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Schliemann's Discoveries at Mycenae.

1877.

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MR. NEWTON'S ADDRESS

ON

DR. SCHLIEMANN'S DISCOVERIES AT MYCENÆ.

[From the Proceedings of the Society of Antiquaries, May 17, 1877.]

The Earl of CARNARVON, V.P. in the Chair, addressed the following remarks to the meeting:—

“We have here this evening the advantage of the presence of that most distinguished modern archæologist Dr. Schliemann, who has combined theory and practice in a remarkable degree. During his stay in England he has found it possible to pay this second visit to the Society of Antiquaries, and I am quite sure that everyone in this room appreciates very much his presence here this evening. My friend Mr. Newton, who worthily represents the School of English Archæology to-night, has wisely, and I am sure most acceptably, taken advantage of this opportunity to read a paper on the subject of the discoveries at Mycenæ. I need not say that no man is more qualified to read such a paper, or to express an opinion upon it, and no one is more qualified to criticise it than our most illustrious guest this evening. But, occupying as I do the seat of the President (I may say usurping it), I rejoice to think that we shall have an opportunity of raising a discussion this evening on such an interesting subject, and to say that the Society of Antiquaries is not only capable, but is alive to the importance, of sifting and criticising as far as possible the discoveries which have been made and the theories founded upon those discoveries. I will only add that we are only doing justice to the eminent discoverer in subjecting every discovery and every theory raised upon it to the severest analysis which English Archæologists can give it.”

C. T. NEWTON, Esq. C.B. proceeded to read the following paper, which was illustrated by numerous drawings and diagrams, and by specimens of pottery and other remains.

“Some years ago I had the honour of addressing this Society on the subject of Dr. Schliemann's discoveries at Hissarlik, in the Troad, and on that occasion I proceeded to consider those antiquities by their own evidence, and apart from the

consideration whether the site where they were found was really Troy or not. I endeavoured to institute a comparison between them and such antiquities extant in European museums as were reputed to be the most ancient examples of Hellenic art, and the conclusion I came to was that they did not present any analogies to such already extant antiquities, and they were certainly non-Hellenic, if not pre-Hellenic.

The method I propose to follow this evening is very much the same. I propose to compare the antiquities discovered by Dr. Schliemann at Mycenæ with certain antiquities extant in the British Museum, and I do not intend in the first instance to assume that the antiquities found by Dr. Schliemann in the Akropolis are all of Archaic age, still less that the tombs which he discovered there are the very tombs which Pausanias says were the tombs of Agamemnon and his fellow-victims. Those are questions which must be reserved for future discussion. It is matter of notoriety that Dr. Schliemann, after examining to a certain extent the buildings called the Treasuries below the Akropolis at Mycenæ, then proceeded to sink pits within the Akropolis itself, the ultimate result of which sounding and probing of the ground was that in a corner of the Akropolis, at a depth of ten feet from the surface, he discovered a circular inclosure, and that within that inclosure he found at a much lower depth five most remarkable tombs. It is of the antiquities contained in those tombs and in the superincumbent strata of soil that I have to speak to-night, and I shall also have to notice incidentally some few antiquities found in the Treasuries below the city. I must now advert to the antiquities in the British Museum, which I propose to compare with the antiquities from the Mycenæ Akropolis. I confess, on examining those Mycenæan antiquities at Athens, I was struck, as many other Archæologists have been struck, with their exceeding strangeness of aspect. During my stay at Athens several distinguished Archæologists continued to assert that these products of the tombs at Mycenæ were unlike anything that had ever been seen. I do not agree to that opinion. In the course of studying these Mycenæan antiquities I detected certain resemblances which led me up to a clue, and I hope to put that clue in your hands to-night. The antiquities with which I have now to institute a comparison come from the ancient town of Ialysos in Rhodes. This island had originally three principal cities, Kamiros, Ialysos, and Lindos, all three of very high antiquity, and mentioned in Homer's catalogue of the Greek forces at the siege of Troy.

The Mycenæan antiquities consist of a vast number of miscellaneous objects, many of which are of gold, and some few of silver; vessels, weapons, and implements of copper also abound,

and there are some specimens of fictile ware, terra-cotta figures, carvings in wood and ivory, and ornaments in crystal, amber, a kind of vitreous paste, and other materials.

