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THE NEW MUSEUM IN ROME.



FIG. 1.—SARCOPHAGUS FOUND AT CAMPO VERANO AND NOW IN THE NEW MUSEUM IN ROME.

THE spot on the Capitoline Hill, once occupied by the famous temple of Jupiter, is now the site of the most interesting museum in Rome. This is a monument of the care of the city in archæological research, all of the statues, bronzes, jewels, gems, ancient glassware and objects of terra cotta having been found in the soil since 1870, that memorable epoch when the Eternal City became in fact, as it had long been in dreams and in ardent desire, the capital of Italy.

The New Museum consists of eight rooms in the Palace of the Conservators, on the right of the Piazza of the Campidoglio. The beautiful Capitoline Hill is not less the pride of the city now than it was in ancient times, when it was crowned by the splendid temples whose foundations still remain there. The ascent is made by an inclined plane with curb-stones the width of the street, commonly called in Rome a "*cordonata*." On either side of this are lovely gardens, in one of which, on the left, is kept a wolf, the typical animal of the city. Colossal statues and other relics gathered from the ruins of the ancient city are ranged at the summit, and the remaining three sides of the square Piazza are occupied by palaces designed by Michel Angelo. The colossal bronze equestrian statue of Marcus Aurelius ornaments the center of the Piazza, and the palaces on the right and left contain museums. Doubtless the so-called Capitoline Museum on the

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left, begun long ago by Pope Clement XII., is the more valuable collection. Its "Dying Gladiator," its green basalt "Boy Hercules," its red antique "Dancing Faun," and its "Venus," are known for their beauty all over the world. But to the Roman citizen, or the stranger domiciled in Rome, the New Museum is more attractive than either the Capitoline, the Vatican, or the Lateran collections. It has the charm of novelty, and is constantly receiving additions from excavations. "This is the work of New Italy," they say, "made within the last eight years. It is the fruit of our fatigues, of our enterprise, and is not due to any pope long time dead."

The New Museum represents many wide, new streets, laid out and planted with young trees, on the old Esquiline Hill; many vast fabrics risen, as if by enchantment, in the air, to be inhabited by a new population. It is, in fact, the exponent of the new city which has been added to Rome on the heights between Santa Maria Maggiore and San Giovanni in Laterano within the last few years. The "new quarter" grows like a wild vine from one day to another. Like a new Proteus, it constantly changes its aspect. It is a city, smiling, airy, with a wide view of the rolling Campagna and of the distant blue Alban Hills. If convenient modes of locomotion were established, few of the Romans would hesitate to ex-

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change the narrow streets of the old city, the high walls, the hidden gardens sending out fragrance from invisible flowers, for the light and air and open view of the new section. It is a bit of modern life so different from the old city that the Roman loves it as the expression in visible form of the new and liberal government. When excavations are being made for the foundations of houses, for the leveling of squares or streets, for the laying of tubes or other substructions, the evening walk of the Romans is to that locality. They watch the laborer's pickax with absorbing interest, and if fortune is propitious and yields a statue, an *anfora*, a wall, a vase, the excitement becomes intense, and the crowd of amateur archæologists is increased to great proportions.

The New Museum, therefore, is the favorite child of the Romans. They have nourished it and brought it up. It is the joy of the past and the present, and the emblem of hope for the future. The "Infant Hercules" (Figure 3), leaning upon his club, smiles upon them as they enter, and holds out to them the three golden apples of the Hesperides. The "Commodus" (Figure 5) with its exquisite finish and elaborate ornamentation, — a serpent-like and fatal beauty, — makes them appreciate the liberty of the present, and rejoice that such tyrants no longer oppress them. And the Muses, the Tritons, the vases and fountains discovered on the site of the imperial gardens and that of Mæcenas on the Esquiline, remind them that that desert will now again blossom like the rose, not alone for the rich and powerful but with delights for all.



FIG. 2.—END OF SARCOPHAGUS IN THE NEW MUSEUM IN ROME.

Some of the most interesting objects of this collection were found in the new cemetery of the city called Campo Verano. It is on the Via Tiburtina, near the ancient church of San Lorenzo, and from ruins found there it is supposed also to have been used for a cemetery in ancient times. The ground is perforated with catacombs showing that it was also used by the primitive Christians for a similar purpose. In one place where the side of a hill has been cut away, the ground presents the appearance of a broken honey-comb. The "Infant Hercules," the "Mother Earth" and a beautiful sarcophagus with bass-reliefs of a marine character are the principal objects found at Campo Verano now in the New Museum. The first and second of these were found together in a room, the ruined walls of which may still be seen there. The "Mother Earth" was seated in a small niche in the wall, and the "Hercules" was broken in fragments and surrounded by pieces of wall and stucco, suggesting that this statue also had been similarly situated. They probably formed part of the buildings of the ancient Roman cemetery, as the character of these two deities, the Mother Earth and Hercules, accorded with funeral ceremonies. Hercules, the conqueror of Cerberus, returned from the infernal regions, seemed to promise to the dead a second and happier existence, while the departed were recommended to the tender care of the Mother Earth.

The sarcophagus (Figures 2 and 3) was found near the Basilica of San Lorenzo at Campo Verano. The representation of Nereides and Tritons on the front were made in pagan times, but the words *Promote Habeas* with the cross beneath indicate that the sarcophagus was afterward used for Christian burials.

