

## DR. SCHLIEMANN'S TROJAN COLLECTION.

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Few persons can have anticipated that the wild and uninhabited plateau of Hissarlik would surrender to the excavator such treasures as are now exhibited at the South Kensington Museum. The history of Dr. Schliemann's discoveries on this memorable site is well known to all archaeologists, but the fruits of his successful labours can at length be fully realized and appreciated. The collection which he has generously brought to England for exhibition fills twenty or thirty cases, and consists of about one-twentieth part, but that by far the most important portion of the total number of objects brought to light.

It will be remembered that below the remains of the Greek city, Ilium Novum, the strata of four separate cities were found one below the other, the native rock being only reached at a depth of fifty-two feet from the surface. The earliest of these cities extends upwards for nineteen feet, thus occupying in the series of the strata the space lying between the depths of thirty-three feet and fifty-two feet from the present surface soil.

The principal objects discovered in this stratum consist of highly glazed black vases with two vertical tubular holes for suspension, funeral urns of black clay, brooches of bronze or silver, indented flint knives, spindle whorls of clay with or without incised ornaments, needles of bone and ivory, whetstones, stone hammers and axes, hand-mill stones, black and highly glazed hand-made pottery, with incised ornamental patterns filled in with white clay, and a glazed red goblet with one handle, closely resembling the Mycenaean goblets. All these remains afford evidence of a very early, but not of the rudest, stage of civilization. They are, indeed, the relics of the city, which, according to the tradition preserved by Homer, underwent destruction at the hands of Herakles himself.

Ὅς ποτε δειρ' ἔλθων ἔνεχ' ἵππων Λαομέδοντος

Ἐξ οἷος σὺν νησὶ καὶ ἀνδράσι παυροτέροισιν

Ἴλιου ἐξαλάπαξε πόλιν, χήρωσε δ' ἀγυιάς

II. v, 642.

“With but six ships, and with a scanty band,  
The horses by Laomedon withheld  
Avenging, he o'erthrew this city, Troy,  
And made her streets a desert.”

*Lord Derby's Translation.*

The next succeeding city, which Dr. Schliemann identified with the Troy of Homer, reaches upwards, from the depth of thirty-three feet to the depth of twenty-three feet. The discoveries made in this

stratum probably attract the most general interest. They may at once be readily distinguished, owing to the simple and convenient method of classification which has been adopted, whereby each individual object in the entire collection is marked with a printed label, shewing the depth at which it was found. In this city, the second from the bottom and the fourth from the top, was brought to light that which Dr. Schliemann called the "Treasure of Priam," and which is here designated the "Trojan Treasure." It has already been rendered familiar to English readers by the excellent illustrations given in his well known work "*Troy and its Remains*," and it now forms the contents of two large glass cases. Most conspicuous among the numerous golden ornaments are the two diadems, severally identified by Mr. Gladstone, with the *πλεκτὴ ἀναδέσμη* such as Homer describes Andromache to have worn. Either of them may possibly be the very one which she tore from her head in her grief at the death of Hector.

Τῆλε δ' ἀπὸ κρατὸς βάλε δέσματα σιγαλόεντα,  
 Ἀμπυκα κεκρύφαλόν τε ἰδὲ πλεκτὴν ἀναδέσμην  
 Κρηδεμνόν θ' ὅ ρά οἱ ἔδωκε χρυσῆ Ἀφροδίτη.

Il. xxii, 470.

"Far off were flung th' adornments of her head;  
 The net, the fillet, and the woven bands;  
 The nuptial veil by golden Venus giv'n."

*Lord Derby's Translation.*

They appear bright and perfect as if newly made, whilst the ingenuity and regular workmanship shewn in their construction, at once gives them a high artistic value. The larger one of the two consists of sixty-one small chains, formed by leaves of repousse work, and evidently originally suspended from a flat golden band or *ἀμπυξ*, which would have encircled the head of the wearer. Seven of these chains, at either extremity of the band, are about ten inches in length. They would probably have fallen over the sides of the head, whilst the remainder formed a sort of fringe, four inches long, over the forehead. At the bottom of every chain hangs a peculiarly shaped flat piece of gold, stamped with a line down the centre and two dots on either side, forming, as Dr. Schliemann thinks, an unmistakeable representation of the *Γλαυκῶπις Ἀθήνη*.

