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ART AND ARCHAEOLOGY

THE ARTS THROUGHOUT THE AGES

An Illustrated Magazine

PUBLISHED AT WASHINGTON, D. C., BY

THE ARCHAEOLOGICAL INSTITUTE
OF AMERICA

VOLUME VII

JANUARY—DECEMBER, 1918



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SINGLE NUMBER 50 CENTS

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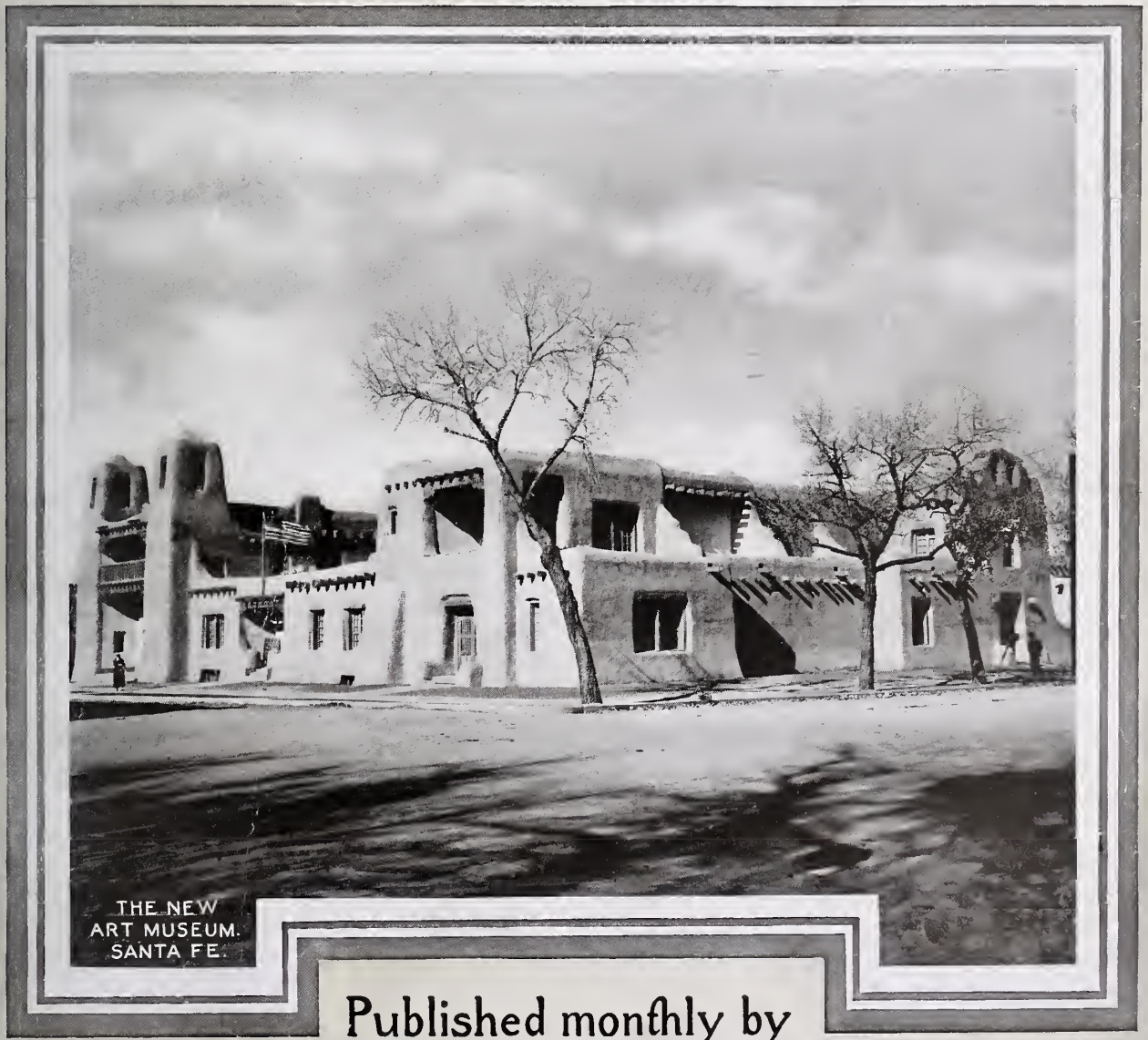
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ART AND ARCHAEOLOGY



THE NEW
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SANTA FE.

Published monthly by

THE ARCHAEOLOGICAL INSTITUTE OF AMERICA

\$3.00 THE YEAR

50 CENTS THE COPY

ART AND ARCHAEOLOGY

An Illustrated Monthly Magazine

PUBLISHED AT WASHINGTON, D. C., BY

THE ARCHAEOLOGICAL INSTITUTE OF AMERICA

(TITLE REGISTERED U. S. PATENT OFFICE)

VOLUME VII

JANUARY and FEBRUARY, 1918

Nos. 1-2

SANTA FE ANNIVERSARY
DOUBLE NUMBER

EDITED BY

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The New Museum of Art in Santa Fe

IN the latter part of November, 1917, the friends of the School of American Research gathered in Santa Fe to dedicate the new Auditorium and Art Museum. The celebration closed the tenth year of the School, and marked the beginning of the twentieth year of the New Mexico Archaeological Society, the organization which prepared the way for the establishment of the School in Santa Fe.

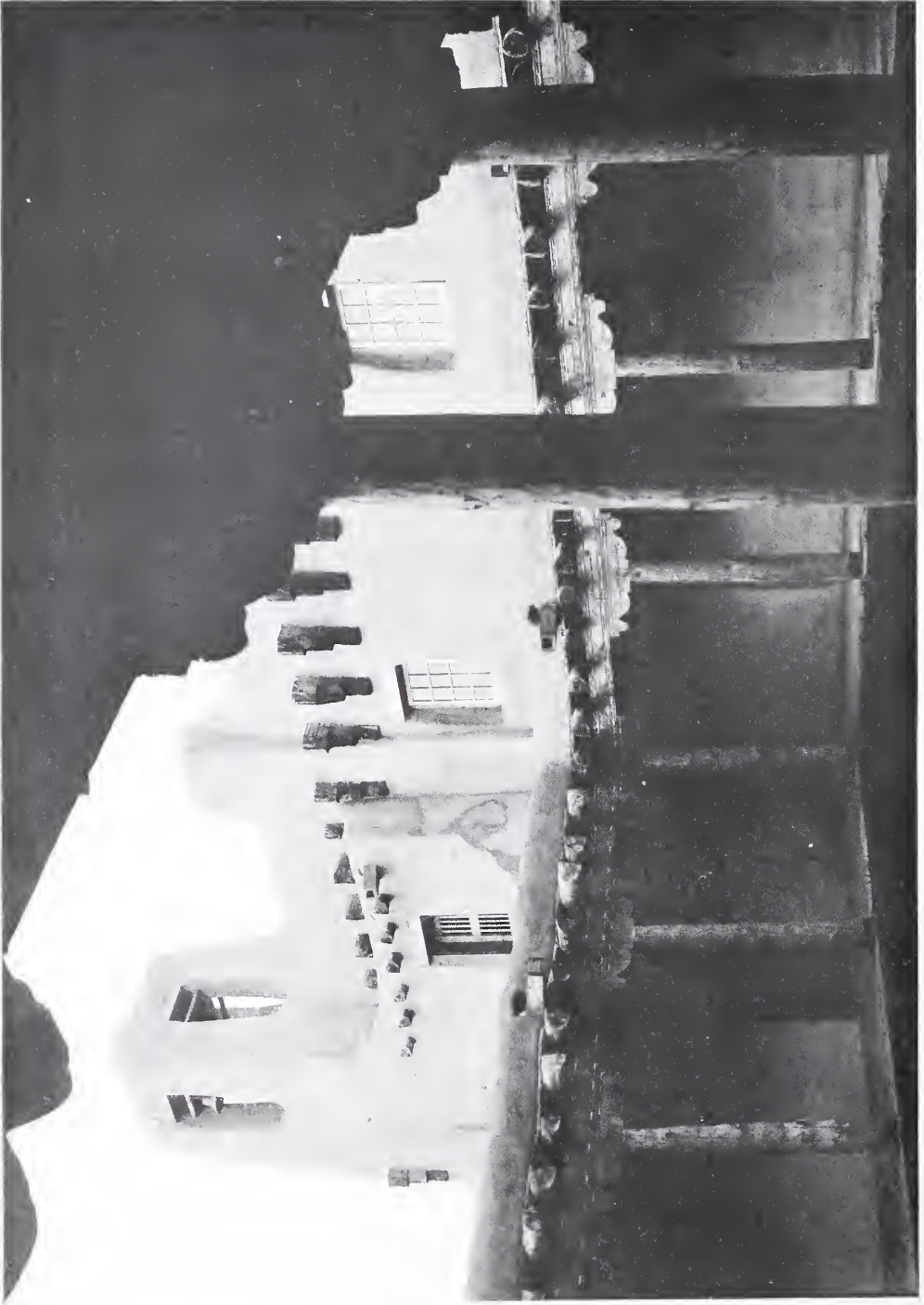
The event occurred simultaneously with the annual meeting of the New Mexico Teachers' Association, so that the educational forces of the state, the people of Santa Fe, and the makers of the School had the happy privilege of coming together in most interesting and sympathetic relationship. It was estimated that Santa Fe received and entertained no fewer than 2000 visitors during dedication week.

The founders of the School, who had for ten years been working towards this concrete expression of the efforts in the Archaeological Institute of America to develop an institution to represent its work in the American fields, came together to consider the results of their endeavors. While some who could not have been spared from the initial stages of the undertaking were not physically present, in a very real sense none was missing. Those who knew the entire history leading up to the occasion were conscious that this was a meeting of all the minds that had acted together in the creative work. The public utterances and personal expressions called forth by the meeting will stand as the most precious endowment that the institution will ever receive.

The building dedicated is in itself a record of the ideals and methods of the School. The concrete linking of archaeology and art, the revitalization of the cultural conditions and achievements of the past to be inspiring forces in the production of new and increasingly greater art, has been a distinctive work of the School in Santa Fe.

Not the least significant feature of the dedication program was the part taken by the Indians. The paper read by an Omaha Indian, to be published in the Dedication Volume, is a scientific contribution of the first order; the Indian singer, Tsianina, delighted great audiences and was the recipient of high social honors; the performance of the Tewa Indians was unique among esthetic dances; Indian art asserted its right to an eminent place among the cultural achievements of races; Indians held an exhibition of their work in the Palace placita, served in social functions dressed in becoming manner, moved in the gatherings with dignified behavior, and in every way commanded respect for their ability and character—results of ages of sincere, well-ordered life.

The exercises of dedication week consisted of 1. Official addresses; 2. The Dedication; 3. The Congress of Science and Art; 4. The Dedication Art Exhibition; 5. Music and Ceremonies of the American Indians. A few of the communications presented at the meeting are published in this issue of ART AND ARCHAEOLOGY. A dedication volume will follow in which all papers and addresses will appear in full.



In the Patio, New Art Museum

ART *and* ARCHAEOLOGY

The Arts Throughout the Ages

VOLUME VII

JANUARY-FEBRUARY, 1918

NUMBERS 1, 2

DEDICATORY WORDS

FRANK SPRINGER

(From the Address of Dedication)

IT is from no lack of sympathy with the study of oriental civilizations that I insist that the American continent—the two Americas—which our ancestors wrested from its original possessors, has a past that is equally worthy of our intelligent consideration. Fragments of it have been revealed to us here and there by the occasional labors of devoted men working with little support, encouragement or appreciation by the public. But the time has come when its leaves must be systematically unrolled by the organized efforts of American science. It is a vast domain, stretching almost from pole to pole, in which one of the four units of the human race has run the whole evolutionary cycle of men and peoples, from youth to maturity, old age and decay—a race whose brain worked in different lines from our own, but nevertheless which worked; whose monuments of many types already known point to still greater discoveries that challenge the energies of our explorers.

It is to promote the knowledge of this inviting field, and to place the study of it upon a par with that of other regions, that the organization has been formed whose activities are centered in this building, and will be bounded only by the limits of our own continent; and whose purposes, to investigate whatever man has been or what he has done within these limits, are all expressed by its title, "School of American Research." For the achievement of these purposes, as a laudable and thoroughly appropriate national object, upon a plane of intellectual endeavor above the ordinary, and in which a prosperous nation may well take a patriotic pride, we invite the support of the American people. Therefore, to provide an effectual expression of the thought which should animate our people as never before, I propose that we add to the slogan of the sight-seer the more comprehensive watch-word, that shall appeal alike to the student, the traveler, and the patriot—*Know America First.*



Art Museum and Palace. Looking East

ART AND ARCHAEOLOGY

So it may come to pass that from the turmoil of theories, of agitations, and of vain-glorious boastings, and from the dismal follies of idle luxury, this nation may pass on to a more worthy epoch of hard and earnest work—whose aim, with organized purpose and concerted striving, shall be to render just account of the wealth of earth, air and sky with which a bountiful Providence has endowed us. Thus may America begin to know herself, and go forward with power and majesty to the destiny which invites her. Thus from borrowers and imitators shall we become creators, and our creations shall challenge the respect of mankind. Depending no longer upon other lands or times for inspiration to brush, to chisel, to trowel or to song; we shall find at home the themes for boundless achievement, and our arts shall grow—as this temple has grown, and as all true and enduring Art must ever grow—straight from our own soil.

Thus while the Past may teach us, it is the Future that calls and beckons. And herein, finally, lies the supreme mission of this building, and of the organizations and influences which cluster around it—to point the way to this inspiring goal, and to bear a part in its attainment.

To these lofty purposes we are dedicating this edifice tonight. Yet far better than by any words of mine has it already been dedicated by the thought, the devotion, and the labor of those who conceived it, of the architects who planned, and of the builder who brought it into being.

But now borrowing, reverently, from the thought voiced in the sublimest passage in the literary annals of this nation, let it be said that in a higher sense we of this commonwealth, not alone

those of Science and of Art, but the great body of the people now here represented, do rather dedicate ourselves to the understanding, the safe-guarding, and the advancement of the objects for which this building stands; so that we may realize the dignity of its character, the solemnity of its purposes, and the majesty of what it represents; that we may cherish it with affectionate solicitude, and intrench it impregably with our veneration and respect.

Let us hope that as often as we look upon its noble exterior, or enter within its portals, we may take inspiration from the thought of what it means; that we may learn that the problem of humanity has many sides; that money is not all there is, but that there are other things in this life worthy of our attention, which may bring to us greater satisfactions as the years go on.

And let us resolve that within these walls, thus consecrated to serious reflection upon what they signify and what they commemorate, the ordinary contentions of men may not enter; that the competitions of politics, the mad pursuit of wealth, power and position, may find no place here; but that in this sanctuary, which should be for us as sacred as the prototypes on which it is modeled, there shall be ever present to our minds as the guiding Genius of the place, a benign and radiant Spirit, which, if we will but yield ourselves to its chastening influence, shall permeate and possess us; shall deliver us from every base and sordid passion; shall uplift us to the level of our own better natures; and make us worthy of the heritage which the mighty Past has left us.

NOTE.—The address of Mr. Springer is printed in full by the School, and copies will be sent to any one desiring it on request.



East Front. Art Museum

ON OPENING THE NEW MUSEUM

EDGAR L. HEWETT

IT is my privilege to announce the opening of a new institution—the New Mexico Art Museum. For many months the eyes of our people have turned daily toward this place. They watched the old military headquarters disappear, the new walls rise, the great timbers swing into place. Out of unrelated elements, clay, lime, wood and iron, this edifice emerged which certainly has some characteristics of a great work of art. There has been an organizing and relating of crude material into a structure which we expect to stand for ages, a monument to a noble past, an inspiration to future builders of a great state.

One thing we especially like about this building—so many have had a helpful part in it. People ask, “Whose conception is this?” “Who did this remarkable work?” Time was when it existed only in the minds of two or three people, but it quickly became a matter of organization and cooperation of many minds and hands. All honor to those who endowed it with funds; to legislators and regents and building committees who put the resources of the state back of it; to architects, superintendent of construction and artists, but equal honor to the workmen whose hands produced the results you see here. To do this, they had to give up traditions of their craft, to free themselves from plumb-line and square and level, and work with the boldness of master-builders. And how well they did it! They became more than artisans; there are the strokes of their axes, gouges, trowels, brushes. I leave it to you to say if the result is not a master work. On the roll of honor let us inscribe the

names of the carpenters, bricklayers, plasterers and painters.

Then too, the spirit of the contributors who gave to the School of American Research the initial sum with which to put up this structure is built into it. In their donation they say: “This fund is contributed by a small group of men and women residents of or interested in the state, who desire in this manner to attest their loyalty to New Mexico, their solicitude for its progress, and their appreciation of the benefits which its opportunities have afforded them.” If patriotism does not mean gratitude for the opportunities afforded by one’s country, it is an empty word.

How fortunate, too, for us that a great institution, the Archaeological Institute of America, gave its sanction to this enterprise. Without it, there would have been nothing of this that we celebrate to-night.

We are not putting upon this building any tablets of distinguished names connected with it. It would take too long a list to include everyone whose part was indispensable. It would include the names of many of our citizens: of members of the Women’s Board, and visitors sojourning here who have given us priceless aid. It is not finished yet and will not be for many years. There is service for the whole community in making this institution what it should be. We shall not reach the ideal community life until all participate in public works of this kind. It was so in the ancient cities of middle America. Their magnificent temples were built by all the people working together. They were all artists in those communities.



North Side. Art Museum

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If so, the pleasure in those great works of architecture and art was not for the few, but for all. We hope that everyone in the community will get many hours of enjoyment out of this building and what it contains. I believe they will, and that many generations to come will find here the greatest satisfactions of life. Institutions are great and useful only in so far as they reflect the aspirations of the people who create them and minister to their needs. If what is being done here now in Science, Art and Education, is a faithful index of the ideals of the people of New Mexico, its place in the nation is assured. It will attract an unrivaled citizenship.

We have eagerly anticipated the time when we should all assemble here and open this Institution. That time has come. Tomorrow night the building will be dedicated to its future service by the chosen spokesman of the institution. If he baptizes it with his own great love for science and art, the modesty and gentleness and generous character that have endeared him to the people of this state, the quiet purposeful power that has characterized his great life, then there is set a noble standard to live up to.

It is a serious occasion. It comes at a time when our young men are going away. It is not our traditional idea of wartime. Quietly they are off to the training-camp: methodically they undergo the discipline which is the foundation for success in any great struggle; and then to the battleships, the airplanes, the trenches and the fields of honor.

It is calm and businesslike, but overwhelming in its spirit and purpose. It makes some of our past concerns look very small. At last something has arisen that is big enough for the spirit of man at its greatest. Very modestly

and determinedly our young men are getting ready for it. We cannot all go with them to fight for the freedom that our forefathers won, but ours is the privilege to dedicate ourselves, to the last limit of our resources, to fight for their lives behind the lines. They must know that the whole power of this great republic is back of them.

We will not talk of sacrifice! We have offered the greatest that could be asked—our strong young men. We will not talk of hardship! There is none to be considered in comparison with what they must undergo. We will not complain of taxes or contributions in terms of percentage of income or financial rating. There is but one contribution for us to make, and that is ALL—everything we possess, all that we can earn—a complete dedication of this nation's resources to the task that is now the world's work until it is done. Let nothing less be possible to say of us when the time comes to see the world war in the perspective of the ages, when what we do today is history.

Such is the spirit in which we find ourselves at the opening of this institution. At first thought, it may seem foreign to the state of mind in which we are wont to approach such occasions. That is not the case. There is no disposition to be oppressed by events. What we are passing through is one of the evolutionary processes of nature. Man is always encountering vast convulsions—earthquakes, epidemics, movements, wars. He knows better than to quarrel with them, and knows better than to lie down before them to be exterminated. He meets them as he has through the ages with all his powers, and emerges stronger than ever and more resourceful.

The war approaches its one inevitable conclusion. We are looking be-

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Interior of Auditorium

yond it. Already science and education are stimulated by it. In lines of practical knowledge, as, for example, sanitation, we move forward a generation in a year. Millions of men have their ignorance of personal hygiene swept away at once. There is, too, a deep stirring of the spiritual nature. It can mean but one thing. We are approaching an epoch of marvelous advance in which every phase of culture will find new opportunities. Men's minds will test more incisively than ever the values of life. Much that we have cherished will be swept away, and may well be spared. Never before were people so able to determine values, nor so deeply disposed to consider them. Now is the full time to challenge everything that is base, sordid,

unfruitful. Struggles that recently looked hopeless now promise quick success. Truer and more righteous judgments are daily forming in the minds of men.

Why do we build such institutions as this? Because they are dedicated to the things that have lived through the ages, and that must endure forever. Archaeology is a science that deals with eternal life, with the most lasting things that have been born of the spirit of man; that wars and epidemics and all the forces of destruction have been unable to kill. Its field is the entire world; its material the imperishable triumphs of humanity. When we find that from the peoples of the past it is mainly their fine arts that have survived, we are justified in believing that

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those of today can not make too much of painting and sculpture and architecture and music and poetry.

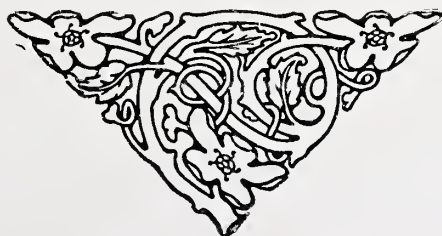
This building that we open tonight includes a great past. It is one of the most significant that has been built anywhere. Its architecture is that of the Franciscan missions of New Mexico, inaugurated three hundred years ago. We must go back over the ages six centuries of time, seven thousand miles of distance, by way of Mexico and Spain to Assisi in Italy, the home of St. Francis, if we would follow that historic thread to its origin. That trail is marked by superhuman devotion. We might call it "The Way of the Martyrs," and this a monument to their memory.

Again, the New Mexico missions were built by the hands of Indian workmen. Into them was wrought the character of that remarkable race. Their buildings came from the soil. You see their architectural motives in the mesas and cliffs on which, and of which, their towns were built. The long history of that race is in this building. It is a tribute to their life in nature.

Again, it embodies the finest elements of the churches in which our native people have worshiped for three hundred years; where their generations have received the sacrament of baptism and marriage, and which are consecrated as the resting places of their ancestors. Such a building must be to them a sanctuary.

And last, it stands at the western end

of that historic highway of the plains, the Santa Fe trail, over which passed the commerce of the Nineteenth century; over which came the fore-lopers of the frontier, trappers and plainsmen and mountaineers; over which came the armies of the United States to hold the outposts of civilization; over which came the prairie schooners and stage coaches; over which came the men and women who laid the foundations of our state, some of whom are with us tonight. It must be that those elemental, adventurous times roused in the breasts of men some singular form of courage, developed some universal type of vision, some exceptional degree of human sympathy, for they are the ones who, today, see farthest and straightest; the ones who encourage the new enterprises; the ones to whom we of a later time go with our visions, certain of finding sympathetic interest and wise counsel. We find them looking with calm confidence to the future of our state; foremost in founding such institutions as this; in character like the eternal hills. They are the founders of not only our political system but of our institutions of culture of which this is one. They were of the frontier, they witnessed its passing, and they opened up the great future. In our desire to express our appreciation of the heritage they have handed on to us, we shall make of this building and the activities it will foster their everlasting monument.



THE NEW HUMANISM

FRANCIS W. KELSEY

(Representative of the Archaeological Institute of America)

IN October, 1917, less than two months ago, the Sultan of Turkey in Constantinople, as the world was promptly informed, conferred upon the Emperor of Germany the diamond star of the Iftikhar Order, or Order of Glory, the highest military decoration in his power to bestow; and the Emperor of Germany conferred upon the Sultan the diamond star and chain of the family Order of the Hohenzollerns.

In ordinary times such an exchange of decorations between rulers is devoid of significance; but today the reciprocal felicitation of Sultan and Kaiser, in the light of events fresh in memory, becomes portentous, symbolizing a unanimity of purpose and action that challenges the consideration of all thoughtful men. For us, gathered here in academic calm to dedicate a building, and consecrate anew an institution, to the study of man's progress in culture through the interpretation of the remains of his handiwork, it makes pertinent the query, Is modern civilization a failure?

A decade ago the answer to this question would have seemed fairly obvious. The anthropologist, to be sure, was sounding a note of warning, that physical degeneration would overtake civilized man unless habits of life were modified and the multiplication of the most unfit were checked. The psychologists told us of nerve and brain exhaustion under the strain of an infinitude of reactions in stressful modern life, and pointed with apprehension to overflowing and ever enlarging asylums for the insane. The physician and surgeon, on

the contrary, with justifiable pride instanced their joint service in prolonging the average age of civilized man far beyond the limits of the generation as laid off in the past; the dentist demonstrated that he had robbed old age of its terrors by making normal digestion possible to the end of life through the perfecting of artificial teeth, so that hereafter literature will never again have occasion to harrow the imagination by depicting the typical old man, in the fashion of Juvenal, as alike toothless and witless.

The economist predicted the exhaustion, within a relatively short period, of the world's deposits of coal and oil, but in the same moment measured for us, in figures beyond human comprehension, the increase in the production of wealth since the Napoleonic wars, above all, since the middle of the last century; and the physicist gave encouragement that before the earth's resources of indispensable minerals should be depleted, science would perhaps have tapped stores of energy now unknown, assuring full compensation for their loss. Historians and moralists, scanning the whole world in a sympathetic survey, noted the progress of less advanced nations toward better government, found satisfaction in the more general diffusion of knowledge, and stressed the increasing intimacy of relations between all lands and peoples through connections by post and telegraph and through interchange of commodities, with better mutual understanding consequent. Statesmen disapprovingly commented upon the

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Women's Reception Room

ever heavier pecuniary burdens of the European nations due to vast expenditures for military budgets; yet as regards the future of civilization itself, with rare exception cultured men everywhere cherished an inspiring optimism like that voiced by the Victorian poet in the oft-quoted lines:

“For I doubt not thro’ the ages one
increasing purpose runs,
And the thoughts of men are widened
with the process of the suns.”

By what tests shall the adequacy or progress of civilization be measured?

Aristotle, on the Greek side of the Aegean, defined man as “by nature a state-devising animal”; across the sea on the Syrian side the Hebrew psalmist declared righteousness to be the stan-

dard of judgment by which Jehovah, “a high tower for the oppressed”, would judge the world. Later the Roman poet Lucretius, with a point of view different from that of either, nevertheless traced human progress back to the recognition of monogamic marriage, thus laying the foundation of organized society, and to the acceptance of the principle that “it is fair for all to have mercy on the weak”. From that early time until now, in theory three supreme tests of civilization have been implicitly accepted: its adequacy, through government, to furnish protection and assure safety to human life, its power to turn material resources to account in meeting human needs, and finally, its attitude toward humanity, as expressed, for example, by that

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ancient dramatist who made one of his leading characters exclaim, "I am a man, nothing that concerns man do I consider devoid of interest to me".

Whatever be the terms in which civilization is defined, its progress is at times seemingly rapid; at times, again, it is like the current of the river Saône where the migrating Helvetians crossed, today, as in antiquity, moving so slowly "that the eye cannot perceive in which direction it flows". In the future the latter part of the nineteenth century and the beginning of the twentieth will surely be accounted a period of swift change. Hard in very truth it is for us to realize that our grandfathers for lighting at night used tallow candles and pine torches, or olive oil lamps; that they knew no fuel save wood and charcoal, wore handwoven garments, and on land travelled by wagon, on horseback, or by lumbering chaise, and on the ocean, by slow sailing vessels. No day-dream of a Galileo or a Newton could have envisaged such an advance in applied science as that witnessed by men now living, who are still within the proverbial limit of threescore years and ten. The author of the lines

" We soon or late
Shall navigate

The azure as now we sail the sea",

written in jest, lived to see an aeroplane circling over his head. From the point of view of even the recent past, the present is an age of miracles. Man never before had so great control over the resources of nature as today.

But are we able candidly to affirm that at the present time civilization reaches the same high level in respect to the safeguarding of human life and that consideration for man as man which has always been recognized as among its first-fruits? For many years a friend of

mine, a highly trained and capable physician, and unimpeachable witness, has been at the head of a mission hospital in the city of Marsovan, in the north central part of Asia Minor. In the city were about 12,000 Armenians, chiefly of the artisan class, peaceable, industrious, payers of taxes. First the men were rounded up, and confined; then a company of two hundred or more of them was marched out under military guard with the explanation that they were to be taken to another city for trial on charge of sedition, to be freed if found guiltless. Across the plains, only about fifteen miles from Marsovan, trenches of the proper capacity had been dug; but before the bodies of the victims, clubbed and stabbed to death, were cast into them for burial, every scrap of clothing and all valuables were scrupulously removed and carefully inventoried, that the proceeds might be divided up later, on a percentage basis, among the officers. Day after day, with the same fore-thoughtful planning of details, and like precision, similar companies of Armenian men were marched out to similar trenches, until, in Marsovan, of Armenians only women and children and sick remained. Then ox-carts were requisitioned and under the pretense that they were to be conducted to new homes in the region of Mosul, they all, save a few that had turned Moslem, were carried off into the mountains to become the prey of wild beasts and savage men, the doom decreed for hundreds of thousands of Armenian women and children from the cities and villages of Turkey in Asia. There have been great massacres, in many lands, before; the recent destruction of Armenians surpasses them all in intelligence of organization. It was accomplished, in a way to forestall resistance, through the

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simultaneous use of telegraph and telephone and through the perfecting of arrangements in advance. It was German efficiency turned to the annihilation of a race. Following German precedent the "Committee of Union and Progress" in Constantinople had resolved to make Turkey Turkish, and there is abundant evidence that in the execution of this resolve it has had the approval and support of the administration in Berlin. Protests of German missionaries to the home government were without effect. In the college at Marsovan was a cultured and distinguished professor, whose mother was German, his father being an Armenian. A wealthy German woman having a ranch near Marsovan took him and his family and some others under her protection, and started for Constantinople to intercede for them with the German ambassador. At Angora she met some German officers, received from them instructions and wrote back to this effect: "You must let the Turks do as they please; the Armenians are their enemies." Said a German officer who was a guest in the house of my friend, "Personally I feel very sorry for the Armenians, but it is a military necessity. We have orders not to interfere." Absolute security had been guaranteed by the Turkish government to the American hospital; but a Turkish officer and his men broke down the door of the compound and tore Armenian nurses from the cots of Turkish soldiers whom they were nursing back to health.

For many years Germany has been the self-proclaimed world-leader of civilization. Her primacy has been freely acknowledged by admirers everywhere. Yet the evidence is already adequate to warrant the belief that the historian of the future, writing with a detachment of which the present generation is in-

capable, will declare the Imperial German government not only through complicity responsible for the recent merciless extermination of civilian populations in Asia Minor—a single telegram from Berlin would have stopped it—but accountable also for many equally harrowing violations of usages which have been commonly believed to exemplify the noblest traits of man, to be the expression of those qualities in human life that are furthest removed from primitive savagery. In their treatment of the defenseless in Belgium and other countries occupied by German armies, in their disregard of all rights on the part of human beings in their power, the German leaders of the present time have reverted to an ethical standard, have acted on a principle, frankly accepted and baldly stated by one of the ablest of their pagan forebears. "It is the right of war," said Ariovistus, the earliest German military leader of whom we have an authentic account, speaking in 58 B.C., "It is the right of war that those, who conquer, shall rule over those whom they conquer, just as shall suit their pleasure". But there is this difference. Ariovistus was giving expression to a military doctrine widely current in his time; between the treatment of the vanquished recommended in the Hague Conventions, representing the consensus of civilization, and that inculcated in writings approved by the German General Staff and put into the hands of German officers, there is a great gulf fixed.

Passing as irrelevant the consideration whether any nation of the modern world can justify the claim that it stands above all others in civilization, without passion and without prejudice let us face the facts. Shall we boast of modern progress in science and efficiency, when never, in the history of the

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In the Library

world, have so many millions upon millions of men and women and helpless children suffered the pangs of hunger as at this very hour? When all the resources of human inventiveness and skill are being stimulated to devise instruments of greater and ever greater destructiveness? When our vaunted conquest of the air has brought not "argosies of magic sails", if we may quote the poet's prophecy, but "nations' airy navies grappling in the central blue"?

It requires no profound insight to perceive that the World Conflict, the horrors of which on the material side have stunned the imagination of mankind, is only the visible manifestation of a conflict of ideals. I do not refer to ideals of government, except as a part

is included within the whole; I mean a conflict between irreconcilable theories of life, which underlie and condition all activities of individuals and of the group; which shape education, which profoundly influence the trend and fruitfulness of research, and ultimately give character to civilization as a whole.

The theory of life now dominant among the governing class in Germany is a harsh form of the doctrine of the survival of the fittest. This is coupled with a belief in the State as the Be-all and End-all of human activity, and in War as a redemptive agency, facilitating the elimination of the less fit. The individual tends to become devoid of significance. The State regulates, controls, uses the individual in whatever way may best seem to serve its in-

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terest. With justice the highest legislative body of the German Empire has lately been characterized as chiefly a debating society. The German nation moreover is obsessed with an amazing conceit of its own superiority. And in reality, its efficiency is almost beyond belief. It has mobilized for war its men, its money, its science, its crafts. Future generations will marvel at the ramifications of its administrative system. Its effective organization of all resources of thought, skill and material has seemed to be complete. Only one thing has German efficiency overlooked, only one consideration: there is still a moral order in the world, and for the human species fitness to survive is not wholly expressed in terms of matter and mechanism. In the homely verse of Hosea Biglow:

“An’ you’ve got to git up airy,
Ef you want to take in God.”

But let us reflect for a moment. Fifty years ago France was considered by many the leader of civilization. Noting only that which is fundamental, can we truthfully say that the Mexican venture of Napoleon III represented a higher ethical standard than the present foreign ventures of the Kaiser? The transformation of France since 1870 has recently been styled “the French miracle.” May we not hope to witness, in the rise of a new and nobler Germany, a “German miracle”?

Millions of men there are, of many lands and tongues besides those dominated by Berlin, who would articulately profess, and would enforce, the creed of ruthlessness, could they but have the opportunity and power. Nevertheless, no fair-minded man, who tries “to see life steadily and see it whole”, will for a moment concede that that creed truly represents the consensus of civiliza-

tion at the present time. The development, within a century, and the world-encompassing activities, of philanthropic organizations of a hundred, yes of a thousand types, much more convincingly than the deliverances of Geneva or Hague tribunals, attest the trend of modern civilization toward the lessening of “man’s inhumanity to man”, and the recognition of inalienable human rights.

But let us, who reject the creed of ruthlessness, not because we are fighting it but because we are men, let us beware lest we seem to arrogate to ourselves “counsels of perfection”. The reports of our Interstate Commerce Commission year after year have presented such statistics of men killed and maimed upon the railway lines of the United States as to suggest comparison with the wreckage of bloody battles. Who does not realize that in American cities of the present time the dangers to human life are more numerous, and far more menacing, than ever before in any city of the ancient or modern world?

If such our recklessness of human life among ourselves, can we turn without a feeling of apprehension to a survey of the modern world’s treatment of weaker races? Diodorus the Sicilian, writing near the beginning of the Christian Era, tells us how traders from Italy, following the course of navigable rivers by boat, or crossing the country with wagons, conveyed wine to the more backward populations of ancient France; how these drank it eagerly at full strength, and how it turned partakers to stupor or frenzy. The traders, he continues, “receive an incredible price; for in return for a jar of wine they obtain a boy, bartering drink for a servant.” Diodorus, of course, lived in pagan times. But General R. Reyes,



Patio View

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of Colombia, in the monograph of exploration which he presented to the Pan-American Congress in Mexico City in 1902, says:

"We spent two months in descending the lower part of the river (Putumayo), because we delayed making explorations ashore and remained some days visiting the different tribes. . . . These live in continual warfare with one another, so as to take prisoners for their festivals and to sell them to the merchants ascending the Putumayo some two hundred miles from the Amazon, and who, in exchange, give them alcohol, tobacco, strings of glass beads, mirrors, and other trifles".

What Briton does not blush with shame as he recalls the forcing of the curse of opium upon China? But can we, without searchings of heart, trace the record of our own dealing with the Indians? Even now American alcohol, in many cases wood alcohol, I have been told in Mexico, mixed in vile compounds as a substitute for mescal, is burning out the stomachs of Mexican peons. We send missionaries across the sea to Africa—in the cabin; down in the hold of the same steamer we send a cargo of rum which, as long ago pointed out by the Secretary of the Royal Scottish Geographical Society, accomplishes the utter destruction of the natives. For three years shipments of the necessities of life by sea have been increasingly difficult on account of the progressive limitation of the tonnage that could be allotted to commerce. Yet in the year ending June 30, 1916, the Collector of the Port of Boston—Boston, native heath of reforms and of reformers—officially reported the shipment, to British West Africa, of 1,049,144 gallons of rum, more than four times the amount shipped to all the rest of the world. In the year ending

June 30, 1917, when at times it seemed impossible to obtain ships to carry food to the starving Belgians, that same Port of Boston cleared to British West Africa 766,634 gallons of rum, besides distributing more than 80,000 gallons to other countries.

But again, there is a difference. Shortly after the Great War began, as I was told by a refugee lately arrived in this country, a peasant near Jerusalem was bringing a load to the city. As he attempted to pass over a piece of road that had been allowed to fall into disrepair, his cart broke down and the load was spilled. Ruefully viewing the wreck he audibly cursed the Italians. "Why do you curse the Italians?" said a native of Jerusalem who happened to overhear him. "Because," he replied, "they don't come up here and make good roads, such as they make in other places." What unprejudiced traveller in Algeria wonders at the loyalty of the Spahis to France in the present war? Who that knows Egypt and India can with sincerity refuse to acknowledge that British rule, notwithstanding blunders, has been exercised with increasing amelioration, and that under it the native populations have gained a greater measure of self-realization than would have been possible if the Occident had not spread over them a mantle of protection, suppressing native exploitation and misrule?

Land-grabbing is a very ancient practice. And if we, through the Louisiana Purchase, possessed ourselves of territory under a title which no honest man would accept for the purchase of a farm, have we not sought to atone for it in our protection of Cuba for the Cubans, and—I deliberately speak of a matter much befogged in partisan discussion—by our altruistic,

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our high-minded treatment of the natives of the Philippine Islands?

The difference to which I alluded becomes, I think, fairly obvious. Limiting our observation for the moment to ourselves, if our cities are often wretchedly and wastefully misgoverned, if the cumbersomeness of our legal system and



The Front Door

the lack of intelligence in our police administration have made the percentage of deliberate and unpunished murders to our population a subject for derision in European countries, if unaccompanied girls in our crowded street-cars or restaurants through what seems an accidental prick of a pin are dazed by hypodermic drugging and led away helpless to a life immeasurably worse than death, disappearing without a trace, it is not because our social con-

sciousness, representing civilization among us, approves, but because it has not yet with sufficient coherence brought its powers to bear upon the elimination of these and a hundred other evils. Every conquest of man over nature brings dangers as well as blessings, and so it has always been. A hundred thousand people were made homeless and property to the value of two hundred millions of dollars was destroyed by a conflagration which, one October evening in Chicago, spread from a blaze in an insignificant cowshed. A stick of dynamite designed to open up a vein of ore may be diabolically used to sink a ship freighted with human lives. But when viewed in perspective, the records of human achievement reveal an enlarging control, and more often a beneficent direction, of the agencies that human depravity and carelessness would let loose against humanity.

Shall we then despair, even though the world is in a death-grapple, though it seems as if the Latin poet with prescient foreboding wrote for the present hour the lines:

*Omnia cum belli trepido concussa
tumultu
horrida contremuere sub altis aetheris
oris,
in dubioque fuere utrorum ad regna
cadendum
omnibus humanis esset terraque
marique,*

'When all things underneath the lofty borders of heaven, shaken by war's hurrying tumult, shivered and quaked, and men were in doubt to which side the sovereignty o'er all mankind on land and sea would fall?'

When that same ruthlessness of Germany desires to recognize in tangible form the utmost courage and devotion,

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it awards the Iron Cross. In France the Croix de Guerre, in England the Victoria Cross, are similarly bestowed. Displayed upon the uniform of stretcher-bearers rescuing mangled bodies after battle or disaster, upon ambulances speeding their way on errands of mercy, upon hospitals, upon provision trains and depositories of supplies for the sick and for the starving, a crimson cross shines against a background of white. Under this symbol of sacrifice and unselfishness, Jew and Gentile, Roman Catholic and Protestant, Oriental and Occidental join in heroic service for suffering humanity of every race and clime, in war, in peace, often yielding life itself with gladness. Notwithstanding the hatred, the anguish, the awful destructiveness of the War, never before did the world seem so near to the possibility of one day in spirit realizing the hymn-writer's vision of the Cross as

"Towering o'er the wrecks of time."

Civilization is yet far from the goal. Appeal to force in violation of its dictates must be met, at whatever cost, and crushed, by force. When emergencies come we may not be able to maintain the poise of the lady in San Francisco who in the very moments of the earthquake, steadying herself in the midst of swaying walls and reeling furniture cried out in Pippa's song,

"God's in his heaven,
All's right with the world."

Yet we may confidently assure ourselves of the onward march of civilization toward fuller development of the capabilities which distinguish man from brute. And in the light of that upward evolution of mind and spirit we must define, and accept, such responsibility as it may be our privilege to assume for the safeguarding and development of those in-

stitutions which have as their reason of being the pursuit of studies pertaining to man.

Anthropology with its many subdivisions, Archaeology, Philology and History—these are the four branches of learning, these the quadrivium of sciences of man, to which the school of



Doorway to Chapel

research and the museum in whose service we are met, have been consecrated. To mark off their boundaries, to set forth their scope and mutual relations, to attempt to measure the value of their contributions to the enrichment of present and future life through their reconstruction of the cultures of the past, were in this presence superfluous. Nor need we now dwell upon the gratifying progress which this School and Museum have made since the modest beginning less than a decade

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ago. "Deserve success" is a motto of wide application, here strikingly exemplified. New buildings worthy of their use have been added to the old, constant enlargement of resources and expansion of work have been made possible, through the enlightened and unflinching support of the Commonwealth of New Mexico, and through the generous gifts of far-sighted men and women, both as individuals and as groups; but underneath and behind all else, through a wise leadership, in which competence, vision and energy have been happily blended. Grateful for what has been accomplished in the past, we may turn our faces toward the future with confident expectation that large opportunities for service now opening up in endless vistas will be realized.

Never before was there so great need of institutions of this type. The threatened bankruptcy of civilization is on the spiritual, not the material side. Its dangers at this moment lie in the utilization of all the material resources amassed by genius and industry, all the powers of organization developed through foresight and experience, for the forcible imposition, upon mankind, of a culture abhorrent to civilization in its ideals and its violence. To overmaster this recrudescing barbarism, masking in the guise of culture, will not be sufficient. How shall the world be protected against a repetition of the horror?

A league to enforce peace, if supported by an adequate world-police, may accomplish much. But the world's only permanent safeguard must lie in the development of a larger sense of humanity in the social consciousness of the race. Is this, you say, a figment of words? Almost all the world has already developed a coherent educational system. What, for example, if the

German scout-master, who has enrolled the Turkish boys in a boy-scout organization, were to cease teaching songs of hate and should, instead, teach songs of love?

In the view of coming generations the outstanding intellectual phenomenon of the nineteenth century will be the permeating and stimulating of all sciences by the adoption, in some form, of the hypothesis of evolution. The effect of this should have been to lend new dignity and interest to the studies centering in man, especially those that throw light upon his rise in civilization. And such, in a measure, the effect has been. Nevertheless the agencies thus far equipped for research in the anthropological field are wholly inadequate for the task. To cite a single illustration, Le Bon and others have shown that race antagonisms arise from sheer inability of peoples of different stock to understand one another; the problem is psychological, and yet how meager are the resources available for investigations in psychology compared with those set aside for research in the physical sciences! Suppose that after the war of 1870-71 the German and French governments had set aside one-tenth of one per cent of their annual military budget for investigations in psychology having in view the acquiring of such knowledge of the effects of stimuli and of reaction upon different national temperaments as should promote mutual understandings; do you think that the present war would have taken place? Let us assume that men of vision should establish, under the aegis of this institution a great endowment whose income should be used for research along those lines; would not that be a "peace foundation" worth while?

But again, the very rapidity of prog-

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ress in invention and the applications of science in ministry to human needs has everywhere, but nowhere more than among us, diverted education to an over-emphasis upon so-called "modern" subjects, with neglect of those cultural studies which tend to develop man toward self-realization. I do not refer here to the widely circulated doctrine of Abram Flexner, already discredited by his misuse of statistics and sophistries of reasoning. He is only one of a class of professed educationists, who, blind to the present trend of science, which aims to interpret all existence in terms of development, are insisting that the content of education in the lower stages should be "anything and everything relating to modern life". Flexner and his fellows represent the reflex action of the material side of our civilization expressing itself in a pseudo-science of education. In one respect they are rendering a service to sound learning. They are compelling a fresh consideration of true values in education, and the result must be the elimination of the less fit in agencies, matter and method.

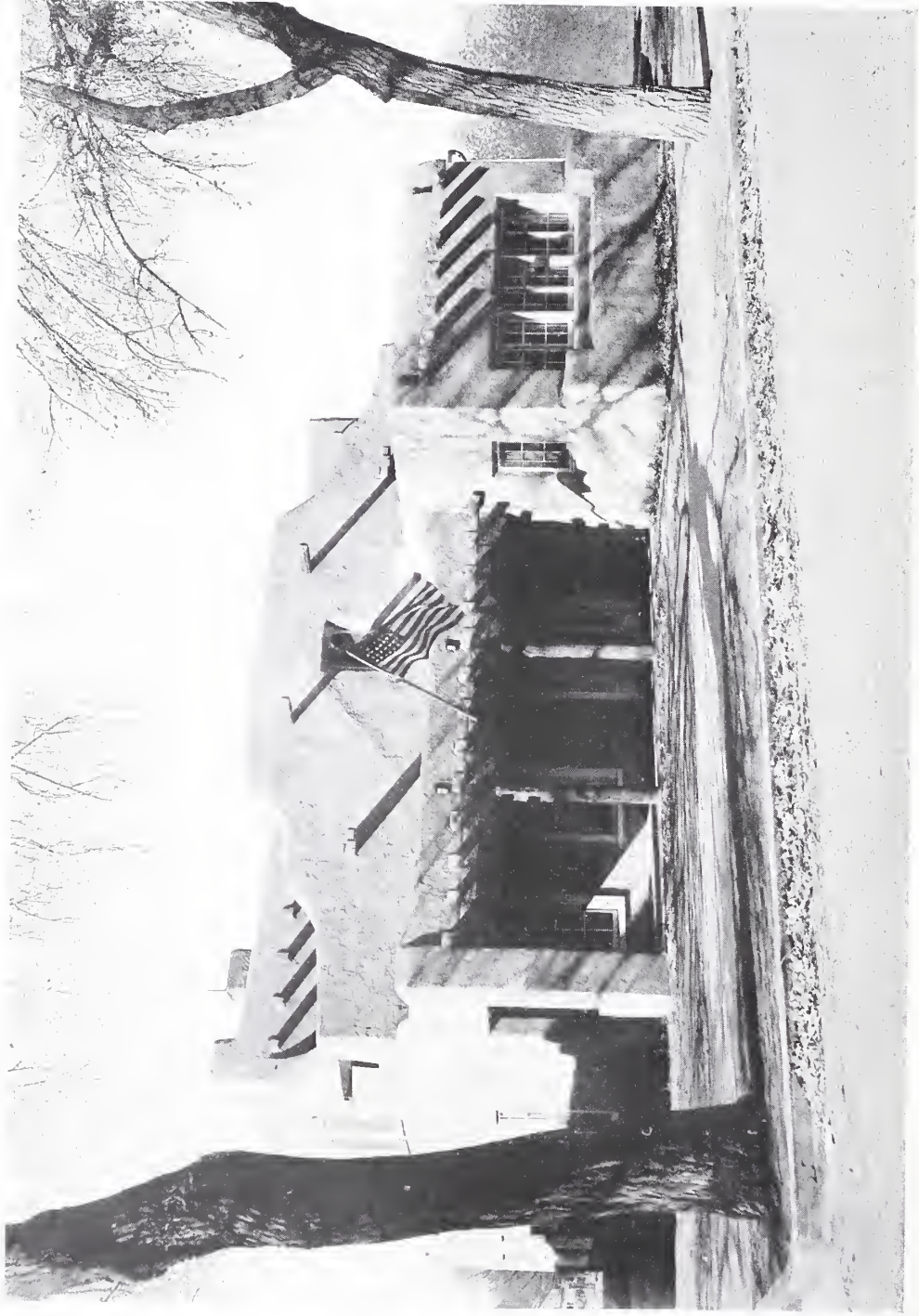
For at heart the American people desire only the best. In education they stop at no sacrifice to meet reasonable demands. Basing all hope for the future of a self-governing and self-perpetuating democracy upon the general diffusion of an intelligent interest in public affairs, the United States has undertaken to solve for mankind the problem of educating the whole people. In 1914 our public elementary schools enrolled nearly 18,000,000 pupils; our high schools had an attendance of more than 1,200,000; our state universities and colleges reported more than 100,000 students. The total number of students in all classes of educational institutions maintained by taxation was more than 19,000,000. For the support

of these institutions taxpayers contributed more than \$700,000,000. In the same period more than 2,000,000 students were enrolled in institutions of private support, in schools, colleges and universities.

This educational development, from the point of view of magnitude of the interests involved, is without a parallel in the history of the world. But in democratizing education our public school system in letter, and too often in spirit, has drifted far from the ideals of its first founders. Its corner-stone is a law passed by the Commonwealth of Massachusetts in 1647. "The Act of 1642", says the editor of the *Public Statutes of Massachusetts relating to Education*, "enjoined upon the municipi-



Doorway, Hostess's Gallery



Director's Residence

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pal authorities the duty of making education universal but not necessarily free. The Act of 1647 made the support of public schools compulsory, and education universal and free. As this was the first law of the kind ever passed by any community of persons or by any state, Massachusetts may claim the honor of having originated the free public schools".

The purpose of the Massachusetts Act of 1647 is stated in the preamble. "It being one of the chief projects of that old deluder Satan," the preamble quaintly runs, "to keep men from the knowledge of the Scriptures, as in former times by keeping them in an unknown tongue, so in these later times by persuading from the use of tongues, that so at least the true sense and meaning of the original might be clouded by false glosses of saint-seeming deceivers, that learning may not be buried in the grave of our fathers in the Church and Commonwealth, the Lord assisting our endeavors, it is, therefore, ordered"; the enactment follows.

Narrow as this preamble is in outlook and form of expression, the principle which it cumbrously sets forth is of universal significance. It singles out as alone worthy of support at public expense the education which develops character and a sense of moral responsibility, for the good of the individual and for the public weal. Its emphasis is not on learning how to make a living, but on learning how to live. It is, in the largest sense, humanistic.

Far be it from me to indulge in unsympathetic criticism; no one can be more painfully conscious of the overwhelming difficulties of the problem which has been forced upon our educational leaders. Yet, in spite of our enormous expenditures for public education, on the side of intellectual de-

velopment, as many have pointed out, our American boy of seventeen is still two years behind his cousin of the same age in England and France; on the moral or human side, who can wonder that our public schools so often become mere machines for forcing masses of children through the grinding process as evenly and expeditiously as possible, when decisions of our State Supreme Courts have forbidden, or have discouraged, the traditional morning school exercises through which, more easily and more systematically than in any other way, the thoughts of impressible youth can be directed from the interests of the moment to the eternal verities?

In our secondary schools and colleges, under an elective system so broad that in many cases it loses sight of a definite goal, and so loose that it encourages the pursuit of studies along the line of least resistance, cultural aims, with the choice of subjects which tend through the clarifying of humane ideals to fit men for living well and happily, are often entirely lost sight of; and our education only too often ends in a superficiality of results contrasting unfavorably with the results obtained in the same fields in other countries. Lawyers we have that would be a credit to any land; yet no other civilized nation has licensed for the practice of law so many inadequately trained and often stupid attorneys, to become a menace to society. We have physicians that rank among the first in the world; yet till recently our requirements for the degree of Doctor of Medicine were so low that our country is even now full of incompetent practitioners, who are the curse of many a community. Our most conservative institutions of advanced training are our schools of theology; but even they, confronted with con-

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ditions in earlier education over which they have no control, and yielding to the pressure of a social order that demands quick results, are relaxing their requirements in respect to a knowledge of the tongues in which the Scriptures were written; they are preparing the soil for an abundant new crop of isms and eccentricities in spiritual leadership because a large proportion of our clergy will be incapable of sure exegesis, having no mastery of the original Hebrew and Greek documents which furnish the background of their teachings.

Thousands of conscientious teachers there are, hundreds of principals, superintendents, presidents and professors with humanistic ideals who earnestly desire a redistribution of emphasis in our educational process. Scores of articles bear witness to increasing dissatisfaction with our present educational situation. Why then are our educational institutions, particularly our secondary schools and colleges, not brought back to the humanistic point of view, so that their courses of study, whatever their practical content and bearing, shall nevertheless bring all minds at some point into vital contact with humane ideals? The answer is simple. True it is that the public, which supports our institutions, desires the best, and our social trend sets strongly toward a recognition of the larger humanity; yet public opinion among us in educational matters is unformed and incoherent, and unable to restrain men of narrow views who are ever ready to crowd their special interests forward at the expense of well-balanced courses of study. We are in a period of marked transition.

In Europe in the fifteenth century the development of commerce, the increase of stability in government, the progress in inventions, especially the invention

of printing, and other political, economic and social factors stimulated a reaction; this burst the bonds of the arid scholasticism and reverence for authority which, bequeathed by the Middle Ages, still fettered the human spirit. That earlier humanism, through the re-discovery and study of the Greek and Latin classics brought to the modern world a fuller recognition of the dignity of man, a new devotion to the things in literature, in art, and in outlook upon life itself, that minister to man's higher nature.

Our economists, alarmed by the massing of our population in cities, which can be fed only by the farm, are shouting "Back to the land!" In like manner well may those who are concerned with the safeguarding of the interests of education and research, raise the warning cry, "Back to culture studies!" And there are not wanting signs that a new movement, similar to the old, in its emphasis upon the humanistic side of education, may be even now commencing. Who can have failed to be impressed with the social trend among us toward the betterment of average life through city planning, through greater architecture and finer music, through widespread efforts to raise the standards of our stage?

"The war has more and more fully demonstrated," says a French writer in a recent number of *La Grande Revue*, "the moral and social superiority of the Graeco-Latin civilization." He pleads for the restoration, in the schools of France, of training in the ancient classics, "perennial source", he continues, "of an ideal of humanity now more than ever essential for the shaping of individual character and the development of our collective life." Leaders in the professions of engineering, medicine and law are urging a re-

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turn to classical study as a preliminary to technical courses. Men of affairs, such as those who expressed themselves so cogently at the recent Princeton Conference, are urging the liberalizing influence of classical studies as a part of the best preparation for life. The New Humanism, as the old, must start with the study of the ancient classics.

The earlier Humanism felt no necessity of passing beyond the domain of the languages and literatures of ancient Greece and Rome. The New Humanism must be broader, taking account of a half-millennium of progress since the earlier movement. Upon a foundation of the ancient classics it will base a superstructure of knowledge concerning man in the Orient, in the Occident, in those phases of development and activity that shall best reveal the capabilities of man as man and fit youth to live in accordance with ideals in a world of humankind. Natural science will always have its proper place, it holds the key to our environment. But in the distribution of educational emphasis in the advance of civilization toward an ever higher plane, in a vital sense "the proper study of mankind is man".

Above the processes of education and general enlightenment, and supporting them, is the organization of research. What place could be imagined more fitting than this as the seat of an institution devoted to the sciences of man? The Graeco-Latin, or South-European,

culture developed along the Mediterranean, forced its way westward across the trackless Atlantic, brought under its sway the central portion of the American Continent and, advancing northward, planted here its northernmost administrative outpost. The North-European culture likewise pressed forward across the boisterous Ocean and from our Eastern Shores spread ever westward and southward. Here in Santa Fe, name-place of a great early thoroughfare between East and West, the two currents of European culture, Southern and Northern, met and blended. If our speech today is North-European, not so the name of the city within whose hospitable walls we are assembled—Santa Fe, Sancta Fides, city of Holy Faith. The enduring architecture of the palace of the Spanish governors well typifies the abiding influence of that South-European culture which was centered here.

This, this shall be the congenial home of scholars, where nature now awes with the sublimity of chasm and mountain, now charms with the elusive beauty of a myriad-tinted landscape, where the imagination is kindled by the contemplation of the life that in past times surged through these valleys and haunted the now crumbling pueblos. From this spot, we may confidently expect, shall perennially come forth fruitage of studies full of interest and value for the world.





El Palacio Real, Santa Fe

THE INDIANS' PART IN THE DEDICATION OF THE NEW MUSEUM

NATALIE CURTIS BURLIN

“WHY do the white people want to stop our songs and our dances?” once asked of me an ancient Hopi chief. “We harm no man: why do they interfere in things sacred to us?”

“White people do not understand your songs nor know what your dances mean,” I answered, “When they do, they will no longer try to destroy them, but will themselves want to see, and hear, and learn.” And I pondered: to most of the world’s great artists recognition has first come after death. Will a wide-spread appreciation of what the Indian has to offer to the art, letters and music of America dawn only after the red man’s sun is set?

To show the white man what Indian dances really are, and what Indian songs express, a group of Pueblo Indians from San Ildefonso was invited to take part in the dedication exercises of the new Museum, and perform on the rostrum of the Auditorium a fragment of one of their poetic and symbolic ceremonials. The purpose having been explained to them, they gladly cooperated in the effort to make their dances understood, and allowing me to be their spokesman, gave a full description of what the dance expressed, as well as the music of the songs. The ceremony, much of which has, alas, been lost and forgotten by the Indians of today, contains so far as I have yet found only one song with words, and this consists of four verses whose color-symbolism and iterative symmetry form in themselves a decorative picture, suggesting the altar-paintings of the pueblos, wrought in colored

sands and dedicated so often to the “four world quarters”. Surely not the least of the lessons that we may learn from the red man is *reverence* for the earth-mother, giver of life; for no Indian would dream of calling a mountain reaching skyward “Old Baldy” or “Pike’s Peak”, nor would he slaughter game, sacred to the needs of man, for “sport” only.

Follows the Indian poem: a complete description of the dance with the music will be contained in a later publication.

Invocation of the Game

TRANSLATED BY N. C. B.

I.

(North)

Yonder afar
By the Black Mountain
In the Valley
The Black Chief of the Elk is standing
And he is our quarry.

II.

(West)

Yonder afar
By the Mountain of Deer-Tails
In the Valley
The Yellow Chief of the Antelope is
standing
And he is our quarry.

III.

(South)

Yonder afar
By the Mountain of Flying
In the Valley
The Red Chief of the Antelope is
standing
And he is our quarry.

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IV.
(East)

Yonder afar
By the Mountain of Flowers
In the Valley
The White Chief of the Buffalo is
standing
And he is our quarry.

Such enthusiasm greeted the performance of the Indians that the Dance

was repeated on Thanksgiving Day in the open patio. Those of vision see in this initial performance of Indian ceremonies within Museum walls a step vital in significance, holding the prophecy of a day when artists, musicians, writers and students may come in ever larger numbers to find in the art of the red man as keen an inspiration as any offered by the dance and song of the Old World.

THE TEMPLE OF ST. FRANCIS

(At Santa Fe, New Mexico)

What Master Builder, noble shrine, shall claim
Thee? In his breast, long, long ago, the mild
Franciscan singing brought thee; mid the wild
Wastes dreamed of thee beside his altar flame.
Thy lovely battlements and cloisters came,
In hallowed vision, to that lonely child
Of God; and those rude stones he, praying, piled,
Enwombed thee safe within their sturdy frame.

Child of all the Missions! Warm desert sands
Have cradled thee; wild desert winds sung strange
Sweet melodies into thy heart; star beams
And opalescent skies, the golden gleams
Of autumn aspen boughs;—cycles of change
Wrought thee to purpose, with unresting hands.

FLORENCE POYAS JOHNSTON.

THE ROYAL PALACE AT SANTA FE TWO HUNDRED YEARS AGO

Report to Governor Felix Martinez on the condition in which the Palace of the Governors at Santa Fe was turned over to him in A. D. 1716, by his predecessor, General Juan Ignacio Flores Mogollon. From New Mexico archive, No. 253.

TRANSLATION

By RALPH EMERSON TWITCHELL

THE Department of Justice and Administration of the Villa of Santa Fe, the chief capital of the Kingdom and Provinces of New Mexico, for His Majesty, et cetera, certifies to the King, our Lord, the Members of the Royal and Supreme Audiencia of the Indies, His Excellency the Viceroy of New Spain, and other Royal Councils and Tribunals of His Majesty, to Whom These Present May Come:

That; having been summoned by the Captain, Don Felix Martinez, tenant for life of this Presidial Palace of the said Villa of Santa Fe, and its perpetual Castellan, Governor and Captain-General of this said Kingdom and Warden of its Fortresses and Garrisons, for His Majesty, for the purpose of making an examination of the Royal Palace of this said Villa, the dwelling of the governors, for the purpose of giving testimony as to the condition in which it was handed over by General Don Juan Ignacio Flores Mogollon, his predecessor, and for the enforcement of this order, the Cabildo repaired to said Palacio Real, taking with them Don Roque de Pinto and Pedro de Solis, servants of the said General Don Juan Flores, and also Captain Diego Arias de Quiros; and to carry out the purpose with all particularity and clearness, they ordered Juan de Medina, Miguel Duran and Andres Gonzales, master masons, to examine the said Palacio

Real, the shape and size of its rooms and walls, and having done this, they reported that it was all falling down, and (*had it not been*) for nine buttresses, which had supported it from ancient times on one side and the other, it would have fallen; that only one lofty hall and chamber remain (*in condition*) together with a room that served as a chapel where the soldiers recited the rosary of the Blessed Virgin, which chapel fronts on the Plaza of the Villa; these apartments alone can be used, because all the other rooms and the foundations are falling, as has been said, but the buttresses aforesaid hold up the outside walls, and nearly all the roofs, with their dove-cotes, and the wooden rafters.

Said Palace has a court on the East side, with very dilapidated walls. The main entrances to the Palace are on the South side, on the Royal Plaza; through one of them runs a wide covered passageway, giving admittance to the court yard, where the body-guard is stationed, and the other court yard serves for the quarters. In said court yard is a stable with a coach-house for the light gig, and two rooms, one above and one below, built of adobe, in which the said General Don Juan Flores kept and used a large chopping-block; and there is a dove-cote where a small lantern used to hang, but nowhere is there any other article in which to grind grain.

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At the corners of the Palacio Real stand two towers extremely dilapidated, all of adobe, one of them with seven timbers (*props*) which hold up the roof, and in that one is now kept the store of gunpowder. The said Governor, Don Felix Martinez, put in a new door as soon as he took possession, realizing that the aforesaid tower ran a great risk, being filled with powder, since its door was broken, and it was easy to enter it. He also had a well dug in the patio, four varas wide and forty varas deep, with a curb of earth and stone, which is partly destroyed. At present it has no water, but there is a wooden bucket. Also said General found in the Palacio Real and took possession of five broken wooden benches made of pine, falling to pieces, six chairs of the same shape, some of them without backs, two common tables, two plain bedsteads with pine slats, and a big copper kettle, burned and battered.

The above comprises all the furnishings the said General Don Juan Ignacio Flores found in the Palacio Real, with ten keys to the apartments and chambers; and in official proof thereof we submit the present statement, by virtue of the request of the said Governor and Captain-General, Don Felix Martinez, and which we sign, together with the Secretary of the Cabildo, and Seal it with the seal of the arms of this Kingdom.

Done at the Villa of Santa Fe, New Mexico, on the thirteenth day of the month of July seventeen hundred and sixteen, and on this ordinary paper because no stamped paper is to be had in these parts.

Juan Garcia de las Rivas, Francisco Lorenzo de Cassados, Salvador de Montoya.

By order of the Cabildo:

JUAN MANUEL CHIRINOS,
Secretary of the Cabildo.

It agrees with the original from which Captain Francisco Lorenzo de Cassados, first alcalde of the Villa of Santa Fe, had it transcribed and literally copied, because the original was delivered to the Governor and Captain-General, Don Felix Martinez. In order to file it in the archives it was literally copied, corrected and revised, and in perpetual testimony whereof it was signed before me as Jues Receptor by the above witnesses in default of a Royal Notary being in this Kingdom.

Done in the said Villa of Santa Fe, on the fifteenth day of July, seventeen hundred and sixteen, and upon two folios of ordinary paper, there being none in this Kingdom which is stamped.

In Testimony of the Truth whereof, I affix my customary signature and Rubric.

FRANCISCO LORENZO DE CASSADOS
Witnesses present:

Joseph Ma Gilthomey
Juan Manuel Chirinos.

(Endorsed)

Year 1716. Report to the Señor Governor and Capt. Genl. Don Felix Martinez of the condition in which the Palace was turned over to him. Made by the Illustrious Cabildo of Justice and Administration of this Villa of Santa Fe.

Translated by Ralph Emerson Twitchell, Santa Fe, New Mexico, in the year 1916—200 years after it was written.



SANTA FE AS THE YEARS PASS

W. TEMPLETON JOHNSON

HUNDREDS of years ago in the little city of Laon in France, the people were building a great cathedral to the Glory of God. It was a time of great religious enthusiasm. Every one labored with splendid spirit, and even the oxen that dragged the great stones up the steep hill to the church received the grateful appreciation of the people—for their statues carved in stone may still be seen above the belfries of the cathedral.

It is an enthusiasm akin to that of these sturdy Norman folk which has made possible the erection of the beautiful building in which we are gathered today. Time and money, thought and energy have been lavished upon it. Artistic feeling and unselfishness permeate it; and here it stands a tribute to beauty, utility and civic pride. Doubtless many people will say, "this is a red-letter day, an epoch-making day in the history of Santa Fe"; but is it not too a punctuation mark in the progress of the city to even higher and nobler attainments?

Think what art and architecture meant to the Athenians, those people who were "simple in their homes and splendid in their public ways." Think of the glory of Florence in the sixteenth century. Here was a city about the size of Albany, N. Y., Camden, N. J., or Bridgeport, Conn., Elizabeth, N. J., or Somerville, Mass.; yet small as it was, Florence was the living, breathing spirit of the Renaissance. The greatest artists, architects and sculptors the world has ever known were numbered among its citizens. Where in the civilized world today can we produce such names as Raphael, Donatello,

Michel Angelo, Leonardo da Vinci, Bramante, Brunelleschi, and a host of others?

True, Florence was a city of merchants; but on the other hand, its people were thinking art, talking art, doing art; art was the conversation of the street corner, art was the discussion of the supper table, and it has been for art rather than commercial supremacy that Florence has earned undying fame.

It may seem to be rather a wide leap from Florence to Santa Fe, but why should it be? Who can predict the future of cities? The back of the New York City Hall was built of brick, for no one imagined the town would grow beyond it. A group of Chicago bankers refused to buy the street railway franchise in Los Angeles twenty-five years ago, because they could not see the possibility of its having a population much greater than 50,000.

But to return to Santa Fe. Why should it not become a great center for art and culture? You have at your doors the richest archaeological treasure house in the country. In the art colonies of Taos and Santa Fe there are men of national reputation. There is probably no city of twice its size in the United States that has half its enthusiasm for art and archaeology.

It is interesting to close one's eyes and dream of the Santa Fe of the days to come—to picture the changes which will make it even more fascinating than it is today. Here is the plaza in all its nobility restored to its original proportions as the Spaniards first projected it. The Cathedral at the eastern end is the dominating note, the towers of the

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Museum supply another point of interest. About the plaza are grouped public and semi-public buildings, their portals completing the ensemble of a Spanish-American Civic Center. There is nothing so characteristic in any town in the United States. The people have caught the spirit of Progress. Long avenues of graceful trees lead the traveler to the very heart of the city, where stands a memorial to the dauntless men who struggled over the Santa Fe trail. The railroad has now the competition of the aeroplane, but its handsome and appropriate station reflects the breadth and idealism of its management. The beautiful baths and public market have been finished so

long that they are now taken as a matter of course. The town has grown fast, but following the lines of a comprehensive plan which makes the most of its natural topographical features. Civic pride has become a great force in the community. It would be a brave man who would commit an architectural monstrosity in this environment. A jury of artists, architects and sculptors passes upon the plans of all public buildings, statues, fountains, etc.

The people of Santa Fe look about them and say—"This is our city. Each one of us has taken his part, great or small, in its upbuilding. It is beautiful, it has a charm all its own, we are proud of *our* city and our pride is justified."



NEW MEXICO ARCHITECTURE

CARLOS VIERRA

WE have in America no national architecture. There are numerous examples of beautiful and consistent architecture in all sections of the United States, but we have developed very little that is original. We have only one or two types that we might claim as a development of our own growing out of typically American conditions in our larger cities. The skyscraper is certainly expressive of energy and concentrated commercialism. Otherwise American architecture in general can hardly be said to have a national character. That it has no character, may be said to be characteristic of most American building. It is too often a hopeless confusion representing nothing more than the ability of some architects to borrow from everything at hand. If the interior suits its purpose, the exterior apparently need not express anything in particular. There are also examples more or less pure of nearly every type that has ever been recognized, but the predominating architecture seems to be a mixture of most of these.

The most encouraging development in character has been sectional; and that may finally present the only reasonable solution, since the conditions that should naturally influence architecture vary so widely in different sections.

In New England and in Southern California we could hardly look for the same development, and in each there is the foundation for a distinct type. Between the Gulf states and the Northwest there is a difference that should find expression in architectural development. Some of our Central states seem

at the mercy of every influence, and there may continue a reflection of every foreign influence that our country, as a combination of many nations, is subject to.

There are, however, in the Southwest and particularly in New Mexico, many conditions favoring a most interesting and distinct development on an original and racial basis. It is surprising, when we consider how favorable and even persuasive are the conditions in this section, that so little has been done in response to them. It would seem that we are so overwhelmed and benumbed by the general confusion that exists in our architecture, that we are insensible to any new inspiration, and repeat automatically for no particular reason. Our architects as well as our public are either indifferent to, or unable to see, an opportunity for a clear development when it presents itself. We, as a people, seem to lack that vision which reaches over the immediate present, and sees the material gain that finally comes through appreciation of a consistent and properly related architecture. We are so little concerned with the advantages of such development, perhaps because we do not realize its obvious value. Confusion is the accepted state and a matter of easy habit, though we are not conscious of it. Apparently many architects are in the same state of mind, since they have done little toward the solution of an important problem which is to a great extent in their hands. A few are deeply interested in the new idea since they have found it successful, but many are openly hostile to any movement that threatens to disturb the steady run of shop quality which auto-

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San Felipe Mission. Suggesting outer balcony in Auditorium of New Museum

matically takes care of the exterior expression of any building.

Sectional development will come when architect and public alike are conscious of its value. In this section it seems a problem that has, in a way, solved itself, or rather was a solved problem in the beginning until we confused it. We have, in fact, developed a problem instead of developing, in its own character, that architecture which was in itself the original solution. Now here is a situation characteristic of other things we have done. The very originators of this architecture have come under the same influence. We have made a problem, through lack of vision, instead of appreciating that character and originality in the Indian himself which has had its development under conditions

differing from ours. We are inclined to ignore the value of that originality, and to replace it bodily with that which we consider superior because it is ours. That ours may be incongruous in its new relation does not seem to worry us. We are fortunate if we can recall, and without destroying its character foster, that originality when we realize its value.

Not many of us who have ever been interested in what we call American architecture, realize that we have, within the limits of the United States, a type which had its origin in the prehistoric life of the section in which it exists today, and which was an established and sound development long before America was "discovered". Only a few architects of this section realize

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Acoma Mission. Suggesting south front and general structural plan of New Museum

that we have a native architecture as sound and as adequate in its development as any of the complications of foreign architecture in which they have been absorbed. Here is an architecture that has survived, through its usefulness, in the land of its origin, and still predominates in localities. In most of the growing communities of the Southwest the tendency is to build in the mixtures of foreign architecture characteristic of American towns, and the possibilities and advantages of the original type have been ignored. In the more remote villages its character is being destroyed through ill-considered attempts at improvement, though judicious improvement need not impair it in the least. In its primitive state it is

in some ways inadequate, but it is capable of such development as to suit every modern purpose. Only within very recent years has it been considered and given the study which it merits. We find the community type represented as well as the domestic and the ecclesiastic. It can hardly be said to be adaptable as a national architecture, but as a sectional development there is nothing more interesting in its possibilities. It is as appropriate in the land of its origin as everything foreign is inappropriate by contrast. It is strikingly different in appearance from the generally accepted mixtures of our time, and this most interesting and important feature should be carefully preserved as a distinct and vital quality.

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Laguna Mission. Suggesting east front of New Museum

Through the work of the Franciscans, who in our earliest history established their missions among our Indian communities, we have an extension from the original single dwelling and community type into the larger proportions of the ecclesiastic, bringing it into closer relation to our purposes and yet not disturbing its original character. In considering the mission structures too much has been made of its relation to Spanish architecture. It is an error natural to architects who, under the influence of conventional training, are inclined to see everything through the cold and formal medium of mathematical precision and symmetry, and the conventional forms of geometric ornament. What the Franciscans might have done had they been able to obtain

Spanish workmanship and material has little to do with the type as it stands, except to emphasize its Indian character.

It is an interesting fact that none of the Missions originally built of stone have endured, so that we have no knowledge of such features as roof-lines and belfrys, and perhaps arches. The ruined walls that remain in the abandoned stone pueblos indicate that Indian methods were followed here as well. Had they endured they might have presented a variation—being more rigid in outline and not subject to the final harmonizing influence of erosion.

The earliest explorers among the Pueblo Indians returned with glowing accounts of a people who built great cities. It is reasonable to suppose that

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Taos Group.—Suggesting north walls of New Museum

the Franciscans were confident of being able to build their missions among a people who built cities, using the material and methods that served the native builders. It cannot be said with certainty that the Franciscans, had they been able, would have built of stone, lime and tile, as they did in California 150 years later. There the Indians had no permanent architecture of their own, and the Franciscans either brought trained workmen with them or trained the Indians in Spanish methods.

It is not improbable that, among the Pueblos, the Franciscans turned a seeming poverty of material to their decided advantage, perhaps realizing that by building in harmony with their surroundings they would establish a closer sympathy with the inhabitants than if they had built an imposing, an arro-

gantly foreign, cathedral in the midst of simple and well organized homes. The fact remains that they used the simple adobe and wood of the Indian builders, and where they built with stone in pueblos using the same material it was after the Indian method.

So it is that either through the limitations of environment, or through appreciation by the Franciscans of the advantages of harmonious construction, or through both, we have in the New Mexico Missions a new type—quite distinct from the Spanish Colonial.

Through the common use in both mission and pueblo of only the simplest materials—earth and timber, the new of that period, although foreign in proportion and purpose, was harmonious with the old in character. The actual construction was done by the builders

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Natural Architectural Form Produced by Erosion. Closely related to the character produced by time on adobe architecture

of the old order, and gave to the new, through like methods and workmanship, the free-hand character of the old. If there was anything of stiffness or formality about these missions when they left the hand of the builder, the greatest harmonizing influence of all—the work of nature—brought about the final unity. The constant erosion of plastic material softened by repair with the same material went on in both alike.

It was perhaps this gradual change through erosion and repair that brought about its most interesting exterior character. In fact this architecture is hardly to be considered a finished product, until this freeing of exterior form and outline has taken place.

The gradual clearing away of any

artificially ornamental excrescences has left nothing but the essentials beautifully varied in outline. Any superficial ornamentation characteristic of the Spanish Colonial that might have been attempted could not stand the test of time in adobe. Repair with earth plaster following the lines of erosion aided in the softening process, and any hard precision of line or ornament had to give way. If any part was not useful, it was not replaced. That which was not essential did not endure, and that which did endure was marvellously enriched with a living, flowing quality of free outline and form.

It is in reality a free-hand architecture, with the living quality of a sculptor's work, and that pliant, unaffected

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Zia Mission. A good example of the Indian character in mission architecture, and the rounded forms produced by erosion

and unconfined beauty—characteristic of natural growth—is nature's contribution to the final product. Through this contribution, too, the architecture is unique in bearing the closest relation to the surrounding landscape. In this sense it is complete, having attained perfection through the absence of that precision upon which all other architecture seems to depend. Its character is as dependent on the absence of precision as is the beauty of natural architectural forms abundant in this vicinity. In the surrounding mesas and valleys these architectural forms of nature, produced by erosion on time-hardened clay and sandstone, often bear a startling

resemblance to great cathedrals. Those who have never recognized that quality produced by the same forces of nature on similar material in the New Mexico missions, can hardly escape its significance when brought face to face with the original, and the architect who does not recognize this relation should never attempt an expression of this architecture, since its most vital quality is beyond his reach.

The Pueblo Indian mission architecture of New Mexico is not related to California mission architecture except in original purpose. It is prehistoric American in character and construction. The fact that its proportions may be Spanish

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Cochiti Mission before Remodelling

perhaps explains the tendency among modern architects to assume that it is Spanish in character, and in building they stand ready to supply Spanish elements which were never a part of it, and which the Franciscans themselves did not feel called upon to introduce. Spanish proportion expressed in Indian character does not make Spanish architecture, any more than Greek proportion in Egyptian character makes Greek architecture.

It is a failing common to many American architects — this tendency to borrow from everywhere and to combine unrelated things, perhaps in the hope of developing originality. Perhaps it requires less effort than to adhere consistently to type. A mixture of Egyptian and Greek is not beyond them, and they do not recognize the greater differ-

ence between New Mexico mission and California mission. Perhaps we are inclined to mixtures because, generally speaking, we had no American architecture to begin with, and now that in this section we have an opportunity to carry out a distinct American type, the mixing habit has become so strong that we can hardly resist making hash of this final opportunity also. There is no hope for originality in American architecture through easy mixtures, since that has already become the deadly monotony of confusion.

In the interior of the New Mexico mission we find a relation to the simpler forms of Moorish and Algerian in detail of embellishment, though the original principle of construction is still Indian. In fact, this relation to the Moorish does not weaken the racial quality of

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Cochiti Mission Modernized. An example of benevolent vandalism

the Indian, but rather strengthens it, since the Moorish originated through almost the same conditions of environment, though the races were in no way related. The strong influence of environment on the character of architecture is certainly well illustrated here. The fact that the Moorish developed farther, and finally included such features as the typical Moorish arch, does not weaken the relation. In the hands of Indian workmen it would naturally lose its arches and resume its original simplicity.

That the Moorish was extended to Spain, and became blended with Spanish to some extent, does not alter the fact that it originated as a distinct type from the Roman origin of the Spanish Colonial. It does, however, bring about an interesting historical situation in

which unconsciously, through the agency of the Franciscans, an architectural influence related in origin was introduced into harmonious surroundings in a new world, and took its place in a simplified form as no other foreign influence could. It is probable that the Franciscans recognized this relation as well as its value. In this, perhaps, lies the basis of departure from the Spanish Colonial in the Pueblo missions.

We are only at the beginning of the development of this architecture—both the Mission and the Pueblo type, and its combinations and possibilities are fascinating, though it presents some problems. It is of the greatest importance for us to keep it pure in the beginning, to establish its character definitely on sound analysis and adhere to it. Its dignity and beauty will always depend

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A half-porch in Cochiti, suggesting like features in the New Museum

on its native purity and simplicity. There is much to be said for maintaining its thoroughbred quality, since it is the only type in America having its origin in the soil upon which it stands today.

If there is confusion at the outset its value to us is lost, and confusion will only add to confusion until it is overcome by the fate common to most architecture of our time. A striking example of this in its most destructive form has actually overcome even the original in some cases. The very structures in the pueblos, the actual work of the Franciscans and the Indians of centuries ago, seem no longer sacred. One of the most beautiful of our original missions has been submerged in "reform". What was originally a flat

pueblo roof is now a peak roof, typical of California mission. California arches in cement on metal lath hold forth in a front where once stood the typical Indian porch, and a New England steeple (of tin) deals it the final blow. It is an excellent example of benevolent vandalism, done with the best of intentions, but an awful example of confusion.

Exterior arches have no place in this architecture—peak roofs are no part of it, and steeples—impossible. Peak roofs, steeples, the Roman arch of the Spanish Colonial, and the Moorish arch were ruled out through the limitations of adobe as a material in which these forms could not endure. In place of arches, and serving the same purpose, we find a related form through the use

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The roof-lines of Laguna add variety

of heavy wooden capitals and corbels carved in simple design. The absence of the true arch is essential in establishing the type. There is not a single instance in which the true arch in adobe has endured in the exterior, and interior use is limited to one example in a small doorway. There are early photographic records in which the arch appears, but these only add proof to the theory that adobe unsupported by wood or stone cannot be depended upon to bear the strain of a superstructure. That this material, on the other hand, required a sound base, was a potent factor in establishing the sturdy character of the Pueblo Indian Mission structures.

Towers and belfrys were perhaps the only features related to the Spanish Colonial—though towers both round

and square were to be found in Indian architecture—but those in the missions conformed so to the general character, through the forms developed in adobe by erosion and repair, that their relation to the Spanish was lost. The arrangement of porches and exterior balconies are as closely related to the Indian, except in the use of carved wood, as they are to the Moorish or Spanish, and there is no example of Spanish Colonial in the United States in which the use of exterior balconies is similar or even related.

In favor of the future development of Indian architecture is its great variety, leading to adaptability. To accuse it of monotony would be to admit superficial knowledge and lack of observation. Its variety in arrangement, outline and proportion is perhaps the most fascinat-

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A good example of the wonderful variety in Indian construction.—Taos Pueblo

ing quality in the original. There is no architecture presenting such variety in arrangement as is to be found in some of our Indian pueblos of from two to four stories in height. From the domestic it merges beautifully into the ecclesiastic, and the combination of the two has been charmingly expressed in recent construction. Through this combination will perhaps come the greatest adaptability to civic purposes.

Whenever, in the hope of avoiding monotony, we have overwhelmed it with California Mission and other alien features, we have added not variety, but the monotony of confusion which is the most monotonous feature in the architecture of our modern communities. The results may be interesting but they are not constructive. They retard the development of the type through mis-

representation. Such examples are merely representative of that tendency to mix types through misunderstanding, that has resulted in the general loss of character in most American architecture.

Character, in this architecture, is not skin-deep; it must be modeled into the bulk as it is built. An uneven coat of plaster, as is often suggested, over rigidly constructed surfaces and outlines, will not give it. A timidly formal imitation of a few interesting features of the original will not express character. The builder who will use viga tips and sawn capitals in rigid formality under a slant shingle or tin roof, is expressing in new building the tragedy that has overtaken some of the old mission and native architecture.

It seems that a frank expression of

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The Santa Fe School for Deaf Mutes. A formal expression of pueblo architecture

the original, a practical reproduction of the best that it has to offer, requires more courage than some builders possess. That training which concentrates on the machine-like precision of factory quality in architecture is most fatal to either courage or appreciation. The architect who is to be successful with it need not ignore mathematics, but he must not allow mathematical precision to interfere where it has no place, and where its absence is essential. He should have in his make-up something of the sculptor, for he is dealing with a freedom of sculptural form which no other type includes, and upon which the greatest charm of this type depends. Its adaptation to domestic, ecclesiastic, and civic purposes need not bring about confusion. Its success along these lines de-

pends upon the careful avoidance of Spanish Colonial and other alien features. That it is adequate as well as adaptable in its own characteristic simplicity has been demonstrated in building.

That it is not likely to be extensively adopted elsewhere, adds to its value as a sectional development in its native environment. Besides representing the only architecture in America having its foundation in the prehistoric time of its locality, it is an expression of our earliest history, and it still bears the closest possible relation to its surroundings in modern times, even to the extent of being adaptable to modern uses. There is no other architecture within the limits of the United States in which all this holds true.



The Acoma Gallery of the New Art Museum at Santa Fe

ON THE OPENING OF THE ART GALLERIES

EDGAR L. HEWETT

ON throwing open these galleries to you, I would, if I were capable, express the deep sense of obligation that we of the Southwest feel toward the painters who are producing here the most characteristic art of the new world. It is not our debt alone; it is the debt of this nation.

These artists are revealing to the world the beauty of the Southwest. Beauty is indescribable, and a world full of it is, for the most part, unseen. The beauty of the Southwest is subtle, mysterious, elemental. We who live in

it have long silently felt it—the eternal character of these vast spaces, silent but vibrant with life and color—earth masses on which man through the ages has wrought no change nor ever can; and in it all, of it all, our people; simple, gentle, lovable. We are particularly grateful that these artists appreciate our people. We know of nothing finer than humanity—nothing greater than the spirit of man striving to be in harmony with the forces about him. That striving unifies life, and makes it strong and beautiful.

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The Laguna Gallery of the New Art Museum at Santa Fe

We feel that our people here in the Southwest do have a life in keeping with the soil, the skies, winds, clouds, spaces—that they have ordered their lives in honest, simple, harmonious ways. We are glad that the artists understand them.

I trust that no one will attempt to dissect, to classify in the language of criticism, this noble art of the painters of the Southwest; nor should we wish to see it circumscribed by any local name. Pride might lead us to hope that it might come to be known as "The New Mexico School," but that would limit it in its big universal character. It is, in my estimation, the most democratic group of painters in America that is now painting in the Southwest. Here are the canvases of forty artists working

under the same potent influences, and remaining absolutely independent in method of expression, each sincerely concerned with the unfolding of his own spirit. Yet with all this diversity, we discern the golden thread of sympathetic comprehension, of elemental meanings, which makes this exhibition of Southwestern art a splendidly unified thing.

There is a glorious future for art in the Southwest—for art in America. Fortunate are we in having some part in it. This building that we have erected expresses something of our gratitude for, and appreciation of, these artists. It is an effort to worthily display their works, to bring them to the attention of the world, to the end that multitudes may share our pleasure. It

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is the least that we can do. We shall not be satisfied with this. It will be the policy of this institution to provide all possible facilities to the artists who come to the Southwest—studios that can be freely at their disposal, and other conveniences to save their time and make the most of their powers.

We feel that in encouraging the production of art and in bringing it into the lives of the people, we are doing our proper service in the world. Art is for everyone. It should be universal. Think what it is! The truest, finest, most enduring record of the activities of the human spirit. It is our immutable heritage from the people of the past. It tells their story, truly, faithfully, long after they have descended from the pinnacles of power, their dynasties gone, their boasted evidences of power crumbled, their arts alone remaining to disclose in spite of everything they ever said or did the real life and spirit of the people. Art is the great, lasting, self-revealing activity of life. Through it we transmit our spiritual power through the ages.

We are looking forward to the time when the vast energies that we are now organizing and dedicating to the defeat of despotic power may be released and re-dedicated to the activities of peace. When that time comes, let us hope that art will be one of the chief concerns of this great nation. Perhaps the part we play here may not be unimportant. It

may fall to us to help carry through times of great darkness the torch from which new fires may be kindled to illuminate greater days than humanity has hitherto known. At any rate, we have taken our part, whatever it is to be, and we offer to you the first fruits of our efforts in the opening of these galleries with the exhibition of Southwestern art. We are proud that it has been permitted to us here in Santa Fe to do this. We dare to hope that this may become an annual event, that we may look forward every year to an exhibition of the new art of the Southwest. I believe I speak for the entire state, when I thank the artists who are represented in this exhibition that we are now about to view, and say to them that they have added an inexpressible charm to our environment here; that this is their gallery as well as ours; and that we want it to become not only a place of beauty, but of deep, abiding personal friendship. We want it to be the home of art in the most exalted sense.

Therefore, to the artists and their friends who come to Santa Fe, we extend the age-old salutation of our people: "This is your house". To the people of our State, and to all who come to sojourn among us, we say: "There is time in the life of everyone for quiet enjoyment of the things of the Spirit. That is the purpose of this place. We invite you to make this your sanctuary."



