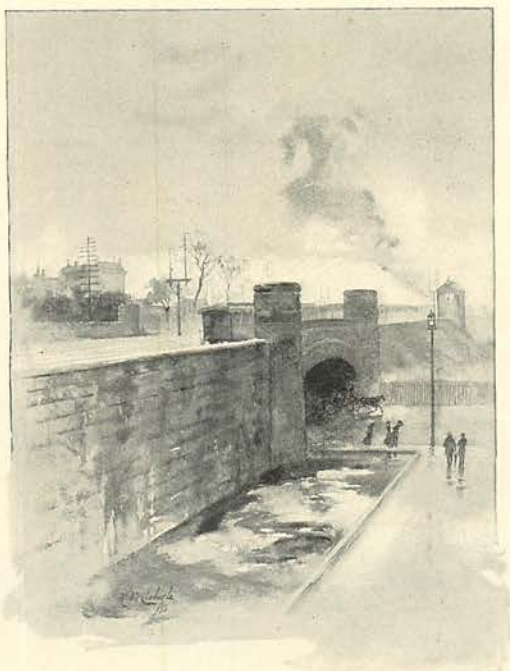


city's streets, and upon the city at large, is of the greatest importance.

In America the theory of "hardship upon the railways" is accepted as a reason for delay in carrying out desired improvements; but if we can judge from the policy of the foreign companies, improvements of the nature that we are discussing are a benefit rather than a hardship, and it is perhaps not too much to believe that the American companies will show the same readiness in carrying out these improvements that we have remarked in the case of the foreign companies. The American people, while surpassing the world in the matter of accepting with complacency the facilities, good or bad, which the railroads see fit to give them, are nevertheless in many localities expressing themselves so clearly that their indifference or objection to proposed changes cannot be urged as an excuse for delay. It is to be hoped that as the sentiment of the public changes, a change of policy on the part of the companies will follow, and that our railroads will fast begin to rank as equal to any in the world in these particulars, as they already do in most other essential features.



DRAWN BY H. D. NICHOLS.

MAIN STREET ARCH, SPRINGFIELD, MASSACHUSETTS.

## THE SEVEN WONDERS OF THE WORLD.<sup>1</sup>

BY BENJAMIN IDE WHEELER.

WITH A PICTURE BY ANDRÉ CASTAIGNE.

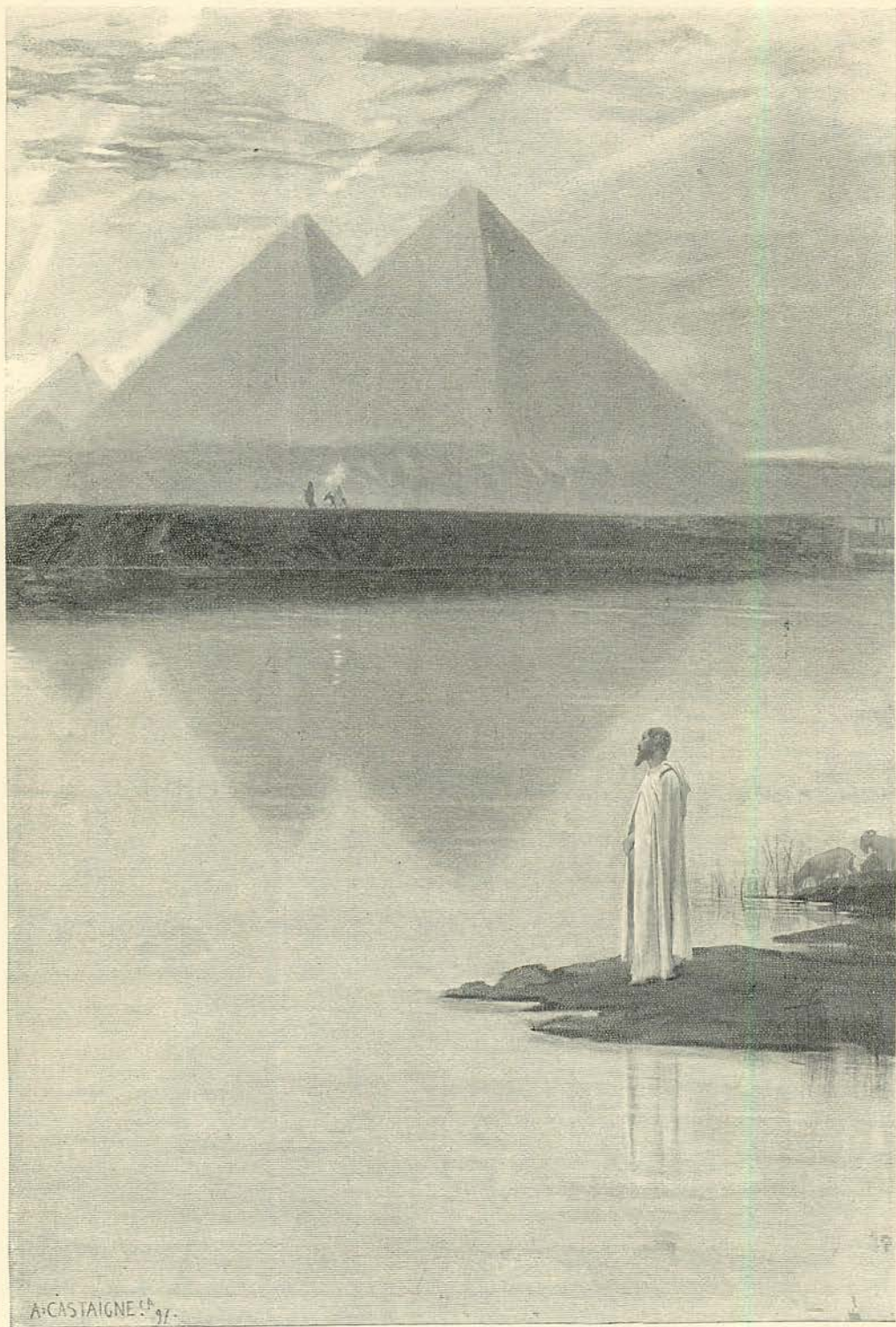
### THE GREAT PYRAMIDS OF EGYPT.

OF all the structures included in any of the lists of the Seven Wonders, the Pyramids of Gizeh are the only ones left standing in our day. They are, too, of all by far the oldest. At the date when tradition assigns Moses to the service of Pharaoh they were already monuments of a hoary past. Fifty generations of men, perhaps a hundred, had already passed beneath their shadow. Already they belonged to a past and forgotten world, another Egypt, of which they were the lonely monuments.