The gold objects found at Mycenæ may be thus roughly classed. There is an immense mass of personal ornaments for both sexes, and there are also various implements and utensils of domestic life, such as drinking-cups. I will begin with noticing the personal ornaments. I am not able to demonstrate to you as I could wish the resemblances in some of those to objects found at Ialysos, because the objects in question are too small to admit of being very clearly shown in diagrams. One of the most curious classes of gold ornaments found in the tombs of Mycenæ were embossed discs, that is to say, thin pieces of gold beaten out or embossed with a pattern, on some of which the device was a cuttle-fish, on some a butterfly, and on others rosettes. We have from Ialysos the same sort of floral ornaments in gold, beaten out in the same way but on a smaller scale. These ornaments have been pinned or fastened down to some other material, as the holes for the pins remain. Some of these embossed discs at Mycenæ were fastened down on pieces of wood carved in corresponding relief. At Ialysos were found fragments of larger *repoussé* work in gold, on which animals are represented in a style very similar to that of the gold work at Mycenæ. Again, the patterns of the small gold pendants from Mycenæ correspond in character with similar pendants from Ialysos, but are executed, not in gold, but in a dark vitreous paste which appears to have been cast in a mould.

I will now pass to objects which, though not actually before you, are still represented to a certain extent by the diagrams, and also by the photographs of objects at Mycenæ, which Dr. Schliemann has very kindly lent to me for this occasion. I have already mentioned the gold cups found at Mycenæ. The form and fabric of these is so remarkable that it was suggested by an eminent archæologist they had a Byzantine character, on account of their extreme uncouthness. And it was alleged that no such forms are to be found in Greek fictile art of an early period. An examination of the vases from Ialysos, in the British Museum, is sufficient to disprove this assertion.

There are at Mycenæ two dominant shapes of cups. One of these has a long stem rising from the foot, and a single handle. This form occurs in the early pottery of Ialysos, as you may see by reference to the diagrams before you, but in later fictile art this type ceases to appear. The only difference between the Mycenæ gold cups and the fictile cups of the same type from Ialysos is that the latter have only one handle. Another dominant type in the fictile ware of Ialysos may be called the tea-cup

shape, and this again is one of the types preferred by the goldsmiths of Mycenæ.

Moreover, in the designs painted on the cups of Ialysos we find subjects similar to those which occur at Mycenæ. Round one of the gold cups from Mycenæ runs a frieze of dolphins in *repoussé* work, and round a fictile cup from Ialysos of the same shape is painted a similar frieze of dolphins, and running parallel to it a frieze of birds. On one of the Mycenæ gold cups also occurs a frieze of birds.

On another of the Ialysos cups is painted a cuttle-fish. This is a constantly recurring symbol on the gold discs from Mycenæ. It is also found on early Greek coins. This marine creature must have been a familiar object to the Greeks and to the Phœnicians before them, from the time when they first cruised on the coasts of the Mediterranean. Whether there is a special significance in the choice of such a symbol I do not undertake to say. I may notice here several other curious symbols, such as a butterfly and a kind of chrysalis, which occur among the gold ornaments from Mycenæ. I will just mention, in passing, there is a curious allusion to such a style of ornament in Hesiod, where he describes the Stephanos of Pandora as ornamented with all manner of *κνώδαλα*, such as the earth and sea produce. The word *κνώδαλα*, as explained in the lexicons, may be taken as including all the lower forms of animal life.

I will now pass from representations of organic life to other kinds of ornament. I was struck on looking over the Mycenæ antiquities with the extraordinary vagueness and lawlessness of the ornaments. There is a great predominance of spirals, which wander over the field of the object decorated, at their own sweet will. I find exactly that sort of vague, lawless freedom in the ornaments and vases of Ialysos.

I now come to another class of objects, the terra-cotta idols. Dr. Schliemann thinks he has discovered in some of the rude terra-cotta idols found at Mycenæ a primitive cow-headed type of the goddess Herè, and he finds an analogy between these idols and the owl-faced type of Athene which he believes to have discovered at Hissarlik. It is no doubt quite possible that there may have been such a primitive cow-headed type of Herè—indeed the myth of Io points in that direction—but I do not see in these idols from Mycenæ any horns at all. Precisely similar idols have been found at Ialysos and elsewhere in Greece, and you will see from the diagram before you that what Dr. Schliemann takes for horns are merely the two arms uplifted. The pottery found in the tombs at Mycenæ and in the strata above it was mostly in fragments, but the shapes of many of the vases can be determined, and we have no difficulty in recognis-

ing certain forms which are also to be met with at Ialysos, and which are only to be met with in the early stage of fictile art.

