

labors a scientific coloring, and has consulted and critically discussed the psychological and metaphysical literature of our day bearing on his topic. He is especially concerned with the metaphysical proof of immortality from spirituality, and believes that in the belief in life eternal we have not an affair of sentiment, but one that admits of sound metaphysical demonstration. He has accordingly proceeded psychologically and philosophically to establish that proof. The manifestations of our intellectual and voluntary activity are spiritual; therefore, the ultimate source of these operations is likewise spiritual; these are the phenomena, and consequently they presuppose a substance; whence follows the reality of a spiritual substance, of an indestructible and necessarily immortal self. His argument is founded upon the psychological study of the nature of human thought and the ego. Teleology is invoked only as the complement of the metaphysical proof. *u.*

THE DESTRUCTION OF ANCIENT ROME.

At the southern extremity of the famed Palatine hill in Rome may still be seen the remains of the magnificent palace of the Emperor Septimius Severus towering in reminiscence of its ancient grandeur some 160 feet above the level of the modern streets. By measurements made to-day and compared with the descriptions and drawings of those who saw the Palatine in a better state of preservation, it has been estimated by archæologists that the original palace was 490 feet long, 390 feet wide, and 160 feet high. To-day it has almost completely disappeared, and only a few pieces of crumbling wall are left here and there against the cliff to tell the tale. "Who broke up and removed, bit by bit, that mountain of masonry? Who overthrew the giant? Was it age, the elements, the hand of barbarians, or some other irresistible force the action of which has escaped observation?" Who were, in fact, the destroyers of Ancient Rome?

Such is the fascinating question that Dr. Rodolfo Lanciani has asked in his work *The Destruction of Ancient Rome*,¹ and it is a question that he has answered in so interesting a manner that few who take up his book will lay it down without thorough perusal.

Let us endeavor to grasp the meaning of what the destruction and disappearance of the monuments of ancient Rome meant. The Circus Maximus was so large that it is said to have been capable of accommodating 485,000 spectators, and when Trajan gave up to the people his own imperial balcony its space was increased by 5,000 seats. Even the lowest and chariest limit assigned by archæologists to the seating capacity of the Circus is 150,000 spectators, and taking this lowest limit as our standard and allowing to each spectator an average space of only 20 inches, there must have been in the Circus Maximus more than 250,000 running feet of stone and marble benches. Yet, "not a fragment has come down to us, and we are left in complete ignorance as to the way in which so great a mass of solid masonry has disappeared."

Near the Pantheon of Agrippa in ancient Rome, there was once a famous colonnade; it disappeared; its site was unknown until 1891, when a marble capital of so great mass was discovered that the excavators were obliged to abandon it where it lay, on account of the danger of undermining the neighboring houses. Four of these capitals were discovered belonging to a colonnade shown to be more than 300

¹ *The Destruction of Ancient Rome.* By Dr. Rodolfo Lanciani, Professor of Ancient Topography in the University of Rome. New York: The Macmillan Co. Pages, xv, 279. Price, \$1.50.

feet long ; and each capital 6 feet high and 14 feet in circumference ! So also the great marble and stone theaters of Balbus and Pompey, the great stadia and odea, with their enormous seating capacities, have all disappeared, leaving not a rack behind. Of the great villa of the Emperor Gordianus, two and one-half miles



SUBSTRUCTURES OF THE PALACE OF THE ROMAN EMPEROR SEPTIMIUS SEVERUS (146-211 A. D.).

(From Lanciani's *Destruction of Ancient Rome.*)

from Rome, with its colonnade of 200 columns, its basilicas, its imperial palace and gigantic baths, one bit of isolated ruin alone stands to mark the wilderness in which it is situated.

Dr. Lanciani grants that natural agencies have contributed their share to the

demolition of the ancient buildings, but of all the explanations proposed, all of which contain some elements of truth, he discards at the very outset the current view that the disappearance of the Roman monuments was due to the barbarians,—"as if the barbarians in their meteoric inroads," he says, "could have amused themselves by pulverising the 250,000 feet of stone or marble seats in the Circus, for example, or the massive structure of the villa of the Gordiani!" The barbarians carried off only such articles of value as could be easily removed, and "Rome long remained rich enough to satisfy their greed." During the sack of 410 A. D., Alaric and his horde of Goths remained in the city only three days, and restricted their attention exclusively to the most aristocratic quarter of the city,—the Aventine with its 130 palaces. The sack of Rome by Genseric and the Vandals in 455 A. D. was methodically and exquisitely conducted and on plans comparable almost to the recent European excursion into China, but it too was devoted largely to portable articles, and lasted only 14 days. Later, when the great wealth of portable articles had become exhausted, and the houses of the living were stripped of their valuables, the abodes of the dead, the Catacombs of the Christians, and the rich mausoleums of the emperors were attacked; *but it is known from historical evidence that the staunch buildings of the republic and the empire were not essentially damaged.*