Standing as they do to-day, the only living samples of the ancient wonders, they constitute a measure of the ancient marveling, and it is significant that they are as much a wonder now as they have ever been. They still rank with the most colossal monuments ever reared by the hand of man; but that is

<sup>1</sup> See previous article in *THE CENTURY* for April, 1898.

not all. Never have speculation and fancy, the handmaids of wonder, busied themselves so much and so variously with the problems of their construction and their purpose as in these latter days. Within the present century they have been interpreted, now as parts of a system of barriers against the shifting desert sands, now as parts of a mechanism for filtering the Nile water, or as monuments to the deluge, or means of rescuing by embodying in stone the mathematical and mystical lore of the world from an impending deluge, or as an embodiment of such measures as the distance of the sun, the circumference of the earth, the sacred cubit, or the planetary distances. An Oxford professor of Newton's time even wrote a book to demonstrate the antiquity of the English weights and measures from their agreement with the standards used in the construction of the Pyramids. To others they have served as monuments to primitive monotheism,



THE GREAT PYRAMIDS OF EGYPT.

types of Christ and his church, vindication, through their use of the number seven, of the Sabbath law, or even as a sign of the Second Advent, pointing definitely, in terms of inches, to the year 1882. One man finds that they contain in their proportions a record of their own latitude, or in their orientation a record of their age; another interprets them as vast sun-dials to measure with their shadows the progress of the seasons; another makes them an attempt to demonstrate the quadrature of the circle. Leibnitz's theory that their respective sizes testify to the length of their builders' reigns, in that each kept on building as long as he lived, has suffered badly under recent criticism. That they constitute in some way a composite record of the resources, as well as the length, of each reign might be easier to maintain.

A tradition, reaching down from the middle ages almost to the present day, represents them as the granaries of Joseph. Pliny says that some in his day regarded them as devices invented by ancient kings to avoid leaving their money to their successors, and so to check all undue desire for an early demise; while others thought them a mere autocrat's device for employing labor and preventing discontent. This latter is also Aristotle's idea. Herodotus, however, reckons with no other purpose in their construction than that which modern scholarship approves, namely, the provision of a burial-place for a king. He visited them, and has left us an entirely intelligible account of what he saw. The causeway by which the building-stone was raised from the level of the plain to that of the plateau was still in existence, and he estimated it, with its five-stade length, its width of sixty feet, and its elevation in places of fifty feet, as a work scarcely less wonderful than the Pyramids themselves. The method of building the Pyramids and of raising the great stones to their places by means of rollers, a step at a time, he describes in a reasonable way; but whether it was his own surmise, or a part of the lore of his guide, no man can tell. He seems to have had implicit confidence in the guide; for when the latter interpreted for him an inscription which stood "in Egyptian characters" upon the side of the Cheops (Khufu) Pyramid, he does not hesitate to report for our edification how it extolled the greatness of the work in terms of the radishes and garlic and onions consumed by the laborers; "which the interpreter, as I well remember, reading the inscription, told me cost one thousand six hundred talents of silver."

In Herodotus's day the surfaces of the Pyramids were not jagged with steps as now; for the prismatic stones which served as casing, and which the sacrilege of modern quarrymen has torn away, were still in place, giving to the whole structure, at a little distance, the appearance of a single block. So they remained until about the fourteenth century of our era. A French pilgrim in the year 1395 found the work of dismantling Cheops well under way. Ciriaco of Ancona was able, when he visited it in 1440, to mount over the bared steps to the top. As late as 1638 the casing of the Khafra Pyramid was still partly intact. On these casings inscriptions and *graffiti* of all the later ages had collected, so that an Arabian writer of the thirteenth century says that, if copied, they would fill ten thousand pages. All these, however, except a few copied by early pilgrims, have disappeared.

Petrie's exact measurements of the Great Pyramid yielded a height of  $481\frac{1}{2}$  feet, a width of each side at the base of  $755\frac{3}{8}$  feet — *i. e.*, height 280 cubits, base 440 cubits. One geometrical theory is therefore sound: the height is a radius of the circle equaling the perimeter of the base. Herodotus gives the width as 8 plethra (800 feet), and the height as the same, and Pliny the height as 725 feet. Both evidently measure the oblique altitude from one of the corners.

On the hem of the desert, just where the measureless regions of death make their sharp frontier on the green, fresh life of the Nile plain, the ancient people of Memphis built the cities and homes of the dead, and kings their pyramids. From Gizeh to Dahshur, the ruins still stand by the edge of the sandy plateau and in relief against the evening sky. The Egyptian heaven was always in the west, as the Greek Hades was across a river. The ancient Egyptian, in his solicitude to find his body a secure home, that his soul might lead a secure life, sought a grave beyond the reach of the river waters, and, before the days of perfect embalming, sought to guarantee the preservation of the body by finding it a housing in the desert and in the firmest habitation his means could provide. A permanent and peaceful civilization, dealing in continuity of life, developed the strongest sense for an assured and continuous future life. The Great Pyramid of Cheops may have few mystical secrets embalmed within its lines and mass, but it stands as an unflinching witness to the power of an ancient state and the strength of an early faith.

sick, some lame, and such miserable creatures as they will never be able to do any service." <sup>1</sup> Ashby, however, was determined to retain the safe-conduct unless satisfaction was given for an English trumpeter whom a gang of Spaniards had murdered one night in Edinburgh. "And so," he said, "let them take their hap as it will fall out." He hoped, if they met either the queen's ships or the Hollanders without safe-conduct, they would "have their deserts"; for "they are poor and proud, and not able to resist any force that shall encounter them."

Four Scottish ships were chartered to take them to Flanders, and in these they all embarked, Cuellar with the rest. Passport or no passport, off Dunkirk they did meet a squadron of Dutch ships, which immediately gave them chase. Two of their vessels es-

<sup>1</sup> Ashby to Walsingham.

aped by running ashore. Cuellar and his shipmates, not succeeding in following this example, threw themselves into the sea. Several were drowned, but Cuellar got ashore by clinging to a plank. Meanwhile the Dutch had caught the fourth vessel, and killed nearly every Spaniard in her.

Thus Cuellar's letter ended, as it had begun, with shipwreck and bloodshed. Entertaining enough for us, it was dreary reading for the king. It only brought back with fresh sharpness the painful memories of the fatal year 1588, and made him peer with melancholy foreboding into the future of the country the glory of which was the breath of his life. For the catastrophe of the Armada had been the startling outward manifestation of inner weakness and decay. It was the voice of history proclaiming to the world that the days of Spain's greatness were numbered.

## THE SEVEN WONDERS OF THE WORLD.<sup>1</sup>

BY BENJAMIN IDE WHEELER.

WITH A PAINFUL REPRODUCTION BY A. CASTAIGNE.

### THE HANGING GARDENS OF BABYLON.

IT is an old device of city life to increase the precious square feet of standing-room by introducing house-stories as multipliers. The herdsman and the farmer lead, perforce, a one-storied life; they have no use for mother earth except they be admitted on the ground floor. But the city man uses area over and over again. Compactness is the demand, and now that he has discovered the elevator, he threatens to go up until horizontal distances are matched by vertical.

