

WHAT DR. SCHLIEMANN FOUND AT TIRYNS.

BY KARL BLIND.



LL through the Middle Ages, and down to recent times, there were few stories which so fascinated the imagination of men, not only in the learned world, but among vast popular classes, as the "Tale of Troy," recorded in Homer, Virgil,* and other classic poets and writers. In course of time, however, the overthrow of the fated city by a great siege and conflagration at the hands of a host of Greeks was by many looked upon as a mere idle tale. With a perseverance truly heroic, Dr. Schliemann boldly set his face against these doubts, and finally succeeded in unearthing the blackened remnants of "Sacred Ilios" on the hill of Hissarlik, in Asia Minor. There is scarcely anybody now, worthy of the name of scholar, who does not heartily and thankfully acknowledge the convincing result of his laborious researches. True, the epics of Hellenic and Roman bards, in which the beleaguering and the fall of Troy are sung, may be—nay, certainly are—poetical amplifications of a once great historical fact. But the fact itself speaks henceforth, with mute, yet not the less striking, eloquence from the charred ruins of the Burnt City.

Unmindful of the petty scepticism of men who cannot be made to understand that questions like these are not to be treated simply out of book-lore, the successful discoverer of Troy, of the hero-graves of Mycenê in the Peloponnese, and of other remarkable remnants of antiquity, has recently laid bare the vast prehistoric palace of Tiryns. It is situated close by Mycenê, near the Bay of Nauplia, in Southern Greece, on the soil of ancient Argolis. Colossal, so-called cyclopean, walls surround it—walls, the erection of which dates back to such dim antiquity that the earliest Greeks spoke of it with awe, and in semi-fabulous accounts. Seven giants from Lycia, in Asia Minor—they said—had raised those enormous walls. The story of Hercules, or Heracles, the god of Strength, was also in their myths connected with Tiryns. It was alleged to have been his birth-place, and near it he was thought to have performed his famous Twelve Labours.

According to the tradition of the Greeks, the founders, not only of Troy, but also of Mycenê and of Tiryns, belonged to the vast Thracian stock, which once surrounded the Hellenic nation in the north, in the east, and partly even in the south. Those Thracians were a highly martial, musical, and in many ways much-gifted people. Though fond of the cup, they produced a great number of learned men and philosophers. From olden times the tall, even gigantic, fair-haired, blue-eyed Thracians—the noblest tribe among

whom were the Getes—have been held to be a portion of the Gothic or Germanic race.† Fuller investigation of their history, their physical attributes, their creed, and their language, indeed scarcely leaves any room for doubt upon that point. This is a subject I have amply discussed elsewhere.

Be it enough, therefore, to say that there is a concordance now, among not a few learned authorities of the first rank, to the effect that the immigrants into Asia Minor who built Troy; that the followers of Pelops who gave the Peloponnese its name; and that the so-called giants from Lycia, in Asia Minor, who raised the walls of Tiryns, were, as Thracians, of Getic, Gothic, Germanic kinship‡—hence blood relations of the Germans, the Scandinavians, the English, and the Lowland Scotch.

II.

In this connection, the discovery of the extensive palace or castle of Tiryns, by Dr. Schliemann, has a special interest even for this country. Through the darkness of ages we descry there a "barbarian," Teutonic, conqueror-people, akin to our own race, which in prehistoric times forced its way into Southern Greece, establishing itself by mighty strongholds; maintaining its power for awhile in an independent manner; and then gradually succumbing before the arms and the absorbing influence of the Hellenes. This is the story of Tiryns. Its very name, as I have shown elsewhere, may have contact with the Germanic god of Strength and War, the Norse Tir, or Tyr, the Anglo-Saxon Tiu, after whom "Tuesday" is called.

Taking these circumstances into account, the interest awakened in Dr. Schliemann's forthcoming work is of an extraordinary kind in more than one sense. His diggings on the European side of the Dardanelles have brought to light the important fact that the prehistoric pottery found in barrows on the so-called Thracian peninsula near Gallipoli, is identical with that which he had found in the oldest settlements of Troy. This points to a common origin of the people settled on the two sides of the Straits. That people, we know from classic testimony, was of Thracian origin; therefore, in the interpretation before mentioned, of Teutonic affinity.

