The cover illustration is the reproduction of a woodcut of chess players from Jacobus de Cessolis, *Game of Chess*, printed by William Caxton at Westminster, c. 1482.
CONTENTS

DEPARTMENT OF PRINTED BOOKS

R. A. SKELTON: The Royal Map Collections  page 1

JAMES A. MACKAY: Some Unrecorded Varieties of Perforation on the One Penny Stamps of Tasmania (1864–9)  6

HOWARD M. NIXON: Bookbindings Acquired by the Department of Printed Books, 1952–62  11

DEPARTMENT OF MANUSCRIPTS

T. C. SKEAT: Letters of Charles and Mary Lamb and Coleridge  17

GERALD BONNER: The Cotton Genesis  22

T. A. J. BURNETT: The Undeciphered Inscriptions in the Holkham Bible Picture Book  26

T. C. SKEAT: ‘Kubla Khan’  77

J. L. M. GULLEY: More Chiswick Press Papers  83

DEPARTMENT OF ORIENTAL PRINTED BOOKS AND MANUSCRIPTS

K. B. GARDNER: Three Early Islamic bookbindings  28

E. D. GRINSTEAD: The Yung-lo ta-tien: an Unrecorded Volume  30

G. M. MEREDITH-OWENS: Turkish Miniatures in the Selim-Nâme  33

E. D. GRINSTEAD: The General’s Garden, a Twelfth-century Military Work  35

NORAH M. TITLEY: An Illustrated Sinhalese Palm-leaf Manuscript  86

DEPARTMENT OF PRINTS AND DRAWINGS

PAUL HULTON: An Album of Plant Drawings by Jacques Le Moyne de Morgues  37

J. A. GERÈ: Some Drawings by Pellegrino Tibaldi  40

DEPARTMENT OF EGYPTIAN ANTIQUITIES

A. F. SHORE: A ‘Serpent’-Board from Egypt  88
DEPARTMENT OF WESTERN ASIATIC ANTIQUITIES

E. Sollberger: Electronics and Assyriology 44

DEPARTMENT OF GREEK AND ROMAN ANTIQUITIES

R. A. Higgins: Terracottas 101

DEPARTMENT OF BRITISH AND MEDIEVAL ANTIQUITIES

Hugh Tait: ‘Blocks’ for Spouts 103
Hugh Tait: Tudor Gold-enamelled Buckle 112
G. de G. Sieveking: Exhibition of Masterpieces of Prehistoric Europe and Roman Britain 118

DEPARTMENT OF ORIENTAL ANTIQUITIES

Basil Gray: A New Portrait of Shōtoku Taishi 47
R. H. Pinder-Wilson: A Persian Jade Cup 49
Basil Gray: An Utamaro Painting 110
Soame Jenyns: Chinese Cloisonné Vase and Cover of the Hsūan Tē Period (1426–35) 113

LABORATORY

R. M. Organ: Metallurgy in Archaeology (book review) 125

SHORTER NOTICES

The Lacock Cup 129
Antiquities from India, Pakistan, and Nepal 130
Collection from Colombia 131
Gifts from Mrs. A. W. F. Fuller 131

ACQUISITIONS

Notable Acquisitions of the Department of Printed Books 51
Manuscripts 69 and 132
Oriental Printed Books and Manuscripts 70 and 133
Prints and Drawings 72 and 134
Coins and Medals 72 and 135
Egyptian Antiquities 136
Western Asiatic Antiquities 73 and 136
Greek and Roman Antiquities 137
British and Medieval Antiquities 74 and 147
Oriental Antiquities 75 and 139
Ethnography 141
CONTENTS

R. A. SKELTON: The Royal Map Collections .................................................. 1

JAMES A. MACKAY: Some unrecorded varieties of perforation on the one penny stamps of Tasmania (1864–9) ........................................... 6

HOWARD M. NIXON: Bookbindings acquired by the Department of Printed Books, 1952–62. ................................................................. 11

T. C. SKEAT: Letters of Charles and Mary Lamb and Coleridge .................. 17

GERALD BONNER: The Cotton Genesis ............................................................ 22

T. A. J. BURNETT: The undeciphered inscriptions in the Holkham Bible Picture Book ................................................................. 26

K. B. GARDNER: Three early Islamic bookbindings ....................................... 28

E. D. GRINSTEAD: The Yung-lo ta-tien: an unrecorded volume ................. 30

G. M. MEREDITH-OWENS: Turkish miniatures in the Selim-Nâme ............. 33

E. D. GRINSTEAD: The General's Garden, a twelfth-century military work .... 35

PAUL HULTON: An album of plant drawings by Jacques le Moyne de Morgues ........................................................................................................ 37

J. A. GERE: Some drawings by Pellegrino Tibaldi ........................................... 40

E. SOLLBERGER: Electronics and Assyriology .................................................. 44

BASIL GRAY: A new portrait of Shôtoku Taishi ............................................. 47

R. H. PINDER-WILSON: A Persian jade cup .................................................. 49
Notable Acquisitions of Printed Books

Acquisitions

Manuscripts
Oriental Printed Books and Manuscripts
Prints and Drawings
Coins and Medals
Western Asiatic Antiquities
British and Medieval Antiquities
Oriental Antiquities
CONTENTS

T. C. Skeat: ‘Kubla Khan’ 77
J. L. M. Gulley: More Chiswick Press Papers 83
Norah M. Titley: An Illustrated Sinhalese Palm-leaf Manuscript 86
A. F. Shore: A ‘Serpent’-Board from Egypt 88
R. A. Higgins: Terracottas 101
Hugh Tait: ‘Blocks’ for Spouts 103
Basil Gray: An Utamaro Painting 110
Hugh Tait: Tudor Gold-enamelled Buckle 112
Soame Jenyns: Chinese Cloisonné Vase and Cover of the Hsüan Tê Period (1426–35) 113
G. de G. Sieveking: Exhibition of Masterpieces of Prehistoric Europe and Roman Britain 118
R. M. Organ: Metallurgy in Archaeology (book review) 124

Shorter notices
The Lacock Cup 129
Antiquities from India, Pakistan, and Nepal 130
Collection from Colombia 131
Gifts from Mrs. A. W. F. Fuller 131

Acquisitions
Manuscripts 132
Oriental Printed Books and Manuscripts 133
Prints and Drawings 134
Coins and Medals 135
<table>
<thead>
<tr>
<th>Category</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Egyptian Antiquities</td>
<td>136</td>
</tr>
<tr>
<td>Western Asiatic Antiquities</td>
<td>136</td>
</tr>
<tr>
<td>Greek and Roman Antiquities</td>
<td>137</td>
</tr>
<tr>
<td>British and Medieval Antiquities</td>
<td>137</td>
</tr>
<tr>
<td>Oriental Antiquities</td>
<td>139</td>
</tr>
<tr>
<td>Ethnography</td>
<td>141</td>
</tr>
</tbody>
</table>
PLATES

Frontispiece: A Snowy Scene in Tsuboyama

Following page 76

I. Some unrecorded varieties of perforation on the onepenny stamps of Tasmania (1864–9)

II. Binding with the arms of Marc Laurin, 1599

III. Binding for Queen Marie Thérèse, 1661

IV. London binding by Fletcher, c. 1660

V. Edward Grant. Grandes Linguæ Spicilegium, 1575
   a. Old Royal Library copy, with arms of Queen Elizabeth I
   b. Copy presented by the author to Queen Elizabeth I

VI. a. Mosaic binding by Claude de Picques, c. 1555
   b. Cathedral binding by Thouvenin, c. 1830
   c. Mosaic binding by Claude de Picques, c. 1555
   d. Binding for Jean Grolier, c. 1550

VII. a. French binding for Edward VI, 1547
   b. Sunk-panel binding for Queen Elizabeth I, 1577 (restored)
   c. Cambridge binding by John Houlden, c. 1662
   d. Binding for the Earl of Devonshire, 1687

VIII. Letter of Mary Lamb to Mrs. Morgan, 1815. Add. MS. 50824

IX. Letter of Charles Lamb to Mrs. Morgan, 1815. Add. MS. 50824

X. The Holkham Bible Picture Book. Add. MS. 47682

XI. Leather binding, Egypt (?), A.D. 1168–9

XII. Leather binding, Baghdad, A.D. 1204–5

XIII. Leather binding, Marāgheh (Persia), A.D. 1277–8

XIV. The Ming Encyclopedia Yung-lo ta-tien, ch. 6933, f. 1a. Or. 12674

XV. Capt. F. G. Poole in the Hanlin Library during the siege of the Legation in Peking, 1900

XVI. Ministers in audience with Selim II. Or. 7043, f. 14r

XVII. The Grand Vizier, Şokollu Mehemmed Paşa, gives audience to petitioners. Or. 7043, f. 15r

XVIII. The General’s garden. A twelfth-century military work

XIX. From an album of plant drawings by Jacques Le Moyne de Morgues

XX. From an album of plant drawings by Jacques Le Moyne de Morgues
XVIII. The General's garden. A twelfth-century military work
XIX. From an album of plant drawings by Jacques le Moyne de Morgues
XX. From an album of plant drawings by Jacques le Moyne de Morgues
XXI. Wood engravings after Jacques le Moyne de Morgues
XXII. The Virgin and Child and St. Joseph. Fragment of a cartoon for a painting of the *Adoration of the Shepherds*, by Pellegrino Tibaldi. Florence, Uffizi
XXIII. Head of a shepherd. Fragment of a cartoon for a painting of the *Adoration of the Shepherds*, by Pellegrino Tibaldi
XXIV. A seated woman. Drawing by Pellegrino Tibaldi
XXV. A standing woman. Drawing by Pellegrino Tibaldi
XXVI. Electronics and Assyriology
XXVIII. Jade cup. Persian or Transoxiana, fifteenth century
THE ROYAL MAP COLLECTIONS

That the Old Royal Library, conveyed by King George II to the British Museum in 1757, included relatively few maps and atlases is a matter for surprise, both on general grounds, in view of the exceptional opportunities for collecting enjoyed by kings, and particularly since many important maps are known to have been presented to, or in the possession of, members of the English royal house during the sixteenth and seventeenth centuries. Some of these are now lost; some had passed into other ownership before the Revolution of 1689;¹ a number remained in the possession of the early Hanoverian kings, but escaped transfer to the British Museum in 1757 and formed the nucleus of the cartographic collections of King George III, which in their turn came to the Museum in the early nineteenth century.

On 2 September 1680 the diarist John Evelyn ‘had an opportunity his Majesty being still at Windsor, of seeing his private Library at Whitehall’. There Evelyn observed ‘Aboundance of Mapps & Sea-Chards... buildings, & Pieces relating to the Navy; some Mathematicall Instruments &c.’² The nautical character of these collections, suggested by Evelyn’s phrasing, no doubt reflects the naval interests of King Charles II and his brother, James, Duke of York, who had been Lord High Admiral from 1660 to 1673. We do not know in detail what maps the king’s ‘private Library’ contained, and it is usually supposed that this library perished in the two fires which in 1691 and 1698 destroyed almost the whole Palace of Whitehall. There is, however, (as will be seen) reason to think that part of the ‘private’ map collection of Charles II and James II has survived in the collections formed by George III and now in the British Museum.³

The Royal Library which King Charles II inherited from his forebears (and which passed to the Museum in 1757) was housed elsewhere, in St. James’s Palace, and thus escaped the Whitehall fires. A list of its maps has survived among the manuscript inventories of the Royal Library drawn up soon after Charles’s accession in 1660, when a new librarian, Thomas Ross, was appointed in succession to John Durie, the holder of this office under the Commonwealth (1650–60).⁴ The catalogue (now Royal MS. Appendix 86, ff. 94–96), which is printed with notes below, enumerates over thirty-two manuscript and about forty-two printed maps. With the possible exception of some of the printed maps, the identification of which is doubtful in the absence of precise descriptions, not one of those in the catalogue is now to be found in the Old Royal Library or other collections of the British Museum. Many cannot be traced in any collection today, and some of these are almost certainly lost, perhaps because they
were transferred to the Palace of Whitehall before the fires. Conspicuous among these casualties are Saxton’s map of England of 1583 ‘in Parchment’ and ‘Sebastian Gabots Maps’. This is the latest notice of the map by Cabot, as re-issued by Clement Adams about 1549, which had been a fertilizing agent in the promotion of English overseas enterprise in the sixteenth century. The map is previously recorded, as in the Palace of Whitehall, by Gilbert before 1566, by Hakluyt in 1584 and 1589, and by Purchas in 1625.\(^5\)

The hypothesis that the missing maps were destroyed by fire is supported by the fact that the only items in the catalogue which can with any confidence be asserted to survive today have been preserved in a private collection which they almost certainly entered before the abdication of King James II in 1689. George Legge (1648–91), first Baron Dartmouth, had a distinguished naval and military career and was closely associated with James both before and after his accession to the throne.\(^6\) In his collection of maps, charts, and plans, which was sold at Sotheby’s on 9 March 1948 by his descendant, the fifth Earl of Dartmouth,\(^7\) we find two items which can beyond reasonable doubt be identified with maps in the Royal Library catalogue of post-1660,\(^8\) besides suggestive affinities between other maps in the Dartmouth collection and descriptions in the Royal Library catalogue.\(^9\) These coincidences raise questions on which the Dartmouth papers throw no light, and to which there can perhaps now be no positive answer. It may be suggested, without straining credulity, that the map collection catalogued soon after 1660 was at some date during the reign of Charles II or James II moved into the ‘private Library’ at Whitehall. Here room would doubtless be found for it in or near the king’s working cabinet, where he dealt with his official papers; and it is not difficult to see how, in the course of business, some maps might have come into the hands of his ministers or officers of state, among whom Lord Dartmouth (as Master-General of the Ordnance) was the one most closely concerned with national defence, fortification, and supply of the armed forces.

The dated maps in the post-1660 catalogue range from 1583 to 1654. Besides general maps of purely geographical interest, they are for the most part plans of fortifications and harbours and of military or naval actions: the kind of material commonly accumulated by statesmen in the course of official business. There is a substantial residue of items from the Tudor period—the maps of Cabot and Saxton, printed maps illustrating Elizabethan enterprises in the West Indies and North America, manuscript plans of the coasts and ports of England and the Channel Islands. A second group, mainly printed, comprises European maps and battle plans of the middle decades (1636–54) of the seventeenth century; these show that the collection continued to grow during the librarianship of Thomas Durie, under the Commonwealth. Finally, there are a few items, e.g. the ‘Platt of the new Castle of Jarsey’,\(^10\) which may have been added after the accession of Charles II in 1660.
Catalogue of maps in the Royal Library, c. 1661–6
(Royal MS. App. 86, art. 13)


The maps conveyed to the British Museum with the Old Royal Library were not numerous. Few of them have the contemporary interest or ‘archival’ character of the Cotton maps; among these exceptions are the atlas drawn by Jean Rotz for King Henry VIII in 1542 (Royal MS. 20. E. IX), an atlas put together and annotated by the first Lord Burghley (Royal MS. 18. D. III), and military plans collected by Henry, Prince of Wales, the son of James I (Royal MS. 20. E. X). That, at least from the reign of James II, the king’s map collections were not considered as a part of the Royal Library, and were separately maintained, is confirmed by the contents of King George III’s two cartographic collections: the Topographical and Geographical Collection which came to the Museum with the King’s Library in 1828, and the King’s Maritime Collection given by George IV to the Admiralty, which presented it to the Museum in 1844. In both these collections (particularly the latter), we find atlases with the arms of the Stuart sovereigns and numerous manuscript maps and charts presented to Stuart princes, from James I to Queen Anne. The majority of these date from the second half of the seventeenth century: there are original charts with dedications to Charles II, James II (before and after his accession), William III, and Prince George of Denmark (consort of Queen Anne, and Lord High Admiral 1702–8), while others, made from surveys by naval officers on duty, may be considered as Admiralty documents which had come to rest in the Royal collections instead of the official files. The history of these materials provides evidence that the Royal map collections were not administered as part of the Royal Library; and George III was the first king to regularize this distinction by a formal separation of the several collections.

R. A. Skelton

1 Some conspicuous examples are the chart of the northern hemisphere drawn by Dr. John Dee for Queen Elizabeth in 1580 and acquired by Sir Robert Cotton (now Cotton MS. Aug. I. i. 1); a manuscript ‘Waggoner of the South Sea’ made by William Hack for King Charles II in 1684 and given by Admiral Edward Russell to Sir Hans Sloane (now MS. Sloane 44); and the maps from the Royal Library which came into Lord Dartmouth’s collection between c. 1665 and 1689 (see below).


4 Sir G. F. Warner and J. P. Gilson, Catalogue of Western Manuscripts in the Old Royal and King’s Collections (London, 1921), ii. 399–400, where these inventories are dated c. 1661–6.

5 Sir Humphrey Gilbert, Discourse of a discoverie for a new passage to Catay (1576 [written before 1566]), sig. Diii: ‘Sebastian Cabot ... hath ... described this passage, in his Charts, which are yet to be seen, in the Queenes Maiesties priuie Gallerie, at Whitehall.’ Richard Hakluyt, Principal Navigations (1589), p. 511: ‘... the mappe of Sebastian Cabot, cut by Clement Adams ... which is to be seen in her Maiesties priuie gallerie at Westminster, and in many other ancient merchants houses.’ This repeats, almost verbatim, Hakluyt’s reference in his MS. Discourse of Western Planting, written in 1584. Samuel Purchas, Pilgrimes, III (1625), p. 807: ‘... the great Map in his Maiesties priuie Gallerie, of which Sebastian Cabot is often therein called the Author.’ It may be noted that in 1582 Hakluyt had reported that Cabot’s ‘owne mappes and discourses’ were ‘in the custodie of ... William Worthington, one of her Maiesties Pensioners’.

Harrisse, Jean et Sebastien Cabot (Paris, 1882), pp. 151–6, pointing to the well-known discrepancies in the dates and legends occurring in the early
records of Cabot’s map, noted that Gilbert wrote of “Charts”, in the plural; and the existence of more than one such map in the Royal Library is confirmed by the reference, in the catalogue of post-1660, to “Sebastian Gabots Maps”. If the printed legends of these were in different states, the discrepancies in the records could be reconciled. The early references to Cabot’s map or maps are collected by G. P. Winship, Cabot Bibliography (London, 1900), pp. 16–26. See also L. Bagrow, A. Orbisit catalogus cartographorum, i (Gotha, 1928), pp. 53–54.

6 Dictionary of National Biography (s.v. Legge), where Dartmouth’s relationship to James is compared to that of son and father.

7 Sotheby & Co., Catalogue of . . . books . . . maps . . . etc. . . . the property of . . . the Earl of Dartmouth (London, 1948), pp. 34–43. The maps (lots 451–71) were sold on the second day, 9 March.

8 See below, notes 19, 20.

9 See below, note 24, 25.

10 Elizabeth Castle, in Jersey, was refortified by Legge for Charles II in 1665. Mont-Orgueil would, however, be more naturally described as “the castle of Jersey”.

11 Christopher Saxton, map of England and Wales, engraved on 20 sheets in 1583. Only two examples of the map in its earliest state are now known (British Museum and Birmingham Public Library); both are printed on paper. It is a curious fact that only one example of Saxton’s Atlas is known on vellum (Rosenwald collection, in the Library of Congress).

12 Presumably a representation of the capture of Cadiz in 1596, a plan of which was engraved by Thomas Cockson, after Baptista Boazio.

13 This and the following item may perhaps represent De Bry’s maps of Guiana and Virginia, the scenes of Sir Walter Ralegh’s two attempts at American colonization.

14 The only printed plan of Paris of this date is that by Jacques Gomboust.

15 Battle of Nordlingen, 1645.

16 This and the three following entries may be identified as the engraved city-plans by Baptista Boazio published in A summare and true discourse of Sir Frances Drakes West Indian voyage, by Walter Bigges (1589).

17 Probably the lunar map of J. Hevelius, 1645.

18 The word ‘above’ perhaps implies that the maps in this and the following group were rolls, stored in cupboards or presses over the library shelves.

19 This is to be identified with lot 468 of the Dartmouth sale catalogue of 1948, there described as ‘Coloured map of part of Somersetshire’. Now in the collection of Mr. Cyril Kenney; shown by him in the map exhibition organized by the Royal Institution of Chartered Surveyors, London, June 1953 (no. 14: ‘Manorial map of Sherborne and surrounding country, ca. 1580’). This seems to be a map of Sir Walter Ralegh’s Sherborne estate, forfeited on his conviction in 1603, restored and again lost before Prince Henry, a few Months before his Death in 1612, obtain’d the Grant of Sherborne for himself, with an Intention to restore it to Sir Walter’ (Thomas Birch (ed.), The Works of Sir Walter Ralegh (1751), i. lxiv).

20 Lot 453 in the Dartmouth sale catalogue: ‘Coloured map of Jersey, with royal arms emblazoned, showing the division of the island into parishes and households, dated 1600.’ Also in Mr. Kenney’s collection, and exhibited by the R.I.C.S. in 1953 (no. 18: ‘The description of Jersy 1600’, with the Tudor royal arms).

21 Another plan of ‘Dover Haven, with the new works, 1595’, presumably from the same survey and bearing Lord Burghley’s arms, is in the Cotton collection (B.M. Cotton MS. Aug. i. i. 46).

22 See above, note 12.

23 Havre, in Normandy.

24 The Dartmouth collection contained a group of maps of Ireland (lot 457 in the Sotheby catalogue), which may very tentatively be correlated with this item from the Royal Library. The Dartmouth maps, now in the National Maritime Museum, Greenwich, include twenty-four maps of the sixteenth century, illustrating the Elizabethan plantations and campaigns, and three maps by military engineers of Charles II.

25 This entry should perhaps be among the printed maps. It seems to refer to the engraved chart entitled “The voyage of the right Honorable the Earle of Cumberland to the Islands Azores A.D. 1589”, on the Mercator projection, and ascribed to Edward Wright, in whose Certayne errors in navigation (1599) it was published. An impression of this chart was in an album of the Dartmouth collection (lot 460 in Sotheby’s catalogue; now in Mr. Kenney’s collection).

26 A true Mapp of ye great Levell of the Fens’, by Sir Jonas Moore, c. 1654. The only known impression of this map, bound with Saxton’s map of 1583, was purchased by the
British Museum in 1930. Moore was Surveyor-General of the Ordnance and served under Dartmouth at Tangier in 1663.

27 For Cabot's maps, see above, note 5.
28 See above, note 12.
29 A few such items are entered in the catalogues of 1661-6 (Royal MS. App. 86), but among the books, not the maps.
30 Mr. H. M. Nixon, from a study of the royal bindings in the British Museum, conjectures that in or before 1757 George III—then Prince of Wales—selected from the Royal Library a number of volumes to be withheld, for his own collection, from the gift to the Museum. This explanation, however, can hardly be extended to the quantity of earlier sheet maps to be found in his map collections.

SOME UNRECORDED VARIETIES OF PERFORATION ON THE ONE PENNY STAMPS OF TASMANIA (1864-9)

An inquiry by the philatelist and author, Mr. L. Norman Williams, has led to the investigation of some interesting and hitherto unrecorded perforation varieties of the one penny stamps of Tasmania (1864-9). Mr. Williams, who is at present engaged in writing a textbook on philately, wished to cite examples of the unusual type of perforation known as *perçage en croix*. Mr. Williams had many years ago noticed possible examples of this perforation on Tasmanian stamps on one of his visits to the Museum to examine the Tapling collection. He recently requested that the stamps be examined in order to verify his supposition, especially since neither of the two standard works, *Stanley Gibbons, Postage Stamp Catalogue*, part i, and the *Encyclopaedia of British Empire Postage Stamps*, vol. iv, *Australasia*, mentions this perforation.

The earliest postage stamps of Van Diemen's Land, in denominations of one penny and four pence, crudely printed in the colony, were superseded in August 1855 by a supply of stamps printed by the London firm of Perkins, Bacon & Co. The die for the stamps was engraved from a sketch by Mr. E. H. Corbould, based on the portrait of Queen Victoria by Alfred Edward Chalon. Stamps in denominations of one penny (deep carmine), two pence (deep green), and four pence (deep blue), were printed and shipped out to the colony in March 1855. After being mis-sent from Adelaide to Melbourne and subject to innumerable delays in transit, they were eventually put on sale in Hobart in August 1855. On account of a regrettable oversight Messrs. Perkins, Bacon & Co. dispatched the plates with the supply of printed stamps. Consequently when the supply was exhausted early in 1856 recourse was made to the Hobart printers, Messrs. H. & C. Best, who in the ensuing nine months printed stamps in all three denominations, on unwatermarked paper.

Eventually a supply of the watermarked paper was forwarded from London and from August 1857 onwards the stamps produced by Messrs. Best were printed on the paper used for the Perkins, Bacon printing. These lasted, with
<table>
<thead>
<tr>
<th>Oblique Roulette</th>
<th>Punctures between unsevered stamps</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>\///---------------------------</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Arc Roulette</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>\///-----------------------</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Saw-tooth Roulette</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>\///-----------------------</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Cross Roulette</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>X\X\X\X\X\X\X\X\X\X\X\X</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Roulette in Parallel Lines</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>--------------------</td>
</tr>
<tr>
<td></td>
<td>\///-----------------------</td>
</tr>
<tr>
<td></td>
<td>\///-----------------------</td>
</tr>
<tr>
<td></td>
<td>\///-----------------------</td>
</tr>
<tr>
<td></td>
<td>\///-----------------------</td>
</tr>
<tr>
<td></td>
<td>\///-----------------------</td>
</tr>
</tbody>
</table>
numerous variations in colouring, until the De La Rue typographed series was issued in 1870.

Notwithstanding the fact that the Colonial Agent in Van Diemen’s Land had asked that the stamps be supplied perforated, and the Secretary of State for the Colonies, the Duke of Newcastle, had authorized this, the stamps dispatched by Messrs. Perkins, Bacon & Co., and the subsequent printings by Messrs. Best, were issued imperforate. Early in 1856 the Postmaster General of Tasmania requested that a ‘notching machine’ should be furnished to perforate the sheets of stamps. In reply Messrs. Perkins, Bacon deterred the colonial authorities by estimating the cost of such a machine at £400, and made matters more difficult by stating that the permission of the Commissioners of Inland Revenue, Somerset House, would have to be granted first. Furthermore they stated that the machine was exceedingly complicated to use and required great steam power to operate. Faced with these objections Mr. S. T. Hardinge, the Post Office Accountant at Hobart, declined further offers to have the stamps perforated, although several local printers submitted estimates, and not until he retired in 1869 was an official contract drawn up for the perforation of the stamps.

It is hardly surprising that some attempts should be made in the intervening period to perforate stamps unofficially, though apparently with the connivance of the authorities. Messrs. J. Walch and Sons, booksellers and stationers of Hobart, employed two perforating machines gauging 10 and 11½ to 12 respectively. A Mr. Robert Harris of Launceston was also a vendor of stamps who perforated his stock with a machine gauging 12½ or 13 during the same period. There were, however, several types of rouletting employed, i.e. the separation of stamps by piercing or cutting the paper, as opposed to perforation, which is more strictly defined as punching out circular pieces of paper between the stamps. Messrs. Walch employed a straight line roulette consisting of a guillotine which produced a series of straight cuts gauging about 8, each cut being 2 millimetres long. As this means of separation proved unsatisfactory it was quickly superseded by more conventional perforation.

Several other types of roulette have been recorded. A pin roulette (perçage en points) gauging irregularly 5½ to 9, produced with a circular spiked wheel (probably a spur rowel), was used by the postmaster of Longford about 1867–9. Similar pin roulettes, gauging about 10½ and 13½ to 14, were in use in 1867 but have not yet been identified with any particular area. A serrated roulette (perçage en arc) gauging about 19 is now thought to have been used at Deloraine. An oblique roulette (perçage en lignes obliques) consisting of slanting parallel cuts gauging about 14 to 15 was also used at Deloraine, and a similar roulette gauging 10 to 10½ is also known.

The stamps on the lower half of card C in slide 972 were arranged, mounted, and annotated by Sir Edward Bacon indiscriminately as ‘Stamps of the 1858–59
issue, rouletté with oblique parallel lines’. It should be emphasized that it is
difficult to distinguish different forms of roulette, especially when severed single
stamps are involved, as in this case. Legrand, referring to stamps percés en
lignes obliques, stated that severed stamps gave a very ragged impression forming
no clearly defined geometrical pattern, and that stamps thus severed might be
indistinguishable from those percés en arc (having curved indentations), or those
percés en scie (having a ‘saw-tooth’ appearance). Stamps percés en croix, however,
though also presenting a ragged appearance when severed, have an unmistak-
able ‘lozenge’ appearance (hence the alternative term persage en losange). The
accompanying diagram indicates the various types of roulette, both severed and
unsevered, indicating their distinguishing characteristics. It will be seen that
different types tend to have a similar appearance on severed stamps, thus
rendering accurate identification difficult. In the case of the specimens of persage
en croix now discovered, however, unsevered portions are present and the distinc-
tive cruciform incisions identify them clearly.

Apparently cross-rouletté was an ineffective means of stamp separation, since
two of the specimens (Pl. i, figs. a and b) had to be severed from their neighbours
with scissors, and parts of the persage en croix have been retained intact. Fig. a is
a specimen of the one penny brick-red, percé en croix gauging 15 l, with a
pen cancellation which has been almost washed out (either for re-use postally or
for sale to collectors as a mint stamp). Fig. b is a specimen of the one penny pale
red-carmine, percé en croix gauging 15 1, with the pen cancellation 12/10/66. Fig. c is a similar specimen in every respect to fig. b except that it shows a clear
double print, either through having been passed through the printing press
twice or on account of the plate shifting position during printing. It also shows
traces of a pen cancellation which has been cleaned off.

Fig. d is also an unrecorded variety of roulette, consisting of horizontal
parallel cuts at right angles to the margins of the stamp, gauging 13, on a
specimen of the one penny dull vermilion. Fig. e is a specimen of the one penny
carmine percé en lignes, gauging 11 1, with an undecipherable postmark, which
Sir Edward Bacon annotated as ‘probably bogus’ (i.e. the rouletté was
deliberately counterfeited to deceive stamp collectors), but no evidence to sup-
port such a positive viewpoint has been found and there is nothing to suggest
that it has not the same status of authenticity as any other stamp unofficially
perforated during this period. Fig. f, which has been included for comparison,
is a typical example of oblique rouletté, gauging about 10 1, on a specimen of
the one penny carmine.

Figs. a–d were donated in April 1895, to fill gaps in the Tapling collection, by
Marcellus P. Castle, whose collection of the stamps of Australasia was regarded as
the most comprehensive in existence and which fetched the then record sum of
£10,000 when sold in October 1894 to Stanley Gibbons, Ltd. It seems likely
that when he sold his collection, Mr. Castle retained a number of items which he later presented to the Museum. In their advertisement announcing the purchase of the Castle collection, Gibbons stated that the Tasmanian section was ‘absolutely complete’, and contained ‘a unique collection of all the known varieties of the very rare and interesting series of rouletted stamps’ (Gibbons’s italics). Castle’s collection not only incorporated the fine accumulation of A. F. Basset Hull of Hobart, but also those of Lieut. Beddome and Mr. W. F. Pettered, all of whom were living in Tasmania in the 1860’s and who therefore had excellent opportunities for acquiring rare and unusual material at first hand. That the stamps are genuine is echoed by Gibbons stating further that ‘Mr. Castle’s long and intimate study of Australian Stamps insures the absolute authenticity of every specimen in the collection’.

The question which now arises is, how have these unrecorded forms of rouletting been overlooked? The reason may be partly that single specimens of rouletted stamps are generally difficult to distinguish and consequently avoided by all but the most experienced philatelists, and in this case partly because of the unofficial nature of the various perforations and roulettes. Moreover, the great rarity of any specimens of the Tasmanian rouletted stamps makes their study and classification difficult.

Nevertheless the newly discovered types of cross-roulette and roulette in perpendicular parallel lines—the one previously known only for Portuguese stamps used in Madeira in 1868, and the other never before recorded so far as the writer is aware—constitute distinct varieties worthy of listing in the standard works and which, it is hoped, will stimulate further research into these interesting issues of Tasmania.

1 Tapling collection, slide 972, card C.
2 The Act of Council, 19 Vict. no. 17, which came into force on 1 January 1856, changed the name of the colony from Van Diemen’s Land to Tasmania. Stamps in the lower denominations continued to bear the former name until superseded in 1871. Stamps of higher value, however, were introduced in January 1858, inscribed ‘Tasmania’, and the anomaly of stamps bearing the different names standing side by side on letters continued for twelve years.
4 Ibid., p. 32, correspondence between the Secretary of State for the Colonies, the Commissioners of Inland Revenue, and the Colonial Agent, Van Diemen’s Land, November 1853—February 1854.
5 The term notching machine or notcher seems to be a Tasmanian idiom, being found nowhere else. Cf. the rouletter used in Victoria at this time, which was made of printer’s brass rule notched with a saw and set on edge.
6 Ibid., p. 43, letter from Perkins, Bacon & Co. to E. Barnard, the Colonial Agent for Tasmania, 8 August 1856.
7 Ibid., p. 56.
8 Ibid., p. 56, letter from S. T. Hardinge to John Tilly, Secretary of the G.P.O., London, in answer to the latter’s inquiry as to whether stamps were being perforated. He states: ‘The stamps are not perforated by Government, but by one of the vendors who has an establishment in this city Hobart and a branch in Launceston as bookseller, who perforates them for his own convenience; but should you after this explanation desire specimens of those perforated, I shall be happy to forward them on your so informing me.’
9 Ibid., p. 57. The gauge refers to the number of holes or cuts in a space of 2 centimetres.
BOOKBINDINGS ACQUIRED BY THE DEPARTMENT OF PRINTED BOOKS 1952–62

A NOTE in volume xv\(^1\) of *The British Museum Quarterly* records some not very important bookbindings acquired by the Department of Printed Books during the period 1941–50. In volume xvii, however, the fine Mahieu binding from Holkham was illustrated,\(^2\) and now it is possible to record some truly notable accessions during the past ten years. The most striking of these are unquestionably the nine from the library built up by successive Dukes of Devonshire at Chatsworth. Five of these bindings were French and four English. An Orosius, *Histoires*, 1491, one of the finest of Vérard’s illustrated books, is in a splendid and unusual mosaic binding, c. 1555, of black morocco, which is tooled in gold and silver and has onlays of red leather (Pl. vi). The tools used to decorate it belonged to the atelier working for the French royal library, probably that of Claude de Picques. A Latin Book of Hours of Roman use is in another mosaic binding produced in this same Paris shop (Pl. vii). It is of gold-tooled brown morocco, with interlacing ribbons onlaid in red, citron, and black leather. The practice of using leather onlays for these *entrelacs* was uncommon at this date; they were usually painted. To match the Mahieu from Holkham comes one of the numerous Grolier bindings from Chatsworth (Pl. vii\(d\)), an example which fortunately escaped the barbarous damage inflicted on a number of others by Charles Lewis in the 1820’s. This volume\(^3\) evidently entered the great French collector’s library in the early 1550’s. At this time it seems probable that Claude de Picques’s extensive commitments for Henri II’s library had forced Grolier to change binders. The new man has been named the Cupid’s bow binder, after the tool used prominently on this binding, and it now seems likely that he was the almost exclusive recipient of Grolier’s patronage until the collector’s death in 1565.\(^4\)
When E. P. Goldschmidt listed the bindings which had belonged to the Belgian contemporary of Grolier and Mahieu, Marc Laurin or Lauweryn, seigneur de Watervliet, he expressed doubts as to the genuineness of one example, formerly in the Gosford collection, which, besides the customary M. LAVRINI ET AMICORUM formula and motto, bore the collector’s arms. He did not know of the similar specimen in red morocco now acquired from Chatsworth which is unmistakably authentic (Pl. 11) and serves to support the authenticity of the Gosford book. Both have the date 1559 on the covers. For some reason there seems to have been a temporary slackening off in the production of fine bindings in Paris during the last forty years of the seventeenth century, but a few examples of outstanding quality were produced for the French court around 1660. One of the very finest of these is the copy from Chatsworth, in gold-tooled red morocco with fawn inlays, of Les Délices de l’esprit by Jean Desmarets de St-Sorlin, 1661 (Pl. 111). This is one of the most beautiful French books of the seventeenth century and was bound for Louis XIV’s consort, Queen Marie Thérèse.

Three of the English specimens date from the second half of the seventeenth century, the greatest period in the history of English decorative bookbinding. The most splendid (Pl. 1v) covers a folio Cambridge Bible and Prayer Book of 1638 and was evidently bound soon after the Restoration when sheets of these books were still available. It is of black morocco with onlays of white, golden-brown, and red leather and is tooled to a design clearly based on those used on oriental carpets. The distinctive tools used make it possible to attribute it with some certainty to a binder named Fletcher, who bound the copy of Foxe’s Book of Martyrs ‘of the best Paper Ruled and after the best manner bound in Turkey Leather’ presented to Charles II in 1660 by the Stationers’ Company. Another mosaic binding, with a similar colour scheme, covers a copy of the congratulatory poems presented by the University of Cambridge to the future King William III and Queen Mary on the occasion of their marriage in 1677. The bill for these poems survives among the University archives and shows that the binding was the work of Titus Tillet. The binder of the other seventeenth-century English binding (Pl. 111a) was evidently a Londoner, although his name is not known. His best-known bindings are all on copies of Barlow’s 1687 edition of Aesop’s Fables. The copy acquired from Chatsworth (the dedication copy presented to the Earl of Devonshire of the day) closely resembles that in the Pepysian Library at Magdalene, both being in the same pinkish-red morocco with a fillet painted black.

The remaining English binding from Chatsworth covers a presentation copy to Queen Elizabeth I from Walter Haddon of his Contra Hieron. Osorium... responsio apologetica, 1577 (Pl. 1vb). The binding is one of a rare Elizabethan type in gold-tooled calf with sunk panels covered in velvet. It has been considerably restored, and the velvet is probably not original, but in the only other
binding of this type in the Museum the sunk panels are now covered with nineteenth-century green morocco. The copy of his book which Haddon presented to Robert Dudley, Earl of Leicester—now in the Gloucester Cathedral Library—is in a binding very similar to the one which he gave to the queen.

The precise significance of the royal arms on a binding is frequently difficult to determine. Sometimes (as with the blind-stamped bindings of Henry VIII’s reign) they were used purely decoratively, and at others may distinguish the prayer book used by a chorister in one of the royal chapels or the bound volume of almanacs provided for the use of a comparatively junior civil servant. It seemed reasonable however to assume that the copy of Edward Grant’s *Graecae linguae spicilegium* of 1575, bound in gilt calf with the royal arms (Pl. va), which came to the Museum with the Old Royal Library in 1757 and is listed among the books transferred from Whitehall to St. James’s in 1650, had been presented to Queen Elizabeth I by the author. It came, therefore, as something of a shock when in 1956 the Department was offered what was unquestionably the copy given by the author to the queen (Pl. vb). Its binding, which is rather more elaborate than the other Royal Library copy, comes from a shop which bound a number of volumes for Matthew Parker, Archbishop of Canterbury, or his son John, including the Macdurnan Gospels at Lambeth, the Anglo-Saxon Gospels in the Cambridge University Library, and a 1570 printed Matthew of Westminster at All Souls. The newly acquired copy is on larger and finer paper than the other, the title is ruled in red, and the gilt edges are gauffered instead of being plain. In addition, facing the title, is inserted a vellum leaf bearing a beautifully written letter in which the author, the headmaster of Westminster School, tells the Queen that her former kindness

dothe nowe emboulden mee, with offering this simple booke, to beseeche your Matie, to bestowe on mee, your poore schoemaister at westminster (both for my greater encouragement in this painefull trade still, and the better encrease of my poore liuinge hereafter) the nexte vacante place of a Prebendarie there.

It is comforting to know that the next vacant canonry at Westminster Abbey was granted to him by letters patent dated 14 November 1575, and that when he died in 1601 he was sub-dean. Meanwhile we are still left wondering how the other copy of his book entered the Royal Library. It might have been a New Year’s Gift to the queen from someone connected with the production of the book, but neither Henry Bynneman, the printer, nor Francis Coldock, the bookseller concerned, held a royal appointment, and it appears to have been only the holders of these appointments who made such gifts.

Many handsome bindings made for presentation to English royalty have subsequently been given away to courtiers or deserving subjects by their owners. In addition to the two Queen Elizabeth I bindings already mentioned, a third, in calf, bearing her arms and a suitable inscription on Peter Viret’s
De origine, continuatione, autoritate atque praestantia ministerii Verbi Dei, 1554, has recently returned to join its fellows in the Old Royal Library. The bi-centenary in 1957 of the gift of this library to the nation by King George II was the occasion of a generous gift by Mr. Henry Davis of a copy of Guillaume Budé’s De l’institution du prince, Paris, 1547, in a handsome binding of gold-tooled calf with an elaborate painted interlacing ribbon and the painted arms of King Edward VI (Pl. viia). Since the binding, which was formerly considered to be English, is now held with some confidence to be contemporary French work, it seems likely that this was a presentation copy to the young king from the famous French humanist.12

All the royal bindings mentioned so far have been bound specially to the donor’s order in bindings which they deemed fit for a king. The blind-tooled calf binding of a copy on vellum of the handsome 1507 Soncino edition of the Decachordum Christianum of Marcus Vigerius, purchased in 1954, is interesting for a different reason. It contains a long dedication inscription to King Henry VII from the author, in which he apologizes for having sent the book unbound. As a Cardinal of that period he was probably mean rather than impoverished. His excuses are varied and one has a curiously modern ring—that the excessive length of the journey from Italy to London made any addition to the weight of the book most undesirable. He may have thought that this argument would appeal to the King of England’s frugal mind. When presenting another copy of this book in sheets to Louis XII of France, he pointed out how convenient it would be for the king to have to hold only one quire in his hand at a time, and that when he had read it the king could decide what sort of binding it deserved, if deemed worthy of his splendidissima bibliotheca.13 Unless—and this is a possibility—Henry VII gave his copy of the book away unbound, the present English binding of calf, blind-tooled with a roll bearing the unidentified initials L. V. L.,14 was executed for Henry VII’s library. No bindings of this type have been identified in the Old Royal Library at the Museum, but there are similar examples in the library of Trinity College, Oxford, which come from the Tudor Palaces at Greenwich and Hampton Court.

Another important purchase, made in May 1957, is illustrated on Pl. viic and will be familiar to all students of binding, since it is the companion volume (The Workes of King Charles the Martyr, vol. ii, London, 1662) to the frontispiece of G. D. Hobson’s English Bindings in the Library of J. R. Abbey, 1940. Since Hobson wrote, the researches of Mr. J. C. T. Oates have made it clear that these two volumes were bound at Cambridge by John Houlden, and their attractive red morocco bindings with onlays of green and citron leather worthily support Bagford’s claims for the importance of Cambridge as a binding centre in his day.15 Houlden was the father-in-law of Titus Tillet whose binding from Chatsworth has been described above.
There were naturally some interesting English seventeenth-century bindings among the important gift of 133 copies of the Eikon Basilike received from Mr. F. F. Madan in 1961. There were numerous examples of the special bindings in which this book was issued, some with royal portraits and monograms, others with death's heads, hour glasses, and other emblems of mortality; and of the twenty-nine different tools specially designed for this book which Madan recorded, only numbers 3, 10, 25, and 26 are not now represented in the library. In addition, the gift included some more elaborate contemporary bindings, of which the finest, on a copy of Madan's edition no. 6, is in black morocco with onlays of brown and red leather. It is one of a small group of bindings which at one time were thought to have been connected with the royalist bookseller, Samuel Browne.

That staunch eighteenth-century republican, Thomas Hollis, was a generous benefactor to the Museum in its early days, giving books bound by Matthewman in red morocco gilt with emblematic tools. He reserved his more elaborate style of binding with doublures in contrasting leathers, which were the work of Richard Montague, for books which he presented to libraries abroad. One of these, formerly in the collection of Sir Robert Leighton, was purchased in 1960 (C. 108. g. 22).

In 1958 the Department received the largest bequest of bookbindings ever made to it, the collection formed by the late Mr. Charles Ramsden. He had specialized in bindings produced between 1780 and 1850 and was the author of three dictionaries of bookbinders active in this period, dealing respectively with France, London, and the remainder of the United Kingdom. His own library was his primary source for these books and it is particularly rich in signed English and French bindings, with a smaller number from other European countries. He rigorously excluded the work of Roger Payne—already well represented in the Museum—but otherwise had a fully representative collection of English bindings from Edwards of Halifax to Wickwar. The French bindings, although they are all in fine condition, are, in the main, of greater documentary than artistic interest. There is, for example, no outstanding 'cathedral' binding, and the opportunity was taken in 1959 to buy a fine specimen signed by Thouvenin, in blue straight-grained morocco with coloured onlays and a central rose-window design, which had been shown in the Romantic Exhibition in London in that year (Pl. viii).

Beautiful bindings are not always to be found on beautiful books, but it is slightly surprising to find that Mr. Ramsden's finest Irish binding, by George Mullen, covers the Reports of the Commission on the Records of Ireland, 1810–15. To vie with this Major J. R. Abbey presented in 1960 a fine Viennese binding of gold-tooled green morocco on an official report on Austrian trade in 1842. Another interesting gift from Major Abbey was one of the numerous fake
bindings probably produced at Bologna in the 1890's. This book, and another example with different tools acquired at the Leighton sale, were both genuine sixteenth-century blind-tooled Italian bindings. The fakers had added to their covers gold tooling and a not very accurate imitation of the sixteenth-century medallion depicting Apollo driving the sun chariot towards Mount Helicon, on which stands Pegasus, which was used on the so-called ‘Canevari’ bindings, now believed to have been bound for one of the Farnese family.

Documented forgeries are exceedingly useful in any museum collection and the Department has recently been able to buy examples of the work of the two most notorious producers of faked bindings in the nineteenth century, the Belgian binder Hagué and the Italian art faker I. F. Joni. The Hagué imitation Renaissance binding comes from a notable collection of these forgeries made with the help of a London bookseller by a Mr. Blacker in the belief that they were genuine, and sold at Sotheby's in 1897 as reproductions. The Joni empty binding is one of his typically imaginative re-creations of the medieval account books of his native Siena, and very closely resembles those illustrated in his autobiography. Both these fakes had suffered considerable intentional wear and tear in an effort to produce a sufficiently antique appearance. In pleasing and remarkable contrast is the brilliant condition of the original Augsburg woodcut paper wrappers of a copy of Obert dall'Orto's Das Buch der Lehenrecht, 1493, which was deposited on permanent loan by Mr. and Mrs. A. Ehrman on the occasion of Mr. Ehrman's seventieth birthday. Exceedingly few of these precursors of the modern paperback have survived in any condition at all.

In addition to these older bindings, the Department has also endeavoured to secure examples of hand bookbinding of the present day as the basic materials for the historian of the future. Bindings by most of the leading modern English binders have been added to the collection in the last ten years.

Howard M. Nixon

---

1 B.M.Q. (1914–50), pp. 16–17, pls. vii and viii.
2 Ibid. (1952), pp. 39–40, pl. xvi.
3 The upper cover was reproduced by G. D. Hobson, Maioli, Canevari and others (1926), pl. 48b.
4 The Book Collector (Summer 1960), pp. 165–70; (Spring 1962), pp. 64–70; (Summer 1962), pp. 213–14.
5 Gothic and Renaissance Bookbindings (1928), i. 282–3.
6 This book, 201 h. 5–7, came to the British Museum with King George III's library. The painted fore-edge is signed Fletcher Compinsit and 'Mr. Flesher' was paid £7. 10s. for binding it. See The Book Collector (Spring 1956), pp. 53–54.
7 This binding has been illustrated and described in The Book Collector (Winter 1958), p. 396.
9 C. 23 e. 19. C. J. Davenport, Royal English Bookbindings (1896), fig. 12. The binding is in considerably worse condition than this ingenuously doctored block suggests.
10 B.M. C. 1206. h. 60 (1). Catalogus librorum Bibliothecae Albaiae 1650, p. 58.
11 Illustrated in the Catalogue of the Henry White sale, Sotheby's 2 May 1902, lot 2236.
12 It was lot 191 in the Hely–Hutchinson sale, Sotheby's 12 March 1956.
13 J. B. B. van Fraet, Catalogue des livres
LETTERS OF CHARLES AND MARY LAMB
AND COLERIDGE

I AM going to do a queer thing’, wrote Mary Lamb to Sara Hutchinson on 20 August 1815, ‘I have wearied myself with writing a long letter to Mrs. Morgan, a part of which is an incoherent rambling account of a jaunt we have just been taking. I want to tell you all about it, for we so seldom do such things that it runs strangely in my head, and I feel too tired to give you other than the mere copy of the nonsense I have just been writing.’ Then follows Mary’s charming account of the ‘jaunt’, the week-end visit which she and Charles paid to Cambridge on 12–14 August 1815; this is printed in full in E. V. Lucas’s edition of The Letters of Charles and Mary Lamb (1935) ii. 172–4, and need not be reproduced here.

Recently, through the most generous gift of Mr. T. C. Eaton, Major A. C. Eaton, and Miss M. R. Eaton, the long-lost letter of Mary Lamb1 to Mrs. Morgan has been restored to us (Pl. viii), an accession all the more welcome since the Department has, somewhat surprisingly, hitherto possessed no autograph letter of Mary Lamb. But the recovery of the letter gives us much more than a mere duplicate account of the visit to Cambridge: it is now revealed as a joint letter, the fourth side being occupied (apart from the address), by a letter to Mrs. Morgan from Charles Lamb. For the understanding of this letter, which is printed below, it is necessary to revert to Mary’s letter to Sara Hutchinson, in which she quotes a passage from the letter which she had received from Mrs. Morgan, and to which the present letter was the reply: ‘I have just received a very cheerful letter from Mrs. Morgan’, writes Mary, ‘—the following I have picked out as I think it will interest you. “Hartley Coleridge has been with us for

19 They are pressmarked C. 150—C. 156. Most of the best examples were illustrated in his three books, but important additions after their publication included an Edwards of Halifax and —completely out of his period—a red morocco binding for Charles II as Prince of Wales.
20 Sotheby’s 17 October 1960, lot 830.
21 Sotheby’s 11 November 1897, lot 77.
22 I. F. Joni, Le Memorie di un pittore di quadri antichi (Firenze, 1932), plates opposite pp. 98, 110, and 132. The English edition of 1936 with the title Affairs of a Painter is unfortunately not illustrated.
two months. Morgan invited him to pass the long vacation here in the hope that his father would be of great service to him in his studies: he seems to be extremely amiable. I believe he is to spend the next vacation at Lady Beaumont's. Your old friend Coleridge is very hard at work at the preface to a new Edition which he is just going to publish in the same form as Mr. Wordsworth's—at first the preface was not to exceed five or six pages, it has however grown into a work of great importance. I believe Morgan has already written nearly two hundred pages. The title of it is 'Autobiographia Literaria': to which are added 'Sybilline Leaves', a collection of Poems by the same author. Calne has lately been much enlivened by an excellent company of players—last week they performed the 'Remorse', to a very crowded and brilliant audience; two of the characters were admirably well supported; at the request of the actors Morgan was behind the scenes all the time and assisted in the music &c."

