CONTENTS

P. D. G. Thomas: Parliament and the British Museum in 1774 page 1

DEPARTMENT OF PRINTED BOOKS


DEPARTMENT OF MANUSCRIPTS

T. J. Brown: Some Manuscript Fragments illuminated for Pope Gregory XIII 2
Pamela J. Willetts: Vaughan Williams’s Symphony in F Minor 6
T. J. Brown, G. M. Meredith-Owens, and D. H. Turner: Manuscripts from the Dyson Perrins Collection 27
Gerald Bonner: Some Letters of David Livingstone 38
Pamela J. Willetts: Autograph Music Manuscripts of Sir Arnold Bax 43
L. J. Gorton: The Papers of Sir Hudson Lowe 63
P. D. A. Harvey: An Account of the Siege of Gibraltar, 1779–83 93

DEPARTMENT OF ORIENTAL PRINTED BOOKS AND MANUSCRIPTS

K. B. Gardner: An Early Example of Japanese Colour Printing 6
G. M. Meredith-Owens: A New Illustrated Manuscript of the ’Ajāʾib al-Makhlūqat 67
K. B. Gardner: Illustrated Manuscripts from Japan 95

DEPARTMENT OF PRINTS AND DRAWINGS

P. H. Hulton: Drawings by Willem Schellinks 8

DEPARTMENT OF COINS AND MEDALS

R. H. M. Dolley: Hiberno-Norse Coins from the Lockett Collection 45

DEPARTMENT OF EGYPTIAN ANTIQUITIES

I. E. S. Edwards: Two Egyptian Sculptures in relief 9
DEPARTMENT OF WESTERN ASIATIC ANTIQUITIES
T. C. MITCHELL: A Terra-cotta Ewe’s Head from Babylonia 100

DEPARTMENT OF GREEK AND ROMAN ANTIQUITIES
R. A. HIGGINS: Jewellery from the Ready Bequest 11
D. E. L. HAYNES: A Pin and Four Buttons from Greece 48
P. E. CORBETT and D. E. STRONG: Three Roman Silver Cups 68
R. A. HIGGINS: The Elgin Jewellery 101
V. E. G. KENNA: A Late Minoan Gem-Engraver’s Trial Piece 108

DEPARTMENT OF BRITISH AND MEDIEVAL ANTIQUITIES
P. E. LASKO: A Romanesque Ivory Carving 12
DAVID M. WILSON: An Anglo-Saxon Ivory Comb 17
HUGH TAIT: The Punch Bowl of Robert Burns 110
K. S. PAINTER: Roman Iron Implements from London 115

DEPARTMENT OF ORIENTAL ANTIQUITIES
RALPH PINDER-WILSON and WILLIAM WATSON: An Inscribed Jade Cup from Samarqand 19
WILLIAM WATSON: A Jade Hat-Stand 22
RALPH PINDER-WILSON: Tughras of Suleyman the Magnificent 23
DOUGLAS BARRETT: Sculptures from Kashmir 49
BASIL GRAY: Chinese Porcelain of the Fourteenth Century I. Blue and White 86

LABORATORY
R. M. ORGAN: The Conservation of Cuneiform Tablets 52
H. BARKER and C. J. MACKEY: British Museum Natural Radio-carbon Measurements, II 118
PLATES

I. Fragments of a Manuscript Illuminated for Gregory XIII
   a. Add. 49520: St. Matthew
   b. Add. 35254 P: St. Matthew
   c. Add. 35254 K: The Last Supper

II. R. Vaughan Williams: Symphony in F Minor
    Opening of the first movement with the composer's corrections and erasures

III. Semmyō-Reki. Calendar printed in 1644, ff. 2b, 3a
     Illustrating the phases of the moon

IV. An unnamed Egyptian king of the Eleventh Dynasty and his daughter Ioh

V. Nebunenef, a high priest of Amun

VI. Jewellery from the Ready Bequest

VII. a. Willem Schellinks: An English Coast Scene
    b, c. An Anglo-Saxon Comb

VIII. A Romanesque Ivory Carving

IX. a. A Romanesque Ivory Carving. Detail, slightly reduced
    b. c. Ivory Sword Fittings. National Museum, Copenhagen. Pommel (reduced); quillon (reduced)

X. a. Ivory Fragment. National Museum, Copenhagen (1/1)
    b. Isle of Lewis Chessmen (reduced)

XI. A Jade Cup Inscribed with the name Ulugh Beg Gurgan.
    Chinese or Central Asian. Early 15th century

XII. An Imperial Hat-stand of White Jade and Rosewood
    Chinese, 18th century

XIII. An Imperial Hat-stand. Detail

XIV. Tughra of Suleyman the Magnificent (1520–66)
Frontispiece. An Evangelist from the Oscott Psalter. Add. MS. 50000
(formerly Dyson Perrins MS. 11), f. 10b

XV. Nizāmī. Or. MS. 12208. To right, a priestess begs
Iskandar to spare an idol from destruction (f. 317b,
painted by Lāl). To left, the idol itself (f. 318, painted
by Mukund)

XVI. The Gorleston Psalter. Add. 49622, f. 8. Beatus initial

XVII. a. The de Brailes Hours. Add. 49999, f. 32. Christ before
Annas, Caiaphas, Pilate, and Herod
b. The Hours of Elizabeth the Queen. Add. 50001, f. 10b.
The Agony in the Garden

XVIII. a. The Prayer-Book of Archbishop Arnulph. Egerton
3763, f. 116b. St. Victor
Eustace

XIX. The Poncii Bible. Add. 50003
a. Initial E, f. 75
b. King David, f. 204b
c. Tree of Jesse, f. 364b

XX. a. A Dutch Book of Hours. Add. 50005, f. 2b. The An-
nunciation
b. The Mirandola Hours. Add. 50002, f. 35. The Resur-
rection

XXI. Hiberno-Norse coins from the Lockett Collection

XXII. a. Four Greek buttons
b. Side view of two of the buttons
c. A Greek silver pin
d. Detail of a Greek silver pin

XXIII. Buddhist plaque. Kashmir. About A.D. 750

XXIV. Vishnu. Kashmir. A.D. 800–50

b. Ekmukhlingam. Kashmir. 8th century A.D.

XXVII. a. Clay tablets before treatment, showing the salt deposits
which make them illegible
b. Clay tablets after treatment

XXVIII. a. Workroom used for the conservation of clay tablets
b. Kiln and associated equipment
XXIX. Part of a map of manors in Sittingbourne by Christopher Saxton, 1590 (Add. MS. 50189)

XXX. A man marooned on an island is rescued by a marvellous bird. From the 'Ajā'ib ul-makhlūkāt of Kazvīnī

XXXI. Roman Silver Cup No. 1
   a. Chryseis, Chryses, Thoas and his attendant
   b. Pylades, Iphigeneia, and Orestes

XXXII. Roman Silver Cup No. 1; details

XXXIII. Roman Silver Cup No. 1
   a and b. Ornament on the bowl
   c. Photomicrograph of inscription; exterior
   d. Photomicrograph of inscription; interior

XXXIV. Roman Silver Cup No. 1
   a. View of rim and interior of lining
   b. View of interior of case

XXXV. a. Roman Silver Cup No. 2
   b. Roman Silver Cup No. 3

XXXVI. Roman Silver Cup No. 2; details

XXXVII. Roman Silver Cup No. 3; details

XXXVIII. Vase decorated in underglaze blue. Chinese. 14th century A.D.

XXXIX. Detail of Vase decorated in underglaze blue

XL. Spouted bowl decorated in underglaze blue. Chinese. 14th century A.D.
XLI. Illustrations from the Nara Book *Benkei Monogatari*

XLII.  
   a. Illustration from the Nara Book *Taishokkan*. Voyage of the Japanese Princess to China  
   b. A Prehistoric Terra-cotta from Babylonia

XLIII to XLVII. The Elgin Jewellery

XLVIII.  
   a–d. A Late Minoan Gem-Engraved Trial Piece  
   e. Roman Iron from London

XLIX. Roman Iron from London
   
   a. Two-pronged implement  
   b. Boat-hook  
   c. Adze-hammer

L. Roman Iron from London
   
   a. Crowbar  
   b. Chisel  
   c. File  
   d. The Marble Punch bowl of Robert Burns: a wedding present from James Armour in 1788
The cover illustration is a detail from an Attic red-figured amphora (c. 480 B.C.), found at Vulci. It shows a rhapsode chanting an epic poem.

Binding cases designed to hold one volume of the Quarterly (4 parts) are now available from the British Museum, price 2s. 3d. each (post free). It is regretted that the Museum cannot undertake the work of binding the parts into these cases.
CONTENTS

P. D. G. Thomas: Parliament and the British Museum in 1774  

T. J. Brown: Some Manuscript Fragments Illuminated for Pope Gregory XIII  

Pamela J. Willetts: Vaughan Williams's Symphony in F Minor  

K. B. Gardner: An Early Example of Japanese Colour Printing  

P. H. Hulton: Drawings by Willem Schellinks  

I. E. S. Edwards: Two Egyptian Sculptures in Relief  

R. A. Higgins: Jewellery from the Ready Bequest  

P. E. Lasko: A Romanesque Ivory Carving  

David M. Wilson: An Anglo-Saxon Ivory Comb  

Ralph Pinder-Wilson and William Watson: An Inscribed Jade Cup from Samarkand  

William Watson: A Jade Hat-Stand  

Ralph Pinder-Wilson: Tughras of Suleyman the Magnificent
PLATES

i. Fragments of a Manuscript Illuminated for Gregory XIII
   a. Add. 49520: St. Matthew
   b. Add. 35254 P: St. Matthew
   c. Add. 35254 K: The Last Supper

ii. R. Vaughan Williams: Symphony in F Minor
    Opening of the first movement with the composer's corrections and erasures

iii. Semmyö-Reki. Calendar printed in 1644, ff. 2b, 3a
     Illustrating the phases of the moon

iv. An unnamed Egyptian king of the Eleventh Dynasty and his daughter Ioh

v. Nebunenef, a high priest of Amun

vi. Jewellery from the Ready Bequest

vii. a. Willem Schellinks: An English Coast Scene
    b, c. An Anglo-Saxon Comb

viii. A Romanesque Ivory Carving
      a. Front  b. Back.  c. Side

ix. a. A Romanesque Ivory Carving. Detail, slightly reduced
      b, c. Ivory Sword Fittings. National Museum, Copenhagen. Pommel (reduced); quillon (reduced)

x. a. Ivory Fragment. National Museum, Copenhagen (1/1)
    b. Isle of Lewis Chessmen (reduced)

xi. A Jade Cup Inscribed with the name Ulugh Beg Gurgan. Chinese or Central Asian. Early 15th century

xii. An Imperial Hat-stand of White Jade and Rosewood
     Chinese, 18th century

xiii. An Imperial Hat-stand. Detail

xiv. Tughra of Suleyman the Magnificent (1520–66)
EVEN at its foundation the British Museum was left with inadequate financial resources. From 1762 onwards the Trustees every two years sent to the House of Commons a petition requesting assistance; and on each occasion the House voted the sum of £2,000. On 10 February 1774 another such petition was presented by James Harris, member for Christchurch and a noted antiquarian of the age. But this time what had become a formal procedure was interrupted. A debate was started when objections were raised by Charles Turner and Sir Edward Astley, who both criticized the method of admitting visitors. An attempt to kill two birds with one stone was made by General Conway, who put forward this suggestion: ‘That no person be admitted to see the curiosities without paying; that every person who gave extraordinary trouble should pay an extraordinary price; and by these means they would be able to raise a fund sufficient to pay their expenses.’ Harris urged that the public should be admitted free on one day a week; and after further discussion the House accepted a motion by Sir Edward Astley ‘that a Committee be appointed to consider of a more proper method of admitting persons to see the British Museum than the present, and that the Committee do make a report to the House accordingly’.

Three months later, on 11 May, the Committee’s findings were reported by General Conway. The Museum was stated to be under the supervision of the principal Librarian, Dr. Maty, who had a salary of £200 a year and a £12 allowance for coal and candles. Three under-Librarians drew a £100 salary and an £8 allowance. The professional staff was completed by three Assistants and the Keeper of the Reading Room, each with a £50 salary and a £6 allowance. The rooms of the Museum were open to the public on Mondays to Fridays only, from 9 a.m. until 3 p.m., and during the four summer months of May to August also from 4 p.m. to 8 p.m. The institution was closed for a week at Christmas, Easter, and Whitsun, and for all public holidays. Saturdays were used for cleaning and repair work.

The Report, however, made it clear that the arrangements for admission were cumbersome and inconvenient. All ‘studious and curious Persons’ who desired to see the Museum had first to make written application to the porter, stating ‘their Names, Condition, and Place of Abode’. Each form was examined by an officer of the Museum, and if it was approved, a ticket of admission would be issued for the time requested. Tickets were available for periods of two hours only, commencing at 9 a.m., 11 a.m., and 1 p.m., and also at 4 p.m. and 6 p.m. if the Museum was open then. Not more than fifteen tickets were issued for any one time, and each set of visitors had to be accompanied by two Museum officials.
These facilities quite failed to meet the demand. Dr. Maty informed the Committee that during the twenty years the Museum had been open there had never been a vacant day; that an average of 10,000 visitors a year were admitted; and that during the previous summer 2,000 people had been applicants at the same time. Every year, he said, requests for tickets were so numerous as to cause difficulties for both the Museum officials and prospective visitors, many of whom were obliged to make several applications.