Again, the excavations at Tiryns, once the stronghold of barbarians in the Peloponnese, have shown—as Dr. Schliemann, from the ground-plans drawn up by his architect, Dr. Dörpfeld, states—that the main buildings there must have been absolutely like those at Troy. In this manner, the chain of Thracian connection is extended all round, even as regards the similarity of the arrangement of dwelling-places among the prehistoric invaders of Asia Minor and Southern Greece.

† Jornandes: "The Getes whom before we have proved to be Goths" (*quos Getas jam superiori loco Gothos esse probavimus*).

‡ Comp. Rawlinson's "Herodotus," i. 639; iii. 213.

* The Editor is responsible for the orthography of this and other proper names given in the paper.

We may say even now, whilst looking forward to Dr. Schliemann's new book, that his matchless discovery at Tiryns, and the plan he has had drawn up of its structural remains, will for ever be a marking-stone in the history of the development of art. By his successful hand we are suddenly transported to the heroic age of Greece. We behold the fortified stronghold of a race whose earliest leaders came as foreign conquerors into the land. And that prehistoric castle, we learn, contains wall paintings dating from a hoary antiquity, highly attractive for the students of archæology, who often deplore that scarcely anything is left of Hellenic paintings, even of the late classic epoch. These things will form a great feature of the coming book.

As the excavations were going on, Dr. Schliemann was good enough to send me, now and then, some information as to the results already achieved. "The palace"—he wrote from Tiryns—"consists of two court-yards, round which the several rooms are grouped, and of which the larger one probably belongs to the dwelling-place of the men, the lesser one to that of the ladies of the King's Court. Between the rooms, or halls, there is a number of larger and smaller corridors. The lower part of the walls, formed of great stones and of clay, is well preserved. The upper part consisted of rudely-shaped bricks. Even the floor, composed of a kind of clay mosaic, shows in many places remnants of rich colouring. The pottery found in the palace completely agrees in character with that which was discovered at Mycenæ. But here (at Tiryns) every trace of black or red glazed Hellenic pottery is wanting, which at Mycenæ, by means of an inscription engraved on a potsherd discovered there, can with certainty be attributed to the sixth century B.C., and which most probably dates back to the ninth. The pottery belonging to the earliest settlers at Tiryns is monochromous, of a shining black, yellow, or red colour, like the one at Troy."

When Dr. Schliemann digs, he truly digs deep. The vast palace he discovered at Tiryns is supposed

to have been built, in its oldest parts, in the thirteenth, perhaps the fourteenth, century before our era. It must have been destroyed about the period of the Trojan war. It lay in ruins, and belonged to a strange antiquity, already at the time in which Homer is assumed to have sung, or in which, as we may rather say, the early heroic ballads of Greece were perhaps shaped into epic form.

Yet, even below this palace of hoary antiquity, Dr. Schliemann has made further discoveries. He writes:

"Even before the erection of the palace, and of the great walls, settlers have dwelt on the rock of Tiryns. In digging deeper down, on the middle acropolis, we struck, about five meters below the floor of the upper castle, a chamber whose walls consist of quarry-stones and clay, and whose floor was made of clay-plaster. The inner part of the room was filled with charcoal and red-brick rubbish, in which was embedded much handmade pottery, very similar, in technical make and form, to the monochromous vases discovered in the two oldest settlements of Troy; for we found the same lustrous black, yellow, red, and brown clay, and the same vertically perforated excrescences on both sides of the vases. Here and there were also discovered, in those remnants of the first settlement, vases with plain coloured stripes, and with rims mostly ill-defined. Very remark-

able are the vases of a dead black colour with white stripes, and the green vases with black ones."

So there was a prehistoric settlement even below this most antique palace which had perished in the flames—succumbing to the same fate as "Troy, the Phrygian [Thracian] castle"! And the charred remnants of this earliest homestead at Tiryns, in the Peloponnese, again completely coincide with the finds in the two oldest Trojan settlements on the hill of Hissarlik. Are we, then, not entitled to conclude that this oldest homestead also was founded by the same Phrygo-Thracian people whose prehistoric howes, or grave-mounds, the ancient Greeks already pointed out with a degree of awe?