Charles Lamb's reaction to this news is given in the letter now before us (Pl. ix), which immediately attracts attention because large tracts of it, amounting to more than half the text, have been carefully obliterated, presumably by some member of the Morgan circle who resented the passages in which Lamb pokes fun at his correspondents. Fortunately, heavy though the obliteration is, the whole of the letter can be deciphered with virtual certainty. In the following text, obliterations are denoted by double square brackets:

Dear Four,

Your letter has delighted us, in the vehicle of Mrs. Morgans neat handwriting. [Morgan might have furnished the sense but not the sentiment. Miss Brent might have supplied the grammar, but I think scarcely the spelling. Coleridge might have furnished sense sentiment grammar & spelling, but then what characters it would have been written in? Apropos—this to Mrs. M's especial ear—Vacation another time, not vacation. When you speak of a young gentleman's absence from college, vacation is as much as to say cessation from business or having nothing to do, but vocation is simply a calling to do or exercise yourself about something. However when you have any doubt the best way is to leave the second letter dubious as thus vo-cation, which may indifferently stand for either as the reader's charity shall suggest meaning.] When I [said] wrote dear Four at the beginning, It had slipt me that Mr. Hartley (as I suppose he must be call'd now) had made a quintuple alliance of you. Pray our kindest remembrance to him & our hopes to see him in the great city. Tell Coler (the father) I adjure him by all the delicacies of poetry & friendship that in the coming selection of his poems he will leave out that exquisite morceau about the blasted son of a presbyterian bitch. What my finger recoils from manuscribing, his pen should surely be slow to print. Tell him it is not wit, it is not anything, but newspaper coarseness. If he will commit the superintend [me] I will leave out also fire famine & pestilence, because it is the most popular among a sort of people I dont care for his pleasing. With these reservations I shall hail his book & preface and wish 'em longer. I fear Xtobel is not in the company.—[As long as Morgan confines himself to a little amateur theatricalship, I have a kind of sympathy with him, but I hope to God he will not take to acting as a profession. So few attain eminence, & of those who do,
many like Foote & Kean take to drinking and I cannot bear to think of a strolling (?) life for him.]

My dear friends all adieu. Yours (not very happy in himself) C. Lamb

The ménage à trois of John Morgan, his wife Mary, and her sister Charlotte Brent, were lifelong friends of Coleridge and the Lambs; it was with them that Coleridge made his home (first in London, then at Ashley, near Bath, and finally at Calne, Wilts.) during the greater part of the years 1811–16, and for him they provided an invaluable element of stability in the pre-Gillman era. At the time of this letter Coleridge was in the throes of that great burst of literary activity which culminated in the issue of Christabel, Kubla Khan, and The Pains of Sleep (June 1816), the two volumes of Biographia Literaria, and Sibylline Leaves (July 1817). As might have been expected, Lamb’s offers of assistance and criticism passed almost entirely unheeded: Christabel indeed attained publication, but in company with Kubla Khan, of which Lamb had grave misgivings. The ‘exquisite morceau about the blasted son of a presbyterian bitch’ refers to Recantation illustrated in the story of the Mad Ox, duly reprinted in Sibylline Leaves, where Fire, Famine and Slaughter likewise found a place.

Lamb could presume on his friendship with John Morgan to indulge in jocular personalities at his expense: ‘What is gone of that frank-hearted circle, Morgan and his cos-lettuces?’ he wrote to Coleridge on 13 August 1814; ‘He ate walnuts better than any man I ever knew.’ This epistle of Lamb’s, we now learn for the first time, Coleridge forwarded to Morgan, accompanied by one from his own pen the original of which is included in the present benefaction. At the date of this letter (16 August 1814), Coleridge, under the hospitable roof of Josiah Wade, was sitting to Washington Allston for the well-known portrait now in the National Portrait Gallery, and the letter contains a frankly worded critique by the sitter; ‘Of my own portrait I am no judge,’ Coleridge writes. ‘Allston is highly gratified with it, & promises himself that it will be even better than Mr. King’s [Dr. King of Clifton, who had successfully treated Allston during his serious illness the year before]—which in its present state is the most looking-glassish, ipsisimos, living flesh & blood thing, I ever beheld. I cannot believe, that mine will be equal; because King’s is so very far finer a face. I am not mortified, tho’ I own I should better like it to be otherwise, that my face is not a manly or representable Face—whatever is impressive, is part fugitive, part existent only in the imaginations of persons impressed strongly by my conversation. The face itself is a feeble, unmanly face... The exceeding weakness, strengthlessness, in my face, was ever painful to me—not as my own face, but as a face. I am hesitating whether I should send a letter of C. Lamb’s to you—but hang it! I will—& will pay the Postage—it recalled old times—but I don’t understand the Gos-Lettuces.’
Coleridge must have applied to Lamb for an explanation of the cos-lettuces, for the latter replied as follows (26 August 1814): "... So I think I have answered all the questions except about Morgan's cos-lettuces. The first personal peculiarity I ever observed of him (all worthy souls are subject to 'em) was a particular kind of rabbit-like delight in munching salads with oil without vinegar after dinner—a steady contemplative browsing on them—didst never take note of it?"

The cos-lettuces appear yet once again in this correspondence, though here it is their (alleged) soporific effect, immortalized in The Flopsy Bunnies, which is in point. This is in another letter of Charles Lamb to Morgan included in the present gift. It is, alas!, only the second sheet of a letter, itself torn into three fragments. No one, however, will willingly forgo even half a letter of Charles Lamb, and the full text shall therefore be printed here. It is postmarked 9 July 1816:

... to the Lyceum tonight, all three theatres are shut in consequence of the Duke of Gloster having capriciously altered his mind respecting the Princess Mary—he has seen a cheesemongers daughter in Little Britain he thinks he can be more happy with.

Just as we got to Slough, my heart broke—it frightened everybody in the coach—at one corner of it (there are 3, Miss John Wait) at one corner of it was discovered, by help of microscopic glasses the sweet image of—Old Bendry.

My kindest love to that worthy old man—I shall never forget his civilities—also to Mr. Brooke & the firm.

Sheridan is dead, we hear he died worth Two hundred thousand pounds, accumulated in the Manchester & Cotton Trade, which he has been secretly engaged in (to my knowlege) for some years.

Remember me to the Moneys & Mereweathers I shall never forget their hospitality.

I am sorry we did not see the Waits and Mr. Marsh while we were with you, it was unlucky their being from town. Martin Burney is going into the stocking Line, & I have some thoughts of opening a Bazaar. Business is so slack at the India House.

Mary has put in something about somebody coming to town that I am to give up my bed to. I am afraid I shall submit to that with a very ill grace, I get so sleepy of a night after Supper. It is the gauze leaf lettuces.

How are Charlottes Eyes? She should bath them in Pump water a mornings & abstain from tragedy-reading &c. God bless her & all of you. I have hardly room to be serious, her allowance of Goosebury is scarcely out of my head yet. C. Lamb

Lamb's letters are at once the delight and despair of commentators, and it must be left to professional Elians to elucidate the references to Old Bendry and Charlotte's allowance of Goosebury.

Two other original letters of Coleridge to John Morgan are included in this small but highly select company, but can be more briefly dealt with since all three have been put at the disposal of Professor E. L. Griggs, the editor of the complete edition of Coleridge's letters, now in process of publication. The
earlier letter, written on 1 March 1808, describes, with the usual wealth of pathological detail, the illness which prevented him from delivering the third and fourth of his lectures on poetry at the Royal Institution, but is mainly concerned with that perennial and painful subject, the shortcomings of Mrs. C. The other, of 24 June 1816, just after he had taken up residence with the Gillmans, deals largely with his poor opinion of the Cour ier, to which he had intended to resume contributing. Finally, there is an autograph copy, dated November 1807, of the verses ‘To Two Sisters’, addressed by Coleridge to Mrs. Morgan and Miss Brent, in which he expressed the warmest affection and gratitude for the way in which they had nursed him through illness. Curiously (since this must have been a manuscript sent to the Morgans) the lines do not appear in the lengthy form in which they were printed (greatly to Mrs. Coleridge’s displeasure) in the Cour ier of 10 December 1807 under the transparent nom-dé-plume siest i (i.e. C.S.T. = S.T.C.), but in the very abbreviated version (12 lines only) in which they were reprinted, many years later, in the Poetical Works of 1834.

In cor respondences so closely knit as those of Lamb and Coleridge with each other and with the Morgans, the recovery of even a relatively small number of further originals is an event of importance beyond the intrinsic interest, considerable though this is, of the individual letters; and the numerous scholars working in these fields will be especially grateful to the donors for their generosity in placing them in an institution where they will be universally accessible. They have been numbered Additional MS. 50824.

T. C. Skeat

1 Dated by Mary ‘Our Thursday’, i.e. 17 August 1815.
2 As will be seen, Mrs. Morgan mis-spelled this word ‘vocation’; Mary Lamb (if the printed text may be relied upon) silently corrected the error in quoting the passage.
3 Coleridge’s tragedy, published in 1813.
4 Lamb, whose own hand was small and neat, was a severe critic of the handwriting of others: ‘Your manu originalography is terrible, dark as Lycophon’, he writes to Wordsworth on 9 April 1816 (Letters, ii. 187); ‘I should not wonder if the constant making out of such Paragraphs is the cause of that weakness in Mrs. W’s Eyes . . . Dorothy I hear has mounted spectacles; so you have deoculated two of your dearest relations in life.’
5 Cf. Letters, ii. 190.
6 Ibid. 131–2.
7 Ibid. 135.
8 The marriage of the Duke of Gloucester (‘Silly Billy’) to his first cousin, Princess Mary, eventually took place on 22 July 1816. The official reason for the delay in fixing the date of the ceremony was to await the return of the Duke of Cumberland, to whom the princess was much attached, from Hanover.
9 Charles and Mary were on their way back to London from Calne, where they had been staying with the Morgans for the past month.
10 Sheridan had died on 7 July 1816.
11 Presumably Lamb is mimicking Morgan’s pronunciation of the word ‘cos’. 
THE COTTON GENESIS

The Cotton Genesis (Otho B. vi), despite the mutilations and damage which it sustained in the fire at Ashburnham House in 1731, remains one of the greatest of the few extant monuments of pre-Iconoclastic Byzantine art, and one of the two surviving early illustrated codices of the Greek Old Testament, the other being the Vienna Genesis. It is therefore a great pleasure to record the reunion with the rest of the remaining folios of four fragments which, since 1784, have been in the possession of the Baptist College at Bristol. The exact circumstances in which the Bristol fragments became separated are not clear; but at some time they came into the hands of the Rev. Andrew Gifford, Assistant Keeper in the Department of Manuscripts from 1756 until his death in 1784, who bequeathed them, with the rest of his library, to the Baptist College. Here they remained until 1928 when the College, with a generous regard for the needs of scholars, deposited them on indefinite loan at Bloomsbury (see B.M.Q. ii (1927–8), 89–90). The College has now agreed to the Museum’s purchase of them, with the result that all the known surviving fragments of the original manuscript have been restored to the Cotton collection.¹

This article is not designed to provide a detailed survey of work done on the Cotton Genesis since 1928, but some general observations may be made to supplement the description of the manuscript given in the Catalogue of Ancient Manuscripts in the British Museum of 1881 in the light of recent studies. Two classes of scholars are particularly concerned: art historians and students of the text of the Septuagint. Of these, the latter are perhaps the more fortunate in having at their disposal the collation made by Grabe before the fire of 1731;² Tischendorf’s decipherment of the burnt fragments;³ and Gotch’s Supplement to Tischendorf.⁴ It might have been thought that collation would provide some clue to the origin of the manuscript; but this hope has not, as yet, been realized.⁵

The approach of art historians appears to be somewhat more fruitful. In an essay published in 1953,⁶ Professor Kurt Weitzmann gathered together the results of the most recent researches and attempted to suggest a place of origin for the manuscript by the methods of art-historical study. On stylistic grounds, he assigned it to Egypt (in company with the majority of those who have suggested a place of origin), and on account of the refinement of style considered the assumption to be ‘well justified’ that the manuscript was made at Alexandria.⁷ Such a verdict is clearly defensible; but caution is needed when it is related to the field of textual study. In his attempt to reconstruct the picture cycle of the Cotton Genesis, Weitzmann called to his aid the text of the Codex Alexandrinus, which alone among the great Greek bibles of the fourth, fifth, and sixth centuries has the book of Genesis almost completely preserved. Weitzmann was aware that, in using the text of Alexandrinus, he was employing one of those

22
codices (the Cotton Genesis is another) which are termed by Rahlfs Einzelhand-
schriften, i.e. manuscripts whose text cannot be related to any particular family, but added: ‘... it may be kept in mind that the Alexandrinus actually comes from Alexandria and, according to the most generally accepted opinion, is of Egyptian origin.’ Recent research has, however, made it clear that the Alexandrinus was almost certainly brought to Alexandria from Constantinople by the Patriarch Athanasius II between 1308 and 1316; that there is no decisive reason why it could not have originated at Constantinople; and that certain considerations favour the view that it did. On the negative side, it is to be observed that Alexandrinus agrees less with two Chester Beatty papyri of undisputed Egyptian provenance than any other of the relevant uncial manuscripts, while on the positive side is a consideration urged by Professor Kilpatrick, in pointing to an anomaly in the New Testament text of Alexandrinus: in the Gospels, it has the Antiochian text, but in the Epistles and the Apocalypse, that of Alexandria. Now the one important centre where Antiochene and Alexandrian influences met was Constantinople and this, when considered with what we know about the medieval history of the manuscript, goes far to establish a Constantinopolitan provenance for the Alexandrinus.

The hypothesis that the Cotton Genesis was written at Alexandria would obviously not be discredited by the fact that the Codex Alexandrinus was not written there, since stylistic considerations pointing to an Egyptian origin remain unaffected; but it is plain that the discoveries relating to one manuscript are not without weight in a discussion of the other. Weitzmann himself noticed a remarkable poverty in the Cotton Genesis of classical personifications, which have been regarded as characteristic of Alexandria; and it is, perhaps, significant that in the case of the Vienna Genesis, the other great representative of pre-Iconoclastic Greek Old Testament illumination, scholarly opinion is divided as to whether it comes from Alexandria or Antioch. In both of these cities there was, as is well known, a famous school of scriptural exegesis; and one could certainly postulate the development of an Antiochene tradition of biblical illustration, independent of Alexandria. At the same time, the possibility of Constantinople as the place of origin of either or both of the Genesis manuscripts should not be ignored. It was the eastern capital of the Empire, where the two cultures of Alexandria and Antioch met, and where money and skill were alike available for the production of an artistic masterpiece.

The solution of the problem of the provenance of the Cotton Genesis might be nearer if we had more knowledge of the background of Jewish pre-Christian bible illustration. The remarkable discoveries of synagogue mural paintings made in the nineteen-thirties at Duro-Europos have suggested the possibility of a tradition of Jewish iconography going back to pre-Christian times. Weitzmann, indeed, has suggested that, soon after its translation from the
Hebrew, the Septuagint was illustrated in Alexandria, where the Jewish population, Greek-speaking and Hellenized, drew freely upon the tradition of classical book-painting. The hypothesis is attractive, but awaits proof; and in any case, one cannot rigidly confine Alexandrian influence to Egypt.

If the question of the origins of the Cotton Genesis remains undecided, we are on firmer ground when we come to discuss its influence. Here, the thesis put forward in 1891 by the Finnish art historian, J. J. Tikkanen, that the miniatures of the Cotton Genesis served as the model for the mosaics in St. Mark’s, Venice, through the medium of a work derived from it, has been accepted and confirmed by more recent studies, notably by those of W. R. Lethaby and Kurt Weitzmann. In the latter, Professor Weitzmann has urged that the Cotton Genesis may, in fact, have been the direct model for the St. Mark’s mosaics, pointing out that not only is the relation of the Cotton Genesis to the mosaics much closer than that of any other member of the same recension, but also that, in the Abraham cupola, the sacrifice of Isaac is omitted, an omission which coincides remarkably with the fact that in the Cotton manuscript the folio which contained the sacrifice had been lost long before the fire of 1731.

If Weitzmann’s suggestion is correct, it follows that we can make some adjustment in our picture of the history of the manuscript. The traditional story, recorded by Dr. Richard James from Cotton’s own account, is that the Cotton Genesis was brought to England from Philippi in the time of Henry VIII, by two Greek bishops, being subsequently bestowed by Elizabeth I on Sir John Fortescue, who gave it to Cotton. If, however, the manuscript was already at Venice in the twelfth or thirteenth century, as Weitzmann’s suggestion requires, it is unlikely that it subsequently returned to the east, to be brought to England in the sixteenth century. That the manuscript should have been in Venice in the Middle Ages will cause no surprise, in view of the close relations between Venice and Constantinople during the later centuries of the Byzantine Empire. But assuming this view to be correct, when did the Cotton Genesis arrive in Italy? We have no means of telling. Köhler, in a detailed review of the Genesis cycle in biblical illumination in the west, has shown that the Genesis miniatures in the two famous Carolingian bibles from Tours associated with the Cotton Genesis, the Grandval Bible (B.M. Add. MS. 10546) and the Vivian Bible (Paris B.N. Lat. 1), although they resemble those in the Cotton MS., do not depend upon it directly, but apparently derive from another model of the same recension. Weitzmann agrees with this view. We cannot, therefore, hazard any guess as to when the Cotton Genesis first reached western Europe. We know that it was in England in the sixteenth century; there is good reason to think that it was at Venice in the twelfth or thirteenth; but beyond this, all is dark. Indeed, it is clear that one of the most desirable fields of research awaiting the student of the Cotton Genesis is an attempt to trace the history of its wanderings before
the sixteenth century. Professor Weitzmann has remarked that it is surprising 'that all copies, derivations, and reflections of the Cotton Genesis recension are found in the Latin West . . . on the other hand, there exists no iconographic relation to the Byzantine Octotoucheus, which are preserved in five copies from the eleventh to the thirteenth centuries.' The natural inference from this is that the manuscript reached the west at a relatively early date. Furthermore, if the mosaics of St. Mark's did indeed have the Cotton Genesis as their direct model, then Venice may well have been the agent for bringing the manuscript to the west, as she was well fitted to do. Elucidation of this problem is one of the urgent tasks awaiting the student. The other is to continue the attempt to settle the undecided question of the manuscript's origin.

Gerald Bonner

1 Two copies of folios of the Cotton Genesis, of great value as witnessing to the appearance of the original before the fire, are found in Bibl. Nat. MS. français 9550, ff. 31, 32. They were executed by the painter, Daniel Rabel, for the French scholar, N. C. Fabri de Peiresc (1580–1637). See H. Omont, Miniatures des plus anciens manuscrits grecs de la Bibliothèque Nationale (Paris, 1929), pp. i–iv, where the two miniatures are reproduced.


4 F. W. Gotch, Supplement to Tischendorf's Reliquiae (London, 1881). Dr. Gotch was the President of the Baptist College, and published the Bristol fragments in this edition.

5 Neither H. B. Swete, The Old Testament in Greek according to the Septuagint, 3rd ed. (Cambridge, 1901), vol. i, pp. xxiii–xxvi nor Alfred Rahlf, Septuaginta: Genesis, Stuttgart, 1926, p. 17, attempts to assign any place of origin to the Cotton manuscript.


7 Weitzmann, art. cit., p. 126.

8 Rahlf, op. cit., p. 33.


12 G. D. Kilpatrick, 'Professor J. Schmid on the Greek Text of the Apocalypse', Vigiliae Christianae, iii (1959), 3–4. Kilpatrick's point adds weight to Tischendorf's comment: 'ratione grammatica Cottonianus Codex non ita differt ab Alexandrino' (op. cit., p. xxiv), which is considered by Weitzmann as 'too general to be useful for a family connection' (op. cit., p. 114, n11).


14 Weitzmann, op. cit., p. 127.


17 Weitzmann, op. cit., p. 129.


19 W. R. Lethaby, art. cit., p. 90.

20 K. Weitzmann, 'The Mosaics of San Marco and the Cotton Genesis', Atti del xvii
THE UNDECIPHERED INSCRIPTIONS IN THE HOLKHAM BIBLE PICTURE BOOK

WILLIAM ROSCOE, the Liverpool banker and connoisseur, writing to Thomas William Coke in 1816, described the Holkham Bible Picture Book (now Add. MS. 47682) as ‘... one of the greatest curiosities I ever saw. ... I believe there is not such another in the Kingdom, if in existence.’ His opinion is still valid, for in the 146 years since its purchase by Coke no manuscripts of an identical type have come to light although there are extant some exhibiting certain similar features. This being so, a special interest attaches to folio 1v in that it depicts the patron, a Dominican friar, giving his orders to the artist who was to execute the work, while at the top of the page an angel holds a scroll on which is written an account of the contents of the book. Unfortunately this folio is very rubbed, suggesting that the book may originally have been left unbound, and the writing is in consequence in places illegible (Pl. xa).

M. R. James, who was unable to read the last three lines of the angel’s scroll, and could only read the speeches of the friar and the artist imperfectly, said of the book: ‘Its first page, were it better preserved, would perhaps enlighten us a little as to its purpose and origin.’ W. O. Hassall, in his facsimile edition, read (by ultra-violet light) the friar’s speech and the doubtful second half of the artist’s reply as:

Ore feres been e nettement  
Car mustre serra a riche gent

and

Nonkes ne veyses un autretel Liuere

but he does not print the contents of the angel’s scroll. Since there was the possibility that the illegible portion might throw light on the precise purpose of the book, as M. R. James suggested, it seemed worth while making a re-examination under ultra-violet light (Pl. xii) and it is interesting, if disappointing, to find as a result that in fact the angel’s scroll inscription merely continues in the general pious strain of the first nine lines.
The entire text, therefore, now reads:

[Angel]
In ceo liuere est purtret
Meynde miracle que deuex a fet
E dedenz est escryt
Coment Ihu de Marie na quynt
E tretute sa passioun
E sa resurexioun
E coment yl suffryt la mort
E meyndes hountes a grant tort
E yl tuz yurs le malade garyt
pur ceo l en out de luy despjyt
Grant amor yl nous a fet
Joye auera qui en luy cret.

[Friar]
Ore feres been e nettement
Kar mustre serra a riche gent.

[Artist]
Si frai voyre e deuex me doynt viuere
Nonhes ne veyses un autretel liuere.

This may be translated as follows:

[Angel]
In this book are portrayed many miracles that God has done, and within is written how Jesus was born of Mary, and all his passion and resurrection, and how he suffered death and many humiliations most unjustly. He always cured the sick, and for this men hated him. He has shown us great love; whoever believes in him will have joy.

[Friar]
Now do [it] well and thoroughly for it will be shown to important people.

[Artist]
I will do so truly, if God grants me to live; never will you see another such book.

T. A. J. BURNETT

1 Letter quoted by C. W. James in ‘Notes upon the MS. library at Holkham’, The Library, 4th ser., ii (1922), 233.
2 E.g. the Bible history prefixed to Queen Mary’s Psalter (Royal MS. 2 B. VII), the Velislav Bible and the Passionale of Princess Kunigunde, both at Prague, and Hedwig’s Legend, owned by Baron Gutmann.
3 In his study of the manuscript in The Walpole Society, xi (1922–3), 1–27.
4 He reads ‘Ore serez tu en en . . . trement
E. ar mustre serreš riche gent’
and ‘Si frai (?) voyre e deuex me doynt
viuere
Nonkes ne veyses vn . . . trerel
liuere.’
5 The Holkham Bible Picture Book (1954).
THREE EARLY ISLAMIC BOOKBINDINGS

The exhibition of oriental bookbindings held in the King’s Library during July and August 1962, brought to light a small number of early Islamic bindings of some significance in the history of decorative bookbinding. Among them were three manuscripts written in the twelfth and thirteenth centuries whose bindings appeared to be contemporary with the manuscripts they contained, but which had not hitherto attracted the attention of scholars. A brief account of these may not be out of place.

The three manuscripts, one in Arabic and two in Persian, are dated A.H. 564 (A.D. 1168–9), A.H. 601 (A.D. 1204–5), and A.H. 676 (A.D. 1277–8) respectively. They thus cover a period in the history of Islamic bookbinding of which little has been known until recently. It was in 1948 that Marçais and Poinssot published their extensive study of decorated leather book covers of the ninth to thirteenth centuries discovered at Kairouan in Tunisia. This revealed for the first time the style of leather ornamentation practised in North Africa at this period, but it shed no light on the kind of decorated binding prevalent in other Moslem countries farther East. The early history of the craft in Egypt, Syria, Iraq, and Persia remained obscure. It was particularly unfortunate that no authenticated Egyptian examples of the early Islamic period were known, for Egypt was the birthplace of leather bookbinding and its Coptic bindings of the seventh to eleventh centuries have long been known to scholars and fully documented. What was lacking was a link between the characteristic geometrical designs of the later Coptic bindings and the patterns later adopted for Islamic bindings of the Mamlûk period (fourteenth to fifteenth centuries), particularly those patterns composed of interlacing strapwork which we regard as typically Egyptian.

This lacuna has now been partially filled by the publication of Max Weisweiler’s careful and detailed study of medieval Islamic bookbinding, which describes no less than sixty-three examples of bindings believed to date from the tenth to thirteenth centuries. Those whose provenance is known came chiefly from Persia, Iraq, Syria, and Egypt. Previous literature on Islamic binding had barely acknowledged the existence of any examples earlier than A.D. 1300, other than those from North Africa, and even Richard Ettinghausen in his valuable study of early Persian bookbindings had been able to quote only five examples of pre-fourteenth-century date known to him.

We are thus, thanks to Weisweiler, in a much better position now to assess the types of ornamentation current in the Middle East during the early medieval period. The three British Museum bindings under review add a further small contribution to the data collected by Weisweiler. The earliest of them, dated 1168–9, covers a manuscript of Sulami’s Ḥakāṭik al-Tafsīr (Or. 9433). It is of
dark-brown leather, blind-tooled with an elegant medallion design, and although the provenance of the manuscript is not known, there is a strong probability that it was written (and perhaps also bound) in Egypt.

Pl. xi shows the front cover of this manuscript; the back cover is decorated with an identical medallion and borders. Close examination reveals that the binding has been repaired at some time in the past, possibly about the seventeenth century, and that only the tooled panels of the original covers remain, skilfully inset into a frame of newer leather which also covers the spine and the (undecorated) flap. The central medallion is made up of six hexagons grouped round a six-lobed central ornament, the whole inscribed within a circle having six hemispherical lobes around its outer edge. These lobes are filled in with rope-work, as are the pointed extensions at top and bottom of the medallion, which terminate in trifoliate rope-work finials. A multilinear frame enclosing a tooled rope-work border completes the design, with severe triangular cornerpieces. The major part of the design is blind-tooled, but dot punches of varying sizes on the medallion and cornerpieces show traces of gold. Gold-painted rules around the central panels have clearly been added at a later date when the binding was repaired. If this is indeed an Egyptian binding of the Aiyubid period, it is of considerable interest as proof that the medallion design with cornerpieces was used in Egypt, as well as farther East, at an early date.

The second manuscript, dated 1204–5, is a Persian translation of the Arabic work Risālat al-Kushairi, copied at Baghdad by Muhammad ibn ʿUmar al-Ḳazni (Or. 4118). It is of reddish-brown leather ornamented on the front and back covers with round central medallions and elaborate stamped and tooled borders. The medallion on the back cover is much smaller and more clumsily executed than that on the front, and a different rectangular stamp has been used to decorate the border. The flap, however, repeats in part the ornamentation of the front cover. The chief feature of the latter (Pl. xii) is a bold circular medallion formed of two concentric circles surrounded by sixteen semicircular lobes, all of which contain six-petalled figures and are topped by radiating strokes. The inner circle encloses an intricate geometrical pattern based on six-pointed stars. The design, which is blind-tooled throughout, is framed by tooled lines and by an outer border made up of repeated impressions of a rectangular stamp of conventionalized floral pattern. The same border reappears on the flap, with a section of the same central medallion surrounded by seven of the sixteen lobes.

Our third manuscript, written in 1277–8, is a copy of Zīj i Ilkhanī by Naṣir ul-Dīn Ṭūsī (Or. 7464), made at Marāğheh in north-western Persia, the seat of government under the Mongols in the latter part of the thirteenth century. The binding of this manuscript must have been in poor condition when it was acquired by the British Museum in 1910, for the old covers were then removed, the manuscript rebound, and the original leather covers pasted inside the new boards,
where they now remain (Pl. xiii). Despite the fragmentary state of this binding, the leather has a good surface and the scheme of decoration is clear to see. It consists of an elongated central medallion with scalloped edge from which fine strokes radiate outwards. The medallion is filled in with an all-over design of interlaced crosshatching, and it terminates in a finial of trefoil shape at top and bottom. Around the medallion is a broad undecorated field framed by a simple border of tooled lines and a cable pattern made up of small S-tools. The insignificant triangular cornerpieces are of rope-work. The whole design is executed in blind-tooling.

These three bindings, whilst not technically remarkable in any way, nevertheless show the kind of work that was being done in various parts of the Middle East during the twelfth and thirteenth centuries. Taken together with the bindings illustrated and described by Weisweiler, themselves originating in places widely scattered throughout the Islamic world, they demonstrate the curiously international character of Moslem bookbinding in the early Middle Ages. Ettinghausen has already drawn attention to this significant fact. The basic design of central medallion and rectangular tooled borders, with or without cornerpieces, seems to be common to every one of the Islamic countries at that time and although individual patterns vary widely there appears, in the present state of our knowledge, to be no recognizable national style by which it would be possible to label a given binding as Persian, Syrian, Iraqi, or Egyptian on the grounds of its decoration alone.

1. G. Marçais and L. Poinssot, Objets kairouanais, IXe au XIIIe siècle, reliures, verreries, cuivres et bronzes, bijoux (Tunis, 1948).
4. Ibid., p. 471.

THE YUNG-LO TA-TIEN: AN UNRECORDED VOLUME

ENCYCLOPEDIAS in China were traditionally transcripts of existing literature, classified in various ways. The largest work in the Chinese collection of the British Museum is the copper movable-type print of the official encyclopedia of 1726, T' u-shu chi-ch'eng, which is bound European fashion and occupies 62 metres of shelving.

In classification, presentation of scientific knowledge, and method of printing it probably owed a good deal to European influence, which at that time meant the literati of the Roman Catholic Missions. However, the T' u-shu chi-ch'eng must
yield pride of place to the Yung-lo ta-tien, which was ordered by the Emperor Yung-lo to be compiled from all Chinese literature. By 1408 a manuscript copy was ready in 22,877 chapters bound as 11,095 separate volumes. There was a plan to cut blocks and print the work, but this was not carried out. Over a century later, in the Chia-ching period (1522–66), two manuscript copies were made, one to be kept in Peking. The other copy and the original perished in Nanking, so that the extant volumes are to be dated 1567.

The change of dynasty (c. 1644) was a period of troubles for Peking, and many volumes must have been lost then. Throughout the Ch’ing dynasty (1644–1912) the officials and librarians of the Hanlin Academy, where it was kept, pilfered the work. It is said that 2,000 volumes were missing by the eighteenth century. By 1900, at least half of it had been appropriated or was simply lost. Then came the sudden end of one of the world’s greatest bibliographical undertakings.

Anti-foreign sentiment was so strong in north China in 1900 that bands of unofficial militia set out to kill all missionaries and destroy all trace of foreign enterprise. Sections of the court, and the ruler of China, the empress dowager, were in favour of this policy, and orders were given to the Imperial troops to fire on the Legation Quarter, where some missionaries and a large number of Chinese converts had taken refuge. The library of the Hanlin Academy, being adjacent to the wall of the British Legation, was burnt on 23 June 1900. The story has been told many times, and some accounts even give the impression that it was the eight-nation relief force that caused the destruction.

The latest volume of the Yung-lo ta-tien to enter the Museum was purchased from Mrs. M. L. Poole, of Bath, whose late husband, then Capt. Francis Garden Poole, was in charge of the British defence sector adjoining the Hanlin wall. With Mrs. Poole’s kind permission, we quote extracts from Capt. Poole’s unpublished diary:

22nd June. At 3 this afternoon the enemy set fire... to a house on our S.W. corner near stable. They were trying to set fire to our Legation. ... I feared they might fire us from the Hanlin, so with Strouts’ leave at dusk a party of 15, 10 Marines, 3 Customs, Barr and myself climbed over the wall by ladders and lowered them the other side. The first European, I fancy, to enter the Hanlin was myself. We reconnoitred through the whole place right to the canal road, but found nobody but some Chinese women down some of the alleys. Returned, reported place clear to the Chief, impossible to occupy it all night, too few men.

23rd. 10 a.m. Hanlin and Carriage Park full of soldiers, keeping up a deafening fire on the Students’ quarters. ... 10.30 a.m. Brutes have set alight to buildings in the Hanlin, ... I must take a party inside, clear out Enemy, and occupy Hanlin. I asked Strouts’ leave to do this, get it, get together 10 British Marines, 5 American Marines, 5 Customs volunteers, Morrison, Barr, and myself, make breach in the Legation wall, and stream quickly through. Enemy fire volley at them, dash through door, Enemy in big temple, fire and run, pursue them, kill and
wound several, there are about 250 of Tung Fu-hsiang’s soldiers in red, hold the big temple, brutes fire the buildings from the road burning their dead, Enemy driven clean out of Hanlin, famous Hanlin library in a blaze, pull it down, get fire under, place a picket in the Hanlin in the essay room in front of the Students’ quarters . . . (Pl. xv).

In 1960 Chung-hua Shu-chü published a reduced facsimile of most of the existing volumes.¹ Peking Library holds more than 200, about a quarter of which were given by the Soviet Union. With facsimiles and copies the 1960 edition contains 724 chapters. Below is given the British Museum’s collection to date, including some modern copies in the same format given by Peking Library in the 1930’s.

<table>
<thead>
<tr>
<th>1567 MS. copy</th>
<th>p 13496–7</th>
<th>Manuscript copies made by National Library of Peking, c. 1930</th>
</tr>
</thead>
<tbody>
<tr>
<td>913–14</td>
<td>p 13498–9</td>
<td>2948–9</td>
</tr>
<tr>
<td>3002</td>
<td>p 13876–8</td>
<td>2950–1</td>
</tr>
<tr>
<td>6850–1</td>
<td>p 13992–3</td>
<td>3527–8</td>
</tr>
<tr>
<td>6933–4</td>
<td>p 15955–6</td>
<td>7104–5</td>
</tr>
<tr>
<td>7389–90</td>
<td>p 18244–5</td>
<td>7701–2</td>
</tr>
<tr>
<td>8022–4</td>
<td>19740–1</td>
<td>8909–10</td>
</tr>
<tr>
<td>8089–90</td>
<td>19789–90</td>
<td>13822–4</td>
</tr>
<tr>
<td>p 8268–9</td>
<td>20181–2</td>
<td>20197</td>
</tr>
<tr>
<td>p 8275</td>
<td>p 20850–1</td>
<td>microfilms</td>
</tr>
<tr>
<td>p 11887–8</td>
<td>Published in Peking print, 1960, from photostats and</td>
<td></td>
</tr>
<tr>
<td>p 11903–4</td>
<td>from photostats and microfilms</td>
<td></td>
</tr>
<tr>
<td>13340–1</td>
<td>22761</td>
<td></td>
</tr>
</tbody>
</table>

The newly acquired volume is ch. 6933 and 6934 in one volume (Pl. xiv). a small label on the right-hand side of the cover giving the classification character Yang, 18th in the first series, no. 493. The arrangement is based on the Ming dictionary Hung-wu cheng-yün, which has a phonetic sequence containing all possible rhymes. Under each rhyme-character suitable subject-characters are chosen as headings for the extracts which make up the body of the work. Here the character T’ang, which is a rhyme with Yang, stands as a heading for the T’ang dynasty, and the extract is from the standard historical work Tzu-chih Pung chien, covering the sixth and seventh years of Kao-tsu (623–4). The Peking copy of ch. 7104–5 deals with the reign of Hsian-tsung, year 1 and 2, and ch. 7159 (1960 reprint) deals with Chuang-tsung 6. Our volume thus brings the number of extant chapters of T’ang annals from three to five. The Yung-lo editors included the commentary of the Sung scholar Hu Yin, published as a separate work called Chih-Pang kuan-chien or Tu-shih kuan-chien.² An explanation of terms, Shih-chao shih-wen, occupies the best part of ch. 6934, from ff. 2b to 9a.
The note at the end of the volume giving the names of officials responsible for copying the volume mentions Kao Kung, who was the Senior Superintendent for chapters 1–12209.

This notice can do no more than render homage to the majestic ‘book’ that once occupied 300 cubic metres, and bring one more volume to the attention of bibliographers and students of history.

E. D. GRINSTEAD

2 Ming-shih i-uen-chih, pu-pien, fu-pien, vol. 1, p. 179. See also Tseng-ting Su-k’u chien-ming mu-ju piao-chu, p. 371.

TURKISH MINIATURES IN THE SELİM-NĀME

The metrical history of Sultan Selim II (1566–74) entitled Selim-nāme was written in Persian by Seyyid Lokmānī in 988–1580. It commemorates the events of the Sultan’s reign in epic verse in the grandiose style employed by the court officials whose duty it was to write such works. Tradition demanded that these poems had to be written in Persian in the metre of the Persian Epic of the Kings, the Shāhnāme. Hence the term Shāhāme was applied to every chronicle of this type and the poet who was commissioned to write one was called a Shāhnāmejī. It was not until the end of the sixteenth century that the official rhymed chronicles were written in Turkish. As one might expect, in the Selim-nāme the historical content comes secondary to the task of praising the Sultan’s achievements, but some interest lies in illustrated copies. One of these,2 originally the property of the Turkish scholar E. J. W. Gibb, was acquired by the Department of Oriental Printed Books and Manuscripts in 1901. Nothing is known of the previous history of this manuscript except that it bears a printed label ‘Exposition Lyon 1894’. Copies of this work are rare and I have been able to trace only one other with illustrations (in the Ahmed III Library—No. 788 A. 3595, Istanbul).

The British Museum copy (Or. 7043), which contains eight illustrations, was made for some important person (unnamed) to whom the manuscript was presented in 1099–1687/8, according to a note on the last folio. This would appear to have been the date of transcription since the entire manuscript has been copied in the same bold Nasta’līk hand as that in which the note was written. The miniatures are completely in the spirit of a century earlier except in so far as they show distinct traces of Western influence.

The first miniature (7b) shows a Divān3 scene while in the upper register (a convention showing the view through a window in the room in which the Divān was held) Sultan Selim is at archery practice. He has just discharged an arrow at the target (kabak). An interesting feature of this and the other miniatures
is the careful way in which the details of the elaborate silk brocade garments is shown. The illustration of Selim on the throne (14a, Pl. xvi) is probably based on a scene from the Nüzhet el-esrār el-akhbār der sefer-i Sigetvār in the Seraglio Library where the high military and civil officials are seen paying homage to Selim on his accession in 1566. The face of the sultan, showing his characteristic blue eyes is, however, a more detailed portrait in the British Museum manuscript where the sultan is wearing a maroon kafšan with gold embroidery. He is seated on an elaborate golden throne with orange curtains decorated with a gold design of swimming swans and wispy clouds. At the head of the six dignitaries standing before Selim in the attitude of submission is the Grand Vizier, Şoḵollu Meḥemmed Paşa. Here, again, the face is a true portrait and the features are easily recognizable in the other miniatures. Behind the throne stand the sultan’s Sword-bearer (Selḥdār) and his Seal-bearer (Mīḫūrdār), each in blue, wearing the distinctive red head-dress of the royal attendants. The pointed roof of the pavilion is silver and the dome is coloured mauve.

The next scene (15a, Pl. xvii) is a lively representation of a group of petitioners waiting for an interview with the Grand Vizier. Each face has been carefully drawn, in some cases with a certain amount of humour—especially the ‘Frank’, shown on a smaller scale than the others to make him look deliberately insignificant. This person, who is dressed in brown with a flat cap and lace collar, is trying desperately to attract the attention of the small turbaned figure in sky-blue (his interpreter?), who maintains a lofty indifference with his snub nose in the air. The costume of the ‘Frank’ indicates that this miniature is a copy from a sixteenth-century original which I have not yet been able to identify. The inclusion of a child and its mother is also a touch which gives an intimate quality to this scene. On the right a Şolāḵ guard has just entered the room. The secretaries to the left and the right of the Hajji, who is addressing the Grand Vizier, have pencases in their girdles. One of them bears a petition on which are inscribed the Persian verses which appear above the illustration ‘Thou art the just and talented Āşaf, the Vizier of Selim whose dignity is that of Sulaimān’.

The four miniatures which follow (15b–16a, 16b–17a) show ministers in council but are smaller. They are much defaced and are of no particular merit.

The last illustration (25b) in this copy of the Selīm-nāme shows Selim’s father, Sultan Süleymān the Magnificent, visiting the tomb of Ayyūb al-Anṣārī, who was the standard-bearer of the Prophet. This observes all the conventions of other versions of this theme, notably one in the Chester Beatty Library at Dublin. The same plane tree with yellowing leaves and a stork’s nest appear there; also the custodian of the shrine keeping well in the background, perhaps in awe at the presence of his sovereign.

Judging by the blank spaces that have been left here and there, the manuscript was to contain further illustrations. The standard is much above the
average for the period and the miniatures have some value for the history of Turkish art in that they are copies of originals which seem to have disappeared.

G. M. Meredith-Owens

1 For the author see Babinger, Die Geschichtsschreiber der Osmanen (Leipzig, 1927), pp. 164–7.
2 The manuscript contains 31 folios and measures 47 x 30 cm. It is handsomely bound in contemporary style with inset medallion and corners which have been gilded and touched with blue. On the doublures and flap there is decoration in filigree leather of various colours. The section headings are in gold and various coloured inks.

The text ends with the journey of Suleyman the Magnificent to Szigetvar where he died in 1566. Thus the manuscript must be only the first volume of the Selim-name.

3 A ministerial council made up of the chief ministers of the state (Erkan-i Devlet). The six figures in this and the miniature which follows represent the six Erkan who were present at these councils. The sultan did not attend in person but received the members of the council in audience once every week to hear a report on their decisions (pl. xvi).
4 No. H. 1339 (dated 1568).
5 This Grand Vizier, known as Ta'wil (the Tall), was of Bosnian origin. In 1562 he married Selim’s daughter Esmihan, who was forty years younger than he was. He held office as Grand Vizier from 1568 to 1579 when he was stabbed to death by a man disguised as a beggar while leaving the Divan. His two secretaries were Feridun Bey and Jafer Ağa, who are probably the two appearing in pl. xvi.
6 Aşaf was the vizier of King Solomon (Sulaiman) in Oriental legend. His name became a byword for justice and efficient administration.
7 After the Turks occupied Constantinople Sultan Mehmed the Conqueror built a mosque near the burial-place of Ayyub al-Anası (d. 672), who is called Eyüp in Turkish. Both the mosque and the near-by village bear the name Eyüp. Every Ottoman sultan on his accession went in solemn procession to this shrine to be girded with the sword of Osman by the head of the Mevlevi Order of Dervishes—the equivalent of a coronation.
8 See pl. 7 in The Chester Beatty Library. A catalogue of the Turkish manuscripts and miniatures by F. Minorsky. With an introduction by the late J. V. S. Wilkinson (Dublin, 1958).

THE GENERAL’S GARDEN, A TWELFTH-CENTURY MILITARY WORK

The first non-Buddhist manuscript to be identified in the fragmentary remains of Tangut literature excavated by Sir Aurel Stein in Central Asia over fifty years ago is a translation of the Chinese military work Chiang-yüan 將苑, the General’s Garden, which is attributed to the prince, general, and legendary hero Chu-ko Liang (third century A.D.). Though the attribution is made without much confidence by Chinese bibliographers, Chiang-yüan still appears in the collected works, the latest Peking edition being 1960.1

This little summary of general principles is the least important of the Chinese works on the subject, and has been suspected of ‘stealing’ from Sun-tzu ping-fa 孫子兵法, the famous Book of War, which has been used, copied, and commented upon since the eighth century B.C.2 The eighteenth-century editors of the retrospective bibliography of China were rather scathing about the last four sections of Chiang-yüan, and accordingly Ch’ing editions appeared with forty-six instead of fifty sections. The reason is not far to find, as the sections are entitled

35
respectively Eastern, Southern, Western, and Northern Barbarians. The rulers of the Ch'ing dynasty, being Manchus—that is, northern non-Chinese—could well have felt themselves included in the general term.

Since there are fifty sections in an edition printed in Ming collection Shuo-fu, and this appears to be the earliest text quoted in the 1960 edition, it is surprising to find that the Hsi-hsia (Tangut) text has only thirty-seven sections, and while it could not seriously be claimed that the Hsi-hsia was the original, there are features suggesting that the Sung traditional text was different from the Ming in several ways.

The manuscript, a twist of paper when first studied, is now mounted in its original form as a roll, 230 × 20 cm., containing 115 columns, complete at the top, but most unfortunately incomplete at the bottom, and lacking the first third of the work altogether. Taking the Chinese edition in fifty sections as the standard, the text begins at section 22, and nos. 24, 25, 30, 31, 33, 41, 44, 47, 48, 49 proves not to have been in the Chinese original, assuming that the translation was done in full. Sections 46 and 50 are amalgamated, which leaves three sections out of the first twenty-one which cannot have been in the Chinese original, or at least were not translated.

It appears, then, that the earlier sections are more ‘genuine’ than the later, and, in particular, the sections on the Barbarians have been generalized from the last few lines of the work, which in the Hsi-hsia deals only with the Northerners. The published edition of 1960 is based on the collations of Chang Shu 張澍, which refer to vital variants without specifying the text that contains them. Section 38 is an example, the Hsi-hsia text being supported by notes referring to ‘one variant’. The tracing of these sections back to the Sung dynasty would be a difficult task considering the relative unimportance of the work.

Section 50 in the Chinese compares the methods of fighting of the Chinese and of the Northerners. The Chinese are called Han, which is the correct racial term, and the Northerners Jū 虏, which means ‘prisoner of war’, a convenient contemptuous appellation. The Hsi-hsia uses the native word for ‘Han’, which from the graph appears to be rather uncomplimentary, being formed from parts of the characters for ‘small’ and ‘insect’. They call the Northerners by a two-syllable term that appears from the formal etymology to be ‘lords of the great plains’. There is so far no reason for identifying this term with the Tanguts themselves. The rest of the text follows the Chinese fairly closely, for example: ‘They attacked the Han Kingdom. Being unable to obtain victory, they hid in mountainous country.... When hungry they drank milk, and wore furs against the cold. They lived by their skill in archery.’ (Pl. xviii, cols. 1–2.)

At the end is the title ‘Book of the General’s Garden. End. Collated.’ As there are several titles for the work, we can now have more confidence in choosing Chiang-yüan.
The decipherment of the above text could not have been made without key quotations from Tangut translations of other military works in N. A. Nevsky’s *Tanguskaya Filologiya*.¹


AN ALBUM OF PLANT DRAWINGS BY JACQUES LE MOYNE DE MORGUES

WHEN an album of botanical drawings by the rare Huguenot artist, Jacques le Moyne de Morgues, dated 1585, unexpectedly appeared on the market early in 1962, the Museum’s immediate concern was to acquire them. It was finally enabled to do so only with the generous assistance of the National Art-Collections Fund, the Nuffield Foundation, the Pilgrim Trust, and of two private benefactors. The collection was thus enriched by a set of drawings of the highest quality, probably superior to any botanical drawings that are known of the period.

The fifty drawings, mounted and bound in a large late eighteenth-century folio volume of red morocco calf with richly gilded neo-classical ornamental borders, were formerly in the collection of Miss Sarah Heaven. With the original binding probably disappeared all evidence of the person for whom the drawings were made, yet it seems clear from their high finish and meticulous technique that they were intended for presentation to some discriminating patron. The first leaf contains a sonnet in French, written in a fine italic hand¹ with the artist’s name below, ‘Iaques le Moinne, dit de Morgues, Peintre. 1585’.

This is followed by a sheet of studies of insects and shells, forty-eight sheets of flowers and fruits, and one of a still life with fruit arranged in a dish. They are all executed in water-colours or body-colours and are almost perfectly preserved.

The subjects are each drawn within ruled ink borders varying slightly in dimensions but approximately 21.5 x 14.5 cm. (height given first). Originally they had double borders, but were cut down to the inner ones when mounted in the eighteenth century for rebinding. Here and there are signs of the outer borders where the artist has extended part of his composition beyond and over them. So far as we know, the mounters did not cut down any part of an actual drawing and in a number of instances have cut round the protruding outlines. It is clear that the artist restricted himself to a framework, presumably drawn

37
first, but he occasionally carries the point of a leaf, for example, beyond it. The drawings are nearly all of plants then commonly found in French or English gardens—pansies, pinks, columbines, several varieties of rose, sprigs of fruit or blossom of apple, may, plum, walnut, almond, and vegetables like peas and pumpkins, though there are also citrous fruits. Butterflies, dragon-flies, caterpillars, snails, &c., are sometimes found hovering or crawling incidentally among them.

Le Moyne's name, curiously enough, is best known in the field where least of his original work has survived. This is explained by the fact that since the publication of De Bry's America, pt. ii, in 1591, Le Moyne has been known as the originator of the plates in that volume recording the Indians of Florida as seen by him on Laudonnière's expedition of 1564–5. Theodor de Bry himself engraved the illustrations, no doubt competently and faithfully, but only one of the original drawings has survived. The rest of Le Moyne's original work has hitherto consisted entirely of plant drawings. These form a set of fifty-nine subjects in an album originally acquired by the Victoria and Albert Museum for its sixteenth-century French binding. Only in 1922 were the contents discovered to be by an artist signing himself 'Demorrgues', i.e. Jacques le Moyne de Morgues. The subjects are again common west European flowers and fruits and are drawn with great refinement and a certain reticence. The binding points to a date in the 1560's and the drawings may thus be taken to be twenty years earlier than the newly acquired British Museum set. In the meantime Le Moyne, perhaps as early as 1572, had settled in England at Blackfriars. He enjoyed the patronage of Lady Mary Sidney, was in close contact with Richard Hakluyt and Sir Walter Raleigh, the last of whom commissioned him to make versions of his American maps and Indian compositions. It seems at least possible that the newly acquired album was intended for the first of these patrons, Lady Mary Sidney, for in 1586, the year after it was made, Le Moyne published at Blackfriars a small volume of woodcuts, La clef des champs, of birds, beasts, and plants, to serve as models for embroidery and other kinds of decorative work. The dedication is to Lady Mary Sidney, with a sonnet by the artist which points to his authorship of the sonnet on the first folio of the newly acquired album. The Museum possesses two imperfect copies of this excessively rare book. Of the small and simple designs, which were coloured by hand, at least twenty come directly from drawings in the new album and in some instances the colours have unquestionably been copied. The selective simplification which produced the woodcuts may be seen from a comparison of Pls. xx and xxia and Pls. xix and xxia. It hardly seems likely that Le Moyne himself cut the blocks, though he may have drawn the designs with their new purpose in mind. At least he must have closely supervised the work, whose artlessness contrasts strikingly with the sophistication of the original drawings.
A comparison of the two albums of drawings shows that, though many of the same subjects are found in the British Museum set, hardly one can be said to be repeated. The latter generally are larger in scale, more elaborate, more beautifully coloured, and more sophisticated in composition. They show an exquisite attention to detail, yet are drawn with a deep understanding and love of the subject which avoids all traces of superficial prettiness. They are plant portraits which delight the eye and at the same time satisfy to a remarkable extent the scientific requirements of the botanist. The combination of these virtues is very rarely found to the same degree at this period. An interesting scientific feature of the drawings is the insects introduced among the plants. At least one type of butterfly is found drawn in a closely similar way in Thomas Moffet’s manuscript ‘Insectorum sive minimorum animalium Theatrum’. One may conclude tentatively that Le Moyne himself contributed drawings to Moffet’s important entomological collection. The possibility is the more likely as Moffet was patronized by the Earl of Pembroke and his wife, Mary Herbert, who was a daughter of Le Moyne’s patron, Lady Mary Sidney.