PAINTINGS OF THE SOUTHWESTERN ARTISTS

- HENRY BALINK.
 Indian in the Corn.
 *Pueblo Pottery.
 Chief Bluebeard.
- GEORGE BELLOWS.
 The Red Cow.
 Santa Fe Canyon.
 Sanctuario.
 *Tesuque Pueblo.
 Road to Quemado.
 A Stag at Sharkey's (Lithograph: Gift of the Artist to the School.)
 Artists Judging Works of Art. (Lithograph: Gift of the Artist to the School.)
- PAUL BURLIN.
 Cattle at Rest.
 Three Mexican Women.
 Light Line Drawing of Nude.
 Group of Mexican Women.
 Erosions.
 El Rosario.
 *Cowboy Sport.
 The Great Altar.
- EDGAR S. CAMERON.
 *La Loma, Santa Fe.
- GERALD CASSIDY.
 The Watcher at the Spring.
 The Clouds Caress.
 *Cui Bono. (Gift to the School by the Artist.)
- K. M. CHAPMAN.
 *Five Rito de los Frijoles Pastels.
- MRS. E. E. CHEETHAM.
 Autumn Glow.
 *Glimpses of Taos.
- E. S. COE.
 Water Jar of Santa Clara.
 *When the Day is Done.
- LEONARD M. DAVIS.
 Aurora Borealis. (Gift to the School by Mr. Frank Springer.)
- KATHERINE DUDLEY.
 *Julian.
 Lucinda.
 Mt. Talaya, Twilight.
- HELENA DUNLAP.
 *Mexican Interior, Taos.
- LYDIA DUNHAM FABIAN.
 *The Inner Court.
- W. PENHALLOW HENDERSON.
 Old Theophilo.
 Tienda Rosa.
 Little Alice.
 Mañana.
 Maria.
 Quirina.
 The Little Waterfall.
 The Little Spanish Lady.
 San Miguel.
 Anna.
 End of Santa Fe Trail.
 Mrs. M. P. Hyland.
 *Henry H. Knibbs.
 Taos Pueblo.
 Tesuque Woman.
- F. MARTIN HENNINGS.
 Taos Indian.
 *The Vine.
 Evening at Laguna.
- ROBERT HENRI.
 Indian Girl of Santa Clara.
 Indian Girl in White Blanket.
 Mexican Boy.
 Lucinda in White.
 Tilly.
 Indian Girl in Rose-colored Shawl.
 Indian Girl of San Ildefonso.
 Little Mexican Girl.
 Juanita in Blue.
 Indian Girl with Blanket.
 Santa Fe Marl.
 *Diegito. (Gift of the Artist to the School.)
 Gregorita.
 Mexican Girl.
- LEE F. HERSCH.
 *Autumn's Glory.
- ALICE KLAUBER.
 Desert Evening.
 A Mexican Ghost.
 *Taos Afternoon.
- LEON KROLL.
 *Santa Fe Hills.
- RALPH MEYERS.
 Pattern of a Spring Landscape.
 *Come In.
 The Sentinel.
- ARTHUR F. MUSGRAVE.
 *Patio and Tower of New Museum.
 Sunlit Wall.
 Patio Interior.
 The Autumn Tints.
 North Wall, New Museum.
 Door of the Inner Court.
 Sunlit Valley.
 The Chili.
 The House on the Hill.
- SHELDON PARSONS.
 February Morning, Santa Fe.
 Las Truchas.
 Storm Overhead.
 Cundiyo Chapel.
 Sunlight and Shadow, Santa Fe.
 Afternoon in Grand Canyon.
 Chamisa.
 *Sanctuario.
 Grand Canyon.
- GRACE RAVLIN.
 *Corn Dance, San Domingo.
 Annual Fiesta, Laguna.
 Entering Kiva After the Dance.
- JULIUS ROLSHOVEN.
 Cochiti Buck.
 Chief White Sun.
 The Scarlet Blanket.
 Taos Indian.
 Indian Devotion.
 Tesuque Boy with Olla.
 Leaf-Lightning—The Call to the Dance.
 Taos Indian Maiden.
 War Cloud and Deer Path.
 Little Chief Coming.

* The pictures marked with an asterisk are reproduced in the illustrations.

- The Aristocrat.
 Summer Deer.
 Deer Path.
 Portrait of Santiago Naranjo. (Gift of the Artist
 to the School.)
- DORIS ROSENTHAL.
 *The Evening Star.
 Apache.
 Taos Indian Boy.
- J. H. SHARP.
 The Stoic.
 Portrait of Taos Indian. } Gifts of the Artist to the
 Portrait of Taos Indian. } School.
- EVA SPRINGER.
 *Miniatures.
 Breton Peasant
 Portrait of Italian Girl.
 Portrait of French Count.
 Profile of French Count.
 The Green Gown.
 Girl With Flowers.
 Portrait of the Artist's Mother.
 Portrait Study of the Artist.
 Portrait of Old Lady.
 Italian Maria.
 Russian Student.
 Sister Marie.
- The Fur Cape.
 Grandmere.
 Russian Girl.
 The Blue Coat.
 Evelyn.
 Little Simone.
 Yvonne.
- G. C. STANSON.
 Washing after the Snake Dance.
 *La Loma. (Gift of the Artist to the School.)
 End of Avenida del Palacio.
- MRS. WALTER UFER.
 *The Norm.
- T. VAN SOELEN.
 *Old Town Morning.
- CARLOS VIERRA.
 Zia Mission.
 Cathedral Rock.
 *Tesuque Mission.
 Santa Clara Mission. } Gifts to the School.
 Laguna Mission.
 James Sunset.
 Corner in Taos.
- MRS. CORDELIA WILSON.
 Indian Land.
 *A Mexican Home.

PAINTINGS OF THE TAOS SOCIETY OF ARTISTS

- O. E. BERNINGHAUS.
 *A Mountain Trail.
 Moonlit Adobes of Taos.
 A New Mexico Landscape.
- E. L. BLUMENSCHNEIN.
 Homeward Bound.
 Three Women on the Road to Taos.
 *The Orator.
- E. IRVING COUSE.
 *A Pueblo Indian Weaver.
 The Prehistoric Image.
 Pueblo Hunter.
- W. HERBERT DUNTON.
 The Invaders.
 *The Buffalo Signal.
 The Emigrants.
- VICTOR HIGGINS.
 *To the Fiesta.
- BERT C. PHILLIPS.
 The Drummer of the War Dance.
 The Mysterious Olla.
 *Looking Backward.
- JULIUS ROLSHOVEN.
 Rain Cloud.
 *War Chief, Taos Pueblo.
 Indian Devotion.
- J. H. SHARP.
 *The Tribal Historian.
 The Old War Shield.
 Crucita, Taos Indian Girl.
- WALTER UFER.
 The American Desert.
 *Indians in Cornfield.
 Taos Plaza.

* Reproduced among the illustrations.



"Diegito." By Robert Henri



"The War Chief, Taos Pueblo." By Julius Rolshoven



"La Loma—Santa Fe." By Edgar S. Cameron



"Indians in the Cornfield." By Walter Ufer



"Tesuque Pueblo." By George Bellows

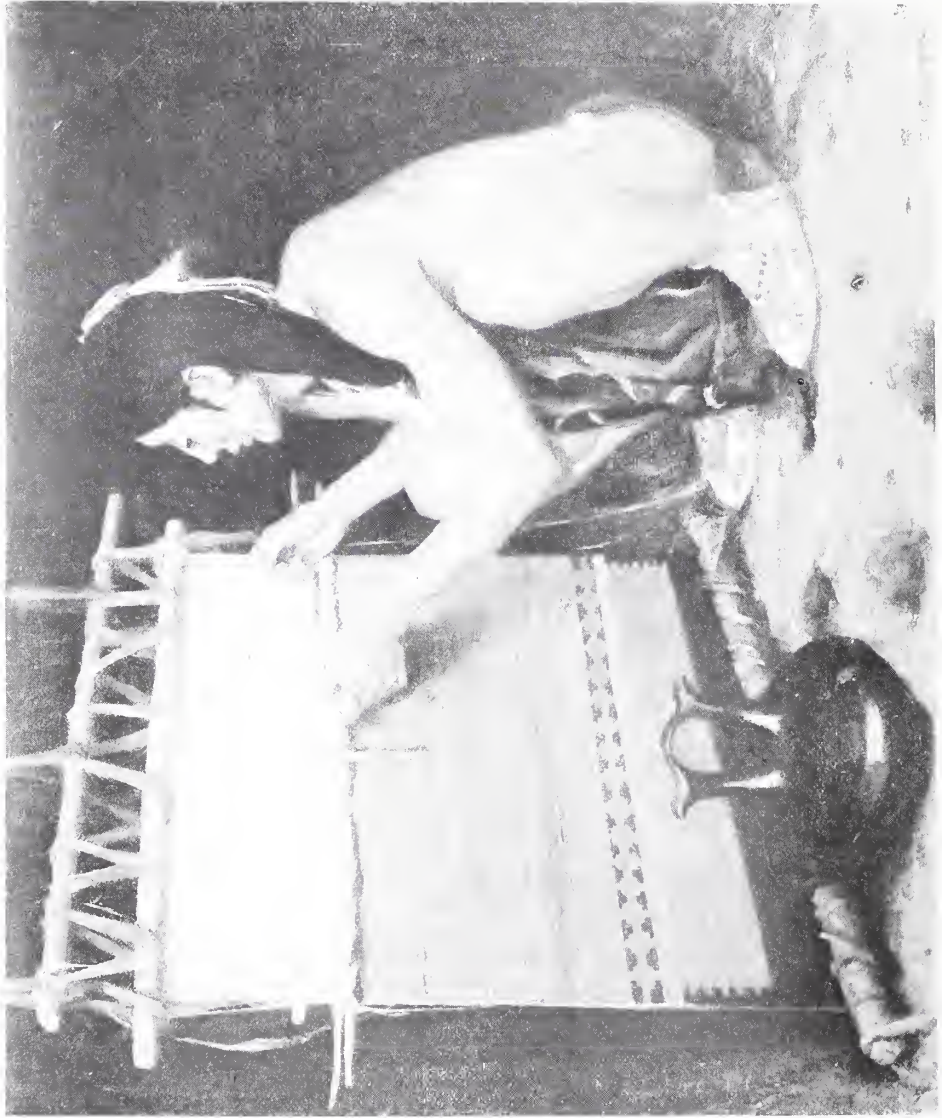


"The Tribal Historian." By J. H. Sharp



"To the Fiesta." By Victor Higgins

Awarded first Logan prize of \$500, and gold medal at the annual Exhibit of Chicago Artists, February, 1918



"A Pueblo Indian Weaver." E. Irving Couse



"The Orator." By Ernest L. Blumenschein



"Sanctuario." By Sheldon Parsons



"A Mexican House." By Mrs. Cordelia Wilson



"Cui Bono." By Gerald Cassidy



"Santa Fe Hills." By Leon Kroll



"Old Tesuque Mission." By Carlos Viera.



"Looking Backward." By Bert G. Phillips



"Mexican Interior, Taos." By Helena Dunlap



"Cowboy Sport." By Paul Burlin



"Taos Afternoon." By Alice Klauber



"A Mountain Trail." O. E. Bemingham



"The Corn Dance.—Santo Domingo " By Grace Ravlin

Awarded Wentworth Field prize at annual Exhibit of Chicago Artists, February, 1918



The Buffalo Signal. By W. Herbert Dunton



"The Inner Court." By Lydia Dunham Fabian



"La Loma." By Geo. C. Stanson



"Come In." By Ralph Meyers



"Autumn's Glory." By Lee F. Hersch



"Henry H. Knibbs." By William Penhallow Henderson



"Julian." By Katherine Dudley



"The Norm." By Mrs. Walter Ufer



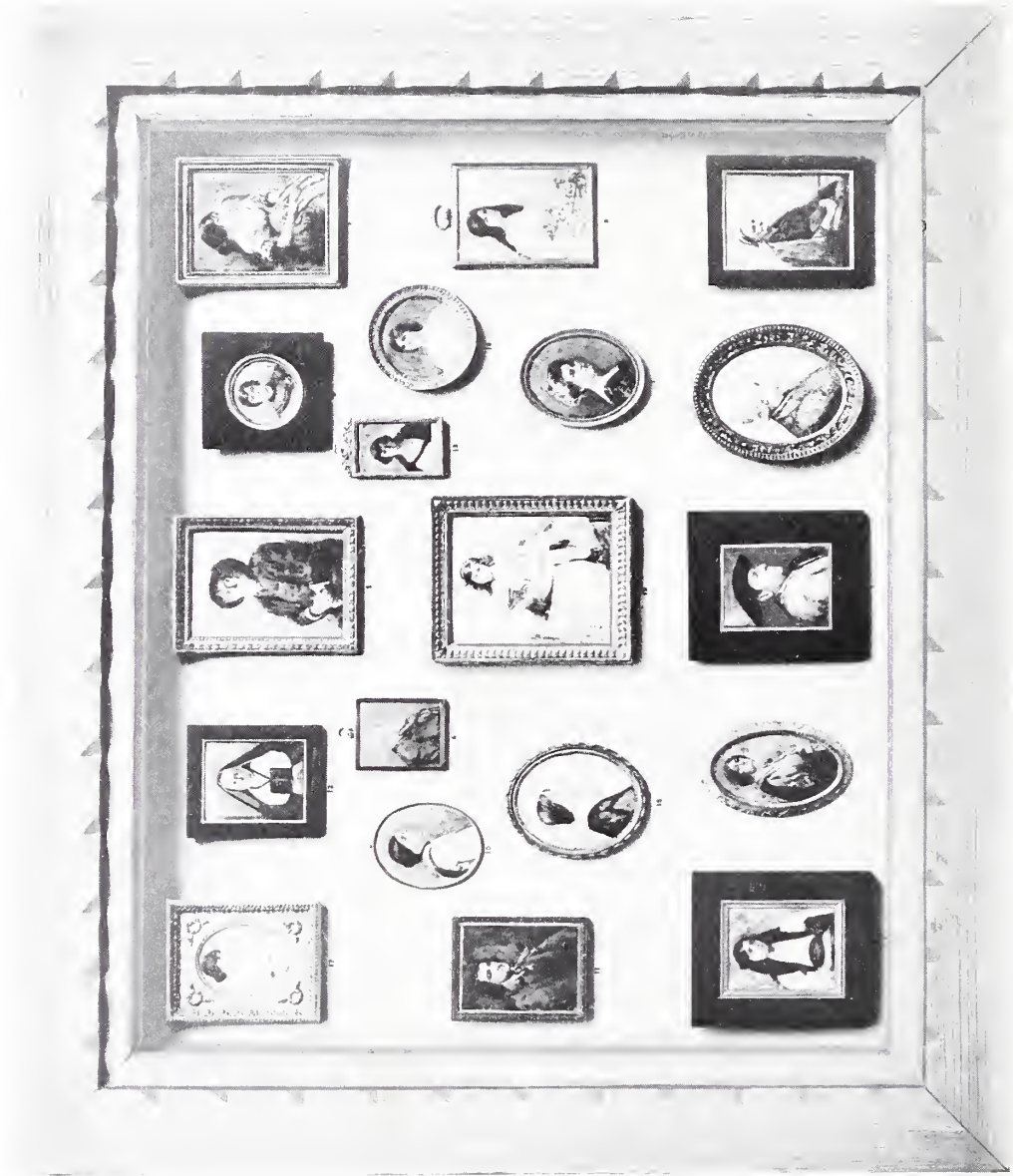
"The Evening Star." By Doris Rosenthal



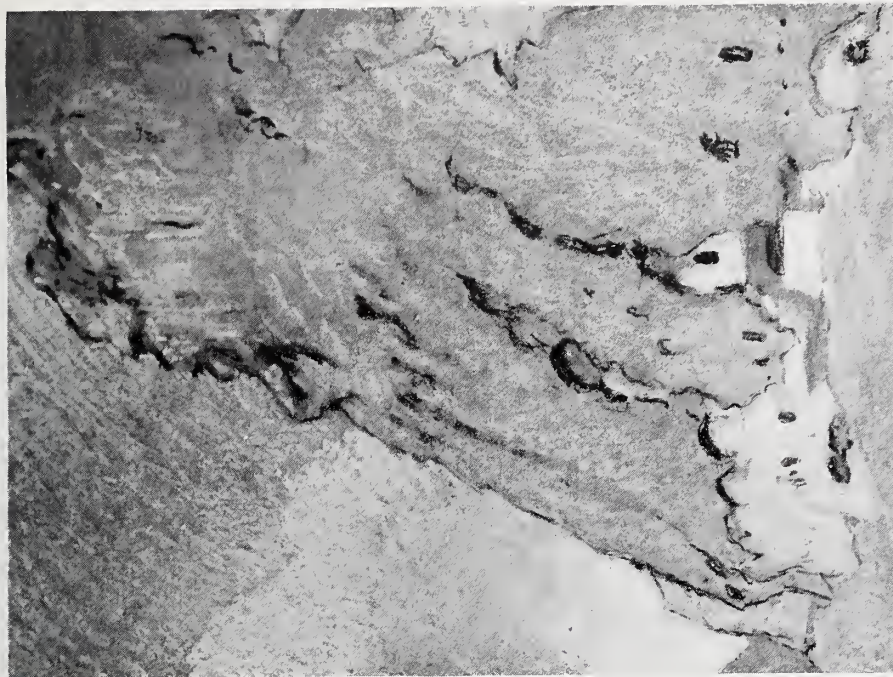
"The Vine." By E. Martin Hennings



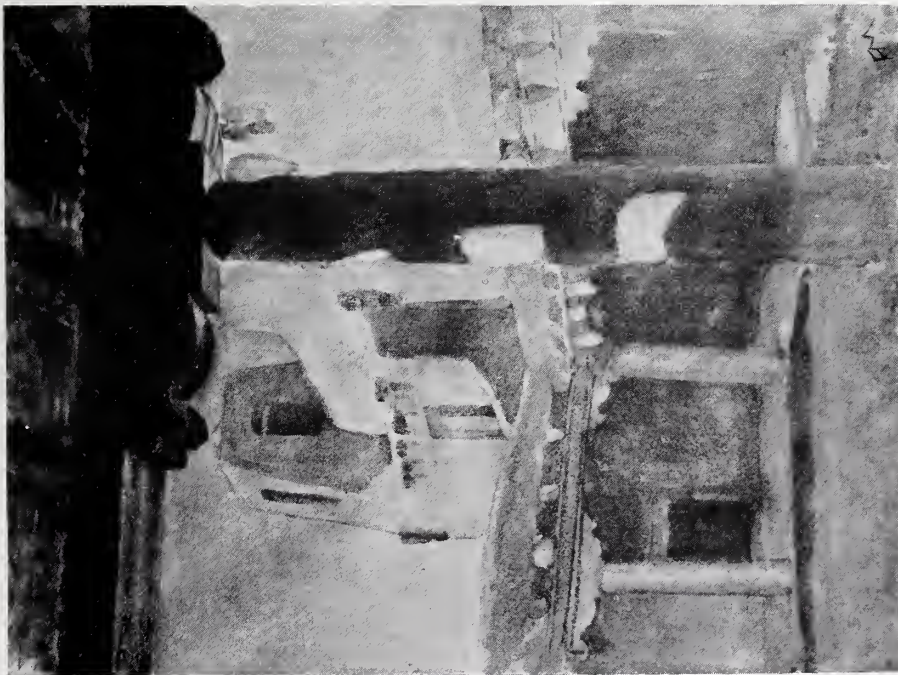
"When the Day is Done." By E. S. Coe



Miniatures. By Eva Springer



"Cliff-Houses—Rito de los Frijoles." Kenneth M. Chapman



"Patio and Tower of New Museum." By A. F. Musgrave



"Old Town Morning." By T. Van Soelen



"Pueblo Pottery." By Henry Balink



"Glimpses of Taos." By Mrs. E. E. Cheetham

THE PAINTINGS OF DONALD BEAUREGARD

ALICE KLAUBER

A PAINTER may not be judged excepting by the whole of his work. This is as true—and as untrue—as it might be of any other workers in the world.

Imagine two men discussing Shakespeare; the one knowing only the sonnets, the other knowing only King Lear or Henry the Eighth. Each knows something quite essential, but he alone knows Shakespeare who knows all his works.

In this regard only the unfortunate artist is fortunate. Only he who sells nothing and gives away but little shall live in the eyes of posterity as a whole and not as disconnected members.

The beloved painter, Donald Beauregard, will be known as a living entity in Art, partly because he was unfortunate in his life. With a very great gift, he passed away early and almost unrecognized. A few friends, who valued the incomplete life, have collected nearly all of the works of this young painter and have permanently placed them in the new Art Museum in Santa Fe. Heretofore they have found a warm welcome at the Panama-California Exposition. And thereby hangs a tale:

Just before the official opening of the Exposition one of the art galleries was equipped with artificial lighting of a kind not previously used. It was thought best to invite a small group of interested persons to have a first view of the gallery, and for this occasion a temporary arrangement of the Beauregard pictures was made. Among the guests of this evening were some of the members of the Women's Board of the Exposition. These may seem unrelated facts, but, insignificant in them-

selves, in combination they become important, for through this accidental meeting it came about that the pictures found, as a complete group, the sympathetic setting which they held for more than two years in the Women's headquarters of the California building.

During the evening of the opening Dr. Hewett gave a little talk on the painter, Donald Beauregard. In brief, the main points of his life were these:

Donald Beauregard, artist, died May 2, 1914, at the home of his parents near Fillmore, Utah, not having reached the age of 30 years. At the University of Utah, from which he graduated in 1906, he showed himself not only brilliant in his studies, but talented with the brush. In October, 1906, he went to Paris, where he studied art under Jean Paul Laurens, remaining in Europe two years. During the years 1909 and 1910 he was director of Art in the public schools of Ogden, Utah.

A new trend was given to his activities in the summers of 1909 and 1910, which he spent with the archaeological expeditions of the University of Utah and the School of American Archaeology in Arizona and New Mexico. There he met Mr. Frank Springer, who was so impressed with the genius and character of Mr. Beauregard that he thenceforth took a personal interest in him and assisted him with his art studies in Spain, France, and Bavaria for two years. While in France in 1912 he fell ill, and received the first intimation of the seriousness of the ailment which was to cut short his career as he was entering his prime. From that time on he worked feverishly to prepare him-

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“Scene in Switzerland.” By Donald Beauregard

self for the great work and opportunity that awaited him.

He returned to this country in the fall of 1913 to execute the commission given him by Mr. Springer, a series of mural canvases illustrating the life and influence of St. Francis of Assisi. The pictures were to embellish the auditorium of the New Mexico building at the Panama-California Exposition at San Diego, thence to be returned for permanent installation in the Palace of the Governors, in Santa Fe. Mr. Beauregard soon demonstrated that he would win a high place in the world's hall of fame with this work, but the last summons came when he was fairly in the midst of his task.

And now the question naturally arises, what was the impression made by the

pictures themselves? Well, the flavor was new, and as always in such a case it took some time before words were found to express it.

I remember one discussion of many that took place in that popular Hostess Gallery soon after the opening of the Exposition. One woman was loudly voicing her opinion that new art is a demonstration of license and not liberty; the other quietly maintained that the artist must be allowed at least as much freedom as the designer. “There is no reason”, she said, “why we should accept wall-papers, hangings, porcelains, and rugs of fanciful pattern and strong color, and in the same room quarrel with every picture that dares to show courage or invention”. For a moment the belligerent one paused:—“Of course, I

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see," she said slowly, "what these pictures do for this room; it is only when you come to examine any one of them alone that its beauty is in question." The friend of the Beaugard pictures put a quiet hand on her arm. "When you say that you see what they do for this room, you have admitted that these pictures have existence as Great Art. Filling that requirement covers their utmost function."

What the pictures did for that room cannot be exaggerated. For two years they sang across the spaces of a rather cold interior and made it vibrate with clear, fine tones. Persons who arrived at the doorway leading from the vast, dome-shaped California building to this colorful interior drew audible breaths of relief. The place was both restful and stimulating because the pictures communicated harmony and fine courage. The lesson of such a showing of the complete development of one artistic mind, in a setting which harmonizes with that mind, can scarcely be over-

estimated in its importance. The consistent hammering on the same note, the force of the individual message uninterrupted by conflicting ideas, leads to results that should be studied by museums everywhere in America.

The study of the whole expression of one American mind repays us because it makes one thing clear; that the joy of full expression is communicable. Life is worth while when we see such work, because the world was absorbingly interesting to this artist. It was attractive, colorful, vibrating; it was constantly changing and deeply moving to him. Contemplating his work as a whole, we remember that other great painter who said, "A painting must, first of all, be a joy to the eye." Donald Beaugard had in fullest measure the power of putting this faith into terms of paint.

[The paintings of Beaugard, consisting of forty-six canvasses, hang permanently in the gallery which bears his name in the new Art Museum and in the rooms of the Women's Museum Board. A small room adjacent is devoted to an exhibition of his watercolors, and here also may be seen his sketch books and field notes.—*Editor.*]

CATALOG OF BEAUREGARD PAINTINGS (GIFTS TO THE SCHOOL)

I. IN WOMEN'S RECEPTION ROOM

1. Utah Landscape.
2. Old Peasant Woman.
3. Peasant Market Scene.
4. Trees on a Hillside.
5. The Artist's Studio.
6. Breton Landscape.

II. IN BEAUREGARD MEMORIAL GALLERY

7. Peasant Girl.
8. Boys Bathing.
9. Breton Peasant Woman.
10. Stacks of Grain.
11. Peasant Girl in Red.
12. Boys Bathing.
13. Young Fisherman.
14. Samson.
15. Breton Landscape.
16. Lazarus.
17. Breton Peasant Girl.
18. David Before Saul.
19. In a French Cafe.
20. Portrait of Donald Beaugard by Himself.

21. Centaur Carrying Off a Dryad.

22. Queen Esther.
23. Market in Fishing Village.
24. Coast of Normandy.
25. Clock on Mantel.
26. Harbor Houses.
27. Peasant Girl.
28. Park View with Figures.
29. Scene in Switzerland.
30. Lone Tree.
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32. Scene in Switzerland.
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34. Still Life.
35. Fishing Boats.
36. Cincinnatus.
37. Crowd of People on Two Levels.
38. Clouds.
39. Landscape, with Trees in Fore-ground.
40. Pan and the Dryad.
41. Men Rowing.
42. Village on Slope.
43. Blue Mountains.
44. Snow; Low Cottages and Crooked Tree.

III. IN FIRST FLOOR GALLERY

45. Portrait of an Artist.
46. Indian Village at Evening—New Mexico

IV. IN WATER-COLOR GALLERY

47. Old Age.
48. A Mountain Village.
49. Peasant Woman.
50. Farmsteads in Normandy.
51. Mother and Daughter.
52. The Market Place.
53. Row of Sycamores.
54. Decorative Piece-Triple Panel.
55. Rural Scene.
56. The Sister's Vow.
57. Copy of a Dutch Print.
58. The Townhall.
59. Fishing Boats.
60. Turkish Boy.
61. Springtime in the Park.

(Fifteen other water-colors not yet hung.)

THE ST. FRANCIS MURALS

PAUL A. F. WALTER

THE influence of St. Francis of Assisi upon religion, art, literature, music, discovery, science and politics, is written large in history. His was the voice that ushered in the Renaissance, six hundred years ago. The life of the gentle saint is our noblest heritage from the thirteenth century. He founded the great order of Franciscans, who taking the vow of poverty and continence set out to persuade the world to accept Christ as its Saviour. It was they who planted the Cross in New Mexico, eighty years before the Pilgrims landed at Plymouth Rock. Their converts among the Pueblo Indians numbered tens of thousands, and these men and women under the direction of the Franciscans built the missions at Acoma, Pecos, and other pueblos,—massive, imposing structures—a century and a half before they reared the missions of California. The Franciscans suffered excruciating martyrdom in the Pueblo rebellion of 1680 and at other times, writing into the annals of this commonwealth a page of glorious sacrifice and devotion.

Santa Fe, the capital city of New Mexico, like every Spanish town has its patron saint, and it is St. Francis, the city's ancient name being "La Villa Real de Santa Fe de San Francisco," "The Royal City of the Holy Faith of St. Francis." It is fitting, therefore, that in the beautiful sanctuary of the new Museum, a splendid adaptation of the ancient Franciscan missions of New Mexico, the mural decorations commemorate the life and influence of the gentle St. Francis.

It was Mr. Frank Springer who made possible the realization of a dream, by

giving the means to execute this noble work of art. Donald Beaugard, a young artist of notable achievement and still greater promise, was commissioned to the task. Having studied under masters in Paris, in Munich, in Spain, having won high honors, he visited Assisi and the places which knew St. Francis. He steeped himself in the



1. The Conversion of St. Francis

ART AND ARCHAEOLOGY



2. The Renunciation of Santa Clara

spirit of the Middle Ages and the Renaissance, read the works of St. Francis and the biographies of the saint, then set to work to make the preliminary sketches for the six panels now placed in the Auditorium. Being decidedly modern in his trend, a superb colorist, he conceived a St. Francis without the traditional halo, without the stigmata and insignia that are characteristic of most paintings of this holy man. He represented him as a very human young noble, emaciated and ascetic, who had wrestled with the spirit and crucified the flesh. The first sketches were made

in Europe and brought to Santa Fe, where, in his studio at the west end of the Palace, they were worked over and over again. Beaugard, like St. Francis, wrestled sometimes in veritable agony, to create a masterpiece, but Death took him just as he had actually begun work on the great panels.

Reverently, lovingly, unselfishly, with faithful adherence as far as possible to the original sketches, Carlos Vierra and Kenneth M. Chapman of the Art staff of the School of American Research, commissioned by Mr. Springer, took up the work where Beaugard had been

ART AND ARCHAEOLOGY



4. Preaching to the Mayas and Aztecs

compelled to leave it. It was carried out as far as possible in the spirit of Beaugard, but of necessity the artists wrought into the work their own instinctive genius, their own technique, so that it is not difficult to tell which has been completed by Chapman and which by Vierra.

1. CONVERSION OF ST. FRANCIS

This panel Beaugard found one of the most difficult to compose. He made several sketches, but rejected them one after another. He sought to present

the moment that St. Francis made his final decision, the moment that he put away definitely the luxury and allurements of his castle at Assisi to embrace the austerity and poverty of monastic life. The panel he worked upon could not be used because of a change in the shape of the niche in which it was to be placed, but the picture in place in the west wall of the auditorium faithfully reproduces its spirit. It is the most austere, the simplest of them all. There is St. Francis kneeling with bare knees



3. Columbus at La Rabida



5. Building the Missions of New Mexico

upon the cold flag-stones at the entrance to the convent; above him the crucifix, beyond at one side a spluttering candle; in the distance upon the wooded hill gleams the white castle of Assisi. The intense blue of the starlit Italian sky gives the panel a note of mystery and silence. To one side of St. Francis lie the habiliments he has discarded for the coarse or brown sackcloth of the Friars.

2. RENUNCIATION OF SANTA CLARA

The triple panel at the north end of the western wall tells of the conversion of Santa Clara and of the healing of the robber who had waylaid and beaten St. Francis. Santa Clara, also of the nobility, was so moved by the saintliness and humility of St. Francis, that she, too, discarded her fine raiment in exchange for the coarse garments of the sisterhood she founded—blessed where-



6. Apotheosis of St. Francis

ever poverty, oppression and misery have made their abode. The picture shows, on one side, her mother with averted eyes, and the entourage of Santa Clara displaying their horror and contempt. Unseen by them, the three virtues—Poverty, Chastity and Obedience—are ministering to Santa Clara, who is enraptured at the heavenly vision vouchsafed her. In the right-hand panel St. Francis is kneeling at the side of the robber, cleansing his leprous sores. The panels on the west walls of the nave deal with the life of

St. Francis directly. They were completed by K. M. Chapman.

3. COLUMBUS AT LA RABIDA

The panel on the west wall of the transept symbolizes the influence of St. Francis on Spain and the Discovery of America. Columbus and his son, after years of wandering, find welcome and hospitality at the Convent of La Rabida near Palos, Spain, from which port Columbus sailed later upon his voyage which transformed the world. It was a Franciscan who was confessor to Queen Isabella, and who pleaded the cause of

ART AND ARCHAEOLOGY

Columbus at the Spanish Court at "Santa Fe," the tent city lying below Granada of the Moors. The panel shows Columbus at La Rabida, and depicts his vision of the caravels that were to convey him across the Atlantic. Carlos Vierra completed this panel.

4. PREACHING TO THE MAYAS AND AZTECS

The triple panel on the east wall is an idealization of the Conquests of the Cross in Mexico and Central America. In one panel are depicted the Spanish Conquistadores with their lances and banners, their glittering armor and shining helmets—merciless exponents of military conquest. In another panel are the Indians, with their exotic and dramatic symbols, gathered around the sculptured altar, the leader carrying a pagan staff or scepter, strangely like a crucifix. In the background are the magnificent temples and palaces, unlike anything the European world had ever seen. It is a conception of pagan splendor and pageantry on one hand, of military power and haughtiness on the other, and of mercy and pity proclaiming that the visions of the spirit are greater than the triumph of arms.

5. BUILDING THE MISSIONS OF NEW MEXICO

The fifth mural shows the building of the missions of New Mexico. In the

foreground are three Franciscan fathers, one of them kneeling on the ground and measuring with calipers the plans spread out before him, while the others look on with evident interest. In the middle ground rise the huge adobe walls pierced by the main entrance to the proposed sanctuary, the carved corbels supporting the viga above the door. Indian women, one with an olla upon her head, are on their way to the pueblo, on the brow of the mesa. In the background are the purple and crimson mountains and shadowy canyons with the glowing vault of the sky above them.

The two pictures on the east wall as well as the Columbus painting were completed by Carlos Vierra.

6. APOTHEOSIS OF ST. FRANCIS

Last is the triple mural panel in the chancel, facing the main entrance. St. Francis at the Spring is ministering to "Religion" guarded by "Theology" in sombre garb. Farther to his right is "Art", a beautiful girl in red. To his left stands "Poetry" gazing heavenward; while the aged sage sitting calmly upon a rock in the foreground is "Philosophy". The woman in yellow holding aloft a babe which reaches for the fruit of "Life" is "Society," as it embraces all humanity. This triple panel was completed by Mr. Chapman.



AN ARTIST'S IMPRESSIONS OF SANTA FE

IN a letter to a fellow artist Robert Henri says:

“The new Museum is a wonder. . . . Santa Fe can become a rare spot in all the world. Nearly all—one might say all—cities and towns strive to be like each other and not to be like themselves. Under this surprising present influence, Santa Fe is striving to be its own beautiful self. Of course there are negative influences which combat, but the beautiful thing has taken root, and the Museum has grown in its beauty and it is likely that it will spread its healthy kind.

“Most museums are glum and morose temples looking homesick for the skies and associations of their native land—Greece, most likely. The Museum here looks as though it were a precious child of the Santa Fe sky and the Santa Fe mountains. It has its parents' complexion. It seems warmly at home as if it had always been here. Without any need of the treasures of art which are to go into it, it is a treasure of art in itself; art of this time and this place, of these people and related to all the past. My hope is that it will shame away the bungalows with which a few mistaken tastes have tried to make Los Angeles of Santa Fe, and the false fronts which other mistaken tastes have tried to make New York of Santa Fe. Santa Fe may do the rare thing and become *Itself*.

“The painters are all happy. The climate seems to suit well both temperaments—to work or not to work. And here painters are treated with that welcome and appreciation that is supposed to exist only in certain places in Europe.”

ROBERT HENRI.

Therein a master in more than one form of expression tells the story of the aspirations of the School in Santa Fe.—*Editor*.

PRESIDENT EGBERT TO MEMBERS OF THE ARCHAEOLOGICAL INSTITUTE

AS President of the Institute, elected at its recent meeting in December, I desire to give a word of greeting to my fellow members. To us has fallen an obligation never before placed upon its members in the history of the Institute. I refer to the part we must perform in maintaining the organization during the war and in so strengthening it that when the war has ceased we may be prepared for the new opportunities which shall be placed before us.

The definite objects of our existence as an Institute have been set forth as archaeological research, diffusing archaeological knowledge, stimulating the love of art, and in general contributing to the higher culture of the country. For the accomplishment of these purposes may I ask for renewed interest in the various activities of the Institute, the Schools in Rome, Athens, Jerusalem, The School of American Research at Santa Fe, the departments of Medieval Study and of Colonial Art, the American Journal of Archaeology and ART AND ARCHAEOLOGY, and finally our lecture system?

If we desire to attain in any degree the various objects for which the Institute exists there must be a decided improvement in its financial condition. We cannot at this time turn the attention of those interested in archaeology to excavations. Hence, in general, our efforts should be directed toward building up the financial structure so that we may be ready for a vigorous campaign as soon as the war is over.

May I suggest two important methods whereby the financial condition of the Institute may be considerably strengthened? First, the various societies should carefully and scrupulously observe the agreement whereby a definite portion of income belongs to the treasury of the Institute, and endeavor to maintain their present activities so that the steady growth of membership may continue; second, our efforts should be directed to raising an endowment fund so that the Institute may continue its work without interruption when untoward circumstances threaten the membership.

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Some time since, the Institute undertook the publishing of a monumental work on the excavations at Assos, but did not complete the undertaking. The completion of this publication is a definite obligation, unfulfilled only because the finances of the Institute do not justify the expenditure at this time.

These, therefore, are the objects which we might well set before ourselves for attainment during the coming year.

Very sincerely yours,
JAMES C. EGBERT,
President.

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ART AND ARCHAEOLOGY

An Illustrated Monthly Magazine

PUBLISHED AT WASHINGTON, D.C., BY

THE ARCHAEOLOGICAL INSTITUTE OF AMERICA

(TITLE REGISTERED U.S. PATENT OFFICE)

VOLUME VII

MARCH and APRIL, 1918

Nos. 3-4

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TEACH HIM ON THESE, AS STAIRS TO CLIMB
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-EMERSON



FRONTISPIECE.—A Large Temple Jar of the Ming Dynasty

ART *and* ARCHAEOLOGY

The Arts Throughout the Ages

VOLUME VII

MARCH-APRIL, 1918

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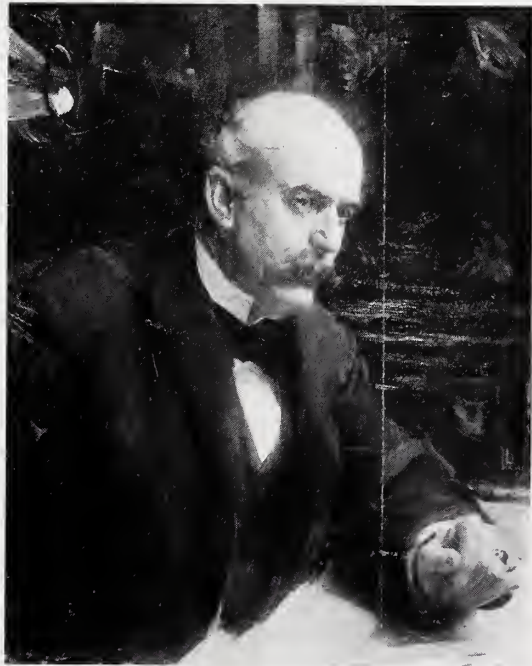
THE CITY ART MUSEUM OF SAINT LOUIS

CHARLES A. W. VOGELER

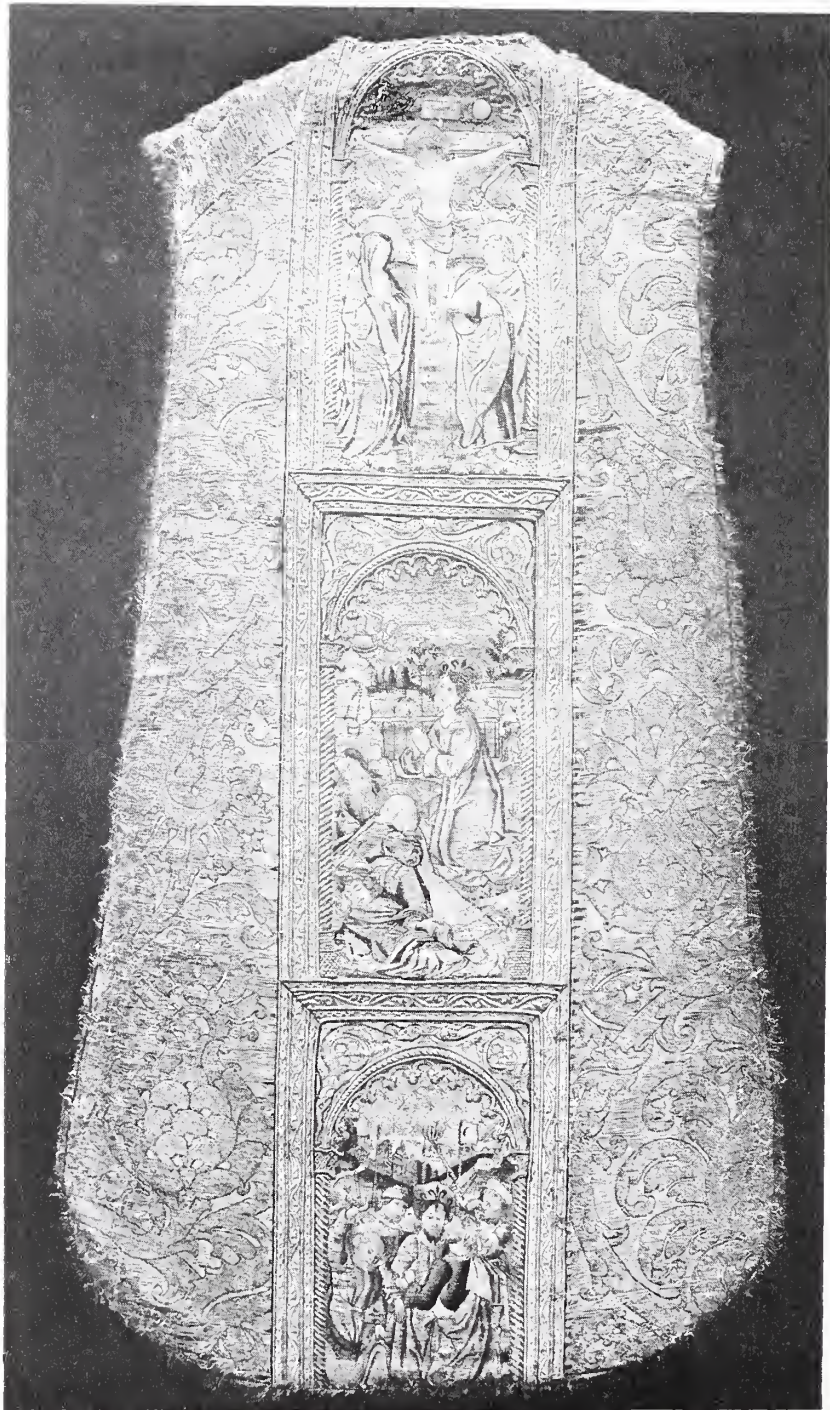
IT is only in recent years that any considerable proportion of the public in America has enjoyed the possession of original works of art. Our knowledge of the art of the sculptor and painter was in the case of the most of us no nearer the reality than marriage by proxy to a woman we had seen only by photograph. Art, as most of us Americans regarded it, was a serious thing to the aesthete, or a chance for the capitalist to spend his money. It was not a serious thing to the public, for a very good reason; it practically did not exist. Of reproductions, plaster casts, women's classes in art, we had enough. But literal reproduction is opposed to art, which involves self-assertion. Self-assertion, the principal constituent of the work of art, is inimitable. That is why the original alone is perfect.

Most of us recall the days of our childhood when a grandfather or an uncle showed us photographs of sculpture at Delphi or of paintings by Velas-

quez in the Prado; or we were taken to the drawing room at school and it was explained before a commercial plaster



Portrait by Zorn of Halsey C. Ives, Founder of the City Art Museum



A Spanish Renaissance Chasuble of the Early XVI Century

ART AND ARCHAEOLOGY



Gallery XVII, City Art Museum, St. Louis

cast that we were before a masterpiece. It was well meant but not true. What the grandfather or uncle or teacher had in mind was not the reproduction which enabled him to reconstruct by memory and to visualize for himself the forceful character of the original. We were shown a counterfeit,—perhaps a good counterfeit, but nevertheless a counterfeit,—and if we formally acquiesced, we were not converted.

If originals were not essential, Italy could sell the frescoes of Michelangelo and others of the Sistine Chapel, or Greece her precious temple of Nike on the Acropolis, and replace them with reproductions. This demonstrates not

only the necessity of originals but also the desirability of keeping reproductions apart from them, in a museum. The public does not at first discriminate between the two and is liable to be misled by the reproduction so long as it is confused with originals.

The City Art Museum of Saint Louis has been acquiring for a good many years chiefly original works of art. The museum owes its existence to Halsey C. Ives, a citizen of Saint Louis. He was the soul and mind of the Art Museum until his death, in 1911. It was Dr. Ives who established the museum as an adjunct to the Washington



A French Renaissance Door of the XVI Century

ART AND ARCHAEOLOGY

University School of Fine Arts, of which he was the head, and which needed originals and reproductions for its students; it was Dr. Ives who stimulated public interest in the museum until it grew into a large collection; who induced the Louisiana Purchase Exposition to construct the present building of stone as a permanent memorial of the Exposition; who caused the State Legislature to authorize public taxation to maintain an independent municipal museum. For this use a tax of a fifth of a mill on the dollar produces a revenue amounting at present to about \$150,000, increasing from year to year with the growth of the city. Thus a democratic institution was born, named The City Art Museum to distinguish it from other large museums of the country, which are private corporations.

The present director, Mr. R. A. Holland, who succeeded Dr. Ives, carries forward the purpose of his predecessor. In the course of time the evolution of the museum has brought about a higher standard and a better appearance. Inferior objects have been replaced by better examples; a more consistent installation has been made possible, and the museum occupies a place with the more impressive museums of the country,—not for the possession of the greatest number of examples in any one class but for its policy of presenting what it has in the best possible way. That is to say, the endeavor is being made in Saint Louis to avoid overcrowding, and to offer a scientific classification, without sacrificing the features of a thoroughly enjoyable museum.

In the main hall is a memorial dedicated to the memory of Dr. Ives, with this inscription, taken from his own words: "Art should be a matter of



A Bronze Temple Bell of the Chou Dynasty
Height, 1 foot, 5 inches

every-day enjoyment and use to every normally-constituted man, woman or child." That the effort to achieve this has not been in vain is shown by a constantly increasing attendance, reaching a maximum last year of 252,560 visitors.

The present arrangement of objects is as follows. If we include eleven galleries in the basement where reproductions and some originals are displayed, forty-five galleries are in use. A capital, though small, collection of Egyptian antiquities is installed in two; Greek and Roman objects occupy the same number of rooms, but the representation is weak except for some Greek vases and a few other objects of importance. Comprehensive, on the other hand, is a collection of the art of China, marking the greatest advance of the

ART AND ARCHAEOLOGY



Imperial Vase, K'ang-hsi Period

past two years. It contains only about four hundred pieces, but great care has been exercised in the selection of characteristic examples. A recent purchase, for instance, is a Sung bulb bowl of fine Chun Yao. Another is a large bronze temple bell of the Chou dynasty, with inscriptions, frets and bosses.

The art of the Near East has a smaller representation, embracing only a few pieces of Persian armor, textiles and ceramics. Of European ceramics there are few and those not always of the best. Three Renaissance tapestries were recently acquired, and a Spanish cope

and chasuble of the early sixteenth century, showing figures embroidered in colors on a gold ground, of excellent workmanship and of a delicate beauty.

The Old Masters of painting are represented by examples of good quality but, in most cases, by lesser known artists. The largest number of foreign paintings is to be found in French examples of the nineteenth century, and while the museum is regrettably weak in pictures of the Barbizon school, of which it has on view only six, the group of French impressionists is worthily represented by Monet, Manet, Pissarro and Sisley. The collection has a Monticelli of good quality and an exceptional Puvis de Chavannes.

One of the more important French paintings is *The Reader*, produced by Manet before he took up impressionism. It was done in the early sixties and shows the influence upon Manet of Velasquez and of Frans Hals.

Pictures of the Spanish school include *The Hermit*, by Zuloaga, acquired last year, and Sorolla's well-known early work, *Another Marguerite*. The modern Dutch school is also reflected in works to which a Mauve of good quality and a Mesdag were added last year in a gift of thirty paintings presented by Mrs. Daniel Catlin of Saint Louis. The Scandinavian schools present a convincing front in some six canvasses.

It has long been the endeavor of the museum to make the collection of American paintings a comprehensive one. The collection is large and good.

Winona Falls, by Alexander H. Wyant, resembles *The Reader* by Manet, in that it reflects the early manner of the painter and points for its inspiration rather to the older masters like Ruisdael than to our present standards.

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It is not mere topography; it is like a Ruisdael chiefly for virile rendering of light and powerful movement of a body of water. It may be added that the collection contains as well two other Wyants in his later and better-known manner.

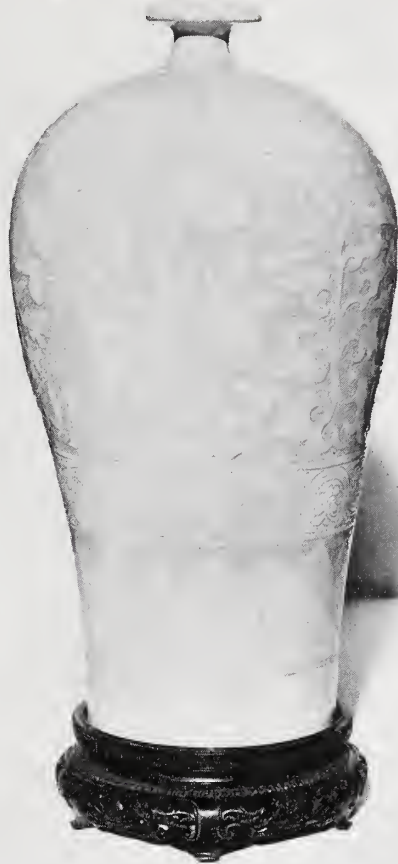
Adoration, a madonna-like conception in light blue and gold, is perhaps the best known work by Charles W. Hawthorne. The triangular composition of this picture is reminiscent of the quattrocento, the feeling on the other hand essentially modern. Torn Lingerie is one of the most beautiful examples of the work of Frederic C. Frieseke. Recently the museum has acquired Charles H. Woodbury's successful marine, *The Rainbow*.

Gallery XV contains twenty-four pictures by Childe Hassam, Horatio Walker, D. W. Tryon, Fuller, Dewing and other American artists, presented by Mr. W. K. Bixby, President of the Board of Trustees. *La Farge's Wolf Charmer* and *Inness' Storm on the Delaware* are both in this collection.

ART AND ARCHAEOLOGY reproduced, last May, *The Young Sophocles*, by John Donoghue. This, a group by Constantin Meunier, and bronzes by Paulanship constitute the most noteworthy examples of sculpture.

In the department of prints, the Italian, Dutch, German, French, English and American schools are represented, and good examples of each country are hung on the walls of two galleries on the second floor.

A department that has assumed more recent importance is devoted to furniture. Though but begun, it offers characteristic pieces of William and Mary, Queen Anne, Hepplewhite, Adam, Sheraton, and Chippendale, and a number of French provenance. Of



A T'u Ting Wine Vessel of the Sung Dynasty

the latter we reproduce two, of the XVI. century, which have been recently acquired. One is an oak credence, of the period of Francis I., the front carved, with renaissance ornament representing figures, birds, foliage and scrolls; the back and sides in linen-fold. The other is a large walnut door, seven feet four inches in height, with eight panels containing figures, amoretti, dolphins and other creatures, foliage, cornucopias and scrolls, in low relief, and eight larger heads in high relief.

City Art Museum, Forest Park, Saint Louis.



Stefano da Zevio, Madonna. Museum of Art, Worcester, Mass.

FRENCH GOTHIC AND THE ITALIAN RENAISSANCE

A. KINGSLEY PORTER

DURING the Middle Ages the dominant influence in western art was the Gothic of France. This fact is so familiar that the statement borders upon banality. The generalization holds, even in some apparent exceptions. If France borrowed the Flamboyant from England, she nevertheless gave the style its distinctive character, and passed it on to other nations in a French guise. It is hardly an exaggeration to say that from the twelfth to the fifteenth century, the superior excellence of the French manner was acknowledged throughout Europe, from Sicily to Scandinavia, from Ireland to Hungary.

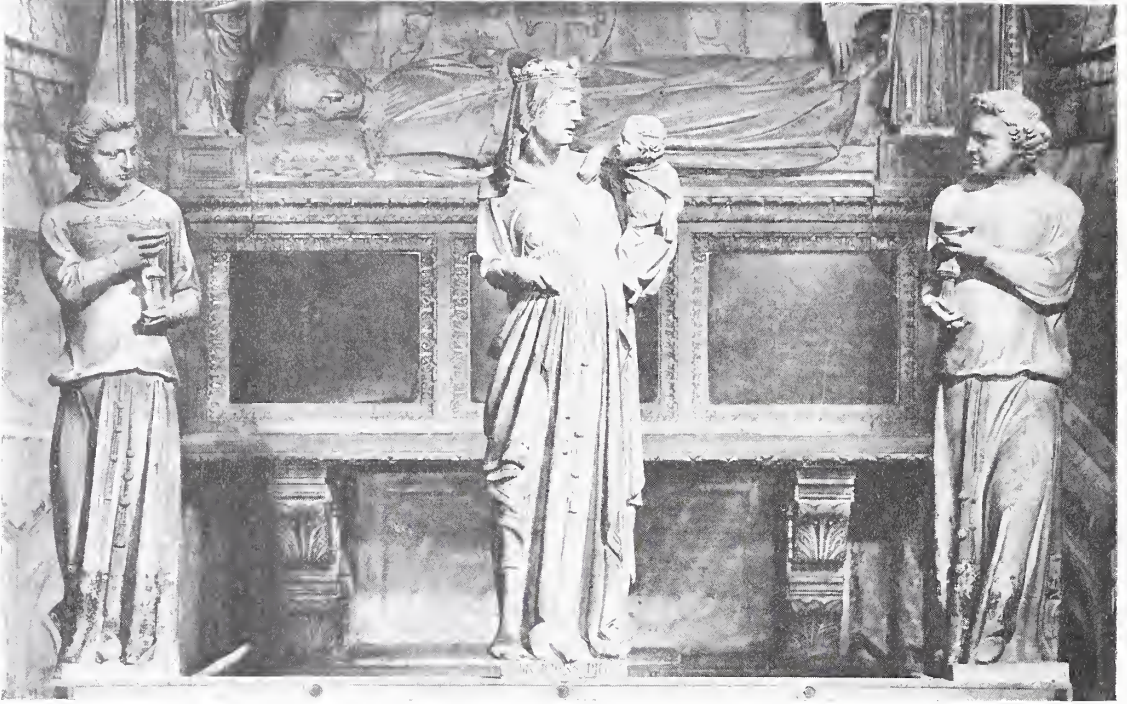
It has, however, generally been assumed that the influence of Gothic ended with the Middle Ages, and that Renaissance art sought its inspiration in other sources considered more pure or more troubled according to the critic's angle of vision. Scholars have almost entirely overlooked the very deep influence which the French Middle Ages exerted upon the art of the Italian Renaissance. It is indeed a curious paradox that a period which seems the antithesis and negation of Gothic should nevertheless owe to its despised predecessor essential features of its greatness; so curious, indeed, that the point may be worth investigation in some detail, even at the risk of falling into that most slippery and sticky of bogs, analysis of style.

Fortunately, however, not all our way lies through this swamp. French mediaeval influence was exerted upon Italian Renaissance art not only through

the borrowing of artistic motives, but also through the borrowing of philosophic ideas. French scholasticism had held in Europe as preeminent a position as French architecture. In the Gothic cathedral architecture and philosophy had been inseparably entwined. European art in the Middle Ages was therefore deeply influenced by French scholasticism, and in Italy continued to be so influenced throughout the Renaissance.

No conception was more characteristic of scholasticism than that of the sibyls. For the mediaeval mystic the entire world was imbued with symbolism. In every detail of nature God had written the solution of the enigma of the universe, if man would but read. If the dove has red feet, it is because she signifies the Church, which advances across the centuries with feet bathed in the blood of martyrs. The nut of which the shell is hard as the wood of the cross, but of which the inner meat sustains the life of man, is the image of Christ. The Old Testament is the transparent shadow of the New; David and Solomon, Adam and Isaac, figures of Jesus. Pagan literature was interpreted in the same spirit. The *Iliad* of Homer, the *Metamorphoses* of Ovid became profound allegories of Christian truth. Of all pagan figures the sibyls lent themselves most easily to such imaginative poetizing. There was about these strange beings, half women, half goddesses, a grandeur, and aloofness which had baffled antiquity itself, and which made them seem to the Middle Ages worthy companions for

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Giovanni Pisano, Madonna and two Angels, Capella degli Scrovegni, Padua

the Hebrew prophets. According to M. Mâle, a rôle in the Christian drama was first given to the sibyls by St. Augustine, who put into the mouth of the Erythraea an acrostic poem on the Last Judgment. The sibyl was conceived by the author of *Dies Irae* as ushering in check by jowl with David, amid ashes and destruction, the final evening of the world:

*Dies Irae, dies illa
Solvat saeculum in favilla
Teste David cum Sibylla.*

The Gothic artists did not hesitate to make for the sibyl a place beside the most authenticated Hebrew kings and prophets. Surely the temple of paganism was never despoiled of a grander or more striking column for the adornment of the Christian church.

The austerity and power of the

mediaeval sibyls fascinated the Italian Renaissance. Castagno's *Cumana*, which seems sculptured in flint, is but an attempt to express, in terms of the concrete and near-sighted Quattrocento, the unbounded vastness of a Gothic ideal. Definitive expression was given these pagan prophetesses by Michelangelo, who sealed them with immortal beauty. How much of the stormy grandeur of the Sistine is due to the iconographic conception of the sibyls, which the Titan of the Cinquecento was so well able to represent, but which he, or any man of the Renaissance, would have been powerless to invent!

Michelangelo's *Last Judgment* is equally inspired by mediaeval thought, in part tempered by the fire of Dante, in part mined directly from its native rocks. The author of the *Dies Irae*

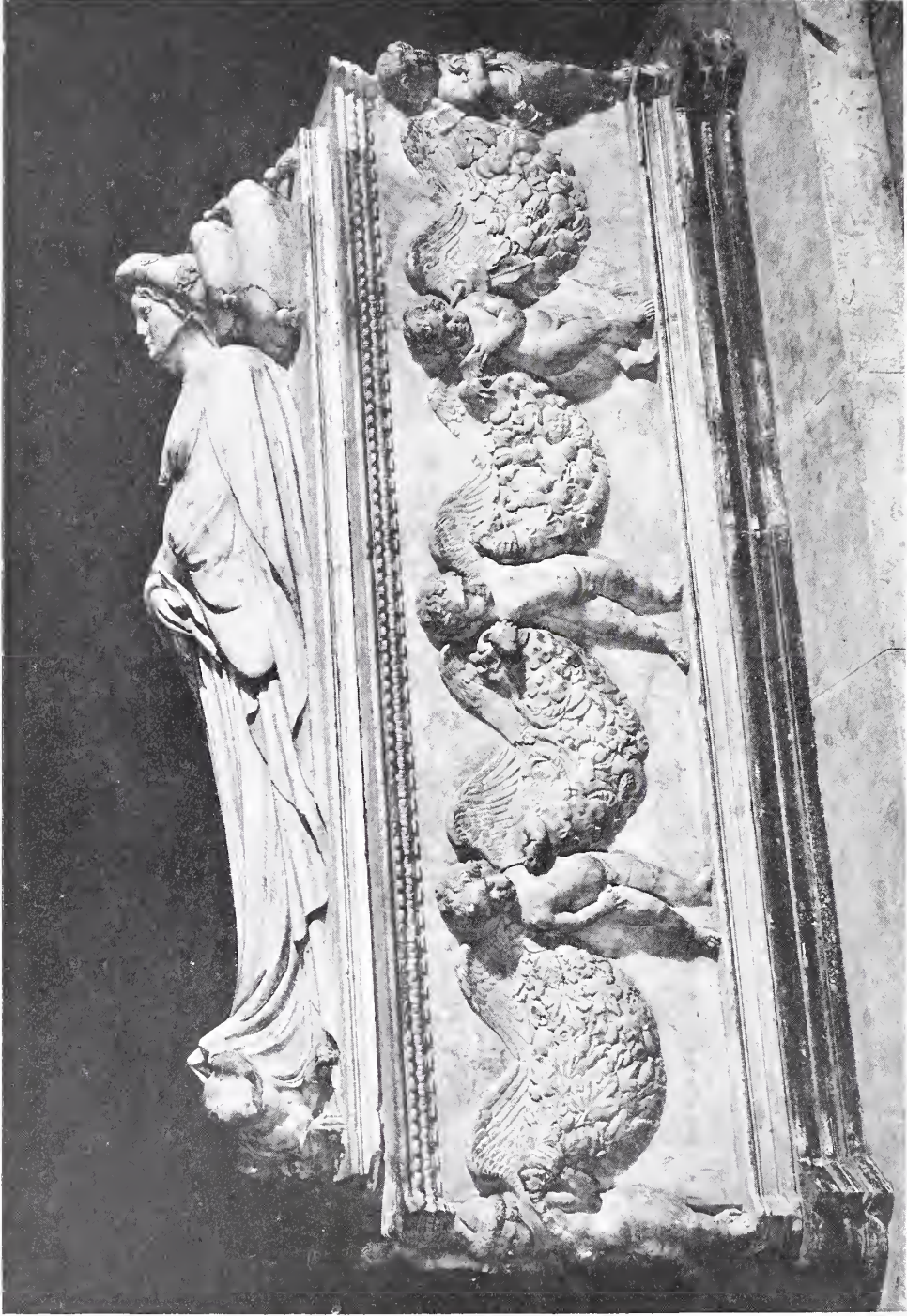
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had already conceived the relentless, avenging Christ—*rex tremendae majestatis*—although without the physical violence, the convulsive corporeal energy which Michelangelo portrayed. It is unfortunate that the painter took his inspiration from literature rather than from the Gothic artists. Mediaeval sculptors, in fact, had attained in their representations of the *Last Judgment* heights to which they hardly rose in the treatment of other subjects. They were wiser than Michelangelo because they wove together many moods to form a single symphony. A colour scheme gains force by the introduction of extraneous tints, and a piece of music will be more overwhelming if softer passages are introduced in contrast with the climaxes. In the *Last Judgment* of Bourges, terror is unquestionably the prevailing note—terror inspired by the gaping tombs, by the rising of the dead, by the malevolence of the fiends, by the tortures of the damned, by the jaws of Hell. But the feeling of horror is heightened by contrast. The Christ who shows his wounds, even while alluding to His own sufferings, is not without sympathy for those of others. For all His sternness, He is approachable, as not even Fra Angelico at Orvieto was able to paint Him. The Virgin and St. John intercede for sinners, not entirely without hope of success. Abraham with real benevolence receives the souls of the blessed to his bosom. An angel, openly delighted, lays his hand with inexpressible tenderness upon a soul who has been weighed in the scale of justice and not found wanting. Neither Christ nor his ministers know Michelangelo's exulting joy in the infliction of punishment. And in the *voussoirs* sing in triumph the choirs of the heavenly host, celebrating the victory of the blessed.



Civitale, Angel of the Annunciation
Metropolitan Museum of Art, New York

The mediaeval conception is more convincing, less exaggerated, of finer grain. Michelangelo's work is like a piece of music orchestrated only for trombones. There is something of the same monotony in Signorelli's frescos at Orvieto which form the most complete



Jacopo Della Quercia, Tomb of Ilaria Del Carretto, Lucca Cathedral

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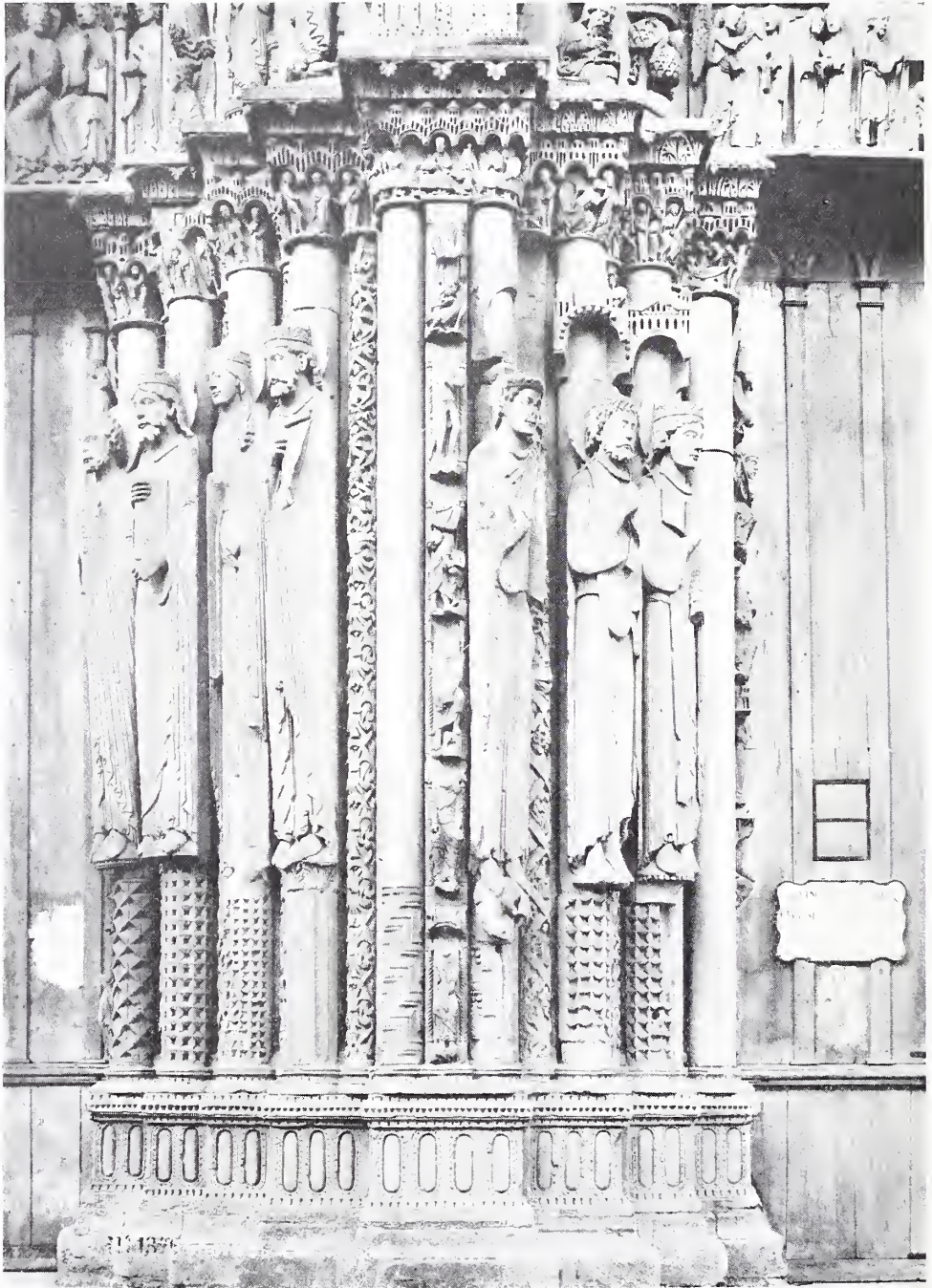
chronicle in art of the ending of the world. It is only in the ceiling that contrast is attempted, and even here rather grudgingly. The previous work of Fra Angelico forced the Cortonese to devote this space to the choruses of patriarchs, prophets, apostles, martyrs, virgins, and doctors; but those which he painted are executed in a dry manner that makes them seem almost as joyless, and certainly more bored, than the seething masses of the damned below. Hell and Paradise are passed over swiftly, each being crowded into the half of an awkward lunette, most of which is occupied by an opening; it seems as though the artist had purposefully suppressed, so far as he dared, both, in order that he might not be forced by logic to dwell, more than he wished, upon the delights of Heaven. Similarly Purgatory, with its element of hope, interested him but little. It is represented by means of small monochrome medallions, depicting scenes from the opening cantos of Dante's description, hidden away among the exquisite vine- and scroll-work of the dado. The scenes of terror, on the other hand, are developed with extraordinary amplitude. The mediaeval legend is elaborated with a fullness of detail Gothic artists had never attempted. Act by act the dreadful drama unfolds. The cosmic upheavals which shall announce the ending of time—fire, flood, earthquakes, pestilence, war; the coming of the Anti-Christ, his miracles, his horrid preaching, lawlessness, murder in the world; the blowing of the trumpets, the opening of the tombs, the resurrection of the dead, ghastly skeletons clothing themselves with the nude flesh of perfect youth; the elect separated from the lost; the damning of the damned. The curtain falls on a divine tragedy of hate.

Although treated in a completely Renaissance spirit, the Orvieto frescos are founded upon the Gothic epic. Without the basis of the legend, Signorelli's achievement would have been impossible.

Indeed the debt which the Renaissance owes to the Middle Ages for having supplied the subject matter of its art is incalculable. Quattrocento artists were constantly drawing upon the rich stock of mediaeval lore. In the cloister of S. Maria Novella a follower of Castagno painted the blind old man Lamech, led by Tubal-Cain, shooting with his bow and arrow the aged and wicked Cain skulking in the bushes. Not only the Hebrew Apocrypha, but the legends of countless later saints had been touched with gold by Gothic poetry. Renaissance artists often chafed at the limitations imposed upon them by tradition. When freed from this restraint, however, their achievement, instead of soaring to



Bernardo Daddi, Vision of St. Dominic
New Haven School of Fine Arts, Yale University



Chartres Cathedral, Detail of West Portal

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greater altitudes, like Simon Magus, fell. The Council of Trent, in signing the death-warrant of Christian mythology, gave the *coup de grace* to art. The Renaissance only stood, because built on the solid foundations of the Middle Ages.

The spirit of St. Francis himself is thoroughly French. Indeed, it is inconceivable that such a character could have existed in Italy, had it not been for the influence of the scholastic thinkers of France. Italy, before the coming of French influence, had in matters pertaining to religion tended to be indifferent, even sceptical and flip-pant. There is no trace of mysticism, of scholasticism, of philosophy worthy of the name, before the first half of the twelfth century. French influence poured in, and St. Francis of Assisi was born.

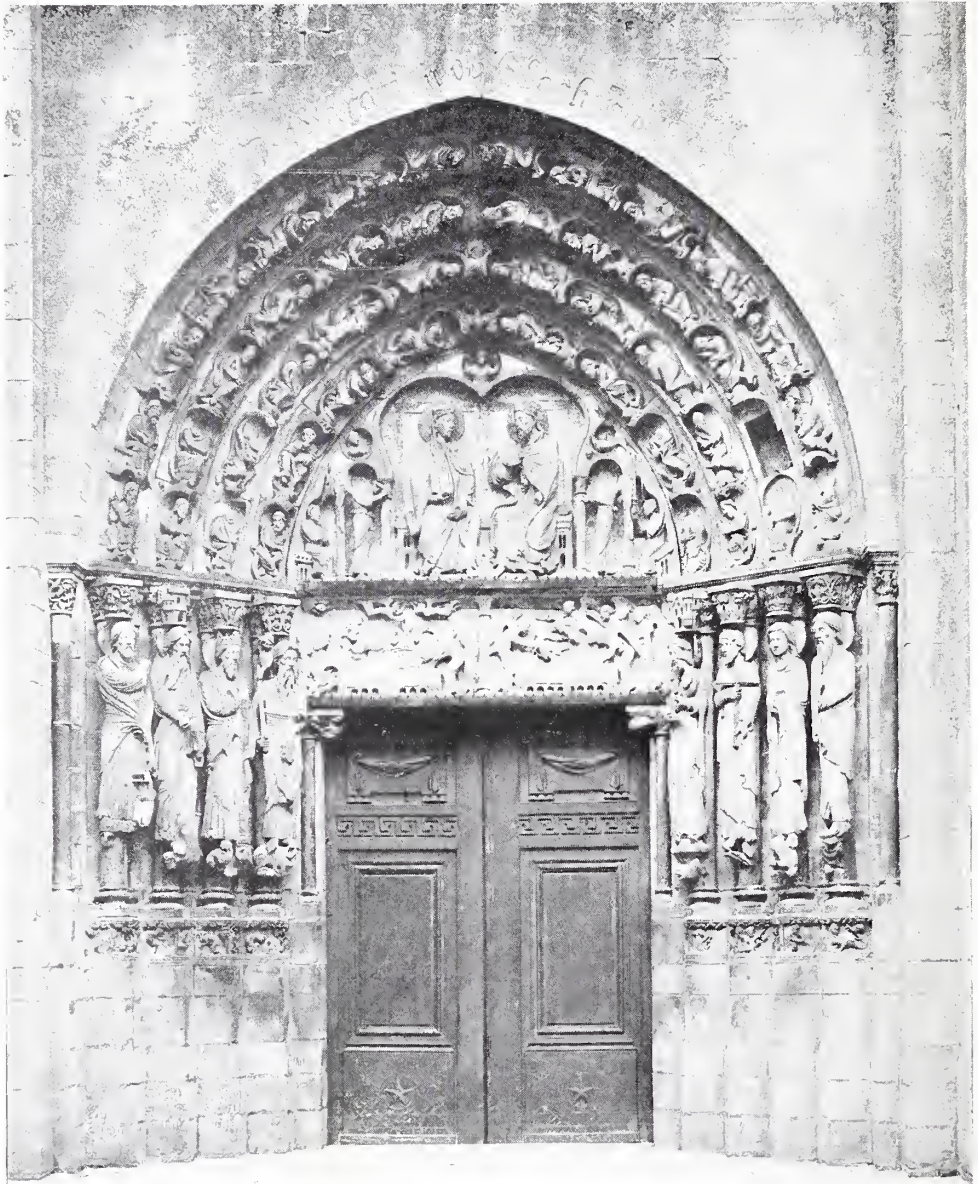
Before the coming of French influence, the Madonna was comparatively little worshipped in Italy. It was the French who developed the cult of the Virgin, surrounding it with the poetry of legend, and glorifying it by the beauties of art. Without French mediaeval thought the world could never have possessed that wonderful series of Italian Madonnas beginning with the Rucellai and culminating in the visions of Botticelli.

Equally striking are the artistic borrowings of Renaissance Italy from mediaeval France. Several features of Brunelleschi's architecture are derived from French Gothic. The compound piers of his churches, such as S. Spirito at Florence, though treated with classical detail, are a Gothic feature. The continuous reveals of his windows, doorways and arcades, the most characteristic decorative mannerism of his style, were simply an adaptation of the

continuous mouldings of French Flamboyant. The famous borders to Ghiberti's doors of the Baptistery of Florence, with the charming and naturalistic imitations of flowers and beasts, are a literal copying of the type of ornament that had been evolved by the Gothic artists of France. The quatre-foils, in which are placed the reliefs in the celebrated doors of Ghiberti and Andrea Pisano, are a motive taken from Gothic edifices of France at least a century earlier in date. The shape of the panels is only slightly altered from those of the façade of Amiens, filled with works of plastic art even more compelling in beauty, and is identical with that of certain medallions in a window of the ambulatory at Sens.

But it was especially in sculpture and in painting that the Italian Renaissance depended upon the French Middle Ages. It is recognized that the men who did most to form the art of the Renaissance were the two sculptors, Giovanni Pisano and Donatello. Giovanni Pisano's contribution to the artistic progress of the period was line, that of Donatello was realism. Now Giovanni Pisano's line and Donatello's realism were both inspired and made possible by the Gothic art of France.

Let us take up the question of realism first, since it may seem incredible that the great sculptor of the Renaissance should have owed, even indirectly, his art to the North. And first of all, it must be recognized that the value of realism in art has generally been over-estimated. For four centuries realism has been the chief, and often the sole ideal of artists, and exactly those centuries have in general been a time of precipitate artistic decline. The value of pure beauty, of illustrative beauty, of decorative beauty, of beauty which



Senlis Cathedral Portal

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Neroccio de Landi, Annunciation. New Haven School of Fine Arts, Yale University

is not necessarily any direct imitation, least of all any realistic representation of natural objects, has been overlooked. That is the reason, perhaps, that decorative art has largely gone out of the world, and that we have no longer objects of utility, such as furniture, wall-paper, stuffs, or household articles, which are also works of art. The Middle Ages thoroughly understood decoration. The mediaeval artist felt it to be quite immaterial whether or not he attained naturalistic representation. He was generally content with beauty, and cared little whether his figures produced illusion. The modern artist cares chiefly whether his figures produce illusion, and too often is indifferent whether they be beautiful.

Until the twelfth century, mediaeval art contented itself with pure and abstract beauty, such as it could attain. There was much study of design and of decoration; but there was little realism. But in the second half of the twelfth century the French artists of the Île-de-France began to turn to nature, preserving, however, their sense of design, their feeling for pure beauty, derived from long centuries of schooling in the field of conventional art; they took the

forms of nature, selected with an artistic tact that has never been equalled those which of all others most happily lent themselves to the particular purpose in hand, and conventionalized them just as far as was necessary. This process was first applied to purely architectural numbers, especially to capitals. The plant forms selected were the bulbous ferns, the graceful and slender flora of the early spring. The Romanesque abbey, austere and sublime as the winter, suddenly burst into the spring blossom of Gothic.

This was the first step towards naturalism in the long and steady evolution that has gone on from the twelfth century to the present day. And mark how radical a step it was. Architecture would seem the least imitative of the arts. The natural acanthus is said to have inspired the classic Corinthian capital; it almost certainly did not, but even if so, all feeling for nature, all realism, was long ago crushed out of the motive. Except in the Gothic period, architecture has always been unimitative. Even in the Italian Renaissance when men were going mad on realism, architecture remained conventional. We seek in the buildings of



Botticelli, Madonna of the Wheat. Boston, Collection of Mrs. J. L. Gardner

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Palladio and even of Bramante in vain for one touch of the imitation of nature which bore so fair a flower in Gothic art.

The Gothic capital was the first step towards realism. *Facilis descensus Averno*. The naturalism which had begun in so charming and delicate a manner was carried by the fourteenth and fifteenth centuries even in France to extravagance. In the capitals and string-courses the imitation of nature became ever more exact, the conventionalization less, the total result more restless. Nothing could be greater than the delicacy with which the Flamboyant architectural foliage is carved; nothing more tender than the love with which each detail is observed and studied. But the beauty of the building as a whole has been lost in the elaboration of the parts.

From architecture, realism soon spread to the sister arts of sculpture and painting. In the twelfth century, as, for example, in the west portal of Chartres, the artists had carved statues chiefly with an eye to beauty. Soon after, the study of nature entered. In the northern transept of Chartres in the early thirteenth century, we find more naturalistic proportions, more realistic features, draperies that are far more real, but still the ancient beauty, the sense of design, the feeling for decoration survives. At Reims, in the second half of the thirteenth century, realism has already become dominant. There is no longer rigidity in the pose of the figures. They move freely, place their weight now on one foot, now on the other, turn as do living human beings.

As time went on the sculptures became more and more naturalistic. Along with decorative significance departed also illustration and sincerity. The art is no longer charged with the

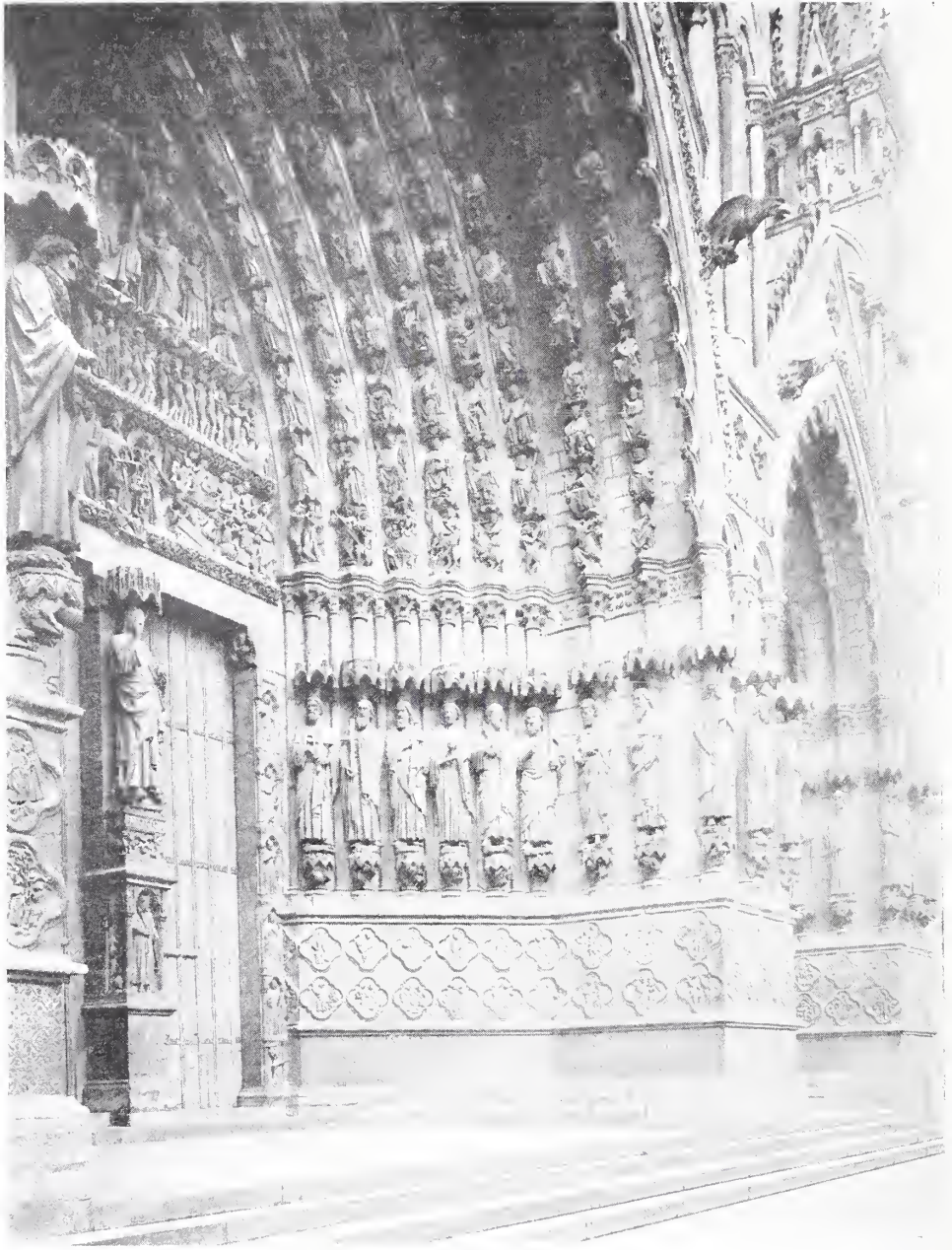
intellectuality of earlier times. The artist forgets Christ in his intense interest in the wrinkles and moles of the peasant who serves as his model.

Stained glass underwent precisely the same evolution. The figures of the twelfth century, grand and hieratic, charged with symbolism and intellectuality, glorious in colour and decora-



Brunelleschi. Detail of Doorway and Window in the Badia Fiesolana, Florence

tive quality, begin to show in the thirteenth century the study of nature. Later the figures become less rigid, more lifelike. Mary, who in earlier works had stood impassive, impersonal, a symbol beside the cross, swoons at its foot. Sentimentality goes hand in hand with realism. In measure as the study of nature supplants the study of beauty, the colours become softer and weaker,



Amiens Cathedral, West Portal

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the design less vigorous; in short, both illustration and decoration decline.

Now with these naturalistic tendencies of French mediaeval art, the Italian artists of the Renaissance were well acquainted. From the middle of the twelfth until the fifteenth century, Italy, like the rest of Europe, had been the obedient follower of France in matters artistic. French methods, French ideas, French designs, were carefully studied and closely imitated. Donatello, therefore, could not have failed to be aware of French realism. When he set himself the task of studying nature, as his purpose in life, there is little reason to doubt that he derived his inspiration by some means from France. We thus see that French mediaeval art is at the basis of what superficially seems most antagonistic. To it we owe the study of nature in the Renaissance, the art of Masaccio and of Michelangelo. In fact to it we owe all modern art.

In the case of Giovanni Pisano the influence of French mediaeval models is so clear and unmistakable that it has been universally recognized even by critics who had little familiarity with Gothic work. His father, Niccolò is given much importance in the handbooks of Italian art, especially those of the machine-made variety, as having instituted the classical revival. In point of fact he did nothing of the kind. The imitation of antique fragments had been going on in Italy long before his time, not only in architecture, but in sculpture as well, as is evident, for example, in the Baptistery of Florence or the reliefs of the facade of Modena. Niccolò Pisano was a very indifferent artist. He is inferior to contemporary sculptors of France and even to the twelfth century sculptors of Lombardy, in composition, in feeling for beauty,

and, in fact, in almost every true requisite of plastic art.

With his son, Giovanni, the matter was different. Giovanni was trained under unfortunate auspices, and his early work executed in connection with, or under the influence of, his father, shows many of the latter's faults in confusion of composition and vulgarity of detail. However, Giovanni's own genius soon asserted itself. He turned from the turgid art of Niccolò to the limpid beauty of French Gothic, became French in spirit, as thoroughly and completely French as if he had been born and brought up in the ateliers of Paris.

Now, as we have said, not Niccolò but Giovanni Pisano was the great formative artist of the Italian Renaissance. Giovanni was the man who blazed out the path that subsequent sculptors and painters for two centuries were to follow. And the great work of Giovanni was that he introduced from France the study of line. Until his time, the beauty of line had hardly been known in Italy. The French, however, had perfected it. In many works of sculpture, such as, for example, the tympanum of the Cathedral of Senlis, the Gothic sculptors of France had developed line to its utmost possibilities. From such compositions as this, Giovanni Pisano took his line which he passed on to the entire Tre- and Quattrocento. Now it is this French line which forms the chief merit of the greatest artists of the Italian Renaissance. It is line which sweeps us off our feet in the New Haven Bernardo Daddi, for me, one of the greatest Italian pictures in America. It is line, "singing line" as Berenson calls it, which makes unforgettable the "Annunciation" and the "Guidoriccio" of Simone Martini. It is



Rheims Cathedral, Detail of Portal

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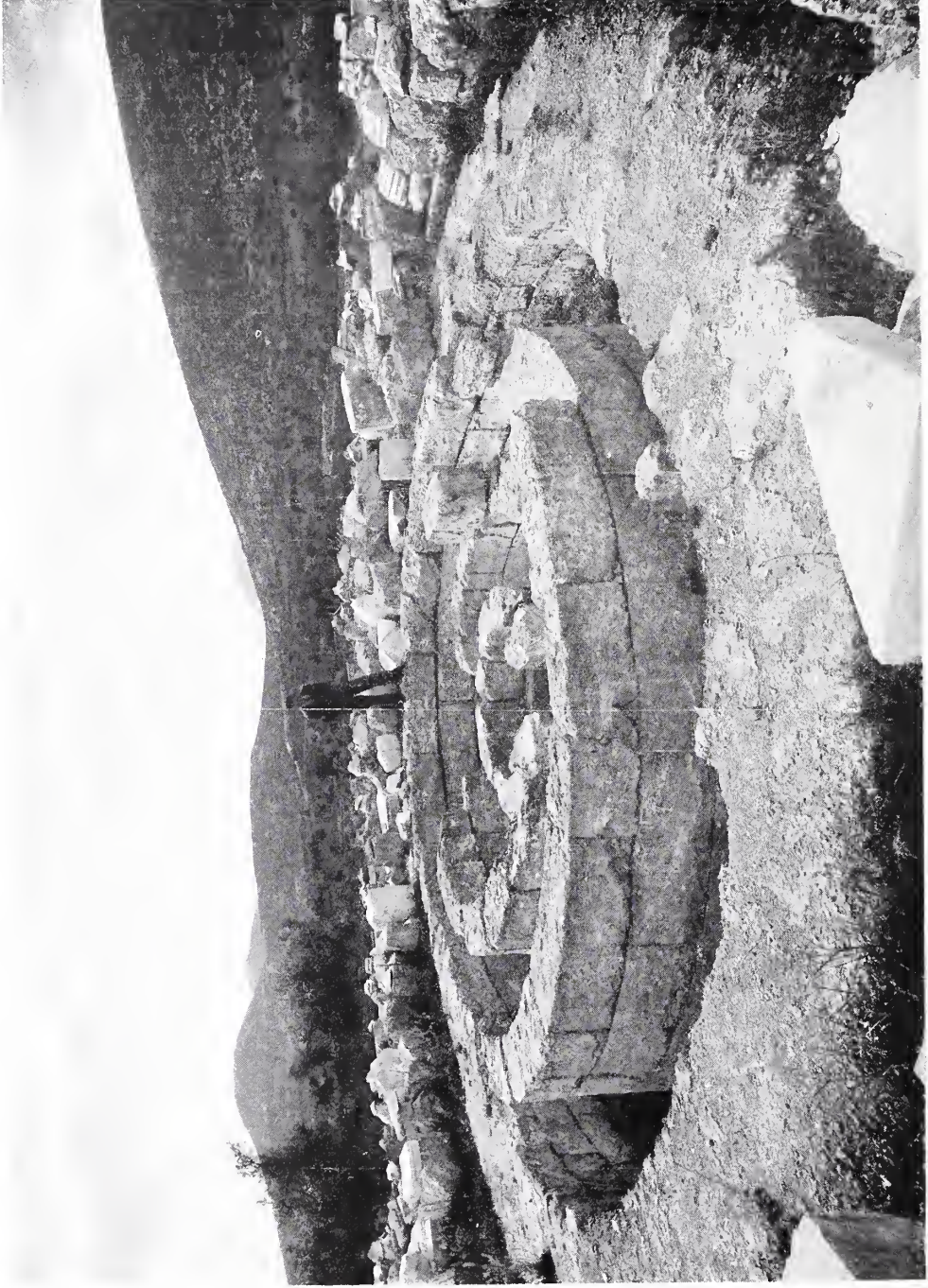
line that wins us in the transcendent Neroccio of the Yale Gallery. It is line that gives to the works of Botticelli that indescribable sweetness and languor that fascinates as does the taste of some exotic fruit. The spirit of Botticelli is essentially mediaeval. His drawings for Dante, in which perhaps more than in any other work, the inmost character of the artist is revealed, are as far removed from the tactile values of Masaccio as they are akin to the mysticism of the Middle Ages. Nor was the French spirit in the Italian Renaissance limited to these examples. It would be easy to follow it, permeating, conquering almost every artist of the Italian Renaissance. The Ilaria clearly shows this French influence. Indeed so patent is it, that the latest student of the monument, Mr. Marquand, inclines to believe the sculpture actually the work of a French artist.

The same French influence breathes in the gracious sweeping lines of the Civitale, now in the Metropolitan Museum, a monument not unworthy to be compared with the Ilaria herself for decorative content.

It is therefore clear that to the already recognized sources of the Italian Renaissance we must add French Gothic, and that we must ascribe to it some importance. The share of the classical revival has already been greatly diminished by the demonstration of the fact that the Gothic and especially the Romanesque of Italy formed the basic element out of which was created the sweet new style. This share must now be still further reduced. The singular fact also appears that when France, in the sixteenth century, took the Renaissance from Italy, she was in reality but receiving back what she herself had at least in part given.

