone d'Oro*, in the Corso.
Caffè.—*Dorico*, near the Theatre.
Post and Telegraph Office.—Piazza Roma.
Cabs.—1 fr. the drive; 1½ fr. the hour.
Tramway from the Station to the Theatre, 15 c.
Steamers. — Austrian Lloyd to *Trieste* and *Zara*. Navigazione Italiana to *Venice*, *Bari*, and *Brindisi*.
British Vice-Consul. — Signor Tommasini.
A seaport on the Adriatic with an excellent harbour, is a city of Greek origin, and was once an important possession of the Popes. Its ancient name of *Dorica Ancon* is derived from its elbow shape, the town being situated on a pro-

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montory which juts far into the sea. The Italian Government has spent large sums of money on its fine harbour in the vain effort to revive trade, but the huge basin is almost destitute of shipping. The city itself is very picturesque, and the more ancient parts have steep streets inaccessible to vehicles.

On the N. side of the harbour is a pier, partly of Roman foundation, and adorned with a white marble arch in honour of Trajan (A.D. 115). The pier was lengthened by Clement XII, to whom a second triumphal arch was erected in 1735 from the designs of *Vanvitelli*.

The **Cathedral** is a fine building of the 12th and 13th cent., with some portions even earlier. It has a magnificent Gothic doorway and a twelve-sided dome. The columns in the nave belonged to a temple of Venus, on the site of which the Cathedral stands. The raised choir with its *cancello* (railing), the capitals in the transept, and the original wooden ceiling of the nave should be observed. In the spacious and well-lighted semi-crypt are some admirable sculptures, statues, and terra-cotta figures. Here also is a fine sarcophagus, with carvings of Scripture subjects in relief. Behind the building may be gained a striking view of the wild coast-line to the E.

Descending the Strada delle Scuole, we reach in 8 min. the unfinished front of *S. Francesco*, a desecrated church of 1450. Farther on is the *Prefettura*, with a court partly Gothic and partly Renaissance.

Through the court and beyond a Piazza is the Church of **S. Domenico**. In the 3rd chapel rt. is a Virgin and Child in the clouds, adored by saints below—a fine but damaged work of *Titian*. Adjacent is a **Museum**, containing a few antiquities, and (on the upper floor) some good paintings. *Carlo Crivelli*, Virgin and Child; *Lor. Lotto*, Virgin and Children, with SS. Matthias, Laurence, and Stephen.

Descending towards the harbour, we pass the *Loggia dei Mercanti* (Exchange), with a late Gothic front. Farther to the N. is the Church of *S. M. della Piazza*, with a very curious and ornate W. front. In the same direction lies the Church of *S. M. della Misericordia*, which has a remarkable Renaissance doorway.

LORETO.

LORETO (1000).
Hotels.—See "HOTEL LIST."
Restaurant. — *Trattoria Pellegrino*, in S.W. corner of the Piazza della Madonna.

Fifteen miles from Ancona by rail, and 18 miles by road. Drive occupies about 2½ hours. Carriage and pair, 20 lire. By train in one hour; two trains each way daily. Return fare—1st class, L5.50; 2nd class, L3.90.

A famous place of pilgrimage on the Adriatic coast, owes its origin entirely to the legend of the Sacred House, or home of the Blessed Virgin, transported by angels from Nazareth to a grove of laurels (*Laureto*) near this spot, on the 10th Dec. 1294. A church was erected over the house, and booths were gradually provided for the accommodation of pilgrims.

The present church, chiefly the work of *Giuliano* and *Antonio da Sangallo*, dates from about 1500. At the entrance is a bronze statue of Sixtus V., and handsome bronze doors of 1610. Inside, to the left, is a bronze font with figures and reliefs.

Out of the S. transept open sacristies, adorned with admirable frescoes by *Melozzo da Forlì* and *Luca Signorelli*. Beneath the dome stands the **Casa Santa**, a building of brick, surrounded by a marble screen designed by *Bramante*, and covered with celebrated reliefs by *Sansovino*, *Raffaello da Montelupo*, *Tribolo*, and other sculptors. They represent the principal events in the life of the Virgin, including the translation of the Holy House.

From the N. transept we enter the Treasury, which contains costly but not very interesting gifts of royal and distinguished pilgrims.

The unfinished **Palazzo Apostolico**, close to the church, begun by *Bramante* in 1510, has a collection of pictures, comprising a few works attributed to *Lor. Lotto*, and some inferior paintings. Here also are some very beautiful majolica plates and vases from Pesaro and Urbino, a few original drawings by *Raphael* and *Giulio Romano*, and some fine tapestries after Raphael's cartoons.

Fine view from the *Porta Marina*. Festival on the 8th Sept. and 10th Dec. Newly-married couples among the devout peasantry of the district make every effort to visit this sanctuary soon after their wedding.

RIMINI.

RIMINI (11,000).
Hotels.—See "HOTEL LIST."

A pleasant little town on the Adriatic, is much frequented in the summer time as a bathing-place, for which purpose there is good accommodation on the beach. From the picturesque little port St. Anthony is said to have preached to the fishes. The city itself is of extreme antiquity, and for a long time was an outpost colony of Rome—the last before "crossing the Rubicon," the tiny stream which formed the northernmost boundary of the Roman dominions in this corner of Italy. In mediaeval times Rimini was the home of the great Malatesta family, andthe town retains many reminiscences of their rule. It consists mainly of one long street, in the centre of which is the Piazza Giulio Cesare. Turning out of it to the left, we reach the Cathedral of **S. Francesco**, with an Early Renaissance front, still uncompleted. To the rt. of the entrance is the Tomb of Sigismondo (1468), with beautiful ornamentation in very low relief by *Agostino d' Antonio di Duccio*, the sculptor of similarly-treated work at Perugia. In the second chapel is a fresco by *Piero della Francesca* (1451). The next chapel contains the Tomb of Isotta (1470). On the piers which divide the chapels are beautiful sculptures of angels and allegorical figures.

Returning to the Piazza Giulio Cesare, and following the broad Corso to the rt., we reach the **Ponte d' Augusto**, a Roman bridge in a beautiful situation, and excellently preserved. Crossing it, on the left is the Church of **S. Giuliano**, containing the Martyrdom of S. Giuliano, by *Paolo Veronese*, and a picture in Byzantine style on wood, by *Bittino da Faenza* (1357).

From the ancient bridge a road along the ramparts leads due S. in a few minutes to the **Castello**, an old castle of the Malatesta family, surrounded by a wet ditch, and now a prison. The road may be followed to the Town Gate (see below), but is very dirty.

At the other (S.E.) extremity of the Corso is the **Arco d' Augusto**, a fine triumphal arch of travertine, now serving as the *Porta Romana*.

In the *Piazza Cavour*, half-way down the Corso, is the PALAZZO DEL COMUNE, with a small **Picture Gallery**, containing works by *Giov. Bellini*, *Jac. Tintoretto*, and *Benedetto Cola da Rimini*. The MUSEO ARCHEOLOGICO in the Via Gambalunga has some interesting sculptures and mediaeval tombstones.

12 m. S.W. of Rimini is **San Marino**.

31 m. N.W. is **Ravenna**.

RAVENNA.

RAVENNA (12,000).
Hotels.—See "HOTEL LIST."
Caffè *del Risorgimento; Caffè Byron*.
Cabs.—1 fr. the drive; 1.75 the

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hour. With two horses, 1.70 and 2.20.

Photographs.—*Ricci*, Via Farini.
Post Office.—Piazza Alighieri.

Is, after Rome, the most interesting city in Western Europe to the student of early church history. It is a city of extreme antiquity; in Roman times and later it was a seaport, though now it lies 6 miles inland. To its situation on the sea it owes the accumulation of those rich treasures of Byzantine art which are now its only glory. Ravenna lies in an unhealthy plain between the rivers *Lamone* and *Ronco*, occupying one of the most absolutely unpicturesque sites in the Italian Peninsula.

The **Cathedral** of *S. Orso*, rebuilt in the 18th cent. on the site of a church of the 4th cent., consists of nave and aisles with transepts, a dome in the centre, and a round campanile. In the lunette above the entrance to the sacristy is a fresco of Elijah in the Desert fed by the Angel, and in a chapel in the north transept the Falling of the Manna, both by *Guido Reni*. Beneath the high altar lie the remains of many bishops, and to the rt. of it is a most beautiful silver cross with portrait-medallions. In the transepts to the rt. are two magnificent sarcophagi, enriched with Byzantine reliefs, both of the 6th cent. In the passage behind the altar on either side are the two halves of an ancient pulpit, on which are figures of beasts, birds, and fishes, all of them ancient Byzantine emblems. The sacristy contains many valuable relics, including the Ivory Throne of Maximian, with reliefs of the 6th cent. The subjects are the history of Joseph, with St. John the Baptist and the four Evangelists. Some of the tablets, unfortunately, are missing; one of them is said to be at Milan. There is also a calendar of the 6th cent. and a beautiful silver inlaid cross.

On the first floor of the **Archiepiscopal Palace** is a chapel containing some exceedingly beautiful mosaics in the Byzantine style, including the Madonna and attendant Saints, the Figure of Christ, and the symbols of the Evangelists. Here also are some mural inscriptions and other antiquities.

Adjoining the Cathedral is the **Baptistery**, an octagonal domed structure of ancient date, restored in 1890. The beautiful Font is of the 5th cent. The dome has magnificent 5th cent. mosaics, representing the Baptism of Christ, with the strange Byzantine device of the personified Jordan at His side. These are perhaps the most ancient mosaics in Ravenna, and are on a beautiful blue ground. The building has two arcades, one above the other; the upper one has many figures worked in stucco; the walls are beautifully inlaid, and have fine discs of porphyry.

The Church of **S. Vitale**, erected on the spot where S. Vitalis suffered martyrdom in 547, served as a model for the famous Cathedral at Aix-la-Chapelle. It is octagonal, except that it has a chancel on one side. The dome is carried on eight pillars with rich Byzantine capitals connected by semicircular arches; the external wall of the building encircles these pillars at a distance of 12 ft. The dome is ingeniously constructed of small pipes, specimens of which may be seen both at the Civic Museum and at the Church of St. John the Evangelist.

The mosaics of the chancel are very ancient, and in the pure Byzantine style, with peacocks, fishes, and other emblems. They include portrait-figures of Emperors and Empresses and views of the holy cities, together with Evangelists and Prophets, and the offering of Melchisedec, which was such a favourite subject in early Christian art. There are also several scenes from the life of Moses and Abraham, and some good reliefs. The altar is of Oriental and semi-transparent alabaster.

The Church of **S. Nazario e Celso** was originally the Mausoleum of Galla Placidia, daughter of Theodosius the Great, founded by her in 440. The interior is adorned with beautiful mosaics of the 5th cent., among which birds and animals are tastefully introduced. The altar is made of transparent Oriental alabaster, and is intended to be illuminated by lights placed within it. Behind it is the marble sarcophagus of Galla Placidia, in which the empress was interred in 450 in a sitting posture. On the right is the marble sarcophagus of the Emperor Honorius, her brother, and on the left that of Constantius III, her second husband.

The little Church of **S. Maria in Cosmedin**, an Arian Baptistery, is in a Piazzetta opening out of the Via Luigi Carlo Farini. On the vault of the dome are mosaics of the 6th cent., illustrating the Baptism of Christ, with the genius of the Jordan rising from the river; the effect of the limbs seen through the transparent water is most admirable.

In the Corso Garibaldi is the very celebrated Church of **S. Apollinare Nuovo**, erected in the 5th and 6th cent. in honour of S. Apollinaris, who was the first Bishop of Ravenna and a disciple of St. Peter. It is an exceedingly interesting basilica, the roof being supported by magnificent marble columns brought from Constantinople.

On the walls are rich mosaics; high up are emblematic pictures from the history of our Lord, embracing all its chief features except the Crucifixion, as in the early days this was deemed too terrible a subject to be depicted by human art. The other frescoes of the church are very striking, and include several views of Ravenna, showing the buildings which then existed, and on the other side of the church the town of Classis with its port. A little chapel on the left of the altar contains the ancient bishop's throne and a portrait in mosaic, together with the coffin of S. Apollinaris; the walls are inlaid with marble and porphyry.

The Church of **S. Giovanni Evangelista**, near the station, is entered through a fine court by a beautiful doorway with reliefs, illustrative of the storm encountered by Galla Placidia in her voyage to Italy. The tower at the corner originally stood on four columns, one of which may be seen immediately on the right on entering the church. The marble columns which carried the roof belong to the original church, and their capitals are Byzantine. In the 4th chapel on the left are frescoes of the Evangelists and four Latin Doctors, by *Giotto*. In the sacristy are some interesting mosaics, with emblematic figures of animals and a curious representation of the signs of the Zodiac.

S. Francesco, a modernised church of the 5th cent., has ancient columns, some remarkable tombs, and sculptured ornamentation by *Pietro Lombardo*. Adjacent is the Tomb of Dante, who died at Ravenna, and was interred in the church. The tomb was erected in 1482 by Bernardo Bembo, and was restored in 1592 and 1780. It is in a square form, with a dome; opposite the entrance is a half-length relief of Dante, and below it the marble urn to which the poet's remains have been transferred from the wooden coffin in which they were originally placed. A Latin epitaph has been placed on the sarcophagus, but the statement alleging it to be Dante's own composition is dubious.

Near the Porta Nuova is the interesting Church of *S. Maria in Porto*, with ancient columns. 3 m. outside the gate is **S. Maria in Porto Fuori**, a basilica of 1100, with 14th cent. frescoes. It occupies the site of the old harbour, its tower serving as a lighthouse.

The **Museo Nazionale**, in the Carthusian *Monastery of S. Romualdo*, contains a valuable library and a number of interesting anti-

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quities. In the Refectory is a fresco of the Marriage in Cana of Galilee, by *Luca Longhi*. The adjoining **Accademia delle Belle Arti** has a collection of casts, some paintings of the Byzantine School, and the remarkable tomb with recumbent effigy of Braccioforte, by *Severo da Ravenna* (1502).

10 min. walk from the Porta Serrata is the **Tomb of Theodoric.** Turning to the rt. and crossing the railway, the Custodian's Gate is seen immediately on the left. It consists of two tiers—the upper approached by ugly steps erected a century ago. There was originally a colonnade, now destroyed. The tomb is domed over with a single block of marble from Istria, 12 yds. in diameter. The floor of the mausoleum is hardly above sea-level, and is often very damp.

About ½ hr. from Ravenna by carriage is the Church of **S. Apollinare in Classe.** Its lofty round campanile served as a landmark in the days when Classe was on the coast. The church is a basilica of great size, with beautiful marble columns, some interesting tombs, and some fine mosaics.

The celebrated **Pineta**, or Pine Forest of Ravenna, has been almost spoilt by fires and frosts, and retains but little of its former beauty. A glimpse of it may be obtained by driving 2 m. beyond S. Apollinare in Classe.

VENICE.

VENICE (160,000).

Hotels.—See "HOTEL LIST."

Gondola Fares. — By day, for every hour, or part of an hour, with one gondolier (*un remo*), 1 fr. By night, 1 fr. 30 c. an hour. With two gondoliers the above fares are doubled. Luggage, not carried in the hand, 20 c. each article. Gondola for a whole day of 10 hours, 6 frs. For Torcello, make a bargain.

Ferries (*Traghetti*) are placed at intervals all along the Grand Canal, and may be recognised by little wooden piers running into the water. Fare by day, 5 c.; by night, 10 c.

Steamers (*Vaporetti*) run every quarter of an hour from *S. Chiara*, above the railway station, along the whole length of the Grand Canal, to the Public Gardens, making 14 stoppages, and are very convenient both for sight-seeing and for getting a general idea of Venice. Fare all the way, or part of the way, 10 c. Steamers also run to the *Giudecca*, the *Fondamenta delle Zattere*, the *Campo Santo*, and *Murano*, at the uniform fare of 10 c. for any distance. To the *Lido*, 40 c. there and back, or 1.50 including sea-bath and tramway. To *Torcello*, 80 c. each way; to *Chioggia*, 3 fr. there and back.

Caffè *Florian*, on the S. side of the Piazza. *C. Quadri*, opposite *C. della Borsa*, on the Zecca.

Restaurants.—*Bauer Grünwald* (German), near S. Moisè. *Cappello Nero* and *Vapore*, in the Merceria —both Italian.

Post Office (*Ufficio Postale*) in the old German Exchange (*Fondaco de' Tedeschi*), the first building to the rt. on the Grand Canal above the Rialto Bridge. It was built in the 13th cent., and was frescoed by *Giorgione* and *Titian*. Only one small specimen of Giorgione's work remains, between the fifth and sixth windows of the highest floor. Branch office, Piazza S. Moisè.

Telegraph Office (*Ufficio Telegrafico*). — On the left before entering the Piazza S. Marco from the W.

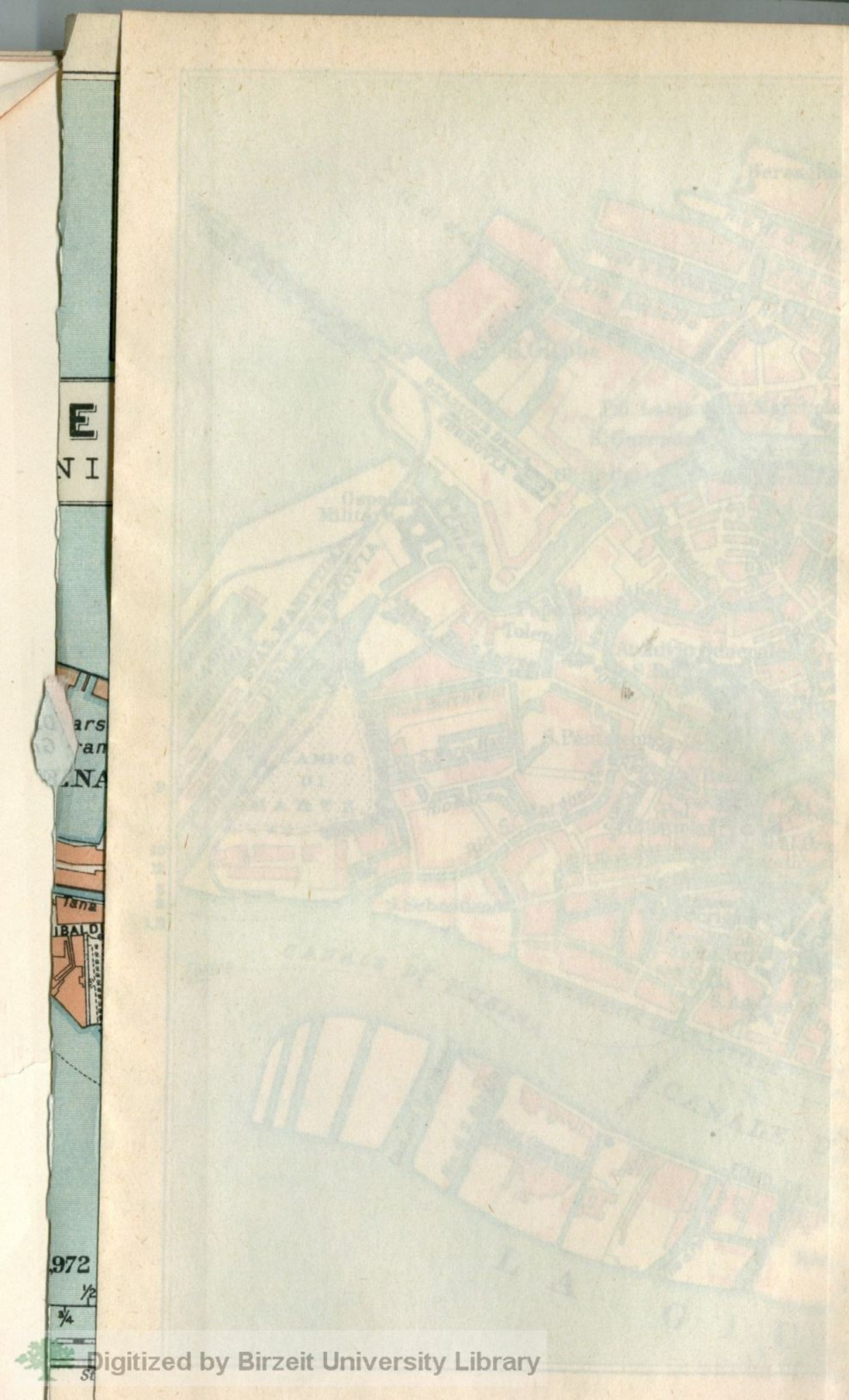
Bankers. — *Blumenthal*, 3945 Calle del Traghetto. *Fischer and Reichsteiner*, Ponte delle Ballotte, near the Merceria. *Banca Veneta*, Piazza S. Gallo (Agents for the *Crédit Lyonnais*).

Money-changers (*Cambio Valute*). —*Drog, Leis, & Co.*; *Credito Mobiliare*, both in the Bocca di Piazza; *Venice Art Co.*, S. Moisè.

English Doctor. — *Dr. E. H. Van Someren*, Palazzo Balbi-Valier,



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Piazza Fondamenta Duodo Barbarigo, S. M. del Giglio.

Dentists.—*Dr. Sternfeld*, 2316 Calle del Pestrin, close to the Grand Hotel. *W. N. Rogers*, 1329 Calle Valleresso.

Chemist.—*Zampironi*, 1494 Salizzada, Campo S. Moisè.

British Vice-Consulate.—3698 S. Felice. *U.S.A. Consulate*, 4307 Ponte Canonica.

English Church in the *Campo S. Vio*. Chaplain, *Rev. A. E. Carey, M.A.* 10.30 and 3.30. Scottish Church, 95 Piazza San Marco (entrance next Messrs. Cook & Son's office). Chaplain, *Rev. Alexander Robertson, D.D.* 11 a.m. and 3 p.m.

Shops[1]—

Venetian Curiosities.—*Guggenheim*, Grand Canal. *Rietti*, Pal. Giustiniani.

Corals.—*Boni*, Merceria.

Venetian Glass and Mosaic.—*Murano Glass Co.*, 731 Campo S. Vio, and under the *Procuratie Nuove*. *Salviati*, Pal. Bernardo, near the Rialto. *Testolini*, Piazza S. Marco.

Jewellery and Ornaments.—*Podio*, Campo S. Moisè.

Wood-carving.—*Girardi & Capon*, 923 S. Giobbe.

Photographs.—*Naya*, 75 Piazza S. Marco.

Bronzes.—*Michele*, Piazza S. Marco.

Silks.—*Tropeani*, Campo S. Moisè.

Lace.—*Jesurum*, Ponte Canonica, SS. Filippo and Giacomo.

Marbles.—*Biondetti*, Campo S. Vio.

Bookseller.—*Ongania* (formerly *Münster*), at the W. entrance to the Piazza S. Marco.

Reading Rooms in the Library at S. Marco, open to the public daily, 9 to 4. Closed on Sun. and festivals.

[1] Objects are invariably over-priced, and the traveller should insist upon a little discount before purchasing.

Theatres.—The *Teatro della Fenice* is the largest in Venice, and is capable of accommodating 3000 persons, but it is only used on special occasions. The *T. Rossini*, *T. Goldoni*, and *T. Malibran* are open throughout the year.

Principal Objects of Interest.—*St. Mark's, Campanile, Doge's Palace, Academy of Fine Arts.* Churches:—*Frari, Scuola di S. Rocco, S. Giovanni e Paolo, S. Maria della Salute, S. Zaccaria, Madonna dell' Orto, S. Giorgio degli Schiavoni, S. Giorgio Maggiore, Redentore. Palazzo Emo Treves, Pal. Vendramin, Museo Civico-Correr, Arsenal, Giardini, Pubblici, Lido.*

Plan of Visit.—Two or three days will suffice for a hasty visit to the above-mentioned objects of interest. In a week nearly everything usually regarded as worth seeing may be visited, but the art student will find a whole month too short a time.

Guides.—If a gondola is taken, no guide is required; the gondolier acts as such, and is generally as well informed as the ordinary guide. A licensed guide, for any number of persons, costs 2 fr. the first hour, and 50 c. for each hour afterwards.

The three chief things to be seen in Venice are *St. Mark's Church*, the *Doge's Palace*, and the *Academy*, or Picture Gallery. St. Mark's is open all day, while the Ducal Palace and the Academy close at 3 p.m. The churches are always shut at noon or earlier, and should therefore be visited in the morning.

A military or municipal band plays in the Piazza nearly every afternoon or evening, and concerts are given by a company of singers on the Grand Canal, in the neighbourhood of the principal hotels, every evening in the season from 8 to 10.30.

Venice is built upon a cluster of islands in the lagoon of the same

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name, on the N.W. fringe of the Adriatic Sea. The lagoon is banked off from the Adriatic by a long narrow sandbank, extending S.W. from the mouth of the Piave to that of the Adige, and divided into a number of islands by narrow sea passages, six in number. Formerly the chief of these entrances into the lagoon was the *Porto di Lido*, through which all the great merchantmen of the Republic passed direct into the city, and which is still frequented by small vessels and by the Trieste steamers. The *Porto di Malamocco*, between the island of the same name on the south, and that of Lido on the north, is now the deepest channel into the lagoon. Inside of this sandbank, and between it and the mainland, which is from 3 to 5 miles distant, is the lagoon—a sheet of shallow water navigable for vessels of very light draught, except where channels have been formed naturally by rivers, and artificially maintained. In some parts of this marshy, sea-covered plain, islets have—by the action of currents and otherwise — become consolidated into ground firm enough to be built upon, and fruitful enough to be cultivated; and in the midst of a crowded cluster of such islets, amounting in number to between 70 and 80, the city of Venice is built.

The chief of the islands is called *Isola de Rialto* (Island of the Deep Stream). The islands, in many places only shoals, afford no good foundations for buildings; and the city, for the most part, is built upon artificial foundations of wooden piles or stone.

The **Canalazzo**, or Grand Canal—its tortuous course through the city being in the form of the letter S—divides the city into two almost equal parts, if the projection east of the Arsenal and its canal were eliminated, and is the main thoroughfare for traffic or pleasure. But the city is subdivided by 146 smaller canals (*rii*). These are the water streets of Venice, by means of which passengers can be conveyed to any quarter, for here the canal is the street, and the gondola is the cab or carriage. Access can also be had to all parts of the town by land — across the canals by bridges, and along their banks by narrow passages (*calli*). There are in all 380 public bridges, and of these, three cross the Grand Canal —the *Rialto*, a stone structure, and the most famous; and two iron bridges.

The Flocks of Pigeons which are seen everywhere in Venice are fed in the Piazza at 2 o'clock every afternoon at the expense of the city, and all day long by children and visitors with Indian corn (*granturco*), sold for that purpose in many shops close by.

History.—The ancient republic of Venice was founded when the Visi-Goths and Huns under Attila, in 452, and the Longobards, in 568, invaded the Roman Empire, and particularly the upper part of Italy, which, even in the time of the Romans, was called *Venetia*. Many of the ancient inhabitants of this district retired to the islands in the lagoons of the Adriatic, especially that of Rialto, where they founded a small democratic republic, governed by ten tribunes. In 697 they elected their first doge (*dux*), Paolo Anafesto. To the doge was entrusted the executive power; the people retained the legislative power in their own hands; the juridical authority was reposed in the tribunes and nobility. The first seat of the Government was Traclea. It was afterwards removed to Malamocco, and in 737 to Rialto, where a populous city quickly rose out of the sea, and became the far-famed Venice. Great commercial privileges were granted to the young republic by Rome and Constantinople; and her wealthy sons, no longer satisfied with the possession of the islands of the lagoons, extended their conquests into Italy and Dalmatia. In the wars with the Arabs in the 9th cent. the Venetians became expert sailors. In 997 the ports of Dalmatia placed themselves under the protection of Venice. The wealth and power of the republic increased during the Crusades, and Venice became the richest and most powerful city of Lombardy. But the aristocracy had begun to encroach upon the rights of the people, and the doge to extend his power; and several revolts took place.

In 1172 the Doge Vitali Michieli was assassinated, and the constitution modified; the arbitrary power of the doge was now limited, and the supreme authority given to a numerous assembly of Venetian nobles. The commercial power of the republic reached its greatest height under the Doge Enrico Dandolo, who, in the crusade of 1204, undertaken by the Venetians and French, conquered Constantinople at the head of the Venetian fleet, and secured the possession of Candia, and several islands of the Archipelago and the Ionian Sea. After the re-establishment of the Byzantine Empire in 1261, the commercial road to India was transferred from Constantinople to Alexandria, and the Genoese gained great advantages over the Venetians. Still more important in its consequences was the decisive resolution by which the Doge Gradenigo, in 1297, consolidated an hereditary aristocracy, admitting only a fixed number of noble families to a share in the government. It was at this period that the horrible council of "The Ten," as it was called, was established. In spite, however, of the abuses and tyrannies of a haughty and all-powerful aristocracy, the possessions of Venice on the Continent were gradually enlarged, and her rival, Genoa, was humbled, after a struggle of 130 years for the supremacy in Lombardy. Vicenza, Verona, Bassano, Feltre, Belluno, and Padua in 1402, Friuli in 1421, Brescia, Bergamo, and Cremona in 1428, and the islands of Zante and Cephalonia in 1483, were incorporated with the Venetian territory; and in 1489, after the death of James, the last king of Cyprus, his wife, Catarina Cornaro, a Venetian lady, ceded that island to the republic.

The power of Venice then reached its zenith; henceforward it began to decline. The Portuguese, in 1498, discovered the way by sea to the East Indies, and the Venetians lost their commerce with that country by Alexandria. The Osmanli, who had become masters of Constantinople, gradually wrested from the Venetians all their possessions in the Archipelago and in the Morea, and also Albania and Negroponte; and though the danger which threatened the republic upon the formation of the league of Cambrai, in 1508, was averted by skilful negotiations, its power had been greatly crippled by that war. The Osmanli took Cyprus in 1571, and Candia in 1669. The Morea was reconquered in 1687, but was again given up at the peace of Passarowitz in 1713. The Corfu republic, however, was preserved, together with Dalmatia.

From this period Venice ceased to take any part in the great affairs of Europe. By the peace of Campo Formio, the whole territory on one side of the Adige, with Dalmatia and Cattaro, was given to Austria; that on the other side was incorporated with the Cisalpine Republic, which, in 1805, under the direction of Napoleon, annexed Austrian Venice and Dalmatia. The Ionian Islands, secured by the English fleet, remained outside this mushroom confederacy. In 1814 Venice and its territories were joined to the Lombard-Venetian kingdom, part of the Austrian Empire, of which they continued to form a part until 1866, when, in consequence of the misfortunes of Austria in her war with Prussia, the city and province were surrendered to

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Italy, and incorporated in that kingdom.

The PIAZZA or Square of ST. MARK is the great centre of business and amusement, and the locality most frequently visited by travellers in Venice. It presents a particularly animated appearance in the evening. It is 576 ft. in length, 269 ft. in width on the E. side, and 185 ft. on the W. The E. side is occupied by the *Cathedral of St. Mark* and the *Piazzetta*, a small piazza which extends to the Lagune.

On the N. side are the *Procuratie Vecchie* (1496–1517), and on the S. of the Piazza the *Procuratie Nuove* (1582). These buildings are so called because they were the residences of the nine Procurators of St. Mark's, who ranked next to the Doge, took charge of the treasures of the church, and administered the money left for the poor of the city. The *Procuratie Nuove* now form part of the Royal Palace; open to visitors on Thurs. 12 to 3 (Fee to the custodian). Included within the Palace on the E. side is the **Old Library**, a fine building by *Sansovino*, adorned with paintings by *Tintoretto*, *Paolo Veronese*, and others. The handsome front faces the *Piazzetta* (see below).

The three great flagstaffs in front of St. Mark's Church bore the banners of Venice, with its dependencies, Dalmatia and Cyprus. Their bronze sockets were made by *Alessandro Leopardi* in 1505. The **Campanile**, 322 ft. high, is ascended by an inclined plane of easy gradient, and from its summit a splendid view is obtained of city, sea, and mountains (Entrance, 15 c. View best at sunset). It was commenced in the 9th cent., reconstructed in 1329, and received further embellishment in 1417, and again in 1517. The bronze doors of the vestibule, or *Loggetta*, are worthy of inspection. This chamber was formerly the waiting-room of the Procurators, who, during the sessions of the Great Council, commanded the guards. It is now used for auctions and lottery drawings.

To the left of the W. front is the **Torre dell' Orologio**, with a large clock, and two bronze figures which strike the hours upon the bell. One of the curious sights of Venice is the flocking of the Pigeons to the Piazza to be fed, when the hour of two is struck by the figures upon this tower.

Every part of Venice is accessible on foot, the numerous bridges, nearly 400, affording means of communication. The streets are narrow, and, with one or two exceptions, uninteresting. The principal street is the *Merceria*, which leads from the Piazza under the Clock Tower to the Rialto, and is always crowded. It has rows of shops on each side, many of which are very attractive, and goods are sold here at prices much below those demanded in the shops on the Piazza.

In the **Piazzetta**, close to the landing-place, are two lofty red granite columns, which have stood for many centuries trophies of Venetian conquest, having been brought from the East by Domenico Michieli in 1125. The following anecdote is related of their erection, which took place some years after on the spot they now occupy. The architect, being promised any reward for rearing these pillars, demanded that games of chance, which had been prohibited in Venice, might be played between them. The Senate was bound to comply with his request; but, to counteract in some measure the effect of the permission, they appointed that all public executions should take place on this spot, which thus was rendered a place of abhorrence. One of these columns is surmounted by the winged lion of St. Mark, and the other by St. Theodore, his predecessor as patron of the city.

E. of the Piazzetta extends the broad quay called the *Riva degli Schiavoni*. From the first bridge beyond the front of the Doge's Palace is gained the best view of the famous BRIDGE OF SIGHS. Looking east, the *Giardini Pubblici* are seen projecting, and beyond them the LIDO, a narrow island which cuts off the view of the Adriatic in that direction.

S. Marco.—The first church on the present site was commenced in 830, and rebuilt in 976, after having been burned down. In the 11th and following cent. it was reconstructed in the Byzantine style. Gothic additions were made in the 15th cent., and the general effect is that of an oriental building with northern features.

This singular church stands as a monument of the ancient magnificence of Venice; no spot within her limit recalls so forcibly the time of her greatness. It was erected in honour of St. Mark the Evangelist, and as a depository of his bones, which were among the treasures brought from the East. Previous to 1807 it ranked only as a chapel of the doges; since then it has been the cathedral church of Venice.

The architecture of the façade is of the most mixed and extraordinary kind; true to no style, no order, nor even to one country, it is, as Forsyth says, "neither Greek, nor Gothic, nor Basilical, nor Saracenic, but a fortuitous jumble of all." The roof is covered with small cupolas like mosques, and rows of arches are piled one above another, without use, and certainly without beauty. Nevertheless, the whole presents such magnificence, and recalls so many thoughts of past grandeur, that even the critic, whose knowledge may give him a right to severity in judgment, must stand in wonder and even admiration before the Church of St. Mark.

The four bronze horses which stand outside the portico are as celebrated for their adventures as for their beauty. They are supposed to be the work of Lysippus, a Corinthian artist; and are said to have been presented to Nero, who caused them to be harnessed to the Chariot of the Sun, which surmounted his triumphal arch in Rome. Trajan seems to have used them in a similar way. They were removed by Constantine to his new capital, and brought back from Constantinople by the Doge Dandolo in 1204. When Venice was taken by Bonaparte in 1797, these horses were among the many works of art which were conveyed to Paris; but at the peace of 1814 they were claimed by Austria, and restored to Venice by the Emperor Francis. They were the subject of the famous threat uttered by Paganino Doria, the Genoese admiral, who, when sued to grant peace to the exhausted Venetians, exclaimed, "Peace! yes, when I have put a bit in the mouth of St. Mark's steeds!"

The mosaics on the façade are best seen from between the flagstaffs. Over the principal entrance is the Last Judgment (1836). On the rt., the embarkation of the body of St. Mark at Alexandria, and its landing at Venice (16th cent.). On the extreme left, the Church as it appeared in the 13th cent. (1204).

Entering the vestibule, a lozenge of red marble, inserted in the floor, marks the spot rendered famous by the interview between Frederick Barbarossa and Pope Alexander III on the 23rd of July 1177, at which a reconciliation took place between them. It is stated by some writers that Frederick prostrated himself before the Pope, who placed his foot upon his neck.

Over the inner central door is a Mosaic of St. Mark, after a design by *Titian* (1545); beneath it, Madonna and Apostles (13th cent.). On the cupola, by the S. door, the Creation; on the walls, Cain and Abel (about 1210). Then follow, on the walls and ceilings of the

atrium towards the N., the histories of Noah, Abraham, and Joseph—the latter continued along the N. side. Near the door into the N. transept, history of Moses.

INTERIOR.—The ceiling is almost entirely composed of mosaic, the ground of which, being gold, gives an inconceivable splendour to the edifice.

The church is 258 ft. long, and 168 ft. wide. Above the central door is a mosaic of Christ, Mary, and St. Mark. In the three domes of the nave are represented God with David, Solomon and the Prophets, the Ascension, the Descent of the Holy Ghost, and the Holy Trinity. The mosaic pavement has been partly restored, and the brightness of its colour adds to the brilliancy of the whole interior. At the entrance to the Chancel are two pulpits. On the screen are fourteen marble statues—St. Mark, Mary, and the Twelve Apostles. In the left transept are two fine bronze candelabra of the 14th cent. Above, on the left, mosaic representing the Genealogy of Mary. Next to it, Byzantine mosaics. In the rt. transept are also two bronze candelabra of the 15th cent. On the parapet on each side of the choir are reliefs representing scenes in the life of St. Mark; on the parapet of the stalls the four Evangelists, and four Fathers of the Church, in bronze. The high altar is covered by a canopy of *verde antico* on four marble columns. Underneath the altar are the relics of St. Mark. The PALA D'ORO, wrought on plates of gold in enamel-work with jewels, forms the altar-piece. It is covered except on high festivals, but may be seen daily from 12 to 2 for a fee of 25 c. (tickets at an office on the left of the choir). Behind the high altar is a second altar with four spiral alabaster columns; the two semi-transparent ones in the middle are said to have come from the Temple of Solomon. In the left transept is the CAPPELLA DI S. ISIDORO, with the tomb of the saint and some interesting mosaics. The SACRISTY contains beautiful mosaics in the vaulting, and inlaid cabinets of the 14th cent. The CAPPELLA DI S. CLEMENTE, to the rt. of the high altar, has a relief representing SS. Nicolas, James, and Andrew, and the Doge Gritti. The BAPTISTERY, in the rt. aisle close to the entrance, has a bronze font of the 14th cent.; above it is St. John the Baptist. The mosaics represent the Baptism in the Jordan, and the Life of St. John the Baptist. A huge stone of granite is said to have been brought from Mount Tabor. From the baptistery we enter the CAPPELLA ZENO, which contains the bronze recumbent effigy of Card. Giambattista Zeno, on a handsome sarcophagus. The monument was designed by the *Lombardi*; the figures below are by *Aless. Leopardi*.

The TREASURY (open daily, 12 to 2, fee 25 c.) contains candelabra by *Benvenuto Cellini*, a crystal vase with Blood of the Saviour, a fragment of the True Cross, a piece of the skull of St. John, and other curious objects. The CRYPTS (the oldest part of the edifice) are only shown on St. Mark's Day. The gallery (30 c.) should certainly be ascended for a nearer inspection of the mosaics.

Outside the church, on the N. side, is the tomb of *Daniele Manin*, President of the Republic of Venice in 1848—a marble sarcophagus borne by lions.

The **Palazzo Ducale** (PALACE OF THE DOGES) was originally founded in 800. It has, since that date, been five times destroyed, and as often rebuilt in a style of greater magnificence. [Adm. daily, 9 to 3. Tickets, 1.20, including the Prisons. Short description in English, 50 c.] The W. side, facing the Piazzetta, is 246 ft. in length, the S. side 234 ft. The present edifice, which is in the Moorish Gothic style, dates from the 15th cent. (1424–42). On the W. and S. sides the palace is flanked by two colonnades of 107 columns, one above the other. The mouldings of the upper colonnade are exceedingly rich. From between the two red marble columns in this colonnade (the 9th and 10th from the principal portal) sentences of death were read during the time of the Republic.

Entering the palace, we find ourselves in the spacious court around which the edifice is built. In the centre of the court are two cistern openings in bronze. Opposite the *Scala dei Giganti* are statues of Adam and Eve. Ascending the Giants' Staircase, so called from the colossal statues of Mars and Neptune at the head, by *Sansovino*, we enter the palace. At the top of the steps the Doges were crowned.

Beyond the ticket-office we turn to the left and ascend the SCALA D'ORO, formerly used only by those whose names were entered in the Golden Book as *Nobili*. From the second floor, we enter the ATRIO QUADRATO, with a ceiling painted by *Tintoretto*, representing the Doge Priuli receiving the Sword of Justice. The walls contain portraits of eight senators. We next enter the SALA DELLE QUATTRO PORTE, the doors of which were designed by *Palladio*. The paintings are, on the rt., Verona conquered by the Venetians, by *G. Contarini*; the Doge A. Grimini kneeling before Religion, by *Titian*. On the left, Arrival of Henry III of France at Venice, by *A. Vicentino*; Doge Grimani receiving the Persian Ambassadors, by *G. Caliari*, son of Paolo Veronese. Next is the SALA DEL SENATO. Over the throne is the Descent from the Cross, by *Tintoretto*. On the wall are three paintings by *Palma Giovane*, Doge Venier before Venice, the Doge Cicogna in presence of the Saviour, Venice on the Lion against Europa on the Bull. The Doge P. Loredano imploring the Virgin to aid Venice. On the ceiling, Venice, Queen of the Adriatic, both by *Tintoretto*. Beyond is the Antechamber of the Chapel of the Doges, containing nothing of interest. The CHAPEL has, over the altar, a Madonna, by *Sansovino*; on the left of the altar, Pietà, by *P. Bordone*; a Landscape, by *Paolo Veronese*; Madonna, by an unknown painter; Christ in Purgatory, by *Previtali*; three pictures of Christ Teaching, by *Bonifazio*, to the rt. of the door; Crossing the Red Sea, by *Bonifazio*. Returning to the Sala Del Senato, we enter the SALA DEL COLLEGIO. Over the door, the Nuptials of St. Catharine; left of it, the Virgin in Glory, Adoration of the Saviour, all three by *Tintoretto*; over the throne, Battle of Lepanto, Christ in Glory, both by *Paolo Veronese*; opposite, Prayer of the Doge Gritti to the Virgin, by *Tintoretto*; on the ceiling, Neptune and Mars, Faith, Venetia with Justice and Peace, by *Paolo Veronese*. Next is the ANTI-COLLEGIO. On the left, Rape of Europa, by *Paolo Veronese*; Jacob's Return, by *Bassano*; and four pictures by *Tintoretto*, Forge of Vulcan, Mercury with the Graces, Minerva driving back Mars, Ariadne and Bacchus. The painting on the ceiling is Venice Enthroned, by *Paolo Veronese*. The SALA DEL CONSIGLIO DEI DIECI has on the wall Pope Alex. III receiving Doge Ziani, by *Bassano*; opposite, Peace of Bologna, by *Vecelli*; on the ceiling, Portrait of a Man and a Woman (ovals), by *Paolo Veronese*. Next is the SALA DELLA BUSSOLA, by the entrance to which is an opening in the wall, formerly decorated with a lion's mouth (*Bocca di Leone*), into which secret denunciations were thrown. This was the antechamber of the three inquisitors. The two pictures, Taking of Brescia and Taking of Bergamo, are by *Aliense*. Next is the STANZA DEI TRE CAPI, with ceiling, Angel driving away the Vices, by a pupil of *Paolo Veronese*.

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We now descend to the first floor, and enter the SALA DEL MAGGIOR CONSIGLIO, 165 ft. long by 78 ft. broad and 47 ft. high. On the frieze are the portraits of 76 doges; on the walls are 21 large pictures by *Tintoretto*, *Paolo Veronese*, *Bassano*, and other noted painters. On the E. wall is a famous Paradise, by *Tintoretto*, said to be the largest oil-painting in the world. Those on the walls, blackened, and injured by repainting, illustrate the history of Venice. Over the space where should have been the portrait of Marino Faliero is the inscription, "Hic est locus Marini Falethri decapitati pro criminibus." (In the corner at the further end of the hall, to the left.) The ceiling pictures represent battles of the Venetians, by *Paolo Veronese*, *Tintoretto*, and *Palma Giovane*. The Fame of Venice, next the entrance, is by *Paolo Veronese*. From this hall we enter the SALA DELLO SCRUTINIO, occupying the remainder of façade toward the Piazzetta. Here were elected the 41 nobles by whom the doge was afterwards chosen. The walls are covered with historical pictures; on the entrance wall, the Last Judgment, by *Palma Giovane*.

Returning through the large hall, on the rt. is the **Library of St. Mark**, with a Reading-Room—both open to the public daily from 9–4, but special permission is required to see the MSS. and other valuable objects.

The **Archaeological Museum** occupies the private apartments of the doges. A passage lined with sculptures of no interest leads to the CAMERA DEGLI SCARLATTI, once the bedroom of the doges. The ceiling is beautifully carved and gilded with rich ornamentation on a blue ground. The SALA DELLO SCUDO was the room where the doge's shield of arms was placed after his election. The famous Map of the World (Mappamondo), made by *Fra Mauro* in 1457–59, is in this room. Another interesting map of the earth is mounted on a frame beside it, shaped like a heart, by *Haji Mehemet* of Tunis (1559). Opening out of the *Sala dei Filosofi* is a staircase, facing which, upon the wall, is a colossal fresco of St. Christopher, by *Titian*—one of the finest works in the palace.

In the STANZE DEL DOGE are some very beautiful sculptures. On the wall to the rt., in the first room, medallions and bronze reliefs; the Invention of the Cross; the Assumption and Coronation of the Virgin. On a stem by the window, the Urn from which balls were extracted at an Election of Senators. To the rt., a small bronze door with exquisite reliefs; further on, two Fights, by *Vittore Camelio*. Venetian coins. The second room contains statuettes. On the rt. wall, Ganymede and the Eagle; below, Leda and the Swan; by the window, Cupid bending his bow. The handsome white marble chimney-piece is by *Pietro Lombardo*. Beyond the third room is the SALA DEI BASSIRILIEVI, with beautiful boys in white marble relief on two triangular pedestals, said to have been studied by Titian for the *Putti* of his Assumption.

The **Pozzi**, or *Prisons* (entrance near the ticket-office), are dismal stone cells.

The Church of the **Pietà**, on the Riva degli Schiavoni, has a magnificent painting of the Supper in the house of the Pharisee, by *Moretto*, in the gallery over the entrance. (20 c.)

S. M. Formosa. — At the 1st altar on the rt., S. Barbara, with SS. Dominic, Sebastian, John Baptist, and Antony of Padua; a fine work by *Palma Vecchio*. Above, a Pietà. In the *Campo* around the church are some fine old Gothic palaces, and on a bridge, 80 yds. S.W., is a beautiful archway (Porta del Paradiso).

The Church of **SS. Giovanni e Paolo** was erected between the 13th and 15th cent. It is in the form of a Latin cross, and is 290 ft. long by 125 ft. broad. It contains a great number of the tombs of doges, and has been called the Westminster Abbey of Venice.

Beginning at the W. end, on the rt. is the tomb of the Doge P. Mocenigo, with 15 allegorical figures. In the rt. aisle, a fine Madonna with Saints, by *Bissolo*; then the tomb of Marc. Ant. Bragadino, who was flayed alive by the Turks after a valiant defence of Famagosta in Cyprus. 2nd altar, a picture by *Carpaccio*; then, over the doors, the immense tombs of the Doges Silvestro and Bertuccio Valier, and of the wife of the former. In the rt. transept, tomb of Niccolò Orsini; over the door, monument of Gen. Naldo, a standing figure. S. Antonino and other Saints, by *Lor. Lotto*; Christ between SS. Andrew and Peter, by *R. Marconi*. 1st chapel, left, tomb of P. Loredan. 2nd chapel, left, monument of Marco Giustiniani. Apse, at the rt. of the high altar, Gothic tomb of Doge Michele Morosini (who reigned but four months). Tomb of Doge Leonardo Loredan, with a statue of the doge by *Campagna*. Left, tomb of Doge Andrea Vendramin (the surrounding statuettes are very beautiful). Tomb of Doge Marco Corner (14th cent. Gothic). In the chapel of the Trinity, rt., tomb of Pietro Corner, 3rd chapel, left, monument of Andrea Morosini. 4th chapel, tomb of Jacopo Cavalli, a Venetian commander in the war with Chioggia; tomb of Doge Giov. Delfino; beneath this, tomb of Marino Caballo. Left transept, Vittore Cappello receiving the staff of command from S. Helena; over the door, tomb of Doge Antonio Venier. Here is the door of the Chapel of the Rosary, which was ruined by the fire of 1867, when Titian's great painting of Peter Martyr was destroyed. The remains of the beautiful marble reliefs are worth seeing. Tomb of Agnese, wife of Doge Antonio Venier, and their daughter. Left aisle, over the door of the Sacristy, busts of Titian and the two Palmas; tombs of the Doge Pasquale Malipiero, of Senator Bonzio, Doge Michele Steno, and Alvise Trevisan. Monument to Pompeo Giustiniani, his figure on horseback. Monument of Doge Tommaso Mocenigo, a sarcophagus with recumbent figure; monument of Doge Niccolò Marcello, in the Lombardi style. Altar of the Rosary. Here is a copy of *Titian's* St. Peter Martyr. Monument of Orazio Baglioni, with an equestrian figure. The last altar has a statue of St. Jerome, by *Aless. Vittoria*; monument of Doge Giovanni Mocenigo, by *Tullio Lombardo*. Close to the great door, Doge Luigi Mocenigo, his wife, and the Doge Giovanni Bembo.

Adjoining the W. front of the church is the beautiful façade of the SCUOLA DI S. MARCO, by *M. Lombardi*. The building is now the Town Hospital, containing 100 wards and 2000 beds. S.W. of the church rises the bronze equestrian STATUE OF BARTOLOMMEO COLLEONI (1475), one of the finest pieces of sculpture in Italy, designed by *Verrocchio*, and cast by *Leopardi*.

S. Giorgio degli Schiavoni is the old *Scuola*, or Guild, of the Sclaves from Dalmatia. The walls of the chapel are decorated by *Carpaccio* (1475–1500) with histories of the Dalmatian saints, George, Triphonius, and Jerome. Over the altar, Virgin and Child, by *Catena*.

The Church of **S. Maria della Salute**, with a dome, is a conspicuous object at the eastern extremity of the Grand Canal. It was built by *Longhena* (1631–82) in commemoration of the plague of 1630, and is a fine structure, somewhat overladen with ornament. On the rt. are three paintings by *Luca Giordano* — Presentation in the

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Temple, Assumption, and Nativity of the Virgin. In the last chapel, left, Descent of the Holy Ghost, by *Titian*. The columns supporting the vaulting of the choir are from a Roman temple at Pola, on the coast of Istria. In the outer Sacristy is a Pietà in relief ascribed to *Dentone*. Inner Sacristy, St. Mark and four Saints, by *Titian*, one of his best works. St. Sebastian, by *Marco Basaiti*. SS. Roch, Sebastian, and Jerome, by *Girolamo da Treviso*. Madonnas by pupils of *Sassoferrato*. Marriage in Cana, by *Tintoretto*, 25 ft. long by 15 ft. high, considered one of the master's best works. Ruskin says that "it unites colour as rich as Titian's, with light and shade as forcible as Rembrandt's, and far more decisive." Other critics regard the insignificance of the principal figure as an artistic failing.

S. Giorgio Maggiore, reached by ferry from the Riva degli Schiavoni, is a cruciform church, with a dome, and was attached to a monastery of Benedictines. It dates from 1560. Over the front door is a portrait of Pope Pius VII; to the rt., the monument of Lorenzo Venier; over the 1st altar, Nativity, by *Bassano*; 3rd, Martyrdom of SS. Cosmas and Damianus; 4th, Coronation of the Virgin, both by *Tintoretto*. In the Choir, Last Supper, and Rain of Manna, by *Tintoretto*. Angels in bronze by *Pietro Busceli* (1644); candelabra and figures of SS. Stephen and George by *Roccatagliata* (1598). On the high altar is a fine bronze group, by *G. Campagna*. The Choir Stalls, beautifully carved in wood by *Albert de Brule*, a Flemish sculptor (1598), represent 48 scenes in the life of St. Benedict. In the corridor, mausoleum of Doge Domenico Michieli, who placed the columns on the Piazzetta, by *Longhena* (1637). An easy staircase leads to the summit of the Campanile, from which may be had a beautiful view of Venice, the Lagunes, the Adriatic, and the mountains; but, before ascending, enquiry should be made as to the door at the top being open or closed.

On the adjoining island of *Giudecca*, to which a steamer runs, is the Church of the **Redentore** (Redeemer), erected by *Palladio* in 1576. In the chapels are many second-rate paintings by Venetian masters, and at the high altar two bronze figures by *Campagna*. The Sacristy contains three very beautiful pictures of the Virgin and Child, formerly attributed to *Giovanni Bellini*, but now considered the production of *Alvise Vivarini* and of Bellini's two pupils *Bissolo* and *Pasqualino*.

The church was built as a votive offering on the cessation of the great plague that decimated the city in 1575. The Republic decreed that the third Sunday in July should be observed as the annual *Festa del Redentore*, when bridges of boats are built across the canals, and a species of regatta is held in commemoration of the day.

The Church of **S. M. dei Miracoli**, built by members of the *Lombardi* family (1484–1489), and recently restored at great expense, is one of the finest Renaissance buildings in Italy. It has a raised choir, and is covered with tasteful ornamentation in white marble. The beautiful ceiling was painted by *Girolamo da Treviso*. On the choir screen are statuettes by *Tullio Lombardo* and *Gir. Campagna*, and in the Sacristy a relief of the Virgin and Child, by *Donatello*. The church was formerly attached to a Franciscan nunnery of S. Chiara.

The over-decorated Church of the **Gesuiti** has a celebrated painting of St. Laurence by *Titian* (1st altar left), and the tomb of the Doge Pasquale Cicogna (1589–1595), the builder of the Rialto Bridge. Opposite is the **Cappella Zen**, with pictures concerning the life of the same doge by *Palma Giovane*.

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In the Church of **S. Catarina** is a beautiful Virgin and Child, with the patron saint, by *Paolo Veronese*.

The **Madonna dell' Orto,** so called because a bust of the Madonna was found in a garden, on the site of which the church stands, is a large Gothic building full of admirable pictures. At the 1st altar to the rt. is St. John the Baptist, with SS. Mark, Peter, Paul, and Jerome, by *Cima da Conegliano*. In the chapel to the rt. of the high altar is the grave of Tintoretto, who lived near the church. In the apse are the Worship of the Golden Calf, and the Last Judgment, by *Tintoretto*. In the 2nd chapel on the left is the Presentation of the Virgin, by *Dom. Tintoretto*.

The **Church of the Servites,** now in ruins, is famous as having been the home for 58 years of *Fra Paolo Sarpi*, whose monument, decreed in 1623, erected in 1892, stands in the *Campo Santa Fosca*. Close by is the bridge on which he was stabbed, in 1607, by the orders of Pope Paul V. See Rev. Dr. Robertson's "*Fra Paolo Sarpi*, The Greatest of the Venetians."

Near the Campo S. Fosca is the **Palazzo Giovanelli,** which contains a small but choice collection of pictures, including a beautiful landscape with figures, by *Giorgione* (special permission required). In the neighbourhood is the Church of **S. Marciliano**, with a fine painting of Tobias and the Archangel, by *Titian* (1st altar left).

The **Frari**, so called because it was built (1250–1350) for the Franciscan friars, is a large and interesting church in the Italian Gothic style, containing many sepulchral monuments and pictures.

RIGHT AISLE. — Monument of Titian (1477–1576), erected by the Emperor Ferdinand I, with a sitting statue of the painter, and figures of Sculpture, Architecture, Painting, and Wood-Carving. On the walls are reliefs of the three most celebrated pictures of Titian, the Assumption, St. Peter Martyr, and Martyrdom of St. Lawrence. 2nd altar, Presentation of the Virgin, by *Salviati*. Monument of Almerico d'Este, a general of the republic. 3rd altar, St. Jerome, by *Vittoria*, said to represent Titian in his 98th year.

RIGHT TRANSEPT.—Sarcophagus of Jacopo Marcello; altar-piece by *Bart. Vivarini*. Over the door of the sacristy, monument of Benedetto Pesaro. In the SACRISTY, Virgin and Child, with four saints and two angels, by *Giov. Bellini*. In the church, to the left of the entrance to the sacristy, monument of Paolo Savelli.

CHOIR CHAPELS.—2nd, on the rt., Monument of Duccio degli Alberti. CHOIR: Tomb of the Doge Franc. Foscari (1457), and of the Doge Niccolò Tron (1473), both by *Antonio Rizzo*. On the left: Virgin and Child, with eight saints, by *Pordenone*; monument of Melch. Trevisano, by *Dentone*, with St. John the Baptist in wood, by *Donatello*. 3rd, St. Ambrose enthroned between eight Saints, by *Vivarini* and *Marco Basaiti*.

LEFT TRANSEPT.—St. Mark between Saints (1474), by *Bart. Vivarini*.

LEFT AISLE.—Baptistery: marble altar, with St. Peter and four Saints (15th cent.); over the font, a statue of St. John the Baptist, by *Sansovino*. Further on, Madonna, with saints and members of the Pesaro family, a very celebrated altar-piece by *Titian*, painted for Jacopo Pesaro, the bishop-admiral. Monument of the Doge Giov. Pesaro, huge and tasteless, with unpleasing figures of negroes, by *Longhena*. Monument of Canova, erected in 1827 by pupils of the great sculptor. Near the W. portal, sarcophagus of Pietro Bernardo, by *A. Leopardi*.

In the CHOIR, which encroaches upon the Nave, are finely carved

stalls by *Marco da Vicenza*. Fine carvings in low relief upon the white marble screen. In the adjacent convent are deposited the Archives of Venice, dating from the year 883.

Just behind the lofty Gothic apse of the Frari are the church and SCUOLA DI S. ROCCO. The former contains several fine pictures by *Tintoretto*. The latter, besides the council rooms of the brotherhood, and a remarkable staircase, has still more noted pictures. On the stairs, Annunciation by *Titian*. The ceilings and walls of both floors are adorned with pictures by *Tintoretto*. On the upper floor, in a small room on the left, is the Crucifixion, Tintoretto's masterpiece. In an adjoining room is an Ecce Homo (early work) by *Titian*.

S. of the Scuola, beyond the Campo S. Margherita, is the Church of **S. M. del Carmine,** with good paintings by *Cima da Conegliano* and *Lor. Lotto*. Further S. is **S. Sebastiano**, the burial-place of *Paolo Veronese*, and a perfect museum of his paintings.

PALACES.—The most interesting of the palaces are on the Grand Canal, and they may be seen in the course of a gondola tour from the Piazzetta to the railway station.

The first on the rt. is the *Palazzo Giustiniani*, now the Hotel Europa; next, rt., *Pal. Emo-Treves* (in one of the apartments is *Canova's* colossal group of Hector and Ajax). Opposite is the *Dogana di Mare*, or Custom-house, with a gilded ball surmounted by a figure of Fortuna; next is the *Seminario Patriarcale*, with a small collection of pictures and statuary. Further on, left, the Church of *S. Maria della Salute*; rt., *Pal. Tiepolo*, now the Hotel Britannia; *Pal. Contarini*, PAL. CONTARINI-FASAN, recently restored (often shown as the house of Desdemona), with beautifully sculptured balconies. Next to it, *Pal. Ferro*, now the Grand Hotel. Opposite is a beautiful Gothic door, leading into the *Abbazia di S. Gregorio*, of which Ruskin says that it possesses the loveliest *cortile* in Venice. Behind it is the old 14th cent. Church of *San Gregorio*, now used as a wine store. On the same side, *Pal. Dario*; *Pal. Venier*, only the ground floor completed: rt., *Pal. Fini-Wimpffen*, also part of the Grand Hotel. PAL. CORNER DELLA CA' GRANDE, by *Sansovino* (1532), now the *Prefettura*; left, *Pal. Da Mula* (pointed style), *Pal. Zichy-Esterhazy*, *Pal. Manzoni-Angarani*; rt., *Pal. Barbaro*, *Pal. Cavalli*, in the pointed style, 15th cent., the property of Baron Franchetti. We now reach the IRON BRIDGE. On the left, near the end of the Bridge, is the **Accademia di Belle Arti**; next, left, PALAZZI CONTARINI DEGLI SCRIGNI, two buildings of the 16th and 15th cent.; opposite, rt., *Pal. Giustiniani-Lolin*, 17th cent., now belonging to the Duchess of Parma; left, *Pal. dell' Ambasciatore*, formerly the German Embassy; next, left, PAL. REZZONICO, 18th cent. Robert Browning died here in 1889, and the house is still the residence of his son. Opposite, rt., *Pal. Malipiero*, and *Pal. Grassi*, 18th cent., belonging to the Austrian Baron Sina; left, two Gothic *Pal. Giustiniani*, and then, on the same side, the PAL. FOSCARI, a noble edifice (1437). The Foscari and the two adjoining palaces form a conspicuous group at the end of the first reach of the canal. Next, left, PAL. BALBI, by *Alessandro Vittoria*. Opposite, rt., *Pal. Moro Lin*, 16th cent. This palace belonged at first to the family of Lin, on whose extinction it passed to that of Moro. The Doge Cristoforo Moro is said to have been the original Othello. Next, rt., the three PAL. MOCENIGO; in the central one Lord Byron resided in 1818; the furthest contains a small collection of pictures. Left,

Pal. Grimani, *Pal. Persico*, *Pal. Tiepolo*, 16th cent. In a Gothic house behind the Pal. Persico, Goldoni, the great writer of Italian comedies, was born in 1707. Further on is the PAL. PISANI, a splendid building of the 14th cent. In this palace was formerly the "Family of Darius," by *Paolo Veronese*, which was purchased by the British National Gallery for £13,500. Rt., *Pal. Contarini* (1546), with shields and torches in the form of trophies in the intervals of the windows of the first floor. Left, *Pal. Barbarigo della Terrazza*, once the residence of Titian. At the corner of a side canal is the **Cà Cappello**, the residence of the late Sir Henry Layard (1894), who formed here a small but choice Collection of Paintings. Among them is a very remarkable portrait of the Sultan Mohammed II, by *Gentile Bellini*. PAL. GRIMANI; *Pal. Bernardo*, a fine building of the 15th cent. Rt., PAL. CORNER SPINELLI, a beautiful Renaissance building of 1500, with exquisitely decorated balconies. Rt., *Pal. Cavallini*; left, *Pal. Tiepolo* (Renaissance style). Rt., PAL. GRIMANI, 16th cent., a noble building, by *Sammicheli*, now the Court of Appeal; *Pal. Farsetti* (once *Dandolo*), now the *Municipio*, partly of the 12th cent., the front modernised and very rich. PAL. LOREDAN, of the 12th cent., covered with the richest sculpture. Mr. Ruskin says that "this palace is the most beautiful in the whole extent of the Grand Canal." Here, in the 15th cent., lived James Lusignan, king of Cyprus, whose wife Catarina Cornaro owned it. It now comprises various municipal offices. *Pal. Dandolo*, a Gothic building with a café on the ground floor, remarkable only as the residence of the great Doge Enrico Dandolo, the conqueror of Constantinople, who, when he took that city, was 97 years old. *Pal. Bembo*; *Pal. Manin*, 16th cent., now the National Bank. The last doge of Venice was a Manin, and lived in this palace.

We have now reached the BRIDGE OF THE RIALTO, until 1854 the only bridge over the Grand Canal. This part of the city is called the Rialto (*Rivoalto*), and was the centre of trade and business. Shakespeare refers to this quarter when he makes Shylock say—

> "Signor Antonio, many a time and oft
> In the Rialto you have rated me
> About my monies."

The bridge was built in 1588–91 under the Doge Pasquale Cicogna. It is of one span 74 ft. Its width is 90 ft., and it is covered with shops. On the rt., near the bridge, is the fish market; on the left is the fruit and vegetable market.

[Beside the market is the Church of **S. Giacomo**, now disused. It is the oldest church in Venice, dating from the 6th cent., and on its gable is the famous inscription, "Around this temple let the merchant's laws be just and his balances even." Opposite is the *Gobbo* (hunchback), supporting a stone whence the laws used to be promulgated. A walk can be taken hence through the vegetable and fish markets and the *Ruga degli Orefici*, the old goldsmiths' quarter. Close by is the Church of **S. Giovanni Elemosinario**, with a fine painting of St. John the Almsgiver by *Titian*, and a very remarkable group of three Saints, by *Pordenone*.]

Passing under the bridge, we see on the left the *Pal. dei Camerlenghi*, in the time of the Republic the residence of the Finance Ministers. Rt., the *Fóndaco dei Tedeschi*, now the POST OFFICE, formerly a warehouse of German merchants. *Pal. Mangilli*; *Pal. Martinengo*, 17th cent. Left, PAL. CORNER DELLA REGINA, now the *Monte di Pietà*, or Government pawnbrokers' office, on the site of the house in which Catarina Cornora, queen of Cyprus, was born,

Rt., the Ca d'Oro, or "golden-house," an elegant building in the pointed style of the 15th cent. It is one of the most beautiful and graceful of the Venetian palaces, and is now occupied by the French Consulate. *Pal. Fontana.* Left, Pal. Pesaro, a magnificent edifice, built in 1697, called by Fergusson "a singularly picturesque piece of palatial architecture." Rt., *Pal. Erizzo*; Pal. Vendramin Calergi, one of the finest palaces on the Grand Canal. It is well kept up, and has a garden at the side. It was built by *Pietro Lombardo* for Andrea Loredan (1481), and is now the property of the Duca della Grazia. It contains some good pictures. Wagner, the great composer, died here in 1883. (Open to visitors daily from June to Nov.; fee to porter and to attendant.) Left, *Fóndaco dei Turchi*, a Byzantine edifice of the 11th cent., one of the earliest secular buildings in Venice, now restored. It was the depôt of the Turkish merchants, and is now the Museo Correr, a collection of pictures and curiosities of no great value. It contains the cap of the Doge Manin, and the door of the Bucentaur through which the Doge threw the ring into the Adriatic. Among the pictures are portraits of the Doge Francesco Foscari, by *Gentile Bellini*, and of the Doge Mocenigo, by *Giov. Bellini*. There is also a good picture of the Salutation, by *V. Carpaccio*. Rt., *Pal. Labia* and Church of *S. Geremia*. The dedication of so many Venetian churches to Old Testament saints bespeaks their Eastern origin.

The large canal opening out on the rt. leads to Mestre, and affords a view of the *Old Ghetto*. Beyond this, on the same side, next the iron bridge, is the Church of the *Scalzi* (bare-footed friars), "a perfect type of the vulgar abuse of marble in every possible way"; and on the other side, opposite the railway station, is the Church of *S. Simeone Piccolo*. Passing then the *Papadopoli Gardens*, the last steamboat landing-stage is reached at *S. Chiara*, beyond which is the *Bacino della Stazione Marittima*, or Docks.

On the S. bank of the Canareggio is the Church of **S. Giobbe**, with handsome sculptures by *Pietro Lombardo*, and some good paintings in the Sacristy.

The **Accademia di Belle Arti** is in the ancient Convent of *S. M. della Carità*, close to the iron bridge over the Grand Canal. Open daily, 9 to 3; Sun. and holidays, 10 to 2. Adm. on week-days, 1 fr.; on Sundays, free. (Official catalogue in English, 1 fr. 25 c.)

Room I., with a fine ceiling, entirely gilt, in lozenge-shaped panels. The cherubs with eight wings represent the carver's name (*Cherubino Aliotti*). 1 *Jacobello del Fiore*, Paradise. 10 *Lorenzo Veneziano*, Gothic altar-piece with many figures on a gold ground. The Annunciation below; God the Father above. 33 *Giov.* and *Antonio da Murano*, Paradise, with Evangelists and Fathers of the Church, and the Coronation of the Virgin.

II. 36 *Cima da Conegliano*, Virgin and Child, with six saints. 37 *Paolo Veronese*, Holy Family, with SS. Giustina, Francis, and Jerome. 38 *Giov. Bellini*, Virgin and Child, with six saints. 39 *Marco Basaiti*, Calling of the Sons of Zebedee. 40 *Titian*, Assumption—the master's most important picture, painted for the high altar of the *Frari* (p. 21). "The Madonna is a powerful figure, borne rapidly upwards as if divinely impelled. Head, figure, attitude, drapery, and colour are all beautiful. Fascinating groups of infant angels surround her, beneath stand the Apostles, looking up with solemn gestures."—*Kügler*.

42 *Tintoretto*, St. Mark miraculously releasing a slave from torture. 43 Adam and Eve. 44 *Carpaccio*, Presentation. 45 (over the arch) *Paolo Veronese*, Venus and Hercules.

III. 48 *Gentile da Fabriano*. Virgin and Child (small). 52 *Francia*, Holy Family, with St. Catharine. 56 *Garofalo*, Virgin and Child in glory; below, SS. John Baptist, Augustine, Peter, and Paul.

IV. Original Sketches by the Great Masters. To the rt. of the window, Apollo and Marsyas, by *Raphael*, for a picture now in the Salon Carré at the Louvre. Next to it, sketch of a Sibyl, by *Michelangelo*.

V. *Marco Basaiti*, St. George and the Dragon. 70 *Previtali*, Virgin and Child, with SS. Catharine and John Baptist, and a landscape through an open window. 76 *Marco Marziale*, Supper at Emmaus—a splendid piece of colouring. The astonishment of the pilgrims is wonderfully rendered. 78 *Montagna*, Jesus standing between SS. Sebastian and Roch. 79 *Bissolo*, Jesus giving St. Catharine her choice of crowns, in a fine landscape, with several saints. 81 *Busati*, St. Mark enthroned, between SS. Andrew and Francis. 82, 83, 84 *Benedetto Diana*, Virgin and Child, with saints. 85 *Gir. Pennacchi*, Jesus amid the Doctors. 89 *Carpaccio*, Christians crucified on Mount Ararat. 90 SS. Joachim and Anna. 91 Procession of Pilgrims. 92 *Bissolo*, Virgin and Child. 94 Virgin and Child, with four saints. 98 *Donato Veneziano*, Crucifixion. 99 *Francesco da Santacroce*, Flagellation—finely coloured. 100 *Lazzaro Bastiano*, Nativity, with saints. 104 Curious painting of SS. Antony and Bonaventura. 108 *Marco Basaiti*, Dead Christ, very youthful.

VI. Flemish and Dutch Paintings.

VII. 150, 151 *Martino da Udine*, Annunciation. 152 *Lor. Canozzi*, Jesus and Mary. 154, 155, 158, 160 *Gir. da Santacroce*, Single figures of Saints. 159 *Martino da Udine*, Virgin and Child, with saints. 165, 167 *Cima da Conegliano*, Temperance and Justice. 166 *Rocco Marconi*, Deposition (large). 170 *Dom. Campagnola*, S. Prosdocimo, Bishop of Padua. In the middle of the room, *Palma*, Holy Family, with SS. John Baptist and Catharine—a fine painting.

VIII. 173, 174 *School of Vandyck*, Two Boys' Heads. 188 *Flemish School*, Holy Family. 196 *Metsu*, Woman asleep.

IX. 203 (occupying an entire wall). *Paolo Veronese*, Supper in the house of the Pharisee. 212 Battle of Lépanto. 232 *Tintoretto*, Woman taken in Adultery. 233 Portrait of the Doge Alvise Mocenigo. 235 Portrait of a Civic Dignitary. 237 Battista Morosini. 245 Jacopo Soranzo.

X. 268 *Schiavone*, Jesus bound. 269 *Bonifazio* (Junior) Holy Family, with saints. 272 *Fr. Torbido*, Portrait of an Old Woman, in a beautiful frame, painted in arabesque. 278 *Bonifazio* (Junior), Woman taken in Adultery. 280 *Bonifazio Veneziano*, SS. Bernard and Sebastian. 281 *Bonifazio* (Junior), Adoration of the Magi. 284 *Bonifazio Veronese*, Jesus enthroned, with saints. Above these paintings is a series of Apostles and other Saints, by *Bonifazio Veneziano*. 287 *Bonifazio* (Junior), Adoration of the Magi. 291 *Bonifazio Veronese*, Dives and Lazarus. 295 Judgment of Solomon. 298 *Pordenone*, Male bust in profile. 302 *Palma Vecchio*, Six Saints. 308 *Bonifazio* (Junior), Small Adoration of the Magi, with SS. Mark and Louis. 309 *Bonifazio Veron.*, Jesus with the Apostles. 314 *Titian*, St. John Baptist. 316 *Pordenone*, S. Lor. Giustiniani and other Saints. 317 *Bonifazio Veronese*, Massacre of the Innocents. 320 *Paris Bordone*, Fisherman consigning to a Doge the ring which St. Mark had given him, as a proof that he had rowed the saint across the lagune in a storm. 331, 332 *Moretto*, SS. Peter and John Baptist. 340 *Contarini*, Venus. At the end of this hall is the original model of Hercules and Lichas, by *Canova*.

CORRIDOR.—Late Venetian paintings, including some good works by *Tiepolo*.

XI. 400 *Titian*, Deposition—his last work.

XII., XIII. Late Venetian school.

XIV. CORRIDOR. — 516 *Palma Vecchio*, SS. Mark, Nicholas, and George allaying a storm.

XV. *Giov. Mansueti*. 562, 564 Miracle of the Holy Cross. 563, 568 *Gentile Bellini* — the same subject. 566 *Carpaccio*—the same. 567 *Gentile Bellini*, Procession in St. Mark's Square—interesting for architectural details.

XVI. *Carpaccio*, Legend of St. Ursula, in several large scenes. English Ambassadors demand Ursula in marriage for Prince Conon, son of an English king. The bride and bridegroom depart, and arrive in Rome, to obtain the Pope's blessing. Ursula dreams about her martyrdom, is shot by a cross-bow, and buried.

XVII. 583 *Giov. Bellini*, Virgin and Child. 586 *Antonello da Messina*, Head of a young man. 588 *Mantegna*, St. George (glazed). 589 *Antonello da Messina*, Jesus at the column (bust). 590 Virgin at the Annunciation. 591 *Giov. Bellini*, Virgin and Child, asleep. 582 *Cima da Conegliano*, Tobias and the Archangel. 594 *Giov. Bellini*, Virgin and Child. 596 Virgin and Child (glazed). 597 *Cima*, Virgin and Child. 598 *Boccaccino*, Jesus with the Doctors. 600 Virgin and Child, with saints. 602 *Buonconsigli*, Three Saints. 603 *Cima*, Virgin and Child, with saints. 604 Deposition, with five figures. 607 *Alvise Vivarini*, Virgin and Child, with saints. 610 *Giov. Bellini*, Virgin and Child, with saints. 611 *Cima*, Incredulity of St. Thomas. 612 *Giov. Bellini*, Virgin and Child, with red cherubs. 613 Virgin and Child, with SS. Mary Magdalen and Catharine. 615 *Bart. Vivarini*, Virgin and Child, with saints.

XX. The last room has a ceiling beautifully carved and gilded in circles and pendent pomegranates within square panels. 625 *Giov. d'Alemagna* and *Antonio da Murano*, Virgin and Child enthroned, with the four Latin Doctors —a splendid painting. 626 *Titian*, Presentation of Mary in the Temple. 642 *Tintoretto*, Crowning with Thorns. 645 *Venetian School*, Male portrait bust.

At the N. end of the iron bridge is the Church of **S. Vitale**, which contains a fine picture of the patron Saint on horseback, with other figures, by *Carpaccio*. Further N. is the Gothic Church of **S. Stefano**, with some excellent sculptures, a good brick W. front, and a handsome Court adorned with damaged frescoes, by *Pordenone*. Near the adjacent Campo Marion is the *Palazzo Contarini*, with a very curious and beautiful winding staircase in its courtyard.

S. Salvatore, near the **N.** end of the Merceria, has a fine Annunciation by *Titian*, and the Supper at Emmaus, by *Carpaccio*. **S. Giov. Crisostomo** contains a good painting of three Saints by *Giov. Bellini*, and the patron Saint with others by *Sebastiana del Piombo*.

THE ARSENAL.—A small canal leading out of the Lagune, about half-way between the Piazzetta and the Public Gardens, leads in a few minutes to the **Arsenal**. It was begun in 1300, and is nearly two miles in circuit. In the time of the Republic 16,000 workmen were employed in it. It is now used as a dockyard and arsenal by the Italian Government. The Docks are shown only by special permission, but the Museum is open every day, except Sundays and festivals, from 9 to 3. At the outer entrance are the four ANTIQUE LIONS, brought here in 1687 from the Piraeus.

The interior contains an interesting collection of weapons and curiosities; among them, in the

LOWER HALL, Model of a Venetian house, showing the piles on which it is built; Mast of the Bucentaur; Model of the Bucentaur (see below). In the UPPER HALL, Banners taken at the Battle of Lépanto; Armour of Sebastiano Venier, the hero of Lépanto; Armour given to Henry IV of France by the Republic in 1603; Sword of the Doge Pesaro; Armour used in torture; Doge's chair, used when he visited the Arsenal; Revolvers and breechloaders of the 16th cent. The attendants in each of the halls expect small fees.

The BUCENTAUR was used in the ceremony of Wedding the Adriatic, enjoined by Pope Alexander III after the victory of the Venetians under Doge Sebastiano Ziani over the fleet of Frederick Barbarossa, to proclaim the naval supremacy of Venice before the world. This annual celebration on Ascension Day was attended by the Papal Nuncio and the whole of the diplomatic corps, who, without protest, witnessed the dropping of a sanctified ring into the sea, accompanied by the prescriptive formula: "Desponsamus te, mare, in signum veri perpetuique dominii" (We espouse thee, sea, in sign of true and lasting dominion). The ship was destroyed during the French occupation.

The **Public Gardens** were laid out in 1807 by Napoleon I, several convents having been demolished upon the site they occupy. They are planted with sycamores and acacias, and afford the only glimpse of verdure which can be obtained by the ordinary traveller in Venice. The gardens are noted for their sunset views, but are little visited, except on Sundays, when they are much frequented by the lower classes.

The **Lido** is an island of sand, which acts as a bulwark to keep the waters of the Adriatic from overflowing Venice. It has a splendid beach on the seaward side, and is one of the most celebrated sea-bathing resorts in Italy. Steamers leave the *Riva degli Schiavoni* for the island every hour in winter, and much oftener in summer, starting from a pier beyond the *Ponte della Paglia*. The fare is 15 c., but it is better to ask for a *Biglietto Cumulativo* (complete ticket), which costs 60 c., and includes the steamboat there and back, tramway across the island and back, and entrance to the grand terrace of the Bathing Establishment overhanging the Adriatic.

An interesting trip is that to MURANO, celebrated for its manufacture of "Venetian glass." Permits are issued by the Venice and Murano Co., Grand Canal, to visit its glass-works at Murano. The trip there and back by gondola occupies about 3 hrs. There is a half-hourly service by a small steamer, starting from the Fondamenta Nuova. The *Cathedral of San Donato* of the 10th cent. has a splendid interior, being rich in mosaics and marbles.

The Island of **Torcello**, 6 m. from Venice, beyond Murano and Burano, has a very interesting *Cathedral* of the 9th and 10th cent., with ancient columns and carvings, and a large 12th cent. mosaic. Below it is a Crypt, and adjacent a Baptistery or Church of *S. Fosca*.

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THE EASTERN COAST OF THE ADRIATIC.

INTRODUCTION.

THE district included under this title is here taken to mean the seaboard of Austria — Istria and Dalmatia—with the Austrian provinces of Bosnia and the Herzegovina, which are most easily accessible from the coast, and, for the same reason, the Principality of Montenegro. Maritime Austria corresponds roughly with the ancient kingdom of Illyria, and, though barely known to most English travellers, for whom it is the scene of "Twelfth Night" and not much beside, it is perhaps the most interesting of all the parts of Europe that are off the beaten track, and more interesting than most that lie on it. History, ancient and modern politics, costume, ethnology, scenery, architecture, language—an interest in any one of these is sufficient excuse for a visit to this fascinating region. The hotels of the seaboard, it must be confessed, still leave something to be desired, but travellers will hardly go to Dalmatia expecting the luxuries of the Riviera. On the other hand, the Austrian Lloyd steamers, which ply along the coast, are exceedingly good and comfortable, and the hotels which the Austrian Government has built and is building in the Balkan provinces are of the first class.

The **language** of the coast towns from Trieste to Cattaro is Italian, which naturally loses its purity as one travels southward. German is the official language, and is therefore understood and spoken by the official classes everywhere, but in the country the peasantry use only the different Slavonic dialects of their districts.

Currency. — From Trieste to Cetinje the Austrian currency is in use.

1 florin = 100 kreuzers.
60 kreuzers = 1 shilling.
1 kroner = ½ florin.

Kroners and florins are silver coins. There is no gold currency, but there are paper notes of 5, 10, 50, and 100 florins.

2 hellers (copper) = 1 kreuzer.
10 ,, (nickel) = 5 kreuzers.
20 ,, ,, = 10 ,,
100 ,, (silver) = 1 kroner.

Strangers are often perplexed by the fact that though the reckonings are made by the unit of the kreuzer, the coins in which payment is made are frequently hellers. Hence, when the native salesman or innkeeper asks for "five," the coin to which he refers is marked 10, when he asks "thirty," the coin is marked 60, and so forth. Until this is clearly grasped, misunderstandings are frequent, and wrongful accusations of cheating are made.

ISTRIA.

The Peninsula of Istria stands at the head of the Adriatic, and is separated from the Alps by the hills of the Karst district, a barren, stony desert. The western shore is flat, but the peninsula rises towards the east, and that shore is bold. The only actual mountain is Monte Maggiore, near Fiume, which approaches 5000 ft. in height.

The history of Istria resembles that of Dalmatia, which, as being more interesting, is dealt with in greater detail. It was conquered by Rome in B.C. 177, and the Roman period was one of prosperity. The country was populous, and throve both in manufactures and agriculture. The mediaeval period was one of constant struggle, Venice, Genoa, Hungary, and Germany all contending for the possession of the peninsula, but whereas Dalmatia retained its vigour and a fitful independence throughout, Istria went under in the 15th cent., and never recovered till the Austrian rule re-established its prosperity in the last century.

The population, as in Dalmatia, is partly Italian, partly Slavonic, but the Italian element predominates so far that Istria is known as part of "Italia irredenta," or unransomed Italy. The Triestines, indeed, boast themselves to be "più Italiani degli Italiani." The Slavonic inhabitants were refugees who at various times fled from Bosnia and Dalmatia, and were never allowed to obtain a strong footing.

TRIESTE.

Hotels.—See "HOTEL LIST."

Cafés.—*Tergesteo*, Piazza del Teatro; *degli Specchi*, *Orientale*, Piazza Grande. Many *Bier-hallen*.

Restaurants, in the Italian style. *Al Buon Pastore*, Via Niccolò; *Al Adriatico*, Val di Riva.

Cabs.—One-horse, per ¼ hr. 30 kr., per ½ hr. 50 kr.; two-horse, per ¼ hr. 45 kr., per ½ hr. 75 kr.; luggage, 15 kr.

Porters take 110 lbs. of luggage through the town for 20 kr.

Theatres.—*Communale; Filodrammatico* (occasional French and German plays); *Armonia* (occasional operas); *Politeama Rossetti; Fenice.*

English Church.—Via S. Michele.

British Consul.—T. G. Haggard, Esq., 2 Via delle Poste.

American Consul and Vice-Consul.—F. N. Hossfield, Esq., and Basil Boyce, Esq., 5 Via Forni.

Lloyd's Agent.—R. Greenham, Esq.

Post and Telegraph.—Via delle Poste.

Bookseller.—Coen, 608 Corso.

Tramways.—Station to Campo Marzo, and in three other directions.

Wines.—*Red Istrian* and *Terrano*, for drinking with water; *Prosecco*, a sparkling wine, very like cider; *Refosco*, a dark, sweet wine, much liked by the Triestines.

Fish is much better in the Adriatic than in the Mediterranean.

The imports of Trieste amount to about 145 million fl. annually; the exports to 117 million fl. Fishermen sometimes bring to the vessel specimens of the Pearly Nautilus, found here in early summer, which they will sell for a few kreuzers.

TRIESTE, a city of 122,000 people, or, with its suburbs, of 160,000, stands beautifully at the head of the Adriatic, in a position recalling and even surpassing that of Genoa. In Roman times Trieste was known as *Tergeste*, and was a flourishing colony. It passed under Lombard power, and from them in 774 to the Franks, the bishop becoming the feudal baron, with autocratic powers. The citizens, with their Roman love of municipal liberty, never entirely submitted, but struggled with the bishops for five centuries, until in 1275 they bought them out in perpetuity, and Trieste became a free city, with a constitution like that of the Italian communes. The 14th

cent. was a time of struggle with Venice and Genoa, till in 1382 Trieste asked and received the sovereignty of the Dukes of Austria, retaining her own municipal statutes. In the next three centuries she gradually declined in trade and prosperity, till in 1700 the population was only 3000. In 1717 Charles VI made the port free of customs duty, and Maria Theresa, his daughter, extended the privilege to the city and territory, with the result that by 1780 the population was 17,000. At the present time Trieste, the principal port of Austria, is by far the most prosperous town on the Adriatic. To the tourist its interest lies more in the scenery and the people than in the buildings. Here he will get his first glimpse of the gorgeous costumes of Eastern Europe,—Morlak, Albanian, Montenegrin, even Turkish,—and here in the port is to be found such a motley collection of vessels as can hardly be seen in any more western harbour.

Lloyd's Wharves may be visited daily, 9 to 11 and 2 to 4, on presentation of tickets, except Saturdays and Sundays. (Tickets at Lloyd's offices, Piazza Grande. Guide, 50 kr.)

The *Museo Lapidario*, of various Roman antiquities, contains a monument to Winckelmann, the archaeologist, murdered in Trieste, 1768.

In the *Nautical Academy* (Piazza Lipsia) there is a complete collection of the fauna of the Adriatic. (Wednesdays, Saturdays, and Sundays, till 1 o'clock.)

The *Cathedral of S. Giusto* is an almost square building, with 5 aisles and chapels beyond, of rude Romanesque. Dr. Kandler has shown, with great ingenuity, that the aisles on each side of the nave were originally the naves of two separate churches. The outside walls of these were pulled down, and the interspace, with an apse added, was made the nave of the present church. Hence the total want of correspondence between its two arcades. The apses of the two aisles contain fine early mosaics. A Roman portico and many fragments of Roman carving are built into the ground storey of the tower.

In the Piazzetta di Riccardo, near the Cathedral, is the *Arco di Riccardo*, a Roman fragment, so called from a legendary connection with Richard Coeur de Lion.

EXCURSIONS.

To the CASTLE OF MIRAMAR (row-boat, 3 fl.; one-horse carriage, 2 fl.; steamer or naphtha launch, 40 kr.). Miramar was built for the Archduke Maximilian, afterwards Emperor of Mexico. The rocks on which it stands were brought down from the mountains. A picture in the castle shows the departure from Miramar of Maximilian and the Empress Charlotte, who are taking leave of the Emperor and Empress of Austria. The furniture of the cabin in which they voyaged to Vera Cruz is preserved here. The castle guides were formerly servants of Maximilian. The gardens are beautiful.

To OBĆINA. Fine view of Trieste and the coast.

To S. CANZIAN. 2½ hours' drive; worth taking.

A good excursion for a whole day is the following:—To MUGGIA; thence on foot to *S. Niccolò*; on, by boat, to *Capodistria*. This is a town of 11,000 people, on the site of the Roman *Justinopolis*. There was a temple to Cybele where the Palazzo Pubblico now stands. The Cathedral is interesting, and the salt works are worth a visit. The town was formerly on an island, which is now connected with the mainland. From *Capodistria*, follow the coast to *Pirano*, and return thence by steamer to *Trieste*.

A trip may be made viâ Pirano to S. LORENZO—a seaside resort, with a fine park.

The ADELSBERG GROTTO.—This famous cave, the largest in Europe,

is about 50 miles by rail from Trieste, and can be conveniently visited therefrom. Station, Adelsberg. This world-famous cave, or series of caves, has been long known, but the entrance to it was lost for some centuries and was rediscovered early in the 19th century. It is possible to penetrate underground for nearly three miles. It is illuminated daily during the summer half of the year at half-past ten in the morning. Entrance fee, 2½ florins. In one of the huge chambers underground a ball takes place every Whit-Monday and every Lady Day (Aug. 15). This grotto is one of the wonders of the world. The neighbourhood is rich in curious grottoes, some of them with remarkable fauna.

The country people about Trieste are of Illyrian descent.

Trieste suffers in winter from the *Bora*, and in summer from the *Scirocco*.

POLA.

Hotels.—See "Hotel List."

Post and Telegraph. — Piazza Dante Alighieri.

Cabs.—Prices as in Trieste.

