Evaluating Heinrich Schliemann;

Discoverer of Troy and the Mask of Agamemnon.

A Theoretical Analysis of Notable Finds via Microprobe Analysis

And Other Archaeometric Methods

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In the past thirty years, an interesting concern has arisen in select circles of the archaeological world. Several archaeologists have reintroduced the question of the validity of some of Heinrich Schliemann's discoveries. Schliemann is best known as the man who discovered the ancient city of Troy, with Priam's treasure. Within a few years of making this discovery Schliemann's obsession with Troy and the stories of Homer struck again, in excavating a site at Mycenae said to hold the Mask of Agamemnon. It is commonly accepted that Schliemann did unearth the city of Troy, at modern day Hisarlik, but the Mask of Agamemnon seems too good to be true for several archaeologists. In this paper I intend to, after giving a brief history to familiarize readers with Schliemann's character, establish a hypothetical series of testing, focused on the use of the microprobe. Testing on Schliemann's finds could empirically evaluate statements and claims that Heinrich Schliemann was deceitful and contrived to dupe history to lean in his favor.

Schliemann was a mid-eighteenth century amateur archaeologist who contributed to the field in many ways. Some things that he did do that are almost universally accepted are, show that Greek civilization had begun nearly one thousand years earlier that had previously been thought, he filled museums with countless artifacts of gold, silver and pottery, and again, helped established the true site of Troy to be Hisarlik, not Bunarbashi, as had been accepted before Schliemann's work. Before his life as an archaeologist, after a youth spent in Germany, Schliemann became a businessman in California, buying gold dust and making other investments. As a businessman Schliemann was shady at best. On several occasions he would make deals, show up and not have payment, or just not show up at all (Traill: 18).

When dealing with Heinrich Schliemann there were no leaps of faith, only leaps of ignorance (Traill: 16). His business ethic must have spilled over into his personal life because soon after marrying, Schliemann's first wife could not continue to deal with him and left. David A Traill, one of Schliemann's most prevalent challengers, holds a theory that "the comforting formula that he told lies in his private life but not his archaeology is no longer tenable…We need to be skeptical at all times, but especially when it comes to the most dramatic finds" (301). I do not find this to be an unreasonable concern. In order to quell this concern, and others, physical and chemical analysis has been requested on the Mask of Agamemnon and other high profile artifacts that Schliemann has excavated, but the National Museum in Athens, who currently holds the Mask, has rejected every request for the past twenty years or more. This also adds an air of suspicion, if the museum is confidant that the Mask is genuine then they should be more than willing to confirm such a claim. The stance that the Museum generally takes is that these claims are unfounded and insulting and they will have no part of this "desecration of a man who can no longer defend himself" (Traill: 79).

Through the use of modern testing methods it may be possible to make a conclusive statement on the validity of Schliemann's finds from either Troy, or the more highly questioned site at Mycenae. The benefit of testing artifacts from Mycenae is that there exists what may be seen as a control sample. Three years after Schliemann found the "Mask of Agamemnon" and associated treasures, an independent association, the Greek Archaeological Society, returned to Mycenae and continued excavations (Traill: 142). During these excavations of "Grave Circle B"

other masks were discovered, as well as pottery and artifacts that have not seriously been accused of being falsified (Harrington: 6). A comparative test of these finds to the finds made by Schliemann would be possible. Whereas, there are few additional excavations at Troy that yielded they number and quality of artifacts that Schliemann's work did (Traill: 303).

Currently, there are many qualitative and quantitative methods available for testing archaeological finds, but in this case a focus on the microprobe method of testing could be very valuable to both archaeologists, as well as other scientists. One reason that I choose to focus on the microprobe is because it has had extensive use in the Mediterranean already. Any Mediterranean or Classical archaeologist that has had exposure to the extensive studies done on obsidian will previously have a familiarity with the methods, conditions and limitations of the instrument. Many of the Classical and Mediterranean archaeologists and anthropologists can already interpret the results of the microprobe, again due to the extensive uses of this method on obsidian. The use of the microprobe in testing gold has not been fully explored, but both "copper and gold are commonly the constituents of the samples that are to be analyzed" in a microprobe (Andersen: 190), and this is confirmed by scientists who work directly with the instrument. The microprobe is claimed to be a non-destructive method for quantitative analysis, but by non-destructive this is relative to the microscopic level. In order to test via the microprobe a high vacuum is required, limiting the space in which an artifact can fit (Tousimis: 2). Also, a flat surface is needed to obtain reliable results; this typically involves pelleting a sample, only1-2 mm, and encasing in epoxy (Andersen: 3). Since this is a hypothetical series of

