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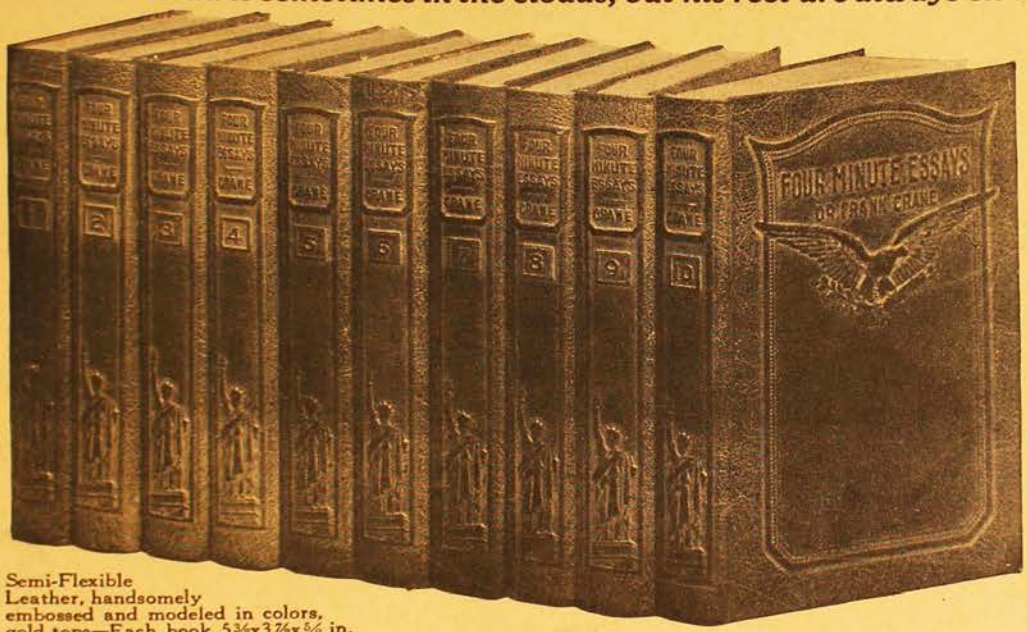

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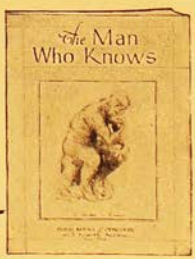

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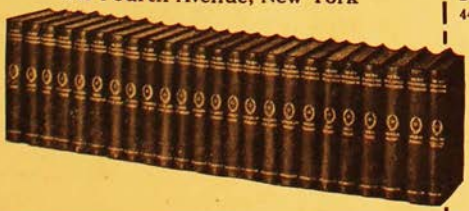

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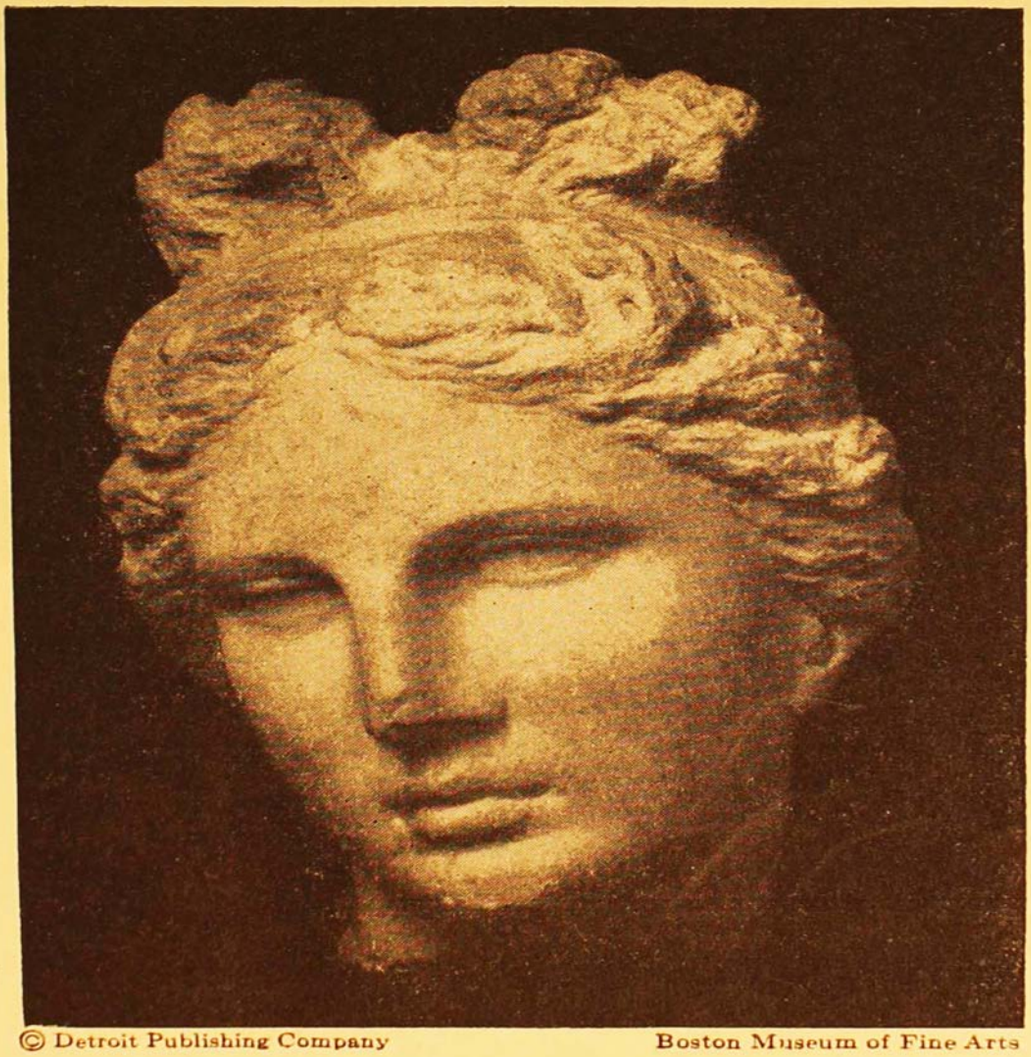
ARCHÆOLOGY TO-DAY

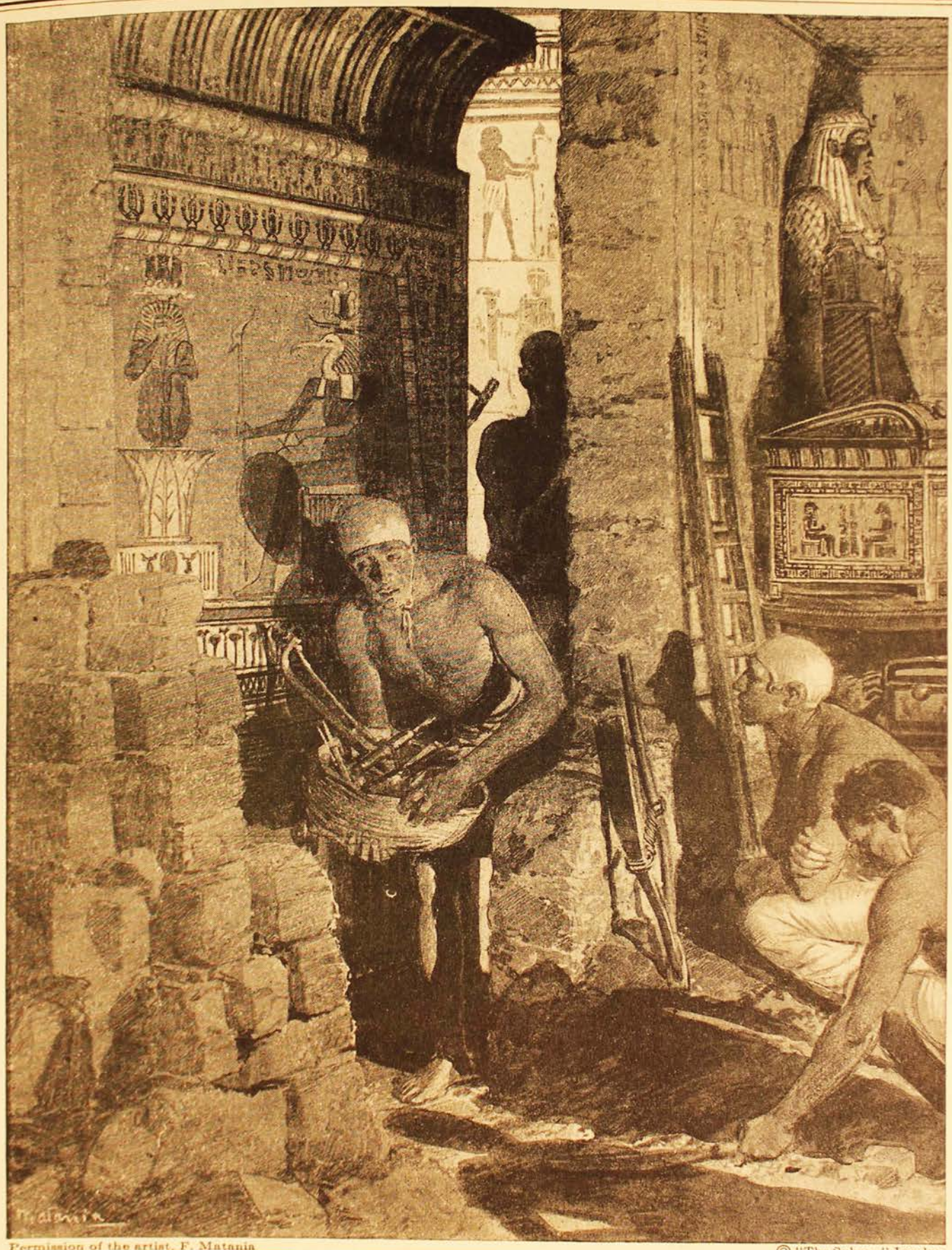
BY RALPH V. MAGOFFIN, PH. D., LL. D.
PRESIDENT OF THE ARCHÆOLOGICAL INSTITUTE OF AMERICA



 Boston Museum of Fine Arts

APHRODITE—Greek sculpture of the fourth century B. C.

THE "Forty-niners" scraped, dug, and burrowed in the earth for gold and silver; to-day, men are excavating in many ancient sites of human settlement for another kind of wealth—the hidden records of the past. What has been done, and is being done, to open up the treasures in the covered chambers of the earth makes a story of thrilling human interest. Some of the most important results so far achieved are described and pictured in this number of The Mentor.



Permission of the artist, F. Matania

SEALING A PHARAOH'S TOMB

The final episode in the ceremonies attendant upon the death, mummification, and burial of a monarch of ancient Egypt. The workmen responsible for the interior decoration of the tomb are leaving with their tools, while masons wait to brick up and seal the outer wall. Behind masonry like this lay the sarcophagus of the boy king Tutankhamen

THE MENTOR

Vol. 12 No. 3 ✣ APRIL, 1924 ✣ Serial No. 254

PREHISTORIC TOREADORS ✣

Fresco from Knossos in Crete. The bull is about to toss a girl caught on its horns, while another is standing behind apparently waiting to catch her. A youth is turning somersaults on the bull's back. In Egyptian and Minoan frescoes the convention was to represent men by painting the figures brown, and the women by painting them white

ARCHÆOLOGY TO-DAY ✣

How Man is Making the Earth Give Up Its Hidden Records ✣

By RALPH V. MAGOFFIN, Ph. D., LL. D.

PRESIDENT OF THE ARCHÆOLOGICAL INSTITUTE OF AMERICA ✣

It is not a hard word—archæology; and it gets easier to say every day. The discovery of a Pharaoh's tomb pushed the livest of men and the liveliest of events off the front page of the newspapers of the whole world.

Why is it that in nearly every country on this earth people are working as feverishly to get back into the past as they are to get ahead into the future? Is it not because those civilizations of long ago, which we have taken for granted as dead and gone, are again alive and with us, challenging our civilizations, quickening our interest; in fact, stirring our very being?

There always has been interest in archæology. People have always picked up, looked at, wondered about the objects used and left by those who had gone before. The Roman emperor Augustus was an archæologist when

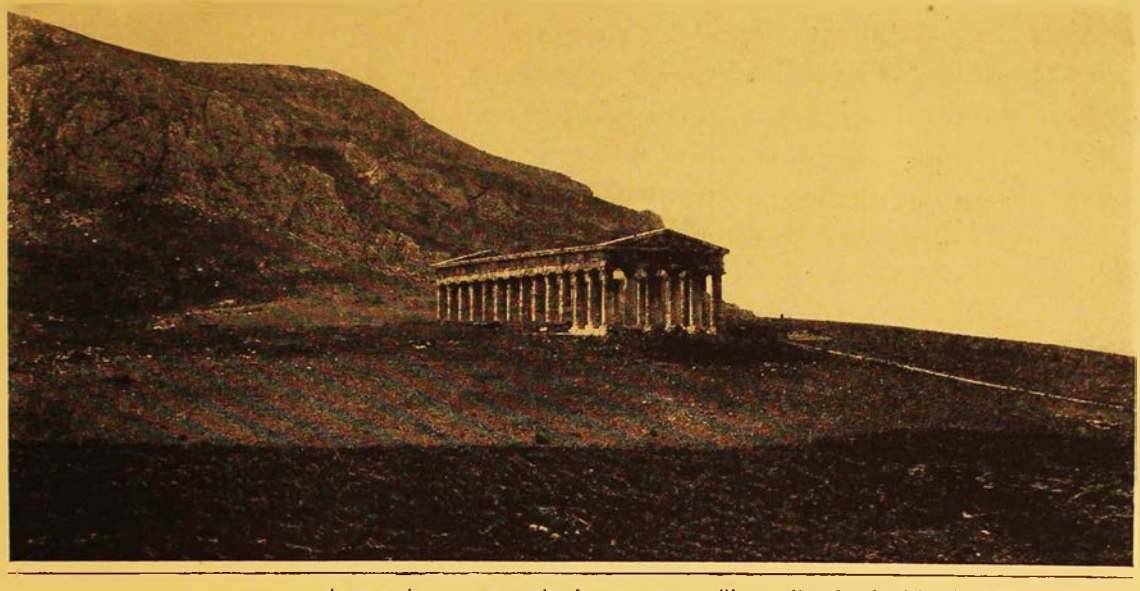
he caused a dozen obelisks, made by Egyptians longer before his day than from his day until now, to be shipped to Rome and set up in the circuses on the middle of each backbone (*spina*) round which the chariots raced. The modern Turk or Arab is an archæologist when he hunts up ancient writings carved in stone. He has noticed that foreigners scan those writings eagerly. He is a bad archæologist, however, because he believes that the unknown writing is telling the foreigner where a treasure is hidden; so he breaks the stone to pieces, either to keep the stranger from finding the treasure or because he thinks the gold is inside the stone itself.

It is not much more than a hundred years since real archæology began. By that is meant the scientific search by governments or individuals for the relics of the past. It is hard to say which is most exciting: to discover things whose beauty transcends our own loveliest works of art; to find things the monetary value of which runs into millions; to study civilizations stratified in ages past; or to hunt for objects which no one has seen for thousands of years. At all events, the whole world is at it, and not a week goes by but that somewhere history suddenly takes a backward leap of a hundred or a thousand years as some forgotten city is discovered; not a fortnight but that a pot of money is found where its owner hid it a thousand years or so ago; not a month passes but that a new magazine or book on archæology appears; not a night but that theaters show a pageant of Babylon or Egypt or Rome, the splendors of which are but the reflection of the past as mirrored in the archæological discoveries of the present.

A SCENIC MAGNET

For centuries the wild beauty of the north coast of Sicily has drawn to it those who are so fortunate as to be free to choose their playgrounds. Here is a Greco-Roman theater built high over the blue Tyrrhenian Sea. Through the arch may be seen the gracefully curving shore far below

The good sense of an English diplomat a century ago saved the magnificant sculptures of the Parthenon of Athens; the chance find of the Rosetta Stone and a Frenchman's skill at deciphering it gave us the secrets of Egypt; the dreams of a German schoolboy were finally made real by his discovery of the ancient Troy of Homer; the steady, fearless work of Americans has given us the



IN LONELY GRANDEUR ON A SICILIAN HILL

Among the two-score classic structures still standing in the island of Sicily the unfinished temple of Segesta is unmatched for the purity of its Doric style and the majesty of its site. Columns, thirty-six in number, twenty-nine feet high, were hewn from the hillside and set up about 450 B. C., but the roof was never laid. Doubtless the builders' hands were stilled by wars and invasions. Successive races governed the island for twenty-five centuries. Greece planted her first colony there in 735 B. C.

facts about the cliff dwellers of our own Southwest, and is laying bare the mystery of the Mayas of Yucatan.

Archæology has arrived; it has only lately become a science, it is in a fair way to become a fad.

When some years ago a young Greek naval officer was sailing about taking soundings in the Ægean Sea, suddenly his eyes nearly fell out into the water as his ship sailed along over an ancient city, three miles in circumference, which lay all peaceful there fifty to a hundred feet below his gliding keel. A peasant cleaning out a spring in Italy came upon some coins of the later Roman empire, and digging down found a thousand years of money. From it scholars learned the religious story of a millennium of worshipers who threw a coin into the spring with a prayer to the deity who lived deep in its depths. An accidental glance at the roof of a cave in Spain disclosed rude carvings of animals ages since extinct, and science has proved that those carvings were made tens of centuries ago. In Italy they plow in a vineyard and strike the top of an old cistern and find in it skeletons surrounded with dishes and jewelry, among which is a gold safety pin. On the bar is a sentence scratched there more than five hundred years before Christ. In Greece a train has engine trouble. Two of the passengers take their luncheon a half mile away to the top of a low hill, where to their amazement broken pieces of ancient pottery lie about. They return a few months later with workmen and soon lay bare a chieftain's village. They came across a room full of all sorts of pottery, and can say with certainty that here more than a thousand

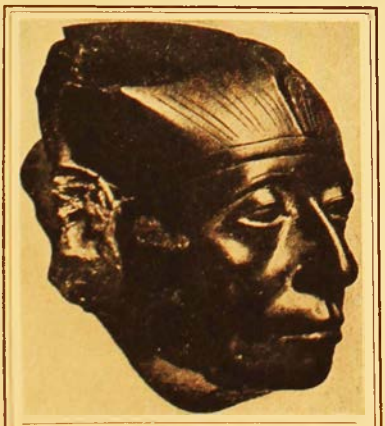
years before Christ the inhabitants of this house added to their income by selling tableware to the travelers along the Nauplia-Corinth interurban trade route. And now in Egypt, after months and years of hope deferred, while digging here and delving there, suddenly there appear steps which have led to a greater than Aladdin, to an Egyptian Pharaoh's tomb where untold treasures are.

Of good things, the more there are the more you want. That is the reason why there is now a three-cornered race between the poor natives (usually the chance finders), the rich collectors, both local and foreign, and the scientific archæological museums or societies. The last named must win at the expense of the other two, for only thus will the true historical value of the objects found be preserved. At the same time the first-named group must be fairly repaid, and the second group must have as a return for their money a fair distribution of the objects found to the museums and collections in all the cultured countries of the world.

British Museum. Courtesy "Illus. London News"

EARLY GREEK STATUETTE OF ALEXANDER THE GREAT

The Macedonian emperor's mantle is fringed with serpent's heads, betokening his fabled descent from Zeus, the king of gods



A FIVE-THOUSAND-YEAR-OLD MASTERPIECE

Recently sold at a London auction for $50,000. Chiseled from black obsidian, one of the hardest substances known. This portrait of an Egyptian king, experts say, has never been surpassed in the entire history of sculpture

Harmful, not helpful, are such attempts as that in 1911 of a party of wealthy Englishmen who, on the basis of a supposed cipher, set out to bribe their way to the discovery of the supposed hidden treasure of David and of the Temple of Jerusalem. How much more important are the recent discoveries of the sites of a dozen lost Biblical towns; how much more valuable in the long run are the excavations since 1912 at Beth-Eshemesh, which laid bare stratified deposits from the Neolithic Age down to the time of the Captivity!