One of the materials which we find among the Mycenæ antiquities is a kind of dark opaque vitreous composition, which we may consider as a primitive kind of glass. Similar glass was found at Ialysos, but at Hissarlik no vitreous composition whatever was found. The variegated bottles of blue and white and yellow glass, partially transparent, which are found in such quantities in later Greek tombs were altogether wanting at Mycenæ.

From glass I would pass to engraved stones or gems. There is a class of very early gems found in Melos and other Greek islands, and which I believe the late Mr. Burgon was the first to collect; of these you will find a good series in the British Museum. The subjects engraved on these gems are either animals or human figures of such extreme rudeness as at once to remind me of the shortcomings of Mycenæan art, wherever an attempt is made to represent either animals or men in anything like connection or grouping. In the tombs of the Akropolis at Mycenæ were found four of these rude gems, and the tombs at Ialysos yielded five of the same class. Impressions of those five I have now before me, and curiously enough one of those five gems from Ialysos represents two lions standing on their hind legs with a pillar between them, just as we have on the gate of the citadel at Mycenæ. With these gems from tombs at Ialysos was found an oblong gem which is clearly a barbarous imitation of the Assyrian cylinder. We find that such small portable specimens of Asiatic art found their way into the Greek islands, and that they were then imitated by less skilful hands, and among the specimens from Ialysos is one which is entirely Egyptian. Among the Mycenæ antiquities are also objects which may be of Egyptian fabric, and may have been brought to the Greek shores by the Phœnicians.

Lastly, among the objects found in the tombs at Ialysos was a scarab of Egyptian porcelain, and upon it is engraved the cartouche of Amenoph III. whose date, according to Egyptologists, cannot be later than B.C. 1400. I should be very far from asserting that because a single scarab is found in a tomb bearing so early a date all the objects found with it must be of the same remote period. This single scarab may be of a much earlier date than the other Ialysian antiquities. Thus, among the objects found in tombs at Camiros were two scarabs, one with the cartouche of Thothmes III. and one with the cartouche of Psammetichos I. The range of time between these two kings is considerable. The collection by General Cesnola at Kurion, in Cyprus, which we declined to buy and which the Americans have bought, might have thrown light upon the subject before us, as it con-

tained more than one cylinder, which, according to the reading of Mr. George Smith, carried us back to a remote period of antiquity.

Such are the main points of resemblance between the antiquities of Mycenæ and those of Ialysos. Such resemblances do not prove that these objects are of the remote antiquity claimed for the tombs at Mycenæ by Dr. Schliemann, but the comparison may prove of value in the course of further investigation. I stated at the outset that the tombs on the Akropolis at Mycenæ were found within a circle of upright stones. By the kindness of Dr. Schliemann I am able to exhibit here the original plan, and also the original view of this circle. What is the meaning of this inclosure, and what is the date of these tombs in relation to the so-called Treasuries on the site of Mycenæ? These are very interesting questions. I am not prepared to enter very fully into them to-night. I hope to deal more fully with these problems on Saturday next at the Royal Institution, when I shall consider more particularly the object and character of these so-called Treasuries. It is, however, necessary for our present purpose for me to draw your attention to this fact, that the pottery found in the tombs of Mycenæ, and in the ground above those tombs, differs very remarkably from the pottery found in the entrance to the Treasuries. By the kindness of Dr. Schliemann, I am able to exhibit here a number of photographs of pottery found in the tombs on the Akropolis. I also exhibit some fragments of pottery from the so-called Treasuries. It is this latter class of pottery which, up to the date of Dr. Schliemann's discoveries, has always been accounted the most ancient kind of fictile ware produced by the Greeks. That pottery has been the subject of a great deal of dissertation of late years. It has been called Pelasgic, and other names have been given to it. For present purposes I will call it geometrical pottery, and I will call the pottery in the tombs at Mycenæ floral pottery. The geometrical kind is found in great quantities at Athens, and there is a good collection of it at the British Museum. If we compare the geometrical with the floral pottery, it seems probable, from the better drawing of the designs on the geometrical, that it is of a later period than the floral. Next in order of time comes the kind of fictile ware now called by archaeologists Asiatic, the patterns of which are manifestly derived from an Assyrian, or at any rate an Oriental, source. This pottery is characterised by zones of animals painted on a light ground *semée* with flowers. On the later specimens Greek writing occurs. This, then, is the hypothesis which I propose—that in the history of Greek fictile art first came the floral style, then the geometrical, and lastly the Asiatic; but we do not know how long these