Pola is first heard of as a Roman town. Augustus destroyed it, but refounded it under the name of *Pietas Julia*, afterwards corrupted into "Pola." It was prosperous, and counted from 25,000 to 30,000 inhabitants. After the fall of the Exarchate, the Marquises of Istria lived here till 1077. In 1230 Pola was attached to the Patriarchate of Aquileja, but purchased her independence, in 1258, for an annual sum of 2000 lire, which was never paid. The period of independence was also that of faction-fighting, between the popular party, headed by the family of Ionatasî, and the patriarchal, headed by the Sergî. A great massacre took place on Good Friday, 1271, when the Ionatasî put to death the whole of the Sergî, except one boy, who escaped, and afterwards returned to tyrannise over the town. In 1331 Pola submitted to Venice, and thenceforward steadily declined, till at the end of the 18th cent. the number of inhabitants was barely 600. So it remained, till the establishment of the Austrian dockyard and naval arsenal in 1863. The population is now 36,000.

Pola, the Chatham of Austria, lies at the S.W. extremity of the Istrian Peninsula, protected on the N. and E. by fortified hills, on the W. by fortified islands. The naval and commercial harbours, approached by a narrow entrance, can admit the largest fleet and vessels of the deepest draught. But the glory of Pola is its splendidly preserved series of Roman buildings. The *Amphitheatre*, the most striking of these, lies N. of the town, a little outside the old walls. It was built, for economy, on the slope of a hill, which was used as the foundation for some of the tiers of seats. Thus there are 4 orders on the seaward side, but only 2 on the landward or hill side. The exterior only remains, but that is almost perfect. The interior has at various times been carried off for building material, and the fact that it was connected with the exterior by wooden beams instead of solid vaulting, made this possible without injury to the outer ring. The stone balustrading at the top of the wall is noteworthy, and below it the sockets for the masts of the *velarium* or awning. The four rectangular projections which break the curve of the ellipse are too small for public stairs, but may have been used by the attendants who managed the velarium. In the centre of the arena is a deep trench, which was filled with water for *naumachiae* (sham sea-fights). The axes of the ellipse are 436 ft. and 346 ft. respectively, and the greatest height of the wall, 97 ft. The axes of the arena are 222 ft. and 132 ft. The amphitheatre must have held about 21,000 people. Authorities differ as to the date. Dr. Kandler puts it as early as the 1st cent. A.D., but Stuart, the 18th cent. architect, holds that it was built by Diocletian or Maximin, and Mr. T. G. Jackson supports him.

On leaving the Amphitheatre follow the Via Arena, and turn to the left down the Via Carrira, shaded by trees, which runs outside the *Roman Walls*. On the right you pass the *Porta Gemina*, a double-arched gate, and next, the *Porta Herculea*, so called from the club and heroic head carved over the arch. Across the fruit market, usually a lively scene, you reach the *Arch of the Sergii*, built against the *Porta Aurea*, which has now disappeared. This is a small but well-proportioned triumphal arch, built by one Salvia, who married into the family of the Sergii, in memory of three of that family, whose statues formerly stood on the three pedestals of the attic.

From here the Corso runs to the Piazza, which occupies part of the Forum. At the upper end are the two *Roman Temples*, of exactly similar design. One, dedicated, says tradition, to Diana, was in the 13th cent. built into the walls of the Palazzo Communale. The other stands free, and is of the best and most delicate type of Roman design, with six fine Corinthian columns of breccia marble. It is in good preservation, and is used as a museum for the Roman antiquities of Pola. It probably dates from the refounding of the colony in B.C. 19.

The *Cathedral* dates from the 15th cent. It contains some Byzantine fragments, but is not interesting.

In the Piazza Alighieri are the *Palace of the Archduke Stefan*, nephew of the present Emperor, and the *Casino*, with assembly rooms for the naval officers, tropical garden, tennis courts, and football ground (introduction from a member necessary). Close by is *Monte Zaro*, well laid out with trees and flowers. The garden contains the statue of Adm. Tegethof, who defeated the Italian navy in 1866 at the Battle of Lissa, and the *Naval Observatory*. From the top of Monte Zaro there is a fine view of the town and harbour.

Close by are the *Naval Barracks*, with accommodation for 8000 men, and two large drill-grounds. The buildings contain also a Geographical Institute, Schools for Engineers and Naval Architects, and for the children of naval men, cottages for pensioners, and a depôt for uniforms and other necessaries. Adjoining the barracks is a small *Tropical Park*, with a monument to the Emperor Maximilian.

Excursions.

To the Jäger and back, one-horse carriage, 70 kr.

To Bosco Sianna, or Kaiserwald, 2 miles—1 fl. 30 kr.

To Punta Cristo, 2 fl. 10 kr.

(A trifle less in each case if the carriage be taken one way only.)

ABBAZIA.

Hotels.—See "Hotel List."

Station.—Abbazia - Mattuglie, 3 miles from Abbazia. Omnibus, 1 fl. 20 kr.; carriage for 1 to 3 persons, 4 fl.; 4 persons, 4½ fl.

Restaurant.—*Hôtel Stefanie.*

Cafés.—*Lokey, Wortner, Hôtel Quarnero.*

Baths.—Sea - baths near Villa Angiolina and at Slatina. Hydropathic establishment.

Steamboat to Fiume, hourly, 40 kr.; to Ika and Lovrana, 20 kr.

Abbazia is beautifully situated opposite Fiume near the head of the Quarnero Gulf, and under the slopes of Monte Maggiore. It is becoming more and more frequented as a watering-place. The grounds are exquisite, with woods of evergreen laurel, and owing to its sheltered position the temperature is equable—the mean in winter is 50° Fahr., in summer 77°. Abbazia is already, and is likely to be even more exclusively, the principal seaside resort of South-Eastern Europe,

the Ostend of the Adriatic, and the crowd of various nationalities to be met there is most interesting and amusing. The bathing is excellent. The Strandweg is a beautiful path extending along the coast for 3 miles, from Volosca to Ičiči. Volosca is a pretty village to the N. From Mattuglie, near the station, there is a beautiful view of sea and islands. 4½ miles southward lies Lovrana, charmingly situated, with sea-bathing.

Monte Maggiore may be ascended either on foot (5 hours), or by carriage as far as the Stefanie-Schutzhaus (13 or 16 fl., including a wait of 5 hours). The carriage goes round by Volosca, Mattuglie, and Veprinac, but walkers can go direct to Veprinac and join the road there. It is 1½ hour from the Stefanie-Schutzhaus to the summit; the view is extensive and beautiful.

FIUME.

Hotels.—See "Hotel List."

Restaurants. — At the hotel; *Ziegler*, near the theatre; *Al Tirolese*, Corso; *Al Rotondo*, Via Andrassy.

Cafés. — *Centrale*, *Gran Caffé*, *Europa*.

British Consul.—G. L. Faber, Esq.; Vice-Consul, A. Steinacker, Esq.

American Consular Agent and Lloyd's agent, Giovanni Gelletich.

History.—Fiume, the ancient *St. Veit am Flaum*, originally belonged to the Patriarchs of Aquileia, but afterwards passed into the power of the Counts of Duino and Barons of Görz. Frederick III made it a possession of the Hapsburgs in 1471. In the 18th cent. it was united to Hungary, an arrangement which, after several interruptions, was made final in 1870.

Fiume is the chief seaport of Hungary, and is picturesquely placed at the head of the Quarnero Gulf. The population, which is increasing, is 40,000, and there are several harbours—the Porto Grande, Porto Canale, Petroleum Harbour, and Porto Baross.

The main street is the *Corso*, running from the Piazza Adamich to the Piazza Scarpa. There are few antiquities in Fiume, but the turning under the clock-tower out of the Corso leads to a Roman arch of the 3rd cent. A.D.

The *Cathedral* is the oldest of the churches of Fiume, but has a modern front. Near it are the *Governor's Palace*, the *Château of the Archduke Josef*, with a beautiful garden, and the *Church of St. Veit*, resembling the Church of the Salute at Venice. N.W. of the station is the *Imperial Naval Academy*, and beyond it the *Giardino Pubblico*.

Above the Church of St. Veit, and reached by a long flight of steps, is the Church of the *Madonna del Mare*, full of votive offerings for escapes from shipwreck. The church contains a picture, ascribed to St. Luke, of the Madonna di Loreto. Not far from this church is the *Château of Tersato*, where is a column erected by the Italians at Marengo in honour of Bonaparte. The view from here of the Quarnero Gulf and islands, Fiume, and the Fiumara ravine is superb.

DALMATIA.

History.—The history of Dalmatia is so complicated that, except for the most salient points, it cannot be treated as a whole, and the following sketch must be supplemented by notices prefixed to the accounts of separate towns.

The earliest known inhabitants were the Liburni, a race of sailors and pirates, but in the 7th cent. B.C. the Celtic tribe of Galli Senones invaded, and founded the kingdom of Illyria. In B.C. 229 came the first Illyrian war of the Romans, who drove Queen Teuta to shelter in Rhizon (Risano), and forced her to pay tribute. Various wars followed till B.C. 117, when L. Caecilius Metellus took Salona, and made

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a colony of it, though the final Roman subjugation of Illyria did not take place until A.D. 9. Roman it remained until, in 454, the general Marcellinus made himself Prince of Dalmatia, but in 481 it was again added by Odoacer to the kingdom of Italy.

The 6th cent. is marked by the inroads of Huns, Bulgarians, Slavs, and others, until the arrival and supremacy of the Avars in 554. This was disturbed by the violent struggle between Croats and Avars from 634 to 639, during which the Roman towns were destroyed and their inhabitants scattered. They soon, however, returned to Zara, and founded Spalato in the ruins of Diocletian's palace, and Ragusa. The people of these towns, and of Traù, Arbe, Veglia, and Ossero, are Italian-speaking to this day, and probably they are the direct descendants of the Roman colonists, and not, as is generally supposed, of the Venetians. The Morlacchi or Morlaks, the peasants of Northern Dalmatia, are likewise argued to have sprung from the Roman provincials. By 640 the Slavonic population had become Christianised, except about Narona, where a pagan colony long remained, with the national god Viddo, whom the Church afterwards absorbed as St. Vitus! In 752 came the fall of Ravenna and its Exarchate, and the establishment at Zara of a Byzantine Dukedom of Dalmatia, which held sway over the towns. The Slavonic country-people kept their own separate organisation, nor, from that day to this, have the Latin Dalmatians ever amalgamated with the Slavonic.

After 806 there was a brief period of Frankish dominion under Charlemagne, but the dukedom soon regained independence. In 829 the Saracens made incursions from Sicily; and this century also saw the growth of Venice, now powerful enough to interfere in Dalmatian affairs, and the spread of piracy, the scourge of the Eastern Adriatic.

The 10th cent. is distinguished by the fact that no new invader appears, but in the year 1000 the Doge Pietro Orseolo II declared war on the Narentine pirates. Terms were concluded at Zara, but immediately broken by the Dalmatians, whereupon the Doge took the stronghold of Lagosta by assault, and was proclaimed Duke of Dalmatia. It was to commemorate this victory that the "Sposalizio del Mar," or Wedding of the Adriatic, was instituted.

In the 11th cent. came the Hungarians. The first invader, Ladislaus, was unable to complete the conquest, but in 1097 we find his successor, Coloman, at Belgrad, or Zara Vecchia, and in 1102 he was crowned king of Dalmatia and Croatia. On his death in 1114 the Doge Ordelafo Falier recovered the principal cities, and henceforward Venice and Hungary contested the supremacy.

In 1242 there was an irruption of Tartars, in pursuit of Bela IV of Hungary, who took refuge in the fort of Clissa, above Spalato. They retired in the autumn, but after ravages and horrors unusual even in Dalmatian history.

In 1247 the Counts of Bribir appear on the scene, Count Stephen becoming "Ban" of Slavonia and Dalmatia, and for the next century his successors continued to rule or struggle for supremacy with more or less success, using their power principally to encourage the pirates of Almissa against Venice.

In 1342 Lewis the Great came to the throne of Hungary, and in 1346 failed to relieve Zara, which had revolted from Venice. In 1348 the Black Death ravaged Dalmatia—a work completed in 1353 by the Genoese admiral Paganino Doria, who was at war with Venice. In 1358 Venice lost the whole of her Dalmatian possessions to Lewis the Great, but on his death in 1382 began to recover them, and by the early 15th cent. the whole country, except Ragusa, was again Venetian.

About this time yet another enemy steps in—the Turk. In 1389 Amurath defeated the forces of Servia, Bosnia, and Bulgaria at Kossovo. In 1453 Constantinople fell, and by 1465 all the Balkan States had become Turkish. In 1467 they invaded Dalmatia, and drove the refugees from Bosnia and Croatia to settle in Venetian territory, where their descendants, the Morlaks, still remain. The struggle against Turkey continued, but the defenders were much weakened in 1508, when, owing to the League of Cambray, all the Venetian troops were required elsewhere, and withdrawn from Dalmatia. In 1526 the Turkish power received much increase from the battle of Mohacz, in which they routed the Hungarians and slew King Lewis II ; and in 1540 Venice made peace with Turkey, handing over the whole of Dalmatia except the cities. A Turkish governor was established at Clissa, above Spalato, and the Slavs of Clissa took refuge at Segna, in the Quarnero. Here they became famous as the Uscocs, the most bloodthirsty pirates in Europe, and were a perpetual trouble to all their neighbours till their dispersal in 1617.

The 17th cent. was one of incessant struggle between Venice and Turkey over the ill-fated Dalmatian possessions, till in 1699 the Peace of Carlovitz, between the Emperor, Venice, and the Sultan, secured to Venice the whole province except Ragusa, which was henceforth independent. This was confirmed, after more fighting, at the Peace of Passarovitz in 1718, and henceforward Turkish invasion ceases.

The 18th cent. was a welcome and unwonted time of peace and prosperity, until with the Napoleonic wars the old troubles began again. In 1797 the Venetian Republic fell, and by the Treaty of Campo Formio Dalmatia was ceded to Austria, only to be handed over to France by the Peace of Presburg in 1805. For two years the French and Russians made Dalmatia a battlefield, and visited each other's sins on the country ; but in 1807 the Peace of Tilsit left the French in possession, and their administration was one of great severity, lasting till the final European peace. In 1808, however, a small English squadron, under Capt. Hoste, occupied the island of Lissa and introduced British trade, with the result that the population instantly grew from 4000 to 12,000. On March 13th, 1811, the French, under Adm. Dubordieu, made a determined attempt to get rid of the British. Their fleet consisted of 4 frigates, 2 corvettes, a brig, a schooner, 2 gunboats, and a xebec —284 guns in all, with 2500 men, French and Italian. Ours was 4 ships with 156 guns and 880 men. The result was a complete British victory. Dubordieu was slain, and we occupied the islands of Lissa, Curzola, and Lagosta until 1814, when Dalmatia was finally handed over to Austria, in whose possession she has remained ever since, prosperous and, on the whole, contented, in spite of the racial feuds between Latins, Slavs, and Germans, which are the curse of the Austrian Empire.

It will be seen that the record of Dalmatia, from Roman times almost to the present day, has continuously been one of war, siege, rapine, and pestilence. The causes are not far to seek. One is the barren limestone soil, which made the inhabitants collect in cities near to the few tillable districts. These were widely scattered, and prevented combination between town and town. Moreover, the Roman blood and traditions left a love of local independence which, even apart from geographical difficulties, would have hindered the towns from forming a coherent whole, and left them a prey to the more compact organisations of Venice, Hungary, or the Turk. Again, from its situation Dalmatia has ever been the natural meeting-ground of East and West, whether Roman and Barbarian, Venetian and Turkish, or French and Russian. Finally, much is accounted for by the perennial ill-feeling, not to say hostility, between the urban Latins and the rustic Slavs. Take all these causes into account, and you have a fairly sufficient reason for the ill fate of the country upon which they operate.

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ZARA.

Hotels.—See "HOTEL LIST."

Restaurants.—*Grande* ; *Gnedz*, new beer saloon ; *Pilsener* Restaurant.

Cafés. — *Grand Café Central* ; *Specchi*, Piazza dei Signori ; *De' Zorzi*, Public Gardens.

Porters with carts on quay (no carriages), 60 kr.

Post and Telegraph. — Piazza dell' Erbe.

Lloyd's Agency.—Via Larga.

Bookseller. — Schönfeld, near Piazza dei Signori.

Lodgings, even for a day or two, can be had here, as elsewhere in Dalmatia.

Tourists are still rare, and bargaining is advisable.

History.—Zara was founded as a Roman colony in B.C. 78, with the name of *Iadera*, afterwards changed to *Diadora*. In the 6th cent. it was probably destroyed by the Avars, but recovered, and in the 8th cent. became the seat of the Byzantine dukedom. In 887 piracy had become so rampant in the neighbourhood that the Doge of Venice, Pietro Candiaco, made an expedition to Zara. He was slain, but his body recovered. In 1118 the Doge Ordelafo Falier was slain in a rout of the Venetians by the Hungarians. In 1187 the Venetians withdrew after an unsuccessful siege ; but in 1197 came the preaching of the 4th Crusade, which the Doge Enrico Dandolo turned to his own ends. The Crusaders met at Venice, but broke their contract with the Republic, which was to supply the transport. Dandolo accordingly insisted on their breaking the journey at Zara, and helping him in the siege. Zara fell in five days, and was plundered by the Crusaders, and most of the buildings were destroyed. Dandolo built the Cathedral as a penance for having turned the army of the Cross against a Christian town.

In 1312 Zara surrendered to the Doge Giovanni Soranzo, and henceforward remained Venetian, with a governor elected every second year from the Venetian Patriciate, but retained her own constitution.

ZARA, the capital of Dalmatia, the seat of a Roman Catholic archbishop and of a Greek bishop, is a town of about 12,000 people, pleasantly built on a narrow peninsula, with land-views to the Velebit mountains and sea-views across a channel some 4 miles wide to the long limestone islands, bare but finely shaped, which shelter all the Dalmatian coast. Architecturally, the general aspect is Venetian — Venetian heraldry is everywhere, and the fortifications are by Sanmichele, the great Veronese 16th cent. architect, who has left his mark on most seaports of the Eastern Adriatic and Levant. They have been planted with trees, and the walk round them is well worth taking for its views of town, sea, and mountains. The townspeople are also Italian by descent and language, but the streets are made strange and picturesque by the Slavonic talk and costumes, scarlet, orange, and blue, of the country market-folk. The chief industry is the making of Maraschino from the *marasca*, or wild cherry of Dalmatia.

The most important building in Zara is the *Cathedral* of St. Anastasia, which dates from the capture of the town in 1202 by Enrico Dandolo. The façade is finely proportioned, with tiers of blind arcades above a solid base, and its design points to an unrecorded connexion between Zara and Pisa, being in the Romanesque style peculiar to Pisa and its neighbourhood. The first storey only of the Campanile is original. The upper

part has been lately added from the designs of Mr. T. G. Jackson, R.A. Inside, the nave arches are carried on spirally fluted marble columns with rich capitals, alternating with compound piers. These and the triforium are Romanesque and of exquisite proportions, but all above is bad modern work. The choir stalls, richly carved, are Venetian 15th cent. Gothic, and there are a few pictures worth seeing, attributed to Carpaccio and Palma Giovane. The outside dimensions of the church are only 65 ft. by 170 ft.

The *Treasury* is rich. Notice among other things a silver-gilt capsa dedicated to St. Jacob, and a silver-gilt pastoral cross of 1460.

The *Baptistery*, which contains a large font, is hexagonal.

The curious Church of *S. Donato*, now the Museum, lies S.E. of the Cathedral. It was probably built early in the 9th cent. by Bishop Donatus III, afterwards canonised, and stands "without foundations," says Modrich, on the stone pavement of a temple dedicated to Livia, wife of the Emperor Augustus, under the name of Juno Augusta. Much of this temple was used in the present building, which is tall and circular. The central space is in one storey, about 30 ft. in diameter by 80 ft. high, and surrounded by two storeys of aisles, which are each separated from the centre by eight semicircular arches, carried on six massive rectangular piers and two composite columns, of which the lower pair are Roman. These columns mark the entrance to the three apsidal chapels of each storey. Strangely enough, this interior and that of the Baptistery at Pisa are nearly as much alike as the façades of the two cathedrals. The collection contains many Roman fragments found during excavations in the church by Prof. Hauser of Vienna, and some curious drawings and plans.

S. Grisogono has a good Romanesque front, built as late as 1407.

S. Simeone contains the body of the saint in a reliquary supported by four bronze angels.

The Campanile of *Sta. Maria* is Romanesque, built by King Coloman of Hungary in 1105.

There is a fine Roman Corinthian column in the Piazza della Colonna, and a similar one, with St. Mark's lion on top, in the Piazza dell' Erbe. These both have chains attached for use as pillories.

In a paved piazza, close to the old pentagonal tower known as the Bo' d'Antona, five well-heads, of simple but effective design, stand in a row. They are called *I Cinque Pozzi*, and were built by Sanmichele when, in 1574, he roofed over the large reservoir to which they form the openings. The *Porta di Terraferma*, also by Sanmichele, is, like all his gates, a model of what such things should be. On a small scale it recalls the grand entrances to Verona.

Other noteworthy buildings are the *Public Library*, in the Piazza dei Signori, formerly the Loggia del Commune, the *Clock-tower*, the old *Palace of the Priors*, now the Governor's residence, and the *Episcopal Palace*. The whole town is full of Venetian houses, many of them in a curious early Renaissance manner, somewhat like that of Peterhouse Chapel at Cambridge.

About a kilometer to the S.E. is the village or suburb of *Borgo Erizzo*, inhabited by some 3000 Albanians, descendants of Catholic refugees who in the early 18th cent. escaped thither from a fanatical pasha. They keep to themselves, and besides their language have preserved their national characteristics, being a highly irascible folk, and not on the best of terms with the people of Zara.

The trip by boat to *Uljan*, the island opposite the harbour, is worth making (½ hr.) for the view of Zara and its surroundings. The landing is at Oltre, and there is an easy ascent to the ruined Fort of San Michele.

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SEBENICO.

Hotel.—See "HOTEL LIST."
Post Office on the quay.
History.—The early history of Sebenico is the usual record of wars and strifes between Hungarians, Venetians, Croats, Counts of Bribri, and the like. It entered the Venetian protectorate in 1342, but kept a modified form of self-government and its own statutes.

SEBENICO, a town of some 20,000 inhabitants, is about 5 hours by steamer from Zara. The voyage is between limestone islands, and Zara Vecchia is passed on the way. The mouth of the Canale di Sant' Antonio is defended by the Venetian fort of San Niccolò, where many Italian patriots were imprisoned during the War of Independence. The canal presently expands into a vast harbour, at whose head stands Sebenico, picturesquely huddled from quay up to mediaeval fortress, the stone dome of the Cathedral conspicuous halfway up. Stone stairs for the most part take the place of streets, and the national dress is almost universal.

The *Cathedral* was begun in 1443 by a native architect, Giorgio di Matteo, and finished in 1555. The grouping of the E. end, with its 3 apses, semi-domes, and barrel roofs leading up to the lofty octagonal dome over the crossing, is very admirable. The roofs and domes are entirely constructed of stone, like those of Roslin Chapel, and so give a most satisfactory idea of solidity and repose. An odd feature of the exterior is the bold string-course of human heads which runs round the building about 6 ft. above the ground. The external details are of an early Renaissance type; the character of the interior is late Venetian Gothic, with coarse and somewhat over-luxuriant carving, but the effect of the whole is noble, from its very lofty proportions and consistent stone construction, and from the imposing flights of steps which rise from nave to choir and from choir to high altar.

The *Baptistery*, which owing to the fall in the ground is worked in beneath the S.E. angle of the Cathedral, as at Siena, is a riot of stone cabbages.

North of the Cathedral, across a small piazza, is an early Renaissance *Loggia*, prettily composed with a sturdy open arcade below, engaged colonnade above, central balcony on lions' heads, and flight of stairs at either end.

Many houses in Sebenico show the ubiquitous Venetian influence, but the detail coarsens as we get farther from Venice.

The quays are not large, but sufficient for the commerce of the town, which is chiefly with the neighbouring islands. The railway connects Sebenico with Spalato and Knin. The river Kerka falls into the sea here, and a drive may be made to the *Falls of the Kerka* (12 miles; 2-horse carriage, 6 fl.)—worth while for its own sake, and to give the traveller an idea of the lonely inland country.

The Italian writer Niccolò Tommaseo was born at Sebenico in 1802.

TRAÙ.

Restaurant.—*Pastore*, on the canal opposite the island of Bua.
History.—Traù, the ancient *Tragurium*, was founded, according to tradition, in the 4th cent. B.C. by a Graeco-Sicilian colony from the island of Lissa. More certainly, it was a Roman colony until the fall of the Western Empire, when it passed under Byzantine rule. In the 9th cent. we find it occupied for 40 years by the Franks, and thereafter successively by Hungarians, Byzantines, Genoese, and Croats. In 1241 it gave shelter to Bela IV, King of Hungary, who was driven out of his kingdom by hordes of Tartars, and thereby earned the title of "fedelissima." In 1420 it asked and obtained the protection of Venice, and prides itself on never having fallen into Turkish hands. Leaving the canal of Sebenico, the

steamer passes for a time into the open sea, which in this exposed portion is apt to prove its right to the title of *inquietus Hadria*. The gulf of Rogosnizza, with a village of the same name at which we touch, is a haven of refuge, and soon after leaving this, about 4 hours from Sebenico, we come between islands again within sight of Traù. This is a town of 3500 inhabitants, built on a small island, which is joined to the mainland by a wooden bridge, and to the large island of Bua by an iron swing-bridge, at a point where the two shores barely leave room for a steamer to pass between. Old walls engirdle the little town, but leave a broad quay all round at the water's edge. From without, you are half persuaded that this is a Dürer engraving turned into stone; enter, and you are sure. Here within the walls of Traù dwells the very spirit of romance. Through narrow dusky streets and alleys you reach the Piazza del Duomo, the little square that is overshadowed by the most impressive church in all Dalmatia. On one side is the old *Communal Palace*, on another the little *Loggia*, once probably a hall of justice. As it stands, this dates only from the 17th cent., though fragments of Byzantine and even Roman date are seen in the capitals. The five sturdy columns are flanked by a clock-tower of squat proportions, surmounted by a square ogee cupola, and within is a stone panel with a figure of Justice.

The main entrance of the *Cathedral*, which was built under Hungarian rule in the 13th cent., is through a massive stone porch or narthex. On one angle of this rises the fine campanile, Venetian Gothic in style, though Renaissance details appear in the top stage. The narthex itself is round-arched, wide and dark, and vaulted in stone, with sculptures and carvings from biblical history. Adam and Eve, standing on lions, flank the rich doorway of the nave, and especially remarkable are some scenes from contemporary peasant life. Some of the men wear turbans, showing that these were in use even before the arrival of the Turks in Europe. The interior is very lofty, solemn, and dark, with plain quadripartite vaulting. The five arches of the nave rest on massive piers with carved imposts, and there are three apses with semi-domes. The magnificent baldacchino and the pulpit are Byzantine, and both of a type peculiar to Dalmatia. The choir stalls are of the same rich, coarse variety of Venetian Gothic as those of Zara. Other buildings to be noticed are *S. Martino*, a small Byzantine church; *S. Giovanni Battista*, of the same period as the Cathedral; the *Palazzo Cippico*; and the quaint *Loggia* on the quay outside the main gate. But, indeed, at every turn in this little city there is something to admire, and a visit to Traù is one which no one who has made it will forget.

SPALATO.

Hotels.—See "Hotel List."

Restaurants.—*Trocoli*, Piazza dei Signori; *Hôtel de la Ville*, Nuove Procurazie.

Post and Telegraph.—Near the Hôtel de la Ville.

History.—Spalato owes the whole of its existence to the Emperor Diocletian, who was born at Salona, about 4 miles off, A.D. 245. In the year 284 he became Emperor, and in 285 began to build the "palatium," from which Spalato takes its name. By 297 the house was ready, and in 305 Diocletian abdicated and retired hither "to cultivate his cabbages," until his death in 313. From this time the place remained unoccupied till 639, more than three centuries, when refugees from Salona, driven out by Goths and Croats, made a settlement in Spalato. By 649 it was important enough for Pope Martin to send as first bishop Giovanni di Ravenna, who turned the mausoleum into a cathedral. In 806 it fell to the Franks, who were turned out at Charlemagne's death, and then follows the usual history of Venetians, Neapolitans, Hungarians, Croats, and the rest. But in 1463 a new element enters—the Turks, who under Mahomet II reduced Southern Dalmatia to a province of their empire; and this it continued to be at intervals until their final defeat by Eugène of Savoy at Zentha in 1697. Spalato was visited by the plague in 1607 and 1784, and was definitely handed over to Austria in 1812.

Spalato, a city of 28,000 inhabitants, the most flourishing in Dalmatia, is reached in 1½ hour from Traù. It stands in a beautiful position on the shore facing south, and, in spite of the modern quays and houses between the palace and the water, the long line of the sea-façade or terrace tells out still above all else in the approach. Spalato is truly "a city in an house," for the entire mediaeval town, no mean city, is included within the four walls of Diocletian's Villa, the most awe-inspiring of all the remains of Roman domestic architecture. In plan it is nearly a rectangle, the S. front being 592 ft. long, the N. 570 ft., and the E. and W. 698 ft. each. At each angle is a square tower, and every side but the S. has a gate in the middle, flanked by octagon towers, between which and the angles are subsidiary square towers. The principal entrance is from the N. towards Salona, where is the richest of the gates, the Porta Aurea, still in fair preservation. The palace was divided into four quarters by two arcaded streets, crossing in the centre, like those of a camp. The northern half seems to have been given up to the various officials, slaves, soldiers, and general population, while the southern half formed the palace proper, and included the Temple of Aesculapius, the Temple of Jupiter (or Mausoleum, as others have it), now the Duomo, the sumptuous Peristyle in which the street ended, the Vestibule, to which this led, and which gave entrance to the great range of state apartments, and finally the Cryptoporticus, or gallery, 515 ft. by 24 ft., which extended through the whole length of the S. front from tower to tower.

The *Porta Aurea* is remarkable for the range of niches above the gateway, originally separated by small columns carried on enriched corbels.

The arcade of the *Peristyle*, now the Piazza del Duomo, is of the highest importance in architectural history, as the first place where arches spring directly from the capitals of columns, without an intervening entablature. This has been called the invention which made possible the whole of Byzantine and Gothic art.

The *Duomo* is octagonal without, surrounded by a low peristyle, and circular within, with niches alternately square and circular. There are two orders of granite columns, the lower order standing free of the walls between the niches. The diameter is 43 ft. between walls and 35 ft. between columns. Notice the curious scallop-like relieving arches in the brickwork of the dome. The capitals and cornices are heavily enriched, but the mouldings tend to become mere splays. There is a fine hexagonal pulpit of Byzantine date. The great doors were made by Andrea Guvina, a native, in 1214, and the very curious choir stalls are evidently of the same period. The 14th cent. Campanile, one of the noblest in the Byzantine style, has lately been pulled down and rebuilt, so losing almost all historical interest or architectural value.

The little *Temple of Aesculapius*, across the Peristyle, has lost its portico, but the great door-frame remains, boldly carved, and, like that of the Duomo, consists of three huge blocks of granite.

The *Vestibule*, even without its

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roof and decorations, is imposing in its naked masonry.

The arcades of the *Crypto-Porticus* have long been walled up and turned into dwellings, but its whole length remains, and the design is easily traced.

There is much good Venetian work in Spalato, and the unique effect of the place is due to the contrast between the mighty arches of the Roman houses and the narrow, picturesque, mediaeval streets which they cross in one span.

There is a good *Museum* inside the E. gate, full of interesting Roman fragments.

Modern Spalato lies to the W., and is dull and flourishing. There is a railway to Sebenico on the N., and that to Ragusa on the S. will soon be completed.

Principal exports, wine and oil.

SALONA.

Four miles from Spalato are the ruins of Salona, once an important Roman city, made a colony (*Colonia Martia Julia*) in B.C. 78. It suffered much from various invaders, notably in 481 from Odoacer, and from Totila in the next century, and was finally destroyed by Goths and Croats in 639. Salona in Roman times was a port, but the sea has left it. Many interesting remains have been brought to light by recent excavations, and the situation is beautiful. From Roman times there remain an amphitheatre, a bath, and parts of the town walls and gates. There are also a Christian Basilica, and many early Christian tombs with curious sliding doors for admitting the bodies. Many of the antiquities have been removed to the Spalato Museum, where they may be seen.

The source of the *Jader* is less than an hour's walk from Salona. The river springs from the hillside in the form of a waterfall, after the manner of rivers in the Balkans.

After Spalato, the vessel passes the island of Lissa, where, in 1866, the Austrian Admiral Tegethof defeated the Italian navy, in spite of heavy odds. Close to the island the Italian flagship, with all its war-treasure, was sunk by the Austrian man-of-war *Archduke Ferdinand Max*.

GRAVOSA.

The harbour of Ragusa, from which it is distant little more than a mile. Beautifully situated, but otherwise there is nothing of interest here. Note the semi-tropical vegetation, especially the aloes, on the road to Ragusa.

RAGUSA.

Hotels.—See "Hotel List."

Restaurants. — *Arciduce Federigo*, outside the Porta Pille ; *Posta*, in the town ; *Teatro*, opposite the Duomo.

History.—Ragusa seems to have come gradually into existence during the decline of the Roman Empire. In 867 it underwent a 15 months' siege by the Saracens. In 998 it fell to the Venetians, after their victory over the Narentines. In 1221 the fruitless conspiracy of Damiano Guida led to the establishment of Venetian counts in Ragusa, but the town preserved its constitution. In 1292 the city, then of wood, was destroyed by fire. In 1348 came the Black Death, and in 1358 Venice ceded the place to Lewis of Hungary. In 1423 the surrounding country passed back to Venice, but Ragusa became an independent Republic, and began to work up to a position almost rivalling that of Venice on the sea. In 1460 Mahomet II had to be bought off by a tribute. In 1462 the rector's palace was burned and restored to its present form. There was a severe visitation of plague, but this was the time of Ragusa's highest prosperity. By 1531 she began to decline, through contributing too heavily in men, money, and ships to Charles V's wars, but was still able to send a contingent to help in the Spanish Armada. The word "argosy," or "ragosy" in older spelling, is said to mean a ship or fleet of Ragusa. On April 6th, 1667, came the great disaster, the earthquake which overthrew most of Ragusa, and buried the rector, Ghetaldi, and 5000 citizens in the ruins. Traces of this disaster are still to be seen, but the town was rebuilt on the same site, and to this day remains liable to severe earthquakes. With the 17th cent. ended the danger of Turkish invasion, and the 18th cent. was a time of peace and of building activity. In 1805 there was an invasion of Russian troops to punish the friendship shown by the Ragusans to France, and on January 31st, 1806, Napoleon finally abolished the Republic of Ragusa. In 1814 the town passed under Austrian dominion.

Constitution of the Republic.—The Republic of Ragusa, like that of Venice, was aristocratic, and the population was divided into three classes—nobles, in whom all the power was vested ; "cittadini," who were allowed to hold unimportant offices ; and artizans. The supreme power was in the hands of the Gran Consiglio, consisting of all the nobles more than 18 years old. The head of the State was the Rettore, who held office for a month only, during which, except for State business, he was confined to the Palace. He was assisted by the Minore Consiglio, of 11 members, with the initiative in all motions. The Senate consisted of 45 members, known as Pregati, all over 40 years old, and including the Rettore and Minore Consiglio. Their duties were those of a consultative committee.

During its whole history Ragusa was famous throughout Eastern Europe for the learning, humanity, and advanced civilization of its people, and it is remarkable that in 1416 a statute was passed entirely forbidding, on humanitarian grounds, all possession of or traffic in slaves throughout Ragusan territory.

Ragusa, a town of about 12,000 inhabitants, though it once numbered from 30,000 to 40,000, lies on the open Adriatic, unsheltered by islands. The harbour is now too small for steamers, which call at *Gravosa*, about 2 miles off, where there are fine houses in the Venetian style. Ragusa itself occupies all the space between mountains and sea, and the coast road runs through it from gate to gate. Architecturally it is perhaps the most interesting of Dalmatian towns, and the scenery of the Val d'Ombla, a sub-tropical paradise set in the barren limestone, is a delightful change from the austerity of the surroundings.

The *Corso*, or *Stradone*, was originally a sea-canal, and the houses, with open arcades of shops, were built after the earthquake of 1667.

The most interesting building is the *Rectors' Palace*. The first palace on this site was built in 1388, and burned by the explosion of a powder magazine in 1435. The second was immediately built, under Onofrio Giordani, a Neapolitan architect, but was wrecked by the same magazine in 1462, and restored to its present form by Michelozzo, the celebrated Florentine architect, and Giorgio Orsini, a native of Ragusa. The beautiful entrance Loggia is of both periods, the shafts and two capitals at each end being the Gothic work of Onofrio, while the arches and intermediate capitals show the Renaissance touch of Giorgio. The ends and upper storey are all of the early period. The entrance door is fine Gothic work. The dignified Cortile is due to Giorgio. The interior is modernised, but contains one good picture, a Baptism in the manner of Mantegna.

The *Dogana* or *Sponza*, still used as the custom-house, is a fine Venetian Gothic building with a pretty Renaissance Loggia in front. The Cortile is of the 14th cent.

The *Duomo*, built between 1671

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and 1713, is dull; but the Treasury is very rich, though difficult of access. It contains a beautiful enamel reliquary with the skull of S. Biagio, and a curious silver basin and ewer filled with silver grasses, lizards, eels, etc., exactly tinted to natural colours.

In *S. Domenico* notice the rich early Renaissance triple arch at the W. end of the nave. The fine Campanile, though in appearance Romanesque, was not built till the 15th cent. The Cloister, with its garden and well and arcades of triple arches, is very graceful.

S. Francesco has a good 14th cent. Campanile and late Gothic door on the Corso. The exquisite Cloister was designed by Mycha, an Albanian from Antivari. The large round arch of each bay contains six small round arches on coupled octagon shafts, and the tympanum is pierced by a large circular opening. The details and carving are Romanesque of the most fantastic kind, but the date is 14th cent.

S. Biagio contains, over the high altar, a curious silver statuette of the saint, of the utmost sanctity. In front of the church is a statue of Orlando, like that before the Rathhaus at Bremen, showing that the town had the *jus gladii*.

S. Salvatore, built after the earthquake of 1520, is in a pretty transitional style between Gothic and Renaissance.

The best view of Ragusa is to be had from the hill outside the *Porta Pille*, on the way to the church "alle Dance." The church was begun in 1457, and has a good W. door.

The mountain which overhangs the town is the *Monte Sergio* (1350 ft.), and the walk up to the Fort Imperiale should be taken for the view of town and islands.

In good weather the island of *Lacroma* may be visited by boat (20 minutes' row, an hour's wait, and return; 1 fl. 50 kr.).

A good path leads from the landing-place to the castle, formerly a Benedictine monastery. This, with its church, was built, says tradition, by Richard Coeur de Lion, in fulfilment of a vow made during a storm at sea on his return from the Crusade. Lacroma was chosen for the site, as the first land he touched at after the storm. The Archduke Ferdinand Max., afterwards Emperor of Mexico, bought the island and turned the castle into a residence. Later it was presented to the Crown Prince Rudolf, who added a wing. The rooms are small and cell-like, and little is left of the furniture. It is now a Dominican monastery, but there are only five monks on the island. The grounds and walks, though neglected, are rich and almost tropical. To the W. of the island is a curious lake in a rocky basin, the *Mare Morto*. On a hill to the N.W. is a disused fort, with a cross to commemorate the blowing up of the *Triton*, an Austrian man-of-war, in 1859.

The walk to the promontory of *Lapad*, towards Gravosa, is pleasant and short, with beautiful views of the coast from the paths through the pine-woods.

The excursion to the *Source of the Ombla* is delightful (about 3 hours there and back). It may be made either by boat (2 fl.), or by carriage to Gravosa and boat from there, but the trip by boat is preferable for the views of the Ragusan coast with its gardens and villas. The Ombla, a furlong wide at its mouth, has its source only 3 miles inland, where it bursts full-grown from the limestone cliff with such vigour that no boat can go higher than the mill. The banks are rich with semi-tropical vegetation, and picturesque with churches, peasants' huts, and villas of the old Ragusan nobility, whose gardens are a tangle of roses even in midwinter, and may be visited. The river is the highway of the valley.

The drive to *Ragusa Vecchia*, the ancient Epidaurus, is worth taking for its own sake and that of the town (about 3 hours there and 2 back).

To *Cannosa* takes about the same time by road. A four-oared boat (4 fl.) takes about 2 hours; or you may go by the morning steamer from Gravosa and return in the evening. There is a somewhat neglected villa, with fine gardens, belonging to Count Gozzi of Ragusa; but the principal interest is centred in the two great plane-trees, which are among the finest in the world. Each is about 40 ft. in circumference, and they shade an area 65 yds. in diameter. A spring of good fresh water is close at hand.

To *Trebinje*, in the Herzegovina, is a day's drive over the hills. Near the road the river Trebinjeica is lost in the ground, to reappear, some say, 19 miles off as the Ombla. Trebinje is a very Oriental town, with a mosque; an interesting dirty bazaar, where you may buy good metal-work, embroideries, lace, and tobacco; and crowded streets, full of Oriental touches.

The climate of Ragusa is for the most part mild and delicious, but liable to sudden changes of temperature when the Bora blows.

Ragusa to Cattaro.

LE BOCCHE.

The vessel steams south along the coast, past Ragusa Vecchia, and as far as Punta d'Ostro, the southernmost meteorological station in Austria. Here we enter the Bocche di Cattaro, the *Rhizonicus Sinus* of the Romans, Rhizon being the modern Risano. On the right is the fort called Punta d'Arza, and on an island in mid-channel the fort Mamola. Presently we reach the picturesque town of *Castelnuovo*, after which the first basin of the Bocche is named. The others are those of Teodo, Risano, and Cattaro. The walls and forts of Castelnuovo are old, but it has nothing else of interest. The mountains are more and more stupendous as we go on, and the waterway narrower, until we reach the channel called Le Catene, or The Chains. Here the people of Cattaro defended themselves against the Venetian fleet by chains stretched from shore to shore. Next, the basin of Risano opens on the left, surrounded by high mountains. Close to Perasto we pass two islets, each with a monastery and a green-domed church. One is that of S. Giorgio, the other that of the Madonna dello Scalpello, with a very holy portrait of the Virgin, attributed to St. Luke. Passing Dobrota and Perzagno, at the end of the gulf and amid scenery of amazing boldness we find Cattaro itself.

CATTARO.

Hotels.—See "HOTEL LIST."

Café.—*Doimo*, outside the walls, with fine garden.

History.—There was a Roman town, *Ascrivium*, on this site, fortified A.D. 535 by Justinian. In the 11th cent. we find Cattaro leagued with Ragusa against Servia, to whom, however, in 1184 she submitted, on condition that her municipal liberties were respected. By the 13th cent. the commerce of Cattaro had so far increased that she could make treaties with Ragusa. The struggles between Hungary and Venice follow as a matter of course, and in 1420 the Venetian admiral Pietro Loredano took possession, followed in 1478 by the Turks. The 16th and 17th cents. are a record of earthquake and plague. In 1797 came the Austrian occupation; and in 1806 Cattaro was ceded to France, but seized by the Russians until the peace of Tilsit. In 1813 the English, under Hoste, took the town, which was held by Montenegrins until the final occupation by Austria in 1814.

CATTARO, a town of 2000 people, is one of the most curious places in Europe. Crowded on to a strip of beach between the water's edge and

the precipices of Lovćen or Monte Sella, it is hemmed in by limestone mountains so high that Constantine Porphyrogenitus, in his account of the place, declares that the sun only reaches it in the height of summer. Above the town the fortification walls cling to the cliff, and leap at odd angles from rock to rock, till they culminate in the Castle of S. Giovanni, perched on an aiguille that projects from the mountain-side; and, over all, the seemingly perpendicular mass of Lovćen towers to a height of 3000 ft., scored by the innumerable zigzags of the Cettinje road. Set Clovelly at the head of a Norwegian fjord, whose waters should be fringed with almost tropical trees and swept by polar winds, and you have a faint image of Cattaro.

The buildings of Cattaro are not of the splendour to which other Dalmatian towns have accustomed us, for we have left the Italian influence behind and come among an almost purely Slavonic race. Even in Cattaro the Roman Catholics barely outnumber the Orthodox, while among the Bocchesi they are in a minority of one to three. Italian is generally understood, but very badly spoken, among the townspeople.

The *Duomo* has a striking façade, composed of a low deep entrance arch between two lofty towers, but the detail is baroque. The Romanesque interior is very lofty, with a nave arcade like that of Zara. The columns are probably Roman. There is a noble pyramidal baldacchino, like that at Traù, with a silver-gilt pala, both dating from 1362. A Byzantine doorhead in the sacristy and a rich window outside the central apse are worth notice.

The domed Church of *S. M. Infunara*, dating from 1220, is of some interest; and so is the Greek Church of *S. Luca*, restored and consecrated in 1368 on the site and with the arrangement of an older church. To many travellers from the North this will be their first sight of a church arranged for the Greek ritual, with the *iconostasis* or screen hiding all the altars from view.

The Montenegrin bazaar is held outside the Porta Fiumara, and good costumes may be seen here. The Montenegrins may be known by the monogram HI (Nicholas First) on their caps.

The 2nd and 3rd of February are kept as holy days in honour of St. Trifon, the patron of the town, and celebrated with processions, shooting, dancing, and feasts.

MONTENEGRO.

The drive from Cattaro to Cetinje is most interesting; 6 hours there, 5 hours back. Horse about 8 fl.; carriage 16 to 25 fl.; but a bargain is advisable. Leaving Cattaro by the Porta Gordicchio, we wind up past Fort Gorazda to the guard-house and frontier, marked on the road with stone flags. From here there is a magnificent view of the rocky scenery both of Dalmatia and Montenegro, with the Bocche di Cattaro spread like a lake 3000 ft. below. The road itself is a fine piece of engineering. It is taken over a pass (3051 ft.) at the foot of the Lovćen. A short distance over the frontier is Njegus, the only village on the road, with a primitive inn, supplying only bacon, bread, coffee, wine, beer, and cheese. It is better to take refreshments from Cattaro. In Njegus the house is shown where Prince Nicola was born. A little farther on is another steep ascent, with a splendid view, including the Lake of Scutari and the Albanian mountains.

CETINJE.

Hotel.—See "HOTEL LIST."
Restaurant, *al Kraljevic Marko.*
British chargé d'affaires.—R. J. Kennedy, Esq.
Post and Telegraph Offices, in the main street.

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History.—The history of Montenegro, from the earliest times to the Turkish War of 1877-78, is one of incessant wars and raids, throughout the whole of which the country preserved its independence, even when the Turkish power was spread over all the rest of South-Eastern Europe. The accession of the present dynasty took place in 1687. Prince Nicola, the reigning prince, has not only conducted a successful war against Turkey, but is a dramatist, and has introduced a new code of laws. The present Queen of Italy is his daughter.

CETINJE, the capital of Montenegro, with its 1200 or 1300 people, is hardly more than a village, with a broad main road, crossed by a few smaller streets. In the main street are the buildings of the foreign representatives. In the principal square is the palace of Prince Nicola, very unpretending, and only distinguished from other dwellings by the guard in front of it. The prince still administers open-air justice before his palace, though the tree under which he used to sit has lately fallen. Hard by is the new palace of his son, Prince Danilo, with the hall of the Senate on the ground-floor. This is rarely shown. The Ministry, the Court of Justice, and the Prison are all adjacent, and opposite the Ministry is the Monastery, in whose church the ancestors of the reigning house are buried. Above the Monastery rises a round tower, which until quite recent years was adorned with Turkish skulls. Near the Ministry is the Museum, chiefly of military relics—torn standards, arms, ammunition, medals (many of them English, taken from the Turks after the Crimean War), a cannon, the gift of Queen Victoria to the young prince, and the like. It is a short walk from here to the barracks, which the officer in command is glad to give permission to visit. The cleanliness and order are noticeable.

Montenegro keeps a standing army, in which every able-bodied man serves for a certain season, in periods of four months at a time. The Montenegrins are as fine soldiers as are to be found, and the prince takes the keenest personal interest in his army and people. Every morning he rides out from the palace to the square, where his subjects await him bareheaded. He signs one to his side, who, after kissing his hand, walks along by the horse as far as the barracks, the prince meanwhile discussing and questioning him on family affairs, crops, etc. At the barracks the prince will watch the drilling, chat with his officers, and inspect the building, after which he will often visit the Law Courts and superintend affairs. It is little wonder that his people reverence him and regard him as their true father in more than name. There is no national currency, but Austrian money is used. The postage stamps are interesting to collectors.

The Montenegrins are Serbs, descendants of the old nobility of the Servian Empire, who fled to "the Black Mountain" to escape Turkish oppression, and who have maintained their liberty and independence against all comers for more than five centuries. The black band, worn by all the men round their crimson caps, is said to be a token of mourning for the battle of Kossovo, in which the Turks defeated the Servians in 1389. The national dress, worn by everyone, is highly picturesque, and the national hospitality to strangers is unbounded. One is as safe, indeed safer, in these wild mountains than in the capitals of civilised Europe.

BOSNIA AND THE HERCEGOVINA.

History.—Though these two districts have now for several centuries been governed as one, they were originally distinct, as was natural

from their different conformation. Geographically they have been compared to Norway and Sweden; for while Bosnia is in the Black Sea watershed, and is a land of gentle hills and fertile valleys, the Hercegovina belongs to the watershed of the Adriatic, and consists throughout of barren limestone "Karst," broken up by ravines. The hollows in the uplands are called "Blato," and are lakes in winter, but marshy pastures in summer, when most of the water drains away through the limestone. The district between Sarajevo and Zepće is what is locally known as "Bosnia," while that between Zepće and the Save River is "the Posavina."

Bosnia, the flat country, was hard to defend, whereas the Hercegovina was a natural stronghold. Thus the mountain country, "Hum" or "Zahŭmeye," though under the suzerainty of Bosnia, was actually governed by its own princes 900 years ago. They ruled from the fortress of Stjepangrad, above their capital, Blagaj, from Almissa on the north to beyond Cattaro in the south. In 1448 Stipan Vukčić shook off the semblance of vassalage to Bosnia, and became Herceg, Herzog, or Duke, and his country the Hercegovina or Dukedom.

All the western Balkans were inhabited by the Illyrian race, the ancestors, as some say, of the Albanians and of them only, though others claim for the Triestines an Illyrian origin. The word "balkan" means a hill covered with wood.

While Goths and Ostrogoths were conquering Dalmatia in the 5th cent., the Slavs were gaining ground in the Balkans. At the end of the 6th cent. the Avars, a branch of the Slavonic race, overran the whole country, to be in turn subjugated by the Thracian tribe of Bessoi, who held sway till the Turkish conquest of 1463.

Hrvats and Srbs, or Croats and Serbs, are both Slavonic peoples, the Croats for centuries having been Catholics and the Serbs Greek Orthodox. The religious hatred was intense, and only surpassed by that of the Turk, who without partiality taxed, imprisoned, tortured, and massacred both. For centuries the Balkan annals were monotonously bloodstained. Bosnia, indeed, was governed by her own princes, or Bans, till the end of the 11th cent., when they were conquered by the King of Zeta, or Montenegro. Since then there is a continuous record of war or persecution; and the Hercegovina under Turkish rule deserved the name of "Bloodstained" which it won. The change came about in 1878, when by the Treaty of Berlin the "Balkan Occupation Provinces" came under Austrian administration. The result has been wholly admirable. Peace and prosperity have returned after centuries of misery and oppression, and travellers are as safe in the wilds of the Hercegovina as in London, New York, or Paris.

Books recommended:—

Reports to the Foreign Office of Consuls Evans and Homes.

Dr. Sandwith's *Letters from the East*, written to the *Daily News*.

Rennen's *Bosnien und die Hercegovina*, well illustrated and cheap.

The Outgoing Turk, by H. C. Thompson.

Klek is the port for Metković, where the railway starts for Mostar.

Metković (*Hotel:* see "Hotel List") is not recommended for a stay. It has no attractions, the water is unwholesome, and there is danger of malaria at sunset. The station is near the quay, on the right bank of the Narenta. The railway journey is interesting from its engineering, and romantic in its scenery. The gradients are steep, and the engines are fitted with adjustable toothed wheels. The valley of the Narenta is one of the loveliest in Europe, and luxuriant with orange-flowers, jasmine, pomegranates, and figs.

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MOSTAR.

Hotel.—See "Hotel List."

Carriage tariff: 1st half-hour:
One-horse carriage, 60 kr. in town: 80 kr. out of town.
Two-horse carriage, 1 fl. in town: 1 fl. 40 kr. out of town.
Each half-hour following:
One-horse carriage, 30 kr. in town: 40 kr. out of town.
Two-horse carriage, 50 kr. in town: 70 kr. out of town.

The population is about 14,000. The town is the capital and business centre of the Hercegovina, and is most picturesquely placed at the end of the Narenta gorge, where it opens into a wide plain surrounded by grey mountains.

History.—Mostar stands on the site of a Roman settlement, called either *Andretium* or *Saloniana*, but it is very doubtful whether the present town can claim any considerable age. It was made a town and capital, and was fortified under Stepan, first duke of the Hercegovina. Its name signifies "old bridge," and its most interesting piece of antiquity is the beautiful old stone bridge over the Narenta, built in 1500 by the Turks, which crosses the river by a single arch of 80 ft. span.

There are Greek and Catholic Cathedrals, the former of which commands a fine view of the town and neighbourhood. There are also two dozen mosques, from whose minarets the call to prayer may be heard five times a day.

The *Bazaars* are poor in curiosities, but very picturesque from the costumes of the people, especially at festival times.

The mountains above Mostar are named Hum and Podvelež.

Excursions.

(1) To the top of the *Hum* (over 1400 ft.: 1½ hr. for a good walker). The fort may be entered with leave from the guard, and a fine view obtained.

(2) To the source of the *Bouna*, at Blagaj, 6 miles from Mostar. The river bursts out from under an overhanging rock with volume enough to work several primitive flour-mills. There is the tomb of a Mohammedan saint close by, and the ruins of Stepangrad, the ancient fortress of the Bans of Bosnia. Here, on June 30, 1463, the last Ban was flayed alive by the Turks.

From Mostar to *Sarajevo*, over the *Ivan Planina* ridge (3172 ft.), although but 84 miles, is a day's journey by "express" train, so that there is time to appreciate the scenery and engineering of the route. Soon after leaving Mostar the line runs to the right of the *Prenj* mountains, some of which are over 10,000 ft.

Jablanika (about 30 miles) is a small military station. Chamois are plentiful in the neighbourhood, and sportsmen stay here for the shooting.

Konjica (restaurant at station), 1100 ft. below the summit of the Ivan Planina ridge. The temperature here is 10° Fahr. cooler than on the Hercegovinian slope.

SARAJEVO.

Hotels.—See "Hotel List."

Population about 27,000.

Passports are asked for here, especially from travellers coming from the North.

Omnibuses from hotels meet the trains. The station is two miles from the town.

Tramway from station to Catholic Church every half-hour.

British Consul.—E. B. Freeman, Esq.

Cabs (tariff in German).—Philippovich-Platz.

Guides.—A *Hamal* or porter from the hotel will act as interpreter and guide for about 40 kr. per hour, or a genuine Pacha may be retained at a higher fee.

Specialities of Sarajevo.—Embroideries, laces, carpets, gauzes, and silks, at the Ararische Schule,

a State factory; candied rose-leaves and other Turkish sweets, at the confectioners in Philippovich-Platz; Livno ornaments, silver filigree and other metal work. Tobacco (the Ausstich variety is best) opposite the Hotel Europa. Photographs of the landscapes, buildings, and peoples of the Balkans. At Bosnian country fairs genuine Eastern carpets, vegetable-dyed, from 2 to 4 square yards, may still be bought for £2 or £3.

The *Bazaars* should be visited, if possible, on Wednesday, the market-day, but any day from Monday to Thursday will show the characteristically Oriental method of business. It has been said that "East meets West in Bosnia," but the East surely prevails. There are about 3000 Jews in Sarajevo, descendants of exiles from Spain, and still wearing the ancient costume of Spanish Jews. Of resident Moslems there are over 15,000, differing in dress according to their callings, but all graceful in deportment, and many splendid in costume. The ladies are exceptions, being merely veiled bundles of wrappings. The "Rayahs," or Christian peasants, who bought from the Turks the right to live (rayah means "ransomed"), are turbaned and clad in dark-blue, crimson, and cream-colour. There are also nearly 3000 Austrian soldiers, and the large Serb population, offering yet further picturesque costume-studies. The manufacturers sell their own goods in the bazaar, sitting cross-legged on their carpets, and working or chaffering with leisurely Oriental dignity, and smoking their hubble-bubbles or drinking their coffee the while. Each trade has its own quarter. The booths are wooden boxes, of which one side is entirely taken out during the day, and replaced and locked up at night. The wares include embroidered slippers, silk, leather, and pretty metal-work. The crowd is most varied and picturesque—priests of every cult in their different robes, beggars in rags, country-women with turbans and white stuff veils, adorned with filigree balls, and a few foreigners, their European clothes shabby to look at beside the national costumes.

Near the Bazaar is the *Usref Beg Mosque*, of the 15th cent. 50 kr. for entrance, and loan of shoes, which must be worn by strangers.

The *Bakr Baba Mosque*, on the left bank of the Miljačka. Disused, but shown if leave be applied for.

The *Sultanieh Mosque* is on the right bank of the Miljačka.

The *Mosque of the Seven Sainted Brothers*, with the tomb of seven Turks, said to have been killed by a Slavonic duke, over three centuries back. Here, on Thursday evenings, "Howling Dervishes" may be heard; if enough Dervishes assemble, there is the extraordinary spectacle of "Dancing Dervishes." Some of the strange chants used on these occasions are alone worth a visit.

The *Sheriat School*, a beautiful Oriental building, erected for law students by the Austrian Government. Decorators for this and the Town Hall were brought over at great cost from Cairo, to ensure purity of style, and to satisfy Mahomedan taste and sentiment.

At the *Greek Church* (right bank of the river) the chants are finely harmonised.

The *Ararische Schule* should be visited, where local industries are being followed, or, when needful, fostered. Turkish ornamental needlework may be seen and bought. Carpets are shown, finished or in progress—some from here were displayed at the Paris Exhibition of 1900. Exquisite Oriental tissues are kept here, which the manager, Frau Milka Hahn, takes pride in showing.

The *Catholic Church* is a fine modern building, and the *Bosnian Museum* is worth a visit.

The *Castle*; the *Gipsy Camp*, now only occupied by some fifty people; the view from beyond it; the *White Bastion*, with another fine view (access granted by the officer on guard); the Siegen Brücke; the Koshava Valley; and Miljerić are worth visiting.

The *Gardens* of the Konak (Governor's Palace) are open to visitors.

The old *Jewish burial-ground* is very curious. Rocks are laid on the graves to keep the jackals from the corpses, and are chiseled with Hebrew inscriptions.

The excursion to *Ilidze* and the *Source of the Bosna* is delightful. Ilidze is a watering-place with hot sulphur springs, frequented in summer and autumn (good restaurant, with garden, at the Cur hôtel).

The Bosna rises near. The Igmán mountain (over 4000 ft.), which slopes up from it, covered with wood, is waterless, and the ground is dry even a yard behind the source. The water bursts out in full volume, and flows rapidly away by several channels.

The conscientious sight-seer may easily occupy more than 10 days in and about Sarajevo, but a fair general knowledge may be gained in 2 days' stay. Ladies can easily get leave to see a Moslem Hareem.

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SECTION III.

GREECE AND THE GREEK ISLANDS.

INTRODUCTORY.

UNTIL the Piræus-Larissa railway is connected with the Turkish system, Greece may be regarded as only accessible by sea. The principal ports are Athens or rather Piræus, Patras, and Syra. **Ships** run to Piræus from Marseilles, Brindisi, Catania, Alexandria, Constantinople, and Salonica, most of them weekly. All of these, with the exception of Alexandria, are in connection with the European railway system. Patras may be reached either from Brindisi or Trieste, calling at Corfu. A pleasant route from Trieste takes in the Dalmatian coast.

Syra can be reached, not only from Marseilles, but also direct from Liverpool, by the Moss or Papayanni lines in eleven days.

The lines from Marseilles are the Messageries and Fraissinet. To Piræus or Syra the ships take from 3½ to 5 days, to Patras 3 to 4 days. The Italian line, the Florio-Rubattino, runs from Brindisi or Catania to Piræus, and takes nearly 3 days. The Austrian-Lloyd runs from Brindisi and Trieste to Patras. From Brindisi it takes about 30 hours, including the stoppage at Corfu, and from Trieste 3 days. From Alexandria to Piræus may be done either on a Russian or a Khedivial ship in about 2 days. All the lines run from Constantinople to Piræus, and many of them from Salonica. All are pretty comfortable, though some of them vary. The best are the larger Messageries and the Russian, and the new Roumanian line to Costanza is also good. The Greek lines run occasionally to Marseilles and Trieste, but are mostly useful for coasting round Greece itself. There are four chief lines—the New Hellenic, the Pan-Hellenic, the MacDowall, and the Goudi. As a general rule, they have good accommodation, and though in cleanliness they vary, the cabins are usually clean, and the food and cooking is almost always good. The times set down in the tables are not always to be trusted, except for the departures from the chief ports. In taking tickets for a destination outside Greece, money can usually be saved by booking to the first port of call, as there is an *ad valorem* tax on foreign tickets.

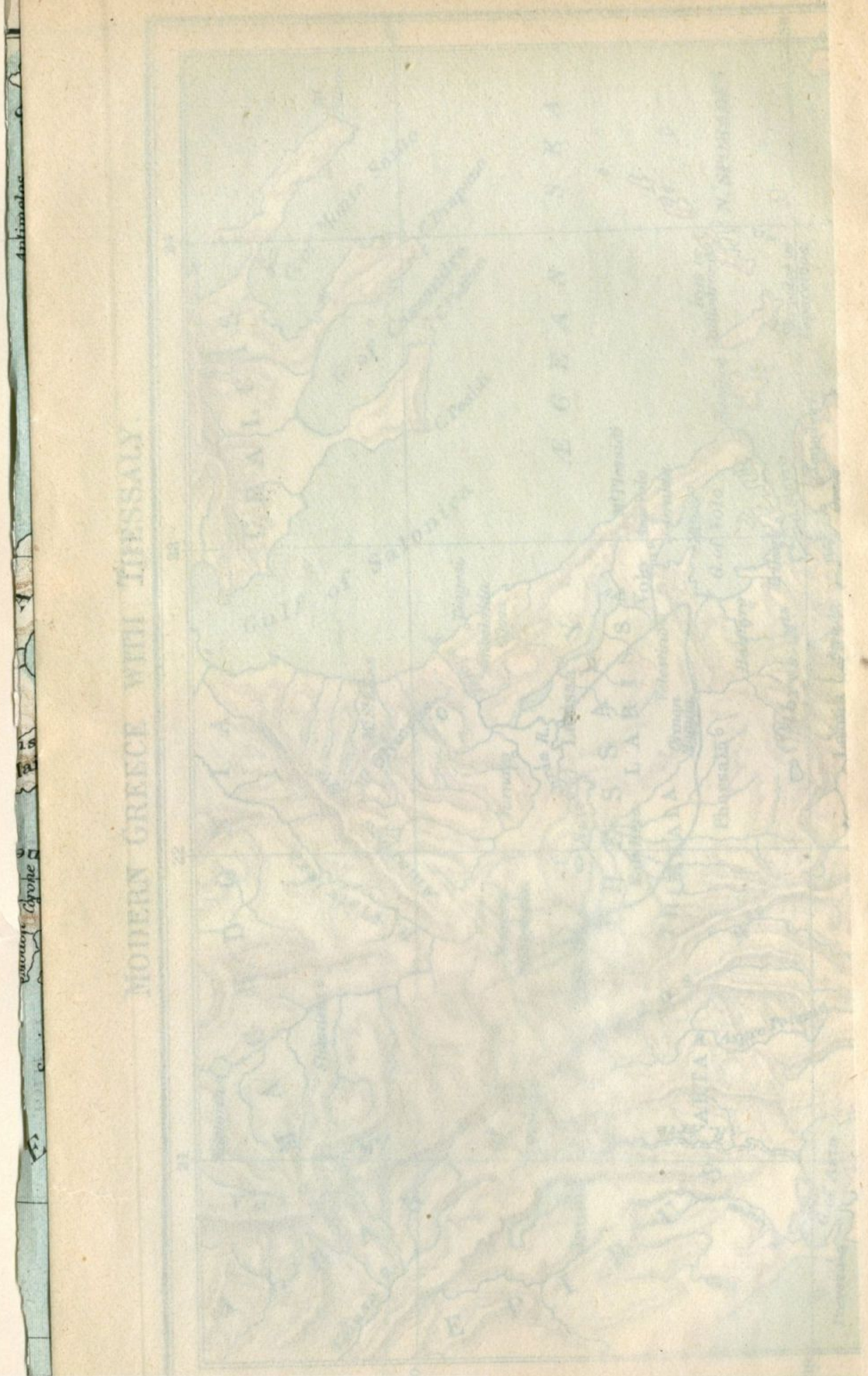
The following table (the latest available) may be found useful:—

Routes.

Outward.	dep. Brindisi . .	11.30 p.m.	Tuesday	Navigazione Gen. Italiana,	
	arr. Corfu . . .	11.45 a.m.	Wednesday		
	,, Patras . . .	6. 0 a.m.	Thursday		
	,, Athens . . .	4.45 p.m.	,,		



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MODERN GREECE
Gulf of Salonica
Gulf of Volo
Gulf of Arta
Gulf of Patras
Gulf of Corinth
Gulf of Athens
Gulf of Nauplia
Gulf of Kolokythia
Gulf of Koron
Gulf of Messenia
Gulf of Kalamata
Gulf of Marathonisi
Gulf of Kissamos
Gulf of Canea
Gulf of Suda
Gulf of Mirabello
Gulf of Sitia
Gulf of Candia
Gulf of Kandanos
Gulf of Selino

Steamers in Greece never lie up to a quay, and so one has to land in a small boat. The boatmen are not quite so noisy or rapacious as Neapolitans, and about a drachma a head is usually enough to get one on shore. The bargain should include carrying the luggage through the custom-house, where one must land if coming from a foreign port. The customs are usually lenient. At the Piræus a carriage can be found outside the custom-house, to drive to Athens for about 6 or 7 drachmas. The agents from the different hotels always board the steamers on arrival, and speak English. It is well to provide oneself with Greek paper money at the current rate of exchange, which may be seen in any Greek newspaper. It is usually about 40 paper drachmas to the sovereign. Be careful not to exchange at an obviously unfair rate; this may be tried on the unsuspecting traveller. Silver money does not command its proper value, and is chiefly used in the country for personal decorative purposes by the peasants. The hotels in Athens insist on being paid in gold.

Railway communication now exists over a considerable part of Greece. With the exception of the Piræus-Athens and the still unfinished Piræus-Larissa line, the gauge used is narrow, and the travelling slow. There are three classes, 1st and 2nd being comfortable. 3rd offers more opportunity of mixing with the people, but is not so clean. The following are the chief railways:—The *Piræus-Athens* line runs every half-hour. The *Peloponnesus* line extends from Piræus and Athens to Corinth, where it branches, one line going on to Patras, with a branch running up from Diakaphto to Calavryta, and from Patras on to Pyrgos and Olympia; the other to Argos, Tripolitza, and Calamata, with branches to Nauplia and Megalopolis. In *Attica* a line runs from Athens to Cephissia and Laurium, and a *steam-tram* from Athens to Phalerum. In *Ætolia* there is a line from Missolonghi to Agrinion, and in *Thessaly* from Volo to Larissa, with a branch to Calabaka.

Roads.—There are several good roads, and carriages may be hired for these. For many parts of the country it is best to use mules or horses, which usually cost about 6 drachmas a day with a half-fee for the return journey. A bargain should be made beforehand.

Travelling in Greece without a dragoman is both cheaper and more interesting than with one, but cannot be done without a knowledge of the modern language. Horses or mules should be engaged to carry baggage even if the traveller walks, for the muleteer or *agogiat* is indispensable as a guide. One ought to take bed and bedding, as few inns exist. The usual thing on arriving at a village is to engage a room in a private house, which the muleteer will help to do. The charge is ordinarily 2 drachmas a night each person. The country food is brown bread, eggs, olives, goat cheese, and resined wine. Meat can only be got in large villages, but a fowl is often obtainable. One ought always to have a little tinned meat for emergencies. As to dress, one ought to have clothes of medium thickness, and never be without warm wraps and a waterproof, especially in spring. The evening chill is dangerous, and the result frequently is not an ordinary cold, but a feverish attack, with a high temperature.

The best time for travelling in Greece is from the middle of March to the middle of May. Later on the heat is great, and after October the weather, though pleasant, is rainier, and the days shorter. The mosquitoes begin to be troublesome in June. In the mountains one can travel later into the summer, and in the islands the sea keeps the air cooler.

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CORFU.

Hotels.—See "HOTEL LIST."

Church.—There is an English clergyman and a church.

Bank.—The Ionian Bank.

Consul.—Charles A. Blakeney, Esq.

Vice-Consul.—O. Alexander, Esq.

The following table (the latest available) may be found useful:—

Corfu.

dep. Trieste *viâ* Dalmatia	7. 0 a.m.	Tuesday	Austrian-Lloyd.
arr. Corfu . . .	9.30 a.m.	Wednesday in next week	
dep. Corfu *viâ* Dalmatia .	8.30 a.m.	Thursday	
arr. Trieste . . .	6. 0 p.m.	Wednesday in next week	
dep. Trieste . . .	4. 0 p.m.	Sunday	
arr. Corfu . . .	noon	Wednesday	
dep. Corfu . . .	10. 0 a.m.	Thursday	
arr. Trieste . . .	8. 0 a.m.	Sunday	

See also on pages 54, 55.

Corfu is an excellent centre for yachting, and yachts of various sizes, both steam and sailing, are to be had at a moderate hire by the month. The consul, or one of the shipping firms, will give information about them. There is good rough shooting both on the island itself and on the neighbouring coast of Albania. At a club over the Café Europa one can see English papers; and curiosities, such as brooches with the stamp of the Seven Islands, may be found in the shops.

Of the two places from which it is usual to make a start in visiting Greece, Corfu is preferable to Athens for many reasons. In the Ionian Islands Italy and Greece meet, in language and manners as well as in scenery; and in coming from the west, Greece gradually unfolds her beautiful coast-line as we sail round. The history of Corfu is a page of romance. To the Greek of the time of Homer it was a vague, unknown Phæacia, the end of the world, an island where all the men were sailors. In classical times the internal dissensions of Corcyra were the immediate cause of the Peloponnesian war. It was a favourite spot with the Romans, and after centuries of harrying by pirates the island became a Venetian feof for about 300 years. Taken from the Turks when their power began to wane, it was handed about by treaty from one power to another, and finally given by England to Greece on the accession of King George, then Prince of Denmark.

The island is very fertile, and the vegetation profuse and beautiful. The eucalyptus flourishes near the shore, and many sub-tropical plants.

The town has a mixed population of Greeks, Latins, and Jews, and the buildings show traces of the British protectorate which once existed. The water-supply is also due to a British governor. The way through the town takes us up to the Esplanade, or Spianata, a fine open space with trees; and beyond it, jutting into the sea, is the **Fortezza Vecchia**, from the top of which a very lovely view may be seen. If

we face north, the coast of Albania lies on the east, just at our feet is the island of Vido, behind it is Monte S. Salvatore, with villages dotting its slopes. Away to the west stretches the Pass of S. Pantaleone, past which runs the road to **Palæo Castrizza.** To the south is Monte S. Deca, with the royal villa and the English cemetery in the foreground. The building which faces the end of the Esplanade was once the residence of the English governor. On the staircase may be seen an archaic lion, which was taken from the tomb of Menecrates. The Ionian Academy is at the south end of the Esplanade, and contains a library of 35,000 volumes. The museum of the Academy is rather neglected, but the custodian is doing his best to awaken an interest among the Corfiotes in the non-mercantile side of antiquities. There are some interesting early inscriptions, architectural fragments, etc.

The walk along the Strada is very beautiful, though unhappily the sea-wall is falling into decay. We pass the suburb of Castrades, and behind it the dismantled Venetian fort, S. Salvador. Along the seashore is the circular tomb of Menecrates, with an early inscription which tells that he was drowned.

Farther along, the Strada ends in a mole, inland from which is the Church of SS. Jason and Sosipater. This church, and that of All Saints farther up the hill, will be interesting to the student of Byzantine art. The peninsula past the mole is the site of the ancient town of Corcyra, and is still called Palæopolis. The royal garden, which is kindly opened to visitors, is well worth seeing, as is also the site of a small Doric temple just beyond the garden. The road above the royal villa leads to a semicircular terrace called (To Canone) One-Gun Battery, from which we get a good view across the ancient Hyllæan harbour. Below the Canone are some rocks in the sea, one of which tradition calls the Ship of Ulysses, in reference to the turning to stone of the ship of the Phæacians by Poseidon.

In the town of Corfu itself is the interesting Church of St. Spiridion, whose body is preserved in this church, and taken round the town on certain days in solemn procession in memory of this procedure having once been successful in stopping a plague epidemic.

Of the various excursions in the island, the drive to Palæo Castrizza is the longest and most interesting. The convent itself stands on a steep rock looking out over the Adriatic, while the sea near is full of rocks. The best way is to go by the lower road, which was made during the English occupation, and return by the upper road.

The roads are mostly good and the scenery very lovely, the olive trees in particular being very fine. One can drive to Pyrgi, on the east coast, and also to the Pass of S. Pantaleone ; to Pelleka, on the west coast ; and to Benizze, on the east coast southwards. Anyone who cares for climbing can get a magnificent view, both eastwards to Albania and westwards to Italy, from the top of Mount S. Salvatore. The view of the Acroceraunian Mountains alone is worth the three hours' climb from Glypha, the nearest point on the coast.

South-east of Corfu lies the little island of **Paxos**, with its port Gaio, a natural harbour, formed by an island lying across the middle of a bay, where a Greek steamer stops weekly on its way from Patras to Corfu. **Antipaxos**, a still smaller island, is little more than an arid rock.

The first break in the coast-line as we sail southwards is formed by the *Gulf of Arta*, into which flows the river Arta, at present one of the boundaries of Greece. Of the ancient Ambracia, originally a Corinthian colony, little is left. On the southern side of the entrance to the gulf is the site of *Actium*, off which took place the famous battle in which Antony lost the

THE IONIAN ISLANDS



Stanford's Geog! Estab! London.

London: Macmillan & Co. Ltd.

we face north, the coast of Albania lies on the east, just at our feet is the island of Vido, behind it is Monte S. Salvatore, with villages dotting its slopes. Away to the west stretches the Pass of S. Pantaleone, past which runs the road to **Palæo Castrizza.** To the south is Monte S. Deca, with the royal villa and the English cemetery in the foreground. The building which faces the end of the Esplanade was once the residence of the English governor. On the staircase may be seen an archaic lion, which was taken from the tomb of Menecrates. The Ionian Academy is at the south end of the Esplanade, and contains a library of 35,000 volumes. The museum of the Academy is rather neglected, but the custodian is doing his best to awaken an interest among the Corfiotes in the non-mercantile side of antiquities. There are some interesting early inscriptions, architectural fragments, etc.

The walk along the Strada is very beautiful, though unhappily the sea-wall is falling into decay. We pass the suburb of Castrades, and behind it the dismantled Venetian fort, S. Salvador. Along the seashore is the circular tomb of Menecrates, with an early inscription which tells that he was drowned.

Farther along, the Strada ends in a mole, inland from which is the Church of SS. Jason and Sosipater. This church, and that of All Saints farther up the hill, will be interesting to the student of Byzantine art. The peninsula past the mole is the site of the ancient town of Corcyra, and is still called Palæopolis. The royal garden, which is kindly opened to visitors, is well worth seeing, as is also the site of a small Doric temple just beyond the garden. The road above the royal villa leads to a semicircular terrace called (To Canone) One-Gun Battery, from which we get a good view across the ancient Hyllæan harbour. Below the Canone are some rocks in the sea, one of which tradition calls the Ship of Ulysses, in reference to the turning to stone of the ship of the Phæacians by Poseidon.

In the town of Corfu itself is the interesting Church of St. Spiridion, whose body is preserved in this church, and taken round the town on certain days in solemn procession in memory of this procedure having once been successful in stopping a plague epidemic.

Of the various excursions in the island, the drive to Palæo Castrizza is the longest and most interesting. The convent itself stands on a steep rock looking out over the Adriatic, while the sea near is full of rocks. The best way is to go by the lower road, which was made during the English occupation, and return by the upper road.

The roads are mostly good and the scenery very lovely, the olive trees in particular being very fine. One can drive to Pyrgi, on the east coast, and also to the Pass of S. Pantaleone ; to Pelleka, on the west coast ; and to Benizze, on the east coast southwards. Anyone who cares for climbing can get a magnificent view, both eastwards to Albania and westwards to Italy, from the top of Mount S. Salvatore. The view of the Acroceraunian Mountains alone is worth the three hours' climb from Glypha, the nearest point on the coast.

South-east of Corfu lies the little island of **Paxos**, with its port Gaio, a natural harbour, formed by an island lying across the middle of a bay, where a Greek steamer stops weekly on its way from Patras to Corfu. **Antipaxos**, a still smaller island, is little more than an arid rock.

The first break in the coast-line as we sail southwards is formed by the *Gulf of Arta*, into which flows the river Arta, at present one of the boundaries of Greece. Of the ancient Ambracia, originally a Corinthian colony, little is left. On the southern side of the entrance to the gulf is the site of *Actium*, off which took place the famous battle in which Antony lost the empire of the world. On the northern or Turkish side of the entrance is *Preveza*, on the site of the ancient Berenicia, where the Turks defeated the Greeks in 1798, an event to which Lord Byron makes eloquent reference. Vonitza, just inside the gulf, is a pretty little place, but unhealthy.

THE OTHER IONIAN ISLANDS.

Leucadia, or Santa Maura, is now connected with the mainland on the north by a swivel bridge, finished in 1880. The northern part of the island is marshy, but in the south the limestone rises into mountains, and ends in the white cliffs from which the island takes its name. On the east the little bay of Vliko affords good anchorage to yachts.

The Homeric name for the island (Ἀκτὴ Ἠπείροιο) shows us that it was a peninsula in his time, but about the 7th century B.C. tradition says that the Corinthians cut a canal. By the time of the Peloponnesian war this had silted up, and it was probably not restored till Roman times. A long spit of sand runs out towards the mainland, and behind this the English during their occupation made a harbour, and put a lighthouse on the mole. The fort of Santa Maura is a Venetian inheritance, and the aqueduct running across the lagoons a Turkish one. The vernacular name Hamaxichi comes from the Venetian governor having kept his carriages in the fort. The ancient town of Leukas is probably not far south of Hamaxichi.

M. Scaros, Karos, or Maga is a four hours' ride from Hamaxichi, and gives a fine view over Acarnania ; on the south one can see Ithaca, Cephalonia, Zante, and the Morean Mountains ; and on the north up to Actium and Preveza, with the mountains of Corfu, Epirus, and Pindus.

Sappho's Leap is a day's ride from Hamaxichi, but is best seen from the sea. On the top are some foundations of a temple of Apollo and some débris of pottery, etc. Slaves were executed by being thrown down, which fact probably gave rise to the romantic story about Sappho. Meganisi, the ancient Taphos, lies to the south-east of Leucadia.

Cephalonia (*Vice-Consul*, J. Saunders, Esq.), though the largest of the Ionian islands, has not a single constant stream and very few springs. Homer calls it Same, from the name of what was the principal town. Its history is very similar to that of Corfu, save that one Venetian family, the Orsini, held sway for a long period, and that some of the beautiful carved Venetian houses are still to be seen. From Argostoli, the principal town, are sent off the wine, oil, and currants which form the staple of trade, as in all the Ionian islands. Of the four ancient cities of the island remains still exist, and, owing to the roads made by Sir Charles Napier, are easily visited. **Cranii** was at the eastern end of the harbour on the side opposite to Argostoli. The ancient walls may still be traced along the heights, and at the end of the bay the scanty remains of the ancient harbour. **Pale** was on the sea, a little to the north of the modern town of Lixouri, but not much now remains of the ancient city. **Proni** was on the coast south-east of Samos, on the little bay of Poros. **Samos** lay in a fertile valley inside the gulf which faces Ithaca. On two heights are the remains of polygonal masonry. Near here, about ½ mile from shore, is a stream of fresh water in the sea. On a fine day the stream rises about a foot above the water. One of the strange sights of Cephalonia are the Sea Mills, near the entrance of the harbour, where the water of the sea rushes into caverns on the shore. The current has been utilised to turn some mills,

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In spite of the great height of Mount Ænos, the view is disappointing, as it is blocked by the surrounding mountains.

The Venetian castle of Assos, lying on the western coast just outside the bay of Myrti, stands on ancient foundations; and Guiscardo, at the north of the island, is probably the ancient Panormus.

ITHACA.

Ithaca is separated from Cephalonia by a narrow channel. It is usually supposed to be the Ithaca of Homer, though this has been disputed, because the position of the island does not correspond with the description in the *Odyssey*. But the forests have disappeared, and the swine that fed in them. The island is very mountainous, and is divided naturally into four parts. At the north is Exogi, the outlying land; next comes Anogi, the upland; then Vathy, the part lying round the bay of Molo or Vathy; and in the south Aëtos, the cliffs. Owing to the position of the island, it was so easily raided by pirates that in 1540 it was almost uninhabited. The bay of Molo is a very deep, good anchorage, of horse-shoe shape, with a little island lying in the middle. Of the various tentative identifications of ancient places the most interesting are the palace of Odysseus, the grotto of the Nymphs, the fountain of Arethusa, and the school of Homer. The so-called castle or palace of Odysseus is some foundations on the top of Mount Aëtos, on the narrowest part of the island. It was excavated by Dr. Schliemann without his coming finally to any conclusion on the subject. The grotto of the Nymphs is a beautiful blue cavern in the side of Mount S. Stephen, close to the little creek called Dexia. The fountain of Arethusa is supposed to be the spring called Pera pegadi, near the south-eastern end of the island. The school of Homer is an interesting rock-dwelling in the north of the island, near the village of Exogi. It can be reached by sea from Phrikes. But in all probability the topography of Homer belongs to the regions of poetry rather than of fact.

Zante (Zacynthos) (*Vice-Consul*, A. L. Crowe, Esq.), the prettiest of the Ionian islands, is called "fior de Levante." Theocritus, Pliny, and Strabo are alike eloquent concerning it, and it distinguished itself in the modern struggle for Greek independence; but it has always been subject to earthquakes, and lately has suffered severely. The Italian poet Foscolo was born in Zante; also the poet Solomos, the author of the Greek National Anthem. The town of Zante lies in a little bay on the east of the island, and has one principal street, the Platia Rouga, which wanders round the bay. In it are some interesting Venetian houses, and in some of the side streets there are quaint arcades. The harbour is not very good, but is protected by a mole. There is a much damaged painting by Titian in the cathedral of S. Mark. The view from the Castle hill is extensive, but a landslip has carried away the eastern side of the hill. It takes 3 hours to climb Mount Scopos, the ancient Elatos. The sight of the island is the Pitch Springs, in the bay of Keri. They are mentioned by Pausanias, Pliny, and Herodotus, and still bubble up pitch, but it is not very valuable commercially.

THE GREEK MAINLAND.

The coast of Acarnania and Ætolia is flat and marshy, and **Missolonghi**, the capital, lies just inside the Gulf of Patras, on the marshy shore behind a triangular lagoon, which can be crossed only by boats of shallow draught. But a causeway leads from the steamer landing-place to the town. In the


Scyros
Scandile
Peparethos
Seriphos
Cythnos
Ceos
Gerastus Pr.
Sunium Pr.
Laurium
Aegina
Salamis
Hydrea
Methana
Calauria
Troezen
Pityussa
Scyllaeon Prom.
Hermione
Epidaurus
Thermae
Cenchreae
Lechaeum
Corinth
Sicyon
Argos
Tiryns
Nauplia
Mycenae
Nemea
Phlius
Cleonae
Tegea
Mantinea
Lerna
Megalopolis
Sparta
Gythium
Cape Matapan
Cape Malea
Cape Tenaros
Cape Gallo
Cape Acritas
Cape Papas
Cape Araxos
Cape Chelonatas
Cape Skinari
Cape Leukas
Cape Ducato
Cape Bianco
Cape Glarentza
Cape Katakolo
Cape Tornese
Cape Gallo
Cape Santa Maura
Cape Dukato

early part of the century Missolonghi was the centre of the struggle between the Greeks and the Turks, and the scene of the exploits of Marco Botzaris and Lord Byron, both of whom were buried here. Lord Byron's remains were afterwards taken to England, but a mound is still shown as containing his heart. Botzaris fell in action, but Byron died of fever. From Missolonghi a railway runs to *Agrinion*, the centre of the tobacco culture, and it will probably in time be carried up to Carvassara, on the Gulf of Arta, and open up the whole district. Behind Missolonghi, on two low hills, called Gyphtocastro and Petrovouni, spurs of Mount Lygos, are the ruins of Old Pleuron. Farther up the slope of Mount Lygos are the massive ruins of **New Pleuron**, now called the Castle of Lady Irene, after some Byzantine princess. It lies a couple of hours' distance on horseback from Missolonghi, and is one of the best-preserved ruins in Ætolia. The plan of the fortress is easy to trace, as is that of a small theatre near the city wall, recently excavated by the German Archæological School. A curious structure, now known as the Prisons, is probably the city reservoir. Remains exist of the Agora and of various terraces and buildings, the whole city being some acres in extent. It was not built till after 235 B.C., and was given over to the Achæan League in 189 B.C.

Rhion and **Antirrhion**, now Castro Moreas and Castro Roumeli, were important from their position at the narrowest part of the strait between the Gulf of Patras and the Gulf of Corinth. They are famous for the brilliant naval engagements which were fought here in the early days of the Peloponnesian war by the Athenian admiral Phormio, who had his base at Naupactus. In the gulf to the west of these forts was fought the famous battle of **Lepanto**, when Venice defeated the Turks in 1571.

THE GULF OF CORINTH.

As we enter the **Gulf of Corinth** we cannot fail to be struck with the difference between the aspect of the northern and southern shores of the gulf. On the north the mountains come right down to the sea in a steep slope, rarely affording space even for villages such as one sees perched elsewhere in seemingly inaccessible spots, and harbours are few. On the south lie the vineyards of Patras and Corinth, sloping gently to the sea, with the railway wandering among them. On both sides snow-topped mountains form the background—Chiona and Parnassus on the north; Cyllene, Chelmos, and Erymanthus on the south. **Naupactus** (Lepanto) stands out from the northern coast on a little hill, which juts into the sea at the foot of Mount Rigani. The Venetian fortifications are built on old Greek foundations, and tradition makes this the spot of crossing for the Dorians when they invaded the Peloponnese. A narrow strip of plain runs along the shore westwards to Antirrhion, and eastwards to the mouth of the Morno. The history of Naupactus is more or less the history of the Gulf of Corinth. Few people land there now, and of those who do, fewer still go inland. A quarter of an hour's walk from the town is a terrace above a stream, the smooth rock of which is covered with inscriptions, mostly illegible, relating to the emancipation of slaves, who became free through a formal sale to Asclepios at his shrine here.

The next landing-place on the northern coast is the village of **Vitrinitza**, probably the ancient Tolophon, whence ships cross to Ægion (Vostitza), on the opposite side.

Galaxidi lies in the bay of Itea, and is a centre for the shipping of timber brought down from the mountains. A good deal of this is olive wood, which is used as fuel

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in Greece. Galaxidi is also a port and place of call for the small sailing vessels which trade in the Gulf of Corinth and go through the canal into the Gulf of Ægina. One can hire a small sailing vessel here for about £10 or £15 a month, captain and crew included.

DELPHI.

From **Itea**, the port for Delphi, lying at the end of the Gulf of Galaxidi, there is a fine view of Parnassus as the ship sails into the bay. At the port there is an inn, and horses and carriages are to be had. The road up to Delphi is an excellent one. It first crosses the Crissæan plain through olive groves, and then turns up the hill. The road up the hill, a fine piece of engineering, and in good repair, zigzags in a gentle slope up a height of about 2000 feet.

The whole drive from Itea takes 2½ hours up, and 1½ down. The inn up at **Delphi** itself is a good one, kept by Vasili Paraskevas, a very honest and obliging man. His rooms are clean and his cooking excellent. The modern village called Castri has been transferred from the site of Delphi to its present situation within the last few years. The French government bought out the villagers, so as to have the site clear for excavation. They have now finished clearing the earth from the site, and have left everything in exquisite order. So much remains standing that when one goes up the Sacred Way it is easy to reconstruct the precinct of the oracle. The sculptures found on the site are collected in a Museum (see below), the gem of the collection being the bronze charioteer, which is well worth going across Europe to see. This bronze original gives one a better idea of what Greek sculpture really was, than galleries full of Roman copies. The treatment of the eyes alone is a revelation of technique.