Metropolitan Museum, N. Y.

THE POULTRY VENDER

In Greek art there are few better examples of realism than this toil-worn figure of an aged market woman modeled more than twenty centuries ago

A gold treasure of the late Roman period, third to sixth century A. D., which was bought in Cairo, Egypt, in 1909, furnishes a good proof of the argument just advanced. Here, among other fine things, all of gold, were two pectorals, three medallions, seven necklaces, a breast chain, six earrings, eleven bracelets, and a beautiful cross set with emeralds. All the gold pieces were studded with pearls, sapphires, amethysts, and emeralds. More money was paid for the collection as a whole than the pieces would have brought had they been sold stealthily and singly. Besides that, the entire collection is still together where it can be seen, and it has also been carefully photographed and published. Now it is available for almost everyone.

It is, however, not the great finds that necessarily attract the most interest; at least, there is hardly a find, however small, that fails to yield something that stirs the imagination or increases the general stock of information. One has an intimate fellow feeling that stretches easily across two thousand years when a witticism of then brings a smile of now. Not long ago there was turned up a Greek ostracon, a piece of shell or sherd, on which in Greek was written: "Diogenes, the Cynic philosopher, when asked by one who saw an Ethiopian eating white bread, said, ''Tis night devouring day.'" No less interesting than the beautiful jewelry and diadem of an Egyptian found in 1914 and called the Treasure of Lahun are the alabaster jars in which her cosmetics were kept, and the copper knives and the copper razors with gold handles.

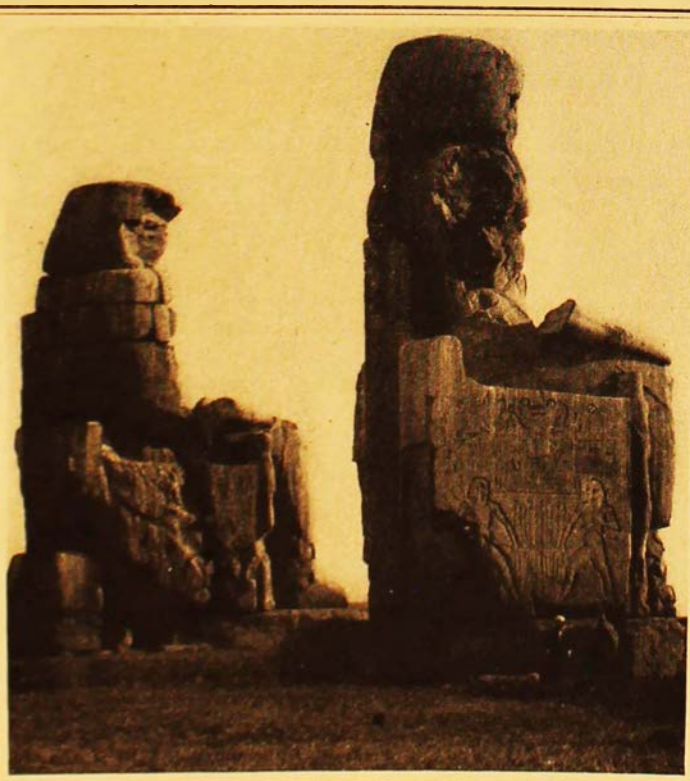
One of our American universities has a collection of thirty-five bronze surgical in-

BRONZE MIRROR COVER IN HIGH RELIEF

The Greeks, like the Egyptians, used polished metal mirrors. In the fifth century B. C. a disk mirror with ornamental cover became popular. Note the very modern-looking handle of this example

struments of the first and second centuries of our era, which were found at Colophon in Asia Minor. The surgeons of the University's Medical School came to see them and were amazed to find their own knives, forceps, probes, cupping vessels, bow drills, catheters, etc., right before them, except that their own twentieth-century steel was harder, not sharper, and less artistic than the decorated bronze instruments of twenty centuries ago. If one would know how the ancients cooked, it is not far to a certain museum in Toronto full of Roman cooking utensils, found for the most part in Egypt—kettles, colanders, ladles, baking and frying pans, meat hooks and choppers, and all the rest.

After one has sat at the edge of an excavation hole and seen three little earthenware cups dug up, has seen them emptied, and has watched two ivory dice and twenty-four glass counters, six of a color, fall from the dirt of each one, and realizes that those cups have been there since 82 B. C., he never again plays parchesi without recalling the ancient Romans. When one sees silver coins dug up that have on one side pictures of men casting the Australian ballot of two thousand and more years ago; when one looks at the bronze disk found in 1911 in Epirus, Greece, and learns from coins and other sources how to expand the monogram on the disk into the proper word, he realizes suddenly he is holding a voting ballot nearly two thousand five hundred years old; when one walks along the streets of Pompeii and reads the signs painted on the walls asking the passer-by to vote for So-and-So for mayor, or for street commissioner, one has a strange fellow feeling for those folk. Long ago they were doing what we have not yet learned to do much better.



MAN'S CHALLENGE TO ETERNITY

"They are wonderful for size and height, and they will last as long as heaven," said their architect. The Colossi of Memnon, which were erected in Thebes, three thousand years ago, to represent Amenhotep III and his consort, stand sixty-five feet high. They mark the transition point from the obelisk to the huge statue in symbolic building, and are among the few monuments left standing at Thebes, once the capital of an Egyptian province

Treasure-trove is more than the stuff that dreams are made of. Archæological treasure-trove is more than gold or gems, more than the gas or oil or ore that fills the material subsoil of a land; it is that richer subsoil of ancient

civilization which yields to patient search the coins that make the science of numismatics drive the mere acquisition of coin to shameful cover; which invests the panoply of war or court or tomb with human value; which, with its discovered treasures, be they manuscripts, statues, or homely articles of household use, makes modern life fuller and finer.

Who would not lose sleep, spend time and money, undergo hardships, to have a thrill like that felt by a monk some years ago, who found in West China, at the "Caves of the Thousand Buddhas," a library that had been walled up in the tenth century, which when opened disclosed a solid mass of five hundred cubic feet of manuscripts of Tibetan, Chinese, Turkish, Sogdian, and Sanskrit? Who would not have felt the throb of discovery when a roll dated 860 A. D. came out of the mass, and the realization with it that the earliest date for printing could now be pushed back more than a hundred years? And as a result of that find the British Museum is now richer by some three hundred paintings, and fourteen thousand documents, and manuscripts in more than twelve languages.

Metropolitan Museum, N. Y.

THE ARCHTYRANT OF THE BIBLE

Merneptah, thirteenth son of Rameses, ruled over Egypt from 1225 to 1215 B. C. He has recently been definitely identified as the Pharaoh who oppressed the Jews and whose tyranny is graphically related in the Book of Exodus. Science has determined after an examination of his mummy that he died from hardening of the arteries

If one wishes to compare the work of a French or Turkish peasant on his farm to-day with farmers of long ago, how better to do so than to look at a seal stone found in 1910 in Babylonia of the fourteenth century B. C.? On this stone is a scene that was engraved over three thousand years ago. Two cattle are pulling a plow. The driver holds both plow handles and he runs his furrow, and a second man with a bag on his shoulder drops seed into an attached drill. In 1909, off Madia in Tunis, a sunken ship was found. Two thousand years ago it foundered. On its deck, far below the surface of the blue Mediterranean, lay seven piles of unfluted marble columns, sixty-five of them in all. But, best of all, Africa has given to an admiring world a marble divinity, the Venus of Cyrene, who for purity of line, grace of form, and skill of execution has stepped into the front rank of the immortals—the immortal

A TERRIFIED TENDERFOOT

The novice rider of centuries ago had his "terrible moments" just as his prototype has to-day. The attitude of this youthful native of Cyprus seems to express great uncertainty and discomfort

marble dead of the Greek sculptor's chisel.

In no place does excavation thrive more than in England. Since 1906 excavation has been going on at Corbridge, and by 1913 it was possible to show that here the Romans, in preparation for their campaigns against Scotland begun under Agricola, had built a great fortress and store base to supersede York. Near Wrexham were found the kilns of the tile and pottery works of the soldiers of the Twentieth Legion. There are nine great kilns with parallel flues, cross-channels and upcasts, drying-rooms and all. Lying about were some perfect vessels of fine workmanship, scores of unbaked pots, thousands of broken sherds, pieces of molds, potters' dies, tools, and appliances. One tile has a legionary stamp on it, and by it a soldier has scratched his name and cohort, which we know from other sources was in Britain in 124 A. D., and in garrison in 210 at Carnarvon (a name now enshrined in archæological memory).

In November of 1922 Lord Carnarvon and Howard Carter, in the Valley of the Kings, near Thebes in Egypt, dug underneath the tomb of Rameses VI. Truly a strange place to seek! But one Pharaoh still was unaccounted for—Tutankhamen. A stairway came to view. It led deep down to an outer room. This had been robbed in antiquity of its precious metals, but the other furnishings had been left behind. Their beauty and variety beggar description. On February 16, 1923, the burial chamber was opened. Under a gilded canopy was a second canopy within which lay the royal sarcophagus. An adjoining burial chamber was crowded with wonderful works of art of every kind. Perhaps

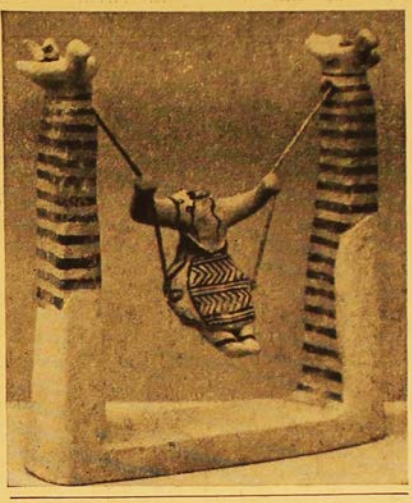
Courtesy Metropolitan Museum, N. Y.

SUSPICIOUSLY LIKE A JAZZ BAND

Mehenkwetre, the wealthy master, sits in the center leisurely smelling a lotus bud. At the right is a blind harpist strumming an instrument, while the singer at the left taps his cheek to give his voice a warbling sound. These figures and hundreds of others found in the same Egyptian tomb were in such a splendid state of preservation that the finger prints of the workmen who had placed them there were plainly visible

the world's greatest single find, thus far, was found. A year later Tutankhamen's pink sarcophagus came to view.

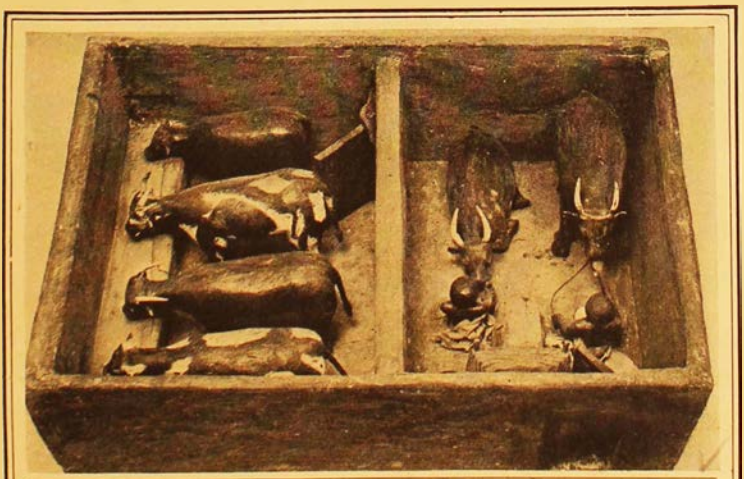
A discovery in Sardis on April 13, 1922, also made the world gape wide with wonder. In a small pot of coarse gray clay, found not far below the surface of the soil, lay thirty solid gold *staters* of the Lydian king Crœsus, whose great name still attaches to every man who attains extraordinary wealth.



A DEMURE MISS OF FOUR THOUSAND YEARS AGO

A terra-cotta figure found at Hagia Triada in Crete. Note the arched back and the poise of the girl's feet in her attempt to balance herself. One can almost visualize a group of envious playmates standing around the swing

Within the last few years the city of Rome has again come into the limelight of archæology. Just outside one of the gates a workman on the railroad drove his pick into and through the roof of a subterranean edifice. Soon architects, artists, archæologists, and historians alike were wild with enthusiasm. The shafts had been dug in virgin soil and concrete with a lava core poured in, and after the roof and arches had been built over a natural framework of earth the interior had then been excavated. Artists exclaimed over the wonderful stucco reliefs that covered nearly every inch of the great area of walls and ceiling, and all the world is still arguing as to the why and wherefore of this subterranean basilica-like edifice with its fine nave and side aisles.



THE SOUL'S COMPANIONS

The Egyptians of about 2000 B. C. believed that these little images buried near the mummy contributed to the well-being of the mummy's spirit, which was symbolized by a statue, also placed in the tomb. These figures, which were found in the tomb of Mehenkwetre, a person of great wealth, represent a stable where beeves are being fattened for slaughter. One in the right-hand stall is so overfed that he lies on the floor while the cowherd feeds him by hand

General interest, however, attaches in nearly equal measure to the paintings on the walls and ceilings of three subterranean chambers in the Viale Manzoni in Rome, and to the new catacomb of Pamphilus on the Via Salaria Vetus, with its galleries intact and its *loculi* full of coins, ivories, glass vessels, altars, and rock

crystal statuettes of fine workmanship.

Ostia, Rome's seaport, is fast outstripping Pompeii in its interest and value to the student of ancient life and manners.

But the greatest of the European finds during the last two decades has been made in Russia, especially South Russia. Many reasons have contributed to a scarcity of information from there, and who knows now whether a great part of the finds may not again have disappeared forever? Of the hundreds of finds, one, that of a Scythian royal tomb of the fourth century B. C. at Soloka, near Melitopol on the lower Dnieper, is most worthy of notice. Here was found a tomb, intact. The king and all his treasures were within; his groom and five of his horses, his swordbearer with a great iron sword and bronze-tipped arrows, his body servant, all were there buried with their master. The king, or chieftain, wore a gold collar of ropework pattern, its ends decorated with lion heads round whose necks are designs of palmettes and lotus buds on a ground of blue, red, and green enamel. On the king's right arm are three massive bracelets of gold, and on his left arm, two. Lying about are scores of repoussé gold plaques which once spangled his royal robe. Near by is a magnificent comb with nineteen long gold teeth set in a gold strip on which crouch five lions. On a second gold strip on their backs are three warriors, with two horses, engaged in deadly combat. A little further off lie the king's gold necklace of tubular beads, his bronze helmet, two iron swords, two spears, a knife, his coat of mail, his great bronze mace, his leather bowcase decorated with a repoussé silver design, and seven magnificent silver vases with various names in pictorial repoussé. Truly a royal burial!

In the Vatican Museum, Rome

ACHILLES AND A BROTHER-IN-ARMS PLAY A GAME OF CHESS

Scenes familiar in Greek life were frequently employed by Athenian vase painters as decoration. These urns show women folding and perfuming clothes, brides receiving gifts, youths paying court, dancing, or walking in ceremonial processions

AT THE EXPIRATION OF ALL ITS NINE LIVES

Cats were accepted members of the household during the Ptolemaic Period, which began about 250 B. C. and continued for three hundred years. Those who were lucky enough to be pets of the wealthy were buried in pompous state and were supplied with a coffin surmounted by an effigy

And what of the Western Hemisphere?

GREEK RELIEF AT ITS ZENITH

This superb example of the Greek sculptor's art is one of the finest pieces in the collection of the Metropolitan Museum of New York. Its creator's name is unknown. The detail in the modeling of the body of the rider places this work as the product of the last half of the fourth century B. C.

Is it so young that it is barren of the past? Not so! Early history is full of Incas, Montezumas, Mound Builders, Cliff Dwellers. With every decade their antiquity increases a century, sometimes more. The mounds of the Middle States, the mesas, the pueblos, the dwellings hollowed by art and nature in the beetling cliffs of canyon walls, have absorbed more and more the attention of our people. Chile, Peru, and Mexico have disclosed more remains of the great peoples of centuries ago. And now, of late, Guatemala, Honduras, and Yucatan with their ancient peoples, especially the Mayas, are giving us an archæology which in antiquity reaches back to, perhaps beyond, the time of Christ, and in splendor of architecture and originality of decoration puts the Western Hemisphere nearly abreast of the civilizations of the Eastern.

Though the science has advanced to a sensational degree in the past generation, actually only a beginning has been made in the discovery and interpretation of archæological remains. Only recently we have learned to what extent the races of Asia Minor figured in the early history of civilization. The enormously important records of Babylonia, of Arabia, of China, are still practically untouched. In England, we are reminded by Professor Sayce, eminent British archæologist, "what we already know has disclosed to us how much remains to be known; even so recent a period as that which created modern England after the overthrow of Roman culture is still a blank. These cities of Roman Britain were destroyed and Roman civilization vanished with them. But who destroyed them or how they perished is still a matter of dispute."

Courtesy "Illustrated London News"

A CONTEMPORARY PORTRAIT OF ST. PAUL

This and other remarkable frescoes, probably the oldest Christian paintings in Rome, were found on the walls of an immense underground building recently uncovered by workmen digging the foundations of a taxicab garage. Subterranean halls and crypts were built by the early Christians for secret worship and burial in defiance of pagan rule

Archæology challenges the modern to help the ancient world, to learn from it what it has to teach, to sympathize with its mistakes, many of which are like unto our own, to glory in its successes. Above all, archæology bids every passing and each succeeding age to enter fearlessly and whole-heartedly into its heritage of the glorious past.

THE TEDIOUS SIDE OF ARCHÆOLOGY ✣

The Field Expedition of the Metropolitan Museum of New York at work in the Valley of the Kings near Thebes. Archæology is a modern science, but one in which modern scientific and mechanical devices are of little use. The work of searching for and uncovering long-buried secrets of the past is slow. Primitive methods and great care must be used in removing the débris because of the fragility of many of the objects found

ARCHÆOLOGICAL GROUPS NOW IN THE FIELD

A score of expeditions, many of them financed by American institutions, are digging in various parts of the world. Below is a list of those most actively engaged

NAME, LOCALITY, AND PURPOSE OF EXPEDITION

American Museum of Natural History: New Mexico—Aztec civilization. Mongolia—Mineralogy, geology, zoology.

Metropolitan Museum of Art: Nile Valley—Early Egyptian civilization.

University of Pennsylvania: Babylonia. Palestine. Egypt.

Harvard University and Boston Museum of Fine Arts: Egypt—Determining extent of Ethiopian Empire.

Harvard University: Honduras—Maya civilization.

Carnegie Institute: Yucatan—Maya civilization.

American Society for the Excavation of Sardis (Morgan Foundation): Lydia—Asia Minor.

Museum of American Indian (Heye Foundation): New Mexico—Prehistoric Indians. Ozark Mountains—Antiquity of man.

