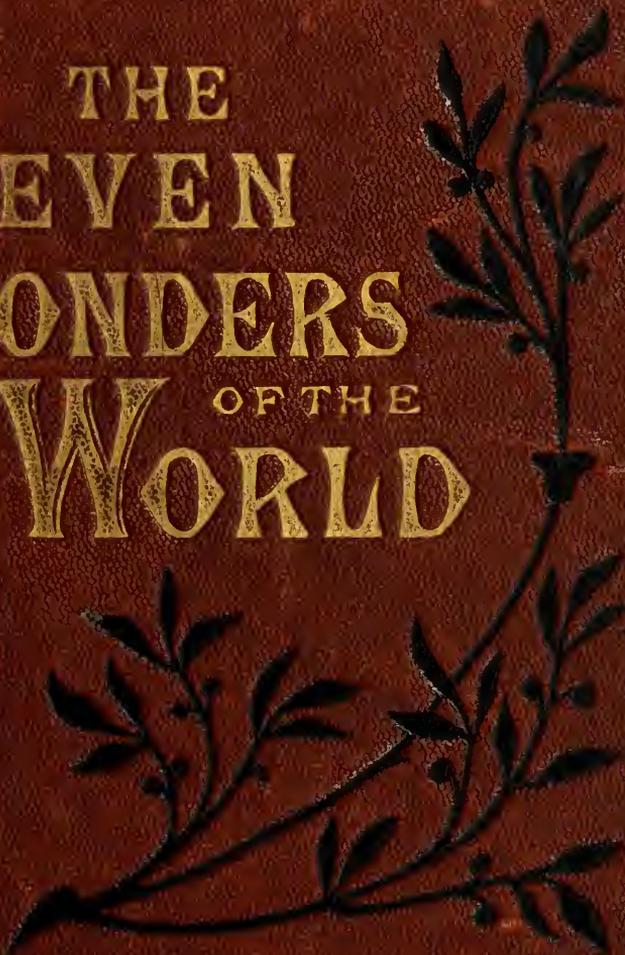


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THE  
SEVEN WONDERS

OF

THE WORLD

WITH

*Their Associations in Art and History*

ILLUSTRATED BY W. HARVEY

LONDON  
GEORGE ROUTLEDGE AND SONS  
THE BROADWAY, LUDGATE  
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MONTHLY MAGAZINES FOR THE  
HOUSEHOLD.

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EVERY BOY'S MAGAZINE . . .	6 <i>a</i> .
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LITTLE WIDE AWAKE . . .	3 <i>a</i> .

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## PREFACE.

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ALTHOUGH the popularity of the present volume has given the publishers little reason to be dissatisfied, still it has been thought advisable to re-model the whole, and not only to make many corrections in the style of diction, but to introduce numerous additional illustrations from the best and most recent sources. The work may, indeed, be almost looked upon as a new publication, and, it is hoped, as a not unuseful contribution to the manuals of art which are so essential in teaching the first rules of correct taste, and in enabling us to distinguish accurately between the styles adopted at different times, and by different nations.

It is much, however, to be regretted, that our real information as to these "seven wonders," which have, probably from a taste for the mysticism of the number seven, been set forth by the concurrent voice of history as the specimens, *par excellence*, of what the ancients could achieve, should be so limited as it is. Of some of them scarcely a vestige remains : of others we have

only traditional memorials, not always written in the best taste or by the most competent authors.

It may likewise be matter of some question, whether the "seven wonders of the world" are not of greater historical than æsthetic value. The Great Pyramid, for example, has little by which to recommend itself to notice, save its gigantic size and the direful prodigality of human life and labour expended in its construction. The Tower of Babel is too much an architectural enigma for us to venture to speculate even on its probable form, while the very idea of the Colossus at Rhodes involves a feeling of the ludicrous, scarcely agreeable to the dignity of art, or the genuine principles of taste. The application of means to an end is too much sacrificed in these vast undertakings. We may wonder at the extravagant magnificence of the people who could construct them, but, with few exceptions, the *cui bono* becomes an awkward question, and we feel that they have conduced but little to rendering mankind wiser or happier.

So many allusions to ancient art—critics, and writers occur in the following pages, that a brief notice of a few works which form our leading authorities on the subject, will, it is hoped, not be unacceptable.

The science of criticism would seem to have been applied to works of art at a period long subsequent to its use in judging of literature and poetry. Although Herodotus, the earliest of extant Greek historians, dwells frequently upon works of art, especially build-

ings, many of which live solely in the history which has rendered them such full justice, still he has no idea of attempting to classify them according to peculiarities of style, or to draw analogies between the works of different men, times, or countries. To say that a building is square or circular, that it is "very wondrous and beautiful," or some such general remark, is, for the most part, the limit of his criticism. Of the abstract principles—of the *beau idéal* of a work of art, considered in its own integrity of design, and without reference to the material, he knows nothing.

Nor is this wonderful, if we recollect the infantile state of the arts in those countries with which this noble old traveller was most conversant. Perspective, even in its linear form, was but little known, while of the receding points, which produce the aërial tones in a picture, no idea seems to have been entertained till within the last three or four centuries. Grand, gaunt, and often grotesque, the sculptures of Babylon or Egyptian Thebes were suggestive of little, save the quaint symbolism they embodied. The same feeling that led the Egyptian to adore the Nile as the great mother and nourisher of the country, also incited him to look with reverence on the many grim forms which embodied the idea of the great fertilizing power. All the powers of nature found their representatives, incongruous enough at times, but still suggestive to the mind of the beholder. But of that beauty which is founded upon close imitation of Nature's fairest forms—

of that freedom from stiffness and crudity of outline which now forms the severe test to which works of art are submitted, the eastern nations had little perception; massiveness of size atoned for want of symmetry, extravagant richness of material supplied the absence of chastity in the conception of a subject, and Art dragged on her way, heavy in her grandeur, and hesitating strangely between the opposite stages of the sublime and the ludicrous.

We have not sufficient space to enter into the development of Grecian art out of Asiatic, but we may at once observe the immense change gained by a greater judgment in the selection of models, a recognition of the subserviency of art to nature, and a thorough appreciation of the poetry of motion as exemplified in the human figure. Criticism grew out of excellence. To be capable of forming a comparison, and passing a verdict between two or three works of art, was the first step to forming rules for the observance of posterity. Henceforth it became the pride of statesmen and private individuals, not only to erect works of artistic magnificence, but to group them together, and seek to realize a *tout ensemble* that should be the wonder and delight of every visitor. Even the most apocryphal anecdotes (and there are many) of the skill of the Greek painters prove that mankind was beginning to learn that art is only nature adapted, and that in lieu of extravagant arabesques, and worse than heraldic representations of men and animals, both the painter and

the sculptor had arrived at their noblest vocation—the true poetry of art—which was to leave a Cnidian Venus, an Apollo Belvidere, and a thousand other wondrous models, for the admiration and imitation of future ages.

Still, the science of criticism existed rather in the materials collected than in any attempt to reduce them to a system. While Cicero and Quintilian had analyzed the nature of verbal criticism, and while Longinus had entered deeply into the mysteries of the sublime, both in prose and poetry, art-criticism still remained unattempted; and numerous as are the works on painting and architecture, to which subsequent ages have given birth, it is only within a few years that the labours of our German neighbours have really reduced the criticism of art to anything like a regular system. A few of our own artists have made valuable contributions towards the same end, but the field of art still remains widely open. Many labourers are yet wanted ere we shall be able to form sound and impartial judgment, even of works whose authors are long ere this mingled with the dust.

Of all the authors who have described works of ancient art, Pliny and Pausanias stand pre-eminent. It were to be wished that the Natural History of the elder Pliny were better known to English readers than it is likely to be at present.

With his many mistakes and absurdities as a naturalist, or his frequent misconceptions of matters of

which, in his day, it was pardonable to be ignorant, we have nothing to do at present ; but the portion of his history referring to the imitative arts, comprised in the thirty-fourth and two following books of his great work, deserves some notice, and ought certainly to receive attention at the hands of the classical reader.

Flaxman—whose name must ever live in connexion with the greatest poets of antiquity—passes the following high encomium upon this portion of Pliny's history. He remarks that “the whole is arranged with attention to the several improvements in chronological order, with such perspicuity and comprehension, that whenever, from the brevity of the work, we do not find all we wish for, yet, by attending to the information prior and subsequent, we shall easily be enabled to supply the defect from other writings or monuments of antiquity.”

This is high praise from a high quarter, and it must be confessed that the history of art would have remained a hopeless enigma, if Pliny's ponderous folio had shared the fate of many of its contemporaries. Quiet and assiduous, yet energetic in the pursuit of his studies, his whole life presented one spectacle of unceasing devotion to the book of nature, and to pursuits calculated to unfold her mysteries. Without neglecting the duties of his high political vocation, he nevertheless gave an amount of time and labour to his darling study which seems unparalleled even in the history of literary enthusiasm.

Like Niebuhr, Pliny the elder possessed the rare ability of combining the anxieties of a public career with the researches of a student's life. He rose at the first dawn of light, and sometimes, like the late Duke of Wellington, indulged in no more rest than was granted by the fitful doze of a few minutes. His whole life would seem to have been the career of an earnest student, for whom the sensual cares of the physical world had little charm, but whose thoughts were ever awakened to the nobler impulses of nature, and to the suggestions of the mighty world around him. He regarded time as the most precious item in the theory of human existence: even in the bath he listened to a secretary, who read some book bearing on one of his favourite subjects. His life was one of knowledge, and spent in the acquisition of knowledge.

Yet, with all our admiration of this great writer's earnest feeling for, and pursuit of, literature under disadvantages which can scarcely fall to our lot, we must confess that he was rather the collector of miscellaneous information than the efficient architect of a really correct and critical work. We may fairly assume that he left scarcely a single treatise unread, that he had added no small amount of original experience to his vast reading, and that his pen was invariably guided by at least the desire to represent fairly what he had learnt in other quarters. But it is equally certain that, in many instances, he has utterly mistaken the meaning of older writers; that he has

occasionally mixed up two or three stories connected with the same subject ; and that his credulity at times approaches the ludicrous. Moreover, his work suffers under the false rhetoric which succeeded the more refined taste of the Augustan age, and the reader is frequently annoyed by the absence of descriptive power, while he is at the same time shocked by the overstrained attempts at eloquence, where plainness of style is all that the writer's intention or the subject demands.

The labours of Pliny in reference to ancient art have formed a fertile theme of discussion among critics of all ages. From the elaborate treatise of Junius, "*de pictura veterum*," down to the recent works of Sillig, and his clever German opponent, Pliny's three books on ancient art have monopolized an attention unparalleled among æsthetic works of antiquity. If his credulity has sometimes imposed upon such writers as Raphael Mengs, it has, at the same time, been rather good-natured and easy than dangerous. If he has believed too much on the faith of others, he has at all events started no new "heresy in art" himself. He must be regarded as one who told honestly what he knew, or believed he knew ; not as one who tried to be clever about the works of other men. His disposition, as his life, was wholly unobtrusive ; and his writings are such as naturally spring from one who had little originality, but unparalleled diligence. We

read his works, but feel greater admiration for the man than the writer.

Were not the sad story of his death—a death so thoroughly earned in the pursuit of the knowledge of nature's most fearful operations—so well known, we should feel tempted to detail the event in the words of his nephew, the junior Pliny, and most elegant of epistolary correspondents. But it is time to pass on to the mention of another writer, who, though less popularly known, divides the honour with Pliny of having given systematic attention to ancient art, with perhaps something more of positive experience in what he described.

If Pausanias (of whose private life we know nothing worth mentioning) be inferior to Pliny as a rhetorician, he has at least kept free from the turgidity and affectation which distinguished the rhetoric of the Roman augur. His "Itinerary of Greece" presents a strange contrast to the florid descriptions of modern travellers. Not feeling bound to fall into ecstasies with everything he sees, his description of Greece rather reminds one of Madame Ida Pfeiffer's quiet, quaint writings—plainly saying what the author witnessed, but not indulging in declamation as to how he was impressed by it, what associations rose in his mind, and so on. Yet we must confess to some feeling of tedium in reading Pausanias. The facts are crowded upon one another in a manner that prevents us enjoy-

ing or resting upon a single impression ; legends, the loveliest flowers of Attic or Eleusinic mysticism, are hurried through in a graceless and unpoetical style that half-satirizes their existence ; and ancient authors are quoted rather as a scholiast would quote them, than an enlightened traveller. And yet there is no denying to Pausanias the character of a thorough traveller. Although incapable of taking broad views of any subject, it is well observed that "his description is minute and generally complete," and that "he seems to have busied himself as a man would do if he were making an inventory or catalogue. There is no attempt to set off the things which he describes by any ornament of language ; and yet, such is the power of beautiful objects when portrayed in the simplest words, that some of his descriptions are beautiful merely by virtue of the beauty of the objects described. Buildings, monuments, statues, and paintings were the chief objects which he has registered. In connexion with them, he collected and recorded local traditions and mythological stories in abundance. Natural objects, rivers, mountains, caves, were also noticed in his description, but nearly always in connexion with the mythological stories attached to them. Yet he was a careful observer of natural phenomena, and many curious facts of this kind are scattered through his work."\*

\* Penny Cyclopædia.

The same able writer goes on to observe that “although Pausanias made his tour of Greece nearly five hundred years after the flourishing period of Grecian art, and notwithstanding the extensive system of plunder which had been carried on for centuries, he still found several hundred specimens of painting; and of sculpture, probably owing to the more durable and less portable nature of the material used in that art, he found a much greater number. He has used altogether about two hundred artists of all descriptions; nine only, however, are painters of great fame,—Polycrates, Micon, Panæus, Eriphranor, Parrhasius, Nicias, Apelles, Pausias, and Protogenes. The proportion of sculptors is much greater, for the reason already mentioned. We have notices of works of Phidias, Alcamenes, Polycleitus, Myron, Nancydes, Calamis, Onatas, Scopas, Praxiteles, Lysippus, and others.

Pausanias has more experience than judgment. Indeed, his work is a convincing proof that rules of art are posterior to the knowledge of art itself, and that what we might fairly style the “grammar of taste,” must be the growth of a long lapse of time. Strict in telling the plain truth about what he saw, he was incapable of approaching art in “the brilliantly heroic spirit of a Jameson, or the steady classification of a Didron. The true classification of art is one of the glorious achievements of recent days. By it, we

have learnt to look at the relative and historical, as well as the positive and individual, value of a work ; a picture, a statue, or a fragment of painted glass, has fairly received its place in the encyclopædia of human knowledge, as well as in the feelings of the connoisseur. We have learnt to look upon even the greatest works of the architect or the painter but as single links in the grand chain of progressive civilization ; and our theory of criticism has gradually become subjective rather than objective.

It is in this spirit, and this spirit only, that a work like the following should be read. The "Seven Wonders of the World" must not be taken upon the credit of their high-sounding name, but as evidences of the gradual progress of society in the earlier stages of civilization, and of the primitive efforts to realize a perfection in art which steals upon us, so to say, age after age. Let us briefly contemplate what is going on around us, and we shall have no cause to feel ashamed of our own "Wonders of the World."

The Sydenham palace of glass is now a "household word" in more senses than one. We have ourselves met with some fifty or sixty people more or less concerned in this wondrous undertaking. At Salisbury we found the chapter-house converted into a modelling room, and some ten or a dozen workmen busily employed in representing every detail of that lovely cathedral—lovely, we say, in its almost Grecian

purity and unity of design—though we know that some people prefer Canterbury.

We have met with artists, authors, musicians, organ-builders, all bent upon Sydenham—all rich with some scheme, some hope of improvement, which should be worthy of the glass palace prepared for this “wonder-fair” of the earth. And a “wonder-fair” it will be. The most gigantic of Egyptian statues will be represented in its full dimensions; animals which once banqueted upon pre-diluvian trees, will appear in all the vastness that the best still-life representation can exhibit; an organ, compared with which the dimensions of those at York, Birmingham, Harlaem, and Weingarten, sink into insignificance, is planned by more than one adventurer in musical science. We have yet to look forward to see what can be done by the steadfast industry of man, unrestricted by tyrannous cruelty, and working as a free agent. We have yet to learn how the “seven wonders,” wrought out with fear and trembling, with the cruelty of the taskmaster, and the lowly suffering of the slave, are destined to bow in their insignificance beside the thousand wonders which will be the result of an age of mercantile prosperity, independence of the operative, and honest, but not slavish, subjection to a legitimate, because well-exercised, government. We have reaped enough during latter years to brighten our hopes as to the grand future

before us ; we have lost prejudices, and gained knowledge ; we have learnt that revolution is not liberty ; and that *the greatest works of Man are those in which rich and poor feel a mutual interest.*

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## INTRODUCTION.

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High towers, fair temples, goodly theatres,  
Strong walls, rich porches, princelie pallaces,  
Large streets, brave houses, sacred sepulchres,  
Sure gates, sweet gardens, stately galleries,  
Wrought with faire pillowes, and fine imageries,  
All these (O pitie !) now are turn'd to dust,  
And overgrown with black oblivious rust.

SPENSER.

ALTHOUGH THE SEVEN WONDERS OF THE WORLD are among the traditions of our earliest childhood, yet it is a remarkable fact, that ninety-nine persons out of a hundred who might be asked what these wonders were, could not name them. These marvels of the ancients had, even at an early period of ancient literature, become comparatively forgotten, and were thus treated as myths known to more modern ages through traditions collected by the Greeks—traditions so replete with absurdities, that it was difficult to distinguish truth from fiction, historical fact from the wild conceptions of those, who imagined unheard-of scenes of ancient splendour and Oriental magnificence.

The chief object of the compiler of this volume is to present such particulars of these marvels of remote centuries of art as could be gathered from the writers living in the ages in which they existed, or, when these failed, from those nearest the time, in a narrative form ;

—corroborating such statements by the accounts of modern travellers: and to illustrate their political and national relations, by some explanations of the public ceremonies immediately brought into connexion with them; such, for instance, as the Olympic Games dedicated to the worship of Zeus or Jupiter, and the Pythian, to that of Apollo; besides furnishing notices of the more celebrated temples raised to those deities; the multifarious worship of Diana, with her renowned temple, and a sketch of the interesting impostures and the doubtful oracles attached to each.

The association of ideas that will necessarily arise in contemplating these wondrous works of past ages, leads to the notice of other fabrics of a similar kind in after-times, and even to those of our own day; as the more remarkable mausoleums or memorials of the great and the brave—the Pyramids of India and Mexico—and those vast mounds of similar form in other parts of the globe; and in connexion with the Pharos that originated a name for such structures, the Pharos of the Emperor Claudius at Ostia; among others of modern date, the superb one at Cordouan; while we may refer with an Englishman's pride to those paragons of engineering triumph over natural obstacles,—the light-houses on the Eddystone, and the Bell Rock.

Time has not been able to erase these wonders of the ancients from the page of History. Marvels they have continued; and from being the first of their kind, have remained the examples and prototypes to those which followed. All that modern art and science has done has been to expand, ripen, and *make useful*, the vast designs which, too often, sunk into ruin, because, erected as tributes to man's selfish admiration of his

own prowess, they had no claim upon the interest of an after age.

The Pyramids we may be justly allowed to consider as the earliest types for raising architectural structures of unusually large dimensions; and their form must be attributed to a knowledge of the regular solid figures; for, setting aside the theory that these piles had any astronomical utility, it cannot be questioned that their form and position were alike intentional, though with what object, we are, at this remote period, unable to discover. We are certain they were tombs, and intended to resist the ravages of all-destroying Time, and rescue the mortal remains, as well as the reputation, of their kings, from utter oblivion. But a higher power than that of the mightiest dynasty of the old world has willed it otherwise. The casing exists, but the dust of the mighty potentates who were there entombed, has been abstracted and scattered to the winds. We know that the crumbling bones—even the head that devised one of the monumental piles—and the hand that wielded the sceptre of sovereign command to call together millions of obedient subjects to construct it, are now exposed to vulgar gaze in our own city of London.

Sacred and profane history inform us, that some 600 years before our era, Nebuchadnezzar, the greatest monarch that then reigned on the earth, the despotic master of a vast empire, after surveying the monuments of his genius and grandeur, and elated with the intoxication of his state, exclaimed, "Is not this the great Babylon that I have built?" The feverish flush of pride subsiding, he, like Xerxes as he boastfully surveyed his mighty armament, mused on what should

come to pass hereafter, knowing that a mightier conqueror than he, even Death, would one day come, and level all his greatness with the dust. A vision was vouchsafed him, which the learned of his own people failing to expound, he had recourse to one of his Hebrew captives for its solution. The prophet Daniel showed the mighty monarch, that in his dream he had seen a great image, "whose brightness was excellent, whose form was terrible." That the head of this image was of fine gold, his breast and arms of silver, and his body and thighs of brass, his legs of iron, and feet of clay mingled with iron; that a stone cut without hands smote the image on the feet, and that the whole image broke, and became like chaff before the wind,—and then the stone became a mountain, and filled the whole earth. This the prophet thus expounded:—the king himself was the head of gold; that after him should come another kingdom, typified by the silver; and then a third should follow, represented by the brass, which should hold sway over the whole earth. Thus, agreeably to the words of prophecy, we have seen the Persian overthrow the Babylonian monarchy, and the Macedonian in turn subvert the Persian; the Roman empire was likewise shadowed out in its strength, its decline, and its fall; the various kingdoms that arose out of the ruins of iron-handed Rome, are exhibited by the emblems of clay and iron. The last empire figured by the stone that had destroyed the image, is the kingdom of Christ. Christianity came not with might and power to establish a worldly kingdom or overthrow a dynasty; but its whole influence, spiritual in its nature, and gentle in its effects, worked on silently and unseen, and its spirit has at length spread abroad over almost the entire

known world; nor will it rest till, strengthening its stakes, and stretching its cords, it occupies all space in the moral universe of man. This marvellous dream, that pierced through so long a period of history, and which indicated events with a distinctness not to be mistaken, is one of the numerous convincing proofs that the Bible is too miraculous a book to be other than it pretends to be, and that our holy religion, after its long night of trial, becoming better understood, and more devoutly because more fairly received, will continue to pour down its richest blessings on the world in times to come.

The costly workmanship and lavish expenditure bestowed by the Greeks on the images of their gods, are matters of wonder in our days, although even recent times, unhappily, are not completely free from a similar taint of superstitious extravagance. At what period the worship of idols was introduced, is impossible to ascertain; but there is every reason to believe that Idolatry was common after the Deluge; for the Sacred Scriptures inform us that the forefathers of Abraham, as also himself, were engaged in its practice. The Hebrews, who do not appear ever to have had a specific form of idolatry themselves, adopted the deities of other lands; thus, in Egypt they worshipped Egyptian deities; in Judea, those of the neighbouring nations. For example, the golden calf worshipped by the Israelites in the Desert, and the two calves set up by Jero-boam, were borrowed from the images they had found among the idolatrous nations against whom they had been warned. And it has been well observed, that the sin of the Israelites was not so much that of positive idolatry, as a desire to symbolize the *invisible*

Deity, whom their want of faith prevented them acknowledging in his mysterious and ineffable presence in the pillar of cloud by day, and of light by night.

In all these cases, however, as far as we are able to judge, the deities were representatives of the elements. From this elementary worship, the Greeks, in their refinement of art, adopted their beau-ideal of the human form in male or female strength and beauty: thus, the sun at Rhodes was personified under the form of Apollo, the constant and most celebrated example of manly elegance. Of these sculptured representations our galleries and museums afford abundant specimens.

Besides this mode of honouring their deities, the most splendid elaborations of architecture were devoted to the temples in which their gods were invoked; and among the more renowned were those to Jupiter and Diana. These temples and the idols were alike swept away by the besom of time, wielded by the violent hands of the Goth and the Vandal. The cross too, was, in the earlier ages of Christianity, elevated in these ruined temples; to this succeeded another age of darkness, and the crescent has long been reared in its stead; Mahometan misrule will perchance, ere long, give place again to that faith which must overspread the globe, when the march of mind and intellect shall enlighten these lands of gloom with the knowledge of that volume in which God shows that, in the clearest manifestation of his will—He would deal with us as rational and responsible creatures.

The refinement of the Greeks led them to improve on the vast mounds and pyramidal tombs of their predecessors, and they perpetuated the memory of the loved and honoured in life with costly fabrics in which

their ashes were entombed. The Mausoleum, from its excessive magnificence, as well as for its architectural beauty and sculptural adornment, became the first structure to give a proverbial name to superb monuments to the dead in after-ages.

Of the triumphal exploits of Alexander of Macedon, which now but

Point a moral and adorn a tale,

the name given to a city he founded at the mouth of the Nile, alone exists. The ruins of this once flourishing and magnificent city can now with difficulty be traced; and of the far-famed Pharos not one stone stands above another,—but the site has become a point of interest, in rising from a slumber of ages to again become one of the great cities of transit on the highway of nations from the western to the eastern world. A modern Pharos, of smaller dimensions, certainly, has been erected on the opposite point; for wherever the march of commerce progresses, the prototypes of this first of lighthouses spread themselves on every coast, to guide the mariner to his destined haven.

The commercial spirit that leads the Anglo-Saxon race to penetrate the wilds of what we have been accustomed to term the New World, may light upon other buried cities of which written history gives no record. The astounding discoveries of gold deposits in different parts of the globe, and the abundant supplies of which are now being obtained, make us cease to wonder at the extensive use of gold by the ancient nations we have been led to notice in the course of this volume, and to believe as matters of fact things which have often heretofore been treated as fabulous exaggerations.

The recent discoveries of Fellowes, Layard, and others, have satisfactorily proved that the statements of many Greek authors were no exaggerations; and the vast remains of architectural wonders that are scattered throughout, not only in the East, but also rescued from their long burial amid the wilds of America, would almost seem to corroborate the tradition that they were the work of a past generation of giants.

Above thirty years ago, the eminent historian Niebuhr offered an opinion, which Mr. Layard's discoveries confirm, so far as one nation is concerned, for which his countrymen may well claim for him the gift of prophecy.

“There is no doubt but that Egypt must become the possession of a civilized European power; it must sooner or later become the connecting link between England and the East Indies. European dominion naturally supports science and literature, together with the rights of humanity; and to prevent the destruction of a barbarous power would be an act of high treason against intellectual culture and humanity. When that shall have been accomplished, new treasures will be brought to light, and Egyptian antiquity will be laid open before our eyes: we stand at the very threshold of a new era in the history of antiquity. In Nineveh, Babylonia, and Persia, centuries long past will come to light again, and the ancient times will present themselves clearly and distinctly in all their detail. It is true that all those nations are deficient in individuality, and in that which constitutes the idea of humanity, and which we find among the Greeks, Romans, and moderns; but their conditions and changes will become clear. In all its details, the ancient world will acquire a fresh

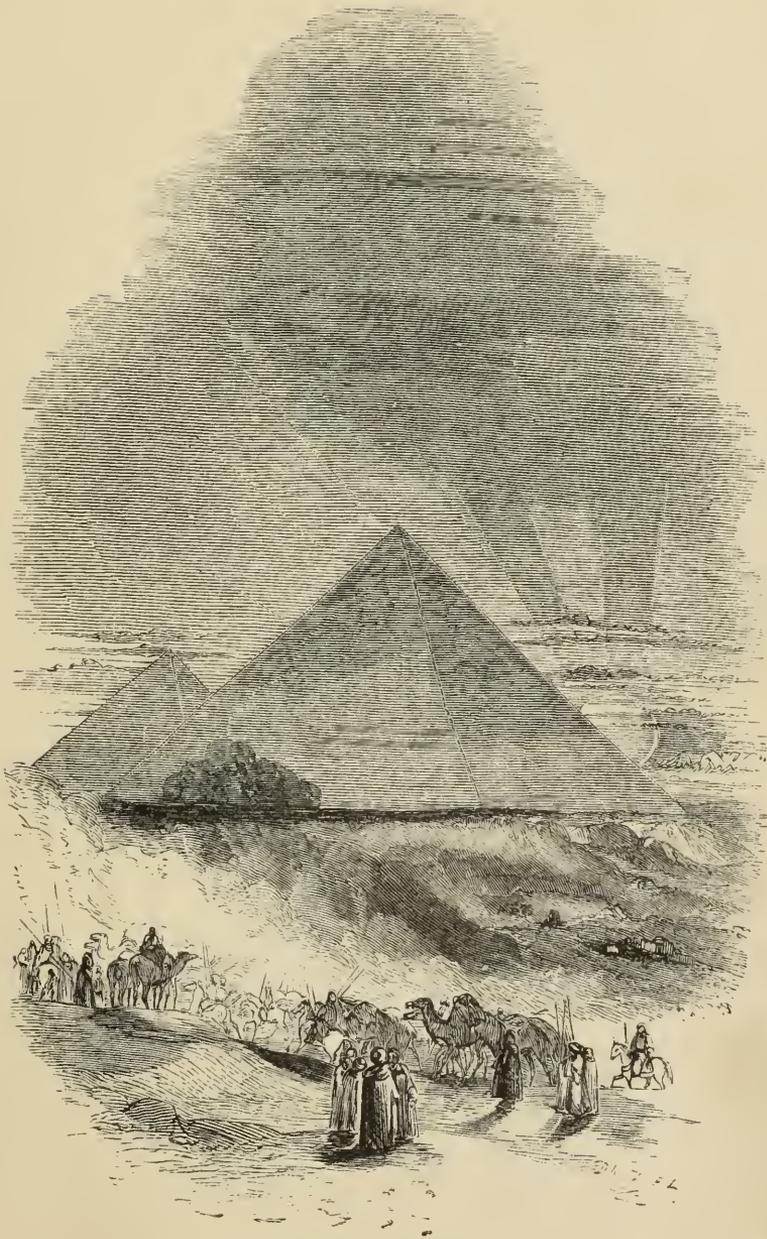
reality, and fifty years hence essays will appear on the history of those nations, compared with which our present knowledge is like the chemistry, such as it was a hundred years before the time of Berzelius."

As some of these almost superhuman fabrics are continually brought before our mind's eye in connexion with Biblical History, and our imagination every hour of our existence raises some fresh topic which awakens a rational curiosity to discuss and master it,—the compiler hopes the time of the reader will not have been idly employed in receiving all the information here gathered respecting these mightiest of the works of man.

From the records of the grandeur and wealth of the cities and palaces here noticed, we may turn to the accounts of the barbarous hordes who, from the North, were permitted by Divine Providence to ravage and destroy all these works of the most civilized countries; and, like some sad pestilence sent on earth as a punishment and a warning for their crimes, these "scourges of God," as they have been justly termed, everywhere marked their progress by ruin and desolation; and the sites of populous cities are now only recognised by blackened ruins and solitary columns.

We may at the same time reflect, with pious awe, on the inscrutable ways of the Most High, who hath thus permitted for a time unlimited conquest and power beyond human control; and then, when their crimes and their pride were at the highest pitch, has humbled the haughtiest nations by the arm of cruel barbarians, and cut them off from the face of the earth.





PYRAMIDS.



## THE PYRAMIDS OF EGYPT

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THOSE mighty piles—the Pyramids—have over-lived  
The feeble generations of mankind.  
What though unmoved they bore the deluge weight,  
Survivors of the ruin'd world?  
What though their founder fill'd with miracles  
And wealth miraculous, their ample vaults?

THE eternal Pyramids—the mystery of the past—the enigma of the present—and the still enduring wonder for future ages of this world,—standing at the head of a long reach in the River Nile, directly in front of the traveller, and seeming to darken the horizon, solitary, grand, and gloomy, the only objects to be seen in the mighty desert before him, are the more impressive as being the chief aim and end of an antiquarian journey to the land in which the forefathers of Israel submitted to a bondage, the harshness of which was only surpassed by the marvellous agency that wrought out their deliverance, and left a history of God's power on behalf of his chosen people which no human imagination can surpass—no human powers of description adequately convey to the astonished hearer.

The Pyramids of Gizeh are the most stupendous masses of building in stone that human labour has ever been known to accomplish, and they are still standing, immovable as the rock that forms their bases, to

tell us that more than 2000 years before the Christian era the Egyptians had learned to transport the heaviest blocks of granite ever moved out of the quarry, from Syene to the Delta of the Nile, a land journey of 600, or a voyage of near 700 miles; to cut and polish them with a precision and nicety we cannot even now surpass, and to use them constructively with a degree of science unequalled from that day to this;—besides this, we know from the contemporary tombs, extending, as they do, over a long lapse of history, and marking its different dynasties with wondrous accuracy, that at that age these remarkable people had fixed institutions of civil society, which all tell of a long anterior life, which alone could have led to such maturity. We are indebted to Herodotus, properly styled “The Father of History,” for the first written account of these wondrous works of art. Herodotus, in his thirty-ninth year, B.C. 445, now within three or four years of twenty-three centuries ago, composed his great and only work\* that has come down to us. This work, which is a history of the wars of the Greeks and Persians from the time of Cyrus to the battle of Mycale, in the reign of Xerxes, also gives an account of the most celebrated nations of the world, as well as the results of his wide-spread travels over Italy, Greece, and Egypt. His style combines the simplest elegance with the utmost ease of a narrative style, and he candidly distinguishes between what he saw himself, and what he relates on the narration of others.

He was informed by the priests of Memphis, that the Great Pyramid was built by Cheops, a king of Egypt,

\* For the “Life of Homer” attributed to this author is universally allowed to be a forgery.

about 900 B.C., or 450 years before he visited that country; that one hundred thousand men were employed twenty years in building it; and that the body of Cheops was placed in a room beneath the bottom of the pyramid; that the chamber was surrounded by a vault, to which the waters of the Nile were conveyed by a subterranean tunnel. The second pyramid was built by Cephren, the brother and successor of Cheops; and the third owed its origin to Mycerinus, the son of Cheops.

Herodotus goes on to say, "that each face of it measures eight plethra (800 Greek feet), it being quadrangular; and the height being the same. It is made of polished stones, fitted together with the greatest nicety, none of the stones being less than thirty feet long. The pyramid was built in the following manner, in the form of steps, which some call *crossæ* (battlements), and others *bómides* (little altars or platforms). When they had built it in this fashion, they raised the remaining stones by machines or contrivances of short pieces of wood. They raised them from the ground to the first tier of steps, and when the stone had ascended to this tier, it was placed on the first machine standing on the first row, and from this row it was dragged upon the second row on another machine. As many tiers of stones," he continues, "as there were, so many machines also were there; but according to another account (for I think it right to give both accounts as they were given to me), they transferred the same machine, it being easily moved, from step to step, as they raised each stone. The highest parts were accordingly finished first, then the parts next to the highest, and last of all the parts near the ground, and the very

bottom. There is an inscription in Egyptian characters on the pyramid, stating how much was spent in furnishing the workmen with leeks, onions, &c.; and as I well recollect what the interpreter said who explained the characters to me; it was 1600 talents of silver."

We are further told by Herodotus, that when the Great Pyramid was designed, they began by making a causeway, along which to convey the stone. This causeway, he states, was three thousand Greek feet in length, sixty in breadth, and forty-eight in height, at its greatest elevation; it was made of highly-polished stone, covered with sculptures, and in his opinion was as wonderful a work as the pyramid itself. When we consider the length and height of this causeway, it is evident it must have been an inclined plane, rising from the level below towards that on which the pyramids stood, and forming the most magnificent approach ever made, to the most wonderful work of human labour ever devised. It also seems probable, as the causeway commenced on the west side of the canal, already alluded to, that the heavy blocks (if we adopt the supposition of their being brought from the east side of the Nile) were brought by water to the bottom of this inclined plane, and carried up it to the level above. There still remain fragments of these causeways in several places, particularly one leading to the third pyramid, eight hundred yards in length.

Egypt was one of the countries earliest civilized, and brought into a fixed social and political system. The first king mentioned as having reigned over the country is Menes, whose era is supposed, with tolerable correctness, to have been 2200 years B.C. From this time something like a chronological series has been

made out by Wilkinson, in his "General View of Egypt." The immediate successors of Menes are unknown, until we come to Suphis and his brother or brothers, to whom the Great Pyramid is attributed, and who are supposed to be the same as the Cheops and Cephren of Herodotus. Abraham visited Egypt about 1920 B.C., and we have the testimony of Scripture as to the high and flourishing state of the country at that period.

Egypt is in every point of view one of the most interesting regions in the world. Its remains of art are of the most curious and impressive character; for the most part they are unique works, carrying us back for their origin to the earliest annals of history. Its geography is intimately connected with both sacred and classic writings. It may be said that Egypt was the parent of Grecian wisdom, the inventress of science, the oracle of nations, and the fountain-head of philosophy, in whose schools we may be allowed to suppose Moses, Pythagoras, and Plato exhausted the earliest stores of human learning. Its ancient monuments, its remarkable physical features, its geographical position, its proverbial fertility, and its commercial importance, combine to render the land of Egypt, in the eyes of the scientific traveller, the statesman, and the philanthropist, one of the most attractive parts of the world, while it is scarcely too much to assert, that our whole knowledge of real history, however involved it may be in the difficulties of so remote an era, begins with the history of this portion of the land of Ham.

The name by which the country is known to the European, comes to us from the Greeks, who derive it from a certain king Ægyptus, the son of Belus. In

the Hebrew Scriptures it is denominated the land of Mizraim or Mitzraim, and the Arabians and other eastern people still know it by Mesr or Misr;—the Coptic name of Old Cairo is now Mistrain.

Taking, therefore, the Holy Scriptures for our guide, we must be led to believe the ancient Egyptians were the Mizraimites, and of the posterity of Ham. We conclude that Egypt was peopled by a branch of the Caucasian race, as the chronology of the Egyptian figures on the most ancient tombs testifies. The first settlement of their race was the country nearest to Asia, as the oldest vestiges are at Thebes, and from thence they wandered down the Nilotic valley.

The same holy annals, and tradition likewise, assert that the first parents of mankind were placed in Asia, and from thence, in process of time, as their increasing numbers required new lands, their progress was needfully slow, such as we may suppose, with a pastoral people, incumbered with wives and children, flocks and herds, it would necessarily be. Whether this migration was anterior or posterior to the dispersion of nations at the tower of Babel, is of no import; we may recognise the all-wise hand of Providence, accomplishing by natural instruments, and according to immutable organic laws, the object of man's creation. Whether or not the first settlers in the valley of the Nile brought with them any knowledge of the arts of civil life, to preserve our confidence in Scripture chronology, their progress must have been amazingly rapid, for within a few generations of Mizraim we find monuments that attest a skill in the arts, an acquaintance with practical science, a profound knowledge of political economy and principles of government, and an

extent of civilization equal to that existing in Egypt at any after-period of history. Of their **high** social condition we have incontestable evidence, that the female sex was honoured and educated, and free as among ourselves; and this is a most unanswerable proof of the advanced civilization of this ancient people.

Among the ruin'd temples there,  
 Stupendous columns, and wild images  
 Of more than man, where marble demons watch  
 The Zodiac's brazen mystery, and dead men  
 Hang their mute thoughts on the mute walls around,  
 The philosopher linger'd, poring on memorials  
 Of the world's youth; through the long burning day  
 Gazed on those speechless shapes, nor when the moon  
 Fill'd the mysterious halls with floating shades  
 Suspended he that task, but ever gazed,  
 And gazed, till morning on his vacant mind  
 Flash'd like strong inspiration, and he saw  
 The thrilling secrets of the birth of Time.

The land of Egypt may be described as an immense valley, terminating in a *delta*, or triangular plain of alluvial formation, being, from Syene to the shores of the Mediterranean, about 600 miles in length, and of various widths. From Syene to Cairo, a distance of about 500 miles, the valley is about eight miles broad, hemmed in by two mountain-ridges, the one extending eastward to the Red Sea, and the other terminating westward in the Libyan deserts.

The mountains which form the natural boundaries of the Egyptian valley are, on many accounts, highly deserving of attention. From them, under the Pharaohs, the Ptolemiës, and the Antonines, were drawn the materials, not only of the stupendous monuments which still make Egypt a land of wonders, but also for

many of the public buildings in Italy, the remains of which attest the genius, at a later period, of the Roman artists, and the munificence of the emperors. About the 24th degree of N. latitude, a granitic chain closes in on each side of the river, so as to wear the appearance of having been rent by the stream, which forces its way through fragments of rock. Hence, the almost innumerable islands to the north of Philæ, as far as Asswan (Assouan). The cataracts a little to the south of that town are nothing more than rapids, which might arise from a contraction of the bed of the stream; there is, however, most probably, in that tract of country, a considerable change in the level of the soil. The bold, but wild and gloomy precipices which here overhang the stream, as well as the roar of its waters rushing through a multitude of channels (for, even when the inundation is at its height, there are twenty large islands in the midst of the river), were well calculated to work upon the imagination of the early inhabitants; and their belief that Osiris remained buried in those abysses as long as the stream was confined within its banks, but annually rose from the grave, to scatter his blessings over the land, as soon as the accumulated waters were poured forth on all sides, was fostered, if not created, by the physical peculiarities of this overawing though desolate region. The granite, or southern district, extends from Philæ to Asswan (in lat.  $24^{\circ} 8' 6''$  N.; long.  $33^{\circ} 4'$  E.), and is formed, for the most part, by rocks of Syenite or oriental granite, in which the quarries may yet be seen, from which the ancients drew the stupendous masses required for their colossal statues and obelisks. Between Asswan and Esne (in lat.  $25^{\circ} 19' 39''$  N.) is the sandstone, or middle district, which supplied slabs

for most of the temples; and beyond it the northern or calcareous district stretches to the southern angle of the Delta. This last chain of hills furnished not only the solid part of the pyramids, but materials also for many other public buildings, long since destroyed, because they proved excellent stores of lime and stone for the Arabs and other barbarians by whom Egypt has been desolated for so many centuries. The steep, perpendicular cliffs of this calcareous rock give a monotonous and unpicturesque, yet solemn and suggestive aspect to this part of Egypt; while the boldness and grotesque forms of the mountains in the south offer new points of view in continual succession, even when the inundation is at its greatest height.

On each side of the river below Asswan, very steep, abrupt sandstone cliffs, presenting a continued line of ancient quarries, hem in the stream; and the valley, which opens gradually, closes again at the distance of twelve leagues (about thirty-six geographical miles), where it is reduced to one-fourth of its former width: and lofty walls of rock on each side barely leave a passage for the water. This is now called *Jebel-el-Silsileh* (Mountain of the Chain); and from its quarries the materials used in the temples at Thebes were drawn. Below these narrows the valley gradually widens, but the eastern bank continues to present one uninterrupted perpendicular wall, while on the west there is a gradual, and generally an easy, ascent to the Desert. Another contraction of the valley occurs about fifty-six geographical miles lower down, ten miles to the north of Esne, where the rock does not leave even a footpath near the river, and the traveller by land must make a considerable circuit in

order to reach the place where the hills, for the third time, recede. This passage, called *Jebelain* (the two hills), leads to the plains of Ermont and Thebes (in lat.  $25^{\circ} 44'$  N.); for here the land on each side of the river spreads out into so wide a level as really to form a plain, in comparison with the rugged banks of the stream higher up. It is at this place that the sandstone terminates, and the freestone begins. The banks are no longer straight and parallel, but diverge in various directions, forming many bays and creeks; while the country, rising on each side almost imperceptibly towards the hills, presents a nearly even surface of cultivable soil about two leagues in width. This, which is the first level of any extent below the Cataracts, is the site of the most ancient and celebrated capital of Egypt—Thebes; the ruins of which cover a large proportion of the valley. It is remarkable, that the distance from Thebes to the Cataracts, one extremity of the country, is exactly the same as that between Memphis, the subsequent capital, and the sea, the other extremity; namely, 40 leagues, or 120 geographical miles. The calcareous chain continues from this point, on each side of the valley, to the head of the Delta, where the hills open to the east and west, uniting with the Libyan chain on one side and bending towards the mountains of Arabia Petræa on the other. This chain, though generally calcareous, is occasionally, especially near the Desert, broken by isolated rocks of sandstone.

At Denderah (Tentyris), twelve leagues N. of Thebes, the Nile, again hemmed-in by the hills, turns nearly at right angles, and runs directly from east to west as far as the site of Abydus (*Medfun* or *El Birba*), where it

resumes its northerly direction, and, entering another spacious and fertile valley, passes by Jirjeh and Osyut (or Siout). Near the latter place, the Libyan chain begins to bend towards the west; and the descent from the Desert becomes so gradual, that the country is on that side much exposed to clouds of sand, by which it would have been overwhelmed long since, but for the canal called *Bahr Yusuf* (Joseph's River), which secures the irrigation of the land between itself and the Nile, and thus prevents the further encroachment of the Desert. Here the *Said*, or upper division of Egypt, terminates, and the *Wustani*, or middle region, extending as far as the fork of the Delta, commences. The more the valley of the Nile gains in width, and the western mountains lose in height, the greater is the danger from its proximity to the Libyan Desert. That remarkable portion of Africa (*El Sahra*) is, for the most part, covered with sand or very fine gravel, the minuter particles of which are, at certain seasons, carried by tempestuous gales over a great extent of country. It is manifest, that the less the ground is cultivated the fewer the trees and shrubs it bears, and the more its irrigation is neglected, the more rapidly will the sand from the Desert encroach on the plains or valleys near the river. The cultivable tracts, therefore, in the middle and lower Egypt, have long been daily decreasing; and were it not for the canal just mentioned, few spots uncovered by sand would have remained on the western bank of the Nile.

Beyond Beni-Suweif (in lat.  $29^{\circ} 9' 12''$  N.), the Libyan chain of hills again closes in towards the N.E., and forms the northern boundary of the large basin between *Derut-el-Sherif* and *Atfih*; but at *El Ilahun*,

to the N.W. of the former, it is broken by one of the many transverse valleys, and thus opens a passage into the province of Fayyum (or Fayoum). Beyond that vale, which is merely a large bay or sinuosity in the border of these mountains, they approach the river with a steeper declivity, and have a nearly level summit overlooking the country below. This table-land, between the Nile and Fayyum, was chosen for the site of the pyramids. On its north-western side, the hills shelve off in that direction, and terminate in the cliffs and promontories which mark the coast of ancient Cyrenaica. The eastern or Arabian chain has generally more transverse breaks and ravines, is more lofty and rugged, and comes closer to the river, than the hills on the opposite side. The northern part of it is called *El Moqattam* (the hewn), probably from the quarries formed in its sides, and is connected by several inferior ranges with the mountains of Arabia Petræa.

Of the transverse valleys leading to the Red Sea, the best known are, the Valley of Cosseir, and that of the Wanderings of the Children of Israel; the former is the most frequented road between the Upper Egypt and the sea, and the latter the route probably followed by the Israelites on their return to the promised land. But besides these, there are five or six others at present known, and several, probably, unexplored. Some were much frequented anciently, which are now rarely if ever visited: such have been the ruinous consequences of a system of misgovernment, under which the commerce of Egypt has dwindled away to almost nothing. Towns upon the Red Sea, once flourishing emporiums, have ceased to exist; and Berenice, anciently celebrated for the greatness of its wealth and

commerce, is now so completely forgotten, that even the road to it was unknown till traced a few years ago by MM. Cailliaud and Belzoni. The narrow ravines between the hills on the western side were, till very lately, equally unknown, though the Oases and the roads leading to them were described by the Greeks and Arabs. Two lead from Jirjeh and Esne into the greater Oasis (*El Wah-el-kharijeh*), and one from Fayyum into the smaller (*El Wah-el-dakhileh*). On the western side of the Delta, the direction of the valleys is nearly from S.E. to N.W.; and *Siyah*, or *Shantariyyeh*, the Oasis of Ammon, is connected with Egypt by branches which diverge more towards the west, from the *Bahr Bilama* (Waterless Sea), *i. e.* the celebrated desert called *Scete*, or the Valley of Natron.

The traveller, in general, first obtains a fair view of the pyramids from the city of Grand Cairo, on the east bank of the Nile, at a distance of about five miles in a straight line. We are told that the first view, as in our approach to the "Dance of Giants," or Stonehenge, on Salisbury plain, does not strike the traveller with the idea of excessive grandeur, any more than a hill of moderate dimensions when seen at a small distance: comparison being essential for a proper conception of these wondrous fabrics, we have here no standard by which to measure them; and for this reason the pyramids do not equal the expectations formed by any spectator who sees them for the first time. The clearness of the atmosphere, which defines their angles so sharply, and the want of some suitable measure of size, sufficiently account for this. But still there are other impressions that serve to give some idea of the enormous mass of these objects;—at the

distance of four or five miles they seem close at hand; but the traveller, as he advances, has abundant time to reflect on the magnitude of the object which has given him so erroneous an idea of distance. This impression is caused partly by their magnitude, partly by their forms. Being large undivided masses of four equal sides, there are no small parts for the eye to dwell upon, as in ordinary temples, where the indistinctness of particular portions, owing to the minuteness of the details, serves to correct false impressions of distance, which it is the tendency of the whole mass to produce.

When the inundation of the Nile is at its height, a very circuitous route of nearly 20 miles to the pyramids becomes necessary; but this journey is described as a most agreeable one, leading at times through woods of palm, date, and acacia trees, or over barren and sandy tracts, without a vestige of verdure or population. The Nile in its overflow encompasses whole villages and their surrounding groups of trees, and amid the waters rises ever and anon a lonely palm. Here a hamlet seems floating on the wave, above which hangs the foliage and fruit of various trees, and there are seen hills of sand, rocks, and ruins of temples, looking like so many beacons peering above the watery waste.

For want of some neighbouring object with which to compare this immense pile, no adequate idea is formed of the real dimensions even of its component parts, till the traveller, on arriving at its base, measures its length by his steps, and finds the first tier of stones even with his chest.

The quantity of stone used in this pyramid is estimated at six millions of tons,—which is just three

times that of the vast breakwater thrown across Plymouth Sound; and, as we are told, one hundred thousand men were for twenty years employed in building this now empty sepulchre, and the whole of the material of the structure was brought from above Thebes in Upper Egypt.

In the hazy light of early morning, the first view of the pyramids appears like a mountain of singular shape, inclining on one side, as if its foundation had partially given way. Approaching nearer, as the objects become distinct, the three great pyramids, and one smaller one, are in view, towering higher and higher above the plain, and when the traveller is above a mile distant, he is impressed with the feeling that he can touch them; on nearer approach, the gigantic dimensions grow upon him, and, looking up their sloping sides to the lofty summits, he becomes sensible of the enormous magnitude of the mass above him.

The severe simplicity of form, and the sublime purity of design, combined with solidity of construction, create a sensation of awe when the traveller gazes on the mass, each side of the base of which, measured round the stones let into the rock, is 765 feet; covering a surface of about eleven acres.

Never can the impression made by their appearance on the mind of the traveller be obliterated. When reflecting the sun's rays, they appear as white as snow, and of such surprising magnitude, that nothing he had previously conceived in imagination can prepare him for the spectacle he beholds. The sight instantly convinces him that no power of description, no delineation, can convey ideas adequate to the effect produced in viewing these stupendous monuments. The formality of their

structure is lost in their prodigious magnitude; the mind, elevated by wonder, feels at once the force of an axiom, which, however disputed, experience confirms,—that in vastness, whatever be its nature, there dwell the true elements of sublimity. Another proof of their indescribable power is, that no one can approach them under other emotions than those of terror, which is another principle of the sublime. In certain instances of irritable feeling, the impression of awe and fear has been so great as to cause pain rather than pleasure; hence, perhaps, have originated descriptions of the pyramids which represent them as deformed and gloomy masses, without taste or beauty. Persons who have derived no satisfaction from the contemplation of these marvellous works of man's labour, may not have been conscious that the uneasiness they experienced was a result of their own sensibility; others have confessed to ideas widely different, excited by every wonderful circumstance of character and situation,—ideas of duration, almost endless; of power, inconceivable; of majesty, supreme; of solitude, almost awful; of grandeur, of desolation, and the gloomy repose of death.

When near the base of the great pyramid, it is impossible that persons susceptible of any feeling of sublimity can behold it unmoved. The spectator surveys with amazement the vast surface presented to his sight in this stupendous monument, which seems to reach the clouds. The Arab guides appear like pigmies scattered upon the immense masses. Even walking round it and looking up from its base, the spectator does not feel its immensity till he has commenced the ascent; then stopping to breathe, and looking down, he sees men dwindled into insect size; and looking up at the

distance between himself and the summit, he then realizes in all their force the huge dimensions of this giant work. It takes about twenty or thirty minutes to ascend the great pyramid with the assistance of the Arabs.

It is not what it once was to go to the pyramids. They have now become regular "lions" to multitudes of travellers from all parts of the world. The gay, practical Albert Smith tells us of English ale sold at the very foot of the pyramids, and of counterfeit *fac-similes* of mummies and amulets made in Staffordshire, and imported hither to gratify an Englishman's proverbial passion for relics. Remnants of the Pharaohs are as common as trophies of Waterloo at Brussels—and quite as apocryphal; and travellers, equally strange and incongruous, may be found on this artificial mountain, as on the natural giants at Chamouni. Nevertheless, common as the journey has become, no man can stand on the top of the great pyramid of Cheops, and look out upon the dark mountain of Moqattam, bordering the Arabian desert,—upon the ancient city of the Pharaohs, its domes, its mosques, and minarets, glittering in the light of a vertical sun,—upon the rich valley of the Nile and the river of Egypt rolling at his feet,—the long range of pyramids and tombs extending along the edge of the Desert to the ruined city of Memphis, and the boundless and eternal sands of Africa,—without considering that moment an epoch not to be forgotten; thousands of years roll through his mind, and thought recalls the men who built them, their mysterious uses,—the poets, historians, philosophers, and warriors, who have gazed upon them with a wonder like his own.