several styles lasted, and whether they supplanted each other gradually or suddenly. There remains the question, why was this circle of upright stones placed round the tombs? Dr. Schliemann thinks that this inclosure was erected subsequently to the interments in those five tombs. He supposes that the five tombstones were originally placed over the tombs, and that the circle of stones was set up at some later period, to mark probably the sanctity of the site. In an interesting letter recently contributed by Professor Paley to the *Times* it is suggested that this was a sacred circle, such as Homer mentions in his description of the shield of Achilles, and that the Senate of Mycenæ held their meetings in this precinct. This suggestion throws light on the expression *ἱερὴ ἀγορὴ* in the Halicarnassian inscription relating to Lygdamis, published in my *History of Discoveries at Halicarnassus, &c.* Probably this 'sacred *agora*,' where an extraordinary assembly was held, was so called from being held in the precinct of some hero's tomb. We know from Pausanias that in some cases persons were buried in the middle of the *agora*, and that the Delphic oracle ordered the people of Megara to build their senate-house where they would find 'the greatest number of Councillors,' and that accordingly the people built their senate-house on the site where their heroes were buried.

The antiquities from Ialysos to which I have so frequently referred may now be seen in immediate juxtaposition with the class of pottery which I call the geometrical and the Asiatic. In order to accomplish this arrangement I have been obliged to displace a large and important collection of Greek vases. You will find that some familiar faces have been banished, because I have been obliged to take the Ialysos collection out of the closet, where it has remained for several years, and to make room for it in the public cases. It is to be wished that the responsible persons, whoever they may be, whose business it is to provide space for the collections in the British Museum would bear in mind that the want of space is a fatal hindrance to scientific demonstration. This Ialysian pottery, of which only a very small portion had been previously exhibited, can now be only made known by the suppression of other parts of the collection of vases, and by a complete dislocation of what I have been trying to arrange as an historical sequence."

W. WATKISS LLOYD, Esq.: "In addressing the Society of Antiquaries, one would desire to give, if possible, not crude conjectures, but results. I must say that Mr. Newton's speech this evening has sensibly advanced matters in this direction. He has brought forward into notice some links which tend to unite two ends of a chain which have hitherto been separated and to

lead us on very far. From the first announcement of these great discoveries my attention has been chiefly engaged by the question as to the relation between such exceedingly Archaic remains and the grand people in whose history we are all so much interested. I think that what we have heard to-night goes very far to show, that, whatever their rudeness, they were productions of a people who are to be ranged among the lineal ancestors of the historical Greeks. As to the epoch to which the remains belong, the first chance of guidance in forming an opinion rests upon the symbols found in the graves, and recognition of some distinct connection between them and hints in legendary history. These symbols, with the exception of the cow's head of silver, appear to be of the most natural and simple character. If we look to the flowers, the butterflies, and the cuttle-fish, the explanation which occurs as most obvious is, that they were mere symbols of the elements, that is, of earth, air, and water respectively. At first sight that seems all that is to be made out of them. We are turned therefore upon an independent inquiry as to the epoch to which we can possibly assign these tombs and their contents, and this leads us to scrutinise what accounts we have of the remoter epochs of the history of Mycenæ. Direct history disappoints us entirely, and, failing this, we are obliged to go back to tradition. Now, Dr. Schliemann has effectively taught us that we must look at the legends with a great deal more respect than has hitherto been customary with either Greek archaeologists or Greek historians. To our great comfort Dr. Schliemann has buried the solar myth, I hope for all time, and we may now be permitted to forget that it ever troubled the world, and assume that there was a history of wars in the Troad, which long remained in the minds of men whose ancestors waged them, and that this story, however transformed by poetry and by the errors which always creep into tradition, possessed a certain original and valuable backbone of truth.