Such multiplication of areas has thus far in the world's history been applied to private holdings rather than to the public space in streets and squares. The old Greek house, with its adobe walls, rarely essayed more than a second story; but Babylon was early famed for its three- and four-storied houses. In Rome, before Nero's conflagration, the buildings rose to altitudes unworthy of their slender foundations and the narrow streets they faced, and Augustus was obliged by edict to fix their height at seventy feet. Martial tells of a poor sinner who had to

climb two hundred stairs to reach his lodging-room. In Tyre, so Strabo says, the houses were taller even than at Rome.

The application of the same idea to public spaces is scantily represented in ultra-modern times by the elevated railways, and the resulting two-storied streets of New York, and by proposed two- or three-storied piers; but even here there is nothing new under the sun. The hanging, or "pensile," constructions of ancient architects embody the whole of the two-story theory. Thus the architect Sostratus of Cnidus is said to have been the first to construct a hanging, or pensile, promenade—*i. e.*, a public promenade raised on piers of masonry. We hear, too, of pensile baths and a pensile theater, which means no more than that they were raised on arches; and Pliny calls Rome itself almost a pensile city, so thoroughly is it undermined by its system of sewers.

The famous pensile gardens of Babylon were built in the midst of the crowded city, and were so constructed as to leave a part, at least, of the space at the ground-level beneath them open to traffic, or available for rooms and offices. Nebuchadnezzar had married him a wife, the Median princess

<sup>1</sup> See previous articles in THE CENTURY for April and May, 1898.



DRAWN BY A. CASTAIGNE.

THE HANGING GARDENS OF BABYLON.

Amytis, whose heart yearned for the hills and the trees of her native land. Babylon was the Chicago of the old world—flat, busy, and practical, perhaps also smoky, and, at least in the compact central part, without park or garden to relieve the eye and refresh the lungs. Now the good Nebuchadnezzar—and he was the one who, in 596 and 586 B. C., had induced the people of Jerusalem, in the interest of peace and quietness, to come into his land and try a change of scene—was not only a vigorous builder, but had every reason to respect his wife and even to humor her whims.

It was his marriage with her that was responsible for cementing that alliance between Medes and Babylonians which had just brought great Nineveh to its fall, and made commercial Babylon the metropolis of power, as it had long been of wealth and trade. But, more than this, the Medes, next neighbors across the mountains, were now the great rivals and the standing peril of the new Babylonian empire; and dread of that power, which a generation later Cyrus was to lead to victory, was always in the air. A Median princess, therefore, must be treated with consideration.

That was the way the Hanging Gardens came to be. They stand in history as a testimonial to a woman's influence, and a monument at once to the fall of Nineveh and to the short-lived bloom of the Babylonian empire built on the ruin. Such of the Judean captives as entered Babylon saw them in building or just completed. The tradition which coupled them with the name of the mythical Assyrian queen Semiramis was only romance.

The monstrous structure, four hundred feet square, stood by the bank of the Euphrates, where it flows, a furlong wide,

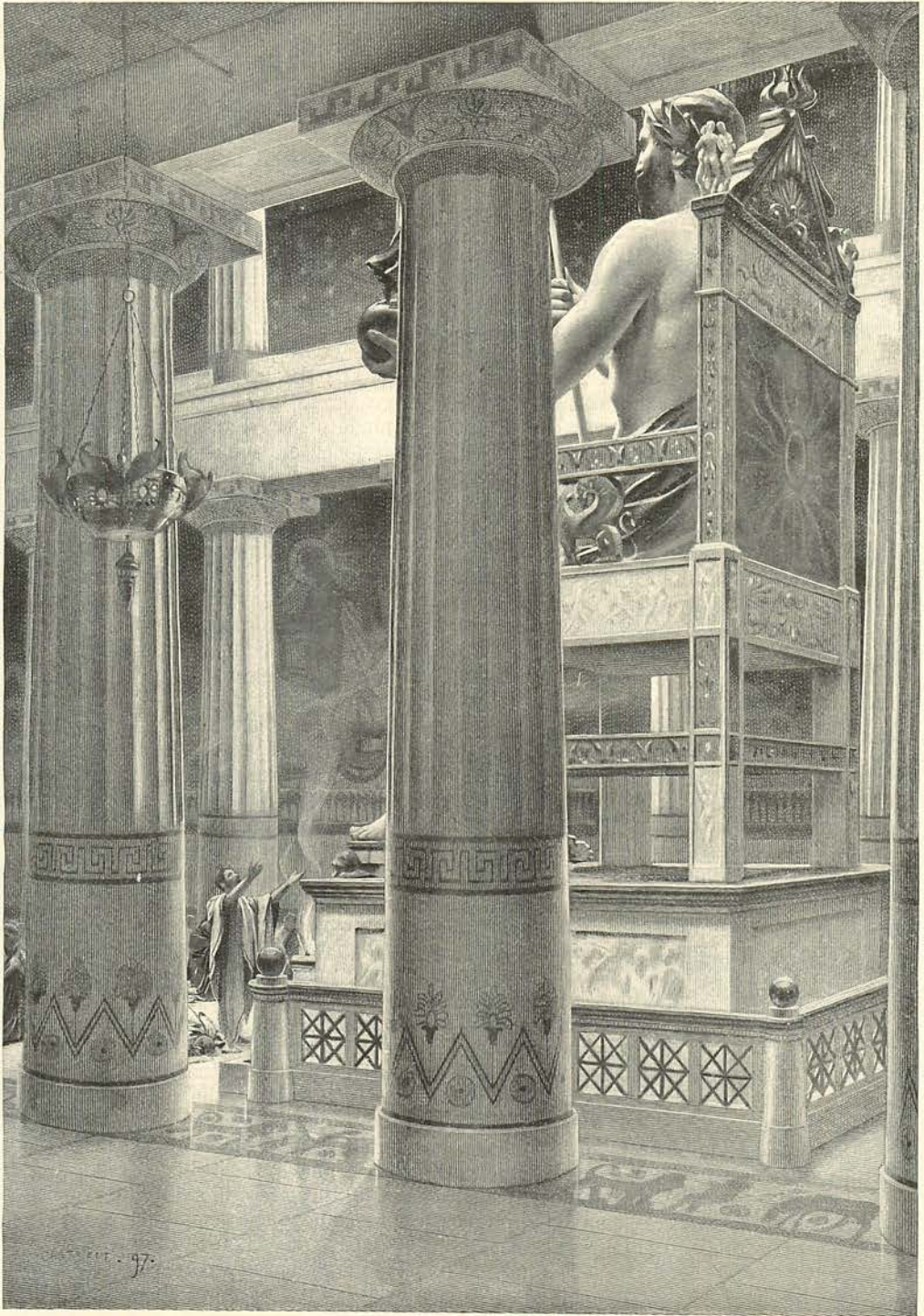
through the midst of the city. Divided into four terraces, each one hundred feet wide, the highest adjoining the river, it rose in four mighty steps of twenty feet each to its topmost grade, from eighty to one hundred feet above the level of the ground. Massive piers of brick, twenty-two feet thick, supported it, and between them ran, entering from each side, twelve vaulted passageways, each ten feet wide. The ground-space was thus, as patient arithmetic will show, equally divided between piers and passages.

