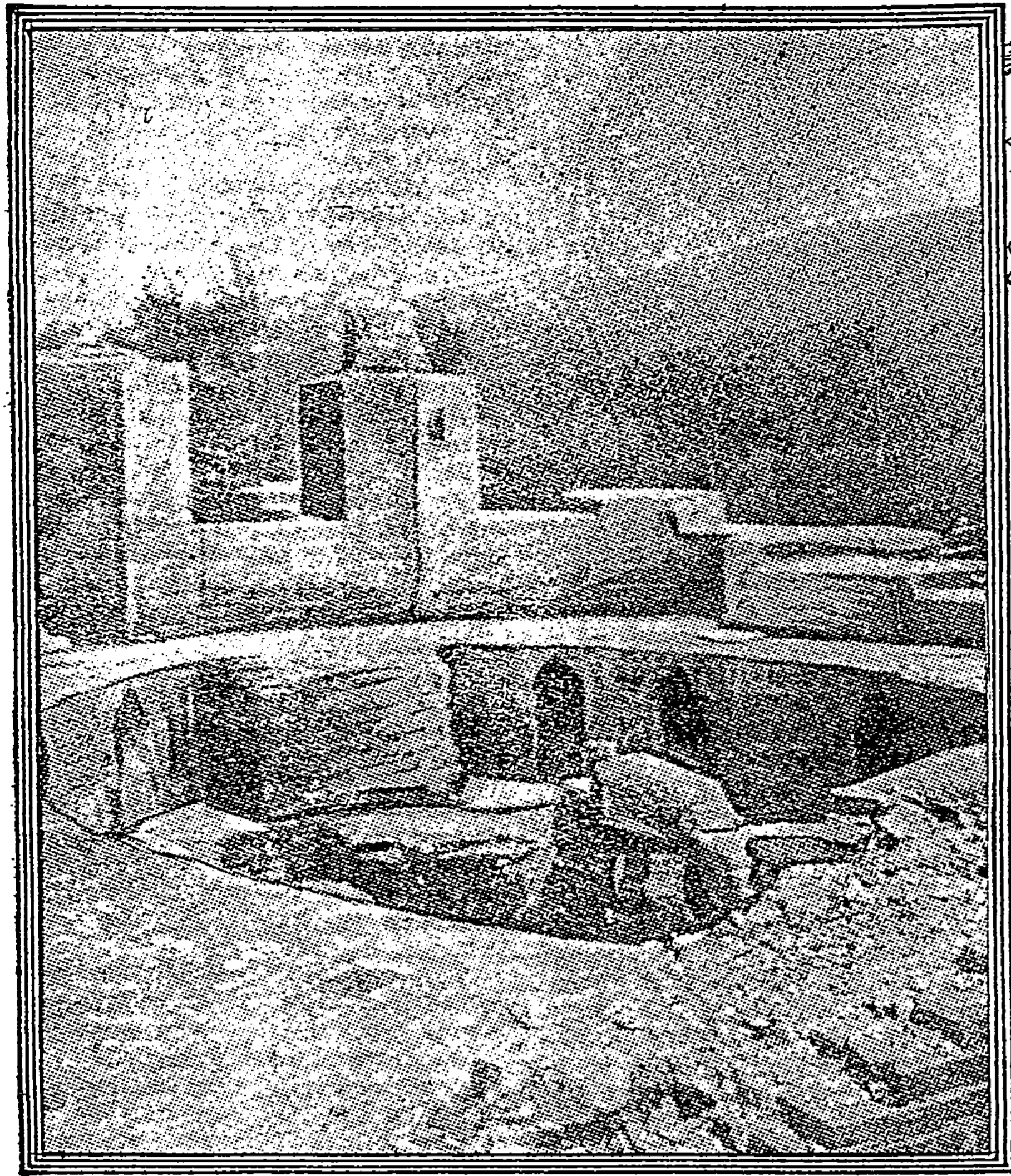
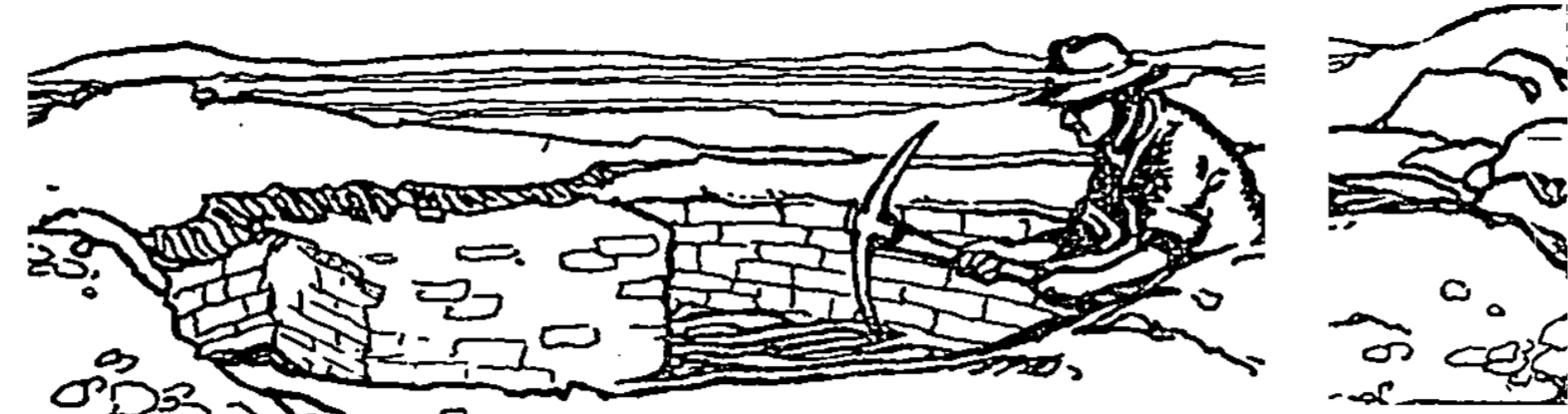