In the other diadem the corresponding pendants of the chains are differently ornamented, but it is possible to observe in them a conventional configuration of the human form.

The beautiful golden cup with two handles is one of the most striking and the most interesting features of the Trojan Treasure. Its intrinsic value is also considerable, as may be inferred from its weight, one pound and six ounces. Until quite recently, Dr. Schliemann was of opinion that it had been cast in a mould. It now appears, however, that this is not the case, for it has been discovered that the body of the cup is composed of two separate plates of gold welded together by the hammer, *σφυρήλατον*. In this respect it answers to the description of the cup or dish given by Achilles, for the fifth prize in the games celebrated after the funeral rites of Patroclus:—

πέμπτω δ' ἀμφίθετον φιάλην ἀπύρωτον ἔθηκεν.

Il. xxiii, 270.

“For the fifth, a vase  
With double cup, untouched by fire, he gave.”  
*Lord Derby's Translation.*

There can be no doubt that it is, as Dr. Schliemann says, the Homeric δέπας ἀμφικύπελλον, and that the meaning of these words is not, as was formerly supposed, a double cup with a common bottom in the centre, but a cup with a handle on either side, an interpretation supported by the analogy of the word ἀμφιφορέυς, and more consonant with the idea implied by the word ἀμφί. It is suggested that the mouth at one end, being larger than that at the opposite end, may have been used for pouring libations, and that the worshipper afterwards drank from the smaller end, as when Achilles poured a libation to Zeus from the cup which he treasured up in his chest. The cup is not, however, here called ἀμφικύπελλον; none ever drank from it save Achilles himself, and he poured libations from it to Zeus alone.

ἔνθα δέ οἱ δέπας ἔσκε τετυγμένον, οὐδέ τις ἄλλος  
Οὐτ' ἀνδρῶν πίνεσκεν ἀπ' αὐτοῦ αἶθοπα οἶνον  
Οὐτέ τ' εὖ σπένδεσκε θεῶν, ὅτι μὴ Διὶ πατρί.

Il. xvi, 227.

“There lay a goblet, richly chas'd, whence none  
But he alone, might drink the ruddy wine,  
Nor might libations thence to other Gods  
Be made, save only Jove.

*Lord Derby's Translation.*

A passage in Virgil seems fully to illustrate the use of a cup of this nature:—

“Dixit, et in mensam laticum libavit honorem  
Primaque, libato, summo tenus attigit ore,  
Tum Bitiæ dedit increpitans; ille impiger hausit  
Spumantem pateram et pleno se proluvit auro,  
Post alii proceres.” *Æn. i, 740.*

Here Dido first poured the libation and then drank herself, handing the cup on to Bitias, who in turn passed it on to the other chiefs. The two handles would seem to be necessitated by the shape of the cup itself, and they would be convenient for the purpose of sending it round at the banquet from one person to another.

Other cups of gold and of silver, together with golden bracelets and earrings and an immense number of small gold jewels, also form part of the Trojan treasure, as well as six flat blades of pure silver, which Dr. Schliemann thinks are most probably Homeric talents; they consist of three pairs, differing in size, the largest pair weighing about one pound, and the smallest pair about one ounce less. Their several values therefore would not have been uniform. Irrespective of the Trojan treasure, the principal relics of the Homeric Ilium were numerous hand-made vases and wheel-made dishes, many of the former bearing the owl-headed or the human type, idols or figures of

bone, marble, clay or common stone with incised owl heads, funeral urns with human ashes, spindle whorls, either plain, ornamented, or bearing inscriptions in Cyprian characters, lyres of ivory, needles of bone or ivory, silver brooches, and immense jars of baked clay; and, as in the lowest stratum of all, indented flint knives and hammers and other stone implements were found along with bronze weapons.

Among the remains of the city next above this Homeric Ilium, hand-made pottery was also discovered, but it was inferior in character to that of the older and lower city; spindle whorls, owl vases, and stone hammers were common, but goblets in the form of hour glasses were peculiar to this stratum.

In the next succeeding city, the remains of which extended from the depth of six and a half to thirteen feet from the surface, the buildings were chiefly of wood, a fact now attested by the vast layers of ashes which have taken their place. Here, the implements were mainly of flint, and the level of civilization generally indicated is lower than that of either of the two preceding and older cities.

