



Fair Helen probably wore a gold head-dress like this one, which was found in the ruins of the city she made famous.

ILIOS, The City and Country of the Trojans. The results of researches and discoveries on the site of Troy and throughout the Troad in the years 1871-72-73-78-79. By Dr. Henry Schliemann, New York, 1881.

By far the most remarkable of all the houses which I have brought to light in the third, the burnt city, is undoubtedly the mansion immediately to the north-west of the gate, which I attribute to the town-chief or king; first, because this is by far the largest house of all; and secondly, because, as before stated, I found in or close to it nine out of the ten treasures which were discovered, as well as a very large quantity of pottery, which, though without painting and of the same forms as that found elsewhere, was distinguished, generally speaking, by its fabric. A good view of this royal mansion is given in the engraving, from a drawing made by my late lamented friend Dr. Edward Moss in November 1878, when the buildings in the foreground, which appear to be its dependencies, had not yet been excavated. Just in front of the entrance to the chief or king's mansion is an open place; this is the only open place in the town, and may therefore have been the Agora. This would agree with Homer, who tells us that the Trojans, young and old, were assembled in the Agora before the king's doors. In another passage the poet tells us that the Trojans held a tumultuous and stormy Agora before the king's door in the Acropolis of Ilium.

What the reader sees of the town-

Topless Towers of Ilium

—A Science Classic

Archæology

To know more of Troy than Homer did, to stand among the ruins of the burned city as it was left by Menelaus and his recaptured Helen, by Agamemnon and Odysseus and the rest, was the romantic destiny of the German archæologist Schliemann. We reprint the description of the find from the American edition of his book. He found reality curiously shrunken when compared with the poet's description, proving that the famous siege was already legendary in Homer's day.

chief's mansion in the engraving are merely the walls of the ground-floor, 4 ft. 4 in. high on the average, which consist of small uncut stones joined with earth, and also (as M. Burnouf finds), "with ashes containing charcoal, shells, fragments of pottery, and broken bones; with brick-matter mixed with grey earth, and with a *magma* of yellow earth and ashes. There are also in these house-walls fragments of bricks, more or less baked, as well as fragments of large jars supplying sometimes the place of stones (in the second and third walls). The base of the walls is composed of small clay cakes, yellow earth, grey or brown or black ashes, and fragments of bricks laid in all directions. There are also large pieces of charcoal, marking the place of the beams of which the floor seems to have consisted.

"The coatings of the walls are composed of the same *magma* as the matter with which the stones are joined. The finest coatings are smoothed, not with a trowel, but with a sort of whitish-yellow clay-milk, which has left a layer as thick as paper; there are coatings of two or three such layers. This *painting*, if we may call it so, follows all the sinuosities of the coating, which itself follows those of the wall. This clay-milk has not a uniform colour; it borrows its colour from the ground which it covers; it consequently seems to have been made simply with water, with which the surface of the coating has repeatedly been washed.

"The coatings which are less fine (second chamber) are composed of the same materials, mixed with straw, of which the projections and the hollows may be seen on the surface of the coating. This process is still

in use in the country.

"The walls of this house have not been built on a burnt soil, but have themselves been exposed to an intense heat in the great conflagration. The black vapour of the intense heat has here and there penetrated far into them, particularly the lower part."

In the absence of cellars, this ground-floor served as a store-room. A similar practice of using the ground-floor as a store-room appears to have existed at the time of Homer, for we see in the *Iliad* that Hecuba descends to the store-room, where the skillfully embroidered vestures were stored. Had the store-room been on the floor inhabited by the family, the poet would not have said that the queen descended. If asked:—Is this Priam's palace as described by Homer—"But when he came to Priam's splendid house, adorned with polished corridors, in which were fifty chambers built of polished stone, all side by side. There the sons of Priam slept with their wedded wives. Facing these on the other side of the court within were built twelve covered chambers, side by side, of polished stone. There the sons-in-law of Priam slept beside their chaste wives:"—I would answer with the verse of Virgil.

"Si parva licet componere magnis." But Homer can never have seen the Troy whose tragic fate he describes, because at his time, and probably ages before his time, the city he glorifies was buried beneath mountains of *débris*. In his time public edifices, and probably also royal mansions, were built of polished stones; he therefore attributes the same architecture to Priam's mansion, magnifying it with poetic licence.