A THRACIAN WARRIOR.

III.

The flat rock of Tiryns where Dr. Schliemann made those highly important discoveries, is, according to a former statement of his, 900 feet long, from 200 to 250 feet broad, and from 30 to 50 feet high. It extends in a straight line from north to south, and its margin is lined by a so-called Cyclopean circuit wall, which is from 25 to 50 feet thick, and in a pretty good state of preservation; but it is not always massive, being traversed by interior passages or galleries with ogival vaults. One of these galleries, which is 90 feet long, and 7 feet 10 inches broad and high, has in its outer wall six gate-like recesses or window openings which reach down to the bottom. These niches were probably intended for archers, whilst the galleries themselves must have served for covered communications, leading to armouries, guard-chambers, or towers. One of the galleries seems to have served as a sally-port, and was probably concealed in some way or other.

On the eastern side is the only gate, which is 15 feet broad. It is approached by a ramp, 20 feet wide, which is supported by a wall of Cyclopean masonry. The right flank of the gate is defended by a tower 43 feet high and 33 feet broad, which may have procured for the Tirynthians the credit, attributed to them in Greek antiquity, of having been the first to build towers. Such is the description given by Dr. Schliemann after his earlier excavation at Tiryns.

A Viennese archæologist, Dr. Moritz Hoernes, who, after the discovery of the prehistoric palace, went to Tiryns with a letter of introduction to Dr. Schliemann, makes a number of interesting statements on the architecture of this stronghold and the traces of its destruction, as well as on its wonderful remnants. He says that, near the gate, "the circumvallation still overtops the castle, and that there, in the narrowness of the

gloomy gateway, the eye is impressed with twofold weight by the masses of stone heaped up on all sides. At this place the onlooker gets a truly overpowering sensation of the whole prehistoric settlement. A feeling is created that we are here on the threshold of an architectural development which forms a transition to the Lion Gate of Mycenæ, so that the latter archaic work, though it gives rise to such wonderment, already appears to be something more recent and more refined."

At the door and window openings of the Tirynthian Castle, Dr. Hoernes found the stone had been burnt into a chalky, the clay into a bricky, mass. Otherwise the ruins are in a good condition. In the great fire which raged over it—no doubt after a siege, as at Troy—all the numerous wooden door and roof columns, and the roof itself, disappeared; but the places of the columns are still discernible by slight circular elevations of the floor.

Near the door-sills of each room—Dr. Hoernes continues—the bases of two columns, as well as the faucet-holes of the folding-doors, are still to be observed; both columns and doors having been of wood. In a large ante-room there is a square structure to which steps lead up from the door. Dr. Schliemann holds it to be an altar of the house-protecting deity (Zeus Herceios), in accordance with the custom mentioned in Homer. A great many rooms, divided by intervening walls, evidently formed at first a single hall—a throne-room, as the phrase would be now. In the centre of this splendid room there is a large circular cut in the floor, with four bases of columns placed in a square. Dr. Hoernes considers it a mysterious contrivance. But may it not have been a seat for a king, or a receptacle for house-gods?

(To be concluded.)

THE GATHERER.*

A New Drawing-Square.

At the Building Exhibition, Floral Hall, Covent Garden, a new drawing-square was exhibited, which



we illustrate herewith. It consists of a double T or H square with two grooves in the blade, and the extra

head capable of being clamped to it so as to fix the square firmly to the drawing-board. A "protractor," P, for laying down angles, slides along the grooves of the blade by means of projecting feet on its under side. The rule, R, for drawing the inclined lines, has a double bevelled edge, and is fitted with a pointer, which indicates on the arc of the protractor the angle to be measured off. The new square thus enables the draughtsman to divide angles as well as draw polygons.

Silicine Glass Painting.

