

been dismissed by him for ever to the realm of myth.

The awakening has come with a vengeance. The scepticism of the 'critic' has been proved to have been but the measure of his own ignorance, the want of evidence to have been merely his own ignorance of it. The spade of the excavator in Krete has effected more in three or four years than the labours and canons of the 'critic' in half a century. The whole fabric he had raised has gone down like a house of cards, and with it the theories of development of which he felt so confident.

Not only have we discovered that the traditions of the empire and splendour of Minos were right, that even the stories of the Labyrinth and the Minotaur had a foundation of fact, but we have also learnt that the art of classical Greece was no self-evolved thing, but as much a renaissance as the European renaissance of the fifteenth century. The culture of the lands of Krete in the age of Moses was equal to that of their Egyptian contemporaries; their architectural conceptions were far advanced, their fayence and inlays of the first order, the art of their engraved gems unsurpassed even in