It is remarked, that he who has stood on the summit of this most ancient, and yet most mighty monument of man's power and pride, and has looked round to the far horizon where Libya and Arabia lie silent, and has seen at his feet the land of Egypt, dividing their dark solitude with a narrow vale, beautiful and green, the mere enamelled setting of one solitary, shining river,—must receive impressions which he can never convey, for he can never define them himself. Amid all the uncertainty which hangs over the design, and date, and builders of this vast pile, this one thing we know,—that the chief, and the philosopher, and the poet of times of old, ~~have certainly been here~~; that Alexander has spurred his war-horse to its base; and Pythagoras, with naked foot, has probably stood on its summit.

Belzoni, who ascended the great pyramid, says:—“We went there to sleep, that we might ascend the first pyramid early enough in the morning to see the rising of the sun; and accordingly we were on the top of it long before the dawn of day. The scene here is majestic and grand—far beyond description; a mist over the plains of Egypt formed a veil, which ascended and vanished gradually as the sun rose and unveiled to the view the beautiful land, once the site of Memphis. The distant view of the smaller pyramids on the south marked the extension of that vast capital; while the solemn, endless spectacle of the Desert on the west inspired us with reverence for the all-powerful Creator. The fertile lands on the north, with the serpentine course of the Nile, descending towards the sea; the rich appearance of Cairo, and its numerous minarets, at the foot of the Moqattam

mountain on the east ; the beautiful plain which extends from the pyramids to that city ; the Nile, which flows magnificently through the centre of the sacred valley ; and the thick groves of palm-trees under our eyes ; altogether formed a scene of which very imperfect ideas can be given by the most elaborate description."

Let us listen to Dr. Lepsius' hearty, enthusiastic account of *his* ascent :

"About thirty Bedouins had assembled around us, and awaited the moment when we should commence the ascent of the pyramid, in order to aid us with their brawny brown arms to mount the steps, each about three or four feet in height. Scarce had the signal for departure been given, ere each of us was surrounded by several Bedouins, who dragged us up the rough steep path by the apex, like a whirlwind. A few minutes more, and our flag floated from the top of the oldest and loftiest of human works with which we are acquainted, and we saluted the Prussian eagle with three cheers for our king. Flying towards the south, the eagle turned its crowned head homeward to the north, whence there blew a fresh breeze, diverting the efforts of the noontide sun. We, too, looked homeward, and each called to mind, aloud, or quietly within his own heart, the memory of those whom he had left behind, loving and beloved.

"And now the prospect at our feet enchanted us. On one side was the valley of the Nile, a vast ocean of inundated waters, which, intersected by long and serpentine embankments, every now and then broken by island-like villages, and overgrown tongues of land, filled the whole plain of the valley, and reached to the

opposite chain of Moqattam, on the most northerly point of which rises the citadel of Cairo, above the town lying beneath. On the other side, the Libyan Desert, a still more wondrous ocean of sand and desolate rock-hills, boundless, colourless, soundless, animated by no beast, plant, or trace of human presence; no, not even by graves; and between both, the desecrated Necropolis, the general plan and peculiar outline of which unfolded themselves, plainly and sharply, as though on a map.

“What a landscape! and with our view of it what a flood of reminiscence! When Abraham came to Egypt for the first time, he beheld these pyramids, which had already been built for many centuries. In the plain before us lay ancient Memphis, the abode of those kings on whose graves we were standing—there lived Joseph, who ruled this land under one of the mightiest and wisest Pharaohs of the new empire. Further to the left of the Moqattam mountains, where the fertile plain borders on the eastern arm of the Nile, on the other side of Heliopolis, distinguishable by its obelisk, commences the fruitful district of Goshen, whence Moses led his people forth to the Syrian wilderness. Indeed, it would not be difficult to recognise from our position, that ancient fig-tree on the road to Heliopolis, by Matarîeh, beneath the shade of which, according to local legends, Mary rested with the Holy Child. How many throngs of pilgrims from all nations have sought these wonders of the world long before our time—we, the youngest in time, and yet only the predecessors of thousands who will come after us, and behold and climb these pyramids with like feelings of astonishment! I will describe no

further the impressions that came flooding in at the moment; there, at the aim and end of my wishes of many long years, and at the actual commencement of our expedition, I stood on the apex of the pyramid of Cheops, to which link of our whole monumental history is so fastened—there, where I beheld beneath me a remarkable grave-field, whence the Moses-rod of the dead summons forth the shades of the ancient dead, to pass in array before us in the mirror of the future, according to each one's rank and age, name and sex, with all their respective peculiarities, customs and associations.”

In order to give some notion of the size and extent of the great pyramid, it may be said that the base is 550,000 square feet, or about the area of Lincoln's-Inn-Fields; and its height 474 feet, or, 114 feet higher than the top of the cross surmounting St. Paul's Cathedral at London; the height, in its complete state, was 502 feet. The pyramid consists of a series of platforms, each smaller than the one on which it rests, and consequently presenting the appearance of steps, which diminish in length from the bottom to the top. Of these steps there are 203, and the height of them decreases, but not regularly, from the bottom to the top, the greatest height being nearly 4 feet 8 inches and the least rather more than 1 foot 8 inches. The horizontal lines of the platforms are perfectly straight, and the stones are cut and fitted to each other with the greatest nicety, and joined by a cement of lime with but little sand in it. It has been ascertained that a bed, 8 inches deep, must have been cut in the rock to receive the lowest external course of stones. The vertical height, measured from this base in the rock to

the top of the highest platform now remaining, is 456 feet. This platform has an area of about 1067 square feet, each side being 32 feet 8 inches ; it consists of six square blocks of stone, irregularly disposed, on which the knives of visitors have been ambitiously and vulgarly employed in sculpturing their names ; among which, there are some in Greek, a few in Arabic, many in French, and two or three in English. It is supposed that eight or nine of the layers of stone have been thrown down, although there is now no trace of cement on the surface of the highest tier ; but Gemelli, about 150 years since, gave the number of steps 208, the height 528, feet, and the area of the summit 16 feet 8 inches square.

The entrance of the great pyramid is on the north face, 47 feet above the base ; it is nearly in the centre. The sands of the Desert have encroached upon it, and, with the fallen stones and rubbish, have buried it to the sixteenth step. Climbing over this rubbish, we reach the entrance to a narrow passage of  $3\frac{1}{2}$  feet square, lined with broad blocks of polished granite, descending, in the interior, at an angle of 27 degrees, for about 100 feet ; the passage then turns to the right, and winds up a steep ascent of 8 or 9 feet, falling into a natural passage, 5 feet high and 100 feet long, forming a continuous ascent to a sort of landing-place ; in a small recess of this is the orifice, or shaft, called the well ; it was by this shaft that the workmen descended, after they had closed the lower end of the upper passage, which was done with blocks of granite ; and having gone down by the well, and reached the lower passage, they followed it upwards to the mouth, which they also closed in the same manner. But those who

opened the pyramid, in order to avoid the granite blocks at the junction of the two passages, forced a way through the side; and it is by this you now ascend in going to the great gallery. The quality of the granite was carefully concealed by a triangular piece of limestone fitted into the ceiling of the passage; its falling, however, betrayed the secret, by exposing the granite. Moving onward through a long passage, the explorer comes to what is called the Queen's Chamber, 17 feet long, 17 feet wide, and 12 feet high. From this chamber, or crypt, there is, by another way, an entrance to another opening, now cumbered with fallen stones. Ascending above this, by a gallery or an inclined plane, lined with highly-polished granite, and about 120 feet in length, you enter the King's Chamber, 37 feet long, 17 feet wide, and 20 feet in height. The walls of this chamber are of red granite, highly polished, each stone reaching from the floor to the ceiling; and the ceiling is formed of nine large slabs of polished granite, extending from wall to wall. At one end of the chamber stands a sarcophagus, also of red granite; its length is 7 feet 4 inches by 3 feet, being only 3 inches less than the doorway. Here is supposed to have slept one of the great rulers of the earth, the king of the then greatest kingdom of the world, the proud mortal for whom this mighty structure was raised. Where is he now? Even his dry bones are gone! torn away by rude hands, and scattered by the winds of heaven. There is something curious about this sarcophagus; it being so near the size of the orifice which forms the entrance of the pyramid, it could hardly have been conveyed to its place by any of the now-known passages; we must, consequently, conclude it

was deposited during the building, or before the passage was finished in its present state.

It is not the least interesting part of a visit to the interior of the pyramids, as you are groping your way after the Arab guide, to feel your hand running along the sides of an enormous shaft, smooth and polished to the highest state of art, and to see by the light of a flowing torch chambers of red granite from the cataracts of the Nile, the enormous blocks of which, prepared with so much care, were then carefully sealed up, as not to be visited by mortal eyes.

In 1817, Captain Caviglia, an Italian, thoroughly investigated the interior of the great pyramid, and also some of the adjoining tombs. He describes the shaft as being lined with masonry, both above and below the grotto, "to support, as was supposed, one of those insulated beds of gravel which are frequently found in rock, and which the masons call flaws." Mr. Caviglia was, however, by no means satisfied with the result of his supposed discovery of the bottom of the well. The ground was perceived to give a hollow sound beneath his feet, and he was persuaded that there must be some concealed outlet. He therefore determined to set about excavating the bottom of the well. The offer of enormous wages, backed by an order from the *Kiaya-bey*, procured the reluctant assistance of the Arabs in drawing up the rubbish; but, after he had succeeded so far in subduing their indolence and their prejudices, the suffocating heat and impurity of the air in so confined a place, where after the first hour a light would not burn, rendered it impracticable to proceed in the excavation. The further progress of his researches we give in the words of a narrative drawn

up from information communicated by Mr. Salt, the British consul-general.

“Thus discouraged, Mr. Caviglia next turned his attention to the clearing of the principal entrance or passage of the pyramid, which, from time immemorial, had been so blocked up as to oblige those who entered to creep on their hands and knees; hoping by this to give a freer passage to the air. He not only succeeded in carrying his purpose into effect, but in the course of his labours made the unexpected discovery, that the main passage, leading from the entrance, does not terminate in the manner asserted by Maillet. Having removed several large masses of calcareous stone and granite, apparently placed there to obstruct the passage, he found that it still continues in the same inclined angle downwards, is of the same dimensions, and has its sides worked with the same care as in the channel above, though filled up nearly to the top with earth and fragments of stone. Having proceeded to the length of 150 feet in clearing out this passage, the air began to be so impure, and the heat so suffocating, that he had the same difficulty again to encounter with regard to the working Arabs. Even his own health was at this time visibly impaired, and he was attacked with a spitting of blood; nothing, however, could induce him to desist from his researches.

“By the 14th March, he had excavated as low down as 200 feet in the new passage without anything particular occurring; when, shortly afterwards, a door on the right side was discovered, from which, in the course of a few hours, a strong smell of sulphur was perceived to issue. Mr. Caviglia now recollected, that when at the bottom of the well, in his first enter-

prise, he had burned some sulphur for the purpose of purifying the air, and he conceived it probable that this doorway might communicate with it; an idea which, in a little time, he had the gratification of seeing realized, by discovering that the channel through the doorway opened at once upon the bottom of the well, where he found the baskets, cords, and other implements which had been left there on his recent attempt at a further excavation." This discovery was so far valuable, as it afforded a complete circulation of air along the new passage, and up the shaft of the well into the chamber, so as to obviate all danger, for the future, from the impurity of the atmosphere. Mr. Salt, after this, made the tour of the long passage, and up the shafts into the great gallery, without much inconvenience.

"The new passage did not terminate at the doorway which opened upon the bottom of the well. Continuing to the distance of twenty-three feet beyond it, in the same angle of inclination, it became narrower, and took a horizontal direction for about twenty-eight feet further, where it opened into a spacious chamber, immediately under the central point of the pyramid. This new chamber is sixty-six feet long by twenty-seven feet broad, with a flat roof, and, when first discovered, was nearly filled with loose stones and rubbish, which, with considerable labour Mr. Caviglia removed. The platform of the floor, dug out of the rock, is irregular, nearly one half of the length from the eastern or entrance end being level, and about fifteen feet from the ceiling; while in the middle it descends five feet lower, in which part there is a hollow space, bearing all the appearance of the com-

mencement of a well or shaft. From hence it rises to the western end, so that at this extremity there is scarcely room between the floor and the ceiling to stand upright, the whole chamber having the appearance of an unfinished excavation." This Mr. Salt thinks, after a careful comparison of it with other subterranean chambers which have been disfigured by the combined effects of time and the rude hands of curious inquirers, may once have been highly wrought, and used, perhaps, for the performance of solemn and secret mysteries. Some Roman characters, rudely formed, had been marked with the flame of a candle on the rock, part of which having mouldered away rendered the words illegible. Mr. Salt says, he had flattered himself that this chamber would turn out to be that described by Herodotus as containing the tomb of Cheops, which was insulated by a canal from the Nile; but the want of an inlet, and its elevation of thirty feet above the level of the Nile, at its highest point, put an end to this delusive idea. He thinks, however, from an expression of Strabo, purporting that the passage from the entrance leads directly down to the chamber which contained the *theta* (the receptacle of the dead), that this new chamber was the only one known to that author. Whatever might have been the intention of this deeply-excavated chamber, no vestige of a sarcophagus could now be traced.

"On the south side of this irregularly formed or unfinished chamber, is an excavated passage, just wide and high enough for a man to creep along on his hands and knees, continuing horizontally in the rock for fifty-five feet, where it abruptly terminates.

Another passage at the east end of the chamber commences with a kind of arch, and runs about forty feet into the solid body of the pyramid." Mr. Salt also mentions another passage, noticed by Olivier, in which the names of "Paisley" and "Munro" were now found inscribed at its extremity.

These laborious exertions do not appear to have been rewarded with any new discovery of antiquities. Mr. Caviglia has, however, to a certain degree, determined one long-disputed point—namely, how far the living rock had been made available in the construction of the pyramids. "This rock, which shows itself externally at the north-eastern angle of the great pyramid, appears in the main passage, and again close to the mouth of the well; the highest projection into the body of the pyramid being about eighty feet from the level of its external base."

Much more, however, there can be no doubt, remains to be discovered within "these gloomy mansions of mystery and wonder." We have now, it is remarked, the knowledge of three distinct chambers in the great pyramid, all of which had evidently been opened by the Saracens, and perhaps, long before, by the Romans; but, for anything that is known to the contrary, there may be three hundred, and might be ten times three hundred such chambers yet undiscovered. To assist the mind to form a just idea of the immensity of the mass, let us take the great chamber of the sarcophagus, whose dimensions (it being about  $35\frac{1}{2}$  feet long,  $17\frac{1}{4}$  broad, and  $18\frac{3}{4}$  high) are those of a tolerably large-sized drawing-room, which, as the solid contents of the pyramid are found to exceed 85,000,000 cubic feet, forms nearly  $\frac{1}{41000}$  part of the

whole; so that, after leaving the contents of every second chamber solid, by way of separation, there might be three thousand seven hundred chambers, each equal in size to the sarcophagus chamber within the pyramid of Cheops. All the rooms at present discovered are to the west of the general passage, that is, in the north-west quarter of the pyramid, with the exception of the one discovered by Mr. Caviglia in the centre of its base; and till examination shall have ascertained the contrary, it may be presumed that the other three quarters have also their chambers. The insulated tomb of Cheops, the founder, if the statement furnished by Mr. Salt be correct, must be an excavation far deeper than has yet been discovered; and the channel by which the waters of the Nile could be brought into any part of the pyramid remains altogether concealed. Yet we can hardly bring ourselves to believe that no such communication ever existed. The excavated passage which leads off from the great chamber, and abruptly terminates at the end of fifty-five feet, can never have ended, originally, in a *cul-de-sac*, but must have had some design, and some outlet.

The Pyramid of Cephren, the second in size, is, according to Belzoni—each side of the base 684 feet, vertical height 456 feet. This pyramid does not rise from the natural level of the plateau, but out of an excavation made in the solid rock all round. The rock on which this pyramid stands is higher than that on which the great pyramid stands; so that both may appear to be on the same level. Belzoni, after very considerable labour, succeeded in opening the second pyramid, and after traversing passages similar to

those in the great pyramid, reached the main chamber, which is cut out of the solid rock. It is 46 feet 3 inches long, 16 feet 3 inches wide, and 23 feet 6 inches high. The covering is made of blocks of limestone, which, meeting in an angular point, form a roof of the same shape as the pyramid. The chamber contained a sarcophagus, formed of the finest granite, but without a single hieroglyphic. Some bones were found in it, which on examination proved to be those of an ox. An inscription on the wall, in Arabic, showed that this chamber had been entered by some Arab ruler of Egypt, who had again closed the pyramid. Belzoni also discovered another chamber in this pyramid. The style of building of the second pyramid is inferior to that of the first, and the stones used in its construction were less carefully selected, though united with nearly the same kind of cement. A considerable portion of the outer coat, or what may be termed the casing, still remains on this pyramid, which appears to have been formed by levelling or planing down the upper angle of the projecting steps, and was, as Herodotus remarks, consequently commenced from the summit. This covering, which is of compact limestone, at a distance appears to have a spotted appearance, partly produced by the dung of birds, and partly a reddish-coloured lichen, which has not been described. The ascent of this pyramid is difficult, in consequence of so much of the outer coat remaining as leaves no doubt it was the intention of the architect that these buildings, when finished, should neither be entered nor ascended.

Mr. Wilde's description of his ascent of the second pyramid in 1839 is so graphic in its detail, that we prefer giving it in his own words.

“ I engaged two Arabs to conduct me to the summit, one an old man, the other about forty, both of a mould which, for combination of strength and agility, I never saw surpassed. We soon turned to the north, and finally that part where the outer casing still remains on the west side. All this was very laborious, though not very dangerous. But here was an obstacle that I knew not how the guides themselves could surmount, much less how I could possibly master ; for above our heads jutted out like an eave or coping the lower stones of the coating, which still remain, and retain a smooth polished surface. As considerable precaution was necessary, the guides made me take off my hat, coat, and shoes at this place. The younger then placed his raised and extended hands against the projecting edge of the lower stone, which reached to above his chin ; and the elder, taking me up in his arms as I would a child, placed my feet on the other’s shoulders, and my body flat on the smooth surface of the stone. In this position we formed an angle with each other, and here I remained full two minutes, till the old man went round, and by some other means contrived to get over the projection, when, creeping along the line of the junction of the casing, he took my hands, drew me up to where he was above me, and then, letting down his girdle, assisted to mount up the younger, but less active and less daring climber of the two. We then proceeded much as follows : one of them got on the shoulders of the other, and so gained the joining of the stone above, which was often five feet asunder ; the upper man then helped me in a similar action, while the lower pushed me up by the feet. Having gained this row, we had often to creep for some way along the

joining to where another opportunity for ascending was afforded. In this way we proceeded to the summit; and some idea of my feelings may be formed, when it is recollected that all these stones, of such a span, are highly polished, are set at an angle of forty-five degrees, and that the places we had to grip with our hands and feet were often not two inches wide, and their height above the ground four hundred feet. A single slip of the foot, and we must all three have been dashed to atoms long before we reached the ground. On gaining the top, my guides gave vent to sundry demonstrations of satisfaction, clapping me on the back, patting my head, and kissing my hands. From all this I began to suspect something wonderful had been achieved; and some idea of my perilous situation broke upon me when I saw my friends beneath waving their hats, and looking up with astonishment, as we sat perched upon the top, which is not more than six feet square. The apex stone is off, and it now consists of four outer slabs and one in the centre, which is raised up on its end, and leans to the eastward. I do not think that human hands could have raised it thus from its bed, on account of its size, and the confined space they would have to work in. I am inclined to think the top was struck by lightning, and the position thus altered by it. The three of us had just room to sit upon the place. The heat was intense, and the stones so hot, that it was unpleasant to sit very long, and it would be dangerous to attempt to stand. The descent was, as might be expected, much more dangerous, though not so difficult. The guides tied a long sash under my arms, and so let me slide down from course to course of these covering stones, which are of

yellowish limestone, somewhat different from the material of which the steps are composed, and totally distinct from the rock of the base or the coating of the passages."

The discoveries made by the Prussian expedition, under Dr. Lepsius, and which have been but recently made known, are of a most astonishing character. The tombs at the foot of the great pyramid, till this investigation, were very imperfectly known, all preceding travellers having but slightly examined them. Dr. Lepsius has examined forty-five out of eighty-two he had marked for search, and of these, nearly all were built either during or soon after the construction of the great pyramid, and therefore afford a regular series of dates, of inestimable value, for the knowledge of the oldest determinable civilization of the human race. The architecture of the time is fully developed, as already mentioned; sculpture of whole figures of all sizes, in high and low relief, occurs in surprising abundance. The painting, on walls of the finest lime coating, is often beautiful beyond conception, and in some cases is perfect, and as fresh as if done yesterday. The most magnificent of the tombs were for the families of the kings near whose pyramids they lie, and one buried in the sand is devoted to a son of Cheops. The series of tombs furnishes us with a pedigree of the distinguished families of royalty and nobility of the land. Sir G. Wilkinson had previously expressed his belief, from an examination of one of these tombs, that these sculptures and buildings were the oldest in Egypt.

The pyramid of Mycerinus, or third in size, differs from the other two, being built in almost perpendicular

degrees, to which a sloping face has been afterwards added. The outer coating was of red granite, much of which still remains. Pliny remarks, that the third, though smaller than the other two, was much more elegant, from the Ethiopian stone that clothed it. Blocks and fragments of this granite coating lie scattered about its base. This pyramid was opened by Col. Howard Vyse in 1838, and the coffin and remains of Mycerinus may now be seen in the British Museum. Thus the ghastly remnants of the mortality of one of the great potentates of this earth are now exposed, to the eye of the stranger, dropping away into dust, after a calm and undisturbed entombment of thirty-nine centuries. Diodorus informs us that the name of Mycerinus was written on its north face. The height of this pyramid is 174 feet, the side of the base 330 feet.

A fourth pyramid stands south of the third: the base of it is about 130 feet. When the French were in Egypt they attempted to demolish it, but their ill-directed efforts proved unsuccessful. Two pyramids to the west of this, similar to the Mexican pyramids, of which hereafter, consist each of four receding platforms, and are ascended by high, narrow steps: on the summit is a platform. There are three small pyramids on the east side of the larger pyramid;—the centre one of these is that which Herodotus says was built by the daughter of Cheops.

There are some large pyramids at Sakkára; the base of the largest is 656 feet, and 340 feet high. It is built in degrees, or receding platforms; it has a hollow dome supported by wooden rafters. At the end of the passage opposite to the entrance of this dome is a small

chamber, and on the doorway are some hieroglyphics. The room is lined with blue slabs of vitrified porcelain, similar to what we term Dutch tiles.

Near to the eastward is a vaulted tomb of the second Psammeticus, of hewn stone, the oldest stone arch hitherto discovered, having been erected 600 B.C.

At Dashour, also, there are some large pyramids; the base of one on each side is 700 feet, a perpendicular of 343 feet, and 154 steps. It has some portion of the outer covering remaining on the top. The entrance is on the northern side, and it has a principal chamber and some smaller chambers and passages, similar to those described in the great pyramid, at Jizeh. Another pyramid has a base of 600 feet; at a height of 184 feet the plane of the side is changed, and a new plane of smaller inclination completes the pyramid. The platform is 30 feet square. This pyramid is built of a hard white stone; its sides face the cardinal points. It was entered in 1760 by a Mr. Melton, who found a single chamber in it. Near these is a large pyramid built of sun-dried bricks, made of loam and chopped straw.

There are some small pyramids at Thebes, in which the central chambers have vaulted roofs. From the style of the frescoes in these, Sir Gardiner Wilkinson judges their date to be as far back as 1260 B.C.

In Nubia there are at least eighty pyramids, but they are generally of small dimensions. At Assur, near the Nile, there are some of large size; they are built of sandstone, with a propyla, or porch, adorned with sculptures. There is no account of any of them having ever been entered. The sides do not face the cardinal points. There are also some pyramids at a

place called Nauri, on the eastern side of the Nile; the largest of these is said to contain within it another pyramid of a different stone and style of architecture.

John Greaves, an English antiquary, who was Fellow of Merton College, Oxford, in the year 1638 visited Egypt, for the purpose of surveying the pyramids, of which structures there was then no satisfactory account extant. He says, "concerning the pyramids, I shall put down that which is confessed by the Arabian writers to be the most probable relation, as is reported by Ibn Abd Alhokm, whose words out of the Arabic are these: 'The greatest part of chronologers agree, that he which built the pyramids was Saurid Ibn Salhouk, king of Egypt, who lived three hundred years before the Flood. The occasion of this was, because he saw, in his sleep, that the whole earth was turned over with the inhabitants of it, the men lying upon their faces, and the stars falling down and striking one another, with a terrible noise; and being troubled he concealed it. After this he saw the fixed stars falling to the earth, in the similitude of white fowl, and they snatched up men, carrying them between two great mountains; and these mountains closed upon them, and the shining stars were made dark. Awaking with great fear, he assembles the chief priests of all the provinces of Egypt, an hundred and thirty priests; the chief of them was called Aclimum. Relating the whole matter to them, they took the altitude of the stars, and, making their prognostication, foretold of a deluge. The king said, 'Will it come to our country?' They answered, 'Yea, and will destroy it.' And there remained a certain number of years for to come, and he commanded in the mean space to build the pyramids,

and a vault to be made, into which the river Nilus entering, should run into the countries of the west, and into the land Al-Said. And he filled them with amulets and with strange things, and with riches and treasures, and the like. He engraved in them all things that were told him by wise men, as also all profound sciences, the names of magic spells, the uses and hurts of them; the science of astrology and arithmetic, and of geometry and of physic. All this may be interpreted by him that knows their characters and language. After he had given order for this building, they cut out vast columns and wonderful stones. They fetched massy stones from the Æthiopians, and made with these the foundation of three pyramids, fastening them together with lead and iron. They built the gates of them forty cubits under ground, and they made the height of the pyramids one hundred royal cubits, which are fifty of ours in these times; he also made each side of them an hundred royal cubits. The beginning of this building was in a fortunate horoscope. After that he had finished it, he covered it with coloured satin from the top to the bottom; and he appointed a solemn festival, at which were present all the inhabitants of his kingdom. Then he built in the western pyramid thirty treasures, filled with stores of riches, and utensils, and with signatures made of precious stones, and with instruments of iron, and vessels of earth, and with arms that rust not, and with glass which might be bended and yet not broken, and with several kinds of alikakirs, single and double, and with deadly poisons, and with other things besides. He made also in the east pyramid divers celestial spheres and stars, and what they severally operate in

their aspects, and the perfumes which are to be used to them, and the books which treat of these matters. He also put in the coloured pyramid the commentaries of the priests in the chests of black marble, and with every priest a book, in which were the wonders of his profession, and of his actions, and of his nature, and what was done in his time, and what is and what shall be, from the beginning of time to the end of it. He placed in every pyramid a treasure. The treasurer of the westerly pyramid was a statue of marble stone, standing upright with a lance, and upon his head a serpent wreathed. He that came near it, and stood still, the serpent bit him of one side, and wreathing round about his throat and killing him, returned to his place. He made the treasurer of the east pyramid, an idol of black agate, his eyes open and shining, sitting upon a throne with a lance. When any looked upon him, he heard of one side of him a voice, which took away his sense, so that he fell prostrate upon his face, and ceased not till he died. He made the treasurer of the coloured pyramid a statue of stone, called *Albut*, sitting: he which looked towards it was drawn by the statue, till he stuck to it, and could not be separated from it, till such time as he died. The Coptites write in their books, that there is an inscription engraven upon them, the exposition of which, in Arabic, is this: ‘I, King Saurid, built the pyramids in such and such a time, and finished them in six years: he that comes after me, and says that he is equal to me, let him destroy them in six hundred years; and yet it is known that it is easier to pluck down than to build up: I also covered them, when I had finished them, with satin; and let him cover them with mats.’ After that Al-

mamon the Calif entered Egypt, and saw the pyramids, he desired to know what was within, and therefore would have them opened. They told him it could not possibly be done. He replied, 'I will have it certainly done.' And that hole was opened for him, which stands open to this day, with fire and vinegar. Two smiths prepared and sharpened the iron and engines, which they forced in, and there was a great expense in the opening of it. The thickness of the walls was found to be twenty cubits; and when they came to the end of the wall, behind the place they had digged, there was an ewer of green emerald; in it were a thousand dinars, very weighty, every dinar was an ounce of our ounces; they wondered at it, but knew not the meaning of it. Then Almamon said, 'Cast up the account how much hath been spent in making the entrance.' They cast up, and lo! it was the same sum which they found; it neither exceeded nor was defective. Within they found a square well; in the square of it there were doors; every door opened into a house (or vault), in which there were dead bodies wrapped up in linen. They found towards the top of the pyramid a chamber, in which there was a hollow stone: in it was a statue of stone like a man, and within it a man, upon whom was a breastplate of gold set with jewels; upon his breast was a sword of invaluable price, and at his head a carbuncle of the bigness of an egg, shining like the light of the day; and upon him were characters written with a pen: no man knows what they signify. After Almamon had opened it, men entered into it for many years, and descended by the slippery passage which is in it; and some of them came out safe, and others died.'"

The pyramidal form of building is not peculiar to Egypt. Pyramids, not inferior to those we have described, and some even of larger dimensions in their plane and base, exist in Mexico. The great Teocalli, or pyramid of Cholula, has a base whose side is 1440 feet, very nearly double that of the pyramid of Cheops; it stands in an extensive plain, at an elevation of more than 7000 feet above the sea. This pyramid consists of four receding platforms of equal elevation, and appears to have its sides opposite the four cardinal points. The perpendicular height is, according to Humboldt, only 177 feet; and as the receding terraces are very wide, and the area of the upper platform or terrace small in comparison with the base, the outline of the whole does not present that of a continuous pyramid. On the highest platform of the pyramid there was an altar dedicated to Quetzalcoatl, the god of the air. The pyramid being now covered with vegetation, it is difficult to determine in what manner it was constructed. The early Spanish historians of Mexico state that the whole is made of brick. Humboldt found, in the lowest platform, where a broad way had been cut through it, that it was composed of alternate layers of clay and of brick, either sun-baked or only slightly burnt. In cutting this road, a square stone chamber, supported by posts of cypress, was found in the interior of the pyramid. This chamber contained two dead bodies, two basalt idols, and a great number of vessels varnished and painted. There was no apparent entrance to this chamber. The west side of the pyramid is in the best state of preservation, and when the monument is viewed from this direction, the snow-

covered volcano is seen in the distance, rising to the height of 17,360 feet.

This pyramidal tower resembles in no small degree the Temple of Belus, as described by Herodotus, inasmuch as it consists of eight stories, each forming a platform on which stands the one above it.

At Teotihuacan, eight leagues north-east of the city of Mexico, are two large pyramids, surrounded by several hundred small ones, ranged in files or lines, running due east and west, north and south. The two large pyramids consist of four platforms, each of which was formed into a number of steps, the edges of which are yet distinguishable. The great mass appears to be composed of clay mixed with small stones; the casing is a thick covering of a porous amygdaloid. On the summit of each of these two pyramids was a colossal stone statue covered with plates of gold; the gold was carried off by Cortes' soldiers, and a zealous Franciscan iconoclast broke the statues in pieces. The one is said to have been dedicated to the Sun, the other to the Moon. In a thick forest near Teotihuacan, there is a pyramid which appears to have escaped the dangerous notice of the Spaniards. It is entirely built of well-hewn stones of a very large size; three flights of steps lead to the top; it seems to have had seven platforms, and the casing of the platforms is adorned with hieroglyphic sculptures. Its height is fifty-nine feet, and each side of the base is eighty-two feet.

Besides the pyramids mentioned, there are in Mexico other monuments and works of a most magnificent character, which attest the high degree of civilization which must have been attained by the aborigines of

this part of the world, as well as show how much the Tolteicans, or some other ancient people, resembled the Egyptians in their architecture and practice of the fine arts.

In India, near Benares, are some temples of a pyramidal form, all of which have their sides turned to the four cardinal points; they have a subterraneous communication with the river Ganges, which forms a curious point of resemblance between the Hindoo temple, and what Herodotus says about the chamber of Cheops communicating with the Nile.

The prevalence of the pyramidal form throughout all the older civilized nations is very striking, whether in sculptures, pagodas, or towers. We have certainly the best evidence of the Egyptian structures of this kind preceding all others at present in existence. In the infancy of art, it is probable that stones were rudely piled one above another, converging to an apex, as being of all forms the most stable, or else a huge fragment of rock might be pared away, and thus form the first advance to a pyramid or obelisk. The Hindoo structures (pagoda towers, as they are termed) are pyramidal in form, but far more lofty in proportion; the finest specimen is the great pagoda at Tanjore, unquestionably a most splendid work of ancient art.

The Temple of Belus, at Babylon, according to the description of Herodotus, was likewise of pyramidal form; the base was a square of 600 Greek feet: it consisted of eight receding platforms, on the highest of which was a temple.

At Sarrest, near Benares, in Hindoostan, is a Boodh monument of unknown antiquity; it is of a pyramidal form, and of the most solid construction, 150 feet in

circumference, and above 100 feet high; the lower part has a casing of stone, the masses of which are of enormous magnitude, all joined and polished with the greatest nicety; of its history and builders nothing can be traced.

In the island of Java stands the Borro Boedoor, a Boodhist pyramidal building, constructed in five terraces, all most gorgeously sculptured and adorned, and, unlike all other eastern structures, with a series of niches stretching along the edifice. The interior is a chamber, in which is placed a colossal statue of Boodh, in the usual contemplative character in which he appears.

The tomb of Caius Cestius, which stands at the gate of St. Paul, at Rome, is of pyramidal form; the height is 121 feet, the breadth at the base nearly 100 feet, and is constructed of white marble. It contains a room of 20 feet by 16, and 17 feet high; on the walls are paintings representing two females sitting and two standing with a Victory between them. It is also ornamented with vases and candelabra. By an inscription in the Museum Capitolinum, found near the monument, we learn that Pontius Claudius Mela and Pothos erected this tomb.

Of the tomb of the emperor Alexander Severus, which was also of pyramidal form, there is now only a shapeless mass of ruin; but it shows the two chambers that contained sarcophagi, with the passages that led to them.

There is at Autun, in France, a pyramidal erection of about forty-five feet on each side the base, and fifty feet high. The sides are to the cardinal points. It is a solid mass of unhewn stones, joined by a white hard

cement. Tradition speaks of it as being the monument of some illustrious Aæan. It stands in the midst of an extensive piece of land, called "The field of Urns," so named from the quantity of funereal urns that have been found there. It is now in a very decayed state.

The practice of raising a great mound over the dead seems to have been almost universal. The Persians raised a mound at Aconithus over Artachies, the superintendent of the canal at Athos, which still exists, a memorial of Persian usage and of the fidelity of Herodotus as an historian. The mound of earth we may suppose, among nations not advanced in the mechanical arts, occupies the place of the pyramids. In many parts of Europe and North America there are still many of these most enduring of all monuments, and which may survive the massy stone-work of the pyramids. Such mounds as these are the tombs of the Scythian kings on the banks of the Borysthenes, and the great mound of Alyattes, king of Lydia and father of Cræsus, who died about 600 B.C., near Sardis, in Asia Minor. Herodotus says the circuit round the base was 3800 Greek feet. Modern writers speak of it as the largest mound in the world. The lower part was a substructure of stone, which is now covered by the earth that has fallen down. It still retains its conical form. To such structures we find constant allusion in the ancient poets. Thus Orestes, addressing the manes of the murdered Agamemnon, in the "Chœphoræ" of Æschylus, says:—

" If but some Lycian spear, 'neath Ilium's walls,  
Had lowly laid thee,  
Δ mighty name in the Atridan halls  
Thou wouldst have made thee!

Then hadst thou pitched thy fortunes like a star  
 ' To son and daughter shining from afar ;  
 Beyond the wide-waved sea, the high-heaped mound  
 Had told for ever  
 Thy feats of battle, and with glory crowned  
 Thy high endeavour."

So, too, Virgil, after describing the hasty funereal rites paid to Misenus:—

" But good Æneas order'd on the shore  
 A stately tomb, whose top a rampart bore,  
 A soldier's falchion, and a seaman's oar ;  
 Thus was his friend interr'd, and deathless fame  
 Still to the lofty cape consigns his name."

Our own Silbury Hill in Wiltshire forms an interesting example of this early and primitive mode of testifying our honour to the illustrious departed. It is in the form of a truncated cone, the circumference of its base being two thousand and twenty-seven feet. This vast conical mound of earth is certainly the largest tumulus in Europe. It is considered by antiquarians to be the sepulchral monument of a British king or chief, who founded the temple at Avebury. The labour of raising such a mound must have been immense; and some idea may be entertained of its magnitude and of the enormous quantity of earth required to raise so enduring a monument, when we find that it covers nearly six acres of land. Its perpendicular height is 170 feet.

Nor must we forget the vast plain of Salisbury—the most ancient and most enigmatical of the reminiscences of " England in the olden time," literally studded as it is with the tumuli beneath which chieftains and priests once slept, and which, though long since robbed of every relic by the diligence and zeal of the antiquarians

who have excavated in search of their contents, still form the strongest link between our earliest days of aught like civilization—rude as such civilization was.

Let us now, before entering on another part of our discussion, present the reader with Dr. Lepsius' theory for ascertaining not only the respective ages of the pyramids, but the manner of their construction. It is taken from the seventh of his interesting letters, and may be regarded as conclusive on the subject.

“A short time ago I made a trip, in company with Abeken and Bonomi, to the more distant pyramids of Lisht and Meidûm. The latter interested me particularly, as it has solved for me the riddle of pyramidal construction, on which I had been long employed. It lies almost in the valley of the plain close by the Bahr Jussuff, and is only just removed from the level of inundation, but it towers so loftily and grandly from the low neighbourhood, that it attracts attention from a great distance, from a casing of rubbish that surrounds it. Almost the half of it, to the height of 120 feet, a square sharp-edged centre rises, after the manner of a tower, which lessens but little at the top,—*i. e.*, in an angle of  $7.4^{\circ}$ . At the elevation of another 100 feet there is a platform, on which, in the same angle, stands a slender tower of moderate height, which again supports the remains of a third elevation. In the middle of its flat upper sides the walls of the principal towers are mostly polished flat, but are interrupted by rough hands, the reason of which seems hardly comprehensible. On a closer examination, however, I found, also within the half-ruined building round the foot, smoothened walls rising at the same angle as the tower, before which there lay other walls following each other

like shells. At last I discovered that the whole structure had proceeded from a little pyramid which had been built in steps to about the height of 40 feet, and had there been enlarged and raised in all directions by a stone cutting of 15 to 20 feet in breadth, till at last the great steps were filled out to a surface, and the whole received the usual pyramidal form. This gradual accumulation explains the monstrous size of single pyramids among so many smaller ones. Each king commenced the construction of his pyramid at his accession; he made it but small at first, in order to secure himself a perfect grave, even if his reign should be but a short one. With the passing years of his government, however, he enlarged it by adding other casings, until he thought himself near the end of his days. If he died during the erection of it, the outermost casing only was finished, and thus the size of the pyramid stood ever in proportion to the length of the king's reign. Had the other determinative relations remained the same, in the lapse of years one might have told off the number of years of each monarch's reign by the casing of the pyramid, like the annual rings of trees."

The meaning of the word PYRAMID has been the subject of much discussion among the learned. The word, according to the Coptic, is interpreted to mean "the sun's rays," and "*Bethshemesh*, that is in the land of Egypt" (Jeremiah xliii. 13), which our Bibles translate, "Temples of the Sun," some commentators render, "a temple to the light receding;" and the usually adopted derivation is from the Greek *pur*, fire, which always ascends in a conical form, or a pillar ending in a point. Pliny says: "An obelisk is a representation of a ray of the sun, and the Egyptian

name of these obelisks proves it; and thus the pyramidal or obelisk form of these structures refers to the worship of fire." The very careful surveys made by order of Napoleon, and conducted by Denon, show that the pyramids of Jizeh all stand due north and south, which strengthens the suggestion advanced by some authors, that these stupendous monuments served not only for tombs but also for astronomical purposes; their obliquity is so adjusted as to make the north side coincide exactly with the obliquity of the sun's rays at the summer solstice. It is also to be noticed, that the Egyptians connected astronomy with all their religious ceremonies; for zodiacs are found sculptured even in their tombs. Sir John Herschel remarks, that "at the date of the erection of the great pyramid of Gizeh, which precedes by 3970 (say 4000) years the present epoch, the longitude of all the stars were less by  $55^{\circ} 45'$  than at present. Calculating from this datum the place of the pole of the heavens among the stars, it will be found to fall near Draconis; its distance from that star being  $3^{\circ} 44' 22''$ . This being the most conspicuous star in the immediate neighbourhood, was therefore the polar star of that epoch; and the latitude of Gizeh being just  $30^{\circ}$  north, and consequently the altitude of the north pole there, also  $30^{\circ}$ , it follows that the star in question must have had at its lower culmination, at Gizeh, an altitude of  $26^{\circ} 15' 35''$ . Now it is a remarkable fact, ascertained since by Colonel Vyse, that of the nine pyramids still existing at Gizeh, six (including all the largest) have the narrow passages by which alone they can be entered,—all which open out on the northern faces of their respective pyramids,—inclined to the

horizon downwards, at angles varying from  $26^{\circ}$  to  $80^{\circ}$ . At the bottom of every one of these passages, therefore, the *then* pole-star must have been visible at its lower culmination—a circumstance which can hardly be supposed to have been unintentional, and was doubtless connected (perhaps superstitiously) with the astronomical observations of that star, of whose proximity to the pole at the epoch of the creation of these wonderful structures, we are thus furnished with a monumental record of the most unperishable nature.”

The sacred use of the pyramids is perhaps best indicated by the sarcophagi found in them, and their position amidst extensive fields of mummy-pits and tombs. But this explanation, so well in accordance with the construction of the pyramids, and all ancient historical tradition, has not generally been considered sufficient. We, thinking that there is no better, leave our readers to exercise their own imaginations. Why the Egyptians built some pyramids so large, others being very small, is the same kind of question as if one were to ask why St. Paul's was made so much larger than any other of Sir Christopher Wren's churches: those who can answer the latter question can answer the other. The fact of the four sides being turned to the four cardinal points may be similarly explained. One certain conclusion seems to follow, from the form of the pyramids, that the people who built them must have already had practical knowledge of geometrical figures, both plane and solid.

It has generally been considered that *pyramid* (*πυραμῖς*) must be an Egyptian word; and this may be true; but let us see what consequences follow from the supposition. The Greeks have native names for the

circle, the cone, the square, the cube, &c. ; but, according to this notion of *pyramis* being an Egyptian word, their name for the geometrical figure of the pyramid came from Egypt; and as there is no other Greek name for this figure, they did not know the pyramid till they learned the form and the name from the Egyptians: for we may assume that if they had known the pyramid as an architectural fact, before knowing the pyramids as structures, they would have a native name for it, which would certainly have come down to us among their mathematical terms, in place of a foreign word, which would have been unnecessary. Let us suppose, on the other hand, that *pyramis* is a genuine Greek word, and then we find that *all* the Greek names of the geometrical figures are native terms. The form of the word *pyramis* (*πυραμῖς*) is one of the very common forms of the Greek language, which contains a very large class of words in *āmos* and *āmis* (*αμος*, *αμῖς*): *āmos* or *āmis* is one of those terminations of which we now only deduce the meaning by a comparison of a great number of similar forms. Whether the radical part of *pyr-amis* be the word *pyr*, *fire* (*πῦρ*), (the pyramid being so called from its general resemblance to a flame in its pointed form,) we do not know. This derivation has often been ridiculed, and it may be ridiculous; but it is not so ridiculous as the Coptic derivation, which goes precisely on the same notion of a ray, or of fire; and, besides this, explains the two initial letters by the Coptic article *pi*, which has been pressed into the service of Egyptian etymology till one is wearied of the absurdity of so many names of places, persons, and things having the masculine definite article prefixed. That *pyramis* is a per-

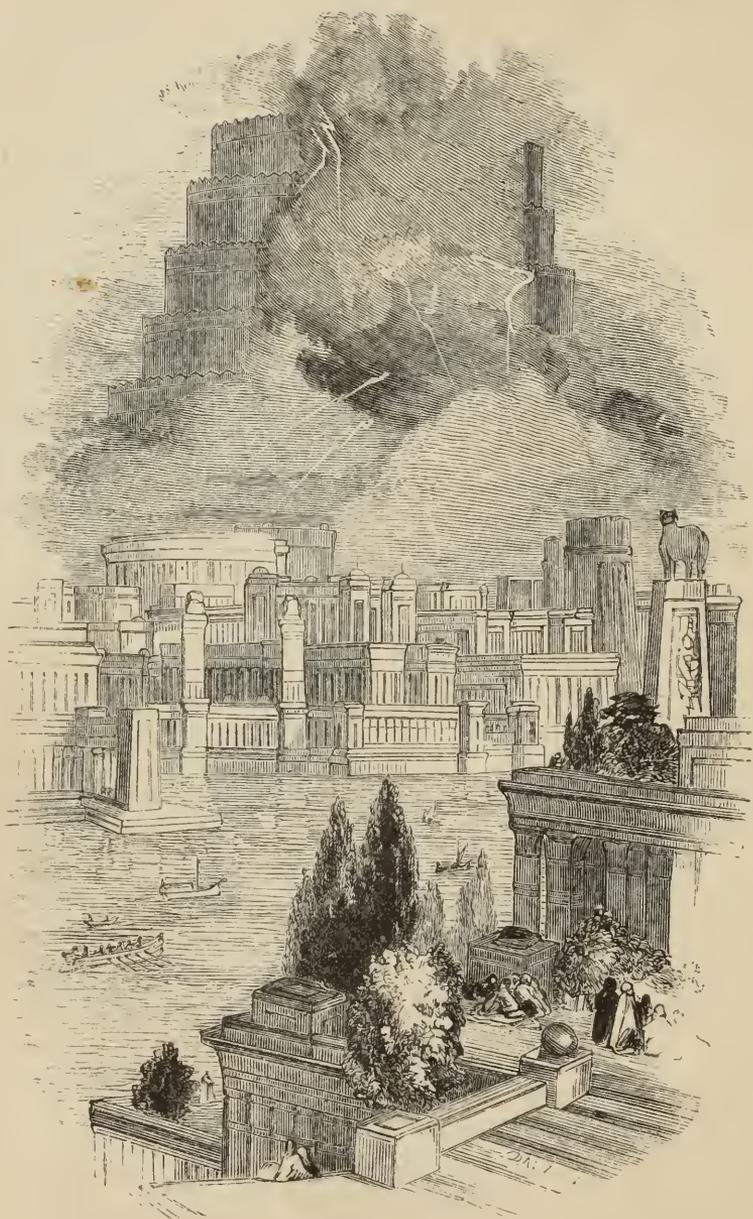
fectly pure Greek word in *form*, is undeniable; that the part *amis* is a pure Greek suffix, is also undeniable; and if we add to this that Herodotus does not tell us that it is an Egyptian word, as he does in some other cases, but uses it like a pure Greek word; and that his word for obelisk is not an Egyptian but a Greek word, signifying a *spit* or *skewer*, we shall have no difficulty in admitting that *pyramis* is much more likely to be a Greek than an Egyptian word. In no instance does Herodotus call any Egyptian edifice by an Egyptian word or name, except it may be Labyrinthus; but even this is, we believe, a Greek word, and is analogous to other similar forms.

The ages of the pyramids of Egypt, as fixed by Herodotus, correspond to the reigns of Cheops, Chephren, Mycerinus, and Asychis, who reigned, according to him, in the order here enumerated. After Asychis came Anysis, who was expelled by Sabakos the Ethiopian, whose epoch is generally fixed not earlier than B.C. 800. Herodotus does not give the years of the reigns of Asychis and Mycerinus, but he allows one hundred and six years to the reigns of Chephren and Cheops—a sum quite sufficient for all four. According to him, then, the great pyramid of Gizeh was built about nine hundred years B.C., or about four hundred and fifty years before Herodotus visited Egypt. Admitting them to be so comparatively modern, we may also admit that the history of them must have been well known in the time of Herodotus, which accords very sufficiently with the minute information which he gives about Cheops and Mycerinus. This evidence is not very satisfactory to any critic, and still less so to those who have a preconceived opinion of the high

antiquity of the pyramids; but unsatisfactory as the evidence is, it is all that we have except the authority of Manetho's Catalogue, which attributes the great pyramid to Suphis (the Cheops of Herodotus), the second king of the fourth dynasty; and the building of the third to Queen Nitocris, of the sixth dynasty. If Herodotus has given us the kings from Sesostris downwards in their right order, we have a reasonable probability that the age of the pyramids, as assigned by him, is not very far wrong: if he was deceived by the priests, or if he mistook what was told him through an interpreter, his series of kings prior to Psammetichus is of no value, and the antiquity of the pyramids, so far as his authority goes, must remain unsettled.

“ Time's gnomons rising on the banks of Nile,  
Unchanging while he flies, serene and grand  
Amidst surrounding ruins—'mid the works  
Of man unparalleled—'mid God's, how small!  
Beside His ALPS, the pigmy works of ants,—  
The mole-hill of a mole!”





BABYLON

THE TEMPLE,  
THE WALLS, AND HANGING GARDENS  
OF BABYLON.

---

FROM sunlight unto starlight trumpets told  
Her king's command in Babylon the old ;  
From sunlight unto starlight west and east,  
A thousand satraps girt them for the feast,  
And reined their chargers to the palace hall  
Where King Belshazzar held high festival :  
A pleasant palace under pleasant skies,  
With cloistered courts and gilded galleries,  
And gay kiosk and painted balustrade  
For winter terraces and summer shade ;  
By court and terrace, minaret and dome,  
Euphrates, rushing from his mountain home,  
Rested his rage, and curbed his crested pride  
To belt that palace with his bluest tide ;  
Broad-fronted bulls, with chiselled feathers barred,  
In silent vigil keeping watch and ward,  
Giants of granite wrought by cunning hand  
Guard in the gate and frown upon the land :  
Not summer's glow nor yellow autumn's glare  
Pierced the broad tamarisks that blossomed there :  
The moonbeam darting through their leafy screen  
Lost half its silver in the softened green,  
And fell with lessened lustre, broken light,  
Tracing quaint arabesque of dark and white ;  
Or dimly tinting on the graven stones  
The pictured annals of Chaldaean thrones.—

There, from the rising to the setting day,  
 Birds of bright feather sang the light away,  
 And fountain waters on the palace-floor  
 Made ever answer to the river's roar,  
 Rising in silver from the crystal well  
 And breaking into spangles as they fell ;  
 Though now ye heard them not—for far along  
 Rang the broad chorus of the banquet song,  
 And sounds as gentle, echoes soft as these,  
 Died out of hearing from the revelries.

EDWIN ARNOLD.

SUCH is the picture which the lively pen of a young but promising poet of very recent growth, has idealized of "Babylon the Mighty." We shall now attempt—perchance once more aided by his eager and glowing pen—to trace the lamentable contrast between Babylon in her glory, and Babylon after the vials of the Almighty wrath had been poured out upon her. And then we may call to mind the words of the "poet of all time:"

The cloud-capt towers, the gorgeous palaces,  
 The solemn temples, the great globe itself,  
 Yea, all which it inherits, shall dissolve,  
 And like an unsubstantial pageant faded,  
 Leave not a rack behind. We are such stuff  
 As dreams are made of, and our little life  
 Is rounded with a sleep.

Moses, in the tenth chapter of the book of Genesis, tells us that Nimrod, one of the grandsons of Noah, was a mighty hunter before the Lord, and that the beginning of his kingdom was Babel, in the land of Shinar.

There is no doubt that, sunk as are its early annals in oblivion or obscurity, this first post-diluvian city of which we have any record, was the original of that great

city on the Euphrates, which afterwards acquired such fame as the capital of the Babylonian empire. The name of Nimrod signifies *a rebel*, and according to Armenian and European accounts, the land where he erected his kingdom was in the allotment to the sons of Shem; and his revolt and violent encroachment upon the territories of others, form the basis on which we may with good reason affix to him the evil character he bears. Whatever consequence this first city had acquired, there is no doubt it was lost soon after the confusion of tongues.

The same sacred volume also informs us, that the people began the building of "a mighty tower, whose top may reach unto heaven." Whether there was any or what bad intention in this erection, has afforded much matter for discussion, into which it is not necessary here to enter. It has been observed, that "the idea of preventing their being scattered abroad by building a lofty tower is applicable in the most remarkable manner to the wide and level plains of Babylonia, where scarcely one object exists differing from another to guide the traveller in his journeying, and which in those early days, as at present, were a sea of land, the compass being unknown." It is probable that the political advancement of these early people had taught them a self-reliance destructive of their reliance on God; and that it was their implied distrust in God's promise that the world should never again be destroyed by water, that constituted the real sin. Be this as it may, we can but regard it as a wondrous effort of early civilization, and, as such, inquire what was its fate in after-times.

There is no statement that this great work sustained

any damage at the confusion; it is simply said that the building of the city, and doubtless of the tower itself, was discontinued. It is generally admitted that the fabric was in a considerable state of forwardness at the confusion, and it is highly probable it could have sustained no great damage at the time when the building of Babylon was commenced.

