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ART and  
ARCHAEOLOGY

*The Arts Throughout the Ages*

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THE MEMORIALS OF ROME IN THE  
ITALIAN COLONIES

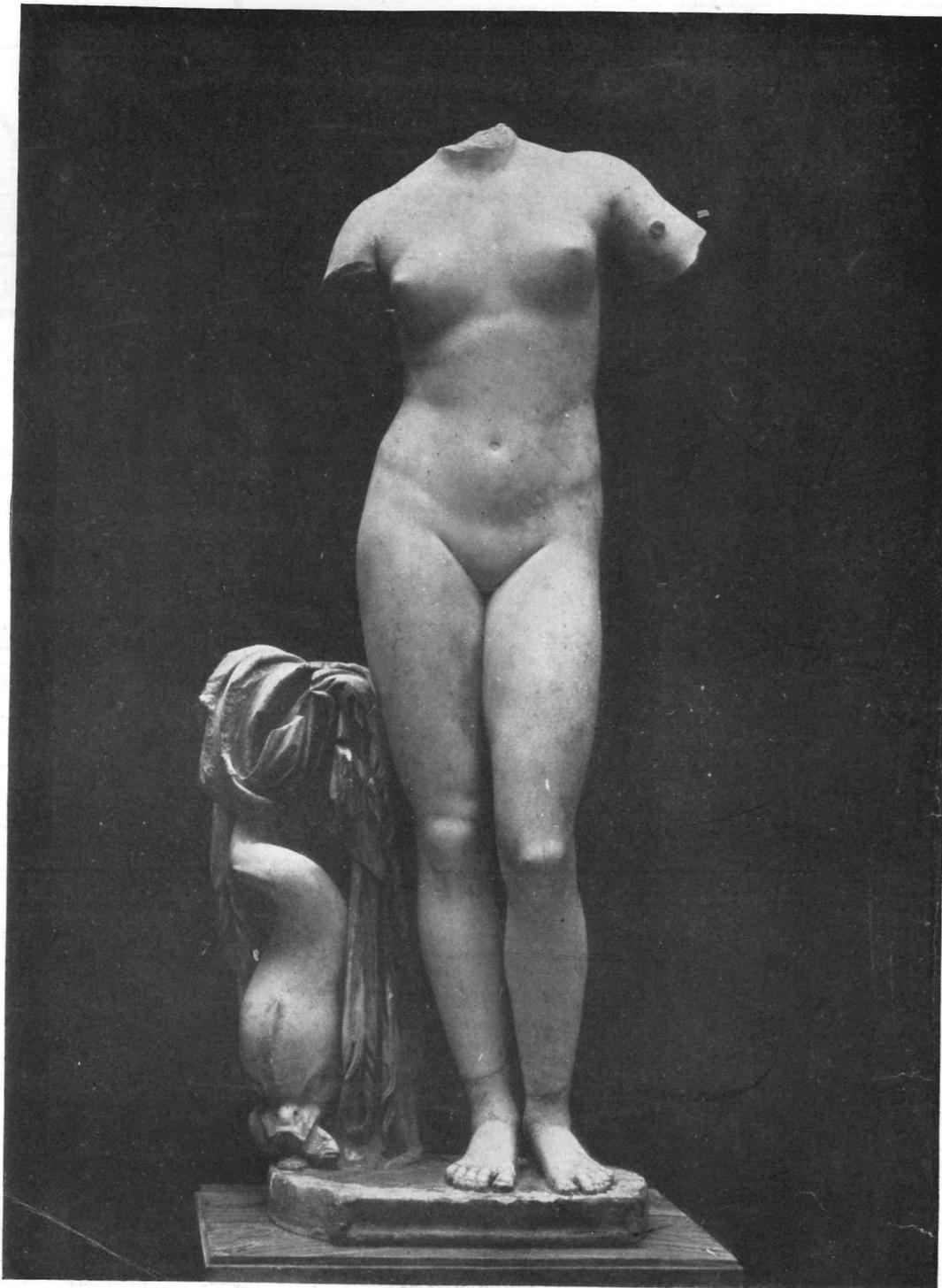
By GUIDO CALZA,

*Inspector of the Excavations and Monuments of Ancient Ostia.*

LEAVE one's country without leaving one's fatherland! Yes, this is what we Italian archaeologists do when we climb mountains and cross over seas in search of the memorials of Rome. No joy can be more vital, no pride more just, than that of tracing the foot-prints left by Rome during her vast, world-wide dominion. A Latin inscription that repeats names we hear even to-day; a tomb that makes the soil of the most distant and most desert and savage regions sacred to us; an aqueduct that, in the remotest parts of Africa or Asia, brings before our eyes long files of arches in the Roman Campagna; the paving-stones of a road that makes us re-live a thousand years of Latin conquests and Latin triumphs—all these are discoveries having the double fascination of scientific conquests and moral victories. Therefore, Italian archaeologists could not fail to be interested in the historical and archaeological researches, which the nations have been

making in the Italian colonies by means of scientific missions. Though poorer than the others, Italy has been second to none; and, with that perfect good-fellowship, characteristic of Italian men of letters, she has tried to carry her scientific researches to places of which none have yet thought. And I take especial pleasure in describing to the readers of ART AND ARCHAEOLOGY the, for the most part unpublished, studies and discoveries made by Italians in the Colonies of Libya, in the Ægean and in Anatolia.

Libya, the new colony that Italian arms gave back to us ten years ago, was the first field of exclusively Italian archaeological exploration outside our peninsula. The actual conquest of Libya was even hastened by this first Italian mission, which was led by our illustrious scientist Prof. Halbherr, the successful explorer of the Island of Crete, because the obstacles and perils encountered by the Italian mission were



Statue of Aphrodite discovered by the Italians at Cyrene in North Africa. Now in the Museo delle Terme, Rome.

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TRIPOLI: Marcus Aurelius Arch, after the Italian restoration.

so many that the Government determined on the armed occupation of the country.