THE FAMOUS SABINE FARM OF HORACE FOUND AT LAST

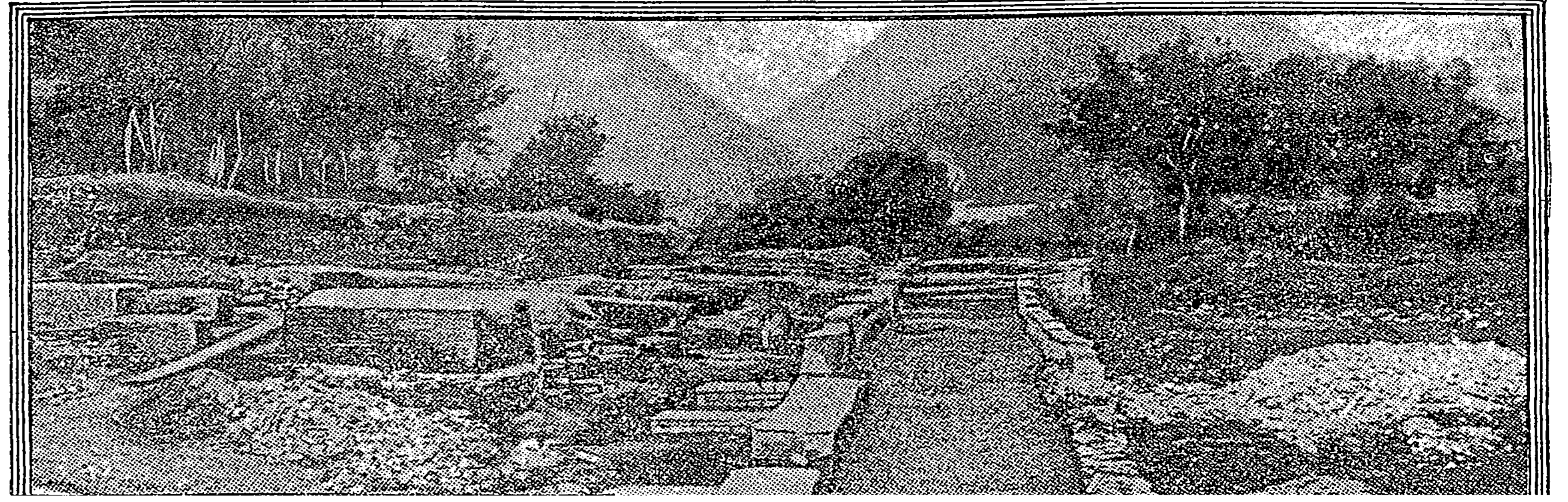
Excavations at the Foot of Mount Lucretile, Near Licenza, Prove Beyond Doubt That the Modest Estate Given the Great Poet by Maecenas Has Been Located After Many Years.