After stating the evidence, which can have left no doubt of the inadequacy of the existing arrangements, General Conway reported the following resolution: ‘That it is the Opinion of this Committee, that the most probable Method of obviating those Inconveniences will be, by enabling the Trustees to demand and receive Money for the Admission of Persons to see the said Museum, on certain Days in the Week, some Days and Hours being still allotted for receiving Persons Gratis.’

The motion for the second reading of this resolution, however, gave rise to a short debate, in which the principal speakers were James Harris for the resolution and Captain Phipps against. On a division the motion was defeated by 56 votes to 53. The House then formally resolved that some further regulations for the Museum were necessary, but no action appears to have been taken.\(^3\) The first attempt to charge for admission to the British Museum had failed.

\(^1\) Journals of the House of Commons, xxxiv. 448–9.
\(^2\) The General Evening Post, 10–12 Feb. 1774.
\(^3\) Ibid., 10–12 May 1774; Journals of the House of Commons, xxxiv. 738–9.

SOME MANUSCRIPT FRAGMENTS ILLUMINATED FOR POPE GREGORY XIII

In 1957 Mr. T. S. Blakeney, through the Friends of the National Libraries, whose Honorary Secretary he now is, presented to the Department of Manuscripts a fine sixteenth-century Italian miniature of St. Matthew (Add. MS. 49520; Pl. I a). It measures \(85 \times 85\) mm., excluding the architectural frame in gold, and shows the Evangelist, robed in blue and with a yellow cloak over his shoulders, seated at an improvised desk under a ruined arch; his Angel prompts him as he writes; low down on the left is a distant landscape of hills and towers. Part of the sky above has been stained by water. Other fragments cut from the same volume or group of volumes have survived in the Museum and elsewhere.\(^1\)

Miniatures of the four Evangelists by the same highly accomplished illuminator form part of MS. 270 in the Pierpont Morgan Library, a single ‘leaf’ made up with the help of some early nineteenth-century padding from five fragments.
mounted together. The miniatures are separate from each other; each has been stained by water and measures about $78 \times 78$ mm. They are mounted within a rectangular border, designed for a full page, which is decorated with flowers, birds, and insects, scattered over a gold ground, with an Annunciation divided between three oval medallions at the top and sides, and with the arms of Pope Gregory XIII, supported by putti, at the bottom. At the top of the space enclosed by the border is an architectural frame like the frame of Add. 49520, designed to hold a title or other inscription; it has been cut out but replaced in situ and the central area now contains a patch, of the early nineteenth century, inscribed with the name of Gregory XIII, 'Boncompagnus Bononiensis, electus Anno Domini MDLXXIII' (Gregory was in fact elected and crowned in May 1572; he died in April 1585). Similar inscriptions were added by the same hand to many of the numerous fragments of the service-books of the Sistine Chapel which were brought to England by the Abate Luigi Celotti. These service-books were looted by the French in February 1798, during their occupation of Rome; a few have remained intact (see below), but the majority were broken up for their illuminations and inscribed, like the Pierpont Morgan 'leaf', with names and dates which may or may not be reliable. Some of Celotti's fragments from the Sistine Chapel were evidently sold privately; others formed lots 33–89 in his sale at Christie's on 26 May 1825, the catalogue being compiled by William Young Ottley, who himself bought many items at the sale. Lots 86–89 were from a volume (or possibly volumes) executed for Gregory XIII, and the Pierpont Morgan 'leaf' was lot 87; another such 'leaf', made up of a border and four miniatures of the Evangelists, was lot 86 (untraced). Lot 89 consisted of a miniature of the Crucifixion and a border containing four 'female masks' and figures of the four Evangelists in 'compartments'. Separated from the Crucifixion (untraced), the border has survived as Add. MS. 35254.P; and it serves to link Add. 49520 and the Pierpont Morgan Evangelists with the Pierpont Morgan border. The Matthew in Add. 35254.P (Pl. I b) is clearly by the same hand as Add. 49520; the frames of both are just like the frame for an inscription in the Pierpont Morgan 'leaf'; and certain architectural details in Add. 35254.P are exactly repeated in the frames of the Annunciation medallions. Although not in Celotti's sale-catalogue, Add. 35254.K is evidently from the same volume as Add. 35254.P. It comprises a border heavily charged with arabesques and including seated figures of a pope, a cardinal, and two bishops, and two separate miniatures by the same hand as the border. The smaller of the two ($63 \times 65$ mm.) shows two Angels with censers, kneeling before the Host, who are particularly close to the St. John in the topmost medallion in Add. 35254.P. The larger ($65-71$ mm.; Pl. I e) represents the Last Supper and is the most elaborate of the compositions here attributed to the painter of Add. 49520.

It remains to account for Celotti's lot 88, which comprised five pieces of
marginal ornament decorated with flowers, birds, and butterflies and mounted, like the other three lots, on a ‘pasteboard’. Four of the five mounted marginal pieces in Add. 35254.N are so decorated, and they appear to have been executed by the painter of the border in the Pierpont Morgan ‘leaf’. Add. MS. 21412, f. 50, contains two more pieces decorated in the same way by the same hand, while ff. 46–49 contain eleven others which are of coarser workmanship but have the same dimensions (about 350 × 40 mm.). Of the coarser pieces, which are decorated not with flowers, &c., but with arabesques and architectural motifs, some incorporate the name or arms of Gregory XIII.5

Miss Mirella Levi D’Ancona has kindly informed me that the service-books of the Sistine Chapel included, as MS. A.I.17, an ‘Evangelistario di Papa Gregorio 13o’ containing 49 leaves, of which twenty were ‘bonissime miniate’.6 That it was the source of most, perhaps all, of the fragments discussed above is made the more probable by the predominance among them of portraits of the Evangelists: a set of four medallions in Add. 35254.P and five separate miniatures in Add. 49520 and Pierpont Morgan 270, besides seven more untraced miniatures (Celotti, lot 86, and Northwick, lot 129).

All the fragments described are apparently by the same illuminator, excepting the inferior marginal pieces in Add. 21412, ff. 46–49; and if the latter are not from the same volume, they are from a companion volume. The flowers, birds, and insects strewn over a gold ground which occur in the Pierpont Morgan ‘leaf’ and Add. MSS. 21412, f. 50, 35254.N are derived not directly from Flanders but from the work of Matteo da Milano, whose best-known MSS. were made for the Este family at Ferrara circa 1502–12, but who also served Bolognese and Roman patrons. Examples of Matteo’s work had entered the Sistine Chapel under Clement VII (1523–34), so that our illuminator may perhaps have been simply a talented imitator of his, and not a pupil, or even a pupil’s pupil.7 Ottley attributed lots 86–89 in Celotti’s sale to Giulio Clovio, and Miss Harrsen (op. cit.) has attributed the Pierpont Morgan ‘leaf’ to Apollonio de’ Bonfratelli, but neither cap fits.8 Like Apollonio, who worked for Paul IV, Pius IV, and Pius V, our man owed much to Clovio. His work is impressive in itself and Gregory XIII’s Gospel-lectionary must, when complete, have stood comparison with its magnificent companions, the Towneley Lectionary, illuminated by Clovio for Cardinal Alessandro Farnese, and the Psalter illuminated for Paul III by Vincent Raymond.9

The excellence of our painter’s technique and his possible connexion by training with Matteo or one of his pupils, perhaps in Ferrara or Bologna, set him apart from his successors10 and seem to designate him as probably the last true master of illumination to work at the Papal court, one of the last strongholds of his art. Of the three living illuminators singled out by Francisco de Hollanda for special praise in about 1550 one was Simon Bening, and the others—Vincent and Clovio—were both working in Rome. Vincent probably lost his official
place at court on the death of his patron, Paul III, in 1549 and seems to have died soon after; Clonio had been disabled by 1565; the last known signed and dated miniatures by Apollonio were painted for Pius V in 1571(?) and 1572, and he, like Vincent before him, probably lost his official place with the advent of a new Pope.11

The name of Gregory XIII’s illuminator remains to be discovered; Mr. Philip Pouncey sees a possible clue to his identity in the family likeness between his work and the decoration of Gregory’s stanzze, painted by a group of artists under the direction of Lorenzo Sabbatini, who came to Rome in 1572 or 1575 from his native Bologna, the Pope’s own city.12

1 Add. 49530 was probably part of lot 129 in the sale of illuminations from the collection of John Rushout, 2nd Lord Northwick (d. 1859), held at Sotheby’s on 16 Nov. 1925. The lot comprised miniatures of Matthew, Luke, and John, each of about 80 x 80 mm., and another of Matthew, slightly larger and framed; all apparently by the same hand. I owe this information to Miss Mirella Levi D’Ancona, for whose generous help in the preparation of this paper I am extremely grateful.  

2 See Meta Harrsen and George K. Boyce, *Italian Manuscripts in the Pierpont Morgan Library*, 1953, No. 103, pl. 73; De Ricci and Wilson, *Census*, vol. ii, p. 14517. Dr. John Plummer, Keeper of Manuscripts in the library, has kindly supplied me with photographs and additional information about the “leaf”.

3 Lots 86 and 87 went to Ottley and reappeared, in the same order, as lots 242 and 243 in his sale at Sotheby’s on 11–12 May 1838. The second was lot 91 in A. Firmin-Didot’s sale, Paris, 10–14 June 1884.

4 The borders in each are about 50 mm. wide and measure about 340 x 250 mm. overall. The border in the Pierpont Morgan ‘leaf’ is about 50 mm. wide at top and sides and measures 395 x 262 mm. overall. The discrepancy is probably to allow for the arms and hardly seems great enough to prove that the London and New York borders come from different volumes.

5 It seems impossible to be certain whether Celotti’s lot 88, which was sold to Rogers, has become Add. 35254.N or has been remounted in Add. 21412, which is made up of lots 1002, 1005, 1006, 1008, 1009 in the sale of Samuel Rogers’s collections at Christie’s, 28 Apr., &c., 1856. The former seems more likely. Add. 35254 belonged to John Malcolm of Poltalloch (his *Catalogue*, 2nd edn., 1876, App. ii); attt. B, C, G–Q are said to have come from Celotti (art. K via Rogers).

6 Her information comes from two inventories, dated 1714 and 1728, which she discovered among the State Archives in Rome (see esp. Camerale I, vol. 1560, f. 272) and which she has used for her paper, ‘Illuminations by Clonio, Lost and Found’, *Gazette des Beaux-Arts*, July–Sept. 1950, pp. 55–76.


8 Fragments by Apollonio, some of which are signed, survive in Add. MSS. 21412, ff. 36–43, 35254.Q. See, for example, Paolo D’Ancona, *La Miniature Italiane*, 1925, p. 92, pl. xcii (21412, f. 36). Add. 20927 is almost certainly by Clonio.

9 For the Lectionary (New York Public Library, MS. 91) see, for example, de Ricci and Wilson, *Census*, vol. ii, p. 1329 and Miss D’Ancona’s article cited in n. 6. For the Psalter (Bibliothèque nationale, MS. lat. 8880) and two other volumes illuminated by Vincent for the Sistine Chapel, which have survived intact in the Vatican, see Léon Dorez, *Le Psautier de Paul III* [1909]. The border and miniature in Add. 35254.O and a border sold at Sotheby’s on 15 June 1959, lot 123, now in the Royal Library, Copenhagen, are also apparently by Vincent.

10 Cf., for example, Add. 18196, Nos. 87–89, painted for Innocent X (1644–55).


VAUGHAN WILLIAMS'S SYMPHONY IN F MINOR

A GENEROUS grant from the Vaughan Williams Trust recently enabled the Department of Manuscripts to purchase the autograph full score of the symphony in F minor, by Ralph Vaughan Williams, O.M. (1872–1958).

This symphony, the composer’s fourth, was completed and published in 1935; sketches for it date from 1931. The work created a sensation on its first performance at a B.B.C. Symphony Concert on 10 April 1935 and it remains a landmark in the musical history of the present century and in the development of the composer’s own style. Its harsh discordant idiom which formed such a startling contrast with the quiet contemplation of Vaughan Williams’s previous symphony, the Pastoral, of 1922, is announced by the clashing minor seconds of the opening bars (see Pl. II). The manuscript itself (now Add. MS. 50140) is of considerable interest, since it contains several discarded passages and numerous corrections by the composer.

The only autograph manuscript music by Vaughan Williams hitherto preserved in the Department’s own collections is the Concerto Academico for violin and string orchestra of 1925 (Egerton MS. 3251), although the autograph full score of the Sinfonia Antartica is included among the music manuscripts of the Royal Philharmonic Society, which the society placed some years ago on indefinite loan in the Department.

The acquisition of this major work is thus of particular importance, and it may perhaps be permissible to express the hope that these manuscripts may form the nucleus of a collection of autograph music manuscripts of Vaughan Williams to join the valuable collections of music by Sir Edward Elgar, Gustav Holst and Dame Ethel Smyth already in the Department.

