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JULY 1917—DECEMBER 1917

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VOLUME VI (JULY-DECEMBER, 1917)

CONTENTS

THE NATIONAL MEMORIAL TO THE AUTHOR OF THE STAR SPANGLED BANNER . . *Frank Owen Payne* 5
One illustration.

RECENT DISCOVERIES IN A CHURCH AT CECCANO NEAR ROME OF FRESCOES IN THE STYLE OF GIOTTO . . . . *Anton Giulio Bragaglia* . . . 7
Seven illustrations.

TO AN OLD COREAN TEMPLE GONG (POEM) . . . . *Edna Kingsley Wallace* . . . 15

LA CASA DEL ADIVINO, UXMAL, YUCATAN . . . . *William H. Holmes* 17
One illustration.

THE GREEK PLAY AT THE UNIVERSITY OF MICHIGAN . . . . *Francis W. Kelsey* 19
Six illustrations.

GIAMBATTISTA PIRANESI, MASTER ENGRAVER . . . . *Ralph Van Deman Magoffin* . 25
Seventeen illustrations.

SOME RECENT ACQUISITIONS OF THE CLEVELAND MUSEUM OF ART . . . . . . *Gertrude Underhill* 41
Nine illustrations.

ON THE FIRING LINE OF ART . . . . *W. H. de B. Nelson* 50
Four illustrations.

STRATIFIED GLASS. A HITHERTO UNDEFINED TYPE OF MOSAIC GLASS . . . *Gustavus A. Eisen* 69
Twelve illustrations.

THE SEVEN WONDERS OF THE ANCIENT WORLD. VII. THE LIGHTHOUSE OF ALEXANDRIA . . . . *Edgar J. Banks* 77
Four illustrations.

THE TRIBUTE OF AMERICAN SCULPTURE TO LABOR . . . . *Frank Owen Payne* 83
Ten illustrations.

THE MAUSOLEUM-CHARIOTEER (POEM) . . . . *I. B. Stoughton Holborn* . . 95
One illustration.

THE HORNS ON MICHELANGELO'S MOSES . . . . *Margaret MacLean* 97
One illustration.

ON THE RUINS OF THE TEMPLE OF "CASTOR AND POLLUX" (POEM) . . . . . *Walter K. Hancock* 99
One illustration.

HERMES, THE FRIEND OF MAN . . . . *William C. Lawton* 101
Nine illustrations.

ST. REMY-EN-PROVENCE . . . . *H. C. Schweikert* 113
Five illustrations.

A COMMENCEMENT HYMN IN WAR-TIME (POEM) . . . . *Algernon Tassin* 119

FAIR VIEW HOUSE. A PURE TYPE OF PUEBLO RUIN . . . . *J. Walter Fewkes* 133
Six illustrations.

THE CLIFF DWELLERS (POEM) . . . . *R. H. Peake* 142

A MARBLE FRAGMENT AT MOUNT HOLYOKE COLLEGE FROM THE CRETAN CITY OF APTERA . . . . *Caroline M. Galt* 143
Thirteen illustrations.

THE SAALBURG: A ROMAN FORT IN GERMANY . . . . *Robert C. Horn* 155
Seven illustrations.

IN THE VATICAN (TO AN ETRUSCAN STATUARY—POEM) . . . . *Harvey M. Watts* 161
One illustration.

ALIEN OF THE CENTURIES (POEM) . . . . *Sara Beaumont Kennedy* . . 163
One illustration.

TO AN UNKNOWN GOD (POEM) . . . . *George Meason Whicher* . . . 164
One illustration.

THE STORY OF THREE GREEK COINS . . . . *George Edwin Howes* 181
Seven illustrations.

ON THE VIA APPIA (POEM) . . . . *Clarence Stratton* 191
One illustration.

THE APPIAN WAY FROM ROME TO FORMIA . . . . *Katharine Allen* 193
Nineteen illustrations.

READING INTO TEMPE . . . . *Edwina Stanton Bancock* . . 203
Five illustrations.

The Etruscan Sarcophagus of Torre San Severo in Orvieto . . . . . . *Edoardo Galli* 229
Four illustrations.

Realism in the Art of Ancient Peru . . . . *Philip Ainsworth Means* . . 235
Nineteen illustrations.

An Inspiring Exhibition of American Textiles . . . . *Ada Rainey* 247
Five illustrations.

Portraits of Van Dyck which have come to America . . . . *David M. Robinson* 253

A Recently Discovered Antique Bronze Bust of Sappho . . . . *Gustavus A. Eisen* 277
Five illustrations.

A Note on the so-called Sappho Bust . . . . *David H. Robinson* 285

Through the Wilderness of Sinai . . . . *Willard M. Robinson, Jr.* . . 287
Nine illustrations.

Religious and Artistic Thought in Ancient China . . . . *Berthold Laufer* 295
Sixteen illustrations.

The Work of Some American Women in Plastic Art . . . . *Frank Owen Payne* 311
Eleven illustrations.

Current Notes and News:
News from Rome—Stone Implements in Northern Shan States 55
The New Red Cross Building in Washington—A Mistake in Bronze—Aeneas of Troy in Baltimore 121
A Fine Latin Inscription—Some Collections in the United States—Arts and Letters Week at Chautauqua—The Thayer Gift to the University of Kansas—Completion of the Famous Brumidi-Costaggini Frieze in the National Capitol—Excavations in Mexico 165
News from Rome—The Heritage of Greece 215
Posters by High School Pupils—De Costa's Ave Maria and the Brazil National School of Art—Excavations at Otowi, New Mexico—The Christmas Number of Art and Archaeology—Dedication of the New Art Museum, School of American Research, Santa Fe. N. M. 262
Primitive Industries of Manhattan 323

Book Reviews and Notices:
The Woodcarver of Salem. By Frank Cousins and Phil M. Riley (*F. K.*)—The Practical Book of Early American Arts and Crafts. By Harold Donaldson Eberlein and Abbot McClure (*F. K.*)—Six Lectures on Architecture. The Scammon Lectures at the Art Institute of Chicago. By Ralph Adams Cram, Thomas Hastings, and Claude Bragdon (*Alfred M. Brooks*)—Joseph Pennell's Pictures of War Work in England. (*R.V.D.M.*) 58
Children of Fancy. By I. B. Stoughton Holborn. The Child of the Moat. By I. B. Stoughton Holborn (*M. Louise Nichols*)—Greek and Roman Mythology. By Jessie M. Tatlock (*D.M.R.*)—Venetian Painting in America. By Bernard Berenson (*G.H.E.*)—The Architecture of Colonial America. By Harold Donaldson Eberlein (*F.K*) 123
The Relation of Sculpture to Architecture. By T. P. Bennett (*R.V.D.M.*)—Engravers and Etchers. By FitzRoy Carrington (*R.V.D.M.*)—The Mythology of All Races. Vol. vi. Indian. By A. Berriedale Keith. Iranian. By Albert J. Carnoy. (*Helen M. Johnson*)—Early European History. By Hutton Webster. (*R.V.D.M.*) 170
The Practical Book of Architecture. By C. Matlack Price. (*R.V.D.M.*)—Chinese Art Motives Interpreted. By Winifred Reed Tredwell. (*G.C.P.*)—Greek Wayfarers and Other Poems. By Edwina Stanton Babcock. (*D.M.R.*) 219
The Painters of Florence from the Thirteenth to the Nineteenth Century. By Julia Cartwright. (*Hans Froelicher*)—Whistler. By Theodore Duret. Translated by Frank Rutter. (*Duncan Phillips*) 262
Lombard Architecture. Four volumes. By Arthur Kingsley Porter. (*Richard F. Bach.*)—Euthymides and His Fellows. By Joseph Clark Hoppin. (*Steven Bleecker Luce*) 325

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CONTENTS

		PAGE
THE NATIONAL MEMORIAL TO THE AUTHOR OF THE STAR SPANGLED BANNER One Illustration	*Frank Owen Payne*	5
RECENT DISCOVERIES IN A CHURCH AT CECCANO NEAR ROME OF FRESCOES IN THE STYLE OF GIOTTO Seven Illustrations	*Anton Giulio Bragaglia*	7
TO AN OLD COREAN TEMPLE GONG (Poem)	*Edna Kingsley Wallace*	15
LA CASA DEL ADIVINO, UXMAL, YUCATAN One Illustration	*William H. Holmes*	17
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SOME RECENT ACQUISITIONS OF THE CLEVELAND MUSEUM OF ART Nine Illustrations	*Gertrude Underhill*	41
ON THE FIRING LINE OF ART Four Illustrations	*W. H. de B. Nelson*	50
CURRENT NOTES AND NEWS NEWS FROM ROME STONE IMPLEMENTS IN NORTHERN SHAN STATES		55
BOOK REVIEWS AND NOTICES		58

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TEACH HIM ON THESE, AS STAIRS TO CLIMB
AND LIVE ON EVEN TERMS WITH TIME
—EMERSON

Photograph by C. Ording, New York

The National Monument to the Author of the Star Spangled Banner, Francis Scott Key, to be erected at Fort McHenry, Baltimore, where the song was written. The sculptor, Charles H. Niehaus, is seen beside his statue.

ART and ARCHAEOLOGY

The Arts Throughout the Ages

VOLUME VI JULY, 1917 NUMBER 1

THE NATIONAL MEMORIAL TO THE AUTHOR OF THE STAR SPANGLED BANNER

FRANK OWEN PAYNE

IT would be a most difficult task for one to foretell who among our living American sculptors will be ranked highest by the art critics of future generations. There can be little doubt, however, that the name of Charles H. Niehaus will occupy a very high position among those sculptors who have produced works nearest in excellence to the great classic masterpieces of antiquity.

Niehaus is in no sense a so-called "modernist." He frankly avows his reliance upon the principles of art which have made the works of the Greek and Roman sculptors supreme. Yet he is not in the least a slave to classic ideals. There is a freshness, a living quality about his works which makes them eminently modern in spirit. He has never been guilty of the crimes and absurdities which the "modernists" affect.

Niehaus is possessed of an intense love for mythological and classical themes. His Cestus, his Athlete with the Scraper, both in the Metropolitan Museum of Art, and his Neptune Fountain Figure, are among the best examples of his treatment of the classic theme. Even in his man with the drill commemorating the discovery of oil at Titusville, Pa., we have a nude figure instinct with classic spirit and yet modern in the very best sense. One cannot contemplate any of these works without realizing that in them we have the same feeling which inspired the artists of old Hellas, still alive in our own day.

The national monument to the author of the Star Spangled Banner, Francis Scott Key, now in process of construction at Fort McHenry, in Baltimore, where the immortal song was written, was awarded to Niehaus after a competition held in the city of Washington.

The award was given over a very large number of competitors by the National Art Commission.

In this memorial the sculptor has paid a tribute not only to the poet who wrote the song, but by representing a colossal figure of Orpheus, he has paid an equally splendid tribute to the genius of music. It is most gratifying to note that the sculptor has had the courage to make a symbolical figure and thus to honor the sublime art of music. Thus he has given us an Orpheus instead of presenting the world with one more unlovely portrait of mere man. For this he deserves our profound thanks.

This remarkable statue must be seen and studied from all angles to be fully appreciated. It is beautiful beyond description. Every line in it is a curve of exquisite subtlety. The poise of the lithe graceful body and limbs is indicative of swift forward motion. The lyre which he bears, true to fabled lore, is made of tortoise-shell together with the twisted horns of the goat. From the beautiful head with the fine face of classic profile, to the strong yet beautiful sandaled feet, this splendid figure is full of life, motion, and exquisite grace. Indeed it is so beautiful that one cannot help thinking that if Orpheus really looked like this, it is no wonder that he was able to "draw iron tears down Pluto's cheek" as the poet has said, and win again his beloved Eurydice back out of Hades.

The pedestal consists of a great cylindrical drum richly ornamented with classic moldings and decorations. It bears upon the front a fine medallion portrait of Key. On either side of this medallion are patriotic insignia and the drum is encircled with a procession of figures in low relief representing music and the classic dance.

In spite of his numerous other great works, we cannot help but feel that in this Orpheus, created to commemorate the author of our national anthem, we have this sculptor's very greatest effort. It is a work of art whose transcendent beauty will charm and delight the American people as long as the anthem. whose creation it celebrates, shall continue to thrill and inspire them.

Brooklyn, New York

RECENT DISCOVERIES IN A CHURCH AT CECCANO NEAR ROME OF FRESCOES IN THE STYLE OF GIOTTO

Anton Giulio Bragaglia

(Archaeologist to Queen Elena)

THE Ciociaria, so well known for the beauty of the models who are to be seen in the Piazza di Spagna in Rome, and for its picturesque natural beauty, hides treasures of art but little known because it is so little visited except Alatri, Ferentino, or Veroli, which are the most prosperous parts.

At Ceccano (Fig. 1) is a church well worthy of notice, built in the twelfth century, which is not only interesting, but, on account of certain frescoes recently discovered, is of great artistic value. Fifteen or twenty large frescoes lately uncovered are but a portion of what the church possesses and they are worthy of study, particularly some of them. Santa Maria del Fiume is far less known than the celebrated monasteries of Fossanova and Casamari, but, apart from the frescoes discovered, can be compared even with these treasures of architectural beauty. They were certainly constructed after S. Maria and must have been built by the same company of artists who built the church of the College at Ferentino, that in the Piazza of Alatri, and that of St. Dominic, near Sora. This is creditable on account of certain details of the capitals, of the columns, doors, etc., and because the same quality of travertine is used in all these churches and the same primitive snowy whiteness is still preserved as is seen conspicuously at Fossanova. The church of St. Mary (Fig. 3) is outside the town near the right bank of the Sacco and was built by Cardinal Giordano in 1195. On the same spot there existed formerly—dedicated by Antoninus to his wife Faustina—a temple, having annexed to it one of those asylums called *faustiniani*, whose children used, according to Horace, to go about the city singing on days of festival.

The existence of the temple is proved by the discovery of certain coins bearing the inscription: *Ædes Divæ Faustinæ* and of certain stone slabs studied minutely by Mommsen, Gruter, and especially by Bianchini, in the *Hist. Eccles. Quadripartita*, III, p. 588. Near the same locality are also found certain very ancient baths, which an inscription tells us were restored by Hadrian; there was also a handsome villa, the property first of the Antonines, and afterwards of Hadrian, to whom belonged a Hermes in *rosso antico* found in 1859, which is now in the Vatican, and which was fully illustrated in the *Giornale di Roma*, No. 80, of that year, by the Pontifical Commissary of Antiquities, Comm. Pietro Ercole Visconti. Cardinal Giordano probably constructed the church with the materials of a more ancient one, since the *Cronaca di Fossanova*, generous in notices about this city of Ceccano (it appears that the Chronicle was written by a Monk of Ceccano by order of Giovanni, Lord of Ceccano), says that a church of S. Maria del Fiume was burnt down, once

FIG. 1.—The town of Ceccano, in the Ciociaria, Italy.

at the same time as Ceccano and Ceprano in 1115, and a second time together with Ceccano in 1149, although it remained standing, though in very bad condition, in 1158, the Abbot being a certain Roger. All the same only the walls of the old church could have been utilized for the new building.

The simple façade is rich in a magnificent door with a round arch which has this peculiarity, that the bracket on the right side supporting the arch, instead of being sculptured in lilies, like its fellow, bears the emblems of the four Evangelists. The pillars of the door, like those which adorn the pilasters, are bordered with beautiful circlets of fine design, simple but exquisite, and all differing as to the graceful capitals and the lower parts of each. The round window of the façade, well preserved as all the church, does not possess columns so richly worked as to be compared with certain other monuments of the same style, but it is beautiful. There are the great forked windows at the sides of the apse which are most graceful and elaborate, even in the judgment of those who, for example, have seen in Fondi, the marvelous embroidery of the forked windows of the castle. That which is absolutely superior is the pulpit (Fig. 2), a jewel of architecture, perfectly preserved and rich in every detail of elegance. The twisted column which is placed in the upper part of the ambo, for use as a candelabrum—as in the church of S. Maria in Cosmedin in Rome—is singular, and the two desks are interesting and suggestive leaning down from the lovely balcony of spiral columns; that for the Gospel has the face of a man, cold and insignificant, that of the Mass bears a lily. There is also a most exquisite holy water basin. In the center of the ceiling the joining of the corners is

FIG. 2.—The Pulpit of the Church.

formed by the arms of the family of Cardinal Giordano, of whom the church also possesses the great Cardinal arms in marble. This Cardinal, first Monk and then Abbot of Fossanova, was later created a Cardinal, and having become rich by his elevation he built at his own expense the church of S. Maria, providing for it both revenues and authority. In fact, the first Abbey of S. Maria then built, and, in 1169, newly consecrated, enjoyed full liberty, granted to it by Giovanni, Count of Ceccano by a *Charta Libertatis*, fully described in the *Chronicles of Fossanova*, and had a convent, later on destroyed, of which the foundations remain, lying in the direction of the walls of the church. For the consecration of the

FIG. 3.—The Church of Santa Maria del Fiume, at Ceccano, as seen from the other side of the river.

church there came to Ceccano the most eminent prelates and powerful seigneurs of the country round. The *Chronicle* enumerates many personages and boasts of the rich funds granted to it and of rich gifts given on the occasion. Thus we see that, from the beginning, the abbey possessed riches and power of no ordinary kind, a circumstance worthy of observation for reasons which we shall see later on. The cholera, perhaps about 1200, made great havoc amongst the people of Ceccano. Not even the learned historian of Ceccano, Michelangelo Sindici, has been able to tell us the precise date of the scourge, but the church, evidently after the destruction of the abbey, was used as a *lazzaretto*, and the epidemic having ceased, it was completely covered with lime in order to disinfect it, and thus were covered the frescoes adorning its walls, all of which, perhaps, are not of the school of Giotto, as some lately uncovered probably are. However, there was a large one representing the Crucifix with St. Anthony, Abbot, which was the only one respected (which proves that the cholera came and that the church was lime-washed for disinfection) and which,

according to my opinion, was spared because the people, considering St. Anthony the protector against any kind of infectious disease, were convinced that he could not give them the cholera and could therefore be left disinfected. This fresco has a true Byzantine flavor and is strong and significant, especially the head of Christ, showing the hand of one used to the brush. A singular historic value enhances its importance. It is known, but almost as a legend, that between the eleventh and twelfth centuries there existed lay knights of St. Anthony del Fuoco. The founder of these was a certain Conte Guico, who was accustomed to carry the body of the Saint wherever there were any persons ill of the plague, because the "fire" was itself a plague or a similar evil. Tosti, in his *Life of Boniface* VIII, vol. II, p. 51, speaks of a certain Jocelin, captain-at-arms, who, whenever he went to war, carried with him the body of the Saint to ensure victory. From Jocelin, Guico had inherited the body of St. Anthony to carry it with him also as a talisman against the enemy and against the plague. But Urban II forbade this continual carrying of the remains about, and then Guico founded a church for St. Anthony, confiding its care to the Benedictines and thus forming a Priory of St. Anthony. This afterwards became the property of the *Hospitaliers* and because those afflicted with the "sacred or infernal fire" dragged themselves to the body of the Saint, to be cured, it was made into a hospital. Thus died out the lay order of the Knights of St. Anthony *del Fuoco* (of the fire), who had an eagle for their arms, and arose in their place the Knight-Monks whom Boniface VIII changed from Benedictines into Augustinians, ordering that they should wear on their habit, as an emblem, the Greek letter, tau, already used by the former, and which had a signification little understood. The only object which now recalls this order of Monks is this church of Ceccano, where, in the time of Boniface VIII, lived the religious *sub regula Sancti Augustini*. In the fresco (Fig. 4) we see the eagle and the tau, whilst at the foot of the Crucifix is painted a bed, rather than a bier, with the cholera-stricken cured, perhaps, by St. Anthony. Such a painting might be an ex-voto, all the more as the bed and the sick person must have been added after, both because the painting is not by the same hand as the rest of the picture and because it appears out of place and incongruous. In fact, being a subject requiring much space for the painter to make a clear representation, it has had to be crushed into too small a space so that, whilst it suffers from an evident want of room, it also breaks the order of construction of the whole picture, which reveals much care and love in its execution by the artist, who had conceived it with a certain symmetry and painted it with minute perfection.

The fact of the existence of the emblem of the Knights in the picture is a manifest proof that the Augustinian friars, whom the *Chronicle* of Fossanova declares to have been at S. Maria, were really Knights of St. Anthony of the Fire. The fact of the presence of this picture of St. Anthony in this church would be very exceptional if this possibility were denied. And still more strange would be the presence of the Saint who is there represented, not only as the protector of the cholera-stricken, but as the patron of that Order of Knights, for the characteristic emblems of this last have been painted with signal care by the painter. Besides, we know that that order of Friar Knights died out later on because, as is well

FIG. 4.—The Christ of the Confraternity of the "Chevaliers of the Sacred or Infernal Fire." Observe the monstrous eagle on the Virgin's cloak and the bed with a cholera-stricken person on it at the foot of the crucifix to the right.

known, they abused their office for the sake of gain, and this extinction of the Friars is contemporaneous with the installing at S. Maria of twelve priests, an installation confirmed by Clement VI, with a Brief of the date of 1347, still existing in the Vatican archives.

The other pictures are seen better in the apse than amongst the pilasters, where, also, they have been discovered. But if they belong to the school of Giotto, as is asserted, they have also a mixture of Byzantine style, well marked in some. The first, a St. Sebastian, very much injured in the upper part of the body but still visible, has nothing which distinguishes it from the others because it has all their uncertainties, their frankness, and the expressions of primitive unskilfulness of all the others. It was certainly retouched during the fourteenth century because the head is

of that period and the colors are fresher and better preserved. There are also a St. Peter (Fig. 5) and St. Paul of mediocre work, the former much injured. Then there is a Madonna giving milk to her Son (Fig. 6), which gives the impression of more perfect work. After this there are two other Madonnas, both on flowered backgrounds, and, on the adjacent wall, two saints of large proportions, badly preserved and of very little value, and a Pope, clothed in pontifical garments, with the triple crown, the crozier, a book, and a gloved hand blessing, with a red point—perhaps an arrow—in the palm and on the back. We have said that the great Madonna in the midst is the most beautiful, because it is by far the most finished of the others. Making the comparison we see that the artist was much more capable than he, for example, who painted St. Peter and the two Madonnas, which are, all the same, not without a certain value. It is to be deplored that this Madonna should have been precisely the fresco to be damaged by the scalpel of an inexperienced hand. Three richly painted frames ornament this picture, as also the others, with festoons. The perfection and richness of these frames testify to the generous intentions of those who ordered the work. The Madonna, on a background of flowers of really exquisite good taste, seated on a bench, like the other Madonnas, presents her breast to the Child from the folds of a red silk garment and a brocade mantle with large raised flowers. The eyes are almond shaped and rendered with great sweetness and it is not marked by that primitive uncouthness which we note in the other pictures, especially in that of St. Peter, whose right hand is even in bad perspective. The spontaneity of the act and the sensation conveyed by the sitting woman, the ample sensation

FIG. 5.—Saint Peter.

of strength, are magnificent, and, especially in the expression of the gesture, is it superior to the other Madonnas, of which the third is slightly, although graciously, affected in gesture and elegance of pose, like the Child who does not seem to know what to do with his right hand (Fig 7).

A curious circumstance may be noted in this picture, which is that the signs of chiaroscuro in the nails and the fingers are done by means of etching instead of painting, which is not the case in the other pictures. If the third Madonna shows in many points the poor talent of the painter, the holy Pontiff, perhaps St. Silverio, born and venerated in the neighboring city of Frosinone, has a monstrous hand. This last detail of the foreshortening of the hand is found exactly the same in a

FIG. 6.—The Beautiful Nursing Madonna. School of Giotto, retouched in later times.

fresco of the school of Giotto of the Flight into Egypt existing at St. Scholastica, Subiaco.

This would lead us to believe that these frescoes, amongst the others, seem to be of the school of Giotto. Certain details of design and tone are identical, and this impression may be confirmed by other facts. We read in the *De Sacris Ædificiis* of Ciampini, that Cardinal Anibaldo da Ceccano and his uncle, the celebrated Cardinal Stefaneschi, were united in close friendship with Giotto, so much so that it was they themselves who ordered the work in the Vatican Basilica. Torrigio, in the *Grotte Vaticane* (1639, Part II, p. 163) writes that Giotto was paid by Cardinal Stefaneschi himself for his work, and Tiberio Alfarano in his *Descrizione della Basilica Vaticana* affirms the same. It is even known that the famous mosaic of the *Navicella*, today in the entrance of the Vatican Basilica, brought to Giotto two thousand golden florins, paid by Stefaneschi himself. This latter was exceedingly generous, and it is known that he gave to the Vatican Basilica a most precious codex done in miniature by the celebrated Oderisio of Gubbio. Both Stefaneschi and Cardinal Anibaldo were of Ceccano and were most certainly protectors of S. Maria del Fiume. We know that Innocent III in a Brief dictated at Sora in 1208 (Baluzzo, *Lettere di Innocenzo III*) took under his special protection the church, the possessions and the rights of the abbey, quoting, almost as if feeling a scruple about it—as we read in the original of the Brief existing in the secret archives of the Vatican—*La Charta Libertatis concessa in Origine da Giovanni, Signore di Ceccano*. It also seems that Gregory VI confirmed the Brief, but Presutti in his "*Regesta Onorii III*" asserts that Honorius did so. This proves to us that the abbey not only enjoyed ancient privileges, but was powerful and rich on account of the protection of the Popes themselves. From this it seems most probable that Cardinal Stefaneschi, rich and munificent, certainly would have been a benefactor to this church where was also venerated a miraculous Madonna. Neither would the Abbots themselves —who always sought for higher protection—have neglected to cultivate the presence in Ceccano of such eminent, powerful, and rich personages. From all this we may gather that the pupils of Giotto may well have been the authors of some of the frescoes, when we remember that their Master painted in the Vatican by order of Cardinal Stefaneschi of Ceccano and that the

pupils could easily have been brought to his native place. The Byzantine tone of certain frescoes need not make us change our opinion, since this tone is especially in the great fresco of St. Anthony of the Fire and in some others. It is not common to all. Indeed, some do not possess it at all. On the other hand, no one has asserted that the church was decorated with so many pictures at one period of time. Some of these, without doubt, are older than the others, a fact proved also by other circumstances. The pictures of the apse, for example, have a special style of their own. One, discovered quite lately, which is found at the bottom of the church, exactly behind the wall of the façade, is evidently more recent than those of the apse. The most ancient fresco, then, would be that most venerated one of St. Anthony, which is situated in the left nave, behind the beautiful pulpit. The disordered arrangement of the pictures, the making use of every corner, evidently done after the painting of the great spaces, show us that the paintings belong to different epochs. In any case those already liberated from the lime are very few in comparison with those still covered. Let us hope that the discoveries to be made under the government, which has recently acquired the church, may give us more light on the subject.

FIG. 7.—A Madonna. School of Giotto, retouched.

Rome, Italy

TO AN OLD COREAN TEMPLE GONG

When from some incommunicable dream
Your soul with startled, human cry awoke,
And with the voice of ancient living spoke,
Making the fleeting moment, that we deem
So small, one with eternity, a gleam
Of light athwart my soul's old memories broke . . .
I was aware of strange, familiar folk
In prayer . . . and you, hung from the temple beam . . .
And as their pulsing spirit spoke through you,
Stirring in me that rare remembrancing,
This life of earth was so with mystery blent
That for a space nor self nor time I knew,
What a great pang of beauty shuddering,
As it were God, and I His instrument.

New York City EDNA KINGSLEY WALLACE

A Section of the Façade of the Superstructure of the so-called "House of the Magician," the most commanding monument in the city of Uxmal, Yucatan.

LA CASA DEL ADIVINO, UXMAL, YUCATAN

William H. Holmes

AMONG the many richly embellished temples now found in a state of ruin in Yucatan, none excel in beauty of design the so-called "House of the Magician," the most commanding monument in the city of Uxmal. The illustration opposite represents a section of the façade of the superstructure. The unique chapel-like structure in the foreground does not communicate in any way with the temple above, but is set against and at the base partly into the face of the pyramid. It was reached from the ground by a stairway sixty feet in height, now in a complete state of ruin. This building has two rooms without opening other than the doorway, which is of elegant design, and the entire façade is covered with embellishments that must challenge the admiration of all students.

The overdoor panel was occupied by a great mask in high relief, portions of which remain, while in the lateral panels, mutilated human figures in high relief project from the richly carved background. Most striking of all is the treatment of the corners at the right and left, each of which is embellished with seven superposed masks representing the snouted serpent-bird deity of Mayan mythology. The upturned recurved snouts, bearing symbolic devices, are especially characteristic of Yucatecan mural design, as are also the eyes, teeth, tusks, and ear-ornaments of the masks. Immediately above the flat roof of this structure is seen a portion of the lower zone of the rear wall of the building which crowns the pyramid. The exquisite lace-like mosaic of the two great panels drawn with the most scrupulous care by Catherwood, himself an architect, is without parallel in native American art. The upper story of this building is embellished with formal masks, but the cornice is so badly broken down that its character cannot be fully made out.

The opposite front of the monument is ascended by an exceedingly steep and wide stairway about which, according to Stephens, cluster most gruesome stories of the sacrificial orgies of the ancients. "The padre Cogolludo, the historian, says that he once ascended these steps, and 'that when he attempted to descend he repented; his sight failed him, and he was in some danger.' He adds, that in the apartments of the building, which he calls 'small chapels,' were the 'idols,' and that there they made sacrifices of men, women, and children. Beyond doubt, this lofty building was a great teocali, 'El grande de los Kues,' the great temple of idols worshipped by the people of Uxmal, consecrated, by their most mysterious rites, the holiest of their holy places." The padre then proceeds to relate in much detail an exceedingly gruesome story of the sacrifice of human beings which, as we well know, was a leading feature of the worship of the gods of the Aztecs; but that he had any real knowledge of such sacrifice by the worshippers in this particular temple may well be doubted. We know, however, that while religion was responsible for the development of all that was refined and poetic in the culture of the race, it retained in its sacred practices survivals from the very depths of savagery.

Iphigenia among the Taurians at the University of Michigan, March 29, 1917: The Cast, with the Chorus and Barbarian Soldiers.

King Thoas, preceded by Fan-bearers, has just entered with his guard; the Chorus makes obeisance.

THE GREEK PLAY AT THE UNIVERSITY OF MICHIGAN

FRANCIS W. KELSEY

THE conditions attending the presentation of an ancient Greek drama in the original are now very different from what they were two or three decades ago. In most universities there is no longer a relatively large body of students who have translated plays of Æschylus or Sophocles or Euripides in class, who can be relied on to furnish an adequate audience. On the other hand, at the present time much more attention is given to college dramatics than formerly, and it is easier to find actors for parts in classical plays who have been tested by previous experience in acting. A more general familiarity with operatic performances, too, has accustomed American playgoers to the association of music with acting on the stage, and in recent years the vogue of moving pictures has trained student audiences to follow the unfolding of a dramatic plot without reliance on spoken words. It goes without saying that the advance of archaeological investigation and publication in the past quarter century has made available much material which is directly useful in solving the problem of staging a Greek drama as well as in designing the costumes.

With these conditions in mind the Classical Club of the University of Michigan, composed chiefly of students but with the teaching force of the classical departments as honorary members, undertook to present a play in Greek. It was their purpose to convey,

Part of recognition scene. From left to right, Orestes, Pylades, Iphigenia, Leader of the Chorus.

if possible, to a predominantly Greekless audience, an impression of the beauty and power of the Greek drama, without pedantry or affectation; in other words, to carry an ancient plot in this ancient speech "across the footlights."

So ambitious a project would probably not have been seriously considered except for the encouragement afforded by an unusual combination of circumstances. Professor Albert A. Stanley, whose handling of the ancient modes in previous compositions has been full of musical imagination, and quite free from academic frigidity, had expressed a willingness to compose music for a chorus. Prof. H. A. Kenyon, who unites a knowledge of classic drama with a knowledge of music and a remarkable command of stage effects, welcomed the opportunity to attempt an adjustment of a Greek play to modern scenic conditions; and finally, it chanced that this year in the membership of the Classical Club there were several students who had had successful experience in amateur plays, including nearly all the young men who, under Professor Kenyon's direction, gave the Menaechmi of Plautus in March of 1916.

The Iphigenia among the Taurians, by Euripides, was the play chosen for presentation, both because of its human interest and because of the opportunity it afforded, in the chorus of maidens, for pleasing effects in music and dancing.

In preparing the costumes, Scythian as well as Greek, the ancient evidence was reviewed by the teaching force of the Greek department, in respect to texture and color as well as the shape and fit of garments. The designing was done by Dr. Orma F. Butler, who for details relied largely on the evidence of vase-paintings. Much study was de-

Athena with Gorgon Head on Ægis, the *dea ex machina*.

Chorus at right and left, Soldiers of Thoas at the corners of the Temple. Foreground, at right, Soldiers bringing in Orestes and Pylades as Captives; at left, Leader of the Chorus. In front of the Temple Doors, Iphigenia.

voted to the color scheme. The chorus, sixteen in number, and the leader of the chorus, wore white chitons with a simple band of gold near the bottom. The himation of the leader also was white; in those of the chorus eight delicate colors were used, grouped in eight pairs. The costumes of Iphigenia, Orestes, Pylades, Thoas, Pallas Athena, and the minor characters were worked out with much pains, but involve too much detail to be described here. All colors harmonized, and the pictorial effects of the stage groupings gratified the eye. The basal color, to which all the others were adapted, was a vivid flame color used in the decoration of the costume of Iphigenia. All matching of colors was done by electric light, so as to conform to the conditions of stage lighting.

In the presentation, on the evening of March 29, the play was cut somewhat, those passages being omitted the meaning of which could not easily be reinforced by action. The music was limited to six choral passages. The actors made no attempt to intone or declaim, but interpreted their parts dramatically, as in a modern play; the women's parts were taken by women. That the chorus might have greater freedom of movement the difficult music was sung by a concealed chorus of trained singers, supported by two flutes, two clarinets, a harp, and a piano, suggesting as nearly as possible the quality of the ancient instruments. The arrangement of the stage in the Hill Auditorium, where the play was given, precluded an orchestra; the altar (an ancient puteal) was placed near the side of the stage, and the evolutions of the chorus were modified accordingly, though the dances not only conformed to the ancient rhythms, but attempted also to reproduce ancient steps. The scenery of the stage, specially designed for the play, is shown in the illustrations.

Among the audience were many Greeks, from Detroit and other near-

Recognition scene: Background, at right and left, Chorus; foreground, from right to left, Iphigenia, Orestes, Leader of the Chorus, and Pylades.

by cities; before the play began they were briefly addressed in modern Greek by Professor Meader, a former member of the American School in Athens, who explained the differences between the modern Greek pronunciation and that used on the stage. From the first lines of the play both the Greeks and the rest of the audience listened with rapt attention to the end. So intense was the interest that the brief intermission, introduced before the last stasimon to rest both audience and actors, proved to be quite unnecessary. The presentation lasted somewhat less than two hours.

The cost of the production (this in response to inquiries) was somewhat less than seven hundred dollars, and the expenditure was more than met by the receipts for admission, so that there was a small balance left for the Red Cross; for to this organization the Classical Club had voted to contribute any surplus. The music and the designs of the dances (this again in answer to questions) will probably be made accessible by publication; but it is impracticable to loan the costumes, although several requests for them have already been received.

Of the effect produced by the play it is quite unnecessary to speak, in view of the account published by Prof. H. H. Yeames in *The Nation* for April 19, and *The Classical Weekly* for May 7, 1917. The teaching force of the classical departments feel that it is worth while to have encouraged the Classical Club to give the play, not only for other reasons, but especially because of the interest which it stimulated in Greek studies.

University of Michigan

FIG. 15.—Reconstruction of a round temple combining the features both of the Pantheon and the round temples, so called, of Vesta.

FIG. 1.—A Piranesi Frontispiece.

GIAMBATTISTA PIRANESI,* MASTER ENGRAVER

RALPH VAN DEMAN MAGOFFIN

NO one really knows engravings until he has studied the work of Piranesi, the Piranesi whom De Quincey and Coleridge called "The Rembrandt of Etchers," and "The Poet Laureate of the Ruins," and who is often called "The Rembrandt of Architecture," the Piranesi who takes place alongside Winckelmann as one of the two men who brought about the eighteenth-century revival of classical art.

Giovanni Battista, or Giambattista, Piranesi was born in Venice in 1720 and died in Rome in 1778. It is said that he began to draw when he was only eight years of age, and it is certain that he was famous even before the day of the appearance of his first published work in 1748. There are several good likenesses of Piranesi, one or another of which appears as a frontispiece in the books on Piranesi. The one usually seen is from an engraving made by Piranesi's son Francesco after the Angelini-Piroli statue that was finally placed in the church of Santa Maria in Aventino, which Piranesi had restored about 1765. The statue is full length and portrays Piranesi clad in a Roman toga leaning thoughtfully on his right hand, his right elbow supported on a herm. Another, a bust, is the engraving by Polanzani in 1750, which must be a likeness, it is so crudely realistic. But we have chosen for this article the less well-known engraving (Fig. 2) by Francesco Piranesi done in 1779 after the painting of Giuseppe Cades. No one can see this portrait and not recognize that

* In the preparation of this article the author has read and taken his statements of fact from the following articles and books: R. Bloomfield, *Architectural Drawing and Draughtsmen, Boston Museum of Fine Arts Bulletin*, XII, 1914, No. 72; *Brush and Paint*, X, p. 276; *Burlington Art Magazine*, XXIV, p. 199 (complete list of Piranesi's work); *Century Magazine*, LXXXII, 1911, pp. 126 ff.; G. Duplessis, *Histoire de la Gravure;* A. Giesecke, *Meister der Graphik*, Bd. IV; W. M. Ivins in *The Print-Collector's Quarterly*, V, 1915, pp. 191–219; B. B. Moore in *The Print-Collector's Quarterly*, II, 1912, pp. 104–46, 341–63; *The Nation*, XCIII, 1911, pp. 250 ff.; A. Samuel, *Piranesi;* R. Sturgis, *The Etchings of Piranesi* (F. Keppel & Co., Booklets).

Special thanks is due the Peabody Institute of Baltimore and its librarian, Mr. John Parker, by whose courtesy the works of Piranesi were made available for study and for reproduction.

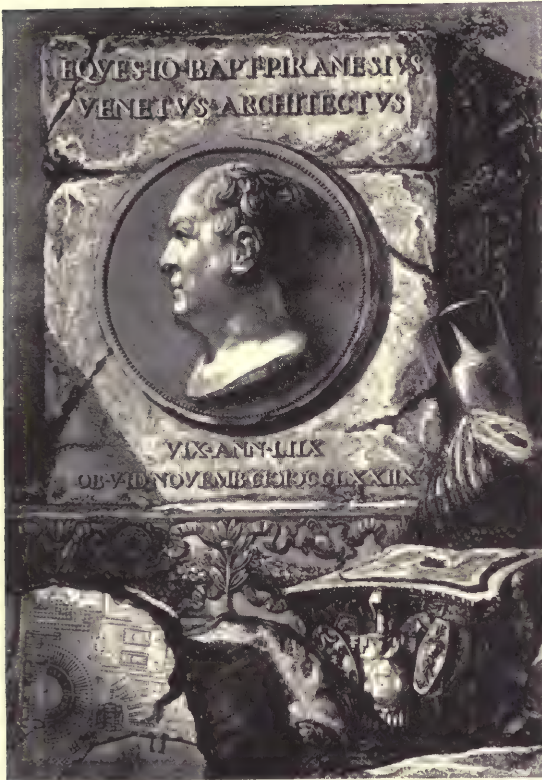


FIG. 2.—Giovanni Battista Piranesi of Venice, Architect.

here, except for the idealistic treatment of the hair, is a splendid likeness of a man of noble parts.

Piranesi came to Rome from Venice and for a time worked on theatrical painting under Valeriani, a master of perspective, who owed his own training to Ricci and Pannini, followers in their turn, on the imaginative landscape side, of Gellée (Claude de Lorrain). In 1738 Piranesi began to study etching under Giuseppe Vasi, a Sicilian, whose views of Rome are said to have led Goethe to visit Italy. In 1743 Piranesi went back to Venice, where he studied under Tiepolo, the painter and etcher, who cultivated especially the romantic style of composition. Piranesi's studies, therefore, as well as his early training under his father, who was a mason, and under his maternal uncle, who was an architect and engineer, all helped to give young Piranesi, who was precocious besides, a perfectly laid foundation for what was to be his life work.

Nearly all writers who have studied Piranesi have found a certain wild element of genius in his work. The story of his early youth, which seems to have been rather cyclonic in its nature, probably has had an undue influence on criticism. Piranesi is said to have attemped to kill his master Vasi because he believed that some of the methods in handling the biting-in acid on the plates were being concealed by his master. His second love affair also has in it much which shows the nature of the man. In the Forum at Rome, one day Piranesi saw a boy and girl, who turned out to be children of the gardener of Prince Corsini. The girl's face and her flashing black eyes were, to Piranesi, proof that she was a direct descendant of the ancient Romans. He asked who they were, then made a violent proposal of marriage to the young girl on the spot, went to see her parents, overcame their objections by his fierce arguments, and married their daughter, all in five days.

But when one examines all of Piranesi's plates (there is a complete set in the library of the Peabody Institue of Baltimore) it will be found that only one set of plates, the Carceri, the designs of which unrolled themselves to Piranesi during an attack of fever, is at all madly fantastic in conception. From that particular book of engravings, a too sweeping generalization has been made as to Piranesi's wild genius. To be sure, he introduced human figures to enliven his drawings, and to help show the size of the ruins by comparison, but it was a tradition from

FIG. 3.—Interior of the Temple of Neptune, at Paestum in Southern Italy.

his masters to take full advantage of the picturesque ivy and moss-covered ruins of the Campagna and of Rome, and their denizens the beggars and robbers, and indeed these do add a certain wild element to many of his engravings. Bold strokes and intensity of imagination, drawings that seem to strive to be all foreground, a tempestuous sky for a background more often than fleecy quiet clouds, such as were drawn by Rossini, all these there are, but they transcend wild impressionism.

Let us look at an engraving from the Paestum series, which belongs to his early work (Fig. 3). This interior of the "Temple of Neptune" with its superimposed columns shows Piranesi's wonderful execution, his keen interest in his subject, and his genius for handling perspective. There is, perhaps, a suspicion here of what came to be the only fault that has been attributed to him, namely his extreme contrasts of dark and light. But Piranesi loved blacks. He could draw translucent shadow, and he knew as well as did Rembrandt how to make his whites and blacks accentuate each other.

It has been a great temptation to some of Piranesi's later biographers to forget to give due credit to his predecessors for their influence. It was a greater temptation to Piranesi's immediate successors and imitators not to give him any credit at all for his influence upon them. Palladio's *Architettura* appeared in Italy in 1589, and not many years later Domenico Fontana brought out his folio illustrating his methods in

FIG. 4.—Two arches of a triple aqueduct left as a gate when the Emperor Aurelian built his wall around Rome in the third century A.D.

setting up the obelisk in the piazza of St. Peter's (the story of *la Guglia* and the wetting of the ropes is well known). Then came Montano, Bernini, Rainaldi, Valeriani, Ricci, and Pannini. But these men progressively had stressed the romantic element in the materials left from ancient times, until one may say the classical tradition was in a fair way to be entirely overthrown. TO PIRANESI—WITH WINCKELMANN—BELONGS THE CREDIT FOR RE-ESTABLISHING THE CLASSICAL TRADITION.

We are just beginning to find out and to recognize how much the classic revival of the eighteenth century in England owes to Piranesi. Among his various employers was Robert Adam, and in the Adam book on architecture, furniture, and interior decoration, were plates etched by Piranesi, and many a piece of furniture called "Adam" might better be called "Piranesi." The same debt to a fairly great extent is due him from Chippendale, Sheraton, Bartolozzi, Wedgwood, Flaxman, Chambers, the architect of Somerset House, Sir John Soane, the designer of the Bank of England, and Robert Mylne, who built Old Blackfriars Bridge. Some of Piranesi's own designs and always his influence bulk very large in the work of all of these men, and very little credit has he had for any of it until within the past few years.

As marvelous as anything else about Piranesi is the amount of engraving he did. In addition to much other work he etched over 1300 large plates, which is

FIG. 5.—Ruins of the Neronian aqueduct, the larger part of which is now inside a private garden in Rome.

a little better than one in every two weeks over a period of thirty-five years. He worked so like a madman in doing them, that his temper as well as his health often suffered. But it is almost unbelievable to think that a man could turn out so rapidly such work as the plates from which the engravings (Fig. 4) of the old Porta Praenestina (Porta Maggiore) and the Neronian aqueduct (Fig. 5) were made. The multitudinous detail, the archaeological accuracy, the artistic *tout ensemble*, of the gate, which is nothing more than two arches of the triple aqueduct used by Aurelian as a gate in his new wall around Rome, strike one with all the force that verity and skill can induce. The line of arches in their picturesque dilapidation (Fig. 5) is drawn so that it runs off into limitless distance, and the strength and height of the construction are enhanced by a skilful treatment of the arch openings, and by the inset wall.

The fourteen plates (sixteen in second state) in which Piranesi's best technical work is displayed, comprise the set called *Le Carceri d'Invenzione*. These plates portray an idea in black and white of a "boundless penitentiary, stretching to beyond the crack of doom." The engravings are, however, so well known that it is unnecessary to do more than quote Samuel about them: "The hopelessness of these interminable ladders of stairs with the figure advancing continually, without, however, appearing to make any progress, seems to paralyze the vitality of the onlooker." They show imagination, temperament,

FIG. 6.—The Arch of Titus, showing the seven-branched golden candlestick brought by Titus from the spoils of the temple at Jerusalem.

and etching-tool manipulation, and give the effect of great immensity of space and distance. The *Carceri* engravings seem to represent in Piranesi's temperamental experience about the same necessity for an outlet as "Das Spiel der Wellen" and others of the same sort do among the paintings of Böcklin.

Piranesi found great delight in the Arch of Titus, which is in Rome on the ridge between the Forum and the Colosseum. Two of his engravings of this arch will show treatment of the same monument from two different points of view. In one engraving the black, in the other the light, predominates. The heavy shadow on the interior of the arch (Fig. 6) only serves to accentuate the soffiting and the fine relief inside the arch of that part of Titus' triumphal procession which carried the seven-branched candlestick. The light background of the wall and road leads downward, it will be noticed, and brings the eye past the black corner of the house, past the trees and directly into the arch. In the other engraving (Fig. 7) the arch is still the foreground of the picture, and its attic with the inscription, and the soffiting and the relief of Titus in his triumphal chariot are still the chief points for the eye of the beholder. But there is more beyond. Through the arch are the "giant porches" of the Basilica of Maxentius, and off and down to the left past the carefully drawn Villa Farnese, are the three columns of the temple of Castor, the columns of the temple of Saturn, and the Senate house beyond on the Capitoline hill.

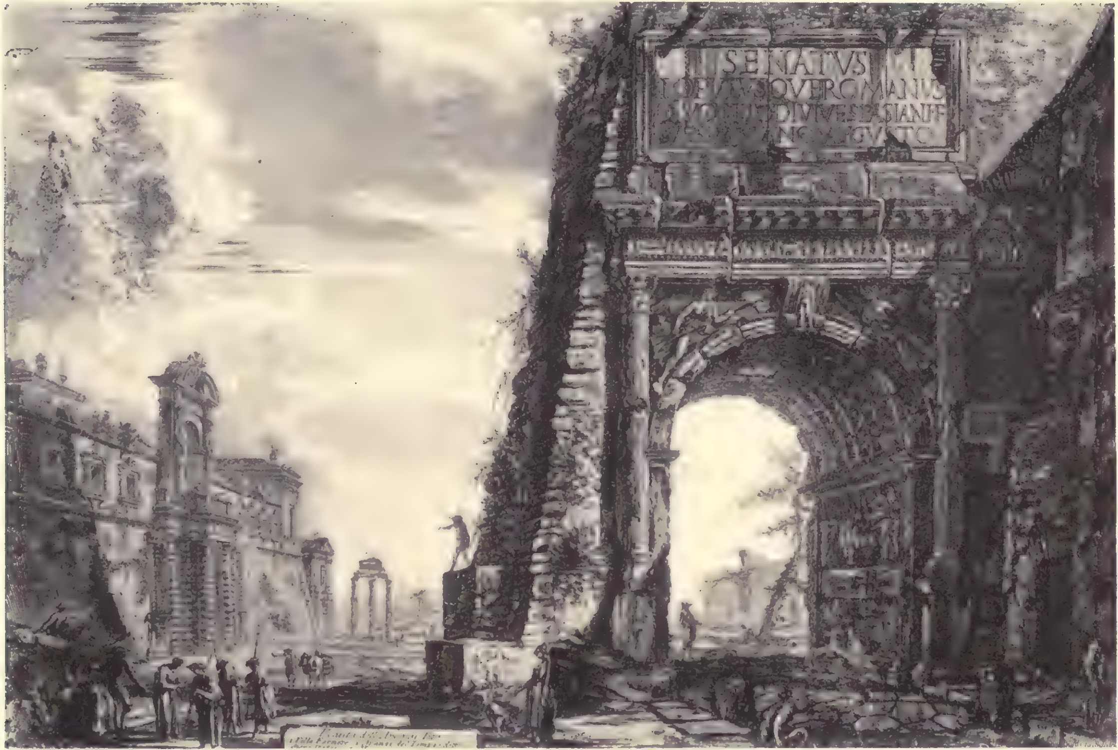


FIG. 7.—The Arch of Titus, looking towards the Roman Forum. Titus in his triumphal chariot is portrayed on the relief inside the arch.

Piranesi has filled in his sky in a quite different manner in the two engravings, the tops of the trees serving to fill the one, a curling black cloud the other.

In the triumphal column with its winding band of relief sculpture, the Romans may almost be said to have anticipated the moving-picture reel. The famous column of Trajan is wound about with the sculptured story of the Dacian war. The extreme delicacy of the work necessary to delineate the features and dress and seeming movement of the hundreds of figures on five or six half bands of a curving column face appealed to Piranesi. These engravings, however, on a small scale lose their effectiveness. But Piranesi also drew some of the soldiers in larger size. One of the best shows two legionaries wading a river in Dacia (Fig. 9). The standard bearer is in front nearing the bank. He holds his shield and carries the standard of the legion over his shoulder. He wears a lion's head cap, and looks back at his companion who holds high above his head his shield, in which are to be seen his cloak, belt, sword, and helmet. Piranesi had some difficulty in filling up the rest of the field, and resorted to putting in more standards and some descriptive matter as a background.

The next two plates have been chosen to give two of Piranesi's etchings which have the same purpose, namely, to accentuate size, and to obtain that result the spectator is brought to look at the constructions as he might be expected to see them from a bird's-eye point of

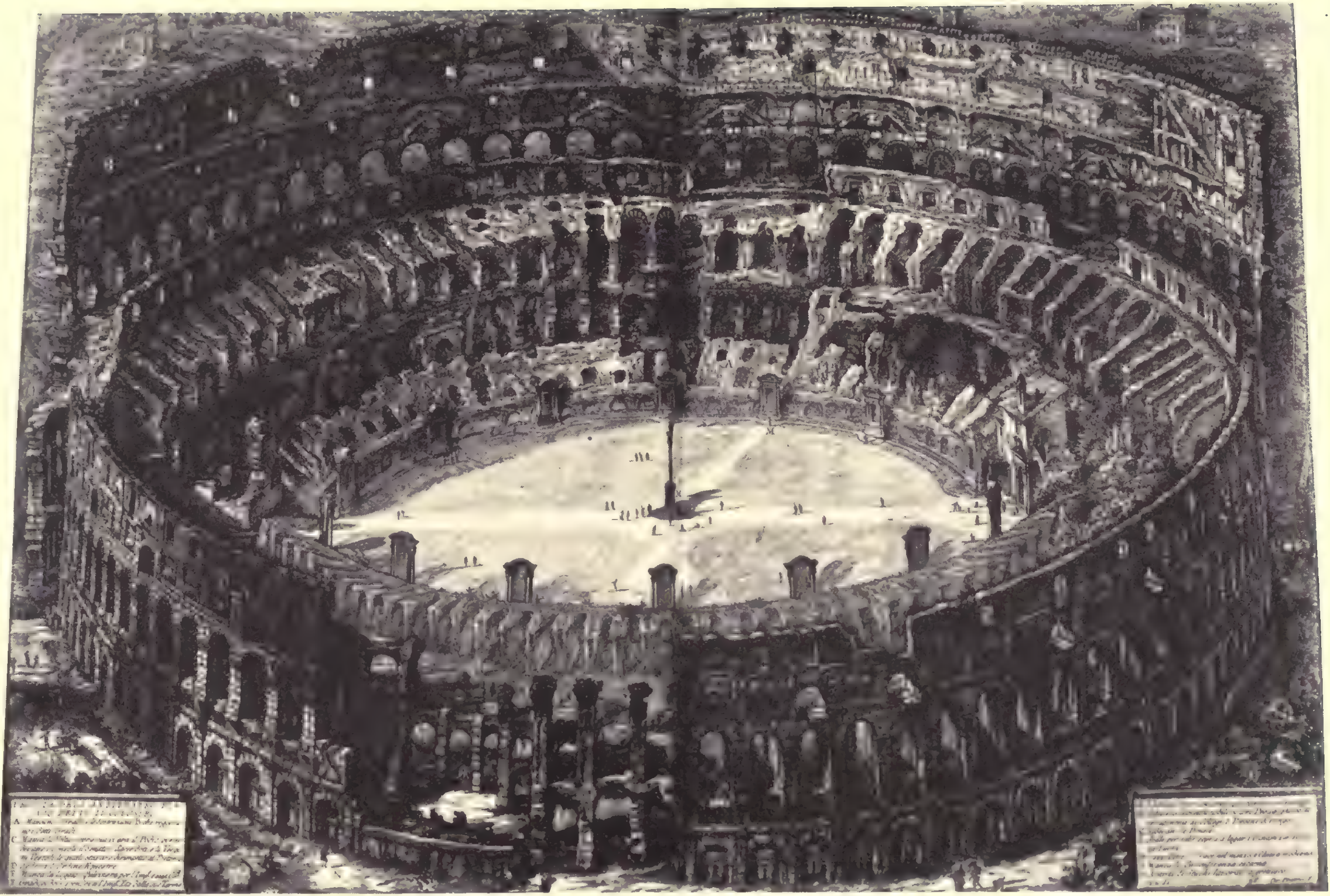


FIG. 8.—The Colosseum in Rome. The shrines of the Via Crucis stood about the arena until the year 1870.

view. Archaeologically the engraving (Fig. 8) of the Flavian Amphitheater, usually called the Colosseum, is of importance, because it shows the state of the interior of the building before part of the arena was laid bare to examine the substruction, and while the shrines of the Via Crucis—like those still around the great plane tree on the Galleria di Sopra near Castel Gandolfo above the Alban Lake—were still where the papal government had erected them. The tiny figures make the vast size of the Colosseum even more impressive perhaps than it really is. But here we have a piece of work of the sort which is the delight of Piranesi. The drawing of the Emissarium (Fig. 11) and the temple reconstruction (Fig. 15, p. 24) are others of the same kind as this one of the Colosseum, namely, plates which are full to the edge with the subject, where there is room for nothing else, and where the entirety of the design strikes one compellingly all at once.

FIG. 9.—A bit of relief from the Column of Trajan. A standard-bearer and legionary soldier wading a river in Dacia

How very different in every respect is the drawing (Fig. 10) of St. Peter's and its piazza. To be sure the Vatican is there on one side, and various buildings on the other, and the towers of the mediaeval wall relieve to some extent the monotony of the sky line, but St. Peter's—the dome of which, as we all know, cannot be seen for the façade when one is close by—to which the eye is irresistibly carried, is almost dwarfed by the extravagant exaggeration of perspective in the colonnade, which, of course, is meant to create the impression of vast grandeur that Piranesi felt the architects had failed to convey.

The splendid masonry of the outlet, or Emissarium, of the Alban Lake below Castel Gandolfo (Fig. 11) appealed strongly to Piranesi's practical side, and in our illustration the importance of the construction is forced upon our attention. The pyramidal tomb of Cestius (Fig. 13) near the Porta S. Paolo, through which the road to Ostia ran, is also interesting, in great part because of the construction itself, but also because it gave Piranesi a good opportunity to contrast ancient with mediaeval things, nearly always to the distinct disadvantage of the latter. Fortunately he did not need to distort or minimize the one to exalt the other unfairly.

With the possible exception of modern photography, there are more classic motives to be found in Piranesi than in any other source. Just how the man came to have such pure taste in so debased an age is beyond understanding. To learn how great has been his

FIG. 10—St. Peter's and the Vatican Palace. The exaggerated perspective of the piazza increases the impression of size and grandeur.

unacknowledged influence should make us now all the more ready to do him honor, and to make all the reparation possible by recognizing that influence. His influence on later etchers is clearly enough marked, and has been recognized, especially of late, with due regard, although Rossini, for one, did make his acknowledgments rather late in life. As regards furniture and interior decorative designs in England, we have already spoken. But attention should also be called to the fact that Mme. de Pompadour's brother, de Marigny, who visited Rome in 1749, when later in charge of the fine arts of the empire called many a design "Louis XVI," when it might better have been called "Piranesi." Houdon, also, who came to America with Franklin to execute the statue of Washington, now in Richmond, although he was in Rome and certainly owes much to Piranesi, fails to recognize it. Otto Rieth's recent sketches also are certainly inspired by work of Piranesi. What if Piranesi did make a mistake in standing up for Etruscan influence rather than Greek as the chief model for Roman architecture. It was about the only mistake he did make—nor was he entirely wrong—and it did not hurt or lessen his work.

Now we come to four of Piranesi's reproductions which will give an idea of his powers of archaeologically fortified imagination. That practically all the things existed which he has drawn is true enough, but that all of them were heaped up so close together and in quite so megalomaniacal a manner is not true, but the more one studies Piranesi's reconstructions in compari-

FIG. 11.—The Emissarium or outlet of the Alban Lake in the Alban Hills south of Rome.

son with Canina's or with many of very recent date, the more one discovers that Piranesi's imagination is rather truer to the grandeur of the facts, than are the facts themselves when reconstructed on truer lines with less imagination although with no less magnificence.

Piranesi's conception of a circus race course, with its spina or dividing line covered with obelisks and statues (Fig. 12) is nothing short of wonderful. It is realistic to exactness, and imaginative beyond bounds. No less fine in every way is the restoration (Fig. 16) of the tombs along the Appian Way from the point where the Latin Way breaks off to the right. Here we have an imaginative treatment of the tombs that lined the Appian Way, as they did every other road out of Rome, that is certainly too good not to be true. The crowding of every sort of memorial, and the skytouching height of some of the tombs is overwhelming and yet not confusing in the least. The psychology of the influence of Rome gives it an uncanny verisimilitude.

The reconstruction of a Roman temple designed to follow the lines of the round temples, called Temples of Vesta (Fig. 15, p. 24), is one of Piranesi's best works. Here we have a great circular building somewhat in the Pantheon style, with an interior circular colonnade in the center of which directly under the dome opening stands the Vestals' altar. The circular colonnade is joined to the outer wall by four short colonnades, to the floor of each of which rise magnificent

FIG. 12.—A reconstruction of a Roman race course.

FIG. 13.—The Pyramid Tomb of Cestius, and the Porta S. Paolo, in the Aurelian Wall around Rome.

stairways. The columns are all of Composite style, statues crown the colonnades and decorate multitudes of niches, a splendid bas-relief runs round below the stylobate, and bucrania and festoons make a simple effective and consistent frieze. No artist has ever conceived a nobler or more beautiful temple interior.

The etching of the Verona amphitheatre (Fig. 17) should be compared with that of the Colosseum (Fig. 8). The latter is nearly all black and fills the plate to its very edge, the former is almost all white, relieved, however, by that part of the outside wall beyond the slanting line of the sunlight and the *vomitoria* openings among the seats. The Colosseum drawing is meant to give the impression of size and depth, that of the Verona amphitheatre has no such suggestion.

Approaching in imaginative power the best of the *Carceri* plates is Piranesi's reconstruction of the buildings along the river bank (Fig. 14). This conception is fairly stupendous. The two side arches up the stairs of one of which go the figures from the boat are by comparison with the persons huge enough, but the towering arch above in front of the main landing steps, flanked by magnificent piers topped in Mausoleum style, is almost immeasurably lofty. The beak-ornamented columns, the sweeping lines of elliptical and semi-circular many-storied construction lead one up in imagination to the greatest city in all the world, *Roma Imperatrix Mundi*.

