

No. 6

VIEWS OF ATHENS

IN THE

YEAR 1687

A RING

WITH THE

INSCRIPTION 'ATTULAS'

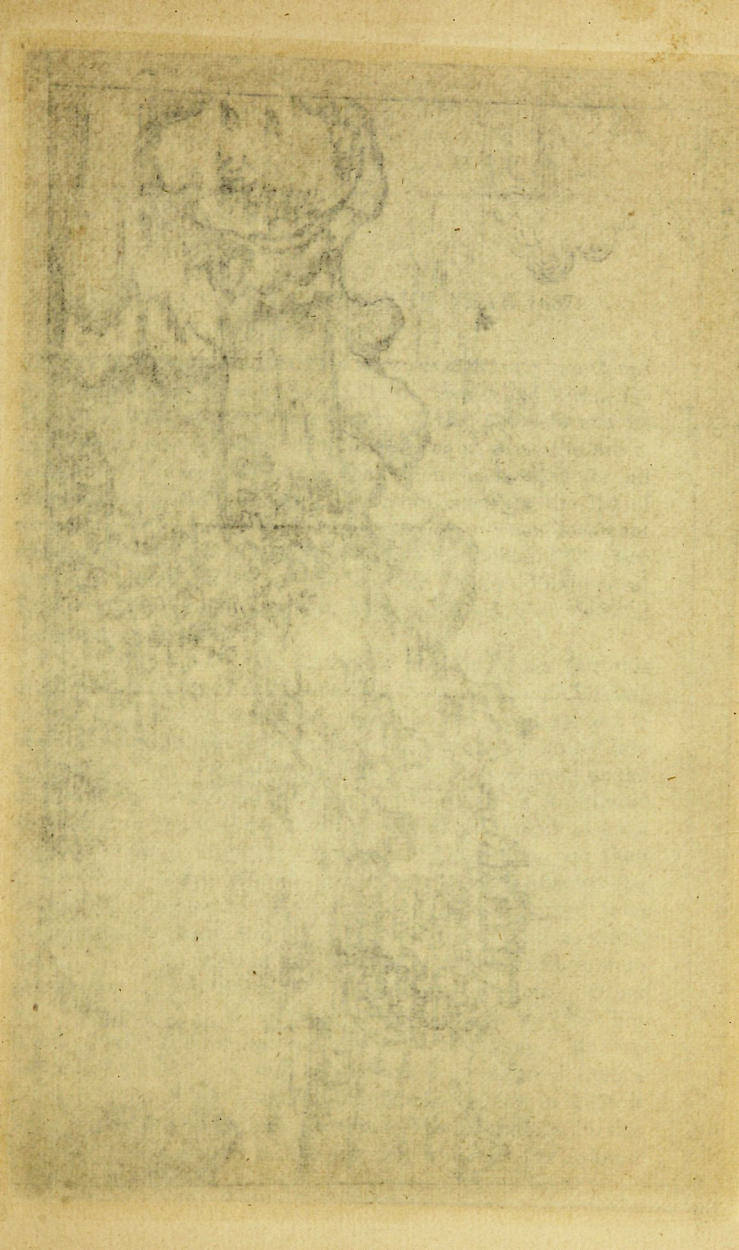
BY

CHARLES WALDSTEIN

REPRINTED FROM THE
JOURNAL OF HELLENIC STUDIES

1883







VIEWS OF ATHENS IN THE YEAR 1687.

SINCE such works as Beulé's *L'Acropole d'Athènes*, the Count De Laborde's *Athènes au xv.^e, xvi.^e, et xvii.^e Siècles*, and Michaelis's *Parthenon* have appeared, the history of the Acropolis and its buildings has been made widely known, or at least the ascertainment of exact information has been made easy for all interested in these subjects. The more complete the list of records, the more importance do we attach to any new document referring directly to the Acropolis or the Parthenon. The two drawings in the library of the late Sir Thomas Phillipps at Thirlstane House, Cheltenham, here published, give views of the Acropolis in 1687.