Over the piers great architrave blocks of stone, sixteen feet long and four feet thick, were laid to support the mass above, and these were joined by meshes of reeds set in cement, above which were layers of tiles, also set in cement; and again above these great sheets of lead, carefully joined so as to protect the walls of the building from the moisture that oozed through the soil above. Over all this was spread deep, rich loam, and therein were planted, after the manner of garden and park, rare shrubs and flowers that delighted with color and perfume, and "broad-leaved" trees that grew into stately dimensions, and clung to the breast of the nurse as trustfully as had it been that of old mother earth.

Through a shaft reaching down to the river, water was drawn up to reservoirs in the upper terrace by some mechanism that Diodorus, surely by an anachronism, speaks of as a sort of Archimedes screw. Thence came the supply for the various fountains and rills that decorated and refreshed the gardens.

This truly was a wonder of the world; for in the vaulted corridors below the politician and the money-changer plied their crafts, but the husbandman and the farmer were for once on top.





DRAWN BY A. CASTAGNE.

THE STATUE OF ZEUS AT OLYMPIA.

## THE SEVEN WONDERS OF THE WORLD.

BY BENJAMIN IDE WHEELER.

WITH IMAGINARY DESIGNS BY ANDRÉ CASTAIGNE.

### THE STATUE OF ZEUS AT OLYMPIA.

TO the lists of the World Wonders Greece contributed only two representatives of her classical period, and only one of these was found on the native soil. So much the worse for the Wonders; but if Greece was to send only one autochthonous delegate, what could have been better than Pheidias's masterpiece?

Pheidias and his work came straight from the heart of Periklean Athens. The fifth century and he had grown up together, and they abode together most of their days. His earlier art occupied itself in crowning the youthful century's pride and joy at the defeat of Persia, and the best strength of his manhood and old age was devoted to forwarding the century's supreme endeavor—that of making the Athens of Perikles a fit abode of empire. In the chorus of artists that Perikles had chosen to help glorify the old citadel of Athens, and make it the becoming home of the gods, who are the state, Pheidias was the choragus, like Rafaello at the court of Leo X. The spirit of his art was in fine accord with the best temper of the age. Its subjects belonged to poetry, not to prose; but while he fashioned the forms of gods rather than of men, he conceived them in grace and beauty as well as majesty, and to plastic art was a Sophokles rather than an Æschylos.

The statue of Zeus which graced the chief temple on the fair grounds at Olympia was one of his latest, perhaps his very latest, work. His gold-and-ivory statue of Athene Parthenos had been completed in time for the dedication of the Parthenon in 438 B. C., and had become, along with the magnificent structure which sheltered it, the marvel of all Greece. The temple of Zeus at Olympia, which had been completed some twenty years before, and which was intended to be, as was fit and seemly for a Panhellenic sanctuary of the sovereign Panhellenic god, the grandest shelter Greece offered to any of her gods, now suffered in the comparison, and especially in that it lacked a worthy figure of its presiding deity. Nothing better, surely, could be done than to secure the services of the great artist who had made the

Parthenon so famous, and commission him to make a Zeus that might, if possible, outshine the Athene. And the scheming of small politicians made him just at the time available. The conservative opposition which felt itself too weak to attack Perikles directly gathered courage enough to attack his friends, and the lavish expenditures which the treasurers' accounts now showed had been made on the Parthenon rendered the commissioner of public works an easy target for the demagogue. So Pheidias found himself charged with stealing ivory and gold, and, what was clearly even worse, with irreverence and impiety; for among the figures on Athene's shield he had, by way of artist's signature, introduced a portrait of himself. Of the former charge the balances could acquit him, but against the latter there was no help. The portrait was there, as the Strangford shield shows it to-day. He found it, therefore, a relief to retire before the political storm into the peaceful air of Elis; and Perikles, too, clever politician as he was, undoubtedly breathed freer when he was gone.

The Zeus was evidently planned in rivalry with the Athene. Though no written words say so, the remains of the Zeus temple, as laid bare by the spade of the excavator, unmistakably betray it to the eyes of the archæologist. Not only was it insisted that the figure must be constructed of the same precious ivory and gold, but, even though the available space was much smaller than in the broad cella of the Parthenon, the dimensions of the statue were not allowed to yield one whit to those of its Athenian prototype. No wonder the practical Strabo entertained some solicitude lest it rise from its throne and lift the roof. Supported on a pedestal three feet in height, it rose nearly forty feet above the temple floor.

The space in which the figure was to be placed was prepared so as to give the plainer materials of the temple something of the splendor attaching to the marble columns and flooring of the Parthenon. The dimensions of the space appear, also, to have been modeled after those in the Athenian temple.

The floor in front of the statue was laid with stone brought specially from Attika. A



raised hem of white Pentelic marble, framed in a pavement of blue-black Eleusinian limestone, a material just at the time coming into vogue at Athens, and being used in parts of the Erechtheion and the Propylæa—these are some of the mute witnesses to the motives under which the work was planned.

The statue stood at the rear end of the cella, only a passageway of five feet being open behind it, and filled with its pedestal the entire width (twenty feet) of the central aisle. A barrier made of slabs of stone set up between the cella columns, and decorated on the inner side with paintings by Panænos, inclosed the pedestal, together with a space about thirty feet deep in front of it. By way of the narrow outer aisles and the passageway at the rear one could make the circuit of the statue below, and by a gallery over the outer aisles could view it from the level of the shoulders above.

The statue itself, every vestige of it, has perished. Perhaps it was destroyed with the burning of the temple in Theodosius's days, or, if the Byzantine historian Kedrenos tells the truth, it was carried to Constantinople to grace the palace of one Lausos, and probably perished in its conflagration (475 A. D.). Aside from allusions in literature, the description of Pausanias, who visited Olympia in 173 A. D., with the representations of the statue on Elean coins, and a fresco recently found at Eleusis, furnishes the substance of our present knowledge, and that, as such things go, is not too meager.

The winged Victory upon the extended left hand, the long eagle-crowned scepter in the right, the lily-figured mantle of gold and enamel falling from the left shoulder over the bare ivory body, the golden sandals, the decorated footstool resting on couching lions, the noble chair of state fashioned of ivory and ebony, and glittering with precious stones and golden pictures from the stories of the gods, the olive crown of green enamel upon the long, waving tresses of gold, and, chief of all, the radiant beauty of a benignant face which, in the majesty of peace, looked out upon assured dominion—all this, and much more, is told us and shown us, and the Zeus of Pheidias lives again before the eyes of men—of men who have the artist's vision, if not the artist's hand.

The vision came to Pheidias, so he said, through Homer's words. He saw the lord of the world just as he gave the nod of kindly assurance—king, judge, and fine old gallant as he was—to Thetis, the witching bit of femininity who knelt in suppliance before him.

