

## ΑΡΧΑΙΟΛΟΓΙΑ.

Περὶ τοῦ ἐν Αἰγίνῃ νομιζομένου τοῦ Πανελληνίου Διὸς ναοῦ εἰκασία.

Δύο περίπου ὥρας δι' εὐζωνον ἄνδρα μακρὰν τῆς παλαιᾶς καὶ νέας Αἰγίνης πρὸς ἀνατολὰς, φαίνονται τὰ μεγαλοπρεπῆ λείψανα τοῦ δωρικοῦ ναοῦ, φημιζομένου ἔτι μᾶλλον καὶ εἰς τοὺς καθ' ἡμᾶς χρόνους διὰ τ' ἀνακαλυφθέντα 18 ἀγάλματα κατὰ τὸ 1811 ὑπὸ τῶν κυρίων Cockerel, Forster, Linck, et Haller, τὰ ὅποια ἔγειναν σημαντικὰ εἰς τὴν ἱστορίαν τῆς γλυπτικῆς, καὶ σολίζουσι σήμερον τὸ βασιλικὸν τοῦ Μοναχίου μουσεῖον. Ἀπὸ τοὺς περιηγητὰς, τεχνίτας καὶ συγγραφεῖς, ὁ ναὸς οὗτος γνωρίζεται ὑπὸ τὴν ἐπωνυμίαν τοῦ Πανελληνίου Διὸς· ἀλλ' ἀνήκει εἰς αὐτὸν ἡ ἐπωνυμία αὕτη;

Οἱ πρῶτοι, οἱ τινες, ὡς ἐγὼ ἐξεύρω, οὕτω τὸν ἐπωνόμασαν, ἦσαν οἱ συνοδικοί Spon καὶ Wheler κατὰ τὸ 1657 (1), ὅχι ὁμῶς ὀρθῶς κατὰ τὴν ἰδικήν μου κρίσιν· ἰδοὺ οἱ λόγοι.

Ο Πausanías λέγει· « Τὸ δὲ Πανελλήνιον ὅτι μὴ τοῦ Διὸς τὸ ἱερόν, ἄλλο τὸ ὅρος ἀξιόλογον εἶχεν οὐδὲν » (Βιβλ. Β', Κεφ. 3ο). Ο ἱστορικὸς λοιπὸν ὁμιλεῖ κυρίως περὶ ἐνὸς ὅρους, καὶ ἐν παρόδῳ ἀναφέρει τὸ ἐπ' αὐτοῦ ὠκοδομημένον ἱερόν. Ο νομιζόμενος ναὸς τοῦ Πανελληνίου Διὸς κεῖται μὲν ἐφ' ὑψηλοῦ τόπου, ὡς εἶναι σχεδὸν ὅλα τὰ μέρη τῆς νήσου, ὅχι ὁμῶς ἐπὶ τινος ὄρους, ὥς καὶ ὁ Spon καὶ ὁ Wheler ὀρθῶς λέγουσιν ὅτι κεῖται ἐπὶ λόφου.

Ο Θεόφραστος λέγει, ὅτι αἱ ἐπὶ κορυφῆς τοῦ ἐν Αἰγίνῃ Ελληνίου Διὸς φαινόμεναι νεφέλαι ἦσαν βροχῆς σημεῖον εἰς τοὺς Ἀθηναίους, τὸ ὅποιον ἀρμύζει μᾶλλον εἰς ὅρος παρὰ εἰς λόφον. (Περὶ σημείων καὶ πνευμάτων κ.τ.λ.). Ο νομιζόμενος ναὸς τοῦ Πανελληνίου Διὸς ἀκῆκει εἰς τοὺς καλοὺς τῆς ἀρχιτεκτονικῆς χρόνους, τὸ

(1) Le peu qui reste d'antiquités dans l'île (d'Egine), consiste en deux temples. L'un... Le second est de l'autre côté de la ville à quatre milles, en face d'Athènes, dans un bois sur une colline, en fort belle vue. C'était le temple de Jupiter, qu'Acacus premier roi de l'île avait dédié. (Voy. T. II, p. 278. καὶ Liv. 3. p. 508.

## ARCHAEOLOGY OF THE GREEK ISLANDS.

### *Conjectures on the Temple of Ægina believed to be the Temple of Jupiter Panellenius.*

ABOUT two hours good walk east from the old and new town of Ægina the magnificent ruins of the Doric Temple are seen. They have been rendered still remarkable in our time for the 18 statues discovered there in the year 1811, by Messrs. Cockerel, Foster, Linch and Haller, which became conspicuous in the history of sculpture, and at this day enrich the Royal Museum of Munich. Amongst Travellers, Artists, and Authors, this Temple is known under the appellation of *Jupiter Panellenius*; but is that the appellation which befits it?

The first who, to our knowledge, called it by that name were the two travellers *Spon* and *Wheeler*, in the year 1657 (1); they did so improperly for the following reasons.

Pausanias says "The Panellenium Mountain with the exception of Jupiter's Sanctuary had nothing else remarkable. (Book 2. Ch. 30.)" τὸ δὲ Πανελλήνιον ὅτι μὴ τοῦ Διὸς τὸ ἱερόν, ἄλλο τὸ ὄρος ἀξιώλογον εἶχεν οὐδέν. The Historian therefore speaks principally of a mountain, and incidentally makes mention of the Sanctuary constructed on it. The Temple in question considered as that of Jupiter Panellenius is situated on one of the heights, so numerous all over the Island, but not upon a mountain; Spon and Wheeler are so far right in saying that it is situated upon a hill.

Theophrastus says, that the clouds appearing on the top of Ἑλληνίου Διὸς at Ægina were a sign of rain to the Athe-

(1) The few remains of Antiquities in the Island of Ægina, consist of two temples. The one . . . The second is on the other side of the town at the distance of four miles, facing Athens, and situated in a woody hill, commanding a very fine view. This was Jupiter's Temple, dedicated by Æacus, first King of the Island (Voy. T. 11. p. 278, and Book. 3. p. 508).

οὐ ἐπὶ τοῦ ὄρους ἱερὸν « λέγουσιν Αἰακὸν ποιῆσαι » κατὰ τὸν Πausανίαν, τούτεστι τρεῖς γενεάς πρὸ τοῦ Τρωϊκοῦ πολέμου.

Ἐπειδὴ πολὺν καιρὸν κατεπίεζεν αὐχμὸς τὴν Ἑλλάδα, καὶ τὸ μέγεθος τῆς συμφορᾶς ἠῤῥαυε καθ' ὑπερβολήν, καὶ πολλοὶ ἄνθρωποι διεφθάρησαν, οἱ προεστώτες ἐκάστης πόλεως ἦλθον διὰ συμβουλῆς τῆς Πυθίας πρὸς τὸν Αἰακὸν, νομίζοντες αὐτὸν ὡς τὸν μόνον ἱκανὸν ἰκετεύσαντα νὰ ἐξιλεώσῃ τὸν Δία. Οθεν, ἀφ' οὗ ὁ Αἰακὸς ἐθυσίασε καὶ προσηύξατό εἰς τὸν Πανελλήνιον Δία, ἔβρεξεν εἰς τὴν Ἑλλάδα, καὶ οὕτως ἀπὲρλάγησαν ἐκείνοι τῶν παρόντων δεινῶν. (Ισοκρ. Εὐαγ. Εγκωμ. Πaus. Απολλ. Βιβλιοθ. Βιβλ. Γ.).

Δι' αὐτὴν λοιπὸν τὴν σωτηρίαν, ὁ Αἰακὸς κατὰ τὸν Πausανίαν, ἢ οἱ προεστώτες τῶν πόλεων, κατὰ τὸν Ισοκράτην, κατέστησαν ἐν κοινὸν ἱερὸν τῶν Ἑλλήνων. Εἶναι εὐκόλον νὰ ὑποθέσῃ τις, ὅτι κατ' ἐκείνους τοὺς μυθώδεις καὶ ἀρχαίους αἰῶνας, καθ' οὓς οὐδεμία σχεδὸν τῶν τεχνῶν δὲν ἦτον ἀκόμῃ γνωστὴ, αὐτὸ δὲν ἦτον ἄλλο, εἰμὴ βωμὸς τις, ἢ περίβολος, ἢ ἀνεξέργαστος λίθος, ἐπὶ τοῦ ὁποίου ὁ Αἰακὸς θυσιάσας προσηύξατο· καὶ διὰ τοῦτο ὁ Πίνδαρος ὀνομάζει αὐτὸν βωμὸν πατέρος Ἑλλανίου (Νέμ. ε, 5, 19), καὶ ὁ Πausανίας ἱερὸν καὶ ὄχι ναόν.