The main points in the history of the Parthenon (for this ever remains the centre of interest on the Acropolis of Athens), are the following: After its completion in 438 B.C. it appears to have remained in its original condition until it was turned into a Christian church about the middle of the fifth century or the middle of the sixth, and by peculiar persistency of its original dedication to the virgin goddess of wisdom, it appears to have been at first converted into a church of St. Sophia and then of the Virgin Mary. The alterations made chiefly affected the interior of the temple. The entrance was transplanted from the east to the west, and an apse was built at the east end, the roof was vaulted in the interior, and two niches were placed in the tympanum of the western pediment. Other modifications were made, though on the whole they did not much alter the outer appearance of the building. At the beginning of the thirteenth century it was converted from a Greek Catholic into a Roman Catholic church, and in 1458 it was turned into a Turkish mosque. The alterations in this case were again chiefly in the interior, while in the exterior

a minaret was built on the western portion of the southern wall, and a door was broken through the wall of the Tamieion. It remained in this condition until the 26th of September 1687, and was seen and sketched by many travellers.

It is well known that various Christian nationalities combined to destroy this great monument of antiquity which had withstood so many centuries of change and violent disturbances.¹ During the war between the Republic of Venice and Turkey, the Venetian General, subsequently Doge, Francesco Morosini, conquered the whole of Morea, advanced towards Attica, took Corinth in August 1687, in September Aegina, and after a council of war, resolved to invest Athens. His army consisted chiefly of mercenary troops, among whom were many Germans and Swedes; while the Field-Marshal, Count Koenigsmark, a native of Westphalia in the Swedish service, was next to him in command. On the night of the 21st of September Koenigsmark embarked with 10,000 men, and landed safely at Porto Leone, the ancient Piraeus. The Turks were seized with consternation and retreated to the Acropolis, their fortress. The Archbishop and several Greek delegates of the town invited Morosini to enter, and the same evening the troops marched into the town. They erected their batteries and began the bombardment, which however, produced little effect; and as there was some fear of a Turkish reinforcement arriving, the Venetians thought of abandoning their plan, when a traitor informed them that the enemy had stored powder in the Parthenon, which from that moment became the target of the bomb-shells. The firing was even then without much effect, until Friday the 26th of September 1687, at seven o'clock in the evening, a German Lieutenant under the command of De Vannis succeeded in sending a shell through the roof, igniting the powder, and the great temple was rent asunder, fragments being heaped up on either side. The demoralised Turks still held out for two days and then capitulated. Among the Venetian and German officers there were many who had some taste for antique art and ancient mythology, and even the lady companion of the Countess Koenigsmark writes a naïve and touching letter home in which she describes the destruction of

¹ See Laborde, *Athènes, &c.*, Vol. II. pp. 65, *seq.*; Michaelis, *Der Parthenon* pp. 61, *seq.* and *Anhang* III. pp. 345, *seq.*

this wonderful temple, "which in this world can never again be built up."¹ It is well known how Morosini coveted the beautiful horses from the chariot of Athene in the western pediment, and how the ropes by which they were being lowered snapped and the marbles dashed into a thousand splinters. The other officers too found pleasure in these works, and whatever was handy and portable was carried off, and so fragments of the Parthenon have been found at Copenhagen, at Karlsruhe, at Paris, &c. But what bears most upon the drawings here published is the fact that among the Italian officers there were many of an antiquarian bent who wrote letters regretting the destruction of the great works of antiquity, and took notes at the time. Some, like Francesco Muazzo, the Anonymous in the library of St. Marc's, Ant. Bulifone, and Franc. Fanellis, wrote and published accounts with drawings and plans.