The great monument which illustrates the connection of Greek history and Greek legend is the marvellous and immortal poetry of Homer. The Greece of which we here have notice, the Greece of Agamemnon and of the besiegers of Troy, is an Achæan Greece; and of this period therefore the most usual name is Achæan. That period of Achæan predominance stands between two others; between a remoter mythical and a later historical; between the Dorian period, during which Greece was moulded into its familiar historic form by the consequences of the invasion of the Dorians, and an anterior period for the blurred outlines of which we can only go back to legends. Now, the invasion of the Dorians produced as great a change in Achæan Greece as

the invasion of the Normans produced in Saxon England. But Homer keeps all reference to this revolution in the background; indeed, he suppresses it entirely, no doubt as out of keeping with his subject. This subject was connected with the legends of the earlier period, and when we go to his legends, and to the traditions which are copiously preserved in other quarters, there is a consensus of evidence that the Achæan dynasty of Agamemnon, or whatever family Agamemnon may represent, superseded a previous dynasty of ancient standing at Mycenæ. This dynasty the Dorian invasion was represented as restoring. Under the title of the return of the Heracleids, it is known as an expedition undertaken to reinstate in their legitimate inheritance a family that claimed descent from Hercules. Placing then, as I have said, more reliance upon legend than we previously have done, we may find some reason for connecting antiquities at Mycenæ with periods anterior to the age of Agamemnon, to entertain the question, in fact, whether they do not belong to the age when the dynasty of Mycenæ was the primæval Heracleid or Herculean dynasty. Frankly speaking, I am for my own part inclined to refer the antiquities discovered by Dr. Schliemann to a period before the Achæan, and to believe that what he has brought to light are the remains of *fortes* who *vixère ante Agamemnona*.

My general impression, which I have gathered from other considerations, has been very much confirmed by the symbols already alluded to. I had a conversation with Mr. Newton the other morning at the Museum, and he was kind enough to point out the close agreement of many of these objects from Mycenæ with others from Ialysos in Rhodes, including the recurrence of this curious symbol, the cuttle-fish. "What," he said, "are we to say to the cuttle-fish?" I could not make anything of it at the time; but, on thinking the matter over afterwards, I have come to a conclusion which may, perhaps, seem a little far-fetched, or, indeed, very far-fetched. I have, nevertheless, much confidence in my conclusion. I believe that in that cuttle-fish we have a primeval symbol, which was adopted for some reason or other in this Herculean period, which preceded the Achæan of Agamemnon. This inference is quite in harmony with its occurrence at Ialysos. All tradition connects the earliest colonisation of Ialysos with the reputed family of Hercules. That there was a connection between Lindos and Mycenæ in very early times is indeed beyond doubt, for Homer proves his cognisance of the tradition when he tells that Tlepolemus, a son of Hercules, led the people of Ialysos and Lindos to Troy. We may now go back to the cuttle-fish. I really am almost afraid I shall raise a smile or something more demonstrative. I turn to

books of natural history, and I believe the cuttle-fish is in reality the original symbol which was developed afterwards by poetry into the many-headed hydra, which Hercules was fabled to have killed with difficulty from the renewal of the heads as fast as severed. It is, in fact, the octopus, which reaches an extraordinary magnitude in the Greek seas. The Greeks call the octopus a polypus, and the naturalists of our own time have adopted that name for the little creature, of certain similarity in appearance, which inhabits stagnant ponds and pools like that of Lerna, and which is sometimes called hydra. You may divide this animal almost indefinitely, but only to multiply it. I confess to a conviction that the cuttle-fish symbol of Mycenæ was ultimately developed by some such analogy into the hydra of the hero of Mycenæ.

Upon the subject of the cow-headed goddess, as supposed to be represented in certain of the clay figures, the evidence is to me overwhelming against such a view, after comparison of the objects which Mr. Newton was kind enough to show me. But, nevertheless, while giving up this cow's head, there still remains the great fact of the silver head of a cow with golden horns, which Dr. Schliemann found in the tombs. I cannot renounce the inference that such an important object indicates distinctly that the tombs belong to a period when the Mycenæan legend of Io was a living portion of the religious associations of the people. We are familiar, in the Prometheus of Æschylus, with the introduction of Io on the stage as an early progenitor of the Mycenæan Hercules, relating the story of her transformation into a cow, and actually represented with cow's horns. The early tradition ran that she was a priestess of Juno, who was peculiarly the goddess of Mycenæ, and when turned into the form of a cow grazed in the sacred precincts of the temple, in the meadow pointed out to Pausanias. Unquestionably this mythus, grotesque as it now sounds, was once a part of the religious associations of the people and princes of Mycenæ, but originating in times anterior to Achæan. Here, accordingly, is another ground upon which I depend for attaching these monuments to that exceedingly early period, in comparison with which the age of Agamemnon, and still more that of Homer, was late and modern."