Another sarcophagus in the Museum (Figure 4), much larger than this and of superior workmanship, represents the Caledonian chase on the front, and the lid, which was not made for it, represents the pair who were buried within. This was found at Vicovaro near Tivoli and on the bank of the river Aniene, which in the lapse of centuries had gradually risen and filled the excavations where it lay. The water had washed away in great measure the gilding and colors with which it was originally ornamented.

The Via Appia has contributed to the New Museum the half of a colossal foot supposed by archæologists to have belonged to a statue of the Egyptian goddess Isis. It was found near the church of San Cesarea,

a locality which ancient catalogues indicate as the site of a temple of Isis although this sculpture is the only index we now have of it. The sandal, which is about four inches thick, is skillfully wrought with marine ani-

form of a large horn ornamented with exquisite bass-reliefs, and others.

The collection of busts is also rare. Among them are the Commodus decorated with the attributes of Hercules; the same



FIG. 3.—COMMODUS AS THE INFANT HERCULES; IN THE NEW MUSEUM IN ROME.

mals, Tritons and little water Cupids. The hand of a master is so evident in this work that some have not hesitated to ascribe it to the same artist who sculptured the wonderful "Laocoon" of the Vatican. Many of these sculptures have the rare value of being unique examples of the subjects which they represent. These are the Madre Terra, the colossal group of Hercules taming the horses, the old peasant woman carrying home a lamb, the fountain in the

emperor in his youth; Pompeia Plotina, the wife of Trajan; Faustina, senior; Manlia Scantilla and Didia Clara,—the wife and daughter of the unfortunate emperor who preceded Septimus Severus—and the lovely head of Antonia, daughter of Octavia and Mark Anthony. Of all the portraits of ancient Roman women that have descended to us this is almost the only one which responds to the modern idea of refined, cultivated and intelligent womanhood. It is rather larger

than life and bears the number fifty in the central octagonal hall of the Museum. It is the image of a pure, valorous and gentle soul full of life and sweet majesty. Such, in fact, is the character which history records of this noble woman. The diadem which encircles her head is an almost certain index of imperial rank, but the bust is recognized as that of Antonia from its resemblance to two gold coins bearing her portrait and name which exist in the numismatic collection of this museum. Plutarch speaks with admiration of the conjugal love of Antonia, and other historians praise her courage and generosity. This bust is as remarkable for its rare workmanship as for the beauty of the features, and it is admired by the best sculptors of Rome.

There is also a head of an Amazon, evidently broken off from some statue, which among the multitude of larger objects may easily be unnoticed. But it is so beautiful that once seen it is not likely to be forgotten. It was found in the garden of Mæcenas on the Esquiline, and, like all the other sculptures found there, is of superior workmanship. The value of a statue is known, says Winckelmann in his "History of Ancient Art," by the care with which the hair is wrought. Nothing can exceed the exquisite finish of this head. The features are elegantly chiseled and express the pain and terror which a womanly nature would instinctively feel at taking part in scenes of war and bloodshed.

The bust of Pompeia Plotina, the wife of Trajan, is a noble and womanly head.

It is extremely valuable, not only for the rarity of the subject but for its perfect condition and good workmanship. The hair, which is dressed high on the forehead, impairs the natural beauty and dignity of the countenance, but this style, introduced by Julia, the daughter of Titus, was modified by Pompeia and abolished by the succeeding Empress Sabina, the wife of Hadrian. The contrast between the simple and graceful Greek knot in which the hair of Antonia is tied and this artificial combination of braids and puffs is remarkable. The hair of the Amazon is brought up around and over the head with inimitable grace. The head of Commodus in his youth is beardless, with the hair finely cut, while the marble is beautifully white and polished.

The most curious sculpture in the museum is the bust of the Emperor Commodus (Figure 5) found in the imperial gardens on the Esquiline in the year 1874. It was found together with several other rare sculptures: the Venus called *Lamiana*; the Muses—Terpsichore and Polymnia; the two half-figures of Tritons and the half-figure of Bacchus. This part of the Esquiline has long been a deserted and uninhabited plain, subject to the researches of all who cared to excavate there. This explains the comparative paucity of results from the extensive excavations which have been made there for the construction of houses and leveling of streets and squares. The ground had been dug over more than once except in two spots, one of which yielded these beautiful statues. Wherever in the course of the excava-