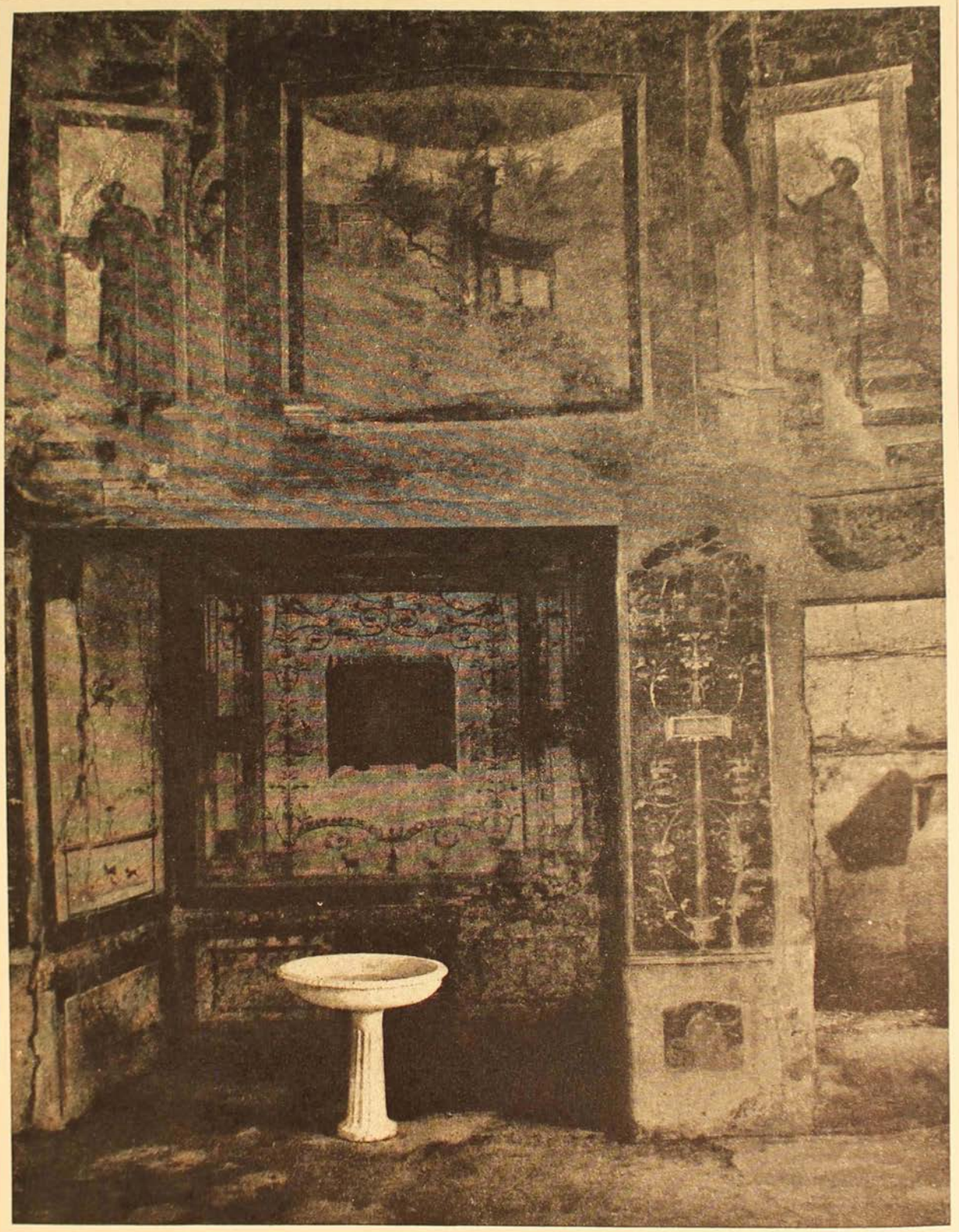
British-French-American Expedition: Jerusalem—Site of City of David.

Carnarvon Expedition: Egypt—Valley of the Kings.

Wooley Expedition (British): Babylonia—Ur of the Chaldees.

Service des Antiquités (French) and Count de Prorok: Tunis—Carthage.

Sir Joseph Duveen Expedition: Constantinople—Byzantine treasure.

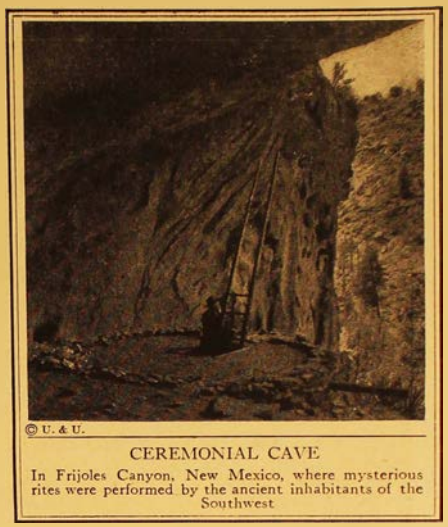


POMPEIAN MURAL DECORATION

Numerous examples of Pompeian mural decorations are still to be seen in a fine state of preservation. This fine specimen was found in the house of Vettii. The artists were of Greek origin. They had an extraordinary sense of distance and perspective and were able to make a small room give the illusion of opening into spacious vistas beyond

DEAD AND BURIED CITIES FOUND AGAIN

BY WILLIAM BISHOP



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CEREMONIAL CAVE

In Frijoles Canyon, New Mexico, where mysterious rites were performed by the ancient inhabitants of the Southwest

It is only a few years since man earnestly bethought him of the secrets of the past that might lie hidden in the earth. The first great enterprise in excavation started in 1748, when the site of Pompeii was located and the pickax began the work of releasing the buried city.

The element of chance has added to the romance of digging into the past, whether the object disclosed has been the palace of a forgotten emperor or a wooden boat dating back scarcely more than a hundred years, such as was found not long ago beneath a busy intersection of New York, within hailing distance of Wall Street.

Sometimes rumor is the guide that beckons the curious. It was rumor that led investigators into the desert where they found the rocks that had been Palmyra, once rival of Damascus. Sometimes tradition says that there should be wreckage of a city in such and such a place. Occasionally the search is advanced by the reports of savage natives who know less of the wonders they herald than the white men to whom they speak; it was thus that an American party came upon a relic of one of the dead and gone civilizations that once flourished in the Western Hemisphere, Machu Picchu, the dizzy ridge city where the last Incas found refuge.

Whatever the discovery—whether a single statue, like the Venus of Milo, or the ruins of many cities in strata, each built on the ruins of its predecessor, as at Troy and Carthage—whatever it is and in whatever part of the world, it shows that essentially man has changed little since the earliest period of which we know anything. It is apt to show too that, with all the mechanical advantages of to-day, the present was more than foreshadowed in forgotten eras. The finest weaves of the Gobelin tapestries were known to the Peruvians who lived before there was history. The drainage system of Crete nearly four thousand years ago equaled that of present-day cities. The Mayas of Central America perfected twenty-five hundred years ago a calendar which is not only more accurate than that we use to-day but which

actually anticipated Einstein in his much-discussed theory of relativity.

All this is a part of the story of the pickax, which has been tapping, tapping, and which once by accident pierced the earth and rock that covered luxurious Pompeii. The completeness of the dwellings, into which volcanic dust sifted like water during the eruption, was disclosed when the workmen of an engineer digging a water channel suddenly found themselves in a painted chamber adorned with statues and mosaics.

To-day one may pass along the streets that went untrodden for so long; one may enter the houses and see the pictures and libraries as they stood when Vesuvius began its eruption of the year 79 A. D. One looks at the election placards, asking votes as they are asked for nowadays. Not long ago an Italian office-seeker promised a civic improvement, and his opponent, from historic placards, showed that office-seekers of two thousand years before had made the same promise—and the improvement was never undertaken. And in Pompeii the visitor to-day sees the figures of those who were overtaken. The lava covered them, and when the site was explored plaster was poured into the molds made in the lava by the victims' bodies, and the figures of the dead came back to the dead town. Not only men and women; there is a little dog, twisting forever in its death agony.

Busy as the excavator has been in all quarters of the globe, he has made little more than a start. His is not simply a task of digging. Sometimes before he begins he must set his hand against hostile natives; often he must conquer a waste of sand; sometimes he must cut a path through a jungle.

The jungle which wrapped itself around far-away Angkor would have

AN AMERICAN ARCHÆOLOGICAL PROBLEM

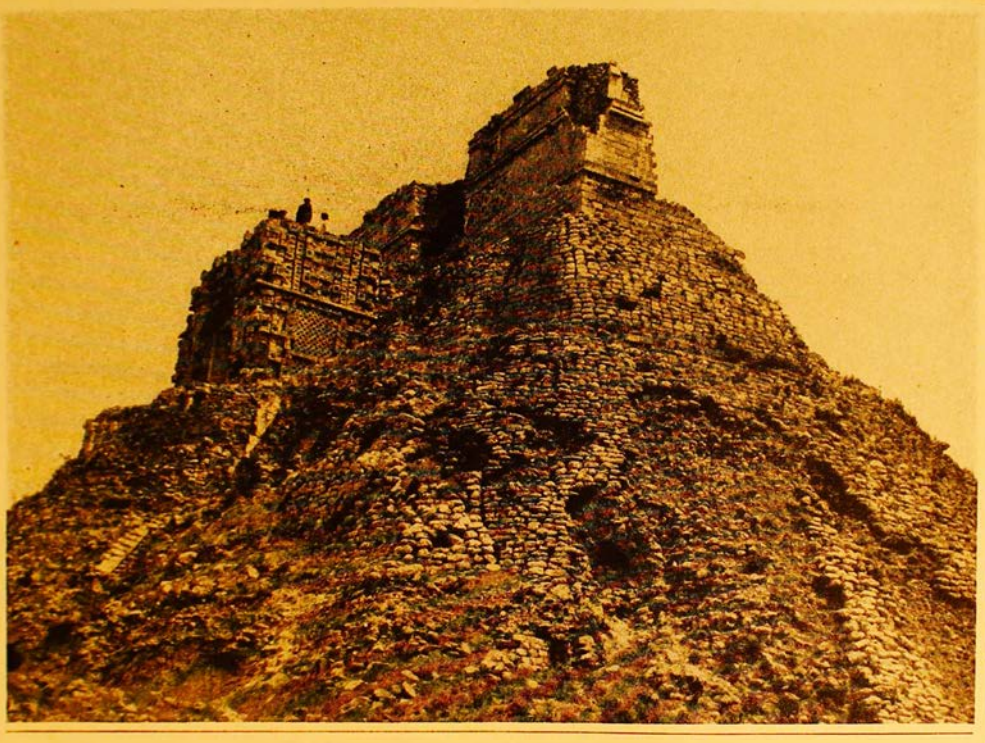
The deciphering of Maya writings is still to be accomplished. The above tablet, recently uncovered at Copan, Honduras, by an expedition sent out by Harvard University, represents a Mayan astronomical congress. The two plaques in the center represent the date, 503 A. D. Early Spanish explorers destroyed large quantities of Maya manuscripts; all that was saved was the key to the date inscriptions

INDIA'S ART RIVALS EGYPT

A remarkable colonnade from a temple in the south of India. This collection of Indian art is the only one of its kind in the Western Hemisphere. It is located in the Pennsylvania Museum in Philadelphia

needed an army of men forever working to keep back the creepers from the carved stones, yet men of the West penetrated the jungle after it had been unmolested for centuries and found this glorious monument of a lost civilization. It lies north of Cambodia, where a city of a million rose and fell before that part of the world came to be known as French Indo-China. In Cambodia to-day there is no remembrance of the builders of this temple to Indian deities. They were the Khmers, and their only records are in stone. They came, conquerors from India, in the fifth century A. D., and hardly was their temple finished when Buddhism became the accepted religion and the old gods were forgotten. They revenged themselves. This wonderful temple, eight hundred feet long and nearly six hundred feet wide, is a puzzle to the archæologists who penetrate to it; and the city, not far off, which once spread over miles, is a desolation.

At Angkor the archæologist must read in stones. So, too, at Copan, where the Maya records came to an end sixteen hundred years ago. Copan is in Honduras. The Mayas had their cities also in Yucatan and elsewhere, but in them all the problems are the same. The learning, the customs and life of these people in their original land and in their wanderings, which ended only with the coming of the Spaniards, must be interpreted from the



AMERICA'S PYRAMID BUILDERS

The Mayas of Yucatan left numerous examples of their handiwork and craft, but unfortunately neither spoken tradition nor historical legend explains their story. All that is known is that they lived from about 212 B. C. to 340 A. D., at which latter date their civilization suddenly came to an end

carvings to their gods. Time has done much to destroy; the Spanish did more, burning great quantities of the writings of these heathen. However, it was a Spanish priest that preserved the key to the Maya date inscriptions. There is more searching to do before the full story of the Mayas becomes known. For several years the Carnegie Institution of Pittsburgh has maintained archæological camps in Central America for the purpose of adding to the comparatively scanty store of information about this oldest North American civilization.

The Mayas were already a great nation, millions strong, when Carthage was destroyed by the Romans in 146 B. C. Here in North Africa was a city that rivaled Rome, and so perished. The Romans, when they made their Punic peace, proved a greater enemy of latter-day archæologists than is the desert itself. "Carthage must be destroyed" was the Roman slogan; little was left for us.

There is an older city still, however, and its story is one of the most interesting of all. Heinrich Schliemann, the son of a poor German pastor, was born in 1822 and in his youth read of Troy in Homer. He told himself he would some day find the site of the city. It seemed unlikely, when he

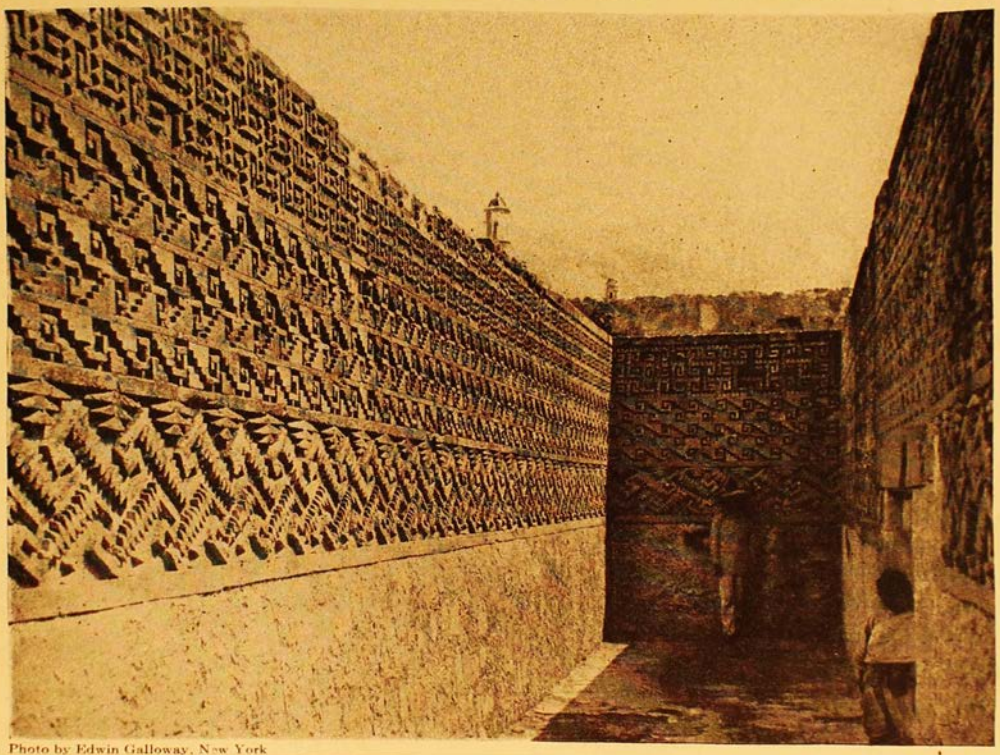


Photo by Edwin Galloway, New York

EARLY MEXICAN MOSAIC DECORATION

In the Palace of the Pillars at Milta, in southern Mexico. These cream-and-red mosaics, though entirely geometric, show much variety in design. The palace was built by Zapotecan Indians, who inherited their civilization from the Mayas of Yucatan, and was used as a place of pilgrimage and burial

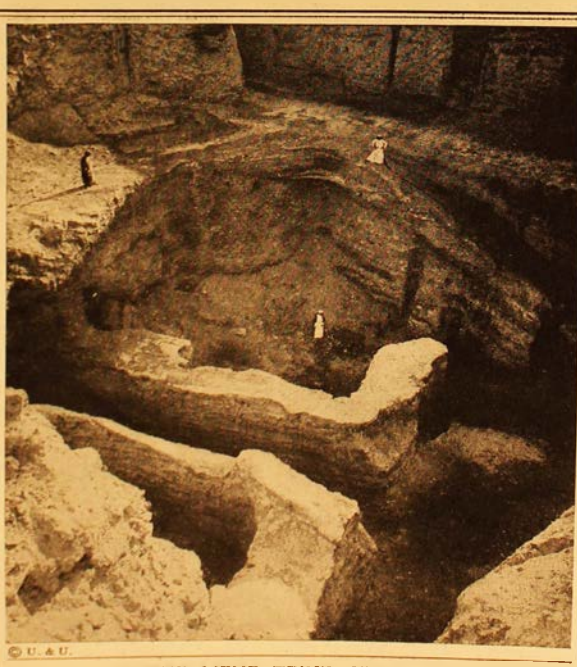
became a grocer's boy, working fourteen hours a day or more. Hard work made him ill. He went to sea, was wrecked, and landed in Amsterdam. There he studied. In six months he learned Dutch, Portuguese, Spanish, and Italian. But not Greek: he was afraid Greek would so enthrall him that he would not be able to work. French and English he learned; then Russian, in six weeks, while he lived on a few cents a day. At twenty-four he was sent to Russia on business; he stayed, and at thirty-five retired with fortune enough to let him hunt for Troy.

Men of science laughed at him; they told him Troy was only a myth. Schliemann thought otherwise; he bought the site of the Hill of Hissarlik on the plain of Troy, and in 1871 started digging. He found not only Troy but also half a dozen other cities besides, buried in the hill which had grown larger through thousands of years, as one city was built on the site of another. Fifty feet of height were added thus, by ashes, dust, and débris—and Schliemann dug through them. Thirty feet down he came on the city that withstood for ten years the Greeks' siege, and when he laid bare the gate in the city's walls he found in a niche, as if hidden by someone in flight, cups and goblets of silver and gold, and jewels such as Helen of Troy wore.

Schliemann worked three years, toiling as hard as any of the native laborers who tried to cheat him with bits of pottery on which they scratched words for the rewards he offered. He published his findings, and the conservative scientists assailed him again. But Schliemann, taking up new work at Mycenæ, made more splendid discoveries and brought out the bodies of old kings buried in armor of gold. In the end Schliemann's work was recognized for what it was.

Sometimes the treasure is not gold but a few bits of pottery. Such was one of the most recent finds, which added five hundred years to the known age of Jerusalem.

In the second chapter of Samuel there is an allusion which was long a puzzle: "The king and his men went to Jerusalem against the Jebusites, the inhabitants of the land. . . . And David said on that day, Whosoever smiteth the Jebusites, let him go up by the water course." What was this water course?