Ἱερὸν σημαίνει χωρίον τι, ἢ περίβολον αἰονόητοτε εἰς θεὸν τινὰ καθιερωμένον, το ὁποῖον συχνάκις περιεῖχε καὶ τὸν ναόν· ὁ δὲ ναὸς δὲν ὑποτίθεται πάντοτε περιεχόμενος εἰς ἱερὸν. Ὁ Πausανίας λοιπὸν δὲν ἤθελε μεταχειριεῖσθαι ἀπροσδιορίσως τὴν λέξιν ἱερὸν, διὰ νὰ φανερῶσιν τὸν περὶ οὗ ὁ λόγος ναόν, ἐπίσημον μάλιστα διὰ τὴν γλυπτικὴν καὶ ἀρχιτεκτονικὴν του· ἀλλ' ἤθελεν ἐκ τοῦ ἐναντίου τὸν ὀνομάσει ἰδιαιτέρως ναόν, ὡς ἀνωτέρω ὠνόμασε τοὺς ἐν Αἰγίνῃ τοῦ Απολλωνος, Ἀρτέμιδος καὶ Διονύσου ναοὺς. Ἐκτὸς τούτου, ἂν παρατηρήσωμεν τὴν θέσιν τοῦ ναοῦ, θέλομεν ἰδεῖ ὅτι εὐρίσκεται εἰς ὀρόπεδον, ἢ μᾶλλον λοφύπεδον, ὅπου δηλ. δὲν εἶναι ἄλλη ἐκτασις, εἰμὴ ὅση ἐξαρκεῖ πρὸς περιοχὴν τοῦ κτιρίου, χωρὶς νὰ ἐναπομένῃ ἱκανὸς τόπος δι' ἄλλην οἰκοδομὴν, δι' ἄλλος, ἢ δι' ὅλα τὰ προσόμια, ὅσα ἐν ἐνὶ λόγῳ ὁμοῦ μὲ τὸν ναόν σχηματίζουσι περιληπτικῶς τὸ ἱερὸν.

Τὸ ἱερὸν αὐτὸ, ἢ templum, καθὼς τὸ ὀνομάζει ὁ Οὐάρδων,

nians, a circumstance that would better apply to a mountain than to a hill. (περὶ σῆμ. καὶ πνευμάτων.)

The Temple now considered as that of Jupiter Panellenius belongs to the better days of Architecture, whilst the Sanctuary on the mountain is said to have been built by Æacus, λέγουσιν Αἰακὸν ποιεῖσαι, according to Pausanias, viz: three generations before the Trojan War.

In consequence of a drought which oppressed Greece, and by continuing a long time caused the death of many, the Primates from every Town applied, by Pythias' advice, to Æacus as the only mortal whose prayers could propitiate Jupiter. Æacus offered sacrifices and prayed to Jupiter Panellenius, and rain came, and saved the people from their misery. (Isocrates Evagor, Pausanias, Appol. Bibliot. L: 3.)

In acknowledgement of this Divine Mercy, Æacus, according to Pausanias, or the Primates of the Towns, according to Isocrates, erected one common Sanctuary in the name of all the Greeks. It can easily be supposed, that, in those fabulous ages, when scarcely any of the arts were known, such Sanctuary could be no other than an altar or enclosure, or an unwrought stone, on which Æacus offered his sacrifice and prayer. It is for this reason that Pindar calls it Πατρὸς πατέρος Ἑλλανίου. (Ném. E' στ. 19.) "altar of the Father of the Greeks,, and Pansanias (ἱερὸν) Sanctuary and not Temple.

ἱερὸν means any spot or enclosure dedicated to a Deity, which not unfrequently contained also the Temple. But the Temple is not supposed always to be contained in an ἱερὸν. Pansanias therefore would not have adopted indefinitely the term ἱερὸν to denote the Temple of which we treat, it being eminently remarkable for its Sculptures and its Architecture; on the contrary he would have called it a Temple, as he gave a little above the appellation of Temples to those of Apollo, of Diana, and of Dionyssus of Ægina. Moreover, were we to observe the situation of the temple we should perceive that it is placed on a mountain table-land or rather on a hill table-land where there is no further extent than what is sufficient to contain the edifice, without any

(in *Admirandis Arnobius, Lib. VI, contra Gentes*), είναι τὸ πρῶτον, τὸ ὅποῖον παρὰ τῶν θνητῶν ἀνηγέρθη, καὶ ἔπρεπεν ἐπομένως νὰ ᾔτο καταάλληλον μὲ τὴν ἀπλότητα τῶν ἀρχαιοτάτων ἐκείνων χρόνων. Δὲν δύναμαι δὲ νὰ ὑποθέσω, ὅτι οἱ μεταγενέστεροι, ἀλλοιώσαντες τὴν ἀρχαίαν ἐκείνην οἰκοδομήν, ἔκτισαν ἄλλην νέαν, ὅσον λαμπρὰν καὶ μεγαλοπρεπῆ ᾗθελαν κτίσει ταύτην· ἐπειδὴ ἡ παλαιώσις, καθὼς ἔλεγε σοφῶς ὁ Αἰσχύλος, ἐμπνέει περισσότερον σέβας καὶ δι' αὐτὰ τὰ ἄτεχνα εἶδωλα· καὶ οὐδεὶς θνητὸς ᾗθελε τολμήσει νὰ χαλάσῃ τὸ ἱερὸν, τὸ ὅποῖον ἀφιερωτέν ὁ Αἰακὸς, ὁ ἔκγονος τοῦ Διὸς καὶ πρόγονος τοῦ Τευκρινῶν γένους, καὶ ὅσις ἀποθανὼν ἀπελάμβανε μεγίστας τιμὰς σιμὰ εἰς τὸν Πλούτωνα καὶ τὴν Κόρην, ὥστε καὶ πάρεδρος αὐτῶν ἀποκατέστη καὶ τὰς κλείδας τοῦ ἄδου ἐφύλαττεν.

Ἀλλ' ᾗθελεν ἐρωτήσει τις, ἂν ὁ σωζόμενος ναὸς δὲν ἀφιερώθῃ εἰς τὸν Πανελλήνιον Δία, τοῦ λοιπὸν καὶ πῶς ὁ Πausanias περιγράφει τοῦτον; Εἰς ταῦτα ἀποκρινόμενος λέγω, ὅτι ὁ ἱστορικός παρέδραμε τὴν περιγραφὴν τούτου, ὡς καὶ τὴν τοσούτων ἄλλων μνημείων καὶ κτιρίων. Καὶ τῆς Θεσμοφόρου Δήμητρος τὸν ναὸν, καὶ τὸν Ἡράκλειον, τὸν μὲν ὑπὸ Ἡροδότου μνημονευθέντα, (βιβλ. ε'), τὸν δὲ ὑπὸ Ξενοφῶντος Ἑλλήν. (βιβλ. ε'), ὁ Πausanias παντελῶς ἐσιώπησεν. Αὐτὸς περιελθὼν τὴν Ἀττικὴν καὶ Κορινθίαν ἦλθεν εἰς Αἰγίνα ἐκ τῆς Ἐπιδαύρου, καὶ ἐντεῦθεν μετέβη εἰς Τροιζήνην, καὶ ἴσως δὲν εἶδε τὸν ναὸν, ὡς κείμενον μακρὰν τῆς πόλεως καὶ μὴ ὄντα ἄξιον ἐνὸς ἐπὶ τούτῳ ταξειδίου, εἰς ἐκείνον μάλιστα τὴν αἰῶνα καθ' ὃν αἱ οἰκοδομαὶ καὶ τὰ τεχνουργήματα ἦσαν ἀναριθμητά.

Ὅπως δὲ ποτε καὶ ἂν ᾔται τὸ περὶ τούτου, φαίνεται ὅτι αὐτὸς δὲν εἶδεν οὔτε τὸ ἱερὸν· ἐξάγεται μάλιστα ἐκ τῶν λόγων του, ὅτι δὲν ἐφαινετο πλέον εἰμὴ ὁ τόπος αὐτοῦ, ἢ τὸ μέρος, ὅπου ἐμυθολογεῖτο ὅτι ὑπᾶρχεν· ἐπειδὴ περὶ τούτου, λέγει μόνον· «Τὸ δὲ Πανελλήνιον ὅτι μὴ τοῦ Διὸς τὸ ἱερὸν ἄλλο τὸ ὅρος ἀξιόλογον εἶχεν οὐδέν». Ἡδύνατο λοιπὸν νὰ μεταχειρισθῇ τὸν παρωχημένον χρόνον εἶχεν, ὁμιλῶν περὶ ναοῦ, ὅστις ὑπάρχει ἀκόμη τὴν σήμερον; Ἐκ τῶν συλλογισμῶν τούτων συνάγεται, ὅτι εἰς τὸν περὶ οὗ ὁ λόγος ναὸν δὲν ἀνήκει παντάπασιν ἡ ἐπωνυμία τοῦ Πανελληνίου Διός,

space being left for any other building, forest, or in short any thing else which together with the Temple might collectively form the *ἱερόν*.