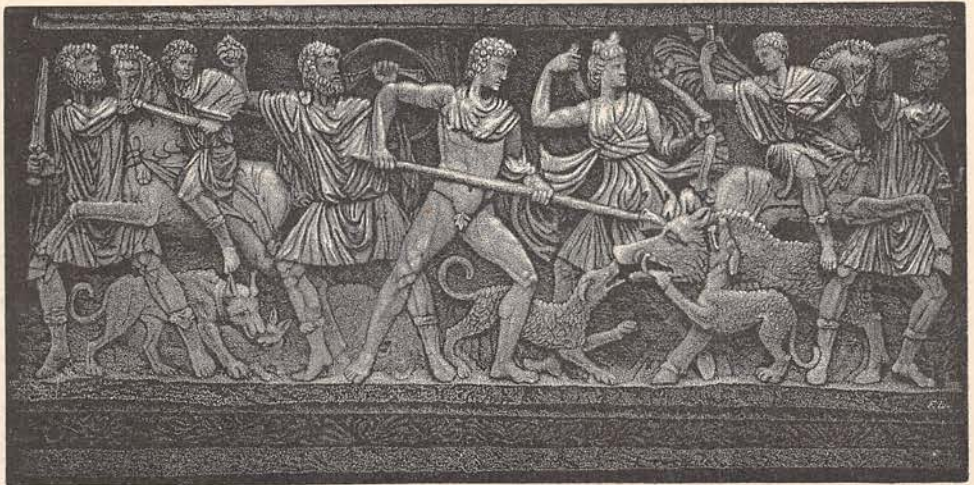


FIG. 4.—SARCOPHAGUS FOUND NEAR TIVOLI AND NOW IN THE NEW MUSEUM IN ROME.

tions walls were found which indicated a large edifice the hope of finding a rich harvest of these subterranean fruits was destroyed by the presence of lime furnaces in which the broken fragments of the statues were thrown and burned. One of these was discovered in the Aldobrandini Gardens, in which are the ruins of a large building. The stone furnace was filled with pieces of sculpture which immediately upon being exposed to the air dissolved into powder. When, therefore, these seven rare statues were found together the joy of the archæologists of the city commission was unbounded.

The bust of Commodus is of Pentelic marble 1.18 meters high. Its form is exceedingly rare if not absolutely unique. This extravagant and cruel emperor, who was assassinated at the age of thirty-one by three of his intimate associates in the palace, is represented with the emblems of the Roman Hercules. The sculpture shows about one-half of his person, including the arms and hands. This style began to be used in the time of Septimius Severus, and was continued until the period of the Antonines. Examples of it, however, are extremely rare, only two others of this character being known in Rome. The unworthy son of Marcus Aurelius was the only one of the Roman emperors who dared publicly to assume the emblems of divinity, and to represent himself as a living god. This usurpation of divine honors disturbed the minds of the people, and was the occasion of many poetical satires, one of which, written by Lampredio, has descended to us. The Senate, however, basely acceded to his wishes, and greeted him as Hercules, the god of strength of body and force of mind. The head, shoulders, and hands of Commodus, as well as the pedestal upon which the portrait rests, are ornamented with the various emblems of the wonderful mythological tasks of Hercules. The skin of the Nemean lion which Hercules killed is thrown over the head, while its paws are drawn around in front and tied together on the neck. The right hand holds the club by means of which he performed his deeds of valor. The left holds out the three golden apples consecrated to Venus, which were guarded by nymphs called Hesperides, aided by a terrible dragon. Hercules killed the dragon and brought the apples to Euristeus, who had prescribed twelve tasks for him as an expiation for having killed his own children. The serpent which he killed when a child is coiled

around the same hand; so also is the girdle of Hyppolite, the queen of the Amazons, the capture of which was another of the twelve tasks. The pedestal of the bust, generally an indifferent part of the sculpture, is of so rare invention that it merits particular attention. The part nearest to the bust is a shield or light buckler of the Amazons, in the shape of a half-moon, referring to the name he had assumed of Amazonio, or Conqueror of the Amazons. He was hailed by this title in the games of the Circus, and also by the Senate, which basely consented to all of his demands during his life, although immediately after his death it mocked and derided him, and caused all of his numerous busts and statues to be broken or concealed. Dione, a contemporaneous writer, relates that when Commodus, having proclaimed his intention to shoot with an arrow whomsoever he should select in the theater, in imitation of Hercules, these noble fathers applauded him, exclaiming, "Thou art the chief! Most happy! Conqueror! Conqueror! *Unus ab omni memoria!* Conqueror of the Amazons!" This shield of the Amazons, as well as the two kneeling figures of that race of female warriors (one of which was broken off), may refer also to his having changed the names of the twelve months of the year, calling the first Amazonio. The shield is between two cornucopias—the cornucopia being the emblem of the peace and abundance which the new Hercules had brought to the Roman earth. The globe clasped by the lower parts of the cornucopias is the emblem of eternity, and it is encircled by a band, upon which are inscribed three signs of the zodiac. These, however, are inverted from their original order to adapt them to circumstances of the birth and life of Commodus. Every accessory, therefore, of this curious bust has a studied allegorical meaning, and is valuable on this account, as well as for the beauty of its workmanship and its almost perfect preservation. This latter quality is due to its having been but a short time exposed to the action of the elements previous to the death of Commodus.

History records that the insane desire to represent Hercules was conceived by Commodus only two years previous to his assassination, and as this bust was immediately upon that event removed and concealed or buried, it thus preserved its exquisite polish. History and the coins of the period had recorded this strange aspiration of the infamous emperor, but there was no illustration