One of these Italian officers under Morosini is most probably the author of the manuscript book which I had the good fortune of seeing in the library at Cheltenham. The number in Sir Thomas Phillipps's catalogue² of MSS. is 5719.³ This small 8vo manuscript book contains in the text nothing of archaeological interest. It is the account of a dilettante Italian of that age of the mythology of Greece in a very juvenile style interspersed here and there with rough sketches of some of the remains he saw, and those that appealed to his taste. The most important of these is the folded drawing figured in

¹ See the *Diary and Letters of Anna Akerhjelm*, Laborde, *ibid.* II. p. 256-349, also Michaelis, *ibid.* p. 63.

² *Catalogus Librorum Manuscriptorum in Bibliotheca Phillipica.*

³ I was led to go to Cheltenham because my attention was drawn to No. 7010 in the printed catalogue: "Drawings of Greek statues and inscriptions in the possession of M. Fauvel, at Constantinople, 8° ch. S. xviii. Ex Bibl. Guilford." Fauvel was consul at Athens in the time of Choiseul-Gouffier's embassy and was, as far as the Parthenon marbles were concerned, the rival of Lord Elgin. I therefore thought it not impossible that these drawings might contain some new information

concerning the Parthenon marbles. This was not the case. The drawings were chiefly of marbles in the possession of Fauvel (εκ του φαυβελου is the note generally added), which are now in the Louvre. The copies of inscriptions would perhaps be interesting to an epigraphist. This is still more the case with another set of MSS. No. 17369. These also came from the Guilford library and appeared to me to be in the same handwriting as those of No. 7019. Who the author of these copies was became quite clear, when on the back of letter paper containing inscriptions the address *Alla Sua Eccel. Sign. W. North* was found. He no doubt also copied the inscriptions in No. 7019.

fac-simile and in its original size here. It is a plan of Athens with the Piræus, the town crouching at the side of the Acropolis, the Acropolis itself, with the Parthenon and the Turkish minaret not quite accurately placed. The clearness with which the position of the town, its dimensions at that time, and the extent of the walls are represented, make the drawing of real value. Otherwise there is nothing new which is not given in other drawings, especially those of the Venetian captain of the engineers under Morosini, Verneda, published by Laborde in his *Athènes*, or even the drawing published by Papayannakis, and F. Lenormant in the *Gazette Archéologique*,¹ or the one published by von Duhn in the *Mittheilungen*,² the latter of which far surpasses ours with regard to artistic finish, though ours would come next in this respect. Still the Cheltenham drawing yields no such additional information as we gain from the view of the roof of the Parthenon as given in the drawings of the *Mittheilungen* and the *Gazette Archéologique*. Mr. Fergusson's theory³ of the lighting of the Parthenon which has just been published, may have some interesting bearing upon the elevation in the centre of the roof in von Duhn's drawing where three small "opaia" are noticeable. Apart from the fact mentioned above, that every document referring to the Parthenon before its destruction is of importance, our drawing receives additional interest from the title-page of the small book reproduced in fac-simile in the original scale. This contains another view of the Acropolis as a vignette with a flag flying from the "Franconian tower," and the title written in the hand of the author of the book: *Descrittione Dell' Antichitta De Attene finite Di Ricauara Li 10 Dedembre Del' Anno 1687*. According to this then, the book with the drawings was completed on the 10th of December 1687, while the bombardment took place on the 26th of September of the same year; the author must therefore have finished his plates of the Acropolis immediately before the destruction of the Parthenon, and was thus almost certainly one of the followers of Morosini.