This *ἱερόν*, or *templum* as it is called by Varron (in *Admirandis Arnobius lib. VI, contra Gentes*) being the first erected by mortals, it was necessary that it should be in accordance with the simplicity of those remote times. I can not however suppose that later generations had altered that ancient construction, and built a new one, however splendid and magnificent, because, according to Aeschylus, antiquity inspires respect even for the roughly executed Statues; and no mortal would have dared to deface the *ἱερόν*, dedicated by Aeacus, the descendant of Jupiter and the progenitor of the race of Teucrides, and who obtained after death such exalted honours near Pluto and Proserpine as to become their colleague in office, and keeper of the keys of hell.

It may be asked however, if the remaining temple was not dedicated to Jupiter Panellenius, to whom was it then dedicated? Our answer to the question is, that the Historian had overlooked the description of this, as he did that of several other monuments and edifices. Pausanias has not even named the temple of Diana *Θεομήτορος*, nor of Hercules, though the first is mentioned by Herodotus (Lib. 6) the second by Xenophon (Ellen. Lib. 5). He, after having travelled through Attica and Corinthia, arrived at Aegina from Epidaurus, and then passed over to Troezen, and perhaps never saw the Temple, it being far away from the Town, and not worth a journey for the purpose, particularly at that age, when the monuments of Architecture and the works of Art were innumerable.

However that may be, it appears more than probable that he had not seen the *ἱερόν*. It even results from his expressions that there was seen nothing else, but the site or place where it was supposed to have been. Of this he only says "The Panellenian mountain, save Jupiter's Sanctuary, had nothing else worthy of notice." (*τὸ δὲ Πανελλήνιον ὅτι μὴ τοῦ Διὸς τὸ ἱερόν, ἄλλο τὸ ὄρος ἀξιόλογον εἶχεν οὐδέν*). Could he then

Αλλὰ ποῦ πρέπει νὰ θέσωμεν τὸ ἱερὸν τοῦ Διὸς, καὶ εἰς ποῖον θεὸν ἀφιερῶθῃ ὁ ναὸς, ὅστις ὑπάρχει ἀκόμη τὴν σήμερον; θέλομεν λοιπὸν προσπαθῆσαι νὰ λύσωμεν, ὅσον δυνάμεθα κάλλιον, τὰ προτεθέντα προβλήματα.

Τὸ ἱερὸν τοῦ Διὸς ἦτον, ὡς εἴπομεν, ἐπὶ τινος ὄρους, τοῦ ὁποίου αἱ κορυφαὶ ἐκαλύπτοντο ὑπὸ τῶν νεφελῶν. Λέγω λοιπὸν, ὅτι αὐτὸ τὸ ὄρος εἶναι τὸ πρὸς μεσημβρίαν τῆς πόλεως ὑψούμενον, τὸ ὁποῖον τὴν σήμερον ὀνομάζεται τοῦ Προφήτου Ἡλίου. Τοῦτο δὲ εἶναι τὸ ὑψηλότερον μεταξὺ τῶν ὄρέων τῆς Αἰγίνης· καὶ εἶναι βέβαιον, ὅτι ἄχρι τῆς παρουσίας αἱ νεφέλαι, φαινόμεναι αὐτοῦ προμηνύουσιν ἀκόμη βροχὴν εἰς τοὺς Αἰγινήτας καὶ Μεγαρεῖς· ἀγνοῶ ὅμως ἂν τοῦτο συμβαίνει καὶ εἰς τοὺς Ἀθηναίους, ὡς καὶ εἰς τὸν καιρὸν τοῦ Θεοφράστου. Τὸ κοινὸν τῶν Ἑλλήνων ἱερὸν ὡς γράφει ὁ Ἰσοκράτης, κατέστησεν ὁ Αἰακὶς εἰς τὸ μέρος, ἐποὺ προσηύξατο· ἀλλ' ὑποῖος τόπος ἤθελεν εἶσθαι ἀρμονιώτερος διὰ νὰ ἐπικαλεσθῇ τις τὸν ἄνακτα τῶν θεῶν, τὸν πανόπτην, τὸν νεφεληγερέτην, παρὰ τὰς κορυφὰς τῶν ὄρέων; ὡς ὁ Ομηρικὸς Ζεὺς ἐπαινεῖ τὸν Ἑκτορα, διότι «πολλὰ βοῶν ἐπὶ μηρὶ ἔκην, ἰδὼς ἐν κορυφῇσι πολυπτύχου». καὶ ὁρθῶς ἔλεγεν ὁ Δουκιανὸς ὅτι αἱ προσευχαὶ ἐγίνοντο ἐπὶ τῶν ὄρέων, ἐπεὶ δὴ «τῶν εὐχολέων ἀγχόθεν ἐπακούουσιν οἱ θεοί». Τὰ ὄρη Ὑμητὸς, Πάρνης καὶ Ἀγχεσμός εἶχον βωμοὺς τοῦ Διὸς (Παυσ. Α'. 32)· καὶ μύρια ἄλλα παραδείγματα ἠδυνάμην νὰ φέρω· ἀλλ' ὅλα ταῦτα ἤθελον ἴσως θεωρηθῇ ὡς ἐπιδείξεις ἀργούσης παιδείας· ὅθεν εἶναι μόνον ἱκανὸν ἐν τῷ ἐφεξῆς.

Ὁ Παυσανίας μαρτυρεῖ, ὅτι εἰς τὴν Σκιρώνην ὁδὸν «ἐπὶ δὲ τοῦ ὄρους τῇ ἄκρᾳ Διὸς ἐστὶν Ἀφείσιον καλουμένου ναός. «Φασὶ δὲ ἐπὶ τοῦ συμβάντος ποτὲ τοῖς Ἑλλήσιν αὖχμασθ', θύσαντος Αἰακοῦ κατὰ τι δὴ λόγιον τῷ Πανελληνίῳ Διὶ ἐν Αἰγίνῃ, κομίσαντα δὲ ἀφείναι, καὶ διὰ τοῦτο Ἀφείσιον καλεῖσθαι τὸν Δία» (Α', 44). Δι' αὐτὴν λοιπὸν τὴν αἰτίαν, καὶ κατὰ τὸ κοινὸν ἔθος, ἐπὶ τῆς κορυφῆς τοῦ ὑψηλοτέρου τῶν ὄρέων τῆς πατρίδος τοῦ ὁ Αἰακὸς τὸ ἱερὸν καθιέρωσε, καὶ δι' ἄλλην ἀκόμη ἰδιαιτέραν. Τὸ ὄρος τοῦτο καὶ ἐκ τῆς πόλεως τῆς Αἰγίνης, ἐκ τῶν Κυκλάδων, τῆς Ἀττι-

make use of the past tense in speaking of a Temple which exists to the present day? From the above reasons it may be concluded, that to the Temple of which we speak the appellation of Jupiter Panellenius can in no way apply.

But where shall we place Jupiter's *Ιερὸν*? and to what Deity was the Temple, existing to the present day, dedicated? These questions we shall endeavour to answer in the best manner we are able.

Jupiter's *Ιερὸν* was, as we said before, situated upon a certain mountain, whose summits were at times covered by clouds. We think therefore this mountain to be the one seen on the southern side from the town, and now called the mountain of the Prophet Helias. It is the highest of the mountains of the Island, and it is certain that to this day the clouds collected on its summit foretell rain to the people of Ægina and Megara. But I am not aware if it affords to the Athenians, the same warning which it did at the time of Theophrastus. According to Isocrates, Æacus had established the *Ιερὸν* common to the Greeks on the spot where he prayed; and what place could there be more befitting to invoke the king of the Gods, the all-observing, the cloudgathering, but the tops of mountains. The Homeric Jupiter praises Hector because “Πολλὰ βῶν ἐπὶ μηρὶ ἔκμηεν, Ἰδὴς ἐν Κορυφῇσι πολυπτύχου,,”. And Lucian properly said, that prayers were performed on the mountains because “τῶν εὐχολέων ἀγγέλλειν ἐπακούουσιν οἱ Θεοὶ,,”. The mountains Hymettus, Parnes, and Anchesmus, had altars of Jupiter (Pausanias i. 32). I might bring forward a thousand other examples, but, in order to avoid all superfluous discussion, I shall be content with the following observation.