Cold Baths, Later a Crypt.



Walls of the Garden with Remains of Arched Portico in Background.



Present State of Excavations.



early became acquainted with certain of the trials and tribulations common with rural property. Very often he complained of the necessity of fixing up his farm, which was periodically devastated by the overflow of the river.

In order to afford the villa better protection, he built a double wall lined with a colonnade, which also served to keep his sheep from the invasion of wolves, which, in his day, were numerous in the Lucretile forest.

In passing, it is interesting to note that popular tradition, descending through the centuries, has always identified the villa of Horace with the groves of olive and walnut trees he planted, the offspring of which are found amid the present excavations. Horace, like Agrippa and Maecenas,

been restored to its original condition.

The walls are built of rectangular stones, some of the surfaces of which bear designs so characteristic of the Augustan age. It is also to be noted that although in Rome the building stone so designed was tufa, on Horace's farm the much harder limestone was employed. And it was cunningly used here, for it corresponded with the architecture of the villa, which, in its turn, corresponded with its natural surroundings.

Adjacent to the villa of Horace are to be found more recent constructions, some of which date from the days of Vespasian; others, more recent, from those of the Antonii. The ruins of these structures skirt the garden, and are chiefly the remains of the great public baths.

Recent Finds.

There has been recently brought to light the site of a great hall around which run the various ducts for furnishing the water and vapor necessary for heating purposes. The fish pond was lined with blue tiles, and there the guests fished or swam. Although the "caldarium," or hot part of the baths, has remained quite intact, the "frigidarium," or cold part, has been subjected to various transformations. The latter was in the form of a rectangle, with niches at each angle, and in the center of which was a pool.

Later, a chapel was constructed on the "frigidarium," and in the pool they cut out a sort of crypt and employed it as a tomb for the dead. This crypt was found full of skeletons having around their necks chains of beads to which medals were attached, which placed the use of the crypt at the sixth or seventh century, at the times of the Goths and Lombards. The mosaics which cover these walls are very coarse.

Almost every day now Signor Pasquol finds a bit of marble or metal identified with the rural life of the poet. These, with others, found in the vicinity, he has brought together and placed on exhibition in the picturesque village of Licenza. There is a marble head of the Empress Sannona, together with other sculptures which served as artistic or religious decorations of the villa. To these have been added some domestic utensils, such as spoons, lamps, keys, and weights marked with the Imperial Inspector's stamp and seal.

The great poet also must have played dice with cubes of precious stones inlaid with gems; for these have been found together with painted jars; while the amphorae dug up show that Horace kept a well-stocked wine cellar. Among the relics is a "glyjarium," or huge earthen cage, in which birds might be fattened for the table.

Bricks have also been found with the signature "Numeri Nevi." These are among the most ancient of which Latin archaeologists have any knowledge, and were probably brought from the brick kilns near Rome. Signor Pasquol also has in his collection some wonderful cameos and a gold ring of great value found in Horace's own room.

Among other relics brought from the villa or its vicinity to Licenza is a tombstone representing the four seasons and imparting this advice:

"Surely, you must die; but at least you have lived. In life one eats and drinks well; thus you should be happy for having lived."

And so this "contemtae rei"—this "mean estate"—"this modest country house," as Horace often calls it—turns out to be one of the most perfect and best appointed miniature villas of his time, but still small and mean when compared with the palaces of the wealthy Romans.

Curious as it may seem, M. Vaucher is the first man to draw a plan of the villa showing the various buildings, walls, &c., and also the work already accomplished in the last two years by Signor Pasquol and his men.