testing preparation limits are not important, other than to note that if actually dating a high profile artifact like the Mask of Agamemnon this sample would likely never be allowed because it would involve removal of a portion of the Mask itself. It is possible to test an artifact without doing this sort of destructive preparation, but the validity of the results becomes seriously jeopardized without a flat and uniform surface. Without such a surface reliability and replication is shoddy and the computer will have a lot of trouble in calculating error and consistency (Tousimis: 381). For the purpose of this study using the wavelength dispersive (WD) microprobal analysis seems to have the advantage over the energy dispersive model (ED). The energy dispersive method has a low spectral dissolution, causing the resulting graphical data to have wide peaks, which could possibly cover some trace elements that may be crucial to evaluation of the origin of the artifacts (Andersen: 299). With new microprobe technology the typical advantage of energy dispersive analysis, low bean current, will be basically equalized in the wavelength dispersive models as well with lower bean energy, resembling a scanning electron microscope. Another consideration for the microprobe is its detection limit. A new microprobe can measure as low as tens of parts per million, which may be needed again for the trace elements (http://web.mit.edu/e-probe/www/intro.html). Microprobe has the distinct advantage over other methods, such as laser ablation ICP-MS in its superior precision. Also, microprobe can be a money and time efficient method to gain quantitative analysis. Sample size is an advantage of microprobe, stemming from its precision, in that only a one to two millimeter sample is needed, when other methods can require up to one centimeter of material and take nearly half of an hour to analyze a sample.

With the microprobe I would hope to try several different approaches. I will briefly overview each approach here and then cover each in more depth. In total six masks have been found at Mycenae, and on simple visual comparison the Mask of Agamemnon stands alone, so a chemical or microscopic analysis would be beneficial in discovering if the physical appearances are just that or extend further. Employing the main strength of microprobe, its ability to focus on a specific area of a sample, could yield interesting finds. Perhaps finding inclusions or anomalies in the material gold or electrum, foreign objects that were hammered into the artifact during creation may still be present. The inclusion in the electrum of other metals like copper, platinum, steel and silver is high quantities, in the masks specifically, would be revealing. Possibly one of the best ways to establish origin of the materials used would be to source the gold and other metals to known late Bronze Age mines or caches.

The analysis of all the masks found at Mycenae could reveal a comparative evaluation of the masks themselves. Alone, this method would not be enough to say if the Mask of Agamemnon was a forgery, but it could contribute. This type of analysis would tell if the Mask was comprised of similar percentages of metals as the other masks. It is safe to assume that since all of the masks found at Mycenae have been dated to the same approximate fifty year period, 1550-1500 bc, that the masks would have been made by the same peoples and the method of creation for the masks would be nearly identical (Traill: 178). There should be no noticeable or unreasonable differences in the inclusion of metals throughout all of the masks. The Greeks were aware of the value and purity of gold, silver and copper, ranking them that order

(Healy: 53). Thus it is not likely that the Greeks would "cut" the burial mask of one of their most revered warriors and leaders, Agamemnon, with what me be considered as a lesser metal. The knowledge of the value of platinum was not yet known at the time these masks are dated to (Craddock: 120). If the percentages of metals in the masks differed by several percents then this may be an indicator that the mask in question was not made either at the same time or by the same people. The definition of electrum, as defined by Pliny, is still used; "whenever the ore is comprised of one fifth silver, [or more] the ore is called electrum" (http://penelope.uchicago.edu/index.html).

"Anything over three percent copper and fifty percent silver" in electrum pieces is said to be purposive and unnatural inclusions, "clearly a conscious addition and not an unrefineable impurity" (Craddock: 203-204). The use of microprobe in establishing copper content has already been tested, on Carthaginian electrum shekels (Craddock: 202). For example, if there was a five percent inclusion in copper in the Mask of Agamemnon and less than three percent inclusion in all the rest, this would be cause for question. It is doubtful that there is much more than a three percent inclusion of copper in the Mask of Agamemnon, due to its color, but the other five masks are very rich in color and could be inclusive of copper. Copper is typically used to deepen the yellow color of gold or electrum. If an average of over three percent copper is present in the other masks, and not in the Mask of Agamemnon, then concern for authenticity should be expressed. If the creators of the other burial masks took the time and effort to include a percentage of copper into the other masks then why not into the Mask of Agamemnon?