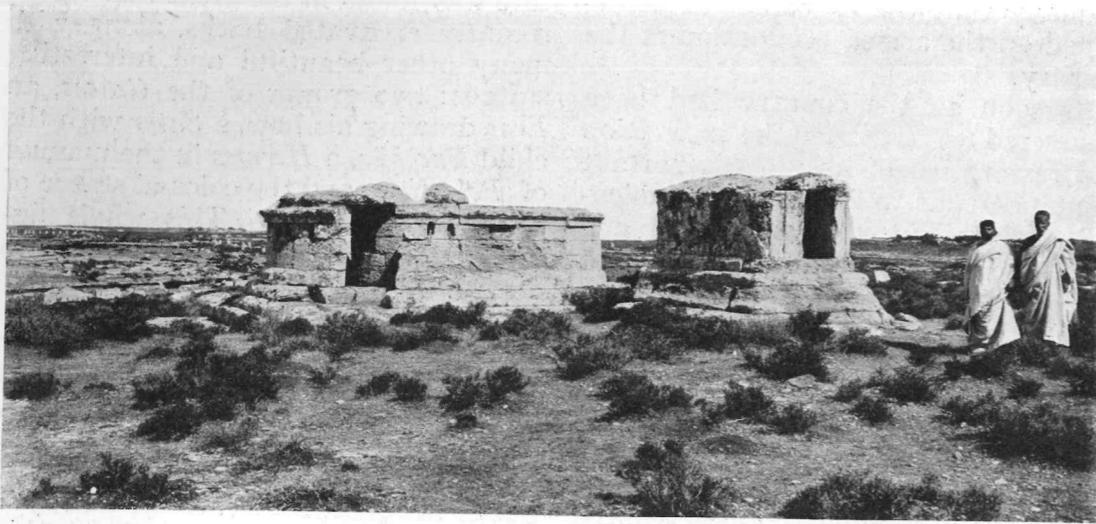
As soon as the country had been conquered we continued the excavation and restoration of its most important monuments, as well as the archaeological exploration of Tripolitania and Cyrenaica—already initiated by that distinguished and lamented American, Mr. Richard Norton, whom ART AND ARCHAEOLOGY fittingly commemorated in December 1919. Valuable objects of art, that bear witness to the work accomplished by us, are now being collected in the two Italian museums at Tripoli and at Benghazi. One sole piece of sculpture, among the many found, has been taken to Rome, carrying a greeting from the ancient colony—the statue, that alone, might, perhaps, suffice to re-pay the expenses and perils of our war. The beautiful Aphrodite from Cyrene, now in the Museo delle Terme, is, perhaps, the most beautiful in the whole world—were it possible to draw a comparison between the goddesses of beauty. According to the learned essay by Prof. L. Mariani, chief of the Italian Archaeological Office in Libya, this masterpiece is an original by a Greek artist of the IV century before Christ, perhaps Euphranor of Corinth. The goddess, carved in a block of the choicest Parian marble, transparent and warm in color, is represented nude in the style of the *Anadyomene*, rising from the sea-waves at the moment of her first appearance to mortals, and all wet and just pressing the water from her hair, and combing it. A sense of shame, a tremor of the body at contact with the air because of its nakedness, makes the delicate form shiver a little; and it is this ingenuous movement that renders the virgin nudity of the goddess perfectly chaste. This exquisite sculp-

ture was found in the great hall of the recently excavated baths, along with many other beautiful and interesting statues: two groups of the *Graces*, an *Eros* drawing his bow, a *Satyr* with the child *Bacchus*, a *Hermes* in the manner of *Polyclitus*, and the colossal statue of *Alexander the Great*. This whole figure, cast in a solemn mould, breathes force and power, and is animated by the genius of the hero. It is an interesting sculpture both because it may perhaps be a copy of Alexander with the lance by the sculptor Lysippus, and also because the face shows us the portrait, not of the idealized Alexander, but of the great leader, thoughtful, yet daring in action, who meditates his great undertakings, his battles and conquests.

All these sculptures were overthrown by one of those earthquakes that were among the causes of the decadence of Cyrenaica toward the close of the IV century B. C. The splendid Hall of the *Thermae*, which was divided in three parts by beautiful Corinthian columns with *transenne* formed by the two groups of the *Graces*, must have been like a museum; and it was here that the people loitered while waiting for their baths.

These excavations and discoveries have thrown light upon every aspect of history and life in ancient times, as well as upon art. An inscription tells of a road from Cyrene to Apollonia that was re-built by the Emperor Hadrian in 118, because it had been *tumulto iudaico eversa et corrupta*; that is: broken up and destroyed by the Jews from Egypt and Cyrenaica during an insurrection when 220,000 Greeks and Romans were massacred.

These excavations—among them that of a Temple of Jove with a beautiful statue of the god—have been sup-



AGHERMES (Cyrenaica): Roman Tombs.

plemented by scientific studies in the City of Benghazi, the antique Berenice. The vast necropolis, rich in tombs and funeral ornaments, has been explored with the result that the history of this city, which existed for ten centuries, may now be seen in the light of the various civilizations under which she developed—the indigenous, Hellenic and Roman. Teuchira, the city on which Anthony tried in vain to impose the name Cleopatra, after the Queen of Egypt whom he madly loved, and which still displays her solid walls even to-day; Barce with her magnificent tombs; Ptolemais with the imposing ruins of walls, gates and cisterns and the beautiful arcades of the *Agora* and harbor; Apollonia, which was also destroyed by an earthquake, yet, like the others, displays the ruins of an aqueduct, a theatre and a mole; and, last of all, Cyrene, with rich tombs cut in the rock and immense cisterns, have been systematically investigated. Each and all illustrate for us the political history and the life of the people of these countries.

