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66. Note on Certain Antiquities from Cyprus in the British Museum.

Author(s): H. B. Walters

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Cyprus.

Walters.

Note on Certain Antiquities from Cyprus in the British Museum.**66***Communicated by H. B. Walters, M.A., F.S.A.*

The Keeper of the Department of Greek and Roman Antiquities in the British Museum desires that it should be made known that during the re-arrangement of the Cyprus gold ornaments, &c. now in progress, the scarab from Enkomi (*Excavations at Enkomi*, Plate IV., No. 760), which had been temporarily mislaid, has been found; and that the cylinder of late style from Curium (tomb 43), to which reference was made in MAN, 1901. 139, and which has also been for some time missing, was found among a series of cylinders from Enkomi. It is hoped that it will be possible before long to publish this cylinder.

Mexico.

Dalton.

Further Note on Reproductions of Nahua Manuscripts.*By* **67***O. M. Dalton, M.A., F.S.A.*

In a note on "Reproductions of Nahua Manuscripts" published in MAN, 1902. 54, I omitted to mention that Dr. Seler's Commentary on the *Tonalamatl* in Paris has been translated into English by Professor A. H. Keane, to whom the English version of the same author's commentary on the Codex Fejérvary-Mayer at Liverpool is also due. These commentaries are, alike from a linguistic and ethnological point of view, among the most important of recent additions to our knowledge of ancient American civilisation, and it is therefore a peculiar advantage to the English student that they should be introduced to his notice by so able an interpreter. Professor Keane, by making the pages of his version exactly coincide with those of the German edition, so that references to the one book are also valid for the other, has set an admirable, if arduous, example to other translators.

O. M. DALTON.

REVIEWS.

Art.

Hirn.

The Origins of Art. By Yrjö Hirn. London: Macmillan, 1900. 23 x 14, pp. xi-331. 10s. net. **68**

This is an excellent and valuable work, which will repay all who read it through. The author's command of the English tongue is not a little remarkable; the knowledge which he brings to his undertaking is wide and full, whilst his loyalty to other workers and his graciousness in controversy are beyond praise.

His thesis is not likely to be entirely accepted by all his readers without some hesitation and demur. He attacks, for instance, Darwin's doctrine of sexual selection with much force and reason, especially on the ground that it is absurdly anthropomorphic to attribute to the hen an æsthetic judgment. She is too low in the animal scale to be able to discriminate between rival shows; and, at any rate, the gesture and song, the colour and form developed in the cock are often ugly and inharmonious. To this an objector might reply, first, that there can be no dispute in matters of taste; it is the hen and not the man that has to be charmed. And then, that Darwin must be taken to have meant, what Darwinians certainly mean, that the hen's choice in these matters is hedonic—as, indeed, is our own—and that the display of the male bird diffuses through her organism a thrill of pleasure and kindles in particular the erotic emotion which influences her in choosing a mate.

The author justly points out (p. 5) that art can no longer be deduced from general philosophical and metaphysical principles, but must be studied by the methods of inductive psychology as a human activity. His endeavour is to prove (p. 302) that the art impulse is an outcome of the tendency of every feeling-state to exteriorise itself, the