The site of Delphi is most striking. It lies just below the cliffs of Parnassus, which stand up sheer above it 800 feet, and the sacred city was perched on a series of about 30 terraces. To the ancients, these cliffs above Delphi were **Phædriades**, the Shining Ones, and over them Philomelus drove the conquered Locrians. Below, the mountain slopes down steeply to the Pleistus at the bottom. A vast rent in the upper cliffs gives birth to the Castalian spring. Down this gorge, the eastern cliff of which was called Hyampia, a torrent comes in winter to join the Castalian fountain. Across the Pleistus rise the steep bare cliffs of Mount Cirphis. From Delphi itself one cannot see the waters of the gulf, but above, from outside the stadium, and below, just round the bend in the road, it can be seen.

The carriage road runs along below the ancient Greek wall bounding the sacred precinct on the south. This wall, now known as the **Hellenico**, exists in almost its full extent, and is partly of polygonal masonry and partly of squared horizontal. The main entrance was in the eastern wall, and we can still enter and follow the route which Pausanias took along the **Sacred Way**. This slopes up the hill in a zigzag curve, and is paved with grooved flags. It runs first to the west, and on its north side, close to the entrance, we come to the building which held the offerings of the Lacedæmonians. The bronze statues of the admirals, set up by Lysander after the battle of Ægospotami, have unhappily gone, but an epigram on one of the pedestals makes Lysander boast that he destroyed the power of the people of Cecrops. The next monument mentioned by Pausanias which the excavators have identified with certainty is the semicircular base on which stood the statues of the Epigoni. This bears no inscription, but the one opposite, a similar base, has inscriptions which show that on it stood the statues of the Argive kings. A curious fact about the

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inscriptions of this is, that while the name of the kings all read from right to left, the name of the sculptor, which is placed in the middle, reads from left to right. This was doubtless to give the ancient kings' names a more venerable air of antiquity. A little farther up, on the north side of the Sacred Way, is a massive wall of polygonal work, probably the supporting wall of the **Tarentine Treasury**. It bears an inscription ΣΔΕΚΑΤΑΝ in large letters. One may remark that the copious harvest of inscriptions would require another "Corpus" to produce them *in extenso*. Even before the excavations began, those visible on the walls formed a large series. Opposite the Tarentine Treasury stood the **Sicyonian**, which has yielded a number of sculptured reliefs, now in the Museum. The Sicyonian building was in the form of a small Doric temple. It seems to have been built early in the 6th century, shortly after an earlier circular building, of which portions can be seen built into the foundations. The material of the temple and of the sculptures is Sicyonian tufa. A few paces west of the Sicyonian building is that now supposed to have been the **Cnidian Treasury**. The excavators at first identified it as the Siphnian, but subsequently saw reason to change this opinion. On a tower-like tufa foundation stood a little Ionic temple-like building of Parian marble. The architectural details are remarkable for their exquisite finish, being comparable only with those of the Erechtheum. The excavators found the sculptured blocks of the frieze almost entire, and also the figures from one of the gables. These sculptures take their place in the history of Greek art, and fill in a most interesting way the blank hitherto existing between archaic work and that of the Parthenon. A lion, the symbol of the Cnidians, was found among the sculptures, and not far off the remains of four Caryatides of colossal size. The road now bends back, and we pass the Theban and Athenian Treasuries, standing in a kind of open space formed by the curve of the road. The **Theban Treasury**, identified by inscriptions on its walls, was of fine blue limestone and of the Doric order. The longest inscription refers to the regulation of the boundaries between two Bœotian cities. The **Athenian Treasury** appears to have been destroyed by an earthquake, but the sculptures have been recovered almost entire. It was a little building of Pentelic marble, in the shape of a Doric temple. There is no doubt about the identity of this building, because not only are there Athenian decrees on the walls, but on one of the steps can be seen the remains of the dedicatory inscription, confirming the remark made by Pausanias about the Treasury being built from the spoils of Marathon. The walls were so covered with inscriptions, that the order of the courses of the masonry has been discovered from them, and the antæ restored. Some of the inscriptions have a piquantly modern flavour—the dispute between the Athenian artists and the Theban corporation in particular. One of the hymns to Apollo, with its music, was found here, and the two others on the terrace near. The sculpture, consisting of a frieze of triglyphs and metopes which went round the building, is in the Museum. The Athenians had another building. Their colonnade stood at the foot of the polygonal wall which supported the platform of the great Temple of Apollo, and faced an open space supposed to be the ἄλως, or Threshing Floor, where the slaughter of the Python by Apollo was acted once in every 8 years. The circular space is surrounded by stone benches and seats, and the Athenian colonnade which forms the north side must have been a very good point of view. The colonnade was erected to commemorate some

Athenian naval victories—Pausanias thinks those by Phormio in the Gulf of Corinth, but the characters of the inscription are of too early a date.

The **Sibyl's rock** lay under the great wall of the Temple of Apollo, in the open space to the left of this colonnade. A hole in the wall communicating with a conduit which passes under the temple is probably the sacred water Plutarch mentions. Not far from here was found an archaic sphinx, which sat on a tall column.

The road now turns again, first north and then west so as to pass round behind the **Temple of Apollo.** East of the temple the excavators found a base, which they surmise to be that of the famous tripod which was made out of the Persian spoil from the battle of Platæa, the supporting serpents of which are now to be seen in the Hippodrome at Constantinople. Farther east are the remains of the *Altar of the Chians*, on the side of which is an inscription. This altar is mentioned by Herodotus. The whole space east of the temple was the most conspicuous part of Delphi, and a favourite spot for votive offerings. Here Gelo placed his golden tripod and statue of Victory, but naturally only the huge pedestal is there now. Behind the pedestal was a row of statues of the Thessalian ancestors of Daochus. Nearly all the inscriptions and a number of the statues have been found. One inscription refers to a chariot dedicated by Rhodes. The marble basis of the gilt statue of Phryne was found here. The baths and tanks which cut into the precinct on the east are of Roman period. The **omphalos**, to which Sophocles and Euripides refer, stood either out here or within the temple. On the original omphalos two eagles were perched, to recall the myth of the messengers of Zeus meeting at Delphi; and it was covered with woollen fillets to indicate its sacred character, but very probably as time went on omphaloi were reduplicated.

The succession of temples of Apollo which occupied this site have suffered too severely from earthquakes, fires, the percolation of water from the mountain-side, and wilful destruction, for the remains to be very intelligible, and of the sculptures described by Pausanias not a fragment has been found, but the remains of the pediments of the temple built by the Alcmæonids have been found. The terrace wall on which the temple stood is one of the most beautiful Greek walls left. It runs along for a distance of about 250 feet at a height varying with the slope of the ground, and is covered with inscriptions. It is of polygonal masonry with curved joints. Of the temple itself, the foundations and some portions of pavement remain. The foundations forming two rectangles, one inside the other,—the outer one supporting the colonnade, the inner the walls of the temple,—are probably in the main those of the 4th century rebuilding. Some fragments have been found of the rebuilding by the Alcmæonids, who contracted to build it of stone, but voluntarily added a marble front. There is, however, no trace of the 5th century pediments made by Praxias, or of the metopes described in Euripides' *Ion*. The cleft of the oracle has not been found. It was most probably destroyed by earthquake. Beneath the temple is a perfect network of subterranean corridors and chambers; but as no trace of a staircase to them has been found, we may imagine they were a device to economise material in the making of the platform on which the temple stood.

The spring Cassotis may be identified with that which rises just above the temple, though this place does not answer exactly to Pausanias' description. There were laurels growing here till 1852. Higher up the hill on a terrace

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stand the remains of the interesting *club-house of the Cnidians*, which was decorated with paintings by Polygnotus. All that remains of these frescoes is a little piece of the bright blue background, and as this is left exposed to weather or carelessness, it may not last long. These paintings by Polygnotus, which were among the best known in antiquity, were in two series, one representing the fall of Troy, the other Odysseus in Hades, and Pausanias has described them so minutely that several archæologists have attempted reconstructions of the scenes.

At the north-west corner of the sacred enclosure is the **Theatre**, one of the best preserved which excavation has given us. The terracing wall on the south is covered with inscriptions referring to the freeing of slaves by sale to Apollo. The remains of the stage buildings are scanty and inconclusive on the question of a raised stage, but many of the sculptured reliefs which adorned its front have been recovered, and are now in the Museum. Their subject is the labours of Heracles. The date of the Theatre is probably early second century B.C.

The Stadium lies well above the sacred enclosure on the north-west in a commanding position on a narrow shelf of level ground, supported by a massive terracing wall. The complete preservation of the Stadium makes it most impressive, and one hardly regrets the disappearance of the marble seats with which the Roman taste of Herodes Atticus beautified it.

Two winding paths above the Stadium lead up a steep and difficult way to the *Corycian Cave*. One of them, the κακὴ σκάλα, is a series of zig-zags cut in the rock, and has about a thousand steps as well as a considerable slope. There is a third way by Chryso and Mount St. Elias, a more gradual ascent to the table-land above, which is about 3000 feet high and very fertile. Parnassus rises to the east, and on the north is a low range of hills. The Corycian Cave is about 500 ft. up the slope of the most easterly of the northern ranges, and is separated from Parnassus itself by a valley. The cave, now called Sarantavli (40-stalled), has some rude inscriptions near the mouth, which confirm Pausanias' statement that it was dedicated to the nymphs. The view from this vast stalactite chamber stretches across the Gulf of Corinth to the mountains of the Peloponnese on the south-west, and on the east are the slopes of **Parnassus.** The walk up takes about 3 hours, and it is wise to take water as well as a guide, as the springs are difficult to find. Another 6 hours' climb will take us to the top of Parnassus, but the guides will not go up so long as the snow is lying; this is usually till about the middle of June. The summit, called Lykeri, is marked with a wooden cross. From Parnassus we can see Olympus on the north, the Pindus chain on the west, Helicon on the east, and Panachaicon on the south. Achaia, Argolis, Elis, Arcadia, and the Gulf of Corinth are all visible, and on the east and west the Ægean and Ionian Seas.

On the ridge above Delphi to the west are the remains of the fortifications made by Philomelus, to which both Turks and Venetians have made additions. Before the time of Philomelus, Delphi was considered to be sufficiently protected by her natural advantages as well as her sacred character.

To the east of Delphi lies the **Castalian spring**, and if we pass out this way we shall follow the route taken by Œdipus when he set out for Thebes. In the Castalian gorge a little chapel has been hewn out of the rock, and there are several niches. Very probably these are ancient.

Following the road eastward, we come first to what remains of the **Gymnasium**, and below it a curious

well-hole, the water gushing up from which is supplied from a lake in the Delphic uplands. In antiquity this hole was Sybaris, the fabled dwelling-place of the monster Lamia. Some blocks of the Gymnasium may be seen built into the Monastery standing on the site, and the supporting wall is of a good Greek period. Farther on you come to a set of four temples, one of which, a tholos or circular building, was identified as the Temple of Athena Pronoia by M. Laurent, who excavated the site in 1838. The spot is now called Marmaria, though much of the marble has disappeared. When you pass outside the city of Delphi you enter the Cemetery, which extends for about ¾ of a mile. One curious tomb, now called Logari, is supposed to represent the Gate of Hades.

If you follow the road it will take you to the picturesque village of Arachova, the women of which are considered the most beautiful in Greece. The bracing air makes the people healthy and long-lived. Rather pretty striped carpets are made here, and carved shepherds' crooks. The wine, too, has a good reputation. This village very probably occupies the site of the ancient town of Anemoria, and is distant a couple of hours from Delphi.

Another couple of hours will bring you to the **Schiste Odos**, where the road divides, one road leading to Daulia, the other to Thebes. It was here that Œdipus killed his father Laius. It is now called the Cross Road of Megas (Stavrodromi tou Mega), after a modern Greek called Johannes Megas, who was killed while fighting some brigands.

Delphi Museum.

The Museum walls are lined with the reliefs from the various Treasuries. The sculpture is not yet permanently arranged, and the various pieces may change their position, but the following order may possibly be adhered to in the main :—

On the left at the end of the room are the sculptures from the Sicyonian Treasury. They are archaic and rude, but show considerable grasp of composition, and allowance must be made, in considering their effect, for the fact that they were covered with a coat of paint, like the metopes from Selinus, which they resemble.

The scenes are as follows :—The bull carrying off Europa ; the ram carrying Helle ; the Calydonian boar ; Castor, Pollux, and Idas raiding cattle in Arcadia ; the *Argo* and its crew, with Orpheus playing on a lyre in the middle, and Castor and Pollux on horseback on each side of the ship. The artist has been more successful with the cattle than with the human figures. The probable date of the reliefs is early 6th century, and each figure bears its own name inscribed in letters of about that date.

The reliefs from the Cnidian Treasury are on the wall facing the entrance. The architectural fragments are worth looking at for their brilliance of colouring and delicacy of execution, and the sculptures themselves show various stages of skill in their execution.

The reliefs from the west side represent Athena leading Heracles to heaven in her chariot drawn by winged horses, while Hebe is getting down from another chariot. Hermes is holding the horses' heads. Hermes, Pegasus, Athena, Heracles, Hebe, and a bird called Nike are all labelled in good Greek letters.

Those from the south side were at first thought to represent the chariot race of Pelops and Œnomaus, Hippodamia being in the chariot with Pelops. But the later theory makes the subject Castor and Pollux carrying off the daughters of Leucippus.

Those on the east side represent the fight for the body of Euphorbus, with an assembly of gods watching the struggle. Euphorbus is lying on the ground dead, and two warriors on one side of him fight against two on the other side. On each side of this group is a four-horse chariot, with a groom standing by. Menelaus, Meriones, Hector, and Æneas are all labelled. The Greek gods on the right are Nemesis, Hera, Athena, Thetis, and Zeus. The Trojan gods on the left are Apollo, Artemis, Aphrodite, and Ares.

Those from the north side represent the battle between the gods and the giants. Æolus, Heracles, Cybele, Alcyoneus, Apollo, Artemis, Dionysus, Ephialtes, Palleneus, Hera, Athena, Enceladus, Hephæstus, and Ares all take part. Æolus is holding one hand over a large wind-bag, and shutting a half-empty one with the other. Heracles is drawing his bow on a giant who is threatening him with his spear. Cybele, in a car drawn by lions, is in front. One of the lions has seized a giant. Apollo and Artemis are shooting side by side together with Dionysus, whose curious helmet has a wine-cup for its crest. Near Hera is Athena, conquering without an effort. Hephæstus, wearing a pointed cap, has two adversaries, as has Ares. These sculptures were all painted in bright colours, and had details like spear-heads and horse-trappings added in bronze.

In the gable Heracles and Apollo fight for the tripod. Athena stands in the middle with her hands on both combatants. Apollo has Leto behind him, and Heracles has another female figure. There is a pair of horses at each end of the gable. The lower parts of the figures are in relief, and the upper in the round. The style and composition are not so good as in the frieze. The date of the sculptures is late 6th century.

The sculptures from the Athenian Treasury are on the wall of the entrance of the Museum. This Treasury was a long narrow building, and had 6 metopes on each end and 9 along the sides. The labours of Heracles were on the north and west sides, the battle of the gods and giants on the east, and the labours of Theseus on the south. The inscriptions help us in deciding the subjects and persons represented. In the 6 eastern metopes are Heracles and Alcyoneus, Athena and Enceladus, Hera and Porphyrion, Apollo and Ephialtes. Along the south front, the most conspicuous one, were the combats of Theseus with Periphetes, Sciron, Cercyon, the Amazons, the Minotaur, the bull of Marathon, and the robber Sinis. One metope has for its subject the meeting of Theseus and Athena. The labours of Heracles represented are his fights with the Nemean lion, Pholus, Cycnus, Hippolyta, Antæus, and Geryon. The subject of Geryon occurs on five metopes : on one he appears as a triple-bodied creature, on another his dog Orthrus appears, and on three there are groups of cattle. The modelling is full of grace, and the figures recall the minor works of Attic art of the beginning of the 5th century, to which date the sculptures must be assigned.

The remains of the sculpture from the pediment of the Alcmæonid temple of Apollo are interesting in the extreme. They may easily be recognised from their resemblance to the figures from the pediment of the early temple of Athena on the Acropolis at Athens. Those as yet put together seem to come from a gigantomachy.

In the middle of the room stands the bronze charioteer, of the beauty of which no reproduction gives one any idea. The calm grace of the poise of the figure and the harmony of the features of the face are alike admirably rendered. The jaw is rather massive, and the muscles of the arm well developed. The drapery is treated severely but with much restrained grace. The hair is represented as lying close to the head. The wonderful effect of the eyes is partly due to the rendering of the eyelashes in bronze, which gives a reality to the shadows round

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the eyes. The feet are perfect in form.

The Naxian Sphinx stands near, but loses much of her effect from being so low down. The Caryatides are typical specimens of early draped figures such as have been found on many sites. There are also 3 figures back to back, supporting a column ornamented with acanthus. M. Homolle suggests that the offering dates from the Peloponnesian War.

A Macedonian offering dedicated by Perseus, representing a battle against the Romans, shows the characteristic armour of both sets of combatants.

The reliefs from the Theatre represent various labours of Heracles. They date from the 2nd century B.C.

Other statues and fragments are too numerous to notice individually, though many are worth study. Among them is a fine Antinöus.

Anticyra, now called **Aspra Spitia**, lies at the end of the bay next to Itea. The hellebore, famed as a cure for madness, still grows round the shores of this lovely bay. The usual route to the famous Monastery of St. Luke leads us past Distomo and **Stiris**, a three hours' mule-ride. The mules can usually be found at Aspra Spitia. The site of Distomo is identified with the ancient Ambrysos, and there are left some remains of the walls which Pausanias considered next in strength to those of Messene. Stiris is an Albanian village. S. Luke, or rather the *Holy Luke*, as he is properly ὅσιος, not ἅγιος, is the Greek S. Luke Stirites, and his festival occurs on February 7th. He was of Cretan origin. The Monastery, which has suffered from the earthquakes which afflict the whole region, dates from about A.D. 960, and contains two interesting churches, the larger built by the Emperor Romanus II., the smaller added later by his wife. The older church, intended as a small reproduction of S. Sophia at Constantinople, is in the form of a Greek cross. Columns of richly coloured marbles divide the windows, the lower parts of which have beautifully carved marble panels; the light came through upper panels of semi-transparent marble. The western entrance opens into a narthex, where there are some mosaics on a gold ground, saints in full length upon the arches, and scenes from the life of our Lord in the lunettes. Our Lord, the Virgin, Angels, and Saints are upon the vaulted roof. At the east end of the church are, as usual, a bema and iconostasis. The lofty dome rests on arches, with a colossal figure of our Saviour in the attitude of blessing. There is a gallery on arches, and a cornice above the iconostasis. The lower part of the walls is faced with marble panels of rich dark colours, and the upper part covered with mosaics on gold background. The pavements are also inlaid with mosaics, and the whole effect is very rich and splendid. A chapel on the left contains the tomb of the Holy Luke, and in the crypt at the end of the transept is the original tomb from which the remains were stolen. The church also contains tombs of its founder and foundress, Romanus II. and his Empress.

The smaller church, dedicated to the Mother of God (Theotokos), has a mosaic floor and some perforated marble work. On the hill above the Monastery are the remains of a Greek fort.

The next point of interest as you sail along the Gulf of Corinth is **Mount Helicon**, now called Palæo Vouno, lying on the east of the Bay of Aspra Spitia. The fountain Hippocrene made by the hoof of Pegasus, lies high up the mountain. Ascra, where Hesiod had his farm, lies at its eastern foot.

In the next bay, now called **Sarandi**, was the ancient Tiphæ, the port of Thisbe. Passing the **Bay of Dombræna** and **Port Livadostro**, in which lay Creusis, the port of Thespiæ, we come to **Porto Germano**, the ancient **Ægosthena**, where excavations were made by the British Archæological School in 1893, without much result. The towers and walls now to be seen are of Greek masonry dating from the 4th century B.C., and are in an extraordinarily good state of preservation. Ægosthena was the home of Melampus, who was suckled by a she-goat on the adjoining mountain. It lies at the foot of Mount Cithæron, now called Elatias from the pines, and was important from its position on the border between Megara and Bœotia. **Platæa**, lying on the northern slopes of Cithæron, can be more easily reached from Athens.

South of the Bay of Ægosthena rises Mount Geraneia, called Makri Plaghi. The point St. Nicholas separates the two forks of the Corinthian Gulf. Inside the Bay of Corinth lies Loutraki, the ancient Thermæ, now much frequented in summer by Athenians for its hot springs.

The Corinth canal cuts the isthmus at its narrowest point, and is more than 3 miles in length. The work of cutting it through was very difficult, as the engineers had to encounter masses of solid rock, and also much unstable soil. The bridge which crosses it at its highest point is about 200 feet above the water. The width of the canal has proved insufficient for large ships, and consequently it is little used except by the small Greek coasting vessels. The project was entertained at various times, and first seriously attempted by the Emperor Nero, whose cutting is actually utilised for the western opening of the canal. Vespasian sent him 6000 Jewish prisoners to work at it, but an interruption occurred after a few months, and the project was abandoned. The **Diolcos**, or place where ships were drawn across on rollers in ancient times, lies a little farther to the north. The Isthmian wall, built to defend the Peloponnese from invasion, lies just south of the canal, and may still be traced. The Isthmian precinct of Poseidon, in whose honour the games were celebrated, is near the eastern shore south of the canal. It was excavated by the French without much result. The Theatre and the Stadium where the games were held are visible. The port of **Chenchreæ** lies about 2 miles south of the Isthmian precinct. That of **Lechæum** lies due north of the ancient city of Corinth.

CORINTH.

Hotel.—See "HOTEL LIST."

The modern town of **Corinth** lies about half a mile to the west of the mouth of the canal. It has suffered much from earthquakes. That in 1858 completely destroyed what was then left of the town. Half an hour's drive south-west of the modern town are the remains of old Corinth. The situation of the ancient town on the isthmus was favourable to commerce, and the wealth which the town acquired was the cause of such a corruption of its taste and morals that it became a by-word, and though it sent out many flourishing colonies,—Corcyra, Potidæa, Epidamnus, Syracuse,—it was never on very friendly terms with any of them. From the time of the Dorian conquest, when the Heraclidæ ruled, it alternated between a tyranny and an oligarchy, settling finally down into a republic. After its submission to Philip in 335, it was taken and retaken, and at last destroyed by Mummius (A.D. 146). Julius Cæsar gave it a new lease of life, which lasted for several centuries. The Apostle Paul lived and preached here, and its history in later Christian times is one of sack and pillage. It was taken successively by Alaric, the Slavs, the Franks, the Turks, the Knights of Malta, the Venetians, and the Turks again, from whom it was taken by the Greeks in the war of

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independence. One of its early rulers was Cypselus, for whom the famous chest was made. Euphranor and Callimachus were natives of the town, and Diogenes the Cynic was visited here by Alexander, and died here in 323 B.C. The Isthmian games found a centre here. When a capital was being chosen for modern Greece, Corinth was thought of, but rejected in favour of Athens; and when the Peloponnesus railway ended at Corinth, and large ships came in, it was more important than now, when the railway goes to Patras. But the region has a desolate air, and it is hard to think of it as the centre of luxury. The Temple on the south-west of the town is a fine example of the Doric order, dating from a time rather earlier than the temple at Ægina or the Theseum. It was uncertain to which god it was dedicated, but the American excavators have identified it as that of Aphrodite. Not far from the Temple are some Roman baths, and a little to the north is a spring called the baths of Aphrodite. The Roman Amphitheatre lies to the east.

Above the remains of the old town is the **Acro-Corinth**, less than a couple of hours' climb up. A carriage can go to the foot of the hill, but the last part must be done on foot, or on mule. Here the walls speak eloquently of the various hands into which the fortress has fallen. On Hellenic foundations are Frankish, Venetian, and Turkish masonry, Byzantine churches, Turkish mosques and cisterns in bewildering confusion. On a little plateau at the south-east is the fountain **Pirene**, where Bellerophon caught Pegasus. It is very remarkable that this spring should continue plentiful, and supply good water, in spite of all the seismic disturbances near. The Temple of Aphrodite was on the top of the hill, and its foundations may still be seen. It was very small, and its riches consisted in the offerings of its priestesses, vast numbers of whom spent lavishly what they amassed in their trade as courtesans. The view from the Acro-Corinth looks out over the Gulf of Corinth to the west and the Saronic Gulf to the east. Corinth and the Temple lie at the foot of the hill, and Mount Geraneia across the bay, with Loutraki at its foot. In clear weather Athens, Ægina, and Salamis can be seen. On the south of the Corinthian Gulf are the peaks of Phouka, Cyllene, and Chelmos. On the north, Chiona and Vardousia, Parnassus and Helicon.

The American excavations at Corinth have been going on for some years. They are mostly in the neighbourhood of the Agora, and have been exceptionally laborious, owing to the depth of earth to be worked through. The most interesting feature is the well-house of Pirene, and its surroundings. The aqueduct which brought its water from above has been traced for a considerable distance. The buildings hitherto found have mostly been of Roman date. Earlier buildings will probably be found as the work progresses.

SICYON.

Sicyon (cucumber town) has an interesting history, somewhat similar to that of Corinth, and ending in an earthquake. Unimportant politically, it was in art that it shone. Its school of painting was famous in antiquity, and the names of Telephanes, Craton, Eupompus, Pamphilus, Melanthus, and Pausias, though now forgotten, took rank with that of Apelles. In sculpture, Dipœnus and Scyllis, Aristocles, Cleœtas, and Canachus were Sicyonians, and later the Argive School of Polyclitus was transferred to Sicyon, and included such names as the younger Polyclitus, Naucydes, Dædalus, and Lysippus. The ancient town, 18 miles west of Corinth, is on a plateau several miles from the sea, between the Helisson and the

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Asopus. Some traces of houses remain, and of an ancient bridge over the Asopus. The remains of the town are chiefly on an upper level of triangular form, which was approached by a road cut in the rock. The theatre lay on the hill-side, overlooking the plateau on which the town stood. Just below the plateau is the village of Vasiliko, which has a station on the railway some distance off. The site was excavated by the American School in 1886 and 1887, and later in 1892, and some fine fragments of statues were found. The upper steps of the auditory of the theatre are cut in the rock. But the most interesting and characteristic feature of the theatre is the subterranean passage which leads across the orchestra and under the stage buildings. It served as a drain, and was also accessible from above by steps. A channel to lead off the water ran round the orchestra, and in the parodos were found the foundations of gateways. Half-way up the auditorium are two vaulted passages leading to the upper seats. The stage buildings and the slope up to the stage from one side are partly cut in the rock. In addition to the foundations of a later stone proscenium, remains have been found of sockets to hold an earlier wooden proscenium.

The stadium lay to the north-west of the theatre, in a natural depression, artificially improved by a polygonal wall, of which remains can be seen. There is a fine view of the Corinthian Gulf from the stadium. Above the theatre some walls have been identified as the precinct of Tyche and the Dioscuri. The position of the agora has been fixed, and some Roman baths and a gymnasium excavated. A little Doric temple, lying near Vasiliko, was perhaps dedicated to Apollo.

The town in its most flourishing time extended also to the lower ground near Vasiliko. The coins of Sicyon, distinguished by a chimæra on one side and a dove on the other, are among the most common of Greek coins.

Diakophto lies at the mouth of a picturesque ravine, and is the starting-point of a mountain railway which runs up to Kalavryta, a distance of about 30 miles. The scenery is very wild and beautiful, and the railway climbs all the way, quite half the time on cogs. This railway is a very fine piece of engineering, a good part of the road being blasted out of the rock of the mountain-side, and going up a ravine where there was before only a difficult mule path. **Megaspelion** lies about ⅔ of the distance on the way to Kalavryta, and is well worth a visit, as it is possible to go there and back in the day from Diakophto if the trains fit. The monastery is a most interesting structure, situated about ½ hour's climb above the railway. It is for the most part cut out of the rock, and lies on a height at the foot of a steep cliff, looking from outside like a huge swallow's nest. The cliff above projects so much that when the Turks besieged it and threw stones down from above, the stones fell clear of the front wall. The monks are very hospitable, and will take no money, but will allow one to put something in their poor-box. The wine and olives are the best in Greece, and the country bread very palatable. There is a guest-room with some beds, where one can sleep. Ladies are admitted, which is not the case in every Greek monastery. No one carrying arms is supposed to be admitted, and after nightfall the gates are closed. In the chapel may be seen the holy eikon of the Virgin in wax, attributed to St. Luke, and in the library are some rare books and manuscripts. The monks belong to the Idiorrhythmic class, and have no common refectory. It was here that some of the first plans were made for the freeing of the Greeks from the Turks.

Ægion, or **Vostitza**, one of the

cities mentioned by Homer, the gathering-place of the Greek chiefs before the siege of Troy, like the neighbouring towns, has suffered severely from earthquakes. Its currants are widely exported, and its harbour the best along the gulf. Its modern mole rests on ancient foundations, but no traces remain of the four temples spoken of by Pausanias. The waters of the gulf have a white rock underneath, which makes the water look peculiarly transparent. Above the town is a natural tunnel about 30 yards long, with a large opening next the sea. A sailing boat goes across to Itea from time to time.

PATRAS.

Hotels.—See "HOTEL LIST."
Consul.—F. G. Wood, Esq.
Vice-Consul.—G. W. Crowe, Esq.
There is an English church.

Patras (Patra), a flourishing port, is the commercial centre of Greece, and exports the produce of the country—currants, raisins, oil, silk, wine, figs, valonia for tanning, cotton, hides, wax. There is good anchorage for large vessels behind a long mole. The town is divided into an upper and a lower. The centre of the former is the Venetian castle, which stands on ancient Greek foundations, and from which may be obtained a fine view of the low-lying coast opposite and the hills behind it. Round the castle, now used to ward a few prisoners, are strewn ancient fragments of various periods. The bronze Marsyas in the British Museum came from this neighbourhood. Behind the castle, about 10 minutes' walk, are the remains of a Roman aqueduct. Of the Odeum mentioned by Pausanias some remains were found in 1892. It lies on the way up to the Castle. St. Andrew, the patron saint of Scotland, was martyred here. The modern church of St. Andrew stands on what may possibly be the site of the Temple of Demeter, near which is a magic well, consulted by means of a mirror let down into it.

From Patras one may go up Panachaicon (Voidia) either on foot or on mule back; from the top there is a fine view of the Gulf of Corinth.

THE WEST COAST OF THE MOREA.

Following the coast line of Greece down the west, we round Cape Calogria (Araxos) and turn southwards to **Glarentza**, where there are the ruins of a mediæval castle. Glarentza is supposed to be the place from which the English Dukes of Clarence took their title. A little farther on is Castel Tornese (Chlemutzi), near the ancient promontory Chelonatas, and a few miles farther south is Loutro, where baths have been established at a large cost, with a hotel of 50 rooms, a restaurant, billiard-room, etc. The baths, some of which are of mud, are supposed to be good for lung and throat diseases, skin diseases, and dyspepsia. A railway runs to Gastouni, the station for *Elis*, but there is not much to be seen of the ancient town. The river Gastouni is identified with the ancient Peneus. The beautiful island of Zante is visible across a narrow channel.

Katakolo lies on a long promontory, curving out round a bay. From its curious shape the headland was known in antiquity as *Icthys* (the fish). From here the railway runs up to **Olympia**, changing at **Pyrgos** to the main line which runs from Patras. Olympia may in fact be reached by rail from Athens in 2 days, sleeping one night at Patras. The actual train journey only takes one day, if the trains meet one another

PYRGOS.

British Vice-Consul. — Charles Fauquier, Esq.

Pyrgos itself is the next largest town in the Peloponnese to Patras, and though it has suffered much from earthquakes in recent times, carries on a considerable commerce. The river **Alpheus** (Rouphias) runs past the town, which was much nearer the sea in ancient times than it is now. The whole coast line has advanced a considerable way in this region, possibly owing to the earthquakes.

OLYMPIA.

Olympia was thoroughly excavated by the German Archæological School in the years 1875–80. The cost, about £30,000, was supplied by the German Government. The best way to get a comprehensive view of the site is to go up the road leading along the side of Mount Cronion. One can then go down into the stadium and walk back through the Altis. From Mount Cronion, so-called from the early sanctuary of Cronos, we look down upon the Altis, or sacred enclosure, in which stood the temple and altar of Zeus.

The original enclosure was a square of about a stadium in length, but was altered twice or thrice, once in Macedonian times and once in Roman. The Heræum, one of the most ancient Doric temples known, lay in the N.W. corner of the Altis. Between the temples of Zeus and Hera was the Pelopion, a sacred precinct with an altar to Pelops in the middle. On the north side of the Altis, to the east of the Heræum, was the Metroüm, the temple of the mother of the gods. Behind the Metroüm, on a terrace in the Altis, stood a row of treasuries of various towns —Sicyon, Syracuse, Epidamnus, Byzantium, Sybaris, Cyrene, Selinus, Metapontum, Megara, and Gela. The stadium lay on the east, and between it and the Altis was a long stoa, the hall of echoes, forming the east side of the Altis. To the south of this, Nero built himself a house in later times, and near it a triumphal arch. The Bouleuterion was outside the Altis on the south. In it the judges met to arrange the administration of the games, and the athletes to take the oath. West of the Bouleuterion was the Leonidaion, where sacred embassies were received and housed. On the west of the Altis was the Theëcoleon, the house where the priests lived, and south of it a house supposed to be the workshop of Phidias. North of the Theëcoleon were built the Palæstra and Gymnasium.

The site has suffered from earthquake, and also from the overflowing of the Alpheus, which was caused by Lake Pheneus overflowing into the Ladon, and that in turn into the Alpheus, an event of periodical occurrence. The consequent deposit of a large quantity of alluvial soil buried the site under several feet of earth.

As the games went on for more than a thousand years, from the 7th century before Christ till the 4th century after, we naturally expect to find a good deal of rebuilding and alteration, and the Greek work considerably overlaid with that of Roman times. But the sacred character of the enclosure prevented anything in the nature of a complete change, and protected the old shrines from invasion.

From Cronion we can get down into the *Stadium*, the slope of which was formed by Mount Cronion on one side and on the three others by artificial means. Only the starting-point and goal have been excavated, and are of interest to athletes as throwing light on the methods of the ancients. Both are of similar construction, since the goal was used as the starting-point for the double race. The starting-point itself is a sill of white limestone running across the course at about 12 yards from the end. In it are several square holes intended to carry the posts between which the runners took their stand. Similar holes at the other end suggest

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that the posts may have been connected by ropes, so that each competitor ran along a narrow space of his own, and could not run foul of a competitor. In the sill two triangular grooves for the feet are placed in such a way as to suggest that the runners made their start American fashion, with their feet close together and the tips of the fingers of one hand resting on the ground. The length of the course, 630 English feet, is supposed to have been decided by Heracles pacing out 600 feet. This would make his foot 1·05 English feet long, a sufficiently heroic size.

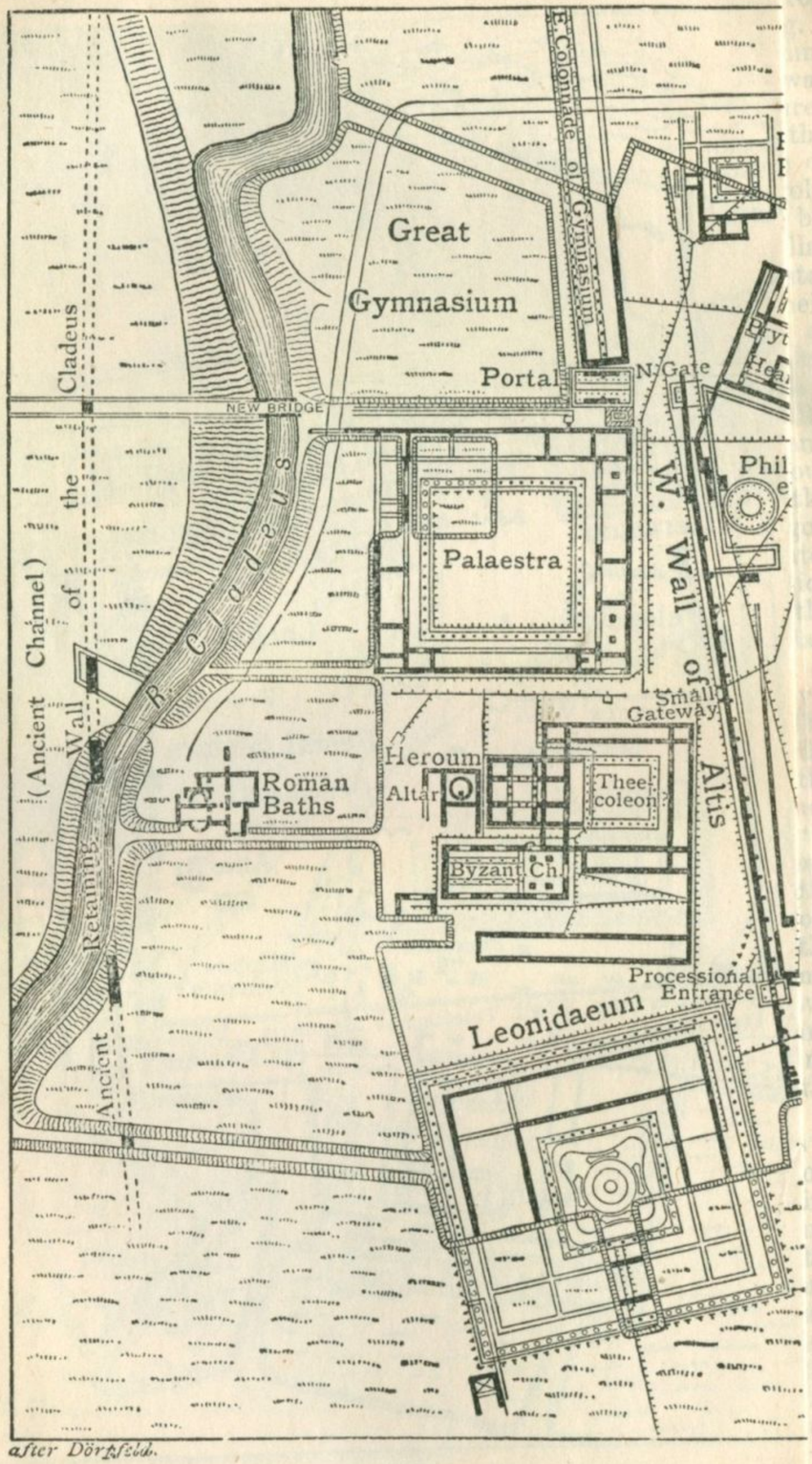
The games which took place here formed a focus for the Greek race, as only those of pure Greek blood might compete. The Sacred Truce enabled the competitors to come and go in safety ; and the training which they underwent built up their powers of performance and endurance. The great contest was one of five events, all being forms of exercise useful in war. Jumping, running, hurling the spear, throwing the disc, and wrestling formed the pentathlon. But the original form of the contest was simply the short foot-race once along the stadium, and the winner of it gave his name to the Olympiad. Later, boxing and chariot-racing were added, though the chariot-racing of Pelops and Œnomaus was supposed to be the first racing of all. A form of contest was the pancratium, a kind of wrestling in which hitting was allowed. In later Greek and Roman times much of the manliness of the games disappeared, and in its place came a brutal form of specialisation which only sought to excel for the sake of the event. Women, though not admitted to the games, and in fact not allowed to cross the Alpheus while they were going on, might enter horses for the chariot-race. There were games for women, held under the auspices of Hera, at Olympia, on her festival, but not much is known about them. Men who won at the Olympian games gained nothing pecuniarily, but the wreath of olive and the civic distinction which success conferred were counted well worth winning.

The most conspicuous and important building in the Altis was the **Temple of Zeus**, the sculptures from the gable of which are in the Museum (see below). They are of earlier date than the famous gold and ivory statue of Zeus made by Phidias, which stood in the cella. Fragments of its stone pedestal were found there ; on the panels which formed the upper part of the basis were some paintings by Panænus, the nephew of Phidias. Pausanias has given a wonderfully vivid description of the temple and statue, which was the most famous in antiquity, representing the Greek conception of the great god so fully as to influence all later representations. The temple, which dates from the earlier part of the 5th century, was raised on a platform about 3 feet above the level of the Altis, and was approached by a ramp at the eastern end. The foundations are complete, and the columns lie on each side in the positions in which they fell when they were shaken down by earthquake in the 6th century of our era. The marble tiles from the roof have been transported, probably by the river floods, to the Pelopion near. The parallel stones within the cella supported a pavement of black Eleusinian stone, and on each side remain the lower drums of the internal columns of the cella.

The site of the **Altar of Zeus** is now marked by an oval depression, caused by the excavators removing the layers of ashes which they found on the spot, and which formed the altar. Some curved architectural fragments found near must have formed some part of the structure.

The characteristic feature of the **Heræum** is the varied nature of the columns. Some of them are monoliths, and some have drums, while all the capitals differ from one another,

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after Dörpfeld.

EASTERN MEDITERRANEAN.
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and the space between the columns is unusually wide. Pausanias says that, when he saw them, one was of oak. All these facts seem to point in the direction of the original columns being of wood, and being replaced as necessity arose. The lower part of the cella wall still stands; the upper part seems to have been made of some primitive material like sun-dried brick, and the walls were probably plated with bronze. Pausanias gives an interesting list of the things he saw here: the ivory and gold table of Colotes, the chest of Cypselus, the disc of Iphitus, and more gold and ivory statues than anywhere else in Greece. The famous statue of Hermes by Praxiteles, one of the few Greek marble originals which we have, was identified from the description of it and its position in the Heræum given by Pausanias. It was found buried in clay below the niche on the north side of the Heræum where Pausanias saw it, and is now in the Museum. Near the temple stood an altar of Hera.

The Metroüm dates from about the 4th century B.C. In the time of Pausanias it held statues of Roman emperors. Behind it, up some steps, was the row of treasuries. At the foot of the steps was a row of Zanes, or statues of Zeus, erected from the fines levied from competitors who broke the rules in the games.

Little is left of the buildings of the treasuries, which, like those at Delphi, were all in the form of small temples; but the sculpture from several of them, now in the Museum, is of an interesting character. It is all of early date. A conspicuous brick structure at the end of the terrace, near the Heræum, is the **Exedra of Herodes Atticus.** It contained an ornamental cistern to supply water to the Altis, and was dedicated to his wife Regilla.

The **Philippeion**, a circular building with columns round it, standing between the Heræum and the eastern wall of the Altis, contained gold and ivory statues of members of Philip's family made by the sculptor Leochares.

Of the structures outside the Altis the *Bouleuterion*, lying on the south, may be distinguished by the circular ends of the north and south wings. In the middle was a square hall, and all three chambers opened into an Ionic portico on the east. South of the Bouleuterion lay another large portico, probably used for the reception of the less distinguished guests. The **Leonidaion**, where the more important arrivals, such as sacred embassies, were housed, lay to the west of the Bouleuterion. It is the largest building on the site, and was built by Leonidas, an Elean or Naxian, in the 4th century B.C., and used as a residence by the Roman governor six centuries later. A set of rooms and a stoa ran round a central court facing inwards, and another colonnade ran round facing outwards.

Of the buildings lying north of the Leonidaion, on the east of the Altis, the most important is a Byzantine church, standing on the site of what has been identified as the *workshop of Phidias*, where he completed the great statue of Zeus. The size and shape of the main hall correspond exactly with that of the cella of the temple.

Continuing northwards, we reach the **Theëcoleon**, where the priests lived. It was used in Roman times as a house, but the form of the original building was not disturbed. The Heroön lying to the west of it was a rectangular structure, with a circular interior, inside of which an altar of ashes was found. Farther west were some Roman baths.

The **Palæstra** lies at the north-west corner outside the Altis. It was in this building that the competitors passed the last month of their training, under the eyes of the umpires or Hellanodici. There was also a palæstra at Delos, and both of these, as well as those more recently found at Eretria and Trœzen, confirm the description

given by Vitruvius of the general structure of such buildings. It forms a court surrounded by a deep interior stoa of Doric columns, was surrounded by a channel for water, and was floored with grooved bricks to prevent the wrestlers from slipping.

Different portions of the building have been identified as serving various purposes: the ephebium, the eleotheseum (oiling-room), the conisterium (sanding-room), the cold-water room, and the apodyterium. The athletes probably slept in a row of small chambers along the east wall, now covered with Roman buildings.

The **Gymnasium**, north of the Palæstra, is slightly later in date. Two long stoas ran at right angles to one another facing the sandy shore of the Cladeus, which runs past here. Where the two stoas or galleries meet there is a gateway or propylæa of Augustan period opening into the road opposite the entrance to the Altis. These covered galleries were probably used for practising running when the weather was wet. The eastern one corresponds in length with the stadium. The Cladeus has washed away a great part of the building.

The **Prytaneion**, lying to the north-east, was where the victors and state guests were entertained during the festival. Properly speaking it lies within the precinct of the Altis.

Olympia Museum.

The **Museum** on the site was presented by Mr. Zyngros to the Greek Government. The bronzes have been carried off to Athens to the National Museum there.

In the **Central Hall** are the two pediments of the Temple of Zeus. The eastern pediment, which Pausanias attributes to Pæonius, represents the preparation for the race between Œnomaus and Pelops. Zeus stands in the middle, Pelops and Hippodamia on his right, Œnomaus and Sterope on his left. A four-horse chariot fills up the next space on each side—the chariot of Œnomaus being held by Myrtilus. the king's faithless charioteer, and the chariot of Pelops by Cillus. Two seated figures come next on each side, and each corner is filled by a reclining figure, the river Alpheus on the right of Zeus and the Cladeus on the left.

The western pediment, attributed by Pausanias to Alcamenes, represents the Lapiths fighting the Centaurs at the wedding of Pirithöus. In the centre stands Apollo, on his right Pirithöus is rescuing his bride from a Centaur who has seized her, on Apollo's left Theseus is rescuing a woman from another Centaur. Beyond Pirithöus are a Centaur and a boy, and beyond Theseus a Centaur biting a Lapith on the arm. Beyond these on each side is a group of three figures, consisting of a Centaur seizing a woman and being attacked by a Lapith. At each end are reclining women—first an old woman and in the extreme corner a younger woman. The meaning of the reclining figures has been disputed, and parts of them are a later restoration. But it does not seem that either of them can have been absent in the original. The old women are probably slaves, the younger either local nymphs or Lapith women who have escaped.

The pediments are evidently both of earlier date than is possible if they were by the artists to whom Pausanias assigns them. The execution is very uneven, showing a curious combination of archaism and realism. In composition the two pediments form a contrast, the eastern being stiff and dignified, while the western is overcrowded with figures in contorted motion. Such a contrast is common between the eastern and western pediments of temples. Allowance must be made for the fact that the figures were intended to be seen at a great height above the ground, and in a massive architectural framework.

Under these conditions probably both pediments would have a finer effect than when seen in a museum. Even seen thus, some of the figures, such as the Apollo, are full of dignity, and others, such as the bald old slave, full of character.

The metopes represent the Labours of Heracles. Those found by the French in 1829 were taken to the Louvre, and plaster casts of them have been put here. On the south side of the hall are Heracles and the Nemean lion, with Athena looking on; Heracles and the Lernæan hydra, Heracles presenting Athena with the Stymphalian birds, Heracles and the stag of Cerynea, Heracles capturing the girdle of the Queen of the Amazons, Heracles cleaning out the Augean stables with a shovel, Heracles fighting the three-bodied monster Geryon, Heracles dragging away Cerberus, Heracles stealing the mares from Diomedes, Heracles slaying the Erymanthian boar, Atlas bringing the apples of the Hesperides to Heracles, Heracles taming the Cretan bull. The execution of these is similar to that of the pediments, but the subjects are treated with great vigour and originality, and there are many quaint touches, such as the nymph helping Heracles to hold up the sky.

Both the sculptures from the pediments and the metopes were covered with a coat of paint.

At the end of the hall is the celebrated Victory of Pæonius, which was discovered lying close to its pedestal, on which was an inscription dedicating the statue to Zeus from the Messenians and Naupactians after their victories. A second inscription, farther down on the pedestal, relates to a dispute between the Messenians and Lacedæmonians about territory. Pausanias says that the victories in question were those of Phormio at Naupactus, and that the reason why the name of the enemies is not given is because the Messenians were afraid of the Spartans.

In a small room at the end of the hall, in a badly-lighted position, stands the beautiful marble statue of the **Hermes of Praxiteles.** The lower part of the legs is a very poor recent restoration, but one of the feet is original. Hermes is here more a charming young man than a god. Much of the subtlety of his expression and the effect of the modelling of the body is gained by the use of the play of light on the wonderfully transparent marble surface, an effect wholly lost in an opaque plaster cast, and much neglected by sculptors of Hellenistic and Roman periods, who were more familiar with the quarries of Carrara than of Paros or Pentelicus. The athletic development of the body is noticeable, combining grace of line with muscular strength. This kind of youth was probably an ordinary competitor at the games. He is carrying and playing with his baby-brother Dionysus; the child is, however, only treated as an accessory, and not worked out with the profusion of chubby detail in which Roman art delights.

On the west side of the Museum, in Room I., are the inscriptions.

In the other rooms are various fragments, mostly of Roman date and poor execution, except in VII., where the reliefs from the Megarian Treasury are of good work, but almost too fragmentary to be of any interest. The central giant is, however, fairly well preserved. There is also in this room a colossal head of Hera, found near the Heræum, made of a soft yellow limestone; and there are a great many terra-cotta mouldings from the Heræum, the Treasuries, and other early buildings, which give us some idea of the ornamentation of early Greek architecture.

THE SOUTHERN MOREA.

The Gulf of Arcadia lies to the south of **Katakolo**, and the shore is a long lagoon for miles. Towards

the southern end of the lagoon are the prehistoric walls of **Samikon**, known in ancient times as Arene or Makistos. They are of about the same date as those of Mycenæ. The fortress was triangular in shape, but one side of the triangle has disappeared; eleven of the small towers are still standing, and several small doorways in the walls. The view stretches away from the heights, known to Strabo as the Achæan rocks, across the plain as far as the gorge of the Neda.

Out on the sea-line are the **Strophades**, two low-lying islets which were the fabled home of the Harpies. On the larger island there is a small Greek monastery, which depends for supplies on Zante. The Tomb of St. Dionysius, the patron saint of Zante, is also on the island.

To reach **Phigalia** from the coast would be an undertaking of difficulty and enterprise. It might be done from Cyparissia, though even then the path would be precipitous and uncertain. An adventurous spirit in search of wild and grand scenery might follow up the ravine of the Neda, past Stomion and its wonderful grotto. But this route could not be done without a guide, and would take several days. At Stomion the Neda plunges underground for about 100 ft., and in summer, when the river is dry, one can go along the tunnel and see its curious coloured stalactites. At the grotto there is a little chapel to the Virgin, who has fallen heir to the curious legends which surrounded the black Demeter of Phigalia. Phigalia and Bassæ are, however, more easily reached from Olympia, a two days' ride.

Kyparissia, the port of Messene in the time of Epaminondas, was the most important town between Elis and Pylos. In Byzantine times it was called Arcadia, and is now only remarkable for its picturesque situation. It is not a good harbour for ships, being only an open roadstead. The castle is on the site of the old Acropolis, and from it one has a good view of Zante and Cephalonia. Below the castle a profusion of remains has been identified variously as the temple of Athena, or of Apollo. A fountain near is surmised to be the Dionysias mentioned by Pausanias. The next feature along the shore is the islet of Prote, lying off Marathos, a port from which quantities of raisins are exported.

NAVARINO.

Navarino, the scene of the famous naval battle in 1827, is known locally by its Venetian name of *Neo-castro*, and officially by its ancient name of *Pylos*. The modern town stands on a rocky promontory on the mainland south of the bay. Pylos itself stood on the heights to the north of the bay, though the exact position is open to discussion.

The island of **Sphacteria** (Sphagia), which lies across the bay of Navarino, is separated from the mainland by two straits, the most northerly, Sikiá, not being passable, except for small boats. Mr. Grundy and Mr. Burrows, after investigating the site, agree in thinking that the lagoon of Osman Aga in the bay has silted up since the battle of Sphacteria, and that at that time there was a navigable piece of water on the site of the present lagoon, connected by a channel with the bay. The northern channel was most likely passable in the time of Thucydides, and has since also silted up. The island is now uninhabited, and has only a few possible landing-places on each side. Its whole length is three miles, and the only well is to be found in the middle of the island, where Thucydides places it. The northern heights, where the Athenians surprised the Spartans, have been identified, and the line of the fortifying walls traced. Mr. Fraser gives an excellent summary concerning Pylos in his *Commentary on Pausanias*, vol. v. pp. 608–613. Mr. Awdry, in a recent number of the *Hellenic Journal*, gives a very lucid account of the strategy of Demosthenes. He suggests that the Athenian leader's main intention was to entrap the Spartan fleet, and that the return of his colleague was part of a preconceived design.

The naval battle which took place at Navarino in 1827 did much to aid the cause of Greek independence. England, Russia, and France opposed Turkey with the weight of their combined fleets, and almost completely destroyed the Turkish fleet under Ibrahim Pasha. The allied admirals concluded an armistice with Ibrahim, but he sailed for the Gulf of Patras, where, however, he was kept out by the English squadron, and forced to return to Navarino. The allies followed him into the harbour and blockaded him there, but did not attack till the Turkish fleet began firing. The conduct of the Turks was heroic. As each ship became disabled, her crew set fire to her and perished with her.

The **Grotto of Nestor**, where Hermes hid the cows he stole from Apollo, has been identified with a cavern on the northern slope of the heights of Pylos.

At the extreme southern point of Messenia are the **Œnoussæ** islands (Sapienza, Cabrera or Skiza, Venetico). They are uninhabited, and visited by dangerous storms. On a rocky promontory jutting out towards Sapienza lies **Modon** (Methone). The citadel and fortifications were repaired by the French at the time of the Greek War of Independence, and some Hellenic remains are to be seen. In the church, which has served as a mosque, are some Ionic columns, and in the square an ancient granite column with a Byzantine capital bears a Latin inscription about the Venetians.

Rounding Cape Gallo (Acritas) and turning northwards into the Gulf of Corone, you come to Corone, an active seaport town with a Venetian castle on the heights. This was the ancient **Asine**, according to Curtius. The ancient **Corone**, now Petalidhi, lies farther north along the bay, and the harbour is marked by the considerable remains of a mole. The foundations of the Acropolis walls are still to be seen.

At the head of the gulf lies **Kalamata** (*British Vice-Consul*, Demetrius A. Leondaritti), from which Messene may be reached by rail. Kalamata stands on the site of the ancient Pheræ, the ancient Calamæ being probably Kalami at the foot of Mount Taygetus. The climate is very mild, as the mountains round shut off the wind, and the bay is very deep. There are silk factories, but they are not very flourishing. The bazaar is very picturesque, and the town is full of gardens and vineyards. It does an extensive trade in currants, lemons, etc. Behind the town are the ruins of the castle, with double walls, the interior one showing traces of Greek work. From the top is a fine view of the Gulf of Corone and the valley of the Nedon, with Taygetus on the east. The harbour was recently made by a French engineer, and the railway goes through to Athens in a day, opening up the whole of the country.

MESSENE.

On the way to **Messene** from **Kalamata** the train passes near **Thuria**, where some extensive ruins exist on the hill. There is a curious large cistern cut out of the rock, and the remains of two Doric temples and a theatre. In the valley are the remains of a Roman villa, now known as as **Palæo-Loutra**.

The station for **Messene** is Tsepherimeni, from which you go past the Monastery of Vourkano, where there are some hospitable monks, to the top of the ridge between Ithome and Eva, and enter the city by the Laconian gate. From it a path leads to **Mavromati**, a spring and village on the site. Beyond

the spring is the **Arcadian Gate**, the most striking and important piece of Hellenic military architecture extant. The walk from the station will take a couple of hours or more. Another path leads from the Laconian gate to the top of Ithome, where a smaller monastery now stands. This is the site of the Acropolis, which was defended by walls, as was also the low town, the Laconian gate being an opening in the eastern wall of the latter, the Arcadian gate in the northern. Inside the Acropolis stood the precinct and altar of Zeus Ithomatas, probably where the little monastery now stands, and near it was that of the great goddesses. The view from the top is striking, including the Gulf of Corone and Mount Taygetus, with the Messenian plain and the Ionian Sea. Behind is Stenyclaros, and in the distance the snowy top of Erymanthus. Past Katakolo, Zante stands out on the horizon.

The **Arcadian Gate**, or gate of Megalopolis, is made up of two doorways, separated by a circular court. The enormous monolithic lintel, now broken in half, lies fallen near the outside gate. Traces of the old paved road remain, with the marks of the chariot-wheels worn in the flags. The masonry of the court is so well-jointed that it is difficult to say where one stone begins and another ends. On each side of the outer door-way are two niches for statues. Probably it was in one of these that the stone figure of Hermes mentioned by Pausanias stood. The left niche bears an inscription. Of the towers which occur along the walls at frequent intervals, the remains of several still exist. One is almost entire, though the masonry has been displaced by an earthquake. Most of the towers are square, though several are round.

The Messenians, though of Dorian origin like the Spartans, devoted themselves much more to agriculture than their neighbours, perhaps because their soil was more worth cultivating. As they were unable to keep up at the same time the severe Spartan military discipline, when they were attacked they found themselves at a disadvantage and retired upon Ithome under the leadership of Aristodemos, but were defeated after a long resistance. The second war under Aristomenes again crushed the Messenians, and after the third they took refuge at Naupactus, and afterwards in Sicily. But when their cause seemed lost, Epaminondas, to curb the power of the Spartans, reinstated them, and built the fortified city of which the remains are still to be seen. At the time of Pausanias it was still an important town.

Near Mavromati, supposed to be the ancient Clepsydra, are various remains. The spring itself now flows across the agora walls. One can also see fragments of the stoa which surrounded the agora, and identify the stadium, the small theatre, and the site of a temple. A small temple near the Laconian gate has been excavated and identified as that of Artemis Laphria, where there was a colossal statue by Damophon. But only fragments of the statue have been found.

MEGALOPOLIS.

From Messene the railway runs north to **Megalopolis**, a visit to which can be paid from Kalamata within the day. The town, as Pausanias says, was divided into two parts by the river Helisson. On the north was the Agora, on the south the Thersilion or parliament house. Like the other rivers of Greece, the Helisson varies considerably in volume from time to time, and for the most part is only a small stream wandering along its wide bed. On the north side of the agora was the stoa of Philip. Little more than the foundations remain of this interesting building, which was of exceptional length, being 500 ft. long. It had a double row of columns, the front row being set close. Of these a few lower

drums are left at the eastern end. To the south-east of the agora were found the remains of the temple and precinct of Zeus Soter. The precinct was peculiar in being surrounded by a double colonnade, but both it and the temple have been partly washed away by the river. To the east of the agora are the remains of another stoa, that called Myropolis, the perfume market, and in the corner, between it and the stoa of Philip, are some scanty remains of the Archeia, or government buildings. The colonnades on the south of the agora, of which Pausanias makes mention, have been completely washed away.

The **Theatre and Thersilion** on the south of the river were unique in plan, being intended to make one building. The stoa or columned porch of the Thersilion forms the *scena* of the theatre. The hall itself, the nearest approach to which is the hall of the Mysteries at Eleusis, was the meeting-place of the ten thousand Arcadians, and was roofed completely in. From a central point, such as a speaker might occupy, the columns radiate, and to it the floor slopes, theatre fashion.

The theatre, which Pausanias says was the largest in Greece, has really the largest orchestra. The th atre in Athens would probably hold more people. The characteristic feature of that at Megalopolis is the peculiar way in which the stoa of the Thersilion is used, the level of the floor of the stoa being several feet higher than the level of the orchestra. The front seats are divided into sets of benches, each bearing the name of an Arcadian tribe. A dedication on the end seats states that Antiochus gave them and the channel round them which drained off the water. The western parodos is also peculiar, being shut up at one end to form a chamber called, as is known from the tiles found there, σκανοθήκα, store for scenery. The steps leading up to the stoa of the Thersilion from the orchestra are a later addition. In front of them were found some remains of a late columned proscenium, such as Vitruvius describes; and under it, as at Sicyon and elsewhere, may be seen sockets to hold an earlier wooden structure.

Megalopolis was the birth-place of Polybius and of Philopœmen. The city was founded at the same time and for the same purpose as Messene.

There is a small museum in the modern village of **Sinanu**. There are some antiquities from the site, and also some from Lycosura. Excavations were carried out on the site by the British Archæological School in the years 1889–92.

The nearest point to **Bassæ** along the railway is **Issari**, but it is a good day's ride from there. The best route is by Lycosura and Ambeliona. At the latter place one can spend the night.

Lycosura, according to Pausanias, was the most ancient town of Greece. In his time it was almost deserted. The hill on which it stood is divided into two peaks by a little valley named Plataniston, from the plane trees which still exist. It is now called Terzi. On the western peak stood the Acropolis, surrounded by walls, the remains of which may be seen. There are also the ruins of a chapel. In the little valley was the precinct of Despoina, excavated in 1889 by the Greek Archæological Society. A Doric temple with a marble front and brick walls on a stone foundation was found, and the remains of the colossal sculptures by Damophon of Messene mentioned by Pausanias. At the end of the cella was the huge basis which carried the statues, the fragments of which are now in the Athens Museum. Before the temple stood three altars, to Demeter, Despoina, and the Mother of the Gods. Another precinct and altar were dedicated to Poseidon Hippios, the brother of Demeter.

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On a terrace a little farther up, to which there are still steps, were temples to Pan, Aphrodite, Athena and Artemis, and Hegemone, and an altar to Hermes.

There is a museum with some inscriptions, ornaments, etc., but most of the objects found have been taken to Athens or to Megalopolis. The date of the temple has been much disputed, but the Greek excavators incline to put it about the fourth century before our era and allow for Roman restoration. This date would give Damophon also to the fourth century, which is not impossible, though colossal work of this kind is unusual so early.

Bassæ lies on the southern slopes of Mount Lycæon. The famous temple of Apollo, now called *'στοὺς στύλους*, the Columns, was built by the Phigalians in honour of Apollo the Helper, in gratitude for protecting them from the plague, probably that which devastated Athens in 420 B.C. The architect was the same Ictinus who built the Parthenon. The beauty of the building is much enhanced by its position and its excellent preservation. Nearly all the columns are still standing, and the architrave is intact, though earthquakes have shaken it.

The plan of the building is unusual, possibly because the space at the architect's disposal was not suitable for a temple facing east, and so it had to run north and south. But the cella containing the statue faced east and filled up the southern part of the building. The internal columns were engaged and of peculiar form and Ionic style. The capitals are now lost, as is that of the one Corinthian column which separated the cella from the rest of the temple. The statue of the god did not face the principal doorway, but the little one in the eastern wall of the cella. Fragments of the marble statue are in the British Museum. The frieze which ran round the interior of the temple represents the battles of the Centaurs against Lapiths, and of Greeks against Amazons. It is now in the British Museum, where it was taken in 1818.

From Kalamata we pass round the long peninsula of **Maina** past C. Matapan (Tænaron) to Gytheion, the port for Sparta. Maina is the home of the vendetta, and of the belief in Nereids, and the people boast of an unbroken Dorian descent. The Frankish virtues of courage and chastity have taken root in this mountain region, where the Franks established their feudal system. The wild and beautiful district of Maina remained independent during the Turkish occupation and handed on the Spartan traditions to modern Greece. The peninsula is full of the remains of little fortresses, very similar to the Border castles of the Debatable land between Scotland and England. Many of these were destroyed after the rising of 1834, but a considerable number of them still exist, and may be seen from the sea. At **Areopolis** there are two, once the stronghold of the Mavromichali family. A road runs across the peninsula here to Gytheion.

Cape Matapan presents a barren and desolate appearance from the sea. Of the Temple of Poseidon remains corresponding to Strabo's description have been found near the shore, built into the ruined church. The celebrated statue of Arion on his dolphin was seen here by Pausanias, and near here tradition placed the cavern by which Heracles dragged Cerberus from Hades.

On the west side of the cape the little harbour of Marinari, and on the east that of Porto Quaglio, cut off the cape into a peninsula. The eastern port, identified with the ancient Psamathous, is a favourite halting-point for the migrant birds on their way to Africa. Cape Matapan is the most southerly point of Greece.

The sea between Maina and the eastern peninsula is called the Gulf of Marathonisi, from the little island of Marathonisi (Cranae) lying off the port of Gytheion. Paris is supposed to have brought Helen here, and here the Phœnicians gathered the murex.

Modern **Gytheion** stands on the site of the ancient Migonion. Ancient Gytheion is farther to the north of the bay, at a spot now called Palæopolis. Close to the shore are the remains of a white marble theatre, and just below it the foundations of the quays and moles of the harbour. The agora stood in the middle of the plain; the Acropolis, where there was a small temple to Athena, on the hill. The town lay on the slope, and was terraced down to the sea. At one time it was the chief port of Laconia, and the object of attack of the Athenian fleet. Tolmides succeeded in destroying it, but Epaminondas failed.

SPARTA.

A good road leads to **Sparta**, but carriages are uncertain. The heir to the Greek throne takes the title of the duchy, but resides mostly in Athens. The modern town, on the little Magoula river, in the plain of Mistra, is a prosperous place. Not much trace is left of the ancient town and its splendid buildings, which stretched over six little hills on the right bank of the Eurotas, and was not enclosed within walls until Roman times. The great snowy chains of Taygetus and Parnon make an immense natural barrier.

A Doric tomb, popularly known as that of Leonidas, lies on the north of the town. The **theatre** is to the north-west, and comes next in size to that at Megalopolis. The central part is hollowed in the hill, and the wings of the auditorium built up of uncemented stone. There are traces of a Roman brick stage. The Acropolis probably lay to the north-east, and the agora on the level at the top of the hill, in the side of which the theatre lies. This hill is covered with Byzantine remains, and the whole of the town with traces of Roman work. The foundations of Hellenic walls near the Eurotas are probably those reconstructed by the proconsul Appius. Near the bridge across the Eurotas to the north of the town, probably the site of Babyka, are remains of a dyke.

The **Dromos** or exercising-ground occupied the hill east of the agora-hill, and the space along the river south of it was the Platanistas, where the sham fights took place.

In the little **museum** are several interesting sculptures. The district round it was the Roman villa quarter, and the sculptures and inscriptions found in the different gardens have been placed in the museum. But the most interesting objects in the museum are a series of sepulchral reliefs of a type characteristic of Sparta. The cutting is in a series of horizontal planes, producing a very wooden effect, and the subject is usually an enthroned pair holding cups and receiving offerings from small worshippers. The seated pair seem to represent the deceased as deities of the under-world. They are of early period, mostly 6th century. The same idea occurs on the Harpy tomb from Lycia now in the British Museum. There is also an early stele which is one of the most primitive monuments of Greek sculpture. On its narrow sides are two serpents; on each of the broader sides is a group of two figures. On one side they are in a friendly attitude, and the woman holds a garland or necklace. On the other the man pierces the woman with a sword. The subject has been identified as the Treason of Eriphyle, the wife of Amphiaraus, and her slaughter by her son Alcmæon. Another possibility is that the scenes relate to the murder of Clytemnestra by Orestes and his meeting with Electra. The ser-

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and out with stucco. The floors were of concrete, on which characteristic patterns were incised and then painted. The pavements of the open courts were of a rough pebble mosaic. The doorways have massive stone sills, with holes to carry the doors, which were of wood covered with bronze. All the ends of the walls had wooden casings, as the brick would have been too soft if left unprotected.

On the west side there is a staircase partly cut in the rock leading down to a postern, which is roofed over by an interesting specimen of the Mycenæan arch.

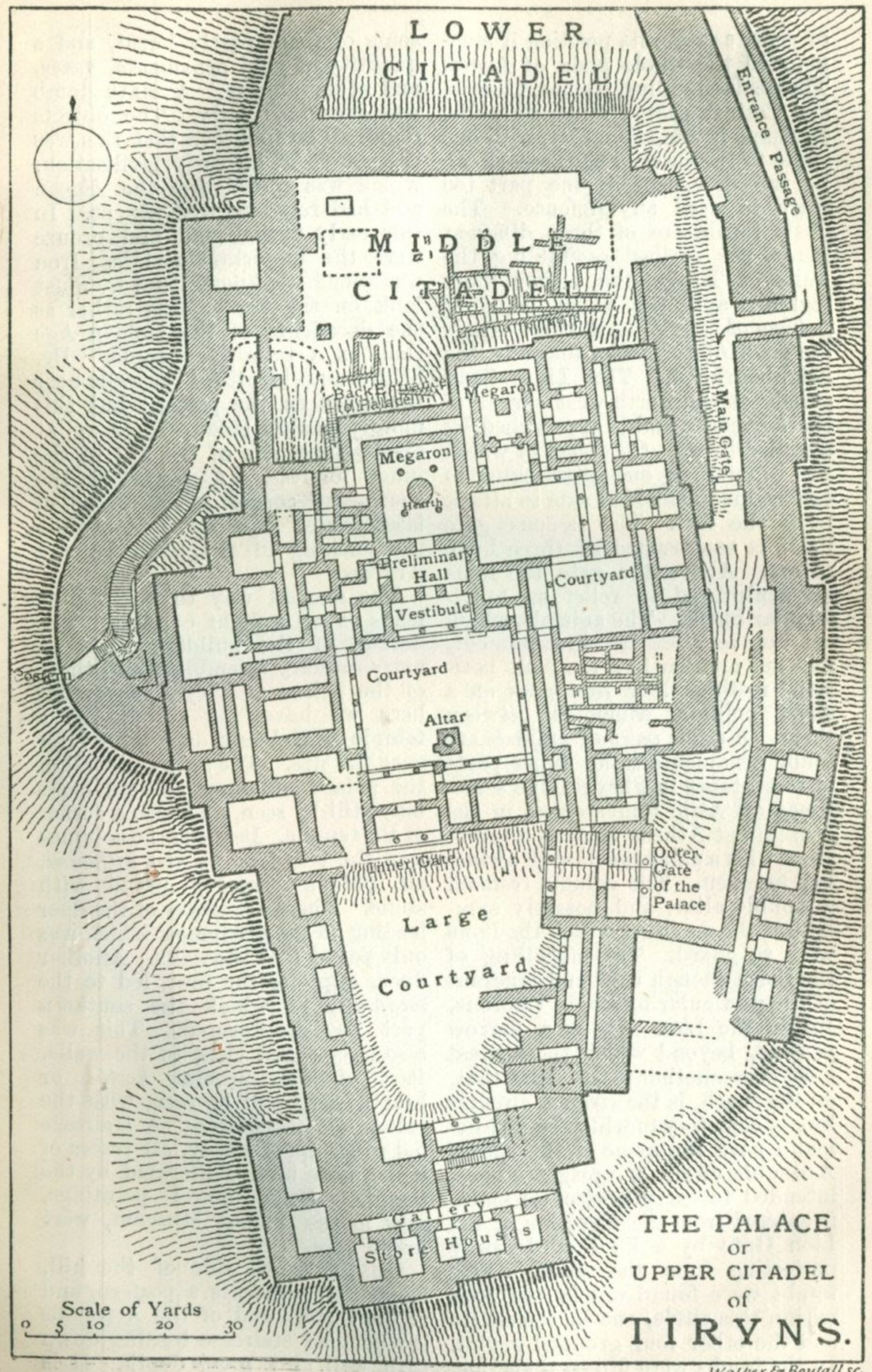
The **Heræum** lies a couple of hours farther off along a carriage road which becomes very rough at the end. The first Heræum was burnt down through the carelessness of the old priestess Chryseis in 423, and a new temple built lower down the hill. Of the latter structure there remain the complete foundations, but nothing of the superstructure. Excavations were carried on here by the American School, and some important finds made, the chief being a head identified by the excavators as a Hera, some fragments from the temple metopes, and a great many smaller objects in terra-cotta, metal, etc., as well as a large number of early vases and vase fragments. Of the earlier temple farther up the hill the remains of the foundations of one wall are still to be seen. Extensive remains exist of stoæ and other buildings. The whole site has been thoroughly cleared, and the objects found are in the National Museum at Athens.

MYCENÆ.

Another hour's drive along a very rough road takes us to **Mycenæ**, one of the most ancient cities of Greece. Under the Pelopidæ it became the centre of a powerful state, but as early as the time of Pausanias it was deserted, and has remained so ever since. It stands on a height in a corner of the Argive plain between the mountains. On the way up you pass several tombs of the bee-hive type, called treasuries by Pausanias. Dr. Schliemann excavated several of these.

The first, called the **Treasury of Atreus**, or the Tomb of Agamemnon, is a perfect specimen of the kind of which many have been found in Greece, at Menidhi and Spata, Orchomenos, Dimini, Nauplia, and Vaphio. A passage or dromos with carefully finished stone walls leads to the door, which is made of four huge sawn stone blocks, two posts, and a top in two pieces. Above the door is an empty triangular space, in which was once an ornamented slab of red porphyry, of which fragments have been found outside the door. On each side were two half-columns of grey alabaster with square pudding-stone bases, the latter still in their places. The columns and their capitals were ornamented with zig-zags and spirals. The columns supported an entablature which has now disappeared. Within the door is a large round chamber (*Tholos*) with a curved roof in wonderful preservation. The way the roof is built up is remarkable, each course of stone forming a smaller circle than the one beneath, till a small opening at the top is reached. This opening was closed by a large stone. As the structure is in the side of a hill, you can go to the top and look down through this hole. The φύλαξ who takes one round usually lights up the chamber with some straw or brushwood. Beyond this main chamber is a small square one, hewn out of the rock, without doubt the sepulchral chamber. In the dromos the excavators found some terra-cotta statuettes, gold-leaf ornaments, bones, and ashes. A second bee-hive tomb, called the Tomb of Clytemnestra, is not far off. It was excavated by Madame Schliemann in 1876.

The Acropolis of Mycenæ was important from the military point



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of view, as from its position it commanded the whole plain of Argos. The roads to Phlius, Nemea, Cleonæ, and Corinth passed under its walls. In shape it was triangular, with one angle to the east. The rampart can be traced, except in one part too steep to need any defence. The walls inside are of three different kinds, the earliest resembling the walls at Tiryns, the second more regular, and the third being of *polygonal* work. All three kinds are made of the rocks found in the neighbourhood. **The Lion Gate** stands at the north-west corner of the Acropolis, and is approached by a walled-in way, the object of which was to force anyone approaching to expose his unshielded side to attack from the fort. The famous gate itself is constructed of three huge stones. Above the gate the lions are sculptured in relief on a triangular block. The animals, which are not very realistic in treatment, face one another in a rampant position, resting their fore-paws on a short column which is between them. Similar pairs of animals are found ornamenting the upper parts of tombstones in Phrygia, and sometimes on Attic tombstones; in the Museum at Athens there is a tombstone with a pair of goats with a wine-cup between. The column rests on a double altar, and possibly symbolises the dwelling which the lions were to guard. The modelling of the lions, though rude and ignorant of the particular forms, is vigorous. Inside the Lion Gate is a narrow passage, beyond which there must have been another gate. Past that, on the south, is the strange circular kingly cemetery to which Dr. Schliemann gave the name of the *agora*. A double circle of upright stones, intended to carry horizontal slabs, is entered from the direction of the Lion Gate by a kind of doorway projecting from the circle. Five tombs were found cut in the rock within this circle, one in the centre and the other four grouped round. In the tombs were fifteen skeletons, some of them partly burnt, and a quantity of gold ornaments, vases, and other objects. A sixth tomb was excavated later. The objects found all go to prove that this was the centre of an early civilisation, which was spread over the Ægean and had relations with Egypt. In this early period gold and bronze were the important metals. Iron was very little known, and we must look on the Mycenæans rather as the decadents of the Golden Age than as a primitive people. Dr. Schliemann identified the walls near the *agora* as the palace; but this more probably stood higher up, at about the centre of the hill in the inner fortress. A tower at the south-east corner seems to be of later date, possibly just before the sacking of the town by the Argives.

The ancient way to the **palace** leads us up a flight of steps. The details of the building have an extraordinary resemblance to those of the palace at Tiryns, save that here we have the remains of a temple of Hellenic date built later over the site. The stuccoed wall of the palace and some column bases may still be seen, and also a corner of the temple. Between the columns was the entrance to the *aithousa*, an oblong chamber paved with stone. There are traces of the door leading to the prodomos, which was only paved near the walls. Another door, opposite the first, led to the *megaron*, of which the southern part has disappeared. This was also only paved close to the walls. Part of the circular *hestia* or hearth may still be seen, with the colour on the stucco. A staircase led to an upper storey, all traces of which have been obliterated by the temple. Some mural paintings, now in the Athens Museum, were found here.

On the north side of the hill, below the palace, is a postern, and at the eastern end of the Acropolis is a covered staircase leading down to a well at a great depth. It is

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still possible to descend this staircase, but one wants a light.

The lower town lay south of the fortress, and some tombs have been excavated there, the contents of which are now in the Museum at Athens.

ARGOS.

Argos is an hour's drive from Mycenæ along a good road. It was famous in antiquity for its cult of Hera, and claimed to be the home of several musicians and sculptors, Polyclitus being the most famous of the latter. Tradition says that Orestes restored it to its former power. At any rate, when Argos rose, Mycenæ sank. The Argives allied themselves in turn to Sparta, Athens, and Thebes, as circumstances dictated, and finally sank under internal dissension. The modern town, which has doubled in size in the last twenty years, lies at the foot of **Larissa**, the ancient Acropolis. The Frankish castle on the height has undergone the successive alterations by Franks, Venetians, and Turks common to nearly all Greek strongholds. Ancient columns are built into the walls, which rest on ancient foundations. There is a citadel and a keep. In the latter are several ancient cisterns cut in the rock. The view from the top embraces the whole Argolic plain. The mountain to the west is Artemision, that to the east is Arachne. Cyllene is on the north-west and Parnassus behind it. The cone-like top of Phouka is on the north. It takes about an hour to climb up from the town to the citadel.

The theatre lay above the town in the side of the hill of Larissa. A Roman brick restoration obscures the structure, which has also lost both ends. A late wall round the orchestra may have been intended to allow of its being flooded.

Argos also had a lower citadel in the round hill called from its shape *Aspis* or shield.

The museum, which is below the demarchy, in the principal square of the modern town, contains some interesting sculptures from the neighbourhood, including Lerna and the Heræum. The most interesting is a relief of a man leading a horse, the man being evidently a copy of the famous Doryphorus of Polyclitus. But most of the important objects have been carried off to Athens.

Tripolitza is reached by train from Argos in 3 hours. Though uninteresting to the archæologist, it is a prosperous manufacturing town, and does a good trade in iron implements, also in wine, sheepskins, and carpets. There is a museum with antiquities from the neighbouring sites. The square is large and picturesque, and the iron-workers' quarter more suggestive of "the black country" than of Hellas.

Mantinea is about 10 miles off, and may be reached in a carriage. The French excavators here uncovered the theatre, the agora, and a temple. The plan of the agora was very clear and complete. The circuit of the town walls can still be traced. They were of stone only in the lower part, with a mud-brick superstructure. The gates can also be distinguished. The river Ophis which once ran through the town, having destroyed it, was led into a channel surrounding the walls, and is still to be seen. The probable locality of the famous battle has been pretty fully described by Mr. Loring in vol. 15 of the *Hellenic Journal*.

Tegea is 4 or 5 miles from Tripolitza. The Temple of Athena Alea, near the village of Piali, has been partially excavated, and the sculpture found there taken to the Athens Museum. The Church of Palæa-Episkopi stands on the foundations of the theatre, which was in the middle of the ancient town, as was also the agora. The Byzantine town of Nicli stood on the same site as the ancient city. The whole plain is frequently inundated, which renders the soil fertile if unhealthy. Both Mantinea and Tegea are very fever-stricken,

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EPIDAURUS.

Epidaurus may be reached either from Nauplia or direct from the eastern coast. The walk from the landing-place takes only a few minutes. The town owed much of its importance to its shrine of Asclepios. Its geographical position was also favourable, as it stood on a little peninsula connected with the land by a narrow swampy isthmus. The foundations of the city walls may be traced along the cliffs. Several prehistoric circular tombs were found near the south-western terrace wall in 1888.

But one can visit the **Hieron of Asclepios** direct from Nauplia without going to the town. The drive from Nauplia to the Hieron takes about four hours. From the town of Epidaurus one cannot drive, as there is no carriage road; but walking or on mule-back one can go in about three hours. About half-way from Nauplia there is an interesting bridge of Cyclopean masonry on the left, and just beyond it a Greek hill fort with a stretch of wall.

The characteristic feature of the Hieron of Asclepios is the colonnade or **Abaton** where the patients slept; and the theatre is remarkable both for its preservation and for the beauty of its form and position. The carriage-road runs between the stadium and the sacred precinct, and the first building we see is the circular **Tholos**, which was probably used for sacrifices. It was built by Polyclitus the younger, of Parian marble, and seems to have had an inner and an outer circle of columns. The ground-plan shows altogether six concentric rings, and is somewhat of the nature of a maze, the purpose of which is not known. Beyond the Tholos is the Abaton, a double colonnade in two parts on different levels, the western portion having two storeys, the upper one on the same level as the eastern. After making their sacrifices, the patients slept in this building, where they usually saw visions. Sometimes they saw snakes or dogs, sometimes the god himself; and the inscriptions generally record that they came out cured in the morning.

The Temple of Asclepios, which contained the gold and ivory statue of the god, stood about the middle of the precinct, slightly raised above the ground-level, and approached on the east by a ramp of slabs. On the south of the temple stood the altar. The foundations of a Roman building, probably a priest's house, fill the eastern corner of the precinct, and south of it are those of a small temple to Artemis, raised, like the temple of Asclepios, above the ground-level and approached by a ramp. Pausanias mentions this temple. South-east of this was a large Roman building, probably a kind of hotel for patients; and south-west of it the Propylæa led, not to the precinct, but to the Gymnasium. Inside the Gymnasium, which was a Greek building, are the well-preserved remains of a small Roman theatre.

The **Greek theatre** lies across the stream in a hollow of the hills. Its architect, Polyclitus, must have had a good knowledge of practical acoustics, for it is still possible from the top seats to hear the words of an ordinary conversation in the orchestra. Part of the extreme beauty of the site is the luxuriance of the vegetation round, particularly the young ilexes. One gets a good view of the whole sacred precinct from the top. The complete circle of the orchestra remains, and round it are the benches for the priests. Nothing remains standing of the stage-building but the foundations, but enough has been found lying round to reconstruct them. They formed a Vitruvian stage (12 feet high with columned front), and the excavators considered it contemporary with the rest of the building. This has, however, been disputed. The theatre dates from the 4th century B.C.

The **stadium** is near the Tholos on the other side of the road. It has a peculiarity, in the stones placed at every 100 feet from the starting-point. At the east end there still remains a grooved stone for the runners' feet and sockets for posts, as at Olympia. There were originally posts, but these were replaced by columns. A channel for water, with basins at intervals, runs round the course; and there is a tunnel near the east end, probably an entrance for the competitors. The site of the Hieron was excavated by the Greek Archæological Society. In the little museum are many inscriptions and architectural fragments, but all the most important things, such as the sculptures from the temples, have been taken to Athens.

There are some Roman baths on the north of the site outside the precinct, and beyond them another Propylæon; and there are Roman reservoirs in the ravine to the north-east. The whole site was covered with inscriptions made by grateful patients. But our knowledge of the miraculous cures is chiefly derived from some large slabs, which were probably compiled by the priests from these dedications and other records. The modern shrines of Lourdes and Tenos offer analogies to this ancient shrine from the Western and the Eastern Church. At Tenos the person wishing to be healed sleeps in the holy place and sees a vision, and on the next day is cured, just as in ancient times at Epidaurus.

Spetzæ, at the south-west corner of the Argolic peninsula, the ancient Pityussa, has a good harbour. The climate is good and the country picturesque, with numerous windmills. The island distinguished itself at the time of the War of Independence.

Hydra, to the east, presents a most picturesque appearance. It is a long narrow island, with white houses perched up among the crags. It distinguished itself even more than Spetzæ in the War of Independence, and gave the enterprise most of its leaders. Prehistoric remains have been found in the island.

Hermione, once the centre of a cult of Demeter, has a sheltered little harbour. Steamers call at Porto-Cheli, a little harbour opposite Spetzæ, quite invisible till one gets near. It is a good anchorage for yachts, and from it Hermione can be reached by way of Kranidi. On the heights are remains of a Venetian fortress, and down on the shore traces of an ancient mole and other structures. Where the little peninsula of Visti joins the mainland are the remains of a temple, probably that of Poseidon, which Pausanias mentions. There are also traces of a theatre. The Temple of Demeter Chthonia possibly stood in the modern village, where the Church of Taxiarchis now is. The modern town of **Kranidi** lies 7 miles or so to the west.

Round Cape Skyli (Skyllæon) lies the island of **Poros**, separated from the mainland by a ferry. It is one of the prettiest places in Greece, the olive groves on the mainland coming close down to the shore, which is lined with houses and gardens. It is a favourite summer resort for Athenian families. The mountains round form a splendid panorama. The Greeks have a naval school and station here. The island itself was formerly two islands, Sphæria and Calauria, and a low sandbank now joins them. From a ship putting in at the harbour one can land and ride up in a couple of hours to the site of the Temple of Poseidon on Calauria where Demosthenes killed himself. From the spot one can see Athens, and a lovely view of mingled sea and land, Ægina and Salamis, the coasts of Argolis and the end of Attica. The site has been excavated by a Swedish archæologist, and the foundations of the temple laid bare; also those of an agora and stoæ near. The temple foundations were partly of a curious slaty stone, and hardly any marble was found at or near the site.

On the mainland, near the village of **Damala**, is the site of the ancient **Trœzen**, the scene of the tragic history of Phædra and Hippolytus. To reach the ancient site you can go in a boat to the nearest point and then walk up ; or, if you order mules to meet you, you can ride most of the way. But the road from Poros is preferable for riding. A tall watch-tower of Hellenic masonry is in good preservation, and there are some remains of the city wall near it. The French School have made some excavations on the site.

At Palæa-Episkopi, an episcopal residence in mediæval times, some columns are built into the church. South-east of Palæa-Episkopi the French School have excavated the foundations of a small temple, and on a plateau south-east of it a vast horse-shoe structure open to the north, probably a gymnasium. There exist traces of columns which ran round it, and also of seats. On the same plateau were the foundations of a large temple. On the height above Palæa-Episkopi was the Acropolis, but all the remains of the Hellenic period have disappeared under successive layers of Roman and Byzantine times. The view from the top embraces the whole of the Saronic Gulf.

The **Devil's Bridge** above Damala is a natural formation of rock crossing the ravine, draped in maidenhair fern. All round, the country is well-wooded and picturesque. A temple to Pan stood near the path.

The road on which poetical tradition makes Hippolytus meet his fate is the one leading to Epidaurus by the sea.

A mediæval tradition exists of a bishop of Damala who complained of the small size of the fish sent him as tribute, and on being told that they were all that was to be had, insisted on a trial. On his way to the trial he was caught by pirates, and set to grind the pirate's coffee and rock his baby. The bishop's song has passed into the folk-lore of Greece.

It was at Damala that the unfortunate Capodistria was elected president, by the Assembly which met at that place in 1827.

Methana, the volcanic phenomena of which are mentioned by Ovid, Strabo, and Pausanias, has still some hot springs on the eastern side at Vromo-Limni (Stinking Pools), but the cone of Mount Chelone on the north-west of the island, of which Strabo speaks, has gone. The ancient town of Methana lay on the west of the peninsula below Megalochorio, and the ruins of the Acropolis are still visible. The modern baths are much frequented, and are credited with some miraculous cures.

Steamers from Piræus to Nauplia often call here ; and the baths may also be reached overland from Poros.

On the way to Athens lie Ægina and Salamis, and these are noted under the heading of Excursions from Athens.

ATHENS.

Railway Stations.—There are 3 stations of the Piræus Railway in Athens — *Omonoia*, *Monasteraki* (most convenient for the hotels), and *Theseum*. The station of the *Peloponnesus Railway* is some way out of the town beyond the Omonoia Square. The legal fare without luggage is 2 drachmas. The *Laurium Railway* station is in a street leading out of the Omonoia Square, and the Phaleron steam tram starts from the University, with a stopping-place in the Syntagma Square in front of the royal palace.

Hotels.—See "HOTEL LIST."

Church.—The English church is in Amalia Avenue. The clergyman is the Rev. F. R. Elliott. The building is of little architectural interest.

Banks.—The Ionian Bank. Mr. Hill, Sophocles Street, is also a banker, and an introduction or letter to him would be of considerable use.

Doctors.—There are several excellent doctors in Athens—Dr. Galvani, Dr. Thales, Dr. Maccas, and others, who have been trained in Paris and Vienna, and speak several languages. The chemist Crinos may be trusted to make up prescriptions. Patent medicines may be had at several chemists' shops, especially Olympios in Hermes Street. Nurses are difficult, sometimes impossible, to get. A Russian nurse may occasionally be spared from the hospital, but she usually knows no English. The hospital itself is well-managed, but nursing as a profession is hardly recognised in Greece.

Dentist. — Mr. Neumann (an American), University Street, is an excellent dentist ; also Mr. Walker, 37 Stadium Street.

