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Cyprus. Mycenae and Hissarlik.

~~The~~ Two Eastern questions occupy the attention of Europe at the present time, one relating to the present and it is to be feared greatly to the future, the other has reference to the past, and to the bridging over of that little known protohistoric period which connects the civilization of the far East, that is Egypt and Assyria with the culture of ancient Greece to which we western Europeans are so much indebted. ~~Very different minds~~ different conditions of thought are engaged in the study of these two questions yet both are connected. for the present crisis in the East represents the returning current of that same stream of culture which was flowing westward towards the dawn of our Era. What Egypt and Assyria lent to Greece she passed on to Etruria & Rome & the Romans carried to the shores of the atlantic. there developing and fructifying it has passed back Eastward in a return wave reviving the ancient monarchies in its path. Rome has regained its ancient landmarks. Germany has consolidated. Austria has pushed and is still pushing ~~in~~ Eastward. Greece is proclaiming the revival of its ancient nationality and this will be doubtless followed in times to come by the resuscitation of Egypt & Palestine. The Turk [illegible] the last wave of the western

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the revival of its ancient nationality and this
will be doubtless followed in times to come by
the resuscitation of Egypt & Palestine. The Turk
representing the last wave of the western
flow. is met & swamped by the returning ebb.

The time has been well chosen by our
archaeologists for an examination into the

sites of those ancient cities ~~[illegible]~~ whose history corresponds most closely to the period on which we are now entering. and to us English the parallel between the two eras has special interest.

At a time when our fleets are massing in these seas in order to keep open our communication with the East ~~[illegible]~~ we are reminded that it by means of a seafaring people that the civilization was spread over ~~of~~ this region ~~was bridged over~~ in ~~[illegible]~~ ancient times. The comparison between ourselves and the Phoenicians has been often drawn like causes produce like results. for the same reason that they peopled the shores & islands of the Mediterranean with their colonies we have caused them to be studded with our military posts. What the Phoenicians did for the flow of civilization in days of ~~[illegible]~~ old we, if we fulfil our functions rightly, shall do for its returning ebb at the present time. other European nations are concerned in continental movements but like the Phoenicians our path is by the sea. Syria cyprus crete & Athens was the line the traversed & this is the line which sooner or later we appear destined to occupy in the struggle to come.

It is not well to carry a simile too far. but one other parallel as a natural outcome of the instincts of the two ~~[illegible]~~ peoples may be

these seas in order to keep open our communication with the East ~~[illegible]~~ we are reminded that it by means of a seafaring people that the civilization read ~~[illegible]~~ of this region ~~was bridged over~~ in ~~[illegible]~~ ancient times. The comparison between ourselves and the Phoenicians has been often drawn like causes produce like results. For the same reason that they peopled the shores & islands of the Mediterranean with their colonies we have caused them to be studded with our military posts. What the Phoenicians did for the flow of civilization in days of ~~[illegible]~~ old we, if we fulfil our functions rightly, shall do for its returning ebb at the present time. Other European nations are concerned in continental movements but like the Phoenicians our path is by the sea. Syria cyprus crete & Athens was the line the traversed & this is the line which sooner or later we appear destined to occupy in the struggle to come.

It is not well to carry a simile too far. but one other parallel as a natural outcome of the instincts of the two ~~[illegible]~~ people may be fairly drawn. It is said that ~~[illegible]~~ in Art we have no style of our own, neither had they. devoted to navigation and commerce their art instead of being indigenous was ~~borrowed~~ borrowed

from the nations with whom they traded
this is well shewn in the collection of antiquities
from Cyprus ~~to~~ for the knowledge of which we
are indebted to General de Cesnola the
American Consul in that Island. Three
distinct styles of art are ~~[illegible]~~ recognised
in the Cyprian pottery. sculptures & glyptic
representations the assyrian the Egyptian
& the Greek. In the temple of Golgoi the
objects belonging to these styles were found
separately placed. the Egyptian by themselves
the assyrian in like manner and the
Greek & Roman also together shewing in
the opinion of the author that they were
collected at different epochs spreading over
a long series of years. ~~this~~ on the other
hand. a considerable number of the objects
figured in General Cesnola's book work distinctly
include both ~~styles~~ the assyrian & Egyptian
styles. for example in the patera from
Curium figured in page ~~#~~ 319 the centre figure
represents a winged warrior probably a king
fighting with a Lion which is in true
assyrian style. Just the outer circle of the
same vessel is ornamented with figures
that are in purely Egyptian. Probably
between the 8th & 10 Centuries B.C. both
styles may have prevailed at different times
but it is evident that a period arose in their

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both styles were united & closely imitated & this constitutes
the chief characteristics of Cyprian art.