In the broader aspect of the development of the early school of water-colour in England these drawings have a particular significance. The extent of Le Moyne’s influence on the younger English artist, John White, an important figure in the early history of that school, has still to be fully worked out. The influence is certain. Le Moyne must have known the younger man through Raleigh and Hakluyt, and White’s artistic activities in Virginia (1584–90) were an exact counterpart of Le Moyne’s in Florida and he used the latter’s work as the basis of at least three of his drawings. Nothing is known of the school that produced Le Moyne, but it may be no accident that nearly all his surviving work is botanical. Anonymous French work is known of a similar kind and of the same high standard belonging to this period and earlier. If, as seems likely, a school of botanical draughtsmen existed in the mid- and late sixteenth century in Paris or some other centre in northern France Le Moyne could well have received his training there.

Paul Hulton

---

1 Identified by Mr. Berthold Wolpe as that of the Huguenot writing-master, Jean de Beauchesne.
2 Now in the New York Public Library (James Hazen Hyde Bequest).
3 The discovery was made by Mr. S. Savage, who first announced it in the Gardeners’ Chronicle for 28 January 1922.
4 I am grateful to my colleague, Mr. H. M. Nixon, for this information.
5 Sloane MS. 4014. The butterfly is shown in the centre of f. 102 recto.
THE Printroom has recently acquired three drawings by the Bolognese Mannerist Pellegrino Tibaldi, one of the most interesting painters of the generation which came into prominence in Italy about 1550. Though Tibaldi enjoyed a long lifetime of activity—he was born in 1527 and died in 1596—his drawings are relatively scarce, so that this acquisition is particularly welcome.

Two of these three drawings were presented to the Museum by the Earl of Plymouth, and come from a small collection which has been in the possession of his family since the late eighteenth or early nineteenth century. They are connected with one of Tibaldi’s best-known works, The Adoration of the Shepherds in the Borghese Gallery in Rome, dated 1548: one drawing (Pl. xxiii) corresponds with the head and right hand of the youthful shepherd on the extreme right of the composition, the other with the lower part of the right leg of the figure seated in the middle. The latter drawing is in black chalk, with a touch of dark-brown wash defining the contour of the calf in the top right-hand corner. There are traces of black chalk in the other, but it is almost wholly executed with the point of the brush in the same dark-brown wash. The contours are freely drawn, and the interior modelling and the shadows indicated by a web of highly wrought close hatching. In both drawings the outlines are lightly incised with the stylus.

Since the correspondence of both drawings with the picture extends even to the scale, the most likely explanation of the fact that the sheet on which the head is drawn, though not large, was originally made up of no fewer than four conjoined rectangular pieces of paper, is that these two drawings were once part of a cartoon of the same size as the picture. Such a cartoon would necessarily have been made up of a number of sheets, since the technique of paper-making had not then reached the point at which it was possible to produce a single sheet measuring approximately 6 ft. by 4 ft. That this explanation is the likely one is further shown by the fact that another such fragment exists, identical in scale, technique, and handling, and similarly made up of more than one sheet of paper.

This third piece of the cartoon (Pl. xxii), which corresponds with the group of the Virgin and Child and St. Joseph on the left of the picture, has lain disregarded among the unmounted drawings in the Uffizi, dismissed as a copy no doubt because of its exact correspondence with the picture, and its laboured technique. The first objection is easily disposed of once the drawing is related to the British Museum fragments and recognized as part of a cartoon, since a cartoon must by definition correspond exactly with the final product. To answer the second objection, these fragments need only be placed alongside a study also in the Museum (Pl. xxiv) for the seated woman in the left foreground of the same
picture, differing from the figure as painted in the angle of the head and the position of the left arm. Though it is in black chalk and not drawn with the brush, the same deliberate plasticity is evident in the meticulous building up of the drapery by means of fine hatching; but even apart from any such analogies of technique, the subtlety of the modelling in the cartoon fragments, the vigorous yet sensitive drawing of the outlines, and the expressive irregularity of the features establish them beyond question as from Tibaldi’s own hand.

The pose of the seated foreground figure is, of course, inspired by the Sibyls on the Sistine ceiling. The technique of the drawing is likewise derived from Michelangelo, though Tibaldi’s immediate source was probably Daniele da Volterra, under whom he worked, shortly after coming to Rome, in the della Rovere Chapel in S. Trinità dei Monti, and who employed this Michelangelesque technique for his own figure-studies in black chalk.

The Borghese picture, which reflects these contacts, must have been painted in Rome, so that Vasari is probably right in saying that Tibaldi came there as early as 1547. A glance through the illustrations in Dr. Briganti’s monograph shows that this picture marks a radical change of stylistic direction: Tibaldi’s early work had been rather old-fashioned and wholly Emilian, having its closest affinities with the Bolognese Raphaelisers (Innocenzo da Imola, Girolamo da Treviso, etc.) and the Dossi, and, even more markedly, with Garofalo. The Adoration of the Shepherds, on the other hand, unequivocally proclaims Tibaldi’s adherence to the advanced and sophisticated principles of the Roman maniera style.

The third drawing acquired by the Department (Pl. xxv), this time by purchase, is a study in pen and brown wash of a standing woman, seen from the back and carrying a small child who peers over her left shoulder. It has a notable provenance, having belonged in the eighteenth century to the French collector, Pierre-Jean Mariette, whose characteristic blue mount, with an inscription recording the previous ownership of Vasari, has fortunately remained intact. The sheet is an irregularly torn fragment of a larger study, but it has been so skilfully made up, no doubt by the expert mounter employed by Mariette who probably also added the oval frame surrounding the figure, that one does not immediately notice on the right the arm and part of the body of a second figure of which the rest has been torn away.

Nothing corresponding with this group can be found in any of Tibaldi’s surviving works, but the style of the drawing suggests a fairly early date. The closest parallel which can be adduced is with some of the frescoes in the Palazzo Poggi in Bologna which Tibaldi painted soon after his return from Rome, in about 1554. In one of these, of Ulysses and Antinous, there is a figure in a very similar pose.

As we have already seen, Tibaldi worked under Daniele da Volterra in
S. Trinità dei Monti, and it was from a Caryatid by Daniele painted in this church that the figure in the Palazzo Poggi fresco was derived. That Tibaldi should have represented a figure of flesh and blood in the pose of a *grisaille* Caryatid—an architectural feature in which the human form is already at one remove from humanity and tends to be reduced to an abstract monumentality—might well be cited as an instance of the predilection for the ambiguous and the irrational so typical of his generation of Mannerists, were it not that a strikingly similar Caryatid figure appears among Roxana’s attendants in Sodoma’s fresco of *The Marriage of Alexander* in the Farnesina, painted c. 1515. The Poggi figure, then, seems to come ultimately from Sodoma, though by way of Daniele who had been Sodoma’s pupil; the British Museum drawing, on the other hand, is close enough to the Farnesina figure to make it probable that Tibaldi in this case went back directly to the fountain-head.

Though the origins of Mannerism have of course been traced back, not only into Raphael’s period but even into his own late works, it seems never to have been observed that certain features in Sodoma’s own very personal interpretation of the Raphael style made an especial appeal to artists like Taddeo Zuccaro (1529–66) or even the much younger Cristofano Roncalli (1552–1626). Raphaelische elements in the formation of these two artists are not altogether surprising, since in their different ways they both tended to stress the classicizing aspect of Mannerism (Roncalli, indeed, may be said to bridge the transition between Mannerism and the Baroque); but it is interesting to discover, from the British Museum drawing, that the extravagant and anti-classical Tibaldi should also have had recourse to the same source of inspiration.

J. A. Gere

---

1 This collection, of about seventy drawings mounted uniformly on folio sheets of white paper, seems likely to have been formed abroad (presumably in Italy, since almost all the drawings are Italian) in the eighteenth century. The sheets are contained loose in a folio, with the bookplate of Edward, first Earl of Powis of the second creation (cr. 1804, d. 1839) and an inscription *70 Drawings or Prints [illegible] 9th* (1810). There are no collectors’ marks on any of the drawings, as there would almost certainly have been if the collection had been brought together in this country.


3 1962–7–14–2. 20.3 × 21.8 cm. The lower left-hand corner cut away.

4 1962–7–14–3. 21.7 × 10 cm., including an irregular piece added on the right to make up the sheet to a rectangle, the drawing having been trimmed roughly to follow the outline of the leg.

5 Florence, Uffizi, 13859F (copia da Tibaldi). 38.6 × 32.5 cm. The sheet made up of two pieces of paper vertically joined.

Henry Fuseli, in the account of Tibaldi which he contributed to the revised (1805) edition of Pilkington’s *Dictionary of Painters*, states that the cartoon for the Borghese picture ‘still exists in a private collection of drawings’. Unfortunately, he gives no further information; but if this collection was one which Fuseli saw in Italy in the 1770s, it is perhaps not entirely beyond the bounds of theoretical possibility that these three fragments come from this cartoon. The precise date at which the Uffizi fragment entered that collection appears to be unascertainable.

For the probable origin of Lord Plymouth’s collection see note 1.

6 Pp. 2–187. Black chalk 28.5 × 21.6 cm. From the collection of Vasari (†), Jonathan
Richardson, sen. (L 2183) and Richard Payne Knight. Bequeathed by the latter in 1824. The attribution to Tibaldi inscribed on the front of Richardson's mount is amplified in a note on the back by the younger Richardson: This figure is in a Picture of the Shepherds at the Nativity which is in the Palace Borghese at Rome, & is there said to be of Michelangelo. 'Tis extravagant enough, & in the Taste of that Master, but I do not believe it to be of him, but rather of this Master [Tibaldi] of whom this Dr was judged to be long before this Picture was known. FR jun.

The parallel lines drawn behind the head of the figure are in pen and brown wash. The addition of a border of this sort in the drawing itself is characteristic of Vasari, as is the way in which the border is even carried behind the head of the figure and accentuates its forward-leaning movement.

7 1960-5-27-1. Pen and brown wash, with traces of stylus underdrawing. Irregularly torn and made up. 23 x 10.9 cm. (outside dimensions of the oval frame enclosing the figure). From the collections of Vasari; P.-J. Mariette (L 2097): on his mount, inscribed PELLEGRINUS TIBALDI and FUIT OF G. VASARI; Count Moritz von Fries (L 2093); Brigadier E. G. Pinder (lot 5 in his sale at Sotheby's, 11 May 1960, purchased by Mr. H. M. Calmann on behalf of the Museum).

8 Venturi, op. cit., fig. 291; Briganti, op. cit., fig. 127.

9 A number of copies of this figure are known, the most faithful, to all appearances, being a drawing at Oxford (K. T. Parker, Catalogue of ... Drawings in the Ashmolean Museum, ii, Italian Schools, no. 209, pl. l). A weak copy of the whole composition of which this figure formed part is in the Uffizi (1788 ornato: Briganti, fig. 173; Gernsheim photograph 23563). This consists of two standing female figures supporting a heavy cornice and entablature. The figure on the right (that is, the one in the Ashmolean drawing) stands with her back turned and her left arm extended to meet the extended left arm of her companion, who stands facing the front. They join hands over an aedicule composed of a pediment supported on two lion-footed consoles and enclosing an elaborately framed cartouche. The Uffizi drawing is kept under the correct name of Daniele da Volterra, but it is significant of the close stylistic parallel between Daniele and Tibaldi that Briganti should have gone out of his way to attribute it to the latter.

The Ashmolean figure was etched by Jan de Bisschop (Paradigmata Graphicæ, The Hague, 1671) with the inscription D. d. Vol. inv. d. The two figures together were etched, in reverse and with the central motive simplified, by Richard de Saint-Non in 1771 (Fragments choisis dans les Peintures et les Tableaux les plus intéressans des Palais et des Églises de l'Italie. Première Suite. Rome. 1772, pl. 30) with the inscription Daniel de Volterre Eglise de la Trinité du Mont à Rome.

This inscription is the only positive evidence for connecting these figures with this particular church. Daniele decorated two side-chapels in S. Trinità, the Orsini Chapel on the left in c. 1540 and the della Rovere Chapel opposite some ten years later. His paintings in the latter, in which he was assisted by Tibaldi, are still complete and include no such figures, but of the decorations in the Orsini Chapel described by Vasari there survives only the altar-piece, Daniele's celebrated Descent from the Cross, which was transferred to canvas and taken to Paris in 1811.

There can be little doubt that the Uffizi drawing preserves the appearance of the basamento of one of the side-walls of the Orsini Chapel, thus described by Vasari: 'sotto, per basamento, sono per ciascuna due femine di chiaroscuro e fatte di marmo, molte belle, le quali mostrano di reggere dette storie' (Vasari-Milanesi, vii. 54). This conjecture is supported by the indication, in both the Oxford and Uffizi drawings, of a narrow arched doorway to the right of the right-hand figure, since the side-walls of the chapels are pierced by openings of precisely this shape.

A very similar pair of figures, one facing the front and one with its back turned, likewise supporting an entablature and with an identical inscription, was etched by Saint-Non as the title-page of his Fragments Choisis. The left-hand figure is etched, in the opposite direction, by Bisschop. Saint-Non's title-page evidently reproduces, in reverse and in a somewhat garbled form (to judge from the, to all appearances, faithful Bisschop version) the basamento of the other side-wall.
ELECTRONICS AND ASSYRIOLOGY

The collection of cuneiform texts preserved in the Department of Western Asiatic Antiquities, believed to be the largest in the world, comprises a group of clay tablets and fragments of the utmost interest. These are the carefully prepared records of astronomical observations made by the Babylonian astronomers, the 'founding fathers' of Astronomy, in the course of the first millennium B.C. But their contents are so highly technical, that no Assyriologist can use them fruitfully unless he be at the same time versed in both mathematics and astronomy. For obvious reasons, such scholars are rather rare, and it is particularly fortunate for the British Museum that one of them, Professor A. Sachs, of Brown University, Rhode Island, U.S.A., has undertaken to study, catalogue, and eventually publish this invaluable collection. Over the past ten years, Professor Sachs has been a regular visitor to the Department, working on our astronomical tablets. His task will certainly be made much easier for him now, thanks to the most welcome help which scholars can obtain from modern technology. The following notes, from information supplied by Mr. Howard K. Janis, of the Scientific and Technical Information Bureau of IBM (New York), and published with his kind permission, will be of some interest to the readers of the Quarterly.

E. Sollberger

A research mathematician with International Business Machines Corporation, New York, has used an electronic computer to compile astronomical tables that can be used in dating and piecing together fragments of Babylonian clay tablets. The astronomical tables, along with a description of their construction and use, will be published as volume 56 of the Memoirs of the American Philosophical Society, Philadelphia, under the title, Planetary, Lunar and Solar Positions, 601 B.C. to A.D. 1 at Five-day and Ten-day Intervals. The author, Dr. Bryant Tuckerman, of IBM, began his work with contract support from the Office of Naval Research while at the Institute for Advanced Study at Princeton, N.J., and continued it under IBM sponsorship.

Professor Abraham J. Sachs, of the Department of the History of Mathematics, Brown University, Providence, R.I., is already using the IBM tables in dating fragments of clay tablets written in Babylonian cuneiform script. The astronomical observations recorded on a tablet can be 'looked up' in the newly computed tables which give the positions of the Moon, Sun, and planets for the 600-year period chosen. In this way the possible dates of the observations are found. If there are observations of enough bodies on the same tablet, only one date will be common to all, and will therefore be the date of the tablet.

Dr. Tuckerman's novel computer project was initiated at the suggestion of Professor Otto E. Neugebauer, chairman of the Department of the History of
Mathematics at Brown University, who had earlier worked with astronomical predictions from the same period. It shows the potential support high-speed electronic computers can give to traditional academic scholarship in the study of ancient civilizations.

Dr. Tuckerman's programme took over forty hours to run on an IBM 704. It would have been an enormous and impracticable job without the computer. The tables give the positions of Mars, Saturn, Jupiter, and the Sun at ten-day intervals for the 600-year period. For the faster-moving Moon, Mercury, and Venus, positions were computed for five-day intervals. All positions were computed for 7 p.m. in Babylon. Using these data, interpolations can be made readily for any intermediate day and hour, or for locations other than Babylon.

Prior to the availability of the IBM tables, known to scholars as an historical ephemeris, dating of the fragments containing astronomical data was possible only by a sequence of trial calculations, each tedious and lengthy. Even with the help of the useful auxiliary Tafeln für Sonne, Planeten und Mond of P. V. Neugebauer—which abstract and simplify the portions of the classical theories which are appropriate to naked-eye observations, but do not give positions directly—the hand computation of a single planetary position is a laborious process, and the dating of a record would require several or many such computations. All this labour has now been relegated to the computer, and the resulting positions made permanently available to scholars.

Dr. Tuckerman's analysis and computer programme for constructing the tables were based upon the classic mathematical theories of Leverrier, Gaillot, and Hansen, with some modified elements (due to Schoch). Such theories are based upon Newton's laws of physics, fitted primarily to the telescopic observations of the past few hundred years. To the extent that the laws, theory, and observations are satisfactory, the theories should supply computed future or past positions, as well as present-day ones, in satisfactory agreement with the actual (or observed) positions. Even without modification, these theories are known to fit ancient observations (back to several hundred years B.C.) fairly well, so that a 'good' set of ancient observations from the period would be sufficient for dating to the exact day, and an 'ideal' set (of modern accuracy) from the period, to within a few hours.

Detailed comparisons some years ago, by astronomers and historians, of some of the few accurate ancient observations with positions computed from the theories, have shown some small systematic discrepancies, which are principally described by a few mathematical terms called 'secular accelerations' of the various bodies, and are now believed to be due principally to the slowing of the Earth's rotation by the friction of the tides. These terms are still imperfectly known; but by incorporating good estimates of them, such as Schoch's, as has been done in these tables, the agreement of the theories, and hence of these tables, with
ancient observations is improved, so that the uncertainty in dating an ‘ideal’ observation would probably be a fraction of an hour in the era being considered.

The precision required of the tables depends on the nature of the observational material, which was with the naked eye and without precise time measurements. Units of a tenth of a degree were originally suggested, and would be adequate for dating purposes. However, to make sure of a sufficient precision, the tables have been uniformly generated to an additional decimal place, that is, in units of a hundredth of a degree (except for the rapidly moving Moon, where units of a tenth of a degree were used). A hundredth of a degree is about the apparent diameter of Venus at its brightest, or one-fiftieth the apparent diameter of the Moon. To accomplish precision of this order, numerous small effects (perturbations) were included. However, in order to conserve the time of the analyst and of the 704, without sacrificing usefulness, certain smaller perturbations were omitted, leading to small differences between the tables and the exact theories. These amount to less than 2½ units in all cases except Saturn (where they are less than 16 units). Neither these omitted terms, nor the uncertainties in the secular accelerations should affect the dating of an ‘ideal’ set of observations by as much as an hour.

The originals of the tables were prepared directly on the off-line printer of the 704 computer. In order to keep the number of pages as small as practicable, and also to display the full information for all the bodies for each ten days on a single line, the pages of output were designed to be the full width of the printer, 120 columns, and a corresponding length, about 100 lines, to make a properly shaped page. There resulted 301 pages, each covering two years, and giving the celestial longitude and latitude of the Moon, Venus, and Mercury at five-day intervals, two per line, and of Saturn, Jupiter, and the Sun at ten-day intervals, one per line. These large pages (12 in. × 17.) in were photographically reduced about 2:1 for publication but the reduction still permits legibility.

The same computer programme could be used to produce similar tables for other periods, earlier or later. However, the period just covered is one of greatest interest: as Professor Neugebauer has pointed out, no other pre-modern period yields a comparable number of observations.

According to Professor Sachs, systematic astronomical observation probably originated as a result of the preoccupation of the Babylonians with omens. For thousands of years, minute details of situations preceding both favourable and unfavourable events were recorded in attempts to make available abundant information on which to base predictions for future important events. This mass of information included, for example, the state of the internal organs of sheep offered for sacrifice, the actions of various animals, occurrence of meteors, and so forth.

About the middle of the eighth century B.C., there occurred an unusual
conjunction of planets of a type which could not be found among the older records of omens. The need for more records led to the beginning of systematic astronomical observations about 750 B.C. This activity continued without interruption over the next six centuries. The Greek astronomer Ptolemy, who lived around A.D. 150 is known to have made use of records of eclipses and other observations which came from Babylon. The earliest record he used dates back to the eighth century B.C.

There are in the British Museum some 1,300 clay tablet fragments containing historical information and astronomical observations in Babylonian cuneiform script, but frequently the dates have broken off. During the last few years, Professor Sachs has succeeded in dating about one-third of the fragments, and although years of scholarly work remain, he can now save himself laborious hand computation and can look up a reported configuration in the new tables to find the corresponding date. For a 'good' set of Babylonian observations—such as the simultaneous positions of the Moon and several planets, to reasonable naked-eye accuracy—the exact date can be determined. The dating of the tablet will then date any other non-astronomical information on it.

Such regularly recorded information as prices of barley, oil, dates, spices and wool, can be graphed to show long-term fluctuations in Babylonian commodity prices. Other historically valuable information includes weather reports (clouds, rainstorms, floods, and river levels), references to epidemics, raids by nomadic Arabs, and military events. In addition to dating such ancient information, the comparisons of observed and computed astronomical phenomena should eventually be useful to modern astronomers.

Years of research still lie ahead of Professor Sachs despite the great computational time-saving afforded by the IBM tables. He expects eventually to publish his complete findings in three volumes as a reference work for scholars.

A NEW PORTRAIT OF SHŌTOKU TAISHI

SHŌTOKU TAISHI, the Regent of Japan from 593 until his death in 622, held undoubtedly a key position in the state during the time of the introduction of Buddhism, and other Chinese innovations. But it is doubtful whether many of the specific reforms connected with his name are actually his work, or were even carried out in his lifetime.

As often happens in such cases, he came later to enjoy a widespread cult as an apostle of Buddhism, and a patron of the faith. The great monastery of Hōryū-ji at Nara was founded by him in association with his aunt, Empress Suikō, in about A.D. 607, in memory of his father, Emperor Yōmei, who died in 587, when Shōtoku was in his sixteenth year. A favourite mode of depicting him in
cult pictures was as conducting a reading of śūras for the recovery of his father, holding a golden censer in his hands. There are several types of this painting, falling into two main categories, in one of which the prince is standing; in the other seated on a throne of Chinese type. Both may well go back to tenth-century models: but no existing picture is attributable to a period earlier than the twelfth century. Evidently they must be regarded as imaginary likenesses, probably not based on a continuous tradition from the time of Shōtoku.

The best-known, in the Ninna-ji temple of Kyoto, is a standing figure without attendants,¹ ascribed to the 'later-middle' Kamakura period (1185–1333), that is, presumably to about 1260. Somewhat earlier is a picture in the Ichijōji Temple in Harima, in which Shōtoku is depicted seated among a group of small children, who seem to be listening to his śūra-reading:² two of them hold court fans. Both of these types represent the prince in his sixteenth year, that is, at the time of his father's death. Several versions of these portraits have been reproduced from other Japanese collections, and no doubt more exist. Some of them introduce secondary figures of acolytes or courtiers. They illustrate the persistence or revival of a court style of portraiture introduced in Japan from T'ang dynasty China early in the Heian period (794–1184), as may be seen in some portraits of the Patriarchs of the leading Buddhist sects still preserved in temples as cult pictures.³

The portrait of Shōtoku recently acquired by the Museum⁴ is a variant from any of those hitherto published. It shows the decorative richness of the silk brocade costumes, and the profuse use of gold characteristic of the Heian period, while the ease and naturalness of the posture reflect the greater realism of Kamakura. Moreover, the gold on the censer is applied with a brush (kondei) and not in leaf (kimpaku). The prince is depicted seated on a Chinese throne of T'ang type, as in the Ichijō-ji painting, but facing to the left, instead of to the right. As in this picture also, his hair falls in two locks below his shoulders. Beneath him are seated two men in court dress, holding official tablets. A similar figure of a seated courtier is to be found in a quite different composition of Shōtoku in mature age, seated before a table on which his śūra scroll is unrolled. This picture was exhibited in the Boston Museum of Fine Arts in 1936 in an exhibition of Art Treasures from Japan with an attribution to Nobuzane (1176–1260), but was published in the illustrated catalogue⁵ among the fourteenth-century paintings.

The style of the Museum painting is that of the later Kamakura period, and it is therefore attributed to the late thirteenth or early fourteenth century. It is believed to be unpublished and is in fair condition for a cult picture of this age. The area to the right of the head shows later silk, affecting the hair at this point; and there are repairs on the draperies on his left fore-arm and below the censer. The dress is of an old-rose colour, partly translucent, with a developed stylized
floral pattern in roundels, identical with the brocade design appearing in the Ninna-ji portrait, and again in a fourteenth-century painting of Shōtoku standing between two attendants, in a private collection in Kobe. Such evidence suggests a possible common source for this design in an early Heian prototype, at a period when this kind of T'ang-style brocade pattern was much in vogue. But one cannot press this argument too far; for the Japanese are extremely conservative, especially in this kind of cult picture.

Basil Gray

1 Bijutsu Kenkyū (Tokyo, no. 80, 1938), pl. I.
2 Shimbi Taikan, vol. xiii (Tokyo, 1906); Kokka, no. 275 (Tokyo, 1913).
4 Ht. 4½ × 20 in. (104·2 × 50·8 cm.). Japanese Additional no. 370.
5 Illustrated catalogue of a special loan exhibition of Art Treasures from Japan held in conjunction with the Tercentenary Celebration of Harvard University (September–October 1936), no. 43, lent by Baron Kichizaemon Sumitomo.

A PERSIAN JADE CUP

A JADE cup carved in Chinese style and inscribed with the name of the Timurid prince Ulugh Beg, has already been described in these pages where it was suggested that jade vessels were imported from China or carved in Samarkand by Chinese craftsmen. Equally interesting is the native jade-carving industry of Persia and Transoxiana of which evidence can be adduced from a few surviving examples. One of these has recently been acquired for the Museum’s collection. This is an oval cup of dark-green jade (Pl. xxviii). The handle carved on one of the longer sides is in the form of a dragon’s head with curving neck. The creature’s head is turned towards the inside of the cup, the lower jaw resting on the vessel’s lip. The rendering of the head is powerful and the carving precise. The surface of the cup is undecorated save for a trefoil ornament carved in light relief at the base of the handle and two grooved bands immediately beneath the lip. The base of the cup consists of a foot-rim carved in the form of a figure of eight (Pl. xxvii).

This type of vessel was probably intended for the drinking of wine, and its origins can be traced to a cup with loop handle used by the Mongols as a receptacle for kummis, a spirit distilled from fermented mares’ milk: the handle was intended for attachment to belt or saddle. A group of shallow silver vessels with dragon handles was made probably for the courts of the Mongol Ilkhanids of Persia or the Khans of the Golden Horde established on the course of the Volga: and may be assigned to the late thirteenth and fourteenth centuries. In
these, however, a ring is attached to the dragon’s jaws which, unlike those of our jade cup, point out from the vessel.

The same type of cup was reproduced in jade and was evidently in favour at the Timurid courts of eastern Persia and Transoxiana. A shallow cup with loop handle, now in the Bharat Kala Bhavan, Benares, is inscribed ‘Ulugh Beg Gurgani’ and among the treasures dedicated by Shah Abbas I to his ancestor’s shrine at Ardebil is a cup of an almost black stone variously described as agate and jade. This is similar to ours, differing only in the shape, which is round, and the foot, which is quatrefoil.

Jade carving in Persia seems to have owed much to the personal patronage of Ulugh Beg: the two jades which bear his name can be dated to the period 1417–49, when he bore the title Gurgan. The date of the Museum’s cup and that from Ardebil cannot be precisely determined but both may be ascribed with some certainty to a Persian or Transoxianian workshop of the fifteenth century.

R. H. Pinder-Wilson

---

3 P. W. Meister, ‘Edelmetallarbeiten der Mongolen Zeit’, Ostasiatische Zeitschrift, xxiv (1938), 209–13, Abb. 1–4. According to Dr. Meister, the traced inscription on the inside rim of the cup reproduced on Abb. 2 a and b contains the date 615 (H) equivalent to A.D. 1220–1. The text of this inscription is eastern Turkish (Kashgar or Khokand) written in cursive Arabic characters. Not the least of the difficulties of its elucidation is the improbability of written Turkish at this early date.
4 I am grateful to Mr. Robert Skelton of the Indian Section, Victoria and Albert Museum, for drawing my attention to a photographic reproduction of this object preserved in the archives of that Museum. This cup is also inscribed ‘Jahangir son of Akbar Shah 1020 (H) 6th (regnal) year’ (A.D. 1611).
6 Vide Pinder-Wilson and Watson, op. cit., pp. 19 ff. A tankard with dragon handle of white jade is preserved in the Fundação Calouste Gulbenkian, Lisbon: this is carved round the neck with the name and titles of Ulugh Beg and engraved on the upper part of the lip with the name and titles of Jahangir and dated ‘1022 (H) in the 8th (regnal) year’ (A.D. 1613) and again under the handle ‘Sahib Qiran Thani 1056 (H) in the 20th (regnal) year’ (A.D. 1646).
NOTABLE ACQUISITIONS
OF THE
DEPARTMENT OF PRINTED BOOKS
1960-1

INCUNABULA

ANTONIUS, de Parma. Postilla super evangelia dominicalia per circulum anni, cum quadragesimali. Johann Koelhoff, the Elder: Cologne, 1482. fol. 178 leaves.

The only fifteenth-century edition of these sermons on the Sunday Gospels, with daily sermons for Lent. The date and identity of the author of this substantial work seem still unestablished. Quétif and Échard (Scriptores ordinis Predicatorum (1719), tom. 1, pp. 529-31) produce evidence against the statement of Trithemius and others that he was Prior General of the Carmelites in c. 1410-19 and afterwards Bishop of Ferrara, and indeed against the existence of such a person; but their own claim for him as a Dominican flourishing c. 1300 requires substantiation. In this volume the inmost forme in several quires (notably quire r) is as much as eight lines short and relatively free of contractions, suggesting that in this instance printing was executed from the outside of the quire inwards.

Gesamtkatalog 2248; Stillwell A 816.

ARISTOTLE. Ethica, Politica and Oeconomica. (In the Latin translation by Leonardo Bruni Aretino.) [Henricus Botel, Georgius vom Holtz, and Johannes Planck: Barcelona, c. 1473.] fol. 248 leaves.


Recent investigations of documentary and typographical evidence have shown that these two Aristotles (with the possible exception of the group of books generally presumed to have been printed at Segovia c. 1472-3) are, in all probability, the earliest productions of the printing press in Spain. The first appears to be the work of a press set up in accordance with a contract dated 5 January 1473 in which Botel undertakes to teach vom Holtz and Planck the art of printing, and may have been completed as early as the summer of that year. Palmart’s edition, which was no doubt produced in response to the same demand, belongs typographically to the beginning of a series of undated books which ends with the Obres o Trobes (Haebler 488) of soon after 25 March 1474. It was therefore probably printed towards the second half of 1473. These two editions of Aristotle have been discussed by L. Witten in Papers of the Bibliographical Society of America, liii (1959), 91-113, and again, in the light of newly discovered documentary evidence (see J. Rubio in Gutenberg-Jahrbuch (1960), pp. 96-100; G. D. Painter, ‘The First Press at Barcelona’, in Gutenberg-Jahrbuch (1962), pp. 136-49).

Gesamtkatalog 2371, 2370; Haebler 34, 33; facsimiles in Vindel, iv, pp. 6-8, and iii, pp. 10-15.


A reprint from the first edition of the year before (Franciscus de Benedictiis, Bologna, 1491, Gesamtkatalog 4144). This book marks the beginning of the employment of Badius as reader and editor in Trechsel’s printing-office.
and is the first printed in Trechsel’s two roman types. In his interesting prefatory letter (dated 26 July 1492) and poem Badius thanks Laurent Bureau, Provincial of the Carmelites at Narbonne, for bringing him the volume of Beroaldus’s work ‘over the rugged Alps under incessant rain and in the heat of the sun’; he declares that he has read it ‘as eagerly as I once listened for a few days to Beroaldus himself lecturing at Bologna’ and explains that he has entrusted its printing to Trechsel, partly because of his reputation for accuracy, and partly because, considering most printing-types quite unsuitable (‘plurimos imprimendi caracteres ineptiores censerem’) for so fine a text, he learned that Trechsel had a roman type (‘italicam literam’) ready for use.

*Gesamtkatalog 4145; Stillwell B 429.*


Nicolaus Capranica, Bishop of Fermo from 1458 to 1473, delivered this speech at the funeral of Cardinal Bessorion, the great humanist, bibliophile, Platonist, and diplomat, in Rome on 10 December 1472 in the presence of Pope Sixtus IV. The text includes more biographical detail than was usual in such discourses, with edifying details on Bessorion’s last illness and death, for which it is the chief authority (cf. H. Vast, *Le Cardinal Bessarion* (1878), pp. 420–2). Plannck’s edition is a reprint, after a long interval, of the first and only other edition, produced at Rome c. 1473 by the anonymous press working ‘in domo Antonii et Raphaeolis de Vulterris’ (*Gesamtkatalog 6028*, not in British Museum). The type here is Plannck’s 88 G. in its second state, in a condition which suggests a late period, c. 1485, rather than the earliest possible date of c. 1480 as proposed by the *Gesamtkatalog.*

**Gesamtkatalog 6029; Indice generale 2439; Stillwell C 112.**

**Fifteen Oes, and other prayers. William Caxton: [Westminster, c. 1490.] 4°. A 4-leaf fragment of printer’s waste.**

This collection of prayers was printed by Caxton at the command of Henry VII’s consort Queen Elizabeth and of the Queen Mother, Margaret Beaufort, Duchess of Richmond, and is known only in the unique copy (IA. 55144) possessed by the Museum and in the present fragment. The text is mostly in Latin but begins with an English translation of the Fifteen Oes, prayers attributed to Saint Bridget of Sweden (c. 1303–73) and so called because they are fifteen in number and each begins with the vocative O. The fragment, which was discarded and used as the lower pastedown by Caxton’s binder in the copy of the *Mirror of the World* described below, consists of the inner half-sheet ofquire a (a3–6), and is an interesting example of wrong imposition, a not infrequent mishap in Caxton’s office. The inner forme (a3b, 4a, 5b, 6a) is here imposed upside down, thus giving the wrong page-sequence a3b, 5b, 6a, 4b, 5a, 3b, 4a, 6b. When the error was noticed the type for the outer forme (a3a, 4b, 5a, 6b) had already been distributed and it was therefore necessary to reprint this half-sheet in correct imposition, using a new setting of the outer forme and the still standing type of the inner forme. Hence the outer forme in IA. 55144 is in an entirely different setting, and with a different choice of border-pieces, from the corresponding forme in the fragment. A further feature of interest is that each forme of the fragment bears an offset impression from a hitherto unidentified work. These offsets were studied in 1870 by Henry Bradshaw (*Collected Papers* (1889), pp. 341–9), who wrongly identified the type as Caxton’s no. 5. In fact both offsets
are in Caxton’s type 8, that on the outer forme being from a work in octavo with 16 lines to the page and red-printed initials and rubrics, while that on the inner forme is in quarto with 22 lines to the page and with each page framed in the woodcut border-pieces otherwise found only in the Fifteen Oes itself. The inverted text of the offsets is excessively faint and blurred, but enough is legible to show that each derived from an otherwise unknown edition of the Horae ad usum Sarum. Both type and border-pieces were inherited from Caxton by Wynkyn de Worde, who printed two quarto editions of the Horae in this material c. 1494 (Duff 182, 183), each of which in the forme corresponding to the quarto offset (outer forme of outer sheet of quire n) agrees page for page in contents but not in setting with the offset, and an octavo edition with red-printing but with 17 lines to the page (Duff 185). The possibility remains that the lost editions represented by the offsets were printed by Wynkyn de Worde. But the context of the offsets, and the likelihood that the Fifteen Oes was intended as an optional supplement to a Horae with the same border-pieces, seem decidedly in favour of Caxton as printer.

Duff 150; De Ricci 44:2; STC 20195.


Hans Folz (c. 1450–c. 1515), the barbersurgeon Mastersinger of Nuremberg, was ranked among the Twelve Great Masters by his more famous successor the cobbler Hans Sachs, whose style he influenced. He possessed his own printing press, which he used exclusively for printing his own works, in the years 1479–88. Despite its catchpenny title the poem is unconnected with the Lives of the Fathers, for it consists of descriptions of various condiments and their medical virtues. On the title-page is a woodcut showing a condiment-box in the shape of a book, containing twelve compartments, each filled with its herb or spice. Folz complains at the end that a previous edition was badly printed, referring no doubt to the edition of 1485 (Hain 7222) which ends with Folz’s New Year greetings to the reader. A second undated edition in Folz’s type 96 G. (Gesellschaft für Typenkunde 653) presumably served as text for the present edition, which is in Wagner’s type 87 B., and does not appear to have been recognized hitherto as an incunable. The Museum copy was bought in October 1883, and was identified recently during the preparation of the forthcoming Short-title Catalogue of Books printed in Germany . . . to 1600 now in the British Museum.

Mirror of the World. (Second edition.)


The Mirror of the World, a popular account of astronomy, geography, and other sciences, was written in French in the thirteenth century by Gossouin of Metz and translated into English by Caxton himself, beginning as he tells us on 2 January 1480/1 and finishing two months later on 8 March. His first edition, in type 2°, of which the Museum possesses two copies, was probably printed later in the same year and is the first English book illustrated with woodcuts. The second edition is printed in type 6, first used in 1489, and contains the same woodcuts (except that for the cut of God the Father on 46 recto is substituted the cut of the Transfiguration from 16 recto of Caxton’s edition of Bonaventura, Speculum vitae Christi, c. 1489), together with Caxton’s device. The present copy is of special interest as being one of only ten known Caxtons in the original Caxton binding. One of the stamps here used,
a rather horse-like dragon (Hobson, *English Binding before 1500*, pp. 19–20, no. 9), is not found elsewhere. A fragment of printer’s waste from Caxton’s edition of *Fifteen Oes* was used as a pastedown and is described above.

This copy was one of three Caxtons bequeathed to the Bristol Baptist College with other early printed books by Andrew Gifford (1700–84), the numismatist, Baptist minister, and assistant librarian at the British Museum, whose amiable portrait by John Russell (1745–1806) now hangs in the Students’ Room in the Department of Manuscripts. When the Committee of the Baptist College decided to offer the *Mirror* for sale in order to raise funds for an extension of their present building, they public-spiritedly gave the Museum the opportunity of acquiring it for the nation before it was put on the open market. The Museum now possesses 74 (including, however, four in only fragmentary form) of the 103 known Caxton editions printed or published at Westminster. The remaining 29, among the most important of which are Malory’s *Morte d’Arthur* and the French–English Vocabulary, are for the most part found only in unique or very few copies, nearly all now in institutional libraries. Unless, as has fortunately happened several times in the present century, hitherto unknown or unlocated Caxtons should be discovered, the *Mirror* may well be the last that the Museum will ever acquire.

Duff 402; De Ricci 95:7; STC 24763.

OVID. *Metamorphoses*. With the commentary of Raphael Regius. *Jacques Maillot: Lyons, 26 February 1497. 4°. 224 leaves.*

A rare edition, and apparently the only classical text printed by Maillot, who specialized in the Latin Bible and in French vernacular works. The text-type 96 G, which is not mentioned by Haebler (*Typen- repertorium*, pt. 2, p. 259; pt. 5, pp. 142–3) nor by *BMC* (viii. 303), appears to be Maillot’s 81 G recast on a larger body measuring 96 mm. It is here led to 113 mm., except in the four inner leaves of quire Z, where a miscalculation in casting off the copy has compelled the compositor to save space by dispensing with the leading. Here again, as in the edition of Antonius de Parma described above, the quire was no doubt set up from the outside inwards.

*Hain 12175.*

ROLEWINCK (Werner). *Formula vivendi canonico rum. [Arnold ther Hoernen: Cologne, c. 1472.]* ⁴°. 24 leaves.

One of thirteen first editions of works by Rolewinck printed by ther Hoernen between 1470 and 1475. Of these the Museum now possesses eight; it still lacks *De regimine rusticorum, De sacramento missarum, Quaestiones duodecim notabiles, Sermo de praesentatione B.V.M., and De forma visitationum (Voullième 1039, 1042, 1046, 1048, 1054 respectively). V. Scholderer’s article ‘Red Ink and Rolewinck’, in *Gutenberg-Jahrbuch* (1960), pp. 38–39, is partly devoted to the present copy and to the possibility that it was presented to its early owner, Henricus Keppel, Canon of Münster Cathedral, by Rolewinck himself. Although the line-endings are still irregular, Ther Hoernen’s type 100 G is here in a later state and the edition may be dated to 1472 or later.

*Voullième 1034.*
ENGLISH BOOKS 1501–1800


Sir John Birkenhead was one of the leading publicists on the King's side during the Civil War, and in addition to editing (and in large part writing) the official Royalist journal *Mercurius Aulicus*, he produced a number of highly scurrilous satires against Parliament and the Parliamentarians. The present piece takes the form of a catalogue of fictitious books, acts, and orders of Parliament, with the names and reputations of various Parliamentarians introduced into the titles: for example, 'Acts and orders. 1. Ordered that Sir Henry Mildmay make a privy search in Alderman Atkin's breeches for a rich carbuncle which his Excellency lately lost from his nose.' The tract was also published as part of a larger work entitled *Two centuries of Paul's church-yard: una cum indice expurgatorio in Bibliothecam parliamenti, etc.* This edition has considerable textual variations, the item quoted above, for example, being altered to read: '1. Ordered, that Alderman Atkins breeches be sent to the navy to poysor bullets.'

Wing B 2964.

Buchanan (George). De Iure Regni apud Scotos, dialogus. *Apud Ioannem Rosseum, pro Henrico Charteris: Edinburgi, 1579. 4°. A–O 4*.

The first issue of the first edition, bearing the printer's and publisher's name in the imprint. It was evidently considered advisable, soon after printing had begun, to suppress the imprint; a reissue with a cancel-title omitting the names of printer and publisher and the place of publication appeared in the same year (STC 3974). Two editions 'ad exemplar Ioannis Rossei Edinburgi' were printed in 1580 and 1581 respectively by Edward Aggas of London, who also took the precaution of omitting his name and the place of publication from the imprint (STC 3976–7). In 1584 the Scottish Parliament condemned the work as an attack on the foundations of monarchical government. After this, although the work continued to be known and to exercise influence on political thought in England and Scotland, the text does not appear to have been reprinted, either in the original Latin or in translation, until late in the seventeenth century.


Though he died in 1798 when he was only twenty-seven, Elihu Hubbard Smith had by that time become an eminent physician, versifier, and, through the Friendly Club of New York which he had founded about 1794, an influential manager to the literary generation which preceded that of Irving, Cooper, and Bryant, and which was the first to attempt to establish a self-conscious profession of letters in the newly independent United States of America. (Perhaps the best-known members of the club were the novelist Charles Brockden Brown and the dramatist William Dunlap.) Smith and his friends still looked to
England for their literary inspiration, and one of Smith’s last projects before he died was this edition of Darwin’s *Botanic Garden*. The poem, originally published in London in 1789 (Part I) and 1791 (Part II), was already well known in America, and the justification for an American edition given in the ‘Advertisement’ of the present work is of considerable interest both for the evidence it provides of certain problems which were central to the book-trade in the ex-colonies—in particular the predominance of the Dublin reprint trade—and for evidence of the attitude of new, patriotic literary entrepreneurs such as Smith and the Swords towards such problems: [The publishers] may be indulged . . . in a few remarks on the advantages of the present edition. The London copy, in quarto, sells for twelve dollars and upwards in America; a price which readers of Poetry, and even students of Nature, in this country can seldom conveniently pay. It is, beside, more adapted for library than for daily use. The Dublin edition, in octavo, which has principally circulated in the United States, is deficient both in correctness and in many plates, essential to the thorough comprehension of several parts of the work. It is in two separate volumes, and bears a price disproportionate to its value as a book. In the present edition, the Publishers have endeavoured to reconcile the two extremes: and to attain convenience and cheapness, without any censurable sacrifice of correctness and elegance. In their edition, the Poem is comprised in a single volume of commodious form; the type and the paper are superior to those of the Irish, and, perhaps, not inferior to those of the English copies; no plates, but such as are merely ornamental, and of these only four out of twenty-one plates in all, have been omitted; these which are inserted are executed in the best manner the state of the arts in this city will admit.’

The printers, Thomas and James Swords, were likewise deeply involved in this movement towards literary self-determination. Already in their first year (1790) they published, and to a large extent even edited, what proved to be one of the longest-lived American general magazines of the period—the *New-York Magazine* (1790–7)—to which most of the members of the Friendly Club eventually contributed. (The other magazine was Isaiah Thomas’s *Massachusetts Magazine*, 1789–96.) The Swords printed all Smith’s literary works, together with Brown’s *Alcuin* and Dunlap’s *André*, for which Smith wrote the introductions, and they printed Brown’s *chef-d’œuvre* *Wieland*. They also published Smith’s major project in medical literature, the *Medical Repository* (1797–1824), the first American medical magazine, and after his death continued strongly in the magazine field, publishing Charles Brockden Brown’s short-lived *Monthly Magazine, and American Review* (1799–1800)—afterwards the *American Review and Literary Journal*. In the opening decades of the nineteenth century the Swords turned to the more profitable field of general theological and missionary magazines, and at the end of their career, in the eighteen-thirties, when the New York trade was preparing to establish its supremacy over Boston and especially over Philadelphia—and thus set the distinctive geographical pattern of publishing in America that has lasted till the present—the young George P. Putnam could acclaim ‘the ancient Episcopal booksellers in Broadway’ as one of the most substantial firms in the city.

Finally, Benjamin Tanner, who was later to achieve a reputation in Philadelphia as an engraver of portraits and scenes from American history and of maps, had at this time only recently finished his apprenticeship with Peter C. Verger, a French engraver.
working in New York, and was doing a considerable amount of work for book-publishers. In 1797, for example, he had engraved some plates for the Swords' New-York Magazine.

Evans 33600.

DEKKER (Thomas). [The] Whole Magnificent Entertainment: given to King James, Queene Anne his wife, and Henry Frederick the Prince; vpon the day of his Majesties triumphant passage, from the Tower, through his honorable city, and chamber, of London, the 15. of March, 1603. As well by the English, as by the Strangers, with the speeches and songs, delivered in the seuerall pageants. And those speeches that before were publish't in Latin, now newly set forth in English. E. Allde for Tho. Man the yonger: London, 1604. 4°. A²B–I⁴.

The second edition, which in addition to the translations of the Latin speeches mentioned in the sub-title also contains corrections of the text of the first edition, some possibly by Dekker himself (see The Dramatic Works of Thomas Dekker, ed. F. T. Bowers, vol. ii, pp. 231–52). This particular copy once belonged to William Horatio Crawford of Lakelands, Cork, and subsequently to the Marquess of Crewe. The top and outer edge of the title-page have been re-margined, with the initial ‘The’ of the title supplied in facsimile. A tear at the top of A₂, slightly affecting the text, has been repaired. The running-title on A₂ verso is cropped.

STC 6513; Greg 202(b).

EDWARDS (Jonathan) the Elder. A History of the Work of Redemption. Containing the outlines of a body of divinity, in a method entirely new. By the late Reverend Mr Jonathan Edwards, President of the College of New Jersey. [Edited by John Erskine, with a preface by Jonathan Edwards, the Younger.] W. Gray: Edinburgh; J. Buckland & G. Keith: London, 1774. 4°. a⁴ b² c¹ A–3A⁴ 3B². (Wanting 3B², probably blank.)

This was the first of the large-scale posthumous collections of Edwards’s many unpublished sermons, &c., undertaken by his son. (The later collections included the Sermons, edited by his son and published in Hartford, Connecticut, in 1780, and the Miscellaneous Observations on Important Theological Subjects and the Remarks on Important Theological Controversies, edited by John Erskine and published in Edinburgh in 1793 and 1796 respectively.) This collection was regarded as something of an experiment—an advertisement states that ‘whether the publisher shall favour the world with any more of these valuable remains, will probably in a good measure depend on the encouragement this work meets with’—and in this connexion it is interesting to note from the preface that the work was published in Scotland rather than New England, in part because of the ‘difficulty of getting any considerable work printed in this infant country’. In his preface to the second posthumous collection, the 1780 Sermons, which he did decide to publish in the infant country, Edwards’s son specified some of these difficulties, viz.: the necessity of obtaining advance subscriptions, the cost of paper, and, in the case of this particular book, the arrival of hostile British troops. As noted above, the remaining collections were again published in Scotland.

EIKON BASILIKE. The Madan Collection.

Mr. Francis F. Madan published in 1950 a definitive bibliography of the Eikon Basilike, including a discussion in which he successfully reconciled the rival claims to its authorship by showing that the original draft was made by King Charles I; that Gauden
then worked on this draft, rewriting and enlarging it; and that the complete work was then shown to the king and approved by him before it was sent to the printers.

His researches were based on a remarkable collection of over 400 copies of the various editions of the Eikon and connected works, begun by his father, Falconer Madan, the former Bodley’s Librarian. The gift by Mr. Francis Madan of 133 of these volumes has made the British Museum's collection very nearly complete, with examples of almost every recorded type of variant in the numerous editions published immediately after Charles I’s execution and the much less frequent later publications. The only gaps now remaining are a few editions printed abroad which Mr. Madan was unable to find outside public collections (Madan 39, 44, 45, 48, 51, 60). Included in this gift was a copy of the first issue of the first edition, on the title-page of which John Royston, the publisher, risked printing his name; a beautiful large paper example of the finest contemporary edition—a French translation printed at Rouen, with the misprints corrected in the hand of the translator, Jean Baptiste Porrée (Madan 54); and copies of any books connected with the Eikon or the controversy concerning its authorship that were not already in the Museum.

A note on the bindings included in the gift will be found in the section Bindings below, p. 64.


This work is unrecorded in Wing and is not listed in H. O. Christensen’s ‘Bibliographical Introduction to the Study of John Locke’ (Skrifter utgitt av det Norske Videnskaps-Akademie. Hist.-Filos. Klasse. 1930. No. 8). Elys, ‘Sometime Fellow of Balsiol-Colledge’, was an admirer of Henry More, the Cambridge Platonist, and was also a supporter of the Quakers. Gerardus de Vries was professor of philosophy at Utrecht, and the work discussed here is his Exercitationes rationales de Deo, etc. (1685, 2nd ed. 1695).

ERASMUS (Desiderius). [Three translations of works by, or attributed to, Erasmus, printed between 1530 and 1536, bound together in a contemporary English blind-stamped calf binding. A full description of the volume and its contents has been published in British Museum Quarterly, xxiii. 3, and the short-titles only of the translations are given here.]

1. [Ye dyaloge called Funus], 1534. 8o. Not in STC.
3. The dialogue betwene Julius the second, Genius, and saynt Peter, [c. 1533–5]. 8o. This edition not in STC.


With the acquisition of this and the second edition (described below) the Museum now holds copies of the four editions of The Foot out of the Snare, printed in 1624. The author, John Gee, a Protestant clergyman who had turned Catholic, was one of the survivors
of the 'Fatal Vespers' of 5 November 1623, when the floor of an upper room in the French Ambassador's house in Blackfriars, in which the Jesuit Robert Drury was preaching to a large crowd, collapsed, killing some ninety-five people. Gee, seeing in this accident the finger of God, returned to his old religion and published in 1624 The Foot out of the Snare, in which he set out to divulge all he knew about Catholic activities in and around London. In spite of inaccuracies and exaggerations, his work is of interest on account of its wealth of detail, much of which is undoubtedly based on personal knowledge. The appendices, which Gee altered and added to in the successive editions, are more important than the text; they are (1) 'A Catalogue ... of such English books ... as have been printed, reprinted, or dispersed by the Priests and their Agents in this Kingdome, within these two yeers last past, or thereabouts' (present in all four editions); (2) 'The Names of the Romish Priests and Jesuites now resident about the City of London' (present in all four editions); (3) 'A Catalogue of ... Popish Physicians in and about the City of London' (present in the second and subsequent editions); (4) 'The Names of such as disperse, print, binde or sell Popish Bookes about London' (present in the fourth edition).

