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TEMPLE OF APOLLINOPOLIS.

CURIOSITIES OF ART:

As related to his Children

BY MR. ADAM STOCK.

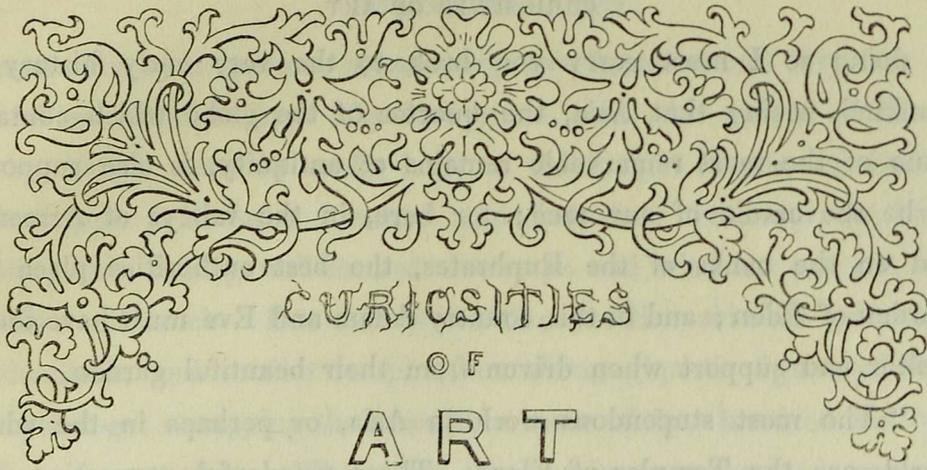
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A decorative floral border with intricate scrollwork and a central flower, framing the title text.

CURIOSITIES
OF
ART

PART I.

ONE wet dreary day in gloomy November, when the afternoon had been turned into early night, by the simple process of closing doors and shutters, and drawing window curtains, Mr. Adam Stock prepared to fulfil his promise, of describing some of the most remarkable works of art he had seen in his travels, or read of in books. The little group were soon assembled, their happy faces illumined by the cheerful blaze of a sea-coal fire. The audience consisted of his wife, two boys, and a little girl of an age capable of understanding most of what papa was going to tell, with two still younger ones, whose looks betrayed that they would soon be ready for bed. Mr. Adam Stock produced his note books, a portfolio of drawings, and a large map of the world, which had every appearance of having seen service. He snuffed the candles, wiped his spectacles, and thus commenced his promised evening amusement:—

“ I am about to describe to you,” he said, “ some of the most wonderful works which have been produced by human hands ; and

in doing so I must carry you back to the very early history of mankind, seeing that Asia, the quarter of the globe which contains some of the most remarkable remains of antiquity, is also supposed to be the cradle of our race; for here, in the valleys of Armenia, and on the banks of the Euphrates, the best authorities place the Garden of Eden; and in this country Adam and Eve must have found shelter and support when driven from their beautiful garden.

“The most stupendous work in Asia, or perhaps in the whole world, are the Temples of Elora. These wonderful excavations are situated near the centre of Hindoostan, and about a thousand miles from Calcutta, in the Province of Dowlatabad. The town is almost entirely inhabited by Brahmins, the sacred race, or priesthood, of the Hindoos, and about a mile to the westward of the town of Elora are the celebrated temples excavated out of the mountain.

“The excavations, occupying a circuit of several miles, are formed out of a mountain of red-coloured granite, out of which the temples, twelve in number, are hewn. On a close approach, the eye of the traveller is both surprised and delighted with the objects which present themselves on every side. The stillness of the place itself—the extent and solitude of the adjoining plains—the romantic beauty of the country, with the mountains perforated in every part—and the reflection, that the hands which performed this work of wonder had crumbled into dust at least four thousand years ago—impress the beholder with feelings of wonder at the boldness which could invent, and the persevering industry which executed, such a gigantic undertaking.

“Approaching from the westward, and entering through a handsome gateway, the chief temple, called Keylas, or Paradise, suddenly presents itself; all its parts, perfect and beautiful, are detached from the

mountain by a spacious area, nearly two hundred and fifty feet deep, and one hundred and fifty feet broad. In the centre of this area the temple rears its rocky head to the height of one hundred feet, its length is about a hundred and forty-four feet, and its breadth sixty-two, having well-formed doorways and windows cut out of the same solid rock. But this is not all; on either side are galleries and chambers, and smaller temples, containing gigantic figures of Hindoo mythology, occupying the incredible space of four hundred and twenty feet of excavation. While over these again are excavated many noble apartments, with a variety of sculptured figures in high relief, carved out of the native rock; passing onward through this spacious area, and leaving on the right and left several noble apartments hewn out of the rock, at the north and south extremity, the south or right-hand gallery is entered by a doorway. This gallery is a hundred and eighteen feet in length, sixteen feet eight inches in breadth, and thirteen feet high; the roof is supported by eleven pillars, and at the entrance of the gallery are various apartments filled with figures; in the gallery itself are twelve figures of gigantic size.

“ At the eastern extremity of this immense excavation are three distinct figure galleries, or verandas, with compartments hewn out of the rock, and supported by seventeen pillars, each two feet six inches square, and containing forty-two gigantic figures of the Hindoo mythology; the extent of this gallery is a hundred and eighty-six feet. At this part of the mountain the height is about two hundred feet, gradually shelving down towards the western entrance, which is about fifty feet high. In this gallery the figures are about seven feet in height, well proportioned, and exhibiting considerable skill; over it the bare rock appears, rising to the very summit of the mountains,

no attempt having been made here to extend the excavations. The south gallery is exactly uniform with the north one already described.

“But the great attraction is the grand temple itself. A few feet within the area, at the western entrance, the mutilated remains of two gigantic elephants, evidently sculptured out of the rock, and nearly buried in rubbish, present themselves, and a few feet further on are two immense obelisks, estimated to be forty feet high, of a square form, and eleven feet square at the base. These obelisks are richly ornamented with carved figures. Between these objects, and in a line with the outer gateway, a ledge of rock is left as a bridge or passage to the front portico of the temple; this passage is about eighteen feet high, and twenty broad, and leads through an apartment of about sixteen feet square, in which is a figure of the bull Nundi, an object of Hindoo superstition.

“From the area, access to the great temple is gained by a flight of steps leading to the same portico, from whence the view on either side is very remarkable. On one side a fine view of the country presents itself, terminating with the little town of Elora in the distance. On the other side, descending a few steps, the grand hall of Keylas is seen in all its magnificence and gloom; the roof is supported by sixteen square pillars, elegantly sculptured, and placed at equal distance in the aisles or passages between, the centre aisles being twice the breadth of any of the others. The circumference of each pillar at the base is eleven feet, carved out of the primitive rock, which is also cut away on the roof, so as to imitate beams and rafters resting on the pillars.