PAMELA J. WILLETTS

1 Hubert Foss, Ralph Vaughan Williams, 1950, p. 138.

AN EARLY EXAMPLE OF JAPANESE COLOUR PRINTING

ONE of the first books to be printed in Japan with illustrations in colour was the Semmyō-reki. A copy of this exceedingly rare book has just been acquired by the Department of Oriental Printed Books and Manuscripts; no other copy is known to exist outside Japan, and indeed in Japan itself the work seems to be practically unknown in this edition, and its significance hardly recognized. Yet it marks an important turning-point in the history of Japanese printing, when for the first time it was realized that colour could be applied to woodblock illustrations by means of further blocks.
The *Semmyō-reki* is a calendar compiled in China by Hsū Ang in the ninth century and used in that country, with official recognition, for the comparatively short period of seventy-one years, A.D. 822–892. Hiraoka Takeo in his *Tōdai no koyomi* describes it as the most exact of any of the calendars in force during the T'ang period. Once it had been imported into Japan, however, in the year 862, it was adopted officially and used continuously from the Heian period until towards the end of the seventeenth century, even though it had been superseded eight centuries previously in the country of its origin. The first Japanese printed edition, to which our copy belongs, was published in the first month of the 21st year of Kan'ei (A.D. 1644) and consists of seven volumes bound in one, with seven pages of woodcut illustrations. Of these, six are printed in colour, or with colour applied to parts of the design. The colouring, in black, red, and blue, is crude and the red has faded to a rather unattractive shade of brownish grey in places, but there is no doubt that the colours were applied from wood blocks and not by hand. The illustration reproduced here in Pl. III, showing the phases of the moon, has the sun's rays printed in red.

It is in some ways curious that the Japanese, who first printed from wood blocks in the eighth century and from then on produced an ever-increasing number of woodcut books, were so slow to apply the use of colour to block printing. So long as printing was confined to Buddhist texts and commentaries on the Chinese classics, of course, there was little demand for illustration of any kind, much less for coloured pictures. But even when the printing of native Japanese literature began early in the seventeenth century with such works as the illustrated *Ise monogatari* of 1608, the idea of printing in colour did not occur to the innovators of the time. As time went on more illustrated novels appeared, but the most that was done to increase their popular appeal was to colour their block-printed line illustrations by hand. These hand-coloured *Tanryoku-bon*, somewhat crudely daubed with red and green, are not, however, the true forerunners of the *Semmyō-reki*. It was in China, not in Japan, that colour printing made its appearance, and it is significant that the *Semmyō-reki*, one of the first books in Japan known to use this process, is Chinese in origin. We do not know whether the original Chinese edition on which this was based also carried coloured illustrations, but there seems no reason to doubt that among the finely illustrated woodcut books then attaining their zenith in late Ming China there were some printed in colour, which found their way into Japan and gave to Japanese woodblock printers the inspiration they needed.

Even earlier than the *Semmyō-reki* is the *Jinkō-ki* of 1623, with its single colour-printed illustration. This is known from the description given by Mrs. Louise N. Brown who was not, however, aware of the existence of the *Semmyō-reki*. It was known to Nakada Katsunosuke, who reproduces an illustration from it in his *Ehon no kenkyū*, but even he had not actually seen a copy; he merely
quotes from the writings of Tanaka Kisaku, who established from the traces of register marks on the woodcuts (also to be seen on our copy) that wood blocks had in fact been used to apply the colours.

It was not until almost a hundred years later that colour printing developed further in Japan, leading on from the still primitive book illustrations of the 1730's and 1740's to the marvels of technique achieved in the picture books produced around 1800. In the field of polychrome woodblock printing, the work of Japanese artists of that period has perhaps never been surpassed. It is the position of the Semmyō-reki at the head of this proud line that makes it such a significant landmark in the history of colour printing. K. B. Gardner

1 Hiraoka Takeo, Tō dai no koyomi, Kyoto, 1952 (T'ang Civilization Reference Series, vol. i).
2 According to latest information, it seems doubtful whether any complete copy of the Jinkō-ki now exists anywhere.
4 Nakada Katsunosuke, Ehon no kenkyū, Tokyo, 1950.

DRAWINGS BY WILLEM SCHELLINKS

Drawings by the Dutch seventeenth-century artist, Willem Schellinks, are not uncommon but most of those by him in the British Museum have a special interest as they are connected with the artist's journeys in England between 17 July 1661 and 18 April 1663. This English itinerary formed only a part of a much longer continental tour which he did not complete until the late summer of 1665. The object of his travels was to collect topographical material for the atlas then being compiled by a wealthy Amsterdam solicitor, Laurens van der Hem. By chance eight studies of English towns and other places of interest on the Medway, the south-east coast, and in the southwest had long been in the Print Room collection before the late Sir Leonard Woolley in 1955 presented a further five drawings by Schellinks of this same period. All except one of these last are connected with finished versions in the double volume (XIX/XX) devoted to England of the Van der Hem Atlas. The gift consists of a large outline study for a view of Dover from the west, of Archcliff Fort and the nearby coastline at Dover, a view of chalk workings on the Dover cliffs, a study of Rochester and the Medway from the north, and finally, apparently unconnected with any view in the atlas, a coast scene with ships riding at anchor, perhaps in the Downs (see Pl. VII a).

From the journal which Schellinks left of his travels it is possible to date the Dover studies July or August 1661 and the Rochester drawing probably August or September of the same year. All except the unidentified coast scene are very much first drafts, two of which, the general view of Dover and the view of Rochester, are found again, little altered in detail but in a highly finished form,
as nos. 3 and 15 of the English volume of the Van der Hem Atlas. It is clear that Schellinks's method of working was to make outline studies roughly of the size of the intended final drawing, with manuscript notes of the landmarks, orientation, and other features of interest on the reverse. The Print Room collection shows that he might make several intermediate versions of the same subject in pen and ink and colour washes while still on his travels and when satisfied that he had committed everything necessary to paper would preserve his studies for Van der Hem’s inspection and choice several years later. Finally he would be required to execute very highly finished copies of the chosen subjects for insertion in the atlas. There are forty-one such drawings by Schellinks in the English volume for which the only known studies are in the British Museum. The complete atlas of forty-six volumes is preserved in the National Library, Vienna.

P. H. Hulton

---

1 Preserved in manuscript in the Royal Library, Copenhagen (Ny.Kgl. S. 370), copy in the Bodleian (Catalogue of Western MSS. 17436/8).
2 See Schellinks’s itinerary outlined in the appendix to the writer’s catalogue of the English drawings in the Van der Hem Atlas, contained in Walpole Society, vol. 35.
3 Described, ibid., pt. i, pp. 3 and 13–14, and reproduced in pt. ii, pls. 3 and 12.

---

**TWO EGYPTIAN SCULPTURES IN RELIEF**

The National Art Collections Fund has recently acquired for the Museum two fragmentary Egyptian sculptures in relief (Pls. IV and V) which were formerly in the collection of the late Reverend G. D. Nash, who died in 1944. Both are executed in low relief of a high quality; once no doubt they were painted, but no trace of colour can now be seen.

On the smaller of the two fragments (no. 1819, height 1 ft. 9 in.) a king is shown accompanied by a princess who is described in the hieroglyphic inscription carved above her head as his daughter, a priestess of Hathor, named Ioh. Unfortunately, the name of the king was placed beyond the broken right-hand edge; the signs beneath the sun’s disk with uraei, which give only the titles ‘Good god, Lord of the Two Lands’, offer little help in identifying him. His dress consists of the white crown of Upper Egypt, a short tunic, and a girdle supporting, at the back, a pendent tail of an animal and, at the front, a dagger. The false beard, broad collar, and bracelet, together with the mace with pear-shaped head in his right hand and a long sceptre, which he probably held in his left hand, are all regular accompaniments of this dress. With unimportant variations it is shown on many monuments in scenes commemorating ceremonies performed by kings generally, but not invariably, in the company of gods or of ancestors. In this instance the ceremony, whatever it may have been, was represented as part of the decoration of a wall, perhaps of a shrine, and the hieroglyphic sign for ‘heaven’
adorned with stars was used to divide one register from another. The shallow carving of the relief is typical of the work of the Eleventh Dynasty (c. 2133–1991 B.C.) and on the ground of style alone it would be possible to date it to that period. What appears to be substantial support for this date is provided by the well-known rock carving at Shatt er-Rigal, about eighty-five miles south of Luxor, which shows king Neb-hepet-Re Mentuhotep of the XIth Dynasty accompanied by his mother, whose name is given as Ioh, receiving his chancellor Khety and a king named Intef.¹ The same queen Ioh is also mentioned in inscriptions found in the tomb of her daughter Nofru, the sister-wife of Neb-hepet-Re Mentuhotep. Since no other queen or princess of the XIth Dynasty with this name is known, it is difficult to imagine that the princess represented with her father in the relief can be anyone but the mother of Neb-hepet-Re. Her husband and brother is believed to have been Nakht-neb-tep-nufe Intef III, now considered to have been Neb-hepet-Re’s predecessor on the throne.² Nakht-neb-tep-nufe succeeded another Intef named Wahankh, who is presumably the unnamed king represented in this relief as Ioh’s father. It must, however, be conceded that a deduction based on so many assumptions is little more than a conjecture which time may show to be incorrect.

Nothing can be said with certainty about the provenance of the piece, but Ioh’s title ‘Priestess of Hathor’ suggests an association with Deir el-Bahri where Hathor was venerated in the XIth Dynasty. It was a title borne by the daughters of Neb-hepet-Re Mentuhotep, who were buried in his funerary temple at Deir el-Bahri.³ Very probably the cult was already established there in the time of the earlier kings of the dynasty whose pyramidal tombs, now destroyed, lay nearby.

In marked contrast with the first of these sculptures the second (no. 1820, height 2 ft. 4 in.) presents no problems either of identification or of provenance. The inscription above the figure reveals that it represents the ‘Overseer of the Priests of all the gods, the High Priest of Amun, Nebunenef’, a well-known personage who owed his promotion to the highest sacerdotal office in the land to an oracle of Amun issued to Rameses II when he visited Thebes for the festival of Opet in the first year of his reign in about 1304 B.C. A detailed account of the incident is given in an inscription carved in the tomb of Nebunenef, on the west bank of the Nile at Thebes.⁴ At the time of his appointment he was the high priest of Onouris and of Hathor at Denderah and it is not difficult to imagine that political considerations, especially the king’s desire to exercise control over the powerful priesthood of Amun, were somehow allowed to influence his selection by the oracle. How long he remained in office is not recorded.

While it is regrettable that the inscription giving the words which Nebunenef was uttering is missing from the fragment, the loss is to some extent mitigated by a sketch of the scene in the manuscript diaries of the German Egyptologist Richard Lepsius⁵ whose expedition spent the years 1842–5 in Egypt mainly
copying inscriptions and reliefs on the walls of tombs and on monuments. From this sketch it appears that the object of his adoration was the so-called Djed-piller, the symbol of stability which had long been associated with the cult of Osiris. It was one of a number of scenes in the entrance hall of his tomb, all of which represented Nebunenef adoring deities and their emblems.

I. E. S. Edwards

1 Conflicting opinions have been expressed on the relationship of this king with Neb-hepet-Re Mentuhotep. H. E. Winlock, Excavations at Deir el-Bahari, 1911–1931, p. 88, considered that he was Neb-hepet-Re’s son and co-regent. Sir Alan Gardiner, in a recent article published under the title “The First King Mentuhotep of the Eleventh Dynasty”, in Mitteilungen des deutschen archäologischen Instituts, Kairo, Band 14 (1956), pp. 42–51, regards him as Neb-hepet-Re’s father.


5 I am indebted for this information to Miss Rosalind Moss of the Griffith Institute, Oxford.

JEWELLERY FROM THE READY BEQUEST

As part of the bequest of the late Miss M. F. T. Ready, the Department of Greek and Roman Antiquities has acquired an interesting collection of ancient jewellery and engraved gems. Select pieces are illustrated on Pl. VI.1

1. A solid gold figure of Eros, carrying an amphora over his left shoulder, 3 in. high; originally part of an ear-ring. A type of ear-ring particularly common in the Hellenistic period comprised pendants of various kinds hanging from ornate disks. One of the most popular types of pendant are minute figures of Eros, frequently cast from solid gold, with details soldered on. This piece belongs to the third or second century B.C.

2. A necklace of garnet and plasma, with a gold bulla in the centre, 14 in. long. The beads are all Roman, of about the third century A.D. except for the bulla, which is Late Etruscan. The necklace has probably been put together in modern times. The bulla was a popular Etruscan pendant from the fifth century onwards; it was worn as an amulet. Its introduction into Rome is ascribed to Tarquinius Priscus.

3. A fragmentary cameo of agate depicting an actor holding a mask, 1½ in. high. The eyes and mouth of the mask are pierced, and the whole piece is deeply undercut. This is an unusually fine example of a Roman technique used on stones and glass. About the first century A.D.