STC 11701.

Gee (John). The Foot out of the Snare ...

The second edition, carrying also a gentle excuse vnto Master Musket, for stiling him Jesuite. H. L. for Robert Milbourne: London, 1624. 4°. A–N⁴ N*⁴ O*⁴ P*¹ O–Q⁴ R². (Wanting Q⁴, possibly blank.)

See also the note to the first edition above.

Two issues of the second edition are known, one bearing on the title-page the words 'The second edition, much enlarged', the other 'The second edition, carrying also a gentle excuse vnto Master Musket, etc.' The 'gentle excuse', a satirical reply to the secular priest John Fisher alias Musket, who had objected to being termed by Gee a Jesuit, occupies sig. N*¹–P*¹, inserted between N⁴ and O¹. The Museum has not as yet acquired a copy of the issue, presumably the earlier of the two, without the 'gentle excuse'.

STC 11702 does not distinguish the two issues.

Lilburne (John) and Overton (Richard). The Out-cryes of Oppressed Commons. Directed to all the rationall and understanding men in the Kingdome of England, and Dominion of Wales, (that have not resolved with themselves to be vassells and slaves, unto the lusts and wills of tyrants.)... The second edition corrected. [1647.] 4°. A–C⁴.

The last of the series of tracts by Lilburne and Overton (but the only one to be written jointly) that appeared in the winter of 1646/7 and led to the formation of the anti-Parliamentary Leveller party in March 1647. The first edition appeared on 28 February; it is not certain when this second edition was published. The chief 'corrections' are introduced at the end of the main text 'to fill up the sheet' and consist of the petition of Lilburne's wife to the House of Commons for his pardon and release from the Tower (first published on 23 September 1646), followed by a paragraph complaining of the amount of the 'particular ordinary fees that every compounder payes for the suing out his pardon'. The only other copy recorded in Wing is in the National Library of Scotland. Wing L 2151.

Processionale completum per totum anni circulum ad vsum celebris ecclesie eboracensis. Arte et opera Petri Olivier: Rothomagi; impensa Johannis gachet librarii

The only known copy of the first edition of the York Processional. This edition belongs to a group of service books of the York use printed in 1516 and 1517 for the Frenchman Jean Gachet, who was in business as a bookseller in York from some time before 1514 until 1517. According to E. Gordon Duff, who describes the book in *Notes on a Copy of the York Processional of 1555* (London, [1912]), the first edition provides the earliest-known text, since no early manuscript version is extant. This copy was formerly in the possession of Ripon Cathedral. The lower part of the title-leaf is wanting. It can now be established from the description in the unpublished ‘Cathedral Libraries Catalogue’ that what Duff thought might possibly be another copy of the first edition, at Lincoln Cathedral, is in fact a copy of the second edition, 1630.


Taylor (John) the Water Poet. Verbum sempiternum. *Printed by John Forbes: Abertene, 1670.* 64°. A–K⁸ a–h⁸. (A¹, a¹ blank except for signature, K⁸ blank.)

The third recorded edition of the ‘Thumb Bible’, i.e. Taylor’s versified Bible-summary produced in miniature format. The first two editions were printed at London, in 1614 and 1616 respectively; of these the Museum possesses the second but lacks the first. Of the 1670 Aberdeen edition now acquired, only two copies are recorded by Wing, one at Aberdeen University, the other at Haigh Hall. The present copy is in its original binding of calf over thin wooden boards, the sides decorated with a broad floral roll border in gold, the blank centre panel powdered with gold, the back without bands similarly decorated, the edges gilt with a little gauffering.

*Wing T 524.*

An Vniforme and Catholyke Prymer in Latin and Englishe, with many godly and devout prayers, newly set forth by certayne of the clergye with the assente of . . . the Lorde Cardinall Pole his grace: to be only vused (al other sette a parte) of al the kyng and Queenes maisties lounging subiectes, etc. *Imprinted by John Waylande: London, 1555.* 4°. π⁴ ♯⁴ (♯)⁺ (♯.1.)⁺ A–Q⁺ a–z⁺ A⁺ 2A–D⁺.

The first edition of the official Marian Primer which was intended to supplant the various adaptations of the Sarum Primer made by the Reformers.

*STC 16060; Hoskins 207.*
ENGLISH BOOKS 1801–

A copy of Blunden’s very rare first book. According to the author about 100 copies were printed, some being bound up with a collection of translations from the French.
Hayward 328.

An edition of particular interest since it consists of the sheets of the original 1865 London printing with a new title-page. This printing had been condemned by Lewis Carroll and by his illustrator, Sir John Tenniel, on the grounds that Tenniel’s drawings were poorly reproduced. Macmillan reprinted the whole book, and this reprint, dated 1866, was the first English edition to be published.

One of Graves’s rarest privately printed pamphlets of verse. This copy is inscribed: ‘Florence & Max Beerbohm from Nancy Nicholson [the author’s first wife, who illustrated the book] & Robert Graves.’

No. 44 of an edition of fifty copies, printed on Japanese vellum and signed by the author. This edition contains Lawrence’s introduction and fourteen poems not printed in the edition published by Martin Secker in 1929.
McDonald 444.

THE LINGUIST; or, Weekly instructions in the French & German languages, calculated to enable the student to acquire or to improve the knowledge of these two most useful languages, without the assistance of a master. T. Boosey & Sons, etc.: London, 1825–26. 8°. 2 vol. No. 1, 26 March 1825—no. 52, 18 March 1826.
A rare early ‘Teach Yourself’ publication. In a foreword to the first number the editor refers to the growing demand for cheap popular education: ‘The study of modern languages is no longer confined to the cloistered student, or to the frequenters of the fashionable world. In these our practical times the industrious classes of the community, merchants and their clerks, artists and their assistants, mechanics and their journeymen, are ... desirous ... to hold a profitable intercourse with neighbouring countries, the distance of which has been shortened, as it were, by the speedy, regular, and safe conveyance of steam-boats. From the Kent shore we are wafted to France in less than three hours, and a trip to Rotterdam, the nearest gate to Germany, is accomplished in a single day.’

VENTRIS (Michael). The Languages of the Minoan and Mycenaean Civilizations. 1950; and, Work Notes on Minoan Language Research. 1951, 52.
Typescript copies of two works forming important stages in Ventris’s deciphering of the Minoan Linear B script. The first was timed to mark the 50th anniversary of Sir Arthur Evans’s discovery of the first tablet. The second is an almost complete set of the ‘Work Notes’ which Ventris duplicated and circulated to a very limited number of scholars. The notes mark the stages of the deciphering from January 1951 to February 1952. This set, which is one of the very few now in existence, lacks notes 19 and 20, in the latter of which Ventris first suggested that the language of the tablets might be Greek. Photocopies of these two notes have now been acquired.
FOREIGN BOOKS

Compendium priuilegiorum fratrum minorum. 
Impressus nobilissima urbe Hispali: in domo 
Joannis varelæ Salamine. eiusdem urbis 
tribuni. Anno dni. 1530. dieq. 23. mêsis 
Septembris felici numine finitum. 4°. +4 
a-p8 q4.

With a woodcut on the title-page of St. 
Francis receiving the Stigmata.

An earlier edition (not in the British 
Museum) was printed by Nicolas Tierri, 
Valladolid, 1525.

Juan Varela de Salamanca, who printed in 
Seville during the years 1504-36, was named 
in 1530 a jurado of the city, perhaps in 
recognition of his fine printing of the 
municipal statutes Ordenanzas de Sevilla 
(Seville, 1527).

Du Choul (Guillaume). Discorso sopra la 
castramentazione, et disciplina militare di 
Romani ... con i bagni, & essercitij 
antichi de Greci, & Romani, et tradotto in 
lingua toscana per M. Gabriel Symeoni. 
Appresso Guglielmo Rouillo: Lione, 1556. 
fol. a4 x2 b-o4 A-E4. Imperfect; wanting 
E4, probably blank, and possibly also a 
folding frontispiece.)

A translation of the author’s Discours du 
la castramentation et discipline militaires des 
Romains. Both the French and the Italian 
versions had been printed by the same printer 
in 1555. The author, a gentleman of Lyons, 
was ‘Counsellor to the King and President 
[or Bailiff] of the Mountains of the Dauphiné’. 
His arms appear on the title-page, and there 
are numerous woodcuts in the text.

The printer, Guillaume Rouillo, produced 
at least forty books in Italian at Lyons be-
tween 1547 and 1581. Gabriele Simeoni, 
the translator (Florence 1509—Turin 1575) 
published several books of his own at Lyons.

Falcão de Sousa (Cristóvão). A Mais bela 
écola portuguesa. Crisfal. Escolhida por 
José Régio, com ilustrações de Alicia Jorge, 
João Abel Manta, Júlio Pomar e Lima de 
Freitas. Artis: [Lisbon,] 1959. 4°. Coleção 
‘As Mais belas poesias da lingua portuguesa’. 
vol. 3.

First published as Trouas de Chrisfal . . . 
Trouas do há pastor per nome Chrisfal, 
[Lisbon ? 1550 ?]. There is no copy of this 
edition in the British Museum. Chrisfal next 
appeared in the first edition of Ribeiro’s 
Menina e moça (Ferrara, 1554).

Aubrey Bell and others maintained that 
Ribeiro was the author of this eclogue ‘about’ 
(‘de’) his friend Falcão. Many modern critics, 
however, accept that the eclogue is in fact by 
Falcão.

Luther (Martin). R. P. Doct. Martini 
Lutherii augustiniani theologi synceri 
Lucubrationum pars vna, etc. Apud Adam 
Petri: Basiliae, [July 1520]. fol. a b A-Z 
Aa-Hh6 Ii8 Kk–Ss6 Tt4 Vu Xx6 Yy8.

The woodcut borders of the title-page are 
by Urs Graf.

One of the earliest collected editions of 
Luther and the first to be published by Adam 
Petri (Heckethorn, cap. 18, no. 50). Among 
the twenty-two works contained in it are the 
full version of ‘Resolutiones disputationum de 
virtute indulgentiarum’ (the ‘95 Theses’), 
‘De poenitentia sermo’, and disputations with 
Eck. The collection is prefaced by a letter 
from Erasmus to Albert of Brandenburg 
‘non nihil D. Martini Lutherii negotium at-
ingens’. Erasmus afterwards regretted the 
sympathy he had shown for Luther in this 
letter and felt himself obliged to issue a re-
vised version.

Not in Kuczyński or Knaake.

Schwitters, artist, writer, and producer of collages, who spent his last years in England, was the founder of the art movement 'Merz', an offshoot of Dadaism. Anna Blume, originally issued in 1919, was Schwitters's first book. All are now scarce and the Museum possesses only one other, Elementar. Die Blume Anna. Die neue Anna Blume.

[VOLTAIRE]. Candide, ou l'Optimisme, traduit de l'Allemass. De Mr. le Docteur Ralph. 1759. 12o.

At least sixteen editions of Candide in French are known to have been printed in 1759, for the most part without publishers' names or places of publication. Of these, the British Museum formerly held only three, not including that commonly considered hitherto to be the first edition (Cramer, Geneva). The present volume would appear to correspond with that described by Professor Ira O. Wade (Princeton University Library Chronicle, vol. x, no. 2, Winter 1959) as the first edition, preceding that of Cramer. Its place of publication is still in doubt, Professor Wade's arguments for attribution to Marc-Michel Rey, Amsterdam, having been countered by claims, based chiefly on typographical evidence, for a London attribution, possibly to J. Nourse.
BINDINGS

*Bindings on the Eikon Basilike.*

The Madan gift of copies of the *Eikon Basilike* (described in the section ‘English Books 1501–1800’ above) contains numerous examples of the various special bindings with the royal cipher, death’s heads, hour-glasses, and other emblems of mortality which were made for this highly treasured book. In an appendix to his *A New Bibliography of the Eikon Basilike*, Mr. F. F. Madan illustrated twenty-nine different binding tools specially designed for use on copies of the book, and thanks largely to his gift the Museum now possesses examples of all these, except nos. 3, 10, 25, and 26. In addition, the gift included a number of more elaborately decorated contemporary bindings. One of these, on a copy of Madan’s edition no. 21, is of black morocco, with an elaborate gilt diaper pattern, and was illustrated opposite page 180 in his bibliography. The finest is a copy of his edition 6 in black morocco with onlays of brown and red leather. This is one of a small group of bindings which were considered formerly to have been the work of a binder patronized by the royalist bookseller, Samuel Browne.

*London binding by Richard Montague for Thomas Hollis, c. 1758.*

Gold-tooled green morocco with doublures of mottled calf. This style of binding was normally used by Thomas Hollis only for those books which he presented to foreign libraries; only one other example is known in an English collection.


*Two faked ‘Canevari’ bindings.*

Acquired for the Exhibition of Forgeries and Deceptive Copies, 1961. These are both sixteenth-century blind-tooled brown morocco bindings to which has been added (probably at Bologna in the 1890’s) gold-tooling and an imitation of the medallion depicting Apollo driving his chariot towards Mount Helicon, on which stands Pegasus. The sixteenth-century bindings with genuine examples of this medallion are believed to have been bound in Rome, c. 1545–8, for a member of the Farnese family.


The binding containing three English translations of works by, or attributed to, Erasmus, described in the section ‘English Books 1501–1800’ above, has two unrecorded English panel stamps. A full description was published in *British Museum Quarterly*, xxiii. 3.
MAPS

PLAN OF GREAT YARMOUTH, 1668. A Discription of ye Towne of Great Yarmouth in the County of Norfolke, with a surveuy of Little Yarmouth (incorporat: with Great Yarmouth) in the County of Suffolke, as it haith been lately staked out in order to the Rebuilding. Sam. Speed: London, 1668.

An example of seventeenth-century town-planning. Additional legends, in Dutch, have been inserted on the plate, which was perhaps engraved in Holland.

PLAN OF JARROW, 1668-9. Iarow Slike surveyed Ano Dni 1668... and is every Tide Covered with water and lies dry when the Tide is out. This Ground to ye Low: water mark doth by an undoubted title belong to ye Deane and Chapter of Durham. And it is prayed that ye Owners may not be unjustly Hindred from walling it in, and makeing wharfs of it, on which Ships may throw out there Ballast, to fitt them ye better for taking in Coles. [Jarrow? 1669.]

The carriage of sea-coal from the Tyne, which grew in volume throughout the seventeenth century, created a need for wharves in the tidal river and led to disputes between riparian owners, exemplified in this plan.


First engraved edition of J. C. Gyger's celebrated map of Canton Zürich, the manuscript draft of which, in fifty-six sheets on a scale of 1:32,000, was completed in 1667. The printed version, etched by Johann Meyer and published by Gyger's son, is reduced to the scale of 1:180,000. Gyger's map was original in its representation of vertically projected relief.

MERIT (C.). A Chart of the Jurisdiction of the Admiralty of Kings-Lyn from Stapleware vp the River to ye Longsand end down to Sea. Taken and made when the Boundaries were gone in the Mayoralty of Henry Bell: 1693. Surveyed by C. Merit, &c. [King's Lynn, 1693.]

An engraved chart of the Wash, showing soundings, sand-banks, and the buoyed channels, on a scale of 1:80,000. Merit's survey illustrates the extensive silting up of the approaches to the port, a cause of apprehension to the Corporation of King's Lynn, which enjoyed rights of admiralty under a charter of James I.

PLAN OF LONDON, c. 1710. The Countrey mans Guide to find out the streets & Lanes of the City of London. [London, c. 1710.]

The third state of an etched plan originally published, with printed text keyed to the plan, about 1640; the two earlier states were already in the Museum. In the second state the representation of Old St. Paul's is deleted; in the third, that of Wren's cathedral has been inserted on the plate. The two later states were issued without the text listing the streets of the city.


Roque's larger plan of the gardens, in two sheets, has inset views of the architectural 'rarities' which Queen Caroline caused to be erected in the grounds: Merlin's Cave, the Hermitage, pavilions, and summer-houses.

A cartographic curiosity, this map is printed entirely from movable type, letters and flowers being used in ingenious combinations to delineate topographical features. J. G. I. Breitkopf, of Leipzig, had pioneered this process some twenty years before Haas, who also used it for maps of ‘das Reich der Liebe’ (1790) and of Switzerland (1798).


An early attempt at a comprehensive historical bibliography of printed maps. Only Theil I, dealing with world atlases, was published.


A splendid facsimile atlas, presenting a corpus of Portuguese map production to the end of the seventeenth century, with text in Portuguese and English. Printed by the Comissão for presentation to academic libraries throughout the world.

Without the part for 'Bassus generalis pro organo', which is mentioned only on the title-page of the Bassus part. Only three complete sets of parts are known, none in British libraries.

ECCARD (Johann) and STOBÆUS (Johann). Geistliche Lieder auff gewöhnliche Preussische Kirchen-Melodyen durchaus gerichtet, und mit fünf Stimmen componiret durch Johannem Eccardum ... und Johannem Stobæum. *Gedruckt bey Georg Rheten: Dantzig, 1634.* obl. 4°. Altus [ ]⁴ A–Z⁴ Aa–Ff⁴; Bassus )⁶ A–Z⁴ Aa–Ff⁴.

Each part is bound in contemporary blind-tooled calf. An important collection of early German church music, edited after Stobæus's death by Eccard and including fifty-two of his melodies first published in 1597. Only three complete sets of parts are known, none, perfect or otherwise, being in any British library.


Plate number 258. A piece of programme music, written by a pupil of Mozart. The illustrated title-page, designed by T. Mäsmer, shows a morning scene in a park, and the night-watchman calling the hour.


Each march is scored for trumpets, horns, clarinets, bassoons, and serpent. The score is followed by a version for pianoforte solo. No copy of this, the first and only edition published in Haydn's lifetime, is recorded in British libraries.


Plâie number 30. This is the first version of the work, as written for Cadiz Cathedral in 1785. Hoboken (XX/1) records only one copy of the Paris edition, imperfect and comprising only thirteen parts. The present copy is complete with sixteen parts.

KIRNERGER (Johann Philipp) Recueil d'airs de danse caractéristiques, pour servir de modèle aux jeunes compositeurs ... avec une préface ... Partie I. Consistant en XXVI pieces. *Chez Jean Julien Hummel: Berlin, Amsterdam,* [1776?] obl. 4°. pp. 1–4, 3–27.

Eitner records only four copies, all in libraries in Eastern Germany. This is an exceptionally fine copy, uncut, in sheets. The title-page shows a couple dancing to the accompaniment of violin and violoncello.


Engraved throughout. A mint copy in the original boards and slip-case, both of rose-coloured paper, gilt.

Plate numbers, on title-page 321, 527; on music 527. The first Viennese edition of the Trio K.254. The title is enclosed in an elaborate decorated border, incorporating two trophies of instruments.


The last two leaves are apparently conjugate with the first two. The last leaf, which is present in the only other recorded copy, that in Harvard University Library, is missing in this copy, as are also the title-page, sig. A2 and C3, supplied in facsimile. The first edition.


Each part is in the original blue wrapper. Eitner records only one copy of these quartets, of which this is the first and apparently the only edition. This copy once belonged to F. W. Rust, whose autograph signature appears on the title-page of the violin part.


The first edition of the full score.


The first edition of the full score.


Plate numbers 19621–43. The first edition of the vocal score, with an additional title-page, lithographed, drawn by Focosi, showing the apparition of one of the eight kings in Act III.


Imperfect; Wanting the alto viola part. These concertos are nos. 1, 9, and 11 of La Stravaganza, opus 4. Each part is uncut, in the original blue wrappers.
LIST OF ACQUISITIONS

DEPARTMENT OF MANUSCRIPTS

Acquisitions, January to June 1962


Autograph fragments of 'Work in Progress', by James Joyce; 20th cent. Add. MS. 50850c. Presented by Dr. Jonathan Peale Bishop.

Autograph MS. of an article, in Esperanto, on 'God and Immortality' by Lejzer Ludovič Zamenhof, inventor of Esperanto; 1917. Add. MS. 50850d. Presented by Professor Edmond Privat.

Signed letters of Maximilian and Ferdinand, Archdukes of Austria; 1494, 1594. Add. MS. 50850e. Presented by Miss Lucy Hyett.

Emblematic horoscope of Jean Pigou and Marie Crommelin; 18th cent. Add. MS. 50850f. Presented by Major A. Tudor.

Autograph letters, &c., of the Empress Alexandra, wife of Nicholas II, last Emperor of Russia; c. 1918. Add. MS. 50850g. Presented by Colonel P. N. Lessevitch.

Letter of Thomas Carlyle to W. Knighton; 1867. Add. MS. 50850h. Presented by C. W. Guillebaud, Esq.

Correspondence of C. T. Newton (K.C.B. 1887), Keeper of Greek and Roman Antiquities in the British Museum, with members of the Government and others;

1 The following list includes manuscripts incorporated into the Departmental collections between January and June 1962. The inclusion

1877–1884. Add. MS. 50850i. Transferred from the Department of Greek and Roman Antiquities.


 Transcript, by Miss Emily Geddes, of the Register of the (Positivist) Church of Humanity (Add. MS. 43844); 1920. Add. MS. 50853. Bequeathed by the transcriber.

Collection of literary and other autographs forged by Alexander Howland Smith ('Antique Smith'); late 19th cent. Add. MS. 50854.


Fragments of manuscript music; 16th cent. Add. MS. 50856. Presented by the Secretary of the Chapter, Ripon Cathedral.

Correspondence, &c., of John Lane, publisher (d. 1925), concerning the sculptor Prince Hoare (d. 1769). Add. MS. 50857. Presented in 1932 by Dr. G. C. Williamson through the National Art-Collections Fund, and previously reserved.

of a manuscript in this list does not necessarily imply that it is available for study.

Bass part-books of services and anthems by John Blow, Pelham Humfrey, Henry Purcell, and others; late 17th cent. Add. MSS. 50859, 50860.

Fantasia for oboe, with piano accompaniment, by Grattan Cooke; 1828. Add. MS. 50861.


‘Romance for Viola’, by Ralph Vaughan Williams, O.M. Copy (presumed the only surviving MS. score) by his first wife, Adeline; n.d. Add. MS. 50863. *Presented by Mrs. Ralph Vaughan Williams.*

Papers and correspondence of Timoleon Vlastos, sentenced in 1849 for theft of coins from the British Museum. Add. MS. 50864. *Presented from the Department of Greek and Roman Antiquities.*


Surrender by Armigyll Wade to Dame Elizabeth Yarforde of the lease of a house in the parish of St. Mary the Virgin, Calais; 1550. Add. Charter 75504. *Presented by the British Records Association.*

---

**DEPARTMENT OF ORIENTAL PRINTED BOOKS AND MANUSCRIPTS**

**Acquisitions, January–June 1962**

**I. ARABIC MANUSCRIPTS**


(2) Ṣabakat al-fuqahā', a division of jurists of Islam into seven classes, by Aḥmad ibn Sulaimān ibn Kamāl Pasha (d. 940 A.H./A.D. 1533). Nastālīk; 19th cent. (Or. 12695.)

*Kitāb al-multakāt fi 'l-fatawa 'l-ḥanafīyyah, a compendium of Islamic law according to the Ḥanafī school, by Naṣīr al-Dīn Abu 'l-Ḵāsim Muḥammad ibn Yusuf al-Samarqandī (d. 656 A.H./A.D. 1258). Naskī; 880 A.H./A.D. 1475. (Or. 12696.)

*Ḫall al-rumūz wa-kashf mafātiḥ al-kunūz, a treatise on the mystic path, by 'Abd al-Sālīm ibn Aḥmad ibn Ghānīm (d. circa 678 A.H./A.D. 1279). Maghribī; 19th cent. (Or. 12702.)

*Radd al-mutawakkīf bi-lā mahālah fī 'ibtidā' bi 'l-dīr bi 'l-jalālah, an answer by Karīm al-Dīn Muḥammad ibn Aḥmad al-Khalwātī (d. 986 A.H./A.D. 1578) to criticisms of the Ṣafīt practice of invoking the Divine Name Allāh without a grammatical context. Maghribī; 19th cent. (Or. 12703.)

*Bayān al-maghnam fī 'l-wird al-aẓām, a treatise on the virtues of reciting certain passages from the Kūr'ān and certain litanies,*

---

* Unpublished.
by Aḥmad ibn Ibrāhīm al-Nahḥās al-Dimashḵt (d. 814 a.h./a.d. 1411). Maghribi; 1287 a.h./a.d. 1870. (Or. 12704.)

Risālāt al-adab, a mystical treatise on fulfilling the conditions of pious courtesy (adab) towards God while worshipping Him, by 'Abd al-Wahhāb ibn Aḥmad al-Sha'ārānī (d. 973 a.h./a.d. 1565). Maghrībi; 19th cent. (Or. 12705.)

*Al-Sirr al-ḵudā rāfī tafṣīr Āyat al-Kursī, a commentary on Kur'ān II, 255, by Manṣūr Sibṭ Nāṣir al-Dīn at-Ṭabarāwī (d. 1014 a.h./a.d. 1606). Maghrībi; 19th cent. (Or. 12706.)

*Al-Durr al-naft wa'l-ghazl al-salīs wa-lubāb al-taṭrīs, a Sūfī treatise on spiritual poverty and other aspects of the mystic path, by Muḥammad ibn Aḥmad al-Būzdī al-Ḥasanī (d. 1229 a.h./a.d. 1814). Maghrībi; 19th cent. (Or. 12707.)

*Al-Majmūʿ fi 'l-ma'rifah 'alā murād al-rubūbīyah 'an kalām kudwāt al-ummah saiyīdi Abī 'l-Ḥasan al-Shādīlī, a Sūfī treatise based on the teachings of Abu 'l-Ḥasan al-Shādīlī (d. 656 a.h./a.d. 1258). Maghrībi; 1127 a.h./a.d. 1715. (Or. 12708.)

*Kawānīn al-ishrāk ilā kull al-ṣūfiyyah bi-jamīʿ al-ṣafak, a mystical treatise on inward illumination, by Abu al-Mawāhib Muḥammad ibn Aḥmad 'l-Tūnisī al-Shādīlī called Ibn Zaghdūn (d. 882 a.h./a.d. 1477). Maghrībi; 17th–18th cent. (Or. 12709.)

*Maḇārīḵ al-azhār sharāḥ Mashārīḵ al-anwār, a commentary by 'Abd 'l-Laṭīf ibn 'Abd al-'Azīz called Ibn al-Malak (d. 797 a.h./a.d. 1395) on Mashārīḵ al-anwār, a collection of Traditions by Ḥasan ibn Muḥammad al-Saghānī (d. 650 a.h./a.d. 1252. Copied in small, elegant Nastaʿliḵ in 1128 a.h./a.d. 1716. (Or. 12711.)

*Al-Futūḥat al-madaniyyah, a mystical treatise, touching upon various points of cosmology and Islamic ritual, interspersed with Traditions, pious anecdotes, and poetry, attributed on the title-page to Muḥṣīf al-Dīn ibn al-'Arabī (d. 638 a.h./a.d. 1240). Naskhī; 19th cent. (Or. 12712.)

*Jāmīʿ asrār al-fuṣūs, a commentary on Muḥṣīf al-Dīn ibn al-'Arabī's mystical treatise Fuṣūs al-hikam, by Ḵarār-Bāšī Wālī 'Alī 'Alā al-Dīn al-Aṯwāl (d. 1097 a.h./a.d. 1686). Naskhī; 18th–19th cent. (Or. 12713.)

Kitāb al-iktān fi 'ulūm al-Ḵurāʾan, an introduction to Kur'ānic studies by 'Abd al-Raḥmān ibn Abī Bakr Jalāl al-Dīn al-Suyūṭī (d. 911 a.h./a.d. 1505). Naskhī; 1004 a.h./a.d. 1596. (Or. 12714.)

Works on Arabic grammar. (1) Sharḥ al-Unmūḍaj. (2) Taʿrifat. (3) Al-Ājurrumīyā. Naskhī; 1001 a.h./a.d. 1593. (Or. 12737.)

II. JAPANESE MANUSCRIPT

Taishokkan. A Japanese emakimono (picture scroll) containing the Kowaka-mai story Taishokkan, relating an episode in the life of the 7th cent. statesman Fujiwara no Kamatari. Illustrated in colour. Undated but probably 17th cent. (Or. 12690.)

III. ORIYA MANUSCRIPT

Life of Krishna. Illustrated Orissan palm-leaf manuscript with 111 miniatures. 19th cent. (Or. 12739.)

IV. TURKISH MANUSCRIPTS


Tuḥfet el-rāqibīn li-Ahl il-yaṣīn. An appendix to the Ḥadīkat el-cevāmi of Ḥāfiz Ḥūseyin b. Ismāʿīl Āyvānsarāyī (d. 1201 a.h./a.d. 1786–7) by the Ūl-Islām Ǧīdkızāde Aḥmed Reṣīd Efendī, which

* Unpublished.
gives the dates of the deaths of prominent men (largely 'ulema) and their place of burial wherever possible. Neskhi. Completed in 1248 A.H./A.D. 1832–3. (Or. 12719.)

Collection of anecdotes on the first persons to perform certain actions, by Mehmed Şevki b. Ahmed. Although no title appears in this copy, it is probably the Zübden elma'akal of Mehmed Şevki. Nesta'lik. Copied probably in the 18th cent. (Or. 12732.)

The letters of Muṣṭafā Sāmī Efend, Arpaemīnzaade (d. 1146 A.H./A.D. 1733–4). Nesta'lik. Copied probably in the late 18th cent. (Or. 12735.)

DEPARTMENT OF PRINTS AND DRAWINGS

Acquisitions, July 1961–June 1962

I. BRITISH SCHOOL


Sir James Thornhill (1675–1734). Design for the painted decoration of a staircase. Pen and brown ink with grey wash. 30 × 43 cm. Purchased.

II. DUTCH AND FLEMISH SCHOOLS

Gillis Neyts (1623–87). An album of 41 drawings. Pen, pencil, and water-colour. 26·5 × 20·5 cm. Presented by Mrs. S. Lefroy.

Rembrandt (1606–69). Washing of the feet. Pen and brown ink. 14 × 18·5 cm. Bequeathed by Henry van den Bergh, Esq.

III. ITALIAN SCHOOL

Baccio Bandinelli (1488–1559). Half-
draped woman holding a dish. Red chalk. 26 × 20·2 cm. Purchased.

Lodovico Carracci (1555–1619). Decapitation of S. John the Baptist. Pen and brown wash. 32 × 17·3 cm. Purchased.

Attributed to Ferran Fenzoni (1562–1645). Kneeling monk. (?) Charcoal. 41 × 28·7 cm. Purchased.

Pirro Ligorio (1510 (?).–1583). Aegle and Apollo. Pen and brown ink. 14 × 10·3 cm. Purchased.


DEPARTMENT OF COINS AND MEDALS

(a) Presented by Mr. C. E. Blunt, O.B.E., F.S.A., Ramsbury Hill, Ramsbury, near Marlborough, Wiltshire:

a unique gold coin of the time of Offa, King of Mercia (757–96). This coin, probably a mancus, was illustrated in the 1611 edition of Speed, where it was attributed to Uther Pendragon. In the eighteenth century, Samuel Pegge, who recognized it from Speed's engraving as Anglo-Saxon, complained that it had long been missing from the Cotton collection. Since then it has not even figured in numismatic literature. On
28 March 1962 Mr. Blunt and Mr. Dolley read a paper to the Royal Numismatic Society which recorded the rediscovery of the coin and demonstrated its date. From the period c. 700–1066 only five other English gold coins are known, and this is only the second gold coin of Offa, numismatically the most important and fashionable of the English kings.

(b) Presented by the executors of the late Mr. W. P. D. Stebbing: his collection of coins in three coin cabinets. The bequest consists of about 1,400 coins, the largest part being late Roman and Byzantine copper which Mr. Stebbing had collected chiefly in Cyprus. From the same source comes a good series of coins of the Lusignan kings and an interesting group of Ptolemaic bronzes.

(c) Presented by the Queen's Lord Remembrancer for Scotland: six Edinburgh pennies of James III and James IV of Scotland from the Glenluce find.

(d) Presented by R. D. E. Williams, Esq., Bullock Down Farm, Eastbourne: 160 coins from the Beachy Head hoard of 3rd-cent. Roman coins.

(e) Presented by Miklós Técsy, 173 Oxford Gardens, Stafford, Staffordshire: a silver medal of Bishop V. Apor (1892–1949). The artist was the father of the donor.

(f) Presented by Mrs. H. Dane, Elylands, Edenbridge, Kent: the Order of the Striped Tiger, First Class, and the Order of Wen Hu, First Class, conferred on her father-in-law, Sir R. Dane, by the Chinese President.

(g) Bought from Messrs. Spink & Son, Ltd., 5–7 King Street, St. James's, London, S.W. 1:

- a gold solidus of the emperor Constantius II with rev. VICTORIA D.D. NN AVGQG, Victory to l., minted at Thessalonica, c. A.D. 345. This is a unique coin and provides the collection with the parallel piece to the coin issued by his brother and co-emperor, Constans, already in the British Museum.

DEPARTMENT OF WESTERN ASIATIC ANTIQUITIES

Acquisitions, 1961

132914–19. Ivory carvings from the excavations of the British School of Archaeology in Iraq at Fort Shalmaneser, Nimrud. Phoenician, Syrian, and Assyrian work of the 9th and 8th cent. B.C. Presented by the School.


132924. Red-burnished pot from Persia, c. 900 B.C. Presented by Mr. J. van Lier.

132925. Scabbard-chape of ivory with relief carving. From Egypt, Median style, c. 500 B.C. Transferred from the Department of Egyptian Antiquities.

132926–8, 132930. Objects from Luristan, Persia, including a figure of a bearded man, two iron pins with decorative heads of silver, and a bronze jug decorated with divine figures in relief. 10th–8th cent. B.C. Purchased.

132929. Pottery goblet from Ur, Early Dynastic or Agade Period. c. 2400 B.C. Bequeathed by Miss D. B. Selby.

132931. Fragment of a limestone stele showing the feet of an Assyrian king, c. 650 B.C. Purchased.
132934. Bronze ornament in the form of a bull’s head, perhaps part of an axe, c. 750 B.C. Presented by J. Bomford, Esq.
132935. Sassanian stamp seal engraved with a wild boar. Presented by J. J. Cleveland, Esq.
132936. Pottery beaker from a cave burial at Beth-Shan, Israel. Early Middle Bronze Age, c. 2100 B.C. Presented by N. Tsori, Esq.
132937. Glass bottle with broad belly, and narrow neck and mouth, with flat rim. From Persia, Achaemenid or early Parthian; 4th–2nd cent. B.C. Purchased.

DEPARTMENT OF BRITISH AND MEDIEVAL ANTIQUITIES

List of Acquisitions, January to June 1962

POST-ROMAN

Five silver spoons and a gold travelling set of miniature cutlery. Given by Mrs. Gwladys T. Gask (1962, 2–1, 1–6).
A silver salt-cellar on three feet and a silver tankard engraved on top of handle F BE 1728
Bequeathed by Miss E. L. Nicolle (1962, 2–2, 1 & 2).
Two fakes—one of a page’s breastplate, Italian 16th cent.; the other of a Limoges painted enamel triptych, 16th cent. Given by Dr. Eric Millar, F.R.A. (1962, 2–3, 1 & 2).
A fragment of a Byzantine silver dish or bowl bearing imperial silver-mark used in the reign of the Emperor Justin II (A.D. 565–78). Purchased (1962, 2–4, 1).
A string of Anglo-Saxon beads. Given by S. M. Richards Esq. (1962, 4–1, 1).
A Sardonyx cameo, with a warrior holding a horse. Italian, 15th cent. Purchased (1962, 5–1, 1).
A Longton Hall porcelain cow creamer, c. 1753, and a cream-jug in Staffordshire salt-glazed stoneware, c. 1745. Given by Mrs. Gabrielle Keiller (1962, 7–1, 1 & 2).
A brass travelling alarm with pendulum by A. Gouel, Paris, first half of the 19th cent. Given by Commander Alex. R. Newman (1962, 7–3, 1).

PREHISTORIC AND ROMANO-BRITISH

A Roman iron key from London. Given by F. Greenway d’Aquila Esq. (1962, 2–5, 1).
A Roman burial group from the Ham Hill Sand Pit, Snodland, Kent. Given by The Limmer and Trinidad Lake Asphalt Co. Ltd. (1962, 4–3).
A colour-coated beaker with frieze of hunting dogs and hares, 10 in. high, 3rd to


ORIENTAL ANTIQUITIES

Acquisitions, 1 January to 1 July 1962

SOUTH ASIA


CHINA


JAPAN


ISLAMIC

'KUBLA KHAN'

THE following fragment is here published at the request of a poet of great and deserved celebrity,¹ and as far as the Author’s own opinions are concerned, rather as a psychological curiosity, than on the ground of any supposed poetic merits.² It was with these words that Coleridge laid ‘Kubla Khan’ before the public for the first time in 1816, and surely few poems in the English language can have suffered a more uninspiring introduction to posterity. Today, no one questions its secure place among the great poems of our language, and the reader who turns to the Preface of the first edition may well rub his eyes and wonder what has happened.

The fact is that Coleridge, ever pursued by a trail of unfinished schemes, was obsessed by his failure to complete the poem—a failure which he specifically laments in the penultimate paragraph of the Preface. Preceded in the same slim volume by the uncompleted ‘Christabel’, and followed by yet another fragment, ‘The Pains of Sleep’, ‘Kubla Khan’ found Coleridge in a defensive mood, alternating between apology and self-justification. On such occasions Coleridge appears in his least impressive light, and the Preface to ‘Kubla Khan’ is no exception; and it is against this background that we must consider his account of the genesis of the poem.

Everyone knows at least the outline of the story as it appears in the 1816 Preface:

In the summer of the year 1797, the Author, then in ill health, had retired to a lonely farm-house between Porlock and Linton, on the Exmoor confines of Somerset and Devonshire. In consequence of a slight indisposition, an anodyne had been prescribed, from the effects of which he fell asleep in his chair at the moment that he was reading the following sentence, or words of the same substance, in ‘Purchas’s Pilgrimage’: ‘Here the Khan Kubla commanded a palace to be built, and a stately garden thereunto. And thus ten miles of fertile ground were inclosed with a wall.’³ The author continued for about three hours in a profound sleep, at least of the external senses, during which time he has the most vivid confidence, that he could not have composed less than from two to three hundred lines; if that indeed can be called composition in which all the images rose up before him as things, with a parallel production of the correspondent expressions, without any sensation or consciousness of effort. On awaking he appeared to himself to have a distinct recollection of the whole, and taking his pen, ink, and paper, instantly and eagerly wrote down the lines that are here preserved. At this moment he was unfortunately called out by a person on business from Porlock, and detained by him above an hour, and on his return to his room, found to his no small surprise and mortification, that though he still retained some vague and dim recollection of the general purpose of the vision, yet, with the exception of some eight or ten scattered lines and images, all the rest had passed away. . . .

For exactly a century after Coleridge’s death the printed edition remained the
sole authority both for the text of the poem and for the account of its composition. Even as late as 1893 James Dykes Campbell, in his oft-reprinted edition of the *Poems*, could write ‘I believe no manuscript of *Kubla Khan* exists.’ But in 1934, in the Lamb and Coleridge Centenary Exhibition held in the National Portrait Gallery, there appeared in public for the first time the present autograph manuscript, then in the possession of the Marquess of Crewe, in which the complete text of the poem is followed by a signed note, recording the circumstances in which it was composed. The acquisition of this manuscript (now Additional MS. 50847; Pls. xxx, xxxi) from the Marchioness of Crewe, announced on 15 Feb. 1962, has not only enriched the national collection with a literary treasure of the first order, but provides us with an alternative account of the birth of the poem which differs in a number of significant details from that which Coleridge drew up for the edification of the public in 1816. It runs as follows:

This fragment with a good deal more, not recoverable, composed, in a sort of Reverie brought on by two grains of Opium, taken to check a dysentery, at a Farm House between Porlock & Linton, a quarter of a mile from Culbone Church, in the fall of the year, 1797.

S. T. Coleridge

Before we attempt to compare the two versions we must try to determine when, and in what circumstances, the manuscript was penned. The only possible clue to its origin is a faint pencilled note at the end of the manuscript: ‘Sent by Mrs Southey, as an Autograph of Coleridge.’ From this we may conjecture that the manuscript was originally sent by Coleridge to Southey, passed into Mrs. Southey’s possession after the latter’s death in 1843, and was subsequently given by her to some private autograph collector. It subsequently appeared in the sale-room of Messrs. Puttick & Simpson on 28 April 1859, when, as lot 109, it was knocked down to Monckton Milnes, owner of a noted collection of autographs, for the modest sum of £1. 15s. From him it descended to his son, afterwards Marquess of Crewe, so the history of the manuscript from 1859 onwards is established.

The manuscript is not dated, and apart from the fact that, on the one hand, it must be later than 1797, and, on the other, earlier than 1816, when publication obviated the necessity for circulating copies in manuscript, there is no evidence of date. The formal wording ‘in the year 1797’ suggests a date at least several years after the event, but since this location was a favourite one with Coleridge, no great stress can be laid upon its use. The watermark, unfortunately, is of a general type very common in the second half of the eighteenth century and overlapping into the nineteenth, and does not therefore assist in fixing the date. Possibly when the development of Coleridge’s handwriting has been minutely investigated it may be possible to say at least whether the manuscript falls earlier or later within the span of years indicated above.
The differences between the two versions of the story, the printed and the manuscript, are more than can be attributed to the fact that the latter is so much briefer, and indeed appears at first sight to be an epitome of the printed version. Instead of ‘the summer of the year 1797’ the manuscript reads ‘in the fall of the year, 1797’. It omits any mention of the author being ‘then in ill health’ or of having ‘retired’ to the farmhouse between Porlock and Lynton, the position of which, however, is pin-pointed in the manuscript as ‘a quarter of a mile from Culbone Church’. For the fastidious ‘anodyne prescribed in consequence of a slight indisposition’ we have in the manuscript the unvarnished ‘two grains of Opium, taken to check a dysentery’. The reading of Purchas’s Pilgrimage is not alluded to in the manuscript, and the ‘three hours in a profound sleep’ dwindle to a mere ‘sort of Reverie’. The length of the visionary poem, estimated at ‘not less than from two to three hundred lines’ in the Preface, is only vaguely indicated in the manuscript with the words ‘a good deal more [i.e. than the 54 lines preserved], not recoverable’. Lastly, and most surprisingly, nothing is said in the manuscript of that symbol of Philistinism, the ‘person on business from Porlock’, whose irruption irretrievably broke the thread of recollection.

To some extent, it is true, the two accounts supplement each other. Coleridge was unquestionably right in ascribing the initial inspiration to his reading of Purchas. Conversely, as will be seen later, the manuscript is almost certainly correct in its precise location of the farmhouse. What is more difficult to decide is whether in other respects the wealth of circumstantial detail in the Preface is reliable. It has been well remarked that Coleridge’s stories never grew smaller; and we are entitled to wonder whether the ‘three hours in a profound sleep, at least of the external senses’ is a more accurate description than ‘a sort of Reverie’ or is merely Coleridge writing up the story for popular consumption; and, above all, whether the intrusion of the ‘person on business from Porlock’ was omitted because it was unimportant for the purpose for which the manuscript was written, or whether it was a creation of Coleridge’s self-persuasive imagination (and, if so, surely a stroke of genius) intended to excuse his inability to complete the poem.

The date of the composition of ‘Kubla Khan’ has long been a matter of dispute. It might be thought that since the Preface and the manuscript agree (apart from a trivial difference as to the season of the year) in assigning it to 1797 that would be the end of the matter; but this has not been the case. The question is highly complex, as can be judged from the fact that one of the most recent critics, Professor Elizabeth Schneider, devotes pp. 153–237 of her book, Coleridge, Opium and ‘Kubla Khan’ (Chicago, 1953) to consideration of the date of the poem. Briefly, the arguments directed against 1797 are threefold: first, it is claimed that Coleridge’s known movements preclude a ‘retirement’ of any length during the summer or autumn either of 1797, or, for that matter, of the
following year, 1798; secondly, a memorandum by Coleridge in 1810, linking his retirement to the farmhouse with his disagreement with Charles Lloyd, has been held to indicate a date not earlier than April 1798, and it is on this basis that J. D. Campbell and E. H. Coleridge were inclined to place the composition round about this period. Finally, a new and more formidable line of argument has been developed: Professor Schneider has pointed out numerous coincidences between ‘Kubla Khan’ and Southey’s ‘Thalaba’, written in 1799, and on this basis has conjectured that ‘Kubla Khan’ was composed either in October 1799 or May–June 1800. This, which is primarily a criticism of the sources of the poem, will be considered more fully below. Meanwhile, we may note that the original date of 1797 is still not without its defenders. Professor E. L. Griggs, in his collected edition of Coleridge’s Letters, has once again drawn attention to a remarkable letter written by Coleridge to John Thelwall on 14 October 1797. This letter really requires to be read as a whole, but one passage in particular, in which Coleridge observes that ‘rocks or waterfalls, mountains or caverns, give me the sense of sublimity or majesty’, recalls the atmosphere of ‘Kubla Khan’, and impels Professor Griggs to remark: ‘Thus it seems safe to say that “Kubla Khan” was composed in October 1797, a few days before this letter was written, and not, as E. H. Coleridge and J. D. Campbell suggest, in May 1798.’

If controversy still surrounds the date of the poem, we can at least, thanks to the manuscript, now be reasonably certain where it was written. In 1939 Professor Wylie Sypher showed that the only farmhouse fitting the description of ‘a quarter of a mile from Culbone Church’ was Ash Farm. Situated just over a quarter of a mile south of the church, on high ground near the head of the combe in which the church lies hidden in dense woodlands, it enjoys magnificent views over the Bristol Channel, and is a not unworthy birthplace of ‘Kubla Khan’.

It is now time to turn to the text of the poem as it appears in the manuscript. The handwriting is legible, and the plates here reproduced make it unnecessary to print the entire poem; but it may be useful to give a full collation, since that printed by E. H. W. Meyerstein in The Times Literary Supplement of 12 January 1951 is neither readily accessible nor entirely reliable. The text here used for comparison is the Macmillan edition of the Poems by J. D. Campbell; no account is taken of alternative spellings (except where significant), capitals, or punctuation:

I. 1. Xannadu, Cubla; 6. Twice six miles; 7. compass’d round; 12. that slanted; 13. a green hill; 17. From forth this chasm (the words ‘From forth’ written above ‘And from’, which has been cancelled); hideous turmoil; 29. Cubla; far, corrected from fear; 32. Wave; 34. Cave; 41. Amara, corrected from Amora; 52. in holy dread; 54. drank.
Slight though these variants appear at first sight, several are not without interest. As we shall see, 'Cubla' (twice) is nearer to the 'Cublai' of Purchas's *Pilgrimage*, while 'Twice six miles' and 'compass'd' recall Purchas's 'encompassing sixtene miles'. 'Amara' is the original, Miltonic name, 'Amora' being a half-way house between this and the final 'Agora'.

The arrangement of the text is also not without interest: lines 31–36 are indented, as in the first edition, a distinction which has led J. B. Beer (*Coleridge the Visionary*, p. 206) to christen them 'the third stanza', while there is a marked space between these lines and l. 37, which begins the final stanza.

Lastly, the sources of the poem. About one of these, at least, there can be no possible doubt. In the Preface, Coleridge publicly owned his indebtedness to a passage in Purchas's *Pilgrimage* which, since he quotes it only in an abbreviated and garbled version, may be printed here:

In *Xanadu* did *Cublai Can* build a stately Pallace, encompassing sixtene miles of plaine ground with a wall, wherein are fertile Meddowes, pleasant Springs, delightfull streames, and all sorts of beasts of chase and game, and in the middest thereof a sumptuous house of pleasure...

For the rest, although Coleridge tells us that the poetic images 'rose up before him as *things*', their origins can often be traced, through his subconscious mind, to the fruits of his vast and miscellaneous reading. Thirty-six years ago John Livingston Lowes, in his epoch-making book *The Road to Xanadu*, first essayed the minute dissection of Coleridge's finest poems and the patient tracking down of their sources. For his guide he leaned heavily on the notebook of Coleridge known, from a later owner, as the 'Gutch Memorandum-book', which since 1868 has been Additional MS. 27901 in the British Museum. In his consideration of 'Kubla Khan' Lowes drew especial attention to jottings on the habits of alligators which Coleridge had noted from W. Bartram's *Travels through Carolina, Georgia and Florida*; the significance of these extracts appeared when Lowes showed that elsewhere in Bartram's book are passages which Coleridge probably read (though he made no note of them) and which irresistibly recall 'Kubla Khan': the 'inchanting and amazing chrystal fountain, which incessantly threw up, from dark, rocky caverns below, tons of water every minute', forming a river 'which meanders six miles through green meadows', while of another fountain Bartram records that 'its greatest force or fury intermits... for thirty seconds at a time', the 'ebullition' taking place 'from a vast rugged orifice... throwing up small particles'.

Bartram's book is only one, though perhaps the most impressive, of the possible sources to which Lowes drew attention. And it is important to note that, accepting the dream theory of the origin of the poem and convinced of its 'inconsequence' and 'incoherence', he treats these 'echoes' as proceeding merely from subconscious memories of Coleridge's reading. Since 1927 the search for
sources has been continued and widely extended. Professor Schneider, whose book, mentioned above, is a great storehouse of information, has suggested that other works which Coleridge drew upon were Landor’s ‘Gebir’, published in the summer of 1798, and Southey’s ‘Thalaba’, which Coleridge may very well have seen during the early stages of its composition in the second half of 1799, when he and Southey were closely associated. Although Professor Schneider does not explicitly draw the conclusion, her thesis makes it increasingly difficult to accept that the poem originated in either a dream or a ‘reverie’. Two still more recent studies, by Professor G. H. Cannon and Professor W. U. Ober, have sought to identify further sources in two poems of Sir William Jones, the Orientalist; and Professor Ober has no hesitation in denouncing the ‘vision in a dream’ as ‘a Coleridgean hoax, albeit a harmless one’.

This drastic conclusion, which, if it disposes of one problem raises another, namely why this apparently pointless ‘hoax’ should ever have been invented, is one of the results of modern criticism of ‘Kubla Khan’. A very different, but in its way equally iconoclastic theory has been propounded by the late Humphry House, in his *Coleridge* (1953), pp. 114–22. In this, following Meyerstein, he argues that the poem is not really a fragment at all, but a carefully constructed unity, constituting a description, rounded and complete, of ‘the act of poetic creation’. The still more recent study by J. B. Beer, *Coleridge the Visionary* (1959) equally regards the poem as a unity, but gives it an even broader and more deeply spiritual interpretation. This view of ‘Kubla Khan’ is perhaps even more destructive of the story of its creation as given by Coleridge; and again we are left with the residual problem of explaining why, if the ‘fragment’ was not a fragment, Coleridge always insisted that it was. Can it be accepted that Coleridge himself was unable to appreciate its artistic completeness?

The splendour of its imagery, the perfection of its metre, and the romantic story of its composition, have combined to give ‘Kubla Khan’ a unique place in English literature, and the foregoing brief notes may at least serve to show that even after a century and a half, criticism and interpretation are far from reaching finality. In the ensuing debate the manuscript, now for the first time in its history freely available to the scholars of the world, must inevitably play a pivotal part.