PERCY GARDNER, Esq.: "I speak as one who has had good opportunities of seeing the objects which Dr. Schliemann has discovered. The first observation I would offer is with regard to the introduction of certain types. I think we may very often go too far for an explanation. In the markets of Athens cuttle-fish are constantly exposed for food. No type therefore would

be more naturally and readily adopted. With regard to the cow the matter has been treated in too speculative a manner. I examined carefully the Museum at Mycenæ, which contains a great deal of pottery and terra-cotta objects, and if I had not known what Dr. Schliemann's theory was it would never have crossed my mind. I found very many figures of cows or oxen, but an equal number of images of horses and other animals. On the rings you find the heads of cows, but alternately you find what I believe to be the heads of lions. You find the head of the cow in silver and the head of the lion in gold. These are the symbols of sun and moon worship, and are to be found in Assyrian art and Greek art as far back as we can go. Sometimes the lion is seizing the ox, sometimes they are grouped together. These are the two favourite animals of antiquity.

I have a notion that perhaps some here may carry away a false impression of what Mr. Newton has said, and that they may think the resemblances he pointed out are characteristic of the whole find. The fact is they are resemblances which he discovered from study afterwards. The first thing which would strike any one is the entire novelty of the whole find. Resemblances appear on close investigation and comparison, but what first strikes one is the utter difference, especially in the gold ornaments. That these are earlier than 700 or 800 B.C. is fairly certain when we compare them with the Etruscan ornaments of 700 B.C. at Rome. You find at Mycenæ oriental figures on a few objects and gems which may have been imported, but gold work shows mostly the native design. The ornament seems to be almost local and national; it is not exactly like anything I know. The ornamentation of pottery may be partly parallel to that of Camiros, but the spirals are not quite like anything Greek or Assyrian, but rather like the metal-work.

With regard to the flowers and plants, they are treated in a conventional and decorative manner. With regard to the animals, it should be known that there are three or four animals treated as they were treated by later Greece. The cuttle-fish is like the later Greek cuttle-fish. The Mycenæ dolphin is very much like the later Greek dolphin.

There is also a resemblance in the poodle dog which occurs at Mycenæ in wood. It is most distinctly like the poodle which occurs on early Greek coins. There are one or two other animals which have the likeness of Greek animals. It is very important to notice this because it is a distinct link between Mycenæ and Greek art.

I am sorry to say that it is almost impossible to get any notion of the object of worship of the inhabitants of Mycenæ. I

am afraid future critics will not be able to confirm Dr. Schliemann's conjectures as to the Herè worship.

With regard to manners not much can be proved. The tombstones probably all derived their inspiration from the Babylonian and Assyrian cylinders from abroad, and not from the people themselves. The pottery would contain the ideas of the people themselves; here the drawing is exceedingly rude, and does not give one many data.

There is one point on which Dr. Schliemann's discoveries will be invaluable. It has been maintained that the descriptions of works of art in Homer were merely figments of the brain, corresponding to nothing that had been made. In future, that theory will fall to the ground, for we find that at a period which cannot be put later than Homer the Greeks were able to produce objects which no doubt Homer, viewing them with the eye of a poet, would have much admired."

WILLIAM SIMPSON, Esq. and Dr. MEYER also made some remarks on Mr. Newton's paper, and Dr. Schliemann offered explanations on one or two points which had been raised during the discussion.

The Earl of CARNARVON, V.P.: "I believe, under the circumstances, it is my duty, and a very pleasant duty, to propose to you that we should acknowledge the great services rendered to us this evening by the lecture rather than the paper which Mr. Newton has delivered.

I think it is impossible for any one in this room to have sat by and not to have been deeply interested by the remarks which fell from him. He has brought together the missing links in a long chain of archaeology, and stated the whole case so clearly and lucidly, that it would be impossible to go away without at all events carrying with us a very clear idea of his argument.

I may perhaps be forgiven if I remind the Society of two or three points which have mainly come out in this most interesting discussion. The first I think was as to the real meaning and object of that most interesting circle at the foot of the Akropolis, delineated on that map. We are told it was circular—that it was a sacred inclosure, an inclosure which may have witnessed the meeting of the Councillors in old times, and that it was surrounded by a wall of peculiar construction, which carries it back to very early date. That question is one of very great interest, and it is one which I understand Mr. Newton has undertaken to examine at much greater length.