Shops.—Of the shops, the boot shops offer the best wares. The boots are well cut and of good leather. Other shops provide at a high cost goods obtainable at a small cost in Paris or London. Of native manufactures, rugs and silk scarves are the most characteristic. A few old embroideries are still to be had. An effort is being made to revive this dying industry by the British Minister's wife. Rude brass and copper ware may be bought in Athens and Tripolitza. Honey and Turkish delight are to be had in Athens and Syra. Wine is not much exported, as it is either made in such a way that it will not keep, or flavoured with resin. Goats' milk may be bought in the street from the goat-herds who go round with their herds.

Antiquities may be bought at several shops in Athens (among them Drakopoulos and "Minerva," in Hermes Street). They are not cheap, but good vases may be found, especially of the earlier periods ; it is necessary to be on one's guard against forgeries, especially of gems, coins, and terra-cottas. Antiquities may also be picked up cheap when travelling, but even in the country forgeries are not uncommon. It must be remembered that the export of antiquities is forbidden by the law, though this is not enforced in the case of small or comparatively common objects.

Good Oriental rugs are to be had in two shops at the top of Hermes Street.

Couriers. — The dragomans of Athens, who can be found at the hotels, are excellent, though expensive ; among them may be specially recommended John Weale, Apostolos Apostolou, and Nicola Sigala. The brothers Polemy are efficient, and more moderate. The usual plan with a dragoman is to contract for all expenses of food and travelling at so much a day.

Post and Telegraph.—The Post Office is in Lycabettus Street, close to the royal stables. A stamp for the postal union marked 25 lepta costs 30 lepta. Telegrams in the country cost 1 drachma for 15 words, and are a convenient and safe method of communication. English is accepted and, as a rule, accurately transmitted. Telegrams to England cost about a drachma a word, varying according to the exchange.

Cabs and Trams.—Cabs cost 1 drachma a course, 1½ or 2 is usual for the Acropolis or Museum. By the hour the cost is 3 drachmas. For country drives the price ought to be arranged beforehand, and also on festival days. Trams cost 10, 15, and 25 lepta, according to the distance. There are also carriages called *vis-à-vis* running up and down Stadium Street, which charge 10 lepta a place, or 40 lepta for the whole carriage. But these must be paid as ordinary carriages if taken out of Stadium Street.

Museums. — All the museums and ancient sites are open to the public without payment. At the museums a charge of 20 lepta is made for the custody of one's stick or umbrella.

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British Minister. — Sir E. H. Egerton, K.C.B.

Consul (at Piræus).—Hon. Reg. Walsh.

The modern town of **Athens** was laid out by King Otto, with the Acropolis as the central idea. The palace stands in Constitution Square (Σύνταγμα), in which are the most important hotels, and from which the streets radiate in various directions. Hermes Street runs out of it on the east side of the Acropolis and joins the Piræus road just outside the town. Half-way down the Hermes Street a quaint feature is the church called Kapnikarea, standing right in the middle of the road. Just below this church two fine streets, at right angles to Hermes Street, lead down to the other large square, called Concord Square (Ὁμόνοια). Along these two streets, Æolus Street and Athena Street, lies the business quarter. A fine theatre stands in a square some way down Æolus Street. From Constitution Square two streets, Stadium Street and Academy Street, lead down to Concord Square. These run parallel to one another and contain most of the public buildings. The House of Parliament, the Academy, the University, the new Public Library are here, and also a school for training female teachers, and the late Dr. Schliemann's house. Near Concord Square, in a side street, is the German Archæological School.

Of the streets which lead past Concord Square the most interesting to the student is that leading to the Central Museum. This is in reality a continuation of Æolus Street, but is here called Patissia Street. Near the Museum is the Polytechnic Institution, in which there is an interesting collection of relics connected with the war of Greek independence.

From Constitution Square, Amalia Avenue leads to the Acropolis by the south side, passing along one side of the King's Garden, which forms a shady promenade. Beyond the King's Garden is an exhibition building, with grounds, utilised after the recent war for the refugees from Thessaly.

From near the arch of Hadrian a long narrow road lined with cypresses leads to the cemetery. Along this funerals pass, with the corpse displayed fully dressed upon an open bier and covered with flowers.

From Constitution Square also the steam tram starts to Phalerum and Piræus.

The Cephissia road runs out on the opposite side of the Square from the Hermes Street, and runs through what was once an olive grove to the village of Cephissia. The olives have been replaced by beautiful marble houses, and the road is lined with pepper trees. This road, with the glimpse of the Acropolis at the end, is a beautiful sight at sunset. Some distance along it, opposite the cavalry barracks and above the hospital, are the British and the American Archæological Schools. The French School is on the other side of Lycabettus.

The part of Athens lying immediately to the north of the Acropolis was what formed the nucleus of the modern town, and there are some interesting houses there, such as that of Finlay the historian, marked by two tall palms. But the quarter is ill-drained and now out of favour. Between the Acropolis and the Hermes Street are the two cathedrals—the old small one, put together of classical fragments, is a dainty little structure. The large one beside it is curiously tasteless even for a modern building. The quaint little Byzantine churches form quite a feature of Athens, as there are many of them. Other characteristics of the town are the shoe bazaar, where one can buy the heelless red Albanian shoes; the prison, where the prisoners idle away their time, chatting through a grating to the first comer; and the foundling hospital in the Piræus Street, where there is a box

in which infants may be deposited. A feature peculiar to Athens and Rome is the presence of the various foreign Archæological Schools, which are intended to serve the students of each nationality as a centre for archæological and other studies, and form a kind of cosmopolitan University of post-graduate studies. These schools are for the most part supported by their respective governments. The French and German are liberally and permanently endowed; the English has a small government grant for a short term of years, but this is supplemented from private sources. The American funds are supplied jointly by the Universities and Colleges of the United States. The Greek Archæological Society, as well as the Greek government, takes a leading part in archæological matters.

The Acropolis.

The Acropolis must originally have been a hill-fortress like Argos, Mycenæ, or Troy. It is about the same distance from the sea and on a hill, so that the defenders would have had time to retreat to safety in case of attack from the sea, and could from their height watch over their property in the fields around. The top of the hill was not originally level, but has been made so, partly by terracing which has increased its size. It is, roughly speaking, about 350 yards by 140 yards. The three great buildings on it are the Propylæa, the Parthenon, and the Erectheum.

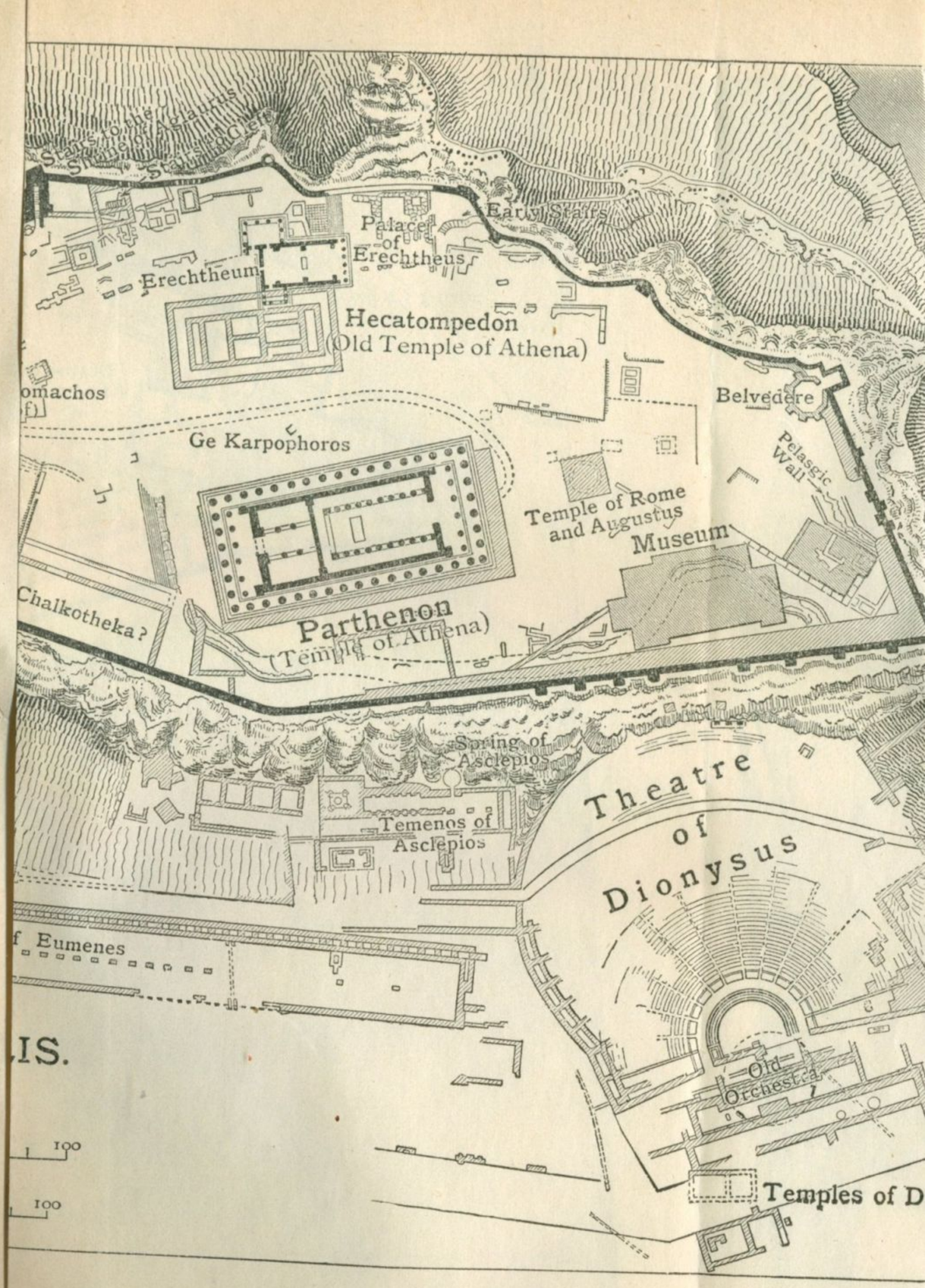
It is through the **Propylæa** that we enter the Acropolis. This building, famous in antiquity as the greatest production of civil architecture in Athens, was begun in 437 B.C. by the architect Mnesicles, and was left off after 5 years in an unfinished state, partly for religious reasons, and partly for lack of funds. To finish the left wing would have infringed on the ancient temenos of Artemis Brauronia, as well as on that of Nike Apteros. There is little doubt that the Propylæa was a work of decoration rather than of defence, for when it was built the long walls were intended as a substitute for the earlier defences. That the earlier building on the site was for defence may be readily inferred from the remains of the tower, which may be seen in places underneath the bastion. This tower would have been a point of vantage from which to attack the unshielded side of an advancing assailant.

The Proplyæa, of which we now see the remains, are of Pentelic marble. In the centre stand six great Doric columns raised on four steps. On each side of these there was intended to be a great hall; but only that on the north of the approach was finished. Behind the Doric columns are the remains of the vestibule, the roof of which was held up by Ionic columns. These were used in preference to Doric, as being less massive and more suitable for a semi-interior. The ceiling of this rested on huge marble beams, some of which now lie fallen among the columns. From this vestibule five doors gave entrance to a stoa facing inwards, which was fronted with a Doric colonnade. This was on a higher level than the outside colonnade, by the depth of the five steps which led up to the level of the doors. The great vestibule remained intact till 1636, when it was being used as a powder magazine by the Turks and was struck by lightning, and all the upper part of the eastern side thrown down by the explosion. In 1656 the pediment and entablature of the western front were still standing, as they were seen by the travellers Spon and Wheler, and in 1687 drawings were made by the Venetian engineer Veneda, after the capture of the Acropolis by Morosini. The northern wing was originally used as a great picture-gallery; but where the southern wing should have stood there was the precinct of the Temple of **Nike**

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Apteros. This temple appears to have been destroyed in the siege of 1687, as in 1751 nothing was to be seen but fragments. The frieze was built into a Turkish wall, and the four slabs now in the British Museum were taken thence by Lord Elgin in 1804. In 1836 three Germans put together all the fragments that were left, and rebuilt the little temple on the southern bastion on its original foundations. It was originally built to commemorate three of the most celebrated Athenian victories — Marathon, Platæa, and Salamis. The small frieze which runs round the outside of the temple has the missing slabs restored in terra-cotta. The others are much mutilated; but on the east side Athena may be recognised by her shield, and at the south corner Peitho, Aphrodite, and Eros may be made out. But most of the figures are headless, the Moslem religious prohibition of the representation of the face having caused their destruction. On the other three sides are battle scenes —that facing towards Salamis possibly representing that battle, and similarly with Platæa and Marathon. Round the small platform on which this tiny temple stood was a parapet or balustrade decorated with sculpture in high relief, on top of which there was fixed a bronze screen. The sculpture represented winged Victories waiting upon Athena, making ready the sacrifice for her and erecting a trophy. On the south side, facing the sea, Athena was sitting on the prow of a ship, which may perhaps be a reference to the naval battle at Salamis. Fragments of the sculpture from the balustrade are in the Acropolis Museum, the best known being the Victory stooping to tie her sandal. The temple is of the Ionic order, and has a four-columned front and back, with plain sides. It stands on a couple of deep steps. The view from the south side is most beautiful, both to the eye and the mind. The lines of the mountains stretching down to the sea and mingling with it, in finely-balanced composition on each side, together with the ideas called up by such names as Marathon, Salamis, and Platæa, make a deep impression. Nor can we forget the touching story of Ægeus and his despair when we look into the distance from this spot.

The position of the temple of Nike Apteros itself would not have interfered with the completion of the Propylæa; but the wall of the south hall would have had to cut through the site of the altar, which stood outside the temple. That the architect did not give up hope of being able one day to finish his building, seems clear from the way in which he carried out the original plan to the S.W. corner of the intended south hall, and made it appear to match the other side by supporting the roof upon the corner column, although he was forced to build only a small hall on that side. What has been done practically amounts to a false wing on that side. But the other obstacle, the precinct of the ancient worship of the bear goddess, must have raised even more serious prejudices among quiet conservative Athenians. Here, too, the wall is carried up to the farthest limit—up to the very wall of the precinct—and left as if with an intention to proceed. And although we have lost the perfect symmetry Mnesicles intended to render, we have learnt from the unfinished walls much concerning the methods and technique of the builders of the Propylæa. An effect, we may notice, is gained in the building by the introduction of courses of black Eleusinian marble, which gives a variety and solidity to the structure. It occurs as a step and as a dado, and also below the windows. It is interesting that the mystic temple at Eleusis was built about the same time as the Propylæa. Just inside the gates stands an interesting votive altar to Athena the Healer,



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put up at the time the Propylæa were built. One of the workmen, who was at work on a column near the top, fell and was hurt. Athena appeared to Pericles in a dream, and advised the application of the herb parthenium, which still grows abundantly near the spot. This was done, and the man speedily recovered, and on the spot where he fell the altar was erected. As part of the original plan of the Propylæa, Mnesicles had intended to build two large halls flanking the central inner stoa, but this part of the plan was never carried out, though the ground-plan was laid out on the north and up to the boundary of the temenos of Artemis Brauronia on the south, and in the walls there still exist holes intended to carry the roofs of the inner halls. The inner walls still show the rough unhewn-off lumps used for transport.

In the open space between the Propylæa and the Parthenon stood the great Statue of **Athena**, often called **Promachos**. It was a colossal bronze work about 60 feet high made by Phidias, and was subsequently carried off to Constantinople, where it was eventually destroyed in a riot.

As we cross the Acropolis Hill, the **Parthenon** faces us in majestic ruin. This exquisitely beautiful and harmonious creation was the design of the architects Ictinus and Callicrates. It was probably begun about 454 B.C., and was dedicated to Athena in 438 B.C. It has eight columns at the ends and seventeen at the sides, a proportion which seems to present more perfect symmetry than any other. The great beauty of the lines of the building lies in the subtleness of the curves. There are, in point of fact, no straight lines in the Parthenon, even in the substructure. The steps rise in a gentle billow from end to end, the columns bulge infinitesimally in the middle—everywhere the eye rests on the exquisite beauty of a delicate curve. The substructure is terraced at the south and west and cut into the rock at the north-east. The original substructure was made for a longer and narrower temple, and projects at the east end; while at the west end the addition to the width may be seen, and the steps of the earlier temple distinguished. The three marble steps on which the temple stands were not intended to be used as steps, as they are too deep. At the middle of the east and west ends there are smaller steps put in for going up and down. The architraves or horizontal beams resting immediately upon the columns were at one time ornamented with gilded bronze shields, placed under the triglyphs. The holes by which they are fastened are still visible, and an inscription recently deciphered states that the shields were placed there by Nero, a name we associate unwillingly with Athens.

The crowning charm of the Parthenon was the sculpture which completed and decorated it. This was put in the gables or pediments and round the outside at intervals on the frieze, or space above the architrave. The frieze was broken up into spaces filled by sculpture called metopes, and unsculptured spaces called triglyphs, from their being scored down by three incisions. The triglyphs seem to have represented the ends of beams supporting the roof, and were painted dark blue. They came above the columns and half-way between, by which arrangement two metopes came in between each pair of columns. At each of the corners of the temple roof there was a lion's head as an ornament, and there were anthemia or statues as acroteria—one on the middle of each gable and one on each end. The effect was completed by guttæ, or little lumps to represent drops under the cornice. Colour was freely used for details everywhere, and traces of it still exist. The background of the frieze was probably dark blue, as also were the panels of the ceilings. The

ninety-two metopes were in high relief, while the figures in the gables were altogether in the round.

The **eastern pediment** had a group representing the birth of Athena; of this not much remains on the building except the horses' heads belonging to the chariots of Helios and Selene. The **western pediment** held a group representing the struggle between Athena and Poseidon for the possession of Attica. Two of the figures at the north end and part of one at the south are still in their places. Carrey's drawings, of which a copy may be seen in the Acropolis Museum, give one some idea of the original appearance of the gables.

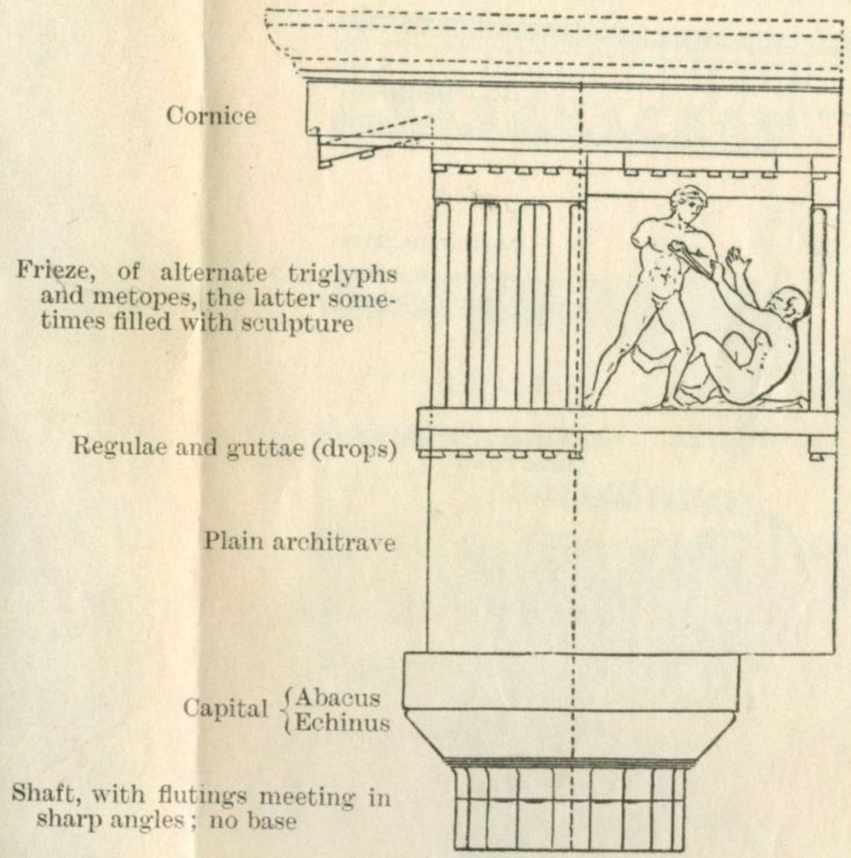
Of the *metopes* less than half remain on the Parthenon. Of the others, some are in the British Museum, some in the Acropolis Museum, and one in the Louvre. The others are destroyed. Those in the British Museum are all from the south side, and represent the contest of the Lapiths and Centaurs at the marriage of Peirithous. The subject of the metopes on the north side is unknown. Those on the eastern front still remain in their place, and probably represent a contest between gods and giants, but they are much defaced. The western metopes represent a contest between Greeks and Amazons.

The other sculptured part of the Parthenon was the **frieze** inside the columns, round the top of the solid inside structure, and was meant to look like a procession passing along on high. It still has this appearance to a person walking along a little way off. The whole of the western frieze remains in its place, and represents the Athenian knights preparing for the procession. Of the other sides of the frieze, parts are in Athens, parts in London, and parts in the Louvre, the greatest part of it being in London. The frieze must have been mainly lighted from below, as the space between the wall and columns was roofed in. To allow this lighting to give a good effect, the frieze is carved in much deeper relief at the bottom than at the top. The horses' feet, for example, are cut in about three inches, while their heads are only about two inches.

The interior of the temple stood two steps higher than the part between the temple and the outer columns, and was shut off at the back and front by a grating fixed between the inner columns. It was also divided by a wall, which separated the temple into a long eastern part and a shorter western part. It was in the eastern part, which was called the hecatompedon, in allusion to its length, that the great gold and ivory Athena stood. Very probably the only light necessary came in from the doorway, or filtered through the thin marble roofing slabs. In the sixth century after Christ the Parthenon was turned into a Christian church, and it was then that the three doors were cut in the divisional wall. The frescoes on the walls, however, are of later date. In the fifteenth century the Parthenon became a mosque. The upper part of the minaret which the Moslems put up has been pulled down, though the square tower containing a staircase still remains in the S.W. corner of the building.

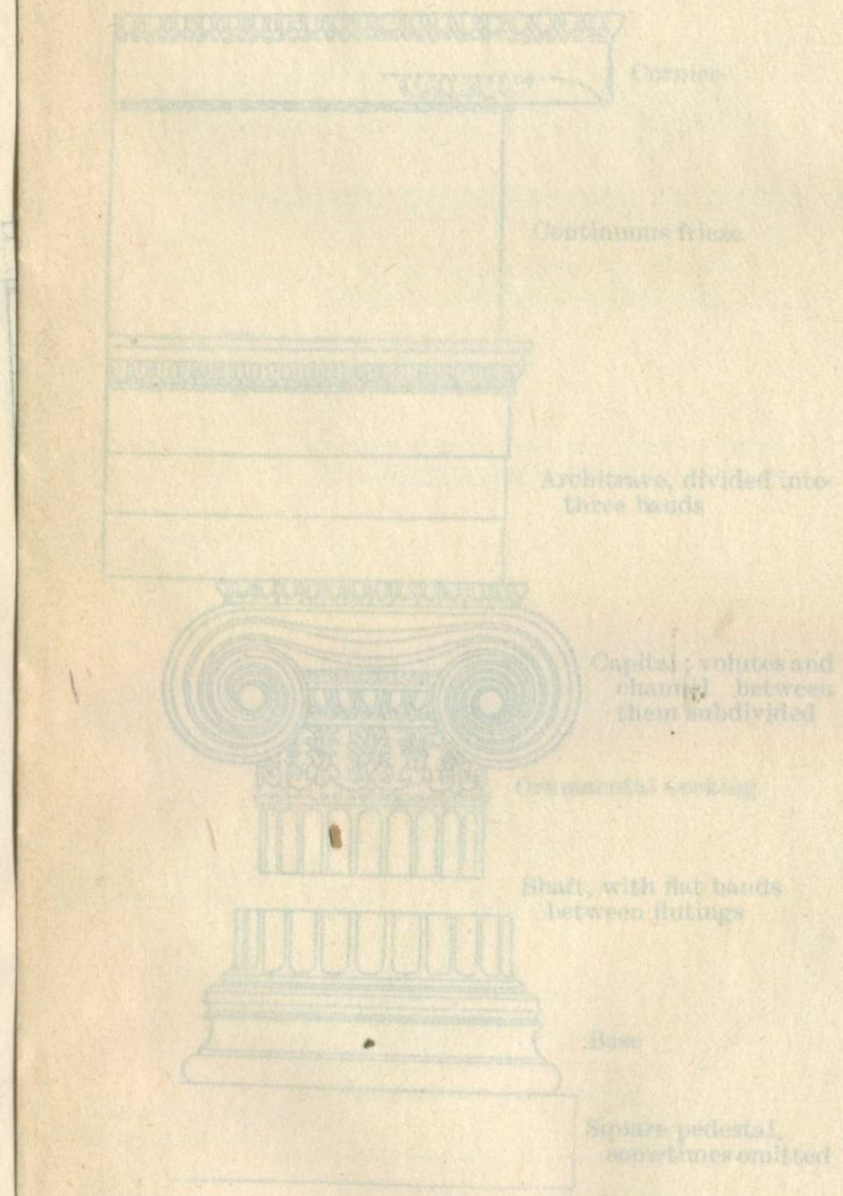
Between the Parthenon and the Erechtheum are the foundations of what must have been the chief **temple of Athena** before the Persian war. It consisted of a cella facing east, and some chambers facing west which may have served as treasuries. The main building was built of the Acropolis rock, and was of very early date. It was later surrounded by a peristyle, which transformed it into a columned building like the Parthenon. This was probably done by Pisistratus. It has been much disputed if it was ever restored after being destroyed by the Persians. The architectural fragments seen built into the north Acropolis wall probably came from this building.

The **Erechtheum** contained sev-



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ATTIC IONIC (ERECHTHEUM)

eral shrines: one of Athena Polias, one of Erechtheus and Poseidon, one of Hephæstus, and one of Pandrosus. The shrine of Athena Polias was the most sacred in Athens. It held the ancient image which was said to have fallen from heaven, and which occupied the eastern cella of the Erechtheum. The shrines of Erechtheus and others occupied the western cellas. The southern or Caryatid porch was probably sacred to Pandrosus, and the northern porch to Poseidon. Besides all this, there was the altar of Zeus, the Protector of the Hearth, which probably stood out of doors under the sacred olive-tree. This olive was produced by Athena in her contest with Poseidon, who for his part produced a salt-water spring by a stroke of his trident, traditionally associated with a triple mark under the northern porch. The tomb of Cecrops may possibly have been underneath the huge block at the south-west corner of the temple, by the Caryatid porch. But it is easy to see the difficulty of arranging all these shrines within the complicated space offered by the ruins of the Erechtheum.

Of the eastern front, five of the columns are standing. These columns are of the Ionic order and very ornate. There was no sculpture in the gable, but there was a frieze consisting of a background of Eleusinian marble, on which were fastened reliefs in white marble. This must have had a dazzling effect. The western parts of the temple are on a lower level than this eastern part, and the question of the internal division has been rendered insoluble by the fact that the divisional walls were pulled down when the building was turned into a Christian church in Byzantine times. The **southern** or **Caryatid porch** consists of six female figures,—perhaps the attendants of Athena Polias,—four in front and one at each side. One of them is a terra-cotta cast of the original, which is now in the British Museum. The head-dresses of the figures form as it were the capitals of the columns, and the frieze is omitted, which gives lightness and delicacy to the structure. The effect is enhanced by the pose of the figures, each of which bends one leg slightly. The leg bent is always that farthest from the outer part of the structure, and thus an appearance of solidity and repose is gained. The **northern porch** is one of the most delicate masterpieces of Greek architecture. A great carved door stands behind six columns of rich and varied ornamentation. Four of the pillars form the front, and one stands at each side.

The western portion of the temple was lighted by three small windows, and the central part was probably separated from this by a partition, and was therefore very dark. Here, probably, stood the sacred lamp, only needing to be lighted once a year, and having the brazen palm-tree for a chimney. Here also was probably the wooden Hermes given by Cecrops, and the folding-chair made by Dædalus. But what the dimensions of the central part were we do not know, nor if it had any communication with the eastern cella.

Not far from the Erechtheum recent excavations have laid bare the walls of a palace, possibly that of Erechtheus, and a set of **steps** leading down from the Acropolis. Another stair further west, of which only part remains, leads down through what was once a Turkish guard-room. As there are only a few steps left, and then a drop into the dark of about twenty feet, some care must be taken in investigating it. This was possibly the stair used by the Arrephoroi, who are said to have gone once a year by a subterranean passage to the Temple of Aphrodite in the gardens. This stair leads to a cleft in the rock, which extends some distance. There is another stair further west which leads down to the Agraulion.

Between the Erechtheum and the Parthenon, opposite the seventh

column from the west of the latter building, was an altar to the *fruit-bearing Earth* (Ge Karpophoros). The altar is gone, but the inscription may still be seen cut in the rock flat on the ground. It is now protected by a railing. To the north-east of the Parthenon is a large piece of the original rock left rough. This may have served as the great altar of Athena, on which offerings were made.

Due east of the Parthenon was placed in Roman times a temple of Roma and Augustus. Beyond this is the modern Belvedere, from which you may get a bird's-eye view of Athens. At the south-eastern corner the Museum has been judiciously placed, so as not to break the horizon-line when seen from a distance. Its contents are described on page 101. The small museum is simply a store-house for inscriptions and fragments. South of the Parthenon we may see in several places the pits left after the excavations showing the ancient supporting walls of the Acropolis. The structure of which we find traces at the south-western corner of the Parthenon is supposed to have been the **Chalkotheka**, or store for arms. Beyond this is the temenos of **Artemis Brauronia**, in which no traces of a temple have been found, possibly because there was none. It may have only been an open-air shrine.

The way up to the Acropolis is roughed in the rock. Steps were put up in Roman times right across the breadth of the Propylæa, with a steep road in the middle ; parts of this remain. But the steps now in use are of course modern. The original road was meant for horses, and zig-zagged up from side to side.

No just idea can be formed of the Acropolis in Periclean days without remembering the crowds of votive offerings which stood here, outnumbering even the fragments which lie about to-day. These were placed everywhere, and reached a pitch of artistic merit which it is difficult for us to conceive. There was a special set of steps in the rock to the west of the Parthenon on which votive offerings were placed ; the sockets in which they were fixed may still be seen.

The north wall of the Acropolis as seen now was probably built just after the Persian sack of Athens, and is full of the fragments of early buildings. The south wall was built by Cimon out of the spoils of the battle of the Eurymedon. The early or so-called Pelasgian wall followed the irregular contour of the rock, and was a good way inside these. Parts of it may be seen in places.

Close under the Acropolis wall on the north are a number of caves or grottoes. These were dedicated to various gods in early times, and were used for worship. To the extreme north-west is that containing the spring called the **Clepsydra**, reached by going down a flight of steps. There is little, if any, water there now. The present dedication is to the Holy Apostles, and there are some rude tenth-century paintings on the walls.

The two shallow hollows just above the Clepsydra are not the **Caves of Apollo and Pan**, as was formerly supposed. These have been found by recent excavation a little further eastward.

Further east still is the **Cave of Agraulos**, from which a secret passage ascends ; and farther eastward is a smaller cave. The way to these caves is much impeded by the débris from excavations thrown down from above. This has been mostly cleared away, but still covers some interesting small Byzantine churches, the tops of which are alone visible. Lower down the hillside than the Cave of Agraulos was the Temple of the Dioscuri. Its remains may possibly be somewhere under the rubbish. The interesting little Church of the Saviour has luckily escaped being buried. Near the north-eastern corner of the Acropolis wall is a

mediæval buttress, and from it to the corner is a piece of Hellenic wall. The whole of the eastern wall seems to have been entirely rebuilt in mediæval times on the old foundations.

Under the eastern wall to the south of the Belvedere there is another cave, and below it some scanty remains which have suggested the idea of the Odeum of Pericles. The southern wall was cased in mediæval times, and the Hellenic masonry underneath can be traced round to the Propylæa. Close underneath the southern wall above the great theatre is the cave mentioned by Pausanias. It is now dedicated to "Our Lady of the Cave," but it once formed part of the choragic dedication of Thrasyllus. The votive columns on the ledge above were also erected to commemorate victories in the theatre below. They carried the prize tripod on their top. On their right is a sundial. Passing the boundary wall of the theatre we come into the temenos of Asclepios. Behind the wilderness of Roman and other remains we find another cavern, in which there is a well of slightly chalybeate water. This is the spring once sacred to Asclepios.

Acropolis Museum.

The most noticeable antiquities in the hall are a relief of a charioteer on the left, in the act of mounting into the chariot ; the unfinished statue in the middle, showing traces of the blocking-out or first rough carving of the figure ; and a little bear on the floor on the right, doubtless an offering by a maiden after the bear-dance in honour of Artemis ; and in the corner near the door, a well-preserved piece of the moulding of the Erechtheum.

1st Room.—Turning to the left, we enter the 1st Room, which contains pedimental sculptures from an early temple, the subject of the most interesting being Heracles fighting the Lernaean Hydra. One extremity of the pediment is filled by the tail of the Hydra with its coils, the other extremity by Heracles' chariot, and a huge crab at the end. Below this is a colossal group of two lions attacking a bull. Both groups bear traces of colour. The tips of the lions' tails are in a glass case to the right of the group. These early sculptures, and those in the next room, are made of a rough stone, which had the whole surface covered with colour, a treatment not usually applied by the Greeks to marble statues, which had only the borders of garments and small portions of the surface coloured.

2nd Room.—The sculptures here are also from the pediment of an early temple : that on the right represents Zeus slaying Typhon, a three-headed monster ; that on the left, Heracles fighting Triton. In spite of having been intended to be covered with colour, the Heracles figure has the muscles well indicated. The early artist has even gone too far in his effort to represent the strength of the hero. The three-headed monster is a marvel of ingenuity in wreathing the coils of the three heads together into one tail. Not much is left of the Zeus, and the architectural fragments found with the monster are not enough to do more than indicate the kind of ornamentation used. The colours are all fading rapidly, as may be seen by glancing at the drawings made soon after the objects were dug up.

3rd Room.—Some small terra-cottas, mostly heads, and probably votive offerings. In the doorway between this and the last room there is a painted plaque of a warrior advancing with a shield on which a satyr is painted. It bears the inscription of a half-effaced name and the epithet καλός. This plaque is of importance in the history of painting, as it is of early fifth-century date. The colours resemble those used in vase painting.

4th Room.—A colossal Athena slaying a giant is the most notice-

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able object. This group is the central one from the pediment of the early Temple of Athena, which stood south of the Erechtheum.

In the doorway leading to Room 5 there is a curious little slab of a goddess and some small worshippers.

5th Room.—The early votive figure of a man carrying a calf is of curiously shallow modelling. The small heads in the glass case to the right are interesting as showing the development of modelling in the face, and the constant effort of the early Attic artists to reduce the expression of the face from a grin or simper to a calm and pleasing repose. This is even more noticeable in the faces of the votive figures in the next room. A draped female torso, showing considerable traces of an elaborate coloured border to the draped garment, illustrates the use of colour on a marble surface as well as the careful study of drapery made at this period, as do the figures in the next room.

6th Room.—This room is filled with female draped figures of archaic period, probably votive offerings to Athena, which are of unique interest to the student of early technique in sculpture, particularly with regard to the drapery, the expression of the face, and the use of colour. The large one placed at the end of the room stands on an inscribed base, signed by the artist Antenor, but considerable doubt has been thrown on the connection between the pedestal and the statue. Of the others the most pleasing are two small heads, one on each side of a large figure on the right as you enter; and on the opposite side a slender figure with a green undergarment, whose oval face and downcast eyes recall the work of the Milanese School. There has been much discussion as to whether these female figures represent the goddess or the worshipper, but nothing further is known than that they were votive offerings to Athena, probably by maidens.

7th Room.—In the centre there is a small head of an athlete, with traces of colour on the hair and eyes; on the right a small slab known as the Mourning Athena. She is leaning on her spear, with her hand to her head, in the characteristic attitude of mourning. It has been suggested that the object in front of her is a stele, in memory of Athenians who had fallen in war. On the left there are some metopes from the Parthenon, much mutilated, together with some casts. On the same side of the room there are archaic horses of considerable spirit.

8th Room.—Some sculptures from the Parthenon. The fragments from the pediment are much mutilated. There are several of the original slabs of the frieze, and casts of the others, which are now in the British Museum. The group of the three gods on your right as you enter is better preserved than any other, owing to an accident. It was buried and was discovered in 1836 at the east of the temple. It is a pleasing group, and the figures show great dignity and tenderness. The slab above is a cast, but the head of Iris is original. The slab below, which has suffered more from the weather, is of exquisite technique. It represents a muffled youth leading the sacrificial cows. Another to the right represents some youths leading sheep. The small restoration of the pediment is of little artistic value. The Elgin Marbles in the British Museum are much better preserved than those left exposed to the weather in Athens. As they could hardly in any case be restored to their original position, even could they be sheltered from the weather, but only placed in this Museum, the arguments of those who would now wish to move them seem inadequate.

9th Room.—The sculptures here are from the balustrade of the little Nike temple, and are the most graceful examples of floating and clinging drapery that exist. They may be regarded as the direct result of the careful study of drapery shown in the archaic female figures, and are the prototypes of many later imitations. On each side of the balustrade of the Nike temple was a seated Athena, in whose honour winged figures of Victory were decking trophies and bringing cows to be sacrificed. From this room we return through an empty room to the hall. All the objects in the museum have been found on the Acropolis. The bronzes, which used to stand in the empty room, have been taken down to the National Museum with the other bronzes.

The City.

The theatre. — At the south-eastern corner below the Acropolis is the sacred temenos of Dionysus, containing the theatre and two temples. The situation of the theatre is well chosen, both for the convenience of the natural shape of the hillside and the beauty of the situation. It might hold 20,000 people, but the 30,000 with which Plato fills it would be a decided crush. Up to the year 1862 it was so covered over with soil that there was some dispute as to its exact position, but the excavations of the Prussians settled this point. The Greek Archæological Society continued the excavations and cleared the site, but left the question of the stage still in obscurity. It is on record that in 500 B.C. the wooden seats gave way, and were replaced by stone. But this took a long time, and the best days of the drama were over before the stone seats were used. The great semicircle of seats rising above one another faces the sea, and is divided into sections by stairs running down to the stage. A broad gangway (diazoma) runs round the semicircle half-way up. This was sometimes used as a road. The seats of honour in the front row are of marble, and have the names of the official owners inscribed upon them. The middle seat is given to the priest of Dionysus himself, and is beautifully carved both on the back and sides and on the front part. The high thrones and statue bases in different places above are a Roman addition, as also is the marble flooring of the orchestra. The altar to Dionysus which stood in the middle was removed in Roman times, and the place marked by a round pillar. About the same time the stone barrier was put up round the orchestra, either for walling-in the wild beasts of the gladiatorial shows, or for the water of the naumachia. As to the stages, there are the remains of several to be seen. That close in is of Roman date, and the reliefs which carried it have been used before, and mutilated to fit into their present place. The crouching figure of Silenus has a surprising amount of dignity and strength. These sculptures are probably of late Hellenistic date. Farther back there are the foundations of the Greek stage, and below them may be seen the original threshing-floor or dancing place on which the early festivals were celebrated. Behind the stage buildings are two temples, the larger of which is identified as the Temple of Dionysus, in which the gold and ivory statue was placed, and the smaller as that in which the ancient xoanon stood. Between these and the theatre ran a long stoa, with its back to the stage buildings. This was intended to give the spectators shelter in case of rain. During the festival too, of course, many of the spectators would probably wish to come out to chat.

Not far from the theatre stands the **choragic monument of Lysicrates.** It may easily be reached from the Arch of Hadrian, as it is visible from there up a turning leading towards the Acropolis. There was once a whole street of tripods, of which this is one of a few survivors. It dates from B.C. 335, and was once used as the library of a Capuchin monastery. When Lord Byron became their

guest he used it as his study. The monument, which is circular, had the tripod placed on top of it. Six columns support an architrave and frieze. The latter represents in very low relief the Tyrrhenian pirates being turned into dolphins by Dionysus.

The temenos or **precinct of Asclepios** lies next to the theatre. The stoa or gallery, sheltered from the north winds by the Acropolis and facing south, was the place where the worshippers slept. Part of it was shut in by a wall and part of it was an open colonnade, as may be inferred from what remains. Some of the votive stelæ from the steps of the stoa are to be found in the National Museum. Near the west end of the stoa are the remains of the small temple of Asclepios, and above it is a platform with a circular pit for sacrifices. To the west of this is a row of chambers and two small temples of probably later date. Opening out of the back of the stoa is the chalybeate spring already mentioned. Brackish springs are often found dedicated to Asclepios, and the early sacredness of this spring may be inferred from the fifth-century inscription ΗΟΡΟΣ ΚΡΕΝΕΣ on a small boundary stone built into the early south wall of the temenos.

Below this south wall is the **stoa of Eumenes**, a second-century structure stretching from the theatre to the Odeum, and having part of its western end incorporated with the latter building.

It was in memory of his wife Regilla that Herodes Atticus built the **Odeum**, a roofed theatre for musical performances. After several vicissitudes, including its use as a dye factory in Byzantine times, it was turned into a redoubt by the Turks, and remained so till after the War of Independence.

Mount Lycabettus.

In order to take a comprehensive survey of the other objects of interest in Athens we shall take a view of them from **Mount Lycabettus.** We then have on our extreme left or west, in the foreground, the stadium recently restored, and behind it the hills of the ancient suburb Agræ, where the lesser mysteries were celebrated. West of this is the King's garden and palace, with the columns of the Temple of Zeus Olympius rising just behind it. Further west, behind the modern houses, is the Museum Hill, on which Philopappos stands, with the open roadstead of Phalerum just behind it to the left. In the middle of the Saronic Gulf is Ægina, and behind it the long range of the Argolid Mountains, ending in Hydra. Next is the Acropolis, and in the distance, behind it to the right, the Piræus. Further west is the Areopagus, with the Pnyx just behind it. Westwards is the Hill of the Nymphs, on which the Observatory now stands; and slightly nearer us, at the western foot of this hill, is the Theseum. Behind, in the distance, is Salamis, with Psyttaleia between it and the mainland. Behind the west end of Salamis rises the peak of Geraneia. To the north-west of Salamis is the range of Ægaleus, through which may be seen the sacred way to Eleusis, running up the Pass of Daphni. Behind this pass is Cithæron. The ridge of mountains to the north-west is Parnes, with Deceleia or Tatoi just below the little peak on its north-eastern slope. North-east of Lycabettus is Pentelicus, but it is shut off from view by the Hill of Tourko Vouni. The classical name for Tourko Vouni is not known. It probably ranked as part of Lycabettus. The long ridge of Hymettus, running at right angles to Pentelicus, lies to the south-east of Lycabettus. This brings us back to our starting-point, the Stadium, to reach which from Lycabettus we must pass the **King's garden.**

This is finely laid out and full of beautiful shady trees. On the left, near the entrance, are some interesting baths with mosaic floors. The garden is open at various times. A notice at the door announces when exactly it may be visited. The palace itself is also open to inspection, but contains little of artistic value. A fine distant view across the sea may be had from the further end of the garden.

The **Stadium** lies across the Ilissus from Athens, in a natural hollow formed by three hills, spurs of Hymettus. There was originally the course of a torrent here, and it was used as a running-place from early times. In B.C. 331 Lycurgus formally levelled the space, and set a wall round it for spectators. In the second century of our era Herodes Atticus fitted the slopes with rows of marble seats, and in 1896 a Greek gentleman named Averoff emulated this Roman benefactor of Athens and dressed the stadium again in marble, in an effort to resuscitate the ancient games of Greece. The length of the stadium was well over 200 yards, the breadth nearly 40. It was here that the celebrated quadrennial games took place. The stadium recently excavated at Delphi is the most perfect in preservation. Stadia also exist at Olympia, Epidaurus, and elsewhere.

The **Cemetery** on the other side of the Ilissus, now disused, was the Protestant burial-place till recently. The most distinguished person buried there is Finlay the historian. The large cemetery lies over the hills to the S.W. A corner in it is reserved for strangers. Among others, Dr. Lolling, the epigraphist, and the well-known American scholar, Professor Merriam, are buried there. The grave of the minister Tricoupis is near the centre of the cemetery, which is well kept and decorated with flowers. Dr. Schliemann, the discoverer of Troy, has a conspicuous tomb at the gates, from which a fine view of the Acropolis may be had.

A long avenue of cypresses leads us back across the Ilissus just below the ledge of rock where was the spring **Callirrhoe.** Close to this a little temple was standing during Stuart's visit, and was drawn by him.

On an artificial plateau to the north of Callirrhoe stand the ruins of the **Olympieum.** Pisistratus began the colossal temple on the site of an early shrine, and after 400 years Antiochus Epiphanes began it again. But it was not finished, and Sulla took some of the columns to Rome for the Capitoline Temple. In the reign of Augustus a society of princes made an effort to finish it, and at last Hadrian really did so. A few of the original 104 columns are still standing. They were double at the sides and triple at front and back, and the temple was surrounded by a large terrace, of which the retaining wall may be seen on the south-east. There are some vaults underneath the terrace, which open by a subterranean passage into the Ilissus. One of these was supposed to be the channel by which the waters of Deucalion subsided after the flood, and the whole site was connected with his name. The temple held shrines to Cronus, Rhea, and Gaia Olympia, as well as the tomb of Deucalion. A hermit used to live on the top of the columns till recently, and let down a basket for pious passers-by to fill with provisions.

When Hadrian finished the temple he put up a **gateway** between Athens and the new suburb. A good deal of it is left, though the temple served as a quarry during the Middle Ages to build houses with. The gateway has a Greek inscription on both sides.

Westward lies the **Hill of the Muses**, on the top of which stands a fragment of the monument erected by **Philopappos** to his grandfather. In 1900 this had a scaffolding round it, and it was intended to restore it in some way. The view of the Acropolis from the spot is fine. At the foot of the slope facing the Acropolis are some rock tombs or dwellings

known as the **prison of Socrates.** There are three chambers, the central one of which is unfinished. One of them has an opening in the top, and is rather the shape of a beehive tomb.

Farther on are the excavations recently made by Professor Dörpfeld of the German archæological Institute. He has laid bare one of the ancient streets leading to the Acropolis. One of the houses has a fourth-century inscription stating that it is mortgaged. Close to this are the boundary stones of a club, ΗΟΡΟΣ ΛΕΣΧΗΣ. Underneath the site of the club a tiny shrine has been found. Houses were built here one above another for centuries. Professor Dörpfeld has cleared the site to various levels, for the most part to the earlier. The chief object of the excavation was to find the Enneacrounos of Pisistratus, usually placed at Callirhoe on the Ilissus. Extensive waterworks cut in the rock of the Pnyx were found, and also the end of an aqueduct, which Professor Dörpfeld identifies as the work of Pisistratus; but no inscription has been found which connects it with the Enneacrounos. At the part of the excavations near the Areopagus a small triangular precinct was found with an ancient wine-press in one corner. Professor Dörpfeld identifies this as the Lenaion.

The Areopagus.

The **Areopagus** is the little hill to the north-west. The name is derived either from Ares, or from Arai, the Furies who dwelt in a cavern near. There are the remains of a staircase cut in the rock, and also of a bench with three seats. A cavern near the staircase with a spring in it is very possibly the home of the Furies, to which Æschylus alludes in his *Eumenides*. Not far off, to the west, are the foundations of the Church of S. Dionysius the Areopagite, the first Athenian convert to Christianity. It has been disputed by Curtius and others whether St. Paul preached to the Athenians on this hill, since the court of the Areopagus in his day held its sittings in the market-place down in the town. But there is no evidence that he was formally summoned before the court. More probably he was simply led to the hill by those who wished to hear him in quiet. This view is successfully maintained by the Rev. A. Findlay in the Annual of the British School at Athens for 1894–5.

The Pnyx.

The Pnyx lies to the south-west of the Acropolis, and not far from the Areopagus. It served the purpose of an open-air assembly hall, and had a speaking-place cut in the rock. In later times the theatre was used as an assembly hall. Much discussion has been caused by a passage in Plutarch which states that the bema of the Pynx was altered so as to face the sea, and the existing remains have been examined to see if there was anything which could be held to carry out this theory. But the remains seem pretty plainly those of a fan-shaped structure with the bema facing the Acropolis. The curved retaining wall which bounded the structure was probably once the same height in the middle as now at the ends. The two side walls cut in the rock have the bema in the angle facing the curve, so that the building resembled a theatre. The bema was simply a square platform from which the speaker could address the audience. Any alteration by means of which the bema faced the sea was probably only temporary, if not indeed a purely rhetorical statement.

A small observatory now stands on the **Hill of the Nymphs**, and a little to the west of the observatory is a depression identified as the Barathron, the place where the corpses of criminals were exposed after execution.

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The Theseum.

From this we pass to the **Theseum**, which lies N.E. of the observatory, and N.W. of the Acropolis. This temple is one of the best preserved which remain to us. There has been much discussion about the name, for according to Pausanias the Theseum was on the other side of the agora, near the temple of the Dioscuri and not far from the cave of Agraulos. Among various suggestions this temple has been called the Hephæstion, but this idea, though it accords with the topography of Pausanias, is not borne out by the sculptures on the temple, which are all connected with either Heracles or Theseus. This fact has suggested that it may be the temple of Heracles in Melite; but, in default of any consensus of opinion as to its proper name, it continues to be known as the Theseum.

The building has columns all round it, six at each end and thirteen at each side, making thirty-four in all. It is of the Doric order, with both the front and back of the temple itself set back behind two columns standing between the side walls. This is technically called *in antis*. The principal part was at the east, and only the metopes on the east end and four round each corner were sculptured. The others may have been painted. The gable sculptures have all gone, the only remains being the metal fastenings in the eastern gable. The frieze running along both front and back over the interior columns is still extant. The temple has been much pulled about. When it was turned into a church the eastern wall of the cella was destroyed and an apse thrown out, which was taken away early in this century. When the eastern wall was destroyed, the cella was covered with a vault, which still exists and is pushing out the walls. The temple has also suffered from earthquakes, which have destroyed some of the fine curves with which this temple, like the Parthenon, is constructed. The metopes on the eastern front represent the labours of Heracles, those on the north and south side the deeds of Theseus. All are much defaced by the weather. The frieze on the east end of the cella stretches right across, and represents a scene of combat and six deities in two groups. They were in high relief, but are so much defaced as not to be recognisable. The western frieze, also in high relief, only goes across the cella from wall to wall. The subject is the battle of the Centaurs and Lapiths at the marriage of Peirithous. There are twenty figures in well-arranged groups. The marble floor has been burnt to make lime, but the marble lining of the walls still exists.

What remains to be seen of the **Ceramicus and Dipylon** lies to the north-west of the Theseum. The iron railed enclosure is entered from the Piræus road. One of the first monuments we see is that to Hegeso, which is on the left of what is now the pathway. This is a fifth-century monument of great beauty and delicacy. On the right there is a curious late monument in which Charon is represented appearing at the funeral banquet to ferry away the soul. A similar confusion of ideas sometimes appears on the funeral vases. Farther on, to the right, is the monument of Dexilaos, a young warrior who fell in action at Corinth in B.C. 394. He is represented on horseback in the act of striking down his adversary. Round this gravestone were found others of members of the same family. A later monument on a larger scale, and almost in the round, is that to Demetria and Pamphile. This monument is in the form of a little temple, and the figures are larger than life-size.

The well above the path is ancient, and the water was probably used in the funeral ceremonies. The little church dedicated to the Trinity stands on what was the

ground-level before the excavations were made. This ground is supposed to be part of the **Agger** raised by Sulla, from the fact that numbers of human bones were found loose in the vicinity. If we continue our path we see a small arch which roofs over a drain. The hole in the wall by this arch was formerly supposed to be the Sacred Gate. But Dr. Dörpfeld thinks it too small, and puts forward other difficulties in the way of the identification. He suggests that it is simply the outlet of the Eridanus. The wall to the right sloping up the hill has an early foundation, but the superstructure is late. It was probably rebuilt after its destruction by Sulla. That to the left dates from the time of Themistocles. Outside it, a few feet off, is a piece of later wall, intended to form an outer line of defence. Following the Themistoclean wall along to the left, we come to the **Dipylon Gate** itself. As only the foundations remain, the traces are difficult to make out, but the substructure of the pier in the middle of the outer gateway remains. The name Dipylon is due to the fact of there being an inner as well as an outer gateway. Between these two was an oblong court, and in the middle of the inner gateway stood an altar to Zeus. The Dipylon Gate was the principal one of the city, from which most of the important roads started, such as the road to Eleusis, to the Academy, etc. It divided the Outer from the Inner Ceramicus, which was a continuation of the Agora. The view of the Acropolis from this point is very impressive, the Propylæa, in particular, appearing to advantage.

The position of the ancient **Agora** has not been ascertained with any definiteness. Inscriptions have been found proving that part of it lay north and east of what we call the Theseum; but it is not likely that it covered this region only, as it may have been more of the nature of a street. Possibly it curved round the hill of the so-called Theseum to the foot of the Pnyx. Another theory is that the early Agora was south of the Acropolis, and the later one in the hollow north of the Areopagus. The later Agora was certainly sometimes called the Ceramicus. The **Roman Agora** lies to the north of the Acropolis, where a hall belonging to it has been excavated, and is now visible. This Agora was approached from the west by the gate of Athena Archegetis, a structure supported by four Doric columns, a work of the time of Augustus. **The Tower of the Winds**, built by Andronicus in the first century B.C., stood in the Roman Agora, and is now in a state of good preservation. The eight faces mark the points of the compass, and on each face is sculptured in high relief a winged figure floating through the air in a horizontal position. The figures are differentiated more by their attributes than by their characters, Boreas, for example, having a thick-sleeved cloak and buskins, while Zephyr, with his feet bare, carries flowers. Each wind has its name written near it, and a revolving bronze Triton stood on the top with a wand which pointed to the wind blowing at the time. The purpose of the tower was also to act as a water-clock. A semicircular turret attached to the south face of the octagon doubtless held the cistern with the water for the clock.

The **Stoa of Attalus** is one of the works of Hellenistic times. It has recently been cleared, and the plan of it is now quite easy to follow. It was a colonnade about 300 ft. long, with a row of shops filling up the back third and leaving the double front free for walking along, like an arcade. The front columns were Doric, with the lower parts unfluted; the inner columns were unfluted, with curious lotus capitals. There was an upper storey with Ionic columns. The intercolumniations of these were filled in with a lattice 3 ft. high of Pentelic marble, cut to imitate metal-work. Under

the Dukes of Athens the stoa was turned into a rampart, and part of the material used to build towers. Some interesting inscriptions referring to the Ephebia have been found on this site.

Of the **Stoa of Hadrian** very little is left but the surrounding walls and the east and west façade. The west façade, with its detached columns, is the most characteristic of the period of its construction. The stoa had exedræ set in its walls and contained many rooms, including a library. The stoa was built round a great court, in the middle of which stood an artificial sheet of water. This was filled up later, and a curious structure with curved walls and mosaic pavements erected. This again was later superseded by a Byzantine church, of which some remains can be traced.

National Museum.

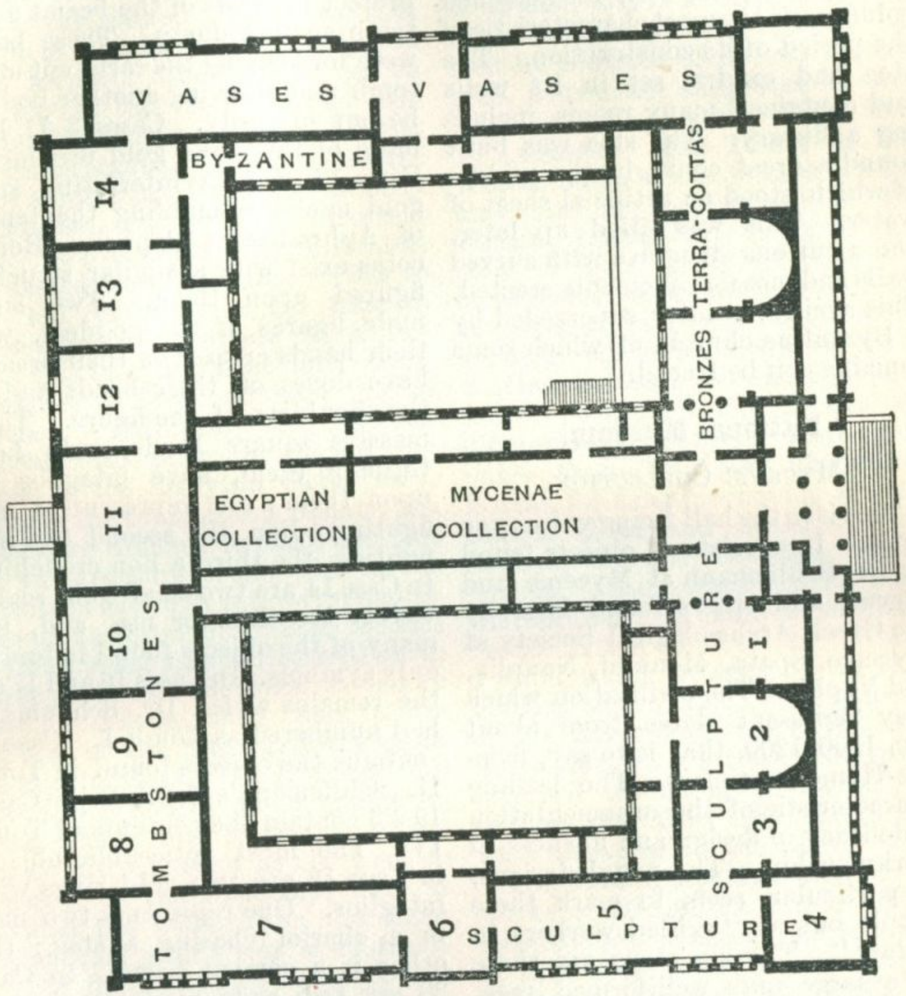
Mycenæ Collection.

This is in the hall facing you as you enter. It consists of objects found by Dr. Schliemann at Mycenæ and Tiryns, and others found later by the Greek Archæological Society at Mycenæ, Spata, Menidhi, Nauplia, and Vaphio. The civilisation which they represent dates from about B.C. 1500–1200, that is to say, from pre-Homeric times. The leading characteristic of the ornamentation is delicacy of design and fineness of workmanship. The metal designs, in particular, seem to mark these people out as "skilled workers in metals." The skeletons are those of a large and well-formed race. In many ways the objects found tally with the statements and suggestions in the Homeric poems.

On entering, we find a Case (1), containing gold ornaments, diadems of thin plates of gold with repoussé ornament, and gold buttons. The ornamentation is varied, as we find concentric circles, spirals, leaves, flowers, cuttlefish, butterflies. Some of the buttons have a hole in the middle for sewing them on with; others were simply laid on the dead body. Some are slightly convex, as if they had been used as coverings for wooden buttons. Cases 1–15 contain the contents of Tomb III. In Case 2 there is a large diadem and buttons. Beneath the case are bones and rough vases. There are also some copper objects, used to protect the ends of the beams of the tomb against damp. These beams were for keeping the earth out of the tomb and allowing another body to be put in easily. Cases 3–11 have more of the same gold ornaments. Case 12 has an interesting small gold model resembling the temple of Aphrodite at Paphos. Roman coins exist with a similar structure figured upon them. Two small nude figures of the goddess, with their hands crossed on their breasts, have doves on their heads and on the shoulders of one figure. Three massive square beads, with holes through them, have intaglios cut upon them: one represents a man fighting a lion, the second two men fighting, the third a lion crouching. In Case 14 are two small gold scales, visibly too thin for use, and, like many of the objects found in tombs, only symbols. In Cases 16 and 17 are the remains which Dr. Schliemann had numbered as Tomb I. Case 18 contains the objects found in Tomb II. (Schliemann's Tomb V.). Cases 19–33 contain the contents of Tomb IV. The most noticeable objects in Case 19 are two gold rings with intaglios. One represents two men in a chariot chasing a stag; the other is a combat scene. In Case 20 are two rude masks of beaten work. These were placed upon the corpses of men. Women seem not to have had masks, but diadems. In Case 22 there is a lion's mask in two pieces. It may have been nailed to the centre of a shield. There are gold platings for wooden or bone sword-handles, on one of which is represented a lion pouncing on a bull, an arm-bone with a gold band wrapped round it, two leg-bones with gold legging-

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fastenings round them, and a comb mounted in gold. In Case 25 there is a silver bull's head with golden horns, with a golden star on the middle of the forehead. The muzzle, eyes, and ears were plated with gold laid on a copper background. Disposed about Case 50 are the contents of Tomb VI., the tion, are the blades of two bronze poniards, inlaid with fine gold and silver work. The design shows spirit and the execution skill. On one of the poniards, the scene on one side represents five men fighting three lions, the other side has a lion devouring a gazelle while four gazelles are running away. The



Athens National Museum.

objects being arranged exactly as they were found—a silver cup with gold incrustation of flowers and leaves, an alabaster vase with three handles, and a vase made of a mixture of silver and lead in the form of a stag. In Case 26 the most noticeable objects, which are also the most noticeable in the collec- other poniard has three lions running on each side. Whether there were lions in Greece in Homeric times may be left for archæologists to solve, but it is certain that the men who worked these lions were familiar with the animal. In Case 31 are some amber beads, interesting from the fact that amber does not occur

in Greece, and must have come from the Baltic. The boar's teeth in Case 32 were probably used in the way Homer describes—as coverings for helmets, either to ward off blows or simply as decorations.

In Case 27 there is a gold cup with two handles, on each of which a little dove is sitting. This cup may fairly be taken to represent Nestor's cup, as described by Homer. In Case 30 we have one of the most interesting objects in the collection. It is a fragment of a large silver vase in relief work. The subject is a fight under the walls of a besieged city. On the rampart some women are looking on at the combat: one is tearing her hair, another stretches out her arms towards the fighters, while two others raise their hands as if in prayer. Outside the citadel, near four trees, stand the defenders of the town, nude—some bowmen and some slingers. On their right are three draped figures, who appear to be looking on. The scene recalls the siege of Troy, and has, in fact, several points in common with Hesiod's description of a besieged city on the shield of Heracles.

In Cases 34–41 are the contents of Tomb V. (Schliemann's Tomb I.). In Case 35 three golden cups with repoussé work claim our attention; in Case 36, a golden cup with one handle decorated with three lions. In Case 39 a dagger-blade like those in 26 represents two cats chasing ducks along the bank of a river full of fish and edged with plants, a design strongly resembling Egyptian work.

In Case 41 we have an ostrich egg decorated with alabaster dolphins. Below there is a fine silver vase with spiral ornamentation. The objects in Cases 42–49 were found outside the tombs. In Case 42 are four gold cups with handles ornamented with dogs' heads. Some small spiral gold hair ornaments recall those mentioned by Homer as binding up the ladies' tresses. Two large seal rings are worked in intaglio. One represents a seated female figure holding flowers, while before her stand three female figures. On the other ring are cut, one above the other, a lion's head and a bull's. Besides these, there is a profusion of interesting objects, sufficient to reconstruct in a great measure the social history of the people whose remains they are, such as combs, whorls for spinning, etc. The majority of the objects are merely symbols for funeral use,—such, for example, as the scales, made of gold-leaf,—but some of them were actually used, and buried with the dead person who had used them.

In Case 50, as mentioned before, the whole contents of a tomb are displayed as found. On the walls on each side are displayed the tombstones found by Dr. Schliemann above the tombs he opened. No. 51 is of calcareous stone, and is cut in low relief. It represents a combat scene. A man in a chariot rides over a warrior lying on his back. Below this a lion is chasing an antelope. No. 52 has three horses galloping. The mural painting between 51 and 52 comes from the palace at Mycenæ. 53 is another tombstone, representing in low relief a man in a chariot and a man opposing him with a lance. 54 is a hunting scene. A man with a sword is in a chariot; before him runs a man with a dagger. On the ground-level beneath the horses' feet is a characteristic curly pattern. No. 55 is divided into three rows, of which two are ornamented with a wavy band and the central one left empty. The empty one was probably painted.

From Cases 56–66 we have the Greek Society's finds at Mycenæ. These are partly from the Acropolis, and partly from rock-cut tombs in the lower town. Among the most interesting are some small pieces of ivory of unknown use and a silver bowl inlaid with gold in Case 59. A fragment of the mural painting from the palace on the hill represents three donkey-headed beings carrying a beam on

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their shoulders. There are also engraved gems with intaglios of animals upon them, resembling those known as the "island gems" from the archipelago and Crete. Dr. Schliemann did not find many of these, which makes their subsequently being found at Mycenæ the more interesting.

Of the antiquities found at Tiryns the most interesting is of course the site of the Mycenæan palace. But of what has been brought to the museum the most interesting are the terra-cotta figurines, vases, and mural paintings from the palace. There is also one bronze figurine. Among the frescoes is a fragment on which is represented a bull. A man is seizing it in a curious attitude—it may be a hunting incident. The alabaster frieze had an inlay of blue paste, artificial κύανος, such as decorated the palace of Alcinoüs.

The antiquities from Vaphio take a place by themselves on account of the gold cups, 71*a* and 72*a*, found there. These two cups are decorated with repoussé work. On one is represented the chase of the wild bull. One animal is snared in a net stretched between two trees, and another is escaping. Farther round the cup another animal is tossing one of the hunters in the air. On the other cup are three tame bulls, which are calmly grazing. A man is leading along a fourth, which struggles against the rope that confines its leg.

The antiquities from Menidhi (Cases 73–76) are from a beehive tomb, and are rather later in date than those from Mycenæ. Among the ivory things two long bent objects are perhaps the horns of a lyre. On one of them are traces of a relief representing two lions in the same attitude as those over the Mycenæ gate.

The antiquities from Spata (Cases 77–80) in Attica come from two rock-cut tombs. The characteristic finds are glass paste and ivory, in fragments. The pieces of glass paste are the portions of necklaces or bracelets, and sometimes for applying as ornament on wood, etc. The ornamentation on the glass paste is of great variety, but marine animals and shells preponderate. There are also some Sphinx-like animals.

In Cases 81–82 are some objects from Troy — whorls, axe-heads, rough vases, and the like. In 83 and 84 are finds from a beehive tomb at Thoricus. In Cases 85 and 86 are finds from Salamis, from a cemetery near the present arsenal. There were about a hundred graves, arranged in seven parallel lines. Each grave was an oblong hole dug in the earth, the walls of which were made by hewn slabs. Two or three larger slabs covered the grave. In these graves there was not enough room to lay the corpse at length, and it was buried in a crouching position. In two cases the grave, instead of being oblong, was round, and contained an earthen vase surrounded by slabs. One of the vases held ashes and the other bones, so that one body was burnt. The objects found in the graves are insignificant, the only exception being a few gold spiral hair ornaments, like those from Mycenæ.

The finds from Nauplia (Cases 87–89) come from rock-cut tombs on Mount Palamidi, which were in the form of grottoes. In Case 90 are the finds from Dimini in Thessaly, not far from Volo. In a case not numbered are some finds from Munychia. In the small rooms at present closed to the public, and used as students' workrooms, are some architectural fragments from Mycenæ and Tiryns.

Egyptian Collection.

This is placed in the room beyond the Mycenæ collection. It was originally made by Mr. Dimitriou, a Greek living in Alexandria, and was presented by him to the National Museum in 1881. The most important object is a bronze statuette inlaid with gold, which stands in the middle of the room. Its date is uncertain, but

possibly about the seventh century B.C. Round the room in the cases are bronze statuettes of the different Egyptian gods. None of these are of high artistic interest. The later portrait work, such as 166 in Case 5, is interesting. 169, a votive statuette, represents a person holding an image of Osiris in his hands. In Case 6 are some cats, animals held sacred by the Egyptians. They are rendered with great truth to nature. 908, a woman kneading dough, slightly smaller than life-size, is an interesting example of early wood technique, and possibly goes back to B.C. 3000.

The large marble statue, of Græco-Roman period, is not part of the Dimitriou collection, but was found at Marathon. On the walls there are some painted portraits, and a bronze relief resembling the one from Olympia. In the small room to the right there are some mummies with gilt masks, some rather interesting small late bronzes, and some marble heads.

Sculpture.

After passing through the vestibule you turn to the left to visit the sculpture. The collection is so rich in works of the highest interest that it is difficult to select. A good catalogue in French by the director of antiquities in Greece, M. Cavadias, is to be had from the museum attendants, and nearly all the statues have labels affixed stating their provenance and probable date. The unique interest of the collection lies in its possessing so many untouched Greek originals, other collections possessing mainly copies or much "restored" works.

Room 1.—On the right the early Apollo (12) is worthy of notice, particularly with regard to the delicate modelling of the hands and feet. The little vein on the wrist is carefully suggested. An early draped female figure (22) has very rich drapery, and the architectural fragment with a ram's head is interesting (58). On the left there is a statue of Artemis from Delos (1), with a dedicatory inscription by Nicandra. The square form is due to the artist working in four planes at right angles to one another, starting from a slab. The round forms which often occur in early works probably started from tree-trunks. A double statue in rough stone represents two brothers, Dermys and Citylus, embracing one another. The workmanship is very rude and naive (56).

Passing the pillars we find in the centre of the room an early Apollo from Melos (1598).

On the right is a curious Nike from Delos by Archermus. The effort to represent the figure as flying has caused the artist to place the legs of the figure as if in a kneeling position (21). The slab with a painting of the man holding a cup (30) has become quite effaced; the head and neck above (37) are very graceful; and the painted disc from the Piræus (93) is interesting as showing the probable size, if not weight, of those actually used. It was a votive offering. There are two Sphinxes (28, 76), one of them from Spata.

On the left is the stele of Aristion by Aristocles. This remarkable work represents a hoplite in armour, and is of singular delicacy of execution. The beard, the muscles of the arm, and the greaves are finely rendered, and the general bearing of the figure is of great dignity and courage. One may note that the hand holding the spear is cut down below the level of the rest of the stele. The date is late sixth century, which precludes the idea of the figure being the portrait of a Marathonian hero, and in fact the deceased as a warrior is a commonplace in the monumental art of the period. The three nude male figures, generally known as Apollos, are of about the same date, and show considerable variety of treatment. In that from Orchomenus (9) the artist has made a serious attempt to render the muscles of

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the abdomen; in that from Thera (8) the expression of the face is fairly successful; that from Ptoos, however, with the smooth hair, is the most pleasing. Beside these there has been placed a cast of the Apollo of Tenos, now at Munich. A stele of dark marble (39) represents a man playing with a dog. The treatment of the hand, with which the man offers the dog a grasshopper, is felicitous; but the drapery round the neck is a little clumsy. The foreshortening of the foot suggests the methods of painting rather than those of sculpture. The omphalos (46) near does not belong to the figure (45) next it. This "Apollo" is a considerable advance on the others in the room. The pose of the body, with one hip slightly raised and brought forward, is a contrast to the stiff regularity of their bodies; and the treatment of the face and hair has also more life and expression. There are some interesting heads arranged along the wall behind the Apollos, and one or two small draped female figures.

Room 2.—On the right are some works from Epidaurus, a cornice with lions' heads as waterspouts, and two seated figures (173, 174) of Asclepios. The figures below are from the west pediment of the temple of Asclepios, and probably formed part of an Amazonomachy (136, 137). The two figures on horseback (156, 157) are probably Nereids. The head (144) is perhaps that of a Centaur, possibly part of a combat group from the eastern pediment. In the centre of the room there is a capital of a column of the Corinthian order in perfect preservation. It is similar to those from the Tholos of Polyclitus at Epidaurus, but was never finished or inserted into the building. Possibly it was made by the master himself as a model for the masons. In a glass case on the other side of the room there is a Roman copy of the Athena Parthenos of Phidias. The small copy on the wall to the right is nearer in conception to the original, though it gives no details. That under the glass case probably follows the original in such details as the shield and the serpent, the pillar and the Nike, though the helmet is possibly exaggerated in the proportionate size of the decorations. The execution, however, is so vulgar and tasteless as to be a libel on the original, to which it probably bears the same relation as a chromolithograph does to an original painting of to-day. In the small copy on the wall the basis has figures on it.

On the left as you enter is a large relief (126) from Eleusis representing Demeter, Persephone, and Triptolemus. The boy stands between the two female figures, one of whom places her hand on his head in blessing. The composition of the group and its draperies is majestic and graceful, and the whole impression highly religious. The treatment of the hair is fine. The work probably dates from the middle of the fifth century, and is executed in very low relief. Next to it is a head of Athena, with the coloured enamel eyes still in their place. They give a singularly vivid expression to the face, very different from the blank look which modern sculptors leave in their works. The next two heads are probably originals from the hand of Scopas (179, 180), and therefore, mutilated as they are, command our attention. The dramatic force and intensity of expression which they give is obtained partly by the choice of type, the square head and jaw and deep-set eye. But the artist of the fourth century makes the expression of emotion his object rather than that of character, which was the object of the fifth-century artist. These heads and that of the boar are probably from the pediments of the temple of Athena Alea at Tegea. The boar formed part of the Calydonian boar-hunt of the western pediment. The eastern represented the combat of Telephus

and Achilles. The head (181) near has been called "Eubuleus," but it is so distinctly reminiscent of the Alexander type as to date itself. The head of a goddess (182) is a wonder of soft modelling. It is perhaps tilted a little too much, which spoils its effect somewhat. The head (183) found in the sea at Laurium is coated with metal. It is probably an Aphrodite. In the niches above are two Victories from the sanctuary of Asclepios at Epidaurus (160, 161). Figure 162 is also a Victory from the same sanctuary. The Finlay vase (127) of marble is decorated with an unfinished relief which represents the scene between Athena and Marsyas. The artist has chosen the moment when Athena has thrown down the flutes. The artist Myron made a group in bronze, of which this is possibly a version.

Room 3.—In the centre of the room is a fragment of drapery (225) from a colossal figure. It gives all the effect of rich embroidery, the subject being Victories, Nereids, etc., riding sea monsters. There are some little donkey-headed figures and others in the border, dancing. Near the fragment of drapery is a three-cornered stand for a tripod (1463), with a figure of Dionysus on one side and winged Victories on the two others. It was found near the theatre of Dionysus. The two colossal heads on each side of the doorway are probably Artemis and Demeter, and opposite is the head of the Titan Anytus. They and the fragment of drapery come from the excavations at Lycosura, and are supposed to be parts of four colossal statues which stood in the temple of Persephone. Despoina and Demeter were seated and Artemis and Anytus standing, and formed a group. The artist was Damophon, a Messenian who probably lived in the fourth century, though this fact has been disputed from considerations of style.

Round the room are placed, up above, casts of the sculptures from Bassæ, the originals of which are in the British Museum. On the left side of the room stands the Hermes of Andros (218), a Greek original in remarkable preservation. It was possibly a grave monument, but may have been a votive offering. Its pose recalls that of the Olympian Hermes.

The Mantinean reliefs on the right (215, 216, 217) form a graceful composition, probably from the hand of Praxiteles himself. Pausanias mentions having seen in the temple at Mantinea a group of statues the pedestal of which had a relief representing a Muse and Marsyas playing the flute. Probably what Pausanias noted as a Muse is the seated figure of Apollo holding the cithara in his hand. Marsyas plays the flute, while the slave stands ready to flay him. The other two slabs have three Muses each upon them, and formed the sides of the pedestal. There was probably a fourth slab, which was placed beside the Apollo slab, and formed part of the front. The figures of the Muses are full of grace, and the drapery accentuates the figures well, and suggests the origin of the drapery of the Tanagra figurines.

A small frieze, representing Tritons, Nereids, and little Loves, was found near Thermopylæ. The baby figures seem to stamp it as Hellenistic, as well as the high polish of the surface and a certain bravura in the execution.

A square basis (1763) with horsemen and tripods forms the base of a statue by Bryaxis, but cannot be supposed to be work typical of that artist, for it is perfunctory and ill-executed.

Room 4.—In this small sideroom we have two draped female figures (259, 260) in relief from the Dionysus theatre. The figures are full of motion and grace, but the draperies are a little affected. There are a number of coarse heads and a large statue of Themis (231). It is

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of fourth-century date, but commonplace. In the corner is a curious herm on a round inscribed basis (313) found at Rhamnus.

Room 5.—At the end of the room stands a large Poseidon (235) from Melos. The trident is of course a restoration. The arrangement of the drapery and the theatrical pose are characteristic of Hellenistic times. Near it stands an unfinished statue (380) from Rheneia, showing marks of the tools used, namely, the toothed chisel and the square and round. The male figure (246) with the left foot advanced is either a Hermes or a Perseus, as the figure has remains of wings on the feet. In the centre of the room is a sleeping Mænad of poor execution, a variant of a well-known Hermaphrodite.

The Diadumenos, or fillet-binder (1826), is the best version we have of the famous statue by Polyclitus. It represents a youthful athlete tying round his head the fillet over which the victor's wreath is to be placed. In a torso from Delos (247) the muscles of the figure are well shown. The date is about 100 B.C., and is the work of an artist of Ephesus called Agasias, probably a cousin of the Agasias who made the Borghese "gladiator" of the Louvre. The base is still at Delos.

On the left, returning, we notice a portrait-head (1828), and an unfinished group of Dionysus and a Satyr, which again shows the tools used. The later idea of Hermes may be gathered from the three statues of him along this side, that from Trœzen (243) taking the ram, that from Ægion (241), and that from Atalante (240). Of the three, that from Atalante is the finest in conception as well as execution. A colossal head of Athena (234) was dedicated by Eubulides in the 3rd century B.C., and the head of a youth from Eleusis (254) is a replica of a well-known type.

Room 6 has a fine mosaic from Piræus, of Roman period, with Medusa in the middle. Around it stand a number of heads and herms of Hellenistic or Roman date, interesting as portraits of those who held the office of cosmetes, or inspectors of schools. At the door are two versions of Antinous. Higher on the wall are some Gorgons.

Room 7.—The **gravestones** begin in this room. In the centre stand the marble vases, and round the walls the steles or slabs with reliefs. The most of these monuments come from the Ceramicus, the Athenian burial-ground, and nowhere else can there be seen such a wealth of funerary sculpture. A brief comparison with the art in any modern cemetery reveals the different standard of taste and execution in sculpture which prevailed among the ancient Greeks. The student of mythology and, in particular, of necrology will find here enough to interest and bewilder him. Symbols abound of which we can only guess the significance. The harpy, the sphinx, the snake, the acanthus occur too often to be merely accidental. The tall two-handled vase represents the lustral marriage vase, and was placed over the grave of the unmarried. The curious rosettes on some of the slabs are a kind of shorthand to express the human form. As to the sculptured slabs, the problem which first presents itself to the student is to discover which figure represents the dead person. As a rule it is the seated figure, as we find from the references in the inscriptions, but since the same tomb often did duty for the other members of the family, in time the standing figures represented dead people too. Then in some of the steles there is only one figure, a standing one, which must certainly represent the dead person. The subjects of the steles arrange themselves in three groups. The first represents the deceased in his habit as he lived, the second represents the farewell between him and his relatives, and the third represents the funeral banquet.

These stones were sometimes the only mark of the burial-place. More often a mound was raised, proportionate to the importance of the dead, and the stele placed upon or beside it. Large earthenware vases were used before the marble ones; of these a number is to be found among the vases in the museum. Round these, and round the steles, at the appointed seasons, fillets were bound, and before them offerings placed. An interesting account of Greek necrology is to be found in Gardner and Jevons' *Manual of Greek Antiquities*. The boy with his slave, his bird, cat, and dog (715) is a pleasing example of the ordinary Greek gravestone. There is no violent emotion, but a tone of sadness combined with dignity, worthy for art to express. We do not find, naturally, the glorious hope of a resurrection which inspired the Christian, but we feel that a future life is depicted. The dead is represented not as we last saw him but as we used to see him. Even in the farewell scenes the bitterness of the actual parting has little place in the representation, which gives the general idea of the dead man illumined by memory and hope. The palmette above had some symbolic meaning, now unhappily lost. It decorates the projecting ledge made to protect the sculpture from the weather. Farther on a group of three (717) illustrates the act of parting. Two women, one seated and one standing, clasp hands in farewell, while the man stands with his hand to his head in the conventional attitude of grief. Next to this is a slave putting on a lady's sandal for that final journey. The warrior Aristonautes at the end of the room (738) is another variety. He stands fully armed, with his shield, as if attacking. Agathocles (742) stands not far off with his dog. The inscription Agathocles Chaire is an addition of Roman date. The boy on the prow of a ship (742), Democleides, was drowned while serving as a hoplite. Some of the vases have scenes, some have only conventional ornamentation.

In *room* 8 we have again a profusion of monuments, of which we may notice (852) one with four figures, and on the left a boy on horseback (828). The vases in this room now without any decoration had probably scenes painted upon them.

In *room* 9 is a very fine work in high relief (869). It is the full-sized figure of a young man, undraped. He is leaning on a column, at the foot of which his little slave crouches weeping. An old man stands facing him.

Room 10 shows a distinct decrease in artistic interest, and consists mostly of vases. Those with the ribbed surface seem to follow a bronze technique. The stele of an old woman (966) is of fourth-century workmanship, but very poor.

Room 11 contains sarcophagi of Roman period. These monuments are overladen with ornament, with little regard to their suitability. One has a row of Cupids dancing round it. The form is derived from that of a house, and the artistic origin is the early Lycian tomb, from which the Romans copied it. The next two rooms (12, 13) have more of these sarcophagi, and the next (14) has dedicatory reliefs. A number of these were found in the sanctuary of Asclepios. Like the grave-reliefs, they are full of unexplained mythology. The young man (1450) who offers the serpent something to eat is of Roman period, but the mythological idea must be of earlier date. A curious slab (1783), with reliefs on both sides, is dedicated to Hermes and the Nymphs. On one side is a young man, Echelos, carrying off Basile in his chariot. Hermes whips up the four horses, which are represented with great spirit. On the other side are three nymphs, with a bearded and horned man, probably the river Cephisus, as the slab was found at New Phalerum

near the bed of the Cephisus. Then comes another bearded figure and another female figure. This relief was painted on both sides, and dates from about the end of the fifth century. There are also several steles with the Athenian boat-race as subject.

The small room to the right contains some sculptures of Byzantine period and some pictures.

The inscriptions are kept in an inner court and are shown to students on request. They are from almost all parts of Greece, and are of various subjects and dates. Most are to be found in the Corpus of Attic Inscriptions.

Vases.

The vase rooms are in the right wing of the Museum. The earliest vases are in the room leading out of the sculpture rooms.

This collection is particularly rich in early vases, and surprisingly poor in vases of the best period, except white lecythi. Athens is of course the home of the vases of the best period. Those found scattered through the museums of Europe were made in Athens, but were found in tombs in Italy. In Greece the conditions were not so favourable for their preservation. The ornamentation of the early vases may be roughly divided into three classes: that derived from metal technique, that from wicker, and that in which the influence of textile fabrics is discernible. To the first belong all spiral ornaments, which were originally applied metal-work. To the second belong the crossing, waving, and plaited patterns, and double handles. To the third we owe the designs with a background filled in with rosettes and ornaments, meaningless in themselves, but originally serving to keep the warp and woof intermingled.

The earliest vases known—in Case 1, at the end of room—are of rough clay modelled by hand, with a few rude lines incised or in relief of concentric bands and zigzags, and have hardly reached the stage when they can be considered as works of art. The difference of colour observable in them is due to the varying action of the fire. Some of the rudest are modelled into the form of an animal or human being. The vases from the Troad belong to this category. The next stage of vases, such as those from Santorin (Thera), has rude paintings, some plant forms, both of land and sea. The date of the Santorin vases has been fixed by geological evidence, as the island is of a volcanic structure; but at present these dates must be regarded as relative rather than absolute. No. 58, from Crete, gives a good attempt at an octopus, the long arms of which are cleverly disposed round the vase. The vases from Mycenæ are a great advance on these. They have a glaze, are turned on the wheel, and have advanced in the representation of natural forms, mostly marine. The third case has some vases from Cyprus. But of the date of these little can be noted, as Cypriote work remained rude till a late date, and even after having made an advance often relapsed. The large vases in the middle of the room are of interest from several points of view, as they were used for tombstones. Those used for this purpose have holes in the bottom to let the rain out. The large vase from Bœotia, ornamented with relief work representing a goddess and some beasts, is obviously derived from metal-work. But that next it, in the geometrical style, usually called Dipylon, from the finest examples having been found in the cemetery outside the Dipylon gate, has ornamentation which is more probably derived from basket-work. It is interesting to note that the Indians of Central North America have a similar pottery, certainly so derived. It is in the vases of the Dipylon style that we note the

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introduction of the human figure first in funeral scenes. The favourite animal to be represented is the horse, which occurs drawing the chariot of the dead. Rows of leaves, birds, and other objects occur on these vases. The later Dipylon work is called Phaleric, and is smaller and more ornamented. 874 represents a choric dance of men and women. 2192 has on it the earliest Attic inscription known. The forms of the letters are those of the end of the seventh century, and date the pottery for us. Another early type comes from Eretria; it has, as characteristic patterns, hooks and coarse plaits.

The large Melian vases in the middle of the room show the influence of textile fabrics, probably introduced from the East. It is on these vases that we first find mythological scenes introduced. Their shape resembles that of the Dipylon vases, but is more rounded in contour. The Melian technique resembles the Rhodian and Naucratite, which fact points to a common Eastern origin. The flesh of the men is painted pink, that of women white. Rosettes also appear on Melian, Rhodian, and Naucratite vases. The eyes under the handles were probably suggested by the shape of the space there, and possibly originated the later gorgoneion. Sometimes the space suggested an ibex-head to the artist. Delos was probably the original home of the Melian ware.

The Corinthian vase seems to be a similar development to the Melian. It is certainly derived from woven stuff. The ground is closely covered. Rows of animals follow one another closely round these vases; leopards, stags, sphinxes, and winged animals occur, but very few horses. New shapes occur, such as boxes and plates, and altogether the artist seems to have fairly conquered the material. By the time of Marathon, the potter had little left to learn. The vases from the field of battle, Case 13, are of a curiously mixed kind. It is probable that the fallen warriors were buried in haste, and the available vases used to mark their resting-place. These vases would naturally be of different dates.

A most interesting variety of large vase, in which the museum is very rich, is the prothesis vase, a tall, long-necked variety, fully black-figured, that is to say, the figures are drawn in black on the red background. These usually represent the dead laid out, with the mourners standing round, and are an instructive commentary on the tombstones. A change came over vase-painting towards the end of the sixth century, and instead of painting the figures as black silhouettes on a red ground, the artist found he could get a more vivid effect by painting the background black and leaving the figures red, touching them up with fine inner lines. 9991, an interesting cylix, has for its subject Heracles wrestling with Antæus, and on the other side Theseus and Procrustes. A male figure inside recalls the work of Duris. The inscription is Athenodotos Kalos.

The prothesis vases stand round the room between the cases, and bear a label stating their provenance, as do most of the others. This is of considerable help in identifying them, as the numbers are confusing, though they give a clue to the date of the finding. The amphora (450), between Cases 14 and 16, is an interesting example of the prothesis type. The principal scene shows the dead man lying in state, with women mourners round him. On the opposite side of the vase, the dead body is being placed in the grave. Two men down below are receiving the bier from two above. Between the handles is a mound with a prothesis vase on it. An inscription round reads, *ἀνδρὸς ἀποφθιμένοιο ῥάκος κακὸν ἐνθάδε κεῖμαι.* Case 15 contains Panathenaic vases found in Athens and Bœotia. In Case 22 are two good red-figured cylices (330 and

661), but these vases are not the strong point of this collection.

Passing on to the lecythi in the other room, we find several cases full of these beautiful objects, which were made expressly for placing in or on tombs, and were painted with suitable subjects. The technique has a highly pleasing effect: a slip of white paint is first laid on, and then the subject outlined in colours upon it. As in the tombstones, the student of mythology has a wealth of information set before him. The favourite subject seems to be the dead person sitting at his tomb waiting for his relations to bring the customary offerings. Sometimes Charon (1759) is in the act of ferrying the soul away to the other world, sometimes the body is being placed in the tomb. One lovely lecythus represents Sleep and Death placing the body in the tomb. 1791 is remarkable for the extreme beauty of the line-drawing of the female figure. 1964 is a youthful warrior taking off his greaves. As on the tombstones, the general feeling is to represent the deceased as sitting. It can hardly be otherwise in 1937, 1950, 1956, 1959, 1816. We are struck by the distinctive dress of the mourners and their cropped hair.

In this room are exposed the bones of those who died at Chaeronea, with the sword-cuts showing. This has no bearing on art, and is rather a shocking sight. It would have been better to leave these heroes in the graves they earned so nobly.

Terra-Cottas.