New York





Sanctuary of Asclepius, Epidauros—The Tholos, or Rotunda

EPIDAUROS AND GREEK AND ROMAN MEDICINE*

CHARLES NEWTON SMILEY

AMONG the seventy-two treatises that have come down to us under the name of Hippocrates, the father of medicine, there is one entitled "On Air, Water, and Location." In this book which was written perhaps four hundred years before Christ, the relation of health to pure air, pure water, and attractive natural surroundings is duly emphasized. But several hundred years before this book was written, the principles and doctrines which it inculcates had been put into practice in what we may call the first Greek sanitarium at Epidaurus. Epidaurus was situated in a nook of the Peloponnesus, among pine clad hills not far from the sea. The sea was so near that the sea breezes played on the forests of pine. There was an abundance of pure spring water, and on the north the horizon was marked by the outline of low-lying mountains. Even today when the forests of pine are gone, the place is one of unusual attractiveness and healthfulness, for there is still an abundance of pure air and pure water. It was a suitable place of nativity for Asclepius (Aesculapius), the god of healing, a suitable place to build his first great temple, a suitable place of pilgrimage for the lame, and halt and blind, and all the sick of all the Greek world. Legend has it that Asclepius was the son of Apollo and a

mortal mother; that he was taught the art of healing by Chiron, the centaur; and that the climax of all his miraculous achievement was the raising of Hippolytus from the dead. The legend further says that when Hippolytus was restored to life, Zeus struck down Asclepius with a thunderbolt, fearing that men might become immortal through his ministrations. These myths, while they constitute a splendid tribute to the memory of the first Greek physician, warn us to expect more or less of quackery and humbug at Epidaurus. But let us not forget that even now quackery and humbug walk hand in hand with the art of healing and the science of medicine. The fact that Epidaurus was prosperous for more than a thousand years, that Timotheus adorned it with his sculpture, that Polycleitus the younger adorned it with architecture, that the good emperor Antoninus Pius erected buildings there, seems to be substantial evidence that it was a center of human benefaction, and that its history, if we could know it all, would be an important chapter in the history of Greek civilization.

It is a difficult chapter to piece together from the fragments. Epidaurus today is desolate and deserted, except for the fine museum building. Only one ancient building is standing, the theater. It is the finest, the best preserved ancient theater in all Greece. It was built by Polycleitus the younger, about three hundred and fifty years before Christ. There are seats for more

* To those who wish to pursue the subject further, the author would offer the following bibliography: Adams' translation of Hippocrates; The Temples and Ritual of Asclepius, Richard Caton; Pliny's Natural History; Cavvadias, Epidauré et ses ruines; Daremberg, Des Connaissances de Galien; Berdoe, Origin and Growth of the Healing Art; Pausanias (book two).

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The Theatre at Epidaurus

than twelve thousand spectators. The acoustic properties are almost perfect. One standing in the orchestra and speaking slightly above a whisper, can be distinctly heard by those sitting in the topmost row of seats one hundred and ninety feet away.

The ancient stadium has been excavated, where twelve thousand persons could sit and watch the races and other athletic contests. A mile out on the plain some traces of a hippodrome have been found. So it would seem that great attention was given to the amusement, the entertainment, and diversion of the sick.

Within the sacred precinct scarcely anything is left except the foundations of the various buildings. Perhaps it may be well to enumerate these before attempting to discuss any of them in detail. First the foundation of the *katagogion*, the hostelry built about four courts, with one hundred and eighty rooms for the entertainment of guests; the foundation of the gymnasium which contained an auditorium, where we perhaps may assume that lectures on hygiene were delivered; the foundation of the house of the priests, of the temples of Asclepius, Artemis, Themis, of the *Tholos*, and *Abaton*, of

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Surgical Instruments, National Museum, Naples

the great altar of Asclepius which from the nature of the stone work can be dated about 600 B.C.; the foundation of Roman baths and of the great propylaeum, the splendid entrance of the sacred precinct.

The sacred precinct lay between two brooks that were fed by springs in the hills to the west. The thing which most impresses a visitor today is the fact that the sacred precinct is marked by a net-work of conduits and water channels by which water was distributed to the various buildings. There are three of these buildings which deserve special attention, the *Tholos*, the *Abaton*, and the temple of Asclepius.

The *Tholos* was perhaps the most beautiful circular structure built by the Greeks. Although it was a comparatively small temple only sixty feet in diameter, the architect, Polycleitus the younger, worked for twenty-one years upon it. There were two concentric circles of columns, the outer one of the Doric order, the inner one of the Ionic and Corinthian orders intermingled. In the interior the great painter Pausias had painted allegorical figures of Drunkenness and Love, representing them as the two principal causes of disease. Beneath the floor was a very deep cellarway, divided into concentric compartments. It is supposed

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that these compartments were the home of the serpents sacred to Asclepius. These serpents were a harmless yellow variety, native to the Epidaurian valley. In the sculptured representations of Asclepius, one of these

serpents is always twined about his staff. When the worship of Asclepius was introduced in any new community, one of these serpents was carried to the place where the temple was to be built. In 293 B.C., at a time of pestilence at Rome, following the instructions of the Sibylline Books the Romans sent a commission to Epidaurus to secure one of the sacred serpents. As these commissioners were sailing up the Tiber on their homeward journey, the serpent left the boat and swam to an island. On this island the Romans built their temple to Asclepius and from that day to this there has been a hospital on that spot. In a similar way the worship of Asclepius was established in a hundred different places in the Greek and Roman world.

The exact function and significance of the serpent is not altogether clear. It is a well-known fact that serpent worship is common among primitive peoples. The Hebrews were not the only ancient people who could formulate the phrase, "wise as a serpent," and give the serpent the high honor of leading the way to the tree of knowledge. Among the Greeks serpent worship is intimately associated with the worship of dead heroes. This probably arose from the fact that serpents inhabited tombs. And so the serpent was identified with the spirit of the dead hero. Asclepius was such a hero, and so it is not strange that the common yellow snake of the Epidaurian valley was associated with him in his worship.

Not far from the *Tholos*, we find the foundations of the building called the *Abaton*. This consisted of some twenty-six yards of colonnades where the beds of the sick were made in the open air. This sleeping in the open air surely



The Statue of Asclepius

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Asclepius, Archaeological Museum, Naples

proved beneficial. The sick deposited their offerings upon the altar and were put to bed. After they were asleep, the priest came along and "consecrated their gifts into a sack," as Aristophanes says. Or Asclepius himself was thought to appear, attended by his sacred serpents which in certain instances helped the cure by licking the diseased parts of the patient. But the surest means of cure was through the dreams

which the sick man had. In the morning these dreams were faithfully reported to the priests who then gave prescriptions. In later times these prescriptions included such remedies as experience had proved beneficial. They included a plain diet, hot and cold baths, poultices, hemlock juice, hellebore, squills, lime water, and the like. A modern counterpart of this method is found in the miraculous cures which take place in the Christian church on the island of Tenos. Today, year by year at the festival of Panagia a throng of sick from the islands round about make their pilgrimage to Tenos, and the sick sleep in the church and in the precinct and are healed, and in the morning is published the long list of miraculous cures.

It was customary at Epidaurus when a patient had been cured, for him to set up a votive offering in the temple or in the vicinity of the temple. These offerings were usually stone slabs on which were inscribed a brief account of the cure. Very often there was a sculptured relief of the part of the body that had been cured. If a man had been cured of deafness, there would be an ear upon the slab; if his arm had been healed, there would be a sculptured representation of an arm. A considerable number of these slabs have been preserved. They indicate that patients came from all parts of the Greek world. Some of the inscriptions are very entertaining, because of the marvelousness of the cure recounted. Here are a few examples.

A man came to Epidaurus with the dropsy. His head was taken off, and he was held upside down until the water was drained out of his system; his head was then replaced. Rather heroic treatment.

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Asclepius, The Vatican, Rome

Another man came from Toronea. His mother-in-law had put leeches in his wine. Asclepius performed a surgical operation, removed the leeches, and sewed him up again.

Another man came to Epidaurus with only one eye. At night the god anointed his eye-socket, and in the morning he had two eyes.

A certain Hermodicus was brought to Epidaurus as a paralytic. The god commanded him to go out and bring a very large stone. He obeyed. And in later times the huge stone stood near the temple as a proof of the cure.

Heriaeus of Mytilene had no hair on his head. He came to Epidaurus and prayed to Asclepius to restore his hair. His head was anointed and his hair immediately began to grow.

These miracles are perhaps not more marvelous than some we find recorded in the New Testament.

One of the most interesting inscriptions gives an account of a certain Pandorus of Thessaly. Pandorus had a skin eruption which disfigured his forehead. He came to Epidaurus and was immediately cured. On returning to Thessaly he met his neighbor Echedorus who had a different skin disease. This neighbor set out at once for Epidaurus carrying with him a gift which the grateful Pandorus entrusted to him for the god. But Echedorus was dishonest. When he reached Epidaurus and the priest asked him if Pandorus had sent any gift, he replied in the negative. The priests put him to bed, and the next morning he woke up, not cured, but with both his own disease and that of Pandorus. The account reminds us of the Bible story of Elisha, Gehazi, and the Assyrian general who was cured of the leprosy,—how Gehazi, because in disobedience to his master he had accepted the gift from the Assyrian, was punished with the disease of the Assyrian, and went out from Elisha's presence a leper as white as snow.

There is one inscription with a quaint humor about it which ought to be quoted verbatim. "Blessed Asclepius, god of healing, it is thanks to thy skill

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that Diophantes hopes to be relieved of his incurable and horrible gout, no longer to walk like a crab, no longer to walk upon thorns, but to have a sound foot as thou hast decreed."

We know very little of the larger temple of Asclepius, about which the votive offerings were placed. The foundation and fragments of capitals show that it was a Doric temple some eighty feet long. Pausanias who visited Epidaurus in the second century after Christ, saw in this temple a beautiful gold and ivory statue of Asclepius that had been fashioned by Thrasymedes of Paros. From the same source we learn that models of some of the pediment sculptures and of the acroteria were made by Timotheus the sculptor who worked on the Mausoleum at Halicarnassus. Two mutilated acroteria are preserved in the museum at Athens. But these, exquisite as they are, are not so beautiful as a sentiment that was inscribed somewhere in the temple, perhaps in the vestibule: "Pure must be he who enters the holy sanctuary, but purity is to have holy thoughts."

To have the breath of the sea, the odor of pine forests, to sleep in the open air, to have mountains on the sky-line, to have pure water from the hills, to have one's exercise and diet carefully regulated, to be treated with such herbs as human experience had found beneficial, to have the diversion of the theater, hippodrome and athletic contests, to be confronted with testimonials carved in stone—hundreds of testimonials of those who had been previously cured—to live in such a place, in such an atmosphere of faith, ought surely to do much to relieve and cure many of the ills which afflict the human family.

Epidaurus had but one of a hundred



Nike Statuette from Epidaurus

different sanctuaries of Asclepius which dotted the Greek and Roman world. In each of these there was opportunity

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Surgical Instruments from Pompeii, National Museum, Naples

to study and experiment with every form of disease. In these sanctuaries there was the accumulated experience of centuries in the art of healing. And so it is not strange when that wonderful fifth century came along with its miraculous intellectual acumen, that this long accumulated experience should produce its genius in medicine, a gigantic first physician, whose form is still a high-towering figure on the intellectual sky-line. Aristotle called him Hippocrates the Great, and none of his successors have been inclined to dispute his right to the title. Some of his admirers traced his lineage back to Asclepius himself. However questionable this may be, there is no doubt that he came from a long line of priest physicians who ministered to the sick in the temple of Asclepius on the island of Cos. Two of the books which have come down under his name are compilations of the medical experience of this priesthood.

It would be impossible for me to outline the contents of the seventy-two treatises which have come down under the name of Hippocrates, or even to

outline the contents of the twelve treatises that are recognized as genuine without question. It is possible, however, to indicate some of the tremendous forward steps that were made by medicine under Hippocrates. First and perhaps most important of all, he announced to the world that all diseases are the result not of supernatural but of natural causes. This is a commonplace with us today. But in the fifth century before Christ it marked the dawn of a new day. It had been the universal view of primitive medicine among the Egyptians, the Hindoos, the Babylonians, and among the Greeks themselves that all diseases were the work of some offended deity, of some evil spirit, or the work of witchcraft or of the incantation of some living person. So long as such a view obtained there could be no proper search after the real cause of disease. And so long as the real cause was unknown there could be little hope of finding a remedy.

I have already spoken of the importance he attached to pure air, pure water, and suitable natural surroundings. He laid even greater emphasis on

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Surgical Instruments from Pompeii, National Museum, Naples

diet. He clearly enunciated the principle that the integrity of our organic economy rests upon an equilibrium of income and expenditure,—that the fundamental condition of health is a correct proportion between work and nutrition in view of the constitution of the individual and of the difference of age, climate, and season.

He not only laid down these broad basal principles of medicine, but he also made a real contribution as an accurate observer of the processes of nature. As an illustration of this,—he so carefully observed and recorded the changes which take place in the human face at the approach of death that physicians still speak of the *facies Hippocratica*: “A sharp nose, hollow eyes, collapsed temples; the ears cold, contracted, and their lobes turned out; the skin about the forehead being rough, distended and parched; the color of the whole face being green, black, livid or lead-colored.” An eminent English surgeon has said that all of his anatomical descriptions, with possibly one exception, are accurate. This is the more wonderful because in the days of Hippocrates there

was a strong religious sentiment against the dissection of the human body. A hundred years later in Alexandria under Ptolemy Soter the bodies of malefactors were given over to the medical school for dissection. Herophilus the president of the school is said to have dissected alive the bodies of six hundred criminals. But no such opportunity was open to Hippocrates. Nevertheless in spite of this lack of opportunity, his treatise on the joints is regarded as the finest surgical treatise of antiquity. He successfully trephined and trepanned the skull. He found a method of dealing successfully with gall stones. In dealing with fractures he regarded it as a disgrace if the patient recovered with his limb crooked or shortened. Two of his treatises are on epidemics. At the time of the great plague during the Peloponnesian war, he disinfected Athens by building great fires in various parts of the city.

Perhaps the finest thing about Hippocrates, however, was his attitude towards his profession. This attitude finds definite expression in the oath which he imposed upon those who

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studied medicine under him. The apprentice physician swore that he would honor his master as he honored his parents, that he would help the sick with all his knowledge and power, that he would never use for criminal purposes his knowledge or the instruments of his art, that he would never administer poison or give a woman the means of producing an abortion; that he would abstain from all erotic abuses, that he would keep an inviolable silence about all secrets which he learned in the practice of his art.

This oath constituted a magna charta, a bill of rights for the whole human race. It is the standard under which the true followers of Hippocrates have fought a battle royal against quackery and superstition.

In conclusion I wish to give a brief account of medicine at Rome, which I think will help us to a clearer notion of this battle royal. During the first five centuries of Roman history, the ancient and primitive view prevailed that disease is the result of supernatural causes, that pestilence comes because some god is angry. During these five hundred years three temples were built in Rome to avert pestilence,—to Apollo, to Aesculapius, and to Salus. Even in the second century before Christ, when we come to such a practical man as Cato the Elder we find him writing a medical treatise which consisted principally of incantations against evil spirits. The quackery of Roman medicine during the early empire is best revealed by the character of the nostrums that were administered, concoctions that would make our patent medicines grow pale with envy. Pliny mentions a celebrated cure-all called Theriaca, which was composed of seventy-five ingredients, and another called the Mithridatic antidote that

had almost as many component parts.

From these statements it must not be thought that medicine had made no progress in the Roman world. An examination of the medical treatises of Galen who was court physician of Marcus Aurelius shows conclusively that there had been vast progress in the five hundred years that had passed since the death of Hippocrates. Some of the more important advances were tracheotomy, bronchotomy, lithotripsy, scarification for the dropsy, the resection of bones, a thorough study of the diseases of women, and a classification of mental diseases equal to our own. From the time of Hippocrates down to the time of Galen there had been a succession of true physicians who had maintained a serious and sincere attitude towards their profession, who had fought persistently against quackery and humbug and superstition.

Perhaps I can not do better in closing this paper than to quote a passage from Galen that will illustrate the dignity of their attitude. "True piety consists not in sacrificing hecatombs, nor in carrying a thousand perfumes into His temple, but in recognizing and in proclaiming His wisdom, almighty power, love, and goodness. The Universal Father of Nature has shown His goodness by wisely providing for the happiness of all his creatures, in giving to each what was most really useful for them. He has shown His infinite wisdom in choosing the means for His beneficent ends. He has given proof of His omnipotence by creating everything perfectly conformable to its destination." Galen regarded his work as a hymn to the Creator. For more than a thousand years his writings were the most authoritative in the medical world.

Grinnell College



Head of the Executioner of John the Baptist. Spagnoletto, Painter. Prince Rupert, Engraver

MEZZOTINT ENGRAVINGS

HELEN WRIGHT

NO phase of Art is more interesting or more compelling than portraiture, no method of its reproduction from the original oil or pastel more effective than mezzotinting.

This lovely art of the engraver belongs, in its perfection, to the romantic period of English Art and History—the middle of the eighteenth century—when beautiful women and children and handsome men *seemed* from the number of their portraits painted, to have nothing

to do but pose becomingly for the great painters who flourished at that time.

A rare opportunity to study this almost obsolete manner of engraving is afforded in the collection of portraits in the Library of Congress. It is an unusual assembly of notables of the sixteenth, seventeenth, eighteenth and nineteenth centuries, engraved after portraits painted by the masters, Titian, Rubens, Rembrandt, Reynolds, Rom-



Rubens' Sons. Rubens, Painter. Johann Peter Pichler, Engraver

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ney, Gainsborough, Kneller, Millais, etc., etc.

To artists, students of prints and collectors, that small circle who really know and understand these things, a collection of prints is studied from the point of technique—line, color, state—but the average person is interested, first in the personnel of the portrait, then the artist and last of all the engraver.

But as an interpreter he is a very important personage and while mezzotinting does not attain the dignity and perfection of line engraving, it possesses a charm and distinction of its own and the worker in this particular medium is able to give a warmer tone and almost the effect of a painter's broad sweep of brush.

At the time of its greatest popularity, Gainsborough, Lawrence, Romney, Reynolds and Raeburn were painting lovely portraits and, as photography had not yet been discovered, the demand for portraits of important personages kept the engravers steadily at work reproducing with a real painter's art their masterpieces, and their names became quite as distinguished as the names of the artists whose work they reproduced.

It was a more difficult art too, as the painter could paint his portrait from a neutral background, building his light and shade as he chose, while the engraver worked entirely from dark to light patiently scraping a roughened copper plate to produce the high lights while he was obliged to carefully preserve the likeness and quality of the original.

The method was discovered by a German soldier, Ludwig von Siegen, an officer serving under the Landgrave of Hesse, and the first known mezzotint is his portrait of the Landgravine Amelia

Elizabeth of Hesse Cassel and it was made in 1642.

He kept his knowledge a secret for a number of years, until he went to Brussels where he met Prince Rupert, who like himself, was a soldier and an amateur in art, and he taught him his method.

The Prince, who was the son of the King of Bohemia by a daughter of James I, carried the Art to England at the Restoration. There it established itself firmly, and although practiced elsewhere it is generally known as an English Art, called on the Continent in France "la Manière Anglaise", or "La manière noire".

It is indeed a black art. The method consists in roughening a copper plate by means of a steel rocker in which are cut fine sharp teeth. This rocker fastened to a handle is worked over and over the plate in every direction until the surface appears, under a glass, like a very evenly ploughed field. Were the plate inked and an impression taken at this point, it would present a velvety, even black. An outline of the subject is drawn upon the plate and the copper is scraped with a sharp tool to remove the "burr" where varying degrees of light and black shadows are desired.

The whole picture is one of graduated tones of light and shade without line or dot, which is seen in all other forms of engraving.

After several years of practice Prince Rupert made his fine plate of the "Executioner of John the Baptist", after the picture by Spagnoletto. This was completed in 1658, and shows a dark head in profile, but strength, sadness and a depth of expression is depicted with a soft finish that must have added something to the original.

Scarcely a mezzotint engraved during



Mrs. Henrietta Fordyce. Angelika Kauffman, Painter. Valentine Green, Engraver

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all the years that followed, even when the method reached its perfection, excels this early print made when tools, materials and manner of work must have been very crude.

Two hundred and thirty-six mezzotints are on view in the halls of the Prints Department, beside forty-five mezzotints from Turner's "Liber Studiorum", which are a story quite by themselves.

To walk through the galleries, is like reading some absorbing history or romance. We find Queen Elizabeth, Calvin, Mary Queen of Scots, Rembrandt's mother, Rubens' wife and his sons, Sir Christopher Wren, Samuel Johnson and Mrs. Siddons. A great assemblage of beauties, diplomats, scientists and soldiers—to arouse interest in their struggles, triumphs, achievements, disappointments and tragedies.

The early Englishmen to practice the art of mezzotinting were Becket, Faithorne, John Smith and Purcell. Later came the Fabers, Peter Pelham, who introduced the art into America in 1726, MacArdell, Spilsbury, Earlom, Valentine Green, John Raphael Smith. Then in the 19th century were S. W. Reynolds, Turner, Samuel Cousins and the Wards.

The work of most of these men is seen on exhibition in fine brilliant impressions, in various states. A long list of the more modern workers in this medium could be added, notably the Englishmen who are using color.

There have been some successful French, Dutch and Flemish mezzotinters, conspicuous among the Dutch were Blooteling and Vaillant. Johann Peter Pichler, a German, engraved the delightful plate of Rubens' boys, after that artist's portrait of his sons.

The engravers each became an interpreter of special artists. We have Faber and John Smith interpreting Lely and Kneller; MacArdell, Van Dyck and Sir Joshua Reynolds; while Valentine Green and John Raphael Smith bestowed their best work upon the portraits of Sir Joshua and Morland. Charles Turner devoted years to the series of his immortal namesake's landscapes, the famous "Liber Studiorum".

Jonathan Spilsbury, who engraved the portrait of Inigo Jones, the architect, after Van Dyck, was a miniaturist as well as painter in oils and his plates are charming and delicate. Inigo's head is like that of some hunted animal, deep, sunken eyes, lines about the mouth which is almost concealed by mustache and beard. It is a striking, haunting face and one wonders if the problems of building the famous portico of St. Paul's Cathedral and the reconstruction of that church gave him the particular frightened expression. It was a prodigious undertaking which required a forceful, resourceful architect to accomplish.

A great number of prints engraved by Charles Turner are in the collection, beside a series of the "Liber Studiorum".

His portrait of the lovely, sweet-faced Mary Queen of Scots, from the original painting of the same size in the Bodleian Library, Oxford, is hung by the side of his portrait of "Her sacred Majesty Queen Elizabeth, in the superb dress in which she went to St. Paul's to return thanks for the defeat of the Spanish Armada".

It is engraved from an extremely rare print by Crispin Van de Passe. The Queen is in her highest ruff and much stuffed out sleeves and bodice, her hair dressed with pearls and crown, her gown wonderfully embroidered in gems.



Flower Piece. Van Huysom, Painter. Richard Earlom, Engraver

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She holds in one stiff hand a globe, symbol perhaps of England's importance on this terrestrial ball, in the other hand a scepter.

A charming portrait by Angelika Kauffman, Henrietta Fordyce, a Miss Gunning, is engraved by Valentine Green. The brief biographical note beneath the print states only that she "Married Dr. John F. Fordyce" and that "She is said to have been peculiarly annoyed by the imperfections of servants"! Poor gentle lady! She was not peculiar, she might be living now, only in this day we express our "annoyance" a little more emphatically and imperfections are usually given harsher terms! It is difficult to believe this lovely, graceful person, could ever have been "annoyed" by anything. She is apparently tripping lightly through a charming garden carrying a basket of flowers while she scatters blossoms in her path as she flits along. If the cook is disagreeable and the house-maid impertinent it is not visible in her amiable face.

Valentine Green was a most prolific engraver; among his many portraits those after Reynolds are considered the best. The quality of the inking of his plates varies, the color ranging from black to dark-brown. He often strengthened his work with a little engraving with the burin. He was mezzotint engraver to George the III.

Sir Joshua Reynolds was one of the most fashionable of the English portrait painters. It was a propitious time for a career and his work became so the vogue that his income is said to have exceeded six thousand pounds a year. He lived in a fine house in Leicester Square, and the fashionable world flocked to his studio. During the second year of his stay in London, he

painted one hundred and twenty portraits and to read the list is like perusing a page of Burke's Peerage. He was especially fond of, and exceptionally successful in, his portraits of women and children. There is a delicacy and refinement, a tender note in his treatment of them that give his pictures wonderful charm.

Though he never married, he was not without many warm friendships with women, among whom were Hannah More and Fanny Birney, and it is said that he had a tender feeling for Angelica Kauffman.

Sir Joshua said himself—"my heart has grown callous from contact with too much beauty".

The work of Samuel William Reynolds is well shown in a portrait of Lord Chief Justice Charles Abbott, a noted jurist, whose "Law relative to merchant ships and seamen" published in 1802 is still considered an authority.

The original was painted by William Owen, and the dignified Judge is resplendent in gorgeous wig and fur-trimmed gown, every detail of which is delicately and clearly brought out by the engraver, against the rich dark back-ground.

Reynolds was the son of a planter in the West Indies and was taught engraving by John Raphael Smith. He was doubtless a relative of Sir Joshua and he engraved three hundred and fifty small mezzotints after all the works of Sir Joshua that he could find. He worked from the pictures of the French artists as well and exhibited in the Paris Salon.

He became drawing master to the Royal princesses and "Engraver to the King". The honor of Knighthood was offered him, but he refused it. His two daughters were miniaturists.



Countess of Blessington. Thomas Lawrence, Painter. Samuel Cousins, Engraver

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Being a painter as well as engraver his work was of the highest excellence, and of trained technical skill. He often combined etching, stipple and line engraving in his mezzotints, thus producing any effect he wished.

There are specimens of his water-colours in the Victoria and Albert and also in the British museums.

Lady Hamilton was the most beautiful model in the world, and her portraits by various artists have been repeatedly engraved. In those by Romney she posed as "Nature", a "Bacchante", "Adriadne", "St. Cecilia", "Mary Magdalene" and all the characters of romance and Mythology. When Goethe met Lady Hamilton in Naples in 1786 he said—"Hamilton is a person of universal taste and having wandered through the whole realm of creation, has found rest at last in a most beautiful wife, a masterpiece of the great artist—Nature".

A charming picture of her as "Sensibility" is in the Library collection. She kneels upon a stone ledge where rests the urn containing the sensitive plant. Her dress is Greek, fastened on the shoulders with clasps and a thin scarf is about her head and under her chin. No one could look more innocently lovely.

The engraver is Richard Earlom, one of the most versatile and interesting of the early engravers. He was born in 1743 and, while still a boy, his first artistic instinct was aroused by seeing some decorative panels on the Lord Mayor's coach which had been painted by Cipriani. They were so carefully copied that the Italian painter was delighted and consented to take him as a pupil. He quickly mastered mezzotint and developed a style of his own. He etched his design before grounding the plate.

His flower and fruit pieces after Van Huysum, are generally considered his masterpieces. He published a series of small prints after sepia sketches which had been made by Claude Lorraine to serve as an illustrated index to his paintings. This collection known as the "Liber Veritatis" may have suggested the "Liber Studiorum" to J. M. W. Turner in the next century.

Sir Thomas Lawrence's beautiful portrait of the Countess of Blessington is exquisitely engraved by Samuel Cousins.

He was another clever youth, as it is said when he was only ten years old he won premiums for his work at the Society of Arts in London. In 1814 he was apprenticed to S. W. Reynolds and assisted him in making the small mezzotints after Sir Joshua. He worked in the same manner as Earlom often etching his plates before mezzotinting them. He was an excellent draughtsman and his work is brilliant in effect.

A peculiar characteristic of these English portraits is that the women are *all* beautiful, tall, slender and graceful.

The portraits of the men show greater strength, sincerity and originality, less affectation—and they are a distinguished company.

It is to be regretted that the art of mezzotinting has almost disappeared. A number of modern artists, however, are reviving it using color with very charming results.

The blighting influence of the commercial spirit is always hostile to the perfection and simplicity of every art, but we shall hope for a swinging back of the pendulum from the rapid methods of reproduction by mechanical processes to the slower, more careful and beautiful work of the engraver.

Library of Congress, Washington



Portrait of Winckelmann, painted by Angelika Kaufmann, Rome 1764

WINCKELMANN'S CONTRIBUTION TO THE AESTHETICS OF ART¹

WALTER WOODBURN HYDE

THE past year marked the two-hundredth anniversary of the birth of Winckelmann, the reformer in the domain of aesthetics. As the value of any reform must be finally appraised by the permanence and importance of its results, it seems a fitting time for us to estimate briefly just what contribution Winckelmann made to the aesthetics of art by his overthrowing the false taste in art and the wrong conception of classical learning which obtained throughout Europe in his day. In this way we can judge whether he merits the praise which has generally been accorded him of being called the founder of the scientific study of classical archaeology and the father of modern art criticism.

Italian taste in art, together with its preference for Latin studies over Greek and consequent neglect of the latter, had come by the eighteenth century to dominate European education and culture. The study of Greek which had been so auspiciously begun in Italy in the early Renaissance by Greek immigrants and Italian humanists, as well as the great period of Italian art, which, beginning about 1300, was so intimately connected with the commercial prosperity of the free states of Central and North Italy, already began to languish after the first quarter of the sixteenth century. This decline was due to a variety of causes, but chiefly to the loss of political independence in these states during the stirring times of Michel-

angelo. With the fall of Rome in 1527 and of Florence three years later and the reestablishment of the Medici in Tuscany, Italian freedom was doomed. The cultured autocracies which had been devoted to humanistic studies were overthrown. Slowly, through the influence of the church which was hostile to pagan ideals and through other causes, Italy became diverted from the Hellenic tradition. The Greek substratum of Roman art and letters, which had become so thoroughly assimilated in the imperial age of Rome, was now recognized by few Italians. Greek lands were in thralldom to the Moslems and no one visited them to bring back a true knowledge to counteract the growing tendency to treat Roman studies as original and to regard them as superior to Greek. Patriotism, aided by the Italian language, led Italian scholars to look upon Italy as the center of the old Empire. Cicero and Vergil were slavishly imitated by Italian stylists, despite the protests of men of larger vision like Erasmus. The Italian viewpoint crossed the Alps and spread over France, England and Germany until finally, in the eighteenth century, Italian taste thus founded on a mistaken historical conception ruled all Europe.

By the middle of that century, however, these prejudices in favor of Latin studies were fated to be overthrown and chiefly through the influence of one man—Winckelmann. At length the custom of regarding all relics found in Italy as Roman in origin had to yield

¹See the author's extended memoir of Winckelmann in the *Monist*, vol. xxviii, no. 1 (January, 1918), pp. 76-122.

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to the true origin of these things in Greece. In his first book, *Thoughts On the Imitation of Greek Works in Painting and Sculpture*, which appeared in 1755, just as he was leaving his fatherland forever for Italy, Winckelmann for the first time disclosed the fundamental difference between a Greek original of art and a Roman imitation and copy. During the next thirteen years down to his untimely death in Trieste, his studies in Rome, culminating in his two great works *Die Geschichte der Kunst des Altertums* and *Monumenti antichi inediti*, were destined to revolutionize the aesthetic taste not only of his adopted land but of Europe. This notion that there was an independent Greek art from which Roman was evolved, though a commonplace to us, was a revelation to men of his time, who never questioned the old interpretations of art works which had been based upon the early enthusiasm for Latin studies. He showed that the anatomical and sentimental Italian sculpture of his day represented aims which were in direct opposition to the repose and simplicity even of Roman imitations of Greek originals. His art studies were bound to react on other phases of Roman culture. The disclosure of the derivative character of Roman sculpture naturally involved a new concept of everything Roman—letters and culture in general.

The change wrought by Winckelmann in men's aesthetic viewpoint was to prove fundamental and permanent. An entirely new inspiration came to Europe, one which was only comparable with that of the early Renaissance itself. The taste of the succeeding age became Hellenic. Everything Greek—art, literature, language, history—began to be studied for its own sake as the

fountain head of Roman inspiration. The resulting expansion of interest in Greek studies we call the Greek Revival, whose waning we are unfortunately compelled to see in our own day. This Revival, starting in Winckelmann's lifetime, had come to full fruition by the end of the eighteenth century and proved to be the most important spiritual feature of later European history. Lessing, by the publication in 1766 of the *Laocoon*—a work whose inspiration was largely due to the ideas of Winckelmann—helped the nascent movement by critically establishing the limitations of poetry and sculpture and by replacing the perverted literary taste of the French critics with a true appreciation of Homer and Sophocles and of Greek literature in general. Goethe's transcendent genius raised it into the higher realms of poetry and it affected all the Augustan writers of Germany. But it soon passed beyond the borders of Germany and influenced all literatures and all cultures. Travel to Greek lands began and scholars of many nations studied the monuments on Greek soil and wrote glowing accounts of what they saw, thus immeasurably enlarging the horizon of classical scholarship. The new influence entered not only into poetry but into the whole structure of culture—the Fine Arts—and into politics and everyday life. In sculpture the theoretical tendencies, culminating in the works of Bernini, had to yield to Greek canons of repose; in architecture the noble simplicity of form in Greek columnar structures became popular everywhere; in painting Greek naturalness was sought and in music the subjects of operas were taken from Greek mythology. Thus in statuary the new movement was represented by the Italian Canova, the Dane

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Thorwaldsen, the German Dannecker and the English Gibson; in architecture by Vignon, Hittorf and Chalgrin in France, Soane, Inwood and Wilkins in England, Schinkel, von Klenze and Semper in Germany and by the architects of many of the older Greek buildings in the United States; in painting by the French David, and in musical composition by the German Gluck. We see the change in dress, for the Revolutionary style known as the Directoire—the Martha Washington of our own country—was an attempt to recover Greek simplicity. Greek designs were imitated also in furniture. In politics the new impetus can hardly be overestimated. The Revolutions in America, France and Greece were certainly largely influenced by the republican atmosphere of Plutarch's *Lives*, the most read book of the day.

The foundation of all this change must be sought in the lifework of Winckelmann. He is rightly called not only the founder of a new science—for the principles which he formulated for antiquarian research have been followed since with ever increasing results—but the greatest critic of the Beautiful of all times. To have supplied the stimulus for so far reaching a movement in the spiritual life of men is indeed an achievement of the highest order. In the words of the philosopher Hegel: "Winckelmann by his contemplation of the ideal works of the ancients received a sort of inspiration, through which he opened a new sense for the study of art. He is to be regarded as one of those who, in the sphere of art, have known how to initiate a new organ for the human spirit." Similarly Walter Pater, in his beautiful essay on Winckelmann, says that "the highest that can be said of any effort is that it has given a new

sense, that it has laid open a new organ"—and this honor he pays to the poor shoemaker's son of Stendal. Winckelmann was indeed one to whom art was both fatherland and religion; when he wrote he was not thinking of his own day or land, but of posterity and Europe.

In estimating the value of his work in the history of art we must in simple justice remember that he entered an almost new field of criticism and that he wrote at a time when only a few masterpieces of Greek art were known. Consequently many of his historical conclusions are faulty and have been largely modified or perhaps completely overthrown by subsequent discoveries and criticisms. Thus no one today would echo his exaggerated praise of certain decadent monuments of sculpture—such as the Torso and the Apollo of the Belvedere, the Medicean Venus and the Laocoon. The merits which he saw in these works we can now see in far purer form in many nobler monuments quite unknown in his day and consequently the standard of judgment has changed. If he had seen the masterpieces of Greek sculpture ranging from the Elgin marbles to the Pergamene altar frieze, their "noble simplicity" and "calm greatness" would have called forth the praise which these decadent pieces called forth. Nor would we follow his harsh judgment of Michelangelo, the supreme interpreter of the Old Testament and the greatest of modern sculptors, for his striving after the difficult and extraordinary, and accept instead his exalted praise of such an artist as Raphael Mengs. It was his very insistence on Greek ideals which led him into such unjust appraisals of modern art, an insistence which caused him to affirm that sub-

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jects chosen from the Bible were unfavorable to the best art and that classical mythology was the only field from which artists should draw their subjects, modelling their Saviours from Greek heroes and their Virgins from Amazons.

On reading his praise of what to us seems second rate Greek art we might easily fall into the error of thinking that Winckelmann really never reached the true Greek spirit. But when we reflect that he tried to penetrate to that spirit by way of Roman copies and imitations, we can, perhaps as in no other way, recognize his wonderful powers. We are amazed at his artistic sense, his vast erudition, his vigorous imagination and that keen insight which enabled him to make such astonishing true suggestions about periods of art history where there was but little real information at hand. With all its defects the *History of Ancient Art* is still a funda-

mental work—the foundation of the true historical study of art, indicating not only the method but the spirit in which that study should be approached. For this service all subsequent investigators must be deeply indebted to its author. When we consider what he accomplished and the great honor he brought to the lands of his birth and adoption, we are not surprised that his memory has been so highly esteemed in the past by his countrymen as almost to amount to a Winckelmannolatry, a cult in which he was the spiritual superman, the patron saint of archaeology and art criticism. A more reasonable appreciation of his greatness is seen in the custom now long obtaining in Rome and in the universities of Germany of repeatedly commemorating his natal day—December ninth—by the publication of learned contributions to the science which he founded.



ON A CERTAIN BUST OF WASHINGTON

LIEUTENANT JOHN J. KLABER

IN the rotunda of the Capitol stands a bronze bust of Washington, bearing the signature of David d'Angers, and the date 1828. It is the gift to the United States of a group of Frenchmen, including descendants of Lafayette and Rochambeau, and was formally accepted by the nation on February 22, 1905. On the pedestal supporting it is a cartouche bearing the inscription:

GEORGES WASHINGTON
PAR
DAVID D'ANGERS
BRONZE
OFFERT PAR LA FRANCE
AUX
ETATS UNIS
EN REMPLACEMENT DU
MARBRE
DETRUIT PAR LE FEU
EN
1852

This date is slightly incorrect, as the fire referred to is that which destroyed the interior of the old Congressional Library, located on the west front of the Capitol, on December 24, 1851. The bronze is a cast from the plaster model, preserved in the Musée David at Angers, from which the marble was cut.

This marble bust was, at the time of its production, considered one of the finest works of its author, who was, perhaps, the leading French sculptor of his day. It was undertaken as a gift from the French nation to the United States, being offered by a national subscription, at a time when Lafayette was still living, and when Washington had been dead for only a few years. David, in

this work, was actuated not only by artistic motives, but also by patriotic fervor, for he was the friend and admirer of Lafayette, and an ardent republican. He was too young to have known Washington personally, and his bust has not, therefore, the documentary value of those made from life; it is, however, a noble and dignified work, rather a symbol than a portrait.

The bust, on its arrival in America, was placed in the Congressional Library, together with various others, including that of Lafayette by David, the gift of the sculptor to the United States. There it remained until the fire which destroyed the library, with almost everything contained therein. U. Henry Jonin, the biographer of David, and one of the group who gave the bronze bust, mentions it several times in his life of the artist, quoting, among other documents, a letter from the sculptor, written early in 1852, in which he says: "I read yesterday in an American newspaper of the burning of the Library in Washington: the colossal bust that I sent to America is burned up." And in the chronological list of the sculptor's works, under the date 1828, we find: "Washington. Bust, marble, height 75 cm. (30 inches). National subscription. Destroyed in 1852, in the burning of the library.—Plaster model, Musée David."

In the minutes of the Committee on the Library dated January 8, 1852, we find the statement: "That all books, maps, statuary, paintings, and medals in the Library were entirely destroyed." But this was apparently too sweeping, for a later extract from the minutes, dated



Original Marble Bust of Washington, by David d'Angers

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July 19, 1861, tells us that "The Library Committee authorized the Librarian to present the medals damaged by fire to the Smithsonian Institution."

In all this no mention occurs of the bust, and, curiously enough, Mr. Glenn Brown, in his "History of the United States Capitol," in which the above extracts are quoted, does not mention it, although he does mention David's bust of Lafayette and Ceracci's bust of Washington, both destroyed in the same fire. Apparently, then, David's Washington was lost not only to sight, but almost to memory, and it was not until 1903 that certain French admirers of Washington remembered the plaster model still existing at Angers, and conceived the idea of having a cast made from it to replace the original.

Nevertheless, the original is still in existence, and not only in existence, but in an almost perfect state of preservation. In clearing the premises after the fire, it was probably discarded and cast out, as of no value, along with the other blackened and charred débris of the Library. What then happened to it is not recorded, and it disappeared from view for a period of over sixty years. Its reappearance took place in the following manner:

About four years ago a New York marble dealer was offered a large piece of marble by a stranger, who stated that the owners of the house in which he was employed as a servant had possessed this object for several years; that it had stood in their back yard, and that they had given it to him to get rid of it. The dealer bought it for a trifling sum, almost without examining it, considering it merely as an old block of marble that might be cut up to advantage. But upon looking more closely he noticed that the object had the form of

a human bust, blackened and defaced though it was, both from the effects of the fire and from half a century's accumulation of dirt. Fortunately, he had the curiosity to have it cleaned, when its true nature at once became evident.

Of the authenticity of the bust there can be no reasonable doubt. It agrees in almost every particular with the bronze, except in a few details, notably that the name of Washington is carved on the ribbon crossing the chest, which in the bronze is plain, and that the date, given as 1828 on the bronze, is 1832 on the marble. Both these differences are such as might naturally occur in the sculptor's cutting of the marble from his plaster model, and that the work is actually that of David is confirmed by the examination of several eminent sculptors, including Messrs. Bartlett, French and Uwell.

The bust corresponds in size with that given by U. Jonin in his description, being about thirty inches in height. Its scale is considerably above life size, and it may be noted that the sculptor himself refers to it as colossal. It is of Pentelic marble, a material which David was in the habit of using.

Now that this work has again come to light, its future, as well as its past, is a matter of some general interest. So important a work of art should not be allowed to remain in private hands; it should be the property of the nation, as was the original intention. This is doubly true at a time like the present, when France and America are once more united in arms against a common foe, and it is to be hoped that some patriotic society may see its way clear to purchase the bust from its present owner and restore it to the place which its maker wished it to occupy.

Washington, D. C.



The Brook by Moonlight, by Ralph Albert Blakelock

BLAKELOCK'S "BROOK BY MOONLIGHT"

BLAKE-MORE GODWIN

ART circles were surprised last year when a painting by a long ignored artist brought at auction next to the highest price ever paid for a work by an American painter. This picture was "The Brook by Moonlight" by Ralph Albert Blakelock. It was purchased by Mr. and Mrs. Edward Drummond Libbey and by them presented to the Toledo Museum of Art.

Ralph Albert Blakelock is more nearly related to the three fathers of modern American landscape painting, Inness, Wyant, and Martin, than to any other group. Like them he was practically self-taught and again like them strongly influenced by the Barbizon School. But in other respects he differed from these painters. They had the opportunities of foreign travel, seeing the works of masters, both old and modern. Blakelock never went abroad, and knew the old masters, for whom he had a great admiration, only through reproductions. They met with a great measure of success and popularity early in their careers, while he has only recently received the appreciation due him.

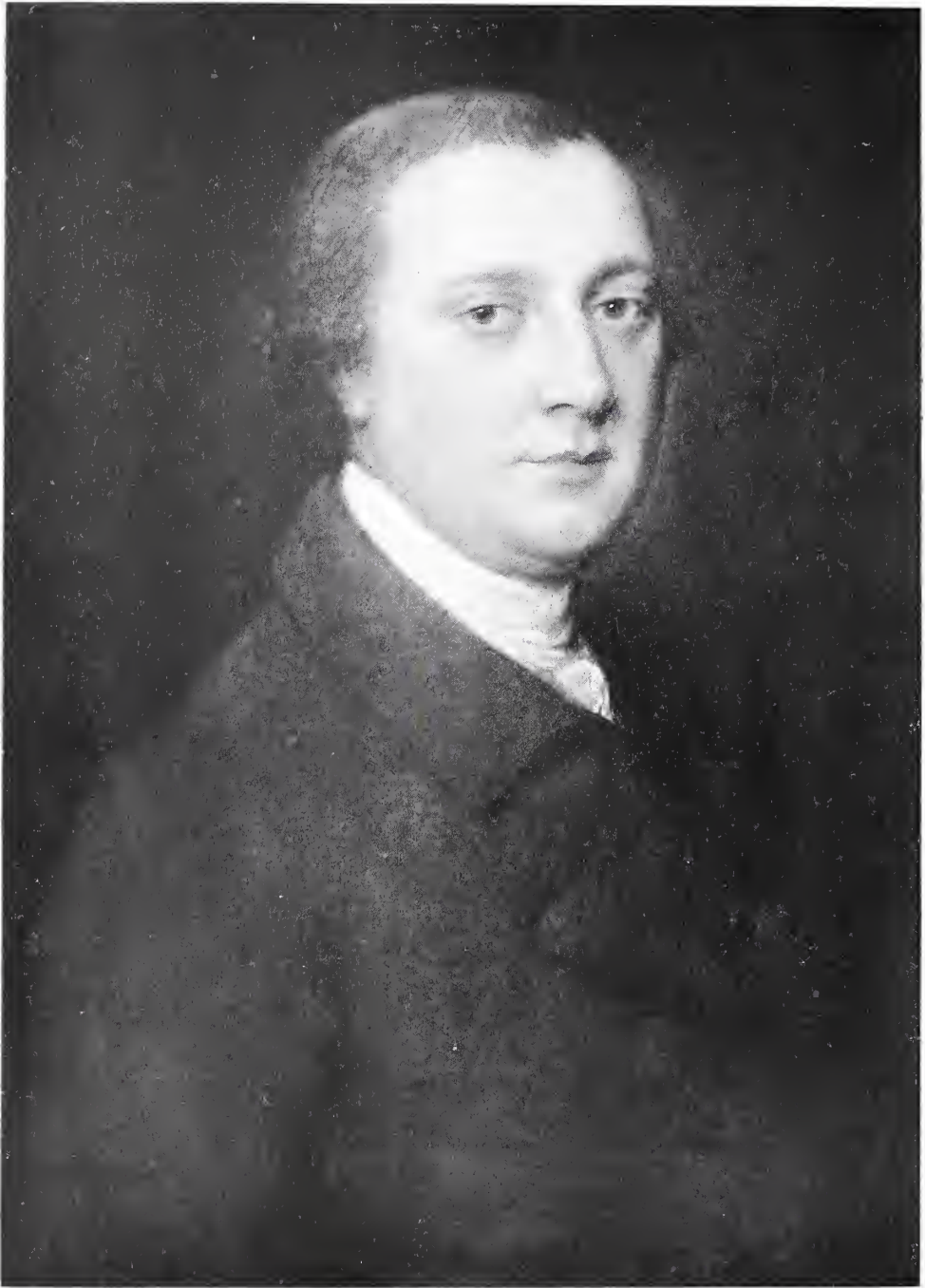
Ralph Blakelock was born in 1847. His father was a New York physician, and family influences would have made a medical man of him also. But he strongly resisted these, and gave himself up to music and art. Strangely he sought no instruction in either, but made a trip to the west and lived there among the Indians. On his return to the east he took up painting as a profession. He found little sale for his pictures, and had no idea of the value of money. But the sad story of his life has been too often told. It is sufficient to say that, crazed by want, his mind became unbal-

anced to such an extent that he has been confined for the last seventeen years. It is not however as an insane person, but as a great painter that he will live. He himself, now that his reason is partially restored, begs to be known by his works rather than because of the tragic conditions that have clouded his life.

The Brook by Moonlight is universally acclaimed as his masterpiece and has even been called by eminent critics the greatest American painting. It measures seventy-two inches high by forty-eight inches wide, being one of his largest works. In it he has given us a wonderful glimpse, not only of nature in one of her most charming moods, but of his own life as well. Painted almost in monochrome, the trees and the banks in the foreground are silhouetted against the beautiful shimmering moonlight landscape and sky beyond them. The moon, which shines through the trees above, greets us again, reflected in the brook at our feet. Its beautiful silver light floods the distance in sharp contrast to the dark masses of earth and foliage.

It is not to its technique that the picture's greatness is due, even though that technique was original with the artist. It no more expresses the sentiment of a Ruysdael than of a Reynolds. It expresses Blakelock and his view of nature and life. It shows the musician as well as the painter; we can almost hear the sounds of the night and the murmur of the brook. Blakelock had a message, and he has conveyed it, even though it took the world twenty years to attune its ear to his art.

Toledo Museum of Art, Toledo, Ohio



"Colonel Townshend," by Gainsborough

CURRENT NOTES AND NEWS

Gainsborough's "Colonel Townshend"

A fine portrait by Gainsborough, "Colonel Townshend," has just been purchased by Mr. Martin V. Kelley, of Toledo, Ohio, the work being one of several "old masters" acquired from the Ehrich Galleries, 707 Fifth Avenue, New York City. Mr. Kelley, who is well known in the automobile industry, only recently began forming an art collection.

This picture is the portrait of an unusually handsome young man, and it is particularly striking because of the contrast of the brilliant red coat and white stock with the dark background. It comes from a private collection in England, and has the endorsement of Sir Walter Armstrong, who wrote the authoritative work on Gainsborough, and A. H. Buttery, expert of the National Gallery.

Seventh Annual Meeting of the College Art Association of America

THIS meeting of the Association at the Metropolitan Museum in New York, March 28, 29 and 30, was one of the most successful ever held and the attendance was very large. The address of welcome by Director Robinson and President Pickard's address on Art's Counter-Offensive were very timely.

Opportunity was given not only for visiting the different collections in the Museum under the expert guidance of the special curators but for viewing the instructive private collections of Mr. George Blumenthal, Senator Clark, Mr. Henry C. Frick, and Mr. J. Pierpont Morgan.

One important phase of the Association's activities was presented in the reports of the many committees, especially those on; Books for the College Art Library, by Arthur Pope; Reproductions for the College Museum and Art Gallery, by David M. Robinson and John Shapley; Loan Exhibits for Colleges, by George B. Zug; and Private Collections in the United States, by Marie A. Sahn.

The round table discussions after dinner were very lively and valuable. The first on "Ways and Means of Securing Proper Recognition for Art Teaching in our Colleges and Universities" was opened by George B. Zug, Dartmouth, Gertrude S. Hyde, Mt. Holyoke, and George H. Edgell, Harvard. The general feeling was that a very high standard should be set and that "snap courses" should be avoided, and yet several valuable tributes were paid to the inspiring courses of Charles Eliot Norton by Mr. Sturgis, Dr. Edward Robinson, and others.

The second round table discussion took up three topics; Standardization of Art Courses, opened by a paper of Alice V. V. Brown, Wellesley; A Course in Fine Arts for Candidates for Higher Degrees, opened by Arthur W. Dow, Columbia; and Research Work in Graduate Teaching in Art, opened by Alfred V. Churchill and Mr. Kennedy, of Smith College. Mr. Kennedy had prepared a very careful statistical table based on questionnaires sent to all colleges and it brought out some very entertaining facts as to the variety of courses included under the history of art, and as to the colleges and departments where such courses are taught.

Interesting papers were presented on Art and War by Duncan Phillips;

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Robbery and Restitution of Works of Art in the Present War, by Alfred M. Brooks; Art War Relief, by Maud M. Mason; The Analysis of Beauty, by John Shapley; Technical and General Education in the Arts, by E. Raymond Bos-sange; the Art Museum and the Teaching of the Fine Arts, by Edward Forbes; Non-technical Art Education in our Higher Institutions of Learning, by Ralph Adams Cram; Design, Craftsmanship and the Imitation of Nature in Ancient and Modern Art, by Clement Haeton; and Auguste Rodin, by Charles R. Morey. Mr. Godwin, curator of the Toledo Museum, also gave an interesting illustrated account of what that museum is doing for the artistic education of the children in Toledo. But one of the most important sessions was that devoted to a symposium on The Value of the Study of Art to the Student in Colleges and Universities. This was opened by the reading of a startling and radical communication from J. C. Dana of Newark, which has been printed and distributed to all members of the Association. This communication was answered by a letter from John C. Van Dyke of Rutgers and then the subject was further discussed by Walter Sargent, Lloyd Warren, Edward Robinson, Henry Turner Bailey who gave an account of the lectures in the Cleveland Museum, and by a representative of P. P. Claxton, Commissioner of Education.

The following officers were unanimously elected: President, John Pickard, Missouri; Vice-President, David M. Robinson, Johns Hopkins; Secretary-Treasurer, John Shapley, Brown. An amendment was adopted providing for sustaining members. A committee was appointed to consider a periodical as an organ of the Association, but it was voted to publish the proceedings of this meeting in full in a bulletin. It was tentatively voted to hold the next meeting in Cleveland.

David M. Robinson.

Petrograd Art Which May Have Been Looted

THE prophecy of the Old Believers, that ancient persecuted sect of Russia, is apparently being fulfilled in the city of Peter the Great. "St. Petersburg will be a desert," their spokesmen told the Emperor when he made his cherished city magnificent. And reports from Petrograd tell us that the city is very like a desert now. What that may mean in the loss of the looting of precious treasures of art it is likely few Americans realize.

We think of Petrograd as a splendid capital rich with the tokens of a rather barbaric past; but the city is far more than magnificent. Little by little they gathered to it rare examples of Western art—Greek antiquities, exquisite vases and jewels, masterpieces of the great painters of Italy and Spain, Holland, Flanders, and France. It was Peter's ambition to "Europeanize" Russia, and to the new capital he and the monarchs who followed him brought wonderful works of European art. Rich as Petrograd has been in the splendors of Russia and the East, it has been no less notable as one of the great art cities of Europe. It boasts a fine "Russian museum," but it has had reason to be proud, too, of its Raphaels and Murillos and Rembrandts. The Hermitage, the great museum attached to the Winter Palace, has been one of the greatest art galleries in the world. Petrograd, has indeed been a treasure house of priceless, exquisite things. What has become of them all no one knows.—*New York Times.*

BOOK REVIEWS AND NOTICES

The Substance of Gothic. By Ralph Adams Cram. Boston: Marshall Jones Company, 1917. Pp. v-xvii + 200. \$1.50.

Dr. Cram's new book which publishes the six lectures on the development of architecture from Charlemagne to Henry VIII given at the Lowell Institute, 1916, offers great riches in little space. It will be read with interest by the cultivated man, whether he has specialized in philosophy, religion, or art. It is a book which implies, for its understanding, much knowledge not generally possessed by the average man. This makes it sound technical. So it is. But, and herein lie its possibilities of wide service, it is technical in such a way as to arouse every intelligent reader's interest and enthusiasm, and it is written in such a manner as to make plain to every reader a sure way out of all the technicalities discussed. To read this book carefully, having constant reference to the *Encyclopedia Britannica* articles on those aspects of mediaevalism which Dr. Cram touches upon, its elements and sources, great achievements, decline and downfall, assures a real grasp of the subject. Rarely, on the side of structure and aesthetics, has architecture been interpreted with more acumen and charm. Far more rarely has the development of the philosophic, religious, poetic, and social thought throughout a period of civilization, the most remarkable which the world has known save that of the Greek, been so unerringly deduced from the most reliable of all sources, its art. Evidence and conclusion are never muddled, yet the book is personal in a high degree—hence delightful as well as informatory. It is the book of a man whose faiths, loves, and enthusiasms may not always

chime in with those of the reader. On the other hand it is the book of a man whose sincerity is so utterly beyond doubt, and whose belief in the value of art, and the infinitely greater value of that to which great art invariably bears witness in human thought, and the corresponding conduct of human life, is profound.

The point of view, as a whole, may be summed up by saying that the author attacks, straightforwardly, and in a most wholesome manner that "mechanistic psychology" which of recent years has proved so detrimental to any education which can rightly be called liberal; education of the so-styled cultivated but, in reality, only efficiently trained man. It matters not whether the subject of this training be aesthetics, politics, religion, or art. A single sentence will illustrate my point. "The number of things that are called 'Mediaeval,' particularly by political orators, educational experts and other imperfectly educated people, is astounding."

To Dr. Cram, mediaeval architecture, art, is more than Gothic, as Gothic is more than a mere system of mechanics, no matter how complex and extraordinary. He deplores the fact in late Gothic that "structural engineering is eating into architectural integrity," and, by more than implication, he deplores the similar condition in present-day architecture. Herein lies no small part of the usefulness of this book, in which, from beginning to end, as one reads he becomes more and more impressed with the basic truth of Cicero's "For what is the life of man, if memory of the past be not inwoven in the life of later times?"

ALFRED M. BROOKS.

University of Indiana

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I wish ART AND ARCHAEOLOGY could find its way into every American home of culture, for it is a real work of art and ought to grace the library of every lover of art.

J. W. Overend, Bradford, Yorkshire, England:

I have just received your January issue. If you can produce copies like this, there is a big future for your periodical.

The Chattanooga News, Thursday, April 4, 1918:

From several points of view this is perhaps the most interesting number ever published by this always fine journal (Jan.-Feb., 1918). First it deals with a little known field, hence it has the charm of novelty. Then it is not only very scholarly, but contains news. Of course, many know that in November, 1917, an art museum was dedicated in Santa Fe, New Mexico, a fine building in the prehistoric style peculiar to that locality. Now comes this beautifully illustrated journal reminding us that there is a wonderful field of interest in New Mexico, where a colony of artists is gathered and other men of learning are at work and enthused. The article by Frances W. Relsey, "The New Humanism," makes one think. "New Mexico Architecture" by Carlos Vierro is very good. Edgar L. Hewett writes "On the Opening of the Art Galleries in the New Art Museum," and there are many pictures and sketches of

the artists. ART AND ARCHAEOLOGY should be on every library table; the pictures alone (and some people look at those only) are highly educational, a short cut to culture.

A. Howard MacCordick, M. D., Montreal, Quebec, Canada.

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A. G. Wright, Curator The Corporation Museum, Colchester:

I have seen the latest issue of your magazine and should like to say how pleased I am with it. Apart from the value and interest of the letter-press, it is most beautifully printed and illustrated.

Hugh McClellan Lewis, Bowdoin College Library, Brunswick, Maine.

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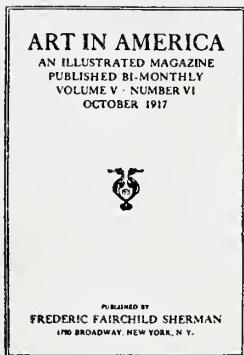
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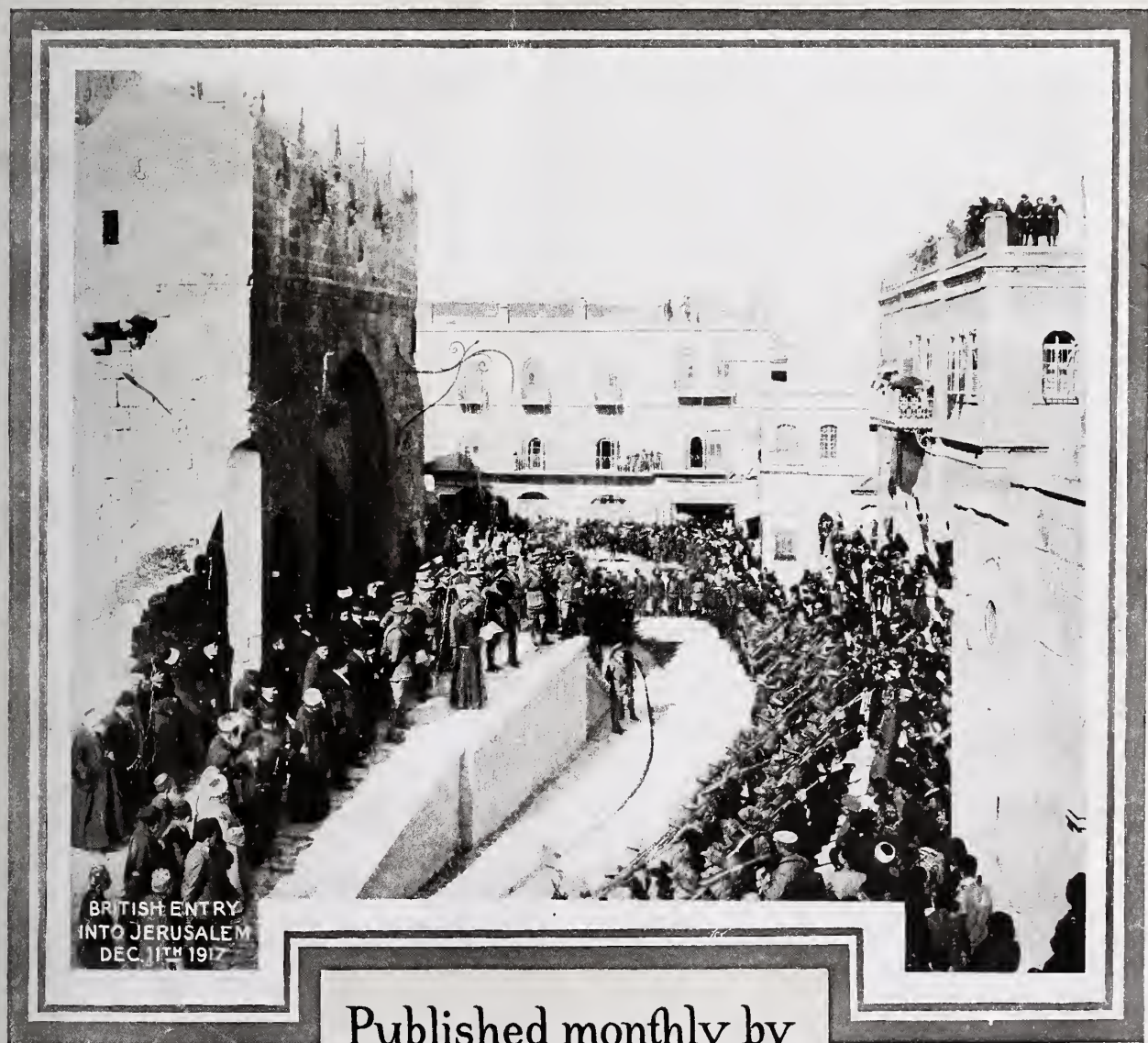
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TO OUR READERS

Owing to war conditions, there has been a considerable rise in prices of everything pertaining to the printer's art, so that the cost of each regular number of ART AND ARCHAEOLOGY is at least fifty per cent greater than it was in January 1916 when the magazine assumed its larger and more expensive form. The difficulties of transportation and the uncertainties of mailing and express facilities also occasion many unexpected delays. Furthermore Government work has now the right of way, and the vast amount of printed matter issued by the Government is making unusual demands on every printing plant not only in Washington but in all the eastern cities. For these reasons it seems wise for the present to publish ART AND ARCHAEOLOGY in numbers covering two months each instead of attempting to maintain the regular monthly issues. Officers and editors are confident that the patrons of the magazine will appreciate all that has been said above. They hope that by maintaining the standard of artistic excellence and by making each number of unusual timeliness and interest, we may satisfy all those interested in the magazine. As soon as circumstances are favorable—we hope in the early fall—we shall return to the regular monthly issue of ART AND ARCHAEOLOGY. This action is taken under the authority of the Council of the Institute granted at the Annual Meeting last December.

ART AND ARCHAEOLOGY



BRITISH ENTRY
INTO JERUSALEM
DEC. 11TH 1917

Published monthly by

THE ARCHAEOLOGICAL INSTITUTE OF AMERICA

ART AND ARCHAEOLOGY

An Illustrated Monthly Magazine

PUBLISHED AT WASHINGTON, D.C., BY

THE ARCHAEOLOGICAL INSTITUTE OF AMERICA

(TITLE REGISTERED U.S. PATENT OFFICE)

VOLUME VII

MAY and JUNE, 1918

Nos. 5-6

PALESTINE
DOUBLE NUMBER

EDITED BY
ALBERT T. CLAY

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Correspondence should be addressed and remittances made to ART AND ARCHAEOLOGY, the Octagon, Washington, D. C., also material for notes and news, and exchanges. Manuscripts should be sent to F. W. SHIPLEY, Washington University, St. Louis, Mo. Books for review should be sent to D. M. Robinson, Johns Hopkins University, Baltimore, Md.

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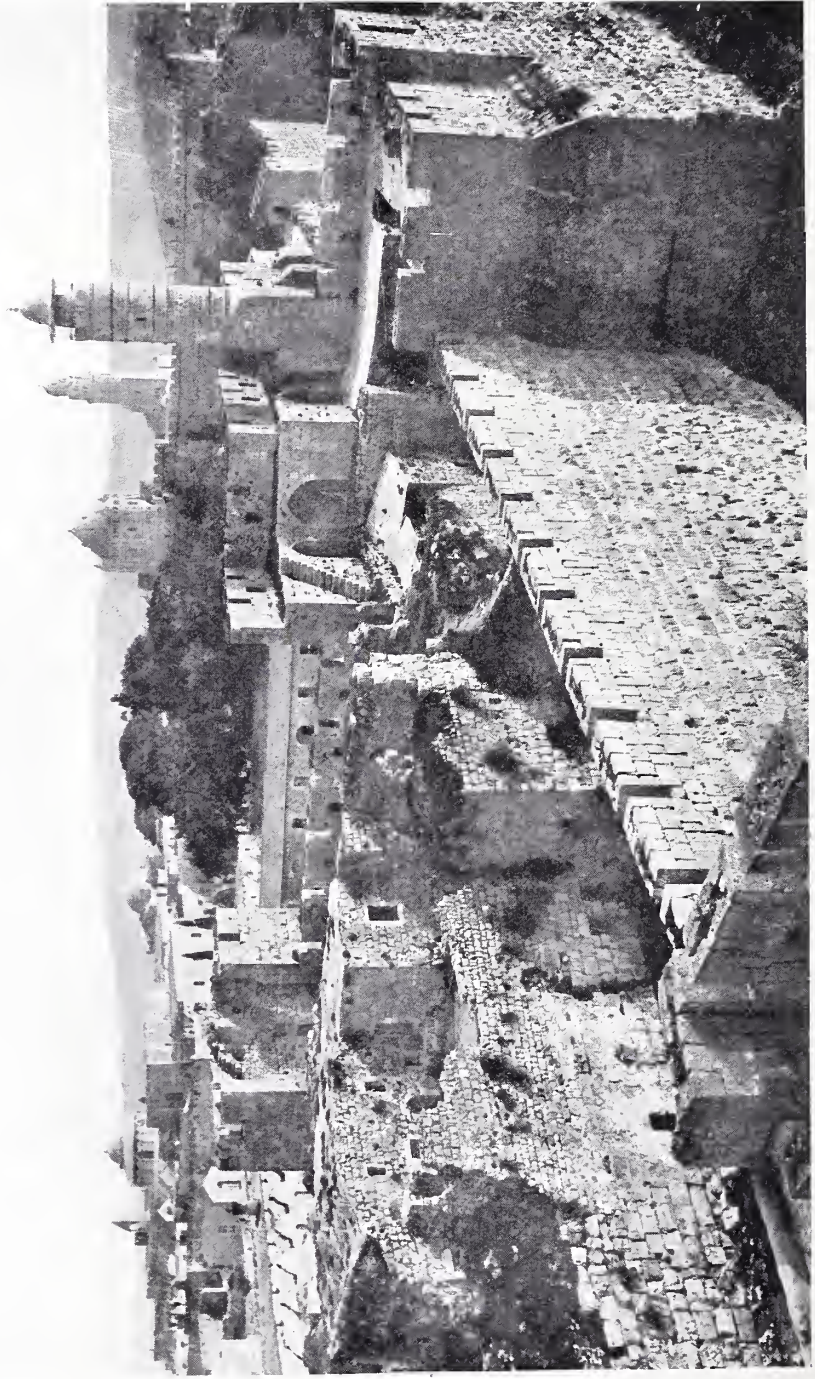
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TEACH HIM ON THESE, AS STAIRS TO CLIMB
AND LIVE ON EVEN TERMS WITH TIME

—EMERSON



The southern half of the Citadel, together with adjoining barracks; the German Catholic Church of St. Mary, in the background

ART *and* ARCHAEOLOGY

The Arts Throughout the Ages

VOLUME VII

MAY-JUNE, 1918

NUMBERS 5-6

ARCHAEOLOGICAL RESEARCH IN PALESTINE

EDITORIAL

A LITTLE more than a century ago little was known of ancient history prior to the days of Greece and Rome, except what was contained in the Old Testament, which furnished practically all the knowledge we possessed of the early history of man.

Following the discovery and decipherment of the Rosetta Stone many acts in the history of Egypt became known. The resurrection of cities in Assyria and Babylonia, together with the decipherment of the cuneiform inscriptions and the interpretation of what was unearthed, as well as the excavation of cities in Canaan and other countries, made it possible not only to reconstruct the history of these peoples, and in particular, the background for the Old Testament, but also to elucidate and illustrate many of its narratives. This, in truth, is one of the greatest of the many great achievements of the last century.

There is scarcely a chapter, yes a page, of Old Testament history that has not received some light through these researches. The bare outlines of ancient history preserved in the Old Testament of the period prior to Abraham are supplemented in such a way that we have now considerable knowledge from actual records dug up from the ruin hills of the past,—of empires, kingdoms, and peoples that have been referred to, and hitherto known only by name, in the Table of Nations.

Perhaps the most fascinating feature of the results gained through these investigations is the retrospective glances afforded into the early doings of man. While we would very much like to be able to reach a period still nearer to the primitive beginnings, our intimate knowledge of the history of man has been projected backwards several millenniums. And the surprising thing is that instead of being at the dawn of

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civilization, there is every indication that back of that which we now know of as the most ancient there must be a long history of man to account for the height to which he had already attained. Instead of things being aboriginal, we find that practically everything—the language, the script, the work of the craftsman,—in fact, every discovery speaks volumes for the enlightenment and civilization enjoyed by the people, and even for a great antiquity back of what is now known as the earliest.

The desire to have more knowledge concerning Biblical matters was responsible for many of the sacrificing efforts which have been put forth in digging up the ruin hills of the past. It was felt that the Babylonians, Assyrians, Egyptians, and other nations, having thrived in the days of Israel, and having come into close relations with the Hebrews, should have left that which would throw light upon the Old Testament. Especially in the early years of such investigations, points of contact and verifications were longingly searched for. And when we take account of all that has been gained by sacrifice, industry, patience, and skill, we cannot help but exclaim, what a change has been wrought in a few decades by the explorer, excavator, archaeologist, and philologist.

Unfortunately the little land where Judaism developed, where Christianity was born and Mohammedanism thrived, has not received the attention that it should have received in comparison with other countries. A few sites have been excavated, but comparatively little has been found that belonged to the Hebrews.

One of the first travellers who visited the land with a critical eye, describing minutely its physical and other features

and employing scientific methods in criticising tradition, and discriminating between identifications of sites, was an American scholar, Edward Robinson. The Englishman Warren explored underground Jerusalem; Stewart, Condor, Kitchener, and others surveyed the land, and gave us maps and memoirs, describing the topography, antiquities, flora, and fauna. In 1890, Flinders Petrie began digging into the lofty mount known as Tell el-Hesi, which is thought to represent the ancient city Lachish. He was followed by Frederick J. Bliss, an American. Later he and Macalister worked at Tell es-Safi (probably Gath), Tell Zakariija, Tell ej-Judeideh, and Tell Sandahannah, all in the southwest of Judah. In 1902, Macalister began work at Gezer; Sellin at Tanaach; a little later, Schumacher at Tell el-Mutesellim and Megiddo; and more recently Sellin at Jericho. This was followed by the work of the Harvard Expedition at Samaria, first under Schumacher, and later under Reissner, assisted by Fisher.

These major undertakings are known through the publications on the subject. Other individual contributions, though not so extensive in character, but nevertheless important, are not known so well. Our American School of Oriental Research in Jerusalem has, through its annual directors selected from the supporting institutions of America, as well as its fellows and research workers, been carrying on investigations from year to year that have yielded results which it is hoped can be published in the near future. And it is also hoped that the time when there will be a fund which will permit continuous excavations conducted under the direction of the School is not in the too distant future.

Yale University.

ALBERT T. CLAY



THE CITADEL OF JERUSALEM*

WARREN J. MOULTON

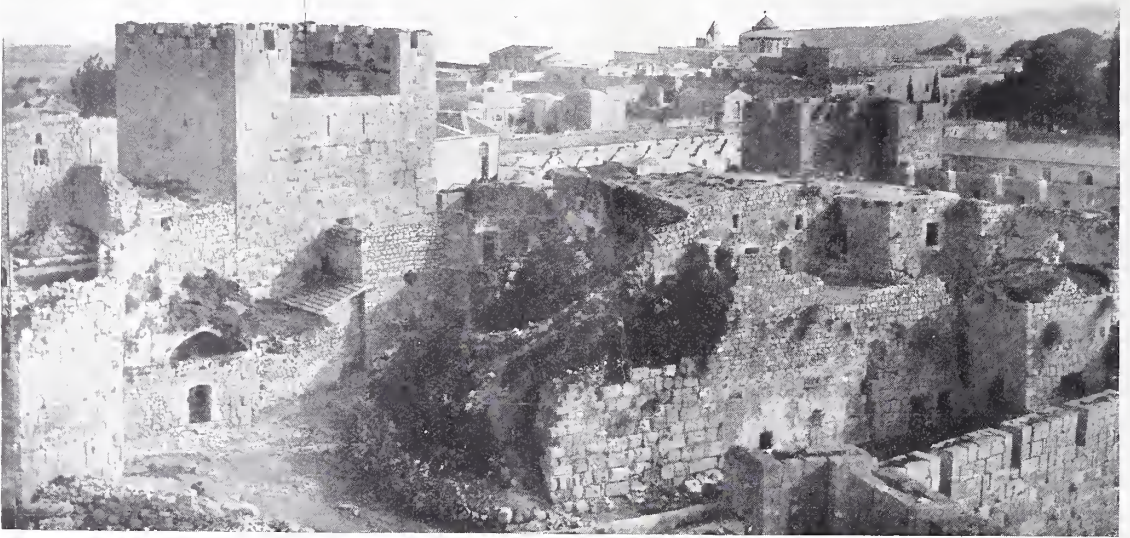
A NEW chapter has been added to the long and dramatic history of the dilapidated fortress on the Western Hill of Jerusalem. It was in every way fitting that from its platform there should be read in divers tongues the proclamation of General Allenby announcing the formal occupation of the Holy City and the establishment of British sovereignty. No other spot could possibly have been so appropriate for such an official act, because for centuries this jumbled mass of towers, walls, and ruined halls, girt round on three sides by a rubbish-

choked moat, has been the center and symbol of military and political dominion. Of late not many soldiers have been quartered here, but large numbers have been cared for in barracks, hard by to the south, that were erected by Ibrahim Pasha of Egypt in 1833-34. The Citadel itself appears to have served for the most part as a magazine for ammunition and the accoutrements of war. Consequently it has been very strictly guarded. Visitors have been admitted only under military escort, and then infrequently, and by the special permission of the Governor of Jerusalem.

To most Christians the Citadel is best known under the name of "The Castle or Tower of David"; this latter designation being used more particularly of

*The photographs illustrating this article were taken, for the most part, by the Rev. J. Homer Nelson, member, in 1912-13, of the American School of Oriental Research in Jerusalem.

ART AND ARCHAEOLOGY



Panoramic view of the Citadel. I

the conspicuous tower, just inside the Jaffa Gate, at the northeast angle of the fortress. It is, however, well-nigh certain that David erected here no structure, but that his stronghold, mentioned in the Old Testament, stood upon the Eastern Mount, from which he had expelled the Jebusites. Not improbably the strategic importance of the Western Hill was early recognized, but it did not become the seat of government until the days of Herod, the King, who about 24 B. C. chose the site for his palace. It was in this wise that the center of authority was transferred from the eastern to the western side of the city and established on a spot from which it has never entirely departed.

Of the many famous building enterprises of Herod his Palace ranks among the most pretentious. The Jewish his-

torian Josephus assures us that he could find no words adequate to describe its strength, its spaciousness and sumptuous appointments. (Jewish War, V: 4, 4.) Besides living apartments, chambers and banquet halls, there were courts with colonnades, open spaces of green, and parks with groves wherein were pleasant walks. The water that made possible all this verdure must have been brought into the city by the so-called High-Level Aqueduct. Upon the architects and builders there was laid not only the task of producing a stately royal dwelling, but they had likewise to so plan that there should result a mighty fortress, capable on occasion of holding a small army. On all sides there was a wall of great strength and at the north, which was the point most vulnerable, three gigantic towers

ART AND ARCHAEOLOGY



Panoramic view of the Citadel. II

were incorporated in the defenses. Josephus in his enthusiasm declares them to have been beyond all others in the habitable earth as regards their largeness, beauty and strength. They were named by the King, Hippicus, Phasael and Mariamne, in memory, respectively, of a friend slain in battle, a brother who took his own life when captured by his enemies, and a beloved wife executed by Herod's own decree.

It is the second of these towers that has for us at present a special interest, since there is good reason to believe that a part of its massive foundation still remains today undisturbed, at the north-east corner of the Citadel. Consequently the present reconstructed tower, which stands at this point, rests upon the enduring basis laid by Herod's engineers. Such an identification of sites has now received the sanction of a

considerable number of archaeologists. Josephus estimates the height of the Tower of Phasael at 131 feet, and states that it was much loftier than its two companions. As the King's watchmen looked forth from its battlements they had beneath them not only the whole area of the city, including the Temple, but they could also command all avenues of approach, especially those to the south and west.

When Jerusalem was taken by the Romans in 70 A. D., it was at the towers of Herod's Palace that the revolutionists made their last stand. Josephus narrates that when Titus looked upon these structures and "saw their solid altitude, and the largeness of their several stones, and the exactness of their joints, as also how great was their breadth, and how extensive their length, he expressed himself after the manner



Ancient foundation of the northeast tower of the Citadel

ART AND ARCHAEOLOGY



The Citadel from within: View toward the northeast, with Mt. Scopus in the background

following: 'We have certainly had God for our assistant in this war, and it was no other than God who ejected the Jews out of these fortifications; for what could the hands of men, or any machines, do toward overthrowing these towers!'" (Jewish War, VI: 9, 1.) By his orders they, together with the western wall of the city, were spared from destruction in order that they might serve as monuments of the kind of city that Roman valor had subdued.

The Herodian fortress again proved its strength when in 1099 the Crusaders battered their way through the walls of Jerusalem, for it was the last point to fall into their hands. One hundred and twenty years afterward, when the Moslems undertook the overthrow of the city walls, once more the Citadel was excepted. During the Middle Ages we find this ancient stronghold referred to as the Castle of the

Pisans, which seemingly implies that at some time it must have been repaired by the citizens of the Pisan Republic. As for the present Turkish Citadel, the major part of it, together with all the city walls and gates, belongs to the period shortly before the middle of the 16th century and is the work of Sultan Suleiman, the Magnificent. The relatively unimportant later alterations are readily distinguished by their inferior workmanship and poorer material.

Yet another association, and that one most hallowed, gathers about this venerable fortress. It has to do with the closing hours of Jesus' ministry. We know that Herod's Palace continued to be the residence of his son and successor Archelaus. So likewise, later still, it was the abode of the Roman procurators when they went up to Jerusalem from Caesarea on the occasion of the Jewish festivals. We may



Looking south from the Citadel over ground once occupied by the courts and park of Herod's Palace. German Catholic Church of St. Mary, in the background, beyond the city walls



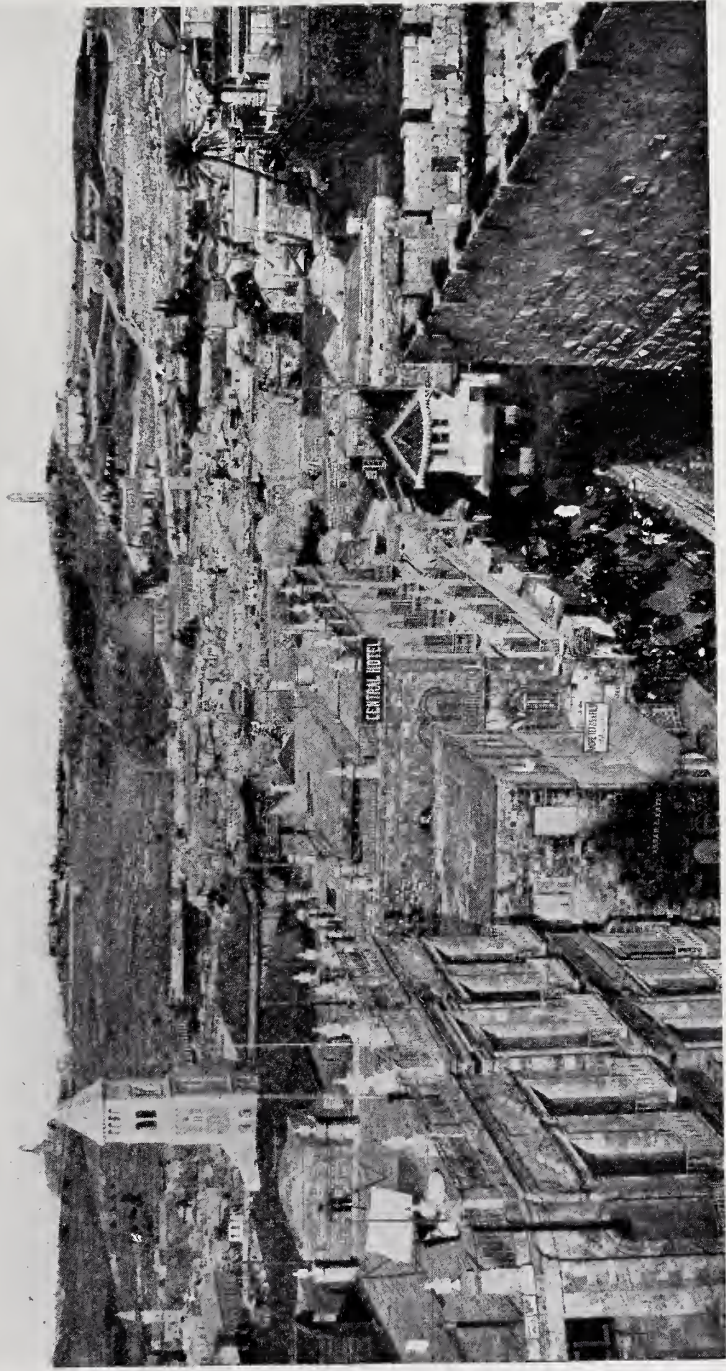
Southwest corner of the Citadel as seen from without. A portion of the partially filled moat and of the sloping outer wall of the foundations are visible near the road at the left



The western City Wall. It can be traced between the houses in its southeastern course to the Citadel, from which point it is clearly seen passing over the southwest hill



Vegetable Market in the Moat of the Citadel, within the Jaffa Gate



View eastward over the corner of the Citadel toward the Mount of Olives; "David Street" in the foreground and the temple area in the middle background

ART AND ARCHAEOLOGY



Street scene just inside the Jaffa Gate, at the corner of the Citadel

then conclude with considerable certainty that it was hither that Jesus was brought, when he was led away from the house of the high priest to Pilate. Church tradition for various reasons has long looked upon the fortress of Antonia on the Eastern Hill as the locality where these events took place. However, it is coming to be recognized by an increasing number of scholars that Herod's Palace on the Western Hill better suits all the requirements. If this be true, then it follows that not far from the spot where General Allenby's guard of honor was posted during the reading of the proclamation, there were once ranged the Roman soldiers to whom Jesus was committed to be scourged and crucified. Here it would be, within one of the most imposing strongholds of temporal power, whose

halls had echoed more than once with the hoarse cries of those who were battling for earthly dominion, that He declared, "My kingdom is not of this world."

With so many memories, sacred and secular, gathering about Jerusalem's ancient Citadel, we can hardly fail to look forward with eagerness to the time when its tragic story shall be more fully known. If the exploration and excavation that have been impossible heretofore shall now be permitted, it is quite certain that fresh details will be brought to light and that there will also be opportunity for testing some of our present archaeological conjectures. It is devoutly to be hoped that the American School of Oriental Research will be in a position to have a worthy part in this important work.



THE AMERICAN SCHOOL OF ORIENTAL RESEARCH IN JERUSALEM

JAMES A. MONTGOMERY

JERUSALEM is once more in the forefront of history. The ancient strategic importance of Palestine has again demonstrated itself and the land has returned to the control of the power which holds Egypt, as in the days of the New Kingdom, the early Ptolemies, Rome, the Fatimide Caliphs. It is one of the few signal prizes of war which the Allies have obtained, and for sentiment's sake exceeds all in interest. The slumbering traditions of our Christian ancestors who made the Pilgrimage to Palestine and the Holy War revive, something of the martial blood of the Crusaders stirs within us, with an antique blending of war and religion. The Jews feel their sense of race pulsing again, and are dreaming of a restored Jewry with David's City as their capital.

Too much crowds the boards today to give much display to the news from the Palestinian front, meagre enough at the censor's hands. Yet as we read the scanty details—Gaza, Beersheba, Joppa, Hebron, Beth-horon, Jerusalem, the Dead Sea, Jericho and Jordan, all these names evoke memories which after all for the mass of people, the educated as well, respond to a more intelligent knowledge of the geography of Palestine than of any land consecrated by history and rich in archaeology. Most have learned in childhood the history of the Hebrews, while to the devout the land is holy as that which the feet of the Lord has trod. It is the first foreign land that appealed to us in our education, and while the fascinations of Greece and Rome have since intervened,

for most the first memories remain strongest.

And now that Palestine has fallen into Christian and civilized hands, those interested in archaeology will ask what is the opportunity for that science in this new turn of events. Interests political, religious, philanthropic, must for long dominate, but the inquirer into the ancient history of man cannot forego his natural demands. Italy, Greece, Egypt have yielded their treasures, for they have ordered governments. What has Palestine to offer in changed political conditions? And in a way Palestine as an everybody's land makes its especial appeal to us Americans. Those other ancient countries are under their own governments or suzerainties, which have the right of control and priority in archaeological investigation. But after the war, if present prospects do not change, Palestine will doubtless be generously opened up, and Americans equally with the English and French and Italians will feel themselves at home there. For this reason, and because America is preëminently a Bible-studying land, the archaeological enthusiasts of this country should seek to seize the present opportunity.

Individually America has made its noteworthy contributions to Palestinian archaeology. It gave Edward Robinson, the "Father of Biblical Archaeology," who in two short trips of a few weeks in total duration, in 1838 and 1852, laid the foundations of that science, as the whole world admits. Dr. Frederick J. Bliss, of the distinguished family connected with the



The property of the School, looking north: Scopus in the background.

ART AND ARCHAEOLOGY



2. View of our property, looking East: The German Hospice on the Mount of Olives in the background

American University at Beirut, the excavator of Lachish and other sites in Judah, and author of several notable works on Palestine, is one of us. Others might be named, like Consul Selah Merrill, with his studies on Jerusalem and Across-Jordan, or Mr. Herbert Clarke of Jerusalem, with his splendid collection of gems and prehistoric antiquities (which some day should be secured for our School). Then there has been the Harvard Expedition which excavated at Samaria in 1908-10, the one American undertaking in excavation, rich and promising in its results. But we must confess that little has been done collectively.

Yet there is an American school of archaeology in Jerusalem which has been upholding the name of American scholarship, and whose cause deserves

to be advertised to Americans. This is the American School of Oriental Research in Jerusalem. Its plan is modeled upon those of our distinguished Schools in Rome and Athens. The Archaeological Institute of America is its incorporated patron, and holds its properties. The school was established eighteen years ago, especially through the efforts and enthusiasm of the lamented Prof. J. W. Thayer of Harvard, and has been maintained since by the zeal of interested scholars, among whom should be specially named Prof. C. C. Torrey of Yale, who for many years has been the chairman of the Executive Committee and as such has carried most of the burden.

The School has been a small institution in the way of tangible results accomplished. It has obtained no en-

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The Mosque, formerly a Crusaders' Church, at Neby Samwil, the Biblical Mizpah. The beautiful minaret was completed just before the war and according to reports has since been destroyed by Turkish bombardment. The picture is accordingly a rare view. Photographed by Edith T. Montgomery, 1914

dowment, so absolutely necessary for educational establishments, its income is derived from subscribing institutions and individuals, a precarious means of support, although this very method should tend to diffuse the interest in it throughout the country. The usual idea of such a School is that it proceeds gaily to excavations, without thought of the capital that is involved in such an undertaking. Thus it is said that the Harvard Expedition cost about \$50,000. When the writer went to Jerusalem as a Director of the School he was frequently accosted by friends with the remark, "I suppose you are going to excavate." The School has had no such opportunity, for it has not had the funds. Our budget is pitifully small. The Annual Director is given

\$1000 for the year, which does not in some cases much more than pay for the journey across and back. There is the Thayer Fellowship, paying \$800, which scantily provides a young scholar with the means of visiting the Holy Land. There is the expense of maintaining the rented house used as the home of the School and the real estate which has been secured for our future abode. All extra expenses like travel over the land must be met by the pocketbooks of the party which indulges in sightseeing. The budget is met by contributions of \$100 apiece from about twenty-eight colleges and seminaries in America and a few private contributors, while the Archaeological Institute has been accustomed to appropriate from \$800 to \$1000 a year.

ART AND ARCHAEOLOGY

The School has therefore been economically managed, the suit cut to fit the cloth, and material results cannot be expected on such a budget. At the same time the spiritual value of the School has been remarkable and is a promise of what might be done with larger capital. Every year for fifteen years there have gone forth to Jerusalem on this foundation an American professor from some seat of learning, and with him a Fellow, some promising scholar, and a few others as students. If their study has necessarily been on the surface, since a year's time cannot bring the student very far, at least their experience has immensely enriched American scholarship at home. Some of our best Orientalists have gone on this commission as Directors of the School and have received the stimulus to a keener knowledge of the Orient, while an increasing group of younger men have laid the foundation for fruitful scholarship. It is only necessary to name the men who have conducted the School to recognize what its value has been: Torrey of Yale; Barton of Bryn Mawr; Paton of Hartford; Mitchell of Boston University; Schmidt of Cornell; Bacon of Yale; Lyon of Harvard; Brown of Newton; Gottheil of Columbia; McCurdy of Toronto; Moulton of Bangor; Robinson of Chicago. And of the younger men who have studied in the School about twenty have since become instructors in colleges and seminaries and many of them have made notable contributions to Oriental research. It is from these Alumni that the future faculties of the School will naturally be drafted.