The early impressions of Piranesi's engraving are on thick Italian paper, and that offers a first criterion in judging his works. After his death, his son

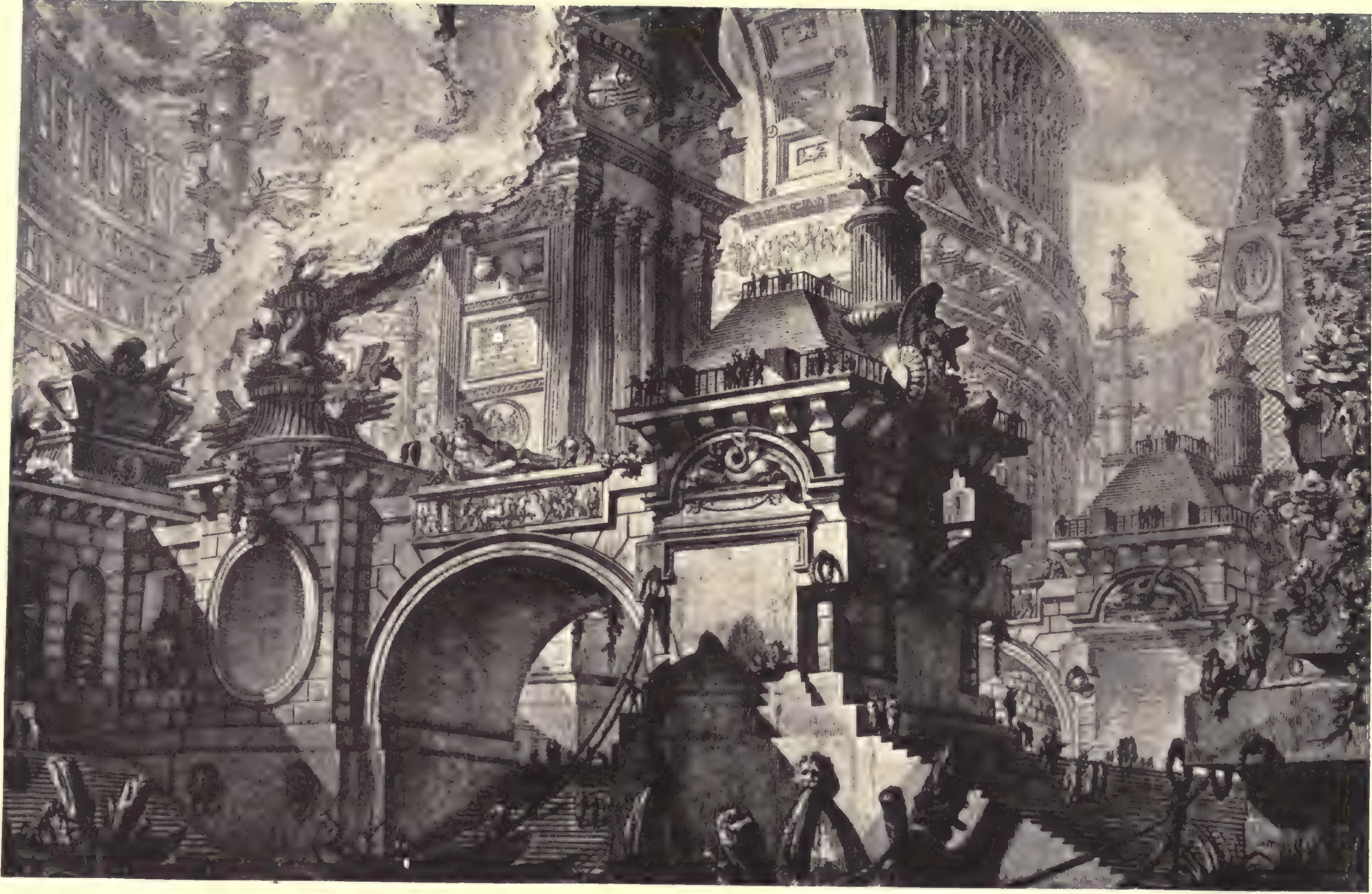


FIG. 14.—Reconstruction of monumental buildings on the bank of the Tiber.

FIG. 16.—Reconstruction of the tombs along the Appian Way.

Francesco first sold his father's collection of antiquities to Gustavus II of Sweden, and then when he found his transactions in Italy were being looked at askance, he packed up his father's copperplates and started by sea for France. The ship was captured by the British, but because of his father's reputation the plates were restored to Francesco, who republished his father's etchings and his own in a French edition. Then the plates were used again by a French firm, the engravings being of course less distinct and clear. Finally the plates came into the hands of an Italian firm, where they were coated with steel and rebitten, and nowadays countless impressions are being distributed on thin white paper, which according to Moore "are so utterly changed and debased as to do the gravest and most irreparable injustice to the reputation of the genius who created them."

Nothing better and truer in the way of appreciation has been said of Piranesi than has been said by Arthur Samuel: "He regarded the gratification of the aesthetic sense as one of the principal functions of his own existence, and, desiring lofty emotions, turned in his search for them to noble sources. Thus it was that he loved noble effect, and one of the results of his work is the delight experienced nowadays by people who never suspect that it is partly due to him that they owe the opportunity of taking their pleasure in aesthetic ornament. Around his work is the indescribable air of intimate friendship with the antique; he found it more difficult to be a modern than an ancient, and the result is that there was produced a style peculiar to Piranesi, a

style which is at once decorative and classically pure, and no less graceful than it is ingenious; he approached his subject with knowledge, and distilled abundant treasure which he encased in honest dignity and adapted to modern usefulness."

It would be foolish to attempt a tribute to Piranesi. That has been already done many times. One can only say that he was a genius whose imagination was tempered by the standards set by his own careful study and early training, whose almost phenomenal output has been a matter for marvel, whose influence has been and still is ubiquitous, and whose etchings are wonderful. Of Giovanni Battista Piranesi, who made Goethe's phrase "Baukunst, eine erstarrte Musik" reality, who with Winckelmann revived classic tradition, who combined simplicity with nobleness and truth with imagination, who put all his life into his work and paid little attention to getting the credit his influence deserved, it can truly be said, Piranesi is the master of all engravers.

Johns Hopkins University

FIG. 17.—The Roman Amphitheatre at Verona, in Northern Italy.

SOME RECENT ACQUISITIONS OF THE CLEVELAND MUSEUM OF ART

Gertrude Underhill

THE Cleveland Museum of Art has had scarcely more than a year of public life; since it was not until June, 1916, that it opened its doors to visitors. In the brief space of time that has elapsed since its inauguration, many important objects have been added to its permanent exhibits. It will be remembered by our readers that a previous article on the Cleveland Museum appeared in Art and Archaeology, III, 1916, pp. 233 ff.

Among the more recent accessions is a collection of thirty-four paintings which was hung and exhibited in the museum for the first time last November. It is the gift of Mr. and Mrs. J. H. Wade, who with characteristic generosity have placed on it no restrictions as to its exhibition or distribution. The canvases were gathered with unostentatious care a number of years ago, with the result that the collection is an aggregate of old masters of high rank and individual merit. The artists represented are with one exception from different European schools.

Among the earlier paintings are a "Madonna and Child" of Frans Floris, portraits by Paulus Moreelse and Van Dyck, a genre of the younger Teniers, and an allegory of Rubens. The Rubens, shown in the illustration (Fig. 1), is entitled the "Triumph of the Holy Sacrament over Ignorance and Blindness" and is one of a series of designs for the tapestries known as the "Triumph of Religion." It is in excellent preservation, retaining its original richness of coloring.

The Turners of the collection are characteristic of two different periods in the artist's development. From the earlier period, we have the large and impressive "Carthage" (Fig. 2), while "Queen Mab's Grotto" is full of the poetic charm of his later work. A portrait of "Lady Reid," by Romney, the "Street Singer and Child," by Opie, and a fine Constable landscape round out the English school.

Isabey, Detaille, Daubigny, Delacroix, Rousseau, Dupré, Fantin-Latour, and Corot each has a canvas worthy of his name. From the group of later French artists is an interesting Degas pastel, a Monet, and a Puvis de Chavannes. The latter's "Summer" (Fig. 3) is a reduced copy of the decoration of the same name in the Hotel de Ville, Paris; but unlike other decorative studies it fulfills the requirements of an easel picture. It is full of the poetry and harmony characteristic of the artist's work.

Two interiors, akin in subject, are interesting paintings in the collection. The "Making Cakes" by Josef Israëls, is a picture of a Dutch cottage, a bit of genre bringing out strong contrasts between the woman and the young child. The "Grocery Shop," by Ludwig Knaus, that hangs by it, is a commentary on the different point of view of Dutch and German artists. The one American painting is a large "Blessed Mother," by George Hitchcock.

In sculpture, a masterpiece has been received by the museum as a recent gift of Mr. and Mrs. Ralph King.

Fig. 1.—The Triumph of the Holy Sacrament over Ignorance and Blindness, by Peter Paul Rubens. The Wade Collection.

FIG. 2.—Carthage, by J. M. W. Turner. The Wade Collection.

Fig. 3.—Summer, by Puvis de Chavannes. The Wade Collection.

FIG. 4.—Dancer and Gazelles, by Paul Manship. The John Huntington Collection.

It is a replica of Rodin's "Thinker," of the same size and dimension as the statue in front of the Paris Pantheon. The Metropolitan Museum of New York possesses a smaller copy of the same subject, and the Walters Art Gallery of Baltimore has a replica. The "Thinker" is now on view in the rotunda of the museum, but will ultimately be placed in a more fitting setting, outside the building, on the broad stone platform before the main entrance. From this point the impressive figure can be seen at a great distance.

In contrast to the gigantic ruggedness of the Rodin, is a delicate little bronze, by Paul Manship, recently purchased for the John Huntington collection. The "Dancer and Gazelles" (Fig. 4) with its exquisite rhythm of line and

FIG. 5.—View of Gallery XI, showing part of the Worcester R. Warner Collection.

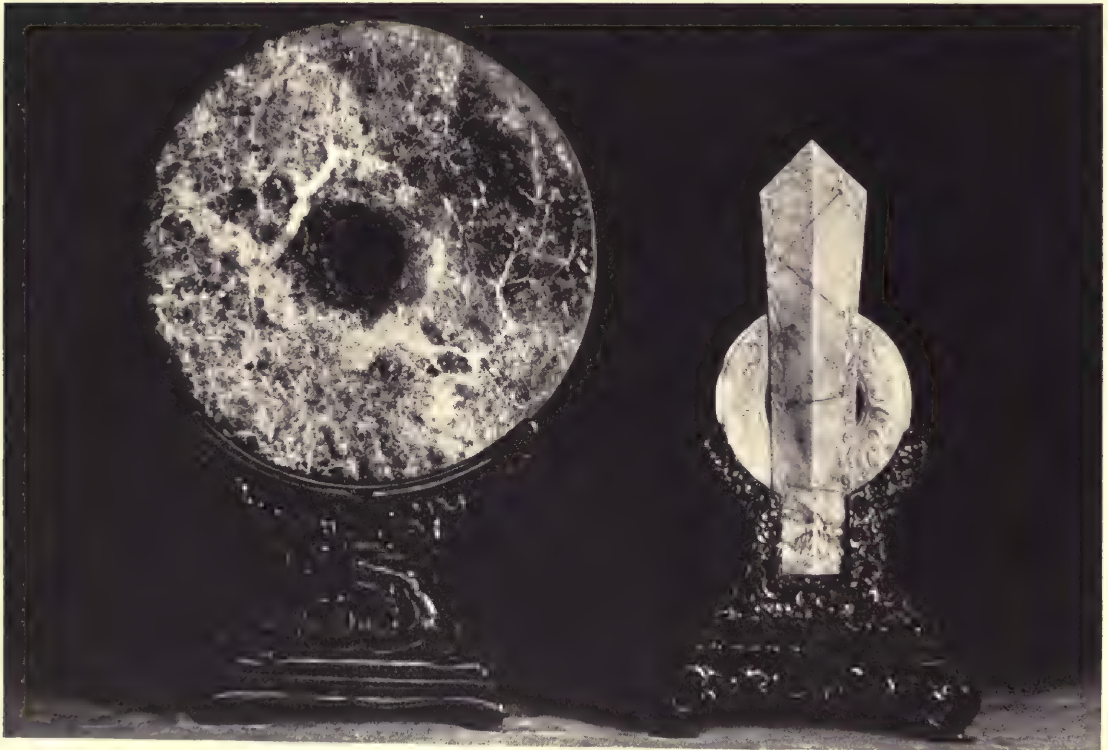


FIG. 6.—Chinese Jade of the Han Dynasty. Gift of Mr. and Mrs. Ralph King.

movement can be counted as one of the finest pieces that has come from the Manship studio. In this bronze the sculptor has linked together in subtle fashion the art expression of the Western World and the spirit of the East.

Other important objects are being purchased from time to time for the John Huntington collection. A fine bronze "Cat" has recently been added to the Egyptian collection. This is a hollow cast. It is not a votive "Cat," but is doubtless to be considered as a coffin for the mummy of a cat. The Cairo Museum has another example of this type. A granite head is also a recent purchase. This head is probably from a statue of the lion-headed Goddess Sekhmut, and is of the eighteenth dynasty.

The Oriental section has grown rapidly since the inauguration of the museum (Fig. 5). The Worcester R. Warner collection, which is still in the making, as a whole, is to include the art of China, Japan, and Korea. One marvels at the number and choiceness of the objects already collected when one realizes that they have been gathered in less than two years. The large Persian bowl was excavated at Rhages. It closely resembles the T'ang pottery of China. It is covered with a thin green and orange glaze, and is a superb specimen.

In the delicate green pitcher with a corolla base we see the Sassanian influence in China. It undoubtedly is a piece dating from the T'ang Dynasty (618–906 A.D.). From this same dynasty is also the Amida limestone statue. This benign Buddha of the Western Heavens is simple and graceful in its composition. An interesting small head from a statue is also dated from the T'ang Dynasty. This head shows the Gandharan influence prevalent in

Fig. 7.—Japanese Inro with Netsuke and Ojimi, from the collection presented by Mr. David Z. Norton.

FIG. 8. Japanese Inro with Netsuke and Ojimi, from the collection presented by Mr. David Z. Norton.

Northern India at this time, due to the Alexandrian occupation.

The jade specimens form an important part of the Worcester R. Warner collection. A small bowl of the Ch'ing Dynasty (1644–1911 A.D.) with its exquisite carving of low relief is very beautiful. Of great interest is also an incense set of three pieces. This white jade set is probably carved from one boulder. It is beautifully polished and subtly shaped and carved. This set also dates from the Ch'ing Dynasty. The belt buckles are of various materials and shapes and do not date back of the Ch'ing Dynasty; but among them is a much earlier piece purported to be from the Han Dynasty (206 B.C.–220 A.D.). It is of a mellow, soft, brown color.

An important collection of fifty-five *inro* with *netsuke* and *ojimi* complete has been recently presented to the museum by Mr. David Z. Norton. The two pieces shown in the illustrations (Figs. 7, 8) are signed by famous lacquerers. In the first, the signature is that of Kwanshosai, the professional name for Tizuka Toyo, an artist from Tokyo of the middle part of the eighteenth century. The second piece bears the signature of Zeshin for Shibata Zeshin, a Tokyo artist of the nineteenth century. The Cleveland Museum is to be congratulated upon the possession of such fine specimens of famous lacquerers.

Mr. and Mrs. Ralph King have taken a very vital interest in the Oriental collection since its inception in the museum. Several recent gifts bear evidence of their continued interest. The Chun Yao pottery is an important Chinese product. The five pieces presented by Mr. and Mrs. King are purported to be from the Sung-Yuan Dynasty, 960–1368 A.D. They are bright blue in color with splashes of purple. Four vases of

FIG. 9.—Collection of Chinese Ting Yao Ware. The gift of Mr. and Mrs. Ralph King.

Ting Yao ware have lately been added to the important collection previously given by Mr. and Mrs. King. The case containing this pottery (Fig. 9) now holds nineteen choice and rare specimens. Two unique and rare pieces of jade of the Han Dynasty (202 B.C.–220 A.D.) are Mr. and Mrs. King's latest gift to the museum. One plain disc is exceptional in size, and the other, a speared disc, has on it interesting stellar decorations (Fig. 6).

The Cleveland Museum of Art

"Through the Looking Glass," by Arthur Crisp

ON THE FIRING LINE OF ART

W. H. de B. Nelson

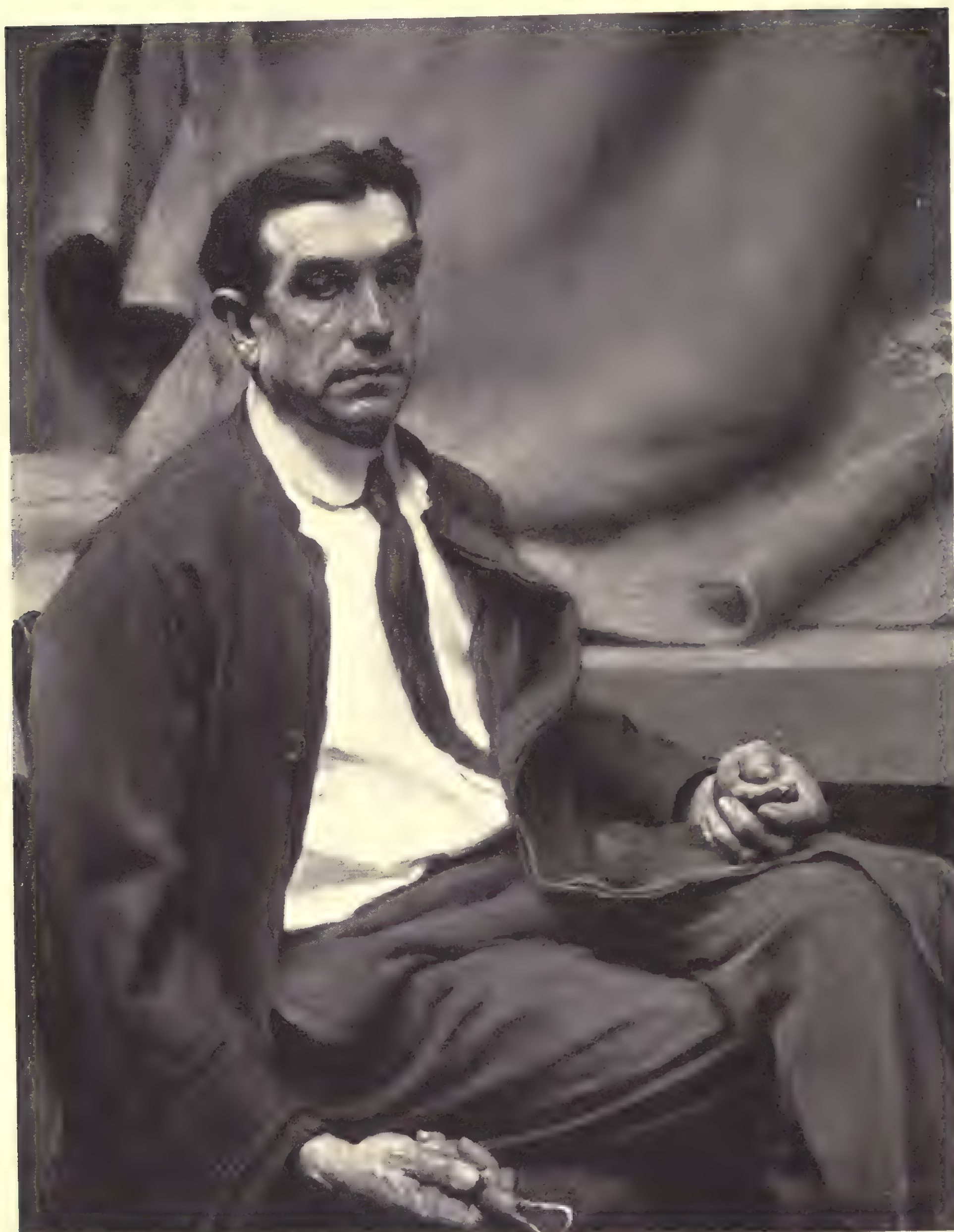
(Editor of the "International Studio")

SKILFULLY buried in very well-prepared trenches constructed on 57th Street, New York, the Academy of Design has been carrying on defensive tactics for a great number of years in support of conservative art. At first they needed no particular knowledge of strategics for there was no opposition, little acquaintance with art, and an attitude of benevolent indifference upon the part of the public toward any developments. Imitation and derivative art served every necessary purpose and that *rarissima avis,* the collector, went to Paris or London to decorate his walls. It would be premature to exclaim *nous avons changé tout ça*, for the collector who has promoted himself from *rarissima* to *rara avis* still resorts primarily to Paris or London, but there has grown up a class of art lover and art collector which, unmindful of foreign marts, pins its faith with loving fidelity to that buoyant and healthy American

ideal that believes this country capable of producing the best art along with the finest harvesting machinery—and why not? A little star heralded the advent of Christianity in the world and the faithful believe they can detect a similar omen for American art. Be that as it may, new standards of art are being sought and discovered, and the standard of revolt is more easily perceived than that small constellation which is to guide us anon to the American great masters. Meanwhile that small section of our population which devotes a fraction of its thought and leisure to the pursuit of game in the form of pictures or statuary, looks to the Academy to provide the most opulent bill of fare possible. Does it do so? To tell the truth, it does not, and consequently year after year a bombardment of the academic dug-outs takes place. In lieu of shells we witness independent exhibitions, protesting shows of the Refusés, and read innumerable letters of indignation which sweep as poison gas into the aforementioned dug-outs, but far from annihilating the enemy, they merely add to the amusement of the Passing Show, and none of that august and placid body known as the Academy, loses any sleep in consequence.

An institution so solidly entrenched as the Academy, and with its time-honored traditions, must necessarily stand for the best and the highest, but these are not conservative days, days rather of unrest and continual striving for better things. It stands to reason then that the placid productions of some of the older academicians and their friends produce a feeling of strong discontent with an institution so chary of progress. That some of our best artists contribute regularly to the spring and winter exhibitions is hardly compensation for the mass of mediocrity which assails the eye in every direction and leads one to wish that the Academy might feel disposed to admit members with more freedom from the ranks of progressive artists whose work is far removed from the facile accomplishments just referred to. In this way the Academy could advance art in this country much further, and cease to be regarded as a close corpora-

Portrait of Mrs. Antonio Barone by Antonio Barone



Portrait of the Sculptor, Bela Pratt, who died recently, by Howard E. Smith

tion extending the glad hand of welcome only to those who paint in a manner approved and practiced by so many of the academicians who pursue the primrose path of least resistance, unable or unwilling to tackle new problems or tasks of difficulty. If you can repeat a pleasing panorama of the Roman Campagna, why try to express yourself in any other way, thus exposing your canvas to possible adverse criticism which in turn might influence

"The Road to Center Hill," by E. W. Redfield

the approaching client? For art, like harvesting machinery, has its commercial aspects, with or without drapery.

The briefest visit to the independents' monster display at the Grand Central Palace should dispel any doubt that might linger as to the necessity and benefit of an Academy, and long may it continue to uphold the good traditions of art which demand knowledge, restraint, and a certain reverence which all good painters of the past have recognized as obvious ingredients in the profession.

The ninety-second annual exhibition of the National Academy of Design opened on March 17th with over 300 paintings and some 40 sculptures at the same time, and challenging but moderate attention, were shown the miniatures executed by the American Society of Miniature Painters. It is a mistake to suppose that people will transfer their gaze from large canvases to miniatures, which to receive their due should hold a separate exhibition. The public that goes to a horse show will pay scant regard to a showcase of martingales. This is not written with any disrespect for the many delightful examples shown, but from a knowledge gained by experience that pictures and miniatures cannot be enjoyed together.

The aim of every artist is to obtain

admission to the Academy and space in the Vanderbilt gallery where the best pictures are on view, a few being scattered amongst the three remaining galleries to leaven the mass and possibly to prevent overcrowding in the favored room. Whether that may be the case or not, visitors invariably congregate there to collect and regulate their impressions. Two of our premier portrait painters were there revealed in Irving R. Wiles and Louis Betts, the former with a dignified presentment of a handsomely gowned girl seated at ease upon a sofa, rich blacks and browns being deftly and cleverly handled. A full-length portrait of a goung girl in a pink frock lightly advancing was the virile achievement of Louis Betts, who has treated a difficult subject in a debonair and distinguished manner.

Large realistic renderings of snow-clad regions have long engaged the attention of American painters who have not been slow to realize the possibilities of applying vigorous methods of technique to splendid sweeps of hill, vale, or coast in winter. Such men as Elmer Schofield, now fighting in France, Gardner Symons, E. W. Redfield, Charles Rosen, John Folinsbee, and others have paid particular attention to this phase of art, so that an exhibition without a canvas by some of these men would be uncharacteristic. An unusually good study of sunlit snow was "Brook and River," by Charles Rosen, whilst Everett L. Warner gave a big rendering of the same problem in his canvas entitled "The Winding Stream." An artist of imagination who ploughs a lonely furrow in his individual expression and symbolism is Max Bohm, who carried off the Clarke prize for his "Children on the Sands," a strongly drawn and colored group in a fine sculpturesque composition.

Amongst the pictures reproduced in this article is a very striking portrait of the late Mr. Bela Pratt. Curiously enough Howard E. Smith was so influenced by his sitter that unconsciously he had depicted his rugged features and determined pose in terms of sculpture. This talented man, wrested from us in the very heyday of his life and endeavor, appears chiselled rather than brushed upon the canvas. No prize was more worthily bestowed than the first Hallgarten that fell to the painter for his excellent artistry.

New York City

CURRENT NOTES AND NEWS

News from Rome

IN the period which has passed since my previous report (ART AND ARCHAEOLOGY, IV, pp. 249–51), there have been a number of interesting archaeological developments in Rome and other parts of Italy, due partly to the systematic activity of the authorities and partly to the chance finds, connected with building operations and the like, which are never lacking in this remarkable land.

Visitors to Rome will remember the charming group of structures near the Tiber, including the round marble building known to an older generation as the "Temple of Vesta." One of the most important of these edifices, the pseudo-peripteral Republican temple, perhaps that of Fortuna Virilis or Mater Matuta, which in the Middle Ages became the church of Santa Maria Egiziaca, is to be redeemed from century-long neglect, and as I write it is being liberated from the uninteresting modern houses which had nestled up against it. The round Republican temple near the Porticus of Pompey has likewise been cleared. The recent work of the municipality in widening the approach to the city from the quarter of San Lorenzo has made clearer the character and relation of the various aqueducts, gates, and other structures about the Porta Tiburtina of the Aurelian Wall, including a hitherto unknown Republican archway. Building operations in the Villa Wolkonsky, between the Porta Maggiore (Porta Prænestina) and the Lateran, have disclosed some late Republican tombs, of the interesting type which includes a group of busts of the members of the family.

There has been renewed discussion of the project for including the Capitoline Hill in the officially recognized Archaeological Zone, and eventually liberating it from modern structures.

It will be welcome news to all who are interested in Greek and Italic ceramics that the catalogue of the painted vases in the Museo di Villa Giulia is nearing completion. It is in the competent hands of Savignoni, who has just published (*Bollettino d'Arte*, X, 1916, pp. 335–68), as a sort of first-fruits, a well-illustrated survey of the material. Although numerically inferior to the collection in London, Paris, and elsewhere, the vase collection of the Villa Giulia has the advantage of representing exclusively the finds from a limited homogeneous area, the territory of the Faliscans. It has a fair number of imported vases from sixth and fifth century Athens, with a few good specimens of other Greek fabrics; and it is rich in the less refined, more florid and sometimes more expressive products of the Faliscan potters themselves. Della Seta's catalogue of the museum's incomparable collection of architectural terra-cottas from Latium and the Faliscan territory may likewise be expected to appear at no distant date.

The excavations at Ostia have been progressing steadily, and now comes the

news that Dr. Calza has returned from his military service to resume the direction of this work and to prosecute it with a larger staff of workmen than before. At Ostia it is perhaps less the individual finds than the whole picture of the ancient civilization that matters; still one's desire for new things has been met by a remarkable marble altar with figures in low relief, dedicated early in the empire to the street Lares; by a double door of stone, made in imitation of a wooden or metal original, and adorned with representations of fasces and of the four seasons; and by a couple of inscriptions in honor of official personages. The unique group of four small temples on one large podium, to which I called attention ten years ago (*American Journal of Archaeology*, 1907, p. 55), has been fully investigated and well published in the *Monumenti antichi dei Lincei*, Vol. XXIII. The important discoveries having to do with the type of dwelling-house prevailing at Ostia, to which I alluded in the previous report, are now accessible in Calza's article in the same volume of the *Monumenti*. This will form the starting point for all further discussion of the subject, and it is interesting to observe how all unknowingly it carries on, and is in turn supplemented by, the investigations of an American scholar (Miss M. C. Waites, in *Classical Philology*, IX, 1914, pp. 113–33).

News of the finds at Pompeii continues interesting, and the literature on that Campanian town has received one highly important addition. A detailed article which Della Corte has published in the new journal *Neapolis* contains all the evidence available as to the people who lived in the various houses. The election notices are invaluable here, owing to the practice of the influential Pompeians of telling the public which candidates they supported by means of painted notices on the exteriors of their houses. These sometimes occur three or four deep, on successive layers of white paint; and they give not only the names of the candidates but also those of their supporters, i.e., the dwellers in the respective houses. Della Corte's article is more than a sort of directory, for he has succeeded in tracing a considerable amount of the official and social connections of many of the families. Thus we are nearer than we were before to knowing something of the Pompeian people themselves.

The Roman papers announce important discoveries of sculpture at Tripoli and Cyrene, concerning which we must await further particulars.

In conclusion, it is proper to note that the traditions of Rome as an archaeological and historical center are being upheld at the present time. The fine new library of the British School in the Valle Giulia, between the Museo di Villa Giulia and the Villa Borghese, has been opened to scholars, and thus it is possible, *inter alia*, to consult the books which Thomas Hodgkin used for writing his great history of "Italy and Her Invaders," this valuable collection having been presented to the school. It seems indeed as if the investigations of the Italians themselves had never been so active, so well directed, or so skilfully

conducted, as at the present time: this too at a moment when the first care of the authorities is the fundamental one of preserving from harm the priceless treasures in their keeping.

A. W. VAN BUREN

American Academy, Rome

Stone Implements in Northern Shan States

A BRITISH forest-officer who was recently touring in North Hsenwi, the little-known territory in the Northern Shan States between Burma and China, came across stone axes and other implements which must have been used by the Palaung, Shan, and Kashmir tribes, who alternately fought with each other and held sway over the beautiful hills and valleys which seem at one time to have supported a considerable population. He came across stone implements in various localities which show that the tribes were in touch with the neolithic races. Communications in this country are difficult and it is quite possible that stone implements may have remained in use by primitive races long after metals had been substituted for them in more accessible parts of the world. There are interesting limestone caves in these hills, and, if they are ever thoroughly and scientifically investigated, it is quite possible much may be found which will increase our knowledge of how the wild tribes of prehistoric times lived, of which very little can even be surmised at present. At Lungkiang a deep shaft was pointed out where Chinese in former times dug for copper, and near this place was shown a spot where some fifty or sixty years ago a Burmese army—the last that was ever sent by the Burman king to reduce the Shans to subjection—came to an inglorious end from effects of famine and cold climate perhaps as much as from the arms of the Shans. More limestone caves were found, said to have similar characteristics to those existing in the United States of America and Europe, and it is to be hoped when they can spare an officer to investigate these places, that the Burma Government will send one. In the Kafna district some hot springs were met with, said to be held in veneration by the Chinese who make an annual pilgrimage to them for two or three weeks in February. They may perhaps do some bathing and possibly some praying, but most of the time is said to be spent in drinking, smoking opium, now forbidden in China, and gambling. The Shan chief keeps a police guard there during the period of the festival, and order is generally maintained. At Mongya, a day's march from the Salwin River, there is a small stream which has long been famed for its gold. No statistics of the amount recovered are kept, but the Kashmirs and Shans say that "in a few days," which may mean two or three, or a fortnight, that they can generally recover gold weighing a tola, which they can sell for about £2 to traders.

F. N. BURN

Dalla P. O., Lower Burma
British India

BOOK REVIEWS AND NOTICES

The Woodcarver of Salem. By Frank Cousins and Phil M. Riley. Boston: Little Brown and Company, 1916. Pp. 20+168. Illustrated. Limited edition. $7.50.

The need of a popular book dealing with the beautiful old houses of Salem, Massachusetts, and with Samuel McIntire, the designer of so many of them, is very well met by the present volume with its appetizing title. One of the authors, Mr. Frank Cousins, has made a lifework of photographing old Salem; the other, Mr. Riley, was formerly architectural editor of "Country Life in America," and evidently knows how to whet and satisfy public anticipation. McIntire's personality, unassuming and honest, lends interest to the text, which combines the character sketch with the narrative biography and the description of the buildings. Two representative houses are discussed fully, while the notable features of others are brought together in chapters on such subjects as doorways and mantels. Other chapters deal with McIntire's designs for public buildings, and his works of sculpture, which are among the most interesting of our early efforts in that art. The illustrations naturally assume a large importance. Over one hundred and twenty-five full-page plates of half-tones, many of them with two or more views on a page, suffice to give a very just idea of the beauty and variety of McIntire's work. Its value, as among the richest and most delicate of our post-Colonial architecture and decoration, cannot fail to be recognized by everyone. In praising it, to be sure, the authors' zeal occasionally carries them somewhat beyond the sober truth, as when they say, after acknowledging McIntire's indebtedness to Sir Christopher Wren and the Adams in England, "His designs are more chaste and classic than those of Wren and Gibbons, more original and imaginative than those of the Adam brothers." The text also includes certain other statements not wholly correct, for instance, that in McIntire's day, "every architect was primarily a craftsman, a carver, a joiner, a housewright, as well as a designer." Aside from important amateurs like Jefferson, this leaves out of account the self-trained designers like Bulfinch and Thornton, to say nothing of the men of regular professional training like Latrobe. Such errors, however, will disturb but little the lover of old things, who cannot fail to derive pleasure from this book if he is fortunate enough to secure a copy.

F. K.

The Practical Book of Early American Arts and Crafts. By Harold Donaldson Eberlein and Abbot McClure. Philadelphia: Lippincott Co., 1916. Pp. 339. $6.00.

In this attractive manual the authors attempt for the first time a comprehensive treatment of Colonial handicraft. Silver, pewter, glassware, needlework, and pottery all fall within its scope, which includes also such of the lesser-known arts as manuscript illumination and decorative painting. In each of these lines there lies at the basis of the authors' treatment some special publication by one of the pioneers of historical research in American art, such as the late Edwin Atlee Barber for pottery, Frederick William Hunter for glass, and Henry Chapman Mercer for illumination. There is also interesting new material, however, and the information hitherto scattered in periodicals, pamphlets, and monographs is now made conveniently accessible to the larger public. Descriptions of methods of work and types of objects, out-

lines showing the periods of development and the dates of individual craftsmen are useful features. Some errors and omissions are natural in view of the youthfulness of the whole subject, but these do not greatly injure the practical value of the book, which is well fitted, above all by its illustrations, to serve as an introduction and work of constant reference. F. K.

Six Lectures on Architecture. The Scammon Lectures at the Art Institute of Chicago. By Ralph Adams Cram, Thomas Hastings, and Claude Bragdon. Chicago: University of Chicago Press, 1917. Pp. x + 172. $2.00

If ever a man touched any subject *con amore* it is invariably true that Mr. Cram so touches Gothic art. He and his subject mutually dignify each other. Among a host of notable results are the many phrases which he uses in regard to his subject, every one a perfect amalgam of clean-cut instruction, illuminating comment, and profound reverence, the consequent result to the reader being true inspiration. In the present case it is more than Gothic art that is illumined, namely, the value of culture to the state, as over against the coroding effects of *Kultur*. These pages are the sort of inspirational writing which may be put with safety into the hands of a beginner in the subject. Not less are they the sort which those who have grown old in it will read gladly—a sort of lifetime résumé. It is no more possible to compress their substance into a few so-called critical paragraphs than it would be possible to compress Pater's essays on Notre Dame d'Amiens and Vezelay, two of the finest bits of writing ever done on the "Mistress Art." They, with Ruskin's "Seven Lamps of Architecture" and Viollet-le-Duc's "Discourses," make up a small company, *sui generis*. Dante's famous words, in this connection, are applicable to Mr. Cram's "The Beginnings of Gothic Art," and "The Culmination of Gothic Architecture," "sixth amid so much wisdom."

Utterly different in point of attack but not less worth while are the other four lectures which make up this admirable book. Few are the men who can weave definitions as clear as those of Mr. Hastings, yet keep them free of the taint of forbidding intellectuality and dryness. Just read what he says of architecture vs. engineering, pages 74, 75; of that all-essential yet illusive thing called "scale," pages 92, 93; of copying vs. creating in respect to mediæval Gothic in which the workmen "praised God with every chisel-stroke," and in respect to modern architecture wherein the laborers' "one intent is to increase their wages and diminish their working hours." What is said on these, and kindred matters, is not only to the point, but it is to points in which more men are interested than is generally suspected, let alone granted. One passage shall be quoted. It should be spread far and wide against the time peace comes, and the restorer will begin the final destruction of what German shells have wrecked at Reims, Arras, Louvain, Ypres, Malines, Senlis, Soissons, and many more.

"And when . . . . the great monuments of history that have survived the ages are subjected to the onslaught of modern armament, let us hope that they may not be further subjected to the work of the architect who would fain restore them in the style which has passed and so rob us of all that is left."

In the final lectures of this volume, Mr. Bragdon deals with the subject from still another angle—the whole book glows with personality in the sense of style—and gives us not only

a discourse upon the specific art of architecture, but discourses also upon *art*, always a far more difficult thing to do. Almost anyone with fair intelligence and good diligence can write interestingly about specific aspects of a particular art. To write helpfully and simply about specific aspects of a particular art, and at the same time enlighten the reader about *art*, over and above and inclusive, is a rare accomplishment. It is just this which Mr. Bragdon does. It is not so much that new ideas are broached as that old ones, required to be known for the common good, are set forth with that twofold force which comes of good writing based on clear, strong feeling.

It is to be hoped that this book will have a very wide circulation, not only among professional men but among laymen, because it is enlivened through and through with passages of utmost common-sense, imagination and charm, as shot-silk is enlivened with golden threads. From cover to cover the doctrine is one greatly needed in these days. It rests on the promise that all great architecture—architecture which ultimately shall become an active agent for the furtherance of culture—must have soul or spirit as well as body. It is doubly convincing to hear this doctrine from the lips of preëminently practical living men. Best of all, it is inspiriting.

ALFRED M. BROOKS

Indiana University

Joseph Pennell's Pictures of War Work in England. With notes by the artist and with an introduction by H. G. Wells. Philadelphia: J. B. Lippincott Co., and London: William Heinemann, 1917. Fifty-one illustrations on separate pages (17 full-page, 34 half-page). $1.50

These fifty-one splendid plates are reproductions of a series of drawings and lithographs of the munition works in England made by Joseph Pennell with the permission and authority of the British Government. The artist in a short preface tells how he got the permission to visit the munition plants. Mr. Wells in his four-page introduction interprets Pennell's drawings as the "splendors and immensities of forge and gun-pit, furnace and mine-shaft," that rob man of dominance. "He leaves it for you to draw the obvious conclusion that presently, if we cannot contrive to put an end to war, blacknesses like these, enormities and flares and towering threats, will follow in the track of the tanks and come trampling over the bickering confusion of mankind."

All of the drawings in their hugeness, do belittle mankind, but do at the same time, Mr. Wells to the contrary notwithstanding, bespeak the master mind of man. "Pennell" is written small on every drawing, but there is a dash in all his work that serves as a signature. It is hard to pick out particular drawings, but there is special power and *verve* in V, "From the Tops of the Furnaces," and VIII, "The Great Tower. Pig-Iron." XXVII, "The Old Shipyard," is sketchy but very effective; XXVIII, "Munitions River," a daring effect in black and white; XXXVI, "Bringing in the Gun," has something in it of Piranesi's *Carceri d'Invenzione;* XLVII, "Peace and War," shows munition factories on both sides of a small river, an old abbey in the background and an aeroplane soaring above it; LI, "Shot," the shot-tower thrown into relief by shooting searchlights; L, "The Great Chimney: The Motor Park," is a brilliantly executed blur, and the author's favorite of the lot, one suspects. The book is full of delightfully awesome drawings.

R. V. D. M.

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CONTENTS

PAGE

COLORED FRONTISPIECE

STRATIFIED GLASS. A HITHERTO UNDEFINED TYPE OF MOSAIC GLASS . . *Gustavus A. Eisen* 69
Twelve Illustrations

THE SEVEN WONDERS OF THE ANCIENT WORLD . . . . *Edgar J. Banks* 77
VII. THE LIGHTHOUSE OF ALEXANDRIA
Four Illustrations

THE TRIBUTE OF AMERICAN SCULPTURE TO LABOR . . . . *Frank Owen Payne* . . . 83
Ten Illustrations

THE MAUSOLEUM-CHARIOTEER (Poem) . . . . *I. B. Stoughton Holborn* . . 95
One Illustration

THE HORNS ON MICHELANGELO'S MOSES . . . . *Margaret MacLean* . . . 97
One Illustration

ON THE RUINS OF THE TEMPLE OF "CASTOR AND POLLUX" (Poem) . . . *Walker K. Hancock* . . . 99
One Illustration

HERMES, THE FRIEND OF MAN . . . . *William C. Lawton* . . . 101
Nine Illustrations

ST. REMY-EN-PROVENCE . . . . *H. C. Schweikert* 113
Five Illustrations

A COMMENCEMENT HYMN IN WAR-TIME (Poem) . . . . *Algernon Tassin* 119

CURRENT NOTES AND NEWS 121
THE NEW RED CROSS BUILDING IN WASHINGTON
A MISTAKE IN BRONZE
ÆNEAS OF TROY IN BALTIMORE

BOOK REVIEWS AND NOTICES 123

Remittances should be addressed to ART AND ARCHAEOLOGY, The Octagon, Washington, D.C. Manuscripts, books for review, material for notes and news, and exchanges, should be sent to David M Robinson, Johns Hopkins University, Baltimore, Md.

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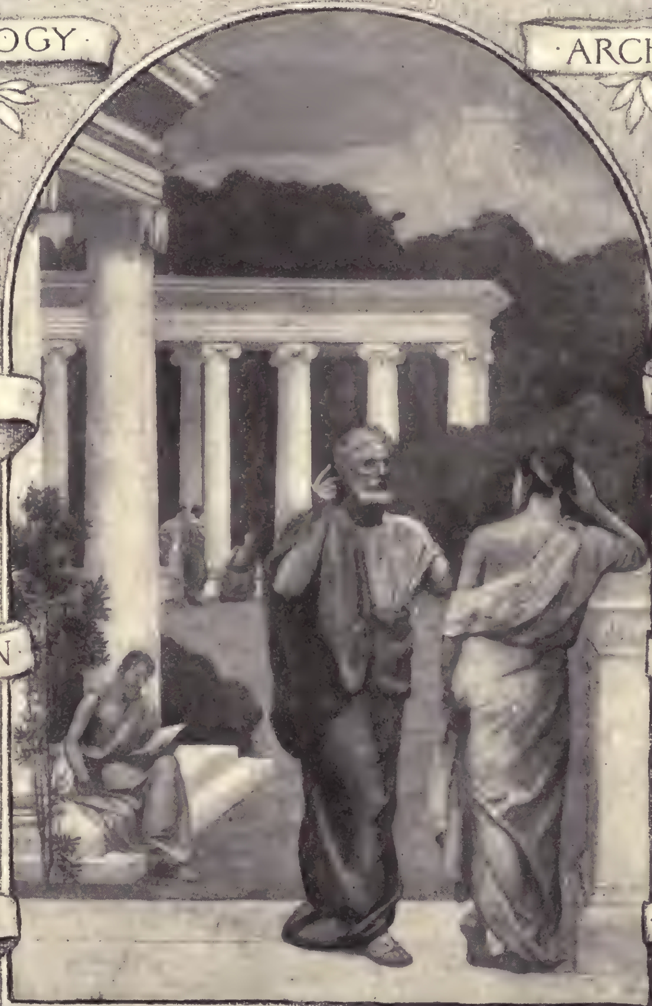

TEACH HIM ON THESE, AS STAIRS TO CLIMB
AND LIVE ON EVEN TERMS WITH TIME

—EMERSON

Fig. 7.—Spherical flask with short cylindrical neck, made of one continuous spiral strip of opaque white, alternating with violet-brown purple. Kouchakji Collection.

Fig. 8.—Loops on the Girdle Type. Spherical-turbinate flask with short, slender neck, made of six looped strips reaching to the girdle, and of one spiral strip of similar stratified glass continued from the girdle to the base. Color, deep Ptolemaic blue and opaque white. The spiral strip is dragged upwards. Kouchakji Collection.

CAPTIONS FOR THE COLORED FRONTISPIECE

Fig. 1.—Crossing strips. Spherical bowl-flask with short neck, made of two strips of stratified glass, crossing at right angles. The outer strip is made of alternate layers of opaque white and purple-brown, while the inner strip is made of alternate layers of white and brownish yellow. Evan Gorga Collection in Rome, Italy.

Fig. 2.—Loop-type. Pear-shaped flask with very short neck set off squarely to the bowl. Made of two strips of stratified glass with alternating colors of emerald-green, violet-brown, cobalt blue, and gold-glass. Earliest type. Museum of Perugia, Italy.

Fig. 3.—Small spherical bowl-flask made of one single strip of stratified glass, one end bent into a loop, the rest spirally wound and the center dragged into a sharply pointed wave. The lower end of the strip curled and not dragged. Kouchakji Collection. Colors: white, pale celest blue, olive-green, and gray.

Fig. 4.—Straight strips. Minute ovoid flask. Plain, straight upright strips, of alternating white, pale ochre, and deep brown glass. The Castellani Collection, Rome. Another specimen is in the Museo Nazionale. The color combination is characteristic of the second and first centuries B.C.

Fig. 5.—Spherical bowl, neck short, made of stratified glass, to which were added superficial opaque white bands partly dragged to enhance the effect. Six projecting ribs or fins, produced by pressing into a mould. Kouchakji Collection.

Fig. 6.—Spherical flask with short cylindrical neck, made of two strips of stratified glass bent into a loop. Colors Ptolemaic pale and dark blue, yellow opaque white, and olive-green. Canessa Collection, New York City.

(*See article by Gustavus A. Eisen*)

SIX TYPES IN COLORS OF STRATIFIED GLASS FLASKS

ART *and* ARCHAEOLOGY

The Arts Throughout the Ages

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STRATIFIED GLASS — A HITHERTO UNDEFINED TYPE OF MOSAIC GLASS

GUSTAVUS A. EISEN

IN a paper on the "Origin of Glass-Blowing" (*American Journal of Archaeology*, Second Series, Vol. xx, 1916, No. 2) I had occasion to refer to a type of glass which I designated as "stratified mosaic glass." As vessels and beads of this kind of glass are not only the earliest known made by the process of blowing, but also highly interesting on account of the technical difficulties connected with the process and the almost unsurpassed beauty of the results, a further discussion of them, illustrated by typical specimens of such wares, may be acceptable to those who take interest in this matter.

Definition. Stratified glass is a type of mosaic glass made from strips of different colored glass. The effect produced is interesting and remarkable, as the layers are seen to stand on end and can be followed from the surface of the glass to its reverse. One seems to look at reefs submerged in a translucent sea. In order to produce this effect the artisan alternated strips of transparent and opaque glass. The transparent strips are generally of such colors as blue, green, and violet-brown, while the opaque ones are white or gold-glass. The effect can best be seen by examining the accompanying illustrations made of the best existing specimens. The layers are generally slanting and seem to vanish in the far distance. The upper edges of the strips are, of course, the brightest, and those farthest away the dullest. The white, opaque glass was especially useful because it heightened the color of the transparent glass in a graded manner, giving to the design, if so we may call it, a perspective, only possible in types of mosaic glass in which the units penetrate the whole matrix of the glass. The walls of vessels made of this glass are naturally thick,

but not nearly as thick as they appear. The effect of distance is produced by a trick of the technique. It is possible to effect a somewhat similar result by other means, but it is easy, when the technique is clearly understood, to separate and recognize the various methods. The difficulty of manipulating the strips of glass was considerable and the artisan soon discarded the original method, but the effect of the substitution was necessarily inferior. The original technique did not lend itself to produce thin walled vessels or any vessels of large size, so all objects made of stratified mosaic glass are small.

Material. The material of which the stratified vessels were made consisted of:

Sheets of glass of various colors. These sheets were probably thick and small, perhaps only a few inches square. As glass-blowing had not yet been discovered, the sheets were made by placing a small lump of glass on a marble plate, and by pressing and beating, accompanied by working the surface with a metal roller, it was flattened out into a thick sheet. Out of these sheet-units was prepared the composite plate.

The Composite Plate. Several of the monochrome sheets were placed on top of each other and softened by heat. At the same time the rolling and beating process continued until one solid sheet was produced, naturally of sufficient thinness to be readily cut and otherwise manipulated. In order to produce the proper color effects, opaque white sheets of varying thinness were placed between sheets of transparent or translucent glass. When the various sheets had been welded together, the next step in the process was commenced before the mass had cooled.

The Strips. This step consisted of cutting the soft mass into narrow strips of sufficient thinness, generally a little thicker than the wall of the vessel was to be when made. Such strips would naturally show the edges of the sheets on the cut and it is these edges that give the vessel its peculiar pattern.

The Surface Pattern. The surface pattern resulted partly from the edges of the alternate layers of glass in each strip, partly from the manner in which the strips were manipulated. The more intense marking of the pattern remained always near to the surface because here the edges were not covered over by the other layers of the glass. The alternating opaque white and translucent colors produced a very fine effect. The pattern consisted always of practically parallel lines, such as waves, spirals, curls, but never of stars, flowers, and complicated geometrical patterns. The simplicity of the patterns and the harmonious colors make vessels and beads of this glass very beautiful. They are among the best that antique art has produced.

The Mechanical Patterns. The mechanical patterns resulted from the manner in which the strips were manipulated in order to form a vessel. We can thus separate *the straight, the spiral, the loop, the zigzag, the crossed strips*, and *the curl*. Each one of these could be used alone. By employing more than one type on the same vessel some additional types were produced, such as the "*loops on the girdle*," and the "*filled in*" patterns, both of which are among the most beautiful.

Color. The colors used in the composition of this type of vessel are among the most harmonious found in glass of any period. Some of these tints have never been equalled by artisans of any period, least of all in modern times. The main colors are two or three indescribable tints of blue. The deep blue

of the large bottle illustrated (Fig. 8) is a mixture of "intense" blue and cerulean blue of absolutely inimitable effect. Other vessels are of paler blue tints which can hardly be described. A common tint is a deep wine color, a mixture of brown and Indian purple of remarkable freshness. We have also tints ranging from Naples yellow to pale ochre. Olive-green was also a favorite color and was generally employed in conjunction with the deep blue and pale yellow. These colors are found only in the late Ptolemaic period and being characteristic of this period might just be termed *Ptolemaic* blue, yellow, or purple, etc. The earliest bottles were less chaste and more glaring in color on account of the use of cobalt blue, emerald green, bright purple, and gold. Another color is a fine turquoise green, resembling our cobalt green but brighter and more pleasing. None of these colors are found in glass after the Augustan period, nor do I remember having seen any previous to the third century B.C. Modern Venetian and other glass show nothing similar. The art of producing them can verily be called a lost art.

The Straight Striped Type. This is the simplest type and was made in the following manner. Strips of alternating colors were placed side by side on a metal plate or over a core and fused together. The result was a plate in which the edges of the various layers were uppermost, the other edges of them being on the under side. This sheet was then rolled into a tube or cylinder and the meeting sides fused. Next the base was closed by slightly twisting the tube at the bottom, while at the same time the neck was slightly drawn out, or it was cut off squarely and a neck of monochrome glass inserted. This type was rarely inflated by means of a metal tube in the neck, and most of these vessels are cylindrical with only slightly expanded girdle region. The capacity of this type is thus generally very small, often of the size of a modern lead pencil. They could thus only have been used to hold rare and costly perfumes, like the modern Arabian vials which are sold under the pretext that they hold attar of roses. The neck of these bottles is always narrow, short, and cylindrical, like a section of a thick lead pencil. The lip flange is thin, plain, flat, and disk-like. This is the type we find in most vessels made of stratified glass. The top of the bottle-body below the neck is often squarely cut off and flat on top and seldom graduates into the neck. The best known specimen of this type is figured by Kisa, *Das Glas im Altertum,* plate 4. The small flask (Fig. 4) is from the Castellani Collection, Rome.

The Spiral Type. This type is made from a single broad strip of stratified matrix. When examined it is seen that the spiral windings continue from base to neck without any interruption. The distance between the layers is wider at the base and narrower towards the neck. It was made by winding one single strip composed of several layers into a tube or cylinder. When the cylinder was formed a metal tube was inserted in the neck and the lower part was widened by blowing. This is the simplest type after the "Straight Striped." See Figure 7. Color: violet-brown, and opaque white strips. Owners: Kouchakji Frères.

The Dragged Spiral Type. The process was the same as the last, but after the flask had been practically finished as regards outline, the layers were disturbed by dragging. There is no certain rule regarding the number of times the surface was dragged, as this naturally

FIG. 9.—Looped strips, slightly dragged at base. Made of one strip of stratified glass, alternating cobalt blue, deeper violet-blue, and opaque white.

depended upon the size of the vessel and the notion of the artisan. It will be remembered that dragging of stratified glass affected only the upper edge of each layer, the rest of the layers being situated too deep under the surface to be disturbed. Even this upper part could not be dragged cut very far from its place, seldom so far as to overlap the layer next below it. In this it differs from the dragged-thread glass, the threads of which could be displaced from the top of the bottle to its base. A very fine specimen is in the collection of Sig. Enrico Caruso and has layers of white and blue (Fig. 9). Figure 3, of the Kouchakji Collection, with more conspicuous dragging, also belongs to this type.

Moulded-Stratified Types. It seems strange that this type which is the simplest and most easily made should have been the last one to suggest itself to the artisans. The type is composed of both flat dishes and bottles, no specimens of which are datable earlier than the first century B.C. It was common in the time of Augustus, specimens having been found in a house in the Roman Forum of that age. The technique was comparatively simple. A number of stratified strips were formed into a horizontal plate with the edges of the strips upwards in one plane. This plate was pressed into a mould or by other, even simpler, manipulation formed into a dish and, in case of flasks, blown out. Sometimes the strips were first made into loops and arranged to form something of a rosette or arches, a simple strip being used for the rim or upper part of the plate. By folding or wrinkling the strips a very fine pattern was produced, and a similar technique was used in imitating onyx, agate, and alabaster. The fine bowls made of alternate wrinkled strata of opaque white

and violet-brown glass, with vertically ribbed outer surface, were possibly intended to imitate the mineral "murrhina." It is, however, preposterous to identify this stratified glass, or any other glass combinations, as this mineral, the description given by Pliny, being perfectly plain and intelligible and showing that "murrhina" was not a glass. Figure 5 represents a moulded-spiral type, which was slightly dragged, often having been blown in the mould.

A large fragment of a flat dish of the plain type, made of deep grass green and gold-glass strips, is in the small case with glass fragments in the Terme Museum in Rome.

The Loop Type. Here the strips form two or more loops the closed ends being on the bottom of the vessel and rarely in view except when the vessel is turned upside down. An inspection of the bottom will invariably show that the strips proceed from neck to base and that they turn over the base upwards, and thence return to the neck. The process was as follows: Two or more strips with the edges upwards were placed side by side and sealed at the meeting sides. The two ends of the strip were then taken hold of and brought together in the shape of a loop. The curved wider part of the loop formed the bottom of the vessel, the two free ends the neck. The sides of the loop were at the same time fused together. The neck ends were drawn over a bronze tube which also was used for blowing out the lower part of the vessel into a more or less globular flask or bottle. A most beautiful representation of this type may be seen in Figure 6, in the Canessa Collection of New York. Figure 2 is a flask in the University Museum of Perugia, Italy. The yellow color in the figure represents gold-glass.

Type with Several Loops on the Girdle of the Vessel. This is the highest developed and most beautiful type of these vessels and the most difficult one to make. It was accomplished in the following manner. The strips, sometimes six in number, were bent into as many loops as there were strips. These loops were placed side by side on the metal plate and fused into a horizontal sheet. This sheet was then folded into a tube or funnel, the lower part of which contained the loop curves and upper or neck end, the free ends of the strips.

If the lower part of such a tube was closed in the ordinary manner by drawing the edges together, it would result in preventing the loop curves from being seen. The aim of the artist was, however, to show these curves, because upon them depended the beauty of the vessel, and all vessels of this type show the loop curves on the girdle of the flasks.

In order to accomplish this it was necessary to prolong the tube downwards. This was done in the following manner, in the finest specimens of the type. A long strip of the same material of stratified glass was formed into a spiral tube or helix-like plate. The plate was made slightly concave so as to correspond to the circumference of the loop part. The two parts were then fused together, the spiral plate forming the bottom of the vessel. A metal pipe was then placed in the neck opening and the vessel was slightly blown out. The result was that the upper half of the vessel showed a row of upright parallel loops from right to left, while the lower part showed a succession of layers standing on end, in horizontal rows. In order to heighten the artistic effect, the artist dragged the horizontal layers or edges upward at points, corresponding to the spaces between the loops. The effect can best be seen in the illustration (Fig. 8) of the large blue flask, which

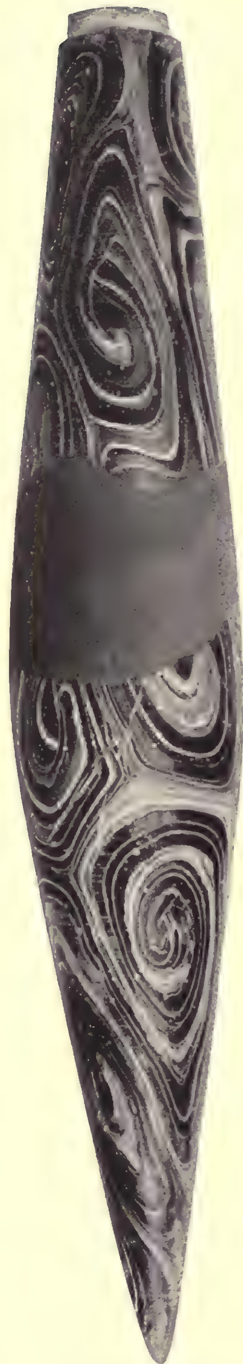

Fig. 10. Zigzag twists. Cylindrical drop-shaped flask for perfume, made of a plate of striped glass, the strips being worked zigzag and in alternate colors of peacock-blue and green, brown, white, and cobalt blue. Inserted neck of bronze-colored glass. Boston Museum of Fine Arts.

Fig. 11.—Mosaic shields. Helix pattern. Cylindrical, drop-shaped flask made of a number of mosaically fitted plates of stratified glass bent into helix patterns. Colors turquoise green, blue, white, violet-brown, and yellow. Metropolitan Museum of Art, New York.

Fig. 12.—Zigzag twists. Cylindrical, drop-shaped flask for perfume. Made of vertical strips of gold-glass, violet-brown, greenish olive, etc. The strips are of the zigzag pattern, but less twisted than in No. 10. The inserted neck is made of green monochrome glass. Metropolitan Museum of Art, New York.

is by far the finest specimen of this type in existence. Colors are Ptolemaic blue and opaque white. Collection of Kouchakji Frères.

Type with Inserted Shields. This type differs from the type in which the loops meet, in that pieces of some other kind of glass were inserted between the loops in the girdle region. Frequently pieces of dragged glass were used for this purpose, but plates of columnar mosaic glass were also employed with great effect. The rest of the process was the same as in other cases. Generally the pieces were inserted in order to increase the beauty of the vessel but sometimes they were added from necessity in order to close the bowl in places where the matrix did not suffice. A fine specimen with inserted shield of dragged mosaic and millefiori in a looped matrix, is in a private collection in Rome, Italy. Figure 11 is entirely made of shields placed on a plain core.

Crossed Strips. The effect is almost exactly similar to that of inserted shields, but the technique is entirely different. In the inserted shield type, the stratified plate units do not cover each other but lie side by side, as units in a mosaic. In the "crossed strips" they partly cover each other. Two strips are softened and placed crosswise over each other so as to form a cross. When the arms are gathered up and fused into a flask or bowl, the lower, partly uncovered layers or strips appear as two shields, while the outer or fully uncovered layer or strip seems to be continuous. The very fine sample (Fig. 1) is from the Gorga Collection. The lower strip is made of alternate white and purple layers, while the inner strip is made of alternating layers of yellow and opaque white. By examining the bottom of this flask, the strips are seen to cross each other at right angles.

Type with Zigzags. The vessels of this type show the upright edges of the plates in a zigzag pattern. No matter how we turn the flask around there is no sign of any seam. A most important characteristic of all such vessels is that they are not blown out, but nearly cylindrical with tapering bottom and very slightly inflated girdle region. The technique was as follows: a core tube was first made of common coarse glass. Next a plate was prepared from strips, the edges upwards. This plate was wound about the core and closed. The result was a cylinder of monochrome interior but with a thin covering of a sheet of upright layers of colored glass.

While yet soft this tube was twisted four or five times back and forth from one end to the other, and at the same time the length of the cylinder was shortened about one-third by pressure on the two ends. If skilfully done the once horizontal edges of the layers were broken up into pointed waves, the crests and depressions of which fit into one another without any break. The final step was to smooth the surface by rolling. Such vessels could never be tube-blown on account of the heavy inner core. For a neck, a separate piece of glass was used, after the top of the vessel had been clipped off horizontally. In this type we often find layers of gold-glass alternating with brown, white, and peacock green. The reason why we rarely find gold-glass employed in blown vessels is that in blowing out this glass the layers of gold leaf would crack and separate; they will not extend in the same manner as the other glass. The specimen figured is in the Boston Museum of Fine Arts. The Museum kindly furnished the photograph (Fig. 10). Figure 12 is of a flask in the Greau Collection of the Metropolitan Museum

of New York. The photograph was furnished by the Museum.

Curls and Helix Patterns. Types of this pattern are composed of many units of slightly curled stratified bars, which have been fitted into each other like a mosaic. They are produced as follows: the strips were cut in short sections and the ends of each section were spirally twisted so as to resemble somewhat the shell pattern often found on Indian shawls. The vessel was first formed of a core of coarse material and these sections were then fitted on the core. A fine but much injured specimen of this type is in the Metropolitan Museum in New York. It is especially remarkable on account of its colors among which we see a fine turquoise green, and gold-glass (Fig 11). The photograph was kindly furnished by the Museum.