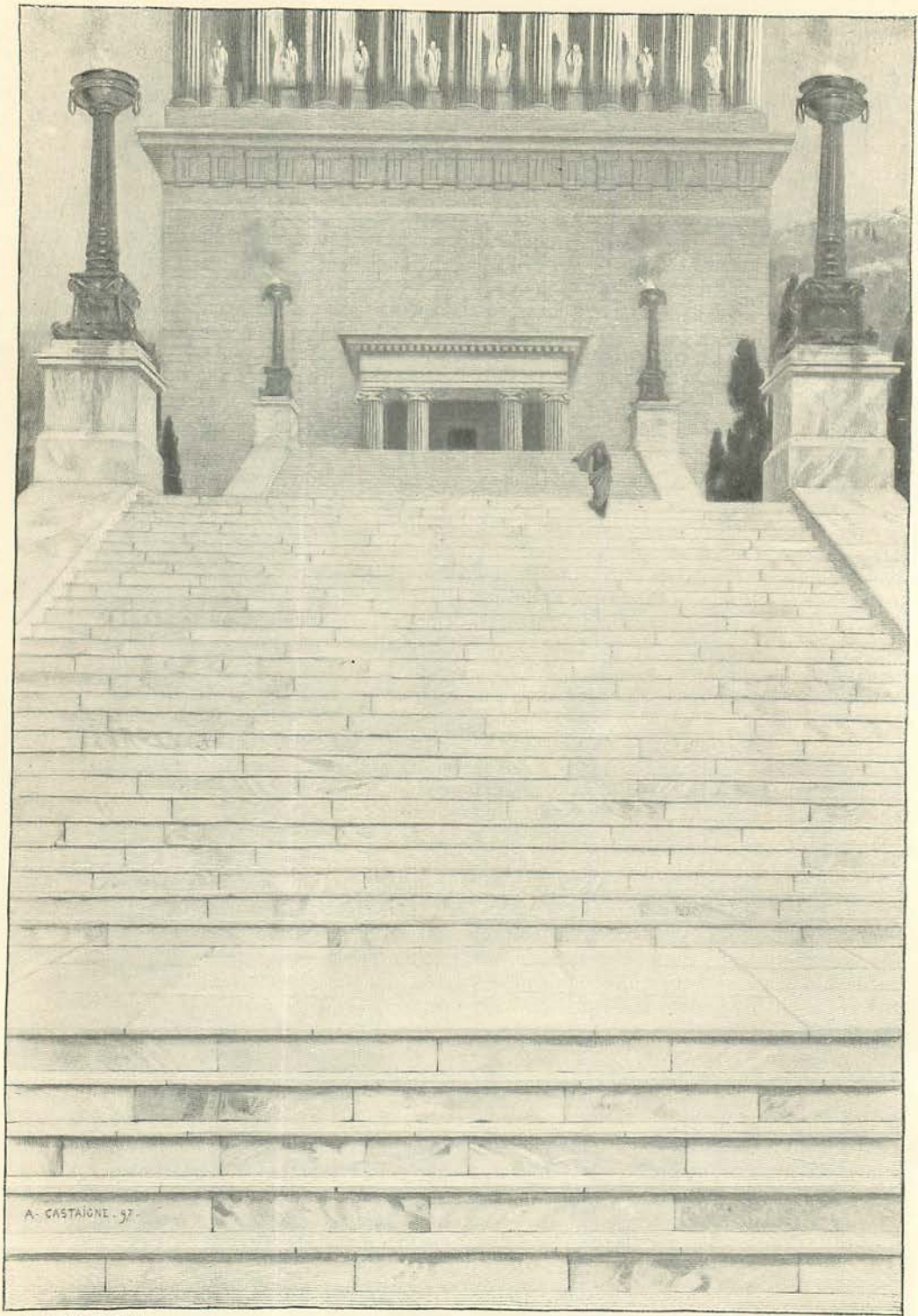
So spake the king, and bowed his heavy brow. The locks ambrosial tossed upon his deathless head, and great Olympos quaked.<sup>1</sup>

If ancient taste is to be consulted, there can be no question that the Zeus of Olympia was the supreme masterpiece of ancient art. Men could not tire of lavishing their praise upon it. To see it was joy to the eyes and refreshment to the soul. Traveler, poet, preacher, and soldier render but one verdict concerning it. Pausanias declines to report its dimensions; they are, after all, so inadequate to measure the impression which the beholder's eye receives. Epiktetos deems him unfortunate who dies without seeing it. Philip's epigram in the Anthology reasons thus: "God came to earth that thou, O Pheidias, might'st discern his form, or else thou hast ascended into heaven to see him." A Roman soldier, Æmilius Paulus, on seeing the statue was overwhelmed with admiration, and expressed his judgment in plain Roman style: "I expected much, but the truth is greater than my expectation. Pheidias alone has copied a Zeus from Homer." But the finest word is that of Dio Chrysostom: "Methinks if one who is heavy-laden in soul, who hath drained the cup of misfortune and sorrow in life, and whom sweet sleep visiteth no more, were to stand before this figure, he would forget all the griefs and hardships that fall upon the life of man."

#### THE MAUSOLEUM.

THE Mausoleum was Greek in that it was the creation of Greek artists, the most brilliant of their times; but it was reared on Asiatic soil, in honor of a non-Greek, non-Aryan king. Halikarnassos, the city which it adorned, stood on the sea-shore at the southwestern tip of Asia Minor. It was the home of a Doric-Greek colony, the birthplace, indeed, of Herodotos, "father of history," and its prevailing language was Greek; but, with all the rest of Karia, on whose soil it stood, it belonged to the domain of the Karian dynasts, who since the days of Kyros had been recognized as satraps of the Persian Empire. The Karians, closely akin to their neighbors the Lykians and Pisidians, were originally distinct from the Greeks in language, customs, religion, and race, being the descendants and representatives of a people who, before there were any Greeks in Greece, occupied the whole of European Greece, the islands of the Ægean, and at least the western and southern portions of Asia Minor.

<sup>1</sup> Iliad i. 528-30.



DRAWN BY A. CASTAIGNE.

THE MAUSOLEUM.

Greek culture had not failed, however, to make its way among them, especially since the great days of Perikles's empire, to which they had been for a time attached as tributary members.

Maussolos—for he spelled his own name with double *s*—had been a prudent and successful king, and in 357 B. C. was a prime mover in the revolt known as the Social War, which destroyed the maritime empire of Athens, and gave Karia, along with other states, its independence. Uniting in himself the pride of a liberator and the thrift of a famous money-getter, he transferred his capital from the staid old island Mylasa to Halikarnassos, and proceeded to make it a *Weltstadt* and a monument of his own greatness.

So it happened that one of the World Wonders arose on the hem of the Orient through the coöperation of Greek artistic taste and barbarian filthy lucre, and became in so far the herald and forerunner of the dawning cosmopolitanism.

