

## CHAPTER XXI

## HUNT ON "THE MARBLES"

THE following is an extract from a letter written to Mrs Hamilton Nisbet by Mr Hunt, while he and the Elgins were still detained at Pau, in February 1805.

. . . The commission you lately undertook with your usual goodness respecting the manuscripts collected in Turkey by Mr Carlyle and myself, appeared likely to lead to discussions I was far from anticipating: I have therefore written to Miss Carlyle in order to prevent your having any further trouble on the occasion. In attempting to express my thanks for so much goodness, I cannot forbear availing myself of the opportunity it affords, of sending you a sketch of what was done by Lord Elgin's Artists at Athens and other parts of Greece, after you left us.

The enthusiasm you felt on the spot, and which I so often witnessed in our walks on the Areopagus, the Pnyx and the Acropolis, convinces me that none of the details will appear trifling or minute, that relate to monuments you studied with so much attention; whose respective merits you appreciated with so correct a taste—and with which Lord Elgin's name is now so intimately connected. The project that has been suggested to his Lordship of forming his collection of original marbles, as well as the models, casts, drawings, and plans, into a public exhibition at London, has made us endeavour to recollect the principal objects it contains.

Our conversation on this subject has not only

beguiled many a long hour of captivity and seclusion, but it has also given much more precision and arrangement to the ideas we had formed in the hurried moments of travelling, and during the rapid succession of monuments erected at intervals widely remote from each other, and in styles of very different merit.

The names of Cimon, Pericles, Phidias, etc., to whom we owe the chefs d'œuvre of architecture and sculpture at Athens, have so strongly interested Lady Elgin, that not satisfied with the light and amusing descriptions in the *Travels of Anacharsis* in the Athenian Letters, or in the *Thousand and one Voyages en Grèce*, she has studied the works of Herodotus, Plutarch, and other original Historians, with an eagerness I have seldom witnessed: and I am sure you will read with interest the extracts and observations she has made on every passage that throws light on the scenes she saw with so much delight, and which she now recollects with increased fondness. . .

. . . The first ancient monument procured by Lord Elgin was the famous Boustrophedon<sup>1</sup> inscription from the promontory of Sigæum in the Tröad, which almost every Ambassador from Christendom to the Porte, and even Louis XIV. in the zenith of his power, had ineffectually endeavoured to obtain. It is the most ancient and curious specimen extant of Greek writing—at an epoch when the Alphabet was very imperfect, and when the lines went alternately from right to left, and from left to right; like the furrows made by oxen in ploughing, to which the word Boustrophedon alludes. This marble alone, so long a desideratum in Europe, is surely sufficient to place

<sup>1</sup> Boustrophedon—*i.e.*, the "ploughing of an ox" writing. Solon's Laws were written in this way, as well as the Sigæan Inscription.

Lord Elgin's name in a conspicuous rank with the Arundels, the Sandwiches and Wortleys; to whom Greek literature is so much indebted. From the ruins of the Temple of Minerva at Sigæum, his Lordship also procured a most beautiful Alto-rilievo in Parian marble, containing a procession of Trojan matrons presenting and dedicating an infant to Minerva, with the accustomed offerings. General Koehler had also obtained for Lord Elgin a statue and a bas-relief from the ruins of the Temple of Apollo Thymbrius in the Tröad; neither of which I have seen, but if the Sculpture be in a style resembling that of the Sigæan procession, they are valuable indeed. At a subsequent visit I paid to the Tröad with Mr Carlyle, we procured some interesting inscriptions and I afterwards had the good fortune to discover and obtain a Statue of Minerva Iliensis near Thymbria, the drapery of which is exquisite. . . .

. . . The first acquisition we made (at Athens) was the most perfect of the Metopes from the ruins of the Parthenon, on which I recollect Mr Nisbet and yourself rivetting your eyes with so much admiration. This was the first of them that had been so successfully lowered. M. de Choiseul-Gouffier's attempt to secure one had merely been connived at; and for want of time, and cordage, and windlasses, it fell from a considerable height, and was broken into fragments. I do not recollect to have ever felt my heart throb with greater violence, than when I saw this treasure detached from the entablature of the Parthenon, and depending on the strength of Ragusan cordage; nor did my anxiety cease till I had got it on board an English frigate at Alexandria, to be forwarded to England. The subject of the sculpture appears to be Theseus or his friend Pirithöus victorious over a Hippo-Centaur. . . .