But the opportunity has now come for American scholarship to assert itself more strongly in this field which is so congenial to our traditional culture. Indeed this is but a phase of America's

acute duty and responsibility to scholarship in the present crisis of the world's civilization. There should be a patriotic sentiment in providing an institution worthy of America in a city which has no adequate American representation of any kind. Almost every great power of Europe has its society or school or convent in Palestine, in most cases subventioned by the government for the sake of political propaganda or supported by the great churches with an ecclesiastical purpose. There is the British Palestine Exploration Fund which has been the pioneer institution and has borne the lion's share in exploration and excavation; the French Dominican Convent of St. Stephen, which may claim to be the greatest school of biblical archaeology in the world; the German Evangelical Institute, presided over by the keen Swedish scholar Dalman; the German Palestine Society and the German Oriental Society, which through their excavations and publications have made large contributions. Also the members of several of the conventual bodies apart from the French Dominicans are active in archaeological research; there may be named the White Fathers at St. Ann's, the Convent of the Dormitio, the Assumptionists and the Augustinians. This competition already esconced on the field must spur us on to make an effort worthy of our name and interest.

We need adequate buildings to house the staff and scholars, as also the many visitors with archaeological interests who could make their headquarters with us; a library, to enable the archaeologist of the field to temper his results with the contributions of other experts; funds for travel, surface exploration, for which there remains immense room; scientific equipment for surveying and photography; and any

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amount of money for excavation. Of first importance is the proper provision for the staff. We associate the Schools at Athens and Rome with the distinguished scholars who have been adequately supported in their work there; so it must be in Jerusalem. We cannot expect an American scholar to go thither as Resident Director, surrendering it may be academic prizes at home, without giving him an adequate salary, so that he may live there with somewhat the same comfort as he could enjoy at home. There must be provision for the Annual Directors, of whom in a complete scheme there should be at least two, for the two Testaments—to whom should be added, if funds permit, specialists in Byzantine and Arabic archaeology. More adequate provision should be made for the younger scholars through more and better paid fellowships. Funds are needed for publication and possibly a journal, so that we may keep ourselves before the public eye, as do the French, British and German institutions. At present Dr. Torrey has at hand a large sheaf of archaeological papers from former workers of the School, lying unpublished for lack of funds. A number of such papers of important value have already appeared in the *Journal of Biblical Literature* and elsewhere, but the solid impression of the work of the School is thus dissipated.

We possess some assets. In addition to the goodly name of the scholars who have been connected with the School and the prestige they have gained for themselves in Jerusalem, we own a property of about four acres in the northern suburb of Jerusalem, lying between the Dominican Convent and the Anglican Church of St. George. This was purchased in 1909, but still lies vacant. We had for building only a

gift of \$1000.00 from Miss Gould. But last Christmas, following upon the British conquest of the Holy City, we received the welcome gift of the promise of \$50,000 for a building, the first considerable contribution towards the development of the property. This came from Mrs. James B. Nies, whose husband, the Rev. Dr. Nies, has been one of the most devoted enthusiasts for the School. This building is to be named after the late Alexander E. Orr, Esq., Mrs. Nies's father. We are hoping that this gift will set the pace for similar endowments for the many and various needs of the School. At present the School is located in a rented building, on a little street almost next to the Abyssinian Church and near the Russian Compound. It is the home of the Director and is simply but comfortably furnished. It holds our nucleus of a library.

It is to be observed that this School contains in its title the large programme of "Oriental Research." The biblical interest must naturally come first in the minds of most, and we have the right to appeal to that natural interest of the American mind. There is a settling and objective effect which archaeology exerts upon theological and critical discussions which will be most quickening to biblical and religious thought. At the same time students in other fields must also claim Palestine as their own, for it is everybody's land. The Institute has been primarily interested in classical research, and its members may be reminded that Palestine and Syria are rich fields for the study of Graeco-Roman civilization, as yet largely uncovered. Also the student of early Christianity, of the Byzantine Age, and of the epoch of the Crusades, has much to find in Palestine. There is, too, the great field of the

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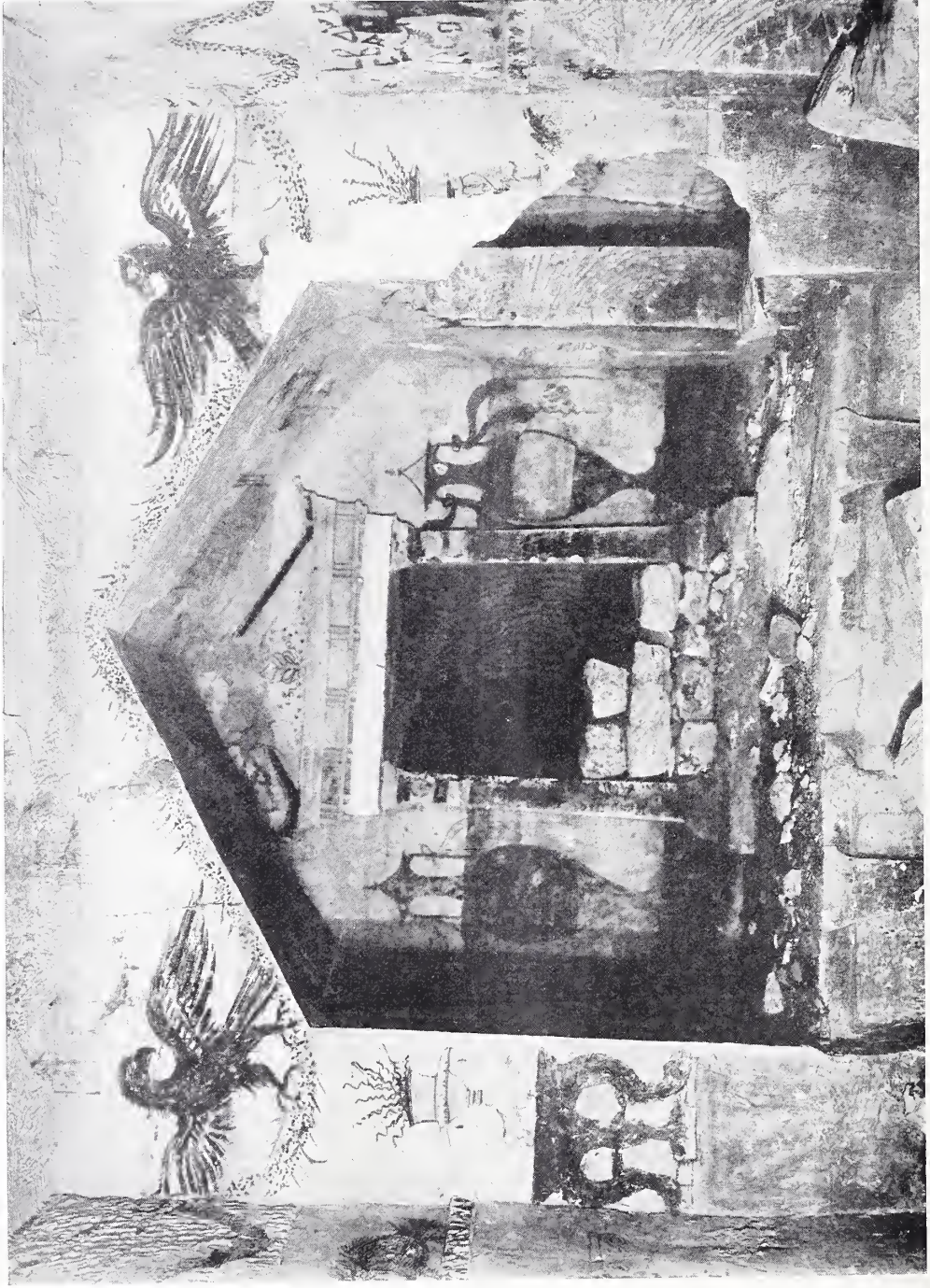
modern Orient, the Arabic language, the Mohammedan religion, the everyday life of the oriental, and then that magnificent ocean of desert which surrounds Palestine, the lure of every scholar who feels the call of the wild. Jerusalem is a proper outpost for the penetration of Arabia. And "Oriental Research" should also cover the noble land of the Lebanon and Syria lying to the north, still in many respects an unexplored field. Withal Jerusalem can be a stepping stone for pushing eastward into the mother-land of civilization, ancient Babylonia. Indeed a group of eager Assyriologists—Clay, Barton, Nies—are planning, "when the war is over," to make our School their headquarters for an enterprise into Mesopotamia.

The School is under the direction of a Managing Committee composed of representatives of the Archaeological Institute and the Society of Biblical Literature and Exegesis and of the contributing colleges and seminaries. Its title deeds will be held by the Institute

and its endowment funds are in the control of the Board of Investment of the Institute. From this Managing Committee there is elected an Executive Committee, which has the immediate direction of the School. This consists of Prof. J. A. Montgomery, chairman, University of Pennsylvania and Philadelphia Divinity School (address, 6806 Greene St., Germantown, Philadelphia); Prof. G. A. Barton, secretary, Bryn Mawr College (address, Bryn Mawr, Pa.); Prof. J. H. Ropes, treasurer, Harvard University (address, 13 Follen St., Cambridge, Mass.); and the following: Prof. James C. Egbert, president of the Institute, *ex-officio*; President Adler, Dropsie College; Professors B. W. Bacon, A. T. Clay and C. C. Torrey, of Yale; Prof. M. Jastrow, University of Pennsylvania; and the Rev. Dr. J. B. Nies, of Brooklyn.

The chairman and the secretary would be glad to answer any inquiries and to send reports and statements to all interested.





Interior of main chamber showing dais in front and some of the Loculi on either side



Phoenician glass vases from Beit Jibrin

PAINTED TOMBS OF PALESTINE

JOHN P. PETERS

IT was in 1900, at the end of his last campaign of excavation for the Palestine Exploration Fund, that Dr. Frederick J. Bliss conducted excavations at Tel Sandahannah, in the Shephelah, about a mile from the modern village of Beit Jibrin. Here he unearthed an interesting city of the Seleucid period, and beneath this some older remains of a Hebrew city, which he conjectured to be Marissa, the Mareshah of the Bible. Diligent search at that time failed to reveal the necropolis of this city, although resulting in the discovery of numerous and interesting rock cuttings.

In 1902 Dr. Thiersch of Munich and I, being by chance brought together in Jerusalem, heard that notable finds had been made at Beit Jibrin. The contents of one tomb were reported to have been sold for £50 on the spot, and we were shown by a dealer some specimens

of Phoenician glass vases, said to have been part of that find, so far superior to the ordinary run of similar antiquities discovered in Palestine that we felt it our obligation to investigate.

We approached Beit Jibrin from Beersheba along the valley between the hills of the Shephelah and the mountains of Judaea, which seemed almost like the very broad bed of some ancient river, or like some huge canal, except that it was broken now and then by a ridge. In and under every miserable little village great caves had been burrowed in the chalky limestone, the so-called *clunch*, by former inhabitants of these regions. As we drew near to Beit Jibrin, we found the ground along the edge of the hills eastward dug up by natives in search of antiquities. For over a mile we passed through what might well have been supposed to be a cemetery with all its graves open. Even the

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Roman arch at Beit Jibrin

little gullies which ran up into the hills had been explored, and the road itself was pit-falled with holes. As a result of the excavations of the Palestine Exploration Fund the people had learned that there was profit in antiquities, and, as the farmer of New England turns to summer boarders for his staple crop, so the *fellahin* of Beit Jibrin, forsaking profitless agriculture, had sought their fortunes in excavating for antiquities. It was heartrending to consider what destruction had been wrought. For one object which had found its way into the hands of some irresponsible tourist, some collector, or less often some museum, ninety probably had been destroyed; even those found were without provenance, while the permanent antiquities, structural and architectural, were utterly ruined. Not only about Beit Jibrin, but through the land from

north to south, to a greater or less extent this same destruction of antiquities has been going on to satisfy the itching greed of buyers; yet, strange to say, in spite of the great interest of both Jew and Christian in the Holy Land, it has been impossible to obtain funds for large scientific exploration. When at last we do come to explore, we may find that everything has been destroyed.

In Beit Jibrin we found a Nubian who had been named to us in Jerusalem as possessing a good knowledge both of Dr. Bliss' excavations and also of all the illicit work done since that time in or about Beit Jibrin. He took us to one hole after another, showing us many remarkable caves, some discovered and explored by Dr. Bliss, and others known before his time including one fascinating great columbarium. At last toward dusk he brought us to an

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Outside view of chancel of ruined church Sandahannah, near Beit Jibrin

insignificant looking burrow in the long line of grave diggings of the natives down in the valley opposite Tel Sandahannah, and bade us crawl in. Having entered so many holes with exalted expectations only to find nothing new, it was with much doubt and little faith that we were induced to squeeze our bodies into this one, which looked more like a fox's burrow than a human excavation. Through the burrow we dropped on to a sloping mass of earth and débris, and sliding down this landed on a stone floor. Then, lighting our candles, we beheld the most remarkable tomb ever discovered in Palestine, and indeed unique not only in Palestine, but in the world.

For its construction advantage had been taken of the hill on the eastern side of the valley, a passage hewn, the rock scarp, and a door-way cut

into the face of the scarp, over which was a Greek inscription now illegible. Once the side of the hill for a mile or two must have been treated in a similar manner; now it is a fairly gentle slope, the earth from above having slipped down during the ages and filled up and covered over the ancient rock cuttings. Entering the door-way one originally descended a flight of steps into a large ante-chamber, where we now found ourselves, having slid down the débris which covered the ancient steps. From this ante-chamber (A), approximately square, radiated like the arms of a cross, to the east (D), north (C) and south (B), three much larger oblong chambers, in the sides of which were cut gabled *loculi* or *kokim*, over forty in all, for the reception of the bodies of the dead. In front of these ran everywhere a bench, the whole cut out of the

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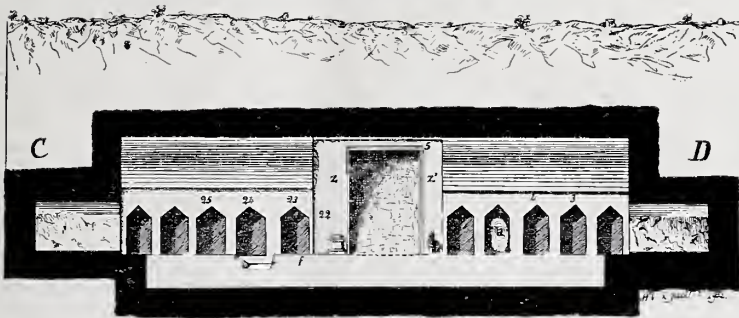
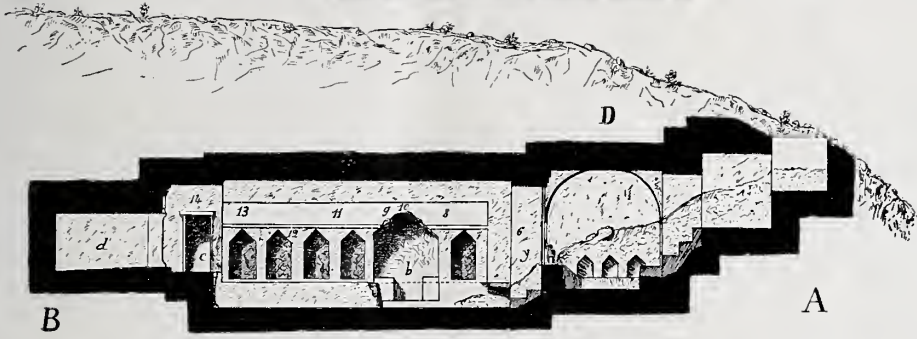
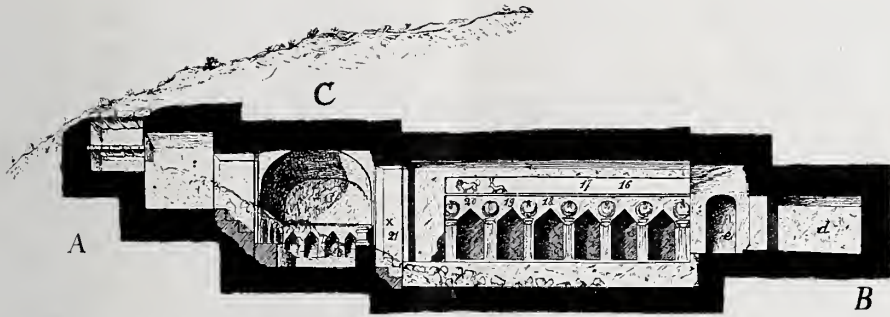


Entrance to one of the Caves at Beit Jibrin

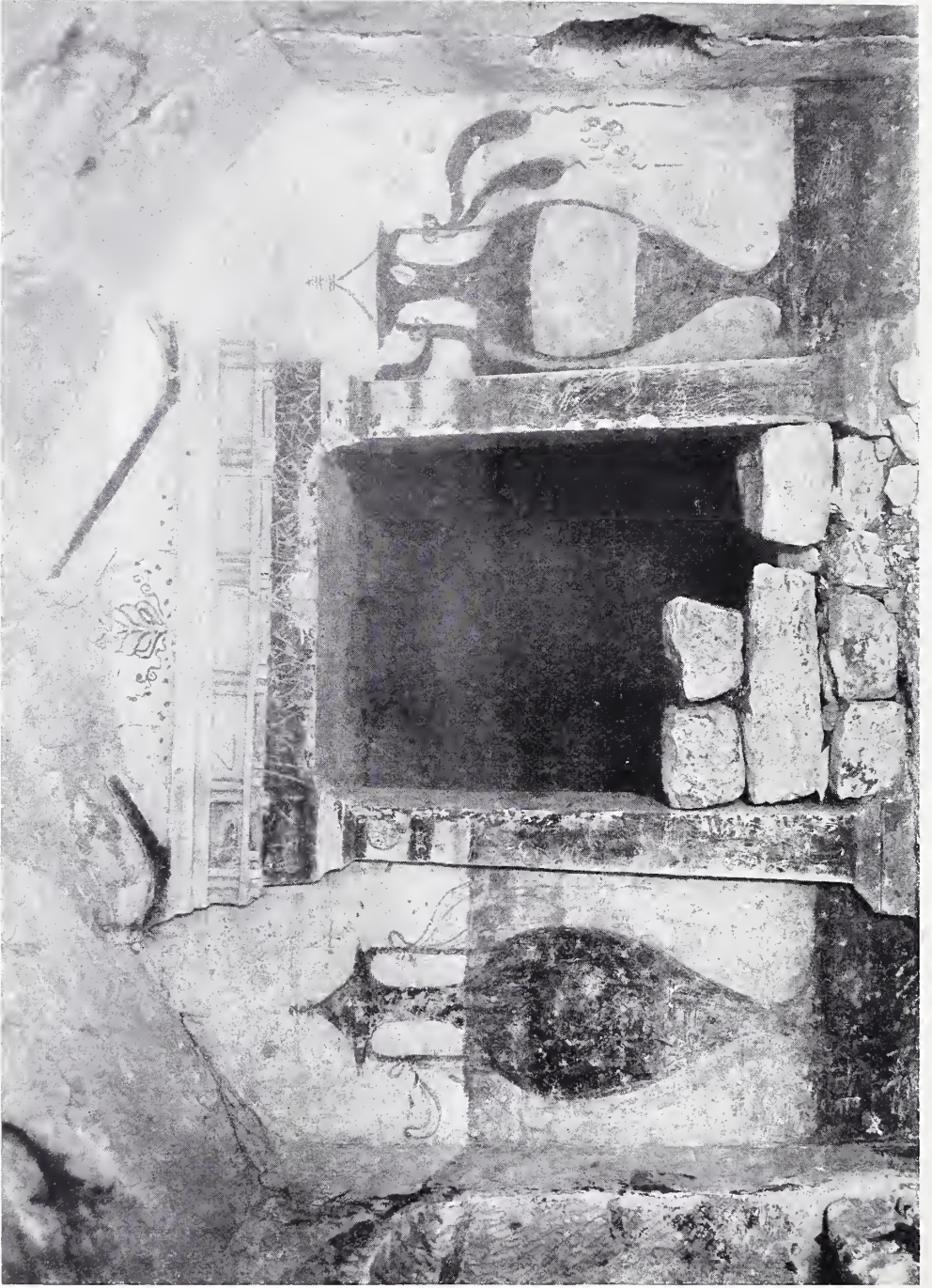
solid rock. The *loculi* are approximately of the same form and size, $4\frac{1}{2}$ feet in height, $2\frac{1}{2}$ feet in breadth and up to 8 feet in depth, with certain variations due to the exigencies of their situation. Over the *loculi* runs a broad frieze ornamented with a festooned wreath, painted on the rock; flowers and leaves indicated by red and black dabs. The chambers to north and south were not provided with door-ways, and were generally inferior in treatment to the main eastward chamber (D). This was approached from the ante-chamber by a broad, flat-linted doorway, above which was festooned a wreath, hanging down straight on either side, outside of which at about eye level were painted, in brilliant red, chthonic cocks, each striding away from the door, but with his head turned toward the entrance. Carved from the rock, on one side

of this doorway there was a small altar, apparently symbolic and not for use, and on the other side a figure, of Egyptian character, both of which had been badly broken. Entering the doorway, one finds painted in profile on the right-hand jamb a three-headed Cerberus with a collar about the neck of each jackal-like dog head, stepping into the tomb. There are also numerous scratchings and cuttings of a symbolic character in the rock on both sides, and two longer inscriptions, graffiti, and not part of the original decoration of the tombs.

Passing through the doorway one enters an oblong hall (D), appearing rectangular but actually broadening about one quarter from west to east. Around two sides of this hall ran the bench of stone with the gabled *loculi* for the reception of the dead bodies



Section and elevation of Tomb I

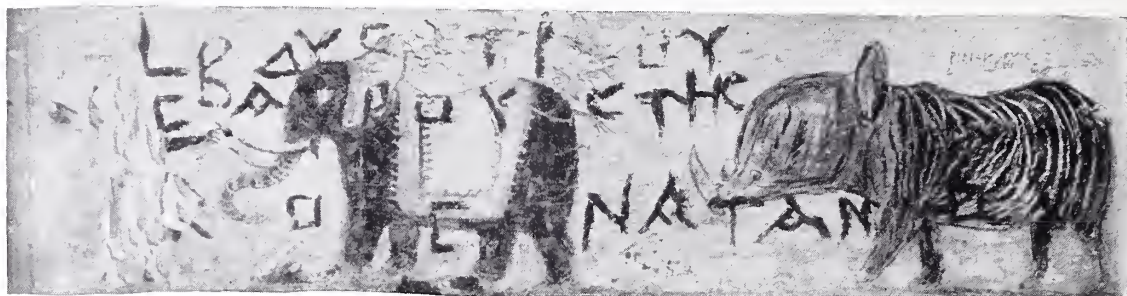


Funereal urns in the Kline



Hunting Scene

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Elephant and Rhinoceros

above it, as in the other chambers. At the eastern end, however, was an alcove (E) cut in the rock; its floor, on a level with the bench running around the hall, forming a large funeral couch. Out of this alcove opened north, south and east large chambers intended evidently for the interment of the heads of the family or clan to whom the tomb belonged. Before this, in the middle of the hall, once stood a real altar.

On the walls bordering this alcove were painted incense altars, vessels emitting flames, set on tables which looked like a species of marble-topped parlor tables once fashionable in this country, while above it on the festooned wreaths, which, commencing by the door of the main chamber on either side, run along the walls of the entire chamber in small loops and then across the eastern wall above the alcove in huge loops, swung Ptolemaic eagles. Within the alcove itself, on the wall on either side of the main burial chamber, were painted Greek funeral urns with streamers attached.

The most striking feature of this hall, however, as of the tomb itself, was the animal frieze painted above the *loculi* and below the looped wreath on either side of the main hall, on the stone itself. Commencing on the right we have first a hunting scene, representing a man mounted on a galloping horse, fol-

lowed by a trumpeter. The horseman, brandishing a spear, has wounded a leopard, which has turned to attack the horseman. Beneath the horse runs a dog, while another dog tackles the leopard from behind. Above the different members of this group were painted in Greek the words *Trumpeter, Horse of the Lebanon of the horseman*. A tree closes this group toward the east. Then follow a number of animals, quite unrelated, and each on its own scale regardless of the rest. The first of these is a lion, but entitled *Panther*. Here there is a break in the frieze caused by the barbarous combination and enlargement of two *loculi*, and one or two creatures are destroyed. Then, injured by the break, a mighty bull, fallen on his knees, with blood gushing from mouth or nostrils, and before him, coiled, a great serpent designated as a *Dragon*. Then follows a giraffe, entitled *Cameleopard*; a griffin; a boar, without a title; an oryx or mountain goat, resembling in appearance an ibex; and another tree. Then at the extreme eastern end of the wall are two most striking creatures, a two-horned rhinoceros and an e'phant, the latter led by a figure entitled *Ethiopia*. Unfortunately the Ethiopian had almost entirely been cut away by the Sheikh of Beit Jibrin, who, when he saw the figure of a human being thus repre-

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Wild Ass

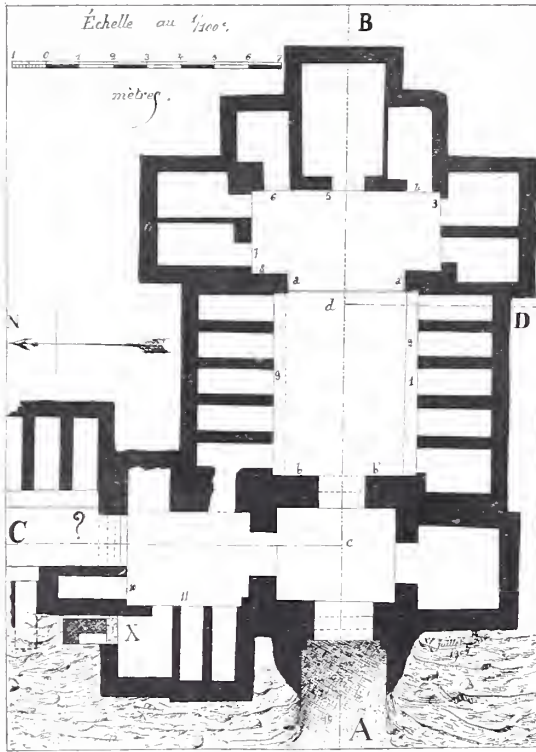
sented, drew out his knife and destroyed the accursed thing, crying out that it was *haram*; a fair specimen of that fanaticism which has led to the destruction of works of art and beauty in Mohammedan lands. The same barbaric fanaticism had caused a less complete effacement of the other human figures of the altar and the statue before the door, and of some other emblems and objects. It should be added that the names *rhinoceros* and *elephant* were well preserved.

Returning from west to east along the southern wall of the hall we find opposite the elephant and rhinoceros, two strange fishes, without titles, one provided with a trunk, and the other bearing a certain resemblance to his *vis a vis*, the rhinoceros. Next to the latter squats a crocodile, with the huge jaws slowly opening, bearing on its back an ibis with one leg stretched out behind. Then follows a hippopotamus, and a wild ass trampling a snake and at the same time tearing it with his mouth. All these have titles well preserved. Next come two unknown creatures, the titles of which are unfortunately illegible, the first resembling an exaggerated lynx, and the latter a horned-nosed tapir. After these come a porcupine and a lynx, properly entitled, and then, finally, a strange man-

headed lion, similar to that which one finds on the Persian coat-of-arms, and which is often represented on the brass plaques made after Persian models which one buys in Damascus, the body in profile, the head in full face, like an Achelous mask with a long beard. This last figure is framed in trees, corresponding to the hunting group on the opposite wall. Only the first and last letters of the title of this picture are preserved, which we read H—S, possibly *Helios*, sun.

In construction and decorations as in the language of the inscriptions, this tomb is Hellenistic, but it bears striking traces of its relations to Phoenicia, Egypt, and ultimately to Idumaea. The type of tomb itself appears to have originated, under Alexandrian Greek influence, in Egypt, and to have been carried thence to Phoenicia. The older rock cut tombs of Phoenicia have as their essential principle inaccessibility. They were deep pits sunk in the rock, with small chambers at the bottom running out horizontally, the opening of the pit carefully sealed and concealed. Such tombs, while they might contain ornamented sarcophagi, were themselves without decoration of any sort. Sacrifices, if offered at all, must be offered above the ground. Of tombs of this description there were some of simple

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Ground plan of Tomb II

type and construction in the necropolis of Marissa. Our tomb represents the principle of accessibility, which, under Graeco-Egyptian influence, apparently developed out of and largely superseded the older type in Phoenicia in the third century B. C. Here the small sarcophagus chambers have been made easy of access, and developed into large halls, beautified and adorned, in which friends and kinsfolk might gather for sacrifice or for other rites and functions; and such tombs were marked also by outer monuments and apparently became to some extent places of common resort. A still further development of this idea of the tomb as a thing of beauty and a place of common resort may be seen in the grandiose rock-cut tombs of Petra, with their outer adornment of splendid façades, the actual burial chambers within being reduced

again to their primitive and in comparison niggardly simplicity.

Ours is the finest specimen yet found of the middle type, resembling in its details the tombs of Phoenicia, not Palestine, but showing even more clearly than the Phoenician tombs of similar type the Alexandrian kinship, as in the gabled *loculi*, systematically arranged, a kinship emphasized by the figure of Egyptian character at the entrance of the great hall. Perhaps the same may be said of the funeral couch or *kline*, a marked feature of that hall. Greek of the Hellenistic period, while well known in Alexandrian tombs, it is quite unique in either Palestine or Phoenicia. Most Hellenistic also are the Pan-Athenaeon amphoræ with fillets, and the altar tables, which form the setting and the decoration of the *kline*, as also the wreath motive, and the general sculptural treatment of doorways, column substitutes and the like in the great hall. Greek also is the technique of the mural paintings, but the theme and design of this mural decoration is quite unique.

Hunting scenes in connection with sarcophagi are not unknown, the most famous being the so-called Alexander sarcophagus from Sidon, where on one of the long sides is painted and sculptured a battle, on the other a hunting scene. Hunting scenes are, however, much more common on the wall paintings of Egyptian tombs, and so indeed animal representations in general. It seems to me that in his choice of an animal theme our painter or his patron showed a direct Egyptian influence. But whereas in the case of wall paintings on Egyptian tombs the animal life is part of a general picture, as hunting, plowing, planting, and the like, here, with the exception of the picture of the hunt in the northwest corner, we have

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Lion and Lynx

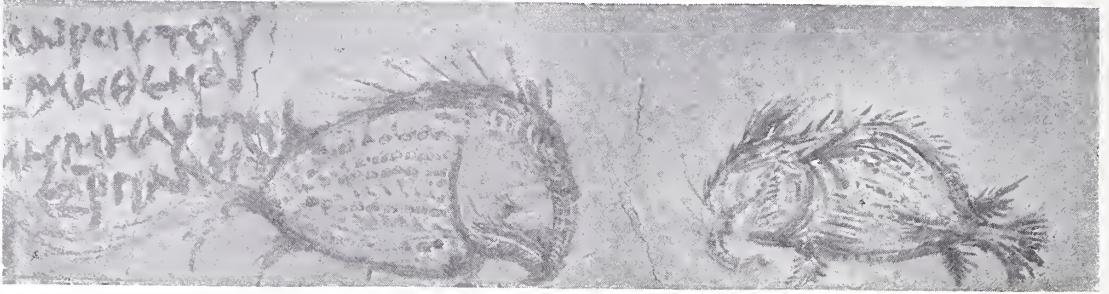
an unrelated assortment of creatures, each represented separately, and for the most part quite without relation to one another, the porcupine, for instance, being as large as the hippopotamus, precisely as though the artist were copying his pictures from an illustrated natural history. With the possible exception of the three pictures framed by trees, the hunting scene, the rhinoceros and elephant, the latter harnessed, caparisoned, and provided with an Ethiopian attendant, and the man-headed lion—we seem to have a series of copies from the leaves of an illustrated natural history. These paintings, therefore, possess a curious interest, revealing the knowledge and the ignorance of natural history in Alexandrian Egypt in the third century B. C., with certain curious pseudo-scientific conceptions underlying the same, and revealing also the fact of the existence at that period of such an illustrated work or works on natural history.

That this work on natural history was Egyptian is shown by the generally African character of the fauna represented. That the artist was not painting from nature is shown by the curious errors in the representation of some of the creatures here depicted, as for instance the giraffe. That he had not mere hearsay descriptions but utilized well-established conventionalized pic-

torial forms as models or copies is clear in the case certainly of the griffin and the man-headed lion, perhaps also in the case of the fishes and the unidentifiable animals.

The griffin, or *gryps*, is admirably designed, striding proudly forward, the fierce head of the eagle combined with an animal body, the well-known griffin of mythology. The man-headed lion is evidently equally mythological or fabulous. This is the first known appearance of this creature, which later becomes so characteristic in Persian art and symbolism. Apparently, however, the type was already well established before this date, as its provision with a name also suggests. The two fishes are evidence of the existence of a belief in the analogy of the different realms of nature. The creatures on earth, men included, had their counterparts, which were the greater realities, in the heavenly kingdom. Of this we have abundant evidence in the later portions of the Old Testament and afterwards, as in the angels of the nations, the stars, whose spirits connect themselves in some way with the great men of earth. Similarly men had their counterparts in the deep, as in the mermen and mermaids, and if they, so also other earthly things and creatures. So here we have elephant and rhinoceros fishes corresponding to these strange creatures, the

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Fishes

elephant and rhinoceros, for if such exist on land, there must be similar forms in the water, and although such have never been seen yet they surely must exist. Hence in addition to the mythical griffin and man-headed lion we have the pseudo-scientific elephant and rhinoceros fish, the first and only representation of these supposed existences of which I am aware. That they were without titles would seem to show that they were not, like the griffin and man-headed lion, well established and universally recognized parts of the mythical or fabulous fauna.

That the designer of these pictures was not personally familiar with the appearance of the giraffe has already been pointed out. While there is no question as to what animal was intended to be represented, the long neck and the spots, as well as the painted title, putting that out of question, yet it is almost absurdly misrepresented. The hindquarters and tail are those of the deer, the fore legs are as long as the hind and the withers actually lower than the rump. Evidently also the painter had never seen a rhinoceros, much less the two unknown creatures on the south side of the hall. On the other hand the elephant, the horse, the leopard, the bull, the boar, the oryx, the hippopotamus, the crocodile, the wild ass, the ibis, the lynx and the porcupine

are correctly drawn, which we might expect from an Alexandrian Egyptian source. But why is the lion miscalled a panther?

It should perhaps be added that the two unidentifiable creatures with illegible names are, like the man-faced lion on the south wall, the workmanship of which is distinctly inferior in execution to the north wall, clearly painted by another hand. Somewhere behind the animal representations on both walls lies, as stated, some sort of work on natural history, and the natural history of that work was just such as might have been produced in the same region in the time of the *Arabian Nights*. It may be added that the cocks painted at the entrance of the great hall constitute the earliest representation of that bird yet discovered in either Syria or Egypt, although it was common in Greek art from early times. The eagles above the *kline* are the curious creatures characteristic of Ptolemaic art, and may best be described as Ptolemaic eagles.

Besides the paintings, there was also a number of funerary inscriptions in this tomb, all in Greek, which enabled us to determine its date, and which established beyond question that the Sandahannah which Dr. Bliss had excavated was in fact the ancient Marissa. The most important of these inscrip-

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tions from every point of view was that above the southern funeral chamber, opening out of the *kline*. Being translated this read: "Apollophanes, son of Sesmaios, thirty-three years chief of the Sidonians at Marissa, reputed the best and most kin-loving of all those of his time; he died, having lived seventy-four years." This inscription, as its form and execution show, dates from the time of the construction of the tomb, and is the earliest inscription which we found. It shows that a Sidonian colony was established at Marissa in the Seleucidan period. Now we knew from other sources that this region, thoroughly Jewish before the Exile, was occupied after that time by the Edomites, pushed northward and eastward by the pressure of the Nabataeans from behind. By the end of the fourth century B. C. certainly it was known as Idumaea, and at that time Marissa was its principal city and a capital of the Idumaeans. After the death of Alexander it was a bone of contention between Syria and Egypt, held by the Seleucidan kings until 274 B. C., but after that for about a century almost continuously in the hands of the Ptolemies. As a result of the Alexandrian conquest Idumaea was of course Hellenized, like the whole of the rest of the Levantine world, but beneath the Greek culture of the upper classes the mass of the common people remained Semites, and as time went on the Semitism of the people asserted itself more and more in proportion as the strength and the culture of the refined classes declined, as this tomb itself testifies. It was during this long period of Egyptian possession that this Sidonian colony, of Greek religion and culture, with a certain degree of self-government, was settled here to Hel-

lenize the Idumaeans, as this inscription testifies.

From written histories we learn nothing of this religion from its occupation as Idumaea until the Maccabean wars. At that time it was in the hands of the Antiochians, and Marissa was its capital, a thorn in the side of the Jews. Marissa was captured, Idumaea subdued and annexed to Judaea and the Idumaeans circumcised, by John Hyrcanus, somewhere between 130 and 108 B. C. That, however, the Idumaeans had not altogether abandoned their original religious and racial traditions three quarters of a century later is clear from the experience of Herod the Great, himself by origin an Idumaeon of Marissa. He had appointed Kostobaros, whose ancestors had been priests of the Edomite god Koze, governor of Idumaea and Gaza, and had given him his sister Salome to wife. But, as Josephus tells us, Kostobaros did not think "that the Idumaeans should make use of the Jewish custom, or be subject to them. He therefore sent to Cleopatra and informed her that the Idumaeans had been always under her progenitors," and advised her on that ground to "desire that country of Antony."

Marissa was destroyed by the Parthians in 40 B. C., after which it seems to disappear. When we next learn something about this region, in 68 A. D., Beitogabra, the modern Beit Jibrin, a mile or more to the north, has taken the place of Marissa, or Mareshah, as the metropolis of this country. The general site is one of importance, strategically and commercially, and bound of necessity to be the site of a town; on the road from Hebron to Gaza, where it crosses the road up and down the Shephelah. Indeed, so important is the site, that at the beginning of the third

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century A. D., Septimius Severus rebuilt the town, replaced the Idumaeen name Beitogabra by the Greek name Eleutheropolis, and made it the central point for milestone measurements. The Crusaders also recognized the strategical value of the place and Foulke of Anjou built a fortress here, which was entrusted to the Hospitallers. The evident remains of this region above ground belong to these later periods, a Roman arch, and the apse of the church of St. Anna, now Sandahannah, which, as the most conspicuous landmark of the region, has given its name to the *tel* or ruin hill of Marissa, a mile away. The name of Marissa, thus expelled from its original abode, has attached itself as Khurbet Mer'ash to an adjacent *tel*; while, after the common fashion of Palestine, the Greek name Eleutheropolis has given place to the older Idumaeen Beitogabra, in the Arab form of Beit Jibrin (Gibelin or Begibelinum of the Crusaders).

Our tomb throws welcome light on a dark part of the history of this region, from the latter part of the third century B. C., when the Egyptians planted in Marissa a colony from Hellenized Sidon, with Apollophanes at its head, through its annexation by Antiochus, and the Maccabean wars, when the Idumaeans took an active part against the Jews and the land was harried and ravaged by Judas, on to the close of the second century, when Marissa had been captured by John Hyrcanus, Idumaea annexed, and the Idumaeans forcibly circumcised and incorporated in Jewry.

The tomb in its construction and decoration reveals a high degree of wealth and prosperity, and a thoroughly Hellenic culture. To this period belongs the first inscription of Apollophanes, cited above. But very soon we

find marks of deterioration in the inscriptions themselves, in the way in which they were smeared instead of painted on the walls, in the barbarous disregard of art, and the abuse of the decorations on the walls of the tomb, while amalgamation with the native population and adoption of its culture is shown in the substitution of Semitic for Greek month and personal names, the theophorous ones containing sometimes Edomite God names, although to the last Greek continued to be the language of the inscriptions. By the genealogies of the inscriptions we were able to trace Apollophanes' family clearly through four generations. The dated inscriptions, about ten in number, following for the most part the Seleucidan era, cover the period from 196 to 107 B. C., but the earliest of these was evidently considerably later than that of Apollophanes, and already shows deterioration well under way.

The later inscriptions are rudely formed smears of brown clay mortar. Apparently a workman, as soon as he had completed the walling up of a grave cell, dipped his trowel in the mortar standing ready by, and with this daubed the name of the dead person, with or without his lineage or a date, somewhere above his last resting place, preferably using the animal frieze for this purpose. As a consequence not a few of the animals, especially the elephant and crocodile, are sadly disfigured by huge sign-board like displays of gigantic, ugly writing running across them. As already stated some of the theophorous names of these inscriptions, like Kosnatanos, are typically Idumaeen, and one or two seem to be Judaeen. Here and there inscriptions tell us that no one is buried in a given *loculus*, or that it is bespoken but not yet occupied.

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As stated, tombs of this type were intended to be accessible, and the graffiti, scratched especially in the doorway, appear to be an evidence that to some extent they were places of resort. Some of these are mere figures or designs, some are inscriptions. Of the latter the most important and most interesting, quite unique in its type, is a four-lined verse, resembling in its script papyri of the third century B. C., cut lightly in the rock above the Cerberus. To me this seems to be a translation into Greek of a Semitic dirge, similar in character to those used by the natives of that region today. It is interlocutory, spoken to, by, and of a dead woman. First the dead is asked by the mourner what he may do for her. To which she responds that she is now the bride of death. The mourner is glad that she has left her effects behind as a pledge; these the dead, leaving him, leaves to him with space and freedom. He may do what he will. To mourn for her is useless, and only makes a noise. The situation is summed up by the statement that within the doors of the tomb the dead lies asleep and cannot be waked.

(To the Dead): There is nought that I may do for thee or wherein I may please thee?

(The Dead): I lie with another (Death), though loving thee greatly.

(To the Dead): But, by Aphrodite, of one thing I am very glad; that thy cloak remaineth as a pledge.

(The Dead): But I run away, and to thee I leave behind free room a plenty.

Do what thou willst.

Do not strike the wall; that does but make a noise.

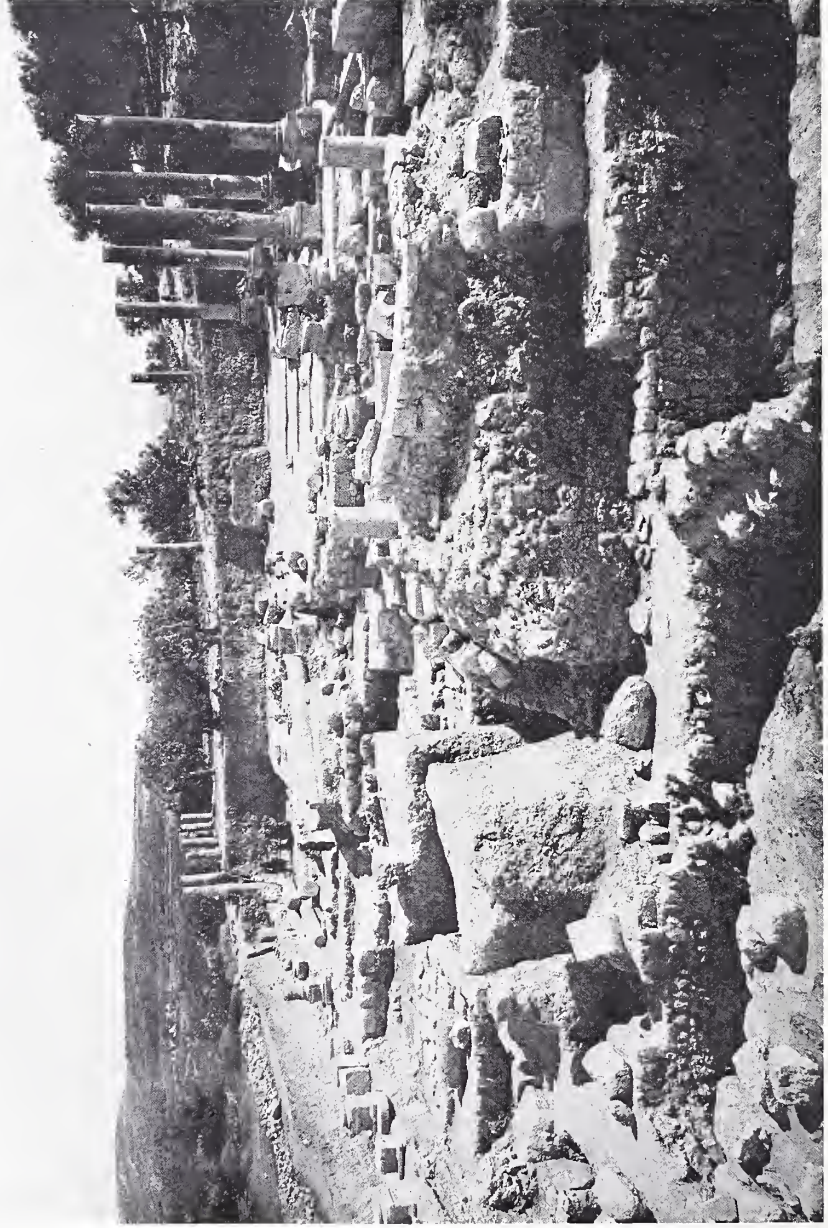
.....

Through the doors she lieth asleep (*i. e.*, there is nothing more to do.)

Just across a little valley from this tomb Suleiman, our guide, showed us a still more impossible hole in the ground than that by which we had entered the animal tomb. But, as may be believed, we were now ready to enter anything at his suggestion. It was with the utmost difficulty that we wriggled through this hole, always uncertain whether we should ever be able to get out again, to find another tomb of the same general type, but somewhat different in design, as the plan shows. This tomb, however, in addition to its accessible part, contained also an inaccessible part in the shape of several large burial chambers, not represented on the plan, below the level, reached by a sort of trap in the bottom of a *loculus* made double for the purpose. Unlike the first tomb, where the painting was done on the natural stone, the walls of this tomb were stuccoed to give a better and smoother surface for the decorations. The decorations also, while less elaborate and curious, were superior from the point of view of art, and more truly Hellenic. By the doorway some very graceful funeral urns were painted, and here and there were representations of altars and suppliants of a peculiar type, with a few inscriptions, showing that the tomb belonged to the same general period and colony as the preceding.

The hillsides above our tombs were covered with rock cuttings, evidently intended to receive the pediments of buildings, monuments, altars, shrines, and the like; but of these no trace now remains except the cutting in the rock itself, every laid stone having been long since removed for use in more profitable constructions, or for the lime kiln. Once upon a time the necropolis of Marissa must have been an imposing sight.

New York



Basilica and western edge of the Forum, looking south. [1909]

THE HARVARD EXCAVATIONS AT SAMARIA

DAVID G. LYON

SAMARIA, capital of the kingdom of Israel from about 880 till 722 B. C., occupied an isolated mountain, the summit of which is approximately 1400 feet above sea level. The surrounding mountains reach a higher altitude on north, east, and south. On clear days the sea and the passing boats are visible 20 miles to the west. The heat of summer is tempered by the daily sea-breezes, and the nights are delightfully cool. There seems to be no fountain on the hill, and cisterns have accordingly always been the main dependence for water. For agricultural purposes the mountain sides are heavily terraced, and large sections are covered with olive orchards. On the eastern slope of the hill is the village, called by the natives Se-bust-ye, the modern Arabic form of Sebaste, the Greek name given by Herod the Great (37-4 B. C.) when he rebuilt and adorned the city.

The visitor prior to 1908 might have seen the following indications of the former importance of the site: here and there traces of a massive city wall, approximately circular, about two miles long, surrounding the summit of the hill; a considerable number of standing monolith columns, arranged in four parallel rows, running on the south side of the summit from the western wall to the village; a number of imposing monolith columns, some standing and other prostrate, on the eastern slope just west of the village; drums, capitals and socles of columns visible here and there in the village and at the summit; on the northern slope standing and prostrate columns which once enclosed a stadium or hippodrome, the higher ground on

three sides, amphitheatre-shaped, well suited for seating a vast crowd of spectators; and everywhere within the walls fragments of pottery from the Hebrew age down to the modern Arabic occupation of the site.

The importance of excavating the ruins of Samaria has been long recognized. Some fifteen years ago the Hon. Jacob H. Schiff of New York offered to provide the Harvard Semitic Museum with \$50,000 for the purpose. After the usual vexatious delays the permit was finally granted by the Turkish authorities in the autumn of 1907. Excavations began in the spring of 1908, and continued, with certain interruptions, through the summer. In 1909 and 1910 the work lasted from the spring into the autumn. The rains and cold make the winter months unsuitable for work of this kind in Palestine.

The campaign of 1908 was conducted by Baurath Dr. Gottlieb Schumacher of Haifa, who had had considerable experience as an excavator in Palestine. In planning and inaugurating the work he had the advice and assistance of Professor George A. Reisner of Harvard, then engaged in archaeological work in Egypt. Other helpers were Mr. Oric Bates at the beginning of the work, and Mr. Clarence S. Fisher and the writer during the larger part of the summer. In the second and third years Dr. Reisner was in charge, aided by others but especially by Mr. Fisher.

The difficulties met by the expedition were considerable, growing out of the attitude of the villagers, of the authorities at Nablus, and especially of the commissioners who acted as representatives of the Constantinople govern-



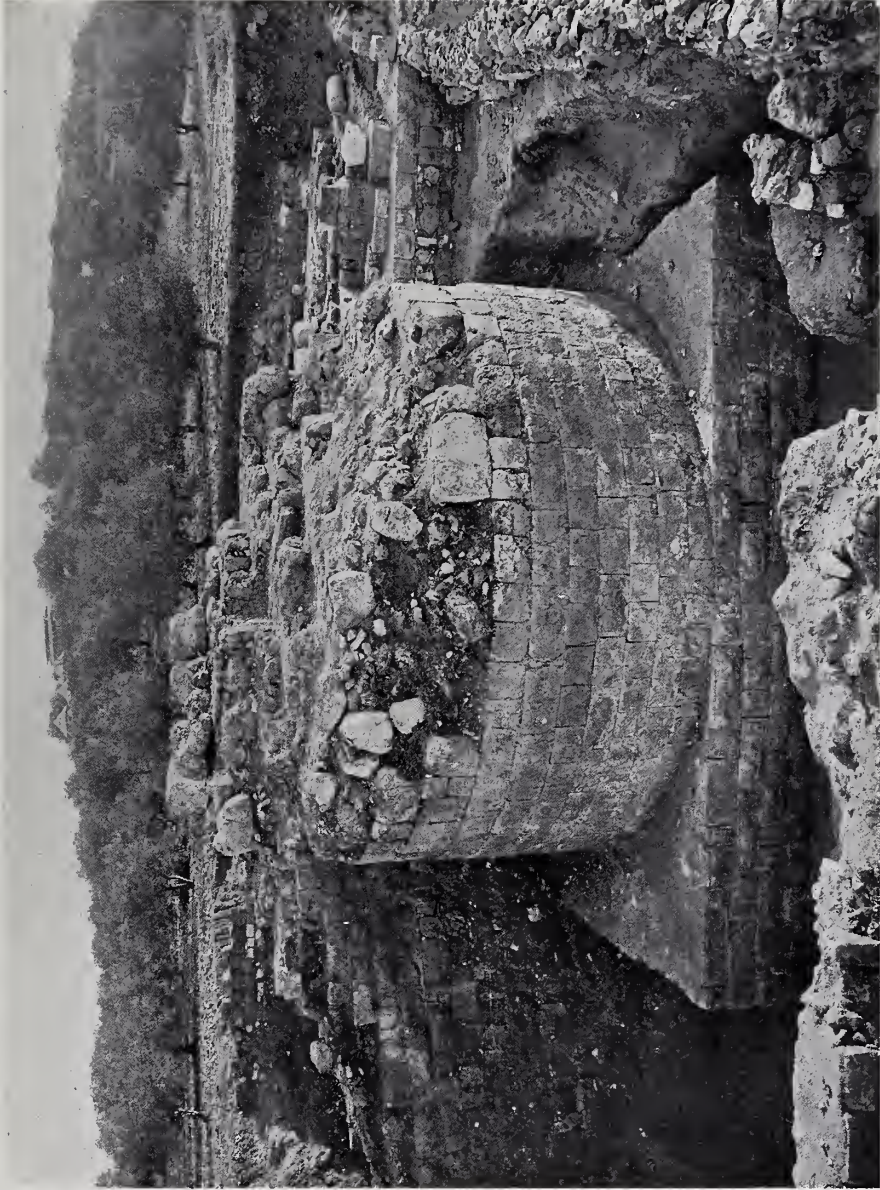
Israelite walls with superimposed Seleucid walls. 3. Seleucid; 4. Ahab; 5. Omri.



Israelite rooms at summit, looking southwest. 1. Septimius Severus; 2. Herodian; 3. Greek; 5. Ahab; 6. Omri.



Looking west on south of summit. 2. Herodian; 2a. Herodian wall enclosing temple; 3a. Greek walls enclosing Seleucid streets; 4. Babylonian wall; 4a. Block of yellow debris left intact among the later walls.



Northern tower at the western gateway. [1909]

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Mutilated marble statue found east of the altar [1908].

ment. Despite the fact that we paid the natives much more than the value of the land for the right to excavate, there were frequent rumors of false reports made by them to the Nablus authorities. Our first commissioner, who was young and inexperienced, was so arrogant and untractable that it was necessary to close the work for some weeks in 1908 and journey to Constantinople to have him set aside and a better man appointed.

The Harvard explorers at Samaria entertained no exaggerated expectations. While we hoped to recover objects of literary and artistic value, our prime concern was to do thorough work so far as we should explore at all. We felt certain that we should find material

of historical and architectural value, but had little reason to expect to find bas-reliefs and other works of art.

The spots selected for excavation were mainly three: the building marked by the columns near the village; the summit on or near which should have stood the palace of Ahab and the temple erected by Herod; and the wall west of the summit where the colonnade leading to the village begins.

The first step was to cut trial trenches across the spots chosen, extending, deepening, and widening them according to indications. One could not advance far in this work without noting that leveling and terracing for former building operations as well as the agricultural terracing had greatly disturbed the successive strata of *débris*. Undisturbed spaces, as appeared particularly in the second and third years, gave the original deposits in their proper order,—lowest on the rock the Hebrew, then the Greek, the Roman, and the Arabic.

The results of the first season's excavation were tantalizing—the period was so short and so much disturbed. But enough was done to deepen our faith in the work of the future. A portion of the northern end of the large building with columns near the village was dug out, but not enough to recognize the character or date of the structure. It was thought to be a temple.

At the summit was unearthed a massive stairway, ascending from the north, with seventeen steps about 80 feet long still in position. Prostrate on the stairway was a votive stela with an inscription showing that it had been dedicated by Roman soldiers from Upper Pannonia. It belongs to the second century A. D. A few steps to the north of the middle portion of the stairway was a large stone altar of sacrifice, on the eastern side of which was a series

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of bases with sockets for stelæ. On one of these bases the stela with a Latin inscription much weather-worn was still standing. By the side of the stelæ was lying a damaged colossal statue of white marble. Head, arms, and legs were gone, but the torso was still united to the broad base by a large rectangular block, which served to support part of the great weight. The quality of the marble, the dress, pose, and workmanship indicated the importance of the personage represented, who was perhaps no other than Augustus, in whose honor Herod built a temple at Samaria. At the top of the stairway were the bases of a row of massive columns running east and west. Just south of these was a large pavement composed of squared blocks of stone, only a short distance below the surface of the summit. Adjoining this on the south were massive walls running east and west, north and south. Some of these were believed to be part of the temple erected by Herod. Adjoining the stairway on the west were the remains of a large chamber cut in the rock formerly protected by a vaulted roof, one row of which was still intact. Northeast of the altar the excavation passed through the Roman level into Greek débris. Noteworthy was a great mass of colored stucco, fragmentary and brittle, with remains of Greek letters and outlines of birds and animals scratched in the stucco. Near the altar and also on the next lower terrace to the west were found several large building stones with masons' marks of the kind commonly recognized as Hebrew. Of smaller objects worth recording were found some hundreds of pottery vases and fragments, pottery lamps and jars, and Greek and Roman coins. Several cisterns were found and partially cleared out.

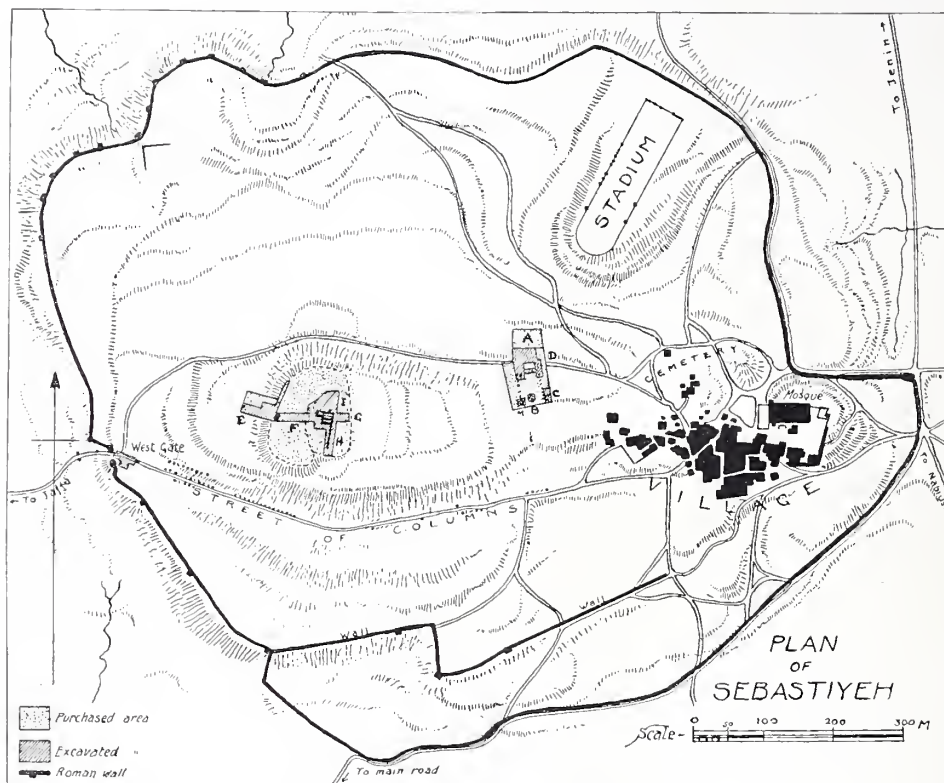


Stela found on the stairway [1908].

The campaigns of the second and third years were richer in results. The strip system was employed, *i. e.*, broad contiguous strips of surface were laid bare, one layer after the other. This made it possible to understand the successive strata of occupation and débris.

The building with columns near the village was recognized as a basilica in connection with a forum in the Roman style. The northern half of the basilica was dug out down to the Herodian floor, for this was one of the buildings of Herod the Great. It was erected on the site of a Greek building, and this in turn on the site of a Hebrew building, as was recognized by the masonry at levels below the floor of the basilica. The forum adjoined the basilica on the

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Plan of Site of Samaria [1908].

east, its outline being still traceable by the bases of the columns which surrounded it.

Most fruitful were the excavations at the summit, a large section of which was cleared away down to the rock. The Roman temple was definitely recognized as Herodian, with reconstruction belonging to the second century A. D. To make room for this temple the extensive leveling at the summit had swept away the upper parts of the earlier buildings occupying this site. But below the level of the temple floor the Greek streets and a whole series of the lower portions of Greek shops and houses were still in place. Lower still, lying on the rock, were the stone foundation walls of an extensive Hebrew building, with many chambers and courts. The explorers believe that

this is the palace of Omri, with extensive additions by his son Ahab, and enlargement by some later ruler, perhaps Jeroboam II. At the Ahab level were found fragments of an alabaster vase inscribed with the name of Ahab's contemporary, Osorkon II, king of Egypt, also a collection of Hebrew ostraca with writing very similar to that on the stone of Mesha, also contemporary of Ahab. The foundation of Ahab's palace was composed of massive stones, well laid. A part of the upper walls is preserved and is a fine specimen of workmanship. The whiteness of the stone employed may be the origin of the statement that Ahab built a palace of ivory (I Kings, 22: 39). Seven periods of construction were recognized in these buildings at the summit, those of Omri, Ahab, and Jero-

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boam II, and the Babylonian, Greek, Herodian, and late Roman periods.

The extensive diggings carried on north and west of the temple stairs showed that the vaulted chamber beside the stairway was connected with an elaborate series of chambers and passageways of Roman origin. Remains of a large pool north of the altar are identified with the pool at which the dogs licked the blood of Ahab (I Kings, 22:38). An extensive system of towers and fortifications, Roman, Greek, and Hebrew, was also excavated. On the slope south of the temple as well as at the summit the walls cross one another in bewildering fashion. This superposition of walls furnished the means for identifying the successive strata and types of masonry and consequently the relative dates of the walls.

The ostraca, of which about one hundred were found, are the most interesting objects from the excavations. They were already fragments before the writing was done, and are the earliest specimens we possess of Hebrew writing. The ink is much faded, but for the most part perfectly legible. The ostraca are memoranda mainly regarding wine and oil, containing such items as names of sender and receiver, amounts, name of place of origin, and date. The year is given, but not the name of the reigning king.

The excavation of a portion of the western wall of Samaria showed that the present wall is of Roman origin. At the point where the colonnade leading to the village begins the wall is cut by a gateway flanked on the north and south by colossal solid towers. The circular upper portion of what remains of the towers is from the Roman period. This round portion sits on a square foundation of somewhat larger surface which is believed to be the lower por-

tion of a square Greek tower. This Greek tower in turn is built on a still larger surface cut in the rock which is believed to mark the size of yet earlier Hebrew towers. The gateway between the towers gives evidence of a series of modifications and reconstructions corresponding to the successive periods in the history of the city.

Many of the numerous cisterns found were thoroughly cleared out, and yielded much valuable material, especially pottery and coins. In all the campaigns large numbers of amphora handles were found inscribed with the names of men and months in Greek.

Though Sanballat, the Persian governor, resided at Samaria, nothing was found in the ruins which seems to date from the Persian occupation. One considerable piece of wall is assigned by the explorers on architectural grounds to the Babylonian period. A portion of a cuneiform tablet and part of the envelope of a cuneiform letter come from the Assyrian-Babylonian period. We may well believe that more material of this nature still lies buried at Samaria, for this place was the residence of the Assyrian governor whom Sargon appointed when he captured the city in 722 B. C.

According to Turkish law all antiques found in the empire are the property of the government. This law was observed scrupulously by the Harvard Expedition. All movable objects worth moving were sent to Constantinople or delivered to the commissioner for transmission. But to the University belongs the right of publication. The results will be published in two volumes in the Harvard Semitic Series, one volume of text with illustrations, and a second of maps, plans, and photographic reproductions.

Harvard University.

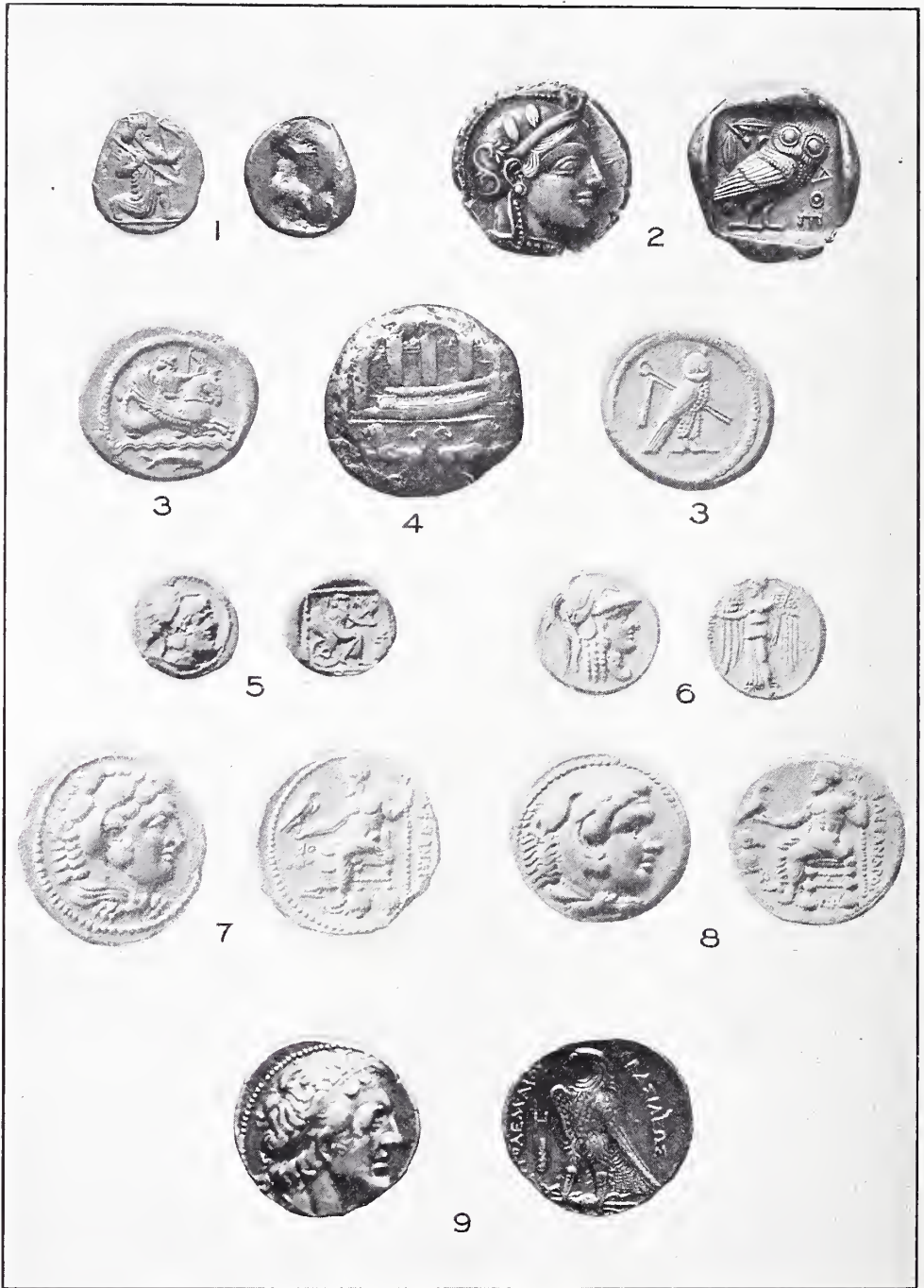


Plate I

THE COINAGE OF ANCIENT PALESTINE

E. T. NEWELL

AND Abraham weighed to Ephron the silver which he had named" namely, "four hundred shekels of silver, current money with the merchant" (Gen. XXIII, 15). This and many similar passages in the Old Testament clearly reveal to us the customs and conditions obtaining in Palestine—and for that matter in all the ancient civilizations—before the introduction of that most useful invention: coined money. At each business transaction the bars or rings, or even amorphous lumps, of the precious metal had to be weighed, tested, and no doubt discussed at length before the consummation of the bargain. The invention of a simple means by which a piece of metal could be made to pass by tale instead of by the laborious method of weighing and testing at each transaction proved an inestimable boon to human progress. It is most surprising, however, to find that several centuries elapsed before those keen merchants and busy traders, the Phoenicians, adopted this simple and convenient expedient from its inventors, the nimble witted Greeks. It was not until well into Persian times—that is, after the commencement of the Fifth Century B. C.—that the famous Persian gold Daric (Plate I, 1) and silver Siglos or Shekel became generally current in Palestine and Phoenicia. At about the same time there seems also to have been introduced by trade the Athenian four drachma piece (Plate I, 2). Coins of this type, popularly nicknamed "owls" because of their reverse design, so won their way into universal favor that they soon became an international medium of exchange and are today found in

hoards from Sicily and Italy in the West to Persia and India in the East.

When once the Phoenicians had grasped the great usefulness of a coined currency they were not slow in striking large quantities for their own purposes. By the middle of the Fifth Century B. C., the important commercial centers of Aradus, Sidon and Tyre are found busily coining money of their own. On Plate I are to be seen a Tyrian shekel of this period (No. 3) and a Sidonian double shekel (No. 4). The latter gives us a most interesting representation of the ancient walls and battlements of Sidon, while at their base there rides at anchor one of the city's great fleet of ships. This however, is not a merchant ship but a war galley—probably the flag-ship of the Sidonian admiral. For, as Herodotus himself states: "the Phoenician ships were the best sailers in the (Persian) fleets, and the Sidonian the best among the Phoenician" (Her. VII, 96); while it was always a Sidonian who commanded the fleets of the Great King in his wars against the Greeks. Because of their superior excellence Xerxes ordinarily embarked on a Sidonian vessel, and Herodotus describes how Xerxes, upon at least one occasion, "exchanged his chariot for a Sidonian galley and, seated beneath a golden awning, sailed past" the prows of his fleet.

With the output of these great mints current throughout Palestine, there was little need or opportunity in that small country for a local mint. Nevertheless it is not long before we find the busy seaport of Gaza manufacturing imitations of the Athenian "owls," of such excel-

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lence that they almost defy detection—so similar are they to the originals. These imitations were made for the purpose of supplying the constant demand of the Arab tribes of the hinterland and of Arabia who seem to have insisted upon receiving only the Athenian type of coin—as their descendants of today refuse to accept anything except the old Austrian Thalers of the year 1780 bearing the bust of Maria Theresa.* Also, towards the end of the Fifth Century, Gaza commenced to issue coins of small denominations with local types and intended for local use. Among the most interesting of its many issues is one (Plate I, 5), represented today by a unique specimen in the British Museum, which has for type the Israelite god Jahveh or Jehovah seated upon a chariot with winged wheels. Above is the Phoenician inscription 𐤆𐤍. Such were the coins generally current throughout Palestine until the coming of Alexander the Great.

With the arrival of Alexander and the downfall of the Persian Empire the East, as never before, was made easily accessible to the West and an era of intense life and activity, commercial as well as political, set in. The new period opened, however, with the total destruction of the wealthy and powerful cities of Tyre and Gaza. Naturally their mints perished with them; but as a new coinage, bearing the Macedonian conqueror's own name and types, was an immediate necessity, a compromise was made and a mint opened in the large and busy port of Accho (the modern St. Jean d'Acre). This city, because of the destruction of Tyre, immediately assumed a new importance as the most convenient seaport for the

great inland metropolis of Damascus, and it is no doubt for this reason that the issues of Alexander's coins in gold and silver which now appeared here, were so very large. On Plate I, No. 6, is given a specimen of the gold stater with Alexander's patron goddess Athene on the obverse, and on the reverse a standing figure of winged victory accompanied by the conqueror's name in Greek and the name of Accho in Phoenician letters. Accompanying the gold were also silver tetradrachms (Plate I, 7) which bear, in addition to the city's name, a date reckoned according to the regnal years of the local prince. On Plate I, No. 8, is also given a contemporary tetradrachm of Damascus with its mintmark the Ram (the zodiacal sign of that city). These Alexander coins, for over twenty years after his death, formed the currency of Palestine.

When the districts of Phoenicia and Palestine had finally come into the power of Demetrius, the brilliant son of Antigonos, he established his principal military and naval base, for the eastern Mediterranean, at the rehabilitated fortress of Tyre. For expediency he opened a mint here, after closing down that of Accho. The coinage now issued was of the regular Alexander type but, at times, bearing Demetrius' own name. It did not last long for, shortly afterwards, Ptolemy I of Egypt invaded Palestine and eventually forced the surrender of Tyre. He immediately brought to an end the issue of Alexander staters and tetradrachms and, instead, introduced a coinage of his own, using the old Phoenician weight and his personal types. A specimen of this first Ptolemaic coinage in Phoenicia is given on Plate I, 9, with the portrait of Ptolemy himself on the obverse and his coat-of-arms the eagle on the reverse. In the

* These coins have ever since and for this very trade been struck yearly in great quantities at the Vienna mint.

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field we see the symbol of the Tyrian mint, the club of the Tyrian Herakles, or Melkarth as he was known to the citizens. The mint of this city continued to supply the money of Palestine until the year 261 B. C., when Ptolemy II Philadelphus opened mints at Accho (henceforth called Ptolemais), Joppa and Gaza. Large issues in gold, silver, and copper, now continue to appear yearly until the sixth year of Ptolemy III Euergetes, and after that date intermittently until the Egyptian domination of the country was overthrown by the Seleucid king Antiochus III, the Great, about 198 B. C. On Plate II are given specimens of the silver tetradrachms bearing the usual types but with regnal dates, magistrates' monograms, and the city mint-mark in the reverse field. No. 2 is a coin of the Accho mint, No. 3 of the Gaza mint, while No. 1 is a gold octadrachm, struck in the fourth year of Euergetes' reign at the Joppa mint. The types of this latter piece consist of a portrait of Arsinoe, the beautiful and beloved queen of Ptolemy II, on the obverse, and on the reverse a double cornucopiae.

When Antiochus III had defeated the Egyptian armies and completely occupied both Phoenicia and Palestine he closed down all the mints in these districts except Tyre, which mint had now, once more, and until the reign of Alexander Balas, to supply all these regions with silver money. From time to time, however, certain cities were granted special privileges to coin copper money for local use. Accho was especially favored in this respect and issued a few bronze coins as early as the reign of Antiochus IV. As the Seleucid kingdom through incompetent rulers, fratricidal warfare, and rebellious generals gradually commenced to break up,

other cities in Palestine also obtained or usurped this right. Furthermore, it sometimes happened that Seleucid princes or pretenders to the throne, in the course of their wars in this country, caused small issues of silver money to be made with which to pay their troops. The majority of such coins seem to have been struck at Ake-Ptolemais—to give its full Greek name—and Damascus.

The most important, and to us the most interesting, of these second century autonomous bronze issues in Palestine are those of the resurrected Jewish state under the Maccabees. It was the Seleucid king Antiochus VII Sidetes who had finally granted the Jews this coveted right, and the exact wording of this important grant is preserved for us in I Macc. xv. 5, 6. Plate II, 4, is a bronze quarter shekel of Simon Maccabaeus* struck, as the legend declares, "in the fourth year of the redemption of Zion." The types represent lulabs (bundle of twigs) and ethrog (citron), objects used by the Jews in the temple worship.

From this time forward Jerusalem became one of the most active mints in Palestine, but its coinage was at first confined almost solely to bronze issues. No. 5, on Plate II, is a small coin in that metal of John Hyrcanus I (135-104 B. C.), with the interesting inscription "Johanan the High Priest and the Commonwealth of the Jews." Herod the Great (Plate II, 6), and Herod Agrippa I (Plate II, 7), coined extensively and specimens of their issues are today of the commonest occurrence in Palestine. On the banishment of Herod Archelaus (A. D. 6), Judaea was incorporated in the Province of Syria and a Roman Procurator appointed.

* There is still some controversy as to the attribution of some of the Jewish coins, but the writer throughout has followed the latest publication of the British Museum.



Plate II

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Coins similar in size to the preceding (these are all so-called "widow's mites"), but now bearing the names of Roman emperors were issued by these Procurators and we have specimens of Coponius Rufus, Valerius Gratus, Pontius Pilate (Plate II, 8, struck in the year of the Crucifixion), and Felix.

Under the Romans, other cities in Palestine also enjoyed the right of local bronze coinage and we have most interesting issues of Tiberius in Galilee; of Caesarea, Joppa, and Neapolis in Samaria; of Ascalon, Gaza, Nicopolis-Emmaus, and Raphia in Judaea. Their coins are far too numerous to describe in detail here—but they form a most valuable and interesting commentary to our studies of the New Testament.

In 66 A. D. occurred the famous revolt of the Jews and immediately, to obviate the necessity of using the unclean money of the hated gentile, they commenced a coinage in silver bearing their own religious types. We have shekels and half shekels with the inscription "Jerusalem the Holy" and for types the jewelled chalice and the lily (Plate II, 9). When at last, after the four long years of bloodshed and destruction so vividly described in the pages of Josephus, the revolt was suppressed and Jerusalem recaptured, the triumphant Romans caused a large series of coins to be struck in commemoration of the event. Plate II, 10, is a specimen of this interesting series struck by Titus at Caesarea.

Under Hadrian occurred the second and final revolt of the Jews. This time they no longer possessed any temple treasures and so were forced to the expedient of using old Roman coins that chanced to be in circulation, for their coin blanks. Tetradrachms of Tyre and Antioch, drachms of Caesarea in Cappadocia, denarii of Rome, were all used by the hard-pressed Jews for their new coinage. Plate II, 11, is a shekel of the second year of the revolt with an interesting representation of the Temple and the inscription "Deliverance of Jerusalem." Plate II, 12, is a specimen of the quarter shekel showing traces of the Roman coin which had been re-used—we can see clearly the outline of the portrait as well as the accompanying inscription of the emperor Domitian.

When at last the city was again reduced and captured the Romans utterly destroyed it and erected upon its ruins a purely Roman town now called Aelia Capitolina. The new city, as a Roman colony, possessed the right of coinage and freely exercised it down to the reign of Valerian. Under that emperor and his son Gallienus all rights of local coinage were withdrawn in Syria and Palestine. Henceforth, until the coming of the Arabs in the Sixth Century, Palestine was forced to depend solely upon such neighboring imperial mints as Antioch or Tripolis for her supply of the circulating medium.



INVESTIGATIONS NEAR THE DAMASCUS GATE

GEORGE A. BARTON

DURING the last weeks of the school year (1903), the owner of a piece of land near the Damascus Gate permitted us to do some digging on his land. This piece of land is situated outside the wall, immediately to the west of the Damascus Gate. It is bounded on the north by the road which runs from the Damascus Gate (Bāb el-'Amūd) to the New Gate (Bāb 'Abdul-Hamīd), parallel to the city wall; on the east, the Damascus road bounds it; on the south, the city walls; while on the west it is bounded by the tract of land on which the discoveries reported by Dr. Selah Merrill in the *Quarterly Statement* of the Palestine Exploration Fund, April, 1903, pp. 155 sq., were made.

The length of the tract is about 140 yards. Its width varies with the windings of the wall. The digging was begun here on April 22, and was continued with a small force till May 14. Most of the excavation was made near the northwest corner of the tract. Some months previous to the beginning of the work described here, a shaft had been sunk about four metres from the wall which separates this lot from the property adjoining on the west, and a piece of masonry had been discovered. We determined to continue the work, in order to discover, if possible, the purpose of this masonry. The original shaft was, therefore, gradually extended into the trenches marked a a a a, in zinc cut. The piece of masonry first seen proved to be a pier, or the base of an arch, which once formed a part of the crypt of a church or monas-

tery. In the course of the work two others were found east of the first. These piers are marked b b b. They were once connected by arches, of which they formed the bases. Portions of the arches may still be seen. Between the eastern and middle piers the trench was carried down to the native rock which underlies Jerusalem, and it appeared that these foundations were laid on this native rock. There was no older structure intervening between them and it.

These piers were constructed of two kinds of cut stone. In parts of the structure which (when the building was intact) were not exposed to view there were used stones with the drafted edges characteristic of Jewish work of the Herodian period or earlier; while the face consisted entirely of stones smoothly hewn, the diagonal cutting of which is characteristic of the work of the crusading period. The front of this building was toward the south.

It is probable from the character of the stones used in these arches that the building to which they belonged was a part of a Christian church or monastery, in erecting which stones from some older structure had been used. Can we go farther and determine what this church or monastery was? Mujir-ed-Dīn (1496), in his list of the gates of Jerusalem,* mentions, between the Bāb el-'Amud (Damascus Gate) and the Bāb ar-Rahbeh (St. Lazarus Postern), another gate, which he calls Bāb Deir es-Serb, or Gate of the Servian Con-

* See the quotations and discussion in Le Strange, *Palestine under the Moslems*, pp. 212-217.

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vent. The St. Lazarus Postern was a small gate which received its name from its proximity to an important hospital. Le Strange places it to the east of the present Franciscan Monastery. If this be the correct position of the St. Lazarus Postern, and the Bâb Deir es-Serb intervened between it and the Damascus Gate, it is clear that the Bâb Deir es-Serb was very near the building the remains of which we have discovered. This conclusion is also confirmed in another way. Mujîr ed-Dîn, as quoted by Le Strange,* says, in speaking of a certain quarter of the city: "It has in it Saladin's Bîmaristan (or hospital), and the Church of the Kumāmah (of the Resurrection). On its west side is the Quarter of the Christians, which extends from south to north, from the Bâb al Khalîl [Jaffa Gate] to the Bâb as-Serb, and includes the Hârah ar Rahbah, the Quarter of the Square."

Now the Church of the Resurrection is the Arabic name for the Church of the Holy Sepulchre, and a glance at any plan of the city will make it clear that, if a certain quarter of the city extended from the Jaffa Gate to the Bâb Deir es-Serb and included the Church of the Holy Sepulchre, the Bâb Deir es-Serb must have been very near the structure the foundations of which we have discovered. The evidence does not warrant a positive conclusion; but I am strongly inclined to suspect that the building which these shattered arches supported was none other than the monastery of the Servians which gave its name to the Bâb Deir es-Serb. If this hypothesis represents the truth, these foundations are, in all probability, considerably older than the crusading period.

* *Ibid.*, p. 215.

The time during which the Servians—a branch of the Greek Church—would be likely to construct a large monastery in Jerusalem was in the period before the Mohammedan conquest of the city, the general period during which the church which now forms the Mosque el-'Aksa was built. The fact that in this structure we find stones of the type commonly classed as "crusading stones," is, I think, no real reason for regarding this foundation as a work of the crusading period; for evidence is altogether wanting, so far as I know, to prove that this style of stone-cutting first came into vogue in the time of the crusades. It may well have been employed for three or four centuries before.

Be this as it may, there were in this region many important buildings during the crusading time. There was a palace of Odo near the Damascus Gate (then called St. Stephen's Gate), on the inside; another palace stood outside the walls on the east side of the Damascus Gate, while not far from this was the Asnerie, discovered some years ago by Col. Conder.

One who explores the foundations of the present buildings within the walls and just west of the Damascus Gate will find much work of the crusading times or of the period anterior. The Rev. J. E. Hanauer called my attention to one doorway which apparently comes from the crusading age.

How extensive the foundations of this old monastery were we did not succeed in discovering. Trial trenches were sunk at two different points (marked d d and e in zinc cut), but no traces of similar foundations were discovered there. In the trench d d only small objects were found; in the trench e was found a stone, carved as though intended to ornament the top of a gate or

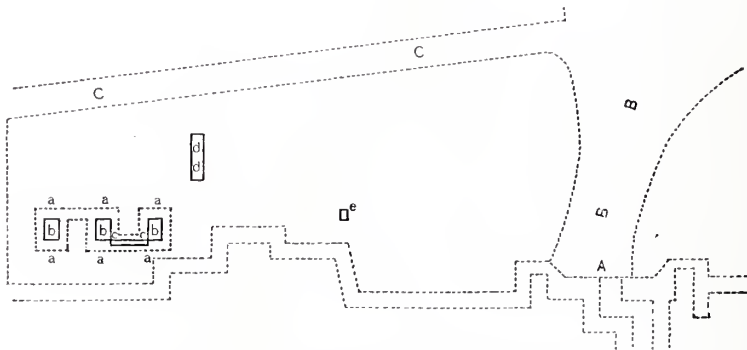
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building. It was 80 cm. high and 30 cm. square at the base. It is to be hoped that other attempts will be made to find traces of these interesting foundations in other parts of this lot of land, before it is all utilized for building purposes, as it will be in a few years.

One interesting fact in the history of these ruined arches remains to be recorded. At some time before the arch which connected the eastern and the middle piers had fallen in, and after about a foot of debris had accumulated on the floor, a fellah made himself a home there by building a wall of rough stones across the front and plastering the inside of the room which the arch, completed by the wall, made. The entrance to this rude dwelling was from the north. In the rude wall con-

structed on the south two receptacles for food and stores, such as are now found in Palestinian houses, were built. In this dwelling a stone trough was found, length 30 cm., width 20 cm., height 17 cm. Not only caves, but ruins of all kinds, are still utilized by the peasants as dwellings. One of the arches of a ruined khan on the Nabulus road, opposite Er-Ram, is today similarly used as a dwelling.

In the course of the excavations there were found a number of fragments of glass, pottery, and other objects, none of which were whole, and nearly all of which were from the Arab occupation of Jerusalem. After the monastery fell into decay, the place appears to have been used as a dumping ground.



Investigations near the Damascus Gate

A, Damascus Gate; B, road to the north; C, wall of a peasant's dwelling; d d, northern terrace; e, eastern trench.

CURRENT NOTES AND NEWS

THE American Oriental Society, organized seventy-five years ago, and which is next to the oldest Oriental society in the world, held its annual meeting during Easter week at Yale University. The presidential address was delivered by Prof. C. C. Torrey, of Yale, on "The Outlook for American Oriental Studies." The president for the coming year will be Prof. J. H. Breasted, of Chicago University. It was one of the largest meetings ever held by the Society. Following are brief abstracts of some papers read at the meeting which bear upon subjects related to biblical research:

Dr. W. F. Albright, of Johns Hopkins University, read a paper on "The Mouth of the Rivers." The Sumerian expression *id-kana* meant primarily "source of the rivers." Starting here, various ideas regarding the two rivers and their sources are examined from geographical, cosmological, and ritualistic points of view, whence it appears, *e. g.*, that Mt. Hashur is Kashiari-Masius; that Tilmun is correctly identified with Tylos-Bahrein; that Eridu in the incantations is often a synonym of Apsu, just as Kutu is of Aralu, and has nothing to do with Eden. The role of Tammuz and Ishtar as river-gods is also considered, as well as related Egyptian, Iranian, and Biblical conceptions of the myth.

Prof. A. T. Clay, of Yale University, discussed "The So-called Arabian Origin of the Semites." His conclusions were that the generally accepted theory that the original home of the Semites was in Arabia, and that they deposited themselves periodically layer upon layer in the surrounding lands, will not bear the test in the light of history and tradition—in fact with the exception of the Conquest of Islam in the Christian Era, all evidence and tradition show that Arabia was settled from the North or the land of the Amorites.

Rev. Dr. R. P. Dougherty, of Yale University, presented a paper on "The *Shirqutu* of Erech." Tablets in the Yale Babylonian Collection, found at Erech and dated in the reign of Nabonidus, throw interesting light upon the *shirqutu*, a class of individuals dedicated to the goddess Belit of Erech to perform menial service. They were marked with the *kakkabtu u arratu*. In one case the mark is called *kakkabtu shendu*, which according to other tablets was also used to brand animals belonging to the deity.

Dr. G. S. Duncan, of Johns Hopkins University: "The Interpretation of the Biblical Apocalypses." Biblical apocalypses were not meant as prophecies but consolations in time of hardship and persecution. Daniel and Revelations refer to contemporary powers under images understood only by initiates. Historic criticism and exegesis furnish clue. It is fundamentally wrong to refer them to the distant future. They express confident hope that oppression cannot always prevail; but this was meant only as a message of comfort for their own time. But applicable to all times are the principles on which they are based—that right must finally prevail.

Rev. F. Gavin, of Harvard University: "Aphrates and Jewish Controversy." The controversial homilies of Aphrates (p. 1.336,350) show a remarkable acquaintance with Jewish thought, tradition and exegesis, with which they have much in common. On further examination it is seen that the controversy but symbolized a deeper radical divergence on fundamental conceptions which is not entirely articulate.

It would seem that the Persian church was in the way of evolving a theology and method of presentation proper to its own genius, independent of Jewish thought in fundamentals, and entirely free from Latin or Greek domination in its method of self-expression.

Dr. Ettlalene M. Grice, of Yale University: "Date Formulae of the Larsa Dynasty." The numerous records in the Yale Babylonian Collection include many date formulae valuable for the reconstruction of the history of the Larsa Dynasty. There have been discovered about twenty new dates, amplifications of briefer formulae already known, and material for correcting conjectural readings of illegible published texts. The order of the formulae for the last five years of Warad-Sin and first four of Rim-Sin, who is regarded by many as Arioeh, a contemporary of Abraham, and of other groups of two or three years, can be shown, together with the fact that the Isin era was at the close of Rim-Sin's reign.

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Prof. Paul Haupt, of Johns Hopkins: The Assyrian name *Amurru* means "Mediterranean." It is connected with *Amirânu* and *tâmertu* "reservoir," and *ammaru* "abundance." The name of the city Gomorrah is derived from the same stem. *Amurru* denotes a great body of water, like Hebrew *yam* "sea." The word is also used for the "West." The Sumerian equivalent *mar-tu* signifies place of sunset. Not only the Philistines, but also the Phoenicians and the Amorites were pre-Hellenic invaders from the Aegean islands including Crete.

Prof. E. W. Hopkins, of Yale University: The Background of Totemism or quasi-totemism found all over the world, where there is yet no real totemism, is the attitude to the chief food-supply. In Peru why is fish divine? Rather, where is it divine? On the sea-shore. Where is maize a goddess? Inland. Holy Codfish still hanging in Massachusetts legislature is totem in embryo. Because cod was their livelihood the fathers said "In Cod we trust" and made an image thereof. In Australia totem is not a god but the clan-food. In Yezo, the Bear is treated exactly like the totem; prayed to; slaughtered; eaten; sent to the Bear-clan—yet he is not a totem. Similarly among totemless American Mayas. In India totemless peasants said: "We revere cows because they give us food; they are our parents." This is the background of totemism.