An interesting inclusion to the masks would be platinum. The lack of platinum is to be expected since it was not introduced and commonly used in Europe and Eurasia until about the early eighteenth century (Craddock: 120). There is only one confirmed case of platinum use in the ancient world; the lining of a jewelry box from Egypt, dating on the box has placed its creating at the turn of the seventh century bc, but this was mostly an alloy of all platinum group elements (Craddock: 120). If anymore than what could be considered natural traces of platinum were present in the Mask of Agamemnon, and only that mask, then this would also be room for serious accusation. The Mask of Agamemnon is noticeably a much lighter and paler yellow than the rest of the masks that have been found, and the inclusion of a silver color metal, such as platinum could have this effect. It is also rumored that Heinrich Schliemann's second wife had an affinity for platinum, so it is not unreasonable to think that Heinrich would have been exposed to this metal (Traill: 63). The knowledge that platinum was very valuable would have been known to Schliemann and may have driven him to include this "new" precious metal is his forgery, if this is the case it could explain the physical appearance of the Mask's color. If significant traces of platinum were present, then other examples of Bronze Age use of the material, in the Greek world, would be required in order to accept this work as genuine. X-ray fluorescence (XRF) can be used for this analysis as well, if the amount of platinum is fairly large. For the heavier elements x-ray fluorescence can measure to a lower detection limit than a microprobe can. With XRF the detection limit for platinum, and the platinum group elements, is approximately five parts per million, whereas an older version of a microprobe, pre- JEOL JXA-733 model, may

only measure to one hundred parts per million (http://web.mit.edu/e-probe/www/intro.html). With the introduction of portable x-ray diffraction (XRD) machines a quick, simple scan could be done on the artifacts in-situ in the museum display itself (http://www.ndt.net/abstract/wcndt96/data2/37.htm).

The use of mercury to reclamate and extract gold from veins and other pyrites was common in the Greek world (Healy: 201), as was smelting and adding a silica flux to allow the gold to separate (Craddock: 110). The method of using mercury to extract gold from sources is still used in many places and was even employed during the American Gold Rush. Schliemann was involved in the business of gold in California during the time of the Gold Rush (Traill: 20), so it is reasonable to assume that he had knowledge of this method and may have had it used in the extraction of the gold for an "artifact." If inclusions of mercury were identifiable by the microprobe in the Mask of Agamemnon and other masks the mercury could be sourced. I have not, as yet, been able to locate any studies on the sourcing of mercury in the Mediterranean. But, if there were mercury present in several of the masks, and continuity could be established by some or all of the other five masks, not including the mask in question, and vice versa, then these results may lead to implications of forgery.

Another common addition into to especially Early Bronze Age artifacts was lead (Lambert: 190). Leads mined from the Aegean islands were found in three caldrons unearthed by Schliemann at Mycenae (Lambert: 190). There have been several studies done is sourcing lead ores (see appendix A) in the Mediterranean and it would be possible to, as some archaeologists have already done, trace lead

inclusions from artifacts at Mycenae. While sourcing via microprobe is possible, recent work with lead isotopes may be much more advantageous and conclusive in this situation. The microprobe could give quantitative numerical values about the presence of lead, if any, were included in the masks. However, I have not found any research to suggest the presence of lead, in significant portions, in Bronze Age gold or electrum artifacts. The significant amount of sourcing data on lead in the Bronze Age would be a very useful addition to this study, but this technique seems to have been applied more to the bronze artifacts (Lambert: 191). Few, if any, valid accusations have been made towards Schliemann relative to "planting" or "faking" bronze artifacts, but it is a possibility and if results yield this the be the case, forgery of artifacts, with the more valuable gold and electrum artifacts then perhaps this could be explored further.