. . . The first Metope we obtained from the Temple of Minerva on the Citadel of Athens, has been followed by the acquisition of eight or ten others, representing a continuation of the Battle between the Centaurs and Lapithæ at the nuptials of Pirithöus. Each Metope contains two figures grouped in various attitudes; sometimes the Lapitha victorious, sometimes the Centaur. The relaxed muscles of one of the Lapithæ who is lying dead and trampled on by a Centaur is amongst the finest productions of art; as well as the groupe adjoining it of Hippodamia, the bride carried off by the Centaur Eurythion, and struggling to throw herself from the Monster's back: while he is grasping her with brutal violence, with one hand twisted into her dishevelled tresses: the furious style of his galloping, in order to secure his prize, and his shrinking from the spear that has been hurled after him are expressed with prodigious animation. How great a misfortune it is that many of these should be so much mutilated; but even in that condition they are much superior to anything that modern restoration could effect, were the attempt made even by the hand of Canova. They are all in such high relief as to be absolutely groupes of statues, and they are in general finished with as much attention behind as before, in order that they might strike the eye of the spectator with effect, in whatever direction he approached the Acropolis, from the plain of Athens.

They originally ran all round the entablature of the Parthenon and formed ninety-two groupes. The zeal of the early Christians, the barbarism of the Turks, explosions when the Temple was used as a Gunpowder magazine, have demolished a very large portion of them, so that except those snatched from impending ruin by Lord Elgin, and secured to the

arts, it is in general difficult to trace even the outline of the original subject.

The frize which runs round the top of the walls of the Cell is full of sculpture in bas relief, designed to occupy the attention of those who were waiting in the vestibule and ambulatory of the Temple till the sacred rites commenced. This frize being unbroken by triglyphs, presents much more unity of subject than the detached and insulated groupes on the metopes of the peristyle. It represents the whole of the solemn procession during the Pan-Athenaic festival: many of the figures are on horseback; others are just going to mount; some are in Chariots; others on foot; oxen and other victims are leading to sacrifice. The nymphs called Canephoraë, Skiaphoraë, etc. are carrying the sacred offerings in baskets and vases; Priests, Magistrates, Warriors etc. etc. forming altogether a series of most interesting figures, in all the variety of costume, armour, and attitudes.

Some antiquaries who have examined this frize with minute attention, seem to think it contains portraits of many of the leading characters at Athens during the Peloponnesian war, particularly of Pericles, Phidias, Socrates, the young Alcibiades, etc.

This frize was originally near six hundred feet in length; and by being protected from the effects of weather and other injuries by the shelter and projection of the Colonnade, those parts that had escaped the explosions of gunpowder are still in high preservation, literally wanting nothing but the gilded bronze ornaments, which one may see were once fixed to them, such as reins and bits for the horses, and other minute objects that could be more easily executed in metal. The whole frize is of Pentelic marble, superior to Parian for Bas reliefs; many large blocks of it are in Lord Elgin's possession;

some taken from the wall itself, others recovered by excavating under the ruins.

The Tympanum of the two Frontispieces of the Parthenon were also adorned with groupes in alto-relievo. That over the grand entrance of the Temple, contained the Mythological history of Minerva's birth from the brain of Jove. In the centre of the groupe was seated Jupiter, in all the majesty the sculptor could give to the King of Gods and Men. On his left were the principal Divinities of Olympus, among whom Vulcan came prominently forward with the axe in his hand, which had cleft a passage for the Goddess. On the right was Victory in loose floating robes, holding the horses of the Chariot which introduced the New Divinity to Olympus. Unlike all other statues of Minerva, she was here represented with the captivating graces of Venus; the ferocious Spartans had given the Queen of Love a helmet and a spear.

The elegant, the amiable people of Athens delighted to see the warlike Pallas with the cestus of Venus. When Athens lost her freedom she shewed her adulation and servility to the Roman Power by adding the Statues of Hadrian and Sabina to this groupe of Phidias.

One of the bombs fired by Morosini<sup>1</sup> the Venetian from the opposite hill of the Musaeum injured many of the figures on this fronton, and the attempt of General Königsmark to take down the figure of Minerva ruined the whole.

By purchasing the house of one of the Turkish Janissaries built immediately under it, and then demolishing it in order to excavate, Lord Elgin has had the satisfaction of recovering the greatest part of

<sup>1</sup> Francesco Morosini, Doge of Venice, and one of the greatest captains of his age. He took Athens in 1687.

the Statue of Victory, in a drapery which discovers all the fine form beneath, with as much delicacy and taste as the Flora Farnésé. We also found there the Torso of Jupiter, part of Vulcan, and other fragments. I believe his Lordship has also had the Hadrian and Sabina taken down and sent to England.