The city of Babylon, the capital of the Babylonian empire, was situate on the river Euphrates, about fifty miles south of Bagdad. Its origin is lost in the remote obscurity of early times. It is rather remarkable that Herodotus gives us no intimation respecting its founder; and from this we may fairly conclude that its antiquity was so great, and ascended so high, that this earliest of antiquaries could not satisfy himself concerning it. We learn from him that it was the most celebrated city of Assyria, and that the kings of that country made it their residence after the destruction of Nineveh, and he very clearly describes the appearance of the city when he visited it. It was situate in a great plain, and was in form of a perfect square, each side 120 stadia in length; which would make its circuit not much less than fifty miles. This extent seems so enormous, that many writers of eminence consider there must be either mistake or exaggeration; but when we see how the metropolis of the British empire is every year increasing in all directions, it may be expected, at no very remote period, to reach the same dimensions as this wonder of the ancient world. Still more, when we are told that the city of Babylon was very loosely built, and that much of the ground inclosed by the walls was left vacant, or laid out in gardens,—an arrangement, by the way, which it would be well if our advanced civilization

would only lead us to copy,—it may reasonably be doubted whether it contained a population proportionate to its size, or comprehended as large a number of buildings as London does at present ; therefore, however surprising this account may in the first instance seem, it is not so incredible as some suppose.

“ Of Babylon’s wondrous walls, within  
 Whose large inclosure the rude hind or guides  
 His plough, or binds his sheaves, while shepherds guard  
 Their flocks, secure of ill : on the broad top  
 Six chariots rattle in extended front.  
 Each side in length, in height, in solid bulk,  
 Reflects its opposite a perfect square:  
 Scarce sixty thousand paces can mete out  
 The vast circumference. An hundred gates  
 Of polished brass led to that central point,  
 Where, through the midst, bridged o’er with wondrous art,  
 Euphrates leads a navigable stream,  
 Branch’d from the current of his roaring flood.”

It was encompassed by a wide and deep ditch, lined with brickwork and filled with water, and the soil dug out was made into bricks, with which a wall was built two hundred royal cubits high and fifty in thickness. (A cubit is about eighteen inches.) The bricks were baked in furnaces, and hot bitumen was used to cement them together ; a layer of reeds being placed at every thirty layers of bricks. The sides of the ditch were first built in this manner, and then the walls above them ; and upon the edges of the wall they erected towers with only one chamber, each opposite the other, between which there was space enough left for a chariot with four horses. In the walls there were a hundred gates, twenty-five on each side ; all these gates were made of solid brass, and of prodigious size and strength.

The Euphrates ran through the city, dividing it into two parts, and in the wall lining the river there were smaller gates, also of brass, from which steps led down to the stream. Between every two of the great gates there were three watch-towers ten feet higher than the walls, with four such towers at each of the four angles of the wall, and three more between each of those angles and the next adjoining gate on either side. There were, however, but 250 towers in all, as they were omitted on that side where the morasses rendered the protection they offered unnecessary. The grand square was divided into twenty-five grand streets, which intersected each other, thus parting the city into 626 squares. Each of the streets went quite across the city in a straight line, extending from a principal gate on each side to another on the opposite side. The vast squares formed by the intersection of the streets were not built upon, but were laid out in gardens and pleasure-grounds, and the houses that lined the streets stood considerably apart from each other, and they were of three and four stories high, and adorned with all the splendour and gorgeousness of ancient oriental taste.

The wonders of Babylon which seem most to have attracted the attention of Herodotus and other ancient writers, were the *Temple of Belus, the walls, and the king's palace, with the hanging gardens.*

The Temple of Belus, or rather the pile on which it stood, from the descriptions given of it, most probably was the famous Tower of Babel or Confusion, which may have been repaired, or the temple built thereon by Nebuchadnezzar. This tower was in the midst of a large inclosure, with gates of brass, which were in

existence when Herodotus wrote. The sacred inclosure was a regular square, each side being two stadia in length: in the centre rose the massive tower; above this tower rose another, above that, others, until in the whole there were eight. A winding stair went round the towers on the outside; midway in the ascent was a spacious place with seats, where those who ascended might rest themselves. In the uppermost tower was a large chamber expressly sacred to Belus, furnished with a huge magnificent couch, and by it a table of solid gold; but there was no image of the god, as he was supposed to occupy it himself. The temple was adorned with colossal statues of pure gold, the value of which, according to Herodotus, was 5000 talents, or £21,000,000 sterling. Jewish writers no doubt exaggerate its height, but Strabo's account makes it to have been 600 English feet.

We have already stated that the Euphrates ran through the city; the banks of it were faced with brick, and a continuous quay was formed the whole length of the town. The river was crossed by a bridge, which was more than a furlong in length, and built on some admired principle, to supply the defect in the bottom of the river, which was sandy. At the western end of the bridge stood the palace which Nebuchadnezzar is said to have built to supersede another which stood on the other side of the stream. The palace was inclosed by a triple wall, and with its parks and gardens was included in a circle of little less than eight miles.

Dean Prideaux, with considerable care and ingenuity, has collected the statements of the different ancient writers into one narrative, which, affording on the

whole a complete view of the most extensive city the world ever saw, we avail ourselves of in the description that follows:—

“Nebuchadnezzar being now at rest from all his wars, and in full peace at home, applied himself to the finishing of his buildings at Babylon. Semiramis is said by some, and Belus by others, to have first founded this city. But by whomsoever it was first founded, it was Nebuchadnezzar that made it one of the wonders of the world. The most famous works therein were,—the walls of the city; the temple of Belus; his palace, and the hanging gardens in it; the banks of the river; the artificial lake, and artificial canals made for the draining of that river; in the magnificence and expense of these works he much exceeded all that had been done by any king before him.

“The walls were every way prodigious, for they were in thickness 87 feet, in height 350 feet, and in compass 480 furlongs, which make sixty of our miles. This is Herodotus’s account of them, who was himself at Babylon, and is the most ancient author that hath wrote of this matter. And although there are others that differ from him herein, yet the most that agree in any measures of those walls, give us the same or very near the same that he doth. Those who say the height of them at fifty cubits, speak of them only as they were after the time of Darius Hystaspes; for the Babylonians having revolted from him, and in confidence of their strong walls stood out against him in a long siege, after he had taken the place, to prevent their rebellion for the future, he took away their gates, and beat down their walls to the height last mentioned,

—and beyond this they were never after raised. These walls were drawn round the city in the form of an exact square, each side of which was fifteen miles in length, and all built of large bricks cemented together with bitumen, a glutinous slime arising out of the earth in that country, which binds in building much stronger and firmer than lime, and soon grows much harder than the bricks or stones themselves, which it cements together. These walls were surrounded on the outside with a vast ditch filled with water, and lined with bricks on both sides, after the manner of a scarp or counterscarp; and the earth which was dug out of it made the bricks wherewith the walls were built; and therefore, from the vast height and breadth of the walls may be inferred the greatness of the ditch. In every side of this great square were twenty-five gates, that is, an hundred in all, which were all made of solid brass; and hence it is, that when God promised to Cyrus the conquest of Babylon, he tells him that he would break in pieces before him the gates of brass. Between every two of these gates were three towers, and four more at the four corners of this great square, and three between each of these corners and the next gate on either side, and every one of these towers was ten feet higher than the walls. But this is to be understood only of those parts of the wall where there was need of towers; for some parts of them lying against morasses always full of water, where they could not be approached by an enemy, they had no need of any towers at all for their defence, and therefore in them were none built; for the whole number of them amounted to no more than 250; whereas had the same uniform order been observed in their disposition all

round, there must have been many more. From the twenty-five gates in each side of this great square, went twenty-five streets in straight lines to the gates, which were directly over against them in the other side opposite to it; so that the whole number of the streets were fifty, each fifteen miles long, whereof twenty-five went one way and twenty-five the other, directly crossing each other at right angles. And besides these there were also four half-streets, which were built but of one side, as having the wall on the other. These went round the four sides of the city next the walls, and were each of them 200 feet broad,—the rest were about 150. By these streets thus crossing each other, the whole city was cut out into 676 squares, each of which was four furlongs and a half on every side, that is, two miles and a quarter in compass. Round these squares on every side towards the streets stood the houses, all about three or four stories high, and beautified with all manner of adornments towards the streets. The space within in the middle of each square was open ground, employed for yards, gardens, and the like. A branch of the river Euphrates did run quite across the city, entering in on the north side and going out on the south, over which, in the middle of the city, was a bridge a furlong in length, and thirty feet in breadth, built with wonderful art, to supply the defect of a foundation in the bottom of the river, which was all sandy. At the two ends of the bridge were two palaces, the old palace on the east side, and the new palace on the west side of the river; the former of these took up four of the squares above mentioned, and the other nine of them; and the Temple of Belus, which stood next the old palace, took up another of these squares. The whole city stood on a large flat,

or plain, in a very fat and deep soil. That part of it which was on the east side of the river was the old city; the other, on the west side, was added by Nebuchadnezzar. Both together were included within that vast square I have mentioned. The pattern hereof seemeth to have been taken from Nineveh, that having been exactly 480 furlongs round, as this was. For Nebuchadnezzar having, in conjunction with his father, destroyed that old royal seat of the Assyrian empire, resolved to make this, which he intended should succeed it in that dignity, altogether as large; only whereas Nineveh was in the form of a parallelogram, he made Babylon in that of an exact square, which figure rendered it somewhat the larger of the two. To fill this great and large city with inhabitants was the reason that Nebuchadnezzar, out of Judea and other conquered countries, carried so great a number of captives thither. And could he have made it as populous as it was great, there was no country in all the East could, better than that in which it stood, have maintained so great a number of people as must then have been in it. For the fertility of this province was so great, that it yielded to the Persian kings, during their reign over Asia, half as much as did all that large empire besides; the common return of their tillage being between two and three hundred fold every crop. But it never happened to have been fully inhabited, it not having had time enough to grow up thereto. For within twenty-five years after the death of Nebuchadnezzar the royal seat of the empire was removed from thence to Shushan by Cyrus, which did put an end to the growing glory of Babylon, for after that it never more flourished. When Alexander came to Babylon, Curtius tells us, no more than ninety furlongs of it was

then built, which can no otherwise be understood than of so much in length; and if we allow the breadth to be as much as the length (which is the utmost that can be allowed), it will follow that no more than 8100 square furlongs were then built upon; but the whole space within the walls contained 14,400 square furlongs, and therefore there must have been 6300 square furlongs that were unbuilt, which Curtius tells us were ploughed and sown. And besides this, the houses were not contiguous, but all built with a void space on each side between house and house. And the same historian tells us this was done because this way of building seemed to them the safest. His words are: 'Ac ne totam quidem urbem tectis occupaverunt, per nonaginta stadia habitatur, nec omnia continua sunt, credo quia tutius visum est pluribus locis spargi;' *i. e.* 'Neither was the whole city built upon, for the space of ninety furlongs it was inhabited, but the houses were not contiguous, because they thought it safest to be dispersed in many places distant from each other.' Which words ('they thought it safest') are to be understood, not as if they did this for the better securing of their houses from fire, as some interpret them, but chiefly for the better preserving of health. For hereby in cities situated in such hot countries, those suffocations and other inconveniences are avoided, which must necessarily attend such as there dwell in houses closely built together; for which reason Delhi, the capital of India, and several other cities in those warmer parts of the world, are thus built, the usage of those places being, that such a stated piece of ground be left void between every house and house that is built in them. And old Rome was built after the

same manner. So that, putting all this together, it will appear that Babylon was so large a city rather in scheme than in reality. For according to this account it must be by much the larger part that was never built, and therefore in this respect it must give place to Nineveh, which was as many furlongs in circuit as the other, and without any void ground in it, that we are told of. And the number of its infants at the same time, which could not discern between their right hand and their left, which the Scriptures tell us were 120,000 in the time of Jonah, doth sufficiently prove it was fully inhabited. It was intended, indeed, that Babylon should have exceeded it in everything. But Nebuchadnezzar did not live long enough, nor the Babylonish empire last long enough, to finish the scheme that was first drawn of it.

“The next great work of Nebuchadnezzar at Babylon was the Temple of Belus. But that which was most remarkable in it was none of his work, but was built many ages before. It was a wonderful tower that stood in the middle of it. At the foundation it was a square of a furlong on each side, that is, a half of a mile in the whole compass, and consisted of eight towers, one built over the other. And Strabo, in his description of it, calling it a pyramid, because of its decreasing or benching in at every tower, saith of the whole, that it was a furlong high, and a furlong on every side. Taking it only as it is described by Strabo, it was prodigious enough; for according to his dimensions only, without adding anything further, it was one of the most wonderful works in the world, and much exceeding the greatest of the pyramids of Egypt, which hath been thought to excel all other

works in the world besides. For although it fell short of that period at the base (where there was a square of 700 feet on every side, and this but of 600), yet it far exceeded it in the height, the perpendicular measure of the said pyramid being no more than 481 feet, whereas that of the other was full 600, and therefore it was higher than that pyramid by 119 feet, which is one quarter of the whole. And therefore it was not without reason that Bochartus asserts it to have been the very same tower which was there built at the Confusion of Tongues; for it was prodigious enough to answer the Scriptures' description of it; and it is particularly attested by several authors to have been all built of bricks and bitumen, as the Scriptures tell us the Tower of Babel was. Herodotus saith that the going up to it was by stairs on the outside round it; from whence it seems most likely that the whole ascent to it was by the benching-in drawn in a sloping line from the bottom to the top eight times round it, and that this made the appearance of eight towers one above another, in the same manner as we have the Tower of Babel commonly described in pictures, saving only, that whereas that is usually pictured round, this was square. For such a benching-in drawn in a slope eight times round in manner as aforesaid, would make the whole seem on every side as consisting of eight towers, and the upper tower to be so much less than that next below it, as the breadth of the benching-in amounted to. These eight towers being as so many stories one above another, were each of them seventy-five feet high, and in them were many great rooms with arched roofs supported by pillars; all which were made parts of the temple, after the tower became consecrated

to that idolatrous use. The uppermost story of all was that which was most sacred, and where their chiefest devotions were performed. Over the whole, on the top of the tower, was an observatory, by the benefit of which it was that the Babylonians advanced their skill in astronomy beyond all other nations, and came to so early a perfection in it, as is related. For when Alexander took Babylon, Calisthenes the philosopher, who accompanied him thither, found they had astronomical observations for 1903 years backward from that time, which carrieth up the account as high as 115 years after the Flood, which was within fifteen years after the Tower of Babel was built. For the Confusion of Tongues, which followed immediately after the building of that tower, happened in the year wherein Peleg was born, which was 101 years after the Flood, and fourteen years after these observations began. This account Calisthenes sent from Babylon into Greece, to his master Aristotle, as Simplicius, from the authority of Porphyry, delivers it unto us in his second book *De Cælo*. Till the time of Nebuchadnezzar the Temple of Belus contained no more than this tower only, and the rooms in it served all the occasions of that idolatrous worship; but he enlarged it by vast buildings erected round it in a square of two furlongs on every side, and a mile in circumference, which was 1800 feet more than the square of the Temple of Jerusalem. For that was but 3000 feet round, whereas this was, according to this account, 4800. And on the outside of all these buildings there was a wall inclosing the whole, which may be supposed to have been of equal extent with the square in which it stood, that is, two miles and a half in compass,

in which were several gates leading into the temple, all of solid brass; and the brazen sea, the brazen pillars, and the other brazen vessels which were carried to Babylon to the Temple of Jerusalem, seem to have been employed to the making of them. For it is said that Nebuchadnezzar did put all the sacred vessels, which he carried from Jerusalem, into the house of his god at Babylon, that is, into this house or temple of Bel. For that was the name of the great god of the Babylonians. He is supposed to have been the same with Nimrod, and to have been called Bel from his dominion, and Nimrod from his rebellion; for Bel, or Baal, which is the same name, signifieth Lord; and Nimrod, a rebel, in the Jewish and Chaldean languages. The former was his Babylonish name by reason of his empire in that place, and the latter his Scripture name by reason of his rebellion in revolting from God to follow his own wicked designs. The temple stood till the time of Xerxes; but he, on his return from his Grecian expedition, demolished the whole of it, and laid it all in ruin, having first plundered it of all its immense riches, among which were several images or statues of massive gold; and one of them is said by Diodorus Siculus to have been forty feet high, which might, perchance, have been that which Nebuchadnezzar consecrated in the plains of Dura. Nebuchadnezzar's golden image is said indeed in Scripture to have been sixty cubits, *i. e.*, ninety feet high; but that must be understood of the image and pedestal both together. For that image being said to have been but six cubits broad or thick, it is impossible that the image could have been sixty cubits high; for that makes its height to be ten times its breadth or thickness, which exceeds

all the proportions of a man, no man's height being above six times his thickness, measuring the slenderest man living at his waist. But where the breadth of this image was measured is not said; perchance it was from shoulder to shoulder, and then the proportion of six cubits' breadth will bring down the height exactly to the measure which Diodorus hath mentioned. For the usual height of a man being four and a half of his breadth between the shoulders, if the image were six cubits broad between the shoulders, it must, according to this proportion, have been twenty-seven cubits high, which is forty feet and a half. Besides, Diodorus tells us that this image of forty feet high contained a thousand Babylonish talents of gold, which, according to Pollux (who in his Onomasticon reckons a Babylonish talent to contain 7000 Attic drachmas, *i. e.* 875 ounces), amounts to three millions and a half of our money. But if we advance the height of the statue to ninety feet without the pedestal, it will increase the value to a sum incredible, and therefore it is necessary to take the pedestal also into the height mentioned by Daniel. Other images and sacred utensils were also in that temple, all of solid gold. Those that are particularly mentioned by Diodorus contain 5030 talents, which with the thousand talents in the image above mentioned, amount to above one and twenty millions of our money. And besides this, we may well suppose the value of as much more in treasure and utensils not mentioned, which was a vast sum. But it was the collection of near 2000 years: for so long that temple had stood. All this Xerxes took away when he destroyed it. And perchance to recruit himself with the plunder, after the vast expense which he had been at

in his Grecian expedition, was that which chiefly excited him to the destruction of it, what other reason soever might be pretended for it. Alexander, on his return to Babylon from his Indian expedition, proposed again to have rebuilt it, and in order hereto, he did set 10,000 men on work to rid the place of its rubbish, but after they had laboured herein two months, Alexander died, before they had perfected much of the undertaking; and this did put an end to all further proceedings in that design. Had he lived, and made that city the seat of his empire, as it was supposed he would, the glory of Babylon would no doubt have been advanced by him to the utmost height that ever Nebuchadnezzar intended to have brought it to, and it would again have been the queen of the East.

“Next this temple, on the same east side of the river, stood the old palace of the kings of Babylon, being four miles in compass. Exactly over against it, on the other side of the river, stood the new palace, and this was that which Nebuchadnezzar built. It was four times as big as the former, as being eight miles in compass. It was surrounded with three walls one within another, and strongly fortified according to the way of those times. But what was most wonderful in it were the hanging gardens, which were of so celebrated a name among the Greeks.

“The other works attributed to Nebuchadnezzar by ancient Greek authors were, the banks of the river, and the artificial canals, and the artificial lake, which were made for draining the river in the times of overflows, for on the coming on of the summer, the sun melting the snow on the mountains of Armenia, makes the Euphrates to overflow its banks, whereby the city

and country of Babylon suffering great damage, Nebuchadnezzar, to prevent it, cut, a great way up on the east side of the stream, two artificial canals, to drain these overflowing into the Tigris."

Adjoining the palace, and within the general inclosure, were THE HANGING GARDENS; which were constructed by the king to gratify his wife Amytis, who being a native of Media (she was the daughter of Astyages, the king of Media), desired to have some imitation of her native hills and forests.

"Within the walls was raised a lofty mound,  
Where flowers and aromatic shrubs adorn'd  
The pensile garden. For Nebasser's queen,  
Fatigued with Babylonia's level plains,  
Sigh'd for her Median home, where nature's hand  
Had scooped the vale, and clothed the mountain's side  
With many a verdant wood: nor long she pined  
Till that uxorious monarch called on Art  
To rival Nature's sweet variety.  
Forthwith two hundred thousand slaves uprear'd  
This hill—egregious work;—rich fruits o'erhang  
The sloping vales, and odorous shrubs entwine  
Their undulating branches."

These gardens, as far as we learn from ancient accounts, contained a square of above 400 feet on each side, and were carried up in the manner of several large terraces, one above the other, till the height equalled that of the walls of the city. The ascent from terrace to terrace was by stairs ten feet wide. The whole pile was sustained by vast arches, raised on other arches one above another, and was defended and condensed by a wall, surrounding it on every side, of twenty-two feet in thickness. On the top of the arches were first laid large flat stones, six-

teen feet long and four broad; over these was a layer of weeds mixed and cemented with a large quantity of bitumen, on which were two rows of bricks closely cemented together with the same material. The whole was covered with thick sheets of lead, on which lay the mould of the garden. And all this floorage was so contrived as to keep the moisture of the mould from running away through the arches. The earth laid thereon was so deep, that large trees might take root in it; and with such the terraces were covered, as well as with the other plants and flowers proper to adorn an eastern pleasure-garden. The trees planted there are represented to have been of various kinds. Here grew the larch, that, curving, flings its arms like a falling wave; and by it was seen the grey livery of the aspen; the mournful solemnity of the cypress and stately grandeur of the cedar intermingled with the elegant mimosa; besides the light and airy foliage of the silk-tasselled acacia, with its vast clusters of beautiful lilac flowers streaming in the wind and glittering in the sun; the umbrageous foliage of the chesnut, and ever-varying verdure of the poplar; the birch with its feathered branches light as a lady's plumes,—all combined with the freshness of the running stream, over which the willow waved its tresses—

“And the jessamine faint, and the sweet tuberose,—  
The sweetest flower for scent that blows;  
And all rare blossoms from every clime  
Grew in that garden in perfect prime.”

All these varied delights of nature were ranged in rows on the side of the ascent as well as on the top, so that at a distance it appeared to be an immense pyramid covered with wood. The situation of this extra-

ordinary effort of human skill, aided by human wealth and perseverance, adjoining the river Euphrates, we must suppose that in the upper terrace was an hydraulic engine, or kind of pump, by which the water was forced up out of the river, and from thence the whole gardens were watered, and a supply of the pure element furnished to the fountains and reservoirs for cooling the air. In the spaces between the several arches, on which the whole structure rested, were large and magnificent apartments, very lightsome, and commanding the most beautiful prospects that even the glowing conceptions of an eastern imagination could dream to exist.

And such a prospect as was beheld from these elevated gardens must have been grand and delightful beyond expression. From the upper area was obtained a view, not only of the whole city and of the devious windings of the Euphrates, which washed the base of the superstructure full 300 feet below, but of the fair cultivated environs of the city, and of the surrounding desert, extending as far as the eye could reach. The different terraces and groves were replete with fountains, parterres, arbours, and banqueting-rooms, and combined the minute beauties of flowers and foliage with masses of shade and light open vistas; the retirement of the grove with the vicinity of civic mirth and din; and all the splendour and luxury of Eastern magnificence in art with the simple pleasures of verdant and beautiful nature. This surprising and laborious experiment we must certainly consider as a strain of complaisance in King Nebuchadnezzar to his Median bride, to reconcile her to the naturally naked appearance of Babylon, and induce her to cease

regretting the hills and forests she formerly delighted in, and the charms they had presented to her youthful imagination. He who thought nothing impossible for his power to execute, left nothing unattempted for the gratification of his beloved consort, determined to raise even woods and hills within the precincts of a city, equal to those by which her native land was diversified.

An elevated situation in a warm climate, such as was that of Babylonia, seems to have been an essential requisite to a royal garden; probably because the air in such regions is there more cool and salubrious—the security from hostile attacks of any sort more certain—and the prospects ever sublime. We are told by Diodorus Siculus, that when Semiramis came to Chanon, a city of Media, she discovered, on an elevated plain, a rock of stupendous height and of considerable extent. Here she formed another paradise, (for so these oriental parks were called,) exceedingly large, inclosing a rock in the midst of it, on which she erected sumptuous buildings for pleasure, and commanding views of the plantations.

The Persians and their monarchs were always very fond of gardens, and Xenophon says, “Wherever King Cyrus resides, or whatever place he visits in his dominions, he takes care the paradises shall be filled with everything both beautiful and useful the soil can produce.” By Plutarch we are also told that Lysander, the Spartan general, praising the gardens or paradise of the younger Cyrus, at Sardis, the king avowed that he had conceived, disposed, and adjusted the whole design himself, and had even planted many of the trees with his own hands.

There was a paradise in the island of Panchea, on

the coast of Arabia, which is described by Diodorus Siculus as being in a flourishing state 300 B.C. It belonged to a temple of Jupiter; it had a copious fountain and river for irrigation, with the usual accompaniments of groves, trees, thickets, and flowers.

The grove of Orontes, in Syria, is mentioned by Strabo as being nine miles in circumference. It was composed of laurels and cypress, which formed in the most sultry summers a cool and impenetrable shade. A thousand streams of the purest water issuing from every hill preserved the verdure of the earth and the temperature of the air, the senses were gratified with harmonious sounds and aromatic odours; and the peaceful grove was consecrated to health and joy, to luxury and love.

At the present day, the prevailing plan of Persian gardens is that of long parallel walks, shaded by even rows of tall umbrageous planes, interspersed with every variety of fruit-trees and every kind of flowering shrub. Canals flow down the avenues in the same undeviating lines, and generally terminate in large marble basins, containing sparkling fountains. Formal as this may seem, and the reverse of picturesque, the effect is amazingly grand. The number of avenues and canals form so extended a sylvan scene that, viewed from any point it appears a vast wood, with thousands of brilliant rills gliding among the thickets; for the Persians are not content with one fountain, but have many small low jets, to keep the whole surface of the water in agitation, and thus heighten the sparkling effects through the foliage.

The art of cultivating the soil is conjectured to have been, if not invented, much studied and improved in

Egypt; but though some testimony remains of their skill in agriculture, we possess but little means to enable us to form any idea of their gardening. According to Herodotus, their sacred groves or gardens were often of extraordinary beauty, thus designedly corresponding with the primeval garden they were doubtless intended to represent. For it must be remembered that the tradition of man's early happiness, and subsequent corruption and fall, though perverted from its original form, still exists, under some guise or other, throughout the whole world of Pagan tradition. In the times of its prosperity, Egypt is represented to have been as a delicious garden, through which a traveller might proceed from one end to the other under the shade of fruit-trees of all kinds. The vine was extensively cultivated, as Herodotus remarks, that at the festival of Bubastis more wine was consumed than in the whole year besides. In the book of Numbers, the Israelites murmur that the places they are brought to have not the advantages of nature they have left behind them in Egypt; among which, figs, vines, and pomegranates, are expressly enumerated.

The Old Testament makes mention of gardens belonging to Jewish princes and subjects,—that of King Solomon is the principal one on record; it is stated to have contained a variety of plants, curious as objects of natural history,—as the hyssop which springeth out of the wall; odoriferous and showy flowers,—as the rose; and the lily of the valley, the calamus or sweet reed, the camphire, spikenard, saffron, and cinnamon; timber-trees,—as the cedar, the pine, and the fir; and the richest fruits,—as the fig, grape, apple, date and pomegranate. Solomon says: "I made me gardens

and orchards, and I planted trees in them, and all kinds of fruits. I made me pools of water, to water therewith the wood that bringeth forth trees." About three miles south of Bethlehem there are three tanks or pools, yet called "the Cisterns of Solomon," which when Maundrell visited Palestine, he found full of water; recent travellers, however, say that they are now dry and in ruins, through neglect; but that their state is such that they might be restored at a small expense. The source from which they were supplied is a fountain about a furlong distant. There are the remains of an aqueduct of brick pipes, which received the stream running from the pools, and carried it by many turnings and windings through the mountains to Jerusalem.

Some writers consider the existence of these celebrated gardens of Babylon as problematical, from the fact of some of the Roman historians terming them "the fabulous wonders of the Greeks;" but when we find, by the quotation we have made from the sacred volume, that 500 years before the time of their formation, such vast expenses were incurred by the Jewish monarch for like purposes of gratification, and that in the neighbouring kingdom of Persia, throughout all ages, the cultivation of all kinds of trees and fruits, that might delight the eye or charm the senses, has ever continued, it requires no great stretch of faith to suppose there is not, in the accounts we have given, any exaggeration.

From Rich's "Memoirs of Babylon," and Sir R. K. Porter's "Travels," we gather most of the following information, which is gathered from a careful inspection of the remains of this wondrous city of the East. We

shall also briefly touch upon Mr. Layard's recent investigations, which are, however, as yet, less complete and satisfactory than those so successfully prosecuted at Nineveh.

The whole country between Bagdad and Hillah is a perfectly flat and (with the exception of a few spots as you approach the latter place) uncultivated waste. That it at some former period presented a far different appearance is evident from the number of canals by which it is still traversed, now dry and neglected, and the quantity of heads of earth, covered with fragments of brick and broken tiles, which are seen in every direction,—the indisputable traces of former buildings and population. At present the only inhabitants of this tract are the Zobeidé Arabs, the Sheikh of which tribe is responsible for the security of the road, which is so much frequented that robberies are comparatively seldom heard of. At convenient distances, khans or caravanserais are erected for the accommodation of travellers, and to each of them is attached a small village of fellahs.

At the village of Mohawil is a large canal, with a bridge over it ; beyond this everything is suggestive of the approach to the remains of a great city. The ruins of Babylon may in fact be said almost to commence from this spot, the whole country between it and Hillah exhibiting, at intervals, traces of building, in which are discoverable burnt and unburnt bricks and bitumen ; three mounds in particular attract attention from their magnitude. The ground to the right and left of the road bears the appearance of being partially a morass, though at times perfectly dry : the road, which is due south, lies within a quarter of a mile of the celebrated

mass, called by Pietro della Valle, the Tower of Belus. Hillah is nine miles from Mohawil, and nearly forty-eight from Bagdad.

Hillah is called by Abulfeda, Hillah Benne Mozeid : he, and the Turkish geographer who copies him, says it was built, or rather augmented, by Saif-ed-Doulah, in the year of the Hejira 495, or A.D. 1101-2, in the land of Babel. The Turkish geographer appears to place the ruins of Babylon considerably more to the northward, in the direction of Sura and Felugiah. The district called by the natives El-Aredth Babel extends on both sides the Euphrates. Its latitude, according to Niebuhr, is  $32^{\circ} 28'$ , and it is situated on the western bank of the Euphrates, a few shops and huts only being on the eastern. It is meanly built, and its population does not exceed between 6000 and 7000, consisting of Arabs and Jews (who have one synagogue), there being no Christians, and only such Turks as are employed in the government. It is divided into seven small *mahalles* or parishes ; but there is only one mosque in the town, all the other places of worship being mere *ibadetgahs* or oratories. The walls are of mud, and present a truly contemptible appearance ; but the present pasha of Bagdad has ordered a new wall to be constructed of the finest Babylonian bricks. The gates are three in number, and, as usual in the East, each takes the name of the principal place it leads to, the northern being called the gate of Hussein or Kerbela, the centre that of Tahmasia (a large village in the neighbourhood), and the southern the gate of Nejed or Imam Ali. The little street on the eastern side is also closed by a gate, or rather door. The gardens on both sides the river are very extensive, so that the town

itself, from a little distance, appears embosomed in a wood of date-trees. On the outer verge of the gardens on the west, small redans are established, within sight and hearing of each other, in each of which a matchlockman mounts guard at night ; and for greater security against the marauders of the Desert, the late Ali Pasha dug an ample trench round the whole, and built a citadel (which, as usual in these countries, is nothing more than a square inclosure) in the town, on the bank of the river. Mr. Rich, in his Memoirs, says,—

Among the gardens a few hundred yards to the west of the Husseinia gate is the Mesjid-el-Shems, a mosque built on the spot where popular tradition says a miracle, similar to that of the prophet Joshua, was wrought in favour of Ali, and from this the mosque derives its appellation. It is a small building, having instead of a minaret an obelisk, or rather hollow cone fretted on the outside like a pine-apple, placed on an octagonal base : this form, which is a very curious one, I have observed in several very old structures, particularly the tomb of Zobeidé, the wife of Haroun-al-Raschid, at Bagdad,\* and I am informed that it cannot now be imitated. On the top of the cone is a mud cap, elevated on a pole, resembling the cap of liberty. This, they say, revolves with the sun ; a miracle I had not the curiosity to verify. The inside of the mosque is supported by rows of short pillars about two feet in girth ; from the top of each spring pointed arches, in form and combination resembling in a striking manner the Gothic architecture. It contains nothing remarkable except what the people show as the tomb of the

\* Well known as the “first lady of Bagdad,” in the “Thousand and One Nights.”

prophet Joshua. This country abounds in supposed tombs of prophets. On the Tigris, between Bagdad and Bussora, they show the sepulchre of Ezra ; twelve miles in the Desert, to the S.W. of Hillah, is that of Ezekiel ; and to the southward, the tomb of Job : the two former are places of pilgrimage of the Jews, who do not acknowledge those of Job and Joshua.

The district of Hillah extends from Husseinia (which is a canal leading from the Euphrates near Musseib to Imam Hussein) on the north, to the town of Hasca on the south. It is governed by a bey, who is always a Turk or Georgian, appointed by the pasha of Bagdad, from whom the government is farmed for a stipulated yearly sum. There is also a sirdar, or commandant of janissaries, and a *cadi*, whose office, unlike any other of the same kind in Turkey, has been continued in the same family for upwards of a century. The inhabitants of Hillah bear a very bad character. The air is salubrious, and the soil extremely fertile, producing great quantities of rice, dates, and grain of different kinds, though it is not cultivated to above half the degree of which it is susceptible.

The grand cause of this fertility is the Euphrates, the banks of which are lower and the stream more equal than the Tigris. Strabo says that it was a stadium in breadth at Babylon ; according to Rennell, about 491 English feet ; or D'Anville's still more reduced scale, 330. Niebuhr says, at Hillah it is 400 Danish feet broad ; my measurement by a gradual line at the bridge there, brings it to 75 fathoms, or 450 feet ; its breadth, however, varies in its passage through the ruins. Its depth I found to be  $2\frac{1}{2}$  fathoms, and the current runs at the medium rate of about two

knots ; when lowest, being probably half a knot less, and when full, a knot more. The Tigris is infinitely more rapid, having a current of near seven knots when at its height. The Euphrates rises at an earlier period than the Tigris ; in the middle of the winter it increases a little, but falls again soon after ; in March it again rises ; and in the latter end of April is at its full, continuing so till the latter end of June. When at its height it overflows the surrounding country, fills the canals dug for its reception, without the slightest exertion of labour, and facilitates agriculture in a surprising degree. The ruins of Babylon are then inundated so as to render many parts of them inaccessible, by converting the valleys among them into morasses. But the most remarkable inundation of the Euphrates is at Felugiah, twelve leagues to the westward of Bagdad, where, on breaking down the dyke which confines its waters within their proper channel, they flow over the country, and extend nearly to the banks of the Tigris, with a depth sufficient to render them navigable for rafts and flat-bottom boats.

The water of the Euphrates is esteemed more salubrious than that of the Tigris. Its general course through the site of Babylon is N. and S. I questioned the fishermen who ply on the river, respecting its bottom, and they all agreed that bricks and other fragments of building are very commonly found in it. From the gentleness of the current, regularity of the stream, and equal substance of the banks, I am of opinion that the Euphrates would not naturally alter its course in any great degree, certainly not so much as the Tigris, whose variations in a few years are often very considerable. A variety of circumstances may,

however, have caused some alterations. It is evident from what Strabo says, that the neglected state of the canals had considerably injured the original stream, and it is possible that a part of it might have continued to flow through the channel cut by Cyrus for a long time afterwards. That some change in the course of the river has taken place, will be hereafter shown.

I have before remarked, that the whole of this part of Mesopotamia is intersected by canals. These are of all ages: and it is not uncommon to see workmen employed in excavating a new canal, close to, and parallel with, an old one, when it might be supposed that the cleansing of the old one would be a work of much less toil. The high embankments of these canals easily impose on the unpractised eye for ruins of buildings, especially when the channel has been filled up by the accession of soil, and I doubt not are the origin of the belief expressed by some travellers, that there are ruins in the gardens of Hillah. Niebuhr and Otter say that the remains of walls and edifices are in existence, though enveloped in woods and coppices. Otter in particular observes that the site of Babylon is generally covered with wood: this is certainly incorrect. On the ruins of Babylon there is not a single tree growing, excepting the old one which I shall hereafter have occasion to mention; but in the intervals of the ruins, where, in all probability, no building ever stood, there are some patches of cultivation. I made the most diligent search all through the gardens, but found not the slightest vestige of ruins, though previously I heard of many,—an example of the value of information resting solely on the authority of the natives. The reason is obvious. Ruins composed, like

those of Babylon, of heaps of rubbish impregnated with nitre, cannot be cultivated, and any inferior mound would of course be levelled in making the garden.

In such a soil as that of Babylon it appears surprising how long some of the canals have remained. The Naher Malcha, a work of the Babylonian monarchs, might still be effectually repaired, and it is probable that many of the canals now seen on the site of Babylon may have been in existence when it was a flourishing city. Some of the canals were used for the purpose of navigation, and Alexander took great pains to cleanse and restore those that were out of order. Aristobulus, quoted by Strabo, says that he went into these canals in a boat, which he steered himself, and inspected the repairs in person, in presence of a multitude of spectators, cleansing the mouths of some which were choked up with mud, and blocking up others. In one instance, where the canal led towards the morasses and lakes of the Arabian side, he opened a new mouth thirty stadia from the old one, in a more stony place, to ensure greater durability. He also dug basins for his fleet; and in performing these works, it is said the graves of many of the kings and princes who were buried in the morasses were dug up; by which I understand that the bad state of the canals had caused inundations in the places of sepulture. From the yielding nature of the soil I can readily conceive the ease with which Cyrus dug a trench round the city, sufficient to contain the river. I have not, however, been able to discover any traces either of this trench, or the lines of circumvallation.

The ruins of the eastern quarter of Babylon commence about two miles above Hillah, and consist of

two large masses or mounds connected with, and lying N. and S. of each other, and several smaller ones which cross the plain at different intervals. The northern termination of this plain is Pietro della Valle's ruin, from the S.E. angle of which (to which it evidently once joined, being only obliterated there by two canals) proceed a narrow ridge or mound of earth, wearing the appearance of having been a boundary wall. This ridge forms a kind of circular inclosure, and joins the S.E. point of the most southerly of the two grand masses.

The river bank is skirted by a ruin, which I shall, for perspicuity's sake, call its embankment, though, as will hereafter be seen, there is good reason for supposing it never was intended for one. It commences on a line with the lower extremity of the southernmost grand mound, and is there nearly three hundred yards broad at its base, from the angle of which a mound proceeds, taking a sweep to the S.E., so as to be nearly parallel with, and forty yards more to the south than that boundary: this loses itself in the plain, and is in fact the most southerly of all the ruins. The embankment is continued in a right line to the north, and diminishes in breadth, but increases in elevation till at the distance of 750 yards from its commencement, where it is forty feet perpendicular height, and is interrupted by a break nearly of the same breadth with the river: at this point a triangular piece of ground commences, recently gained from the river, which deserts its original channel above, and returns to it again here: this gained ground is 110 yards in length, and 250 in breadth at its angle or point, and along its base are traces of a continuation of the embankment, which is there a narrow line

that soon loses itself. Above this, the bank of the river affords nothing worthy of remark; for though in some places there are slight vestiges of building, they were evidently not connected with the above-mentioned embankment.

The whole of the area inclosed by the boundary on the east and south, and river on the west, is two miles and 600 yards in breadth from E. to W., as much from Pietro del Valle's ruin to the southern part of the boundary, or two miles and 1000 yards to the most southerly mound of all, which has been already mentioned as branching off from the embankment. This space is again longitudinally subdivided into nearly half, by a straight line of the same kind with the boundary, but much inferior in point of size. This may have crossed the whole inclosure from N. to S., but at present only a mile of it remains. Exactly parallel with it, and a little more than 100 yards to the west of it, is another line, precisely of a similar description, but still smaller and shorter: its northern termination is a high heap of rubbish, of a curious red colour, nearly 300 yards long, and 100 broad, terminating on the top in a ridge: it has been dug into in various parts, but few or no fine old bricks have been found in it. All the ruins of Babylon are contained within the western division of the area, *i. e.* between the innermost of these lines and the river, there being no vestige of building in the eastern or largest division between the outermost line and the external boundary.

Before entering into a minute description of the ruins, to avoid repetition, it is necessary to state that they consist of mounds of earth, formed by the decomposition of building, channelled and furrowed by the

weather, and the surface of them strewed with pieces of brick, bitumen, and pottery.

On taking a view of the ruins from south to north, the first object that attracts attention is the low mound connected with the embankment; on it are two little parallel walls close together, and only a few feet in height and breadth, which bear indisputable marks of having formed part of a Mahometan oratory or *koubbè*. This ruin is called *Jumjuma* (Calvary), and gives its name to a village a little to the left of it. To this succeeds the first grand mass of ruins, which is 1100 yards in length, and 800 in greatest breadth, its figure nearly resembling that of a quadrangle: its height is irregular, but the most elevated part may be about fifty or sixty feet above the level of the plain, and it has been dug into for the purpose of procuring bricks. Just below the highest part of it is a small dome in an oblong inclosure, which, it is pretended, contains the body of a son of Ali, named Amran, together with those of seven of his companions, all slain in the battle of Hillah. Unfortunately for the credit of the tradition, however, it is proved on better authority to be a fraud not uncommon in these parts, Ali having had no son of this description. From the most remarkable object on it, I shall distinguish this mound by the name of Amran.

On the north is a valley of 550 yards in length, the area of which is covered with tussocks of rank grass, and crossed by a line of ruins of very little elevation. To this succeeds the second grand heap of ruins, the shape of which is nearly a square, of 700 yards' length and breadth, and its S.W. angle is connected with the N.W. angle of the mounds of Amran by a

ridge of considerable height, and nearly 100 yards in breadth. This is the place where Beauchamp made his observations, and it is certainly the most interesting part of the ruins of Babylon : every vestige discoverable in it declares it to have been composed of buildings far superior to all the rest which have left traces in the eastern quarter : the bricks are of the finest description ; and notwithstanding this is the grand storehouse of them, and that the greatest supplies have been and are now constantly drawn from it, they appear still to be abundant. But the operation of extracting the bricks has caused great confusion, and contributed much to increase the difficulty of deciphering the original design of this mound, as in search of them the workmen pierce into it in every direction, hollowing out deep ravines and pits, and throwing up the rubbish in heaps on the surface. In some places they have bored into the solid mass, forming winding caverns and subterranean passages, which, from their being left without adequate support, frequently bury the workmen in the rubbish. In all these excavations, walls of burnt brick, laid in lime-mortar of a very good quality, are seen ; and in addition to the substances generally strewed on the surfaces of all these mounds, we here find fragments of alabaster vessels, fine earthenware, marble, and great quantities of varnished tiles, the glazing and colouring of which are surprisingly fresh. In a hollow near the southern part I found a sepulchral urn of earthenware, which had been broken in digging, and near it lay some human bones, which pulverized with the touch.

To be more particular in my description of this mound, not more than 200 yards from its northern

extremity is a ravine, hollowed out by those who dig for bricks, in length near 100 yards, and thirty feet wide by forty or fifty deep. On one side of it a few yards of wall remain standing, the face of which is very clean and perfect, and it appears to have been the front of some building. The opposite side is so confused a mass of rubbish, that it should seem the ravine had been worked through a solid building. Under the foundations at the southern end an opening is made, which discovers a subterranean passage, floored and walled with large bricks, laid in bitumen and covered over with pieces of sandstone, a yard thick, and several yards long; the weight of the whole being so great as to have given a considerable degree of obliquity to the side-walls of the passage. It is half full of brackish water (probably rain-water impregnated with nitre, in filtering through the ruins, which are all very productive of it), and the workmen say that some way on it is high enough for a man on horseback to pass: as much as I saw of it, it was near seven feet in height, and its course to the south. The superstructure over the passage is cemented with bitumen, other parts of the ravine with mortar, and the bricks have all writing on them. The northern end of the ravine appears to have been crossed by an extremely thick wall of yellowish brick, cemented with a brilliant white mortar, which has been broken through in hollowing it out; and a little to the north of it I discovered what Beauchamp saw imperfectly, and understood from the natives to be an idol. I was told the same thing, and that it was discovered by an old Arab in digging, but that not knowing what to do with it, he covered it up again. On sending for the old man, who

pointed out the spot, I set a number of men to work, who, after a day's hard labour, laid open enough of the statue to show that it was a lion of colossal dimensions, standing on a pedestal, of a coarse kind of grey granite, and of rude workmanship: in the mouth was a circular aperture, into which a man might introduce his fist.

A little to the west of the ravine is the next remarkable object, called by the natives the Kasr, or Palace, by which appellation I shall designate the whole mass. It is a very remarkable ruin, which being uncovered, and in part detached from the rubbish, is visible from a considerable distance, but so surprisingly fresh in its appearance, that it was only after a minute inspection I was satisfied of its being in reality a Babylonian remain. It consists of several walls and piers (which face the cardinal points), eight feet in thickness, in some places ornamented with niches, and in others strengthened by pilasters and buttresses, built of fine burnt brick (still perfectly clean and sharp), laid in lime-cement of such tenacity, that those whose business it is to find bricks, have given up working on account of the extreme difficulty of extracting them whole. The tops of these walls are broken, and may have been much higher. On the outside they have in some places been cleared nearly to the foundations, but the internal spaces formed by them are yet filled with rubbish, in some parts almost to their summit. One part of the wall has been split into three parts, and overthrown as if by an earthquake; some detached walls of the same kind, standing at different distances, show what remains to have been only a small part of the original fabric; indeed it appears that the passage in the ravine, together with the

wall which crosses its upper end, were connected with it. There are some hollows underneath, in which several persons have lost their lives; so that no one will now venture into them, and their entrances have now become choked up with rubbish. Near this ruin is a heap of rubbish, the sides of which are curiously streaked by the alternation of its materials, the chief part of which, it is probable, was unburnt brick, of which I found a small quantity in the neighbourhood, but no reeds were discoverable in the interstices. There are two paths near this ruin, made by the workmen, who carry down their bricks to the river side, whence they are transported by boats to Hillah; and a little to the N.N.E. of it is the famous tree which the natives call *Athelè*, and maintain to have been flourishing in ancient Babylon, from the destruction of which, they say, God purposely preserved it, that it might afford Ali a convenient place to tie up his horse after the battle of Hillah! It stands on a kind of ridge, and nothing more than one side of its trunk remains (by which it appears to have been of considerable girth): yet the branches at the top are still perfectly verdant, and gently waving in the wind produce a melancholy rustling sound. It is an evergreen, something resembling the *lignum vitæ*, and of a kind, I believe, not common in this part of the country, though I am told there is a tree of the same description at Bussora.

All the people of the country assert that it is extremely dangerous to approach this mound after night-fall, on account of the multitude of evil spirits by which it is haunted. To this by no means un-Eastern superstition Mr. Layard has recently borne witness.

He well observes, that "a great vitrified mass of brick-work, surrounded by the accumulated rubbish of ages, was believed to represent the identical tower which called down the Divine vengeance, and was overthrown, according to an universal tradition, by the fires of heaven. The mystery and dread which attached to the place were kept up by exaggerated accounts of wild beasts, which haunted the subterraneous passages, and of the no less savage tribes who wandered amongst the ruins." And again, in another place, he states that the fragments of sculpture "representing men and animals" which had been discovered had been gravely pronounced by the Ulema to be "the idols of infidels," and were accordingly destroyed with as much zeal as any fanaticism could suggest.

It will not be necessary to describe the inferior heaps, which cross the plain between the two principal mounds and the inner line; but previous to giving an account of the last grand ruin, I shall say a few words more on the embankment of the river, which is separated from the mounds of Amran and the Kasr by a winding valley or ravine, 150 yards in breadth, the bottom of which is white with nitre, and apparently never had any buildings in it, except a small circular heap in the centre of it. The whole embankment on the river side is abrupt, perpendicular, and shivered by the action of the water; at the foot of the most elevated and narrowest part of it, cemented into the burnt brick wall of which it is composed, are a number of urns filled with human bones, which had not undergone the action of fire. The river appears to have encroached here, for I saw a considerable quantity of

burnt bricks, and other fragments of building in the water.

A mile to the north of the Kasr, or full five miles distant from Hillah, and 950 yards from the river bank, is the last ruin of this series, which has been described by Pietro della Valle, who determines it to have been the tower of Belus, an opinion adopted by Rennell. The natives call it Mukallibé, or, according to the vulgar Arab pronounciation of these parts, Mujelibè, meaning, overturned; they sometimes also apply this term to the mounds of the Kasr. It is of an oblong shape, irregular in its height and the measurement of its sides, which face the cardinal points; the northern side being 200 yards in length, the southern 219, the eastern 182, and the western 136; the elevation of the S.E., or highest angle, 141 feet. The western face, which is the least elevated, is the most interesting on account of the appearance of building it presents. Near the summit of it appears a low wall, with interruptions, built of unburnt bricks mixed up with chopped straw or reeds, and cemented with clay-mortar of great thickness, having between every layer a layer of reeds; and on the north side are also some vestiges of a similar construction. The S.W. angle is crowned by something like a turret or lantern: the other angles are in a less perfect state, but may originally have been ornamented in a similar manner. The western face is lowest and easiest of ascent, the northern the most difficult. All are worn into furrows by the weather; and in some places, where several channels of rain have united together, these furrows are of great depth, and penetrate a considerable way

into the mound. The summit is covered with heaps of rubbish, in digging into some of which, layers of broken burnt brick, cemented with mortar, are discovered, and whole bricks with inscriptions on them are here and there found; the whole is covered with innumerable fragments of pottery, brick, bitumen, pebbles, vitrified brick or scoria, and even shells, bits of glass, and mother of pearl. On asking a Turk how he imagined these latter substances were brought there, he replied, without the least hesitation, "By the deluge." There are many dens of wild beasts in various parts, in one of which I found the bones of sheep and other animals, and perceived a strong smell, like that of a lion. I also found quantities of porcupine quills, and in most of the cavities are numbers of bats and owls. It is a curious coincidence, that I here first heard the oriental account of satyrs. I had always imagined the belief of their existence was confined to the mythology of the West; but a tchoadar, who was with me when I examined this ruin, mentioned by accident, that in this desert an animal is found, resembling a man from the head to the waist, but having the thighs and legs of a sheep or goat; he said also that the Arabs hunt it with dogs, and eat the lower parts, abstaining from the upper, on account of their resemblance to those of the human species. "But wild beasts of the desert shall lie there, and their houses shall be full of doleful creatures; and owls shall dwell there, and satyrs shall dance there." (Isaiah xiii. 21.)

In the northern face of the Mujelibè, near the summit, is a niche or recess, high enough for a man to stand upright in, at the back of which is a low aperture leading to a small cavity, whence a passage

branches off to the right, sloping upwards in a westerly direction, till it loses itself in the rubbish. The natives call this the serdaub, or cellar; and we are informed by good authority, that four years ago, some men searching in it for bricks, pulled out a quantity of marble, and afterwards a coffin of mulberry-wood, containing a human body, inclosed in a tight wrapper, and apparently partially covered with bitumen, which crumbled into dust soon after exposure to the air. This account, together with its appearing the most favourable spot to ascertain something of the original plan of the whole, induced Mr. Rich to employ men to work, to open a passage into the serdaub from above. They dug into a shaft or hollow pier, sixty feet square, lined with fine brick laid in bitumen, and filled up with earth; in this they found a brass spike, some earthen vessels (one of which was very thin, and had the remains of fine white varnish on the outside), and a beam of date-tree wood. On the third day's work, they made their way into the opening, and discovered a narrow passage nearly ten feet high, half filled with rubbish, flat on the top, and exhibiting both burnt and unburnt bricks; the former with inscriptions on them, and the latter, as usual, laid with a layer of reeds between every row, except in one or two courses near the bottom, where they were cemented with bitumen; a curious and unaccountable circumstance. This passage appeared as if it originally had a lining of fine burnt brick, cemented with bitumen, to conceal the unburnt brick, of which the body of the building was principally composed. Fronting it is another passage (or rather a continuation of the same to the eastward, in which direction it probably extends a considerable

distance, perhaps even all along the northern front of the Mujelibè), choked up with earth, in digging out which, was found, near the top, a wooden coffin, containing a skeleton in high preservation. Under the head of the coffin was a round pebble; attached to the coffin, on the outside, a brass bird, and inside, an ornament of the same material, which had apparently been suspended to some part of the skeleton. These, could any doubt remain, place the antiquity of the skeleton beyond all dispute. This being extracted, a little further in the rubbish the skeleton of a child was found; and it is probable that the whole of the passage, whatever its extent may be, was occupied in a similar manner. No skulls were found, either here or in the sepulchral urns at the bank of the river.

At the foot of the Mujelibè, about seventy yards from it on the northern and western sides, are traces of a very low mound of earth, which may have formed an inclosure round the whole. Further to the north of the river, there are no more vestiges of ruins; but the heaps in the direction of the Bagdad road shall be examined more particularly at a future opportunity.

Having now done with the eastern side of the river, we shall next proceed to take a survey of all that remains of Babylon on the western. The loose and inaccurate accounts of some modern travellers have misled D'Anville and Rennell into the belief of there being considerable ruins on the western bank of the river, corresponding with those we have just described on the eastern. That this is not the case, Mr. Rich was satisfied by the view he obtained from the top of the Mujelibè; yet he determined, for the sake of greater accuracy, to examine the whole bank minutely.

It is flat, and intersected by canals, the principal of which are the Tajeea, or Ali Pasha's Trench, and the canal of Tahmasia. There are a few small villages on the river, inclosed by mud walls, and surrounded by cultivation; but there is not the slightest vestige of ruins, excepting opposite the mass of Amran, where there are two small mounds of earth, overgrown with grass, forming a right angle with each other, and a little further on are two similar ones. These do not exceed a hundred yards in extent, and the place is called by the peasants *Anana*. To the north, the country has a verdant but marshy appearance.