“Crossing the great hall, from south to north, is a passage between the pillars, terminating at each end in a portico, descending to the area by a few steps, and here also is an appearance of communication

with an upper gallery, by means of a bridge or ledge of rock cut out of the mountain, but which is now in ruins; at all events there are some noble apartments opposite these side porticoes, and forming an upper story to the galleries already described, evidently connected at some period with the temple of Keylas.

“At the eastern extremity of the great hall, reached by an ascent of five steps, is a room devoted to Siva, the presiding deity of the temple. This room is surrounded by an open passage communicating with five smaller temples, having roofs of a pyramidal form, and raised on a platform. Three of these are elaborately carved with figures of idols, but the others are devoid of images, and the roofs have the appearance of having been stuccoed and painted.

“In the portico at the western entrance to the great hall, are found two sphinxes, closely resembling those found among the ruins of ancient Egypt, and which I shall one day shew you in the British Museum, where several of them may be seen—these, as well as the obelisks already described, lead to the conclusion, that in this country we find the first resemblance to the extraordinary ruins in Egypt, and, consequently, trace from Asia the dawning of those arts and sciences, which Egypt communicated to the ancient Greeks, and the Greeks to our ancestors. If this is correct, we must look to the extreme East for the origin of modern civilisation, as well as for the birth-place of mankind.”

“Papa,” said the eldest of the boys, “who made this strange place, and what did he intend it for? It could not be a very pleasant place to live in, I think!”

“You have asked a question, my boy, not easily answered. All that is known either of the designer, or the use of these caves, has become matter of surmise with the learned, and even their surmise is

founded on the traditions of the Hindoo inhabitants of India, which are very curious. There once lived a very pious and good man, who was blind, say these traditions, and he had a son, named Couroo, and also a brother, named Pandoo. At the death of the blind man, Couroo and Pandoo were to govern the whole world, for in those days people knew very little of the world beyond the country they lived in; but they could not agree upon a proper division of it, and so the uncle and nephew determined on settling the dispute by playing a game, which Pandoo, the uncle, lost, and the nephew became king of the country. To hide his mortification, he retired with his wife, Coutee, to this solitude, where he and his children commenced the excavations for religious purposes; and, being favoured by their god Brahma, they finished the whole in one day, which was made to last, by the favour of the god, as long as one year: such is one of the traditions of the Hindoos about these temples. Another tradition states that Visnacarma was the builder of the temple, and Vishnoo, another object of Hindoo worship, was his assistant. This Vishnoo, according to some very ancient writings of the Brahmins, lived about five thousand years ago. This tradition would carry the date back to three thousand years before the birth of Christ. The probability is, however, that these names which have come to be looked upon as gods by their descendants, were warriors who conquered, and perhaps tyrannized over the people they found inhabiting the country. The temples were, no doubt, erected in honour of the idols these conquering idolators worshipped, as some expiation, according to their own notions, for their wickedness. But how great must have been the cruelties practised on the poor people before such immense excavations could be completed!"

BABYLON.

“Following the westward course of civilisation, I must pause on the ruins of ancient Babylon, ‘The glory of the kingdoms, the beauty of the Chaldees’ excellency.’ This city has for ages been deserted, and even its site has become matter of doubt; but its history remains for our wonder and admiration. Babylon was situated on both sides the river Euphrates. The circuit of its walls is said to have been sixty miles, three hundred and fifty feet in height, and eighty-seven feet thick; having two hundred and fifty watch-towers, and one hundred gates of brass. The walls were built of brick, cemented by bitumen, a species of glutinous earth, which soon became as hard as stone; and outside the walls flowed an immense ditch, which was always filled with water. Besides this extent of wall, on each bank of the river was built a quay of great thickness; and the two sides of the river were connected by a bridge, constructed with wonderful art.

“The original city was founded by the first descendants of Noah, about two thousand two hundred years before Christ. It was enlarged by Nimrod, the great-grandson of Noah, about two thousand years before our era; nearly rebuilt, about twelve hundred years before Christ, by the Assyrian queen Semiramis; and strengthened and beautified by Nebuchadnezzar and his daughter Nitocris, with such magnificence and splendour, as rendered it one of the wonders of the world. The downfall and destruction of this proud city, and its present state, are fearfully foretold in some of the prophecies.

Enriched with the spoils of the East, and exulting in her prosperity, she seemed born to command the world: she said, in her heart, 'I am the queen of nations, and my reign is for ever.' Five hundred and forty years before Christ it was invested by the armies of Cyrus the Great; but the proud and powerful city, with a kingdom within its walls, and provisions for twenty years, derided all his efforts, until her pride and luxury wrought her downfall. He lay before the city for two years; and entered it by stratagem, while the inhabitants were in the middle of a feast, cut to pieces all who opposed him, slew the king, destroyed the capital, and united the country to the Persian empire.

"The remains of the Tower of Babel, whose 'top reached unto heaven,' which you have read of in the Bible as leading to the confusion of languages, is here to be found. Ancient historians describe it as a tower erected in honour of the god Belus, consisting of a regular square of a thousand feet on each side, adorned with gates of brass. In the centre of this square arose a tower, whose length and breadth was five hundred feet; upon this tower another arose, and so on, until the whole contained eight towers, whose height was five hundred feet. On the outside of this structure, steps were formed winding up to each tower; and in the highest tower was a magnificent chamber, sacred to the god Belus, with a splendid couch, having in the centre a table of gold.

"This edifice is supposed to have been founded by Nimrod 'the mighty hunter' of Scripture; and travellers tell us, that it cannot now be seen without the conviction that the emphatic prophecy of Jeremiah had been fearfully fulfilled: 'I will stretch out mine hand upon thee, and roll thee down from the rocks, and will make thee a *burnt*

mountain,' says the prophet; and every circumstance bears out the tradition, that the Tower of Babel was destroyed by fire from Heaven. The great work of destruction, commenced by the hand of God, was completed by Xerxes, when he conquered Babylon. Among the other mighty projects of Alexander the Great, he had conceived the idea of restoring this famous tower, and making Babylon the capital of all Asia: as a preliminary step, ten thousand men were employed for two months in removing the ruins caused by the Persian conquerors; but his death put an end to this project; and the exact spot on which this structure was erected is now only matter of surmise to the traveller. Another object of curiosity belonging to this spot, was the

HANGING GARDENS OF BABYLON.

“These gardens were erected by Nebuchadnezzar for his wife Amytis, daughter of Astyages, king of Medea, in order to produce a prospect somewhat resembling the beautiful mountains and woody scenes of her native country. This most remarkable structure occupied a square of four hundred feet on each side, and consisted of large terraces, raised one above another, till they equalled in height the walls of the city; the ascent from terrace to terrace was by means of steps, ten feet wide; and the whole pile was sustained by vast arches, built upon other arches, and strengthened on every side by walls of brick, nearly two feet in thickness. Within these arches were very splendid and spacious apartments, which are described as commanding an extensive and delightful prospect.