On the other frontispiece was the contest between Minerva and Neptune about giving a name to the city. The Goddess of Wisdom had just gained the victory by proving how much greater a benefit she should confer by the peaceful and productive olive, than the God of the Ocean by his warlike gift of a horse.

In digging beneath this pediment some beautiful pieces of sculpture have been procured; and from y<sup>e</sup> ruin itself has been lowered the head of a horse, which far surpasses anything of the kind I have seen, in the truth and spirit of the execution. The nostrils are distended, the ears erect, the veins swollen, I had almost said throbbing. His mouth is open, and he seems to neigh with the conscious pride of belonging to the Ruler of the waves. Besides this inimitable head, Lord Elgin has procured from the same pediment two or three colossal groupes each containing two female figures, probably Sea Deities.

They are formed of single massive blocks of Pentelic marble, and are reclining in most graceful attitudes. From the same place has also been procured the Statue of a Sea or River God attendant on Neptune, which is in great preservation. He is in a sitting posture with one leg extended, the other bent. Their size and weight were such as to force us to construct a car on purpose to convey them to the Piræus, and there, Captain Clarke of the *Braakel* Man of War (brother of the Eleusinian Dr Clarke) had the goodness to make a huge float or raft to take them on

board, his launch being unequal to so heavy a freight.

From the Posticum or Opisthodomum of the Parthenon I also procured some valuable inscriptions, written in the manner called Kionēdon of columnar, next in antiquity to the Boustrephedon. The letters of each line are equal in number, without regard to the sense: even monosyllables being separated into two parts if the line has had its complement; and the next line begins with the end of the broken word. The letters range perpendicularly as well as horizontally; so as to render it almost impossible to make any interpolation, or erasure of the original text. Their subjects are public decrees of the People; accounts of the riches contained in the Treasury, delivered by the Administrators to their successors in office: enumerations of the statues, the silver, gold, and precious stones deposited in the Temples—estimates for the public works, etc.

The Parthenon itself, independently of its decorative sculpture is so exquisite a model of Doric architecture, that Lord Elgin has conferred an inappreciable benefit to the Arts by securing original specimens of each member of the Edifice—these consist of a capital of a column, and of one of the pilasters of the Antæ-assis of the columns themselves, to shew the exact form of the curve used in channelling,—a triglyph, a motule from the cornice, and even some of the marble tiles with which the ambulatory was roofed. So that not only the Sculptor may be gratified by studying every specimen of his art, from colossal Statues down to Bas-reliefs, executed in the golden age of Pericles, and under the inspection of Phidias; but the practical Architect may examine into every detail of the building, even to the mode of uniting the tambours of the columns without the aid of mortar, so as to

make the shafts look like single blocks to the most scrutinizing eye.

This, Madam, is, as nearly as I can recollect a list of the original articles in Pentelic marble that have been procured from the Parthenon, and sent to London. But beside them, every detail of the Temple has been moulded into what the Italians called *Madre forme*, in a hard composition of wax and gypsum so as to enable Lord Elgin to make plaster casts at pleasure, of the sculpture and the architectural ornaments, the exact size of the original. The Temple has also been planned, and its elevations, and restorations made by Signor Balestra. You had an opportunity of appreciating his merit during your stay at Athens; but Lord Elgin's choice has received a most flattering approbation, in the Pope's having since selected that artist to superintend the works of a similar kind carrying on at Ostia and in the Forum of Rome. M. Lusieri's magic pencil will now, I trust, have finished the picturesque views of the Parthenon, which we saw commenced with so happy a choice of the points of view; and the Calmuc Theodore who had completed his drawings of the Sculpture on the Metopes, frize, and pediments, with so much truth, and in so exquisite a style, has since made a restored copy of the groupe on the Western Pediment and on the entablature, in the grand elevation.

I have thus exhausted the list of Lord Elgin's successful labours on the Parthenon, or at least of such parts of them as my memory, unaided by notes, can now recall. Is there any thing that the most enthusiastic lover of the Arts could suggest in addition, or that perseverance and munificence could hope to surpass?