Another application of the microprobe could be in identifying non-metal surface inclusions in the material of the artifacts, such as fibers or crystals (Tousimis: 54). The microprobe could identify the presence of fibers, but at current laser strengths and intensities the beam, if focused too long could completely dehydrate the fiber and destroy it. That is the risk in searching for fibers included in the artifact. When searching for fibers with the microprobe, whoever is running the search must stay very attentive. As soon as a fiber was noticed, the beam would need to be removed in order to help prevent the destruction of the fiber (Andersen: 63). With fibers the question of "how do I know that this fiber is representative of the time at which the mask was made?" presents itself. Answer: if a fiber has lasted several thousand years buried in the ground, which is highly unlikely, it would almost

certainly have to have been imbedded into the material of the artifact. When analyzing with the microprobe, a way to almost assure that the fiber is representative of the period of creation is if the fiber has been, for the lack of a better word, sandwiched between folds in the metal. The assumption is that the goldsmith or metallurgist when working the material just happened to hammer or forge a crease in the metal where, fortunately a fiber was trapped. Assuming a fiber could be found, validated and removed for analysis, using qualitative microscopy would be a good additional testing method. Once the fiber has been analyzed, the tricky part rears itself, what samples are there to compare to? Noting the lack of comparative materials, unless fibers were found imbedded in multiple artifacts, this study would then become an eliminative method. Say, perhaps the fiber analysis yields that the fiber was nylon, which was developed in the mid to late 1800's (www.vt.fashion.sec.edu), then it would be safe to assume that which ever artifact this came from was not genuine to the period, since nylon, or any other synthetic for that matter, was not available to the Greeks. Any fiber found that does not have either archaeological evidence or reliable historical support by writings, as being used in the Late Bronze Age, should be questioned. The way I have described this method, to my knowledge has not been used, other than the use of the microprobe to image fibers, which has implemented.

If, as is much more likely, an imbedded soil or sand sample on the surface could be recovered from the artifact(s), this stands a much higher ability to be easily analyzed (Healy: 218). Sand, being made up of mostly quartz, would be almost immune to the beam of the microprobe that located it, and then could be studied by

the method of cathodoluminescense spectroscopy (Calder: 3). Studies have been done on quartz grains, though typically for ceramics, but could be applied in this situation as well (Picouet: 1). Metallic gold "occurs as minute particles in primary quartz veins" and "these primary sources were certainly worked in antiquity" (Craddock: 110). The inclusion of quartz is thus not so unreasonable an idea. This, again, would require a reference study to possible places of construction of the artifact, but studies of this nature exist and are available for reference, due to the extensive pottery studies in the Mediterranean. This particular method would be valuable to the Schliemann artifacts in that the masks found at Mycenae are supposed to have been forged in modern-day Turkey, but it is thought that Schliemann had his mask made in Athens (Traill: 163). The make up of preserved soil, sand or other materials imbedded in the masks, possibly by hammering during creation, would hopefully be distinctive enough to make a conclusion about origin if a sourcing study had been done. "Though the graves' [soils] have been analyzed and categorized" (1999b: 4), no sourcing of this nature has been attempted on the artifacts themselves. This may be a moot point by this time, through the years of museum display since discovery it is very likely that the masks have all been polished to a shine as to be more aesthetically pleasing to the museum patrons. The cleanings likely removed any dirt, soil or organic remnants that might have survived from the place of origin. Another concern in this analysis would be that these are artifacts and have been buried in the ground for an extended period of time, thus it is much more likely that soils from the place of discovery, Mycenae, would could the study and be nearly indistinguishable from soils or remnants of the place of origin. Unfortunately, there

have been recorded cases where artifacts from a grave have been sourced to multiple places of origin, but are still considered as original and genuine artifacts to the site (Thomas: 598). There are however, no cases that I have come across that I consider would support a theory that objects with such high profile as the masks were manufactured in different environments or locations.

With the microprobe traces of other metals, should they have flaked off during creation of the artifacts, would be identifiable. The tools used during the Bronze Age would have obviously been bronze, whereas the likely tool of choice during times of Schliemann would have been steel. Both bronze and steel are intentional combinations of metals (Healy: 209&236), so, if flakes happened to detach from the tools they could be detected in an artifact, or specifically for this case, a mask. Steel may not have been know to the Greeks of the Late Bronze Age, the metal was being developed in the Middle Bronze Age in Jordan, just across the Mediterranean Sea (Craddock: 258). Yet, it is not likely that the technology reached the Greeks and was highly used by the Late Bronze Age. In addition, it would be rare for bronze or steel, much denser metals than gold, to flake off on such malleable material.