But although there are no ruins in the immediate vicinity of the river, by far the most stupendous and surprising mass of all the remains of Babylon is situated in this desert, about six miles to the south-west of Hillah. It is called by the Arabs *Birs Nemroud*, by the Jews *Nebuchadnezzar's Prison*.

Mr. Rich says that he visited the Biris under circumstances favourable to the grandeur of its effect. The morning was at first stormy, and threatened a severe fall of rain; but as he approached the object of his journey, the heavy clouds separating discovered the Biris frowning over the plain, and presenting the appearance of a circular hill, crowned by a tower, with a high ridge extending along the foot of it. Its being entirely concealed from view, during the first part of the ride, prevented him acquiring the gradual idea, in general so prejudicial to effect, and so particularly lamented by those who visit the pyramids. Just as he was within the proper distance, it burst at once upon the sight, in the midst of rolling masses of thick black clouds, partially obscured by that kind of haze whose

indistinctness is one great cause of sublimity, whilst a few strong catches of stormy light, thrown upon the desert in the background, served to give some idea of the immense extent and dreary solitude of the wastes in which this venerable ruin stands.

The Birs Nemroud is a mound of an oblong figure, the total circumference of which is 762 yards. At the eastern side it is cloven by a deep furrow, and is not more than fifty or sixty feet high; but at the western it rises in a conical figure, to the elevation of 198 feet; and on its summit is a solid pile of brick, thirty-seven feet high by twenty-eight in breadth, diminishing in thickness to the top, which is broken and irregular, and rent by a large fissure extending through a third of its height. It is perforated by small square holes disposed in rhomboids. The fine burnt bricks of which it is built have inscriptions on them; and so admirable is the cement, which appears to be lime-mortar, that, though the layers are so close together that it is difficult to discern what substances is between them, it is nearly impossible to extract one of the bricks whole. The other parts of the summit of this hill are occupied by immense fragments of brickwork of no determinate figure, tumbled together and converted into solid vitrified masses, as if they had undergone the action of the fiercest fire, or been blown up with gunpowder, the layers of the bricks being perfectly discernible—a curious fact, and one for which we are utterly unable to account.

The whole height of the Birs Nemroud above the plain to the summit of the brick wall is 235 feet. The brick wall itself, which stands on the edge of the summit, and was undoubtedly the face of another stage,

is thirty-seven feet high. In the side of the pile, a little below the summit, is very clearly to be seen part of another brick wall, precisely resembling the fragment which crowns the summit, but which still encases and supports its part of the mound. This is clearly indicative of another stage of greater extent. We are told that the masonry is infinitely superior to anything of the kind ever seen; and leaving out of the question any conjecture relative to the original destination of this ruin, the impression made by a sight of it is, that it was a solid pile, composed in the interior of unburnt brick, and perhaps earth or rubbish; that it was constructed in receding stages, and faced with fine burnt bricks, having inscriptions on them, laid in a very thin layer of lime-cement; and that it was reduced by violence to its present ruinous condition. The upper stories have been forcibly broken down, and fire has been employed as an instrument of destruction, though it is not easy to say precisely how or why. The facing of fine bricks has partly been removed, and partly covered by the falling down of the mass which it supported and kept together. Mr. Rich says also, that he could speak with the greater confidence of the different stages of this pile, from his own observations having been recently confirmed and extended by an intelligent traveller (Mr. Buckingham), who was of opinion that the traces of *four* stages are clearly discernible. Should future examinations of the ruin confirm this opinion to be correct, we cannot omit to notice a remarkable result arising out of them. The Tower of Belus was a stadium in height; therefore, if we suppose the eight towers or stages which compose the Pyramid of Belus to have been of equal height,

according to Major Bennell's idea, we ought to find traces of four of them in the fragment which remains, whose elevation is 235 feet; and this is precisely the number which Mr. Buckingham believes he has discovered. Mr. Layard, however, seems somewhat to favour the supposition that the Biris may really be a portion of the Hanging Gardens. For a confirmation of his opinion we must refer our reader to the drawings in his volume.

The Biris Nemroud is apparently the Tower of Belus of Benjamin of Tudela, who says it was destroyed by fire from heaven—a curious remark, as it proves that this early traveller must have observed the vitrified masses on the summit.

The Biris Nemroud is in all likelihood at present pretty nearly in the state in which Alexander saw it; if we give any credit to the report that 10,000 men could only remove the rubbish, preparatory to repairing it, in two months. If, indeed, it required one-half of that number to disencumber it, the state of dilapidation must have been complete. The immense masses of vitrified brick which are seen on the top of the mount appear to have marked its summit since the time of its destruction. The rubbish about its base was probably in much greater quantities, the weather having dissipated much of it in the course of so many revolving ages; and, possibly, portions of the exterior facing of fine brick have disappeared at different periods.

It is almost needless to observe that the whole of this mound is itself a ruin, channelled by the weather, and strewed with the usual fragments, and with pieces of black stone, sandstone, and marble. In the eastern

part, layers of unburnt brick are plainly to be seen, but no reeds were discernible in any part: possibly the absence of them here, when they are so generally seen under similar circumstances, may be an argument for the superior antiquity of the ruin. In the north side may be seen traces of building exactly similar to the brick pile. At the foot of the mound a step may be traced, scarcely elevated above the plain, exceeding in extent by several feet each way the true or measured base; and there is a quadrangular inclosure round the whole, as at the Mujelibè, but much more perfect and of greater dimensions. At a trifling distance from the Birs, and parallel with its eastern face, is a mound not inferior to that of the Kasr in elevation, but much longer than it is broad. On the top of it are two Koubbès, or oratories, one called Makim Ibrahim Khalil, and said to be the place where Abraham was thrown into the fire by order of Nemroud, who surveyed the scene from the Birs; the other, which is in ruins, is called Makam Saheb Zeman; but to what part of Mehdy's life it relates, I am ignorant. In the oratories I searched in vain for the inscriptions mentioned by Niebuhr; near that of Ibrahim Khalil is a small excavation into the mound, which merits no attention; but the mound itself is curious, from its position, and correspondence with others, as I shall in the sequel have occasion to remark. It is almost unnecessary to point out the advantages which will accrue to the reader from a careful perusal of the remarks and diagrams of Mr. Layard's work. Where almost all is *conjectured*, the approximation to truth can only be gained by careful comparison of competent, though varying opinions.

Round the Birs are traces of ruins to a considerable extent. To the north is the canal which supplies Mesjid Ali with water, which was dug at the expense of Nuwab Shujah-ed-Doulah, and called after his country Hindia. We were informed that from the summit of the Birs, on a clear morning, the gilt dome of Mesjid Ali might be seen.

To this account of the ruins, which are supposed to have stood in the *enceinte* of the city itself, it may be useful to subjoin a notice of some remarkable places in the vicinity of Hillah, which bear some relation to the ruins of Babylon. Nebbi Eyoub, or the tomb of the prophet Job, is a Koubbè, or oratory, situated near the Euphrates, three leagues to the southward of Hillah; and just below it is a large canal called Jazeria, said to be of great antiquity; close to which are two large mounds or masses of ruins, named El Mokhatat and El Adouar. Four leagues below Hillah, on the same side of the Euphrates, but not on the bank, is a village called Jerbouiya, near which is a considerable collection of ruins similar to those of Babylon, and called by the natives Boursa, probably the Borasippa of Strabo, and Barsita of Ptolemy. The governor of Hillah informed me of a mound as large as the Mujelibè, situated thirty-five hours to the southward of Hillah; and that, a few years ago, a cap or diadem of pure gold, and some other articles of the same metal, were found there, which the Khezail Arabs refused to give up to the pasha. In the western desert, bearing north-west from the top of the Mujelibè, is a large mound called Towerij. In the same desert, two leagues to the west of Hillah, is the village of Tahmasia, built by Shan Tahmas, where, it is said,

are some trifling mounds; this village must occupy part of the site of Babylon. From the top of the Mujelibè, in a southerly direction, at a great distance, two large mounds are visible, with whose names I am unacquainted. Five or six miles to the east of Hillah is Al Hheimar, which is a curious ruin, as bearing, on a smaller scale, some resemblance to the Birs Nemroud. The base is a heap of rubbish, on the top of which is a mass of red brickwork, between each layer of which is a curious white substance, which pulverizes on the least touch.

Although it is very difficult to make the descriptions given by the ancient historians agree with the ruins in their present state, the majority of modern travellers and investigators are nearly united in determining that the Birs Nemroud is the ruin of the Temple of Belus.\* Sir R. K. Porter was certain that four of the original eight stages of the tower could be traced in the existing ruins; and with regard to the intense vitrifying heat to which the summit has most evidently been subjected, he has no doubt that the fire acted from above, and was probably lightning.

One startling fact is exhibited by the concurrent testimony of every visitor to the countries round the district of the ruins, that all the bricks of Babylon, from Bagdad to the Birs Nemroud, bear the stamp of Nebuchadnezzar, the son of Nabopolassar; thus fully confirming the expression of that prince in the Bible,—"Is not this the great Babylon that I have built!" Whoever, therefore, might have been the founders of

\* See, however, the note given above. There is, moreover, good reason to believe the existence of two cities bearing the name of Babylon.—See BUCKLEY'S *Cities of the Ancient World*, p. 24.

the earlier city, this proof must be received as satisfactory, that the city lauded by the ancients, and of whose splendour tradition has furnished us with such wondrous details, was the "house of the kingdom! the might of the power! the glory of the majesty! of Nebuchadnezzar."

Many writers, whose opinions are entitled to notice, claim for three different masses the distinction of being a remain of the Tower of Babel, namely, for *Nimrod's Tower*, at Akker-koof, for the *Mujelibè*, and for the *Birs Nemroud*. Some travellers, having their imagination, perhaps, first excited by the name Tel Nimroud attached to it, have believed the remains at Akker-koof to be the Tower of Babel; but the people of the country always indicate the site of Babel to be near to Hillah, on the Euphrates. With regard to the *Mujelibè*, we have shown that there are some traces of evidence that here were those masterly works of the power and genius of Nebuchadnezzar,—the *hanging-gardens*,—and consequently we must look elsewhere for the Tower of Confusion.

The advocates for both the sites mentioned do not notice the Birš Nemroud; therefore we must conclude that this remarkable pile was not observed by them; for every traveller who has seen it, feels at once, that of all masses of ruin there is not one which so nearly corresponds with all preconceived notions of the Tower of Babel, a portion of which structure in after-times formed the nucleus of the temple devoted to Jupiter Belus. Converted as the entire mass is into solid vitrified fragments, by the aid of some overpowering conflagration, it is a most remarkable circumstance in connection with the tradition, that the Tower of Babel

was rent and overthrown by fire from heaven. Porter expresses his opinion that the works of the Babylonish king concealed for a while the marks of the original devastation; and that now the destructive hand of time and of man have reduced it to the like condition in which it appeared after the confusion. The spectator thus has forcibly called to his recollection the emphatic prophecy of Jeremiah,—

“I will stretch out mine hand upon thee, and roll thee down from the rocks, and will make thee a burnt mountain.”

In approaching the subject of the final overthrow of this great city in the reign of its founder's descendant, as foretold by the prophets, how appropriately may be introduced Dean Milman's Soliloquy of the Destroying Angel commissioned by the Most High to pour on the devoted city the vials of his wrath,—

“ Within the cloud-pavilion of my rest,  
 Amid the Thrones and Princedoms, that await  
 Their hour of ministration to the Lord,  
 I heard the summons, and I stood with wings  
 Outspread for flight, before the Eternal Throne.  
 And, from the unapproached depth of light  
 Wherein the Almighty Father of the worlds  
 Dwells, from seraphic sight by glory veil'd,  
 Came forth the soundless mandate, which I felt  
 Within, and sprung upon my obedient plumes.  
 But as I sail'd my long and trackless voyage  
 Down the deep bosom of unbounded space,  
 The manifest bearer of Almighty wrath,  
 I saw the angel of each separate star  
 Folding his wings in terror, o'er his orb  
 Of golden fire; and shuddering till I pass'd  
 To pour elsewhere Jehovah's cup of vengeance.  
 And now I stand upon this world of man,  
 My wonted resting place—but thou, O Earth!

Thou only, dost endure my fatal presence  
 Undaunted. As of old, I hover o'er  
 This haughty city of Chaldean Bel,  
 That not the less pours forth her festal pomp  
 To do unholy worship to her gods,  
 That are not gods, but works of mortal hands.

Behold! the sun hath burst the Eastern gates;  
 And all his splendour floods the tower'd walls,  
 Upon whose wide immeasurable circuit  
 The harness'd chariots crowd in long array.  
 Down every stately line of pillar'd street,  
 To each of the hundred brazen gates, young men  
 And flower-crowned maidens lead the mazy dance.  
 Here the vast Palace, whence yon airy gardens  
 Spread round, and to the morning airs hang forth  
 Their golden fruits and dewy opening flowers;  
 While still the low mists creep, in lazy folds,  
 O'er the house-tops beneath. In every court,  
 Through every portal, throng, in servile haste,  
 Captains and Nobles. There, before the Temple,  
 On the far side of wide Euphrates' stream,  
 The Priests of Bel their impious rites prepare:  
 And cymbal clang, and glittering dulcimer,  
 With shrill melodious salutation, hail  
 The welcome morn, awakening all the city  
 To the last dawn that e'er shall gladden her.

Babylon! Babylon! that wak'st in pride  
 And glory, but shalt sleep in shapeless ruin,  
 Thus, with my broad and overshadowing wings,  
 I do embrace thee for mine own; forbidding,  
 Even at this instant, yon bright orient Sun,  
 To shed his splendours on thy lofty streets.  
 Oh, Desolation's sacred place, as now  
 Thou'rt darken'd, shall the darkness of the dead  
 Enwrap thee in its everlasting shade!

Babylon! Babylon! upon the wreck  
 Of that most impious tower your Fathers rear'd  
 To scale the crystal battlements of heaven,  
 I set my foot; here take my gloomy rest  
 Even till that hour be come, that comes full soon."

Having detailed the accounts that are handed down to us of this wondrous city by the inspired writers of the Old Testament, and by the ancient writers, and the present aspect of the site, we shall add a few general remarks on the subject which appear to us of most importance, and then proceed to notice the wondrous accomplishment of prophecy in the destruction of man's grandest labours, and haughtiest pride, as well as the entire desolation of the land which once sent forth its thousands of armed men and chariots.

Of all the ancient authors, Herodotus and Diodorus are the most minute. Whatever may be our opinion of the too credulous and inaccurate Diodorus, much weight must be certainly placed on the accounts of the former writer, who was a trustworthy eyewitness of what he relates; what he says he saw, we may rely on, and may hence credit on our own judgment what he relates on the authority of others.

Of the extent of the walls and their height the ancient authors do not much differ. The greatest variation, and that worthy of particular notice, is the question of the dimensions of the Tower of Belus, which Herodotus says had eight towers, one above the other, and that the lowest was a stadium (about the eighth of a mile) in height and breadth; but his real meaning is supposed to be length and breadth, that is, that the base was a square of a stadium; which agrees with the account of Strabo. It may be said that the situation of the Birs was far distant from the other portions of ruins; but it appears surprising, if the Birs was a building distinct from the Tower of Belus, how so stupendous a pile, in its perfect state, should never

have attracted the attention of those who have enumerated the wonders of Babylon.

The leading interest attached to the Tower of Belus is the probability of its identity with the Tower which the descendants of Noah constructed in the plain of Shinar, the completion of which was prevented in so memorable a manner.

Some commentators differ from the sense in which Genesis xi. 4 is commonly understood, and as the translators of our Bible give it,—“a tower, whose top may reach unto heaven;” the phrase is literally, “and its top in the skies;”—a metaphor common in all languages and nations to denote an elevated summit. This certainly seems a more rational interpretation than supposing that a people in their senses, even at that early period, would attempt to scale heaven by means of a building of their own construction.\*

The intention of raising this structure might have been displeasing to the Almighty on many other accounts; such, for instance, as the implied wish to pay divine honours to other beings. It is probable enough, as before stated, that some attempt to frustrate the appointed dispersion of mankind was involved in the undertaking; and it may be that the confusion of tongues was not so much a punishment for this attempt as a necessary and providential measure for giving effect to the intended dispersion and distribution of the human race. Leaving this matter, in which we have only uncertain conjectures and more doubtful interpretations to guide us, we refer our readers to the many and varied accounts we have collected from ancient writers and modern travellers, to form their own con-

\* This matter has been already discussed above.

clusions for the site of the Tower of Belus, and of that "whose top is in the skies."

From what remains, and from the most favourable accounts handed down to us, there is every reason to believe that the public edifices which adorned Babylon were more remarkable for vastness of dimensions than elegance of design; the sculptures that have been found speak of a barbarous people; and we may consider it would be difficult to make anything of such unpropitious materials as brick and bitumen. Nevertheless, no one can look upon the colossal sculptures in the British Museum, without feeling that there is a grandeur in mere magnitude, by no means inconsistent with the graces of proportion which form the highest test of excellence in art. Rude, unquestionably, was the art of Babylon and of Nineveh, but it was the rudeness of an early great people, not the fantastic and utterly incongruous rudeness of a race of savage barbarians.

The sacred volume of our faith contains in several places notices of Babylon, and in the prophetic books there appear so many denunciations of the crimes and vices of the people and their monarch, that a reference to the accomplishment of the doom of both city and kingdom has an especial claim on our notice. The prophet Isaiah tells us,—

"Babylon, the glory of kingdoms, the beauty of the Chaldees' excellency, shall be as when God overthrew Sodom and Gomorrah.

It shall never be inhabited, neither shall it be dwelt in from generation to generation; neither shall the Arabian pitch tent there; neither shall the shepherds make their fold there.

But the wild beasts of the desert shall be there, and their houses shall be full of doleful creatures."

The general notice we have attempted to give of the

present condition of the site, shows that shapeless heaps cover the remains of the beauty of the "Chaldees' excellency;" for many centuries it has been forsaken by man, and left entirely to the "doleful creatures;" the hyena and the jackal, serpents and scorpions, with other venomous creatures, are now its only occupants. The period at which it became totally deserted has not been clearly ascertained. Strabo, who wrote about B.C. 50, says that in his time a great part of it was a mere desert; that the Persians had partly demolished it, and the neglect of its Macedonian masters had nearly completed its destruction; Pliny, who wrote about a century after, describes its site as a desert, and the city as "dead;" and Pausanias, who lived in the following century, says, "Of Babylon, a greater city than which the sun did not formerly behold, all that now remains is the Temple of Belus and the walls of the city." Jerome, who resided in the East in the fourth century of our era, informs us that Babylon was then quite in ruins, and that the walls served only to enclose a park for the king's hunting.

One would imagine that such a city as Babylon is described to have been, was in little danger of being thus utterly abandoned and brought to destruction. Such a city as this might surely, with less vanity than any other, have boasted that "she should continue for ever," if anything human or of human production *could* endure everlastingly. But the fiat had gone forth; for the prophet Jeremiah, in the first year of the reign of Nebuchadnezzar, by command of the Most High, declares—

"It shall come to pass when seventy years are accomplished, that I will punish the king of Babylon and that nation, saith the Lord."

At the time appointed, the Medes and Persians under Cyrus, who appears to have been an instrument of Providence raised up for high purposes, struck the first great blow to the prosperity of the city. The height and strength of its walls had for many months baffled the invader; but understanding that, on a certain day, then near approaching, a great annual festival was to be held, when it was customary for the Babylonians to spend the night, even as the Trojans of old, or as the French before the battle of Agincourt, in revelling and festivity, he thought it a fit opportunity for executing a scheme of which the besieged had not the least apprehension. The Babylonians had looked upon the Euphrates as their greatest protection; but Cyrus saw that, by turning the course of the stream, he might make dry the bed of the river, and the fall of the city was then certain; accordingly, on the night of the feast, he sent a party of his men to the canal, which led to the great lake which had been made by Nebuchadnezzar to receive the waters of the Euphrates while he was facing the banks of the river with walls. To this party he gave directions, as soon as it was dark, to cut down the great dam which kept the waters of the river in their place, and separated them from the canal, while other parties made openings in the trenches round the city, that had been made during the two years' siege; and thus at midnight, the bed of the river being made dry, the army of Cyrus found an easy entrance—the guards no doubt partaking of the disorder of the night, were consequently easily surprised and killed. While all this was going on without, a remarkable scene was transpiring within the palace,—Daniel was deciphering the miraculous writing on the wall, and the inspired

prophet of God was bidding him a deadly and hopeless warning for his profane impiety, in words which, great and grand in themselves, a young poet\* of our own time has thus boldly paraphrased :

“ Keep for thyself the guerdon and the gold—  
 What God hath graved, God’s prophet must unfold ;  
 Could not thy father’s crime, thy father’s fate,  
 Teach thee the terror thou hast learnt too late ?  
 Hast thou not read the lesson of his life,  
 Who wars with God shall strive a losing strife ?  
 His was a kingdom mighty as thine own,  
 The sword his sceptre and the earth his throne ;  
 The nations trembled when his awful eye  
 Gave to them leave to live or doom to die.  
 The lord of life—the keeper of the grave,  
 His frown could wither and his smile could save—  
 Yet when his heart was hard, his spirit high,  
 God drave him from his kingly majesty,  
 Far from the brotherhood of fellow men  
 To seek for dwelling in the desert den ;  
 Where the wild asses feed and oxen roam,  
 He sought his pasture and he made his home,  
 And bitter-biting frost and dews of night  
 Schooled him in sorrow till he knew the right,  
 That God is ruler of the rulers still,  
 And setteth up the sovereign that he will:—  
 Oh! hadst thou treasured in repentant breast  
 His pride and fall, his penitence and rest,  
 And bowed submissive to Jehovah’s will,  
 Then had thy sceptre been a sceptre still—  
 But thou hast mocked the majesty of heaven,  
 And shamed the vessels to its service given,  
 And thou hast fashioned idols of thine own,  
 Idols of gold, of silver, and of stone ;  
 To them hast bowed the knee, and breathed the breath,  
 And they must help thee in the hour of death.  
 Woe for the sign unseen, the sign forgot,  
 God was among ye and ye knew it not !

\* Edwin Arnold.

Hear what he sayeth now, 'Thy race is run,  
 The years are numbered and the days are done,  
 Thy soul hath mounted in the scale of fate,  
 The Lord hath weighed thee, and thou lackest weight ;  
 Now in thy palace porch the spoilers stand,  
 To seize thy sceptre, to divide thy land.'"—

Let the same author tell the well-known but awful result :—

“That night they slew him on his father's throne;  
 The deed unnoticed and the hand unknown ;  
 Crownless and sceptreless Belshazzar lay,  
 A robe of purple round a form of clay.”

Here we see the prophecy and its literal fulfilment.  
 By Isaiah we are told, that

“The Lord saith of Cyrus, he is my shepherd, and shall perform  
 all my pleasure.”

And by Jeremiah :—

“A drought is upon her waters, and they shall be dried up.  
 In their heat I will make them drunken, and they shall sleep a  
 perpetual sleep, and not awake.”

The facts of the capture of the city are related by those truthful historians Herodotus and Xenophon ; the prophecies were delivered by Isaiah, who lived 250 years before Herodotus, and 350 before Xenophon ; and by Jeremiah, about 100 years after Isaiah. The following valuable summary, by the learned Dr. Eadie, of the various prophecies referring to Babylon, will not, it is believed, be thought superfluous, even after what has been said in a more diffuse form :—

The divine oracles always connect sin and punishment ; when iniquity reaches its maturity it is speedily checked and chastened. No city seems to have exceeded Babylon in profligacy, and none have met with a more awful retribution. Guided by those ideas,

Jeremiah, in the fiftieth and fifty-first chapters of his prophecy, pictures the siege and its final success, the gathering of the Median armies, and their combined triumphs. The wickedness of the capital is assigned as the cause of its punishment. The hasty cry of the seer is,

“Flee out of the midst of Babylon, and deliver every man his soul. Be not cut off in her iniquity; for this is the time of the Lord’s vengeance. He will render unto her a recompence.”

The special transgression which offended Heaven is pointed to as the invasion of Judæa, and the plunder of the sacred temple in Jerusalem.

“The Lord hath brought forth our righteousness. Come, and let us declare in Zion the work of the Lord our God. Make bright the arrows, gather the shields; the Lord hath raised up the spirit of the kings of the Medes; for his device is against Babylon to destroy it, because it is the vengeance of the Lord, the vengeance of his tempest.”

The mustering of the hosts is portrayed with breathless anxiety—

“Set up a standard in the land. Blow the trumpet among the nations. Prepare the nations against her. Call together the kingdoms of Ararat, Minni, and Ashchenaz.”

The haughty and desolate metropolis is at length overpowered, and her panic-stricken heroes are caught in her revels.

“One post shall run to meet another, and one messenger to meet another, to show the king of Babylon that his city is taken at one end, and that the passages are sapped, and the reeds they have burnt with fire, and the men of war are affrighted. In their heat I will make their feasts, and I will make them drunken that they may rejoice and sleep a perpetual sleep, and not wake, saith the Lord.”

After its capture by Cyrus, Babylon, formerly the seat of empire, was reduced to the rank of a provincial

city; and the inhabitants, who had grown wealthy and proud during their empire over the East, ill brooking this change of fortune, made an effort to regain their former power. Accordingly, in the reign of Darius Hystaspes, twelve years subsequent to the death of Cyrus, after some years of preparation, they openly revolted. For twenty months they sustained the siege and all the efforts of Darius, but when the conqueror was again in possession of the city, he threw down the walls. In the succeeding reign, another blow was struck towards the downfall of Babylon. Xerxes, after his return from his unfortunate expedition into Greece, partly to indemnify himself for his losses, and partly out of zeal for the Magian religion, which held every kind of image-worship in abhorrence, destroyed the temples, and plundered them of their vast treasures, which appear to have been hitherto spared, thereby accomplishing the other prophecies of Isaiah and Jeremiah:—

“Babylon is fallen, and all the graven images of her god she hath broken into the ground.

Wherefore behold the days come, saith the Lord, that I will do judgment upon her graven images.”

From this period, despoiled of her wealth, strength, and various resources, Babylon was in no condition for revolt, and with the decay of her power and local advantages, her population declined. We consequently hear no more of Babylon until the coming of Alexander, 150 years after, when the terror of his name, or the weakness of the place, was such, that not the slightest effort of resistance was made. The conqueror, on his return from his Indian expedition, finding Babylon more suitable in its situation for the capital of his empire than any other place in the East, resolved to fix his residence there, and to restore it to its former

strength and magnificence. For this purpose he set 10,000 men at work to rebuild the Temple of Belus, and a like number to bring back the river into the old channel, from which it had been diverted by Cyrus. But the behest of the Most High had determined that "Babylon should be a desolation;" and the death of Alexander put an end to this and his other mighty projects.

Babylon never revived after this last blow, but continued through each succeeding age to make further advances in its progress to depopulation and decay, until, as we learn from Diodorus Siculus, about 130 B.C., the Parthians, who were then its masters, burnt the forum, the temples, and several parts of the city, and sold many of the inhabitants to slavery.

For some hundreds of years, through the dearth of authors, consequent on ages of ignorance, we hear no more of Babylon. The first mention made by later authors is by Benjamin of Tudela, a Jew, who lived in the twelfth century, and he asserts that Babylon was laid waste, but that some ruins were still to be seen of Nebuchadnezzar's palace, but that men feared to enter there on account of the serpents and scorpions that were in the midst of it. Rauwolf, a German traveller, in 1574, says, "The country is so dry and barren, that it cannot be tilled, and so bare that I could never have believed that this powerful city, once the most stately and renowned in all the world, and situate in the pleasant and fruitful country of Shinar, could ever have stood there, if I had not known it by its situation, and many antiquities of great beauty which are still lying about in great desolations.

"By the old bridge over the Euphrates there are yet

remaining portions of arches built of burnt brick, so strong that it is admirable. Just before the village of Elugo (Hillah) is the hill whereon the castle stood, the ruins of the fortifications being yet visible. Behind it did stand the Tower of Babel. The ruin is so low and full of venomous creatures, which lodge in the holes made by them in the rubbish, that no one durst approach nearer than within half a league to it, except during two months in the winter, when they do not stir out of their holes."

"And when at evening o'er the swampy plain  
 The bittern's boom came far,  
 Distant in darkness seen,  
 Above the low horizon's lingering light  
 Rose the near ruins of old Babylon.

"Once from her lofty walls the charioteer  
 Look'd down on swarming myriads; once she flung  
 Her arches o'er Euphrates' conquer'd tide,  
 And through her brazen portals when she pour'd  
 Her armies forth, the distant nations look'd  
 As men who watch the thunder-cloud in fear  
 Lest it should burst above them. She was fallen,  
 The queen of cities, Babylon, was fallen!  
 Low lay her bulwark; the black scorpion bask'd  
 In the palace courts; within the sanctuary  
 The she-wolf hid her whelps.  
 Is yonder huge and shapeless heap, what once  
 Hath been the aërial gardens, height on height  
 Rising like Media's mountains crown'd with wood,  
 Work of imperial dotage? Where the fane  
 Of Belus? where the golden image now,  
 Which at the sound of dulcimer and lute,  
 Cornet and sackbut, harp and psaltery,  
 The Assyrian slaves adored?  
 A labyrinth of ruins, Babylon  
 Spreads o'er the blasted plain:

The wandering Arab never sets his tent  
 Within her walls; the shepherd eyes afar  
 Her evil towers, and devious drives his flock.  
 Alone unchanged, a free and bridgeless tide,  
     Euphrates rolls along,  
     Eternal Nature's work."

The remarks of other travellers only corroborate the statements we have given, until the careful examinations made in our own time by Rich and Porter, the results of which we have already stated. But by all the accounts we see how punctually time hath fulfilled the predictions of the prophets concerning Babylon. When it was converted into a place for the chase, for wild beasts to feed and breed there, then were exactly accomplished the words of the prophets, that

"The wild beasts of the desert with the wild beasts of the islands shall dwell there, and cry in their desolate houses."

One part of the country was overflowed by the river being turned out of its course, and was never restored again to its former channel, and thence became boggy and marshy, so that it might literally be said to be—

"A possession for the bittern, and pools of water."

Another part is described as dry and naked, and barren of everything; so thereby was also fulfilled another prophecy, which had seemed in some measure to contradict the former:—

"Her cities are a desolation, a dry land and wilderness, a land wherein no man dwelleth."

The Arab pitches his tent and feeds his flocks where pasture can be found; but at Babylon there is no pasture; the whole site is a perfect desolation, on which nothing

grows useful to man, or to the beasts for which he cares. The prophet had said,—

“Neither shall the Arabian pitch tent there; neither shall the shepherds make their fold there.”

The soil, for miles around, consists of the grit and clay formed by the decomposition of the buildings by which the site was once covered, and contains no principle friendly to vegetation. Hence the sites of Babylon and Nineveh, and of all the other towns of this region, both in their mounds and level grounds, are marked—even in a region generally desolate—by an appearance of utter barrenness and desolation, as if by the curse of God; which gives a most intense and mournful corroboration to the denunciations of Scripture, and to the expression, no less true than sublime, that

“The Lord of hosts hath swept it with the besom of destruction.”

How wonderful are the predictions as compared with the event, and what a convincing proof is here of the divinity of the Holy Scriptures. Whoever of posterity reads and compares the prophecy and the issue together, must he not be ever ready to acknowledge,

“Verily there is a God that judgeth the earth?”

We cannot conclude the subject without especial notice of the triumphant ode on the Fall of Babylon, in the 14th chapter of Isaiah. At the commencement, a chorus of Jews express surprise at the sudden downfall of Babylon; they then represent the infernal regions as moved, and the ghosts of deceased tyrants as rising to meet the king of Babylon, and congratulate his coming among them: and the poem closes by solemnly

declaring that when **JEHOVAH** ordains a purpose, none can disannul it.

Undoubtedly this is a poem singularly beautiful in its imagery, and sublime in its conceptions; it moves in lengthened measure like a song of lamentation for the dead; and is full of lofty scorn and wrathful contumely from beginning to end. It may safely be affirmed that there is no poem of its kind in any language, in which the subject is so well laid out and so happily conducted,—with such richness of invention, —with such variety of images, persons, and distinct actions,—with such rapidity and ease of transition in so small a compass, as in this ode of Isaiah. For beauty of disposition, strength of colouring, greatness of sentiment, brevity, perspicuity, and force of expression, it stands unrivalled among the monuments of antiquity.

We have endeavoured to compress into the preceding pages all that is at present known of the ruins of the proud city of Babylon, omitting the measurements and details of the surveys, which would hardly be intelligible without the necessary ground-plans. The light that has been recently thrown upon the history of Nineveh by Mr. Layard, and by the wonderful products of Eastern art, now by him disentombed after an interment of 2500 years, exhibiting to our view specimens of gigantic sculpture, which all our taste for the chastened refinement of Grecian art cannot prevent exciting our admiration to feelings of surprise and wonderment,—these, we say, are but further evidences how great man has been, and how far greater his Creator!

The surprise is to learn, that long before the time when civilization first dawned upon Europe,—whilst

the forests of Greece served only as a refuge to a few expatriated wanderers, whose crimes or misfortunes had driven them to seek in their fastnesses that asylum which their own native land refused them—and centuries before the foundation of the all-imperial Rome,—a great and powerful nation, in the valley of the Euphrates, had risen from infancy to maturity, and from maturity was again passing to that inevitable doom of decay which awaits the mightiest empire, as certainly as it does the meanest of mortal things.

Equally wondrous is the fact, that until so recent a date the history of the Assyrian empire should have been so utterly lost as to be treated as a myth, known only to us from certain traditions collected by the Greeks, and by the then vague references to its people, its monarchs, its pride, and its destruction, in the holy prophetic books; while now, through the vast assistance derived from the discoveries made at Nemroud, and the no less successful investigations lately extended to the mounds of Khorsabad and Konunjik, we have the history of thirty centuries past laid bare to our eyes.

PHIDIAS'  
STATUE OF JUPITER OLYMPIUS.

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

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

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

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

THE contrast of art, at all times a delightful study, can scarcely be more pleasantly illustrated than in the change we are about to make from the colossal roughness of Ninevite and Babylonish sculpture, to the chastened and delicate style of Greece. But delicate and graceful as is the character of Grecian art,—an art, be it remembered, that is the parent of all modern excellence—the foundation and standard of all modern taste,—it is as perfect in its grandeur and origin of conception and execution, as in the beauty and accuracy of its details. In the æsthetic school of Greece, we find ourselves among a tribe of artists and sculptors, who cared not for the material, provided the design was realized, and who, however large a statue was to be in its dimensions, still kept to the strictest rules of proportion. The stalwart nude figure of the Grecian warrior gave birth to a study of the proportions of the human frame, and of the play of the muscles, which could never be hoped for from the contemplation of the long-clothed Assyrians. To be beautiful, was to be natural; and it was by copying nature so truly, that Greece learnt what true art was, and handed down not only its precepts, but supplied the models, which, to this day, are the most precious heirloom to the painter and the sculptor.

We are about to describe the most renowned work of the most illustrious artist of Greece, Phidias. He was a native of Athens, and although the exact date of his birth is not known, as far as can be judged from the ascertained dates of his works it must have been about B.C. 490.\*

The times in which Phidias lived were peculiarly favourable to the development of his genius and talents, and his ability must have been displayed at a very early age, as he was extensively employed upon public works during the administration of Cimon. When Pericles attained the supreme power in Athens, Phidias was consulted on all occasions in which the embellishment of the city, either by magnificent buildings or by sculptured decorations, was contemplated: it was Phidias who had the designing and direction of all such works, although other architects and artificers were employed to erect them.

It was at this time that the genius of Phidias conceived the daring idea of constructing statues of the gods of Greece, which should unite the opposite qualities of colossal dimensions with the employment of materials of comparative minuteness of parts. In Greece, sculpture had been gradually developing itself, through several ages, from the primitive use of the commonest woods to the employment of those of rarer growth, such as ebony or cedar; it had thence begun to mould in clay, and work in marble and in metals, till it at length reached, according to the taste of the age, the

\* See an able article in Dr. Smith's valuable *Dictionary of History and Mythology*, vol. iii. p. 243, *et seq.*, to which the editor gladly confesses his obligations for many remarks in the present chapter.

highest point of perfection, in the combination, upon a grand scale, of ivory and gold. There was, indeed, independently of the delicate texture of ivory, its pleasing colour, and capacity for high polish, something wonderfully stimulating to the imagination, to consider that the colossal objects of the popular worship, which, in their forms alone, might well command the most profound reverence,—uniting all the characteristics of the lovely, the majestic, or the terrible, in the idea of superior intelligence,—that even a single one of these great works of art had required, for its completion, the slaughter of hundreds of mighty beasts in distant regions.

The Olympian Games, the chief national festival of the Greeks, were celebrated at Olympia, near Elis, in the Peloponnesus, every fifty-ninth year. The origin of the festival is lost in the obscurity of Grecian history. Olympia was a sacred spot, and possessed an oracle of Jupiter long before the institution of the games. The Eleans had a tradition, and it is the most received opinion, that the games were first established by Hercules in honour of Jupiter Olympius, after a victory B.C. 1222, and afterwards renewed by Iphitus B.C. 884. They again fell into neglect; but, 776, Corœbus, who had obtained a victory, again restored them. The care and superintendence of these games were at length intrusted to the people of Elis; and Phidias, having fled from Athens to avoid the consequences of a false charge made against him, was, by the Eleans, commissioned to execute a costly statue of Jupiter Olympius; and the artist, as if in revenge of the ill-treatment of the Athenians, determined on producing a statue which should rival the fame of that of Minerva,

which he had executed at the request of Pericles, of ivory and gold, thirty-nine feet high, and which then ornamented the Parthenon.

Of the stories concerning the banishment of Phidias, on an alleged charge of misappropriating the gold and ivory which was to have been employed in the construction of his great works, it will be sufficient to observe, that there is an apparent confusion. Philochorus alleges that he was banished Athens on this account, and that he was afterwards put to death, or, at all events, died in prison, at Elis, for the same offence. A clever writer in Dr. Smith's Dictionary of History thinks that one tale is a repetition of the other, and rejects the whole story of his banishment.

In this sublime work, Phidias is said, by his own confession, to have followed Homer's sublime description, long after so eulogized by the critical, but eloquent pen, of Longinus :

“He spoke, and awful bends his sable brows,  
Shakes his ambrosial curls, and gives the nod,  
The stamp of fate, and sanction of the god ;  
High heaven with trembling the dread signal took,  
And all Olympus to the centre shook.”

We may justly compare the serene majesty described by Virgil :

“Smiling with that serene indulgent face  
With which he drives the clouds and clears the skies ;”

And our English Homer's picture of the Almighty :

“Thus while God spake, ambrosial fragrance fill'd  
All heaven, and in the blessed spirits elect  
Sense of new joy ineffable diffused.”

The description furnished us by Pausanius from personal observation, and corroborated by Strabo,

although inadequate to give a precise idea of the splendour of this amazing work of art, which commanded the wonder and admiration of the time, is sufficient to show us that the effect produced by the combinations of various materials, in a great diversity of colour and ornament, was essentially different from that of sculpture of marble.

The god was formed of gold and ivory, seated on a throne, and almost touching the summit of the temple, so that it appeared that if he had risen he would have lifted off the roof. His head was crowned by an olive-branch; in his right hand he carried a figure of Victory, also of gold and ivory, holding a wreath, and having a crown upon her head. In the left hand of the god was a shining sceptre of varied metals; and on the summit of the sceptre was an eagle. The sandals and the robe thrown over the lower part of the body were of gold. Upon this robe were painted figures of various animals and flowers, particularly lilies. The throne was composed of a diversified mixture of gold, of precious stones, of ivory, and of ebony, exhibiting figures of all kinds, painted and sculptured. We are not told what were the dimensions of the statue, but the height of the interior of the temple in which it was placed was sixty English feet.

A new career had been opened to Phidias by the magnificence of Pericles. The ancient temples had statues of gold and ivory; but they were not colossal. It was for him to create those gigantic monuments which should cause the shrine to appear too small for the divinity, and thus bring the ideas of the infinite and finite into a contrast too powerful for the senses to withhold their homage.

The peculiar merit of Phidias did not consist in his mere adoption of the colossal form, but in his employment of a minute material to produce in combination the effect of a vast solid surface. The idea of colossal statuary, without doubt, belongs to the infancy of art. The gods of the Hindoos are three times the height of ordinary men, as we find at Elephanta and Ellora. Those of the Chinese are, in some cases, thirty feet high; they are commonly about fifteen. Most probably the Greeks received a taste for the colossal from the Egyptians, of which so many specimens yet survive.

In the mixture of materials, the object of the artist was, doubtless, in a great degree, to produce an illusion approaching nearer to reality than the cold severity of sculptured stone. It was the result of that spirit of paganism which required that every device of art should be employed to encourage the belief of the real presence of the god in his temple. The votaries indeed knew that the statues of their divinities were the work of human hands; and the artist had no desire to impose upon the popular credulity in this respect,—for the statue of the Olympian Jupiter bore an inscription that it was the work of Phidias. But still we learn, that after the efforts of genius had been exerted to produce an overpowering effect upon the imagination of the beholder by a combination of beauty and splendour, the natural tendency of the votaries to superstition required the priests to invent some legend, which should invest the work with supernatural claims to the popular reverence.

We are therefore told by the heathen historians, that the skill of Phidias received the testimony of

Jupiter himself. The work being finished, the artist prayed the god would make known if he was satisfied, and immediately the pavement of the temple was struck by lightning, and the spot was afterwards marked by a bronze vase. The reputation of this masterly production, for four centuries, drew wondering crowds to Elis; for throughout Greece and Italy it was held as a calamity to die without having seen it. Those who went to the temple imagined they saw not the gold of the mines of Thessaly, or the ivory of India, but the son himself of Saturn and Rhea, whom Phidias had caused to descend from heaven. And we are told, that the effect which this wonderful statue produced upon the mind was not limited to the superstition of the multitude; for one of the most celebrated of Roman senators acknowledged, that when looking upon the Olympian Jupiter, his mind was moved as if the god was present.

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Impenetrable obscurity envelops the early age of Greece, but the many buildings of gigantic dimensions, still to be seen, testify to its having been, at a very remote period, the abode of a civilized race, and tradition assigns their erection to the Cyclops, an imaginary people. The earliest race of which there is any clear record were the Pelasgians, who were a commercial and agricultural, and of course, a peaceful and industrious community; and the religion of this people appears to have been of a rural character. In process of time the Pelasgians were followed by the Achæans, a warlike race, and the deities they worshipped were supposed to preside over the various parts of nature and powers of mind. Under the names of Zeus, Apollo,

Hecate, Pallas, &c., these deities were honoured by temples, sacrifices, processions, and festivals; oracles were believed to announce their will and declare the future. Somewhere about this period was established the city of Dodona, where the earliest temple to Jupiter was established, and near it the first oracle, the responses of which were delivered from the sacred oak: the site of Dodona has not been determined.

Byron's address to Greece—past and present, may be a fitting introduction to a summary of its history:—

“Clime of the unforgotten brave!  
 Whose land from plain to mountain cave  
 Was freedom's home or glory's grave!  
 Shrine of the mighty! can it be,  
 That this is all remains of thee?  
 Approach, thou craven crouching slave:  
 Say, is not this Thermopylæ?  
 These waters blue that round you lave,  
 Oh servile offspring of the free—  
 Pronounce what sea, what shore is this?  
 The gulf, the rock of Salamis!  
 These scenes, their story not unknown,  
 Arise, and make again your own;  
 Snatch from the ashes of your sires  
 The embers of their former fires;  
 And he who in the strife expires,  
 Will add to theirs a name of fear,  
 That tyranny shall quake to hear,  
 And leave his sons a hope, a fame,  
 They too will rather die than shame:  
 For freedom's battle once begun,  
 Bequeath'd by bleeding sire to son,  
 Though baffled oft, is ever won.  
 Bear witness, Greece, thy living page,  
 Attest it, many a deathless age!  
 While kings, in dusty darkness hid,  
 Have left a nameless pyramid,

Thy heroes, though the general doom  
Have swept the column from their tomb,  
A mightier monument command—  
The mountains of their native land !  
There points thy Muse to stranger's eye  
The graves of those who cannot die !  
'Twere long to tell, and sad to trace,  
Each step from splendour to disgrace ;  
Enough, no foreign foe could quell  
Thy soul, till from itself it fell ;  
Yes ! self-abasement paved the way  
To villain bonds and despot sway."

The time of disturbance and revolution came, and the Dorians, a brave and hardy race, left their abode in the mountains, and streaming forth in vast hordes, they spread their power over the whole peninsula of Greece. Of this race the Spartans were the most renowned both for valour and moral virtue ; by the celebrated legislator Lycurgus, their institutions were fixed for a considerable time, and while they were in vigour the Spartan character was singularly distinguished for its sterner virtues, although little susceptible of the gentler associations and amenities of civilized life. With the decay of the Spartan power, Athens arose to the supreme power over the Hellenic confederacy, and by the mild wisdom of her laws attained a pitch of eminence in acts and arms that had never been excelled. Darius, the Persian, meditated the conquest of Greece, and sent a large army (some say 300,000) against it ; but the plain of Marathon witnessed the total defeat of the Persians by 10,000 Greeks : for the first time in the world's history, the power of numbers was broken by that of intelligence.

“Where'er we tread 'tis haunted holy ground ;  
 No earth of thine is lost in vulgar mould,  
 But one vast realm of wonder spreads around,  
 And all the Muses' tales seem truly told,  
 Till the sense aches with gazing to behold  
 The scenes our earliest dreams have dwelt upon :  
 Each hill and dale, each deep'ning glen and wold  
 Defies the power which crush'd thy temples gone :  
 Age shakes Athena's tower, but spares gray Marathon.

“The sun, the soil, but not the slave, the same ;  
 Unchanged in all except its foreign lord—  
 Preserves alike its bounds and boundless fame  
 The battle-field, where Persia's victim horde  
 First bowed beneath the brunt of Hellas' sword,  
 As on the morn to distant glory dear,  
 When Marathon became a magic word ;  
 Which utter'd, to the hearer's eye appear  
 The camp, the host, the fight, the conqueror's career.

“The flying Mede, his shaftless broken bow ;  
 The fiery Greek, his red pursuing spear ;  
 Mountains above, Earth's, Ocean's plains below,  
 Death in the front, Destruction in the rear !  
 Such was the scene—what now remaineth here ?  
 What sacred trophy marks the hallow'd ground,  
 Recording freedom's smile and Asia's tear ?  
 The rifled urn, the violated mound,  
 The dust thy courser's hoof, rude stranger ! spurns around.'

By their unity they withstood the vast power of the Persians under Xerxes, who led an army of 2,000,000 over the Hellespont. Treachery only, by revealing a passage unprotected, enabled the enemy to reach Athens, and to destroy it; but the routing of his fleet at Salamis compelled Xerxes to retreat, leaving behind him an army of 300,000 men, who were entirely defeated by the Greeks at Plataea with little more than a third of their number, and but 40,000 of the immense Persian host

were suffered to return. Athens was rebuilt, and the arts of architecture and sculpture were employed to decorate the city to a degree of excellence that has never been surpassed; the encouragement thus afforded to literature and all the arts of civil life, has produced models, which after-times could imitate, but never surpass. Successive ages and dynasties added to the splendour of Athens, and even when it had fallen under the Roman power, temples and theatres continued to be erected and adorned. By the liberality of the emperor Hadrian, the magnificent temple of Jupiter Olympius, which had been commenced on the site of an older temple, and had been worked on at intervals, was completed, and was renowned as one of the most magnificent in the world, as well as one of the largest ever erected by the Greeks in honour of their deities. This temple and its sacred inclosure were both filled with statues; there were two of the emperor, made of marble, from Thasos, and two others of stone, from Egypt, besides a colossal effigy of the deity of gold and ivory. The temple was built of the purest white Pentelic marble; it had a frontage of 200 feet, and was above 350 feet in length. It was adorned and supported by 120 columns, sixteen of which are all that now remain; and these, which have fluted shafts and rich Corinthian capitals, tower more than sixty feet above the plain, perfect as when they were reared. Some years ago a hermit made his lonely cell on the architrave connecting three of these columns, and passed his life in that elevated solitude accessible only to the crane and the eagle. This worthy disciple of Simon Stylites has long since been passed to his silent home, but this little habitation

still resists the whistling of the wind, and awakens the curiosity of the wondering traveller.

Separated from Asia by the Hellespont and the long defiles of Thrace, shielded on the north by the lofty chain of mountains which divides it, with Italy, from the open plains of Northern Europe, and on every other side surrounded by water, Greece combines with all these external fortifications, the advantages of an internal construction resembling a castle of the middle ages. Wall is added to wall, and portal to portal, forming an inextricable labyrinth, which affords a retreat and an asylum for its defenders after a defeat, and presents snares and perils to its enemies after a victory.

Where on this earth could be found a spot more appropriate for consecrating a temple **TO LIBERTY?**—

“The nodding promontories and blue isles,  
 And cloudlike mountains, and dividuous waves  
 Of Greece, bask'd glorious in the open smiles  
 Of favouring heaven; from their enchained caves  
 Prophetic echoes flung dim melody  
 On the unapprehensive wild.  
 The vine, the corn, the olive mild,  
 Grew savage yet, to human use unreconciled;  
 And like unfolded flowers beneath the sea,  
 Like man's thought dark in the infant's brain,  
 Like aught that is which wraps what is to be,  
 Art's deathless dreams lay veil'd by many a vein  
 Of Parian stone; and yet a speechless child,  
 Verse murmured, and philosophy did strain  
 Her lidless eyes for thee; when o'er the Ægean main  
 Athens arose: a city such as vision  
 Builds from the purple crags and silver towers  
 Of battlemented cloud, as in derision  
 Of kingliest masonry: the ocean-floors

**Pave it; the evening sky pavilions it;**  
 Its portals are inhabited  
 By thunder-zoned winds, each head  
**Within its cloudy wings with sun-fire garlanded,**  
 A divine work! Athens, diviner yet,  
 Gleam'd with its crest of columns, on the will  
 Of man, as on a mount of diamond, set;  
 For thou wert, and thine all-creative skill  
**Peopled with forms that mark the eternal dead**  
 In marble immortality, that hill  
 Which was thine earliest throne and latest oracle."

Upon this soil, shone upon by a glorious sun, bathed by romantic seas, adorned to profusion by the beauties of luxuriant vegetation, was cast a race of men, endowed with activity and courage, and possessed of a noble spirit of independence and contempt of danger, well fitted to those who were to become the beacon-lights in the path of liberty to future ages of the world.

Prior to the execution of the remarkable statue we have above described, and whilst in his native city of Athens, among the celebrated works upon which the talents of Phidias were exercised, the temple of Minerva, called also the Parthenon, justly claims pre-eminence. No pains, no expense, were spared to render this one of the most splendid and perfect monuments of art; and, fortunately, enough exists in the present day, both of its architecture and sculptural decorations, to confirm the high encomiums passed upon it by those who saw it in its pristine state. The temple has always been considered the most refined of the Grecian Doric order, and one of the noblest remains of antiquity. The entire structure was of marble; and all the circumstances which related to the birth of Minerva were beautifully and minutely represented in bas-relief

over the entrance. One object of art that decorated the interior was the statue of Minerva, of ivory and gold, thirty-nine feet high, which was the sole work of Phidias: the value of the gold upon this statue was £120,000 of English money; of this it was stripped by Lachares, about 120 years after the death of Pericles.

Alaric the Goth is supposed to have commenced the work of destruction on this edifice. The roof was shattered by an explosion in 1687, when it was used as a powder-magazine by the Turks at the time the city was besieged by the Venetians. About twenty years prior to that time, travellers who visited Athens saw every antiquity of which there is now any trace in the Acropolis, in a tolerable state of preservation; the temple might then be considered entire, although the interior had been more or less despoiled and injured by having been first converted into a Christian church, and afterwards into a mosque. Since the year 1687, the Turks have made it a quarry, and virtuosi have rivalled them in the work of havoc and spoliation. At present only twenty-nine columns remain, some of which no longer support their entablature.

Still, even in its present and mangled state, it is the admiration of every beholder; artists who have seen it speak of it in terms of enthusiasm; what remains of it may be said to far exceed any idea that can be derived from drawings or descriptions, and to the spectator it appears to be of much greater dimensions than it really is.