In the sack of 455 A. D., "the temple of Jupiter Optimus Maximus could still be successfully plundered of moveable objects, and in 536 A. D. the garrison of the mole of Hadrian was still able to check an assault of the Goths by throwing down upon their heads the masterpieces of Greek art which still adorned the mausoleum." At the end of the sixth century, Procopius relates that many statues of Phidias and Lysippus could still be seen in Rome. In 630 A. D., Pope Honorius I. could still remove the valuable gilt-bronze tiles from the roof of the temple of Venus and Rome, for the adornment of the roof of St. Peters, which proves that even at that late time the pagan temple in question was still intact. In 663 A. D., when Rome was visited for the last time by an emperor, and that a Christian emperor, Constans, many valuable bronze statues and the bronze tiles of the Pantheon were removed.

As Dr. Lanciani remarks, it is difficult for us "to form a conception of the magnificence of Rome even in its decline," or of the tremendous tenacity with which its monumental edifices resisted the storms and ravages that passed over it. Twenty-seven years after the Palatine had ceased to be the site of the imperial government, and the city had received its death-blow by the transference of the court to Byzantium,—long, long after its moral and political strength had departed,—the visiting Eastern emperor, Constantius II., could be struck dumb with amazement at its architectural grandeur. Quite right, therefore, is Dr. Lanciani in his contention that, *so far as the barbarians are concerned, their part in the destruction of Rome is hardly worth considering* compared with the guilt of others, and by these "others" Dr. Lanciani means the Romans themselves, of the Imperial, Byzantine, Mediæval, and Renaissance periods.

Rome has had a remarkable architectural history. It was rebuilt several times during the Republic and the Empire, both for hygienic, political, and esthetic reasons. Vast conflagrations swept over it, sometimes much to its improvement. It has been with some justice contended that the Emperor Nero did not cause the great conflagration to be started out of sheer wickedness, but from a desire to carry out certain plans of improvement which were opposed by the priests and the owners of private property. The level of the city was many times raised, and the *débris*

of the ancient houses thus destroyed were scattered and *left where they had been destroyed*. This was especially so when the enormous public baths of the empire were built, and when the older buildings were simply buried. And just as we use the materials of our old houses to build our new ones, not thinking of the æsthetic loss involved in the utilisation of old boards and brick, so also did the Romans,—only with this exception, that their materials were different.



THE COLUMN OF PHOCAS IN THE FORUM (608 A. D.). REMAINS OF THE TEMPLE OF SATURN IN THE BACKGROUND TO THE RIGHT.¹

The Roman practice of building walls with architectural marbles, blocks containing inscriptions, statues, and other fine materials, goes as far back as the reign

¹From Lanciani's *Destruction of Ancient Rome*. The date of the erection of this monument marks the end of the ancient period and the beginning of the Middle Ages. The column, judging from its style, could not have been made at this period and hence must have been removed from a classic edifice or have been an old monument bearing another name.

of Septimius Severus (193-211 A. D.). One building in the time of Diocletian and Constantine has been discovered in which the walls below the surface were built of statues and miscellaneous fragments of marble, including life-sized or semi-colossal figures. Under Constantine, the dismantling of earlier buildings for the sake of their materials became a common practice, and the triumphal arch of Constantine himself affords a striking example of the way in which old structures were pillaged



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BRONZE HEADS FOUND IN 1880 UNDER THE ENGLISH CHURCH, VIA DEL BABUINO.