---

1 Lord Byron is here intended.
2 This is, in fact, a very imperfect paraphrase of Purchas. The passage is reprinted verbatim above, p. 81.
3 Attention was first called to the manuscript by Alice D. Snyder in *The Times Literary Supplement*, 2 Aug. 1934, p. 541.
4 This has sometimes been read as ‘M r Southey’ but ‘Mr’ is a much more probable reading.
5 The identification of the manuscript with that sold at Puttick & Simpson’s was proposed by E. H. W. Meyerstein in *The Times Literary Supplement*, 12 Jan. 1951; the name of the purchaser, noted in the British Museum copy of the sale-catalogue, shows that Meyerstein’s doubts as to the identity of the manuscript were unfounded.
6 The watermark is of Britannia seated, in an oval frame surmounted by a crown, letter c (or o) in the frame, at the top. It was not identical with
any of the examples of this type reproduced in W. A. Churchill, *Watermarks in Paper... in the XVII and XVIII centuries*, 1935, nos. 219–35, or Edward Heawood, *Watermarks mainly of the 17th and 18th centuries*, 1950, nos. 201–2. Miss Snyder (see note 3 above) has stated that the same watermark is found in a letter of Coleridge written in 1796, but she does not give a reference to the letter, and even if this fact could be verified it would not prove that paper with this watermark could not have been in use ten or even twenty years later.

7 On Coleridge’s use of the term ‘reverie’ and the meaning he attached to it see Elizabeth Schneider, *Coleridge, Opium, and ‘Kubla Khan’*, passim, and especially pp. 25–27, 90–105; Humphry House, *Coleridge*, pp. 151–6.

8 Elizabeth Schneider, ibid., p. 26.

9 Collected Letters of Samuel Taylor Coleridge, i. 335, note, and Letter 209, introduction (pp. 348–9).

10 An unpublished fragment of Coleridge’s table-talk, dating from 1830, records that the poem was composed at ‘Brimstone farm—near Culbone’. Utilizing this piece of information, Morchard Bishop, ‘The Farmhouse of Kubla Khan’, *The Times Literary Supplement*, 10 May 1957, p. 293, has proposed to identify it as Broomstreet Farm, two miles west of Culbone. This, however, seems to be incompatible with the evidence of the manuscript.

11 And not vice versa, as stated by Meyerstein.

12 ‘Xaindu’ is the spelling of the first and second editions (1613, 1614); in the third edition (1617) it appears as ‘Xamdu’. It is not known which edition Coleridge used; Wordsworth owned a copy of the third. Cf. J. B. Beer, *Coleridge the Visionary*, 1959, p. 334, n. 59.


16 Summarized ibid., pp. 266–8. Mr. Beer emphasizes (p. 201) that for his purpose it is unnecessary ‘to prove that the poem was written at any particular time or place, or even that it was written in a dream’.

MORE CHISWICK PRESS PAPERS

THE source material in the Department of Manuscripts for the history of printing and publishing has been further enriched in 1962. Through the generosity of Messrs. Eyre & Spottiswoode Ltd., the Chiswick Press papers already in the Department (Add. MSS. 41867–960, 43975–89) have been enlarged by a further gift of 41 volumes (Add. MSS. 50910–50); moreover, the Department has also been able to obtain a microfilm copy of the minute books of the *St. James’s Chronicle* 1761–1815, the earliest known series of accounts for an English newspaper. Relatively little research on the Chiswick Press papers has been published since 1929, when the first group was acquired; the second portion came to the Museum in 1935 and the third, now received, comprises a series of sale accounts and several individual items, of which the most interesting is a detailed Inventory and Valuation of the Press at Took’s Court made in 1923. Also included are seven volumes of private ledgers and journals of Emery Walker Ltd., whose plant was taken over by the Chiswick Press in 1957.

Since the volumes, as a whole, are largely concerned with sales, they do not provide the variety of accounts found in Add. MSS. 41867–960; twenty-nine of the present group (items 1 and 2 of the list at the end of this article) are merely
a continuation of the earlier Debit Ledgers (Add. MSS. 41934–41). This does not mean that all other accounts and papers from these later years have disappeared, for some have found their way to libraries elsewhere. The New York Public Library has three boxes of Chiswick Press material, dating from 1831 to 1933, which contain letters addressed to the firm, to the Whittinghams, and to C. T. Jacobi; personal papers of Jacobi, including a bill book for 1868–73 and a bibliography of his writings; annual reports, financial papers, and apprentices’ indentures; and a manuscript history of the Press, 1789–1914, by Henry R. Plomer.

The new accessions can, therefore, be supplemented by related material elsewhere, but even within themselves they illustrate many aspects of the activity of the Press from 1880 (the year when George Bell acquired it) until 1949 (when the whole accounting system was changed) and, for some subjects, to 1954. The printing scope of the Press was wide—visiting cards, Sotheby’s catalogues, forms for H.M.S.O., periodicals, best-sellers, limited editions, bindings for books printed elsewhere; all these can be found in the Sales Book record for one year. Details of numbers printed can be gained from a Stock Book which covers the years 1901–10; its entries range from works in regular demand—guidebooks, brief biographies, &c.—of which several thousands were commonly printed, to fine books like the four catalogues of manuscripts and books owned by J. Pierpont Morgan, printed in 1906 and 1907, 156 copies of each on handmade paper, 46 on Japanese vellum, and 21 on vellum. The Stock Book also shows the varied periods of time that books were kept in stock before dispatch to the publisher. For example, 2,000 of each of eight volumes of an edition of Pepys’s Diary were printed in 1904–5 but the last stock was not dispatched to J. Burn & Co. and George Bell & Sons until 1917 and, whereas all the 500 copies of a Bohn edition of Arthur Young’s Travels in France, printed in December 1905, were sent to the publisher within six months, some of the 2,000 copies of a York Library edition of the same work, printed in April 1905, were still at the Press in 1910.

The different sorts of accounts and records supplement each other. Thus, Sold Invoice Book 12 (Add. MS. 50921) reveals that both the 1905 printings of Arthur Young’s Travels in France were in fact reprintings from stereo and it provides a detailed breakdown of the reprinting costs. Similar details are available from 1880 as far as 1954 to throw light on overall printing costs and, also, the relative costliness of any stage of the printing process. Entries for British Museum publications often show, as a relatively high proportion of total costs, those charged for special type or symbols and for heavy proof correction; the account, in 1881, for the Catalogue of Prints and Drawings: Political and Personal Satires, volume iv (published in 1883), includes ‘extra for Greek, with numerous corrections and alterations’.
Such are a few details taken at random from some of the volumes. The total is made up thus:

1. Sold Books 1–7 and Sold Invoice Books 8–18; a single chronological sequence from 1880 to 1918 arranged, within the time period of each volume, as separate accounts for each client. (Add. MSS. 50910–27.)

2. Sale Books 1–8 and 3 Day books; arranged chronologically within each volume but separate volumes for different sorts of printing. The accounts for letterpress, 1919–1953, are in Sale Books 1–3, 6, 8 and Day Books 8, 9; the other volumes range from 1931 to 1954 and contain mostly accounts for colotype and lithograph work. (Add. MSS. 50928–38.)


5. Inventory of the Press at Took’s Court, 1923. (Add. MS. 50942.)


J. L. M. Gulley

---


3 One instance is the review of Sir G. Keynes, Siegfried Sassoon, by R. J. Roberts in the Book Collector, xi (1962), pp. 518–21. By contrast, the Bentley Papers (Add. MSS. 46560–682) are extensively used in R. A. Gettman, A Victorian Publisher (1960).

4 Charles Whittingham II began printing at Took’s Court, Chancery Lane, in 1828; work continued both there and at Chiswick until 1852 when the Chiswick works were closed (Add. MS. 41960 b, ff. 5–6).

5 Acquired by the library c. 1938, according to a report by R. W. Hill, Keeper of MSS. (Departmental Correspondence 1960).

6 A. W. Pollard suggested as early as Mar. 1904 (Add. MS. 41960 c, ff. 1, 68) that Plomer, who had already worked on the ledgers (‘A glance at the Whittingham Ledgers’, Library, n.s. ii (1901), pp. 147–63), should write a history of the Press.

7 After George Bell acquired the Press, it was known as Charles Whittingham & Co. until 1919, when it was incorporated as Charles Whittingham & Griggs (Printers) Ltd. (Add. MS. 41960 b, f. 7). It is thus named in the P.O. London Directory until 1936; from 1937 to 1945 Chiswick Press (formerly C. Whittingham & Griggs (Printers) Ltd.); and from 1946 Chiswick Press (Eyre & Spottiswoode Ltd.).

8 e.g. for 1945 in Sales Book 8 (Add. MS. 50935), pp. 680–770.


10 Add. MS. 50939, pp. 215, 251–3. The costs for printing volume 1 are given in detail in the Account for George Bell & Sons under 25 May 1906 (Add. MS. 50921, pp. 82, 83: p. also p. 569 of this manuscript for another entry concerning Pierpont Morgan catalogues).


12 Add. MS. 50921, pp. 18, 64.

13 Add. MS. 50910, p. 291; cf. entry of March 1879 for W. H. Willshire, A Descriptive Catalogue of Early Prints in the British Museum. German and Flemish Schools (pub. 1879), including ‘numerous peculiar and facsimile letters accents & signs specially required for this book’ (Add. MS. 41941, f. 171r).

14 The entries in the last Debit Ledger of the First Series (Add. MS. 41941, originally called ‘Sold Book 2’—f. i) do include a few after 1880. However, they are generally the completion of accounts begun earlier and it seems clear that Sold Book 1 of the series just acquired (Add. MS. 50910), is the successor of Add. MS. 41941; it was probably numbered 1 as the first to be commenced after G. Bell acquired the Press.
AN ILLUSTRATED SINHALESE PALM-LEAF MANUSCRIPT

The Department of Oriental Printed Books and Manuscripts has a large collection of palm-leaf manuscripts from Ceylon, over 2,000 of them being part of the Nevill collection, which was acquired at the beginning of the century. Illustration of Sinhalese palm-leaf manuscripts did not begin until after the fifteenth century and, except for diagrams in the text of medical or astrological works and conventional decorative designs at the beginning of a manuscript or at the ends of individual leaves, illustrated palm-leaf manuscripts are not common. Scribes were restricted in their choice of lines because the palm-leaves were liable to split if incised longitudinally. Two kinds of palm-leaves were used, the Talipat palm (Corypha umbraculifera) and the Palmyra (Borassus flabellifer). The former, indigenous to Ceylon and growing to a height of 40–80 feet, having longer and wider leaves than the latter, which grows wild in Africa and was introduced into Ceylon in the seventeenth century. The leaves are easily distinguished by their width and texture, the Palmyra rarely exceeding 2 inches in width and having a pock-marked appearance in contrast to the cross-veined Talipat leaf, which may be 2½–3 inches wide. Preparation of the leaves had to be carried out with great care and the olas or strips were taken from young leaves, boiled in water for an hour and, after being dried in the sun for three days, were rolled up and exposed to the dew for three nights to make them pliable. This treatment ensured their preservation for centuries and there is a palm-leaf manuscript in the Library of the Colombo Museum which is over 700 years old. To make the leaves smooth for writing they were rubbed backwards and forwards over a trunk of the areca tree, which had been laid across two posts. Next they were cut into standard lengths and widths and the rough edges were singed with a hot iron, which prevented the leaves fraying and helped to preserve them from damp and mould. Two string-holes were punched at equal distances in the leaves, which were then impaled in batches, according to size, on smooth wooden sticks until required for use. The characters were incised with a steel-tipped stylus such as Add. 11556 (Pl. xxxii) which was held steady in a notch cut in the scribe’s left thumb-nail. The tip of the stylus was sharpened regularly on an oiled stone and great importance was attached to its balance. The proportions were traditionally laid down and strictly adhered to because correct weight and balance were essential in such a tool. The length might vary but the proportions were always the same. In a 20-inch stylus they were as follows, starting from the top: Chatra 4, Patra 2, Nala 3, Gaṇḍa 1, and Lēkhanīya 10. In Add. 11556, which is 14 inches long, the proportions are as follows: Chatra 2½, Patra 1½, Nala 2½, Gaṇḍa 7, Lēkhanīya 7. This stylus, which is of conventional design and made of brass with a steel tip, has a plain wooden holder, but sometimes the stylus would
be made of gold and encased in a richly ornamented or carved ivory holder. At the annual festival of *perahera* a gold stylus was one of the emblems carried at the head of the procession in front of the First Secretary or Treasurer (the Lēkama). Boys were taught writing from the age of six by Buddhist priests, learning first to write in sand on a board, then, when fully conversant with the characters, they practised on palm-leaves by tracing over and over again large letters incised by their teachers until they learnt to write evenly and could advance to copying smaller letters. The incisions were made to stand out by rubbing a mixture of charcoal dust or lamp black blended with resinous oil over the surface of the whole leaf and removing the surplus with chaff or rice, thus leaving the letters black, the oil acting as an added preservative.

An example of an illustrated *Jātaka* story, the *Vidhurapāṇḍita-jātaka*, was presented to the Department of Oriental Printed Books and Manuscripts in 1938 (Or. 11666). The drawings, in a most difficult of mediums, are of very high quality in this eighteenth-century manuscript and illustrate the story of four kings who disagreed as to which of them was the most virtuous and were eventually forced to seek the advice of Vidhurapāṇḍita, a wise minister of a neighboring kingdom which was ruled over by the king Pannaka. Vidhura declared all four to be equal in virtue and the wife of one of them, the Nāga king, was so impressed that she demanded the heart of Vidhura and was inconsolable until the Nāga king offered his daughter in marriage to the nephew of a Yakkha general, who rode by on his magic Sindhi horse one day, in exchange for Vidhura’s heart. The Yakkha knew that Pannaka, to whom Vidhura was chief minister, was a skilled dice player and so, after various adventures, he managed to obtain a jewel of unparalleled magnificence which he showed to Pannaka and challenged him to a game of dice. If the king was successful he would have the jewel but if the Yakkha won he could claim Vidhura. Pannaka, anxious to have the jewel and confident of his own skill at dice, agreed, but he was beaten and the Yakkha claimed Vidhura and rode away with him on his magic horse up into the clouds. After his various attempts to kill Vidhura had failed, the Yakkha became so impressed by his wisdom that he took him to the Nāga king unharmed. The manuscript is inscribed on Talipat leaves 2½ inches wide and 17 inches long, consisting of fourteen folios, thirteen of which are illustrated, some both on recto and verso. Fol. 1 has no drawing; fol. 2 (recto) left-hand shows Vidhura advising Pannaka and, right-hand, the four virtuous kings in argument; fol. 2 (verso) depicts the four kings living the life of ascetics; and fol. 3 (recto) shows them in the forest; fol. 3 (verso) illustrates the kings seeking Vidhura’s advice; fols. 4 and 5 illustrate the wife of the king of Nāga languishing because of her longing for Vidhura; the illustrations on fol. 6 (recto) are of the arrival of the Yakkha general’s nephew at the Nāga court and (verso) offering the jewel to Pannaka when challenging him to dice; fol. 7 (verso) (Pl. xxxii) shows Pannaka and the
Yakkha playing dice watched by members of the court on the right and the four virtuous kings on the left; on fols. 8 (recto and verso) and 9 (recto) Vidhura is shown first in a farewell scene and then being handed over to the Yakkha by a distressed Pannaka; fols. 9 (verso)–13 (recto) illustrate the adventures of the Yakkha and Vidhura until the former, having failed in all his attempts to kill Vidhura, brings him safely to the Nāga court (fol. 13 (verso)). This latter scene (Pl. xxxii) shows the Yakkha riding away having delivered Vidhura, in whose honour the buildings are decorated and who is being greeted by a deputation of courtiers with the Nāga king and Pannaka in the background. The final folio (14) shows homage being paid to Buddha.

The painted wooden boards decorated with a scroll and lotus design, enclosing the manuscript, are not of exceptional workmanship. Palm-leaf manuscript covers are often outstanding in design and craftsmanship and there are examples in the Department of carved ivory and ebony covers, of silver covers decorated with filigree work, and of carved wooden covers as well as numerous painted boards, some of which are decorated with scenes from other Jātaka stories. A selection of these covers was shown in the Exhibition of Oriental Bindings held in the King’s Library during July and August 1962.

Norah M. Tittley


A ‘SERPENT’-BOARD FROM EGYPT

Given the playing-board and pieces of an ancient game, scenes showing play in progress, and specialist knowledge of contemporary games, it should be a matter of elementary deduction to reconstruct the rules of play. Attempts to do so for the games of ancient Egypt have not proved satisfactory: in the case of the so-called ‘serpent’-game it is not even possible to set the pieces up.¹

The requirements for the game are represented in a painted scene from the tomb of Hesy-re, close to the Step Pyramid of Djoser, of third-dynasty date (c. 2800 B.C.).² The board is circular, decorated on the upper surface with the figure of a coiled snake, its head at the centre and its tail at the perimeter, divided into nearly 400 squares. The playing-pieces in a box at the side, comprise a set of six animals (three lions and three lionesses) and thirty-six coloured marbles. A
set identical with the painting in the tomb, was discovered in a tomb of the reign of King Wedimu (Den, c. 3000 B.C.) at Abu Roash, just north of the great pyramids of Giza.\(^3\)

The painted board in the tomb of Hesy-re shows a trapezoidal projection at the side, which in other representations appears at the top of the perimeter. Its position means that it can hardly represent a stand, since in accordance with the normal Egyptian convention of drawing this would appear below rather than above or at the side of the object.

Surviving boards are uncommon; usually they are without stands but with the projection or evidence for it.\(^4\) The recent purchase by the Trustees of a board (hitherto unrepresented in the collection of the Department of Egyptian Antiquities) adds to the meagre material available for study of the game. The board is in the form of a circular limestone table carved on the top with the representation of a snake, coiled five times upon itself [No. 66216, Pl. xxxiii\.\(a\)]. It stands on a pedestal with splayed foot, about 2\(\frac{1}{2}\) in. high, in the general style of offering tables of the Early Dynastic Period. The diameter of the board is about 14\(\frac{1}{2}\) in., and the surface, now consolidated, shows some signs of incipient disintegration due to the action of the salt crystallizing. The grooves are deeply cut; the sections of the coils are irregular; around the circumference they are rectangular, in the second and third coils they are squarer, while those on the last two coils are narrow and rectangular. The head of the snake is not clearly represented—perhaps deliberately so. It appears as two semicircular segments around a central depression; it may represent a double-headed snake, or perhaps more likely a single head deliberately cut in two, for magical reasons. The apparent resemblance to an eye is probably fortuitous. The arrangement of the segments is closely paralleled on faience boards recovered from the tomb of King Peribsen of the Second Dynasty (c. 2800 B.C.) at Abydos by Amélineau.\(^5\) It is to this period that the British Museum board should be assigned. A unique feature of the board is the absence of the projection or evidence for one.

Examples of the pieces used in the game are also illustrated on Pl. xxxiii. The couchant lioness in ivory [No. 35529, Pl. xxxiii\(b\)] comes from one of the small tombs around that of Djer at Abydos (c. 3100 B.C.) and measures 3 in. from tip to tail.\(^6\) The two small limestone marbles [Nos. 65834–5, Pl. xxxiii\(c\)], the larger of the two being \(\frac{3}{8}\) in. in diameter, are inscribed with the name of Horus-Aha. They were acquired with other objects from the collection of the late Rev. G. D. Nash.\(^7\)

The relationship of the playing-pieces to the playing-board is completely obscure. The game in actual play is represented in the tomb of Reshepses at Saqqara (Fifth Dynasty, c. 2400 B.C.)\(^8\) and of Kaemankh at Giza (Sixth Dynasty, c. 2300 B.C.).\(^9\) It is not depicted in the tombs of the Middle or New Kingdom, but appears again in scenes from the tombs of the Saite Period,\(^10\) doubtlessly as part
of the deliberate copying of Old Kingdom models; they are of dubious value for the reconstruction of the game.

Of these representations, only that in the tomb of Reshepses shows the board occupied. According to the reproduction in Lepsius the two players on either side of the board are placing a marble to join others on the spirals of the snake’s coils. It is suggested that in the course of the game the players placed the marbles between the coils of the snake and then gripped the side-piece and agitated the board to cause the marbles to roll to the central depression. This explanation, reasonable enough in the light of the Lepsius drawing, fails to explain the purpose of the animal figures.

There is, however, some doubt whether the players shown in the Reshepses relief are holding marbles or animal pieces. If the latter is correct, then the rules of the game may be imagined along the lines of moving the animals along the divisions of the coils, the number being determined in some way by play with marbles. In this case the ‘grip’ may be explained as a ‘garage’ to house the pieces until they were all in play. But even allowing for the doubt that exists concerning the object held in the hand in the Reshepses relief, there seems to be one compelling argument against a too-ready credence in this reconstruction, with its persuasive echo of modern games like ludo; if the animal pieces are placed on the board then so are the marbles and it is difficult to see what determined the moves of play. Moreover, the average size of the animal pieces is far too large for them to sit comfortably on the squares.

In the representation of the scene of the game in the tomb of Kaemankh, the board is sketchily drawn and there is no sign of playing-pieces either on the board or in the hands of the two players, who squat on the ground with closed fists resting on their knees. The legend accompanying the scene, however, introduces a new element: the use of the Egyptian word ‘it’ implies ‘capture’ of a piece and suggests that the game may have originated from the hunting of lions. A second legend reads ‘Hurry up and play!’ Though modern experience shows that the time needed for a move by some games’ players does not necessarily relate to the degree of skill required to win, nevertheless it may perhaps be true, as Junker suggests, that there is here an implication of skill, the players evidently being presented with a choice of action and taking time to work out their move.

The limestone board now acquired for the Department offers no help in the elucidation of the problem of play. Its unusual features, like the stand, the absence of a ‘grip’ or ‘garage’, and the carving of the snake’s head, may be explained by the fact that it was not an actual board for everyday use, but a model included in the tomb equipment for magical reasons in connexion with funerary beliefs. The word applied to the board, mehen, literally ‘the coiled one’, describes also one of the serpent-spirits who inhabited the underworld, to whom there are obscure references in the funerary literature of the New Kingdom. Whatever may
have been the origin of the game, it is clear that already in the Predynastic Period the game had acquired some symbolic analogy in the funerary cult: in the cemetery at Ballas, Petrie found what is in effect a miniature serpent-game board, no more than 4 in. in diameter, 'on the mouth of a pot'. The object has a small rectangular projection pierced with a hole, a feature which is also found in other large snake boards, apparently of predynastic date, in which the projection is reduced to a small tongue.

A. F. SHORE


4 To the list in Ranke, op. cit., pp. 6–7, may be added a board in Cairo, from Quft, see A. Scharff, ‘Die Altertümer der Vor- und Frühzeit Ägyptens. Zweiter Teil’, MÄS, Bd. V (Berlin, 1929), p. 146. The Fitzwilliam Museum at Cambridge possesses a fine flat board, presented by the late Major Gayer-Anderson, in which there is a break indicating the original grip.


8 R. Lepsius, Denkmäler aus Ägypten und Äthiopien, ii. 61a.

9 H. Junker, op. cit., Abb. 9.


12 Quibell, op. cit., p. 19. The tomb is inaccessible.

13 Ibid., p. 20.


15 Ibid., pp. 37–38.

16 Naqada and Ballas (London, 1896), pl. xliii. 2 and pp. 494–6; now in the Ashmolean Museum.

17 One in University College, London (Petrie, Amulets‘, 1914, pl. xlvi, 96 f.) and the other in Berlin (No. 13868, Scharff, op. cit., pp. 145–6 and pl. 33)
A REVIEW OF ACQUISITIONS 1955-62 OF WESTERN ASIATIC ANTIQUITIES (I)

In October 1955 the former Egyptian and Assyrian Department terminated on the retirement of Dr. C. J. Gadd, its last Keeper, almost exactly a century of existence.

It would be perhaps more exact to describe the parallel growth of the two great wings of that Department over this period as a mutually, fruitful coexistence, which conferred benefits on both sides. However, the great expansion of the two main subjects of Egyptology and Assyriology—particularly the advances since the First World War in knowledge concerning Mesopotamian, Iranian, Anatolian, Syrian, Palestinian, Arabian, and Levantine archaeology and linguistics—showed that a separation of the two halves of the Department and their elevation into separate departments was now a necessary and realistic recognition of facts, and this was accordingly carried out. The title of 'Western Asiatic Antiquities' was accordingly adopted for the former Assyrian side as describing more correctly the contents of the new Department.

Since its formation, much importance has been attached to new acquisitions. It is impossible here, for lack of space, to describe them all in full. The following more important or interesting items have been singled out, arranged by regions:

SUMER

132092. A head of a ewe, of the Jemdet Nasr period, c. 3000 B.C., modelled in terracotta.¹ Height 3⁵₁₈ in.

132101. A statuette of whitish marble, found by chance at Ur, representing a woman wearing a flounced garment.² The head-dress was made and attached separately; so also was the lower part of the body. This piece is of particular interest as preserving traces of the original colour which no doubt many, or most, statues originally possessed. The hair, eyebrows, eyelashes, and upper border of her garments at the neck were black, while her necklace was formed of dull-red triangles (suggesting gold) alternating with white, and her ear-caps were also red. The eyes are inlaid. Height 5⁷₁₈ in. c. 1900 B.C. Presented by the discoverer, Mr. J. B. Smith. Pl. xxxva.

BABYLONIA

132255 is a fragment of a stele in whitish limestone showing the figure of a goddess wearing a flounced dress and raising her hands. The text is a deed of sale of a 'field and house' by Šuzib-Adad to Apil-Adad-bêl-birî(?) The preserved parts of the inscription, on either side of the figure of the standing goddess, give details of the transaction and the customary curse formulae. It is written in Neo-Babylonian script, probably of the time of Nabonidus (555-538 B.C.), to judge from the personal names. Height 11 in. Pl. xxxvb.
ASSYRIA

132204–15 are a group of North Mesopotamian objects (animal figures, female idols, a vase, and a spearhead), said to have been found some years ago in a cist grave lined with stone slabs, near Kirkuk. They represent the culture in this area at the dawn of Assyrian history at a date contemporary with the reign of the Semitic dynast, Sargon of Akkad (2350–2250 B.C.), a period of great cultural expansion. The animal figures are powerful and expressive, and are good examples of bronze-casting; the stone idols evidently reproducing the highly conventionalized figure of a mother-goddess type contrast with their naturalism. A similar idol and vases have been found in the North Mesopotamian sites of Nuzi and Tepe Gawra. Presented by Mr. Warren. Pls. xxxvi, xxxvii.

From a later period, perhaps the middle of the second millennium B.C., comes a terracotta calf’s head (132971), 3 3/8 in. long. It is in a style somewhat reminiscent of animal terracottas from Yorgan Tepe, ancient Nuzu, in northern Iraq. It was perhaps once the ornament of a chair. Presented by the writer. Pl. xliii.e.

Certain additional pieces have been acquired to supplement the Museum’s collection of bas-reliefs from the Assyrian palaces. Pls. xxxviii, xxxix.

132306 is a fragment of a relief showing part of a chariot scene, from the palace of Tigrath-pileser III at Nimrud. This piece, formerly in the Royal Scottish Museum, Edinburgh, no. 1956/360, was transferred by exchange, and is now reunited to the larger part of the scene, from which it appears to have been separated soon after its discovery in 1845, when the slab was broken (39 x 20 1/4 in.).

From the palace of Sennacherib at Kouyunjik comes a fine slab representing Assyrian soldiers among the palm-trees of Babylonia, leading away Chaldaeans as prisoners (132814). (32 1/3 x 26 1/3 in.) In the decoration of Court 19 of the palace, it formed the lower part of Slab 8, as is shown by Layard’s drawings of the sculptures which he made at the time of his discovery of the palace in 1848. Slab 9, already badly ruined in Layard’s time, is now lost, but Slabs 10 and 12 are in the Museum and are exhibited in the Nineveh Gallery. This welcome addition to the series was purchased by the Isaac Wolfson Foundation, who generously presented it to the Museum, to prevent it being lost to this country, after its sale by the Governors of Canford School at Sotheby’s on 16 November 1959, and the suspension of an export licence by the Board of Trade. It was originally presented by Layard to his father-in-law, Sir John Guest, who installed it, with certain other pieces, in his residence, Canford Court, now Canford School. These pieces were then found there in 1958 by the writer, covered with whitewash, in the school tuckshop, and supposed to be plaster casts.

132024 is a fragment of a relief, showing a servant carrying wooden poles, from one of the scenes showing the bringing of colossal stone bulls to construct the doorways of Sennacherib’s Palace. Large parts of these scenes are in the Nineveh Gallery (13 1/2 x 6 1/4 in.).
From the latest period of the Assyrian empire, probably from a relief or stele of Assurbanipal (668–626 B.C.), comes a fragment of sculptured limestone relief (132931), 10 1/8 x 22 1/8 in. It represents two feet, probably of a royal personage, walking to the left. The bottom of an elaborately embroidered and tasseled robe is shown, and the feet are shod in richly decorated boots. Pl. xxxix.b.

An unusual bronze figurine of a bearded god (132962) may also be dated to the Assyrian empire period (height 4 1/8 in.). Two holes in the head-dress were probably for horns, now lost, and form a mark of deity, and the eyes were originally unlaied with some lifelike material. The beard and garment, of which the embroidered hem and tasseled fringe are shown by rough incisions, are in the Assyrian style. Pl. xliia, b.

Two amuletic heads of the demon Pazuzu, one of bronze (132964, 4 1/8 x 2 3/8 in.), and one of clay (132970, 1 1/8 x 1 1/2 in.), originate also from Assyria, of the Empire period. These were magical in purpose, the bronze example, for instance, having a loop at the top for suspension, to repel the attacks of malevolent spirits. No. 132970 was presented by Mr. E. F. Crundwell.

Excavations have been, since 1951, conducted annually for the British School of Archaeology in Iraq by Professor M. E. L. Mallowan at the important Assyrian site of Nimrud, near Mosul. The site was called Kalhu by the Assyrians, and corresponds to the Calah of Genesis, chapter x. It was first excavated by A. H. Layard, acting first for Sir Stratford Canning, then for the Trustees, from 1845 to 1847, and a large part of the Department’s magnificent collection of Assyrian sculptures derives from those finds. In addition, Layard found, in the North-West Palace, a collection of carved ivories evidently of Phoenician workmanship, probably of the eighth century B.C., and forming parts of long-ago disintegrated pieces of furniture. W. K. Loftus, excavating at the same site in a different sector, found more in the South-East Palace. Professor Mallowan’s work at the reopened site has been equally fruitful; indeed, in particular in the amount of ivories, far more so than his predecessors. These ivories will be described in another article; here we may mention some objects in other materials which the School also presented to the Museum in return for a contribution to its excavation fund.

The most important product of the season of 1955 was the so-called ‘Vassal-Treaty’ of Esarhaddon, an important historical document in cuneiform, found with many other fragments of baked clay tablets in a throne-room of a building north of the Temple of Nabu. This text, which was represented in several versions, recorded a treaty dated to the year 672 B.C., concluded between Esarhaddon, King of Assyria, and a chieftain of the Medes, regarding the latter’s recognition of the succession to the Assyrian throne. This document is one of the proofs of the rising importance and danger to Assyria at that time of this Iranian people, who eventually, in alliance with the Babylonians sixty years later, were
to overthrow the Assyrians and sack Nimrud and Nineveh. The Museum’s copy of the text (132541–610), made up from fragments, is fairly complete. It bears the seal of the Assyrian participants only, namely, that of Sennacherib, Esarhaddon’s father, the seal of the Assyrian national god Ashur, and a Middle Assyrian royal seal. Pl. xli.

The tablet, of nearly 700 lines, of which these fragments form part, was one of the largest known, being about $17 \times 11 \times 2$ in.

From the season of 1956 came a broken portion of an ancient pulley wheel in mulberry wood (132162, $5\frac{1}{2} \times 2\frac{3}{8}$ in.), which was found in the bottom of a well in the North-West Palace of Assurnasirpal II. It had obviously once turned above the same well to let down the buckets.

From the finds of the same season of 1956 at Nimrud, the Museum also acquired a glassmaker’s clay crucible of the ninth/eighth century B.C., containing a circular cake of red glass ready for melting, showing that glass was worked in the palace area itself (132163, $8\frac{3}{8} \times 7\frac{3}{8}$ in.).

From the work of the same season, but from the small site of Balawat, 34 kilometres from Mosul, came a bronze figure of a lion passant in high relief. Owing to its delicate condition, it has been sealed by the Research Laboratory in an airtight glass-covered box (132164, $5 \times 4\frac{1}{2}$ in.).

The season of 1958 provided a beautiful button-based beaker vase of silver (132698: height $4\frac{3}{8} \times 3\frac{3}{8}$ in.) ornamented, with two bands of gold leaf decorated with plant designs round the neck, and with a disk with petalled pattern on the base; vases of such a shape are commonly found at this time in Assyria in clay; but this example in precious metal, though badly crushed, is unique. It was clearly this shape which, exported westwards to archaic Greece, was imitated by Greek artisans; it was taken by the Greeks to represent a girl’s breast and called, accordingly, mastos, surviving as such into the fifth century B.C. Pl. xli.d.

The same season also provided some nineteen scales of bronze from Assyrian armour-plated corslets (132699, $2\frac{1}{2} \times 9\frac{1}{8}$ in. per plate) typical of the ninth/eighth century B.C.

**URARTU**

One of the greatest dangers to the security of the Assyrian kingdom in the eighth century B.C. lay on its northern flank from the kingdom of Urartu, formed by a people of soldiers, hardy mountaineers, and skilful metal-working artisans, who held an important geographical position in the region of Lake Van. Their capital, Tushpa, on Lake Van, was found and excavated by H. Rassam on behalf of the Trustees in 1879–80, resulting in many important finds, some of which are in the Department. But the importance of this people was not fully appreciated by Near Eastern scholars until recent times, when fresh excavations, both in Soviet Armenia and eastern Turkey, have revealed other important Urartian
discoveries. The department has meanwhile acquired four interesting fresh examples of Urartian art.

1. A bronze mirror disk, with part of the supporting handle. Bronze mirror disks of ovoid form, usually set in handles of different materials, are known from Egypt from the Old Kingdom onwards. They were used in Mycenaean Greece and Cyprus. In Syria they are depicted in reliefs of the early Iron Age, particularly as an emblem of the goddess Kubaba. Mirror-handles in metal occasionally occur in Assyria, even in Iron Age graves from Luristan; but the present example from Urartu is the finest to have been found in western Asia. Along its periphery on each side is a delicately incised frieze of animals: lions, boars, human-headed birds, stags: the handle terminates in a peculiarly Urartian element—two calves’ heads, back to back, supporting a palmette (132221, height 7\(\frac{3}{4}\) \times 6\(\frac{3}{4}\) in.). Pl. xlii.

2. A figure of a sturdy, standing bull, in bronze (132220, 4\(\frac{1}{8}\) in. long \times 4\(\frac{1}{4}\) in. high). Pl. xliia.

3. A bull’s head in white stone, with socketed neck, probably also from the arm of a piece of furniture, like 132971 above. It is rather heavy in style, but it is decorated round the neck with a spiral pattern, while on the forehead is a typical roughly rectangular area representing a stylization of hair, edged by a row of holes. These and the eyes were evidently originally inlaid (132818, 3\(\frac{3}{8}\) \times 3\(\frac{3}{4}\) in.). Pl. xliii.

4. A fine red burnished ware jug with trefoil lip, one of a large number of such vessels, used for pouring wine, found in the excavations at the Urartian fortress site of Teišebaina (Karmir Blur), near Erivan, Soviet Armenia (132902, seventh century b.c., 9\(\frac{3}{8}\) \times 8\(\frac{3}{8}\) in.). Presented by the Academy of Sciences of the Armenian S.S.R., and the excavator, Professor B. B. Piotrovsky.

**ELAM**

From a cultural point of view, Elam is part of southern Mesopotamia, and its history is largely one of continuous contact with Babylonia. To a period of independence in about the thirteenth century b.c. may be assigned a fish-tailed goddess of bronze (132960, 4\(\frac{3}{8}\) \times 4\(\frac{3}{8}\) in. long), of somewhat Babylonian appearance. It is said to have come from Tang-i-Sarvak in the Bakhtiari Region, but is paralleled by objects from the excavations at Susa, in the heart of Elam. Rivet-holes through the fish-tail, which sticks out behind and through the flounced skirt between the feet, suggest that the figure was fixed to a box or article of furniture, and the held-up hands were probably originally presenting one object, now lost. Pl. xliva, b.

The excavations of the French Mission at Susa at the site of Tchoga-Zambil, near Susa, have recently concluded after several campaigns. This site, a ziggurat or temple-tower of the thirteenth century b.c., when excavated, was found to be
in a remarkably good state of preservation. The excavator, Monsieur Roman Ghirshman, has kindly presented two examples of its architectural ornaments of glazed frit or clay. One is a wall plaque of rectangular shape, ornamented in the corners with rosettes, and bearing in the centre a mushroom-shaped boss; the other is an isolated boss of similar type (132224, 114 in. wide × 133 in. high; 132225, 148 in. × 144 in.). Both are inscribed in cuneiform with the words 'Palace of Untaš-GAL’, the name of a king of Elam, 1265–1245 B.C. Pl. xliv.

An unusual brick has also been acquired as a bequest from Mrs. S. G. Bishop, recording the restoration of a temple, probably at Susa, by Šilhak-inšušinak, probably the first of that name, c. 1165–1151 B.C., king of Susa (132113, 134 in. square).

IRAN

Iran, from its position, was in antiquity one of the principal routes by which the peoples of the northern steppes entered the sedentary regions of western Asia. Several new acquisitions reflect this.

A bronze group showing two seated warriors with high-crested helmets (132986, 443 in. Pl.-xliv) comes from Khurvin, near Teheran. It is probably to be dated to the eleventh century B.C., and may have formed part of a chariot group. It provides one of the earliest illustrations of the crested helmet which is afterwards so widespread in Greece and the West, and may have been introduced by the Urartians or by the Indo-European invaders of Anatolia and Iran at the beginning of the Iron Age. 132972–7 are a group of objects, perhaps the product of the fusion of the art of the northern nomads and that of the settled farmers of Persia, which come from Amlash, near the south-western shore of the Caspian Sea. These objects, somewhat bizarre, but powerful in stylization, probably date from the ninth or eighth centuries B.C. They are 132972, 34 in.; a bronze stag pierced with holes above its fore and hind legs; 132973, 64 in. (Pls. xlv, xlvi), a pottery vase in the form of a humped bull, the mouth forming a spout; 132976, 8 in., a stylized terracotta female figurine, possibly a goddess (Pl. xlvii) trousers; 132975, 24 in., a bronze figurine of a humped bull; 132976, 24 in., a bronze container in the form of a truncated cone, with a lid adorned with two stag’s-head handles: 132977, 24 in., a stylized humped bull of bronze with a pierced lug behind the hump, and open ball feet. Pl. xlvi.

Another group of acquisitions from Iran (132926–8, 132930) exhibits a style of art which has preserved a different character from that from Amlash. This belongs to the class widely known as Luristan bronzes, which represents the art of a warrior equestrian aristocracy ruling perhaps over an indigenous settled population. The identity of these people is unknown; according to some, they are Kassites; according to others, they are Medes; and though their date is still far from certain, the majority seem to belong to the early centuries of the first
millennium—between 1000 and 650 B.C. Unfortunately, their cemeteries have been excavated only unscientifically as yet by peasants and systematically pillaged since about 1927; nor has any archaeologist been able to report on them, or given us any reliable information concerning these people’s burial rites and other matters which might enable us to identify them more closely. In consequence, internal evidence of the objects is of special importance.

132926 (4⅜×ⅷ in. Pl. xlvb) is a figure of a man wearing cap and kilt; 132927, length 8⅜ in. Pl. xlviie, iron pin with head of base silver, showing a stylized hero wrestling with animals. 132928 (length 2ⅷ in.), an iron pin with a head of base silver in the form of a crouching lion (132930, 3ⅷ×8ⅷ in.), a spouted jug engraved in relief and chased, showing in the centre of each side a winged figure, facing front, his hands raised, and wearing a long dress. This is the normal attitude for a cult figure, so this may be a god, an interpretation supported by the flanking figures, one of which may be a priest. Pl. xlviii.

132346 (height 6ⅷ in.) is a finial, perhaps of a staff, rather resembling a miniature totem pole; it is shaped in the form of a triple-headed goddess wearing a richly ornamented dress, and with birds’ heads at her shoulder. Pl. xlviiiid.

132347 (height 3ⅷ in.) is a statuette of a man with a low cap, holding what appears to be a branch in his left hand. It is tempting to consider it a barsom, the ritual branch used in later Iranian religion. Pl. xlvb.

132349 is a nude female statuette with arms outstretched (height 2ⅷ in.).

132900 is another votive pin, 9ⅷ in. long, this time of bronze, with large disk-shaped head, with a repoussé design of a goddess holding two lions, a type of motif borrowed in Greece from the East as early as the Bronze Age. Pl. xlviiiic.

132218 is a miniature axe head with four prongs at the back, decorated with a bird’s figure (length 4ⅷ in.).

Another site from which much light has been recently thrown on the archaeology of north-western Iran is Ziwije, an ancient city to the south of Lake Urmia. Here, peasants in or about 1947 brought to light a rich hoard of ivory, gold, silver, and bronze objects, possibly connected with the burial of a Median prince about 600–575 B.C. They were associated with a large bronze Neo-Assyrian or Neo-Babylonian bath-shaped receptacle, probably used as the coffin. These objects or parts of objects are now dispersed between various museums and private collections; they are found to cover quite a long period, probably from about 725 to 600 B.C., as is often the way with hoards, and include objects in a variety of styles. This Museum is fortunate to have acquired the following items from the series:

1. 132825. A large piece (6ⅸ×3ⅸ in.) of heavy gold sheet, decorated with embossed pattern of lions’ masks linked by loops, probably suggesting water, between which crouch figures of seated stags and mountain goats. They show strong Scythian influence in the
stags and goats, but Urartian influence in lions’ masks. This mixture of influences fits in well with the eighth century B.C., when Urartu was pressing down from the Caucasus into North-Western Persia. Pl. xlvii.a.

2. 132903. Fragment of gold sheet with lightly embossed and chased figure of a king wearing Assyrian costume, fighting hand to hand with a lion. 1\frac{3}{4} \times 1\frac{3}{4} in. Again this scene is completed on other fragments known elsewhere, e.g. Godard, Le Trésor de Ziwiyê, fig. 27, pp. 37, 39. From its closeness to Assyrian sculptures of the lion hunts of Assurbanipal, c. 650 B.C., it may be probably dated also to the seventh century. Pl. lb.

3. 132905. A silver disk, ornamented with an incised design of running goats in Assyrian style, with handle knob in the form of a pomegranate (3\frac{1}{8} in. diameter). On the lower face is a loop. The purpose of the object is not clear, but it is possible that it was used to suspend the large tassels which are depicted on Assyrian sculptures forming part of the decorative equipment of horses.\textsuperscript{11} Pl. xlvii.c.

4. Another similar disk, 132906, of silver (3\frac{1}{8} in. in diameter) is decorated with a concentric pattern of guilloches.\textsuperscript{12} Pl. xlvii.d.

From the vicinity of Ziwiyê, possibly from Hasanlu, comes a fine grey ware jug with beaked spout (132820, height 9\frac{1}{4} \times 8\frac{1}{8} in. diameter) and a baked clay tripod reproducing closely a metal prototype (height 10\frac{1}{8} in., diameter of top, 6\frac{1}{4} in.).

From Khurvin, a site 8 km. west of Teheran, also come three pieces of pottery of the early Iron Age, of grey ware.

132812. Jug with globular body (height 2\frac{3}{4} in.).
132811. A cup with zoomorphic handle and incised decoration (height 3 in.).
132813. An ovoid flask with small lug handles on the shoulders (height 5\frac{1}{8} in.).

The collections of the Achaemenid period have also been enriched.

The Treasure of the Oxus, one of the outstanding possessions of the British Museum, originally included some additional items. One of these is a magnificent armlet, now in the Victoria and Albert Museum; another was a small, but incomplete, model of a chariot group,\textsuperscript{13} showing two Persians seated in a chariot, probably to be dated to the fifth to fourth centuries B.C. This was formerly in the possession of Lord Lytton, Viceroy of India. It has now been acquired from Lady Cobbold, his granddaughter. The horses and wheels of the chariot were missing, but since it was drawn, the head of the seated figure behind the charioteer has become lost (132256, height 3\frac{1}{8} in.). Pl. xlixb.

Another chariot group, complete, and one of the central pieces of the Treasure, is in the Museum.

132119 is a figure of a seated calf of bronze of the same period (height 1\frac{3}{8} in.), while 132120 represents a goat couchant, also of bronze. The reverse has two rings for attachment, perhaps to some horse harness (height 1\frac{3}{8} in.). Pl. lc.

132350 is a silver vessel, shaped like an apothecary’s mortar, fluted
horizontally, the outer rim decorated with a floral design (height 2\(\frac{3}{8}\) in.). Pl. xlix, f, g.

132351 is a silver spoon-handle terminating in a curved swan’s head (7\(\frac{3}{8}\) in. long), and may have been used as a pestle in conjunction with the last item. Both pieces are said to have been found together in Asia Minor. Pl. xlix, d.

132899 is an ornament in the form of a flattened sphere of gold, with cloisons in the form of lotus buds holding red and green stones (diam. 1\(\frac{3}{4}\) in.). Pl. la. This was probably the pommel of a Persian spear, similar to those carried by the ‘Immortals’, the Brigade of Guards of the great kings, as can be seen on their representations in coloured tiles at Susa. An admirable example of this is the series in coloured tiles representing the life-sized figures of these guardsmen which were found at Susa by the French excavators. One such figure was received from the Musée du Louvre on permanent deposit in exchange for the carved hands from a Sumerian seated statue of Gudea, the rest of which is in the Louvre. These hands had been in the British Museum since 1881 or 1882, when they were obtained by G. Smith during his excavations in Babylonia.¹⁴

132307 (Pl. le) is a bronze attachment, perhaps from a cauldron or tripod, representing a bearded priest-king wearing an Iranian head-dress (height 5\(\frac{3}{8}\) in.) It seems likely that this is Antiochus, king of Commagene, a small but wealthy kingdom in the south-east of Turkey, who built himself a magnificent monumental tomb on a mountain top now named Nimrud Dagh in 69–34 B.C.

132925 (1\(\frac{2}{3}\) x 2\(\frac{1}{4}\) in.) is a small ivory scabbard chape of a type worn by Medes on the reliefs at Persepolis.¹⁵ Pl. ld. Probably fifth century B.C.

A fine example of jewellery of the Parthian period, probably of about the first century A.D., is an ear-ring pendant of gold, decorated with seven rubies and three hanging ‘bells’ on plaited wires (132933, 1\(\frac{3}{4}\) x 1\(\frac{1}{8}\) in.). The art of the Parthian period has been but poorly represented until recently, and now, though a number of statues with carvings of jewellery on them have been found at Hatra in north Mesopotamia, actual examples of jewellery are rare. Pl. xlix.

An elaborate axe head, (?) 3\(\frac{1}{4}\) x 4\(\frac{1}{2}\) in., in form of an ox (?) with dorsal projection. 132934, presented by Mr. J. Bomford.

A haematite stamp seal of the Sassanian period (132936, diameter 1\(\frac{1}{8}\) in.), presented by Mr. J. J. Cleveland.

Two glass vessels, a bottle with globular body (132937, 4\(\frac{3}{4}\) x 6 in.), and a phial with cut decoration (132985, 3\(\frac{3}{4}\) x 2\(\frac{3}{4}\) in.), the former of the late Achaemenid or Parthian, and the latter of the Sassanian, period. The details of these vessels will be published more fully in due course.

133024 is a fine silver bowl with traces of overlaying with electrum, of the Late Sassanian period; it shows a king, probably Firuz I (A.D. 457–89), slaying two lions, with a third at his feet. Diam. 9\(\frac{3}{4}\) in. Pl. xxxiv.

R. D. BARNETT
TERRACOTTAS

THE Department of Greek and Roman Antiquities has recently acquired a number of terracottas from various sources. The following are some of the most interesting acquisitions.

1. A collection of statuettes of the fifth century B.C., given by the Executors of Mrs. E. J. Wenham. These pieces are said to have been found in the early years of the Theatre of Dionysus in Athens.

(a) Pl. 11a. A seated figure of a woman or, more probably, a goddess, in the Late Archaic style of about 500–475 B.C.1 She sits stiffly, hands on knees, wearing a diadem, a chiton, and a symmetrical himation going over her head. The type seems to have evolved in Rhodes about 500 B.C. and to have spread rapidly to other Greek centres, especially Attica and Boeotia. This is not a Rhodian import, but an Attic copy. It is hollow, with a moulded front and a hand-made back; a vent has been made in the base by the insertion of the potter’s finger. Much of the original decoration remains in red and yellow over a white slip.

(b) Pl. 11b. A seated figure, similar except that the head is slightly less archaic, approaching the Early Classical style of 475–450 B.C.2 Although the back is otherwise without modelling, the back of the head has been added by hand. Curiously enough, although the figure is hollow, it seems to have been made without a vent, the clay body being presumably porous enough to allow the

---

1 Published by T. C. Mitchell, B.M.Q. xxiii, pl. xlii; R. D. Barnett and D. J. Wiseman, Fifty Masterpieces of Ancient Near Eastern Art, p. 11.
2 Published by R. D. Barnett, 'Two Chance Finds from Ur', Iraq, xxii (1960).
3 E. Weidner, 'Die Reliefs der Assyrischen Könige', Archiv für Orientforschung, p. 217, fig. 8. R. D. Barnett and M. Falkner, The Sculptures of Tigrash-pilser III, pls. lxxi–lxxxiii (where a drawing by A. Layard showing the sculpture in a complete state is illustrated).
4 The text and all particulars are published in full by D. J. Wiseman, 'The Vassal Treaties of Esarhaddon' in Iraq, xx (1958), pl. i.
5 Published in Iraq, xxi (1959), pl. xxiv b and pp. 115, 133–4.
7 A single helmeted figure of this type from Khurvin is published by L. van der Berghe, Archéologie de l'Iran ancien, pl. 156 and p. 124.
8 Material of this class already acquired is reported in the B.M.Q. v, vi, ix, xv.
9 Published by R. D. Barnett, Iranica Antiqua, ii (1962), pl. iv b, pp. 84.
10 E.g. Godard, Le Trésor de Ziwiyé, fig. 48. p. 57; B. B. Piotrovsky, Fanskoe Tsaritvo (1959), figs. 85, 86, pp. 249–50.
11 For a very similar piece, see Godard, Le Trésor de Ziwiyé, fig. 106 (p. 121); figs. 101–5, pp. 115–16.
12 Cf. Godard, ibid., pp. 115–16, figs. 101–6.
13 It is published in a drawing in O. M. Dalton, Treasure of the Oxus (1922), p. 4.
14 See H. Rassam, Assur et the Land of Nimrod, p. 276.
15 Published by R. D. Barnett, Iranica Antiqua, ii (1962), pl. ii c, and p. 79.
escape of heated air during the firing. This omission, though rare, is not unprecedented in Greek terracottas. The chiton was originally painted red.

(c) Pl. *LIC*. Another seated female figure. Instead of the Ionic chiton and himation she wears the Doric peplos alone and with it a tall head-dress. The head is in the style of about 450 BC. In contrast to the previous piece, the base of this example is completely open.

(d) Pl. *LIIA*. A female protome, the head in the Late Archaic style of 500–475 BC. Her hair is massed over her ears and arranged in tight curls across her forehead. She wears circular ear-rings, a chiton, a diadem, and a himation going over her head.