Prof. M. Jastrow, Jr., of the University of Pennsylvania, presented a revised translation and a new collation of the text, of a new fragment of the Gilgamesh Epic, in University of Pennsylvania Museum, published by Dr. Langdon. This older Babylonian version differs largely from the later Assyrian one. The tablet deals with the meeting of Gilgamesh with Enkidu. Gilgamesh and Enkidu are represented as counterparts; "heavenly twins" of Babylonia, indistinguishable in appearance; which indicates their original identity. Enkidu is the older, entirely Sumerian; his traits are transferred to Gilgamesh, who is partly Sumerian, partly Akkadian.

Dr. C. E. Keiser, of Yale University: A study of the many published texts, including those in the Yale Babylonian Collection, dated in the reigns of the kings of the Ur Dynasty furnishes not only historical data for the reconstruction of a chronological list of the so-called patesis or priest-kings of most of the important cities of Babylonia; in the case of some of these places a practically complete list while with others only a partial list; but also the names of new patesis and additional dates; as well as material relative to the status, duties, etc., of this official. Some of these patesis ruled over cities in the Amorite lands.

Dr. H. F. Lutz, of the University of Pennsylvania, presented a paper giving the translation and comment of a cuneiform tablet belonging to the University of Pennsylvania Museum, which brings to light a new "leaf" of a textbook on oneiromancy. It contains dreams in which the dreamer beholds certain movements of his body. Side by side with each possible dream of that kind runs an interpretation of the dream. 86 possible dreams are thus enumerated. The text follows the ordinary rule in Babylonian divination in regard to orientation, that evil on the left side is a good omen and evil on the right a bad omen.

Prof. J. Morgenstern, of Hebrew Union College: Palm Sunday. Characteristic rite, in both ancient and modern times, was carrying of palm or other branches in sacred procession. These were generally kept after the festival to guard against sickness and misfortune; also in marriage and funeral rites; bringing rain, fertility, etc. Regarded as close of annual period when ghosts revisit relatives. Popular belief that on Palm Sunday walled-in Golden Gate of the Temple at Jerusalem will be reopened to admit Messiah. Palm Sunday was originally the opening day of the ancient Canaanite Mazzoth, and other Semitic, festivals.

Prof. L. B. Paton, of Hartford Theological Seminary: The Holy Places of Ancient Canaan. We know from archaeology, inscriptions, and the Old Testament, that ancient Canaanites worshipped in many sanctuaries called "high places." These were inherited by Israelites and reconsecrated to their national God. Determination of these sanctuaries is important for archaeology and history of religion. Criteria by which they may be recognized are: (1) Names of deities used in compounding the names of places; (2) Natural sanctuaries at these places, such as volcanic activity, mountains, caves, springs, and trees; (3) Divine activity at these places; (4) Holy objects such as stones, altars, images, ark, temples, etc.; (5) Names indicating that places are sanctuaries; (6) Sacred persons connected with these places; (7) Sacred actions occurring there.

BOOK REVIEWS AND NOTICES

Egyptian Mythology, By Max Müller, Ph.D.; Vol. XII. The Mythology of all Races, Boston: Marshall, Jones Company, 1918.

There has just appeared a book which will for years be a standard work on the subject of Egyptian religion. For the immense amount of new material which will be found therein, Egyptologists, Oriental scholars, as well as the general reader, will indeed welcome this work and find themselves greatly indebted to its author. The book is also splendidly illustrated, a great number of illustrations appearing here for the first time. Out of the great wealth of material with which the book is literally crowded, attention should be drawn particularly to a few points which are of special interest. The first pertains to the entirely novel viewpoint which the author takes with reference to the religion of the Egyptians considered as a whole. Although endeared to his Egyptological field, Professor Müller in no way overstates the religious wisdom of the ancient Egyptians. Throughout the book he shows with remarkable clearness that our conceptions of a high development of the Egyptian religion, must be given up as an erroneous notion, which still many share together with the Greeks and Romans, who came in contact with Egyptian thought. This most recent work on the subject ably demonstrates that the Egyptian religion must be regarded as a link between the most rudimentary religious consciousness of peoples and the higher development which we find in the religions of other ancient Oriental nations. Egyptian religion stands midway between animism and cosmic religions, such for instance as that represented best by ancient Babylonia. In the words of the author: "We are always

confronted with the result that the nearer we approach to the original condition of Egypt the more we find its religion to be an endless and unsystematic polytheism which betrays an originally animistic basis." "The whole difficulty of understanding the religion of the historic period lies in the fact that it always hovered between that primitive stage and the more advanced type, the cosmic conception of the gods, in a very confusing way, such as we scarcely find in any other national religion. In other words the peculiar value of the ancient Egyptian religion is that it forms the clearest case of transition from the views of the most primitive tribes of mankind to those of the next higher religious development, as represented especially in the religion of Babylonia" (p. 21-22). In these words Prof. Müller strikes the keynote to his whole investigation. While it has been noted that the confused and unsystematic polytheism of the earliest Egyptians can only be explained as a development from animism, and, although finding cosmic conceptions in the Egyptian religion, scholars were often misled in trying to discover a harmonious cosmic system, it was left to Müller to be the first to present the Egyptian religion from the earliest time down to the Graeco-Roman period in just this transitory stage from which it never merged. The conservative spirit of the Egyptians is thus in no more striking way shown than in their religion.

Another point of special interest presents itself in Chapter V, The Osirian Cycle. The connections between the Osirian mythology with the myth of the dying god, Tammuz-Adonis in Canaan, Dumu-zu in Babylonia, Attis in Asia

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Minor, etc., is shown, and the myth itself is traced back as far as the time of the Pyramid texts, ca. 3000 B. C. The author holds the view that it may even have had a long prior development in Lower Egypt, where Osiris was identified with the local god at Busiris, whose oldest symbol was a peculiar wooden pillar. It was probably here that the neighboring goddess Isis was associated with him as his wife, and Horus as his son; and thus completing the triad long before it was brought into connection with the Asiatic Tammuz-myth. This myth developed nowhere so richly as in Egypt. Müller's treatment of the later blending of the Osirian myth with the Marduk-Tiâmat myth (Re'-'Apop), and the exposition of the confusion of the older tradition of Sêth and the later legend of 'Apop is skillfully represented. Sêth becomes more and more identified with 'Apop, and as a result the place of Osiris as the impersonification of the ocean, passes to Sêth. The identification of Sêth with "the serpent that is cut in pieces, the obscene (?) serpent," is responsible for the idea of a Satan also in Egypt. It was, however, not until after 1000 B. C., that the idea of a Satan had ripened out of this Tiâmat-myth in Egypt.

The great importance of the book for biblical research is particularly patent if we consider Chapter VIII, Foreign Gods. To Palestine and Syria, Egypt owes not a few religious motifs. The author assumes that from the fact that the earliest and most sacred center of Egyptian religion there must have taken place along with the bartering of merchandise a constant interchange of ideas. During the time of the Old Empire no borrowing seems to have taken place of foreign gods. In the Middle-Empire only one goddess, Ba

'alath of Gebal-Byblos, after becoming identified with Hat-hôr became venerated in Egypt, soon after 2000 B. C., and was even worshipped as "the Mistress of Byblos." In the New Empire, after 1600 B. C., it became the fashion to worship Asiatic deities. Militarism which had sprung up in Egypt now, was in quest of warlike gods, which their own pantheon did not provide. The warlike character of the Asiatic gods became therefore a source of special attraction to the Egyptians. Thus we find worshipped on Egyptian soil, Ba'al, as the god of thunder, who dwells on mountains or in the sky, as one terrible in battle; Resheph (Reshpu), Astarte, "the mistress of horses and of the chariot," 'Asît=Astarte?, 'Anat, Ba'alt, Atum(a), Nukara, or Nugara (Ningal of the Babylonians), Amait, etc. But Asiatic deities were also very popular in Egyptian magic. In the very latest period even the God of Israel was brought into connection with the black art and considered the highest god in magic.

H. F. LUTZ.

The New Archaeological Discoveries and their Bearing upon the New Testament and upon the Life and Times of the Primitive Church. By Camden M. Cobern. New York and London: Funk & Wagnalls Company, 1917. Pp. xxxiv + 698. 37 illustrations. \$3.00.

There is no other book which covers just the ground of this one, and Professor Cobern has made a compilation which ought to be widely useful. He is himself well acquainted with the Holy Land, and has for a long time been especially interested in such archaeological material as is here presented. The readers whom he has chiefly in mind are students of the New Testament; but the most of the matter contained in the book will appeal to an even wider circle, the more so, as it is

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presented in an interesting way. The work of gathering from all fields has been done so industriously, and for the most part so carefully, that even experts will find it valuable.

The book consists of two main divisions, of about equal extent. The first deals with the Greek papyri and other manuscripts, studied with especial reference to their bearing on the New Testament writings. The history of the modern discovery and use of papyrus documents dating from the earliest Christian period is sketched, and many extracts are given in translation, to give some idea of the life and customs of the time. A chapter is devoted to the relation between the Greek of the papyri and that of the New Testament. Then follows a brief but clear and well-proportioned conspectus (eighty pages) of recent discoveries of New Testament documents in Greek, Syriac, Coptic, and other languages. In the chapter entitled "New light on the New Testament from primitive Christian documents recently discovered" the author describes the Oxyrhynchus "Sayings of Jesus" and the many new fragments of lost Gospels, Apocalypses, etc., as well as other early writings, famous or obscure, which contribute something of value to our knowledge of the beginnings of Christianity.

The second part deals with monuments, inscriptions, and other ancient remains which have a bearing on the life and times of the primitive church. First, new light from graves, cemeteries, buried cities, and the ruins of early churches still standing in Syria; then more than a hundred pages devoted to the fruit of recent excavations and explorations in cities either mentioned in the New Testament or especially influential in the earliest Christian times. A chapter is added giving documentary

and other evidence throwing light of various kinds on the period in which the Church took its rise. Here the author returns to the papyri, but the material gleaned from them is this time not Christian, but pagan.

Probably the most useful feature of the book is its treatment of the Greek papyri, which Professor Cobern has excerpted with skill. He does not give too much space to them, but is somewhat inclined to overstate their importance for our understanding of the New Testament and the history of its text. The section (pages 166-174) which he devotes to the "special importance of the newly discovered New Testament fragments for text criticism" is one of the least satisfactory in the volume. In comparing the Greek of the New Testament with that of the papyri (pp. 31 ff., 110-118, 582) he makes much of the resemblance (which could be taken for granted), but fails to take account of the very significant difference in the case of the Synoptic Gospels, the first half of Acts, and the Apocalypse. Like many excellent scholars before him, he treats "the language of the New Testament" as though it were homogeneous, which is by no means true.

The illustrations are of varying merit, and some of them are too small to be satisfactory; but the selection as a whole is interesting and unhackneyed, covering a wide range of subjects and admirably supplementing the text. The book has been so popular that within six months of publication a new edition has been necessary, and we hope there will be still another, which will give the opportunity to make further desired improvements.

CHARLES C. TORREY.

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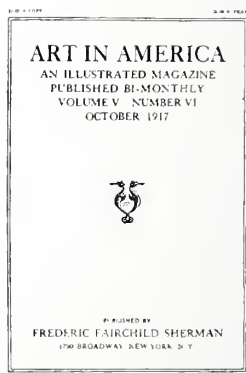
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ART AND ARCHAEOLOGY

An Illustrated Bi-Monthly Magazine

PUBLISHED AT WASHINGTON, D.C., BY

THE ARCHAEOLOGICAL INSTITUTE OF AMERICA

(TITLE REGISTERED U.S. PATENT OFFICE)

VOLUME VII

JULY-AUGUST, 1918

No. 7

ITALIAN
DOUBLE NUMBER

EDITED BY

H. R. FAIRCLOUGH

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-EMERSON

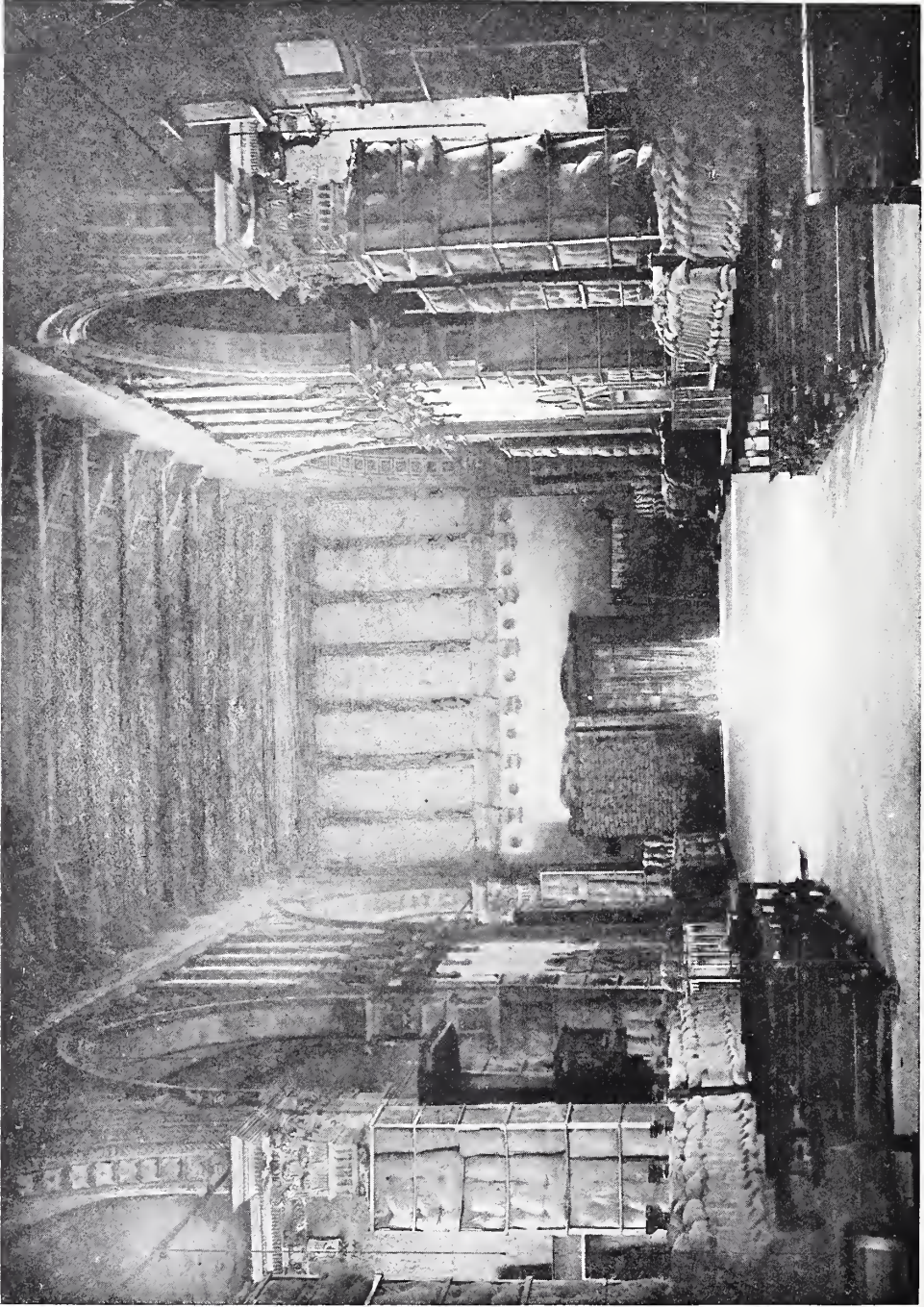


Fig. 1. Ravenna Tempio Malatestiano

ART *and* ARCHAEOLOGY

The Arts Throughout the Ages

VOLUME VII

JULY-AUGUST, 1918

NUMBER 7

SOME SCULPTURES IN ITALY DURING WAR TIME

ALBERT W. VAN BUREN

WAR is the simplest and crudest expression of the struggle for existence as between nations or groups of nations. This does not mean merely the struggle to maintain life: if it were only for that, few would care to face death rather than buy off the invader. But it means the effort to preserve life for ourselves and our dear ones with what makes life worth the living: honor first of all, then the means, actual or potential, of maintaining one's existence, and finally the continued possession of as much as is possible of the heritage from the past; for we shall need this, too, in building up the nobler and more enduring fabric of humanity to which our hearts are turning as our inspiration and our task. The greater and the more essential part of this heritage no foe can take from us: it is part of our very nature, we acquired it at our mother's knee, we learnt it with out playmates at school and college, we breathed it in with the very air of freedom. It is enshrined in

temples not made with hands. But a certain amount of our birthright is in the tangible and material form of monuments and works of art; in these precious heirlooms, the very symbols of our spiritual patrimony—for it is far more than a mere question of aesthetics—no land is richer than Italy; and hence one of the duties of the Italian government at this solemn time has been to take such measures as lay in its power to save the artistic possessions of the nation from the ruin of war.

We are unfortunately confronted by conditions and not vague forebodings when we speak of the dangers to which these objects are exposed. The repeated aërial bombardments of Venice, Padua, Rimini, Ravenna, and Bari,—to name only a few places of exceptional importance,—have more than sufficed to show that this fair land,—of which Pliny long ago said (*Natural History*, III. 39) that it was “at the same time favored child and mother of all lands, chosen by the will of the gods to add

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Fig. 2. Ravenna, Tomb of Galla Placidia

radiance to the heavens, to unite scattered empires and soften their manners, by the intercourse of speech to reconcile the discordant and savage tongues of so many peoples in human converse, and in brief to be the one fatherland of all the races in the whole world,"—that Italy is no more immune from violation than were Belgium and France. Would Rome herself be spared apart from religious considerations and technical difficulties? It is certainly impressive at the present time to turn for a moment from the daily record of air-raids and bombardments and read again the appeal which Procopius makes Belisarius address to the Ostrogoth Totila in the year 546 A.D., when Rome was at the mercy of the barbarian; I quote the noble version of

Thomas Hodgkin, which the late Professor Carter always loved to read in his Roman lectures:

"Fair cities are the glory of the great men who have been their founders, and surely no wise man would wish to be remembered as the destroyer of any of them. But of all cities under the sun Rome is confessed to be the greatest and the most glorious. No one man, no single century reared her greatness. A long line of kings and emperors, the united efforts of some of the noblest of men, a vast interval of time, a lavish expenditure of wealth, the most costly materials and the most skilful craftsmen of the world, have all united to make Rome. Slowly and gradually has each succeeding age there reared its monuments. Any act, therefore, of

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Fig. 3. Ravenna, Tomb of Galla Placidia, fully protected

wanton outrage against that city will be resented as an injustice by all men of all ages, by those who have gone before us, because it effaces the memorials of their greatness, by those who shall come after, since the most wonderful sight in the world will be no longer theirs to look upon. Remember too, that this war must end either in the Emperor's victory or your own. If you should prove to be the conqueror, how great will be your delight in having preserved the most precious jewel of your crown. If yours should turn out to be the losing side, great will be the thanks due from the conqueror for your preservation of Rome, while its destruction would make every plea for mercy and humanity on your behalf inadmissible. And last of all comes

the question what shall be your own eternal reward in history, whether you will be remembered as the preserver or the destroyer of the greatest city in the world" (Procopius, *Gothic Wars*, III. 22).

So much for the deeper significance of these things; and now for the more immediate purpose of this article. I wish to show to America what Italy is doing for the preservation of her—and our—artistic heritage, and to illustrate this by means of a few of the more familiar works of sculpture. The task which has confronted the department of Fine Arts and Antiquities in the Ministry of Public Instruction has been enormous, but the authorities, under the able lead of Commendatore Corrado Ricci, the Director General, have nobly

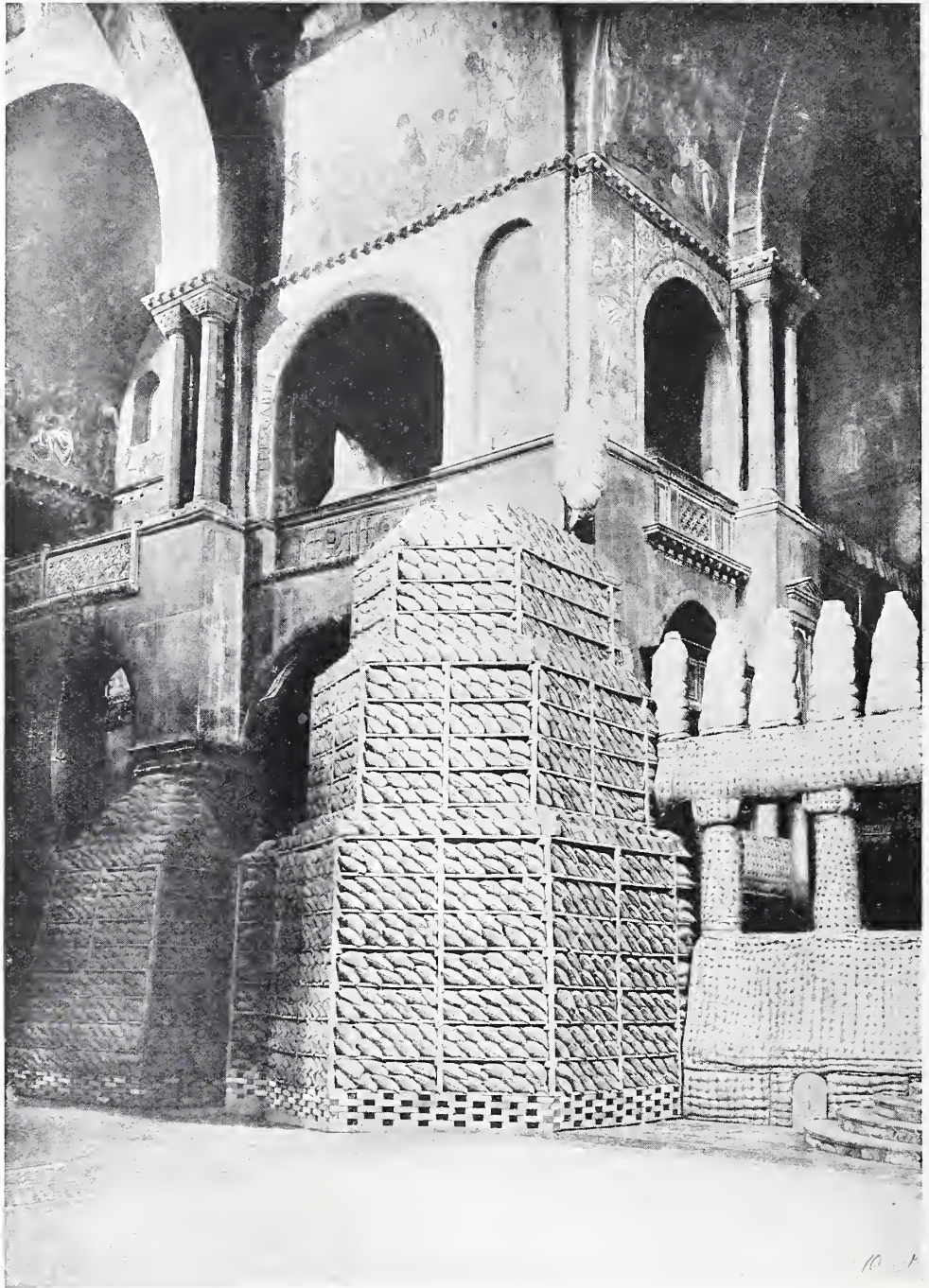


Fig. 4. Venice. Basilica of San Marco. Pulpit of the Evangelist and Altar of St. Paul

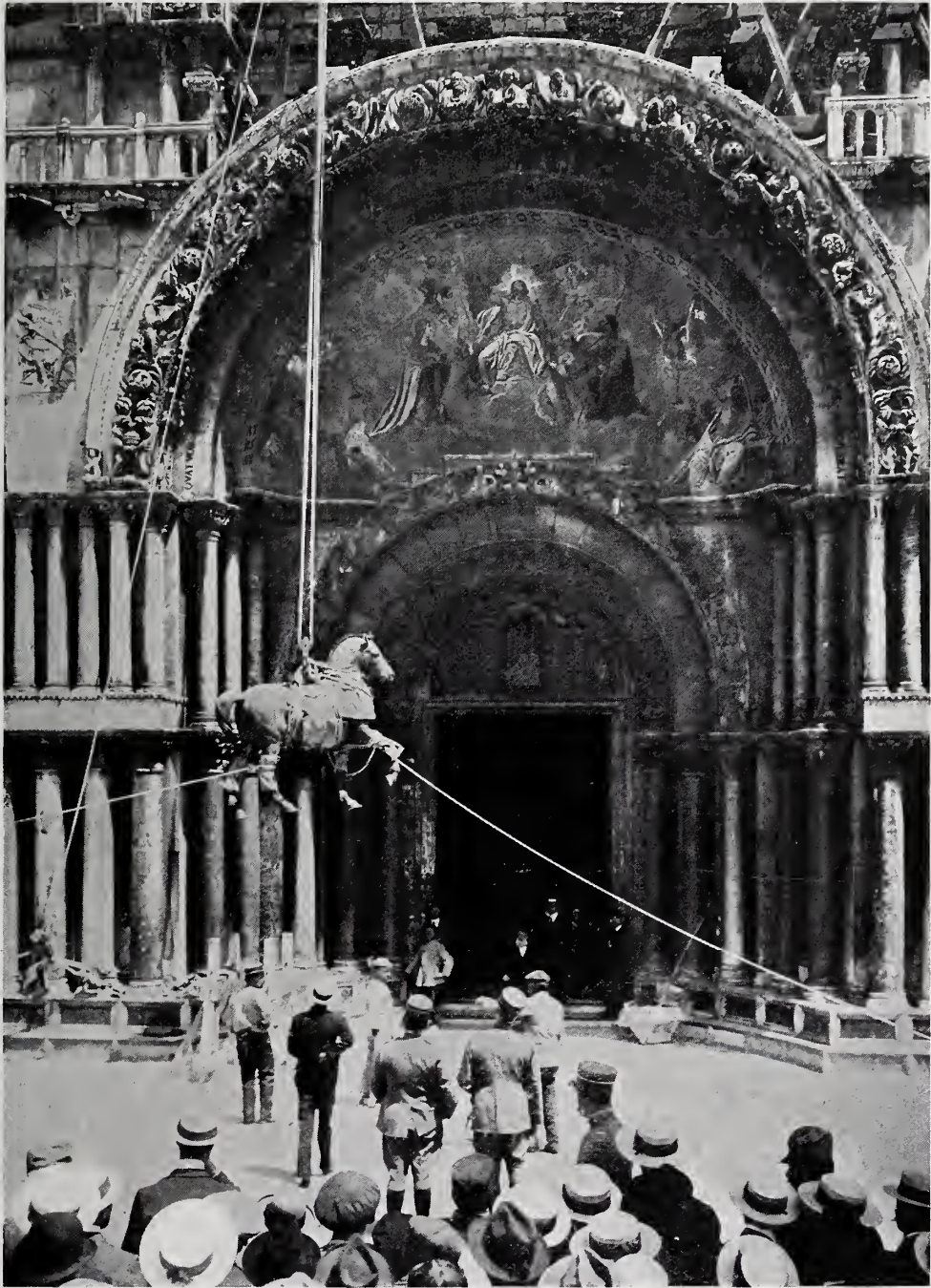


Fig. 5. Venice. Lowering one of the horses of the façade

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Fig. 6. Venice. Preparing another horse for removal to Safety

and capably risen to the occasion: nothing has been left undone which either technical experience or illuminated foresight could suggest, within the limits of the possible, to attain the proposed end.*

Long before the approach of danger, all portable objects of great artistic value were removed from threatened territory to places of safety; among them were not only small panel pictures, illuminated manuscripts, rich enameled crosses and the like, but great canvasses such as those on the ceilings of the Doges' Palace at Venice, and colossal bronze statues as well. Next came the question of protection against air raids and conflagrations for what had to remain in place—the frescoes, the architectural and monumental sculptures, and the buildings themselves. These were exposed to

fourfold danger: from direct hits of projectiles, from flying splinters of such, from the rush of air caused by explosions, and from fire. The de-

* The experience of the first year of the war is given in Signor Gielli's article in *ART AND ARCHAEOLOGY*, IV (1916, ii), 215-230; the illustration of the façade of Sant' Apollinare Nuovo, Ravenna, after the bombardment of February 12, 1916, on page 217 of that article, gave at least a premonition of what was coming; and the picture of the encasement of the great fountain of Gian Bologna, at Bologna, on page 227, was an excellent example of the means then adopted for the protection of such monuments. Since that time however many things have happened; a popular account of the measures taken, with some striking illustrations of the damage done especially in Venice, has been published by Ugo Ojetti (*I Monumenti Italiani e la Guerra*, Milan, Alfieri e Lacroix, 1917, lire 15), and the Ministry of Public Instruction has produced, in a most satisfactory manner, the first of a series of four official reports, richly illustrated, on its various forms of activity (*La Difesa del Patrimonio Artistico Italiano contro i Pericoli di Guerra* (1915-1917), i.: *Protezione dei Monumenti*, Rome, Calzone, 1917 (also in *Bollettino d'Arte*, 1917).

I am under deep obligation to Commendatore Ricci for his courtesy in allowing me to use his material and in particular the photographs of the Ministry for the present article.

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fensive measures actually adopted have naturally varied with circumstances, but in general they consist in coverings of steel, wood, sandbags or bags filled with seaweed; in the providing of additional support for walls and arches; in the hanging of mattresses of seaweed at a certain distance in front of frescoed walls so as to break any violent rush of air; and in providing additional fire-fighting apparatus and watchers. The employment of several of these methods is illustrated in Figures 1-4; in passing there may be mentioned the strange transformation which familiar monuments undergo in the process—the development as it were of new architectural forms having the relation of spirit to substance, or, to change the figure, not unlike the wierd, other-worldly shapes assumed by the trees in New England after an “ice-storm,” when the individual forms are all coated with the clinging solid mass. A friend of mine who has had the fortune to visit Venice on a humanitarian mission these past few weeks tells me that nothing can do justice to the impressiveness of St. Mark's today, the dim interior with all its swathings and buttresses, perfectly still except for the dull booming of the guns on the Piave.

And now for the statuary, with which alone we have time and space to deal more fully. The four bronze horses of St. Mark's have added one more to the varied wanderings which have fallen to their lot since the day when they were taken from the foundry to be the pride of some Greek city. In Fig. 5 one of them is seen, a veritable Pegasus in mid-air, descending to the ground from his lofty pedestal over the main portal of the great church; and in Fig. 6 one of his companions is proceeding with all the mingled charm and



Fig. 7. Gate of the Baptism of Shiberti

dignity of the Greek breed of horses toward the gate of the Doges' Palace, where temporary stabling was found for them. It may be remarked in passing that the proportions of the bronze horses are adapted to a lofty position: when seen at the level of the spectator's eye they appear heavy and “dumpy.” The Greeks, for one reason or another, had little to learn in the matter of optical laws as applied to architecture and sculpture.

The younger but no less noble steed at Padua that bore the doughty *condottiere* Gattamelata—Donatello's masterpiece, and perhaps the most inspir-

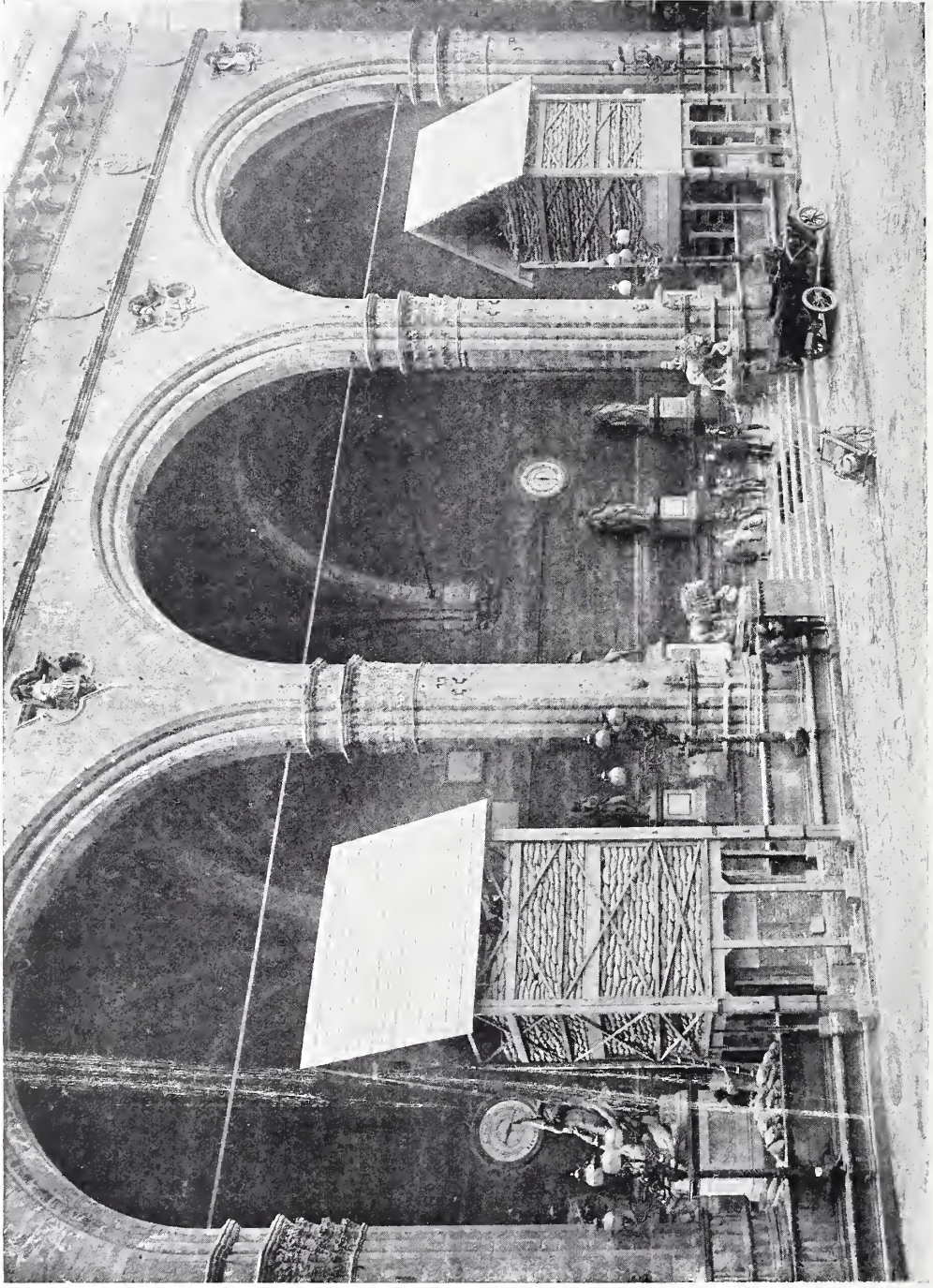


Fig. 8. Florence. Loggiadella Signoria



Fig. 9. Florence. Baptistry Gate of Andrea Pisano

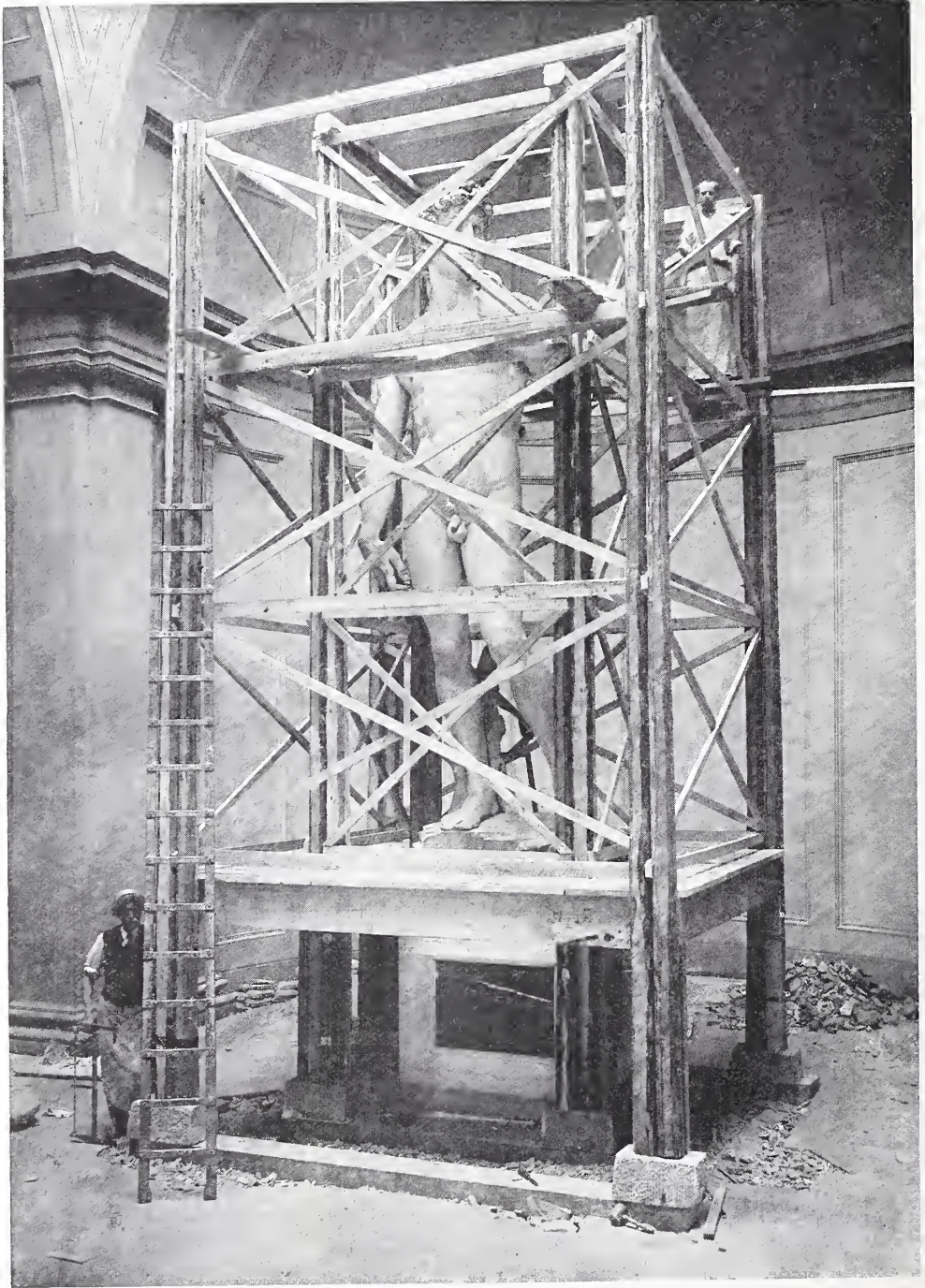


Fig. 10. The David of Michelangelo

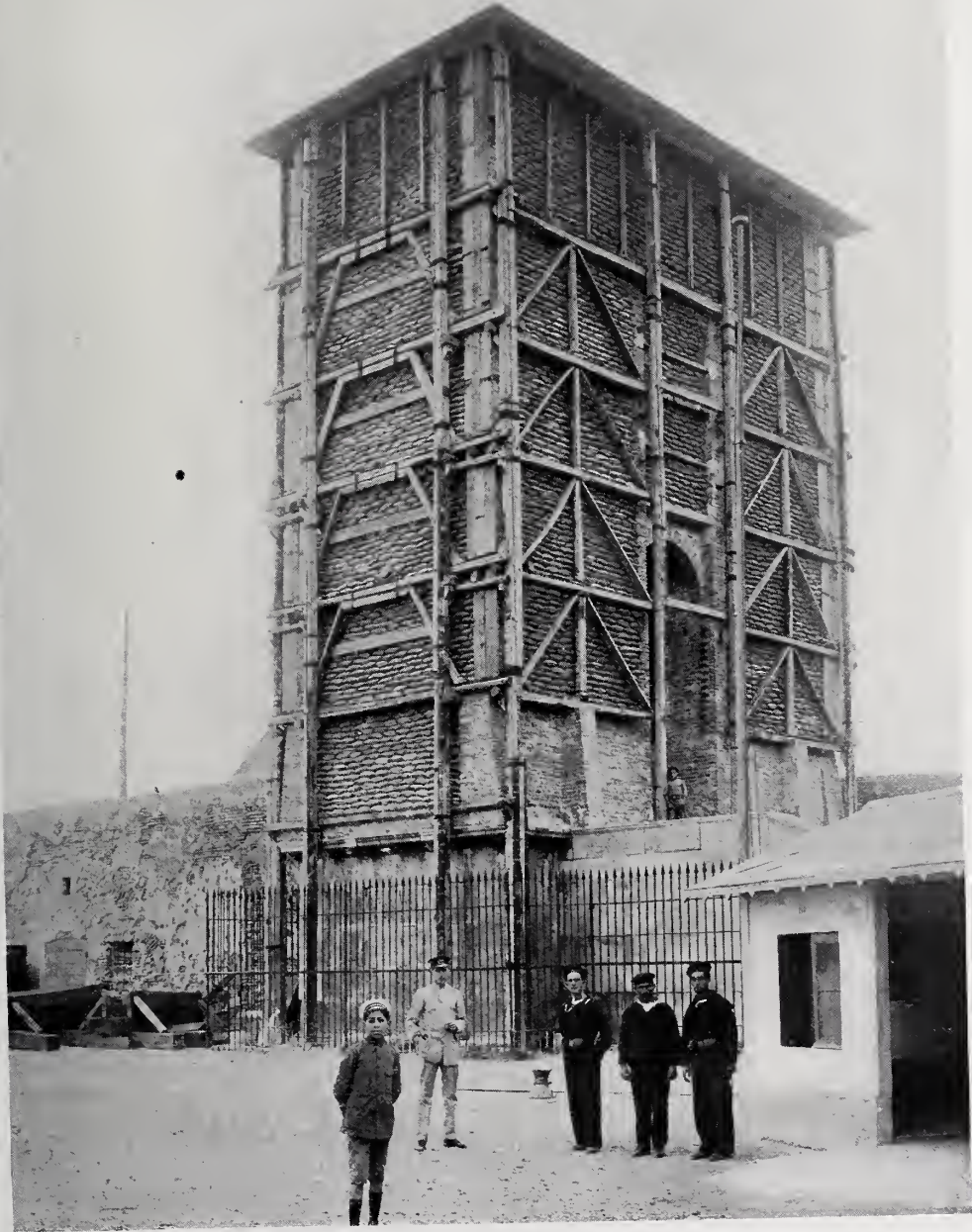


Fig. 11. Ancona. Arch of Trajan

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Fig. 12. Rome. Capitoline Museum. The Dying Gaul

ing thing of its kind ever achieved—was for a time protected by steel plates set in the form of a pent-house roof with a very steep angle above, and sandbags about the base. It is fortunate that it was so carefully protected for in one of the recent bombardments a bomb landed on this very spot, after the priceless statue had been removed to a safer locality.

We must now leave the Po valley and see what has been done to protect some of the most famous art treasures of Tuscany. Fig. 8 shows the Loggia della Signoria, well-known to all visitors to Florence; itself one of the best examples of the Early Renaissance architecture of Florence, and worthy of its conspicuous position on the great Piazza della Signoria, but beside that, serving for several centuries past as a

remarkable open-air museum of sculpture. While some of its contents are still visible, it is clear that the two colossal groups, Cellini's "Perseus" and Gian Bologna's "Sabine Women," are likely to last longer than the surrounding buildings in case of bombs being dropped on the City of the Lily. Figs. 7 and 9 will serve to reassure the lovers of those marvellous bronze doors of the Baptistry as to their safety except in the improbable case of a direct hit. Figs. 10 indicates how careful the Italians are guarding Michelangelo's superb embodiment of the triumph of youth and righteousness.

At perhaps the most exposed point of the Adriatic coast, Ancona, whence the fleets of Imperial Rome used to put forth for the Dalmatian and Thracian campaigns, stands Trajan's arch. It

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may be supposed that this memorial of the conqueror of Dacia would possess a peculiar fascination as a target to unwelcome visitors from across the Adriatic; if so, Fig. 11 shows what they will find there.

It is not assumed by the authorities that the capital is immune from aerial attack. For the reason however that the art treasures of Rome are so infinite in number that it would be humanly impossible to protect them, and also because some of the most important, such as the columns of Trajan and Marcus Aurelius, the arches, the temples, the obelisks and the fountains, by their sheer bulk defy any such measures, protection has been limited to a few exceptional cases, such as the Wolf, the Esquiline Venus, the Camillus, and the Julius Caesar of the Conservatori, the Dying Gaul of the Capitoline (Fig. 12), and Bernini's Apollo and Daphne of the Villa Borghese (Fig. 13). In the Terme Museum, the removing of some of the masterpieces to positions of greater security under the protection of the massive vaults of upper stories has led to some interesting groupings, and it is a unique opportunity, for example, for those of us who are still in Rome—if only our other occupations and pre-occupations were to permit it!—to compare, in immediate proximity, those two marvellous examples of Greek art



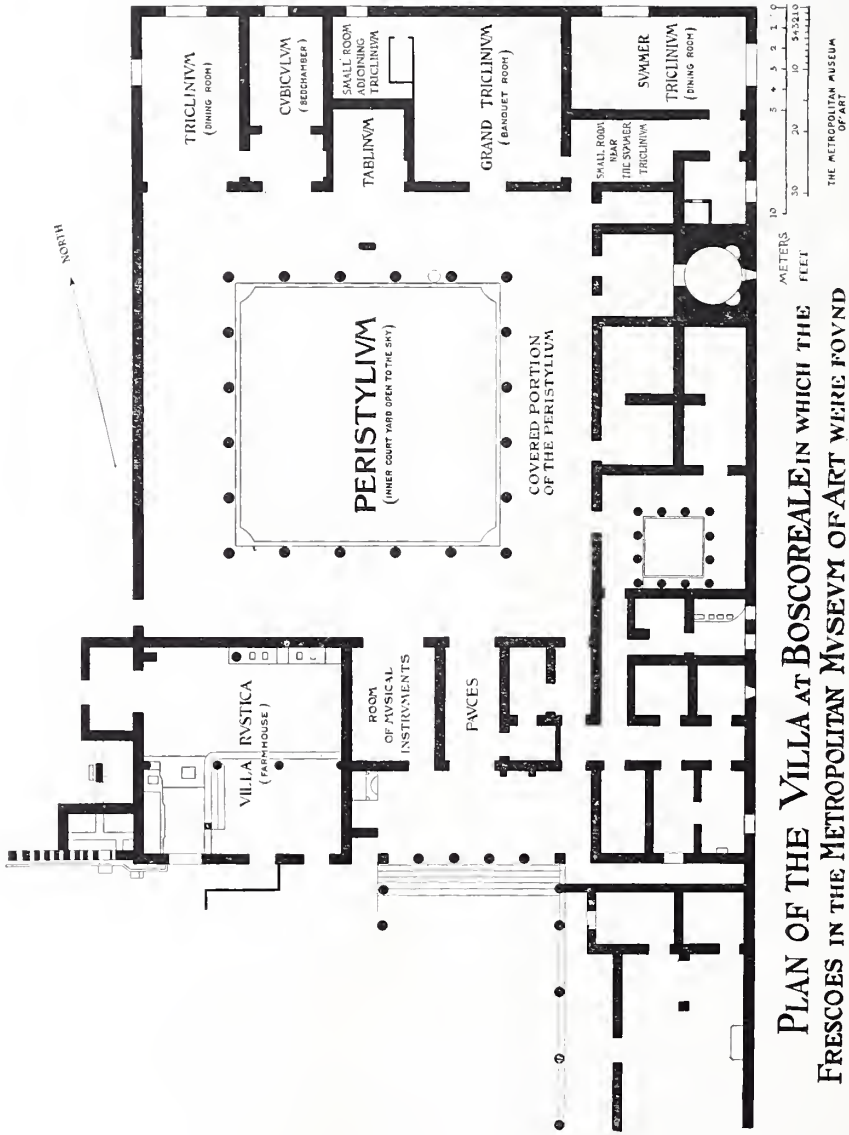
Fig. 13. Rome. Villa Borghese. Apollo and Daphne of Bernini

at its transition from the Archaic Age to that of Phidias, the Ludovisi Throne and the Niobid from the Gardens of Sallust, with such masterpieces of later technique as the Aphrodite from Cyrene and the Ephebe from Subiaco. Such moments come occasionally even amid the troubles of the present time, and perhaps may be interpreted as harbingers of the better things that are still to come.

A. W. VAN BUREN.

American Academy, Rome.





PLAN OF THE VILLA AT BOSCOREALE IN WHICH THE FRESCOES IN THE METROPOLITAN MUSEUM OF ART WERE FOUND

Fig. 1



Fig. 2. Cubiculum of the Villa, as re-erected in New York

THE BOSCOREALE FRESCOES IN THE METROPOLITAN MUSEUM OF ART

GISELA M. A. RICHTER

ANYONE fortunate enough to have visited Pompeii and the Naples Museum will never forget the glimpse he there obtained into ancient Roman life. He will have been impressed with much that is similar to life at the present day and also with much that is different; but what he will undoubtedly remember most vividly are the brilliant wall paintings which decorated the rooms. The Romans loved abundance of color. They found it in the luxuriant

nature which surrounded them, in the gardens which formed an integral part of their houses, and they repeated it on the walls of their rooms.

The Metropolitan Museum of Art in New York is one of the few places outside of Naples and Pompeii where Roman fresco painting can be properly studied. For here are exhibited most of the paintings which once ornamented the walls of a villa near Boscoreale, a village on the southern slope of Mount Vesu-



Fig. 3. Garden Scene: Detail from the Cubiculum

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vius, not far from Pompeii. This villa was buried in 79 A.D. by the same eruption of Mount Vesuvius which proved disastrous to Pompeii and Herculaneum. The plan of the villa (Fig. 1) is typical of a Roman house in early Imperial times, except that the customary atrium or court-yard is missing, the rooms being all grouped around a colonnaded garden (peristylum). An interesting feature is the presence of a farmhouse in the building, showing that the owner of the villa took an active interest in farming. An important landmark for the age of the house is given by a graffito stating that it was sold by auction the ninth of May, 12 A. D. When the catastrophe happened in 79 A.D. the villa seems to have been under reconstruction, perhaps to repair some damages caused by the great earthquake of 63 A.D. This circumstance probably explains why no furniture and few small objects were found, when neighboring villas yielded such a rich harvest to excavators. We do not know definitely the name of the owner or owners; but a stone tablet gives us the name of the builder as Marius.

The paintings were taken from various rooms—from the tablinum, from the banquet-room (grand triclinium), from the small room near the summer dining-room, from the colonnade of the garden, and from one of the bedrooms (cubiculum). In most cases only parts of the decorations of the walls of each room could be secured, and such fragments have had to be framed separately; but the paintings of the cubiculum were sufficiently well preserved to be removed in their entirety; so that it was possible to set them up in their original order, in a small room reconstructed as nearly as possible like the old chamber (Fig. 2); in the farther wall of this room the original window has been repro-



Fig. 4. Architectural Detail. From the Summer Triclinium

duced with its ancient grating. In our description of the frescoes we will begin with this room, since, owing to its comparatively complete state, it can give us the best idea of ancient house decoration.

The paintings of this room are in what is known as the architectural style, in which outdoor views, sometimes landscapes, but more generally

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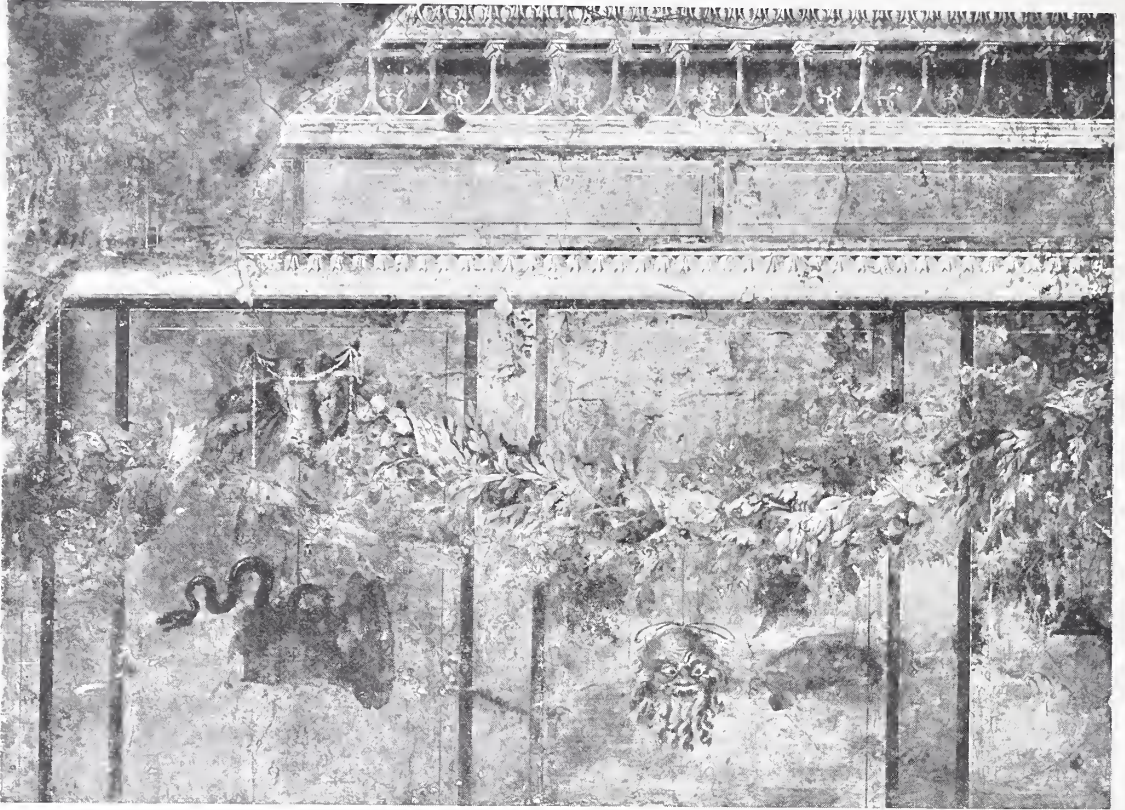


Fig. 5. Festoon of Leaves and Fruit: From the Tablinum

buildings, were represented. These views are composed on separate panels, there being four on each of the long sides of the room and three on the further wall with the window. The general effect is one of spaciousness, as if the room had a series of open windows, from which could be seen various glimpses of the town and gardens. The panels on the long sides show groups of many-storied houses, terraces, lofty porticoes, projecting balconies, altars, and shrines. On the further wall is a charming view of a garden (Fig. 3), with a pergola overgrown with vines, and a rocky cave with a fountain and spreading ivy; birds of gay plumage are flitting about and drinking from the fountain, in evident enjoyment of their retreat.

Though the architecture in some of these paintings is probably somewhat fanciful (and sometimes of doubtful perspective!), such representations are naturally invaluable for our knowledge of ancient buildings. Porticoes, loggias, balconies, and hanging gardens must have played as important a part in the life of the ancients as they do in modern Greece and Italy; and the southern love for bright and varied color is everywhere apparent.

Another variety of the architectural style consisted in painting the walls to imitate porticoes, standing against gaily colored marble walls and beautiful ornamental cornices. Thereby a feeling of greater depth to the wall was obtained. Three excellent examples of

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this style were derived from a small room near the summer triclinium (see Fig. 4). The predominating colors are brilliant reds, greens, and yellows, with touches of brown, white, and purple. On the one here illustrated is seen the outline of a vine leaf, evidently placed on the plaster while the painter was sprinkling the ground color to imitate the texture of granite.

One of the finest pieces in the whole collection was taken from the tablinum (Fig. 5). It represents a festoon of leaves and fruit against a wall treated in a similar manner to those just described. The supports of the wreath are in the form of young bullocks' heads, and at regular intervals are suspended a mask, a bell, and a basket from which a serpent is emerging. The whole has great decorative quality.

The decoration of the peristyle was in this same "illusory" style; painted columns facing the real stone ones, so as to give the impression of a deeper colonnade than it actually was. Between these columns were painted various objects. The three fragments from this decoration in the Museum show part of a fluted Corinthian column with a wreath of wheat and fruit (Fig. 6); a large two-handled vase with a palm branch in the background; and a sundial.

In addition to this gay but perhaps rather restless architectural treatment, Roman frescoes show another distinctive style, in which human figures are the prominent feature. A number of important panels painted in this manner, each with one or two life-size figures, were obtained from the grand triclinium of the villa; and three of these are included in the Museum collection.

The best preserved represents a woman sitting in an elaborately deco-



Fig. 6. Detail from a Painted Colonnade: From the Perilyium

rated chair, playing the lyre; behind her stands a little girl, listening attentively to the music (Fig. 9). They wear rich jewelry and are dressed in violet and white robes, these quiet colors standing out effectively against the brilliant red of the background. Another panel shows a young woman standing and holding a shield (Fig. 7). The third painting represents a man and a woman sitting on a couch (Fig. 8), he leaning both hands on a staff, she with her face resting on her hand, as if rapt in deep thought. Unfortunately the preservation of this fresco is not good; and this is the more to be regretted since the strong face of the woman and the finely modeled body of the man show its exceptionally good quality as a painting. None of these figures has as yet been convincingly identified. The three panels, separated by painted columns (one of which is in the Mu-



Fig. 7. Woman with Shield: From the Grand Triclinium



Fig. 8. Man and Woman Sitting on a Couch: From the Grand Triclinium

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Fig. 9. Woman Playing the Lyre: From the Grand Triclinium

seum) formed the decoration on the right wall of the grand triclinium. From the cornice above them probably came two smaller paintings, each with a group of two figures. The frescoes on the two other walls were partly not well enough preserved, and partly have gone elsewhere—to the Louvre, and to the Brussels and Naples Museums.

With regard to the date of these frescoes, comparison with other Pompeian wall paintings shows that those of the architectural style are the earlier, dating from about the beginning of our era; while the figure paintings are rather later. But both styles are probably copied from earlier Greek paintings, which have since perished. For just

as a large proportion of Roman sculpture consists merely of copies from Greek works, so the Roman paintings presumably reproduce Greek compositions of various periods. The fact that the Greek paintings themselves are practically entirely lost therefore gives a peculiar importance to Pompeian wall decorations. For they not only give us a vivid picture of the actual surroundings of the Romans, but through them we can obtain a faint idea of the famous Greek paintings of which ancient literature is full—only we must always remember that in being copied by the Romans the Greek originals passed through the medium of a less artistic people.

Metropolitan Museum of Art, New York City

ROME, AND JUNE

GRANT SHOWERMAN

ITALY again! An all but breezeless calm is on the bay, and the air is soft with the vapors of early morning. The lightly swelling waters seem still to slumber in the tempered light and heat of the just risen sun. Island and coast, and the little white sails that stand so straight and move so slowly and so noiselessly, are scarce more real than the shadowy coast and craft mirrored back from the deep. The mountain and its breath of smoke are dim through a veil of lavender. Only the shout of the mariner and the murmur of the voyager disturb the silence.

Italy again! The train sweeps up through the Capuan plain, past fields of hemp and grain and fertile garden acres; the castle-crowned Apennines, with vine and olive slopes, are swift and faithful escort. Richness everywhere, everywhere luxuriance, exuberance. Everywhere the golden sun, and genial heat, and gentle outlines. After the gravelly steppes of Africa, after the treeless, austere plains and hard-featured mountains of high Castile, what joy to follow with the eye the soft and sweeping undulations of Italy's mountains, to feast it on her fruitfulness and verdure, to feel the warm caress of the Italian sun!

Past Monte Casino, reared aloft on its rocks above sea-like valley of varied green; past Aquino, home of ancient satirist and mediaeval churchman; past little hill-towns, ages old, that look on in never-ceasing wonder from their distant rocky seats at the iron steed with its trail of cars and smoke; among billowing vineyards along the slope of the Alban Mount; down into the bosom of the broad Campagna, through fields of

drying hay and yellowing grain, and past wondrous grey arches, ghostly now in the twilight, that in times far away carried the waters of the Great City; past leafy gardens and ivy-clad ancient walls—to Rome! What pleasure again to be in Rome, to tread once more the pavement of Horace and Virgil in the shadow of gigantic arch and temple, to dream in the shade on the Palatine, to taste the delight of Roman summer!

Rome again, and June! The fresh and balmy morning, with sidewalks lined by *contadinas* with fruit and flowers, and fruit stall and market rich with cherries and apricots; the advancing warmth of early noon, and the cool, black shade of opaque ilexes; the never failing breeze from the Tuscan sea that tempers the too insistent rays; the lessened noise and movement of the siesta, and the languor of the golden afternoon; the flocking of charming children and beribboned nurses under tall immemorial pines in the old Borghese gardens, by the *laghetto* where the swans are gliding, or in ruder places where black-and-white cattle graze; the cool of the evening, and the comfort of the night!

Rome again, and the Romans! The season of awnings; they are brown and white this year, and line the thoroughfare. The best of the season of out-of-doors, long since begun, and to continue till the chilling late autumnal rains. The streets are lively with the fluttering linen of countless tables that occupy the walks. Pedestrians must keep to the street. The season of arbors; the leafy little *osterie* beyond the city gates are filled at fall of night with cheerful guests; at noon the vines and

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Past Little Hill-Towns Ages Old

ivy at The Three Fair Venetians shed refreshing cool. The garden-restaurants are merry at close of day with lights that gleam among the green of overarching vines, and with music and laughter, and faces that beam with joy and good will. Whole families are there, circles of eyes alight with eagerness about the steaming dish and the ruddy or golden glass. The spell of evening turning into night in Rome in the month of June!

The season when nobody cares. The *custode* sits dozing at the Forum gate; stretched on seat and sidewalk, the cabman and porter lie asleep at noon. The carter in the suburbs lies supine on his load. The woman in the booth leans

back in her leafy bower of shining glasses and lemons on the branch and yields to drowsiness. The dealer in antiques nods behind his battered lamps and candlesticks and cares little for your custom.

The season when no one hurries. The shady side of the street is dotted with leisurely pedestrians, hat in hand; the sunny side is deserted. The growing heat that fills the body at each crossing of the glaring pavement stones is a pleasant foil to the freshness of the shade that follows. We know that noon is hot, and that evening will be cool.

Rome, and the Alban Mount, dark with foliage and purple-grey with haze!

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Rome. The Season of Awnings

White oxen, long of horn and liquid-eyed, are drawing the harvester in rolling fields beyond the gates; by the pine-and-eucalyptus groves that mark the Campagna farms, rise the tall stacks of steam threshers. Against dry grass and grey stone wall, and in the still standing yellow grain, the poppies rear bright, liquid flames. The wine cart from its castelli jingles a leisurely way on the dusty road, with dog and driver asleep on the piled-up casks.

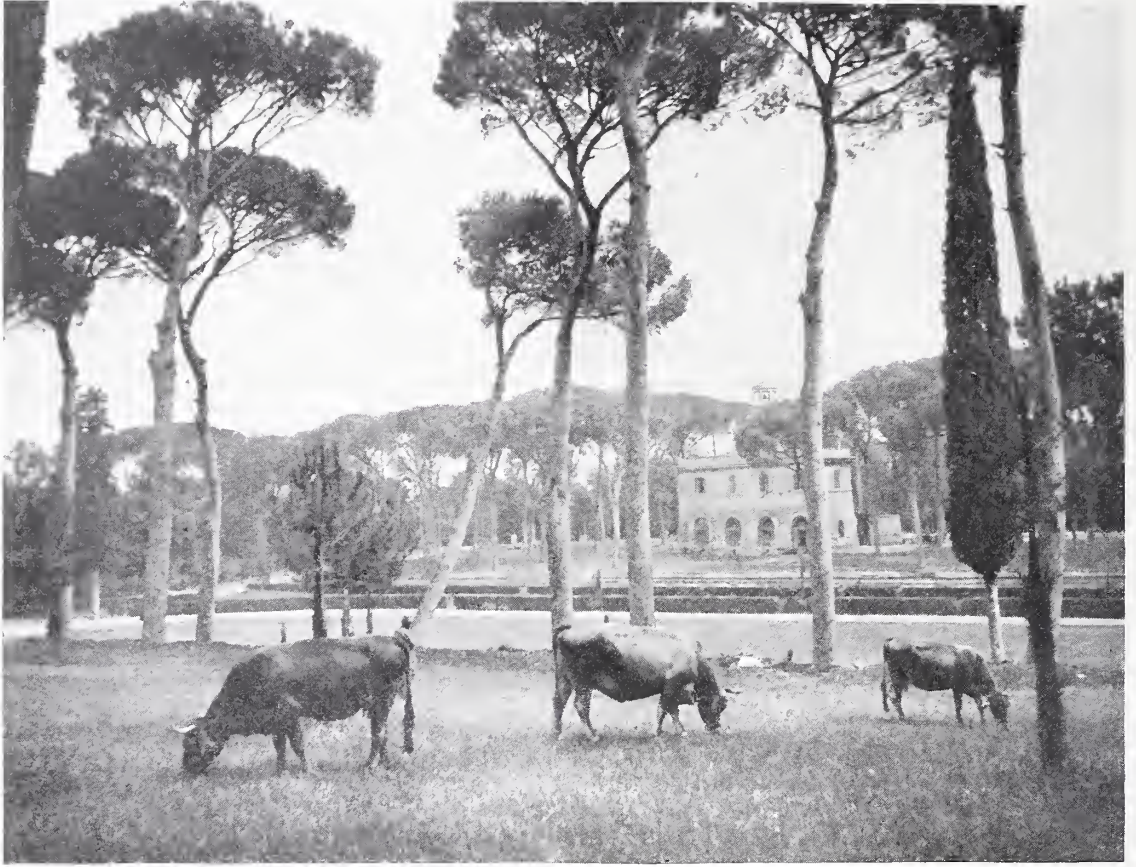
On the Mount itself, all verdure and coolness. From the green covert the tinklings of hidden flocks of sheep and goats, to make still deeper the solitude. Under the lofty pines on the slopes of Tusculum, squads of boys with sacks,

in search of the nuts from the ripened and fallen cones. From the bare summit beyond the ancient theater, all about in the clear, bright air, the larks are springing:

Hail to thee, blithe spirit!
Bird thou never wert,
That from heaven, or near it,
Pourest thy full heart
In profuse strains of unpremeditated
art.

Higher still and higher
From the earth thou springest
Like a cloud of fire;
The blue deep thou wingest,
And singing still dost soar, and soaring
ever singest.

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In the Borghese Gardens, Tall Pine Trees Throw Shadows Now.

And now June days are longest, and the heat more genial than ever. In the Borghese, tall pines throw shadows now on grass gone brown, and children in late afternoon are scrambling for the *pinocchi* that drop from the great cones when breezes stir the tree's giant crown.

At fall of night on the twenty-ninth of June, the festa of San Giovanni. Thousands of Romans in the Lateran Square and all its ways, and overflowing into the roads beyond the Gate, where laughing men and women sit at rough board tables under green arbors with golden lights; before them golden goblets of wine, Frascati wine, and heaped-up dishes of brown-and-white-striped shells, steaming from the

bath of boiling oil. Will you do as the Romans do? Then you must eat *lumache* to-night, because every Roman is eating them.

In Piazza and thoroughfare, a revel of noise and commerce: neatly tied *spighette* of lavender for a soldo; cartloads of noisy clay *campanacci* to ring in your neighbor's ears; the din of discordant horns; the tinkling of guitar and mandolin; the sparkling of little fireworks in countless hands; the flaming of murky torches making Rembrandtesque the happy faces of youth.

June in Rome, and Rome in June! What city and what month are better wed.

Madison, Wis.



Fig. 1. Tomb of Nicholas V, now in the Crypt of St. Peter's, Rome

NICHOLAS V A RESTORER OF THE PAPAL CITY

ANNIE SHIPLEY COX

IN the middle of the fifteenth century, when Western Christendom, reunited under the Roman See, inherited from the dying Eastern Empire the treasures of Attic thought, there came a moment of unique enthusiasm and a new recognition of the possibilities of individual achievement. At this fortunate epoch when imitation of the ancients was still an impulse and had not become a study, Nicholas V, a man whose work was destined to transform the Eternal City, ascended the Papal throne. Macauley calls him "the greatest of the restorers of learning," and Lanciani describes him as "the first improver and restorer of the City from a modern point of view."

Tomaso Parentucelli, better known

as Nicholas V, was born in Pisa in 1397 and brought up in humble surroundings in the little town of Sarzana, whence he was frequently called Thomas of Sarzana. Educated in Florence, the center of humanistic studies, and at Bologna, the most distinguished seat of mediæval learning, he early commended himself to secular and ecclesiastical leaders by his studious tastes and methodical mind. At the request of Cosimo de' Medici he classified the library of San Marco according to a scheme of categories which was so satisfactory that a contemporary biographer, the famous Florentine bookseller Vespasiano da Bisticci, naïvely asserts that "whoever in future time shall have to arrange a library cannot do it without this catalogue."

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He early entered the service of Niccolo Albergati, Bishop of Bologna, whom he loyally served for more than twenty years, and in memory of whom he later took the name of Nicholas. During this time he was intimately associated with the most learned men of his day, not a few of whom he afterwards invited to be members of his court in Rome. But a passion for books was always his most distinguishing characteristic, and as a youth he began to collect the manuscripts which later formed the nucleus of the Vatican library. In the words of a contemporary, "he used often to say that he would do two things if ever he should have money at his command; that is, he would spend it for books and buildings. Both of these he did in his pontificate."

He traveled widely on diplomatic errands for Eugenius IV, visiting Germany and France and going as far as Britain. Aeneas Sylvius Piccolomini, later Pope Pius II, who composed the epitaph that was engraved upon his tomb (Fig. 1) thus sums up the liberal interests of this Italian dilettante: "From his youth he has been initiated into all the liberal arts, he is acquainted with all philosophers, historians, poets, cosmographers, and is no stranger to civil and canon law or even to medicine."

After the death of Eugenius in the Spring of 1447 the Conclave met in Rome in the Dominican cloister of Santa Maria sopra Minerva and on the vigil of Saint Thomas, contrary to the expectation of all, Thomas of Sarzana received the majority of votes. He had risen in a single year from the rank of a simple priest to be Bishop, Cardinal and Pope.

Nicholas V, inspired by the example of the Roman emperors, dreamed of a

Papal City which should be the intellectual capital of the world and the visible expression of the supremacy of the Holy See. By his systematic efforts a great body of Greek and Oriental literature was made accessible to western scholars, and under his patronage historical criticism and archaeological research in the modern scientific sense were generously encouraged. He welcomed to his Court statesmen, philosophers, and men of letters and assisted some with gifts and others with ecclesiastical preferment.

But this was not enough for the humanist Pope; he saw in his mind's eye a Papal Palatine which should revive the splendor of Imperial Rome and, by its noble witness from age to age, reassert to the unlearned, as well as the learned, the prestige of the Eternal City. To realize this dream he collected about him architects, painters, sculptors, and workers in stone, metal, and textiles, so that it was said that he turned Rome upside down with his activity.

His immediate predecessors Martin V and Eugenius IV, in establishing the seat of the Papacy in Rome, had begun the work of reconstruction, but their stormy pontificates offered little facility for building on a vast scale. After the sojourn of the Popes at Avignon and the period of Councils and Anti-Popes the abandoned capital of the Church was so desolate that it "hardly bore the semblance of a city." The streets were blocked with rubbish, brigands lurked among the ruins, and wolves prowled about the graves near Saint Peter's.

The first requisite was public safety; the second, a revival of industry; the third, restoration of enough of the pilgrimage churches to insure the stream of visitors upon whom Rome depended

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then as now. Martin faced these pressing problems; he cleared the main thoroughfares, rebuilt the more important fortifications, strengthened a few of the bridges, and repaired a number of basilicas and churches. Eugenius in a measure followed his predecessor's example, but neither of these Popes made a comprehensive plan for the city as a whole.

The approach of the fourth Jubilee gave Nicholas V an unusual opportunity. He realized that a vast concourse of pilgrims would bring prosperity to Rome and that the gifts of the faithful would offer the means for carrying out his building projects. His messengers inspired enthusiasm and confidence and Christians in every land gladly welcomed the Papal proclamation. Throughout Italy preparation was made to insure such safety of travel as was possible in states that were constantly at war and to provide for housing and feeding the pilgrims, and protecting them against the plague which was a constant menace in the fifteenth century.

The "golden year" more than fulfilled the highest anticipations. It began with a solemn ceremony on Christmas day of the year 1449 when Nicholas opened the Porta Santa. This entrance to Saint Peter's is reserved for years of jubilee and in the intervals is blocked up with stone. An interesting representation of it, showing the cross in the center, is found on a medal of the year 1450. It appears again in Fra Angelico's fresco of San Lorenzo receiving the treasures of the church from the hands of Sixtus II (Fig. 2). The painter has here introduced his patron Nicholas V in place of the earlier Pope and has happily portrayed him engaged in his favorite diversion of bestowing gifts on those who pleased him.

On the left two soldiers are knocking at a door through which they are to lead St. Lawrence to martyrdom. This is an allusion to the opening of the Porta Santa.

Thousands upon thousands of pilgrims flocked to Rome within the year, so that "they seemed like a flight of starlings or bees or an army of ants." Aeneas Sylvius estimates the number of new-comers as reaching forty thousand a day in times of the greatest pressure. He doubtless exaggerates, but, except for the summer months when the plague was raging, the number was very great, and the sums which poured into the papal treasury were correspondingly large.

The most important pageant of the year occurred at Whitsuntide, when Bernardino of Sienna was canonized. Nicholas loved stately and elaborate magnificence in the carrying out of ecclesiastical ritual, and every detail of tapestry, vestments, jewelry, and candles fell within the range of his watchful supervision. But while the minor arts were always dear to his heart, he took care that they should not distract him from his paramount interest in architecture, and however much he delighted in costly adornments, his pleasure in these things in no sense compared with his zeal for restoring the city.

Gianozzo Manetti, a friend and biographer of Nicholas, says that the Pope undertook a variety of improvements in Rome "part affecting protection, part embellishment, part sanitation, and part devotion." He first repaired the city walls and to this day the sacred keys of Pope Nicholas appear more often than the arms of any other pope upon the walls of Rome. He fortified the approaches to the city and strengthened a number of the bridges;

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Fig. 2. Fra Angelico's Fresco of San Lorenzo receiving the Treasures of the Church from Sixtus II

in particular, the central span of the Milvian bridge was arched with stone instead of wood. He reopened abandoned districts and encouraged building in various ways. He paved and straightened the streets and built porticos in exposed places. More important still was the attention he bestowed upon the water supply. Most of the inhabitants depended entirely upon the Tiber for water, though there were a few wells. This caused a crowding of the population in the lowest part of the city along the river's edge. Nicholas restored the Acqua Virgine, erecting at its terminus a fountain

which was the predecessor of the present famous Fontana di Trevi and thus he made it practicable for people to live in the more healthful region of the Quirinal. A very large number of churches was rebuilt or restored under his direction, first of all the forty venerable churches set apart by Gregory I for the Lenten services, then a number of basilicas, and other religious houses and chapels.

The crown of the great work was to be the rebuilding on a vast scale of the Borgo Vaticano and for this the papal architect Rossellino drew up a "piano regolare." The task was three-fold: it involved fortifying the Leonine City,

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adorning the pontifical palace, in a truly regal manner, and "rebuilding from its foundations the holy church of the Blessed Peter."

Whether or not the old Basilica was so unstable as to defy restoration is a question hard to answer. We of the present day cannot but deplore its destruction, but Nicholas and his advisors, induced by the fact that its walls were several feet out of plumb and might easily have collapsed under a slight earthquake, or because they desired to build a monumental church in the new manner of the Renaissance, signed its doom.

Three broad avenues were to extend from an open square at the end of the Ponte Sant' Angelo to a spacious piazza at the foot of the vatican hill, the central one leading to Saint Peter's, that on the right to the Papal Palace and that on the left to a group of houses for the clergy. These were to be lined with porticoes on which shops of the various crafts should open. Nicholas' experience at the time of the Jubilee had impressed him with the need of provision for commercial progress. Above the shops there was ample provision for lodging the members of the Papal court. At the end of the piazza steps were to ascend a broad platform and to belfries flanking a triumphal arch. This was to give entrance by five portals to a pillared court immediately in front of the church. Rossinello planned for a Campo Santo behind the basilica so that the central church of Christendom should be wholly reserved for the devotion of the living. Certain aspects of this plan, especially the arrangement of the palace with its courts

and gardens, its fountains and colonnades, are suggestive of the Golden House of Nero.

To Nicholas the heart of his palace was to be its library and neither his exquisite studio, adorned by Fra Angelico, nor the halls of state, in which he welcomed his learned court, received such careful forethought as the rooms that were to house his books, but he did not live to see this part of his plan carried out. There is a fresco of the time of Paul V on a wall of the Vatican Library showing Nicholas, the Papal bibliophile, arranging the manuscripts for which he, like a second Ptolemy, had ransacked the world. It is fitting that he should be thus remembered in the library that he founded.

On his death-bed Nicholas gave an account of the political events of his reign, and a description of the architectural undertakings upon which he had entered "not for ambition, nor display, nor an empty glory, nor fame, nor the more lasting memory of his name—but for the dignity of the Apostolic See among all Christian peoples." Had he ruled for twenty years instead of eight he might well have seen his hopes fulfilled. Yet in his brief pontificate he achieved the reshaping of the city, he rebuilt its walls, straightened its streets, restored the capitol, the basilicas and the churches. His plan for the Papal Palatine was a guide to his successors, and, while Julius II and Leo X have left greater individual buildings, it was he who conceived the imposing scheme of restoring Rome as a whole.

Mills College



THE REPRESENTATION OF A VOLCANO ON AN ITALIAN RENAISSANCE MEDAL

HENRY S. WASHINGTON



Fig. 1. Medal of Leonello. Obverse.



Fig. 2. Medal of Leonello. Reverse.

SOME years ago I obtained in Rome a leaden medal of Leonello Pio, Count of Carpi, my attention having been attracted to it by the design on the reverse, which represents apparently a volcano in eruption. Not being a numismatist, the medal was submitted to Mr. R. A. Rice, Curator of Medals in the Library of Congress, who very kindly examined it and confirmed its genuineness. For this and assistance in consulting the literature, I would express my sincere thanks. The medal has been deposited in the collection of the Library of Congress.

The medal itself is cast of lead, a not uncommon material for Renaissance medals. Its diameter is 64 mm. The artist is unknown, and the medal is not dated, but the style is typically that of the late quattrocento or early cinquecento, and its date may be placed at about 1500 A. D. In spite of the soft-

ness of the metal, the state of preservation is fair.

The obverse (Fig. 1) shows a bust portrait of Pio, the head in profile to the right, and the bust in three-quarters view. His hair is closely cropped and he wears the small, pointed beard of the period. The face is not full, and is that of a man of from forty to fifty years of age. The bust is covered with a cloak, coming together in a V-shaped opening that reveals an under-vest, and with a few simple folds indicated. A slight crack extends across the neck. Encircling the portrait is the legend

LEONELLUS . PIUS . CO . CARPI

Beneath the bust is a small device (possibly that of the artist) in the form of a stemmed flower or leaf.

The reverse (Fig. 2) shows a steep, very rocky hill, conical but truncated slightly at the summit. Above this is a

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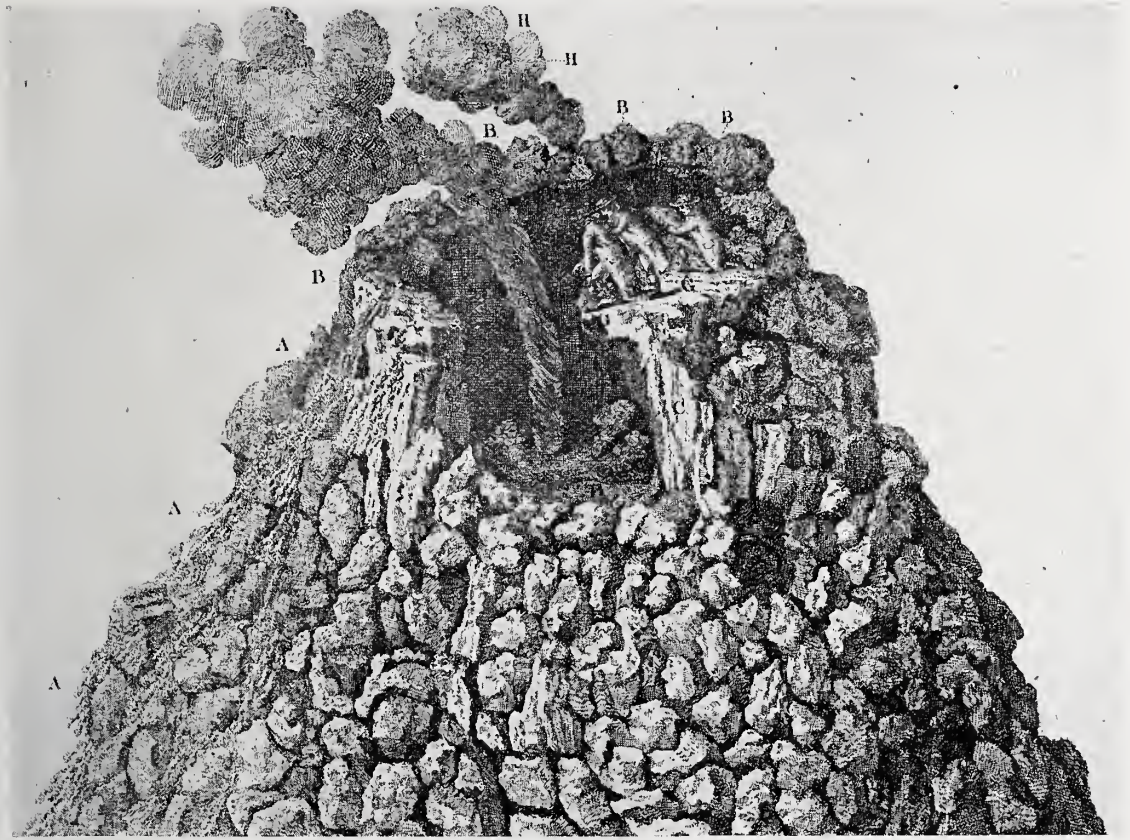


Fig. 3. Summit of Mount Etna, 1783. (Spallanzani)

horizontally extended cloud, made up of small, rounded masses. Connecting the summit of the hill and the cloud is a narrow vertical band, sinuous and slightly broadening in its upper portion. Elongated drops are falling from the cloud on either side of the central band. From the summit there also issues vertically a stream, which arches over and strikes the ground at the foot of the slope to the right, where it expands slightly. Flying, angular stones are seen in the air on either side of the hill. Surrounding the design is the legend "MELIUS PUTATO," which may be rendered "Better than I have been considered." Between the two words of the legend,

above and below, is the small floral device that is seen on the obverse.

It appears that the design on the reverse is considered by numismatists to represent a rock struck by lightning and giving rise to a stream of water.¹ In this paper I shall endeavor to show that it represents rather a volcano in eruption, and that, more especially, it probably commemorates an eruption of Vesuvius in 1500.

Leonello was a member of the seigniorial family Pio of Carpi, a small town some nine miles northwest of Modena. The date of his birth seems to be unknown, but was probably about 1470-

¹A. Armand. *Les Medailles Italiennes*. Paris, 1883, p. 149, No. 14.

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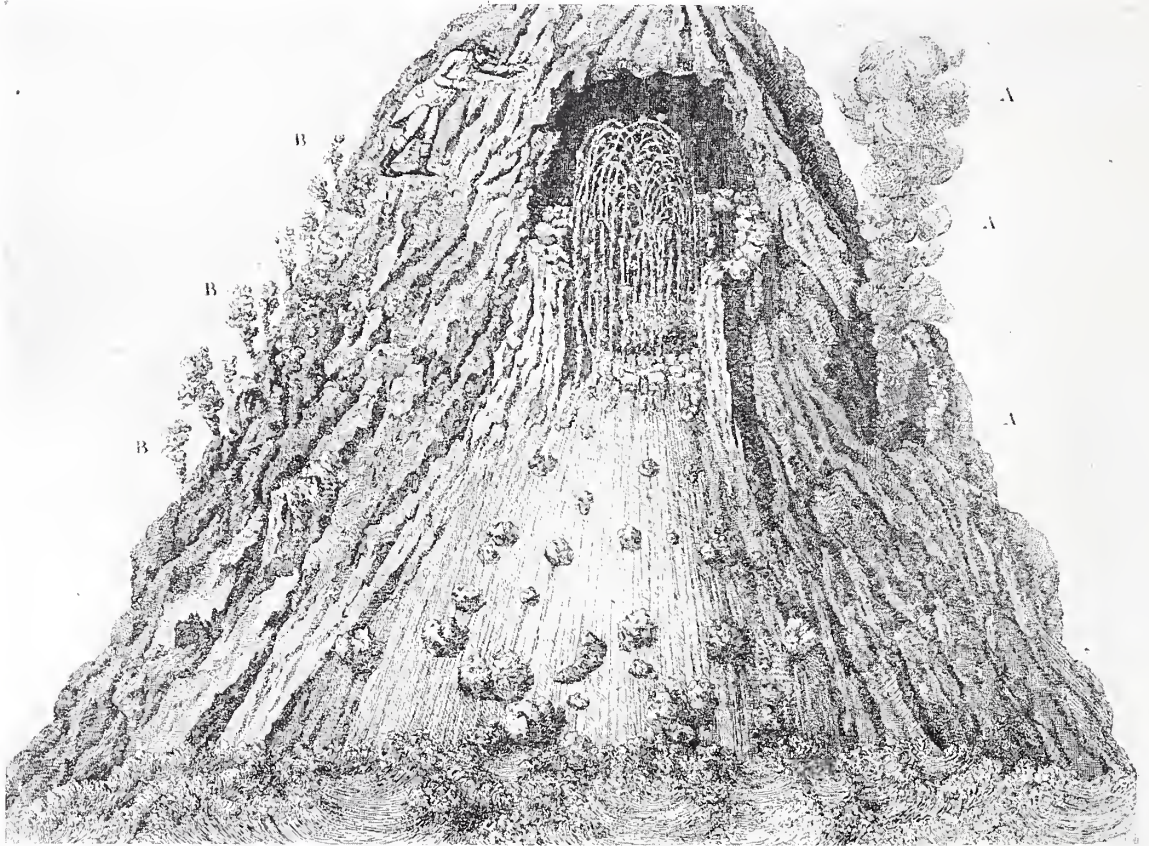


Fig. 4. Stromboli in Eruption, 1783. (Spallanzani)

1475, as he was engaged in conflicts with some of his family in 1496. During the first part of his life he led the somewhat strenuous existence that was common at this period. Later, (after 1525) having been driven out of his native city, he became Papal Governor of the Romagna, with headquarters at Bologna. In this position he "made a reputation for his zeal," and died in 1535.

As Leonello was not one of the head members of his family the details of his life history are meager, but there is no mention of any personal incident in his career that would suggest or justify commemoration by the design on the reverse of the medal, whether it represents a volcano or a rock struck by lightning.

Let us now consider the design itself. As for the explanation of a lightning-produced fountain, there would seem to be no cogent argument in its favor. Apart from the apparent absence of incident that would suggest this subject for the design, the lightning-origin motif is rare, if not unknown, in art. We have, of course, the various springs, as Hippocrene, that gushed forth at a stroke of the hoof of Pegasus; as well as the water that poured out from the rock smitten by Moses. But representations of these show the stream issuing from the flat surface of the earth or from a vertical face of rock; and it is doubtful if even a cinquecento artist would cause



Fig. 5. Vesuvius in Eruption, 1822. (Scrope)

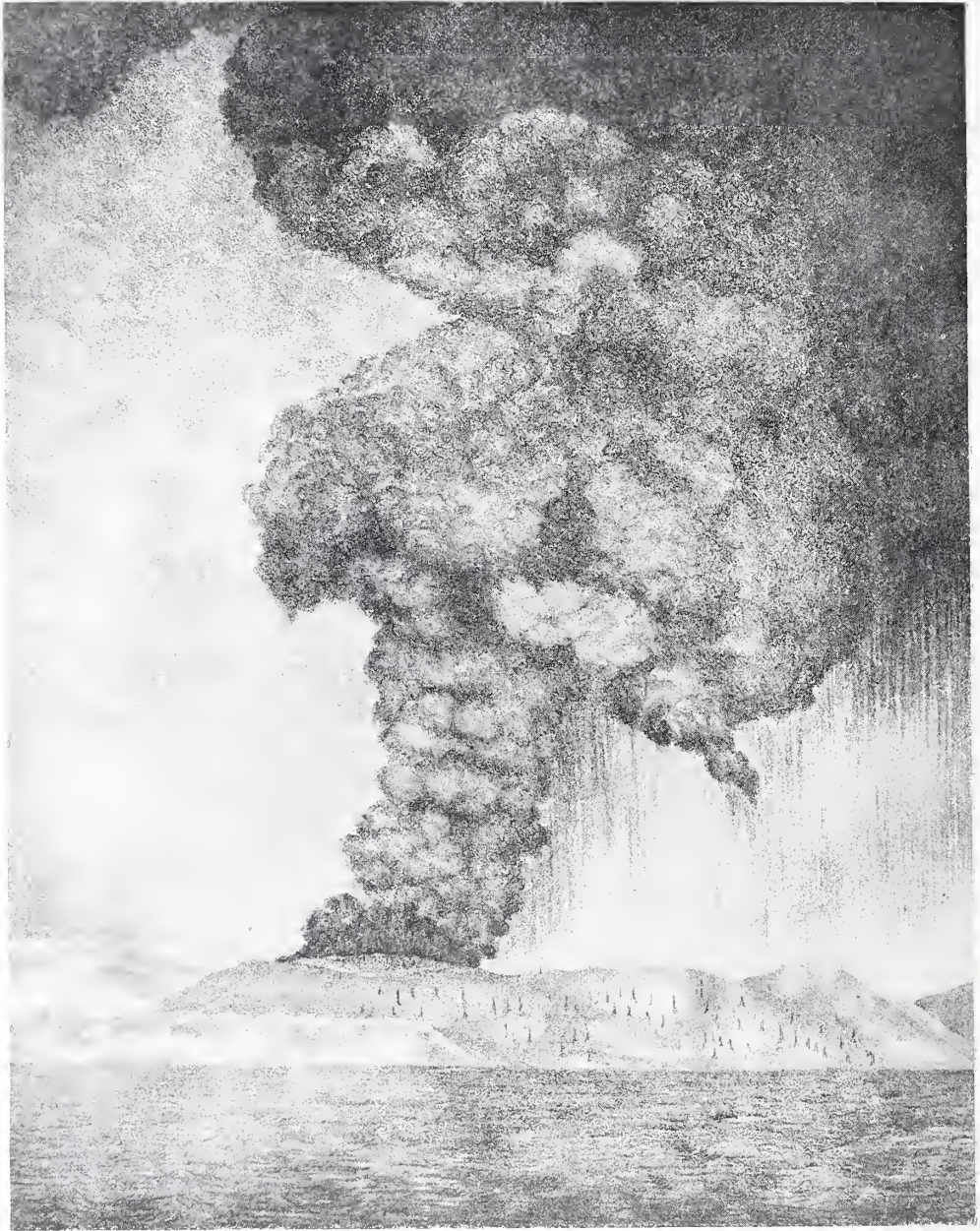


Fig. 6. Krakatoa in Eruption, 1883. (Judd)

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a spring to arise from the summit of a conical hill.