There yet remains much to be done and the fund that Signor Pasquol has at his disposition as the chief excavator of the Province of Rome cannot be entirely applied to the construction of the church, thus in the nineteenth century repeating the pillaging of the Roman Colosseum, whose outer walls had furnished material for many mediaeval churches and palaces. If it had not been for the vandalism of the archbishop of Licenza, Signor Pasquol believes that Horace's famous villa might to-day

ALTHOUGH the sites of Horace's Sabine Farm, "somewhere beyond Tibur"—the modern Tivoli—are not quite so numerous as the birthplaces of Homer, they rival in number the tombs of Virgil. For some time excavations have been proceeding at the foot of Mount Lucretile at a site which corresponds with the internal evidence offered in the odes, epistles, and satires of the poet, and also reveals in construction and inscription its own identity.

And now this identity has received royal approbation by a visit made by Queen Margherita—a visit that has at the same time revealed in picture and verbal descriptions the present state of the excavations, which even at this comparatively early stage form a most valuable and romantic contribution to archaeology and give certain promise of still greater things.

After the poet's unfortunate excursion into politics and military life as the supporter of Brutus, he returned to Rome to find himself penniless, his property having been confiscated by the State and sold for the benefit of the soldiers of Octavianus and Antony. Through friends he secured, at about the age of 25, in the year 40 B. C., the post of a clerkship in the quaestor's office, and for some time, with great difficulty, managed to keep body and soul together.

His Introduction to Maecenas.

His scholarship, however—he had studied rhetoric at Athens and oratory at Rhodes—soon made him sought out by the literary society that surrounded the Court of the Emperor Augustus, and one day he was introduced by Virgil and Varius to Maecenas, the great and wealthy Minister of the Emperor and famous patron of arts and letters.

The friendship thrived between the two men thus brought together, and about a year after the publication of Horace's first book of "Satires" Maecenas presented him with that rural estate which has become known in history as Horace's Sabine Farm, famous alike in belles lettres as in doggerel such as:

"Lucillus, whom frugality could charm,
Ate roasted turnips at the Sabine Farm."

This "farm," the status as well as the exact site of which has been the subject of so much controversy, secured its possessor not only financial independence, but also satisfied his love for nature while providing him with inspiration for his verse. Shortly after receiving Maecenas's gift the poet addressed an ode of gratitude to him, the last part of which runs:

• • • Maecenas, brave esquire,
With reason did I humbly dread
To raise on high thy well-known head;
For what one from himself doth hold
The gods requite him many fold.

Hence, needy seek I out the lot
And homes of those desiring nought,
And as a fugitive rejoice
To leave the rich the spoiler's choice.

For I with pride am more elate,
Possessor of a mean estate,
Than if they said my garner keep
Whate'er Apulians thrifty reap.

How poor amid great wealth! While
Quite unknown to him, in empire dight
With Afric's fertile plains, is found
A stream of water pure, & sound.

Of woodland acres few, a crop
Which lends its happier owner hope,
Calabrian bees do not afford
Me honey, nor Formians hoard.

In slender jars the mellowing juice,
Nor do Gallic pastures choose
Their flocks soft for me to rear;
But poverty is not found here.

And yet, if I desire more,
Would you refuse me from your store?
My revenues shall grow in gain,
By holding wishes well in rein.

Than if the throne of Lydia
And fertile fields of Phrygia
I could unite. For much, in fine,
Are lacking those who much design.
Ah, happy he, to whom Jove gives
Just what's enough, and on that lives.

"Contemtae rei" ("a mean estate") and similar characterizations of the "Sabine Farm" by its owner have puzzled commentators no less than searching archaeologists; but Horace called his property in the Sabine Hills a "mean estate" not in his own eyes—that would have been ridiculous—but in the opinion of the great and wealthy, who would not envy him such a possession. Yet, it was glorious to be possessor of what he owed to the bounty of his patron; not to his own solicitations and pursuits. Moreover, nothing is more common than this comparative poverty in the midst of abundance. As the poet has intimated elsewhere, in some it proceeds from avarice, in others from prodigality, while he, who is contented with a moderate—comparatively—fortune knows not either of these contrary excesses, which under the miser and the prodigal equally make for real wretchedness. Thus is made clear the passage: "How poor amid great wealth," or "magnas inter opes inops."