The same works have been executed on the Temple of Theseus, but not a morsel of sculpture has been

displaced, nor the minutest fragment of any kind taken from the building itself. Where indeed can be found a Being endued with the least feeling or taste, who would think of defacing that exquisite structure; which after an interval of 2,200 years, still retains the beauty and brilliancy of its first days? The Metopes in mezzo rilievo containing a mixture of the labours of Hercules and Theseus have been modelled and drawn; as well as the frize representing the Battle between the Centaurs and Lapithae, some incidents of the Battle of Marathon, and some Mythological subjects.

The temple itself you recollect to be very inferior in size, and in decorative sculpture to the Parthenon; having been raised by Cimon the son of Miltiades, before Pericles had given his countrymen a taste for such magnificence and expense as he displayed in the edifices of the Acropolis.

Let me now return to that favourite Hill of Minerva, and resume the list of Lord Elgin's labours and acquisitions there. The original approach to it from the plain of Athens was by a long flight of Steps, commencing near the foot of the Areopagus and terminating at the Propylaea. That was the edifice of which Pericles was most proud, and which cost so prodigious a sum, that the Athenians hesitated about granting him the supplies he demanded for it:

"Let it then be inscribed with my name," replied the haughty Pericles, "and I will advance the money." A proposal of which he well anticipated the effect.

It's front was a hexastyle colonnade, with two wings, surmounted by a pediment. Whether the Metopes and tympanum were adorned with sculpture; cannot now be ascertained; as the pediment and entablature have been destroyed, and the inter-columniations built up with rubbish, in order to convert it into a battery of fine guns. Altho' the

plan of the edifice contains some deviations from the pure taste that reigns in the other structures of the Acropolis, yet each member is so perfect in the details of its execution, that Lord Elgin was at great pains to obtain a Doric and an Ionic capital from its ruins.

On the right hand of the Propylaea was a Temple dedicated to Unwinged Victory, an epithet to which many explanations have been given. It probably alludes to Theseus reaching Athens himself, before the news of his triumph over the Minotaur, and the abolition of the odious tribute, had got there. Or perhaps it was to flatter themselves with the notion of Victory having taken up so permanent a residence with them as to have no further occasion for wings. It was built from the spoils won in the glorious struggles for freedom at Marathon, Salamis, and Plataea. On its frieze were sculptured many incidents of those memorable battles; in a style that has been thought by no means inferior to the Metopes of the Parthenon. The only fragments of it that had escaped the ravages of Barbarians were built into the wall of a Gunpowder Magazine near it, and the finest block was inserted upside downwards. It required the whole of Lord Elgin's influence at the Porte to get leave to remove them, but he at length succeeded.

They represent Athenians in close combat with the Persians; and the Sculptor has taken care to mark the different dresses and armour of the various forces serving under the Great King. The long garments and zones of the Arabians had induced former travellers from the hasty and awkward view they had of them, to suppose the subject was the battle between Theseus and the Amazons who invaded Attica under the command of Antiopé, but the Persian tiaras, the Phrygian bonnets and many other particulars

clearly point out the mistake. The contest of some warriors to rescue the body of a dead comrade is expressed with uncommon animation.

These bas-reliefs were put on board the *Mentor* which was so unfortunately wrecked off Cerigo: but they have been all recovered by expert divers from the islands of Syme and Calymna near Rhodes. I shall be most happy to hear that the Gymnasiarch's throne which you procured at Athens, and which shared the fate of these sculptures, has like them been got up again.

Near the Parthenon are three temples so connected in their structure, and by the rites celebrated in them, that they may be almost considered as a triple temple. They are of small dimensions, and of the Ionic Order. One of them dedicated to Neptune and Erectheus; the second to Minerva Polias the Protectress of Citadels; the third to the Nymph Pandrosos. It was on the spot where these temples stand that Minerva and Neptune are supposed to have contended for the honour of naming the city. Athenian superstition long shewed the mark of Neptune's trident, and a briny fountain, that attested his having there opened a passage for his horse; and the Original Olive tree produced by Minerva was venerated in the Temple of Pandrosos as late as the time of the Antonines.