On the other hand, in spite of its crudity, the design shows clearly the chief and most striking features of a paroxysmal volcanic eruption. The rough and rocky, sharply conical hill is a not very fantastic representation of a volcanic cone, even the crater at the summit being visible. The characteristic "pine tree" column and cloud are clearly shown, with the indication of its being made up of sub-globular masses. We see also the streaks of ashes and scoria falling from it. The ejected bombs are present (somewhat exaggerated in size) and are used by the artist as space-fillers. The peculiar course of the lava flow may be readily explained by the thought that this very striking and prominent feature would not be easily recognizable in a leaden medal if represented as flowing down the slope of the mountain, and that therefore the artist boldly solved the difficulty as we see. It is a bit of artistic imagination and licence not a whit more fantastic than others that are to be seen in early illustrations of volcanoes, even of much later date than this medal.

To justify this interpretation more clearly we may compare the design on the medal with some illustrations of actual volcanic eruptions. Figure 3 represents the summit cone of Etna and Figure 4 the volcano of Stromboli in eruption as seen by Spallanzani¹ in 1783. The form and structure of the Etna cone and the lava fountain at Stromboli are of special interest here. In all respects both of these illustrations are fully as fantastic and distortive of the facts as the medal design; indeed more so, considering their much later date

and the spatial and material limitations imposed on the medal designer.

Coming to more modern examples, let us look at Scrope's² colored lithograph view of the eruption of Vesuvius in October, 1822, of which he was an eyewitness (Fig. 5). This is so obviously and strikingly like the design on the medal that little need be said. We have the same "pine tree" cloud, made up of globular masses, extending horizontally and gradually thinning out. We see in both the streaks of falling ashes and scoria, as well as the ejected blocks and bombs. The lightning flashes are wanting in the medal, and no lava flow is shown by Scrope, but the essential similarity of the two views is so apparent that further comment is not needed.

The last illustration shows a phase of the great eruption of Krakatoa in 1883³ (Fig. 6). This (from a photograph) brings out clearly the streaks of ash falling from the cloud, which is here less sharply a "pine tree" and is somewhat blown to one side. The general resemblance to the medal design is evident.

From the evidence above we are justified in concluding that the design on the reverse of our medal represents a paroxysmal eruption of a volcano, and not a fountain of water produced by a stroke of lightning. It now remains to determine whether the design is merely allegorical or whether it commemorates an actual eruption, and, on the latter supposition, to identify the volcano and the date of the eruption.

As has been already mentioned, there is apparently no recorded personal event in the life of Leonello Pio that would render appropriate the striking by him of a medal with this design. It

²Scrope, G. P., *Volcanos*, London, 1862, Frontispiece.

³Judd, J. W., *The Eruption of Krakatoa*, London, 1888, Plate I.

¹Spallanzani, L., *Viaggi alle Due Sicilie*. Pavia, 1792, Plates II and III; also Milano, 1825; English translation, London, 1798.

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might be urged that the representation of a volcano in full activity, taken in connection with the surrounding motto, refers to his active and stormy early career, and his later becoming an official noted for his efficient zeal. Such an explanation seems too forced to be true. While the life of a young Italian noble in the Renaissance might well be characterized as volcanic in its activities, such a later change as that to the (presumably) more sedate conduct of a papal governor was not uncommon and would scarcely be held at the time to justify self-laudatory medallic commemoration.

As medals were struck to commemorate persons or events, we may, therefore, consider that the design on the reverse represents an actual volcanic eruption that took place during the life of Pio, and which was of sufficient importance or interest to call for commemoration.

Of the active volcanoes of Italy (with which country alone we must, of course, deal), Etna, Vulcano and Stromboli may be disregarded with certainty. At Etna there were only minor eruptions within the crater from 1494 to 1533, and in 1535 (the year of Pio's death) a slight eruption of only local interest¹ took place. During the period covered by Pio's life no noteworthy eruptions at either Vulcano or Stromboli are recorded.² The absence of any indication of sea waves in the design also militates against reference to Stromboli.

We are left to deal with Vesuvius, and here we are on more hopeful ground. Although the record of the activity of this volcano is decidedly meager prior to the great eruption of 1631, yet we

have notices of several, and probably some of the most violent and memorable eruptions that took place before this. Leaving aside some very early ones, there are records of eruptions in 1036, 1049, 1139, and 1500,³ the last one to be recorded before that of 1631. That recorded for 1306 is unquestionably due to a misprint for 1036.⁴

The eruption of 1500 was described by Ambrogio Leone,⁵ a physician and native of Nola about 10 miles east of the volcano. He says of it, (following Mercalli's translation): "In our time the crater of Vesuvius was active. For three days we saw a most terrible sky, so that all were filled with wonder and fear. Then when the fire started, blowing out matter, it covered all things and rained down vast quantities of reddish ashes, so that the country was hidden as if by a fall of snow. Nor is the fire extinct at the present time."

This eruption has been doubted on the grounds that Leone was not present, that other contemporary writers do not mention it, and that it is recorded that in 1600 trees were growing in the crater that indicated a period of quiet of more than a century. Della Torre,⁶ however, states specifically that Leone was an eye-witness of the eruption ("essendo stato testimonia di veduta"). The lack of other contemporary mention counts for little in view of the fact that many eruptions of Vesuvius passed unnoticed by contemporary writers.⁷ Indeed, even

³Cf. A. Scacchi in Roth, J., *Der Vesuv*, Berlin, 1857, pp. 6-9; Mercalli, G., *I Vulcani d'Italia*. Milano, 1883, pp. 61-62.

⁴Cf. Roth, *op. cit.*, p. 8, and Mercalli, *op. cit.*, p. 62.

⁵Leone, Ambrogio, *La Storia di Nola*, Venezia, 1514. I have not been able to consult this work which Johnston-Lavis (*South Italian Volcanoes*, Naples, 1891, p. 208) says "contains the oldest figure of Vesuvius."

⁶Della Torre, G. M., *Storia e Fenomeni del Vesuvio*, Napoli, 1755, p. 61.

⁷Cf. Phillips, J., *Vesuvius*, Oxford, 1869, pp. 41 and 45.

¹Mercalli, G., *I Vulcani d'Italia*, Milano, 1883, p. 95.

²Bergeat, A., *Die Aeolischen Inseln*. Abh. Bay. Ak. Wiss., vol. XX, pp. 29, 163, 1899.

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the great, catastrophic eruption of '79 is passed over by the Roman writers of the time, the letters of the younger Pliny to Tacitus having been written some years after the event. The objection based on the age of the trees in the crater is obviously negligible.

Corroborative evidence of this eruption, or at least of activity at Vesuvius at this time, is furnished in the statement by G. Fernandez de Oviedo y Valdes¹ that in 1501 he ascended Vesuvius and found a hole 25–30 palms in diameter, from which smoke ascended continuously, the "smoke" changing to "flames" at night.

We have, therefore, very substantial basis for the belief that an eruption of Vesuvius took place in (or about) 1500—that is, during the lifetime of Leonello Pio.

After the period of quiescence of about 360 years succeeding the last previous eruption of 1139,² the crater must have been forested and covered with verdure, as we know it to have been prior to the great eruption of 1631, so that, in the phraseology of the day, the subterranean fires must have been considered to be extinct. An eruption of the very considerable degree of violence described by Leone must, therefore, have produced a very profound impression on contemporary Italians, as was the case with that of 1631. That eruptions of Vesuvius were well-known and recorded in north Italy is shown by the publication of Leone's work in Venice and the statement of Leandro Alberti (who died in 1556) that he found a record of the eruption of 1306 (?) in the *Chronicles of Bologna*³, a work that I have not been able to consult.

¹Quoted in Roth, J., *Abh. Preuss. Ak. Wiss.*, 1877, p. 44.

²Conditions would have been the same if the volcano had really erupted in 1306.

³Cf. Roth, *Der Vesuv*, p. 8.

It is, therefore, more than probable that the eruption of 1500 must have been known to, and must have made a great impression on, Leonello Pio, at the time, with his brother, a Seigneur of Carpi and, in a local way, a person of importance. Data are lacking to enable us to determine why he should have had reason to commemorate this eruption except because of the impression that it made on him and his contemporaries. It is possible that he and the Nola physician were friends, and that thus his attention was specially directed to the event, but I can find no record of the details of Leone's life.

However all this may be, there can be no doubt that the design on the medal represents a volcanic eruption, in all probability an actual one, and that the eruption of Vesuvius in 1500 is the only one known to which it can refer. As this representation on the medal would naturally be struck very shortly after the occurrence of the event that it commemorates (the apparent age of Pio is in harmony with this), it thus antedates the publication of Leone's illustration in 1514, so that it is probable that the reverse of the medal is the earliest known view of an eruption of Vesuvius, and possibly of any volcanic eruption.

Since the design represents a violent eruption that took place after a very long period of quiescence (as far as the records go), so that the volcano would have been popularly regarded as extinct the legend "MELIUS PUTATO" may be interpreted to mean: More powerful (or active) than I have been thought to be.

Geophysical Laboratory,

Carnegie Institute of Washington.

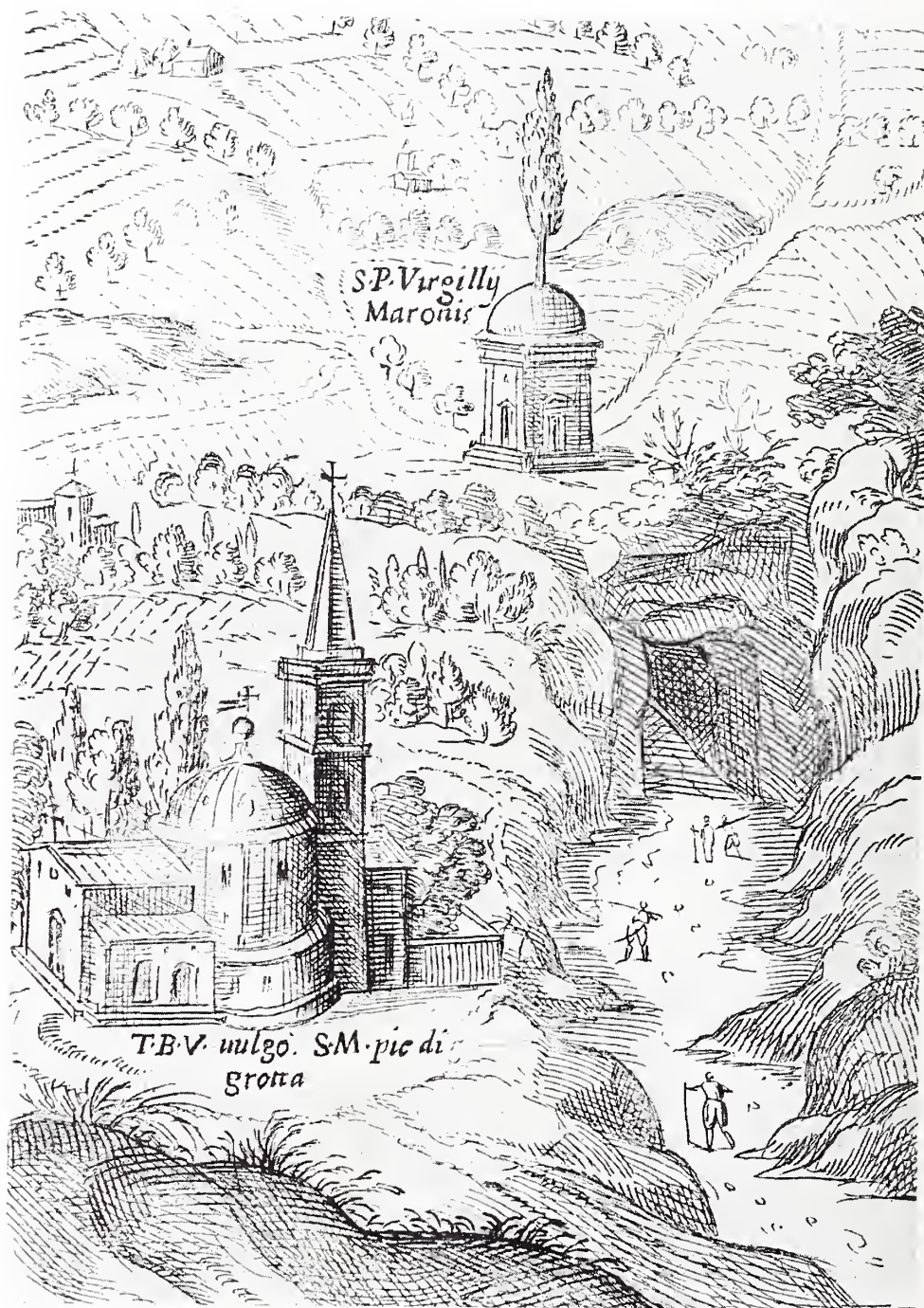


Fig. 1. The "Tomb of Virgil," so-called, the entrance of the tunnel, and the Church of S. Maria di Piedigrotta. From an engraving published by Villamena in 1652.

THE TOMB OF VIRGIL

FRANCIS W. KELSEY

IN the life of Virgil which has come down to us under the name of Donatus we read (Chapter 14) that in his last illness the poet expressed the desire to have his ashes taken to Naples, where he had lived long and happily; that after his death his wish was carried out by order of Augustus, and that his ashes were interred on the road leading to Puteoli, within the second milestone after leaving Naples.

For at least five hundred years the burial place of Virgil has been identified with a tomb of the Roman period which is poised high up on a projecting shelf of the tufa ridge that like a thick rampart shuts Naples in upon the west side. This tomb is almost above the entrance of the ancient tunnel through the mountain barrier, the construction of which in the Middle Ages was attributed to Virgil's magic art. The relation of tomb and tunnel is indicated in an engraving dated in the year 1652, which is reproduced in our illustration (Fig. 1). This shows the tomb with its dome-shaped roof, and a cypress tree beyond; also the church of Santa Maria di Piedigrotta near the foot of the cliff, and the opening of the tunnel as it was two hundred and sixty years ago. The ancient passageway, enlarged from time to time, and repaired, served the purposes of traffic for some eighteen centuries; it is now closed, its function having been taken over by recent and more commodious galleries for tram and carriage.

In 1883, when I first visited Naples, the ancient tunnel was still in use. I consider myself fortunate to have seen the entrance as it was before modern excavations disfigured it (Fig. 2), and

to have traversed the dimly-lighted passage when it was still thronged with goat-herders driving their flocks—I seem even now to hear the musical tinkling of the herd-bells—with peasants and travelers passing through on foot, or pausing for a moment at the chapel hewn in the rock at the side; sometimes, again, crowded with loaded carts, with now and then a carriage (Fig. 3).

Even then it seemed to me impossible that the structure clinging to the side of the cliff could have been the tomb of Virgil. The location, to be sure, is not unsuitable for the resting-place of the poet. It is retired, like the poet's life; and we cannot imagine a view more inspiring than that from the ridge near the tomb as one looks across Naples and the Bay to Vesuvius in the distance. We know that in Virgil's time the scene was even lovelier, for ugly modern buildings did not then obtrude into the foreground, and Vesuvius, still smokeless, with its cone greatly diminished or entirely gone, had not yet cast over the landscape a shadow of unrest and fear.

This is the tomb which Petrarch is said to have visited; a quaint sketch represents him as here silently communing with the great Mantuan. The picturesqueness of its location has appealed to artists; our illustration reproduces, without the coloring, a painting by Hector Le Roux, where we look from a turn in the steps on the side of the cliff past the side of the tomb toward Mt. Vesuvius (Fig. 4).

To judge from the masonry, the tomb probably dates from the Early Empire. A glance at the interior, how-

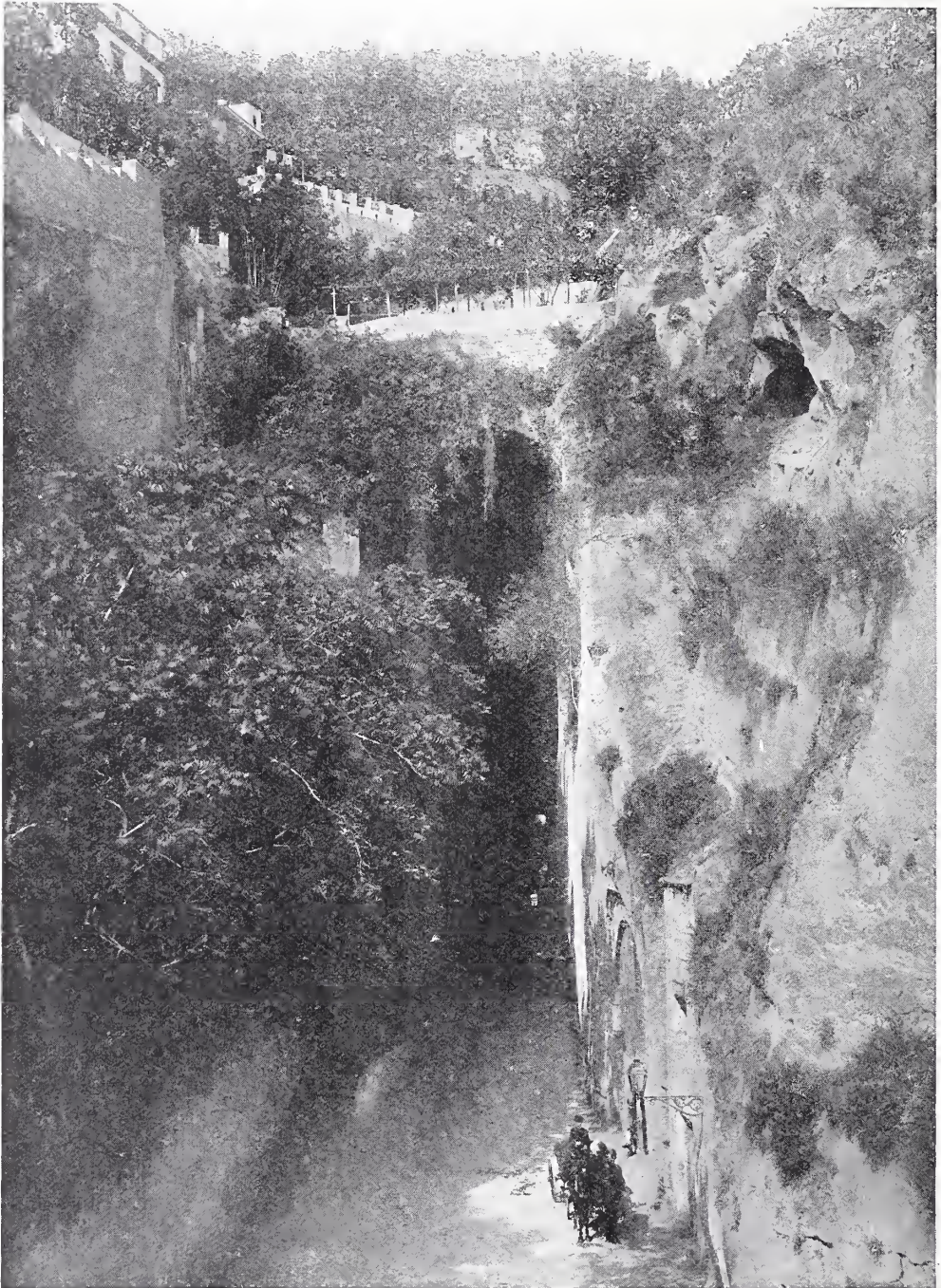


Fig. 2. Entrance of the Tunnel at Naples, on the side toward the c'ty, about 1883

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ever, shows that the structure was designed for the ashes not of an individual but of a large family. It was a columbarium, with niches for the burial urns of eleven persons. The dimensions of the structure, twenty-one feet square, are none too ample for a monument erected by the grateful Emperor to enshrine the ashes of the poet who more than any other had immortalized the Julian line; but leaving out of account other and weighty considerations, we cannot believe that Augustus would have placed the tomb in a spot so difficult of access for visitors, or have caused a structure to be built for the ashes of Virgil in which provision would be made for the cinerary urns of so many others.

As the frontispiece of his "Principles of Geology," published in several editions before 1850, Sir Charles Lyell presented an engraving of the ruins of an ancient building, probably a market, at Pozzuoli (the ancient Puteoli), which was erroneously known as the temple of Serapis. In his text he proved conclusively, at least for English readers, from the presence of holes made high up in the marble columns by marine borers, that the columns, still standing, had for a considerable period been submerged in the sea to a depth of more than twenty feet. From other evidence Lyell argued that since the classical period the seashore at Pozzuoli, and on both sides of the city, had been sunk in the sea and had afterwards been lifted up again, in one place to a height of thirty-two feet above the present sea-level.

In recent years a fellow of Magdalen College, Oxford, Mr. R. T. Guenther, has made an intensive study of the ruins of the imperial Roman villa of Pausilypon that crowned the headland

southwest of Naples, now known as Posilipo. Adducing evidence which has been accepted by the geologists, he established the conclusion that the seashore also at Posilipo and Naples has been submerged since the classical period to a depth of about forty feet, and that it still remains approximately twenty feet below the level of the Early Empire. With great patience, when the water was calm and clear, using boats, he plotted the sea-bottom near the shore, and was able to trace and measure off the walls of a number of submerged buildings, proving that these were once closely related with the ruins which are still seen at or above the level of the present shore. In our illustration showing a section of the shore at Posilipo, the mainland and projecting islets and the sunken ground are easily distinguished; the dark lines indicating walls accord, in orientation, with the lines of walls along the shore (Fig. 5).

The most picturesque of the ruins on the shore is the partly submerged "House of the Ghosts" (Casa degli Spiriti), thus named because it is believed by the natives to be haunted. The masonry indicates that the structure belongs to the period of the Early Empire.

If we lay off the boundaries of ancient Naples upon a map of the modern city, we find that the tomb assigned to Virgil on the side of the ridge, is more than two Roman miles from the city as it was in the age of Augustus. The investigations of Mr. Guenther have further shown that the road to Puteoli mentioned by the biographer of Virgil in all probability did not run through the ancient tunnel but along the edge of the seashore, and is now below sea-level. Like the roads leading from Pompeii and from Rome, the road to Puteoli



Fig 3. View of the Tunnel at Naples, about 1883.



Fig. 4. At Virgil's Tomb

Painted by Hector LeRoux, 1887



Fig. 7. Temple of Virgil, Villa Nazionale, Naples.

ART AND ARCHAEOLOGY



Fig. 5. Section of submerged shore in the Bay of Naples. The walls indicated by Roman numerals are under water. They were surveyed from the surface when the water was calm. (Map by R. T. Guenther.)



Fig. 6. Ancient roads west of Naples. The submerged road between Naples and Posilipo is indicated by the heavy broken line. (Map by R. T. Guenther.)

must have been lined with tombs for a considerable distance from the city gate.

In the southwest part of the modern city there is a stretch of low ground which has been transformed into a park, called the Villa Nazionale. Here the famous aquarium is. On the map it may be plainly distinguished, between the Riviera and the sea. This low ground represents the wash of sands and debris swept in by the sea over the sunken road and the structures on either side; and here, under the surface of the modern park, between the first and second milestones from the ancient gate, is the probable site of Virgil's tomb (Fig. 6).

The submergence of the seashore seems to have been gradual; and it is not impossible that the ashes of the poet, whose tomb in the Early Empire was a place of pilgrimage for literary men, were removed for preservation, before the water reached them, to the

columbarium on the side of the ridge, whence they were later carried away and disappeared. With a true instinct perhaps, now confirmed by fuller knowledge, the Neapolitans have adorned the Villa Nazionale with a temple in honor of the poet, whose shimmering white marble stands out in bold relief against the dark background of the luxuriant foliage (Fig. 7).

If we choose a higher point of view in the city and look toward the southwest, far off, at the left, we see the shoreline retreating toward Pozzuoli, then in the middle distance the headland of Posilipo with its half-sunken islets; back from Posilipo rises the ridge pierced by the tunnels, and on its side, facing us, is the columbarium. Nearer still is the Villa Nazionale with its Virgilian temple, and somewhere underneath that stretch of green, below sea-level, is the spot which, till the advancing waves swept over it, was hallowed as the poet's resting-place.

University of Michigan.



Piscina, or Fish Pond

Norman E. Henry



Greek Theatre

Norman E. Henry

HADRIAN'S VILLA

NORMAN E. HENRY

ONE of the first objectives of the tourist in Rome, next to the Forum and the Colosseum, and equally familiar through photogravures and prints, is the gigantic pile known as the Castello S. Angelo, erected by the Emperor Hadrian as a family tomb and completed by his successor, Antoninus Pius, 139 A. D. From Hadrian to Caracalla the emperors of imperial Rome were here interred with regal pomp and splendor. It was almost completely destroyed during the Middle Ages in the feuds of church and

state, but was restored in 1822, when it served as a fortress. The Tomb chamber at the centre, however, has remained unchanged from the date of its erection. Here once reposed the ashes of Hadrian and his family, but the four niches that contained the urns are empty. The spirit of Hadrian, the Master Builder, could not be confined by cinerary urn or crypt but must forever haunt the ruins of his temples, arches and palaces wherever found throughout the Roman world.

Hadrian had a passion for architect-

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Piazza D'Oro

ture, combining a technical knowledge of it with unlimited resources such as no architect, before or since, has ever enjoyed. Few provinces of the Roman Empire were left without some evidence of his architectural munificence and taste, during the course of his tours of state, which occupied the greater part of his eventful reign of twenty-one years. His biographer Spartian states that Hadrian traveled with companies of artists and architects, recruited and marshalled after the manner of a legion of soldiers.

At the outset of his reign, Hadrian undertook to make himself personally acquainted with every province and people of the Roman Empire. He

visited the frontiers and devoted much attention to the training and discipline of the troops. Merivale, in his *History of the Romans*, draws for us a vivid picture of the emperor "at the head of his legions, sometimes on horseback, but more commonly on foot, marching steadily with them twenty miles a day, and always bareheaded . . . He inspected day by day the camps and lines of his garrisons, examined their arms and machines of war, their tents, huts and hospitals, as well as their clothes and rations, tasting himself their black bread, their lard and cheese, their sour wine and vinegar. . . . He restored or enforced the regulations of the tacticians, and while he sedulously avoided

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Basilica, or Doric Atrium

Norman E. Henry

war on the frontiers, kept all his legions in a state of preparation for war."

While his tours of inspection led him through all the provinces which comprised the outer fringe of the *orbis terrarum*, he nevertheless found time to make numerous excursions to Athens, Mother of Arts. During his student days in Greece, before his accession to the throne, he had become "imbued," says Victor (*Epit.* 28), "with the true spirit of the Athenians, and not only acquired their language but rivalled them in all their special accomplishments, in singing, in playing, in medicine, in mathematics, in painting and in sculpture, in which he nearly equalled a Polyclitus and a Euphranor." But

wherever else ambition or thirst of knowledge and adventure might call him, it was at Rome, as Merivale points out, or within sight of Rome, that every genuine Roman wished to retire in declining age, and compose himself for the last journey to the resting p'ace of his fathers. Here on a vast estate near Tivoli, sixteen miles from Rome, Hadrian erected a palatial villa which embraced apparently every known feature of architecture and landscape gardening. The area today covered by the ruins embraces several square miles.

In his Tiburtine Villa, Hadrian endeavored to reproduce an architectural record of his travels, embracing in miniature replicas of many of the famous

ART AND ARCHAEOLOGY



S. Marina Theatre

Norman E. Henry

temples and groves of classic Greece and Egypt, as well as the multitudinous appointments of a royal palace with its baths, its libraries, palaestra, theatres and praetorium. Thus we find the ruined walls of the Poecile, a reproduction of the famous Painted Porch at Athens which Hadrian had so often admired; a Vale of Tempe; likewise a replica of the famous Temple of Serapis at Canopus, with its canal, fountains and statues—the latter long since removed to the Capitoline Museum and the Vatican.

We enter the grounds through an avenue of cypresses and first inspect the grass-grown Greek Theatre, with its orchestra and stage, with the trees and

hills of Tivoli in the background. There were seats for possibly five hundred spectators.

At the end of a footpath leading from the Praetorium we climb a stairway and soon reach the imposing Piscina or "Fish Pond." Traces of the original portico with its marble colonnade are to be seen, while underneath runs a spacious Cryptoporticus which still shows traces of painting. A subterranean passage of vast extent connected most of the buildings of the Villa and protected the occupants from the inclemency of the weather.

The Piazza d'Oro is so called because numerous works of art were found here during the excavations.

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There are numerous niches for statues and traces of a mosaic floor superb for its coloring and design. The Piazza d'Oro evidently belonged to the imperial suite, and was doubtless reserved for official receptions and councils of state.

The large rectangular court, known as the Basilica, is ordinarily called the Doric Atrium, owing to the series of broken Doric columns, whose bases still stand in position where they once supported the roof. Some traces of the marble floor may still be seen.

The so-called Marine Theatre is perhaps the most charming and characteristic feature of this palatial villa. A portico supported by graceful Corinthian columns once surrounded a canal, which formed a small circular island, with a peristyle, triclinium, baths—in short, a complete palace in miniature. Originally a draw-bridge led to this island-retreat, which could be drawn up if the visitor wished to be undisturbed. Here Hadrian doubtless spent many hours alone, absorbed in his favorite studies and pursuits.

The closing years of Hadrian's long and prosperous reign were largely spent

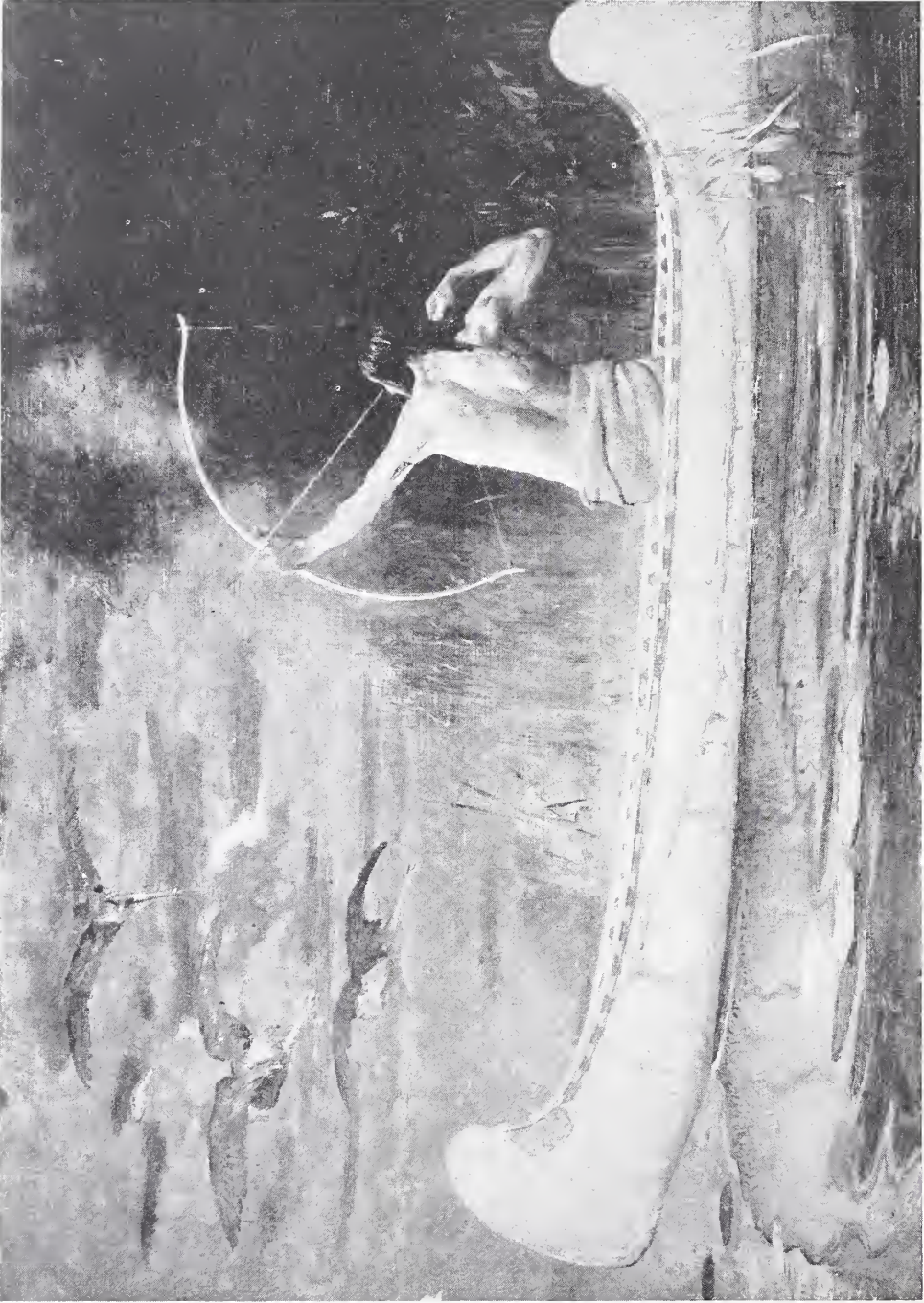
amid the delightful surroundings of his Tiburtine Villa. His last days were filled with intense suffering. Long before the end he summoned the foremost senators to his bedside and announced his choice of a successor, the noble and gentle Antoninus Pius. Suffering from an incurable malady and tortured by pain, after having been given up by attending physicians, he had recourse to astrologers and diviners, but to no avail. In delirium he vainly implored a slave to take his life. In a lucid interval just before his death, he penned this playful address to his departing soul, which has become famous:

Animula, vagula, blandula,
Hospes comesque corporis,
Quae nunc abibis in loca—
Pallidula, rigida, nudula—
Nec, ut soles, dabis iocos?

“Soul of mine, pretty one, flitting one,
Guest and partner of my clay,
Wither wilt thou hie away,—
Pallid one, rigid one, naked one—
Never to play again, never to play?”

*Peabody High School,
Pittsburgh, Pa.*





Out of the Silence by George de Forest Brush

CURRENT NOTES AND NEWS

Out of the Silence

“OUT of the Silence”, painted by George de Forest Brush, is in quality, bigness of subject and depth of appeal one of the most important American canvases that has been shown during the past season. Its size, though small—12x14,—not lessening its scope of interest, renders it only the more available for the average living room or library.

On an inlet of a quiet lake is an Indian, half kneeling, half crouching in one end of his birch canoe. Partially hidden by the shadow of the overhanging woods he silently takes his deadly aim at a flock of herons gracefully poised over the tranquil waters. With his right hand he stretches to its utmost the string of his bow, while his bow-hand, rigidly extended, displays the muscles of his shoulders and back. His head is turned just far enough to disclose his clean-cut profile. The artist has caught and depicted in the Indian's attitude the essence of the nature of the red man. His position is one of grace in its perfect control and physical power, enhanced by an expression of confidence in his ability to bring down his beautiful prey.

All the glories of a serene summer day,—the deep blue sky studded with puffy clouds reflected in the quiet water beneath, the woods on the shore, casting its cool inviting shade over the bayou,—unite to make a scene which is at once calm and refreshing. Rich in color and restful in tone, the appeal of the picture is almost universal.

The American Academy In Rome

THE war has practically caused a suspension of routine work at the Academy in Rome. No new fellows have been appointed for two years. Almost every one connected with the Academy is engaged in war relief work. The Villa Miraflore is being used as a hospital for the care and education of Italian soldiers who have lost arms and legs, having been lent to the Italian Government by the Academy. The Villa Chiaraviglio is occupied at present by Captain Parsons of the American Red Cross. The Villa Aurelia, formerly the residence of the director, is occupied at present by Col. Perkins of the American Red Cross. The Villa Bellacci is occupied by two American Army Officers.

Mr. E. I. Williams, former Fellow in Architecture, is now a captain working with the American Red Cross and has complete charge of the American Red Cross activities in the Province of Genoa. Lieut. Davidson, former Fellow in Painting, is working with the American Red Cross in the province of Rome. Lieut. Hough, former Fellow in Architecture, has charge of the American Red Cross warehouses in Florence. Lieut. Strickroth, former Fellow in Painting, is stationed at Anzio in the Province of Rome, where he is looking after refugees and the needy civil population. Lieut. Shutz, Fellow in Architecture, is running a canteen in the station of Ancona for Italian soldiers. Lieut. Lawson, Fellow in Landscape Architecture, is working with the American Red Cross in the office of civil affairs. Lieut. Renier, Fellow in Sculpture, has charge of the American Red Cross activities at Monteporzio, in the Province of Rome, where there are many refugees.

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Mr. Cowles, Fellow in Painting, is working with the U. S. Naval Attache as aide-de camp. Lieut. Kennedy, Fellow in Architecture, is with Shutz in the American Red Cross canteen at Anconà. Mr Jennewein, Fellow in Sculpture, is employed by the American Red Cross at Monteporzio to instruct about 80 refugee boys in applied arts. Lieut. Cox, Fellow in Painting, the son of Kenyon Cox, is stationed with Capt. Lothrop at Rimini, where he has charge of a lace school for refugees and other similar activities, under the direction of the American Red Cross. Lieut. Taylor, Fellow of the Classical School, is working with Hough in the American Red Cross warehouse at Florence. Miss Taylor, Fellow, of the Classical School, is in the surgical dressings department of the American Red Cross.

Prof. Gorham Phillips Stevens, the present director of the Academy, is giving almost all of his time to Red Cross work and is rendering splendid service.

Prof. Charles Upson Clark, director of the School of Classical Studies, formerly of Yale University, has been lecturing in this country for some months in behalf of Italy, and has been granted leave of absence to continue this work during the coming year. He has been a very real help in interpreting Italy to American audiences, and what he has done is very much appreciated by the Italians.

—*American Magazine of Art.*

Restoration of Roman Churches

DR. MUNOZ, who a few years ago restored the church of the Santi Quattro Coronati, is now devoting his attention to Santa Sabina on the Aventine and Santa Prassede on the Esquiline. The former church is being thoroughly restored, the Renaissance stucco-work which disguised the original character of the walls has been removed, and most important developments have been the result. At the West end were five large windows which the later builders transformed; there were two somewhat smaller ones in the clere-story above each intercolumniation of the nave; and, quite at variance with the preconceptions of scholars, there were three great windows in the semicircular apse. All these were glazed with slabs of natural selenite, a form of gypsum, set in mullions of the same material dissolved and cast in moulds. The result was extremely ornate in design, and the interior of the church must have been suffused in a flood of subdued radiance like that of a moonlight night. The date of these windows is the ninth century. Their skillful restoration will furnish a new and very impressive sensation to the visitor to Rome in the future.

At Santa Prassede, likewise, on the removal of the late stucco work have been found fragments of selenite windows similar to those at Santa Sabina. The silvery illumination thus produced was quite different in tone from the rich, mellow light which comes through the alabaster panes in the cathedral at Orvieto. It is important thus to find traces of these windows in a second Roman church, as we must conclude that they once existed in all the great early Mediaeval basilicas, Old St. Peter's and the Lateran included, and in this fashion our knowledge of the former aspect of these edifices is greatly enhanced.

BOOK REVIEWS

Memoirs of the American Academy in Rome. Volume i. School of Classical Studies 1915-1916. Bergamo, Istituto Italiano d'Arti Grafiche, 1917. Pp. 172, with frontispiece and 54 plates.

This superb work, though called Volume 1 in a new series, is in reality a continuation of the two volumes of "Supplementary Papers of the American School of Classical Studies," published 1905 and 1908. It is folio size, of good paper and typography, and augurs well for the future publications of our enlarged Academy on the Janiculum hill. A marked feature of the book is the beautiful full-page illustrations, the frontispiece being a half-tone photograph of the glorious, though headless, statue which was found in March, 1901, on the site of the Gardens of Sallust in Rome, and which has been loaned to the Academy by its owner, Mrs. J. L. Gardiner of Boston.

The articles published are seven in number and admirably illustrate the two-sided character of the Academy, in that three of them deal primarily with art subjects, and the rest with archaeological ones, while in two of them both fields happily meet.

The opening paper, that on "The Reorganization of the Roman Priesthoods at the Beginning of the Republic" is doubtless the last published utterance of the late director of the Academy, Jesse Benedict Carter, whose lamented death last year at the Italian front, when engaged in a Red Cross mission, is still fresh in the memory of his many friends and admirers. Readers of "The Religion of Numa" will welcome this supplementary contribution to the literature of an obscure but important problem in Roman institutions.

In a learned palaeographical study,

entitled "The Vatican Livy and the Script of Tours," Professors E. K. Rand and George Howe maintain the thesis that the beautiful Livy manuscript in the Vatican, Reginensis 762, represents, not the style of Tours at the height of this school's development, but rather an early stage of the Tours script, before the English Alcuin came to France on the invitation of Charlemagne.

The Librarian of the Academy, Dr. Van Buren, in collaboration with Mr. Gorham P. Stevens, gives a brief but interesting account of that portion of the Trajan aqueduct which was uncovered on the Janiculum in 1912-1913 in order to prepare the foundations of the Academy. The ancient mills, run by water-power from the aqueduct, were found a generation ago, and are included in the survey. One more article of an archaeological character is Mr. Eugene S. McCartney's careful study of "The Military Indebtedness of Early Rome to Etruria," which shows that in the weapons and methods of warfare Rome was in a state of complete subjection to Etruria. Early Rome was, as Dionysius of Halicarnassus had styled her, an Etruscan city.

The remaining papers are more directly concerned with subjects of art. Mr. C. Densmore Curtis has made a most careful study of "Ancient Granulated Jewelry of the viith century B.C. and Earlier," in which he discusses the processes employed by Etruscans in decorating gold ornaments with minute globules of gold, and carries the examination back to the Mycenaean period in Greece and the xiiith dynasty in Egypt. The subsequent development of the art is to be handled in a later chapter.

Mr. Stanley Lothrop has investigated the career of the too little known

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Perugian painter, Bartolemeo Caporali. It is to the illustration of this article that twenty-eight of the beautiful plates are devoted.

The title of Mr. John R. Crawford's subject will excite curiosity. It is "Capita Desecta and Marble Coiffures," and treats of those "ancient marble heads, sliced neatly at the crown like breakfast eggs, or in some cases at the occiput, and numerous enough in the museums to be noticeable even to the casual observer," as well as of those coiffures which may sometimes be removed from the heads of marble busts or statues and sometimes occur without accompanying heads. The material studied embraces "fifty-seven varieties." It is remarkable what various theories have been held to account for these segmented heads. Heuzey supposes that they had been damaged intentionally by their ancient possessors. S. Reinach thinks the cutting gave greater stability to the heads, when shelved against a wall. Bernoulli supposes that a head adorned, *e. g.*, with an imperial diadem was so prepared as to admit at times of a less distinctive attachment, while de Villefosse offers solutions which postulate defective material or defective workmanship. But the strangest theory is that of Gauckler who sets forth a ritualistic hypothesis to the effect that "we are dealing with a rite of anointing in connection with cult statues," a rite which may be classified "with the nimbus, the royal crown, the radiate diadem, the anointing of the kings of Judah, the tonsure of priests, and the trepanation of the Pharaohs." This theory of a religious influence is rejected by Mr. Crawford, who arrives at the simple, commonsense conclusion that "Greek and Roman sculptors were more ready than we have been willing to admit to employ more than a single

block in the making of a marble head."

We trust that the later publications of the American Academy will maintain the high standard set by this splendid initial volume. *Noblesse oblige!*

HENRY RUSHTON FAIRCLOUGH.

Stanford University.

Museum of Fine Arts, Boston: Catalogue of Arretine Pottery. By George H. Chase, Ph.D. Boston and New York: Houghton Mifflin Company, 1916. Pp.[6]+112, and XXX plates. \$2.50.

Among the minor arts of antiquity one of the most interesting is the red-glazed Arretine pottery with its beautiful and graceful reliefs. Arretium, the modern Arezzo in Tuscany, was the centre of its manufacture and its flourishing period was between 40 B.C. and 60 A.D., the finest products being works of the Augustan Age, and the signed vases of Perennius reproducing Greek models with exquisite taste. Specimens have been found mostly at Arezzo but also in many widely separated parts of the Roman world, and in general they were imported or brought by legionaries or travellers from Arretium; but I am not inclined to agree with Professor Chase that all specimens were imported. Martial, who came from Bilbilis, was well acquainted with the ware (several vases and fragments of which from Bilbilis are in the Museum of the Johns Hopkins University) and warns us in one of his epigrams "not to look with too much contempt on the Arretine vases." Ser Ristoro d'Arezzo, a writer of the thirteenth century, quoted by Professor Chase goes so far as to say "When any of these fragments come into the hands of sculptors or artists or other connoisseurs, they consider them like sacred relics, marveling that human nature could rise to such a height in the sub-

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lety, in the workmanship, and the form of those vases, and in their colors and their figures in relief, and they say that the makers were divine or the vases fell from heaven." If such praise is lavished on the Arretine vases, what would be said if we had the gold and silver and bronze prototypes, of which these are cheap but beautiful imitations. Some idea of those originals may be had from modern galvanoplastic reproductions with a silver finish. The Arretine ware also has an historical interest, since the resemblances between the garlands of the Arretine bowls and those used by artists like Ghirlandajo and the della Robbias are certainly striking. Perhaps they are one of the channels by which the inheritance of antiquity was handed down to modern times.

After the collection in Arezzo the two most important collections of Arretine ware are the Loeb collection which was exhibited for some years in the Fogg Museum and the collection in the Boston Museum. Professor Chase published a catalogue of the first in 1908 and the present catalogue of one hun-

dred and forty-three pieces (most of them moulds, one being unique and having as its subject the death of Phaëthon) is similar in form and appearance. The two introductions are in part identical, but there are a few important changes and additions in the last volume. In twenty-six pages the whole subject is treated in a sane and well-proportioned essay, giving an excellent summary of the literature on the subject, and the catalogue of 85 pages, which follows, is thorough and accurate and leaves nothing to be criticised. More than half of the specimens are illustrated in thirty beautiful half-tone plates. Until the jealousies which have delayed the publication of the treasures of Arezzo are removed and that collection made known to the world, these two volumes will fill a serious gap and remain the standard work on the subject. Professor Chase has made himself one of the foremost authorities on Arretine ware and we hope he may be commissioned to catalogue the Arezzo collection itself.

DAVID M. ROBINSON.

The Johns Hopkins University.

ANNOUNCEMENTS

I.

The Twentieth General Meeting of the Archaeological Institute of America will be held in conjunction with the American Philological Association, at Columbia University, New York, Thursday, Friday and Saturday, December 26, 27, 28, 1918. The Annual Meeting of the Council of the Institute will be held during this period.

II.

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VOL. VII, No. 8

OCTOBER, 1918

ART AND ARCHAEOLOGY



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Published monthly by

THE ARCHAEOLOGICAL INSTITUTE OF AMERICA

ART AND ARCHAEOLOGY

An Illustrated Bi-Monthly Magazine

PUBLISHED AT WASHINGTON, D.C., BY

THE ARCHAEOLOGICAL INSTITUTE OF AMERICA

(TITLE REGISTERED U.S. PATENT OFFICE)

VOLUME VII

SEPTEMBER-OCTOBER, 1918

No. 8

MISCELLANEOUS
DOUBLE NUMBER

EDITED BY

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Out of the Mouth of Hell

our boys come, nerve-racked, tense, exhausted by their sleepless vigil and harassed with tragic memories.

Rest they will have, but rest is not re-creation. Mind must relax as well as body. They must forget awhile, must turn their thoughts into their normal course before facing anew the horrors of the first-line trenches.

Courage they have always, but we can put fresh heart into them; we can restore the high spirits of youth and send them singing into the fray.

They Are Fighting for You—Show Your Appreciation

When you give them arms, you give them only the instruments of your own defense; when you give for the wounded, you give only in common humanity; but when you give to the Y. M. C. A., you are extending to the boys the warm hand of gratitude, the last token of your appreciation of what they are doing for you. You are doing this by showing your interest in their welfare.

The Y. M. C. A. furnishes to the boys not only in its own "huts"—which are often close to the firing

line—but in the trenches, the material and intangible comforts which mean much to morale. It furnishes free entertainment back of the lines. It supplies free writing paper and reading matter. It conducts all post exchanges, selling general merchandise without profit. It has charge of and encourages athletics, and conducts a "khaki college" for liberal education. Its religious work is non-sectarian and non-propagandist. It keeps alive in the boys "over there" the life and the spirit of "over here."



Give Now—Before Their Sacrifice Is Made

Seven allied activities, all endorsed by the Government, are combined in the United War Campaign, with the budgets distributed as follows: Y. M. C. A., \$100,000,000; Y. W. C. A., \$15,000,000; National Catholic War Council (including the work of the Knights of Columbus and special war activities for women), \$30,000,000; Jewish Welfare Board, \$3,500,000; American Library Association, \$3,500,000; War Camp Community Service, \$15,000,000; Salvation Army, \$3,500,000.



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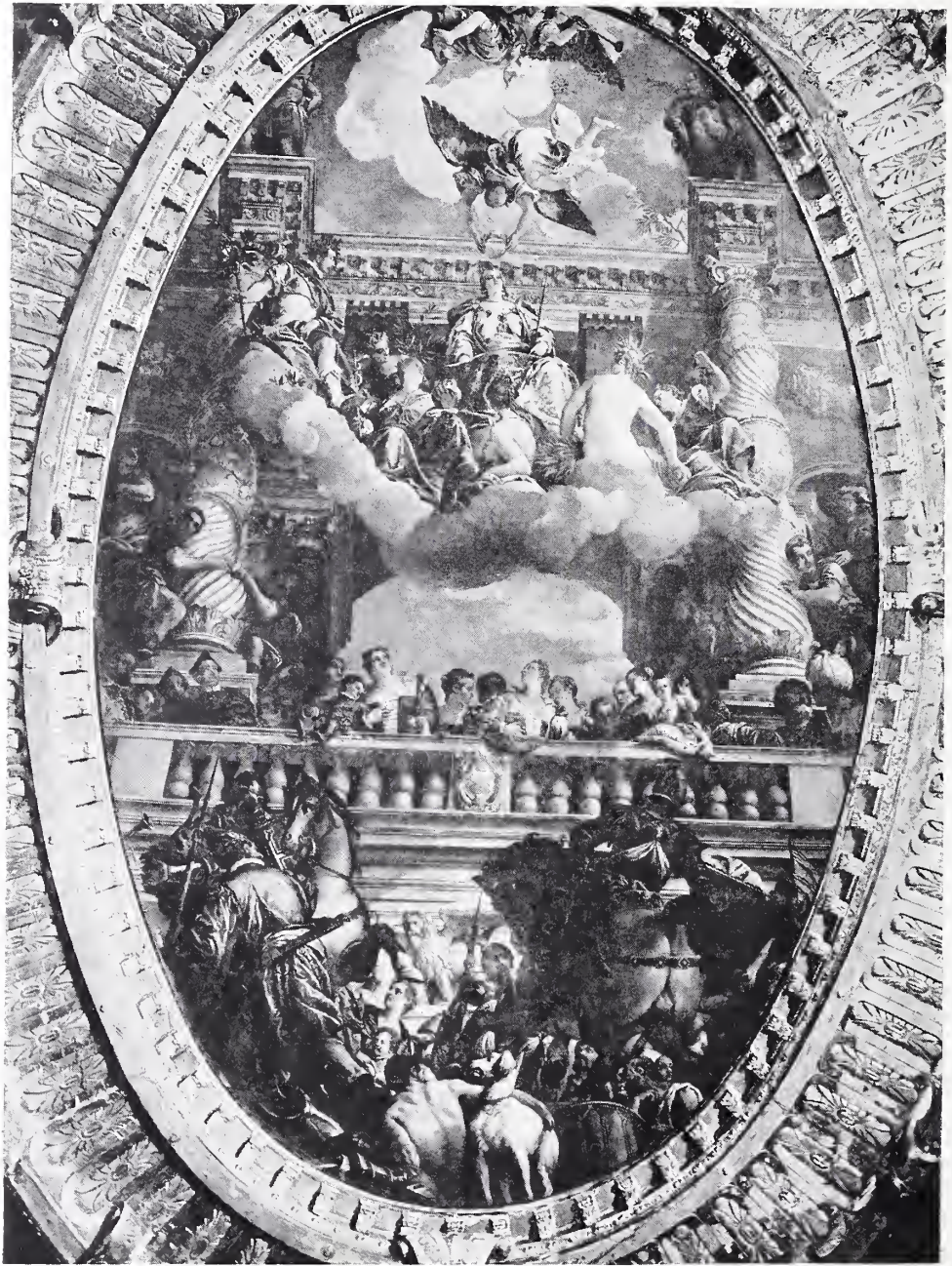
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TEACH HIM ON THESE, AS STAIRS TO CLIMB
AND LIVE ON EVEN TERMS WITH TIME

-EMERSON



Venice, Queen of the Seas, by Paolo Veronese. Doge's Palace, Venice

ART *and* ARCHAEOLOGY

The Arts Throughout the Ages

VOLUME VII

SEPTEMBER-OCTOBER, 1918

NUMBER 8

THE LILY AND THE LION

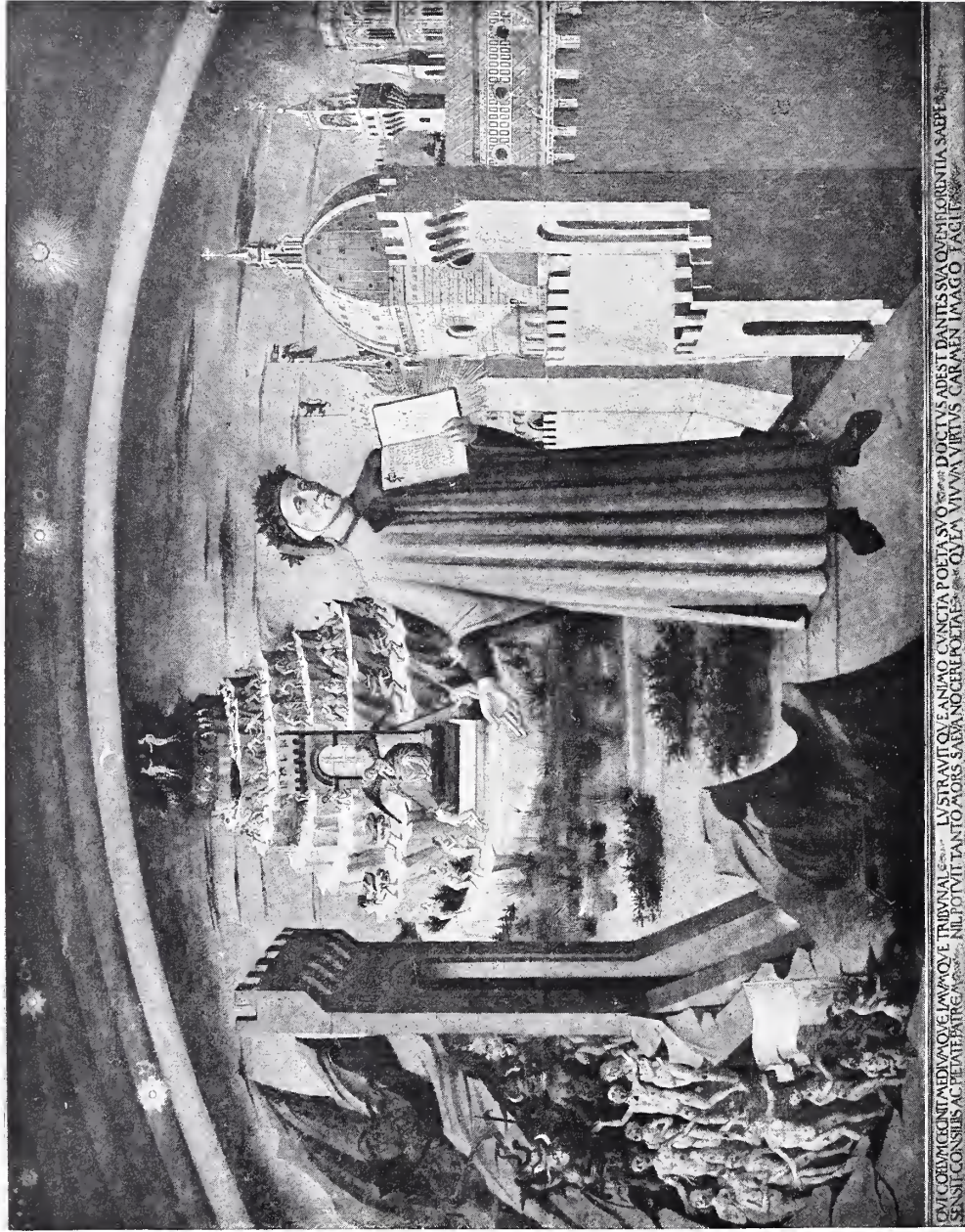
A STORY OF THE INDIVIDUALITY OF FLORENCE AND VENICE AS SHOWN IN
THEIR ART FROM 1470 TO 1555

KATHERINE SCHERMERHORN OLIVER

THIS is the heart and soul of Florence. Ahead of you is the Palazzo Vecchio that Arnolfo built in 1298, and just within its doors is Verrochio's putto with its dolphin, that tiny statue that I like to think embodies the spirit of those glorious days when men were young and eager and struggling to keep the dolphin of knowledge from slipping away from them. There at the left near that horrible fountain Ammanti made is a brass plate that marks the spot where Savonarola and two of his companions were put to death in 1498. See, there is a donkey cart going over it now! And at the right is a copy of Michelangelo's great David which once stood there, but was later taken to the Accademia in order to preserve it. The Florentines loved that statue, not just because it was Michelangelo's and because it was very thrilling, but because David was a liberator of his country. Between 1375 and

1494 Florence was nearly always struggling against despots, and tyrannicide was held in great esteem. Probably that is why one finds so many statues of David and Judith in Florence. Back of you are the shops, and beside you on the right just past the Uffizi gallery there is the Arno which every poet that ever saw Florence has written about. Perhaps Mrs. Browning's description was quite the nicest. And to the left a few streets away Giotto's campanile rises tall and pale beside the Duomo, a bit out of Florentine color, but an integral part of the flower city. It was built, you know, in 1296, when Dante was still there."

Varrìo would have gone straight on, had I not interrupted. Florence was his passion—its art, its history, its soul. He could tell more about a city than any one I have ever known, and merely by looking at statues and pictures. "Please tell me about Dante" I pleaded.



Florence, "Dante" by Domenico di Michelino. Observe the Duomo, the Badia and the Palazzo Vecchio

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"One must know Dante to know Florence, it is true," he replied. "He was born in 1265 when Florence was ruled by Guelph councils and devoted to Guelph objects. He lived in the days of struggle, and himself fought in the battle of Campaldino 1289. He was a White politically, and when the Blacks or Ghibelines were in power, he was exiled. When you go to the big, bare, thrilling Duomo you will see a picture of him hung in the left aisle. It was painted by command of the Republic in 1465 by Michelino. He is standing between the Inferno and a strange Florence where we see the Duomo, the Badia, and the Palazzo Vecchio, all buildings that he could have known. Behind him is Paradiso, and he holds the *Divine Comedy* in his hands. But the interesting thing is that he is outside of a small Florence surrounded by walls, and he is greater than it is. How keenly the Florentines were beginning to realize their mistake! But Dante and Florence without Beatrice is unthinkable. Dante, sensitive and delicate, trembling at a glance from Beatrice's recording visions, composing sonnets, is ever the ideal of the aesthetic nature lost in contemplation of beauty. His entire *Divine Comedy* lives to honor him, as does his perfect, sincere *Vita Nuova*. 'He is buried at Ravenna, in a small chapel built by a Venetian, but Florence dreams of him and his glory.' Dante was not a painter, although he used to draw angels' heads, and he came earlier than the time I want to tell you about, but you can understand better the pure art of Florence, the Lily of Italy, with its soft colors and intimate lines, if you know Dante. It too came out of political and economic struggle, spiritual and beautiful."

At one's right is the Loggia de Lanzi. Orcagna built it in 1376, and it holds

some of Florence's most treasured sculpture. There stands Bologna's *Rape of the Sabine Women*, Donatello's *Judith and Holofernes*, and Cellini's *Perseus*. I asked about Cellini. "A strange combination of a man," Varrio replied, "when he moulded this statue he threw in all his table pewter, and the story of how he did it is most excitingly told in his wonderful autobiography. You must read that if you want to know what a child-villain a Renaissance man could be. He used to use his models so badly that I wonder he ever achieved anything in the way of art." "But why was it tolerated?" I asked. "Law and order were never more than theories in Florence. Men did pretty much what they wanted to in those days," Varrio told me. "Well, was his art so wonderful that it doesn't matter what he did to achieve it?" I said. Varrio smiled, "I don't think I quite agree with your fundamental ideas about art, but Cellini's art is not great beside that of Donatello's and Verrochio's. But to really understand the art and the spirit of the Italian Renaissance cities, one must go to their painting."

The Renaissance as far as painting is concerned was at its height between 1470 and 1550. Those dates are too fixed, of course, for one could never bind growth which was as unequally progressive, complex and varied as Italian art. The thirty years at the close of the fifteenth century contain the work of Mantegna in Padua, Perugino from the city of that name, and Bellini in Venice. In the fifty years of the first half of the sixteenth century we have Michelangelo and Raphael in Rome, Giorgione and Correggio and Titian in Venice, and Andrea del Sarto and Leonardo da Vinci in Florence who, although a little earlier, rank with the second group in skill. The painters of



Madonna del Cardellino, (Virgin with the Goldfinch) by Raphael Sanzio, Uffizi Gallery, Florence

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Venice, Piazza and Basilica of San Marco

the first group win admiration for their aim rather than their sometimes imperfect achievement, for a sense of reserved strength in their work, and a certain calm humility.

The latter was the result of the temper of the fourteenth century—an ascetic point of view which saw the body as a shell for a soul which was frozen into humility and self-depreciation by the fear of death and a hell. The fifteenth century, awakened in part by the emotional expression of Petrarch and the frank sensuality of Boccaccio, added color and vigor to life. With the acceptance of a certain *joie-de-vivre* the passion for beauty became predominant, substituting emotional experience for

religious ecstasy. Greek ideals through their simplicity and joyful acceptance of the unity of the body, mind and soul, became something to aim for. Donatello and Massaccio reflect the beginnings of these aspirations. In the end of the fifteenth century and early part of the sixteenth we have Italian art at its height—combining at once with a naïve and spontaneous spirit, the result of genius and the love of classic art, emotional expression and exquisite technique. They added, particularly in Florence, to the Greek ideal, which represented color, symmetry and grace, the expression of inner emotion and intelligence. As Leonardo da Vinci said, voicing at once the impetus and

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Perseus with the Head of Medusa. B. Cellini,
Florence, Loggia de Lanzi

aim of the artistic evolution in Italy: "That figure is most worthy of praise which by its action best expresses the passion which animates it." The strength, melancholy and beauty of Michelangelo is an example; the technique and loveliness of Andrea del Sarto and Raphael is another, as well as the sheer beauty of Leonardo's work. As Symonds says: "To imagine a step further in the same direction is impossible. The full flower of the Italian genius has been unfolded. Its message to the world in art has been de-

livered." The sixteenth century shows the beginning of the decadence which quickly followed this bloom. The Spanish mode, something which I think is concentrated in many a Valasquez face where beauty and naturalness seem to be fading before our eyes into affectation and formality, began to have its influence. The color and expansiveness of Venetian painting absorbed this influence successfully for a while, while Titian and Tintoretto still clung to the simplicity of design and freshness of the earlier days.

But this spontaneity and deep sense of beauty nowhere in the fifteenth century was so real and lasting as in Florence. There art was a business, and business through the guild system an art. The artists of Florence gained in delicacy of execution, accuracy of modelling, and precision of design by their apprenticeship to the goldsmith's trade. Some people think that it dwarfed their ideas, and it is true that we find nowhere in Florence such a tremendous canvas and conception of idea as Tintoretto's *Paradiso* expresses, covering the whole side of a wall in the Doge's Palace in Venice and attempting to represent all of Heaven. But neither do we anywhere find in Venice such exquisite line, and elevation of thought as in Raphael's or Leonardo's work. The two cities are strongly contrasted in spirit, although their influencing factors are practically the same. Venice had more of the Byzantine influence of mysticism, and Florence more of the Christian asceticism and love of learning, but they both felt the beauty of the classic Greek and the growing Renaissance tendency toward form and order. The Venetian painters developed a superior technique to that of the Florentines in the splendor of their coloring. It is not shallow and cold, as the Flor-

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entire sometimes is, and never seems an aim or an addition in the pictures. The Venetian painting also shows a remarkable grasp of the principles of portraying space and perspective.

Perhaps these two difficult forms of technique were the result of the great absorption in painting that we find in that city. Berenson says: "In Venice painting was the common tongue of the whole people. The expression of poetry and other arts was far less developed here than in Florence. No Pulci Poliziano, no Lorenzo di Medici moved the people with their words. With this inducement Venetian artists would work hard to perfect the processes that made their pictures look real to the people. There was little room for personal glory in Venice, and the perpetuators of glory, the Humanists, found little encouragement there, and the Venetians were saved from that absorption in archaeology and pure science which overwhelmed Florence at an early date. So that although Venice stood high in political life she lacked that highest development of culture to be found elsewhere in Italy." With the literary and archaeological interests lacking on account of the policy of the Venetian government, which was to keep its citizens involved in state duties and in promoting the glory of the state rather than that of the individual, painting became a natural and joyful outlet for all emotional experience. Venice held her position as a great republic throughout years of peace, partly by this policy and partly by her division from the rest of Italy by the water that surrounded her. Indeed the very streets themselves prevented the feuds which were always absorbing the citizens of Florence. The stability and growing wealth of Venice is reflected in her painting. The subjects are wealthy and proud



St. Christopher and the Christ Child, by Titian.
Doge's Palace, Venice

citizens, or processions and ceremonies in honor of the state, or naval battles and symbolic scenes which were the result of Venetian foreign commerce.

Florence on the other hand was in a continual condition of unrest. Party leaders and factions changed from Guelph to Ghibeline, to Neri and Bianchi, to kings and despots. She even became a republic for a short time in 1378. This endless change of government produced a spirit of freedom and intellectual debate which is again reflected in her painting. But her ener-

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gies scattered, and the downfall of her art was due partly to an overintellectualized people who pursued at once art, poetry, science, the revival of ancient learning, philosophy, government and commerce. The experimental spirit found its necessary application not in the minds of the people as a whole but only in the minds of its greatest geniuses.

Such men as Lorenzo de Medici—intellectual, gay and selfish, interested in a thousand artistic and practical pursuits—are examples. He is almost a miniature reflection of the spirit of Florence. He was a patron of the arts, and encouraged and paid such men as Verrocchio, Ghirlandaio, Michelangelo, Leonardo and Botticelli to work for him. This system of patronage helped the artists who were poor or despondent, but in the end made painting more conventional. The patrons, for example, often demanded that their own faces be used as those of angels and minor characters in religious paintings. So that, aside from the introduction of a slight element of humor, the artists often felt cramped in their conception of a picture as a whole.

The introduction of the personal into art, unless it is subordinated to some general idea or emotion is always weakening. Like the using of their patrons for models in Florence, the incessant introduction of the state and its glories into Venetian painting was also harmful. Such work as the decorations of the Doge's Palace—the Doge bringing about a reconciliation between the Pope and the Emperor Barbarossa, Venice the *Queen of the Seas*, etc.—is both beautiful and patriotic, but it soon degenerated into mere hack work done to laud the state and make critical inquiry infrequent. The stately and processional type of work is character-

istic of the Venetians. We see it in such religious works as Gentile Bellini's *Corpus Christi*, and on the water, Carpaccio's picture of *St. Ursula Leaving Home*. This introduction of the personal element into painting had another bad influence. Painters like Cellini often become more interested in their subjects themselves than in the work they had to do, with the result that the painting often ceased entirely when models and other subjects fell into the hands of immoral artists. This was truer of Venice than Florence, for Venice was frankly immoral, supporting an enormous number of courtesans, second only to Rome. That these women in many instances should have been chosen as subjects for thoughtful painting is not strange when one realizes that they were often well educated and elegant in thier manner as well as beautiful.

To really catch the spirit of Venice you should be standing tonight in the square of San Marco's. The campanile glows pink against the grey sky, San Marco's mosaics are sparkling while the band in the centre of the square plays perhaps the Love-Death from *Tristan and Isolde*. Busy, happy crowds walk about, and gay couples sit at small tables and sip ices. Or we are floating down the Grand Canal past Browning's Palazzo, past Byron's, under the Rialto, on around until before San Giovane San Paulo we see the mighty Colleoni. Is it not interesting that Venice, the horseless city, should have such marvellous equestrian statues? That is quite the finest one that I have ever seen, and then there are the famous bronze horses on San Marco. Their lack must have made them appreciate equestrian beauty a great deal more.

By this time we were at the door of the Uffizi. Varrio explained that it was

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the Palace of Offices built in 1560 for Cosimo Pater, and how the statues in the portico were of the greatest Florentines—Giotto, Donatello, Dante, Cosimo I, Boccaccio, Cellini, Machiavelli, Petrarch, Michelangelo, Leonardo and many others. Once inside and past the Bacchus on the stairs, and the marvellous room of original drawings by the greatest of the masters, we were in the treasure-house of Florence and Italy. We went into the Tuscan room first, and there was a Fra Angelico. Varrio's eyes lit up: "See, it is the *Crowning of the Virgin*" he cried, "and it has all of Fra Angelico's gentleness and sweetness. How he washes on the gold—glorifying his picture until it is visible far away. And here are Baldonetti's, Granacci's, and Sogliani's, and better still a little circular Lorenzo di Credi madonna 'all comfortable and happy in a Tuscan meadow.' But I'll not bother you with too many names. We'll skip these early schools, fascinating as they are, and the stiff followers of the father of painting, Giotto. "Who are they?" I asked. "Fra Angelico whom we have seen, and Lorenzo Monaco and Benozzo Gozzoli who did the famous frescoes in the Riccardi Palace which was built for Cosimo de Medici by his favorite architect Michelozzo. But I wish we could have gone to the church of the Carmine and seen the frescoes by Masaccio, for he was the first painter to make the human frame round and life-like and at all expressive of mood. You should see how dramatic and powerful he is, especially in his *Expulsion of Adam and Eve* from Paradise.

Then we went into the Venetian rooms, and how big and glowing the pictures looked. First of all the Giorgione's *The Cavalier of Malta*, and the two bible pictures. Perhaps they are not his—lately critics have taken every-

thing away from Giorgione's brush except his fine *Concert*, at the Pitti Gallery, and possibly his *Tempest* or *Gipsy and Soldier* as it is sometimes called in the Giovinelli place in Venice. But he was a glorious colorist, and that glowing picture must be his. These at any rate are full of color, light and shade. He was born in 1447 and like Titian was the pupil of Bellini, that delicate artist whose exquisite madonnas have always had their influence upon religious painting. You see the church from the very first took account of the stimulus of color as well as music for invoking religious moods. Next to the finest mosaics of the times, the early works of Giovanni Bellini best carried out this aim. As Berenson says: "No one can look at Bellini's pictures of the Dead Christ upheld, by the Virgin or Angels without being put into a mood of deep contrition, nor at his early or for that matter late madonnas without a thrill of awe and reverence. After Giorgione and Titian in Venice the painters for the most part were the imitators of Giorgione, not the pupils. They all show traces of Bellini . . . The Venetian idea was rather to perfect the taste of Bellini, at the same time introducing into it the new things that came from Titian and Giorgione, so that the resulting exaggerated observation, 'that whoever had cultivated an acquaintance with one Venetian artist of that age knew them all' had some grounds of truth in it." Then we saw the Titians, the *Madonna of the Roses*—a lovely thing, the rosy *Flora* and the *Duke and Duchess of Urbino* who held the court from which the ideas of Castiglione's *Courtier* were evolved. But we could not let Titian go at that, and Varrio showed me a copy of the picture that he loved best. "It is at the Doge's Palace in Venice," he said,



Madonna of the Magnificat, by Botticelli. Uffizi Gallery



Holy Family, by Michelangelo. Uffizi Gallery

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“and Titian painted it above a door in a part of the palace that is now a museum. It is St. Christopher and he is striding through the flood with the Christ child on his shoulder, the little child that grew heavier and heavier as he carried him, for he bore the sins of the whole world. It is a beautiful legend” said Varrío, “and despite the miniature Venice at the bottom of the picture, despite the cracks and bad light, despite the other glorious, voluptuous, colorful Titians I like this one best.”

Then Varrío took me to the Sala di Michelangelo. There was Michelangelo's *Holy Family*, the only finished easel picture of his that we have. “It is very lovely” I said, “and daringly pagan.” “Yes, you are right,” Varrío replied, “those nude figures in the background are quite pagan. It was a characteristic of the Renaissance to search for unity in everything—unity of Christianity and Paganism, unity of art and business, unity of joy and life.”

From there we went to the Sala di Leonardo. The gold-haired Leonardo, who as a boy walked the streets and bought the caged birds to set them free, was a Florentine, but Florence has very little of his work. One of his pictures here is the *Annunciation*, and it is rich in tone and beautiful. The cypresses in it and the velvet grass are lovely. And then there is his exquisite unfinished *Adoration of the Magi*. Poor Leonardo—he did such wonderful work, and it has had such bad treatment at the hands of the world, his *Last Supper* perishing with age, his battle cartoon destroyed, his sculpture lost, his Mona Lisa stolen, this picture unfinished. But it is very lovely as it is with “wistful faces emerging from the gloom.” It has the

prancing horses of the Magi, the rocks and trees of Tuscany—the painters used what was about them—and a staircase with figures going up and down. It is very beautiful though unfinished and it would be hard to leave were we not going to the Sala di Botticelli.

Botticelli has a “sensitive, wistful delicacy” that no other painter has ever achieved. He was a pupil of Fra Lippo Lippi, but he is better than his master. Symonds says, “he has a unique value for us” as representing the intermingling of antique and modern fancy at a moment of transition, as embodying in some of his pictures the subtlest thought and feeling of men for whom the classic myths were beginning to live once more, while new guesses were timidly being hazarded in the sphere of orthodoxy.” There is his *Madonna of the Magnificat* with its circular design. The boys in it are Lorenzo and Giuliano de Medici, for the painters put their patrons into the pictures, no matter how religious the subject. Indeed the Venus of both Botticelli's *Primevera* and his *Birth of Venus* are said to be the lady Simonetta Cattaneo, the young wife of Marco Vespucci. But whether or no Botticelli ever saw Simonetta in the spring-time, as Hewlett tells us in *Quattrocentesteria*, it is certain that he painted a very lovely lady in those two pictures. The *Primevera* is at the Accademia, and it is very gay and pagan. The figure at the right has a delicious dress of flowers and comes over the “grass like thistledown.” Simonetta is the central figure in the *Birth of Venus* where she stands on a seashell protected by her long golden hair while the winds puff her toward the shore. There are others of course—the *Fortitude* and *Calumny*, and the two sturdy

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little *Judith and Holofernes* pictures. But let us leave Botticelli with the Simonetta Venus in our minds.

And now beside the smaller rooms there is only the Tribuna left, that special treasure-house of the gallery. Here are the Venus de Medici and Knife-Sharpener for statuary, and marvellous pictures. First, the quite perfect *Madonna del Cardellino*, by Raphael, with its exquisite landscape. Here is a warm Franciabigio *Madonna del Pozzo* near by, and the two Correggios with their cold, dramatic style. We have seen the best of the gallery, and it is idle to go on. Varrio then said, "If you should go to Venice you would at once see the difference. Florence is very quiet, very perfect, very religious in its art. It is like its superb Ghiberti doors at the Baptistry—full of perspective, detail, imagination, facility.

Its artists worked for their patrons at times, but usually purely for the sake of art—to create, to think with brush and chisel. to mix paints with brains, as Raphael said, to give something new and glorious and beautiful to the world. But Venetian painting was the product of a natural ripening of interest in life and love of pleasure, and although nominally painting the Madonna and saints the Venetians were really painting handsome, healthy, sane people like themselves who wore splendid robes, and found life worth living and not overburdened by learning. The Florentine pictures are intellectual, emotional, religious, beautiful. The Venetian pictures are not for education, or devotion but they are full of patriotism and the spirit of joy." Thus Varrio ended, and walked with me away from the treasure-house of the Florentines.

MICHELANGELO'S DAVID

Alone, no armor save thy youthful skill,
Thy matchless form in careless ease, belie's
The depth of courage and the dauntless will
That burns undying in thy warrior eyes.
Thy splendid being courts the waiting hour
With all the confidence of conscious power.

So must thou, in the silence of the plains,
When the dark storm-cloud swept across the night,
Have bared thy forehead to the rushing rains,
Exulting in the power above thy might;
That majesty of poise claims kindred there
With sweeping distances of earth and air.

There in the starry hush thy spirit drank,
There in the dewy morn it reveled free,
Or dreamed upon the sun-bathed hills of noon
Till the vast, breathing silence nurtured thee
And filled thee with a god's high-born desire,
With manhood's calm and youth's quick-pulsing fire.

ROSE HENDERSON.



Fig. 1. The Last Day of Pompeii, by Bryullof

SOME MODERN RUSSIAN PAINTERS

LOUIS E. LORD

A FEW weeks ago I read a short dispatch on one of the inside pages of a daily that the museum and school of fine arts at Moscow had been looted and destroyed by the Bolsheviki. Like so many of the dispatches coming from Russia it had been edited by someone who knew nothing of the local situation, so it was impossible to tell whether the museum destroyed was the Imperial Romyantsov Museum, the Museum of Fine Arts established by Alexander III, or the Industrial Art Museum in the Rozhdestvenka. The last seemed most likely, but the description was so vague that my fears were aroused for the safety of the unique collection of paintings by Russian artists housed under the rather precarious protection of the Tretyakov Gallery. This

Gallery and the Russian Museum of Alexander III at Petrograd contain the best collection of modern Russian painting—in fact should they be destroyed an irreparable injury would be done the history of art, since the museums of western Europe contain but few examples of work of this remarkable school. In all the misinformation that has come out of Russia in the last year, I have so far seen no reference to the fate of these collections nor the treasures of the Hermitage. Our contractors, social workers, and magazine writers do not seem to know that they exist.

It is not the purpose of this sketch to review, even briefly, the history of Russian painting. Before Bryullof (1799-1852) this early painting is entirely imitative—to such an extent

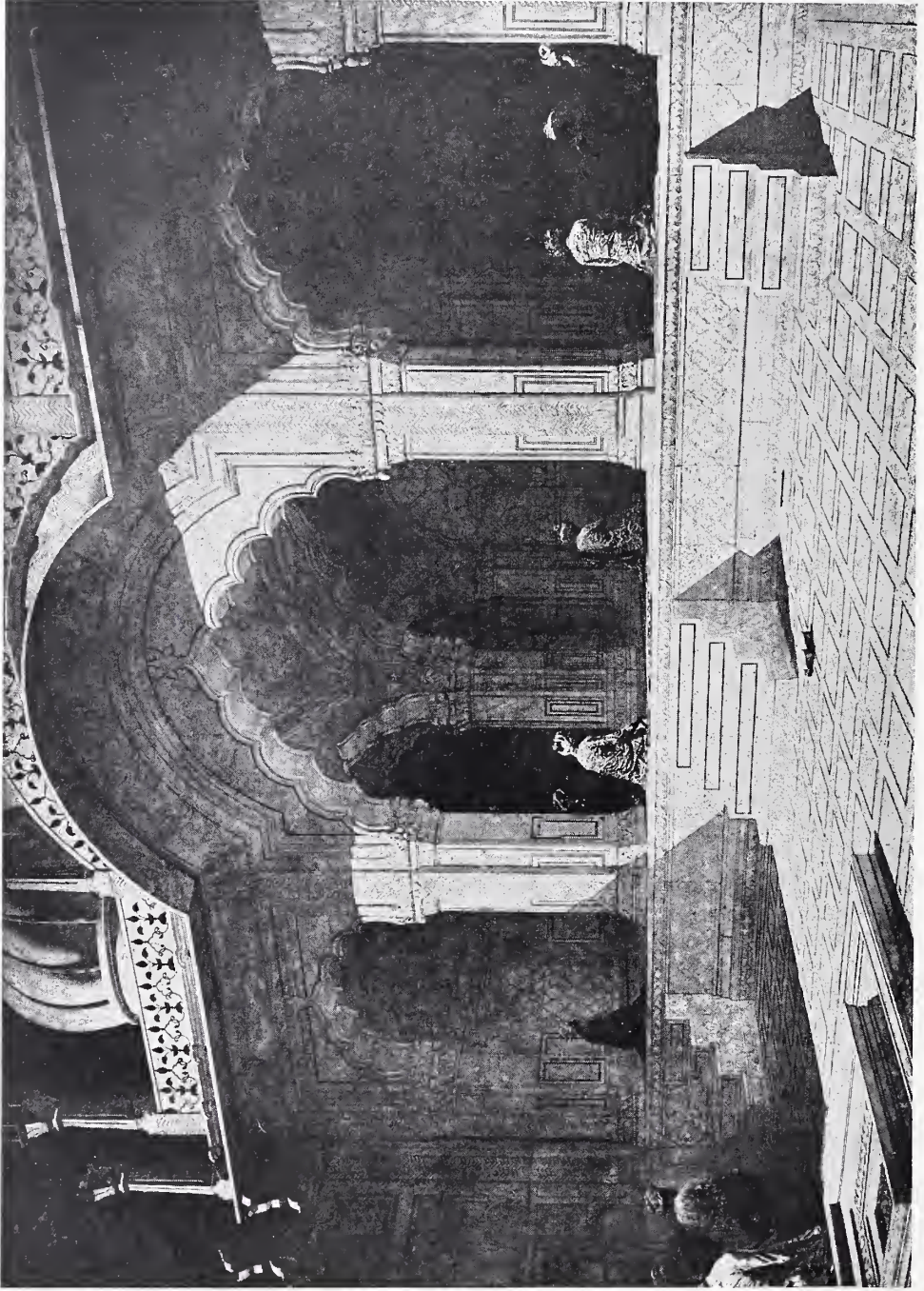


Fig. 2. The Mosque, by Vasilii Vereshchagin

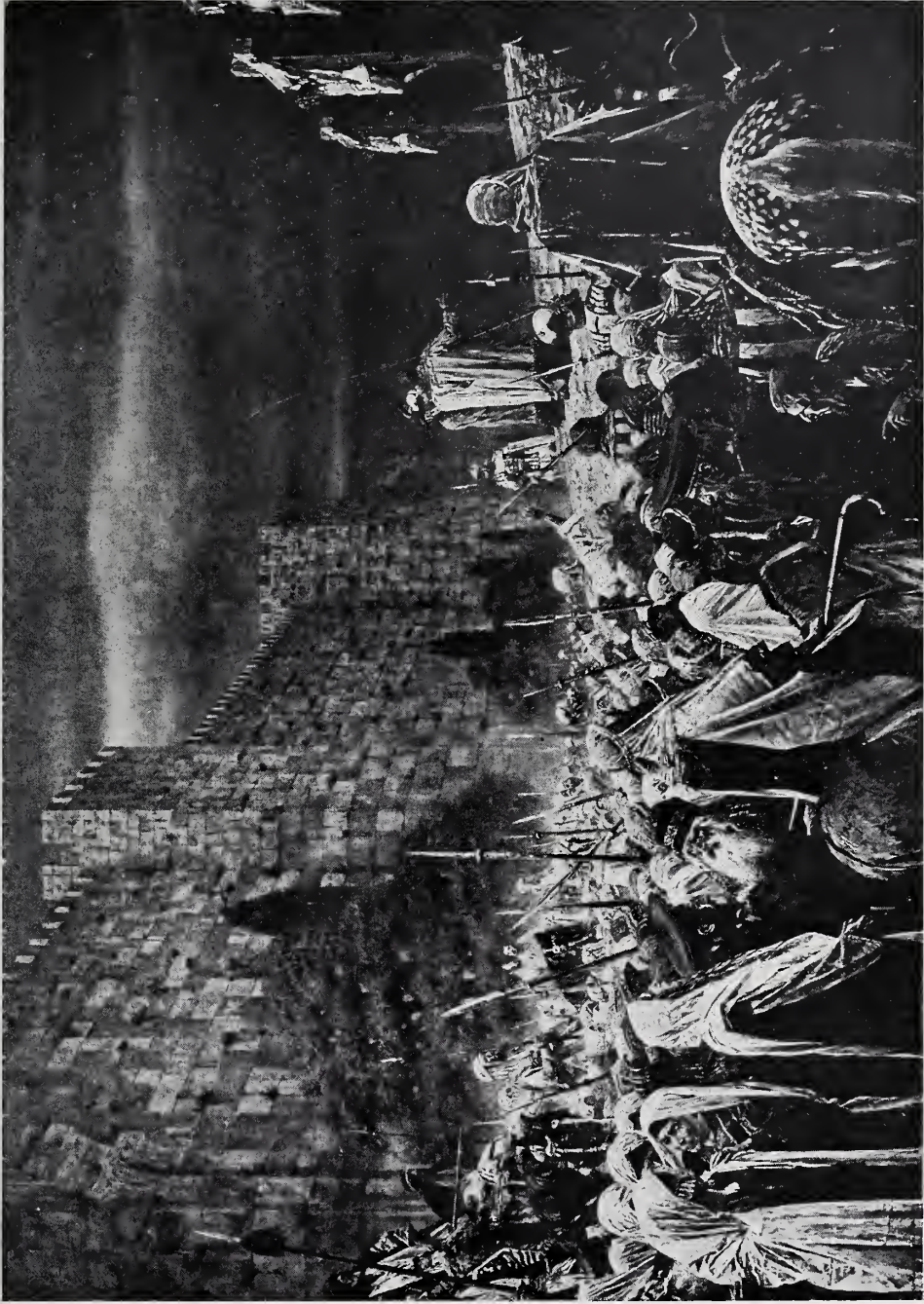


Fig. 3. The Crucifixion, by Vasili Vereshchagin

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Fig. 4. The Cossacks Writing a Letter to the Sultan of Turkey, by Ryepin

that even Russian scenes are painted on a background of classical landscapes.

Bryullov and Ivanov (1806-1858), greatly as they differ, together mark the end of the old tradition rather than the beginning of the new. Bryullov, like Thorvaldsen, now suffers from the extravagant estimate put on his work by his contemporaries. It is very hard to see how his *Last Day of Pompeii* (Fig. 1), with its hard and unsympathetic coloring, its careful, though disguised balance and its wild emotionalism could have elicited the unbounded adulation of the early nineteenth century.

Two of the nineteenth century Russian artists have won international fame, Vasili Vereshchagin (1842-1904) and Ryepin (b. 1844). The work of the former is so well known that it need not be described further here. The Tretyakov Gallery contains three

large rooms devoted to the splendid canvasses of this painter and a fourth room filled with his sketches. One of these rooms is devoted to paintings of Indian scenes—quite as masterly in technique as his better known war pictures. In *The Mosque* (Fig. 2) he has succeeded in reproducing the sheen of marble, the riot of oriental decoration and, with an engraver's accuracy, the tracery of the pillars, all bathed in the pitiless glow of an eastern sun's throbbing rays. As a painter of portraits his work is perhaps best seen in such a subject as *The Retired Steward* in the Gallery of Alexander III at Petrograd. He is no less successful in the religious field as seen in *The Crucifixion* (Fig. 3), though his name is seldom mentioned in this realm.

Ryepin, for versatility of technique, is almost the rival of Menzel and far surpasses him in vigor and depth of

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Fig. 5. Phryne at the Festival of Eleusis, by Siemeradski

feeling. He has achieved notable success in almost every style of painting with the exception of religious scenes. Here it must be admitted that his work leaves much to be desired. One of his most popular subjects is *The Cossacks Writing a Letter to the Sultan of Turkey* (Fig. 4). The theme evidently attracted him, for he has handled it several times. One is reminded of the variants of Boecklin's *Isle of the Dead*. This picture with its animated action, its lack of background, and its varieties of type, is in striking contrast to another picture of his, also much admired, *Tolstoi in the Fields*. This canvas by its very lack of detail throws into bold relief the figure of Russia's prophet between two very commonplace horses in the measureless expanse of the broad Russian plain.