The Mausoleum was planned as a monument to Maussolos and his sister-wife Artemisia, and after his death (351 B. C.) was built nearly to completion by his widow. The scepter descended, in the Karian royal house, by the female side as well as by the male; and since the days of the other Artemisia, who distinguished herself on the Persian side at Salamis, and won from Xerxes the despairing plaudit, "My men have to-day become women, and my women men," the queens of Karia maintained a brilliant reputation as the better halves.

For fifteen centuries or more the Mausoleum stood firm in its place, a marvel to the ancient and the medieval world. Its name became generic, as in the "mausoleum" of Augustus, on the Campus Martius at Rome, and the "mausoleum" of Hadrian, surviving to-day in the Castle of San Angelo. As late as the fifteenth century A. D. the original Mausoleum was virtually intact. In 1402 a portion of the blocks which made its pyramidal summit were used by the Knights of St. John for the building of a fortification, and again, in 1522, the ruin was treated as a quarry, and a good portion of its marble went to lime. It is melancholy to read the account of the commander who directed the work, and hear how, at the very time when Erasmus, Colet, Linaere, and Melanchthon were seeking to light the lamps of Greek culture at the North, a visible monument of its reality was going to the lime-kiln in the motherland itself. After four days' digging

through massive walls, we hear how the spoilers came upon a great hall surrounded by marble columns, its walls decorated with polished panels of variegated marble and lines of sculptured frieze. From this hall a narrow door led out into the tomb, where sarcophagus and urn still stood undesecrated. During the following night robbers despoiled the tomb, and the next morning the floor was covered with bits of gold-leaf and fragments of fabrics wrought in gold.

The thirteen blocks of frieze which were taken from an old fortification wall, and in 1846 found their way to the British Museum, stirred the ardor for further search, and in 1856 was begun a careful excavation of the site, to which, aided by Pliny's note-book, we owe most of our present knowledge of what the building really was. The most probable interpretation of the fragments yields the picture of a building of two lofty stories, surmounted by a solid pyramid, bearing at its apex, one hundred and forty feet above the ground, a colossal four-horse chariot in which stood the royal pair.

The lower story, in which was the tomb, was decorated with Ionic pilasters alternating with niches for the figures of the family's ancestors, and supporting an architrave enlivened with a frieze. The second story was a temple, with an open colonnade of thirty-six Ionic columns surrounding the cella, in which the king and his queen received the honors of hero-gods. The first story served, therefore, in the design as a postament for the temple, and both served to carry the pyramid, which, in deference to the ancient usage of Egypt and Assyria, formed a fitting symbol for the resting-place of kings.

Bold and original as it was in design,—and to this it undoubtedly owed in chief measure its place among the Seven Wonders,—it arose under the hands of Greek artists, and yielded obedience to the laws of beauty—a beauty which is restraint, born of the sense of fitness, supreme of the Attic virtues.

The sculptures which, with their color and form, gave warmth and life to the exterior, were the work of Skopas, Bryaxis, Timotheos, and Leochares. They wrought in competition, each assuming the decoration of one side; and when Queen Artemisia died (348 B. C.), before the work was done, "they did not," Pliny says, "abandon their tasks till all was finished, esteeming it at once a memorial of their own fame and of the plastic art; and to this day one cannot say which has excelled."

Of an afternoon an air of laziness pervades the ship. A group of marines and sailors gather at the bow, watching a school of porpoises racing with the ship; some play checkers or cards; one or two sew upon little portable machines; the ship's cobbler and the blacksmith work in the shadow of the turret; several examine maps of Cuba; but the majority do nothing. After all, there

is not much to do, except to keep out of the sun.

Again we are aboard the despatch-boat for a run to Key West and thence to Tampa. It is too monotonous on the blockade. It is too tiresome parading east and west of Havana for forty miles, day after day, until each tree becomes as familiar as a building on one's street at home.

## THE SEVEN WONDERS OF THE WORLD.

BY BENJAMIN IDE WHEELER.

WITH IMAGINARY DESIGNS BY ANDRÉ CASTAIGNE.

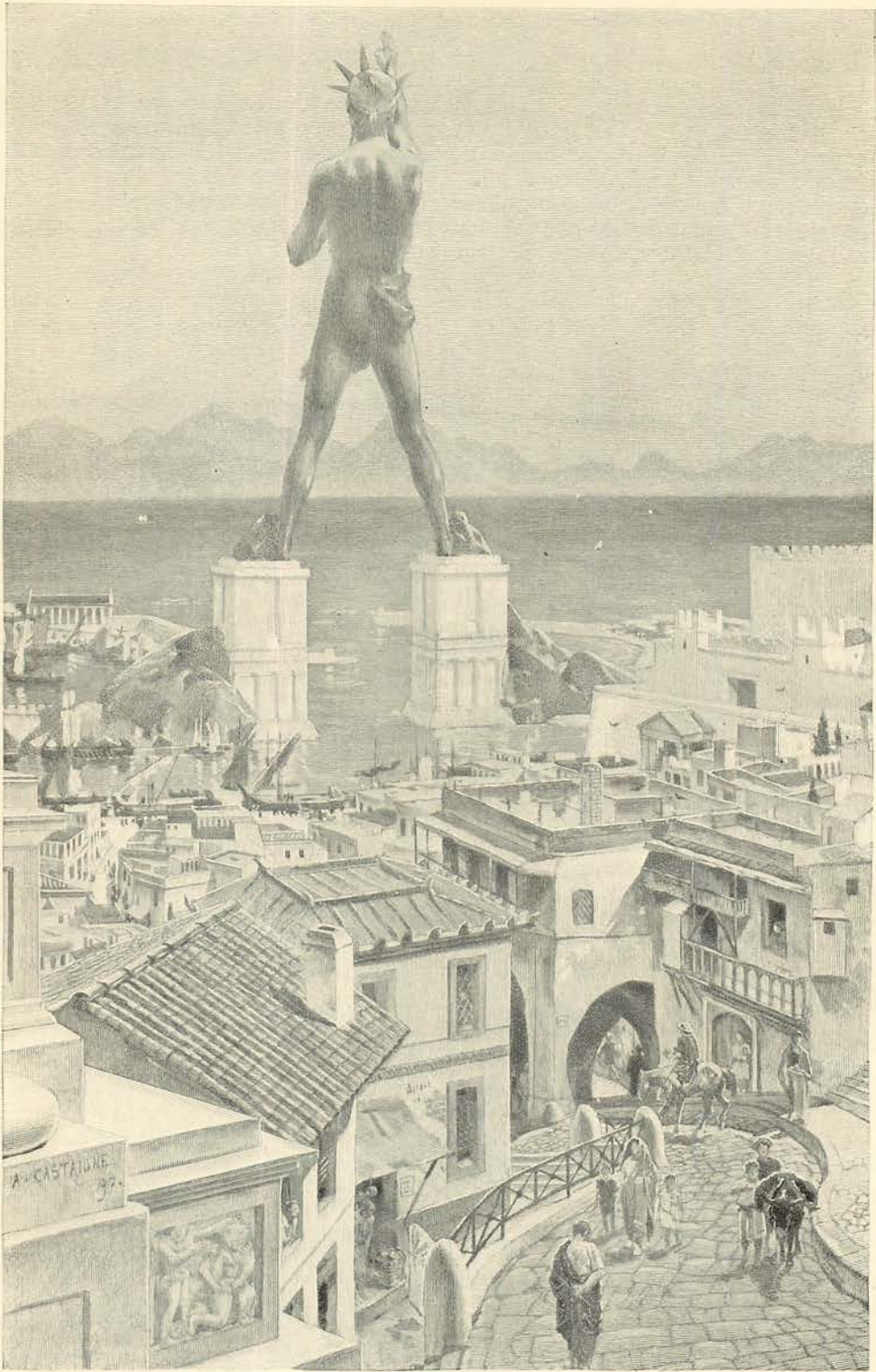
### THE COLOSSUS OF RHODES.