The archaeological offices at Tripoli and in Tripolitania have not only executed the more pleasing part of their task—that of searching out and excavating monuments—but they have also been active in restoring and preserving those already existing. Thus, the *Arch of Marcus Aurelius* at Tripoli has been restored; considered as a whole with its sculptures and its daring architectural form, it is the most beautiful and important monument in the colonies. It was built by the municipal magistrates to celebrate the glory won by Marcus Aurelius and Lucius Verus in their recent victories over the Parthians. This arch was earthed up to the height of three meters; the interior transformed into a cinematograph, and, to further dishonor it, the niches used as vegetable stalls. However, it has now been freed from all these barbarous disfigurements; and Apollo in his chariot drawn by griffins, and *Athena* in her car with the winged sphinx surrounded by trophies and arms, again tell the glory of the Antonines. And the excavations in the



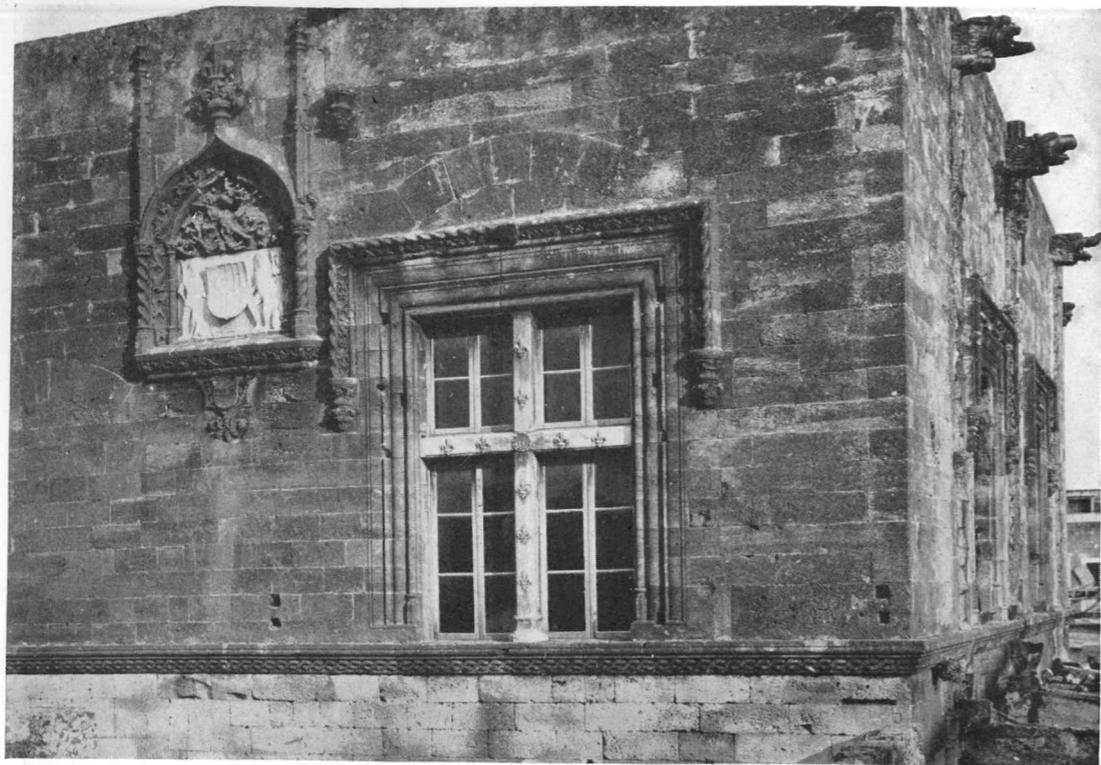
RHODES: The Cavalieri's Hospital, after the Italian restorations.

Christian cemetery of Ain Zara serve to illustrate a whole period of religious history, limited until now to a simple list of bishops.

But still more marvelous is the birthplace of the Emperor Septimius Severus, Septis Magna, which, sepulchered in sand, has reserved for us the surprise of discovering a city all of marble, with temples, a forum, a theatre, public baths and magnificent palaces, and among them that of Septimius Severus himself, built by him to commemorate his good fortune. There are testimonials of ancient prosperity everywhere: Sabratha, the last of the three cities of Tripolis, was the grain market of the coast of Sirtica, and presents an

imposing group of ruins. The mosaics found near Zliten are the most beautiful yet discovered on the African coast. Their variety of design and vivacious coloring make the small squares with fishes and scenes of animal life, the battles of dwarfs, and the larger compositions showing *ludi gladiatorii* and *venationes* worthy of having figured in the most splendid house of Imperial Rome.

The dominion of the Arabs over these countries has led to no artistic development, and has dimmed all this splendor of life and art; but Latin civilization has returned, throwing light upon the past and continuing the glorious traditions of Rome.



RHODES: The Castellania.

#### RHODES.

A new history has also begun for the group of charming islands in the Ægean, known as the Sporades, of which the largest and most lovely is Rhodes. These islands were occupied by Italy in May 1917, and we at once began to restore that artistic beauty which is their greatest fascination. The energy of a vital civilization has accomplished marvels in spite of the traditional sluggishness of the Turkish Government. The most beautiful and interesting street of Rhodes, the *via dei Cavalieri*, commemorates in its name, which has always been Italian, the dominion of the Order of Knights of the principal Catholic States of Europe (1308-1522), the object of which was to keep the civilization of the Occident

alive in the Orient. The old hospices of the various nations, which are in this street, have recovered the lines of their original architectural style, an architecture that has, here at Rhodes, a typical local physiognomy, and individual characteristics which distinguish it from its parent-style, the French-Gothic. It was chiefly the French, Spanish, and Italians who influenced the special character of the public buildings of the city; but the military architecture of Rhodes is Italian, because it was directed and inspired by Italian military architects and based on Italian models. The hospital which the Knights erected as worthy to shelter their pious mission, undertaken for the entire Christian world, is, with its grandiose proportions and indi-