As I have mentioned, an easier way to get a basic handle on where the gold in the artifacts originated would be a sourcing project. The microprobe could still be used for this project, by imaging samples of gold from known locations, mines, in the Greek World and from Greek trading partners. Some of this sourcing data exists in the form of reports that characterize some of the types of gold produced from geographic locations. A gold known as “green gold” comes from Emu, though it is now difficult to understand what exactly “green gold” is (Andersen: 202). If the

Mask of Agamemnon did not match with any of the known sources, I would next investigate the gold mines in Germany, near where Schliemann grew up. Schliemann had the tendency in his life, as an archaeologist, to run home to Ankershagen, Germany, with his newly excavated wealth, as evidenced when he died and left, by way of his second wife Sophia, "Priam's Treasure" to the Berlin Museum after his death (Traill: 123). The results of a sourcing project of this nature would be could, however be inconclusive. To date there are caves around the Black Sea region that are being discovered as possible sources for gold that previous historians and archaeologists did not know about. Unless a match was made with for one of the known gold sources this could prove to be just a time consuming effort, but it would tell that the artifact, or at least the raw materials, did not come from the same places as other artifacts that would be successfully sourced.

An option that is along similar lines of sourcing the masks would be sourcing the entire cache of finds from Mycenae, specifically including the "Grave Circle B" finds as a constant. If the Mask of Agamemnon is not a fabrication of Schliemann's own greatness, and is in fact genuine, then it is likely to match some of the other finds associated with the site. A full comparative analysis of the gold artifacts would be the goal in this sourcing. Graphical analysis layovers (one on top of the other) of the results, by microprobe, could show the similarities and differences very clearly. Comparing peak height prevalence with some simple statistics added into this analysis could contribute greatly. Using mean and standard deviations for the various inclusions in the artifacts whose validity are not seriously questioned could establish a range into which artifacts that are questioned should fit. If there is a high level of

consistency throughout the site then it is more likely than not that the finds are genuine. The most interesting correlation would be if the goods from "Grave Circle A" and "Grave Circle B" exhibited consistency, this could potentially confirm Schliemann's finds, or to the ever-pessimistic archaeologist it could prove just how good Schliemann was at deceit and trickery. Noting that the logistics alone of obtaining a significant number of the artifacts at this time are mind boggling, I will just reiterate that this is a hypothetical compilation of methods.

Adding in some samples and data from scanning electron microscopy (SEM) should be considered as a compliment to the microprobe. The scanning electron microscope has as a common standard reference material "484a," which is based on gold and nickel (US Department of Commerce: 2). With a gold based reference material the purity of the gold being tested could be accounted for. As well as scanning electron microscopy, neutron activation analysis has been used in previous studies on gold (Mommsen: 2).

There are, though, other methods that do not involve chemical or mechanical analysis that have been presented as reasoning for the *hoax of Agamemnon*. One, very popular, and obvious objection to the authenticity of the Mask of Agamemnon is on its appearance alone, when compared to the other masks that were excavated (see appendix B). The Mask of Agamemnon is a much lighter color of gold, which can occur naturally, but in that situation is loaded with silver. Another striking aspect is the detachment of the ears. No other find from Mycenae, or Troy for that matter, exhibits the trait of nearly independent ears from the rest of the mask. There is another peculiar addition to this mask that is not present in the others, the presence of

disconnected full eyebrows. Another characteristic belonging to only the Mask of Agamemnon is a full beard, and a wry smile. Some scholars have considered the smile to be a trademark of Schliemann as he is said to always have worn one himself (Traill: 305). Full eyebrows and a beard were two common traits associated with the German people at the time Schliemann was excavating and today is still seen as such. Is it coincidence that one of the greatest Greek warriors of legend physically resembles the people of Schliemann's homeland? It is possible. The overall quality of craftsmanship for the great leader responsible for the sacking of Troy could have driven the artisan to add some special or exaggerated characteristics to the Mask, but then how is it that this specific find is in basically pristine condition, when compared to the other masks, no chips, few dents and less cracks. If silver is what is causing the light coloration in the mask that could be the answer, silver was used to reinforce brittle gold objects (Healy: 208). Also, if the artisan was going to make a superior mask, then why use or allow an inferior metal, in silver or whatever is used to lighten the coloration, to remain? I do not accept the argument that the artisan had the foresight to know this mask would last significantly longer in better condition (Calder: 5). Few artisans have that kind of foresight, the kind seen in Imhotep and the pyramids of Egypt.