Indeed, in its original state, the effect must have been most impressive: taking the building by itself, without reference to the advantages it possessed in site,

locality, and climate, it was distinguished by beauty of material, exquisiteness of execution, and grandeur of style; while to these merits must be added the wonderfully rich display of sculpture in the pediments, the metopes, and the frieze along the exterior of the cella, but also the decoration of painting and bronze ornaments. The chief portion of the sculpture that remained was removed by Lord Elgin, and is now in the British Museum. For the benefit of the many visitors who are repeatedly contemplating these noble works of art, we willingly lay before them the following extract, embodying one of the best criticisms on Phidias' position as an artist: "In one word the distinguishing character of his work was ideal beauty, and that of the *sublimes* order, especially in the representations of divinities and of subjects connected with their worship. While on the one hand he set himself free from the stiff and unnatural forms which, by a sort of religious precedent, had followed his predecessors of the Archaic or Mieratic school, he never, on the other hand, descended to the exact imitation of any human model, however beautiful,—he never represented that distorted action or expressed that vehement passion which lie beyond the limits of repose, nor did he ever approach to that almost meretricious grace by which some of his greatest followers, if they did not corrupt the art themselves, gave the occasion for its corruption in the hands of their less gifted and spiritual imitators. The analogy between the works of Phidias and Polycleitus as compared with those of their successors on the one hand, and the productions of Æschylus and Sophocles as compared with those of Euripides on the other, is too striking not to have been often noticed; and the

difference is, doubtless, to be traced to the same causes in both instances—causes which were at work in the social life of Greece, and which left their impressions upon art as well as upon literature. Though the process of corruption, as is natural, went on more rapidly in the latter than in the former, in both cases the first step in the process might be, and has often been, mistaken for a step in advance ; there is a refinement in that sort of grace and beauty which appeals especially to sense and passion—a fuller expression of those emotions with which ordinary human nature sympathizes. But this sort of perfection is the ripeness which indicates that decay is about to commence ; the mind is pleased but not elevated, the work is one to be admired but not to be imitated : thus while the works of Callimachus, Praxiteles, and Scopas have sometimes been preferred by the general taste to those of Phidias, the true artist and the æsthetic critic have always regarded the latter as the best specimens of ideal sculpture, and the best examples for students which the whole world affords. On the latter point especially the judgment of modern artists, and of scholars who have made art their study, respecting the Elgin Marbles, is singularly unanimous. It is superfluous to quote those testimonies which will be found in the works already referred to, and in the other standard writings upon ancient art, and which may be summed up in the declaration of Welcker, that the British Museum possesses, in the works of Phidias, a treasure with which nothing can be compared in the whole range of ancient art.

At Olympia, in Elis, was instituted that periodical festival which became a mode of reckoning dates : it

consisted of religious ceremonies, athletic contests, and races ; and, like all other public festivals, might be attended by all who were of the Hellenic race. Spectators came not only from Greece, but from all the Grecian colonies throughout the world, some of which sent solemn deputations to represent their different states. These games appear to have been neglected after a time, but were re-instituted with great solemnity about B.C. 884, and this forms a celebrated epoch in Grecian history, and is the beginning of the *Olympiads*, which denote the space of time between the celebration of the games, *i.e.* every fifth year. They were again neglected till B.C. 776, from which date they were regularly and constantly celebrated. The presidents, whose number had varied from time to time, were obliged solemnly to swear that they would act impartially, not take any bribes, nor discover why they rejected any one as a combatant. No women were allowed to appear, or even to cross the river Alpheus, during the festival, under pain of death. This law, however, was sometimes neglected, for we find women taking part in the chariot-races ; and an exception was made to this law of exclusion in favour of the priestess of Ceres, and of certain virgins, who had places assigned to them opposite the judges.

In these games were exhibited running, leaping, wrestling, boxing, and throwing the quoit. Besides these there were horse and chariot races, and also contentions in poetry and the fine arts. No criminals, or such as were connected with impious or guilty persons, were suffered to present themselves as combatants. The wrestlers were matched and appointed by lot. The equestrian contests were necessarily confined to the

wealthy, who displayed in them great magnificence, but the athletic exercises were open to the poorest citizens. The combatants underwent a long and laborious training, the nature of which varied with the game they were engaged in. The competitors who intended to engage were obliged to appear at Elis, and to enter their names and state the prize for which they intended to contend, ten months prior to the festival; the interval was spent in preparatory exercises, and for one month they were thus engaged in the gymnasium at Elis. When the festival arrived, their names were proclaimed in the Stadium, and after proving their qualification, they were led to the altar of Jupiter, where they swore that they would not be guilty of any fraud, nor make any attempt to interfere with the fair course of the games.

The prizes were at first of considerable value, but after the seventh Olympiad, the only reward that the conqueror obtained was a crown or garland of wild olive, cut from a tree in the sacred grove at Olympia, which was said to have been brought by Hercules from the land of the Hyperboreans. Small and trifling as the reward may appear, it was a stimulus to virtue and courage, and was the source of greater honours than the most unbounded treasures. Fresh honours awaited the victor on his return home; the entrance to his native city was not through the gate, but, to make it more triumphant, it was through a breach made in the wall. Banquets were given by his friends; painters and poets employed to celebrate his name; and, as will be presently seen, the victories obtained at Olympia form the subjects of some of the most beautiful odes of Pindar.

It is generally admitted that the chief object of this festival was to form a bond of union between the Grecian states. The more effectually to attain this end, it was immediately connected with the worship of the principal deity of the mythological reign at the period, and was held in a place contiguous to the temple devoted to him. Besides, the exercises of the body must have had immense influence in forming the national character, and, as a necessary part of a manly education, might be considered as one of the causes of the vigour and energy which characterized the Hellenic race. Beyond all, the beneficial effects of this gathering of the Grecian people must have been felt, not only in a commercial point of view,—Olympia, during the celebration, being the centre of trade,—but in the scope it afforded for the free interchange of opinions, and the publication of knowledge, as well as finding a fit audience for literary compositions.

Pindar, in the Olympic Odes, addresses and invokes the god whose statue forms the subject of our discourse. The first ode he commences with announcing his intention to celebrate the festivals:—

“And we will sing in loftiest strain  
The contest of Olympia’s plain ;  
Whence, Saturn’s mighty son to praise,  
Poets the hymn of triumph raise.”

The fourth ode commences with a sublime invocation to Jupiter:—

“Thy circling hours, immortal Jove,  
Who mak’st th’ unwearied lightnings move,  
With song and lyre’s accordant string  
Rouse me the victor’s praise to sing.  
When friends succeed, the good rejoice,  
And hail the sweet-toned herald’s voice.

O son of Saturn!—thou who rul'st above  
 Where Ætna with his burning load imprest  
 Weighs down the hundred-handed Typhon's breast,  
     Deign with thy favour to approve  
 The hymn which to the victor's praise address'd,  
     Aspires to crown th' Olympic strife,  
 That gilds with glory's beam the latest hour of life."

The eighth ode personifies and invokes Olympia:—

"Olympia, mother of heroic games,  
 Whose golden wreath the victor's might proclaims,  
 Great queen of truth!—thou whose prophetic band  
 From victims blazing in the sacred fire  
 Jove's sovereign will, the lightning's guide, inquire,  
 What favour'd mortal shall the crown command  
 Which bids the anxious hour of contest close,  
 And gives to virtuous toil the guerdon and repose."

At Agrigentum, about three miles inland from the south-west coast of the island of Sicily, in what is now called the Valley of Mazara, a Grecian colony settled in 556 B.C., and there raised a city which surpassed all others in the magnificence of its buildings.

Pindar commences his twelfth Pythian ode with an invocation to the city of Agrigentum, personifying it under the character of a goddess:—

"Thee, shining on the well-built mountain's head,  
 Fairest of mortal cities, I entreat,  
     Proserpina's imperial seat,  
 By Acragas' sheep-feeding banks outspread."

And in the third Olympic ode,

"I would awake th' Olympic string,  
 And raise the lyric song, to crown  
 Bright Agrigentum with renown."

We learn from Polybius, that the original settlers were Rhodians, who introduced the worship of Jupiter

Olympius, and dedicated to the god a most sumptuous temple, yielding in splendour to none even in Greece. The people in a very short period rose to vast wealth, and in their buildings exhibited a considerable taste in the fine arts, and it was observed by Plato, "They built as if they were to live for ever, and feasted as though they were to die on the morrow." Their duration was marvellously short, for only 150 years after their first settlement the Carthaginians besieged the city, and laid it in ruins; the temple of Jupiter was then being roofed in, but so complete were the ruin of the people and the devastation, that no means were left to finish it. The magnificence and gigantic size of the remains bear testimony to the statements made by ancient historians of the extraordinary wealth of the Agrigentines.

This temple of Jupiter was, excepting only the temple of Diana at Ephesus, the largest Grecian building applied to sacred purposes. The dimensions given by Mr. Cockerell, who traced the foundation, were, extreme length, 369 feet; breadth, 182 feet. It was of the Doric order, but had no portico, the interval between the columns being filled up by wall. This deviation is supposed to have risen from the impossibility of finding stones large enough to serve as the epistyle or architrave, the distance from centre to centre of the columns being thirty feet, and a series of masses of stones of that length, and of corresponding depth and thickness, would have been required, had not the superincumbent entablature been sustained by a continual wall. As it is, many of the blocks of the entablature weigh nearly nine tons. The echinus of each column was formed by two stones, each a quarter of the whole capital, two of which now remain, each of them

weighing by computation more than 21 tons. These enormous masses were raised to a height of 70 feet from the ground. The flutings of the columns were wide enough to contain a man in their hollow, as in a niche. On the pediments were sculptured the wars of the giants and the siege of Troy. Within, the temple was divided into what we may call a nave and two aisles. To comprehend the immense size of this edifice, the nave may be said to have been 18 feet higher than the nave of St. Paul's Cathedral, and 2 feet broader. The walls of the interior were strengthened by massive pilasters, supporting an entablature, upon which stood a row of Atlantes, as the Greeks termed the male figures thus applied. These colossal figures were 25 feet high, and supported an upper entablature, which rose about 110 feet above the floor of the temple. Mr. Cockerell collected sufficient fragments to restore one of these giants, the width of whose chest was more than 6 feet.

Of this splendid building, with the exception of the basement, scarce one stone remains above another. Not a single column is now standing, but two capitals, with a portion of the entablature attached, are still to be seen, which, by their gigantic size, excite the wonder and admiration of the traveller. Altogether this temple must have been the grandest and most magnificent that ever existed.

At Selinus, on the eastern coast of Sicily, a city founded 725 B.C., are the remains of six large temples, all of the most massive and solid construction, and among them is one supposed to have been dedicated to Jupiter. The blocks of stone are of great magnitude, one which formed the architrave being 21 feet in length,

near 6 feet wide, and 7 feet in depth, weighing probably 50 tons. We are lost in admiration as to the means employed by the ancients in lifting such a mass, and placing it safely upon the capitals of columns upwards of 40 feet from the ground.

The temple of Jupiter at Rome was built by order of Augustus, and is supposed, from a fragment of an inscription on the entablature, to have been restored by Severus and Caracalla. The portico was hexastyle, of the Corinthian order, and the columns, which are deeply fluted, are of white Luna marble. The basement was lined with marble, and the steps are constructed between the columns in the basement. Upon the frieze are sculptured various implements of sacrifice, and the fragments of decorations which remain indicate that the building was highly ornamented.

In the Forum at Rome is another temple, said to have been dedicated to Jupiter. The existing ruins consist of three marble Corinthian fluted columns, on an isolated basement of travertine: the columns support a part of the highly-enriched entablature, which is in tolerable preservation. The proportions and execution of this fragment are the finest ever seen, and since the restoration of true architecture, it has served as the great model of the Corinthian order.

John of Malala says that Ælius Antoninus Pius built a great temple to Jupiter at Heliopolis (Baalbec), in Phœnicia, which was one of the Wonders of the World; and the reverse of one of the coins of Severus exhibits the front of the great temple of Baalbec, which is dedicated to Jupiter. The remains are not, however, distinguishable among the rest of the ruins.

Jupiter, the supreme Roman deity, known to the Greeks as Zeus, who, on the dethronement of his father, Kronos, had the dominion of the aërial regions, appears to have been originally an elementary deity, who was worshipped as the god of the air; snow, rain, meteors, and all the aërial phenomena being attributed to him. In Homer he is styled the king or father of gods and men: the thunder is the weapon with which he terrifies and punishes the guilty. The Zeus of Homer is like an earthly monarch, partial, capricious, and apt to use his power somewhat tyrannically, yet kind and indulgent to his children: he is to man the guardian of social and civil life, punishing breaches of law and hospitality, and in general the great director of the destinies of mankind. Thus is he depicted by Hesiod:—

“Begin we from the Muses, O my song!  
 Who the great spirit of their father Jove  
 Delight in heaven; whose voice symphonious breathes  
 The present, and the future, and the past.  
 Sweet, inexhaustible, from every mouth  
 That voice flows on: the palaces of him  
 Who hurleth the loud thunder, laugh with sounds  
 Scatter’d from liliéd breath of goddesses;  
 Olympus echoes from its snow-topt heads,  
 The dwellings of immortals. They send forth  
 Th’ imperishable voice, and in their song  
 Praise first the venerable race of gods,  
 From the beginning, whom the spacious heaven  
 And earth produced, and gods who sprang from them  
 Givers of blessings: then again to Jove,  
 Father of gods and men, those goddesses  
 Give praise, or when they lift the choral hymn,  
 Or when surcease; how excellent he is  
 Above all gods, and mightiest in his power.  
 Once more, recording in their strain the race

Of men and giants strong, they soothe the soul  
Of Jupiter in heaven. \* \* \* \* \*

He in heaven

Reigns : the red lightning and the bolt are his ;  
Since by the strong ascendant of his arm  
Saturn his father fell : hence Jove to all  
Disposes all things ; to the immortal gods  
Ordering their honours."

The etymology of the name leads us to the conclusion of its elementary origin, as Jupiter was originally *Jovis Pater*, or *Dies pater*, or *Diu-pater*, the *Diu* becoming softened into *Ju*,—as *diurnal* has become *journal*. Jupiter or *Diu-pater* would therefore mean the father of the day or the air. This is also probably the meaning of the Greek Zeus, which some contend is the same both in meaning and etymology as Deus. There is also a striking similarity between the word *Jovis* and the Hebrew name of the supreme deity (יהוה). Thus, the name Jupiter we may fairly assume to be, according to all probability, the *Ζεὺς πατήρ* of the Greeks, latinized by those natives of southern Italy who wrote in the Latin language. The original word as given by Ennius is *Jovis*, or by Varro, *Diovis*. As Varro, however, speaks of three hundred gods of this name, it is most likely that *Diovis*, like *Deus* or *Dis*, originally signified God.

The Indian god of the visible heavens is called *Indra*, or the king, and *Divespiter*, Lord of the Sky. He is the god of thunder and the five elements, and has inferior genii under his command.

Of the somewhat questionable life and progeny of Jupiter it is not necessary here to offer notice, as metaphor, that fruitful mother of fable, was most probably the origin of much of his history. A bard,

to exalt the fame of the chief whose praises he sang, called him *Jove-āscended*, or *Zeus-sprung*, in the oriental style, which exalts by connecting the individual with the name of the divinity;—soon the metaphor was taken literally, and a legend invented to unite the god with the ancestry of the object celebrated.

The principal Jupiter of Italy was the Capitoline, or the Jupiter Optimus Maximus, whose temple, with those of Juno and Minerva, adorned the Capitol in Rome, and who was regarded as the great guardian of the fortunes of the city. There were other appellations under which Jupiter was worshipped among the Italian nations; such as Stator, Victor, Pistor, Latiaris, Anxur, Feretrius, and Elicius: and from the Fragments of Ennius, it is evident that the Romans, in his time, called the god who ruled over the atmosphere and caused its phenomena, Jovis.

The most famous temple to this deity was at Olympia, in Elis, but his worship was widely diffused throughout Greece, all of whose inhabitants united in the duty of doing homage to the sovereign of all the gods. His great oracle was amidst the oak woods of Dodona, where, even in the Pelasgian period, his priests had been wont to announce his will and proclaim future events.

He was represented by artists of Greece as the model of dignity and majesty of mien; his countenance grave, but mild. He is seated on a throne, with the sceptre in his hand: the eagle, his favourite bird, is sometimes standing by the throne, and sometimes surmounting the sceptre.

In the Townley collection in the British Museum there is a head of Jupiter, which represents him as

middle-aged, with a most beautiful expression of mild and placid benignity in the features; the hair is arranged in thick, matted curls, which fall down to the neck behind, and mingle in front with the smaller curls of the beard. It is manifestly a fragment of a statue of most excellent workmanship, and of an early period of art, apparently of the age of Scopas or Polycrates, who flourished about the fifth century before the Christian era. The surface of the bust is in good preservation, and of Pentelic marble, which is beautifully clear and white,

The fable of Jupiter has been explained to be the history of an ancient monarch, or rather that of several princes who bore this appellation, the best-known of whom was a king of Crete, whose history is mixed up with the adventures of the rest. Jupiter of Crete, having banished from that island his father Saturn, and overthrown the powerful race of giants, determined to devote his attention to the happiness of his subjects. In course of time he extended his dominion, and became possessed of a vast empire, which he divided into tributary kingdoms under rulers of his own choosing: thus, Atlas governed the frontiers of Africa; Pluto, the west of Gaul; and Mercury, Spain; and greatly signalizing himself, he afterwards became the great deity of the Celts. To Neptune was committed the government of the maritime forces of this mighty empire. Jupiter reserved for his own control, Greece, and the isles of the Archipelago, together with part of Asia. He is said to have been married seven times, and the last of his wives was Juno. He lived to the age of a hundred and twenty years, during sixty-two of which he reigned, and was buried near Gnossus, in

Crete, where his tomb was for a long time shown, with this epitaph,—“Here lies Zan, who was called Jupiter.” This explanation, derived from Cretan tradition, was by some said to be visionary, and that the mendacity of the people—of which even St. Paul, in a quotation from a pagan writer, makes mention—was so notorious, as to render any statement made by them unworthy of belief. But to this it may be answered, that the advocates and supporters of the pagan system would naturally see, that if any faith were placed upon the Cretan affirmation of the mortal reign of Jupiter, and the exhibition of the tomb where the remains of this deified mortal exposed, a great scandal would arise among true believers.

Idolatry, or the superstitious worship paid to idols and false gods, in the opinion of most writers had for its first objects the sun, moon, and stars.

The order, the regularity, and the beauty of the heavenly bodies, have been at all times subjects of wonder and admiration. Whether men were rude or refined, in a social or a savage state, they felt the importance inseparable from the seasons of the year, and gradually associated in their minds the periodical returns of those luminaries which, from regularly announcing the returns of the seasons, were at length supposed to exert an influence over them. The sun and the moon were, indisputably, the two greater lights of heaven, and to these the most powerful influences were ascribed, the most important obligations universally acknowledged. They led on the year and the months, with their respective productions; they afforded means of calculating time, and of defining periods; and eventually, they contributed to the formation of sys-

tems, and to extensive combinations of numbers into multiples, progressions, and series. But in addition to these principles, known to us all as the sources of light, the heavens presented, to the observant and intelligent, various minor luminaries, the periods of which were not only incommensurate among themselves, but required long-continued investigation of their appearance, to obtain materials for the theory of their orbits and motions. It had been well had mankind stopped here; but, having acquired an elementary knowledge of the heavenly bodies and their circuits, the misplaced gratitude of some, and the pious credulity of others, attributed to them offices for which their Creator never designed, and consequently never prepared them. The smallest spark of rationality too powerfully illuminates the human breast, to allow its possessor to conceive of the Great Supreme, other than as a Spirit of incomprehensible attributes and infinite wisdom and powers; a portion of which, he at pleasure delegates to the emanations of his creative *fiat*, and which in fact he has in some degree delegated to man, as a rational creature; and to beings much superior, in degrees proportionately higher. And where should the imagination of man establish these superior beings, if not in those celestial bodies, the aspects of which were deemed propitious, or were thought to be detrimental, beyond the interference of mortals, or the ken of inhabitants of earth? It was thus, from attributing to the heavenly bodies the office of mediators between man and the Supreme Deity, that idolatry took its rise. It was from entreaties addressed to the circulating orbs of our system, from solicitations beseeching their favourable acceptance

and report, of worship meant to be conciliatory, as it respected themselves, and intended to be most profoundly reverential as it respected the Self-existent, the first Cause and last End of being:—who was indeed the only proper object of adoration, but who was supposed to be too high, too exalted, to be approached, immediately, by feeble man.

Such was the state of things when the sacred penman composed his history of the creation, in which he describes, in direct terms, the origin and the offices of the sun and the moon, but confines his account of other celestial bodies to a single phrase,—“he made the stars also.” It was not because Moses was ignorant of the importance attached to the stars, that he studied this brevity; it was because he knew it too well, and had too sensibly felt its evil consequences, during the course of his own life, and the wanderings of the favoured, but fickle people, whom he led, and had seen it too extensively prevalent, to the great injury of the world at large, and to the no small crimination of those over whom he had immediate charge. This argument acquires additional strength on a reference to the original text; for the fact is, that the stars are not spoken of, except as being placed under the power or influence of the two greater lights: “And God made two great lights; the greater light to rule the day, and the lesser light to rule the night; the stars also.”—Gen. i. 16.

The beginnings of all arts, and of all practices, are extremely simple; and it is impossible, from the simple beginnings of practices founded on a mere mental idea, so much as to conjecture in what they may issue, when the ingenuity of man has refined upon them, and

they have been made the study of successive generations. To suppose that every star, and especially every revolving planet, was animated by a resident angel peculiar to itself, was, doubtless, accepted as the happy thought of a mind deeply imbued with the learning of the age, with astronomical knowledge in more than usual proportion, and perhaps favoured by some superior power, with a revelation, by which it was enabled to penetrate into mysteries far "beyond this visible diurnal sphere." Nor less felicitous and convenient was the formation of a symbolical representation of a star; it required no skill; the simplest effort of the hand was sufficient to execute the design; and, the model once obtained, the idol was constantly before the eye of the worshipper, whether the original were above or below the horizon. And yet, in these rude efforts originated that idolatry, which eventually, like a flood, overwhelmed the whole human race; to which the sacred books, though standing in direct opposition, bear but too striking witness, and which to this day retains its tyranny in some of its most odious and destructive forms. For the issue proved, that when the stars and the planets were once named, their idols were named after them; that when their idols were formed, they gradually assumed the personal figure of those intelligences whose names they bore, and of which they became the human representatives. Hence arose gods and goddesses of every description and attribute; until at length their numbers became incalculable, and their characters flagitious, and "darkness covered the earth, and gross darkness the people."

Ammon, or Amun, was the name of an Egyptian

deity, whom the Greeks considered as synonymous with their Zeus, and was by the Romans termed Jupiter Ammon. He is represented on the monuments of Egypt and various other works of Egyptian art, with a ram's head and human body; about which Herodotus tells an odd story, picked up during his travels in Egypt:—

“Hercules was exceedingly anxious to have a sight of Zeus, but Zeus did not feel inclined to show himself. At last, Hercules being very importunate, Zeus hit on the following contrivance: he flayed a ram, and cutting off the head, put it before his face; he then got into the skin, and in this guise showed himself to Hercules. From this circumstance the Egyptians represent Zeus with a ram's head.”

The worship of Ammon was not common to all the Egyptians; it would seem to have been specially of Ethiopic origin. The two chief temples that now exist are that at Karnak, on the east side of the Nile, forming part of the extensive ruins of Thebes; and that of Siwah, in the Libyan desert, known to the Greeks by the name of Ammonium. The name of the city of Thebes was changed by the Greeks to Diospolis Magna, *i.e.* the great city of Jove.

Excepting only the pyramids, the most ancient remains now existing are unquestionably those of the great temple of Karnak, the largest and most splendid ruin of which perhaps any age could boast; but it was the work of successive monarchs, each of whom was anxious to surpass his predecessor.

Sir Gardner Wilkinson is of opinion that no part of the earliest foundation of the temple remains, but that of what does exist, a portion was erected by Osirtesen,

the contemporary of Joseph, and therefore dates about thirty-six centuries.

The remains of Karnak lie north-east of Luxor, about 2500 feet from the banks of the river, the principal part on an artificial elevation, surrounded by a wall of unburnt bricks, about 5300 yards in circuit. It is impossible, without a plan on a large scale, to give any adequate idea of the extent of these remains. They consist of several buildings, the largest of which, by some called a palace and by others a temple, is contained within the spacious enclosure just mentioned, which was extensive enough to hold also a large tank, that was cased with stone, and had a flight of steps leading down to it. The chief front (the western) is turned to the Nile, with which it was connected by an alley of colossal crio-sphinxes; and at the termination there was probably a flight of steps leading down to the banks of the river. The axis of each part of this temple lies in the same direction, which is  $49^{\circ}$  west of the magnetic pole.

Here the devotee would land, who came from a distance to the shrine of Ammon, and with amazement and a feeling of religious awe, would he slowly walk along between the majestic and tranquil sphinxes to the still more magnificent propyla of the building. This colossal entrance is about 360 feet long, and 148 high, but without sculptures; the great door in the middle is sixty-four feet in height. Passing through this doorway, he would enter a large court, occupied by a range of pillars on the north and south sides, and a double row of taller pillars running down the middle. It is rather curious that on the south side of this court another building of smaller dimensions projects some

distance into it; which was either a subordinate part of the larger temple, or, if we consider the great building to be a palace, this appendage must be considered as a temple attached to it. The pillars in the middle of the entrance-court terminate opposite to two colossal statues in front of a second propylon, one of which is still standing in tolerable preservation. It is a figure with one foot a little in advance of the other. The whole is made of a single block, through which, after ascending a flight of twenty-seven steps, we come to a large hall, which has had a flat stone roof. This is the great hypostyle hall of Karnak, which is supported by 134 colossal pillars; there being sixteen columns running across the breadth of the building, in nine parallel rows, which, however, as we shall presently explain, offer some irregularities.

The adytum itself consists of three apartments entirely of granite. The principal room, which is in the centre, is 20 feet long, 16 wide, and 13 feet high. Three blocks of granite form the roof, which is painted with clusters of gilt stars on a blue ground. The walls are likewise covered with painted sculptures of a character admirably adapted to the mysterious purposes mentioned by Herodotus, on the subject of the virgins who were there introduced to the Theban Jupiter. Beyond this are other porticoes and galleries, which have been continued to another propylon at the distance of 2000 feet from that at the western extremity of the temple.

This temple seems in fact to have had some resemblance in its plan to the great temple of Memphis, which had four principal propyla, turned respectively to the four cardinal points. The western entrance

of Karnak faced the river; opposite to this at the eastern end was another propylon, which Mr. Hamilton describes as being 2000 feet distant from that first mentioned; and again another set of propyla (four in the French plan, all of which had colossi in front of them), on the southern side, formed the approach from Luxor. We may conjecture that another similar approach on the northern side would perhaps have been made, had the native monarchs continued to reign at Thebes.

The great hall has a double row of larger pillars, twelve in number, running down the centre. Owing to the projection of a doorway or entrance from the court which succeeds the hypostyle hall, there are two pillars cut off on each side, from the rows of smaller pillars which are next to the larger ones. This reduces the whole number to 134, which would be 144, if all the pillars were of the same size, and if there were no irregularity in the two rows nearest the centre rows on each side. The width of this magnificent hall is about 338 feet, and the length or depth (measured in the direction of the axis of the building)  $170\frac{1}{2}$  feet. It is remarkable that the great courts and chambers in some of the oldest Egyptian buildings, such as Medinet-Abou and the tomb of Osymandyas, have their width greater than their length: the entrance, in fact, is in the centre of the longest side; and this apparently must have been part of the architect's design. In the small chambers, however, such as the sanctuary, we believe the case is nearly always the reverse; and also in the great courts of the palace of Luxor, in that of Edfou, and other temples. The area of this prodigious hall is 57,629 square feet, on which stand the

134 columns, the largest near eleven feet in diameter, once supporting a roof of enormous slabs of stone. Words are inadequate to express the grandeur of conception exhibited in this design. Champollion's expression, though often quoted, is worth quoting again, as it conveys the full force of a powerful impression:—"The imagination, which in Europe rises far above our porticoes, sinks abashed at the foot of the 140 columns of the hypostyle hall of Karnak."

But we shall form a more exact idea of this enormous work by comparing it with some standard of which we can judge. The church of St. Martin's in the Fields, one of the finest and largest of modern religious edifices in London, is  $137\frac{2}{3}$  feet long and 81 feet wide, measured along the outside basement, not including the steps and portico. This will give an area of nearly 11,150 square feet, which is not so much as one-fifth part of the great hall of Karnak.

Or we may consider the matter in the following way. The width of the hall of Karnak is more than four times that of the front of St. Martin's church, while the depth of the former exceeds the length of the latter by more than thirty-two feet. Therefore, four such churches as St. Martin's might stand side by side on the area of this hall, without occupying the whole space. In forming this calculation the *outer* measurements of St. Martin's church have been taken, and the *interior* measure of the great hall of Karnak. But the great hall itself is not more than one-seventh of the whole area enclosed by the walls of the great temple.

The two rows of columns down the middle are larger than the rest, and were designed to support the highest

part of the roof, in the vertical sides of which small window-lights are cut. Both the pillars, walls, and propyla of this magnificent colonnade are completely covered with the sculptured forms of deities. On the outside of this part of the temple two immense boats are sculptured; one of them, which is 51 feet long, has the head of a ram at each end. Another boat, forty-five feet in length, is full of people, who are pushing it along with poles. In the French work on the antiquities of Egypt, two such boats are represented; but here the people in the first boat are pulling along the second boat, which is that of Ammon.

At this part of the building, where the grand hall terminates, the great passage from the temple of Luxor, after having made two deviations from the main line, strikes in, by which the sacred processions would arrive from the last-mentioned place through the long avenues of sphinxes and under four successive propyla to the great temple of Karnak. Here also, near the centre of this magnificent building, are three noble obelisks about seventy feet high, and nine square at the base; a fourth obelisk is lying on the ground cut into two pieces. Near these obelisks are some small chambers, which either contained the adytum, or were set apart for the use of the priests. We may infer from this position of these two smaller obelisks, that the place which they occupy was once the front of the building, and that the great hypostyle chamber, and all that is before it, are the additions of a later period. Indeed, this seems confirmed by the appearance of the great entrance turned towards the river, which looks as if it had never been finished. In this building also, as at Luxor, there are internal proofs of its being built

at different eras. Many of the gateways (those on the south side) form different angles with one another and with the walls of the temple: in some places blocks of stone are used, covered with inverted hieroglyphics, and some of the principal sculptures are concealed behind a projecting gateway. Another instance of the dislike or carelessness of symmetry of the architects of ancient Egypt, is visible in the difference in the spaces between the sphinxes and crio-sphinxes, and in the sizes of these statues, which vary from twelve to seventeen feet in length, as they form the several avenues which lead to the body of the building.

The great hall of Karnak is in its kind a specimen of architecture equally calculated to excite our admiration. But words are inadequate to convey any idea of the extent of the remains of this wonderful place. Besides the great palace, with its propyla, obelisks, and avenues of colossal sphinxes, there are magnificent temples to the north and south of it, altogether forming an assemblage of ruins such as perhaps no other spot on earth can offer. What Thebes must have been in all its glory, before commerce deserted its temples for the sanctuaries of Memphis, and foreign conquest laid waste its palaces, it is impossible to conceive.

A modern traveller eloquently describes the impressions conveyed to his mind by the appearance of these vast ruins:—

“Two or three stragglers who came down to the bank to gaze at us, were the only living beings we beheld in a city which had numbered its millions. When Greece was just emerging from the shades of barbarism, and before the name of Rome was known, Egypt was far advanced in science and the arts, and

Thebes the most magnificent city in the world. But the Assyrian came, and overthrew for ever the throne of the Pharaohs. The Persian war-cry rang through the crowded streets of Thebes, Cambyses laid his destroying hands upon the temples of its gods, and a greater than Babylon the Great fell to rise no more."

The ancient valley was twenty-three miles in circumference. The valley of the Nile was not large enough to contain it, and its extremities rested upon the bases of the mountains of Arabia and Africa. The whole of this great extent is more or less strewed with ruins, broken columns, and avenues of sphinxes, colossal figures, obelisks, pyramidal gateways, porticoes, blocks of polished granite, and stones of extraordinary magnitude, while above them, "in all the nakedness of desolation," the colossal skeletons of giant temples are standing in the unwatered sands in solitude and silence. They are neither gray nor blackened; there is no lichen, no moss, no rank grass or mantling ivy, to robe them and conceal their deformities. Like the bones of man, they seem to whiten under the sun of the desert. The sand of Africa has been their most fearful enemy; blown upon them for more than 3000 years, it has buried the largest monuments, and, in some instances, almost entire temples.

Great and magnificent as was the temple of Luxor, it served but as a portal to the greater Karnak. Standing nearly two miles from Luxor, the whole road to it was lined with rows of sphinxes, each of a solid block of granite. At this end they are broken, and, for the most part, buried under the sand and heaps of rubbish. But approaching Karnak, they stand entire, still and solemn as when the ancient Egyptian passed

between them to worship in the great temple of Ammon. Four grand propylons terminate this avenue of sphinxes, and, passing through the last, the scene which presents itself defies description. Belzoni remarks of the ruins of Thebes generally, that he felt as if he were in a city of giants; and no man can look upon the ruins of Karnak without feeling humbled by the greatness of a people who have passed away for ever. The western entrance, facing the temple of Northern Dair on the opposite side of the river, also approached between two rows of sphinxes, is a magnificent propylon 400 feet long and 40 feet in thickness. In the language of Dr. Richardson, "looking forward from the centre of this gateway, the vast scene of havoc and destruction presents itself in all the extent of this immense temple, with its columns, and walls, and immense propylons, all prostrate in one heap of ruins, looking as if the thunders of heaven had smitten it at the command of an insulted God."

Volumes have been written, and volumes may yet be written, and he that reads all will still have but an imperfect idea of the ruins of Thebes. We need only add, that all these temples were connected by long avenues of sphinxes, statues, propylons, and colossal figures, and the reader's imagination will work out the imposing scene that was presented in the crowded streets of the now desolate city, when, with all the gorgeous ceremonies of pagan idolatry, the priests, bearing the sacred image of their god, and followed by thousands of the citizens, made their annual procession from temple to temple, and, "with harps, and cymbals, and songs of rejoicing," brought back their

idol, and replaced him in his shrine in the grand temple at Karnak

The temple dedicated to Jupiter Ammon was in the deserts of Libya, twelve days' journey from Memphis, and in the midst of a beautiful oasis. According to ancient tradition, it had a famous oracle, established eighteen centuries B.C.; the reputation of it was destroyed by the gross flattery of pronouncing Alexander to be son of Jupiter. In a valley of the desert there is a vast collection of ruins, which appear to consist of eight small temples, connected by galleries and terraces: the circuit of these ruins is over 2700 feet, and the whole is surrounded by a double enclosure; the largest temple is in the centre. Though these ruins are extensive, the buildings are on a small scale; the greater temple being only thirty-four feet in length. On some of the columns are figures in the Egyptian style, and in the same portico others are fluted in the Greek fashion. On the base of one is the remains of a zodiac. This is conjectured to be the ancient Ammonium, the original seat of the oracle. From the statements of Diodorus and Herodotus, these temples are supposed to have been the chief residences of the powerful priest caste of Meroe. Herodotus's words are,—“Meroe, the parent city of the Ethiopians, is a large city: the people worship only Zeus and Dionysus, and them they honour greatly: they have an ancient oracle of Zeus; and they make their expeditions whenever and wherever the deity, by his oracular answers, orders them.”

Cambyzes having overturned Thebes, after ravaging the country, divided his army, and one part of it perished by famine; the other part was sent to plunder

the temple of Jupiter Ammon, and was overwhelmed by the sands of the desert, so that none survived.

Darwin describes this event in some of the sublimest language in his glittering poem.

“ When heaven’s dread justice smites in crimes o’ergrown  
 The blood-nursed tyrant on his purple throne,  
 Gnomes ! your bold forms unnumber’d arms outstretch,  
 And urge the vengeance o’er the guilty wretch.  
 Thus when Cambyses led his barbarous hosts  
 From Persia’s rocks to Egypt’s trembling coasts,  
 Defiled each hallow’d fane and sacred wood,  
 And, drunk with fury, swell’d the Nile with blood ;  
 Waved his proud banner o’er the Theban states,  
 And pour’d destruction through her hundred gates ;  
 In dread divisions march’d the marshall’d bands,  
 And swarming armies blacken’d all the lands,  
 By Memphis these to Ethiop’s sultry plains,  
 And those to Ammon’s sand-encircled fanes.  
 Slow as they pass’d the indignant temples frown’d,  
 Low curses muttering from the vaulted ground ;  
 Long aisles of cypress waved their deepen’d glooms,  
 And quivering spectres grin’d amid the tombs ;  
 Prophetic whispers breathed from Sphinx’s tongue,  
 And Memnon’s lyre with hollow murmurs rung ;  
 Burst from each pyramid expiring groans,  
 And darker shadows stretch’d their lengthen’d cones ;  
 Day after day their deathful route they steer,  
 Lust in the van, and rapine in the rear.

Gnomes ! as they marched, you hid the gather’d fruits,  
 The bladed grass, sweet grains, and mealy roots ;  
 Scared the tired quails, that journey o’er their heads,  
 Retain’d the locusts in their earthy beds ;  
 Bade on your sands no night-born dews distil,  
 Stay’d with vindictive hands the scanty rill.  
 Loud o’er the camp the fiend of famine shrieks,  
 Calls all her brood, and champs her hundred beaks ;  
 O’er ten square leagues her pennons broad expand,  
 And twilight swims upon the shuddering sand ;

Perch'd on her crest the griffin Discord clings,  
 And giant Murder rides between her wings;  
 Blood from each clotted hair, and horny quill,  
 And showers of tears in blended streams distil;  
 High poised in air her spiry neck she bends,  
 Rolls her keen eye, her dragon-claws extends,  
 Darts from above, and tears at each fell swoop  
 With iron fangs the decimated troop.

“ Now, o'er their head the whizzing whirlwinds breathe,  
 And the live desert pants, and heaves beneath;  
 Tinged by the crimson sun, vast columns rise  
 Of eddying sands, and war amid the skies,  
 In red arcades the billowy plain surround,  
 And whirling turrets stalk along the ground.—  
 Long ranks in vain their shining blades extend,  
 To demon-gods their knees unhallow'd bend.  
 Wheel in wide circle, form in hollow square,  
 And now they front, and now they fly the war,  
 Pierce the deaf tempest with lamenting cries,  
 Press their parch'd lips, and close their blood-shot eyes.---  
 Gnomes! o'er the waste you led your myriad powers,  
 Climb'd on the whirls, and aimed the flinty showers!  
 Onward resistless rolls the infuriate surge,  
 Clouds follow clouds, and mountains mountains urge;  
 Wave over wave the driving desert swims,  
 Bursts o'er their heads, inlumes their struggling limbs  
 Man mounts on man, on camels camels rush,  
 Hosts march o'er hosts, and nations nations crush,---  
 Wheeling in air the winged islands fall,  
 And one great earthly ocean covers all!—  
 Then ceased the storm,—Night bow'd his Ethiop brow  
 To earth, and listen'd to the groans below,—  
 Grim horror shook,—awhile the living hill  
 Heaved with convulsive throes,—and all was still!”

## THE GREAT TEMPLE OF DIANA AT EPHEBUS.

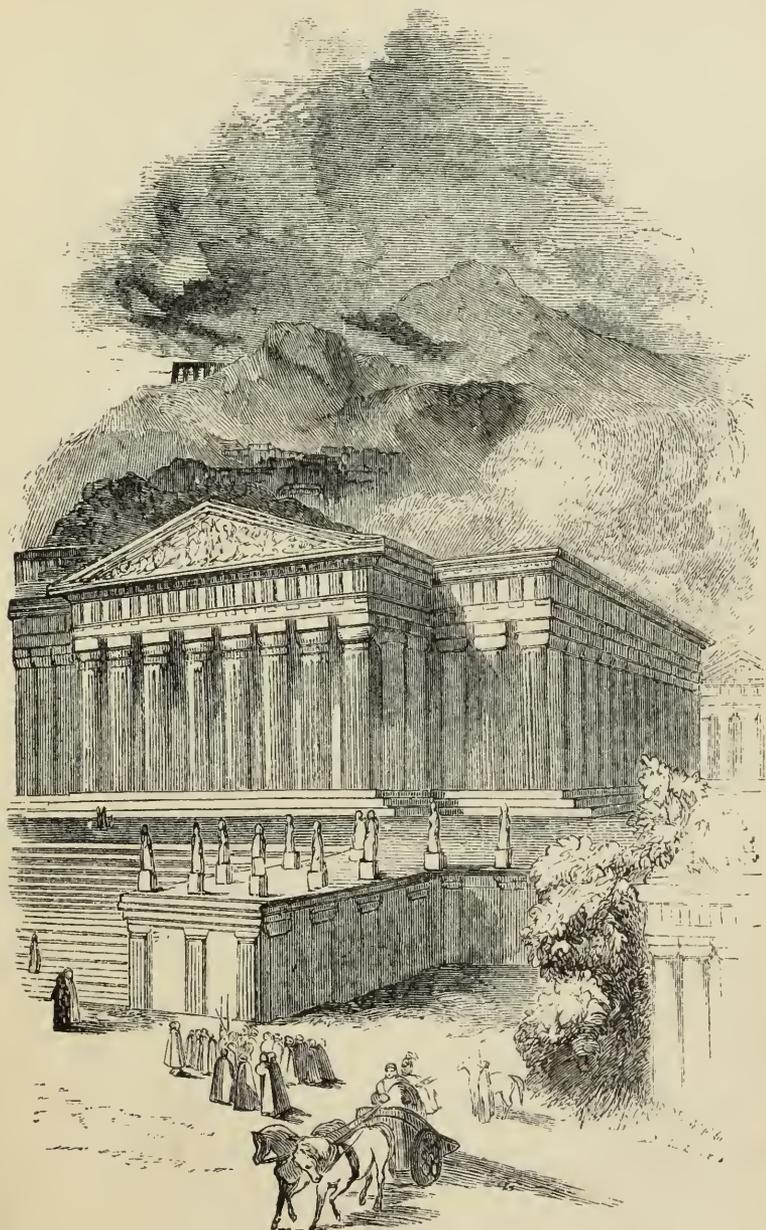
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“THE mighty hunter, lifting up his eyes  
Towards the crescent moon, with grateful heart  
Call'd on the lovely wanderer who bestowed  
That timely light, to share his joyous sport :  
And hence a beaming goddess with her nymphs,  
Across the lawn and through the darksome grove  
(Not unaccompanied with tuneful notes  
By echo multiplied from rock or cave)  
Swept in the storm of chase, as moon and stars  
Glance rapidly along the clouded heaven,  
When winds are blowing strong.”

WORDSWORTH.

“GREAT is Diana of the Ephesians,” was the tumultuous exclamation of the people, when the inspired apostle of the gentiles first preached the Christian faith in the metropolis of Asia. The exclamation was a natural one ; for this city held the pre-eminence over all others in which the worship of Diana was conducted.

Ephesus, a city of Asia Minor, thirty-eight miles south-south-east of Smyrna, was anciently one of the most splendid in the world, and, in later times, the seat of one of the “seven Churches” to whom St. John opened the awakening voice of the Apocalypse. When speaking of this renowned city, the Greek writers are



TEMPLE OF DIANA.



prodigal in their epithets describing its glory and excellence. Strabo tells us it is one of the best and most glorious cities, and the great emporium of Asia Minor, while another distinguishes it as one of the "eyes" of Asia. *Sic transit gloria mundi*; a few unintelligible heaps of stones, with some mud cottages untenanted, are all the remains of the great city of the Ephesians. Even the sea has retired from the scene of desolation, and a pestilential morass, covered with mud and rushes, has succeeded to waters which once brought up ships laden with the merchandise of every country. We are told that some hundred and fifty years back, a few Greek peasants harboured among the ruined foundations of the once glorious edifices which their forefathers had raised; but now, even these miserable representatives of the ancient Ephesians have disappeared; and, as amidst the ruins of Veii, that noblest of old Etruscan cities, the *malaria*, or marsh fever, has increased to such a degree, that the ruins can hardly be approached with safety during six months of the year. Part of the plain of Ephesus is now, however, under cultivation, for the plough has passed over the site of the city, and the green corn may be seen growing among the forsaken ruins. The labourers, however, all come from distant villages. Some ninety years back, we are told by Chandler, the few peasants were living in extreme wretchedness and insensibility, representatives of an illustrious people, inhabiting a mere wreck of their former greatness, some even dwelling in the vaults of once glorious edifices, and others among the sepulchres which have long since received the ashes of their mighty progenitors.

The utter desolation and silence of the place are in-

describable : a herd of goats running into and under cover of the ruins for shelter from the noon-day sun—a noisy flight of crows from the marble fragments—occasionally startles the blank and listless quietude ; the cry of the partridge and the quail anon disturbs the repose of the once resounding theatre, and the stadium which was once the scene of many a tough and anxious struggle. The glorious pomp of its heathen worship is no longer remembered ; and Christianity, which was here nursed as a dear and early child by the apostles, and fostered by general councils until it increased to fulness of stature, now lingers on an existence scarcely visible. Nothing more is required to establish the fulfilment of the prophecy, for “the candlestick” is indeed “removed out of its place,” and dark night hangs over Ephesus.

Among the general calamities of mankind, the death of an individual, however exalted, or the ruin of an edifice, however famous, is apt to be passed over with a careless inattention, which can only result from the cares of the surrounding world. Yet we cannot forget that the most celebrated of temples, after having risen with increased splendour despite repeated misfortunes, was finally burnt to annihilation by the Goths in their third invasion.

Mythology assigns as the founder of the city, Ephesus, the son of Cesus, a native of the soil ; another tradition makes it to have been settled by the Amazons, who, pursued by Hercules, fled to an altar erected to Diana for the protection of suppliants, which the goddess on this occasion awarded. STRABO says that the first settlement was by the Carians and Leleges, a people of the islands on the coast of Asia Minor

The original object of worship was a small statue of Diana, of ebony, made by one Canaitias, though commonly believed in those days, like the statue of the same goddess worshipped by the Thracians, to have been sent down from heaven by Jupiter. A temple of the most magnificent structure was erected to contain this image, which building was completed in the reign of Servius Tullius, about 570 B.C. This temple is said to have been destroyed by fire.

A second temple was commenced about 540 B.C. which surpassed the first in splendour in as great a degree as that did every other building in the world; and this again was partially burnt on the day on which Socrates was poisoned, 400 B.C. It is said that Xerxes, the Persian king, who destroyed the idol temples wherever he came, had spared this one on account of its magnificence and splendour. The temple having been restored with yet greater grandeur, it was again fired 356 B.C., on the night that Alexander the Great was born. This was done by Erastratus, who confessed he had done the deed to immortalize his name by the destruction of this wonderful building. To balk him, it was decreed his name should never be mentioned; but such a decree served only to make his name more memorable. Alexander offered to rebuild the temple, only on condition that the Ephesians would allow his name to be placed in front; but this offer was respectfully declined. It has been concluded that the roof only was destroyed, for report states that the materials saved from the fire were sold, and that women parted with their jewels, and other contributions were sent most liberally from all parts of Asia, which in a short time amounted to an

immense treasure, from which the splendid pile was restored.

This temple stood between the city and the port, and was built at the base of a mountain, and at the head of a marsh, which situation is said by Pliny to have been chosen as less liable to earthquakes. This choice of site had, however, naturally the effect of vastly increasing the expenses, through the necessity of making vast drains, to convey the water that came down from the mountain into the morass and river ; in this work so much stone was used, that all the quarries of the surrounding country were exhausted. We are told by Pliny, that to secure the foundations of the conduits and sewers, which were to support the weight of so prodigious a structure, there were laid beds of charcoal, well rammed ; over them layers of wool ; and that 220 years elapsed before this grand temple was completed, by the contributions of all the cities of Asia. According to the same author, who has given a description of it, "it was 425 feet in length, 220 broad, and supported by 127 columns, each of which had been contributed by some prince, and were 60 feet high ; 36 of them were richly carved. Chersiphron, the architect, presided over the undertaking, and, being ready to lay violent hands on himself, in consequence of his difficulties, was restrained by the command of the goddess, who appeared to him during the night, assuring him that she herself had accomplished that which had brought him to despair. The altar was the work of Praxiteles. The famous sculptor Scopas is said by Pliny to have chiselled one of the columns. Apelles, a native of the city, contributed a splendid picture of Alexander the Great. The rights of sanctuary, to the extent

of a stadium in all directions round the temple, were also conceded, which, in consequence of their abuse, the emperor Tiberius abolished. The temple was built of cedar, cypress, white marble, and even gold, with which it glittered. Costly and magnificent offerings of various kinds were made to the goddess, and treasured in the temple; such as paintings, statues, &c., the value of which almost exceeded computation. The fame of the temple, of the goddess, and of the city itself, was spread not only through Asia, but the world; a celebrity which was enhanced and diffused the more readily because sacred games were practised there, which called competitors and spectators from every country. Among his other enormities, Nero is said to have despoiled the temple of Diana of much of its treasure. It continued to conciliate no small portion of respect, till it was finally burnt by the Goths in the reign of Gallienus.”\*

Bishop Pococke, who visited Asia Minor in 1736-7, thus describes the ~~few remains of this once celebrated building~~ from personal observation.

The temple was situated towards the south-west corner of the plain, having a lake on the west side, now become a morass, extending westward to the river Cayster. The building and the courts about it were encompassed every way with a strong wall; that to the west of the lake and to the north was likewise the wall of the city; there was a double wall to the south. Within these walls were four courts—that is, one on every side of the temple; and on each side of the court to the west, there was a large open portico, or colonnade, extending to the lake, on which arches

\* Kitto's Biblical Cyclopædia.

of bricks were turned for a covering. The front of the temple was towards the east. The temple was built on several narrow arches, one within another, to which there is a descent. It is probable these arches extended to the porticoes on each side of the western court, and served for foundations to the pillars. The site being a morass, made the expense of such a foundation necessary; so that it is said, as much cost was incurred beneath, as on the fabric above ground. It is probable, also, that the sewers of the city passed this way into the lake. There are great quantities of earthenware pipes in the passages beneath the arches.

There seems to have been in the east front of the temple a grand portico, as before this lay three pieces of red granite pillars, each about fifteen feet in length, and one of gray granite, broken in two pieces.

There are four pillars like the red granite ones in the mosque of St. John, at the village of Ajasalouk, also a fine entablature, and on one of the columns in the mosque is a most beautiful Composite capital, which, without doubt, had belonged to the temple.

There are vast remains of pillars of hewn stone upon which we conclude the arches were turned. The pillars, as well as the entire temple, appear to have been cased with marbles: as on the stonework of the middle grand apartment there were many small orifices, which would appear to have been designed in order to fix the marble casing.

In the sixth century of our present era, the emperor Justinian filled Constantinople with the statues, and raised the Church of St. Sophia upon the columns of this once magnificent edifice.

From Vitruvius's description we infer that the building was of the Ionic order; but the fragments and columns now among the ruins are described by recent travellers as of the Composite order, and this is in some measure corroborated by ancient medals, which have representations of the grand front.

Magnificent, however, as was the temple of Diana, its length was only two-thirds of the measure of St. Peter's at Rome. In the other dimensions it was still more inferior to that sublime production of modern architecture. The spreading arms of a Christian cross require a much greater breadth than the oblong temples of the pagans; and the boldest artists of antiquity would have been startled at the proposal of raising in the air a dome of the size and proportions of the Pantheon. The Temple of Diana was, however, among the ancients admired as one of the wondrous buildings of the world. Successive empires—the Persian, the Macedonian, and the Roman—had revered its sanctity and enriched its splendour; but the rude savages of the Baltic were destitute of a taste for the elegant arts, and they despised the ideal terrors of a foreign superstition. It has been observed, that “The claims of Ephesus, however, to the praise of originality in the prosecution of the liberal arts, are but inconsiderable; and it must be content with the dubious reputation of having excelled in the refinements of a voluptuous and artificial civilization. With culture of this kind a practical belief in, and a constant use of, those arts which pretend to lay open the secrets of nature, and arm the hand of man with supernatural powers, have generally been found conjoined. Accordingly, the Ephesian multitude were addicted to sorcery; indeed,

in the age of Jesus and his Apostles, adepts in the occult sciences were numerous; they travelled from country to country, and were found in great numbers in Asia, deceiving the credulous multitude, and profiting by their expectations. They were sometimes Jews, who referred their skill and even their forms of proceeding to Solomon, who is still regarded in the East as head or prince of magicians.”\*

The ancient pagan idolatry having ceased, the mild and unsuperstitious worship of Jesus followed. Some centuries passed on, and the altars of the true and living God were thrown down, to make way for the delusions of Mahomet; the cross is removed from the dome of the church, and the crescent glitters in its stead, while, within, the *keblé* is substituted for the altar. A few years more, and all is silence in church and mosque: the busy hum of a mighty population is silent in death, even as the unbelievers turned into stone in the “Thousand and One Nights”! “Thy riches and thy fairs, thy merchandise, thy mariners and thy pilots, thy caulkers, and the occupiers of thy merchandise, and all thy men of war, are fallen!”

Of the three Christian churches that Ephesus could at one time boast, that of St. Paul’s is wholly destroyed, St. Mark’s is a heap of ruins, and St. John’s, as above stated, has been converted into a Turkish mosque.

The Turkish village of Ajasalouk, or the Temple of the Moon, is the nearest to the ancient city of Ephesus.

The Diana of the Romans, or Artemis of the

\* Kitto’s Biblical Cyclopædia.

Greeks, was one of the most celebrated goddesses among the heathen, and one of the twelve superior deities. Diana we must consider to have been primarily the moon, although her attributes are as various as were the numerous names under which she was worshipped. According to Cicero, there were three goddesses of this name—a daughter of Jupiter and Latona, a daughter of Jupiter and Proserpine, and a daughter of Opis and Glauce. The first is the most celebrated, and to her nearly all the great temples were devoted, and all the ancient writers allude. She is represented as of scrupulous virgin-like delicacy, and as therefore, from childhood, dedicated to perpetual celibacy. To avoid the society of men, she devoted herself to the chase and other manly sports, but was always accompanied in these Amazonian sports by a number of chosen virgins, who, like herself, had abjured marriage. She is represented by the Greeks and Romans with a crescent on her head, and a quiver, attended by dogs. She is depicted, agreeably to the ancient idea of expressing grandeur, as being much taller than her attendant nymphs; her face has a manly character, and yet bears exquisite traces of the loftier style of feminine beauty; her legs are bare, and her feet covered with buskins, as worn by huntresses among the ancients. Diana is, by some, erroneously supposed to be the same as the Isis of the Egyptians; but that goddess more nearly approaches to Ceres, both in attributes and in the character of her worship. She appears to have been called Luna, or Méné (the moon), in heaven, Diana on earth, and Hecaté in the infernal regions; thus her power extended over heaven, earth, and hell, and she was hence spoken of as *Diva triformis*.