It is stated in Pausanias that on the road at Skirone “ἐπὶ δὲ τοῦ ὄρους τῇ ἄκρᾳ Διὸς Ἀφείσιον καλουμένου ναὸς. Φασὶ δὲ ἐπὶ τοῦ συμβάντος ποτὲ τοῖς Ἑλλήσιν αὐχμοῦ, θύσαντος Αἰακοῦ κατὰ τι δὴ λόγιον τῷ Πανελληνίῳ Διὶ ἐν Αἰγίνῃ, κομίσαντα δὲ ἀφείναι, καὶ διὰ τοῦτο Ἀφείσιον καλεῖσθαι τὸν Δία.,, (A', 44.) It was for this reason, and conformably to the prevailing practice, that Æacus dedicated the *Ιερὸν* upon the top of the highest



κῆς, τῶν Μεγάρων καὶ ὅλου τοῦ διαστήματος, τὸ ὅποιον ἐκτείνεται ἀπὸ τοῦ Ἰσθμοῦ ἄχρι τοῦ Σκυλλαίου ἀκρωτηρίου, φαίνεται, καὶ σκοπεῖ τοὺς τόπους ἐκείνους, καὶ μακρόθεν πρῶτον ὑπὸ τῶν πλεόντων ἀνακαλύπτεται· ὅθεν διὰ τοῦτο δικαίως ἀφέθη ὡς βωμὸς τοῦ ὑψίστου θεοῦ, ὅστις ἔσωσεν ἐκ τῆς κατεχούσης ἀνδρίας τὴν Ἑλλάδα ὅλην, καὶ δι' αὐτὴν ὁ Αἰακὸς τὸ ἱερὸν καθιέρωσεν. Ἡδυνάμην τελευταῖον, διὰ τὴν δώσω περισσοτέραν εἰς τὰς εἰκασίας μου πιθανότητα μὲ ἄλλην εἰκασίαν, τὴν προσθέσω ὅτι ἀρμόδιος τόπος διὰ τὴν ἐπικαλεσθῆναι τὸν Οὐμβριον Δία περὶ τῆς ποθουμένης βροχῆς, ἦτον ἐκεῖνος, ὅστις διὰ τῶν νεφελῶν, μὲ τὰς ὁποίας ἐκαλύπτετο, ἐθεωρεῖτο παρὰ τῶν θνητῶν ὡς βεβαίας βροχῆς μηνυτής.

Ἐκτὸς τούτου ἀξιοπαρατήρητοι εἶναι τοῦ Πausaniου οἱ ἐξῆς λόγοι· « Αἰγίνη δὲ πρὸς τὸ ὄρος τοῦ Πανελληνίου Διὸς ἰοῦσιν, ἔστιν Αῤαίας ἱερὸν. ». Τὴν σήμερον ὁδεύων τις πρὸς τὸν ναὸν ἐκ τῆς πόλεως, κἀνὲν ἴχνος ἀρχαίου κτιρίου δὲν συναντᾷ, ἐν ᾧ ἐκ τοῦ ἐναντίου ἀναβαίνων πρὸς τὸ ὄρος θεωρεῖ εἰς τοὺς πρόποδας αὐτοῦ ἀξιοθέατα ἐρείπια ἐνὸς ἀρχαίου ναοῦ, τὴν περιγραφὴν τοῦ ὁποίου θέλωμεν προσθέσει εἰς τὸ τέλος τοῦ Βιβλίου. Ἡ σκιώδης καὶ μεμονωμένη κοιλάς, εἰς τὴν ὁποίαν φαίνονται τὰ ἐρείπια ταῦτα, πρέπει εἰς τὴν ἀγνὴν καὶ φίλην τῆς Ἀρτέμιδος νύμφην Αῤαίαν, τῆς ὁποίας ἡ ἡγήρα ἦτον ἡ τεραπνοτέρα ἀνασχόλησις. Ἐντεῦθεν διὰ τινος δυσβάτου δρόμου ἀναβαίνει τις ἐπὶ τοῦ ὄρους· ἀλλ' ἐπ' αὐτοῦ μικταίως ἤθελε ζητήσει τοῦ παρὰ τοῦ Αἰακοῦ ἀμειρωθέντος ἱεροῦ τὰ ἐρείπια, ἐπειδὴ ποτὲ ἴσως δὲν ὑπῆρξε τοῦτο τὸ ἱερὸν, ἢ δὲν ὑπῆρχε πλέον κατὰ τοὺς χρόνους τοῦ Πausaniου. Μολοντοῦτο περιεργείας χάριν θέλω εἰπεῖ, ὅτι κατὰ τὰς γενομένας διὰ προτροπῆς μου ἀνασκαφὰς καὶ ἐρεῦνας, σώζονται ἔτι εἰς τὴν κορυφὴν ἴχνη τινὰ ἀρχαιοτάτου κτιρίου, τὸ κυκλικὸν σχῆμα τοῦ ὁποίου ἔχει 46 πηδῶν ἡμιδιάμετρον. Τὸ πρόσωπον αὐτοῦ φαίνεται τετραμμένον πρὸς ἄρκτον, καὶ ἔχει στρογγύλον διὰ τὴν ἀντέχῃ κάλλιον εἰς τὴν ὁρμὴν τῶν ἀνέμων. Μία ἐξώστρα περιγυρίζει τὸ κτίριον, καὶ μετ' αὐτὸ εἰς τὸ κατωφερὲς τοῦ ὄρους σώζονται ἐρείπια παλαιῶν οἰκοδομημάτων, τὰ ὁποῖα πιθανὸν τὴν ἦναι μεταγενέστερα. Οἱ λίθοι τοῦ κτιρίου, μέρος εἰς τὴν θέσιν των, μέρος κτισμένοι εἰς τὴν ἐκκλη-

of his country's mountains. He had also an other reason. The above mountain is visible from the town of Aegina, from the Cyclades, from Attica, from Megara, and from all the tract extending from the Isthmus to the Scyllaeon Promontory, and it is the first eminence presented to the sailors' view. We might in short, with the object of giving to our conjectures a further probability by an other conjecture, add that the fittest place for invoking the Rainy (Ομβριος) Jupiter to send the sought for rain was the one, which, on account of the clouds covering its top, was considered by mortals as an unerring announcer of rain.

Moreover the following statement of Pausanias is also remarkable "Αἰγίῳ δὲ πρὸς τὸ ὄρος τοῦ Γαλακκηνίου Διὸς ἰούσιν, ἔστιν Ἀφαίας ἱερὸν," To this day, on going from the Town towards the Temple in question, you meet with no vestiges of any ancient building, whilst on the contrary in ascending the mountain you perceive on its lower parts the interesting ruins of an ancient Temple, a description of which is found at the end of this Number. The shady and isolated valley containing those ruins, befits the purity of Diana's friend the Nymph Aphaea, whose greatest delight was the chase. From thence the ascent to the mountain is by a difficult path. On this mountain one looks in vain for the ruins of the ἱερὸν dedicated by Æacus, because it either had never existed there or it did not exist at the time of Pausanias. It may be observed however as matter of curiosity that, in consequence of the excavations and researches made by our recommendation, it was found that on the summit of the mountain some signs existed of a very ancient edifice, the circular shape of which measures a semidiameter of 46 feet. It appears facing the north, and had the circular form given to it that it might be enabled better to resist the violence of the winds. The building is surrounded by an ἐξώστρεα, after which immediately on the declivity of the mountain some ruins of old Edifices are perceived, probably of a later date. The stones of the building, some still retaining their original posi-

σίαν τοῦ Προφήτου Ἡλιοῦ, κειμένην εἰς τὸ μέσον τοῦ παλαιῦ κτιρίου, καὶ μέρος ἐνθεν κάκειθεν διεσπαρμένοι, ἔχουσιν ὕψος 3 καὶ 3 1/2 ποδῶν.

Αἱ ὅλως λοιπὸν τοὺς εἰρημένους λόγους εἶναι παντάπασιν ἀνοίκειος ἢ ἐπὶ ὠνυρία τοῦ Πανελληνίου Διὸς εἰς τὸν σωζόμενον τὴν σήμερον ναόν. Οὗτος δὲ πότε καὶ εἰς τίνα τῶν θεῶν ἀνοικοδομήθη;

Ὁ Ψευδοκολιάδης, καλλωπίζων μὲ τὸ σχέδιον τοῦ ναοῦ τοῦτου τὸ ἐσχάτως δημοσιευθὲν παράξενον σύγγραμμα τοῦ Οδυσσομήχρος λέγει ὅτι, ἂν ὁ εἰρημένος ναὸς δὲν ᾔηναι σύγχρονος τοῦ Τρωικοῦ πολέμου, εἶναι μολοντοῦτο ἀρχαιότατος, ἐπειδὴ εἰς τὴν κατὰ πολλὰ ἀπομέμακρυσμένην ἐποχὴν, καθ' ἣν ὁ Ἀμασις ἐπίστρεψεν εἰς τοὺς Ἕλληνας νὰ ἐγείρωσι ναοὺς εἰς τὴν Αἴγυπτον, οἱ Αἰγινῆται ἐκτίζον ἓνα εἰς τὸν Δία, ἰσῶς ἐκεῖνον, τοῦ ὑποίου ἤδη θαυμάζονται τὰ ἐρείπια (σελ. 83).