An inexpensive substitute for stained glass has recently been introduced. It consists in painting the glass with a peculiar kind of paint, termed "silicine," which, being transparent, gives to plain glass the appearance of being stained. It requires no burning in, or special treatment, and may also be used for painting lamps, screens, or magic-lantern slides.

* Correspondents are requested, when applying to the Editor for the names and addresses of the persons from whom further particulars respecting the articles in the GATHERER may be obtained, to forward a stamped and addressed envelope for reply. The Editor, however, cannot in any case guarantee absolute certainty of information.

rapidly-forming prominences that one would expect to see, and really *does* see, evidences of the metals composing the lower portion of the envelope that abstracts part of the sun's light, and leaves dark gaps and lines in the solar spectrum.

Apart from the evidence afforded by Fraunhofer's lines of the existence of a layer of metallic vapours, comparatively cooler than the sun itself, and supported by our actual knowledge of a layer of hydrogen, with a few of the light metals occasionally intermingled with it, we have further evidence gleaned during eclipses of the sun, but somewhat lacking at present in photographic confirmation. When eclipse observers have had their spectroscopes pointed to the vanishing sun, some of them have noticed, just before totality, that a number of bright lines have suddenly appeared, and just as suddenly disappeared. Their appearance has been almost momentary, and no one has therefore been able to ascertain how far they coincide with the dark lines of Fraunhofer. But there can be no doubting the correctness of the observation, so far as

it has as yet been carried, that as the sun is about to disappear behind the moon, glowing gases make their presence known by showing a bright-line spectrum, just as a sodium flame does when there is no brighter light behind it.

Of the metals discovered in the sun, the most important are sodium, magnesium, barium, calcium, zinc, copper, aluminium, nickel, chromium, and iron. Many of the rarer and less-known metals would also appear to be there in some abundance, judging by the facility with which their presence may be detected. Although heavier metals such as platinum and gold have not been seen, it by no means follows that they are absent. Their weight would prevent them being easily found by the spectroscope; but it is not outside the bounds of probability that at a future date some enterprising company-mongers may take advantage of scientific discovery, and the gullibility of a small portion of the British public, to offer for sale shares in some imaginary scheme for bringing gold from the sun!

C. RAY WOODS.

DR. SCHLIEMANN'S DISCOVERIES AT TIRYNS.

BY KARL BLIND.—SECOND PAPER.

I.



IN Dr. Schliemann's opinion, the palace, with its chief rooms, belongs to the same epoch as the outer huge walls. Indeed, the pottery found in the palace is surprisingly like the terra-cotta vases found in the hero-graves at Mycenæ.*

When we are in the presence of such antiquity, the details of that prehistoric stronghold become doubly attractive. There are, for instance, the traces of a bath-room. There is a gutter cut out in the stone for the off-flow of the water, and its continuation as an underground channel is plainly discernible in several rooms. A large fragment of a bathing-tub of terra-cotta, ornamented with spirals, lay among the ruins.

The richness of the inner decoration of the palace is apparent from the many pieces of sculptured ornaments Dr. Schliemann discovered in the acropolis. There is a frieze of alabaster resembling a Doric triglyph (or three-grooved tablet) frieze. It is very curiously ornamented with hundreds of little pieces of blue glass: partly square, partly round. Most remarkable, too, are the wall-paintings, so far as they are preserved. They are still fresh; of strikingly bright and gay tints. Among them occurs the whole pattern of the splendidly sculptured ceiling of the Treasury Chamber at Orchomenos. One of the wall-paintings represents a bull in stormy course of running. On

its back a small, nude, male figure is to be seen, agitating itself in curious fashion, as if engaged in some acrobatic performance. The proportions of the bull are faultily rendered; the details given with naturalistic fidelity. The movement of the human figure is most exaggerated, almost as if it were on the wing. The background is dark red; the bull yellow; the man white in colour. Such is the description given by Dr. Hoernes. The head of the bull (Dr. Schliemann says) with its long horns, visibly brings to recollection the silver head with golden horns which he had found in the fourth grave at Mycenæ.