“ In order to form a proper foundation for supporting the soil, and confining the moisture of the gardens, large flat stones, sixteen feet long and four feet broad, were laid upon the upper arches ; over these again were spread, in the first place, layers of reeds, mixed with bitumen, and upon this two rows of brick, closely cemented. The whole was covered with sheet lead, upon which the mould was laid to a sufficient depth for the largest trees to take root. In the upper terrace was a large reservoir, supplied by means of an hydraulic engine from the river, for the purpose of watering all the gardens.

“ Among the ruins of the once mighty Babylon, however, there remains not a vestige of these hanging gardens, and even the walls, which were the wonder of nations, cannot now be traced. In the language of Scripture, ‘ The wild beasts of the desert lie there ; their houses are full of doleful creatures ; the wild beasts of the islands cry in their desolate houses, and dragons in their pleasant palaces.’ Pliny, who wrote about fifty years after Christ, describes it as a desert, and the city as dead ; and nearly about the same time, the Grecian traveller, Pausanias, says, ‘ All that now remains of it is the temple of Belus, and the walls of the city.’

“ Among other matters for which ancient Babylon was celebrated, I should mention astronomical observations. You are too young to understand what I mean by this ; but you will learn by-and-bye, that the stars, which we see every night, although appearing so small to us, are as large as our earth, and some of them much larger, although reduced to our sight by their immense distance off. These, as well as the earth we inhabit, form part of a great system, each travelling on its own path ; and so exactly does each keep its place, that it can be calculated for hundreds of years where each will be at a given

time. Now, in the time of Alexander, about three hundred and twenty-four years before the birth of Christ, there lived a famous philosopher, named Aristotle, who was curious to test the truth of the Babylonian astrologers, as they were called; he applied to one of them, who sent him observations of the heavens, computed from the time of Alexander back to within one hundred years of the Flood, and within fifteen years of the building of the Tower of Babel, where, as I have told you, the confusion of languages took place.

“My little audience were by this time tired of my disquisition, and I closed the evening with a laughable story, which I cannot give here, although ‘Young England’ may find it in some portion of his ‘Little Library,’ which sent them all to bed merry and happy, promising to finish my theme on the following evening.”

PART II.

“FOLLOWING the geographical course, I should now begin with the city and temple of Jerusalem, but that plan interferes with the chronological order I have adopted, and I must here take up the story of Egypt, a renowned kingdom of antiquity, situated at the north-eastern point of Africa. Ham, one of the sons of Noah, is said to have peopled it, and hence in Scripture it is frequently styled the ‘Land of Ham.’

“I have stated before that this country, if not the birth-place of the arts and sciences, was their early resting place. This is proved by the wonderful remains I am about to describe to you: for in this country, which claims antiquity extending far into a fabulous period,

the traveller walks among ruins, and, in the midst of a degenerate and contemptible people, marks the remains of a mighty race.

“Of the pyramids of Egypt, amounting to about forty, the three most remarkable, which still remain living wonders of an older world, are the group of Gizeh, near the ancient Memphis. The great pyramid forms a square, each side of whose base is six hundred and forty feet; the whole base covering eleven acres of ground; its perpendicular height is about four hundred and fifty feet, but, if measured obliquely, seven hundred feet from the base to the top. At the present day, access is only obtained by descending one long passage, which becomes so narrow that it is found necessary to creep on the hands and knees, and then by ascending another the same way, which gradually leads, first, to a rather spacious apartment coated with granite stone, then to a second one of smaller extent, and last of all to the open air. From this point the ascent is made outside the pyramid by two hundred stone steps, varying from two to four feet each. On reaching the top, a most extensive and delightful view of the country presents itself. Ancient writers state that this rough mass, which, at a distance appears so regular, was formerly covered with white marble, and present appearances confirm the statement. In another attempt to solve the mystery of the pyramids, a passage almost inaccessible was discovered, leading to an inner chamber, built with greater care, and containing a sarcophagus, covered with inscriptions in hieroglyphics,—these are strange fantastic figures of birds and other animals, which represent the ancient language of the Egyptians.

“According to Herodotus, the historian, the Egyptians considered the pyramidal form, that is, a square tapering to a point, as an emblem

Based upon Leavelle's *Pyramids of Giza*



THE GREAT PYRAMID WITH SPHINXES HEAD.

of human life; the broad base being significant of the beginning of life, and its termination in a point the end of existence; for this reason they made use of this figure for the sepulchres of their kings and other distinguished men; the great pyramid above described is supposed to contain the remains of Cheops, who lived about three thousand years ago. Herodotus says, that one hundred thousand men were employed for twenty years in building it, and that its founder became an object of hatred to the people in consequence of the tyranny exercised over them. Other and more pleasing theories exist, explanatory of the founding of these monuments. The Egyptians believed, it is said, that the soul of the dead hovered round the body till decay took place, hence the desire to have the body embalmed, and to build a sepulchre, sacred as connected with their future felicity, and the sovereign who erected a pyramid as his future habitation, would so conduct himself as to secure from his subjects a place in the pyramid he had erected.

“ It was long a favourite notion that the pyramids were erected by the Israelites, during the years of bondage they spent in Egypt; but later investigations have set aside this notion, and lead to the conclusion, that the shepherd kings, who, at an early period held possession of the country for nearly three hundred years, were the real founders of these wonderful structures, which are described as ‘ rough craggy peaks, piercing the very clouds.’

“ Besides the pyramids, Egypt presents many wonderful remains of former grandeur; the most remarkable of these are the ruins found near the site of the city of Thebes, the ‘ city of a hundred gates,’ whose destruction, to use the words of the historian, ‘ is older than the foundations of other cities.’ These ruins extend eight miles along

the banks of the Nile on each side, and describe a circuit of twenty-seven miles.

“The glory of Thebes belongs not to authentic history. At the time of the Persian invasion, Memphis, another city of gigantic ruins, had supplanted Thebes, which is described by the historians, Strabo and Diodorus, as being nearly in the same state in which modern travellers find it; its site covered with ruins of magnificent portals, obelisks, forests of columns, and long avenues of colossal statues. Among these ruins the most striking is the Temple of Carnak, covering a space of about a mile and a half in circuit. This temple had twelve principal entrances, and the body of it consisted of a hall or portico, the roof of which was supported by one hundred and thirty-four columns, some of them twenty-six, and others thirty-four, feet in circumference; four gigantic obelisks marking the entrance to the most sacred part of the temple.