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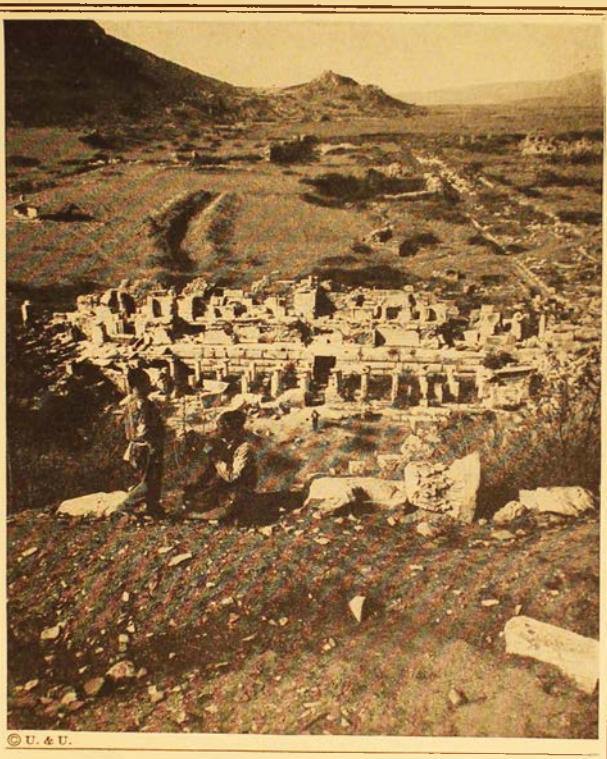
"MENE, MENE, TEKEL, UPHARSIN"

E-Sagila, the Temple of Marduk, was uncovered after digging forty feet into the ground. Half a mile from this spot stood the wall on which Belshazzar saw the vision of the writing on the wall recorded in the Book of Daniel. The Tower of Babel was erected on a spot six hundred feet from this excavation. The Joint Mesopotamian Expedition of the Field Museum and Oxford University is now working in this locality

Professor R. E. Stewart Macalister recently found the northern wall of old Jerusalem and near it a water shaft, the first in the history of the city, as was proved to the expert by pottery recognizably of 3000 B. C. This shaft told the early history of Jerusalem. In that dry region a site with water was half the citadel, if enemies besieged. King David wanted such a site; the Jebusites had it in their city, Jerusalem. Their spring was below the hill on which the town sat. They had dug a tunnel system, with shafts leading down like wells or with steps. This was the water course that David had

in mind as entry into the city he conquered.

That there wsa such a water system had been known when Professor Macalister made his recent discovery. His find showed that Jerusalem had been a town of importance, because of its water, for two thousand years before the time of David, who captured it about 1000 B. C. Parts of the wall lately found go back, then, for five thousand years, five hundred years earlier than the earliest previous estimate based on evidence.



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SCENE OF A RIOT DESCRIBED IN THE BIBLE

The theater at Ephesus where the crowd, inspired by the speech of Demetrius, "all with one voice about the space of two hours cried out, Great is Diana of the Ephesians." The disturbance had been caused by Saint Paul's exhortation "that the temple of the great goddess Diana should be despised." Crœsus had presented the columns of this temple when he found it in a state of disrepair in the sixth century B. C. It had burnt down in 356 B. C. and was rebuilt by funds provided by the sale of the jewels of the ladies of Ephesus

In Mesopotamia there are countless mounds which once were walls and houses and cities built of clay bricks. In one such mound, eight miles east of Babylon, the Joint Mesopotamian Expedition of the Field Museum and Oxford University late last year found what had long been sought in many mounds, a stamped brick identifying the site of the earliest temple ever discovered in Mesopotamia, and the location of Kish, the long-disputed city which was the capital of the first empire known to history—the same Kish which was reputed to be the first kingdom established after the Flood. The discoveries here go back seven thousand years.

Kish was already ancient when Crete brought forth its Mediterranean island civilization, which in the time of the Greeks was remembered only in the legend of the Minotaur. Yet perhaps the men of Kish would not feel so utterly alien if miraculously they emerged into the world of to-day; and a citizen of the twentieth century, removed as strangely into old Crete, would find much that is not unfamiliar: hairpins, flounced skirts, corsets, bull fights,

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A POPULAR RESORT OF THE ROMANS

What remains of the Baths of Caracalla situated just within the Porta Appia. They accommodated more than 1,600 persons at one time. Here the traveler would stop after a dusty journey on the Appian Way, select the kind of bath he desired, and afterward indulge in gymnastics and prepare for a meal. For the pleasure of the patrons there were libraries, concerts, shows, and literary entertainments. Admission to the baths was not restricted, and often they were opened free through the bequest of some rich and benevolent citizen

the intricate life of a highly organized state, and a throne, the oldest one known to-day.

The merchants of Crete trafficked with Egypt when the civilization of the Nile was still young: to-day we have the jars that held the oil that made them rich. What Egypt had to offer in exchange we can judge from pictures, but the fullness of our knowledge of Egypt (one speaks comparatively, of course) is the result of one of those marvelous strokes of luck that frequently aid the archæologist.

The stroke was delivered with a pickax wielded by one of Napoleon's soldiers in 1799. The result was the Rosetta Stone, through which the Egyptian hieroglyphic writing was deciphered. The written language of Assyria was made out to a great extent as the result of pluck. Henry Rawlinson, early in the last century, climbed the cliff at Behistun and copied the inscriptions on the bare face of the rock—climbed it many times at great risk of life and limb.

In 1811, Gaston Maspero, the eminent French Egyptologist, came upon an illuminated royal ritual which, when deciphered, showed him that he was on the track of a tremendous discovery. He learned that the papyrus had been bought at Thebes. Through rewards and pressure he found the thieving natives who had located the hiding place to which the mummies of kings and queens were removed in old Egypt that they might be safe from robbers who had found their original tombs. Doubtless no scientist ever felt a greater thrill than Maspero when, following a native, he dropped down a forty-foot shaft at the base of a cliff near Thebes—an entrance hidden for centuries by a boulder, but penetrated in the end by the Arab pilferers.

To-day the story of the Valley of the Kings is familiar to every newspaper reader, thanks to Tutankhamen, and in the little burial chambers of outlying rocks there have been found mortuary relics which give us an

idea of the splendors that made such a mighty town as Thebes, which itself to-day is mingled with the sands. Of all the ancient lands, Egypt is the most familiar to the average man of 1924, and he listens to its story as children listen to a folk tale, pleased the more when a comparison with modern attainment is given by some chance fact, such as the accuracy of Egyptian engineers who could build walls seven hundred and fifty feet long without varying them half an inch. With such exactness were the bases laid for the pyramids.

Three thousand years ago or more, Thothmes IV came to the throne of Egypt, and one of his first orders was that the Sphinx be cleared of the sand which had covered it since a day that was far off even in his epoch. Many times since then has the sand risen about the great statue, but men marvel at it now as they did when tourists from Rome scrawled their names on Egypt's walls.

What man retrieves from the past he must toil for like Thothmes' slaves. Even when the stones themselves stand above ground, as at England's Stonehenge, the work is only begun when the physical evidence is clear. Always back of the thing itself is the question of its meaning.

Storms efface, and time obliterates, and thieves despoil. The marbles of the Parthenon are ground up to make mortar for Turks' dwellings, and the tomb of Mausoleus at Helicarnassus is stripped by the Knights of St. John

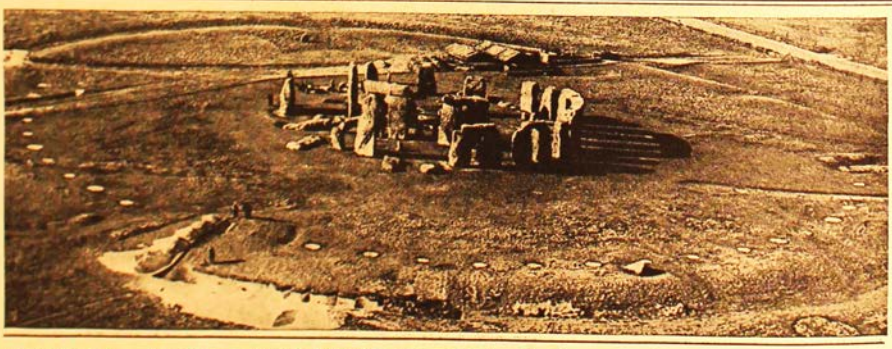
A STOREHOUSE FOR OILS

Ostia, at the mouth of the Tiber, was the seaport of Rome. It was a large commercial town of antiquity. About the beginning of the Christian era it lost some of its importance, due to the choking up of the harbor by the Tiber. Near the river can still be seen this "magazine," in which are thirty earthenware jars embedded in the ground for the storage of oil

to make a fort from which to fight the Saracens. There are ruins still standing that have been battered by pillaging soldiers for centuries: the temples of old Baalbek, whose stones are among the mightiest man ever squared (single stones being forty by sixty feet in size), were sacked more than twelve hundred years ago, and many times after that soldiers marched among them before British troops took possession from the Turks in 1918.

The time since man began to delve seems scarcely a moment, so stupendous are the distances in time that have been revealed to him. The digger in ruins has come upon civilizations that seem as far from us as the canals of Mars, yet with even the oldest and faintest of them man to-day must feel a fellowship like that of Hamlet, skull in hand, exclaiming, "Alas, poor Yorick! I knew him well." It is so with the archæologist, reading chapter by chapter, the story of the race back to the time when men lived in caves and drew pictures of mammoths on the walls. Beside the archæologist stand other scientists, who study the recorded travail of mountains, and sometimes, on this continent or that, come across a skull which is more than ape and less than man. They bring to light the bones of monsters that perished millions of years before the first man discovered that he could speak.

The soil rises slowly and buries decayed magnificence. Civilizations have their terms of life, like men. What will the future find of us when the steel skeletons have crumbled in the skyscrapers of cities now great? Perhaps they will pore over the corner stones of our buildings as we pore over the corner stones of Babylonia. Perhaps those future men, digging in the ruins of our great museums, will come across the relics which we have dug from the past with so much effort, just as we have found stone-age curiosities in a bronze-age dwelling. And the future man will wonder what it was all about, and what Rameses, an Egyptian king, was doing in New York.

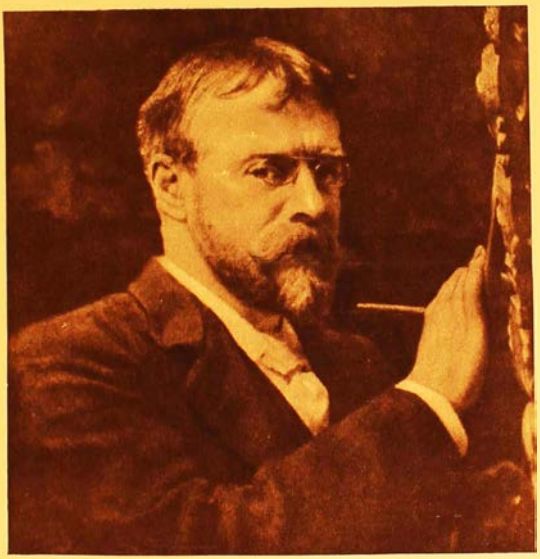


ENGLAND'S UNSOLVED MYSTERY

Stonehenge, situated on Salisbury Plain not far from London, as seen from the air. Some authorities believe that the structure was used in connection with Druidical worship in prehistoric times. The discovery of pottery, beads, and bronze ornaments leads others to think that it was used as a commercial center for the exchange of goods

SIR LAURENCE ALMA-TADEMA

"APOSTLE OF PICTORIAL ARCHÆOLOGY"



In the Uffizi Gallery, Florence
SELF-PORTRAIT OF THE ARTIST

AS A STUDENT *of art in Antwerp, Tadema lodged in the house of a professor of archæology, from whom he learned much that was to influence his future work. He first painted pictures based on Frankish and Egyptian life, and followed these by a long series that portrayed the customs of the Greeks and Romans. These classic scenes, with accurate archæological backgrounds, established him as a painter of unique ideals and amazing facility in his chosen field.*

IN TADEMA'S *conception of antique life a new thing was added to the sum of intellectual pleasure. No one hitherto had attempted to bring this intimate and personal sentiment into our dreams of the past. Europe had wearied herself for centuries to record her conceptions of antiquity. Certain poets had set themselves to conceive antiquity as it had truly been. But these men concentrated themselves mainly upon idyllic or heroic themes, and avoided the prose of ancient life—its home, its market place, its theater, its ceremonies.*

Alma-Tadema does not seek after more than mortal beauty; he is the painter of human incident in all ages and places. He takes you to the palace of Pharaoh, and fills the streets of ancient Rome with fresh-drawn life. He paints Sappho listening to the lyre of Alcæus; he introduces us to Phidias showing the frieze of the Parthenon to Pericles; with a wave of his paint brush he brings before us the Vintage Festival; he reveals to us the mysteries of the toilette and the innocent merriment of girls as they splash and play in the water. He has many things to tell us (or to paint us) of their homes and domestic affections. COSMO MONKHOUSE.

ALMA-TADEMA

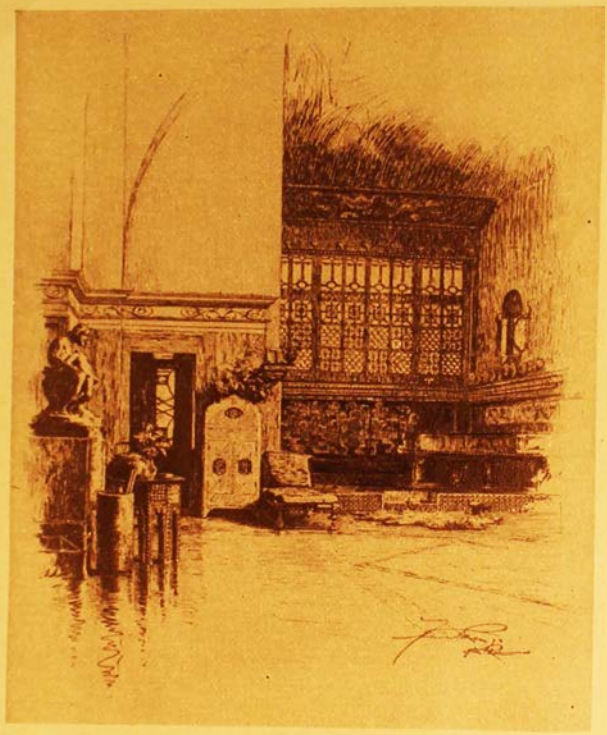
ARTIST AND ARCHÆOLOGIST

BY WILLIAM STARKWEATHER

MANY artists have dreamed of the beauty of antique life. Inspired by classical sculpture they have sought to escape from the workaday world of to-day with its rush and uproar, to reconstruct for us the sumptuously picturesque life of pagan times with its festivals, its dances and games, its majestically draped figures, its marbles, bronzes, and rose garlands, its villas and temples, gleaming white against the rich blue of Mediterranean sea and sky.

It is a dangerous route to follow. "One must be of one's own time" is a familiar proverb particularly applicable to the artist who would do something essentially vital. But it is a path that always appeals to the artist of scientific or archæological mind, while the pictures of such a school are certain to have a wide public through their historical interest and their charm of setting and subject.

The earlier classicists sought to depict the heroic phases of ancient life, to make again marbles similar to those of Phidias, to paint heroic figures like those of the tragic Greek drama. Their work often declined into the merely academic and pedantic. Classical pictures generally became characterized by a highly formal and often meaningless composition, by colors at once cold and violent, by nerveless drawing and by a peculiarly stilted and conventional rendering of what classical life must have been.



From a drawing by F. L. M. Pape

INTERIOR OF THE ARTIST'S STUDIO

It has been said that every artist's studio comments upon and explains his work. Alma-Tadema's workshop in London was a splendid place full of sumptuous marbles. With his house, it was planned somewhat to resemble a Roman villa. It was frequently the scene of elaborate hospitality

It remained for a Dutch artist who made his home in England, Laurence Alma-Tadema, to give us a more intimate and personal view of antique life. A master of archæological research, an artist of great training and technical skill, a tireless worker, he interpreted the life of the old Egyptians, Greeks, and Romans in an absolutely unconventional and original manner. He approached his problem through realism rather than idealism, he succeeded by this method in reconstructing an ancient world that is astonishingly real, where those who have tried to solve the same problem through idealism failed to be convincing. Alma-Tadema repeopled the past, took us through the streets, the shops, the studios, and temples of classical antiquity in a long series of pictures that are excellent of their kind, and

gained for their creator a wide and deserved celebrity.

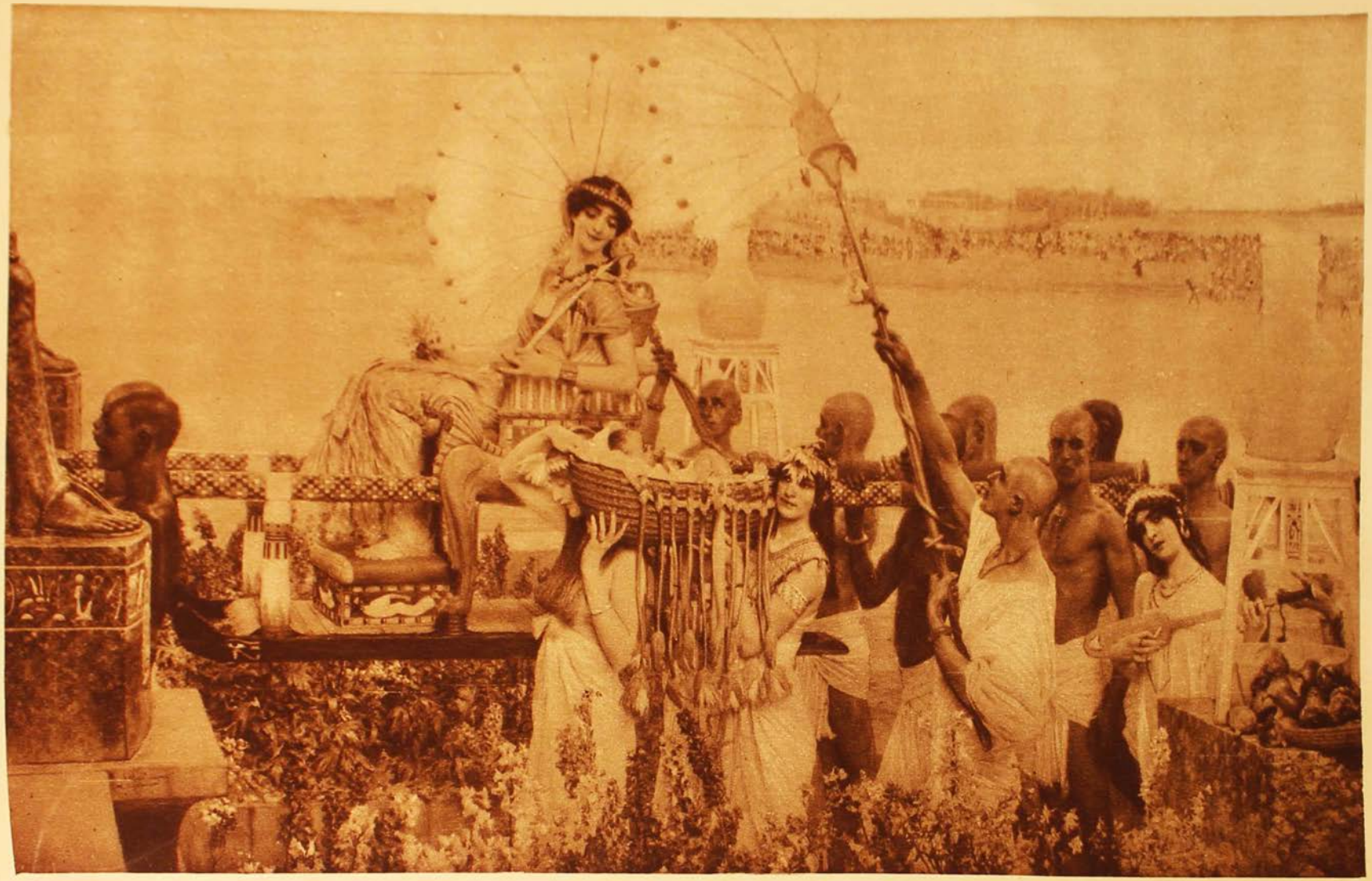
Laurens, or, as he afterward Anglicized it, Laurence, Tadema was born in 1836 in the village of Dronryp, near Leeuwarden, in Holland. Ebers the Egyptologist states that Alma was merely "a fancy name" which the artist hyphenated with his own when a young man, partly on account of its agreeable sound and partly because with a name beginning with a T his pictures would always be entered in the last pages of a catalogue. The Tadema family were poor, but Laurence, after some opposition, was permitted to go to Antwerp, where he studied at the art academy, afterward passing to the studio of Henri Leys, a celebrated historical painter who considerably influenced his style. At Antwerp he produced several pictures of fifth-century Frankish subjects, the most typical one being "Fredegonde at the Death Bed of Prætextatus," a dramatic rendering of the grim scene when the barbaric queen comes to view the last moments of the priest she had hated and caused to be done to death. In 1860 the artist turned his attention to Egyptian subjects, and in the last years of that decade painted at Brussels a series of Egyptian and Roman subject pictures which made him famous.