4. A chalcedony scaraboid ring-stone in the shape of a recumbent lion, 3 in. long. It belonged to a swivel-ring, now missing. Similar carvings, in carnelian
and crystal, are not uncommon, but in most cases they were engraved on the underside for use as seal-stones. From the fact that some are not so engraved, it is evident that they were prized as much for their ornamental properties as for their usefulness. This example is Greek, of about 500 B.C.

5. A steatite bead in the shape of a fish-vertebra, ¾ in. in diameter. In Early Minoan times actual fish-vertebrae were strung together for use as necklaces. The shape was soon imitated, and stylized, in stone and precious metals, and remained in use throughout the Bronze Age. This example is a reasonably close imitation of the natural article, and probably belongs to the Early Minoan period, c. 2500–2000 B.C.

6. A Mycenaean rock-crystal bead-seal, ¾ in. long, with a schematic representation of a flying bird engraved on it. Stones of this style are very common in Crete and on the Mainland. They were probably worn chiefly for their mauletic value, and were not intended primarily for use as signets. The shape, known as amygdaloid, is one of the most popular for Mycenaean gem-stones. About the fifteenth century B.C.

7. A Minoan rock-crystal bead-seal of lentoid shape, ⅛ in. long; the other common shape for Late Minoan and Mycenaean gem-stones. The engraving shows a bull and a sacred tree, in a particularly lively rendering of a popular subject. About the fifteenth century B.C.

8. A Roman gold finger-ring, diam. ⅘ in. The front part of the hoop is decorated with a scale-pattern. It has a carnelian bezel engraved with a scene of two bulls or cows. First or second century A.D.

R. A. HIGGINS


A ROMANESQUE IVORY CARVING

UNPUBLISHED Romanesque Ivory carvings unknown to scholarship are so rare that since the completion of Goldschmidt’s great Corpus in 1926 only a handful of additional examples of any importance have come to light. To these we are now able to add the magnificent carving (Pls. VIII and IXa) purchased recently by the Trustees with the aid of grants from the Pilgrim Trust and the National Art-Collections Fund (1959, 12—2, 1). No earlier history of the piece is known as yet.

It is a unique object, made of a slightly tapered single piece of walrus ivory, 17½ in. long, richly carved on all four sides. The bronze-gilt mounts at both ends and the hog-back crystal mounted on one side were added considerably later. Whatever the purpose of the ivory may have been originally, it was probably then adapted to serve as a reliquary. At the wider end the solid ivory was hollowed
out to a depth of about 4 in. and the mount at that end fitted with a hinged lid and fastening pin on a short chain. The engraved and chased ornament on these mounts can clearly be dated to about the middle or second quarter of the fourteenth century, especially the typical grotesque beast on the smaller mount with a human head wearing a pointed hat. It would be difficult to fix precisely where these metalwork additions were made. They are a little rough in workmanship and somewhat provincial in character, and it seems very possible that in the fourteenth century our ivory was still in northern Europe where, as we shall see, it had originally been carved. What was the purpose it had served before it was thus adapted in the fourteenth century? No final answer can yet be offered to this question. Preliminary laboratory investigation has shown that the gap in the ornament covered by the bronze setting of the crystal on the side was probably cut out to receive only this setting. It is certainly very shallow, not more than about 1⁄2 in. deep, and therefore we may take it that it is not likely that the crystal was used to cover up an existing hole. So far it has not been possible to remove the end mounts in order to see whether any evidence of mortice and tenon joints can be adduced. Were the object a remnant of a larger structure, one might expect to see some evidence of such joining in those parts. What we can see already, however, is some green staining due to prolonged contact with copper near both the narrower and the wider ends of the piece. At the wider end especially, the staining ends abruptly in a line an inch or so below the present mounts. Small iron nails are found embedded in the ivory in this area, consistent with copper sheeting having been nailed around the ivory. This could have been done to prevent a split already in the ivory opening any farther—or perhaps to strengthen a weak join to another piece that no longer survives. The length of our carving and its general shape certainly suggest that it might have been a chair leg; although no complete piece of furniture of this kind survives from the Romanesque period, we do know that ivory was not unknown as a material for bishops' thrones or secular thrones. A more thorough laboratory examination of the carving and a search of eleventh-to-twelfth-century pictorial evidence might yet yield more compelling evidence.

The carving on this ivory is throughout of a very high quality, and with the exception of an area of damage (Pl. IX a), caused it seems by flame or heat, about half-way between the crystal mounted on the side and the narrower end, the piece is almost in mint condition. The chamfered edges are decorated by four different repeat patterns; the two wider sides are carved with foliate scrolls inhabited by beasts, while of the two narrower sides, one is decorated by formalized symmetrical foliage, and the other is carved with a series of interlaced winged dragons and quadrupeds.

We can compare the style of these scrolls with a number of other ivories. First, there is a fragment of walrus ivory now in the collection of the National Museum
at Copenhagen\textsuperscript{6} (Pl. X a). It was found at Munkholm, near Trondheim in Norway, in 1715. At one end the carving is properly framed but on the other it was cut at a later date. Probably at the same time a hole was cut into the piece from below, to enable it to serve as the head of crozier or walking-stick. Stylistically the Copenhagen fragment is clearly related to our carving. Such details as the double lines engraved in the fleshy scroll, the placing of the eyes of the beasts high into the head in a bulge over the biting snouts, the long thin claws with round extremities, and a kind of triple-ringed bracelet around the scroll are all very similar. A small ring at the base of some of the leaves can also be found on both. There are differences also, of course. The animals on the Copenhagen piece are outlined by a line and are somewhat flatter in treatment, and the leaf forms are a little more spiky—almost indistinguishable from the feet of the beasts. One could not claim that the two works are by the same hand, but one could not rule out the possibility that they both come out of the same workshop.

Another two pieces in the same Copenhagen collection should be mentioned next. They are the ivory sword mountings now fitted to what is probably a fifteenth-century sword\textsuperscript{7}. A very striking similarity to our ivory is given by the small pine-cone in a leaf rather like a pouch in the top of the middle of the pommel of the sword (Pl. IX b). That peculiar leaf is found a number of times on our ivory. The badly rubbed condition of the Copenhagen carvings makes detailed comparisons a little hazardous but the technical trick of punching a line of small dots down the centre of the scrolls (Pl. IX c) is paralleled by exactly similar treatment of some of the long bodies of dragons on the narrower side of our ivory (Pl. VIII c). The earlier history of the sword is not known beyond the fact that it has come out of the Royal Danish collections.

More close parallels to the new ivory are provided by the ornament on the backs of some of the famous Lewis Chessmen in the British Museum's collection (Pl. X b).\textsuperscript{8} The hoard of over seventy pieces was found in 1831 in the parish of Uig on the Isle of Lewis in the Outer Hebrides off the west coast of Scotland, in what was described as a 'subterranean chamber'. One of the motifs we can note at once is the characteristic 'pouch' leaf already mentioned; the fleshy scrolls, the leaf forms, and the heads of beasts biting the scrolls can all be paralleled. The winged dragon on the back of one of the kings [right (Pl. X b)]\textsuperscript{9} is a somewhat more polished brother to the dragons on the narrow side of our new ivory (Pl. VIII c).

But this style is not restricted to ivory carvings. We can find it, or closely related styles, in manuscript illumination and even large-scale stone and wood sculpture. The stone cross-shaft fragment at West Marton in Yorks.\textsuperscript{10} shows winged dragons and fleshy scrolls with the familiar outlines near the outer edge. The stone, dated by Kendrick to c. A.D. 1000, is a wilder more excited carving and it is characteristic that the large open leaf with the small ring at its base should be missing. That leaf, sometimes called the 'Byzantine blossom', is a sign
in our group of a calmer, more southern, more balanced influence. The West Marton stone shows us the origin of the Viking elements in the make-up of our style. The symmetry of the ornament of the chamfered edges or on the narrower side opposite the interlaced dragons would be unthinkable in the world of the West Marton carving. What is the source of the elements other than Viking of our style? The stone carvings carried out at Ely Abbey and Lund Cathedral help us to understand them. It is here that we see the mixture between the Mediterranean and the northern elements taking place. Dr. Zarnecki in his recent book on the sculpture of Ely\(^\text{11}\) shows the links between Ely and northern Italy, at the same time pointing out that many Viking elements can still be traced.\(^\text{12}\) The same can be said for the decoration of Lund Cathedral, which in the twelfth century was within the Danish Kingdom. Here, too, scholars have been able to trace close links with northern Italy and the Rhineland, as well as indigenous northern elements.\(^\text{13}\) These northern elements are given greater weight in the wooden stave churches of Norway, of which the carvings from Hallingdal, now in the Oslo Museum, and from Ulvik, now in the Bergen Museum,\(^\text{14}\) provide some very close parallels to our style.

What then is the date of this group and, with it, the date of our carving? The work at the two major centres of Ely and Lund can be more closely dated than that of any of the other pieces we have mentioned. Dr. Zarnecki makes a convincing case for dating the two doorways at Ely, where most of the highly decorative carving that most closely corresponds to our style can be found, to about 1135. At Lund also, most of the work in which we would be interested must have been completed at least before 1146, the date of the last of a number of dedications. At the other end, the Lewis Chessmen are usually dated to about A.D. 1200.\(^\text{15}\) It is difficult to see why the Chessmen should be quite so late. It may be because it is generally believed that the bishop's mitre was not worn with the point in the front until near the end of the twelfth century, and all the bishops among the Chessmen do so wear the mitre, that this tendency to late dating exists. However, Demay claimed that the pointed mitre appears on a seal in France by \(c. 1144,\)\(^\text{16}\) and Bishop Hugh Pudsey of Durham, who was elected in 1153, appears on his earliest seals wearing a mitre exactly similar to the Lewis Chessmen, even down to the strip of embroidery which runs from the headband to the point.\(^\text{17}\) It may be that the whole group of ivory carvings, including the Chessmen, should not be put later than the third quarter of the twelfth century.

The question of where such carvings might have been made is even more difficult. We have seen that the style appears as far north as the Hebrides, at least as far south as East Anglia, and as far east as Lund. Of the Ivories, one carving was found in Norway, the Chessman in the Hebrides, and another has come down to us in the Danish Royal collections. We do not know whether the Chessmen were carved on the Isle of Lewis—certainly none known today is
incomplete to suggest that what was found was a workshop. It seems more likely the stock of a merchant or perhaps the flotsam of a shipwreck taken in by the inhabitants of the isles. Lund itself may of course have been the centre. It was a thriving town and in 1163 it was made the seat of the Primate of all Scandinavia.

One is reminded of the early life of St. Godric, who after small beginnings as a pedlar lived the life of a merchant and seafarer, and was part owner of a ship for some twenty years at the beginning of the twelfth century, before retiring as a hermit to Finchale where he died in 1170. Reginald of Durham, a contemporary of the saint, tells us in his life of St. Godric that he sailed his merchant ship between England, Scotland, Denmark, and Flanders and that his ability as a steersman and his speed in forecasting weather changes not infrequently saved his ship from damage. It seems we must assume that it was not Godric’s ship that sank off the Hebrides, though the Chessmen may have been part of any cargo that he or those that followed him carried around the perimeter of the North Sea.

P. E. Lasko

4 By Mr. R. M. Organ in the Research Laboratory of the British Museum under the supervision of the Keeper, Dr. A. Werner.
5 The most famous example is no doubt Archbishop Maximian’s throne at Ravenna, of the sixth century. Goldschmidt and others have suggested that the twelfth-century ivory fragment in the Bargello at Florence (Goldschmidt, *Elfenbeinskulpturen* ..., vol. iv, no. 31) was once part of a chair. It was perhaps found in England as it was once in the Meyrick collection. Its decoration, though not very close in style to our ivory under discussion, is of very much the same character, being mainly inhabited foliage scrolls. For a discussion of secular thrones see P. E. Schramm, ‘Herrschaftszeichen und Staatsymbolik’ in *Monumenta Germaniae Historica*, xiii/1, 1954, pp. 316 ff.
6 Goldschmidt, op. cit., vol. iii, no. 143.
8 O. M. Dalton, *Cat. of the Ivory Carvings ... of the British Museum*, 1909, p. 63. There are 67 pieces in the collection and another 11 of the same find in the National Museum of Antiquities in Edinburgh.
9 Dalton, op. cit., no. 78.
12 Ibid., pp. 26–36.
14 Zarnecki, op. cit., pl. 77.
15 E. Kitzinger, *Early Medieval Art*, 1956; L. Stone, *Sculpture in Britain*, *Pelican Hist. of Art*, note 14, p. 244. Mr. Stone compares the Chessmen to Kilpeck of c. 1150 and then adds: ‘they are of course much later’.
16 Demay, *La costume d’après les sceaux*, p. 270, fig. 332.
AN ANGLO-SAXON IVORY COMB

THE Anglo-Saxon comb of walrus ivory, recently purchased by the Department of British and Medieval Antiquities,¹ has been known to scholarship for some time. It was originally published in 1923, at which time it was in the collection of Frau Tilla Durieux.² Goldschmidt compared it to the Anglo-Saxon casket in the Ducal Museum at Brunswick,³ identifying it as Anglo-Saxon and dating it to the eighth or ninth century. It is of rectangular form (measuring 5.4 × 4.1 cm.) with nineteen fine teeth on one edge and eleven rather coarser teeth along the other; four of the fine teeth and three of the coarser teeth are missing. On one face (Pl. VII c), within a rectangular frame with looped corners, and divided from each other by a plain border with a nicked circular head, are a pair of cat-like animals, with heads full face in the upper central corner of the field and only one of the fore-legs visible; the tails appear to pass under the legs of each animal to form a small, coiled terminal. The animals have small indented eyes and protruding ears, the leg of the animal to the left breaks into the border of the field. Within a rectangular panel on the other face of the comb (Pl. VII b) is an interlaced snake with a scrolled lower jaw and upturned snout, bounded by a border beaded on its short sides and plain on its long sides. The snake forms a single loop with itself, the end of the tail then passes under the upper jaw. Where the body of the snake crosses itself in the centre of the field, a single ring interlaces with it. Traces of a long, lentoid eye and a small ear with a curled tail are apparent on the snake. Two small ear-like features protrude from the loop into the corners of the field. The decorated area on this face is slightly concave. The ornament of both panels is much worn and much of the minor detail has been lost.