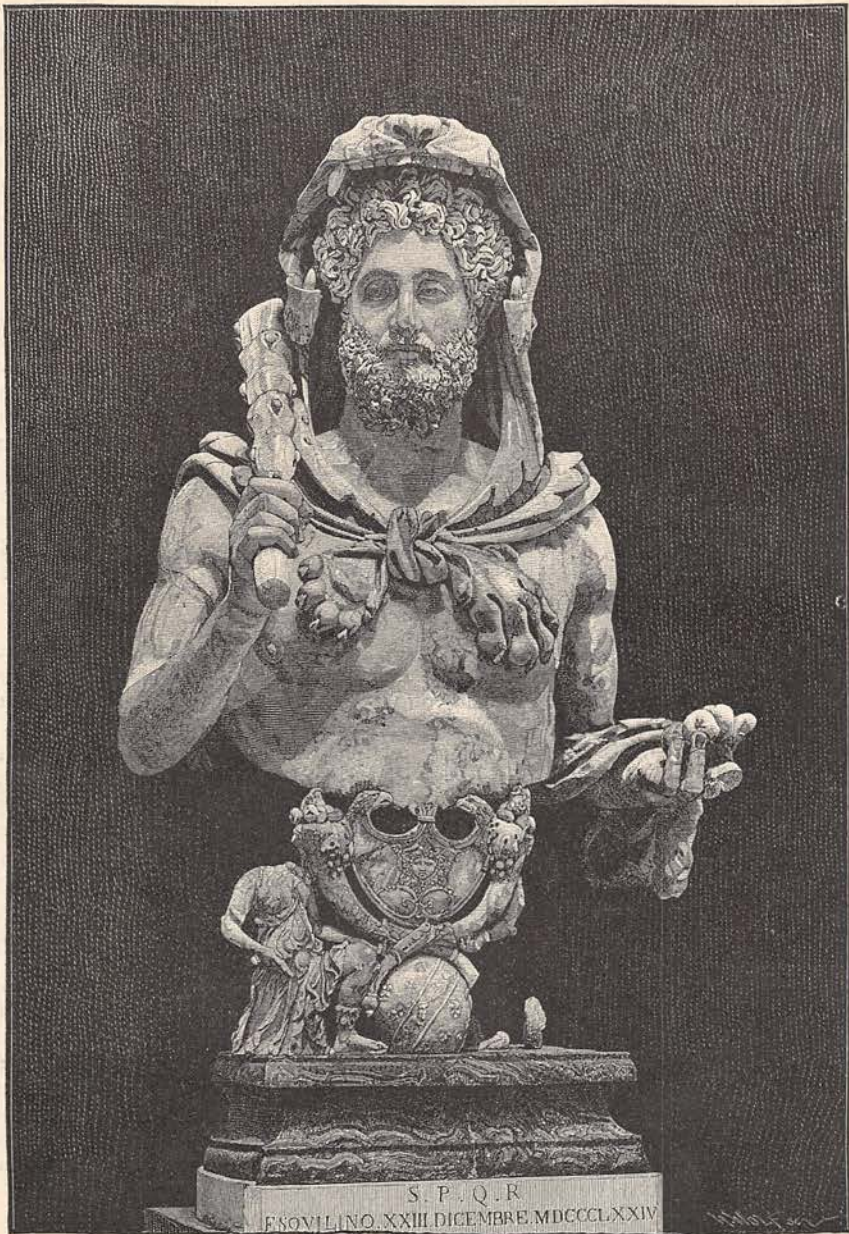


FIG. 5.—COMMODUS AS HERCULES.

of it in sculpture previous to the discovery of this bust. The spot where this, together with six other valuable sculptures, was found now corresponds to the southern part of Piazza Vittorio Emanuele, in the new quarter on the Esquiline. It was formerly the site of the Imperial Gardens, the splendors of which are described by Nibby, in his guide-book of ancient Rome. At various

times objects of the rarest art have been found here. Among these are the statues of Niobe and her family and the struggling athletes in the Uffizii Gallery at Florence; the "Discobulus" of Merone, now in the Pallazo Massimo at Rome, and the famous fresco called "Nozze Aldobrandine" in the Vatican. The "Commodus," the "Venus," the two Muses, the two half Tritons, and a

half-figure of Bacchus were found together in the ruins of two subterranean rectangular rooms, and had evidently fallen there upon the giving way of the floor above them, which corresponded with the ancient level of the soil.

The cellars where the statues were found broken into fragments communicated with a vast and magnificent subterranean corridor, or *cripto portico*, two hundred feet long, having one end curved and a line of columns in the center. These columns were of yellow breccia and their fragments were scattered here and there on the floor while the bases still retained their original positions. The bases were formed of stucco, but were probably originally covered with gilt to render them worthy of the columns. The mosaic pavement was formed of all the varieties of rare colored alabasters.

The "Venus" is sculptured in Greek marble of fine grain and is slightly inferior to the ordinary stature of a woman. It was broken into many fragments but they have been found and re-united. The arms except the left hand are lost, however, and the statue remains imperfect. But enough remains to show that it is a Venus just issued from the bath who is tying her hair with a ribbon. She has already passed it twice around her beautiful head and the unfastened end still remains in her hand. This is judged to be a copy made by some Roman artist of one of the ten famous statues of Venus made by ancient Greek sculptors and said by Pliny to have adorned the temples and public squares of Rome. The eye accustomed to the softer attractions attributed first to Venus by Praxiteles—this ideal being modified by his imitators until it became the image of mere sensuality—does not immediately recognize a Venus in this chaste and dignified figure. The primitive idea of this goddess was never separated from thoughts of majesty and decorum. It was the noble embodiment of the ancient Greek idea of love. This statue, although only a copy and imperfect in its workmanship, faithfully represents this noble conception of the goddess as a beautiful figure full of grace and feminine elegance and dignity. The serious expression of the face is almost pathetic, while the arrangement of the hair is very simple. This combination of qualities induces the learned to believe that the statue is a reproduction of a Venus made by the ancient Greek sculptor Scopas. This artist was anterior to Praxiteles, and, while he was the first to represent the

goddess of love without drapery, he yet preserved the elevated, tender and pathetic expression which distinguished her at first. The statue of which this is supposed to be a copy is said by Pliny to have been so beautiful that its presence alone was sufficient to embellish the humblest spot. It stood in the temple of Mars near the Flaminian Circus.