Chronology of Stratified Glass. The earliest specimen of stratified mosaic glass which I have seen is from the Nineteenth Dynasty, now in the Metropolitan Museum. It is a mere speck a few millimeters square, inserted in a finger ring. No general use of stratified glass appears, however, until the third century B.C. The earliest dated specimen is the small vial in the Museum of Perugia, illustrated in Figure 2. It was found in a tomb near that city together with a Greek vase of the third century. From this time to the time of Augustus there are many specimens known of the types described above, but perfectly executed specimens are rare. After glass-blowing from a bubble came in practice in the first century B.C. this type of stratified glass vessel went out of existence. Their interior capacity was possibly too small, and the work required too great skill. After the end of the first century A.D. there was certainly no one in the empire that could have executed such vessels as those illustrated in this article. Emperor Hadrian seems to have been of this opinion. While on his trip to Egypt he was presented with three vessels which he called "allasontes." These he sent to his brother-in-law in Rome with a warning that he should only use them on great and special occasions. These vessels came from the treasury of a temple and must have been considered a great rarity. Beads of a much coarser type of stratified glass continued to be made for some time. The date of their total disappearance is uncertain—the middle of the seventh century perhaps. The vessels disappeared with the Augustan era.

Provenience. Vessels and beads made of stratified mosaic glass have been found especially in the countries surrounding the Mediterranean, but also in the rest of Europe. They are generally included by dealers and archaeologists in a common term: "Roman glass," but there is not the slightest proof that any vessel of this type of mosaic glass was ever made in Rome or any other part of Italy. Nor is there any proof that any type of antique mosaic glass was made in Italy, but everything points to Egypt as the country which supplied the world with vessels and beads of mosaic glass from its first discovery until the time of the Venetians. The principal proof of this assertion is derived from the undisputable fact that all the types are equally distributed over a large territory. It is not possible to define some as Roman, others as Syrian, others as Egyptian. They are the same everywhere, and must have come from a single source, which could not be any other than Egypt.

New York City

THE SEVEN WONDERS OF THE ANCIENT WORLD

VII—THE SEVENTH WONDER

THE LIGHTHOUSE OF ALEXANDRIA

Edgar J. Banks

OFF the coast of Egypt, where the western branch of the river Nile flows into the Mediterranean, there was once a small island of an oblong shape. It was scarcely more than a calcareous rock to which a thin veneer of soil clung, and the soil was so saturated with the salt of the sea that little other than figs would thrive upon it. The surrounding sea abounded with reefs, threatening the approaching ships, and that is perhaps the reason why the island, lying as it did at the very entrance to Egypt, was never more than a haunt for the pirates who plied their trade along the coast. On the opposite mainland, less than a mile away, was the little town of Rhacotis.

In the year 332 B.C., Alexander the Great made Egypt a part of his empire, and he commanded Dinocrates to build his new city. The little island of Pharos ceased to be an island, for Dinocrates connected it with the mainland by a causeway or the Heptastadium a mile long. Thus the harbor by the place where the new city should stand, was divided, and even now its western part is the best harbor on the Egyptian coast. Alexandria flourished, and soon it became the great center of trade and of culture.

But Alexander the Great was destined never to see the city that bore his name. After his death his empire was divided among his generals, and Egypt fell to Ptolemy, who began the construction of a great lighthouse on the island of Pharos. He died before it was completed, but his son, Ptolemy Philadelphus, during the years 285 to 247, brought the work to an end. Some scholars date its completion in the year 279. Unfortunately the ancient writers have given us only meager descriptions of the lighthouse. Pliny, the Roman, has given the fullest early account. He says:

"There is another building, too, that is highly celebrated: the tower that was built by the king of Egypt on the island of Pharos at the entrance to the harbor of Alexandria. The cost of its erection was 800 talents, they say; and not to omit the magnanimity that was shown by King Ptolemæus on this occasion, he gave permission to the architect, Sostratus of Cnidus, to inscribe his name upon the edifice itself. The object of it is, by the light of its fires at night, to give warning to ships, of the neighboring shoals, and to point out to them the entrance to the harbor. At the present day there are similar fires lighted up in numerous places, Ostia and Ravenna, for example. The only danger is that when these fires are kept burning without intermission, they may be mistaken for stars, the flames having very much that appearance at a distance."

The description is so brief that it teaches us nothing of the appearance of the tower. Fortunately the lighthouse was still standing when the Arabs invaded Egypt in the year 616 A.D.

FIG. 1.—A picturesque restoration of the Pharos of Alexandria.

They never ceased to admire it, and to weave legends about it, and their descriptions, sifted of the legendary, present a good picture of this wonder of the world. Neither the Ancients nor the Arabs have given us the dimensions of the base of the tower. We shall probably never know them. Of its height there are conflicting accounts, varying from less than 400 to 600 feet. The Arab writer Idrissi says: "Its height is 300 cubits, taking three palms to the cubit, and so its height is one hundred statues of men." Probably he was not far from correct.

Unlike the modern lighthouse, which is usually a round tower resembling a single shaft reaching into the air, the Pharos consisted of several stages, each smaller than the one beneath it. The Arabs, who actually saw the lighthouse in a perfect condition, describe it as having four stages. The first part above the broad foundation was square. Upon its summit, 121 cubits, or about 180 feet above its base, was a broad terrace, commanding a wide view of the sea. It was decorated with columns and balustrades and ornaments of marble,

and on its balustrade, as coins show us, sat Tritons blowing their conch-shells to the four winds. The second stage, of about the same height, was octagonal; upon its summit was a terrace commanding a still wider view over the sea. The third stage was circular, and it too was surmounted with a terrace. The fourth, which was open, consisted of tall bronze columns, supporting the dome at the very top, on which was perhaps a large bronze figure, possibly of Poseidon. There in the open space, beneath the dome, were the lanterns and the fireplaces, and the wonderful mirror to signal to the ships. See the reconstruction in Figure 2.

Of the interior of the Pharos the imaginative Arabs have told us a little. A shaft reached from the foundation through the center to the very summit, up which the fuel for the fires and the other necessaries were raised by a windlass. A spiral stairway, encased with marble slabs, encircled the central shaft; above the second stage the stairway and the shaft occupied the entire structure. The third stage, therefore, which was circular, was probably not far from 20 feet in diameter. Instead of a stairway, the Arabs tell us that an inclined plain led up the first two stages, and so gentle was the slope that a loaded horse might be driven to the highest of the chambers. The vast space in the several stories of the two lower stages was occupied with chambers, yet neither their number nor their arrangement may now be known. One Arab historian says that they were more than three hundred in number, and so intricately arranged that no stranger could find his way among them without a guide.

But the greatest of the marvels of the Pharos was the mirror on the summit, nor is it strange, for the Arabs believed that to one standing beneath it, ships out to sea, far beyond the reach of the human eye, were visible. This story has led to the supposition that the mirror was shaped like a lense, and that the invention of the telescope was anticipated by the architect Sostratus.

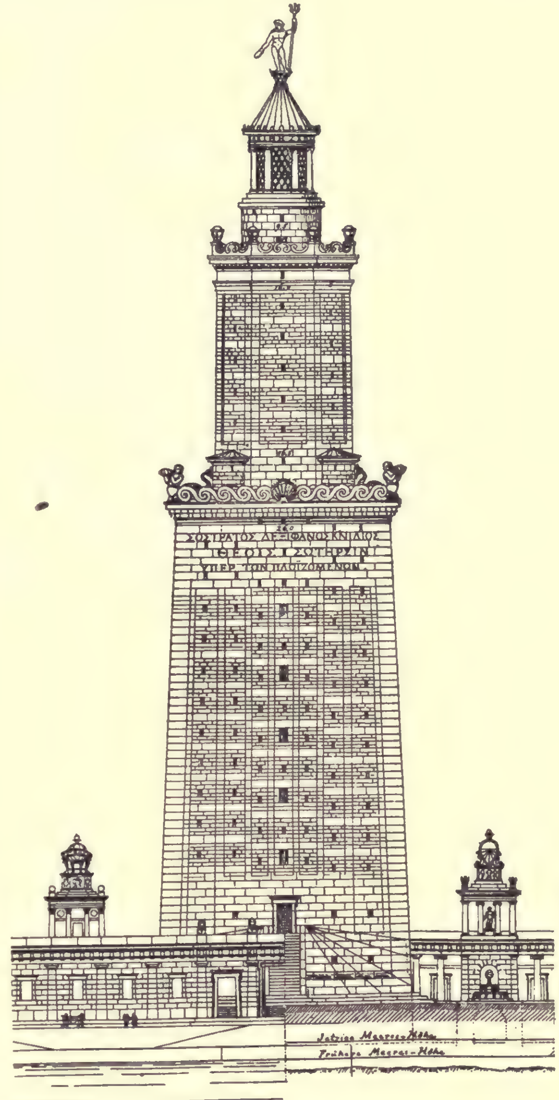

FIG. 2.—The Lighthouse of Alexandria in the Hellenistic Age, more than thirty stories high, like a modern skyscraper. It furnished the model for the church spire and for the Mohammedan minaret. From a restoration in Thiersch, *Pharos*.

FIG. 3.—The Fort Kait Bey in 1798 seen from the southwest (after *Description de l'Egypte*). From Thiersch, *Pharos.*

Such was the wonderful Pharos, which in height was unequaled in the ancient world. In 640 A.D., Amr, the great Arabian general, after subduing all Egypt, besieged Alexandria for fourteen months before it fell into his hands. Then the light of the Pharos no longer welcomed home the ships of the Greeks, but of the Arabs. It seems that the Arabs still maintained the fire. At length, during the reign of Caliph Al-Walid, a courtier of the Greek emperor resolved to destroy the Pharos by strategy. Laden with rich gifts for the Caliph, he fled to Alexandria and professed his desire to become a Moslem. His gifts were accepted. Soon he told of wonderful treasures buried beneath the Pharos. At once Al-Walid despatched troops to the Pharos. The mirror was removed from the summit, and half of the lighthouse was torn down before the plot was discovered. The work of destruction then ceased, and when search was made for the treacherous Greek, it was found that he had fled in the darkness of night. The Arabs then restored the tower with bricks, but they were unable to build it to its former height. They sought to raise the mirror to the summit of their brick tower, but it was so heavy that they could not. Some say that in the effort the mirror fell and was broken.

In the year 875 Ahmed ibn Tulun had a wooden cupola constructed on the summit, and to it the muezzin climbed to call the people to prayer. So the Pharos, or the Minara, as the Arabs called it, became a minaret, and to this very day with every mosque there is a tower or minaret suggestive of the Pharos of Alexandria. Thus a new

word was given to most of the languages of the world. See Figure 4.

But the Pharos which had already stood for a thousand years, was not destined to continue forever. The wind blew its wooden cupola away to sea. Its foundation began to weaken, and on the 28th of December, 955, an earthquake threw down thirty cubits of its summit. In 969, when the city of Cairo was built, Alexandria was neglected for the new inland city. However, in 1182, while the lower part of the Pharos was yet standing to the height of about 150 cubits, a domed mosque was built upon its summit that the faithful might pray high up where the air was cooled by the breezes from the sea. In 1375, when another earthquake visited Alexandria, only the lower stage of the Pharos survived, and that, badly shattered, soon fell to a heap of ruins. In 1498, when the passage around Africa to India was discovered, and the ships began to pass that way, another blow was given to Alexandria. The city declined; the ruins of the Pharos gradually disappeared, or were used in the construction of a mole in the harbor and its site was forgotten.

Since the Pharos was built, the Egyptian coast has subsided, and some parts of Alexandria are now covered by the sea. The causeway, which Dinocrates built to connect the island with the mainland, has grown with the sand washed up by the sea until it is half a mile wide. It is thickly covered with houses. Its outer end is known as the Pharos or Kait Bey (Fig. 3), but all that is left of the island is the quarter Ras et-Tin, where the palace of the Khedive stands. In 1898–99 a German expedition sought in the sea for the foundation of the Pharos, but in vain, for the end of the island where it stood has been entirely weathered away. A modern lighthouse, well worthy of the present Egypt, stands near by, yet it is insignificant when compared with the Pharos which was the wonder of all the ancient world.

Alpine, N.J.

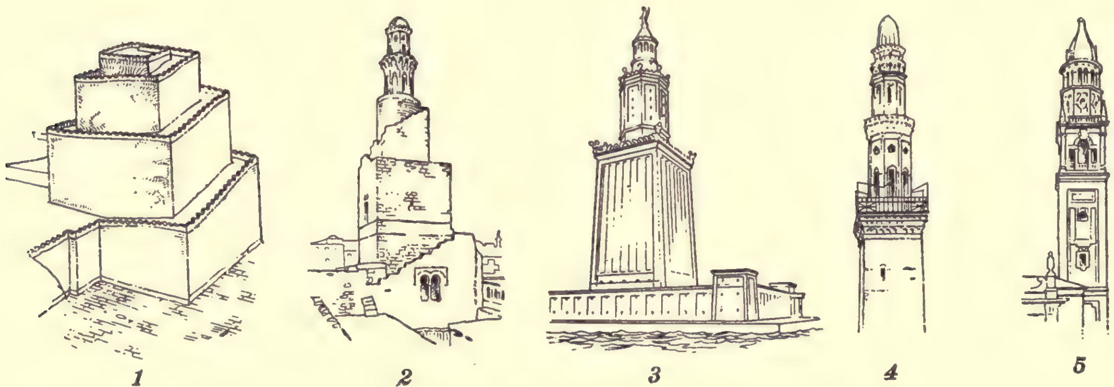

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Fig. 4.—The Christian Church Spire and its Oriental Ancestry. From Breasted, *Ancient Times*, p. 704.

No. 1 shows the Assyrian form of tower (about 3000 B.C.). No. 2 shows the continuation of this in the minaret of one of the old mosques of Cairo built by Ahmed ibn Tulun in the ninth century A.D. The addition of the round tower was in imitation of the lighthouse tower of Alexandria (No. 3). No. 4 (from a mosque in the Nile delta) shows the continuation in Moslem minarets of the arrangement in three sections. No. 5 (the spire of the church of St. John at Parma, Italy) shows the continuation of this oriental idea in Christian architecture.

Fig. 1.—"Man with a Barrow," by Mahonri Young.

FIG. 2.—"The Forge" as represented by Mahonri Young on the Technical High School, Salt Lake City.

THE TRIBUTE OF AMERICAN SCULPTURE TO LABOR

FRANK OWEN PAYNE

"TO have led an art from palace and cathedral to cottage door and into field and factory, to have delivered her from the hands of king, priest, or noble patron and presented her unfettered to the people, is not the least triumph of the nineteenth century." Such is the language in which Christian Brinton begins his masterly chapter on the work of Belgium's great sculptor Meunier. Millet has been credited with being first among artists to depict labor in an appealing manner, but there have been artists in all ages who have seen in the labor theme a dignity, a beauty, and a pathos the representation of which is well worth the highest artistic endeavor. True, Millet was a painter and etcher, but it has always seemed to the writer that above all else he was a sculptor in the essentials of his art. What statuesque qualities obtain in "The Sower," "The Angelus," and others among his masterpieces! What might he not have given to the world had he turned his attention from brush and etching needle to chisel and modeling tool? Some timid critics have opined that the representation of modern labor conditions in art is certain to sound the death-knell of artistic expression. But all such critics forget that there is a silent heroism and a simple majesty in the uncomplaining performance of each day's dull task—that there may be a greater beauty, dignity, and pathos, yea even greater tragedy indeed in honest toil than can be found in any other theme. Few among sculptors have seen and felt this. Very few indeed have tried to represent it. Among our American sculptors there are but three or four whose works on the labor theme are worthy of consideration. The rise of the labor party, the attention which organized labor is forcing upon the world, cannot fail to make itself felt in every activity. How

Fig. 3.—"The Heavy Sledge," by Mahonri Young.

Fig. 4.—"The Stevedore," by Mahonri Young.

85

FIG. 5.—Relief representing Carpentry on the Salt Lake City Technical High School. The work of Mahonri Young.

can art escape? There is every possible reason why there should be a hearty appreciation of labor in the art of our land. The traditions handed down by our ancestors who did not fear to work with hand as well as with head, our industrial supremacy, and our professed democracy ought to make all true Americans appreciate the epic of labor and preserve its symbols in marble and enduring bronze. There is as great a degree of vigor and picturesqueness in a dock-hand or a stevedore engaged in toil as there is in any hero or martyr of faith. Such is the feeling of the few American sculptors who have turned from creations of mere prettiness to represent real men engaged in real work and thereby to teach us the lesson that there is beauty in the power that overcomes—that bone and brawn and sweat may speak, may even sing pæans in the triumphal chorus of progress.

MAHONRI YOUNG

Foremost among American sculptors who have stood forth in championship of labor as a worthy theme for sculpture, is Mahonri Young. Born in the West, a grandson of the great Mormon leader, educated at home and abroad in the best schools of art, this versatile artist has produced works in many different fields of artistic endeavor. A painter of note, an etcher and engraver of distinction, Mr. Young is chiefly known for his many notable works in plastic art. In reliefs (Figs. 2, 5, 6) designed for the decoration of the Salt Lake City Technical High School, he has depicted the blacksmith, the metal-worker, and the carpenter with fidelity and truth. In "The Scrub-Woman" we have the figure of a woman engaged in the most menial of occupations and yet rendered with a dignity and earnestness that teach the wholesome lesson that no task, however lowly, is menial which is performed with honesty of purpose. No other American sculptor has better presented strength in action and real movement. One can feel the crushing weight as the stevedore (Fig. 4) and the man with the barrow climb that sloping gang-plank (Fig. 1). The stress and strain fairly oppress the beholder.

In "The Heavy Sledge" (Fig. 3) and "The Digger" we see an object poised in its ascent in the one case, and just about to descend in the other. The heavy implements are apparently in

FIG. 6.—Relief representing Metallurgy on the Salt Lake City Technical High School. The work of Mahonri Young.

motion. "The Rigger" lifting that heavy tackle as he stands poised on the great beam is another example of the same unusual quality.

The trouble with most sculpture which aims at the portrayal of motion and muscular action, lies in the fact that the model has been required to pose with muscles tense, *as if in motion.* All such representations appear to be utterly dead. The effect is as if the model has been paralyzed or stricken dead just in the act and that *rigor mortis* has preserved it thus. Such works aim to represent the impossible, namely, *action without motion.* In the works of Young we see action that *acts.* Thus in "The Heavy Sledge" we perceive not merely the muscular strain but the actual lifting of the huge hammer. In "The Man with the Pick" the implement seems to be descending. In "The Digger" both muscular strain and the reluctant yielding of the hard soil are apparent. Indeed Young's laborers hark back to Greek ideals in their rhythm of movement. "A Laborer" is a faithful portraiture of one of the millions of foreigners upon whose sturdy strength the physical well-being of the nation, its bone, its brawn, and its sinew depends.

ABASTENIA ST. LEGER EBERLE

This brilliant artist has produced a very large number of remarkable sculptures. Many of them relate to labor and the life of working people. In the homely, every-day life of the poor, Miss Eberle has found a mine of wealth for her peculiar genius. In order to make herself thoroughly familiar with her chosen theme, she took an apartment in the most crowded tenement section of New York where she could come into close contact with its teeming throng. In this manner, through friendly association with the people, Miss Eberle was rewarded by having the opportunity of studying her models at close range when they knew not that they were models.

Thus she has been enabled to produce a host of realistic studies full of life and charm. "Tired" has in it the story of a hard day's work. It is sympathetically conceived and powerfully executed. The facial expression, the pose of the gaunt body, every line bespeaks the fatigue which follows the severest physical effort. "The Windy Doorstep" (Fig. 7) has a vigor and movement which has made it one of the

FIG. 7.—"The Windy Doorstep," by Abastenia St. Leger Eberle, copies of which are in Worcester, Mass., Newark, N.J., Peabody Institute, Baltimore, and Cincinnati.

Fig. 8.—"The Stoker," by Chester Beach.

89

Fig. 9.—"Labor Union," by Charles Haag.

most popular statuettes of recent years. Copies of it may be seen in the municipal museums in Newark, N.J., and Worcester, Mass. Replicas of it have recently been purchased by the Art Museum of Cincinnati and the Peabody Institute of Baltimore.

Few are the people who can see in a rag-picker anything suggestive of beauty. Miss Eberle, however, has in her "Rag-picker" produced a figure that grips one. What a tale of abject poverty it tells! A tale of poverty that cannot fail to touch the heart and bring a clutching sensation in the throat. Everyone of these works tells a tale or preaches a sermon. They are studies based upon accurate and concrete observation. They fearlessly typify those social forces and ideals which are at the very root of society. They are full of thought-compelling power. She has a message for the world and she proclaims it in a way and with a convincing power that cannot fail to render her work immortal.

CHESTER BEACH

In "Out of Work" Chester Beach has portrayed a subject all too familiar on the streets of our city. Who has not seen him, the strong young fellow, careless and perhaps a bit indifferent as to whether he is successful in landing a job or not, standing upon the curb? Armed with a shovel, his only possession, he seems to be waiting for a chance to shovel the snow from the streets. He represents a type, the type who are idle perhaps through indolence, but who must find something to do in order to secure food and temporary shelter. "The Stoker" (Fig. 8) is another good example of action that acts. The peculiar lifting stress is specially apparent.

CHARLES HAAG

Although pronounced by some to be our leading labor sculptor, Charles Haag ought not to be regarded as a specialist in that or any other one theme of plastic art. His works cover too broad a field to admit of such a classification. His masterpieces of wood-carving have given him a commanding place in that difficult field of sculptured art. The fact that he has produced such excellent studies of laboring men has been the means of giving him a reputation in that direction at the expense of his other and equally admirable works. "Effort" is as fine an example of potential action in sculpture as can be found among the works of modern times. Moreover, it is a strong virile conception done in the true classic spirit. "Labor Union" (Fig. 9) has all the dignity and sincerity shown in the best works of Meunier and Bouchard. There is a boldness and dash about the execution of this unique group which bespeaks the unerring certainty of his touch and testifies to the rare poetic insight and creative power of this gifted artist.

HELEN FARNSWORTH MEARS

Little did he think, that weary laborer, as he dropped listlessly on to the car seat and leaned upon his shovel, that he was posing for a statue. All day long he had been toiling in the bitter winter wind, and when at length he was able to sink into a seat in the warm atmosphere of the car, his fatigue overcame him; his head nodded, and for a brief moment the biting blasts and the heavy toil of the day were utterly forgotten in sleep. Just across the aisle sat the sculptor, the late Helen Farnsworth Mears. Her soul was touched by the sight before her and

FIG. 10.—"The Apprentice," by John Gregory.

her artistic instincts were deeply stirred. No sooner had she reached her home on Washington Square than she rushed into her studio and modeled from memory "The End of the Day." It is a cause for regret that Miss Mears did not leave a greater number of such works. Themes of this sort always made a strong appeal to her. Commissions of other kinds were always coming in to prevent her from working on other subjects far more to her liking. In "The End of the Day" there is a note of pathos not often to be seen in sculpture. It touches one of the deepest chords of human sympathy.

JOHN GREGORY

"The Apprentice," by John Gregory, was designed as part of a monumental group. The youthful workman, fresh for his task, seems to be all ready to begin it. Here there is no evidence of fatigue. It is the very antithesis of what one may see represented in "Tired" and "The End of the Day." The fine young fellow, an excellent type, just past the age of adolescence, is ready and waiting to undertake life's real tasks. There is virility and potential effort displayed in "The Apprentice" (Fig. 10). It breathes the atmosphere of buoyant hopefulness. We trust that Mr. Gregory may turn his attention to other and more active aspects of the labor theme.

SOME OTHER GOOD EXAMPLES OF LABOR IN SCULPTURE

Among recent works in sculpture seen at the various exhibitions are "A Farrier," by the late Joseph Kroupka, and "A Scrub-Woman," by Mrs. Ingels, a pupil of Lorado Taft.

Fine workmen are to be found as subordinate figures on the Johnson memorial in St. Paul, Minnesota. They are the work of Andrew O'Connor. Karl Gerhardt's blacksmith on the Seth Boyden Monument in Newark, New Jersey, may also be mentioned.

The early sculptors were content to represent laboring men as nude Greek athletes and heroes, giving to them the emblems of some trade or other. Of such are most of the groups that typify "Industry" so often seen in the pediments of public buildings. Not so with our champions of labor in the plastic art of today! They have studied their subjects at first hand with earnestness and sincerity. They present them to the world as they are. They reveal to us charms which we have failed of our own observation to discover. Their works breathe a vital message for all. They sing a noble hymn to Labor—a hymn sung valiantly to all the world in tones that cannot die.

The High School of Commerce of the City of New York

The Charioteer from the Mausoleum, now in the British Museum. See poem on page 95.

THE MAUSOLEUM-CHARIOTEER

"ὢ τέχνη πνεύματος ὠκυτέρα."

He leans alert o'er the chariot-rail and looks toward the goal:
In the shadowy vault beneath the brow light breaks from the burning soul.
Oh, how shall we learn, Oh, how shall we know, the name of the mage so great,
Who, spurning the bounds of human skill, did a god's task consummate?

Is it thee, O Skopas, we must praise for the rush and the sweeping line,
For the parted lips and the breathing hope from the yearning heart divine,
For the perfect form, whose perfection points to a more than perfect yet,
Where the midmost splendor of heaven would seem but as darkness to forget?

We may never know the hand that drew that face with its living fire;
We may never tell the power that filled those eyes with their swift desire,
And the strenuous strife of the agony that could not be expressed—
The thing that men call art that strives to overpass the best.

Yet world after world has the sculptor seen, and world after world flung by,
To chisel anew a remoter dream than the dull days signify,
From the aspirations of age-long years that the perfect type despise,
Till here in the utmost art we find the romance of the heart's emprise.

And even the swirl of the chiton's hem hints more than a god may see:
Ah leave, ah leave mere truth behind and seek for what cannot be.
O what of the goal, and what of the way, and what of the flying steed—
For 'tis on and on through the infinite, while the stars and the light cry 'speed.'

I. B. STOUGHTON HOLBORN

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Michelangelo's Moses in San Pietro in Vincoli, Rome.

THE HORNS ON MICHELANGELO'S MOSES

MARGARET MACLEAN

MICHELANGELO'S statue of Moses in the Church of S. Pietro in Vincoli, Rome, is one of the most familiar masterpieces in the world, yet few persons have noticed the mistake made by the sculptor in placing horns on the head of Moses.

The true meaning that Michelangelo strove to put into the figure, so that it might no longer be cold marble but filled with the surging emotions of one who had for forty days and forty nights remained in mysterious converse with Jehovah, may be better understood if a summary of the circumstances be given. Moses received "upon mount Sinai, two tables of testimony, tables of stone, written with the finger of God" (*Exodus*, xxxi–18), and on his return down mount Sinai "as soon as he came nigh unto the camp, he saw the calf, and the dancing: and Moses' anger waxed hot, and he cast the tables out of his hands, and brake them beneath the mount." The people repented, and in order to make atonement for their sin Moses reascended the mount and solemnly interceded with the Almighty on their behalf. Later on, emboldened by his success, Moses expressed the desire that he might behold the Glory of the Lord face to face: the answer was "Thou canst not see my face; for there shall no man see me, and live." However, if Moses would once more ascend the mount and bring with him two fresh tables of stone hewn out of the rock the Lord promised that he should see as much of His Glory as mortal eye could bear. This Moses did, "and the Lord passed by before him," and commanded him to write upon the tables of stone the words He had spoken; and Moses "was there with the Lord forty days and forty nights; he did neither eat bread, nor drink water. And he wrote upon the tables the words of the Covenant, the ten commandments."

The partial vision of the Lord permitted to Moses was so awful that he retained permanent marks of it which awed his people in the valley when they saw him on his return although he himself "wist not that the skin of his face shone." The last nine words are in the Authorized Version of the Bible, *Exodus*, xxxiv, 29; but in the Vulgate, a translation made by Jerome in the fourth century which grew rapidly into favor and was for a thousand years practically the only Bible of Western Christendom, the reading is "et ignorabat quod cornuta esset facies sua," that is, "and he did not know that his face was horned." The original Hebrew word translated here as "cornuta" means either a "horn" or an "irradiation," and Michelangelo, knowing only the Vulgate Bible, put "horns" on Moses as he wished to depict him at this all-important epoch of his life. The two facts in this statue that fix the time definitely, and were placed there for that purpose, are the two tables of stone and the horns. A perusal of the Vulgate Bible will show that "cornuta" is used only when Moses has returned to his people after seeing as much of the Glory of the Lord as human eye could stand, and with so much reflected radiance shining in his own face that the people were awed and "were afraid to come nigh him. And Moses called unto them; . . . . and talked with them," *Exodus*,

Photograph by Alinari

The three columns of the Temple of Castor (called often the temple of Castor and Pollux) seen in the distance from the Basilica Julia. The Arch of Titus and the Colosseum in the far background. See poem on page 99.

xxxiv, 30–31. The *Encyclopædia Britannica*, in describing this statue of Moses, says, "his head is raised and turned to the left with an expression of indignation and menace." It is true that this is the expression on Moses' face, yet the *Encyclopædia* fails to comment that on the occasion of wearing "horns on his face," or when he "wist not that his face shone," there was no reason for either indignation or menace. They belong to the time when Moses came down from mount Sinai and found the people worshipping the golden calf and indulging in heathenish orgies: then he showed indignation and menace, for "Moses' anger waxed hot," *Exodus*, xxxii, 19.

The conclusion to be drawn is that Michelangelo had not read his Bible carefully and so confused these two occasions and made them into one, although the circumstances were entirely different. Having supposed that the circumstances were the same, his artistic nature rebelled against placing the horns on the face and in order to represent Moses at that exalted moment he placed them in the hair.

Toronto

ON THE RUINS OF THE TEMPLE OF "CASTOR AND POLLUX"

Three columns like three silent sisters stand,
Entwined as if with bands of love more dear
Than that of the immortal twins who here
Were honored by the builder's mighty hand.

No orator who swayed that haughty land
When Rome was ruler of this restless sphere
Could move men's souls with ecstasy or fear
As does their silent eloquence, unplanned.

What grand and glittering pageants hast thou seen?
What statesmen and what warrior emperors bold?
Thou voiceless ruin who for an age hath been
O'ertowering like the Graces three of old,
Beautiful, majestic, and serene,
Guardian of ten thousand tales untold.

WALKER K. HANCOCK

FIG. 1.—The François Vase in Florence. In the third band is the procession of gods driving in chariots to Thetis' wedding.

HERMES, THE FRIEND OF MAN

William C. Lawton

[Note—*This essay is essentially one of the later chapters in an unpublished volume, "The Gods of Early Hellas," in which the main thread of unity is the gradual growth of the Olympian family and hierarchy. This will explain some peculiarities in the form, and in the treatment of the special subject. Many matters touched on lightly here are treated in more detail elsewhere.*]

COMPARED with the six other children of Zeus who sit by unquestioned right in the inner councils of Olympus, Hermes seems far more youthful. His activity as a messenger, not merely for his father, but for the other gods, singly or collectively, might at first sight appear to reduce him to the humbler rank of an Iris or a Hebe. It is fairer, however, to liken him to the hard-worked but highly honored herald, master of ceremonies, or seneschal, of an earthly king and court, through or by whom nearly all ceremonious dealings must take place. In early works of art he is usually a bearded figure, of mature age, perhaps to indicate the dignity of such an official. But this is not the proper beginning of a life story.

A famous Homeric Hymn describes Hermes' eventful first days. His mother, Maia, is one of the Pleiades, i.e., one of the seven daughters of Atlas and the Oceanid nymph Pleione, who, in a later myth, were metamorphosed into the familiar constellation which still bears their name. The conception and birth of Hermes occurred in a cavern of Mt. Cyllene, in Arcadia. As to Maia nothing more is told, though she appears in the great procession of gods on the archaic François vase, riding to Thetis' wedding in a chariot with her son (Fig. 1). Her name appears to mean Mamma. (She is not, it seems, identical with the Roman goddess Maia or Maiesta, the wife of Volcanus, to whom the priest made offering on the first of May, and from whom the spring month takes its modern name.)

To morality no claim is made for Hermes. He is a

> "Child of many a shameless wile, and crafty devices,
> Thievish, a lifter of oxen, a leader of robbers, a nighthawk."

His precocity is even superior to Apollo's. Born at dawn, an hour or two later he waddles forth from the cave-home, and meets a tortoise, which he promptly strangles. Scooping out the body, he bores holes in the shell, fits into them a frame of reeds, over which he stretches a hide, attaches horns, ties thereto seven sheep-gut strings — and so elaborately fashions the first lyre. To this straightway he sings the tale of his own origin, and glorifies also the "goodly halls" of his cavern abode.

At dusk of the same eventful day the infant rogue steals off to the Pierian hills, two hundred miles away, in the far North of Thessaly, where the kine of the blessed gods are grazing. He cuts out of the herd fifty oxen belonging to Apollo. These he drives all night until he has returned again to the Peloponnese and reaches the river Alpheus. The tracks of the cattle he manages to reverse, forcing them to move backward, while his own tiny footprints are dis-

FIG. 2.—Hermes of the Belvidere in the Vatican (often miscalled an Antinoüs).

guised by faggot-like sandals, framed of withes.

At the river side he kindles a fire, by the inventive use of the twirling-stick, overthrows and slays two of the herd, and apparently makes of them an orderly sacrifice to the twelve great gods. Inasmuch as the babe who presents the offering is himself to be one of the twelve, the narrator seems just here to be completely bewildered in an attempt to explain the origin of this rite.

At dawn of the second morning, slily returning to his home, the thief,

> "Like an autumnal breeze, or a wreath of mist, through a bolt-hole
> Stooping entered the hall."

Creeping again into the swaddling-bands, he assumes all the innocence of helpless babyhood. When the angry Apollo tracks the culprit home, and cries:

> "Babe in the cradle, confess to me straightway where are my cattle;
> Else will I seize thee at once and into dank Tartarus hurl thee,"

the innocent babyishness and prompt perjury of the reply are almost convincing. Finally, with admiring laughter, Apollo herds the babe before him to Olympus, and into the very presence of the high gods. Here the accusation is again made in convincing detail, and again denied by Hermes with impressive oaths, ending by a touching appeal to his infantile helplessness. Zeus himself is moved to mirth, but insists that the booty be traced and restored.

Hermes now has recourse to his lyre, which he has still carried covertly with him in all these adventures, and sings a lay in honor of the gods, of the creation, of the Muses and Mnemosyne their mother—which Apollo declares is well worth the price of fifty kine. The songs of Apollo and the Muses appear until then to have had the accompaniment of the double pipes (*auloi*) only, though these also, as well as the syrinx, or Pan's pipe of seven notes, were sometimes credited to Hermes among his many inventions. Hermes now gives Apollo the lyre, and swears a bond of lasting amity, desiring to be himself the appointed herdsman of the elder brother's cattle: surely a fit warden against other thieves.

This delightful "Hymn," well known in English literature also through Shelley's free recasting of it, has disguised most successfully what the mention of Hermes' birthplace still reveals, viz., his origin as a local divinity of Arcadia. His transfer to Olympus is merely prompter and easier than that of Oriental Aphrodite and Dionysus, or his Arcadian kinsman, goat-foot Pan, none of whom had any original connection with the true Olympians.

A rustic god, apparently, a popular favorite, he long remained. He had a place, perhaps at one period or one locality the chief one, among those elemental spirits of vitality, or virility, that represent to a simpler country folk the creative mystery of nature. Dionysus, who supersedes him in this character, was his little brother and foster-child, as Praxiteles has recorded in marble. The ruder Sileni and Satyrs are his comrades in the rough, lawless love-making which the nymphs do not bitterly resent. To "Hermes and the nymphs," together, Eumæus the rustic swineherd of Ithaca, wisest and most heroic of serfs, offers his humble sacrifice. Such are his true and earliest associations.

Hermes' knavery made him a sort of patron saint even among thieves. Thus Odysseus took pride in Autolycus,

Fig. 3.—The Judgment of Paris. Hermes with wand in the foreground. From a vase in Karlsruhe in the style of Meidias. From Furtwängler-Reichhold, *Griechische Vasenmalerei*, pl. 30.

"His mother's famous father, who surpassed
All men in thievery and perjury.
A god hath given it him—Hermes, to whom
He offered welcome thighs of lambs and kids."

All masterly skill comes from a superhuman giver: and in Hermes the original conception is so crudely immoral that it could hardly acquire any higher ethical quality from later hands: not even of an Æschylus or a Pindar.

As piracy and brigandage have been slowly displaced by gentler if not fairer means of acquiring wealth, Hermes was associated with trade, with commerce by sea or land. To him, perhaps first of all gods, as a more companionable and less exacting guide of travelers than Apollo, rude memorials, a heap of stones, a squared pillar, were erected by the wayside. The effort to carve the top of the pillar into his likeness produced the rude form of statue that still bears his name: the Herm. This simple but persistent art-type gives point to a late Greek narrative. Hermes, in human guise, enters a sculptor's studio, and asks the price first of a heroic Zeus-statue, then of a companion figure of Hera. Each is for sale at a talent. Seeing his own figure in a corner, he ventures a third inquiry, only to be told that it will be thrown in for good measure for anyone who buys the other two.

His wonderful combination of strength and swiftness made him, naturally, the especial favorite of athletes, the ideal of energetic virile youth. Hence he became the especial patron of the gymnasium.

His inventive genius was sometimes extended to include nearly all early acquisitions of men, not merely fire and musical instruments, but even speech, writing, number, etc. Here he invades the domain of Prometheus.

Still another phase of this winsome roguish personality makes him the genius of good fortune, of luck. This gift is especially associated with his magic, which accorded success and wealth. The highest possible throw of dice bore his name, as does any unexpected treasure-trove. In numberless ways is revealed the extreme closeness of Hermes to man. This independent origin of the belief in him—quite apart from the more literary faith in the Olympians—as a popular and rustic divinity, especially in Arcadia, seems clear.

FIG. 4.—Head of the so-called Hermes of Anticythera, recovered from the sea and now in Athens. From Bulle, *Der Schöne Mensch.*

The assertion that he was Zeus' son, and, in particular, his bodily transference to Olympus, is probably a notable example of that drawing together and closer organization of local beliefs by which the whole Olympus-myth must have been slowly elaborated. It is the supreme power and influence of the Homeric epic, and possibly that alone,

FIG. 5.—Bearded Hermes with wand. Priam ransoming body of his son Hector, which lies under the couch of Achilles. The cylix is in the Munich Museum. From Furtwängler-Reichhold, *Griechische Vasenmalerei*, pl. 83.

that has made the figure of Hermes the messenger of Olympian Zeus the most familiar of all his many phases.

It is indeed easy to fancy that this restless genius must have found the herdsman's life, as did "Mowgli of the cattle," all too leisurely and monotonously easy. Just when he became the wide-ranging pursuivant of the Olympians is not told. He may have been especially selected for a most desperate task, when Demeter sat in year-long mourning for her stolen daughter, refusing to bless the fields and crops of earth. Humanity languished, the heaven-dwellers received no sacrifices. So at a less serious crisis, a merely mortal herdsman was hastily pitched upon to act as umpire in the greatest of beauty contests, when the golden apple was the prize. At any rate, it was the youth of the golden wand who was then dispatched to beguile grim Hades' heart with soft words. When Persephone is permitted to revisit her mother, it is the "stalwart slayer of Argos" who drives the ascending chariot up to the daylight. In many vase paintings he is even seen in the same capacity at the original abduction of

FIG. 6.—Charon, Hermes, and the dead person at the hither bank of the Styx, about to be ferried across. Notice the little souls flitting about. From Furtwängler-Riezler, *Weissgrundige Attische Lekythen.*

Persephone by Pluto: doubtless as a formal evidence of Zeus' approval, which Hades had indeed secured in advance.

On an occasion only less momentous, at least for mankind, it was Hermes who conducted the three august claimants of Eris' apple to Mt. Ida, and with tactful impartiality presented them before that other young cowherd who proved a corruptible judge in the court of beauty: Alexander or Paris. See Figure 3.

Not merely tact but trickery, even the innate thievishness of Hermes, is freely counted upon for any such occasion. He, alone of gods, could free Ares from the jar in which he had languished a captive, during the war of giants and gods. Again, when Achilles keeps unburied and maltreats Hector's body for nearly a fortnight, the first suggestion made in Olympus is the rather feeble one that Hermes be sent down to steal it. When the larger plan is devised, that Priam shall be sent to buy the corpse back from the victor, it is Hermes, who, despatched by Zeus, meets the old king at dusk before he draws near to the Greek camp, assumes and plays an elaborate part as Achilles' esquire, and guides the despairing father through all the terrors both of the shoreward journey and of the return home to Troy at early dawn. See Figure 5.

When the home-seeking Odysseus has been detained seven years long by Calypso, Hermes is sent to bid the nymph speed him on his way. On this, as on other such occasions, he is graphically described. First the god

"Under his feet his lovely sandals bound,
Ambrosial, golden, that above the sea
Bear him, or boundless earth, with the winds' gusts."

Next

FIG. 7.—Hermes, Eurydice, and Orpheus on a relief in the Villa Albani, Rome.

"He grasped his wand, wherewith he charms
the eyes
Of whom he will, and others wakes who sleep.
Over the waves he darted like a gull
That, fishing, dips his feathers in the brine."

With Calypso, as with all beings human or divine, he proves a genial and warmly welcomed guest. The rather gruff command of Zeus is courteously softened in delivery. In emphasizing his own reluctance to come with the unwelcome message, however, he

somewhat strains the limits of truest courtesy.

> "Who would willingly traverse the briny and limitless waters?
> Never a city of mortal men is at hand, who would offer
> Sacrifices and chosen hecatombs."

Noticeable is this frank expression of weariness in his ceaseless task, and also the preference for human hospitality. It is the leisure-loving, rustic Arcadian god, the comrade of mortals, whose voice is heard for the moment in these repining tones.

But in no corner of the universe is Hermes a stranger. As to the underworld, in particular,

> "He alone is the herald appointed to Hades."

or as Keats finely calls him, the

> "star of Lethe."

and he is vividly described leading to the shades the many whimpering souls of the suitors of Penelope, untimely slain. This function of Hermes early caused him to be regarded as especial warden of the dead. The Pythagoreans in particular spoke of him as the guardian of the realm of air, to which he draws the spirits of all who perish on land or sea. "When Hermes meets us" was a gentle euphemism for separation by death from other companionship. See Figure 6.

The close relation of sleep to death is universally felt. To Hermes the mythical Homeric folk of Phæacia pour the last libation before going to rest, so doubtless this really was a familiar usage among early Greeks, as it certainly became later. His statue was set at the bedside, as the giver of sound slumber. When conducting Priam to Achilles, Hermes throws the guards of the Greek wall into a heavy lethargy.

Possibly the most ingenious and interesting of all attempts to explain the origin of a Greek divinity is the famous essay, or rather volume, "Hermes the Wind-God," by Professor Roscher. Almost every action and function of Hermes is plausibly traced to this single source; but many will still feel that the real origins are far more composite.

The Homeric Zeus certainly does send the winds forth, at times, much like his other messengers, Hermes, Iris, Themis, etc., to do his will. Boreas, in particular, is called "Æther-born," and all the winds rush down from upper air, or come forth from a cave abode which is much like the grotto of Maia on Cyllene. The wind-gods are winged, as is Hermes. His thievish, tricky qualities, again, help out the argument for his close kinship with them. Music, whether of pipes or lyre, doubtless did take its first suggestion from the murmuring breeze and the trumpet-voiced hurricane. The souls of the dead ride down the wind, the favoring gales are the chief blessing of the farmer, and quite indispensable to the voyaging merchant.

The book referred to, however, cannot be fairly summarized in a paragraph, but will reward the closest study. Such details as the thievish baby stealing home again "like a breeze through the bolt-hole"—or key-hole—may be actually reminiscences. If Apollo's cattle are the clouds, the wind certainly drives them. The very birth-time of Hermes, at early dawn, is the hour when the young breeze springs up: his holy day, the fourth after the change of moon, was the time when it was generally believed that a decided change of wind and weather usually occurred. Altogether, the theory is easier to defend than to combat destructively.

Representations of Hermes were probably more frequent in the ancient world than any other work of art. He guarded the fields, the streets, the

Fig. 8.—Praxiteles' Hermes with the infant Bacchus, in the Museum at Olympia. From Bulle, *Der Schöne Mensch.*

homes. By the roadside the thankful traveler set his memorial, whether a mere stoneheap, a pillar, or a real statue. At the harbor mouth and city gate, before or within the temple of almost any other divinity, as well as his own, he most fitly stood. A famous episode in Alcibiades' career makes us aware that Hermæ, tetragonal pillars capped by the head of the god, were standing before each Athenian dwelling. The mutilation of them all in a single night threw the city into a panic, and cast a black cloud over the great expedition to Sicily then just about to sail. Besides his manifold personal adventures, Hermes is present, as the Olympian seneschal, at nearly all notable scenes where several gods are brought together, as at the Judgment of Paris.

Besides his winged sandals, Hermes' cap is often similarly equipped. Actual wings of his own are rarely seen. Very often he wears the traveler's *petasos*, or broad-brimmed shade hat. Above all characteristic of him is his magic wand. It is not the ordinary straight *skeptron* or *kerykeion* used by human heralds, e.g., to intercede and separate the two combatants in a duel. It has two twisted arms resembling an open-topped 8. Later two serpents are intertwined upon it.

Any outline account, even, of the extant Hermes figures would require an essay. Two masterpieces should be familiar to all. The relief in the Villa Albani is in the Attic style of the closing fifth century, and might have been carved by a pupil of Pheidias. Orpheus, the lyre hanging unnoticed in his left hand, is taking a tender but calm farewell of Eurydice, while on her other side, touching her hand, but with no insistent haste, stands the sympathetic herald of Hades, identified by the *petasos* only, unless we add the wonderful combination of resistless strength and youthful grace. See Figure 7.

FIG. 9.—Hermes of Praxiteles, detail. From Bulle, *Der Schöne Mensch*.

The great Hermes statue by Praxiteles, found all but entire by the German excavators of Olympia, is the sole example extant of a masterpiece by a Greek sculptor of the very first rank. The archaeologists, working with Pausanias' volume in hand, knew within a few feet, beforehand, where they might expect to find the pedestal. The figure is worthy to be the ideal of vigorous and graceful physical proportions in every gymnasium. See Figures 8 and 9.

Perhaps no Hellenic god was so close to human consciousness and sympathy. He personifies perfectly the most unethical carefree beauty-loving qualities of Hellenic youth, charm, and genius.

Hobart College
Geneva, N.Y.

Fig. 1.—The Palace of the Popes, Avignon.

ST. REMY-EN-PROVENCE

H. C. Schweikert

NEXT to Italy there is no land that appeals more insistently to the imagination of the student and the scholar than Provence. The very name is suggestive of poetry and romance, and callous indeed is the traveler whose heart does not respond to the magic of that word. And yet, unlike Italy, Provence is singularly free from the ubiquitous tourist, in spite of such apparently irresistible names as Orange, Arles, and Nîmes.

The little jaunt which I am about to record began at Marseilles, and between that city of magnificent views and the far-famed village of the redoubtable Tartarin there were no Americans to be seen anywhere except at Avignon. Of course, it was summer, but I feel certain that in season few Americans are to be seen in this region, the reason being that the traveler from the south is lured by the boulevards of Paris, while his brother from the north is eager to reach the bright Orient of the Riviera.

In order to derive the fullest enjoyment from a sojourn in this storied province of the Midi one should be steeped in history, both ancient and mediæval. He should be able to see the cohorts of Cæsar, to hear the songs of the troubadours amid the clank of the armor of the knight-at-arms. Once thoroughly immersed in the traditions of the past, the imagination of our ideal traveler may wing its way back to the day when the Greeks first landed at Marseilles, and then swing slowly forward through the vicissitudes of the ages, noting through the eyes of Livy the hosts of Hannibal forcing their way towards the Alps, and lingering with Plutarch on the field of Aquæ Sextiæ. If, perchance, he should be standing on that high bluff which overlooks the Rhone on one side and Avignon on the other, he would see that curious Papal Palace (Fig. 1), ever redolent of the Babylonian Captivity, while not far away the fountain of Vaucluse still whispers the story of an eternal passion. Facing the swiftly flowing Rhone (Fig. 3), he lingers over the panorama presented to his mind's eye. At its source is the Ile de Rousseau, with what enchanting environment! From there it races through its fertile valley until at last it steadies itself in the lowlands of the Camargue and empties the waters of Lac Leman into the blue Mediterranean.

As our traveler wanders along the shores of this stream his imagination will be kept busy with the varied associations that each spot suggests. Nîmes has its statue of Antoninus, its Maison Carrée, and not far away the Pont du Gard (Fig. 5), built nineteen hundred years ago, still throws across the gorge of the Gard its picturesque triple row of unequal arches. The arenas of both Nîmes and Arles are reminiscent of still another phase of Roman civilization.

Reaching the bridge at Tarascon, the chateau of René, *le bon roi* (Fig. 2), frowning from a bluff on the left bank of the Rhone, transports him from ancient Rome to the Middle Ages, while just across the river, rising still higher, stands the old castle of Beaucaire, and it will be enough to think of

> "Aucassin, the boon, the blond,
> High-born youth and lover fond,"

FIG. 2.—The Chateau of René, Tarascon.

FIG. 3.—The swiftly flowing Rhone.

who is sighing his soul away for one kiss from the fair damsel Nicolete, with

> "hair of yellow gold
> And an eyebrow of rare mould,
> Clear face, delicately fine,
> Never saw ye more divine!"

The traveler who has reached the bridge at Tarascon with some such imaginings as I have just sketched may well feel that his trip through Provence has come up to his most ardent expectations. However, I had come to Tarascon with a double purpose, and so from the chateau of René I made straight for the tiny station which marks one end of the railroad which takes you to St. Remy. In some way, which I am now quite unable to explain, I had determined not to leave unvisited the two eloquent ruins on the pleasant slope of the Alpilles just above St. Remy. The short line from Tarascon to St. Remy traverses a barren bit of Provence, some of it almost like a desert, with an occasional row of melancholy cypresses which plainly seem dejected over their long and well-nigh fruitless struggle with the relentless and devastating mistral. For genuine discomfort in travel I offer you this short ride to St. Remy when the torrid August sun turns the iron coaches into veritable ovens. As you approach the town the prospect brightens, thanks to modern methods of irrigation, which make possible the green pastures and brilliant flower gardens characteristic of this land of sunshine. And so it is with a sigh of relief that you plunge into the cool and shady avenues of St. Remy.

As I had a special objective the town itself offered no temptation to linger, and after a few short turns I came to the Avenue Pasteur, a straight road

FIG. 4.—The Mausoleum and Arch of Triumph, St. Remy.

leading up to the foot-hills of the Alpilles. The guide-book ventures the information that a half hour will bring you to the "Plateau des Antiquités." Under a remorseless August sun one's passion for classical antiquity might be dissipated at the prospect of a thirty-minute walk each way, but it happens that the Avenue Pasteur is shaded in a most ingratiating way from both sides by tall trees. On both sides the gutters are filled with running water, utilized, as everywhere in the south, by the never-tiring washerwoman. As you mount slowly, the bare peaks of the Alpilles ever before you, white in the afternoon sun, the objects of your pilgrimage suddenly present themselves to you on your right.

The two monuments stand close together on a little "plateau," absolutely detached. In lonely grandeur, in a remarkable state of preservation, they are the only remnants of ancient Glanum not destroyed by the Visigoths in 480. The one is probably the first triumphal arch erected outside of Italy, and the other is usually called the Mausoleum, although it may really be a triumphal monument likewise. After a short rest and a preliminary enjoyment of the *belle vue* on every side it became necessary to examine each of the monuments in some detail. See Figure 4.

The Arch of Triumph is forty feet long, eighteen wide, and the highest part of the under side of the arch is twenty-five feet from the ground. The top is in ruins, but the remains of fluted Corinthian columns, the archivolt decorated with beautifully carved fruits and flowers, with bas-reliefs between the columns, give a fair idea of the dignity and classic beauty of the monument as a whole. The vault itself is decorated with sculptured hexagonal caissons with delicately carved rosettes in the recesses. All this can be seen and enjoyed without learned comment, but as you stand here and marvel at these two bits of transplanted Rome the inevitable question will come, *why* these unusual constructions in old Glanum, a tenth-rate provincial town and, waiving that for a moment, *what* were they to commemorate? Only an approximate solution is afforded by the inscriptions and bas-reliefs.

As to date, the beginning of the Christian era is pretty well agreed upon, while for the rest there is wide difference of opinion. Glanum was known as *Glanum Livii* and one conjecture is that the arch was erected by Marcus Livius, consul in 15 B.C., in honor of his patron Drusus. The other opinion is more interesting, attributing it to Julius Cæsar himself, who erected it to commemorate his struggle with Vercingetorix. The mutilation of the figures makes any theory difficult to establish, although there can be no doubt as to several figures, which represent captives. The site also helps our second conjecture, being in the very heart of some of Cæsar's greatest Gallic triumphs.

The Mausoleum, or "Tombeau des Jules," as it is sometimes called, has the apparent advantage of a perfectly legible inscription, the meaning of which is obvious to anyone with the slightest understanding of Roman epigraphy.

SEX. L. M. JULEI C. F.
PARENTIBUS SUEIS.

which is

> Sextus Lucius Marcus Julei Cai Filii, Parentibus Sueis, or Sextus, Lucius and Marcus, Julii, sons of Caius (dedicated this monument) to their parents.

That seems simple enough, although there are nine other versions offered.

FIG. 5.—The Pont du Gard, near Nîmes.

The three pious sons of Caius honored their parents with this monument. Note that I do not say *erected* this monument, and thereby hangs the tale. It is supposed that these sons of Caius, wishing to honor their parents, found this beautiful monument ready for use as a tomb, simply appropriated it and perpetuated their family name by means of the inscription. Even at that the inscription plainly shows that the Julii must have lived and died in the first century.

The monument consists of three stories with the foundation perhaps unduly exposed. The total height is some sixty feet. The base is square, measuring twenty-two feet each way. The first story is enriched with bas-reliefs and opinion differs as to their meaning. One French authority rather curtly refers to their commonplaceness in subject and execution. Mérimée interprets them as follows: (1) hunting party; (2) combat of Amazons; (3) struggle over the body of Patroclus; (4) cavalry fight. A more interesting conjecture is given by Mr. T. A. Cook, who can only see this monument erected by Julius Cæsar in honor of the successes of Marius over the Teutons. His interpretation is boldly unique, and he admits that "now and then it will require the eye of faith to pick out all these details," as he has given them in a passage too long for quotation.

The second story consists of four archways, a three-quarter Corinthian column at each corner, with a highly decorative frieze of monsters running all around.

The third story is a round temple-like colonnade composed of nine Corinthian pillars and surmounted with a conical roof. Within the colonnade stand two statues, the bodies antique while the heads are modern. The two statues are undoubtedly male, in spite of the "parentibus" in the inscription.

Leaving all questions of interpretation to the archaeologists, the fact remains that this monument is a splendid bit of memorial architecture. The proportions are beautifully correct, and if Julius Cæsar was responsible for its creation it is simply one more testimonial to his unerring taste. If the sons of Caius erected the monument or if they simply used it as the finest memorial they could obtain for their parents, it speaks volumes for provincial culture. At all events, the ravages of time and the vandalism of barbarians have dealt kindly with it and at least one lone tourist feels that the two hours or more spent on this little "plateau" in the presence of these two bits of transplanted Rome was both a pleasant and illuminating experience. As I came down the hill the shadows were lengthening in the late afternoon sun and while figuring how soon I could get back to my hotel in Arles I thought of the statue that stands in front of it, that of Frederic Mistral. I was suddenly reminded that the great Provencal poet lived only a few miles from St. Remy, and the thought of his services to his beloved Provence served to bring me pleasantly back from Marius and Cæsar to the Midi of today.

Central High School
St. Louis

A COMMENCEMENT HYMN IN WAR-TIME

Columbia, Mother, thy sons stand before thee,
 Waiting thy sacrament ere we depart,
Thou who hast fed us the bread of our fathers
 Spread our last table with gift of thy heart.
Lo, as we gather in solemn communion,
 The living last word in her bosom hath lain!
"What light is in truth and what sight is in knowledge?
 Except as ye serve, these are empty and vain!"

Forged is the armor, the vigil is over,
 Through thine East window the dawn trumpets clear.
See at the portal she militant standeth,
 Columbia, Mother, benign and austere.
"Forth from the cloister now spur on your mission,
 By whom the Truth triumphs by her is he freed;
Happiest ye of all sons of my rearing,
 O ye who are summoned at sorest of need!"

One is thy name with the name of the nation,
 One is our heart for our country and thee.
The task is it dull, or the deed is it daring?
 In trench or in furrow thine altar-place be!
The sword and the shield thou hast forged for her service,
 Proudly we grasp them and bend our heads low;
Give us thy blessing, gray intrepid Mother,
 And forth with thy light on our faces we go!

ALGERNON TASSIN

Columbia University

© Harris & Ewing

The New Red Cross Building recently erected in classic style in Washington.

CURRENT NOTES AND NEWS

The New Red Cross Building in Washington

(Extract from speech of Hon. Wm. H. Taft, Chairman, Central Committee of American Red Cross, delivered at dedication of Red Cross Building, May 5.)

"WE are met to dedicate a memorial to the noble women of the Civil War whose efforts and sacrifice relieved the suffering and pain of that fraternal strife. Capt. James S. Scrymser, a Federal soldier of the Civil War, in grateful recollection of the ministrations of a brother soldier's wife, who gave up her life in the work, suggested a memorial to the women of the North to take the form of a building to be devoted to the purposes of the American Red Cross. He accompanied his proposal with an offer of one hundred thousand dollars to the Fund. Miss Mabel T. Boardman, the then executive head of the Red Cross, brought the matter to the attention of Congress in 1912 and again in 1913, and largely to her devotion and clear-headed advocacy today's consumation is due.

"Most justly and in proper recognition of the wonderful welding of the sections, Congress enlarged the scope of the memorial as first proposed, to include the women of the North and the South, and gave $400,000 to the purpose, on condition that $300,000 be contributed by private subscription. Four hundred thousand dollars were given for this purpose by Captain Scrymser, Mrs. Russell Sage, Mrs. E. H. Harriman and the Rockefeller Foundation."

(Extract of address of Rev. H. Percy Silver, Chaplain, West Point Academy, delivered at dedication of Red Cross Building.)

A NORTHERN woman, Arabella Barlow, wife of Maj.-Gen. Francis C. Barlow, distinguished herself by rare and devoted services on the battlefields of Antietam, Gettysburg and the Wilderness. Captain Scrymser, whom I have the honor to represent here today, states that it was the heroic service of this gentle, cultured, courageous woman who laid down her life as an offering to this country which first inspired him with the thought that there should be erected at the national capital, as an expression of the country's grateful appreciation, a building worthy to stand as a memorial to the heroic women of the Civil War."

A Mistake in Bronze

THE *Art World* for June, under the title "A Mistake in Bronze," has done a great service for sculptural art in this country. The article quotes a number of opinions in regard to the bronze statue of Lincoln by George Gray Barnard, and gives many illustrations from photographs of Lincoln, as well as illustrations of the Saint-Gaudens and the Weinman statues of the great president. There is nothing good at all about the Barnard statue; it does great injustice to President

Lincoln, being little less than an exaggerated caricature of him. Perhaps its undue height may invite a stroke from the bolt of Zeus!

R. V. D. M.

Aeneas of Troy in Baltimore

THE Latin Club of the Western High School (for girls), Baltimore, presented, on March 31st, "Æneas of Troy," a play based on the first six books of the Æneid. The words were, indeed, with a few very slight changes, those of the Æneid itself. The arrangement was the work of members of the "Latin Club," that is, of pupils of the school, who deserve commendation for discriminating taste in the selection of dramatic episodes, for skill in preserving unity in the story, for correctness of costume, for simplicity and befitting dignity in the stage setting. The young ladies spoke their lines with distinctness and expression, which made it possible for one fairly familiar with Latin to follow the words. For those of the audience, however, who had not an adequate acquaintance with the Latin tongue, two members had prepared an admirable "interpretation," which was read in appropriate parts before each scene.

A very pleasing dramatic touch was added by making the shade of Creüsa, in the first scene, utter, as she vanished from the sight of Æneas, the prophetic word "Italia," which in subsequent scenes was repeated by Æneas as a sort of refrain, leading up to the final assurance that "Italia" was in fact the goal of the Trojans' wanderings.

The following scenario indicates the arrangement: Act I.—Troy. Æneas' Search for Creüsa. Act II.—Delos. The Oracle. Act III.—Crete. The Penates. Act IV.—Carthage (except Scene 4). Scene 1. Dido receives the Trojans. Scene 2. Venus and Cupid Plot Together. Scene 3. Dido's Palace. The Banquet. Scene 4. A Temple in Africa: The Prayer of Iarbus. Scene 5. Streets of Carthage. Mercury's Warning. Scene 6. The Palace Courtyard: The Incantation. Scene 7. Mercury's Second Warning. Scene 8. The Funeral Pyre. Act V.—Scene 1. On the Banks of the Styx. Scene 2. In the World of Shades: Æneas meets Dido. Scene 3. In the World of Shades: Æneas meets his Father. Vision of the future of Rome.

The "Æneas" was followed by a "Vestal Virgin Drill," in which a group of Vestals performed a number of their religious rites under command of the Sibyl. This was a very creditable performance, worthy of more extended comment than can be given here.

Such exhibitions as these present gratifying evidence of a vital interest in classical studies that ought to appeal to friends of learning in all our schools.

WILLIAM TAPPAN

Jefferson School for Boys
Baltimore, Md.

BOOK REVIEWS AND NOTICES

Children of Fancy. By I. B. Stoughton Holborn. New York: G. Arnold Shaw, 1735 Grand Central Terminal, 1915. Pp. 256. $2.00.

The Child of the Moat. By I. B. Stoughton Holborn. New York: G. Arnold Shaw, 1735 Grand Central Terminal, 1916. Pp. 408. $1.25.