“To describe all that remains of these magnificent ruins, would occupy more time than I can spare, for they are innumerable, covered with hieroglyphics carved out of the hardest granite. They are the most wonderful existing monuments of art, both from their immense size, and from the richness and variety of their sculpture. The origin of the name of the city, as well as the date of its foundation, and the name of its founder, are unknown, and we can only guess, from the silence of Scripture, that no such city existed during the sojourn of the Israelites in Egypt.”

“I should like very much to see Egypt, papa,” exclaimed all the children; “should we be allowed to see all these places?”

“Oh! yes; Egypt, after being for ages the land of the tyrant and the slave, is now governed by an enlightened man, who causes great

attention to be paid to travellers; he has also done much to restore the ancient prosperity of Egypt, but still he is only a civilised barbarian, and travelling in the country is dangerous. But the name of Briton will secure your safety, should you ever direct your steps there when you are a man."

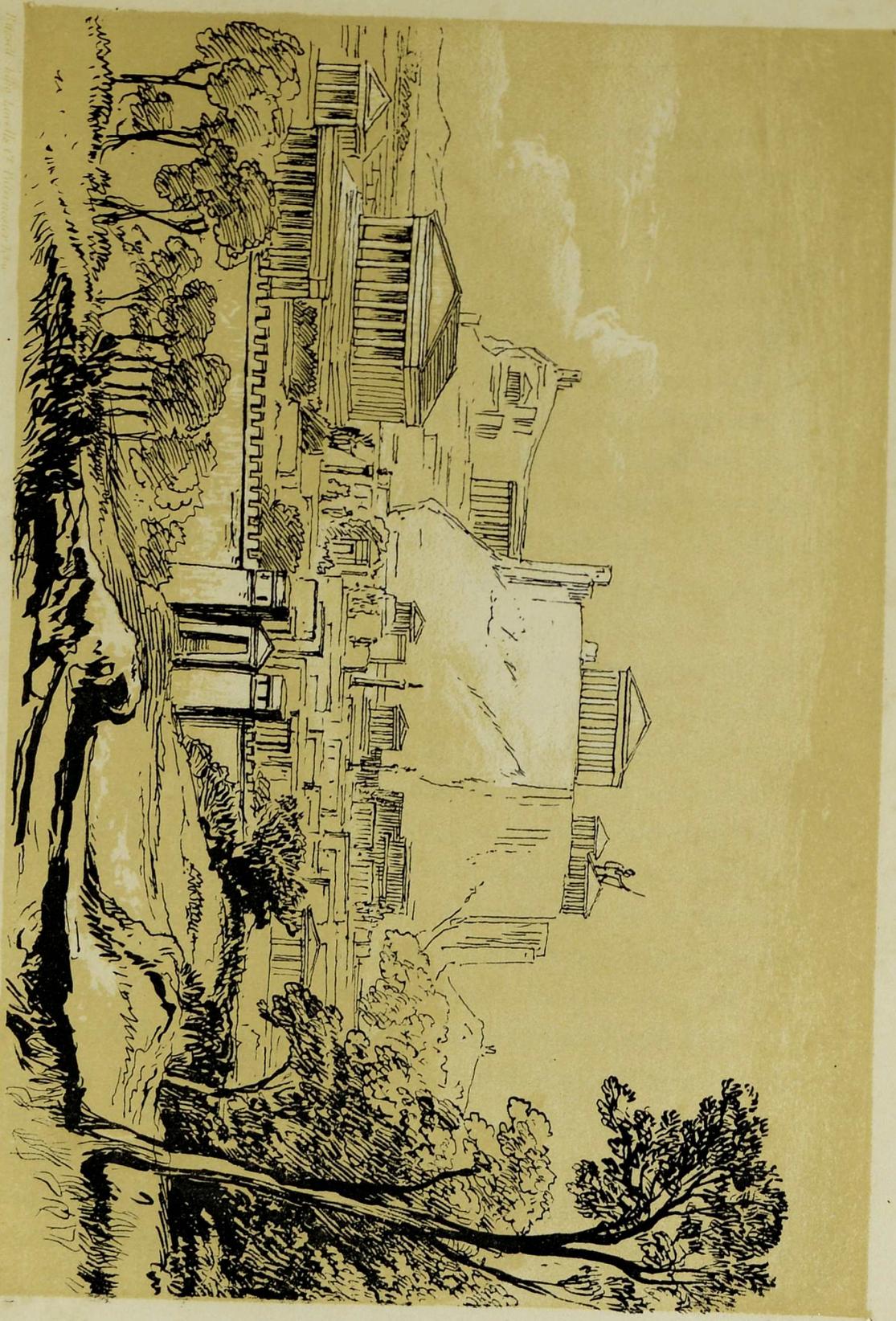
PART III.

"WE now approach the period of authentic history, leaving behind us the magnificent but mysterious ruins belonging to the more fabulous period. There is every reason to believe, that the stream of civilisation reached us from the shepherd kings of Egypt through the ancient Greeks, and to that extraordinary people, and their works, I will devote this evening.

"Greece, which is the most southern country of Europe, is supposed to have been peopled by an Egyptian colony about three thousand three hundred years ago. The descendants of these Egyptians soon became the wisest and most polished of the ancient nations. They built splendid cities, and erected temples which are even now miracles of beauty, and the works of their sculptors are our great models for imitation. Athens, the chief city of Greece, and the one to which I must direct your attention, although reviving under its renewed freedom, is still a city of ruins. On its Acropolis, the Parthenon and other temples exist in a mutilated state; but they exist as monuments of beauty. The rock of the Acropolis is situated in a wide plain, enclosed by mountains, except on the south, where it is bounded at a short distance off by the sea; it is a flat oblong

rock, about a hundred and fifty feet high, a hundred and sixty broad, and three hundred in length, and inaccessible on all sides but the west. This spot was chosen by Cecrops, the leader of the Egyptian colony, as the citadel of his future kingdom. When it attained the magnificent appearance it presented, in the days of Pericles, about four hundred years before Christ, is not to my purpose, which is to give a brief description of it in its most magnificent days.

“Ascending the western slope of the Acropolis, a colossal fabric of white marble presented itself, crowning the brow of the steep, and stretching from north to south across the whole western front of the Acropolis. In the centre of this fabric was a portico sixty feet broad, and formed of six fluted columns, thirty feet high, and raised upon four steps. The architectural mouldings of this noble fabric were painted red and blue, the centre of the ornaments spangled with stars. This was the entrance to the citadel; admission was obtained through five massive doors of bronze, the central one being broad and lofty; inside these gates, and we stood on the centre of the Acropolis, in the midst of rows of statues, raised on marble pedestals. The Parthenon itself, so called from its containing the colossal statue of Minerva, was of the Doric order, and built of Pentilican marble. From whatever quarter the traveller arrived, he viewed it rearing its lofty head above the city and citadel. It was about one hundred feet wide, and two hundred and twenty-six long. Its portico presented a double row of columns at the two fronts, and seventeen single ones at each side. Along the exterior face of the nave was a frieze, on which was represented a procession in honour of Minerva, the work of Phidias and his pupils. Within was the celebrated statue of Minerva by Phidias, which stood



THE ACROPOLIS OF ATHENS.