This Temple of Minerva Polias is of the most delicate and elegant proportions of the Ionic Order: the capitals and bases of the columns are ornamented with consummate taste; and the sculpture of the frieze and cornice is exquisitely rich. One has difficulty to conceive how marble has been wrought to such a depth, and brought to so sharp an edge; the palmetti, onetti, etc. have all the delicacy of works in metal. The Vestibule of the Temple of



Neptune is of more masculine proportions, but it's Ionic capitals have infinite merit. It was to examine the roof, that you had to climb with so much difficulty, and to creep thro' an opening made in the wall which has since been closed. Future travellers will thus be prevented from seeing the inner door of the Temple, which you so much admired, and which is perhaps the most perfect specimen in existence of Ionic ornament. Both these temples have been measured, and their plans, elevations, and views made with the utmost accuracy. The ornaments have all been moulded, some original blocks of the frize and cornice have been obtained and I believe a capital and a base.

The little adjoining chapel of Pandrosos is quite a *conchetto* in architecture: instead of Ionic columns to support the architrave, it has six statues of Carian Women (or Caryatides). The Athenians endeavoured by this device to perpetuate the infamy of the inhabitants of Carias, who were the only Peloponnesians favourable to Xerxes in his invasion of Greece. The men had been reduced to the deplorable state of Helotes, and the women not only condemned to the most servile employments; but those of rank and family forced in their abject condition to wear their ancient dresses and ornaments.

In this situation they are here exhibited. The drapery is fine; the hair of each figure is braided in a different manner, and a kind of diadem they wear on their head forms the Capital. Besides drawing and moulding all these particulars, Lord Elgin has one of the original marble Caryatides. The Lacedemonians had used a similar vengeance, in constructing the Persian Portico which they had erected at Sparta in honour of their victory over the forces of Mardonius at Plataea; placing statues of

Persians in their rich Oriental dresses, instead of Columns to sustain the entablature.

The architects have also made a ground plan of the Acropolis, in which they have not only inserted all the monuments I have mentioned, but have likewise added those whose position could be ascertained from traces of their foundations. Among these are the temple and cave of Pan, to whom the Athenians thought themselves so much indebted at the battle of Marathon as to vow him a temple.

It is now nearly obliterated, as well as that of Aglauros who devoted herself to death to save her Country.<sup>1</sup> In it the young Citizens of Athens received their first armour, enrolled their names, and took the oath of fighting to the last drop of their blood for the liberties of their Country; near this was the spot where the Persians scaled the walls of the Citadel, when Themistocles had retired with the principal forces of Athens and all her navy, to Salamis.

But how small is the portion that can now be ascertained of what the Acropolis once contained!!

Plutarch tells us that all the public structures raised in Rome from the foundation of the City till the age of the Cæsars could not be put in competition with the edifices erected on the Acropolis during the administration of Pericles; and tho' built in so short a period, they seem built for eternity.

Heliodorus had written a description of the buildings and statues on the Citadel, which took up fifteen books; but far from having exhausted the subject, Polemon Periegetes added four more as a supplement. Even after the plunder carried off by Lysander, Sylla,

<sup>1</sup> Aglauros or Agrauros — a sister of Herse and Pandrosos. The latter was the only one of the three, who had not the fatal curiosity to open a basket entrusted to their care. Hence the temple erected in her honour. They were daughters of Cecrops, King of Athens.

Nero, etc. there were above three thousand statues remaining in the time of Pliny.

The remains of the original walls may still be traced in the midst of the Turkish and Venetian additions, and are distinguishable by three modes of construction at very remarkable epochs:—the Pelasgic, the Cecropian, and that of the age of Cimon and Pericles.<sup>1</sup> It was at that brilliant period that the Acropolis in the whole extent was contemplated with the same veneration as a consecrated Temple; consistent with that sublime conception, the Athenians crowned its lofty walls with an entablature of grand proportions, surmounted by a cornice. Some of the massive Triglyphs and metopes still remain in their original position, and produce a most imposing effect.

Separated as I unfortunately am from the notes I made in Athens, and on the Acropolis itself, I only venture to send this sketch as a preparation for what you are to expect when the marbles are unpacked and arranged.

I must now quit the walls of the Acropolis, and attempt a concise account of what has been done in the Town of Athens, and in other parts of Greece, and Asia Minor, during Lord Elgin's Embassy at the Porte. The ancient walls of the Town of Athens, as they existed in the Peloponnesian War, have been traced in their whole extent, as well as the Long Walls that led to Munychia and Piræus. The Gates, so often mentioned in the Greek Classics, have been ascertained, and every public monument that could be recognised has been inserted in a General Map, as well as detailed plans given of each.

<sup>1</sup> The Pelasgi—a people whose origin is lost in antiquity. They founded the theology of the Greeks, and were employed by them in constructing the most ancient part of the fortifications of the Acropolis.