Seeing how exceedingly rare any mural paintings of Greece are, these archaic pictures are of incalculable value. On this point, Dr. Schliemann remarked at the recent Anthropological Congress at Breslau:—

"Apart from the wall-paintings in the Etruscan tombs and some small remains discovered at Rome, of which some may reach to the time of the elder Livia, the wall-paintings of Herculaneum and Pompeii were hitherto the oldest we had, whilst now we possess a large number of splendid, highly interesting wall-paintings dating back to the second millennium B.C.—nay, to the legendary heroic age of misty antiquity."

There is a fragment of a painting representing a car-driver; the carriage-basket is still recognisable. "The ornamentation of his dress," according to Dr. Schliemann, "is remarkably like that on a Bithynian vase, on which five warriors are seen going forth on a military expedition, followed by a priestess who raises her hands, after the ancient custom, to implore the protection of the gods." I may observe here, incidentally, that the Bithynians also belonged to the

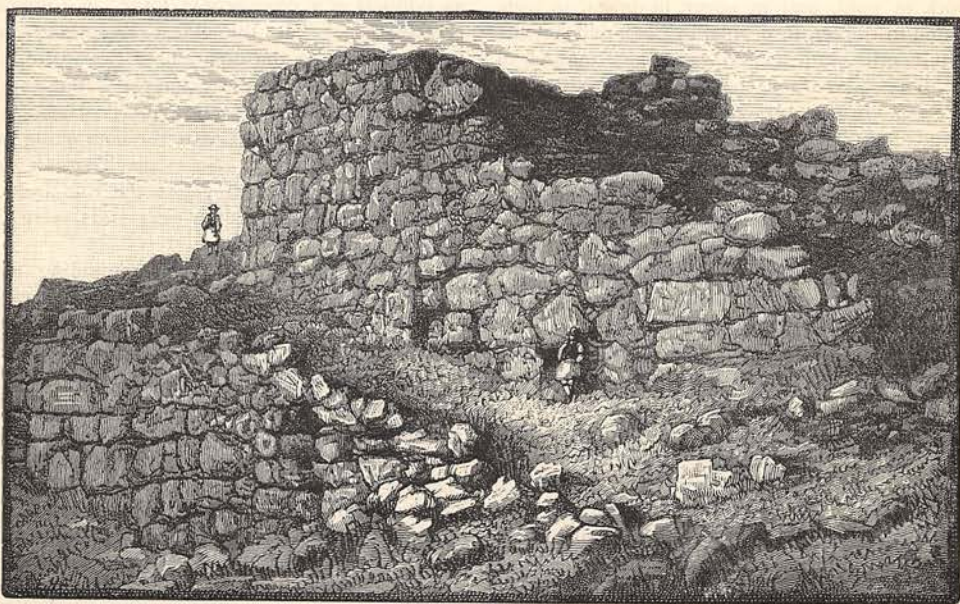
* The Editor is responsible for the orthography of this and other proper names in the paper.

Thracian stock.* The faces of the men are so badly drawn that they resemble more a bird's head than that of a human being. Not less crude is the drawing of the horses. The aversion of the prehistoric artist to vacant space has induced him to fill up the horse's body with signs which are strangely like letters; but letters they certainly are not.

There is also the representation of a military expedition: two men followed by steeds. Here, again, the heads of the heroes are bird-like, and their necks craning like those of giraffes. What looks like a tail at the back of these warriors, is only a garment tied together behind. The feet are quite pointed. Very

a woman with two horns—even as Juno's counterpart, Io, the Egyptian Isis, and Astarte, were represented.

At the foot of the castle-rock, Dr. Schliemann came, in his excavations, upon Cyclopean house-walls. Here there must once have been the dwelling-places of a rural population, "seeking shelter under the castle," in the words of Dr. Hoernes, "like a flock near the herdsman." Besides these discoveries of prehistoric remnants, Dr. Schliemann found the ruins of a Christian Church from Byzantine times—probably from the sixth century. Within and without it, many graves have been opened, the contents of which promise important results for ethnology; skulls and



THE ACROPOLIS AT TIRYNS. (By permission of Mr. Murray.)

characteristic are the spears and shields. There is the representation of a dog, with a very large eye, and with feet more like hoofs. There is a procession of women most tightly laced, with a large cloth about their bird-like faces. Each of them carries a twig. In these representations, too, all space is filled up with dots and cross-lines.