More doubt is shed on Schliemann's findings because of the conditions of his personal notes and diaries. On several pages important measurements have been scratched out, and rewritten or just simply removed (see appendix C). The most notable, and most frequently sited example of this is on a page in Schliemann's diary, in reference to the dig at Hisarlik (Troy), where a measurement has been crossed out

and changed from nine to fourteen meters (Traill: 94). It is very difficult to overlook five meters in depth of an excavation site. Although, there could be endless excuses why this number was changed, poor information or miscommunication to name a few. Several of Schliemann's pages appear as if "they were scrawled by an elementary student, just grasping the concept [of writing]" (Traill: 95). One or two occurrences of miscommunication can be expected, but the frequency of which these "errors" seem to happen is hard to justify.

Schliemann's mannerisms also could reveal his secrets. The day that Schliemann discovered Priam's Treasure in Hisarlik he excused all the workers from the site and continued the dig himself (Traill: 114). This is understandable in his excitement to prove he had found the city of Troy, but this is also very suspect. This provides the opportunity; it is not doubted Schliemann had the means, and certainly the motive to "discover" Troy. Although the discovery of Troy now is rarely disputed, this same basic scenario occurred at Mycenae with the unearthing of the Mask of Agamemnon. As the story goes, relayed by Frank Calvert (Schliemann's partner at Troy), Schliemann saw a glimmer of gold in a pit where a worker was digging and nearly threw the worker out of the pit (Traill: 85). It was odd that Schliemann would do this, in that there had already been a great amount of treasure and gold unearthed and he had not done so on a previous occasion, this unit just happened to be the Mask of Agamemnon (Traill: 85)? At both sites, as soon as Priam's treasure and the Mask of Agamemnon were found excavations ended completely within 5 days, and Schliemann himself was gone within twenty four hours. Presumably, Schliemann fled in order to take his treasures with him, before

word spread to the authorities, especially the Greeks (Traill: 86). More of Schliemann's actions elicit suspicion, but the list would be long.

William Calder III once said in reference to Heinrich Schliemann and the allegations of the authenticity of the Mask of Agamemnon, "I hope it is a fake. It is much better to be a genius than just lucky" (5). If the methods that I have suggested could actually be exercised then the archaeological community would know which is the case; is Schliemann just that lucky, or is he a genius? Unfortunately, it does not seem that this question will be definitively answered anytime soon, neither the National Museum in Athens nor the museum in Moscow that holds some of the treasures from Mycenae (and incidentally most of Priam's Treasure) are willing to allow the artifacts to be released for testing (Harrington: 2). The confidence in truth should be entrusted to scientific methods, and I am confident that when put to a barrage of tests the artifacts will speak for themselves. Ultimately, the tests would reveal the state of the Mask of Agamemnon and along with it perhaps the ethics of Heinrich Schliemann. Focusing on the artifacts with the microprobe analysis would allow for a quick and decisive result (as long as the sourcing data's were available.) Using this method could also help scientists in other fields. Exposing the instrument to a frequency of use on materials that it has only recently begun to be used for could spur movement in the scientific world to develop wider and better uses for the microprobe, or improved new methods. Perhaps, even within the field of archaeology the microprobe will have expanding uses; the archaeological community underutilizes applying the microprobe on materials of all types. Further developments in computer software could allow the analysis of whole, or partial artifacts, without any

preparation being needed. This could be critical implementation of this method in archaeology, imagine reaching the point where the only requirement to receive quantitative analysis on 12" by 12" plate was washing the dirt off.