2. Pl. *LIIb*. A statuette of an old man wearing a chiton and himation. He has receding hair, snub nose, and a long beard. This piece, said to have been found in Cyprus, comes from the same mould as a statuette of unknown provenience acquired in 1958, but the two differ in that this is solid, the other hollow. The type, represented by a third example in a private collection in Cyprus but otherwise unknown, has been thought by some to be a portrait of Socrates, by others to be an actor playing the part of a philosopher and echoing for comic purposes the well-known Socratic features. It probably dates from the late fourth century BC, and evidently originated in Cyprus.

3. Pl. *LIII*. Part of a Melian relief. The scene, though incomplete, is intelligible in its essentials. A Centaur is making off with a woman; he has his left arm round her waist (she is trying to pull it away) and has hooked his left forefoot round her thigh. He is himself being assaulted from behind by a warrior in a cuirass and short chiton, who is endeavouring to strike him in the chest with his knee. The Centaur is apparently warding off the blow by grasping his assailant’s lower leg or foot.

The scene represents either Heracles pursuing the Centaur Nessos, who is abducting his bride Deianera, or Theseus or Peirithous pursuing the Centaur Eurytion, who is abducting Hippodamia, the bride of Peirithous. The latter theme, represented on the Temple of Zeus at Olympia, is the more probable in view of the armour worn by the Centaur’s attacker.

Reliefs of this kind were made on Melos in the fifth century BC as decorations to furniture, possibly coffins. This type is not represented in the Departmental collections, nor in the authoritative study by Jacobsthal, and is apparently otherwise unknown. It should be dated about 475–450 BC.

R. A. HIGGINS

---

1 Reg. no. 1962. 2–12. 1. Ht. 13 cm.
2 Reg. no. 1962. 2–12. 3. Ht. 10·5 cm.
3 Reg. no. 1962. 2–12. 4. Ht. 11 cm.
4 Reg. no. 1962. 2–12. 7. Ht. 10·5 cm.
5 Reg. no. 1962. 2–15. 1. Ht. 9·5 cm.
7 Reg. no. 1962. 2–10. 1. Ht. 9 cm.
8 I am grateful to Mr. Brian Shefton for help with this identification.
'BLOCKS' FOR SPOUTS

In the Continental potteries of the eighteenth century the usual technique of the potter was to press the dough-like clay into the 'negative' plaster-of-Paris moulds in order to obtain the desired shape and relief ornamentation. By this method the water in the earthenware or porcelain clay paste is absorbed quickly due to the porous quality of the plaster mould and as the clay dries it shrinks so that the now-shaped piece of clay can be easily removed from the moulds in a leather-hard state. This 'hand-pressing' process is, of course, relatively slow.

As early as 1740 the Staffordshire potters making salt-glazed stoneware discovered a new and quicker method, known in England as 'slip-casting'. In this method, the 'negative' two-piece moulds are fitted together first, and into them is poured the clay-paste in a liquid state (or 'slip'). The porous plaster moulds again absorb the water content and a crust forms where the clay is touching the plaster mould, taking on the shape and ornamentation cut in the mould. When the crust is thick enough the liquid clay in the centre is poured off and the moulds taken apart; a hollow vessel or figure will have been created with remarkably thin walls or sides of even thickness and absolute smoothness inside. This 'pouring' technique or 'slip-casting' enabled the Staffordshire potters to make their salt-glazed stoneware vessels, such as teapots and bowls, with elaborate moulded decoration in relief and yet of an unparalleled degree of thinness. Furthermore, the immensely profuse and intricate relief ornamentation on the surface areas could be reproduced far more sharply and finely by the 'slip-casting' process than by pressing the paste into the moulds by hand. Not until nearly fifty years later did this pouring (coulage) technique spread to the Continental potteries; Tournaï, the porcelain factory with so many close connexions with Chelsea, appears to have adopted it about 1785.

Two disadvantages of the 'slip-casting' technique are the resulting seam or thin raised line where the two negative moulds were joined together, and the need to replace these negative two-piece plaster moulds much more frequently, as they wear out far more quickly. In order to make it a more sound economic proposition, the Staffordshire potters invented a new category of object, a 'block', to meet their never-ending demand for new plaster two-piece moulds. These 'blocks'—or 'master-positives', for they have the shape and ornamental motifs in relief in positive—are made of very thick, almost solid, salt-glazed stoneware, a most durable medium. Indeed, these 'blocks' were made almost indestructible because their length of life was a matter of vital importance.

The other factor of extreme importance was the quality of the cutting of these 'blocks', for upon the quality, particularly the crispness of detail, depended the final result. The relief pattern on the end-product is at least twice removed from
the original creator, and at each of the intervening stages (the casting of the two-piece mould and the drying-out of the liquid clay) there is inevitably a certain loss of sharpness. The more crisp and excellent the 'master-positive' the more successful the finished product. The 'block'-cutter was, therefore, a key-man, whose skill and creative ability was always greatly valued. The few signed or initialed salt-glazed stoneware 'blocks' are the rare proof of the identity of the master-potter who cut them. Finished products, items of table-ware, &c., which bear identical decoration on an identical form can be reasonably regarded as the creations of the craftsman who cut the 'block', even though his own hands never touched the items in question. They are indirectly his creation, for without his 'master-positive' they would not exist.

Many Staffordshire salt-glazed stoneware 'blocks' have survived. On the basis of the almost comprehensive list of extant 'blocks' drawn up by Charles Luxmore and published in 1923,¹ the only identifiable signatures on these blocks are those of three members of the Wood family of Burslem, Staffordshire. The two unidentifiable signatures are on two salt-glazed 'blocks' for a sauceboat, one with the initials 'ks' incised on the top² in the Victoria and Albert Museum,³ the other with the initials 'is' incised on the top in the City of Stoke Museum at Hanley, Staffs.⁴ Because Luxmore's comprehensive list was not arranged in any order, other than by grouping them under the various collections in which they reposed in 1914, I propose to list here all those with an incised date and signature (or initials) in chronological order:

1. Spout 'block' for coffee-pot, of octagonal form and incised on the solid base, R W. ¹⁷⁴⁸

L. 5.5 in. British Museum (Reg. no. 1919, 5–3, 114).

Provenance: Formerly in the coll. of Mr. Louis H. Jahn, a curator of the Hanley Museum; illustrated as on loan to the Hanley Museum from the Jahn collection by G. W. Rhead, British Pottery Marks (1910), p. 216. Sold by auction at Hanley after Mr. Jahn's death in 1912. Given to the British Museum in 1919 by B. T. Harland, Esq. (Pls. liii A 4, liii b 4, liii d.)

N.B. Wrongly described by Charles Luxmore⁵ as 'incised at the base R W 1751'; however, he lists in his own collection two eight-sided coffee-pot spout 'blocks' both having at the base the incised initials 'R W 1748'.⁶

2. Similar coffee-pot spout 'block', octagonal with identical incised initials and date, 'R W ¹⁷⁴⁸'. L. 6.5 in. (approx.). Present location unknown.

Provenance: Formerly in the coll. of Mr. Louis H. Jahn; on loan to the Hanley Museum prior to 1912 (illustrated in G. W. Rhead, British Pottery Marks (1910), p. 216). Probably the same as one of the two listed by Luxmore as in his own collection.⁶

3. 'Block' for a sauceboat, quite plain except for the moulding around the rim, incised on the base R W ¹⁷⁴⁸ ⁹ L. 6.3 in. City of Stoke Museum, Hanley.
Provenance: Formerly in the Burslem Museum; said to have been found with forty-six other 'blocks' 'in taking down Fountain Place House in Burslem, the residence of Enoch Wood'.

1749:
4. 'Block' for a milk-jug, shell pattern, with three small circular areas left plain for the attachment of the three legs; in right-hand circular area an incised 'r', in the left-hand circular area an incised 'w', and on the rear the incised date '1749'. H. 3½ in. Victoria and Albert Museum (Reg. no. 3097–1852).

Provenance: From the Enoch Wood collection.

1751:
5. 'Block' for crabstock spout for a teapot, incised around the open base, \( R \ W \). L. 5½ in. British Museum (Reg. no. 1919, 5–3, 118). (Pls. LIIA 5, LIIB 5, LIIC.)


6. 'Block' for a similar crabstock spout for a teapot, differing slightly from the preceding in details of decoration, incised at the base 'r.w. 1751'. H. 4½ in. (approx.). Present location unknown.

Provenance: Formerly in the coll. of Charles Luxmore.

1755:
7. 'Block' for a circular ribbed sweetmeat dish, incised 'r w 1755'. Present location unknown.

Provenance: Formerly in the coll. of Charles Luxmore.

1756:
8. 'Block' for a pineapple-shaped butter mould, incised on the base \( R \ W \). H. 3½ in. City of Stoke Museum, Hanley.

Provenance: Formerly in the Burslem Museum.

1763:
9. 'Block' for a circular-shaped butter mould, incised on the base 'Ralph Wood 1763'. Diam. 4½ in. City of Stoke Museum, Hanley.

Provenance: Formerly in the Burslem Museum.

1770:

Provenance: Formerly in the Burslem Museum; said to have been found at Fountain Place House, Burslem, the residence of Enoch Wood.
11. ‘Block’ similar to preceding, with identical peach pattern and same incised signature ‘1770 Ralph Wood’. L. 8·7 in. City of Stoke Museum, Hanley.

Provenance: Hanley Museum.\(^{15}\)

12. ‘Block’ for an obelisk-shaped butter mould, incised on the base ‘Ralph Wood 1770.’

H. 4 in. City of Stoke Museum, Hanley.

Provenance: Formerly in the Burslem Museum;\(^{16}\) said to have been found at Fountain Place House, Burslem, the house of Enoch Wood.

N.B. Luxmore wrongly describes the view of the base\(^{17}\) of this ‘block’ as another, and quite separate, ‘block’.

From a study of the items in this chronological list of signed and dated moulds, it becomes evident that the incised writing on the first eight specimens, ranging from 1748 to 1756, is by a different hand from that on the last five, with dates ranging only from 1763 to 1770. A gap of seven years separates these groups. The last five specimens bear the full signature of Ralph Wood, written in an educated flowing script. The early group of eight specimens are only incised with the initials ‘\(\mathcal{R} \, w\)’, in a crude manner; the ‘\(w\)’ is ignorantly written, formed by a partial overlapping of two ‘v’s. As these crudely written initials ‘\(\mathcal{R} \, w\)’ only appear in the eight years between 1748 and 1756 and as they have in several cases a provenance linking them with the Wood family there can be little doubt that they are the work of Ralph Wood senior (b. 1715—d. 1772). The later group with the signatures in full may be the work of his son, Ralph Wood junior (b. 1748—d. 1795), who worked as a potter with his father at the hill factory in Burslem, though he would only have been fifteen years old in 1763.

In addition to these signed and dated specimens, only one other ‘master-positive’ is recorded with a signature, but no date. The signature of Aaron Wood, brother of Ralph Wood senior, is written in an educated flowing hand on a ‘block’ for a spittoon, which was given to the British Museum in 1891 by Capt. J. R. Lumley.\(^{18}\) (Pl. x\text{\text{li}}va.) Aaron Wood, the son of Ralph Wood, a miller of Burslem, was apprenticed in 1731 to Dr. Thomas Wedgwood and from 1743 to 1750 worked for the potter, John Mitchell. Thereafter, Aaron Wood appears to have worked on his own account and his fully signed ‘block’ in the British Museum was probably made soon after. During the decade of the fifties the fashion for salt-glaze stoneware was at its height; Josiah Wedgwood, who in the fifties was a partner of the leading Staffordshire potter, Thomas Whieldon, states that ‘white stone ware [viz. with salt-glaze] was the principal article of our manufacture’. Aaron Wood is generally regarded as one of the leading potters and ‘block’-cutters for this type of pottery.

In conclusion, therefore, evidence exists to show that between about 1740 and 1770, salt-glazed stoneware ‘blocks’ were being cut by at least three major master-potters of Burslem, Aaron Wood and his brother, Ralph Wood senior, and the
latter's son, Ralph Wood junior. Unfortunately most of the signed and dated 'blocks' are of the simplest and least-decorated type, offering, therefore, very little as a guide to the potter's style or as an aid to the attribution of other works to his œuvre. Only the 'RW 1749' 'block' for a milk-jug in the Victoria and Albert and the Aaron Wood 'block' for a spittoon in the British Museum are informative in this way.

Apart from four unmarked 'blocks' for 'cabbage' and 'cauliflower' spouts at the Wedgwood Museum, which have never left the Wedgwood factory, the British Museum now possesses all but three of the recorded salt-glazed stoneware 'master-positives' or 'blocks' for spouts. This accumulation of valuable study material is due to the generosity of Mr. B. T. Harland, whose very large gift of English pottery in 1919 included five examples, and of Mr. and Mrs. Frank Tilley, who in 1960 donated six more specimens. The three recorded, but at present unlocated, 'blocks' for spouts are the duplicate octagonal spout 'block' incised 'RW 1798', the almost identical crabstock spout 'block' incised 'RW 1751', and the plain rounded teapot spout 'block' formerly in Charles Luxmore's collection.19

The 'blocks' in the Bryan Harland Gift of 1919 (Pl. LIIa and b) consisted of the two large signed and dated examples already discussed (nos. 4 and 5), a very strange specimen in the form of a monster's mouth from which emerges a tusk (no. 1), and two smaller crabstock spouts (nos. 2 and 3). The whiter and less speckled of the small crabstock spout 'blocks' (no. 3) is of particular interest and rarity, for it is the only one that is cast—and not directly cut and fashioned by the 'block'-cutter. Nevertheless, this specimen is a 'block' because the top end is sealed in the usual manner. The other end is open and the whole body is hollow, with all the smoothness inside which results from the 'slip-cast' process. There are, moreover, very clear 'seams' running the length of the spout on the top and underneath where the two-piece mould was joined. This 'block', therefore, is a 'block' or 'master-positive' which has been cast from a plaster two-piece mould to replace a broken or lost original 'block'. All the other 'blocks' bear the signs—the tool marks, absence of 'seams', solid interior—normally found on an original 'block' or 'model' fashioned by the craftsman or artist himself.

All these five spout 'blocks' in the Harland Gift could equally be used in the manufacture of cream-coloured earthenware of the so-called 'Whieldon type' or the salt-glazed stoneware, for spouts of the crabstock and octagonal designs are to be found on Staffordshire teapots and coffee-pots of the mid-eighteenth century in both materials. No teapot seems to be recorded in the literature with a spout cast from the 'block' designed as a tusk issuing from a monster's mouth; almost certainly examples must have been made and at least a few will have survived. All five spout 'blocks' had previously been in Mr. Louis H. Jahn's collection and were illustrated by G. Wooliscroft Rhead20 in 1910.
The six 'blocks' given by Mr. and Mrs. Frank Tilley are more elaborate and stylistically more informative. Four of them are made of salt-glazed stoneware (Pl. lv a and b); the other two are made of an unglazed hard 'red-ware' (Pl. lvii b). All six 'blocks' were in Mr. Charles Luxmore's own collection and were sold by auction as part of the property of Mrs. Radcliffe in 1959. Surprisingly the decoration in relief on the four salt-glazed 'blocks' is not the same on both sides and yet at first glance it appears to be the same. Similar motifs are repeated on both sides in the same order to give an illusion of symmetry, but a closer examination reveals that each motif is altered in detail so that it really becomes quite different. When finished products are found with spouts that correspond with these four 'blocks' the same differences are always to be observed. The salt-glazed 'camel' teapot in the British Museum (Pl. lva and b) has a spout taken from the largest of the four 'blocks'; indeed, most of the known examples of these 'camel' teapots have this spout design. The pretty heart-shaped teapot in the Franks collection (Pl. lvii b) is but one of many, most of which have a spout taken from the smallest of the four 'blocks'. There is even a very small version, vividly enamelled, in the Wallace Elliot Bequest to the Museum in 1938, which has a miniature replica of the same spout design. The same slight differences in the motifs are repeated exactly in each of the finished products. Of the six 'blocks' given by Mr. and Mrs. Tilley, only the latter can be traced back beyond Luxmore's collection to the collection of Mr. Louis H. Jahn.

The other two salt-glazed 'blocks' can also be seen on finished products. The 'block' with the eel-like creatures, out of the mouth of which emerges an arrow-pointed tongue, is very occasionally to be found on white salt-glazed coffee-pots, the other more usually on teapots such as the salt-glazed teapot with contemporary gilding in the Franks collection in the British Museum (Pl. liva). Both the coffee-pot and this teapot would appear to have been made at the same pottery; both are of the same general quality as the 'camel' and heart-shaped teapots (Pls. lv and lvii b), though perhaps at a slightly earlier and less accomplished stage.

Unfortunately, Luxmore does not record how these four 'blocks' came into his possession, nor is there much likelihood of identifying the cutter of these moulds with complete certainty. However, the evidence of finished products with spouts taken from these moulds points to their use in the period about 1735-55 and the block-moulds were probably cut by Aaron Wood or Ralph Wood senior.

The two remaining 'blocks' given by Mr. and Mrs. Tilley (Pl. lvii b), which are both made of a very hard 'redware', are most exceptional. The animal-headed 'block' is darker and has an almost brown, polished sheen; only the last quarter of an inch of the tip of the spout is made of a lighter-coloured clay—an afterthought of the potter before firing it in the kiln. In the mid-eighteenth century the Staffordshire and Yorkshire (Leeds) potteries produced large quantities of unglazed redware in the manner of the 'Elers ware' of the late seventeenth century but, of
course, executed in a more contemporary style of design. The same design of spouts can, therefore, be seen on coffee-pots and teapots made of cream-coloured earthenware, of salt-glazed stoneware, and of hard unglazed redware. Whether the same potters or even the same potteries made these similar coffee-pots and teapots in different materials is incapable of proof, but certainly the same 'blocks' were used and in that sense they are all the creation of the same man, the cutter of the 'block'.

Although no redware coffee-pot or teapot is illustrated in any of the standard works with a spout identical to either of the two 'blocks' given by Mr. and Mrs. Tilley, there are spouts of similar design to be seen on three coffee-pots in the Earle collection, and another in the Glaisher collection. Therefore, these two redware spouts 'blocks' may be regarded as the creation of a 'block-cutter' who was working for a pottery which at that time was producing redware in addition to any other form of pottery. Besides the many salt-glazed stoneware 'blocks' for spouts discussed here, there are a few cream-coloured earthenware 'blocks' for spouts taken from the site of the Leeds Pottery, now preserved in the City of Leeds Museum. They were definitely used in the seventies at the chief creamware pottery in Leeds, for many of the factory's products have spouts of identical design. The two redware 'blocks', however, appear to be the only recorded examples executed in this medium. Although redware was certainly made at Leeds in the mid-eighteenth century, little can be identified with certainty, for none is marked. These two redware 'blocks' for spouts are, for the present, best assigned to Staffordshire since their provenance links them more closely with the Staffordshire salt-glazed stoneware 'blocks'.

As the Staffordshire 'block-cutter's art advanced in the fifties, so a bewildering variety of motifs and shapes, often elaborate and quaint, were produced. The remarkable virtue possessed by all these designs is originality—and much of the credit must go to Aaron Wood and his brother Ralph Wood senior as the leading cutters of 'blocks'.

2 Luxmore, ibid., p. 24, no. 2, pl. 45.
3 Acquired with eighteen other salt-glazed 'blocks' in 1852 from the Enoch Wood collection.
4 Luxmore, ibid., p. 28, no. 26, pl. 56.
5 Ibid., p. 35.
6 Ibid., p. 36, pl. 75. 1 and 2.
7 Ibid., p. 29, no. 11, pl. 59.
8 Ibid., p. 25, no. 18, pl. 49 (three views showing the incised marks and a finished product made from this 'block'). Bernard Rackham, Early Staffordshire Pottery (1951), pl. 41b.
9 Ibid., p. 35, no. 2 not illustrated.
10 Ibid., p. 36, no. 8, pl. 75.
11 Ibid., p. 37, no. 18, pl. 76.
12 Ibid., p. 30, no. 23, pl. 61.
13 Ibid., p. 30, no. 22, pl. 61.
14 Ibid., p. 30, no. 34, pl. 62.
15 Ibid., p. 28, no. 23, pl. 55.
16 Ibid., p. 31, no. 36, pl. 62.
17 Ibid., p. 30, no. 24, pl. 61.
19 Luxmore, ibid., p. 36, no. 5, pl. 75.
21 Luxmore, ibid., pl. 75.
THE Ukiyoe print designers regularly sought their subjects at the Kabuki theatres and in the Yoshiwara. The first category naturally excelled in dramatic force, the second in the allure of extravagant costume. By the Temmei (1781–8) and Kansei eras (1789–1800) actor prints and paintings and the fashion plate bijin-e (women’s pictures) had become monotonous and the public looked for something new and more sophisticated. Although the Yoshiwara continued inevitably to supply the models, the new compositions depended far more on the interest of the setting and the formal qualities of design. Thus, in Temmei, the leading designer of actor prints, Shunsho, turned to painting elaborate bijin-e of which the best known are the ten kakemonos of occupations of girls in the different months. In each two or more figures are grouped in felicitous relations, on several planes and every possible axis. In Kansei, Utamaro became the leading master of the school, and under his influence, the female figure became even more dominant as he explored the compositional possibilities of placing and attitude. In the woodcuts these sophisticated effects were aided by the cutting provided by the conventional dimensions of the ōban print (c. 15 x 10 in.) or the hashirakake. Perhaps for this reason Utamaro does not seem to have produced many paintings. In Japanese books some nineteen kakemonos signed by Utamaro have been reproduced, in addition to three very large compositions filled with many figures. Two kakemonos in collections outside Japan have been reproduced in a recent book by Mr. Hillier. Most of these paintings bear the round seal of the painter after his signature. But a kakemono in the Museum of Fine Arts, Boston, has, instead, two small square seals which appear to be identical with those on a painting recently acquired by the Museum (Pl. LX). These seals read ‘Utamaro’ and ‘Kitagawa’, and follow the signature written.
carefully in a style characteristic of his earlier period. The first part of ‘Kita’ is written with two characters used phonetically, a form which Utamaro took when in 1780 he adopted the surname of his patron, the publisher Tsutaya Jūsaburō. Previously, when he was known as Kitagawa Toyoaki, the first name was written with only two characters.

When the Museum celebrated the bicentenary of Utamaro’s birth in 1954 with a special exhibition, no painting by him was included, because none was then available either in the Museum collection or elsewhere in Britain. It is therefore a matter for congratulation that this particular gap has been closed by the purchase of this kakemono painted in colours on silk, and apparently hitherto unpublished. A tayū, or first-grade courtesan, has just completed her hair arrangement and is standing looking at her head reflected in a mirror held by her kamuro, junior apprentice, who is seated, also with an elaborate hair ornament in silver wire. The lacquered mirror case lies on the floor and the mirror stand from which it has been lifted is in the background. The only other ‘property’ is a hanging clothes rest over which is draped a splendid long brocade obi or waist band. Gold is used as enhancement on this rest, for the lacquer designs, the hairpins, and on the dresses. But the greatest skill is shown in the pictorial pattern of the dress, which hangs loosely on the shoulders of the tayū. This represents chidori, alternately lapis blue and pale yellow flying over streams, a favourite subject, apparently especially fashionable in the period 1787 to 1792, to judge from prints by Shunman and Utamaro himself.Dating on this evidence must not be pressed, for Utamaro used this design again in the colour-printed book Nenjū Gyōji of 1804 (vol. 2). It is also clear that the designer only sometimes indicated the dress pattern which he intended, at others leaving it to the invention of the block-cutter.

Utamaro often used the oval shape of a mirror seen in perspective in his prints, and the mirror image of the beauty’s face is here the focal point of the composition, which is skilfully arranged on a triangular frame. As is usual in Ukiyoe painting the figure is drawn with the utmost economy of line, and shows white against the warm beige of the plain silk ground. The painting has been mounted on a stretcher and is well preserved, apart for some damp-staining which affects the centre of the tayū’s costume.

Basil Gray

1 S. Tajima, Masterpieces Selected from the Ukiyoe School, vol. v (Tokyo, 1909); Kokka magazine, nos. 452, 462; Teruji Yoshida, Utamaro Zenshū (Tokyo, 1941), pls. 188–96; Ukiyo-e Taika Shūsei, vol. xii, pls. 3, 9, 21, 23, 34, and 51 (Tokyo, 1931).
3 Ibid., p. 130, fig. 85. ‘About 1787.’
4 1962, 5, 12, 01 (101 cm. × 34.5 cm.).
5 Literally ‘north river’.
6 Meaning literally ‘rejoice much’; probably a conscious double entendre, as my colleague Mr. D. Waterhouse has remarked.
7 In his famous hexaptych of the Six Tama Rivers, first published about 1787. L. Ledoux, no. 26b—‘Noda’ (chidori).
8 Vignier and Inada, Utamaro (Paris, 1912), pl. lxxxii, no. 184, c. 1792.
IN 1960 the Department of British and Medieval Antiquities acquired a small Tudor buckle (Pl. lixa, b, c) of high quality. Made of gold, the two sections are each ornamented with a mask contained within a Renaissance openwork scroll-work. The masks are covered with opaque white enamel and the scrolls are enamelled with red and black, now partially lost. The dome-shaped head of the left-hand piece, which slips into the larger loop of the right-hand section is enamelled with a red flower and a green foliate border. On the back of both sections are two thin raised gold bars through which the ends of the cloth belt were threaded and stitched.

Although this item of mid-sixteenth-century European costume is well known from portraits of noblemen of the period, no English Renaissance gold-enamelled buckle of this type is recorded. That this buckle is a fine example of native English goldsmith’s work can be confirmed by comparing the enamelling and general style with other items of jewellery that have now been recognized as English workmanship of the period c. 1520–c. 1565. Striking similarities can be detected between this buckle and a key piece with English inscriptions, the gold-enamelled girdle Prayer Book covers (Pl. lixe). The latter were formerly known as the covers of the girdle Prayer Book of Queen Elizabeth, and thought to date from her reign, but have now been shown to have been made in about the year 1540. The masks on the buckle and the mask above the throne of King Solomon in the judgement scene on the left are rendered in identical manner. However, the buckle is probably not quite as early as the girdle Prayer Book covers, for a few portraits of English noblemen have survived in which the sitters are shown wearing similar belt buckles. In some instances these portraits are dated, and they belong to the decade of the sixties. A three-quarter-length portrait of an unknown man by Hans Eworth which is dated 1566 contains a buckle of the same type. Perhaps, however, the most similar painted example of this type of buckle can be seen in the three-quarter-length portrait of the 2nd Baron Wentworth (Pl. lviii), which, although by an unknown artist, is dated 1568, when Lord Wentworth was 44 years old. A detail of the belt worn over the doublet (Pl. lixd) reveals a buckle of very similar design, though without either masks or the smaller loop below the main circular loop. Whilst it has been suggested that a jewel, perhaps a pearl, may have been suspended from this lower smaller loop of the Museum’s buckle, the design seems most satisfactory in its present state and may never have been adorned with a pendant jewel. The evidence, therefore, indicates that this English buckle dates from the middle of the sixteenth century.

Hugh Tait

---

1 Reg. no. 1960, 2–2, 1. Purchased from a London dealer without any known provenance.
CHINESE CLOISONNÉ VASE AND COVER OF THE HSÜAN TÊ PERIOD (1426-35)

This magnificent Chinese cloisonné vase and cover (Pl. lxxi), acquired by the Museum by purchase in 1957 with generous help from Mr. R. F. Riesco, is almost certainly the largest and most handsome piece of Chinese fifteenth-century cloisonné in existence outside China. No comparable piece was shown to the author on his visit to the Imperial collections housed at Taichung, Taiwan, in 1958, and if its pair still lurks in Peking, in the storehouses of the Forbidden City, its existence has still to be disclosed; nothing like it was exhibited in the Ku Kung in 1957.

The body of this vase is decorated with two yellow-scaled, two-horned, five-clawed dragons with open mouths, presumably in pursuit of invisible pearls, through a clouded sky. Their yellow scales are outlined in gilded cloisons. They have red mouths, red dorsal fins, turquoise bellies, and red flames spring from their mouths and bodies. The foreparts of their legs have aubergine pads and their manes and beards are dark green, and on their elbows there are dark-green tufts. Claws, eyes, teeth, horns, and spines are in white enamel. At the base of the horns, and on what appear to be the dragons’ ears, there are small passages of mixed or diluted red and white enamel on two of the dragons, but this is scarcely noticeable on the third dragon on the lid. It may well be that this mixed effect is accidental owing to the multiplication of layers of enamel. For elsewhere there are some obviously accidental overspills of an enamel into the next cell. The clouds are in turquoise, aubergine, yellow, dark green, and white, outlined in gilt wire against a deep-blue cobalt ground.

The collar of the vase, of which the inside has been gilded, is decorated with a band of similar clouds and the neck has a lappet band, again in the same colours, while at the foot there is a band of vertical leaves, red and green alternating, with the ribs of each leaf outlined in gilt wire. The lid (Pl. lxxi) is decorated with one similar yellow dragon in clouds on the same blue ground. The large boss in the shape of a lotus pod, enclosed in petals, is surrounded by a lappet band at the base; all in the same range of colours. From above, the appearance of the design on the lid is very similar to that of the cloisonné disk, formerly in the David collection, which has a Hsüan Tê mark in champlevé, and which is generally accepted by scholars, including Sir Harry Garner, as being of the period of its mark¹ (1426–35).
Our vase bears two inscriptions, each in two lines, one of four and the other of six characters. In the first instance the characters are engraved in double lines inside the rim of the lid, on each side of the neck. The second pair of inscriptions, which are identical with the first, are set in champlévé on each side of the neck of the vase. The inscriptions read (a) Yü Yung Chien tsao (‘made by the Yü Yung Chien’\(^2\)) and (b) Ta Ming Hsüan Tê nien chih (‘made in the reign of Hsüan Tê of the Ming dynasty’).\(^3\)

The shape of the vase is very much stronger than the somewhat similar Chia Ching porcelain vases (1522–60) with lids decorated with fish and water weed in enamels and underglaze blue,\(^4\) and corresponds rather, but not exactly, to the unmarked underglaze blue pickle-jar and lid, decorated with growing plants and flower sprays in the Alfred Clark collection,\(^5\) which was catalogued in the Oriental Ceramics Society Loan Exhibition of Chinese Blue and White Porcelain in 1954 as belonging to the first half of the fifteenth century.\(^6\) Other parallels in the fifteenth century might be found among the porcelain and pottery san ts’ai vases with covers, like the one in cloisonné reproduced by Garner.\(^7\) But, as the date of these pieces is debatable, this does not help towards closer dating.\(^8\)

It is not until the reign of the last Emperor of the Yüan dynasty that the existence of Chinese cloisonné has been recorded in China itself. The foot of a broken piece of cloisonné engraved with the four character marks of Chih Yüan (1335–41) is said by Bushell\(^9\) to have been once exhibited at a meeting of the Peking Oriental Society, when the existence of another piece with a Chih Chêng mark (1341–67) was discussed, while de Morant says he saw a piece with the last mark in the collection of a Chinese Viceroy.\(^10\) The existence of a monochrome purple piece with a Yüan mark has been reported to the author by a reliable dealer in England, who says he once possessed it.

Garner’s book is the first attempt by any scholar to produce a chronology for Chinese cloisonné and to classify those fifteenth-century pieces which still exist. They are, it appears, a very small group, for up to date not more than some thirty pieces have been identified. But it is not impossible that this body will be increased, if ever the Chinese begin to disperse the contents of the Lamaist temples of Tibet on the European market. For the bulk of the pieces of early Chinese cloisonné vessels are definitely Buddhist in character, with a rather gaudy appearance which has always appealed to Mongol, Tibetan, and Manchu peoples rather than to the people of China proper, and there are many references in books on Tibet to the existence of Ming cloisonné in Tibetan temples.\(^11\)

Garner is the first person to detect that, with the exception of a small group of eighteenth-century pieces most of which were made on a gold base with gold wires, the whole output of Chinese eighteenth-century cloisonné, including the imperial wares, make use of copper wire, while the Ming pieces use brass wire; but, as in every case the wares have originally been gilded, only time and
wear reveal the nature of the material. The change, he says, must have taken place some time in the seventeenth century. He also points out that among the cloisonné ware of the fifteenth and sixteenth centuries, there can be found many examples of ‘split wires’ which are absent in the seventeenth- and eighteenth-century pieces. This can be explained by the fact that the technique of drawing wires through dies arose in the seventeenth century. By the eighteenth century, he says, solder was rarely used, and it is exceptional to find it in Japanese cloisonné.

He lays down very clearly in his chapter 4, entitled ‘Methods of Assessment’, the lines on which his dating is built. This is based chiefly on the shape of the vessel, the use of bronze or copper wire, the absence or presence of split wires, and the complexity of the colour schemes; thus on these grounds, although the David disk (Garner, pl. 10a) and the Uldry box (Garner, pl. 11) are accepted as belonging to the period of their mark (i.e. Hsüan Tê), our large vase and cover (Garner, pls. 12 and 13), although inscribed in champlevé in the same manner, are not acceptable. Garner writes of this piece that it ‘is probably the most important piece of cloisonné of the fifteenth century to have survived. While there can be little doubt as to its fifteenth-century date, there is some difficulty in accepting it as of the period of the mark.’ The reasons he puts forward for this opinion are based (a) on the use of a purple and mixed red and white enamel in the design, and (b) on the design of the dragon itself. The fact that he has not observed purple and mixed red and white enamels on any other Hsüan Tê marked piece which he accepts (there are only four of them), or that he does not believe these enamels could have been used at the period, may be eventually invalidated because, as he would be the first to admit, he is arguing from such a small corpus of pieces, none of which resembles our vase in colour, for it is unique. Nor does his complaint that the dragon’s mane on the jar spreads out on each side of the head, seem to me sufficient grounds for not accepting the genuineness of the mark in this instance! ‘This treatment of the mane’, Garner admits ‘is not, as far as the author is aware, to be found among imperial pieces of porcelain or lacquer.’

The nearest resemblance to this divided mane is found in fact on dragons on Wan Li (1573–1619) pieces, like the dragons on the large altar set in the British Museum; but no one has yet suggested that our vase is later than the fifteenth century, whatever its reign period. Writing of the date of our vase, Garner continues: ‘it is difficult to be more precise than to say that it belongs to the fifteenth century, with some characteristics that favour a date in the second half of the century. It may very well belong to the Ch’êng Hua period (1465–87).’

Now in Chinese porcelain the integrity of the mark on imperial wares can usually be relied upon. This absence of earlier dynastic marks on porcelain made for the palace is a feature that can be generally accepted as axiomatic. Unfortunately it is possible that the reign mark of Hsüan Tê may form the one exception to this otherwise unbroken rule. For it is possible, although it has not
yet been established as a fact, that this reign mark continued in use on the palace porcelain of the so-called ‘Interregnum period’, of the twenty-nine years between 1436 and 1465, which lie between the reign of Hsüan Tê (1426–35) and that of Ch’êng Hua (1465–87), but no one as far as I know has ever suggested that this mark was used on any of the imperial porcelains of the reign of Ch’êng Hua! Following the line of argument, it is, of course, possible to suggest that our cloisonné vase was made in this ‘Interregnum period’, and the presence of the mark might be explained on these grounds.

The use of a Hsüan Tê mark on pieces of cloisonné of the sixteenth, seventeenth, and eighteenth centuries is not discussed by Garner. When this mark occurs on later pieces they are usually attributed to the eighteenth century, as on the four incense burners in the form of Kylin in the Kitson collection; for when an apocryphal mark occurs on later cloisonné it is almost invariably that of Ching T’ai, whose reign was mysteriously associated with the finest Ming cloisonné! The reign of Hsüan Tê, on the other hand, as far as we know had none of these associations.

Garner, after discussing and accepting the genuineness of the Hsüan Tê marks on the David disk (Garner, pl. 10a) and the Uldry box and cover (Garner, pl. 11a and b), in which the mark is in champlevé enamel, draws our attention to the incised Hsüan Tê mark filled in with dark-blue enamel (Garner, pl. 95a) on a dish or cup-stand (Garner, colour pl. b) in his collection. The calligraphy of the mark he finds close to that on a blue and white dish of the same period (Garner, pl. 95b), and so he accepts this cup-stand as of the period of its mark. This leads him to discussion of the double-lined incised Hsüan Tê mark (Garner, pl. 95e) on another cup-stand in the Sedgwick collection (Garner, pl. 22), of which Garner writes: ‘the mark has been incised with great skill and it is possible that it belongs, if not to the period of the mark, to the fifteenth century’. The fact that it closely resembles in its double outline the incised mark on the inside of the lid of our vase he does not mention. The enamels of the Sedgwick cup-stand, he says, are similar to those on his own cup-stand, ‘with the slight addition in places of mixed red and white enamels, introduced to give some shading to the flowers. . . . Double-lined characters were certainly in vogue before Ming times, and the possibility of the mark being contemporary with the piece cannot be ruled out. But the mark, being incised, could have been added later, and we have examples of somewhat similar marks in double-lined characters bearing the nien hao of the Emperor Wan Li (Garner, pl. 95f). The presence of the mixed enamel suggests that the dish may be a little later than the three pieces with the mark set in enamel, which may be tentatively accepted as belonging to the period of the marks’. This cup-stand (or dish), as far as I know, is the only parallel to our vase which can be cited. For they both have an incised double-lined Hsüan Tê mark, and they both exhibit the mixed red and white enamels, and, according to
Garner, are fifteenth-century in date though not of the period of their mark. For the box and cover (Garner, pl. 26A), which Garner dates to the second half of the fifteenth century, and which has an incised Hsüan Tê mark in single lines, differs entirely from these two, as it has, in addition to passages of mixed red and white enamels, a translucent purple and a pale-green enamel, which are fresh additions to the cloisonné colour scheme.

That our splendid cloisonné vase and cover is an imperial piece cannot I think be gainsaid. It is just possible that it belongs to the Interregnum period, when the Hsüan Tê mark may have been used on imperial wares, but I think that it is highly unlikely that such a mark could have been used (or added) to imperial cloisonné in the Ch'êng Hua period! And that such a vase, if it is not of the period of its mark, should carry twice over the inscription ‘made by the Yü Yung Chien’ seems to me almost outside the bounds of possibility, unless it was an exact replacement of an earlier piece, and such an event is again highly improbable! In these circumstances, it is my belief that this vase, despite Garner’s objection to the presence of mixed red and white enamels and to the upward and downward flow of the dragon’s mane, will one day be established without doubt as belonging to the period of its mark.

Soame Jenyns

2 The Yü Yung Chien (literally ‘executed carefully for imperial use’) was established as a palace department in 1367 (Ming Shi-hu. Hung Wu Ch. 20 p. 4a). It was run by eunuchs and its responsibility was of a supervisory nature. Its duties were to inspect everything used in the palace, ranging from heavy furniture to small personal items, to see that a high quality was maintained and the objects properly cared for. For ceremonies of any kind it had to see that the correct objects were set out in the proper way. In the sixteenth century the department was run by 40 officers with a staff of well over 2,000, but by then it had become closely linked with the Kung-pu (Board of Works) and the Censorate. I owe this information to Miss Margaret Medley.
3 Garner, ibid., pl. 13.
4 Soame Jenyns, *Ming Pottery and Porcelain* (1953), pl. 89.
5 Soame Jenyns, ibid., pl. 52A.
7 Garner, ibid., pl. 28.
8 Marks incorporated in the enamel itself, unless they are those of Ching T’ai (Garner, pl. 61D), are usually acceptable to Garner. The David disk and the Üdry box with the reign mark of Hsüan Tê in the enamels (Garner, pls. 10 and 11) are accepted as of the period, and Garner writes that ‘Wan Li marks in enamels can be accepted without reservation’ (Garner, colour pl. 9). It seems, in the circumstances, a little unkind not to trust to Hsüan Tê niên hao in the enamels on our vase (Garner, pls. 12 and 13) on the grounds that the colour scheme is too elaborate.
9 S. W. Bushell, *Chinese Art*, vol. ii, p. 76.
12 Garner, ibid., pp. 54 and 55.
13 Garner, ibid., p. 54.
15 Garner, ibid., p. 55.
18 Garner, ibid., p. 54.
EXHIBITION OF
MASTERPIECES OF PREHISTORIC EUROPE
AND ROMAN BRITAIN

I

T is the purpose of this exhibition to isolate a few of the principal antiquities from Prehistoric Europe and Roman Britain and to treat them as individual works of art which differ in scale, purpose, and design. The differences in lighting, case design, and the use of colour are intended to bring out the character of each antiquity. As large cases usually overwhelm the smaller exhibits, the cases here are on the same scale as the antiquities. This gives control of light and shade so that each specimen can be differently lit and also enables the antiquities to be studied from a closer range than is usual.

While most of the Museum’s large Prehistoric and Romano-British collection consists of standard objects of daily use, the pieces exhibited here must have been rare and valuable even within their own period. Apart from their artistic quality they have other attributes of great interest; for instance, the painted plaster from Verulamium is exceptionally well preserved, as a result of the application of modern techniques. The horned helmet and the Folkton Drums are unique pieces. Finally, some of the pieces, such as the Towcester and Claudius heads, represent the taste and the character of their makers so fully that it seems possible that here, for the first time in Britain, the individual artist can be recognized.

The galleries in which the prehistoric collection was exhibited until 1939 were badly damaged during the Second World War, and are now about to be rebuilt. During this process the exhibitions in the room of Prehistory and Roman Britain and the Stone Age Room will have to be closed. They will be replaced by an interim exhibition in the Iron Age Gallery, but there may be an interval before the latter can be opened. This exhibition of ‘Masterpieces’ ensures that at least some of the outstanding objects in the collection may be on view without interruption.

1, 2. Reindeer and Mammoth

These two sculptures were made by the inhabitants of a small open-air camp at the base of a cliff at Bruniquel in southern France (Tarn-et-Garonne) about 10,000 years ago. The reindeer are carved in mammoth ivory and the mammoth is made from part of a reindeer antler. It may be the decorated weight from the end of a spear-thrower. The pieces are of the finest quality and rank with the well-known cave paintings of the same period at Lascaux and Altamira.

3. Chalk idols

These chalk cylinders are known as the Folkton Drums. Among the triangle and the lozenge patterns on the idols, which may represent hair and clothes, are
schematic faces indicated by the curve of the eyebrows ('pick-axe' faces) and, on
the top, by the 'pair of spectacles' design. These designs relate them to tombs
in south-east Spain and in the Boyne Valley in Ireland, both of the period before
2,000 B.C. The idols were buried in one of a group of eight barrows on Folkton
Wold in Yorkshire, in the grave of a five-year-old child. The smallest idol was
behind the child's head and the other two idols were lying close together,
touching the hips. An apparently contemporary burial at the centre of the barrow
contained an early type of pottery 'beaker' of about 2,000 B.C.

4. Celtic neck-ring

The neck-ring or 'torc' is the most impressive piece from the Snettisham Treas-
ure, a group of five hoards of pre-Roman coins and metalwork concealed in a
field at Kenhill, Snettisham, near Sandringham in Norfolk, around A.D. 1–10. It
is made of electrum, a mixture principally of gold and silver. Among the gold
coins in the treasure were quarter-staters of the Atrebates, a Gaulish tribe, made
in France between 70 and 25 B.C. and a coin of this type was found inside one of
the decorated ring terminals of the torc. As the English finds of these coins are
nearly all in Suffolk and Essex or just south of the Thames, it seems likely that
the torc was made in this region. The remaining pieces in the hoard are mostly
broken or incomplete, and probably represent the stock-in-trade of a craftsman.
Their arrival in north Norfolk from the area around Colchester is probably the
result of the raids and changes in tribal government taking place thereabouts
between 10 B.C. and A.D. 10.

5. Celtic mirror

This famous mirror was found in an ironstone quarry at Desborough, North-
amptonshire. It was probably buried with the wife of a Celtic warrior chieftain.
Only a few of these mirrors exist, but several have been found in graves. The
Colchester Mirror was found with pottery made in the reign of the Belgic King
Cunobelin (A.D. 10–43); the finest mirrors are believed to have been made ap-
proximately between A.D. 15 and A.D. 30. One mirror was taken to Nijmegen in
Holland by a Roman soldier. Nearly all the others are found in southern Britain,
where they were made. The decorated portion of the mirror is the back. This is
engraved with a hatched curvilinear Celtic design. The cast handle forms a
counterpoise to the engraved design.

6. Helmet

The helmet is a native British version of a design used by Roman legionaries
and in pre-Roman times in Gaul and Italy. The projecting piece embossed with
Celtic decoration protects the back of the neck. The style of the embossed orna-
ment suggests that the helmet was made in northern Britain. Two cheek-pieces,
which hung on either side of the helmet, have been lost. The studs by which they were attached to the helmet are still in position. They are cross-hatched and were originally covered with red enamel. A number of holes in the apex of the helmet were used to attach a knob or plume holder. The Roman numeral II is incised on one side of the helmet, which suggests that it may have been used by a Roman auxiliary soldier. It is thought to have been made between A.D. 50 and A.D. 80

7. Large Celtic shield

The shield was found in the bed of the River Witham near Washingborough, Lincs. It is the only complete example of the early style of shield, though several shield bosses have survived. None of these can be dated by direct evidence. The Witham shield is assigned on stylistic grounds to c. 200 B.C. The shield is made of two plates of bronze joined together by an embossed spine with a central boss and terminal roundels decorated with an engraved scroll design. This is related to preceding continental Celtic designs and is therefore presumably early in the British series. The central boss has a heavy embossed Celtic design ornamented with coral studs. The shield has a central grip and was backed with wood or leather. It was further decorated with an applied flamboyant animal design (a wild boar), of which the rivet-holes and the outline still remain. A replica of this design has been cut out and placed in the appropriate position on the front of the shield. (This has not involved any interference with the shield itself and the replica is easily detachable.)

8. Horned helmet

The helmet was found in the Thames at Waterloo Bridge. Two sheets of bronze make up the horns, which are decorated with terminal knobs. Two further sheets of bronze make up the cap. These are embossed with curvilinear Celtic designs and have cross-hatched studs originally covered with red enamel. A small additional embossed plate is fixed to one edge of the cap. The helmet was probably made between 70 and 25 B.C.

9. Meat-hook decorated with birds

The hook was found in an Irish peat bog (Dunaverney, Co. Antrim). The implication is that it was lost or cast intentionally into a lake as a votive deposit. Very similar hook prongs are known from deposits of bronze traders' goods and metal dating from about the seventh century B.C., found in south-eastern England. These and others found in Ireland and Scotland are thought to be meat-hooks. Since the birds must have been horizontal, the Dunaverney hook cannot have been used for suspending meat in a practical manner. It could, however, have been a ceremonial object like a great number of the other finds in peat bogs. The birds decorating the hook belong to a later central European tradition

120
than that of the other British meat-hooks and it was perhaps made around the sixth century B.C.

10. Monumental female head

The stone head was found at the Roman town of Lactodorum (Towcester), Northamptonshire, and is believed to come from the top of a Roman monumental tomb (A.D. 200–300). Other sculptured heads also resting directly on square stone plinths (i.e. without necks) are known from Roman tombs in France. The hair style and the diadem are Roman and the modelling of the face classical in origin. The expression may be derived from Roman tragic masks. It has been adapted and transformed by the Celtic artist.

11. Celtic and Etruscan wine vessels

The four bronze wine vessels were found together in a Celtic chieftain’s grave at Basse-Yutz in northern France (Lorraine). The two large wine jars are of Etruscan workmanship, while the beaked flagons are Celtic. The grave is dated around 400 B.C. Many similar Celtic graves are known to have contained wine vessels of Greek or Italian origin. The beaked flagons are the most magnificent examples of the kind. In general design their shape derives from the classical jug with trefoil lip, but these examples are decorated on throat, lip, and base with Celtic designs and animals inlaid with coral. The animal on the lip is identified as a lion, the handle is a hunting dog, and there is a small duck on the upper part of the spout. At the lower end of the handle is a bearded mask with coral eyes.

12. Service of late Roman silver plate

The service of Roman silver plate was found near Mildenhall in Suffolk. It is the most spectacular discovery of this kind in Britain. A hoard of similar silver ware was discovered at Taprain Law in Scotland outside the Roman province, buried with coins dating from A.D. 407–11, but this was loot and the objects were much damaged. The common features of both services, the presence of flanged and scalloped bowls of remarkably similar design, and in particular the borders of large round hollow beads, suggest that the services were both made during the fourth-century A.D. It seems likely that the bulk of the pieces were made in Gaul or nearer Rome. The largest and most impressive piece in the ‘Mildenhall Treasure’ is the Great Dish, which has a central embossed mask of a sea god, with a beard of seaweed and four dolphins swimming out of his hair. Surrounding this is an inner ring of sea creatures and maidens and an outer ring of figures engaged in a Bacchic dance. The figures include a drunken Hercules, with his lion skin, and Bacchus holding a staff and a bunch of grapes, with his foot on the back of a panther. These are purely conventional subjects, as are those of other pieces of the same service. Three of the spoons have Christian inscriptions consisting of the
Chi-Rho between Alpha and Omega and two others are inscribed *pappituted vivas* and *pascientia vivas*. They may well have been christening spoons. A Greek word, a form of the name Eutherios, has been roughly scratched on the back of the two small platters. This was the name of an official who served under the Emperor Julian (A.D. 355–61) in Gaul, and the two platters may possibly once have belonged to him. The service was probably the possession of a wealthy Roman household, and used for normal domestic occasions until it was buried for security during the troubles in the early fifth century.

13. **Small Celtic shield**

The shield was found in the Thames at Battersea. It is made of four pieces of bronze sheet joined together by three bronze plates embossed with curvilinear scroll and palmette designs ornamented with red enamel studs embellished with swastikas. The design may be a very developed form of that on the Witham shield. The bronze shield was originally gilded and backed by wood or leather. It is perhaps to be assigned to the earlier part of the first century A.D.

14. **Part of a plastered wall from Verulamium**

The plaster is from the upper part of the north-west wall of the courtyard of a second-century house in the Roman city of Verulamium (St. Albans). In the original setting it was sheltered by the corridor roof directly above the dark-red dado, which marks the junction of wall and ceiling. The twelve foot of plaster is the largest restored fragment from Roman Britain. Its design consists of a running scroll of acanthus leaves and flowers painted on a yellow ground. The centres of each spiral in the scroll are decorated with roughly drawn pheasants and panthers’ masks.

15. **Cavalry parade helmet**

The helmet is the finest British example of the type used by auxiliary horsemen in the Roman army for military tournaments and exercises of Gaulish or Iberian origin. It is thought to have been made around A.D. 100. All such helmets have the same conventionally handsome features and are highly decorated. This example was found at the Roman fort at Brematennacum (Ribchester) in Lancashire, where the second Spanish cavalry wing is known to have been stationed. It is in two pieces. The face is surmounted by a turreted wall of the type known as a mural crown, and has an imitation strap beneath the chin. The bonnet has an upstanding peak and is decorated with embossed figures of horsemen and foot soldiers. On the neck-guard and in the visor is the name ‘Caravi’ in punched characters. The nominative case Caravus seems to be of Spanish origin and may be the name of the helmet’s owner.
16. Head of the Emperor Claudius

The life-size bronze head of the emperor is a provincial (Gaulish) copy of the early Imperial Roman style of portrait and was probably made in France or Britain during Claudius's reign. Various well-known features of the emperor's appearance, such as the ears, are faithfully reproduced, though the nose is rather large. The Gaulish artist must have worked from an existing portrait and has produced a wonderfully natural impression. The set of the head on the shoulders and the cast of the eyes suggests the complete statue was of the emperor on horseback, one of the principal ornaments of a Roman city. The head was recovered in the River Alde at Saxmundham, near the supposed centre of the Iceni, and some way north of Colchester. It is credibly supposed that the head represents loot from the sack of Colchester by Boudicca in A.D. 61.