This curious concurrence of stone and bronze instruments in the older cities, coupled with a progressive decadence in the social arts, betokens perhaps somewhat of an anomaly, but as Mr Philip Smith, the learned editor of the English edition of "*Troy and its Remains*," has pointed out, it demonstrates the impossibility of fixing by a hard and fast line, at any rate in this locality, the respective ages of stone and bronze.

The collection of pottery is very large, and it embodies a great variety of shapes and forms. Some of the long narrow necks and spouts closely resemble the wares which are made at the present day at Chanak Kalessi, the seaport town, about fourteen miles from the site of Homer's Troy. The representations of the Ilian goddess, the θεὰ γλαυκῶπις Ἀθηνῆ, are quite evident in many of the vases or jars, particularly in that splendid example discovered in the palace of Priam, which now stands in the case where three human skulls are shown. It forms illustration No. 219, at p. 307, of "*Troy and its Remains*." Occasionally, the lid or covering of a jar is made in imitation of the φάλος or helmet, as may be seen in illustrations No. 195, at p. 283, No. 207, at p. 294, and No. 173 at p. 258; but there are other examples in which it is less easy to discover the characteristics of the owl countenance, whilst in two instances at least the whole human face is clearly delineated—see No. 185, p. 268, and No. 74, p. 115. In cases where the sharp beak and large eyes of the owl are unmistakable, the addition of the breasts and ὀμφαλος in the same figure is of course inconsistent with the view that it represents the θεὰ γλαυκῶπις Ἀθηνῆ, unless it is conceded, as regards the age to which these examples must be assigned, that this expression signifies "Athene, with the face or countenance of an owl," and not merely "with large or bright eyes." In this connexion it is interesting to note that Dr. Schliemann, in 1872, anticipated the subsequent discovery of the image of the βοῶπις Ἥρη upon idols, cups, or vases at Mycenæ (*Troy and its Remains*, p. 113) and a few specimens from that place, exhibiting the cow's head and horns, one being beautifully engraved as a seal on a piece of agate, are added to the Trojan collection at South Kensington.

Dr. Schliemann's summary of the arguments, with his final conclusions, regarding the respective meanings of the epithets *γλαυκῶπις* and *βοῶπις* will be found at page 22 of his most interesting work upon his discoveries at Mycenæ. "No one," he writes, "will for a moment doubt" that these Homeric epithets shew that Hera and Athene were severally represented at one time with the face of a cow, and with the face of an owl, but that in the history of the two words there are evidently three stages in which they had different significations. In the first stage the ideal conception and the naming of the goddesses took place, and in that naming the epithets were figurative or ideal, that is, natural. Hera, as deity of the moon, would receive her epithet *βοῶπις* from the symbolic horns of the crescent moon and its dark spots, which resemble a face with large eyes; whilst Athene, as goddess of the dawn, received the epithet *γλαυκῶπις*, to indicate the light of the opening day. In the second stage, to which the prehistoric ruins of Hissarlik and Mycenæ belong, the deities were represented by idols in which the former figurative intention was forgotten, and the epithets were materialized into a cow-face for Hera, and an owl-face for Athene. The third stage, in which the Homeric rhapsodies are included, is when, after Hera and Athene had lost their cow and owl faces, and received the faces of women, the cow and owl had become the attributes of these deities, and the ancient epithets *βοῶπις* and *γλαυκῶπις* continued to be used probably in the sense of "large-eyed" and "owl-eyed." An unprejudiced and careful examination of the present collection will tend to confirm this theory. It will further illustrate the general anthropomorphous tendency of the pre-Homeric as well as of later ages in regard to culture and the arts.

The projections which at the sides of some of the vases are manifestly meant for ears, as in illustration No. 132, p. 171, and No. 185 at p. 268, appear in others in an altered shape, and are affixed to the sides so as to serve merely as handles or ledges for lifting the vessel, as in illustration No. 136, p. 171; hence we meet with such an expression as *τρίποδα ὠπώεντα*, Il. xxiii, 264, of which an admirable representation may be seen on page 152, No. 106, or p. 229, No. 161.