Leaving Rome on the Adriatic Railway in the direction of Tivoli the train takes the traveler, who may desire to follow in the footsteps of the Queen Margherita, to Mandela, in the heart of the Sabine Hills. From there mules must be mounted and ridden to heights further on and through the most picturesque valleys imaginable. The road constantly becomes more rough, the surroundings more wild. Further on one sees mountain summits, some of them rising to an altitude of more than 3,000 feet, among which, in seemingly little niches, are half-hidden toy villages.

At length the foot of Mount Lucretile is reached, where for two years Signor Angiolo Pasquol, the head of the excavations in the Province of Rome, has been patiently digging. In the middle of last month a visit was paid to him by Robert Vaucher of Paris, and it is to this gentleman's observations and well-aimed camera that we owe the data which follows and the pictures which illustrate them.

As has already been stated for years, the archaeologists of the world have been searching for the lost villa of Horace. Even as far back as the fifteenth century Delandero Alberti attempted to solve the problem, but in vain. In 1776, de Sanctis studied the topography of the Licenza Valley and established the fact that the villa should be in the vicinity of Licenza. It is interesting to note that four years later, a French painter, J. Philippe Hackert, made some pictures of the Valley, of which one was called "View of the Site of Horace's Country House." This picture revealed a charming landscape situated at the foot of Mount Lucretile, exactly where the present excavations are being carried out.

Rosa's Discovery.

But both the hypothesis of de Sanctis and the guess of the Frenchman received a set-back in 1857, when the great Pietro Rosa declared ex cathedra that he had found the ruins of the poet's villa at Rocca Giovane, a village situated some miles nearer Rome than Licenza.

A careful examination of the writings of Horace himself, however, showed that this hypothesis could not be maintained. The poet had plainly written that in order to reach his rural home he left the Via Valeria at Varia, and then, by a succession of interrupted valleys surrounded by wild mountains, reached the Temple of Vacuna; whence he continued his way to the very foot of Mount Lucretile to the place where his villa was situated—the farm "the right side of which is illuminated by the rising sun and the left covered with the shadows of the setting."

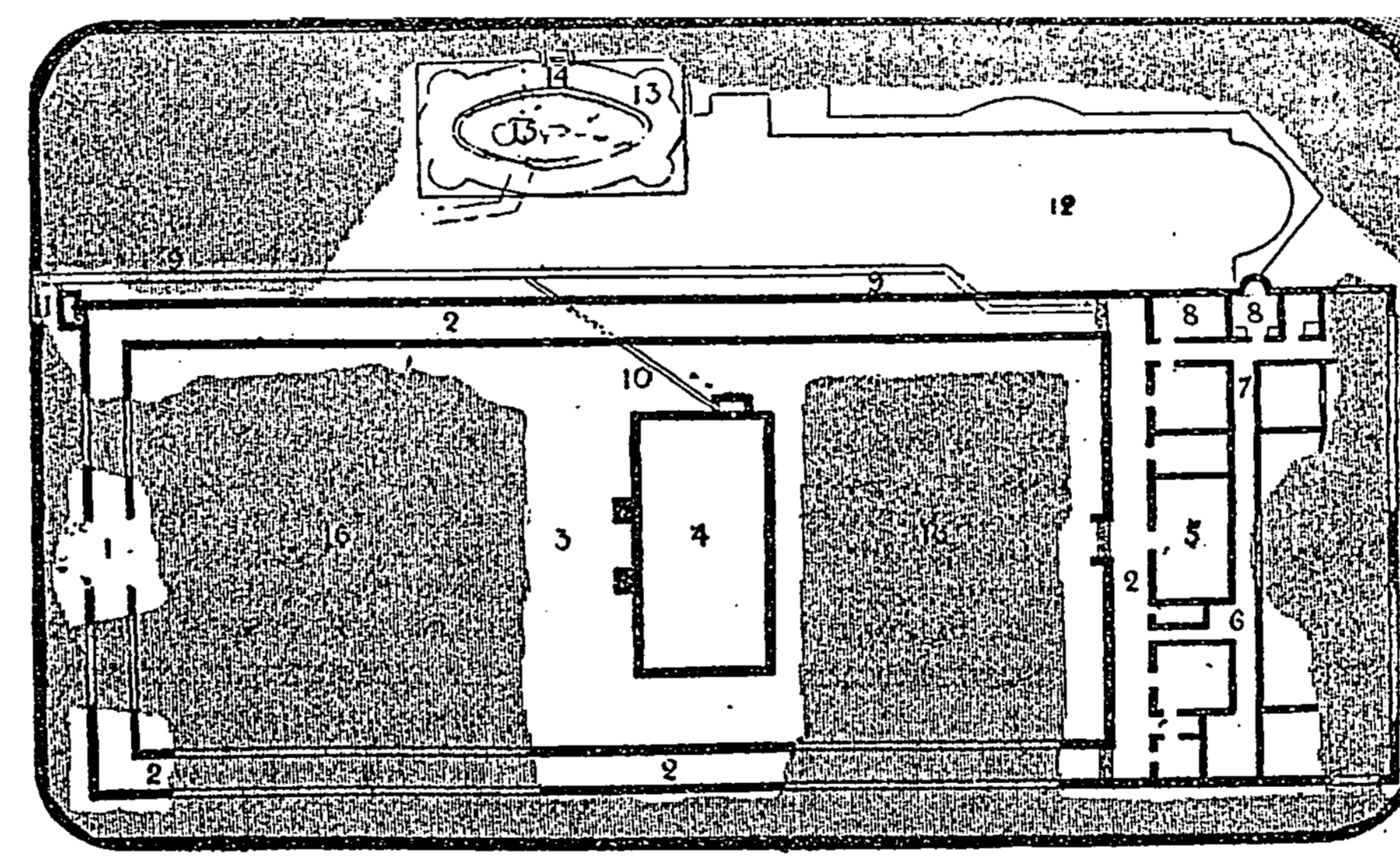
Later excavations proved the Temple of Vacuna, passed by Horace on