This building has towards the gate a corridor 40 ft. 8 in. long by 6 ft. wide, leading to a chamber only 7 ft. 6 in. long by 4 ft. 6 in. broad, in which the ingenious Dr. Moss discovered a gutter of hemispherical form; this room is nearly filled up by a huge jar 5 ft. 6 in. high and 4 ft. 6 in. broad in the body. By a doorway only 1 ft. 10 in. wide, this chamber communicates with another and larger one, which is 12 ft. 3½ in. long and 7 ft. 4 in. broad, and contains three immense jars of precisely the same size as that just referred to, and a somewhat smaller one: the pottery of the jars is upwards of 2 in. thick. From this room we enter by a doorway, 3 ft. 2 in. wide, into a larger one, which runs parallel with the aforesaid corridor, and is 24 ft. 4 in. long and 12 ft. broad, and leads to another chamber 10 ft. long and 8 ft. broad. This is the best preserved part of the mansion, to which—as above said—must also belong the buildings which separate it from the northern part of the great wall.

This large house, as well as its dependencies to the north, was buried 9 and 10 ft. deep in mounds of bricks and yellow wood-ashes, which cannot but belong to the walls of the upper storeys, and go far to prove that these buildings had many upper floors and were perhaps five or six storeys high. I therefore do not see any reason why the mansion, with its dependencies, may not have had even more than 100 rooms, smaller or larger.

The bricks are nearly all broken; I secured, however, some entire ones, which are 2 ft. long, 1 ft. 3 in. broad, and 3½ in. thick, and which have been converted by the conflagration into a sort of baked brick. But far

from rendering them more solid, the intense heat has made them for the most part very fragile, and it has more or less vitrified a vast number of them.

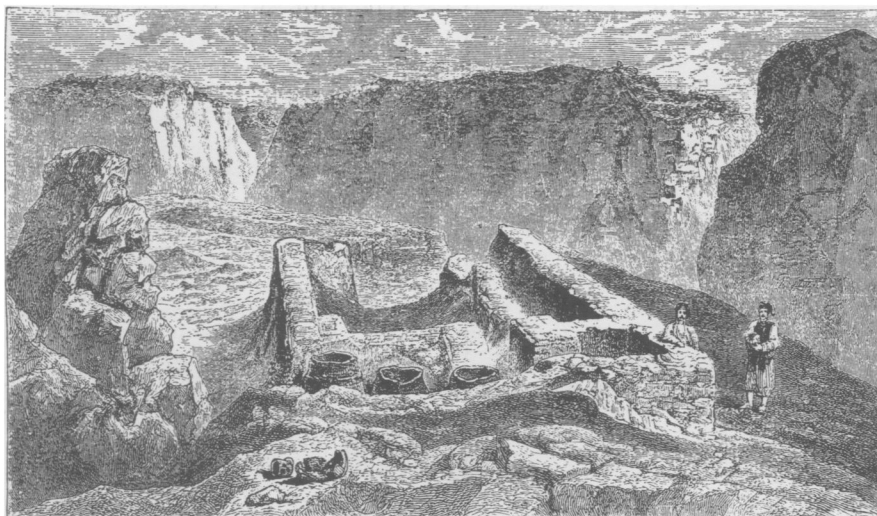
The pottery of this third city is nearly all hand-made, and, having been baked at an open fire, it was certainly not more baked than that of all the other pre-historic cities at Hissarlik. The intense heat of the conflagration has sufficed to bake it thoroughly in a great many instances, but by no means always; nay, as we distinctly see in the fracture, by far the greater part of the pottery is not thoroughly baked. Among that thoroughly baked is certainly all the broken pottery, which was so exposed to the fire that the intense heat reached it on both sides; but wherever this has not been the case, the original baking of the pottery was only increased by the fire, still remaining incomplete in a great many instances. The conflagration, however, has sufficed to give to most of the pottery a red tinge or a lustrous light or dark red colour, from the oxide of iron contained in the clay. . . .

As we have seen in the preceding pages, the third city of Hissarlik perfectly agrees with the Homeric indications as to the site of Troy; and the fact that there is no second place in the Troad which could possibly vie with it, goes far to prove its identity, the more so as the third city has, like the Homeric Ilios, been destroyed by the hand of an enemy in a fearful catastrophe, which fell on it so suddenly that the inhabitants had to leave even a large part of their treasures behind. In this respect also the third city agrees with the Homeric description, because the poet says: "Priam's city used to be far-famed

for its wealth in gold and bronze, but now the precious wealth has disappeared from its houses." If, therefore, in spite of its exhaustion by a long-protracted siege, the third city of Hissarlik was still so rich that I could find in it ten treasures, this is an additional proof of its identity with the poet's Ilios.