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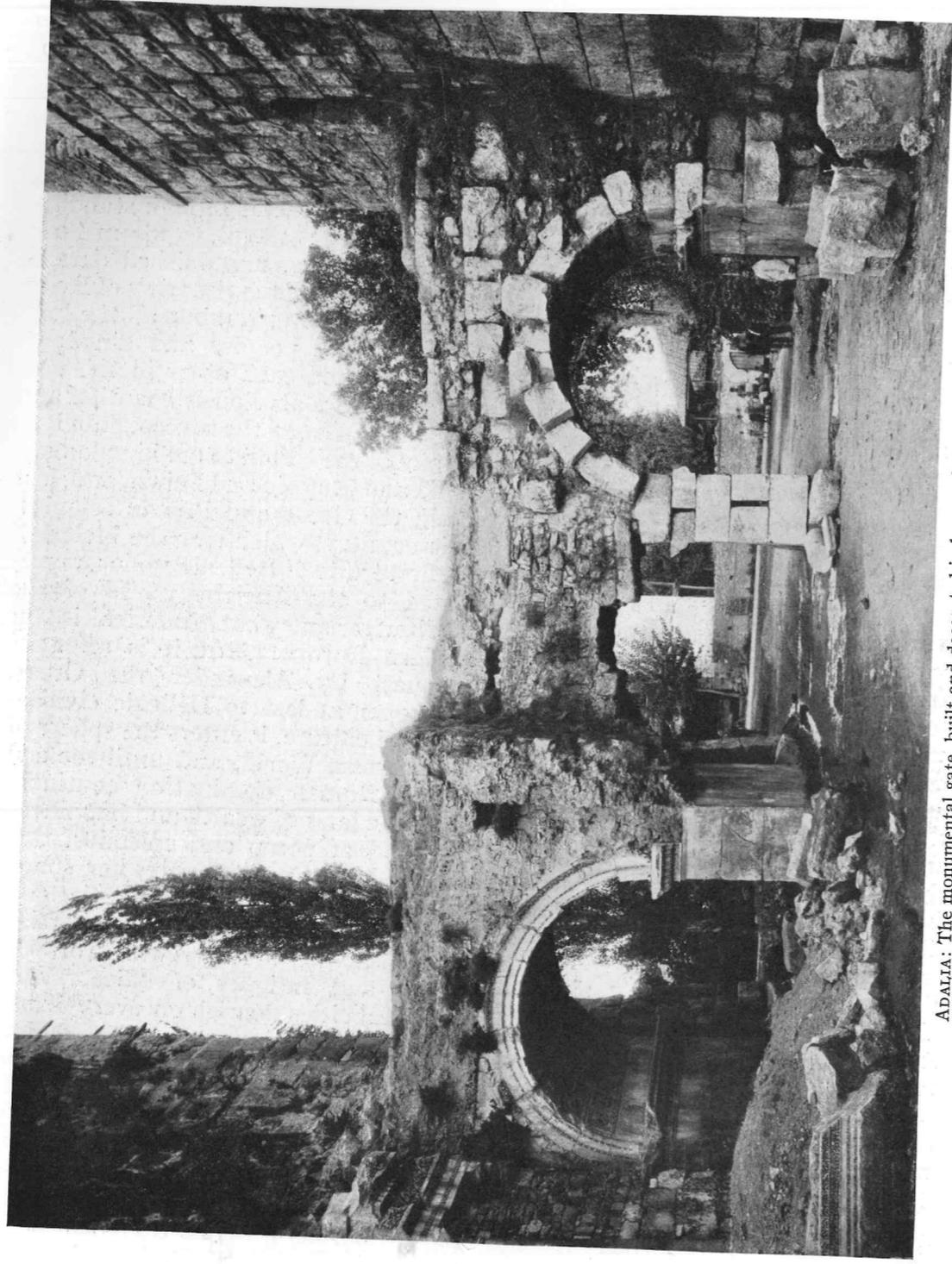
vidual architectural style, the most conspicuous public building in Rhodes; and is also one of the most notable examples of that hospice-architecture which was transplanted into the Orient by the Latins. It was used as a military garrison by the Turks; but extensive and accurate restorations have now been completed, giving it once more the architectural lines of the XVI century. And our learned Prof. Maiuri has transformed it into a historical and archaeological museum, in which all the material illustrating the most antique civilizations of the Sporades is being collected. This museum is divided into three sections: the Classic for Greek and Roman prehistoric, artistic, numismatic, and epigraphic material; the Mediaeval for the material belonging to the period of the Knights; and the Ethnographical for the study of customs, art, and literature, and the conditions of life down to the present time. So, this splendid and characteristic edifice has not only been saved as an artistic whole, but a new element of beauty has been lent to it. This museum, which is being continually enriched by the explorations and excavations at Rhodes and on the islands, is one of the most characteristic and interesting museums in the Levant; it is, moreover a new beacon of Latin civilization, signaling the marvelous energy of our race.

Pindar's song may, indeed, be sung again to-day: for Rhodes (the rose) blooms once more in all her matchless beauty, that daughter of the Sea and the Sun, whom the Sun begged and obtained from Jove, and who expanded from the waters like a flower.