But the Ephesian deity Diana evidently corresponded with the second above named, being represented with several rows of breasts, intimating that she was at Ephesus regarded as Nature,—the mother of mankind,—a power analogous to the Ashtoreth adored in Palestine. The image wore a sort of high civic-crowned mitre, the head was involved in a *nimbus*, or circular glory, and its feet were involved in garments. And there is little doubt that the goddess to whom temples of worship were erected in various parts of the world was of this character. We are given to understand, that at Rome there is a full-length and complete image of this goddess, which is clearly an enigmatical representation of the dependence of all creatures on the power of nature, or the many and extensive blessings bestowed by nature on the whole animal kingdom, whether man, beasts, fish, or insects. This deity is symbolized as diffusing her benefits to each and all. Her numerous rows of breasts speak the same allegorical language—fountains of supply; whence figures of this kind were called *πολύμαστοι* (many-breasted). Cities especially were honoured by her protection, as is evinced by the turreted ornament, or rather civic diadem, with which she is crowned. She wears a necklace of pearls, and on her breastplate are the signs of the zodiac, in testimony that throughout all the seasons of the year Nature dispenses her various bounties. In fact, in this image the whole course of Nature, and her extensive distributions, are shadowed forth. But, as Pliny states, it is probable that the older image, which was of vine-tree wood, and was said to have survived seven restorations of the temple, was of far ruder and less complicated design. Diana, as a goddess of the

Latins, was universally worshipped, but does not appear as a huntress, except in the legends of her poets, mainly borrowed from their Grecian predecessors. Servius Tullius, the sixth king of Rome, erected a temple to her worship on Mount Aventine; and the slaves of Rome, in honour of Servius, here held an annual festival. We are told that the Sabines also joined in the worship at this temple, and that the temple was the joint property of the Romans and Sabines. Diana was also worshipped in the grove of Aricia, near to Rome; and the festivals celebrated there in her honour were called *Nemoralia*, *i.e.* feast in honour of the goddess of woods.

In the Townley Collection at the British Museum there is a statue of Diana, in a long vestment reaching to the feet, over which is a shorter garment, fastened at the waist by a narrow band. The right arm is uplifted in the action of hurling a spear. The drapery appears blown back by the wind. The whole of the right arm, and the left arm from the elbow downwards, being of modern work, it may be doubted whether the restorer has given the real character to the statue which it possessed in its original state. Some artists and connoisseurs consider it probable that this statue was represented holding a bow in her left hand, and with the right hand drawing an arrow from a quiver fastened behind her shoulder; such being the action of Diana in two well-known statues. The bow and quiver, when the statue was perfect, were doubtless of bronze; and the place occupied by the quiver, behind the right shoulder, is very perceptible, as well as the holes and the metal by which it was fastened to the marble. It was found in 1772, near La Stocta, about eight miles

from Rome. In the same collection may likewise be seen a most beautiful head of Diana, sculptured in Parian marble. It is altogether a most superior work. Chaste severity and virgin-like sweetness and simplicity are most happily blended in the character; and the fleshy and elastic appearance of the features, and the flowing lightness and luxuriance of the hair, are as perfect as we can conceive the material to admit of. It is quite perfect, even the ancient polish of the surface being preserved throughout.

Upon the very site that the great Christian cathedral of St. Paul at London now stands, it has been supposed that there was, in ancient times, a great temple to Diana; and we are told, upon good authority, that at no very distant period it was usual to bring up a fat buck to the altar of St. Paul's, with hunters' horns blowing, in the middle of divine service. This is an evident proof of the long-continued attachment of the people to their established festivals, which they were unwilling to part with; therefore Gregory Thaumaturgus, a Christian bishop in 260, to facilitate their conversion, instituted annual festivals to the saints and martyrs. Hence it came to pass, that in order to explode the festivals of the heathens, the principal festivals of the Christians succeeded in their room, such as the keeping of Christmas with joy and feasting and sports, in the stead of the ancient *Bacchanalia* and *Saturnalia*; the celebrating of May-day with flowers, in the room of the *Floralia*; and the keeping of festivals to the Virgin Mary, John the Baptist, and divers of the Apostles, in the place of the solemnities at the entrance of the sun into the signs of the zodiac in the old Julian calendar. We may infer the inevitable

corruption of practical Christianity in the Middle Ages, from the obstinate attachment of converted barbarians to ancient pagan customs, and the allowed continuance of many by the Catholic clergy. There is extant a letter from Pope Gregory the Great, in the sixth century, to the Abbot Melitus, then departing to Britain, desiring him to tell Augustine, the first archbishop of Canterbury, that, after mature deliberation on the affairs of the English, he was of opinion that the temples of the idols in that nation ought not to be destroyed, but that the idols should. He further orders that the temples be sprinkled with holy water, and relics be placed in them; and because their ancestors sacrificed oxen in their pagan worship, he directs that the object of sacrifice be exchanged, and permits them to build huts of trees about the temples thus transformed into churches, on the day of the dedication, or natiivities of the martyrs whose relics they contain, and there to slay cattle and celebrate the solemnity with religious feasting.

Some etymologists derive the name LONDON from *Llan-Dian*, which signifies in British the *Temple of Dian*.

Homer, in a hymn addressed to this goddess, thus describes her occupations:—

“ Along the shady hills and breezy peats,  
 Rejoicing in the chase, her golden bow  
 She bends, her deadly arrows sending forth.  
 Then tremble of the lofty hills the tops ;  
 The shady wood rebelloweth aloud  
 Unto the bowstring’s twang ; the earth itself  
 And fishy sea then shudder : but she still  
 A brave heart bearing goeth forth around,  
 Slaughtering the race of savage beasts. **But when**

Beast-marking, arrow-loving Artemis  
 Would cheer her soul, relaxing her curved bow,  
 She to her brother Phœbus-Apollo's house  
 Ample repaireth, to the fertile land  
 Of Delphi, to arrange the lovely dance  
 Of Muses and of Graces ; there hangs up  
 Her springy bow and arrows, and begins  
 To lead the dance ; her body all array'd  
 In raiment fair. They pouring forth their voice  
 Divine, sing Leto lovely-ankled, how  
 She brought forth children, 'mid the deathless, far  
 The best in counsel, and in numerous deeds."

With respect to the characteristics attached to this goddess as Hecate, there is a good deal of obscurity. Her name, the feminine of Hecatus, one of the epithets of Apollo, denotes an affinity with him. It signifies *Far-shooter, or Far-worker*, and therefore would equally apply to the moon-goddess. Many of her attributes are the same as those of Artemis ; and hence she became the patroness of magic, an attribute foreign to her original character, but quite suitable to the nature of her worship of Ephesus. She was invoked as the triple goddess, and believed to wander by night upon the earth, seen only by the dogs, whose baying announced her approach. She was regarded as beneficent, and the averter of evil. Her statues were set up in Athens and other places, before the houses, in the market-places, and at cross-roads, whence she was called *Diana Trivia* ; and at the new moon, offerings of meat were made to her, that she might prevent the souls of the dead from appearing. Keightley suggests the probability that Hecate was to one tribe of Greeks what Artemis was to another, and that when the tribes mingled together, the two goddesses

were, after the usual process of their system of theocracy, made one.

There is in the British Museum a Greek inscription, found at Halicarnassus, which we may call an advertisement, offering the sale of the priesthood of Diana, and reciting the emoluments of the office. It is dated in the month of Heraclius, under the prætorship of Charmylus.

Hesiod fully describes her attributes and character as follows:—

“Hecate,

Whom o'er all others the Saturnian Jove  
 Hath honour'd and endow'd with splendid gifts ;  
 With power on earth and o'er th' uncultured sea.  
 Nor less from under starry heaven she shared  
 Of glory, midst th' immortals honour'd most.  
 If one of earthly men, with custom'd rite,  
 Offers fair sacrifice, appeasing Heaven,  
 He calls on Hecate : him honour straight  
 Accompanies, whose vows the goddess prompt  
 Accepts, and affluence, for the power is hers.  
 The many, sprung from heaven and earth, received  
 Allotted dignity ; she shares alone  
 The privilege of all : nor aught has Jove  
 Invaded or revoked of that decreed  
 Her portion, midst the old Titanic gods ;  
 As was the ancient heritage of power,  
 So hers remains, e'en from the first of things.  
 Nor less distinction has the singly born  
 Obtain'd, and power o'er earth and heaven and sea ;  
 But more abundant far, since her doth Jove  
 Delight to honour. Lo ! to whom she wills  
 Her presence is vouchsafed, and instant aid  
 With mightiness : whoe'er she wills, amidst  
 The people in the great assembly shines.  
 And when men don their armour for the fight,  
 Waster of mortals, comes the goddess prompt

To whom she wills, bids rapid victory  
 Await them, and holds forth the wreath of fame.  
 She sits upon the sacred judgment-seat  
 Of venerable monarchs. She is found  
 Propitious, when in the gymnastic strife  
 Men struggle : there the goddess still is nigh  
 With succour. He whose hardiment and strength  
 Conquer, the goodly chaplet bears away,  
 And glad brings glory to his parents' age.  
 She, an she lists, is nigh to charioteers,  
 Who strive with steeds, and voyagers, who cleave  
 Through the blue watery vast, th' untractable way.  
 They call upon the name of Hecate  
 With vows, and his, loud-sounding god of waves,  
 Earth-shaker Neptune. Easily at will  
 The glorious goddess yields the woodland prey  
 Abundant ; easily, while scarce they start  
 On the mock'd vision, snatches then in flight.  
 She too, with Hermes, is propitious found  
 To herd and fold ; and bids increase the droves  
 Innumerable of goats and woolly flocks,  
 And swells their numbers, or their numbers thins.  
 The sole-begotten of her mother's love,  
 She thus is honour'd with all attributes  
 Amongst immortals."

And, as descriptive of her more solemn and witch-like attributes, we may well add the following passage of Theocritus :—

"Come forth, thou Moon ! with thy propitious light ;  
 Cold silent goddess ! at this witching hour  
 To thee I'll chant, and to th' Infernal Power,  
 Dread Hecate ; whom, coming through the mounds  
 Of blood-swoln corpses, flee the trembling hounds.  
 Hail, Hecate ! prodigious demon, hail !  
 Come at the last, and make the work prevail,  
 That this strong brewage may perform its part  
 No worse than that was made by Circe's art,

By bold Medea, terrible as fair.  
 Or Perimeda of the golden hair.

\* \* \* \*

Thy steeds to ocean now, bright Queen, direct ;  
 What I have sworn to do I will effect.  
 Farewell, clear Moon ! and skyey cressets bright,  
 That follow the soft-gliding wheels of night."

Bryant, in the "Analysis of Ancient Mythology," says, Hecate is an epithet of the moon, as Hecatus was of the sun ; signifying most distant or far-darting. Hecate was Diana Triformis, a goddess of heaven, earth, and the nether world. She was also the same as Lucina ; and he also imagines, but with doubtful probability, that the moon was a type of the ark, the sacred ship of Osiris being represented in the form of a crescent.

The evangelist Luke, in his narrative of the Acts of the Apostles, affords us a copious insight into the history of Syria and Asia Minor in his own time ; and in the nineteenth chapter exhibits the vast reverence and awe entertained by the people of Ephesus for the name and worship of this goddess, although the outbreak raised by Demetrius may have resulted rather from self-interest, as a manufacturer of the shrines and amulets of the goddess, than from any interest in her worship.

The apostle Paul, after a residence of three years in Greece, went by sea to Palestine, and for the fourth time after his conversion visited Jerusalem. From thence he proceeded to Antioch, and having remained there for some time, went on a tour through the churches of Galatia and Phrygia. After providing for the due administration of religious worship in the

principal cities, he went to Ephesus, where he stayed two years. He first began to preach in the synagogue; but finding that the Jews, as usual, obstinately opposed him, he taught Christianity in the school of one Tyrannus, who was most probably a Gentile and a convert, and had become a teacher in Ephesus. Here Paul met with great success, God confirming the word by many miracles.

In this city, as well as others where the Jews dwelt, there were many vagabonds,—exorcists, as they were termed,—whose practices were exposed by the apostle. These appear to have been strolling Jews, who went from place to place, professing to tell fortunes, cast out devils, and effect cures by charms, after the skill of the physician was unavailing. The sentiment of wonder thus produced in the minds of the heathen was highly favourable to the pretensions which many unprincipled Jews made to extraordinary, and even supernatural powers. Among the Jews themselves there was, in all sincerity, a strong partiality for the arts of magic, which were freely studied by persons of the most ambitious pretensions to character and learning. With respect to exorcists in particular, some notion of their ideas and practices may be obtained from Josephus, who shows that the Jews had certain incantations which were believed to be effectual for the expulsion of devils, which magical charms were greatly valued and venerated, from being the supposed invention of Solomon. He mentions in particular one Elcazar, who made an exhibition of his art before Vespasian; he relieved those who were possessed of evil spirits from them; and this he did by drawing the devil forth by the nostrils of the possessed person. For this purpose he ap-

plied to his nose a ring, which had under it a root, the virtues of which had been discovered by Solomon; by which, and by repeating the name of Solomon, and reciting the incantations which that wise monarch had composed, the evil spirit was obliged to leave the possessed person. Josephus also states that they had also other forms of exorcism and modes of incantation, composed, as they believed, or professed to believe, by Solomon.

Ephesus was notorious for the addiction of its inhabitants to sorcery, magic, and such-like "curious arts;" whence came the proverbial phrase of "Ephesian letters," to express all kinds of charms and spells. These "Ephesian letters" were, properly, certain obscure words and incoherent sentences, which the superstitious people were wont to write upon their girdles, or even imprint upon their bodies, under the idea of securing themselves from harm, or procuring benefits.

Thus, we are informed by Plutarch that the magicians compelled those who are possessed of a demon to recite and pronounce the Ephesian letters in a certain order; and from Erasmus we learn that there were certain works and magical words, doubtless in some cabalistic anagrams, by the use of which the Ephesians believed they would insure success in any undertaking.

The image of the goddess, which was said to have fallen from Heaven, or, as they expressed it, descended from Jupiter, being the great object of both resident and stranger worshippers, great employment was given, by the manufacture of shrines and votive offerings, to many silversmiths, jewellers, and such-like workmen. These silver shrines are supposed to have been models

of the temple, the open doors of which, something like the Roman Catholic triptychs, displayed the figure of the goddess in the centre. These shrines were purchased by the worshippers, who set them up in their houses, and consecrated them to domestic worship. In pageants and processions the goddess was represented as borne about in a car, representing her own temple. One of the makers of these, named Demetrius, finding his trade decline, in consequence of the rapid progress of Christianity, excited a fearful tumult, to which the Jews lent assistance, and dragged the Christian teachers before the assembly in the theatre. Alexander, one of the Christians, having in vain attempted to address the assembly in defence of the gospel they preached, was overpowered by shouts of "Great is Diana of the Ephesians." The magistrates thereupon appeased the tumult, by telling them that the Christians, not being robbers of churches, nor blasphemers of their goddess, had been wrongfully brought before them, and they therefore dismissed the assembly.

The theatre, among the Greeks, and states of Greek origin, was not only appropriated to public games, but also used for every kind of public business ; it was the town-hall, the senate, the forum,—harangues to the people were there delivered. The situation of the theatre at Ephesus would not a little promote and increase the tumult, as it was immediately within view of the temple of Diana.

In reference to the incantations performed at Ephesus, and which are noticed by the apostle, it is clear that even the worst of the heathen must have possessed some knowledge of the name of the eternal—the infinite—the incomprehensible Being—the Creator of all

things, for we have an oath in the golden verses of Pythagoras,—“By him who discovered the four letters;” and on the front of a temple at Delphi, we are told by Eusebius, was inscribed, “Thou art.” The Egyptians inscribed on one of their temples, “I am.” The heathen had names of their gods which they did not dare to pronounce; for Cicero and Lucan tell us, that the earth would have trembled had any one pronounced them.

“Yct, am I yet, ye sullen fiends, obey'd?  
 Or must I call your master to my aid?  
 At whose dread name the trembling furies quake,  
 Hell stands abash'd, and earth's foundations shake!  
 Who views the Gorgons with intrepid eyes,  
 And your inviolable flood defies.”

Some writers, whose opinions are deserving of regard, are inclined to the idea that it was by the power of the ineffable and mysterious name of the omnipotent and omniscient Creator of the universe, **Jehovah**—pronounced in a way peculiar to themselves—that these miracles were to be performed. Basnage, in his “History of the Jews,” has some remarkable notices of Hebrew reverence and dread of the name. “I appeared,” says the Almighty, “to Abraham, to Isaac, and to Jacob, by the name of Al Shaddai, but by my name Jehovah was I not known to them.” Shaddai signifies self-sufficient; Jehovah, the self-existent, he who gives being and existence to others, but who requires no previous influence to bestow existence upon himself. The modern Hebrew Rabbins affirm that Moses, by virtue of the word Jehovah engraved upon his rod, performed all his miracles, and that we might all be able to do as much as he did, if we could

attain the perfect pronunciation of this name. They flatter themselves that the Messiah, when he comes, will teach them this mighty secret. It is called by Josephus the four-lettered name—the sacred letters—the appalling name of God.

We also learn from ancient Jewish writers, that the JOD in the name of Jehovah is one of those things “which the eye hath not seen,” but which has been concealed from all mankind. Its essence and nature are incomprehensible; but it is not lawful so much as to meditate upon it. Man may lawfully direct his thoughts from one end of the heavens to the other, but he cannot approach that ineffable light—that primitive existence—contained in the letter JOD. And, indeed, some of these masters call the letter Thought, or Idea, and prescribe no bounds to its efficacy. It was this letter which, flowing from the primitive light, gave being to emanations; it wearied itself by the way, but assumed new vigour by the assistance of the letter H, which makes the second letter of the ineffable name. The other letters have also their mysteries. The last H is supposed to discover the unity of a god and a creator; and upon this letter that grand truth is built: but, yet further, four great streams issue from this unity,—the four majesties of God, which the Jews call Shekinah. The whole name JEHOVAH includes in it all things in general, and therefore he that pronounces it is supposed to put the whole world into his mouth, and all the creatures that compose it. The man that pronounces the name of the Lord moves the heaven and earth in proportion as he moves his lips and tongue. The angels feel the motion of the universe, and are astonished, and ask one another, “Whence

comes this concussion of the world?" 'Tis answered: "The impious N has moved his lips in pronouncing the ineffable name."

What would have been the astonishment and grief of the apostle Paul and his disciple Timothy, if they could have foreseen that a time would come when there would be in Ephesus neither church nor city,—when the great metropolis would become "heaps, a desolation, a dry land, and a wilderness; a land wherein no man dwelleth, neither doth any son of man pass thereby." Once it had an idolatrous temple, celebrated throughout the world for its magnificence, and the mountains of Corissus and Prion re-echoed the shouts of ten thousand voices, "Great is Diana of the Ephesians!" Once it possessed Christian temples, almost rivalling the pagan in splendour; wherein the image that descended from Jupiter lay prostrate before the cross, and as many tongues, moved by the truly Holy Spirit, proclaimed aloud that "Great is the Lord Jesus!" Once it had a bishop, "the angel of the church," Timothy the disciple of Paul and St. John; and tradition reports that it was honoured with the last days of St. John, and of Timothy, and of the mother of our Lord.

Here we see the fulfilment of the prophecy: "the candlestick" is indeed "removed out of his place;" and the interest we must all feel in tracing the footsteps, the acts, and teaching of our Lord and his disciples, is immeasurably increased in reviewing, in the dread prediction of eighteen centuries ago, the very picture and present desolation of this, one of the primitive churches of our faith,—one of the first to echo the glad tidings of salvation.

Stephens, who visited Ephesus in 1835, in his "Incidents of Travel" furnishes so much interesting information, and his impressions upon beholding the ruins of this once great city, that we give it entire:—

"Go with me where, by comparison, the foot of civilized man seldom treads; go with me into the deserts and solitary places; go with me among the cities of the seven churches of Asia; and, first, to the ruins of Ephesus. I had been several days expecting a companion to make this tour with me, but, being disappointed, was obliged to set out alone. I was not exactly alone, for I had with me a Turk as guide, and a Greek as eicerone and interpreter, both well mounted, and armed to the teeth. We started at two o'clock in the morning, under the light of thousands of stars; and the day broke upon us in a country wild and desolate, as if it were removed thousands of miles from the habitations of men. There was little variety and little incident in our ride. During the whole day it lay through a country decidedly handsome, the soil rich and fertile, but showing with appalling force the fatal effects of misgovernment,—wholly uncultivated, and almost wholly uninhabited. Indeed, the only habitations were the little Turkish coffee-houses and the black tents of the Turcomans. These are a wandering tribe, who come out from the desert, and approach comparatively near the abodes of civilization. They are a pastoral people; their riches are their flocks and herds; they lead a wandering life, free as the air they breathe; they have no local attachments; to-day they pitch their tents on the hill-side, to-morrow on the plain; and wherever they set themselves down, all that they have on earth, wife, children, and friends,

are immediately around them. There is something primitive, almost patriarchal, in their appearance; indeed, it carries one back to a simple, and perhaps a purer age, and you can almost realize that state of society when the patriarch sat in the door of his tent, and called in and fed the passing traveller.

“The general character of the road is such as to prepare one for the scene that awaits him at Ephesus; enormous burying-grounds, with thousands of headstones shaded by the mourning cypress, in the midst of a desolate country, where not a vestige of a human habitation is to be seen. They stand on the roadside, as melancholy tell-tales that large towns or cities once existed in their immediate neighbourhood, and that the generations who occupied them have passed away, furnishing fearful evidence of the decrease of the Turkish population, and, perhaps, that the gigantic empire of the Ottoman is tottering to its fall.

“For about three hours before reaching Ephesus, the road, crossing a rich and beautiful plain watered by the Cayster, lies between two mountains; that on the right leads to the sea, and on the left are the ruins of Ephesus. Near, and in the immediate vicinity, storks were calmly marching over the plain, and building among the ruins; they moved as if seldom disturbed by human footsteps, and seemed to look upon us as intruders upon a spot for a long time abandoned to birds and beasts of prey. About a mile this side are the remains of the Turkish city of Aysalouk, or Temple of the Moon, a city of comparatively modern date, reared into a brief magnificence out of the ruins of its fallen neighbour. A sharp hill, almost a mountain, rises abruptly from the plain, on the top

of which is a ruined fortress, with many ruins of Turkish magnificence at the base; broken columns, baths overgrown with ivy, and the remains of a grand mosque, the roof sustained by four granite columns from the Temple of Diana; the minaret fallen, the mosque deserted; the Mussulman no more goes there to pray; bats and owls were building in its lofty roof, and snakes and lizards were crawling over its marble floor.

“It was late in the afternoon when I arrived at the little coffee-house at Aysalouk; a caravan had already encamped under some fine old sycamores before the door, preparatory to passing the night. I was somewhat fatigued, and my Greek, who had me in charge, was disposed to stop and wait for the morrow; but the fallen city was on the opposite hill at but a short distance, and the shades of evening seemed well calculated to heighten the effect of a ramble among its ruins. In a right line it was not more than half a mile, but we soon found that we could not go directly to it; a piece of low swampy ground lay between, and we had not gone far before our horses sank up to their saddle-girths. We were obliged to retrace our steps, and work our way around by a circuitous route of more than two miles. This, too, added to the effect of our approach. It was a dreary reflection, that a city, whose ports and whose gates had been open to the commerce of the then known world, whose wealth had invited the traveller and sojourner within its walls, should lie a ruin upon a hill-side, with swamps and morasses extending around it, in sight but out of reach, near but unapproachable. A warning voice seemed to issue from the ruins, *Procul, o procul este,*

*profani*,—my day is past, my sun is set, I have gone to my grave: pass on, stranger, and disturb not the ashes of the dead.

“ We moved along in perfect silence, for, besides that my Turk never spoke, and my Greek, who was generally loquacious enough, was out of humour at being obliged to go on, we had enough to do in picking our lonely way. But silence best suited the scene; the sound of the human voice seemed almost a mockery of fallen greatness. We entered by a large and ruined gateway into a place distinctly marked as having been a street, and, from the broken columns strewed on each side, probably having been lined with a colonnade. I let my reins fall upon my horse's neck; he moved about in the slow and desultory way that suited my humour; now sinking to his knees in heaps of rubbish, now stumbling over a Corinthian capital, and now sliding over a marble pavement. The whole hill-side is covered with ruins to an extent far greater than I expected to find, and they are all of a kind that tends to give a high idea of the ancient magnificence of the city. To me, these ruins appeared to be a confused and shapeless mass: but they have been examined by antiquaries with great care, and the character of many of them identified with great certainty. I had, however, no time for details; and, indeed, the interest of these ruins in my eyes was not in the details. It mattered little to me that this was the stadium and that a fountain; that this was a gymnasium and that a market-place: it was enough to know that the broken columns, the mouldering walls, the grass-grown streets, and the wide-extended scene of desolation and ruin around

me, were all that remained of one of the greatest cities of Asia, one of the earliest Christian cities in the world. But what do I say? Who does not remember the tumults and confusion raised by Demetrius the silversmith, 'lest the temple of the great goddess Diana should be despised, and her magnificence be destroyed;' and how the people, having caught 'Caius and Aristarchus, Paul's companions in travel,' rushed with one accord into the theatre, crying out, 'Great is Diana of the Ephesians!' I sat among the ruins of that theatre; the stillness of death was around me; far as the eye could reach, not a living soul was to be seen, save my two companions, and a group of lazy Turks smoking at the coffee-house in Aysalouk. A man of strong imagination might almost go wild with the intensity of his own reflections; that even one like me, brought up among the technicalities of declarations and replications, rebutters and surrebutters, and in nowise given to the illusions of the senses, should find himself roused, and irresistibly hurried back to the time when the shapeless and confused mass around him formed one of the most magnificent cities in the world; when a large and busy population was hurrying through its streets, intent upon the same pleasures and the same business that engage men now; that he should, in imagination, see before him St. Paul preaching to the Ephesians, shaking their faith in the gods of their fathers, gods made with their own hands; and the noise and confusion, and the people rushing tumultuously up the very steps where he sat; that he should almost hear their cry ringing in his ears, 'Great is Diana of the Ephesians!' and then that

he should turn from this scene of former glory and eternal ruin to his own far-distant land—a land that the wisest of the Ephesians never dreamed of; where the wild man was striving with the wild beast when the whole world rang with the greatness of the Ephesian name; and which bids fair to be growing greater and greater when the last vestige of Ephesus shall be gone, and its very site unknown.

“But where is the temple of the Great Diana—the temple 220 years in building—the temple of 127 columns, each column the gift of a king? Can it be that the temple of the ‘great goddess Diana,’ that the ornament of Asia, the pride of Ephesus, and one of the seven wonders of the world, has gone, disappeared, and left not a trace behind?

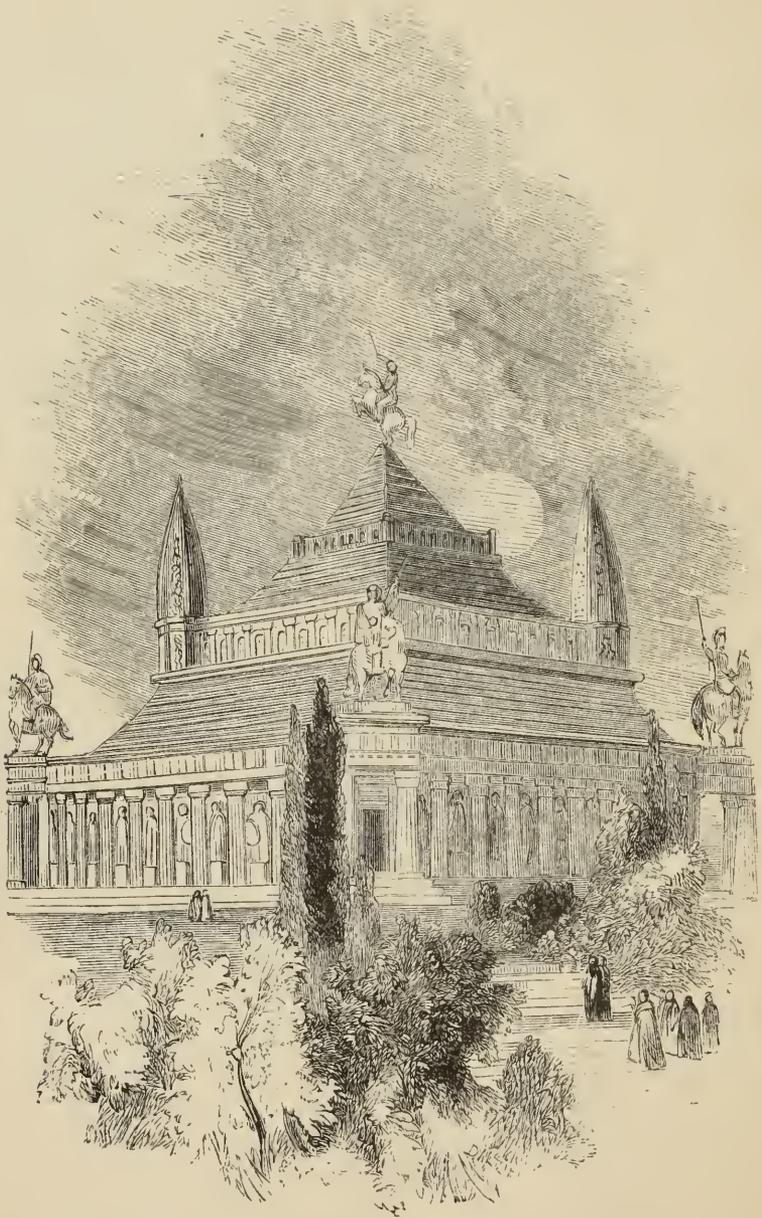
“Topographers have fixed the site on the plain, near the gate of the city which opened to the sea. The sea, which once almost washed the walls, has receded or been driven back for several miles. For many years a new soil has been accumulating, and all that stood on the plain, including so much of the remains of the temple as had not been plundered and carried away by different conquerors, is probably now buried many feet under its surface.

“In the morning I again went over to the ruins. Daylight, if possible, added to their effect; and a little thing occurred, not much in itself, but which, under the circumstances, fastened itself upon my mind in such a way that I shall never forget it. I had read that here, in the stillness of the night, the jackal’s cry was heard; that, if a stone was rolled, a scorpion or lizard slipped from under it; and while picking our way slowly along the lower part of the city, a wolf of

the largest size came out above, as if indignant at being disturbed in his possessions. He moved a few paces towards us with such a resolute air that my companions both drew their pistols; then stopped, and gazed at us deliberately as we were receding from him, until, as if satisfied that we intended to leave his dominions, he turned, and disappeared among the ruins. It would have made a fine picture; the Turk first, then the Greek, each with a pistol in his hand, then myself, all on horseback, the wolf above us, the valley, and the ruined city. I feel my inability to give a true picture of these ruins. Indeed, if I could delineate you every particular, block for block, fragment for fragment, here a column and there a column, I could not convey a full idea of the desolation that marks the scene.

“To the Christian, the ruins of Ephesus carry with them a peculiar interest; for here, upon the wreck of heathen temples, was established one of the earliest Christian churches; but the Christian church has followed the heathen temple, and the worshippers of the true God have followed the worshippers of the great goddess Diana; and in the city where Paul preached, and where, in the words of the apostle, ‘much people were gathered unto the Lord,’ now not a solitary Christian dwells. Verily, in the prophetic language of inspiration, ‘the candlestick is removed from its place:’ a curse seems to have fallen upon it, men shun it, not a human being is to be seen among its ruins; and Ephesus, in faded glory and fallen grandeur, is given up to birds and beasts of prey, a monument and a warning to nations.”





MAUSOLEUM.

## THE MAUSOLEUM,

OR

TOMB ERECTED BY ARTEMESIA, QUEEN OF CARIA, TO  
THE MEMORY OF HER HUSBAND MAUSOLUS.

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“There thou ! whose love and life together fled  
Have left me here to love and live in vain—  
Twined with my heart, and can I deem thee dead,  
When busy memory flashes on my brain ?  
Well—I will dream that we may meet again,  
And woo the vision to my vacant breast ;  
If aught of young remembrance then remain,  
Be as it may futurity’s behest,  
For me ’twere bliss enough to know thy spirit blest.”

THIS celebrated tribute of affectionate regard, the name of which gave the designation to all structures afterwards erected as sepulchres or tombs, was designed by direction of Artemesia, the wife of Mausolus, a king of Caria, who died B.C. 353. Mausolus and Artemesia were the son and daughter of Hecatomus, king of Caria, and were both famed throughout Asia for their personal charms.

We have no information as to the time of their union ; all we can learn is the date of their decease ; we are consequently in ignorance of the years of en-

during attachment which doubtless led to so wondrous a memorial of the tender happiness of connubial love, which must have existed even among these "uneasy heads" on whom a regal crown had descended.

So great was the love of Artemesia that at the death of her Mausolus, his body having been burnt, according to the custom of the country, she caused his ashes to be mixed with wine or some other liquor, which she drank.

She then resolved to erect to the memory of her beloved husband at Halicarnassus, the metropolis of his kingdom, a tomb, which in magnificence should surpass any other building that had ever been devoted to the same purpose, in any part of the world: and from the accounts which have been handed down to us by ancient writers, it would seem to have surpassed any other memorial of the dead of which we have record.

Of this wondrous monument not the smallest vestige has remained to modern times,—unless those fragments presented to the British Museum by Sir Stratford Canning be such,—and the accounts with which ancient historians furnish us in no one case affording a complete description of its construction, we are therefore by necessity compelled to unite the narrations they have left us, and, with the aid of an ancient engraving, to exhibit a notion of the edifice, prefacing it with some notice of Halicarnassus, and Caria and its king Mausolus: but Mr. Merrett, who visited Bûdrân in 1795, and made most diligent search for traces of the Mausoleum, found some ruins of capitals which possess the utmost delicacy of finish, and would seem worthy to have belonged to a structure of the most

refined period of Grecian architecture ; and Sir Stratford Canning received from the sultan Abd-ul-Megid some sculptured remains, which appear to have formed the frieze of an extensive building. They were found among the ruins of Halicarnassus, and are said to have belonged to the Mausoleum. They consist of eleven bas-reliefs, and are now in the British Museum.

The subject of the frieze is the battle of the Greeks and Amazons, and Hercules appears among the combatants. In A.D. 1522 these sculptures were discovered amidst a heap of ruins, and were by the knights of Rhodes employed in the construction of the castle of St. Peter at Halicarnassus,—the present fortress of Búdrûn,—in the walls of which edifice they remained encased till their removal in 1846, when they were removed by order of the sultan. But that they are not calculated to give a very exalted idea of the art of the period, appears from the following remarks of that able antiquarian, Vaux :—

“The bas-reliefs cannot be considered as forming any one complete side of the building ; nor is it now possible to arrange them so as to form one continuous subject.

“The idea which these reliefs suggest is that of works executed rather in the decline of Greek sculpture than in its finest period ; made rather for subordinate architectural decoration than as the *chefs-d'œuvre* of great artists. The general composition, indeed, is not deficient in the symmetry of arrangement which characterizes Greek art ; but the action of the groups is theatrical, the attitudes of the figures strained, and the forms meagre and unnaturally slender. On comparing them with the Choragic Monument of Lysicrates, the

date of which we know to have been about B.C. 334, we may perceive a considerable resemblance in style. In both, the extreme elongation of the forms, and the spareness, not to say meagreness, of the muscular development, are characters which at once strike the eye. It is possible that the portions which remain of the sculptures of the Mausoleum are only the subordinate part of the whole design, and that *Scopas* and *Praxiteles* executed larger bas-reliefs, which have perished in the demolition of the edifice."

There is also in the Museum a draped female statue wanting the head, which had also been inserted in the walls of the fortress; two bas-reliefs representing gladiatorial combats; and two others, votive offerings to Pluto and Æsculapius—all from the same site.

Halicarnassus was a chief city of the Cares, a Dorian race, and the residence of its sovereigns. Its site is now occupied by the Turkish port of Bûdrûn, in Asia Minor. Mausolus, who was one of the most powerful kings, here constructed a magnificent palace, which was standing in the time of Pausanias, about 500 years afterwards; it was built of brick, covered with slabs of Proconnessian marble, so highly polished that they reflected like glass. Mausolus, who was born at Mylasa, established himself here on account of the situation being so well fortified by nature, and the port being admirably adapted for commerce. The site of the city in form resembled an amphitheatre; in the lowest part, near the harbour, was the Forum; up the hill, in the middle of the curve, was a large square, in the centre of which was afterwards erected the Mausoleum; on the summit of this hill stood the Temple of Mars, which contained a colossal statue of the god,

sculptured by Leochares ; on the right were the Temples of Venus and Mercury, near the fountain of Salmasius. The palace on the right commanded a view of the Forum and the harbour, as well as the whole circuit of the walls.

The remains of walls and square towers are yet visible for a distance of six miles from the western extremity of the port ; and on the highest point of the eminence are some remains of columns and capitals of the Doric order, of gray marble, on the site indicated by Vitruvius as that of the Temple of Mars. A modern castle, at the eastern extremity of the port, has been constructed of materials taken from the ancient structures.

The Mausoleum appears to have been nearly square in its plan, measuring 113 feet on its sides, and 93 feet on its ends. Pythis and Satyrus were its joint architects. It was decorated with a peristyle of thirty-six columns of the Doric order, which are said to have been 60 feet high ; above this the building was carried up in a pyramidal form, with three terraces, a style of building of which we have fully treated in our former article on the pyramids. Between the columns were statues of Parian marble, the execution of which was committed to four different artists. Scopas of Ephesus (whose statue of Venus was one of the most renowned with which Rome was adorned ; and there is in the British Museum a statue supposed to be the identical one of Venus) had the decoration of the east side ; Timotheus the south ; Leochares the west ; and Bryaxis the north. Others state that Praxiteles was also employed. At each angle of the basement was a projecting portico, on the top of which was a colossal

equestrian statue. The first terrace was ornamented in a somewhat similar manner, but with bas-reliefs instead of statuary, the different sides being executed by the same sculptors, and on each side was an entrance to the interior of the tomb. At two angles of the second terrace were octagonal towers, crowned by cones of colossal height, sculptured throughout in bas-relief; and along the sides of the terrace were planted cypresses and other forest trees. From the third terrace rose the crown of the pyramid, and on its apex was placed a colossal group in marble, of Phaeton driving in a chariot with four horses.

The whole structure was on a platform, ascended by steps, and was built of the most costly marbles. The edifice was throughout profusely yet classically enriched with ornament, the entire decorations being in the richest style of Grecian art then known. The entire height was 140 feet.

The expense of the monument was so immense that it gave occasion to the philosopher Anaxagoras to exclaim, when he saw it, "How much money is changed into stone!" Artemesia did not live to see it finished, dying two years after her husband, but, as Vaux observes, "such was the emulation of the artists, that they are said to have finished the work after her death for their own honour and the glory of art; and such it remained, being called for many subsequent centuries one of the seven wonders of the world, and repeatedly mentioned under this designation till a period comparatively modern."

Artemesia, besides all this display of her affection for her husband, invited all the literary men of the age to a competition for a large reward, which she offered for

the best elegy on the virtues and excellencies of Mausolus : the prize was awarded to Theopompus, an historian of Chios, and pupil of the celebrated rhetorician Socrates.

One of the most interesting tombs of ancient times, that has withstood the destruction of twenty-four centuries of Vandalism, barbarity, and neglect, is the tomb of Cyrus, the founder of the Persian empire ; which is described by the historian Arrian "as a small house with a roof, that stood in the royal garden at Pasagardæ." Pasagardæ, now Murghab, is about fifty miles from the ruins of Persepolis. The pyramid on which the tomb stands is 45 feet square, and consists of seven irregular courses of stone, the height of which is 18 feet. On this is situated the tomb, a small house, 21 by 17 feet outside, the centre of which is occupied by a cell  $10\frac{1}{2}$  feet by 7 feet, which once contained the golden coffin, the bed, the cloak, and other royal robes and regalia of Cyrus. It is surmounted by a pedimented roof, similar to that of a Greek temple. The beauty of the white marble of which it is constructed, is yet evident. Around the whole there once stood a range of columns, portions of which are yet standing, though for what purpose, or what they supported, is not apparent.

The chamber, though dismantled and injured by barbarian hands, still retains the exquisite polish and whiteness of the marble sides and flooring ; and though it has sustained great injury from man, yet, from the simplicity of its form, and the solidity of the marble, it seems calculated to withstand the accidents of nature till the last shock,—

“The wreck of matter and the crush of worlds.”

The recent discoveries in Lycia have made us acquainted with the sepulchres of the Lycians ; and we find that the hewers of the stone impressed on the material the character of the habitation once tenanted by the occupier of the tomb,—no doubt with the intention of conveying to after times a resemblance of what was dear to the deceased when living. They certainly show an abode for the dead of a far more cheerful character than the pyramid or mere mound of earth.

Among the more remarkable tombs of the ancients, although unlike the mausoleums, may be noticed the sepulchre carved out of the living rock, by order of Darius, the warrior and conqueror king of Persia, for the reception of his own remains ; and which is existing to this day at Persepolis, after a duration of twenty-three centuries.

The portico is supported by four columns twenty feet in height, and in the centre is the form of a doorway, seemingly the entrance to the interior, but it is solid ; the entablature is of chaste design. Above the portico there is what may be termed an ark, supported by two rows of figures, about the size of life, bearing it on their uplifted hands, and at each angle a griffin, an ornament which is very frequent at Persepolis. On this stage stands the king, with a bent bow in his hand, worshipping the sun, whose image is seen above the altar that stands before him, while above his head hovers his ferouher, or disembodied spirit. This is the good genius that in Persian and Ninevite sculpture accompanies the king when performing any important act. On each side the ark are nine niches, each containing a statue in bas-relief. No other portion of the

tomb was intended to be seen, excepting the sculptured front; and we must therefore conclude that the entrance was kept secret, and that the avenues were by subterraneous passages, so constructed that none but the privileged could find their way. We are told by Theophrastus, that Darius was buried in a coffer of Egyptian alabaster; and also that the early Persians buried their dead entire, preserving the bodies with honey or wax.

From the account we gather in the description, given by Diodorus Siculus of the mausoleum erected by Alexander the Great in honour of Hephæstion, it must have far exceeded that of Mausolus in extravagant decoration. It was built in stories lessening towards the top. The lower apartment was adorned by the gilded rostra or beaks of 240 ships; the next tier was enriched by a profusion of sculptured figures of the gods of the Grecian mythology; the third, various animals, centaurs, &c.; and on the summit were bronze statues of sirens, made hollow, in order that the singers who chanted dirges might be concealed within them.

Hephæstion was a Macedonian officer, endeared to Alexander as his constant companion throughout scenes of conquest and of pleasure. So faithful and attached was he to the great conqueror, that Alexander often observed, in reference to another of his courtiers, that "Craterus was the friend of the king, but that Hephæstion was the friend of Alexander." It is said by some that he died through excess of drinking or eating. Alexander was so inconsolable at the death of this faithful subject and friend, that he shed tears at the intelligence, and ordered the sacred fire to be extin-

guished, which had never been done but at the death of a Persian monarch. The physician who attended Hephæstion in his illness was accused of negligence, and, in the true spirit of Eastern despotism so often illustrated in the "Thousand and One Nights," inhumanly put to death. The body was intrusted to the care of Perdicas, and honoured by a most magnificent funeral at Babylon. He was so like the king in features and stature, that he was often saluted as Alexander.

In the remains of ancient Rome, the more remarkable among the sepulchral edifices is the mausoleum to Augustus Cæsar, a structure combining magnitude with grandeur. It was circular in form, and in plan similar to that of Hadrian. It stood in the Campus Martius, where the remains yet exist in two concentric circles, forming the first and second stories of the building, and the vaulted chambers between which supported the first or lowest terrace. There were three terraces, and consequently four stages in the building, gradually decreasing in diameter, the uppermost of which was crowned by a colossal statue of the emperor, in bronze. In it were deposited the remains of Marcellus, the nephew of Augustus, and those of Julius Cæsar, Augustus, and Germanicus. By Strabo we are told, "The foundations were of white marble, and covered with evergreens;" by which we may understand that it was built in terraces, as he further says, "The statue was elevated 400 feet from the foundations, on a pedestal, lifting it above the evergreen forest which covered the conical structure." From traces that yet remain in the ruin, it is conjectured that there was originally an advanced portico attached to the building, forming the entrance.

The mausoleum to the honour of the emperor Hadrian is a work of the most massive construction, and originally presented an unbroken circular mass of building, erected upon a still larger square basement, lofty in itself, yet of moderate height in proportion to the superstructure, the latter being about twice as high as the former. This nearly solid rotunda was originally coated with Parian marble, and had on its summit numerous fine statues, which were broken to pieces, and the fragments hurled down by the soldiers of Belisarius upon the Goths, who attempted to take the building by storm. The uppermost stage of the edifice assumed the form of a circular battlemented temple, whose diameter was one-third of the larger circle. Of this stage not a vestige remains. Tradition asserts, that the peristyle consisted of the twenty-four beautiful marble Corinthian columns which afterwards decorated the basilica of St. Paul; and that the dome of the edifice was surmounted by a colossal pine-apple in bronze, now placed in the gardens of the Vatican.

Procopius says, "The tomb of Hadrian stands without the Porta Aurelia, at about a stone's-throw from the walls, and is undoubtedly well worth seeing, for it is built of Parian marble. The square stones of which the basement is built are joined alternately to each other without any cement, and it is divided into four sides of equal dimensions; each is of such a length, that a stone thrown from one angle would just reach the other. In height it surpasses the walls of the city. There are on it statues of men and horses, finished with wonderful skill, of Parian marble."

It received its present appellation of the Castle of St. Angelo from Pope Gregory the Great, who, it is said,

in crossing the bridge, as he went to offer up prayers for the deliverance of Rome from a pestilence then raging, beheld, on the summit of the tomb of Hadrian, the figure of an angel waving a sword. In commemoration of this very doubtful vision, the brazen statue which crowns the building was erected, and the name given by which it is at present distinguished.

The tomb of the Scipios, discovered in 1780, is one of the most ancient of the Roman mausoleums. It is cut out of tufa, a light porous volcanic stone; and consists of a series of dark chambers, in one of which was an elegant sarcophagus of peperino, surmounted with a bust of the same material, which contained the ashes of L. Scipio Barbatus; the sarcophagus has been removed to the Vatican.

The tomb of Cæcilia Metella, erected on an eminence on the side of the Appian Way, is of circular form, on a square basement; it is constructed with magnificent blocks of travertine, or concrete limestone. This mausoleum is surmounted with a beautifully-decorated frieze and cornice, and from it is supposed to have risen a dome or conical-formed roof, now destroyed. A sarcophagus was found here, which was removed, and placed in the Farnese Palace.

The tomb of St. Constantia, erected probably by Constantine the Great, to contain the bodies or ashes of his sister and his daughter, which were placed in a magnificent sarcophagus of porphyry, now in the museum of the Vatican. The edifice was turned into a church by Pope Alexander IV. The style is rather remarkable for its arrangement of double Corinthian columns, supporting a dome, and also for its mosaics.

Although the term "mausoleum" is more generally applicable to detached buildings, yet, from its magnificence, the tomb of the emperor Maximilian, in the Franciscan Church at Inspruck, the capital of the Tyrol, deserves notice here, as vying even with the extravagant expenditure of the ancients.

This majestic tomb is placed in the centre of the middle aisle of the church, upon a platform approached by steps of red marble. The sides of the tomb are divided into twenty-four compartments, of the finest Carrara marble, on which are represented, in bas-relief, the most interesting events of the emperor's warlike and prosperous career. The workmanship of these tablets is exquisite; and, taken in connexion with the lofty deeds they record, they form the most princely decorations ever seen. Each of the tablets contributing to this splendid litho-biography is in size 2 feet 4 inches by 1 foot 8 inches; and every object contained therein is in the most perfect proportion, while the exquisite finish of the heads and draperies requires a magnifying-glass to do it justice. The tomb is surmounted by a colossal figure in bronze of the emperor, kneeling in the act of prayer; and around it are four allegorical figures, of smaller size, also in bronze.

But, marvellous as is the elaborate beauty of this work, it is far from being the most remarkable feature of this imperial mausoleum. Ranged in two long lines, as if to guard it, stand twenty-eight colossal statues in bronze, of whom twenty are kings and princes, alliances of the house of Hapsburg, and eight their stately dames. Anything more impressive than the appearance of these tall dark guardians of the tomb, some clad

in regal robes, some cased in armour, and all seeming animated by the mighty power of the artist, it would be difficult to imagine.

In the death-like stillness of the church, the visitor who, for the first time, contemplates this tomb and its gloomy guard, is struck by a feeling of awe, approaching to terror. The statues, with life-like individuality of attitude and expression,—each solemn, mournful, dignified, and graceful; and all seeming to dilate before the eye into enormous dimensions, and, as if framed to scare intruders, endowed by a power more than mortal, to keep watch and ward round the mighty dead. They appear like an eternal procession of mourners, who, while earth endures, will cease not to gaze on, mourn over, and protect the relics of him who was the glory of their noble, long since fallen race.

Hindustan abounds with mausoleums, which even in that land of “barbaric gold” are marvellous for their splendour and extent. The most remarkable for its beauty is at Agra, called Taj Mahal, or The Crown of Edifices. It was erected by Shah Jehan about 1650, as the burial-place of his favourite wife, Noor Jehan. This mausoleum is entirely of white marble, and raised on elevated terraces of white and yellow marble. Within the building is a central hall, which contains the tombs of the begum and Shah Jehan himself; and around the hall are several apartments and corridors. The construction is said to have cost £750,000. The country round Agra is a perfect desert, and visitors, after winding their way through an arid plain, diversified only by sand-heaps and crumbling masses of stone, come, as if by enchantment, upon the luxuriant gardens that still adorn the mausoleum where the mortal

remains of Shah Jehan and the beautiful partner of his throne sleep in undisturbed repose. The grounds attached to the building are kept by the British Government in excellent order; and being watered daily during the dry season, the trees and flowers are clothed with perpetual verdure.

At Sasseram, in Northern India, rises in majestic solemnity and sober plainness, the dark gray pile covering the remains of Shere Shah, who did not leave the care of his ashes to posterity, but constructed his own mausoleum during the most flourishing period of his reign. This structure rises from the centre of an immense reservoir of water, four hundred yards square. It is surrounded by a high embankment, and on each side is a flight of stone steps, affording access to the tank. The tomb stands on an elevated platform, at the angles of which are low cupoloed towers. The tomb itself is octagonal in form, consisting of two stories beneath the dome, each having a flat terrace running round it, and adorned with turrets open at the side and covered at the top. This mausoleum, although wanting the gorgeous beauty of the Taj Mahal, commands admiration for the vast and massive grandeur of its construction: but time and neglect—the inevitable destroyers—will, ere long, sink in ruins even the solidity of the building; the redundance of foliage, now springing through the interstices of the basement, and asserting the might of nature over art, is fast undermining the foundations.

At Bejapore, the capital of a considerable province in the Deccan, are the ruins of the mausoleum of Ibrahim Adil Shah, who died in 1626: the tomb is 57 feet square, and consists of a plain chamber, surrounded by

a verandah 12 feet broad and 22 feet high. The exterior is most elaborately ornamented; the ceiling of the verandah is covered with passages from the Koran, sculptured in bas-relief. The whole of the town of Bejapore may be termed a city of tombs; many of these buildings being in good preservation, while the dwellings of the former inhabitants are entirely in ruins.

The taste for useless splendour and posthumous fame, so remarkably exemplified in the tombs of Hindostan, is displayed to its fullest extent in the mausoleum of Mahomed Shah, called the Burra Gumbooz, or Great Dome, which was constructed in the lifetime of the monarch, and under his own auspices. Though somewhat heavy in its structure, its amazing size, and the symmetry of its proportions, fill the mind with reverence: from whatever point or distance it is surveyed, its surpassing magnitude reduces all surrounding objects to comparative insignificance, while its grave and solemn character assimilates with the desolate grandeur of the ruins which it overtops.

The Burra Gumbooz exceeds the dome of St. Paul's Cathedral in London in diameter, and it is little inferior to that of St. Peter's at Rome; it crowns a quadrangular building, consisting of a single hall 150 feet square, and, including the cupola, 160 feet in height. At each angle of the building are four octagonal towers, surmounted by domes, with spiral staircases to each. The sarcophagus of Mahomed Shah is placed on a raised platform of granite, in the centre of the hall; on one side are the tombs of his son and daughter-in-law; on the other, those of his wife, his favourite dancing-girl, and his son; the whole are covered with holy earth brought from Mecca, mixed with sandal-wood dust.

Over the sarcophagus was formerly a canopy of solid silver, which was stolen by the Mahrattas. The walls are embellished by passages from the Koran in alto-relievo; the characters being raised and gilded upon a deep blue ground of enamel, formed by a liquid coating of lapis-lazuli, produce a superb effect, and evince considerable taste and judgment.