Published by the American School of Classical Studies at Athens.

unrivalled for the richness of its materials, and the exquisite beauty of the workmanship. The goddess was erect, covered with an ægis and a long tunic, holding in one hand a lance, and in the other the emblem of victory; its materials were gold and ivory, and its height, with the pedestal, was upwards of seventy English feet. During the Peloponnesian war, the gold, amounting in weight to forty talents, or about two thousand eight hundred and ninety pounds, was taken off, and employed for the urgent necessities of the state. The ruins of this wonder of Grecian art have stood the ravages of time and Vandalism; and the present government of Greece, has formed the noble project of restoring them to some comparative grandeur. The statue of Minerva was carried off from the Parthenon during the government of Demetrius Poliocritus.

“ Besides the structures already described, the Acropolis contained another beautiful temple, called the Erutheum, from an ancient king of Attica, who lies buried within it. This fabric faces from east to west; on the eastern side is an Ionic portico. At the north-east angle is another portico, consisting of six Ionic columns, four in front, and one on each side; at the south-west angle also is a portico, formed, not of columns, but of what may be described as Athenian virgins, in the costume worn by the priestesses in their processions; four of these stand in front, and two on each side. This is called the ancient temple of Minerva; but it only dates from the time of Pericles, who lived about two thousand two hundred years ago.

“ To describe this and the other temples and statues of Athens, would fill volumes; I must, therefore, leave a very tempting subject with this remark:—the small territory of Athens, scarcely exceeding

in size many an English gentleman's estate, by the exquisite taste of its people, produced a monument of beauty and magnificence which the greatest nations of ancient or modern times have tried in vain to equal ; while the dauntless courage of its inhabitants not only enabled them to maintain their independence against the greatest armies ever brought into battle, but has handed their history down to modern times, as a proof of what may be done by the wisdom and energy of a handful of freemen against the hordes of tyranny."

THE OLYMPIC JUPITER OF ELIS.

" Elis or Eleusis, in southern Greece, contained within its frontier the national sanctuary of the Olympian Jove, the scene of the celebrated Olympic Games, which you will read of by-and-bye when you begin to study the classics. Dr. Wordsworth tells us, in his beautifully descriptive account of Greece, a work which all ' Young Englands' papas ought to have in their library, that, ' descending the south-west slopes of Mount Erymanthus, we come in sight of a valley, about three miles in length and one in breadth ; bounded, on the south, by a broad river, running on a gravelly bed, and studded with small islands. Its banks are shaded with trees, and rich fields of pasture and arable land are watered by its stream.' The valley is Olympia, and the river is the Alpheius. Following the eastern course of the Alpheius for about a mile, and following a ridge of hills till we reach Mount Cronius, we have made the circuit of the sacred grove of Jupiter, formerly the seat of the most sacred objects of Olympia. In ancient times, the Greek states tried to surpass each other in the value

and exquisite workmanship of the statues they erected here to the gods. Nearly in the centre of this valley stood the temple of the Olympian Jove. It was a Doric temple, ninety-five feet in breadth, two hundred and thirty feet in length, and sixty-three in height. The interior was divided into three compartments by two rows of columns. A golden vase adorned both ends of the roof, and in the centre was a golden statue of Victory; but the most glorious ornament of the fabric was the statue of the Olympic Jupiter, which was one of the greatest wonders of art. It was the work of Phidias; but popular superstition said, that Jupiter himself had lighted up the statue, and had kindled in its aspect a blaze of divinity, by a flash of lightning from heaven. Jupiter was seen sitting upon a throne, with an olive wreath of gold about his temples; the upper part of his body was naked; a wide mantle, covering the rest of it, hung down in the richest folds to his feet, which rested on a footstool. The naked parts were of ivory, coloured to imitate life, and the dress was of beaten gold, with an imitation of embroidery painted by Panoenas, the brother of Phidias. In the right hand the statue supported a goddess of Victoria, turning towards the statue, carved out of ivory and gold, and holding out a band, with which she appeared desirous to encircle his olive crown. In his left hand Jupiter held the sceptre, made of various metals, skilfully joined, and on the sceptre rested an eagle. Power, wisdom, and goodness, were admirably expressed in his features. The statue was surrounded with magnificent drapery, which was thrown aside only on particular occasions, when the deity was to be exhibited. This colossal statue was sixty feet in height, and embodied the sublime picture which the poet Homer has given of the mythological monarch of the heavens.

THE COLOSSUS OF RHODES.

“This enormous bronze statue was raised by Rhodius, in honour of Apollo, the tutelary deity of the island. Chares, the disciple of Lysippus, was intrusted with its execution; but he had scarcely finished half of the work, when, finding out that he had expended all the money which he had received for the whole, he was so overwhelmed with grief and despair that he hanged himself. Laches, his countryman, finished the work in the space of twelve years, and placed the enormous statue on its pedestal. But scarcely sixty years had elapsed from its erection, when the Colossus was thrown from its place by an earthquake, which broke it off at the knees; and so it remained till the conquest of Rhodes by the Saracens, in A.D. 684, when it was beaten to pieces and sold to a Jew, who loaded above nine hundred camels with its spoils. The statue was placed across the entrance of the harbour, with its feet on two rocks, and the Rhodian vessels could pass under its legs. Pliny informs us, that its height was above one hundred feet, that few persons could embrace its thumb, and that its fingers were as long as ordinary statues.”

ROME.

“The glories of expiring Greece were caught by imperial Rome, which for ages ruled the civilised world with a rod of iron. From a small republic Rome gradually became the capital city of an empire and of the world, rivalling in magnificence, if not in beauty,

the boasted cities of Greece. But I must not pretend to give you anything beyond a mere glimpse of the imperial city. The history of Rome is divided into three grand epochs: in the first we see Rome as a kingdom, the early history of which is lost in the fabulous period; the second as a republic; and the third under the empire. It is only with the latter period that we have to do. During this period, the military chiefs, who had availed themselves of their popularity with the army to grasp the imperial sceptre, made it their policy to amuse the people in every possible way, so as to divert the public attention from their own usurped authority."

THE PANTHEON.