This is a fairly representative collection of terra-cottas. Most of these in the first room come from Tanagra, and do much to redeem Bœotia from the charge of heaviness and stupidity which the Athenians laid at its door. Owing to the unscientific method of the excavations, which were made mostly at haphazard by the peasants, little is known about the figurines. That they are for the most part in fragments seems to be due to the fact that they were more or less deliberately broken either over or into the tomb in a sacrificial manner, possibly to symbolise a human sacrifice. This may also account for the types being nearly always youthful. In earlier times the rude figures with the πόλος, or high headgear, probably represented gods. The figures in relief cut off at the waist, which followed later, were meant for chthonic deities, rising out of the earth to protect the dead. But in the later figures the religious idea was more or less obscured, and the use of the figurines had degenerated into a funeral custom, much like our use of flowers. The small seated figure (4161) in Case 95 is a very pleasing example of the coroplast's art; it probably dates from the third century. The figurines had other uses than funeral ones: they were used to decorate houses, and for children's toys. The small jointed figures are probably dollies, and the hollow ones with stones inside were rattles. A mould was used in Hellenistic times to give the figure its first rough outlines. Into this, which was made in two parts, the coroplast squeezed the clay with his fingers. On the interior of some of the figures the finger-marks are still to be seen. The front part of the mould was usually more elaborate than the back, which was often the merest sketch, and usually had a vent-hole in the middle. After joining the two pieces, the coroplast added some details and fired it. Then he touched it up in colours, but only occasionally fixed the colours with fire.

In the corner room, Case 105, a four-horse chariot with some small men with shields is of fairly early date. In Case 107 a small figure from Epidaurus recalls the Olympian Hermes. There are some vases once forming a private collection in Case 109. One vase (9685) gives a quaint representation

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of Circe's lovers turning into hogs; 9716 is a cylix inscribed with an alphabet, perhaps for a child to learn from; and 9683 is an interesting mythological scene. The terra-cottas in the circular room come from Myrine in Asia Minor, and are of Hellenistic period and flamboyant style. This collection is only equalled by that in the Louvre. There is slightly more variety of subject than in the Tanagra figurines. Loves and winged genii predominate equally with exquisitely draped female figures, and grotesque figures and caricatures abound. It is possible that the grotesques may have been intended to ward off the anger of the chthonic gods, by making them laugh.

Bronzes.

The durability of bronze would have led us to expect here something more than this scanty roomful, mostly in fragments. But the usefulness of the material, and the ease with which it can be melted down and used again, have caused the destruction of the majority of bronze works of art. However, enough remains to show us what we have lost. In the case on the right as we enter from the hall lies a magnificent arm. The hydriæ up above indicate another use to which bronze was put.

The bronzes found on the Acropolis form an interesting commentary on the sculpture found there. The two statuettes of Athena illustrate two methods of treating bronze. The one in the round (6447) is full of spirit and charm. She stands with her left foot advanced, her right arm raised as if to strike, and holding a shield on her left. Her drapery falls from beneath a scaly breastplate. A high crest is on her helm. There is a dedication on the base. The work is finely executed, but the face has not the finish which the marble sculptures led us to expect. The other Athena (6448) is about the same size, but is made up of two low reliefs nailed together, each representing a side view. It was gilt, but not much of the gilding is now left, as the little figure seems to have suffered from the action of fire. Some silver in a melted condition has been dropped on it. This figure, and another in Case 137, formed two of the feet of a tripod, to which they were attached by nails passing through the holes bored in the feet.

The male head (6446) on the right has both hair and beard close and fine, the ears projecting slightly, the eyes inserted; on the head there are traces of a helmet. It probably represents a warrior of about the same period as the warrior Aristocles on the tombstone. The artist cast his work from a mould and then finished the details of the hair and beard with a graving tool. The delicacy of the finish does the artist more credit than the truth of the modelling, and the expression is vivid rather than agreeable. This head was found half-way between the Propylæa and the Parthenon, and is one of the finest early bronze works extant. The style recalls that of the Æginetan marbles.

The nude male statuette (6445) is a bronze example of the so-called Apollo type, of which so many marble ones are to be found in the museum. The armless statuette (7494) is good but sketchy. The statuette of a Satyr (7531) dates probably from the third century B.C.

The bronzes from Olympia are of various date and type. Perhaps the most interesting is the early head of Zeus (6440). The hair is worked in small projecting curls in front, a woollen fillet encircles the head, and the back hair is looped up. The beard is fine and smooth, as if finished with a graving tool. Altogether it is of the same nature as the head from the Acropolis. As in it, the eyes, probably of some kind of enamel, have been inserted, though they are now gone out of

the sockets. The perfection of technique attained in the later boxer's head (6439) only serves to emphasise the coarseness and brutality of the type, and to show us to what depth the Olympian athletics had fallen. The small nude male standing figure is probably a Poseidon. It was found in the sea near Thisbe on the Corinthian Gulf. The famous bronze relief from Olympia has been set into the wall on the right facing the door. Both subject and arrangement are mainly Oriental. The top row of eagles has beneath it two sphinxes, below that again are Heracles and the centaurs, in the lowest panel stands a winged goddess holding up two leopards by their hind legs. The attempt to cover the ground evenly suggests a textile origin. The work is repoussé. The kneeling archer on the opposite wall shows different technique. The figure is repoussé, and its outlines are cut away (ajournés) so as to leave the background free. There is also an inscription let into the wall.

In the cases on the right are to be found a number of heterogeneous objects—bronze wigs, pedestals of statuettes, axe-heads, feet, arms, helmets, crests, bridles, strigils, pens, tweezers, sceptres, fragments of tripods. The sphinxes' heads are handles, probably of bowls. A small cow from Delphi is interesting, and in the same case a small gilt head (7590) with inlaid eyes is probably an athlete. There are some horses' heads as cup-handles.

In the cases on the left are some inscribed slabs with curses on them. The idea was to write these addresses to the nether gods, and by burying them ensure their being read. They were mostly written on lead. Besides these are some ancient voting tablets and some mirrors. The most noticeable subjects on the mirrors are (7417) Leda and the swan, (7424) a female head with loose hair, (7671) a female head with waved hair, and (7669) Eros. In the lower part of the case are some helmets.

ENVIRONS OF ATHENS.

There are many pleasant excursions possible from Athens, but it is well to remember that most of these are near the sea and are easily accessible from it. In fact the ideal way to visit Greece is in a ship; for the nature of the coast-line is such that few of the chief places of interest are more than a day's journey from the sea.

Many of the shorter excursions from Athens are best done on horseback, for very good horses may be had at the livery stables in Athens at a moderate price. Bicycles may also be had, but one must be warned that the roads, even when fairly level, are often dusty. A good walker will prefer to reach many of the places on foot; but one ought to be careful not to over-exert oneself, as frequently the interest of the places makes one forget one's fatigue. Care should also be taken to avoid chills, which are usually accompanied by fever. One ought not to walk fast in the hot sun and rest at sunset.

PHALERUM.

Phalerum may be reached most easily by tram. The site of Old Phalerum has now only an occasional villa on it and a few small Greek inns close to the sea. The ride on horseback from Athens is very pleasant, and the bathing better than at New Phalerum. The open roadstead was the earliest harbour. New Phalerum is much frequented by Athenians in summer. There is a level promenade, a pier, a hotel, baths, and a summer theatre.

THE PIRÆUS.

The **Piræus** may be reached either by tram, changing at New Phalerum, or by train, as well as by carriage or on horseback. To walk across the fields is also possible, when there is shade from the trees.

The promontory of the **Piræus** is divided into two parts, Munychia and Acte, with three inlets. On the east of Munychia lies the small semi-open harbour of Phanari; between Munychia and Acte is the harbour of Pacha Limani; to the west of Acte lies the Great Harbour. Between the Piræus and the mainland are the stretches of salt marsh called Halipedon. The famous ἀμαξιτός, or causeway, which connected Athens with its port ran across this. The Long Walls lay near the modern road, and ran parallel to one another, about fifty yards apart. There is now little left of the remains seen by Leake. The third wall, if it ever existed, probably ran parallel to these—not from Old Phalerum, as has been supposed. From the nature of the shore a wall from Old Phalerum would have been no use as a defence, as the low coast would have been impossible to protect.

The monograph on the Piræus by Mr. Angelopolous, himself a naval engineer, is of interest and value. He shows quite clearly that the only possible view is that which leaves Phanari as the port of Phalerum, and takes Pacha Limani as Munychia, placing Zea inside the Great Harbour north of the Diazeugma. This beach north of the Diazeugma would do very well for ships of shallow draught like the ancient war vessels. Cantharus is of course also inside the Great Harbour, but on the coast of Acte, just inside the promontory Alcimus; and the Emporion is on the east side of the Great Harbour, while Eetioneia faces it.

A good view of all the harbours may be had from the top of Munychia. On this height was the fortress which Thrasybulus made his base in attacking the Thirty Tyrants. To the north are the remains of an ancient theatre, but no traces have been found of the Temple of Artemis Munychia, which was an asylum for State criminals. There are remains of another theatre west of Pacha Limani, and on the eastern shore there are considerable remains of the ancient galley slips. The ancient walls may be followed round Acte, at a short distance from the sea, to the promontory Alcimus, where they end in a mole.

A monument, popularly called the Tomb of Themistocles, lies outside the promontory, quite close to the sea, in a position answering roughly to Plutarch's description, near the remains of a beacon pillar.

On the top of the hill there is a modern signal-station for ships, and between the Tomb of Themistocles and Alcimus is a monument to Miaoulis, one of the heroes of the Greek War of Independence.

The Great Harbour was called in mediæval times Porto Leone, from the marble lion on which Asmund inscribed in runes the victory of Hakon and Harold over the Greeks. The lion was taken to Venice by Morosini in the seventeenth century, and may now be seen at the gate of the Arsenal. The ancient mole on the north or Eetioneia side of the harbour is in a state of good preservation. Beyond the little bay a quarantine station has been placed.

SALAMIS.

Salamis may be reached by sailing-boat from Piræus or by walking. The scene of the battle is best viewed from the heights to the north-west of the Piræus. Thence one can see how the Persian fleet were attacked by the Greek from behind Cynosura, as they exposed their ships one by one in advancing through the two narrow channels on each side of Psyttaleia. The exact spot of Xerxes' throne is not known, but topographers place it above Ceratopyrgos. For a detailed account of the battle Professor Goodwin's paper in vol. i. of the *Papers of the American School at Athens*,

may be recommended, together with Mr. Grundy's paper in the *Journal of Hellenic Studies*, vol. xvii. The account given in most histories is inaccurate. Herodotus describes the battle. Æschylus in his *Persæ* gives a dramatic account of what he himself witnessed.

ELEUSIS.

Eleusis (Lepsina) lies at the north of the bay and is easily reached from Athens by road, rail, or sea.

If you drive or walk, you pass the Monastery of Daphni, an interesting Byzantine structure on the site of a temple of Apollo in the pass through Ægaleos. The fine mosaics have been taken down and put up again, as they were severely shaken by earthquakes.

At some distance past Daphni the Sacred Way runs parallel with the high road, and about a mile beyond the convent there are some rock shrines and the remains of a temple of Aphrodite. Parts of the Sacred Way were cut out of the rock, and the cutting is still visible. The Rheitoi, or salt ponds, which were the boundary between Athens and Eleusis, are still visible, and work a mill.

The name *Eleusis* (advent) refers to the allegorical coming of Demeter, the central figure of the mysteries. Æschylus was born here, and here the Thirty Tyrants took refuge. Eleusis was rebuilt and restored by the Romans with their usual pomp and lack of taste, and was at last destroyed by Alaric the Goth in the fourth century A.D. It was deserted when Spon and Wheler saw it in the sixteenth century, but has since become an Albanian village. Owing to the Roman buildings the Greek work is difficult to see, but the best way is to go first up to the church on the hill above the ruins and look down on them.

The principal object is the **Great Hall**, a vast columned chamber surrounded by steps, with a stoa added on the fourth side. The steps were partly cut out of the rock, and were used as seats. The design of this hall was due to Ictinus, the architect of the Parthenon. An earlier and smaller hall, of which one sees the foundations, followed much the same plan. This earlier hall was destroyed either by the Persians, or by the priests themselves in order to build the larger hall. The columns of both structures were placed in parallel rows all over the hall. The only other Greek building of at all the same nature was the Hall of the Ten Thousand at Megalopolis. The plan of these buildings is supposed to have been derived from Persia. A terrace ran along the side opposite to the portico considerably above the level of the top step of the seats, and led down to the hall by a staircase at each end. The mysteries probably went on among the columns in the centre of the hall, while the worshippers sat round on the steps. The ritual that took place in this hall was mainly of the nature of a mystery play. The whole celebration took several days, and included preliminary purifications in Athens and a procession thence along the Sacred Way. The portico was added in the fourth century by Philon, and has some of the columns left unfluted. The puzzling-looking mounds which stand here and there are simply records left by the excavators of the depth of earth excavated. On each side of the hall, except that adjoining the terrace, there were two entrances.

Of the masses of masonry of all periods lying round the Sekos, or Great Hall, the only building identified is the Bouleuterion, which lies in the south-western corner of the enclosure. It may be recognised by its curved foundations.

Following the Sacred Way out of the hall on the north, we pass first some foundations of a building which stood back against the rock up some steps. A little farther on is a small temple of Pluto, and a

shallow cave with a hole in the rock large enough for a man's body to pass through, but the purpose of it is not known. Next come the small Propylæa, built in the first century B.C., with carriage wheel-marks in the central doorway of the three. The large Propylæa beyond belong to Roman imperial times, and had as an ornament a colossal medallion in the gable. There were five openings, but there are no marks of wheels in any of them. The round base of the well Callichoron, where Demeter rested, stands just outside the large Propylæa, and beyond it is a small temple to Artemis.

MEGARA.

Megara lies about 12 miles farther along the coast, on two small hills, Caria and Alcathoos, which form a spur of Mount Geraneion; but it is not a good plan to land near and walk up to the village, as the walk is very fatiguing in the hot sun. One can either go by train from Athens or land at Eleusis and go on by train. Few traces have been found of the walls by which the Megarians connected themselves with the sea. Some mediæval walls may still be seen on the two fortresses of Nisæa and Minoa. The latter is, however, no longer an island. The recent excavations have resulted in tracing the course of the aqueduct made by the tyrant Theagenes. The chief attraction nowadays is the Easter Tuesday dancing, of which there is a repetition at the August festival. The women take hands and advance and retire together; often a man takes the head of the women's dance and shows off his steps, and, when one does so, the women take turns of being at the end of the row. The men also dance together. The dancing on the hill is over by eleven or so in the morning, but goes on again in the market square in the afternoon. Modern Megara prides itself in being of Greek rather than Albanian origin, and the women are beautiful. The costume which they wear when dancing is, however, Albanian. Ancient Megara was of importance from its position between Athens and the Peleponnese, and was the mother of several colonies—Selinus, Cyzicus, Astacus, etc.

ÆGINA.

Ægina is within easy reach of Athens. From a ship you can land below the Temple of Athena itself, and walk up. The peasants, when they see a ship putting in, will bring their mules and donkeys, on the chance of being hired. You may also go in a sailing-boat, and can be sure of landing, as there are two bays, one on each side of the north-eastern point of the island. Small steamers go almost every day to the town of Ægina, returning the next. It is better to take lunch with you, as the provisions at Ægina are uncertain. Fine sponges, found in the sea near, may be had cheap, and porous jars for keeping water in hot weather. The modern town of Ægina is on the ancient site, but is only remarkable as having been the first capital of modern free Greece. Some buildings intended by Capodistria, the first president, as a barracks, have been utilised as a library, museum, and school, but the antiquities have been taken to Athens. A monument to Capodistria stands in the square.

Of the Temple of Aphrodite only one column remains on the stylobate; the rest has disappeared. The ancient moles of the harbour remain, with a mediæval tower upon the southern and a chapel and lighthouse on the northern; but the town walls have gone since Leake's time. Outside the town is a tumulus, possibly the grave of Phokos; and an orphanage, in the court of which is an underground tomb. Near this is the Phaneromene, a ruined basilica.

The **Temple of Athena** is 2½ hours from the town of Ægina, though only ½ an hour from the sea.

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The road from the town leads past Palæochora, a deserted village. Further on, a small chapel of S. Athanasius has an inscription over the door with the name of Athena, surmised to be a boundary-stone from the sacred precinct above. The temple itself stands in one of the most beautiful positions imaginable. The view across the sea towards Athens on a fine day brings in the Piræus and Athens, Salamis, Megara, Pentelicus, and Hymettus, as well as several of the Cyclades and the end of Argolis, with Poros and Hydra. The temple was hexastyle; that is to say, it had 6 columns at front and back and 12 on each side, and was of a yellow limestone covered with stucco. The sculptures were, however, of Parian marble. Those now in the gallery at Munich came from the two gables of this temple, and were found here in 1811. The cella stands on a higher level than the rest of the temple, and has a kind of red cement on the floor. Portions of several of the small internal columns of the cella may still be seen. In the fallen architrave blocks may be seen the curved groove to hold the ropes by which the blocks were hauled up. The plan of the west end is peculiar, as it has a small door on one side. It is more than three hours' ride on to the Oros, where there was an altar to Zeus Panhellenius. Like many heights in Greece, this has become a dedication to Elias the prophet. From here the whole of the island may be seen, as well as a magnificent panorama of Greece and her islands.

COLONUS.

Colonus may be easily reached from the Peloponnesus station or by tram. The monuments to the memory of Ottfried Muller and Charles Lenormant are conspicuous from a distance, but the modern surroundings hardly suggest the famous chorus of Sophocles. The tram goes on to Colocythou, a pretty little village, and the olive groves of **the Academy** lie on the other side of the Cephisus. This would make a pleasant round for anyone fond of riding. But the case is different with an expedition up Hymettus or Pentelicus, for the road is so steep and stony as to be almost impassable in the higher reaches except on foot.

HYMETTUS.

For Hymettus, it is possible to drive as far as Syriani, where there is an old monastery, now used as a farm. The water from Syriani is much in request in Athens, as the town supply is not to be trusted, houses having been built over the main cistern, incredible as the statement sounds. The walk to Syriani from Athens was considered a potent charm for childless women. The belief may still be met with. The lovely purple colour which Hymettus turns at sunset is due to the reflected light rather than any local colouring. The mountain is almost entirely formed of bluish-white marble, which is still quarried. The flavour of the still justly celebrated honey comes from the thyme with which the hillside is covered. It takes about 2 hours to walk to the top from Syriani. Then, instead of walking back, one can go on over the mountain down to the village of Korope, which takes another hour or so. From the village one can take the train back to Athens. The view from the top, especially over the Cyclades, is well worth the walk.

PENTELICUS.

Pentelicus is an easy and interesting excursion from Athens, and well repays the effort. The drive to Mendeli is very pretty, and the convent itself is beautifully placed, and makes a good halting-place for lunch, which must be taken with one. A guide may be had there to take one to the top, from which one

obtains a fine view of Attica and the neighbouring islands, especially Eubœa, as well as a bird's-eye view of the battlefield of Marathon. The quarries will take a little extra time, and one may see the marks of the ancient tools. Hewing out the marble was a laborious work done by slaves, as blasting was not known. There is also a stalactite grotto, with a chapel and a well.

LAURIUM.

Laurium (Ergasteria) (**British Vice-Consul**, Spiridion Desposito) is 2½ hours' distance by train from Athens. The train goes so slowly that one has a good view of the Mesogea as one passes. The little theatre at Thoricus is visible from the line. The town of Laurium itself is sometimes called Ergasteria, from the factories there. The ancient mines are now worked by 5 firms, 3 French and the other 2 Greek, and one can visit them by getting a letter of introduction to one of the managers beforehand. The mines produce lead and galena as well as silver. A considerable number of ancient shafts have been found, some of them running 500 ft. down below the ground. The columns marking the boundaries of different owners, and other interesting remains, are to be seen; but the descent is a little uncomfortable for ladies.

CAPE SUNIUM.

Cape **Sunium** may be reached either from Laurium or from the sea, preferably the latter if the day is fine and one has a ship at one's command. The drive from Laurium takes about an hour, but the carriage and the horses are very poor, and it is advisable to secure them beforehand.

The promontory of Sunium, being the most southerly point of Attica, was a landmark for those approaching Athens by sea, and the Temple of Athena may be seen from a considerable distance out. That of Poseidon has mostly disappeared, but considerable traces of the fortification walls remain. These walls were built to make the place a stronghold and defence for the mines. But the place was seized and held by the revolted slaves, though finally the Athenians recaptured it. The wall, which has towers placed along it at intervals, is about a mile in length, and runs down to the sea where the slope is steepest.

Vari lies on the road between Athens and Laurium, and is accessible by carriage from Athens in 3 hours. It is in a picturesque valley north of Cape Zoster. Some sculptured fragments are built into the church. A guide will take one to the grotto, a stalactite cavern decorated with rude sculptures of Roman period by a certain Archedamus.

MARATHON.

Marathon is accessible from Athens by carriage as a day's excursion. People often order horses beforehand to be sent on, as those which take one there may be too tired to return the same day, but it is not always necessary. A good walker might go by train to Cephisia and walk the rest of the way. Landing from a ship is impossible in a S. wind. The crescent-shaped piece of shoreland which forms the plain lies between the foot of the mountains and the sea. Two marshes bound it, a large one on the north and a smaller one on the south, separated from the sea by a bank of sand. The brook Charadra divides the plain in two, and towards the middle of the southern half lies the **Soros**, or tumulus. Some ancient foundations known as Pyrgos may possibly be the tomb of Miltiades.

From Marathon to **Rhamnus** is a short excursion, but Rhamnus is easily reached from the sea by a ship, though a more delightful ride

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can hardly be imagined than that from Marathon to Rhamnus.

Approaching Rhamnus from the sea we land near Grammatico, reach Evraio Kastro, and go up the Sacred Way, where numerous fragments remain of the seated statues that lined the way. Up past the fortifications we reach a little platform on which stand the two temples of Nemesis, the little old one and the larger and more recent. The foundations lie close together, at a slight angle to one another. In front of the smaller temple were found two marble seats, with dedications inscribed to Nemesis and to Themis. Others have been found more recently. The columns of the larger temple have not been fluted, which seems to indicate that it was never finished. Both temples are of the Doric order, and the small one was probably destroyed by the Persians before the battle of Marathon. The archaic statue of Nemesis in the British Museum, and also several statues in the National Museum at Athens, were found in the small temple.

Deceleia may be reached from Athens either by train or carriage. There is a good road leading past Cephisia, and farther on past the King's summer house at Tatoi. Of the citadel little is left except a few foundation walls on a round hill south of Tatoi, now called Castro by the peasants. This is a very pleasant day's excursion.

Cephisia has a pleasant inn, called the Grand Hotel, where one can lunch. The town is a suburb of Athens where many people have country houses with gardens. Near **Menidhi**, the ancient Acharnæ, an interesting beehive-tomb of the Mycenæan age may still be seen.

Phyle, the next pass through the mountains, is also a day's excursion from Athens. One can drive to the village of Khasia and then go on, either on foot or on mule, up to the fortress, of which a considerable portion of the walls still remain. As this pass commands a road from Athens to Thebes, it was fortified in early times, but is chiefly known from the spirited attack made from this base by Thrasybulus on the Thirty Tyrants.

EUBŒA AND THE EURIPUS.

The places of interest on the coast from the Piræus to Rhamnus are to be found under the head of excursions from Athens, with the exception of **Porto Raphti**, which can be seen most easily from the sea. The bay receives its name from a statue, probably of a Roman emperor, placed upon an island in the north of the harbour. Boatmen have seen a resemblance in it to a tailor (Raphtes).

Sailing north, we have Eubœa on our right, with the little islands of Petali and the lighthouse in front of it. Past the bay of Marathon the gulf of Petali narrows and becomes the channel of the Euripus.

Rhamnus lies inside the narrows and is best reached from Grammatico. It has already been noticed. **Oropus** lies farther to the northwest along the coast. The best landing-place for the Amphiaræum is not the Scala of Oropos, but that of Calamos. From the Scala to Calamos is an hour's walk, and from there to the Amphiaræum twenty minutes.

The **Amphiaræum** (Mavrodilisse) was excavated in 1884 by the Greek Society. The local hero Amphiaraus, one of the traditional Seven against Thebes, was saved by Zeus, when pursued by his enemies, by means of the ground opening and swallowing him. The correct procedure at this oracle was to sacrifice a ram and then to sleep on its skin in the temple. People who were cured of diseases threw a gold coin into the spring near.

The excavations led to the discovery of the temple, the theatre, and a stoa. Of the temple only the northern part remains, the rest has been carried off by floods. Near the temple is a spring, surmised to

be the one into which the gold pieces were thrown. The stoa lies to the east, and the theatre behind it. Of it there only remain the proscenium and stage buildings and some thrones. Eight Doric pilasters, bearing holes for fixing panels between them, carried the platform described by Vitruvius. Behind these is the lower part of the walls of the scena. It is curious that all the seats have disappeared except the five thrones, which were found symmetrically disposed in the orchestra. In front of the temple is an altar with some curved steps near it, from which the ceremony of sacrifice could be seen.

The museum contains inscriptions and reliefs dedicated to Amphiaraus.

Delion lies on the coast road from Chalcis. Near it the Athenians were defeated in B.C. 424. At this battle Alcibiades saved the life of Socrates, and Socrates that of Xenophon.

Eretria, on the coast of Eubœa, lies opposite Oropus, and a sailing-boat will take an hour or two, according to the wind, to get across.

The American School have made excavations here, and uncovered part of the theatre and the temple of Dionysus. The Gymnasium was excavated by the Greek Society.

Eretria was, in antiquity, the town next in importance in Eubœa to Chalcis. The modern town, also called Nea-Psara, from the Psariote refugees of 1821, is a small and unhealthy place, as it stands on low marshy ground. The Acropolis was on the rocky height close to the town, and parts of the wall may still be traced. From the heights the wall ran down to the sea and joined on with the quays, of which remains still exist under water.

The theatre was backed against an artificial hill. Since its excavation most of the upper seats have been carried off by the peasants of the neighbouring village to build with. The peculiar features of the structure are a passage running under the orchestra, and the position of the actors' dressing-rooms. The proscenium is the ordinary Vitruvian one carried by columns, and the scena wall remains standing to a considerable height. On the floor, sustained by the remaining wall, are the traces of the rooms referred to, which are on a level with the fields at the back and with the top of the proscenium, the orchestra being an artificial sinking. The passage under the orchestra starts from the middle of the circle and comes up between the proscenium and the scena wall. Steps lead down to it at both places. It is probably a Roman device such as are found at Sicyon and other Greek theatres, and also in Roman amphitheatres. From the scena wall a large tunnel, on a level with the orchestra, runs under the stage buildings and comes out at the back, at the bottom of a flight of steps which lead up to the fields already mentioned. All the remains spoken of probably date from late Greek times, and traces of an earlier stage exist. The site has not been thoroughly cleared, as half the orchestra still remains covered.

Of the Temple of Dionysus not much was found, except the pavement and an underground gallery.

The Gymnasium, a building of good Greek period, earlier than either that at Olympia or at Trœzen, has an interesting feature in some water-troughs, of which four are left—numbered α, β, γ, δ—out of a row of seven. They were fed by conduits, and were probably for washing in. There are also some shallow foot-baths, with channels for supplying them with water. The stoa had probably four sides, but only that running east and west is to be seen. An inscribed stele at the western end is in honour of the gymnasiarchs, and there is also a θόλος hewn out of the rock.

Along the Sacred Way a number of tombs have been excavated, and one containing some gold stephanoi and some pens, and an inscription

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with the name of Biote, the daughter of Aristotle, has been supposed to be the family tomb of the famous philosopher. But the name was a common one in Greece.

North of Eretria the strait narrows into the famous channel of the **Euripus**, on which Chalcis stands. The flowing and ebbing of the water at this spot was the source of much speculation in the antique world, and has afforded an object of study to the modern. The original wooden bridge of the Bœotians is now represented by an iron swing-bridge which opens to let vessels through. The direction of the water under the bridge usually changes once in four hours, and the current runs at about five miles an hour. The moon, the various torrents flowing into the gulf, and the winds blowing from the north and south, have been cited as some of the possible causes of the phenomena. Æschylus, Livy, Cicero, Pliny, and Strabo mention the Euripus, and tradition makes Aristotle throw himself in because he could not understand it. Modern science has as yet failed to solve the problem.

The **Bay of Aulis**, where the Greek fleet assembled before setting out for Troy, is the inlet on the mainland just south of Chalcis. Of the ancient town, which lay on a little headland in the middle of the bay, not much remains. Near the Chapel of St. Nicholas are the foundations of the Temple of Artemis, where Iphigenia was sacrificed.

Chalcis, the mediæval Egripo and Venetian Negroponte, has suffered a good deal from earthquakes recently. The mediæval fort which once stood in the middle of the passage has been removed to widen the strait, and the walls on the mainland and the island destroyed. Under the Venetians, Negroponte was a kingdom, and under Turkish rule was the residence of the Capitan Pasha. The mosque, now a military store, has some ancient columns in it; and the Byzantine Church of St. Paraskeve has some interesting variants on the Ionic form of column. The height now called Kara Baba is the ancient Canethos.

The island of **Eubœa** is mainly accessible from Chalcis. Carystos, called Castel Rosso by Venetians, at the south of the island, has a good harbour, and exports marbles. It was noted in ancient times also for its marble, and for asbestos, which was known as Carystian stone. Mount Ocha, near it, is well worth the climb, which takes four or five hours. On the way up you pass a mediæval aqueduct, and an ancient quarry in which some columns, probably hewn in Roman times, are still lying. On the top is a primitive temple of Zeus and Hera, found in 1797, and resembling the early temple of Apollo at Delos in some ways. The honey of Carystos is very good.

Eubœa is fertile and has good roads, but is not so prosperous as it might be, as the people are not very numerous or industrious. It is the next largest of the Greek islands to Crete, and its history is practically identical with that of Chalcis. In the ninth and following centuries before our era it sent out many colonies. Its narrow mountainous length prevented it having much political cohesion, and it never played a leading part, except perhaps in the struggle against the Romans. Some of the property and mines have English owners. Achmetaga is the residence of Mr. Frank Noel, a relative of Lord Byron's. Kyme, Kume, or Koumi, the harbour half-way along the outer coast of Eubœa, has some lignite mines. Mt. Derphis, or Delphis, usually covered with snow, is the highest peak of the range of mountains which runs along the island, practically a continuation of Ossa and Pelion. Artemision, at the northern end of the island, is known in history from the battle which was fought there in B.C. 480,

and in which the Greeks gained their first naval victory over the Persians. Ædipsos, or Lipso, in the little bay at the north of the Atalante Channel, has some hot springs, celebrated in Roman times.

CENTRAL GREECE.

THEBES.

Thebes, modern Phiva, is four or five hours' drive from Chalcis. Not much is left of the ancient town. Interesting alike in classical and in mediæval times, in modern times it claims no distinction, though a shadow of the silk industry still goes on. It has frequently suffered from earthquakes, that in 1853 being very destructive. The Church of St. Luke is supposed to stand on the site of the Temple of the Ismenian Apollo. It is to Pausanias that we owe any knowledge we have of Thebes. Of the famous seven gates not a trace remains. Their names were Electræ, Prœtides, Neitæ, Krenææ, Hypsistæ, Ogygiæ, and Homoloïdes, but their position can only be guessed at. There is a small museum with some funeral reliefs. The Frankish tower on the north of the town has some lower courses of Cyclopean masonry.

The coast of Bœotia north of Chalcis is mountainous and beautiful. Past the plain of **Anthedon**, where the American School have made some excavations, are Paralimni and Skroponeri Bay, where there are the outlets of **Lake Copais**. The lake has now been drained by clearing the ancient katavothræ, and the soil used for agricultural purposes. This makes the region healthier, but less picturesque. The central katavothra runs underground for about four miles.

The height between Anthedon and Skroponeri is Mount **Ptoon**, where the French have excavated the precinct of Apollo. Quite a series of undraped male statues were found, and are now in the Museum at Athens. The temple, a small Doric one, stood on the site of an earlier building. In front of it were five altars. An artificial cavern near was doubtless the site of the oracle. At the foot of the hill is a large subterranean chamber, of which the purpose is unknown.

Larymna, in the next bay, has some interesting remains of the ancient port. **Opous**, the ancient capital of Locris, lies farther north. It stood on a rocky height, and the polygonal walls are still standing to a height of 6 feet. **Atalante**, lying behind the little island of the same name, stands on ancient foundations. It has suffered much from earthquakes in recent years, and there is a record of one in B.C. 427 destroying the fortifications on the island, so the character of the coast has not changed. **Orchomenus**, on the site of which stands the village of Skripou, is a day's ride inland from Atalante. The Convent of the Panagia is on the site of the Temple of the Graces, where the musical contests used to take place. Flutes were made at Orchomenus of reeds from Lake Copais. Near the convent is a tomb, excavated in 1881 by Dr. Schliemann, and called the Treasury of Minyas. It is a fine example of the beehive type, with a base for statues, later in date than the structure itself, in the centre of the enclosure. A corridor leads to an inner chamber, which possessed a remarkable feature in a beautiful sculptured stone ceiling of Mycenæan date. The pattern is a tangle of spirals admirably suited for ceiling decoration. Since the recent fall of the ceiling it is difficult to get into the inner chamber, but some broken slabs of the ceiling are lying about the outer chamber. Of the Acropolis little is left except the remains of a tower, parts of the walls, and some rock-hewn steps leading up.

On the way from Atalante to

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Orchomenus is **Abae**, but little remains have been found of the famous oracle and temple of Apollo. The English School excavated these, but found very little soil on the rocky site of the temple. This may easily be distinguished below the ancient town, the walls and a gate of which can still be seen.

THERMOPYLÆ.

The next point of interest on the coast is **Thermopylæ**, the scene of the famous defence of the pass by the Spartans in B.C. 480. The exact spot is disputed, as the line of the coast has changed. In ancient times the sea came to the foot of the mountains, but now there is a tract of alluvial land which it would be impossible to defend with a handful of men. It appears that the river Spercheios has also changed its course, probably through the alteration of level caused by earthquakes; and now the Thermæ, from which the pass took its name, instead of flowing into the sea, flow into the river. There are five Thermæ, and they are now much frequented, though the accommodation is very primitive. The steam rising from them can be seen from a distance. It might be supposed that one could at least identify the hill on which the Spartans made their final stand. But this has not yet been done. The opening through the mountains past Drakospelia is supposed to be the one by which the Persians descended to take the Spartans in the rear. That by which they probably ascended may be seen farther west. Mr. Grundy has made some researches on the site, which he hopes will help to clear up the question. The nearest landing-place is at **Molo**.

Lamia (Turkish Zitouni) has **Stylida** for its port. It lies at the foot of Mount Othrys. Nothing remains of the ancient town. There is a mediæval castle on the height. From Lamia one can drive to Thermopylæ in about 3 hours. The drive up from Stylida to Lamia takes rather longer. The ruins at Lamia are not very interesting.

A narrow channel between Eubœa and the mainland connects the **Gulf of Lamia** (Maliakos) with that of Volo. The southern side of the channel is formed by the peninsula of Lichada (Lithada) and the plain of Xerochori. Oreos, the port of Xerochori, has the ruins of a mediæval fortress. On the north of the channel, the hill on which stood the Acropolis of Echinos marks the end of the gulf of Lamia, and from it the coast runs north-east in a long spit of land called Trago Vouni. Round Cape Stavro, the ancient Poseidon, lying at the end of Trago Vouni, is a little bay, on the north coast of which Pteleon stood. Past Cape Halmyro is the port of Halmyro. Near this, before the Treaty of Berlin, lay the frontier of Greece. At the entrance to the Gulf of Volo are the island and promontory of Trikeri, guarded by a lighthouse.

VOLO.

Hotel.—See "HOTEL LIST."

Consul.—A. A. C. E. Merlin, Esq.

Volo itself can be reached in 24 hours or so from Athens by the steamers which run every day. It lies at the extreme north of the bay, and from its position is the entrepôt of Thessalian commerce, much interrupted by the late war. Two railway lines start from Volo, one north to Larissa, the other to Kalabaka for the Monasteries of Meteora. The junction between the two is at Velestino, where the Greeks made their last stand in the recent war. Velestino is the site of the ancient Pheræ. Volo makes a good centre for exploring Thessaly from; but, as the country has been rather unsettled lately, it would be well to make inquiries, before setting out, from the British Consul, Mr. Merlin. The town has some clean inns, and good shops along the quay, which

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is the newest quarter. The Castro dates from Venetian times, but there is nothing of earlier date, as Volo is the modern representative of two towns, standing one on each side of the inner bay, Pagasæ on the west and Demetrias on the east. A harbour is being made, as the anchorage, though good, lies open to the south wind.

MOUNT PELION.

Volo lies on the western slope of **Mount Pelion** (Plessidi), the top of which can be reached in 4 or 5 hours. There are two principal peaks, the higher being that above Drakhia. The view stretches over the whole peninsula of Magnesia, with Eubœa on the south, Thessaly on the west, Ossa and Olympia on the north. The mountain is well-wooded up to the very top. A cavern in the side of an isolated peak may stand for Chiron's cave. The mythology of Pelion is extensive—the giants use it to pile on Ossa, the Centaurs make it their home, Thetis weds Peleus on it, Achilles hunts boars, the timbers of the good ship Argo are hewn from its forests, and the Argonauts set sail from Iolkos, its western port.

Iolkos has been identified with Ano-Volo. Some beehive tombs were found there in 1883 by Dr. Lolling.

Demetrias lies about an hour from Volo, and not far from Ano-Volo. It was founded by Demetrius Poliorcetes early in the third century B.C., and the foundations of the walls may still be seen. There are also traces of an underground aqueduct, and the church stands on ancient foundations. There are some cisterns close to the church, and on Easter Friday a well is miraculously filled, possibly by a natural siphon from the cisterns.

Korope, the most famous shrine in ancient Magnesia, was further south along the peninsula, near the modern Miliæs.

Pagasæ, on the other side of the bay, is also about an hour from Volo. Of it considerable remains exist. A wall studded with towers, part of the gate leading to Pheræ, and the site of the theatre, as well as the position of the Acropolis, are all to be seen. The inhabitants of Pagasæ seem to have migrated to Demetrias and deserted their own town.

The village of **Dimini** lies to the north-west of Pagasæ. Tombs of Mycenæan period have been found there, and their contents taken to the Museum in Athens. The largest and best known resembles the beehive tombs of Mycenæ and Orchomenus.

PHARSALA.

Pharsala can be reached by rail from Volo, a distance of 30 miles. The famous battle must have taken place near where the station now stands. The modern town has a good many Turkish inhabitants. The ancient town of Pharsalos is an hour's walk from it. The most interesting remains are those of the ancient fortress on the Acropolis. Pharsala has been identified as the site of the Homeric town of Phthia. Orman Magoula, a station on the way to Pharsala, lies south of the ruins of Skotussa, near which was fought the battle of Cynoscephalæ, where the Romans won by means of elephants.

To reach **Meteora** we go by train to **Kalabaka**, which was called Stagi in Byzantine times, and stands on the site of the ancient Æginion. One may sleep at the principal monastery, **St. Stephen**, an hour's walk from the town. The way up leads past the Cathedral, built by the Byzantine emperor Andronicus Palæologus in the fourteenth century. St. Stephen is entered by a drawbridge over a narrow chasm. It has two churches, the older being founded by John Cautacuzene. From it one can see the whole of the western plain of Thessaly and also the monasteries of Meteora *in the air*, as they

really seem to be. For they are perched up on the top of a number of rocky pinnacles. Hagia Trias may be ascended by means of a rope and net, or by a ladder. The ladder steps run up through a cleft in the rock. Hagia Rosane and Hagia Mone are now uninhabited, and Hagios Nicolaos has only one monk. Above Hagios Varlaam is the Meteoron. Hagios Varlaam takes three minutes to get up to by the rope and net. The sensation is a curious one, as the rope sometimes gets lashed foul round the windlass and then suddenly runs taut, giving one a slight but unexpected drop during the ascent. The rope is frequently renewed, it is reassuring to know. At Varlaam there are two churches and a library, also a little guest-room.

Meteoron is the highest of the monasteries and the most visited. The church, on a solid rock 148 feet straight up, is dedicated to the Transfiguration. The ascent by means of the ladder is laborious and rather like going to the mast-head of a ship, except that the rope-ladders perhaps sway rather more than ordinary rigging in calm weather. Tradition says that there were once twenty-four of these monasteries, but now only the seven mentioned remain. The settlement is said to have been first made in the fourteenth century. The monks depend mainly on charity for their living. Mr. Curzon gives a vivid description of this curious place in his *Monasteries of the Levant*.

Karditza and Trikkala are two stations on the line to Kalabaka. About two hours from Karditza, which is not a healthy place, are the ruins of Metropoos, where some reliefs and inscriptions have been found. **Trikkala**, the ancient **Trikka**, was the early home of the worship of Asclepius ; it has some fragments of ancient masonry built into the ruined walls of the mediæval castle. Of the ancient Acropolis little remains. Some fine plane trees add to the picturesque appearance of the place, where churches mingle with mosques, and the trellised bazaar offers the wheat, cotton, and tobacco which the plain produces. Trikkala was the place from which the best Thessalian horses came, such as we see sculptured on the Parthenon frieze.

LARISSA.

Larissa, 38 miles by train from Volo, is situated in a bend of the River Salambria, the ancient Peneus, where the river takes a northward turn. The town, standing in the middle of the Thessalian plain, looking out on Olympus, Ossa, and the Cynoscephali range, the vale of Tempe and the sea, is marked out as the natural capital of the country. Though the rest of the plain is malarial, Larissa has the advantage of some drainage. The population is a mixed one of Turks, Jews, and Greeks, and its commerce, much interrupted by the war, is quickly reviving.

The ancient Acropolis stood on the height on the north of the Cathedral, and the site of the theatre can also be distinguished near the barracks. The sculptures found at Larissa are mostly gravestones, and some have been taken to Athens. Some are left in the little museum, together with a number of inscriptions found in different parts of Thessaly, and some other objects.

Larissa presents a very picturesque appearance, especially from a little distance, when the minarets look very graceful. A quaint bridge with nine pointed arches leads across the river. The inns are poor.

TEMPÉ.

Tempé (the Chasm), may be reached either from Larissa or from the Gulf of Salonica by Tsagesi and Laspochori. Geology and legend agree in suggesting that the Thessalian plain was once a lake, and that a channel for the water was cleft open by an earthquake, or

by Poseidon himself. The banks of the river have every appearance of having been cleft open, for they correspond exactly. The Peneus has the largest and most continuous volume of water of any river in Greece. When Xerxes invaded the country, the Greeks poured troops into the valley, with the idea of protecting themselves ; but, finding that an entry by Olympus and Gonnos was possible, they withdrew to Thermopylæ.

From Larissa, Tempé is about 30 miles, which can be done in 5 hours over a rather rough carriage road. From Tsagesi it is 12 miles, which can be done on horse-back or mule-back in about 4 hours. Tsagesi is a little port where a sailing-boat for Salonica could be got, but one would have to take the fortune of war in the matter of insects and cleanliness.

Tempé was celebrated in antiquity for its beauty, and is still justly so. The river, which is of considerable width, runs along between the high cliffs, which are covered with trees and remains of old fortresses. At Ambelakia the cleft narrows, and the water has to make its way down among the rocks. Traces of massive walls of Hellenic period, built to prevent inundations, exist here. The vegetation is luxuriant. The guide will show an inscription on the rock on the right of the path, which follows the course of the ancient military road. The inscription, which is nearly effaced, states that the Proconsul Cassius Longinus fortified Tempé. The victors in the Pythian games were crowned with wreaths of laurel from Tempé. A sacred mission was despatched at the festival of the Daphnephoria to take the sacred plant to Delphi.

MOUNT OLYMPUS.

Mount Olympus is divided into two parts, separated by the ravines of Kanalia and Karya. The northern part is the higher of the two. The peaks of the southern part may be seen from Tempé. They are Analipsis, St. Elias, Metamorphosis, and Kokkino Petra, and are not impossibly difficult to ascend. Northern Olympus is, however, extremely difficult. The highest peak, just north of St. Elias, is close on 10,000 feet high. There are two principal summits, Kalogheros and St. Elias. Several travellers have made a special study of these heights, but the mountain has not yet been fully explored. Three routes lead up to the highest point : one by the Monastery of St. Dionysius, one by Kokkinopoulo, and the third by Karya. A guide and mules are necessary, as well as a knowledge both of mountaineering and of the country. Game abounds in these regions. There is plenty of deer and chamois as well as wild cat, but no bears since St. Dionysius changed them all into horses.

THE ÆGEAN ISLANDS.

The Cyclades were regarded by the ancients as circling round the sacred island of Delos. But a better idea of the way they lie may be obtained by considering them as marine continuations of the mountain ranges of Attica and Eubœa. Attica runs on in Ceos, Cythnos, Seriphos, Siphnos, Melos, and Cimolos, Pholegandros, and Thera. Eubœa runs on in Andros, Tenos, Myconos with Delos and Mikra Delos, Naxos, and Amorgos. There is also an inner chain beginning with Gioura, continuing in Syra, Paros and Antiparos, Ios and Sikinos, and ending with Anaphe. The forests of which classical poets sing have disappeared, but the islands have great beauty of form and colour still, and the inhabitants are, like all Greeks, very hospitable.

The Ægean was the home of an early civilisation of pre-Mycenæan date. Later on the Ionians fled to the islands before the conquering

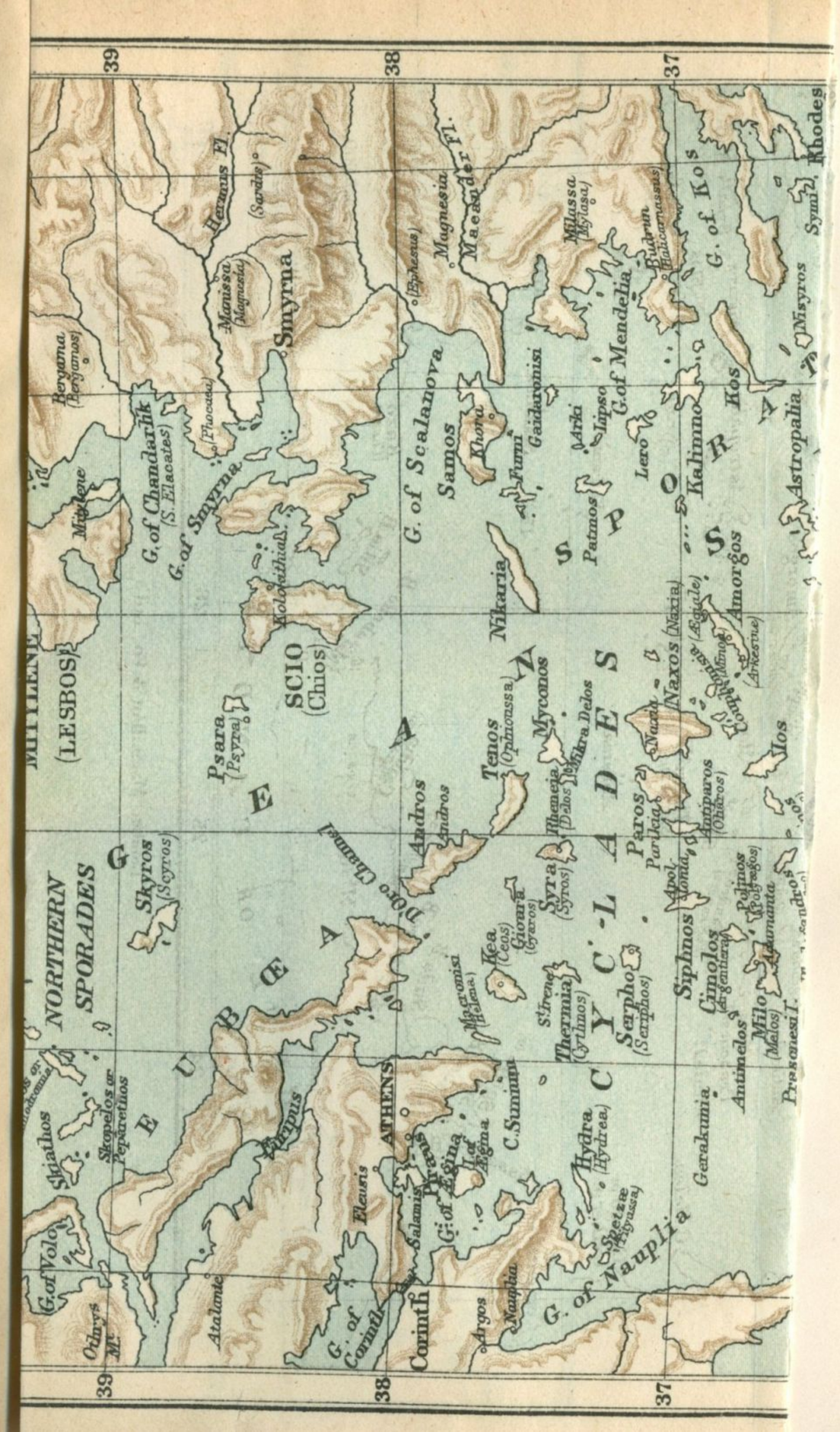
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Dorians. In historic times the islands were banded together in a confederation, of which Delos was the centre, but they passed under the yoke of Athens, and later were subject first to Macedonia and then Rome. The falling Byzantine Empire left them to be ravaged by pirates, and their next masters were the Venetians. The Turks never had much hold in the islands, and a large number of the inhabitants are still Roman Catholics. Syra is the modern centre of the Cyclades, and from it steamers run to all the islands, as well as to the Piræus, Smyrna, and Crete.

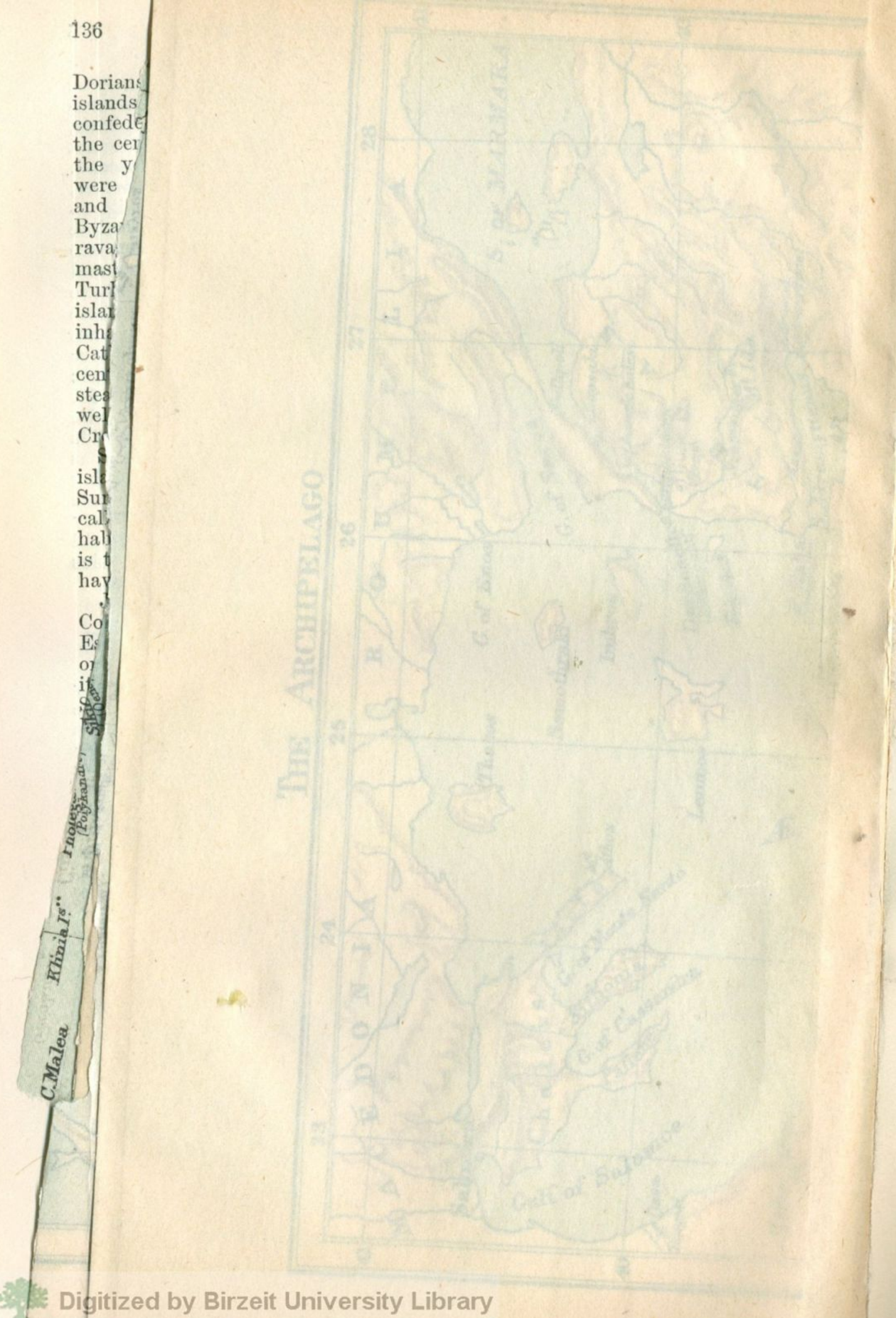
Sailing from the Piræus, the first island we see at the end of Sunium is the long narrow strip called **Macronisi.** It is uninhabited. Its ancient name Helena is taken from a tradition of Helen having landed on the island.

Just beyond it is **Kea** (British Consular Agent, G. Stephenson, Esq.), or **Tzia**, the ancient **Ceos**, originally called **Hydroussa** from its good water, only 13 miles from Sunium. It is quite a small island, being only 12 miles by 8, but had a considerable reputation in antiquity. Virgil mentions it as one of the most fruitful of the Cyclades, and it is still very productive, its principal export now being valonea, of which it sometimes sends out £10,000 worth in one season. It also produces wine, silk, honey, and an abundance of lemons, figs, etc. At Artemision and Salamis its Ionian inhabitants took the Greek side, and in mediæval times it formed part of the duchy of Naxos. The positions of the four ancient towns—Ioulis, Koressia, Carthæa, and Pœessa—are all known. The main natural feature of the island is Mount Elias, at the foot of which, on the site of Ioulis, stands the modern Ceos, its little white houses running up the hill in terraces like those of old Syra. On a hill north of the modern town are the remains of the ancient Acropolis, where there was a temple of Apollo, and not far from the Acropolis is a curious chamber hewn in the rock, with a Doric column holding up the roof, and a cistern under the floor. To the east of the town is a lion hewn in the rock. It is about 20 ft. long, and has been connected with the legend of the nymphs of the island being frightened by a lion. But the most interesting relic on the island is an almost complete tower of Hellenic period, standing halfway between Ioulis and Pœessa, of which three storeys and part of the staircase are standing. The different storeys are carried on stone supports, which project from the side walls to a partition wall across the middle. The tower was square, and built without mortar. Coressia was the port of Ioulis, and is still, under the name of Hagios Nicolaos, the port of Ceos. There was a temple of Apollo Smintheus here. There was also a temple of Apollo at Carthæa on the south-east coast. The whole site has yet to be explored, and offers a most inviting ground to the archæologist. The position of the theatre has been identified, and a large number of small objects found on the site. Pœessa, now called Condouro, lies on the south-west of the island. At the extreme southern point there is a little lighthouse. The two poets Simonides and his nephew Bacchylides were natives of this island, and so were Prodicos, Erasistratos, and Ariston. But posterity has been kinder to the memory of the poets than to those of the sophist, the physician, and the philosopher.

Cythnos, now **Thermia**, lying next along the southward line, is not so hilly and rugged as most of the islands of the Ægean. The hot springs which give the island its modern name lie on the north-east coast, near the port of St. Irene, and are of a high temperature. They contain iron and salt in solution. There are some strata



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of argentiferous galena on the island, but they are not worked. The ancient city stood on a cliff between two harbours on the west coast. Some foundations of it still remain. Palæocastro, the mediæval capital of the island, lay farther north. There is some good shooting to be had inland. Cythnos is mentioned by several classical authors. Demosthenes refers to it and Siphnos as places of little importance, and Herodotus tells us that it refused tribute to Darius, while Pliny speaks of its good cheese. Livy and Tacitus also mention it.

Serpho, Seriphos (British Consular Agent, Mr. E. Grohmann), a long ridge, to which tradition assigned the legend of Danae and Perseus, exports iron ore, mainly to England. Like Cythnos, it refused to pay tribute to Persia. The modern village of Seriphos stands on the site of the ancient town, of which little remains. There is a good harbour on the south-west side, called Porta Catena by the Franks, who closed it with a chain. A curious tradition made the frogs of this island mute.

Siphnos has a range of hills running along the island, and on the highest point is a little monastery of St Elias. The eastern tableland has some villages on it at a level of about 1000 feet above the sea. Stavri, the largest, is a pleasant place to live in during the summer, as there are cool sea breezes. Apollonia, the capital, is on some cliffs on the east coast, at a height of 1000 feet above the sea. There are some remains of the ancient city, and also traces of mediæval ruins. There is a good harbour on the south-eastern coast, with the remains of an ancient Pharos, which gives the name to the harbour. There were some gold and silver mines here in antiquity, and some works are going on now. Siphnos paid in great treasure to Delphi, but later on the mines yielded less. The story went that Apollo flooded their mines on account of their sending too little to Delphi. This island refused the Persian tribute. It exported soapstone ornaments as well as gold. It is well watered, but has a barren look from the shore.

Kimolos, or Argentiera, just north of Melos, had also silver mines, and a white earth called *terra Cimolia* used for fulling. It still exports this earth to Athens. Some of the ancient rock-tombs along the shore are inhabited and some used as boat-houses. Pliny says the island was once called Echinousa. In mediæval times it formed part of the duchy of Naxos under Marco Sanudi. Kimolos, on a hill above the harbour, is a most curious little place. The central part of the town is built round a quadrangle, with all the doors opening on the inner side, and the only way of getting out is by the public gates. It is called the Castro, and must have been used as a stronghold in the days when Kimolos was a pirates' home. There is no water except rain-water collected in cisterns. Palæocastro stands on the west of the island, and the ancient town is surmised to have been at Dascalio on the south coast, from the remains of houses there.

Polinos (Polyægos) is uninhabited.

Melos (British Consular Agent, Mr. A. Gialerakis).—On this island was found the famous Aphrodite (called the "Venus of Milo") in the Louvre, and on it recently the British School have excavated, at Phylakopi, a most interesting pre-Mycenæan settlement with a store of obsidian. Melos lies farther to the west than the other Cyclades, and seems in a way to join on to Crete. Aristotle calls it Zephyria. It has a fine bay, which forms a natural harbour protected on every side but the north-west. The bay looks, in fact, like the crater of an immense volcano, and the island is of a volcanic nature. Near Ada-

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manta are some sulphur springs and a tract of hot sulphurous earth, and at one point the sea is said to boil. The peasant type here is a singularly pleasing one, very fair hair and complexion, with piercing dark eyes, being common. The people keep their houses extraordinarily clean and white with the white earth of the rocks. The island has a weirdly barren look, emphasised by an excellent carriage road constructed in the time of King Otto. It is not used for carriages, as there does not happen to be one on the island. The present maps of Melos are not very accurate. Castro lies on a peak near the entrance of the harbour on the east side. Ancient Melos, now called Klima, lay below this. Adamanta, the landing-place, is farther along inside the bay. Trypiti and Plaka are on the plateau above the ancient town, and Phylakopi lies a couple of hours' ride from Adamanta, and is close to the north-east corner of the island. At Klima, which lies in a hollow facing the harbour, there are the remains of some round Hellenic towers and part of the city wall. There is also a Roman theatre. The Melian Aphrodite was found in a field near the theatre. An interesting mosaic was found near the top of the slope by the British School during the recent excavations, but it has been covered up again to protect it from weather and other damage. Trypiti is so called from the holes in the hill. These were catacombs, and are now used as cellars, stables, etc., by peasants. **Phylakopi**, a site about two hours' ride from Adamanta, on the north-east of the island, bears traces of three settlements, the latest being of Mycenæan period. There is a fine wall on the land side ; but, towards the sea, part of the site has disappeared. A palace resembling that at Tiryns stands on the lower part of the hill, amid a mass of masonry of a plan difficult to follow. A number of antiquities have been found, the most interesting being some frescoes and a large series of vase fragments which throw light on the Mycenæan style of decoration. The obsidian was found in a deep layer on the north side, where the sea has encroached. Heaps of fragments chipped off ready for knives lay about, and hundreds of cores for chipping knives from. Obsidian is not found on the spot. It probably was brought from Adamanta, where it is found, to Phylakopi, which was in all likelihood a port in those early days. The vase fragments have been taken to Athens. Melos was a popular resort in Roman times, and the Romans who lived there seem to have had statues of early period as well as their own. The Melian pottery shows a high artistic standard.

Antimelos, which stands out conspicuously to the north-west of Melos, is uninhabited. Some goats find pasturage there. There are some fine rocks on the west of the harbour of Melos.

Pholegandros, Polykandro, has a large cavern facing the south-east, which can be reached from the sea. It has some ancient niches and inscriptions, partly in Greek and partly in Latin.

Sikinos, Oeno, is noted for its vines. It is rocky on the north, but grows vines, figs, and wheat on the south. The remains of the ancient town stand on some cliffs on the west. Not far from them is a small temple of Apollo of the second century B.C., now converted into a church.

Ios is a pleasant little island with an excellent harbour, said to be the safest in the Cyclades. The story of a tomb of Homer on the shore is probably a mere fabrication. A paved path leads up the hill from the harbour to the little town, which stands on a hill above the harbour, and is interesting from the number of small churches—about 400. Each house in Venetian times seems to have had its own little chapel. They are now mostly in ruins. In Venetian times the island belonged to the family Pisani, and they had a castle, which has now disappeared, on a mound near the shore of the harbour. The windmills give a picturesque look to the treeless country, which once was famous for its oak forests.

Thera (British Consular Agent, Mr. A. Baseggio), Santorin, is the farthest south of the Cyclades, being only 60 miles from Crete. It was supposed to have sprung from a clod of earth dropped by the Argonauts. Herodotus says it was originally called Calliste. It was also called Strongyle, from its shape. The island is a volcanic formation, forming with Therasia and Aspronisi the rim of a huge crater, the small islands of Kaymeni (Burnt) in the centre being the cone. The water in between the Kaymeni is quite hot and sulphurous, and vessels go in to clean the ship's bottom. Close to the landing-place pumice stone may often be seen bubbling up in the water. It is exported in large quantities. The bay is extremely lovely and quaint, the white houses of Thera being perched up on the cliff and reached by a winding mule-path from the landing-place. The cliff has a striated appearance from the sea. The name Santorin comes from Saint Irene, who was martyred here in 304. The soil is fertile, and a wine called Vino Santo is grown and exported, chiefly to Russia. The island has neither water nor trees. All the water has to be stored in cisterns. The nature of the soil, which preserves anything buried in it, makes the people believe in Vrykolakes (vampires).

The town of Thera is a pretty and clean place situated in the middle of the inside of the crescent. There is a good restaurant on a terrace looking out on the bay. There are a good many Roman Catholics, who have a church at the top of the hill, and some excellent schools, one under French Sisters of Charity, and another under Lazarist monks. There are also some Dominicans. In the museum, which the English Consular Agent will be glad to show, are placed the objects found by Baron Hiller von Gärtringen in his recent excavations at ancient **Oea**, which lies a three hours' ride from the modern town, about the middle of the outside of the crescent. The ancient town stood on what is now a spur of Elias running out towards the sea, and connected with the mountain by a narrow neck, also of considerable height. A steep way leads up on each side of the ridge, and a road runs along the top. Out on the projecting height are considerable remains of a town of good Greek period. There is a theatre, an agora, several public buildings, and a good many houses, as well as some temples. But the curious feature of the place are the archaic inscriptions on the rock. These were produced by means of a hammer, each blow of which produced a star which went to form part of a letter. The inscriptions are all names. There are some Hellenic and Roman remains and a monastery at Perissa, where it would be possible to land from the outer coast, but only in a calm sea, as it is an exposed and shelving beach. Other points of interest in the island are Mount Elias with its monastery, and on the side some rock-hewn tombs. Megalochorion is a village on the way ; a branch road leads to a small temple, now a church. It is not interesting, being of late period and without any ornamentation. The one thing that can be said for it is that it is in good preservation.

The treeless nature of the island, and its roads, which are mule-paths with stone dykes on each side, make a short ride from the town, especially in the heat, uninteresting, except where the road runs along the cliff, where it is lovely. The vines are trimmed in a peculiar way, being plaited into basketwork down close to the soil. The heat at vintage-time is said to be so great that the grapes have to be gathered

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at night. Owing to the bad water and other conditions, there are unhappily some lepers on the island. They live in a settlement just outside the town.

The last active period of the Kaymeni Islands was from 1866-1870. Since the earliest times, eruptions have gone on from time to time. Pliny says that Thera and Therasia became separate islands in 256 B.C., and Strabo tells us that the oldest of the Kaymeni appeared in B.C. 196. The peak called Thia came up in A.D 19. The cone increased in size at intervals, and was joined in 1573 by the small Kaymeni. In 1650 a great submarine eruption lasted three months and covered the sea with floating pumice, and the mountain of St. Stephen opened and showed two villages that had been covered in by a previous eruption of which there is no record. Nea Kaymeni, the most recent of the central islands, appeared gradually between the years 1707 and 1712, after which there seems to have been a lull till 1866.

At the French School in Athens, there is an interesting collection of pottery from Santorin. Other antiquities have been carried off to St. Petersburg.

Anaphe lies to the east of Thera; at the site of its ancient capital, on the south of the central mountain, it has some remains of ancient houses and of a little temple to Apollo Ægletes on a terrace. Some statues which were found there are in the Museum at St. Petersburg. On the east of the island the Monastery of Panaghia Calamiotissa (Our Lady of the Reeds), stands on the site of a temple of Apollo Astealtas. There are some inscriptions, and tombs in which vases and terra-cottas have been found. Partridges are plentiful on the island. There was a tradition that Apollo placed it in the sea for a refuge for the Argonauts.

Amorgos, celebrated in antiquity for its rouge, belonged in mediæval times to the duchy of Naxos. Of the three ancient towns—Minoa, Arkesine, and Ægiale—there are considerable remains. Minoa, on a little bay to the west, near the modern village Katapolo, was explored by the French School in 1888. There are a gymnasium, a stadium, a temple of Apollo, and some vaulted tombs on the shore, which are now used as customs stores. Arkesine (Kastri) stands on a height overlooking a little bay at the south-west corner of the island. Ægiale lies towards its northern end. The modern capital, Khora, lies about three miles inland from Katapola. Tacitus says Amorgos was one of the least disagreeable of places to be banished to.

Between Amorgos and Naxos lie a number of small islands, mostly uninhabited. Traces of ancient buildings have been discovered on some of them. Goats and sheep are pastured on them, and they bear the general name of Kouphonisia.

Naxos, modern Naxia, the largest of the Cyclades, was the scene of the legend of Ariadne, and was especially sacred to Dionysus. The island gave the title of the duchy of the Sanudi family. It is very fertile and well wooded, with good water. Besides wine, oil, corn, and fruit, it exports emery-paper and marble. The marble quarries of Naxos were well known in antiquity, and we find Naxian marble in many parts of the Hellenic world. Some ancient quarries are still to be seen to the north of the island. An unfinished colossal statue still remains in a quarry near Apollona Bay, and there are several others in different parts of the island.

The town of Naxia stands on the site of the ancient Naxos. A square tower in the middle of the town is all that remains of the ducal palace of the Sanudi. There are the remains of an ancient mole running out from the rock called Palati, and the remains of another made by Marco Sanudi, running out from a point of land below the town. The small island of Palati takes its name from a temple of Dionysus, of which some remains exist.

Paros, lying close to Naxos, consists of a single mountain, sloping pretty evenly down to a plain. It has some good harbours, particularly Naoussa on the north, and the capital, Parikia, on the west coast, near the site of the ancient city. The island was celebrated in antiquity for its beautiful marble, of exquisite texture and transparency. The ancient quarries in Mount Marpessa are only half an hour from Parikia, near a monastery dedicated to St. Minas. Those nearest the town were open, and supplied marble for architecture. Farther on, in the two sides of a gorge, are the tunnelled workings which supplied the precious statuary marble, with the marks of the ancient tools still visible, and numerous Roman inscriptions. On the side of one a relief is sculptured, with figures of Pan, Dionysus, and some others.

The ruins of a castle stand in the middle of the town. It seems to have been built of the marble of ancient buildings. Near the castle are the ruins of a church dedicated to the Holy Cross. The Church of Our Lady of the Hundred Portals (Panaghia Hecatompyliane), supposed to have been built by the Empress Helena, is a little way out of the town. Close to it is an interesting baptistery with a cruciform font.

Herodotus says Miltiades received his death-wound while attacking Paros. Themistocles was more successful, however. The island was the birthplace of the sculptors Scopas and Agoracritus, as well as of the painters Arcesilas and Nicanor and the poets Archilochus and Evenos. In recent times it has suffered from devastation by the Russians in 1770 and a plague in 1823 and 1824. The Parian Chronicle, now at Oxford, containing a list of the principal events of Greek history to B.C. 264, is supposed to have come from this island.

Antiparos, or **Oliaros**, has a magnificent stalactite cave, which can be reached with ropes and torches. The narrow strait between Paros and Antiparos is navigable by large vessels, which, however, cannot enter the port.

SYRA.

Hotel.—See "HOTEL LIST."

British Consul.—W. H. Cottrell, Esq.

Vice-Consul.—Edward Bonavia, Esq.

Syra, the centre of the Cyclades, is in constant communication with Athens, and with the islands, as well as most of the ports of the Mediterranean. It has a good harbour on the east side of the island, where the modern town, sometimes called Hermoupolis, is situated. The town presents a most picturesque appearance from the sea, the little houses of Old Syra climbing up the hill in a series of terraces. There is a magnificent square with a town hall a little way above the quay, and in the square a statue of the hero Miaoulis. There are some good shops, and an extensive trade is done in a sweetmeat called loucoumi, Turkish delight, which is exported all over the world. There are large tanneries on the island, and engineering works of various kinds. Steamers can be hauled up and repaired here, and some shipbuilding goes on.

There is a lighthouse on a mole in front of the harbour. The Latin church on the top of the hill is dedicated to St. George, and from it one can get a fine view. The population of Old Syra are for the most part Roman Catholics, and the population of the new town, down near the quay, are Greek refugees from Turkish places where they found themselves oppressed, like Chios and Psara. Ancient Syros was at Poseidonia, at the south end of the

island. Traces of a temple of Poseidon have been found on the beach, and also of the landing-pier of the town. At the neighbouring village of Phenica several interesting inscriptions and other remains have been found. There are woodcock and quails on the island. Homer mentions it as the birthplace of Eumæus, the swine-herd.

Gioura, Gyaros, not far off, is uninhabited. It was used by the Romans as a place of banishment. Pliny says the inhabitants were driven away from the island by rats.

DELOS.

Delos, though now deserted and a wilderness of ruins, answering almost literally to the scriptural idea of desolation, "not one stone upon another," must always be a centre of interest to the student. The strip of treeless island has one mountain, Cynthos, and legend says it had a tree, the palm under which Leto gave birth to Apollo. It has still a fountain of water, and in the spring-time its flowers are most lovely and of an astonishing variety. The opposite coast of Rheneia forms with Delos a channel running north and south in which ships can anchor. The sacred port was behind a little promontory between two small islands in the channel, and one can still land there. There are two other harbours on the island, one to the south of this called Fourni, and one to the north called Scardana.

The main interest of the island centres in the sacred precinct of Apollo, not far from the ancient port. Besides it there are the sacred lake, the theatre, the early temple of Apollo on the little height above the theatre, the temples on Cynthus, and lastly the houses along the shore. The history of Delos is a strange one. The legend of the birth of Apollo protected the island and gave it a sacred character, so that it became at one time the commercial as well as the religious centre of the Ægean. When the different waves of civilisation spread over Greece, the retreating and beaten forces always took refuge in the islands, and in Delos the conquered Ionians found a refuge from their Dorian masters. The Delian maidens had a strange dance, of which the Homeric hymn tells us. The hymn speaks of the various contests of the festival, and of the maidens' song in honour of the gods and heroes. Of a still earlier civilisation the traces are to be found higher up the hill, where the god had a cavern-temple hewn him, and on the summit of Cynthus, where temples to Zeus and to Athena stood. In classical times Delos was the centre of an island confederation, bound together by the common worship of Apollo, and only broken up by the overwhelming power of Athens, who at first sent a sacred embassy to the festivals, but soon asserted her power over Delos as well as the other islands. It was when the sea power of Athens was shaken at Ægospotami that the brief period of Delian splendour began. Riches flowed in on her from every side, but without resources in herself she could never hope to have anything but a passing prosperity, and her situation in mid-sea invited pillage.

The star of Apollo waned even before the new faith of Christianity arose. Pausanias tells us that the place would have been a desert if the Athenian guard had been taken away. That was in the second century of our era. Later it fell a prey to every passing pirate, and in mediæval times was used as a quarry by the neighbouring islanders. A kiln to burn up the marble into lime was even set up on the island. From time to time travellers visited it, and finally the French School excavated the site; but the object of the excavations being to obtain materials for publication rather than to make the place intelligible to visitors, it is extremely difficult to follow the plan—a striking contrast to the more recent excavations at Delphi, where all the débris has been cleared away and each building stands out.

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Starting from the landing-place, where there are traces of a mole, the first building we come to is the **Stoa of Philip.** This was composed of two galleries placed back to back, with Doric columns at each side, and was used as a bazaar (δεῖγμα) at festival time. At the north end the wall in the middle was replaced by columns. A smaller stoa stood just on the other side of the road up which the sacred processions always passed. At the north end of this stretch of road stood the **Southern Propylæa**, built by the Athenians in the latter part of the second century. Through these we pass into the sacred square. A good way to get some idea of where the various buildings are, is to get up as high as one can on one of the heaps and look round. On the right, not far from the Propylæa, is the base of the **Colossal Statue** dedicated by the Naxians to Apollo, with an archaic inscription running round it, stating that the statue and pedestal are all of one stone. This was the statue which was injured by the fall of the bronze palm-tree dedicated by Nicias. Several fragments of it are lying about not far off. One foot is in the British Museum. The god was represented standing undraped, holding a bow.

Farther to the north were three temples in a row, the nearest and largest being the **Temple of Apollo.** These three temples were in the middle of the sacred square, and round them in a curved line stood the various treasuries. The proportions of the ground-plan of the Temple of Apollo resemble those of the Theseum at Athens, and the date of the building is thought by the excavators to be fourth century B.C. The sculptures which were found near, and are now in the museum, are the acroteria of this temple—figures placed *above* the gable at each end of the temple. They represented at one end Boreas and Orithyia, and at the other Eos and Cephalos.

Close to the base of the colossal statue was a curious structure with a row of columns along the middle, probably a passage used by the priests, as it stood between the Propylæa and the priests' house. East of the Temple of Apollo was a building which may have been the prytaneum; and at the corner of the precinct, south-east of the Temple of Apollo, is a triangular base with an archaic inscription: "Iphicarides, the Naxian, made me and dedicated me." On the base probably stood a statue of Apollo. The **Temple of Dionysus** abutted on the south-eastern corner, and opened on its south side into the civil square.

Further east, beyond the Temple of Dionysus, was the **Hall of the Bulls**, a long narrow building running almost due north and south, with an altar at the northern end and an entrance hall at the southern. The central portion was a long paved gallery, doubtless the spot where the Delian maidens danced their mystic dance. The altar at the end was the famous **Altar of Horns** (κεράτινος βωμὸς), built up of the horns of the victims offered to Apollo. It was accounted one of the seven wonders of the world, and before it the embassies performed their crane dance (γέρανος), first supposed to have been danced by Theseus after he escaped from the Cretan labyrinth. Fragments of a sculptured frieze, now in the Museum at Myconos, representing dolphins and combat scenes, were found in the Hall of Bulls. This hall was the religious centre of the precinct, and all the sacred ways led to it. A special little door at the south-east corner of the precinct, just south of the Temple of Dionysus, led into it.

East of the hall was the **Sacred Wood**, to the south of which was an altar of Zeus Polieus, a square granite mass with steps leading up

to it. The sacred wood stretched right along the eastern side of the precinct, up as far as the north-eastern gate, beyond which, bounding the precinct on the north, was the **Stoa of the Horns**, where the sacred embassies were received. The name was given because of the bulls' heads which ornamented the triglyphs, some of which are still lying about. A row of chambers extends along the back of the stoa, which appears to be of the same date as the great hall. A similar stoa lies on the other side of the northern propylæa. At the north-western corner of the precinct stood the **Porinos Oikos** so often mentioned in the sacred inventories. It was the store-house in which surplus treasure was deposited.

South of the Porinos Oikos was the small **Temple of Artemis**, round which ran a large square stoa. Further south than the small temple a later temple of Artemis was built. Outside the sacred precinct, beside the Temple of Dionysus and the Stoa of Philip and smaller stoa already mentioned, was a large four-sided stoa opening inwards towards a temple dedicated to Aphrodite and Hermes. The whole of the precinct was much built over in mediæval times by the Knights Hospitallers of St. John.

North of the sacred city lay the mercantile part, and in it a **Roman Agora** has been found, and also a temple, probably of Asclepius. The agora was a kind of club or association of merchants under the protection of Hermes. North of this lay the **Sacred Lake**, an oval pool on which were kept some swans, sacred to Apollo. The water of it is brackish, and it is dry in summer. On the slope of the hill above it were several buildings: one, belonging to the Posidoniastæ of Berytos, was a temple with a portico, where a draped statue of Roma was found. On the eastern side of the lake the Knights Hospitallers raised a long rampart, with towers at intervals. Into this many ancient fragments were built. It was probably the site of the ancient palæstra. A spring runs into the lake, and north of it are the ruins of a gymnasium, described in the inscriptions as the new palæstra. North-west of this lay the stadium.

The **Theatre** lies in the opposite direction from the sacred lake. It is rather a rough walk over the stones. Perhaps the best way is to keep along the shore as long as possible and then strike up. The shore is most inviting to bathe from, but one ought to select a spot free from sea-urchins, as their spines cause annoying little flesh wounds, and sometimes blood-poisoning.

The theatre was partly built of marble and partly dug out of the hill. The four front rows of seats remain and the foundations of the stage. The stage had a columned proscenium all round it, unlike any other that has been found. An inscription was found here identifying this structure as the logeion or speaking-place.

Above the theatre are the ruins of a Græco-Roman house, similar to those found at Pompeii; and above it, beyond the dry ravine of the Inopos, is the **Temple of the Foreign Gods**. Many interesting houses have been found on various parts of the site, particularly near the shore, below the theatre. Up still farther than the temple is the **Cave of Apollo**, the earliest sanctuary of the god. It is a natural cleft in the rock, with a stone roof added, not covered in at the back, but leaving a small opening from which the light could fall on a statue, of which the base remains. A small terrace in front of the temple showed traces of an altar, in the shape of a circular hole filled with bones, cinders, etc.

Mount Cynthus, from which the epithet of Cynthia, as applied to Artemis, is derived, is the highest point of the island. The top has been levelled and terrace walls built round. On this space was the

precinct of Zeus and Athena, led up to from below by three sacred ways. In the middle stood a rock, with niches cut in it to receive offerings.

The view of the surrounding Cyclades is very beautiful on a fine day. Naxos and Paros lie south, Siphnos and Seriphos south-west, Syra appears over Rheneia, and sometimes there are glimpses of Ceos beyond. On the north are Tenos and Andros, and east is Myconos.

Rheneia, or Greater Delos, now a quarantine station, was the necropolis of Delos, and on it a number of tombs have been excavated, and the contents placed in one of the small museums on Myconos. Herodotus says that Polycrates, when he conquered Rheneia, fastened it to Delos by a chain. Nicias had a magnificent bridge made across the strait. The island itself is made up of two parts, a northern and a southern, connected by a narrow isthmus. The tombs spoken of were mostly those which were taken from Delos by the Athenians and reburied on Rheneia, so as to purify the sacred island.

Myconos has a good landing-place. There were two towns on it in ancient times—Panormus on the north, and Myconos on the site of the modern town, in a little bay on the south-west. Most of the antiquities from Delos have been carried off to Athens, but several objects of interest remain. In the museum of sculpture and inscriptions are a series of early draped female statues, probably representing Artemis, and some other archaic sculptures. The inscriptions, which throw great light on the history of the island and on temple administration, may be more conveniently studied in the admirable publications of the French School. The museum is practically only a store-house, and is over-crowded. In the second museum is the pottery from Myconos, valuable to the archæologist. The characteristic ware is a simple form of that known as Melian. The houses of Myconos, being built of stones carried off from Delos, sometimes have interesting sculptures in their walls. The island produces corn and wine, but the islanders are mostly fishers. From the town we can reach the top of St. Elias, from which there is a fine view, and Lino, where there are the ruins of a temple and a fortress.

Myconos was part of the duchy of Naxos in mediæval times, and in 1824 some of the people who were driven from Psara by the Turks settled on the island. An action was fought in the harbour of Myconos, in 1794, between the English ship *Romney* and the French ship *La Sybille*. Ships stop here on the way from Athens to Syra and back, and from here one can get a sailing-boat across to Delos.

Tenos, anciently Ophioussa, or serpent island, and Hydroussa, or well-watered, lies north-west of Myconos. A temple was built to Poseidon for having cleared the island of the snakes. The island was in Venetian hands for about 500 years, and was very prosperous then. It produces a very good wine, like Malmsey. The main interest of the modern town of Tenos or St. Nicola is in the very interesting festival which takes place every March, on the day of the Annunciation, which is also the Greek Independence Day. Greeks come to this festival from the neighbouring islands, as well as from Athens and Smyrna. The Greek Cathedral of the Evangelistria, Our Lady of Good Tidings, is at the summit of the hill, up which the street of the town goes. The harbour is an excellent one, and there is a long mole with several landing-places. On the shore is a wide square to which the procession descends from the church and returns again with the holy picture.

The scene up in the enclosure

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outside the church on the festival day is one well worth seeing. The different island costumes blend together in a striking mass of colour. The people have extraordinarily gentle manners for such wild-looking folk, and there is not much noise. Whole families camp-out round the church, with their food tethered near them in the shape of a goat or lamb. The sick sleep in the vault of the church all night, and often see visions of Our Lady. Hysterical cases often find a cure ; but there is a terrible pathos as well as a bright side to the belief that can induce a leper, who has lost both hands and feet, to throw herself across the path of the holy picture in the hope of having them restored. Little babies are laid down for the priest to step over, and sometimes the mass of people seethe across the perfunctory barrier of sailors, and the priest, always an old man, has to be literally carried along by his assistants. But in spite of the intense excitement all is quiet and in a way orderly. The people are begged, not ordered, to keep back, and the procession goes on its way, not without several miraculous cures happening.

The interior of the church is splendid, if somewhat gaudy, and the way up to it is lined with booths, at which one can buy pretty trifles, such as the silk gloves or scarves made on the island, or other things brought from a distance to sell, a strange medley from East and West.

The Roman Catholic part of the town does not equal this in interest. Some respectable nuns keep a girls' school at Loutra, a couple of hours from the town. There is an ancient Greek marble pyramid at the village of Avdo. At Exoborgo, on a hill, was the Venetian town, and near it is a small Franciscan convent and a Jesuit brotherhood.

Andros lies close to Tenos, being only separated from it by a narrow channel, the Andros Strait. The D'Oro channel, which separates it from Eubœa, is wider, but is considered dangerous by sailors, in spite of the lighthouse at the north end of the island. Andros was sacred to Dionysus, and a tradition existed that during his festival the waters of a certain fountain were turned into wine.

The principal town, Andros, lying on the north-east of the island, has unfortunately no harbour. Several attempts have been made to construct a mole, but the sea has always succeeded in washing it away. The Andrians are a fine stalwart type of people, and very fond of their island, always returning home from Athens, where the women are chiefly employed as wet-nurses.

The ancient city lay about the middle of the west coast, at what is now called Palæopolis, and there are considerable remains of it, but nothing has been done in the way of excavation. Gaurion, to the north, is a good refuge from a north-east wind. A spring on the top of the highest mountain is supposed to take its origin in Eubœa—a common kind of tradition concerning springs on islands contiguous to the mainland, and existing also in Cyprus with regard to Caramania.

The **northern Sporades** lie off the coast of Eubœa. The principal are Skyros, Skiathos, Skopelos, and Icos or Chiliodromia. **Skyros**, the chief, the "lofty Skyros" of Homer, has some remains of the ancient town walls on the edge of the precipice. In mythology it was the place where Thetis hid Achilles, and Pyrrhus the son of Achilles was brought up. Thucydides says that Cimon discovered the bones of Theseus at Skyros and brought them to Athens. There is a good lighthouse at the south-western end of the island. **Skiathos**, remarkable for its woods, has a good harbour on the south-east side. There were once some monasteries here, but they are now deserted. This island and Skopelos have suffered from earthquakes. **Skopelos**, or **Peparethos** has some remains of its three ancient towns, one of them named Skopelos. Some graves have also been found on the island. **Ikos**, or **Chiliodromia**, is also well wooded, with game and rabbits and good fishing. There are some traces of the ancient city. The island has a good harbour.

CRETE.

Crete, or Candia, the largest and most southerly of the Greek islands, is now under the governorship of Prince George, the second son of the King of Greece, though still nominally subject to Turkey. The coast has numerous gulfs on the north, the principal being Kissamos, Canea, Suda, Harmyro, Mirabello, and Sitia. Of these **Suda Bay** is the most important, being one of the best and largest harbours in the Mediterranean. The island is a long narrow strip, running east and west, broken up into three natural divisions by mountains. The Leuka (White) Mountains lie on the west, Mount Ida in the middle, and Dicte on the east. There are no important rivers, but a plentiful water supply, and the country is very fertile. Like many of the other Greek islands, Crete is rich in fable.

The legends of Minos and Dædalus, Pasiphäe and the Minotaur, Ariadne and Theseus, Europa and the Bull, all had their home in Crete ; and its early history emerges from a tangle of legend, in which names like Zeus and Cronos figure as early kings. The primitive inhabitants, a race called Eteo-Cretans, and another called Cydonians, are supposed to have been driven out by the Pelasgians, followed by successive colonies of Hellenes, Dorians, Phrygians, and Phœnicians. Minos, who seems to have been a dynasty rather than a a king, ruled over the middle part of the island, with Cnossus as the capital. This was the palmiest time of Crete, when she was a maritime power and mistress of the archipelago, repressing pirates and founding colonies. After the Trojan war, to which she sent princes, came the decline ; and in the eleventh century before our era, when the Dorians became masters of the island, Crete fell into a subordinate place politically, though it produced some famous sculptors, and its coinage was of great beauty and variety. In later times it became a mere pirates' nest, and St. Paul had a very low opinion of the population when he visited it. In mediæval times Marco Sanudi annexed it to his duchy of Naxos and colonised it with Venetians, and it was not till the end of the seventeenth century that the island fell into the hands of the Turks, and even then the Sphakiote mountaineers retained their independence. For the past century it has been in a troubled state, but is at last in a fair way to get peace and good government under a popular ruler.