1. Augustus; 2. Nero; 3, 4. Portrait head of the first century, name unknown.

(From Lanciani's *Destruction of Ancient Rome*.)

to erect new ones. The architects of Christian buildings especially had recourse to pagan sources for their materials. So methodical did this vicious practice become that although when the great imperial "Department of Marbles" (*La Marmorata*) suspended operation in the beginning of the fourth century, there was a

sufficient quantity of unused blocks of marble on the wharves of the Tiber to allow us moderns to draw upon it uninterruptedly since the twelfth century and still not exhaust its wealth,—nevertheless the Romans of later decades preferred to turn to the monuments, structures, and statues of the pagan period for materials for their buildings. *It was far less troublesome "to rob the splendid monuments of the Republic and early Empire of their ornaments already carved, and to transfer these to their own clumsy structures, than to work anew the materials stored at La Marmorata."*

In the latter part of the fourth century, according to Libanius, presents were made of a temple, "as one might give away a dog or a horse." When the craze for establishing places of Christian worship was at its height, not only civil but also pagan religious edifices were converted. "After 609 almost every available building, whether secular or sacred, was made into a church or chapel, until the places of worship seemed to outnumber the houses."

"The destruction of marble statuary may well be illustrated by the fate of the *pretiosissima deorum simulacra*, 'most precious images of the gods,' placed by Augustus in the comital shrines at the crossings of the main thoroughfares of the city, in the years 10-7 B.C. The number of these shrines—about two hundred in the time of Augustus—had been increased to two hundred and sixty-five in 73 A.D., and to three hundred and twenty-four at the beginning of the fourth century. They offered an almost complete chronological series of works of Greek plastic art to the appreciation of the citizens of Rome. What has become of all these 'most precious images'? If we consider that only one plinth and four pedestals of that incomparable series have come down to us, we cannot doubt that the three hundred and twenty-four 'most precious images' of Greek workmanship belonging to the comital shrines shared the same fate as those from the temples,—they were broken to pieces, and the pieces thrown into the lime-kiln, or built into the walls of new buildings, as if they were the cheapest rubble."

Foundation walls built up in part of statues and busts have been found by the score,—statues of Venus, busts of the Cæsars, bas-reliefs of the labors of Hercules, groups of the style of the Laocoon. "A replica of the Laocoon is known to be buried in the substructures of the church of S. Pudentiana, and a fine statue of colossal size under S. Marcello." One great Greek studio at Rome, which had been destroyed by fire or other violence of men, supplied immense stores for the masons of the neighborhood. The temple of Isis supplied marbles and stone to the whole neighborhood for centuries. As an instance of the destruction and dispersion of statuary, it need only be mentioned that the torso of the Farnese Hercules was found in the Baths of Caracalla, the head at the bottom of the well in the Trastevere and the legs at the Bovillæ,—ten miles from Rome. The greatest sport seems to have been derived from knocking off the noses, heads, and arms of statues. Most of the loose heads are rounded and smooth, having been apparently used by street idlers to play the popular game of *bocce*,—the early Mediæval Italian game of "duck on the rock." Some of the heads have a hook or ring in the crown, and were used as weights.

One of the most pitiable chapters of the destruction of ancient Rome is the devastation and desertion of the Campagna, which has turned one of the most magnificent and fertile plains of antiquity into an unhealthful and dangerous wilderness. But strange to say, this was not the work of the barbarians, as can be clearly proved. The Campagna consists of three strata, the uppermost being a vegetable soil, the middle being made up of building materials, the ruins of the

ancient villas and farmhouses, and the lowest, lying directly over the marble or mosaic floor, is composed almost exclusively of *roof tiles* or *roofing materials*. The inference from this is that whenever the villas perished, or from whatever cause, the first part to fall in was the roof, the remains of which lie upon the pavement. The walls must have fallen decades, if not centuries, later, because there is a thin layer of vegetable soil between the remains of the roof and those of the walls. And now comes the most important fact of all: When the roofs fell, whatever the cause of their falling one thing is certain, that *the marble statues adorning the villas were still in their regular position, and in some cases still standing on their pedestals*. The exquisite carved fountains, the herms at the crossings of the garden avenues, "remained likewise uninjured, and so they would have remained to the present day had it not been for the lime-burners of the early Renaissance, and for the contractors for the maintenance of the highroads, who in this respect have caused incalculable damage; *more works of art have been destroyed in the last five centuries than in all the centuries of barbarian plundering*. . . . When the statues fell, or were thrown from their pedestals, the floor of the villa was already covered with over three feet of *débris*. The statues therefore were still standing after the first barbarian invasions. Once for all, then, we may absolve the barbarians from the blame of a useless destruction or mutilation of classic statuary."

The marble-cutters and the lime-burners were among the greatest sinners. They have preyed for centuries on the monuments of ancient Rome, the former conducting an interprovincial and international traffic in marbles, the latter consigning everything to the kilns,—temples, statues, tombs, causeways, viaducts, and what not. Rome was drawn upon for the construction of many of the greatest cathedrals of Europe, and its own churches literally bristle with the hacked and reshaped remains of antiquity.