"Among the earliest results of this policy was the Pantheon, a work classed by Pliny, the historian, among the wonders of the world. It is said to have been built by Agrippa, the son-in-law of Augustus, and was dedicated to all the Roman gods; but there are not wanting antiquaries who trace its origin to the times of the republic, and these authors state that it was only repaired and embellished by Agrippa. This beautiful temple is of a circular form, with a cupola or dome for its roof. It measures a hundred and forty-four feet in diameter, and the cupola is the same height; the circumference being three hundred and ninety-six feet. Nothing can exceed the beauty of its portico, which is composed of sixteen Corinthian columns, forty-two feet in height, and four feet in diameter, each formed of one block of red Elba granite, surmounted by white marble capitals, on which are carved the graceful leaves of the acanthus.

“ The inside walls were either cased with costly marble, or adorned with statues of the principal Roman deities, in gold, silver, or marble ; the beams were of solid bronze, the outside covered with gilded brass, and the cupola with embossed plates of silver, which splendid ornaments were appropriated by the cupidity of the Popes,—Urban VIII. alone having purloined bronze from the portico weighing two thousand tons. Notwithstanding these devastations, the Pantheon, after two thousand years, still preserves its ancient grandeur, and remains one of the finest specimens of ancient Roman architecture. It is said to have been dedicated by Agrippa to Jupiter the Avenger, in memory of the victory gained by Augustus over Marc Antony. The Roman pontiffs have dedicated it to the Virgin, under the name of Santa Maria Della Rotonda.”

THE COLISEUM, OR FLAVIAN AMPHITHEATRE.

“ The Coliseum can only be compared to the Egyptian pyramids for extent, covering about the same space of ground. This gigantic structure was commenced by the Emperor Vespasian, and finished, four years after his death, by his son Titus. According to the best authorities it could contain upwards of a hundred thousand spectators.

‘ It, on its public shows, unpeopled Rome,
And held uncrowded nations in its womb.’

The Coliseum covered about six acres of ground, being six hundred and twenty feet in length, and five hundred and thirteen in breadth, and of an oval form. The building was about a hundred and eighty feet high, and divided into four stories ; each story was of a different order

of architecture, being composed of Doric, Ionic, and Corinthian arches, the fourth surrounded by Corinthian pilasters. The circumference of the buildings was sixteen hundred feet.

“The staircases and seats, as well as the lining of the interior of this noble building, up to the second story, were of marble. The arena was open, and the entrance to it was by two great arches; having also other entrances from the corridors, eighty in number, which enabled the immense crowds assembled to disperse easily. Within these walls took place the savage sports of the Romans; the combats of wild beasts, sometimes against each other, and sometimes against the gladiators; and, more exciting still to the savage mass of spectators, the combat of gladiator against gladiator. When first completed, the Coliseum was opened one hundred days in succession, and every day it was crowded to excess, not only by the Roman rabble, but by refined and cultivated ladies, priests, senators, magistrates, and others of the higher orders of society, who came here to witness the wild fury of the natives of the African and Parthian forests, the sufferings of the captives and early Christians condemned to meet them; or the volunteer gladiator, who stalked forth, armed for battle with looks of proud defiance on the roaring lion or the crouching tiger.

“The destroying hand of Time, the various irruptions of the Vandals, Goths, and Visigoths, and the devastating hands of the Roman chiefs of the middle ages, have rendered the Coliseum one vast and ruined solitude. Among others who deserve especial notice for this desecration is the Cardinal Farnese, who, having obtained from Pope Pius III. his uncle, permission to take away the fallen stones for twelve hours only, threw down the remaining walls by springing a mine, and then assailed it with an army of fourteen thousand work-

men. From these stones Michael Angelo afterwards built his palace, of which Gibbon says, 'Every traveller who views the Farnese Palace, may curse the sacrilege and luxury of these upstart princes.' Pius VII. spent great sums to save the remains of the Coliseum, and Gregory has lately done much to prevent its further delapidation."

THE CASTLE OF ST. ANGELO.

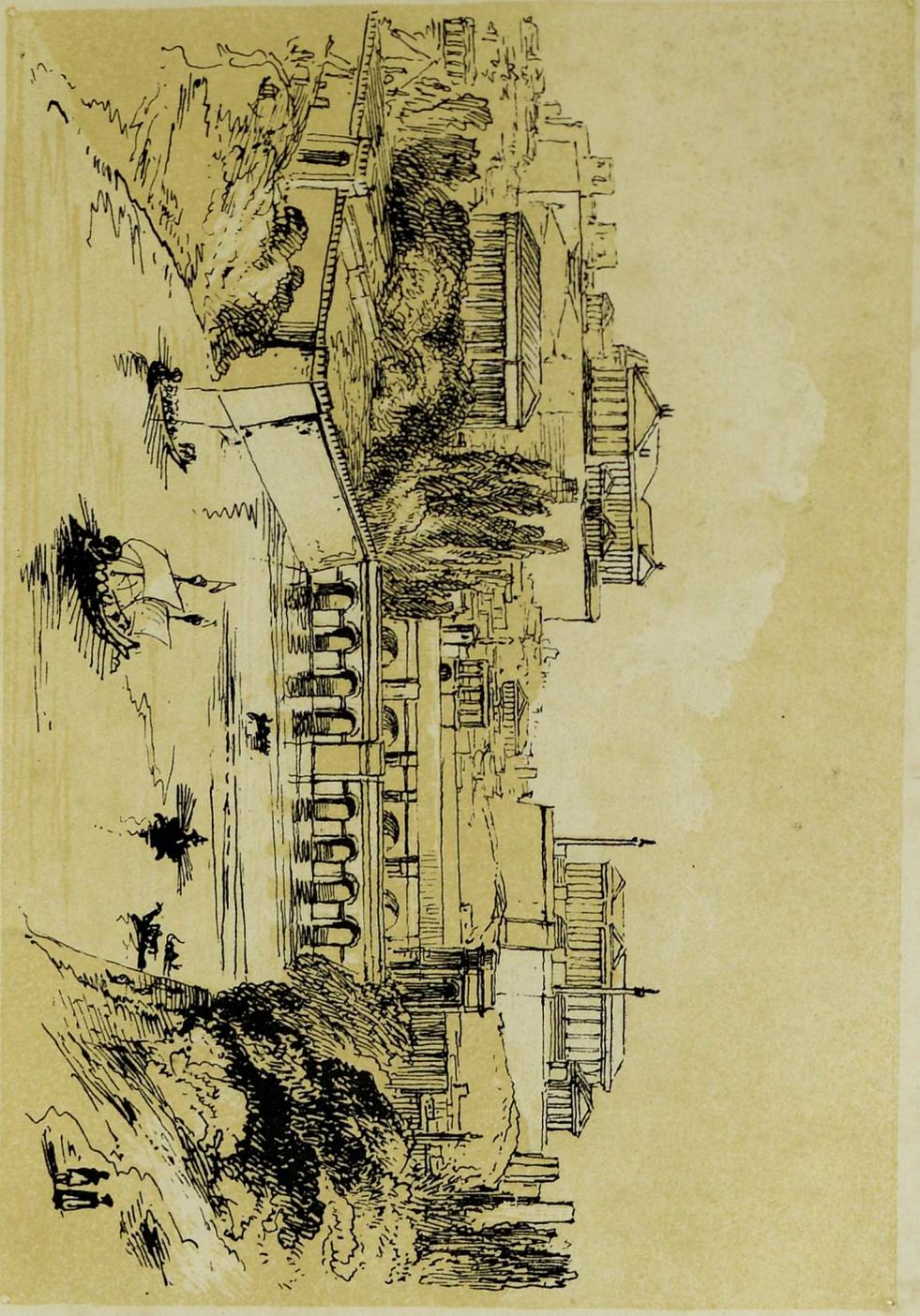
"This majestic structure is another object of great interest, connected with the city of Rome; it stands on the extremity of the bridge of St. Angelo, anciently called *Pons Ælius*, from Ælius Adrianus, who caused it to be built. It acquired its present name because Pope Gregory the Great, as he was standing on this bridge, saw, as it is said, an angel on the mausoleum of Adrian, sheathing his sword, after a great and terrible plague had desolated all the city of Rome.