17. Head of the Emperor Hadrian

The head is larger than life size and probably formed part of a full-length statue of the Roman emperor, set up in a public place as was common in the Roman provinces. It was found in the Thames near the third arch of London Bridge during construction (1834). Two bronze hands of Roman statues have been found in the vicinity (Thames Street). As the hands are of different dimensions both cannot belong to this statue. The head is of provincial workmanship and the statue was probably made in Gaul (i.e. France). The hair style is that popularized by Hadrian, who was the first emperor to wear a beard. The eyes were probably inlaid with glass. The square marks on the neck are where patches were once fixed over faults in the casting. The head belongs to the rather stiff Imperial style known as Hadrianic. It depicts a man between 30 and 50 years of age. Since the emperor was not recognized as heir before his accession, he is unlikely to have been honoured with a statue earlier, and so the statue is likely to have been made between A.D. 117 and 138, possibly to commemorate the emperor's visit to Britain in A.D. 122.

G. DE G. SIEVEKING
BOOK REVIEW

Metallurgy in Archaeology. R. F. Tylecote. Arnold, 1962. 84s. xvi+pp. 311
+pp. 57 of glossaries, appendix, and indexes. 28 plates, 74 figs, 98 tables.

The sub-title of this book, 'A Prehistory of Metallurgy in the British
Isles', is a truer description of the contents than is given by the title.

The author is Senior Lecturer in Metallurgy in a steel town which is not
very distant from an ancient Roman centre of metallurgy. With these surround-
ings, some excavation experience, and having formerly been a Research Fellow
at the Royal School of Mines in London he may be considered competent
to discern an original technical purpose for the remains described by non-
metallurgists in their excavation reports upon early sites.

The book is addressed to both archaeologists and metallurgists. The archaeolo-
gist will probably find the minutiae of metallurgical argument a little tedious but
the conclusions derived from the argument will provide him with material for
reflection and may stimulate him to reconsider earlier results. He will not find
this a textbook of archaeological metallurgy nor will his lack of knowledge of the
subject or of its language be greatly relieved by reference to the brief technical
glossary but his professional habits of observation and comparison, if applied to
the text, will yield results very rapidly. Over 700 references are quoted and the
text is built up from this material plus a metallurgical commentary.

The subject-matter is treated in historical sequence, beginning with the
composition and refining of native gold, copper, and iron and suggesting means of
recognizing artefacts which have been made from such material. Attempts are
then made to date the first exploitation of ore-bodies in Great Britain. The com-
position of these ore-bodies is noted and the possibility is explored that certain of
the elements present in the ores will also be present in metal smelted from them.
Caution is enjoined in the interpretation of such evidence.

Principles of smelting are illustrated by reference to experiments with a pot-
ttery kiln and then to various excavation sites. The site at Solomon's mines in
Israel is particularly interesting because at an early date dressed copper oxide
ores appear to have been mixed with fluxes and then smelted in a charcoal bowl-
fire blown by bellows. Molten copper sank to the bottom of the furnace and the
slag, which appeared to have been tapped off, had a composition not unlike that
yielded by an iron-smelting furnace as a result of the presence of iron in the ore.
The composition of this slag suggests that it is desirable to analyse small deposits
of ferruginous smelting slags, whenever found, for copper in order to distinguish
them from iron-smelting slags from the bloomery period. In this chapter dis-
tinction is made between smelting slags and the crucible slags found during
simple melting operations: the latter contain a greater proportion of copper.

There is a lengthy discussion of the excavated sites at which evidence has
been found for the presence of bronze working. This points to collection of ores from known deposits and its transfer back to settlements for smelting. This was performed in furnaces which were little more than domestic hearths whose temperature was raised to the necessary level by means of bellows. During the Roman period smelting was also carried out near the mining areas. The design of smelting furnace employed by the Romans is unknown but it had to be such as to permit the 'bun-ingots', weighing 30–50 lb., to be cooled in an oxidizing atmosphere and then stamped with an inscription while the copper was still hot and soft. Further light may be shed upon early processes outside the Roman area of occupation by the excavation of some Irish sites which may still have remains worth excavating, undamaged by later working.

The composition of copper-based artefacts is investigated with a view to detecting changes in smelting techniques and in alloying technology. Consideration of the limited number of metallographic examinations which have been published gives some indication of the manufacturing techniques in use in the Early, Middle, and Late Bronze Ages. Investigation of alloying technology takes the form of a critical commentary on some 500 published analyses. The little information which is available on bronze artefacts of the Early Iron Age has been collected into a table. Data on the Roman period is discussed and the whole period of pre-history is summarized in a table showing the composition of copper alloys through the ages. The table shows a gradual abandonment of arsenic as a hardening element and its replacement by tin, then later the selection of an alloy appropriate to the service it has to perform, and finally the introduction of zinc into copper alloys.

Production of tin and tin alloys is considered in one of the shortest chapters in the book. A few smelting furnaces of various dates are described and many analyses are listed for tin and pewter finds of the Roman period.

Consideration of lead and silver opens with an account of an experiment, designed to show how easily galena could be smelted in primitive conditions, which yielded metallic lead together with black glassy slag similar in appearance to Roman and medieval slags and containing much more lead than is found in modern slags. No detailed account of an early lead-smelting furnace has as yet been published. Development is noted from wind-blown 'boles' to bellows-blown hearths. It is considered economically feasible for the Roman cupellation hearths to have been used to desilverize lead containing more than 0.06 per cent of silver, but it is argued that the inscription 'ex arg' on a pig of lead does not necessarily mean that the lead has actually been desilverized. These pigs of lead were exported from Brough-on-Humber, Clausentum, and Runcorn. The ratio of copper to antimony in the lead is, to a certain extent, characteristic of the area in which the ore was mined. Methods of manufacture of lead-ware, pipes, and cisterns are discussed.\(^1\)
No silver object has been found in Great Britain of earlier date than the Iron Age. Comparison of analyses of later silverware suggests a method of distinguishing between Roman and native origins.

Consideration of methods of fabrication provides the longest chapter in the book. Casting needs moulds and crucibles, while metal-forming processes often require subsequent employment of methods of joining. Stone moulds, despite their comparative permanence, largely went out of fashion in the Late Bronze Age although they continued to be used until the sixth century A.D. They were replaced by expendable clay moulds which may have been made with the aid of multiple lead patterns formed in permanent bronze moulds; a process paralleled by the modern use of the ‘Mercast’ process. A working reconstruction has been made of the method employed for moulding a Late Bronze Age sword in a clay mould.

A typology of clay crucibles is suggested, showing a general improvement with the passage of time. It is suggested that copper slags often look like red enamel and that the two can easily be confused, but it is not pointed out that true enamels contain about 20 per cent lead while true slags contain at most about 7 per cent lead. The two can therefore be distinguished by analysis.

Forming of metal sheet and wire is described as having had a very early origin. Wire may have been drawn as early as the British Late Bronze Age and a metal saw has been found in a Late Bronze Age context. Torcs could be made from twisted gold rod or ribbons and tubes or by bending sheet and then either soldering or riveting along the seam. Beating was employed in order to form buckets and cauldrons and it is suggested that the holes often found in bases of cauldrons may have been the site of nails employed to fasten sheet metal to the wooden chuck of a Belgic pole-lathe while the cauldron was spun. Nevertheless, the reader is cautioned against attributing all marks of spinning to ‘spin-forming’. These marks would also result from ‘spin-finishing’.

Gold may be joined by hammer-welding because of its freedom from surface oxidation. So can silver if it is maintained at a temperature above 500°C. Hard-soldering is said to have been known both before and after the Roman period, the Whittingham sword being quoted to show that by the Late Bronze Age the principle of using a more-alloyed metal to join or solder a less-alloyed metal was understood in Britain. Despite this knowledge the Romans employed soft solder to join silver handles to silver cups. A section on tinning and plating processes is very brief and reflects a lack of factual information on this topic. A suggestion by Gowland that bronze can be plated accidentally on to a near-by iron object by galvanic deposition via an aqueous solution is repeated without any hint that such an actual occurrence is improbable. Copper is dissolved preferentially from bronze by soil waters and if plating on to iron should take place it is copper which would be deposited. The chance that both copper and tin would be
plated out together as a film of bronze is very remote, although such plating is
technically feasible.

Fabrication of coins is discussed in detail, eleven pages being devoted to
analyses, methods of production, and the sites of mints for British coins made
from gold, silver, and copper alloys.

Considerable attention is also devoted to the Iron Age. Deposits of various
types of iron ore are very widespread, with the consequence that iron-working
sites are not severely localized as were bronze workings. It is not yet known which
particular trace elements in iron ores are characteristic of particular ore-bodies.
Primitive iron smelting may be recognized by the presence of a characteristic
type of slag and of characteristic ‘furnace bottoms’ but the differentiation of
smelting from smithing sites is a difficult problem.

Pre-Roman iron industry was on a very small scale and made extensive use of
ores rich in phosphorus. While considering objects from the Early Iron Age a
suggestion is examined that the so-called ‘currency-bars’ were in reality semi-
finished swords.

The Roman Iron Age was marked by large-scale industry. Developments in
bowl furnaces and tuyères or the adoption of shaft furnaces resulted in higher
smelting temperatures, which permitted the slag to be tapped off as a viscous
fluid. At excavations it is probable that channels designed for tapping slag have
been confused with channels for tapping molten iron, which came into use at a
much later date. Smithing furnaces may be differentiated from smelting furnaces
by a consideration of their design and by the presence in their vicinity of hammer
scale, characterizable metallographically. Welded beams from this period are
considered to be structural beams for hypocausts and like uses, not as a con-
venient manner of storing material.

Roman artefacts were made from better-quality ores containing less phosphorus
than those employed during the pre-Roman period. Methods of carburizing
the surface of iron in order to produce steel were now understood and permitted
an improvement in the strength of pattern-welded swords. There was some
knowledge of the process of quenching as a means of hardening steel.

In the Dark Age and the Early Medieval Period iron manufacture reverted
to the methods employed in the pre-Roman period, with little improvement
until the introduction of water-power, used in the eleventh century for operating
bellows and in the fifteenth century for lifting hammers.

Entry into the historical period at the end of the eleventh century still pre-
sents difficulties of interpretation because the historians were ignorant of the
principles of the processes which they described. The evidence present in
Domesday records is discussed.

Anglo-Saxon and medieval steel weapons and cutting implements were made
by straightforward piling or by pattern-welding. They also featured decorative
inlays of silver, copper, and plain iron. During this period there had been no advance in the pre-Roman techniques but the knowledge of processes for carburizing and heat-treatment was now more widespread. Tempering of quenched steel had not yet been practised.

During the later Medieval Iron Age pattern-welding techniques continued to be employed in the manufacture of swords and it is suggested that damascened structures resulted from adoption of complicated techniques of forging highly carburized strips of iron, or of slightly decarbonized thin strips of wootz, at low temperatures.

The blast furnace developed from the bloomery round about the fifteenth century, as soon as it was realized that cast iron could be put to good use. Wrought iron had then to be made by a separate ‘fining’ process of decarburization, followed by removal of excessive quantities of entrapped slag in the ‘chafery’. The new process almost doubled the yield of iron from the ore.

The Epilogue notes certain gaps in our knowledge of the development of British metallurgy and points out the observations which are necessary to fill them.

The above outline of its contents indicates that this book cannot be ignored by any active archaeologist in Great Britain or by any abroad who feels in need of a stimulus for his work. It should also be present in the libraries of all specialists who wish to assist archaeologists, if only because of the immense amount of research into the literature which it summarizes. Yet the book has faults which ought not to be uncritically perpetuated in derivative literature. Attention may now be drawn to several statements which are capable of misinterpretation.

In discussion of experimental smelting in a pottery kiln it is surely not true to state that a temperature of the order of 1,063°C. is necessary in order to fire a useable pot: many pots found on digs have been fired at temperatures lower than this, some as low as 800°C.

Considering tin and its alloys it is erroneous to ascribe the lack of specimens of early tin products to their decay from ‘tin disease’. This name is employed to describe the well-known change of tin from a coherent metallic form into a powdery non-metallic form which can occur at 13°C. but seldom does so. It has been recognized for at least ten years that in Europe the decay of antiquities made from tin or lightly alloyed tin invariably follows normal corrosion processes (ref. Studies in Conservation, i (1953), 63–72, and vii (1962), 89–105). It is, however, important to have explicit recognition of the fact that the metallic composition of corrosion products on an antiquity is, because of their selective dissolution in soil electrolytes, an uncertain guide to the composition of the alloy from which they have been formed.

It should also be noted that analyses of the red enamel from Tara, Co. Meath, were in fact reported in Trans. Royal Irish Academy, xxx (1893), 277–81, and, from Nimrud, in Trans. Soc. Glass Technology, xxxviii (1954), 445–56.
The presence of copper sulphate in the corrosion products on a bronze palstave is indicated without any express statement that the compound is in fact a basic sulphate, although this condition is implied by mention of the presence of copper hydroxide. This distinction is important because although the basic sulphate is insoluble in water and is well known as a constituent of certain patinas, the normal sulphate is sufficiently soluble to be washed away by percolating water from any bronze found in Great Britain.

In a discussion of the annealing of wire by heating it to a temperature above its recrystallization temperature it is suggested that 200° C. would suffice for pure copper and silver. Technically this statement is accurate, but it is somewhat misleading because pure silver was seldom employed and an experimental investigation reported by T. Kirke Rose in J. Inst. Metals, viii (1912), 86, shows that silver containing 7.5 per cent copper requires over 100 hours to become fully annealed at 300° C. At a lower temperature the treatment would be even more protracted and a practical silversmith could hardly wait so long.

In addition to these faults, which may be attributable to hasty compilation, there are many dropped letters and mis-spellings which occasionally render the text difficult to follow. The reviewer finds an abbreviation of ‘graphite’ to ‘grap’ particularly obnoxious.

Despite its failings the book is well worth its price in terms of compactly summarized material, its references to the literature, and its suggestions designed to ensure that important data do not pass unobserved at future excavations. It is particularly valuable because its subject-matter is found in Great Britain.

R. M. Organ

**SHORTER NOTICES**

*The publication of these shorter notices on recent acquisitions does not preclude a more detailed discussion of the objects in future issues.*

**THE LACOCK CUP**

The Rector and Parochial Church Council of the village of Lacock in Wiltshire have generously agreed to lend their superb late medieval silver covered cup to the British Museum. The cup, one of the very rare survivals of medieval secular plate, is traditionally used as a Communion Cup four times a year, at Christmas, Easter, Whitsun, and the Harvest Festival. It will continue to be used so and will be returned to the parish for each of these occasions annually, and it will therefore not be on exhibition during the four seasons when in use.

The cup is not hall-marked, but is almost certainly English in origin and must have been made about A.D. 1400, and not the least of its remarkable features is the fact that it has survived in perfect condition. Its design is of magnificent simplicity and the ornament
restrained, being restricted to a simple twisted rope pattern and a row of cast cresting of upright leaves applied to the base of the lid, the top of its stem, and just above the base of its foot. Gilding, too, has been used with restraint and is applied only to the large top finial, the cresting, the lip of the cup, and the lower part of the expanding foot.

The general public has been able to see the cup on only three occasions this century. In 1937 it was shown at the “Treasures of the West Country” exhibition held at Bristol. Christie’s included it in the exhibition they arranged in aid of the Historic Churches Restoration Trust, ‘Silver Treasures from English Churches’, held at their rooms in King Street in 1955; and most recently, the cup was one of the major treasures sent by this country to the Council of Europe’ssplendid exhibition of ‘European Art around 1400’, which was mounted in Vienna in the early summer of last year.

The cup will be exhibited in Edward VII Gallery on the opposite side of the gallery to the Royal Gold Cup of the Kings of France and England, to which it might be said to form a fitting companion piece. The Royal Gold Cup, for long one of the greatest treasures of the Museum, is the work of a Parisian goldsmith working for a French court about 40 years earlier than the Lacock Cup. Many will see in the simple, restrained outline and superb sense of proportion of the Lacock Cup a fine foil to the rich fare of gold, pearls, and colourful enamel of the Royal Gold Cup, the product of the love of luxury and ostentation of the French and Burgundian courts of the later fourteenth century.

ANTiquITIES FROM INDIA, PAKISTAN, AND NEPAL

The Department of Oriental Antiquities has recently added to its collections the following important objects:

1. A gold female figure with a child clinging to her skirt and holding a bunch of grapes, probably representing the Indian goddess of good fortune (Sri). It was found some fifty years ago in the N.W.F. Province of Pakistan. It resembles in style three gold brooches decorated in relief from the first century A.D. Parthian city of Sirkap (Taxila) in West Pakistan. This piece, however, in full round, seems to have formed the finial of a woman’s hair-pin. Its style, though reflecting the phil-Hellenism of Parthian Iran, has a truly Indian feel. It is a notable addition to the Museum’s collection of Gandharan art, which already contains the finest known example of goldwork of this period in the Bimaran Reliquary. The gold finial, of first- to second-century A.D. date, was purchased through the Brooke Sewell Bequest fund (Ht. 1 11 in. 1962–11–12–1).

2. Limestone figure of the Sun-God Surya, flanked by his supporters Danda, the Measurer and Pingala, the Recorder with his inkpot and pen. This is an early and rare representation of the deity retaining some of the iconographic features, as the ‘Scythian’ type hats, and much of the style of the classical Gupta period of north Indian art (fourth to sixth century A.D.). It is not later than the seventh century and was carved in what is now the province of Madhya Pradesh. It was purchased through the Brooke Sewell Fund (Ht. 27 in. 1962–12–10–1).

3. Two wooden panels carved with figures of the Bodhisattvas Avalokiteśvara and Manjuśrī flanking a now lost central Buddha figure. The gilding and colour are probably original. The style and quality of the figures and ornament preserve the Pāla style of twelfth-century Bengal to such a degree as to suggest a date for these pieces not later than the sixteenth century. The
exuberant convolutions of the spandrel ornament act as a foil to the hieratic pose of the two deities with their formal draperies. The whole is a rare achievement of northern Buddhist art in Nepal (Ht. 29½ in.).

COLLECTION FROM COLOMBIA

The Department of Ethnography has recently received many hundreds of specimens collected on behalf of the British Museum by two Cambridge graduates, Brian Moser and Donald Tayler, as members of the Anglo-Colombian Recording Expedition of 1960-1. The collection was assembled during visits to six widely separated areas of Colombia for scientific studies, sound-recording, and filming.

The expedition first visited the Noanama Indians living on the Rio San Juan, which empties into the Pacific. A comprehensive collection was made covering the pottery, basketry, ornaments, musical instruments, hunting, fishing, and ceremonial equipment of these riverside Indians, who cultivate sugar-cane and maize, travelling and hunting by dug-out canoe. From this region a roof apex cap was obtained. Skillfully fashioned by hand, without the help of a potter’s wheel, the sacred diponghu, terminating in a male human figure, crowned the conical roofs of the older type of pile dwellings lived in by the Noanama. These fertility emblems have ceased to be made with the adoption of rectangular type houses, and are consequently very rare.

In north-west Amazonia the expedition travelled for more than three months by canoe over 800 river miles. A canoe loaded with specimens was lost in rapids, but numerous examples were secured from the Indians on the Rio Piraparana of pottery, baskets, bows and arrows, blow-pipes, and poisoned darts.

From this region Macuna Indian dancing regalia were obtained. The resplendent feather head-dress, surmounted by a soaring white plume, the ground-quartz neck pendant, the feather arm ornaments with twinkling green beetle-wings, the jaguar-tooth belt, painted bark-cloth front, and ‘watcha-nut’ ankle-rattle are all treasured heirlooms normally wrapped carefully in a palm-leaf basket stored in the roof of their thirty-foot-high houses. Conical wooden dance masks are probably a recent introduction from the neighbouring Yahuna Indians.

After exploring the coasts and the inland forests, the expedition climbed to the mountainous frontier with Venezuela in north-east Colombia, where the warlike Motilon Indians live. Many quivers of arrows were procured. From this region an ‘axe-head’ flute was obtained, for the Motilones are an extremely musical people. The instrument is so called from the wax, shaped like an axe-blade, which surrounds the mouth of the flute.

GIFTS FROM

MRS. A. W. F. FULLER

Mrs. Fuller has presented a beautifully cast miniature bronze figure of an Oba or chief of Benin, which instead of legs has a convex hemispherical base. This and one other known similar piece have recently been recognized as pieces in a Benin game played in the seventeenth century on a bronze board covered with rows of small depressions which fit the base of this piece; this is probably the game still remembered in Benin as ‘the war game’, a favourite among the chiefs of the royal court. This piece probably dates from the late sixteenth or early seventeenth century.

Mrs. Fuller has also presented a carved wooden bowl inlaid with haliotis and other shells from the Haida Indians of Queen Charlotte Islands. This is of unusually fine craftsmanship, and probably dates from the middle of the nineteenth century.
LIST OF ACQUISITIONS
DEPARTMENT OF MANUSCRIPTS

Acquisitions, July to December 1962


1 The following list includes manuscripts incorporated into the departmental collections between July and December 1962. The inclusion


Letters, collected as autographs, addressed to the Case, Stansfeld, and Baily families; 1813–1919. Add. MSS. 50956, 50957. Presented by Miss Margaret Grundy.

Autobiography of Edmund Calamy (1671–1732); copy, 18th cent. Add. MSS. 50958, 50959. Presented by Miss B. E. M. Hilton on behalf of the relatives of Maj.-Gen. W. A. Watson, C.M.G.


Copies of seven Italian arias in score, the first two attributed to Girolamo Crescentini (1766–1846); early 19th cent. Add. MS. 51014.


of a manuscript in this list does not necessarily imply that it is available for study.
Chartulary of Bruton Priory, Co. Somerset; 13th cent., with later additions. Egerton MS. 3772.

DEPARTMENT OF ORIENTAL PRINTED BOOKS AND MANUSCRIPTS
Acquisitions, July to December 1962

I. ARABIC MANUSCRIPTS
Mishkät al-anwār wa-l-ta’ārif al-akhbār, a collection of verses from the Kur’an and sayings of the Prophet Muḥammad and of other Prophets, Saints, and Sages, arranged in 48 chapters according to subject-matter, each chapter bearing upon a certain aspect of the spiritual life. There is no indication of authorship in the text and the work is entirely different from Ghazālī’s mystical treatise Mishkät al-anwār. Naskhī. 1072/1662 (Or. 12751).
Sharḥ al-Mulakhkhas, a commentary by Mūsa ibn Maḥmūd al-Rūmī, called Kāḍī-zādah (d. c. 830/1427) on al-Mulakhkhas, a compendium of astronomy by Maḥmūd al-Chaghmīnī (d. c. 618/1221). Nasta’īlīk. 950/1543 (Or. 12759).
Dīwān Jabrīl al-Rāhib al-Lubnānī. The poems of Jabrīl al-Ḥalabī, a Maronite priest and monk of the Order of St. Anthony the Great. In the recension of one of his fellow monks. Naskhī. 17th cent. (Or. 12762).
Adab al-usūliyya, a treatise on the Islamic law of bequests according to the Ḥanafī school by Fudail ibn ‘Ali al-Jamālī (d. 991/1583). Nasta’īlīk. 1157/1744 (Or. 12766).
Al-Wasīlat al-Aḥmadīyyah wa-l-Zarīʿat al-Sarmādīyyah, a commentary by Rajab ibn Aḥmad (d. c. 1087/1676) on al-Ṭarīḵat al-Muḥammadīyyah, a mystical treatise on asceticism and ethics by Muḥammad ibn Pīr ‘Alī al-Bīrkawī (Birgili) al-Bāltīsīrī (d. 981/1573). Nasta’īlīk. 1220/1805 (Or. 12807).
Kur‘ân. Hizb 13 and hizb 14 of the Kur‘ân (v. 82–vi. 108), copied on vellum in remarkably fine large Maghribi script, probably in the 13th–14th cent. in Morocco, possibly in Spain. Hizb 13 is preceded by two fine ornamental pages (Or. 12808).

Kur‘ân. A calligraphic copy written at Jerusalem in 792/1390 in fine Naskh script with gold ruled margins, gold division marks, and marginal instructions about recitation, &c., in gold, red, blue, yellow, and green. With several ornamental pages (Or. 12809).

II. GUJARATI MANUSCRIPT
Okhāharān. A lyrical poem in Gujarati written by Premānand (1636–1734) concerning the rescue of Ushā, daughter of Bānā, a demon, and her marriage to Aniruddha, grandson of Krishna. With 106 miniatures. Devanagari script. 18th cent. (Or. 12743).

III. PRAKāRT MANUSCRIPT
Kalpa-stūtra of Bhadra-bāhu, a Jain hagiographical work. Calligraphic copy with 43 miniatures. Samvat 1549 (A.D. 1493) (Or. 12744).

IV. TURKISH MANUSCRIPTS
Aḥkām-i nūcūm. An astronomical treatise compiled from various works, Islamic and Western, by Meḥmemmed ibn ‘Alī, Re‘īs el-mūneccinēn, at the suggestion of İsmā‘īl Ağa ibn Meḥmemmed el-Malāṭī. Neskhī. 1210/1795–6 (Or. 12746).

Divān of Şeik Vusl Efendi, who belonged to the Khalvetti Order and flourished in the first half of the 18th cent. Nesta‘īkh. 1252/1836–7 (Or. 12747).

‘Ībādāt-i bedeniye. An anonymous work on religious precepts, in 63 chapters, based upon such works as the Fīkhi-ı Ekber, ‘İmād al-İslām and the Wūkyā. Vocalized Neskhī. 17th cent. (Or. 12753).


Şurret el-fetāvā. Another collection of answers to legal questions by Şādik Meḥmemmed Efendi of Chios (d. 1099/1687–8). Neskhī. 1231/1815–16 (Or. 12756).

V. HEBREW MANUSCRIPT
Shuḥān Tāhōr. A compendium of law in two parts, bound together. The first part, by Joseph ben David Pardo, printed in Amsterdam in 1686; the second, by Solomon ben David de Oliveyra, written in a Sephardi rabinic hand of the 17th cent. (Or. 12772).

VI. PALLI-BURMEE MANUSCRIPT

DEPARTMENT OF PRINTS AND DRAWINGS
Acquisitions 1962

BRITISH SCHOOL AND FOREIGNERS-IN-ENGLAND


John Devoto (fl. 1708–52). Baroque stage design. Pen and brown ink with water-colour. 23 × 20·5 cm. Purchased.

SIR JAMES THORNHILL (1675–1734). Design for the painted decoration of a staircase. Pen and brown ink with brown and grey wash. 30·1 × 43·2 cm. Purchased.

IOLO WILLIAMS BEQUEST. 65 drawings by various British artists.

ITALIAN SCHOOL

BACCIO BANDINELLI (1488–1559). Half draped woman holding a dish or a flat basket. Red chalk. 26·2 × 20·3 cm. Purchased.

GIULIO CAMPIT (c. 1500–72). Two designs for frescoes in the first vault of the nave of S. Sigismondo, Cremona. Pen and brown ink, over black chalk. 36·5 × 49·9 cm. Purchased.

PIRRO LIGORIO (1510(?)–83). Aegle and Apollo. Pen and brown ink. 14 × 10·5 cm. Purchased.

CAMILLO PROCACCINI (1560–1629). Group of soldiers. Red chalk. 32·1 × 27·3 cm. Purchased.

DUTCH AND FLEMISH SCHOOLS


GERMAN SCHOOL

WENZEL VON OLMUTZ (active c. 1480–1500). Death of the Virgin. Engraving. Dated 1481. 25·4 × 16·8 cm. Purchased through the Campbell Dodgson Fund.

FRENCH SCHOOL

C. J. NATOIRE (1700–77). View in the Campo Vaccino, Rome. Pen and brown ink, with black and red chalk and water-colour, heightened with white. Signed and dated 1763. 30·5 × 45·3 cm. Bequeathed by F. Madan, Esq.

DEPARTMENT OF COINS AND MEDALS

Some recent acquisitions

1,200 antoniniani of Roman emperors and empresses ranging from Aurelian (A.D. 270–5) to Allectus (A.D. 293–6), which formed part of the large Gloucester Treasure Trove, were purchased. The full market value, in accordance with treasure trove regulations, was paid to the finder as an ex gratia payment for declaring his find to the authorities. Reg. no. 1962, 12–12.


Bought from Messrs. B. A. Seaby, Ltd.: two rare Anglo-Saxon pennies of Edmund (A.D. 939–46) and Eadgar (A.D. 959–75) respectively, the former of an unrecorded moneyer Wisstan; the latter of the Chester moneyer Martin. Reg. no. 1962, 4–1.


DEPARTMENT OF EGYPTIAN ANTIQUITIES

Acquisitions 1962

1. Handle from a faience cosmetic spoon, decorated on one side with a figure of Bes and on the other with a man with two gazelles (66536, L. 3 in., Late Dynastic Period, c. 800 B.C.).

2. Part of a lotiform faience cup decorated with scene in raised relief showing a papyrus boat in the marshes (65786, H. 5½ in., Late Dynastic Period, c. 800 B.C.).

3. Ivory figure of a woman from Meir, Middle Egypt (65785, H. 4½ in., Sixth Dynasty, c. 2300 B.C.).

4. Bronze figure of a standing man (66537, 1st Intermediate Period–Middle Kingdom, c. 2100 B.C.).

5. Upper part of a faience ushabti-figure of Psemthek, son of Sekhmetnefert (65787, H. 4½ in., XXVIth Dynasty, c. 600 B.C.).

6. Faience figure of a baboon holding her infant on her lap (65788, H. 4½ in., XXVIth Dynasty, c. 600 B.C.).


8. Funerary papyrus with Saite version of the Book of the Dead for Taesis, daughter of Nesnephthys (10796, 8 x 8½ in., XXVIth Dynasty, c. 600 B.C.).


DEPARTMENT OF WESTERN ASIATIC ANTIQUITIES

Acquisitions 1962

132938–46. From the 1961 excavations of the British School of Archaeology in Iraq at Fort Shalmaneser, Nimrud. Phoenician and Syrian ivory carvings of the 9th and 8th cent. B.C.

132947–58. Amulets in the form of lead strips inscribed with texts in Mandaean. Probably from southern Babylonia, c. 6th cent. A.D. Purchased.

132959. Limestone incense altar with a female figure carved on each of its four sides. From Syria, c. 7th cent. B.C. Purchased.


132961. Bronze fibula with lion’s head terminals. Phrygian, 8th cent. B.C. Purchased.


132963. Lion’s head of red burnished pottery from a thomorphist vase. From Asia Minor, c. 18th cent. B.C. Purchased.


132970. Clay face of the god Pazuzu. Assyrian, 8th–7th cent. B.C. Presented by Mr. E. F. Crundwell.


132972–7. Group of objects, including a terracotta female figurine, a grey pottery
rhyton in the form of a humped bull, three miniature bronzes in the form of humped bulls, a miniature bronze stag, and a cylindrical bronze container with two stag’s-head handles on the lid. From Amlash, N. Persia, c. 800 B.C.

132978–9. Two cylinder seals of the Neo-Babylonian period. Purchased.

132981–3. Four tablets, inscribed in cuneiform, three of the Neo-Sumerian and one of the Old Babylonian period. Bequeathed by the late Mrs. V. Prestage.


132987–97. Phoenician, Syrian, and Assyrian ivory carvings, and one horse’s cheek-piece of gypsum, from the 1962 excavations of the British School of Archaeology in Iraq at Fort Shalmaneser, Nimrud. 9th–8th cent. B.C.

132998. Gold lunate pendant with South Arabian inscription. From Shabwa, Hadramaust, 2nd cent. A.D. Presented by Dr. R. Beydoun.


133024. Silver bowl, with scene of king between lions. Sassanian, 5th cent. Purchased.

DEPARTMENT OF GREEK AND ROMAN ANTIQUITIES

Acquisitions, July to December 1962


3. Terracotta head from a figure of a goddess. Late Minoan. Ht. 5 in. Reg. no. 1962, 10–17, 1.


DEPARTMENT OF BRITISH AND MEDIEVAL ANTIQUITIES

Acquisitions, July to December 1962

POST-ROMAN

A Merovingian coin-brooch of the 7th or 8th cent. imitating a 4th-cent. coin of the Western Empire. Given by K. H. Jacob, Esq. (1962, 10–1, 1).

A small MS. ledger, belonging to William Duesbury, proprietor of the Derby porcelain factory, with accounts for the year 1769–70. Purchased (1962, 10–2, 1).

Three lead stars said to be ‘from the roof of
a Chantry fitted up in Ogbourne St. George church temp. Henry 7—new roofed A.D. 1840'. Given by Mrs. H. Kingcome (1962, 10–3, 1–3).

Rhinoceros horn covered goblet, carved with scenes of the legend of Meleager and Atalanta, nymphae, amorini, dogs, &c. South German, c. 1660–80. Formerly in the collection of Baron Lionel de Rothschild, M.P. Purchased (1962, 10–4, 1).

1. Gold ring, set with late Antique gem engraved with the figure of Minerva; legend around the bezel reads Σ: 'Σigillum RICAR D REG P[rivatum]'. Probably the personal signet ring of King Richard I (1189–1199).

2. Gold ring, bezel set with a pyramidal diamond, shoulders engraved (with traces of enamel) with floral design. Early 16th cent. This type of diamond ring was used for writing on glass. Given by Dr. Joan Evans, P.S.A. (1962, 11–1, 1 and 2).

A small bronze mount of the Merovingian period, decorated with a stylized animal. 7th–8th cent. Purchased (1962, 11–2, 1).

A Renaissance jewel, verre eglomisé scene of Christ driving the money-changers from the Temple, under a dome-shaped crystal. German, early 16th cent. Formerly in the collection of Dr. Joan Evans, P.S.A. Given by Martin Norton, Esq. (1962, 11–3, 1).

A 'Black Forest' clock with wooden frame and unusual striking-train controlled by a foliot. Dial dated 1737. Given by A. Ebeltith, Esq. (1962, 12–1, 1).

A late Roman glass vessel with engraved inscription KYPIA and lattice pattern. Purchased (1962, 12–2, 1).

PREHISTORIC AND ROMANO-BRITISH

A bronze ox-head bucket-mount from Somerset, near Shepton Mallet. 1st cent. A.D. Purchased (1962, 7–6, 1).

Roman silver cups found at Hockwold, Norfolk, and declared treasure trove. Purchased (1962, 7–7).

Mesolithic industry from a site near Guildford. Purchased (1962, 10–5).

A type series of Neolithic and Early Bronze Age pottery from the site at Ariano, south Italy. Purchased (1962, 10–6).

Fragments of Roman glass from stratified deposits in the Roman town of Alcester, Warwickshire. Given by Howard Hughes, Esq. (1962, 10–7).


A late Roman buckle of provincial type of late 4th or early 5th cent. A.D. found on the site of the Roman fort at Catterick. Purchased (1962, 11–4, 1).


A Romano-British brooch from a 2nd-cent. rubbish pit of the Roman fort at Wall, Staffordshire. Given by A. Ryman, Esq. (1962, 12–4, 1).

A collection of North American stone-age artefacts, including Early Man points, and complete collections from two sites in Texas. Purchased (1962, 12–6, 1).
DEPARTMENT OF ORIENTAL ANTIQUITIES

Acquisitions, July to December 1962

CHINA


Carved black and red lacquer dish. Late 15th cent. A.D. Diam. 17 in. Brooke Sewell Fund. 1962, 7–16, 1.

(a) Porcelain vase decorated in underglaze blue, mark of Hsüan Tê. 17th cent. A.D. Ht. 4·3 in. 1962, 10–19, 1.

(b) Glazed pottery roof tile. 17th cent. A.D. Ht. 16 in. 1962, 10–19, 2.

(c) A Lady showing a painting to two children. Painting by Liu Yüan, dated 1701. 1962, 10–13, 04.

Bequeathed by Sidney Richards.

(a) Carved bamboo brush pot. 17th cent. A.D. Ht. 5·8 in. 1962, 10–18, 1.

(b) Pewter ewer signed by Chin Keng. 18th cent. A.D. Ht. 6 in. 1962, 10–18, 2. Given by Miss Adeline Glass.

Porcelain bowl decorated in underglaze blue. Late 18th cent. A.D. Diam. 5·1 in. Given by Ralph M. Chait. 1962, 7–20, 1.


SOUTH ASIA


Limestone figure of Śūrya. Central India. 7th cent. A.D. Ht. 2 ft. 3 in. Brooke Sewell Fund. 1962, 12–10, 1.

Bronze figure of a Jina. Western India. 7th cent. A.D. Ht. 6½ in. 1962, 7–22, 1.


JAPAN

Double gourd porcelain vase decorated in enamels. Kutani ware, 17th cent. A.D. Ht. 8 in. 1962, 10–20, 1.

(a) Twofold screen depicting the Civil War of Taira and Minamoto. Kano School: about A.D. 1650.


3 woodcut prints by Eisen, Toyokuni I, Kuniyoshi. 1962, 7–4, 01–03.

3 woodcut books, illustrated by Toyohiro. Majorie Coldwell Fund. 1962, 12–8, 03–05, and a colour-printed book-wrapper; Osaka; 1st quarter 18th cent.

139


Two carved wooden panels, gilded and painted; one carved with the Bodhisattva Manjuśrī, the other with Avalokiteśvara. Nepal: 16th–17th cent. a.d. Ht. (of each) 29 ½ in. *Brooke Sewell Fund*.


SOUTH EAST ASIA


(a) A quartz adze. Java. Neolithic period 1400–800 b.c.

(b) Eleven clay sealings of Hindu deities. Java. 9th–10th cent. a.d.

*Given by Miss Daphne Frazer*. 1962, 10–16, 1–2.

---

ISLAMIC


(a) Glass beaker with cut decoration. Persian (Nishapur). 9th cent. a.d. Ht. 3 2 in.

(b) Pottery bowl (a 'waster') with 'sgraffiato' decoration under colourless glaze. Persian (from Sultaniyah). 14th cent. a.d.

(c) Glazed pottery fragments found at Sultaniyah, Kashan, and Tus. Persian. 13th–15th cent. a.d.

(d) Glazed tile fragments from the Blue Mosque at Tabriz (a.d. 1465).

(e) Fragment of Celadon found at Tus. Chinese. 13th–14th cent.


Manuscript miniature of animals fighting before spectators in front of a portal. Turkish: about a.d. 1600. 1962, 10–13, 01.
DEPARTMENT OF ETHNOGRAPHY

Acquisitions 1962

AFRICA

A carved figure of a woman and child probably from the Baga tribe, West Africa. Purchased.

Three stone implements and a stone rubber or pounder from or near the Bafi and Moindle rivers, Sefadu District, Sierra Leone. Presented by Dr. M. C. F. Easmon.

A wooden standing figure of a woman with a bowl, said to have belonged to the great-grandfather of the vendor from the Mende village of Ngieiboia, Sierra Leone. Purchased.

A pottery vessel excavated on a site 80 miles north of Takoradi, Ghana. Presented by D. F. Specck, Esq.

Two Ashanti drums and an Ashanti stool collected in Ghana about 1900. Presented by Miss Main.

A cast bronze figure, probably used in a game similar to chess, from Benin, Nigeria. Presented by Mrs. A. W. F. Fuller.

A brass object with a human head from the Western Ibo near Agbor, Western Nigeria. Presented by M. R. Innes, Esq.

Three mirrors in wooden frames carved in Ibo style and an iron arrow-head, all obtained in Aro-Chuku, Eastern Nigeria, during the Aro Expedition, 1900–1. Presented by D. A. Macalister, Esq.

A staff carved in the form of a human figure from Eastern Nigeria. Purchased.

A collection of thirty-one carved figures and thirty-nine other ethnographical specimens from West Africa, mainly Eastern Nigeria. Purchased.

A Nigerian brass mask of unusual style, perhaps from the lower Niger region. Presented by Lady Epstein.

A carved wooden dance mask from the Nupe of Northern Nigeria, collected by Leo Frobenius 1910–12. Presented by Mrs. Webster Plass.

A wooden mask in the form of a horned animal from the pagan tribes of Northern Nigeria, probably near the Cameroons. Presented by K. A. Webster, Esq.

A small collection of ethnographical specimens from the Hottentots of South West Africa. Presented by Claude McIntyre, Esq.

A barbed iron spear-head and an arrow-head probably from Rhodesia. Presented by P. Russell, Esq.

A small Chinese potsherd of late date from Arab ruins near Bagamoyo, Tanganyika; and eight pieces of haematite colouring material from the painted rock shelter of M'toko, Southern Rhodesia. Presented by W. B. Fagg, Esq.

Two wooden chairs, one of typical Zanzibar Arab form, the other in a European baroque style, both collected in Zanzibar in the 19th century. Presented by Mrs. Cave.

A wooden coffee mill of Arabian form with bone and shell inlay, suggesting an east or north-east African origin. Purchased.

A collection of carnelian beads taken at the Battle of Omdurman, Sudan. Presented by S. M. Richards, Esq.

AMERICA

A carved wooden food bowl, inlaid with halloitis shell, carved in the form of a beaver, from the Haida Indians of the north-west coast of America. Presented by Mrs. A. W. F. Fuller, Esq.

A stone spear-head of the Adena culture from Galesville, Maryland, U.S.A. Presented by Miss Anne Murray.

A pair of stone ear-spools, probably of
Mezcal workmanship, found in the State of Guerrero, Mexico. Presented by Martin Kiek, Esq.

A small series of potsherds found on the surface of the Aztec site of Santa Cecilia, Mexico. Presented by Adrian Digby, Esq.

Three fragmentary pottery figurines from various sites in Mexico. Presented by Mrs. W. A. J. Bell.

A collection of pottery vessels from Mexico, including specimens from Chupicuare and the Gulf Coast; also two vessels from Colombia and a Chilean Diaguita vase. Purchased.

Four Mexican post-conquest pictographic manuscripts. Egerton MSS. 2895, 2896, 2897, 2898. Transferred from the Department of Manuscripts.

A large ethnographical collection assembled by the Anglo-Colombian Recording Expedition 1960–1, in the following areas of Colombia: Sierra Nevada de Santa Marta, Guajira Peninsula, Sierra Nevada de Perija, San Juan River, Piraparana River, Apopiris River, Amazon River, and Gulf of Darien. Purchased.

Two Mochica pottery vessels and two vessels of late type, probably South Coast, all from Peru. Presented by P. E. Warburton, Esq.

Two stone bola weights and a ground stone axe-blade from South America, probably the Pampas area. Presented by Mrs. Charles Boyle.

Asia

Three strings of stone beads from India. Presented by S. M. Richards, Esq.

Two single-ikat cloths from India. Presented by D. E. Barrett, Esq.

A brass pan box of Manipuri workmanship over fifty years old; and two woven shoulder bags from the Konyak Nagas of Wakching or Tamlu, collected about 1931. Presented by Mrs. J. C. Higgins.

Three guns and a pistol captured from the Kuki tribe during the 1918 rebellion in Manipur; a dao-like weapon probably Naga and a Shan dao from Burma. Purchased.

A coloured cloth and four spears ornamented with dyed hair from the Khamti area of the Assam–Burma frontier. Presented by Mrs. G. P. Waters.

A series of fourteen duck weights and a pair of scales in a wooden case, collected by the donor in 1913 at Fort Stedman in the Southern Shan States of Burma. Presented by J. E. Mellor, Esq.


Europe

A leather pouch dated about 1800 from the Lapps near Røro in east-central Norway. Purchased.

Oceania

A carved wooden figure from Lake Sentani, New Guinea, and two pairs of carved houseposts from New Caledonia. Purchased.

A leaf-vessel used in the preparation of sago from Gihiteri village, Omati river, in the Gulf District, Papua. Presented by Herr Thomas Schultze-Westrum.

A comb decorated with coloured plant skins from Auki village, Malaita; and a fan believed to be from San Cristobal, Solomon Islands. Presented by Mrs. C. Kirkman.

Three ‘scales’ of red feather money collected before 1930, from Santa Cruz. Presented by Mrs. B. L. Martin.

Three strings of featherwork from the island of Lifou, Loyalty Islands. Presented by K. A. Webster, Esq.

A bifurcated sharks’-teeth weapon with bone haft from Micronesia, possibly Gilbert Islands. Purchased.

A stone head carved recently by the donor and accepted as an example of modern
hybrid style from Papetoai, Moorea, Society Islands, French Polynesia. Presented by Monsieur Tapia Uramoe Tesaafana.

A carved whale-tooth pendant from New Zealand. Purchased.

Two carved wooden bullroarers from the Wangkatja tribe of the Warburton Range area, Western Australia. Presented by C. A. Burland, Esq.
I. SOME UNRECORDED VARIETIES OF PERFORATION ON THE ONE PENNY STAMPS OF TASMANIA (1864-9)
II. BINDING WITH THE ARMS OF MARC LAURIN, 1559

243 × 178 × 23 mm, C. 132. i, 69
III. BINDING FOR QUEEN MARIE THÉRÈSE, 1661

$360 \times 255 \times 65$ mm. C. 132. i. 62
IV. LONDON BINDING BY FLETCHER, c. 1660

435 x 300 x 80 mm. C. 132. i. 64
VI. (a) Mosaic binding by Claude de Picques, c. 1555
180 × 115 × 35 mm. C. 132. i. 57

VI. (b) Cathedral binding by Thouvenin, c. 1830
157 × 94 × 30 mm. C. 108. bb. 28

VI. (c) Mosaic binding by Claude de Picques, c. 1555
387 × 283 × 70 mm. IC. 40023

VI. (d) Binding for Jean Grolier, c. 1550
305 × 210 × 15 mm. C. 132. i. 61
VII. (a) French binding for Edward VI, 1547
295×205×18 mm. C. 81. i. 11

VII. (b) Sunk-panel binding for Queen Elizabeth I,
1577 (restored)
220×160×48 mm. C. 132. i. 59

VII. (c) Cambridge binding by John Houlden, c. 1662
363×242×60 mm. C. 108. i. 14

VII. (d) Binding for the Earl of Devonshire, 1687
370×250×47 mm. C. 132. i. 63
My dear friend,

I cannot express what I feel at receiving your letter better than in your own kind words, it was truly a real comfort to me. Why do we not write oftener to each other? Whenever you wish to hear how we are getting on, and I shall myself be glad to hear from you, and a few lines and I will promise you an answer within a week. I was just interrupted by the coming in of Mrs Reynolds. She desired that your presents I believe it is and hopes you will remember her. She says the Arrowsmith brother will recollect her, why she built the house for her father than what I can't guess and thinks without foundation, so lovely a recollection as you have of the Thursday, of which she always makes a part.

Last Saturday was the grand feast day of the India House Club. I think you must have heard Charles talk of his yearly table feast. It has been delightfully, sociable, with with much, and glad to get rid of all connected with it. We used Saturday the feast day being a holiday, and boxed up the Monday following, as was to pass the outside of the Cambridge coach from Felix Lane at eight. The coach was a return to Cambridge in great triumph by Mr. Dodick. From Minster before three. Then, in high reputation. The impression left by the ship club, James now to be serious moments to me, but I don't know how open air dropped everywhere of the way. The first twenty miles was particularly pleasing to me, having been accustomed to go so far on that road in the stage coach to see my grandmother in the days of other times.

In my life I never spent so many pleasant hours together as I did at Cambridge. We were walking the whole time a out of one college into the other. If you ask me which I like best, I must make such an answer as you like. We were old girls' school being the traditional surrounding reply with curious expressions: "Both," I asked how all best. The little glossy ones because they were little glossy ones. Better as if I could live with them and rear back again, and the lower grand Trinity college Ok how gone it was, and King's college chapel what a place! I speak of it all the recitals there, and having been the great church goer of late years that and the painted windows and the general effect of the whole thing affected me wonderfully. Certainly like. St John's college best. I had seen least of it.
Dear Miss Morgan,

Your letter has delighted me, in the whole of its style of neat and handwriting. It had struck me that with a small change (as I suppose it was) in the name of your housekeeper, it would make a gratifying alteration of yours. There were several circumstances that seemed to be in your favor, and the great city, New York, where Mr. and Mrs. Morgan reside, I suppose, were to be in the state of Maine. I shall write soon, and will enclose some verses about the beautiful sea of Labrador, which are very well written. I am sure you would be very happy in it.

Yours sincerely,

Charles Lamb

IX. LETTER OF CHARLES LAMB TO MRS. MORGAN, 1815

Add. MS. 50824
XI. LEATHER BINDING, EGYPT (?), A.D. 1168-9

25.5 x 15.5 cm. Cr. 9433
XII. LEATHER BINDING, BAGHDAD, A.D. 1204-5
23.5 x 16.0 cm. Or. 4118
XIII. LEATHER BINDING, MARĀḠEH (PERSIA), A.D. 1277–8

22.6 x 16.5 cm. Or. 7464
永樂大典卷之六千九百三十一

唐 高祖 六

官屬朝延除職下同，杜淹戴胄皆預焉。安陽人也。安陽縣宰相州。隨將

考異曰：高祖實錄作鎮州。今從隋書陳俊傳補。都水少監蘇世長等以山南

兵始至東都，義寧元年七月進王隆，會兵東都。令始至有始照。翻翻王世充

專繫朝政事無大小悉關太尉府。合省監署。莫不聞然聞為鴻翻世充立

三牌於府門外。一求文學才識堪濟時務。者一求武勇智略能摧鋒陷敵

者一求身有操滿。擁抑不申者。於是上書陳事日有數百。充悉引見躬

自省覽省悉。還景翻殷勤慰論，人自喜，以為言聽計從然。終無所施行。下

至士卒廬勞，抗為。軍政烹為饋。賞音斯養羊。尚觀世充皆以甘言。悦之

而實無恩施。施武智。隨馬軍撓管獨孤武。為世充所親任。其從第。司

撰家機府。帝置司。撰台以大夫為之。長掌諸巡察正。品。從才用翻與

XIV. THE MING ENCYCLOPEDIA Yang-lo ta-tien, ch. 6933, f. 1a
Or. 12674
XV. CAPT. F. G. POOLE IN THE HANLIN LIBRARY DURING THE SIEGE OF THE LEGATIONS IN PEKING, 1900

[Neg. O.P.B. FF.16, by courtesy of Mrs. M. L. Poole.]
XVI. MINISTERS IN AUDIENCE WITH SELIM II
Or. 7043, f. 147.
XVII. THE GRAND VIZIER, ŞOKOLLU MEHMETED PAŞA, GIVES AUDIENCE TO PETITIONERS

Or. 7043, f. 15r.
XXI. WOOD ENGRAVINGS AFTER JACQUES LE MOYNE DE MORGUES
XXII. THE VIRGIN AND CHILD AND ST. JOSEPH

Fragment of a cartoon for a painting of the Adoration of the Shepherds, by Pellegrino Tibaldi. Florence, Uffizi
XXIII. HEAD OF A SHEPHERD

Fragment of a cartoon for a painting of the *Adoration of the Shepherds*, by Pellegrino Tibaldi
XXIV. A SEATED WOMAN
Drawing by Pellegrino Tibaldi
XXV. A STANDING WOMAN

Drawing by Pellegrino Tibaldi
XXVII. SHÔTOKU TAISHI

Japanese: Kamakura: c. 1300. On silk. 105 x 51 cm.
XXVIII. JADE CUP
Persian or Transoxiana, fifteenth century. Width 6½ inches
بمسيرات يسرى كان الفاعٌاء فهماً وضعاً وكان في السنة للخليفة معاوية لما أصابه الزاهرة في سنة الحايلية مدة رياضه.
فما فدها السفرات المقدمة أثرت إلى الناس والعشائر.
ليست فدها المدة سكياً أثرت عجياً حتى سأنيطون الناس معهم إياهم وطوال أن حادث نافغ بما فيه.
وعندما خرجت، ثم أخذت الزاهرة حتى إسلام أبيه وموعد يلفت أذنه.
ووقف يوماً فاستدهل الناس خرجته في النوم عبر العمر.
ثم انهدف نفوذ قوية وزيادة مدنية وجاهزية للبلاد.
مدة إعجابها قادماً من رأسها في مدة عشرةebra من مهاترد.
لأنها مطالبة وشنت ذريعة نوت وهو الذاتي عشرة، لا تجاهه إلى ستة.
عشرة، إذا أسبوع تستدعي وأوروفين، أخذت بانتظار مبادية ويهب في
فهذا قد أدرك قضايا مراجعة هذا الأبي بيلز
أخبر بالهاء ومعنيه الإبرهيم، ولم يذعه بعث العالمين ويقال على
المسلم. ولي إيوال عليه الطبيين الطاهرين. بمولى الفساد، باع
عبد العزيز بن سعد بن هذيل. وكان سماه بالأغدال. 4

XXIX. THE LAST FOLIO OF THE BODELEIAN'S AUTOGRAPH MANUSCRIPT OF
KITĀB AL-IFĀDAH WA'L-ĪTĪBĀR
written in a.D. 1204 by the Arab physician `Abd al-Latif al-Baghdādi. A finely bound facsimile of this manuscript has
been presented to the Department of Oriental Printed Books and Manuscripts by Mr. and Mrs. John A. Videan, who,
with Mr. K. Hafuth Zand, have just completed an English translation, to be published interleaved with the original
Arabic.
To build her walls of beaten ground,
With walls and towers, palaces and towers,
And here were gardens bright with variegated trees,
Where1 herdsmen drove their cattle free;
And here were forests ancient as the hills,
Enfolding many sports of greenery.