Dr. Dörpfeld, the architect, who accompanied the discoverer of Troy during his last and final researches there, and who has also been with him at Tiryns, has latterly been occupied with copying, in colour, all these remarkable relics of prehistoric art, so as to preserve them exactly for posterity and for closer study. This, too, must form an important feature in Dr. Schliemann's work.

Furthermore, there is pottery, with geometrical patterns, constituting a most ancient form of art. A large number of obsidian knives, found on the site of the palace, are equally strong evidence of its great antiquity. So are the many Hera or Juno idols that have been discovered in cow-shape, or in the form of

* Strabon, vii. 3, 1.

bones from that century being as yet exceedingly rare.

Well was the successful pathfinder of the archaeology of Greece and Asia Minor entitled to exclaim, when bringing the prehistoric castle of Tiryns to light—"Three cheers for Pallas Athena!" A London journal, it is true, asked, with somewhat antiquated narrowness of mind, whether, if Dr. Schliemann found one day the Diana of the Ephesians, he would break out into a like utterance.

To this the obvious answer is, that he did not allow himself to be prevented from digging for the remains of "sacred Ilios" by the remembrance of the journeys of St. Paul through Mysia and the Troad, as recorded in the Acts of the Apostles. So, also, the recollection of chapter xix. of that Biblical record would certainly not detract from Dr. Schliemann's joy if, rivalling the success of an English temple discoverer like Mr. Wood, he were to come, at Ephesus, upon the symbol of all-nourishing Nature. His satisfaction would simply be that of a learned inquirer into history and ancient art. And that satisfaction would certainly be

shared by a good many men of a similar scientific turn of mind, both here and abroad.

In style, the palace at Tiryns is said to show strong traces of Phœnician influence. The same is the case with other prehistoric structures on Greek soil. Phœnician culture has in many ways impressed the early life of the inhabitants of Greece, whether they were of Hellenic, or Thracian, or other extraction.

In reading the Biblical Book of Kings, and Chronicles, we find the Phœnicians as builders of the Temple of Solomon. The articles of agreement between the king of Tyre and Solomon are given there in full detail.* A Phœnician architect was sent—"a cunning man, endued with understanding, skilful to work in gold, and in silver, in brass, in iron, in stone, and in timber, in purple, in blue, and in fine linen, and in crimson; also to grave any manner of graving." The cedar-wood, too, was furnished by the king of Tyre. It was brought "in flotes by sea to Joppa; and thou shalt carry it up to Jerusalem." Solomon, on his part, agreed to furnish so much wheat, barley, oil, and wine to the men of the king of Tyre. The decoration of the Temple, as executed by the Phœnician architect, was a peculiar one. We hear of "a molten sea of ten cubits from brim to brim; it stood upon twelve oxen, three looking toward the north, and three looking toward the west, and three looking toward the south, and three looking toward the east; and the sea was set above upon them; and all their hinder parts were inward."

It is in the light of this Biblical record that we have to judge the traces of Phœnician culture at Tiryns. A Thracian warrior-clan, settling as invaders in Argolis, evidently made use of the skill of a nation more advanced in culture. It is as if an Englishman, in early times, had called over an Italian builder, and left him in a large measure free to employ his own devices. In some cases, no doubt (as, for instance, in that of the forefathers of Harmodios and Aristogeiton †) we meet with Phœnician immigrants into Greece, who remained as settlers. The early history of Hellas exhibits a curious mixture of races. In the case of Tiryns we have a Thracian race, clearly explainable as a people of Germanic kinship, with a style of building, and other remnants of culture, partly brought over from Asia Minor, where, at the side of the Thracian stock, there were also populations of Semitic, Turanian, and other descent.