The two statues of Muses found in the same spot as the "Commodus" and the "Venus" are supposed, like the latter, to be copies of works by some celebrated sculptors. The originals were probably in one of the temples or porticoes of Rome, several of which are mentioned by the classics as containing the series of the Muses. The simplicity and elegance of their attitudes, as well as a certain severity of expression, indicate that they are of an ancient school of art, and they are known to be copies from the fact that the execution of the statue is greatly inferior to the invention. Portions of the drapery are not well finished, the hair is not accurately sculptured and the back of the statue is incomplete. Notwithstanding, they are fine works of art and are especially interesting as being all that remains of ancient originals. They represent Terpsichore, the inspirer of sacred song, and Polymnia, the Muse of memory and therefore of silence and meditation. She expressed her thoughts by pantomime, and in this statue is represented in the act of gesticulating. The former is supposed to have held a lyre before her although both the lyre and her arms are wanting to the statue.

The "Tritons" are half statues in Greek marble. They are not broken, however, the remaining part, representing a fish, having probably been sculptured in a different material. These marine deities, half man, half fish, guided the sea-horses attached to the car of Neptune. Their hair, heavy with water, falls on their shoulders in thick masses while the face and body are covered with scales. They probably formed part of some magnificent fountain which ornamented the Imperial Gardens,—the ancient Romans having an abundance of water conducted into the city by the aqueducts. The fountains in gardens and public squares were of an infinite variety of design and this museum gives examples of various singular and beautiful ideas. There is a fisherman sleeping beside a flowing stream of water; a Silenus, the god of drunkenness, stooping on one knee with a heavy recipient upon



FIG. 6.—RHYTON IN THE NEW MUSEUM AT ROME.

his shoulder; but instead of wine (the evil effects of which are seen in his countenance), a stream of water issues from its aperture.

One of the most beautiful sculptures in the New Museum is a fountain in the form of a horn or drinking vase, called by the Greeks a "Rhyton" (Figure 6). It was found in the year 1874, on the site of the gardens of Mæcenas on the Esquiline, a spot which has yielded many other rare specimens of ancient art. It is sculptured in fine Greek marble, and is 1.17 meters long. The name of the author, Pontius, an Athenian, is written upon the front, but even without this index the lightness and elegance of the form, and the ability shown in the bass-reliefs would have proved its Greek origin. The base is a rhomboid from which rise four large leaves of the water-lily. The Rhyton is divided into three parts: the winged Chimera upon which the horn rests, the middle part, ornamented with hollowed lines, and the upper part, upon which are sculptured with great skill two figures of women dancing. The edge is carved and ornamented, and the interior is hollow. The beauty of such a fountain, with rare flowers growing out of the brim, with a stream of water issuing from below the fantastic animal at its base,

and with the four leaves of the aquatic plant apparently growing out of the basin of water in which it was placed, can be well imagined. Such ornaments of a garden were often placed in pairs, and the jets of water were so arranged as to cross each other; but although the ground where this was discovered has been carefully searched, no companion to it has as yet been found.

The connection between the horn of an animal and a fountain arose from the use among the ancients of the horn as a drinking vessel. The cavity held wine or water which they drank from the edge. But to render it more convenient, as well as to gratify their sense of beauty, they ornamented the point with the body of some animal,—a horse, a lion, a dragon,—varying the form or uniting the attributes according to fancy. Thus it will be seen in this Rhyton that the lion's head is ornamented with goats' horns and a horse's mane, while the Chimera has wings and the feet of a bull. When the horn was thus altered into a recipient of liquids which could stand upon a table, it was natural to pierce an aperture in the point in order to draw off the wine or water at pleasure, and from this the transition to a fountain was easy.

The strange and varied history of that part of the Esquiline upon which this vase