The little volume of poems called "Children of Fancy" is by the same author as "The Need for Art in Life" (see ART AND ARCHAEOLOGY for March, 1917). As in that little book, so here, Mr. Holborn shows himself an artist whose vision is clear, definite, and inspiring, in spirit reminding us of the "singer of sweet Colonus" who "saw life steadily and saw it whole." Mr. Holborn is a Scotchman and laird of Foula, whose home is in Edinburgh. His poems are full of Celtic imagination, often tinged with melancholy, but so tempered by his devotion to Greek ideals are these qualities that one is ever conscious of the poise and serenity of his spirit.

Mr. Holborn's love of Edinburgh, with

"The mighty cliff that broods above the town
And deems but one akropolis its peer,"

rings out with no uncertain note in the series of poems entitled "From the Four Airts," while "The Isle of Foula" shows his ardent passion for the sea.

To the lover of things Greek many of his poems will appeal strongly. Among these may be mentioned especially the long poem "Philistos and Neaira" and the shorter poems "Butades," "Menalkas," and "The Maussolleion-Charioteer" (see page 95, and illustration), a poem which shows his deep appreciation and understanding of the spirit of Scopas' art, with all its yearning for the infinite.

Among the more intimate poems of sentiment, evidently written purely as a means of self-expression for love of the doing, should be mentioned "The Dawn," "Lusitaniæ Naufragium," and best of all, "Love's Sacrament," which bespeaks the delicate touch of the true artist.

Other poems of general interest are "The Dancing-Class," with its rhythmic charm of description, "Children of Fancy," which gives the book its name, and "The Sea-Queen," which seems to me to foreshadow the creative power recently revealed in his story for girls, "The Child of the Moat," which is of such absorbing interest and literary merit that it will doubtless take its place among the classics.

Mr. Holborn's message to this age is a vital message, presented in various forms, but always with a clear trumpet-call to higher things. In his poetry, as in his prose, one feels the searching power of his thought, the μηδὲν ἄγαν of his spirit, and the completneess of his artistic vision.

"Is it not even so?
Though all be spent,
And skill and thought and hoarded treasure go,
Yet are we still content
If, once alone
In a life's journey, we have raised man's lot
And given truth or justice or, more yet,
A beauty that he never can forget,
Though we be quite forgot
And utterly unknown.
For this we came, for this we gave our breath,
And wait the issue in the House of Death."

—*From the "Butades."*

M. LOUISE NICHOLS

Farmington, Conn.

Greek and Roman Mythology. By Jessie M. Tatlock. New York: The Century Co., 1917. Pp. xxviii+372. $1.50.

This is a good elementary book on mythology written in a simple and pleasing style for the boy or girl who has outgrown children's books and for the layman. The stories are told with especial reference to art and literature, both ancient and modern, to an understanding of which a knowledge of classical mythology is essential. Only the most prominent deities and heroes are considered. First come the tales about the Olympian Gods, then the Lesser Deities of Olympus, The Gods of the Sea, The Gods of the Earth, The World of the Dead. In Part II, the heroes are treated, mostly in a geographical arrangement, Stories of Argos, Heracles, Stories of Crete, Sparta, Corinth, Ætolia, Attica, Thebes, The Argonautic Expedition, The Trojan War, The Wanderings of Odysseus, The Tragedy of Agamemnon, The Legendary Origin of Rome. Appendices give the pronunciation of proper names and a list of poems and dramas based on the myths. There are ninety-nine good illustrations, but no credit is given to their place of publication. The location of the objects is given in a list on pages xiii-xvii. Figure 30, the Aphrodite of Cnidos, is not in the Museo delle Terme in Rome but in the Vatican, and the tin drapery is modern, nor is Figure 40 from a vase in the Glyptothek Ny-Carlsberg, but is from the famous marble reliefs in Munich representing the marriage of Poseidon and Amphitrite. The text is judicious and gives a good appreciation of the character and ideals of the Greeks and Romans, though the treatment of Roman mythology is very meagre. The volume will be valuable in the home as well as in the high-school. The modern references make Greek mythology seem modern. "The winged Mercury, the god of travelers, waves his magic wand above the main entrance to the Grand Central Station in New York." "The adventures of Ulysses and of many other Greek heroes are painted on the walls of our Congressional Library." "We eat at breakfast cereals, the gift of the corn-goddess Ceres." The errors are few, but Ancheloüs (p. 225) should be Acheloüs, Erecthonius Erichthonius, Erectheus Erechtheus, Erectheum Erechtheum (pp. 244, 245, *passim*), Athamus Athamas (p. 267), etc.

D. M. R.

Venetian Painting in America. By Bernard Berenson. New York: Frederic Fairchild Sherman, 1916. Pp. ix + 282. $4.00.

Mr. Berenson's latest publication is the result of a profound study not merely of the Venetian paintings in America, but of the art of the whole school. In this volume the author confines his attention to the painters of the fifteenth century. The text is fortified by 110 excellent illustrations of the works in this country and, for purposes of comparison, a few of the pieces abroad. At the end of the volume there is a general index, which might profitably have been fuller, and an index of places which will be invaluable to the student of Venetian art.

The value of the book is twofold. In the first place, it brings order into the formerly chaotic study of the Venetian painting in America, and emphasizes the richness of the material here. Many of our most important works are of such recent acquisition that not only most European scholars but many Americans would place them abroad. For a single example, the unusually important and beautiful Giovanni Bellini in the collection of Mr. Phillip Lehman in New

York is placed by Venturi, in his exhaustive publication of 1915, in the Potenziani collection in Rieti. If Mr. Berenson's book were merely a careful study of the works in America, however, it would lose more than half its value. The scholar will see in it a brilliant study of the whole development of quattrocento art in Venice. The commanding position of Bellini, long known, is analyzed and explained. The connection between the Venetian school and that of Northern Italy and of Sicily is studied. Above all, the author insists on a sane and painstaking study of the chronology of each artist. No branch of the study of Italian art has received such slipshod treatment as chronology, and though scholars may dispute minor points all will welcome the writer's emphasis on the importance of an accurate chronology.

The question of attributions will doubtless cause much discussion among experts, but we may avoid it here. Accepted attribution is largely a matter of authority, and Mr. Berenson represents supreme authority in his field. On the other hand, no authority is infallible, as the writer freely admits. If one dismisses the question of attributions, however, one may quarrel with some of the author's estimates of paintings. He speaks, for example, of the Fenway Court Mantegna and that of the Altman collection in the Metropolitan Museum as paintings which will give no false idea of the artist. Now if we accept authority, and attribute these works to the master, we must admit that the former has lost most of its value through restoration and that the latter is a hot-toned, shaky product of Mantegna's failing years. These are but two of the several pieces which the author regards with an affectionate tolerance rather hard to explain. The fact is unfortunate, since so many Americans know the productions of the artists only by the works in this country, and it is undeniable that a novice estimating Mantegna by the Altman *Holy Family* would acquire a distorted idea of the master's art.

The author's style is unusually intimate. He takes the reader into his confidence and at times becomes almost chatty. Not infrequently he assails his own published opinions in the past, accusing himself as well as others of scholarly folly. Though Mr. Berenson would not welcome the comparison, some of his footnotes remind one of passages in the maturer publications of Ruskin.

In conclusion it may be worth while to speak of a minor point. The author suggests that the inscription in Hebrew, on the base of the rock on which Saint Onofrio rests in the Metropolitan *Pieta*, is a signature of the artist Carpaccio, and recommends that the inscription be submitted to the attention of a careful student of Hebrew epigraphy. Such a signature would be highly unusual, if not unique, and Professor G. F. Moore of Harvard assures me that it is quite impossible to make out in the almost wholly decorative letters of the New York inscription, the words VICTOR SCARAPAT, as Mr. Berenson suggests.

G. H. E.

The Architecture of Colonial America. By Harold Donaldson Eberlein. Boston: Little, Brown, and Company, 1915. Pp. xvi + 289. $7.50.

In "The Architecture of Colonial America" the author has produced a readable popular work, not devoid of interest even to the specialist. It is even, in spite of a number of errors in detail, probably as good a book on the subject as can be written at present without minute special researches.

The pioneer essay on the history of colonial architecture, written by the late Montgomery Schuyler in 1895, made the mistake, then easily pardonable, of supposing the style relatively uniform and static, as an imitation of contemporary English Renaissance architecture. Mr. Eberlein, profiting by the wider knowledge of today, recognizes both the great variety of origins and character in the style, and the significant historical development. He distinguishes the Dutch colonial types, the New England, the Middle Colonies, and the Southern types, differing markedly from each other, and assigns these differences partly to differences in environment here, but largely to differences of architectural tradition in the many racial stocks which composed our colonial population. Little attempt is made, to be sure, to establish this conviction by adducing examples of the Dutch, German, and English provincial types which are supposed to have been influential. This work, so essential to a future understanding of the genesis of our architecture, is left to more painstaking scholars, and could, indeed, scarcely be anticipated in a popular summary. The periods into which Mr. Eberlein divides the chronological development correspond roughly to the seventeenth century, the eighteenth century until the close of the Revolution, and the early years of the republic. In this our architectural historians are now substantially agreed. In the nomenclature to be adopted for these periods, however, there is still great uncertainty. One must especially protest against the system adopted by Mr. Eberlein, who limits the term "colonial architecture" to the first alone, calling the works of the second period "Georgian architecture," and those of the third "post-colonial," or "classic revival." In general usage "colonial architecture" will always include the works of the whole colonial period down to the Revolution (in contrast to those of the national or republican period which has followed), and cannot be limited to works of its most primitive beginnings. The very important differences of style within the colonial period, which Mr. Eberlein tries to emphasize by his terminology, would be better signalized by less confusing designations, perhaps best even by the terms "seventeenth century colonial" and "eighteenth century colonial," which are colorless enough to include all the various modifications in each group.

Except for the confusing terminology, Mr. Eberlein presents a tolerably clear picture of the growth and transformations of our architecture to the close of the colonial period and even down to 1830. The general lack of adequate published researches on which such a work could be based, and occasional failure to employ those not lying ready to hand in architectural books, prevents the dates and sequences of buildings from having the finality for which we must ultimately hope. Thus, although bricks with the date of 1632 are built into the walls of St. Luke's, Smithfield, Virginia, it is doubtful if the walls as a whole date from that time as the text implies. Peter Harrison is stated to have been "some time an assistant to Sir John Vanbrugh," although he was but a child of ten when Vanbrugh died. The numerous photographs used—many of them by Mary H. Northend—are admirable in quality and selection. As a suggestion of the inexhaustible diversity and beauty of our early buildings, and as the most comprehensive and convenient guide to them which has yet appeared, Mr. Eberlein's book may be heartily recommended. F.K.

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CONTENTS

		PAGE
FAR VIEW HOUSE—A PURE TYPE OF PUEBLO RUIN	*J. Walter Fewkes*	133
THE CLIFF DWELLERS (Poem)	*R. H. Peake*	142
A MARBLE FRAGMENT AT MOUNT HOLYOKE COLLEGE FROM THE CRETAN CITY OF APTERA	*Caroline M. Galt*	143
THE SAALBURG: A ROMAN FORT IN GERMANY	*Robert C. Horn*	155
IN THE VATICAN (To an Etruscan Statuary—Poem)	*Harvey M. Watts*	161
ALIEN OF THE CENTURIES (Poem)	*Sara Beaumont Kennedy*	163
TO AN UNKNOWN GOD (Poem)	*George Meason Whicher*	164
CURRENT NOTES AND NEWS		165
A FINE LATIN INSCRIPTION SOME COLLECTIONS IN THE UNITED STATES ARTS AND LETTERS WEEK AT CHAUTAUQUA THE THAYER GIFT TO THE UNIVERSITY OF KANSAS COMPLETION OF THE FAMOUS BRUMIDI-COSTAGGINI FRIEZE IN THE NATIONAL CAPITOL EXCAVATIONS IN NEW MEXICO		
BOOK REVIEWS AND NOTICES		170

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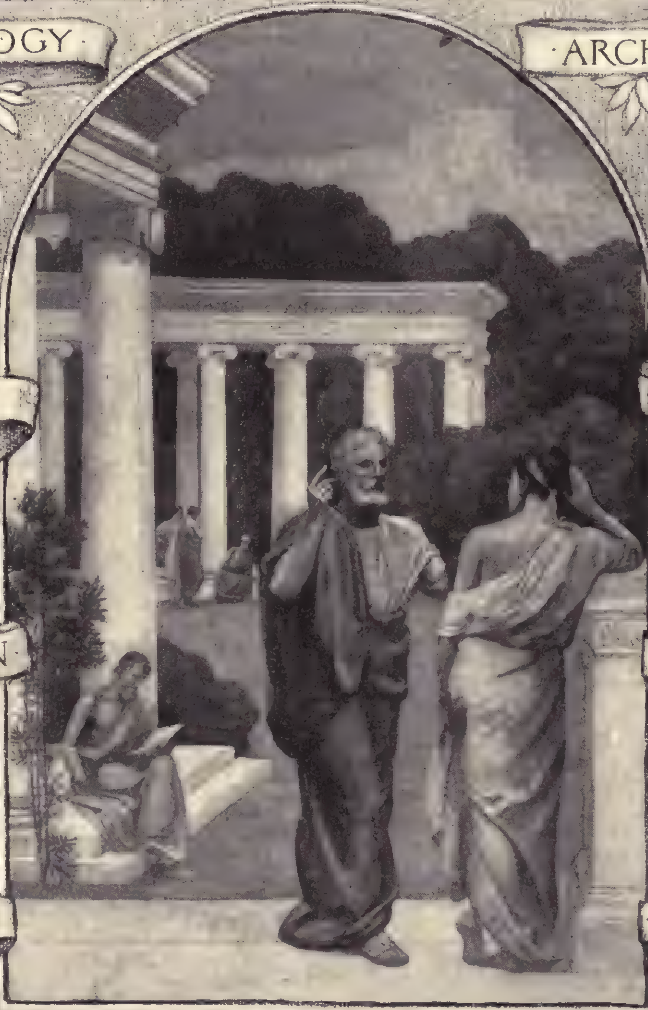


TEACH HIM ON THESE, AS STAIRS TO CLIMB
AND LIVE ON EVEN TERMS WITH TIME

—EMERSON

Photograph by George L. Beam

Far View House, Mesa Verde National Park.

ART and ARCHAEOLOGY

The Arts Throughout the Ages

VOLUME VI SEPTEMBER, 1917 NUMBER 3

FAR VIEW HOUSE—A PURE TYPE OF PUEBLO RUIN*

J. WALTER FEWKES

THE aborigines of North America may be culturally classified by their differences in language, myths, and ceremonials. One group, universally recognized, consisting of people speaking several distinct languages, is distinguished by the character of the buildings it inhabits, and is called the Pueblo group. This division includes the house builders, ancient and modern, of Colorado, Utah, and New Mexico, but not all sedentary peoples, who dwell in pueblo - like houses. As is true of other cultural areas that have been inhabited for any considerable time by stone house builders, we find among pueblos both pure and mixed types of architecture; the latter modified by acculturation with alien tribes. Our subject deals with the pure type, which is a terraced, compact building, composed of rectangular and circular rooms, without plazas, streets, or courts.

The ruins of stone buildings found in southern Colorado and Utah, or in adjacent regions of New Mexico and Arizona, belonging to this type include the best aboriginal buildings in North America. The type is prehistoric and had ceased to be inhabited when our Southwest was discovered by white men. This type originated in southwestern Colorado and spread from the region of its origin, south and west, and in the course of its diffusion in these directions was modified by contact with foreigners. The features of the pure type of building were lost, its masonry degenerated, and stones difficult to fashion into shape were replaced by natural forms or more tractable material, and a mixed type represented by modern pueblos was the result. The pure type is a prehistoric stage in cultural history; the modern or mixed type a later stage of development.

* Published by permission of the Secretary of the Smithsonian Institution.

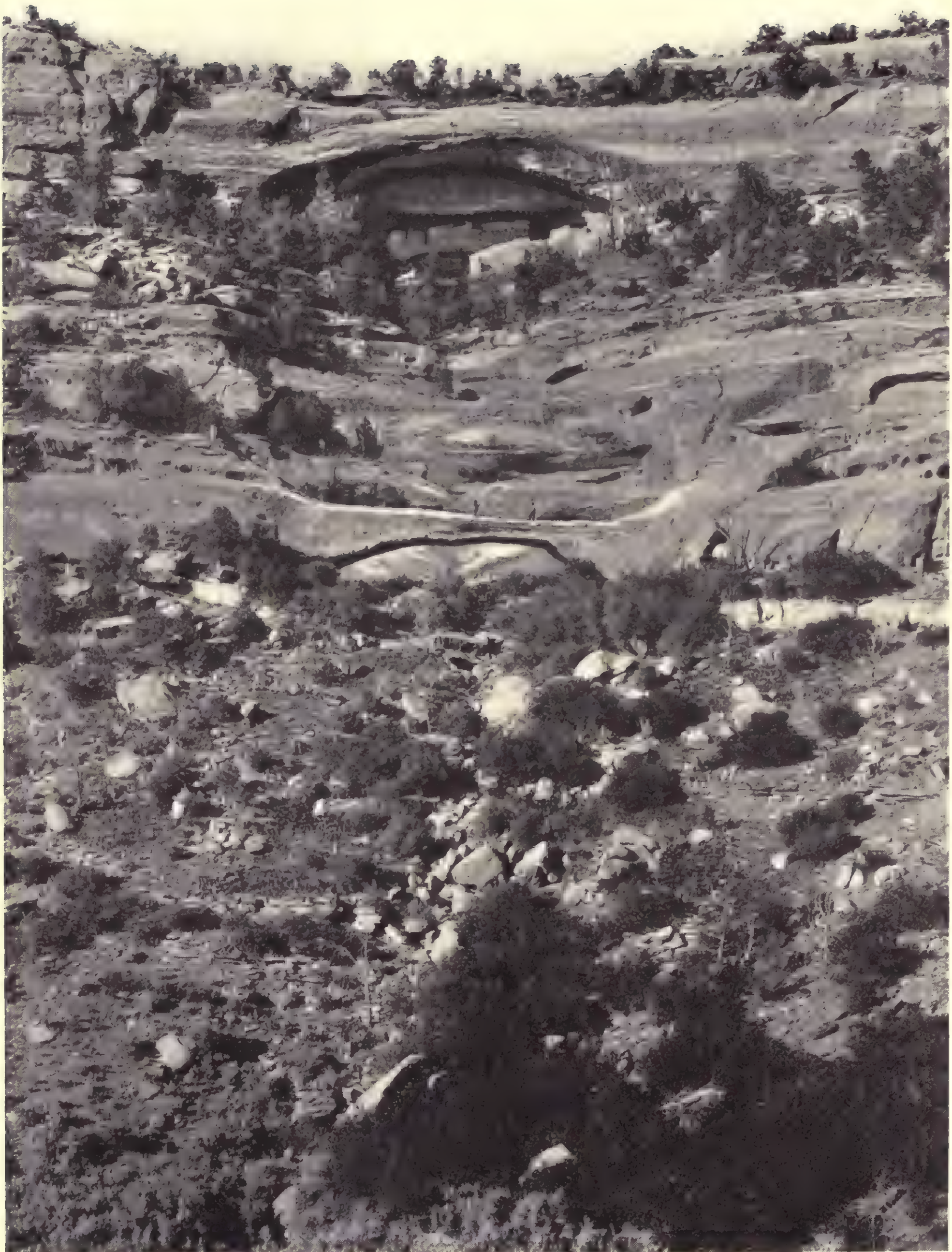
Photograph by G. D. Meston

Cliff Palace, Mesa Verde National Park.

Model of Far View House, from Southwest.

In continuation of the work of the Department of the Interior, in developing the archaeology of the Mesa Verde National Park, Colorado, under the direction of the Bureau of American Ethnology, the author uncovered, last summer (1916), a small ruin which illustrates better than any yet excavated the pure or prehistoric form of pueblo architecture. The magnificent outlook from its top has suggested Far View House as a name for this ruin. Although Far View House should not be called a large ruin, it presents every feature characteristic of the pure type. It has the additional interest of being the first of its kind ever brought to light on the Mesa Verde Park. On account of its purely aboriginal characters conclusions drawn from it may well be regarded as significant, and comparisons of it with other ruins, especially the later or modified type, are important.

A brief description of the type naturally precedes more general considerations and comparisons. In form, Far View House is rectangular, suggesting defence, oriented to the cardinal points, its outer wall being destitute of openings for doorways. The only vulnerable point is the low wall on the south side, where the building was only one story high. Here, as at Cliff Palace, there was a recess for the hidden ladder, but this approach was protected by a low wall surrounding an open court. The outside measurements of the ruin are 113 feet east and west, by 100 feet north and south, including the walls of the court. The building originally rose to the height of 20 feet, and was composed of many rooms in tiers closely crowded together. Four of these rooms were circular in form. There are no indications of streets nor enclosed courts in this compactly crowded struc-



Photograph by George L. Beam

Natural Bridge below Spring House.

ture. The indications are the building was terraced, at least three stories high, with hatchways and ladders for entrances. Absence of windows, especially on the ground floor, shows that the former inhabitants practically lived out of doors or on the terraced roofs, while the enclosed chambers were used for storage of food or for sleeping. Unlike the adjacent cliff dwellings, where the overhanging roof of a cave served for protection, in Far View House the form of the building itself provided defence; yet so close is the construction on both sites that they belong to the same pure type and were contemporaneous.

Compare this type of building with a modern pueblo belonging to the mixed type. In the latter there is a lack of unity of plan and many changes due to alien influences can be traced. One can readily suggest several sources of these modifications.

The change of the pure type into the mixed had begun in late prehistoric times as it spread in all directions, and its builders were brought in contact with alien Indian stocks. The farther we go from the center of origin the greater the modification. Except in case of very doubtful survivals the pure type was no longer inhabited at the advent of the Europeans. The coming of the Spaniards completed the work of deterioration begun by Teyas and other Indian tribes.

When the Spanish entered the pueblo region at the end of the sixteenth century, they found these villages almost universally in the river valleys. A few, as Acoma, Awatobi, and Oraibi, of the Hopi villages, were situated on the tops of the high mesas, but the majority were in exposed situations. The influx of the Europeans drove many of the inhabitants of the valleys into the mountains for protection, or forced the consolidation of small settlements into a large village for protection. In every instance this change of site greatly modified the form and profoundly affected the character of the hastily-built pueblos. Again in 1680, when the Pueblos rose in rebellion against the Spaniards, they fled to inaccessible mesas and accompanying this change there was a rearrangement of sites and a corresponding modification in the village type. The fear of punishment for the massacre of the priests kept the Indians on the move and led them again and again to seek the protective sites. Another influence in modification of the type was the introduction of Spanish innovations tending to produce a uniformity in construction and a still farther departure from the pure aboriginal type. The diffuse arrangement of the rooms or their alignment in rows or arrangement in rectangles, substitution of conical ovens for fireholes in the floors, and many other minor modifications, were almost universal and tended to reduce all the pueblos to one generalized type. Perhaps the most significant of these many changes leading to the passage from the pure or prehistoric type to the modified mixed type or modern pueblo was the separation of the circular room from the rectilinear cluster in which it was embedded.

Far View House represents a unit of a large pueblo in process of consolidation. It was one of a cluster of sixteen similar houses forming, when taken together, a considerable settlement. The area in which this cluster is situated lies between two deep canyons and measures one-half by one-quarter of a mile in extent, its surface sloping to the south. The land surrounding the pueblos were the farms of their prehistoric inhabitants. North

Spring House, Mesa Verde National Park. *Photograph by George L. Beam*

of the cluster, somewhat elevated, are the remains of a large depression or reservoir from which extended ditches now filled up, through which the inhabitants of the clustered pueblos may have drawn water to irrigate their fields. Were all members of this cluster of Mesa Verde pueblos restored to their pristine condition we should expect to see sixteen communal buildings, each approaching in size to Far View House, surrounded by cultivated fields, watered by ditches, from a common reservoir. Scattered at intervals in these fields or among the houses, there were smaller buildings, each with a single room, the walls of which were not built of stone, but of logs, with interlaced osiers or brush on which clay or adobe was plastered. The traces of these fragile constructions now remain as low mounds over which are scattered fragments of pottery, elevations rising a few feet above the surface, or shallow depressions in the surface of the earth. Excavations thus far accomplished have uncovered one of these pueblos, Far View House, but in the course of time, as work progresses, other buildings of similar or different forms will be revealed, and when all are opened then we can have an adequate idea of the magnitude and general arrangement of house masses in this prehistoric settlement.

There are several groups of similar

pueblos situated on the Mesa Verde in full sight of the Mummy Lake group. I am tempted to call each of these a community; if the different members of each cluster used the same reservoir, all were sociologically united with common interests. The size of a reservoir and the use of the water drawn from it certainly imply kinship and co-operation of many families for its excavation.

The relative age of Far View House as compared with the neighboring cliff dwellings, and the query: Where did these people go when they abandoned their buildings? are among the first to occur to the student of this ruin. The condition of the walls, although greatly dilapidated, leads to the belief that the building was not very ancient, certainly not as old as the beginning of the Christian era. Some of the walls show many evidences of having been repaired while the building was inhabited, and on the wall of one room, forty distinct layers of soot were found alternating with white plastering. It is customary for Hopi maidens to replaster annually all the rooms of their pueblo, and we can conclude from the above statement that some of the rooms of Far View House were replastered forty years in succession, which gives an index of the length of time this room was inhabited, but not of the age of the pueblo.

The great amount of débris filling the rooms to their tops was found to be stratified, alternate layers of sand arranged in sequence with ashes denoting past occupation. There were also interspersed layers of clay with stones, remnants of the tops of fallen walls, especially abundant at or near the surface; but all of these superposed layers taken together would hardly indicate the lapse of more than a century. The pottery fragments and stone objects scattered through the successive strata from top to bottom showed no decided cultural differences, the pottery found on the top of the mound being the same black and white or red ware found resting on the floors of the same room. The pottery belongs to a prehistoric type, but evidences adduced from stratified layers and objects in them show no great age between the date of construction and abandonment of the place. We are dealing with a ruin that was not inhabited many generations; the age was not sufficient to materially change the culture of the inhabitants.

In one of the rooms the workmen came upon a human skeleton that might have been the remains of a former inhabitant buried after the room had been deserted, but before they left the pueblo; but more likely this was a secondary burial brought from another settlement. The height of the walls of the room in which it was found was over 12 feet, and débris filled the chamber to the height of 8 feet before the burial took place, the skeleton being found only 4 feet below the surface. The dead of Far View House were, as a rule, buried in a small cemetery, now indicated by a low mound, a little less than a hundred feet from the southeast corner.

It is instructive to consider whether Far View was contemporary in occupation with the neighboring cliff dwellings, or belonged to an earlier or later date. As above stated, it is possible that people of a like culture inhabited the pure type of pueblo ruin wherever found and this conclusion is supported by the character and symbols of pottery and other objects. So close are these likenesses that we may say that the epoch of occupation of the two was

Spruce Tree House, Mesa Verde National Park. *Photograph by J. Wirsula*

identical. It must, however, have been some strong influence that originally developed the congested form of the pure type of pueblo. The limited space of a cave floor was sufficient, and a desire for protection may have led to the development of a form that survived in the open.

The earliest development of the distinctive form of the pure type of pueblo is not definitely known, but the following theory has strong probabilities. The colonists who originally settled the pueblo area, in prehistoric times, must have come from a region destitute of caves. Their abodes may have been holes in the ground with roof shelters for their hearths, or single rounded brush houses. Remains of like rooms can still be found all around the pueblo area; consequently these open-air rooms may be regarded as the oldest form, but when, however, emigrants came into the cave country they immediately recognized that the caverns would furnish a natural protection, which is not necessarily synonymous with defence, and were not slow to adopt them as sites for their dwellings and furnished stones for their building material. They constructed habitations in these caves and as the population increased in size the floor of the cave was later completely covered; tiers of rooms were added until the increase in population forced the inhabitants to move into the open for more room. Here the form of building born in a cave was retained, although necessity for the compact character disappeared. The pure type may also have developed by accretion of rooms around a central round tower, in the open, outside the cave. The pure type may have originated in two converging lines.

The pure type, as shown in Far View House, is morphologically identical not only with neighboring cliff houses, but

also with pueblos situated in the valleys and on mesa tops miles distant from Mesa Verde, where cliff dwellings do not exist. The pure pueblo type is of as wide geographical diffusion as the central zone, recognized by Krause, but how far this type extends awaits investigation.

The purest type of pueblo buildings occurs in the Mesa Verde and down the San Juan River or up its tributaries. There is good evidence that it is limited to prehistoric times, thus confirming the traditions of modern pueblo people, still living, that their ancestors came from the direction in which the Mesa Verde is situated. The identity of the type in prehistoric pueblos and cliff dwellings also confirms another, almost universal, legend that the ancestors of modern pueblos once lived in cliff dwellings. The pure type may be regarded as an intermediate stage in evolution between the single-roomed structures antedating cliff dwellings and a later degenerate or mixed type characteristic of the modern pueblos.

An important addition to knowledge made as a result of the field work of the Smithsonian Institution, at the Mesa Verde National Park, the past summer, is the discovery of a new type of ruin unlike those already recorded from this region. Many years ago the magnificent volume by Baron G. Nordenskiöld made known the most important features of the largest cliff buildings in our Southwest; but he knew little of the number, magnitude, and importance of open sky buildings scattered in clusters over the Mesa Verde. As archaeological work progresses hitherto unknown pueblos are being rapidly brought to light and the present indications are that there remain on this tableland several other types of prehistoric buildings yet to be added, the most important discovered since Nordenskiöld's work being Sun Temple and Far View House. No one can predict the future of archaeological research in this region, but the present indications are that the types to be revealed by the spade of the archaeologist promise to be equally important and such as will greatly enlarge our knowledge of the pre-history of the Southwestern States.

Bureau of American Ethnology

THE CLIFF DWELLERS

THE SEARCH

We are seekers come, to these old, old lands,
Of the cedared hills and the desert sands,
Where the Ancients lived and their cities reared,
Where they worked and played, where they hoped and feared;

Where they hewed great caverns from cliff and wall,
The Estufa temple and echoing hall.
Here were tribal homes of a hundred rooms,
Here their dead are dust in a thousand tombs.

Here the crumbling walls and the cliff-hewn cave
And the sand-filled fortress and hidden grave
Hold their secrets locked from the common eye,
From the hands indifferent that seek to pry;

But to those who come with a reverent mind,
With a wish to learn from the things they find,
There will open vistas of knowledge new
Every relic a treasure, each potsherd a clew.

So we delve and dig, like a man for gold
When each spadeful turned may bring wealth untold.
So we dig and delve mid the ancient stone,
Deep through drifted sand for a crumbling bone;

Or the archer's flint, or the warrior's maul,
Or a colored vessel, or painted wall
That we now may find, on some tablet graved,
That the winds have buried and sands have saved,

What was placed of old by some Glyptic's hand
And some record gives of this ancient land;
How they came, how built, and how vanished then
From a place on earth mid the sons of men.

R. H. PEAKE

A MARBLE FRAGMENT AT MOUNT HOLYOKE COLLEGE FROM THE CRETAN CITY OF APTERA

CAROLINE M. GALT

MOUNT HOLYOKE COLLEGE has acquired recently a sculptured marble fragment that was brought to this country as a *souvenir de voyage* by a man who literally stumbled upon it in Crete. The marble (Figs. 1 and 2) shows in moderately high relief a head supported by a hand. When details of its provenance were sought, this description was given: "It was found at Suda Point above Suda Bay at a place the natives call Palæocastro. I found the statue in a lot of stones that were probably a building at one time; anyone coming along might have found it if he had stumbled over the same stone as I did. Finding that one made us look for more. We found a few coins and another piece of statuary. The other piece was partly buried and the coins were under heavy rocks in different places. The old town was on a high hill and was gotten to by climbing a winding road; on one side toward the east was a steep cliff. Parts of buildings are still standing, but at first glance they are more like the stone walls one sees in the country. We did get into some big galleries that were underground that looked like storerooms. There were three galleries that were probably twenty feet wide and forty feet high, all connected by a passage on one side and running into one wall at the back. We could see from one gallery into another, for they were built with arches with a stone partition about four feet high." The general aspect of the site on which the fragment was found was summed up in the words, "Just think of a stony field with lots more stones lying in piles, and there you have it."

The fragment is roughly triangular in shape and measures 7⅜ inches across the base and 11 and 10½ inches along the sides with a maximum thickness of 4 inches. One narrow side of the marble bears the fine marks of a claw chisel and seems to have been the vertical side of the original slab. The uniform deep-brown patina indicates that the stone was broken long ago and that this fragment has lain to the weathering of centuries. A subsequent fracture on the wrist is indicated by a lighter color, while a recent scratching of one corner shows that the stone was originally a gleaming white marble. Its texture and the depth of color of the patina suggest that it is a bit from the quarries of Mount Pentelicus.

If it is correct to regard the finished side as the vertical side, the original inclination of the head supported by the left hand is seen. This attitude gives the reflective, even melancholy aspect not infrequently seen on Greek grave reliefs. On most of the *stelæ* preserved violent grief of mourning is wholly absent, for tender melancholy, sad reflection were the Greek's tribute to memory and hope. Slaves were shown giving freer expression to their sorrow than became the dignity of citizens, as may be seen in the two mourning slave girls in the museum in Berlin.

How the figure on the Mount Holyoke College fragment was completed must be left to conjecture. The hand raised in this way must have been sup-

Fig. 1.—Fragment of a Gravestone found on the site of Aptera, Crete.

ported at the elbow, and the fact that the right shoulder is raised while the left is lowered would indicate that the weight of the upper part of the body was resting on the elbow. This may have been supported by the right hand, the arm of a chair or of a couch. A rather unusual thing to be noted is that the head comes so near the edge of the slab. No extant *stele* published shows a composition that would bring an inclined head so near the outer margin. Whether in accordance with a conscious rule or not, on other *stelæ* every inclined figure is leaning toward the center of the scene and not away from it, as this would if it were a part of a larger composition. But the failure to find this figure on some other *stele* is merely another confirmation of the fact that even humble *stele* makers shared Greek genius to the extent of avoiding tiresome repetition.

In regard to the details of the figure, the hair was arranged in a roll rising from the forehead and perhaps compressed by a fillet. Over it was worn a kerchief bound in simple fashion around the head. This concealment of the hair seems to have been characteristic of the coiffure of slave girls and this head is very like the heads of the

Fig. 2.—Another view of the head shown in Fig. 1.

Fig. 3.—Gravestone of Hegeso in Athens.

FIG. 4.—Gravestone of Ameinocleia. National Museum, Athens. From Bulle, *Der Schöne Mensch.*

Fig. 5.—Demeter of Cnidus. British Museum, London.

1-7

Fig. 6.—Gravestone found in the Ilissus River. National Museum, Athens. From Bulle, *Der Schöne Mensch*.

little attendants shown on the *stelæ* of Hegeso, Ameinocleia, and Damasistrate in Athens (the first two illustrated in Figs. 3 and 4.) The only other indication of dress seems to be a roughening of the marble on the right shoulder that may indicate the shoulder folds of the chiton that would properly be a slave girl's simple dress. The face measures three and a half inches in length. It is delicately oval with slender cheeks tapering to a firm, well-rounded chin. The eyes are broad and large, deeply inset at the inner corners. The brow is full in front and is limited by a well-defined line that curves strongly downward over the outer corners of the eyes. The carefully modelled eyelids give an impression of underlids rather sunken as though from sorrow. This suggests the treatment of the eyes of the Demeter of Cnidus in the British Museum (Fig. 5), a work attributed to Scopaic influence, if not to the hand of Scopas. A further comparison may be made between the arching eyebrows of this head and the brows of the two adult heads on the *stele* found in the Ilissus River (Fig. 6), also thought to reflect Scopaic influence.

Unfortunately the nose has been worn away; it seems not to have been broken off. The damaged and stained condition of the marble prevents a proper appreciation of the mouth, which is narrow with full lips ending in dimples at the corners in the Attic style. The lower lip is accentuated by a deep depression below it. The right ear is well-proportioned but is not given in as true perspective as is the graceful hand that hides the left ear.

From the modest proportions of the face, the fine modelling of the eyes, and also from the fact that Pentelic marble was used, it seems probable that the fragment is from a grave *stele* made in Athens in the fourth century when the passionate intensity of Scopas' style was impressing itself on all Greek art.

FIG. 7.—Bronze Coins of Aptera. From J. Svoronos, *Monnaies de Crète.*

That objects from Attic workshops should have been imported to Crete follows from the *éclat* of Athenian products and the prosperity of Cretan cities. The identity of the city in whose necropolis this fragment was found was determined from a clue given by one of the two bronze coins found on the site. The coin is similar to the middle coin of Figure 7 and bears on the reverse seven of the nine letters of the inscription ΑΠΤΑΡΑΙΩΝ, showing that it was a coin of the Apteræans or people of Aptera. The form of Α with a bent instead of a straight cross-bar indicates that the coin is to be dated not before the second century B.C. when this form of Α came into use in lapidary and coin inscriptions. The spelling *Aptaraion* for *Apteraion* should be noticed as a Dorism.

The obverse of the coin shows a head of a goddess wearing a *stephane* or crown; it is identified as the head of "Artemis of Aptera." The reverse bears the design of an armed warrior. Earlier coins show this warrior standing with one hand raised before a tree, and have the inscription ΠΤΟΛΙΟΙΚΟΣ with ΠΤΟΛΙΟΙΤΟΣ as a variant. Mr. Warrick Wroth, in his

Catalogue of the Cretan Coins of the British Museum, says that this word, "which seems to relate to the personage near whose figure it is written, is not known to occur elsewhere, either as a personal name or as a descriptive epithet." The suggestions have been made that it may be equivalent to πολιοῦχος, guardian, or πόλεως οἰκιστής, founder of the city. It seems fitting in this connection to quote Pausanias's statement that the second temple of Apollo at Delphi was built by "a man named Pteras" and that a city in Crete was named Aptera after this Pteras. And a dim *Hinterland* in Greek religion opens to view when one brings together the facts that Apollo worship was believed by the Greeks to have been brought to Delphi from Crete; Pteras, the builder of the second temple of Apollo at Delphi, was the eponymous hero of Aptera, and Apollo's sister, Artemis, was claimed by Aptera as the city's patron goddess to such an extent that she was known as "Artemis of Aptera."

Both the coin-type and Pausanias's story reflect the proneness of the Greeks to postulate as the founder of each city a hero from whose name the city name could be derived. A more picturesque reason for the name Aptera is given by Stephanus of Byzantium, who says that the city received its name of Aptera or the "wingless city" from the fact that on its site the Muses and the Sirens once held a musical contest. The Sirens were defeated and, in their chagrin, lost their wings. White and wingless they leaped from the cliff into the bay and became the Leucæ or White Islands that, three in number, dot the water of Suda Bay.

Aptera was located (Fig. 8) on one of the ridges that rise abruptly from the south shore of Suda Bay; which is well described and illustrated in Spratt's *Travels and Researches in Crete*, published in 1865. The anchorage afforded by the bay, unequalled elsewhere on the coast of Crete, was doubtless a large factor in the commercial prosperity of Aptera in the fourth, third, and second centuries B.C. Robert Pashley, one time fellow of Trinity College, Cambridge, was the first modern traveler to identify the Palæocastro on the height above Suda Bay as the ruins of Aptera. He traveled in Crete in 1833 and 1834 and published his "Travels in Crete" in 1837. Previous travelers, if they visited the ruins at all (many did not), reported that they were the ruins of Minoa. Subsequent travelers and French and Italian excavators of the site have only confirmed Pashley's theory.

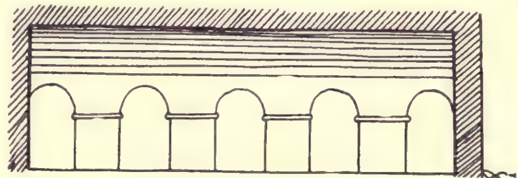
It will be recalled from the description of the site of Aptera that one of the most distinctive ruins shows a series of vaulted passages resembling storerooms. Pashley saw and sketched this ruin (see Fig. 9), and described it as a "brick building of numerous arches, some above ground and some below . . . . plainly once a cistern," and he continues: "The walls are covered with a very hard cement; where they have lost this covering, we see the regular brickwork. I have no doubt, from the appearance of the ground outside this cistern, that it formed one of several, which must have been necessary to insure a supply of water to so considerable a city, through the long drought of a Grecian summer." An Italian mis-

FIG. 8.—Map taken from Hawes' *Crete, the Forerunner of Greece*, with site of Aptera added.

sion explored the site of Aptera in 1899 and Figure 10 shows the plan and a section of the cistern from the drawings of Professor Halbherr of the University of Rome, who directed the excavations. His report of the cistern is as follows: "The whole was divided into three naves by two rows of flat piers supporting arches. Each of the naves was covered with a barrel vault of stone, where the remains are of excellent construction." M. Wescher, from the French Archaeological School at Athens, investigated the ruins in 1862 and attributed the construction of the cistern to Roman times, but Professor Halbherr and his colleague, Signor Pernier, believe that it may have been Hellenic, notwithstanding its arched construction. Figures 11 and 12, both after sketches by Pashley, show parts of the city wall, the first of Hellenic construction, dated in the fourth century by Professor Halbherr; the second a beautiful bit of Cyclopean masonry worthy of comparison with the massive stones in the walls of Tiryns. When Pashley sketched it, this portion was nearly twelve feet high. He says, "the thickness is about six feet, and the height of what now stands generally varies from three to twelve feet. They (the walls) extend along the northeast side of the city, for about one-half of a mile." The Italian excavators report that the "polygonal masonry (which is better preserved here than in most Cretan cities) surrounded the city terrace to the east and northeast where the walls descend towards the north in a throat-like pass in which is visible a broad street climbing to the city," cf. Figure 13. This recessed gateway is to be compared with the narrowed approach to the Lion Gateway at Mycenæ. It seems a characteristic feature of Mycenæan gateways, and Etruscan city builders used

Fig. 9.—One of the Cisterns of Aptera.

the same device in their city walls. In a time of siege, of course, defenders manning the city walls could more easily pick off the enemies who, fewer in numbers or in crowded formation,



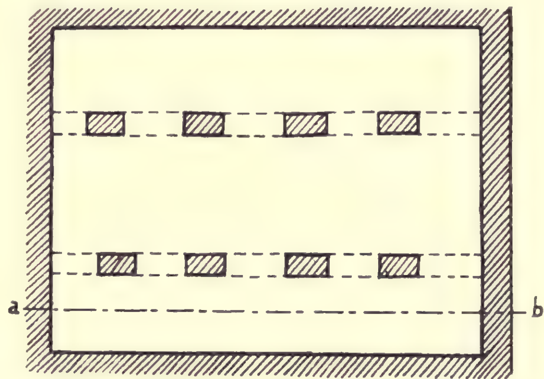


Fig. 10.

FIG. 11.—Part of the Hellenic Wall of Aptera, dating from the fourth century B.C.

FIG. 12.—Remains of the Cyclopean Wall of Aptera, dating from 1400–1200 B.C.

succeeded in reaching this narrowed space before the gate.

Aptera is a vanished city whose history must be pieced together from her monuments, coins, and inscriptions, for, unlike most cities of Greece, she produced no poet, no dramatist, no philosopher, no historian, no painter, no sculptor whose lasting fame gives renown to his native city. There is no reference to Aptera in Greek contemporary literature. Pausanias of the second century A.D. has been quoted in regard to the origin of the name Aptera. The only other reference to Aptera in Pausanias is to the effect that the city furnished a company of archers (mercenaries) to the Spartans during their siege of Messene.

And yet Cyclopean walls of such large blocks of stone testify that Aptera was a city that was fortified as early as 1400 or 1200 B.C. It is tempting to think that some of these prehistoric Apteræans may have been among the Cretans Agamemnon saw arming around the warlike Idomeneus; for they all "were skilled in warring, neither did disheartening dread keep back a man of them, nor did any one, yielding to coward sloth, avoid the evil contest." Aptera's inhabitants of the Mycenæan period may have been supplanted by Dorians in the Dark Ages when all Greece was invaded by these less-civilized northerners. The persistent Doric form of the city's name—Aptara for Aptera—may mean that the Doric element was always predominant in its later population.

The stretches of Hellenic wall can be dated by the good quality of the work as belonging to the fourth century. The entire circuit of the city wall at this time was about three miles. Perhaps to this period belongs the erection of the theater that Pashley described as having lost two-thirds of its original size "because it was not cut out of the living rock, as most Greek theaters

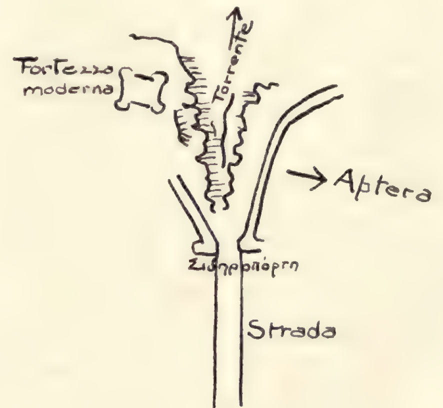


FIG. 13.—Plan of the City Gate of Aptera.

are," and which the Italian excavators found in 1899 to be almost a shapeless ruined mass.

The coins of Aptera show that toward the end of the fifth and through the fourth century Aptera was one of the thirty Cretan cities that had autonomous coinage. Even the name of the artist who designed some of her early coins is known. He was Pythodorus who designed coin-types also for Aptera's neighbor, Polyrrhenium. Alexandrine coins probably were current in Aptera, as elsewhere in Crete during the third century, but Aptera minted her own coins again from about 200 till 67 B.C., cf. Figure 7 for examples of bronze coins of this period. The style of these late coins is poor, even barbarous, but this degeneration of coin-types may reflect the political vicissitudes of this period that ended in the Roman subjugation of the island by Cæcilius Metellus in 67 B.C. The coins then tell that Aptera maintained her independence as long as any of the city states of Crete, and only lost it when the whole island became subject to Rome. An interesting echo of the last century of Aptera's independence is given by the second bronze coin brought to Mount Holyoke College from the site. Unfortunately it is too corroded to be photographed and no similar coin has ever been illustrated. It was identified by the *harpa* or sickle of Perseus on its reverse side. This was used as a canting symbol by King Perseus of Macedon on his bronze coins. King Perseus was the son and successor of Philip V of Macedon who was invited to come to Crete with an army to settle inter-urban quarrels. There is small likelihood that Perseus ever visited Crete, for during most of his reign (178 to 168 B.C.) he was warring with Rome. He was finally defeated by Æmilius Paulus, who took him to Rome to walk in his triumph. Plutarch, in telling the story of Perseus's humiliation, speaks of Cretans who had been in his suite or on his staff during his resistance to Rome. It may, however, seem incredible that a tiny bronze coin of Perseus's minting picked up nearly 2,000 years later on the site of Aptera seems to confirm Plutarch.

An historian of commercial relations in the ancient Greek world would be the one to gain the most profit from the inscriptions found at Aptera. It cannot be without significance that the majority of the inscriptions deal with business friends. Pashley and Wescher found many inscribed stones that they both thought had once been in the walls of a public building. These inscriptions record decrees passed by the city council conferring the title of *proxenus* upon men who thereupon became so-to-speak honorary citizens of Aptera in whatever city or country they might live. Modern consular service involves some of the international relations that proxeny represented. But greater honor and more emoluments accrued to a *proxenus* than to a consul. Among the benefits enumerated in this series of decrees are gifts of land with olive groves and vineyards, the erection of statues in their honor, exemption from tolls and taxes, the right of asylum, and protection in time of peace and war.

The geographical extent of Aptera's commercial relations may be seen from the places named in the decrees. Aptera conferred the title of *proxeni* upon citizens of Hierapolis, Priansion, Knossos, and Hierapytna in Crete; Sparta and Messene in the Peloponnesus; Ambracia, Heraclea, and Apollonia in northern Greece; Lampsacus, Magnesia, and Nicomedia in Asia Minor; that is to say, during the third and second centuries

before Christ, Aptera was in close business relation with the most remote coasts of the Greek world.

The rank of some of her *proxeni* is seen in the fact that Prusias II, king of Bithynia from 180 to 149 B.C., is named in one extant decree, and in another Attalus II, king of Pergamum from 159 to 138 B.C.

This is the story of the marble fragment with some glimpses into the history of Aptera, where it was found. The marble, fragmentary as it is, makes its own appeal perhaps because it was sculptured at a time when even the humblest products of Athenian workshops glowed with the spirit of the Golden Age. Commercial, perhaps materialistic, Aptera, by importing its marbles, thus paid lasting tribute to the cultural supremacy of Athens.

Mount Holyoke College

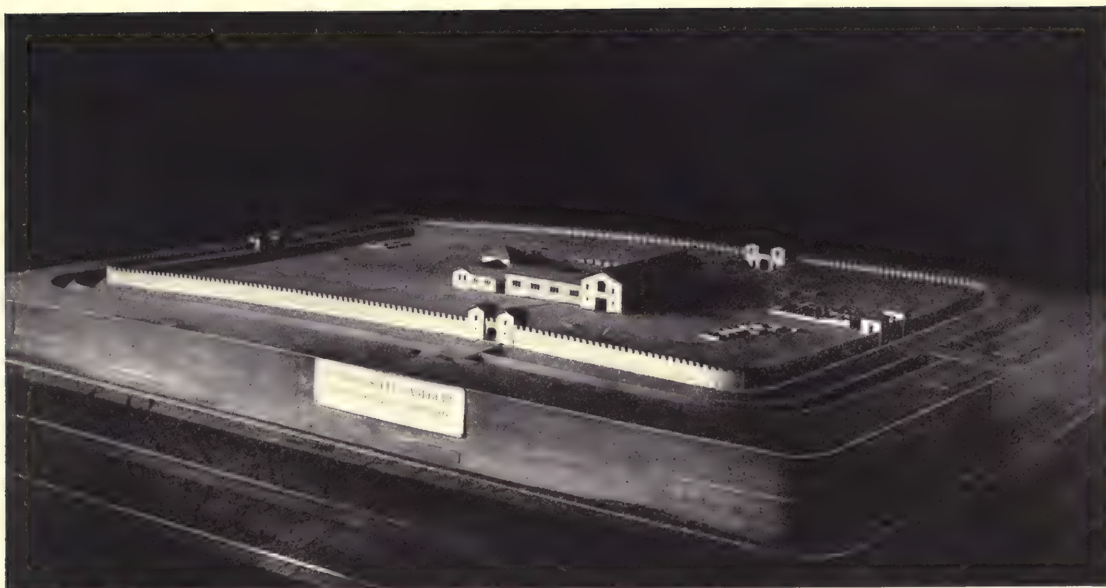


Fig. 1.—Model of The Saalburg.

THE SAALBURG A ROMAN FORT IN GERMANY

Robert C. Horn

AMONG the most interesting side trips for an intelligent traveler in Germany, particularly one with an interest in classical life and art, is that to the Saalburg. A great many travelers along the Rhine stop at the interesting city of Frankfurt; but few, even students of the classics, know how near and easily accessible is a Roman camp, not in ruins but restored. Amid what has been written about this camp, I take pleasure in referring to an article, "The Saalburg Collection," by Professor F. W. Shipley, in the *Classical Weekly* of January 23, 1909. Illustrations and pictures of the camp, apart from the postcards which may be purchased at the Saalburg, are very unusual. If this brief account of a delightful excursion, with its accompanying pictures taken at that time, excites the interest of any students or lovers of the classics, that is all it intends to do. I believe that this trip would be an inspiration to a teacher of Cæsar; for my part, I am able now to visualize a Roman camp more clearly and more satisfactorily than ever before. Cf. Fig. 1.

To reach the Saalburg one sets out from Frankfurt by trolley for Homburg, twelve miles distant, a small town but a famous resort, well known as Homburg vor der Hoehe. Before us are the fir-clad Taunus Mountains. From Homburg the electric car takes us up the steep grade of the mountain side; it is a very pleasant ride. The terminus is not far from the Saalburg; it is fortunately situated just below an attractive restaurant, which offers a

Photograph by D. M. Robinson

Fig. 2.—The Court of the Prætorium, looking towards the Drill Hall.

FIG. 3.—Main Entrance (Porta Decumana). *Photograph by D. M. Robinson*

good lunch when one has become weary of tramping around the Roman camp. On the front of the building are these inviting words:

"Eia age silvestri fessus requiesce sub umbra.

Pelle animo curas, corpore pelle sitim."

Below this we read in German:

"Ruhe, ermuedete Wanderer, unter dem Schatten des Waldes.

Verscheuche aus dem Geist die Sorgen, aus dem Koerper verscheuche den Durst."

This invitation of the Restaurant Saalburg-Taunus is irresistible to a tramper in the forests of the Taunus. The tempting invitation of the inscriptions is not belied by realities. As one sits on the terrace enjoying his lunch, he is enjoying at the same time a splendid view towards Homburg.

After a short walk one reaches the ruins of the settlement which has grown up about the fortress of the Saalburg: the Shrine of Mithras, the graves, and the shops. Just before one arrives at the entrance, there can be seen a villa and a bath, with remains of a hypocaustum, the famous hot-air heating system of the Romans. While we are crossing the bridge which spans the double ditch surrounding the fort, we read the inscription over the gateway, which tells us of the restoration of the Saalburg by the German Emperor. The inscription runs thus:

GVILELMVS II FRIDERICI III
FILIVS GVILELMI
MAGNI NEPOS ANNO REGNI XV IN
MEMORIAM ET HONOREM PARENTVM
CASTELLVM LIMITIS ROMANI
SAALBVRGENSE RESTITVIT

Before the double opening of the gate-

Photograph by D. M. Robinson

FIG. 4.—Side Gate and Wall (from within).

FIG. 5.—Sacellum and Statue of the Emperor Hadrian.

way stands a bronze statue of Antoninus Pius, placed there by the Kaiser, to take the place of a stone original. On the base is this inscription:

IMPERATORI
ROMANORVM
TITO ÆLIO HADRIANO
ANTONINO
AVGUSTO PIO
GVILELMUS II
IMPERATOR
GERMANORVM

On our right as we enter the Porta Decumana (Fig. 3) is the Horreum, now the museum, while on the left is the Quæstorium. In the museum are many articles that were found here: hatchets, chisels, horse-shoes, nails, weapons and utensils of various kinds, articles of personal adornment, writing implements, and the like; here are all the articles of daily use and need. Many things were found in the wells, which were very numerous; the mineral properties of the water helped to preserve what was thrown or dropped in. From a study of the collection much may be learned about the life on the Roman frontier. In the center of the camp is the Prætorium (Fig. 2); that part of it which faces us was a drill hall; in it are some interesting models of Roman engines of war. As we pass on through the two courts, we see in front the Sacellum and the statues of Hadrian and Alexander Severus (Fig. 5).

The other gates (Fig. 4) of the camp are protected by two-storied towers on either side; the battlemented walls of stone are six feet thick and twelve feet high, exclusive of the battlements; back of these is an embankment ten feet high, upon which the soldiers took their positions. Outside of the walls is the double ditch. The fort evidently controlled important trade roads; there are still remains of the old Roman road which ran to the main entrance of the castellum and then turned aside to the right, continuing along the east side of the fortress. If we follow this road to the north for several hundred feet, we shall arrive at the Limes, which the Germans call Pfahlgraben, the trench and earthen rampart, the visible limit of the Imperium Romanum.

This is what one sees in a visit in times of peace to the Saalburg. The appearance of walls and buildings gives one an idea of the Roman fortifications not easily gained otherwise. The museum shows many of the articles which the soldier and the engineer used in their professions, besides many things that show the life of the town that lay under the walls of such a fort. One may climb the neighboring hill of Froehliche Mannskopf to get an excellent view of the camp as a whole. Back of the whole line of the Limes, which was furnished with frequent watch-towers (Fig. 6), were fortresses like the Saalburg at intervals of nine miles, and between these were smaller forts. So one begins to realize how the lords of the world managed to hold their own by strength of arms against the German tribes, who were only beginning to be civilized. One begins to understand also how the Roman outposts of civilization were influencing these barbarians. This is what one learns from a visit to this Roman fortress, restored a few years ago by the German Emperor. This is the charm of the Saalburg, tucked away in a most delightful situation in the glorious Taunus Mountains.

Muhlenberg College

FIG. 6.—Model of a Watch-Tower on the Limes.

An Etruscan Sarcophagus in the Museum of the University of Pennsylvania

IN THE VATICAN

(To An Etruscan Statuary)

What led thy hand to such supreme design?
This tranquil matron with entrancéd look,
Who nurtured on some mystic Sibyl's book,
Seems 'rapt by vision of a realm divine;
A far Elysium where the gods recline,
And where the happy shades by earth forsook
Meander free, or, couched in sheltered nook
All rose-crowned, feast and sip ambrosial wine.
And so thy work, touched by the common need,
Serenely effigied upon this tomb,
With the sure seal of hope upon the face
Hinting of faith in some sublimer creed,
Proclaims a life of all-compelling grace,
A death whose final ways are reft of gloom!

HARVEY M. WATTS

Philadelphia

The Venus de Milo in the Louvre, Paris.

ALIEN OF THE CENTURIES

In Paris—in the Louvre where come
  The devotees to Genius' shrine,
Where is foregathered, piece by piece,
  The art that man counts half divine—
    You hold your court.
Impassive alien, you look down
  Upon your worshippers, and give no sign,
    Venus de Milo!

Whose hope you were, whose dream fulfilled
  No living man has known;
What scenes you shared in that dim age
  Ere Melos was to brown sand blown
    We may not say.
Flotsam from some far century
  The world's heart claims you for its own,
    Venus de Milo.

Claims you, although it cannot read
  The cryptic scroll of vague unrest,
Nor wake the soul the sculptor hid
  Deep in that pallid, pulseless breast;
    For mighty love
That wrought you from the shapeless block
  Your immortality confessed,
    Venus de Milo.

O'er Melos Isle the winds still blow,
  Still runs the tide with azure gleams,
The buried city sleeps and sleeps
  Just as you see it in your dreams
    Here in the Louvre.
The clouds like golden chariots drift,
  And in their wake a sea bird screams,
    Venus de Milo!

SARA BEAUMONT KENNEDY

Memphis, Tenn.

TO AN UNKNOWN GOD

("Sei Deo Sei Deae Sacrum")

Unchanged the altar stands where long ago
Some Speaking Voice, some Bird, had given a sign,
To build it on the sloping Palatine
Above the roar of Roman life below.
And here, with chant and hymn and incense-glow,
With flesh of bulls and pouring of rich wine,
Calvinus hallowed the rebuilded shrine—
To god or goddess, which? He did not know.

Yet mock not his devotion. One who knows
How rare the Vision, human hearts how blind,
Will reverence every spot where Heaven outpours
Its least of glory. Lo! I lay this rose
Upon thine altar, Roman; for my mind
Touched by thy faith thine unknown Power adores.

GEORGE MEASON WHICHER

Hunter College, New York City

CURRENT NOTES AND NEWS

A Fine Latin Inscription

ONE of the scientific accomplishments of students of Latin epigraphy is the ability to date an inscription by the form of its letters and the style of their cutting. By those two criteria we know that the inscription shown in our illustration was cut during the early part of the reign of Augustus (27 B.C.–14 A.D.). The reader will at once notice that character is brought out by several letters which are somewhat different from those now in common use, namely, the letter I, which in several cases rises above the rest of the letters, the P with the unclosed loop, the spreading M, and the wide round O. Further, the letters, although cut

A Roman Inscription in the best style of monumental cutting.

into the stone, seem to stand out from it in relief. That is because the V-shaped cutting is so truly done, that whether you stand in front or on either side of the inscription, the light always strikes the letters so that one gets mutually accentuated white and shadowed lines. To the writer's knowledge there is no more beautifully cut Latin inscription than this one, which is a prized possession of the Museum of the Johns Hopkins University. Its letters were taken as patterns for the commemorative tablet put up two years ago in Baltimore in the Harriet Lane Johnston Home for Invalid Children. R. V. D. M.

ART AND ARCHAEOLOGY

Some Collections in the United States

PORCELAIN was imported into England very early in 1500, but, as late as 1567, a gift of Queen Elizabeth was a porringer of white and a cup of green porselyn; and even the great Lord Bacon had ideas about porcelain that were of the crudest. China began to go to England rather freely about 1650; and "doubtless tea and china became plentiful in Europe together." In 1713, Addison wrote: "China vessels are playthings for women of all ages."

Delft ware, probably, was brought to America "by the first English and Dutch settlers." Along toward 1650 we begin to see mention of "Chaynie" (and "cheyney" and "cheny") in America; and in 1718 many rich Bostonians had some china. About 1728–30 we read of sales of china of several sorts; and in 1737, in Boston, there was a "vandoo" of "spices, silks, negro slaves, and a rich sortment of china ware."

About 1830, an old lady, writing about pre-Revolutionary matters, said: "Pewter plates and dishes were in general use. China on dinner tables was a great rarity. Glass tumblers were scarcely seen. Some, especially country people, ate their melsa from wooden trenchers." In 1758, Franklin wrote to his wife from London of some pieces of china that he had sent her, praising them—and her; and in 1773, his daughter, Mrs. Bache, wrote him to bring home some "Queen's ware." By about 1778 "china began to pour into other ports than Boston," and in 1783 "Queen's ware came into Baltimore from England, France, and Holland," and various wares of the new and desired kinds.

In Virginia, says a volume dated 1590, "Indians cooked their meat in earthen pottes. Their women know how to make earthen vessels with special Cunninge, and that so large and fine that our potters with thoyr wheles can make no better."

In 1690, at Burlington, N.J., Governor Coxe, of "West Jersey," established a good pottery. In 1791, a newspaper, referring to ceramic conditions in this country, said: "Coarse tiles, putters, wares beyond the home consumption, mustard bottles, a few flasks or flagons, some sheet glass and vessels for family use, generally inferior, are now made."