The typical Anglo-Saxon comb is a composite implement, much larger than the example published here: usually double-sided, it has a central strengthening midrib nailed with bronze or iron rivets along either face; the teeth are cut into the longer sides.⁴ Combs of this size made from a single slab of bone or ivory, while not unknown in Romano-British contexts,⁵ are rarely found in Anglo-Saxon contexts. I know of only one other double-sided Anglo-Saxon comb made out of a single slab; of more or less the same size, it was found at Wallingford, Berkshire,⁶ and is now in the British Museum (it measures 3.2 × 2.9 cm.). It was found with a miniature hone-stone and an ivory seal, which can be dated by comparison with coins to the late tenth or the first half of the eleventh century. The three objects, if indeed they formed a closed find,⁷ must have been deposited in the ground at some period after 1050, for the second seal was cut on the back of the original seal about this date.⁸ But this comb, like the Romano-British examples, has its teeth on the long, and not on the short, sides—it belongs to a type classified by Lasko as the ‘horizontal’ type.⁹ The recently purchased comb is of ‘vertical’ type and is to be classed with a number of rather larger combs,
made from a single slab of ivory, boxwood, or bone, which range in date from the Carolingian to the Romanesque period, of which Lasko lists twenty-six from Europe and the Mediterranean. All Lasko’s examples are large, the tallest being 31.5 cm. in height, but a ‘vertical’ comb of similar size from the Khazar fortress at Sarkel on the Don (5.4 × 3.4 cm.) is quoted by Mrs. Bank. Lasko lists three combs of presumed Anglo-Saxon manufacture made from a single slab—they are all much larger than the example discussed here; they are: the ‘vertical’ comb found in St. Cuthbert’s coffin, another in the British Museum (fragmentary) said to have been found in Wales (it is probably of late eleventh-century date), and a now destroyed tenth-century ‘vertical’ type which was preserved in the church of St. Gertrude at Nivelles.

The main interest of this comb is art-historical. The parallel drawn by Goldschmidt between the ornament of the comb and that of the eighth-century Brunswick casket need not be taken too seriously. The ornament on one face (Pl. VII c) is normal Romanesque art of tenth/early-eleventh-century England. The animals on this side can be compared to those on the London Bridge censer cover in the British Museum. The interlaced snake carved on the other face (Pl. VII b) is typical of the Anglo-Saxon/Viking Ringerike school of ornament. The interlaced ring round the crossed part of the body and the extended curled lips and ear are typical features of this style. The lentoid eye is perhaps more indicative of the rather later Urnes style, as is, perhaps, the well-defined snakelike body. A very interesting parallel is provided by certain initials in the Cambridge University Library MS. Ff. i. 23, particularly the well-known initial ‘d’ which has many of the features of the interlaced animal on the comb on fol. 37 b. The parallel with this manuscript is striking in view of the fact that both the manuscript and the comb combine early Romanesque and Ringerike styles in their ornamental repertoire. Such a combination is rare—so rare in fact that this is the only piece of plastic ornament decorated in such a manner that is known to exist. The comb must be dated, with this manuscript, to the late tenth or early eleventh century.

Lastly a word should be said about the use of the comb. Such an elaborate object may have been used in one of any of these functions: as a toilet implement, as an ornament for the hair, or as a liturgical object. Each of these functions is equally likely, but it is impossible to tell the original use of the object.

David M. Wilson

1 Reg. no. 1957, 10–2, 1.
3 A. Goldschmidt, op. cit., vol. ii, pl. lxx.
4 e.g. T. C. Lethbridge, Recent Excavations in Anglo-Saxon Cemeteries in Cambridgeshire and Suffolk, Cambridge, 1931, fig. 30.
8 I owe this idea to Mr. R. H. M. Dolley of the Department of Coins and Medals.
9 P. Lasko, ‘The Comb of St. Cuthbert’, The
AN INSCRIBED JADE CUP FROM SAMARQAND

The cup is oval and has a handle in the form of a tiger clinging to the lip (Pl. XI). The jade is olive green, a little translucent and flawed throughout in irregular lines of whitish colour. These markings do not affect the smoothness of the surface. Where a roughness occurs, in small patches on the bottom or on a larger area of the side near the end, it is brownish, and resembles the discoloured skin which is found on pebbles and boulders of jade. The form of the cup, with ring foot and almost vertical sides, is Chinese. The sinuous tiger, which has a single horn and a bifurcated tail, is the creature of Chinese myth, and follows the convention of Sung and earlier times. If the cup was not carved in China, which cannot be certain, it copies closely a Chinese model.

From early times Khotan was the source of jade for China, whither it was exported both as boulders recovered from the beds of the Yurung-Kâsh or Karakâsh rivers or as blocks quarried in the same region. Jade must have come to Samarqand from the same place. In the sixteenth century Amin Ahmad Razi recorded in his Haft Iqlîm that true ‘yashb’ could be found nowhere else. To jade was popularly attributed power to produce rain, protect against earthquake and lightning, and to reveal, by the splitting of the vessel, any poison contained in food placed in it. In Samarqand the most famous jade piece of all was naturally the tomb of Timur, secured by his grandson Ulugh Beg in 1425 during his expedition against the tribes of Moghulistan in the region of Issik-kul. The stone had previously been sought, it is said, by Chinese emperors, who had offered 100,000 dinars for it.¹

The name of Ulugh Beg, followed by the title ‘Gürgân’, is skilfully inscribed on the side of the jade cup in ruq‘a script. He was a son of Timur’s son Shah Rukh, and is chiefly remembered for his contribution to astronomy. Born in 1394, he was appointed governor of Transoxiana at the age of fifteen and held this office until 1446. A scholar in many fields including theology and history, his predilection was for the exact sciences, above all mathematics and astronomy. At Samarqand, his provincial capital which he endowed with a monastery, several mosques, and a madrasah, he built an observatory where with the aid of more exact instruments he set himself the task of revising and correcting the astro-
nomical computations of Ptolemy. The Tables which resulted from these observations became celebrated and were even translated into Latin in the seventeenth century. He assumed the sovereign power on his father's death in 1447 but his brief reign was punctuated by family strife and invasions by Turkmen and Uzbeks. He was murdered at the instigation of his own son in 1449.

The title Gürğan, ‘son-in-law’ (the Persian rendering of the Chaghatay Kūragān), was adopted by Timur, his third son Miranshah and his grandson Ulugh Beg, to signify their connexion with the house of Chingiz Khan secured through the marriages of each with princesses of that house. As Ulugh Beg was already known by this title in 1417, the jade cup could have come into his possession at least as early as that date.²

Apart from the existence of this cup, there is further evidence for Ulugh Beg’s taste for jade carvings. The part he played in obtaining the jade stone for Timur’s tombstone has already been mentioned. A more direct piece of evidence is furnished by the Emperor Jahangir who in his memoirs describes a jade jug (küzeh az sang-i yashm) presented to him by the son of a Mughal noble, Mihtar Khan ‘…(it) had been made in the reign of Mirza Ulugh Beg Gurgan, in the honoured name of that prince. It was a very delicate rarity and of a beautiful shape. Its stone was exceedingly white and pure. Around the neck of the jar they had carved the name of the auspicious Mirza and the Hijra year in ruq‘a characters. I ordered them to inscribe my name and the auspicious name of Akbar on the edge of the lip of the jar.’³ Both Jahangir and Shah Jahan shared their forebear’s taste for carved jade vessels and it is a happy chance that has brought to the Museum’s collections a jade cup of each of these rulers.

The question of the place where the cup was manufactured raises a problem which cannot be solved on information available at present. Despite the large number of Chinese jades which museums and collectors attribute to the Ming period on stylistic grounds, the fact remains that no pieces dated by inscription are known to us. Comparison with pieces attributable to the jade workshops of the early Ming Emperors is therefore not possible, however likely it may appear that the cup was brought from the Chinese capital. The Timurid rulers greatly admired Chinese porcelain of the blue-and-white and celadon varieties, and these wares must have been articles in the trade which was fostered between the Timurid Empire and China by means of official embassies. The embassies were particularly frequent in the first quarter of the fifteenth century, that is, in the earlier years of Ulugh Beg’s life and the first few years after his assumption of power.⁴ Ulugh Beg’s personal taste for Chinese splendour was seen in his mosque, the Masjid-i-muqāṭṭa, so-called because its ceilings and walls were covered with Chinese decorations of carved and coloured woods. Outside the city where he laid out his gardens he built a pavilion known as the Chini-Khana, the walls of which were decorated with porcelain, brought from China.⁵ Whether
Chinese craftsmen worked for Ulugh Beg at Samarqand is not known, but it is not impossible.

The cup may, however, be compared to others of a similar kind and of about the same age which have hitherto been regarded as imports from China. These are two cups—an oval one with a single dragon handle and a round one with two such—preserved in the Teheran Museum. They were recently removed from the Ardebil shrine, where they had been dedicated by Shah Abbās I. Each of these cups is inscribed on the base with the name Behbūd, who may be Abū Ṭālib Behbūd, a courtier and official living at the Timurid court of Herat about 1470, though this identification is not conclusive. The jade cups of the Chini-Khana conform more closely in some respects to the Chinese taste than the cup under discussion here. Bands of squared spirals and cloud scrolls carved on their sides, curving lines on the bodies of the tigers, hachuring across the brow of one of them, are commonly observed conventions in the Chinese stylization of dragon and tiger. The tiger of Ulugh Beg’s cup differs from the usual Chinese convention in the face, which is weakly designed, and not quite convincing as the work of a metropolitan Chinese craftsman rendering a common motif of Chinese art. All three cups reveal besides in the detail (if this may be judged from photographs of the Chini-Khana pair) a roughness of finish incompatible, one would surmise, with the standards demanded of products of the Peking jade carvers. It may not be irrelevant to note that the colour and quality of jade used for Ulugh Beg’s cup are not those generally favoured in China. In the Museum’s collection it comes nearest in both respects to a jade tortoise found in a tank near Allahabad, which is thought to be Indian work.

Thus while it remains possible that Ulugh Beg’s cup was made in a Peking workshop, there are slight grounds for suspecting that it was produced at a provincial centre of jade carving, perhaps in Western China or in Central Asia. Ulugh Beg’s interest in the material may have led him to commission the cup himself. The Chinese form of the cup falls outside the range of Islamic craft and it may be thought that it could not have been produced by a carver accustomed to working exclusively in that tradition; but it is difficult to believe that the carvers of the inscription on Timur’s tomb would not have been capable of imitating the Chinese shape if a Chinese carver were not available.

The silver plate mounted at the end of the cup presumably covers a break. It is engraved in Turkish, probably in the seventeenth or eighteenth century: ‘Kerem-i Haqqa nihayet yoqdur’ (There is no limit to the beneficence of God).

RALPH PINDER-WILSON
WILLIAM WATSON

---

4 V. V. Barthold (op. cit., pp. 109–12, 179–81) accounts for eight embassies from the cities of Persia and Transoxiana to China and seven from China to the Timurid princes, between 1387 and 1432.
7 This is the view of Wiet (L’Exposition Persane de 1933, Paris, 1933, p. 48) and Bahrami (op. cit., p. 16); A. Pope (Chinese Porcelain in the Ardebil Shrine, p. 53) prefers to identify Behbud with a courtier of that name under Shah Abbas I (1587–1629). As Pope points out, the word might signify not a name but an expression of approval.

But the same mark occurs on certain Chinese porcelain in the Topkapu Saray, Istanbul, and since sixty-two pieces are known to have entered the Saray as loot from Persia after the Turkish victory at the battle of Chaldiran in 1514, it is likely that the mark is earlier than that date (Sir Percival David in Oriental Ceramic Society Transactions for 1933–4, p. 17, and A. Pope, Fourteenth Century Blue and White, a group of Chinese porcelain in the Topkapu Sarayi Müzesi, Istanbul, Washington, 1952, p. 12).

A JADE HAT-STAND

THERE is no finer specimen of eighteenth-century carved jade in the Museum than the imperial hat-stand presented to us in 1954 by the late Mr. P. T. Brooke Sewell (Pls. XII, XIII). The history of the piece is not known, but there can be little doubt that it stood in the emperor’s palace in Peking until the beginning of the present century, for in the palace, now the National Museum, its exact fellow may still be seen.