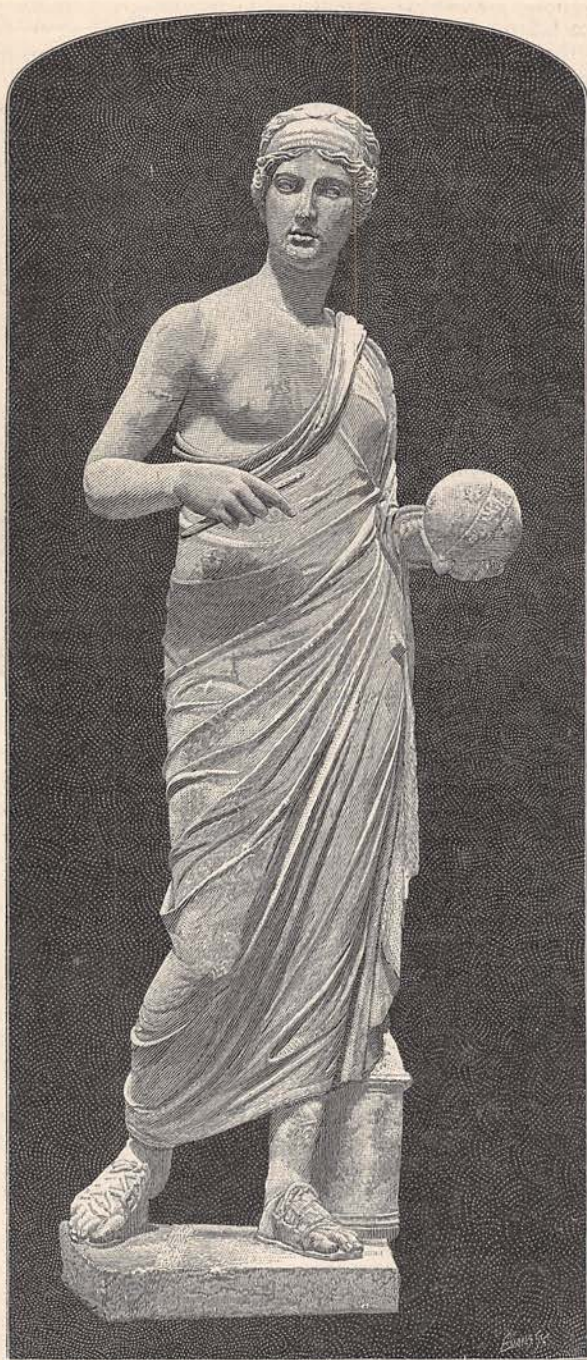


FIG. 7.—STATUE OF URANIA, FOUND IN THE GARDEN OF MÆCENAS; NOW IN THE NEW MUSEUM AT ROME.

was found rivals the romance of any work of imagination. In the early days of republican Rome it was used as a vast cemetery for the artisans and the poor, and

in the layers of these archæological deposits are found large burial pits called *puticoli*, and also *colombari*, where the ashes of the dead after cremation were deposited. Hor-

ace describes this cemetery as one thousand feet long and three hundred wide, but this did not include all the ground used for that purpose. So many persons were buried there that the spot finally became unhealthy and infectious, the resort of robbers and infamous persons, as well as the place for public executions. Mæcenas, the friend of Augustus, obtained permission to convert a part of it into a garden, and the remainder was afterward used by the emperors for the same purpose. The level plain of the Esquiline was thus transformed from a deserted and dangerous locality into the delightful retreat of the rich, the powerful, and the learned. The soil, which has been removed in the works necessary to level the streets there, reveals not only the artistic relics of the gardens, but a stratum of soil beneath which they buried the people's cemetery previous to making the gardens,—the cemetery, with its *puticoli* and *colombari*,—and more wonderful than all, beneath the Roman cemetery another of still more ancient date, the character of which is entirely Etruscan.

The construction of the walls of these tombs and the vases and other articles found in them, leave no doubt that they are the tombs of the early Etruscan inhabitants of Rome. They are imbedded in the virgin soil, and thus, after twenty-five hundred years return to the light—a curious reminder to the modern inhabitants of Rome of the antiquity of the city. Two generations of pagan Romans have thus demonstrated to modern Christians their respect for the last resting-places of the dead. One cemetery is built over another, and over that is laid with pious care, a stratum of earth which preserves from desecration the graves even of the poor and the working classes. The only disturbance to which they have been subjected is the incidental one of beams or supports of the buildings above, which have pierced the soil in various points. But where the Etruscan laid his loved ones with care in their stony sepulcher, or where the Roman placed the urn or the vase in the dove-cote *colombario*, there they have rested in peace through all the changes of the eternal city. They have returned to the light even now as if by chance, for it was with no plan of archaeological research that the city made excavations in this locality, and these discoveries were made in the course of the labors necessary for the laying out of new streets and digging the cellars of houses. Many of these statues formed part of a wall made in the sixth century.

These beautiful relics of antiquity had been broken into fragments and used by the barbarians of that period for what they considered a useful purpose. A colossal Hercules with two horses forming a group was found broken into two hundred fragments, which with infinite patience were put together by an artist. An exquisite colossal vase was in seventy pieces, and all of the sculptures were found more or less broken. The head of a statue would frequently be found at a long distance from the other parts, as in the case of the beautiful statue of Urania, the Muse of Astronomy (Figure 7), found in the garden of Mæcenas in 1874. It was broken into twenty pieces, which had formed part of a wall, and which, until recently, have been lying in the magazine under the tower of the Campidoglio, as the abundance of fragments awaiting the labors of the sculptor to restore them to their original condition is so great, that some time elapses from the discovery of a statue and its appearance in pristine beauty in the Museum. As each statue is restored it is removed from the magazine to the Museum, and the visitor is thus constantly surprised by the addition of some beautiful work of art to the treasures collected there. Ancient mythology classed the Muses with the Nymphs and Naiads of the woods, and their altars and statues were often placed in gardens or forests and near running streams. The Nymphs, however, were represented half draped, while the Muses were entirely covered. The rarity of this statue consists in the fact that while the books at her feet, the sandals, the mode of dressing the hair, and the ideal expression of the countenance leave no doubt that it is a Muse, the statue is covered only with a *pallio* or rectangular shawl, which leaves the arm and shoulder bare. The ample mantle, clinging lightly to the form, displays the grace and elegance of the beautiful members. It was worn by the Greek poets, philosophers and orators, and is not unadapted to the Muse, especially when situated as this was in a garden, and partaking of the character of the Nymph.