THE Bartholdi statue of "Liberty," the "Bavaria" at Munich, and the "Germania" opposite Bingen on the Rhine, are the modern echoes of the famous Colossus which Chares set by the harbor of ancient Rhodes. The "Liberty" exceeds it in height (one hundred and fifty feet) by half; but still, if the Colossus were among us to-day, it would doubtless be treated in the guide-books with eminent respect. Like the Liberty, it stood by the harbor of a great emporium where the ships of all nations came and went. In the form of a patron deity, it represented the genius of a state, and in its dimensions it spoke for a national taste which, as the Laokoön group and the Farnese Bull, both Rhodian compositions, seem to betray, worshiped much at the shrine of the god of bigness.

The Rhodians were first and foremost a commercial people. When, in the year 408 B. C., the new city of Rhodes was founded by coöperation of the three ancient cities of the island of Rhodes, Kamiros, Ialysos, and Lindos, it sprang at once into importance as a metropolis of the world's trade. Located at the northernmost tip of the island, at the point nearest the mainland, it formed, with its excellent harbor, the natural half-way place for vessels that plied between the Ægean and the coasts of Syria, Phœnicia, or Egypt. The Peloponnesian war at the end of the fifth century had put a check upon the development of Athens as a commercial power, and the disturbances on the Asiatic mainland which came with Alexander's conquests and the quarrels between

his successors gave at the end of the fourth and the beginning of the third century a peculiar advantage to the island city. The fifteen miles of waterway which separated the island from the mainland afforded Rhodes an isolation similar to that which the English Channel has given to England, and the distresses of others became her opportunity.

Her international policy was that of a peace power. It was the conquests of commerce, and not of arms, that she sought. Open ports and free trade were all she demanded, and one of the few wars in which she ever engaged was against her old ally Byzantium, to keep the navigation of the Bosphorus free. Her ships policed the sea against the pirates, and Rhodian seamanship inspired the proverb: "Ten Rhodians mean ten ships." As a nation of peace she was the friend of all peoples; and when the earthquake of 227 B. C. spread destruction in her city, states and cities all through the little Mediterranean world hastened, in the young impulse of a dawning international humanity, to send contributions for her relief. With peace and commerce came wealth, and with the settled life of abundance came art, refinement, and intellectual culture. In Roman times Rhodes was esteemed the fairest city of the world. It was the Paris of the traveler and the Heidelberg of the student. Tiberius made it for years his home; Brutus and Cassius, Cæsar and Cicero, studied at its university. The first Greek grammar, the one which became the prototype of all Greek grammars down through Lascaris and Melanchthon to the present day,—and of all Latin grammars, too,—was written at Rhodes. Not least, however, among the evidences of its refinement



THE COLOSSUS OF RHODES.

were the unwritten rule of its theater not to applaud till the end of the play, and the established repute of its cuisine. Plutarch voiced the wonderment of the old-fashioned continental Greek when he said of the Rhodians: "Verily, they build as for eternity, and eat as though they were to die to-morrow."

When, at the beginning of the third century B. C., Chares began his twelve years' task of constructing the Colossus, Rhodes was an upstart city barely a hundred years old; but it was just the sort of city to venture on such an innovation. Still, there was the example of Athens, which had made the Athena Promachos—to be sure, not half the height—out of the spoils of Marathon; and now that Demetrios Poliorketes had been forced to raise the siege of Rhodes, the three hundred talents of proceeds from the siege-engines he had left behind might well be devoted to raising a colossal Helios as monument to the great salvation. One hundred and five feet it towered up from its lofty pedestal beside the harbor,—and not astride the entrance, as medieval imagination made it,—until its *hybris* met its *nemesis*, and fifty-six years after its erection the great earthquake of 227 laid it low. Where it fell Pliny saw it still lying nearly three centuries later. "And even as it lies there prostrate," he reports, "it stirs to wonder. Few men can clasp its thumb with their arms; the fingers alone are greater than most statues; vast caverns yawn in its shattered limbs; within one sees great blocks of stone by whose weight the builder established it." There it lay, a plain prose wonder, till, in the seventh century A. D., the Saracens sold it to a Jew of Syrian Edessa, dealer in old junk, and it vanished from historic sight loaded on the backs of many camels. Then through the furnace flames it rose again to its new life in the imaginings of men, and bestrode the harbor where it stands to-day, and perhaps will ever stand.