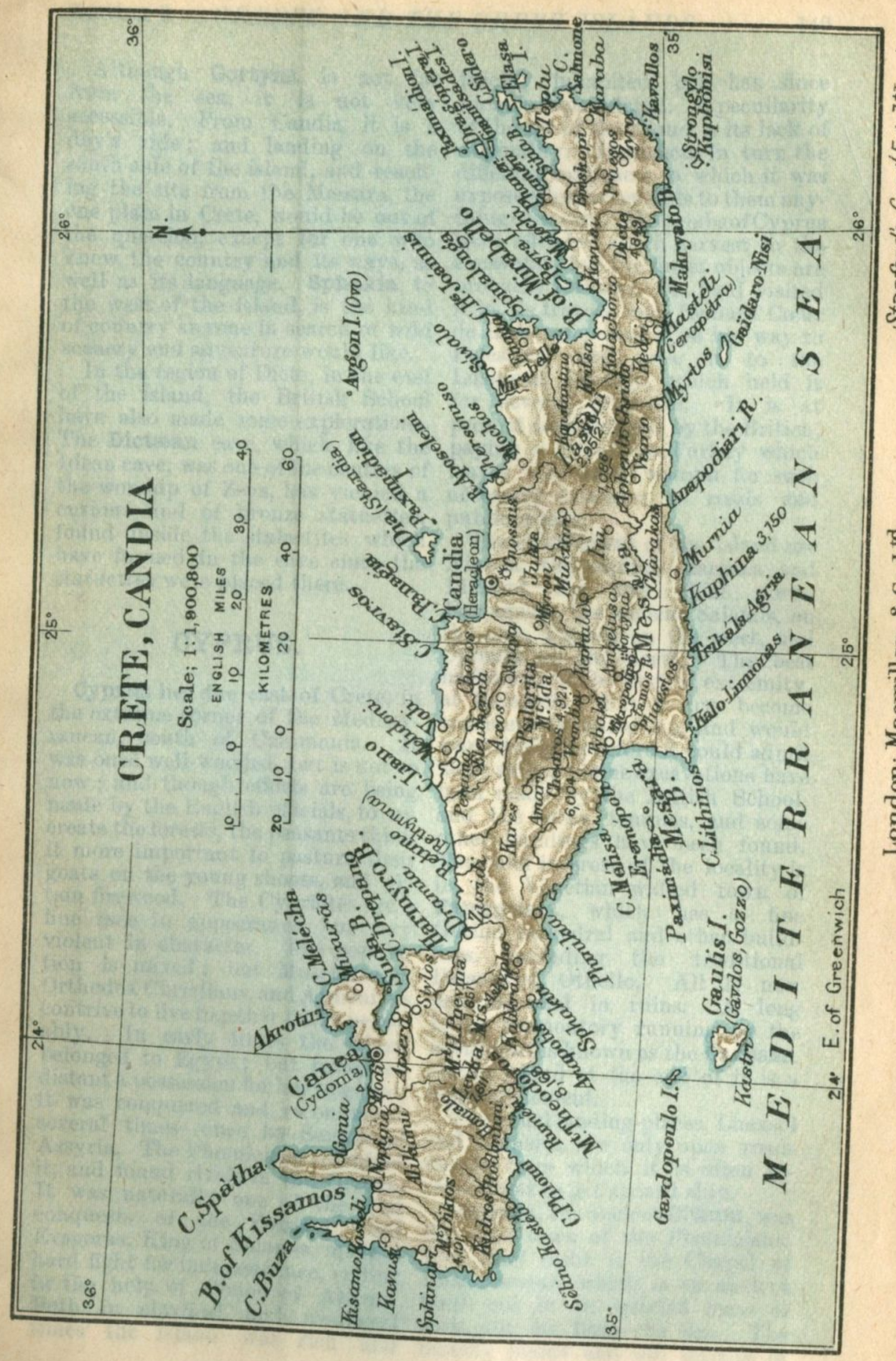
Steamers run to Crete from Athens at frequent but somewhat irregular intervals, calling at Canea, Retimo, and Candia. The best centre for excursions is **Canea**, on the site of the ancient **Cydonia**. The port lies inside a quadrangular bastion of Venetian construction, and is approached by a long mole with a light at the end. The castle is opposite the end of the mole, commanding the entrance to the harbour, and on the promontory beyond stood the Venetian citadel. The Lion of St. Mark is to be found on some of the walls, and an interesting relic of the Venetian galleys is left in the covered slips. Some of the churches have been used as mosques. The town has a pleasing appearance, standing out before a background of snow-peaked mountains. The ruins of Aptera can be reached in half-a-day's ride. You can ride along the coast to **Retimo**, the ancient **Rhithymna**, in eight hours. The harbour has got silted up. On to **Candia** takes another couple of days, passing on the way

Eleutherna, where the most striking remains are the immense cisterns hewn in the rock; Sybritia, the ruined convent of Arcadia; Axos, of which considerable remains were left, and where a number of archaic inscriptions have been found; and Anoya, from which one can reach the Cave of Zeus on **Mount Ida**, explored in 1884 by the Cretan Society. The objects found have been placed in the Museum at Candia, and were chiefly votive offerings to Zeus. The cave or grotto lies in the side of a lofty flank of Mount Ida, and has a broad terrace in front of it, on which stood the altar. The interior was in two parts, an outer hall and an inner chamber, and the floor of both was formed of ashes, probably from sacrifices. The cave was the religious centre of the island, and is half-way between Gortyna and Cnossus. Rhea was supposed to have hidden her son here from Cronos. Another way of reaching the cave is from Candia, a ride of seven or eight hours.

Candia, on the site of the ancient Heracleon, was in mediæval times the scene of some of Morosini's most heroic exploits. Like Canea, the harbour is surrounded by a bastion, and the covered slips of the Venetian galleys are still to be seen. The port is protected by two moles, but only admits small ships. The lower part of the town has been much damaged by the recent riots, but the upper part remains flourishing. The churches of St. François and St. Catherine, now both mosques, are interesting mediæval structures, and a Venetian fountain is still standing near the old Jewish quarter. The arsenal is a fine building, with a frieze of Venetian arms round the outside.

The **Museum** (in a disused Turkish barracks) is well worth a visit. The principal objects in it are early bronzes from the cave on Mount Ida, and some sculptures, including the upper part of a primitive statue from Eleutherna, a cardinal monument of early Greek art. There are some fine heads among the later sculpture, and some pretty little gold objects. The frescoes and other finds from Cnossus have been deposited in the museum. The collection is well housed and arranged, and the custodian, who speaks French, most obliging.

The most interesting spot in the island for the moment is the site of the ancient **Cnossus**, about an hour's ride from Candia. The Cretan Exploration Fund and the British School have been excavating for a season on the traditional site of the **palace** and **labyrinth** of **Minos**, and have made some interesting discoveries. The remains of the palace consist of a number of subterranean chambers, many of which have characters incised on their walls, including the double axe, the symbol of Zeus. These chambers may be associated with the tradition of the labyrinth. Above them are the lower parts of the walls of a palace, resembling that at Tiryns, in the chambers of which a number of large vases were found. The characteristic feature of the building is a large hall or chamber, which must have served as a throne-room, as the throne, a stone structure, is still to be seen. The frescoes that formed the decoration of the walls of the palace had all fallen inward on their face, and considerable fragments of them have been recovered, including several figures and groups of Mycenæan type. They show more variety than any others hitherto found. One, a maiden bearing a wine-cup, is of considerable artistic value. Several hundred inscriptions were found incised on small clay tablets, in both forms of the early Cretan script discovered by Mr. Arthur Evans. On an adjoining hill there were found several buildings of a town of Mycenæan period, including one which is possibly a temple. At the back of it the floor was covered with small cups.



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Candia, on the site of the ancient Heracleon, was in mediæval times the scene of some of Morosini's most heroic exploits. Like Canea, the harbour is surrounded by a bastion, and the covered slips of the Venetian galleys are still to be seen. The port is protected by two moles, but only admits small ships. The lower part of the town has been much damaged by the recent riots, but the upper part remains flourishing. The churches of St. François and St. Catherine, now both mosques, are interesting mediæval structures, and a Venetian fountain is still standing near the old Jewish quarter. The arsenal is a fine building, with a frieze of Venetian arms round the outside.

The **Museum** (in a disused Turkish barracks) is well worth a visit. The principal objects in it are early bronzes from the cave on Mount Ida, and some sculptures, including the upper part of a primitive statue from Eleutherna, a cardinal monument of early Greek art. There are some fine heads among the later sculpture, and some pretty little gold objects. The frescoes and other finds from Cnossus have been deposited in the museum. The collection is well housed and arranged, and the custodian, who speaks French, most obliging.

The most interesting spot in the island for the moment is the site of the ancient **Cnossus**, about an hour's ride from Candia. The Cretan Exploration Fund and the British School have been excavating for a season on the traditional site of the **palace** and **labyrinth** of **Minos**, and have made some interesting discoveries. The remains of the palace consist of a number of subterranean chambers, many of which have characters incised on their walls, including the double axe, the symbol of Zeus. These chambers may be associated with the tradition of the labyrinth. Above them are the lower parts of the walls of a palace, resembling that at Tiryns, in the chambers of which a number of large vases were found. The characteristic feature of the building is a large hall or chamber, which must have served as a throne-room, as the throne, a stone structure, is still to be seen. The frescoes that formed the decoration of the walls of the palace had all fallen inward on their face, and considerable fragments of them have been recovered, including several figures and groups of Mycenæan type. They show more variety than any others hitherto found. One, a maiden bearing a wine-cup, is of considerable artistic value. Several hundred inscriptions were found incised on small clay tablets, in both forms of the early Cretan script discovered by Mr. Arthur Evans. On an adjoining hill there were found several buildings of a town of Mycenæan period, including one which is possibly a temple. At the back of it the floor was covered with small cups.

Although **Gortyna** is not far from the sea, it is not very accessible. From Candia it is a day's ride; and landing on the south side of the island, and reaching the site from the Messara, the one plain in Crete, would be out of the question, except for one who knew the country and its ways, as well as its language. **Sphakia**, to the west of the island, is the kind of country anyone in search of wild scenery and adventure would like.

In the region of Dicte, in the east of the island, the British School have also made some explorations. The **Dictæan** cave, which, like the Idean cave, was one of the centres of the worship of Zeus, has yielded a curious find of bronze statuettes, found inside the stalactites which have formed in the cave since the statuettes were placed there.

CYPRUS.

Cyprus lies due east of Crete, in the extreme corner of the Mediterranean, south of Caramania. It was once well-wooded, but is not so now; and though efforts are being made by the English officials to recreate the forests, the peasants think it more important to pasture their goats on the young shoots, and obtain firewood. The Cypriotes are a fine race in appearance, but very violent in character. The population is mixed; but Mussulmans, Orthodox Christians, and Armenians contrive to live together fairly peaceably. In early times the island belonged to Egypt; but being too distant a possession for her to guard, it was conquered and reconquered several times—once by Sargon of Assyria. The Phœnicians colonised it, and found rivals in the Greeks. It was naturally one of the first conquests of the Persians; but Evagoras, King of Salamis, made a hard fight for independence, calling in the help of Conon of Athens. Both in classical and mediæval times the island was rich and thickly inhabited, but has since become depopulated. A peculiarity of the art of the island is its lack of originality. It reflects in turn the different influences to which it was exposed, but never adds to them anything of its own. The tombs of Cyprus have afforded a rich harvest to the excavator, but the finest objects are probably foreign. St. Paul visited it in his travels, and Richard Cœur de Lion conquered it on his way to Palestine, and gave it to the Lusignan dynasty, which held it for several centuries. It is at present administered by the British, paying a tribute to Turkey which leaves very small margin for such necessary expenses as roads and public works.

The chief towns of the island are Nicosia, the capital, Larnaca and Limasol, the two chief ports, Famagusta, the ancient Salamis, on the east, Paphos on the west, and Cyrenia on the north. The best harbour is at the eastern extremity, at **Salamis**. But it has become considerably silted up, and would want dredging before it could admit large ships. Some excavations have been made by the British School, and the agora, temples, and some other buildings have been found. The chief interest of the locality is in the Venetian walled town of **Famagusta**, which has a fine Gothic cathedral and other buildings, including the traditional Palace of Othello. All is now deserted and in ruins. A long rocky promontory running to the north-east is known as the **Carpass**. On an island at the end of it is a leper settlement.

The usual landing-places, Limasol and Larnaca, are only open roadsteads, from which it is often inconvenient to get aboard ship.

Larnaca, the ancient **Citium**, was the chief town of the Phœnicians. The chief sight is the Chapel of Phaneromene, which is an ancient tomb cut in an isolated mass of rock not far from the sea. The marshy plains and salt lagoons in

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the neighbourhood gave the whole island an undeserved reputation for unhealthiness during the first year of the British occupation.

Limasol, farther west, is the chief station of the British troops in the island. The modern town is without interest, but there are two ancient sites near—**Curium**, to the west, and **Amathus** to the east, both noted for their tombs. Of Cesnola's famous treasuries at Curium no trace is visible, and his description of them is rather a flight of fancy than a serious archæological statement.

The British School made some excavations at **Paphos**, on the west of the island, in 1887, and cleared the site of the great Temple of Aphrodite. A boy's head, now in the British Museum, is a charming little work of the fourth-century period; and a gold pin, also in the British Museum, with a dedication to Aphrodite down the stem, has the head decorated with goats' heads and doves alternately. Some tombs in the neighbourhood were also dug out, but most of them had already had their contents removed or destroyed, some of them so early as Roman times. The modern town is at New Paphos, about 10 miles away, where there are many rock-cut tombs. There is a small harbour, near which a column of Roman date is shown as that to which St. Paul was bound when scourged. But as the earth round it covers the column to a considerable depth, the marks shown can hardly be authentic.

Poli tes Chrysochou, in the north-west, is a famous tomb site from which many vases have come to the British Museum.

Cyrenia, on the north coast, has a small harbour and Venetian walls. A few miles to the west is the ancient **Lapithus**. The most beautiful building near is the Convent of **Bella Pais**, situated near the pass leading to Nicosia. It is in ruins, and its Gothic architecture forms, with the sea and woods, a picturesque contrast to the wild country round.

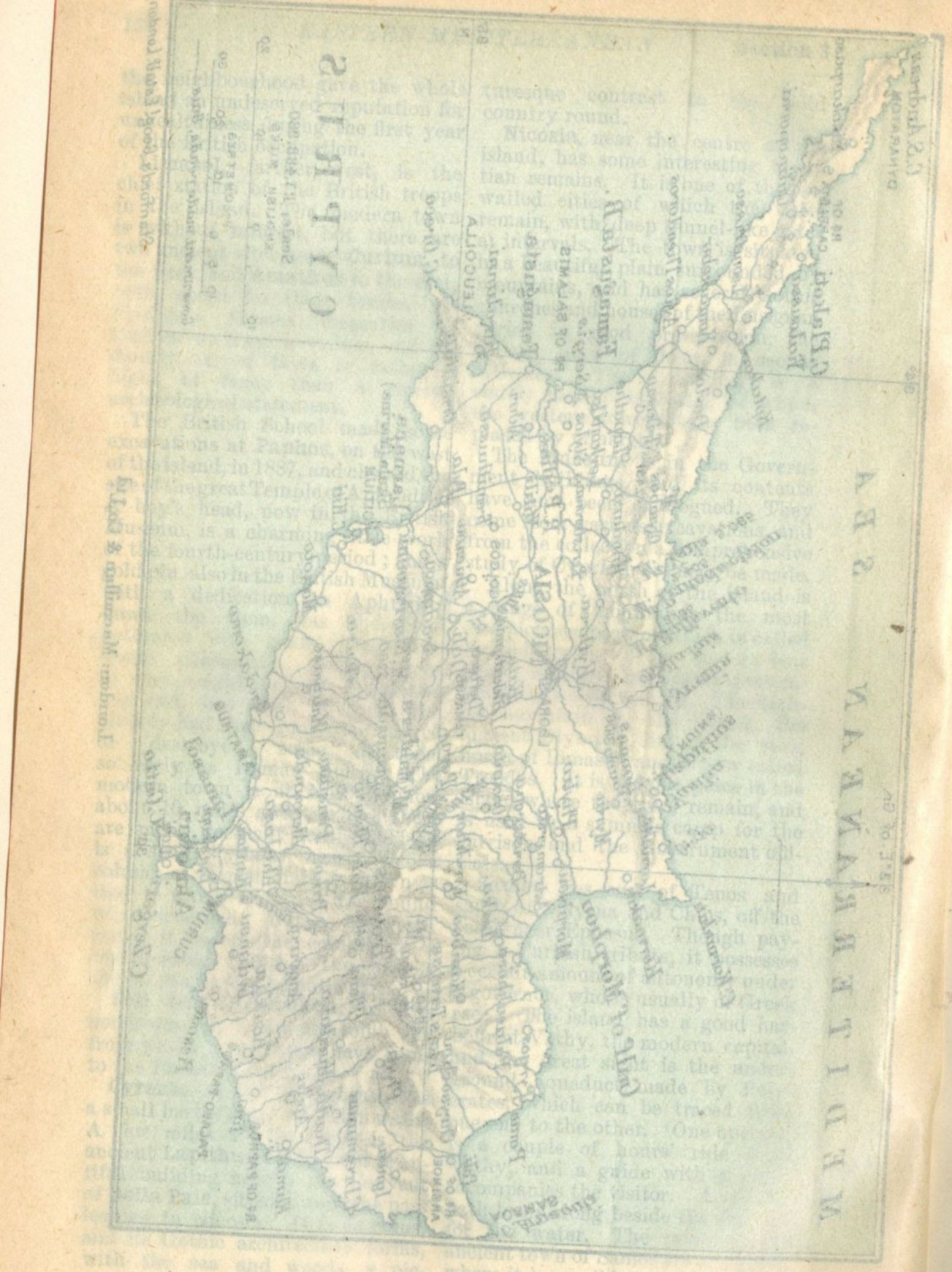
Nicosia, near the centre of the island, has some interesting Venetian remains. It is one of the few walled cities of which the walls remain, with deep tunnel-like gates at intervals. The town is situated in a beautiful plain surrounded by mountains, and has several Gothic churches and houses of the Lusignan period in good preservation, the former, most of them, in use as mosques. The Cathedral is a stately Gothic building, of which the western towers have been replaced by minarets.

The **Museum** is in the Government buildings, and its contents have now been catalogued. They come from various excavations, and from the collection a comprehensive study of Cypriote art may be made.

Along the north of the island is a range of mountains, the most conspicuous peak of which is called Pentedactylon, from its curious shape, which bears a certain resemblance to a clenched fist. The highest mountain in the island, the ancient Olympus, lies to the west, north of Limasol, and is now called Troödos. It is the one place in the island where the trees remain, and is used as a summer camp for the garrison and the Government officials.

Samos lies east of Tenos and south of Smyrna and Chios, off the coast near Ephesus. Though paying a Turkish tribute, it possesses a certain amount of autonomy under a governor, who is usually of Greek race. The island has a good harbour at Vathy, the modern capital, and the great sight is the underground aqueduct made by Polycrates, which can be traced from one end to the other. One opening is a couple of hours' ride from Vathy, and a guide with a torch accompanies the visitor. A narrow path leads along beside the channel for the water. The ruins of the ancient town of Samos are at Tigani, where it is possible to land. There


CYPRUS
MEDITERRANEAN SEA
C.S.Andreas
DYNARATON
C.Plakoti
Eptadomi
Tragomesso
Dorkas
Hamidiehir
Agios Theodoros
Famagusta B.
Agios Sergis
Famagusta
Voni
Tripimo
Lapathos
Nicosia
Kythrea
Morphou
Gulf of Morphou
C.Kormakiti
Kormakiti
Lapithus Ruins
Myrtu
Phylia
Astromeritis
Lefka
Troödos
Mt. Olympus (2431)
Mt. Kyparissovouno 3,106
Mt. Pentedaktylo 3,135
Mt. Kerata 3,065
Mt. Makhera 2,260
Mt. Stavrovouni 2,260
Mt. Adelphi 3,640
Mt. Tripylos 3,406
Mt. Olympus 6,406
Larnaca
Skala (Marina)
LEUCOLLA
C.Greco
C.Kiti
Limasol
AMATHUS
Akrotiri
C.Zevgari
C.Gatto
CURIUM
PALAEO-PAPHOS
Rissouka
Poli
C.Arnauti
C.Drepanum
Ayia
Ktima
Paphos
Yeroskipos
Episkopi
Kolossi
Episkopi
Kalo Khorio
Pano Khorio
Prastion
Akeronda
Khelasa
Kantou
Trimithussa
Pyla
Avdimou
Arsinoe
Palaeokhoro
Kambos
Kato Pyrgos
Pyrgos
Chrysochou
Phyti
Ignea
Thalia
Kato Mandria
Apodhi
Angastina
Houlia
Evdimou
Kato Pyrgos
Kythrea
Kato Dhikomo
Agia Eirini
Defteri
Trikomo
Vasilia
Orga
Morphou
Astromeritis
Perssefonou
Evrykhou
Kato Akhyro
Ano Akhyro
Kato Pano
Ano Pano
Malounta
Lysi
Kontou
Khirokitia
Kalavasos
Tekke
Kophinou
Arpera
Malounta
Gandakomo
Limasol
Episkopi
Akrotiri
C.Gatto
C.Zevgari
Rissouka
PALAEO-PAPHOS
Poli
C.Arnauti
C.Drepanum


AEGEAN SEA
CYPRUS
Gulf of Smyrna
Gulf of Adramyti
Gulf of Mytilene
Gulf of Dikeli
Gulf of Makri
Gulf of Xeros
Gulf of Saros
Gulf of Enos
Gulf of Xeros
Gulf of Mersina
Gulf of Iskenderun
Gulf of Antalya
Gulf of Adalia
Gulf of Makri
Gulf of Marmaris
Gulf of Kos
Gulf of Kos
Gulf of Kos

are of smaller circuit, and lie completely within the "sixth" or Mycenæan. They are of two periods, and even the gates and towers of these two periods were differently placed, though the principal gate was always at the south-east. The earlier gate in this position (marked E on the plan) was in a good state of preservation when discovered, but is now almost entirely silted up. What is now the most conspicuous gate belongs to the later of the two periods of the "second" city, and lies to the south-west. It is approached by a great ramp paved with irregular stones.

Within the walls of the "second" city are the remains of a palace of the same date. The palace consists of a propylæum and a great megaron or hall, flanked by smaller buildings of similar plan. The walls of this palace, which were built of unbaked brick with wooden tie-beams, show traces of destruction by fire, hence the name of "burnt city."

This "second" city Dr. Schliemann identified with the Homeric Troy, but more recent investigations have proved it to be many centuries earlier.

Of the cities between this and the Mycenæan only very scanty remains exist. The walls of the earliest city of all may be seen in a deep excavation in the middle of the hill. The masonry is most curious, the stones being arranged, without mortar, to form a kind of herring-bone pattern.

The plain on which the Homeric battles took place stretched down from the city to the sea. Along the shore may still be seen many of the tumuli which Greek tradition identified as the tombs of the heroes. There has been much dispute about the position of Homeric Troy, many topographers placing it at Bounarbashi, several miles farther up the plain; but the question may now be considered as definitely settled. The fortified town of which so many remains have been found must be the city of the traditional Trojan war.

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BOOKS, ETC., UPON GREECE.

There is such a vast literature about both ancient and modern Greece, that only a few recent books likely to be useful to a traveller are given. Besides the usual guide books—Murray, Joanne, and Baedeker—the following may be recommended for topography :—

Schuchhardt, *Schliemann's Excavations*, trans. by E. Sellers. This includes Mycenæ and Tiryns, but not the last excavations at Troy.

Diehl, *Excursions in Greece*. Can be had in English as well as French.

P. Gardner, *New Chapters in Greek History*.

Tsountas & Manatt, *The Mycenæan Age*.

Harrison & Verrall, *Mythology and Monuments of Ancient Athens*.

Fraser's *Pausanias* (6 vols.) is indispensable for reference, but bulky to carry about.

Stuart's *Antiquities of Athens* is the great work on Athens in the latter part of the eighteenth century, and may be consulted in a library either at home or in Athens.

Wordsworth's *Greece* is a delightful description of the country, though the archæology is naturally out of date.

Prof. Mahaffy's *Rambles and Studies in Greece* is a pleasant book to read.

For the Cyclades, Tozer's *Ægean Islands* and Bent's *Cyclades* are the best.

Those who wish to get a smattering of the modern language may use Mrs. E. Gardner's adaptation of Wied's *Modern Greek Grammar*.

For books on art, the handiest are—

Tarbell, *History of Greek Art*.
E. A. Gardner, *Handbook of Greek Sculpture*.

No convenient handbooks exist either for Greek vases or architecture, but doubtless this want will soon be supplied. Architects will naturally refer, both before and after visiting Greece, to Penrose's *Principles of Athenian Architecture*.

Travellers who want to make the most of their archæological opportunities should read S. Reinach's little book, *Conseils aux Voyageurs Archéologues*.

Those interested in the coins which may be bought at different places ought to have Hill's Handbook of *Greek Coins*; and Head's *Historia Numorum* is valuable for identification of types. P. Gardner's *Types of Greek Coins* should be read, but it is not very portable.

Scholars will naturally take with them the texts which refer to the places which they intend to visit, *e.g.*, *Homer*, *Herodotus*, *Thucydides*, the *Attic Dramatists*, and *Pausanias*.

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SECTION IV.

CONSTANTINOPLE.

DIRECTORY.

Hotels.—See "HOTEL LIST."

British Embassy. — Pera (in summer, Therapia). Right Hon. Sir Nicholas O'Conor, G.C.M.G., K.C.B., Ambassador.

British Consulate and Consular Court.—Galata, near the Tower. Mr. H. C. A. Eyres, Consul; Sir Edward O'Malley, Judge.

United States Legation.—Grande rue de Pera. Hon. John G. A. Leishman, Minister Plenipotentiary.

United States Consulate-General.—Pera.

Hon. Charles M. Dickinson, Consul-General.

British Post Office.—Galata. Mr. W. M. Teversham, postmaster. Mails are made up every day at 6 p.m. On Monday, Wednesday, and Friday, an extra mail is made up at 2 p.m. for the Orient Express. On Sunday the office is open from 9.30 to 10.30 a.m., and from 5 to 6 p.m.

The rates are those of the Postal Union.

Receiving boxes for the B.P.O. are to be found in the principal hotels.

P.O. money orders are issued and cashed at this office.

There are also French, German, Austrian, and Russian post-offices. Letters for the interior of Turkey are posted in the Turkish post-office. The following are their respective addresses:—

Turkish Post Office.—Rue Cabristan (Tepé Bachi, No. 37); also telegraph office, Grande rue de *Pera*, 181. Rue Voivoda, *Galata*. —Central office, Rue *Baghcheh* Kapou, *Stamboul*.

Austrian Post Office.—Rue Yorgandjilar, *Galata*; Grand rue de *Pera*, No. 438; Camondo Han, *Stamboul*.

French Post Office.—Rue Voivoda, *Galata*; Passage Oriental, Nos. 15, 16, *Pera*; Camondo Han, *Stamboul*.

Russian Post Office. — Kiretch Kapou, *Galata*; Rue Baghcheh Kapou, *Stamboul*.

German Post Office.—Rue Voivoda, No. 29, *Galata*; Havousbou Han, *Stamboul*; Rue de l'Eglise Greque, off Grand Rue de *Pera*.

The Telegraph Office is at Galata, almost opposite the Imperial Ottoman Bank. There are also receiving offices at 181 Grande rue de Pera, 37 Rue Tepé-Bachi, Pera, and on the Galata Bridge.

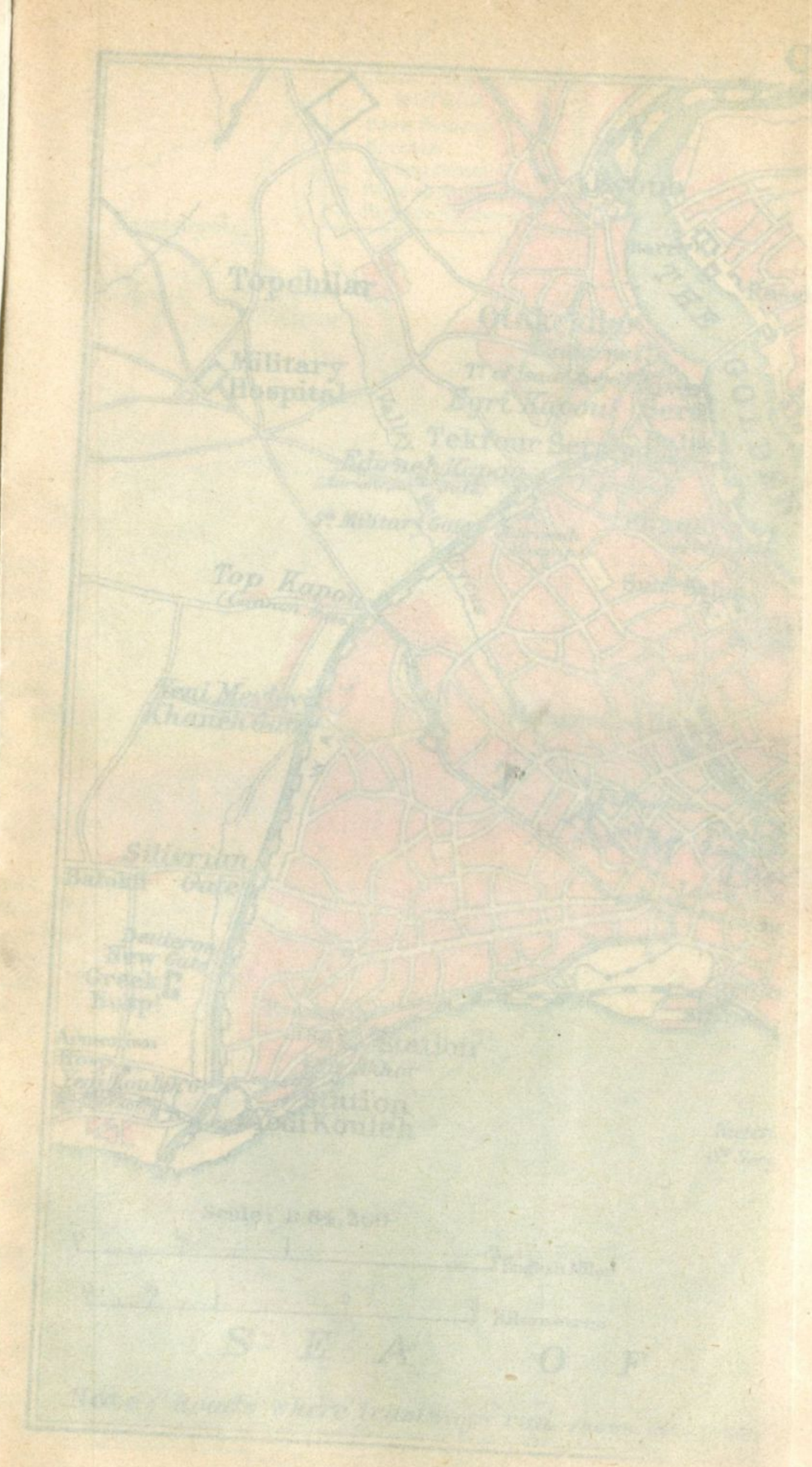
Church Services.—*Christ Church, Crimean Memorial, Rue Yazidji, Pera.* The chaplain resides at the Church House, Pera. Services, Sunday, 10.30 a.m.

Chapel of the British Embassy, Pera. The Rev. H. K. Anketell,

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London: Macmillan & Co. Ltd



M.A. Services, Sunday, 11 a.m., 4 p.m. In summer the Pera chapel is closed, and the services are held in the chapel at Therapia.

Evangelical Union Church of Pera. Services, Sunday, 11 a.m., in the chapel of the Dutch Legation, Grande rue de Pera. (Entrance by Rue des Postes.)

Permissions are required for the *Selamlik* and for visiting the *Treasury* in the Old Seraglio, and the Palace of Dolmabaghcheh. Application may be made at the Embassy or Legation of the visitor's nation. Permission to visit the Treasury has to be specially granted from Yidiz Palace, and involves considerable expense.

Teskerehs (*i.e.* Turkish passports) are required for travelling in the interior. Passports should have *visé* for entry and departure.

Guides.—International Couriers and Guides Office, 18 Boulevard des Petits Champs, Tepé Bachi, Pera; Director, Ferdinando de Paruta; Secretary, Albert M. Franco.

Communication.—Steamers for the Bosporus, Scutari, Haidar Pacha, Kadikeui, and the Golden Horn leave the Galata Bridge at frequent intervals. Steamers for the Islands leave the Bridge morning and afternoon.

Trains run from the Stamboul railway station about every half-hour for Yedi-kouleh, San Stephano, and intermediate stations.

Tramway cars run from Galata, through Pera, to Chichli; from Ortakeui, through Galata, to Azab Kapou (Inner Bridge); from the Outer Bridge, Stamboul, past the Old Seraglio Gate, St. Sophia, the Hippodrome, the Burnt Column, and the Bayazid Mosque, to Yedi-kouleh.

A branch line runs from Ak Serai to Top Kapou (Gate of St. Romanus), from which the walk is easy, either to Aivan Serai on the Golden Horn, or to Yedi-kouleh on the Marmora.

The cars on the Tunnel Railway between Galata and Pera start every three minutes. Fare, 20 paras (1d.) and 30 paras (1½d.).

Tolls are levied on both bridges. Foot passengers pay 10 paras (½d.).

In good weather the *caique* will be found a very pleasant means of communication by water.

Carriages.—VOITURES DE PLACE.

	Sunrise to Sunset.	Sunset to Midnight.	Midnight to Sunrise.
	Pstrs.	Pstrs.	Pstrs.
Short Course	5	7	15
Long Course	10	15	20
Course of an hour	15	20	25

(Short course—20 min. at max. Long—40 min. at max.)

The hire of a carriage (*v. dep.*) taken for the day is 80 piastres. Carriages taken by the hour are charged for at the rate of 15 piastres for each of the first two hours, and 10 piastres for each subsequent hour, reckoning by half-hours.

Bridge tolls must be paid by the traveller.

The fares should be arranged with the driver before starting.

Money.

Bronze Coins—
10 paras = ½d.
20 paras = 1d.

"Metallic" Coins—
1¼ piastre = 50 paras = 2½d.
2½ piastres = 100 paras = 5d.

Silver Coins—
20 paras = 1d.
40 paras = 1 piastre = 2d.
2 piastres = 4d.
5 piastres = 1 cherek or beshlik = 10d.
10 piastres = 1s. 8d.
20 piastres = 1 medjidieh = 3s. 4d.

Gold Coins—
¼ lira = 27 piastres = 4s. 6d.
½ lira = 54 piastres = 9s.
1 lira(£T1) = 108 piastres = 18s.

The English sovereign (120 piastres) and the French Napoleon

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(95 piastres) are freely circulated. There is a constant loss in exchanging gold coins for silver coins, as the latter are bought up by the *Sarafs*, or money-changers, who make them an article of ordinary commerce. *All worn or light coins should be refused.* The Government offices and the ticket offices of the Bosporus steamers accept the medjidieh as worth 19 piastres, and the cherek as worth 4 piastres 30 paras. In the banks, calculations are made in *piastres gold*. £T1 = 100 *piastres gold*.

Time is calculated from sunset to sunset, with twice twelve hours. Sunset is 12 o'clock Turkish.

The following table gives the hour (Frank) of sunset throughout the year. On any given day Turkish time may be converted into Frank time by adding the hour (Frank) of sunset, *e.g.* 14 April, 8.30 Turkish = 8.30 + 6.37 = 3.7 p.m. Frank; and Frank time may be converted into Turkish by deducting the hour (Frank) of sunset, *e.g.* 24 December, 11 a.m. Frank = 11 − 4.33 = 6.27 Turkish.

SUNSET.

12 o'clock *à la Turque* for each 5 days of the month.

	Jan.	Feb.	March.	April.
Days.	h.m.	h.m.	h.m.	h.m.
1	4.43	5.15	5.49	6.22
5	4.45	5.20	5.53	6.26
10	4.50	5.26	5.59	6.32
15	4.55	5.32	6.05	6.38
20	4.58	5.37	6.08	6.41
25	5.06	5.45	6.13	6.47
	May.	June.	July.	August.
Days.	h.m.	h.m.	h.m.	h.m.
1	6.55	7.20	7.35	7.13
5	6.58	7.26	7.33	7.12
10	7.02	7.29	7.31	7.06
15	7.07	7.32	7.30	7.04
20	7.11	7.34	7.25	6.48
25	7.18	7.36	7.23	6.42
	Sept.	Oct.	Nov.	Dec.
Days.	h.m.	h.m.	h.m.	h.m.
1	6.31	5.45	4.55	4.32
5	6.24	5.35	4.49	4.31
10	6.17	5.27	4.44	4.30
15	6.09	5.18	4.40	4.32
20	6.00	5.11	4.36	4.33
25	5.51	5.05	4.34	4.34

Booksellers.—Robert Macgill, Tunnel Passage, Pera; Depasta Frères, Keil, Weiss, all in the Grande rue de Pera.

Cafés and Restaurants.—Del Genio, Galata end of the Bridge. Janni, 396 Grande rue de Pera. Aslanian, Café Splendide, Grande rue de Pera, and 32 Place Sultan Bayazid, Stamboul.

Chemists.—Canzuch (Pharmacie Britannique), Zanni, Della Sudda, Matcovich (Phie. Austro-Hongroise), Grande rue de Pera.

Doctors.—Dr. John Patterson, 479 Grande rue de Pera; Dr. John McClean, British Seamen's Hospital; Dr. Matteossian, 20 Rue Misk, Pera.

Dentists.—Dr. F. W. Faber, Tunnel Passage, Pera; Dr. Frank Buckley, 13 Petits Champs, Pera; Dr. H. B. Matteossian, 1 Rue Théâtre, Pera.

English-French Newspapers.—*Levant Herald* and *Oriental Advertiser*, daily.

Hairdressers.—Alberti and Sarris, Tunnel Passage, Pera.

Governesses can find rooms at Somerville House, opposite the Tunnel Station, Pera, and at the **Asile de l'Union Internationale des Amies de la Jeune Fille**, Rue Iskender, Galata.

Photographs.—Abdullah Frères, 452 Grande rue de Pera; Sebah & Joaillier, 439 Grande rue de Pera; Bergren, 414 Grande rue de Pera; Robert Macgill, Tunnel Passage, Pera.

HISTORY.

The history of Constantinople begins with that of Byzantium, which was founded on this site about 667 B.C. by Greek colonists from Megara. Their fellow-townsmen had already founded Chalcedon, and by their failure to appreciate the marvellous advantages of the triangular sea-washed site of the future Byzantium, earned for themselves the name of "The Blind Men" given them by the Persian Satrap, Megabazus. Byzantium was founded, in accordance with the counsel of the Pythian oracle of Apollo, opposite the Blind Men's City. A line drawn from the outer bridge to the Nouri Osman Mosque, and from there round the west end of the Hippodrome to the light-house, thence back by the shore to the bridge, will mark the boundaries of the ancient city.

At the end of the 6th century B.C., Byzantium became subject to Persia, and was burnt down in the revolt which took place in the following century. After the battle of Platæa in 479 B.C., Pausanias recovered the city for Greece. First a dependency of Athens, Byzantium became a Spartan city, but in 408 B.C. was, along with Chalcedon, recovered by Alcibiades, and brought again into relations with Athens.

Although in the social war the hostile attitude of Byzantium caused serious loss to Athens, the Athenians in 339 B.C., persuaded by the voice of Demosthenes, sent help to Byzantium which aided the city in repelling its besieger, Philip of Macedon. An incident in that siege has sent its memorial down to our own times. A surprise party was betrayed by the barking of dogs and the light of a falling meteor in the Northern sky. Because of the failure of this attack "the citizens raised a statue to Hecate the Torch-bearer, and in her honour struck coins bearing her emblem, the crescent moon, which Byzantium has bequeathed to Constantinople, and Islam borrowed all over the world."

Byzantium came into formal connection with Rome, by treaty, in 148 B.C. In the second century A.D. it adopted the cause of Niger, and in 196 A.D. was captured and destroyed by the Roman Emperor, Septimius Severus. The razing of the city walls overthrew one of the great safeguards against the barbarian tribes of the North and the East. The Goths threatened the city and were defeated by the Emperor Claudius II, "Gothicus," in 269 A.D. at Nissa. The so-called Column of Theodosius in the Seraglio grounds was perhaps erected in honour of that service rendered to civilisation.

Constantine besieged the city in 323 A.D., and received its surrender. The seat of Imperial government was then transferred from the Tiber to the Bosporus. The city was called Constantinople in homage to its new founder; and was also called New Rome, as an indication that the empire was the same though the capital had been changed. The name New Rome is used still in the official language of the Orthodox Church. The new city was inaugurated on the 11th May 330 A.D. as the Christian Capital of a Christian Empire. The walls enclosing the city of Constantine started from the present inner bridge, included what is now the site of the Mohammed Mosque, then went, curving a little outwards, to join the sea-walls near the present Yeni Kapou railway station.

From the foundation of Byzantium to the present day, the city built on European soil, and looking over into Asia, has been an object of strife among the surrounding nations. Greeks, Persians, Huns, Goths, Arabs, Turks, Russians, and Bulgarians have encamped round its walls or attacked them, yet it has seldom been the prize of invasion. By the beginning of the 4th century A.D., Byzantium had almost monopolised the commerce of the world, and its consequent wealth and political importance naturally kept it in a position of danger.

The existing walls were built by Theodosius partly in 413 A.D., and partly rebuilt in 447 A.D. to enlarge the city, and to defend it against the advance of the Huns under Attila. Justinian's reign is marked, not only by his buildings and legal reforms, but by his success in driving back the Vandals, Goths, Persians, and Bulgarians. A series of disasters in the reign of Hera-

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clius led that emperor to meditate transferring the capital to Carthage; and, had such a transference taken place, the course of history would have been very greatly changed.

In 673 A.D. the Saracens began their first siege of Constantinople, which was continued for seven summers; the Greek fire used by the defenders wrought great havoc among the enemy's ships. A second series of Saracen attacks came to an end in 718 A.D. Leo the Isaurian, who was then emperor, brought about such reforms as gave the empire strength to withstand for several centuries the growing Moslem power. Yet Haroun Al Raschid looked down upon Constantinople from the heights above Scutari.

In the times of the Comneni the Crusaders began visiting Constantinople. The swarms that followed Peter the Hermit and Walter the Penniless, the armies led by Godfrey de Bouillon, Tancred, Raymond of Toulouse, and others, were most unwelcome guests, and the city was glad when they departed. The expedition known as the Fourth Crusade turned aside to press an emperor upon Constantinople. In 1204 A.D. these "Crusaders" captured the city. Three great fires which burned through the wealthiest quarters had destroyed many monuments, many manuscripts, and much that was of great value; but when the victors entered under the banner of the cross they systematically and shamelessly plundered this most important outpost of Christian civilisation in the East.

Constantinople remained in the hands of the Latins until 1261 A.D., when Alexius Strategopoulos, a trusted general of Michael Palæologus, recaptured it for the Greeks.

The Latin Conquest deflected the world-wide trade of Constantinople to Venice, Pisa, and Genoa, which increased in wealth and importance while Constantinople declined.

Othman, who gave his name to the Ottoman Empire, reached Bithynia in 1299 A.D. Brusa surrendered to his son Orkhan, with whom the Emperor John Cantacuzenus made an alliance, and to whom he gave his daughter in marriage. The alliance between the two sovereigns stipulated that the Turks should have permission to sell their prisoners of war, men and women, by public auction in Constantinople.

Murad I, the son of Orkhan, by his military exploits in Europe and Asia, isolated Constantinople, which, but for the movements of Timour the Tartar, would certainly have fallen about 1396 A.D. into the hands of Bayazid I. Bayazid was the first Ottoman sovereign to assume the title of Sultan.

The city was besieged under Bayazid, Musa his son, and Murad III. The last Ottoman siege, which was conducted by the Sultan Mohammed II, began on the 6th April 1453 and lasted till the 29th May 1453 A.D., when the Greek army was defeated, and its last emperor, Constantine Palæologus, killed. The Sultan Mohammed II entered in state by the gate of St. Romanus (Top Kapou), and rode to St. Sophia along the street now marked out by tramway rails. Although the wealth and population of the city had decreased greatly since it was pillaged by the Latins, there still remained so much wealth for division that it came to be said of a Turk who had grown suddenly rich, "He has been at the sack of Constantinople." The Genoese of Galata contrived to save themselves and their most valued possessions.

From 413 A.D. till 1453 A.D. the Theodosian walls had "defended the higher life of mankind against the attacks of formidable antagonists." They were at last overthrown by a nation whose nature and instinct were hostile both to Christian faith and society. No army has since then besieged the city, and the walls remain practically in

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the state in which they were left on that fateful 29th May 1453 A.D.

Up till the Ottoman Conquest Constantinople was also the treasure-house of Greek learning. Its overthrow drove Eastern scholars to different parts of Europe, and their dispersion, along with the art of printing, discovered about the same time, had a powerful influence in bringing about the revival of letters.

RACES AND RELIGIONS.

The Turks.

It is estimated that the population of Constantinople is about 900,000, one-half of that number being Mohammedans, and reckoned as belonging to the Turkish race.

In the middle of the thirteenth century A.D. the Seljeuk Sultan of Iconium was hard pressed at Angora by a Mongolian army which had swept westward from Central Asia. Victory was won for the Seljeuk army only through the aid of a body of four hundred horsemen, who came unexpectedly to their assistance. The chief of these horsemen was Ertoghrul, a member of a Turkish family which the Mongolian invasion had driven from their camping-ground in Khorasan. The Seljeuk Sultan rewarded his deliverers by permitting them to settle in the country between Angora and Brusa; but the newcomers were not content to be mere settlers, and gradually imposed their authority upon the independent chiefs of the district.

Othman, or Osman, the son of Ertoghrul, was born in A.D. 1258. When he came to be the head of his tribe he asserted his independence, and since then the descendants of his people have called themselves Osmanlis or Ottomans; until recently they never applied the word Turk to themselves.

The Imperial succession in the male line has been unbroken for six and a half centuries; thirty-five princes of the blood of Ertoghrul have occupied the Sultan's throne. A deceased Sultan is succeeded by his eldest male relative, who may, or may not, be the Sultan's eldest son. The **Sultan** is an absolute and irresponsible sovereign, subject only to the principles of the Khoran. Since the reign of Selim I, the Sultan has also held the office of Khalif, or successor of Mohammed: being thus the head of the Moslem religion, he exercises religious authority over most Mohammedans. The present Sultan has assiduously strengthened his position by developing the power of the Khalifate.

The Tughra, or cypher of the Sultan, seen on coins and official documents, contains the name of the reigning sovereign, and of his father. The Tughra is said to have originated in the reign of Sultan Murad I, who, unable to write, inked the palm of his hand, and pressed it upon a treaty with the people of Ragusa which had been presented for his signature. The sign-manual, the impress of his stained hand, has been conventionalised into the form of the Tughra, in which can be traced curves representing the ball of the hand and the thumb, and lines representing the four fingers.

The **Grand Vizier** is the Sultan's prime minister in civil matters. The offices of the Grand Vizier and of other ministers associated with him in the Cabinet are in Stamboul, near the Cold Fountain Gate of the Old Seraglio, and are called the Sublime Porte, a term which is sometimes applied also to the Cabinet. As the Imperial Government is now centralised at the Palace of Yildiz, the Grand Vizier and the Sublime Porte have little of the power they once enjoyed.

The **Sheikh-ul-Islam** is, under the Sultan, the chief of the Mohammedan religion and law. His official residence is at Stamboul near the Suleyman Mosque.

Every Mohammedan is commanded to pray five times a day, and before each prayer to wash his hands, face, ears, and feet up to the ankles. The washing fountains are to be seen in every mosque courtyard. The hours of prayer are announced from the minarets by the **muezzins**. The **Azan**, or muezzin's call to prayer, is translated as follows:—"God is great (four times repeated). I bear witness that there is no God but God (twice repeated). I bear witness that Mohammed is the Apostle of God (twice repeated). Come to prayers, come to prayers, come to salvation, come to salvation. God is great. There is no other God but God." In the early morning the words are added, "Prayers are better than sleep."

On entering a mosque, a Moslem takes off his shoes as a mark of reverence, and the various attitudes are assumed at definite stages of the Namaz, or prayer. When Moslem women visit the mosques they are separated from the male worshippers.

The order of ordinary prayer, as given in *Notes on Muhammadanism* (Rev. T. P. Hughes. W. H. Allen & Co. Ltd., London. 3rd ed., 1894), is as follows:—

The *Niyyat*, said standing, with the hands on either side:
"I have purposed to offer up to God only, with a sincere heart, this morning (or as the case may be), with my face Qiblawards, two Rak'at prayers."

The *Takbir-i-Tahrimah*, said with the thumbs touching the lobules of the ears, and the open hands on each side of the face:
"God is great."

The *Qiam*, said standing, the right hand placed upon the left, below the navel (women place their hands on their breasts):
"Holiness to Thee, O God!
"And praise be to Thee.
"Great is Thy name,
"Great is Thy greatness,
"There is no deity but Thee."

"I seek refuge from God from cursed Satan.
"In the name of God, the compassionate, the merciful.
"Praise be to God, Lord of all the worlds!
"The Compassionate, the Merciful.
"King on the day of reckoning.
"Thee only do we worship, and to Thee only do we cry for help.
"Guide Thou us in the straight path,
"The path of those to whom Thou hast been gracious;
"With whom Thou art not angry, and who go not astray. Amen."
"Say: He is God alone:
"God the eternal.
"He begetteth not
"And is not begotten,
"And there is none like Him."
(And portions of the Khoran, as the worshipper may wish.)

The *Takbir-i-Ruku'*, said standing, body and head inclined forward, the hands resting on the knees, the fingers separated a little:
"God is great."

The *Tasbih-i-Ruku'*, same position:
"I extol the holiness of my Lord, the Great." (Thrice repeated.)

The *Qiam-i-Sami Ullah*, said with body erect, and hands placed on either side:
The Imam says: "God hears him who praises Him."
The people respond: "O Lord, Thou art praised."

The *Takbir-i-Sijdah*, said as the worshipper drops on his knees:
"God is great."

The *Tasbih-i-Sijdah*, recited as the worshipper puts first his nose and then his forehead[1] to the ground:
"I extol the holiness of my Lord, the Most High." (Thrice repeated.)

The *Takbir-i-Ialsa*, said while the worshipper raises his head and body, sinks backward to sit upon his heels, and places his hands on his thighs:
"God is great."

The *Takbir-i-Sijdah*, said by the worshipper while prostrate as before:
"God is great."

The *Tasbih-i-Sijdah*, said by the worshipper, still prostrate:
"I extol the holiness of my Lord, the Most High." (Thrice repeated.)

The *Takbir-i-Qiam*, said standing, or *Takbir-i-Qa'ud*, said sitting:
"God is great."

Here endeth one Rak'at or form of prayer.

The next Rak'at begins with the first chapter of the Khoran. At the close of every two Rak'ats:

The *Attahiyat* is recited, the worshipper kneeling on the ground, sitting on his left foot, which is bent under him, his hands upon his knees:
"The adorations of the tongue are for God, and also the adorations of the body, and almsgiving.
"Peace be upon thee, O Prophet, with the mercy of God, and His blessing.
"Peace be upon us, and upon God's righteous servants."

The *Tashahhud*, said with the first finger of the right hand raised:
"I testify that there is no deity but God, and I testify that Mohammed is the servant of God, and the messenger of God."
(Every two Rak'ats closes with the Tashahhud.)

The *Darud*, said in the same posture:
"O God, have mercy on Mohammed and on his descendants, as Thou didst have mercy on Abraham and on his descendants. Thou art to be praised, and Thou art great. O God, bless Mohammed and his descendants, as Thou didst bless Abraham and his descendants. Thou art to be praised, and Thou art great."

The *Du'a*:
"O God our Lord, give us the blessings of this life, and also the blessings of life everlasting. Save us from the torments of fire."

The *Salaam*, said turning the head round to the right:
"The peace and mercy of God be with you."

The *Salaam*, said turning the head round to the left:
"The peace and mercy of God be with you."

At the close of the whole set of prayers the worshipper raises his hands and offers a Munajat or supplication, which usually consists of prayers selected from the Khoran or Hadis. The hands are raised in order to catch a blessing from heaven, and they are afterwards drawn over the face in order to transfer it to every part of the body.

On Fridays additional prayers are said, and a sermon is preached in some cases.

The whirling and howling Dervishes are examples of the esoteric and mystical sects of Islam. The first seek the ecstatic state through whirling, and the second by loud cries. The whirling Dervishes turn as if to the God that is all around

[1] Some seventy-five years ago a proposition that the Turkish soldiers should wear caps with brims or peaks in the French style, was rejected, on the ground that such brims would interfere with this part of the Namaz or prayer. The religious utility of the fez is obvious.

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them ; one hand is extended palm upwards, as if receiving blessings from heaven, the other is extended palm downward, as if distributing those blessings to men.

The following are the great festivals of the Moslem religion :—

FESTIVALS.

Ramazan (12th December 1901 to 11th January 1902) is the Moslem fasting month, during which all the faithful abstain from food, drink, and tobacco between sunrise and sunset. Cannon fired from various places tell when each day's fast is over. The nights are largely given up to feasting.

The Sultan goes in state to the Old Seraglio on the 15th of Ramazan (26th December 1901) to do homage to the mantle of the Prophet (**Hirka-i-Sherif**).

The **Night of Power, Kadr-Geyjesi**, is celebrated on the 27th Ramazan (5th January 1902). St. Sophia is illuminated on that night, and visitors are allowed into the galleries on payment of 20 piastres, where they may witness the very impressive service. The feast of **Sheker Bairam** occupies the first three days of Sheval, the month following Ramazan. **Kurban Bairam** commemorates the sacrifice of Abraham, and takes place on the 10th Zilhidjeh, seventy days after Sheker Bairam, and lasts four days. On the first day of each Bairam the Sultan receives at Dolmabaghcheh Palace, soon after sunrise, all the great functionaries of the Empire.

The **Holy Caravan**, **Surey Emin**, with the Imperial gifts to the mosque at Mecca, leaves Yildiz on the 14th Shaban (26th December 1901), and crosses to Scutari, where it encamps for some time. It is then embarked on board a steamer.

The mosques, public buildings, and many private houses are illuminated on the **anniversaries of the Sultan's birth**, 16th Shaban (28th December 1901), and **Accession**, 1st September.

The Turkish year is lunar, so the above Turkish dates fall each year eleven days earlier. But as Ramazan is not announced until the new moon has actually been seen, there is liable to be an error of a day in calculating those dates.

The Shi'ahs are Mohammedans who are the followers of Ali, husband of Fatimah, the daughter of Mohammed. The Shi'ah faith is the national religion of Persia. The Shi'ahs suppose that their twelfth Imam (Imam Mahdi) "is still alive and concealed in some secret place ; and that he is the same Mahdi, or director, concerning whom Mohammed prophesied that the world should not have an end until one of his own descendants should govern the Arabians, and whose coming in the last day is expected by all Moslems" (see Hughes' *Notes on Muhammadanism*, p. 215). On the 10th Muharrem (9th April 1902) the Persians commemorate, in their khans at Stamboul, the *death of Hussein*, the son of Ali (see Gibbon's *Decline and Fall of the Roman Empire*, ch. 50).

The Greeks.

While there are many Greeks in the Ottoman Empire who are Hellenic subjects, the great majority are *rayahs*, or subjects of the Sultan. At the Ottoman Conquest the Turks did not seek to assimilate the peoples brought under their sway, but left them a certain degree of separate national existence, modified by the requirements of the State. However, the dividing line between the different peoples is not race or nationality, but religion. Consequently the Churches in the Ottoman Empire are practically co-extensive with the communities whose names they bear.

The Greek, or Orthodox Church, accepts the first seven Oecumenical Councils, and, as the Rule of Faith, the Bible and the traditions of the Church. There are seven sacraments — baptism, confirmation (which follows immediately upon baptism), penance, eucharist, matrimony, anointing of the sick, and ordination.

The parochial clergy must be married, and, as they may not marry after ordination, a second marriage is impossible. Bishops are not selected from the parochial clergy, but from the celibate monastic orders. In the churches there are crucifixes and pictures (eikons), which receive adoration ; but statuary and instrumental music are forbidden.

The four patriarchs (of Constantinople, Antioch, Jerusalem, and Alexandria) have equal dignity, and have the highest rank among the bishops. The bishops, united in a General Council, represent the Church, and are believed to decide infallibly, under the guidance of the Holy Ghost, all matters of faith and ecclesiastical life.

About the middle of the ninth century the Greek Emperor conferred the title "Oecumenical" upon the Patriarch of Constantinople. At the Ottoman Conquest the Patriarch George Gennadius received from the Sultan certain privileges, which continue to regulate the relations between the Turkish Government and the Greek Church and people. The patriarch is elected by a synod of bishops, but the candidates must be approved by the Sultan. In addition to his ecclesiastical office, the Oecumenical Patriarch of Constantinople is his people's one official representative to, and mediator with, the sovereign.

The Patriarchate and Cathedral are at Phanar, on the Golden Horn.

The section of the Greek Church which recognises the authority of the Pope has a representative at Constantinople.

The Bulgarians.

The Bulgarians obtained the independence of their national Church, and appropriated the churches and schools which had been in the possession of the Greek Church, before they obtained their political independence. As the Exarch, the ecclesiastical chief of the Bulgarian Church, claims ecclesiastical jurisdiction over Bulgarians in Thrace and Northern Macedonia, as well as over his people in Bulgaria, it is necessary for him to live in Constantinople. The Exarchate is at Ortakeui, on the Bosporus ; the Cathedral is at Balata, on the Golden Horn. The Exarch does not concede to the Oecumenical Patriarch of Constantinople any authority over the Greeks resident in Bulgaria. In 1873 the Greek Synod of the four patriarchs excommunicated the Bulgarian Exarchate. That sentence has not been recalled.

The Bulgarian Exarch, in addition to his ecclesiastical functions, is the official representative to the Sultan of all Bulgarians who are Ottoman subjects.

The Armenians.

The Armenian people are divided into two politico-ecclesiastical groups, each one co-extensive with the Church whose name it bears.

The **Armenian** (**Gregorian**) Church includes the greater part of the people. The Armenians, owing partly to a misunderstanding, refused to accept the decisions of the Council of Chalcedon held in A.D. 491 and constituted themselves into a separate Church. Doctrinally they form a monophysite Church. Seven sacraments are observed—baptism, confirmation (which is joined to baptism), penance, eucharist, matrimony, ordination, and extreme unction. The extreme unction is administered only to ecclesiastics, and immediately after death. As in the Greek Church,

the parochial clergy may marry, but only before ordination; the bishops must be celibate.

The ecclesiastical head of the Church is the Catholikos, whose seat is at Etchmiadzin. The patriarchs of Constantinople and Jerusalem are subject to him.

But the Patriarch of Constantinople is in all civil matters the official representative to the Sultan of his Armenian subjects.

The Patriarchate and Cathedral are at Gedik Pasha, Stamboul.

The **Catholic Armenians** are those who recognise the authority of the Pope. They have a Patriarch, who also acts as the official representative to the sovereign of the Catholic Armenian community. The Patriarchate, Cathedral, and College are in Pera.

The Protestant Community.

The **Protestant community** is composed of proselytes from the native Churches and from Judaism, and has a Vekil, or official representative to the sovereign. The offices of the Vekilate are in the Bible House, Stamboul.

The Latin Chancery.

The **Latin Chancery**, whose offices are in Galata, guards the interests of certain Ottoman subjects, mostly regarded as descendants of the Italian colonists in Galata before the Ottoman Conquest.

Israelites.

The **Jewish Grand Rabbinate** is at Couscounjouk, on the Asiatic side of the Bosporus. The Grand Rabbi is also the civil chief and official representative of his people to the Sultan. There are three classes of Jews resident in Constantinople and its neighbourhood—

(1) German- or Yiddish-speaking Jews.

(2) Spanish-speaking Jews, descendants of those expelled from Spain in A.D. 1483 by Ferdinand and Isabella. These write their Spanish in Hebrew characters (Judaeo-Spanish), but there is at present a movement towards abandoning Spanish in favour of Turkish.

(3) The Karaite Jews, who reject the teaching of the Talmud and the traditions which are ordinarily part of Judaism.

The Gypsies

occupy the quarter inside the land walls of Stamboul, between the Adrianople Gate and Top-Kapou, the Cannon Gate. The gypsy women and girls may be seen singing and dancing at the various holiday resorts.

Foreigners.

In virtue of the Capitulations, foreigners settled in the Ottoman Empire are, when no Ottoman subject is involved, exempt from the jurisdiction of the Turkish Law Courts, and are amenable for trial to tribunals presided over by their respective Consuls. Cases between foreigners of different nationalities are heard at the Court of the defendant, but cases between foreigners and Ottoman subjects are heard in the Turkish Courts, at which a dragoman from the foreigner's Consulate attends to see that the trial is conducted according to law. Questions regarding landed property held by foreigners are dealt with in the Turkish Courts. Unless a consular officer is present a domiciliary visit is not legal, and all writs from the Turkish Courts must be served upon foreigners only through the Consulate of their nation.

DESCRIPTION.

In current language, Constantinople includes Stamboul, Galata, Pera, and its suburbs, which stretch up both sides of the Bosporus.

GALATA.

Professor Bury conjectures that Galata is a very old name dating from the third century B.C., when it was usual for kings and towns to hire the Celts as mercenaries. The Byzantines probably hired bands of Celts, and, being afraid of admitting them into the city, allotted them a Celtic or "Galatian" quarter on the other side of the Golden Horn; and the name Galata clung to the place when the Galatæ had been long forgotten.

Early in its history Galata became a settlement of the Genoese, who were again formally established there by the Greeks after the fall of the Latin Kingdom in A.D. 1261. These settlers, who later became practically independent, were at first vassals of the empire, and in the beginning of the 14th century received permission from the Greek emperor to fortify their city with walls and towers. Two of the towers have become noted in history. One was on the shore, the old Galata Tower near the site of the present Health Office, called also the Chain Tower because of the chain which, when necessary, was thrown across from it to Stamboul, for the purpose of closing and protecting the harbour. That tower has disappeared. The other, the tower of Christ, or tower of the Cross, the present **Tower of Galata**, built in 1348 A.D. and now used as a fire-signal station, formed the apex of a series of fortifications which enclosed the quarter.

Up to the middle of the 19th century the walls were standing, and the gates were closed at night; now only a few remnants of the walls exist. The streets named Hendek follow the line of the ditch of the fortifications. The tower should be ascended for the sake of the view.

The **Arab Mosque** is supposed to be on the site of what was originally a mosque for Arabs, who settled there after one of the Arab invasions. The present building was, from the beginning of the 13th century, used by the Genoese as a church, and at the Turkish conquest was given up to Moslem usage.

The ancient **Palace of the Podestat** and other remains of Genoese buildings may be seen in Galata. Galata is now the mercantile and shipping quarter, and contains the **Bourse**, the head-offices of the **Imperial Ottoman Bank** and of the **Tobacco Monopoly**, and the **British Consulate, Hospital**, and **Institute.** There are also the Catholic churches of St. Peter and St. Benoit, and the Jewish Mission Chapel, School, and Dispensary of the United Free Church of Scotland.

PERA.

Pera is on the other side (τὸ πέραν) of the Golden Horn from Stamboul, on the ridge of the hill, and is the European quarter. Here will be found the Embassies and the principal hotels, clubs, theatres, gardens (Petits Champs and Taxim), English High School for Girls, Crimean Memorial Church, Galata Serai School and College, the French, German, and Russian Hospitals, and several barracks and parade-grounds. The tramway extends to Chichli, where the road branches, and is continued to Therapia and The Sweet Waters of Europe.

The Tekkeh or Convent of the Mevlevi, or **Whirling Dervishes**, is close by the Pera entrance to the Tunnel. Their ceremonial takes place every Friday after midday prayer.

STAMBOUL.

Stamboul is possibly a Turkish abbreviation of Constantinople; it is otherwise derived from εἰς τὴν πόλιν (To the City.)

THE OLD SERAGLIO.

The grounds of the **Old Seraglio** are full of interest; the position is one of peculiar beauty, and the buildings, with one or two exceptions, are the remains of the palaces of former Sultans. Visitors usually enter by the Saouk Tchesmeh Kapou (Cold Fountain Gate). The road to the left leads past the Imperial Military **School of Medicine** and its **Botanical Garden.** Near the point, among the trees, is the so-called **Column of Theodosius,** which is, however, probably rather commemorative of the victory of Claudius over the Goths in 269 A.D. It bears the inscription: "Fortunæ reduci ob devictos Gothos." The road to the right of the Cold Fountain Gate leads to the **Imperial Ottoman Museum** and to the **Court of the Janissaries.** The old plane tree was the Janissaries' rallying-point when plotting mischief. On the right is the **Imperial Gate,** Bab-i-Humayun, outside which the heads of decapitated offenders used to be exposed in niches. The present gate is a somewhat recent restoration. Near this gate is the **Imperial Mint,** and also the **Church of St. Irene,** or Holy Peace. At the north of the Court of the Janissaries is the **Orta Kapou,** which cannot be passed without an order from the Palace. Visitors may stand, however, and look at the double gates, which, with the room to the right, formed the chamber where in olden days those who had lost the favour of the Sultan were executed as they left the palace.

Outside the Bab-i-Hummayun is the **Fountain of Sultan Ahmed III.,** a beautiful building decorated with rich arabesques. The inscription bids those who use the fountain utter a prayer for Ahmed, the founder of it.

On the north-western angle of the wall, opposite the entrance to the Sublime Porte, is the **Alaï Kiosk,** from which the Sultans used to view the processions of the "esnafs," or trade guilds of Constantinople.

THE TREASURY.

Visitors who are furnished with the required permission for visiting the Treasury enter by the **Orta Kapou,** which opens into a court surrounded by a low arcade, where formerly, on days of ceremony, the Janissaries were drawn up. On the right side is a row of domed kitchens. On the left side are the Record Office, the outer Treasury, and other official buildings.

An avenue of cypress trees leads across the court to the **Bab-i-Saadet,** or **Gate of Felicity,** within which are certain buildings shown only to privileged visitors. These are the **Throne-room, or Hall of the Divan,** built by Suleyman I, and decorated with fine arabesques and *faience.* There is a lattice window, behind which the Sultans sat when giving audience to Ambassadors. It was formerly the practice of the Grand Vizier to hold in the Hall of the Divan a Court, which was open to Ottoman subjects. As the Sultan had secret access to a curtained gallery within the Hall, and might be there at any time, unknown to the judge, listening to the procedure, there was an additional guarantee for the justice of the decisions.

The **Library** has a collection of Manuscripts in Persian, Turkish, Arabic, and Greek.

The **Hirka-i-Sherif Mosque** is opened only on the 15th day of Ramazan, when the Sultan visits it to do homage to the Mantle of Mohammed, which is kept within the Mosque. There are also there: a prayer carpet of Abubekr, arms and a turban of Omar, and the **Sanjak Sherif,** or Sacred Standard of the Prophet. The relics of Mohammed passed into the hands of Sultan Selim I when, by conquest, he obtained possession of the Moslem Holy Cities of Mecca and Medina, and the office and dignity of the Khalifate.

In the **Treasury** are:—A throne of beaten gold and inlaid work, adorned with thousands of precious stones, captured in 1514 A.D. by Sultan Selim I from Ismael, the Shah of Persia.

A divan of Turkish work, inlaid and encrusted with precious wood and stones; a great emerald hangs over it.

The chain armour of Sultan Murad IV, worn at the capture of Bagdad in 1638 A.D.

A great golden tankard, studded with over 2000 flat diamonds.

A brass bowl, inlaid with silver, of Arabic work, bearing the name of Kait Bey, the Mameluk Sultan of Egypt, 1468–96.

Roman, Byzantine, Arabic, and Turkish coins; precious stones and ancient arms; there is also a collection of the state robes of the Sultans.

"Within the badly lighted and ill arranged chambers of the Modern Treasury are such gems and precious stuffs as could not be believed in, unless they were actually seen. . . . Huge emeralds as large as the palm of one's hand; garments positively plated with great table diamonds; maces and daggers whose hilts held gems as large as hen's eggs; jewelled *aigrettes*; robes of state, standing up stiff with gold and precious stones. The splendid gems which glow in every inch of the glass cases are almost all uncut, as is the fashion in the East, and their glittering brilliancy is thus concealed within their formless outlines; and the workmanship of most of the thrones and other objects is rich and elaborate rather than tasteful."

The **Kafess, or Cage,** formed the residence of the sons of the Sultans who were not allowed to go out, or to receive visitors without the special permission of the sovereign.

The **Bagdad Kiosk** was built by Sultan Murad IV, in imitation of one he saw at Bagdad, and is decorated with blue tiles within and without. When the Sultan visits the Seraglio, for the ceremony of Hirka-i-Sherif, he rests in the Kiosk while portions of the Koran are recited before him.

The **Marble Kiosk of Sultan Abdul Medjid** is also shown.

IMPERIAL OTTOMAN MUSEUM.

The **Imperial Museum of Antiquities** is housed in two buildings which face each other.

The Chinili Kiosk,

i.e. Faience Kiosk, is one of the first buildings constructed by the Ottomans at Constantinople after the Conquest. The inscription, in Arabic and Persian, over the door informs us that it was finished under Mohammed II, in the year 870 A.H. (1466 A.D.). In 1590 A.D. the Kiosk was repaired, and the pretty fountain in the interior constructed. The interior is decorated with very fine blue and green *faience.*

GRECO-ROMAN SCULPTURE.

4. Two Cupids playing with cocks: from Tarsus.

6. White marble bust of Aphrodite: Syme.

9. Colossal statue of Apollo: from Tralles, Aidin: 3rd cent. B.C.

Statue of Alexander: Aidin.

11. Archaic bust of Apollo: Pergamos.

13. Statue of Artemis: Mitylene.

14. Statuette of Artemis (?): Cyrene.

19. Statue of Diana the Huntress: Ephesus.

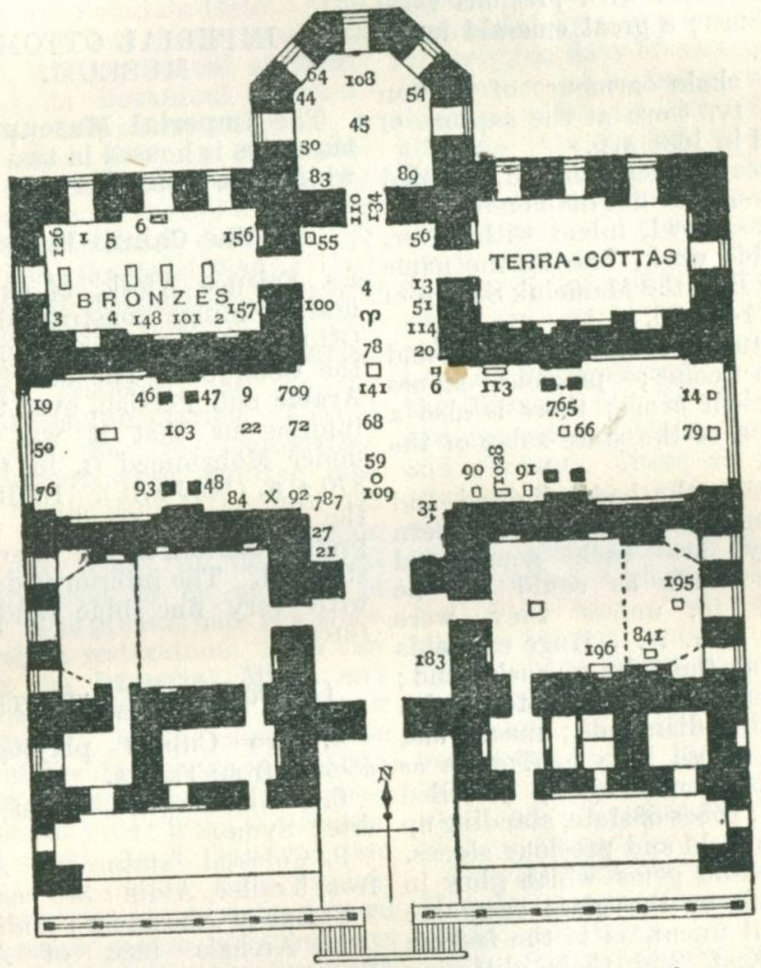
20. Statue of Athena: Tripoli of Barbary.

21, 22. Statues of Athena: Magnesia.

27. Head of an Indian Bacchus:

32 & 33. Archaic statues of Cybele, of primitive Ionian art: Syme.

34. Archaic statue of Athena (?): of primitive Ionian art.
42. Roman Emperor Gallienus, or Heliogabalus.
43. Roman Emperor Geta (?).
44. Roman Emperor Gordianus III. (?).
45. Colossal statue of the Emperor Hadrian, his foot on vanquished Cyrene: Crete.
46. Statue of Hadrian: Cyzicus.
47. Colossal head, the Emperor Lucius Verus.
48. Statue of Marcus Aurelius: Beyrout.
50. Colossal statue of Nero: Aidin.
51. Statue of Tiberius: Syme.
54. Head of Sabina (?), wife of Hadrian.
55, 56. Colossal statues of women, unnamed: Magnesia.
68. Statue of Jupiter Ammon: Pergamos.
69. Statuette of Jupiter: Syme.
72. Statue of Marsyas: Tarsus.
75. Statue of a daughter of Niobe: a good Roman copy of one of the statues of the celebrated group attributed to Scopas or Praxiteles.
78. An important monument, the only example of the larger primitive statuary of Rhodes: 6th cent. B.C.
90. Statue of a Roman woman: 1st cent. A.D.: Crete.



The Chinili Kiosk (1466 A.D.)

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RELIEFS.

108. A votive altar: Thyatira.
109. Circular votive altar.
113. Large bas-relief, the Thracian Knight, said to be from the arch of Diocletian, which was situated at Salonica at the entrance of the Ignatian Way: 3rd cent. A.D.
114. A decree of the Boulé and Demos of Cyzicus in honour of a person whose name has been lost: 4th cent. B.C.
116–126. Votive tablets.
127. Fragments of the frieze and metope of the Temple of Athena Polias at Assos; other fragments are in New York and in the Louvre at Paris: 6th cent. B.C.
128. Fragments of the frieze of a theatre portico at Pergamos: 3rd cent. B.C.
132. Fragments of the frieze of a Libyan monument: rude African art: Tripoli in Barbary.
133. Archaic bas-relief of Hercules: Thassos: 6th cent. B.C.
134. High relief of Hercules: Troy.
138. Fragment of the metope of the Great Doric Temple at Troy.
139, 140. Measures of capacity from Assos and Mitylene.
141. Base of a tripod, with many mythological representations: Neapolis Flavia.

164. Statuette of the Good Shepherd: 3rd cent. A.D.
165. Statuette of the Good Shepherd: about 4th century A.D.
166, 167. Lions from the Palace of Bucoleon, Constantinople.
183, 184. Two Capitals: 6th cent. A.D.
188, 189. Two fragments of a sculptured column containing the most ancient representation known in the East of the Baptism of Jesus Christ: of the Byzantine type as that appears about the same epoch (5th or 6th cent. A.D.) at Ravenna.

198, 199. Scutcheons of Fabricus of Caretto: 18th Grand Master of Rhodes (1513–1521 A.D.).
200–219. Scutcheons of Knights of Rhodes.
220. Tombstone of Victor Barbadico, Lieutenant of Cyprus in 1547 A.D.

In the S.E. room there is a collection of inscriptions in Himyaritic, a very archaic form of Arabic, the language of the ancient inhabitants of the Yemen: the writing is derived from the Phœnician; and the Ethiopians borrowed their writing from the Himyaritic. The collection includes altars, funeral stones, bas-reliefs, sculptured heads (92–117), and bronzes. There is a collection of altars from Palmyra (153–159) dedicated to the god "whose name be blessed for evermore, the god merciful and gracious"; an altar (160) dedicated to a fountain, reliefs and busts with names of the dead, and names of their ancestors.

The Hittite collection includes the lion from Marash.

195. The **Siloam Inscription** is cut on a block of limestone discovered in Jerusalem in 1880, in the underground canal between the Virgin's Spring and the Pool of Siloam. The inscription, in a pre-exilic alphabet, is one of the oldest Hebrew inscriptions known. It is in the purest Biblical Hebrew, and is translated as follows:—

Line 1. "The Excavation! Now this is the history of the excavation.
Line 2. "While the excavators were still lifting up the pick, each toward his neighbour, and while there were yet three cubits to (excavate), there was heard the voice
Line 3. "of one man calling to his neighbour, for there was an excess in the rock on the right hand (and on the left). And after that on the day

Line 4. "of excavating the excavators had struck pick against pick, one against the other,
Line 5. "the waters flowed from the spring to the Pool for a distance of 1200 cubits. And
Line 6. "(part) of a cubit was the height of the rock over the head of the excavators."

(Prof. Sayce's translation, *Fresh Light from the Ancient Monuments*," R. T. S., p. 87.)

The Hebrew word in the third line, translated "excess," is a new one, but seems to refer to the two *culs de sac* in the centre of the canal. "The conduit was excavated in the same manner as the Mont Cénis Tunnel of our own time, by beginning the work simultaneously at the two ends." . . . The *culs de sac* "represent the extreme points reached by the two bands of excavators before they had discovered that, instead of meeting, they were passing each other" (Prof. Sayce, *l.c.*).

The inscription may be of the time of King Hezekiah, 7th cent. B.C.

(Cf. *Pal. Expl. Fd. Q. S.*, 1882, pp. 122–131, and 2 Kings xx. 20; 2 Chron. xxxii. 30.)

196. The **Jerusalem Stele**, discovered in 1871, in the walls near the gate of Bab-el-Atm in the neighbourhood of the Mosque of Omar at Jerusalem. It bears a Greek inscription as follows:—

ΜΗΔΕΝΑ ΑΛΛΟΓΕΝΗ ΕΙΣΠΟΡΕΥΕΣΘΑΙ ΕΝΤΟΣ ΤΟΥ ΠΕΡΙ ΤΟ ΙΕΡΟΝ ΤΡΙΦΡΑΚΤΟΥ ΚΑΙ ΠΕΡΙΒΟΛΟΥ ΟΣ ΔΑΝ ΛΗΦΘΗ ΕΑΥΤΩ ΑΙΤΙΟΣ ΕΣΤΑΙ ΔΙΑ ΤΟ ΕΞΑΚΟΛΟΥΘΕΙΝ ΘΑΝΑΤΟΝ.

No stranger may enter within the enclosure around the temple, and its precincts; whosoever is found there shall be himself responsible for the death-penalty which will follow.

Josephus says that Stelæ were placed in the balustrade round the peribolos, with inscriptions in Greek and in Latin, forbidding strangers to cross the sacred enclosure on pain of death.

The collection of Tanagra figures, and the collection of ancient glassware, will repay examination.

Troy Room.

Bronze Statues and Statuettes.

1, 2. Athlete, mutilated: Tarsus.
3. Athlete, mutilated: Samsoun.
4. Hercule: Gueridjeh, Epirus.
5. Jupiter: neighbourhood of Janina, Epirus.
6. Child: Serai Mahalleh, vilayet of Adana.
16, 17, 18. Apollo.
19. Bacchus.
21, 22. Asiatic deity, probably Phrygian god Men.
26. Hercules.
29. Hercules and Anteus: the eyes are of silver.
30. Hermes.
36. Mercury.
44. Neptune.
52. Thrower of Discus.
73. Minerva.
79. Woman: Ionian art of the style of the archaic statues of the Acropolis.
80. Girl in Doric costume.
85. Young woman.
97. Bull of archaic style, perhaps Mycenian.
126. Lion, fragment, of archaic style.
148. Fragment of the head of one of the serpents of the Serpent Column in the Hippodrome.
152, 153. Object from the Græco-Phœnician factories of the Ægean Sea: 7th cent. B.C.
156–162. Funeral water-jars.
163–228. Wine-jars, and vases, bowls, and patera.
200. A large silver patera found at Lampsacus, in a case, with several silver spoons bearing the mark ΑΓΙΟΥ ΓΕΩΡΓΙΟΥ.

A black deity enthroned. Perhaps a Hindoo work treated in the Greek style, which penetrated India after the expedition of Alexander.
229–239. Mirrors.
240–243. Oil or perfume jars.
252. Strigiles.
253–271. Lamps.
272–310. Arms. (272 still contains the skull of the wearer of the helmet.)
321–327. Surgical instruments.
328–356. Weighing balances and weights.
378–386. Lead figurines.

392–403. Byzantine bronzes.
404–411. Censers.
412-420. Lamps, etc.

Bijoux.

1–33. Chaldean: all from Nippur, except 8, 9, 18, 22–24, which are from Babylon.
34. Cyprian.
36–61 *bis*. Phœnician.

62–106. Objects from Dr. Schliemann's diggings at Hissarlik, Troy, belonging some to a historic civilisation, others to the Mycenian civilisation (1500 B.C.).
Gold diadems, 62, 63; gold collar, 64; bracelets, 65–67; earrings, 83; pins, rings, and ornaments, gold leaf and ingots.
107–156. Greek bijoux from Dardanelles, Myrina, Pergamos, Syme, Salonica, Lampsacus, etc.
157–195. Rings and precious stones: sapphire, agate, cornelian, jasper, etc.
196–211. Engraved stones: archaic.
212–247. Engraved stones: Greco-Roman.
248–255. Glass imitations.
256–260. Cameos.

283. A bronze medal, with representations of the Crucifixion: inscriptions, Η ΣΤΑΥΡΩΣΙΣ and Η ΑΝΑΣΤΑΣΙΣ. A rare object of the period of the Comneni.
284. Two gold medals called "Encolpian," found at Adana, with scenes relative to the life of Christ: supposed to be the work of a Palestinian artist who lived about 600 A.D.

The Annex.

Vestibule.

1. Lion from the Mausoleum of Halicarnassus: 4th cent. B.C.
2, 3. Lions, perhaps from the Byzantine Palace of Bucoleon.
4. Part of a tribune from Salonica.

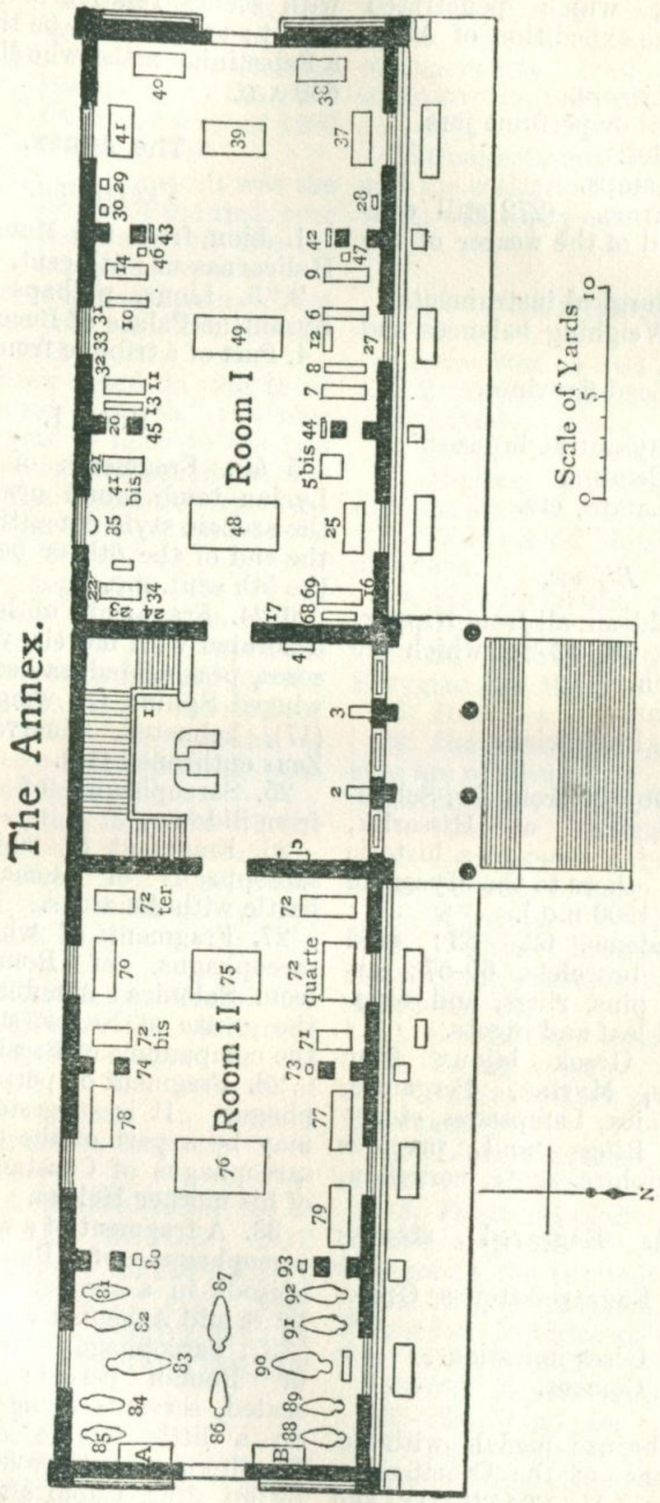
Room 1.

5 *bis*. Fragments of a square Lycian tomb found near Koniah: the archaic style dates the tomb at the end of the 6th or beginning of the 5th cent. B.C.
6–24. Fragments of lead coffins, decorated with laurels, vine leaves, roses, pearls, Medusa heads (No. 7), winged Sphinx (7), winged Psyche (17), helmeted Minerva (6), and Zeus enthroned (15).
25. Sarcophagus of limestone: from Sidon.
26. Fragment of white marble sarcophagus of Roman period: battle with Amazons.
27. Fragment of white marble sarcophagus, of Roman period, from Salonica: Ariadne, asleep in the grotto of Naxos, surprised by the companions of Bacchus.
28. Fragment of porphyry sarcophagus. It is suggested that this may be a part of the cover of the sarcophagus of Constantine I, and of his mother Helena.
33. A fragment of a white marble sarcophagus of Roman work: episode in a conflict between centaurs and Athenian warriors.
37. Sarcophagus of white marble, of Roman period: Hippolytus seated, servants fixing stag's horns on a little temple of Artemis, Phædra seated, Aphrodite standing by an altar, Cupid about to shoot an arrow at Phædra.
On one end, Ariadne asleep at

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Naxos, abandoned by Theseus, who is about to step into a ship.

39. White marble sarcophagus.
40. Yellow marble sarcophagus,



38. White marble sarcophagus from Salonica: Roman period.

unfinished: Roman period: Hippolytus, his horse impatient to be off;

the old nurse of Phædra hands him tablets; at the left Phædra.

41. White marble sarcophagus. Roman work: a Bacchanalian scene on the front face.

41 *bis*. White marble double sarcophagus: 2nd cent. A.D.: Crete: an initiation into the mysteries of Isis or an offering to the gods of the Egyptian triad.

42. Funeral fresco: Roman period: Sidon.

43. Funeral stele from Sidon, with the inscription "Διονύσιε χρηστὲ καὶ ἄωρε χαῖρε" ("Dionysius, good, and dying-too-soon, farewell").

44. Funeral pillar from Island of Syme, near Rhodes: Ionian art of the middle of the 6th cent. B.C.

45. Funeral stele: from Pella, Macedonia: Greek work of the beginning of 4th cent. B.C.

46, 47. Funeral stelae.

48. The **Satrap Sarcophagus**, from Sidon, of Parian marble. This is the most ancient of the Greek sarcophagi in the museum, and one of the rare specimens of the famous school of Ionian art which had the leading place in Greece for half a century, and laid the foundation of Attic art, to which it gave place about 470–450 B.C. Externally the sarcophagus has the form of a Greek temple, but its interior is anthropoid: this gives it value as marking the transition between the Egyptian anthropoid form and the rectangular form of the Greek style. Its name comes from the Satrap who figures on three of the faces.

E. face.—Satrap, seated, wearing tiara and flowing robe, sceptre in hand, witnessing departure of a four-horse chariot.

W. face.—Hunting scene, Satrap on horseback about to strike a panther.

N. face.—A funeral banquet, the Satrap stretched on a bed, a woman seated—perhaps his wife.

49. The **sarcophagus** called "the **Weepers**," of Pentelic marble: Sidon; 4th cent. B.C. The sides and ends are divided by Ionic columns into eighteen compartments, in each of which is the figure of a woman in a different attitude of grief.

On the frieze is an elaborate hunting scene, and on the balustrade of the cover is a funeral procession.

Room 2.

70, 71, 72, 72 *bis*, 72 *ter*, 72 *quater*. Six sarcophagi of terra-cotta, painted, from Clazomene: all of Ionian art of the 6th cent. B.C., except 72 *quater*, which may be of the end of the 7th cent. B.C.

73. Votive tablet from the Acropolis of Pergamos: end of 4th or beginning of 3rd cent. C.B.

74. Votive tablet: Æsculapius and Hygeia feeding the sacred serpent.

75. The **Lycian Sarcophagus**, in Parian marble, found at Sidon. The form of this sarcophagus is peculiar to Lycia, where numbers of the same style have been found.

On the ends.—Centaurs disputing over a hind, and the strife between the centaurs and the Lapithæ.

East side.—Amazons, in two *quadrigæ*, hunting lions.

West side.—A boar hunt.

The date of the sarcophagus is established by the character of the reliefs, which are directly inspired by the friezes of the Parthenon. It may have been made, soon after their completion in 438 B.C., by a Lycian who studied in Athens. The colouring has almost entirely disappeared.

76. The so-called "**Alexander**" **Sarcophagus**, of Pentelic marble, found at Sidon, is wonderfully beautiful, and is quite unique in its state of preservation. Much discussion has taken place with regard to its origin and destination. As Alexander the Great is twice represented upon it, the conclusion that it contained the remains of the renowned Macedonian appeared so natural that this was the first

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hypothesis which presented itself to the mind of its students. That idea, however, has now been generally abandoned; but it is by no means impossible that this sarcophagus had been ordered by, and prepared for, Alexander. Why the conqueror was not buried in it, and how it came to be hidden in a Sidonian burial cave, are problems which as yet no one has been able to solve. The last quarter of the 4th cent. B.C. may be claimed as its date.

W. face.—A battle between Macedonians and Persians, at Issus or Arbela. On the extreme left a Macedonian horseman, wearing a lion's scalp over his head, and two horns, recognised to be Alexander the Great, at the gallop, about to spear a Persian, who defends himself from above his fallen horse; an engagement between a Macedonian and a Persian; a Macedonian horseman, to whom a fallen barbarian stretches his hands in supplication; a kneeling and a standing archer; a single combat between a Macedonian foot soldier and a Persian horseman; a Macedonian general on horseback, probably Parmenio, who was unjustly put to death by Alexander, has just struck with his lance a Persian horseman, who, still holding the reins with his left hand, falls fainting into the arms of an equerry. On the ground are five wounded or dead men. The Macedonians are naked, or in the *chlamys* or in iron armour, with a Macedonian helmet. The Persians have tight Eastern pantaloons (ἀναξυρίδες), loose tunics with girdle, mantle, with narrow sleeves, clasped to the shoulders. The horses of the Macedonians have only bridle and bit, and sometimes a breast-piece. Those of the Persians have, in addition, saddle-ties, embroidered and parti-coloured coverings and ribbons.