This statue is supposed to have been one of a series of the Muses, all probably wearing the *pallio*, which ornamented the entrance or vicinity of the Odeum, a small theater built in this garden by Mæcenas. This beautiful relic of ancient architecture is the most remarkable ruin which the recent excavations have brought to light. The finding of such ruins and halls underground in Rome is as marvelous as the dis-

coveries made at Pompeii and Herculaneum. The final ruin of those cities was the work of one tremendous day, while the burial of these treasures was the slow result of time; yet not less entirely were these hidden from the eye, and not less strange is their uncovering.

The Odeum was smaller than a theater and was used for music or for recitations of poetry. It was roofed with glass to retain the sound, and the walls were ornamented

and his house was the rendezvous of all the artists and learned men of Rome. Whoever contributed to the pleasure of the company was welcome at his table, and Augustus called it a "*parasitica mensa*." The poet Horace, to whom he presented a farm in Sabina, says that Mæcenas bought ground on the Esquiline which had been used as a cemetery for the people. There he made a garden and built a house which was

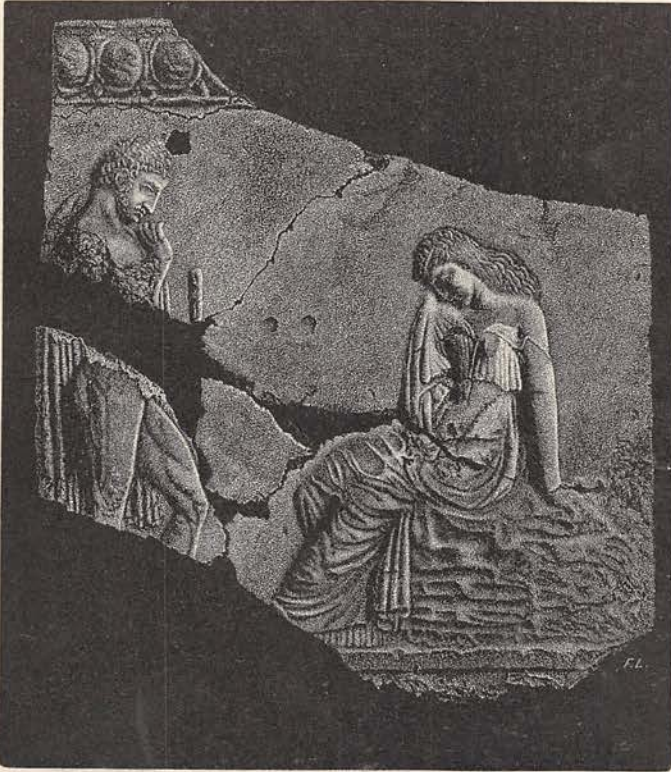


FIG. 8.—TERRA COTTA BASS-RELIEF REPRESENTING THE PARTING OF THESEUS AND ARIADNE, IN THE NEW MUSEUM AT ROME.

by frescoes. The floors and the steps arranged for seats were of marble. The Odeum of Athens held eight thousand persons. Domitian built one and Trajan two in Rome, and examples of them may be seen at Tivoli and Pompeii. This one held over three hundred persons and was found on the site of the garden of Mæcenas. The ruin may now be seen on the Via Merulana near the church of Santa Maria Maggiore.

The well-known love of literature and the arts which has transmitted the name of the friend and vice-regent of Cæsar to our day readily explains the presence of such a building on his possessions. He became very rich through the generosity of the emperor,

conspicuous for its high tower. He rarely went to the city, but passed his time here in the company of poets and artists. He loved all kinds of luxury, the theater and pantomime, and, according to Tacitus, was the first to introduce scenic representations in Rome. This rectangular building, buried beneath the soil for centuries, is then the spot where this patron of the arts and his friends Horace, Virgil and other famous men spent part of their time in literary pleasure. It was originally built half underground with a glass roof, the walls being depicted with imitations of the trees and flowers without. These literary epicures retired in the heat of the day to this cool and beautiful retreat

where the intellect was delighted by poetry and music. The hall is 10.60 meters wide, 24.40 long and 7.40 high, but the height to the apex of the glass vault over head would have been thirteen meters. One end of the hall is semicircular and the curved wall is indented with five rectangular niches intended to represent windows. Each side of the building has also six of these false windows and they are all ornamented with frescoed plants and flowers. The walls are

terra cotta fills a large room of the New Museum. The most remarkable of these objects is a bass-relief in terra cotta representing the parting of Theseus and Ariadne upon the sea-shore (Figure 8). It is a beautiful composition. The expressive attitudes of the figures are full of sentiment and clearly depict the grief of parting. This subject is very rare, and the bass-relief is therefore highly prized, although it is broken and a part is wanting. The original was prob-



FIG. 9.—BRONZE THENSA OR ROMAN SACRED CAR PRESENTED TO THE NEW MUSEUM OF ROME BY AUGUSTO CASTELLANI.

painted with a red ground upon which small figures in black are frescoed in lines around the base. Among the ruins of the edifice were found two busts of elderly men, but as they bear no resemblance to any others in marble or on coins or medals, it is impossible to know whose portraits they may be. Future studies by the members of the Archæological Commission of the city may decide that these are portraits of men whose names are familiar to the world.