While researching and reading about Heinrich Schliemann and his life as an archaeologist I have come to some conclusions. It is relatively irrefutable that Schliemann did "discover" among his trials, about another thousand years of Greek history. He also helped to show the historical and factual importance of the classical epic works. Yes, there is much embellishment in the epics, but that is what makes them epics, not just the length and style. I feel that I can also draw some more uncertain conclusions relative to Schliemann's personality. He is obviously a very driven man, who may have some sort of addiction to self-grandeur, or to put simply is a proud, successful man and wanted to make sure everyone else in the world and history knew it. Now, regardless if the Mask of Agamemnon is genuine or not, or if Troy is really located at Hisarlik, Schliemann has made his mark on history, just like I am sure he wanted. Schliemann had already made his fortune before he became and archaeologist (Traill: 2), so that leads me to believe that he undertook his new profession for much the same reason that most archaeologists I have met; the excitement, intrigue and challenge. Schliemann drew attention to archaeology in its forming years, and his tales must have encouraged countless successors. I think it is not unreasonable to say that Schliemann embellished his finds in writings and even possibly in the field, but he was doing what he had learned from Homer. As adamantly as Schliemann writes about his experience in finding Troy, after actually having discovered it, it should not matter if he had ever sought it out before or even

thought about it, the fact is that it is now discovered. Some of the most important finds in archaeology have come by some sort of accident or chance.

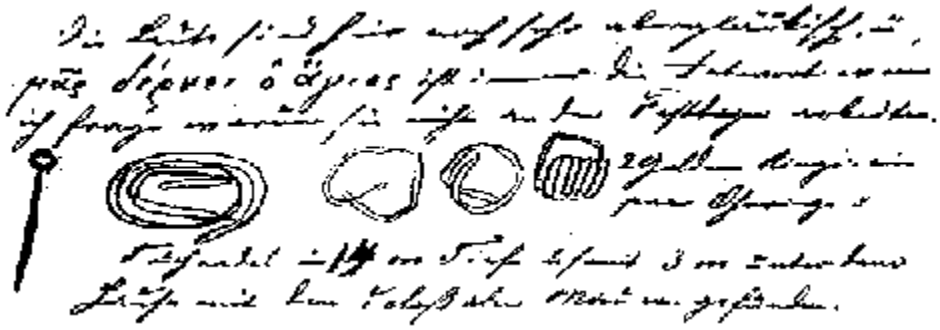
Museums have to draw attention to make money and perpetuate their existence. Well, Schliemann did just that, he produced a show that gained attention. In fact, hope that we never confirm or deny if the Mask of Agamemnon is genuine; it is of more value to archaeology as a topic of conflict and mystery. Conflict and mystery is what draws the public into museums, and keeps their televisions on the Discovery Channel or the Learning Channel. If people stopped attending museums, and being intrigued by our history and what it can tell us, or cannot tell us, then what is the purpose of archaeology and anthropology? Answers to the "bigger questions" in life are useless is no one is asking the questions. Thank you Heinrich Schliemann for showing archaeologists how to put on a show, generate interest and still come out on top with great historical information and finds.

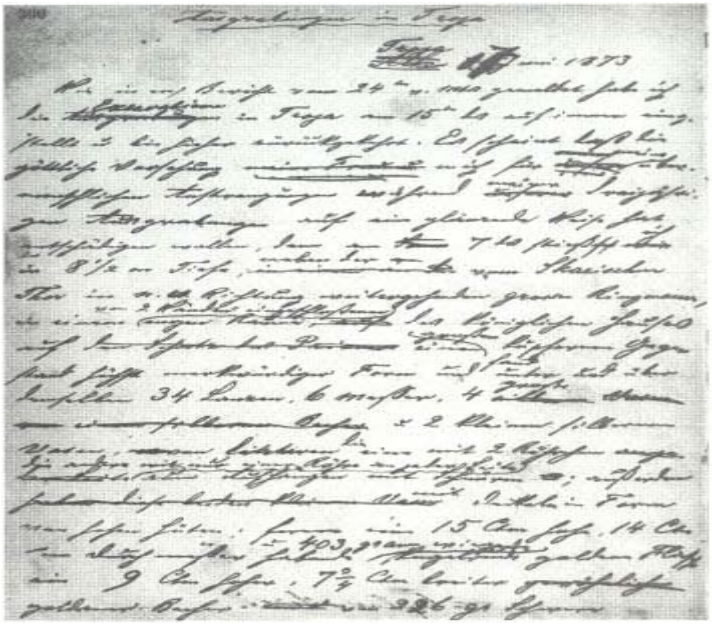
Appendices

A; Some Lead and Copper sources in the Mediterranean

B; Four of the Six masks found at Mycenae

C; Examples of Heinrich Schliemann's diary





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