But that deep, Nolan kind of charm, that started
With a green hill without a shadow cast,
A savage hue, so holy and indignant
To stir beneath a warning. There was haunted
By heavenly evening for her dreamer's loves.

Fly from this shore with hidensarium rocking,
In of the north in fact thick Parrots were breaking,
(lightly texture mannerly was pressed)
More where swift half-intermelted Blast
Huge fragments vaulted like rebranching rind
Of chalky stone rose to the Thresher's Heel.

She used her dancing reins at once free
It swung up presently the second river.
Five miles measured with a pony Motion.
Then the Wood and Vale the second river ran,
And reached the caverns measuring to Harriet sunk in Tammuz. As a soft Beech,
She put the stony Cattle Head from 7
Ancestral Wires prophesying War.

The theatre of the scene Measure.
People finding in the wave
Where once herded the mangy Measure
From the fountain and its wave,
It was a mirror of pure fitness.

A Danish wife by Fulcher.
I a dream once I had;
It was on Smyrna sands,
And in her presence the song
Singing of Mount Asura,
Could I revive in them once
Her symphony I long;
To meet a sleep sweetly bound above me,
That with Mary loved and long
I would bind that time in air,
That sunny scene! those love of sea,
And all who bore, should see them there,
And all who cry: Beware! Beware!
His flashing eyes! his flashing hair!
Beware a circle round him there,
Who close your eyes in holy dread
For He is Honey: slow hath He?
And drank the Milk of Paradise.

This fragment with a good deal more, must
remain a copy, composed, in a sort of verse, sketches
by the Sibyls of Homer, taken to check an
declaration, at a room near between Robuck's
Living, a quarter of a mile from Exeter Church,
in the fall of the year, 1797.

S. T. Coleridge
XXXIII. (a) LIMESTONE 'SERPENT'-BOARD FROM EGYPT
(b) IVORY PLAYING-PIECE
(c) TWO LIMESTONE MARBLES WITH THE NAME OF 'AHA'
XXXIV. SASSANIAN SILVER BOWL
XXXVI. GROUP OF OBJECTS FROM A GRAVE OF EARLY ASSYRIAN PERIOD

(a) Vases. (b) Figure of a dog. (c) Stylized female figurines. (d) Spear-head and pin
XXXVII. BRONZE BULL AND GOAT FIGURES FROM AN EARLY ASSYRIAN GRAVE
XXXVIII. RELIEF FROM THE PALACE OF SENNACHERIB AT NINEVEH
showing Chaldaean prisoners being led away by an Assyrian soldier
XXXIX. (a) RELIEF FROM THE PALACE OF TIGLATH-PILESER III AT NIMRUD with addition of fragment (above right), formerly at Edinburgh
(b) FRAGMENT OF AN ASSYRIAN STELA, showing elaborately decorated boots
XL.  

(a),  (b) BRONZE  
FIGURE OF AN  
ASSYRIAN GOD  
(two views)  

(c) HEAD OF AN ASSYRIAN DEMON IN BRONZE  
(d) SILVER VASE WITH GILDED ORNAMENT FROM NIMRUD
XLI. TABLET RECORDING THE 'VASSAL-TREATY' OF ESARHADDON AND THE MEDIANS

672 B.C. (parts of three copies)
XLII. BRONZE URARTIAN MIRROR WITH RIM INCISED WITH ANIMAL FIGURES
XLIII. (a) BRONZE BULL FIGURE FROM URARTU. (b) TERRACOTTA FIGURE OF A GODDESS, FROM AMLASH. (c) URARTIAN BULL'S HEAD IN WHITE STONE. (d) LIMESTONE HEAD OF BULL: EARLY ASSYRIAN
XLIV. (a), (b) BRONZE FIGURE OF AN ELAMITE GODDESS (two views) (c) GLAZED FOUNDATION TABLET WITH ELAMITE INSCRIPTION
XLV. (a) BRONZE ANIMAL FIGURES FROM AMLASH. (b) BRONZE FIGURES FROM LURISTAN. (c) BRONZE PAIRS OF WARRIORS FROM KHURVIN
XLVI. A POTTERY BULL-VASE FROM AMLASH, PERSIA
XLVII. (a) GOLD PLAQUE FROM ZIWIYE. (b) SILVER DISC FROM ZIWIYE. (c) SILVER DISC WITH FIGURES OF GOATS FROM ZIWIYE
XLVIII. BRONZES FROM LURISTAN

(a) Spouted jug with ritual scene. (b) Bronze pin-head. (c) Bronze votive pin-head. (d) Bronze finial in form of a divinity
XLIX. (a) GOLDEN POMMEL. (b) GOLD CHARIOT FROM THE OXUS TREASURE. (c) PARTHIAN GOLD INLAID EAR-RING. (d) SILVER PESTLE. (e) GOLD PLAQUE. (f), (g), SILVER MORTAR (two views)
L. (a) BRONZE GOAT. (b) GOLD FRAGMENT FROM ZIWIYE. (c) BRONZE CALF. (d) IVORY DAGGER CHAPE. (e) BRONZE ATTACHMENT WITH HEAD OF PRIEST-KING
(a). From Athens, fifth century B.C.

(b). From Cyprus, c. 300 B.C.

(c). Melian relief, 475-450 B.C.

LU TERRACOTTAS
LIV. STAFFORDSHIRE SALT-GLAZED 'BLOCKS' FOR TEAPOT SPOUTS, c. 1750
LV. Staffordshire Salt-Glazed Teapot, c. 1750
LVI. STAFFORDSHIRE SALT-GLAZED TEAPOTS, c. 1750
LVII. (a) STAFFORDSHIRE SALT-GLAZED 'BLOCK' FOR A SPITTOON with the signature of Aaron Wood
(b) TWO TERRACOTTA 'BLOCKS' FOR TEAPOT SPOUTS. Probably Staffordshire, c. 1750
LVIII. THOMAS, 2ND BARON WENTWORTH, 1525-84
Last Captain of Calais. Panel by unknown artist in 1568
LX. THE TOILET OF A COURTESAN. Painting on silk by Utamaro, c. 1790
101 x 34.5 cm.
LXI. CHINESE CLOISONNÉ VASE. Mark and period of Hsüan Tê (1426–35). Height 25 in.
LXII. LID OF CLOISONNÉ VASE. Mark and period of Huān Tē (1426–35). Diam. 16\frac{1}{2} in.
LXIII. THE LACOCK CUP. English, about A.D. 1400
LXIV. A GERMAN FAIENCE VASE, FRANKFURT

c. 1670. Given by Sir Thomas Barnard, C.B., in memory of the late Ernest Barnard, Esq., M.B.E., who had for very many years been a member of the staff of the Department of British and Medieval Antiquities and a student of ceramics.

The vase, decorated in underglaze blue outlined in manganese, is a close variant of the Ming porcelain that was entering Europe in the mid-seventeenth century.
THE BRITISH MUSEUM QUARTERLY
NEWS SUPPLEMENT
SEPTEMBER 1962

JACQUES LE MOYNE DE MORGUES
FLOWER PAINTINGS

The Museum has been fortunate in acquiring an album of paintings of flowers, fruits, and insects by the rare sixteenth century Huguenot artist, Jacques le Moyne de Morgues. The purchase was made possible by generous assistance from the Nuffield Foundation, the National Art Collections Fund, the Pilgrim Trust, and from two private benefactors. The Trustees of the British Museum also allocated a grant from the Purchase Fund towards the cost.

The fifty paintings are in water-colours and body-colours and are of exceptional quality and interest and the national collections possess nothing comparable, except for the set of earlier and less finished water-colours by the same artist, also of flowers and fruit, in the Victoria and Albert Museum. The latter were painted in France, about 1565. The present paintings are about twenty years later (the title-page bears the date 1585), and are the product of the artist’s last years in England where he had settled as a refugee at Blackfriars. They are more sophisticated productions than the earlier paintings and are in an almost perfect state of preservation. They look like work intended for presentation to some wealthy patron who could have been one of the Sidney family, since an exceedingly rare book published by Le Moyne himself in 1586, La Clef des Champs, consisting of coloured woodcuts (some of them definitely from those paintings though in a simplified form), was dedicated to Lady Sidney. Whatever their purpose there is perhaps nothing extant of this period in Europe of the same quality. They consist mostly of common French or English flowers and fruits and are not merely extremely attractive and decorative pieces but also closely observed plant portraits, drawn with a botanical understanding very rare among artists at this time. The incidental insects show occasional touches of fantasy but include well observed specimens of butterflies which are amongst the earliest known portrayals of their species.

Curiously enough, what little is known of Le Moyne is not (with the exception of the paintings at the Victoria and Albert Museum and the book of woodcuts already mentioned) concerned with botanical illustration. He is familiar to students of early colonization as the artist who went out with Laudonnière’s expedition to Florida in 1564–5 and made drawings of the Indians, barely escaping massacre at the hands of the Spaniards and finding his way (presumably with some of his drawings) after great privations by ship to England where, as a Protestant, he finally settled some time after the Massacre of St. Bartholomew (1572). Sir Walter Raleigh, one of his patrons, was also the patron of that other artist-colonist, John White, whose drawings of Indians in the
Virginia Colony are also in the Museum collection. But Le Moyne’s Indian drawings have not survived except for one now in the New York Public Library. They are known only through the work of the engraver and publisher Theodor de Bry who published both White’s and Le Moyne’s Indian subjects in the first two parts of his famous series, America, in 1590 and 1591. By this time Le Moyne had been dead several years (he died in 1587). The Florida plates are his main memorial but these flower paintings show him to have been an artist of the greatest ability. His range included portraits, figure compositions, landscape, maps and zoological as well as botanical subjects. This new album of paintings must considerably enhance his standing as an artist and it can be well understood why he was at one time designated Peintre du Roi, painter to the King of France.

PERSIAN ANTIQUITIES

The Department of Western Asiatic Antiquities has acquired some interesting examples of early Persian antiquities from Amlash, a site which is now being excavated near the Caspian. At this site, finds have been made of remarkable pottery figures of women and animals and miniature bronze figures of humped bulls and stags.

Good examples of these have now been obtained for the collections. They are believed to date from the ninth to eighth centuries B.C.

WEST AFRICAN ART

Two new displays of West African art have now been placed on view in the King Edward VII Gallery of the British Museum. In the first, the Museum’s finest examples of West African ivories are exhibited in two cases. One contains the famous ivory mask probably made in the sixteenth century for the Oba of Benin, together with a number of cuff armlets and other Benin works of a remarkable variety and delicacy of ornament; the Museum’s own collection has been notably augmented through the loan, by Mrs Webster Plass of Philadelphia, of a magnificent sixteenth-century ivory gong bearing representations of the Oba in his human and divine aspects. The other case contains the largest collection in the world of the Afro-Portuguese ivories made by African craftsmen for the Portuguese royal and noble families in the sixteenth and seventeenth centuries; two styles are distinguished, a larger group attributed to carvers from the Sherbro area of Sierra Leone (who were also responsible for the well-known nomoli or soapstone figures which are found there), and a smaller group now thought to have been made by carvers from Benin, both groups probably working in Portugal.

The second display is an extensive selection, shown in four cases, from a large collection of West African art, mainly from Southern Nigeria and from Ashanti in Ghana, which was formed by the late Mr M. S. Cockin and has been deposited on loan in the British Museum by his daughter, Mrs Gordon Barclay. Many of the Nigerian pieces are in little-known styles from the tribes to the north of Benin among whom Mr Cockin served as an administrator before the First World War.
The Greek and Roman Life Room began in 1955 and was opened to the public in February 1960. The new room was designed by Mr W. Kendall, Senior Architect to the Ministry of Works. Notable features of the design are the raised balcony on the west side of the room and the ribbed ceiling which ensures an even diffusion of both natural and artificial light, and the water fountain.

The Life Room contains representative selections from the Museum’s exceedingly rich collections of ancient gold, silver, and glass. The gold is displayed in the cases above the balcony, the glass in the cases below it, and the silver in the built-in cases in the east wall. The rest of the room is given over to the exhibition illustrating the daily life of Greece and Rome. In accordance with present ideas on museum display the objects have been arranged in the cases, and the cases in the room, as spaciously as possible. The exhibition has been flexibly designed, and it is planned to vary and refresh it from time to time by bringing in other objects from the Life Room Reserve. Built in one with the new Life Room, this Reserve is fitted with glass-fronted storage cupboards and forms an important study-collection to which students and other interested visitors are admitted.
APPOINTMENT OF ARCHITECTS FOR THE BRITISH MUSEUM

In answer to a question, the Minister of Public Buildings and Works said that following consultations with the Trustees of the British Museum and with the then President of the Royal Institute of British Architects, Professor Sir Leslie Martin, M.A., F.R.I.B.A., and Mr Colin A. St John Wilson, M.A., A.R.I.B.A., have been asked to act as consultants for the preparation of a plan for the development of the site and a design for the building for the new library building for the British Museum.

The site designated for the Library is bounded by Great Russell Street, Bloomsbury Square, New Oxford Street, Bloomsbury Way and Bloomsbury Street, with the exception of St George's Church. The architects will, however, be asked to prepare their plans for the Library so as to leave as much useful space as possible for other development for residential and commercial use.

The new building will re-house the existing Library Departments, comprising the Departments of Printed Books, Manuscripts, Oriental Printed Books and Manuscripts, and Prints and Drawings. It will provide for growth as well as giving greatly increased facilities to readers, students and the general public.

On present plans, the new Library, when completed, is likely to contain more than 1 million square feet of accommodation, which will include book storage, reading rooms, exhibition areas and offices. A building of this sort would at present prices cost something of the order of £10 million.

Construction will be spread over a considerable period and disturbance of the residents on the site will be avoided as far as possible.

Sir Leslie Martin, M.A., Ph.D., F.R.I.B.A. has been Professor of Architecture at Cambridge University since 1956, and was successively Deputy Architect and Architect to the London County Council from 1948 to 1956. He is a member of the Royal Fine Art Commission.

Colin Alexander St John Wilson, M.A. (Cantab.) A.R.I.B.A., is a Lecturer in Architecture at Cambridge University and was in the Housing Division of the London County Council from 1950 to 1955.

Amongst the works which the two architects have in association designed since 1956 are the Development Plan and Buildings for the University of Leicester, the Development Plan for the University of Hull, a Residential Building for Gonville and Caius College at Cambridge and a group of Library buildings for the University on the Manor Road Site at Oxford.

EUROPEAN ART

The British Museum contributed several exhibits to the International Exhibition of European Art which opened in Vienna in May this year. The Trustees obtained parliamentary sanction to lend three drawings and the Royal Gold Cup of the Kings of France and England, a Parisian work of about 1380.
One of a series of illustrations taken by THE TIMES in the store of the Department of Ethnography.

These stores are open for purposes of study and research.
THE DUVEEN GALLERY—TECHNICAL DATA

The bomb which exploded in the north transept of the Gallery in 1940 did considerable damage to the marble floor, stone walls, glass laylights and rooflights, and distorted some of the roof steelwork. The roof was reinstated as quickly as possible to prevent deterioration of the building, but full reconstruction was not undertaken until 1958.

The first stage of the work was a detailed survey of the Gallery by Ministry of Works surveyors, involving the measurement of almost every stone and a classification of the degree of damage which each stone had suffered.

One of the most interesting aspects of the work was the effort made to match exactly the original stone and marble work by obtaining replacements from the same quarries. The stone used for the walls was Gris D’Alesia, a French limestone very popular in that country but seldom used in Britain. It was obtained from a small quarry near Alés, in southern France. Since some 60 to 70 tons were required for the reconstruction, a large seam of the quarry had to be opened up to obtain the necessary quantity. The black marble for the floor—‘Nero Nube’—came from a quarry near Aurisina, in the Trieste area which before the war was in Italy, but is now in Yugoslavia.

Both the limestone and marble were imported in rough block form, and sawn and polished in this country.

The most intricate stonework involved was the reinstatement of the damage done to the Doric columns, frieze and cornice. The repairs have been so ably executed that it is difficult to tell where patches of stone have been inserted.

The engineering services of the Gallery were all considerably damaged by the bomb, and the opportunity has been taken to modernize them. This work was under the supervision of Ministry of Works engineers.

The Museum authorities had become increasingly concerned about the effects of atmospheric pollution on the marbles. To minimize this, an electrostatic precipitator has been installed in the plenum ventilating system to extract particles down to 0.5 microns in size. To make this installation effective, self-closing armour-plate glass doors have been fitted to the entrances, and a slight air pressure is maintained within the Gallery to prevent polluted air entering from outside.

The lighting consists of three continuous lines of fluorescent fittings, each having three tubes, mounted in the void above the glass laylights. To enable a complete change to be made at suitable intervals, meters check the number of hours the lights are used.

To facilitate lamp changing and the cleaning of the glazing, three special hand operated mobile trolleys were designed and installed, one over each laylight.

The heating system, originally low pressure steam, has been changed to medium pressure hot water to fit in with the new main heating system being planned for the whole Museum.

The contract for the reconstruction work was let on 5 August 1960, and work began on 22 August. The main building work was completed by November 1961, but subsidiary works, including the delicate task of moving the Elgin marbles into their new setting, took until May 1962.
TEMPORARY EXHIBITIONS

JOHAN AUGUST STRINDBERG (1849-1912)
A small exhibition organized by the Department of Printed Books, to commemorate the fiftieth anniversary of the death of August Strindberg will be held in the King’s Library from 11 October until the end of November 1962. The exhibition will include books from the Museum’s collections, and paintings by Strindberg assembled by the Moderna Museet, Stockholm.

THE DISCOVERY OF ASSYRIA
The Department of Western Asiatic Antiquities proposes to illustrate THE DISCOVERY OF ASSYRIA: THE WORK OF A. H. LAYARD AND HIS SUCCESSORS during the summer of 1963, to coincide with the Rencontre Assyriologique.

RAPHAEL AND HIS SCHOOL
The Department of Prints and Drawings plans to hold two important exhibitions—probably at the end of October or the beginning of November 1962—the one of drawings by Raphael and his school, to coincide with the publication of Philip Pouncey’s and John Gere’s catalogue of Italian Drawings ‘Raphael and his circle’; the other of English drawings bequeathed by Iolo Williams.

MANUSCRIPTS ON TEMPORARY EXHIBITION
Byzantine manuscripts in January and February 1963; Heraldic manuscripts in March and April; Percy Grainger’s manuscripts in May and June.

CHINESE AND JAPANESE BUDDHIST PAINTING
The next exhibition planned by the Department of Oriental Antiquities to follow the Chinese Landscape Painting in the Gallery of Oriental Art, is to be of Chinese and Japanese Buddhist painting. It is expected this will be open to the public from the last week in October through the winter until at least March 1963.

*

AFRICAN ART CALENDAR
It is planned to publish in October 1962 the British Museum Calendar of African Art 1963. The calendar will contain twelve leaves, measuring 15 x 9 inches. Cover and four plates will be in full colour.

A REVIEW—WELL RECEIVED
“The British Museum has recently published a most interesting booklet entitled “The Drawings of Rembrandt” by Christopher White. It achieves the rare feat of being intended for the general public, but containing a text even experts can read with profit.—The British Museum has in recent years been the subject of much criticism, yet it would be difficult to better this booklet. For 5s., it provides a highly intelligent introduction, a list of dates and selected literature, 29 black and white illustrations and a frontispiece in colour.

These illustrations are of drawings in the museum’s collection. It amounts to just over 100 drawings by Rembrandt, under one-tenth of those surviving . . . these have been admirably reproduced. . . .”

TERENCE MULLALY in the Daily Telegraph
The British Museum is now able to supply a small number of casts in materials other than plaster. Four objects have been produced which are weather-resistant and of considerable durability and strength. These casts are made in two materials.

Replicas of Objects in Marble or Stone

Casts are made in oxychloride cement, a mineral acid-fused material to which are added colour pigments and aggregates which simulate any opaque stones: sandstone, bath, hoptonwood, basalt, granite, weathered marble, and so on. This material is cast in moulds derived from pieces in the collections. Casts are supplied on stands or provided with fittings to suspend them. For cleaning they may be sponged with detergent or soapy water.

Replicas of Objects in Metal

Metal powder is suspended in a solution of synthetic resin to which is added a catalyst which changes the solution into a solid, allowing time for the mixture to be cast. This cold-metal process is suitable for all metal finishes. For cleaning, metal casts may be treated with wax polish to obviate blooming.
The following objects have been placed on sale:

**BRONZE HEAD OF A QUEEN MOTHER (Iyoba) of Benin, South-West Nigeria. Probably sixteenth century. Height 15\(\frac{1}{2}\) inches at £15.**

**MARBLE STATUETTE OF Socrates (d. 399 B.C.), copy, of Roman date, from a Greek original of the fourth century B.C. at 8 gns.**

**HEAD OF EROS, Greek fourth century B.C. at 8 gns.**

**MAENAD, GRAECO-ROMAN, first century B.C. to first century A.D., a slab measuring approximately 17 \times 9\frac{1}{2} inches at 8 gns.**

Additional casts of other objects, including cylinder seals, are in preparation.

*Marble statuette of Socrates*

FROM RECENT PUBLICATIONS

**THE CHALDAEAN DYNASTY**

"From about the reign of Nabonassar in the eighth century B.C., when the Assyrian domination of Babylon began, the Chronicles become much more detailed, giving information of what happened in such years of the reigns as were marked by important events. Extant Chronicles prove that, from at least the first of Esarhaddon (680 B.C.), an entry was made for every year, even if nothing very notable occurred in it; but not all of the succeeding years are preserved.

"This arrangement is exemplified in the material here published, which embraces (with one short and one long gap) the period 626 to 556 B.C., i.e., the greatest part of the Neo-Babylonian or Chaldaean Dynasty. In these eventful years the declining Assyrian power was finally expelled from Babylonia, and extinguished in its centre by the fall of Nineveh (612 B.C.), leaving only a remnant to sustain the Assyrian name in the city of Harran, dependent upon aid from Egypt. In the last year of his father’s life (605 B.C.) Nebuchadrezzar won a famous victory over the Egyptians at Carchemish and pursued them to Hamath, where (so the Chronicle claims) he utterly destroyed their last remnant. But he was foiled in a subsequent encounter with them, in 601 B.C., from which he was forced into an ignominious retreat to his reign he laid siege to Jerusalem, and captured the city early in the year 597, appointing a new king to rule over it and carrying away great spoils. Late in 595 he was threatened by a dangerous mutiny of the army in Babylonia, but succeeded in quelling it with bloody retribution upon its leaders. The last tablet relates the events of a single and later year (557-556 B.C.), the third of Neriglissar, who is surprisingly
found leading a military expedition, hitherto quite unknown, in the distant region of western Cilicia.'

From Chronicles of Chaldean Kings (626–556 B.C.) in the British Museum by D. J. Wiseman.

HOD HILL

‘In the mid-nineteenth century the western half of the hill-fort, including the interior of the Roman fort, was ploughed, and at this time about one thousand objects came to light, mostly iron or bronze, the most notable element being articles of Roman military equipment. The finds were collected by Mr Henry Durden of Blandford and purchased from his son by the British Museum in 1892 and 1893. The abundance of these objects is to be explained by two factors. The first of these is the shallowness of the soil on the summit of the hill, accentuated by the stripping of the turf in 1858 as a result of which the plough churned up the Roman occupation levels. The second is the configuration for which Professor Richmond found evidence in the southern area of the Roman fort, as a result of which, no doubt, many objects were necessarily abandoned although still in perfect condition.’

From the Introduction to Hod Hill, Volume I, Antiquities from Hod Hill in the Durden Collection by J. W. Brailsford.

PANJIABI PRINTED BOOKS

‘The term, Panjabi, is used to denote the vernacular and literary language employed in the old province of the Panjab now divided between India and Pakistan. It is derived from a Persian compound, Panj-ab, which means the land of the five rivers. Like Rajasthani, Gujarati and other languages of this area Panjabi is of mixed origin. Its vocabulary, syntax and word-formation contain numerous Sanskritic elements, though Arabic and Persian influences are also found. The Gurmukhi script, which was used by the Sikh Gurus for their religious texts, has the Devanagari script of Sanskrit as its base. Geography has from the earliest times played a decisive role in determining the linguistic pattern of the Panjab so that it is but natural that five main dialects should have arisen representing in the main the five more or less closed regions of the early period. These dialects and the regions where they are spoken may be conveniently listed as follows:

1. Hindko or Puthohari, which is spoken in the upper half of the region between the Indus and the Jhelum.
2. Multani, which is spoken in the lower half of the Indus valley.
3. Lahauri, which is spoken in the region between the Jhelum and the Sutlej.
4. Sirhindi-Thanesari, which is spoken in the region beyond the Sutlej.
5. Pahari or Kohi, which is spoken in the region at the base of the Himalayas extending from Jammu to Kangra and Kulu.

‘The main differences in these dialects are of sound and accent rather than of syntax and vocabulary.’

From the Preface to Panjabi Printed Books in the British Museum, A Supplementary Catalogue by L. D. Barnett.

MELANESIA

‘The conditions of life in Melanesia today vary widely. Many tribes of the interior of New Guinea have been little affected by European culture though the majority have now been brought under administration. Warfare still occurs in a few districts, though on a decreasing scale. In more accessible areas many men work as wage-earners on plantations or in mining and other industrial enterprises, or grow copra or other crops for sale. Nearly everywhere the growing of subsistence crops is the main activity, though in a few places tinned foods have become a staple diet. During the Second World War there was a reversion in some parts to head-hunting and tribal fighting. In general the effect of the war was to speed the break-up of native cultures, though there was a partial return to pre-war conditions with the departure of the troops.’

From Melanesia, A Short Ethnography by B. A. L. Cranstone.
THE BRITISH MUSEUM

COLOUR TRANSPARENCIES (35 mm.)

DO/1 British Museum exterior
DO/2 British Museum Reading Room
MSS/3 Lindisfarne Canon Table
MSS/4 Lindisfarne St. Matthew's
MSS/5 Lindisfarne Ornamental Page
MSS/6 Lindisfarne Beginning of St. Matthew's
Gospel
MSS/7 Benedictional of St. Aethelwold, Three
Apostles
MSS/7 Benedictional of St. Aethelwold, The
Annunciation
MSS/9 Benedictional of St. Aethelwold, The
Nativity
MSS/10 Benedictional of St. Aethelwold, St.
John The Evangelist
John's Gospel. Armenian, 1618 A.D.
OPB/12 Khamsheh of Nizāmī. Hunting Scene.
Persian MS. c. 1595 A.D.
OPB/13 Khamsheh of Nizāmī. Bahrām Gur
overcomes two lions. Persian MS. c. 1595 A.D.
OPB/14 Pentateuch. Frontpiece to Deuteronomy.
Hebrew MS. 13th century A.D.
OPB/15 Khamsheh of Nizāmī. Nūshirvān in the
Ruined Palace. Persian MS. c. 1540 A.D.
OPB/16 Khamsheh of Nizāmī. Presentation of a
manuscript to the ruler of Samarqand. Persian
MS. c. 1495 A.D.
DO/17 King's Library, British Museum
DO/18 British Museum, Egyptian Gallery
MSS/19 Lindisfarne, St. Matthew I. 18
MSS/20 Lindisfarne, St. John
MSS/21 Lindisfarne, Ornamental Page
MSS/22 Lindisfarne, Beginning of St. John's
Gospel
MSS/23 Benedictional, Three Women at the
Sepulchre
MSS/24 Benedictional, Easter Blessing
MSS/25 Benedictional, The Ascension
MSS/26 Benedictional, St. Etheldreda
OPB/27 Haggādāh. The Plagues of Egypt.
Hebrew MS. 13th century A.D.
OPB/28 Khamsheh of Nizāmī. Horse being
washed in the Well of Life. Persian MS.
c. 1595 A.D.
OPB/29 Khamsheh of Nizāmī, Shīrīn kills herself.
Persian MS. c. 1595 A.D.
OPB/30 Pentateuch. Frontpiece to the Book of
Numbers. Hebrew MS. 13th Century A.D.
OPB/31 Khamsheh of Nizāmī. Khusrav sees
Shīrīn bathing. Persian MS. c. 1540 A.D.
OPB/32 Khamsheh of Nizāmī. Fārḥād brought to
Shīrīn's Palace. Persian MS. c. 1495 A.D.
EA/33 Wooden Model of a Boat conveying a
Mummy. Egyptian. c. 1400 B.C.
EA/34 Group of Toilet Objects. Egyptian.
c. 1250 B.C.
EA/35 The Rosetta Stone. Egyptian, 196 B.C.
P & D/36 John White. Wife and child of an
Indian Chief. c. 1583.
P & D/37 John White. Indian Soothsayer. c.
1585
P & D/38 John White. An Indian Chief. c. 1585
P & D/39 John White. Indian Men and Woman
eating. c. 1585
P & D/40 Albrecht Dürer. The Castle of Trent.
c. 1495
P & D/41 R. P. Bonnington. Paris—The Institut
from the Quais. 1827
c. 1830
c. 1830
P & D/44 Mary Delaney. Flower Mosaic—
Halifax Rose. 1779
C & M/45 Copper as of Augustus. c. 6 B.C.
C & M/46 Roman Gold Stater of Flaminius.
196 B.C.
C & M/47 Greek Silver Coin of Syracuse
(Demareteion). Head of Arethusa. 480 B.C.
C & M/48 Greek Silver Coin of Naxos. Head of
Dionysius. 460 B.C.
EA/49 Bronze Cat. Egyptian. c. 600 B.C.
EA/50 Weighing of the Heart of the Scribe of
Ani. Egyptian papyrus c. 1250 B.C.
EA/51 Tomb painting. The god Osiris-Khenti-
Amentiu, Egyptian. c. 1200 B.C.
P & D/52 John White. A Festive Dance. c. 1585
P & D/53 John White. The Village of Pomeioco.
c. 1585
P & D/54 John White. Indians Fishing. c. 1585
P & D/55 John White. The Village of Secoton.
c. 1585
P & D/57 William Blake 'Glad Day'. Colour
print. c. 1839
P & D/58 J. M. W. Turner. S. Giorgio Maggiore,
Venice. c. 1839
P & D/59 J. M. W. Turner. The Artist Painting
at Petworth. c. 1830
P & D/60 Mary Delaney. Flower mosaic—
St. John's Wort, 1776

II
C & M/61 Silver Tetradrachm of Demetrius Poliorcetes, 305 B.C.
C & M/62 Armada Medal of Elizabeth 1. 1589
C & M/63 Pattern Gold Coin of Charles I. Presented to Bishop Juxon by the king immediately before his execution in 1649
C & M/64 Coronation Medal of Edward VI. 1547
EA/65 Erotes in a Boat. Egyptian wool tapestry. 4th century B.C.
EA/66 Wooden Models of Boats conveying a Mummy. Egyptian. c. 1400 B.C.
EA/67 Tomb painting. Fowling in the marshes. Egyptian. c. 1400 B.C.
WAA/68 The Flood Tablet. Epic of Gilgamish XI. Babylonian. 7th Cent. B.C.
G & R/69 Parthenon, East Pediment, Horse of Selene, about 435 B.C.
G & R/70 Parthenon, part of N. Frieze. Parade of Cavalry, about 440 B.C.
G & R/71 A River God (Kephisus or Illissus). West pediment of the Parthenon. 440-432 B.C.
G & R/72 Terracotta Figure of a man on a goose. c. 470 B.C.
G & R/73 Bronze Statuette of Athena. Greek. c. 470 B.C.
PB/74 Confederate States of America. Marion Va B & M/75 Royal Gold Cup. French. c. 1380 A.D.
B & M/76 Electrum Torc from the Snnettisham Treasure. 1st century B.C.
B & M/77 Bronze flagon with coral inlay, from Basse Yutz, Moselle. Celtic, early 4th century N.C. Height 15 inches.
ETHN/80 Sacrificial knife of Chalcedony, the handle in the form of an 'Eagle Knight'. Mixtec work Ancient Mexico. 14th century A.D.
WAA/81 Sumerian gaming board, from the Royal Cemetery, Ur of the Chaldees
WAA/82 Gold Jug from the Oxus treasure. Achaemenid Persian about 500 B.C.
WAA/83 Statue of Ashurnasirpal II; King of Assyria, 884-859 B.C. Limestone from Nimrud
WAA/84 Royal Standard. From Ur of the Chaldees. c. 2600 B.C.
G & R/85 Parthenon, part of East Frieze. Attendants with the new robe for the statue of Athena. About 440 B.C.
G & R/86 Greek Marble Statue of Youth, 'The Strangford Apollo', about 490 B.C.
G & R/87 Horsemen in the Panathenaic Procession. West frieze of the Parthenon. 447-440 B.C.
G & R/88 Terracotta Relief of Perseus and Medusa. Greek. c. 460 B.C.
G & R/89 Terracotta Bust of Dionysus. Greek. c. 380 B.C.
P B/90 'Post Office' Mauritius
B & MA/91 Purse-lid from the Sutton Hoo Ship-burial. Anglo Saxon. 7th century A.D.
B & MA/92 Bronze Shield from the Thames at Battersea. 1st century B.C. of 1st century A.D.
B & M/93 Figure of Lohan (one of a series of 18 Buddhist Saints), glazed pottery. Chinese, 10th or 11th century A.D. Height: 50 inches
OA/94 Glazed Pottery Lion. Chinese tomb figure. T'and dynasty. 618-906 A.D.
OA/95 Pair of Vases in the form of shoes. Persian: 17th century. Length 94 inches
ETHN/96 Wood carving of a thunderbird, from the Kwakiutl tribe, Vancouver Island. 19th century
WAA/97 Painted Jug from Luristan, Persia. c. 8th century B.C.
WAA/98 Statue of Idrini, King of Alakalh, N. Syria. 16th century B.C.
WAA/99 Assyrian carved and inlaid ivory panel. c. 8th century B.C. from Nimrud
WAA/100 Goat and Tree. From Ur of the Chaldees. c. 2600 B.C.
G & R/102 The Portland Vase, Roman. 1st century B.C. or A.D.
G & R/103 Attic black-figured cup—A merchant ship and a warship. 540-520 B.C.
G & R/104 Bronze Statuette of Aphrodite. Greek. 3rd-2nd century B.C.
G & R/105 Bronze Statuette of a Warrior on horseback. Greek. c. 550 B.C.
PB/106 Hawker air-mail of Newfoundland
BMA/107 Great Dish from the Mildenhall Treasure. Roman. 4th century A.D.
GR/108 Lycurgus Cup. Roman. 4th century A.D.
OA/109 Tomb figure of a saddled horse. Glazed pottery with blue splashes
OA/110 Stoneware Jar. Chinese. Sung dynasty. 960-1279 A.D.
GR/111 Terracotta Statuette of a woman; from Tanagra. Greek. 3rd century B.C.
ETHN/112 Turquoise Mosaic Ornament representing an ocelot. Probably Mixtec work. Aztec Period.
THE BRITISH MUSEUM QUARTERLY

A JOURNAL DEALING WITH RECENT ACQUISITIONS AND RESEARCH CONCERNING THE MUSEUM’S COLLECTIONS

Crown 4to, averaging 24 pages + 8 pages of plates. Price per part, 5s. (5s. 6d. post free) £1 (post free) for four successive parts. Five-year subscriptions £5 (post free)

PUBLISHED BY THE TRUSTEES OF THE BRITISH MUSEUM, LONDON, W.C. 1

THE BRITISH MUSEUM

Director and Principal Librarian


PRINTED BOOKS (Principal Keeper: R. A. WILSON, ESQ., C.B., M.A.)

MANUSCRIPTS (Keeper: T. C. SKEAT, ESQ., B.A.)

ORIENTAL PRINTED BOOKS AND MANUSCRIPTS (Keeper: K. B. GARDNER, ESQ., B.A.)

PRINTS AND DRAWINGS (Keeper: E. F. CROFT-MURRAY, ESQ., B.A., F.S.A.)


EGYPTIAN ANTIQUITIES (Keeper: I. E. S. EDWARDS, ESQ., M.A., LITT.D., F.B.A., F.S.A.)

WESTERN ASIATIC ANTIQUITIES (Keeper: R. D. BARNETT, ESQ., M.A., LITT.D., F.B.A., F.S.A.)

GREEK AND ROMAN ANTIQUITIES (Keeper: D. E. L. HAYNES, ESQ., B.A.)


ORIENTAL ANTIQUITIES (Keeper: B. GRAY, ESQ., C.B.E., M.A.)

ETHNOGRAPHY (Keeper: A. DIGBY, ESQ., M.A., F.M.A.)

HANDBOOKS
AN HISTORICAL GUIDE TO THE SCULPTURES OF THE PARTHENON. New edition 1962. Illustrated 7s. 6d.
THE ROSSETTA STONE. Illustrated 2s.
THE MILDENHALL TREASURE Illustrated 2s.
SUTTON HOO SHIP BURIAL. Illustrated 7s.
THE CATALOGUES OF THE MANUSCRIPT COLLECTIONS. New edition 4s.
THE PRESERVATION OF LEATHER BOOK-BINDINGS. Illustrated 2s. 6d.

GUIDE-BOOKS
INVENTARIA ARCHEOLOGICA. GREAT BRITAIN: 2nd SET. BRONZE AGE HOARDS IN THE BRITISH MUSEUM Edited by C. F. C. HAWKES and M. A. SMITH 10 cards £1
FLINT IMPLEMENTS. Fully illustrated 4s. 6d.
ANTIQUITIES OF ROMAN BRITAIN Fully illustrated 6s.
LATER PREHISTORIC ANTIQUITIES OF THE BRITISH ISLES. Fully illustrated 6s.
EARLY MEDIEVAL ART. Fully illustrated 7s.
BOW PORCELAIN. Illustrated 5s.
SCULPTURES FROM AMARĂVATI IN THE BRITISH MUSEUM. With 48 plates £1
GUIDE TO THE BRITISH MUSEUM. Revised edition, illustrated 2s. 6d.
OFFICIAL GUIDE MAP TO THE BRITISH MUSEUM 1s.

THE BRITISH MUSEUM: A GUIDE TO ITS PUBLIC SERVICES. 72 pp., 9 plates, 1962 6s.
"...we have good reason to welcome the publication of The British Museum: A Guide to its Public Services. ... this guide, the first of its kind, appeals directly to the public to make the fullest use of the Museum's resources and the particular service each of its Departments can render...."
John Hayward in the BOOK COLLECTOR

RECENT PUBLICATIONS
CATALOGUE OF TERRACOTTAS Vol. II: Text & Plates By R. A. HIGGINS Pp. 73 and 43 plates £3
ENGLISH COPPER, TIN, AND BRONZE COINS, 1558-1958 By C. WILSON PECK Pp. xx, 646 and 50 plates £5. 12s. 6d.
CUNEIFORM TEXTS FROM BABYLONIAN TABLETS Part 1 (reprinted from 1896 edition) £1. 5s. 0d.
Part 5 (... " 1898 ... ) £1. 5s. 0d.
Part 6 (... " 1898 ... ) £1. 5s. 0d.
These reprints make available again to students the cuneiform texts of Old Akkadían, Old Babylonian, Neo-Sumerian, Assyrian, and Neo-Babylonian inscriptions in the Museum's collections.

HIERATIC PAPYRI. 4th Series Oracular Amuletic Decrees of the Late New Kingdom, edited and translated with explanatory notes by I. E. S. EDWARDS.
Vol. 2. 46 plates The twenty-one papyri edited in this work were composed for private persons who lived in about 1000 B.C. They are records of oracles issued by certain gods to protect the owners of the papyri from various specified misadventures and diseases. They belong to a class of Egyptian literature which had not previously been studied.

MELANESIA A short ethnography by B. A. L. CRANSTONE Paper covers 7s. 6d.
A concise illustrated account of the peoples of the Western Pacific with special emphasis on the artistic, technological, and economic aspects of their cultures.

FIFTY MASTERPIECES OF ANCIENT AND NEAR EASTERN ART. With a Supplement on Cylinder Seals By R. D. BARNETT and D. J. WISEMAN Paper covers 5s.
A booklet illustrating and describing the finest items in the Department's collections from the third millennium B.C. to the third century A.D. in monochrome and colour.

Orders for publications should be addressed to THE DIRECTOR (PUBLICATIONS), THE BRITISH MUSEUM, LONDON, W.C. I
NEW PUBLICATIONS

LIST OF FRAGMENTS REJOINED IN
THE KUYYUNJIK COLLECTION

cloth £1. 7s. 6d.

Since the publication of the Supplement to the Catalogue of Cuneiform Tablets in the Kuuyunjik Collection (1914), more than 2,700 of the fragmentary documents from the ancient library at Ninevah have been pieced together. This list of joins is an essential aid to the study of Assyrian texts.

A DIGEST OF COMMENTARIES ON THE
TRACTATES BĀBḤA ḪAMMA, BĀBḤA MṢIʿA AND
BĀBḤA BHATHRĀ OF THE BABYLONIAN TALMUD

Compiled by Zachariah ben Judah Aghmāṭī
Reproduced in facsimile from the unique manuscript in the
British Museum Or. 10013
Edited with an introduction by JACOB LEVEEN

cloth £3

PANJABI PRINTED BOOKS IN THE
BRITISH MUSEUM

A Supplementary Catalogue compiled by the late Dr. L. D. Barnett, C.B., M.A., Litt.D., formerly Keeper in the Department of Oriental Printed Books and Manuscripts.

cloth £3. 10s.

This catalogue contains descriptions of approximately eleven hundred Panjabi and Multani printed books acquired since the publication of the previous catalogue by J. F. Blumhardt in 1893. The collection is of an extremely varied character and is well representative of all the main branches of Panjabi and Multani literature.

HOD HILL, VOL. ONE: ANTIQUITIES FROM
HOD HILL IN THE DURDEN COLLECTION

by J. W. BRAILSFORD. 18s.

A catalogue of those objects from Hod Hill, mostly items of Roman military equipment, which were ploughed up in the mid-19th century.

CATALOGUE OF BOOKS PRINTED IN THE
15TH CENTURY NOW IN THE BRITISH MUSEUM,
PART IX (HOLLAND AND BELGIUM)

The ninth part of this Catalogue, containing descriptions of incunabula printed in Holland and Belgium, with introductions, facsimiles of types, and indexes, will be available either as a single volume or in two separate fascicules (fasc. 1 Holland, fasc. 2 Belgium).

1962. £7. 10s.

THE BRITISH MUSEUM SUBJECT INDEX

of modern books acquired 1946–1950


cloth £24 the set

Printed in Great Britain at the University Press, Oxford
by Vivian Ridler, Printer to the University
THE BRITISH MUSEUM QUARTERLY

A JOURNAL DEALING WITH RECENT ACQUISITIONS AND RESEARCH CONCERNING THE MUSEUM'S COLLECTIONS

Crown 4to, averaging 24 pages + 8 pages of plates. Price per part, 5s. (5s. 6d. post free.) £1 (post free) for four successive parts. Five-year subscriptions £5 (post free)

PUBLISHED BY THE TRUSTEES OF THE BRITISH MUSEUM, LONDON, W.C. 1

THE BRITISH MUSEUM

Director and Principal Librarian


PRINTED BOOKS (Principal Keeper: R. A. Wilson, Esq., C.B., M.A.)

MANUSCRIPTS (Keeper: T. C. Skeat, Esq., B.A.)

ORIENTAL PRINTED BOOKS AND MANUSCRIPTS (Keeper: K. B. Gardner, Esq., B.A.)

PRINTS AND DRAWINGS (Keeper: E. F. Croft-Murray, Esq., B.A., F.S.A.)


EGYPTIAN ANTIQUITIES (Keeper: I. E. S. Edwards, Esq., M.A., LITT.D., F.B.A., F.S.A.)


GREEK AND ROMAN ANTIQUITIES (Keeper: D. E. L. Haynes, Esq., B.A.)


ORIENTAL ANTIQUITIES (Keeper: B. Gray, Esq., C.B.E., M.A.)

ETHNOGRAPHY (Keeper: A. Digby, Esq., M.A., F.M.A.)

HANDBOOKS AND GUIDE-BOOKS

AN HISTORICAL GUIDE TO THE SCULPTURES OF THE PARTHENON.
New edition 1962. Illustrated 7s. 6d.

THE ROSETTA STONE. Illustrated 2s.

THE MILDENHALL TREASURE
Illustrated 2s.

SUTTON HOO SHIP BURIAL. Illustrated 7s.


THE PRESERVATION OF LEATHER BOOKBINDINGS. Illustrated 2s. 6d.

INVENTARIA ARCHAEOLOGICA. GREAT BRITAIN: 2nd SET. BRONZE AGE HOARDS IN THE BRITISH MUSEUM
Edited by C. F. C. Hawkes and M. A. Smith
10 cards £1

FLINT IMPLEMENTS. Fully illustrated 4s. 6d.

ANTIQUITIES OF ROMAN BRITAIN
Fully illustrated 6s.

LATER PREHISTORIC ANTIQUITIES OF THE BRITISH ISLES. Fully illustrated 6s.

EARLY MEDIEVAL ART. Fully illustrated 7s.

LOW PORCELAIN. Illustrated 5s.

THE CODEX SINAITICUS AND THE CODEX ALEXANDRINUS. Illustrated 45. 6d.

SCULPTURES FROM AMARAVATI IN THE BRITISH MUSEUM. With 48 plates £1

GUIDE TO THE BRITISH MUSEUM. Revised edition, illustrated 2s. 6d.

OFFICIAL GUIDE MAP TO THE BRITISH MUSEUM 1s.

THE BRITISH MUSEUM: A GUIDE TO ITS PUBLIC SERVICES.
72 pp., 9 plates, 1962 6s.

'... we have good reason to welcome the publication of The British Museum: A Guide to its Public Services. ... this guide, the first of its kind, appeals directly to the public to make the fullest use of the Museum’s resources and the particular services of its Departments can render....'

John Hayward in the BOOK COLLECTOR

RECENT PUBLICATIONS

CATALOGUE OF TERRACOTTAS
Vol. II: Text & Plates
By R. A. HIGGINS
Pp. 73 and 43 plates £3

ENGLISH COPPER, TIN, AND BRONZE COINS, 1558-1958
By C. WILSON FECK
Pp. 22, 646 and 50 plates £5. 12s. 6d.

CUNEIFORM TEXTS FROM BABYLONIAN TABLETS
Part 1 (reprinted from 1896 edition) £1. 5s. 6d.
Part 5 ( 1898  ) £1. 5s. 6d.
Part 6 ( 1898  ) £1. 5s. 6d.
These reprints make available again to students the cuneiform texts of Old Akkadian, Old Babylonian, Neo-Sumerian, Assyrian, and Neo-Babylonian inscriptions in the Museum’s collections.

HIERATIC PAPYRI. 4th Series
Oracular Amuletic Decrees of the Late New Kingdom, edited and translated with explanatory notes by I. E. S. EDWARDS.

Vol. 2. 46 plates £3. 12s. 6d.
The twenty-one papyri edited in this work were composed for private persons who lived in about 1000 B.C. They are records of oracles issued by certain gods to protect the owners of the papyri from various specified misadventures and diseases. They belong to a class of Egyptian literature which had not previously been studied.

MELANESIA
A short ethnography by B. A. L. CRANSTONE
Paper covers 7s. 6d.
A concise illustrated account of the peoples of the Western Pacific with special emphasis on the artistic, technological, and economic aspects of their cultures.

FIFTY MASTERPIECES OF ANCIENT NEAR EASTERN ART. With a Supplement on Cylinder Seals
By R. D. BARNETT and D. J. WISEMAN
Paper covers 5s.
A booklet illustrating and describing the finest items in the Department's collections from the third millennium B.C. to the third century A.D. in monochrome and colour.

Orders for publications should be addressed to
1 DIRECTOR (PUBLICATIONS), THE BRITISH MUSEUM, LONDON, W.C. 1
NEW PUBLICATIONS

A DIGEST OF COMMENTARIES ON THE TRACTATES BĀBHA KĀMMĀ, BĀBHA MṢI’Ā AND BĀBHA BHĀṬHĀ RĀ OF THE BABYLONIAN TALMUD
Compiled by Zachariah ben Judah Aghmātī
Reproduced in facsimile from the unique manuscript in the British Museum Or. 10013
Edited with an introduction by JACOB LEVEEN

cloth £3

PANJABI PRINTED BOOKS IN THE BRITISH MUSEUM
A Supplementary Catalogue compiled by the late Dr. L. D. Barnett, C.B., M.A., Litt.D., formerly Keeper in the Department of Oriental Printed Books and Manuscripts.

cloth £3. 10s.

This catalogue contains descriptions of approximately eleven hundred Panjabi and Multani printed books acquired since the publication of the previous catalogue by J. F. Blumhardt in 1893. The collection is of an extremely varied character and is well representative of all the main branches of Panjabi and Multani literature.

HOD HILL, VOL. ONE: ANTIQUITIES FROM HOD HILL IN THE DURDEN COLLECTION
by J. W. BRAILSFORD. 18s.
A catalogue of those objects from Hod Hill, mostly items of Roman military equipment, which were ploughed up in the mid-19th century.

CATALOGUE OF BOOKS PRINTED IN THE 15TH CENTURY NOW IN THE BRITISH MUSEUM, PART IX (HOLLAND AND BELGIUM)
The ninth part of this Catalogue, containing descriptions of incunabula printed in Holland and Belgium, with introductions, facsimiles of types, and indexes, will be available either as a single volume or in two separate fascicules (fasc. 1 Holland, fasc. 2 Belgium).

1962. £7. 10s.

THE BRITISH MUSEUM SUBJECT INDEX
of modern books acquired 1946-1950

cloth £24 the set

CATALOGUE OF ITALIAN DRAWINGS, Vol. III
Raphael and his Circle
by PHILIP POUNCEY and J. A. GERE. (xiv+200 pp. 278 plates, 10½” × 7½”)
Catalogue entries of all drawings in the collection by or attributed to Raphael, G. F. Penni, Giulio Romano, Giovanni da Udine, Tommaso Vincidor, Perino del Vaga, Polidoro da Caravaggio, Baldassare Peruzzi, Timoteo Viti, Girolamo Genga, Sebastiano del Piombo.

In two volumes. cloth £4. 10s. the set

Printed in Great Britain at the University Press, Oxford
by Vivian Ridler, Printer to the University
"A book that is shut is but a block"

CENTRAL ARCHAEOLOGICAL LIBRARY

GOVT. OF INDIA
Department of Archaeology
NEW DELHI.

Please help us to keep the book clean and moving.