
Review

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of anthropological study. Two of the lecturers, Mr. Andrew Lang and Professor Gilbert Murray, have done their part faithfully to realize such an idea. The one takes Homer, and though obliged to admit that he is somewhat empty of anthropological matter, indicates briefly what the Epics do contain for the use and study of the anthropologist. The other, refraining from controverting Mr. Lang on Homer, deals chiefly with Hesiod, and devotes especial attention to two anthropological questions, to which that poet supplies illustrations, Secret Societies, and the Divine, or 'Medicine' King. Professor Myres takes Herodotus, and in what, if it be not invidious to say so, seems to us distinctly the most brilliant as well as most elaborate of the contributions, essays to show both that there was much crude anthropological science in the Greek world before Herodotus, and that the latter had arrived at a conscious anthropological method. The only criticism we venture to pass is that it is rather ethnological science than anthropological (as usually understood) of which Professor Myres adduces Herodotean evidence. The two lectures by Principal Jevons and Mr. Warde Fowler, which deal with Latin literature, seem both designed rather to illustrate the classics from anthropology than anthropology from the classics. The one deals with Magic, and the other with the particular purificatory ceremonial called *Lustratio*. These lectures have less novelty about their method than the three Greek ones. They follow very much the type of Dictionary of Antiquities articles, while being exceedingly learned, instructive, and up to date. The remaining lecture, placed first, must have been very difficult for the editor to reconcile with the title of the volume. It certainly has hardly the remotest connexion with the classics, and is only anthropological if pre-historic archaeology is a part of anthropology. It shows how pictography has been practised from palaeolithic time, and explains very lucidly the vital distinction between it and any hieroglyphic writing into which the phonetic element enters. It is most interesting; but it strikes us that it would be more in place in the introductory matter of its author's much desired *Scripta Minoa* than in a volume entitled *Anthropology and the Classics*. For the novel points of view, however, set forth in most of the lectures, and the mastery with which the subjects are treated, the volume, under whatever title, is most remarkable. It will stimulate fresh interest in old books.

Ionia and the East. Six Lectures delivered before the University of London.
By D. G. HOGARTH. Oxford, 1909.

Mr. Hogarth's King's College lectures are a notable contribution to archaeological history. As he says, some fresh light, but at the same time not a little fresh darkness, have been shed on the question of the origins of Greek civilization by recent archaeological discoveries. In these lectures he has himself considerably increased the light and has also dissipated something of the darkness which has hitherto shrouded the matter of the beginnings of Ionian culture. The importance of this matter has always been recognized. If we solve the question of the origin of Ionian art we have solved the question of the origin of later Greek art generally. We say 'later Greek art' advisedly, with Mr. Hogarth: as he shows (though of course he is not the first to do so), Ionian art, and later Greek art generally, owe their inspiration more or less directly to the prehistoric art of Greece, which we call 'Minoan' and 'Mycenaean.' For Mr. Hogarth Ionian art is a combination of that of Greeks, who came from the north bearing the art instincts of the ancient Danubian Bronze Age culture, with the now decadent art of the Aegeans, strongly influenced by the Assyrianizing art of North Syria, and to a less degree by that of Egypt. The Phoenicians, it will be noticed, do not appear. Mr. Hogarth denies that Phoenician art can have had any appreciable influence on the nascent art of Ionia. And he is unquestionably right if with him we confine Phoenician art to that dry, formal, eclectic art, combining dull copies of Egyptian and Assyrian motives, which we know from the orientaling objects discovered in the Italian tombs of the VIIth-VIth century. The art of Kameiros, he shows, is not Phoenician.

The imitations of Egyptian faience found there were made at Naukratis, not in Phoenicia. And now Mr. Hogarth's discoveries at Ephesus, which have revealed the earliest stratum of Ionian art (at the end of the eighth century) seem to show that the well-known Nimrûd ivories, formerly claimed as the work of Phoenician craftsmen, are probably not Phoenician, but bear a close relation to early Ionian carved work. So near is this relation that Mr. Cecil Smith was strongly disposed to regard the Nimrûd ivories as themselves of Ionian workmanship. Mr. Hogarth does not go thus far. Certain indications in the North-Syrian archaeological territory dispose him to consider, rather, that the Nimrûd ivories are the product of North-Syrian craftsmen, and that the Ephesus ivories show the unmistakable traces of the influence of this North-Syrian art.

It might be thought that there was very little difference between a Phoenician and a North-Syrian, and that Mr. Hogarth is merely repeating the old belief in other words. We would, however, reinforce Mr. Hogarth by pointing out that whereas the Phoenician was almost a pure Semite, a North-Syrian had quite as much non-Semitic (Anatolian and Iranian) blood in him as Semitic, and this mixed blood may well have contributed to make him more original than the Phoenician. At any rate, Mr. Hogarth is justified in saying that no trace of this art of the Nimrûd ivories has been found in Phoenicia, and that it is probably not Phoenician. But the possibility that it may be native Assyrian should not be left out of account. Mr. Hogarth does not take this into consideration, but if the Assyrian sculptor could produce the lion-hunt reliefs of Ashurbanipal's palace, why should not the Nimrûd ivories have been made in Ninevite workshops?

Before finally relegating the Phoenicians to limbo, Mr. Hogarth points out that their supposed influence on Cypriote art is really a reversal of the fact: it was the Cypriotes who influenced the Phoenicians, who cannot fail to have been affected by the Minoan culture of the island. In pressing this thesis, however, Mr. Hogarth has erred in the matter of the antiquity of Phoenician settlements in Cyprus. He thinks it possible (p. 86) that the establishment of Baalmelek as king of Kition by Xerxes in 479 was possibly 'the beginning of Phoenician dominance in any part of the island whatsoever.' He forgets the Assyrian evidence that puts the Semite Damusi, king of Kartikhadasti, among the Cyprian dynasts who submitted to Esarhaddon in 673. We can hardly doubt that this Cyprian Carthage (we know of no Greek Neapolis in the island) was a Phoenician settlement. There is a danger that the new anti-Phoenician fashion may be pressed too far, though we are prepared to admit that there were no Phoenicians in Cyprus before the end of its Minoan culture, perhaps in the eleventh or tenth century. Mr. Hogarth, arguing that the resemblances between the late Minoan culture of Cyprus and the early Ionian at Ephesus, discovered by him, mean connexion between the two, would apparently bring the end of the Bronze Age in Cyprus down somewhat later, though not so late as he was inclined to do in his publication of 'Ephesus,' two years ago.

An important contribution to probable history is Mr. Hogarth's explanation of the puzzling fact that the Minoan civilization never gained an appreciable footing on the Asiatic shore of the Aegean. He shows that it is very probable that this was due to the fact that Asia Minor was from some date before 2000 B.C. to the twelfth century dominated by the inland power of the Khatti, Hittites, or 'White Syrians,' with their centre at Boghaz Kyöi, often identified with the Herodotean Pteria. The Hittite sculptures on the rocks of Sipylos and Tmolos are monuments of the victories of the kings whose records have recently been discovered by Dr. Winckler at Boghaz Kyöi, and it may well be that the strength of their dominance was such as to prevent any extension of Aegean power and culture to the coast of Asia Minor. It was thus in land that had previously hardly known the ancient civilization of Greece that the Ionian culture, which was based on that civilization, grew up.

We notice the misprints 'Büsolt' for Busolt, and 'Aquaiuasha' for Aquaiuasha: one speaks of Achaeans, not Aquaeans!