Ἀφίνω νὰ ὀνομάσθῃ παλαιὰ καὶ ἀπομέμακρυσμένη ἐποχὴ τοῦ Ἀμασιδὸς· ἀλλὰ δὲν θέλω παρατρέξει τὴν παρατήρησιν, ὅτι αὐτοὶ οἱ λόγοι ἐπιστηρίζονται εἰς τίνα τοῦ Ηροδότου διήγησιν (Βιβλ. Β'), ὅτι δηλ. ἐν ᾧ ἑννέα πόλεις, τινὲς Ἰωνικαί, τινὲς Δωρικαί καὶ μία Αἰολικὴ, ἰδρύσαντο κοινὸν ναὸν εἰς τὴν Ναύκρατιν, χωριστὰ οἱ Αἰγινῆται ἤγειρον τέμενος τοῦ Διὸς. Ἀλλὰ τί κοινὸν ἔχει τὸ παρὰ τῶν ἐν Αἰγύπτῳ ἐμπορευομένων Αἰγινητῶν οἰκοδομηθὲν ἐκεῖ τέμενος μὲ τὸν εἰς τὴν νῆσον των ἀνεγερεθέντα ναόν;

Ὁ σωζόμενος ναὸς, εἰς διεσπρότα καὶ ἀποχωρισμένον τόπον εὐρισκόμενος, πρίκειται τῶν Ἀθηνῶν, τὰς ὁποίας σκοπεῖ, καὶ φαίνεται ἐξ αὐτῶν γίνεται λοιπὸν φανερὸν ὅτι ἐξαιρέτως χάριν τῶν Ἀθηνῶν ἀνηγέρθη. Δὲν εἶναι ἄρα ἀρμόδιον νὰ πιστεύσῃ τις ὅτι ἀφιερῶθη εἰς τὴν θεᾶν, ἐξ ἧς ὠνόμασθη ἡ πόλις, κατέναντι τῆς ὁποίας ἐκτίσθη; Ὡς δὲ ὁ εἰς τὸ Σούνιον καὶ ὁ εἰς τὴν ἀκρόπολιν ναὸς, οἱ ὅποιοι ἐκ τοῦ ἐν Αἰγίνῃ ναοῦ φαίνονται, οὕτω καὶ ὁ εἰς τὴν νῆσον ταύτην, κατὰ τὴν ἰδικήν μου γνώμην, ἀνηγέρθη εἰς τιμὴν αὐτῆς τῆς θεᾶς. Πρὸς τούτοις εἰς τὸν διαληφθέντα ναὸν δὲν εὐρέθη οὐδεμία εἰκὼν ἀνήκουσα εἰς τὸν Δία, ἀλλ' ἐκ τοῦ ἐναντίου μεταξὺ τῶν ἀνακαλυφθέντων ἀγαλμάτων εὐρέθη τὸ τῆς Ἀθηνᾶς εἰς ὑπερφυσικὸν ἀνάστημα, καὶ ἴσατο εἰς τὸ μέσον τοῦ ἀετώματος. Ὅποιος

tion, some built in St Helias's Church, which is placed in the middle of the old edifice, and some scattered about, measure a height from 3 to 3 1/2 feet.

For all the above reasons, the appellation of Jupiter Panellenius is totally inapplicable to the existing Temple. But when was it erected and to whom was it dedicated?

*Pseudocoliades*, by embellishing with the plan of this temple his extraordinary work lately published under the Title *Οδυσσέωντος*, states, that, if the said Temple were not contemporary with the Trojan war, it is at all events of the greatest antiquity, because in the very remote period, when Amasis permitted the Greeks to erect temples in Ægypt, the Aeginitans were building one, perhaps the same whose ruins are already admired. ( pag. 83 ).

We may allow the period of Amasis to be called a very remote one. But we can not withhold the observation that these statements are founded on some account of Herodotus ( B. 2 ), who states that, whilst nine cities, some Ionic, some Doric and one Æolic, had erected a common temple at Naucratis, the Aeginitans had separately erected a temple to Jupiter. But what has the temple built in Egypt by the Aeginitans trading there to do with the temple erected in their own country?

The existing Temple, situated as it is in a distant and sequestered plain, is opposite Athens and easily seen from thence. It is therefore evident that it was erected exclusively to favour the Athenians. May it not be more probable that it was dedicated to the Goddess, whose name was given to the city, opposite to which it was built? We are rather of opinion that this temple was erected in honour of the Goddess, as were those of Sunium, and of the Acropolis, both visible from the temple of Aegina. Besides no statues, no representations belonging to Jupiter have been found in the above Temple, but on the contrary, of the other statues, that of Minerva alone was found to be of colossal dimensions, and placed in the front of the *Αερόμυτρος*.

λοιπόν ζητούμεν έναρξαστέρας αποδείξεις τοῦ ὅτι εἰς αὐτὴν ἦτον ἀφιερωμένος ὁ ναός;

Δὲν ἤθελεν ἴσως εἶσθαι τολμηρὸν νὰ εἴπωμεν ὅτι ὁ ναὸς οὗτος δὲν ἀνηγέρθη παρὰ τῶν Αἰγινητῶν, πρῶτον διὰ τὴν θέσιν· ἐπειδὴ οἱ Αἰγινῆται δὲν ἤθελον ἀποφασίσει νὰ ἐγείρωσι ναὸν τοσούτου μακρὰν τῆς πόλεώς των καὶ κατέναντι τῆς ἀντιζήλου των, ἐνεκεν τῆς ὁποίας φαίνεται, ὡς εἶπομεν, ὅτι κατ' ἐξοχὴν ἐκτίσθη. Ἐκτὸς τούτου, ὁ τρόπος τῆς ἀρχιτεκτονικῆς εἶναι καθ' ὅλα ὅμοιος μὲ τὸν τοῦ ναοῦ τῆς Ἀθηνᾶς τοῦ εἰς τὸ Σούνιον καὶ τοῦ εἰς τὴν Ἀκρόπολιν, ἐπὶ Περικλέους οἰκοδομηθέντας. Οὕτω δὲ φαίνεται ὅτι ἐν Αἰγίνῃ ἀνηγέρθη μετὰ τὴν 87 Ὀλυμπιάδα· ἥτις εἶναι ἡ ἐποχὴ, κατὰ τὴν ὁποίαν οἱ Ἀθηναῖοι ἀνέστησαν τοὺς Αἰγινῆτας ἐκ τῆς πατρίδος των, καὶ αὐτοὺς, καὶ τοὺς παῖδας, καὶ τὰς γυναῖκας των, καὶ ὡς εἰς νῆσον ἐπικειμένην εἰς τὴν Πελοπόννησον, ἔσειλαν εἰς αὐτὴν ἐποίκους καὶ οἰκήτορας ἐκ τῶν ἰδικῶν των, διανεμάντες κατὰ κλῆρον τὴν χώραν (Θουκυδ. βιβλ. Β'. Διαδ. βιβλ. 12. Στραβ. βιβλ. 8. Πλουτ. εἰς βί. Περικλ.)

Ἄλλην εἰκασίαν ἡμπόρει τις νὰ ἐξάξῃ περὶ τῆς ἐποχῆς, καθ' ἣν ὠκοδομήθη ὁ ναὸς οὗτος, ἐκ τῶν εἰς αὐτὸν εὐρεθέντων ἀγαλμάτων· ἀλλ' οὔτε αὐτὰ, οὔτε τὰ σχέδια, οὐδὲ ὅσα περὶ αὐτῶν ὑπὸ πεπαιδευμένων ἀνδρῶν ἐγράφησαν, ἔχομεν ἤδη ὑπ' ὄψιν. Τινες, ἂν δὲν ἀπατώμαι, ὑπέθεσαν ὅτι αὐτὰ ἦσαν γλυμμένα κατὰ τὴν ὁποίαν ὁ Πausanias ὀνομάζει Αἰγιναιάν ἐργασίαν. Εἶναι χρεῖα ν' ἀποφασισθῇ πρῶτον ὁποῖος εἶναι ὁ διακεκριμένος τῆς ἐργασίας ταύτης τρόπος, καὶ ἂν αὐτὴ τῷ ὄντι ἐνυπάρχῃ εἰς τὰ εῖρημενα ἀγάλματα. Ο Winckhelman (Hist. de l'art du dessein Liv. 6 Ch. 1) λέγει ὅτι ἑκεῖνοι, οἳ τινες εἶδον τὸ ἀρχαῖον αἰγινητικὸν νόμισμα, περὶ οὗ ὁμιλεῖ ὁ Πausanias, τὸ ὁποῖον ἔχει δι' ἐπίσημα τὴν τρίαιναν καὶ τὸ πρόσωπον τῆς Ἀθηνᾶς, δύνανται νὰ κρίνωσιν, ἂν ὁ χαρακτὴρ τοῦ προσώπου τῆς θεᾶς δεικνύῃ ἄλλον τινὰ τέχνης ἰδιαιτέρον τρόπον. Κατὰ δυσυχίαν ὁμως, τὸ ὁποῖον ὁ σοφὸς Γερμανὸς μᾶς δίδει ὡς ὁδηγὸν νόμισμα δὲν ἀνήκει ποσῶς εἰς τὴν Αἰγίναν, ἀλλ' εἰς τὴν Τροιζῆνα κατὰ τὴν ἰδίαν τοῦ Πausanίου μαρτυρίαν. Καλητέραν δὲ καὶ ἀσφαλεστέραν ὁδηγίαν δύνανται νὰ εὕρωσω οἱ ἑρασταὶ τῶν

What clearer proof do we want that the Temple was dedicated to that Goddess?