"The ancient edifice was erected by the Emperor Adrian, who ordered that his remains should be buried in it. This monument is described as one of the noblest works of Roman art for its grandeur and magnificence, and was adorned with statues by the principal Greek and Roman artists.

"When Rome became a prey to the ravages of the barbarians of the north of Europe, the castle was ransacked of almost all its ornaments, and its enormous pile of stones were alone left standing. What remains, however, gives an idea of its former greatness; the castle itself is of a circular form, and extremely beautiful in its architecture; it is surrounded by a dry ditch, which, in case of

ANCIENT ROME FROM THE TIBER.

View of the Forum of Augustus from the Tiber.



necessity, is filled with water from the Tiber. As the Roman pontiffs have turned the tomb of Adrian into a fortress, its walls have been perforated, in order to form embrasures for two rows of twenty-four and thirty-six-pounders, and a third for twelve-pounders.

“ The Castle of St. Angelo is united to the Vatican Palace by a covered passage, nearly a mile long, and twelve feet broad, supported upon high arches, built by Sixtus V., so that, in case of danger, or of a general rebellion, the Pope may save himself in this fortress; which by its commanding situation and its strong fortifications, is fit to sustain a long siege, as well as to resist a sudden attack.

“ There are other remains of ancient Rome of much interest, both from the taste and magnificence they display, and their historical associations. The Forum; the celebrated Baths of Titus, of immense extent, whose walls still exhibit beautiful fresco paintings, the colours fresh and bright as if just laid on, which have lately been laid open; the Museum of the Capitoline Hill, with its beautiful sculptures and paintings; the Baths of Caracalla, containing sixteen hundred bathing places, besides an immense number of bathing tubs of granite and porphyry, places for recreation, covered porticoes for walking, and a gymnasium,—now all one mass of ruins.

“ The walls of Rome, still standing, embrace a circuit of sixteen miles of ground, much of it now occupied by buildings. Rome was built on seven hills, and three out of the seven are covered with the ruined temples and palaces of ancient Rome. The Arch of Constantine, a very beautiful structure, stands in the neighbourhood of the Coliseum; and several others of equal beauty remain to attest the magnificence of the old Romans: but I must tell you something about the one great object of modern Rome, and its overwhelming interests.”

BASILICA VATICANA, OR ST. PETER'S CHURCH.

“ In magnitude and beauty this edifice has no rival, being, beyond all comparison, the most magnificent temple ever raised by mortal hands. The foundation-stone of one of the vast pillars which support its dome was laid by Julius II., April 18, 1308, and from that period to the completion of this wonder of art, nearly three hundred years elapsed, and thirty-five pontiffs reigned. The most renowned architects of the middle ages had an opportunity of displaying their talents whilst it was building; Raphael, Michael Angelo, Vignola, Moderno, Barnini, and several others, having superintended its erection. The cost was upwards of twenty-four millions sterling, which enormous sum was contributed by the whole Christian world.

“ The only church which has been compared with St. Peter's is St. Paul's in London; but the size, proportions, and materials of the two edifices, when compared, shew, at one view, how ill-founded such a comparison must be:—

	ST. PETER'S.	ST. PAUL'S.
Extreme length	678 feet.	310 feet.
Transept	444 „	282 „
Height to top of the cross outside	448 „	404 „
Breadth of the nave	88 „	107 „
Height of the nave	146 „	100 „

“ The dark stone walls, the naked vaults, the faded paintings of the dome of St. Paul's chills the spectator, and almost extinguishes all sense of beauty, and all emotions of admiration; while the marble

linings, the gilded arches, and the splendid mosaics that emblazon St. Peter's naturally dilate the mind, and awake sentiments of wonder and delight,

“ The dome of St. Paul's is not calculated to give an idea of that of St. Peter's. The inner dome of the former is of brick, and the external dome is a mere wooden roof, raised over the other at a considerable distance, and covered with copper. Both the domes of St. Peter's are of stone; they run a considerable way together, and when they separate merely leave room enough for a narrow staircase between them, so that, in ascending, both the domes are touched by the elbows; they unite again at the top, and, conjointly, support the weight of the lantern. According to Michael Angelo's design, the figure of the church should have been a Greek cross (+), equal in all its parts; the advantage of which form is, that it exhibits the whole structure at one view; but his various rivals and successors did not execute his plan, so that the church represents now a Latin cross (†), accompanied with aisles; thus the effect is frittered away, and instead of one great whole, there are, in fact, four churches under one roof. The incomparable cupola of St. Peter's was erected by Michael Angelo, and is a copy of the Pantheon of Agrippa; but the imitation is still more wonderful, as it is constructed with twice the stability of the original, being placed upon four immense pillars, at an elevation of two hundred and fifty feet from the ground. Michael Angelo predicted that it would stand for ages in spite of its elevation, and hitherto his prediction has proved true, for it is at present as solid as when it was erected.

“ In front of the church is the wonderful colonnade, erected by Barnini, after the design of Michael Angelo, and surrounding the

square of St. Peter. This colonnade is composed of one hundred and sixty arches, each supported by eight columns, sixty feet high; and above it are placed the colossal statues of the twelve Apostles, and the doctors and principal saints of the Roman church.

“In the centre of this square stands the enormous Egyptian obelisk, a solid piece of granite one hundred and thirty feet high, which was raised on an immense and beautiful pedestal by Michael Angelo; and on both sides of it, and at the distance of one hundred and eighty feet, two magnificent perpetual fountains play in the air, the water falling in sheets round the immense basins of porphyry prepared to receive it. Such is the enormous mass of water that they pour out, that when Joseph II., of Austria, visited Rome, and witnessed their performances, thinking that it had been contrived to honour him, he thanked the Pope, begging his holiness not to let them play any longer; and was much astonished on being informed that their performance was perpetual.