Very different in this respect are some of the

objects discovered by Dr. Schliemann in the Royal
tombs at Mycenae. Much the rude & barbarous
more so indeed than the majority of the Cyprian
antiquities. ~~they~~ are nevertheless more ~~not~~ realistic. especially
the ~~[illegible]~~ Bulls head the Bas reliefs & some of
the gold ornaments. In these we perceive
an absence of that servile imitation of Earlier
styles which characterises Cyprian art and
altho' falling far short of Hellenic greatness
there is ~~[illegible]~~ a freedom from conventional
which left the artist at liberty to turn to
Nature as his instructor. The concentric circle
of the Cypriote ornamentation is here replaced
by a system of coil ornaments which resembles
those in use in ~~the~~ during the bronze age of Earlier
Rather than any thing to be found in the
East. ~~[illegible]~~ Notwithstanding this however
the connection with Cyprus is apparent
in ~~many~~ many of the ~~[illegible]~~ forms. The rude terra-cotta
figures of animals correspond very closely
to those found in Cyprus as well as ~~those~~ and the long nosed
warriors represented on the fragment of
a painted vase found in the Cyclopean
house at Mycenae might claim family
relationship with the lady figured on the
Cyprian vase in fig 394 of General Cesnola's
work But ~~[illegible]~~ perhaps the objects
which most clearly attest the connection
between the two plains are the golden
~~[illegible]~~ heads of

and thus we may perhaps recognise the aid of a little imagination the seeds of those qualities which rendered Greek art so favour in the blood this followed.

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work. But ~~[illegible]~~ perhaps the objects
which most clearly attest the connection
between the two plains are the golden
diadems found on the heads of
bodies in the tombs. These consist of
possible oval plates of gold. Sometimes
highly ornamental and having at the

points small holes by which they were fastened round the head with a wire. The position of the graves in which these deadlines were found in Idalium in Cyprus prove distinctly that they were more recent than graves of the Phoenician period which were ~~found~~ lying beneath them. Similar forms of golden deadlines from Konyunjik are in the British museum. The golden deadlines found at Idalium ~~in Cyprus~~ are shown of their ~~[illegible]~~ associations remains to belong to a more advanced period of art than the larger & more ~~[illegible]~~ massive ones discovered in the Royal tombs ~~at [illegible]~~ in the Agora at Mycenae. ~~and are~~ the former being probably of the Greco Roman age. Nevertheless the identity of the forms ought not to escape attention in considering the relations antiquity of the finds. The mine in Dr Schliemann truly remarks page 189 in very extensive use in early times & an investigation into the origin of these peculiar brow ~~[illegible]~~ ornaments with without doubt have an important bearing on the period of the interments with which

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arts without doubt have an important bearing
on the period of the interments with which
they are ~~found~~ associated. It is to be
regretted that Gurrel Lesioka altho he
mentions the finding of these diadems in
page 75 of his work gives no illustration of them but
a number of them were sold at Sotheby's

some fine ago and the remarks here made are based upon observations made at the time of the sale.

Turning now to Hissarlik our attention is naturally drawn in the first instance to the so called owl faced vases which form so large a proportion of the antiquities discovered by Dr. Schliemann in this place.

No subject has been ~~#~~ more frequently applied to the ornamentation of funerial and other vases than the representation of a human face. As examples of which we may call to mind the rude jars representing Besa or Typhon in the Egyptian department of the British museum or our own Bellarmin jugs of the 16th Cent.. Such representations are usually at first realistic but in process of time the forms suffer degradation in the hands of inexpert or hasty workmen. The transition of form observable in British coins ~~on~~ appears a well known example of gradual changes produced by imperfect copies & similar degradation is often seen in the tribal & other ornaments ~~of savages~~ of modern savages. On the pottery found in the Peruvian graves ~~the representation of~~ a human face is of frequent occurrence. Some of these ~~figures~~ figures of face are equal to the best productions of Cyprus &c