In Pennsylvania, in 1787, a $20 prize was offered for "the best home-made earthen ware approaching queen's ware"; and in 1792, a $50 prize was offered. In 1808, in Peale's Museum, A. Trotter exhibited some articles made at his Columbian pottery, South Street, between Twelfth and Thirteenth; and thenceforth here in this and in allied lines there was remarkable progress.

The furniture made in New York by Duncan Phyfe—he moved there from Scotland about 1783—has long been celebrated for its quality. In 1816, for C. N. Bancker, of Philadelphia, he made single chairs at $22, a sofa for $122, and a pier table for $265. In 1773, J. Snowden advertised domestic "Windsor" chairs in the

Philadelphia Journal; and a few years later this city had a dozen makers of the same chairs.

Connecticut became "a nest of clock-makers" at an early period, and many of the clocks were of surprising excellence. Terry, in 1814, introduced a clock called the "pillar and scroll-top case" ($15 each), and Seth Thomas paid $1,000 for the right to manufacture it. From it he and Terry each made about $6,000 the first year. The Willard clocks were in all ways notable, and are highly prized.—*Philadelphia Record.*

Arts and Letters Week at Chautauqua

THIS is to be the classical year at Chautauqua, and great interest has been shown in the preliminary work done there this summer. One of the editorial staff of ART AND ARCHAEOLOGY, Prof. Mitchell Carroll, of Washington, who is head of the Latin Department in the Chautauqua Summer Schools, is this year delivering another series of illustrated lectures on classical subjects. He was most ably seconded during Art and Letters week by Mr. Henry Turner Bailey, head of the Arts and Crafts Department, Dr. Rollin H. Tanner, of Illinois College, Prof. Albert T. Clay, of Yale University, Dr. W. H. Crawshaw, of Colgate University, and Dean Percy H. Boynton, of the University of Chicago. Lectures and addresses were given by Professor Crawshaw on "Pilgrims and Pioneers"; by Dean Boynton on "The Evolution of an American Literature"; by Mr. Bailey on "The Arts and Crafts of Twentieth Century America"; by Professor Clay on "The Arts of Babylonia and Assyria," and "Babylonian Clay Tablets"; and by Dr. Carroll on "The Story of Man in Prehistoric Europe," and "Classical Literature in Translation." The week ended in splendid fashion in a symposium on Arts and Letters at which Dean Andrew F. West, of the Graduate School of Princeton, made an address in which he gave a rousing negative reply to the question, "Must the classics go?"

Art and Archaeology count for a good deal at Chautauqua.

R. V. D. M.

The Thayer Gift to the University of Kansas

MRS. SALLY C. THAYER, of Kansas City, Mo., in memory of her late husband, William B. Thayer, has given a splendid collection of over 5,000 art objects to the University of Kansas, "to encourage the study of fine arts in the Middle West." Among the paintings in the collection are canvases by Innes, Homer, La Farge, Jonas Lie, Homer Martin, and Mesdag Basbaum. There is also a collection of 1,800 Japanese prints, included in which are the prints formerly in the possession of Frank Lloyd Wright, of Chicago. The collection of textiles will take high rank at once. There are Oriental and Coptic weaves,

old American counterpanes, Indian blankets, Paisley and Persian shawls; nearly 2,000 pieces which illustrate the growth of ceramic art, a Chinese rice bowl and a bowl of chrysanthemum jade being the finest pieces; a number of lamps and lanterns; a collection of books on art, as well as many objects in bronze, silver, ivory, etc.

The University of Kansas is to be congratulated, and Mrs. Thayer most heartily to be thanked. There is no better place to put art objects than in university or municipal museums, where they can be seen and studied, and where they will serve, we believe, to set a standard everywhere that will make the recommendations of artists and architects more intelligible to the "man on the street."

The writer is particularly enthusiastic about the splendid addition to the art collection of the University of Kansas, not only because he knows something about the Thayer collection itself, but because he had the pleasure, at the instance of Prof. Hannah Oliver, of the Department of Latin, of helping the University of Kansas obtain a number of archaeological specimens for their museum which he has heard have been of much use in the teaching of Greek and Roman life. R. V. D. M.

Completion of the Famous Brumidi-Costaggini Frieze in the National Capitol

A LARGE, cagelike, wooden structure, suspended from the balcony in the rotunda of the Capitol, attracts the attention of every visitor these days. The answer to the invariable question is that Charles Ayer Whipple, an artist of New York and Boston, is at work on a proposed continuation of the famous Brumidi-Costaggini frieze, which ends abruptly with a group representing the discovery of gold in California.

Mr. Whipple has received permission from the joint committee on Library of Congress to place in the vacant space his suggestion for completing the circle. He is working this out in such a manner that if Congress does not approve the work can be erased or taken down.

The episodes in American history chosen by Mr. Whipple are the invention of the locomotive and the application of steam to travel and transportation; the development of electricity; the freeing of Cuba; the building of the Panama Canal, and the development of the modern battleship and the aeroplane.

The Capitol rotunda frieze was started by Constantino Brumidi, who carried his work to the group representing Penn's treaty with the Indians. After his death Filipo Costaggini carried out the idea, beginning with the three Indians at the left side of the Penn group. His last group represents the discovery of gold in California. Costaggini died in 1907, and since then no work has been attempted on the frieze.

ART AND ARCHAEOLOGY

Excavations in New Mexico

AN expedition organized by the Bureau of American Ethnology of the Smithsonian Institution and the Museum of the American Indian, Heye Foundation of New York City, under the immediate direction of F. W. Hodge, ethnologist in charge of the bureau, has just concluded its first season of excavating among the ruins of Hawikuh in western New Mexico. This pueblo was one of the famed "Seven Cities of Cibola," which was seen by Marcos de Niza, a Franciscan friar, in 1539, and was the scene of the death of his negro guide and companion. In the following year the pueblo was stormed by Francisco Vasque Coronado, the celebrated Spanish explorer, who almost lost his life in the attack. The Zuñi occupants of Hawikuh fled to their stronghold a few miles away; the Spanish took possession of their village, which Coronado called Grenada, and while there wrote his report to the Viceroy of Mexico, giving an account of his expedition till then and sending various products of the country and examples of native art.

The excavations were commenced at the close of May by Mr. Hodge, assisted by Alanson Skinner and E. F. Coffin, of the Museum of the American Indian. Work was begun in a great refuse heap forming the western slope of the elevation on which Hawikuh is situated. This refuse was found to contain many burials of Zuñi dead, of which there were three types—remains cremated and deposited in cinerary vessels; others buried at length, or in abnormal postures without accompaniments and usually dismembered; others still deposited at length with head directed eastward and with them numerous vessels of earthenware, great quantities of food and the personal tools and ornaments of the deceased. In all, 237 graves were opened during the three months devoted to the work, in which quantities of pottery vessels of various forms and with a great range of decorative painting were uncovered. Among burials of the third type mentioned were several skeletons of members of the Zuñi Priesthood of the Bow, with their war paraphernalia, including bows and arrows, sacred paint, war clubs, and their personal or ceremonial belongings.

The pottery of the Hawikuh people possesses a wide range of decoration and coloring. Most of the designs are geometric, but numerous highly conventionalized figures of birds, as well as many lifelike forms of quadrupeds—the eagle, the butterfly, the tadpole, and the corn plant—were found. Many of the vessels are decorated with a distinct glaze, black and green predominating. The vessels consist chiefly of bowls, ranging in size from tiny toy affairs to some as large as fifteen inches in diameter; but there are also large and small water jars, and black undecorated cooking pots, duck-shaped vessels, and the like.

The site of Hawikuh covers an area of about 750 by 850 feet, so that only a comparatively small part of the site was excavated during this season.

BOOK REVIEWS AND NOTICES

The Relation of Sculpture to Architecture. By T. P. Bennett, A.R.I.B.A. Cambridge: University Press, 1916. Pp. xii + 204, 110 illustrations. G. P. Putnam's Sons, N.Y. $4.50.

After a brief introductory chapter in which the intimate relation of sculpture to architecture is clearly set forth, the author takes a general survey—in the second chapter—of the salient characteristics of the historic periods of the art of sculptor and builder. These characteristics are generalized to some extent, but they are enlightening nevertheless, although stated in such a brief way. Monumental forms are found in several periods, but they belong peculiarly to the Egyptian period. Bas-relief belongs to the Babylonian and Assyrian periods, restraint and variation to the Greek, lavish enrichment to the Roman, mosaic to the Byzantine, religious sculpture to the Romanesque and Gothic, and special features to the Italian, German, French, and English Renaissance, traceable to the influence of the rococo, of the Greek revival, or of realism.

Chapters III and IV are devoted to the consideration of Decorative Sculpture; (1) as intimately related to architecture, and (2) as applied to architectural forms. Here we have a very straightforward and convincing discussion of the points of application for sculpture and of its proper subordination to architecture, and also of the great importance of the correct placing of figures dependent upon the sky-line or the niche or the façade position. These chapters are followed by the author's real contribution to the subject. He takes up with care the placing and surroundings of monuments, and the choice of sites, the effect of nearby buildings, or roads, or water, upon the type of monument. Then in three chapters devoted to The Small Monument, Larger Monuments, and Large Monumental Lay-outs, the author brings to bear his technical knowledge and his artistic taste upon scores of monuments already decorating or spoiling various sites in Europe and the United States. Among the well-chosen illustrations, England has 25, France 24, Belgium 19, Germany, Italy, and the United States, respectively, 15, 11, and 8.

This book should be in every municipal library and its presence there should be known. A survey of it would be of advantage to any municipal art commission, and might save our cities and towns from many decorated monstrosities, and might help to place in the proper setting works the real merits of which are lost because of bad positions. The author's suggestion, in his conclusion, that for every monument both a sculptor and an architect should be appointed, is most reasonable and certainly worthy of adoption.

R. V. D. M.

Engravers and Etchers. By FitzRoy Carrington. The Art Institute of Chicago, 1917. With 133 illustrations. Pp. 278. $3.00.

This book contains the six lectures delivered on the Scammon Foundation at the Art Institute of Chicago in March, 1916, by the author, who is the editor of "The Print-Collector's Quarterly," and the Curator of Prints at the Boston Museum of Fine Arts. Mr. Carrington's name is enough to guarantee the quality and value of the material which has gone into the making of these lectures.

It is also a matter of satisfaction that 81 of the 133 illustrations necessary to illumine the text are in Boston, for the

most part in the Museum of Fine Arts. The author is too wise to say that it is ignorance that cloaks itself behind the saying often heard, "Oh! I don't like black-and-white prints." Therefore he disclaims any didactic intentions, and aims only at sharing "the stimulation and pleasure which certain prints by the great engravers and etchers have given me." He succeeds in doing that very thing. No one will read these lectures and look at these illustrations without finding out how to look for things in prints he never knew before were there, and without feeling that his artistic sense is sharpened and his appreciation enlarged.

One can say little more than that Lectures I and III are devoted to German Engraving, I: From the Beginnings to Martin Schongauer, and III: The Master of the Amsterdam Cabinet and Albrecht Dürer; Lectures II and IV to Italian Engravings; II: The Florentines, and IV: Mantegna to Marcantonio Raimondi; Lecture V: Some Masters of Portraiture, and VI: Landscape Etching. The work of forty different engravers is shown in the various illustrations, Martin Schongauer, an Anonymous Florentine of the fifteenth century, Albrecht Dürer, Raimondi, Rembrandt, Anders Zorn, and Seymour Haden, each having four or more engravings. Occasionally some paragraphs of the lectures sound too much like a catalogue, but a high standard of good judgment and sound taste is maintained with small recourse to technical phrase or artistic pyrotechnics.

The book is designed and published by the same press which prints ART AND ARCHAEOLOGY. No further guarantee of its excellence would seem to be necessary. It is to be most highly recommended to all who care about engravers and etchers. R. V. D. M.

The Mythology of All Races. Vol. VI. Indian. By A. Berriedale Keith. Iranian. By Albert J. Carnoy. Boston: Marshall Jones Company, 1917. Pp. 404. Illustrated. $6.00.

In Indian mythology, Professor Keith has a particularly difficult branch of mythology to treat because of the great number of deities and semi-divine beings belonging to the Indian pantheon, many of little importance, yet not to be omitted in a comprehensive survey.

After the preface, a paragraph on transcription and pronunciation and an introduction on the literary sources and their dates, Professor Keith treats the material in chronological order. Chapters I and II deal with the Gods of Sky and Air and Gods of Earth, Demons and Dead of the Ṛgveda. Then follow chapters on The Mythology of the Brahmaṇas (III), The Great Gods of the Epic (IV), Minor Epic Deities and the Dead (V), The Mythology of the Puraṇas (VI), Buddhist Mythology in India and Tibet (VII), The Mythology of the Jains (VIII), The Mythology of Modern Hinduism (IX).

The volume will be of use as a handy reference book for the Sanskritist rather than for the general reader. The reader, unfamiliar with Sanskrit literature, would not obtain a very clear idea of the personality of the Hindu gods, especially those of the Veda and Brahmaṇas. It is true many of them had but little personality, due to the deification of every force in nature and of abstractions, such as Manyu (Wrath), and for that very reason these unimportant deities should have received less space. The chapter on the Great Gods of the Epic gives a clear and comprehensive account of the myths concerning Viṣṇu and Śiva, who have emerged from the legion of Vedic gods as the predominant deities of the epic, and their various incarnations.

The chapters on Buddhism, Jainism, and Hinduism are the most interesting and valuable ones in this part of the work.

Professor Carnoy, in the Author's Preface to the second part of the volume, says that he intends to limit himself strictly to mythology and to exclude everything religious, historical, and archaeological. However, the Introduction in which he mentions briefly the main characters and characteristics of Iranian religion is of great assistance in considering the mythology.

Chapter I deals with Wars of Gods and Demons which play such an important part in Indo-Iranian mythology. Chapter II, Myths of Creation, is particularly interesting and enlightening in regard to the place fire holds in Iranian religion. Then come chapters on The Primeval Heroes (III), Legends of Yima (IV), better known to most readers as Jamshid, Traditions of Kings and Zoroaster (V), The Life to Come (VI), a brief but intensely interesting chapter, and a Conclusion (VII) which discusses the evolution of mythology toward historical legend.

The volume is profusely illustrated with forty-four full-page plates, many of them unusual illustrations which form by no means the least valuable part of the volume. A very complete bibliography is attached. There are a few misprints, such as the confusion of the figures on plate XXXVI and "Son" for "Sun" on page 234.

HELEN M. JOHNSON
Johns Hopkins University

Early European History. By Hutton Webster. Boston: D. C. Heath & Co., 1917. Pp. xxxv+715. 272 illustrations, 86 maps, 32 plates. $1.60.

With this volume Dr. Webster is continuing to fill out for his publishers a series of histories and source readings. Some years ago Dr. Webster brought out an Ancient History, a book which the writer had the pleasure of reading in manuscript. The work "made a hit," as it deserved. The book under present consideration contains only fifty pages more than did the Ancient History, although it comes down to the Peace of Westphalia in 1648. The Greek period, which in the earlier book took up nine chapters in 303 pages, in this new book is condensed into six chapters with 135 pages. The same condensation holds for Roman history, and the later periods too are short in order to fit in with the plan of the book. But the conciseness does not run into annalistic brevity. All phases of the history of the times are touched upon in proportion to their importance, and the matter is presented most interestingly.

History-book making has made great strides in the last few years, due for the most part to the introduction of numerous cuts, full-page illustrations, and maps. Dr. Webster has not failed to make full use of his opportunities, and few pages in his Early European History lack good illustration of some sort. His publishers have not been so lavish in their expenditure on artistic composition and plate-work as the firm for which Professors Breasted and Robinson lately edited histories, but no one will even turn through the pages of Dr. Webster's book without stopping to look at the cuts and illustrations and read their explanations. The type of the book is of a good size for reading, inset paragraph catch phrases are used, and there are the regular chronological appendix, index, and pronouncing vocabulary at the end of the book. This new history deserves the welcome which it will doubtless receive.

R. V. D. M.

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CONTENTS

PAGE

THE STORY OF THREE GREEK COINS . . . *George Edwin Howes* . . . 181
Seven Illustrations

ON THE VIA APPIA (Poem) . . . *Clarence Stratton* . . . 191
One Illustration

THE APPIAN WAY FROM ROME TO FORMIA . . . *Katharine Allen* . . . 193
Nineteen Illustrations

READING INTO TEMPE . . . *Edwina Stanton Babcock* . . . 203
Five Illustrations

CURRENT NOTES AND NEWS . . . 215

NEWS FROM ROME
THE HERITAGE OF GREECE

BOOK REVIEWS AND NOTICES . . . 219

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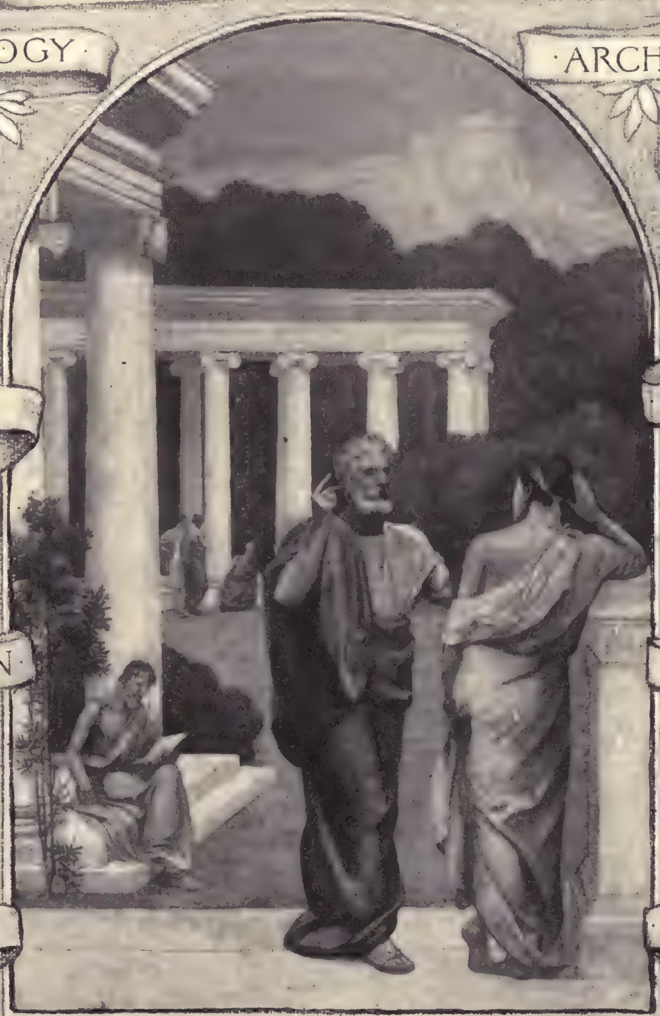

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TEACH HIM ON THESE, AS STAIRS TO CLIMB
AND LIVE ON EVEN TERMS WITH TIME

—EMERSON

1. Obverse of 4.
2. Obverse of 5.
3. Obverse of 6.
4. Asclepius.
5. Demeter (or Triptolemus).
6. Acropolis. Nos. 4–6 from the Eleusis "find," in possession of the writer.
7, 8, 9. Demeter (or Triptolemus).
10. Asclepius.
11, 12. Acropolis (with direction of objects reversed).
13, 14. Acropolis. Nos. 7–14 from the Eleusis "find," in the National Numismatic Museum, Athens.
15. Obverse of 16.
16. Acropolis, from Jacob Hirsch's catalogue, 1905.
17. Obverse of 18.
18. Acropolis (with direction of objects reversed), from Jacob Hirsch's catalogue, 1905.

ART and ARCHAEOLOGY

The Arts Throughout the Ages

VOLUME VI | OCTOBER, 1917 | NUMBER 4

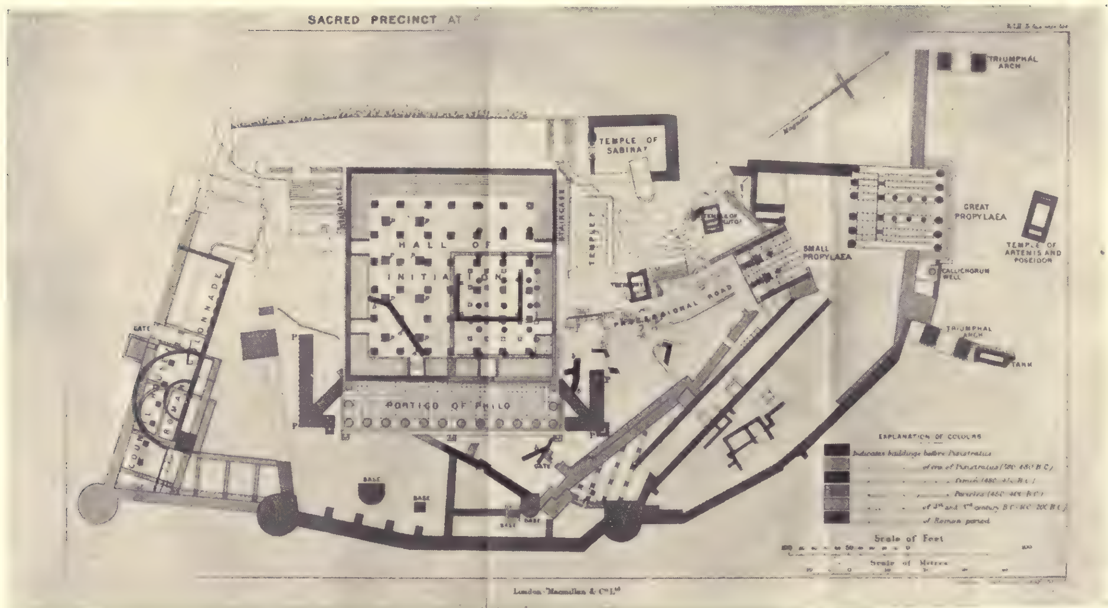
THE STORY OF THREE GREEK COINS

GEORGE EDWIN HOWES

SEVERAL years ago, or to be exact, in the month of March, 1903, as I was getting ready to leave Eleusis (Greece), where I had been spending the day, I was accosted by a peasant who kept a *kapheneion*. He handed me three bronze coins and asked me if I knew anything about the subject of coins. I replied that I knew a little but not much. He then informed me that he had recently dug up several hundred coins somewhat like these, and he wondered if they possessed any value. I told him that I would enquire in Athens and report to him later. He made me a present of these three for my trouble. A dealer in antiquities in Athens after examining the coins said that they were genuine and good, and that he would give me three drachmas apiece for any number of them. This statement naturally aroused in me the desire to buy the whole hoard, if practicable. As I had at that time an official connection with the American School of Classical Studies at Athens, I needed to be sure that there was no impropriety attached to such a purchase. I consulted one of the men who had been connected with the school for some time, only to learn, to my dismay, that probably the Greek officials would object seriously to the purchase of so large a number of valuable Greek antiquities by a foreigner, to be taken from Greece. So I was obliged to relinquish any idea of buying this hoard. As I was to start off in a few days for a cruise through the Ægean Sea, I had no opportunity of making an immediate report to the peasant of Eleusis.

A few weeks later, however, when I had returned from the Ægean cruise, I went out to Eleusis again. Then I found out that, in some way, Mr. Svoronos, the Director of the National Numismatic Museum at Athens, had heard of this discovery of coins, that he had

View of the Propylæa and Temple of Artemis looking over the modern village and plain of Eleusis.



Plan of the sacred precinct at Eleusis. From Frazer's *Pausanias*.
(The coins were found a little below the place shown in the lower right-hand portion of the plan.)

summoned the peasant, and that he had kept the coins for the museum, paying the peasant a nominal sum for them. I was interested enough to call at the museum, and to interview Mr. Svoronos. He informed me that some of the coins found in this hoard furnished the museum with absolutely new specimens, and that many of them provided better specimens of some types than were represented in the collection before. When I asked if I might not have the privilege of purchasing such coins as the museum did not care for, he seemed to me rather gruff, and he gave me to understand that he could not bother to do that. Thus was my virtue rewarded.

The three coins that the peasant of Eleusis gave me have lain in the drawers of my desk since that time, now seeing the light of day for a while, and anon disappearing for months or whole years at a time. It has seemed to me, however, that they are of enough interest and importance, perhaps, to make it worth while to publish them. Hence this article. In looking into the matter somewhat I found that Svoronos considered this hoard of coins of sufficient account to justify an article—in modern Greek—in the *Journal International D'Archéologie Numismatique*. In the volume of this journal for the year 1904 he has an article called a "Numismatic Find of Eleusis," with a subheading, "Roman Bronze Coins of Athens." I will quote a part of this account. "Last year while George B. Adam was digging at Eleusis in the garden of his *kapheneion*, situated a few meters outside the eastern wall enclosing the Sanctuary of the Gods, he brought to light a very well-preserved bust of a Roman and, in addition, a great number of bronze coins, almost all of which were Athenian of the time of the emperors. The Greek Government bought the bust for the National Museum, but nine hundred and seventy-two coins, still covered with earth, were carried

View of the Propylæa at Eleusis. Notice large medallion of Roman Emperor in foreground to right.

to the National Numismatic Museum. These I examined carefully and described in the catalogue that was being published at that time, in which I gave the number of coins of each type. At my suggestion, the National Museum bought a selection of two hundred and eighty-one specimens for the National Numismatic Museum, since this latter museum had a more special numismatic collection. About three-fourths of the remainder passed into the collection of Mr. Athon Romanos, Minister of Foreign Affairs, who had acquired a special collection of Athenian coins; and the rest were sold to different people." Thus again was my virtue rewarded.

Svoronos continues thus: "So much with reference to the coins that were brought to me, about which I was informed that I was dealing with the whole 'find.' But, as I learned clearly enough afterward, there were found almost as many coins more. This second part came into the hands of an Athenian dealer in antiquities, from whom some were unwarrantably" (here I derived a bit of comfort) "purchased by the British Museum; these have been published by W. Wroth in the *Numismatic Chronicle*. I learned that many other private individuals and museums bought from the same man. . . .

The part of the find that I examined consists, as may be seen from the catalogue, mainly of Athenian bronze coins of the Roman Imperial times. They are divided into two classes clearly distinct from each other. The first, which is smaller in number, includes specimens very much worn from long usage. The second, which is the more numerous, consists of specimens of similar type but of a newer kind of art, of smaller diameter and of the best state of preservation—evidently placed in circulation a short time before the burial of the find.

Fortunately we learn the chronology of both of these classes, and in consequence the time of the burial of the find, from the small number of Roman Imperial coins discovered with them, of which those that are worn, that is, those of the first class, belong to the time of Hadrian and Faustina the elder, while the best preserved are of the time of the Emperors Maximinus and especially Gordian III (238–244 after Christ). The bronze Athenian coins of Roman Imperial times, of which there is scarcely one that is not represented in the pres-

View of Propylæa, cave of Pluto, looking toward Hall of Initiation in the distance (Eleusis).

The Ruins of the Hall of Initiation at Eleusis, looking toward the bay and the island of Salamis.

ent find, were coined in two different epochs, that of Hadrian (117–138) and that of Gordian III (238–244), a fact that was not known with certainty before.

The knowledge of the coinage of the Athenians in the time of the Roman emperors is greatly increased, and the man that is going to attempt anew the study of the whole of this coinage can be greatly benefited by the present find."

In his descriptive catalogue of the find Svoronos lists the individual specimens under their appropriate headings. The first place is held by various representations of Athena (on the reverse). These alone form 134 of the 281 specimens. Besides there are 2 of the strife of Athena and Poseidon, 2 of Athena and Marsyas, 27 of an athletic trophy table of Athena, 19 of the Sacred Olive Tree of Athena, 2 of Zeus, 1 of Dionysus, 13 of Apollo, 1 of Hecate, 2 of Artemis, 9 of Demeter (some of these may possibly represent Triptolemus), 1 of Hermes, 4 of Heracles, 4 of Asclepius, 1 of "some goddess," 1 of Nike, 1 of Eirene and Plutus, 11 of Theseus, 6 of Themistocles, 3 of the Acropolis, 23 of an ox's head, 4 of a Roman type of Hadrian's time, 3 of Marcus Aurelius, 1 of Caracalla, 1 of Alexander Severus, 2 of Maximinus, 1 of Gordian III, 1 of Thessalonica, and 1 of Argos.

The coins that were given to me by the peasant of Eleusis, the coins of which I am writing, belong to the time of Gordian III, and are: 1. of Asclepius (of which Svoronos lists 4); 2. of Demeter or Triptolemus (of which Svoronos lists 9); and 3. of the Acropolis (of which Svoronos lists 3, but represents 4—perhaps one specimen was in the collection before or else it was merely photographed but not retained by Svoronos). The obverse of these three coins has a helmeted head of Athena, differing somewhat in detail in the three specimens. The reverse is, of course, the more interesting side. I will describe briefly each one (see p. 180). 1. Asclepius is represented as standing nearly front, though his feet and head are turned to the left (of the spectator). In his extended right hand he has his regular attribute, a staff with a snake twined about it. The inscription ΝΩΙΑΝ ΗΘΑ is from right to left (very unusual in the various types of these bronze coins as listed by Svoronos). There seems to be a little plug, perhaps of lead, that goes part way through the letter Ω. 2. Demeter (or Triptolemus) is represented as standing in a chariot drawn by winged snakes. The wings are seen plainly just below the heads of the serpents. The figure of the person has the reins in the right hand and either a torch or corn in the left hand. If it is a torch, the figure is probably meant for Demeter; if it is corn, the figure may be either Demeter or Triptolemus. It is hard to make out from the form or from the garments whether the figure is meant to be male or female. The inscription, as far as can be made out, is ΑΘΗΝ ΩΝ. 3. The Acropolis is represented, though with no great accuracy of detail. At the extreme right are steps leading up to the Propylæa, which are rather conventionally represented by the end of a structure showing four columns. To the left of the lower part of the steps are seen two caves, evidently those sacred to Apollo and to Pan. Above on the Acropolis is a colossal statue of Athena. We should like to call it Athena Promachus, as it is located where this statue should be found. The goddess is, however, holding in her right hand a small figure, undoubtedly a Nike. At the left the spear and shield can also be made out. So the goddess

The Athenian Acropolis with the Temple of Hephæstus (the so-called Theseum) in the foreground. The Caves of Apollo and Pan are to be seen toward the right of the northern side of the Acropolis.

resembles more the Athena Parthenos than the Athena Promachus. Still farther to the left is the Parthenon, with a wrong orientation, as we seem to be looking directly into the western end, while the general view is from the northwest. The roof is more as it would appear if we were looking from about due north. Below, the masonry of the Acropolis is shown with some detail. The lettering is somewhat small but very distinct ΑΘΗΝΑΙ ΩΝ.

As Svoronos intimates, this general type of coin was known before the time of the Eleusis find. It had been used for illustrative purposes in various books on archaeological subjects, especially by Imhoof-Blumer and Gardner in their "Numismatic Commentary on Pausanias." In this book they show representations of Asclepius, Demeter (or Triptolemus), and the Acropolis. Of the last they give three illustrations, one of which is in the British Museum, a second is in the possession of Imhoof, and the third is in Paris. Besides, they show two slightly different ones, that are in Vienna and Berlin. (None of these specimens, in my judgment—that is, if the book copies do them justice—is so good as the specimen in my possession).

It may not be without interest to go back a generation before the time of this commentary of Imhoof-Blumer and Gardner, and see what Beulé has to say about this type of coin, in his book, published in 1858 and entitled "Les Monnaies D'Athènes." Many of the types catalogued by Svoronos in 1903 were already known to Beulé in 1858. He makes no mention, however, of the type of Asclepius or of Demeter (or Triptolemus). About the Acropolis type he has this to say, after speaking of an Athena and Marsyas, and the contest between Athena and Poseidon: "The bronze coins that represent the citadel sacred to Athena, the Acropolis of Athens, are almost as rare as the two bronze coins of the preceding plate, for the group of Athena and Marsyas is still known by only a single example (Svoronos gives two in his list). Leake has published the two coins which give the Acropolis seen from the side of the grotto of Pan, and of the Theater of Dionysus. The first (the Acropolis) is found in the British Museum, in the collection at Paris, in the collection of St. Petersburg, in the collection of the Marquis de Lagy, and in one or two private collections. The Paris specimen shows Pan in the cave playing the flute." In his plate Beulé gives one that shows the Acropolis from the north and another that shows the objects in reverse order. The cave is seen in both these views.

Perhaps the best commentary on the value of these bronze Athenian coins of the Imperial period that were found at Eleusis, would be gained by a comparison of the statement made by Head in his first edition of his "Historia Numorum," published in 1887 with that made in his second and enlarged edition of 1911. I cannot take the space to quote. I may say, however, that in his first edition Head embodies in three short sentences all that he has to say in general about bronze coinage of that period, and then goes on to speak of the types. In his enlarged edition he refers to the article by Svoronos, and uses a great deal of the information contained in that article.

You will remember that Svoronos makes a statement to the effect that many coins of this Eleusis find escaped from the authorities of Greece. Query, have we an echo of this statement in the notices of sales of collections announced within a few years of the

'find'? I ran across three catalogues of sales, made up by Dr. Jacob Hirsch of Munich, and offered for sale in 1905, 1908, and 1909. Let me speak of the second of these first. This represented the collection of the Consul Edward Friedrich Weber of Hamburg. There were 4,747 Greek coins listed in the collection. Of this total there were 11 of the Attic bronze coins of the Imperial period. Asclepius and Demeter (or Triptolemus) were not represented. There were two specimens of the view of the Acropolis. The first gave the north view, with Athena Parthenos, the Propylæa, the Parthenon, and the Cave of Pan. It is described in the catalogue as "good" and "extremely rare." The other showed the reverse view, except that there were two caves. This, too, is described as "very good" and "extremely rare." (May I be pardoned for saying that neither specimen is so good as the one in my possession?)

The third catalogue represented the collection of Gustav Phillipson of Copenhagen. There was neither an Asclepius nor a Demeter in this catalogue, and only one view of the Acropolis. That is a view from the north and is described as "very good and very rare." The steps, the Parthenon, and the statue are pretty good; the Propylæa are not clear.

In the catalogue of 1905 there is no name given for the collector. The only specimens of the coins under consideration were two, both of the Acropolis. One showed the view from the north, but was in rather a bad state of preservation. Still it was listed as worth 55 marks. The other was a very good specimen, showing the view reversed—with two caves visible. This is noted in the catalogue as "extremely rare" and listed at 205 marks. See p. 180, Nos. 15-18.

In the catalogue of Greek coins in the Hunterian Collection, University of Glasgow, Volume II, 1906, there is an illustration of Demeter standing in a car drawn by winged serpents; she holds an ear of corn and a torch. There is also a Triptolemus (or Demeter) seated in a winged car drawn by two serpents; in the hands are an ear of corn and a torch. There is also a description of an Asclepius standing, with his head to the left, and leaning on his staff; but there is no illustration of this type. There is no reference in this catalogue to any coins that show the Acropolis.

There are no coins of the kind under discussion in the Metropolitan Museum, New York. The Museum of Fine Arts, Boston, has a somewhat mutilated and indistinct specimen of the Acropolis type. It has not the normal, northern view, but the reverse. The steps, the Propylæa, the Parthenon, and the Athena are not distinct. The head of the goddess is missing, lost in the mutilated part of the coin. The presence of the caves is not certain, though there are slight signs of two. The letters NAIΩN are visible on the right side of the coin; probably AΘH were on the other side; there seems to be a slight trace of these letters.

I trust that I have said enough in this short and necessarily incomplete account to show that this "find" at Eleusis was very important as adding materially to our knowledge of the bronze coinage of the Imperial Period, and to attach some interest to the history of the three Greek coins which came into my hands, though my hands have many times itched for the larger number that might have enriched some collection this side of the water, had the Greek laws in regard to archaeological objects been less strict.

Williams College

ON THE VIA APPIA

The horses' feet upon the Appian Way
Ring clear and loud in this still evening air;
We leave immortal Rome without the blare
Of brazen horns and drums that marked the day,

The proud Cæcilia Metella lay
Still fair; borne slow to this campagna, where
That turret stands and flings its empty stare
To mock th' immortal hills and mountains gray.

Where now the Seneca, whose fane, a pile
Of barren bricks, arrests the wandering eye?
The tombs, the town, the world of Rome are dead.

Here, naught endures that man has wrought. Yet while
The sun's red disk sinks low, the pink tints die,
The yellow moon rides glorious overhead.

CLARENCE STRATTON

The Porta San Sebastiano, the ancient Porta Appia, looking outward.

THE APPIAN WAY FROM ROME TO FORMIA

Katharine Allen

In the year 312 B.C. the Roman censor Appius Claudius laid out the Appian Way from Rome to Capua. In the year 1917 A.D. long stretches of this road are still in use, and patches of paving stones dating back to Roman times are still *in situ* here and there. This unusual state of preservation, extending also to its attendant monuments, and the halo of historical and literary association that has gathered about it in the more than two thousand years of its existence, make the Appian Way to the modern traveler as it was to the ancient, a "Queen of Roads," and give it an individuality that amounts almost to personality.

This is true even in the manner of its appeal to such as know it only in the first few miles of its long journey, while those who become acquainted with it in the more remote parts of its route, beyond the immediate environs of Rome, find in each section that is brought within the compass of this acquaintance a character and a charm peculiarly its own. For in certain natural features of the country through which it passes, in certain monuments that mark its relation to ancient life, and in its relations to the life of the present, the Appian Way varies with each few miles of its extent, and falls naturally into sections differing notably from one another, and set apart as if designedly, by certain landmarks both natural and artificial. Such landmarks, in the first seventy-five miles of its course, are the Porta San Sebastiano, the tomb of Cæcilia Metella, the Tor di Selce, the tram "fermata" of Le Frattocchie, Velletri, or perhaps better, Cisterna, on the edge of the Alban Hills, Terracina, with its monumental "Pesco Montano," Fondi, in its plain, and Formia, on the promontory of Gaeta. The last five of these happen to correspond fairly closely to regular stations on the road in Roman times.

The Appian Way left Rome originally by the Porta Capena, in the "Servian" wall of the fourth century B.C. The location of this gate is attested by portions of its foundations, formerly in the cellar of a small building not far from the baths of Caracalla, in the region now included in the new Zona Monumentale. When the Aurelian wall was built in the third century after Christ, the road passed through it by the Porta Appia, represented today by the Porta San Sebastiano (p. 192). Its first segment is therefore within the circuit of modern Rome, partly coincident with modern streets, and owing to the proximity of some of the most interesting monuments of the ancient city, such as the baths of Caracalla and the tomb of the Scipios, it often finds a place in the itinerary of even the hurried tourist.

What may be called the suburban section, the three miles from the city gate to the tomb of Cæcilia Metella, is also easily accessible and visited by hordes of sightseers, attracted chiefly by the church of Quo Vadis and the catacombs of St. Calixtus. The general impression gained here of the road itself is apt to be that of a dusty, crowded thoroughfare, shut in by high walls, with only a glimpse of the beauty and a hint of the allurements of the open country disclosed in the last half mile or so before it reaches the tomb,

Photograph by Anderson

View from near the Appian Way showing ruins of aqueduct of Claudius.

which stands for many travelers as a solitary Pillar of Hercules, marking the entrance to the unknown.

In the next three or four miles, ending with the Tor di Selce, is seen the Appian Way which the artist and the archaeologist have made familiar to the world at large. It is flanked by broken yet continuous lines of tombs, which time has moulded into fantastic shapes of endless variety and tinted with dull reds and grays and yellows that blend with the earth and stand out against the sky. No high walls confine it here, and, running on a bed of lava above the general level of the plain, it commands the whole sweep of the Campagna, from the ruin-sprinkled foreground into the hazy distance where the Sabine and Alban mountains limit it. Cf. pp. 194, 198 and Figs. 1, 2, and 3.

At the Tor di Selce the road, according to Baedeker, becomes "less interesting." This is true so far as the visible remains of antiquity are concerned. The tombs are fewer and very ruinous. The road is often traced only in shallow ruts (Fig. 4), and where the ancient paving stones are still in place grasses grow between and almost hide them. But though its tangible monuments are few, it is here alone that the spirit of antiquity seems to dwell in unyielding dominance, and to obliterate present and future alike. With the luminous mists that creep across the plain at sunset time and fling an unearthly glory on land and sky, the infinite past, with all its charm of the remote and the mysterious, sweeps back across the centuries and clings, unescapable, about the wayfarer on the lonely road.

At Le Frattocchie the new Appian Way unites with the old, and in the four miles between that point and Albano the present again forces its claims insistently upon the past, as the Albano tram rushes between the sparsely scattered tombs and ancient milestones. The views on all sides are wide and lovely still, but the spirit of the road has changed, and its charm has faded.

From Albano the Appian Way crosses, often by steep grades, the heights and hollows of the Alban Hills, sometimes in unison with modern highways, sometimes apart from them. It traverses the valley of Aricia, where its great substructures still remain below the route of the present road, to a point between Civita Lavinia and Velletri, and thence drops gradually to Cisterna, situated on the last hill (two hundred and fifty feet above sea-level) to be encountered in its course for nearly thirty miles.

From the Alban Hills to Terracina the old road is still for the most part in use and runs straight as an arrow's flight across the country. This is the Pontine district, an area of level land stretching south and east between the Monte Lepini and the sea, some forty miles long (counting from Velletri) and from six to eleven wide. The southern two-thirds of this tract is a vast swamp, the famous Pontine Marshes, the reclamation of which from the dominance of flood and pestilence has been the persistent problem of both ancient Rome and modern Italy. Owing to the difficulty of keeping the road in repair here, a canal was commonly used in ancient times, for a distance of nineteen miles (Figs. 5, 6), between Foro Appio and Terracina, as Horace testifies. The road in this part of its course has naturally been subject to many restorations, the last important one being accomplished near the end of the eighteenth century by Pius VI, who also made canal travel possible as far inland as Torre Tre Ponti.

The highway which preceded the Appian kept safely close to the hills as the railroad does today. But Appius

Fig. 1.—The Appian Way between the tomb of Cæcilia Metella and the Tor di Selce.

Fig. 2.—The Appian Way between the tomb of Cæcilia Metella and the Tor di Selce.

Fig. 3.—The Appian Way between the tomb of Cæcilia Metella and the Tor di Selce.

Fig. 4.—The Appian Way near the Tor di Selce.

Claudius, in the uncompromising spirit which in general governed the building of Roman roads and walls, laid out his highway by the shortest line. It is thus almost like a bridge connecting the Alban Hills with Terracina, on the Monte St. Angelo. Much of this district is hardly above sea-level, and dunes along the coast serve not only to shut out the waters of the Mediterranean, but also to shut in those which rush down in many torrents from the hills and rise from springs upon the levels. These waters stand in pools upon the lower lands, or creep in channels choked by luxuriant water weeds. In some portions of the district are tracts of rough woodland, but the greater part is covered with grasses and other low growth, intensely green in spring, and variegated with flowers that outrival those of the Campagna. The marsh melts into the sea to the west, the steel-gray rocks and wooded or vine-covered slopes of the Monte Lepini bound the view to the east, and to the south Monte Circeo rises solitary like an island, where marsh and sea come together. A few miles before Terracina is reached the Appian Way and the railroad converge, and enter the town side by side (Fig. 7). The Monte St. Angelo, terminating in the curious column of rock known as the Pesco Montano, brings the mountain range to the very margin of the sea, on the south-east, and separates the Pontine Marshes from the plain of Fondi. The road of Appius Claudius climbed undaunted the steep northern extremity of the ridge (Fig. 8), and descended on the other side. But in the early imperial period a branch road was constructed around the Pesco Montano between it and the sea (Fig. 9), to rejoin the older road in the plain three miles beyond Terracina. To make room for the passage of this road, one hundred and twenty feet, vertically, of the Pesco Montano were cut away, and each ten feet of downward progress was marked in large Roman numerals that are conspicuous on the face of the cliff today (Fig. 10).

The town of Terracina, the ancient Volscian Anxur, lies aslant on the side of the mountain spreading downward to the shore. The temple of Jupiter Anxur crowned the top of Monte St. Angelo looking over the town from a height of seven hundred feet. Its substructures still stand, as a gigantic colonnade, along the ridge. This temple, like a sentinel, might watch the Appian Way in each direction. The view from its site, embracing the long line of promontories and islands, from the Monte Circeo even to Ischia, on a clear day, the sweeping outlines of the mountains, the dark expanse of the marsh, crossed by canals, like threads of silver or of gold, and etched in the foreground with the irregular outlines of the town, rivals many of greater fame.

From Terracina the Appian Way runs some fourteen miles to the south-eastern end of the bay of Fondi, where another spur of the mountains, ending in the promontory of Gaeta, lies across its path. This section of the road combines the features of several others with some peculiar to itself. The plain of Fondi is in a general way like the Pontine district, level and very low—the town of Fondi is only twenty-five feet above sea-level—between a curving range of mountains and the sea. It is almost a half moon in shape. In its western horn is the Lago di Fondi, while the town of Fondi stands near where it is widest. The road immediately after leaving Terracina is wedged closely between the Pesco Montano and the water, then follows the bases of the hills, leaving the Lago di Fondi to the

The Appian Way between the tomb of Cæcilia Metella and the Tor di Selce.

Fig. 5.—The Canal at Terracina.

Fig. 6.—Near the Mouth of the Canal at Terracina.

Fig. 7.—The Appian Way where it enters Terracina from the northwest looking away from the town.

Fig. 8.—The Appian Way of the Republic crossing Monte St. Angelo above Terracina.

Fig. 9.—The Appian Way of the Empire passing around the Pesco Montano at Terracina.

Fig. 10.—The face of the Pesco Montano, with Roman numerals.

FIG. 11.—The so-called tomb of Galba between Terracina and Fondi.

FIG. 12.—Tomb with cypress tree near Fondi.

FIG. 13.—Gate of Fondi.

FIG. 14.—The new road and the old between Fondi and Itri, looking toward Fondi.

FIG. 15.—Ancient milestone on the Appian Way between Itri and Formia.

FIG. 16.—Ancient milestone reset, near the railroad between Itri and Formia.

right. Where the space between hills and lake is narrowest was formerly the boundary between the States of the Church and the kingdom of Naples, and here rises a great square tower, crowned with heavy battlements, and attached to an arch which spans the highway. Towers of this general type are a unique characteristic of this section of the road. Nearer to Terracina the Torre Gregoriana rises from foundations in the water, just beside the road, at a spot where it commands its course in both directions, and the Torre del Pesce stands in the fields not far from where the two branches of the Appian Way unite.

Of one tomb, commonly assigned to the emperor Galba (Fig. 11), more than a dozen courses of well-cut stone are still in place on one side, but most bear little resemblance to any nameable work of architecture. One near Fondi (Fig. 12), from the top of which a cypress tree grows tall and straight, may be likened to a gigantic flower pot.

The town of Fondi, originally a station on the Appian Way, still makes use of it as its main thoroughfare, under the name of Via Appio Claudio. High buildings confine it here, timeworn and picturesque, and streets narrower and darker even than itself, pour into it streams of busy human life. The mediæval walls and gates are based on those of the Roman period, and preserve parts of these earlier structures (Fig. 13).

For about three miles beyond Fondi the road-bed continues nearly level. Then begins the ascent of the hills to the other side of which, close to the sea, lie Gaeta and Formia. These hills are steep and often cone-like in contour, treeless in most parts, but not bare of lesser vegetation. The narrow valley of St. Andrea penetrates them, and just where it begins a new road, now used as the highway, turns off from the old. Both follow the valley, the new on the left, the old on the right side, accompanied by twentieth-century telegraph poles. From far up the valley the lines of both roads can be traced down and back to where they unite, and finally disappear in the white blur of the walls of Fondi. The highest part of the pass is only about eight hundred and fifty feet above sea-level, but the ascent seems out of all proportion long, and the character of the country, if not its elevation, is more appropriately designated as mountainous than hilly. The two roads run in sight of one another (Fig. 14) and ancient substructures, bridges, and ruins of buildings that stand beside it indicate the course of the old road to those that look across the valley from the other. Modern habitations seem altogether lacking in this part of the way, and one is likely to meet hardly a human being, till Itri at the head of the pass is reached. In these mountains the robbers of olden times had their lurking places, and this town was the birthplace of our childhood's friend of the clattering boots, Fra Diavolo. Beyond Itri the two roads again unite and the route is marked by several ancient milestones. One (Fig. 15) is imbedded in a modern wall, another (Fig. 16) set on a pedestal resting on a bit of ancient pavement, near the railroad. As Formia is approached a wonderful prospect of sea and winding shore-line opens, far below, while in the foreground, rising from a field upon the right, the tomb that bears the name of Cicero, who met his death at Formia, stands like a giant milestone to set the limit to this section of the Way, and direct the traveler to a halting place in the little town that follows the white crescent of the beach around the bay.

The University of Wisconsin
Madison, Wis.

"This was the Vale of Tempe. . . . . We plunged deeper into its density, into green silence tinged with silver age." See page 207.

READING INTO TEMPE

Edwina Stanton Babcock

(Author of "Greek Wayfarers")

THE light on the Thessalian plain was crystal bright. It broke into cool waves at the feet of Mount Olympus, but along the bare stretches of the road it made the eyes dry, thirsty, until every passing spot of color seemed liquid.

We sat back in the little carriage and kept our counsel. Because of the dust, the infrequency of travelers, and the eternal withdrawal of snow-crowned Olympus, it was easy to take things calmly. It was not until we passed a single pepper tree showering out in spring softness, that I noticed effort in Mariānthe.

"Even that tree makes me wonder if I can hold out"; she spoke with evident repression. "I know that to be true to our compact I ought not to have seen that pepper tree at all! I ought not to have cared for its delicate fronds and hanging scarlet, nor the way it seemed to float away from us; but I thought right away of Daphne."

I smiled. She went on. "I am afraid that you and I were born with an unconquerable habit of reading into things. It is a great disadvantage. (Now, *what* was that bird that just flew by?)"

"(A crow probably.)" My answer was stiff, dry, unenthusiastic. So far I had myself better in hand than had my companion, who now looked upon me with suspicion.

"Is evasion quite the thing?" she inquired. "You say 'crow' and look casual, but your heart is singing, '*That was a Greek Bird—a Bird on the Thessalian Plain.*' That makes the difference. It makes everything different." Mariānthe looked earnestly at me adding, "The very dust of this road—it's Greek dust, the flocks of Admetus might have trampled it."

I shook my head reprovingly. "The grass—other people would say it was thin and blotched with stones and thorny thyme; we say it's Greek grass, monographed with flower outlines, skiagraphed in stains of purple and rose."

She made no answer. I closed my sunshade.

"Now then," decidedly. "We must stop right here, or rather we must begin right here and do no more reading into things. We have a new truth to our age, we must no longer ignore that truth. Classicism, we are told, is dead. You and I have agreed that since the Futurists have decided to do without the Past, to 'cut out Antiquity' as the young person on the Acropolis put it, it is mere weakness for us as individuals to dwell upon any phase of that Past. You know how we felt after we had talked with that young person on the Acropolis? We saw that our entire pilgrimage through Greece had been a mistake. Now we are convinced that if we wish to triumph, to assist the development of our age, we must put a check upon our imaginations. We mustn't read into things! Above all, we must be particular in the Vale of Tempe; we must connote nothing but what is really there."

Mariānthe looked discouraged, the allusion to the young person on the Acropolis clearly depressed her.

"Where, besides the sudden gleam of the broadening Peneius we caught the low roofs of deserted houses." See page 207.

"How he sat there, on the steps of the Parthenon, waving his stick, saying things."

"With what power," I answered grimly—"with what peculiar power he looked off to the bay of Phalerum and the Eleusinian way and called it 'Some View.' . . . . But," I added with a sort of desperation, "he had an idea."

My companion was silent. I went on determinedly. "Yes. I can't help thinking that he had an idea. He said that we of the New World would never produce anything new in art while we lived in the dreams of worn-out civilizations; that sounded reasonable."

Mariānthe, eyes upon far-ahead, snow-crowned Olympus, demurred. "And so he and his saturnine companions measured everything on the Acropolis and at Delphi," she complained. "They ignored the history, the mythology, the glorious natural beauty of Greece—but their measurements, so they conceived, would be valuable in proving the superiority of American garages over Greek temples!"

We leaned out of the carriage to gaze upon a threshing floor, its white mosaic, set in the green, looking like a temple foundation. We connoted a well, the usual Levantine wheel rimmed with earthen pots, a "noria" turned by a patient horse; then I settled back.

But Mariānthe had seen something ahead that interested her; she leaned forward appealing to our driver.

"These strange-looking white tents, Demetri, what are they? A Wallachian village? Do you think you can keep those sheep dogs from eating us?"

The Wallachian encampment, like many of the nomadic villages to be seen on the plains and mountain sides of Thessaly, consisted of dingy tents placed nearly at the foot of Ossa, before one entered the "Cuttings" or green Vale of Tempe, through which the milky Peneius carries its historic current from Thessaly into the Gulf of Salonica. These tents and their adjoining wattled sheepfolds were pitched in spring fields freckled with rosy daisies, where little white kids leapt, or small donkeys stood immovable amid the tinkling erratic flocks of bell-happed goats.

A handsome boy, clad in hooded sheepskin, lay amid the sun-steeped thyme playing dreamily a wooden pipe. A scarlet-skirted woman stirred white curds in a huge kettle hanging from an ancient olive tree; another woman, her brilliant purple garment wrapped around her tall free-stepping form, was washing clothes in a square wooden trough. In an embroidered bag hanging from another branch of the olive, slept a Vlach baby. From the mountain slopes the breeze brought the perfume of grape-vine and wild figs.

We were silent. We distrusted each other. At last, with caution, I spoke.

"Don't let this remind you of anything. Our duty is, first, to look upon the Wallachians as a kind of Cubist Spots. Then, as a possible Social Experiment. To be really constructive, we must ask ourselves how clean they are, then, how can we educate them, give them correct washtubs and make them discontented?"

"We must abolish these Wallachian babies hanging in embroidered bags," began Mariānthe firmly.

"We must abolish the bags first," I agreed, "and then tackle the babies."

My companion remarked that the young person on the Acropolis had gotten the Vlachs down pat. "They were," so he had told her, "partly Roman, partly Thracian, and partly Dacian. They never settled anywhere permanently, but wandered all over Greece

wherever the pasturage was good for their flocks." The young person on the Acropolis, so Mariānthe explained, had been getting material for a book about the Vlachs.

"If he makes his whole book out of the Roumanian embroideries on that woman's skirt," I admitted, "if he can paint the look of those campfires at night, the huddled sheep, the leaping dogs, and get in the Thessalian shepherd songs . . . ."

Before Mariānthe could respond we passed a black-hooded Greek, riding sidewise on a donkey, beating his bare heels lightly and rhythmically into the little beast's sides. The advent of this donkey on the highway started a general excitement among the beasts of the Wallachian encampment. Two black-faced cows grew rebellious, the goats see-sawed on the air, the kids cavorted, the donkeys stiffened. A white horse broke loose; this white horse wore a collar of bells and had a faded wreath around his neck, doubtless to keep off bad luck; the white horse took on a sort of spring ecstasy, and dragging his tether after him pranced along the field by our carriage to the mingling of hoarse peasant and gypsy cries.

"*Ootz! Deeeee! Ella! Ella! Pros! Pros!*" the morning was carnival with barking dogs, with hurtling eloquence of the Thessalian plain. The heavy sticks of the Wallachian shepherds descended upon recreant flanks, and we left them; tents, men, and animals, an Asiatic picture in the dust.

It was soothing to gaze ahead of our carriage; to feel the sunny air slowly growing chill. It was reassuring to look up at Olympus where the white clouds paused, and to think of the gods—strange, calm, golden-naked beings, alighting from those white dirigibles, to stride along sky-y heights. I made no more protest, but I analyzed.

"We may have been 'easy prey,' as you call it, but we weren't what that young person thought us—artificial. In my own case, it isn't as if I deliberately got up my enthusiasms. It isn't as if I said to myself, 'Now I will be sentimental' and turned on the power. To me, being an American must forever mean, being played upon by the dreams of ancient civilizations, until I become seasoned, mellowed, until like a perfected instrument my mind gives forth its own music, keyed more exultant, more daring." I paused, the carriage passed a bank of dewy white rock-cistus before I went on.

"If you've thought about Greek things ever since your bread and molasses days; if Greece has been actually another universe to you, another ball-of-dreams you live in; if you played Jason in wash tubs with croquet mallets with your brothers, and Cadmus out in the waving corn with your friends, Narcissus in the rain barrel, and Daphne in the spring woods; if your four bed-posts were Apollo, Hermes, Demeter, and Artemis instead of Mathew, Mark, Luke, and John. . . ."

Mariānthe's lips were whimsical.

"Oh, don't I *know?*" she asked it feelingly. "Didn't we have a lamp-shade in the library with Greek soldiers on it? Four of them, profile, with round shields . . . . they were my Iliad! And when I visited my grandmother's, wasn't there a big picture of a Doric temple over my bed? So that every night when I fell asleep I dreamed my way into that temple, for strange sacred rites no one had ever described to me . . . . but," eyes softening with memories, "they were rites that I understood then better than I do now."

Then we grew defiant again and said that this sort of thing was certainly not the abhorred thing called "culture,"

for, if we had been washerwomen we should have dreamed about the Ægean every Monday over the blueing tub. And, if we had been butchers, red blood would have set us to thinking about the Threasian poppies and Peloponnesian roses and Olympian pomegranates. And we told each other how one column, against a blue sky, could have been Greece to us.

The road gradually left the plain and began a rocky winding through thick bushes, where besides the sudden gleam of the broadening Peneius we caught the low roofs of deserted houses, villages silent and empty of Greeks who had gone to America to be waiters and shoeblacks, to make candy and sell fruits, so our driver, Demetri, told us. He, sitting aloft on his box in pleasant sunny detachment, was friendly guide equally with efficient driver. But our supply of modern Greek was small, and indeed there was little we wished to ask. As the low bushes thickened and the foliage grew denser and deeper, we drew slowly into "The Cuttings," a great cleft between Ossa and Olympus, and felt in spite of our brave resolutions, incurable feeling of associative awe.

This was the Vale of Tempe! Young plane-trees lifted glad shade over our heads, green fig trees hung soft and luscious their long-globed fruit. Rocky gray walls, smitten here and there with bruise of time, echoed with the noise of our wheels toppling over the freshet-torn road. As the carriage careened, boughs blinded the horses and swept into our faces, but with scrambling wheel and hoof we plunged deeper into density, into green silence tinged with silver age. See p. 202.

Mariānthe stole an inquiring look at me.

"Yes. I am thinking of Spenser," I replied hardily. "Of Maia 'In Tempe lying on the flowery grass, twixt sleep and wake after she weary was with bathing in the Acidalian brook.' How easy to picture that myth. That great white cloud pausing above us, might well be Zeus plotting punishment, blessing, or looking with unfathomable creative purposes upon dreaming shepherd or wild lovely nymph."

With a curious abstracted haste, a kind of righteous bustle, Mariānthe consulted her guidebook; she gave a technical flip to the pages.

"We have airships now instead of Zeuses," she reminded me firmly. "Let me see, we are about twenty miles from Larissa—(we haven't come in a straight line). The two deserted villages we passed were once famous for the manufacture of dyestuffs and cotton. It would be a pity that all those Greeks should go to America, except that we know now that those who came back for the war in 1912, introduced into their own land a thousand helpful ideas. 'Spiro,' the Athenian courier, told me that their systems of schools and money have derived the greatest possible benefit from methods learned in the United States."

I listened with fascination to Mariānthe weaving her never-discouraged romance of resurrected modern Greece.

"You see," with enthusiasm, "there is the new railroad that runs straight through Tempe, you caught the shine of its tracks through the plane-trees as it rounds Olympus? Demetri says that it connects Larissa with Salonica, and now that the Turkish borders are pushed farther back, this means great things for Greece. By and by, this Vale of Tempe will be a sort of garden station where tourists will alight, I can just imagine them peering about."

This idea jarred me more than the lurching of our little carriage.

"The Wayfarer under the great plane-tree responded with grave politeness." See page 211.

"Oh, don't," I pleaded, "the gods will go then, and it is they who make the real beauty here. Don't you feel them?" I peered into the green silence ahead of us, dreaming aloud.

"Somewhere in those tall water-reeds lies the river-god, asleep. His strange cold face is hidden in violets, his head is concealed by a bank of moss, fretted with delicate orchids. In his hand is a bit of wild honeycomb, and a tangle of grass and foam, and through his brain course wild water-dreams of rivers, not young rivers, but those old dry rivers dying in their stony beds, that will ever be the rivers of his God-head—the rivers of Greece."

Our little carriage suddenly reared. It hung half suspended over the gorge where the Peneius ran swiftly around the tree-boles and sandy shallows piled on ancient root and tangle. High above us two bronze-feathered eagles soared in blue distance.

"After all, the Vale of Tempe isn't so very long. If we climbed up this cliff on our right, we could look right down on the Salonican Gulf. I like to think of modern Salonica, Turkish, commercial, military, as the next thing after this classic vale of ours. I understand it better than ever today. I am afraid that here I sympathize with the youth on the Acropolis, I am too American to know what to do with myself in a Vale. Listen, what is that noise?"

We sat still in the arrested carriage, our eyes questioning Demetri who was pointing with his whip. Above the rush of the swoolen Peneius, we could hear another rush and our driver's Greek word. . . . .

"*Sithiróthromos.*"

On the other side of the water, flashing dragon-like along the base of Olympus, sinuous and black, its scaly windows glistening, there tore the modern dragon that runs from Larissa to the gulf, rushing with modern unconcern right through the Vale of Tempe.

Mariānthe, as the noise re-echoed and was washed away on the stream, looked at me and smiled. "The real river-god," she said thoughtfully, and the daring dream of those who unafraid, take the gifts of their century, stood in her eyes.