At Wentworth, in Yorkshire, the princely seat of the earl Fitzwilliam, there is a magnificent mausoleum, erected by the fourth earl, in honour of his uncle the marquis of Rockingham. This superb monument, which is built of a fine freestone, stands in an elevated situation, near the grand entrance into the park. Its height is ninety feet, and it is built in three stories: the basement is a square Doric; the next story is Ionic, having each of its sides opening into an arch, and disclosing an elegant sarcophagus in the centre; the upper story is surmounted by a cupola supported by twelve Ionic columns. The interior of the basement rises into a dome supported by eight columns, and in the centre is a statue of the marquis, the size of life, by Nollekens. Round this apartment are marble busts of the marquis's associates.

At Castle Howard, in Yorkshire, the superb seat of the earl of Carlisle, there is an elegant mausoleum, designed by Hawksmoor; it is a noble circular edifice, in the Roman Doric style, elevated upon a basement. Over the vault is a beautiful chapel, with a dome supported by eight Corinthian columns; this apartment is singularly light and beautiful. The height of the structure is 90 feet, the diameter is over 50 feet. The flooring of the interior is inlaid with various marbles.

On an elevated situation at the south end of the

park of Cobham Hall, in Kent, the seat of the earl of Darnley, is a splendid mausoleum, erected by direction of the fourth earl, designed to remain for the sepulture of the family. The basement, which is rusticated, contains a vault and sarcophagus, and is surrounded by recesses for interments. The principal apartment was intended for a chapel, but is not so used; it is crowned by a dome, supported by eight Corinthian columns. The exterior has four wings with duplicated columns, sustaining sarcophagi, and is terminated by a pyramid.

At Brocklesby Park, in Lincolnshire, the seat of the earl of Yarborough, is an elegant building, erected by direction of the late earl, after the designs and under the superintendence of the late James Wyatt, intended for the mausoleum of the family. The structure is erected on a tumulus, once a place of sepulture, as appears from numerous Roman sepulchral urns that had been found there. The building is of circular form, having fluted Doric columns, supporting a rich entablature, and surmounted by a dome, which is surrounded by an open balustrade. The interior is divided into four compartments by eight fluted Corinthian columns, supporting a highly-decorated and lofty dome. Beneath the chamber or chapel is a vault with recesses: this is also divided by pillars, and has a circular sarcophagus in the centre.

The tombs of the Memlounk kings of Egypt, without the walls of Cairo, are splendid specimens of Saracenic architecture; and it is much to be regretted that they are by neglect fast falling to ruin: they were erected between A.D. 1382 and 1517.

At Thebes, the ancient capital of Egypt, besides the

vast remains of temples, palaces, and dwellings, the ruins of which are a mile in diameter, in what may be called the sacred valley are the celebrated tombs of the kings of Egypt. The rocks that surround the sacred ground are accessible only by a single natural entrance, which is formed like a gateway, or by the craggy paths across the mountains. The tombs are all cut out of the solid rock, which is of hard calcareous stone, as white as it is possible for stone to be. The tombs in general consist of a long square passage, which leads to a staircase, sometimes with a gallery at each side of it, and other chambers. Advancing further, we come to wider apartments, and other passages and stairs, and at last into a large hall, where the great sarcophagus which contained the remains of the kings once lay. Some of these tombs are quite open, and others encumbered with rubbish at the entrance.

A tomb that was opened by Belzoni deserves mention, as being a specimen of a sepulchre in an unfinished state. It consisted only of a passage about seventy-five feet long and ten wide, the walls of which were plastered, with fine white figures on them, painted in an excellent style, and in a high state of preservation: the end of the passage was evidently unfinished. Another tomb into which he found his way by excavation, had evidently been entered by visitors before; a brick wall which closed the end of the first passage had been broken through, and in the chamber at the extremity of the tomb two female mummies, quite naked, were lying on the floor.

The great tomb which the same traveller opened in this valley is one of the most interesting discoveries that have been made in Egypt. After proceeding a

considerable distance, he came to a well 30 feet deep, and 14 feet by 12 feet 3 inches wide, which he supposes to have been constructed for the purpose of receiving the rain-water, and keeping the rest of the chambers dry. For it should be borne in mind that heavy rains fall at Thebes once or twice a year; and an immense quantity of rubbish is carried down from the mountains into the valley of the kings' tombs, which has actually made the ground higher than the entrance to most of them. The long passage leading to the well already mentioned, slopes towards it from the entrance; and thus, whatever rain found its way into the entrance of the tomb would be received by this well. At first there appeared to be no passage beyond the well, but on the side opposite to where Belzoni stood, on first approaching this shaft, he saw a hole in the wall, which some previous adventurer, Greek or Roman, must have made; for the Egyptians had plastered the hole up, giving it an appearance just as if the well was the termination of the tomb.

After passing through the little aperture, Belzoni came to a beautiful chamber, 27 feet 6 inches by 25 feet 10 inches, in which were four pillars, each 3 feet square. This room, which Belzoni calls the entrance-hall, was painted like the rest of the chambers and the approaches to it, already described. It would be impossible to give any clear description of this tomb without a plan. Besides numerous corridors and staircases, it contained six large rooms, and either five or seven small ones—we cannot tell which, for Belzoni's words are not exact. In the last great chamber he found the carcass of a bull embalmed with asphaltum; and also a number of those small wooden mummy-

shaped figures, six or eight inches long, which are covered with hieroglyphics and pith. But the greatest curiosity was found in one of the other chambers, which has an arched roof, cut, we must suppose, like the rest of the chamber, out of the solid rock: this was a sarcophagus of white arragonite, 9 feet 5 inches long, 3 feet 7 inches wide, and 2 inches thick. It is translucent when a candle is put into it. Both the inside and outside are sculptured with figures not more than two inches high. The cover was found in digging for the entrance into the tomb on the outside, where it had been carried by some former rifler of the sepulchre; but, unfortunately, it was broken into several pieces. This beautiful and unique specimen of Egyptian art is now in the museum of Sir John Soane, Lincoln's-Inn Fields.

Under the sarcophagus there was a staircase communicating with a subterraneous passage leading downwards, 300 feet in length; at the end of which was found a great quantity of bats' dung, which, together with the rubbish that had fallen in, choked up the passage. From this it would seem probable that there is now an entrance into the sarcophagus-chamber in the direction of this subterraneous gallery, though it may be almost filled up with broken stone and filth. Belzoni, indeed, ascertained that the excavation extends, as far as he explored it, half-way through the mountain to the upper part of the valley; and he conjectures that it formed another entrance into the tomb, though this could not have been the case after the sarcophagus was placed there, as there was a wall built just under the sarcophagus, which completely cut off all communication between the chamber and

the subterraneous passage. Also large blocks of stone were placed horizontally under the sarcophagus and in a level with the floor, apparently for the purpose of hiding this gallery. This tomb faces the north-east, and the direction of the whole runs due south-west.

The character and design of some of the paintings in this tomb, which Belzoni opened, possess the deepest interest. The entrances, as we have said, are adorned with various kinds of paintings of minor interest. In the hall, or first chamber, there are three tiers of figures on the right side, which, Belzoni remarks, is the general system in this tomb. On the left side is a representation of a procession. The principal personage appears to be the king on his throne, with the regal dress, and the serpent on his forehead, the emblem of kingly power. His face is turned towards the procession, which terminates with a row of seventeen figures, consisting of people of four different nations, in groups of four, painted red, white, black, and then white. The rear is brought up by a hawk-headed figure, the emblem of the sun. The two first figures in the procession are imperfect; the two next, however, are quite distinct, and undoubtedly represent an Asiatic people of the white class; this is clear from the profile of the face, the beard, the hair, and the complexion. Each figure has a feather in his head by way of ornament, and a long lock coming down on one side. Their clothing reaches from the neck to the feet—a long white robe, the ground of which is diversified by a cruciform kind of pattern, such as we see sometimes on our own printed calicoes. Belzoni calls them Persians: Heeren thinks they are Babylonians. For ourselves, we feel inclined to leave them without

a name. Next we see four Ethiopians, whose negro profile and thick hair cannot be for a moment mistaken: they have rings in their ears. Their white clothing extends from the waist downwards, and is attached to a belt which goes over the left shoulder. The next group consists of four Jews, with long beards, thick hair, and a kind of bandage tied round the head and fastened in a knot, one of the ends of which falls below the ear. No modern draughtsman could represent the remarkable physiognomy of this nation more faithfully. The last group of four are called by Belzoni Egyptians returning from captivity, in conformity with his notion of this being a procession of conquered people. But their thick bushy hair, short beards, and profile, seem to us to show that they belong to a different race, probably the Nubian; though we are informed on good authority, that these figures are similar to the figures of Egyptians throughout this tomb. It seems to us that Heeren's idea of this being a procession of ambassadors of different nations is a more probable hypothesis than Belzoni's. The usual scenes of triumph; the hero in his war-chariot; the prisoners bound, and raving in the agonies of despair, as on the walls of Karnak;—these and all the other marks of cruel triumph are wanting in this picture of the tombs. Here all is tranquillity and peace.

One of the tombs in the Bibân el Molouk has been called the Harpers' Tomb, from the figures of the harpers in it, which were first described by Bruce. The direction of the excavation, after running a considerable distance, turns to the right, making a bend, after which it is continued in the original direction.

It consists, as usual, of a series of galleries and chambers, the partitions between which are the solid rock, which has been left standing in the form of walls. The harpers, which are on the walls of a small chamber, are only part of a large picture or subject painted on the three walls of the chamber. One harper, who wears a black dress, is on the left wall; the other, who wears a white vest, is on the right, or opposite wall. Both have their faces turned to the deities represented on the wall at the end of the chamber.

One of the harps has twenty-one strings. The attitude of the harpers is easy, and free from constraint. The form of the instrument is elegant; it does not appear, from the drawing, that it has a pedal. The harpers are represented in different attitudes.

In the chamber opposite to that of the harpers, numerous articles of domestic use are represented on the walls. The vases, many of which are, no doubt, representations of metal vessels, are remarkable for the beauty of their form and the brightness of the colours. Among them is recognised the modern quoulléh, or bardaque, which is used in Egypt for cooling water, and appears, from its occurring here and in the grottos of Eileithuias, to have been well known in ancient times. It is a vessel made of porous clay, lightly baked, and rather thin. The water, which is constantly percolating through the small pores, forms a thick dew or moisture on the outer surface, by the rapid evaporation of which the temperature of the vessel and of the water which it contains is reduced considerably below that of the atmosphere.

The manufacture of earthen vessels is also repre-

sented. We see the clay, of a dull-gray colour, which the workmen are fashioning into vessels of various forms; each workman has in front of him a low stand, on which there is a flat board placed horizontally. Some hold this with one hand, while the thumb of the other hand is stuck into the middle of the vessel that is forming. From this we infer that the circular plate or board moved round on an axis. In another place we see them baking earthen vessels in tall thin furnaces, out of which the pots come of a red colour, and are carried off by a man in something like a large pair of scales, the lever of which passes, as usual, over his shoulders, like the pole of a milkman's pails. Over one of the pictures, which represents men making these clay vessels, the only symbols marked are pots of three different kinds, a language which, coupled with what is going on below them, is expressive enough. It is rather curious that the earthen vessels made in some parts of Spain, about Cadiz for instance, for cooling water, bear a close resemblance in form to the bardaque of modern Egypt, and the cooling vessel painted in the grottos: their use is precisely the same.

This chamber also contains representations of chairs and seats of the most beautiful and tasteful forms. From the various colours employed, as we may observe in the specimens of fresco-paintings deposited in the Museum, it appears that the chairs and sofas were formed of various, and sometimes, perhaps, costly materials.

Diodorus Siculus says, that forty-seven of these tombs were entered on the sacred register of the Egyptian priests, only seventeen of which remained at

the time of his visit to Egypt, about 60 B.C. The industry and enterprise of the indefatigable Belzoni have introduced us, as it were, into an immediate intimacy with the sovereigns of Egypt above thirty centuries ago, while the subsequent researches of other travellers are rapidly clearing away the gloomy mist which has hitherto enveloped the early history of this most interesting people.

Throughout the corridors and chambers the walls are adorned with sculptures and paintings in intaglio and relief, representing gods, goddesses, and the hero to whom the tomb is dedicated in the most prominent events of his life; priests, religious processions and sacrifices, boats, agricultural scenes, and the most familiar pictures of every-day life, in colours as fresh as if they had been painted not more than a month ago; and the large saloon, lighted up with the blaze of torches, seemed more fitting for a banqueting-hall, for song and dance, pipe and timbrel, than for the resting-place of the dead. All travellers concur in pronouncing the sudden transition from the dreary desert without to these magnificent tombs, as operating like a scene of enchantment; and we may imagine what must have been the sensations of Belzoni, when, wandering with the excitement of a first discoverer through these beautiful corridors and chambers, he found himself in the great saloon, leaning over the alabaster sarcophagus. An old Arab guide who accompanied Belzoni pointed out the chamber in which the fortunate explorer entertained a party of European travellers who happened to arrive there at that time, making the tomb of Pharaoh (supposed to be the

tomb of Pharaoh Necho) ring with shouts and songs of merriment.

It may be observed that all the tombs are of the same general character; throughout possessing the same beauty of design and finish. On every one, at the extreme end, was a large saloon, adorned with sculpture and paintings of extraordinary beauty, and containing a single sarcophagus. "The kings of the nations did lie in glory, every one in his own house; but thou art cast out of thy grave like an abominable branch." Every sarcophagus is broken, and the bones of the kings of Egypt are scattered. Among the paintings on the walls was represented a heap of hands severed from the arms, showing that the hero of the tomb had played the part of the true Eastern tyrant during his brief hour on earth.

Travellers and commentators concur in supposing that these magnificent excavations must have been intended for other uses than the burial; each of a single king. Perhaps, it is said, like the "chambers of imagery" seen by the Jewish prophet, they were the scene of idolatrous rites performed "in the dark;" and as the Israelites are known to have been mere copyists of the Egyptians, these tombs are supposed to illustrate the words of Ezekiel: "Then said he to me, Son of Man, dig now in the wall; and when I had digged in the wall, behold a door. And he said unto me, Go in and see the abominable things that they do there. So I went in, and saw, and behold, every form of creeping thing and abominable beasts, and all the idols of the house of Israel, portrayed upon the wall round about."\*

\* Ezek. viii. 8—10.

Amid the wrecks of former greatness which tower above the plain of Thebes, the inhabitants who now hover round the site of the ancient city are perhaps the most miserable in Egypt. On one side of the river they build their mud huts around the ruins of the temples, and on the other their best habitations are in the tombs; wherever a small space has been cleared out, the inhabitants crawl in, with their dogs, goats, sheep, women, and children; and the Arab is "passing rich" who has for his sleeping-place the sarcophagus of an ancient Egyptian.

In the immediate neighbourhood of Thebes, on the western bank of the river, the whole mountain-side is excavated into innumerable cavern tombs for the vast population of the city. The tombs are cut in the rock, generally with their entrances facing the east; some have rock-hewn porticoes in front, but the greater part have only an outer doorway, and an inner one, on each side of which stands a figure of the watchful fox. This excavated tract of rocks extends full two miles in length. There are deep shafts or wells, similar to those found in the pyramids, which serve as approaches to deeper chambers, and to an endless number of winding recesses.

The caves are literally loaded with ornaments, with allegorical and hieroglyphic figures, painted with the freshest and most pleasing colours on a coating formed of a kind of plaster. The caves are much encumbered by rubbish, caused by the frequent and constant pillaging by the Arabs, who break up the mummy-cases or coffins, for firewood.

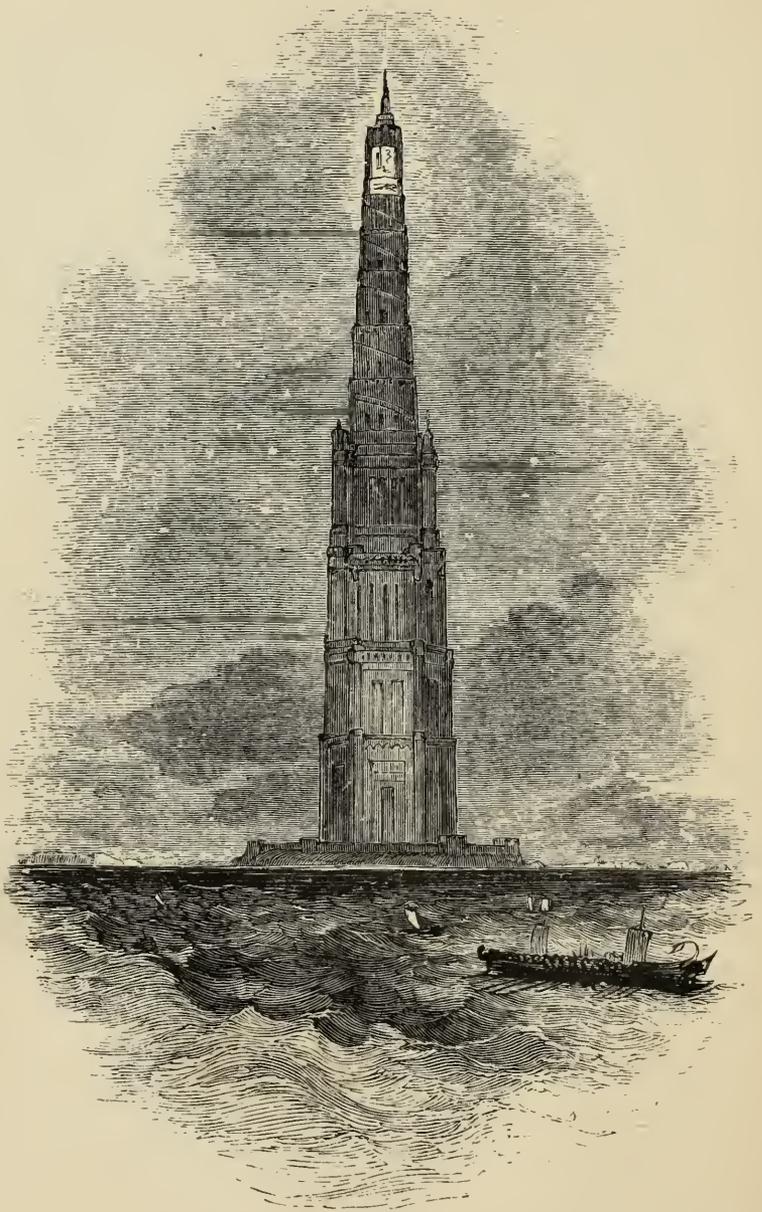
With the devout though degraded spirit of religion that possessed the Egyptians, they seem to have

paid but little regard to their earthly habitations; their temples and their tombs were the principal objects that engrossed the thoughts of this extraordinary people. "Nothing but temples!" was the natural exclamation of Denon; and it has been truly said of the Egyptians, that they regarded the habitations of the living merely as temporary resting-places, while the tombs were regarded as permanent and eternal mansions; and while not a vestige of a habitation is to be seen, the tombs remain monuments of splendour and magnificence, perhaps even more wonderful than the ruins of their temples. Clinging to the cherished doctrine of the metempsychosis, they held that the immortal part, on leaving its earthly tenement, became a wandering, migratory spirit, giving life and vitality to some bird of the air, some beast of the field, or some fish of the sea, waiting, through long lapse of years, ay rather, of ages, for its regeneration in the natural body. And it was of the very essence of this faith to inculcate a pious regard for the security and preservation of the dead. The open doors of tombs are seen in long ranges, and at different elevations, and on the plain large pits have been opened, in which have been found 1000 mummies at a time. For many years, and until a late order of the pacha preventing it, the Arabs have been in the habit of rifling the tombs to sell the mummies to travellers. Thousands have been torn from the places where pious hands had laid them, and the bones meet the traveller at every step. The Arabs use the mummy-cases for firewood, the bituminous matters used in the embalmment being well adapted to ignition; and the epicurean traveller may cook his breakfast with the coffin of a king. Notwithstanding

the depredations that have been committed, the mummies that have been taken away and scattered all over the world, those that have been burnt, and others that now remain in fragments around the tombs, the numbers yet undisturbed are no doubt infinitely greater; for the practice of embalming is known to have existed from the earliest periods recorded in the history of Egypt; and by a rough computation, founded upon the age, the population of the city, and the average duration of human life, it is supposed that there are from 8,000,000 to 10,000,000 of mummied bodies in the vast necropolis of Thebes.

The indefatigable traveller Dr. Lepsius, the results of whose investigations have lately been made known, has deciphered the inscriptions on forty-five of the tombs at the foot of the great pyramid of Jizeh, which until his exploration were of unknown date. The most magnificent of these mausoleums, or rather vaults in the rock, belonged to princes, kinsmen, or chief officers of those kings near whose pyramids they lie; and in some cases there are regular series indicating the succession of father, son, and grandson, supplying complete pedigrees of those distinguished families that above 4000 years since formed the nobility of the land. Among them, one in fine condition was buried in the sand, which belongs to a son of King Cheops. From these tombs we obtain a knowledge of the oldest determinable civilization of the human race. The architectural forms appear matured, and sculptures of whole figures of all sizes, in high and low relief, are in surprising abundance. The painting, on the finest lime-coating, is often beautiful beyond conception, and as fresh as if done yesterday.





THE PHAROS AT ALEXANDRIA.

THE PHAROS  
WATCH-TOWER, OR LIGHTHOUSE, AT  
ALEXANDRIA, IN EGYPT.

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“From the blue waters to the deep blue skies,  
Earth-based—sky-capp’d—those stately structures rise.  
The exulting warriors, as their swift keels glide  
Proudly triumphant o’er the heaving tide,  
Eye with delight their much-loved, long-sought home.”

ALEXANDRIA owes its origin and name to Alexander the Great, who, about B.C. 332, gave orders to Dinocrates, a Macedonian architect, to erect a city between the sea and Lake Mareotis; and the undertaking appears to have been one of the most noble this celebrated conqueror ever executed. Having journeyed through Egypt, and seen the highly productive state of that country, watered by one of the largest and most fructifying rivers in the world, he thought its only want was a convenient harbour. Munificent and liberal, even in his follies, but ever alive to the realization of a great purpose, he found among his countrymen engineers and architects well qualified to assist his bold ideas, and, as a man who could distinguish between flatterer and friend, he possessed the rare discernment which led him to select the best man fitted to execute them.

The site selected for the new city was one for which nature had done much, and which seemed capable of being made by art all that was desirable. In the midst of the capacious bay, on the shore of which the city was marked out, and at some distance from the mainland, lay the island of Pharos, which acted as a natural breakwater;—the island was of an oblong form. This Dinocrates united with the mainland by an extensive causeway, or earth wall—thus dividing the bay into two harbours.

Dinocrates was the architect and sculptor who had once proposed to Alexander to carve Mount Athos into a statue of the monarch, having in his left hand the walls of a great city, and all the rivers of the mountains flowing through his right hand into the sea. Alexander declined the offer, but took the artist with him to Egypt, and employed him in beautifying Alexandria. He was also employed by the Ephesians in rebuilding the Temple of Diana. He had likewise begun to build a temple in honour of Arsinoe, by order of Ptolemy, in which he intended to suspend a statue of the queen by means of a loadstone. His death, however, put an end to the work.

To render the harbour safe of approach at all times, Ptolemy Soter, who, on the death of Alexander, obtained the government of Egypt, determined on erecting a lighthouse on the eastern extremity of the isle of Pharos, the celebrity of which has given the same name to all other lighthouses.

This “pharos” was in height 450 feet, and could be seen at a distance of 100 miles. It was built of several stories, decreasing in dimension towards the top, where fires were lighted in a species of lantern.

The ground-floor and the two next above it were hexagonal; the fourth was a square with a round tower at each angle; the fifth floor was circular, continued to the top, to which a winding staircase conducted. In the upper galleries some mirrors were arranged in such a manner as to show the ships and objects at sea for some considerable distance. On the top a fire was constantly kept, to direct sailors into the bay, which was dangerous and difficult of access.

The whole of this masterpiece of art was exquisitely wrought in stone, and adorned with columns, balustrades, and ornaments, worked in the finest marble. To protect the structure from the ocean storms, it was surrounded entirely by a sea wall. Ancient writers say, the building of this tower cost 800 talents, which is equivalent to £165,000, if Attic talents; but if Alexandrian, double that sum.

The building was not completed during the reign of the first Ptolemy, but was finished in the reign of his son Ptolemy Philadelphus, who placed this inscription upon it:—

“King Ptolemy, to the Gods the Saviours, for the benefit of sailors.”

Sostratus the architect, wishing to claim all the glory of the building, engraved his own name on the solid marble, and afterwards coated it with cement. Thus, when time had decayed the mortar, Ptolemy's name disappeared, and the following inscription became visible:—

“Sostratus the Cnidian, to the Gods the Saviours, for the benefit of sailors.”

Of this remarkable tower not a vestige remains, and

history gives us no further information than we have here: of its gradual decay or of its violent destruction we have no record; but that such a structure as described stood there, there can be not a shadow of doubt, from the fact that all buildings for like purposes among the Greeks and Romans derive their designation from this.

The island of Pharos consists of a saline, arid soil, and dazzling white calcareous rock; it is bordered with reefs, especially on the west side. The Arabs call it the Garden of Fig-trees, because figs are successfully cultivated on this otherwise barren spot. The island shows many traces of ancient building; and the fort erected at the new port, which has a lighthouse attached to it, is connected with the island of Pharos by an artificial dyke, made in part of ancient granite columns laid transversely.

The point of the new port opposite Pharos was called Lochias, where are ruins of an ancient pier; and from thence southward is the spot where stood the palaces of the Ptolomies, the theatres, and various temples. Bordering on the old port stood the great Temple of Serapis, an Egyptian deity, the ridiculous superstitions concerning whom, and the celebration of whose mystic rites, gave great offence to the Christians. Theophilus, the patriarch of Alexandria, obtained permission from the emperor Theodosius (A.D. 390) to destroy the edifice, and this he did so effectually, that not one stone was left upon another.

The Ptolomies embellished the city with the spoils of other ancient towns of Egypt; and, continuing for several centuries to receive additions and improvements, Alexandria became at one period the rival of

Rome in size, and it became the first commercial city of the globe. It was what Tyre had been before, the point of intercommunication between the Eastern and Western world. Diodorus, who visited Alexandria just before the downfall of the Ptolemies, says, "that the registers showed a population of more than 300,000 free citizens."

Inclosed within a double wall, flanked by lofty towers, are the remains of old Alexandria,—an almost shapeless mass of rubbish, amongst which lie fragments of broken columns and their capitals, portions of wall, cisterns half-choked up with earth, bits of pottery and glass, and all other signs of complete desolation. Of the two granite obelisks, commonly and absurdly called Cleopatra's needles, one is still standing, the other is lying on the ground. From their present position, it would appear that they must have been placed at the entrance of a palace or temple. They are of red granite, and their height is about sixty-three feet, exclusive of the base and pedestal. The fallen pillar bears the name of Thothmes: there were three kings of that name, who reigned between 1550 and 1450 B.C., that is to say, the period of Moses; the exodus taking place 1495 B.C. It also bears the name of Rameses, whose date was about a century later. Near to the obelisks are remains of a tower called the Tower of the Romans. About the centre of the inclosure stands the mosque of St. Athanasius, on the site of a Christian church erected by this patriarch during the fourth century, and on this very spot was the place called Soma (the body), which was in the quarter of the palaces, and contained the tomb of Alexander. In this mosque the French found the

beautiful sarcophagus of Theban breccia, now in the British Museum. Owing to the difficulty of working it, the Egyptians seldom used this stone, and yet, hard as it is, the surface within and without is covered with sculptured hieroglyphics: the number of characters on it amounting to nearly 28,000. Dr. Clarke wrote an able dissertation to prove that this was the sarcophagus in which the body of Alexander was placed. But Champollion reads the hieroglyphics to an effect stating that it was the sarcophagus of Arthout, 1170 B.C.; and another authority assigns it to Sethos, 1631 B.C.

The history of the city is as remarkable as its monuments, but we must content ourselves with enumerating its great epochs. From B.C. 323 to B.C. 30, it was the residence of the Greek kings of Egypt, the resort of all commercial people, especially Jews, as well as the centre of the scientific knowledge of the age. By the Greek historians, Alexandria is said to have been fifteen miles in circumference, containing a population of 300,000 citizens and as many slaves; one magnificent street 2000 feet broad ran the whole length of the city, from the Gate of the Sea to the Canopic Gate, commanding a view, at each end, of the shipping, either in the Mediterranean or in the Mareotic Lake; and another of equal length intersected it at right angles; without the Canopic Gate was a spacious circus for chariot races, and on the east a splendid gymnasium, more than 600 feet in length, with theatres, baths, and all that could gratify the passions of a luxurious people.

During the campaigns of Julius Cæsar it sustained much damage, but still from B.C. 30 to A.D. 640 it was

a flourishing city under the Roman emperors. Under the sway of the Eastern empire it adopted the Christian faith, and became one of its strongholds ; and it was on this theatre that the Christians wreaked their determined hostility to all the works of pagan art. The magnificent library, founded by the Ptolemics, and which some accounts say at one period contained 700,000 volumes ; although it had sustained a loss of more than half during the siege by Julius Cæsar, yet retained above 200,000 ; when, on the city being captured by the Saracens under the caliph Omar, the whole of this magnificent collection of the learning of past ages was ordered to be burnt, according to a story currently believed of Omar's fanatical decision :—" If these writings of the Greeks agree with the books of God, they are useless, and need not be preserved ; if they disagree, they are pernicious, and ought to be destroyed." Accordingly they were employed to heat the 4000 baths of the city ; and such was the number, that six months were barely sufficient for the consumption of this precious fuel. Gibbon discredits the statement, but he does not suggest, which he might with effect, that as we may reasonably conclude most of these valued works were on parchment or vellum, they could have been of no service for fuel. However the collection may have been got rid of, it is certain that in some way or other it was entirely dispersed or destroyed.\*

\* The following passage from Anthon's able edition of Lempriere deserves to be compared with the account above given :—

"The most beautiful part of the city, near the great harbour, where stood the royal palaces, magnificently built, was called Bruchion ; there was the large and splendid edifice belonging to the Academy

At the time of its capture by the Saracens, it was impossible to overrate the variety and riches of Alexandria, which is said then to have contained 4000 palaces, 4000 baths, 400 temples, theatres, and other public edifices, 12,000 shops; and there were then 40,000 tributary Jews. From that time, like everything else which falls into the hands of the Mussulman, it has been going to ruin; and the discovery of the passage to India by the Cape of Good Hope gave the deathblow to its commercial greatness. At present it stands a phenomenon in the history of a Turkish dominion. It appears once more to be raising its head

and Museum, where the greater portion of the Royal Library, 400,000 volumes, was placed; the rest, amounting to 300,000, were in the Serapion, Temple of Jupiter Serapis; the larger portion burnt during the siege of Alexandria by Julius Caesar, afterwards in part replaced by the Library of Pergamus, presented by Antony to Cleopatra. The Museum, where many scholars lived and were supported altogether, studied, and instructed others, remained unhurt till the reign of Aurelian, when it was destroyed in a civil commotion. The Library in the Serapion was preserved to the time of Theodosius the Great; he caused all the heathen temples throughout the Roman empire to be destroyed; even the splendid Temple of Jupiter Serapis was, by a crowd of fanatic Christians, headed by their archbishop, Theodosius, stormed and destroyed. At that time the Library was partly burned, partly dispersed. The historian Orosius, towards the close of the fourth century, saw only the empty shelves. The common account, therefore, is erroneous, making the Library destroyed by the Saracens, at the command of the Caliph Omar, A.D. 642, and to have furnished six months fuel to the 4000 baths of Alexandria. This narrative rests on the authority of the historian Abulpharagius, with no other proof to support it; whatever may have been the cause, the loss to science was irreparable. It is characterized by Livy, as '*Elegantiae regum curaque egregium opus*,' and embraced the whole Greek and Latin literature, of which we possess but single fragments."

from the dust. It remains to be seen whether this rise is the legitimate and permanent effect of a wise and politic government, combined with natural advantages, or whether the pacha is not forcing it to an unnatural elevation, at the expense, if not upon the ruins, of the rest of Egypt. It may appear to be somewhat presumptuous here to speculate upon the future condition of this interesting country ; but it is clear that the pacha is determined to build up the city of Alexandria if he can : his fleet is here, his army, his arsenal, and his forts are here ; and he has concentrated here a commerce that was before divided between several places. Rosetta has lost more than two-thirds of its population, Damietta has become a mere nothing, and even Cairo the Grand has become tributary to what is called the regenerated city.

On the edge of the Libyan desert, distant about two miles from the city, were the catacombs, which are supposed to extend beneath the surface for many miles. These great repositories of the dead are but little known to the natives, and travellers have some difficulty in finding them. The real entrance, which was probably from above, is unknown ; but a forced way has been made, and the first chamber entered, which was designed as a repose for the dead, is now occupied as a stable for the horses of one of the pacha's regiments. After passing through other chambers, there is an entrance leading to a circular room of about thirty feet in diameter, with a vaulted roof of admirable proportions : in this are three recesses, with niches for the bodies, and in them are skulls and bones still lying mouldering on the ground.

The pharos having its origin with the first *Ptolemy*,

surnamed *Soter*, or "Preserver," and its completion under his son Ptolemy, surnamed Philadelphus, or "Brother-loving," some notice of these monarchs is not out of place. Ptolemy I. was one of the ablest generals of Alexander the Great. In the division of the provinces on the death of Alexander, Egypt was assigned to Ptolemy, who soon took measures to erect it into an independent kingdom. He obtained the body of Alexander, which the council at Babylon had intended to transport to Macedonia, and which, after it had been carried to Memphis, was finally deposited at Alexandria. After wars with other Greek princes during a period of twenty years, Ptolemy was left in undisturbed possession of Egypt. From this time, B.C. 301, to his death, Ptolemy devoted all his energies to develop the resources and promote the prosperity of his kingdom. Under his wise government and that of his successor, Alexandria became, as its great founder had anticipated, the first commercial city in the world, and the place from which Europe was supplied with the merchandise of the East. His subjects consisting of two distinct nations, it was the policy of Ptolemy and his successors to amalgamate the Egyptians and Greeks as much as possible. Ptolemy, himself a Greek, introduced Greek habits and customs, as well as their religion, into Egypt, but, like his great predecessor, Alexander, he carefully avoided offending the prejudices of his new subjects, although he adopted, to a certain extent, the Egyptian forms of worship. He introduced complete religious toleration among all his subjects; and conciliated their favour by the respect paid to the ancient Egyptian priesthood, and also by contributing largely to the restoration of the

ancient monuments of the country. The troubled state of Palestine, as well as the growing commerce of Alexandria, induced many Jews to settle there; and the same toleration was granted to them as to the worshippers of Isis and Jupiter. He caused the removal of the statue of Serapis from Pontus to his capital, which was done with great solemnity, and was doubtless intended to establish the worship of a deity which might prove acceptable to both Greeks and Egyptians. Ptolemy was a great encourager of learning, and himself wrote a History of the Wars of Alexander, which supplied the elegant writer, Arrian, with materials for his history. He extended his patronage to all kinds of learning, without reference to religious opinions, and laid the foundation for the school and library which were afterwards regularly established by his son. He died B.C. 283, at the age of 84, after a government of forty years; and is by all ancient writers represented as a prince of the greatest wisdom, prudence, and generosity; and Ælian reports as one of his sayings, "that it was better to make rich than to be rich."

He was succeeded by his son, Ptolemy II., who followed the example of his father in the encouragement of learning, the study of the arts and sciences, and also in maintaining, with great liberality, many distinguished philosophers and poets. He established the famous library, and he founded a museum for the promotion of learning and the support of learned men, which contained cloisters, a theatre or lecture-room, and a large hall, where, as in our modern colleges, the learned men all dined together. Attached to the museum were botanical and zoological gardens. It

was supported by grants from the public treasury. Under his auspices, the Hebrew Bible was first translated into Greek. Josephus gives an account of the entertainment at which Ptolemy received the translators ; which also affords us an idea of the literary parties this enlightened king was accustomed to assemble around him.

As the great treasures and resources of Ptolemy Philadelphus were owing to the trade with India and other parts of the globe, he used every effort to extend the trade of Alexandria, and obtained possession of several parts of Arabia ; while one of his admirals appears to have gone even as far south as Madagascar. Appian, who was a native of Alexandria, informs us, that under the Ptolemies, the army consisted of 200,000 foot-soldiers, 40,000 horse, 300 elephants, and 2000 war-chariots ; besides a fleet of 800 ships magnificently equipped, and 2000 smaller vessels. Ptolemy II. died B.C. 247, after a reign of 36 years ; and, according to Appian, after expending more upon public works than all his successors, he left in the treasury, at his death, 740,000 Egyptian talents.

It may be well, in connection with the mention of the records of Alexandrian learning, to give some idea of what that learning was.

Despite the levity and extravagance with which the disposition of this accomplished people was leavened, we cannot deny them the praise of having preserved much of what was great and good in the works of previous ages, and added much that was in no way calculated to reflect discredit on their own. It has well been observed that this age of literature differed entirely in spirit and character from the one which

preceded. Great attention was now paid to the study of languages ; correctness, purity, and elegance, were cultivated ; and several writers of this period excel in these respects. But, on the other hand, that which no study can give,—the spirit which filled the earlier poetry of Greece,—is not to be found in their works. Greater art in composition took its place ; criticism now sought to perform what genius had accomplished before ; but this was impossible. Genius was the gift of a favoured few ; they soared far above their contemporaries ; the rest did what may be done by criticism and study, but their works are tame, without soul and life ; and those of their disciples, of course, still more so. Perceiving the want of originality, but appreciating its value, and striving after it, they arrived sooner at the point where poetry is lost. Their criticism degenerated into a disposition to find fault, their art into subtlety ; they seized on what was strange and new, and endeavoured to adorn it with learning. The larger part of the Alexandrians, commonly grammarians and poets at the same time, are stiff and laborious versifiers, without genius. Besides the Alexandrian school of poetry, one of philosophy is also spoken of ; but the expression must not be understood too strictly. Their distinguishing character arises from this circumstance, that in Alexandria the eastern and western philosophy met, and an effort was made to unite the two systems ; for which reason the Alexandrian philosophers have often been called “ Eclectics.” This name is not applicable to all. The New Platonists form a distinguished class of philosophers, who, renouncing the scepticism of the New Academy, endeavoured to reconcile the philosophy of Plato with

that of the East. The Jew, Philo of Alexandria, belongs to the earlier New Platonists. Plato and Aristotle were diligently interpreted and compared in the first and second centuries after Christ. Ammonius the Peripatetic belongs to this class, the teacher of Plutarch. But the real New Platonic school of Alexandria was established at the close of the second century after Christ, by Ammonius of Alexandria, whose disciples were Plotinus and Origen. For the most part Orientals formed by the study of Greek learning, their writings are strikingly characterized,—those of Ammonius Saccas, Plotinus, Iamblichus, Porphyrius, by a strange mixture of Asiatic and European elements, amalgamated in Alexandria, arising from the mingling of the eastern and western races in its population, as well as from its situation and commercial intercourse. Their philosophy influenced the manner in which Christianity was received and taught in Egypt. The principal Gnostic systems had their origin in Alexandria. The leading teachers of the Christian catechetical schools, which had risen and flourished with the eclectic philosophy, had imbibed the spirit of this philosophy. The most violent religious controversies disturbed the Alexandrian church, until the orthodox tenets were established in it by Athanasius in the controversy with the Arians. Among the scholars of Alexandria are to be found great mathematicians,—Euclid, father of scientific geometry; Apollonius of Perga in Pamphylia, author of a work on Conic Sections, still extant; Nicomachus, first scientific arithmetician;—astronomers, who used Egyptian hieroglyphics for making the northern hemisphere, and fixed the images and names, still used, of the constel-

lations, who left astronomical writings (*Phænomena* of Aratus, a didactic poem, *Sphærica* of Menelaus, astronomical works of Eratosthenes, and especially the *Magna Syntaxis* of the geographer Ptolemy) and made improvements in the theory of the Calendar, afterwards adopted into the Julian Calendar;—natural philosophers, anatomists, Theophilus and Erasistratus;—physicians, and surgeons, Demosthenes Philalethes, who wrote the first work on Diseases of the Eye;—Zopyrus and Cratevus, who improved the art of pharmacy, and invented antidotes;—instructors in the art of medicine, to whom Asclepiades, Soranus, and Galen owed their education;—medical theorists and empirics, of the sect founded by Philicus.

The ancient pharos, the Lantern of Ptolemy, no longer throws its light far over the bosom of the sea, to guide the weary mariner, but even now one of the monuments of Egypt's proudest days, the celebrated Pillar, after the lapse of more than 2000 years, is one of the landmarks which guide the sailor to her fallen capital. Standing on a mound of earth about 40 feet high, which contains remains of former constructions, there rises a single shaft of red granite, 68 feet long, which weighs at least 276 tons: it is surmounted by a Corinthian capital 10 feet high; the entire height of column and its pedestal being 94 feet; and, to say nothing of its own monumental beauty, it forms a most interesting object as marking the centre of the ancient city. It stands far outside the present walls, and from its base you may look over a barren waste of sand running from the shores of the Mediterranean to the Lake Mareotis, the boundaries of Alexandria, as it was of old. According to a Greek inscription on the

plinth of the base, it appears to have been erected in honour of the emperor Diocletian by a prefect of Egypt, whose name cannot be deciphered, further than that it begins with PO. These two letters are all the authority to connect it with the name of Pompey, with which it has been so often allied. Amidst the broken materials around its base, we discover the centre stone on which it rests: this is a piece of yellowish breccia, with Egyptian hieroglyphics on it, placed the wrong end upwards.

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Next in point of magnificence to the Pharos at Alexandria, was the tower or lighthouse which the emperor Claudius ordered to be erected at the entrance of the port of Ostia, for the benefit of sailors. It was built on an artificial island, and was of a most classic form; the three main stories being ornamented with most beautiful marble columns of the Doric, Ionic, and Corinthian orders. In it were staircases and apartments for the use of the officers and men to whom the care of the port was intrusted. Fires were, at the approach of night, lighted in the upper gallery of the tower, which could be seen for a considerable distance. The sand and mud deposited by the Tiber have, for many centuries, choked the harbour of Ostia; and the ruins of old Ostia are now in the midst of a wilderness, nearly two miles from the mouth of the river. The whole features of the coast are now materially changed, and a wide marsh lies in front of the port of Claudius.

*The Pharos of Cordouan* is the most superb as well as the most important of modern times. Since those of Alexander and Claudius there has been none equal to it. It is situated on a small island,—a bare rock,

which is dry at low, and entirely covered at high water,—at the mouths of the Garonne and Dordogne in France, and serves as a sea-mark by day and a lighthouse by night; and but for the timely warnings it offers, the wrecks would be fearfully numerous. There are two passes, the one called *Pas des Anes*, between St. Saintonge and the tower, and the other between the tower and Medoc, called the *Pas des Graves*, both equally dangerous to vessels that may be unfortunately surprised by a heavy westerly wind. All around are rocks, covered with but about three feet of water, upon which the billows break with tremendous violence, and rise to a prodigious height, rendering access to the tower at all times very difficult. This magnificent tower was commenced in the reign of Henry II., in 1584, by Louis de Foix, who completed it under Henry IV., in 1610. It is considered by architects and engineers, not only the purest in style, but the boldest in execution, of similar structures.

The building consists of four stories; the apartments it contains are all highly decorated; externally the lowest is of the Doric; the second, the Ionic; the third, the Corinthian; and the fourth, of the Composite order, a mixture of orders which has, however, been somewhat condemned by the taste of latter days. The base of the edifice is a circle 135 feet in diameter, over the whole of which the structure is of solid masonry: upon this rises a circular platform, 100 feet in diameter, and upon this is erected the tower. The lower floor is a vaulted hall, 22 feet square and 20 in height; over this is the grand saloon, 21 feet square and 20 in height, with vestibule, and various conveniences for the residents. The third floor is circular,

with a hemispherical dome, and was intended for a chapel, its entire height is 40 feet: this apartment was decorated with paintings and mosaics.

The total height of the tower, above the surface of the rock, is 162 feet.

At Puzzoli, a city of Greek origin, well situated on the Bay of Naples, which the Romans strongly fortified about 200 B.C., and where they erected several magnificent temples, and other public buildings, the remains of which attest its former magnificence, they formed a considerable port, by constructing a mole of such an extent as rendered it famous throughout the world, since, it being carried so far out to sea, vessels of the largest size could at all times discharge their cargoes. At the end of this mole was erected a lighthouse, composed of three stories, surmounted with a tower, upon the top of which the light was exhibited. In a picture discovered at Pompeii, there is a representation of this mole and its pharos. Some remains of the mole exist, but not a vestige of the lighthouse is left.

On the west side of the Bay of Genoa, upon an extreme point of land, stands a lighthouse, a square tower, of several stories in height, which, being based upon a rock of some elevation, can be seen at sea for several miles.

At the ancient port of Antium (now Meltuno), was an artificial island, upon which was a pharos of much note; but of it not a vestige remains.

At Ancona, on the extremity of the mole, is a lighthouse of the most solid construction, the work of the celebrated Vanvitelli, who was employed in the middle of the last century to improve the harbour. The emperor Trajan had constructed a splendid mole, which

yet remains, a solid mass of masonry, rising to a considerable height above the sea, and beyond this, Vantelli formed another mole, with a triumphal arch, and at the extremity, the pharos,—all of the most solid and durable construction, and equally creditable to him as a specimen of civil engineering and as a sample of his architectural taste.

Although inferior with regard to architectural beauty and expensiveness of decoration to the Pharos of Cordouan, yet, beyond all other lighthouses in utility, as well as being the most masterly triumph of civil engineering over natural difficulties ever known, is the *Eddystone Lighthouse*,—the Pharos of the British isles,—standing, as it does, the guiding-star to one of the most extensive stations of the greatest naval power the world has ever known.

The Eddystone Lighthouse possesses not only the merit of utility, but combines symmetrical beauty, strength, and originality, and is of itself sufficient to immortalize the name of the architect. It is built upon the sloping side of a rock, which lies nearly south-west from the middle of Plymouth Sound; the nearest point of land is Ram Head, which is about ten miles distant. The rock derives its name from the set or current of the tides which is observed there. An eddy of the tide is a current setting in a contrary direction to the main stream, and is occasioned by some natural obstruction; this eddy may be either a smoothness on the surface of the water, or a current in an opposite direction to the tide, according to the velocity of the stream or the size of the rock which interposes to produce it. At full moon it is high water at the Eddystone at a quarter past five o'clock;

the tide sets easterly, or up channel, and the ebb tide sets westerly; the spring tides rise from 16 to 18 feet, neap tides 10 feet.

The first lighthouse erected on this rock was constructed by Mr. Henry Winstanley, begun in 1696, and finished in 1700. While superintending some repairs, during a terrible hurricane on a November night, 1703, the unfortunate architect, with his men, were, with the entire building, blown into the ocean. Not a vestige, save some iron stanchions and a piece of chain, were left to tell the tale of destruction.

In 1706 another lighthouse was commenced, under the superintendence of Mr. John Rudyerd, a silkm-ercer of Ludgate-hill, London, who was aided by two shipwrights from the Royal Arsenal of Woolwich. This building, which, except five courses of moorstone on the rock, was entirely of wood, in Mr. Smeaton's opinion was constructed in a masterly manner, and, it appeared, perfectly answered its end, until its entire destruction by fire in December, 1755.

The present edifice, which Mr. John Smeaton undertook to construct in 1756, is a circular tower of stone, sweeping up with a gentle curve from its base, and gradually diminishing to the top, somewhat similar to the trunk of a tree. The upper extremity is finished with a kind of cornice, and is surmounted by a lantern, having a gallery round it with an iron balustrade. The tower is furnished with a door and windows, and staircase and ladders for ascending to the lantern through the apartments for those who keep watch. The tower is built of a very hard species of granite and Portland stone, all of which was furnished by the neighbouring coast: the lantern is chiefly formed of

copper ; it has sixteen frames, in each of which are nine panes of glass ; the light is a reflector-frame of Argand burners and parabolic reflectors, formed of copper, covered with highly-polished silver.

The building was completed in October, 1759, having occupied three years and nine weeks in its construction. It has stood ever since, and promises, as far as human calculations may venture to surmise, to stand for centuries.

The *Bell-Rock* (or Inchcape) *Lighthouse* is about eleven miles from the nearest land, Redhead, in Forfarshire, on the east coast of Scotland, nearly opposite the mouth of the Tay. Prior to the erection of this pharos there were many wrecks annually on this rock, which is barely seen at spring tides, and was more dangerous from having deep water all round it. The construction, which was committed to Mr. Robert Stephenson, began in August, 1807, and was finished February 1, 1811. Besides the light, there are two bells, which in thick, foggy weather are tolled by machinery night and day at half-minute intervals. The design is on the same principle as the Eddystone.

An old Scottish writer mentions a curious tradition respecting the rock on which this pharos is built. By east twelve miles from land, in the German seas, lies a great hidden rock called the Inch Cape, very dangerous to navigators, because it is overflowed every tide. It is reported, that in old times, upon the said rock, there was a bell fixed on timber, which rang continually, being moved by the wind and sea, giving notice of danger to sailors. This bell had been placed there by a pious abbot of Aberbrothok, and was removed by a pirate, who, in twelve months after, with

his ship, perished on the same rock, in the righteous judgment of God. Upon this tradition Southey composed the pathetic ballad of

#### THE BELL OF THE INCHCAPE ROCK.

An old writer mentions a curious tradition which may be worth quoting. "By east of the Isle of May," says he, "twelve miles from all land in the German seas, lyes a great hidden rock, called Inchcape, very dangerous for navigators, because it is overflowed everie tide. It is reported in old times, upon the saide rocke there was a bell, fixed upon a tree or timber, which rang continually, being moved by the sea, giving notice to the saylers of the danger. This bell or clocke was put there and maintained by the Abbot of Aberbrothok, and being taken down by a sea pirate, a yeare thereafter he perished upon the same rocke, with ship and goodes, in the righteous judgment of God."

No stir in the air, no stir in the sea ;  
The ship was still as she could be ;  
Her sails from heaven received no motion,  
Her keel was steady in the ocean.

Without either sign or sound of their shock,  
The waves flow'd over the Inchcape Rock ;  
So little they rose, so little they fell,  
They did not move the Inchcape Bell.

The Abbot of Aberbrothok  
Had placed that bell on the Inchcape Rock ;  
On a buoy in the storm it floated and swung,  
And over the waves its warning rung.

When the rock was hid by the surge's swell,  
The mariners heard the warning bell ;  
And then they knew the perilous rock,  
And bless'd the Abbot of Aberbrothok.

The sun in heaven was shining gay,  
And all things were joyful on that day ;  
The sea-birds scream'd as they wheeled round,  
And there was joyaunce in their sound.

The buoy of the Inchcape Bell was seen  
 A darker speck on the ocean green ;  
 Sir Ralph the Rover walk'd his deck,  
 And he fixed his eye on the darker speck.

He felt the cheering power of spring,  
 It made him whistle, it made him sing ;  
 His heart was mirthful to excess,  
 But the Rover's mirth was wickedness.

His eye was on the Inchcape Float ;  
 Quoth he, " My men, put out the boat,  
 And row me to the Inchcape Rock,  
 And I'll plague the Abbot of Aberbrothok."

The boat is lower'd, the boatmen row,  
 And to the Inchcape rock they go ;  
 Sir Ralph bent over from the boat,  
 And he cut the bell from the Inchcape Float.

Down sunk the bell with a gurgling sound,  
 The bubbles rose and burst around ;  
 Quoth Sir Ralph, " The next who comes to the Rock  
 Wont bless the Abbot of Aberbrothok."

Sir Ralph the Rover sail'd away,  
 He scour'd the seas for many a day ;  
 And now grown rich with plunder'd store,  
 He steers his course for Scotland's shore.

So thick a haze o'erspreads the sky  
 They cannot see the sun on high ;  
 The wind had blown a gale all day,  
 At evening it hath died away.

On the deck the Rover takes his stand,  
 So dark it is, they see no land ;  
 Quoth Sir Ralph, " It will be lighter soon,  
 For there is the dawn of the rising moon."

" Canst hear," said one, " the breakers roar !  
 For methinks we should be near the shore."  
 " Now, where we are I cannot tell,  
 But I wish we could hear the Inchcape Bell"

They hear no sound, the swell is strong ;  
Though the wind hath fallen, they drift along,  
Till the vessel strikes with a shivering shock,—  
“ Oh Christ ! it is the Inchcape Rock ! ”

Sir Ralph the Rover tore his hair ;  
He cursed himself in his despair ;  
The waves rush in on every side,  
The ship is sinking beneath the tide.

But even in his dying fear  
One dreadful sound could the Rover hear,  
A sound as if, with the Inchcape Bell,  
The Devil below was ringing his knell.

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So great in maritime power as is Britain, it necessarily requires on its iron-bound coast, numerous lighthouses. The immense service rendered by these structures to mariners need not here be detailed ; and although they are not so perfectly arranged as we can desire, the British government has never been chary of cost to raise lights where wanted, or to improve those in existence. From the last returns made to parliament, there are, in and on the British isles, 168 permanent lighthouses, and 20 floating lights.





COLOSSUS AT RHODES.

# THE COLOSSUS OF RHODES.

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## HYMN OF APOLLO.

- “The sleepless Hours who watch me as I lie,  
Curtain'd with star-enwoven tapestries,  
From the broad moonlight of the sky,  
Fanning the busy dreams from my dim eyes,—  
Waken me when their mother, the gray dawn,  
Tells them that dreams and that the moon is gone.
- “Then I arise, and climbing Heaven's blue dome,  
I walk over the mountains and the waves,  
Leaving my robe upon the ocean foam ;  
My footsteps pave the clouds with fire ; the caves  
Are fill'd with my bright presence, and the air  
Leaves the green earth to my embraces bare.
- “The sunbeams are my shafts, with which I kill  
Deceit, that loves the night and fears the day ;  
All men who do or even imagine ill  
Fly me, and from the glory of my ray  
Good minds and open actions take new might,  
Until diminish'd by the reign of night.
- “I feed the clouds, the rainbows, and the flowers,  
With their ethereal colours ; the moon's globe  
And the pure stars in their eternal bowers  
Are cinctured with my power as with a robe ;  
Whatever lamps on earth or heaven may shine  
Are portions of one power, which is mine.