E. face.—Hunting scene. In the centre a Persian horseman is about to spear a lion which is biting the breast of his horse, a Persian hunter is striking the lion with a club, two horsemen gallop to the help of the Persian: he on the left is no other than Alexander, recognisable by the royal head-band; he on the right seems to be the same person as the General on the other face, supposed to be Parmenio. At the extreme right a Macedonian is striking a stag, while a Persian stands ready to strike it with a club; on the extreme left a Persian archer is about to fire an arrow at a lion, while a Macedonian runs to spear a hind.

S. end.—Battle scene. A Persian horseman is striking with his lance a wounded Macedonian, who, fallen down, covers himself with his shield. To left and to right, single combat between a Macedonian and a Persian.

N. end.—Hunting scene, with Persian figures. In the centre a horseman has dismounted and is striking a panther with his axe, a groom holds his frightened horse; at the right two hunters make for the panther; while on the left a third, bearing a shield, strikes the panther with his lance.

The decoration of the cover is worthy of that of the lower part: on each pediment is a battle scene, and on the top are heads of women, bulls' heads, crouching lions, sphinxes, and eagles' claws—the eagles having been broken off long ago. The north-east angle of the cover and of the chest had been broken by violators of the burial cave, but most of the fragments, to the number of three hundred, have been found, reunited, and put in their place. The repair of a horse's foot on the west face, and that of a hunter's arm on the south end, made by means of metal wire, are ancient. The bronze or silver bridles, spears, and girdles have all disappeared. The painting has become a little faint since the sarcophagus was discovered.

77, 78, 79. Three sarcophagi of Pentelic marble found at Sidon.

93. Votive altar, from Sidon.

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80–92. Anthropoid Sarcophagi, and Fragments.

83. Of black marble from Sidon: the hieroglyphics which it formerly bore have been effaced; the sarcophagus belongs to the beginning of the 3rd cent. B.C., and may have been used for the wife of Tabnith.

86. Of white marble, from Mount Lebanon: the beauty of the head recalls the work of Phidias, of whom it is contemporary: 5th cent. B.C.

91. Of white marble: the sculptor has attempted a realistic portraiture of the dead man laid within.

90. The **Tabnith Sarcophagus**: an anthropoid sarcophagus of Egyptian amphibolite, found at Sidon. The decorations on the covers are: a smiling human figure; over the breast embroidery, terminated with a falcon's head at either side. A hieroglyphic inscription tells that the sarcophagus contained the remains of an Egyptian general, named Penephtah, while the rest of the inscription contains an extract from the Book of the Dead.

This sarcophagus was carved in the beginning of the 6th cent. B.C., in one of the workshops of Memphis or of the Delta: possibly, at the period of the expedition of Cambyses to Egypt, the remains of Penephtah were put out, and the sarcophagus sold and carried to Sidon. Its ultimate destination is made clear by the Phœnician inscription, of which the following is the translation: "I, Tabnith, Priest of Astarte, King of the Sidonians, son of Eshmunazar, Priest of Astarte, King of the Sidonians, am laid in this chest which you see here. I adjure each man who shall discover the chest which is here, come not hither, do not raise the covering, do not disturb me. For there is no silver, there is no gold, there are no treasures by my side. I am laid alone in this chest: do not raise the cover, and do not disturb me, for such an act is an abomination in the eyes of Astarte. If you raise the cover, and if you disturb me, may you have no posterity among the living under the sun, nor any bed among the dead." (There were, after all, a few gold and silver ornaments in the sarcophagus: these are to be found in the Chinili Kiosk.)

When found, this sarcophagus was unviolated. The withered body of the Sidonian King, Tabnith, lies in a glass case, by the head of the sarcophagus.

At the end of Room 2 are two glass cases containing objects found in the various sarcophagi and in the burial chambers.

Note on the Sarcophagi of Sidon.

The discovery of these sarcophagi was accidental. A peasant digging his field at Ayaa, situated in the neighbourhood of Saida, the ancient Sidon, laid open a hole, at the bottom of which he suspected the presence of tombs. The authorities were informed of the discovery, and Hamdy Bey, the Director of the Imperial Museum, undertook the excavations, which resulted in the discovery of two underground chambers, from which twenty-six sarcophagi were withdrawn. The plan of these chambers, and of the positions in which the sarcophagi were discovered, hangs on the wall of Room 2 of the Annex of the Museum. The chamber "A" had been violated at some time in the past, and the sarcophagi there consequently suffered, but the chamber "B" was absolutely intact. There is an interval of two centuries between the placing of the sarcophagus of Tabnith, who lived at the end of the 6th cent. B.C., and the execution of the "Alexander" sarcophagus, whose date is about the end of the 4th cent. B.C. These two centuries may represent the period of the activity of the necropolis of Sidon.

The specimens found suggest that the Phœnicians at first fur-

nished themselves with anthropoid sarcophagi brought from Egypt, then had others made like them by Greek artists, and later adopted the Greek temple style for their sarcophagi. Nothing is known as to the persons for whom these sarcophagi were destined, but it is not unlikely that they may have been the resting-places of the princes of Sidon of the 6th, 5th, and 4th centuries B.C.; in which case the chambers opened may have been a royal necropolis. For full descriptions and plates of this remarkable collection of Sarcophagi, see *Une Nécropole Royale à Sidon*, by Hamdy Bey and Th. Reinach. (Paris, Leroux, 1892.)

Stair and Landings.

On the walls by the stair is a collection of Assyrian bas-reliefs of the times of Sennacherib, 705–681 B.C.; Tiglath-Pileser III, 745–727 B.C.; Ashur-naṣir-pal, 885–860 B.C., etc.

On the landing upstairs is a collection of Egyptian coffins and mummies; there are also several of the canopic vases used for containing the embalmed viscera. The four vases which accompanied each mummy had a man's, swan's, jackal's, and hawk's head, and contained respectively the stomach, intestines, lungs, and liver.

In the glass cases are figures of various Egyptian deities: some of the bronze statuettes being specially dedicated to one or other of the deities, in order to procure their friendly interest in the dead.

438. Limestone tablet portraying mystic offerings.

861. Basaltic tablet, with vases and bread in relief.

846, 847. Fragment of prayers for the use of the dead in the other world.

Room to the Right.

In the room to the right there is a large collection of cuneiform inscriptions, chiefly from the American Excavations at Nippur (Niffer or Nuffar), and from the French Excavations at Tello. Among the objects from Tello is a large pebble which bears a *resumé* of the history of Eannatum, one of the earliest Babylonian kings, who reigned in the 5th millennium B.C.; and a unique marble figure of a Chaldean priest in the attitude of devotion.

In the first glass case to the right are tablets from Nippur, accounts, letters, contracts, etc., of the period of the Cassite kings, 1400 B.C.; of the Babylonian kings, 2100 B.C.; of the kings of Larsa, 2300 B.C.; and of the kings of Ur, 2400 B.C.

In the first glass case to the left are contract tablets with seal marks of the time of Artaxerxes I, 464–424 B.C., and of Darius II, 424–404 B.C.: a block of lapis lazuli, from Nippur, with the inscription of a Cassite king, Kadashman Tugu, 1250 B.C.: a list of clothing, 4000 B.C.: fragments dating about 3800 B.C.: votive offerings presented by Cassite kings to the temple of Bel at Nippur: moulds for tablets of Sargon I. and Narâm-Sin, about 3800–3750 B.C.: and Babylonian cylinders and seals, 3500 B.C.–200 A.D.

In the centre glass case there is a small black box containing a tablet belonging to the 14th cent. B.C., and speaking of Zimridi, a governor of Lakish. This is the only cuneiform inscription that has been found in Palestine, and it is a most important find, as it shows that cuneiform writing was in common use in Palestine about B.C. 1400, a century before its conquest by the Israelites. (A tablet letter was found at Tel-el-Amarna, from Zimridi to a king of Egypt.)

In one of the end show-cases is a barrel-cylinder telling of the siege of Jerusalem by Sennacherib, when Hezekiah was "shut up like a bird in a cage." The cylinder, which was found at Nineveh, was formerly in the British Museum, and was presented to the Stamboul Museum by Queen Victoria. (See

Digitized by Birzeit University Library

British Museum, Babylonian and Assyrian Rooms, Table-case H. No. 91,032.) Such barrel-cylinders were generally made in quadruplicate, and one of a set was placed at each of the four corners when the foundations of temples were laid.

The two diorite door-sockets of Sargon I are dated 3800 B.C.: on the side of one of them there is also an inscription of Lugalkigubnidudu, a king of Ur and Erech in the 5th millennium B.C. There is a bas-relief of Narâm-Sin, 3750 B.C., and also a fragment of a stele with an inscription engraved by Nabonidus, the last king of Babylonia, which, among other historical facts, speaks of the destruction of Nineveh 608 B.C.

Room to the Left.

In the room to the left are several ancient Persian carpets found in different mosques in Constantinople; on the wall at the left-hand side of the inner door is a silk prayer-rug said to have belonged to Sultan Ahmed I. In the extreme left-hand corner is a Mihrab of Seljeukian *faience* of the best period, about 1400 A.D., which is from an ancient mosque at Karaman, near Koniah. The adjoining glass case has examples of Arab and Turkish Khoran binding, and of ancient *firmans*. The case at the right hand of the entrance door contains specimens of glass made at Beicos in imitation of the "yeux de rossignol" Venetian glass. The first cases on the north and south walls contain samples of pottery from Chanak Kalesi on the Dardanelles. In the second case on the right-hand side of the passage are specimens of Arab, Persian, Turkish, and Cufic caligraphy. In the third case are two large vases, very valuable, manufactured at Constantinople or Kutayah during the reign of Sultan Suleyman the Magnificent. The other vases in that case are Persian. There are also in the room Khoran boxes and Khoran stands, the two carved sides of the ascent to a Minber from Koniah, writing materials, time-measuring instruments, weights, etc.

In the garden there is a large baptismal font from the Church of St. Mary Chalcopratiana.

A new annex is in course of construction to receive the archæological treasures which are being unearthed by explorers in various parts of the empire. The Museum authorities have now the legal right to claim all such discoveries.

THE AUGUSTEUM: NOW PLACE OF ST. SOPHIA.

"A traveller coming (let us suppose about 600 A.D.) from old Rome to new Rome, by Brundusium and Dyrrhachium, would proceed overland along the Via Egnatia, and passing through the towns of Heraclea and Selymbria, on the Propontis, would enter Constantinople by the Golden Gate, which was erected by Theodosius the Great. A long street, with covered colonnades—suggesting an Eastern town—on either side would lead him in a due easterly direction to the *Great Milion*, the milestone from which all distances were measured. For since Constantinople had become the capital, all roads tended thither; and the most recent explorers in Asia Minor are struck by the fact that, whereas in the early empire all the roads led to Ephesus, at the time of Constantine this system was revolutionised, and all tended to the new capital. But before he saw the *Milion*, the traveller would be struck by the imposing mass and great dome of St. Sophia—the eternal monument of Justinian and his architect Anthemius. As he stood in front of the west entrance of the great church, the northern

side of the Hippodrome would be on his right hand.

"Then passing on a few steps farther, and standing with his back to the south side of St. Sophia, he would see stretching before him southward a long rectangular place bounded on one side by the eastern wall of the Hippodrome, and on the other by the western wall of the Imperial Palace. This place, was called the *Augusteum*, or Augustaion—that is, 'The Place of Augustus,' or the 'Imperial Place.' . . . The magnificence of Justinian had paved this piazza with marble, and the southern part of it was distinguished as the 'Marble Place,' while the northern part, near St. Sophia, was called *Milion*, from the building of that name, which the traveller looking southward would see on his right hand, close to the wall of the Hippodrome.

"The Milion was not a mere pillar: it was a roofed building, open at the sides, supported by seven pillars, within which were to be seen the statues of Constantine the Great, and his mother St. Helena. It also contained statues of Justin the Younger, and his wife Sophia of Arabia, Justin's daughter, and of another Helena of less renown, a niece of Justin's. The Milion was an important station in the public processions of the emperors. Walking from the south, and still keeping to the west side of the Augusteum, our traveller would have seen the great pillar surmounted by the statue of Justinian, and the other great pillar surmounted by the statue of the Empress Eudoxia. . . . Having passed some mansions of private individuals, he reaches the southern limit of the Augusteum, and returns along the eastern side, which is occupied with more important edifices. Of these buildings, which are separated from the walls of the palace by a long portico, called the 'Passage of Achilles,' the most southerly was the baths of Zeuxippus. Originally built by Septimius Severus, these baths were enriched with splendid statues, chiefly of great men, including Homer and Hesiod, Plato and Aristotle, Demosthenes and Æschines, Julius Cæsar, and Virgil. But these valuable works perished in the flames which consumed the whole building in the great Nika revolt of 532. Justinian rebuilt it, but he could not restore the labours of antiquity.

"North of the Zeuxippus was the *Senate House* (Bouleuterion), originally built by Julian, and adorned with even more precious monuments of Hellenic sculpture than the baths of Severus. But it too did not escape the flames; for, like St. Sophia, it had to be twice rebuilt, first in the reign of Arcadius on the occasion of Chrysostom's arrest, and afterwards in the Nika sedition, which was fatal to so many buildings.

"After the Senate House he comes to the residence of the Patriarch (Patriarcheion), which probably faced the Milion on the other side. The Patriarch's house contained a splendid hall called the *Thomaites*, and also halls of justice for the hearing of ecclesiastical cases. A visitor to Byzantium at the beginning of the thirteenth century mentions that an excellent garden was attached to the patriarchal palace, and perhaps it lay between the house itself and the Senate House."—*Later Roman Empire*, by Prof. J. B. Bury. Macmillan & Co., 1889, vol. i. pp. 53–55.

THE HIPPODROME.

The open space which now bears the Turkish name of **Atmeidan** covers part of the site of the Hippodrome, the floor of which is some twelve feet beneath the present level. The building was planned by the Emperor Septimius Severus, and begun by him about 203 A.D. There was not a suitable piece of ground near the city, so Severus adopted the bold device of building a masonry foundation of great extent in order that the floor of the Hippodrome might be continued level to the required length. The huge semi-circular mass of stone and brick work can be seen from the road that leads to Kutchuk Aya-Sophia. An iron door (opposite the Turkish bath) gives entrance to what is known as the **Cold Cistern**, and to the piles of arches that support the foundations high overhead.

Severus had done little more than build the foundation when a rebellion called him to the West. He never returned to Byzantium, but died at York in 211 A.D., and for a century the Hippodrome was untouched.

Constantine was at York when, on the death of his father Constantius, 25th July 306 A.D., he succeeded to the throne of the Roman Empire. Byzantium took the side of his rival Licinius, and in 323 A.D. the city was besieged and taken by Constantine, who decided to make it the new capital of the empire. Thereafter the construction of the Hippodrome was resumed, and apparently Constantine modified none of the original plans. On the 11th May 330 A.D. the inaugural rites of the new Metropolis were celebrated in the Hippodrome, which was also inaugurated on the same day.

As no excavations are permitted, the dimensions of the Hippodrome cannot be stated with any accuracy, but there are indications that it was about 1300 feet long and 350 feet broad.

The rectangular end was separated from St. Sophia by the **Forum Augusteum**. At that end were the carceres or mangana (*μάγγανα*), apartments of attendants, storehouses and stables, and perhaps also the arsenal. Over these was the Palace of the Kathisma, surmounted by the Kathisma (or tribunal) itself, supported on twenty-four marble pillars, and at the very front of it was the Emperor's Throne. Representations of the Kathisma, with the emperor surrounded by courtiers and his guard, are found on the pedestal of the obelisk.

The external walls were of brick, arched and faced by a row of Corinthian columns. How much of these walls may remain buried in the twelve or fifteen feet of soil which covers the floor of the Hippodrome is quite unknown; but hardly any vestige remains above ground. Internally the benches rose, tier on tier, made originally of wood and later of marble, from the arena to the top of the wall, where there was a broad promenade commanding a magnificent view of the city and of the sea.

The semi-circular end, the **Sphendoné**, now containing the Museum of the Janissaries and the Ministry of Trades and Arts, was a place of public execution. The portion enclosed by the parallel walls and Kathisma was that devoted to the celebrations proper to the Hippodrome, and could be sheltered by a great awning spread from side to side.

In the centre of the arena was a long wall, four feet high, called the **Spina**. At its north end was the goal of the Blues and at its south end was the goal of the Greens; the northern goal was the starting-place of the races. The Spina was covered with works of art and monuments, of which only three now remain. A writer of the twelfth century exclaimed: "There are as many heroes, emperors, gods, among the seats of the Hippodrome as there are living men." The artistic wealth of the Hippodrome was destroyed in 1204 A.D. by the so-called Crusaders, who melted down many of the bronzes for minting into coin. The four bronze horses which adorned the Kathisma were carried to Venice in 1204 A.D. Napoleon took them to Paris and placed them on the Arc de Triomphe de Carrousel, but in 1815 they were restored to Venice, and now stand over the main entrance of

the Cathedral of St. Mark. Of the ancient monuments of the Hippodrome there remain only the Obelisk, the Serpent Column, and the Built Column.

THE OBELISK.

The obelisk of Egyptian syenite was erected at Heliopolis by Thothmes III, the greatest of all the warrior-kings of Egypt. He reigned in the sixteenth century B.C., and by the victory of Megiddo subjected the whole of Syria and part of Mesopotamia to his arms, and received immense tributes from Kush and the Ethiopian races of the South, the islands of the sea, and Assyria, Babylon, Phœnicia, and Central Asia.

The obelisk, which is about sixty-one feet in height, was brought to Constantinople by Theodosius the Great after his victory over Maximus in 388 A.D. At the top of each side there is a representation of Thothmes on his knees presenting an offering to Ammon-Ra. The title "Chosen of Ra, Beloved of Ra, King of Upper and Lower Egypt" is found, and also the following narrative:—"This powerful prince has conquered the whole earth, and has extended his frontier from Naharin (the country between the Balikh and Orontes), he has passed the Naharin (Euphrates), he has secured victory at the head of his soldiers, he is the foster-child of Toum (the Setting Sun) cradled in the arms of the mother of the gods, the lord of praises: his kingdom is stable like that of Ra in the heavens, he has raised this monument in honour of his father Ammon, the Master of the thrones of Upper and Lower Egypt."

The obelisk, supported by four copper cubes, stands on a pedestal, which has the following details:—

North side, upper part.—Emperor on throne, with four persons on either side, three courtiers, behind them four guards, and a second row of sixteen persons.

Lower part.—(1) The manner of erecting the obelisk, workmen toiling; (2) the obelisk in position, people admiring.

West side, upper part.—Emperor Theodosius on throne of Kathisma, at his left the Empress Flaccilla, at his right his sons Arcadius and Honorius; five courtiers and soldiers.

Lower part.—A triumph scene, ten suppliant barbarians offering tribute.

Inscription. — ΚΙΟΝΑ ΤΕΤΡΑΠΛΕΥΡΟΝ ΑΕΙ ΧΘΟΝΙ ΚΕΙΜΕΝΟΝ ΑΧΘΟΣ | ΜΟΥΝΟΣ ΑΝΑΣΤΗΣΑΙ ΘΕΟΔΟΣΙΟΣ ΒΑΣΙΛΕΥΣ | ΤΟΛΜΗΣΑΣ ΠΡΟΚΛΩ ΕΠΕΚΕΚΛΕΤΟ ΚΑΙ ΤΟΣΟΣ ΕΣΤΗ | ΚΙΩΝ ΗΕΛΙΟΙΣ ΕΝ ΤΡΙΑΚΟΝΤΑ ΔΥΩ.

[TRANSLATION.]

"King Theodosius alone having had the enterprise to raise up a four-sided pillar that lay always as a burden on the ground, entrusted the execution of the undertaking to Proclus; and this great pillar was erected in thirty-two days."

South side, upper part.—Kathisma with Theodosius, Flaccilla, Arcadius and Honorius. On the steps, two *mandatores*, spokesmen of the Emperor to the Factions. Twenty-one courtiers and eleven guards.

Lower part.—A chariot race round the Spina.

East side. — Emperor holding wreath for the victor, courtiers, guards, musicians, dancers, and a Latin inscription, as follows:—

"Difficilis quondam dominis parere serenis
Jussus, et extinctis palmam portare tyrannis,
Omnia Theodosio cedunt subolique perenni,
Ter denis sic victus ego domitusque diebus
Judice sub Proclo su(pera)s elatus ad auras."

[TRANSLATION.]

"Formerly I was intractable when ordered to obey gracious lords and to bear the palm for dead princes; but all things yield to Theodosius and his everlasting race; so in thirty days I, conquered and subdued, was raised towards the skies in the time of the Prefect Proclus."

THE SERPENT COLUMN.

When the Persian power in Europe was broken at the battle of Platæa, the Greeks used a tenth of the spoil to make a golden tripod for the oracle of Apollo at Delphi. The tripod, which during the wars of Philip of Macedon was taken away by the Phocian chiefs, rested on the heads of three bronze serpents intertwined to form a column. On the coils the names have been traced of thirty-one cities to whose devotion the deliverance of Greece was due. The column was brought to Constantinople by Constantine, in whose time there was a tripod of inferior metal, which has also disappeared. It is said that one of the serpent heads was struck off by Mohammed II (the Conqueror) when on his way to St. Sophia on the day that the city fell. How the other two were broken off is unknown. The upper part of one head is preserved in the Imperial Museum.

THE BUILT COLUMN.

The built column stands on a marble pedestal. The date of its erection is unknown, but the Greek inscription tells that it was repaired by Constantine VII Porphyrogenitus. The brass plates which once covered the column have been taken away. The sockets of the securing bolts are to be seen. After the earthquake of July 1894, part of the column was taken down and rebuilt, the original stones being used as much as possible, and placed in the original positions.

At the farther end of the Hippodrome is the Ministry of Arts and Trades, and the **Museum of Ancient Costumes**, commonly known as the Janissaries' Museum. The extermination of the corps of Janissaries took place in 1826 A.D. in the Etmeidan, under Sultan Mahmud II.

The new Fountain, erected in 1900 by the German Emperor William, commemorates his second visit to the Sultan.

OTHER COLUMNS.

The **Burnt Column** is near the Hippodrome, and marked the centre of the Forum of Constantine. It is also called the **Column of Constantine**, the **Porphyry Column**, and in Turkish, **Tchenberli Tash.**

The tradition is that Constantine erected the column which bears his name, in commemoration of the substitution of Constantinople for Rome as the capital of the empire. Within its foundations were placed a piece of the Cross just discovered by Helena the mother of Constantine; one of the nails used in the Crucifixion; a piece of the bread preserved after the miracle of feeding 5000; and the *palladium* of Rome. The column bore a bronze statue of Constantine as Apollo, crowned with the emblems of the Crucifixion. The pedestal has been repaired, and the upper part was rebuilt in marble by Manuel Comnenus.

On the day of the Ottoman Conquest the people hoped much from a prophecy, that although one day the Turks would enter Constantinople, and pursue the Romans as far as the Column of Constantine, that would be the limit of their calamities, for an angel would descend from heaven with a sword in his hand, and with that celestial weapon would deliver the empire to a poor man seated at the foot of the column. "Take this sword," he would say, "and avenge the people of the Lord." At these animating words the invaders would instantly fly, and the victorious Romans would drive them from the West and from

Anatolia, as far as the frontiers of Persia.

The **Column of Theodosius**, or more probably that of Claudius Gothicus, is in the Seraglio Gardens.

The **Column of Marcian** is on the south of the Mosque of Mohammed II.

The remains of the **Column of Arcadius** (Avret Bazaar) is in the Ak Serai district.

Near the Burnt Column are the **Turbehs** (Tombs) of **Sultans Mahmud II**, the Reformer, and **Abdul Aziz.**

CISTERNS.

The **Yereh Batan Serai**, or Basilica Cistern, is near the west corner of the Place of St. Sophia, and is entered from the courtyard of a Turkish house. Built by Constantine, it was enlarged by Justinian, and is still in use. Its size is 336 ft. by 182 ft., and each of its 336 columns is 39 ft. high.

The **Bin Bir Direk**, Cistern of 1001 columns, or Cistern of Philoxenus, or of Illus, is entered from the rising ground at the north-west end of the Hippodrome. Its brick roof is supported by three stages of marble columns, it measures 190 ft. by 170 ft., is now half-filled with earth, and is sometimes used by silk spinners because of its cool, damp air.

The **Aqueduct of Valens** is still in use: it was built by Valens, of stones from the walls of Chalcedon, which were pulled down because of the favour shown to his rival Procopius. Visitors can ascend the aqueduct from a door at either end, and walk along the top.

BAZAARS.

The **Misr Charshi**, or **Egyptian Bazaar,** for the sale of drugs, spices, and colours, adjoins the court of the Yeni Valideh Mosque. **The great Bazaar** lies between the Bayazid Mosque and the War Office, and forms an intricate series of passages lined with the stalls of merchants, and covered with stone vaulting. A large part of the bazaar was destroyed by the earthquake of July 1894, and has since been restored. It and its surroundings are the centres of business in carpets, embroideries, curiosities, and ancient arms.

MOSQUES.

Visitors will, of course, not fail to remember that a mosque is a building dedicated to the worship of God, though according to the Moslem usage. They should not attempt to enter any mosque without wearing the overshoes which the attendants provide for visitors, and these overshoes should be worn all the time a visitor is within the mosque. As it is recognised that men take off their hats while within a Christian church, the mosque authorities expect that as an act of courtesy men will uncover their head while within their sacred buildings.

The following explanations may be useful to visitors:—

A *minaret* is the tall mosque tower from a balcony of which a *muezzin* calls the faithful five times a day to *Namaz*, or prayers. The *Imam* is the Turkish priest or leader of the prayers. He prays standing, or bowing before the *Mihrab*, which stands in a recess corresponding to the apse in Christian architecture, and which indicates the direction of the Kaaba at Mecca, towards which all Moslems must turn when they pray. The *Minber* is the great pulpit where the special prayer for the Moslem faith and authorities is recited at noon on Fridays. The *Khatib* is the man who conducts the Friday service, and the *Ulema* is the body of legal and ecclesiastical functionaries of various grades, the chief of which is the Sheikh-ul-Islam. Its members may be recognised by their white turbans. The fee for admission to the great mosques is generally 10 piastres, and to the smaller mosques 5 piastres.

1. Mosques which were once Christian Churches.

Those in Stamboul are painted yellow externally, and so can readily be distinguished from the buildings erected to be used as Mosques, which are painted white.

1. Pre-Justinian Period. — The **Mir Akhor Mosque**, situated at Yedi-Kouleh, is the representative of the Church of St. John the Baptist, and is all that remains of the famous **monastery of the Studion**, which was founded by St. John Studius of Rome in 463 A.D. The monastery was the headquarters of the Akoimetai, or Sleepless Monks, who maintained divine service without ceasing by day and by night. These monks, who were also known as the Studites, exerted considerable religious and political influence, and in the Iconoclastic controversy took a leading part in asserting and recovering the right to use eikons or pictures in divine worship.

Although much of the building is comparatively modern, the church may be taken as the only pre-Justinian building existing in Constantinople, and as the only ancient church there of the basilica type. All the other great churches built by Constantine and his immediate successors have disappeared, the wood used in their construction and roofing having made them the easy prey of the fires which so often swept over the city.

The church is a basilica 89 ft. by 83 ft., and is divided into a nave and two aisles by two rows of columns, which perhaps originally supported galleries. The two ranges of windows on the side walls have been built up, the apse is of different date from the mass of the building, and, with the exception of the six columns on the north side, all the internal traces of antiquity have been removed by the repairs executed in 1293 A.D., and after the fire of 1782 A.D. The **narthex**, the oldest part of the building, has the remains of a fine entablature supported by columns with Corinthian capitals. On the south side of the church is an underground cistern, roofed by a series of domes supported by twenty-four columns with Corinthian capitals.

2. Justinian Period. — The Mosque of **Kutchuk Aya Sophia,** Little St. Sophia, situated at the back of the Hippodrome, and close by the ruins of the Palace of Hormisdas, which was used by Justinian as a residence ere he ascended the throne, is the **Church of St. Sergius and St. Bacchus.** It is one of two built side by side by Justinian; its sister church, a basilica dedicated to the Apostles Peter and Paul, has entirely disappeared.

The church, built in 527 A.D., and dedicated to the martyrs St. Sergius and St. Bacchus, is internally an octagon supporting a dome of 52 ft. diameter, and placed in a rectangle measuring 109 ft. by 92 ft. "The arrangement of the piers of the dome, of the galleries, and of the pillars which support them are almost identical with those of St. Vitale at Ravenna, ... the great difference being that, whilst St. Vitale is enclosed in an octagon, St. Sergius is in a square, which gives the latter an immense advantage over its rival, not only in effect, but also in accommodation." (Fergusson's *History of Architecture*, 2nd edition, London, 1874, vol. ii. p. 442.)

The Greek inscription is in honour of Justinian and Theodora. The frescoes and mosaics have been destroyed or covered with whitewash. While the church is always spoken of as a Byzantine Church, the delegates of the Popes were allowed to worship in it according to the Roman ritual.

Mosque of St. Sophia.

The original church of **St. Sophia** was possibly founded by Constantine, but more probably was built by his son Constantius. The first church was burnt down in 404 A.D., during the riots connected with the banishment of St. John Chrysostom. The second church was burnt down in the great fire which took place in 532 A.D., during the sedition called Nika between the Blue and the Green factions. Forty days after the cessation of that tumult, Justinian undertook the erection of a new church, Anthemius of Tralles and Isidorus of Miletus being the architects. The dedication took place on the 26th December 537 A.D., only five years and ten months after the foundations were laid. But when Justinian exclaimed, "I have surpassed thee, O Solomon!" he did not realise that his building covered ten times the area of the Jewish Temple.

A great cistern exists under the church, but what use was made of the earlier foundations is unknown. The disappointing appearance of the outside is due to two causes: the exterior of the church was never finished with a covering of marble, which may have been part of the original design, or with such additions and decorations as St. Mark's at Venice has received; moreover, great buttresses have been built for the strengthening of the structure, and for its protection against earthquakes.

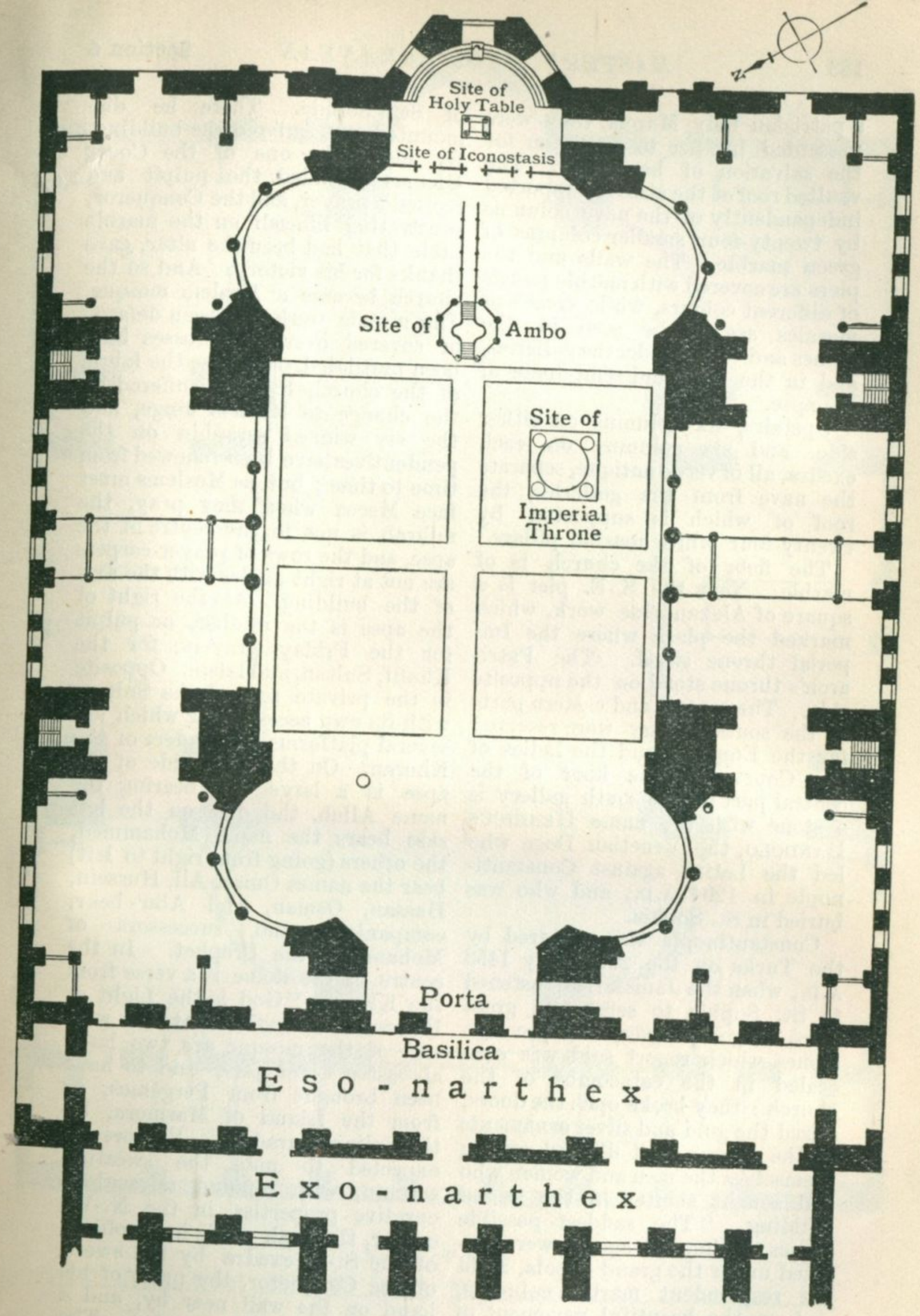
At the west end is the **exo-narthex**, from which five doors lead into the **eso-narthex**, a large hall 205 ft. long by 30 ft. wide, with porches of later date at either end. The walls are covered with marble panels, and the vault with mosaics. From the eso-narthex, which was set apart for penitents, catechumens, and the unbaptized, nine doors lead into the church; over the great central door, called the Porta Basilica, or the Royal Gate, is a long brass plate, on which are engraved a dove, and a throne supporting an open book. These words are to be read on the open pages:—

ΕΙΠΕΝΟΚC	ΕΑΝΤΙC
ΕΓΩΕΙΜΙ	ΕΙCΕΛΘΗ
ΗΘΥΡΑΤΩΝ	ΕΙCΕΛΕΥCΕΤΙ
ΠΡΟΒΑΤΩΝ	Κ,ΕΞΕΛΕΥCΕΤΙ
ΔΙΕΜΟΥ	Κ,ΝΟΜΗΝ
	ΕΥΡΗCΕΙ

"The Lord said: I am the Door of the sheep, if any man enter in, he shall go in and go out and shall find pasture."

The nave is practically a double square, 250 feet east and west, by 110 feet north and south, with aisles and galleries on either side, with a gallery on the west end over the eso-narthex, and roofed by a dome and two semi-domes. The aisles increase the breadth of the building to 235 feet. An earthquake in 558 A.D. threw down a large part of the original dome (which was perhaps built in concentric rings, and lighted by sixteen windows), as well as other parts of the building. A new dome was built 108 feet in diameter, and 48 feet in height from gallery to crown. (179 feet from the floor to the crown.)

The new dome was built with forty ribs, with sunk panels, and a window at the foot of each panel, so that the dome appears as if it were suspended from above. The whole weight of the dome and semi-domes rests on eight great piers. On either side of the nave are four verde antique monoliths, quarried in Thessaly and presented to the Emperor Justinian by the Prefect Constantine of Ephesus. In each of the four corners (*exedræ*) are two porphyry columns, eight in all, quarried in Egypt, which once formed part of the Temple of the Sun at Baalbek or Palmyra; they were carried to Rome by Aurelian to adorn a temple there; and having come into the possession of



Ground Plan
MOSQUE OF ST. SOPHIA.

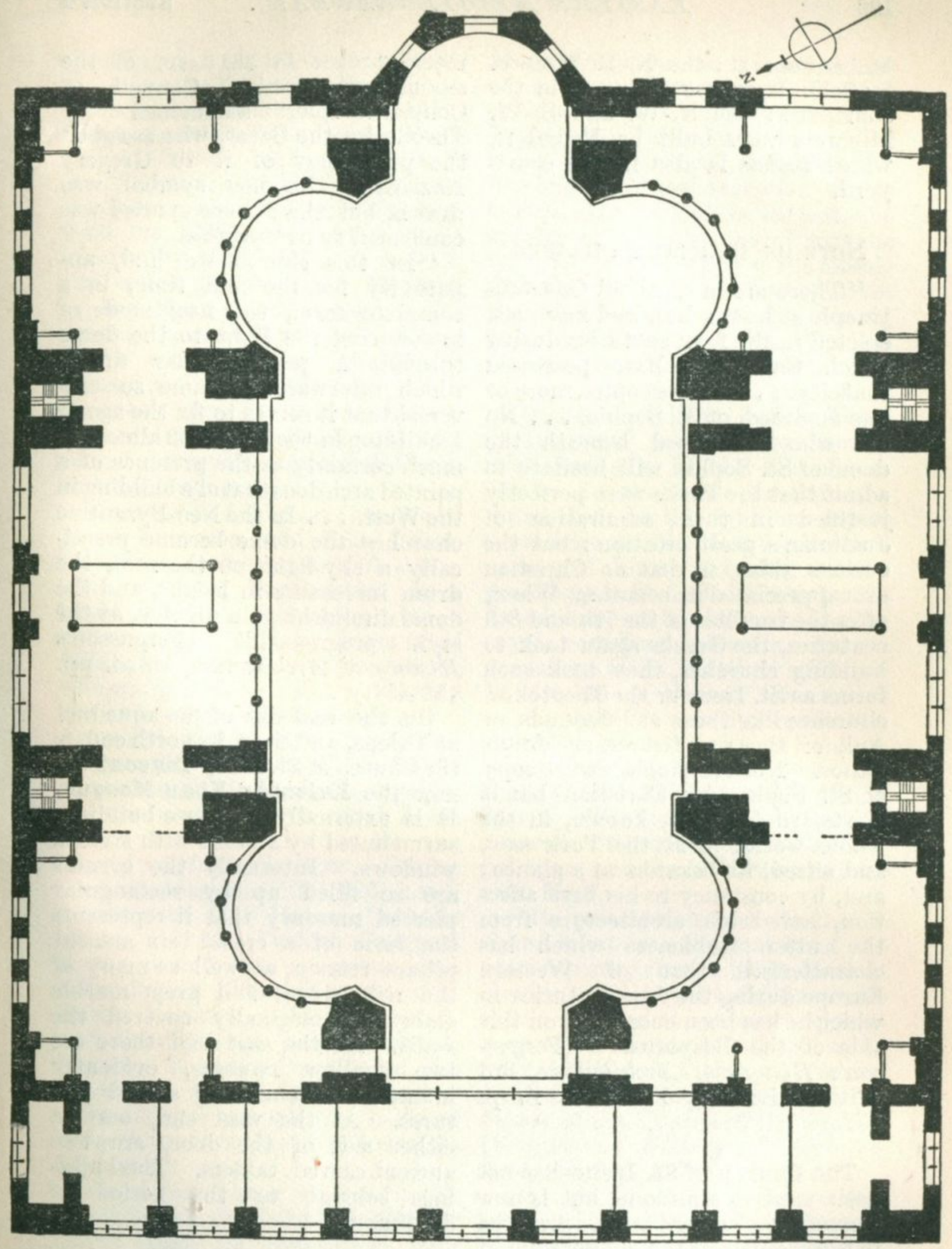
a patrician lady Marcia, they were presented by her to Justinian for the salvation of her soul. The vaulted roof of the aisle is supported independently of the nave columns by twenty-four smaller columns of green marble. The walls and the piers are covered with marble panels of different colours, while traces of mosaics are to be seen in the arches and vaults under the galleries, and in the arch and semi-dome of the apse.

Upstairs, six columns on either side, and six columns on each exedra, all of verde antique, separate the nave from the galleries, the roof of which is supported by twenty-four white marble pillars.

The floor of the church is of marble. Near the S.-E. pier is a square of Alexandrine work, which marked the place where the Imperial throne stood. The Patriarch's throne stood on the opposite side. The central and eastern parts of the south gallery were reserved for the Empress and the ladies of the Court; in the floor of the central part of the south gallery is a stone with the name HENRICUS DANDOLO, the Venetian Doge who led the Latins against Constantinople in 1204 A.D., and who was buried in St. Sophia.

Constantinople was captured by the Turks on the 29th May 1453 A.D., when the Janissaries hastened to St. Sophia to seize the great store of gold, silver, and precious stones which report said was concealed in the catacombs of the church: they broke open the doors, seized the gold and silver ornaments of the church, and divided among themselves the men and women who had sought shelter in the sacred building. "The saddest possible scenes of human agony were enacted under the grand cupola, amid the resplendent marble columns, and on the beautiful pavement of the magnificent church." Towards noon, Mohammed the Conqueror entered the city by the Top Kapou, and rode straight for the Church of St. Sophia. There he dismounted and entered the building. By his order one of the Court Ulemas ascended the pulpit and recited a prayer, and the Conqueror, prostrating himself on the marble table that had been the altar, gave thanks for his victory. And so the church became a Moslem mosque. The mosaic work has been defaced or covered over, the crosses have been mutilated, otherwise the fabric of the church has not suffered by the change to Moslem usage, and the six-winged seraphin on the pendentives have been renewed from time to time; but, as Moslems must face Mecca when they pray, the mihrab is not in the centre of the apse, and the rows of prayer-carpets are not at right angles with the axis of the building. At the right of the apse is the minber, or pulpit for the Friday prayers, for the Khalif, Sultan, and Islam. Opposite is the private seat of the Sultan, with its own access, near which are several platforms for readers of the Khoran. On the right side of the apse is a large disc bearing the name Allah, the disc on the left side bears the name Mohammed, the others (going from right to left) bear the names Omar, Ali, Hussein, Hassan, Osman, and Abu-bekr, companions and successors of Mohammed the Prophet. In the centre of the dome is a verse from the Khoran, "God is the Light of Heaven and Earth." At the west end of the mosque are two large alabaster water jars, said to have been brought from Pergamos, or from the Island of Marmora, by the Sultan Murad III. Visitors are expected to note the sweating column, with reputed miraculous curative properties, in the N.-W. corner, the gash made in a column of the S.-E. exedra by the sword of the Conqueror, the print of his hand on the wall near by, and a prayer-carpet of the Prophet. The print is really an inlaid piece of marble.

The S.-E. Minaret was built by



Scale of Feet

10 5 0 10 20 30 40 50 60 70 80 90 100 200

Gynaeceum Galleries.

MOSQUE OF ST. SOPHIA.

Mohammed II; the N.-E. Minaret by Selim II, whose *turbeh* is in the courtyard; the N.-W. and S.-W. Minarets were built by Murad II, whose *turbeh* is also in the courtyard.

NOTE ON DOMICAL BUILDINGS.

"There are in or about Constantinople at least a hundred mosques, erected in the four centuries during which the Turks have possessed that city. . . . All are copies, more or less modified, of St. Sophia. . . . No one who has stood beneath the dome of St. Sophia will hesitate to admit that the Turks were perfectly justified in their admiration of Justinian's great creation; but the curious thing is that no Christian ever appreciated its beauties. When, after the troubles of the 7th and 8th centuries, the Greeks again took to building churches, they took such forms as St. Irene or the Theotokos, churches like those at Pitzounda or Ani, or those of Greece or Mount Athos. Not one single direct copy of St. Sophia by Christian hands exists, so far as is known, in the whole world. But the Turk saw, and seized, its beauties at a glance; and, by constancy to his first affection, saved his architecture from the utter feebleness which has characterised that of Western Europe during the four centuries in which he has been encamped on this side of the Bosporus." (Fergusson's *History of Architecture*, 3rd edition, London, 1893, vol. ii. p. 558.)

The Church of St. Irene has not been used as a mosque, but is now a museum of ancient arms. Situated in the grounds of the old Seraglio, it was built by Constantine and dedicated to the Holy Peace. It was burnt by the mob in 532 A.D. in the riot of the Nika, and was restored by Justinian on the original plan, and rebuilt as we have it now by Leo the Isaurian (718–740 A.D.). It is believed that St. Irene was the meeting-place in 381 A.D. of the second Œcumenical Council of Constantinople, summoned by Theodosius the Great, who assigned the presidency of it to Gregory Nazianzen. No new symbol was drawn, but the Nicene symbol was confirmed as irrefragable.

"In this church we find, apparently for the first time, in a complete form, the new mode of introducing the light to the dome through a perpendicular drum, which afterwards became so universal that it serves to fix the age of a building in the East with almost as much certainty as the presence of a pointed arch does that of a building in the West. . . . In the Neo-Byzantine churches the dome became practically a sky-light on the roof, the drum increasing in height, and the dome diminishing in dignity, as the style progressed." (Fergusson's *History of Architecture*, vol. i. pp. 453–454.)

On the east side of the aqueduct of Valens, and near its north end, is the Church of **St. Mary Diaconissa, now the Kalender Khan Mosque.** It is externally a square building, surmounted by a dome with sixteen windows. Internally the corners are so filled up by rectangular pierced masonry that it represents the form of a cross: six ancient pillars remain, as well as many of the red, green, and grey marble slabs that originally covered the walls. At the east end there are two shallow recesses, evidently intended for enclosing sacred pictures. At the west end, one on either side of the door, are two ancient carved tablets. The building belongs to the period of Justinian.

3. Post-Justinian Period.—The Church of **St. Mary Pammakaristos** was part of a convent for women, founded by Michael Ducas and Maria his wife, sister of the Emperor Alexius Comnenus. After the capture of Constantinople by the Turks, the seat of the Greek Patriarch was

transferred from St. Sophia to the Church of the Holy Apostles. Three years later, the Church of St. Mary Pammakaristos became the Patriarchal Church, and continued so for 135 years. In 1591 A.D. it was, in commemoration of the 1000th year from the Hegira, converted into a mosque by the Sultan Murad III, and called the **Fethiyeh Mosque**, or the Mosque of Victory. The original church has three domes and a beautiful apse; the fourth dome and the triangular apse which it covers are Turkish additions. One of the domes is adorned with very noteworthy mosaics of Christ and the prophets.

The tombs of Alexius Comnenus, Anna Comnena, and John Palæologus were destroyed in 1591 A.D.

St. Saviour Pantocrator is a triple church, belonging to a monastery founded by Irene (died 1124 A.D.), wife of John Comnenus, who completed it. The monastery was one of the most wealthy and renowned in the city. It claimed to possess a portrait of the Virgin painted by St. Luke the Evangelist, and the marble slab on which Jesus Christ was anointed after He was taken down from the cross. During the Latin kingdom (1204–1261 A.D.), it was used as a Roman Catholic Church; at the Turkish Conquest it was turned into a mosque, and called **Zeirek Kilissi Mosque**, after Zeirek Mehmed, a Moslem priest, who lived in the neighbourhood. Near by it is the fountain of the cistern of the Monastery, and a verde antique sarcophagus, believed to be that of the Empress Irene, its foundress.

The Greek name of the church which is now the **Kahriyeh Mosque** shows that its foundation took place before Theodosius II built in 413 A.D. the present land walls. For it is the Church of the **Monastery of the Chora**, that is "in the fields" or in the flat land, which the Byzantines called χώρα or χωρέιον. The church was rebuilt by Justinian, and again rebuilt by Maria Ducaina, the mother-in-law of Alexius Comnenus. In the middle of the 14th century the Logothete Theodorus Metochites renewed, beautified, and enriched it; and with the exception of the central dome, which is ancient, the greater part of the church may be regarded as his work. On the mosaic over the central door leading from the inner narthex into the church, he is depicted presenting the plan of the church to Jesus Christ. The mosaics in the narthexes have given the church its fame. Those in the outer narthex deal mostly with incidents in the life of our Lord. In the inner narthex the fluted dome on the right has representations of the Patriarchal ancestors of Jesus, according to the genealogy in St. Luke's Gospel; the fluted dome on the left side has the royal ancestors, according to the genealogy in St. Matthew's Gospel. In the base of the roof the mosaics on the right are mostly representations of Christ's Works of Healing, while those on the left deal with the traditional history of the Virgin Mary. Within the church there is a mosaic of our Lord with the Gospel open, and the invitation "Come unto Me."

"Its principal interest is that it shows what was the matrix of the contemporary church of St. Mark at Venice. Subsequent additions have much modified the external appearance of St. Mark's, but there can be very little doubt that it was intended to be very much like the façade of the Church of the Chora." (Fergusson's *History of Architecture*, vol. i. p. 457.)

But Mr. R. Phené Spiers, editor of the third edition of the *History of Architecture*, adds the footnote here:—"It is now considered that the Church of the Holy Apostles was the original model," *i.e.* of St. Mark.

The **Church of St. Theodosia**, situated near the Phanar, belongs to the last period of Byzantine power, and is a fine type of a Byzantine

church. A great company of men and women were within it on the 29th May 1453 A.D., celebrating the Feast of St. Theodosia, when the Turks, who had just taken the city, surprised the worshippers and took them captives. The building was used as a naval store until Sultan Selim III (1566–1574 A.D.) converted it into a mosque, built the minaret, and called it **Gul Djami**, or the Rose Mosque.

2. Mosques Built since the Turkish Conquest.

REIGN OF MOHAMMED II, "THE CONQUEROR," 1451–1481 A.D.

Not many months after his entrance into Constantinople on the 29th May 1453 A.D., Mohammed II laid the first stone of the **Mosque of Eyoub** at the top of the Golden Horn. According to the Moslem tradition, Eyoub (*i.e.* Job) was the standard-bearer and one of the most illustrious companions of the Prophet. He died before the walls of Constantinople 673 A.D., during the siege of that city by the Arab prince Yezid, son of Muawiyah I. At the moment of his death he predicted that one day a Mohammedan prince would take the capital and honour his tomb. At a critical point in the siege in 1453 A.D., Sultan Mohammed, mindful of that prediction, begged the Sheikh Ak-Shems-ud-din to ask God where the tomb of the companion of the Prophet might be found. In reply to his prayers, Eyoub himself appeared in vision to the Sheikh, assuring him that by digging at a spot indicated he would discover a spring and an inscription on white marble. The digging was made, the spring and the tomb were found, and the fanaticism of the besieging army was revived.

In honour of the standard-bearer, Mohammed built the Mosque of Eyoub, and within it received a magnificent sword from the Sheikh, who himself girded it on the Sultan.

No Christian is allowed to cross the threshold of the mosque, or to live in its vicinity. The adjoining cemetery is considered a burial-place of special sanctity.

Each Sultan, on his accession, is girded with the sword of Osman within the Eyoub Mosque. That ceremony corresponds to the Western coronation, and is performed by the Chelebi Effendi, or Chief of the Mevlevi (Whirling) Dervishes, who is brought for that purpose from their headquarters at Koniah (Iconium).

The Mohammed Mosque (1463–69 A.D.) was built by Mohammed II, the Conqueror of Constantinople. "To make way for it, he pulled down the Church of the Apostles, which had been the burying-place of the Christian Emperors apparently since the time of Constantine, and was consequently an edifice of considerable magnificence. It had, however, been plundered by the Latin barbarians, who sacked the city some time before the Moslems, and it was so crippled by earthquakes as to be in a dangerous state. In order to effect his purpose, Mohammed employed Christodulos, a Christian resident in Constantinople, to erect on the spot a mosque which he intended should surpass all others in his empire. How far he was successful we have now little means of judging. An earthquake in 1763 so completely ruined this mosque that the repairs amounted almost to a rebuilding; and, as these were carried out with the quasi-Italian details of the later half of the eighteenth century, its present appearance probably conveys very little idea either of the form or of the magnificence of the original building. Enough of its form, however, still remains to tell us that, like all Turkish mosques, it was a copy of St. Sophia." (Fergusson, *History of Architecture*, vol. ii. p. 557.)

A marble slab on the right side of the doorway bears the words of the Prophet: "They will take

Constantinople; and happy the prince, happy the army, that will conquer it."

In the garden of the mosque is the **Turbeh** of **Mohammed II.**

REIGN OF BAYAZID II, SON OF MOHAMMED II, 1481–1512 A.D.

The **Bayazid Mosque**, built (1497–1505 A.D.) by Bayazid II, is of the usual type, and is known as the **Pigeon Mosque**, because of the flocks of sacred pigeons which live round it. They are said to be the produce of a pair presented to the mosque by Sultan Bayazid, who bought them from a poor woman. There is frequently a picturesque market held in the courtyard of the mosque. The **Turbeh of Sultan Bayazid II** is in the mosque garden.

REIGN OF SULTAN SULEYMAN I, "THE MAGNIFICENT," 1520–1566 A.D.

The **Mosque** of **Sultan Selim I** (1520–1526) stands on the fifth hill, above the Phanar, and was built by Suleyman the Magnificent in honour of his father Selim I. From the point of view of Turkish history, Selim, called the Grim or the Inflexible, merits even a greater monument, for it was he who added to the Turkish Empire Kurdistan, Mesopotamia, Syria, Egypt, and Arabia. Selim, becoming by conquest ruler of the sacred cities of Mecca and Medinah, was able to assume also the spiritual power of the Khalifate, which authority has since his days always been considered an attribute of the Sultan of Turkey.

The mosque is a small one of very simple construction, and is said to possess the largest dome in Constantinople. In the garden are the **Turbehs** of Sultan **Selim I** and of Sultan **Abdul Medjid**, who died 1861.

The view from the terrace is very fine. On the south-west side of the mosque is the ancient open cistern **Boni**, nearly 500 feet square.

The beautiful **Mosque of Shah Zadeh** (*i.e.* the Prince's Mosque) (1543–1548 A.D.) was built by the order of Sultan Suleyman, by the famous architect Sinan, in memory of Mohammed, the infant son of Suleyman and Roxalana. Prince Mohammed had the happy fate to die young, and so escaped the intrigues which cursed the lives of his brothers. In the garden there is the **Turbeh of Mohammed**; there is also the **Turbeh of Jehanjir**, another son of Suleyman and Roxalana. Jehanjir died of grief and terror on hearing of the death of his favourite half-brother Mustafa, who came to his end through the intrigues of Roxalana.

The decoration of the Turbehs is of fine Persian *cloisonné faience*.

The **Suleyman Mosque** was built by Sultan Suleyman the Magnificent in 1550–1556 A.D., is still quite perfect in its constructive parts and little altered in detail, and is the finest of all the buildings erected as mosques in the city. The architect was Sinan, and part of the material came from the Church of St. Euphemia at Chalcedon, said to have been the place of meeting of the Council.

The forecourt, 150 feet by 190 feet internally, is surrounded by an arcade on all sides, roofed by twenty-four small domes, which are partly supported by twenty-four pillars of white marble, granite, and porphyry.

The mosque is nearly square, 225 feet by 205 feet over all externally, and covering between 45,000 and 46,000 square feet. "Internally the construction rests on four great piers of pleasing and appropriate design; and the screen of the windows on each side, under the great lateral arches of the dome, is borne by four monolithic shafts of porphyry of great beauty. These formerly supported statues in the Hippodrome, and most probably

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were brought originally from Egypt. Each is 28 feet in height, or with the base and capital, 35 feet. The dome itself is 86 feet in diameter internally, and 156 feet in height. This seems even a better proportion of height to diameter than that of St. Sophia, though the actual size is so much less that it has not, of course, the same grandeur of effect. At St. Sophia the dome is 108 feet in diameter and 179 feet in height, or 22 by 23 feet more respectively. These smaller dimensions, as well as the absence in the mosque of all the mosaic magnificence of the church, and the presence of a good deal of modern vulgarity, renders it extremely difficult to institute any fair comparison between the two buildings. On the whole, it may perhaps be said with truth that the mosque is more perfect mechanically than the church, that the constructive parts are better disposed and better proportioned; but that for artistic effect and poetry of design the church still surpasses its rival, in so far at least as the interior is concerned. Externally the whole is so massive—every window, every dome, every projection is so truthful, and tell so exactly the purpose for which it was placed where we find it—that the general result is most satisfactory; and as impressive an external effect has been produced with one-half of the expense of adornment requisite for a Gothic building of the same pretensions." (Fergusson, *History of Architecture*, vol. ii. pp. 561–562.)

The walls internally are covered with coloured marble; the mihrab, minber, and platforms are of white marble.

There is some fine stained glass and Persian *faience*.

Suleyman died during the siege of Szitgetvar in Hungary. For seven weeks the secret of his death was kept, and orders issued in his name, until his son Selim II was enthroned at Constantinople. Then the embalmed body of the Great Ruler and Warrior—who had built up the Turkish Empire in Europe as his father, Selim I, had built it up in Asia—was carried to the capital, and buried in the garden of the mosque he had built. His **Turbeh** is an octagonal building made of marble of various colours, and every detail is most carefully elaborated.

The other Turbeh in the mosque garden is that of **Roxalana**, who was first a Russian captive and one of the slaves of Suleyman. Since the capture of the Sultan Bayazid, the Thunderbolt, and his harem in 1402 A.D. by Timour the Tartar, no consort of a Sultan had received the title of wife, the idea being that if their consorts were only slaves, any insult offered to them by a conqueror would not bring such disgrace upon the sovereign as would be the case were they lawful wives. Roxalana obtained such power over Suleyman that she obtained not only her freedom, but also the position of a lawful wife. In her anxiety to secure the succession for her son Selim, she brought about the death of her step-son Mustafa; her own son Jehanjir died of grief and terror; her son Mohammed died young; her son Bayazid, in the recklessness of what seemed to be despair, courted death. Selim her son succeeded to his father, and is known in history as Selim the Sot.

The daughter of Suleyman and Roxalana was Mihrimah, for whom was built in 1555 A.D., by Sinan, at the Adrianople gate, the **Mihrimah Mosque.**

The **Rustem Pasha Mosque**, near the Egyptian Bazaar, is a memorial of Rustem Pasha, the husband of Mihrimah, and one of the Grand Viziers of Sultan Suleyman. He amassed much money for the privy purse and for the imperial exchequer, and built up a colossal fortune for himself. Apart from its historic interest, the mosque, which stands in the heart of an old Italian quarter, has some beautiful

faience, which is worthy of inspection.

REIGN OF AHMED I, 1603–1617 A.D.

The **Ahmed Mosque** was built by Sultan Ahmed I in 1608–1614 A.D. The great court which surrounds it encroaches upon the site of the ancient Hippodrome. The forecourt has an arcade with thirty domes and twenty-six pillars, and the usual fountain in the centre.

The mosque measures 238 feet by 210 feet, and covers nearly 50,000 square feet; internally it is absolutely square. "In this mosque, as in the Pantheon at Rome, if the plan were divided into quarters, each of the four quadrants would be found to be identical; and the effect is consequently painfully mechanical and prosaic. The design of each wall is nearly the same; they have the same number of windows spaced in the same manner, and the side of the Kibleh is scarcely more richly decorated than the others. Add to this that all the windows are glazed with white glass, and that above the marble wainscoting whitewash has been unsparingly employed, and it will be easy to understand how the mosque fails in producing the effect which might fairly be expected from its dimensions and the general features of its design. Still, a hall nearly 200 feet square, with a stone roof supported by only four great fluted piers, is a grand and imposing object, and has very narrowly missed producing the effect its builders were aiming at.

"The external effect is more pleasing than the internal: the mode in which the smaller domes and semi-domes lead up to the centre produces a pyramidal effect that gives a very pleasing air of stability to the outline, and the six tall minarets go far to relieve what otherwise might be monotonous." (Fergusson, *History of Architecture*, vol. ii. pp. 562–563.)

The Ahmed Mosque is the only one possessing six minarets. At the time of its building an outcry was made that a wrong was being done in building a six-minaret mosque as if in rivalry of the six-minaret mosque at Mecca. Ahmed got over the difficulty by building a seventh minaret at Mecca.

The **Yeni Valideh Mosque** was begun in 1615 A.D. by the wife of Sultan Ahmed I, and was not completed until 1665 A.D. Its building was therefore parallel with the reigns of Othman II Mustafa I, Murad IV, and Ibrahim, —stormy years in Turkish history, —and with the English period of Charles I, the Commonwealth, and Charles II.

Situated at the Stamboul end of the bridge, its fine dominating exterior attracts the attention of all. It has some good examples of *faience* and stained glass.

Other mosques that may be visited are:

The **Nouri Osman Mosque**, built in 1746–1755 A.D. by Mahmud I and Osman III. A marble building of fine design and workmanship.

The **Laleli (Tulip) Mosque**, built in 1760–1763 A.D. by Mustapha III

The **Yeni Valideh Mosque** at **Ak-Serai**, a beautiful mosque with a white marble porch, built in 1870 by the mother of Sultan Abdul Aziz.

The **Mehmed Pasha Mosque**, which contains some very fine *faience*, situated at the south-west of the Hippodrome.

PUBLIC BUILDINGS.

The **Seraskeriate**, or War Office, is marked out by the tall Serasker's Tower, which, for the sake of the view, should be ascended. The Tower is used as a fire signal-station.

Beyond the Suleyman Mosque is the **official town residence** of the **Sheikh-ul-Islam**, which occupies part of the site of the ancient citadel, remains of whose walls are still to be seen. The ancient university of Constantinople was in this neighbourhood.

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The **Bab-i Ali**, or Sublime Porte, contains the offices of the Grand Vizier, the Foreign Minister, and the Minister of the Interior.

The **Palace of Justice** is on the south side of the Place of St. Sophia, partly on the site of the ancient Senate house.

The **Turkish General Post Office** is opposite the Yeni Valideh Mosque.

The new offices of the **Public Debt Commissioners** are in Stamboul, and overlook the harbour.

The **Imperial Ottoman Bank** is in Galata, and looks down upon the harbour.

EXCURSIONS.

(A.) The Selamlik.

Every Friday about noon the Sultan goes publicly to worship at the **Hamidieh Mosque**, at the gates of the grounds of **Yildiz Palace.** Visitors may receive through their Embassy cards of permission to witness the procession. For a considerable time before the ceremony troops are massed round the gates, and their movements are full of interest. The hour of worship is announced by the Muezzin from the minaret, and immediately afterwards the Sultan drives from the palace to the door of the mosque, alights, and goes within to pray. When the devotions are over he drives or rides back to the palace, followed on foot by high officials. Occasionally there is a march past of the troops, before they retire to their barracks.

Visitors to the Selamlik should drive after the ceremony to the **Valley of Iklamour**, which in the spring-time is a favourite Friday resort of the Turkish people.

(B.) The Walls.

The Land Walls cross from Yedi-Kouleh on the Sea of Marmora to Aivan Serai on the Golden Horn. Yedi-Kouleh may be reached by train, tram-car, carriage, or horse, or, if the south wind is not too strong, by boat, in which case the Sea Walls will also be seen. The excursion is rather long for walking ; horses and carriages may sometimes be found at Yedi-Kouleh, but it is better to order them from the city. The **Seven Towers (Yedi-Kouleh)** is a Turkish fortress, built by Mohammed II about a quarter of a mile from the junction of the land and sea walls. The Ambassadors of nations at war with Turkey were formerly confined in that fortress during hostilities.

The **Golden Gate**, in front of the Seven Towers, is built of marble and flanked by marble towers, and has three arched entrances. It was erected in the reign of Theodosius the Great, about 388–391 A.D., perhaps to welcome that emperor upon his return from his successful expedition against the rebellion of Maximius. The holes in the stones over the central arch mark where the gilded letters were placed which gave the gate its name "Golden." Built as a triumphal arch, it was used specially for the state entry of emperors on their return from a victorious campaign. There is an outer gateway, which, with the enclosing walls and the inner gate, formed quite a strong citadel.

Early in the fifth century A.D. the increase of the population and reasons of defence made it necessary to increase the area of the city, and to build stronger walls. Anthemius, the statesman who was at the head of the Government during the long minority of Theodosius II, was responsible for beginning that great work, which was "part of a comprehensive and far-seeing plan to equip the Roman State in the East for the impending desperate struggle with barbarism." Such was the belief in the importance of the enterprise, that all the citizens had to take part in building the walls. The walls, built in 413 A.D., were much shattered by a great earthquake in 447 A.D. But under Constantine, the Prætorian Prefect of the East, "the walls were restored in less than three months after their overthrow" ; a front wall and moat and terraces were added.

The plan of the Theodosian walls is, first, an inner wall, height inside sometimes 40 feet, with ninety-six towers, each generally with two chambers ; an inner terrace ; an outer wall, with smaller towers alternating with the great towers of the inner wall ; an outer terrace ; a low wall ; a moat over 61 feet wide, with closed masonry locks, and aqueducts. There were military gates leading to the terraces, and public gates, with bridges crossing the moat.

The **Yedi-Kouleh Gate**, because of its nearness to the Great Gate, perhaps also was called in Byzantine times the Golden Gate.

Outside the gate are the **Greek** and **Armenian Hospitals.**

The **Belgrade, Deuteron**, or **Second Military Gate**, has also served as a public gate.

By the **second Public Gate**, the **Silivrian Gate**, Alexius Strategopoulos, the General of Michael Palæologus, the restorer of the Greek Empire, entered the city in 1261 A.D., after he had recaptured Constantinople from the Latins. Near that gate three Turkish cannons attacked the wall in the siege of 1453 A.D.

The earlier name of the Second Gate is the **Gate of the Pegé**, so called because it led to the "life-giving" **Fountain at Balukli**, whose waters are reputed to have miraculous powers. Every Ascension Day the emperors visited the fountain, and up to this date the Greeks frequent it in large numbers on the Friday after the Greek Easter.

On the fall of the city, someone brought the evil tidings to a monk at Balukli, who said : "I cannot believe it ; I would sooner believe that these fish that I am cooking can leap into the water and become alive." Tradition declares that the fish actually leapt into the fountain, and the few that are shown in the well within the church are declared to be their descendants.

After the **Third Military Gate** is the **Yeni Mevlevi Khaneh Gate**, called also the **Gate of Rhegium**, and the **Porta Rhousiou, the Gate of the Red Faction.**

Beyond the **fourth Military Gate** is the **Gate of St. Romanus** or **Top-Kapou, Cannon-Gate**, named so because of the great Turkish cannon that was placed there in the siege of 1453 A.D. The tent of the Sultan Mohammed II was pitched near that gate.

The **fifth Military Gate** is in the **Valley of the Lycus.** On the slope of the valley, Theodosius II fell from his horse in 450 A.D., and received fatal injuries. The portion of wall between the Cannon-Gate and the **Adrianople Gate (fifth Public Gate**, or **Gate of Charisius)** is very much shattered. It was defended in 1453 A.D. by John Justiniani, with his band of Genoese mercenaries. His brave defence drew upon that spot the brunt of the attack, and when he was wounded and retired, the defence was practically over. Constantine, the last Greek Emperor, was found dead near the Top-Kapou Gate. The Conqueror Mohammed entered the city by that gate.

The **Xylokerkou Gate, Kerko Porta**, led to a wooden circus without the walls. The gate was built up, because a monk prophesied that by it the Germans under Frederick Barbarossa would enter and capture the city. In 1453 A.D. the gate was reopened to allow the defenders to have access to the terraces ; but, on the day the city fell, the Turks got possession of the open door, seized the neighbouring tower, and fought against the Greeks from their own walls.

Within the walls, and near by, is the **Kahriyeh Mosque.**

The building in the angle on the top of the wall is popularly called the Palace of Belisarius and the Palace of the Hebdomon. These

to convey the ships of his fleet across the ridge of the hill, and into the Golden Horn. Others believe that the starting-point was Beshiktash or Dolmabaghcheh. The descent was by Kassim Pasha, on the Golden Horn. That means of approach was devised because it was found impossible to break through the chain that closed the entrance to the port.

Fundukli, perhaps in former times a "hazel grove," is a Turkish quarter. The **German Embassy**, built in 1875–77, occupies the top of the slope, and is modelled after a wing of the Winter Palace at Berlin.

The **Imperial Gasworks** supply Pera, Galata, and the streets for some distance up the Bosporus.

On the square at the north end of **Dolmabaghcheh Palace** are a new **Clock** Tower, and the **Yeni Valideh Mosque**, built by the mother of Sultan Abdul Medjid. The palace, the "Pearl of the Bosporus," was built by that Sultan about 1853. Its name suggests that its site is ground recovered from the sea. On the land side, except for the great marble portals, the palace is shut in from view by high walls. The view of it from the water is impressive. The central building contains the throne-room, used now only for the *baise-main* ceremonial which the Sultan holds on the first morning of each Bairam, and for the reception of illustrious guests. In 1898 the Emperor of Germany was met by the Sultan on the marble steps which lead down to the water. A close examination of the exterior is disappointing, as there is such a mixture of architectural styles, and as there is so much use made of plaster.

The palace was the residence of Sultans Abdul Medjid and Abdul Aziz, and was the scene of the deposition of the latter in 1876.

On the plateau above the palace are the foundations of a large mosque which Sultan Abdul Aziz began to build. There is also one horn of a crescent of houses begun by the Sultan. The crescent was intended to sweep round the mosque, which was to be supported by the rents of the dwelling-houses. Beyond are large barracks. The large number of barracks is a feature of Constantinople, as they occupy some of the finest positions.

Beshiktash (ancient name *Diplokionion*) has a legendary interest going back to the time of the Argonauts, whose leader, Jason, landed there on his first visit to the Bosporus, and called the place Jasonion, after his own name. The Venetians of the so-called Fourth Crusade, under the command of Henry Dandolo, landed there in 1203 A.D. On the main street is the **Tomb of Khair-ud-din Pasha**, the Turkish Barbarossa. A native of Mitylene, Khair-ud-din was first a pirate, then grew in power and influence until he planned to convert the North African Coast into a strong Maritime State, subject to the Sultan. Sultan Suleyman the Magnificent put all the seas and islands of the Mediterranean under his control, and gave him authority on sea equal to that of the Grand Vizier on land. Barbarossa died 4th July 1546.

Close by is the **Mosque of Sinan Pasha**, and a Tekkeh (or Monastery) of the **Mevlevi (Whirling) Dervishes.**

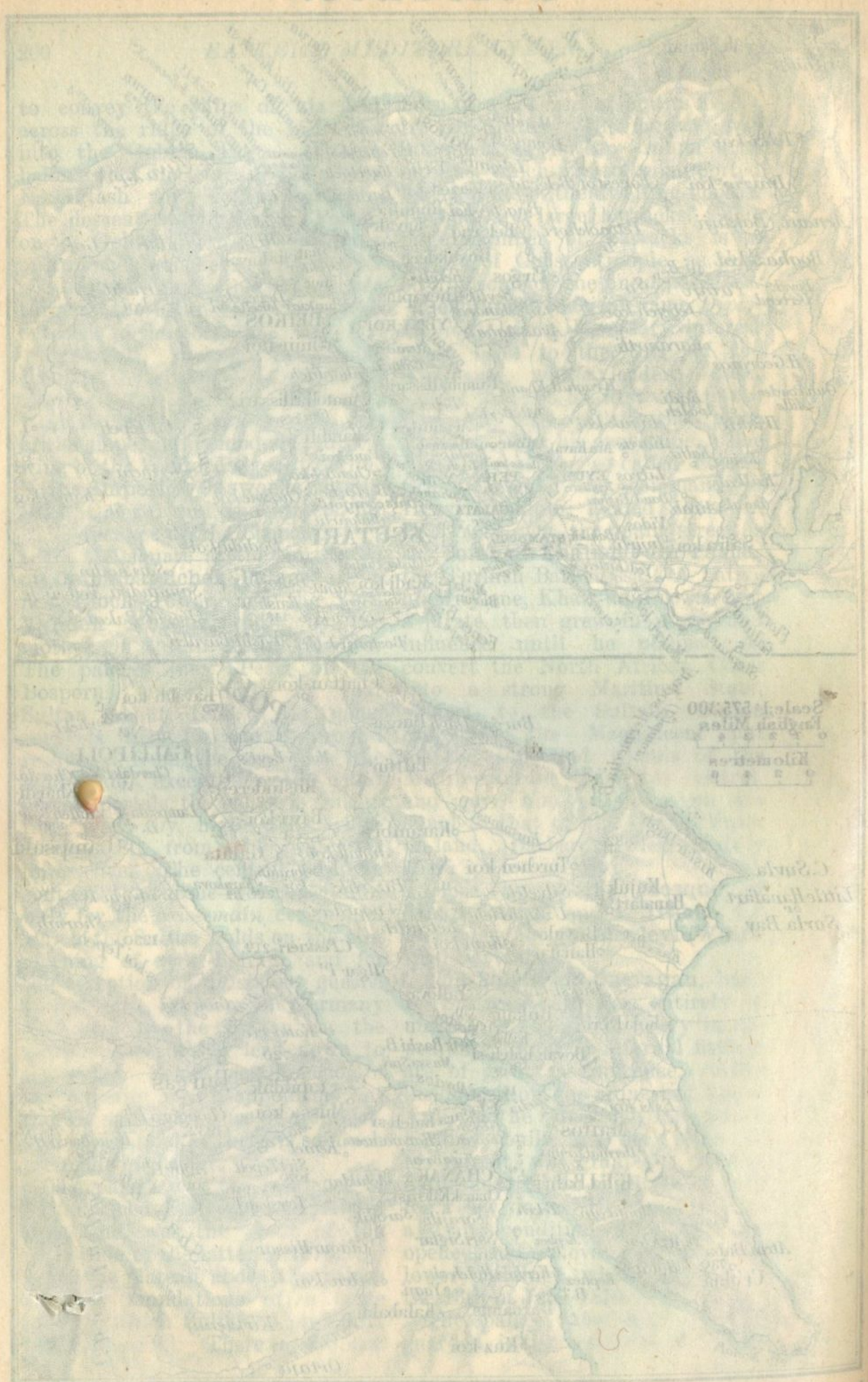
The **Palace of Cheragan**, built by Sultan Abdul Aziz entirely of marble, is somewhat heavy in appearance, but the internal fittings are of great magnificence. After his deposition, the request of Abdul Aziz, that he should have the palace he had built for the place of his retreat, was granted; but the dethroned Sultan dwelt in it only for a few days. He was found in a dying condition with his veins opened, and removed to the adjacent lower buildings, where he died on the 13th of June 1876.

The palace, now most strictly guarded, is the residence of the ex-

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Sultan Murad, who succeeded Sultan Abdul Aziz, and on the ground of the breakdown of his health was deposed on the 31st of August 1876.

A marble bridge crossing the highway unites Cheragan Palace with the Park of Yildiz. On the top of the hill is the **Palace of Yildiz** (Yildiz=Star), the residence of Sultan Abdul Hamid II. With the exception of his Mid-Ramazan visits to the Hirka-i-Sherif Mosque, in the Old Seraglio, and his Bairam visits to the Palace of Dolmabagh-cheh, the Sultan never goes outside the grounds of Yildiz.

The **Hamidiyeh Mosque**, built by the present Sultan, where he attends noonday prayer on Fridays (see Selamlik), is at the Upper Gate of the park. Within the park are the offices and residences of various palace officials, and the kiosks where exalted guests are received or lodged.

The **Yeni Valideh Mosque**, built by the mother of Sultan Abdul Aziz, stands picturesquely on **Ortakeui Point.** Two new buildings, almost identical in style and size, are the residences of two of the daughters of the present Sultan. Beyond the next point are the extensive grounds of the Minister of Marine. With only two or three exceptions, all the palaces and buildings on the shore from Tophaneh to Couroutchesmeh are Imperial property.

Arnaoutkeui was at one time called *Asomaton*, because of the church which Constantine built there in honour of the Archangel Michael. The point has always been a favourite holiday resort; on fête days crowds of people line the shores and the terraces, a practice which was prevalent also with the Byzantines. On the Greek Feast of Epiphany a bishop blesses a crucifix and throws it into the water at the point. Bold swimmers follow it into the water to bring it back to land, and to receive their reward.

Because of its rapidity, the Bosporus current from Roumeli Hissar to Arnaoutkeui is called Sheitan Akindisi, the Devil's Current.

An Imperial Guests' Palace is on the north side of Arnaoutkeui Point.

Bebek has a public garden, which was the site of the Kiosk of Conferences, where Sultans used formerly to have secret audiences with their Ministers, and with Ambassadors. On the east side of the garden is the palace of the family of Halim Pasha, and the Summer Palace of the mother of the Khedive of Egypt. In the village there is a considerable English and German colony, and a German Orphanage.

On the top of the next hill, by the Great Tower, is **Robert College,** founded by the late Rev. Cyrus Hamlin, D.D., and by the late Mr. C. Robert, a New York merchant who gave a large part of his fortune to the institution. The students are of various nationalities; its graduates (B.A.) number 350, many of whom hold positions of responsibility and dignity; and the education given there has exerted a widespread and beneficial influence in the East. The President is the Rev. George Washburn, D.D. The College Museum has an interesting collection of the fish found in the Bosporus.

The little graveyard at the foot of the College road has some sacredness in the eyes of the Turks, as it is reputed to contain the dust of some of the first Moslem soldiers who fell on European soil.

The Greek Emperors had fortresses on the point now occupied by the **Roumeli Hissar**, or Tower of Europe, but when Mohammed II decided to attack Constantinople, he began to build a new tower of greater strength. Five thousand masons were selected from all parts of the empire, building materials were collected, many Christian churches and ruined castles serving as quarries. The foundation of the

tower was laid in the beginning of April 1452 A.D. The Emperor Constantine wished to hinder the work by force of arms, but his councillors persuaded him to attempt negotiations with the Sultan. He pointed out to Mohammed that the erection of the tower violated the existing treaties, and threatened starvation to the people of the city. He offered to pay a yearly tribute, but insisted that building should cease. Mohammed refused to listen to the Emperor's appeals, and sent back this reply: "Mark also that I shall have every Ambassador impaled who dares henceforth come to me with such a message." Four months' work finished the fortress, each angle of which was strengthened with a strong tower armed with cannon. A garrison of 400 Janissaries was placed in it. In the beginning of last century the towers had conical roofs, and the fortress was used as a prison. Because of the many prisoners who entered it, and were seen no more, one tower was called the Tower of Oblivion.

In 515 B.C. the army of Darius, numbering 700,000, crossed the Bosporus at this point, on a bridge of boats. Nothing now commemorates that great invasion except the rock on which Darius sat as he watched the Persian hosts pouring from Asia into Europe. The pillars which once stood on the hillside, bearing the names of the nations that took part in the expedition, have long since disappeared.

About half a mile from the topmost tower is the *tekkeh*, or monastery, of **Bektash dervishes**, who hold that neither worship nor the practice of good works are necessary for winning the favour of God. It was their founder, Hadji Bektash, a native of Bokhara, who blessed the first group of Sultan Orkhan's new regiment, and gave them the name of *Yeni-Sheri*, so well known in history as Janissary.

The valley of **Balta Liman** is next passed, and the village of Boyajikeui. The Summer Palace of the late Ismail Pasha, ex-Khedive of Egypt, is at **Emirghian**. The deep bay of **Stenia** has been the scene of many sea-fights. The Argonauts rested in the bay after their encounter with Amycus at Beicos, and built a temple.

Yenikeui is a favourite summer resort of Greeks and Armenians. The handsome new **Summer Palace of the Austrian Embassy** is on the shore beyond the village. The view upwards after passing Yenikeui is remarkably fine. This reach of the Bosporus is spread out like a large lake.

Kalender is a shady spot in the next bay, with a sacred well served by a Greek priest, and a café.

On rounding the next point, the bay and village of **Therapia** are found, with the **Summer Palace of the German Embassy** and the Summer Palace Hotel. By the steamboat pier is Petala's Hotel, whose associations go back to the Crimean War. Farther on are the **Summer Palaces of the Italian, French, and British Embassies.**

At **Kiretch-Burnu** there is a holy well, and a fort on the hill-top commanding the entrance of the Bosporus.

The valley of **Buyukdereh** (=Great Valley) is the largest of all those that divide the hills on the European side of the Bosporus. An unsupported tradition claims that the Crusaders under Godfrey de Bouillon encamped there in the winter of 1096–1097 A.D., when they were proceeding to the siege of Nicæa. The great clump of plane trees is associated with Godfrey's name.

Crossing the valley is the **aqueduct** built by Sultan Mahmud I, in 1732 A.D. At the head of the valley is the forest of Belgrade, in which are reservoirs for the supply of water to Pera and the Bosporus villages. But the chief water-

supply is now from Lake Dercos, near the Black Sea. From Therapia or Buyukdereh a very pleasant excursion may be made to the forest.

In the village of Buyukdereh, which is a favourite summer resort, is the **Summer Palace of the Russian Embassy**. There is a fine quay, where a band plays on summer evenings. A splendid view is to be had from the hill-top behind the village. The next villages are **Mezar Burnu, Yeni Mahalleh,** and **Roumeli Kavak.** The ordinary Bosporus steamers go no farther than Kavak. The rock-bound coast beyond is made more forbidding by the Turkish forts on either side. In olden times the mouth to the Bosporus was closed, when the circumstances required it, by a great chain drawn across it near Kavak. A lighthouse marks the entrance to the Bosporus, and warns ships of the **Cyanean Rocks** or Symplegades. Imagination and legend regarded these rocks as sentinels guarding the entry to the forbidden sea, and crushing the daring adventurers who attempted to pass them. The Argonauts halted at the Court of the Blind Seer, King Phineas (whose Court was halfway between Kavak and the Symplegades), and defended him from the harpies which descended from the skies and stole his food. In return for that service Phineas gave the Argonauts instructions for passing the rocks. "Let loose a dove: if it passes safely over the rocks, then use all the strength that sails and oars can give you, and trust more to your own arms than to the vows you may make to the gods. If the dove come back, turn round and retrace your steps." When the Argo arrived at the place of danger, a dove was let loose, which escaped with the loss of its tail; the mariners attempted the passage, and rowed with all their might, and while the powerful arms of Athena held the rock asunder, the ship got through, losing only some of its stern ornaments.

On the Black Sea coast are the life-saving stations of Kilia, on the European side, and Riva, on the Asiatic side. These are in charge of British captains, as is also the lightship, some seven miles off the entrance to the Bosporus.

The Asiatic Side: Descending.

The extreme promontory Yum Burun has a fine range of basaltic columns. On the next point is the lighthouse. At **Anatoli Kavak** are the harbour and quarantine offices, where all ships passing from or into the Black Sea must report themselves.

A line of ancient fortifications runs up the hillside to the **Genoese Castle**, which, however, bears marks of Greek origin. As the ancients had a great dread of the Black Sea, they erected temples in the neighbourhood to many gods and goddesses. The place was therefore called Hiera, the "sacred spots." From the Temple of Jupiter, the Distributor of Winds, Darius looked upon the Euxine. (This name for the Black Sea, meaning "friendly to strangers," is a good instance of the Greek *euphemism*.)

The **Giant's Mountain** commands a magnificent view of the Black Sea and Bosporus, and may be ascended from Beicos. On the summit is a small **Mosque**, and a **tomb** 20 feet long. The Greek tradition asserts that Amycus, King of the Bebryces, was buried there. A Turkish tradition states that Joshua the son of Nun, after establishing the Jews in Canaan, came to live on the Bosporus. A man of extraordinary size, he frequently stood astride the Straits while ships passed under him. It was also his custom to sit in the evening on the top of the mountain and bathe his feet in the waters, 650 feet below. He, or a part of him, the tradition adds, was buried in the tomb on Yosha Dagh, "Joshua's Mountain."

The rags on the trees are votive offerings.

A block of granite on one of the points of land marks where the Russian army encamped in 1833 A.D., and commemorates the signature of the treaty of **Hunkiar Iskelessi**, which bound the Porte to close the Dardanelles against all war vessels.

Beicos is a small village on the shore, with a fine park, a large paper-mill, and a marble kiosk built by Mohammed Ali. At Beicos was the Court of Amycus, King of the Bebryces, who, according to the legend, challenged Pollux to fight with the *cestus*, and was killed by him at the first blow. Beicos is a favourite place for summer outings and picnics, and the best starting-place for the Giant's Mountain.

The next villages are **Sultanieh, Injerkeui, Pachabaghcheh, Chibukli**, where there was once a monastery of the Akoimetai (sleepless monks), and where the great petroleum stores are now, and **Canlidja.** After passing the pretty bay of **Kurfez, Anatoli Hissar**, the Castle of Asia, is reached. The fort was built about 1390 A.D. by Sultan Bayazid, called Yilderim, or the Thunderbolt, whose armies overran the Balkan peninsula and blockaded Constantinople.

That city would doubtless about this time have fallen into the hands of the Turks, had not Bayazid been forced to defend his empire against Timour, the Tartar chief whose armies had been victorious over all the wide area between the Bay of Bengal and the Mediterranean Sea. Bayazid was defeated and taken prisoner at Angora in 1402 A.D. by Timour, who then turned eastward with the intention of conquering China, and so laying all Asia at his feet.

The valley of the **Sweet Waters of Asia** (Geuk Su) is a favourite pleasure-ground of all nationalities, and is especially picturesque on Fridays, when the rivers are crowded with caiques and the shores are gay with companies of holiday-makers. The **palace** was built in 1863 A.D. by the mother of Abdul Medjid, and near it is a beautiful fountain of white marble.

Candilli has a small English colony. The current sweeps by the point with great rapidity. From the hill above **Vanikeui** is to be had one of the finest views of the Bosporus. Near the top is the station at which signal guns are fired on the outbreak of fire in the city or on the Bosporus.

Above **Tchengelkeui** is an oblong plot of ground, walled, the resting-place of British soldiers who fell during the Crimean campaign.

Beylerbey is a Turkish village with a **palace** of white marble built by Sultan Abdul Aziz. The palace has a flight of marble steps leading to the water, behind it are beautiful gardens; within are a great hall, reception rooms, and staircase decorated in Turkish style. The Empress Eugénie was lodged in this palace when she was the guest of the Sultan in 1869.

In the Jewish village of **Cous-counjouk** is the official residence of the Chief Rabbi.

(E.) Scutari.

Scutari, which would be considered worthy of regard by itself as an Eastern city were it not overshadowed by the greatness of Constantinople, occupies the site of the ancient **Chrysopolis**, or City of Gold. During the Persian Empire it was the place where the tribute levied upon the people of Asia Minor was paid; and that circumstance is a more likely explanation of its name than the legend that it was named after Chryses, son of Chryseis and Agamemnon. The "Ten Thousand" spent seven days at Chrysopolis selling their spoils. The Athenians took possession of the city, walled it, and made it the place for paying the tithes levied, at the suggestion of Alcibiades, on ships passing up and down the Bosporus. The stones of the walls

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of the harbour which formerly existed there were utilised in building the Great Mosque at Scutari. Texier suggests that the name Scutari comes from the corps of Scutarii, or shield-bearers, which was stationed there. Von Hammer regards the Turkish name Uskudar as really a Persian word meaning an Imperial courier, and finds it applicable because Uskudar was the western station of the system of couriers organised by the Persians and preserved by the Byzantines.

The Byzantines established a system of telegraphs between Scutari and Tarsus, the messages being transmitted by fires on the mountain-tops, disposed so as to form phrases. (An exactly similar "lampadephoric" telegraph is described at the beginning of Æschylus' "Agamemnon.") The first station on that line of communication across Asia Minor was on the summit of **Bulgurlu**, on the lower slopes of which Scutari is built. From Bulgurlu, where there was also a monastery of the Akoimetai, the signals were transmitted direct to the Palace of Constantinople. In Byzantine times the mountain was covered with parks and pleasure-houses.

According to Greek legend the hapless Io, after being turned into a heifer, crossed the straits at Scutari: this may explain the word Bosphorus or Bosporus, which latter is equivalent to "Oxford"; there is, of course, also the well-known legend of Europa and the bull. There may have been in very early times a ferry, as at the present time, for the transportation of cattle and horses.

Near the steamer landing-stage is the **Great Mosque**, Buyuk Djami, built in 1547 A.D. in honour of Mihrimah the daughter of Suleyman the Magnificent. The **Chinili Mosque**, built in 1640 A.D., is decorated with tiles without and within. There is a Tekkeh of the Rufai, or **Howling Dervishes**, who celebrate their exercises on Thursdays between 1 and 2 p.m. A forest of cypress trees marks the Buyuk Mezaristan, or **Great Turkish Cemetery.** There has always been among the Osmanlis of Constantinople a strong desire to be buried at Scutari in the soil of Asia, from whence they came. On the way to Bulgurlu is the **American College for Girls**,—President, Miss Patrick, D.Ph.,—which is doing a valuable work among the young women of the East. Over 120 have won its degree of B.A.

Off Scutari is a tower of modern construction, called Kiz Kulehsi, the **Maiden's Tower**, by the Turks, who have a legend regarding a princess who was shut up there by Mohammed II, to protect her from the fatal snake bite foretold by a gipsy. This legend has led Europeans to call the building Leander's Tower, although the story of Leander and Hero is in reality associated with Sestos, opposite Abydos, on the Dardanelles.

(F.) The Sea of Marmora.