Cecropia was the original name of Athens, from its founder, King Cecrops.

Extensive excavations were necessary for this purpose, particularly at the Great Theatre of Bacchus; at the Pnyx where the assemblies of the people were held; where Pericles, Alcibiades, Demosthenes and Aeschines delivered their animated harangues, "those thoughts that breathe, and words that burn."

The Theatre built by Herodes Atticus to the memory of his wife Regilla, and the Tumuli of Antiope Euripides, etc. have also been opened, and from these excavations, and various others in the environs of Athens, has been procured a complete and invaluable collection of Greek Vases. The Colonies sent from Athens, Corinth, etc. into Magna Græcia, Sicily, and Etruria carried with them this art of making vases, from their Mother Country, and as the earliest modern collections of vases were made in those Colonies, they have improperly acquired the name of Etruscan.

Those found by Lord Elgin at Athens, Aegina, and Corinth will prove the indubitable claim of the Greeks to this art. I may venture to say that none of those in the collection of the King of Naples at Portici, or in those of Sir William Hamilton, can be compared to some Lord Elgin has procured, with respect to the elegance of the forms, the fineness of the materials, the delicacy of the execution, or the beauty of subjects delineated on them, and they are in perfect preservation.

A Tumulus into which an excavation was commenced under Lord and Lady Elgin's eye during their residence at Athens has furnished a most valuable treasure of this kind. It consists of a large marble vase, inclosing one of Bronze five feet in circumference, of beautiful sculpture, encircled with a wreath of myrtle wrought in gold; near it was a smaller vase of Alabaster beautifully ribbed. The position of this



Tumulus is on the road that leads from Port Piræus to the Salaminian ferry and Eleusis.

From the Theatre of Bacchus Lord Elgin has obtained the very ancient Sun Dial, which existed there during the time of Aeschylus, Sophocles, and Euripides,—and a large Statue of Bacchus dedicated by Thrasyllus in gratitude for his having obtained the prize of Tragedy at the Pan-Athenæic Festival. A Beautiful little Corinthian Temple near it, raised for a similar prize gained by Lysicrates, and commonly called the Lantern of Demosthenes has also been modelled and drawn with minute attention; it is a most precious little bijou in architecture. Your visit to it, renders it perhaps superfluous for me to mention its vaulted roof formed of a single block of marble, or the delicate Bas-relief that runs round the frieze, representing some Bacchanalian Orgies.

The elevation, ground plan, and other details of the Octagonal Temple raised by Andronicus Cyrrhestes to the Winds, have also been executed with care, but the sculpture on its frieze is in so heavy a style, that it was not judged worthy of being modelled in plaster. My friendship with the Bishop of Athens, gained me permission to examine the interior of all the Churches and Convents in Athens.

This search furnished many valuable bas-reliefs, inscriptions, ancient dials, a Gymnasiarch's chair in marble, on the back of which are figures of Harmodius and Aristogiton with daggers in their hand, and the death of Leæna, who bit out her tongue during the torture rather than confess what she knew of the conspiracy against the Pisistratidae.

The fountain in the court yard of our Consul Logotheti's house, was decorated with a bas-relief of Bacchantes, in the style called Graeco-Etruscan, which he presented to his Lordship as well as a Quadriga in

Bas-relief with a Victory hovering over the Charioteer, probably an *ex voto* for some victory at the Olympic games.

Amongst the funeral Cippi<sup>1</sup> found in different places are some remarkable names, particularly that of Socrates, and in the Ceramicus itself Lord Elgin discovered an inscription in Elegiac verse, on the Athenians who fell at Potidaea, and whose eulogy was delivered with such pathetic eloquence in the funeral oration of Pericles. . . .

. . . If this letter has the fortune to reach you, and meets a wish for my continuing the subject, I shall be happy in furnishing such a sketch as my memory can supply, of what has been done in a similar view, at Eleusis, Sunium, Salamis, Aegina, Piræus, Marathon, Thebes, the Cave of Trophonius at Lebadea, the isthmus of Corinth,—at Argos, at the Tomb or Treasury of Agamemnon at Mycenæ, at Tyrinthus, Epidauria, Mantinea, Phigalia, Olympia, and Elis,—on the plain of Troy, on the Promontory and Isthmus of Mount Athos—In the Cyclades, and Ionian Islands; at Cnidus, Halicarnassus, etc. etc. etc.

PAU, February 20th 1805.

<sup>1</sup> Tombstones.