A BATH ATTENDANT

In this charming panel Alma-Tadema shows a young girl waiting by one of the inner doorways of a Roman bath to give scented towels to patrons

In 1869, after the death of his first wife, an Italian lady, he moved to London, where he afterward resided. In London his success was very great. He painted picture after picture on classical motives. In Antwerp his paintings had been rather hot, dark, and heavy in tone; he was full of enthusiasm for rich ornament and barbaric splendor of color; in England he gradually raised the tone and heightened the color of his canvases. An extraordinary fondness for a play of beautiful whites throughout his compositions became characteristic. His second wife was an English girl, Miss Laura Epps, his pupil from the age of eighteen and an accomplished artist. Together they arranged Townshend House, his famous London residence, somewhat in the style of a Roman villa. There, during many years, they entertained English and foreign celebrities. The artist was made a member of the Royal Academy in 1876 and was knighted in 1899. Throughout this period his pictures sold freely for large sums; at times he received as much as $25,000 for a single work. His paintings of classic subjects were shown throughout Europe; he became an international celebrity.

As a result of his archæological and art knowledge Alma-Tadema was asked by Sir Henry Irving to assist in the preparation of "Coriolanus" and of "Cymbeline" for the stage, and the artist designed scenes and costumes for Irving's Lyceum Theater productions of those plays. Of these designs Irving wrote, "No praise could be too great for Sir Laurence's work for the stage," and Ellen Terry wrote of the exquisite costumes that the artist had created for her. "Coriolanus"



P © G

THE FINDING OF MOSES

Alma-Tadema painted this superb group after a trip made to Egypt in 1902 with a party of English friends. The figures are life size. The artist worked on them for two years, until his wife pointed out that "the infant Moses being now two years old he would no longer need to be carried." The canvas was first shown in the Royal Academy, London, in 1905. In texture and drawing it ably represents the artist at the climax of his career

THE VINTAGE FESTIVAL

proved an artistic but not a commercial success. A story is told of an old Lyceum stage hand who predicted its failure. He read an announcement of the play before its opening. "Coriolanus, Sir Henry Irving. Music by Sir A. C. Mackenzie. Scenes by Sir L. Alma-Tadema." "Humph," he said, "three blooming knights, and that is about as long as it will run."

Although he painted a number of portraits, Tadema was never a portrait painter in the strictly professional sense of that term. His portraits were less successful than his figure compositions. His own self-portrait in the Uffizi Museum at Florence is dry and uninteresting. One of his peculiar habits of work was characteristic. He did not date his pictures, but numbered them consecutively. This was done for two reasons, the first being the amusingly business-like idea that, as the picture season practically closes in July, pictures dated later in that year would appear a year old when presented to the public the next season; the other reason was that consecutive numbering would act as a check upon forgery. Tadema's busy and successful life came to a close in Wiesbaden, Germany, in June, 1912.

Alma-Tadema laboriously reconstructed piecemeal, with the aid of models and studio accessories, a world that he had never really seen, and which as a result he could not deeply feel. His work was expert, ingenious, learned; he was indefatigably industrious and endowed with great technical gifts. But the union of art and archæology is a difficult one; he probably would have been a better artist if he had not been an archæologist, and a better archæologist if he had not been an artist. His pictures are not without anachronisms. He has been reproached for introducing into classic scenes flowers unknown to the ancients. Although he took great care to search a classic type of head and reproduced minutely antique modes of hair dressing, he was still, through his literalness, obliged to follow rather closely such models as he could obtain; many of the heads in his canvases are uncomfortably modern and English in type, and, as a result, certain of his compositions have something of the air of a stage spectacle. His literalness caused his contemporaries to charge that he was without imagination and that his work was mechanical. Tadema had, as a matter of fact, imagination of a certain ingenious order; it was rather poetry, sentiment, and feeling in which he was deficient.

But without his archæological endowments Tadema would not have been Tadema. It would be futile to demand of him qualities entirely beyond the range of his nature and outside the limits of the art to which he gave his life. One may only enjoy his work as it is for its ingenuities, its many accomplishments, and especially for the refreshing glimpses which it gives us of the world during a period of great material and physical beauty.

Late in his career Tadema addressed

In the Elkins Collection, Philadelphia

READING FROM HOMER

This is probably the most widely known of Alma-Tadema's pictures. It has been circulated throughout the world in many thousands of reproductions. The picture was painted in two months, but the studies for it took a much longer time than its actual execution. It was first exhibited in 1885

himself to the monumental task of reconstructing on canvas a sumptuous festival within the circular walls of the Colosseum.

He wrote a monograph telling the story of "Caracalla and Geta," the picture here reproduced showing the interior of the Colosseum. "No other ruin," he declares, "so impresses the imagination as this remnant of what for hundreds of years was the center of attraction to every pleasure-loving Roman.

"In order to bring this scheme within the scope of a picture, it was necessary to choose some particular moment. In the year A. D. 203, Septimius Severus bestowed upon his son by his first wife the title of Antoninus Cæsar, by which he became candidate for the throne in succession to his father. This son was Bassianus, known to history as Caracalla, a nickname given by his contemporaries on account of his predilection for wearing the Gallic mantle of that name.

"I imagined that on the occasion of Caracalla's nomination as Antoninus Cæsar, the emperor, amidst other rejoicings, would have given a gala representation at the Colosseum; and this finally settled my choice of subject.

"The picture shows Septimius Severus seated in the imperial box; beside him on the same seat sits Julia Domna, his second wife, who did her utmost to obtain for her own son Geta the same honor that had been bestowed on Caracalla. He is said often to have incurred the displeasure of his parents by spending all his money on his clothes. Bassianus is seen standing to the right of the emperor; he was wildly cruel after he came to the purple, and so easily offended that when once at Alexandria the youths of the town had sung ditties and written upon the walls things in his disfavor he responded by causing them to be massacred in the amphitheater. Yet we are told that he won the sympathy of the public in youth by the distress he showed when forced to witness any act of cruelty during the games. He was certainly not tender-hearted when less than a year after his accession, in 211, he murdered Geta in his mother's arms.

"In order to give unity of action to the picture, I chose to portray the beginning of the second part of the entertainment. These representations commonly began with the killing of wild asses, hares, rabbits, etc., let loose as a prey to carnivorous beasts. When this had lasted long enough, keepers came forth to coax the wild animals back into their cages.

"This portion of the entertainment over, there was an interval during which the audience rested, and boys were sent into the arena to clear it and strew fresh sand. After this, bear-baiting commenced.

"The floor of the arena was of wood, and rested upon the stone sub-structure. The auditorium consisted of the *podium*, where each spectator was provided with a separate

armed seat, and of three additional tiers above; the tiers behind the columns had wooden seats. I have from the very outset counted the number of my spectators as I painted them in, and have now reached a number approximating 2,500. Allowing that the columns and garlands hide as many more, this would give a total of 5,000 figures for that seventh part of the Colosseum which is shown in the picture, and for the entire building 35,000, the number usually believed to have found accommodation in the auditorium.

"The four ornamental columns in the imperial box were used for purposes of decoration, as witness the garlands and were surmounted by globes bearing figures of victory. We are told that during a performance a shock of earthquake once threw down three of these figures of victory immediately in front of Septimius Severus, Caracalla, and Geta; the one before Caracalla remained intact, the one before the emperor was broken in two, and the one before Geta shattered to pieces. This was accepted as an omen that Caracalla should come to the throne, Septimius Severus would die within two years, and Geta would be annihilated. And so it came to pass."

CARACALLA AND GETA

P G

A ROMAN HOLIDAY

Alma-Tadema's interest in archæology, with his love of minute detail and fine finish, resulted in his occasionally overcrowding his pictures. This canvas is so full of incident as to be almost confusing. That the artist realized this is shown by his placing a fan of peacock feathers behind the face of his patrician lady, so that her face should be clearly distinguished from the procession passing below. The chief value of this painting from an archæological point of view is the picture it gives of the reconstructed outer walls of the Colosseum, the great Roman amphitheater which was for four hundred years the scene of games and gladiatorial combat

AN AUDIENCE AT AGRIPPA'S

This celebrated work represents the entrance of the house of Marcus Vipsanius Agrippa, the most powerful citizen in the reign of Augustus Octavianus, the first Roman emperor. The great noble at the head of his suite descends a stairway. At the base of the statue of Augustus stand, awaiting his approach, three supplicants

In the Walters Gallery, Baltimore

SAPPHO

Alcæus, first of Æolian poets, sings of love to the poetess Sappho. Beside Sappho stands her young daughter, while some of her pupils occupy seats behind

P G

ON THE WAY TO THE TEMPLE

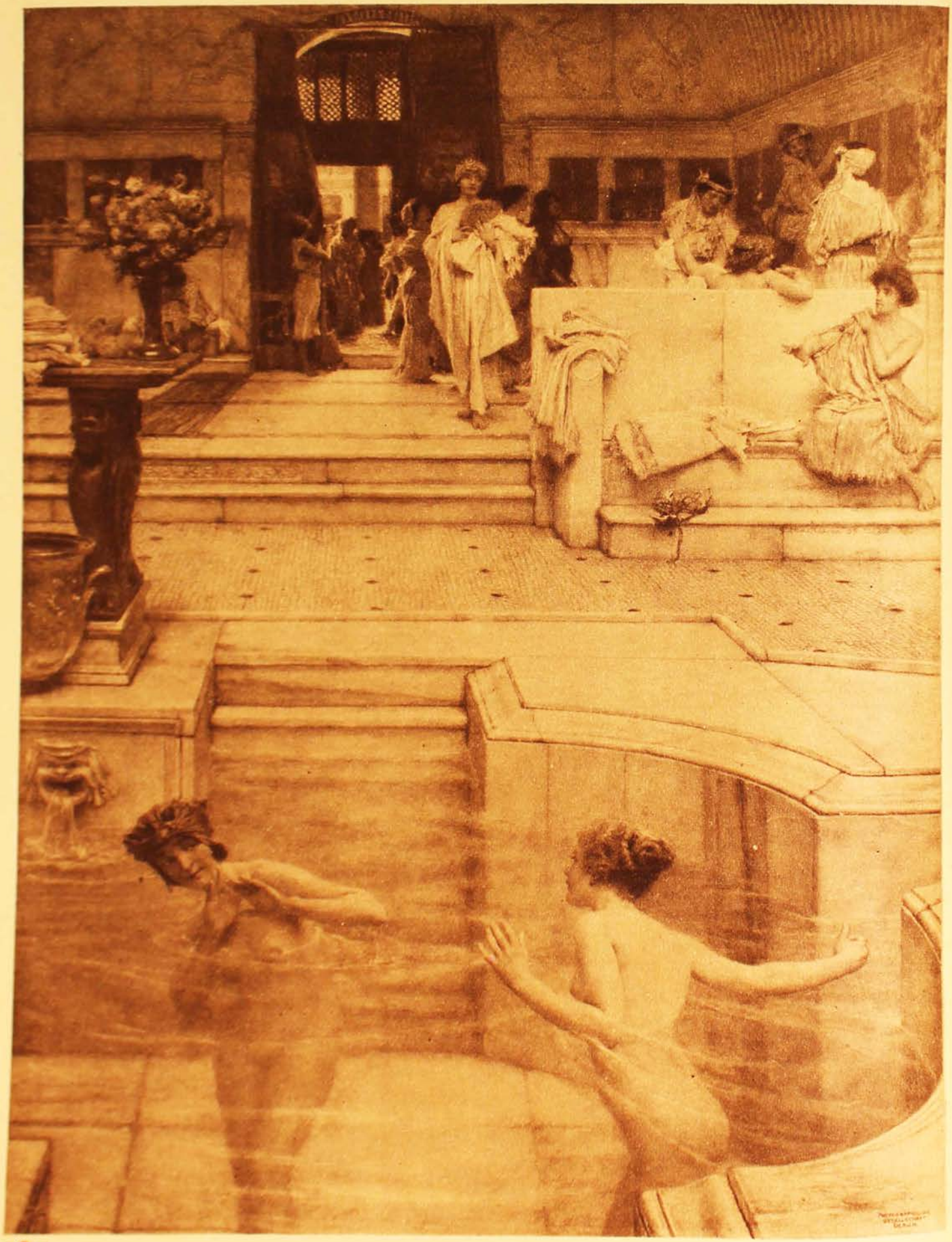
Beauty of detail marks this charming representation of the doorway of a pagan shrine. Note the care with which the artist has wrought the vender's images, and drawn upon the large bowl at the girl's feet figures of classic beauty

AT THE SHRINE OF VENUS

In this picture Alma-Tadema's liking for a play of subtle whites is shown in beautifully painted marbles and drapery. The couch on which the girls are reclining bears the artist's signature and the number of this picture among his works, 289, in Roman figures. As explained in the accompanying text Alma-Tadema had the interesting habit of numbering his pictures consecutively instead of dating them

CHILDISH AFFECTION

The artist was particularly fond of depicting masses of poppies in strong light. This is one of the series of pictures he devoted to this colorful theme



THE BATH

One of many pictures that Alma-Tadema devoted to scenes in the luxurious public baths frequented by the Romans

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FORTUNE'S FAVORITE

A group characteristic of Alma-Tadema's love of high clear colors combined with the white of marble shown under strong diffused light

SPRING

One of Alma-Tadema's most joyous pictures is this representation of a spring festival. The elaborate and carefully drawn architectural setting is characteristic of the painter

THE ROSETTA STONE

BY F. H. HICKS

Scholars who are hastening from all parts of America and Europe to Egypt, bent upon reading inscriptions recently discovered in imperial crypts, have the Rosetta Stone to thank for their ability to decipher the writing of the ancients. Before its discovery one hundred and twenty-five years ago there was not an Oriental nor a European who could either read or understand a hieroglyphic inscription.

In 1799 a French officer of engineers, engaged in rebuilding an old Egyptian fort, unearthed a broken black basalt slab, inscribed in three languages. Not far away was the town of Rashid, also called Rosetta. The spot where the stone was found marks the site of a temple. This arm of the Nile flowed by an ancient city of whose history and downfall nothing is known. No doubt the Rosetta Stone once stood in the temple of that town.

THE ROSETTA STONE, IN THE EGYPTIAN HALL, BRITISH MUSEUM

The stone was sent to Alexandria, and after the capitulation of Napoleon's forces to the English it was dispatched to England. It now stands at the southern end of the great Egyptian gallery in the British Museum in London.

At present, the texts inscribed upon it consist of fourteen lines of hieroglyphic, thirty-two lines of demotic, and fifty-four lines of Coptic characters. In its original state, with the missing designs, sculptures, and reliefs of religious figures, it must have stood five or six feet high, and mounted upon a pedestal it must have formed a prominent monument in the temple to which it belonged.

The ancient Egyptians expressed their ideas in writing by means of a large number of picture signs commonly called hieroglyphics. When writing upon papyrus was invented, the hieroglyphics, due to gradual abbreviation, lost much of their pictorial character and degenerated into signs that formed the cursive or flowing characters called hieratic. About 900 B. C., the scribes invented modifications of the hieratic characters, and a new style of writing called demotic ("of the people") came into use. Coptic was the Egyptian language written in Greek characters, an innovation of the Ptolemaic period, after Alexander the Great's conquests.

Soon after the discovery of the Rosetta Stone, ink replicas were sent to the savants of Europe. First the Coptic was accurately translated. It told how Ptolemy V Epiphanes, King of Egypt, conferred great benefits upon the priesthood. How, in gratitude for these acts, the priests convened at Memphis, and ordered that a statue of the king should be set up in every temple of Egypt. How a copy of the decree, inscribed on a basalt *stele* in sacred letters (hieroglyphic), in demotic, and in Coptic, should be set up in each of the temples near the king's statue.

After it was revealed that the three inscriptions were identical, it was only a matter of labor and time until the key to the hieroglyphics was discovered. A red granite obelisk with hieroglyphic and Greek inscriptions, discovered in 1815 on the island of Philæ, was also of valuable assistance. On the Rosetta Stone appeared the title Ptolemy, and on the Philæ obelisk was the name Kleopatra. The letters number 1, 2, 3, and 4 in Ptolemy agree with the numbers 5, 7, 4, and 2 in Kleopatra. And so the hieroglyphic alphabet was evolved.

With the aid of the Rosetta Stone and the Philæ obelisk the inscriptions on all Egyptian ruins have been translated, and old hieroglyphic papyri have become as intelligible as modern newspapers. The stone is three feet seven inches in length, two feet six inches in width, and ten inches thick.

Courtesy the author

A CARTHAGINIAN BEAUTY'S DRESSING TABLE ✣ ✣

As profusely equipped as that of her sister of to-day. Perfume bottles, hairpins, combs, bronze mirrors, eyebrow pencils, carved stone vaporizers, and tiny boxes filled with rouge and powder were found among the ruins

THROUGH THE LAYERS OF ANCIENT CIVILIZATIONS AT CARTHAGE ✣ ✣ ✣

BY COUNT BYRON KUHN DE PROROK, F. R. G. S.

Father Delattre, dean of European archæologists, recently held mass in the ruins of the beautiful Basilica of St. Cyprian on the site of once glorious Carthage. It was the first service celebrated there in fifteen centuries. These ruins stand on a great precipice of blood-red rocks above the azure Gulf of Tunis. An Arab village looks down on them and surveys the plains where once stood Carthage, capital of empires, populated by a million souls. Legend attributes the founding of the city to Queen Dido and her Phenician colonists about 800 B. C., but this part of the coast of North Africa has always been a center of civilization. Berbers, Phenicians, Romans, Byzantines, Christians, Arabs—all built upon the ruins of conquerors dead and gone.

Few sites evoke more heroic souvenirs. Legends, poetry, history connected with its illustrious past make Carthage a prolific field of archæological effort. It is my hope to restore to the world what lies below the dust of twenty-five centuries, eloquent of the deeds of Dido, Hannibal, Scipio, Hamilcar, Hanno, Salambo, St. Augustine, St. Cyprian, and St. Louis of France.

No systematic excavations have until now been carried out at Carthage, though the English have been engaged there from time to time. Father Delattre, with the scantiest of means at his command, has for fifty years been working to uncover parts of the dead city. He has done a gigantic thing in finding four great basilicas, the Roman and Punic necropolis, and the amphitheater and museum; but to date only one tenth of Roman and Christian Carthage has been unearthed. Every foot of ground contains débris of all sorts mixed with cinders and marble dust.

Last winter my party dug down through several strata of civilization. We found Arab tombs, then a Christian chapel, Roman cisterns, Byzantine relics of different sorts, marvelous mosaic floors, and beneath them Punic tombs of 700 B. C. This season we are going to attempt again the uncovering of monuments by water jets. The water runs off to the sea in drains. Nearly all the earth carted away is passed through sieves, a long and tedious work, but rewarded by divers objects of considerable value. Coins, crystals, beads, and emeralds are the results of this sieving.

The temple of Baal Ammon, the terrible god of the Carthaginians to whom mothers sacrificed their children, contains hundreds of Punic inscriptions, votive altars, and urns containing children's ashes.

The urns and votive altars are all of different epochs, the lowest and oldest giving indications of being pure Egyptian. Perhaps the Egyptians had a colony at Carthage before Queen Dido. We hope our next campaign will solve the riddle. Perhaps it will abolish the old legend that Dido founded Carthage. Another interesting thing about the Punic tombs discovered at Carthage is that each of the skeletons hold a coin in the right hand. This coin was to pay the way to heaven, but whether this was accomplished is doubtful, as the coin was of bronze and invariably *out of circulation* at the time of the funeral.