The next question, as I understood, arose as to the possible combination of the tombs not within the circle of the tombs and

of the Treasuries. Whilst that point was being mooted, an illustration arose to my mind, which, whatever may be its value, I may perhaps be allowed to throw out to this Society. I remember that some three or four years ago, at the time of the Ashantee expedition, there was a curious combination of the tombs of the Ashantee dynasty and of the Royal Treasury, and, in fact, a very large part of the indemnity which was subsequently paid to this country consisted of gold ornaments, paid partly out of this Treasury, and partly from the tombs. To carry on this argument one step further, it is curious to observe the likeness there is between a great deal of the Ashantee ornamentation and of that discovered at Mycenæ, and which, as Mr. Newton has explained, bears Phœnician influence. I venture to throw it out as a matter worth consideration. It is conceivable that if we can venture to assume Phœnician influence in the Ashantee ornamentation as you can trace it in the pottery of Ialysos, it may have been the self-same working and making itself felt in two opposite directions, one across the sea, and the other across the land, to the west coast of Africa. I do not of course attempt to assert this as a theory, I only throw it out as a curious illustration, which arises in discussions of this kind.

Another point, and the really important one, was the date of these Mycenæan discoveries, and if I understood Mr. Newton's argument correctly it was virtually this, that there is a close resemblance at all events between the relics that have been disinterred at Mycenæ and the pottery which exists, and of which the history is more or less known, at Ialysos. Well, we know, and have reason to believe, as Mr. Newton has pointed out, that that pottery bears some strong marks of Phœnician influence, and we know that that carries it back to a very early date. What that date may be has been mooted on both sides of the table this evening, but the general opinion, as I understand it, is, that it goes back to a very early period, possibly to the time of Homer, whatever we suppose that date may be, and possibly even beyond the time of Homer, into still earlier periods of the world's history.

Mr. Newton, I must say, went through a chain of evidence that was to me extremely interesting when he proceeded to connect these relics with the pottery which is under his distinguished charge in the British Museum, and with which he is so familiar. Very important in that chain is the evidence of form. Mr. Newton pointed to that remarkable jug or vase with its two handles and spout, found in both classes. He pointed to the identity of design. There was the cup where the dolphins ran round the lower part and the birds were traced on the

upper part, whereas, in the other case, the position of the two was reversed. He pointed out also, as I understood, how the general character of the two classes seemed to correspond; how there were two forms of treatment, so to speak, one, the geometrical, the severe, the more regular; the other, as it was designated, the more flowing and lawless kind of treatment. And he pointed out that this kind of pottery has been found at Mycenæ, and that that same class of pottery is found in Ialysos, whereas the more geometrical kind is to be found in other parts of Rhodes. Then he traced a most remarkable point of resemblance, and all the more remarkable because it was so minute, because, whereas in Camiros you find a considerable amount of glass workmanship, in Ialysos you find nothing but a scanty proportion of opaque glass pots, corresponding very much to those found in Mycenæ. Besides this, of course, we have the fact that we have got amber and crystal and ivory, all found in Ialysos and equally found in Mycenæ. We are, in fact, led to the correspondence alike by the presence of certain objects, and by the absence of certain objects. That is, in a very few words, and very imperfectly stated, a summary of the line of evidence which Mr. Newton has presented to us this evening.

But the discussion this evening is an illustration, I think, of the value which such a Society as this can render to such a question. We have subjected the discoveries at Mycenæ to one form of close comparison; and we may apply the same test to other modes. We may find other places by the light of which we may compare, and consequently test, these Mycenæan discoveries. That I trust will be done, and if we can, by so comparing them, come to an identical conclusion in some three or four cases, I need not point out how enormously the force of the argument is thus strengthened. Every year that goes by fresh discoveries of this nature come to light, and each fresh discovery renders most important service to archæology.

Mr. Newton has discharged a Parthian shot over his shoulder at the close of his paper. He reminds us how impossible it is to do justice to such a subject as this without adequate space in a great public institution like the British Museum. He reminded us also that there were responsible persons. I would say that those who are now responsible will, I am quite sure, pay the greatest attention to anything that falls from the lips of so distinguished and so worthy a representative of archæological science as Mr. Newton. For my own part I agree with him. The space at command at the British Museum is such that in order to illustrate this subject thoroughly he has displaced other antiquities. I look upon that as a real national discredit. Archæology

resolves itself very much in these days to this, not only that you should have the most learned students and the most able correspondents, but you should have to hand the largest collection of books, specimens, and materials on which you can rely. No observation which Mr. Newton has made on this subject will, I hope, fall idly. I wish my Right Hon. friend the Chancellor of the Exchequer were present to-night: with his classical taste he would be sure to appreciate the discussion and these last questions to which I have referred, and in which, as special guardian of the public purse, he has a special interest."