It would perhaps be not too bold to say that this Temple was not erected by the Aeginitans, principally on account of its situation. The Aeginitans would not have erected a Temple so far distant from their town and opposite their rising city, for which, as we said, it appears to have been originally erected. It should also be added, that the style of Architecture is in every respect resembling Minerva's Temples at Sunium and on the Acropolis, built in the days of Pericles. Thus it appears that the Temple of Aegina was erected after the 87 Olympiad, the period in which the Athenians had expelled the Aeginitans with their wives and children from their Island, into which, for its proximity to Peloponessus, they had sent settlers and inhabitants of their own people, to whom the land was allotted (*Thucid. B. 2. Diodor. B. 12. Strab. B. 8. Plutarch. vit. Pericl.*).

Another conjecture may be formed, as to the period when this temple was erected, by a minute observation of the Statues found therein. But neither these nor the drawings of them, nor what has been written by the learned concerning them, have we now at hand. By some, if we be not mistaken, it has been supposed that those statues were executed in what Pausanias calls the Aegenitan Workmanship, *Αἰγινάτιον ἔργον*. It is necessary first to decide what was the distinct style of this Workmanship, and if it be found in the said Statues. Winckhelman (*Hist. de l'art. du Dessein Liv. 6. Ch. 1.*) says that those who had seen the old Aegenitan Coin, of which Pausanias speaks, and which has the impress of a Tridant with Minerva's head, can judge if the face of the Goddess indicates any different style of art. Unfortunately however the Coin proposed as a guide by the learned German by no means belongs to Aegina, but to Trœzen, according to the testimony of Pausanias himself. Those who feel a pleasure in like rescarches may find a better and safer guide in the designs with which many Aegina vases existing in our Museum are ornamented. There are also two Metopes, belon-

τοιούτων ἀναζητήσεων εἰς τὰς ζωγραφίας, μὲ τὰς ὁποίας εἶναι καθωραϊσμένα πολλὰ αἰγινητικά ἀγγεῖα, σωζόμενα εἰς τὸ μουσεῖόν μας. Δύο μετόπας ἔχομεν πρὸς τούτοις, αἱ ὁποῖαι ἀνήκουσιν εἰς ἄλλον τινα τῆς Αἰγίνης ναὸν· ἀλλ' αὐταὶ ἂν καὶ διεσθαρμέναι, δὲν ἔχουσί τι ἰδιαίτερον, διὰ τὸ νὰ ὑποθέσωμεν ὅτι ἀνάγονται εἰς τὴν αἰγιναίαν ἐργασίαν. Μένει λοιπὸν, νομίζω, ν' ἀποφασίσωμεν, ἂν τὰ γλυπτὰ τοῦ περὶ οὗ ὁ λόγος ναοῦ πρέπη ν' ἀποδοθῶσιν εἰς αὐτὴν τὴν διακεκριμένην ἐργασίαν, ἢ μᾶλλον ἂν ἡ συστολή καὶ ἡ ἰσχύτης, αἵτινες εἶναι ἰδίαι αὐτῶν, δὲν ἀνήκουσι κοινῶς εἰς ὅλην τὴν ἀρχαίαν ἐλληνικὴν γλυπτικὴν, πρὶν ὁ Φειδίας καὶ οἱ λοιποὶ τοῦ αἰῶνος τοῦ Περικλέους δώσουν εἰς τὴν τέχνην τὸ σεμνόν, τὸ μεγαλότεχνον, τὸ ἀξιωματικόν, τὸ ἀκριβές, τὴν χάριν, ἅτινα ἐξαιρέτως χαρακτηρίζουν τὰ ἔργα των. Καὶ μολοντί εἶπομεν ὅτι ὁ ναὸς τῆς Αἰγίνης ἀνηγέρθη, ἀφ' οὗ οἱ Ἀθηναῖοι ἐκυρέυσαν τὴν νῆσον, τὸ ὅποσον συνέβη κυρίως εἰς τὸν καιρὸν τοῦ Περικλέους καὶ τῆς λαμπρᾶς ἐποχῆς τῆς γλυπτικῆς, δὲν ἔπεται ἀναγκαιῶς ἐκ τούτου ὅτι πρέπει νὰ εὖρωμεν ἀφεύκτως εἰς τὰ ἀγάλματα τοῦ ναοῦ παραδείγματα τῆς γλυπτικῆς ταύτης· ἐπειδὴ εἶναι χρεῖα νὰ ὑποθέσωμεν ὅτι διὰ τινος καιρὸν, ὡς συνήθως συμβαίνει, εἰς τοῦ Φειδίου καὶ Πολυκλείτου τοὺς συγχρόνους καὶ εἰς τοὺς μαθητάς τῶν τελευταίων τούτων ἡ ἀρχαία τέχνη διετηρήθη. Τοῦτο δὲ μόνον δυνάμεθα πιθανῶς νὰ συμπεράνωμεν, ὅτι τὰ ἀγάλματα ταῦτα δὲν ἔγειναν πολὺν καιρὸν ὕστερον ἀφ' οὗ εὐρέθη ὁ νέος τρόπος τῆς γλυπτικῆς· ἐπειδὴ φθάσας εἰς τοσαύτην τελειότητα ἠνάγκασεν ὅλους τοὺς μετὰγενεστέρους τεχνίτας νὰ τὸν μιμηθῶσιν.

Ἄν ἡ εἰκασία αὕτη ἔχῃ τινὰ πιθανότητα, ὁ ναὸς ἀνηγέρθη ἀναμφιβόλως πλέον τῶν τεσσάρων αἰώνων πρὸ Χριστοῦ· καὶ ἴσως ὀρθῶς δύναται νὰ εἴπῃ τις ὅτι ἦτον σύγχρονος καὶ ὁμότυχος τοῦ Πλατωνος, ἐπειδὴ καὶ αὐτὸς παρρησιῶς ἐγεννήθη εἰς Ἀἴγινα ὑπὸ ἐνὸς τῶν κληρούχων Ἀθηναίων.

Ἐν ᾧ ἐξέθετον εἰς τινες τοὺς λόγους τούτους, μοὶ ἐπρόβληθη ἡ ἀπορία περὶ ἐνὸς λίθου κειμένου παρὰ τὸν εἰρημένον ναὸν μὲ τὰς λέξεις «Διὶ Πανελληνίῳ» Αἱ λέξεις αὗται δεικνύουσι πρῶτον ὅτι δὲν ἐχαράχθησαν παρὰ τῶν Αἰγινητῶν, οἵτινες ὡς Δωριεῖς ἤθελον



ging to an other Temple of Aegina, which, however mutilated, possess nothing particular that can make them be supposed to belong to the Aegenitan Workmanship. It remains then, to decide if the Sculptures found in the above mentioned Temple are to be attributed to that particular Workmanship, or rather, if the stiffness and lankness peculiar to them be not generally belonging to the old Grecian Sculpture, long before Phidias and the other artists of Pericles' time gave to art the dignity, the excellence, the majesty, the exactness, and the grace, that particularly characterize their works. Altho' we said that the temple of Aegina was erected after the Athenians had taken possession of the Island, which event took place exactly in the days of Pericles and at the brilliant Epoch of Sculpture, it does not necessarily follow that we should inevitably find in the Statues of the Temple specimens of that style of Sculpture; because it is necessary to suppose that, for a certain time, as it is often the case, the old style of the art had been followed up by the contemporaries of Phidias and Polycleitus, and their pupils. This only we can with any probability conjecture, that the Statues in question were executed not long after the invention of the new style of Sculpture, because on account of its having reached to so great a perfection, it must have obliged all subsequent Sculptors to imitate it. Supposing however the above conjecture not improbable, the Temple must have been erected at least four centuries before Christ. Perhaps we may even say, that it was contemporary with Plato born at Aegina, his mother being one of the Athenian settlers.