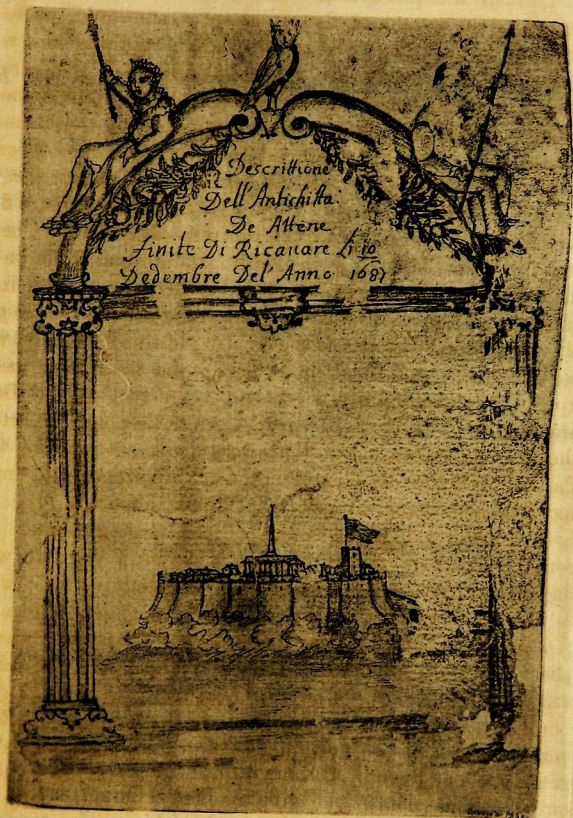
CHARLES WALDSTEIN.

¹ *Gaz. Arch.* 1875, p. 26, seq. Pl. 8.

² *Mittheilungen des deutschen Arch. Inst. in Athen* 1877, p. 38, Taf. 2.

³ *The Parthenon*; an essay on the

mode by which light was introduced into Greek and Roman Temples. By James Fergusson, 4to London, 1883.



Descrizione
Dell' Antichitta
De Atene
finite Di Ricarare Li 10
Sedembre Del Anno 1687

A BIRD WITH THE INSULTION "ATVILLAS"

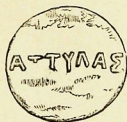
The book collection of some one in the University of Cambridge, that is a very curious thing, and it is the only one of its kind in the world. The book is a very rare one, and it is the only one of its kind in the world. The book is a very rare one, and it is the only one of its kind in the world. The book is a very rare one, and it is the only one of its kind in the world.



It would be interesting to see the original of this book, but it is not possible to do so. The book is a very rare one, and it is the only one of its kind in the world. The book is a very rare one, and it is the only one of its kind in the world. The book is a very rare one, and it is the only one of its kind in the world.

A RING WITH THE INSCRIPTION 'ATTULAS.'

IN the Leake collection of gems now in the Fitzwilliam Museum at Cambridge, there is a very curious silver ring brought from Thessaly by Colonel Leake (he has himself engraved Thessaly on the inside) with raised gold letters soldered on the field. The second letter is destroyed in the lower part, and thus the inscription has been read¹ as ΑΣΤΥΛΑΣ. Upon close examination, however, and as will be seen from the accompanying facsimile, we find that in no case could the second letter have been a Σ, of which there is a specimen in the last letter, and that it undoubtedly was a T, for there is just a remnant of the gold of the perpendicular stroke under the middle of the horizontal bar.



The question as to what this name is, seems to me easily solved. It is not a Greek but a Barbarian name, and there can be little doubt that it is a Greek form of the Latin Attila.

I do not venture to assert that the ring was in the possession of the famous Attila in the fifth century, though the locality in which it was found is undoubtedly one which suffered from his ravages. It would be interesting to see the experience of specialists brought to bear upon the various points which the ring offers for criticism: the make of the ring, the custom of

¹ *Catalogue of Colonel Leake's Engraved Gems in the Fitzwilliam Museum, Cambridge.* Cambridge, 1870.

inscribing an owner's (or any other person's) name upon a ring, the method of working the letters (one metal upon another), the form of the letters themselves, the particular form of itacism.

It is known that Greek authors spell Attila's name Ἀτίλας or Ἀττήλας; and Ἀττύλας, of course, does but exhibit another form of itacism, to which the specialist may be able to assign a limit of date. So with the other points. I will only add, for my own part, that the practice of applying letters of metal to a different ground seems to me to point to a Roman and not to a Greek age.

CHARLES WALDSTEIN.