"The real river-god, one who isn't asleep with a fluff of foam in his hand, but who is up and doing, carrying round white bags of maize, big spicy oranges, peasants from Thessaly with their little cone hats, Albanians from Attica in their braided coats, English and French and Greek soldiers; the real river-god, determined to learn the mystic secrets of distance, determined to nourish dwindling streams of life, a great improvement on your lazy basking classic fellow."

Demetri, white fustanella skirt jauntily swaying, his scarlet cap over one ear, and the pompoms on his turned-up morocco slippers giving him a trifling grown-up-fairy aspect, now descended from his box. He came towards us asking us if it were not better that we get out and walk the rest of the way, as the road grew narrower and more villainous, the "devil" horses would not pull together, and, naïvely smiling his brilliant smile, "animal-beating, ladies did not love." Therefore, he, Demetri, would lead the beasts on, and wait for us with the lunch-basket where there was a spring, a shrine, and a bridge.

We assented indulgently. We knew from much experience of travel in Greece, that where were the "shrine and the spring and the bridge," there would be also a little thatched roofed "xenodochion" or khan, and that there another grown-up fairy in jaunty white petticoat, scarlet waistcoat embroidered

"Do you remember the mothers in Laconia who carried their babies in little cradles on their backs?" See page 213.

with silver, and brown leather belt with weapons in it, would pour out for Demetri a little square glass of brown resin wine, or a tinier one of white "mastika" which Demetri would drain with a sudden swift gesture. That then, the two would sit down to long-handled brass cups of thick coffee and two sugary blocks of "Turkish delight," or *lukoumi* and talk the everlasting Greek politics, while their occupation beads, sometimes splendid agates or mother-of-pearl, sometimes only olive wood, slipped smoothly through their sensitive brown fingers.

As we stole on foot through this narrow part of the "Cuttings," and fared deeper into the silence, we said little. I heard, amid soft tangles of ivy and wild grape, the sound of falling water. Somewhere in this glade, I knew, there had once existed an altar to Apollo. Solemn pilgrimages from Delphi had been made to it. The procession was not hard to visualize. The priest, coming first, chanting one of the strange verses made from the dark saying of the Pythian oracle, boys carrying the sacred tripod, the slow-moving steps of the sacrificial bull, and garlands of the violets, the rock-cistus, the brilliant anemones and blue forget-me-nots that starred the grass around us.

For I knew that thousands of years ago Greece rippled with wild flowers and fruits as she does now. I knew that the thickets were laced with bloom, the meadows soft with slow-moving sheep, and the sky a wild Pagan blue, just as today. Greece could never seem far away nor dead with her aristocracy of sculpture, her burning white temples. All over her lands today are the museums where white discus, golden cup, and kingly chain and ring attest to the royal pride of her; where all her holy funeral urns and stelæ, all her dear dead vases tell with mute passion the story of a dream that cannot die.

"Look!"

It needed just such absorption, just such loss of touch with the world; to have been drugged as we had been with silence and solitude, then suddenly to come upon a human figure in the green glade; just one traveler asleep under a tree, his good little donkey, hung with scarlet and purple bags, tethered near by.

The stalwart, white-bearded figure thrown upon the ground had the easy supple grace of a boy. Like a child, abandoned to dreamless slumber under the greenwood tree, this man might have been drowsing for ages in soft Tempe forgetfulness; but his beast, startled, moved skittishly to the end of his tether and struck up the dry octave of his bray. Swiftly the bearded figure sat up, the right hand, in testimony to the old bandit days, flew to the leathern weapon-belt, the dark eyes, flashing open upon us two women, made us know very suddenly that we were brusque, alien figures straying through Tempe.

Mariãnthe, whose bow to a bandit is the same as to her choicest scholar, made pleasant salutation. The wayfarer (p. 208), under the great plane-tree, responded with grave politeness. He did not remove his black silk-tasseled cap with his "kali mera." He reached quietly for his staff, and the white sheepskin fell away from his shoulders, showing the full-sleeved snowy shirt, the buff waistcoat, wide Turkish trousers of dark blue, and broad scarlet sash. With the purple and red "roucha" or saddle rug at his feet, the traveler made a vivid embodiment of piratical motives, but his eyes, large and liquid as a child's, only followed us gravely as we left him sitting there under his trees.

"Did you see his flask, and some

"Oranges from gardens of Kalabaka where the age-old monasteries hang in the calcareous rocks." See page 214.

beads, and a queer green handkerchief full of figs hanging from the branches?" I whispered. "Isn't that like a Greek to hang everything up on the trees—even the babies? Do you suppose it is some unconscious survival of the cults of Dodona?" Do you remember the mothers in Laconia who carried their babies in little cradles (p. 210) on their backs?

Mariānthe smiled. She was always wary of my "supposing."

"That man was probably not a real Greek. You see, there are so few real Greeks left—none that anyone can prove. He was probably half Turk or Albanian; perhaps one of those "Opoulous" Greeks come up to Athens from the Peloponnesus, on his way to Salonica."

I demurred. An atmosphere of ballad surrounding the wayfarer had made me in a flash think of him otherwise, and I did not want to be routed out of my imaginings. Moreover, it didn't please me to confuse that old city of Salonica as I conceived it, smelling of stale incense, insincere with red fez and pompomed shoe, hashish in the donkey bags, lottery tickets stuck on sticks, with my wistful dream in Tempe! Also I had learned that today in Athens there are thousands of Greeks who claim autochthonous descent!

I said all this.

"Why now," observed Mariānthe, "there you are, reading into things again! After all, I suppose it is possible to see a man asleep under a tree anywhere, even at home. There was a chestnut tree, I remember, near my uncle's farm in Connecticut . . . ."

At the end, however, she returned to the main argument.

"It's all right," she said calmly. "We like to dream. But the youth on the Acropolis was Life. We mustn't forget that. Greece comes once in a lifetime, and it is best to have our nymphs and dryads where we can take them out and sort them over, but life is all the while, and we need terribly to make poetry out of its sordid trivial side. I could have loved that youth on the Acropolis when he likened the shoestring peddlars in New York to Æschylus and Sophocles. When he said a tinware store was a whole Ægean civilization to him, it made up for his saying, 'Some view.' Do you remember how he remarked, that 'if you could follow a saucepan from the mine to the trash-heap, you would have the sort of Odyssey that American people could understand'?"

We both laughed and then we sighed, looking wistfully at the mottled plane-trees growing momentarily more twisted and gnarled under their low-spreading tent of green. We stopped at a lonely little shrine by a log bridge, and saw the Byzantine Virgin, smiling dimly behind her tiny lamp; we noticed the small oil bottle placed in one corner for that lamp's replenishing.

It was interesting to speculate as to what Greek traveler, riding through the Vale of Tempe, black night or gray dawn, would look for the little light, and finding it exhausted (and being gentle, "philoxenos" to the Virgin), would refill the lamp, light it, and kneeling there, saying his prayer to this Christian mother of God, register as surely as did his forefathers, praying to Apollo, the endless, deathless, helpless human need for a God.

We sauntered on, until a dark thatched house like a witch's house in children's stories appeared, and there, sitting at an outdoor table, with the inevitable cups of coffee was Demetri, in company with two other grown-up Greek fairies, all scarlet-capped, white fustanellaed, pompomed of shoe, clicking of occupation beads.

The sociable glasses of retsinato wine had not interferred with our driver's self-imposed courier duties. Not far off, near the river edge, was another table, where was our own luncheon feelingly arranged. We surveyed it, smiling at lyric, acrostic, capital-lettered things.

Cold chicken, from Larissa in Thessaly, where Hippocrates died. Oranges from gardens of Kalabaka, where the age-old monasteries hang in the calcareous rock (p. 212). Raisins from Megarian fields, where the yellow-kerchiefed women sing long songs of three half tones, where the peasants, working amid the vines, wear flat straw hats exactly like those on the ancient Tanagrines. Honey from Hymettus. Figs from Corfu. *Mavrodaphne* from Patras.

We beamed upon Demetri, sat down upon the bench brought by the other grown-up fairies, and were pastoral with nuts and fruits and delicate sweet wine. Out before our eyes, upon the broad stream, we could see a primitive ferry-boat, like a great washing trough. In it, a small group of brilliant-kerchiefed women and black-hooded men were being pulled across to the other shore by a stalwart youth, with one of the jaunty Thessalian fezzes stuck on his curly head. Birds were at their little mysteries among the leaves. Water cut the sun glance, sky poured itself in a great blessing of blue.

The sylvan leisure and content of it all softened even Mariānthe's resolution. Unashamed poetry crept to her eyes.

Mariānthe poured out a glass of *Mavrodaphne*, she spilled a small libation to such gods as might be, and turned impressively to me.

"I drink," she said slowly, "to Greece, and that means to every vase, stele, and statue. That means, to all the temples and the theaters, their legends and their lore, to all the mountains, islands, rivers, and seas!" Mariānthe raised her glass and waved it to a gay little fig tree.

"Here's to 'reading into Tempe,'" said Mariānthe.

CURRENT NOTES AND NEWS

News from Rome

SINCE I sent to ART AND ARCHAEOLOGY the last instalment of "News from Rome" (ART AND ARCHAEOLOGY, VI, 1917, pp. 55–57), the United States have entered the great world conflict. We thus have an added interest in the historical and artistic treasures of the Old World, for which our country is now fighting in the most literal sense. The American Academy in Rome will perform its share in this present struggle, just as it has always endeavored to make its contribution to the interpretation of Italy's heritage in times of peace.

It is striking testimony to the solid and serious qualities of the Italians that after two years of war there should be so much to record of archaeological news. The continuance of extensive building operations especially in the capital has resulted in the usual number of sporadic finds, and it has been in fact the policy of the authorities not to allow scientific activities to suffer unduly by reason of the pre-occupations of the moment.

On April 21, 1917, the birthday of Rome, took place the formal inauguration of the "Passeggiata Archeologica," a park occupying the valley between the Caelian and the Aventine, affording exceptional views of the Palatine and other parts of the city, and containing as its most remarkable monument the Antonine Baths. The natural beauty of this quarter of Rome never appeared to better advantage than on this perfect spring morning. His Royal Highness, the Duca di Genova, who is regent of the kingdom of Italy while the King is with the army, honored the occasion by his presence; and there were orations by Senator Rodolfo Lanciani, to whom the credit for the completion of this vast undertaking is due, and Don Prospero Colonna, mayor of Rome. Both from the scientific standpoint and from that of public utility the scheme of the "Passeggiata Archeologica" has been subjected at times to criticism: but those who were present at the inauguration were inclined to feel that "finis coronat opus," and to yield to the charm of a superb glorification of the greatness of Rome and of the spirit of Latin civilization.

Those who spent the difficult winter of 1914–15 in Rome will never forget among other things the great floods of the Tiber. We now have in the *Notizie degli Scavi* the official report of the way in which the old river, whose first-reported flood resulted in the founding of the city, has in these latter years combined a benevolent purpose with the work of destruction. On the receding of the waters it was found that they had laid bare various ancient remains at a point below the city on the right bank of the stream. Two inscribed boundary stones of the reign of Hadrian came to light, which, like those previously known, record the official demarcation of the public land along the banks. The same excavations

of Father Tiber uncovered a bath establishment which contained a series of black and white mosaic pavements representing boxing contests. These have now been taken to the Terme Museum. The execution is careless, and the ascertained date, the second century A.D., is useful for the purpose of dating other similar mosaics.

The development of the new industrial and residential quarters in the vicinity of the Porta Maggiore has continued to yield some interesting archaeological material from the vast ancient cemetery of that region. A columbarium of the first half of the first century A.D. inside the gate contained seventeen inscriptions, including several of freedmen of the emperor Claudius. Very recently there has been discovered a remarkable edifice outside the gate. I know of it only at second hand, as its position exactly under the new railroad line to Naples has necessitated extensive operations of reinforcing to prevent its destruction by the vibrations due to passing trains. It is said, however, to contain decorated walls of the highest interest for the history of art, and to bear indications of having served as an underground shrine dedicated to the Dionysiac cycle of divinities.

The multifarious contents of the Roman museums are being made increasingly accessible for study. The authorities of the Museo di Villa Giulia have deserved especially well in this respect. Still another room in the new wing has been added to the unique series of halls exhibiting the products, chiefly in bronze and terra-cotta, of the early Latin and Faliscan culture. The new room is devoted to Conca (Satricum) and Leprignano; votive hoards and architectural terra-cottas from the former place, and an interesting series of tomb-groups (*tombe a fossa*) from the latter. The considerable number of painted vases which have found their way to this museum from heterogeneous sources have been published in the *Monumenti Antichi dei Lincei;* those from systematic excavations will form the subject of the catalogue to which reference was made in my last report.

The excavation of Ostia continues with results equal in interest to those described by me a year ago. A block of buildings east of the great temple proves to have had a most chequered career in antiquity; no less than five periods of construction have been distinguished by the excavators, including an edifice of peculiar form with a niche at the end which they identify as a small basilica; every additional piece of evidence is welcome which may throw light on the history of this important class of buildings.

From Etruria come various items of interest: the state of knowledge or at least of information with regard to its still mysterious inhabitants has undergone a profound change in the past few years. Especially remarkable are Mengarelli's investigations at Cervetri (Caere), where we were so fortunate as to have the excavator himself as guide and interpreter of the monuments, and the extensive plan of work at Veii which Colini and his staff are developing, with already

remarkable results. An early Etruscan tumulus at Castellina in Chianti (between Florence and Siena) has been published in the *Notizie degli Scavi:* it has several points of resemblance to the famous Regolini-Galassi Tomb at Cervetri. A lion's head found in it is among the earliest examples of Etruscan sculpture, and has Oriental Greek affinities. Later Etruscan developments are well illustrated by the carved and elaborately painted sarcophagus, apparently of the late fourth century B.C., from Torre San Severo, with the slaughter of Trojan prisoners at the tomb of Patroclus, the sacrifice of Polyxena, the intimidation of Circe by Odysseus, and the invocation of the shade of Tiresias. For several years past this sarcophagus has attracted the attention of visitors to the local museum at Orvieto, by reason of the brilliant preservation of its coloring and the remarkable character of its decorations: now it is well published in the *Monumenti dei Lincei.*

At Fabriano in ancient Umbria has been found an Italic war-chariot; this is now one of the chief treasures of the Ancona Museum, as it is practically a unique representative of this type of object: the chariot from Monteleone in New York appears intended for ceremonial rather than military use, and the later one in the Etruscan Museum of the Vatican also does not seem adapted to actual warfare.

Of Pompeii there is much that could be said, but it must be reserved for another occasion. The Roman papers have published some details of fresh discoveries at Cyrene, including four bronze vases and another marble portrait head of the Antonine period; the excavation of the precinct of Apollo is proceeding regularly.

Among the means for prosecuting archaeology in Italy it will be possible in the not distant future to reckon the new direct railroad line from Rome to Naples: this is destined to render the visitor acquainted with some of the most picturesque and interesting spots in the peninsula, which were familiar in stage-coach days, but in recent years have been known only to a few of the more venturesome. The new line goes practically without a curve across the Latin plain and the Pontine Marshes from Rome to a point near the famous monastery of Fossanova; then tunnels the Volscian Mountains, passes through the valley of Fundi, and after tunneling again emerges in the gorge of Itri; eventually it skirts the bay of Puteoli and goes under the hill of Posilipo in a new tunnel close to the ancient one which mediæval fancy ascribed to the magic art of Virgil. For the first half of the way it parallels in a sense the Via Appia.

American Academy, Rome A. W. VAN BUREN

The Heritage of Greece

IT was by no accident that a writer of time-hallowed words was in a pessimistic mood when he remarked that there is nothing new under the sun. There isn't in the way of troubles. Only cures for ills are new; our present crop of troubles

was grown with civilization or sometime before. He who builds may fancy, in the fever of newly discovered mental agitation, that the advent of the evil was coincident with the beginning of his acquaintance with it. But the case is not so simple as that; it is no personal affair. The malignant Fate that sometimes seems to follow building operations has not, in an excess of personal spite, selected one lone individual as the victim of her spleen.

If one who has conceived that lofty passion, sometimes described as the desire to build, and has found that he must pay for that passion in agony of spirit, if not in tears, let him remember and be comforted thereby that his problem is age-old and that he has won membership in a noble company.

Among the ancient Greeks, the woes of faulty specifications, of useless extras piled up by unscrupulous contractors, of guesswork where exactitude was demanded, of mechanics' liens and unexpected bills from material men—all these were old when Athens was a huddle of tents about a bald, towering hill, and Sparta was a thing undreamed. So in Ephesus, the magnificent, the city fathers made it a law and wrote it in the books that the architect, who was at once the designer and the contractor, should be held financially responsible if his estimates and his bills ran more than twenty-five per centum apart. Lesser discrepancies were made good by the city, which licensed the architects.

We learn from "Vitruvius, the Ten Books of Architecture," lately translated anew from the Latin by Morris Hicky Morgan, that the Romans lamented the lack of such a law as protected the Ephesians, for the bankrupt Roman, who had fondly believed that he could have built for himself a residence, which should be a monument, and have part of his fortune left to support it, quite as foolishly believed that his problem was new. A writer on architecture had to warn him that such was not the case. To paraphrase Kipling:

> "It was old, old, old when Thebes was golden,
> And—
> It's still in Philadelphia this morning".

It remained for the past quarter of a century to give the world what it wanted in the way of a cure for the evils resulting from the disagreement of building authorities—the clash between architect and builder, material man and engineer, two pairs of millstones which, too often, ground owner, rather than work into grist.

Yesterday brought forth, and today is applying the principle of exact justice applied to building. It lies in the co-ordination of all building functions—architecture, engineering, construction, decoration, and furnishing—the binding of these functions to one finely conceived and carefully considered end, and the erection of a completed structure at a cost that is limited and guaranteed in advance. And that much is comparatively new.

New York City **N. F. HOGGSON**

BOOK REVIEWS AND NOTICES

The Practical Book of Architecture. By C. Matlack Price. Philadelphia and London: J. B. Lippincott Co., 1916. Pp. 348. 255 Illustrations. $6.00.

This volume is the sixth in the series of The Practical Books of Home Life Enrichment, and it is well up to the standard set by the others. It is very well written, its illustrations are well chosen and are reproduced in excellent style, its judgments are authoritative, and its practicality is unquestionable.

The author has divided his book into two parts: Part I, A Practical Guide to Styles; and Part II, A Practical Guide to Building, and what the matter contained in them is, we shall soon see. But particular reference should be made at once to two things in the book which are novel and valuable. Instead of the usual index of architectural terms, one finds at the beginning of the book eight pages which form "An Illustrated Terminology of Architecture." Non-technical readers who have groaned over spandrils, finials, consoles, Palladian windows, etc., as defined in an index, need groan no more, for the illustrations fix the whole matter at once. The second novelty is a chapter called Architect and Client, and there is nothing so sensible on the subject anywhere else in print. The author also sets an ideal which is practical when he speaks of the importance of architectural education as a civic obligation.

One chapter is taken up with the growth of the great styles of ancient times, and another with a study of the different methods of expression in European lands of Gothic and Renaissance architecture. The treatment of the ancient styles is hasty—the author is only after broad or basic principles—but one need find no fault; and even if the generalization is banal that Gothic architecture expressed the ecclesiasticism of one period and Renaissance the humanism of another, it is true and the statement could not well be omitted. The chapter on The Classic Ideal which deals with classic derivations and the Beaux-Arts School is highly instructive, showing as it does the reasons for the reaction against styles that had run into fantastic senility. To be sure the author overdoes decidedly the influence of the Paris Beaux-Arts at the expense of the Italians. But it will be a pleasure to recognize the widespread influence in America of the classic style of architecture.

The influence of the "Classic Revival" died out in America before 1840, and there followed the "Gothic Revival" and the "Romanesque Revival," of which Trinity Church in Boston is probably the best example. The Gothic influence has been the greater and has established itself well enough so that we have at least four current derivations which have been called Ecclesiastical (St. Thomas' in New York), Collegiate (Princeton Graduate School and the Provost's Tower at University of Pennsylvania), Military (West Point), and Commercial (The Woolworth Building in New York). The chapter on English derivations in the American Country House is enlightening, because it develops logically the charms of country house architecture, when the proper canons of composition are adhered to, namely, when it is historic, indigenous, picturesque, and expressive. One is not likely to realize how many Latin derivations there are in American architecture until he is confronted with the scores of illustrations that show the French Renaissance,

the Italian villa, and the Spanish *patio*.

The chapter on Native American Architecture should prove of great interest to any reader. The author makes clear the difference between Colonial and Georgian architecture, the former native and more primitive, the latter imported and more elaborate. He illustrates the types characteristic of New England, the Middle Atlantic States, the South, and the West.

Really no one ought to contract to have a house built until he has read Part II of this book, A Practical Guide to Building. Here are four chapters of as sound and sensible advice as one can find anywhere. A friend of the reviewer's who has recently had a house built, in cursing himself, went almost so far as to revile the author for not having written this book two years earlier. *Verbum sapientibus satis.*

R. V. D. M.

Chinese Art Motives Interpreted. By Winifred Reed Tredwell. New York: G. P. Putnam's Sons, 1916. 23 illustrations. Pp. xiii + 110. $1.75.

In this charming little book, the subject is approached at a new angle, with the not unnatural result that the book is at once entertaining and instructive. It is a work at once for the lay reader and the student.

To a collector of Chinese porcelains, paintings, or ivory statuettes (Taoist), it would prove a veritable treasure-house of learning. Among a host of other things, here may be found the many Oriental emblems, one and all drawn, explained, and arranged in a scholarly manner.

A chapter called "The Story on Your Vase" is delightful. If you would become familiar with the poetry of your treasures, read Miss Tredwell!

G. C. P.

Greek Wayfarers and Other Poems. By Edwina Stanton Babcock. New York: G. P. Putnam's Sons, 1916. Pp. viii + 118. $1.25.

This charming little book of poems is by the author of the light satire on the present indifference to classical tradition, with some descriptions of modern Greece, which appears in this number under the title "Reading into Tempe." Although Miss Babcock is not a Greek student, she has traveled extensively in Greek lands. The spirit of old Greece radiates from the poems, which are dedicated to Mariānthe, who appears as a character in the article referred to. The poems combine the ancient with the modern in a very interesting way, and awaken in the Greek student many refreshing memories and should also interest those who do not know the beauties of modern Greece. Many of them deal with life and character in Thessaly and the Peloponnesus, but poems of distinctly classical motive are included, and the dramatic episode called "Phidias" is based on ancient tradition. The first poem, called "The Amazons at Epidauros," portrays a type of militaristic feminism under Queen Penthesilea. Other poems have such titles as: The Sacred Ship from Delos, Sunset on the Acropolis, The Street of Shoes (Athens), On the Eleusinian Way, In the Room of the Funeral Stelæ (Athens Museum), Greek Wayfarers, By the Wallachian Tents—Thessaly, The Vale of Tempé, Easter Dance at Megara, Delphi, Twilight on Acro-Corinth, From the Arcadian Gate, Greek Farmers, To the Olympian Hermes, The Singing Stones, The Gods are not Gone, but Man is Blind, etc.

Miss Babcock is to be congratulated on her verse which is considerably better than in many of the poems that have recently been published on classical themes.

D. M. R.

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CONTENTS

PAGE

THE ETRUSCAN SARCOPHAGUS OF TORRE SAN SEVERO IN ORVIETO . . . . . . *Edoardo Galli* 229
Four illustrations.

REALISM IN THE ART OF ANCIENT PERU . . . . *Philip Ainsworth Means* . . 235
Nineteen illustrations.

AN INSPIRING EXHIBITION OF AMERICAN TEXTILES . . . . *Ada Rainey* 247
Five illustrations.

PORTRAITS OF VAN DYCK WHICH HAVE COME TO AMERICA . . . . *D. M. Robinson* 253
Six illustrations.

CURRENT NOTES AND NEWS 257
POSTERS BY HIGH SCHOOL PUPILS
DE COSTA'S AVE MARIA AND THE BRAZIL NATIONAL SCHOOL OF ART
EXCAVATIONS AT OTOWI, NEW MEXICO
THE CHRISTMAS NUMBER OF ART AND ARCHAEOLOGY
DEDICATION OF THE NEW ART MUSEUM, SCHOOL OF AMERICAN RESEARCH, SANTA FE, N. M.

BOOK REVIEWS AND NOTICES 262

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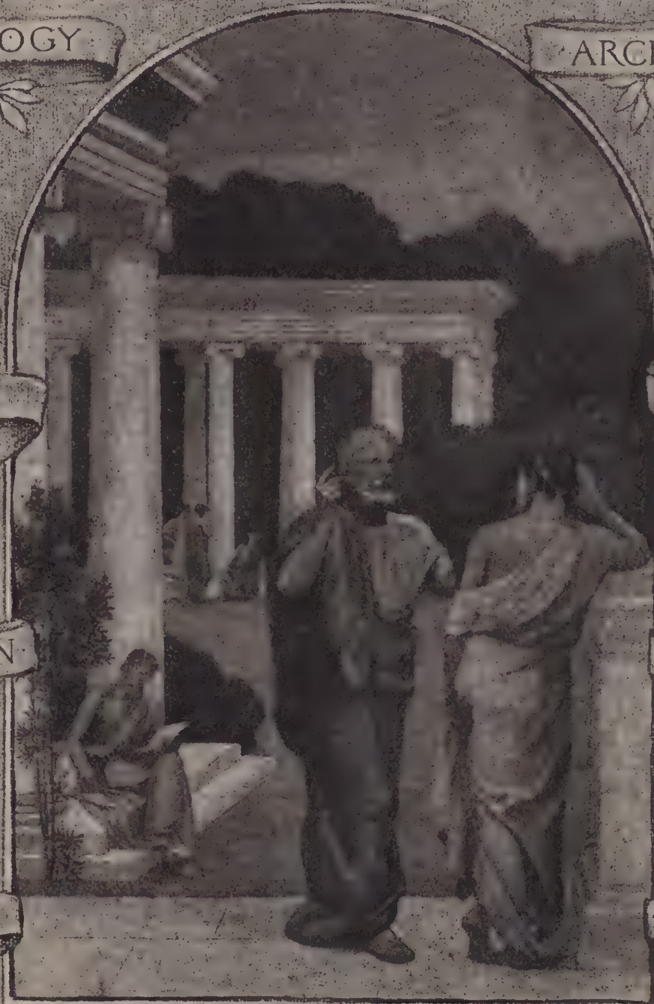


TEACH HIM ON THESE, AS STAIRS TO CLIMB
AND LIVE ON EVEN TERMS WITH TIME

—EMERSON

Van Dyck

King Charles I.

(See p. 253)

ART *and* ARCHAEOLOGY

The Arts Throughout the Ages

VOLUME VI | NOVEMBER, 1917 | NUMBER 5

THE ETRUSCAN SARCOPHAGUS OF TORRE SAN SEVERO IN ORVIETO*

EDOARDO GALLI
ISPETTORE DEL R. MUSEO ARCHEOLOGICO
FLORENCE, ITALY

(*Translated from the Italian by R. V. D. Magoffin*)

FOUR years ago there was discovered in Umbria, near Orvieto, in a locality known as "Torre San Severo," a splendid Etruscan sarcophagus of peperino—a gray, local stone of volcanic origin—with polychrome sculptures on its four faces and about the lid.

For various reasons this very important monument, dating from the fourth century B.C., has until now remained unpublished, although it is on public view in the beautiful Museo dell' Opera of the Orvieto Cathedral. But now that it is about to be published in detail in the twenty-fourth volume of the *Monumenti Antichi*, I think it most opportune to offer contemporaneously in ART AND ARCHAEOLOGY photographs with a synthetic explanation of the monument in order to show its unique importance even to the uninitiated; I shall here omit naturally every comparison and all the literary citations which might detract from the expository plan which I have proposed.

The sarcophagus was found, badly broken, in a tomb along with a few remains of articles usually buried with the dead, which gave evidence that the tomb had been visited by treasure-seekers. The color on the sculptures that adorn the sarcophagus and cover was much brighter at the time of discovery, owing to the dampness of the

* The editors wish to express their appreciation of the courtesy and kindness shown by the well-known author of this article in connection with its publication here. They regret the delay in publishing this article which was received long before the twenty-fourth volume of the *Monumenti Antichi* for the year 1917 was issued.

FIG. 1.—The Sacrifice of Trojan prisoners at the Tomb of Patroclus.

sepulchral chamber; but so much of the color has remained on the figures and the decorations as to put this sarcophagus also in this respect in a different category from all other Etruscan monuments with traces of original coloring. In the *Lincei* publication noted above there will be four colored plates which will preserve at least in facsimile what is left of the polychrome work, destined to fade with passing time and probably finally to disappear; but here it is not possible to offer more than the photographic reproductions of the four sides of the monument (Figs. 1–4).

First, I may say in general that while the representations on the gable ends of the cover are generic and apotropaic in character—two similar heads of Achelous to which is given a particular catachthonic signification by the serpents held on either side by two Etruscan demons—the scenes carved on the four faces of the sarcophagus derive their meaning from the epic stories belonging to the Trojan Cycle. For this reason the scenes attach themselves to the great Greek art of the fifth century B.C., which produced great pictorial compositions about which there have come down to us only scattered literary notices and some indirect monumental evidence, notwithstanding the fact that in the Hellenistic and Roman periods there were known analogous and complete cycles based on epic origin, and produced certainly under the influence of the more ancient compositions and along the legendary line furnished by heroic poetry, tragedy, etc. Now, in the exotic repertoire of Etruscan art, during the more florid period (fifth to third centuries B.C.), we find a varied and great quantity of Greek subjects, usually adapted and copied on Italic soil, but sometimes with variations, additions, and such contaminations as to make us see how far the indigenous artist used his own knowledge and his own genius in the work of art he was forming, availing himself of foreign compositions and subjects. The case of our sarcophagus in this respect is one of the most typical and most interesting that is known; because in fact the sculptor, besides showing an unusually com-

FIG. 2.—The Sacrifice of Polyxena at the Tomb of Achilles.

prehensive capacity in the choice and in the harmonic disposition of the scene, has revealed in this monument his own particular and typical Etruscan tendency to add local elements to representations of Greek origin, and to transform entirely certain genuine Greek personages into figures common to the local repertoire.

The scenes are related. That on one long side of the sarcophagus shows the sacrifice of the Trojan prisoners at the tomb of Patroclus and its source is in the Iliad; on the other long side, coming from the *Iliupersis*, is the sacrifice of Polyxena at the tomb of Achilles; the scenes on both ends are from the Odyssey, one representing Ulysses attacking Circe, the other showing the sacrifice of the ram by Ulysses to call forth the spirit of the seer Tiresias. Here we have clearly a conceptual and stylistic unity which shows a great sculptural epopee, probably of a pictorial nature.

The central persons of the four reliefs are the two most illustrious heroes of the Homeric poems, Achilles and Ulysses. It does not seem possible that the Etruscan artist would have chosen the episodes that pertain to them without intending the connection. Here we are not dealing with an isolated fact detached from the Greek world and transferred bodily, or with obvious variations, into the world of Etruscan art, as innumerable examples of tomb paintings, sculptural urns, mirrors, graffiti, etc., show; but we are dealing with a series of facts related and disposed with intentional harmony. It is this very fact that makes the novelty and the particular importance of the sarcophagus which Etruria has restored to the light of day.

On the long side first mentioned (Fig. 1) is portrayed the scene of the human sacrifice which Achilles fulfilled in honor of his beloved friend Patroclus, when he immolated to Patroclus' shades the young Trojans he had captured during an encounter near Troy. At the angles on either side of the relief are great winged female demons of Etruscan style. Beginning at the left of the relief proper come: Briseis, the sweetheart of Achilles (or perhaps the

FIG. 4.—The Sacrifice of Ulysses to evoke the spirit of Tiresias.

sweetheart of Patroclus?), transformed by the Etruscan sculptor into a Proserpina with a serpent above her forehead; Agamemnon, also transformed and represented with the characteristic attributes of the Etruscan Pluto (Aita or Eita), namely, a head-covering made of a wolfskin, and with a sceptre entwound with a serpent; on the ground at their feet, a Trojan prisoner already slain; Achilles slaying another Trojan; in the central background the characteristic sepulchre (of Etruscan style) of Patroclus, and his shade—in material shape—who is present to accept the blood-offering. The second group to the right is Ajax, son of Telamon, who leads a bound Trojan; and Ajax, son of Oileus, with a second prisoner, behind whom is to be seen only the asslike ears and neck of an Etruscan demon.

To this first bloody scene, which transports us to distant times of unheard-of barbarity and deep animistic superstition, is contraposed (Fig. 2) an episode no less cruel, namely, the sacrifice of the youngest of Priam's daughters, Polyxena, at the sepulchre of Achilles, at the hand of Achilles' son, Neoptolemus. Nevertheless, in the treatment of this episode we recognize signs of a changed conception of the myth very different from the violent and crude realism inspired by epic poetry in several analogous representations on archaic monuments. This fact is the basic proof of the derivation of the episode from a later source, probably a tragic one.

In this relief also we find two horrible demons at the angles of the sarcophagus, but this time they are male demons, through an obvious tendency of Etruscan art which had a predilection for antithetical symmetry. Further, the disposition of the figures in two groups separated by the tomb of Achilles corresponds to the scheme of the relief on the opposite side. Commencing at the left we recognize: a herald with an Etruscan *lituus* (a sort of trumpet) in his hand; the aged seer Calchas; Agamemnon; Neoptolemus, who has thrown Polyxena to the ground and is about to kill her. The second group to the right begins with the shade of Achilles present at the horrible rite, as is the shade of Patroclus in the opposite relief. Then come Ulysses and two other Greek warriors, whom one may suppose to be Acamas and Demophon, or one of them may be Menelaus.

The reliefs on the ends, as I said above, contain scenes relating to the adventures of Ulysses. On one (Fig. 3) is represented the hero threatening Circe in the presence of two of his companions already turned by the sorceress into beasts, as is shown by their heads, respectively those of a wolf and a ram. Circe has in her hand a little live pig which typifies her terrible power.

On the other relief (Fig. 4) we see the sacrifice of the ram made by Ulysses, with the assistance of his companions Eurylochus and Perimedes, in the distant and mysterious eastern land of the Cimmerians to evoke the shade of the seer Tiresias, to make him point out the itinerary for the return to his home land. In this relief the Etruscan sculptor has shown an initiative and an ability entirely unusual and not met with in other reliefs noted up till now. He has expressed here in a separate relief in the background and far away, a realistic vision of the world of the dead, conceived as an island surrounded by the sea, rich in palms, birds, and dolphins, to which one comes on a ship, which can be seen drawn half way up upon the beach at the left upper corner.

FIG. 3.—Ulysses threatens Circe with death.

The mythical content so abundantly unfolded in the four reliefs through their pre-arranged harmonies; the types of the figures; the bright polychromy of basic red and yellow ochre, black manganese, and cobalt under a uniform layer of lime white; the ornamentation of the cover; the large dimensions (m. 2, 10 x 0, 80); the architectonic type reminding one of the original wood, and the general sumptuousness of the monument, put this sarcophagus in a noteworthy place among the archaeological products of Italian soil brought to light in these last few years.

These then are the reasons why I have believed it worth while to sum up, in the present article, the thoughts that confer an uncommon importance upon our monument, aiming to attract to it —through the pages of this splendid and popular magazine—the attention both of students of classical antiquity and of all other cultured persons as well.

Florence, Italy

A realistic design from a Chimu vase. From Baessler, *Ancient Peruvian Art*, pl. 43.

REALISM IN THE ART OF ANCIENT PERU

Philip Ainsworth Means

WHEN a people of high or complex cultural development fails to evolve a system of writing, or fails to go beyond the merest rudiments of writing, he who would reconstruct the history of that people must laboriously glean his information from various sorts of indirect evidence. Of such evidence the most important variety is that furnished by the realistic art of the people, or, in some cases, by their attempts at realistic art. In ancient Peru, the early people, especially those who dwelt on the coast, lived under a society that had many of the attributes of real civilization. Despite the lack of iron, of large timber, of draught animals and of wheeled vehicles, these folk built up for themselves a culture which was capable of erecting huge pyramidal structures, large and well-planned cities, elaborate and efficacious irrigation systems, many fine palaces and workshops for gold-, silver- and coppersmiths. The cultural development of these people was quite equal to that of the Early and Middle Minoans and to that of the Predynastic Egyptians. Indeed, the realistic art of the early people of the Peruvian coast is of about the same grade and quality as that of Egyptians of predynastic times and as that of the Dipylon culture at Athens. By this, of course, I do not mean that the treatment or technique of the ancient art of the Peruvian coast, that of predynastic Egypt and that of the Dipylon culture at Athens were at all the same; I merely mean that all three were on approximately the same level as regards the success of their efforts toward true representation.*

Yet, despite the fact that their civilization was in many ways far from contemptible, the early folk of the Peruvian coast have left no sort of written record of their history, and not even a trustworthy body of myth or fable. We can not even be sure what name they used to designate themselves. Their con-

* A few references to publications containing good illustrations of early Peruvian art may be of service to some readers. Consult: Baessler, *Ancient Peruvian Art* (New York, 1902-03, 3 vols.); Berthon, *Étude sur le précolombien du Bas-Pérou, Nouvelles archives des missions scientifiques*, fascicule 4, (Paris, 1911); Beuchat, *Manuel d'archéologie américaine* (Paris, 1912); Hrdlička, *Some Results of Recent Anthropological Exploration in Peru, Smithsonian Miscellaneous Collections*, Vol. 56, no. 16, (Washington, 1911); Joyce, *South American Archaeology* (New York, 1912); Markham, *The Incas of Peru* (New York, 1910); Mead, *The Fish in Ancient Peruvian Art, Putnam Anniversary Volume*, pp. 127-136; Means, *A Survey of Ancient Peruvian Art, Transactions of the Conn. Acad. Arts and Sc.*, Vol. XXI, pp. 315-442 (Yale Univ. Press, New Haven, 1917); Putnam, *The Davenport Collection of Nazca and Other Peruvian Pottery, Proc. Davenport Acad. Sc.*, Vol. XIII, pp. 17-40 (Davenport, Iowa, 1914); Reiss and Stuebel, *The Necropolis of Ancon* (Berlin, 1880-87, 3 vols.); Uhle, *Pachacamac* (Philadelphia, 1903).

Original in the possession of the writer

FIG. 1.—A Yunca vase from near Nasca, with realistic humming-birds.

querors, the Quechua subjects of the Inca clan of Cuzco, called the people of the north half of the coast Chimus, after a chief called Chimu, and those of the south half of the coast were called Yuncas. This nomenclature, which is as authoritative as any, is the one which is usually employed to-day. It is the Chimus whom we must thank for the development of the most realistic art in ancient Peru.

Everything about the Chimus, their physical type, their architecture, their forms of decoration and their migration myths, points to a Central or Middle American origin. This does not mean, however, that people in Middle America made a deliberate and purposeful advance thence into South America; rather, one should regard the early coast Peruvians as having slowly, gradually and accidentally drifted or filtered into their new habitat, bringing with them an already well-developed culture with marked Middle American affinities. This prolonged and haphazard migratory movement was probably both by sea and by land. Of the date of this event, or rather, series of events, one can only conjecture. It is known, of course, that Inca dominance over the Chimus on the coast began to be exercised about the middle of the fourteenth century, and this is, therefore, to be regarded as the close of the real Chimu culture, although echoes and influence of it persisted down into Spanish times, and although the people of the Peruvian coast to-day present many similarities of custom and culture to their Chimu ancestors. The state of the Chimu culture at the time of its subjection by the Inca Pachacutec was such as to indicate a good many centuries of previous growth and development. For one thing, owing to infiltrations of settlers from the highland districts, the physical type of the people had changed from pure round-headedness to round-headedness mingled with a considerable element of long-headedness. Also, the art underwent drastic modifications, growing from the somewhat faltering attempts at inchoate realism on the part of the earliest comers to a sure and masterful realistic technique, and thence, through increasing formalism and symbolism, declining into intricate and lavish conventionalization. All this, besides indicating that, at the time of their conquest by the Incas, the Chimus were an old-established society, helps us to arrive at an approximate estimate of the date at which the Chimus or the ancestors began arriving on the coast of Peru from Middle America. For, just as the archaeologists who laid bare the wonderful sites in Crete and on the shores of the Aegean had a chronological measuring stick in the dated remains of Egypt, so have we, in Yucatan, a chronological measuring stick for the cultures of ancient Peru. In recent years the uncertainties which have so long shrouded the historical perspective of the Maya and Itza peoples of Yucatan and of the Toltec and Aztec peoples of Mexico have been dissolved.* It has been shown that the Maya culture did not attain its final and most vigorous development before the third century of our era and that the period from about 320 A. D.–600 A. D. was that in which the Old Maya Empire in what is now northern Guate-

* Cf. Bowditch, *Memorandum on the Maya Calendars used in the Books of Chilan Balam*, *American Anthropologist*, Vol. III (Lancaster, Pa., 1901); Means, *History of the Spanish Conquest of Yucatan and of the Itzas*, *Peabody Museum*, *Papers*, Vol. VII (Cambridge, Mass., 1917); Morley, *Correlation of Maya and Christian Chronology*, *American Journal of Archaeology*, Vol. XIV, pp. 193-204, (1910); Morley, *An Introduction to the Study of Maya Hieroglyphics* (Washington, 1915); Spinden, *A Chapter of Ancient American History*, *American Museum Journal*, Vol. XIV, pp. 17-32 (New York, 1914); Tozzer, *The Domain of the Aztecs and their Relation to the Prehistoric Cultures of Mexico*, *Holmes Memorial Volume*, pp. 464-468 (Washington, 1916).

Courtesy of the Peabody Museum, Cambridge, Mass.
FIG. 2.—A Chimu portrait-vase.

mala was at its zenith. It has also been proved that, for centuries before the beginning of the real Maya culture, a preliminary culture, from which the other was destined to arise, was being built up over a very large area in America. Spinden has shown that this culture, called by him "The Archaic Type", should be credited with the distribution throughout Middle America and northern South America of the practice of agriculture and of the germs of later arts.

It is, therefore, very significant that we find in the earliest art of the Chimu people an exact parallel, almost a replica, of the art which flourished in Middle America prior to the development of the Maya culture.* This evidence enables us to assign the beginning of the Chimu culture to a period which was probably not earlier than 200 B. C., nor later than 200 A. D. From the inceptive art-forms purely Middle American in character which were distinctive of its first period, the Chimu culture worked upwards and evolved many modifications and outlying affinities during the succeeding centuries.

Such, in outline, was the origin and history of the Chimu people of the northern half of the Peruvian coast. The Yuncas in the south were hardly more than an off-shoot of the main Chimu stock. Inland, among the high Andes, dwelt other peoples, different in tongue, in physical type and in culture from their contemporaries on the coast. The civilization of these people, who were identified with the eastern watershed of the continent in point of origin, and

* Cf. Hrdlička, 1911, Pls. 1 and 3.

Courtesy of the Boston Museum of Fine Arts
FIG. 3.—A late Chimu vessel of black ware, showing a realistically modelled squash and a bird.

who probably had some sort of racial affinities with the great Arawak stock, does not seem to have been very high until it began to be colored by influences derived from the coast. Trade was probably active between shore and mountains from an early period, for it is known that some of the earliest coast textiles were made of llama wool brought from the highlands and because feathers of birds who lived in the Amazonian jungles were used on the coast at an early period. Moreover, as we have observed, people of highland type became more and more frequent on the coast as time wore on. It is plain, therefore, that there was constant intercourse between seacoast and mountain valley, and we need not be surprised that the people around Lake Titicaca should have borrowed from the Chimus, and, still more, from the Yuncas elements of decorative art which, in their hands, took on a highly complex and formalized character marked by a strong sense of rhythm and balance, and by an almost complete lack of realism. Nor should the fact that Yunca art (later in its inception than Chimu art) is far less realistic than Chimu art cause astonishment.

Realistic art in ancient Peru, therefore, may be said to have been most excellent among the Chimu people at a period midway between the era of migrations and the time of the Inca conquest. At one time, in the course of its development, Chimu art became deeply impregnated with the colourful but conventional tradition which had grown up at Tiahuanaco on Lake Titicaca, a tradition itself based upon Yunca and Chimu art of an earlier period. This fact narrows down the limits within which we can place the great period of Chimu realistic art to a stretch of years between about 200 A. D. and 900 A. D. The Chimu art of the time between 900 and 1450 was deeply tinged, and, from the point of view of realism, injured, by the Tiahuanaco art of the highlands.

Having now outlined the ethnic and chronological position of the best realistic art of ancient Peru, it is fitting that we should now examine some of its characteristics. One would not, of course expect to find in any art produced by American Indians a scientific knowledge of anatomy such as that displayed by the Greeks of the classic period. But, as in Yucatan, one finds a skill in modelling, composition and coloration in Chimu and Yunca realistic art which is but little inferior to the bulk of Greek art, and which is quite on a par with that found in Minoan Crete, in predynastic Egypt or in the Bayeux tapestry. As in the case of the latter monument of bygone days, Chimu art constitutes an irrefutable document setting forth in great detail the daily lives of the people who produced it. Indeed, it is from what one may call the documentary point of view, even more than from that of aesthetics, that Chimu realistic art is of tremendous importance. There are but very few points in connection with the Chimu people and their activities on which the realistic vase-paintings of the people do not enlighten us. For example, portraits such as Figures 2 and 8 show us clearly the type of face which marked the Chimu folk. Aside from the anthropological information contained in these extraordinary portrait-vases, their value as works of art is remarkable. Of a vase of this type Jacquemart says:* "This vase, composed of a fine head, offers at once a real and a grandiose type, and one feels that he who modelled this finely outlined nose, these calm eyes, this vigorous

* *History of the Ceramic Art*, p. 191.

Courtesy of The Peabody Museum

FIG. 4.—A Chimu vase with both modelled and painted scenes.

mouth, had before him one of those primitive and powerful organizations which constitute the stock of the old families of the human race." These portraits show us a fine-looking race of men; they also show us the sort of headdresses and costumes worn at that period. One thing about the portrait class of Chimu pottery is to be regretted, that is the fact that women practically never are represented in the portraits. As a matter of fact, in all the hundreds of portrait-vases studied by the writer in many museums and collections, not more than two are of women. In other classes of Chimu pottery, also, women are rare, though not quite so much so as in the portraits. This scarcity of female figures is a pity, because it leaves us in considerable uncertainty as to the type of clothing worn by the women and as to the sorts of activity in which they engaged. The modelling of the portraits could hardly be improved upon, even by civilized artists of to-day. In some cases, the matter of coloration is hardly inferior. It is clear that, in addition to their rather vigorous cast of countenance, the people had a light coloration not unlike that of the Chinese, and some even had a subdued ruddy glow in their cheeks. It would be difficult to believe this glow true to nature were it not for the fact that one can see in Peru to-day pure-blooded Indians, usually women, with a pronounced pinkish undertinting in the cheeks. The hair, in Chimu vase-paintings of men, is always black and straight.

Not only were the Chimus skilful as portrait-makers, but they also made excellent representations of potatoes, maize, squashes, peanuts, fruit and so on. These enable us to know exactly what the people lived on. Some of the imitations of maize are so true to nature that they have made it possible to identify the precise variety of the vegetable cultivated in Peru at that time.

FIG. 5.—A relief design from Chimu vase. From Baessler, *Ancient Peruvian Art*, pl. 124.

FIG. 6.—A hunting scene, in low relief, from a Chimu vase. After Baessler; *Ancient Peruvian Art, pl. 40.*

Figure 3 shows a late Chimu representation of a squash and a bird.

Less realistic, but not less important, than the portraits of men and the imitations of objects, are the landscapes, battle-scenes, fishing-scenes, hunting-scenes and other representations of the ordinary occupations of the people. Both modelling in the round and painting are used, often both on one vessel, as in Figure 4. In other cases, the painted area is absent, being replaced by attractive incised pictures or by very low relief, as in Figures 5, 6, and 16.* To the ordinary art-critic, of course, some of these decorations will not seem to be truly realistic. But they are so, in spirit and endeavor, if not in achievement. They are realistic enough for us to be able to identify with their help, the sorts of fish the people caught, the kinds of animals they hunted and the sorts of houses they lived in. They have this degree of realism, even though incipient formalization sometimes gives them an aspect of stiffness and restraint which does not accord with the best tenets of realism. On the other hand, even such designs as Figure 16 preserve enough of the realistic spirit to enable us to form an accurate notion of the type of boats used by the people. As far as sheer realism is concerned, the Chimu portraits have a near rival in the representations of fish and other marine animals. In Figures 3, 7, 11,

FIG. 7.—A Chimu vase with a representation of an octopus, partly anthropomorphic. After Baessler: *Ancient Peruvian Art, pl. 1.*

*I wish to express my indebtedness to Arthur Baessler's *Ancient Peruvian Art*, a work upon which I have drawn for many of the figures that accompany this article. That work, with its admirable plates by W. von den Steinen is a veritable treasury of early Peruvian art.

FIG. 8.—Chimu portrait-vases. From Baessler; *Ancient Peruvian Art, pl. 22.*

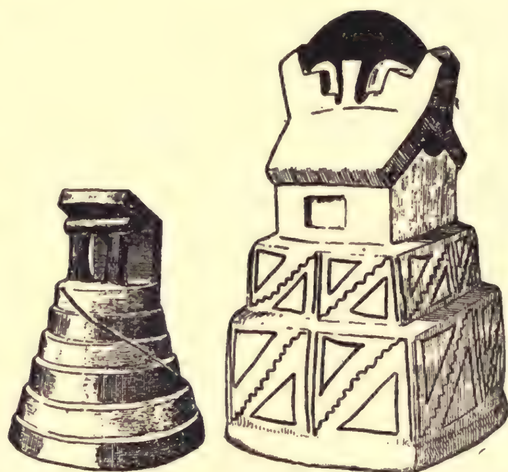


FIG. 9.—Chimu vases representing buildings. From Baessler; *Ancient Peruvian Art, pl. 13.*

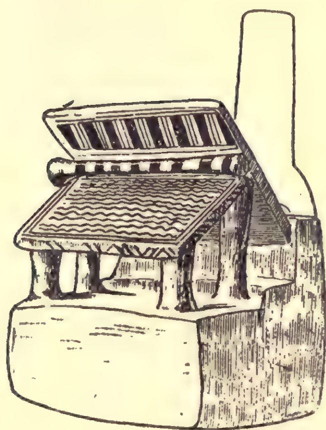


FIG. 10.—A Chimu vase represent-an open-air pavilion. From Baessler; *Ancient Peruvian Art, pl. 11.*

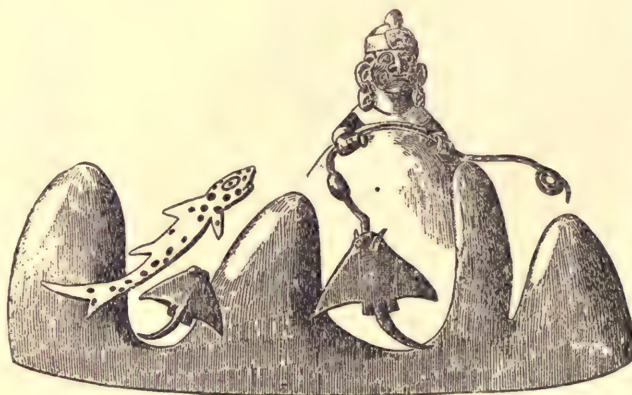


FIG. 11.—Design from Chimu vase. From Baessler; *Ancient Peruvian Art, pl. 100.*

15 and 18 we see very realistic images of animal life.

Although, as has been noticed, realism attained its greatest and most complex development among the Chimus, another form of it was by no means lacking in the art of the Yuncas, an art which, being further down the coast than the Chimu art, was probably later in its beginning and was certainly more formalized in its general character. From the time when realistic Chimu art reached its zenith a strong tendency, often found in aging arts, toward formalization and symbolization manifested itself in the art of the Peruvian coast. By the time Yunca art had reached its highest development, this tendency had gained considerable headway. Flowing and life-like lines had given place to more artificial ones; color had increased in richness and it sometimes combined very happily with the vestiges of realism of line to form realistic representations of birds, plants, fishes, and other comparatively simple objects. Figures 1 and 12 show realistic or partially realistic designs on vases from the Yunca region. The coloration in these decorations is exquisite, so rich, in fact, as to give them almost a jewel-like or enamel-like glow and brilliancy. Yet, despite the anti-realistic element just mentioned, it is easy to see realism in the humming-birds in Figure 1.

Courtesy of the Boston Museum of Fine Arts

FIG. 13.—A late Chimu portrait vase in black ware.

Courtesy of the American Museum of Natural History, New York City

FIG. 12.—A Yunca vessel, showing two partly realistic fishes. The colors of this specimen are very rich.

As Yunca art was less realistic than Chimu, so was Tiahuanaco art, in the basin of Lake Titicaca, less realistic than Yunca. In the latter, as has been

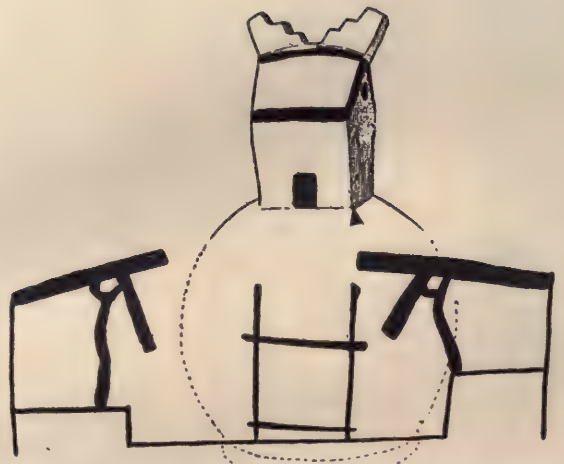


FIG. 14.—A Chimu vase with a representation of a house. From Baessler, *Ancient Peruvian Art, pl. 10.*

FIG. 15.—Design from Chimu vase. From Baessler, *Ancient Peruvian Art, pl. 100.*

FIG. 16.—A design in low relief, from a Chimu vase. From Baessler, *Ancient Peruvian Art, pl. 118.*

Fig. 17.—A fine mummy-cloth from Ancon, showing a design with elements of decoration derived from the art of Tiahuanaco. After Reiss and Stuebel: *Necropolis of Ancon, Pl. 49*.

pointed out, there was still considerable vigor in the realistic tendency, but in Tiahuanaco art there is almost nothing naturalistic. Intense elaboration, deeply colored with ever-increasing formality, rhythm, balance and symbolization, is the keynote of Tiahuanaco art in all its phases. In the course of time, the Tiahuanaco art of the highlands came to exercise a strong influence on the aging, but still somewhat realistic art of the coast. Through some means or other, probably by those offered by trade, the highland people injected their colorful but pompous art-traditions into the older societies of the seaboard whence, some time before, their own type of decoration had taken its origin, although greatly altered afterwards. The highland influence, however, was not strong enough to obliterate the realistic habit of the Chimu and Yunca vase-makers. In Figures 13 and 18 we have two blackware vessels from the Chimu region of the sort made just before the Inca conquest. Though far less excellent than the earlier types of realistic art on the coast, these vessels are yet essentially life-like in their modelling. In Figure 17 we have a textile design from Ancon which, though closely linked with the Tiahuanaco art, nevertheless preserves an appreciable degree of realism, especially in the bows and arrows.

Inca art, very closely related to Tiahuanaco art, was, in its pure state, almost entirely geometric. When, in later times, however, not long before the Spanish Conquest, Inca rule spread to the coast where it absorbed the old Unca and Chimu societies, a tendency toward realism, not very vigorous, but still apparent, made itself felt as the result of contact with the ancient coast art and with its realism. Thus we may say that the Chimu people, coming from Middle America, brought with them to Peru a young art growing toward a remarkable realism and that, wherever realism appears in ancient Peruvian art, it may be traced back to the Chimu people who first introduced it.

Boston.

Courtesy of the Boston Museum of Fine Arts.

FIG. 18.—A late Chimu black ware vessel representing a fox.

AN INSPIRING EXHIBITION OF AMERICAN TEXTILES

Ada Rainey

TEXTILE art in America is assuming proportions that must necessarily attract the attention of all who are interested in the future of our industrial art. It is significant of good things to come to know that there is a widespread interest in really harmonious and beautiful designs in fabrics which are used in household decorations, in wearing apparel, and in textiles for public buildings.

World movements have always directly affected art movements; their relation is close. A certain epoch in history always produces a distinct effect on the thoughts of the people which in turn is reflected in their art expressions. In the midst of the present titanic world struggle, industrial conditions are being quickly influenced, even before the effects of present great events have had time to change men's thoughts. The central fact is that the supply of European art talent is cut off from the American market.

Our manufacturers realize that it will doubtless be years, if ever, before normal conditions will be restored. With the French, German, and Italian sources of influence cut off, the manufacturer in despair was compelled to turn for his designs to the artists at his door, whom he had previously passed by with scorn. The American artist has filled the place of his brothers across the sea in a manner that will affect the art expression of America for years, perhaps for decades to come. A miracle has come to pass. The land of commercialism and mechanical ingenuity has not been found lacking in resources of artistic technique and inspiration.

The interesting thing is that mechanical and commercial ability has been the means of bringing to fruition the artistic talent which we as a nation did not think we possessed. Really, textile art has proved the connecting link between commerce and art. The useful and the beautiful have been united in a manner scarcely believed possible a few years ago.

The story of their meeting and mating is as follows:

Not more than a decade ago archaeologists were electrified by the discoveries of traces of ancient Peruvian civilization in South America. Along the

Supplementary Prize, Nell Witters
Pictorial design in Batik; Colors blue, violet, white

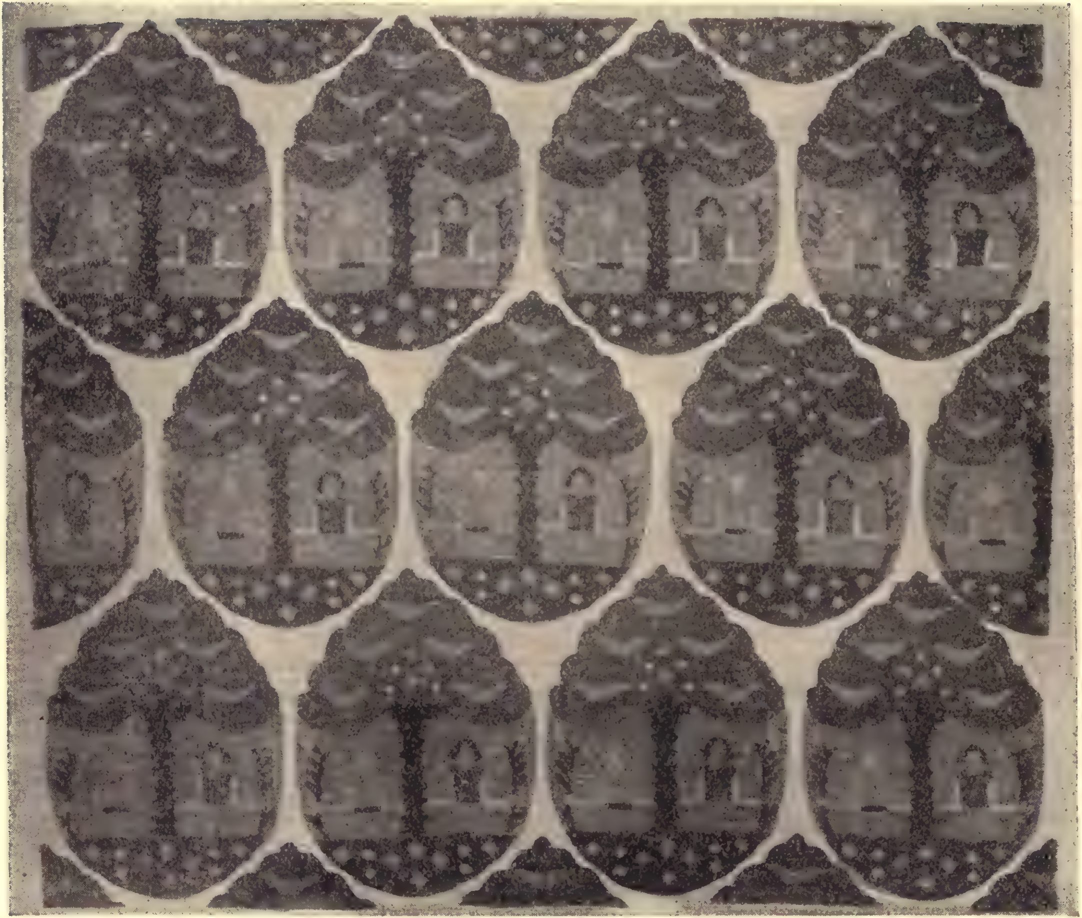
Supplementary prize. Edmond Froese.
Batik design on silk—purple, orange, green and white.

Andean Plateau in Equador, Bolivia, and Peru remains of the civilization, brilliant and expressive, were found preserved from the corroding influence of time by the dry atmosphere and kindly sands of a climate not unlike that of Egypt.

Pottery, gold and silver ornaments, baskets, and, most highly developed of all, numerous examples of textile art were exhumed. Peruvian fabrics, woven, dyed, and embroidered, were taken from mummies and from graves. The fabrics were used in much the same way as the mummy cloth of the Egyptians, but differing from it in that the Peruvian fabrics were a world of revelation of their civilization because taking the place of the hieroglyphs of the Egyptians and the papyrus writing of the Greeks and the Romans.

The Peruvian designs are truly decorative, expressing beauty of form and color, emphasized by symbolic representations of animals and human forms. The wealth of harmony and charm is here revealed expressed with great technical skill. Peruvian textiles are without doubt the highest expressions of the weaver's skill known to civilization. As many as 300 two-ply weft have been counted in a single square inch. The colors are largely reds, browns, violets, blues, and greens, woven into a symphony of varied forms. The fish, bird, cat and human form, were conventionalized through many forms in Peruvian art and there also arose many designs which had a basis in technical expression.