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~~representation of~~ a human face is of
frequent occurrence. Some of these ~~[illegible]~~ figures of face
are equal to the best productions of Cyprus
or Mycenae. Whilst in others the features
are so much dwarfed & distorted that
little more than a line for the eyebrows
and another for the nose remains to
denote the intention of the potter, the

other features have entirely disappeared in those examples in which nothing more than a rude symbolism has been aimed at. An examination of the large collection of vases from Hissarlie now exhibited by Dr. Schliemann at South Kensington is sufficient to show at a glance that this has been the true history of the "γλαυκῶπις" or owl faced goddess Minerva. In some of these vases all the features of the human face are present in others they disappear or become conventionalized the mouth is no longer represented & the nose shrinks into a beak like projection beneath the eyebrows. Yet if the form is looked at carefully it will be seen that it is still a nose and in no case has it been the intention of the potter to represent a beak. The eye of an owl is surrounded by a complete disc of feathers but in no single instance has the lower and inner side of such a disc been represented on these vases in the most conventionalized examples the line which sweeps round the upper & outer portion of the eye is still seen to be an eyebrow. In many cases the [illegible] the mouth has

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the long upright projections on the sides of the vases which when associated with the symbolic features above spoken of have been said to represent the wings of the owl. can be shewn by a selected series to be nothing more than the handles of the pots developed & adapted to use in another form. other handles have been dwarfed. so as to dwindle into a mere reminiscence ~~shown~~ marked by slightly raised lines on the sides of the vessel. Similar developments of handles may be seen in the specimens of terra cotta lamps exhibited by the Palestine exploration committee at South Kensington. Then again the small flat stone objects. figured on page 36 of Dr. Schliemann's work & supposed by him to be Athena idols are clearly nothing more than symbolic vases, the lines ~~figure of~~ denoting a face on these stone objects represent the face on the vases, the head neck & body of the vase. and the horizontal lines marking the separation between the lid & body of the vase are all shewn on these ~~[illegible]~~ miniature models which correspond to the stone models of vases ~~[illegible]~~ which at a later period replaced the ~~[illegible]~~ vases those previously employed in Egyptian ~~[illegible]~~ tombs. and it was no doubt by means of some such symbolism that these model vases at Hissarlie came to be introduced. covers

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by means of some such symbolism that these model vases at
Hissarlik came to be introduced. covers
the peculiar crown shaped ~~lids~~ found by Dr. Schliemann
at Hissarlik and figured at page 25. are of
great interest and serve by their form to
fix the position of the Hissarlik antiquities
in point of sequence. These crown like lids

are survivals of the neck & handles
of earlier forms of vase whose history is to
be ~~found~~ traced in other parts of the Levant.
The form of vase with two handles
of which a good example is represented
on page 102 of General Cesnola's work.
appears to have given rise to a ~~form~~ shape
with a closed or dummy neck in which
the form of the neck & handles are
retained. but real opening is in a
funnel shaped ~~[illegible]~~ mouth adjoining the
dummy neck. Dr. Schlumi found. Specimens
of these allow vases in the tumulus at Spata and
also at Mycenae ~~as an specimen~~ illustration of which Collar
is given at page 64. of his work on Mycenae they are also common
in Rhodes of which the British Museum
contains several specimens from Ialysus
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of this form. in which the neck has
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substituted in some cases for the double
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occupies the position previously occupied by
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[illegible] the lowest stratum

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the history this shape has correctly stated me.

the belonging no doubt to a people in a barbarous condition of culture. The so called crest of the helmet of Athena p 283 (Hissarlik) is a further degradation of the crown shaped tops & represents the dwarfed survival of one of the handles. The connecting links here represented by two specimens in the collection at South Kensington. Since the vestiges of all three handles are shewn in their proper places & these were subsequently replaced by one transferred for convenience sake from the position formerly occupied by the three to the centre of the lid.

In short the history of every form may be traced by connecting links in the specimens exhibited at South Kensington. The whole collection forms a continuous sequence. Which by judicious arrangement of connected forms is capable of demonstration & it is to be hoped that some such arrangement may be adopted before this interesting collection leaves the place. To apply the term "Darwinism" to such a sequence is no more figure of speech. It expresses the simple truth as fully in its relation to savage art and ornament as to the forms of nature. Conservation & acquired habits on the one hand. Love of variety. Carelessness & imperfect copying on the other combine to produce those slow & gradual changes which are characteristic of all barbarous art.

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whatever difference of opinion may exist
upon some of Dr. Schliemann's deductions no
reasonable archaeologist will be found to
contest the extraordinary merit of his discoveries.
We are glad to hear that Dr. Schliemann
is about to resume his excavations at
Hissarlik. To the deep research &
disinterested enthusiasm due to his
already placed him in the front rank
of explorers will now be added an
large amount of archaeological knowledge.
That has been acquired since his first
excavations were carried in at that
place & it may well be hoped that his
future discoveries will exceed them all
in interest & importance.