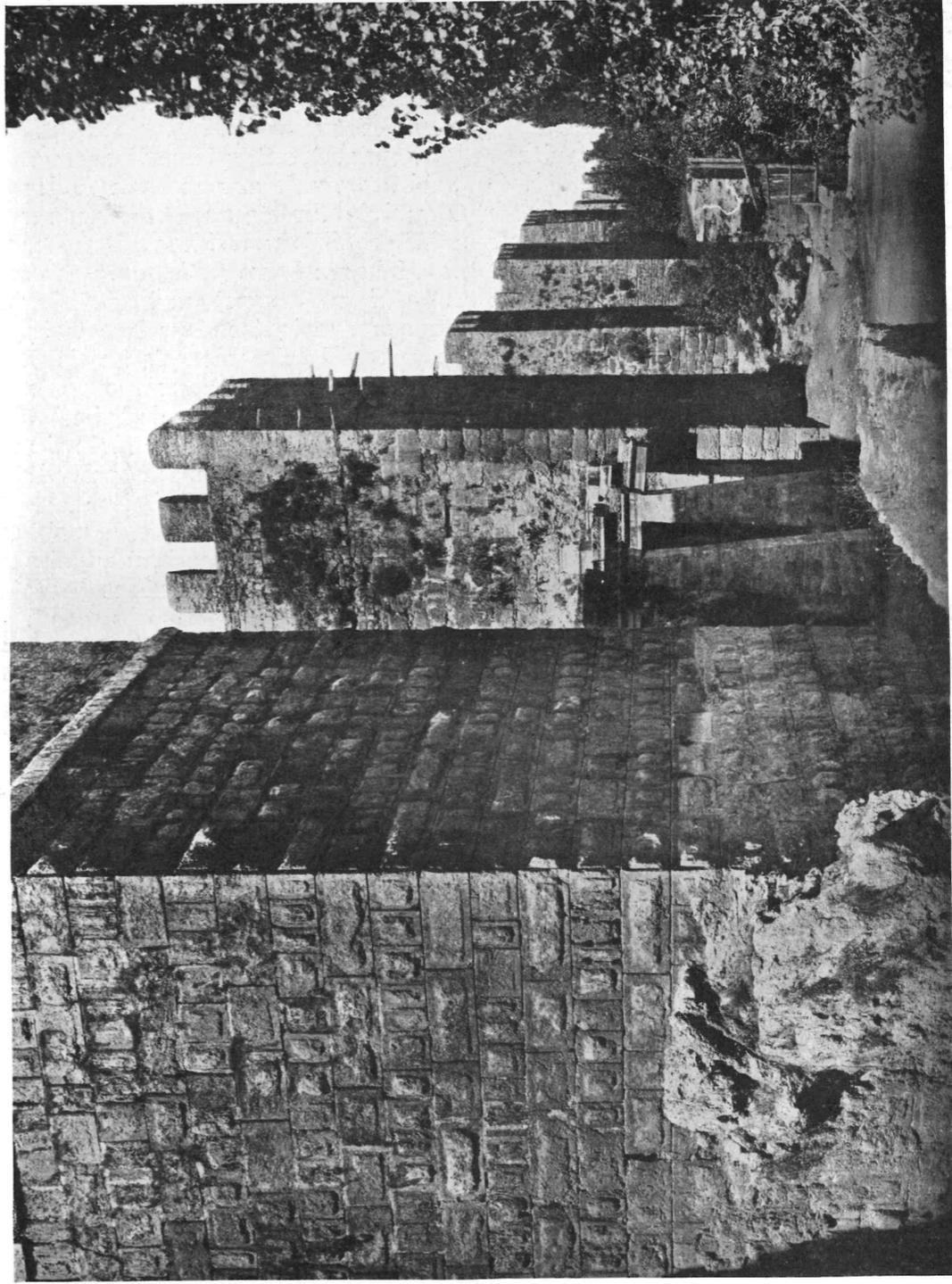
#### ANATOLIA.

Before the War absorbed all the energy of the nations, we began to

open up another fruitful field of archaeological exploration—Asia Minor, or, more precisely, Anatolia. An Italian commission had initiated active researches on this wide peninsula that juts out from the center of the Asiatic continent like a bridge between the Occident and the Orient, under the direction of a scholar of high standing, Prof. Roberto Paribeni, to whom I owe these interesting, unpublished details. Not only were there memorials of Rome to trace in this region, but all the long history of the peoples and kingdoms that succeeded each other in the possession of this marvelously beautiful and fertile land, from the almost fabulous Empire of the Etheii to the kingdoms of Lydia and Phrygia and Persia, and, last of all, the Greek and Roman colonies. This country, which saw the bloom of the first fruits of Hellenic genius, represented to the Ancient World of the Mediterranean what America is for Modern Europe. But it is after its conquest by Alexander the Great, that, open at last to Hellenic civilization and culture, it enters the sphere of the Western World, and until the end of the Roman domination continues to be the land of wealth and happiness, the land of pomp and splendor, that neither knows nor measures nor spares her inexhaustible gold-mines, the goal dreamed of by the Roman governors who seek here the reward of the labors and fatigues of office. Very beautiful cities flourish on every hand, springing up, innumerable and immense either from the growth of the capitals of the small native states, or from the new metropolis founded by new sovereigns. It is quite natural that such a rich country should attract the dominating power of Rome. The most valorous generals try their arms against it, Sulla and Marius, Lucullus



ADALIA: The monumental gate, built and decorated in honor of the Emperor Hadrian.



ADALIA: The walls and the towers.