REBORN FROM THE SEA

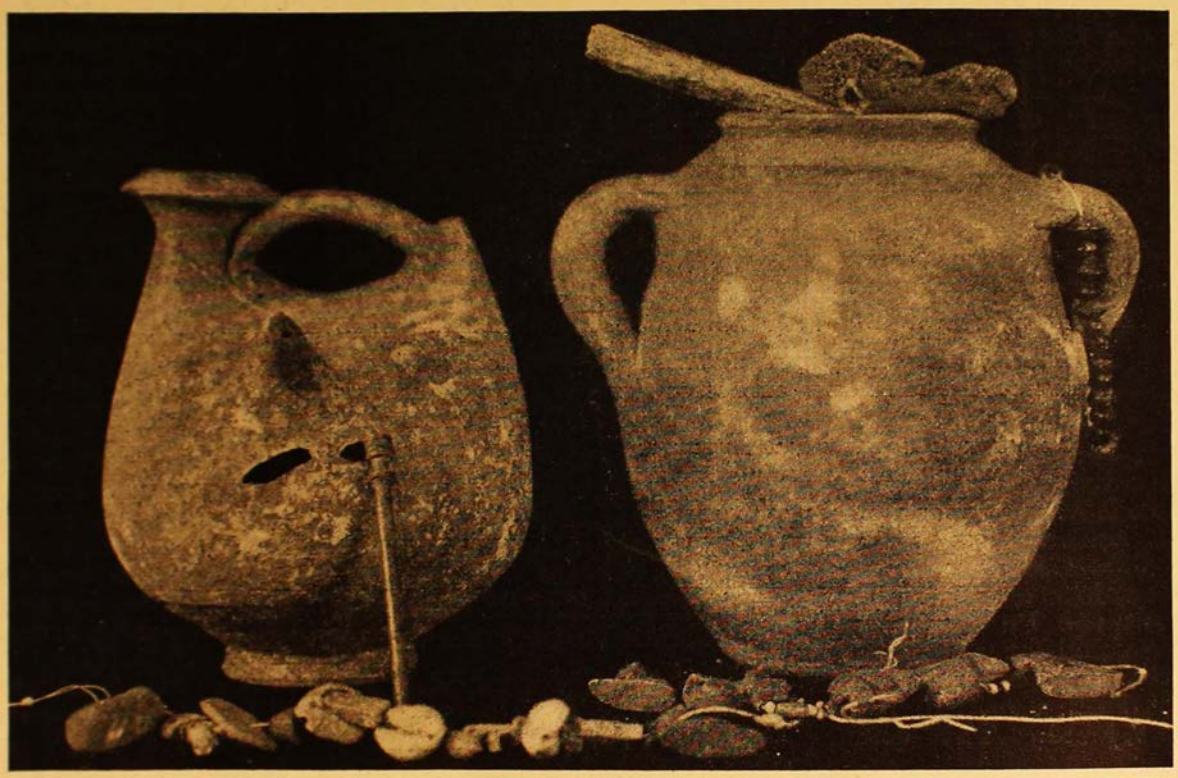
A piece of sculpture taken from a Greek treasure ship which lies one hundred and twenty feet below the Mediterranean not far from Carthage

The Punic tombs uncovered by Father Delattre have yielded coffins, statuettes, golden rings, strange Punic masks, and even a pair of magnifying spectacles. It is believed that these enterprising people also had check books and paper money. Only the discovery of a fountain pen is necessary to complete the picture of a Carthaginian business man adjusting his *pince-nez* and signing a check dated 700 B. C.!

One of the most interesting objects I discovered was a baby's gro-

"CARTHAGE MUST BE DESTROYED"

Was the order of the Roman Senate to Scipio in 146 B. C. The current belief was that not a stone or a trace remained of Rome's hated rival. This mosaic floor was buried beneath eight feet of silt and is one of seven uncovered by Count de Prorok, the figure with helmet in hand. The countess, who is American-born, assists him in his work. She is in the center of the group of three women. At the extreme right is Father Delattre, who has been excavating at Carthage for the last fifty years



A BABY'S NURSING BOTTLE

The eternal problem—keeping the baby quiet. Mothers of ancient Carthage seem to have had their worries too. On the left is a milk bottle decorated with painted eyes to amuse the baby; the beads below are children's toys. The vase to the right is a funeral urn containing the ashes and bones of children sacrificed to Baal

tesquely painted milk bottle of 500 B. C. The toilet accessories of a Carthaginian lady apparently were as numerous as those of her American sister. Perfume bottles, hairpins and engraved combs, bronze mirrors and lamps, pencils for blackening the eyes, beautifully carved stone vaporizers, and little boxes still filled with rouge and powder, these have been found in recent excavations.

Among the most interesting objects uncovered in the excavation of a small Christian chapel were statuettes of the Virgin Mary holding the Child in her arms. These statuettes are placed at the third and fourth centuries and are some of the first of their kind known. I uncovered several Christian tombs outside this chapel in which we found lamps, and by the side of each lamp were nails.

One wonders if these nails were those used in the crucifixion of the countless Christian martyrs that suffered under the Vandal scourge early in our era. Carthage was second only to Rome in the number of its martyrs, and was once the center of Christian-literature and learning under the leadership of St. Cyprian, St. Augustine, and Tertullian.

A hundred years ago the site of ancient Carthage was unknown, and even to-day I have doubts under what part of the Peninsula of Carthage the *first* Punic city lies buried. Historians tell us that when Scipio destroyed the city, 146 B. C., not a stone was left standing. Next season we shall dig elsewhere than at Roman Carthage, under which it has been commonly believed lay the remains of Hannibal's city.

It is our intention to found an archæological school at Carthage for English and French students, and to open a library and museum. Moving-picture films have been made showing the work during the three years past, including the discovery of a treasure ship off the coast near Carthage, containing priceless works of Greek art of the finest period—300 B. C. The ship is at a depth of one hundred and twenty feet and can be clearly seen from above on a calm day. In the Gulf of Tunis we know there lie hundreds of vessels destroyed during the Punic and Vandal wars. What gems of antiquity they hold, perhaps the future will disclose.

DIGGING UP THE GOLDEN AGE IN CRETE

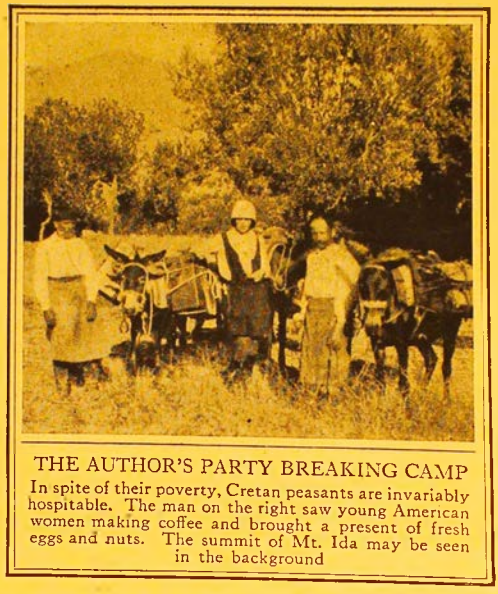
Two American Women Visit the Palace of Minos and the Birthplace of the Minotaur

BY CHARLOTTE WATROUS LYTTLE

One moonlight night a friend and I sailed from Athens for the island of Crete, which protrudes, like the narrow back of some great sea monster, for one hundred and seventy miles through the Mediterranean on the route between Greece and Egypt.

As our small steamer plunged through the choppy moonlit waves, we recalled Crete's romantic past. Thirty-five hundred years ago the island's sea kings were as powerful in the Mediterranean as the Pharaohs on the Nile. Before the Trojan War, King Minos ruled there.

In a day of superstition, when every event was ascribed to the direction of a god, the wife of King Minos gave birth to a monstrosity somewhat resembling a bull. It was known that the queen worshiped the great bull-god, and a love affair with the god was attributed to her. Fear of divine vengeance deterred Minos from killing the infant. Instead, he gave orders that it should be left to die in the depths of the Cretan labyrinth.



THE AUTHOR'S PARTY BREAKING CAMP

In spite of their poverty, Cretan peasants are invariably hospitable. The man on the right saw young American women making coffee and brought a present of fresh eggs and nuts. The summit of Mt. Ida may be seen in the background

Photograph by the author

THE OLDEST EXISTING THRONE

The throne of Minos, lawgiver and king of Crete. Stone benches for the council run along the wall, which is decorated with frescoes of sacred gryphons in a Nile landscape of water and papyrus

But the monster survived, grew up a savage madman, and preyed on helpless animals. Horror of him spread in the countryside, and messengers were sent to beg the king's aid. To Minos, who believed in the divine origin of the creature, no means but propitiatory ones seemed possible, and for this reason he exacted from the Athenians every nine years a tribute of seven youths and seven maidens to appease the appetite of the Minotaur. A fair-haired Greek youth named Theseus was brought before Minos, as the monarch sat perhaps on the very gypsum throne shown in the photograph, while his daughter Ariadne and her attendants rested on soft cushions on the stone bench about the wall. At nightfall Ariadne bribed the guards, gave Theseus the sword and a clue of thread which enabled him to follow the winding paths of the labyrinth and kill the Minotaur.

A few years ago the story of the king and the Minotaur was legend only; Knossos, the great palace-settlement where Minos lived, was supposedly a mythical place, one of the island's "ninety cities," mentioned by Homer. The sites of Knossos, of Phaestos, of Gortynos, and other cities of the island were lost beneath the débris of three thousand years. But Schliemann and other archæolo-

gists believed that Crete was probably the home of civilization antedating the Greek. Shortly after the Turks had been forced to relinquish their hold on the island, in 1899, Sir Arthur Evans, then Mr. Evans, English historian and antiquarian, commenced excavation. He had previously been to Crete and purchased a part of the mound near the town of Candia, which concealed, it was believed, the ruins of Minos' palace.

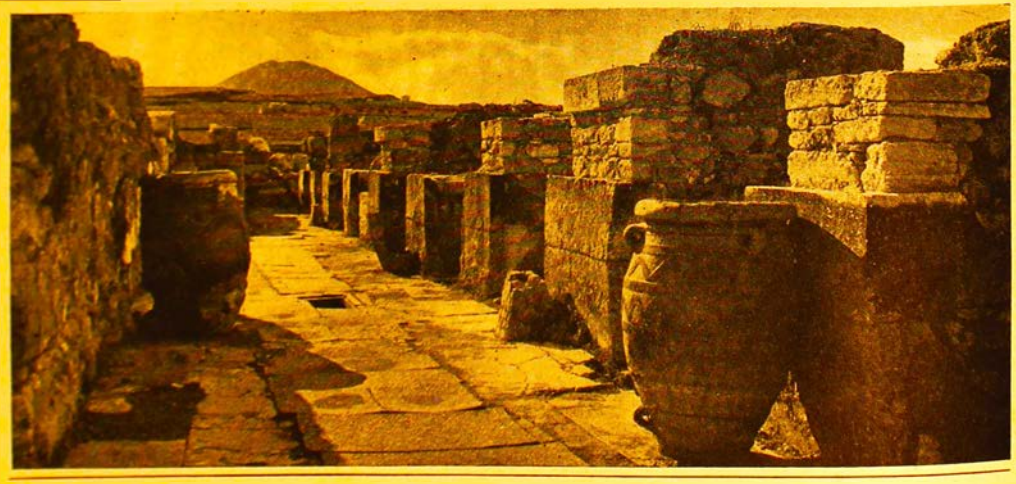
Almost immediately Sir Arthur found indications of what he sought. Gradually the ruins of the magnificent palace revealed a definite picture of life on the Ægean in a Golden Age preceding by a thousand years that of Pericles in Athens.

Superb frescoes gleaming with deep wine-reds, peacock-blues, and yellows undimmed by long burial gave vivid pictures of religious ceremonies, of the sports of the time, and of daily life. Groups of women dressed in long-flounced skirts and low-cut bodices, their black hair in ringlets and knots, were shown as they appeared in public places or in their own apartments. Princes with great headdresses similar to those of an American Indian chief, and with tiny waists tightly banded with metal rings in the fashion characteristic of the period, stalked proudly on the ancient walls. Delicate figures of goddesses made of beautifully glazed faïence, carved ivory figures full of life and grace, seals of carnelian and other semi-precious gems, lovely vases of black stone adorned with scenes representing boxing matches and harvest processions, great jars for treasure, oil, and grain—these things and innumerable others came from among the ruins of the broad courts, colonnaded stairways, and vast porticoes to bring us, in the twentieth century, a vista into the daily life of a people who, as a race, passed from the world twelve hundred years before Christ was born. Earlier remains prove that men with some degree of civilization had lived in Crete for a period possibly dating back ten thousand years before Christ.

The Golden Age of Crete, which is placed at about 1750 to 1200 B. C., was partially contemporaneous with that of King Tutankhamen, who lived in the fourteenth century B. C., and preceded by several hundred years the captivity of the Jews in Babylon, which took place in the seventh century B. C. It is called by archæologists the Minoan period, from the name Minos. This name was probably used by a series of rulers as a title, in the same way that the Egyptians employed the title of Pharaoh for their kings, and not merely as the name of the powerful sovereign with whom it is especially associated in our minds.

Speculation on Crete's past changed to active interest in the present when we left the little steamer as she lay outside the shallow harbor of Canea, the Cretan capital, and made our way shoreward by rowboat.

Several days' journey distant lay Phaestos



WHERE THESEUS SLEW THE MINOTAUR

A long corridor into which small chambers open. These chambers contained several large earthenware jars like those shown in the illustration. Traces of gold leaf found in some suggest that they were used for storing precious objects

GREEK AND ROMAN INFLUENCE IN CRETE

At Gortynos there is a confusion of early Greek and first-century A. D. Roman ruins, for this site was used until a comparatively late period. Built into the walls of a Roman edifice were discovered, in 1884, stones inscribed with the municipal laws of the city; these constitute the longest Greek law code known

and Gortynos, our first archæological destinations. Most of the way led through the mountains. We rode forlorn native mules over narrow, rocky trails which wound down through olive-grown valleys and around the edges of grim, barren precipices. The mountain range through which we took our precarious way culminates in the tall peak of Mt. Ida, around which center many legends, among them that of Europa and the bull.

Our camping equipment proved useful, for we found no suitable places to stay except occasional monasteries. The peasants were hospitable, but in their houses men, women, children, and chickens, rabbits, and other animals lived in a proximity rather distressing to Westerners.

After several days of leisurely travel we came to the last pass of the mountains and looked down on the great plain of Messara, which skirts the sea on the southern coast. We visited the ruins of ancient Phaestos and Gortynos, and then climbed among the foothills to the cavern known to the natives thereabouts as the Labyrinth. Among the peasants the tradition has been handed down that this cave, and not the Minoan palace, was the scene of Theseus' encounter with the Minotaur, but modern scholars disagree on this point.

We approached Knossos in a roundabout fashion, coming from the south by one of the few good roads on the island. The site, two and a half miles from Candia, is especially interesting to visitors because the museum is so easily accessible. In some cases, Sir Arthur Evans has made restorations, notably of the great staircase with its curious columns, narrow at the bottom and wide at the top. In the throne-room a copy of the original fresco is shown in its relation to the throne, which stands where it was placed more than three thousand years ago. The plumbing system is considered one of the most interesting features of the palace. Drain pipes may still be seen in a state of excellent preservation, and bathtubs of painted clay are numerous.

Museums in the United States, especially the Metropolitan Museum of Art in New York, have good copies of the principal Cretan treasures, as well as a few minor original pieces. But the student of early Ægean art and history must brave the discomforts of a trip to Crete if he would see the remains of its ancient glory in true splendor.

WHERE DID THE LIFE OF MAN BEGIN?

Science Taps One of the Great Reservoirs of Four-Footed Life

BY JOSEPH BIBB, JR.

Within the last two years another page has been turned in the book which holds the story of the earth and its beings. It is a long story, told in rocks and the fossils imbedded in them, and man does not appear till the most recent chapters are reached. Before him there are great cycles of other forms of life. The new discoveries which help piece together the tale of ages are those made in Mongolia by the Third Asiatic Expedition of the American Museum of Natural History, New York. In Central Asia, traditional home of the human race, the expedition found not only the bones of reptiles, but also eggs laid by reptiles when Nature had hardly begun to think about the first of the mammals which were man's forerunners.

The party of American scientists penetrated to one of the original homes of animal life, one of the great reservoirs from which four-footed life was disseminated. The remains of the horned-face dinosaur, one of those found in the Desert of Gobi, are those of a creature which lived at a far earlier day than the monsters of the same description that have been unearthed on this continent.

Other dinosaurs older than those of Asia have been found in North America. It is possible that when the time came for these immense lizards to migrate from one continent to another they traveled over such a bridge of land as that which man himself may have trodden within the recent past—recent as geologists conceive time: within a few thousand years.

The dinosaurs of Mongolia which laid the eggs that have created such a stir existed at least ten million years ago, perhaps much longer. But in the same region the Third Asiatic Expedition found also the fossils of primitive mammals with jaws as big as a mole's: unclassified animals from the beginnings of that order of life to which man belongs. These are no more than five or six million years old; they were created after Nature had experimented for fifteen million years with the reptile order and was beginning to give it up as a bad job. Mammals then were small and the reptiles gigantic; to-day the sizes are reversed.

And where is man, the newcomer, in all this juggling of millions of years? Perhaps the first traces of him lie still undiscovered in Mongolia—a creature from as far the other side of the ape-man of Java as the latter is beyond the Piltdown man, or the Neanderthal, or the Cro-Magnon. From Java to these later men of Europe we have a progressive range beginning one million years back and ending twenty-five thousand years ago. Besides the European primitives, science may decide to place the skull unearthed recently in Ecuador. This may be found to date back one hundred and fifty thousand years, thus changing the theory that man did not inhabit the Western Hemisphere till comparatively recent times.

Vastly old proof of a manlike being may in truth lie in the Gobi fossil area, which, though it is possibly the richest yet found, has been little explored. That, however, is for the future to show. The purpose of the Third Asiatic Expedition, led by Roy Chapman Andrews, was not primarily to search for traces of man, although such traces might be expected, but to explore thoroughly the natural setting.

How this was gone about makes a tale not

ROY CHAPMAN ANDREWS

Examining the ten-million-years-old eggs, the first of their kind ever found. The eggs are seven or eight inches long and have the pebbly surface of an ordinary egg. Some contain skeletons of embryo dinosaurs

lacking in danger and daring; these hunters for knowledge faced hunger, sandstorms, and bandits. The expedition went out for five years, and the term has been extended to eight.

Those places where the most has been learned of the progenitors of man have been sites where the geology has been profoundly studied.

Here, let us say, is a rock containing fossil sea shells. That rock is known to be from the Cambrian period, because shells like these fossils were created only at that age and in no other. When that rock was made there was no land life.

To gauge the age of fossils, the nature of the surrounding rocks, and the traces of former life which they carry, must be studied and classified: a new fossil is known by the company it keeps. Rock made of red sand, such as entombed the dinosaur eggs, with no traces of old plant life and no carbon, shows that it was made in an arid region. The nature of the fossils themselves gives a clew: there were creatures which did well in one climate, others that required a different climate. The fossil hunter must read all the evidence.

Observing as it went, the Asiatic expedition traveled by motor into the Desert of Gobi, being supported by a caravan of seventy-five camels.

When fossils were found, detailed sections were drawn. It was in sandstone, in the middle of the desert, that the dinosaur eggs were discovered—twenty-five of them in all, at different sites. They had been laid in the sand and covered up to hatch; the sand in time turned to rock.