The jade is greyish white and lustrous, with the few flaws (visible only on the underside of the mushroom top) which even first-class jade of this size may be allowed. The carving is characteristic of the best work of the palace workshops of Ch’ien Lung’s reign. The close tooling of the five-clawed imperial dragons and the clouds in which they are half hidden represents different textures with the greatest skill. The bodies are hard and smooth, the skin of the faces puckered, the surface of the cloud scrolls a little duller and slightly undulating; but the sharp edges natural to jade carving are preserved. The base and stem of the hat-stand, carved in hard redwood, are inscribed with poems which are followed by the phrase yü t’i ‘imperial composition’ and come from the emperor’s voluminous verses:

The wind blows gently with the sound of silken strings; the full-scented flowers move soft petals and stems: scentless their beauty would be no less. Fragrance wafts from Ch’ang to Hang [i.e. from Hupei to Chekiang].

Green leaves, red flowers, a dark mass; the bamboo rail and stone paving are ever fresh. The spirit of the First Mystic Symbol is abroad: Heaven breathes and all seasons are turned to spring.

Stone steps like strangers meet the pond; gently the dew falls and the flowers are moist. The garden woman notes the rise of the autumn wind and cuts the gossamer-light, red window-gauze.
Strange scents from the hills of Fukien come with the autumn yield of lichee fruit; such taste and fragrance take us unawares, astonish and please like the pungencies of some old writer's style.

The large characters around the base read 'For the use of the Emperor Ch'ien Lung'.

WILLIAM WATSON

TUGHRAS OF SULEYMAN THE MAGNIFICENT

EXHIBITED in the Manuscript Saloon is a small paper scroll containing the grant by Mehmed II to the Genoese inhabitants of Galata of special privileges, both religious and commercial, and issued soon after the capture of Constantinople on 29 May 1453. The Greek text bears the date and signature of the vezir Saghanos in Arabic; and at the head of the document is inscribed the Sultan's tughra—an intricate monogram formed of Mehmed's names and titles.¹

This curious calligraphic cipher was inscribed on imperial documents as well as on certain coins.² In the early centuries of Ottoman rule this function was exercised by a high-ranking official known as the nishānji. The origin of the word is obscure. Some have connected it with the tughrı, the fabulous bird that was the badge or totem of the Oghuz Turks—the ancestors of the Ottomans. In the popular mind the form of the tughra has suggested that of a bird and even that of a horse or yak tail. More probable is the interpretation of the Turkish lexicographer Mahmud Kāshgharī who translates the Oghuz word tughragh as seal (Arabic ṭab‘) or cipher (Arabic tawqī) of the Oghuz ruler.

The Ottomans, like the Mamluk Sultans of Egypt inherited the use of the tughra from the Seljuqs who were served by a functionary known as the tughrā'ī. The development of the Ottoman tughra has been traced from examples which go back to that of Orkhān, founder of the dynasty. The general shape of the monogram had to conform as far as possible to that of the reigning Sultan's predecessor and in the reign of Mehmed II was fixed in a form from which later Sultans scarcely deviated.³ Three upright strokes form what is called the seré (palm); to the left of the lower part of these issue two concentric curves which sweep back on themselves to meet together in a point on the other side of the seré.

From the time of Selim I (1512–20) examples of tughras splendidly decorated in gold and colours have survived. In 1949 the Department of Oriental Antiquities acquired two such examples—both of Suleyman the Magnificent (1520–66) whose tughra reads: 'Suleyman Shāh (i)bn Selim Shāh Khān al-muzaffar dā'ima' (Suleyman Shah son of Selim Shah Khan, always victorious).

One of these (Pl. XIV) is exceptionally well preserved.⁴ It is executed on paper and its maximum height and width are 13½ and 24 in. respectively. Except for
the opening line written in ‘divān’ script and containing the high sounding epithets attached to the word ‘nishān’, the text is lacking so that no exact date can be given to the tughra. The letters are executed in a brilliant blue outlined in gold. The large lentiloid area is divided into two, the outside edge forming the nūn of ‘khān’ and the inside the nūn of ‘(i)bn’. The outer area is decorated with concentric scrolls in gold interspersed with Chinese cloud scrolls in blue. In the smaller area bisected by the re of ‘al-muẓaffar’ and occupied by the word ‘dā’ima’ is a classical palmette scroll in gold set against a lotus scroll in blue. The area between the upright shafts which supply the two lams and the three alifs in Suleyman Shah and Selim Shah Khan is filled with undulating scrolls in gold against Chinese cloud scrolls in blue. The three hastae and the two segments below are filled with gold.

The other tughra is of equal quality and is executed in a similar colour scheme. Unfortunately the surface has been damaged, particularly around the seré. The decorative elements are the same as those already described though they are disposed differently. Three additional elements are introduced: first, a floral medallion in the outer area of the lentiloid, secondly, a background of rather heavy gold cloud scrolling on blue around the word ‘dā’ima’, and thirdly, a fan-shaped network of spiral scrolls in the angle formed by the uprights and the outer edge of the lentiloid to the left of the seré.

Several other tughras of Suleyman the Magnificent have been published. Two fine ones are in the possession of the Metropolitan Museum of Art, New York. While their calligraphic outline is identical to that of the tughras described above, they differ in three important respects. First, the internal decoration is executed in blue and two or more shades of gold leaf as well as carmine red, pink, and green; secondly, the spiral scrolls are combined with much more prominent cloud scrolls; and thirdly, the base of the re in ‘al-muẓaffar’ is decorated with a row of flowering plants rendered naturalistically. Similar plants occur in another splendid tughra of Suleyman the Magnificent preserved in the Topkapı Saray, Istanbul, where they are disposed along the base of the nūn in ‘khān’.

The decorative arts in Ottoman Turkey drew on a common stock of decorative themes. All the elements which occur on the tughras can be found also in the contemporary pottery produced at Isnik in Asia Minor. The classical palmette and heavy cloud scrolling occur in the earliest pottery produced at Isnik—vessels painted in blue on white and dating from about 1490 to 1525. The spiral scroll is characteristic of another group also decorated in blue—the so-called Golden Horn pottery dating from about 1525 to 1550 or a little later. A dish belonging to this group in the British Museum combines undulating scrolls and Chinese cloud scrolls as well as floral medallions and must date fairly late in the series. Sprays of naturally rendered flowers also with cloud scrolls occur in a broad-rimmed dish in the Victoria and Albert Museum.
From this description something of the richness and variety of the tughras of Suleyman the Magnificent can be appreciated. None of those published can be precisely dated; and it is hardly possible to attempt a chronological classification. It seems probable, however, that the two tughras in the Department of Oriental Antiquities because of their bichrome palette and the absence of naturalistic flowers fall within the early years of the reign of Suleyman the Magnificent.

Ralph Pinder-Wilson

3 Wittek (op. cit., pp. 329–34) shows that the title khan was added to the name of Murad in the tughra of his successor Bayezid I in order to supply the third upright lacking in the names of Murad and Bayezid—as well as to support imperial pretensions.
4 1949–4–9–086.
5 1949–4–9–087. Height 14 in.: Width 21½ in. Its text is also missing.
9 Lane, op. cit., pl. 29.
10 Lane, op. cit., pl. 30.

Tughra of Mehmed II (from Egerton 2817)
I. FRAGMENTS OF A MANUSCRIPT ILLUMINATED FOR GREGORY XIII.

II. R. VAUGHAN WILLIAMS: SYMPHONY IN F MINOR.
Opening of the first movement with the composer’s corrections and erasures. Reproduced by permission of the Oxford University Press, owners of the copyright.
III. SEMMYÖ-REKI. Calendar printed in 1644, ff. 2b, 3a. Illustrating the phases of the moon.
IV. AN UNNAMED EGYPTIAN KING OF THE ELEVENTH DYNASTY AND HIS DAUGHTER IOH.
V. NEBUNENEF, A HIGH PRIEST OF AMUN.
VI. JEWELLERY FROM THE READY BEQUEST.
VII. a. WILLEM SCHELLINKS: AN ENGLISH COAST SCENE.

b, c. AN ANGLO-SAXON IVORY COMB.
VIII. A ROMANESQUE IVORY CARVING.

IX.  a. A ROMANESQUE IVORY CARVING. Detail, slightly reduced.

b, c. IVORY SWORD FITTINGS. National Museum, Copenhagen. Pommel (reduced); quillon (reduced).
X.  a. IVORY FRAGMENT. National Museum, Copenhagen. (I)
   b. ISLE OF LEWIS CHESSMEN. (Reduced.)
XI. A JADE CUP INSCRIBED WITH THE NAME ULUGH BEG GURGAN.
XII. AN IMPERIAL HAT-STAND OF WHITE JADE AND ROSEWOOD.
Chinese. 18th century. Height 12 in.
XIII. AN IMPERIAL HAT-STAND. Detail.
AN EVANGELIST FROM THE OSCOTT PSALTER

Add. MS. 50000 (formerly Dyson Perrins MS. 11), f. 10\textsuperscript{b}

(Reproduced by courtesy of Messrs. Faber & Faber)
THE BRITISH MUSEUM QUARTERLY Vol. XXIII. No. 2

PUBLISHED BY
THE TRUSTEES OF THE BRITISH MUSEUM
LONDON
1961
The cover illustration is a detail from an Attic red-figured amphora (c. 480 B.C.), found at Vulci. It shows a rhapsode chanting an epic poem.

Binding cases designed to hold one volume of the Quarterly (4 parts) are now available from the British Museum, price 2s. 3d. each (post free). It is regretted that the Museum cannot undertake the work of binding the parts into these cases.

PRINTED IN GREAT BRITAIN
CONTENTS

T. J. Brown, G. M. Meredith-Owens, and D. H. Turner: Manuscripts from the Dyson Perrins Collection  page 27

Gerald Bonner: Some Letters of David Livingstone  38

Pamela J. Willetts: Autograph Music Manuscripts of Sir Arnold Bax  43

R. H. M. Dolley: Hiberno-Norse Coins from the Lockett Collection  45

D. E. L. Haynes: A Pin and Four Buttons from Greece  48

Douglas Barrett: Sculptures from Kashmir  49

R. M. Organ: The Conservation of Cuneiform Tablets  52
PLATES

Frontispiece. An Evangelist from the Oscott Psalter. Add. MS. 50000 (formerly Dyson Perrins MS. 11), f. 10b

xv. Nizāmi. Or. MS. 12208. To right, a priestess begs Iskandar to spare an idol from destruction (f. 317b, painted by Lāl). To left, the idol itself (f. 318, painted by Mukund)


xvii. a. The de Brailes Hours. Add. 49999, f. 32. Christ before Annas, Caiaphas, Pilate, and Herod
   b. The Hours of Elizabeth the Queen. Add 50001, f. 10b. The Agony in the Garden

   b. A Spanish Book of Hours. Add. 50004, f. 86b. St. Eustace

xix. The Poncii Bible. Add. 50003
   a. Initial E, f. 75
   b. King David, f. 204b
   c. Tree of Jesse, f. 364b

xx. a. A Dutch Book of Hours. Add. 50005, f. 2b. The Annunciation
   b. The Mirandola Hours. Add. 50002, f. 35. The Resurrection

xxi. Hiberno-Norse coins from the Lockett Collection

xxii. a. Four Greek buttons
   b. Side view of two of the buttons
   c. A Greek silver pin
   d. Detail of a Greek silver pin


   b. Ekmukhlingam. Kashmir. 8th century A.D.

xxvii. a. Clay tablets before treatment, showing the salt deposits which make them illegible
   b. Clay tablets after treatment

xxviii. a. Workroom used for the conservation of clay tablets
   b. Kiln and associated equipment
MANUSCRIPTS FROM THE DYSON PERRINS COLLECTION

At his death on 29 January 1958 C. W. Dyson Perrins of Davenham, Malvern, Worcestershire, possessed a collection of 154 manuscripts, the finest in private possession in England at the time. In date the manuscripts ranged from the ninth to the nineteenth centuries and in provenance from England to India. In the formation of the collection Mr. Dyson Perrins had the advice of Sir George Warner, Dr. M. R. James, and Sir Sydney Cockerell, yet its excellence reflected always his own choice and appreciation. Its permanent memorial is the Catalogue written by Warner and published in 1920, which describes 135 of the manuscripts. The acquisition by the British Museum of ten manuscripts from the collection, manuscripts each of intrinsic value to the Museum, ensures the preservation together of a representative selection of Dyson Perrins’ Library. This selection was begun by the bequest by Dyson Perrins himself of the Gorleston Psalter and the Khamsah of Nizāmī, his two great treasures of Western and Eastern art. (These two manuscripts, formerly Dyson Perrins 13 and 134, are now numbered Additional 49622 and Oriental 12208.)