On submitting the above reasons to some of our friends, a question was started regarding a stone found near the said Temple bearing an inscription « Διὶ Παρηνίῳ ». In the first place the very words of the inscription prove it not to have been engraved by Aegenitans, who, as Dorians, would have written « Ζηνὶ Παρηνίῳ » or rather « Ελληνίῳ » because the adjective Παρηνίος does not appear older than the time of the Emperor Adrian; and Isocrates, speaking with regard to the Sanctuary dedicated by Æacus, calls it Κοινὸν τῶν Ἑλλήνων.



ἐπιγράψει «Ζανὶ Πανελλανίῳ» ἢ μᾶλλον «Ελληνίῳ». ἐπειδὴ τὸ ἐπίθετον, Πανελλήνιον δὲν φαίνεται ἀρχαιότερον τῶν χρόνων τοῦ αυτοκράτορος Ἀδριανοῦ. Καὶ τῷ ὄντι ὁ Ἰσοκράτης, ὁμιλῶν περὶ τοῦ ἀφιερωθέντος παρὰ τοῦ Αἰακοῦ ἱεροῦ, τὸ ὀνομάζει κοινὸν τῶν Ἑλλήνων· καὶ Ἑλλήνων Δία καλοῦσιν αὐτὸν ὁ Πίνδαρος καὶ Θεόφραστος· καὶ Ἑλλήνιον ὀνομάζει ὁ Ἡρόδοτος, τὸ ὅποσον οἱ Ἴωνες, Δωριεῖς καὶ Αἰολεῖς ἰδρύσαντο εἰς τὴν Αἰγυπτιακὴν Ναύκρατιν τέμενος. Δεύτερον, ἡδυνάτο τις νὰ ἐπιγράψῃ ἀνάθημά τι, ἀφιερούμενον μὲν εἰς τὸν ἄνακτα τῶν θεῶν, θετόμονον ὅμως εἰς ναὸν ἄλλου θεοῦ; Τρίτον, ὁ ναὸς τῆς Ἀθηνᾶς ἡδυνάτο νὰ ᾔναι κοινὸς καὶ εἰς τὸν Δία, διὰ τὸν αὐτὸν λόγον, διὰ τὸν ὅποσον καὶ ὁ Ἀδριανὸς, κατὰ τὸν Πausανίαν «κατεσκευάσατο ναὸν Ἡρας καὶ Διὸς Πανελληνίου, καὶ θεοῖς τοῖς πᾶσιν ἱερὸν κοινὸν (Βιβ. Α'. κεφ. 43).»

Ἀλλ' ὅλοι οὗτοι εἶναι ἴσως περιττοὶ λόγοι· ἐπειδὴ, ἐάν τις μὲ βεβαιοῖ ὅτι εἶδε τὴν ἐπιγραφὴν ἐκείνην, ἄλλος πάλιν ἐκ τοῦ ἐναντίου μ' ἐπιβεβαίωσι ὅτι παίζων ἐνεχάραξεν αὐτὴν κατὰ τύχην εἰς τῶν νειωτέρων περιγηγητῶν. Τοιοῦτοτρόπως ἡ κενοδοξία ἐμόλυνε καὶ διέφθειρε πολλοὺς ἄλλους τοῦ ναοῦ λίθους γέμοντας ἤδη παντοίων ἀλλοδαπῶν ὀνομάτων. αἱ δ' ἐναντία μαρτυρίαι, ἐπειδὴ εἶναι ἀνθρώπων ἴσων κατὰ τὸ ἀξιόπιστον, διαλύονται ἀμοιβαίως. Εἶναι δὲ βέβαιον ὅτι μ' ὅλας τὰς ὁποίας ἐγὼ ἔκαμον ἐρεῦνας καὶ ἀναζητήσεις, δὲν ἡδυνήθην ν' ἀνακαλύψω τὸν ἐπιγεγραμμένον ἐκείνον λίθον, ὁ ὅποιος, καθὼς ἡ λύδιος, ἤθελε βασανίσαι τὸν χρυσὸν τῆς ἀληθείας.

Εἰς τοὺς πρόποδας τοῦ ὄρους τοῦ Προφήτου Ἡλιοῦ, ὅπου κατὰ τὴν μαρτυρίαν τῶν ἐγγωρίων ἦτο μέχρι τῶν τελευταίων χρόνων δάσος, κεῖνται ἐρείπια ἀξιοθέατου τινὸς κτιρίου, τὸ ὅποιον φαίνεται ὅτι ἦτο ναὸς τὸ πάλαι, κτισμένος ἀπὸ λίθων ἐγχώριον φύσεως Ἡφαιστείου, ἀπὸ τοὺς Ορυκτολόγους καλούμενον Τραχίτην λευκόφαιον κυανόχρουν. Ἐμπροσθεν αὐτοῦ ὑπάρχει τοῦχος ἔχων μῆκος πρὸς μὲν τὸ (α) 132 ποδ. πρὸς δὲ τὸ (β) 45. ἀμφότεροι ἐνωμένοι σχηματίζουνσι μεγαλοπρεπὴ ἐξώστραν ἀπὸ 75 ποδῶν πλάτους. Ἡ γωνία τοῦ τοίχου τῆς ἐξώστρας εἶναι τέχνη· ἀξιολόγου, ἀπὸ μεγάλους λίθους

Pindar and Theophrastus call it *Ελλάγιον Δία*; and Herodotus calls *Ελλάγιον* the Temple erected by the Jonians, Dorians, and Aeolians, in the Egyptian Naueratis. In the second place, some one might have engraved a votive offering, dedicated to the Sovereign of the Gods, but he might have placed it on the Temple of an other God. Thirdly, the temple of Minerva might have also been common to Jupiter, for the same reason for which Adrian, according to Pausanias "had erected a temple of Juno, and of Jupiter Panellenius, intended as a common Sanctuary to all the Gods (B. 1. Ch. 43) "Κατεσκευάσατο ναὸν Ἡρας καὶ Διὸς Πανελληνίου, καὶ Θεοῖς τοῖς πᾶσιν ἱερὸν κοινόν",.

But probably all the above is superfluous, because, whilst on the one hand some assert that they have seen this Inscription, others on the contrary positively attest that it has been engraved in jest by one of the modern Travellers. In the like manner idleness has defaced and destroyed many other stones belonging to the Temple covered already with various foreign names. These conflicting testimonies are mutually neutralized, because both derived from persons of credit. In spite however of all the researches I made, I have not been enabled to find out the stone with the Inscription in question, which like a touch stone would have assayed the gold of truth.

At the Foot of S.<sup>t</sup> Helias's Mountain, where, according to the testimony of the natives; a forest existed till very lately, the ruins of a remarkable Edifice are seen, which appear to be those of an ancient Temple built of indigenous materials consisting of the sort of stone called *Trachite bluish grey* and considered to be a volcanic production.

In front of this there is a wall having towards *A* a length of 132 feet, and towards *B* 45 feet. Both walls united form a magnificent terrace of the breadth of 75 feet. The angle of the terrace wall is extremely well built, and it is composed of large stones fitted with great exactness and nicety. Some of them are from 8  $\frac{3}{4}$  to 9  $\frac{1}{6}$  feet long, and 3  $\frac{4}{6}$  broad, as seen in the Plate inserted at