Many of these treasures of Inca and Peruvian civilization were bought for the Museum of Natural History by Mr. C. W. Meade, the assistant curator, who at once sensed the educational value of this rich mine of design and color. Through the assistance of Mr. M. D. C. Crawford, textile expert and design enthusiast, these two men have succeeded in bringing a new world of design to the attention of modern New York artists. Mr. Crawford has spoken



Supplementary Prize, John Kellogg Woodruff
Color block-printing

to increasing numbers of artists and to silk and cotton manufacturers of the value of the study of these forms of textile expression.

In response to a number of prizes offered by Mr. Albert Blum, of the United Piece Dye Works, for a competition of textile, an exhibition of actual fabrics took place in the new galleries of the Art Alliance of America in New York, in May, 1917. This exhibition was said by textile experts to be the best and most important of its kind ever held in America. It was the direct result of the work done in the Museum of Natural History by Mr. Meade and Mr. Crawford in leading the artists to a new source of inspiration. The talent of the American artist is undoubted, but guiding and judicious training are necessary to produce results of permanent value.

The many designs submitted to the judges in the textile competition triumphantly proved that there is originality, technical facility, and real ability among our American artists. The source of their inspiration was seldom from the well-known Greco-Roman stream. The most interesting designs were

Second prize—Mrs. Helen C. Reed.
Batik—light and dark shades of blue.

founded on Peruvian, Javanese, South Sea Island, and Oriental influence. This change of front is significant. It marks the opening of an unused source of inspiration which more truly belongs to us than does the classic. There is no nationality in great art, but all great art has been most virile as the artist has followed the natural and not the borrowed form of inspiration. The ancient Peruvian, Inca, and Mexican designs are rather closer to us than are those of Europe.

There was great variety in the material used and in the designs and colors employed. Block printing was the most conservative element in the exhibition. The designs were printed on silks, chiffons, linens, and velvets. The workmanship was of the highest, the coloring rich and subdued. The designs were suitable in many instances, with few changes, for immediate reproduction by machine rollers.

The most original and interesting fabrics of the exhibition were the Batiks. These were a delight to the eye, embodying various forms and abstract beauty which were an inspiration to the beholder, a wealth of suggestion to the artist and the manufacturer.

There were many designs of distinctly "modern" forms, outcroppings of the so-called Modern School, flamboyantly brilliant, startling in daring to thrust aside the shackles of the past—crude, strident, and blatant, but the heralds of a new day when the real feeling of our artists will find a mode of expression truly their own.

The color element was perhaps the most valuable contribution to industrial art. Chiffons, scarfs of delicate iridescent hues mingled their loveliness

with the dark strength of tie-dyed wall-coverings—the designs often culled from an East Indian shawl or carpet. Embroideries of quaint pattern in vivid worsted or hook work arrested the curious and even puzzled the connoisseur for their true origin. Tapestries that might have owed their origin to the figures seated on the dais of a Norman castle, rubbed shoulders with the most advanced interpretation of the "Annunciation."

Many of the pieces submitted to the jury were too frankly devoted to the worship of the ugly to be admitted by men who loved beauty and were seeking to speed the cause of American art. On the other hand, there were textiles that were restrained with the charm of classic simplicity. As a whole the workmanship was of a high grade of excellence. In fact, so unusual was the quality of the fabrics in regard to design, color, and technique that two of the judges, Mr. Edward L. Mayer and Mr. E. Irving Hanson, of the Mallinson Silk Company, offered to augment the original prizes of Mr. Blum by giving six additional prizes of $25 each. The judges, among whom were also Prof. Arthur W. Dow, of Columbia University, and Mr. M. D. C. Crawford, who has already been mentioned, were surprised and delighted with the variety, unusual originality, and technical facility of the work sent in. Over five hundred pieces were submitted to the judges by 140 artists. About 250 pieces were accepted.

Many of the prominent textile manufacturers and buyers visited the exhibition and signified their interest and approval of the work shown. Often the design was too "advanced" for use by the commercial man. They declared the public was not ready for such unusual work, yet most of them were willing to encourage the American artist and his designs. The important thing accomplished is that a meeting ground has been established whereby manufacturer, artist, and public may meet to become acquainted. The results from this acquaintance are sure to be productive of good to the cause of our industrial art.

Mr. Crawford says of this exhibition:

"The Museum of Natural History, Women's Wear, The Art Alliance, and different members of the industry, both wholesale and retail, co-operated in a movement that comprehends, not only research and the use of original material, but also the training of artists in the technical limitations of the machine. The exhibition of hand-decorated fabrics was conducted in the hope of leading the artist back to his craft, which would put him in closer artistic sympathy with textile design, as all design that we have today sprang originally from hand craftmanship."

The Art Alliance of America, where this exhibition was held, is in the vanguard of the forces devoted to the cause of American art. It affords a meeting ground for the artist, buyer, and public alike and encourages young artists to produce original work and then helps them to find a market for their creations.

So stimulating was the exhibition that another competition and exhibition has been arranged to be held in the galleries of the Art Alliance, in co-operation with the trade journal, *Woman's Wear*, from October 22d to November 3d. For this competition only designs are acceptable adaptable for fabrics for women's wear from a practically commercial and artistic standpoint. Seven hundred and fifty dollars in prizes have been offered by various commercial firms.

New York

PORTRAITS BY VAN DYCK WHICH HAVE COME TO AMERICA

D. M. Robinson

THE firm of Lewis and Simmons of New York City some months ago obtained from the Earl of Denbigh six magnificent portraits by Van Dyck, of which we reproduce illustrations in this number of ART AND ARCHAEOLOGY by their kind permission. "The Countess of Clanbrasil" (p. 256) has recently been purchased by Henry C. Frick. The others represent James Stuart, Duke of Richmond and Lennox; The Duchess of Richmond and her Dwarf, Mrs. Gibson; a portrait of a lady; Queen Henrietta Maria; and King Charles I. "The Duke of Richmond" (p. 253) is represented with the dog which saved him from assassination by waking him from sleep in time to escape. He stands caressing his dog with his right hand, while his left rests on his hip.

© Lewis & Simmons

The Duchess of Richmond and Dwarf, by Van Dyck.

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!The Duke of Richmond, by Van Dyck

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Queen Henrietta Maria, by Van Dyck

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Portrait of a Lady, by Van Dyck

255

He wears a black dress and cloak with star, blue stockings, black shoes with enormous rosettes, and a broad lace collar about his neck. He wears his hair long, falling over his shoulders. He was a cousin of King Charles I and accompanied his King to the scaffold. It is said that he died in 1655 of a broken heart on account of the death of his King. The canvas is 80 by 47½ inches. In "The Duchess of Richmond" (p. 253) Mary Villiers, daughter of the first Duke of Buckingham, who died in 1685, stands with one foot on a step on which Mrs. Gibson, the dwarf, is standing. With her right hand she is taking a glove from a salver which the dwarf holds. Her left hand holds a fold of her skirt. She wears a blue dress with flowing sleeves turned back to show a crimson lining. Mrs. Gibson wears a dress of red velvet and the group is well set off against the architectural background and the landscape seen to the left. The canvas is 81 by 48 inches. The "Portrait of King Charles I" (p. 228) is 29½ by 24½ inches and represents him in half length to the left, in three-quarter profile, wearing a black dress with wide falling lace collar and with the insignia of the Order of the Garter. The "Portrait of a Lady" (p. 255) represents in "Flemish" style a lady, once supposed to be Lady Elizabeth Fielding, afterwards Countess of Guildford who died in 1673, seated to left looking at the spectator. She wears a dark gold embroidered dress with high stiff ruff, and rests her left hand on the arm of the chair. The canvas is 58 by 42½ inches and was probably painted in Genoa. The flattering portrait of "Queen Henrietta Maria" in white dress and cloak with a blue bow represents a half figure of the daughter of Henry IV of France and Marie de Medici, who married Charles I in 1625 and died in 1669. Van Dyck was instructed to paint her in three positions, and two other portraits, one full face, and the other a profile to left are at Windsor Castle. The canvas is 28½ by 24½ inches and was painted in 1639 and given by the King to the Earl of Denbigh.

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The Countess of Clanbrasil, by Van Dyck.

All these six portraits belonged to the Earl of Denbigh, who is now a Colonel of the City of London Territorial Force and Aide-de-Camp to H. M. George V.

CURRENT NOTES AND NEWS

Posters by High School Pupils

SOME three hundred Red Cross and Thrift posters were made by High School pupils of New York City, in competition planned by the School Art League of New York City, under the chairmanship of Mrs. Laurent Oppenheim.

Dr. James P. Haney, director of art in the High Schools, announced that any school where twenty-five or more posters were made by pupils out of school hours and without assistance, was eligible for three prizes, a five-dollar gold piece, a silver medal, and a bronze medal. As a result, fourteen High Schools held exhibitions of from twenty-five to fifty posters. Three prizes and several honorable mentions were awarded in each school.

The prize-winning posters were then hung for a few days at the Washington Irving High School. Here the final awards were made by a jury, the chairman of which was Edwin R. Blashfield, president of the Mural Painters. The gold medal was given to a poster entitled "Do your Bit" by Abbie Bollin of Erasmus Hall High School, which shows a small boy leaning over a flowerpot, where a diminutive plant is just sprouting. The silver medal was won by Thomas Beggs of Manual Training High School, for a poster entitled "Menacing War Cloud" wherein a farmer, at work in the fields, suddenly sees a cloud whose outline reveals a marching army. The bronze medal was given to Andrew E. Buzzell of DeWitt Clinton High School, whose appeal to "Help the Red Cross" was made by showing two Red Cross tents in the shadow of a ruined cathedral.

The sixty-two best posters were then exhibited at the Knoedler Galleries. They attracted much favorable attention, both for the technical excellence of the work and the originality of the ideas, whereby these young people have expressed their patriotism. A number of posters are being reproduced for the use of the Red Cross, Mr. Hoover's Food Conservation Department, the Girl Scouts, and other organizations. Arrangements for purchasing these posters to be reproduced for patriotic purposes, can be made by communicating with the School Art League.

Traveling groups of posters have been arranged. One is devoted entirely to Red Cross subjects, another to Thrift and Conservation, and a third, which is of special interest to teachers and art students, contains both subjects. Each group numbers from fifteen to twenty-five posters. These collections make a special appeal to those interested in the mobilization of our country's resources. Art societies and women's clubs doing patriotic service will find these posters very useful in attracting attention to their work. To societies actively interested in furthering art work in the schools, the exhibition will be of use in showing how the artistic talent of High School pupils may be mobilized in patriotic services. High School teachers and pupils will find it especially helpful in color and design. The posters are unframed and of uniform size, measuring 30 x 20 inches. These groups of poster designs may be secured for exhibition by communicating with Miss Florence N. Levy, Secretary of the School Art League, 215 West 57th St.

De Costa

Ave Maria

De Costa's "Ave Maria" and the Brazil National School of Art

ON the famous Avenida Rio Brancho in Rio de Janeiro stands a splendid building in which is housed the National School of Art of Brazil. Its Director is Senor Joan Baptista de Costa, a man of prodigious industry and great versatility, whose mural paintings, landscapes, and figure work have already brought him distinction at home, and are winning for him renown abroad. Senor de Costa has increased the popularity of the Art School building, where of course there is regular work in the teaching of sculpture, painting, and architecture by enlarging the permanent collection of paintings and of statuary, and by opening the building to an annual salon for the exposition of the work of contemporary artists.

Among the paintings in the 1916 salon was the one which is reproduced on the opposite page. The background of the painting is a lovely bit of that Brazilian paradise, Petropolis, the highlying city which is the summer capital of Brazil, where nature has laid on the luxuriant vegetation of the tropics a veritable riot of glorious colors.

"The painting is called 'Ave Maria'; it depicts a scene at eventide; the sun has just sunk behind the highest ridge of the mountains; a roadway runs up the hillside, a church stands beside the road, and from its steeple the bell rings out the evening call to prayer; a girl of the people, a typical Portuguese-Brazilian has heard the message of the Angelus, and pausing in her walk, draws her rosary from her bosom and stands with the cross in her hands, while her lips repeat the prayer. The afterglow of the dying sun falls on the scene, bringing out a gorgeous radiance of ambers and of greens which frame the devout face of the praying girl" (N. C. W.).

Senor Joan Baptista de Costa is the painter of this good piece of work. The painting was purchased by one of the patrons of the Archaeological Institute of America while in Brazil summer before last. It was on exhibition in one of the Baltimore art stores and was published in the Baltimore Sun of February 9, to the courtesy of whose Art Department and Art Director, E. W. Hobbs, as well as to the permission of the owner, we are indebted for the opportunity to reproduce the painting for the readers of ART AND ARCHAEOLOGY.

R. V. D. M.

Excavations at Otowi, New Mexico

UNDER the direction of Mrs. L. L. W. Wilson, the Commercial Museum, Philadelphia, has concluded its third summer of excavations at Otowi, Bandelier National Monument, New Mexico. All the rooms of the North, South, and East Houses of Great Otowi, all of the rooms of the East House, Little Otowi, in addition to several rooms in the West House and many single rooms and one Kiva in the seventeen small-house ruins of Little Otowi have now been excavated. The caves in the immediate neighborhood have been explored. The whole region has been mapped.

The most interesting discoveries of the past summer were:

(a) A colored fresco of a mountain lion. This was found on the south wall of a large square ceremonial room, 12 by 14 feet, near the middle of the East House.

The body is yellow ochre, outlined with black. It is opposite a fine ceremonial fireplace. Just north of the fireplace is a well-made door a foot wide and a foot nine inches deep which leads into the longest room excavated, 24 feet by 8 feet 3 inches. The doorway entrance in the long room is flanked on each side by two large stones. (b) In the caves; prayer sticks. One measured 9½ by 1½ inches. To it is still attached, with a bit of yucca rope, the plume of an eagle. (c) Porches are found on three sides of all the buildings, contrary to previous suppositions. (d) A petroglyph representing a battle scene. There are 11 human figures, in all kinds of positions. One is throwing a bolo, another wielding a battle axe. The sun, moon, deer, two birds, one a turkey, and a gigantic arrow are also depicted. At the bottom on the right is shown a man with two hand signs—much like the head of the "avanyu."

Other important results were the acquisition of six barrels and three boxes of material, consisting of pottery; tools and instruments, ornaments, and ceremonial objects of bone, stone, wood; food bones of many different animals from bison to fish; squash seeds and shell, gourd shell, corn.

Pottery. Seventeen whole jars were found including four large tinajas; also about 25 or 30 jars and bowls. Especially important are:

New variations of the "avanyu", notably an outside border of a succession of numerous heads; a bowl decorated with a naturalistic butterfly; several naturalistic representations of birds, one of a man; whirling avanyus with two and four arms as well as several with the usual three arms; several perfect small offering ollas in black and white ware; a small perfect red ware bowl with vertical sides; sherds and whole pieces showing probable influence of different kinds of pottery on each other; a naturalistic sunin black and white; geometrical patterns on biscuit; panelling, alternation of design, and a bird border on biscuit; an apparently connecting link between the pottery of the old small house ruins and that of the large houses in that of Little Otowi; numbers of cloud blowers, two of them exceptionally beautiful, one representing a fish.

The most unusual single piece of stone ware is a large spindle whorl, a double cone, covered with a quarter inch of potter clay; in a hole underneath the floor were found half a dozen large spearheads and knives; in another hole ten fetish stones, possibly phallic enblems; an unusually large collection of bones, awls, needles, whistles, flutes was also excavated.

A bow, many arrow shafts, prayer sticks, a bundle of dice sticks were found.

Yucca fibre and ropes; also a thick ring, yucca wound, four inches in diameter, probably a head ring to hold a jar, were also among the things excavated.

L. L. W. WILSON.

The Christmas Number of ART AND ARCHAEOLOGY, 1917

ACTIVE and subscribing members of the Archaeological Institute were very generous last December in sending the Christmas number of ART AND ARCHAEOLOGY, with an annual subscription for 1917, as a Christmas gift to their friends. As a result of this substantial cooperation several hundred names were added to our mailing list. We shall appreciate a renewal of this effective assistance, and if readers will kindly send ART AND ARCHAEOLOGY, The Octagon,

Washington, D. C., the names and addresses of friends they wish to remember in this way, the December number will be promptly mailed, with an appropriate Christmas card.

Dedication of the New Art Museum, School of American Research, Sante Fe, N. M.

THE New Art Museum, of the Museum of New Mexico and of the School of American Research, was dedicated with imposing ceremonies at Santa Fe November 24-28. At the formal opening Saturday evening, November 24th addresses were made by Governor Lindsey, Secretary of State Lucero and Senator Jones, all of New Mexico, and by Colonel Collier of San Diego. These addresses were followed by the opening of the exhibition of Southwestern Art, and a public reception by the Women's Museum Board.

On Sunday evening occurred the dedication of the new Museum with an address by Hon. Frank Springer, President of the Santa Fe Society of the Institute. The three following days were devoted chiefly to sessions of a Congress of Science and Art at which papers were read by F. W. Shipley, President of the Archaeological Institute, Miss Alice C. Fletcher and Messrs. Carroll, Hewett, Hodge, Judd, Harrington, LaFlesche and others.

On Monday evening a joint meeting was held with the State Educational Association. After remarks by President Roberts and State Superintendent Wagner an address on "The New Humanism" was given by Prof. F. W. Kelsey, Honorary President of the Archaeological Institute of America.

On Tuesday afternoon and Wednesday evening concerts were given by Charles Wakefield Cadman, the composer of Indian melodies, assisted by Tsianina, the gifted Indian mezzo-soprano, who is the first of her race to achieve artistic recognition as a singer. Mr. Cadman is known to all music lovers as the composer of "The Land of the Sky Blue Water", first introduced by Mme. Nordica. Tsianina was born in Oklahoma. Her father was of white and Creek blood. When she became associated with Mr. Cadman, the way was opened for her to interpret to Americans the emotional life of the Indian through his songs.

The exercises closed Thursday morning with a union Thanksgiving service in the Museum Auditorium.

The Museum is a beautiful renaissance of the New Mexico Mission style of architecture, which is one hundred and fifty years older than that of the California missions. A striking feature of the Dedication was the exhibition of paintings consisting of recent work of members of the Santa Fe and Taos groups of artists. These groups contain such well-known names as Robert Henri, E. I. Couse. J. H. Sharp, Walter Ufer, Julius Rolshoven, O. E. Berninghaus, E. L. Blumenschein. These canvases, inspired by Indian, Spanish and Frontier lore, with the native splendor of that region for a setting, will suggest that Santa Fe is to be the cradle of a truly American School of Art.

An ensuing number of ART AND ARCHAEOLOGY will be entirely devoted to a description of the Museum, the dedication ceremonies and the exhibition of Southwestern Art, and will contain papers read at the various sessions.

M. C.

BOOK REVIEWS AND NOTICES

The Painters of Florence from the Thirteenth to the Sixteenth Century. By Julia Cartwright (Mrs. Ady). With illustrations. New York: E. P. Dutton and Company, 1916. Pp. 373. $1.50.

This book of the widely known author on art has for its object to bring together the results of the researches on the painters of Florence by critics of the last generation and a half, from Ruskin to Berenson in order to meet the demand created by "the increased interest now taken in Italian art by travellers." In addition to interpretative criticism the book gives brief accounts of the lives and works of the chief Florentine painters.

This is a reprint of the second edition (revised, 1910) of a work originally published in January, 1901. Six successive reprints since 1901 are in themselves a favorable criticism of this book. In spite of a multitude of books of a kindred nature it has maintained itself on the market. It makes no pretense to originality except in the manner of presentation of much authoritative biographical and critical material, which the average guide book lacks or presents in an unpalatable form. It strikes a happy medium between the books of a Ruskin and an Augustus Hare.

To the traveller who has more than a superficial interest in Florentine painters of the Renaissance it can be heartily recommended as a pleasant and instructive companion. The critical and biographical material is well selected and authoritative which might be expected as a matter of course in a book by the widely known author. The style is a pleasing narrative, weaving much valuable information into anecdote with a legitimate element of the human and intimate—the pleasing picture of Assisi in the day of Saint Francis and of Giotto, del Sarto's checkered career, and the pathos of the tragedy in Michelangelo. Vasari is judiciously introduced here and there, painters themselves speak through citations from their letters, and modern critics are quoted without pedantry. The Ruccelai Madonna controversy is duly noted and the author takes sides but without allowing the critical material to obtrude. The book is not a compendium of deadly tiresome information but an introduction to the subject stimulating the interest of the reader.

The text is arranged into 27 chapters, each devoted to one leading name or group, from Cimabue to Michelangelo. For the guidance of the reader selected lists of works of each painter are added to each chapter, mentioning the loci and adding the gallery catalog numbers. The numbers are of doubtful value in view of the constant changes. The revised edition has brought some of them up to date.

As the book is an almost stereotype reprint of the first edition, little can be said in criticism which has not been said already. In all essentials the text remains unchanged as do the indexes, illustrations, titles, and pagination. The revised edition of 1910 and this reprint contain no additions or modifications of any consequence. There are two or three minor textual changes, *e. g.*, p. 159 under Pesellino, and p. 231 under Ghirlandajo. Lists of works have been augmented and titles corrected, a few foot notes at the end of chapters show that the author has kept in touch with her subject. In one case—p. 289—the page-title for Fra Bartolommeo has been changed from "A follower of Savonarola" to "A Piagnone Painter". The illus-

trations are the same as in the first edition but are inserted with less regard to the text. The introduction refers to Crowe and Cavalcaselle as still retaining "a high place among the best authorities", evidently disregarding the fact that a new great edition of the work is the last word so far, on the subject. Mrs. Ady's book was however so generally reliable and readable from the first that its partial lack of up-to-dateness is not even a serious defect.

The book is well printed, compact and convenient in size, and bound very serviceably in green cloth. It should continue to prove a helpful and pleasant companion to the traveller in Florence who is not too hurried.

HANS FROELICHER

Goucher College, Baltimore

Whistler. By Theodore Duret. With thirty-two illustrations. Translated by Frank Rutter. Philadelphia: J. B. Lippincott Co., 1917 Pp. 135. $3.75.

M. Theodore Duret owed us a book on Whistler as a companion volume to his book on his other intimate friend, Edouard Manet. Now, handsomely, he has paid the debt. The English translation by Frank Rutter leaves little to be desired and makes an important addition to the already impressive list of really notable volumes which the fascinating personality and distinguished art of the American painter have inspired. Everyone who was privileged to know Whistler had so many good stories to tell that it was really a hardship not to make a book of anecdotes about him. In each case the subject assured success. People liked to read about Whistler in spite of the fact that they did not appreciate his pictures. Even after the Pennells had brought out their monumental work which seemed to say all there was to be said about the art life of London in the nineties, the reading public asked for more about Whistler. And it had every reason to expect and to eagerly await the book by the artist's devoted friend, Theodore Duret, who would express the sympathy and homage of aesthetic France for the great little "Wheestlaire" who had been so much misunderstood and unappreciated in England.

There is on every page of this book of Duret's a quiet satisfaction not only with the thoroughly congenial art of Whistler but also with the part which France was privileged to play in helping to form his taste, to inspire his temperament, to encourage his creative ardour and to recognize and reward his brilliant achievement. It is a serious book about a serious artist and for this reason may disappoint those who expected a new fund of funny stories about the serious artist's playful and quarrelsome eccentricities. In fact, this unsmiling story of Whistler's arduous and embattled life, and this sympathetic interpretation of Whistler's personality and purpose make us uncomfortably aware that in enjoying his debonair wit and charm and amusing ourselves with his perplexing and provoking personality, we may have been doing injustice to the solid and enduring worth of his manhood. Certainly it is good to hear from one of his friends who cared enough for him to understand him and who was rewarded for the effort by winning the affection and the trust of the sardonic author of the "Gentle Art of Making Enemies". To Duret Whistler revealed himself as he really was, behind the rather absurd mask which he put on in England for the pathetic purpose of attracting attention to what he had to say. The pity of it was that he was forced to adopt such tactics. He succeeded in gaining a reputation as an

aesthete, a wit, a wag, a "character", long before he was recognized as a great artist. This appealed to his peculiar sense of humor and served to satisfy his wounded pride. To a few friends however he opened not only the door to his austere workroom but the even more discreet door to his heart. In consequence, and is it any wonder, the Pennells, Joseph and Elizabeth, well nigh worshipped him. And in France, where he was at his ease and at home, his friends were as appreciative as they were loyal. Among the artists one thinks of the friendship of the poetic Fantin Latour, and among the "amateurs" of the arts, it is nice to know that Theodore Duret loved him.

Whistler was an artist of great decorative genius by right of inheritance from the Greeks, the Japanese, and Velasquez—yet unfortunately he was born in a period and, curiously enough, he chose to live in an environment where painting was supposed to be a method for coloring illustrations to poetry, history, and fiction. Consequently he was the victim of much ignorant abuse and ridicule. In fighting against this arrogant and aggressive ignorance Whistler displayed an amazing sharpness of wit and resourcefulness of literary skill so that, as M. Duret says, "his critics were as much disturbed by the ideas he loosed from his pen as by the works he produced by his brush". The ideas upon which he laid most stress in his aesthetic preachments were, 1st, that we must learn to look at Nature critically and to carefully select and rearrange the particular qualities we want among the disordered elements which nature offers to the end that the essential character and peculiar value of a thing seen shall be disengaged from all the non-essential details; 2nd, that art should conceal its labour, that a picture is finished only when all traces of the means used have disappeared; 3rd, that in art it is criminal to go beyond the means used in its exercise; in other words, that everything we have to say about our subjects whatever they may be, should be said strictly by means of our chosen mediums of expression, these mediums having been thoughtfully and properly adapted to the subjects selected and the results desired.

These principles of Whistler's implied that pictorial art was an end in itself, independent of literature and history, and that beauty was "its own excuse for being." To Victorian England, sentimentally rather than sensuously inclined, these principles seemed incomprehensible and unattractive. Englishmen of that period, if they were drawn at all to art, veered only from utilitarian to humanitarian modes of thought, or to moods in which literary and other cultural charms sought visualization in pictures. Instead of painting Lady Godiva or Sir Walter Raleigh, or a scene of domestic bliss, illustrating the sentiment that "home-keeping hearts are happiest", Whistler preferred to paint factory chimneys at Chelsea after nightfall. In his Venetian etchings and drawings, instead of giving us repetitions of the gorgeous visions of Veronese and Canaletto, Whistler sought a new aspect of the new Venice of decayed grandeur; selected palace doorways and canal corners for sketchment with light mediums; odd bits showing perhaps exquisite traceries of line or suggesting dreamy passages of color. It is this Whistler of capricious originality and of charming invention, this Whistler of delicately definite tendencies of good taste, which M. Duret presents in this book, which, in its very dignity of characterization, is a fine tribute of friendship.

DUNCAN PHILLIPS

GENERAL MEETING

ARCHAEOLOGICAL INSTITUTE OF AMERICA

IN CONJUNCTION WITH

American Philological Association

Society of Biblical Literature and Exegeses

American Historical Association

American Anthropological Association

WEDNESDAY-SATURDAY, DECEMBER 26-29, 1917

UNIVERSITY OF PENNSYLVANIA

PHILADELPHIA, PA.

WEDNESDAY, DECEMBER 26, 1917

8.00 P. M. Meeting of Executive Committee of Archaeological Institute at the Bellevue Stratford Hotel.

THURSDAY, DECEMBER 27, 1917

9.30 A. M. Meeting of Council of Archaeological Institute of America, Bellevue Stratford Hotel.

3.00 P. M. Joint conference with American Historical and Philological Associations. James H. Breasted will preside. Bellevue Stratford Hotel.

8.00 P. M. Joint session with American Philological Association. Annual address of Frank Gardner Moore, President of the Association. Engineering Building.

9. 45 P. M. Reception.

FRIDAY, DECEMBER 28, 1917

9.30 A. M. Session of the Archaeological Institute. Engineering Building.

1.00 P. M. Luncheon.

2.00 P. M. Meeting Advisory Council, School of Classical Studies, American Academy in Rome.

2.30 P. M. Joint Session with Society of Biblical Literature. Engineering Building, University of Pennsylvania.

8.00 P. M. Joint Session with Philological Association.
Scientific papers and addresses. Engineering Building.

SATURDAY, DECEMBER 29, 1917

9.30 A. M. Joint session with American Anthropological Association. University Museum.

3.00 P. M. Visits to Art Galleries and other places of interest.

8.15 P. M. Joint Session of all the learned Societies meeting in Philadelphia. Historical, humanistic and patriotic addresses.

The Bellevue Stratford Hotel is headquarters and the sessions will be held unless otherwise stated, in the Engineering Building of the University of Pennsylvania. Members desiring to present papers should address the General Secretary, THE OCTAGON, Washington, D. C.

The Local Committee recommends the following hotels:

The Normandie: 36th and Chestnut Streets, about two blocks from the University. single room, $1.50; with bath, $2.50. Double room, $2.50; with bath, $3.50.

The Aldine: Chestnut Street near 19th Street, about ten minutes ride from the University by trolley. Single room, $1.50; double room, $2.50.

The Bellevue Stratford: Broad and Walnut streets (down town) about twenty minutes ride from the University by trolley, the largest hotel in the city. Single rooms, from $3.50 up.

The Walton: Broad and Locust streets, diagonally across from the Bellevue-Stratford. Single room, $1.50; double room, $2.50 to $5.00.

The St. James: Walnut and 13th Street, near the last two. Single room, inside, $3.00, outside $5.00.

It is particularly important that members reserve accommodations as early as possible, since so many conventions are being held in Philadelphia at the same time, and should notify the Chairman of the Local Committee, Professor W. N. Bates, University of Pennsylvania, of their purpose to attend.

Preliminary announcement subject to revision. The complete program is to be distributed to members early in December.

THE ARCHAEOLOGICAL INSTITUTE OF AMERICA

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1. GOVERNMENT. The Archaeological Institute of America was founded in Boston in 1879 and incorporated by Act of Congress, approved May 26, 1906, with Washington as its headquarters.

2. PURPOSE. Its purpose is to promote archaeological research, to increase and diffuse archaeological knowledge, to stimulate the love of art, and to contribute to the higher culture of the country.

3. SCHOOLS. It has founded the American Schools in Athens, Rome, and Jerusalem, and the School of American Archaeology in Santa Fe, It has also departments of Mediæval and Renaissance Studies and Colonial and National Art.

4. EXCAVATIONS. It has conducted excavations in Asia Minor, Greece, Cyrene, the Southwestern States, and Central America.

5. PUBLICATIONS. It publishes and distributes free to members a monthly illustrated magazine, ART AND ARCHAEOLOGY, and on request, a quarterly periodical, the *American Journal of Archaeology* and the *Bulletin of the Archaeological Institute*, a Year Book.

6. LECTURES. The Institute maintains lecture circuits in the United States and Canada, thus bringing regularly to its members several times a year the latest and most vital information in the fields of archaeology and art.

7. FINANCES. The permanent funds of the Institute are in charge of a Board of Investment consisting of Charles Hallam Keep, William Sloane, Otto T. Bannard, and James Speyer, New York; W. K. Bixby, St. Louis; James B. Forgan, Chicago; Sir Edmund Walker, Toronto; and Sir James Aikins, Winnipeg.

8. MEMBERSHIP. The Institute is composed of Affiliated Societies, located in leading cities of the United States and Canada.

For further information apply to the Secretary of the local society, or to

The General Secretary.

The Octagon, Washington, D. C.

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CONTENTS

PAGE

A RECENTLY DISCOVERED ANTIQUE BRONZE BUST OF SAPPHO . . . . *Gustavus A. Eisen* 277
Five illustrations.

A NOTE ON THE SO-CALLED SAPPHO BUST . . . . *David M. Robinson* 285

THROUGH THE WILDERNESS OF SINAI . . . . *Willard H. Robinson, Jr.* . . 287
Nine illustrations.

RELIGIOUS AND ARTISTIC THOUGHT IN ANCIENT CHINA . . . . *Berthold Laufer* 295
Sixteen illustrations.

THE WORK OF SOME AMERICAN WOMEN IN PLASTIC ART . . . . *Frank Owen Payne* 311
Eleven illustrations.

CURRENT NOTES AND NEWS 323
PRIMITIVE INDUSTRIES OF MANHATTAN.

BOOK REVIEWS AND NOTICES 325

Remittances should be addressed to ART AND ARCHAEOLOGY, The Octagon, Washington, D. C. Manuscripts, books for review, material for notes and news, and exchanges, should be sent to David M. Robinson, Johns Hopkins University, Baltimore, Md.

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—EMERSON

An Ancient Bronze Bust in New York,
thought to represent Sappho

ART and ARCHAEOLOGY

The Arts Throughout the Ages

VOLUME VI DECEMBER, 1917 NUMBER 6

A RECENTLY DISCOVERED ANTIQUE BRONZE BUST OF SAPPHO

GUSTAVUS A. EISEN

THIS great work of art recently brought to America will in the future take its place among our most precious treasures of antiquity. The object is a bust of heroic size, representing a female of remarkable character and beauty and with many features characteristic of the work of the Greek masters of the fifth century B. C.

The bust seems to represent Sappho, who for centuries remained the ideal poetess of the Greeks, whose charms memory and tradition have never obscured. The reasons for its identification and its genuineness and antiquity will be set forth in the following notes.

From whichever side the bust is viewed it is very fine, though the three-quarter view seems to the writer the best, comparing most favorably with some of the famous renderings of Greek art. The profile, classically Greek, with a slight angle between nose and forehead, reveals itself as a portrait. The upper lip in profile is slightly more projected than the lower, as if she were about to speak. The lips and eyes have an indescribable smile found in few other works of art. The mouth is slightly open. The chin is short, the front face oblong, oval or ovoid, tapering from the forehead to the chin. The eyes are deeply set and large, in the style of the fifth century B.C., especially recalling Polyclitus. The cheeks are somewhat high, though not broad. The mouth is of medium size, exquisitely formed, but the lips are not sensuous like those generally given to Aphrodite. The chin is small and pointed. The whole expression is one of intelligence, beauty and culture combined, characteristics such as we would expect of the great poetess of the Greeks. The ears are thin, oblong and medium in size,

The Rear View of the Bust

word in the opening of her speech. And what that word is one acquainted with the silent language might discover.

The hair is remarkable in its combination of several antique styles, not common in extant statues. The top of the head shows the hair smoothed like a skull cap, such as that of the Delphi Charioteer and that of the right hand female figure on the relief representing the crowning of Triptolemus from Eleusis, now in the Athens Museum. Another sample of this style is that of the Apollo from the western gable of the temple of Zeus at Olympia. The arrangement is in parallel rills, some higher than the rest, uniformly repeated, and with a repeated variation in distances which can be readily seen on the photogravures of the sides. This

with the lower lobe not prominent. The whole face looks directly forward with slightly parted lips as though the person were addressing an audience. This is also apparent from the pupils, which, slightly elevated, are represented by low circular bosses. The general treatment of the bust is idealistic, but there are many signs of portraiture, as in the indescribable and entirely personal smile of the mouth and the eyes, the short chin, and especially the realistic profile which introduces us to the poetess "intime", and we can readily conceive that this was her real appearance in life. The face seems actually alive, nay, she has just parted her lips to pronounce a

A Three-Quarters View of the Bronze Bust

style is that of Phidias, his pupils, and contemporaries. The frontal tresses of the hair recall in modelling and design the bronze copy of Polyclitus' Amazon (Salomon Reinach, *Recueil de têtes antiques*, 1903, pl. 57), and there is also something in common with the Isis of the Capitoline Museum which is of course from a much earlier model than the Alexandrian period. A toupet, or hair gathered at the top of the forehead above the parting of the tresses, is found in many antique statues, contemporary with the original of the Sappho bust, as in the left hand Caryatid from the Erechtheum in Athens, now in the British Museum. We find also a prominent toupet on the Apollo Belvedere, on the Apollo from Paramythia, and on the Fanciulla from Anzio, now in the Museo delle Terme in Rome, and on many other antique statues. The toupet of the Fanciulla consists of a bowknot, but that of our Sappho bust is formed of the ends of the two tresses held together by a clasp or band, the tips of the tresses forming the toupet. The tresses themselves are highly interesting and should be thoroughly understood, the arrangement being unusual. The hair from the top or cap of the head is formed into a chignon or knot on the back of the neck, and secured by four pins. The ends of the tresses do not end in the chignon, but issue again from it and are carried upwards along the sides of the head, above the ears in successive and continually widening waves until they reach the top of the head, where their ends are tied up to form the toupet or "club". It is thus the ends of the tresses which form the toupet, turning backward and resting on the top of the forehead. A similar arrangement is found in only a few heads, but all of them antique. One of these is the Apollo of Paramythia, near Dodona in Epirus, now in the British Museum (H. B. Walters, *British Museum, Select Bronzes*, London, 1915, plate 18). Walters was also impressed by the peculiar hair dressing and describes it in detail. The only difference between the hair of that statue and the Sappho bust is that in the former the chignon is placed lower down on the head; other details are the same. This statue has been attributed to the school of Lysippus, but might have been inspired by an older work.

In the Fanciulla of Anzio, which has been variously described as a peasant-girl, as a nymph, and as a boy in female costume, we can but recognize a Sappho, who has just obtained a prize at some contest, a wreath placed on a tray, and now strides forward and contemplates it with intense interest. It is only the dress of the hair which connects our Sappho with the Fanciulla, but the fact is interesting for the reason that both seem to represent poetesses.

The form and distance of the breasts of our Sappho are entirely typical of the latter part of the fifth century B.C. Solomon Reinach was the first to discover that the form of the breasts and their distance from each other furnished reliable characteristics for dating female classic sculptures. The breast, he says (*Revue des Études Grecques*, XXI, pp. 13f), may be either further distant from each other than their own diameter, which is the earlier type at the beginning of the classic period in Greece, or they may be distant their own diameter. This latter is typical of the school of Phidias or of the fifth century in general. The third characteristic is that the breasts are placed nearer than their own diameter, sometimes so close as to touch. This is the type in use in the Hellenistic and Roman periods. As a sample of the

early type he cites the famous relief in the Terme Museum in Rome, by some held (erroneously) to represent Venus rising from the ocean waves. The second type is that found on the Parthenon pediment repeated several times. For instance on the eastern pediment, Iris, Demeter and Persephone, all three show the characteristic breasts of the Sappho bust (E. A. Gardner, *Six Greek Sculptors,* London, 1910, pl. XXII). Another female figure of this type is that from the western pediment reproduced by Gardner Pl. XXIII. Not only are the breasts of all these figures similar in form as well as in spacing with the Sappho but also the folds of the dress over the breasts and between them are similar to that of our bust. Similar folds are also found on the left hand Caryatid from the Erechtheum. Among other famous statues with these characteristics mentioned by Reinach, and in that particular resembling our bust, is the Amazon of Polyclitus. The Demeter of the Vatican is also of this type, both as regards the breasts and the folds of the dress, above and between them.

The latest type of breasts which have no resemblance to those of the Sappho bust, are represented by the famous Venus from Milo, now in the Louvre. This statue is dated by Reinach in about 350 B.C. and referred by him to the school of Praxiteles and Scopas.

The dress has already been alluded to in connection with the breasts. It is treated idealistically on the shoulders, but the central folds between the breasts are strictly typical of the style in the fifth century, as has already been remarked. The dress covering the breast can be termed a chiton, while the shoulders seem to have an additional covering of a cape, or possibly an overflow. This latter part of the dress is fantastic and made up for effect. Among statues with a deltoid arrangement of successive creases between the breasts, the most prominent are the Iris, Demeter, and Persephone from the east pediment of the Parthenon and also the wonderful headless female figure from the western pediment of the Parthenon

A Profile View of the Bronze Bust

Another View of the Bronze Bust

(Gardner, *op. cit.* pls. XXII and XXIII). The Caryatid of the Erechtheum has already been mentioned. Another statue is that of the Fate in the New Carlsberg collection. Many more could be quoted, but the above will suffice to connect the original of our bust with the fifth century sculptures of the great masters.

Until a year ago the bust and base were covered with an incrustation several millimeters thick. That on the exterior was skillfully removed by André in Paris (whose testimony has been received), the incrustation in the interior being left as found. Under the coarser incrustation André discovered what seems to be an antique patina of admirable bluish olive bronze. This patina covers all parts of the bust, and the surface, which reflects some light, can be said to be perfect.

The bust weighs about 300 pounds. The surface was worked over with a tool after casting. The shell varies from 1 cm. to ½ cm. in thickness, the thinnest parts being in the deep creases of the folds of the dress, as far as can be ascertained. The diameter across the shoulders is 1 m. 40 cm.; from breast to back, about 45 cm.; from the lowest part in front to the top of the back, 62 cm.; from the lower part of the neck to the lowest part of the dress, about 64 cm. The open part of the breast is about 30 cm. wide by 11 cm. and the breasts are 21 cm. apart. Lower diameter of the neck, about 19 cm.; upper diameter 16.5 cm. From chin to top of hair knot 41 cm.; diameter of face, 40 cm.; diameter of head from side to side, 36 cm.; from tip of nose to back, 50 cm.; from ear to ear, 27 cm. These measurements do not include the base, which is also antique. It is circular, and consists of a hollow foot and neck, and a compressed astragal or flange. The foot is about 34 cm. in diameter; neck of base, about 17 cm.; nodus, about 25 cm. The lowest edge of the front is attached to a horizontal plate, 27 cm. long, 17 cm. wide and 1 cm. thick. This plate rests on the top of the stand and turns around a central rod secured by a flange. The rod penetrates the flange and, the bust being perfectly balanced on the base, it can be turned without disturbing the equilibrium.

The Genuineness of the Bust

In order to establish in an irrefutable manner the genuineness of the Sappho

bust, it was shown before its shipment to New York to some of the prominent specialists in Paris, and to others photographs were sent by the writer, requesting their opinion. So far all have concurred in the genuineness of the bust. M. Froehner, once director of the Louvre, is most enthusiastic and has besides permitted his name to be mentioned as a willing testimony of the genuineness of this bust: "an antique work of great beauty". M. André, the famous restorer of ancient bronzes, through whose hands more masterpieces in bronze have passed than through any other's living and who worked on this bust for several months for the purpose of repairing it, declares unhesitatingly that the object is a genuine antique. The proofs offered by M. André refer principally to the nature and condition of the bronze when it fell into his hands for repairs. To his general statement as regards the genuineness of the bust, André adds the following particulars, contained in letters of May 23 and July 17, 1917. "The bust suffered considerably through its prolonged burial in oxidizing and tartar depositing earth during many centuries, and of this nature has left many traces. When the bust came into our hands for repair it was covered exteriorly by the same deposit which yet remains in the interior. In order to remove the crust we spent much labor and time, reaching even the metal itself, and were on that account forced to make certain repairs."

"As regards the irregularity in the thickness of the bronze walls, I state that I have always observed this in bronzes of great antiquity. In the bust we found such irregularity in the draperies at the base of the neck where it joins the dress, and also in the hair. In these parts the oxidation had advanced to such a degree that we found it necessary to consolidate them by inserting small plates of metal, making use of antique fragments, which we keep for that purpose. These additions necessitated some adjustment of the patina, consequent upon the removal of the tartar deposit which covered up the delicate modeling of the sculpture. All this in my opinion demonstrates beyond question and incontestably the great antiquity of this bust. I add that this work is remarkable both for its beauty and its large and perfect proportions."

To this account of André regarding the bust as it was before cleaned, I will add some observations which can be readily verified by an examination of this object as it is now. The deposit of which André speaks as tartar, appears to possess a stratified structure as if it had been deposited gradually and successively. In some places it can be scraped off with a knife, but in other spots it is almost rocky. Its color is grey white, in places shading to green and in other spots rusty brown. The deterioration of the bronze seems to have been caused partly by a perpendicular oxidation which has eaten into the matrix from the surface, but in other places the erosion is horizontally spreading over the surface producing patches of various depth and of irregular form, with sharp outlines, as if the matrix was scaling off. In some places the oxidation has produced pin holes of various sizes, causing the matrix to appear like a sieve. Thus on the top of the head in the hair, where the restorer has left them as found without any repair. Another streak of deep oxidation is seen along the place where the neck is joined to the dress. In other places the deterioration seems to have been produced by a combination of oxidation and erosion caused perhaps by percolating water which flowed from the base

of the neck towards the top of the head, interiorly. The largest deteriorated surface is found along the lower margin of the dress below the neck behind the head. Here André has added several plates to fill a tear, several holes, and a wide crack. Some cracks on the breast André filled with some cement-paste, but in a manner to show where they existed.

Oxidation, and erosion of this nature and appearance could not have been caused artificially but must have been the result of natural agencies working slowly and uninterruptedly for centuries. They possess an appearance quite different from defects produced hastily and artificially in order to deceive.

Another of the prominent archaeologists in France, also connected with the Louvre, has pointed out to the writer that: "it is impossible to assign this bust either to the work of the seventeenth to eighteenth century, or even to the nineteenth to twentieth centuries, when only well known works were imitated". Nor does our bust possess any trace of Renaissance or modern technique, while it shows everywhere antique design and methods. Nor can any one point to an antique work, of which this bust is a copy, or to one by which it has been inspired. Replicas have been common in all times. The Romans copied Greek masterpieces, and the Renaissance artists copied the excavated works of antiquity and in the nineteenth and twentieth century imitators, in order to command a ready sale, were always careful to copy works which were well known. Of this Sappho the prototype or original is unknown, nor is any bust known which resembles it.

Another argument which proves the genuineness of the bust is the peculiar manner of hair dressing, so far only seen in that of the Apollo from Paramythia. No modern artist could have copied the hair dressing from this Apollo, because the Paramythia statues were only excavated in 1792 and 1796 while the condition of the bronze bust, according to André, shows that the work is older by many hundreds of years. Also it would have been an absolute impossibility for an artist who had never seen the Paramythian Apollo to design and produce an absolute reproduction of that statue's unique arrangement of hair.

The Technique

The bust was cast in several main pieces of which so far we have determined three with certainty. The head was cast in at least two pieces, and joined, the suture passing down the forehead, along the bridge of the nose, down over the lips, and perpendicularly over the chin and down the neck. The suture is plainest over the forehead and nose, but sufficiently clear to be recognized on the lips, chin and neck. In the dress I can recognize a suture from neck to shoulders, due to its having been cast in two main pieces, one in front, and one behind. In the interior of the head are still in position several very long nails which held a wooden support in position when the casts were joined together. The wood frames have long since decayed.

A detailed study of this subject must be left to the future, but even now it seems proper to announce that in places separate plates were inserted at the time when the bust was made. One of these, forms an oval about five inches long by three inches wide, immediately above the right breast (to the spectator's left) and another a large circular shield, was inserted on the left shoulder,

close to the ridge of the cape, and a set of three small square inserted patches about an inch across, are found on the cape over the right shoulder half way down in front. According to Furtwängler the insertion of such plates demonstrates the genuineness and antiquity of bronze objects, and through a discovery of such patches it was possible for Reinach to demonstrate the genuineness of the Bavai bronze statuettes. These inserted patches thus prove irrefutably the genuineness and antiquity of the Sappho bust even if no other proof existed.

Identity of the Portrait

Already a superficial study of this bronze satisfies the spectator that he stands before an individual portrait of some prominent personage of antiquity. The thin lips, the peculiar compression of the nose between the eyes, the wonderful lift of the upper lip, just pronouncing a word, are not characteristics which any artist would give to an ideal statue. Only a portrait statue could possess them, and though this bust is according to some an Augustan copy of an older portrait, it is evident that the artist retained in a most satisfactory manner the personal characteristics of the original. Who could show us Sappho 'intime' except one who had actually seen her? Impossible! None else could have posed for this bust, than a poetess, a speaker, a reciter of poems, a genius sparkling with wit and humor, a lecturer who watches the effect of her words upon the audience before her. Confirming such a view, one of the best known archaeologists writes me: "In fine, it may be a youthful goddess like Hebe and Artemis, but it may also be a poetess; why not Sappho? Silanion was not the first to attempt her likeness. Polyclitus himself is excluded but there are other Argive masters whom we know little or nothing about". The hair of our Sappho resembles the hair of the Fanciulla Sappho as already stated. The resemblance could hardly be accidental.

Another theory as regards the personage represented has been advanced by M. Ernest Babelon, *Conservateur des Medailles et Bronzes Antiques* of the Bibliothèque National, who has had the kindness to suggest it as his belief that the bust is not only "a work of the time of Augustus", but that it "represents the empress Livia, the wife of Augustus in the style of an antique Greek personage". In other words, his opinion is that the artist who made the bust borrowed the general style and features of a fifth century B.C. masterpiece, but added enough of the features of Livia to let it pass as her portrait. Mr. Babelon points out the strong resemblance of the face of the bust with the Naples marble statue figured by Bernoulli (*Romische Ikonographie*, II, I, Pl. V.) which statue is by some identified as Livia, the wife of Augustus. There certainly is a strong resemblance about the mouth, the curved lips and straight nose and profile. All however are typically Greek. There is also some similarity with the dress, especially that part which covers the breasts also distanced as in the Greek style of the fourth century, not quite so distant as in our bust. The hairdressing, covered with a drooping veil, is totally different, and strictly Roman in style. This Naples statue does not resemble the well known bronze bust of Livia in the Louvre (Bernoulli, op. cit. p. 90). There are several explanations possible, but none that can at present be called final. The most acceptable is that the Naples statue, if it represents Livia, as affirmed by Bernoulli and others, ideal-

izes her as a Greek poetess, possibly as Sappho. In this sense can we too identify our bust as Livia, idealized, and clothed in the costumes and facial features as a Greek masterpiece of the Argive school, no longer existing.

The Date of the Bust

According to Solomon Reinach the type of this bust dates somewhat previous to 430 B.C. This date is confirmed by the hair, by the breasts, and by the dress repeating details of well known statues and reliefs of the fifth century B.C. The shoulders alone are exaggerated, being broader than was the standard of that period. But both Polyclitus and Silanion are excluded, the latter because he would have placed the breasts closer together. The treatment of the bronze and the design of the dress on the shoulders would indicate that the object is a copy in fact of that of an Argive master of the fifth century executed in the early part of the Augustan era, the copyist being responsible for the broad shoulders and for some points in the technique. In all other respects he seems to have followed the original with care and remarkable skill.

Locality Where Found

The bust was lately excavated in southern France. It had, judging alone from the extensive incrustation of minerals and watery lime deposits, yet to be seen in the interior, stood before a fountain or spring, possibly a mineral spring which alone could have furnished the peculiar deposits of lime, sulphur, magnesia and gypsum, which seem to be the principal ingredients of the crust. When the house where it probably stood was destroyed the bust was precipitated into the fountain, the water breaking the heaviness of the blow. This would account for the unusual preservation of the bust.

New York.

A NOTE ON THE SO-CALLED SAPPHO BUST

David M. Robinson

AT first sight I thought that this unique bronze bust might be of Renaissance or modern times but I am now convinced without having seen the bust itself that it is ancient. I still feel, however, that the hollow circular stand which is cast in four different pieces is not ancient. It has a smaller circular disk of bronze fitted on its top and above this is another piece of bronze, to which the lower front of the bust is soldered. The insertion of patches in ancient times, the character of the accretions, the nail holes, the nails themselves, still inside the head, and remains of others in the interior of the breasts and dress are strong arguments in favor of the genuineness of the bust. In order that scholars may have all the data, I have asked Dr. Eisen to go into this subject more than he did in his original manuscript which I have changed only in the matter of wrong references and minor details. Dr. Eisen is a scholar of international reputation, especially in the field of ancient glass and beads (cf. his article on "Stratified Glass: A hitherto Undefined Type of Mosaic Glass" in ART AND ARCHAEOLOGY for August, 1917, pp. 69-76; and

on "The Chalice of Antioch" in the *American Journal of Archaeology*, XX, 1916, pp. 426f.). So I dislike to differ from him, but I do not believe that the bust represents Sappho. It does not resemble any of the representations of her on coins or vases or terra-cottas or any of the marble busts which have been called Sappho (in the Vatican, Uffizi, Villa Albani, and British Museum). I can see only a very slight resemblance in the hair, eyebrows, nose, mouth, chin, and neck to the bronze bust said to be that of Sappho in Naples. I see no resemblance at all to the maiden of Antium and doubt whether that statue represents Sappho. Nor do I believe that the bust represents Livia, the wife of Augustus. It does not resemble the known portraits of her. In fact, I am inclined because of the largeness of the bust, and because the pupils of the eyes are represented plastically and for other general stylistic reasons to date the bust in the time of Hadrian or Trajan or even in the age of the Antonines rather than in the Augustan era, though the peculiar arrangement of hair at the back seems to occur on Roman coins of the Republic (Grueber, *Roman Coins of the Republic*, III, pl. 52, nos. 7, 8). The bust is much more likely to represent Faustina or some such person than Livia. The hair is not brought forward from the chignon to form the toupet, as Dr. Eisen thinks, but the front hair is done up into a toupet. Many features do remind one of the fifth century B.C., the wavy hair in front which is almost Phidian, the features of the face, and especially the drapery. Some of Dr. Eisen's parallels are not very close but I think he does prove that the style of the bust is Greek. Even the top-knot, for which he has given some parallels, occurs in the fifth century (cf. also the Devonshire Apollo head attributed by Furtwängler to Pythagoras, 460-450 B.C., cf. *Intermezzi*, pl. 2). The chignon at the back of the head also begins in Greek art and is not peculiarly Roman. It is common in the fourth century B.C. and perhaps was used even in the fifth (cf. Reinach, *Têtes Antiques*, pl. 167, which is attributed to the school of Phidias by some and to a predecessor of Praxiteles by others). I am inclined to think that the bust is a Hadrianic or later portrait of some Roman lady or empress rather than a goddess in the style of an antique Greek personage of the end of the fifth century. It combines Phidian and Praxitelean or pre-Praxitelean styles and hasn't the usual coiffure of Hadrianic times. The bust is a very valuable and important addition to America's art treasures, even if it is impossible to identify beyond a doubt the particular lady represented.

THROUGH THE WILDERNESS OF SINAI

Willard H. Robinson, Jr.

IT was with a thrill of anticipation and pleasure that we made our preparations in Cairo for this memorable trip. Mingled with this was a sense of adventure, for we were going through a wild mountainous country seldom visited even by the biblical archaeologist. We knew that something unexpected was going to happen, just what we could not tell. Natives in Cairo were very free with their prognostications of danger and failure. They could not understand why we were so foolish as to risk our lives for nothing. In their minds we were to be frozen by the cold penetrating nightly chill of that high mountainous district unprotected from the sweeping winds, or to be baked by those direct noon-day rays of the tropical sun which scorch everything which comes under their glare. Moreover we were going on camel-back in the month of February, when the camel-bite becomes fatal. On getting out of bed, in the morning, we were to step on a live scorpion and be fatally poisoned. Surviving these and many other Arab tales of danger, we were to be murdered by the wild and uncivilized Bedouin natives of that country who place so little value on human life. A pleasant prospect, certainly, and yet no one of our little band of four would have missed the opportunity for all the backshish that is given away daily in Cairo.

So the preparations went forward. Tents, beds, and saddles were sent ahead to Suez. All our provisions for the nineteen-day trip had to be secured in Cairo, as we could get nothing in that wilderness. 1000 eggs, 20 live chickens, 40 live pigeons, 2 live turkeys, 1 live sheep, with crates of oranges, apples, and lemons, and a quantity of dried figs and nuts were to be our main dependence. We took the train from Cairo to Suez, passing through the land of Goshen. From there we sailed on a Khedivial steamer to Tor (or Tûr) which is only three or four days on camel-back from Mt. Sinai. We were to return by the longer route to Suez, following in part the path taken by the Israelites in their wanderings. While the camels were being loaded, we inspected the quarantine station which is all there is at Tor. The head doctor showed us their facilities for attending to 8000 pilgrims at once. Every pilgrim who goes to Mecca must be thoroughly washed and his clothing disinfected both on the way to Mecca and on his return.

When all was ready, our caravan of 23 camels started across the flat desert sand toward the mountains. At first nothing but sand was visible in almost every direction, but when we came to camp at night Jebel Um-Shomer's jagged peak loomed up conspicuously before us, bidding us to come nearer and enter that interesting land which combines wild and beautiful scenery with rich historic associations.

Noon of the next day brought us to the mountains where we entered the Wadi es Slei, a deep valley which, under varying names, leads all the way to Sinai. With the exquisite colors of the rocks and the varying shades of light, this gorgeous wadi is worthy of the Grand Canyon of the Colorado. Red, green, gray, black, and white stratifica-

Mount Sinai from the plain of Er-Rahah

The Chapel of the Virgin on Mount Sinai

The Monastery of St. Catherine located on the supposed site of the burning bush

tions were placed now in sharp contrast to each other, now shading directly one into another. A beautiful ride brought us to a very picturesque spot where we spent the night with the majestic mountains of the wilderness of Sinai standing their silent guard on all sides of us.

Early the next day, just as the morning dawn was lighting up Jebel Um-Shomer with its beautiful rosy glow, we left our camp at Seil um Mejed and continued our way in the deep ravine of Wadi Es Slei through many deep gorges and mountain walls surmounted by jagged peaks sometimes seeming almost to meet overhead. The scenery was still grand, but the valley (now Wadi Tarfa) was becoming wilder, and more barren. At two o'clock of the next day, we got our first glimpse of Jebel Musa (Mt. Sinai). It appeared as a high single-peaked mountain on our left and was not the picturesque many-peaked mountain ahead of us, as the Arabs had tried to make us believe at first. We had now passed through the Wadi Rahabeh and the present name of our valley was Wadi Seba-iyeh. We soon entered the narrow Wadi ed-Deir and came about four o'clock of our fourth day out to the monastery of St. Catherine located on the site of the historic burning bush. The monks received us most hospitably and gave us permission to pitch our tents in their beautiful garden where the loveliest pink and white almond blossoms, then in bloom, furnished a real treat to eyes somewhat sore with the burning heat and glaring sun of the open and barren desert. The head monk (or *Oikonomos*, as he is called) took us to his private reception room and offered us cigarettes, arac, jam, coffee, and water in the usual style. After supper we were glad to seek our beds and soon fell asleep dreaming of the "Mountain of the Law", which we were to ascend the next day.

The Belfry of the Monastery of St. Catherine

After attending the sunrise service in the chapel of the burning bush, where sixteen monks came forward, one by one, and partook of the communion, we started up the zig-zag path which leads from the monastery to the mountain. Just as we started, the reflected sunrise light on the top of Mt. Sinai was glorious and we thought how well such a halo of light befitted the mount of Jehovah's glory. We each one thought to ourselves, "The ground whereon thou standest is holy ground."

There are about 3000 rock hewn steps leading up the side of the mountain, though in many places they have become worn away or covered with debris. There are also gateways, at each of which one formerly had to confess his sins. The pink and white rocks on either side were beautiful in the morning light. One of our party said they "looked just like crushed strawberry ice-cream". An hour and twenty minutes brought us to the chapel of the virgin of the *Oikonomos*. The story runs that the Fathers exhausted their food and could get no more. So they decided to leave, but first to go up to Jebel Musa for the last sacrifice. The *Oikonomos* met here a man, woman, and child. The old man (Moses?) said: "Go back. God will send you food." Unbelieving the fathers went on, but when they rereturned they found 100 camels laden with wheat and provisions. So they built a chapel in memory of the incident.

After three and one-half hours' leisurely ascent, we came to the top of that sacred mountain where Moses received the commandments. A chapel has been erected over the little cave where Moses stood and in the chapel a little oil lamp is kept constantly burning. Another chapel is built over the cave where Moses hid "when the glory of God passed by." As we stood on the crest of the historic mountain, it was easy to

Ruins of a Mosque on top of Mt. Sinai

imagine ourselves back in Moses' time with the mountain enveloped in thick clouds and smoke, and amidst the thunder and noise, the voice of God speaking to Moses. It was a glorious day and one long to be remembered.

The view from the top of the mountain is wonderful beyond description. Let us imagine ourselves there for a moment. On all sides of us we see that great mountainous desert known as the Wilderness of Sinai, not a flat sandy region reflecting the yellow glare of the sun, but a region full of the most beautiful and picturesque mountain scenery. As the eye reaches out, the mountains with their varied colorings and contrasts of light and shadow, fade away into the misty blue region of the horizon, or on a very clear day, into the shadowy depths of the Red Sea, a vertical mile and one half below us. But closer at hand is the view which interests the biblical archaeologist most. To our left far down the valley, we see the great plain of Er-Rahah, where the 40,000 Israelites were encamped. Just in front of us is the mountain called Jebel Musa (or Mountain of Moses), from which Moses saw the burning bush. To the right, close at hand, is the mountain called Jebel Katrina (or Mountain of St. Catherine), its pink and white rock glistening in the sunlight; while straight down below us, almost a sheer descent of 2,500 feet, and located on the site of the burning bush, is the famous monastery of St. Catherine with its several buildings surrounded by a high wall like the ancient cities of Bible times. To be in the midst of that peaceful, quiet scene makes the Bible story clearer and brings it home to one in a peculiarly effective way. We are loth to leave the sacred mountain but it is getting late and we must return before

Stairs and Gateway on Mt. Sinai

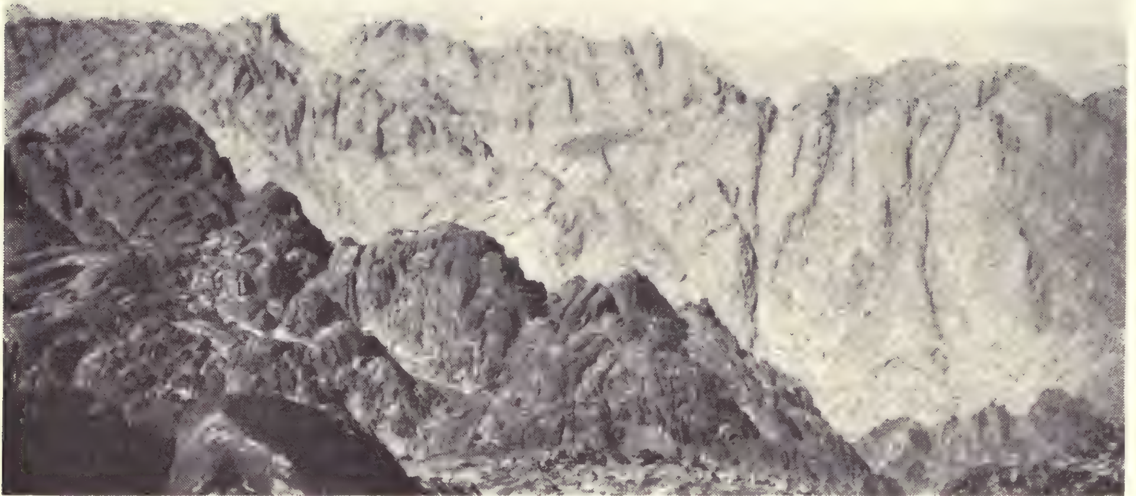
The Rock said to be that which Moses smote

Large Slabs with Hittite Inscriptions at Serabit-el-Khadem

dark or be lost. So with heart and mind full of the scenes of ancient days, and with eyes feasting upon their modern counterpart, we turn to descend the mountain a different way. This route takes us past the chapel of Elijah with the tall cypress tree as its guardian, on to the chapel of John the Baptist, and back to our tents where we are glad to rest after a day which has marked a turning point in every one of our lives.