With like generosity his executors, through their agents Messrs. Sotheby & Co., gave the Trustees of the Museum the opportunity to buy a further selection of the remaining manuscripts by private treaty at well below their world value, even after allowing for the exemption from estate duty enjoyed by works of art of national importance sold to a national collection. The Department of Manuscripts was able to choose an agreed selection of eight illuminated Western manuscripts under the terms of the offer. The purchase was made possible with the help of the Friends of the National Libraries, the National Art-Collections Fund, the Pilgrim Trust, and a special grant from H.M. Treasury. The Friends of the National Libraries, after a special appeal, raised £750 to buy the Dutch Book of Hours (Add. MS. 50005) and the National Art-Collections Fund and the Pilgrim Trust each gave £5,000. From the Museum’s Bridgewater Fund came its balance of £1,000, for the Prayer-book of Archbishop Arnulph (Egerton MS. 3763), and the remainder of the total purchase price of £37,250 was met by a special grant of £25,500 from the Treasury. To all who helped to realize this the warmest thanks and praise are due. The eight manuscripts are:

1. The de Brailes Hours, formerly Dyson Perrins 4, now Add. 49999.
2. The Oscott Psalter, formerly Dyson Perrins 11, now Add. 50000.
3. The Hours of Elizabeth the Queen, unnumbered, now Add. 50001.
5. The Mirandola Hours, formerly Dyson Perrins 95, now Add. 50002.8
6. The Poncii Bible, formerly Dyson Perrins 111, now Add. 50003.9
7. A Spanish Book of Hours, formerly Dyson Perrins 114, now Add. 50004.10
8. A Dutch Book of Hours, formerly Dyson Perrins 108, now Add. 50005.11

The Gorleston Psalter (Add. MS. 49622) was undoubtedly the finest manuscript in the Dyson Perrins collection. By virtue of an original entry in the Kalendār (8 Mar., in gold) of the dedication of the parish church of Gorleston, which lies two miles south of Yarmouth within the borders of Suffolk, it is securely localized to East Anglia, and it is not only most profusely decorated but the best preserved manuscript of the ‘East Anglian’ school of illumination. The decoration is unusually elaborate; each page of the Kalendār has a partial border incorporating heads of saints in medallions; there are 13 large historiated initials and the first (Pl. xvi; f. 8, Beatus Vir) occupies a whole page; of the 188 smaller initials for psalms, &c., 145 are historiated; and there is a profusion of most delightful marginal grotesques. The quality of the decoration is unfailingly high, although many hands were at work;12 the manuscript was evidently made in a large and flourishing workshop under the direction of a master who had high standards and the will to enforce them, and there was no interruption in the work. In this the Gorleston Psalter resembles the other great masterpiece of East Anglian illumination, the lost Douai Psalter, which was commissioned by a vicar of Gorleston.13 Like the Douai Psalter, the Gorleston Psalter contains a second litany, added later in the fourteenth century, which is appropriate to Norwich Cathedral, whilst the superb Crucifixion on an added leaf (f. 7) is quite possibly by the same hand as the illumination of the Douai Psalter. Very similar hands painted the additions made to the Ormesby Psalter when it was presented to Norwich Cathedral,14 the original decoration of the St. Omer Psalter (Add. MS. 39810), and the best work in the Luttrell Psalter (Add. MS. 42130). In spite of the pronounced differences which separate the style of the main decoration of the Gorleston Psalter from the style of the added Crucifixion and of the Douai Psalter and the other similar manuscripts mentioned above, there is some evidence to suggest that the two styles represent successive phases of the same workshop, or at least of the same artistic centre. For example, some of the patterns used in line-endings in the original part of the Gorleston Psalter are exactly repeated, only with greater delicacy, on the back of its added Crucifixion leaf, in the Douai Psalter and in the first gathering of the St. Omer Psalter.15

Concerning the Khamsah (Or. MS. 12208), the late F. R. Martin, an authority on oriental painting, says, ‘Without exception it is the most wonderful Indian manuscript in Europe, not only for its unsurpassed beauty and its profuse gold borders, but also on account of its marvellous state of preservation, and its splendid pedigree.’ Few persons will disagree with this estimate of its value as a work

28
of art. This copy was made for the library of the Mogul Emperor, Akbar, by the famous calligrapher ‘Abd ul-Rahim in 1595. It now contains thirty-seven out of the forty-four miniatures by Hindu artists which it originally contained. There is some uncertainty as to whether the gold-lacquered binding is contemporary. Lacquered binding was employed as early as the sixteenth century, but the fact remains that most examples of this art are of somewhat later date, and the present binding might well be so.

The author of the Khamsah, Ilyās ibn Yūsuf, who took the poetical name of Niẓāmi, is better known in Persia than in the West for reasons which will be mentioned later. He began to write verses of all kinds late in life, and lived around and about the courts of various rulers of Turkish origin in north-west Persia. Unlike most court poets of his generation, Niẓāmi’s work is singularly free from that importunate begging strain which so disfigures the work of Persian panegyrists, however ingenious they may be at times. Little is known about his life except that he was born about 1140 or, according to another account, at Qum, that he married three times, and died in 1209. Of his works, the most famous is the Khamsah (Quintet) which consists of five poems of which all but one are romantic epics. The one exception is the Makhzan ul-Aṣrār (Storehouse of Secrets) which is a collection of ethical and religious maxims illustrated by anecdotes like the more popular poems of Sa’dī.

The romantic epics are of greater interest to most people and have afforded ample scope to the oriental miniature painter over the centuries. The Khusrau u Shirīn is a romance which tells of the Sasanian King, Khusrau Parviz (A.D. 590–627), and his love-affair with the beautiful Armenian princess Shirīn. The royal lover has a rival in the shape of the master-mason Farhand who is able to perform superhuman feats like cutting through a mountain single-handed. To frustrate his rival, the King sends false tidings of the death of Shirīn, whereupon Farhand, overwhelmed with grief, takes his own life. Another tragedy in the Khamsah is the Lailā u Majnūn which deals with Bedouin life. As in Romeo and Juliet, the families of the two lovers, Qais who is later called Majnūn (i.e. ‘mad with love’) and his childhood sweetheart Lailā, are at feud; thus the lovers find their union only in death. Another Sasanian monarch, Bahram Gür (A.D. 420–38) is the hero of the Haft Paikar (Seven Portraits). These are discovered in the Castle of Khavarnak and represent seven beautiful princesses from seven different lands. Bahram marries all the seven on his accession to the throne and each is lodged in a separate pavilion, coloured according to which of the Seven Climes the princess comes from. The King visits each of them on seven successive days and is told a story, very much in the style of the Arabian Nights. The remaining poem of the Khamsah is the Iskandar-nāmeh which is a poetical version of the Oriental Alexander Legend and is divided into two parts (Pl. xv; ff. 317b, 318). The first of these depicts Alexander as a world-conqueror while the second shows him as
a sage ranked with the Greek philosophers. This is the longest poem of the five with about 10,000 couplets.

To assess the literary value of the Khamsah is difficult for a non-Persian. A prominent Persian literary critic, Dr. Rizā-zādeh Shafaq, has said of Niẓāmī that 'without doubt he was a master of the epic style and no Persian poet has achieved his celebrity in this art . . . his style is attractive and his verses flow smoothly and are pleasant to the ear'. On the other hand, Professor Levy with some justification says that 'the exaggerated sweetness and pathos of Niẓāmī's work, though they may suit the native taste admirably, are yet somewhat trying to those brought up in a different literary atmosphere'. If one adds to this the constantly recurring verbal artifices which are wellnigh impossible to reproduce in a foreign tongue, and the unmerciful length of some of the poems, it is not difficult to understand why so few translations have been made, considering the literary fame of the author. In conclusion some verses from the Khamsah likely to appeal to the Western reader may be rendered as follows:

In Life's garden
Secure from the Autumnal wind,
In Time’s palace
On firm foundation laid
Eternal-lasting,
How happy may one dwell!
But cold and dreary strikes
That cheerful place—
They say 'Arise and go',
There's no tomorrow, no today,
What of today?
What else but the small change of Time
Spent before Evening?
Come let us laugh and make
Night live with joy.

Of the Book of Hours (Add. MS. 49999), which is the oldest of the four English manuscripts, little need be said here, since Sir Sydney Cockerell, who described it for the Dyson Perrins Catalogue and dealt with it again in the volume which he presented to the Roxburghe Club in 1930, has given so full an account of its illuminator, who signed his name opposite two self-portraits, once (f. 43) with the words 'W. de brail' qui me depeint'. Of the seven manuscripts ascribed to him this is the most richly illuminated—five full-page miniatures (Pl. xvii a; f. 32) and 88 historiated initials, containing 111 subjects in all, accompanied by explanations in French, apparently by the artist—and it is the first to enter the Museum’s collection. The charm and vivacity of W. de Brailes’s miniatures give them a personal quality which is all too rare in early Gothic illumination and in
England can be matched only in the work of Matthew Paris. Of Matthew's life we know much; of de Brailes's next to nothing, except that he may have lived, in the middle years of the thirteenth century, among the numerous community of scribes and illuminators whose headquarters was in Cat Street, Oxford. The part, if any, played by this Oxford centre in the production of livres de luxe during the thirteenth century remains to be ascertained. W. de Brailes's Horae is of the utmost interest both in that connexion and as the earliest known example of a separate Book of Hours of Sarum or indeed of any other Use.

The Oscott Psalter (Add. MS. 50000) is one of the most perfect English manuscripts of its period, the third quarter of the thirteenth century. Script and decoration alike are of excellent quality and taste, and the volume has the added interest of containing a metrical French paraphrase of the psalms, of which only one other manuscript is known (Harley MS. 4070; thirteenth century). The text, adorned by 10 large and 150 small historiated initials, is preceded by 22 whole-page miniatures. Ten of these contain framed pairs of scenes from the life of Christ, in roundels, accompanied by scenes from the Old Testament, in half-roundels, after the manner of the Bibles moralisées. The other twelve contain full-length figures of Apostles (Frontispiece; f. 10b), of Christ in Majesty, and of David. Three of the Apostles can be identified with certainty by their attributes, and the strange listening figure on f. 16 is probably St. John the Evangelist, copied from an Apocalypse. Although generally more elegant in style and perfect in execution, the Oscott Psalter is linked by certain likenesses of script, layout, and figure style to the Salvin Horae (Add. MS. 48985). It has been suggested that the Salvin Horae may have been produced in Oxford by late followers of W. de Brailes; and the Oscott Psalter presents two other possible links with Oxford. It contains a Psalter of the Virgin ascribed to St. Anselm which also occurs in three early thirteenth-century manuscripts for which a possible Oxford provenance was long ago suggested by Sir George Warner; and Mr. Peter Brieger maintains that the full-page Apostles have close parallels in wall-paintings of Apostles, in medallions, in the Oxford Chapter-house. These tenuous but intriguing relationships will need to be examined in greater detail.

The latest of the English manuscripts is the Hours of Elizabeth the Queen (Add. MS. 50001). It takes its name from the signature of Elizabeth of York, wife of Henry VII, which survives on f. 22. At f. 147 is an erased memorandum of the death of Cecilia Neville (d. 1450), widow of Henry Beauchamp, Duke of Warwick (1425–45), and wife of John Tiptoft, Earl of Worcester (d. 1470). Until the discovery in 1929 of the Psalter and Hours illuminated, partly by Hermann Scheerre, for John, Duke of Bedford, between 1414 and 1422 (Add. MS. 42131), the Hours was generally held to be the finest English illuminated manuscript of its period, but comparison with the Bedford Psalter produced an immediate fall in the reputation of the Hours. True, the Psalter is nobly proportioned
and finely written while the Hours is neither; but the eighteen half-page miniatures of the Hours (Pl. xvii b; f. 10b) are in many ways superior to the historiated initials of the Psalter. Their crisp, expressive drawing, heightened by strong but pleasing colour, makes an effect of immediacy and sincerity which is not to be found in the detached and gentlemanly art of Scheerre and his close followers. The painter of the Hours seems to have been formed in Scheerre’s circle but to have come under some extraneous influence which carried him beyond the bounds of his master’s rather limited art. It has been suggested that this influence was French; the stately, aristocratic style of the Bedford and Boucicaut Masters can hardly be in question, but the strongly Italianizing style of certain contemporary Paris manuscripts, such as the Book of Hours which is now Add. MS. 29433, is a possible source.

The oldest of the manuscripts acquired is a Prayer-book (Egerton MS. 3763), which was probably written for Arnulph II, Archbishop of Milan 998–1018. The evidence in the book for this attribution is the distinction given in it to the name of St. Arnulph in the Litany of Saints and the presence of a prayer to St. Victor (Maurus) (Pl. xviii a; f. 116 b). St. Arnulph’s name is written in capitals, the only name in the Litany to be so treated, but has no special placing, a fact which suggests a personal rather than a local patron. It was in St. Victor’s honour that Archbishop Arnulph built a monastery at Milan, where he himself afterwards buried. The only two other early medieval prayer-books of continental origin that can be associated with definite historical figures are those of the Emperors Charles the Bald and Otto III. The main contents of Egerton MS. 3763 are an abbreviated psalter of the type known as the ‘Psalter of St. Jerome’, the Milanese Rogationtide Litanies with their accompanying Antiphons, Responses, and Collects, fifty-seven private prayers and devotions, and the already mentioned Litany of the Saints. The manuscript seems to be the second earliest witness of the ‘Psalter of St. Jerome’ and is of even greater interest in that it is a probably unique example of this type of abbreviation with its verses taken from the Milanese version of the Roman Psalter. The Rogationtide formulae in the book are apparently the earliest complete text of these, and the Litany of the Saints, although incomplete, is yet of importance with its 454 names that remain. The private devotions which make up the larger part of the manuscript include ten prayers of which no other copy has yet been traced, whilst a large number of the remainder can be found in Carolingian books connected with the monastery and circle of Tours; of these, seven in fact are traceable to Anglo-Saxon sources. Twenty-four of the prayers resemble ones in two ninth-century books from Nonantola, a monastery with close relations with Milan, and which may have served as an intermediary in the transmission of the prayer texts.