In Lycia itself—from whence the "seven giants" were said to have come, who built the Cyclopean walls—a Semitic substratum is assumed, by some, under the Thracian population which had got the over-lordship there as martial invaders. It stands to reason that the Gæto-Teutonic Thracians in Asia Minor were deeply influenced by the more advanced civilisation which gradually pressed upon them from the east and the south-east. Hence we can easily comprehend that, having invaded Argolis, they should have made use of the capabilities of Phœnician and other craftsmen—even as the Jews did. But the race-origin of the

Thracian founders of Tiryns is thereby as little affected as that of an Englishman would be, who employed a foreign builder.

II.

The many cow-idols, dug up by Dr. Schliemann in this ancient palace at Tiryns, are apt to revive the interest in a controversy from which he has certainly come out as the victor.

Animal worship is one of the oldest cults. Its remnants are traceable in India and Egypt, as well as in Troy and Greece—nay, among our own Teutonic forefathers. The cow and the steer, more especially, are to be met with in the mythology of many nations, as symbols of a cosmogonic force, in a nourishing or creative sense. In the oldest Egyptian representations relating to the creation of the world, the cow, coming forth out of the primeval waters, appears as the mother of the young Sun-god. ‡ Hesiod's Gaia is both the Cow and the Earth, the nourishing mother of all forms of existence. So is the Teutonic cow Audhumla, from whose doings, in the rise and origin of all things and beings, the very gods were fabled to have sprung.

Sacred, gold-horned cows—reminding us of the Mycenæan idols—appear in the lays of the Icelandic Edda, even as among the ancient Hindoo. In German and Scandinavian myth, cows and steers play so large a part that we are impressed thereby in quite a Mycenæan or Trojan manner. When the Teutons and the Cimbrians went on their war-raid, 2,000 years ago, they carried a brazen bull as a sacred idol with them. Captive Romans, before being set free by them, had to take an oath on that bull's image. A sea-steer was said to be the progenitor of the Frankish royal race of the Merowings. The kings of that line, symbolically preserving the old mythic tradition, drove about in a car drawn by a team of oxen. A golden bull's head was found in King Chilperic's tomb. Sacred cows were taken by Norse kings into battle as divine guides and protectresses. So it is recorded of the Swedish king, Eistein Beli, and his sacred cow, Sibilja. There is a similar record about King Oegwaldr. Cows were often used by the Northmen as prophetic leaders on important occasions.

Shall we then wonder that the founder of Ilios (Ilos, or Il, whose name possibly has contact with the Saxon chieftain's name, Ella) was guided by a speckled cow to the place to be chosen for the settlement on the famed hill in the Troad?

From his former work on Mycenæ and Tiryns, which contains a narrative of his first excavations there, it will be seen that Dr. Schliemann had already then unearthed a great many cow-idols in gold, silver, and terra-cotta from that once hallowed ground. It was done, so to say, in consequence of a challenge offered to him. Having expressed an opinion that the "glaucopis Athenê" of the Trojans was originally an owl-faced deity or idol, Dr. Schliemann was at first met with a storm of dissent on the part of some scholars rash

‡ See the contribution of Professor Brugsch to Dr. Schliemann's "Ilios."

* I. Kings, v. II. Chronicles, ii.

† Herodotus, v. 5.

enough to mix up their notions of the age of Pheidias with their judgment about prehistoric Troy. Among those, however, who would not at once reject the idea of Dr. Schliemann, was Max Müller, in himself a host of learning. But before giving a decided opinion of his own, the eminent Oxford Professor asked for a proof of "Hera Boöpis" having been a cow-headed monster.

Upon that, the ever-ready excavator set to work at Tiryns and Mycenê with the most perfect confidence; for did not both these cities lie close to the ancient Heraion, or Temple of Hera? In truth, the result of his diggings far exceeded even his own expectations. He found thousands of cows of terra-cotta; also fifty-six cow-heads of gold; one of silver, with gold horns; some cow-heads engraven on gems; many hundreds of female idols, with crescent-shaped projections like cow-horns proceeding from the breast; also females with cow-heads.