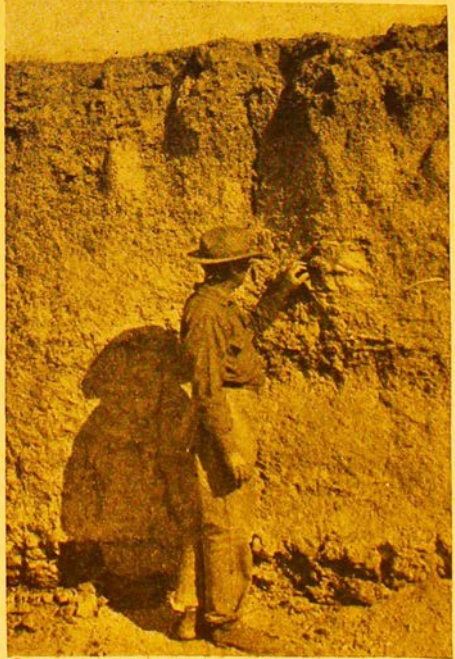
Six inches above one of these sand nests was the fossilized skeleton of a dinosaur. It may have been the one that laid the eggs; again, it may have come there to suck them, or possibly the proximity was mere chance.

Dinosaur comes from Greek words meaning "terrible reptile," and the name covers many species as different in appearance as the dog and the giraffe. Before the Mongolian finds, the American Museum of Natural History had specimens of fifteen species. Some had horns and wore armor thicker than a rhinoceros'. Some ate leaves and could rise like a kangaroo to nibble the tops of tall trees; others were meat eaters, and their jaws could take a man whole. A tall man is not as high as the shinbone of the largest.

The petrified eggs covered with sand so long ago have been the center of popular interest in the Mongolian expedition's work; no such eggs have ever been found before. If they disappoint the layman in size—they are no more than six inches long—he must remember that reptiles lay eggs proportionately smaller than birds, and fish eggs are, comparatively, still smaller. The crocodile's egg is no bigger than a hen's. These probably were the eggs of a dinosaur no longer than ten or twelve feet.

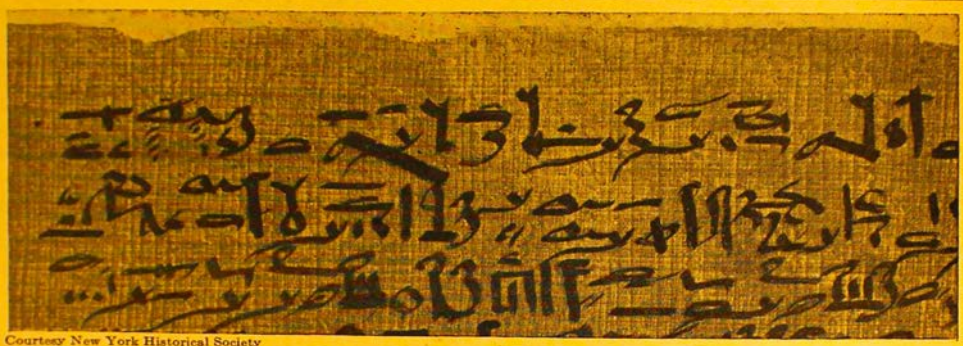
The dinosaur discoveries are by no means all, however; they form one link in a chain which is not yet complete, but the expedition closed other gaps in the chain which leads on toward such creatures as we are to-day. Discoveries of many kinds make it possible to follow the evolution of mammal life in Asia step by step with the development of such life in other parts of the world.

Some creatures in the procession that is marching down time are wholly new to science; others of the fossils now brought to New York belong to types which have been found in Europe, Asia, Africa, and America. All serve to fill out the picture.



HOW FOSSILS ARE DISCOVERED

A stream, now dry, has cut through the soil, leaving this wall and exposing fossils as in a cross-section of the earth. Walter Granger, a member of the expedition, is examining the jaw of a *titanothere*, a huge animal resembling a rhinoceros



Courtesy New York Historical Society

AN EGYPTIAN PHARMACOPŒIA

A portion of the Edwin Smith papyrus. The writing is in hieratic, a development of the hieroglyphic. The papyrus is made of sheets of bulrush paper, thirteen inches high and sixteen wide, pasted together into a roll. Unrolled it measures about fifteen and a third feet

THE OLDEST MEDICAL BOOK IN THE WORLD

BY M. B. LEVICK

A post-mortem to-day may show of what disease Tutankhamen died, for, while all the world has been following the recovery of his funerary treasures, work has been started on the detailed translation of the oldest medical book in the world—the oldest nucleus of truly scientific medical knowledge.

This is the Edwin Smith papyrus, which is now in the possession of the New York Historical Society. It lay for ages in the coffin of an Egyptian physician.

Medicine is scarcely mentioned in Egyptian inscriptions. Of the four papyri which give us our knowledge of it—the Smith, the Ebers, the Hearst, and the Berlin—the Smith roll is the oldest, reaching back into the seventeenth century B. C. However, the Smith papyrus has more than age to recommend it. It contains prescriptions found in some of the others, but, while they are chiefly collections of recipes and incantations, the Smith contains clinical reports, and also quotes from the still older "Book of Surgery and External Medicine," a standard work among the ancients. It is not unlikely that some of the prescriptions originated far back in the period of hieroglyphic writing. The Smith papyrus is in the "rapid cursive," or hieratic, writing, a development of the hieroglyphic signs. It is made of sheets of papyrus, thirteen inches high and sixteen inches wide, pasted together to make a ribbon longer than a player-piano roll. It was about twenty-five feet long originally; ten or twelve feet have been lost. When this roll was written the civilization of the Pharaohs was far advanced, and, with its splendors and luxury, gout had also come. Among the prescriptions is one for "rheumatic pains in the limbs."

This papyrus reveals so scientific a spirit of inquiry that present-day students have begun to change their opinion that the medicine of old Egypt was for the most part magic.

On the Ebers papyrus, heretofore the best known, are marginal comments: here and there is written *nefr*, "good"—the note of a doctor who had tried the prescription on a patient. In one place is *nefr-ar*—"well prepared;" an apothecary jotted that down to show that he had filled the prescription.

In all of these medical records strange ingredients are mentioned. Some of the prescriptions are veterinary; in others it is said the drug named is of no strength unless it has been gathered in the full of the moon. The rose and the lotus were used; cumin and goose fat, sycamore figs and pomegranate flour and date sugar; and with such ingredients as verdigris ointment dissolved in beetle honey we find mention of drugs which are used by pharmacists to-day, including magnesia and iron.

Cures used by the modern *fellaheen* resemble those mentioned in the papyri; the diseases common among them were common five thousand years ago, and modern physicians can identify them from the symptoms named in the clinical reports of the Edwin Smith roll.

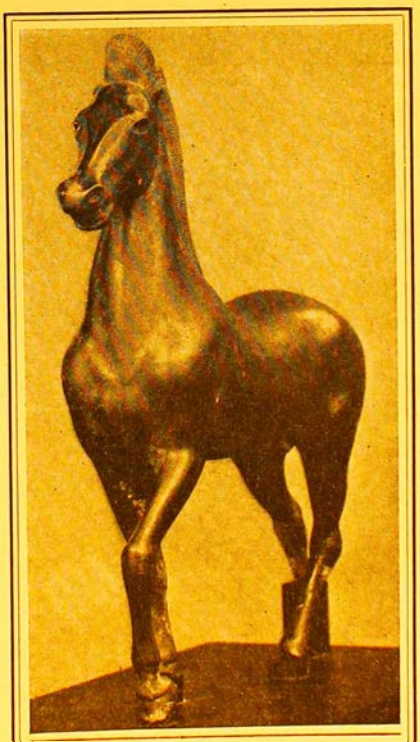
GREEK "BLACK BEAUTY"

BY MAY TEVIS

At the top of the great flight of stairs opposite the main entrance of the Metropolitan Museum of Art, New York City, there stands a remarkable figure of a horse with head proudly raised and the left forefoot lifted as if eager to be off. This statuette from the hand of one of the master sculptors of the Golden Age of Greek art, in the fifth century before Christ, is scarce sixteen inches high, yet it is so exquisitely modeled, so full of living spirit, that the museum authorities do not hesitate to declare it to be the most important art object in their collection of classic treasures. This is high praise indeed when we recall the vast number of art works this great museum contains.

The specimen has not come through the centuries unscarred; the tail has been lost, also the lower part of the right hind leg, the hoofs of two others, the eyes, which were inset, and part of one ear. Nevertheless, the beauty of the composition and the harmony of its flowing lines, together with its mingled aspect of animation and repose, is unblemished.

The piece was purchased about a year and a half ago in Paris. The museum authorities have been unable to find out where it came from originally. But it is comparatively easy for the expert to tell the time and place of its origin, and even to make a very good guess as to the sculptor. In the earliest stage of Greek art the decorative quality was more pronounced than the desire for realistic portrayal, but as the skill of the country's artists increased they were able to hold up the glass to nature more effectually and there was a notable increase of interest in realistic rendering.



A CLASSIC EXAMPLE OF ARRESTED MOTION

Harmony of line and ease of movement are the qualities embodied in this bronze statuette modeled over twenty-five hundred years ago

In the present specimen we have an admirable blend of the love of the decorative and the love of truth to nature. This horse is plainly studied in closest detail from a living animal, and yet it is not merely the individual creature that speaks to us: we are insensibly charmed by the impersonal quality that makes it typical of its species. We find pleasure not only in the beauty and gallant manners of this animal, but we are also moved to think of ideas that have become associated with the horse during the centuries since our Aryan ancestors first captured and tamed him on the plains of Asia—ideas of swiftness, grace, and fiery spirit.

Because of its distinctive style, it is safe to assume upon comparing it with other Greek images of horses that this model was created about 470 B. C. Its similarity to the marble horses of the Acropolis Museum in Athens, and to the horses portrayed on coins struck in Syracuse between 500 and 450 B. C., indicate that it first saw the light in one of these two cities. Now, as it happens, there lived in Athens at just that period a sculptor who was famous for his talent in modeling horses. His name was Kalamis. More likely than not, the bronze Black Beauty of the Metropolitan Museum was from his hand. One likes to think that the artist within him recognized it for what it is, a masterpiece. A well-known authority on classic art says of this superb little horse: "For rhythmical grace he could not be surpassed. And this is the very quality for which the great Kalamis was famous."

Kalamis was probably a native of Samos, an island off the coast of Asia Minor. Of all the sculptors of his epoch, he was the most thoroughly imbued with the traditions of Ionia, a Grecian colony celebrated for its advancement in art, philosophy, and literature.

SHIELD OF TURQUOISE

"The Most Important Example of Aboriginal American Art"

BY RICHARD DEAN

The Zuñi Indians hold the belief that the blue color of the sky is due to the reflection of the light from an immense mountain of turquoise. Since the dawn of human intelligence the sky, remote and beautiful, has been looked upon as supernal, as the abode of gods and departed spirits. Small wonder, therefore, that this stone of azure hue has been held sacred in all parts of the world, and in all ages. Perhaps, too, this feeling of mystic reverence was intensified among peoples living along the borders of the ocean, by the analogy of the various blue-green tones found in this stone to the shifting tints of sea water.

Because of its sacred and mystic character, the turquoise is enshrined in a thousand lovely legends and bits of verse. The Arabs regard it as their own special luck stone and are fond of engraving upon it in gold some magical character, a bit from the Koran, or the word Allah, to increase its potency.

Long, long before the treasures of the New World were discovered and plundered by greedy adventurers, the gem had been employed in making amulets and charms, rings, necklaces, and other articles of personal adornment. It was also used in the decoration of breastplates, shields, and similar objects for conferring protection upon the wearer.

The reverence paid the turquoise by the Indians of New Mexico was shared also by the Aztecs of Mexico. Though the use of iron was unknown to their lapidaries, their art in the cutting and setting of precious stones was equal to that of the best European experts at the beginning of the sixteenth century. In the loot brought back by Cortez there were no less than one hundred and fifty shields, twenty-five of which were ornamented with turquoise mosaic. Since no turquoise mines have been found in Mexico, the stones for these were probably obtained by traffic with tribes of New Mexico.

The remarkable Aztec shield illustrated is now a valued possession of the Museum of the American Indian (Heye Foundation), New York. It was found in a cave and is a perfect example of the ceremonial shield used in religious dances and festivals. A well-known authority upon the Aztecs does not hesitate to declare that this shield is "the most important known example of aboriginal American art."

Though only a little over a foot in diameter, the intricate design of the mosaic is estimated to contain no less than fourteen thousand pieces of turquoise. These round bits of dark and light stones are arranged in alternating zones.

The upper horizontal band in the delicately colored design is supposed to represent the heavens, while the sun is indicated by the rosette in the center. The upper circle probably represents the planet Venus. The figure of a woman or goddess is also seen grasping a staff, and there are two other persons holding staves and having trumpets in their mouths.

A distinguished authority, Dr. H. J. Spinden, asked to make a study of the shield's design, writes:

"I am inclined to believe that the design as a whole represents a sun shield, the eight radiating bars being the rays. The holes around the rim suggest that eagles' feathers may once have been attached. The sun and turquoise seem to be pretty closely connected, both mean divine. The sun in Aztec ritual was connected with riches and jewels."

The back of this rare archæological find has vertical ridges pierced with pairs of holes, evidently meant for the leather thongs which held it in place.

THE MENTOR PRIZE PICTURE QUESTIONNAIRE

We give below the names of the winners of the Prize Picture Questionnaire. Many of the contestants that "also ran" gave excellent answers for *some* of the questions. The prizes, however, have been awarded for the best *sets* of answers—that being a condition of the competition.

The competitors are to be congratulated on the intelligence and industry with which they have consulted libraries, art galleries, art shops, and art books to get the most authentic and latest information. The answers sent in were too long to print. We give below, therefore, simply a brief statement of the important facts about each picture.

FIRST-PRIZE WINNERS: Mrs. Theresa Thole, Brooklyn, N. Y.; Hedwig Wester, Nutley, N. J.
SECOND-PRIZE WINNERS: Helen Ginter, New York City; Thomas J. Kelly, Brooklyn, N. Y.
THIRD-PRIZE WINNERS: Mrs. C. A. Harris, Northboro, Mass.; Helen Wright, Washington, D. C.
FOURTH-PRIZE WINNERS (Instead of two, as originally announced, we give fourth prizes to eight, of equal merit.): Maurice H. Goldblatt, Chicago, Ill.; Helen L. Earle, Lansing, Mich.; Florence E. Webster, Larchmont, N. Y.; A. Y. Casanova, Washington, D. C.; May A. Donahue, Worcester, Mass.; Mrs. E. Sears, Deer Lodge, Mont.; Anna A. Fisher, Washington, D. C.; Sister M. Natalie, St. Louis, Mo.

HONORABLE MENTION: Helen Muzzarelli, Springfield, Ill.; Walter W. Schmauch, Chicago, Ill.; Mrs. T. V. Doub, Oakland, Calif.; P. Maurus, St. Benedict, Ore.; Robert Leemans, West Hoboken, N. J.; Mrs. L. C. Carpenter, Iron Mountain, Mich.; Mrs. F. A. DeBoos, Detroit, Mich.; Mina L. Gillet, Sparta, Mich.; Geneva Tousignant, Iron Mountain, Mich.; Mrs. L. Young, Denver, Colo.; Charles L. Huyck, San Francisco, Calif.; Anna M. Ryan, Columbus, Ohio; Anne Lindemuller, Grand Rapids, Mich.; Adele S. Hodges, Portland, Ore.; Harriet A. Carrington, Whitehall, N. Y.; Margaret Dalton, Salt Lake City, Utah; Katherine Backonen, Lansing, Mich.; Norma H. Goodhue, Fort Fairfield, Me.; Leonore Winters, Morocco, Ind.; Emma M. Mitchell, Cambridge, Mass.

THE DAUPHIN, By JEAN BAPTISTE GREUZE (1725–1805).

There is a great deal of uncertainty about this picture. It has been questioned whether it is really a portrait of the Dauphin (Louis XVII), also whether it is by Greuze. It is in the style of Greuze, but it is not mentioned in the published lists of Greuze's pictures. Many give the original a place in the Louvre, but the catalogue of the Louvre does not include it. Information from one of the prize winners on this point is of interest: "This picture was exhibited in 1883 at the Royal Academy Winter Exhibition and was lent by Marquis de Santurce. It is recorded as sold in the Messrs. Murrieta sale at Christie's, London, in May, 1892, and was bought by Charles Sedelmeyer for seven hundred and ninety-eight pounds. It may still be in his possession."

CHARLES V, AT THE BATTLE OF MÜHLBERG, By TITIAN (Tiziano Vecelli) (1477–1576).

Original Painting in the Prado Museum, Madrid, Spain.

This is one of Titian's great masterpieces and was painted in 1548 on canvas ten feet ten inches by nine feet two inches. It represents the emperor riding on a brown charger to his victorious engagement on the battle field of Mühlberg (1547). The picture was considerably damaged by fire, so that only the center of it shows the luster of Titian's original pigment. Titian first met the Emperor Charles in 1530. He won the favor of the cold and inflexible ruler and received high honors at the imperial court, where he painted not only the emperor himself several times, but also many of the distinguished members of the emperor's court.

MADAME RECAMIER, By FRANÇOIS P. S. GERARD (1770–1837).

Original painting in the Petit Palais, Paris.

The evidence of various authorities seems to show that this picture may have had several resting places. Some art books and cyclopedias have located it in the possession of the Prefecture de la Seine, in the Hotel de Ville, Paris; and other authorities have located it in the Louvre. At the present time, however, it is hanging in the Petit Palais, Paris. It is one of two famous portraits of Madame Recamier. The first one by David (Dah-veed), master painter and teacher of Gerard, hangs in the Louvre. This was not satisfactory to Madame Recamier. She then sat for Gerard, the present picture being the result. David never forgave Madame Recamier for having preferred his pupil to himself.

SASKIA, By REMBRANDT (1606–1669).

Original painting in the Royal Gallery, Cassel, Germany.

One of several pictures of Rembrandt's beautiful wife Saskia, whom he greatly loved. This portrait was painted about 1633, shortly before her marriage to the painter. It is one of the most finished and elaborate of Rembrandt's works, and it has the unique characteristic of being painted in profile—Rembrandt's portraits being, as a rule, full, half, or three-quarter face. She holds in her hand a sprig of rosemary, a symbol of betrothal in Holland. The picture was originally in the Rembrandt collection in Amsterdam, and after passing through various hands it was acquired by Wilhelm VIII, Landgraf of Hesse-Cassel, in 1750, and then went to the Royal Gallery.

MRS. SIDDONS AS "THE TRAGIC MUSE," By SIR JOSHUA REYNOLDS (1723–1792).

Original painting in the Henry E. Huntington Collection, San Marino, California.

This is one of Reynolds' most famous portraits, and one of only a few on which he inscribed his name. It is said that when Mrs. Siddons noticed the signature the master artist replied that he could not lose the honor the opportunity afforded him of "going down to posterity on the hem of her garment." The same story, however, is told of Reynolds' signing his portrait of Lady Cockburn. The original of this picture was, for many years, in the possession of the Duke of Westminster and hung in Grosvenor House, London. It was bought, through Duveen Brothers, by Mr. Huntington in 1922, and was brought to America, together with Gainsborough's "Blue Boy," which was purchased at the same time.

THE BLESSED DAMOZEL, By GABRIEL CHARLES DANTE ROSSETTI (1828–1882).

Original painting owned for a number of years by Hon. Mrs. O'Brien (Lady Inchiquin); now in possession of Lord Leverhulme.