The collection of articles of glass and

ably due to some noble master of the Attic school, as the grace and sublimity of style could not have been the work of an ordinary artist.

Augusto Castellani, the distinguished archæologist and student of ancient jewelry, presented the New Museum with a Thensa or sacred car (Figure 9) which, with extraordinary skill, he had combined in its original form. An antiquarian brought him one day a quantity of broken and rusty pieces of bronze, which he bought. The

bronze was raised in small figures, forming pictures which evidently indicated some mythological story, and after months of study he discovered that on the metal strips originally nailed around the car was depicted the history of Achilles and a Bacchic procession. While polishing the figures of the Bacchic procession, he found a car with four wheels drawn by two tigers, in which Ariadne was seated. Imitating the shape of this car, he succeeded in adapting all the fragments of bronze to it and finally reproduced the *thensa* or car which

was used by the Romans to carry the images and sacred vessels of the gods to the races. The narrow form and heavy style of this car, as well as the sacred scenes depicted upon it and the value of the metal with which it was covered,—the bronze having probably been gilt,—are proofs of the success of this reproduction. This is one of the most interesting objects in the Museum, which is also indebted to Augusto Castellani (not Alessandro) for an entire collection of bronzes, Etruscan vases, and articles of terra cotta.

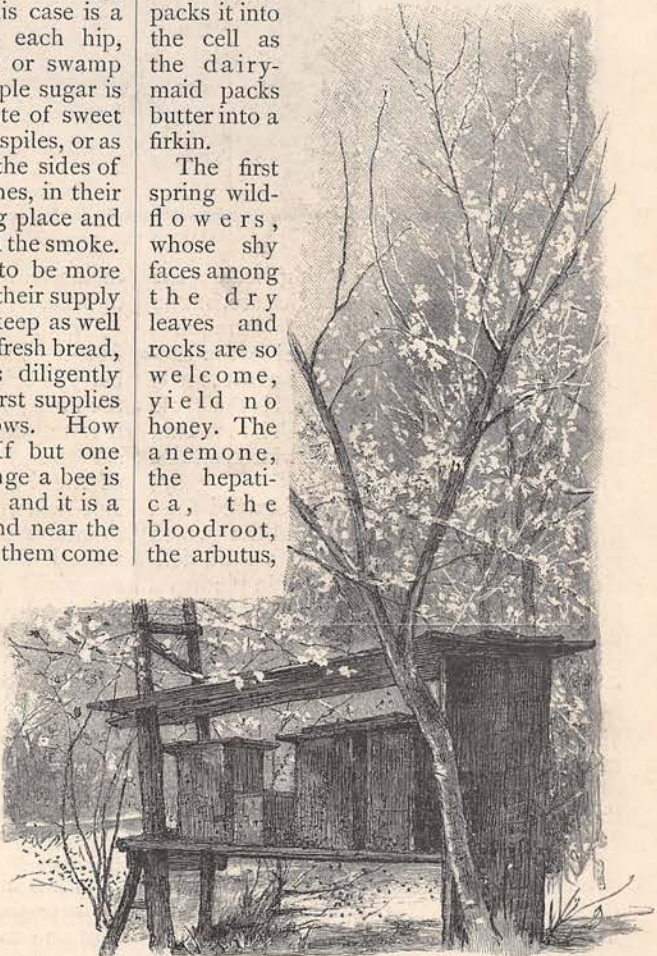
THE PASTORAL BEES.

THE honey-bee goes forth from the hive in spring like the dove from Noah's ark, and it is not till after many days that she brings back the olive leaf, which in this case is a pellet of golden pollen upon each hip, usually obtained from the alder or swamp willow. In a country where maple sugar is made the bees get their first taste of sweet from the sap as it flows from the spiles, or as it dries and is condensed upon the sides of the buckets. They will sometimes, in their eagerness, come about the boiling place and be overwhelmed by the steam and the smoke. But in the spring bees appear to be more eager for bread than for honey; their supply of this article, perhaps, does not keep as well as their stores of the latter; hence fresh bread, in the shape of new pollen, is diligently sought for. My bees get their first supplies from the catkins of the willows. How quickly they find them out! If but one catkin opens anywhere within range a bee is on hand that very hour to rifle it, and it is a most pleasing experience to stand near the hive some mild April day and see them come pouring in with their little baskets packed with this first fruitage of the spring. They will have new bread now; they have been to mill in good earnest; see their dusty coats, and the golden grist they bring home with them.

When a bee brings pollen into the hive he advances to the cell in which it is to be deposited and kicks it off as one might his overalls or rubber boots, making one foot help the other; then he walks off without ever looking be-

hind him; another bee, one of the in-door hands, comes along and rams it down with his head and packs it into the cell as the dairy-maid packs butter into a firkin.

The first spring wildflowers, whose shy faces among the dry leaves and rocks are so welcome, yield no honey. The anemone, the hepatica, the bloodroot, the arbutus,



BEES AND BLOSSOMS.