Another day was spent in the monastery, inspecting the various buildings, including the treasure room, the dungeon, and the store-houses. With great impressiveness the *Oikonomos* gave us each a box of what he called manna, but which was really a kind of dried and sweetened sap from the trees there. The library was an interesting collection of all kinds of books in more or less confusion. There were many ancient printed books in Greek, Latin, and French. A five page book contained all the Psalms written so fine that we had to use a microscope to read them. The Syriac manuscript brought to light by Mrs. Lewis, of Cambridge, was also there. We were not so fortunate as to make any such discoveries as Tischendorf, and so went on to the church, which is beautiful with its costly interior furnishings. It contains the tomb of St. Catherine and two unused caskets, one made all of silver and sent by the Empress Catherine of Russia.

The next day we left by way of the extensive plain of Er Rahah, which offers a wonderful view of Mt. Sinai where we had spent a most profitable time. Of the journey back from Sinai to Suez, not very much need be said here. We traversed in part the wanderings of the Israelites. A great rock split in two at the base of a mountain was said to be the rock which Moses



View of Mountains from Top of Mt. Sinai

smote when the children of Israel cried for water. A little farther on we passed the mountain upon which Moses stood with uplifted arms to watch the battle with the Amalekites. The same day we came to the mines of Maghara where much turquoise was being dug up.

At Serabit el Khadem we saw the temples to the Egyptian Hathor and the ruins of the ancient baths. The steles (p. 293) stand there as if fixed forever, and thousands of years seem unable to wear away the clear-cut, unsolved Hittite characters.

We spent our last night near Wadi Gharundel (probably the ancient Elim). It was here that the Arabs showed the trickiness of their nature, and planned to desert us while still a day's march from civilization. They insisted on the rest of their pay before going on, and we were about to hand it over when we heard them discussing in Arabic their plan of leaving us in the trackless desert. But we did not care to have the experience of the Israelites over again. So we said we could not pay them until Suez, and a very uncomfortable wandering in the wilderness was spared us.

On our last day, after passing Ain Hawara (the bitter spring) we came to the beautiful Ayun Musa, or wells of Moses. Here we were glad to refresh ourselves and our camels with the fine water there and soon pressed on to Suez, where we dismissed our Arab friends and took the train to Cairo.

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RELIGIOUS AND ARTISTIC THOUGHT IN ANCIENT CHINA

Berthold Laufer

THE culture of China represents a development of four or five millenniums accompanied by an uninterrupted flow of tradition which partially is still in full operation at the present day. The artistic achievements of the Chinese are closely associated with their religious notions and inspired by religious sentiments nourished from the same fountainhead throughout the long course of their history,—nature-worship, deep reverence for the dead, worship of the ancestors, and an insatiable craving for salvation and immortality. The peculiar conception and happy blending of these elements, combined with a pantheistic philosophy of nature, gave them the best conceivable preparation for artistic accomplishments, and resulted in a unity and harmony of thought and life unattained by any other human society. Whereas our mental culture is based on disconnected ideas,—Semitic, Greek, and Roman,—which have no direct inward organic relation to our national consciousness, Chinese civilization is a unit cast of one mould in which religion, philosophy, poetry, and art are one and the same, emanating from a sound conception of man in his relation to life and nature. New forms and expressions of art were created at all times, but, despite all changing influences, the fundamental ideas underlying their significance persisted with conservative force throughout the ages.

About 3000 B.C. China was a comparatively small country, hardly comprising one-fifth of her present area, chiefly located in the north-western portion of her present home. The climatic and physical conditions of the country were, to some extent, very different from what they are now: the mountain-ranges were still crowned by dense forests haunted by numerous wild beasts like tiger, rhinoceros, tapir, buffalo, hunted by man only with bow and arrow; and the gradually advancing farmer made slow headway in clearing the jungle. Yangtse River was populated by huge alligators, the terror of the rice-growing villages, and, like the crocodile in the valley of the Nile, the alligator soon became the object of religious worship. In carvings of bone the formidable reptile was well portrayed. Every one is familiar with the conventional design of the Chinese dragon; the origin of this fabulous creature has been the object of much discussion. These realistic carvings give us a clue in pointing to the alligator as the prototype from which the mythical figure of the dragon seems to have developed. These glyptic works present the earliest attempt of the Chinese in the line of sculpture, being utilized for purposes of divination. Divining was practised by scorching animal bones, the shoulderblade of cattle and deer, or the carapace of a tortoise, and from the designs formed by the cracks in the bone the future was prophesied. When the process of fortune-telling was completed, a record of the oracle and the reply were engraved upon the bone-carved figure

Photograph of D. M. Robinson

FIG. 1.—The Temple of Heaven near Peking

Photograph of D. M Robinson

FIG. 2.—The Round Pavilion of the Temple of Heaven, near Peking

of an animal, and large deposits of such bone archives were buried under ground. One such deposit was excavated in Honan Province about two decades ago, and the Field Museum secured over a hundred pieces, including most of the best carvings from the collection of the late F. H. Chalfant. This material embodies the oldest forms of Chinese writing, but most of the inscriptions are still undeciphered. One of the finest carvings is a charm worn by a princess and stained a turquois-blue through chemical agencies underground. It represents a snake in the centre and a bird in full figure at each end.

Like the nations of western Asia and the prehistoric peoples of Europe, the Chinese passed through a so-called bronze age, during which all implements, weapons, and vessels were made of copper or bronze, to the exclusion of iron. Iron gradually came into use from about 500 B.C. The great stimulus to the development of early art was the unceasing care for the departed ancestors, who were constantly alive and awake in the minds of the people, culminating in a minutely ritualistic cult that created an epoch of highly artistic vases utilized during the ceremonies.

An enormous bronze colander from about 2000 B.C. presents a magnificent example of the high technical skill reached by the early bronze-founders, the enormous vessel being cast from a single mould. It represents the combination of a stove with a cooking-vessel used for steaming grain and herbs in the ancestral cult. A fire was built by means of charcoal in the hollow tripod base which is separated by a hinged grate from the upper receptacle holding the articles to be steamed. The ornamentation of the surface is formed by chased meander bands; and conventionalized figures of monsters stand out in undercut relief. The meander or fret is symbolic of thunder and lightning, while the monster suggests the representation of a storm-god. This composition is intended to illustrate an atmospheric phenomenon, emblematic of fertile rain. The ancient Chinese were a nation of agriculturists, and being deeply interested in weather and wind, their attention was turned toward the observation of the sky and the stars; and this at an early date yielded a surprising advance in the knowledge of astronomy.

A bronze goblet with a marvelous lustrous patina comes down from the same archaic period, the Shang dynasty. Wine was poured out of it in the rituals relating to the worship of the great nature-deities Heaven and Earth. Subsequently goblets of this type were used in the marital ceremony when bride and groom partook of wine from the same cup.

Any trace of realism is absent in that archaic epoch. The human figure does

FIG. 3

not yet appear in decorative art, all designs being purely geometric and receiving a symbolic interpretation evolved from the minds of farmers. No names of individual artists are on record from those remote days; art was subconscious and strictly national.

The process of casting was that *à cire perdue*, and vessels (except the lid) were usually made in a single cast, inclusive of the handle or handles and bottom. The bronze kettle in Fig. 3 is gilt all over, and is the only ancient bronze piece known with such a complete gilding. The handle terminates at both ends in figures of sheep, the favorite domestic animal of the ancient Chinese and a symbol of beauty and gentleness. Such kettles filled with wine were bestowed as a mark of distinction by the sovereign on deserving vassal princes or meritorious statesmen.

The religion of this primitive period was simple and mainly consisted in nature-worship. There was no officially recognized priesthood; the father was the priest of the family, the prince the priest of his kingdom, and the emperor the *pontifex maximus* of the nation. The great cosmic powers, Heaven and Earth, were the chief deities, and their interaction was believed to have prompted the creation of man and nature. The highly intellectual mind of the Chinese was always keen along the lines of mathematics and astronomy, and everything in their rituals was reduced to fixed numbers and categories reflected in celestial phenomena. This peculiar trend of mind called into existence a geometric construction of the supreme deities. Heaven was conceived of as circular, and the image of this all-powerful deity was represented in the shape of a perforated disk carved from jade, which was valued as the most precious material. At the same time, it served as an emblem to the Emperor who was believed to receive his mandate from Heaven and ruled by his command as the Son of Heaven. A most striking feature is the imposing simplicity of this nature-worship.

The notion of round heaven is still expressed by the building of the Temple of Heaven in Peking, the only known example of the circular principle in Chinese architecture, where till the end of the monarchy the Emperor annually used to offer prayers and sacrifices to Heaven. See Figures 1 and 2, pages 296, 297.

The deity Earth, next in importance to Heaven, was revered under the image of a jade tube rounded in the interior, but square outside, because the earth was conceived to be square. This object referred to female power, and accordingly was the sovereign emblem of the empress. In the grave, it was placed on the chest of the corpse, and likewise symbolized the deity Earth, while the disk representing Heaven was placed under the back of the body. Man was the creation of the combined forces of Heaven and Earth, so he should not be separated from the two, and should also rest between them in his subterranean slumber.

Other jade implements are ceremonial emblems connected with solar worship. Types like that of a large jade knife, the perforations forming a constellation, were originally images of the solar deity, and shared in the quality of sun-light to dispel darkness and demons. For this reason, they were interred in the graves as efficient weapons in warding off from the dead all evil influences. A similar implement was the imperial emblem of sovereignty which the emperor held in his hands, while he worshipped the sun early in the morning.

Simultaneously we meet in that ar-

chaic epoch shamanistic practices of exorcisms and healing performed by a class of male and female sorcerers or medicine-men. The shaman was conspicuous in the funeral ceremonies when, clad with a scale armor and helmet and equipped with a spear and shield, he marched with pompous steps in front of the hearse, and four times wielded his spear over the open grave in the four directions of the compass, before the coffin was lowered. He opened the way to the departed soul on its peregrination into the beyond, safeguarded it from dangers, and insured the living ones against the return of the soul. Thus, the custom developed that a clay statuette of the shaman as the most efficient exorciser of demons was buried with the dead. In case of disease, the shamans performed a dance, quite in the manner of their present Siberian colleagues, and the making of crude clay images of males and females with movable arms, into which the spirit of the disease was banished, and which were subsequently interred, was an essential part of the ceremony.

About a thousand years later, we come down to the Han period covering the time around the Christian era. In this memorable epoch marking the transition from antiquity to the middle ages, the graves of the people were laid out in large sepulchral chambers composed of flat stone slabs. These formed a vault, sheltering the coffin, and were covered with fine sculptures in bas-relief depicting favorite incidents of ancient history or mythological subjects and forming one of our fundamental sources for the study of ancient culture-life.

The "Battle of the Fishes" is perhaps the most unique subject represented in the plastic art of the Han, reminding one of the Homeric "Battle of the Frogs and Mice". In this Chinese fish-epic we see a whole army of fishes going to war, fish riding on fish, or warriors astride fishes, armed with bucklers, swords, and spears, apparently making ready for a fierce aquatic battle. The king or god of the watery element is driving in a chariot drawn by three large sea-fishes. The significance of this curious representation may be interpreted from ancient Chinese lore. At the time of the first Emperor Tsin Shi (third century B.C.) a belief prevailed in the existence of three Isles of the Blest supposed to be far off in the eastern ocean; there grew a drug, capable of preventing death and securing immortality. The desire of the Emperor to possess this drug, prompted him to send out an expedition, under the leadership of a magician, in search of the Fortunate Islands. But the drug of immortality was carefully guarded by the god of the ocean (here represented in the chariot) and his militant army of fishes. The magician had an interview with him (he is seen kneeling in front of the fish-chariot), to negotiate for the precious remedy; the marine god sent his army toward the coast of Shantung to caution the Emperor against his high-minded ambitions. The Emperor was lying in ambush on the shore, killed one of the fishes with a repeating crossbow, and died a few days afterwards.

A century later, the belief in these Fortunate Islands in the eastern ocean received a fresh stimulus under the influence of alchemy. As later on among the Hindu and Arabs and in mediæval Europe, the notion was entertained that cinnabar could be transmuted into gold in the furnace, and that immortality could be attained by him who should eat and drink out of such vessels made of such gold. The Han Emperor Wu, instigated by the

adepts of the black art, again despatched expeditions over the sea to discover the Fortunate Isles, the conception of which held the imagination of the people deeply enthralled, and was a prominent feature in the religious beliefs of those days. To these feelings of their contemporaries, the artists of the time lent expression, by moulding mortuary jars with covers, shaped like the hilly Islands of the Blest emerging from the sea. Such jars were interred in the graves and implied the mourner's wish that his beloved deceased might reach the land of bliss and attain immortality on the Fortunate Isles.

The mortuary pottery of the Han period is a microcosm of the life and culture of that age. All the property dear to the living ones was reproduced in clay of miniature size and confided to the grave, as houses, towers, farm-sheds, barn-yards, mills, grain-crushers, sheepfolds, stoves, and the favorite domestic animals like pigs and dogs. The likeness of an object suggested a living reality, and the occupant of the tomb was believed to enjoy the durable clay offerings as if they were the real thing.

Models of pottery show us the common farm house of the Han period. The gabled roof is covered with solid tiles; some houses show agricultural implements like rice-crushers in the interior. Other houses are provided with double roofs, and people are looking out of the window.

In the west, ancient China bordered on the nomadic Turkish tribes of central Asia which harassed and overflowed the country for many centuries. One of the means of checking the inroads of these restless hordes was the building of the Great Wall and numerous watch-towers along the frontier. These were occupied by soldiers, engaged in spying the movements of the enemy from a distance, and repelling him, if necessary. Renowned officers who had deserved well of the country in the frontier-wars were buried with a model in clay of such a military watch-tower indicating their former profession. On the two parapets and roofs the sentinels are engaged in showering from their crossbows a volley of darts

Fig. 4.—Model in Clay of a Watch-tower

FIG. 5.—A Pottery Jar Representing a Draw-well

on an advancing column of Turkish scouts. This unique bit of pottery (Fig. 4) is in the collection of Mr. Charles L. Freer of Detroit.

The meaning of death was to the Chinese a continuation of this life in another form. The spirits of the departed were therefore obliged to continue their cooking during the other life, and thousands of models of kitchen ranges have been discovered in the ancient graves. A mortuary stove in the Field Museum is a unique specimen and presents one of the earliest attempts of the Chinese to cast iron. On their first acquaintance with iron, they did not begin with forging it, but treated it in the same manner as bronze by casting it in sand-moulds, at a time when this process was unknown in the west. Drink was as necessary to the inmates of the grave as food. Clay jars (Fig. 5) bearing out the idea of a draw-well were lowered into the grave to furnish a constant supply of fresh water. The jar itself represents the well-curb; the well-frame is erected over its edge. The frame above contains the pulley, a small wheel with a deep groove, over which the rope passes, and from the ends of this rope the water-buckets are suspended. The pulley is protected by a tiled roof, and in some jars a water-bucket is placed on the edge of the well. It will be recognized that the art of the Han is different in principle from that of the early archaic period. The rigid formalism and geometric symbolism of the latter is felicitously replaced by an idealism of sentiment expressing ideas in a straightforward way with a personal human touch. It was in fact the great epoch of Chinese idealism.

The notions of immortality find their most curious expression in the utilization of jade for the benefit of the dead. Jade as the most highly prized substance of the Chinese was endowed with the property of preserving the body from decay, and prompting its resurrection. The last service rendered to a departed friend was to send a piece of jade which was placed on his tongue. These protecting amulets had either the shape of this organ or were carved in the form of a cicada. The cicada plays a prominent rôle in the folk-lore of the Chinese who were deeply impressed by the long and complicated life-history of this interesting insect. As the larva creeps into the ground and rises again in the state of the pupa till finally the cicada emerges, so the soul of the dead is to fly out of the old body and to awaken to a new life. The cicada, accordingly, is a symbol of resurrection.

FIG. 6.—Jade Girdle-Ornament Worn as a Love-token

This longing for resurrection is still more forcibly brought out in the jade girdle-ornaments worn by women. These were love-tokens bestowed on them by their husbands and carved from the finest qualities of jade in magnificent colors, in which three modes of technique, engraving, carving in relief and *à jour*, are happily combined, with a great variety of design. The underlying principle is that two animals, birds, fishes, or dragons, are represented as engaged in the love-play of nature. The Chinese cherished the belief that marital relations would be resumed in the other life, and such ornaments were buried with women as symbols of a future resurrection and re-union. See Fig. 6.

China is the land of unlimited possibilities for the archæologist, and we never experienced a greater surprise than some seven or eight years ago when, during the construction of railroads, graves of the middle ages were opened for the first time and yielded an unexpected harvest of clay figurines of a bewildering variety of forms. The most notable feature cropping out of these finds is the rich personal element speaking to us with eloquent language. Under the T'ang dynasty (A.D. 618-906), from which most of these figurines come down, life had assumed new forms, and was enriched by a noble refinement in social customs as well as in poetry, painting, and sculpture. The feminine ideal of that epoch is illustrated in numerous graceful statuettes, some with snail-like chignon and dressed with brown jacket and green shawl,—tranquil, a bit dreamy, reserved, modest, as Chinese women are. They made faithful companions of their masters in the grave, and the great variety of style in their costumes and hair-dressings, varying according to local usage, render them a live source for the study of ancient fashions. A certain style of hair-dressing is similar to that of Japanese

FIG. 7.—Attendants of a High Official on Horseback

women of the present time. The culture of Japan is chiefly based on the Chinese customs of the T'ang period, which in some cases are well preserved in Japan, while they are lost or modified in China.

When a high official is going out on business or a call, his carriage is accompanied by outriders in front and in the rear. In the same manner, we find the coffin in the grave flanked at both ends by male or female attendants on horseback. See Fig. 7.

Powerful knights armed to the teeth, clad with iron armor, protected the lord from demons or malignant intruders whose avarice might have disturbed the peace of his burial-place. And he derived personal solace from edifying conversation with the priests of the Tao doctrine (Fig. 9). In viewing the Chinese entirely under the influence of their rigid moral system, we are prone to make them out as a very serious and even a pedantic people. It should not be forgotten, however, that there always was a merry old China fond of good shows and entertaining games. Acrobats, jugglers, dancers, and musicians are carved on the walls of the grave chambers, and statuettes (Fig. 8). of quaint mimes and actors, providing amusement for the dead, have arisen from the tombs. Some are represented in the midst of reciting a monologue, others are modelled in highly dramatic poses, gesticulating with lively motions as if acting on the stage; others are portrayed with such impressive realism and individual expression that we feel

FIG. 8.—Clay Statuettes of Mimes and Actors

almost tempted to name them after favorite casts familiar to us. The features of these figures show a decidedly Aryan cast. In my opinion, these actors hailed from Kucha in Turkestan. From manuscripts discovered in the sands of Turkestan we know that music and dramatic art were eagerly cultivated by the people of Kucha, who spoke an Indo-European language of the European type known as Tokharian B. Actors from Kucha frequently visited China and were favorite guests at the Imperial Court.

In ancient times, dwarfs were noted in China for their wit and sagacity, and

FIG. 9.—Priests of the Tao Doctrine

FIG. 10.—Yama, God of Death

were frequently employed as jesters and court-fools. We possess records in the contemporaneous Chinese Annals to the effect that Negritos from Malakka, Java, and Sumatra were traded to China as slaves and well-preserved specimens of this class are represented in several T'ang clay figures.

Yama, the ancient Hindu God of Death, was a favorite conception of the people of the T'ang period. He stands either over a demon or a reclining bull which is his emblem, and appears as a mighty warrior with heavy armor and plumed helmet,—an efficient guardian of the grave. His image (Fig. 10) has a large number of different forms; besides the human form, there is a zoomorphic one of Çivaitic origin, with flamed bull-head and eagle's claws, such as still occurs in Tibetan Lamaism. Bull-carts were employed to carry the coffin and paraphernalia at the funeral to the burial-place. See Fig. 11.

All domestic animals, with the exception of the cat, were represented in clay.

FIG. 11.—Bull-cart represented carrying the coffin to the grave

The powerful Tibetan mastiff (Fig.12), a remote ancestor of the English bull-dog pricks up his ears in the attitude of watching; he is provided with neck-collar and belly-band as he is still guided by his master in Tibet. The lover of horses had his noble steeds immortalized in clay, which, complete with their harness, were ready for his immediate use. Many of them (Fig. 13) are remarkable for the spirit and character with which they are portrayed, as though mourning for their deceased master. The big wholesale-dealer who carried on a large trade in the goods of Central Asia and Persia had his grave furnished with the emblem of commerce, a camel (Fig. 14), loaded with the goods of distant lands. Chinese enterprise at that period encompassed the entire world of Asia, their navigation extended over the Indian Ocean to Java, India, the Persian Gulf, and the

FIG. 12.—A Powerful Tibetan Mastiff

FIG. 13.—A Harnessed Horse in Clay

coasts of Egypt; and their caravans penetrated the deserts of Siberia and Turkestan as far as the shores of the Caspian Sea. This little art-work (Fig. 14) is conspicuous for its clever modeling. The guide, a Turk, astride the animal, is giving the signal for the start. Taking a last deep breath and showing the straining of its muscles, the camel endeavors to rise under its heavy burden.

FIG. 14.—A Clay Camel loaded with Merchandise

FIG. 15.—A Clay Winged Sphinx

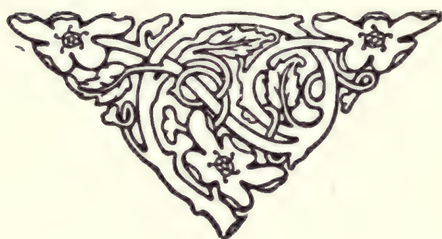
Other clay statuettes even more intensely evoke memories of China's lively intercourse with Persia, where the great dynasty of the Sassanians had brought to life peculiar and highly developed art-industries. The charming floral designs on Persian rugs and silk textiles, and their engarved gems, awoke a responsive echo in China and the priests of the ancient religion of Zoroaster, the Magi, or Mazdaznians, met with a warm reception in the fatherland of Confucius. They were permitted to found in the capital Si-ngan a temple for the worship of the Sun and the Fire. These facts may account for figures of lions and sphinxes (Fig. 15) with bull-feet, lion-bodies, wings and pointed goat's horn, such as the imagination of the Egyptians and Assyrians had fostered, or fantastic winged unicorn lions, such as greet us from the palaces of Assurbanipal or the Persian kings of Susa and Persepolis.

The religious history of China presents a unique spectacle in that all the great religions of the world have found a hospitable shelter within her domain, and even flourished there at one time or another. The attitude of the Chinese toward foreign religions has always been dictated by a liberal and broad-minded policy of tolerance, and their Government has never persecuted, or encouraged any mental tyranny or stifled any free opinion that keeps clear of State policy, scandal, or libel. In the third century A.D. a new religion arose in Persia, founded by the sage Māni, with ideas borrowed from Christianity of the Gnostic type and overlaid with a dualistic system based on Babylonian and Persian ideas. Māni was crucified in A.D. 275 at the instigation of jealous Zoroastrian priests, and his followers soon dispersed over the Roman Empire, Turkestan, and China. By the end of the fourth century, the religion of Māni had grown into a world-system com-

Fig. 16.—The Effigy of a Manichean Priest. Notice the descending dove on the head-dress

peting with Christianity for religious and intellectual leadership. But the opposition of the ruling Church made the adherents of Māni suffer bitter persecution,—and while the Christian Emperor Justinian condemned Manicheans to death and had their sacred writings committed to the flames, their co-religionists in China enjoyed perfect peace and liberty under the enlightened Emperor T'ai-tsung of the T'ang dynasty and translated their religious books into Chinese. Some of these have recently been rediscovered, and it is to the glory of the Chinese that they preserved to us in their language the books of a Christian sect which had been mercilessly destroyed by the barbarism of Europe. It appears from one of these Chinese Manichean treatises that the adherents of Māni conceived the Holy Ghost as a white dove. On the high head-dress of one statue (Fig. 16) we see in relief the design of a descending dove, and for this reason I believe to be justified in recognizing in it the effigy of a Manichean priest.

Field Museum of Natural History, Chicago.



"Balboa." By Mrs. Farnham. In the Pan-American Building at Washington

THE WORK OF SOME AMERICAN WOMEN IN PLASTIC ART

Frank Owen Payne

THE past winter's exhibitions of the National Academy of Design and the Gorham Salon displayed an astonishingly large number of sculptures, the work of women. One of the most noteworthy, "Femina Victrix" by Janet Scudder, designed for the proposed National Suffrage Fountain, seems to the writer a most appropriate theme for a statue by a woman sculptor of the present day, for truly be it said that if woman has proved herself victorious in any one field more than another, she has done so in the difficult realm of plastic art.

Is it not indeed a triumph in the field of sculpture when we compare her achievements of the present day with her hard struggles of a half century ago? Let it not be forgotten that the first woman to enter the field seriously, was denied admission to schools of art because she did not know anatomy, and her case seemed hopeless because the schools of medicine refused to receive women as students.

Compare the time of Harriet Hosmer with the present day which sees commissions of great importance go to Miss Hyatt, Miss Scudder, Miss Longman, Mrs. Farnham, Mrs. Whitney, and a great many others.

It is such triumphs as these which make "Femina Victrix" especially fitting as a theme for Miss Scudder's genius and a most appropriate subject to commemmorate the sixty years of woman's triumph in plastic art.

To the student and lover of sculpture it seems a far cry from the art of Harriet Hosmer's day saturated as it was with the classic spirit and dominated by the dicta of Canova and Thorwaldsen, to these freer days of ours which look to

Rodin for their leadership in plastic art.

The evolution of woman as a sculptor has kept pace with her brother artists in the same field, perhaps a little in the rear as one can not fail to discover who compares her efforts with the works of her contemporaries among men.

It is the purpose of this paper to pass briefly in review some of the American women who have achieved distinction with chisel and modelling tool from the pioneer day of Harriet Hosmer to the present time.

The Centennial year may be taken as marking an era in American art. The sculptures which precede 1876 are few if any of them possessed of true Americanism. They are rather the echoes, copies, and results of inspirations European in origin and spirit. The Philadelphia Exposition gave to American art an impetus towards originality which has made for America what has at last become worthy to be called a national art.

Harriet Hosmer is the only woman who deserves a commanding place among the sculptors of the pre-Centennial period.

Every one is familiar with the struggle of this brave and brilliant little woman. How she was hampered in her efforts to study anatomy, partly because of the meagre courses offered by our colleges, but chiefly on account of the fact that she was a *woman* and therefore not eligible to enter *any college*. How she at last succeeded through private instruction of a professor in St. Louis,—how through the help of friends she was enabled to go abroad to study and work in Rome,—has all been admirably related in her fascinating autobiography.

That she was deeply influenced by the classicism of her day, is seen in her choice of subjects. Hesper, Oenone, Daphne, Medusa, and Zenobia are enough to indicate the trend of her thought which was the trend of the thought of her time. This is plainly seen in most of the works of her contemporaries.

Her work was greatly admired by the Brownings. Mrs. Browning pronounced one of her fountains to be "A poem in marble", and Robert Browning declared her "African Sibyl" to be "The most poetic rendering of a great historic truth which I have seen".

Although pronounced to have been a classicist of the old Roman school, and displaying as she does the exquisite finish and minute detail so annoying in the pupils of Canova, she had the courage to depart from the almost universal custom of the day and showed a marked preference for draped figures.

Indeed a study of the Zenobia and Beatrice Cenci proves Harriet Hosmer to have been a master of draperies, her work approaching the excellence of the masterpieces of ancient Greece.

The proud figure of he captive queen full of royal dignity, appears to be utterly oblivious to the noisy throng that surrounds her It is a noble figure praised by Hawthorne in his Italian Note Book.

From the time of Miss Hosmer to our own there has never been a lack of women in the field of plastic art. Few however, have been the women who have taken to the work seriously Many took up modelling as a fad and soon dropped it. But a few entered the work with such enthusiasm as to make for themselves a name high on the roll of artistic achievement. Thirty nine women were exhibitors at the winter exhibition, many of whom showed themselves capable of very superior work. None of the immediate successors of

Harriet Hosmer produced statues either in number or quality fit to compare with hers.

FOLLOWERS OF MISS HOSMER

The much admired fountain in the Mall, Central Park, is the work of *Emma Stebbins*. She also executed portraits of Charlotte Cushman and Horace Mann, a Joseph, and a marble Columbus which was presented to the city of New York. Lost for a long time, this highly praised statue was found by the writer, dirty and desolate, in the forsaken dining room of McGowan's Pass Tavern, Central Park. Such is the fate of art gifts to the metropolis!

Margaret Foley made a number of statues representing characters of sacred and profane history. Her busts of Longfellow and Bryant were also held in high esteem. Her most ambitious work was Charles Sumner, a commission from the city of Boston.

Anne Whitney of Boston is known as having made a statue of Samuel Adams for the city of Boston, a copy of which may be seen in the statuary hall of the national capitol, and the well known statue of Leif Ericson in Boston, a replica of which is one of the chief works of art in the city of Milwaukee, Wisconsin.

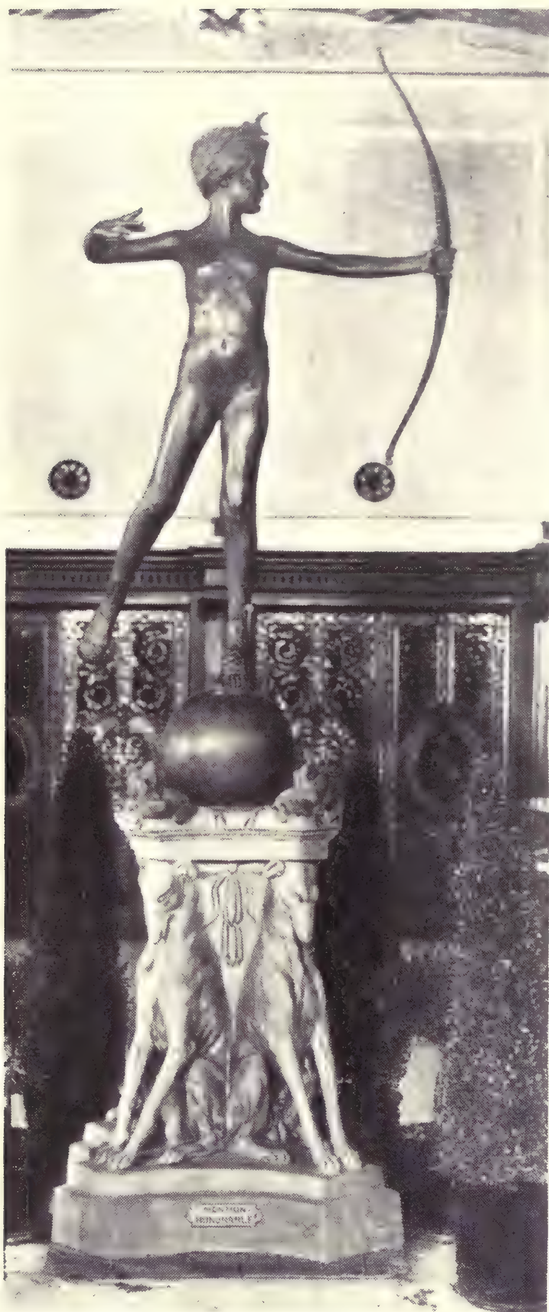
Perhaps the most realistic work of any of these early women sculptors is the striking recumbent figure of General Albert Sidney Johnston, the work of *Elizabeth Ney* in Austin, Texas. It is one of the most remarkable works of its kind, quite in advance of the other sculptures of the time.

But without doubt the most interesting "sculptress" of the period is *Vinnie Ream* (Mrs. Hoxie). This lady deserves mention not because of the artistic excellence of her work, but on account of the prominence given to it. Her marble bust of Lincoln, was remarkable as the work of a girl of fifteen, but it certainly did not deserve the prominence given it by being placed in the Rotunda of the Capitol. In comparison with the other works in that historic spot, this bust looks insignificant, as may be supposed, for it is the work of a child. Another work of Vinnie Ream is the Farragut statue in the square of that name. It is also quite lacking in artistic merit. The evils of "Influence" are seen in the erection of such works of art as these. No better illustration need be given of the folly of leaving the selection of art works to the judgment of Congress. A national art commission had been able to prevent the erection of a great many "horrors" in these later days.

It is indeed a relief to turn from the works of the earlier period to the splendid *virile* creations of the present,—creations which clearly show that in plastic art as least, woman has been emancipated.

So many are the women that are doing fine things, that it will only be possible to make mention of those whose sculptures have been among the most conspicuous. To attempt to represent all who are doing things of note, would extend this far beyond the limits of a magazine article.

Janet Scudder is preeminently the creator of beautiful fountains. She has not less than thirty fountains to her credit. Some of these exquisite conceits are the chief adornment of private gardens in many parts of the United States. Her most noteworthy example is the National Suffrage Fountain soon to be erected in Washington. It is this fountain which is to be graced with the "Femina Victrix" referred to at the beginning of this paper.



The Youthful Diana. By Janet Scudder

A picture is not available for representation here. It is a beautiful female figure poised on a globe and holding the emblem of victory aloft. For subtle curvature and grace of line, this lovely creation has few equals.

"The Youthful Diana" which accompanies this article, is regarded by the sculptor as one of her best efforts. It found many admirers at the Panama-Pacific Exposition where it was purchased by a Long Island millionaire for the garden of his country estate. Its unique pedestal flanked by hunting hounds is a very pleasing feature of this fountain.

The author of "A History of American Sculpture" has declared that at the time of the publication of his book, women sculptors had not succeeded in portraying the masculine figure with convincing power. In a future edition of his book he will have to modify this statement for the women who have in recent years attempted to portray the masculine form, have been signally successful, and no one more so than *Evelyn B. Longman*, an artist who began her studies with Lorado Taft himself.

In "The Genius of Telegraphy" and in "Consecration" masculine figures are delineated with truth and power. The "Genius of Telegraphy" is a commanding winged figure, poised upon a sphere, holding a sheaf of thunderbolts in one hand while with the other he grasps a huge coil of cable. The pose is full of dignity. It seems to be alive. The wings give balance. The cable coils about in a helix of very subtle curvature veiling the lower part of the body. This noble statue, designed for a finial on the new Western Union building, is a worthy neighbor to Weinman's golden goddess "Civic Pride" which tops the Municipal Building near by.

In "Peggy" we see a laughing face with eyes which sparkle with mirth. It is a portrait of some one no doubt, a portrait so cleverly rendered as to make one

The Genius of Telegraphy. By Evelyn B. Longman

"Consecration." By Evelyn B. Longman

long to meet the charming original. It seems to the writer that of all things hard to model, a smile that will not stale must be one of the hardest. Yet this inimitable "Peggy" smiles on so naturally that her mirth becomes contagious and the beholder is constrained to participate in her merriment.

Of her "Fountain of Ceres" honored with such a conspicuous position at the Panama-Pacific Exposition, little need be said. Its beauty was everywhere praised and many were the regrets that a creation of such surpassing loveliness was not to be preserved in marble or in bronze.

"Consecration' is a beautiful group which preserves the spirit of devotion seen in the pure love of man for woman. Indeed it might be very well called "Devotion". It is love without passion the very antithesis of what may be seen in the Nymph and Faun by Paul Manship The great bronze doors of the Naval Academy at Annapolis are among Miss Longman's best known works.

For representation of joy and buoyancy of childhood, for idealization of maternal love, for the art that speaks to us from within, *Bessie Potter Vonnoh* has not been surpassed either by man or woman. What can be more realistic than the infantile stare depicted in "The Sketch"? How true to life is that tiny tot about whose sleepy little head the sandman has been playing his pranks! In "Enthroned" we have an unsurpassed portraiture of motherhood. In this charming piece she has produced in bronze the same dignity, and the same loveliness to be seen in the paintings of George DeForest Brush. "Enthroned" has all the mystic charm of a madonna.

Mrs. Vonnoh has also created an exquisite fountain, the "Fountain of Youth", showing groups of happy chil-

"A Sketch." By Bessie Potter Vonnoh

"Good-night." By Bessie Potter Vonnoh

dren at play and a unique figure sitting on the basin's brim playing with the water. Begun as a table fountain, this dainty work grew in her hands until it deserves to be cast in larger size for ornamentation of a public park or playground. Perhaps the most remarkable power of Mrs. Vonnoh is seen in her treatment of the eyes of her statuettes. In a way quite inexplicable to the layman, she secures the most lifelike expression of eyes which on examination are seen not to possess any of the details of anatomy. If her work were to be enlarged to life or heroic size, such detail would be necessary, but the mystery is no less baffling how such truth of expression can be seen where all the details are missing.

To create things of beauty is the aim of every sculptor. To produce work which will endure is given only to the few. To be commissioned to execute sculptures of monumental character, is indeed an honor to be coveted either by man or woman. Two women have the honor of decorating the magnificent building of the Bureau of American Republics in Washington, the Pan-American Building. The historic frieze, illustrated on p. 311 as a heading to this article, is by *Sally James Farnham* and the Aztec Fountain in the court of the building is by *Gertrude V. Whitney*.

The historic frieze depicts scenes in the discovery, exploration, and settlement of the New World. Celebrated events are portrayed with marvelous skill and technique. We know of no other reliefs in which perspective is more truthfully brought out. It is more like painting in this respect.

Thus in this celebrated structure, where history is making and will continue to be made, the works of two American women will ever remain as fine examples of what American women have been able to do in plastic art.

For Rittenhouse Circle, Philadelphia, Mrs. Farnham has a commission for a statue of Rittenhouse which gives us a convincing portrait of that sweet and saintly scientist. In the "Cave Woman" Mrs. Farnham has created a work of great imaginative power. It is possessed of splendid dash and spirit. In the equestrian statue of Simon Bolivar, done for the Venezuelan Government to replace the statue removed from Central Park, we see a man of Spanish-American blood mounted upon a fiery Arab charger.

But one of the most appealing of her works is her unique "Victory". A beautiful female figure whose bowed head and lowered palm branch teach the sad truth that in every victory there is also an emblem of defeat. The writer knows nought of technique but this victory has in his judgment quite the most beautifully modelled elbows and knees to be seen in recent work.

The Aztec fountain is not the only work of Gertrude V. Whitney to be seen in the national capital. The "Titanic Memorial," a gigantic granite figure, is her most noteworthy creation. It is a gaunt partly draped figure, wearing a kind of tunic. With the arms extended in form of a crucifix it seems to say: "Peace be still". Upon the partly upturned face,—a face of great strength and beauty, there rests an expression of mingled sadness and mystery,—sadness for all those who mourn their dead, and mystery as to the eternal *Why* that such things must occur.

In representing this subject as a sexless creature, Mrs. Whitney has departed from all artistic precedents. To the believer in tradition, this may seem inexcusable. It has already called forth much adverse criticism. But to

The Titanic Memorial by Gertrude V. Whitney. The extended arms suggest a crucifix, symbol of supreme sacrifice

the layman such a departure seems eminently appropriate. The spirit of sorrow, the spirit of mystery, belong to no country or sex. When seen by the writer in the studio of Mrs. Whitney against a rich background of crimson velvet, with a soft light streaming over it from above, the model of the Titanic Memorial was inexpressibly lovely.

The recent death of Edith Woodman Burroughs and Helen Farnsworth Mears has removed two of the most prominent women from the field of plastic art. They entered upon their life work with enthusiasm and devotion, and up to the last they continued zealously in it. Mrs. Burroughs was rewarded by election to the National Sculpture Society, an honor vouchsafed to but ten women. "The Fountain of Youth", designed as one of the court decorations at the Panama-Pacific Exposition is declared to be the finest of her sculptures.

Miss Mears is chiefly known for her sculptures on the Wisconsin State Capitol. Several examples of her statues are the property of the Metropolitan Museum of Art.

The recent achievements of Anna Vaughn Hyatt have placed that gifted artist at the very front among the sculptors of the day. In her animal studies she betrays such intimate familiarity with their anatomy and such keen observation of their habits of life, that she must ever be classed among the Landseers, the Bonheurs, the Proctors,

The Breaker. By Anna Vaughn Hyatt

and the Roths in art. In the portrayal of life and action she has few if any superiors. What can be more true to life than the big dog sitting up on his haunches longing for a friendly caress? What can be more realistic in its ferocity than the young hippo at play with its victim?

Did you ever on a bleak winter night, hear the breakers thunder on the hard sea sands like the trample of wild horses in stampede? Such is the impression one receives when looking at the remarkable group "The Breaker" which seems to the writer to be Miss Hyatt's most imaginative creation. All the unrestrained motion of an on-coming breaker, all the blind impetuousity of a drove of runaway horses, are here blended in a remarkable ensemble which brings together two entirely unrelated things in a way which shows a close relationship. It is a simile in marble.

But what of the Joan of Arc? Indeed too much can not be spoken in praise of it. In the opinion of many competent critics it is by far the finest equestrian

"The White Slave." By Abastenia St. Leger Eberle. This work has probably created more discussion than any other work of recent sculpture except Barnard's Lincoln. It is a sermon in marble

statue in New York, unsurpassed by the Siegel of Bitter, the Grant of Partridge, the Slocum of MacMonnies, the Sherman of Saint Gaudens, by Shrady's "Valley Forge" horse in the Williamsburg Bridge Plaza, or even the Washington by Ward in Union Square. Truly Miss Hyatt knows the horse. An illustration appears on the cover of this number of ART AND ARCHAEOLOGY.

And the Maid? What words can adequately do justice to that beautiful girl?—So slender, so graceful, so tiny in comparison with her giant charger.—So earnest, so zealous, so spirituelle, so everything that is lovely and appealing!

Truly this is not the peasant maid of LePage, like one of Millet's crude children of the soil. No, this is rather the seeress whose eye has caught celestial visions, whose dreams have been of court and king, and whose heart is overflowing with love of country.

France is thronged with statues of the Maid of Orleans, but none of them surpasses this splendid masterpiece of sculpture. It is noteworthy also that this is the very first equestrian statue of a woman hitherto created by a woman sculptor. When it was proposed to erect a memorial in honor of Joan of Arc in New York City, many were the criticisms offered. It was declared that there was no valid reason for building a monument to any one who never had any connection with American history and who never stood for American ideals. But wherever true valor is admired, wherever noble unselfish effort is respected, wherever loyalty and true courage and zeal and patriotism are esteemed,—there ought a memorial to the Maid of Orleans to find an appropriate setting!

For lifelike representations of buoyant childhood, for graceful dancing figures full of life and motion, for heart-gripping delineations of toil, for realistic pictures of the homely life of the poor, and for strongly defined views as to the part that the artist should play in relation to common life,—*Abastenia St. Leger Eberle* takes rank among the foremost sculptors of our day. What can be more full of charm than that little child of the slum who coasts so gleefully on her single roller-skate? What is more convincing than "The Windy Doorstep" and "The Rag-Picker"? What can be more genuinely sweet than "The Little Mother"? What more true to life than "The Bath Hour"?

The Turtle Baby. By Edith Baretto Parsons.
One of the most admired wolks of recent years

No sculptural work of recent years can compare in startling realism with "The White Slave", a work in which Miss Eberle has presented all the sordidness and horror of that most hideous of traffics contrasted with youth, innocence, and shame.

In such creations as this she has given us a vision and a message which is told with the utmost sincerity and truth. Such works as "The White Slave" command attention wherever they may be exhibited.

It is with regret that the length of this article will not permit of an extended description of the works of several others among the women sculptors of the day. It would be a pleasure to present an account of the recent work of Eugenie F. Shonnard, Enid Yandell, Laura Garden, Clio Bracken, Gail Sherman Corbett, Brenda Putnam, and many others. If Edith Barretto Parsons should never do another thing in art, she has in her delightful "Turtle Baby" produced a statue which can not fail to provoke a smile as long as human hearts are responsive to the joys of childhood.

Concerning all these women it may be said that they are doing serious work. Most of them are producing sculptures of more than ordinary merit. Many are doing things quite equal in quality to the best sculptures of contemporary men.

On the whole there seems to be no good reason why women with their finer natures and sensibilities, with their greater love of beauty and grace, and possessed as they are of a more delicate and exquisite touch, ought not to be able to create works equal to the best efforts which have sprung from the hand of man.

Brooklyn, New York.

CURRENT NOTES AND NEWS

Primitive Industries of Manhattan

THE island of Manhattan must have been a commercial centre from very early times judging from conditions when the Dutch explorers entered the Hudson river in 1609. The aborigines were traders long before the arrival of the foreigners, and were the wealthy men of their day on this continent. For the Manhattoes had cleverly invented "shell money" which they exchanged for pelts and grain with inland neighbors. This currency was made from the pointed ends of the perriwinkle, or the white and black parts of oyster and clam shells. They alone knew how to pierce and string the shells in convenient lengths, and they named the black beads Sewan, which were twice the value of the white beads called Wampum. Sewan-ha-ka, the island of shells (or Long Island), afforded a rich and unfailing mine, but the shores of Manhattan yielded a goodly supply of shells that were easily distributed from the canoes for which these Indians were noted, for they were swifter and stronger than those of other tribes.

Deer, beaver and other animals were plentiful on the island, so the Manhattoes were rich in skins for clothing, and meat for food. They were also skilled in preserving this by sun drying, smoking, or salting, and taught their methods of drying fish to a Dutchman named Jacob Beukelszoon of Beervi't, Zeeland, who introduced it to his countrymen who found it such a profitable industry that they erected a monument to him.

Basket making was another industry of the Manhattoes. Some of the weaves were so close that the baskets served as water buckets and were called Notas. The reeds growing in the surrounding waters surpassed those of the more inland streams, so the Manhattoes had a monopoly of this manufacture. They also made boxes of different shapes which they decorated with designs of their own.

Tradition states that the Wilden made pottery, and the Dutch either discovered or were shown by the natives a valuable clay useful for fine china. A pot bakery was established on the hill overlooking the Kolch before 1640, and the "Panne backer" or Tile baker is listed among the earliest settlers. He lived in Pearl street before 1642 and his lot ran along the East river about the junction of Roosevelt and Cherry streets. His name was Dirck Clasen. Some of his descendants live in the city and are called Classon. Others moved to Pennsylvania, among whom were the late governor of that state Samuel Pennepacker, whose ancestor had changed the spelling of the designation Panne backer, when serving under General Washington.

The Dutch prized pottery and used it not only for domestic purposes but decoration, so china and glass were industries which were fostered from the very first settlement of the colony. Some tiles taken from a stone mansion at Newton that was built about 1660 for the daughter of Captain John Underhill "the Indian fighter", are white, with biblical subjects painted on them in a faint shade of pink. The glaze and treatment compare favorably with Delft tiles. The "Pot baker" also had a furnace at Breuckleyn as early as 1661, "the products of which" says the historian Brodhead, "were esteemed equal to that of Patria." This Pannebacker turned out all the articles necessary for domestic

use and became very wealthy. Glass was also made in the Province, so the factory supplied window, domestic, and bottle glass. As the rich men of Manhattan imported wine in casks that they decanted into bottles for their "caves", they demanded peculiar shapes to designate different blends. Those for Madeira were generally magnums, on which the initials of the owners were blown. Others for gin had flat sides with bulging necks. Inkstands with silver tops, jelly glasses, pitchers, tumblers made for the colonists are still preserved. The Stengal glass of Pennsylvania deserves a history of its own.

In 1631 the Nieuw Netherlands was built on Manhattan. She was a ship of eight hundred tons, and at that time the largest vessel afloat. She was used by the company to carry stores and emigrants to the Province.

As salt was necessary not only for preserving food but for glazing the pottery, Dirck de Wolf received the exclusive privilege of making it in the Nieuw Netherlands, and erected a factory on Coney Island April 14, 1661. Breweries were authorized by the city fathers at the same time, while the wants of the women were not neglected and there are frequent mentions of lace making and weaving. The Dutch women spun and wove their own fine linen, while itinerent weavers went from house to house to work up wool into linsey-woolsey, cloth and blankets. One locality preserves the name of the weavers who settled at what is now Seventeenth Street and Seventh Avenue which is still called Paisley Place.

Most of the houses were built of island bricks, those of the wealthy were fronted with "Holland tiles." That of King's Councillor James Alexander, No. 67 Broad Street, is described in 1730 as, "having rooms hung with blue and gold leather, mirrors with marble tables under them, damask curtains, costly carpets, and buffets set off with massy silver plate, and china nondescripts, according to the taste of the day."

Almost every house had its Koss, as the marriage chest was called. These were very large upright bureaus made of black oak and well carved. They were often imported but New York workmen were skillful, so handsome furniture was made in the Province, the Koss of the Bayard family (1620), the Todt chair of Dr. Hans Kiersteade (1630), Lord Stirling's high chair (1730), etc.

When Miss Katherine Van Brugh married Philip Livingston the Second Lord of the Manor, her father the Burgomaster Johannes Van Brugh sent to Patria for all the china, glass, and silver necessary for so great an alliance. But as was customary with Dutch maidens she had spun and woven with her own hands linen sheets, table cloths, and napkins, so instead of with underwear the marriage Koss was filled by her father with Delft china. There were so many dozen plates, turreens, cups and saucers, and dishes that her numerous descendants of the sixth generation still proudly display many of these treasures. It was at the funeral of her husband many years afterwards that the curious "Monkey spoons" were distributed to the mourners. The silversmiths of New York turned out notable work. That of Van Voorhis, Maverick and others is well known. Gilbert Forbes the gun- and lock-smith was celebrated for his skill, but fled from the city when the Americans reoccupied it after the Revolution as he was banned as a Tory spy, and came very near losing his head.

New York MRS. JOHN KING VAN RENSSELAER.

BOOK REVIEWS AND NOTICES

Lombard Architecture. By Arthur Kingsley Porter. Four volumes: (1) pp. xxxvii + 483; (2) pp. 675; (3) pp. 611; (4) Atlas of 244 plates with 1200 illustrations. Buckram, boxed. Vols 1, 2, 3, quarto; vol. 4 folio. New Haven; Yale University Press; 1917. $50.

To the lasting credit of American scholarship we record the appearance of Porter's *Lombard Architecture*, the work of an American scholar, and the publication of an American university press, namely that of Yale. So monumental an undertaking, qualified by such erudition and sustained by such indefatigable documentation, displaying such an extensive and comprehensive grasp of an important field, has not yet been contributed to the archaeology of art by an American writer. Without the least reluctance it may be said that Porter's four volumes will continue the tradition of consummate ability so well represented by names of the calibre of Rivoira, DeDartein, Viollet-le-Duc and a limited list of others of the most high in the world of archaeological research and publication.

Lombard Architecture is the result of many years of study and reading and observation, the first fruits of which in published form saw the light in 1911 as a volume of but too small compass under the title *The Construction of Lombard and Gothic Vaults*, also the product of the Yale University Press. In this brief essay Mr. Porter attacked, though very diffidently, the thesis that rib vaulting had its origin in the Ile de France, a thesis theretofore regarded as nothing less than gospel and ably defended by many a clever French writer. Italians had long been dissatisfied with this attitude, maintaining on their side that Lombardy saw the beginnings of rib vaulting and expressing their views chiefly through the masterly book by Rivoira, *Lombardic Architecture: its Origin, Development and Derivatives* (English version, New York, William Helburn, 1910) issued ten years before Mr. Porter's first brochure. In view of the importance of the Italian writer's work, Porter's first book on this subject was regarded as nothing more than a pendant to Rivoira's; in fact, an important French review of his book spoke of the Italian as Porter's "master" whom it was lèse majesté to doubt. In the light of these criticisms it is interesting to note in the present gigantic work Mr. Porter's frequent corrections of Rivoira. Incidentally the French reviewer advised that for Mr. Porter's personal enlightenment an inventory and detailed study of Lombard vaulted structures might prove of the utmost value. Mr. Porter, not in the least bellicose, made no reply to this thinly veiled sarcasm, relying upon the crushing weight of his present publication to overwhelm his critics. As a matter of fact the gathering of material for the present work was well under way when the above advice was vouchsafed and in view of the result it might be said that the effect upon the French reviewer, if he is still alive, must have been very much that of an avalanche. To some, not well acquainted with Mr. Porter's attitude toward his study, there might also be a hint of using a mortar to annihiliate a mouse. Suffice it to say that, though he does not make it a major announcement anywhere in his four volumes of *Lombard Architecture*, the author has definitely set at rest the matter of Lombard priority for the origin of the rib vault, pointing out, above all, the

earliest known and attested rib vault at Sannazaro Sesia, dated 1040, and he has furthermore been able to demonstrate by an unbroken sequence of historically connected structures the derivation of French rib vaulting from Lombardy.

Mr. Porter's mastery of his subject is almost exhausting to those of us that have essayed some meagre knowledge of the history of architecture. It is a most salutary quality of this mastery that it never becomes aggressive, but relies upon the piling up of such a mass of evidence, each item so thoroughly supported by documentary testimony. as to defy effectively any direct attack upon his assertions. Again, although he fully accounts for the French theory and just as distinctly sets it aside, he does not cavil or belittle at any time in his writing, but gives full credit to all French contributions in their chronological order.

The author's first volume (pp. xxxvii+483) presents at its beginning a chronological list of monuments concerned, really the essence of the whole undertaking simply because of accurate datings, which will be of great value; not the least interesting point in connection with the list is its egregious length, for any number of hitherto unheard of buildings are cited, thus adding immeasurably to the field of study and of potential information. The list is followed by an introduction with chapters on various germane subjects; giving a bibliographic foreword and a statement of the author's intentions; a chapter on master builders, the building trade in the Middle Ages, tools, models, etc.; another entitled Communes and the Ecclesiastical Authorities and their control of building undertakings; and a fourth on masonry. The remainder of the volume is divided into four parts, entitled respectively Structure, Ornament, Accessory Arts, and Iconography. Each of these is in turn subdivided into books, and the latter into chapters. The chapters themselves are aided by numerous appendices printed immediately after each and dealing with allied matters the detailed mention of which might cloud the respective issues if included within chapter limits. The Structure section is treated chronologically, and divided into the Carlovingian Style, the XIth Century and the XIIth Century; with chapters on circular churches, basilican churches, and compound piers,—the last named a most interesting study,—for the Carlovingian subdivision; others on differing vaulting methods and elements, such as Transverse Arches, Domed Groin Vaults, Roofing Expedients and the like, for the XIth century; and chapters on Lanfranco of Modena, Cluniac Architecture, Cloisters, the Transition to Gothic and Cistercian Architecture, for the XIIth century. Part II on Ornament will be the most interesting section for many; this also is divided by centuries and subdivided according to details treated, such as capitals, grotesques, portals, multiple orders, and the like. Under Accessory Arts, which forms part III, there is a first book on sculpture, subdivided according to schools or important individuals; and a second book containing chapters on mosaics and on frescoes. The last part, number IV on Iconography, is a fascinating study of the development of mediaeval symbolism in the Lombard province. It is subdivided according to the four Mirrors of the old students—The Mirrors of Nature, Science, Morals, and History. This section will rank with Mâle's famous work in the corresponding French field; and we would welcome its publication as a separate volume. It will be seen that a good part of this volume is given over to studies in

sculpture, and that we have therefore, in this light also, a great contribution to the knowledge of the Lombard subject, since Venturi's partial studies have thus far cast the only thorough and reliable light upon the matter, and there has been nothing at all published in English. There is at the end of the volume a bibliography that will cause rejoicing among students, an excellent witness for the thoroughness of the author.

Volumes two (pp. 675) and three (pp.611) present in alphabetical order the facts in regard to an infinite number of buildings pertinent to the author's study of the whole Lombard field. In each case the bibliographic record of the building is first stated; this is followed by a brief historical statement; which in turn is followed by an examination of vaulting and other matters in regard to the building. The third volume ends with an exhaustive index. Throughout, the treatment of footnotes, quotations, inscriptions, etc., is characterized by a painstaking care that will be the envy of all archaeological and historical writers. The fourth volume is a box in book cover form containing 244 loose plates of folio size (the other three volumes are oblong quartos) many of which bear more than a single illustration. There are many plans and a great series of details of ornament and construction, all reproduced with the utmost skill in photography.

We do not hesitate to congratulate Mr. Porter and the Yale University Press most heartily upon the unqualified success of this momentous work. It has taken its place immediately among the books of highest authority in its field and will beyond the slightest doubt stand the test of time. Apart from the sterling calibre of the work from the standpoint of the writer himself, a word should also be said for the careful typography, accurate and characterized by superior judgment throughout. In all respects we have here a model result, and a most inspiring portent for American book making and American productive scholarship.

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Euthymides and His Fellows. By Joseph Clark Hoppin. Harvard University Press, 1917. 186 pp. + 48 plates. $4.00.

Students of Greek Vases will welcome with enthusiasm this new edition of Dr. Hoppin's "*Euthymides.*" Since it first came out in 1896, so much has been learned about the vases of this period, and so many important books have been written on Attic vase-painting, that a new edition, with everything brought up to date, was badly needed. Dr. Hoppin has not only supplied this need, but has done much more; for not only has he treated Euthymides, exhaustively, but also Phintias, Hypsis, and the Cleophrades master, in a manner which deserves the highest commendation.

Not only is Dr. Hoppin to be congratulated for his scholarship and painstaking accuracy, and for the ability which he has shown in the selection of the beautiful and abundant illustrations, so essential in a book of this kind, but we must also congratulate the Harvard University Press on the excellent presswork and binding.

In all deference to the better knowledge and the fine scientific judgment of Dr. Hoppin, it seems to me that he does but scant justice to Phintias, who he says (p. 113) is "distinctly inferior to Euthymides, as far as technical skill is concerned." I must admit that I cannot agree with Dr. Hoppin on this point. To my thinking, the Corneto amphora is in every way the equal

of anything by Euthymides, and the Bacchic scene portrayed on side A of this vase is one of the most charming bits of vase painting that has come down to us; while Dr. Hoppin himself admits that the Bourguignon psycter in Boston, which is always attributed to Phintias, "surpasses anything in Euthymides's work." (pp. 129-130.)

On p. 96, in discussing the Theft of the Tripod, Dr. Hoppin speaks of an "early" and a "late" method of depicting this scene. What he calls the "late" method is that commonly employed on the blackfigured vases, so that this point is not particularly well taken.

One or two of Dr. Hoppin's attributions may be called in question. Thus the Leyden amphora (pp. 57-60, pls. XIII and XIV, no. E, 5) assigned by him to Euthymides, and by Hartwig to Oltos, is to me very doubtful. The movement of the figures certainly suggests to me some of the Maenads on the cylix in Corneto, signed by Oltos as painter. Then, too, there is the Bourguignon psycter already referred to. If Dr. Hoppin considers Phintias such an inferior master, how can he imagine him capable of such a masterpiece? I personally think he is right and that the vase is by Phintias; but there was a time when I thought that it could not be by him, largely because of Dr. Hoppin's own words as to the inferior technical skill of that master.

After having said so much in criticism, it is pleasant to find a very large number of points in which I am in the most complete accord with Dr. Hoppin. I heartily agree with him in attributing the Brussels calpis (p. 75, no. E, 10) to Euthymides, and I never could understand why Furtwängler gave it to Phintias. Moreover, in my opinion, Dr. Hoppin is absolutely right in maintaining that the Compiègne psycter (p. 92) cannot be the work of the Euthymidean atelier, although such a great authority as Mr. Beazley opposes him. I have seen this psycter, and consider Hartwig right in assigning it to Oltos. Moreover, I think that the chances are that Dr. Hoppin is right as opposed to Mr. Beazley in the attribution of the Villa Giulia fragment (pp. 133-34, fig. 31, no. P, 9). Mr. Beazley gives this fragment to Oltos; Dr. Hoppin, with more correctness, as I see it, to Phintias. Again, on p. 117, Dr. Hoppin is quite correct in denying any possibility of the hydria in Munich, no. 2421 (Jahn, no. 6), being by Euthymides. This vase must be the work of Phintias.

I should like most emphatically to call the attention of all readers to Chapter VIII. The principle of line drawing introduced in this chapter is an innovation that will go a great way to help in the scientific study of Attic vases.

The attributions, with the two possible exceptions of the Leyden amphora and the Bourguignon psycter, seem to me absolutely sound, and based on incontrovertible principles. Best of all, the book is written in a style that is never dry, and often flashes with real humor. The calling of Andocides, "a classical 'Mrs. Harris'" (p. 37), is a touch that will not be readily forgotten.

To sum up; this book is a real contribution to our knowledge of Attic vase-painting in general, and the Euthymidean cycle in particular. It is not too much to say that it is one of the best essays on vases that has yet been produced by an American scholar.

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