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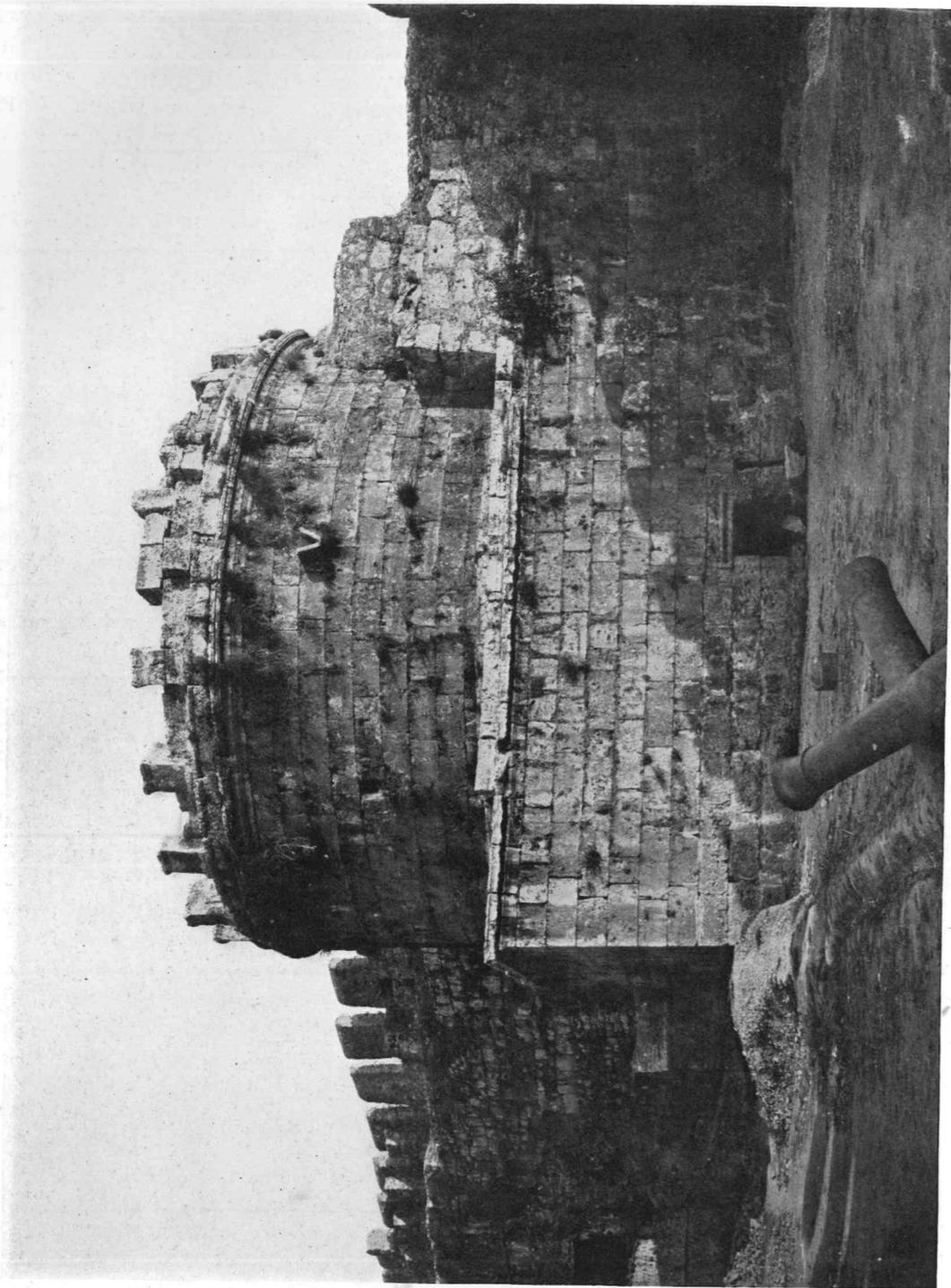
and Pompey, Caesar and Crassus; and a horde of Roman merchants and traders invade it. But one must trace all these glorious memorials of the Past through the misery and desolation of the Present; for the end of the Roman domination signalized, for these countries, also ruin and desolation which the Turkish government has always more and more accentuated. Though one sees at every kilometer the richest ruins of cities, and of castles and fortresses, of churches and monasteries, it takes a whole day's hard walking to find the few houses of a wretched village, or a loathsome camp of *jurukla* with only a café under a shelter built of branches.

### ADALIA.

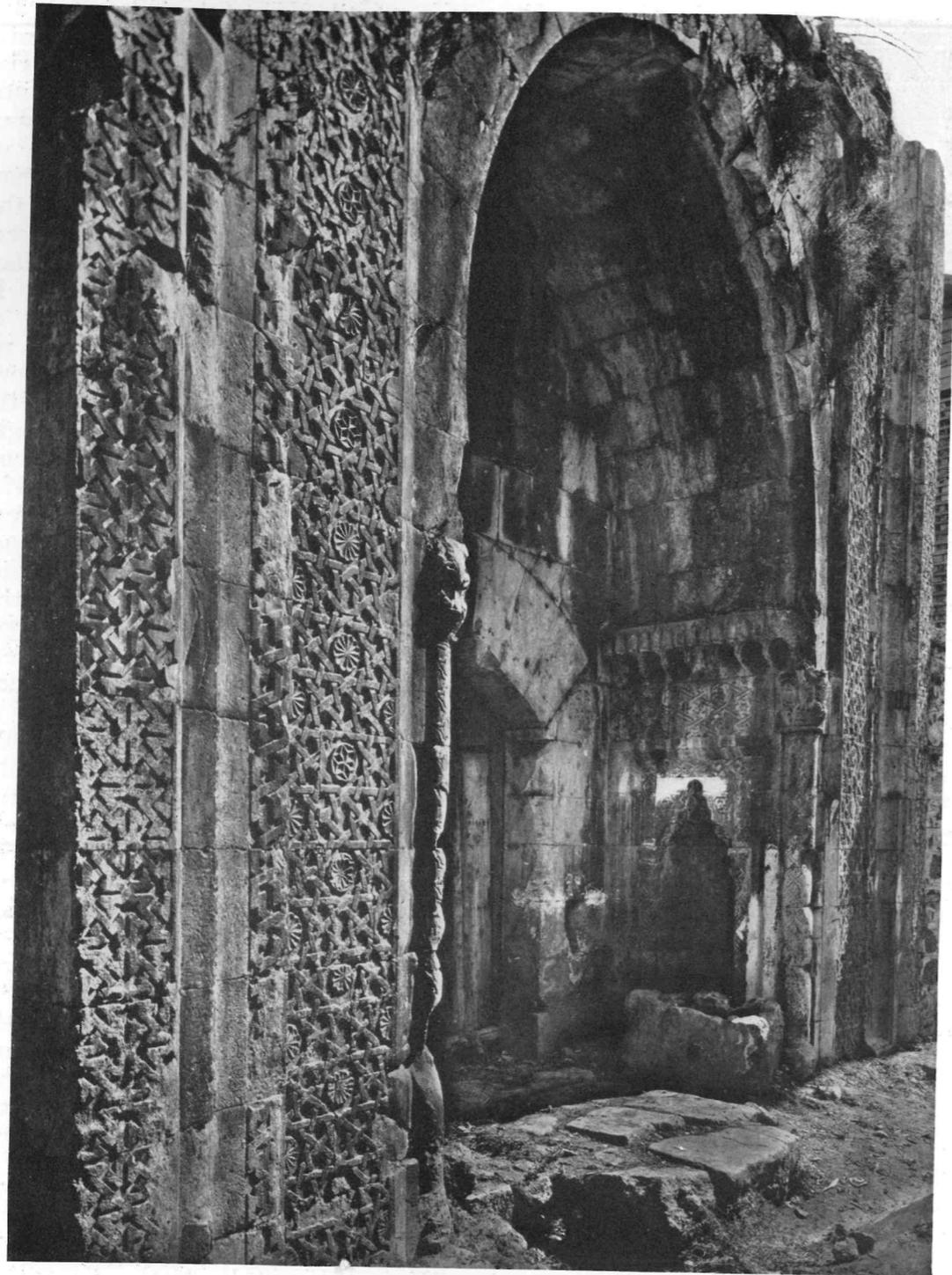
The researches of the Italian Archaeological Mission were made in the antique provinces of Pamphylia, Pisidia, Caria, Lycia, and Cilicia, that is: in the present *vilayet* of Konia and Adana. A fertile field of work and study has been found in these provinces, although they were not the richest and most populous of Asia Minor. A base of operations was established in the most important center of this zone at Adalia, the antique Attalea, which looks out to sea from the summit of a rock, like a charming *Hanum* on the mysterious balcony of her house. The beautiful walls, which were originally Roman, have been partly demolished, in spite of protests from the Italian mission. There still remains, however, a monumental gate, which the city built and decorated in honor of the Emperor Hadrian, with the towers that stand beside it. Since the wall that hid it has been demolished, this monumental record of Rome triumphs over the little Turkish city with the splendor of its architecture and ornamentation; only