Siemeradski (1843-1902) has been called quite appropriately the Russian

Alma Tadema. He has the same fondness for classical scenes, for the sheen and softness of marble, for harmonious draperies and beautiful forms. No painter who did not love the south could have painted *Phryne at Eleusis* (Fig. 5). It is the festival of Demeter and Phryne is laying aside her garments before plunging in the Bay—a scene which inspired Apelles' masterpiece, *Venus Anadyomene*. The stately temple, with its ordered steps, the serene goddess, the festal throng, Demeter's celebrants, the fair form which still lives in the faint echoes of Praxiteles' Cnidian Aphrodite, the sturdy servants and fishermen, the azure sea and the opal mountains—these are the work of an artist who has seen that fair Bay. If the vision of Er be true, he may have been one of the Mystae who did not drink of the water of Lethe. And surely the *Sword Dance* (Fig. 6)

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Fig. 6. The Sword Dance, by Siemeradski

must have been painted at Taormina. The graceful swaying figure in the foreground has taken the place of the Romanized theater, but beyond is "Mother Aetna," the curved line of the clear white beach and "before us the Sicilian Sea."

Among marine painters the chief place is held by Aivazoski (1817-1900). He is not fond of the sea in its quieter moods, nor does he often treat with minuteness a small bit of water. He does not do portraits of individual waves. His theme is "the cape that fronts the north smitten on every side." "the long sweep of windwhipped waves, the cruel breakers and the stranded ship." The *Tempest at Cape Aia* (Fig. 7) is a fine example of this type of painting.

Russian artists who deal with historical subjects show an unusual fondness for Ivan the Terrible. The Alexander III Museum contains a remarkable bronze statue by Antokolski (1842-

1902) representing the tyrant in his latter days (Fig. 12). One may be reminded of similar statues of Napoleon and Voltaire, but the insane cruelty of the face and the nervous tension of the hand that grasps the well known scepter are the artist's own conception. A touch or the sound of an incautious step may wake the sleeping tiger. Sedov's *Czar Ivan the Terrible Admiring Vasilissa Melentieva* (Fig. 10) is an even more revolting portrayal of this madman. The workmanship of the artist is, however, superb. The senile passion of the Czar's emaciated face proves a powerful foil for the somewhat robust beauty of the sleeping lady. Ryepin's portrait of Ivan clasping the body of his son whom he has just mortally wounded with his own iron shod staff, is one of the greatest and most repulsive works which this monarch's memory has inspired. The father's frenzy of repentant fear and the son's

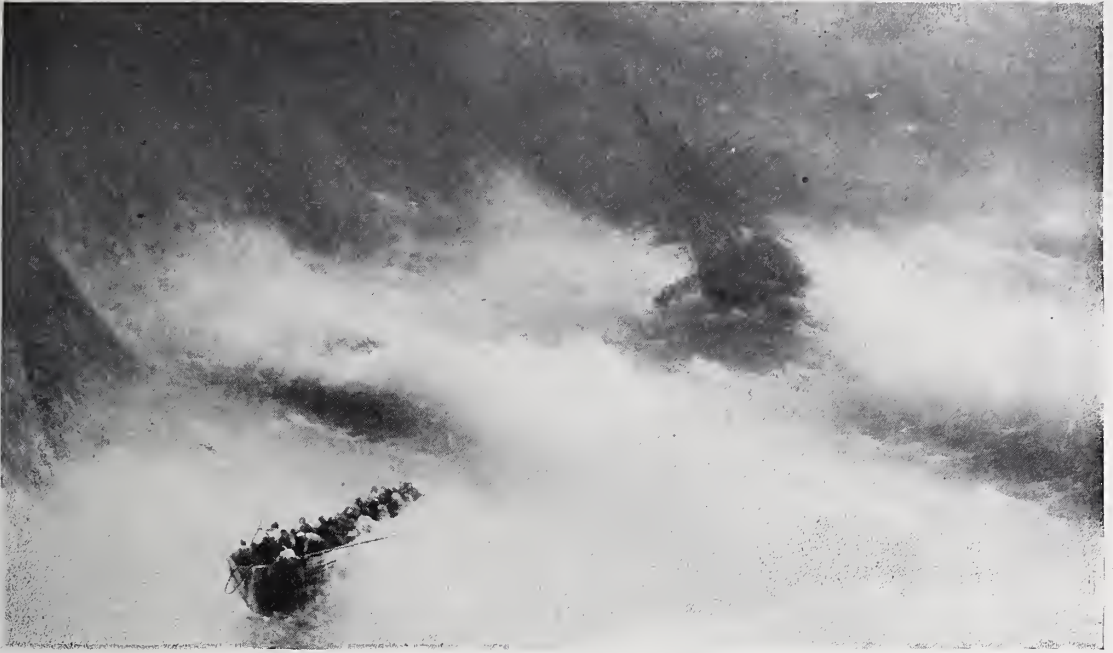


Fig. 7. The Tempest at Cape Aia, by Aivazoski

hopeless agony are too often forgotten in the ghastly details of the wound and the welter of blood which covers the canvass.

The bitterness of creed against creed has found expression in Sourikov's *Boyarín Morosovov Being Carried to Execution*. She was one of the "old believers" who refused to accept the new liturgy confirmed at Jerusalem in 1672. The artist has succeeded admirably in portraying the different emotions of the crowd who see her conveyed to execution. *The Execution of the Streltsi* by the same author is one of the best known of Russian historical paintings.

K. E. Makovski (b. 1839) has achieved success in such different works as *The Ceremony of the Kiss* (Fig. 8) and *A Russian Wedding Feast* (Fig. 9). In the former he has not only given a gorgeous display of costume painting, but he has repeopled

one of the rooms in the Old Palace (perhaps now destroyed) in the Kremlin and preserved the memory of a unique mediaeval custom. In *The Roussalki* he has caught better than any other Russian artist the spirit of those eery sprites, the Roussalki, whose song may be heard by any believer on a May night in the splash of the water wheel or in the haunting chords of Dargamijski's opera or Poushkin's dramatic poem.

The Russian genre painters of this period display no individual national traits. So far as technique is concerned there is no "Russian School." These artists are inspired with the desire faithfully to portray Russian life in all its aspects—especially the life of the Russian peasants. They use the methods of painting common to all European artists of this period, their style resembling most closely that of contemporary German artists.

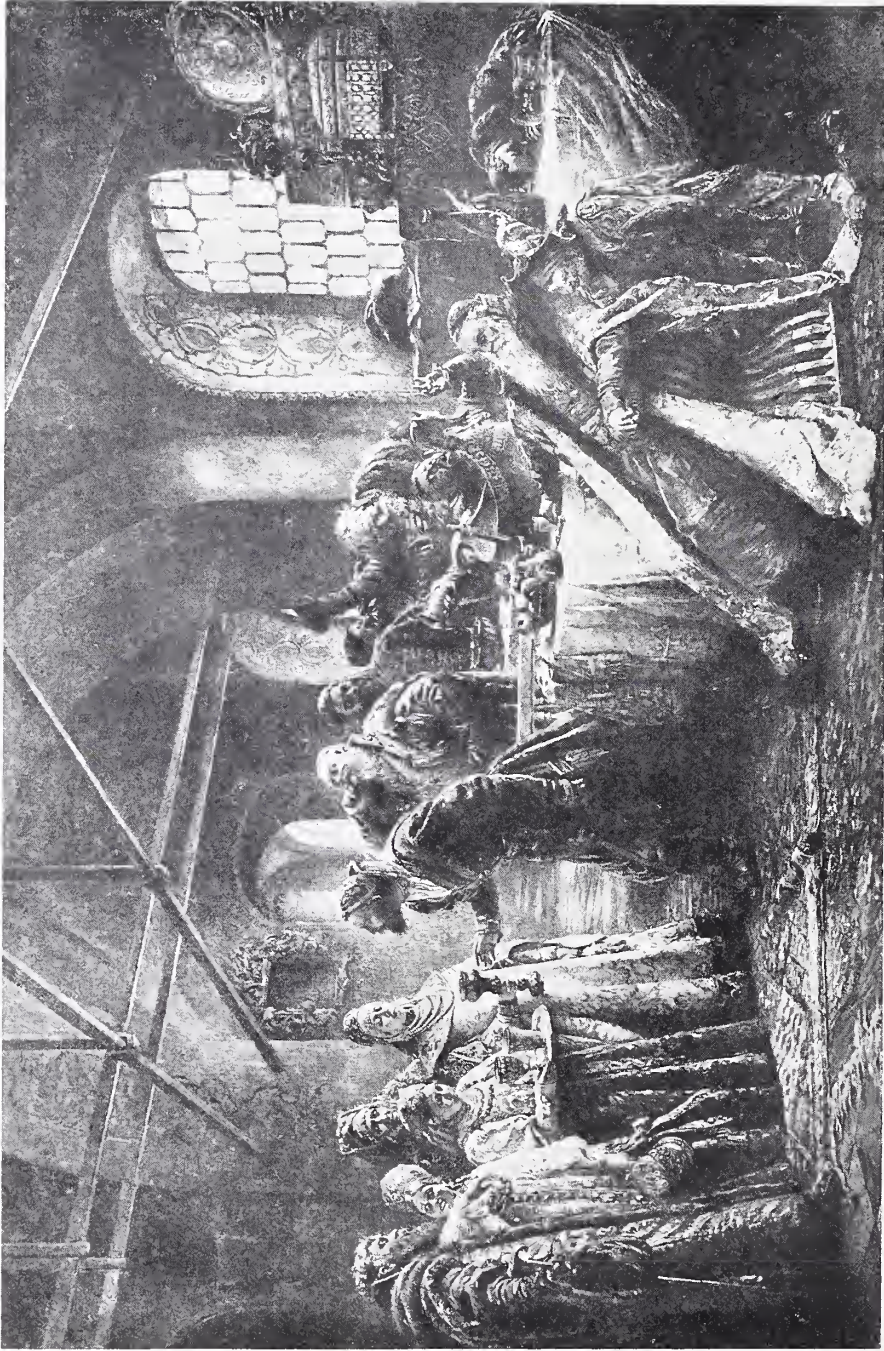


Fig. 8. The Ceremony of the Kiss, by K. E. Makovski



Fig. 9. A Russian Wedding Feast, by K. E. Makovski

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Fig.10 . Czar Ivan Admiring Vasilissa Melentieva, by Sedov

In art their work has meant what "going in among the people" has meant to the social revolutionists. The Russian revolution could have been foretold from these canvasses with as much confidence as the history of France could be inferred from the eighteenth and nineteenth century paintings in the Louvre. This effort for sincere expression has produced, in another field, one of the most striking of all religious pictures, Polyenov's (b. 1844) *Christ and the Woman Taken in Adultery* (Gallery of Alexander III). Perhaps nowhere in modern art has the Christ's face been made so well to express strength without anger, love without weakness.

Among the genre painters, V. Makovski (b. 1846, brother of K. E. Makovski) ranks easily first. In such scenes as *What have you done with the money?* and *Before the Justice* he is at his best. Sordid affairs, every-

day people, but the important historical fact is that these people are worth the artist's notice; the important artistic fact is that they are handled with a surety of touch that may be compared to similar work by the little Dutchmen. He also attains to singular excellence of expression in *The Bride's Attire* (Fig. 11). Makovski's *Bank Failure*—a much more ambitious and better known work—just fails to carry conviction. The grouping is a little too stiff, the struggle for variety of expression a little too evident.

V. M. Vasnetzov (b. 1848) and K. A. Savitski (b. 1845) deserve to be mentioned with Makovski. The former in his *Mountebanks* has accurately caught the spirit of a carefree holiday crowd. The events of the last four years lend special interest to the pathetic groups gathered before *The Latest News from the Front*. In

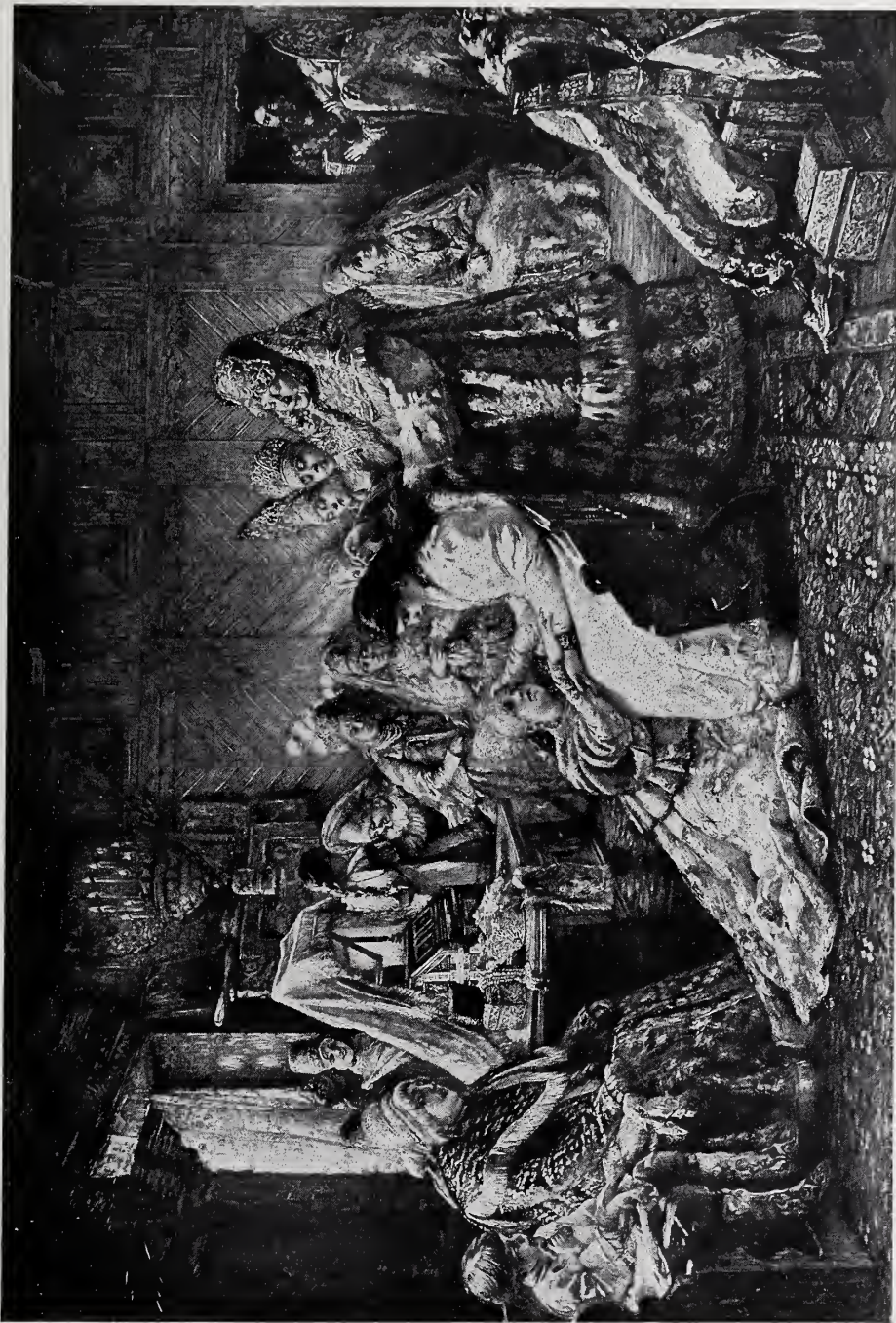


Fig. 11. The Bride's Attire, by V. Makovski

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Fig. 12. Ivan the Terrible, by Antokolski

difference, dejection, doubt and relief are all written there as they have been on the faces of many a group of Russian peasants since this picture was hung. Savitski's *Off to the War* also has a special appeal at this time. The abolition of the sale of vodka has made mobilization a much more orderly proceeding than it was in Savitski's day, but the stoical indifference, the calm despair

Oberlin University

and frenzied grief of this picture are all too familiar to bear emphasis.

Among these artists of the late nineteenth century M. V. Nesterov (b. 1862) occupies a place by himself. His scenes are as purely Russian as those of the genre painters, but it is a very different Russia in which he is interested. His canvasses waft us from the sordid details and the pathetic trivialities of everyday life to the land which the devout peasant sees in imagination as he worships in the noble cathedral where the czars sleep and the music of the great choir quivers down the aisles, or as he bows in the humble shrine where once the great Peter lived, or as he patiently sings and waits for the healing sight of the Iberian Mother of God. In such paintings as *The Vision of the Child Bartholomew* and *The Veil* an infinite peace pervades the scene, a churchy stillness in which even the rustle of the white birches may not be heard. The lad, his vision and the landscape in which they live would vanish at the slightest sound and dissolve. The nuns file past with tapers white and slender as the birch trees which form for them a pillared aisle. They pass silently, "footfalls heard on wool," and are gone, but there abides the memory of saintly faces and ineffable peace.



THE STATUARY OF C. S. PIETRO

MATTHEW MORGAN

CERTAIN slogans embodying great and fundamental truths in terse and vigorous language emanate from known or unknown sources to become popular catch phrases, accepted into current intercourse, and believed of all without inquiry or discrimination. In many cases this is an undoubted benefit and a propaganda of value; but, on the other hand, there are slogans of dangerous and corrupt tendency, which if sifted to their inner meaning should never be countenanced. We are so accustomed to permit others to do our thinking that if the phrase only sounds happy upon the tongue the multitude is apt to accept it at its face value. Without multiplying examples let us consider for a moment one phrase that is constantly heard and upon which unfortunately many people act in protest to their personal feelings. We are told that "*Art is a luxury*," and with this information drilled into our minds we are furthermore advised that Art for the present must go, and in the strange diction of Mayor Hylan, the "Art artist" is recommended to take a vacation.

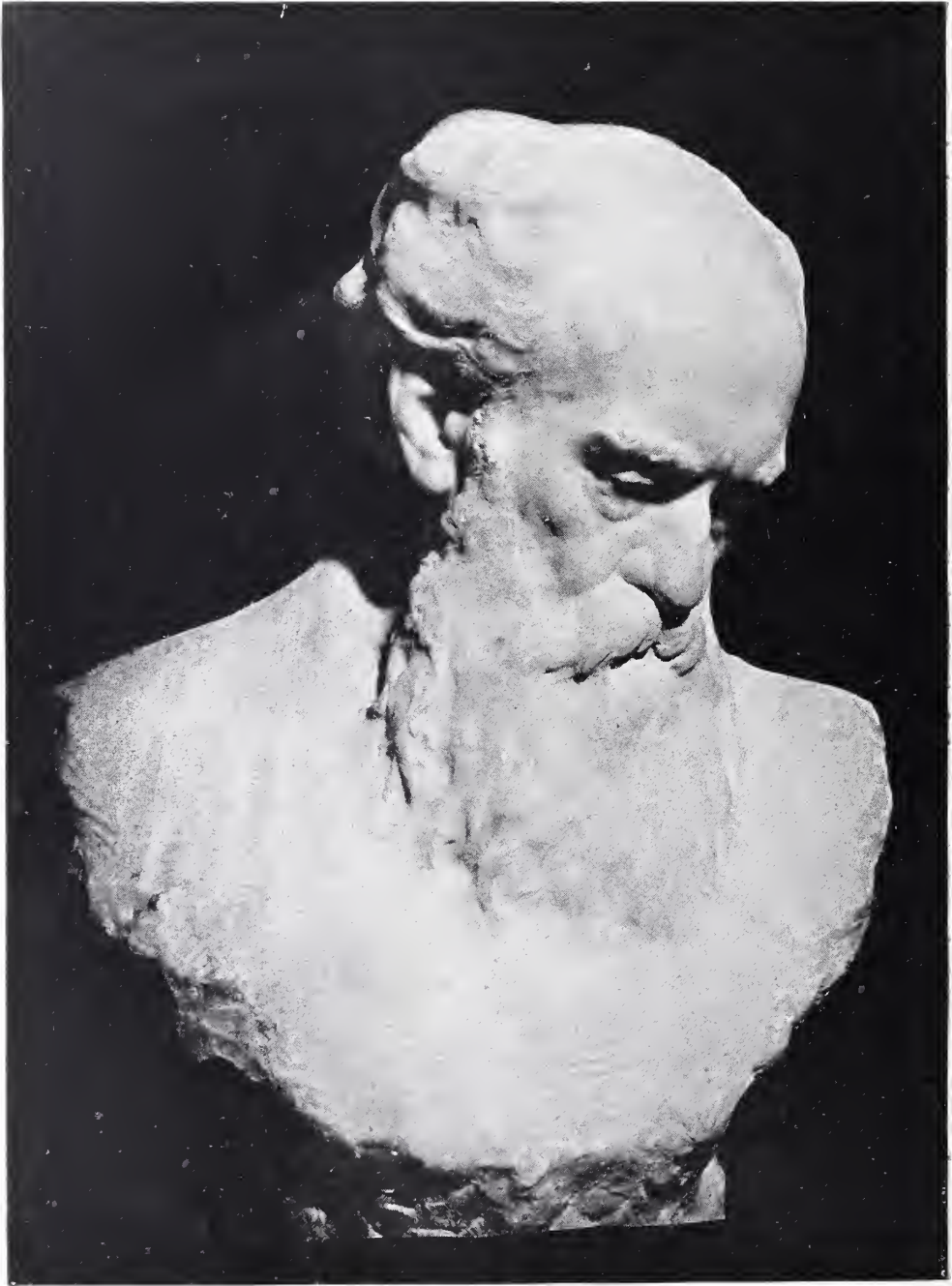
Far from being a luxury, Art is now, and at all times, a necessity. The fact that the world is directly or indirectly embroiled in warfare, before which all precedents pale, is no valid reason for lowering the curtain upon one of the strongest appeals to the spiritual side of our natures that we possess. If Art is to be suppressed, or cold-shouldered, then why not suppress music, drama, literature and religious worship, for there is no gainsaying the fact that without these blessings

we could still continue to draw breath, we refrain from saying live.

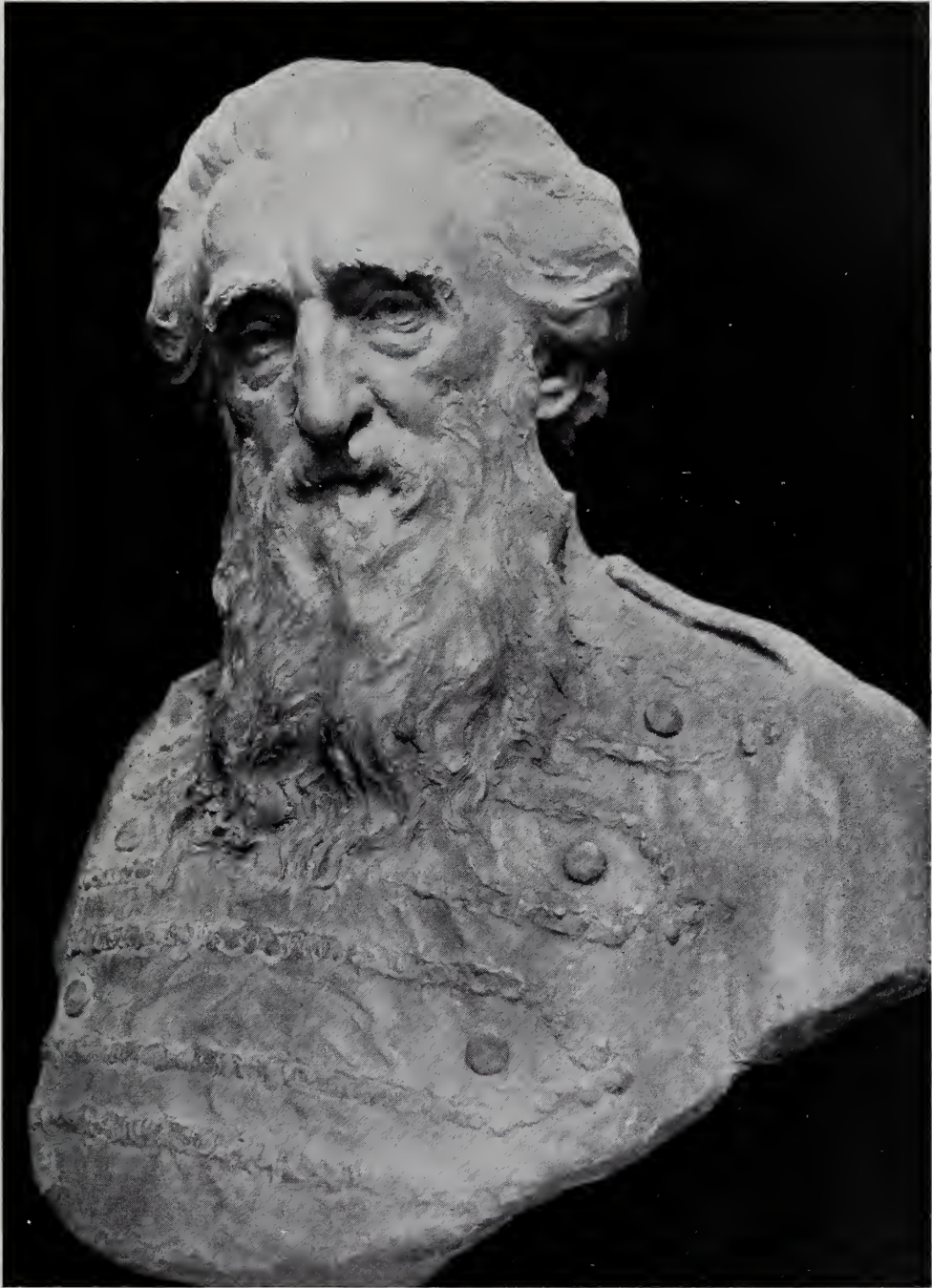
After a long sojourn upon the interminable plains of art, where the rank and file holds contented encampment, the vanguard is halted in the foothills whilst some few of our American artists today are preparing for higher flights towards the peaks which are accessible only to solitary souls hardy enough and sufficiently equipped to conquer the difficulties of the upward flight.

Of all the arts which today present the greatest difficulties but in compensation offer the highest guerdon must be reckoned sculpture. The reason of this is not far to seek. The sculptor is infinitely more handicapped than the painter, architect or any pursuing the Fine Arts. In the older cultures across the Atlantic where the great sculptor was the friend of monarchs and the idol of the populace, where tradition and environment beguiled his leisure moments, the artist commanded success. Today, and especially in America, the artist has not as yet been accorded the lofty position to which his attainments entitle him.

To the ordinary sculptor life is a treadmill of expense and anxiety. The architect but seldom needs his services, official orders from government or cities hardly cause a ripple upon the lake of American Sculpture, so that the artist is more or less dependent upon the whims of some wealthy patron anxious to see himself and family replicaed in bronze or marble, in sumptuous libraries or corridors, or in appropriate niches in city



John Burroughs, by C.S. Pietro



General Booth of the Salvation Army, by C. S. Pietro



Mrs. W. E. Bock, of Toledo, by C. S. Pietro

ART AND ARCHAEOLOGY

halls and institutes. The sculptor who has not been discovered by some plutocrat with artistic tendencies is thrown upon his own resources, with the choice of compelling attention by some great work which may never be ordered but which will cost him infinite time and toil to produce even in clay, or else of manufacturing figurines to be cast in bronze or marble prior to being listed by the few big concerns which make a specialty of commercializing artistic products. Then again a fountain design may find favor without encroaching too severely upon a restricted purse. In none of the other arts are the expenses of production so severe and the chances of a sale so limited. It is a common saying that American Sculpture has not advanced, that we have no successor to the mantle of St. Gaudens. Just as opportunity makes a thief, so opportunity makes a sculptor. This has been demonstrated at the different expositions at Chicago, St. Louis and Panama. Given the proper encouragement, American sculpture will command as high a position in the world of art as that of any other country, but the plant in order to thrive needs the watering-can besides fostering care.

Amongst the artists unwilling to dally in the interminable plains along with the rank and file, but striding out into the foothills ever ready to storm the heights, is Pietro, whose patronymic betokens his origin, but whose ten years of American residence and stern devotion to glyptic art have made into a cosmopolitan artist of distinction at an age when most men are far distant from the *limen* of success. General recognition so easy in a small community is necessarily slow in so vast a country as the United States, the more especially that art outside of

a few big cities is almost a negligible factor. To be a great salesman, or a combative politician, is a claim to distinction to which the artist cannot at present approximate. Gutzon Borglum is more likely to acquire notoriety throughout the States for his controversy at Washington than may ever accrue to him for his statues of Ruskin. However, in the quarter where cognizance of art matters obtains, the name of Pietro is no stranger, and when his latest work is seen, there will be still less inclination to ask "Who is Pietro?" Until however, the enterprise in which he is now absorbed is ready to be seen and judged, it would be unfair to pass any comment.

Avoiding biological references and data it is sufficient to say that Pietro after a few preliminary years of comparative struggle amongst strangers in a strange land attracted the interest of the Morgan family by a strongly modelled bust of the late Mr. J. P. Morgan, which in their estimation excelled by far the work of other artists. Replicas in marble and bronze were ordered, and from this moment, five years since, his career may be said to have commenced. A succession of commissions for busts of famous people has not, however, prevented Pietro from hewing direct in the marble many ideal busts of great beauty and distinction. Always traditional, imbued with a fine regard for form and pattern, Pietro has never felt sympathy for neo-classicism nor has he ever succumbed to radicalism. With a proper reverence for the early Greeks tempered by the Gothic tradition he is an independent, free of the conventions of the schools and the formulas of academies. Like Michelangelo and Rodin he looks to nature

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George Vanderbilt. Younger son of Mrs. Alfred G. Vanderbilt, by C. S. Pietro

and life alone to guide his ideas. A monument to General Booth, which occupied many months of study and achievement, gave full play to his abilities in the field of design and architecture. At the top of a column the General was modelled, two needy figures at his feet, standing with bowed head in token of the suffering that he saw around him and which he spent his life in relieving, while against a wall meeting the column, in bas-relief, a procession of unfortunates and outcasts picturesquely explained his humane mission. This fine conception, when ready to be cast, was

consumed by fire along with dozens of finished sketches, bronzes and marbles, the accumulation of years of study and labour. Such an experience would have daunted many another, but Pietro possesses a very gentle, confiding nature combined with extraordinary fortitude and did not permit this terrible reverse to interfere either with his peace of mind or with his work.

Amongst many notabilities who have sat to Pietro may be mentioned Mrs. Shepherd and the two Gould children, Mrs. Vanderbilt, Mrs. W. E. Bock, of Toledo, and her daughter; Professor Van Hise, the well-known geologist and president of the Wisconsin University, John Muir and John Burroughs. The different presentments of the famous poet and naturalist show the intimate knowledge of the octogenarian that Pietro has acquired by frequent intercourse with him and a thorough acquaintance with his life and writings. The debonair, carelessly garbed out-of-door nature-lover has been executed in bronze and marble in different positions in which the artist has discovered him during visits to his home in the Berkshires. The last work in bronze represents John Burroughs seated upon a boulder in a characteristic attitude with the right hand shading his eyes as though peering into the infinite beyond. Nothing could be happier in conception and execution. This work was acquired by Mr. W. E. Bock, who at first intended to place it on a terrace in his beautiful home at Toledo, but who on second thought determined that this truly excellent statue should make a more universal appeal. He consequently donated it to the Toledo Museum, and in the month of April, in the presence of John Burroughs himself, surrounded by 40,000 school



Mrs. W. K. Vanderbilt, by C. S. Pietro

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John Burroughs, by C. S. Pietro

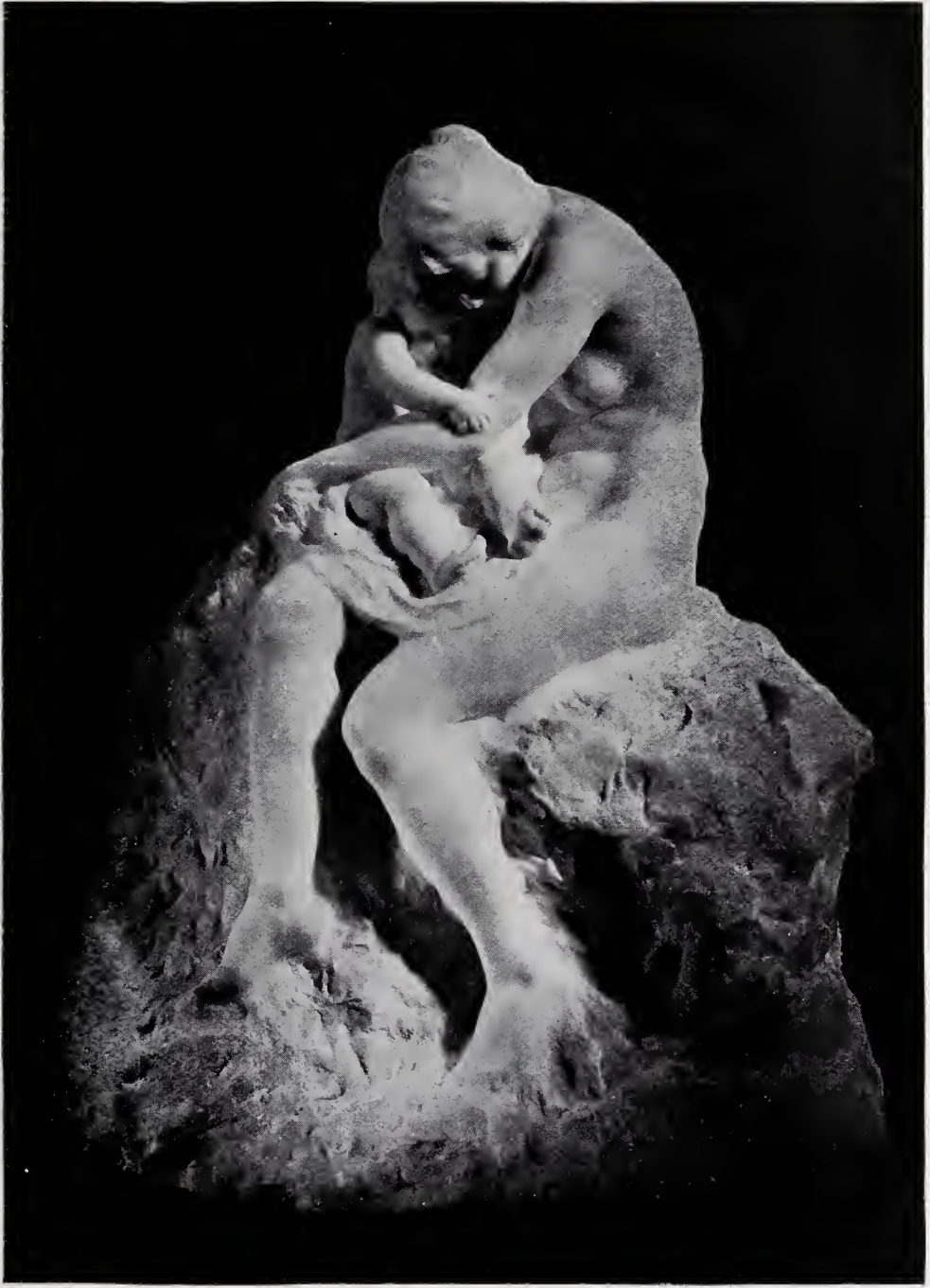
children and 10,000 guests, the unveiling took place in honor of his 81st birthday. Such gifts are infrequent and reflect great honour not only upon the donor, in this case Mr. W. E. Bock, but likewise upon the museum that accepts the gift, and so worthily celebrates its instalment.

A bust of Mrs. W. E. Bock is a most dignified and tender presentment beautifully modelled and extremely graceful in pattern. This with the bust of Mrs. W. K. Vander-

bilt reveals Pietro's great aptness in the gracious portrayal of fine feminine types.

Some recent designs for an out-of-door fountain to be set up in the grounds of Mr. Bock show great distinction of line and pattern, a fine entity being obtained in a sketch entitled "The Summit" which has since been converted into marble. It represents a young mother bending over a chubby infant whose right arm and hand rest confidently upon the mother's encircling left; deep shadows below the faces bringing out in beautiful relief the contours of a superbly modelled arm. The encountering heads of mother and child softly inclined are led up to by all the rhythmic lines of the composition. The sentiment is not strained and the group is duly monumental.

A group in bronze entitled "Mother of the Dead" attracted considerable attention in New York, and at the Panama Exposition. The sculptor portrayed life-size an old woman of the people seated, gathering to her gaunt ill-nourished frame a child that looks out wonderingly into a world that so far has done precious little for him. The grandmother's face bent over the child is almost stolid in a grief that has passed into seeming indifference. Her sons slaughtered, her protection of the child a farcial effort of a life almost spent, the hopelessness of the outlook is reflected in every part of a powerful composition. The gnarled hand with swollen joints, the poor drooping breasts pendent from her bony chest, preach a terrible lesson to those responsible. Pietro's message is not often of this nature, for to him the beautiful appeals and not the sordid. In another group called "Inspiration," in many ways the best



Mother and Child, by C. S. Pietro

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ideal work that he has ever produced, we have an old couple, life-size again, where the woman is looking upward with firm and impassioned belief in the Almighty who will not fail them in their old age. The man much older than the woman stands or rather totters behind her, his head bent over upon her shoulder in childlike faith that she will henceforth take the helm and provide the little that they need. There is no despair here but on the contrary a hopeful outlook in the exchanged responsibility. The provider has become the provided for.

In all Pietro's work one sees the same sincere effort, a great knowledge, a bold incisive expression for his men which yields to great tenderness and restraint when portraying women and children. Warmth and colour are felt and what is most important always the feeling of life and movement. His love for Michelangelo and reverence for the Renaissance and for Rodin haunt his imagination, but he assimilates without imitation. Whilst there is no

reason for discontinuing the practice of art until national issues have been decided, but on the contrary a hundred reasons for increased activity in every branch, the artist must nevertheless be guided and influenced to a large extent by the world drama which is slowly but surely being unfolded. The craftsman today who can continue painting pretty meadows populated by placid sheep or blue hills playing sentry to serene hamlets, or who is content to model pretty mermaids and smiling fauns, is not living with the times and needs to reconstruct his program. To the credit of the artists be it said that most of them are making their abilities subservient to the general cause and Pietro is no exception. The work in which he is now engaged is patriotic to the core and will help further to stimulate the good feeling and fellowship which now prevail between us and our allies, but which shall continue for all time. And all art that tends to this is a necessity.

ONE OF THE TEMPLES AT PAESTUM

Denied for aye the priestly orison,
The pomp and pageantry you knew of yore,
You grace in lonely loveliness the shore,
And lend the secret of your soul to none.
What deity was worshipped at your shrine?
What pious maiden met her lover here?
What Grecian exiles dreamed your beauty, year
On year? The voice of silence answers mine.

The sacred dust of emperors idly blows
About your porch—song echoes wander there;
The breath of Greek and Roman sage—who knows?
Is gathered in the crystalline sea air
That lightly stirs the fragrant summer rose,
Entwining as of old your columns fair.

AGNES KENDRICK GRAY.



The Dying Tecumseh, by Pettrich E. Figili

THE AMERICAN INDIAN IN SCULPTURAL ART

H. CHADWICK HUNTER

IN a paper entitled "The Origin and Destruction of a National Indian Portrait Gallery," published in the "Holmes Anniversary Volume," Mr. F. W. Hodge tells of a movement by the War Department to gather a collection of Indian pictures nearly a century ago. Thomas Loraine McKenney, of Georgetown (now a part of Washington), D. C., at the suggestion of Lewis Cass, commissioned James Otto Lewis, of Detroit, to paint sixteen portraits of Indians in watercolor, at five dollars each, "to match those which have already been taken of chiefs in this city." These paintings became the nucleus of the gallery in the formation and growth of

which McKenney was the chief spirit.

Charles Bird King, who had been a pupil of Benjamin West, painted many of the portraits, other painters contributing also. Mr. Hodge's memoir reviews the history of this early effort to accord the Indian a place in the painters' art. The movement, however, received a death-blow in the almost total destruction of the gallery by fire in the Smithsonian Institution in January 1865, only a few of the portraits by King and Stanley being saved. Later a collection of Indian portraits and scenes by George Catlin was acquired and is now in the National Museum. The purpose of these early efforts was ethnological



The Sun Vow, by Hermon A. MacNeil

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rather than aesthetic, differing thus from the more modern work which regards the Indian largely as a subject for pictorial art, a condition well illustrated in Ernest Peixotto's article in *Scribners Magazine* for August, 1916, and by Paul A. F. Walter in *Art and Archaeology* for December, 1916. The former reproduces Couse's "Making Pottery" and the latter Henri's "Diegito." The latter, and other illustrations in the magazines referred to, make plain the decided adaptability of such subjects not only to paintings but to sculptural treatment.

The inaccessibility of the wild Indian until comparatively recent years has had a deterrent effect on any plan that artists might have to make him the subject of their studies. Even today many discomforts attend painting the Indian at home, as oftentimes he is far from the beaten routes of travel. The experienced painter and sculptor naturally hesitate to attempt such subjects save in the atmosphere of the wilds—in surroundings not too greatly disturbed by Caucasian hands. Mr. Francis E. Leupp, former Commissioner of Indian Affairs, speaking of the white man's ignorance of the Indian, says: "A prime consideration of our knowledge of any man is that we shall see him against his own background, commune with him in his varying moods, breathe his atmosphere."

Somewhat limited reference is found in literature to the Indian in the painter's art. Dr. Herman ten Kate's paper "On Paintings of North American Indians and their Ethnographic Value," published in 1910, is probably the only extended and authoritative treatise of the subject, and there appears to have been even less published on the Indian in sculpture until the

article by Frank Owen Payne appeared in *Munsey's Magazine* for February, 1917. Almost exclusively ten Kate discusses painting, the only exception being a brief reference to an Indian on horseback, nude, save for war-bonnet and moccasins, by A. Phimister Proctor, "This statue," says Dr. ten Kate, "received gold medals at the Paris and St. Louis Expositions, showing once more that the American Indian is a worthy subject for sculpture as well as painting."

The noted chief Tecumseh, killed in battle in 1813, was probably one of the first Indian subjects employed by a sculptor. The figure in marble of this celebrated Indian, by Pettrich E. Figili, 1856, is of heroic size and shows him fatally wounded and prostrate, still grasping his tomahawk. It is to be regretted that this early effort in sculptural art was not applied to a more cheerful episode in the life of the great chief. This statue is now exhibited in the United States National Museum.

Frank Owen Payne, in the article above mentioned, refers to an Indian statue executed in spelter by Carl Muller in 1848, that was later used as a "cigar store Indian." The subsequent history of this work is unknown, but doubtless it was humiliating enough.

Recently the interest in the Indian as a subject for artistic treatment has been greatly augmented, especially in the Pueblo region of our Southwest, which is fast becoming a Mecca for painters and sculptors. Here a group of artists has accomplished a noteworthy achievement in the organization of the Taos Society of Artists, the object being the graphic embodiment on canvas and in stone and bronze of the more picturesque rep-

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End of the Trail, by James Earl Fraser

representatives of the town-building Indians, these people remaining in a measure unchanged by contact with their white neighbors. This movement is most commendable and may do much even at this late day toward giving the Red Race that place in art which it so well deserves.

Although the hunter tribes are fast vanishing, one can hardly dissociate the Indian and the life of the Great West. Frederick Remington's "Off

the Plains" makes one feel the proximity of Indians, notwithstanding the fact that none are present in the group of wild riders. In the "Mounted Man," in the Corcoran Gallery of Art, Remington has given us a telling work, in which is shown an Indian descending a declivity, exhibiting his masterly horsemanship. No painter or sculptor knows the Indians better than did Remington, who lived for years in intimate contact with them.

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The Indian Orpheus, by E. W. Deming

Strangely enough, the horse in sculptured Indian subjects never seems out of place, but is in fact, in such thorough harmony with the rider as to make one feel that the two had been in association for a thousand years. In such works as Dallin's "Appeal to the Great Spirit," Fraser's "End of the Trail," and Moretti's "Guyasuta," the companionship and even kinship of man and horse are made manifest.

When first introduced into America by way of Mexico, ridden by the soldiers of Cortes, man and horse were regarded by the natives as one, as a real centaur, and for a long time they regarded the noble beast with such superstitious awe that in some parts, as in Yucatan, his image was carved in stone and set up probably as an object of veneration.

Indian mythology affords a rich

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The Medicine Man, by Hermon A. MacNeil

field for the painter and sculptor. The Indian imagination, having reveled in poetic conceptions born of superstition and the spirit world, is peopled

with marvelous, even monstrous, and almost endless beings that may well claim a place in the art of the world. The work of Edward Willard Deming illustrates the availability of this class of motives. Better known as a painter, Mr. Deming has produced several small subjects in bronze depicting the mythical association of the Indian with the wild animals of mountain and plain. He lived with the Indians for many years and absorbed much of their lore before it had been modified by contact with the white man. In his works Mr. Deming displays great familiarity with the distinguishing tribal differences, and a thorough appreciation of the ancient myths, many of which are more attractive than those which are better known at the present day. His "Return from the Hunt" is a sketch in plaster only, but is a new interpretation of an old theme. The "Indian Orpheus" portrays the artist's intimacy with the Indian and his mythology. The "Toiler of the Plains" is a figure of an old woman bent with age and leaning upon a primitive implement that serves the purpose of a hoe, recalling Markham's lines:

"Through this dread shape the suffering
ages look
Time's tragedy in that aching stoop."

Hermon A. MacNeil's "Sun Vow," exhibited in Paris in 1900 and now owned by the Corcoran Gallery of Art, is indeed a striking piece of sculpture. The figures are true to the Indian type and no detail has been neglected that would enhance the esthetic and ethnologic value of the group. The boy has discharged his arrow in the face of the glowing orb and the attention of father and son is concentrated on its flight of mystery.

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In the accompanying illustration the brilliant rays that fall upon the group suggests to the mind the response of the sun to the mission of the arrow. "The Moqui Prayer for Rain" in the Chicago Art Institute, and "Multnomah," one of the figures in the group, "The Coming of the White Man," at Portland, Oregon, are others of MacNeil's successful works. "The Medicine Man" is strongly modeled and conveys at once a sense of the power the shaman wields over his tribe.

No other American sculptor has devoted himself quite so exclusively to the Indian or with greater success than Cyrus E. Dallin. His "Appeal to the Great Spirit," "The Medicine Man" (silver medals Paris Exposition, 1900, and Pan-American Exposition, 1901), and "The Scout" (Gold medal, Panama-Pacific Exposition, 1915) are noteworthy productions representing the Indian on horseback. Mr. Dallin's work especially commends itself to us in its expression of the purely mystical. The "Appeal to the Great Spirit" is a majestic piece that expresses its concept clearly, while "The Medicine Man" and "The Scout" suggest all that their titles imply. Other large single-figure works by Mr. Dallin are "Massasoit," to be erected at Plymouth, Mass., in 1920; "Sagawea," the woman who guided the Lewis and Clark expedition, and "Indian Hunter." Some of the smaller pieces, miniatures or statuettes, are "Cayuse at Spring," "On the Warpath," "Chief Washakie" of the Shoshone tribe, "Pretty Eagle" of the Crow tribe, "Chief Joseph," "Chief Antelope," "Indian Archer," "Standing Elk," "Indian Hunter," and "Peace Pipe." It is regretted that space forbids the presentation of more than one of these noteworthy subjects.

Mr. Dallin's "Indian Hunter" is a forcefully modeled figure in the attitude of stooping, as if to dip water from a spring. A gun which rests obliquely against the hunter's leg is, however, not quite at home with the Indian subject and may almost be thought of as a discordant note. This statue would possess high decorative value if placed after the manner employed by the Fairmount Park Art Association in the distribution of some of its monuments.

Daniel C. French has slighted us somewhat by making such limited use of the Indian, yet he has introduced him into three of his masterpieces. In "Continents," one of the four bronze groups in front of the Customs House in New York, America is represented by the figure of an Indian, a tribute to the original possessor of the Western world. Another instance of the master's appreciation of the value of the Indian in art is seen in the Longfellow Memorial at Cambridge, where the bust of the poet stands in front of a relief in bronze representing six of the chief characters in the poet's *Hiawatha*. A third work in which Mr. French has introduced the Indian is the Francis Parkman Memorial overlooking Jamaica Pond, near Boston, "Pontiac" appearing in striking relief at the base of the monument.

Fortunately we are enabled to illustrate J. Massey Rhind's heroic bronze statue of "The Scout," a strikingly vigorous figure, magnificent in a wonderfully wrought war-bonnet. Mr. Rhind's most famous work is the fountain in Bushnell Park, Hartford, the figures of which are of heroic size and illustrate four epochs of Indian history. Mr. Payne describes this fountain in *Munsey's Magazine* for

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The Scout, by Cyrus E. Dallin

February, as follows: "Around the ample base of the fountain stand four aborigines. The first, dressed in a skin robe, is spearing fish as in the primitive days of his tribe. The second, shading his eyes with his right hand, gazes forth to descry something afar off—the coming of the white man. The third, with tomahawk raised aloft to strike, is the defiant warrior of a race that could be more easily exterminated than conquered." Quoting Charles

Dudley Warner, Mr. Payne continues: "With the fourth and last figure a great change comes. The Indian is making signs of amity and asking for peace. The war hatchet is underneath the sitting figure. In his right hand he holds the pipe of peace, and the left is held up in a deprecatory attitude. The face is very noble, the finest type of the aboriginal character."

Giuseppe Moretti's "Guyasuta," to be erected in Pittsburgh is a most

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America (a detail of "Continents"), by Daniel C. French

noteworthy and beautiful piece of sculpture, highly decorative in treatment. Though an Italian by birth Mr. Moretti is deeply appreciative of all that relates to the American Indian.

In "Weenonah," a detail of a fountain in Central Park at Winona, Minn., Miss Isabel M. Kimball displays the graceful figure of a huntress dressed in tribal costume and armed as the American Diana should be, with bow and arrow.

The picturesque and historically celebrated Sacagawea, of the Shoshone tribe, was the wife of Toussaint Charbonneau, a French Canadian voyageur who lived among the Hidatsa, a Siouan tribe of the upper Missouri River. On their expedition through this region Lewis and Clark engaged Sacagawea, who had been captured and sold to Charbonneau when about fourteen years of age and desired to return to her people, as an interpreter. Monu-

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The Scout, by J. Massey Rhind

ments to this noted woman have been erected at Bismark, N. D., by Leonard Crunelle, at St. Louis, by Bruno Zimm, and at Portland, Oregon, by Alice Cooper. These points, it is interesting to note, mark the beginning, middle, and end of the explorer's trail.

George Julian Zolnay has recently completed a statue of "Sequoya," the inventor of the Cherokee alphabet, who was born about 1760 and died about 1843. He was the son of a white man and a Cherokee woman of mixed blood. The commission to design the "Sequoya" statue was given to Mrs. Binnie Ream Hoxie, and on her death Mr. Zolnay was asked to carry the work to completion. It is a gift by the State of Oklahoma and

will be placed in Statuary Hall in the United States Capitol. In utilizing the blanket as a conspicuous feature of this statue the sculptor emphasizes three essential characteristics of the red race: He conveys even to the casual observer the fact that Sequoya was of Indian descent; he makes the statue a tribute not merely to Sequoya the individual, but to the entire Cherokee nation; he invests the figure with a monumental quality otherwise not attainable.

"Pocahontas," William Ordway Partridge's statue is shortly to be erected at Jamestown, Virginia, by The Pocahontas Memorial Association. Mr. Partridge has made excellent use of his interesting subject; the young girl is represented in an attitude of entreaty, as she might have appeared in appealing to Powhatan, her father, for Captain John Smith's life. It is a masterly work. By reason of the alleged romance of her life, Pocahontas is perhaps the most famous feminine character in early American history. She was a mere girl when she is said to have saved Captain John Smith from death, and although the verity of this and of other exploits attributed to Pocahontas is questioned, she married John Rolfe and was converted to Christianity and baptized under the name of "Lady Rebecca."

John J. Boyle's "The Stone Age in America," in Fairmount Park, Philadelphia, is a noteworthy example of our sculptured Indian subjects. "The Arrow Dance" and "The Fire Dance" by Louis Potter are charmingly modeled and are the embodiment of action. Humphries' "Bear Dance" and "Taking Aim" are beautiful interpretations, as are also Horter's "Hopi Snake Dance," Saint-Gaudens' "Hiawatha," and Siemering's "Recumbent Indians."

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Guyasuta, by Giuseppe Moretti

Miranda's "Primitive Man" is characterized by a most unusual attitude, and "The Buffalo Hunt" by Charles M. Russell is a striking group.

Taft's colossal "Black Hawk" needs no description here; a wonderful conception masterfully carried out. Borglum's "On the Border of the White Man's Land" is a decidedly interesting theme, whereas Weinmann's group, "The Destiny of the Redman," is a remarkable motif presenting symboli-

cally the final story of the Indian. Paulanship's "Indian Hunter" depicts a theme frequently employed, and Brines' "Niagara" likewise illustrates a well-known story. Theodore Baur's "Bust" is a strong portrait, as is also Olin Warner's medallion of "Chief Joseph."

Among Indian sculptures produced by women are "Squaw" by Maude F. Jewett, "Indian Woman" by Florence Lucius, and "Indian Fountain" by

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Enid Yandell. Indian subjects modeled in clay by Emry Kopta of Polacca, Arizona, are attracting attention. The Hopi tribe with which he lives furnishes most of his attractive subjects.

Mr. Payne interestingly says: "Many phases of aboriginal life are portrayed by our American sculptors." Olin Warner and Adolph Weinmann have given us ethnologically correct portraits. Frederick Remington and Solon Borglum have presented the savage of the plains in paint and



Pocahontas, by William Ordway Partridge



Weenonah, by Isabel M. Kimball

feathers. Hermon A. MacNeil and Louis Potter have shown us his ceremonials, Cyrus E. Dallin reveals his intensely spiritual nature, and to Mahourri Young we owe glimpses of his home life; these interpretations especially in addition to other qualities desirable in sculpture."

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Bird Woman (Sacagawea), by Leonard Crunelle

Space limitations do not permit extended description of the subjects illustrated; it is our purpose rather to show their character graphically an illustration being much more telling than a written description. In some

of the works mentioned it is obvious that the themes might have been less commonplace, in view of the wide range of available data. We have aimed especially, however, to indicate by what has already been done by the sculptors and also by our accumulating knowledge of his myths, religion, and mode of life, how valuable the Indian



The Arrow Dancer, by Louis Potter

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The Destiny of the Redman, by Adolph A. Weinman

is as a subject for sculpture. Certainly no people lend themselves more readily in this respect than the aboriginal Americans.

The writer desires to express his appreciation and indebtedness for aid to the sculptors here represented; to the Gorham Company, of New York;

to the Jno. Williams, Inc., Bronze Foundry, New York; to the Roman Bronze Company, Brooklyn, and to Mr. Frank Owen Payne, who generously permitted the use of many photographs that had been lent him for reproduction in an article on the same general subject.





CURRENT NOTES AND NEWS

The Boy and Goose

THE accompanying group is the best of more than fifty ancient representations of the same subject and may, perhaps, be assigned to Boethus of Calchedon. The original was a bronze work of the Hellenistic period, while the marble copy from which our cast was made was acquired many years ago for the Glyptothek in Munich from the Palazzo Braschi in Rome.

In ancient Greece the goose was a playmate of children, as a dog or goat might be today, so that what is here represented is such a dooryard scene as was likely to be duplicated in the experience of any young compatriot of Achilles. But it is more than a photograph of a mock-heroic episode, exhibiting two excellently modeled figures and a contest of wills and strength, for the artist, being a Greek, has idealized and generalized this five-year-old boy until he is typical of the boy of that age in every land and clime.

What one gets from the contemplation of a work of art is what one gives to it, whether it be understanding or emotion. We may not have had the experience of our young hero but the scene is so simply laid and the story so clearly related that we cannot misunderstand. Pathos is not represented in

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the figures themselves, but a feeling of envy arises in the heart of the beholder and he longs for innocence and freedom such as this. Historically the group belongs to the period of dissatisfaction and disappointment that followed the ascendancy of Alexander of Macedon and the end of Greek democracy and independence. The plea it makes for the simple life finds its best parallel in the *Idylls* of Theocritus and the *Eclogues* of Virgil.

University of California

OLIVER M. WASHBURN.

On Bronzing Plaster Casts

TO those who would change the glaring whiteness of plaster casts into an artistic metallic effect of surprising visual conviction, the color treatment of the "Boy with the Goose" may be of interest, particularly since the process is simple and inexpensive, calling for little technical knowledge.

The plaster cast should first be carefully dusted, preferably by blowing. Then a coat of yellow shellac dissolved in wood alcohol should be given it to destroy the hygroscopic action of the plaster. After a short interval, a uniform coat of gold bronze in liquid form may be put over the whole cast. In a few hours, a transparent "sauce" of raw umber, a little ochre or black, ground in oil and diluted with turpentine, should be uniformly applied with the brush, to be quickly rubbed off wherever an effect of the underlying gold is wanted. It is at this point, in determining the final effect of the work, that some artistic judgment on the part of the worker will be required. To spread the "sauce" evenly, a large dry soft brush or cheese cloth should be used in a stippling manner. All this must naturally be done quickly so as to take fullest advantage of the quickly drying oil color. Finally viridian, sometimes with slight addition of cobalt, may be used in certain places to suggest the patina of age.

The entire treatment could well be given within one day, although several hours of rest after each distributive phase would be more desirable to prevent a softening of the underlying coat. Aside from the purely aesthetic gain, plaster casts treated in the above manner are more easily kept clean and not so quickly broken, if carelessly handled.

University of California

EUGEN NEUHAUS

Art on "Avenue of Allies," New York City

THE artists of New York, sculptors and painters, have long been seeking a great exhibition gallery in which to show their paintings and sculpture. The war has given it to them for the period of the Fourth Liberty Loan drive, and they have used their opportunity for the most unselfish end, dedicating their exhibits to the service of their country and doing some of their finest work gratuitously in order to persuade the public to the utmost of zeal in buying bonds and putting an end to bondage. The exhibition has been planned and arranged under the direction of L. C. Boochever, Chief of the Window Displays Bureau, Liberty Loan Committee; Augustus V. Tack, Chairman of the Sub-division of the Art Advisory Committee, and Lieut. H. Ledyard Towle. From 27 St. to 59 St., on both sides of Fifth Ave., every prominent establishment has offered its windows, and these constitute the exhibition gallery provided for

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the artists by the war—one decorated with all the splendor and pomp of victory, along the fairest avenue of the world, and open for the next two weeks to the largest public ever invited to an art exhibition. Certainly such conditions should inspire co-operative effort of a high order, and the result shows that the artists, who rank among the foremost in the country, have not been dull of mind or heart in meeting the unusual requirements.

A carefully selected list of painters and sculptors was prepared by the committee in preparation for the plan of showing their exhibits on Fifth Ave., a plan unique in the history of cities, and the artists were asked to do a definite thing—namely, to paint or model a subject for some specific window, the motive of the work in each instance to be patriotic in character and to relate especially to the Liberty Loan drive. The invitation was accepted without exception. The work was ready on time and in place, and today forms part of a scene that never can be forgotten by anyone fortunate enough to be one of the public thronging New York.

“In the windows of the shops the pictures and statues are hard put to it to hold their own in interest against the bannered beauty of the street itself, but they are doing it, and are communicating their one message with a dashing vivacity in accord with the visible spirit of these courageous days. It is inspiring to find such veterans of art as Edwin Blashfield, Gari Melchers, Francis and Bolton Jones, William Ritschel, Waugh, Whittemore, Herbert Adams and others standing shoulder to shoulder with the younger men and showing no less fire and vigor than they; showing, indeed, in certain instances, even a livelier appreciation of the significance of the hour and its appropriate task.

New York Times

Rheims as a World Shrine

APPOSITELY enough the great cathedral of Rheims in its present state of unrelieved and hideous ruin more or less exemplifies the mystic utterance of the Scriptures that he who loses his life will gain it. For in ruins, the famous fane, celebrated alike for the long association of its site with the conversion of the pagans of Roman France to the new faith, and its later traditions as the shrine of the French kings about which clustered the brave history of many centuries, becomes something greater than a local, or even a national, or a religious structure. It becomes at once in the imagination of men “the cathedral,” since it is the sign and symbol of the envenomed hate of the German invaders; hate that vented its rage for no reason save that that moves the savages who run amuck blindly and slay in impotent fury. The cathedral just as it is reveals itself, therefore, as a great shrine of humanity that, so long as one stone is heaped on another in seemingly unmeaning confusion, will tell a story that the world will never forget and that will shame to the end of time the memory of the worse than beasts that destroyed it.

Whatever the loving hand of sectaries and the people of France may ordain for the shell-torn carcass of the soul of medievalism—the thing that was so supremely beautiful that all the world reacted to the reproductions of its appeal that art, its handmaiden, had so bountifully provided—even if, as is asserted, restoration be impossible in any sense of the word and will not be attempted,

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makes small difference. It is the mere broken, mass of material still rising above the destroyed town in some semblance of the original structure that will count with a terrible eloquence that the cathedral in all its glory even lacked. The war lords have committed many atrocities; they stayed their hand at no human slaughter, not even that that must be mentioned with lowered voice and blanched cheek; but their supreme atrocity was the effort to blot out Rheims. Torturing the body they aimed thus at the soul of France through the destruction of Rheims, and what the triumphant answer is all the world knows. They have failed, failed ignobly, as is natural to men of their inhuman misunderstanding, and they know it.

The cathedral of Rheims as it is today, therefore, is the enduring monument of their wickedness which forever will be used to lead men's thoughts into those channels that stand for the higher things that concern humanity as a whole. This is the great symbolic role the cathedral will play. And so long as it lasts Germany will stand abased in the presence of its torn walls, every stone of which becomes consecrated through its martyrdom. For losing the old Rheims has gained a new life.

Public Ledger, Philadelphia.

The Archaeology of Italy's African Dependencies

THE archaeology of the Cyrenaica and the Tripolitania has a special interest for ourselves by reason of the expedition of the Archaeological Institute of America which explored part of those regions and began the systematic excavation of Cyrene itself in the period before the Italian occupation. The thorough study of these important remains on the part of the Italian government, and their adequate publication in war time, deserve special recognition as illustrating the serious manner in which Italy of today is shouldering its responsibilities as a torch-bearer in the race of civilization.

At Cyrene itself, not far from the famous Fountain of Apollo, there have been excavated some baths of the Roman period, the structure of which incorporates some well built walls of earlier date. It was here that there had been found by chance, as the result of a heavy rain-storm in 1915, the incomparable "Aphrodite of Cyrene," which now is one of the chief treasures of the Museo delle Terme in Rome, and the admirable statue of a Satyr holding the infant Dionysus. The thorough excavation of these baths has resulted not only in the disclosure of an interesting architectural unit, but in the recovery of no less than eighteen statues which formed its adornment in antiquity. In several instances it was possible to piece together a practically complete statue from the fragments lying near the original base, where they had been thrown by the violent earthquake which brought about the ruin of the building. By unusual good fortune, although most of the statues were thus reduced to fragments, a large number of the heads were found in good condition, this circumstance adding greatly to the effect of the whole. All the statues published in the last few years appear to be of workmanship of the Roman period, probably in most cases of the second century A. D.; but in general they reproduce with greater or less fidelity Greek originals.

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Perhaps the most important of all as a work of art is a colossal statue of Hermes: it is derived eventually from a Polyclitan athletic type, which appears to have been somewhat modified by an eclectic artist of the fourth century. The influence of the bronze original is very clear in this copy of Pentelic marble. A headless statue of Athena, although of mediocre execution, preserves some characteristic details of a fifth century Attic original; and a head of the goddess belongs to a somewhat later stage of development of the same school. A charming Eros, represented as a boy of some twelve years of age, stringing a bow, brings us close to the influence of Lysippus; and a colossal Alexander which occupied the place of honor in the great hall of the baths is undoubtedly the most grandiose presentiment of that great historical personage which we possess. A fascinating head of Dionysus with elaborate headdress culminating in two clusters of grapes shows affinity with the Apollo of the Belvedere.

In short, the excavation of these baths at Cyrene has disclosed to us nothing less than a sculpture gallery provided in Imperial times with good copies of typical examples of the various periods and schools of Greek art. The authorities have acted wisely in furnishing a special hall in the new museum at Benghazi for the sculptures from Cyrene.

A temple of Jupiter has been found at Cyrene, with the colossal standing statue of the god almost perfectly preserved—a noble Hellenistic type, the head belonging in the same general class as the Zeus of Otricoli.

From an inscription found here it appears probable that the monuments of the city suffered severely at the time of the Jewish insurrection and that many of the statues were either restored or replaced by Hadrian.

American Academy in Rome

A. W. VAN BUREN

Death of C. S. Pietro, the Sculptor

C. S. Pietro, the sculptor, died Oct. 9th at his home in Pelham, N. Y., of pneumonia. Pietro had attained great prominence in his profession, holding a high position amongst the younger practitioners. He passed away at the early age of 32, beloved by all who knew him.

Pietro was an Italo-American, born in Palermo, who crossed the Atlantic some ten years ago and soon signified his affection for this country by taking out his citizen papers. His advance was gradual up to the time that he modelled a bust of the late Mr. J. P. Morgan, since when his career has been one of unqualified success.

Although best known for his portraits, his inclinations tended always to the monumental and the ideal. A strong architectonic feeling was ever behind his work and at the time of his death he had for a year past refused many tempting commissions in order to concentrate his entire energy upon a great work of art which his strong decorative leanings had full play. Many of the nation's museums, including Boston, Toledo, Cleveland, Hartford and St. Louis, possess exemplars, besides innumerable colleges, institutes and public buildings scattered throughout the States.

American Art News

We present in this number an appreciation of Mr. Pietro by Matthew Morgan, with several illustrations of his works.—EDITORS



Madonna of the Magnificat, by Botticelli. Uffizi Gallery, Florence. Simonetta, who is said to have posed for the Goddess of Love in Botticelli's "Birth of Venus," is conceived by Miss Wright in her poem on "Simonetta" to have inspired the same painter in his portrayal of the Madonna. (See pp. 299, 343).

"HOW SANDRO BOTTICELLI SAW SIMONETTA IN THE SPRING" (*Maurice Hewlett*)

Explanatory Note.

Simonetta, of the noble house of Vespucci, betrothed to Giuliano, brother of Lorenzo the Magnificent, is a guest at the Medici villa in Fiesole one golden morning in spring. Here she meets the young painter Sandro Botticelli. Noting his gaze of wondering admiration, she who is "beautiful as Venus, wise as Minerva, and proud as Juno," offers herself as model for the Venus which it is rumored the artist is about to paint. So will her beauty and his art together become immortal. She poses for him, however, but once, then—piqued possibly at the matter-of-fact way in which Botticelli accepts this condescension, she dismisses him abruptly. In one week's time comes the word that she is dead "of a mysterious, quick fever, baffling even to the physicians." So fades the proud Venus from the memory of the artist, but never the Madonna-like face of the dead Simonetta as he last saw her lying upon her bier in the dim Cathedral. A hint of it appears and reappears henceforth in his work.

Santa Croce, dim in shadow, shutting out the fragrant sunshine,
Holds as in a moulded chalice one fair flower, passing lovely—

Simonetta of the springtime.

Lies she like a languid lily on her velvet-covered bier—

Faded flower, broken blossom, waxen-pale and sweet in death.

Lily-white and full-drooped lids,

Hyacinth the shadows under,

Snowdrop-fair the folded hands.

On the chill flags kneels adoring Sandro, lover of all beauty,

Whispering in tender awe:

"Like a proud, rich rose resplendent didst thou greet my ravished sense.

Stay! I cried in breathless wonder; Quick! my brush—and Venice glowed.

Gone the flush and paled the splendor, lily-white the full-drooped lids,

Hyacinth the shadows under,

Snowdrop-fair the folded hands.

But daffodils! oh daffodils! Still the glory of thy hair shines amidst

The dim cathedral

Halo-like, inimitable,

And round that lovely curvéd mouth there creeps a melancholy smile,

A tender, mystic, wistful smile which says thou knowest I am here."

To Simonetta, noble lady, lying there in incensed calm,

Thus spake Sandro Botticelli, young, obscure and scorned of Rome.

Rose he up and sought his palette, mixed his colors cool and clear

And the form of an immortal dawned upon canvas there.

Now in saint and now Madonna, through the years the sweet look glows,

Sandro's dream of Simonetta as the Mother with the Child—

Tender, chastened Simonetta,

Mystic, melancholy, mild.

Richmond, Va.

MARGARET CARY PRATT

BOOK REVIEWS

The Religious Thought of the Greeks from Homer to the Triumph of Christianity. By Clifford Herschel Moore. Cambridge, Harvard University Press, 1916. Pp. vii + 385. \$2.00.

In this book eight Lowell lectures are combined with material drawn from a course of lectures delivered before the Western Colleges with which Harvard University maintains an annual exchange. An historical account is given of the progress of Greek religious thought from Homer to Origen and Plotinus. There is no attempt to deal with origins or antiquities or anthropology and the recent technical and special treatises like those of Jane Harrison, Gilbert Murray, Ridgeway, Cornford, and others are not even mentioned in the bibliography. We have rather a humanistic and sober and well-balanced and non-technical discussion of the Greek ideas about the nature of the gods and the relations between gods and men, a philosophical and ethical rather than an anthropological treatment. Here one can find the essential facts about the religion of Homer and Hesiod, Orphism, Pythagoreanism, and the Mysteries, about the religious ideas of the poets of the sixth and fifth centuries, of Plato and Aristotle, about the later religious philosophies, the victory of Greece over Rome, the spread of the Oriental Religions over the whole Roman Empire, from Cilicia to Hadrian's Wall in Britain, and finally about Christianity and Paganism. In the earlier chapters we have a very readable account of Greek religion based mostly on the literature but with nothing specially original and with no evidence of epigraphical research; but the author seems to speak with more authority in the later chapters which deal with subjects on which

he has published many important articles. The description of the oriental religions, especially the mysteries of Isis with instructive quotations from Apuleius, of Mithras, of the Great Mother of the Gods, and Attis is especially interesting. In these mysteries as well as in the Eleusinian mysteries, one of the central ideas was a revelation of the divine to man. The idea that only the twice-born soul attains peace and salvation, the ideas of a resurrection, of purification and regeneration by means of the blood of a slain bull, of mystic union with the deity, of a sacred communion with consecrated cup and loaf, of the struggle between good and evil, and of immortality, all these ideas and others created a favorable environment for Christianity which Professor Moore calls another oriental religion, a new eastern mystery. In the last two chapters it is held that Christianity was hellenized and modified by later Greek philosophy and received a different form from that in the teachings of Jesus and was finally transformed into a Greek philosophy without losing, however, its own character.

The book is unusually free from errors of fact, though of course on many points, as for example in the treatment of Plato and Stoicism there would be a divergence of opinion among scholars.

DAVID M. ROBINSON

Johns Hopkins University

A History of Architecture. By Fiske Kimball and G. H. Edgell. New York, Harper & Bros., 1918, pp. 621, \$2.00.

This book deals chronologically, and in detail, with the main facts about the building operations of the western world from the earliest known time to

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the present day. It is an all-inclusive text book of such marked brevity in the treatment of specific subjects, each under its own paragraph heading, as almost to amount to a dictionary. It necessarily has the advantages and the disadvantages of such. And yet, impossible as it may sound from what has been said, it is a book which, in parts at least, goes far beyond the mere purveying of facts; in parts which are written with compelling charm. One such part is that which deals with Romanesque. This is likewise true of most of the chapter on Gothic which however, in its closing pages, due to over-condensation, becomes rather breathless reading.

The emphasis placed upon the importance of Byzantine architecture, considered intrinsically as well as a source of subsequent influence, from the sixth century on, is as essential as it is rare. In an equally trenchant manner the influence of English architecture in the formation of the Flamboyant of France is set forth. Perhaps, considering the sort of book intended, the almost complete omission of the subject of sculpture, in its relation to architecture, is logically justifiable. Yet in the medieval sections in particular this cannot fail to be a matter of regret for, written as they are, i. e., with both affection and understanding, one cannot but feel how well the subject would have been treated, not so much for its own sake as for the sake of that of which it is, and must be, as it always has been, so vitally important a part, namely, architecture.

In the editor's introduction we are told, "it has been the endeavor . . . to consider all the results of modern investigation and to summarize them as clearly as possible." It is then, to say the least, puzzling to find only this,

on the refinements, so-called, of Greek architecture, p. 82. "All these variations,"—curvature of horizontal and vertical members and of plan, and inclination of columns have been mentioned,—"sufficed to recognize in the most delicate way every possibility of finer organization, and to give the work of art something of the character of a living thing."

On page 49 it is said that "two systems of columnar forms, the Doric and the Ionic, were perfected. . . . When these forms came to be common property, their details were *not mingled*, but kept distinct, as recognized 'orders' ". Turning the page to 51 we find this, "Doric architecture and Ionic were at first distinct styles, and their subsequent *intermingling* should not obscure their separate origin and different fortunes." There is either confusion of expression or confusion of thought in respect to the important matter here dealt with. There are, too, a number of terms, or expressions, of frequent occurrence, not however peculiar to the book under discussion which need clear definition. Thus "Spatial forms," "forms of detail," and "spatial element" occurring on page 379, and "pure form," page 6 for example, and "spatial relationships," page 60. There is nothing inherently bad in these expressions but they are sure to create question in the reader's mind, especially the reader who is not familiar with architecture. We are reminded of Voltaire's well-known "it is first necessary to define terms."

The usefulness of this book would be greatly increased by a few maps. It is to be hoped that in future editions the quality of the illustrations will be improved. While some are clear and good, others are seriously blurred.

Univ. of Indiana

ALFRED M. BROOKS.

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The Study and Criticism of Italian Art. Third Series. By Bernhard Berenson. London: G. Bell and Sons, Ltd., 1916. Pp. x+155. \$3.25.

Mr. Berenson's last series of the Study and Criticism of Italian Art consists of an essay on Leonardo da Vinci and a half-dozen others on various Venetian painters. The first essay, occupying thirty-seven pages, represents a powerful, not to say vitriolic, attack on one of the world's most famous artists. The idols of the cinquecento have been tottering for some time. To the modern critic Raphael is chiefly insipid, Michelangelo a painter of meaningless contortions. Now Leonardo, in his mature period, takes his place as a wily, though labored, pervert. So sweeping a condemnation of an artist is startling, and doubly so when it is penned by a famous author who wrote, twenty years ago, that:

"All that Giotto and Masaccio had attained in the rendering of tactile values, all that Fra Angelico or Filippo Lippi had achieved in expression, all that Pollaiuolo had accomplished in movement, or Verrocchio in light and shade, Leonardo, without the faintest trace of that tentativeness, that painfulness of effort which characterized his immediate precursors, equalled or surpassed."

Such a change of opinion requires an explanation other than a mere reconsideration of the artist's works. Mr. Berenson explains his early enthusiastic impression of Leonardo's art on the ground that he was hypnotized by the rhetorical praise of four centuries, and ended by speaking with tongues to help his unbelief. This explanation is unsatisfactory. As a scholar Mr. Berenson has been too independent, as a critic his vision has been too untroubled, to permit so complete a *volte face*. One wonders if the present opinion is not as

much an unconscious revolt against the lovely vaporings of mid-Victorian criticism as an honest analysis of Leonardo's worth.

The proof of such a contention would lie in the author's method. He condemns Leonardo almost purely on the ground of what he himself has described as elements of "illustration", themselves of vastly inferior importance to the fundamental elements of "decoration" previously discovered so powerfully in the painter's work. Mr. Berenson describes his painful attempts to see in Mona Lisa all that Walter Pater saw, and ends by seeing "a foreigner with a look I could not fathom, watchful, sly, secure, with a smile of anticipated satisfaction and a pervading air of hostile superiority." The subjectivity of such criticism is as striking as in the case of Pater's. Neither critic gives us an honest description of the portrait, but both offer a highly imaginative and rhetorical exposition of its reaction on them, with much of the critic in the writing but little of Mona Lisa or Leonardo. Will nobody but Salomon Reinach ever accept the Mona Lisa for what it is: a piece of technical perfection and a thoroughly straight-forward portrait of a Florentine lady!

For the connoisseurs, the essay on Leonardo is important chiefly on account of the paintings attributed to the artist. In the past Mr. Berenson has denied a place in Leonardo's list to the Paris *Saint John*. This unpleasant painting he now restores to the artist, though without explanation. Similarly he gives Leonardo the Benois *Madonna*, in the Hermitage gallery, which he describes as "a young woman with a bald forehead and a puffed cheek, a toothless smile, bleary eyes, and a furrowed throat. The uncanny, anile ap-

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partition plays with a child who looks like a hollow mask fixed on inflated body and limbs." Not a word is said as to why such a work is attributed to the artist. Doubtless the author has his reasons, and there is good documentary evidence for the attribution, but it is not presented, and the reader is left in the dark as to why such a description of the picture is not immediate cause for its removal from the artist's authentic works. Surely the internal evidence seems stronger than the documentary. To most critics the older, limited list of Leonardo's works will commend itself more strongly than the new, expanded one. The essay is purely subjective, and shows an indifference to scientific criticism extraordinary in the author.

The remaining six essays form a striking contrast to the first. Being constructive rather than iconoclastic, brilliant rather than sensational, they will not attract nearly so much attention as the first, to which I have already allotted too great space. They are the products of the author's recent intensive study of the Venetian school, and in them the reader is taken completely into the writer's confidence. For instance, in the essay on the *Saint Justine* of the Valsecchi Collection in Milan, the method of the critic is revealed step by step as he removes the painting from the list of Alvise Vivarini's works and attributes it to Giovanni Bellini. The essay, like all the last six, is absolutely convincing, and takes a long step forward in Mr. Berenson's reconstruction and glorification of Bellini.

The book is well printed on good paper. It is fully and beautifully illustrated and, in these days of economy in the make-up of books, will be a delight to the book lover as well as to the lover of Italian painting.

G. H. E.

The Dwelling Houses of Charleston, South Carolina. By Alice R. Huger Smith and D. E. Huger Smith. Philadelphia and London: J. B. Lippincott Company, 1917. 124 illustrations. Pp. 387. \$6.00.

The books dealing with old Colonial mansions of different regions are many, but few are more delightful than and no other is so accurate and informing as "The Dwelling Houses of Charleston". The book is the product of an ideal collaboration, for one of the authors is an artist, already known for her picturesque drawings of the old Pringle house in Charleston, and the other is a seasoned historical worker, who does not shrink from any labor demanded by dusty ancient records. The authors, moreover, have drawn to their assistance others well fitted to supplement them in Mr. Albert Simons, who supplies architectural plans and measured details and Mr. St. Julien Melchers, whose admirable photographs are a great asset. Thus one finds in the volume a unique combination of solid historical fact, romantic local color, atmospheric sketches, and exact data for modern architectural design in the old spirit. The position of the authors themselves as members of one of the oldest and most distinguished Carolina families has made it possible for them to present the interiors of many houses unknown to other students.

The life of old Charleston revealed by the book is one so rich and genial as to astonish even those accustomed to think indulgently of the good old times. The dwelling houses, with their high fronts and long verandas, their rich gateways and delicate iron balconies, their quaint slave quarters, their richly carved mantels and moulded plaster ceilings, are redolent with the spirit of a time which nowhere lives again more really than in the pages of this book.

F.K.

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VOL. VII, No. 9

DECEMBER, 1918

ART AND ARCHAEOLOGY



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ART AND ARCHAEOLOGY

An Illustrated Bi-Monthly Magazine

PUBLISHED AT WASHINGTON, D.C., BY

THE ARCHAEOLOGICAL INSTITUTE OF AMERICA

(TITLE REGISTERED U.S. PATENT OFFICE)

VOLUME VII

NOVEMBER-DECEMBER, 1918

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AMERICAN ARCHAEOLOGY
NUMBER

EDITED BY

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"SUN ARROW"

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VOLUME VII

NOVEMBER-DECEMBER, 1918

NUMBER 9

PREHISTORIC TOWERS AND CASTLES OF THE SOUTHWEST¹

J. WALTER FEWKES

ONE aim of the student of the antiquities of the Southwest is to answer satisfactorily three questions: Who were the Cliff Dwellers? When and how long did they flourish? and, What became of them? In other words the archaeological student of a particular area is called upon to determine the condition and relationship of man's culture when he first entered that area, at what time he developed its peculiar character, when it reached its zenith, and when, declining, it ceased. In what form or geographical locality supposed survivals of this phase of growth still exist, and what condition of human culture preceded it in other areas most closely allied to its pristine condition, are problems connected with other culture subareas. At present these questions cannot be answered, decisive data being wanting; but we can

collect facts bearing on them and scientifically study the new material which may ultimately afford a solution of the problems involved.

The character of the prehistoric human population of the area considered in the following pages is a problem in the domain of the archaeologist, and may be discovered by archaeological methods of research. The population of this region left no recorded history; we do not know even the language of the people, but simply that they were unfamiliar with letters and destitute of hieroglyphic methods of transmitting their thoughts. There are but two methods of rehabilitating the past of this long-forgotten race: The objective material from which we can gather information of their culture are architectural and ceramic remains, and minor objects associated with them. The architectural material is of the finest character; for the buildings of this pre-

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Fig. 1. West Wing of Hovenweep Castle

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historic people were not surpassed by the products of any aboriginal tribe north of Mexico. The pottery belongs to the most ancient, often extinct types, antedating the more highly differentiated products of more modern epochs. The testimony of both architecture and ceramics indicates a people in an autochthonous condition, unmodified by acculturation of alien tribes. The object of this article is to discuss the structure of one type of prehistoric buildings confined to a limited area and to compare the various modifications of this type. The material upon which it is based was obtained in 1917 in field work for the Bureau of American Ethnology.

The situation of towers in caves, on mesa tops, on boulders, or at the bottoms of canyons is not regarded as important in a study of their morphology. The main thing is their structural characters, their external forms and annexed rooms. For convenience in study they are considered under five more or less artificial divisions.

1. *Simple towers of round, semicircular or rectangular ground plan without annexed rooms.*

Although towers are widely distributed in the Southwest there is no better locality in which to study their differences in form than in the Hovenweep district, Utah. Here the walls of the several types show exceptional preservation and excellent masonry. None of these, however, still have roofs or floors in place, although elsewhere the ends of roof beams project from the sides of piles of rock, evidently remains of towers. Rows of small openings in the standing walls show the position of former floors or roofs, and indicate that these buildings were often two or three stories high.

The stones of which towers are built exhibit both the excellence and the defects of aboriginal masonry. They are almost without exception artificially dressed, and their exposed surfaces are covered with pits, the markings of rude stone hammers. They were laid in horizontal courses, sometimes emblecton, often not tied or bonded, the masonry showing other defects of the aboriginal mason. The size of these stones varies at different heights; in some instances the lower courses were constructed of stones some of which might be classed as megaliths. The foundations were sometimes made of small flat slabs of rock, above which were laid courses of larger stones capped by smaller ones. Superficial incised figures no doubt formerly existed on their surfaces, but these, if present, have now become illegible. The masonry is not equally good in all sections of the walls.

The stones were laid in adobe mortar, some of which is now washed out, and the intervals between courses were chinked with spalls, many of which still remain in place, but the majority have fallen out, judging from their presence at the foot of the walls. The rooms within show signs of former plastering which has almost completely disappeared from the surface of the outer walls. Here and there the walls are pierced by small openings, irregularly arranged, probably formed by the omission of stones. These openings are easily distinguished from the holes for ends of floor beams, being as a rule round and lined with adobe plaster. Their directions are at all angles to the face of the walls. Larger openings, as rectangular doorways and windows, also occur. These have well-made stone lintels and thresholds, the latter sometimes slightly raised above the foundation, as in cliff-dwellers' door-



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Fig. 3. Twin Towers, Square Tower ("Ruin") Canyon



Photograph by J. Wisula

Fig. 4. D-shaped multi-chambered Tower near Littrell's Ranch. Yellow Jacket Canyon



Photograph by J. Wisula

Fig. 5. D-shaped Tower opposite Dawson Canyon. Yellow Jacket Canyon

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ways. These openings in a few instances have been filled in by masonry which rarely shows as good work as the original wall. The uprights and tops of many openings have been enlarged by mutilation of vandals or by natural destruction since the towers were deserted. T-shaped doorways, or those in which the lower part is narrower than the upper, occur in the walls of upper stories in several towers. The foundations were constructed on a solid base, whose surface was not leveled by cutting down the rock; in order to bring the foundation for the first course to a proper level flat stone slabs were introduced with no regularity. The angles of square and semicircular towers are plumb, their surfaces perpendicular, slanting slightly inward from base to top, and often showing a slight bulge or curve which adds to their picturesqueness. Whether this marked entasis was intentional with the builders was not determined. A settling of the walls, especially when the foundation walls were constructed on fallen boulders, has occasionally thrown walls once vertical several degrees out of plumb.

Both square and rectangular towers sometimes have their angles rounded, affording an easy gradation from an-



Fig. 2. Model of Hovenweep Castle

gular into oval, rounded, and semicircular forms. Many of the angular-walled or rectangular towers have two or more rooms annexed in such a way as to suggest a later addition (fig. 1).

In the case of multi-roomed, oval and D-shaped towers there is no evidence of secondary outside additions, as the external lines of the outer wall are regular. The semicircular tower in the west wing of Hovenweep Castle (fig. 2) shows evidences that the square room now found on its south side was constructed after the tower was built.

Two large buildings on the south rim of Square Tower Canyon, popularly called the Twin Towers (fig. 3), are good examples of towers with multiple rooms. The ground plan of the smaller one is horseshoe-shaped, with an entrance on the east or straight side; the larger has a like form, but the doorway is on the south. Both stand on a rock separated a few feet from the edge of the cliff. Their interiors are divided into a number of rooms by a median wall with cross partitions. Somewhat similar multi-chambered towers more regularly semicircular in form occur in Yellow Jacket Canyon, the typical one here figured (fig. 4) standing on a terrace of the canyon side, near the Littrell Ranch. The falling of the straight wall on its south side has revealed the partitions of rooms in its interior showing an arrangement not very unlike that of the larger of the Twin Towers of the Square Tower Canyon group. It is evident that these multi-chambered towers are morphologically unlike pueblos and cannot be classed as such, if we limit the term to buildings having a circular subterranean room with mural banquettes and pilasters, enclosed by rectangular rooms. Moreover, they have lateral entrances which are also foreign to the pure kiva type. While evidences of habitation are not wholly absent, their forms depart so radically from that of permanent dwellings that we may well doubt whether they were primarily constructed for domiciles.



Photograph by T. G. Lemmon

Fig. 6 West Wing of Hovenweep Castle



Photograph by J. Wirsula

Fig. 8. Horseshoe House, Hackberry Fork, Bridge Canyon



Courtesy of Denver and Rio Grande Railroad. G. L. Beam, Photographer

Fig. 7. Stronghold House, Square Tower Canyon

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Nearly opposite the mouth of Dawson Canyon, a tributary of the Yellow Jacket, there is a simple semicircular tower (fig. 5), accompanied by a circular depression on a terrace halfway down the side of the cliff. Scanty evidences of rectangular rooms occur in the neighborhood, but a pueblo of considerable size formerly stood on the edge of the canyon far above it. When towers are not united to pueblos the pueblo to which they belong is generally found not far away, showing that while they are not habitations they stand in intimate relationship to pueblos, whose inhabitants we have every reason to believe erected them.

2. *Simple towers of round, semicircular, or rectangular ground plan, with annexed rectangular rooms.*

The west wing of Hovenweep Castle (fig. 6) consists of a semicircular tower, attached to which are four large rooms, arranged in a series, all with massive walls, two or more stories high. This wing of the building is a good example of the second group of towers and illustrates a common form found in the Hovenweep and Yellow Jacket regions.

Stronghold House (fig. 7). The most conspicuous building of the Square Tower cluster is a tall tower mounted on an angular boulder near the north side. The fact that the upper surface of this boulder slopes at a comparatively sharp angle has not prevented the ancient builders from erecting a number of rectangular buildings united to this tower. The walls of the additions have now slid down the incline and fallen, leaving only their foundations, the majority of the stones being now strewn at the base of the cliff. Although towers and the rectangular buildings united to them often make a ruin of some size,

circular kivas are absent, on which account members of this group are not regarded as possessing structural elements of true pueblos.

3. *Towers of circular or semicircular form with concentric walls united by radiating partitions, forming compartments.*

This type of tower is well illustrated by Horseshoe House (fig. 8), situated in Hackberry Canyon, a spur of Bridge

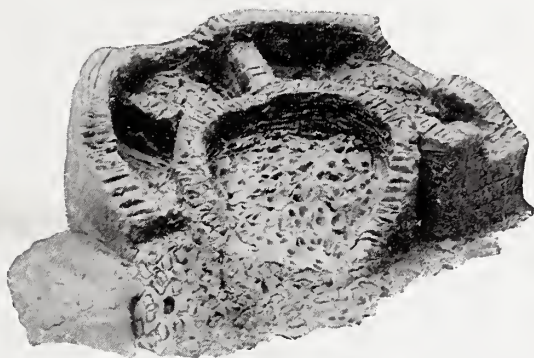


Fig. 9. Model of Horseshoe House

Canyon. The general arrangement of the central tower and compartments about it is shown in figure 9. This is probably the form of many towers now covered by circular piles of stone found widely distributed in the Yellow Jacket Canyon and its tributaries. While it is impossible to make out the original form of these buried buildings—whether round or semicircular—the fragments of a double wall and radial connecting partitions dividing the compartments can still be traced projecting above the surface of the mounds.

We sometimes find that the enclosed central, circular or semicircular area is so large that it could hardly be called a simple tower. Such an area suggests the plaza of a circular pueblo with concentric walls, sometimes numerous and connected by radiating partitions. A number of these circular mounds occur



Courtesy of Denver and Rio Grande Railroad - G. L. Beam, Photographer

Fig. 10. Unit Type House, Square Tower Canyon

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on tops of low hills in the immediate vicinity of Dolores, Colorado. Whether these circular ruins have enclosed kivas of the pure type in their peripheral rooms can not be made out on account of the dilapidated condition of the walls. Although none of these buildings have been excavated, the visible walls suggest forms of circular pueblos, like those that occur in the "central zone" from San Juan River to Zuñi Valley, and as far west as Fire House in Hopiland. It is interesting to note that the ruin mentioned by Fathers Escalante and Dominguez in 1776 belongs to this group.