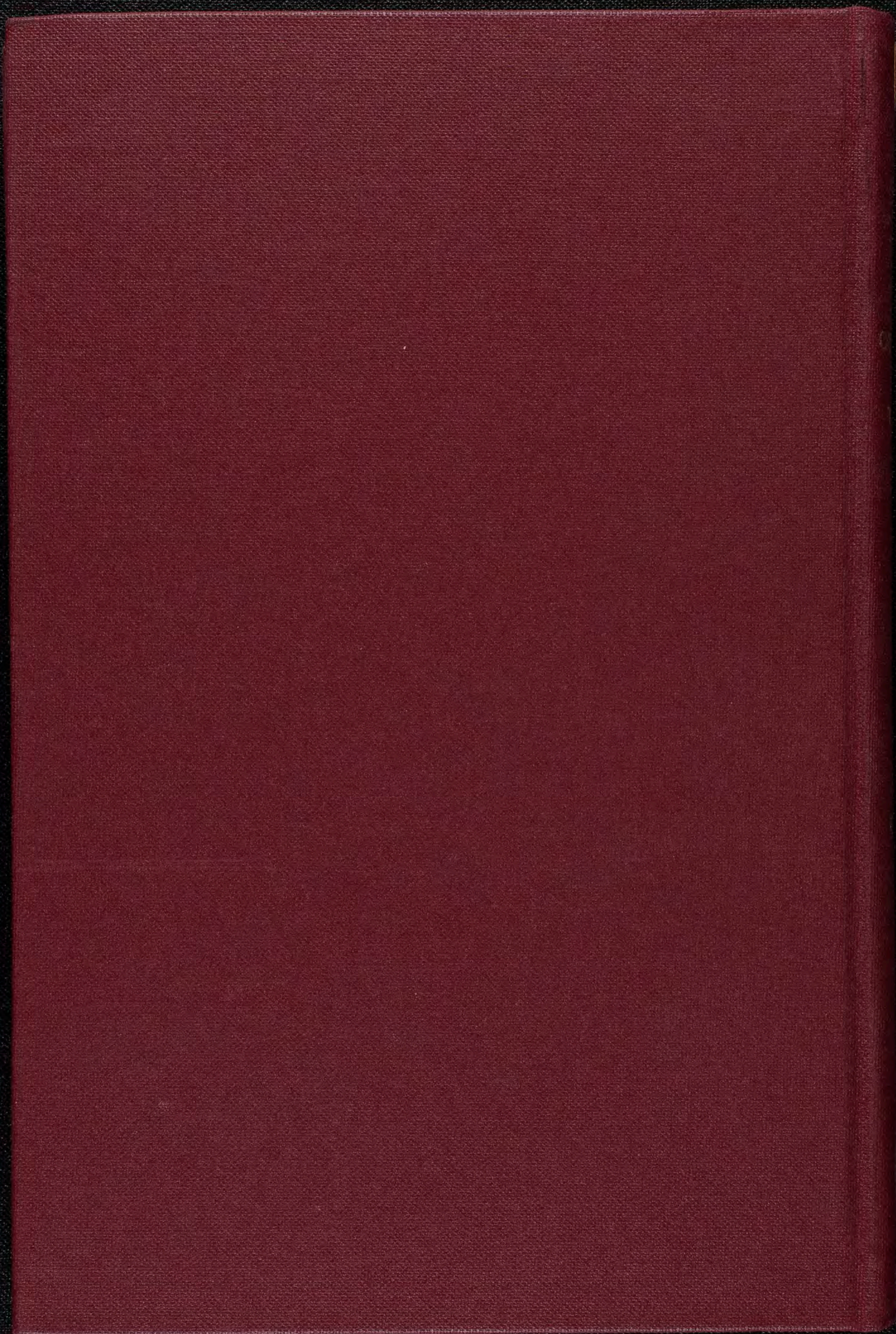
A Special Vote of Thanks was then passed to Mr. Newton for his Communication.

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Dr. P.

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