the gilded letters of the inscription are lacking, having emigrated to Constantinople some few years since. But the very first greeting one receives on landing at the little port of Adalia comes from another splendid memorial of Rome: the mausoleum of a Roman governor of the province, built on the line of the walls, so that other explorers have thought it a fortress. It has, instead, a well-known form and in many respects, recalls the tomb of Cecilia Metella on the Via Appia. A relief on the sides of this monument shows the *fascēs* of the lictors, symbols of the empire attributed to Roman magistrates. He was then a child of Rome, this unknown magistrate, who, buried far from his country, wished that the very architecture of his tomb should at once awaken the memory of the fatherland in those who disembarked on this distant shore. Many interesting Greek and Latin inscriptions have also been found at Adalia; and our mission is now studying the mosque at Giumzin, an excellent example of Byzantine art, also a minaret covered with azure-colored majolica which records the dominion of the sultans of Iconium. There are also beautiful ruins in the four other great antique cities of Pamphylia, which is now a desolate, uncultivated plain, although it has a wealth of water. At Perga, celebrated for a sanctuary of Artemis, there are the ruins of the walls and a theatre, and of a stadium that still has its tiers of seats in position, and of the vast necropolis with large carved sarcophagi. Prof. Paribeni has found an interesting inscription here dedicated to a physician on whom Perga, his native city, and Seleucia conferred high honors, either for his unusual bravery or for the lectures on health and public hygiene that this follower of Æscul-

ADALIA: The Roman Mausoleum.



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ADALIA: Door of a Madrasa, or Moslem Seminary.

apius gave in the gymnasium. In this way, Sillyum, now at last identified beyond a doubt by numerous inscriptions, has been brought back to life, and Aspendus with her splendid, well-preserved theatre, carefully built after the Greek model. The floods of the Cydnus, the impetuous river that put Alexander the Great in peril of his life, have destroyed much in Cilicia, which was the active center of study during the Roman period. But mountainous Cilicia is beautiful and interesting beyond all others—*aspera*, as it was for the Greeks, and as Cicero found it, for he was its governor in his old age. High up in these mountains, whence, across low hills covered with flowering broom, the Island of Cyprus is seen smiling on the horizon, an antique city has been discovered near the modern village of Adana. This city, unknown until to-day, is completely hidden in a thick wood, but numerous inscriptions have been found in the vast necropolis, in which are many small mortuary temples and colossal sarcophagi with inscriptions and carvings. This is Soli, afterwards called Pompeiopolis for Pompey, who repopulated it with the pirates infesting the coast. Similar to Cilicia in nature and appearance is Lycia, characterized by tombs cut in walls of rock like the cells in a bee-hive, and by tall sarcophagi of several stories in imitation of the wooden houses of the first inhabitants of this region.

### PISIDIA.

The most important discovery has, however, taken place in Pisidia; *Pednelissos*, quite a large and wealthy city, sought for in vain by former explorers, has been found and identified by the Italian mission.

The site of these ruins is on the top of a mountainous group in the high valley

of the Cestrus about ten hours northeast of Adalia in the center of a zone that has been left desolate until now in the maps of ancient Asia Minor. The city was divided into two parts: the lower city, the only accessible portion in the whole area of the antique city; and the upper city with imposing ruins hidden by thick, impenetrable undergrowth. The city, which was fortified within a polygon of walls, built on the irregularities of the soil, still preserves the double circle of walls surrounding the *acropolis*; the towers and gates, the principal one of which is buried in sand, show us the defensive system of a Greek, not a Roman, city. The most important of the existing edifices, and also the best preserved, is the *Agora*, which occupies a plateau in the highest part. It was converted into a church during the Byzantine period; and there are still a few columns dividing it into three naves. Adjoining it was an arcade, and a temple of which there remain beautiful architectural fragments. Further on is a *Sacellum Larum*, a shrine cut in the rock, and the ruins of a temple built of stone blocks. Outside the city is what still exists of the Greek necropolis: two *Heroa*, like little quadrangular temples in an elegant style of architecture, and a few sarcophagi. Without the walls are a few cisterns and the ruins of two Byzantine churches. Though no great work of art has yet made the discovery of these ruins even more gratifying, a beautiful *stela* in the Attic style of the IV century has, however, been found, with a figure of *Helios Apollo*, and a large sarcophagus with six columns, separating three niches, each of which contains a statue. The city, which must have sprung into existence after the time of Alexander, that is, during the period of the greatest prosperity of this country, is built on a

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plan corresponding exactly to that of the Hellenic fortified cities. After more than ten centuries of death, she has come back to life offering hospitality to the representatives of the Latin race.