In proportion to the wealth and power of Ilium it was but natural that the sudden catastrophe, by which this rich and famous capital of the Trojan kingdom perished, should have made a very deep impression on the minds of men, both in Asia Minor and in Greece, and that it should at once have been taken up by the bards. But while, as Mr. Gladstone says, the local features of the site and Plain of Troy were given sufficiently for a broad identification, the bards handled them loosely and at will in point of detail. They treated the Plain without any assumption of a minute acquaintance with it, like one who was sketching a picture for his hearers, boldly but slightly, and not as one who laid his scene in a place with which he was already personally acquainted, and which formed by far the most famous portion of the country he inhabited. The ruins of the burnt Ilium having been completely buried under the ashes and *débris*, and people having no archaeological desire for the investigation of the matter, it was thought that the destroyed city had completely disappeared. The imagination of the bards had, therefore, full play; the small Ilium grew in their songs, in the same proportion as the strength of the Greek fleet, the power of the besieging army, and the great actions of the heroes; the gods were made to participate in the war, and innumerable legends were grouped around the magnified facts.

I wish I could have proved Homer to have been an eye-witness of the Trojan war—Alas, I cannot do it! At his time swords were in universal use and iron was known, whereas they were totally unknown at Troy. Besides, the civilization he describes is later by centuries than that which I have brought to light in the excavations. Homer gives us the legend of Ilium's tragic fate as it was handed down to him by preceding bards, clothing the traditional facts of the war and destruction of Troy in the garb of his own day. Neither (*Turn to page 390*)



Ground Floor of the Royal Mansion of Troy, where supplies for the household were stored.

Toys Tell History of Race—Continued

his opponent so as to heave him out of the saddle.

One of these miniature knights, now in the Bavarian National Museum at Munich, is so grand that it could only have been intended for a young princeling. The work of the most skilled armorer was necessary to reproduce the minutely detailed copy of a knight's harness. The figures of the horse and his rider are the work of expert carvers, while the trappings of thin silk are a precise copy of the full-sized original in tournament array.

There are no records to show how the manufacture of toys was regulated by the medieval guilds. Only by the sixteenth century is it possible to get a glimpse of how the famous toy trade of Germany was organized. Manufacture of objects for the church had been falling off in many places, especially in the north of Germany. Consequently, artists and craftsmen began to cast about for a less pre-tentious medium for their craft.

About this time the collecting habit

arose. That pride and joy of a little girl's heart, the doll house, became the plaything of queens and duchesses. Even the substantial burghers of Holland wasted fortunes on them. They became, in fact, curio cabinets and a sort of symbol or outward sign of the collector-owner's wealth and position. The new craze, of course, stimulated toy making. Nuremberg became the center of the toy industry of the world, though Augsburg and Ulm also became renowned for their doll houses, furniture and fittings.

Many of the furnishings were made by craftsmen as incidentals to their trade, for the regulations of the old-time guilds were as complicated as those of any present-day plumbers' or carpenters' union. The cabinet-maker made to order the furniture for the doll house, the tin and cooper smiths the utensils and the potter the tiny bits of crockery. Thus each trade got a share of the business. With such restrictions there could be no toy factory in the modern sense of the word, for even the man who made the dolls' heads could not paint the faces on them. They had to be turned over to a fellow who was known as a "bismuth painter."

Nuremberg did not rest its reputation as a toy town entirely on the local craftsmen. It was really a distribution depot for the simple wooden toys made by the peasants of Berchtesgaden, Thuringia and Oberammer-

gau, who spent the long winter months carving household utensils, such as spoons and bowls, and eventually toys.

At first the craft was a purely home industry, but the peasant carvers gradually came to conform to the demands of the trade until toys from these regions took on a characteristic uniform appearance well known to all parts of the globe where Nuremberg toy agents penetrated.

Oberammergau, the home of the Passion Play, was the first place, so far as can be learned, where these light and pretty toys were made. Their manufacture sprang up first in connection with the carving of crucifixes and images of the saints. The workers considered themselves artists and organized a carvers' guild. Unhappily, the growth of mass production has forced this type of artisan practically out of existence. He has become a factory hand and his individual touch, which gave the inexpensive toys of the past personality and charm has vanished completely.

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Ilium—Cont'd

will I maintain that his acquaintance with the Troad and with Troy was that of a resident; but certainly he was not without personal knowledge of the localities, for his descriptions of the Troad in general, and of the Plain of Troy in particular, are too truthful for us to believe that he could have drawn all his details from the ancient myth. If, as appears likely, he visited the Plain in the ninth century B. C., he would probably have found the Aeolic Ilium already long established, having its Acropolis on Hissarlik and its lower town on the site of Novum Ilium. It would, therefore, be but natural that he should depict Priam's Troy as a large city, with an acropolis called Pergamos, the more so as in his time every larger city had its Acropolis. My excavations have reduced the Homeric Ilium to its real proportions.

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