“Annexed to the church of St. Peter, and communicating with its vestibule through a magnificent corridor, is the Palace of the Vatican, the winter residence of the popes. This immense structure consists of several vast buildings, erected by successive pontiffs, containing eight hundred apartments, twenty extensive galleries, four great chapels, and several halls and porticoes, with beautiful gardens and pleasure grounds. In this edifice is a large collection of objects of ancient and modern art, manuscripts, and printed books. On the walls of these vast halls are the *à fresco* paintings of Raphael, Michael Angelo, Guilio Romano, Dominichino, Sebastiano del Piombo, Fra Bartolomeo, Pietro de Cortona, and of Raphael Manza, who was considered the Raphael of the eighteenth century. In one of the

halls are collected the master-pieces of the best painters of the Italian schools of painting. These pictures had been forcibly taken away by Napoleon, but were restored at the treaty of Paris, in 1814.

“ To give an idea of the grandeur of St. Peter’s church and its appendages, it will be sufficient to mention, that it occupies an area of ground as large as that on which the city of Turin is built ; and you may conceive its extent, when I tell you, that in 1812, when the Emperor of Austria and the King of Naples, with many other imperial and royal princes, were at Rome, to witness the ceremonies of the Holy Week, on the evening of Good Friday, when Pius VII. with all his court went to adore the cross, there were in the church eighteen thousand seven hundred and sixty-four individuals, of all ranks, sexes, and ages, and, notwithstanding this vast multitude, it was easy to walk through its naves.

“ To give another notion of its extent, previous to his departure for the conquest of Naples, in the month of October, 1798, Massena passed a review of his troops in the square of St. Peter, when there were sixteen thousand infantry, two thousand eight hundred cavalry, and four complete parks of artillery, contained within it.

“ Besides the wonder of art here described, Italy contains, in almost every one of its cities, objects worthy of attention ; but I must confine myself to describing the most remarkable, and finish with the Palace of Caserta at Naples, and the equally remarkable Bridge of Mataloni, which was erected to supply it with water.”

THE ROYAL PALACE OF CASERTA, NAPLES,

“This magnificent palace is situated at the distance of about ten miles from Naples. Charles III. of Spain, when King of Naples, began this royal palace, which stands alone in the midst of an extensive plain, and is of a quadrangular form, constructed entirely of marble, after the design of the celebrated Neapolitan architect, Vanvitelli; it is divided internally into seven compartments, each having a court to itself, communicating with the principal one, which is five hundred feet square, and adorned with innumerable marble columns, taken from the temples of Pozzuoli, Cumæ, and Pæstum; it consists of four stories above the ground, and of the same number under ground. The staircase can hardly be surpassed in splendour. It springs from the centre arch, and ascends by a flight of marble steps, thirty feet in breadth, to the first story, where there is a spacious landing, and thence to another story, with steps of nearly the same width. Balustrades and Ionic columns of the richest material adorn the upper flights. All the courts are adorned with handsome marble fountains, and as the water which supplies them descends from the bridges at Mataloni, it is easily carried to the top of the palace.

“The circumference of the building is upwards of a mile, and although there had been no intermission in the work since its commencement in 1748, it was not yet entirely completed when Murat was made King of Naples by Napoleon. That unfortunate and gallant prince employed vast sums of money, and all his energy during seven

years, in finishing this structure, but had not yet succeeded when he lost his kingdom. The present monarch, however, has finished the palace begun by his great-grandfather.

“ To this sumptuous edifice a vast extent of ground is annexed, which is laid out in walks, botanical gardens, and pleasure-grounds, in the English style ; it is also adorned with extensive lakes and numerous fountains, supplied from the beautiful waters of the cascade of San Louiso, which pours down more than two hundred tons of water each minute, through an artificial rock-work ; the tremendous roar of this great body of water is at once the astonishment and delight of the spectators.

“ I have already said that the water is supplied to this superb palace by means of the bridge of Mataloni, a work which is nearly as great an object of curiosity as the palace itself.

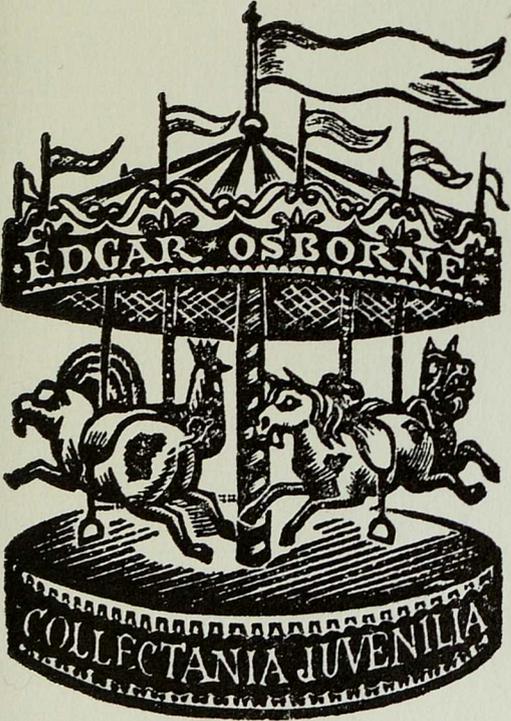
“ This immense aqueduct is unquestionably the most magnificent modern work of the kind ; and, on account of its grandeur and boldness, may dispute with the most considerable works which the Romans have left us of this description ; it was also constructed by order of Charles III. of Spain, when King of Naples, for the purpose of conducting the water to his palace at Caserta. These supplies of water are brought from a distance of fifteen miles to the east of Caserta ; in the road they have to traverse before they reach their destination, they cross a pretty rural valley, between Mount Lougano and Tipta mountains ; and here it was consequently found necessary to erect a bridge of three rows of arches, one thousand six hundred and eighteen feet long, and one hundred and sixty feet high. The first row, or lowest bridge, consists of nineteen arches ; the second of twenty-seven ; and the third, or most elevated, of forty-three ; the

breadth of this pile of arches is seventy feet. This structure was built in three years, after the design of Vanvitalli, at an enormous expense, and with a magnificence truly royal, and its masonry is so solid, and so well combined, that, notwithstanding the dreadful ravages of the powerful earthquake of 1806, the Bridge of Mataloni did not suffer the least injury. While we look with wonder upon the magnitude of this and other similar works for conveying water, undertaken in ancient times, our attention is also called to the deplorable ignorance they display of the first and simplest principles of mechanics. A very slight knowledge of the action of water would have taught the projectors of these works, that however low water might be carried, it will again rise to its level, so that nothing was gained by the aqueduct, that would not have been attained by a row of pipes running along the ground, which would have been the plan pursued in our day for a similar purpose."



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