his way, to have been situated at Rocca Giovane, where an inscription identifies it and recalls the restorations made by Vespasian of the Temple of Victory—the Vacuna of the Sabine people. With the discovery of this temple it was impossible further to contend that the location of the villa was at Rocca Giovane, since the poet himself declared that he reached it by traveling further on into the Sabines. Furthermore, Horace described certain monuments, tombs, and shrines that were to be found along the way. Many of these have been recovered and their inscriptions confirm their imagined identity.

Finally all doubt disappears when one sees the river Digentia—the Digentia of Horace—with its rolling waters about 400 feet from the town, and recalls that the poet often spoke of the nearness of this torrent to his farm. He wrote most precisely that his modest home was near the cool banks of the Digentia, whose waters lost themselves at Mandela.

These waters, according to Horace, possessed medicinal qualities, curing especially the diseases of the head and stomach; it is believed that they have these virtues to-day. It was also this torrent—still according to Horace, whose dictation has been confirmed by the excavations—which furnished the water for the villa and for its baths, fish pond, and bathing pool.

For thirty years Horace dwelt at this villa of Licenza, and here he wrote many of his odes. Here also he faced death twice and came off victorious; once he was attacked by a



Plan of the Villa, Drawn by Robert Vaucher, May 11, 1913, Showing Excavated Portions in White.

1. Entrance to villa destroyed by sliding earth.
2. Arched portico.
3. Garden.
4. Fish pond and swimming tank.
5. The "triclinium" or dining-room.
6. Owner's apartments.
7. Servants' quarters.
8. The "caldarium" or hot part of baths.
9. Drains and sewers.
10. Pipe for fish pond water.
11. Rain water cistern.
12. Baths of Vespasian.
13. The "frigidarium" or cold part of baths.
14. Church door built on the "frigidarium."
15. Crypt dug in the "frigidarium."
16. Ground yet to be excavated.

great wolf in the forest of Lucretile, and once he narrowly escaped being crushed by a giant walnut tree which fell upon him. As a token of the gratitude he felt for this second escape, the poet, from that time on, sacrificed every year a kid to the gods of the forests.

In the neighborhood of the villa itself Horace was the owner of five other properties, which were, of course, his real source of income. He could also be represented at the Council of Varia by five heads of his feudal clans. As his estate stretched along the banks of the Digentia, the poet