The very name of Mycenê is derived by Dr. Schliemann, with great likelihood, from the mooing* or lowing of the cow. Mycenê and Tiryns are in close neighbourhood. Both stand on Argive soil, where "Cow-faced Hera" was evidently a lingering remnant of a fuller ancient animal worship. In course of time, the grosser cult more and more receded. But the head or the horns of a beast often continued to adorn or to disfigure a deity's image, even among such highly-cultured races as the Egyptians and the Greeks. Mr. Gladstone, well versed as he is in Homeric lore, has endeavoured, in the preface to Dr. Schliemann's work on Mycenê and Tiryns, to refer this Argive expression about "Cow-faced Hera" to the influence of an Egyptian immigration. He added: "But it was a mode against which the whole spirit of Hellenism, according to the authentic type of that spirit supplied in the poems, utterly revolted."

Now, at the side of the Hellenic element in Greece, we have certainly to take Egyptian and Phœnician, as well as Thracian and Pelasgian, influences into account; and perhaps this enumeration does not even complete the list. At the same time it should not be forgotten that all races of men, in their earliest forms of worship, show a more or less pronounced inclination towards a kind of animal cult. Herodotus, when speaking of the cow-worship of the Egyptians, says, with the simplicity of a man well accustomed to such sights both at home and abroad: "Isis is made in the form of a woman with the horns of a cow, even as the Greeks represent Io."

The latter goddess, it will be remembered, is changed in the Greek myth into a downright cow. Properly looked at, Io is but a differentiation of Juno or Hera herself. In more ancient times, the two divine forms were no doubt one. Later on, the ever-weaving fancy of men constructed two different images out of the one original type; leaving, however, to each the

chief original cow characteristic. In like manner, the Norse Frigg, the consort of Odin, has branched off from the Love-goddess Freyja, whilst in Germany Freia (Freia-Holda), or Frick, a representative both of love and housewifely accomplishments, and consort of Wodan, has remained one and the same figure. Curiously enough, the German goddess, Perchta, or Bertha (which is but another name for Freia-Holda), appears in some tales in a cow-hide. The Norse Huldra, whose figure also slides into a Freia-Frigg form, wears a cow-tail. Such coverings or appendages are often the last relic of an original animal form. In the Eddic Song of Hyndla, Freyja's temple-walls are made shining with ox-blood by her loving swain, Odur. Perhaps this, too, is a last echo of a steer and cow cult.

In the case of the classic and the Germanic myth, the initial sound of the goddesses' name has been preserved even after their figures were split. Io (the cow), and Juno, or Hera (the cow-faced), are certainly identical in their earlier conception. Hera being a Moon-goddess, her horns at the same time represent the crescent. The question as to the priority of this astronomical meaning, or of the simple animal cult, is, however, one of difficult solution. At least, it depends on the view as to whether certain forms of worship are a decay of a previous nobler cult, or a progressive development from a lower kind of worship.

As to animal worship in general—to return for a moment to Mr. Gladstone's statement—it was certainly not peculiar to the Egyptians. It is to be found among all ancient nations, whether Aryan or otherwise. Greek mythology contains not a few animal or semi-animal figures of divine character. Zeus himself changes into a steer. The serpent worship of the highly-cultured Athenians, at the time of the Persian wars, is a well-known matter of history. Gods, heroes, and animals—even stones and plants, not to speak of water—are very much mixed up in the myths of early nations in a divine sense. A Darwinian notion of the connection of all things and beings is at the bottom of it. Mr. Gladstone's view requires, therefore, a modification.

In a paper read before the London Society of Antiquaries, in June, 1875, Dr. Schliemann put the matter about Hera, the cow-faced, in a very clear light. By his fresh finds of cow-idols in the palace at Tiryns, he has now added to our knowledge on this particular point of a once rather universal creed. His great merit and glory, however, consists of his having once more transported us, by this great discovery, into a heroic era, an insight into which, on Greek soil, scarcely any scholar had hoped to obtain by such actual and striking proofs. Hence, the palm-tree engraven on the later Tirynthian bronze coins he has dug from the low table-lands round the prehistoric castle, may truly be held to be the fitting emblem for this famed explorer.

* The word, being the imitation of a sound, is in its root the same in the Teutonic, Greek, and Latin languages.