Numerous specimens of terra cotta *δέπα ἀμφικύπελλα*, of exceedingly graceful shape, are grouped together in one case, each with supports to keep it in the proper position for holding liquid, for the bottom terminates in a point which would not preserve equilibrium. Some belong to the stratum of the Homeric Troy, whilst others of similar design and character come from the latest Greek city, having been discovered at a depth of about only six feet from the surface. Spindle whorls of terra cotta were found in great numbers at all depths at Hissarlik, and several hundreds of them are exhibited. They are of innumerable kinds, and display great diversity of ornamentation. Rude figures of animals or representations of lightning, or of the stars of heaven are here and there plainly discernible; several small round balls of terra cotta are marked in a somewhat similar manner. One which is suspended in order to show the whole of the design upon its outer surface is described thus: "The Ilian Minerva, in form of an owl, with two hands (one of which has three fingers) rising to heaven,

having to her right a wheel symbolical of the sun, to her left the full moon, and between the sun and moon the morning star. On the reverse, the hair of the goddess is distinctly engraved." No. 2579.

The actual purpose served by the spindle whorls is not very clear, unless they were, as Dr. Schliemann suggests, *ex voto* offerings; this explanation however does not seem to be founded upon anything but supposition, nor does it account for the reason why these offerings should have assumed so peculiar a character in such numerous instances. They do not appear to have been, in any case, used for the practical operations of spinning as they show no signs of friction or marks of wear and tear. In shape they answer to the description of the *σφόνδυλοι*, given in the tenth book of Plato's Republic, § 616, where the Spindle of Necessity, the mother of the Fates, is said to revolve to the songs of the Sirens as a new cycle of mortal existence is prepared for the departed spirits.

“ τὴν δὲ τοῦ σφονδύλου φύσιν εἶναι τοιάνδε, το μὲν σχῆμα οἷαπερ ἡ τοῦ ἐνθάδε νοῆσαι δε δεῖ ἐξ ὧν ἔλεγε, τοιόνδε αὐτὸν εἶναι, ὡσπερ ἂν εἰ ἐν ἐνὶ μεγάλῳ σφονδύλῳ κοίλῳ καὶ ἐξεγλυμμένῳ διαμπερὲς ἄλλος τοιοῦτος ἐλάτιων ἐγκείτο ἀρμόττων, καθάπερ οἱ κάδοι οἱ εἰς ἀλλήλους ἀρμόττοντες· καὶ οὕτω δὴ τρίτον ἄλλον καὶ τέταρτον καὶ ἄλλους τέτταρας. Ὅκτῶ γὰρ εἶναι τοὺς ζυμπαντας σφονδύλους, ἐν ἀλλήλοις ἐγκειμένους κύκλους ἄνωθεν τὰ χεῖλη φαίνοντας, νῶτον συνεχῆς ἐνὸς σφονδύλου ἀπεργαζομένους περὶ τὴν ἠλακάτην ἐκείνην δὲ διὰ μέσου τοῦ ὀγδούου διαμπερὲς ἐληλάσθαι.”

Or, as Professor Jowett translates, “Now the whorl is in form like the whorl used on earth; and you are to suppose, as he described, that there is one large hollow whorl which is scooped out, and into this is fitted another lesser one, and another and another, and four others, making eight in all, like boxes which fit into one another; their edges are turned upwards, and all together form one continuous whorl. This is pierced by the spindle which is driven home through the centre of the eighth.”

It should be added that among the patterns engraved upon these Trojan whorls, and other terra cotta objects, is frequently found the Swastika, one of the most ancient emblems of the Aryan race, a circumstance which would seem to indicate the common Aryan descent of all the successive inhabitants of the site of Hissarlik, before the age of the Greek city Ilium Novum. But the chief point of interest in the whorls is the discovery of inscriptions upon some of them in ancient Cyprian characters; it is not improbable that one of these has been correctly deciphered by Professor Gomperz of Vienna, who reading from right to left, made out the characters to represent the Greek words *ταγῶ δῖω*, “to the divine commander.” This interpretation cannot be utilized at all as a key to the solution of the meaning of the other marks or characters which can be traced on whorls or vases, terra cotta balls, or other objects; still it is sufficient, as Professor Gomperz maintains, to prove that although no direct mention of the art of writing is made in the poems of Homer, still the Greeks before that epoch were acquainted with a written language.