“I stand at noon upon the peak of heaven,  
 Then with unwilling steps I wander down  
 Into the clouds of the Atlantic even ;  
 For grief that I depart they weep and frown :  
 What look is more delightful than the smile  
 With which I soothe them from the western isle ?

“I am the eye with which the universe  
 Beholds itself and knows itself divine ;  
 All harmony of instrument or verse,  
 All prophecy, all medicine are mine,  
 All light of art or nature ;—to my song  
 Victory and praise in their own right belong.”

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THIS Colossus, which was deemed worthy of a place among our “seven wonders,” was a brazen image of Apollo, of the enormous height of 105 Grecian feet, placed at the entrance of one of the harbours of the city of Rhodes. Rhodes, or rather Rhodus, is an island in the Mediterranean Sea, lying nearly opposite the coast of Lycia and Caria, from which it is about twenty miles distant.

The island is about 120 miles in circumference—it possesses a fertile soil, produces fine fruits and wines, and enjoys an atmosphere of great serenity, no day passing without sunshine. From Homer we learn that the island was occupied by a colony of Greeks from Crete and Thessaly at an early period, and also that the wealth and power of its inhabitants were considerable. During the Peloponnesian war the Rhodians were flourishing in commerce, arts, and arms, and succeeded in extending their dominion over a part of the contiguous continent.

The capital was situate on the east coast, at the foot of a gently rising hill, in the midst of a plain abound-

ing with springs and profuse in vegetation. The city was built in the form of an amphitheatre, and possessed numerous splendid buildings: among others was the Temple of Apollo.

The Rhodians were for many centuries famous for the study of the sciences, and for their encouragement of literature and the polite arts; they lived in unity with all nations, and their merchants became so enriched that the whole city was supported by them.

Rhodes, like the rest of Greece, submitted to Alexander the Great, but at his death the Rhodians drove out his troops. Having derived great benefit from their commerce with Egypt, they attached themselves to Ptolemy Soter, and refusing to assist Antigonus in his war against the Egyptian prince, he sent his son Demetrius with a fleet to intercept the trade between Egypt and Rhodes.

The Rhodians were so successful in all the combats, that Antigonus became incensed, and furnished Demetrius with additional ships and armaments to besiege the city. The fleet consisted of 370 vessels, carrying 40,000 soldiers, besides horse and auxiliary. Thus commenced the first of those memorable sieges to which Rhodes has at various times been subjected. The courage of the defenders was only equalled by the ingenuity with which the assailants plied every engine of assault that the mechanical knowledge of the age could suggest.

The Rhodians having obtained succour from Ptolemy, they were enabled to repulse Demetrius, and compelled him to accede to a peace on condition that they should be the allies of Demetrius against

every one but Ptolemy. Thus after twelve months siege ended the war, and the temple and walls were rebuilt.

Demetrius, reconciled to the Rhodians, in admiration of the courage they had displayed, presented them with all the engines he had employed in the attack, and it was by the sale of these, for 300 talents, that they raised the famous Colossus.

The Colossus was a statue of brass, erected in honour of Apollo, the tutelary god of the island, for the protection he was supposed to have afforded the Rhodians in their recent conflict. It was the workmanship of Chares of Lindus, a pupil of Lysippus, a celebrated sculptor and statuary of Greece, one of whose great works was a chariot of the sun at Rhodes. Chares, who was assisted by Laches, was engaged on this work twelve years.

The height of the statue was 125 feet, and the thumb was so large that few people could clasp it; the fingers were larger than most statues. It was hollow, and to counterbalance the weight, and to render it steady on the pedestals, its legs were lined with large stones. There were winding staircases to the top of the statue, from whence might be seen Syria and the ships sailing to Egypt. It is generally supposed to have stood, with extended legs, on the two moles which formed the entrance of the harbour; however, as the city had two harbours,—the entrance to the one was fifty feet in width, and the other but twenty feet,—it seems natural to suppose that the Colossus was placed at the entrance of the narrowest.

The statue was erected B.C. 300, and after having

stood about sixty years, was thrown down by an earthquake, which destroyed the walls and naval arsenal at the same time.

The Rhodians, after its fall, and the injury their city had sustained, solicited help from the kings of Egypt, Macedonia, and other countries, to enable them to restore it. So great was the commercial importance of Rhodes, that their appeal was promptly answered by munificent gifts; the various powers of Asia Minor coming forward with ready zeal, to serve a city whose fleets protected the seas against pirates and extended commercial communication; and thus their city was restored to all its magnificence; but the oracle at Delphi forbade them to raise the Colossus.

The statue having remained in ruins for the space of 894 years, in the year 672 A.D., it was sold by the Saracens, who were then masters of the island, to a Jewish merchant of Edessa, who loaded 900 camels with the metal. Now, allowing 800 pounds weight to each load, the brass thus disposed of amounted to 720,000 pounds weight.

In the middle of the Hippodrome, at Constantinople, there is a kind of pyramid constructed of pieces of stone, which, as we learn from an inscription on its base, was formerly covered with plates of copper. The following is the translation of the inscription, which is in Greek:—

“This four-sided wonder among lofty things, which through time has sustained much injury, Constantius, now our master, the son of Romanus, the glory of the monarchy, repaired in such a way as to make it to what it originally was. The Colossus of Rhodes was

a stupendous object; and this copper colossus is a wonder here."

The character of Rhodian art was a mixed Græco-Asiatic style, which seems to have delighted in executing gigantic and imposing conceptions; for besides the celebrated Colossus, 3000 other statues adorned the city; and of these 100 were on such a scale of magnitude, that the presence of any one of them would have been sufficient to ennoble any other spot. The architecture of Rhodes was of the most stately character; the plan was by the same architect who built the Piræus at Athens, and all designed with such symmetry that Aristides remarks, "it is as if it had been one house." The streets were wide and of unbroken length, and the fortifications, strengthened at intervals with lofty towers, did not appear, as in other cities, detached from the buildings which they inclosed, but by their boldness and decision of outline heightened the unity and conception of the groups of architecture within. The temples were decorated with paintings, by Protogenes, Zeuxis, and other artists of the school of Rhodes. The celebrated picture of Ialysus, who was a celebrated huntsman, and believed by the Rhodians to have been the son of Apollo and the founder of their city, which in after-time was taken to Rome, was the object of universal admiration.

Pindar, in one of the most beautiful of the Olympian odes, records the myth, that it was raised by Apollo from the waves. The coins of Rhodes are very numerous, and show good workmanship. The most common type is a radiated head of the sun, and the reverse a flower, said by some to be a pomegranate, and by others a rose, which may be considered a type allu-

sive to the name of the island, from the Greek word *rhodon*, signifying a rose.

The island was abandoned by the Saracens in the early part of the eighth century of our era, and again restored to the dominion of the Greeks. At the commencement of the fourteenth century it was occupied by hordes of Greek and Mussulman corsairs, when in 1310, Villaret, grand master of the Knights of St. John, made himself master of the island, and it henceforth became the place of residence of the order. Five years after their settlement they sustained a formidable siege from Othman, sultan of the Turks, and they succeeded in repulsing him. From this period, during about two hundred years, they continued to resist the constantly increasing power of the Turks, adding to the advantages of a position naturally very strong, the most skilfully designed fortifications that could be devised, and rendering the numerical superiority of the infidels of little avail, by their more efficient weapons and armour, their admirable organization in the field, and last, but not least, their incredible valour. They even carried the war into the enemy's own territories, and in 1344 took Smyrna, and maintained it as an outpost. In 1365 they made a descent upon Egypt, and plundered Alexandria, then in possession of the Turks. At the close of this century they sustained a severe loss at the battle of Nicopolis; and in 1401, Tamerlane, emperor of the Turks, deprived them of Smyrna. From this time Rhodes was thrice besieged by the Turks, the last attack, in June, 1522, being conducted by the sultan Solyman in person. The Christian princes of Europe, probably thinking that it was hopeless to attempt the defence of so distant an outpost.

abandoned Rhodes to its fate; the gallant defenders held out till they were nearly all buried in the ruins of their fortifications. The grand master entered into a capitulation in December, and the knights evacuated Rhodes upon honourable terms. The island has ever since remained a province of the Turkish empire.

The greatest length of Rhodes from north to south is about twelve leagues; its breadth is six leagues. The whole of the western coast is indented by deep bays formed by projecting headlands, and capable of affording considerable protection to shipping. In the centre of the island is the Artemira mountain, which commands a magnificent view of the Archipelago, the woodland scenery of the island forming a rich foreground, sloping down to the coast, and the distance being bounded on the Asiatic side by the picturesque outline of the Lycian hills. The air is mild and healthy, and loaded with fragrance from the numerous orange and citron-groves, and also from a vast quantity of aromatic herbs, which everywhere abound. The fig-tree and the vine still flourish here, and corn is grown, but only sufficient for home consumption. In ancient times the inhabitants exported many articles of commerce; but Turkish misrule has here, as everywhere else, counteracted the natural advantages of situation, soil, climate, and products.

Of the city of Rhodes there are no remains earlier than the time of the knights, but all their works are interesting specimens of the military architecture of the middle ages; the castle of the order, containing the cells of the knights, the cathedral, with its curiously carved wooden doors, and with the arms of England and France on its walls, is in a perfect state: the port-

cullises and drawbridges are still extant. There are also remains of several other churches. The suburbs of the town are represented to be very beautiful,—the inhabitants of the higher classes reside there; the Christians live in a quarter by themselves, called Villagio Nuovo.

The Colossus was, as stated, an image which, by some ancient writers, is represented to have personified the sun, and that it was crowned by a figure of that luminary, surrounded with rays. By later Grecian writers it is called a figure of Phœbus-Apollo. By Homer and Hesiod the sun was a different personage; the name given to that deity is Helius; and there is little doubt that it was Helius that the Colossus was intended to represent, as will be seen hereafter.

Apollo (Phœbus-Apollo), one of the principal gods of the Grecian heaven, was the son of Zeus and Leto (Jupiter and Latonia), and according to Herodotus, is the Egyptian Horus, the son of Dionysus (Osiris) and Isis. At the command of his father, Delos was raised from the sea for the place of his birth, and there also was born his sister, Diana. His functions were immediately proclaimed to the assembled goddesses, who watched his birth.

“The harp, the curved bow be mine, and I will proclaim to men the unerring counsel of Zeus.”

Leto promised, in return for the shelter afforded, that her son should honour that humble island before all other places; and it was held especially sacred to him, and became the principal seat of his worship. At his birth Apollo destroyed with arrows the serpent Pytho, whom Juno had sent to persecute his brother.

Apollo was the god of the fine arts, of medicine, music, poetry, and eloquence, of all of which he was deemed the inventor: he also invented the flute. He had received from Jupiter the power of knowing futurity, and he was the only one of the gods whose oracles were in general repute throughout the world. He was not, as some represent, the inventor of the lyre, but it was given to him by Mercury in exchange for the caduceus, with which Apollo was wont to drive the flocks of Admetus. Apollo is a leading personage in mythological fiction, and a favourite with the poets, who have engaged him in a great variety of adventures; he was also the president and protector of the muses.

Apollo is generally represented in the prime of youth and manly beauty, with long hair; hence the Romans were fond of imitating his figure, and therefore in their youth they were remarkable for their fine head of hair, which they always cut short at the age of seventeen or eighteen; his brows were bound with the sacred bay-tree, and he bore either a lyre or his peculiar weapon the bow; in many instances his head is surrounded by beams of light. He was the deity who, according to the notions of the ancients, inflicted plagues, and in that moment he appeared surrounded with clouds. But it has well been observed, that "the Apollo of Homer is a different character from the deity of the same name in the later classical pantheon. Throughout his poems all deaths from unforeseen or invisible causes, the ravages of pestilence, the fate of the young child or promising adult cut off in the germ of infancy or the flower of youth, of the old man dropping peaceably into the grave, or of the reckless sinner suddenly checked in his career of crime, are ascribed to the arrows of Apollo or Diana.

The oracular functions of the god naturally arose out of the above fundamental attributes; for who could more appropriately impart to mortals what little fore-knowledge Fate permitted of her decrees than the agent of her most awful dispensations? The close union of the arts of prophecy and song explains his additional office of god of music, while the arrows with which he and his sister were armed, symbols of sudden death in every age, no less naturally procured him that of god of archery."

His worship and power were universally acknowledged; he had temples in every part of the world; the principal were at Delos, Delphi, Claros, Tenedos, Cyrrha, and Patana; the most splendid, however, was that at Delphi, since every nation and individual had offered costly presents when they consulted the oracle. After the battle of Actium, Augustus built a splendid temple to Apollo on Mount Palatine, which he also enriched with a valuable library.

Apollo and the sun have often been confounded together, but a careful examination of the ancient poets will prove them to be different characters and deities; but from an elementary deity, as Helius was, representing the sun, another race, with a new theocracy, transferred the attributes of the former deity to the god of their own mythology. When once Apollo was addressed as the sun, and represented with a crown of rays on his head, the idea of identity was adopted, and thence arose the mistake. The oriental origin of the god is shown in his name, for which no etymology can be found in the Greek; the Cretan form for Helius was Abelias, and from thence to the Doric Apellinem: thus we have the Asiatic root Bel, or Hel, an appellation

for the sun in the Semetic languages. There is a striking similiarity between Apollo and the Crishna of the Hindoos;—both are inventors of the flute; the victory of Crishna over the serpent recalls to mind that of Apollo over Pytho. Nor does the legend of Apollo betray a resemblance merely to the fables of India. A very strong affinity exists in this respect with the religious systems also of Egypt and Greece: we find that Orus, or Horus, the son of Osiris and Isis, assisted his mother in avenging his father, by attacking the serpent-headed Typho; Orus also was skilled in medicine, learned in futurity, and was also the emblematical representative of the sun.

Müller, in his history of the Dorians, maintains that the worship of Apollo was originally peculiar to the Dorian race, who were at all times his most zealous votaries; and the Rhodians, as we have shown, were a colony of Dorians.

The slaying of the serpent Pytho by Apollo seems, in truth, to be symbolical of one system of religion, probably that of the sun, supplanting another and more ancient one.

Apollo—like the sun—was supposed to be constantly visiting his various abodes throughout the year. In the *Æneid* we read—

“Such as, when wintry Legeia and the streams  
Of Xanthos fair Apollo leaves, and looks  
On his maternal Delos, and renews  
The dances; while around his altars shout  
Cretans, Dryopians, and the painted race  
Of Agathyrsians; he along the tops  
Of Cynthus walking, with soft foliage binds  
His flowing hair, and fastens it in gold;  
His arrows on his shoulders sound.”

In the festival of the Daphnephoria, which the Thebans celebrated every ninth year in honour of Apollo, we see astronomical characteristics. It took its name from the laurel or bay-tree (*daphné*), which the finest youth of the city carried in solemn procession, the tree being adorned with flowers and branches of olive. To the olive-tree, decorated in its turn with laurels and flowers intertwined, and covered with a purple veil, were suspended globes of different sizes—types of the planets; the top was surmounted by a brazen globe, representing the sun or Apollo; one in the centre representing the moon; all being ornamented with crowns or garlands, the number of which was a symbol of the year. The olive-bough was carried in solemn procession by a beautiful youth chosen from some illustrious family, both of whose parents must have been living at the time. The youth was dressed in rich garments, his hair hung loose and dishevelled, his head covered with a golden crown. He was preceded by one of his nearest relations, who bore a rod adorned with garlands, and followed by a train of virgins with branches in their hands; thus the procession advanced as far as the Temple of Apollo, where supplicatory hymns were sung. The festival owed its origin to the following circumstance:—"By the advice of an oracle the Ætoliars, who inhabited Arne and the adjacent country, abandoned their ancient possessions and went in quest of a settlement; they invaded Bœotia, at that time pillaged by an army of Pelasgians. The festival of Apollo being near, both nations, who religiously observed it, laid aside hostilities, and, according to custom, cut down laurel-boughs from Mount Helicon, and walked in procession

in honour of the divinity. On the day of the solemnity, Polemates, the Bœotian general, in his sleep, saw a youth who presented him with a complete suit of armour, and commanded the Bœotians to offer solemn prayers to Apollo, and with laurel-boughs in their hands, walk in procession every ninth year. Three days after, the Bœotians made a sally on their besiegers, and compelled them to abandon their enterprise. Polemates thereupon instituted this novennial festival, in honour of Apollo." On the altar burnt a flame, the agitation, colour, and crackling of which seemed to reveal the future, a species of divination peculiar to the sacerdotal order, and which prevailed also at Olympia in Elis, the centre of most of the sacerdotal usages of those times. By a natural allusion to the movements of the planets, and the mysterious harmony of the spheres, the god of the sun also became the god of music. However, as soon as this Apollo, whether his origin is to be traced to the banks of the Nile, or the plains of India, assumes a station in the Greek mythology, the national spirit labours to disengage him of his astronomical attributes. Henceforward every mysterious or scientific idea disappears from the Daphnephoria,—they become only commemorative of the passion of the god for a young female, who turns a deaf ear to his suit. A new deity, Heliûs, discharges all the functions of the sun; and in his quality of the son of Uranus and Terra, is placed among the cosmogonical personifications; he has no part to play in the fables of the poets, being only twice named by Homer; he has no priests, worship, or solemn festival celebrated in his praise. Thereupon, Apollo, freed from every attribute of an abstract nature, appears in the Hall of Olympus, and becomes the tute-

lary god of the Trojans, the protector of Æneas and Paris, and the lover of Daphne.

According to the Grecian mythology, Helius, or the Sun, was the brother of Eos or Aurora—the Dawn, and, like his sister, dwelt on the eastern side of the earth. Homer does not relate how Helius and Eos passed from west to east during the night; but according to other poets, he and his horses were received into a golden basin or cup, which carried him during the night along the ocean-stream round the earth to the place where he was to set out again in the morning. Thus Stesichorus:—

“Helius Hyperionides  
 Into the golden cup went down;  
 That, having through the Ocean pass’d,  
 He to the depths of sacred gloomy Night might come,  
 Unto his mother and his wedded wife,  
 And to his children dear.”

Mimnermus says:—

“Helius is doom’d to labour every day;  
 And rest there never is for him  
 Or for his horses, when rose-finger’d Eos  
 Leaves Ocean and to heaven ascends.  
 For through the wave him beareth his loved bed,  
 Hollow and form’d of precious gold  
 By Hephæstus’ hand, and wing’d; the water’s top  
 Along it bears the sleeping god,  
 From the Hesperides’ to the Æthiops’ land,  
 Where stand his horses and swift car  
 Until forth goeth morn-producing Eos;  
 Then Helius mounts another car.”

In Ovid we have a splendid description of the palace of Helius, in which he sat enthroned in state, surrounded

by the Days, Months, Years, Seasons, Ages, and Hours. The later Greek poets provided him with a baiting-place in the West, to refresh himself and feed his wearied steeds with ambrosia before setting out for the East. Nonnus describes his dwelling on the western ocean, where Phosphorus (light-bringer) takes the reins from the god, washes the horses in the waves of the ocean, and leads them to their glittering crib; while Helius, greeted by the Hours, rests himself, and then, attended by these deities, drives his chariot round to the eastern ocean. His park and gardens are thus described by Claudian:—

“ Thus having said, his gardens all bedew’d  
 With yellow fires, he enters, and his vale,  
 Which a strong-flaming stream surrounds, and pours  
 Abundant beams upon the water’d grass,  
 On which the Sun’s steeds pasture. There he binds  
 With fragrant wreaths his locks, and the bright manes  
 And yellow reins of his wing’d-footed steeds.”

Helius was the parent of Phaëton, whose wild attempt to guide the solar chariot had well nigh set the world on fire. Helius, as a god whose eye was over all things, was invoked as a witness to solemn oaths. By artists he is represented driving his four-horse chariot, his head surrounded by rays; and by historians we are told that the chief seat of his worship was the island of Rhodes.

The Pythian games were instituted in honour of Apollo, near the temple at Delphi; and according to the received opinion, by Apollo himself, in commemoration of his victory over the serpent Pytho. They were originally celebrated once in nine years, but afterwards every fifth year. The gods themselves were

among the number of combatants. The first prizes were won by Pollux in boxing; by Castor in horse-races; by Hercules in the pancratium; by Zetes in fighting with armour; by Calais in running; by Telamon in wrestling; and by Pelius in throwing the quoit. These illustrious conquerors were rewarded by Apollo himself, who was present, with crowns of laurel. Some writers suggest, that at first it was only a musical contention, in which he who sung best the praises of Apollo, obtained the prize, either of gold or silver, or a garland; and that Hesiod was refused admission to these games, because he was not able to play on the harp or lyre, which was required of all such as entered the lists. The songs sung were called "the Pythian modes," and represented the fight and victory of Apollo over Pytho. These games were afterwards introduced into Rome, and there called *Apollinares Ludi*.

The temple and shrine of Apollo at Delphi may lay claim to the highest antiquity, from mention made of it by Homer, and from the accounts given us by Pausanias and Strabo. The Homeric *Hymn to Apollo* informs us, that when the Pythian god was establishing his oracle at Delphi, he beheld on the sea a merchant-ship from Crete: this he directs to Orissa, and appoints the foreigners the servants of his newly-established sanctuary, near which they settled. This story, stripped of the language of poetry, means that a Cretan colony founded the temple and oracle at Delphi. Strabo says it was first consulted only by the neighbouring states, but that after its fame became widely spread, foreign princes and nations eagerly sought responses from the sacred tripod, and loaded the altar of the god with rich and costly offerings. Pausanias tells us, that the most

ancient temple of Apollo at Delphi was formed out of branches of laurel, and that those branches were cut from the tree which was at Tempe. To this primitive temple succeeded two others, one of wax and another of brass, which finally gave place to a more stately edifice of stone by Trophonius and Agamedes. This temple was accidentally destroyed by fire B.C. 548. The council of the Amphictyons undertook to build another for the sum of 300 talents, of which the Delphians were to pay one-fourth, the remainder being contributed by other cities and nations. (The Amphictyons were twelve deputies, who represented the respective nations of Greece, and were instituted to unite the various communities in a common bond of amity, and make them vigilant for the tranquillity and happiness of their common country; they were also the protectors of the Delphic oracle, and guardians of its treasures, and adjudged all differences between the Delphians and those who came to consult the oracle. Their decisions were held sacred and inviolable, and even arms were taken up to enforce them.) The new temple was built of Porine stone, with a front of Parian marble; the architect was Spintharus of Corinth. The vast riches that were there accumulated, led Xerxes, after he had forced the pass of Thermopylæ, to attempt the seizure of Delphi and its treasures; but the enterprise failed, owing, as it was reported by the Delphians, to the manifest interposition of their deity, who terrified the barbarians, and, by a panic, scattered their bands. Subsequent to this event, the Phocians, to defray the expenses of the war they were then waging with the Thebans, plundered the temple to the enormous amount of 10,000 talents (equal to £2,250,000 sterling). At a

still later period it was ransacked of its treasures by the Gauls under Brennus. In the time of Strabo, the temple was greatly impoverished. Nero carried off 500 statues of bronze at one time, and Constantine removed the sacred tripods to adorn the Hippodrome of his new city, as well as the statues of Apollo and the Heliconian Muses. Among the tripods was the famous one which the Greeks, after the battle of Plataea, found in the camp of Mardonius; the brazen column which supported this tripod is still to be seen at Constantinople.

The answers of the god were delivered to those who came to consult the oracle by a priestess named Pythia, who was supposed to be suddenly inspired by the sulphureous vapours which issued from the orifice of a subterraneous cavity within the temple, over which she sat bare on a three-legged stool, called a *tripod*. The effect of the vapour caused the priestess to be convulsed, and, with eyes sparkling and her hair on an end, she spoke the oracles in a confused, half-frantic manner, amid howlings and cries, which were set down in order by the priest. The priestess was always required to be dressed in the garments of a virgin, and was bound by the strictest laws of temperance and chastity. The Pythia was only consulted one month in the year—about the spring. It was required that those who consulted the oracle should make large presents to Apollo; and thence arose the opulence, splendour, and magnificence of that celebrated temple. Sacrifices were also offered to the divinity, and if the omens proved unfavourable, the priestess refused to give an answer.

The sacred tripod, as already stated, was placed over the mouth of a cave, whence proceeded the exhalation.

The cavern was of great depth; but no traces of the sacred aperture remain at the present day: but from a passage in Strabo, that "the navel of the earth was in the temple of Apollo," some travellers are of opinion that it ought to be searched for in the very middle of the ancient city.

In the remains of several heathen temples, though in ruins, there are traces of the secret ways of access, which the priests possessed, undiscovered by the spectators. Dr. E. D. Clarke found one such in a temple at Argos; also, a secret chamber in an oracular cave at Telmessus. A private staircase still exists, leading to the Adytum in the temple of Isis at Pompeii.

Among the discoveries of Layard at Khorsabad are sculptured several forms of tripods, and also the triangular altar.

In the collection of the Townley Gallery in the British Museum there is a bas-relief representing a warrior seated, consulting the oracle of Apollo. The god stands before him, resting his right hand upon a lyre, through which is seen a raven, a bird which has been noticed as an accompaniment of Apollo. Scarcely any important enterprises were undertaken by the ancients until the oracles of the gods had been consulted, and in no instances were they resorted to with more zeal than at the commencement or during the prosecution of a war. Alexander the Great consulted the Pythian oracle before he waged war with the Persians; and Pyrrhus did not venture to assist the people of Tarentum against the Romans until he had received an apparently favourable answer from the oracle. Its deceitful wording, however, led to his ultimate failure.

At Patara, a town of Lycia, on the eastern side of the mouth of the Xanthus, there was a temple and oracle of Apollo, where the god resided for the six winter months, spending the rest of the year at Delphi. The worship of Apollo was spread throughout Lycia. At Xanthus there was a grove sacred to Latona, near the ancient temple of the Lycian Apollo.

In the same collection may be seen another bas-relief, representing a father and two sons consulting the oracle of Apollo. They are clothed alike in the Roman military costume, and each has his right hand upon his breast, to express his reverence for the god. Apollo is seated on the cover of the tripod, on which the priestess of the oracle usually sat when delivering the response of the god, whose sentiments she was supposed to be privy to. In this sculpture, Latona and Diana, the mother and sister of Apollo, stand between him and the warriors, the former holding in her left hand the offering which has been made to the god, and which appears to be frankincense.

The small island of Delos, in the Ægean Sea, celebrated as being the birthplace of Apollo and Diana, and which at one time contained one of the richest cities of Greece, was the sacred island of Apollo. It abounds with remains of ancient structures, covering the ground to such an extent that it admits of little or no culture; and there was a famous colossal statue of the god, some remains of which yet in existence are of gigantic size; although said to have been cut from a single block of marble, the thigh is nine feet in circumference. By an inscription we are told it was dedicated by "the Naxians to Apollo." From Homer's Hymn to Delos, it appears that at that early

date it was celebrated for a great festival to Apollo. There was an altar said to have been erected by Apollo at the age of four years, and made with the horns of goats killed by Diana. Upon this altar it was not lawful to sacrifice any living creature. The god there delivered his oracles in the summer, in a plain manner, and without any ambiguity or obscure meaning. The temples were overthrown and the entire island laid waste by the soldiers of Mithridates, and has remained from that time one scene of desolation.

The oracle of Apollo at Delphi was the most celebrated among the Grecian nations; and the importance the Greeks and Romans attached to oracular responses, leads to an inquiry into the disposition and habit of all people, from the earliest ages of the world, to gratify their curiosity regarding the future, and the desire to penetrate into its mysteries. Even among nations that have made but little advancement in civilization and intelligence, this craving desire for diving into futurity exerts a powerful control over the minds of men in every stage of society; and in combination with a belief that the gods had the ability to afford the knowledge so eagerly longed for, we see the origin of the oracles of the pagan world.

It may even be said that among the Jews we find several kinds of oracles. Those delivered *vivâ voce*,—as when God spake to Moses face to face. Prophetic dreams,—as when God foretold to Joseph his future greatness. The response of Urim and Thummim, which accompanied the ephod worn by the high-priest. This manner of inquiring of the Lord was often used from Joshua's time to the erection of the Temple, after which they consulted the prophets. The most

famous oracle of Palestine was that of Baal-zebub, king of Ekron, which the Jews themselves consulted: there were also the oracular Teraphim, the ephod of Gideon, and the false gods of Samaria, which had their oracles.

The Hebrews, living thus in the midst of an idolatrous people accustomed to receive *oracles* and to have recourse to diviners, magicians, and interpreters of dreams, would have been under a more powerful temptation if God had not afforded them certain means of knowing some future events by prophets in their most urgent necessities. And thus, when Moses had forbidden the Israelites to continue the pagan practices, he promised to send them a prophet of their own nation, who should instruct them in the truth.

The most ancient oracle on record is, probably, that given to Rebekah in Genesis xxv. But the most complete is that of the child Samuel; the place was the residence of the ark,—the regular station of worship; the manner was by a distinct and audible voice; the subject of the highest national importance—no less than a public calamity, with the ruin of the first family in the land. This communicative voice, issuing from the interior of the sanctuary, was, in every sense of the term, an oracle. It may also be said that the highest instances of oracles are those voices which, being formed in the air by a power superior to nature, bore testimony to the celestial character of the divine Messiah; as at his baptism, and again at his transfiguration. “And this voice from heaven,” says Peter, “we heard.” Nothing can exceed the sublimity, grandeur, and majesty of these oracles, and they could not but forcibly impress the minds of the witnesses.

These communications were marked by simplicity and distinctness; remote from the ambiguity and double-meaning which had become almost proverbial among the pretended oracles of the heathen.

In the early period of the Christian Church, the gifts of prophecy and inspiration were frequent; after that time the greater part of the heathen oracles fell into contempt and silence: but it appears from the edicts of the Roman emperors, that oracles existed and were consulted so late as A.D. 358. After that period few resorted to them, and there was then no interest to retain them. Plutarch has written a whimsical, but interesting treatise, in which he tries to account for their falling off; but there is little room for question on the subject. It was Christianity alone that brought about this consummation, by the divine enlightenment it everywhere diffused, and by the display which it made of the falsehood and folly of the superstitions it was designed to overthrow.

Thus, throughout all time, in never-ceasing change, until the final accomplishment of God's divine law,

" Worlds on worlds are rolling over  
     From creation to decay,  
 Like the bubbles on a river,  
     Sparkling, bursting, borne away;  
 But they are still immortal,  
     Who, through birth's orient portal  
 And Death's dark chasm hurrying to and fro,  
     Clothe their unceasing flight  
     In the brief dust and light  
 Gather'd around their chariots as they go;  
     New shapes they still may weave,  
     New gods, new laws, receive;  
 Br'ght or dim as they, as the robes they last  
     On Death's bare ribs had cast.

"A power from the unknown God,  
   A Promethean conqueror came,  
 Like the triumphal paths he trod  
   The thorns of death and shame.  
   A mortal shape to him  
   Was like the vapour dim  
 Which the orient planet animates with light;  
   Hell, sin, and slavery came,  
   Like bloodhounds mild and tame,  
 Nor prey'd, until their lord had taken flight.  
   The moon of Mahomet  
   Arose, and it shall set:  
 While blazon'd as on heaven's immortal noon  
   The cross leads generations on.

"Swift as the radiant shapes of sleep  
   From one whose dreams are paradise,  
 Fly, when the fond wretch wakes to weep,  
   And day peers forth from her blank eyes!  
   So fleet, so faint, so fair,  
   The powers of earth and air  
 Fled from the folding star of Bethlehem;  
   Apollo, Pan, and Love,  
   And even Olympian Jove  
 Grew weak, for killing truth had glared on them:  
   Our hills, and seas, and streams  
   Dispeopled of their dreams,  
 Their waters turn'd to blood, their dew to tears,  
   Wail'd for the golden years."

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The celebrated statue called the Apollo Belvedere, which is universally allowed to be one of the finest specimens of sculpture extant, and in which the whole realization of manly beauty is developed, was found among the ruins of ancient Antium, in Italy. It was purchased by Pope Julius II., and by him placed in the Belvedere of the Vatican; whence its name. It is supposed to be the work of Agasius the Ephesian. It is a

standing figure, more than seven feet high, and represents the god naked, except the cloak, which is fastened round his neck, and hangs over the extended arm. The left hand and right fore-arm were lost, and were restored by G. Angelo da Montorsoli, a pupil of Michael Angelo; so that the original action can only be conjectured. It was supposed to represent the god at the moment of having discharged an arrow at the serpent Python, watching the effect of his weapon: and accordingly, in the restoration, part of a bow was placed in the left hand. Lord Byron beautifully describes the statue:—

“The Lord of the unerring bow,  
The God of life, and poetry, and light,  
The Sun in human limbs array’d, and brow  
All radiant from his triumph in the fight;  
The shaft has just been shot—the arrow bright  
With an immortal’s vengeance; in his eye  
And nostril beautiful disdain; and might  
And majesty flash their full lightnings by,  
Developing in that one glance the Deity.”

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Pindar, in his seventh Olympian ode, which is addressed to Diagoras the Rhodian, on his victory with the cæstus in the seventy-ninth Olympiad, embodies so much of the mythical history of Rhodes, that it forms an appropriate conclusion to the subject.

This beautiful ode—which was said to have been written in letters of gold, and suspended in the Temple of Minerva—commences with a highly poetical simile drawn from domestic life, which introduces the praise of the victor and his race. He then proceeds to the story of Tlepolemus, an ancestor of Diagoras, who departed for Rhodes at the command of Apollo; the

shower of gold which Jupiter caused to descend there; then follow the fables respecting the origin of Rhodes, the birth of Pallas, the ancient sacrifices, and the gifts imparted by her to favoured Rhodians, especially their skill in statuary. Then succeeds a digression on the consecration of the island to the Sun (Hyperionides). After a panegyric on Tlepolemus and Diagoras, the ode concludes with an invocation to Jupiter, to whom divine honours were paid on Atabyrius, a mountain of Rhodes, propitiating his continued favour for both poet and victor; and a moral reflection on the mutability of human fortune.

“As when a sire the golden bowl,  
 All foaming with the dew of wine,  
 Takes with a liberal hand and soul,  
 Chief gem where all his treasures shine—  
 Then tends the beverage (hallow'd first  
 By prayers to all the powers above)  
 To slake the youthful bridegroom's thirst,  
 In honour of connubial love.  
 The social pledge he bears on high,  
 And homeward as his course he bends,  
 Blesses the fond connubial tie,  
 Admired by all his circling friends.

“Even thus I bring the nectar'd strain,  
 The Muses' gift to those who gain  
 The Pythian and Olympic crown;  
 Thrice blest, to whom 'tis giv'n to share  
 The arduous fruit of mental care,  
 Cheer'd by the voice of high renown!  
 Full many a victor in the fray  
 My life-inspiring strains survey—  
 Which bids the sweet-toned lyre its music raise,  
 And wake the sounding flutes through all their notes of praise.

“And now, Diagoras, to thee  
 They breathe united melody.

When Rhodes the warlike isle is sung,  
 Apollo's bride from Venus sprung;  
 He too, the hero brave and bold,  
 With hardy frame of giant mould,  
 Who by Alphéus' sacred tide,  
 And where Castalia's waters glide,  
 First in the cæstus' manly fray  
 Bore the triumphant prize away.  
 Let Damagetus next, his sire,  
 To justice dear, the strain inspire.  
 Fix'd on that isle which three fair cities grace,  
 Where Embolus protects wide Asia's coast,  
 They dwell united with the Argive host.

- “Now to Tlepolemus my song would trace  
 As its first source Alcides' potent race.  
 From Jove their sire's high lineage springs;  
 While to Astydameia's line  
 Amyntor, born of race divine,  
 An equal lustre brings.
- “But ah! what crimes round erring mortals wait,  
 Unnumber'd torments in their happiest state—  
 Who, ere the chequer'd scene of life be past,  
 Can tell if weal or woe shall mark his lot at last!
- “Since the high founder of the Rhodian state,  
 Impell'd by fierce ungovernable hate,  
 Laid with his olive-sceptre's deadly blow  
 On earth Alcmena's bastard brother low,  
 Licymnius, whom his hand to Pluto sent,  
 From Midea's chamber as his steps he bent.  
 'Tis thus the maddening tumults of the mind  
 Have oft seduced the wisest of mankind.
- “He sought the god who could unfold  
 The purpose of the will divine,  
 When thus the power with locks of gold  
 Spoke from his perfume-breathing shrine:  
 ‘Go, launch your fleet from Lerne's strand,  
 To gain the sea-encircled land,

Where the great monarch of the skies  
Sent from his golden clouds a shower,  
With flames commission'd to devour  
Th' accepted sacrifice.

What time by aid of Vulcan's art  
And brazen axe, Minerva sprang  
From Jove's head with impetuous start,  
With long-continued warlike clang;  
While heaven's high dome and mother earth  
Shuddering beheld the wondrous birth.'

“Then too the god whose splendour bright  
Glads mortals with his radiant light,  
Bade his loved sons the high behest obey.  
Them first he urged to rear the splendid shrine,  
And to the goddess every rite divine  
With prompt submissive reverence pay.  
This their immortal sire with joy would cheer,  
And please the Maid who wields her sounding spear.

“Yet oft oblivion's shadowy veil  
O'erclouds the well-intending mind;  
Then wise Prometheus' counsels fail,  
And Reason's path is left behind.  
So they, obedient to their heavenly sire,  
Bade in th' Acropolis an altar rise,  
But carried to the shrine no spark of fire  
To waft from earth the pious sacrifice.  
On them the supplicated power  
Rain'd from his yellow cloud a golden shower.

“Meanwhile the maid with azure eye  
Her favour'd Rhodians deign'd to grace  
Above all else of mortal race,  
With arts of manual industry.  
Hence framed by the laborious hand,  
The animated figures stand,  
Adorning every public street,  
And seem to breathe in stone, or move their marble fast.

“Wisdom true glory can impart  
Without the aid of magic art.

As ancient fame reports, when Jove  
 And all th'immortal powers above  
 Held upon earth divided sway ;  
 Not yet had Rhodes in glittering pride  
 On ocean's breast appear'd to ride,  
 But hid beneath his briny caverns lay.

“Then while the absent god of light  
 Delay'd to claim his equal share,  
 No friendly voice maintain'd his right  
 Of all the blest assembly there.  
 Jove, to repair the wrong, in vain  
 Wish'd to adjudge the lots again.  
 Since in his course the sun had found,  
 Retired within the hoary deep,  
 A fertile land with heroes crown'd,  
 Prolific nurse of fleecy sheep.

“Then straight he gave the high command  
 To Lachesis, whose locks of jet  
 Are gather'd in a golden net,  
 To fix with her extended hand  
 The oath that binds the powers above,  
 And stamp with fate the nod of Jove,  
 Which the bright isle emerging from the wave,  
 To Phœbus and his latest offspring gave.

“Hence o'er the land extends his sway  
 Who darts the piercing beams of day ;  
 The charioteer whose guiding rein  
 Wide over the celestial plain  
 His fire-exhaling steeds obey.

“With Rhodes there in amorous embrace  
 Conjoin'd, the god begat a valiant race ;  
 Seven noble sons, with wisdom's gifts endow'd  
 By their great sire above the vulgar crowd.  
 Cameirus from this root with Lindus came,  
 And Ialysus, venerable name :  
 Three chiefs who over the divided land  
 In equal portions held supreme command.

Apart they reign'd, and bade each city bear  
The monarch's name who sway'd the sceptre there.

“In that blest isle secure at last  
'Twas thine, Tlepolemus, to meet  
For each afflictive trial past  
A recompence and respite sweet.  
Chief of Tirynthian hosts, to thee  
As to a present deity,  
The fumes of slaughtered sheep arise  
In all the pomp of sacrifice :  
Awarded by thy just decree  
The victor gains his verdant prize.  
That crown whose double honours glow,  
Diagoras, around thy brow :  
On which four times the Isthmian pine,  
And twice the Nemean olive shine :  
While Athens on her rocky throne  
Made her illustrious wreath his own.

“Trophies of many a well-fought field  
He won in glory's sacred cause,  
The Theban tripod, brazen shield  
At Argos, and Arcadia's vase.  
Her palms Bœotia's genuine contests yield ;  
Six times Ægina's prize he gain'd,  
As oft Pellene's robe obtain'd,  
And graved in characters of fame,  
Thy column, Megara, records his name.

“Great sire of all, immortal Jove,  
On Atabyrius' mount enshrined,  
O ! still may thy propitious mind  
Th' encomiastic hymn approve,  
Which celebrates in lawful strain  
The victor on Olympia's plain,  
Whose valorous arm the cæstus knows to wield.

“Protected by thy constant care,  
In citizens' and strangers' eyes  
Still more exalted shall he rise  
Whose virtuous deeds thy favour share :

Since he to violence and fraud unknown,  
 Treads the straight paths of equity alone:  
 His fathers' counsels mindful to pursue,  
 And keep their bright example still in view.  
 Then let not inactivity disgrace  
 The well-earn'd fame of thine illustrious race,  
 Who sprang from great Callianax, and crown  
 Th' Eratidæ with splendour all their own.  
 With joy and festal hymns the streets resound—  
 But soon, as shifts the ever-varying gale,  
 The storms of adverse fortune may assail—  
 Then, Rhodians, be your mirth with sober temperance crown'd."

The same wondrous poet, in his first Pythian ode,  
 thus addresses the lyre of Apollo—

"O golden lyre! to whose harmonious string  
 Apollo and the fair-hair'd Muses sing  
 Glad prelude which the choral train obey,  
     When moving in the mazy dance,  
     To the sweet strains the band advance,  
 Their movements guided by thy sovereign sway—  
     Thine is the potent art to tame  
     The lightning's everlasting flame."

And in the fourteenth Olympic ode he invokes the  
 Muses as the attendants of Apollo—

"Join'd in banquet or in chorus move  
 Ye throned Graces—lovely train—  
 Placed near the Pythian god of day,  
 Whose golden shafts the beams of light display,  
     All the high deeds of Heaven ordain,  
 And praise th' Olympic sire with hymns of endless love."

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The ancient Egyptians, in statuary, as in all other  
 achievements of the hand of man, far surpass every  
 other people of the world, as far as magnitude of pro-  
 portion is concerned.

"I met a traveller from an antique land  
 Who said, 'Two vast and sunkless legs of stone  
 Stand in the desert. Near them on the sand  
 A shatter'd visage lies, whose frown,  
 And wrinkled lip, and sneer of cold command  
 Tell that its sculptor well those passions read  
 Which yet survive, stamp'd on these lifeless things  
 The hand that mark'd them, and the heart that fed :  
 And on the pedestal these words appear :  
 "My name is Oxymandius, King of Kings ;  
 Look on my works ye mighty, and despair !"  
 Nothing beside remains. Round the decay  
 Of that colossal wreck boundless and bare  
 The loose and level sands stretch far away.'"—SHELLEY.

In the remains of the large edifice called the Mem-  
 nonium is a great colossal statue of red granite  
 broken off at the waist, the upper part lying on its  
 back. In its fall it carried with it the whole temple-  
 wall within its reach. The features are entirely  
 obliterated by the hand of man; and to the same  
 cause we must attribute the destruction of the statue.  
 The left foot, which is entire, measures 6 feet 10 inches  
 across; it is 62 feet round the shoulders; and the  
 length of the nail of the second toe to its insertion  
 is 23 inches. The hieroglyphic characters engraved  
 upon the arm are large enough for a man to walk in.  
 There is in the British Museum a colossal fist of red  
 granite, which is said to have belonged to this statue;  
 by whom it was broken off is unknown, but it was  
 surrendered to the British among other antiquities  
 obtained by the French in Egypt.

Belzoni obtained from this place a colossal head,  
 now in the British Museum, but which has unhappily  
 sustained much injury. The height of this fragment  
 is eight feet. Norden, a traveller, who saw the statue  
 entire in 1737, gives a measurement of twenty feet,

and states that it was of a single piece of black granite. The material of which the statue is made is a fine kind of Syene granite of one entire mass, but of two colours. The head has, with great judgment, been formed out of the red part of the granite, while the dark part was appropriated to the breast, and probably also to the rest of the body. The figure was in a sitting posture, like most of the Egyptian colossal statues; for Belzoni found it near the remains of its body and chair. From the size of the fragment we should judge the entire height was twenty-four feet. The weight of the mass is estimated at between ten and twelve tons.

It is universally agreed that this is one of the finest specimens of Egyptian colossal sculpture now known to exist; and if we admit it to be a work of genuine Egyptian art (of which there can be no doubt), we may consider it as a favourable specimen of what that nation could accomplish. For so hard and unwieldy a mass to be wrought even into any resemblance to the human form, and polished to so high a degree, would of itself be a labour worthy of admiration. But that the proportions of the parts should have been so well preserved, and that a tranquil *beauty* of expression should have been bestowed upon this colossal face, proves that at least some kinds of sculpture were once carried to a high degree of perfection in Egypt; though they may not be of that description of art which our knowledge of Greek and Italian art must teach us to prefer. In the colossal statues of Egypt calmness and repose are the most striking characteristics; but this figure shows somewhat more. It represents a young man: the breast is broad and well defined. The beard, united in one mass, adheres to the chin. The

line of the eyebrows perhaps does not project enough above the eyeball; the tip of the nose, too, is perhaps too much rounded, and the ears, as usual in Egyptian statues, are placed too high; but even with these defects, and with lips too thick for our notions, the face is full of softness, tranquillity, and beauty.

This statue has received the name of the Younger Memnon, partly because it was found in the temple to which the name of Memnonium had been given; partly, also, because it is supposed to belong to the same class with the statues so celebrated under the name of Memnon.

In the plain of Thebes are two colossal statues seated on their chairs; they are about fifty feet high, and seated each on a pedestal which is six feet in height, eighteen long, and forty-four broad. The two statues are but fifty-four feet asunder, and face the same point of the compass, south-south-east. In size, character, and proportion, they are very similar; the one to the south is of a single block of stone, the northern has been broken at the waist. On the pedestals which support them are carved a variety of hieroglyphical representations, with the usual mystic symbols; and on the sides of the thrones on which they are seated, two priests are represented tightening with their hands and feet bands of lotus-stalks, which are apparently to keep upright a platform on which the thrones themselves are supposed to be placed. These two statues, though so mutilated, are deserving of particular attention, because they still present us with the whole effect produced by the largest colossi in their original position. Nor is the impression of their wondrous height destroyed by the injuries they have sustained.

At Ipsambul, in Lower Nubia, in front of the great rock-cut temple, the indefatigable Belzoni, after clearing away the accumulated sand of centuries, brought to the light of day four enormous sitting colossi, which, excepting the great sphinx, are the largest in existence, the height of them being fifty feet: two only are exposed, the others are partially buried in the sand. They are in front of the temple. All travellers represent these figures to be the most beautiful colossi that any of the Egyptian ruins represent; the perfect grace in the features, which are still in high preservation, evinces a beauty of expression that is the more striking as it is the more unlooked for in statues of such dimensions. On the top of the door of the temple is a figure of Osiris, twenty feet high, with colossal hieroglyphic figures beside it: on the top of the temple, over a frieze, is a cornice, on which is a row of twenty one sitting monkeys, eight feet high.

There is a smaller rock-cut temple at Ipsambul; the approach to it being free from sand, shows the whole front, which is close to the river Nile, and twenty feet above its usual level. The whole depth of the front is seventy-six feet. The front of the temple is inclosed in a square border or frame, which is covered with hieroglyphics, as are likewise the door-way in the centre, and the jambs, that separate six colossal statues thirty feet high. Two of the figures are females, and both supposed to represent Isis. The four others, which are male figures, have each a smaller figure by its side: one of these represents Osiris. The name of Rameses appears in numerous places on the border. The date of this king was B.C. 1355. At Essaboua, on the Nile, are the remains of a very ancient temple, partly rock-cut and partly constructed,

approached by an avenue of sphinxes, thirty feet wide, with two colossal figures in front, and at the entrance are ruins of four colossal figures. This is supposed to be of prior date to Thebes.

There is in the British Museum a colossal statue in a complete state, which, although not a fifth part of the size of those just described, will convey to the mind some idea of those enormous figures. The height of it is nine feet six inches. It is supposed to represent Amenophis III., or Memnon, a sovereign of Egypt, 1430 B.C. Considering the early period at which it was executed, it is not without merit as a work of art. In the British Museum may also be seen a colossal Egyptian head, which was found at Karnak. It is of red granite, polished to a degree of considerable smoothness, and is perfect, except the left ear and part of the chin, which are broken off. It is surmounted by a sort of mitre, and the entire height of head and mitre is ten feet. There is also a colossal arm, which, doubtless, originally belonged to this figure; and judging from the appearance of the arm, we may conclude they formed parts of a standing statue of the height of twenty-six feet. In front of the cap appears the serpent,—the Egyptian emblem of royalty.

But all these colossi are dwarfs compared with the great sphinx at Jizeh. By Pliny we are told: "The sphinx is in front of the Pyramids—an object more wonderful than they—and a kind of rural deity to the neighbouring people. They think King Amasis was buried in it, and that it was conveyed to the spot; but it is sculptured in the natural rock, and polished smooth." The size from the chin to the top of the head is said to be 28 feet, and the body is above 100

feet long. This figure, which for ages had been buried in the sand, was by Caviglia, after great labour, laid bare to the foundation. The paws, which are about 50 feet long, are constructed of masonry, but the rest of the body is cut out of the rock. On the stone pavement, in front of the sphinx, and between its paws, there was found a block of granite 14 feet high, 7 broad, and 2 thick, the face of which is adorned with sculptures in bas-relief, and long inscriptions well executed.

In the British Museum there is a colossal statue, the head of which is gone. This figure was formerly placed upon the summit of a monument situate on the south side of the Acropolis of Athens. This edifice, known as the Choragic Monument of Thrasyllus, was constructed 320 B.C.; and, by an inscription remaining on it, we learn it was raised by Thrasyllus to perpetuate the memory of a victory obtained by his tribe at the festival of Bacchus, while Thrasyllus was leader of the chorus. The figure is, by artists and connoisseurs, decided to represent Bacchus, the god of joy.

In our Museum may also be seen a colossal head which probably belonged to a copy of the famous statue of Hercules, by Glycon, which was found in the baths of Caracalla at Rome. The head is of the finest class of Greek sculpture, and was dug up at the foot of Mount Vesuvius, where it had been buried by the lava; it was obtained by Sir W. Hamilton, and by him was presented to the Museum. The bust measures 2 feet 6 inches in height.

In the interior of the island of Java there are remains of very large temples, with marble statues of their gods eight feet high. At Chandisevu are most splendid remains of a temple, the entrance to which is guarded by eighteen gigantic watchmen.

The great statue at Sumnat in Hindostan, 26 feet high, was made of marble, inlaid with gold and precious stones, as were also the fifty-six monstrous pillars of the hall in which it stood.

Among the Greeks, colossal statues were not uncommon. Pausanias mentions several that were 30 feet high. The people of Elis set up a bronze statue of Jupiter, 27 Greek feet high, in the sacred grove near Olympia. The colossus which Nebuchadnezzar set up in the plains of Dura was "an image of gold [probably gilt], whose height was threescore cubits." And the colossal statue of Belus, which Herodotus mentions as having once existed at Babylon, was of solid gold, and twelve cubits high.

Among the colossal statues of modern times, we may notice the very remarkable and spirited group of Peter the Great at St. Petersburg, by Falconet, a French sculptor. The emperor is on horseback, his steed is in the act of charging, and is on his hind legs; the figure of the emperor is over 11 feet in height that of the horse is 17 feet. The group is in bronze and was cast at a single jet; the weight of it is 36,636 lbs. It stands upon a rock of granite, weighing 1500 tons, which was conveyed a distance of four miles.

Within the last two years the world has seen, in the production of Schwanthaler's colossal statue of Bavaria, a specimen of contribution of our own day to gigantic form. This stupendous work of art—awful in its Titanic proportions and its calm, majestic beauty—the result of ten years' constant anxiety—stands on a broad meadow to the west of Munich,—a portion of the great plain that stretches away to the feet of the Alps. It rests on the edge of what appears at first to

be an artificial terrace,—but it is in fact a huge step, where the plain suddenly descends into that lower plain on which stands the city of Munich. The figure of this colossal virgin of the German world—with her majestic lion by her side—is fifty-four feet high, and is placed on a granite pedestal thirty feet in height;—so that the beautiful Doric temple of the Ruhmeshalle, or Hall of Fame, of white marble,—before which the statue is placed—seems dwarfed into insignificance.

At the end of the Long Walk in Windsor Park, there is placed on the top of a hill, an artificial group of massive stone, so placed as to represent a rock,—a colossal equestrian statue of George the Third, by Wyatt: the horse and rider are 26 feet in height; the total elevation, including the rock, is 50 feet. The approach from the castle is through a vista of lofty trees, so that the spectator does not feel the colossal dimensions of the statue till he is close under it.

With the conclusion of his labours, the compiler of this volume congratulates his countrymen on the improved spirit of the age, now displayed in dedicating an enduring memorial, greater than all statuary, to record the great deeds and consistent course of the whole life of Britain's departed hero and statesman, in the foundation of an educational establishment for training up orphans "in the way they should go;" thus following his bright example in the Christian path of duty to God and man, instead of in the heathen custom of heaping up huge piles to encumber the earth.







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