4. *Circular rooms like Mesa Verde kivas enclosed by rectangular rooms.*

This is the pure type of pueblo architecture characteristic of the Mesa Verde and adjacent region, and when there is one circular room is the unit form or nucleus of that type.

The word tower is used with a good deal of latitude by writers and is sometimes applied to the buildings considered in this group. Some of the towers in groups previously considered, judged from their size, might better be called castles or houses for defence; others have been regarded as observatories and as habitations. The unit form of the pure type of pueblo, also regarded as a tower, is a combined kiva and habitation, morphologically speaking. The best example of a building of this character is Unit Type House (fig. 10), an instructive ruin situated in the Square Tower Canyon group.

The characters of the pure type of pueblo ruin were first made known in the author's description of Far View House on the Mesa Verde, a pueblo made up of four units consolidated. The centrally placed kiva is much larger than the others, indicating re-

peated enlargement of a smaller or more ancient form. In Unit Type House there is only one kiva embedded in a mass of rectangular rooms, imparting to the ruin a general rectangular outline, slightly modified by the presence of an annexed square room at one corner:



Fig. 11. Model of Unit Type House

Unit Type House (fig. 11) is situated on the edge of the canyon at the mouth of the north fork. The south wall of its kiva has broken down, but the stones that remain in place and those on the canyon talus show that the walls of the kiva were built of smaller, better shaped stones than those of the remaining rooms, and that the architectural details had the usual form. The kiva ventilator was probably situated on the south side, but its wall had fallen, and the deflector was broken, although its position, as also that of the fire-hole, can be readily recognized. There is a small triangular room communicating with the cavity of the kiva by an opening through the southeast wall (fig. 12).

The otherwise rectangular form of Unit Type House is modified by the addition of a rectangular room on the east side, where there was an entrance protected by a curved wall connecting the building with a heap of stones on a small boulder east of the ruin. Another ruin of the unit type is situated at Mitchell Spring, near Cortez. One house of the village was excavated by Dr. T. M. Prudden. There are others near Cross Canyon and one about five



Fig. 12 Kiva of Unit Type House

Photograph by T. G. Lemmon



Fig. 13. Hovenweep House, Square Tower ("Ruin") Canyon

Photograph by T. G. Lemmon

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miles south of Sandstone post office. Dr. Prudden found these had single circular kivas backed by rectangular rooms, but his excavations do not show that the kiva in these ruins was embedded in a cluster of united square rooms. It is not improbable that we have in these instances an earlier form of the pure type, or what Dr. Prudden called the unit type. It may be found later that his "unit type" always has the kiva enclosed in rectangular rooms, and not separated from them as his definition implies.

Unit Type House is structurally the simplest form or nucleus of a pure pueblo type, and when several similar units are consolidated into a compact body of rooms the result is a considerable pueblo. Far View House is made up of four of these units consolidated. The large villages of the Yellow Jacket and McElmo, as Goodman Point Ruin, will be found on dissection to be composed of a number of these unit types, each consolidated into rectangular blocks of buildings, two of which are 500 feet long and about half as wide, with many kivas. In the Upper House of Aztec Springs village five of these unit types may be recognized on the surface of this mound without excavation.

The intervals between pueblos of the pure type, which, taken together, form a cluster or village, cannot be called courts or streets; neither is such a cluster surrounded by a common circumvallation, as in a Gila Compound. Casa Grande is not structurally a pueblo like Far View House or any other pure pueblo. Villages of this kind ordinarily lie near some water supply—a spring or a common reservoir—but there is no uniformity in the distribution of the pueblos in the group, al-

though their relative positions are often determined by their sites.

These villages composed of several pueblos of the pure type represent a stage in development. Their complete union has not yet taken place; but in community houses like those of Chaco Canyon and that at Aztec, New Mexico, or elsewhere, a complete union of these pueblos has been effected. The same consolidation has taken place in large cliff dwellings like Cliff Palace on the Mesa Verde. A comparison of the external forms of these buildings is difficult on account of the varieties and differences in sites, but when the essential units are recognizable, they can be consolidated and, when compared, it will be seen that in their structural features they are identical.

5. *Towers united to Pueblos of the Pure Type.*

This group contains the most complicated architectural form reached in the highest development of pueblo architecture.

We find good examples of the union of tower and the pure pueblo in its simplest form in the Hovenweep district. Hovenweep House (fig. 13), the pueblo situated on the canyon rim at the head of "Ruin," or Square Tower Canyon, is architecturally composed of the union of the tower and pure pueblo type. There is a cliff house in the cliff below, as is often the case with towers.

The tower of Hovenweep House is semicircular in form with high walls of fine masonry still standing above the ruins of several rectangular rooms and circular depressions whose surrounding walls are more or less destroyed. Enough of the ground plan remains visible, however, to show that the kivas belong to the pure type, and that this ruin is structurally composed of

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characteristic buildings so constantly found in the Mesa Verde area, to the plan of which has been added a new architectural element, the tower.

A better preserved example of the modification in form by a combination of the towers and the pure type of pueblo is shown in an adjoining building, Hovenweep Castle, the east wing of which is a small pueblo of the pure type having two circular kivas separated by another tower and flanked on the north and south ends by rectangular buildings, the walls of which still stand very high. Other good examples of a pueblo ruin with annexed towers occur in Yellow Jacket Canyon, and notwithstanding their dilapidated condition can be recognized without difficulty.

The composite building formed by the union of the castellate and tower elements with the pueblo is characteristic of the most highly developed, possibly latest inhabited, form of villages, situated in the Montezuma Valley and the Yellow Jacket and its tributaries. We find a tower of the third group combined with a pueblo in the ruined village ("Triple Walled Tower") near Mud Spring at the head of McElmo, seven miles southwest of Cortez. In these cases the towers are combined with one of the largest pueblos of the village, but in a village near Mitchell Spring, three miles south of Cortez, the tower remained isolated, while at the Cannonball Ruin, near McElmo, the union of pueblo and numerous tower elements was so intimate that it is hard to separate these components.

Some of the largest cliff pueblos, as Cliff Palace, belong to this group and exhibit this same union of tower and pure pueblo elements, showing that it also reached the highest form of southwestern architecture. The presence of these architectural elements in the

structure of a cliff dwelling and their occurrence in combination in the larger pueblos of the Montezuma Valley villages tells in favor of the identity of prehistoric culture in these two localities.

Conclusions

The relatively large number of towers in localities no longer inhabited when white men entered the country as compared with their scarcity in the inhabited region would indicate that they belong to a prehistoric type and that the latter are survivals into historic times, but it is possible that the modern circular kiva may be a survivor in form of the ancient tower.

The pure pueblo type consists of architectural units, each unit being a circular sunken chamber which served as the sanctuary or kiva, embedded in rectangular rooms. The pure pueblo type exists singly or in multiple forms, isolated or united to others of its kind. A grouping of several pure pueblos in a cluster, the members of which are not united, is called a village. The ruined buildings at Aztec, New Mexico, or in the Chaco Canyon of the same state are formed by a still further consolidation of the houses constituting a village. They belong to the pure pueblo type and their builders were of the same culture as the prehistoric inhabitants of Mesa Verde.

The union of towers and castles with cliff pueblos in the Mesa Verde indicates the highest form of architecture attained by the American Indian north of Mexico, and shows an identity of culture of prehistoric pueblos and cliff homes. This culture reached its apogee and began to degenerate before the advent of the Europeans. The geographical locality in which it developed was the cradle of the historic pueblos.

Smithsonian Institution

EXCAVATIONS AT THE ZUÑI PUEBLO OF HAWIKUH IN 1917

F. W. HODGE

FROM both an archaeological and an historical point of view the site of the Zuñi pueblo of Hawikuh in western central New Mexico is one of the most interesting in the United States. For how long it was occupied before the Franciscan Fray Marcos de Niza saw it "from a mountain, whither I had ascended to view it," in 1539, may never be known, and it is even less likely that we shall be able to determine the age of a pueblo, if not two pueblos, that existed on the site before Hawikuh itself was built.

In this place we cannot detail the events that make Hawikuh so important historically. It is already well known that the Barbary negro Estevanico, the guide of Fray Marcos, was killed by the Zuñis of Hawikuh, or "Ahacus" as he called it, and that the frayle himself had only a distant view of the town, "the houses of which are built in order, as the Indians told me, all made of stone of divers stories, and flat roofs." Hawikuh was the first of the Seven Cities of Cibola to be seen in 1540 by Francisco Vazquez Coronado, who with the vanguard of his remarkable army stormed and captured the place when its inhabitants threatened resistance to the first white men they had ever seen, but not before the adelantado almost lost his life in the effort. It was from Hawikuh that Fray Juan de Padilla and Pedro Tobar set out for the Hopi villages, and whence Cárdenas started on his journey of discovery of the Grand Cañon of the Colorado; and it was from the same place, named Granada by Coronado, that the general

wrote his letter to the Viceroy Mendoza on August 3, 1540, which gives important information respecting the inhabitants and their arts and customs, much of which was verified by our archaeological researches.

Hawikuh was visited likewise by Antonio de Espejo in 1583, by Juan de Oñate in 1598 and 1604, and by other early Spanish explorers. In 1629 it became the seat of a Franciscan mission, an adobe church of considerable size being built about this time, but only an earthen mound now marks the scene of this early effort to Christianize the Zuñi people. By this time, however, the decline of the village seems to have been well under way, for it consisted of only 110 houses, whereas when Coronado visited Hawikuh, nearly ninety years before, it contained almost twice as many, for he wrote: "In this place where I am now lodged there are perhaps 200 houses, all surrounded by a wall, and it seems to me that with the other houses, which are not so surrounded, there might be altogether 500 families." In 1670 the pueblo was raided by Apache warriors and many of the inhabitants were killed or carried away into captivity, so that Hawikuh was abandoned from that time and its walls soon fell to decay or were covered by the drifted sands from the surrounding valley (fig. 1).

The opportunity for commencing the excavation of Hawikuh was afforded in May, 1917, when a joint expedition of the Museum of the American Indian, Heye Foundation, of New York, and the Bureau of American Ethnology of

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FIG. 1. Remains of the walls of Hawikuh on the summit of the elevation on which it was built. This view does not show half of the ruin

the Smithsonian Institution at Washington, was organized through the generous patronage of Harmon W. Hendricks, Esq., of New York. The work was under the immediate charge of the writer, assisted by Mr. Alanson Skinner and Mr. E. F. Coffin of the Museum of the American Indian.

The pueblo was built on the southern tongue of a mesa that rises from the valley of Ojo Caliente and which gradually spreads out to the north in such manner as here to lose its mesa-like aspect, merging into the more or less elevated country in that direction. Thus, when seen by Fray Marcos, Hawikuh had the appearance of being situated "on a plain at the foot of a round hill," and indeed from the south or

southwest, from which direction the frayle must have viewed the village, the site has that appearance.

The ruins of this village command the interest of archaeology from the fact that, having been occupied from prehistoric times until well within the historic period, it is believed to afford an opportunity of determining the extent of the effect of the first contact of the Zuñi tribe with civilization, and this belief was substantiated by the results of the excavations, although only a comparatively small portion of the site was uncovered during this first field season.

Aside from a limited amount of test digging in the houses (the walls of which were found to be of very good stone



FIG. 2. A section of the refuse. Most of the white strata consist of ashes, and clean fine sand blown from the valley during the spring storms. It is in this refuse that the burials were made



FIG. 3. Rooms of houses abandoned and covered with about 15 feet of refuse and drift sand before the last houses of Hawikuh were built on the summit

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masonry, still standing from six to nine feet in height), the excavations were confined to the great refuse heap that covers the western side of the elevation on which the ruins are situated, the maximum height of the hillock being 60 feet above the eastern valley. It was believed that this refuse would be found to follow the configuration of a gradual slope, but this proved not to be the case, for the farther the excavation was carried toward the ruined walls on the summit, the deeper the refuse was found to be, and continuous work for nearly three months in this direction failed to reach a natural slope or escarpment (fig. 3).

The removal of the refuse, which had reached a depth of fifteen feet when the work was suspended for the season, brought to light many features of interest, for, as was expected from the character of the surface soil, this great deposit of *débris*, consisting largely of ash and other refuse from the dwellings, interspersed with quantities of broken pottery and other artifacts, strata of drift sand, building refuse, etc., formed one of the cemeteries of the pueblo, or, one might say, the western area of a single great cemetery that surrounded the pueblo which, with its appurtenances, covers an area of approximately fifteen acres. Excavation of perhaps a fifth of the cemetery area resulted in uncovering 237 graves.

Excavation had not proceeded very far before remains of walls of dwellings much older than those of historic Hawikuh were encountered on the floor of the original surface, fifteen feet below the maximum deposit of refuse; yet as the work progressed it was found that these walls had been built over and across the walls of other and more ancient houses that had been erected, occupied, abandoned, and filled in to

afford space for the construction of the dwellings which in turn preceded Hawikuh probably by many generations. The masonry of these earlier structures, on the whole (fig. 3), was much cruder than that of Hawikuh proper; but if allowance be made for disturbance caused by the burial of the dead through several generations, which intruded more or less comparatively recent pottery in the lower levels, the earthenware of the earliest inhabitants of the site is of finer quality and of finer decoration than that manufactured by the historic Hawikuh people not long before the abandonment of their settlement.

The most characteristic of this earliest ware consists of bowls of rich red or red-orange ware, with a well executed geometric design in black glaze on the inside and a simple white non-glaze geometric design on the outside; but, as above intimated, scattered sherds of practically every variety of earthenware found throughout the refuse were unearthed on and immediately above the floors of the ancient houses referred to.

As mentioned, little excavation in the houses of Hawikuh proper has been conducted, consequently satisfactory comparison of these relatively recent (although still probably prehistoric) dwellings with those known to be very old can not yet be made, and for the same reason conclusions can not yet be reached respecting many of the customs of the inhabitants of the site at varying periods. It may be said, however, that the earliest occupants buried their dead on and beneath the floors and under the walls of their houses (which not improbably were then abandoned), as well as interred them beyond the walls (figs. 4), without regard to orientation; vessels or other objects were

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FIG. 4. A "pre-Hawikuh" burial on the bottom of the refuse heap, the skull resting on stone *in situ*. This is one of the very few oldest burials accompanied with earthenware vessels

rarely placed with the dead; the remains were often partly dismembered, either before or after primary burial, skeletons being found with an arm or a leg, or both arms and legs, or with the skull missing while many feet away, dissociated and without accompaniment, were lesser parts of skeletons—long-bones, a single skull or part of a skull—certainly not due to accidental disturbance. In one instance the bones of one of these ancient burials had been broken to pieces prior to interment.

The burials of the Hawikuh people (if we may so distinguish them from the "pre-Hawikuh" inhabitants referred to) were quite distinctive, however, even if the depth of interment did not afford a clue to their comparative recency; for usually the body, fully clothed, was deposited on matting or on a layer of bark, or both, with the head directed eastwardly and accompanied with one to a dozen earthenware vessels (generally broken in sacrifice), quantities of food, either in earthenware vessels or in baskets, or cast promiscuously in the grave, and the personal belongings of the dead (figs. 5, 6). These latter usually consisted, in the case of women, of weaving apparatus, implements and raw materials for the manufacture of basketry and pottery (as well, of course, as the pottery objects themselves), gourd dippers, metates and manos, bread-baking slabs, head-rests for pottery, floor and hair brushes, prayer-sticks, and articles of personal adornment; in the case of men implements of war and the chase (bows and arrows, clubs, etc.), "medicine" objects (fetishes, prayer-sticks, sacred paint of a variety of colors, pipes, concretions, arrowpoints), and other articles evidently of a ceremonial function, especially those which accompanied the remains of men recognized by our Zuñi laborers as members of the *Apihlanshiwani*, or Priesthood of the Bow. Sometimes three or four baskets of food were placed or thrown on the body, covering it almost from head to foot (fig. 5). The food, so far as determinable, consisted of corn that evidently had been boiled on the cob, squash, piñon nuts, beans, and the flesh of small mammals, if we may judge by their bones; but masses of food of indeterminate character were also found in graves.

Objects of personal adornment con-



FIG. 5. A burial with a sacrificial bowl and with the upper part covered with baskets and corn cobs. Note the prayer sticks at the pelvis. Sometimes as much as a bushel of corn was deposited with the dead

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FIG. 6. The burial of a woman whose grave is partly outlined with metates, or grinding stones, almost filled between with household pottery

sist of combs of thin carved wood, with squarish body from which a number of long tines project; the body of the comb was incrustated closely and beautifully with turquoise and jet mosaic, (fig. 10), in three specimens sufficiently well preserved to permit repair; in each of these examples a band of mosaic likewise ornaments the back of the body. Such combs, of which five were found in varying stages of decay, were mentioned by Coronado in 1540, as also were similarly incrustated square ear-

pendants, of which two were found.¹

Shell, stone and turquoise beads and pendants, a tortoise-shell pendant, and beads of juniper seeds, were among the personal ornaments found with skeletons, one necklace of seed beads consisting of many strands still in place. Finger rings made of a part of the seed-pod of the *Martynia* were found with skeletons of females, and wrist-guards of slender bone tubes at the forearms of men; necklaces of smaller bone tubes were favorite ornaments of both sexes. A beautifully incised arm-band of thin bone was among the finest of the objects of this material recovered.

The pottery found with the dead consists of a great variety in form, decoration, and color. Jars and bowls predominate, of course. What is believed to be the oldest and finest type of pottery has already been mentioned, not that many fine vessels were not found with the more recent interments, but the glazed decoration of the latter was not so expertly applied; the lines are usually very coarse and irregular owing to lack of control which caused the pigment to "run", the decoration consequently being usually crude; the strictly geometrical patterns of old now made way for life forms (the weasel, plumed serpent, eagle, butterfly, tadpole, maize-plant, etc.), and the color of the glaze decoration is green, brown, black, and red. Noteworthy among

¹"I send you a cow [bison] skin, some turquoises, and two earrings of the same, and fifteen of the Indian combs, and some plates decorated with these turquoises, and two baskets made of wicker, of which the Indians have a large supply. I also send two rolls, such as the women usually wear on their heads when they bring water from the spring, And lastly I send you samples of the weapons with which the natives of this country fight, a shield, a hammer, a bow with some arrows, among which there are two with bone points, the like of which have never been seen,"—*Coronado to Mendoza*, Granada-Hawikuh, August 3, 1540. Specimens of all these objects with the exception of the "cow" skin, the turquoise "plates", and the shields, were found in the excavations.

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the earthenware objects is a bird effigy pipe with eyes of obsidian (fig. 7), found with the remains of a warrior; other pipes, of both pottery and stone, are of the tubular kind common to the Pueblo region. Earthenware bells of the usual tinkler shape were found, although they are not common. Numerous handles of pottery dippers were encountered at varying depths and especially at the maximum depth; but few dipper-bowls were found, and only two earthenware dippers in association with burials, one of these being little more than a toy (fig. 4). Possibly we may explain this peculiarity by the fact that the "pre-Hawikuh" people placed few ceramic objects of any kind with the dead, while the more recent Hawikuhians substituted the convenient gourd for the more cumbersome and more easily broken pottery ladle. This practically presupposes the Hawikuhians acquired gourds within later times, but still before the coming of the Spaniards. Definite answer to the question may be forthcoming when the dwellings on the summit and slopes of the hill are uncovered.

Another interesting fact is the great paucity of bone implements in the graves, notwithstanding the everyday use to which objects of this material were put and the large number of awls, pins, needles (both with and without eyes), gouges, chisels, whistles, etc., found in the refuse, which aggregated not far from 1,800 specimens. One of these objects, of gouge form, has the head incised to represent the Shumaikoli personage of Zuñi myth and religion, and was not unlikely used to scarify the body of novitiates; another, more awl-like, bears the carved head of a mountain goat or sheep. Considering the number found, awls or punches of antler were more commonly

recovered from graves than were bone tools of this type. A couple of antler arrowpoints, evidently of the kind to which Coronado called attention as having been seen by him at Hawikuh, form an interesting part of the collection.

There was a paucity of stone implements in the western cemetery, although some excellent specimens of this material were unearthed. Among the



FIG. 7. Earthenware smoking pipe in the form of a bird. The eyes are of obsidian

finer objects of stone are two knives, one with a wooden handle, the other with a fragment of a handle probably of deerskin; a perfectly spherical war-club head in which the decaying wooden handle was still inserted and in preservable condition; several grooved stone axes, including one of unusual size which accompanied a burial almost near the surface; a halberd-like stone object with serrate edges and quillon-like projections near the base (fig. 8), which hardly was suited to any utilitarian purpose; numerous arrowpoints of chalcidony, obsidian, etc., several lots of which formed part of the equipment of medicine-men or warriors, and others that had been attached to reed shafts of which several were too greatly decayed for preservation. Lesser objects such as pipes, fetishes, beads, pendants, and the almost universal arrowshaft

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FIG. 8. Halberd-like stone baton, evidently designed for ceremonial use

smoothers, of which there are some excellent examples, are too numerous and varied for description at this time.

Objects of wood were fairly numerous, but naturally were difficult to preserve; yet specimens of bows, arrows, an excellent war-club of the potato-masher type, typical of the Zuñi Priesthood of the Bow, as well as a model in miniature of the same form; prayer-sticks, loom frames and batten knives, were recovered. Some of the prayer-sticks and arrowshafts exhibit the remains of the cord or sinew wrapping.

The story of the full effect of the first Spanish contact on the Zuñis of Hawikuh cannot yet be told, but the evidence derived from the investigation thus far conducted is negative in character. As was expected at the outset, objects of European provenience were encountered both in the refuse and in the graves, and indeed near the floor of one of the few Hawikuh houses uncovered on the hilltop, about eight feet below the surface, half of a pair of scissors was recovered. The intrusive objects found in the cemetery consist of iron nails and shapeless pieces of iron, a copper or brass buckle and fragments of like material, and a small Catholic medal of bronze or brass, found at the neck of a child buried slightly beneath the surface, obviously a relic of mission times. Pieces of brown bottle-glass

and small fragments of decorated porcelain were found both on the surface and in the shallower digging. A few glass beads, such as are almost invariably found on historic sites, complete the store of foreign objects which the excavations have revealed thus far. The maximum depth at which a European object was found was seven feet.

Altogether there is no evidence that the culture of the Zuñi people was materially affected by their contact with the Spaniards during the period of 130 years from the time Hawikuh was first visited until its abandonment; certainly the investigations at Hawikuh thus far show no more than a dim reflection of such contact. The ceramic designs, so far as our meager studies have gone, reveal no Spanish influence; indeed there is reason to believe that the art of applying glaze decoration was already in its decadence before the Spanish advent. Objects of stone, wood, and bone had not given way to those of metal to any extent even at the time of the abandonment of Hawikuh; indeed, after the Spaniards had made their appearance, perhaps while the mission was in active operation, metal was so scarce at Hawikuh as to have been regarded by one individual, at least, as a sacred substance, as attested by a fragment of corroded iron which formed part of the paraphernalia of a medicine-man, which in

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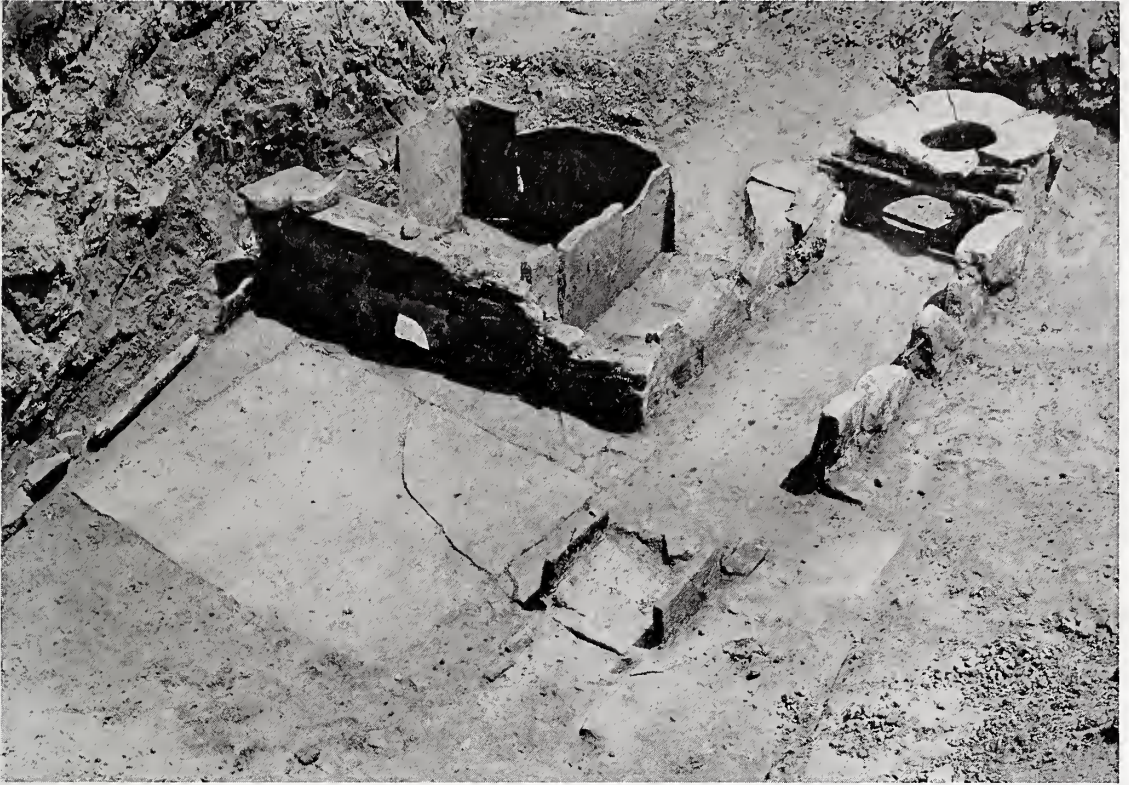


FIG. 9. A problematical structure on the very floor of the refuse heap, 15 feet beneath the surface. The box-like compartment had been roofed and it may have been built for confining rattlesnakes. Note the stone floor, and the fire-place containing ashes

addition consisted of concretions, arrow-points, and sacred paint. The finding of two simple iron awls with hollow bone handles among the hundreds of awls made entirely of bone is hardly sufficient to warrant altering this view, especially as a prototype of these objects was made by thrusting a bone point in a bird-bone handle.

The garments of the Hawikuhians consisted of woven cotton (which they probably procured by trade with the Hopi),¹ a wool-like fabric, and skins, but the study of the collection has not

¹"They do not raise cotton because the country is very cold, but they wear mantles, as may be seen by the exhibit which I send. It is also true that some cotton thread was found in their houses."—*Coronado to Mendoza*, Granada-Hawikuh, August 3, 1540.

yet proceeded far enough to enable exact identification. The hair of the men was knotted and tied behind as it is to-day, and the loose hair was held in place with a narrow head-band of native weave. They cultivated corn, beans, squashes, and gourds, and gathered piñon and other seeds for food as at present. Game animals were no doubt abundant in the neighboring mountains when Hawikuh was inhabited, if one may judge by the quantities of bones of deer, bear, prairie-dog, gopher, woodrat, and various birds found in the refuse. Several small mammals are still abundant in the surrounding plains and mesas, notwithstanding the proximity of the Zuñi sum-

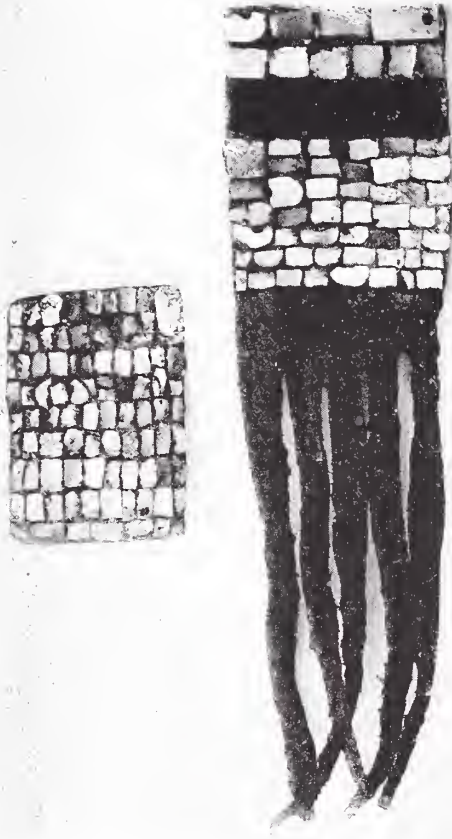


FIG. 10. Wooden hair comb of wood incrustated with turquoise and a band of jet, and a quadrangular ear pendant of turquoise mosaic

mer village of Ojo Caliente.¹ Turkeys were raised and eagles were kept in captivity for their reathers as at Zuñi today,² and there is evidence dating from early in the seventeenth century that the Zuñis kept rattlesnakes in wooden enclosures in order that their

¹ "There are not many birds, probably because of the cold, and because there are no mountains near . . . The food which they eat in this country is corn, of which they have a great abundance, and beans and venison, which they probably eat (although they say that they do not), because we found many skins of deer and hares and rabbits. . . ."—*Coronado to Mendoza*, Granada-Hawikuh, August 3, 1540.

² "We found fowls, but only a few, and yet there are some. The Indians tell me that they do not eat these in any of the seven villages, but they keep them merely for the sake of procuring the feathers."—*Ibid.*

venom might be used for poisoning arrows. Possibly the structure illustrated in fig. 9 may have served a similar purpose. An interesting discovery was the unearthing, in the western cemetery, of the shell fragments of a turkey's egg with the bones of the embryo within, accompanied with a food bowl. Two full-grown eagles were similarly buried and had a similar accompaniment. Skeletons of domestic puppies were frequently encountered in the cemetery. In the present stage of our knowledge it is not possible to determine the full significance of the finding of incinerated human remains deposited in earthenware vessels, recovered during prospecting work in the eastern and southern refuse heaps of Hawikuh, and in two cases in association with normal burials uncovered during the systematic excavation of the western cemetery. Disposal of the dead in this manner is not surprising, however, as like instances have been noted in the Southwest, notably in the Gila drainage of southern Arizona, where normal extended burials in houses, and urn burials of incinerated remains about the margins of refuse heaps ("pyral mounds", as Cushing terms them), occur in association with the same ruins and the same culture. Indeed Castañeda, the chronicler of Coronado's expedition, says of the natives of Cibola that "they burn their dead, and throw the implements used in their work into the fire with the bodies."³

It has been said that the pottery of Hawikuh exhibits a retrogression in the

³ Excavation of the northern cemetery of the ruin in the summer of 1918 revealed many more burials of incinerated remains. These had been deposited in jars covered with bowls in small, shallow pits dug beneath the original surface, in prehistoric times, before this great refuse heap was formed. In no instance do the incinerary vessels bear glazed decoration and in practically every case the vessels had been "killed" by puncturing the bottom.

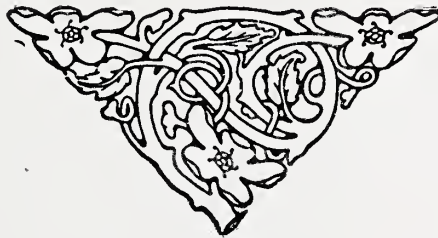
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refinement of its pictography from the earliest period of the occupancy of the site until its abandonment in the latter half of the seventeenth century, and if we may accept the statements of the Spanish chroniclers at their face value, rather than as haphazard guesses, the settlement itself had declined from a pueblo of 200 houses in 1540 to one of 110 houses in 1604. While much remains to be done before definite conclusions regarding the growth and decline of the village can be reached, it is certain that the eastern part of the pueblo is the oldest, or at least the eastern houses are older than the western, for before the latter tier of dwellings was constructed the area on which their foundations stand was the dump-ground for the eastern houses. Not only was this

artificial base shown by the excavations, but débris of building, in one instance exceeding twenty feet in length by three feet in maximum thickness, was found midway in the depth of the refuse heap forming the western cemetery, showing quite clearly that buildings were in process of erection after the refuse had reached a depth of about seven feet.

Although the study of the archaeology of Hawikuh has been barely commenced, the results of last season's work give promise of a material addition to our knowledge of an important phase of Pueblo culture, and it is hoped will ultimately open the way to the solution of related problems in Southwestern archaeology.

*Museum of the American Indian, Heye Foundation
New York City*



THE CLIFF DWELLERS

ROSE HENDERSON

YOU must have loved the sunrise, starlight above
tall pines, and sea-blue skies.

You climbed up to your houses, and you knew
the gleaming paths across the yellow plains.

Along the mesa edge you built your fires, beat back
your foes, and danced wild, joyous orgies in the dim,
hushed night.

You knew the sound of plunging waters when the tor-
rent leaped the echoing gorge.

You heard the gentle rasping of the cactus when south
winds crept past your canyon walls.

You dared the vastness and the solitude; loved, hated,
worshipped in your citadel.

I touch your pictured stones, walk your small city with
its myriad broken cells, and I believe I know you just
a little as you were,

Here with your glowing skies, your valley gardens and
your desert sands.



SURGERY AMONG THE ANCIENT PERUVIANS

GEORGE GRANT MACCURDY

OUR knowledge of prehistoric surgery is limited to operations that affected the bony tissue. The osseous remains of paleolithic man thus far brought to light are relatively few in number; hence the small chance of discovering traces of paleolithic surgical operations even if these existed. On the other hand there is abundant evidence that neolithic man practised surgery with a considerable degree of skill and success. One of the best known and most remarkable of neolithic surgical operations was trepanation. It can be traced without a break from modern surgical practice back at least to early neolithic times and to a race closely akin to the paleolithic hunters of western Europe. Its great antiquity is matched also by the boldness which led to its inception. The hardihood of the first attempt could scarcely have found sufficient basis in a knowledge of cephalic anatomy, and yet those who deposited their dead in communal sepulchres must have been more or less familiar with the human skull. Given, however, a great emergency, this slight familiarity might have contributed toward a steadiness of nerve not otherwise attainable. The first cases might well have been victims of accident or violence.

The neolithic operator did not distinguish between epilepsy and convulsions common to childhood. The failures to cure epileptic cases by means of trepanation would be offset by the cases of childhood convulsions, which would be out-grown. The practice would thus be justified and become fixed. In time special virtues might be attributed to crania that had been trephined. The aperture through which the Spirit es-

caped would come to possess supernatural qualities; from its borders would be (in fact were) cut bone amulets to be worn by those who would escape similar maladies. In time also might incomplete trepanation, *i. e.*, the removal of the external table, be substituted for the more serious operation involving the entire thickness of the cranial case.

That flint implements were wholly adequate for the operation was demonstrated by Broca,¹ who by means of a paleolithic chipped flint from the cave of Cro-Magnon (Dordogne), trephined the skull of a two-months-old dog. The operation, which was by the scraping process, lasted about eight minutes; during this time the dura mater was laid bare over an area as large as a 20 centime piece. Broca was able also to satisfy himself that scraping subjected the outer cerebral membrane to less danger than any other trephining process. The dog did not even have a temperature following the operation and the wound healed promptly, this despite the fact that the flint was of great antiquity and somewhat dulled instead of possessing the keen edge produced by a fresh fracture of freshly quarried flint.

It is not strange that even the best authorities should have confounded, for a time at least, cases of prehistoric trephining with openings, which might have been the direct result of wounds, or of pathological conditions. Again some openings in the cranium are known to be congenital.² To the latter category belong the abnormally large

¹ Bull. Soc. d'anthrop. de Paris, 1877, p. 400.

²Broca, Bull. Soc. d'anthrop. de Paris, 1875, 192-198 and 326-336.



Photo No. 9505. Cat. No. 32. Plate I, fig. 1



Photo No. 9506. Cat. No. 47. Plate I, fig. 2



Photo No. 9512. Cat. No. 632. Plate II, fig. 1



Photo No. 9511. Cat. No. 632. Plate II, fig. 2

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parietal foramina, and openings due to cerebral hernia. But their position and the nature of their margins make them easily distinguishable from trepanation. Pathologic openings in the skull are produced on the one hand by intra or extra-cranial tumors, that invade and destroy the bony tissue; on the other hand by a disease of the bone itself. The former need not be confused with trepanation because the margins cannot cicatrize. In the latter, although cicatrization is possible, the diseased condition of the bone extends beyond the margin of the perforation.

Traumatic openings would be the most difficult of all to distinguish from trepanation, because there might be complete cicatrization of the margins and at the same time complete integrity of the adjoining bony tissue. Hence the appearance of a key specimen was necessary in order that the scientific world might grasp the fact of prehistoric trephining.

It remained for a noted American archaeologist, E. G. Squier, to produce the key specimen. In examining the important collection at the palatial residence of Señora Zentino, of Cuzco, Squier's attention was attracted by a skull from a pre-Columbian Inca cemetery in the Yucay valley, twenty-four miles east of Cuzco, the cemetery being within a mile of the "Baths of the Incas". This skull¹ was given by his hostess to Squier, who later submitted it to Broca. The latter immediately recognized the skull as a case of trepanation,² for the simple reason that the opening could not have been due to any other procedure.

The aperture is rectangular and produced by means of two pairs of parallel incisions, one pair at right angles to the other. Since the incisions extended in all directions beyond the corners of the opening, this method necessitated the removal of relatively much more periosteum than would be required in the more complex circular operations. Curiously enough Broca failed to profit fully by the lesson of this case from Peru; for it was not until several years later that he recognized as actual cases of trepanation, the prehistoric examples already found in France.

Perhaps in no other part of the world was prehistoric trepanation more in vogue than in Peru. The geographic distribution of the practice in Peru is quite general. In the Muñiz collection described by McGee³ comprising a total of nineteen trephined crania, fourteen (eleven being from the province of Huarochiri) were from west central Peru and the more arid piedmont and coastal region, while five were found in the vicinity of Cuzco. These were culled from a collection of 1,000 skulls.

Dr. Julio C. Tello⁴ figures twenty-four trephined skulls of the ancient Yauyos who occupied the same general region as the Huarochiris. It was this region in the foothills to the east of Lima that furnishes eleven of the trephined crania in the Muñiz collection. Tello states that some 10,000 crania and mummies were taken from the caverns and low stone structures (*chaukallas*) of the locality in question. A part of this great collection now belongs to the Warren Museum of the

³ Manuel A. Muñiz and W J McGee. Primitive Trephining in Peru. 16th an. rept., Bur. Amer. Ethnol., 11-72, Washington, 1897.

⁴ Prehistoric trephining among the Yauyos of Peru, Proc. Intern. Congr. of Americanists. Part 1, 75-83. London, 1913.

¹ Now in the American Museum of Natural History.

² Cas singulier de trépanation chez les Incas. Bull. Soc. d'anthr. op. de Paris, 1867, p. 403.

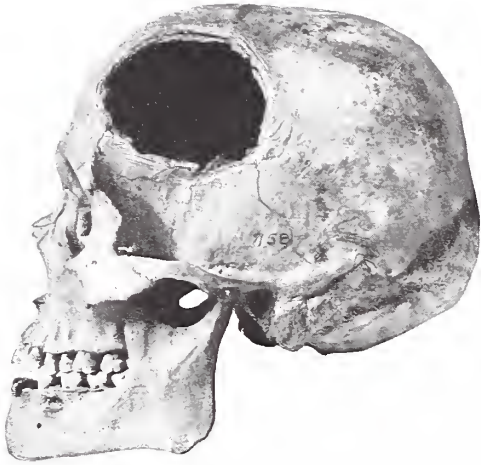


Photo No. 9516. Cat. No. 758. Plate III, fig. 1



Photo No. 9517. Cat. No. 790. Plate III, fig. 2



Photo No. 9524. Cat. No. 628. Plate IV, fig. 1



Photo No. 9523. Cat. No. 628. Plate IV, fig. 2

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Harvard Medical School. In this zone the Aymara language has not yet even been wholly supplanted by the Quichua language, which surrounds it "and which the Incas made every effort to spread."

In the Tello collection there are seven pronounced examples of the rectilinear mode of operation, as typified in the Squier specimen previously described. In the Muñiz collection there are five such examples, four being from Huarochiri, which might therefore be looked upon as a center for this primitive type of operation.

McGee and Tello differ as to the motives which led the ancient Peruvians to practice trepanation. According to McGee there are suggestions of therapeutic treatment in a few of the crania; but stronger indications that, even in these cases, the operations were primarily thaumaturgic, while, in the great majority of cases, the operations can only be interpreted as wholly thaumaturgic. Moreover he minimized the skill of the practitioner and believed the percentage of successful operations to be very low.

On the other hand Tello concludes that trepanation was preëminently a therapeutic measure employed in cases of: (1) an antecedent fracture, (2) a simple traumatism of the cranium which denuded the periosteum, (3) a circumscribed periostitis or osteoperiostitis, perhaps also of traumatic origin, (4) lesions, probably of a syphilitic nature. He was also impressed by the skill of the operator as well as by the degree of success attained. In the Yale Peruvian collection about to be described there is evidence in support of the views of both McGee and Tello.

During the expeditions of 1914 and 1915, under the auspices of Yale University and the National Geographic

Society, a series of human crania and mummies to the number of 339 (fragmentary specimens included) was gathered from caverns in the highlands northwest of Cuzco. With one exception (Yanamanchi) the localities are all in the drainage basin of the Urubamba river. The localities in the order of yield are: Paucarcancha 192, Patallacta (Qquente) 90, Torontoy 30, Huata 17, Yanamanchi and Sillque 4 each, Huispan 1, and Huarococondo 1. At the request of Professor Hiram Bingham, Director of the expeditions, the author has undertaken a detailed study of these collections. From Paucarcancha by way of Patallacta to Torontoy (the three chief sites) is about five miles; from Torontoy and Yanamanchi on the extreme northwest to Huarococondo, the most distant site on the southeast is not over forty miles; Machu Picchu, explored by an earlier Yale Peruvian expedition (1912) is not over eight miles in a straight line to the northwest of Torontoy; so that the entire area may be looked upon as an ethnic unity at the time when these caverns were made use of by the ancient inhabitants of the region. The stock is apparently the same as that which left their remains in the caves and *chawkallas* of the provinces of Yauyos and Huarochiri.

While the examples described by McGee and Tello have many points in common with those in the Yale Peruvian collection, one is struck by the complete absence, in the latter, of trepanations by means of two pairs of parallel straight incisions. As in all collections of the kind it has been (in this one) practically impossible to distinguish in certain cases between trepanations on the one hand and scars or artificial apertures in the cranium due to other causes on the other. We shall begin, therefore, with undoubted



[Photo No. 9531. Cat. No. 877. Plate V, fig. 1



Photo No. 9530. Cat. No. 877. Plate V, fig. 2

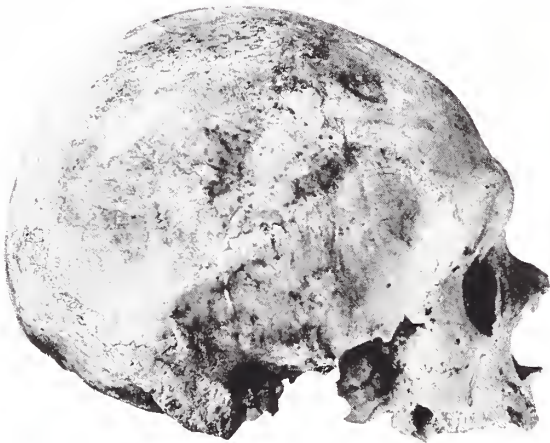


Photo No. 9535. Cat. No. 24. Plate VI, fig. 1



Photo No. 9537. Cat. No. 26. Plate VI, fig. 2

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cases that still bear distinct marks of the surgeon's instrument and pass by degrees to the doubtful cases. The relatively high percentage of examples in which the brain case has been attacked in one way or another leads one to the conclusion that whether in sickness or in health, in peace or in war, the ancient Peruvians of the highlands were a cephalocentric race.

The first example is that of a female about twenty-four years of age from Paucarcancha (pl. I, fig. 1). There is a crudely cut circular opening nearly midway between the sagittal suture and the left parietal eminence. Marks of the primitive instrument are distinctly visible on the surface of the bone along and near the margin. The cranial wall is very thick (nearly 7 mm.). The surrounding bone was in a perfectly healthy state. No radiating fissures are visible; but there is a distinct fissure in the plane of the diploe. The operation was evidently to relieve the effects of a severe blow and was followed by the death of the victim before the healing process had become manifest in the bone. The blow of itself might have been fatal. The fact that the patient did not survive is no reflection, therefore, on the operator.

The second example is that of an adult male about twenty-four years old, who had been subjected to a slight Aymara deformation (pl. I, fig. 2). The trephining operation was undertaken to relieve a formidable depressed fracture affecting both the frontal and left parietal with its center in the region of the stephanion. The large irregular aperture has a total length of 84 mm. and a maximum width of 50 mm. In addition the external table has been removed over a field extending from the left supra-orbital margin to the anterior margin of the large aper-

ture. Surrounding the aperture (except for a short stretch at the posterior end) and roughly parallel to its margin, there is a distinct ring marking the limits to which the periosteum had been laid bare. A fissure passes from the anterior end of the opening to and across the supra-orbital ridge; a similar fissure, or the continuation of the same one, extends from the posterior limit of the opening almost to the left lambdoid suture. Further proof of the fracture is to be seen in the undercut margin of the aperture in the frontal region. In this case the instrument employed was much sharper than in the preceding. The margins, especially at the rear, are so clean-cut as to suggest the use of a steel blade. If this be so, then Paucarcancha must have continued to serve as a place of burial after the arrival of the European. The bone did not heal; the case was desperate and would probably have been lost even by the best modern surgeon.

In a youthful male of about twenty with Aymara deformation, there is an oval opening 48 x 35 mm. in the right parietal reaching from the coronal suture almost to the parietal eminence (text-fig. 1). Although no terminal fissures radiate from the opening, the undercutting and nature of the upper margin of the opening would seem to point to a depressed fracture as the cause of the operation. Marks of the instrument are distinctly visible along and near the margins. The bone had not healed when death supervened. This might have been due more to the antecedent wound than to any lack of skill on the part of the surgeon.

An adult female of about twenty-eight suffered a severe fracture of the skull reaching from the right ala magna of the sphenoid to the left parietal

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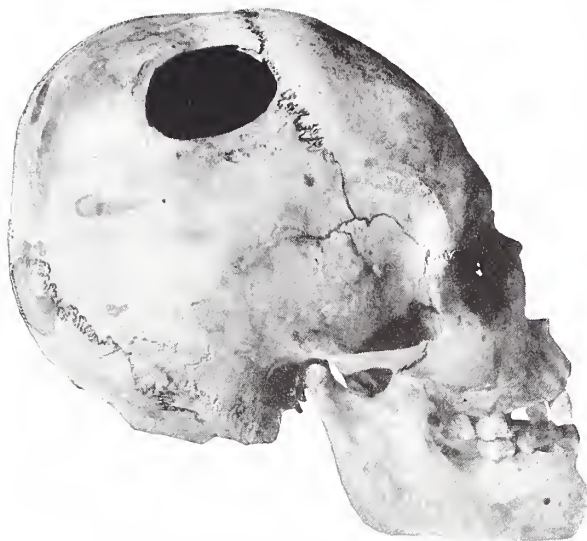


Photo No. 9509. Cat. No. 75. Text fig. 1

eminence, and from a point in front of this eminence by way of the bregma to the right sphenoparietal suture (pl. II, figs. 1 and 2). Coincident with the fracture, the first right molar was split open and a portion of the crown lost. The lower jaw not having been recovered, it is not possible to state whether any of the lower teeth suffered from the shock. To relieve the fracture of the skull, two operations were performed. (1) An irregular piece of bone, 36x26 mm., was removed from the track of the fracture midway between the coronal suture and the parietal eminence. The front half of the margin is cut smooth by the surgeon's instrument. (2) A spindle-shaped piece of bone, 47x14 mm., was removed from the frontal in the region of the bregma. Here again only the front half of the margin has been cut by the surgeon, marks of his instrument being carried over on to the parietals at each end of the aperture. The posterior margin of the opening coincides throughout with the coronal suture. As was the case in figure 2, the instrument em-

ployed was not only very sharp but also under perfect control. The violence of the shock that caused the fracture, however, was too great a handicap for the skill of the surgeon to overcome and death followed shortly. In this case the motive cannot be covered by any cloak of mystery. The operator simply risked a chance to relieve an unfortunate victim of accident or violence and lost.

Torontoy has furnished two specimens in which the motive for the operation is unmistakable. The skull reproduced in plate III (fig. 1) is that of a male about twenty-eight years old. The large opening, 73x58 mm., made at expense of the frontal, left parietal, temporal, and wing of the sphenoid is a typical example of primitive trepanning. In places the inner table is left projecting into the aperture as if the surgeon had found difficulty in removing this table without injury to the cerebral membranes. Beyond the ragged margins are numerous tangential incisions, some of them at least 30 mm. in length. The patient had previously suffered a bad fracture of the temple, the results of which can still be seen in two radiating fissures. One of these extends from the lower anterior margin of the aperture across the left zygomatic process of the frontal and roof of the orbit; the other from the lower posterior margin downward and backward across the temporal to the base of the mastoid process. The absence of healing is proof that the subject was unable to withstand the combined shock due to the blow that caused the fracture and to the trepanation made doubly long and painful through the use of a stone instrument.

The skull shown in plate III (fig. 2) is from a mummy. The sex of the skull alone would have been difficult to

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determine, but the pelvis is that of a female; the age is about thirty. An opening, 45x40 mm., extends from the right stephanion almost to the bregma. Marks of the instrument are distinctly visible, proving that the patient died shortly after the operation. The surrounding bone had been honey-combed by disease prior to the operation; the grounds for the latter were, therefore, therapeutic.

We shall now consider a series of cases in which the healing process has removed all traces of the surgeon's instrument, but which are obviously examples of trepanation.

An adult female about thirty-six years of age with pronounced Aymara deformation has undergone trepanation at two different times (text fig. 2). The first was between the obelion and the left parietal tuber, the other between the obelion and the right parietal tuber. The two are thus placed so as to be bilaterally symmetrical. In each the field covered was approximately the same, each being nearly round with a diameter of about 38 mm. The earlier operation, on the left, had entirely healed; near the center of the scar is a tiny hole with sloping walls. The operation on the right, which was followed by a partial healing, seems to have been performed by scraping, the surface being left practically flat in one direction and slightly cupped in the other; at the center a small pit just falls short of penetrating the internal table, and is comparable with the hole on the opposite side. The sameness of the two operations and their symmetrical arrangement precludes the possibility of their having been due to chance wounds inflicted either intentionally or unintentionally. They are just as much trepanations as those in which the regenerative process had not yet obliterated



Photo No. 9519. Cat. No. 27. Text fig. 2

ated the telltale marks and fortuitous supplementary incisions of the surgeon's instrument. The motive for the operations is hidden and may be classed as thaumaturgic. In another adult skull with pronounced Aymara deformation (cat. no. 29), there is precisely the same operation and in the same position, but it was performed on the right side only. The skull is fragmentary, but the field of the operation was intact when this study was made.

We next come to what is manifestly the most remarkable case on record, an adult male of about sixty-five from Patallacta (pl. IV). This man underwent as many as five trephining operations, all of which penetrated to the cerebral membranes, and which were apparently performed at various times. In only one of the five is there any distinct indication of infection. Did the surgeons of the time possess any effective means of combating septicemia? It would seem so; especially in view of the fact that the Incas were successful embalmers of their dead.

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Recently Reutter¹ has made an analysis of embalming substances from Peru. These were found to contain *Baume de Pérou*, menthol, salt, tannin, alcaloids, *saponines*, and undetermined resins. Like the ancient Egyptians and Carthaginians, therefore, the Incas made use of substances rich in "*acide cinnamique*" to embalm their dead. As these have excellent antiseptic properties, it is permissible to presume that the surgeons of the time might have taken advantage of their therapeutic value in trephining operations.

Cushing² describes the operation on a gangrenous wound in the foot of an Indian. After cleansing the tumor, it was cut open; pus, serum and gangrenous tissue were removed, and the discolored periosteum carefully scraped (the lancets were of bottle glass and obsidian). At this stage a fetish was ceremoniously applied to the affected spot for a moment, after which the wound was repeatedly cleansed, sprayed with an infusion of willow-root bark, and dried. Finally came the application of piñon gum and a neat bandage, the dressing being dusted with an astringent powder. McGee justly calls attention to the probability that the primitive surgeon might give to the fetish the credit due to the after-treatment. Incantation might well have been an accompaniment of ancient Peruvian trepanation; there is no positive proof to the contrary. There does, however, seem to be proof that something more than magic was necessary in order to obtain such results as are afforded in the present specimen.

All five of the apertures are nearly round and vary but little in size (some 32 mm. in diameter). Two of these

are on the left side of the frontal and so close together that only a slender bridge of bone intervenes. Had the two operations been performed at the same time there would have been either no bridge at all or else a more substantial one. The upper one of the two is probably the later operation. The third aperture is midway between the bregma and obelion, its center being a little to the right of the sagittal suture. The fourth and fifth openings are wholly within the right parietal, one being between the third and the eminence and the other between the eminence and the obelion. This was probably the latest of the five operations and is the one that was followed by infection. The external table has been removed from two oval spots on this skull, one near the right frontal tuber and the other near the left parietal tuber. Whether these represent minor trephining operations it would be difficult to say. Even if they do not, the skull would still be secure in its title to rank first in its class. This skull with no signs of local pathological conditions and with nothing to indicate a single case of fracture is one of the weightiest known documents in favor of trepanation for troubles that do not have their seat in the bony framework of the head. It also shows that trepanation was performed on the forehead as well as those regions generally covered by the hair.

The skull of a large and powerful male about fifty-five years old is reproduced in plate V. It is from cave number 9 at Huata, described as an open cave on a point east of the houses and about fifty feet below them. The skull presents a variety of phenomena. In the first place there are two trepanations near the vertex—one in the right half of the frontal near the coronal suture and one

¹Bull. et mém., Soc. d'anthr. de Paris 6^e sér., t. VI^e, 288-293, 1915.

²A case of primitive surgery. Science, N. S., V, 1897.

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in the upper anterior angle of the right parietal. In each the loss of the external table far exceeds that of the internal table. The margin of the latter in the larger of the two openings is dentate. In neither case is there any evidence of antecedent fracture or disease of the bone. On the occipital near the lambda and in contact with the left branch of the lambdoid suture, the external table has been removed, apparently by scraping, from an oval area 40x25 mm. Near its center is an irregular pit that reaches to the internal table but does not penetrate it. The operation, therefore, might have combined cauterization with scraping; it was probably subsequent to the two in the vertex, although the healing of the bone is well advanced.

In the frontal a short distance above the right brow ridge is a small irregular aperture that might have been due to violence; the bone is thoroughly healed. Farther up on the frontal and just to the left of a median plane is a deep pit causing a dent in the internal table but not penetrating it. Although the surface of the pit is irregular, the healing process is complete. It might have been caused by a heavy blow (the skull is thick), or perhaps by a tumor. There is another deep elongate dent extending across the left frontozygomatic suture, the blow carrying with it a portion of the frontal process of the malar, which now projects into the left orbit. The base of the left temporal crest was also split by the same blow, or by another less violent. The skull thus bears the scars of no less than seven encounters with enemy and with surgeon, none of which proved fatal. That its owner also had his share of dental suffering the large bone cist connecting with the socket of the

upper right median incisor bears abundant testimony.

We shall next consider a large group of cases in which some are presumably trepanations, while others must be classed as more or less doubtful. The skull in plate VI (fig. 1) is of a male about sixty. On the right half of the frontal near the coronal suture the external table has been removed from a field 22x15 mm., apparently by scraping. The place had healed although the pores of the diploe are not wholly obliterated. It is probably a case of minor trepanation.

In plate VI (fig. 2) the cicatrice is one that might have developed from a wound caused by the glancing blow of sharp weapon, such for example as a saber might make; it is one of many such. In a fragmentary male cranium also from Paucarcancha (cat. no. 67), the external table is removed in a clean-cut manner from a field 40x37 mm. in the region of the right parietal tuber. As however no sabers have been reported from these caves the most plausible explanation would be trepanation by scraping. We know that during the neolithic period, and later, in Europe trephining was done not only by this process but also by cauterization. There is reason to believe that both these methods were practised among the ancient Peruvians as we shall presently see. The case before us is almost certainly an example. The external table had been removed from a circular field 43 mm. in diameter at the expense of right parietal and frontal. The skull is of a youth about twenty.

An oval cicatrice with a maximum diameter of 45 mm., not unlike one that might have been the result of a saber stroke, is in the left parietal near the sagittal suture and midway between the coronal and lambdoid sutures of a male

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Photo No. 9539. Cat. No. 30. Plate VII, fig. 1



Photo No. 9563. Cat. No. 71. Plate VII, fig. 2

skull about thirty, with Aymara deformation (pl. VII, fig. 1). The inner table was penetrated leaving a hole 7x3 mm. The scar is slightly dished in the direction of its shorter axis, which gives it all the more the appearance of having been caused by a saber stroke; and yet I am inclined to give it a place in the trepanation column.

In the skull of a female some twenty-two years old from Paucarcancha (pl. VII, fig. 2), there is a deep oblong cicatrice overlapping almost equally on the left parietal and occipital near the lambda. Whether the external table has been removed by an operation or the entire thickness of the cranial wall was simply carried in by the impact of the blow, it would be difficult to say. The indentation of the inner table at this point favors the latter view, as does the suggestion of a fissure extending beyond the upper margin of the part affected.

One of the best examples of what seems to be a combination of scraping and cauterization is furnished by an adult (fifty-four years old) female skull

from Patallacta (text-fig. 3). The scene of operation is the vertex, the two parietals being affected to an equal extent. The removal of the external table occurred over a field 56x43 mm. in extent. Within this field and wholly in the left parietal a large deep pit was sunk, perhaps at a later date, to the level of the internal table. The bone was not diseased; and the motive of the operation was presumably thaumaturgic.

In text-figure 4 we have the unusual association of what seems to be a fracture and trepanation by means of scraping. The cranium is of a female some fifty years old with Aymara deformation. The area affected is nearly central over the left parietal eminence and covers 36x26 mm. In its lower half is a nearly circular aperture 13 mm. in diameter with jagged margin. The remains of what was almost certainly a crack extends from the anterior margin of the hole forward to the coronal suture. Just back of this larger field and in contact with it is a smaller one, from which the external table alone has been removed. The healing of the bone

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in both cases is well advanced. The left zygomatic arch had been crushed in probably coincident with the injury to the left parietal. In addition on the right of the frontal midway of the metopic suture there is a superficial oval cicatrice some 20x16 mm. in dimensions. Surely the hazards of living were meted out to the female as well as the male portion of the race that once inhabited the highlands of Peru.

In the first two categories of skulls combined there are twenty-nine, which are certainly trephined. In the third group there are twenty-nine skulls, eighteen of which are adjudged to have been trephined. The forty-seven trephined skulls include twenty-nine males, sixteen females, and two youths. While there are nearly twice as many trephined crania among the males as among the females, the ratio corresponds roughly to that between the total number of males and females in the collection (130♂ to 108♀). It is safe, therefore, to assume that if the latter included an equal number of the two sexes, one would find in it about as many trephined female crania as male.

In thirteen of the skulls (of both sexes) trepanation followed fracture; in one the operation was to remove diseased bone; in thirty-one there were no visible signs of antecedent disease or wound; and in two, post-mortem decay made it impossible to decide whether there had been antecedent traumatism or disease of the bone.

In eight cases, most of them involving fractures, death followed immediately; in eleven there was partial healing, in twenty-six complete healing, and in two the degree of healing could not be determined. One may assume, therefore, that as practised among the ancient Peruvians, trepanation was by no means a dangerous operation.



Photo No. 9557. Cat. No. 630. Text fig. 3

Twenty-one of the trephined crania had been subjected to Aymara (circular constriction with compensatory elongation) deformation; twenty-six were not deformed. Here again the ratio is approximately the same as it is for the collection as a whole. Aymara deformation, therefore, was in no sense a contributory cause of trepanation. In other words, it did not tend to cause troubles, the cure for which would be sought in trepanation.

Eliminating skulls represented by very small fragments and those of very young children, out of the two hundred and seventy-three remaining, forty-seven, or seventeen per cent, have undergone at least one trephining operation. But some of the skulls were operated on more than once (in one case five times), so that the percentage of operations to the total number of skulls would be even greater.

The ratio, therefore, of trephined skulls to non-trephined skulls in the

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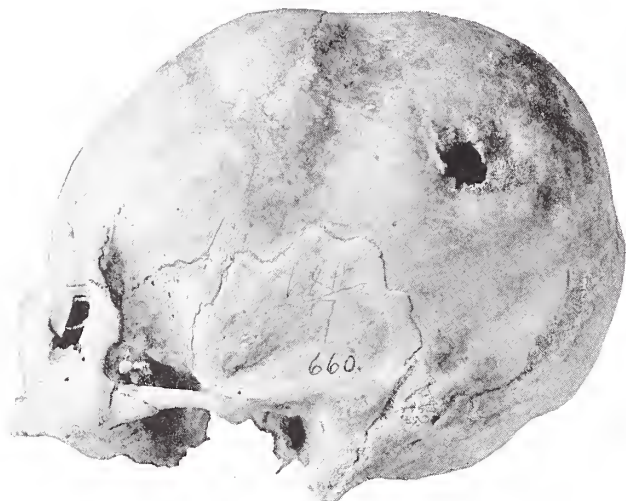


Photo No. 9559. Cat. No. 660. Text. fig. 4

collection under consideration is greater than that in any other collection hitherto described.

This is all the more remarkable when it is recalled that out of a collection of some one hundred and thirty-five skulls, representing adults of both sexes, youths, and children from Machu Picchu, only eight miles in a straight line northwest of Torontoy not a single case of trepanation has been reported.¹ Curiously enough at Machu Picchu the females predominate (102♀ to 22♂) even more than do the males in the collections here studied. Why? One hypothesis is that the female skeletons found in such preponderance at Machu Picchu "are largely the remains of Virgins of the Sun and priestesses engaged in the service of the temple."

¹G. F. Eaton. The collection of osteological material from Machu Picchu. Mem. Conn. Acad. Arts and Sci., V, 1916.

Another is that the normal proportion of the sexes was disturbed by the withdrawal of males for war purposes. It is now apparent that the two sets of phenomena are complementary, each explanatory of the other. Females had been withdrawn from Paucarchancha, Patallacta, Torontoy, and Huata, and assembled at Machu Picchu. Neither would explain the total absence of trepanation from Machu Picchu. The two combined, however, would go far toward doing so.

Injuries to the head requiring this operation would be more frequent in and near the war zone; thaumaturgic motives, however, need hardly be more potent there than elsewhere. One would still expect to find at least some cases in an assemblage of one hundred and thirty-five crania, unless perchance at Machu Picchu trepanation was taboo. Some such establishment as the "Acclahuasicuna" with its Virgins of the Sun and priestesses would be a logical explanation for the taboo. Furthermore, in a group of picked individuals the number of potential cases that might under other circumstances lead to an operation, would be automatically reduced.

In brief, trepanation was seldom resorted to for the purpose of removing diseased bone. In twenty-eight per cent of the cases it was to relieve depressed fractures while in a large majority of the instances the operation itself either obliterated all trace of its cause or else the cause was not of such a nature as to affect the osseous system.

Yale University.



ART IN WAR SERVICE

PAUL A. F. WALTER

THE members of the Santa Fe-Taos Art Colony demonstrated their patriotism in manifold manner during the historic summer months of 1918. Their eagerness to serve the Nation and to help win the war opened new and unexpected avenues for contributing their talents. Those of draft age, like Lee Hersch, who had come from Cleveland, Ohio, responded promptly to the call for military service. Others, like Arthur Musgrave and Leon Gaspard, had been invalided from Europe having already made their sacrifice. All of them, men and women, contributed liberally, as measured by their means, to various war charities and purchased Liberty Bonds to a large amount in the aggregate. Most of them served on local Red Cross and United War Work Committees and were ever ready to assist in local entertainments to raise war funds and to submit designs for war posters. At Taos, a score and more gave paintings which were disposed of at a Red Cross bazaar and brought more than a thousand dollars.

There was one contribution that is unique in war history and of which special record should be made. That was the production of "Range Finder" paintings for indoor use at camps and cantonments. The movement originated in New York City and centered about the Salmagundi Club whose members made it their special activity to help win the war, the Club contributing the canvas and other material. Ernest L. Blumenschein was officially placed in charge of the production of "Range Finder" paintings by the Taos and Santa Fe artists. As far as known, no other group of artists threw itself so

enthusiastically and generously into the task as the men and women of the Taos-Santa Fe Circle. As a result the Museum of New Mexico and School of American Research in August and September had an exhibition of "Range Finder" paintings that, perhaps, was unparalleled anywhere.

When Mr. Blumenschein returned early in the spring, from the winter in New York City, he addressed the Santa Fe Society of the Archaeological Institute on a "Museum Night" at the new Museum. He explained the service that several "Range Finder" paintings had been during the winter in indoor rifle practice and instruction. He did it convincingly and interestingly. In rifle practice one of the important elementary lessons is that of estimating distances and of range finding. Out-of-doors it is comparatively simple to give such instruction but on indoor ranges and in lectures it was difficult to explain the technique until it was suggested that large landscape paintings could be used for the purpose of illustration. A trial was given the proposed method and it proved so successful that there was a demand for "Range Finder" paintings which the Santa Fe-Taos artists set themselves to supply. Further use was found for the paintings in teaching recruits to draw military maps to find the best places for cover and to discover points of strategical importance in a given sector. For instance, the student, was given the task of drawing a topographical map of a given landscape. As the paintings were of French and Belgian scenes, they also acquainted the student with the physical aspects of the country which he would



Gustave Baumann



A. L. Blumenschein



Walter Ufer



Harriet Blackstone



O. E. Berninghaus



H. P. Burlin



J. T. Hunter



Bert Phillips



E. L. Blumenschein



W. H. Dunbar



J. H. Sharp



Lee Hersch

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probably traverse. It was, therefore an intensely practical work the artists were doing and they also did it beautifully, judging from the exhibition at Santa Fe.

Among the artists who contributed were: E. L. Blumenschein, Leon Gaspard, Sheldon Parsons, Gustav Baumann, Harriet Blackstone, Ethel Coe, Walter Ufer, O. E. Berninghaus, Lee F. Hersch, Cordelia Wilson, H. Paul Burlin, J. H. Sharp, Bert Phillips, J. Young-Hunter, and W. Herbert Duntton. The paintings were 70 by 50 and gave each artist scope for really notable work. Not one of the canvases was done in a perfunctory manner. Some of the artists expressed themselves more freely than they were accustomed to in easel paintings. Nearly all were familiar with French and Belgian landscape and they chose bits of scenery that were characteristic. Several took for their themes the country around Bruges, others chose Lorraine, and the result was surprising because of its quality. In addition it was instructive to the multitude that came to view the pictures. Not only did the visitors get lessons in geography and military science but incidentally in art. It was like a game to some of them to study the character of each man's technique and to compare it with that shown in other paintings on exhibition. Many a man and woman can today, at first sight, tell a landscape by Ufer from one by Burlin, and a painting by Blumenschein from one by Berninghaus, because of the lesson learned at this exhibition. It was comparatively easy for the layman to recognize the individuality in each painting and to pick out the qualities that made it distinctive.

Walter Ufer sent in an especially striking landscape characteristic of Flanders. A canal in the foreground

crossed by a low double-arched bridge, with low shrubbery as well as tall poplars lined its banks. The main highway led to the tile-roofed village with its church steeple and orchards in the middle ground, while in the distance the haze hung over low, gently-sloping hills. The fields were laid off in checkerboard pattern, bounded by hedges or ditches, with here and there a farmhouse or a mill. It was a summer picture rich in color. It had atmosphere and the public was enthusiastic in its praise. More than one visitor confessed frankly that there was more joy in one of those landscapes than in many a great canvas ambitiously painted for permanent hanging. Several of the paintings ran to medieval towers and bastions with realistic bits of action thrown in—horses, soldiers, ammunition wagons, bursting shrapnel, the débris of battle—but all of them were expressive of a spirit that was new in the Santa Fe-Taos art. J. H. Sharp created a lovely picture of a French village which, at the time, figured in the cables as a spot of intensive conflict. There was the church with its twin towers, the town with its red roofs clustering around it. A rugged range of hills that jutted into the fertile valley, and the sky above it were particularly well done. Lee Hersch who, despite his youth, (having just celebrated his 21st birthday) is making a place for himself in art, sent a painting that had something of an ethereal quality, a medieval castle with turrets and bastions crowning a hill, in the foreground the substantial homes of European peasants, a row of Lombardy poplars in the middle ground and a group of maples, with decorative effect, in the foreground to one side. O. E. Berninghaus had a village street bordered by high-dormered houses. A horse, that had been killed in harness, and a

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broken-down ammunition cart added a touch of grim realism. H. Paul Bur-
lin gave an impressionistic painting of
Taos scenery that demonstrated how
close the resemblance of New Mexico
landscape, in fertile sections, to that
of certain parts of France and Spain.
It was a fine production. The canvas
by W. Herbert Dunton gave an impres-
sion of vastness which one does not
associate with the crowded little king-
dom of Belgium. In the background,
rocks and trees partially hid a farm-
house, from which stretched a road over
an undulating battlefield. In the fore-
ground broken carts, dead horses and
and other evidences of a bitter conflict
told a vivid story. Harriet Blackstone
and Ethel Coe painted scenes in Bruges;
the former a substantial three-arched
bridge over a smoothly flowing river,
with a square tower and houses with
high eaves in the background; the latter,
one of the massive gateways into the
town, with evidences of a skirmish
in the foreground and marching troops
in the distance. Gustav Baumann's pic-
ture was a landscape in the Ardennes,
more grim and rugged in its character
than the rest. To one side in the fore-
ground was a chateau badly ruined by
artillery fire. The bridge that spanned
the rapid current of the stream had
been shot to pieces. On the other side
clumps of straggling pines melted into
the irregular evergreen forest along the
horizon. E. L. Blumenschein, in his en-
thusiasm, contributed three paintings,
all of them more sketchy than the can-
vases of most of the other contributors,
but well conceived and put together,
and with a charm that lies in a land-
scape that leaves something to the



Mrs. Ethel Coe

imagination, that suggests rather than
pictures. Altogether it was a most
satisfying exhibition. As to meeting
its purpose, the best testimony is that
of General Johnson, who wrote to Mr.
Blumenschein from Camp Cody: "The
paintings will be of inestimable value
to us in our musketry and machine
gun instruction."

THE EFFECTS OF THE WAR ON THE RACE

ALES HRDLICKA

A VERY general and serious apprehension in connection with the present war concerns its possible untoward dysgenic effects on the race. The Roman, the Napoleonic and other protracted wars are believed to have in the end sapped the virility of the principal participant nations and resulted in physical decline which had serious racial consequences. Similar dangers are now being held out before the nations of Europe, and, since our participation in the war, also before the people of this country. There is, even among medical men and men of science, a fear of the effects of shattered constitutions, in many cases probably incapable of giving the world a healthy progeny; and of lasting effects of strains, shocks, privations, exposure, wounds, the consequences of which may be felt for generations. In addition it is pointed out that there will be acquisitions of various diseases, which may leave traces in the descendants; and that there may be great direct losses of the best human material, while the inferior classes shall have been left home to procreate and reduce the physical standards of the coming population. These assumptions are enough for the pessimist to despair of future of the race.

Happily they are not entirely correct; and though it would be wrong to try to diminish the many really sad and detrimental consequences of this most terrible war, yet it may be well to point out that there is another side to the question, and that a more cheerful one. And to see that side does not even call for optimism, but only for sound observation.

In the first place we have no scientific basis for the belief that any of the warlike nations of the past have actually degenerated physically as the result of their wars. The losses of fighting men doubtless told in many instances, but it may be questioned if they told more than merely as so much loss of fighting material. That all the fighting nations of the past after a shorter or greater period of progress were downed, cannot be regarded alone as a proof of their physical decline. The more intently we study on the one side the history and on the other the bodily remains of these nations, the more apparent it becomes that their decline must have been due more to political, cultural and intellectual causes and disharmonies, rather than to any physical degeneration. We find no clear evidences of such a degeneration when we compare the skeletal remains of the older and more recent Egyptians, of the Homeric or mediaeval Greeks, or of the pre-Christian Romans and present day Italians. Since the Christian Era the most warlike of the Europeans were the Nordic and Germanic tribes; their losses in fighting men were enormous; but there is no sign that the people degenerated. And as to the oft-repeated allusion to the physical weakening of the French nation as a result of the Napoleonic wars, it is based, as has been recently shown, on a very loose interpretation by some non-scientific writers of data which actually show no such conditions.

Our first inference, therefore, is that physical degeneracy as a result of previous great wars in history is not proved. Yet unquestionably the losses of every

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great war, and in this I include the debilitating effects of wounds and disease, must mean some diminution in the physical potentiality of each nation involved. But fortunately such a diminution appears to be only temporary.

There are some wonderful laws working on living nature, humanity included. One of these is the *elimination* of the unfit. Another is that of *adaptation*. Still another is that of *restitution*, and finally there are those of *compensation*. These laws have taken care of war-ridden mankind in the past, and as they work with undiminished vigor they can safely be expected, with such intelligent assistance as in these days they can be given, to accomplish even more in the future.

The law of elimination provides that those who have become unfit beyond the possibility of restitution, and those of their necessarily limited progeny who may be similarly afflicted, shall be shed off from the body of the race like so many prematurely dry leaves from a great tree. They leave little if any trace after a few generations. They are a loss, but, taking the bulk of the race of a large nation, such a loss is imperceptible.

A large majority of those who become physically affected by the war, will be curable. They will differ but little from so many ordinary patients. A more or less rapid restitution of their powers will take place, assisted ably by modern medicine, and if they are properly advised their progeny will bear but few traces of the results of their afflictions. The blinded, the crippled, do not transmit their defects, and personally they adapt themselves to new modes of life so readily and to such a degree that the effects of the war in that direction will, in a few years, be practically obliterated. This large class of men therefore while

calling for the best medical, surgical, and to some extent also social assistance will not diminish the physical standards of the people.

There remain those who are actually killed and die of wounds or disease acquired in the service. How many there will be in this class for this country alone, it is difficult to say; not a few, if the great goal for which this nation went to the war is to be achieved. But we know that every precaution will be taken to make this list as low as possible. The most dangerous diseases, which in previous wars invariably killed more than all the instruments of war taken together, have been largely eliminated from the modern armies by means of prevention. Under favorable circumstances more than four-fifths of the wounded now recover; and while still a frequent prey of the fighting the men are no longer used as a "necessary cannon food". Except possibly in some of the Austrian armies and among the Turks, everything possible under modern warfare is being done towards the conservation of life, and, judging from our preparations, the United States may safely be expected soon to lead in this direction.

Among the Europeans, nevertheless, loss of life has been tremendous. What percentage will return of the prisoners in Germany—particularly the Russians, who find no champion to defend them? And what will be the price Germany herself will pay for her mental aberration—not to mention Austria, Serbia, Poland, France, and Belgium? Will Germany ever recover from this physical—and moral—debacle? Time alone can tell. Yet even there recovery may not be impossible. In the Thirty Years War the losses in Germany, from war and plague were even far greater than those of the present, yet the nation did not perish

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or degenerate. France a century after having been "bled white" by the Napoleonic wars, is again capable of Marne, Verdun and other wonders that we have witnessed. The Czechs are in a never ending life-and-death struggle with the Teuton, and at times with nearly the whole of Europe, since fourteen centuries and probably much longer; between 1618 and 1652 the nation lost over four-fifths of its numbers, and for two hundred years after that was reduced to slavery and all known forms of repression; yet today the Czechs stand in every respect, including physique, at the head of the various nationalities composing the mediaeval Austrian conglomerate. What, in view of these examples, and they could be multiplied, will mean in the long run the loss of say a hundred or two hundred thousand young men to the American nation, which in the first draft showed ten million of such? It will be a wound but one far from mortal, and nature heals nations as it does individuals. It has healed the United States in less than half a century after the much more critical losses of the Civil War. It may even heal again central Europe.

And now as to compensations. There will be compensations.

The war has directly given the greatest and world-wide impetus to the struggle against alcoholism. Liquor, the most potent agency for man's demoralization and degeneration, is being banished. Could we determine the full biological value of this accomplishment alone, it would possibly be found to equal, at least so in this country, the total war losses in human material.

The war is giving us much needed insight into the real state of health and vigor of our younger men, knowledge of which may be well expected to lead to physical improvements where such

are called for. It has brought about the immunization of hundreds of thousands of men against diseases such as typhoid, which in peace would surely have carried off many a victim from among them. It has brought about the necessity of correction in the recruits of many defects and ailments which otherwise would have received not only less attention but also less care. It has led to preventive instruction on some of the most dangerous diseases of humanity, and to physical training and in many cases the building up of hundreds of thousands of young men, who will as a result, when peace comes, make decidedly better husbands and fathers. Besides which it will lead indirectly to the training of untold thousands of others in the future, for this nation will, it is hoped, regardless of possible covenants, never permit itself again to be as unprepared for self-defense as it was at the beginning of the world conflagration.

Such will be the direct physical compensations of the war, more particularly so in this country. But there are others of importance to us—the great educational and intellectual stimulus, the social and political regeneration, the economic reorganization, the rising of this nation from its isolated and somewhat selfish condition to a world power in the best sense of the term and for the best interests of humanity. After the war has ended and peace reigns once more, it will be good to be an American.

There are people who can see—will want to see, nothing but the losses and sufferings; there are well meaning patriotic men and women who will continue to fear the effects of the losses on the American people; but it is possible to view conditions from a higher horizon.

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It is not true that our best will be killed off. The army, notwithstanding selection, is far from representing only the best of the nation physically, and the bullets will make no selection. Perhaps the strongest man, as the most brainy, has even better chance to survive than the weaker or the dullard. Neither is it a full truth that the poorest men physically are left at home, for a great many are exempted for other reasons, and a large proportion of those who are not accepted because of physical defects, have either defects which are not hereditarily transmissible, or are so afflicted that they will leave little if any progeny. Moreover all the women representing a full half or over of the potential heredity of the nation, will stay at home; and when the men return, in diminished numbers, they will have a greater chance than before to select physically superior partners, who will give their children a better inheritance, and better homes.

It should be remembered that blood price is paid for all human progress. The railroads alone kill and maim yearly more than the greatest battle. The oceans, the mines, the industries, science itself, have their victims, War is merely the most intensified part of the general struggle for existence and advance.

There appears, therefore, to be no serious reason for alarm in regards to the future physique and prowess of this nation as a result of the war. Even though it has been severe and protracted, little if any permanent biological harm to this country needs to be apprehended. Neither is it to be feared that the war shall have brought about any perceptible change in the blood-composition of the American people, for there is no evidence that under the regulations for admission into the army any nationality or class of men in this country was favored at the expense of any other.



CURRENT NEWS AND NOTES

ACTIVITIES OF THE SCHOOL OF AMERICAN RESEARCH

1. At Santa Fe

Recent Acquisitions by the Art Gallery

FRIENDS of Southwestern Art have presented to the Art Gallery of the School of American Research and the Museum of New Mexico several more paintings which are much appreciated additions to the permanent art possessions. Mr. Carl J. Smalley, of McPherson, Kans., and Birge Sandzen, have joined in presenting two paintings and eight prints by Mr. Sandzen, whose art takes a unique place among modern works. The subjects of the paintings and prints are landscapes in Estes Park, Colorado, and other sections of the Rockies. Warren E. Rollins, is now represented by his painting "Grief," and also by "The Scout," just purchased for the Gallery. From Sheldon Parson's brush, the permanent acquisitions just made are: "The Grand Cañon," which was recently exhibited in the display of the National Parks Service at Washington, D. C., and "Sanctuario," exhibited at the Pennsylvania Academy in last spring's exhibition. By the artist, Leon Gaspard, the Gallery has been presented with a portrait of Sheldon Parsons, which critics pronounce a noble example of Mr. Gaspard's genius. From Emry Kopta, the sculptor, the Museum acknowledges the gift of several fine terra cotta busts of Hopi subjects.

The Otero Collection

Former Governor Miguel A. Otero, of New Mexico, now United States Marshal for the Panama Zone, joining with Mrs. Otero, has presented to the School and Museum, a collection of Indian handicraft and historical memorabilia, more than five hundred objects in all. The ethnological specimens include Indian baskets, pottery, beadwork, stone artifacts and leather work; weapons from the Philippines, several hundred photographs, and a number of books on American art. The collection is to be known as "The Governor and Mrs. Miguel A. Otero Collection."

Summer Field Work

THE Director's class of a dozen students, made during the summer, a field study of the summer cycle of Pueblo ceremonies. The study of the cycle of winter ceremonies will begin in November.

During the latter part of August and early part of September, Mr. Wesley Bradfield, Curator of the Museum, and Miss Ruth Kelsey, Fellow in Native American Art and Drama, were members of a party who made a trip to the Hopi Country and the Navaho Reservation, with the primary object of viewing and studying the ceremonies that precede, accompany and follow the Snake Dance. Mr. Bradfield secured excellent photographs and other material, including ceremonial costumes worn in the Snake and Flute ceremonials.

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Southwestern Art Exhibitions

THE fourth annual exhibition of the Taos Society of Artists, at the School, has just closed. Julius Rolshoven, J. H. Sharp, E. Irving Couse, Ernest L. Blumenschein, Bert Phillips, O. E. Berninghaus, W. Herbert Dunton and others were well represented.

Gustave Baumann during October exhibited the paintings in tempora and specimens of his color wood-block prints that had been on display during the summer at the Cleveland, Ohio, Museum of Art, as well as sketches and paintings representing his summer's work at Taos. Mr. Baumann has for the present located at Santa Fe.

Among individual exhibitions during September and October were pastels of Taos and Santa Fe by Julius Rolshoven; Santa Fe and Taos landscapes by Sheldon Parsons; Zuñi and Santa Fe landscapes and Indian groups as well as marines by Warren E. Rollins; Santa Fe and other landscapes and portraits by Miss Crow, Miss Augur and Miss Bailey, who painted in Santa Fe during the summer. Exhibitions that have been arranged for October, November and January include displays of the work of W. Herbert Dunton, Birge Sandzen and a group of artists in Oklahoma and Kansas, Miss Lou Hughes and Sheldon Parsons

Exhibition of Range Finder Paintings

UNUSUAL was the exhibit by Taos and Santa Fe artists at the Museum early this fall, of twenty range finder paintings, each 50x70, destined for Camps Cody and Funston. Artists represented were E. L. Blumenschein, Gustave Baumann, Leon Gaspard, Harriet Blackstone, Ethel Coe, Walter Ufer, O. E. Berninghaus, Lee F. Hersch, Mrs. Cordelia Wilson, H. Paul Burlin, J. H. Sharp, Bert Phillips, J. Young Hunter, W. H. Dunton, Sheldon Parsons and others. With the exception of the Gaspard painting, the pictures were landscapes of northern France and Belgium. Though prepared for utilitarian purposes, the paintings without exception had quality, atmosphere and in drawing and color delighted the throngs who came to see them. The Salmagundi Club of New York City furnished the canvas and material for the paintings and E. L. Blumenschein, as chairman of the Range Finder Committee, induced the artists to contribute in that manner towards winning the war. The paintings are used for indoor instruction in range finding, topographical quizzes and map-drawing at the Army Camps. General Johnson, at Camp Cody, wrote Mr. Blumenschein: "The paintings will be of inestimable value to us in our musketry and machine gun instruction."

War Work at the School in Santa Fe

THE staff as well as the facilities of the School and Museum were placed at the disposal of the State Council of Defense and other official war agencies by Director Edgar L. Hewett, immediately upon the entry of the United States in the great conflict.

In the Auditorium most of the patriotic rallies and war meetings have been held. It has become the community center in War as it is destined to be in Peace.

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The Woman's Board has surrendered its handsome rooms in the new Museum Building to Red Cross work and with the aid of Mr. Frank Springer there have been installed the most complete and attractive Red Cross rooms in the Southwest. The men of Santa Fe have been giving \$1,000 a month in addition to memberships and other revenue accruing, to furnish the raw material to the Santa Fe Chapter for its work.

Under the direction of Dr. Hewett, the Child Welfare Service of the Woman's Committee of the State Council of Defense has inaugurated statewide activities.

Dr. Hewett assisted by trained workers instructed a class of forty volunteers from every section of the State and then visited the larger centers to establish child welfare stations where the physical and mental examination of children of preschool age is under way. In the Palace of the Governors, the School has installed a laboratory, where the work of examining children is in progress. Funds have been raised to maintain free clinics to do the "follow-up" work developed by the free examinations. Mrs. Max Nordhaus, of Albuquerque, one of the patrons of the School, is chairman of the Child Welfare Committee for the State, and the Council of Defense is giving the needed financial support.

Mrs. Harry L. Wilson, Librarian of the School, is Library Director of the Educational Division of the State Food Administration and has personally inaugurated the work in the population centers of the South by visiting and through correspondence.

Mr. Lansing Bloom, Associate of the School in History, is Secretary of the State Board of Historical Service, with headquarters in the Palace of the Governors. The Board consists of Dr. Edgar L. Hewett, chairman; Col. Ralph E. Twitchell, and Mr. Benjamin M. Read. A card index of the 16,000 men from New Mexico in the Military and Naval service of the United States has been prepared and fully annotated. Complete files of every newspaper in the State have been kept, and all items referring to war work or to men in the service, marked. Photographs of men in the service, and especially of those who had died, are gathered, indexed and filed, together with biographies and material that will be a mine of information for the historians of the war. One room in the Palace has been set aside as a War Memorial Room, and for it Kenneth M. Chapman of the Museum staff, has prepared tablets bearing the name, home address and rank of each man who dies in the service together with a list of the battles in which Americans have participated. On tables in this room are volumes with photographs and other memorials of the men who make up New Mexico's Roll of Honor in the Great War.

Other members of the staff have headed drives for Liberty Bond sales, for Red Cross memberships and contributions, for war work campaigns, for relief of Belgian, French, Servian and Armenian sufferers. Jesse Nusbaum, superintendent of construction who had charge of the building of the new Museum, is in France. Sylvanus G. Morley, for seven years Central American Fellow of the School is an ensign in the Navy. A. V. Kidder, Neill Judd, Ralph Linton and others who have been connected with the Museum or School in field work, are in various branches of the service

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2. *War Work at San Diego*

THE Museum placed its equipment and staff at the disposal of the government for war service. As the remaining buildings of the Exposition house the six thousand men of the San Diego Naval Training Station, the demands upon the Museum by the various war activities have been great. Its buildings accommodate the work of the Young Men's Christian Association, Young Women's Christian Association, Knights of Columbus, Red Cross, Camp Musical Director, and Chaplain. In the library and galleries of the Science of Man Building not less than a thousand sailors in uniform may be seen, every afternoon and evening, reading, writing, and drawing, while every lecture room in the Indian Arts and Fine Arts buildings is occupied by classes in the study of language, mathematics, engineering, navigation and aeronautics. The auditorium is in constant use for lectures, band practice, evening entertainments and religious services. In the anthropological laboratories the physical and mental measurement of approximately a thousand children has been accomplished for the government under the direction of Dr. Evangeline Caven and Miss Montana Hastings, Associate in Psychology, with the assistance of a corps of physicians and other volunteers. The tabulation and analysis of data secured are in the hands of Mr. Herbert Sallee, Fellow in Psychology.

Paul A. F. Walter

The Metropolitan Museum and the Industrial Arts

BELIEVING that the era of progress, which this war will certainly usher into the world, will see an exceptional development in the various industrial arts branches, we are glad to record the step taken by the Metropolitan Museum in the salutary direction of affording an immediate cooperation and assistance to manufacturers of decorative art objects, from furniture and textiles to garments and jewelry. The Museum has established a department devoted specifically to the requirements of producers and dealers in industrial art objects, a department which will make every effort to render accessible the invaluable resources of the collections for the betterment of American design and craftsmanship. This office will be in charge of Richard F. Bach, of Columbia University, formerly one of the editors of *Good Furniture Magazine*. Mr. Bach's experiences in the field and especially his knowledge of the nature of the design problem as related to the requirements of manufacture and merchandising will make it possible for manufacturers to obtain direct assistance, so that they may henceforth rest assured that there are no unmined treasures in the splendid Morgan and other collections to which they have not immediate access in terms of their own particular problems and requirements. It is planned to make this departure on the part of the Museum directly useful to all designers and producers, dealers and manual craftsmen engaged in any way in connection with the making or selling of furniture, fabrics, floor coverings, clothing, metal work, woodwork, jewelry, laces or any other industrial art branches.

THE SCHOOL OF AMERICAN RESEARCH

Santa Fe, New Mexico

DIRECTORY, 1919

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TO OUR PATRIOTIC READERS

ART AND ARCHAEOLOGY, like other magazines, has had to face the rising tide of costs in paper, in manufacture, in everything that pertains to printing and publishing. It has also felt it a patriotic duty to observe the requirements and recommendations of the Pulp and Paper Division of the War Industries Board. Also with printers Government orders have had the right of way. It has therefore had to ask the indulgence of its readers for vexatious delays in publication and for appearing only every other month during 1918. Though the war is over, conditions have not yet become normal, and the paper situation still precludes for the present our return to the monthly basis.

ART AND ARCHAEOLOGY depends upon the best of materials and the best of workmanship to secure the results which have given it its reputation as "the most beautiful art magazine in America." We make a start on this number towards the return to our former standard of quality by using once more the De Jonge art mat paper, the best in the country for half-tone illustrations. Other improvements will appear with each succeeding number.

ART AND ARCHAEOLOGY solicits for 1919 the enthusiastic support of its old friends, to whom it tries to become increasingly indispensable, and it asks their cooperation in winning many new ones. Will not each reader kindly send us at least one new name for our mailing list?

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