Our mission has, then, in the briefest space of time, opened quite a new horizon for history and for archaeology. But it is not the Roman world alone that re-awakens and reveals itself to him who peruses these pages of a remote and glorious past; the period of the Crusades also returns to us—that admirable expression of Latin energy and of Christian faith. Here, also, are found the maritime records of the

great republics of Venice, Genoa and Amalfi stamped on the walls and castles, and also on the maritime dialects, which, even among the Greeks and Turks, have always been Italian.

It is, then, beautiful and holy that Italians should return to these lands, armed only with science and learning, to protect the monuments and search out and revivify the memorials of past civilizations. And it should be permissible even to preserve this, which is, perhaps, the most beautiful form of civilization, and to assure its triumph.

*Rome, Italy.*

### AVE ROMA IMMORTALIS.

*(On seeing two butterflies in the Forum).*

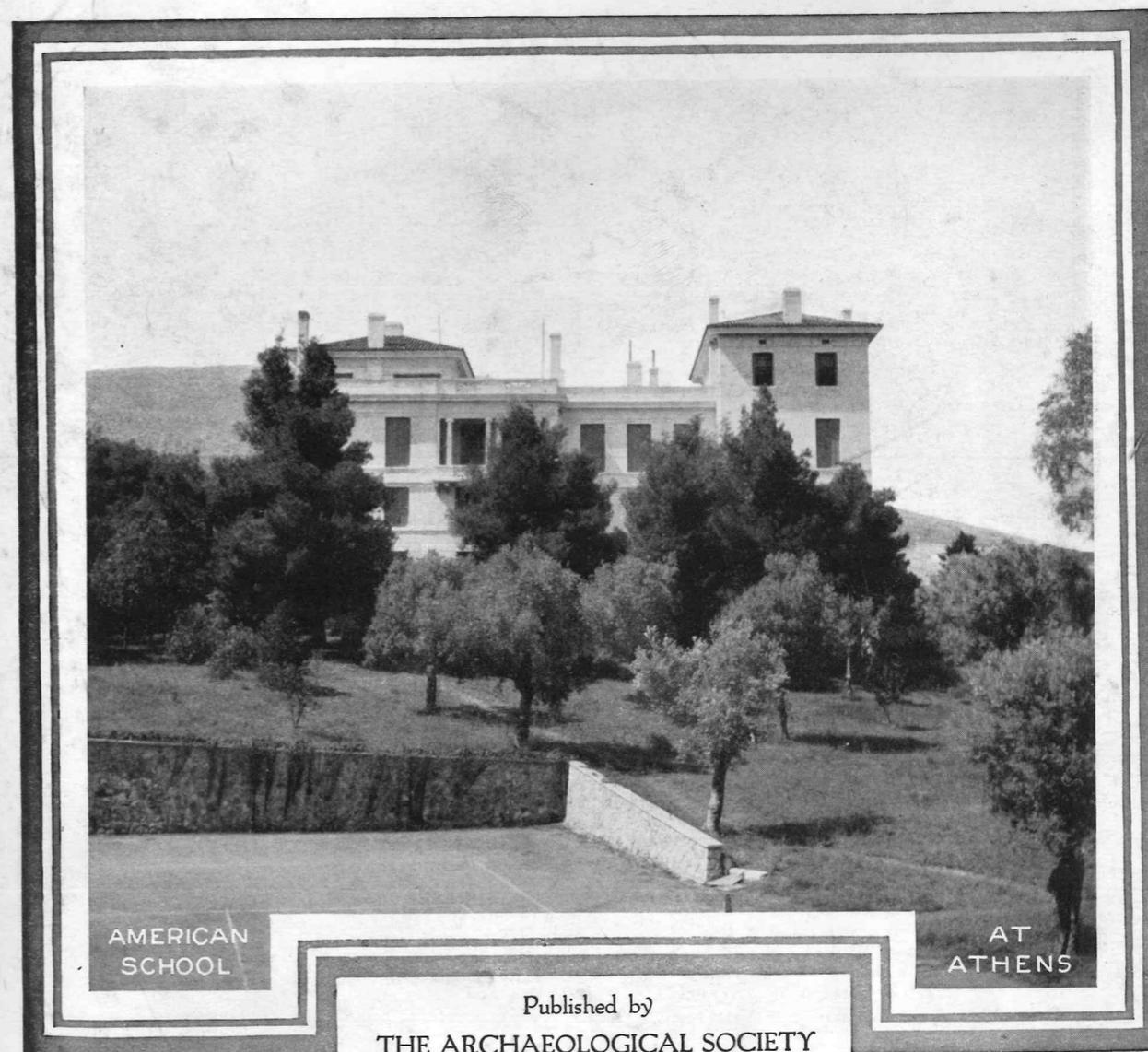
*Around old Rome's most hallowed things,  
Vestalian court, Juturna's springs,  
Eager to spread their yellow wings  
Roam two small butterflies.  
O'er Caesar's pyre they are at play,  
Much as they were in Trajan's day,  
All ignorant that their life so gay  
Is gone with summer skies.  
Musing within the historic place,  
Methinks a symbol one can trace  
Of what befell that lordly race  
Rome nurtured in her youth.  
Though people die the race persists,  
And Romans, winning well the lists,  
Let the world know Rome still exists  
In deeds of valor that, forsooth,  
Seem those of Rome in Rome's proud youth.*

HENRY S. WASHINGTON.

*Rome, April, 1919.*

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SCHOOL

AT  
ATHENS

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