This picture illustrates Rossetti's poem of the same title, in which he describes the expectant longing of a maiden in heaven for her lover, from whom she parted on earth. The model for the picture was Elizabeth Siddal, a young girl who came to Rossetti's studio from a millinery shop, and who became his model and proved to be his ideal woman. Rossetti painted her many times, and loved her always. They were married in 1860, and she died two years later. Elizabeth Siddal had a beauty that was almost unearthly—fair in color, with coppery hair and blue-green eyes. Her death plunged Rossetti into lifelong misery. In the poem and picture Rossetti has expressed his ideal of womanhood.

BABY STUART, By SIR ANTHONY VAN DYCK (1599–1641).

Original painting in Turin Picture Gallery, Italy.

This endearing picture, which is known the world over as "Baby Stuart," is a portrait of James, Duke of York, who grew up to be James II, King of England. It is a detail of a large portrait group of the children of Charles I of England, painted by Van Dyck in 1635. The group includes Charles, Prince of Wales, aged five; Princess Mary, aged three, and little Baby Stuart, not quite two years old. The queen presented this group portrait to her sister, Christina of Savoy. While recorded as a masterpiece of Van Dyck's, the world at large recognizes and cherishes the portrait of Baby Stuart alone and knows little of the other two figures. Van Dyck, at a later time, painted the same children in a different group.

DON BALTASAR CARLOS, By VELASQUEZ (1599–1660).

Original painting in the Prado Museum, Madrid, Spain.

This equestrian portrait, painted in 1635, when the little Spanish prince was six years of age, is full of the charm and elegance characteristic of the artist, who has been called by some "the master painter of the world." Prince Baltasar was the son of Philip IV and Isabella of Bourbon; he was born in 1629 and died when he was seventeen years old. Velasquez painted several pictures of the young prince, but none so full of the joy and buoyancy of youth as this. The very look and gesture of the boy express the pride, delight, and desire for approval that betoken the royal child. Critics praise the picture for its "spontaneous vitality," its richness of color, and its decorative quality.

DOLLY MADISON, By GILBERT STUART (1755–1828).

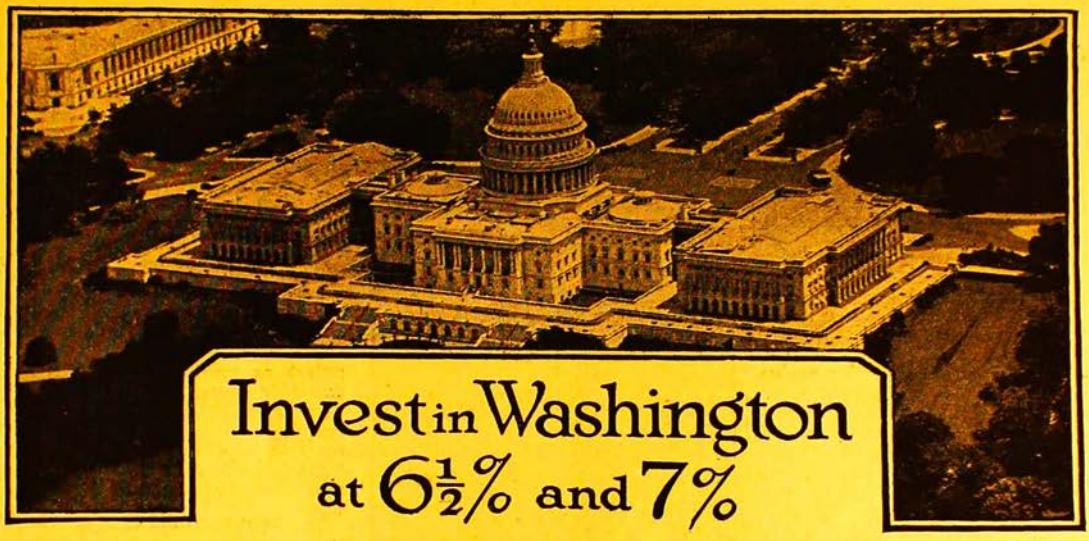
Original Painting in the Pennsylvania Academy of Fine Arts, Philadelphia.

This portrait of the wife of President James Madison is full of the individual charm that made "Dolly Madison" a social leader in her time and a distinguished figure in American history. She was Dorothy Payne Todd (1772–1849), widow of John Todd, a Philadelphia lawyer. She married James Madison in 1794, and immediately began to make her social influence felt in governmental as well as social circles. When Congress was in session in Philadelphia in 1794, Gilbert Stuart took up his residence there, became the painter of the "Washington Court," and made portraits of the famous beauties and statesmen of that time.

ERASMUS, By HANS HOLBEIN (1497–1543).

Original painting in the Louvre, Paris.

This immortal portrait was painted in 1523. Erasmus, the philosopher, who has been called "The Voltaire of the Renaissance," is represented in profile, at his daily work, and is absorbed in thought. The accuracy of the drawing is incomparable. Holbein, who was born in Augsburg, became a citizen of Basel, Switzerland, where he formed a friendship with Erasmus. His portraits display uncommon facility for seizing the character of his sitters, and this is a masterpiece. The museum at Basel possesses a study for the portrait, painted in oils, which is a finished picture in itself, and as interesting as the Paris portrait.



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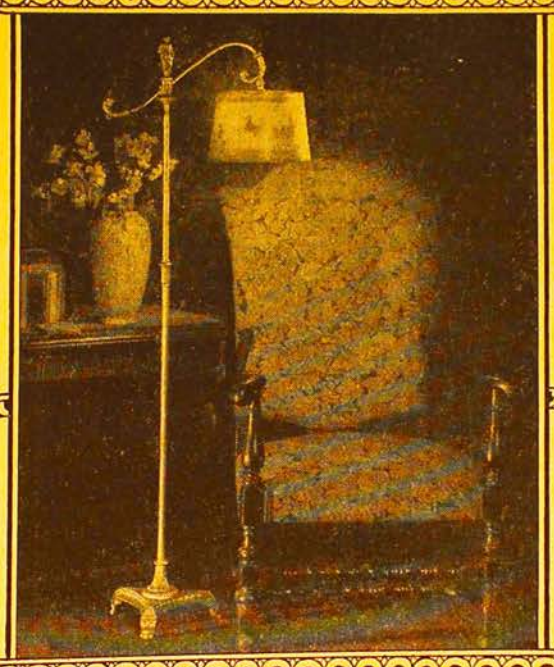

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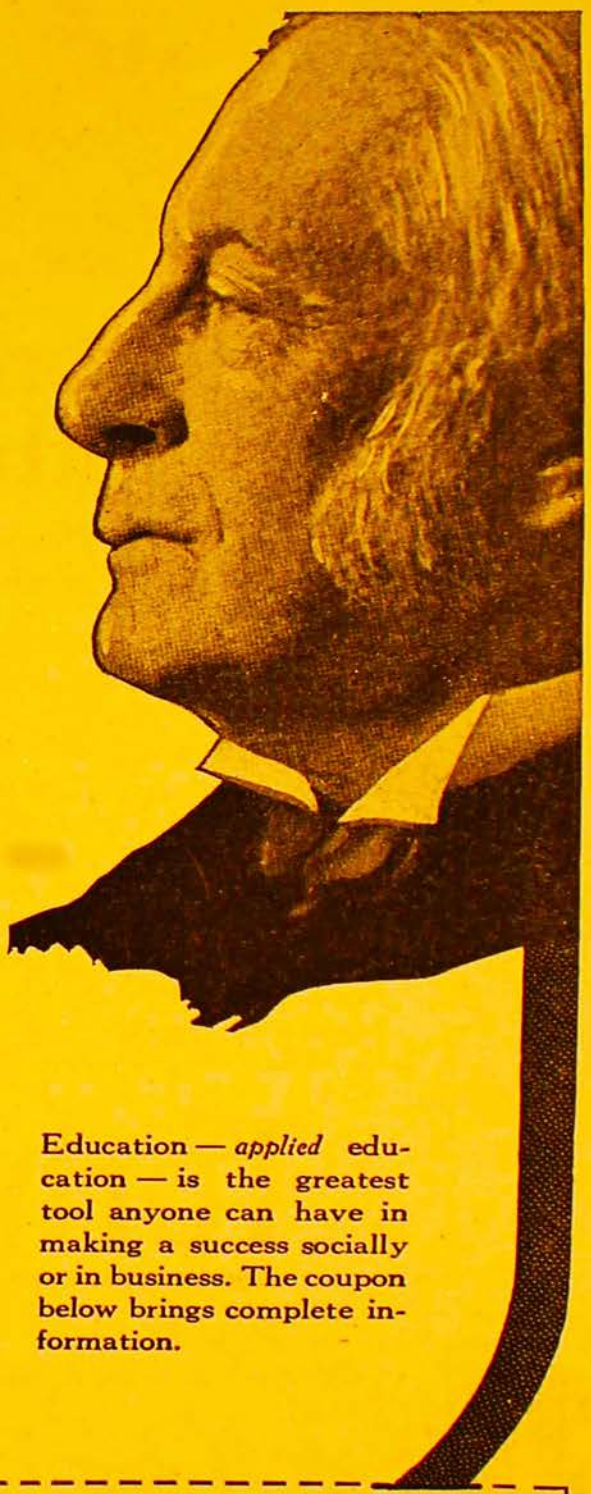

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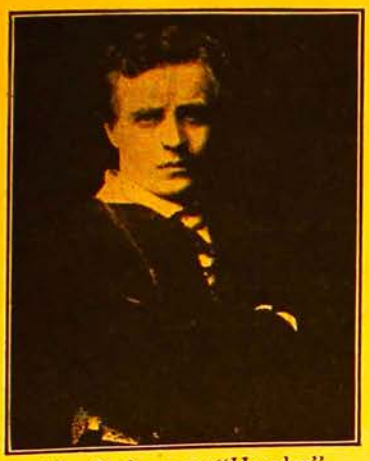

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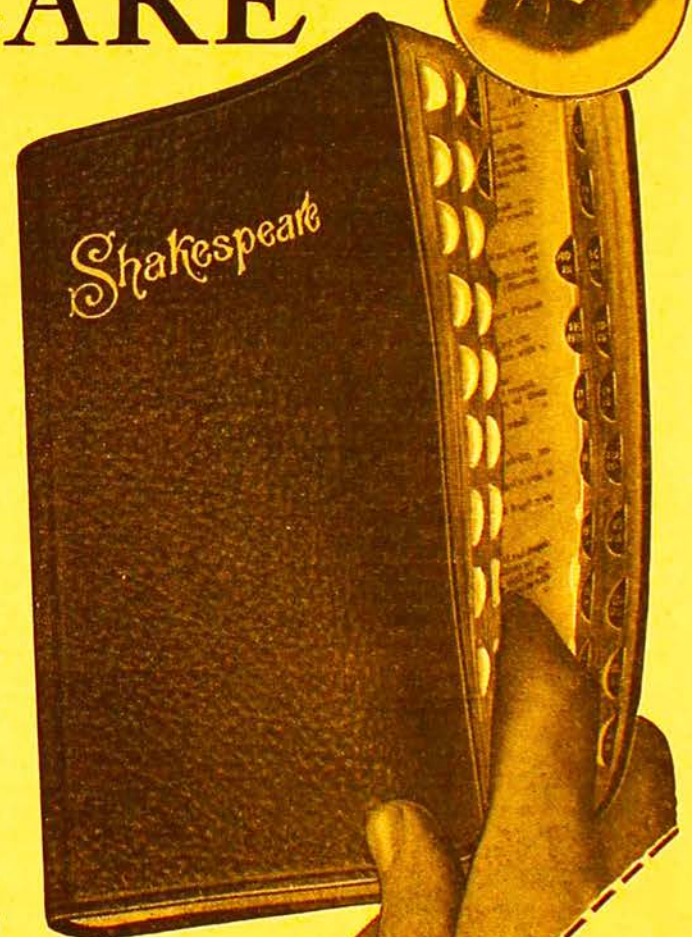

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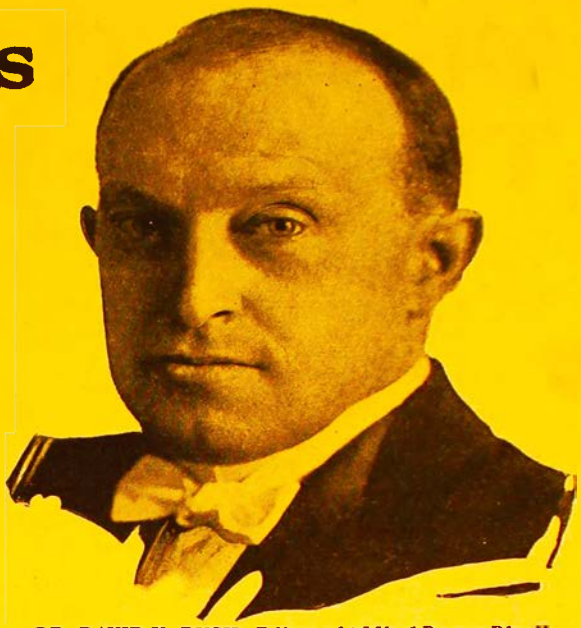

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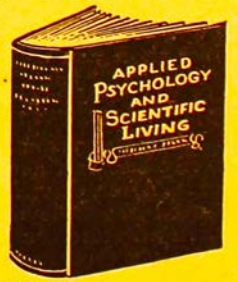

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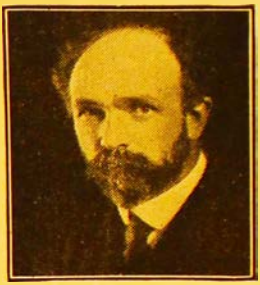

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MANY persons say, "Did you hear from him today?" They should say, "Have you heard from him today?" Some persons spell calendar "*calender*" or "*calander.*" Still others say "between you and I" instead of "between you and me." It is astonishing how many persons use "who" for "whom" and mispronounce the simplest words. Few persons know whether to spell certain words with one or two "c's" or "m's" or "r's," or with "ie" or "ei," and when to use commas in order to make their meaning absolutely clear. And most persons use only common words—colorless, flat, ordinary. Their speech and their letters are lifeless, monotonous, humdrum. Every time they talk or write they show themselves lacking in the essential points of English.

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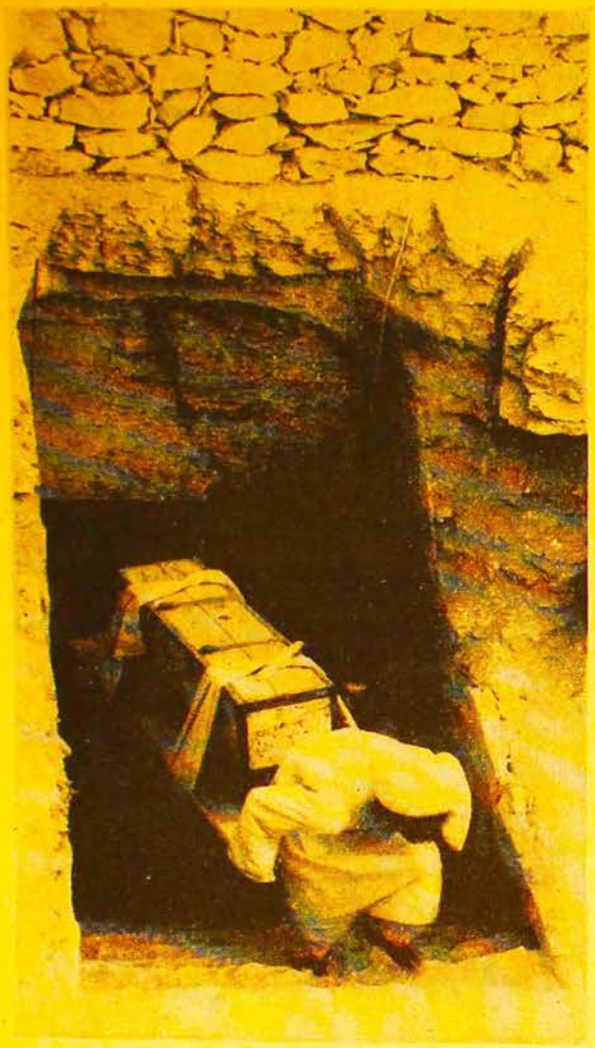

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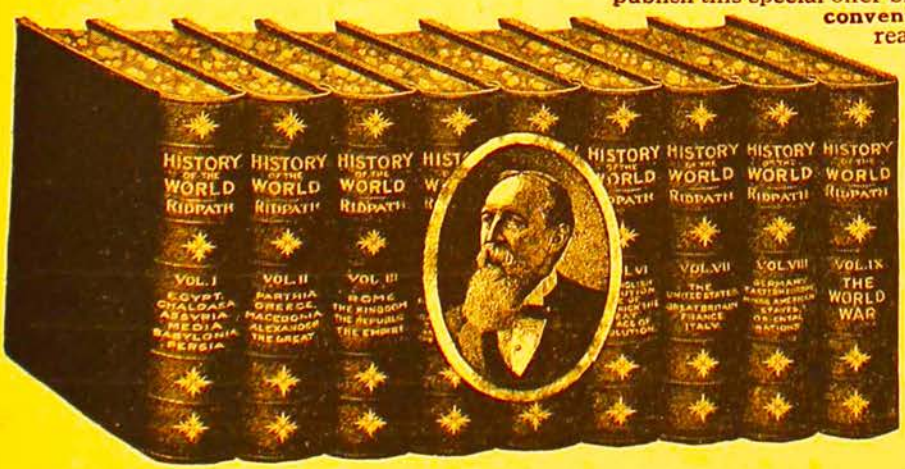

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THE MENTOR

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THE OPEN LETTER

THE May Mentor will be a special Mark Twain number. Our readers will remember the O. Henry number, published last year: it attracted a great deal of attention, and is still in demand. The Mark Twain number has been framed on similar lines—and, as Mark Twain's life was a long one, full of incident, and wide in range of interest, the May Mentor promises to be one of those numbers that many will read, re-read, and keep for future reading.

Mark Twain was so many different kinds of an individual that when he died, fourteen years ago, he left a gap in American life and literature that could hardly be filled by a dozen men of varied talents. His place has never been filled—and that is one reason why we like to hark back to the remarkable man who filled it for so many years, to the delight, the diversion, and the edification of the whole civilized world.

It is our purpose to bring Mark Twain back to Mentor readers—to tell the story of his life, and to picture him in his varied aspects as humorist, traveler, lecturer and public speaker, novelist, dramatist, historian, essayist, poet and philosopher, publicist, citizen, and friend.

In gathering our material for this number we have been fortunate in enlisting the active interest of publishers and friends, and others associated with Mark Twain in past years. Messrs. Harper & Brothers and the P. F. Collier and Son Company have placed their great wealth of material—text and pictures—at our disposal, and friends and acquaintances in the various places identified with Mark Twain's life and work have supplied us with information and photographs. To all of these we acknowledge our indebtedness—especially to Madame Clara Clemens Gabrilowitsch, who contributes an article reminiscent of her father.

"The Story of Mark Twain" is told by Mr. Albert Bigelow Paine, who wrote the authorized biography of the humorist, and who, in the course of preparing that work, was as close to Mark Twain during his later years as a member of his family. "Mark Twain as a Story Teller" is covered in a delightful article by Brander Matthews, for years an intimate personal friend. "What I Think of Mark Twain" is the title of a contribution by Joseph Conrad. "The Many-Sided Mark Twain" is the subject of Cleveland Rodgers' article, and Dr. Clarence Rice gives interesting impressions of Mark Twain "As His Physician Knew Him." In addition to these articles the issue will contain a number of brief stories—"Mark Twain and General Grant," "Gleams of Mark Twain Humor," and others—that throw vivid side lights on Mark Twain's unique personality. Altogether it will be a red-letter number of The Mentor.

W. D. Moffat
Editor