Following the degenerate Papal rule of 872–1085 A. D., and the merciless pillage of the Normans and Saracens in 1084 A. D., came the frightful sacking of Rome in 1527 by Charles the Bourbon, comparable only to that of the Gauls in 390 B. C. "One of the familiar lullabies sung to-day over the cradles of restless children begins with the words: '*Fatti la ninna, è passa via Barbone!*' 'Go to sleep, Barbone is gone,' the name Barbone, 'the man with the long beard,' having usurped that of the hated conqueror. So persistent is the memory of those days of terror!"

But the story is too long a one to tell in detail. And it is not our purpose to loot Dr. Lanciani's book of all its treasures, as his beloved city has been looted. It only remains to be said that our modern times have also gravely sinned. Dr. Lanciani says:

"If we could only wrest the secret of their origin from the marbles, stones, and bricks with which our palaces, our houses, and our churches were built and decorated in the period of the Renaissance, if the marble-dust with which the ceilings and the walls were plastered, and their stucco ornamentation modelled, by the cinquecento artists, could be again moulded into the statues and bas-relief from which it was obtained, our knowledge of the ancient City and of its treasures of art would be wonderfully enhanced. We cannot follow the record of this practice without a feeling of melancholy as we reflect upon the irreparable loss to culture and progress which the modern world has experienced in the disappearance of so many masterpieces in which were embodied the highest ideals of antiquity. . . . When we think of the wealth of marbles displayed in the public and private

buildings of Rome, and at the same time consider that every cubic foot has been obtained from the monuments of the ancient City, we gain a new insight into the magnitude of the building operations of the ancient Romans. We must remember, too, that the greater part of the ancient marbles used by modern architects and marble-workers was found either shapeless or in a form unsuited to the use for which they were needed, so that at least from a third to a half of the gross cubic contents has been lost."

T. J. McCORMACK.

A HISTORY OF THE ORIENT AND GREECE.

Modern American methods of text-book-making leave little to be desired from the point of view of mechanical aids and adornment, and there would appear to be no excuse if genuine educational results corresponding to the expense and pains spent upon the external features of these books should not be obtained from their employment. Dr. George Willis Botsford's new *History of the Orient and Greece*¹ is a book of this type, and if the student does not carry away from its perusal a thorough appreciation of the significance of Greek history and thought, it is certainly not the fault of the "helps" which both the author and the publisher have furnished, but must inhere in some deeper-lying defect. Nor could failure in this regard be laid to the doors of the author, who has brought a wealth of learning, insight and philosophic grasp to his work, albeit slightly strained and hampered in the effort to attain the requisite High School standard of simplicity.

The book is adorned with half-tone pictures of representative specimens of Greek and Oriental architecture, pieces of statuary, mausoleums, inscriptions, etc., and with photographs of modern sites of ancient towns and historical localities, of Greek scenery, etc. The pages are equipped with marginal annotations, with references to the Greek authors, dates, pronunciations of names, etc. At the end of each chapter the ancient sources are given and modern authorities cited; there is a wealth of ancient and modern literature indicated here that cannot fail to be inspiring. At the close of the book the events of the history are arranged in chronological order, and the bibliography of a small library on Greek history is given. The maps are a notable feature of the work, and considering their size are a distinct contribution to the pedagogical literature on this subject. For example, one gives the sites of the remains of the Mycenaean age, the suggested area of the Mycenaean civilisation and the centers where this civilisation was highest; another gives a picture of Greece at the dawn of history, showing the area occupied by tribes, the area occupied by cities, the sphere of the political leagues, the great states, the Delian league, the Asiatic city leagues, etc.; and another shows the Greek world in its full extent prior to the conquests of Alexander. The political maps are all good, and contribute greatly to the enlargement of the student's historical vision.

"The ancient Greeks," says Dr. Botsford, and all agree with him, "were the most gifted race the world has known,—a people with whose achievements in government and law, in literature, art, and science, every intelligent person ought to be acquainted. Not only is the story of Greece in itself interesting and attractive,

¹*A History of the Orient and Greece.* By George Willis Botsford, Ph. D., Instructor in the History of Greece and Rome in Harvard University. With Illustrations and Maps. New York: The Macmillan Co. 1901. Pages, lxx, 383. Price, \$1.20.