μὲ μεγάλην ἀκρίβειαν καὶ ἐπιτηδεύειντα προσηρμοσμένους. Τινὲς ἐξ αὐτῶν ἔχουσι μῆκος  $8 \frac{3}{4}$  καὶ  $9 \frac{1}{6}$  ποδ. 2 καὶ 3  $\frac{1}{6}$  πλάτος, καθὼς ὁ ἀριθ. 1. εἰς τὴν ἐν τέλει τοῦ βιβλίου ταχθεῖσαν Σχεδιογραφίαν φανερώνει. Ὅλος ὁ τοῖχος δὲν εἶναι μὲ τὴν ἰδίαν τέχνην κτισμένος. Ἀλλὰ πρὸς μὲν τὸ (α) τελειώνει μετὰ 20 πόδας καὶ ἀρχινᾷ ἐν εἵδει κυκλωπικῆς τέχνης (Σχεδ. ἀρ. 2) Πρὸς τὸ (β) ὅμως ἐξακολουθεῖται ἡ ἰδία τέχνη μέχρι τέλους. Μετὰ τὴν ἐξώστραν ἀκολουθεῖ ἕτερος τοῖχος, ὡσαύτως ἀξιολογωτάτης τέχνης. Τὸ μῆκος αὐτοῦ εἶναι περίπου 100 ποδῶν. Ἐν μέρος αὐτοῦ ἀποτελεῖ τὴν σήμερον τὴν μίαν πλευρὰν τῆς Ἐκκλησίας τοῦ Ταξιάρχου Μιχαήλ. Ὁ τοῖχος οὗτος μὲ τὸν ἀντικρὺ ἰστάμενον σχεδὸν παραλλήλως, τοῦ ὁποίου τὰ ἔχνη μόλις τὴν σήμερον διακρίνονται, φαίνονται ὅτι ἐσχημάτιζον ἱερὸν τι, ἐπεὶ δὴ κατὰ τὴν ἀνασκαφὴν ἀνεκαλύφθη μεταξὺ αὐτῶν λιθόστρωτον ἐκ μεγάλων πλακῶν κυκλωπικῶς συνδεδεμένων, ἐπάνω τοῦ ὁποίου εἶναι ἄλλαι μεγάλαι πλάκες, τῶν ὁποίων ἡ ἀπόστασις πρὸς ἀλλήλας εἶναι κανονικὴ καὶ φαίνεται ὅτι ἴσταντο στύλοι ἐπ' αὐτάς. Ὡς τὸ σχέδιον φανερώνει, ἡ ἐκκλησία καὶ τὰ περὶ αὐτὴν νεώτερα οἰκήματα (κελίαι), τὰ ὁποῖα εἶναι κτισμένα εἰς τὴν μέσσην τοῦ κτιρίου, δὲν μᾶς συγχωροῦσι διὰ τὰ προσδιορίσωμεν ὅλα τὰ θεμελία του μὲ ἀκρίβειαν. Ὁχι μακρὰν τοῦ κτιρίου εὐρίσκεται μία κιστέρνα ἀρκετὰ μεγάλῃ. Τεκμήριον δὲ τῆς ἀγιότητος τοῦ τόπου εἶναι προσέτι μία στήλη, καὶ εἰδός τι τετραγώνου ὑποκοίλου λάρνακος, ὁ ὁποῖος ἐχρησίμευεν ἰσως εἰς τὰς θυσίας. Κατὰ μῆκος ἐπὶ τῆς στήλης εἶναι ἐγχαραγμένη ἡ τετράστιχος αὕτη ἐπιγραφή.

ΗΟΣΤΟΔΑΓΑΛΜΑΝΕΘΕΚΕ

ΦΙΛΟΣΤΡΑΤΟΣΕΠΟΝΥΜΑΥΤΟ...

ΑΤ.ΑΤΔ.ΕΙΟΙΓΕΝΟΔΑΜΟ...

Ο..ΟΛΟΝΥΜΑ.

Τὸ σχῆμα τῶν χαρακτήρων εἶναι ἀρχαῖον, καὶ μάλιστα τῶν στοιχείων Α, Ρ, Σ καὶ Φ, ὡς φαίνεται εἰς τὴν παρούσαν σχεδιογραφίαν (ἀρ. 3). Τὸ Η κεῖται ἀντὶ δασείας, καὶ τὸ Ε ἀντὶ τοῦ Η.

the end of this Number. The whole wall, however, does not appear to have been built with the same skill. Towards *A*, after a portion of 20 feet well built wall, the rest assumes the Cyclopean form (see fig. N.<sup>o</sup> 2.) But towards *B* the same nice construction is continued to the end. After the terrace, an other wall followes equally well made. Its length is about 100 feet. Part of it forms even at the present day one of the sides of the Church of S.<sup>t</sup> Michael. This wall together with the other standing opposite almost parallel to it, and scarcely to be traced at present, appears to have formed a Sanctuary, because on excavating a pavement was found between them, made of large slabs joined together after the Cyclopean manner, upon which other large slabs lay at regular distances from each other, apparently intended to support columns, as it is seen by the sketch (i). The Church and the surrounding modern buildings, erected in the very midle of the Edifice, did not permit us to define with any accuracy all the foundations of the building. Not far from that a pretty large Cistern is found.

A further proof of the sanctity of this place is also presented by the existence of a column, and a sort of a quadrangular hollow Urn, used probably for the Sacrifices. Lengthways upon the Column the following inscription in four lines is seen engraved;

ΗΟΣΤΟΔΑΓΑΛΜΑΝΕΘΕΚΕ  
ΦΙΛΟΣΤΡΑΤΟΣΕΠΟΝΥΜΑΥΤΟ..  
ΑΤ...ΑΤΔ.ΕΙΟΙΓΕΝΟΔΑΜΟ....  
Ο..ΘΑΟΝΥΜΑ.

The form of the letters is ancient, and particularly of the letters ΑΡΞ and Φ, as seen in the annexed plate. The Η is used as the aspirate and the Ε instead of Η.

These are the only words that can at present be deciphered "*He who dedicated the ἀγῶμα was surnamed Philostratus - The people made.* In this place the ἀγῶμα means

Ταύτας μόνον τὰς λέξεις ἴσως ἔμπορεῖ τις νὰ μαντεύσῃ. "Ος τόδ' ἄγαλμ' ἀνέθηκε, Φιλόστρατος ἐπώνυμα αὐτῷ... ἐποίησεν ὁ Δάμος,,... Εἰδὼ τὸ Ἀγαλμα σημαίνει ἀπλῶς τεχνούργημα τι ἡγλαϊσμένον μ' ἐπικοσμήματα, κατὰ τὰ ἀναφερόμενα ἀπὸ τοῦ Ἡρόδοτον Θηβαϊκὰ ἐπιγράμματα. Ἰδε Β. εἰς 60 καὶ 61, ἥ πιθανῶς ἀνάγεται εἰς ἀνάθημά τι χρήσιμον εἰς λατρείαν, τὸ ὅποιον ἐτέθη ἐπὶ τῆς στήλης, ἥτις φέρει καὶ τὴν ἐπιγραφὴν. Ἡ διάμετρος τῆς βάσεως αὐτῆς τῆς στήλης εἶναι πολὺ μεγαλητέρα ἀναλογικῶς ὥς πρὸς ἐκείνην τῆς κορυφῆς τῆς. Ἐπειδὴ ἐνθ' τὸ ὕψος αὐτῆς εἶναι μέτρων  $1 \frac{1}{2}$ , ἡ τῆς βάσεως διάμετρος εἶναι 0,65 καὶ ἡ τῆς κορυφῆς 0,53.

Περὶ τὸ χεῖλος τοῦ Λάρνακος ἀναγινώσκεται καὶ τὸ διασωθὲν λείψανον ἐτέρας ἐπιγραφῆς τῆς ἐπομένης,

### ΚΟΛΙΑΔΑ

### ΣΗΑΒΔΙΟΝΕΠΟΙΕΣΕΗΛΑ

### ΤΙΑΔΟ.

Ταύτης τὴν ἀκριβεστέραν διασάφεισιν ἀφίνοντες εἰς ἄλλους πολυμαθεστέρους Οἰδίποδας, παρκτηροῦμεν μόνον τὴν μεταξὺ τῶν ἄλλων προδηλοτέραν λέξιν Κολιάδα, ὄνομα, ὡς πάντες ἐξεύρουσι, παραλίῳ τινὸς τῆς Αἰτιακῆς τόπου, καὶ σημειούμεν παρὰ τὸ διορώμενον Αβλίου τινος κύριον ὄνομα, καὶ τὸ ῥῆμα ἐποίησε, τὸ ὅποιον ἀναφέρεται ὅχι μόνον εἰς τὸν ἐργασάμενον τὸ ἀφιερῶθαι λιθοῦργημα, ἀλλὰ καὶ εἰς τὸν παραγγείλαντα τὴν ἐργασίαν.

simply an ornamented work, something like the *Θηβαϊκὰ ἐπιγράμματα* mentioned by Herodotus (B. 20 § 60 and 61); or probably it relates to some offering used in worship, placed there after the dedication of the column bearing the inscription; the diameter of the Column's base is rather out of proportion with respect to its upper end; for, whilst its whole length measures 1 1/2 mètres, the diameter of the base measures 0,65 and that of the head 0,53.

Round the brim of the urn the remains of an other Inscription are seen, which is as follows.

ΚΟΛΙΑΔΑ

ΣΗΒΑΙΟΝΕΠΟΙΕΣΕΗΑΑ

ΤΙΑΔΟ.

Leaving the more accurate illustration of this to other better diviners, we have only to observe that the well-defined word *Κολιάδα*, was a term well known as denoting a maritime place of Attica, and we further remark, besides the apparent name of a certain *Αβλίου*, also the verb *ἔποιησε*, which refers not only to the person that wrought the dedicated work, but also to the person who commissioned the execution of it.

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