Haidar Pasha is the terminus of the Anatolian railway, which goes to Angora (Ancyra), Kutayah, and Koniah (Iconium). It is planned to extend it from Koniah to Bagdad. To the left is the **British Cemetery**, where the bodies of 8000 British soldiers, victims of the Crimean Campaign, lie for the most part in unnamed graves. A large granite **Obelisk**, the gift of the nation, is erected in memory of the officers and men. The grounds are beautifully kept. Behind the cemetery is the large Hospital which was administered by Miss Florence Nightingale. On the great plain behind the railway was fought, in 324 A.D., the battle in which Constantine finally defeated Licinius, and which led to the reunion of the Roman world under the authority of the Emperor, and the selection of Byzantium as its new capital.

Kadikeui (Village of the Judge) has a considerable European popula-

tion. The ancient city of **Chalcedon** was probably on Moda Bay, on the south side of Kadikeui, but some locate it on the site behind Haidar Pasha. Chalcedon was founded in 675 B.C. by a colony of Greeks from Megara. When the founders of Byzantium—also from Megara—consulted the oracle of Apollo as to the site of the new city, they were told to build it opposite the City of the Blind. The interpretation accepted was that Chalcedon was the City of the Blind, as only the sightless would have built at Chalcedon when the opposite point was inviting them. In 326 A.D. Constantine demolished the temples, or converted them into churches: the Temple of Venus being converted into the Church of St. Euphemia, in which was held, in 451 A.D., the council which denounced the doctrine of Eutyches, and resulted in separating the Armenian from the Orthodox Church. The columns of the Church of St. Euphemia were used in the construction of the Mosque of Sultan Suleyman.

At **Fanar Baghcheh**, "the Lighthouse Garden," was Hiereia, the favourite palace and pleasure-resort of the Empress Theodora. The pretty little peninsula is much frequented by pleasure parties from Constantinople.

About twenty miles onward there opens the Gulf of Ismid, at the head of which is Ismid, the ancient **Nicomedia**, the capital of Diocletian, from which he directed the persecution of the Christians.

(G.) The Princes' Islands.

The Princes' Islands are named by the Turks Kizil Adalar, the red islands, because of the colour of the soil. During the Byzantine period they were covered with churches and monasteries, which were forced or voluntary retreats for princes dethroned or driven from Court.

Romanus IV, who vainly attempted to save the Asiatic provinces from the Seljeukian Sultan Alp-Arslan, and was defeated and taken captive by him, was, on his release and return to Constantinople, blinded and imprisoned in a monastery on the highest point of **Proti**, where he died in 1071 A.D.

Antigone has a small Greek church at its summit which marks the site of the Monastery of the Transfiguration. Methodius, who later became Patriarch of Constantinople, was shut up in a dark dungeon along with two brigands for seven years. The village church is said to be built over that dungeon.

The little island of **Pyti** lies between Antigone and Halki.

Halki (Chalcitis) takes its name from the copper mines, traces of which are still to be found on the island. By the steamboat pier there is a **Naval College**, and on the hill-top on the right there is the **Theological College** of the Greek Church, on the site of the Monastery of the Trinity. The present college is a new building, replacing one that was thrown down by the great earthquake of July 1894.

The **Greek Commercial School** occupies the site of the Monastery of the Panagia, or the Virgin. In the graveyard at the entrance to the Commercial School there is the tombstone of Sir Edward Barton, the first resident British Ambassador to Turkey. He was sent by Queen Elizabeth to Sultan Mohammed III, and died in 1597 A.D.

Prinkipo is the largest island, and has many fine residences and gardens. There are the **Monasteries of St. George**, from which the view is magnificent, **of Christ**, and of **St. Nicholas**. On the left, just beyond the village, are the remains of the **Convent** in which were imprisoned the Empresses Irene (802 A.D.), Zoe (1042 A.D.), and Anna Delassena (1071 A.D.).

There were formerly monasteries also on **Antirobithus**, **Oxeia**, and **Platé**. Platé was purchased by Sir Edward Bulwer while Ambassador at Constantinople. He built a castle on it, which is now falling into decay, and later sold the island to the Khedive of Egypt, to whose family it still belongs.

THE DOGS.

The many dogs which crowd the Constantinople streets pass the whole of their existence there, and are quite ownerless. They are very indolent, and consequently are often maimed by passing vehicles. They pick up a living from what is thrown upon the streets, and have a special grudge towards the night ragpickers, regarding them as men who may rob them of their perquisites. The dogs get a certain amount of attention from sections of the community, and are very responsive to kindness; but those in a district which is quite Oriental are sometimes troublesome to strangers. Among those street dogs hydrophobia is practically unknown.

By some method of their own, the streets of the city are laid out by the dogs, into districts: any dog which ventures to trespass out of its own district into another, is attacked and driven back by the dogs of the district into which it has trespassed. Yet it happens that a dog wishes occasionally to pass through a district not its own, and there seems to be some way by which it makes known its desire, for in such cases it is met at the dividing line by dogs of the next district, and escorted through their beat and then handed over to the charge of dogs of the third district.

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SECTION V.

BRUSA.

STEAMERS for Brusa leave the Galata Quay on Sunday, Tuesday, and Friday mornings. For the journey a **teskereh**, or Turkish passport, is required, which must have *visé* at Brusa for the return journey. Teskerehs must be shown and baggage submitted for customs examination at Galata and Mudania on both the outward and return journeys. As the food on board the Turkish steamers leaves much to be desired, passengers should carry lunch with them.

The steamer leaves the Galata Quay, passes out of the Bosporus into the Sea of Marmora, leaves the Princes Islands on the left, and steers a straight course for **Boz Burnu**, the extreme point of the Samanli Dagh, which separates the Sea of Marmora and Gulf of Ismid (Nicomedia) from the Gulf of Mudania and the Lake of Isnik (Lake Ascanius or Lake of Nicea). To the west of Boz Burnu is the island of **Kalolimni**, anciently called Besbicus. According to Stephen of Byzantium, the following legend accounts for its origin:—The giants tore great blocks from the shore, threw them into the sea, and attempted to block up the mouth of the river Rhyndacus; but Proserpine, in her anxiety for the island of Cyzicus, brought them together and made of them the island which was later called Besbicus by one of the Pelasgians who inhabited it. The rest of these giants were destroyed by Hercules.

After Boz Burnu (anciently Cape Posidion) the steamer enters the **Bay of Mudania**, or Gemlek, passing on the left hand the villages of Armudli and Fistikli.

At the head of the gulf is the town of **Gemlek**, representing Ghio or Cius, one of the most ancient cities of the country. Founded, it is said, by Cius, one of the Argonauts, on his return from Colchis, the city attracted to it Greek colonists. Philip, son of Demetrius, destroyed the city and gave it to Prusias, the son of Zelas, who rebuilt it and called it Prusa ad Mare. As Cius was in communication with Lake Ascanius and Nicea, the Crusaders made it a principal port, known as Civitot, for disembarking for Asia Minor. It was there, according to the legend, that Hylas, the favourite of Hercules, disembarked from the Argo and was carried away by the nymphs. In commemoration of that event a night celebration was held periodically on Mount Arganthonius, behind the city, when the people went with torches seeking for the lost Hylas, and calling him loudly by name.

The port of Brusa is **Mudania**, which represents the ancient Myrlea, a Greek colony of Colophonians, and called after Myrlus, one of their chiefs. Destroyed by Philip, Myrlea was given by him to Prusias, who rebuilt it and called it Apamea, after the name of his wife. Mudania is the centre of a pretty active trade in

olives, oil, cocoons, and silk. Two-thirds of its inhabitants are Greeks. The villages on the sea to the west of Mudania are Trilia and Erekli.

The journey from Mudania to Brusa may be made by railway or by carriage; the latter is the more picturesque method, and takes little more time than the railway. From the summit of the range of hills separating the Gulf of Mudania from the plain of Brusa, a very fine view is to be had of **Mount Olympus**, with Brusa situated on its slope and at its feet. Through the valley runs the river **Niloufer**, which rises to the east of Olympus, receives several tributaries, and falls into the Rhyndacus. The name Niloufer was that of a wife of the Commandant of Bilidjik, who was captured by Osman; Niloufer was given by Osman to his son Orkhan, who married her, and had by her his son Murad I.

BRUSA.

Hotels.—See "HOTEL LIST."

British and U.S. Vice-Consul.—E. Gilbertson, Esq.

The date of the foundation of Brusa is uncertain, but Pliny states that it was founded by Hannibal while, after his defeat, the Carthaginian general was a refugee at the court of Prusias. On the defeat of Mithridates at Cyzicus, Brusa came under Roman jurisdiction.

During the reign of Trajan, Brusa reached the height of its prosperity, under the administration of Pliny the younger, who was governor of Bithynia, and had his seat in Brusa. A series of letters exist, written by Pliny to Trajan, regarding a bath to be constructed at Brusa, and describing the condition of the city. It was this Pliny who wrote to Trajan with reference to the Christians of his time. The first epistle of St. Peter was addressed to "strangers scattered throughout . . . Bithynia."

After a blank of six centuries in its history, the advance of the Turks brought Brusa again into prominence. The Seljeuk Turks besieged it in A.D. 924. It capitulated and was dismantled, but was not altogether rased. The same foe took the city and pillaged it in A.D. 1097.

When the Latins were in possession of Constantinople they sought to take Brusa, which was in the hands of Theodore Lascaris, who was an ally of the Sultan of Iconium. The Latin siege was fruitless.

Osman, the son of Ertoghrul, besieged Brusa in A.D. 1307, and after ten years' siege his son Orkhan received the surrender of the city, which then became the capital of the Osmanlis. Orkhan introduced silk and faïence manufacture, and Murad I built a great palace there. Bayazid I, The Thunderbolt, was married there, and after his accession to the throne of the Osmanlis in A.D. 1389, surrounded Brusa with new fortifications. After the battle of Angora, where Bayazid was defeated and captured, Brusa also fell into the hands of Timour, who pillaged the mosques and burnt the city. The city was immediately rebuilt, but was in A.D. 1404 taken and burnt by Mohammed I, the successor of Bayazid. In A.D. 1413 Karaman, Sultan of Iconium, besieged the city, captured and pillaged it. But that was the last siege that befell Brusa. These many sieges, the earthquakes, and great fires, have blotted out ancient Brusa, and left only a modern city.

Silkworms are largely cultivated, and there are factories for making silk, gauze, and towelling. The marshes round Brusa, which were formerly used as rice fields, have now been dried up, consequently the scourge of malaria has been almost banished. Olives, oil, and wine are produced around the city.

Mosques.

The **Oulou Djami**, or Great Mosque, was founded by Murad I (A.D. 1360–1389), its building was continued by Bayazid I (A.D. 1389–1402), and completed by Mohammed I (A.D. 1413–1422). Situated near the market-place and the bazaars, it is rectangular in form, and is internally divided by pillars into twenty sections; nineteen of these are covered by domes, all of the same shape and size; the central section, containing a fountain and marble basin of water, is covered by a dome-shaped glazed iron grating. The rich ornamentation, the gilding on the pillars, and the faïence on the walls have been replaced by whitewash and sentences from the Koran.

The two minarets have been erected since 1855, when the original minarets, which were fluted and decorated with green tiles, were thrown down by an earthquake.

The **Mosque of Bayazid I** (A.D. 1389–1402), surnamed Yilderim, or Thunderbolt, was begun by that Sultan, but the building was often interrupted. Before its completion, Bayazid fell into the hands of Timour at the battle of Angora. The mosque is massive in structure and simple in form, has one minaret, and a porch which may have been the model for the lost porch of the Green Mosque.

The **Yeshil Djami**, or Green Mosque, built by Mohammed I (A.D. 1413–1422), remains, in spite of the damage it has suffered by earthquake and want of care, one of the finest specimens of Moslem art. The forecourt was not finished. The marble portico and original high minarets, which were covered with green faïence, have been thrown down by earthquake. There is fine carving round the doorway. The walls of the interior are decorated with very fine faïence. The prevalence of green as the colour of the tiles within and without gave the mosque its name. The building is roofed by two large and two smaller domes.

The **Mosque** of **Sultan Murad II.** (A.D. 1422–1450) is a long rectangle, surmounted by two domes. The interior is plain, but in the porch there is some good faïence. The mosque gives its name to the quarter, the Muradiyeh Quarter.

Turbehs.

The Turbehs of Osman and Orkhan are situated on a terrace planted with trees near the citadel. **Osman**, the founder of the Osmanli dynasty, died soon after the conquest of Brusa, and was buried in a mausoleum on the citadel terrace: the large drum of Osman, one of the symbols of royalty, given to him by Alla-ed-din, Sultan of Iconium, was suspended over the head of the tomb. The building was destroyed by the earthquake of 1855, and the present **Turbeh**, an octagon covered with a dome, was built by Sultan Abdul Aziz. Within is the original decoration of the Order of the Osmanieh, founded by Abdul Aziz.

On the right is the square, domed **Turbeh of Orkhan**, the son of Osman, and the conqueror of Brusa. This, too, takes the place of an older building which was destroyed by earthquake.

Near the Bayazid Mosque is the **Turbeh of Bayazid I**, who was defeated and taken prisoner at Angora by Timour the Tartar, and who was buried at Brusa in this Turbeh. Bayazid was the first of the Osmanli rulers to adopt the title of Sultan (instead of Emir) of Roum; it was he also who inaugurated the custom of girding the Osmanli Sultans on their accession with the sword of Osman, as the symbol of their sovereignty. The grave of the Lightning or Thunderbolt Sultan, who was the dread of Western Europe, is now neglected and forsaken.

Near the Green Mosque is the **Yeshil Turbeh**, the **Tomb of Mohammed I**, which is octagonal in form, and roofed by a dome. The greater part of the green faïence which originally covered it externally has been removed, and the

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existing decoration is modern. Most of the original internal decoration remains, in the form of fine cloisonné faïence. There is some good stained glass in the windows.

Near the Mosque of Murad II is the garden of the tombs of the Sultans. Within are, among others,

The **Turbeh of Murad II**, who was defeated in A.D. 1421 by the Hungarians under John Hunyades, and who, in A.D. 1444, defeated Vladislaus, King of the Hungarians, at the battle of Varna. The marble gateway of the Turbeh gives entrance to a plain, square, whitewashed hall. The top of the dome is open, so that, according to Murad's wish, the rains of heaven may fall upon the earth in which his body was buried.

The **Turbeh of Mustafa**, son of Mohammed II. The Turbeh has fine Persian faïence decoration.

The **Turbeh of Djem**, son of Mohammed II. The remarkable story of Djem may be told here in outline:—

Djem was the son of Mohammed most fitted to succeed his father, but Bayazid secured the throne, and after a year's warfare defeated Djem, who sought and received a promise of refuge and hospitality from the Knights of Rhodes. Bayazid sought in vain to come to terms with his brother, who would receive nothing else than independent authority. Then the Sultan agreed with the crafty Grand Master of the Knights to pay the latter 45,000 ducats a year, so long as he kept Djem under his surveillance. Djem wished to go to Hungary, whence he proposed to raise his adherents in Turkey, but he was taken by the Knights in A.D. 1482 to Nice, where he was kept a prisoner, thence transferred to Roussillon, Puy, and Sassenage, and in the latter place was immured at the top of a seven-storey tower, built for his safe-keeping. Meanwhile the European sovereigns were bargaining, and in vain, with the Grand Master for the charge of the rival of the Sultan. Charles VIII of France then took Djem from the Knights, and delivered him to Innocent VIII, who consented to be his guardian for a payment of 40,000 ducats a year, to be paid by Bayazid. But the Pope's plan was to set Djem alongside of Matthias Corvinus of Hungary, and so overthrow the Osmanli Sultan, and set Djem on the throne. Innocent died before that could be accomplished, and his successor, Alexander Borgia, proposed earning 300,000 ducats by the assassination of the ill-fated prince. Ere the bargain was completed, Charles of France invaded Italy, and demanded that Djem should be made over to him. But although Djem passed into the French King's hands, he did not pass out of Italy. He died ere he reached France, poisoned by the scratch of a poisoned razor, or by a drug administered in his sherbet, and the memory of Alexander Borgia is burdened with the blame of his death.

Turbeh of Mahmûd, son of Bayazid II.

Thus in Brusa there are the tombs of the first six sovereigns of the Osmanli dynasty—

Osman, son of Ertoghrul, A.D. 1288–1326.

Orkhan, son of Osman, A.D. 1326–1360.

Murad I, son of Orkhan, A.D. 1360–1389.

(Tomb at Tchekirgueh.)

Bayazid I, son of Murad I, A.D. 1389–1402.

1402–1413, Interregnum. Civil war between the three sons of Bayazid—Suleyman, Musa, and Mohammed.

Mohammed I, son of Bayazid I, A.D. 1413–1421.

Murad II, son of Mohammed I, A.D. 1421–1451.

Mohammed II, son and successor of Murad II, and the conqueror of Constantinople, is buried at Constantinople.

At the **Citadel**, or **Hissar**, there are remains of Roman masonry, and also large portions of the city walls, built in the 13th century by Theodore Lascaris. Two ancient gates invite attention, the Hissar Kapou (Tower Gate) and the Yer Kapou.

The site of the great Palace of Murad I is now occupied by barracks.

The other places of interest that

may be visited are the two **Orphanages**, the **Bazaars**, the **Institute of Sericiculture**, the silk-winding factories, the silk-weaving looms, and, in the season, the culture of silkworms.

The ascent of **Mount Olympus** (which is about 7000 feet high) requires six hours, four hours are required for the descent; climbers must have guides and Turkish policemen.

The ravine of the **Geuk Dereh** is worthy of a visit, and the curious bridge which crosses it should not be overlooked. A little above the city is the **Sultan's Kiosk**, from the neighbourhood of which a fine view is to be had of the city and plain.

TCHEKIRGUEH.

Hotels.—See "HOTEL LIST" under "Brusa."

About 1½ mile to the west of Brusa is its suburb **Tchekirgueh** (=Locust), famous now, as in ancient times, for its baths. Its ancient name was Pythia, and its baths were known and frequented in the end of the 2nd century A.D. Constantine the Great made use of them. Justinian founded the Eski Kaplidja, and in A.D. 525 the Empress Theodora went there with a retinue of 4000 persons. The baths, which are after the style of Turkish baths, are fed from hot sulphur (176° F. and 195° F.) and iron (113° F.) springs. The principal sulphur baths are the **Buyuk Kükürli**, the **Kutchuk Kükürli**, and the **Yeni Kapidja**; the **Eski Kapidja** is an iron bath. The waters are supplied to other public and private baths.

The spring of the Buyuk Kükürli is supposed to be the scene of the martyrdom of St. Patricius, Bishop of Brusa, in the reign of Diocletian. The bishop refused to do sacrifice in the adjoining temple of Æsculapius; the Pro-Consul then, by plunging him in the hot spring, sought to make him change his resolution. The bishop held fast to his faith, and was finally beheaded, along with three other martyrs.

At Tchekirgueh is the **Mosque of Murad I** (A.D. 1360–1389), or the Ghazi Hunkiar Djami, Mosque of the Conqueror. Turkish historians state that the Sultan Murad employed Christian artists and workmen in the erection of the numerous buildings which he erected in Brusa, and that fact may explain the peculiar character of this mosque.

The façade has a certain resemblance to the old palace at Venice. On the ground level five pointed arches give access to a long portico. The upper storey opens upon a portico, and is lit by five large pointed arches, divided by single columns into twin-windows. The capitals are in the Byzantine style.

The Medresseh, or school, is so arranged that the cells of the students open into the corridor surrounding the mosque, and are thus, for purposes of prayer, reckoned as within the mosque.

Close by the mosque is the **Turbeh of Murad I.**

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SECTION VI.

SMYRNA AND EPHESUS.

FROM CONSTANTINOPLE TO SMYRNA.

AUSTRIAN, French, and Russian steamers bring the traveller to Smyrna in 36 hours; some of the boats do it in 24 hours. After a last look on the "City of the Seven Hills," he enjoys the rest which the Sea of Marmora affords him from sight-seeing. He can, however, as the extension line of the Kassaba Railway in Asia Minor to Afium-Kara-Hissar is finished, reach Smyrna by rail in a round-about way, through Ismid, Eski-Shehir, Koutahia, Afium - Kara - Hissar, Ala-Shehir, Magnesia.

Gallipoli (ancient **Kallipolis**), at the entrance of the Dardanelles, is a town of some 30,000 inhabitants, picturesquely situated on a small peninsula, with tumble-down walls. A small castle with an old tower is all that remains of the fortifications which Bayazid I erected here in 1391. Gallipoli was the first European town that fell into the hands of the Osmanli in 1357. In the Crimean war it was occupied by the English and French.

On our left, the eye is soon attracted by the beautiful situation of **Lapsaki**, the ancient *Lampsacus*, surrounded by olive trees and vineyards, and crowned by wooded hills. Lampsacus, a seat of the cult of Priapus, was one of the three towns allotted by Xerxes to Themistocles; the other two were Magnesia on the Meander and Myus.

On our right, we soon pass the small river **Kara - ova - Su** (*Ægospotamos*), where Lysander crushed the power of the Athenians and put an end to the Peloponnesian war.

We now reach the most interesting part of the Hellespont. On our left juts out a low strip of land, with a high mound upon its back, called **Nagara Bournou**, with a fort on it. This is the spot which marks the site of *Abydos*. *Sestos* was on the Thracian side, a little to the north, in the small bay of *Ak-bashi Liman*. The castle of *Temeneh*, just above the bay, marks the first place in Europe where the Ottoman standard was planted by Suleiman I.

The passage near Abydos is 1350 metres broad. It was here that Xerxes crossed the Straits on the bridges of boats which he built. Long before, Leander swam over to see Hero, a method of crossing which Lord Byron repeated at the beginning of last century.

About 1½ miles below the west point of the *Bay of Maïto* (the ancient port Madytos) are the famous

Castles of the Dardanelles, Sultanieh Kalessi, on the Asiatic side, and **Kelid-ul-Bahr** (Key of the Sea)

on the European shore. Opposite this last one is

Chanak-Kalessi (Earthenware Castle), also called *Dardanelles*, with some 15,000 inhabitants, prettily situated on a flat and fertile plain, but of no special interest. It is the starting point for the excursion to the *Plain of Troy*. All ships have to stop here to show their papers. The current running constantly from the Black Sea into the Ægean is of great rapidity. The castles on both sides have been lately restored and armed with Krupp guns.

Leaving Chanak-Kalessi, we approach the mouth of the Straits, which widen gradually till they measure 4 kilometres across. On our left the famous **Plain of Troy** (*campi ubi Troja fuit*) opens towards the south. Two castles, also renovated and furnished with low-range batteries, protect this entry; on the European side, **Sidd-ul-Bahr Kalessi**; on the Asiatic, **Koum-Kalessi**, built on a low strip of land, near the mouth of the *Scamander*, in front of a small town of 2000 inhabitants; it stands within the celebrated harbour formed by the *Rhetium* and *Sigean* promontories, where the Greek fleet was drawn up on shore during the Trojan war.

At the head of the Thracian Chersonesus, a tumulus seems to answer to the description of the **Tomb of Protesilaos**, the first Greek hero who set foot on the Trojan soil, the first also who perished by the hand of a Trojan. Above the old fortifications, called *Eski-Hissar*, are some remains of the ancient *Eleonte*, whence Alexander crossed to Asia.

We now enter the celebrated **Ægean Sea**, where every island, every bay, even the smallest headland is steeped in poetry and history. On our right appear *Imbros*, *Samothrace*, *Limnos*, and, if the weather is clear, the summit of *Mount Athos*; on the left, the barrows of *Achilles* and *Patroclus*, the *Sigean* cape, and the village of *Yeni-Schehr*.

The steamer always keeps the Asiatic shore in sight, passes the small islands *Tavshan Adalar* (Rabbit Islands), the ancient *Lagussæ*, crosses *Besika Bay*, famous as a naval station for the English and French fleets in two memorable wars (1853 and 1877–78), and reaches

Tenedo, the only town of the island *Tenedos*, surrounded by walls and towers of the Middle Ages, and with a series of wind-mills towards the south. Tenedos, thanks to its position, has always been, from the time of the Trojan war, an important naval station.

The steamer now passes **Eski-Stamboul** (*Alexandria-Troas*), the ruins of which are interesting but difficult of access.

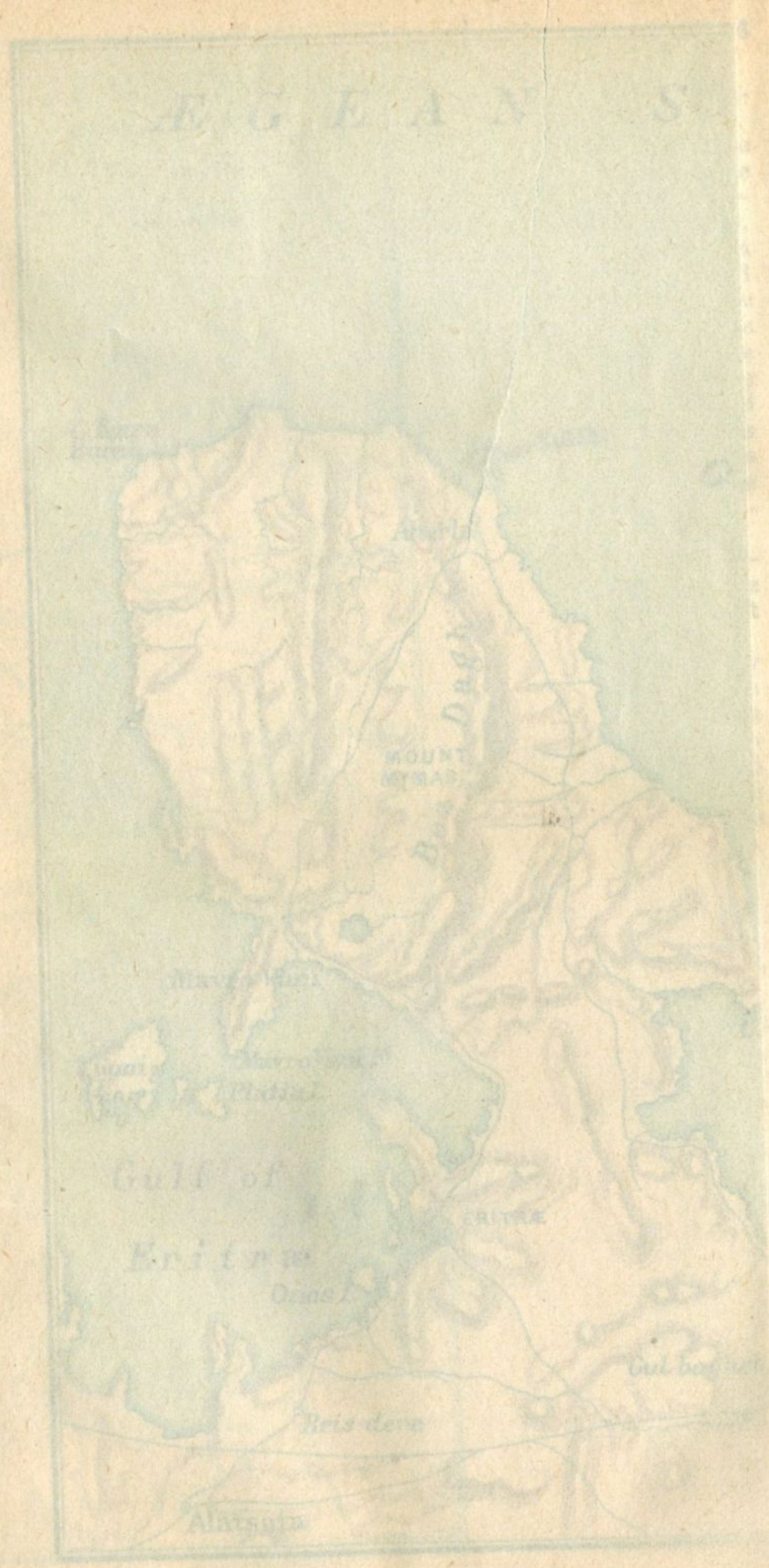
This place was visited twice by St. Paul. On the first occasion he came down from Mysia and went to Macedonia; on the second, on his return from Greece, he had an interview at this spot with a large body of fellow-workers. It was here he restored to life *Eutychus*, who had fallen from an upper window in his sleep.

Going still south, we reach **Baba-Bournou**, ancient *Lectum*, the most westerly point of Asia. There is an old fort with a small, pretty village near it. From this point the steamer turns towards the east, and enters the channel between the mainland and the island of Mitylene, leaving *Molivo* (the ancient *Methymna*) on the south. The rocky hill of **Assos** is soon noticed on our left. Extensive excavations have been made here by the American School at Athens; the ruins are important. The town was fortified, having a long and steep ascent from the sea and harbour, so that Stratonicus could playfully say, "Go up to Assos, so as the quicker to attain the summit of destruction." St. Paul and St. Luke visited it on their way from Alexandria-Troas to Mitylene. The modern name of the place, **Bechram**, is a



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corruption of the name *Machram*, a Byzantine officer who possessed considerable property in these parts.

As we proceed towards the east, the Gulf of *Adramyttium* and the beautiful panorama of *Mount Ida* open to our view. The modern town of *Edremid* lies four miles inland. The ancient **Adramyttium** was situated on the sea, near Kemer, where some ruins can still be traced to justify the identification. It was in a ship of Adramyttium that St. Paul, on his voyage to Italy, sailed from Cæsarea to Myra (Acts xxvii. 3–5).

We soon turn to the south, leaving the islands of *Moskonissi*, the ancient *Hecatonesus*, and the windmills of *Aïvali* with its snug, land-locked harbour on the left, and enter the port of

Mitylene with its castle of the Middle Ages, and its two ancient harbours, the whole surrounded by olive groves and gardens. The town has 22,000 inhabitants and a prosperous trade in olives, wine, soap, oil, etc.

After leaving Mitylene, we pass *Dikili*, the modern port of *Pergamus*; the small islands *Arginussæ* and *Eleoussæ*; round the *Kara-Dagh*; cross the troublesome gulf of Tshandarli, around the inner part of which are the ruins of *Pitane*, *Elaea*, the ancient port of Pergamum, *Gryneum*, *Myrina*, and *Cyme*; steam along the Phocean peninsula with the small town of *Fotcha* (the ancient *Phokaia*), and enter the

Gulf of Smyrna, 34 miles long, one of the grandest in the Ægean Sea. The southern shore is highly picturesque; first, *Mount Mimas*, then the islands in the roads of Vourla (the ancient *Clazomenæ*) with the modern *Quarantine*, before us the fine double summit of the *Two Brothers*, and the *Sandjak Kalessi* (Castle of the Standard) on the projecting flat tongue of land. The north side is less interesting, as it is mostly occupied by the vast alluvial plain of the *Hermus*. This river threatened at one time to close the approach to Smyrna altogether; but in 1886 the Government executed great works, by which the Hermus was diverted above Menemen to the west into *Agria Bay*. The narrowest part of the passage, marked by floating lighthouses, is near the Sandjak Kaleh, an old Turkish fort erected in the beginning of the seventeenth century, and lately renovated and transformed into a very strong modern fort with heavy guns. After passing this fort, the whole range of mountains, which enclose the gulf, comes into full view. To the north, *Yamanar Dagh*, 3000 feet; still higher, *Mount Sipylus*, 6000 feet; then to the east, *Nif Dagh*, the ancient *Olympus*, 6000 feet; and *Mount Pagus*, 603 feet, against which nestles the city of Smyrna, spreading along the sea and crowned with the ruins of the castle.

On our right are the suburbs of *Kogar-Yali*, *Göz-Tepe*, and *Kara-Tash*, forming a continuous belt of summer residences along the sea; on our left shine the white mansions of *Cordelio*, also a summer resort of the Smyrnæans, and before us stands the town itself, the name of which calls up so many reminiscences. *Homer* and *Polycarp* are intimately connected with the splendid panorama these hills afford.

SMYRNA.

Directory.

Smyrna has more than 40 *mosques*, but none with any special interest. **Hissar Djami**, in the Bazâr, is the largest one; it was built A.D. 1812, on the plan of the Arab mosques. Its central cupola is supported by very strong marble columns. It was never a church, as some have asserted, although its site may have been occupied by one in earlier times.

Churches are numerous; the principal ones are:—*Greek*—St. Photini, the Cathedral; St. John

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Prodromos; St. Dimîtri, and the newly built St. Catherine, etc. *Armenian*—St. Stephen. *Roman Catholic*—St. Mary, St. Polycarp, lately renovated and the interior painted over in Byzantine style. *English*—A newly built and handsome church, near the Point Station, service every Sunday; Scotch Mission Chapel, in the Armenian quarter; American Mission, Evangelical Church, near Basmâhanê. *Dutch Chapel*, service in French. Up to the present the German community have held their service in the same chapel; but they intend to build a church for themselves in Rose Street.

Nearly every community has its own hospital. The English one has been rebuilt in a good situation, near the Point Station.

Schools.—Education is highly valued in Smyrna. Every community has its school. Turks, Greeks, Armenians, Jews, French, Italians, Germans, English, possess their own educational establishments. The American and Scotch Missions have their special schools for boys and girls.

Consulates.—*British*, in Frank Street—Consul-General, H. Cumberbatch, Esq. *United States*, in Parallel Street, behind the Alhambra—Consul, M. Lane.

Hotels.—See "Hotel List."

Railways.—Two lines run up country.

(*a*) The *Kassaba Line* and *Extension*—station at Basmâhanê—goes as far as Afion Karahissar, where it joins the line from Constantinople to Konia. It affords easy access to Magnesia ad Sipylum, Sardes, Philadelphia, Blaundos, Ushak, Acmonia. The branch line to Soma passes by Thyatira (Ak-Hissar). From Soma, Pergamon can be reached by carriage in 6 hours.

(*b*) The *Aidin and Dinair Line*—station at the Point—runs up the valley of the Maeander, and gives access to Ephesus, Magnesia ad Maeandrum, Tralles, Antiochia, Aphrodisias, Trapezopolis, Laodicea, Hierapolis, Colossae, Apamea Cibotos (Dinair), and Eumenia.

The branch line from Turbali to Tireh and Oedemish opens up the beautiful plain of the Cayster, with the old cities of Hypæpa, Dioshieron, and Larissa.

The branch line from Balatchik to Sokia brings within easy reach the highly interesting ruins, completely excavated, of *Priene* (2½ hours on horseback from Sokia). Those of Miletus, the oldest of the Ionian cities, further to the south, can also be reached from Sokia, by a ride over the plain of 3 hours.

Banks.—*Imperial Ottoman Bank*, Local Sportali, rue Parallèle, behind the landing-place. *Crédit Lyonnais*, in Frank Street.

Telegraph Offices.—*Imperial Ottoman* and *Eastern Telegraph Company*, both on the north jetty of the inner port.

Post Offices.—*British*, Frank Street, at the British Consulate. *French*, rue Parallèle; Local Honischer. *German*, same Local. *Austrian*, Frank Street; Local Tenekides. *Ottoman*, on the quay, near Grand Hotel Huck.

The **Trade** of Smyrna is important. The exports are valued at over 5½ millions; the imports at over 4½ millions.

Principal Produce.—Corn, raisins, figs, valonia, cotton, opium, drugs, tobacco, oil, liquorice-root, wool, hides, silk, carpets, emery, antimony, etc.

"The first sight of Smyrna, when approached by sea, must produce a strong impression; it presents a picture of indescribable beauty, particularly striking to every one who compares for the first time an Ionian sky with the cloudy atmosphere of western Europe. The acclivities of Mount Pagus and the plain beneath covered with innumerable houses, the tiled roofs and painted balconies, the domes and minarets of mosques, the cupolas of Christian churches, the dark cypress groves, shipping of every form and country covering the bay beneath, flags of every nation waving on the ships of war and over the consulate houses, mountains on both sides, of beautiful outlines,—all this will at once tell the classical traveller that he sees before him *the queen of the cities* of Anatolia, extolled by the ancients under the title of *lovely*, the *crown of Ionia*, the *ornament of Asia*."

Arundell wrote these lines seventy-five years ago; what would have been his enthusiasm, if he had seen the great changes for the better Smyrna has undergone since his time?

Smyrna (Turkish, *Ismir*), capital of the Aïdin Vilayet, stands near the head of the gulf, in longitude 27° 9′ east, and latitude 38° 26′ north. One of the most important ports of the Ottoman Empire, it has regular communications by sea with the principal marts of Europe and the Levant, as London, Liverpool, Marseilles, Genoa, Brindisi, Trieste, Athens, Constantinople, Beyrout, Jaffa, Alexandria, Tripoli. Two railway lines, highly important from the commercial point of view, afford easy access to the more interesting parts of the country.

The different *quarters* into which Smyrna was divided are no longer strongly marked; with the exception of the **Turkish** and the **Jewish quarters**, they tend to merge into one another; the two above-mentioned, on the side of Mount Pagus, still preserve the old oriental type. The **Armenian Quarter**, towards the east, thanks to a great fire in 1845, is quite modernised, the streets being now as regular as a chess-board; the large church of *St. Stephan*, the Armenian Cathedral, is conspicuous from all parts of the town.

The **Greek Quarter**, east of Frank Street, the most important one, shows in its exterior a certain degree of prosperity, which speaks well for the thriftiness of the inhabitants. High up, on the hillside, around a church of St. John, is another small Greek quarter, surrounded by Turks; it is called *Apano-Mahala*.

The **European Quarter** extends from the church of St. Photini to the Point station, along the sea, with three principal streets—*Frank Street*, *Parallel Street*, and the *Quay*. The principal shops of the town are in Frank Street.

In 1870–75, a French company built the quay along the whole front of the town, filled up the intervening sea, and in this newly formed ground houses were erected "which would not disgrace a European capital." The southern part of it, from the harbour to the Conak, is occupied solely by warehouses; at the landing-place are the hotels and places of amusement; further on, private houses.

A **tramway** joins the Conak, at the southern extremity of the town, to the Point Station, at the northern end. Another line of tramway runs from the Conak to Kogar-Yali, past the summer resorts of Kara-Tash, Göz-Tepe, Karantina.

The **population** of Smyrna is estimated at 225,000 inhabitants (Mr. Rougon, 1892), of whom two-fifths are Mohammedans, and nearly half Greeks; the rest are made up of large Armenian and Jewish communities and colonies from many countries in Europe.

Travellers, in the season, will find the **climate** of Smyrna delightful; spring and autumn are to be preferred on that account. The winter—a rainy, cold season—ought to be avoided; in summer, the heat is sometimes rather intense, although tempered by a sea breeze called *Imbat*. Travellers must take precautions against chills, and not expose themselves, after sunset, to a cool wind; a light kind of fever is easily caught.

History.

Smyrna, with all its modern appearance, is one of the oldest

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cities in this part of the world; its origin is lost in myth. Stephanus of Byzantium attributes its foundation to Tantalus, who named it *Naulochon*; it was afterwards called *Smyrna* by one of the Amazons, who came over from Ephesus. Long afterwards, when the Æolians founded here the first Greek city, they conquered it from the *Leleges*. The Æolian city of Smyrna stood at the innermost end of the bay, at *Bariakly* or *Hamidieh*; considerable ruins of cyclopean walls, tombs and barrows, and pottery of all ages mark the site. A small perennial stream, which runs near by, is in all probability the *Meles*, on whose banks, according to tradition, Homer was born. In this old Smyrna the Homeric poetry flourished. But Ionians of Ephesus and Colophon took this town from the Æolians; in the seventh century B.C., it was received, as the thirteenth city, into the Ionian confederacy. It soon became a strong and prosperous place, which could not fail to attract the attention of the Mermnads of Lydia. Gyges, the founder of this dynasty, besieged it in vain. Alyattes, one of his successors (B.C. 625–568), was more successful; it fell into his power, had its fortifications destroyed, its Greek administration abolished, and its people,—then divided into tribes or *comae*,—probably were henceforth governed by the priests of the great Goddess Cybele, for Strabo's reference thereto, in the words οἰκουμένη κωμηδόν, points clearly to such a view, and not to the fact that the people lived in villages.

When Smyrna fell into the power of Alexander, after the taking of Sardis, the ancient capital of the Lydian kingdom, and then the residence of the Persian satrap of this part of Asia Minor, the conqueror ordered a reconstruction of the city on Mount Pagus, a more convenient site than the old one. Antigonus and Lysimachus built the new city, nearly 3 miles (20 stadia) from the old one, on the same site as the Smyrna of to-day. This new city prospered very quickly; in Roman times it got the title of *Metropolis* and *Prote Asias*, was famous for its schools of science and medicine, for its magnificent buildings, and its great wealth.

In A.D. 178 and 180, Smyrna was nearly destroyed by earthquakes; but thanks to the intercession of the rhetor Aristides, the Emperor Marcus Aurelius restored the city.

Christianity flourished very early in Smyrna; it is one of the Seven Churches of Asia, and was favoured beyond the other churches of the Apocalypse; it is the only one of these cities which retains any considerable portion of its original magnificence. In A.D. 155, *St. Polycarp*, its second bishop (St. Bucole being the first), suffered martyrdom in the Stadium, where his supposed tomb is still shown.

After the division of the Roman Empire, Smyrna shared the fortunes of the eastern part. In the sixth century it became an archbishopric, with five bishoprics depending on it. In 671, *Mohammed ben Abdullah*, an Arab chief, undertook a naval expedition against the city. *Chakas*, a Turkish chief, held it for some time after 1090. About 1225, *John Ducas Vatatzes*, the Byzantine emperor, built the castle on Mount Pagus, and probably that near the harbour. In 1261, *Michael Paleologos* allowed the Genoese to have a factory in Smyrna. When the power of the Seljeuks in Konia was destroyed, in the beginning of the fourteenth century, *Aïdin*, the chief of *Guzel-hissar* (Tralles), set up an independent kingdom, which he extended to the sea, over the Cayster and Mæander valleys, comprising the towns of *Aïdin* (Tralles), *Ayasoluk* (Ephesus), *Thyra* (Teira), *Birghi* (Dioshieron), *Yazmir* (Smyrna).

In 1345, the Knights of Rhodes took the castle near the harbour, called by them *Castel San Piero* (Cromidocastro). Three years later,

Omar, grandson of Aïdin, and master of the Turkish town, lost his life in trying to expel the Knights, an object which was achieved by *Timur* in 1403, after much cruelty. After his departure, Smyrna remained in the power of *Djuneid* until 1424, when the Ottoman Sultan, *Murat II*, conquered the whole kingdom of Aïdin. Since that time, Smyrna has been a part of the Ottoman Empire, and has attained a development and a degree of prosperity which compares well with its great past.

Smyrna has often been visited by *earthquakes*; the most disastrous in modern times were those of 1688 and 1788; no year passes without some shocks, more or less slight. The architects, as a measure of precaution, now build the walls of the houses of masonry with an inner framework of wood.

In the seventeenth century, Smyrna must have enjoyed a considerable degree of commercial prosperity; all the great Hâns were built at that time, and new water brought to the town by the first aqueduct in the valley of St. Ann. But the great transformation dates only from the middle of the present century, when, after the Crimean war, English companies began to build two lines of *railway* into the richest parts of Asia Minor.

Ancient Topography.

The traveller will not be surprised if few traces of the ancient city remain; too many changes have passed over it "*ex quo igni, ferro et terræ motibus*"; but still there are some ruins of great interest, and even the limits of the Hellenic town may be ascertained.

From a survey of the castle on Mount Pagus, we gather that the *Acropolis* of Antigonus occupied the western part of the hill. The city wall, on one side, made for the sea towards the west, including the hill above the Stadium and that above the old Jewish cemetery; on the other side, it went to the north, along the theatre, as far as Basmahânê station, where it turned at a right angle and made for St. Photini and the sea. The side next the theatre may still be traced from the mosque of Faïk Pasha to the railway station, in the Armenian quarter and near St. Stephan's Cathedral. Many of the blocks in the massive wall have a large rent in them, which has not yet been sufficiently explained by the authorities.

This city wall was flanked by towers, of which some names have been preserved, as *Good Fortune*, *Happy - year*, *Heracles*, *Dioscuri*, *Michael the Great Emperor*. Of the many *gates*, two only are identified; one in the south-west corner of the Turkish quarter, where traces of the old pavement can be seen, and known as the *Ephesian Gate*; the other, at the opposite side of the town, above Basmahânê station, is even now called *Tshourak Kapou* (Gate of Soap-earth), and was probably called *Sardean* or *Magnesian Gate*. According to Aristides, the street between these two gates, the most important ones, was known as the *Golden Street*.

The monuments of which Smyrna could boast, were the *Homerion*, erected in honour of Homer, a great number of *Temples* as those of *Nemesis*, of *Cybele* (Metroon), of *Æsculapius*, of *Jupiter Acraeus*, of *Artemis*, of *Apollo*, of *Serapis*, of *Anubis*, and of *Venus Stratonicea*, of *Rome*, of *Tiberius*, of *Adrian*, etc.; besides, a *Bouleuterion*, a *Prytaneum*, a *Theatre*, a *Stadium*, an *Odeum*, a *Gymnasium*, a *Public Library*, and magnificent *two-storied Porticoes*.

For the convenience of travellers we give three tours for the town itself—(1) **On Mount Pagus**, (2) **to the Bazârs**, (3) **to Caravan Bridge and Diana's Bath.**

I. Mount Pagus.—This excursion is the most interesting to be made about Smyrna; the hill is 603 feet

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high, and can be done on donkey-back or by carriage by those who object to walking. Having passed the *Prison*, the local guide brings one above the Turkish quarter to the site of the ancient **Theatre**, one of the largest in Asia, accommodating 20,000 spectators. In a Turkish cottage, standing on the north-west corner of the site of the nearly vanished **Proscenium**, is a vaulted entrance, of beautiful masonry, to the **Orchestra**, with a peculiar arrangement of the stones as a protection against earthquakes, a noble relic of this once magnificent structure. The Bezesten and the great Vizir Hân were both raised (1675) with the white limestone of this theatre. Scarcely anything is left of the other parts but the natural hollow.

A little farther up the hill to the south-west, we come to the **Stadium**, whose general outline can easily be recognised, though it no longer shows any traces of its marble seats and decorations. This was the site of the martyrdom of St. Polycarp, who was here burned to death in the eighty-sixth year of his age. The Turkish *Santon*, with the cypress trees, may be considered as the **Memorial Tomb** of the sainted martyr (see Pococke). For, according to history, Polycarp's tomb was outside the town, on the road to Ephesus. It is probable that, after A.D. 330, the Smyrneans erected a monument in honour of their beloved bishop near the Stadium.

A few paces bring us to the **Castle** itself, consisting of two parts: the *Keep*, which we can enter, and the foundations of which are Hellenic, and a fortified *Enclosure*, to the east, entirely of Byzantine origin. The different styles of masonry, Greek, Byzantine, and Turkish, may be seen in the *tower* at the south-western corner of the Keep; in one of the well-dressed stones of the wall, there can be distinguished an A (Antigonus?). The gap by which we enter, in the west, must have been the principal entrance, near which was the **head of Apollo**, now in the garden of the Idadieh, at Smyrna. A second entrance was in the east, through a well-built tower, which was lately blown up by gunpowder. These ruins have in recent years been badly damaged through the stones being used for building purposes. Two gates led into the Byzantine fortress; one, still standing, at the north-west; the other, towards the north, quite destroyed—it was from that one Chandler copied the inscription of John Ducas and his beautiful queen. In the centre of the place once stood a *mosque*, which had been wrongly taken for a church of St. John or St. Polycarp. Close by is an extensive *Cistern*, the roof arched and supported by many piers. There are some small arched vaults of reservoirs for water, dating from the time of John Ducas.

The view from Mount Pagus is a sight to be remembered: the whole gulf of Smyrna is spread out before the spectator like a map.

II. The second attraction of Smyrna is the **Bazârs**, full of life and animation. They are a labyrinth of streets, open or covered, with shops full of all kinds of wares, sold by people in the most picturesque attire, praising their goods in half a dozen languages. The carpet shops generally attract the most interest. This bazâr is built on Strabo's silted-up "*closed harbour*," of which Pococke and Chandler saw the last traces. At its north-western corner stood the castle, once occupied by the Knights of Rhodes, as we have seen above, and called *Cromidocastro* (Castle of Onions), probably out of derision; it was pulled down some twenty years ago, and another bazâr now stands on its site. The marble slabs with the arms of the pope and his allies, which were above its gate, are now in the New Prison, near the Conak.

III. The trip to **Caravan Bridge** gives a good impression of the modern town. It can be made in a carriage, as the principal streets are well paved with square slabs. From Frank Street pass *St. Photini*, the *Megala Tavernas*, which, in the evening, present a lively scene as a market, then through the stately Armenian quarter, along the Basmahâne station, and out to the Bridge over Strabo's Meles, where the caravans halted before the introduction of railways. The open space was built over in 1895.

According to all appearance, this *Bridge* dates from the time when the Romans, in B.C. 129, arranged their great road in the *Province of Asia* from Pergamos to Apamea Cibotos. Mark the regular working in the vault. The walls that enclosed the river on both sides, above and below the bridge, are evidently of a later time, probably of the first century after Christ. The question of the *Meles* is a disputed one; but only two water-courses can be taken into consideration, the stream near Hadji Moutso, where Old Smyrna stood, and this one with its old bridge, to which Strabo and Aristides constantly refer. When the site of Smyrna was changed, the name Meles went with it, as was often the case with cities of Greek foundation.

The walk to Halca-Bounar or **Diana's Bath** may be made on the same occasion; the road runs north-east, with the **Church of Constantine** and **Helena**, and the **German Weinkellerei** on the left, and the **French Orphanage** of St. Joseph on the right. This road was bordered, in olden times, by *sepulchral monuments*, of which travellers in the seventeenth and eighteenth centuries saw the remains without understanding them. In 1854, Storari, in making the road, brought many *sarcophagi* to light; in 1875, the building of the church of St. Bucole with many sepulchral inscriptions, tombs, and a fragment of the pavement of the old road found near it, showed clearly that from *Tshourak Kapi* (Sardean Gate) began, as at Pompeii, a *Strada Sepolchri* of great extent. In 1827, between the fountain, the water-troughs of which are also ancient sarcophagi, and Halca Bounar, were found beautiful mosaics, with an inscription of late imperial times—remains of a Roman villa. Diana's Bath is a beautiful spring, in private grounds, belonging to the *Société des Eaux de Smyrne*, which now supplies water to the town. The actual reservoir and the channel were made in 1844. Before that time, the springs formed a small pond, the water of which was lost in the marshes below the gardens.

The **Museum and Library** of the Evangelical School are worth a visit. The Museum contains a considerable number of marble sculptures, terra-cottas, glass objects, coins, etc. Some of the sculptures are in the court-yard of St. Photini; a certain number of the inscriptions have been built into the wall of the Girl's School, Homerion, where they can be easily read. The library contains about 30,000 volumes and 200 MSS.

Other collections of antiquities may be found in the garden of the Ottoman Lyceum, near the Conak, and at the Armenian School and Churchyard.

Some interesting excursions can be made in the environs of Smyrna, provided the traveller has time.

1. A picturesque walk up the **Valley of St. Ann** to Paradise, following the carriage road; modern and ancient *aqueducts*, and overshot water mills grace this romantic valley, through which runs the Meles of Strabo. Return by rail from Paradise station.

Aqueducts.

The first aqueduct, called Vezir Su, was built in 1674 by Ahmet Küprüli, Governor of Smyrna. The well-dressed stones of the pillars come from the wall of the castle on the Pagus. Near it

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are the remains of a Byzantine aqueduct, which formerly crossed the river. At the second mill are the ruins of the oldest and most interesting aqueduct of Smyrna. Synchronous with the foundation of the city, in the beginning of the 3rd century before Christ, it brought the water from the Nif-Dagh (Karabounar), 15 miles to the east, in strong earthen pipes, along the hills above Boudja, to a point above the old road to that village, and a few metres higher than the castle hill. At this point there are still remains of the wall on which it crossed the road. From here the aqueduct was made of stone pipes, on account of the pressure of the water, which was brought down into the valley of the Meles and up again on the other side, till it reached the castle (184 metres above the sea). As the crossing-point, near the mill, is 35 metres above the sea, these stone pipes of trachyte had to resist a pressure of nearly 150 metres, or 15 atmospheres. Some sixty of these tunnelled stones were found along the line which they had to cover; but 6000 at least were necessary for the whole of the stone piping. It was a splendid piece of engineering work, which proves that the Greeks in the 3rd century B.C. were cognisant of the principle of high-pressure aqueducts, a fact which has also been proved at Pergamum and at Laodicea.

The fourth aqueduct, near the church of the *Prophet Elia*, forms a picturesque feature in the landscape. It dates probably from the 6th or 7th century A.D. This aqueduct, like the first one, still carries water to the town; the springs of both are near the Paradise Station.

A fifth aqueduct, recently found by Mr. Weber, brought water from a spring called Akbounar, in the neighbourhood of Djimovassi Station, mostly underground, in a walled-up channel, to the top of the hill called Dermen-tépé, where stood a temple of Jupiter Acreus (above the old Jewish cemetery). This aqueduct crossed, in Roman fashion, the intervening valleys on long walls, more or less high, with a few openings. Five of these walls have been found; the last one, much injured, is on the saddle above the church of the Prophet Elia, on the road from the Turkish quarter of Smyrna to Seïdikeui. This last ruin had been taken wrongly by Pococke and other travellers for a wall of defence. This aqueduct is certainly the same as that mentioned in two inscriptions (C.I. Gr., n. 3146, n. 3147) found in Smyrna, which state that Trajan, Proconsul of Asia, and father of Vespasian, brought water to the city, near the Temple of Zeus Acreus, about A.D. 80.

The water-supply of Smyrna has lately been considerably improved; besides numerous artesian wells, bored since 1860, the town is provided with the water of the rich springs at Kalcabounar (Diana's Baths). Great water-works were constructed by a Belgian company in 1896.

(For further information, see *Jahrbuch des K. Deutsch. archäologischen Instituts*, Bd. xiv., 1899.)

2. To **Old Smyrna** (5 hours), by steamer or railway to Bariacli. Note the projecting hill on which stand the new houses, also the isolated one in the plain; they mark the site of the Æolian Smyrna. The river to the south is the *Meles*, on the banks of which Homer was born. The river of Bournabat is farther to the south, near the slaughter-house. Make for the so-called **Tomb of Tantalus**, with its interesting vaulted chamber, then to the top of the hill (1190 ft.) where is an *Old Castle* with a curious *Gate*. Coming down on the west side, we pass a *tomb* cut in the rock to which two flights of steps, also cut in the rock, lead.

3. To **Cordelio**, in a local steamer.

4. Ascent of the **Two Brothers**. This excursion, recommended to climbers, well repays the trouble. The view is extensive and of unrivalled beauty, extending over the gulf of Smyrna and the islands of the Archipelago.

SMYRNA TO EPHESUS.

N.B.—The post train leaves Smyrna at 8 a.m., and reaches Ayasoluk, the station for Ephesus, at 9.30; the return train leaves Ayasoluk at 1·50; there is time enough to see the ruins and return to Smyrna the same day. Special trains can be engaged for the trip, and more time secured for this interesting visit.

From the Point station, the Smyrna terminus of the Aïdin Railway, through gardens of orange and mulberry trees, the line crosses the Meles and the Smyrna-Kassaba line, passes the Caravan Bridge station, and farther on, the cemeteries—Armenian and Austrian—on the right; English, German, Dutch, and Jewish—on the left, and ascends the beautiful valley of St. Ann, beneath Mount Pagus, with its picturesque aqueducts. After leaving Paradise station, we see the Smyrna *racecourse* on our left, and enter a hilly country followed by a series of plains; passing the less important stations of Kasamir, Djimovassi, Develikeui, Kayass, Trianda, till we reach

Tourbali station, in the once celebrated *Caystrian Plain*, with Homeric associations. A branch line runs east to Baïndir, Tireh, and Œdemish.

After Tourbali, on the left, are a Turkish cemetery and the tchiflik of Tepe Keui, the property of the Sultan. Opposite, on the right, the traveller can easily distinguish, at the foot of the hills, the remains of the Ionian Metropolis.

Soon we cross the Phetrek Tchaï (ancient Phyrites), and a marshy plain, leaving on the right *Lake Pegasus*, nearly dry in summer. Then we enter the narrow pass between *Mount Messogis* and *Gallesium*, through which the *Cayster* meanders in a deep bed, pass the **Castle of Ketchi Kalessi** (Goat Castle), above Kozbounar station, and cross the river at the end of the defile, near an old Roman bridge. On the right extends the plain of Ephesus; soon the Castle of Ayasoluk and the picturesque aqueduct come into view, and, passing through rich groves of fig trees, we reach

Ayasoluk station (48 miles).

Hotel.—See "HOTEL LIST."

The hotel, built by the railway company, affords good accommodation. The landlord, Mr. Carpouza, previous notice having been given, provides horses with English saddles, although, if time is sufficient, a visit on foot to the ruins is preferable; in which case three hours will be required; on horseback it can be done in two.

EPHESUS.

History.

Ephesus, like Smyrna, existed long before any Greeks settled there. Around an important sanctuary of a goddess whose symbol was the moon, Carians and Phœnicians lived under the sway of a highly-organised priesthood, in close relation with the hierarchies in the interior of Asia Minor. At the head was a high priest, *Megabyssos*, priests called *Essenes* (king-bees) and priestesses, *Melissæ* (bees). At their service were bands of armed men and women; the tribes, or *Comæ*, who cultivated the ground, lived around this primitive temple.

When, in B.C. 1040, the Ionians under Androclus, son of Codrus, king of Athens, tried to settle at the mouth of the Cayster, they met with a spirited resistance from this priestly power; their encounters with the armed virgins of the temple are probably the origin of the famous legend of the Amazons. Finally, the invaders settled round

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the *Astyagopagus* (St. Paul's prison) and founded a Greek city, opposite the Asiatic sanctuary at Ayasoluk. Their relations with the hierarchy of the great goddess, to whom they gave the name of Artemis, as well as with the Heraclidæ who ruled in Lydia, seem to have been peaceful. But as soon as the Mermnads came into power, matters changed greatly. This new dynasty, as we have seen at Smyrna, strove to subject the Greek towns on the coast. Smyrna, Colophon, and Miletus fell into the possession of the successors of Gyges. In Ephesus they began by using gentle means—intermarriage between the kings of Lydia and the tyrants of Ephesus. But Crœsus, dissatisfied with his nephew *Pindarus*, the last tyrant, laid siege to the town and subjected it completely. The Greek *polis* was disorganised and the people settled round the temple, and, of course, under the power of its priesthood.

As Herodotus reports, Pindarus, seeing that the town would be taken by storm, through the fall of a tower, used a stratagem to get better terms: he connected the wall of the town with the temple by a rope 7 stadia long (1330 metres, approximately the distance between the temple and the walls on Mount Prion), and in this way placed the city under the protection of Artemis. Crœsus, as a friend and ally of the Asiatic hierarchy, abandoned the siege; but Pindarus was exiled. At this time the first great temple was built; Crœsus dedicated in it golden bulls and many columns, some of which have been found by Mr. Wood.

In the beginning of the 5th century, when the Persians overran Asia Minor, the Artemisium was the only Greek temple they respected. Xerxes, after Salamis (B.C. 480), even sent his children to this temple. Henceforth, Ephesus, throughout the interesting struggle between the Ionians and the Asiatic hierarchy, followed the fate of the other Ionian cities, until the battle of the *Granicus* (B.C. 334) brought about a change, presaged by an ominous sign, the burning of the temple by *Erostratus*, on the night Philip's son was born.

When *Alexander* arrived at Ephesus, a new temple—one of the Seven Wonders of the World—was nearly finished. He tried in vain to associate his name with its completion. *Dinocrates* was the architect. The temple was built on the foundations of the former one, but was of much larger dimensions. Alexander restored to the inhabitants their privileges as a Greek city, and restricted the rights of asylum in the temple. In B.C. 295, *Lysimachus* went further, and settled the Ephesians on Mount Pion and Coressus, erecting the walls on the latter, and bringing over the Colophonians and Lebedians to fill up his new city, to which he gave the name of his second wife, *Arsinoë*. But, after his death, the old name was resumed, and it was from that time that Ephesus attained its great importance in the Greek world; magnificent buildings, as theatres, gymnasia, temples, beautified it; art, science, and poetry found here a favourable soil; Parrhasius and Zeuxis gave it a lustre that spread over the whole world.

When the *Romans* became masters of Asia, this prosperity assumed even greater proportions; as the capital of the whole province of Asia it became the entrepôt of the trade between East and West. *Octavius* restricted the right of asylum, which Mithridates and Antony had extended too far, and built a new *Peribolus* around the temple. In 1869, Mr. Wood had the good fortune to strike on the south-east corner of this wall, where he found an important inscription, which after many years of research indicated to him the true position of the Artemisium.

The Temple of Diana enjoyed a world-wide reputation, graphically referred to in the Acts of the Apostles: "The great goddess Diana, whom Asia and all the world worshipped." The Ephesians gloried in the title of *Neocori* (temple-sweepers) of Diana, and of their town being called *Metropolis*.

All this splendour was destined to disappear before the teaching of a simple tent-weaver. St. Paul remained nearly three years at Ephesus, laying the foundations of a great centre of Christianity. Vainly Trajan presented the temple with new bronze doors, and Hadrian and Valerian supported it by their imperial favour—it was doomed by a mightier power. In A.D. 263 the Goths plundered and burned it.

Ephesus, as the head of the Churches in Asia, continued to enjoy its old importance; it was proud of the great personages who had belonged to its Church—St. Paul, St. Timothy, St. John. Six councils assembled in its walls, amongst them the Third Œcumenical (431), at which the Holy Virgin was proclaimed Mother of God (*θεότοκος*), against Nestorius, and that also in 449, called the "Band of Brigands" (*Latrocinium Ephesinum*).

When Constantinople became the capital of the Eastern Empire, Ephesus lost a great part of its importance; trade converged now to the north-west; the Eastern road ceased to be the great artery of Asia, which took another direction. The population of the city decreased; new walls were built, excluding half the town along Coressus; while yet another factor in causing the decadence of the town was that the Cayster slowly filled up the harbours.

About A.D. 530 Justinian had a magnificent cathedral built on the hill, behind the ancient temple: it was to replace an older Church of St. John which had become too small. It is probable that in his time also the great aqueduct was erected, and that the inhabitants of Ephesus settled again around the hill of Ayasoluk.

During the Middle Ages, this Church of St. John assumed a rôle very much like that of the Artemisium in more ancient times; great festivals were celebrated there, together with fairs. Many pilgrims to the Holy Land passed by Ephesus, called then *Haghiou Johannou tou Theologou*, and later *Alto Luogo*, to worship at the shrine of St. John, whose tomb was held in great veneration. Willibald (722), Saewulf (1102), Daniel (1106), visited it.

But Ephesus, like Smyrna, had to endure the results of the prolonged struggle between the Greek empire and the Turks. The first attack on it was made in 1116, by the Seljeuk generals Tangriperm and Marash. In 1206 it was again in the power of the Seljeuks, but was rescued by Th. Lascaris, emperor of Nicaea, the Latins being then in occupation of Constantinople.

After the fall of the Seljeuk empire, Aïdin, as we have already seen, founded his kingdom. Its Sultans resided very often at Ayasoluk. *Chidr Begh* (1333) and his nephew *Isa Begh* ruled the country from here. They are chiefly known by their commercial relations with the Genoese and Venetians. Ayasoluk, or as the Italians corrupted it, *Alto Luogo*, was, with *Palatia* (Miletus), a great centre of trade in the Levant. The Sultans even struck coins with the Greek word "*θεολόγος*." Isa Bey was the builder of the great mosque; in Selim's time Ayasoluk was of small importance. *Timour*, in 1403, also came to Ephesus, in order to restore the power of the Seljeuks, which had suffered from the Osmanlis. The final destruction of the Church of St. John is attributed to him. *Murat II*, in 1424, having conquered the kingdom of Aïdin, Ephesus suffered a different fate from Smyrna. It ceased to be a capital, and as communication with the sea became continually more difficult to keep open, the inhabitants left the town for more convenient places. To-day, the fields in the ruins belong to the

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inhabitants of Kirkindjé, a village in the hills to the east, and to those of Scala Nova.

Ruins.

Ayasoluk (Ἅγιος θεολόγος). For the convenience of travellers, we give the description of the most important ruins as they occur on the usual round, from Ayasoluk to the Magnesian Gates, round Mount Pion or Prion, and back by the new road, leaving the site of Diana's Temple and the Great Mosque for the end. Those who want more information may refer to Mr. Wood's *Discoveries at Ephesus*, to J. Murray's *Handbook to Asia Minor*, or to G. Weber's *Guide du Voyageur à Ephèse*.

Taking the road from the station, we walk alongside the **Byzantine Aqueduct** with its high pillars, all of them composed of blocks taken from more ancient buildings; the vaulted tops are of brick, and give shelter to-day to a colony of storks. We pass on the left some old mosques, of which there are a great number, as well as baths, around the village, and which prove the importance of the place in the Seljeuk period. The new house, on the top of the hill, was built by Prof. Benndorf, as an abode during his excavations. Having reached the **Public Fountain**, with old sarcophagi, on the left, we leave the road which turns to the west, cross the rivulet near the mosque with the Corinthian colonnade, and, taking the road to Azizieh as far as the last mosque, we turn, on our right, towards Mount Pion. A few old olive trees mark the site where Mr. Wood found the corner of the Peribolus of the Temple. At the foot of the hill we find a *Via Sacra*, which ran around it, and was flanked by Greek, Roman, and Byzantine tombs. Just above the junction of our path with this road is the **Cave of the Seven Sleepers,** with a small *church* cut in the rock.

Advancing towards the south, we see the numerous holes made by Mr. Wood's excavations, with their sarcophagi. Soon we reach the remains of the splendid marble *colonnade* which the rhetor Damianus built in honour of his wife, to protect the processions going to the Temple of Diana. At the end of these pedestals we enter, by the **Gates of Magnesia**, the town itself. These gates were a *Dipylon*, one part leading to Magnesia, the other to the Artemisium.

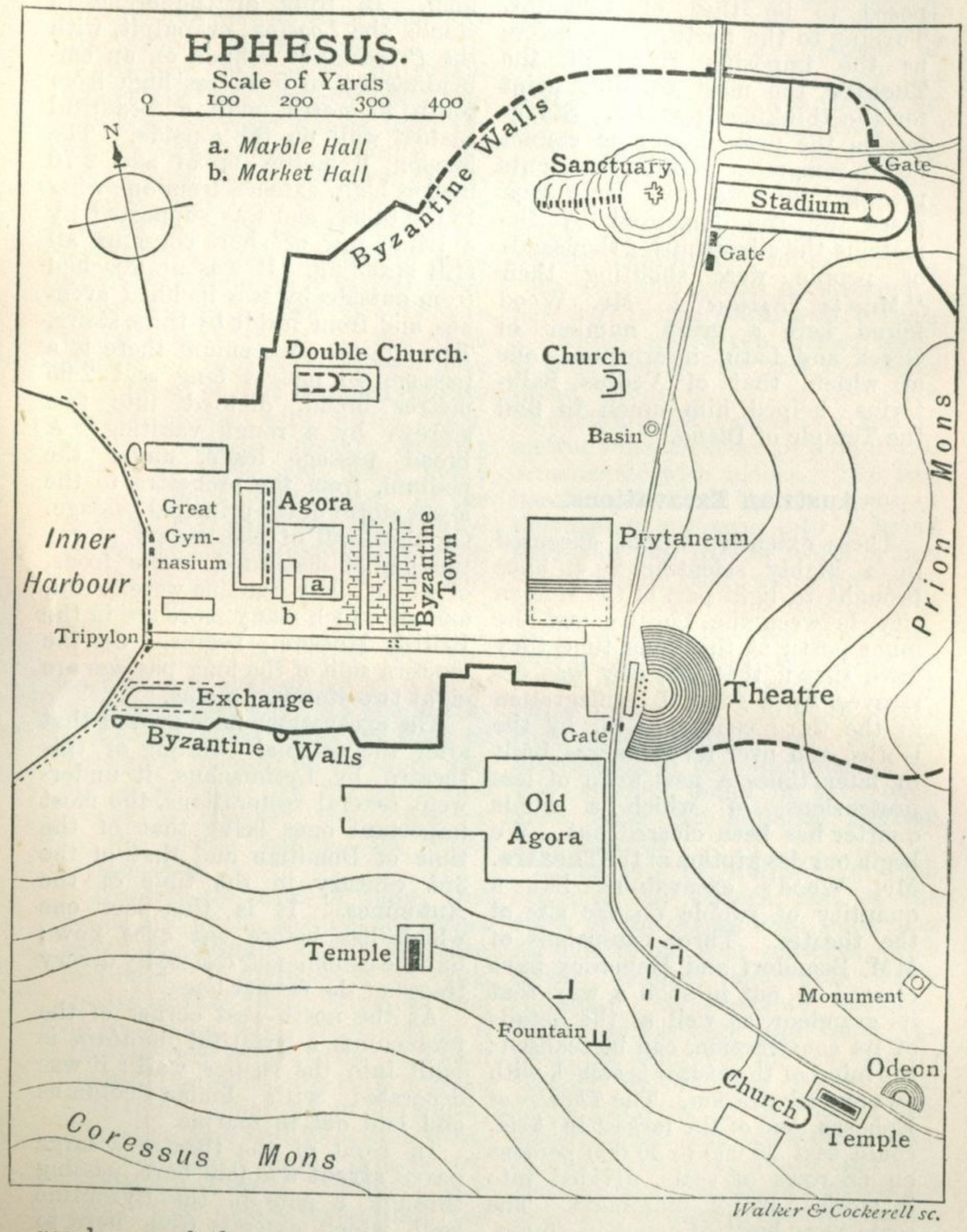
The extensive ruins on our right are those of a *Gymnasium*, called the **Opistholeprian**, being behind *Lepre Acte*. The different parts, of which these buildings were composed, can here be easily identified.

We pass a ditch full of white marble blocks—all that remains of the front of a **Roman Temple,** with six columns. Mr. Wood supposed it to be a church. On the west of it is a quadrangular place, a little lower than this temple, and in the midst of which we find the sorry remains of a

Circular Temple, wrongly called *Tomb of St. Luke*. On a basement faced with white marble slabs, of which a few remain, stood a peripteral temple of sixteen columns. Long after this temple was destroyed, the Christians built, very irregularly, a small chapel into the basement, in which was a circular vaulted passage around a central pillar. They embellished the entry on the south with two ornate pedestals, taken from an older monument; the left one is broken in two, the upper part has a fine incised cross; the right one, set up again and divided into two panels, shows a Carian bull below, and a beautiful Byzantine cross on the top. These symbols caused early explorers thoughtlessly to associate the monument with St. Luke. A close inspection shows clearly that the crosses are a later addition.

The next ruins are the **Wool Market**, so called from an inscription found here by Mr. Wood, stating that the *lanarii* (wool-merchants) had honoured Vedius Antoninus with a statue. Now we reach one of the most interesting monuments of Ephesus, the **Odeum,** or Singing-Hall, with its proscenium in white marble, its five doors, and some of the red granite columns which formed a graceful colonnade around the top. Further on, is the site of a **Temple** with the bases of some columns, and, at the western end, the strong wall of its sub-structure. To the south of it are the remains of a **Byzantine church.**

Then we pass a mass of unidenti



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fied ruins to the old **Agora** (market-place), regularly laid out. Above it, to the south, lie the ruins of a magnificent **Roman Temple,** supposed to be that of Claudius. Turning to the north we see before us the imposing ruins of the **Theatre,** the most thrilling point for the thinking traveller. Standing on the proscenium, he cannot fail to remember vividly the events recorded in Acts xix. Here took place the riot fomented by Demetrius the silversmith ; thousands of people were shouting their "Μεγάλη Ἄρτεμις"! Mr. Wood found here a great number of Greek and Latin inscriptions, one of which, that of Vedius Salutarius, helped him much to find the Temple of Diana.

Austrian Excavations.

These extensive works, executed in a highly scientific way, have brought to light part of the Roman city, between the Theatre and the inner port ; at the same time they have shown that this city was destroyed by a general conflagration in the third century A.D., by the Goths, and over its ruins was built in later times a new town of less pretensions, of which a whole quarter has been cleared out. We begin our description at the **Theatre.** Mr. Wood's excavations left a quantity of rubble on the site of the theatre. Three campaigns of MM. Benndorf and Heberdey have cleared it out in such a way that its grandeur, as well as the details of its construction, can be realised ; the mind of the visitor is struck with awe and admiration. The *Theatre* of Ephesus, one of the largest in Asia, could seat 25,000 to 30,000 persons on 66 rows of seats, divided into 3 stories by 2 diazomata. The seats were built of common stones, covered with slabs of marble, as can still be seen at the S.-W. corner. As in all Greek theatres, the ground-plan exceeds the half-circle; the two wings are built up of stupendous masonry, over 30 metres high, with divers passages leading to the two diazomata. The exterior diameter to the west is 140 metres long. In front of the orchestra stands the *Logeion*, or pulpit, with the *Proscenium* behind, on an embankment 2 to 5 metres high from south to north, with a beautiful rustica wall on the outside. The logeion, 6 metres broad and 2·70 metres high, extends from one wing to the other, and was supported by a triple row of short columns, all still standing. It was approached from outside by two inclined avenues, and from inside by three stairs. Through the proscenium there is a passage 40 metres long and 2·95 metres broad, divided into two storeys by a rough vaulting. A broad passage leads, under the podium, from the orchestra to the lower storey of the principal passage. On the level of the second storey the highly decorated scenæ frons, of which many remains were found, and of which many more are in the British Museum, begins. On the western side of the long passage are eight two-storeyed rooms.

The excavations have proved that after the original building of this theatre by Lysimachus, it underwent several restorations, the most important ones being that of the time of Domitian and that of the 3rd century in the time of the Antonines. It is this last one which lies before our eyes now ; but the connoisseur can easily descry traces of the former ones.

At the north-west corner of the proscenium a beautiful *fountain* is built into the rustica wall ; it was decorated with Ionian columns and laid out in marble.

In front of the theatre a large paved **street** was laid bare, passing through a gate in the Byzantine wall, which extends from here to the city port. This street went north towards the stadium.

On the south side of Mr. Wood's Prytaneum the excavations brought to light a remarkable **monument,** which, till now, remains without a name. It is a grand quadrangular court, surrounded on three sides by a colonnade ; the fourth side, adjoining the Prytaneum, was occupied by five rows of seats, one above the other, as in a stadium.

Another and most important **street** has been partially laid open, diverging at right angles from the former one, just opposite the fountain in the proscenium of the theatre, and leading in a straight line to the city port. This street is 20 metres broad, flanked on each side by a colonnade 5 metres deep. Some 300 metres from the Theatre the whole width of it has been cleared out, and the basements have been found of four **circular monuments,** adorned with niches, colonnettes, crosses, and birds, in an early Byzantine style, and with many statues, probably of saints. At the port end this street was ornamented with a beautiful hellenistic *Tripylon*, or Triple Gate, of which sufficient remains were found to restore it on paper.

The excavations show that the harbour was surrounded by a *Quay* with a *Colonnade*. At the south-east corner stood a **Market Hall,** or *Exchange*, opening on the same, and all in marble. At the north-east corner is another *Gate*, leading to the piazza before the Great Gymnasium.

Towards the east of these last ruins, and to the north of the broad street, the **Roman Agora** has been laid bare. It consisted of an open square market-place, 70 metres long on each side, and surrounded by a *Portico*, 9·80 metres deep, on which opened a series of halls built into the four sides. The one on the south, 32 metres long and 16 metres wide, was built in a highly ornamented architectural style. Pilasters, columns, and niches variegated the four walls of this hall ; thirteen kinds of marble were used in the mosaics of the floor and the decoration of the walls. At the north this **Marble Hall** communicated with the colonnade of the Agora by 8 large openings through 7 pilasters, ornamented with half-columns in Corinthian style. The hall was covered with a wood casing, as was proved by the remains of charcoal and many dozens of cramp-irons. The roof had no interior supports, as was shown by the well-preserved ground floor.

All these buildings around the Agora were destroyed by fire, probably in A.D. 263, by the Goths. The inhabitants, unable to restore them to their former extent, contented themselves by erecting a new hall in the south-west corner, 2 metres above the former level. It is 32 metres long and 20 metres broad, having in front on the north a courtyard, 33 metres long and 15 metres wide, enclosed by a high wall ornamented with niches. The hall itself is divided by two rows of Corinthian columns, into a broad nave and two narrow aisles, which were vaulted over, while the inner nave remained uncovered. The principal entry is at the south end, flanked by two basins, built with five reliefs of a frieze, ornamented with bulls' heads and garlands, taken from an older monument. A Latin inscription, of the beginning of the 4th century, found in the court-yard, calls this building **Atrium Thermarum.**

Later on, in the 5th or 6th century, the eastern part of the ruins of the Agora were built over by houses of poor material, with Greek, Roman, and even early Christian architectural remains. Many streets were laid bare ; the principal one, 130 metres long, is flanked by dwelling-houses and shops. At the south end of this street, to the left, the ground plan of a grand dwelling-house can easily be made out, with its inner courtyard (atrium) surrounded by a colonnade, on which opened all the rooms of the house. These rooms are paved with mosaics.

On the gateway of one of these houses was found an inscription

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containing the message of King Abgarus of Edessa to Jesus, and the Saviour's reply to the same. It is a copy, with some variants, of the letters mentioned in Eusebius' *History of the Church*, i. 13.

We ascend the artificial terrace on which was built the **Great Gymnasium**, a Roman building of the first century, wrongly taken by some to be the Metropolitan Church, by others the Temple of Diana. In the south-eastern pier of the central hall is the entrance to extensive subterranean galleries, which may be visited. These ruins stand at the head of the *Inner Harbour*, which communicated with the *Panormos* by a channel.

The *Greek Tower* in front of us, called **St. Paul's Prison**, marks the end of the city wall on Coressus. Near it was the *Coressian Gate*, leading to the small town of *Coressus* by the sea.[1]

We retrace our steps to the north-east, in order to visit the oldest Christian monument in this city—*a double church*—probably that of St. Mary, in which Cyrillus of Alexandria presided over the Third Œcumenical Council (431).

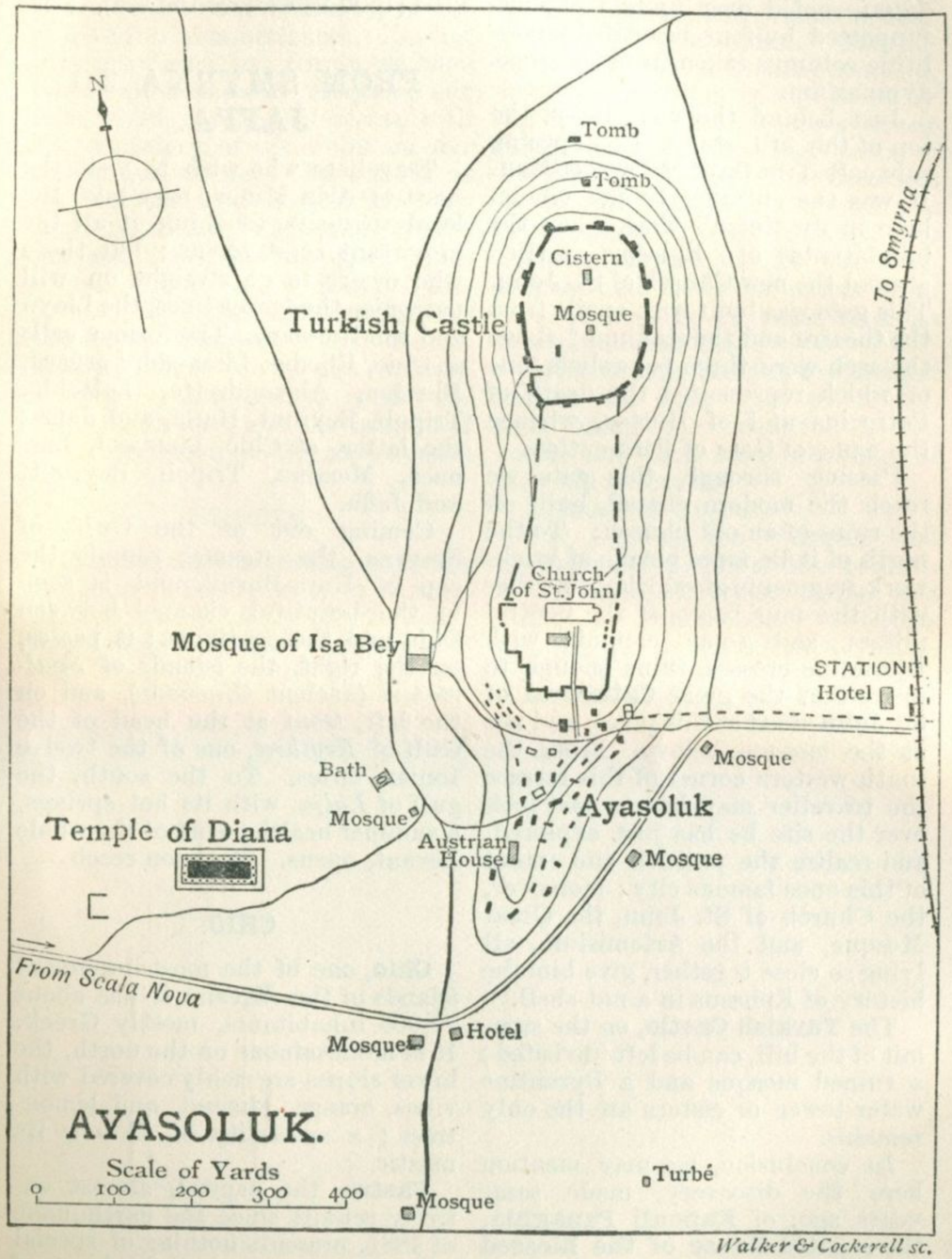
Due east of this may be seen the *Marble Basin*, which earlier travellers took for a baptismal font. It is perhaps the **Bath of Dioscorides**, mentioned by the Russian monk Daniel.

Ascending the small hill on our left, we find on the top an ancient *Rock-cut Altar*, sometimes called *Serapeum*, but on insufficient grounds. Looking east we are struck by three conspicuous ruins on the slope of Mount Pion—(*a*) A **Marble Gate**, of late Roman date, still very imposing. (*b*) The **Stadium**, with the bases of a Roman portico at the entrance and a peculiar arrangement at the head to form an amphitheatre. The seats have all been taken away, but the ruins have still a grand effect. (*c*) On the north are the remains of a complicated building, commonly called **Prætorium**, erected on high and extensive vaults. There was here a city gate leading to Colophon. After a last look over this memorable field of ruins, we descend the hill, pass between the Stadium and the Prætorium, noting the bases of a colonnade which once adorned this street, cross the remains of the *Smyrnean Gate*, and admire the beautiful masonry at the head of the Stadium; it is a part of the city wall which ran up to the summit of Mount Pion. After following the *Via Sacra* for some time, we make now, by a footpath, for the new road, and soon reach the entrance-gate to the site of the

Artemisium.—Through some fields we ascend the mounds of earth left by Mr. Wood's excavations, and behold a deep hollow strewn all over with marble fragments: it is the place where stood one of the most magnificent shrines of the ancient world. Nothing is left to-day but the substructure of the walls, the base of a column towards the east, and some fluted drums. Mr. Wood found the pavement of the first temple 22 feet below the modern surface. In winter a great body of water rushes down the Azizieh Pass, covers all the plain, and leaves a fine deposit of earth which, in the course of so many centuries, has filled up the valley to the present level. A visit to the British Museum ought to be the complement of that to the ruins; all the important fragments will be found in the Ephesian gallery—drums of the *Columnæ cælatæ*, *capitals*, *cornices*, etc. Pliny says that the temple was 425 feet long and 225 wide; 127 columns supported its roof, of which 36 were sculptured—one by Scopas. The Austrians began their excavations on the western front of the temple, in the hope of finding traces of the great altar; two Greek inscriptions were the only results.

[1] An inscription in this tower proves that the hill was called *Astyagou Paqos*.

Leaving this memorable spot, we make now for the stately building which has for a long time attracted our attention, the **Great Mosque** of Ayasoluk, built by Isa Bey, one of the Aïdin sultans. At all events it is in the same style as the monuments the Seljeuks erected along the road from Ephesus to Konia, and beyond it. The west front is built with the marble blocks taken from the cella of the Artemisium; but the magnificent portal and the graceful windows are of the refined type of Persian art, of which the most perfect specimen may be seen at *Sultan-Hân*, between Konia and Ak-seraï.



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The interior is divided into two parts—a *Court*, once surrounded by a Corinthian colonnade with a fountain in the middle, and the *djami*, roofed over by two cupolas supported by four beautiful monolithic columns taken from the great gymnasium.

Just behind the mosque, on the top of the hill, stands an imposing ruin called the **Gate of Persecution**. It was the entrance to the citadel here in Justinian's time, when the inhabitants of Ephesus settled around the new Church of St. John. This gate was built with spoils from the theatre and the stadium ; above the arch were three bas-reliefs, one of which represented the death of Patroclus and of Hector, whence the name of Gate of Persecution.

Passing through this gate we reach the modern chapel, built on the ruins of an old church. To the north of it lie large blocks of brickwork, fragments of vaulting, together with the four bases of the central pillars, and some capitals with Byzantine crosses, ruins enough to prove that the great **Cathedral of St. John** stood at this place, and not at the mosque below. From the south-western corner of this terrace the traveller may have a last look over the site he has just explored, and realize the position and extent of this once famous city ; moreover, the Church of St. John, the Great Mosque, and the Artemisium, all lying so close together, give him the history of Ephesus in a nut-shell.

The **Turkish Castle**, on the summit of the hill, can be left unvisited ; a ruined mosque and a Byzantine water-tower or cistern are the only remains.

In conclusion, we may mention here the discovery, made some years ago, of **Kapouli Panaghia**, the reputed **House of the Blessed Virgin**. Some Lazarite priests of Smyrna, guided by the visions of *C. Emmerich* (a German nun), believed they found, nine miles to the south, above Mount Coressus, the house in which Mary is supposed to have lived for some time. It is a small Byzantine chapel of the Middle Ages, with *narthex*, *naos*, and *bêma*, situated high up in the hills (1800 feet above the sea).

FROM SMYRNA TO JAFFA.

Travellers who wish to visit the coast of Asia Minor, may take the local steamers, touching at all the important coast towns ; but those who desire to go straight on will patronise the larger lines, the Lloyd and the Russian. The former calls at Chio, Rhodes, Limassol, Larnaca, Mersina, Alexandretta, Lattakia, Tripoli, Beyrout, Haïfa, and Jaffa ; the latter, at Chio, Limassol, Larnaca, Mersina, Tripoli, Beyrout, and Jaffa.

Coming out of the Gulf of Smyrna, the steamer rounds the cap of Kara-Burnu, and is soon in the beautiful channel between Chio and the continent ; it passes, on the right, the islands of *Spalmatori* (ancient *Œnoussæ*), and on the left, *Goni* at the head of the Gulf of *Erythræ*, one of the twelve Ionian cities. To the south, the gulf of *Lidja*, with its hot springs, a summer health resort of the whole Levant, opens. We soon reach

CHIO.

Chio, one of the most important islands of the Ægean ; it has about 70,000 inhabitants, mostly Greek. It is mountainous on the north, the lower slopes are richly covered with vines, orange, almond, and lemon-trees ; a speciality of Chio is its mastic.

Castro, the capital, almost entirely rebuilt since the earthquake of 1881, presents nothing of special interest. The ancient harbour of the town is to be remade. Just opposite Castro lies

Tshesmeh (*Krênê*), with a considerable trade in raisins and fruit. It was here that the Russians, under

Elphinstone, destroyed the Turkish fleet in 1770, and Canaris burnt the Turkish flagship in 1822. The steamer now enters the group of islands called the Sporades, so full of historical reminiscences. Passing between *Samos* and *Icaria*, we have the small islands of *Tragi* on our left ; *Arki*, *Lipo*, and *Patmos*, with its monastery of St. John on our right ; and we sight *Cos*, famous as the birthplace of *Hippocrates*, the great physician. Opposite, on the continent, is *Halicarnassus*, Budroum, where Sir C. Newton discovered the **Mausoleum**, another of the Seven Wonders of the World. Passing Cape Crio, the ancient *Triopian* promontory, with the ruins of *Cnidus*, and the islands of Nisyros, Telos, and Syme, we reach

RHODES.

Rhodes, once a leading power in Hellenic times, later on a stronghold of the *Knights of St. John*, now-a-days the least important of the greater islands of these parts. The town, when seen from the sea, has still a grand effect, rising gently from the sea-shore ; its fortifications, its domes, and minarets, have a romantic appearance. The interior of the town is disappointing, with the exception of the *Street of the Knights*, which bears a strong resemblance to the older parts of Valetta, in Malta. **The Colossus** of Rhodes stood at the entrance of the harbour, but not with legs extended across it. It was overthrown and broken in pieces by an earthquake fifty-six years after its erection in B.C. 224.

After leaving Rhodes, the steamer crosses the deep gulf of *Macri*, sails along the beautiful Lycian coast, but soon loses all sight of land till it reaches

Limasol in Cyprus.

For Cyprus, see "Greece and the Islands," p. 149 of this volume. For Tripoli, Beyrout, Haïfa, and Jaffa, see volume on "Palestine and Egypt" in Macmillan's Guides.

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