#### THE TEMPLE OF DIANA AT EPHEBUS.

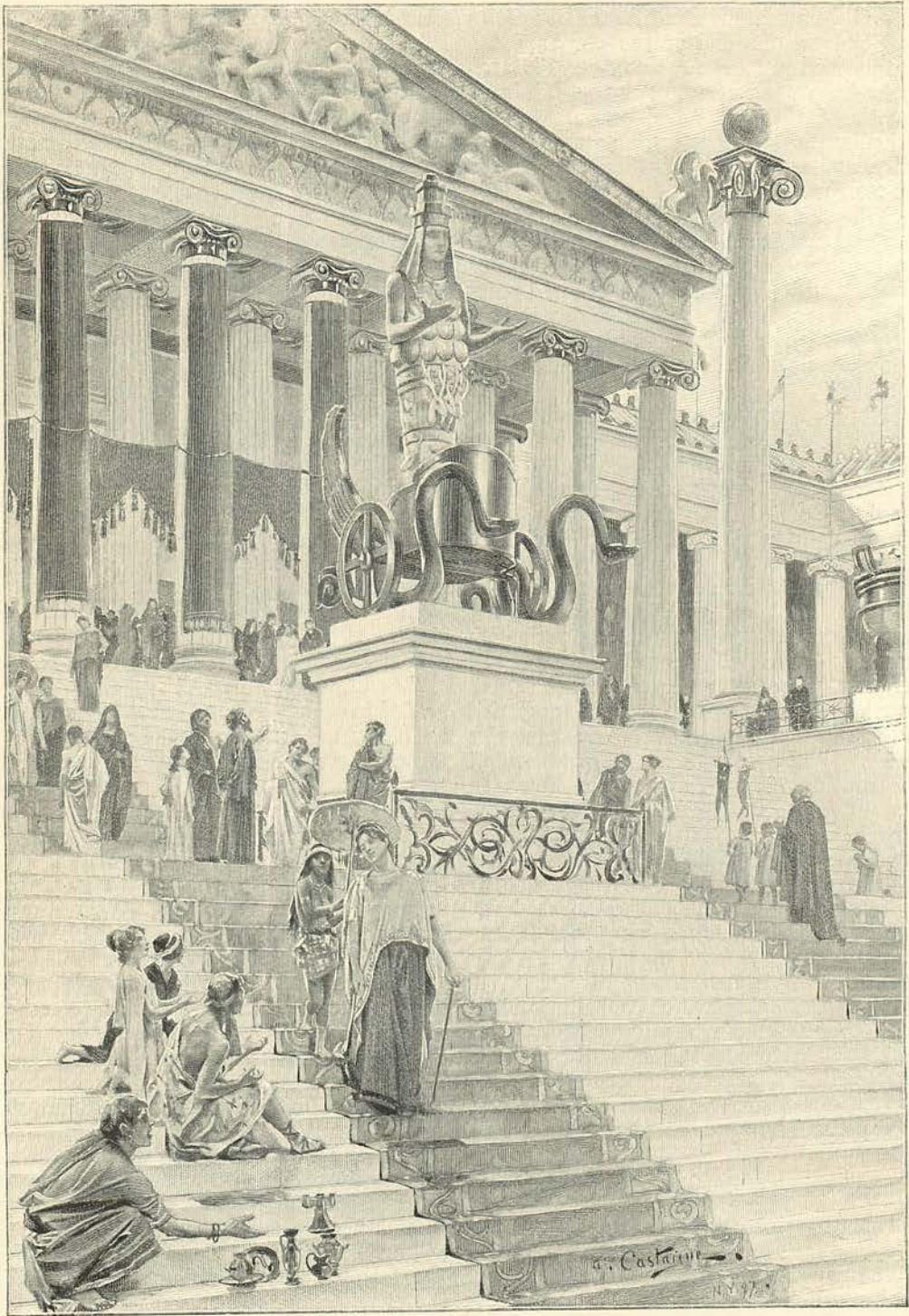
EPHEBUS lay at a favored spot. Where the Cayster flows into the Ægean, building with its alluvium the rich plain, the Asios Leimon, or "marsh-field," whence Asia has its name, it stood midway in the arc of coast that spans the Gulf of Scala Nuova, and faces the isle of Samos. Here clustered by a shore of fifty miles in length no less than twelve prosperous cities, among them Teos, Lebedus, and Colophon, and hard by were also Smyrna,

Clazomenæ, Chios, Erythræ, and Miletus, all independent centers for the vigorous Ionian culture life which on the soil of Oriental plenty first realized the power of Hellenic sense in the world of beauty. Hence came the verse of Homer and Anacreon; here was the home of the elegy; here men first learned that they might write as well as talk in prose.

Ephesus itself had its roots in a far older world than that of the Greeks who swarmed upon its shores. The natural outlet for Lydia and Phrygia to the sea, it had been a mart for Carian and Phœnician traders centuries before the restless Greeks had come to trouble the Ægean; and so in early times it came to be what in a wider sense Alexandria was in later—the meeting-place of races and cultures, the fullest illustration and completest type of the mission of Ionia in first blending Occident and Orient.

Nothing is more characteristic of Ephesus in this regard than the cult of its famous Artemis Diana. Long before there were any Greeks the cult was there, the worship of Nature as the nourishing mother of plants, animals, and men. The Oriental character of the cult, which later Greek influence never availed to change, is betrayed in the form of the idol which—preserved, as the story goes, through seven rebuildings of the temple—survived to Roman times as one of the most revered objects known to the ancient world. Its form is known to us by its common use on coins, as well as by numerous copies. Characteristic of the figure is the mass of hanging breasts significant of bounteous nourishment. The lower part of the body is surrounded by reliefs of the heads of animals, of bees, and of butterflies; on both arms rest lions. A disk behind the head is covered with representations of winged bulls. On the neck-cloth are the signs of the zodiac. There is a necklace of acorns. The arms are extended as if in kindly welcome. A mass of eunuchs called the Megabyzoi served as priests, and the swarm of priestesses who from earliest times surrounded the goddess, celebrated her feast in orgiastic rites, and defended her sanctuary from intrusion, forms one of the sources of the Amazon legends. The temple, located a mile or more outside the city, formed, with its horde of priests and attendants, a state by itself, independent of the city.

The first Greek settlers found in this cult analogy to their own Artemis, and hence the Greek name was given to it, just as in later times the Romans thought they saw their



THE TEMPLE OF DIANA AT EPHEBUS.

own Diana in the Greek Artemis. This process is characteristic of the way the civilizations of the peoples blended on the shores of the Mediterranean.

In the seventh century B. C. was built the first great Ephesian temple. Chersiphron of Crete was architect. It was far the greatest and noblest house any Western deity had yet been given. All the world knew of it, and wondered; and the order of its architecture, though it may have had its origin in Attica, was always identified with this, its grandest example, and was called Ionic. Copies of temple and idol in reduced dimensions were built in various parts of Asiatic and European Greece.

In the year 356 B. C., one Herostratus, who had failed to make himself famous in any other way, set fire to the temple to immortalize his name, and succeeded in both matters. The very night in which the glory of Asia went up in flames, Alexander was born in Pella; so, at least, the omen-mongers said. By help of contributions from many cities, the building of a new temple was immediately begun on plans devised by Deinocrates;

and this, the grandest temple structure the Greek world ever reared, was the one which figured in the canon of the Wonders of the World. Four times the size of the Parthenon, and ampler than either Milan Cathedral or St. Paul's in London, lifted upon its foundation of ten steps, girt with its double colonnade of Ionic columns sixty feet in height, resplendent in sculpture and color, no wonder it held the admiration of the world, no wonder that sightseers bought the silver models of Demetrius, and that men cried, "Great is Diana of the Ephesians!" All the more wonder that the words of the tent-maker of Tarsus found hearing, or the sale of souvenirs was checked; but Paul's words and John's church lasted better than model or shrine. In 262 A. D. the Goths destroyed the temple. In the thirteenth century the Turks used its stones to build the Mosque Selim, under whose ruins, after long searching, English excavators found, in 1871, all that was left of the old Wonder, twenty feet beneath the sod. So much more enduring is the word of spirit than temples built of stone!

## THREE WOMEN IN WAR TIME.

BY EDITH M. THOMAS.

### I.

ONE said, with a smile on her proud young lips:  
 "I have brothers three; they are far on the sea,  
 For they serve on the decks of the fighting ships!  
 Is it strange that the war comes home to me?"

### II.

"And I, had I father, brothers, or friend,  
 I would give them all at my country's call!  
 My sorrow is, I have none to send,  
 And my share in the glorious war is small!"

### III.

But the third arose with face aglow:  
 "Mine are a hundred thousand strong,—  
 Wherever my countryman meets the foe,—  
 And my heart's in the war the whole day long!"