Egerton 3763 was written and provided with illuminated initials by a scribe who is also thought to have executed another Milanese manuscript, a Sacramen-
tary associated with Arnulph II’s successor, Ariberto da Intimiano, and two manuscripts of French provenance—the so-called Gaignières Lectionary and a fragmentary Sacramentary written for Beauvais. The dedication verses in the Gaignières Lectionary speak of its writer as coming from Italy and Carl Nordenfalk connects the book with Fleury, where Abbot Gauzlin employed after 1026 a skilled Lombard painter Nivardus to make an insigni operis crucifixum, the possible original of the Crucifixion miniature in the Beauvais Sacramentary. Nordenfalk’s identification of our scribe with Nivardus seems likely and the latter is revealed as influenced by Reichenau and especially the school of Eburnant, whilst retaining Italian origins and techniques. He does not, however, seem to have been responsible for the sixteen miniatures in Egerton 3763. These, representing various saints, are from the same atelier as the illustrations in the manuscripts of Bishop Warmund of Ivrea (1001–c. 1011). Of a provincial quality, they show the influence of both Reichenau and to some degree Byzantium. Both because of its text and decoration Egerton MS. 3763 is of importance for the history of Milanese relations with other parts of Europe and stands in time at the beginning of that development of private devotion which was the great contribution of the eleventh century to the history of the spiritual life.

The later of the two Italian manuscripts (Add. MS. 50002) is a Book of Hours of Roman use, once owned by John Ruskin, which contains the arms of Galeotto Pico della Mirandola (1442–99), Prince of Mirandola and Count of Concordia, and of his wife Bianca Maria d’Este (d. 1506), daughter of Niccolò III, Marquis of Ferrara. Their marriage was in 1468, but the manuscript was probably commissioned by Galeotto in the last decade of his life; the text is written in an artificial variety of humanistic round-hand modelled on a printer’s type. There are 21 small miniatures in the Kalendar, 13 historiated initials or small miniatures with partial borders (Pl. xx b; f. 35), and 4 full-page miniatures, all of the finest quality and executed by the same Paduan or Venetian illuminator. The Paduan–Venetian book-decoration of the late fifteenth century, deriving ultimately from the work of Mantegna, was both the most elegant and the most purely classical in inspiration of the Italian styles of the period. The Museum possesses several good examples in the initials and borders added to printed books, but manuscripts, and especially Books of Hours, of this sort are comparatively rare in libraries outside Italy; the Department of Manuscripts is fortunate to have obtained one at this late stage in the growth of its collections.

Two of the manuscripts are of Spanish origin. The first is a Bible (Add. MS. 50003), written in 1273 by Johannes Poncii, a Canon probably of Vich in Catalonia. The name of the patron for whom it was written has been erased, but he may have been the local bishop, Ramón de Anglesola (1265–98). The script is a neat Gothic with some resemblances to the hands of the scriptorium of Alfonso X of Castile and the book has been illuminated with forty-four
historiated and several decorated initials. The illumination is in three styles, the product of one atelier, but probably of three artists, whose work is related to that of one another. The first style is of obvious Romanesque derivation (Pl. xix a; f. 75) and its exemplar seems to have been the Romanesque Bible of Lérida, written perhaps in the first part of the thirteenth century. The second style (Pl. xix b; f. 204 b) is distinguished from the ones before and after it by a boldness of colour and design, which contrasts with the virtuosity of the other two. It is more Gothic and shows French influence. This is strongly marked in the last style (Pl. xix c; f. 364 b), which is affected by Parisian and North French illumination of the time of St. Louis. Here the exemplar may have been the Bible written in 1268 by Raymund of Saint-Sorlin (Rhône) for Canon Pere ça Era of Vich, where the manuscript still is. The possible influence of this book on Catalan illumination of the thirteenth–fourteenth centuries has already been suggested with reference to a likely derivative, the early fourteenth-century Missal of Sant Cugat, now at Barcelona, and the Poncii Bible again raises the question. Another manuscript with which it may be compared is that copy of the Commentary on the Laws of Aragon by Vidal de Canellas (a book commonly known as the Vidal Mayor), which was written in the third quarter of the thirteenth century by Michael Lupi of Zandio in Navarre and was formerly Dyson Perrins MS. 112. The combination of styles in the Poncii Bible is not atypical of its time and place of production, it is an outstanding example of such combination and of Catalan work of the later thirteenth century, providing a perfect commentary on the development and history of Catalan illumination of the period. Its binding is of that Spanish type known as ‘Gothico-Monastic’ and, although repaired, may be the original thirteenth–fourteenth-century covering.

The second manuscript from Spain is a Book of Hours of the latter part of the fifteenth century (Add. MS. 50004). It is incomplete and another fragment is in Berlin (Kupferstichkabinett 78 B. 27). Its illumination, consisting of borders and initials and ten inserted full-page miniatures with borders (Pl. xviii b; f. 86 b), has been attributed to Juan de Carrión and it is thought to have been executed at Toledo about 1480 for a lady whose name, ‘Amise’, appears in one of the margins. Carrión’s only recorded work is in six choir-books at Avila and the present manuscript is not so exclusively like these as to be necessarily from his hand. Rather it should be seen as from a school of illumination from which comes a number of books, many of them associated with Toledo, executed in the second half of the fifteenth century, and which include a Book of Hours formerly in the collection of Baron Vitta, now MS. 854 in the Pierpont Morgan Library, New York, and a Pontifical written for Cardinal Mendoza, Archbishop of Toledo 1482–95. These two manuscripts are closely related to Add. 50004 and perhaps show the same hand. In the miniatures of the latter can be seen that Flemish influence which was paramount in Spanish miniature painting of the time, but
there is a difference of quality between the individual miniatures, resulting in some cases in stylized less-pleasing work typical of occasions when Spanish miniaturists resisted or lacked foreign influence and exemplars. In some of the borders French influence is more apparent, whilst others, especially those to the miniatures, appear more flamboyant and Italianate. Oriental motifs even are not lacking. There seems no foundation for the suggestion that the manuscript is of Catalan provenance.51

Finally, the Museum was able to obtain an important example of Dutch illumination during its best period. This is a Book of Hours in Dutch (Add. MS. 50005). It has no Kalendar or Litany to suggest provenance, but the use in the Little Hours of the Virgin is the same as in a printed Book of Hours, also in Dutch and of the use of Utrecht, now in the British Museum.52 It is not unlikely that Add. MS. 50005 was executed at Utrecht in the second decade of the fifteenth century. It is illustrated with sixty-six full-page miniatures of the lives of Christ and the Virgin (Pl. xx a; f. 2 b) and these are by two hands, the second less accomplished and probably working some time later than the original production of the manuscript. The technique in both groups of miniatures is one of pen-and-wash drawing and their interest is increased by the fact that they appear to be without borders. Yet the truth is that the miniatures have escaped from their borders which are always, if possible, present in the form of a patterned gold, rectangular background, which occupies theoretically the same size and place in each miniature but is only visible in so far as it is not blocked out by the participants and their surroundings in a particular scene. Characters escaping from the frames of their miniatures are not uncommon in Dutch and Flemish illumination of the time, especially in works of the school of Ypres,53 but Add. MS. 50005 must be one of the few manuscripts in which the escape has been so successful and complete. It is closely related to two books, both of which are thought to have been executed in the Utrecht—Guelders region about 1415. One, which was formerly in the collection of the Dukes of Arenberg at Nordkirchen, is a Book of Hours now MS. 866 in the Pierpont Morgan Library, New York,54 and the other is a Book of Hours, formerly in the possession of Sir Sydney Cockerell,55 which exhibits, besides the same hand as in the Arenberg MS., that of the miniaturist known as the ‘Master of Mary of Guelders’. Further work of the common artist of the Arenberg and Cockerell Hours has been seen in a Bible in the Fitzwilliam Museum, Cambridge, which was produced at Utrecht about 1420.56

The Arenberg and Cockerell Hours are connected with another Book of Hours, now at Liège, which is assigned to the years 1405–10 and which is an outstanding example of Lower Rhenish illumination.57 Similar Lower Rhenish influence can be seen in Add. 50005 and it is tempting to assign the first group of miniatures in it to the same hand as the one in the other two Dutch Books of Hours that have been discussed.
The quality of the manuscripts acquired by the Museum and of others now in the process of dispersal gave to the collection at Davenham that excellence of which we spoke at the beginning of this article. Although the character of a collection is built up by the objects in it, it is motivated by the personality of the collector himself and achieves an entity of its own, which lasts even after the collection in question is broken up. To have had the will and the means to collect the manuscripts that he did ensures Dyson Perrins lasting renown amongst the ranks of collectors. Moreover, a fine object may well be thought to have gained an addition to its unalterable, intrinsic value by a sojourn in a great collection. Not the least of the interest attached to the manuscripts which were once at Davenham will always be this fact, that they were sometime in the possession of Dyson Perrins, one of the most distinguished English connoisseurs of any age.

T. J. Brown
G. M. Meredith-Owens
D. H. Turner

1 Descriptive Catalogue of Illuminated Manuscripts in the Library of C. W. Dyson Perrins, D.C.L., F.S.A.
6 I, p. ix.
7 I, pp. 130–5, II, pl. li.
11 I, pp. 251–6, II, pls. xci, xciii.
12 Sir Sydney Cockerell, The Grolston Psalter, 1907, pp. 23–26, distinguishes five figure-painters and four decorators.
13 Cockerell, op. cit., pls. xvi–xviii; New Palaeographical Society, 1st ser., pls. 14–16.
14 For the Ormesby Psalter, Oxford, Bodleian Library, MS. Douce 366, see Sir Sydney Cockerell in S. C. Cockerell and M. R. James, Two East Anglian Psalters at the Bodleian Library, Roxburghe Club, 1926.
16 The modern Kirovabad in the Azerbaijani S.S.R.
17 See Bertheil’s: Nizami, tvorcheskij put’ poeta, Moscow, 1956, p. 243.
18 There is an English translation by Ghulām Husain Dārāb Khān, published in Probstein’s Oriental Series in 1945.
19 Translated by J. Atkinson in 1836 and re-edited by Cranmer-Byng in 1905.
20 The Haft Paikar was translated by C. E. Wilson in 1924 in two volumes (also in Probstein’s Oriental Series).
21 This part, entitled Iqbāl-nāmeh, was translated into English by Colonel Wilberforce Clarke in 1881.
22 Persian Literature, 1923.
25 See especially the former Yates Thompson MS. 55, f. 53, now owned by the Calouste Gulbenkian Foundation, Lisbon, MS. L.A. 139; British Museum, MS. Facs. 560 (1). For Add. 50018, f. 16, see Brieger, op. cit., pl. 75a.
27 In his description of Dyson Perrins MS. 3.
The other two manuscripts are Royal 1 D.x and Arundel 157.


31 P. M. Johnston, *Proceedings of the Society of Antiquaries*, xxiv (1911–12), pp. 159–70, with illustrations; acknowledgements are due to the editor of *Revue Bénédictine* for permission to include here material from an article on Egerton 3763 by D. H. Turner (op. cit., lxx, 1960, pp. 360–392).


33 The prayer-book of Charles the Bald is now in the Schatzkammer of the Residenz, Munich (see the *Katalog*, edited by H. Thoma, 1958, item 4). It was published by F. Ninguarda, Bishop of Scala, as *Libri precationum quas Carolus Calvus Imperator...*, Ingolstadt, 1583. The prayer-book of Otto III is MS. 2940 in the Library of the Counts of Schönborn at Pommersfelden, see A. Grabar and C. Nordenfalk, *Early Medieval Painting*, 1957, p. 210 and illustration p. 209. There are three prayer-books of English provenance which may have historical connexions, namely, the ‘Book of Nunnaminster’ (Harley MS. 2965), which may have belonged to King Alfred’s wife, Eahlwīð, the ‘Book of Cerne’ (Cambridge University Library li. 1. 10), perhaps written for Bishop Æðelwald of Lichfield (818–39), and Cotton MSS. Titus D XXVI, XXVII, which belonged to Ælfwīne when deacon of the New Minster, Winchester, where he was to be Abbot 1035–57.

34 The earliest example of the ‘Psalter of St. Jerome’ appears to be in Vatican MS. Reg. lat. 338, ii, ff. 108b–115, a liturgical collection from the end of the tenth century of possible English origin.


42 The colophon to the manuscript includes the words ‘Canonici dictusque iohannes poncii ego victus hanc... domino biblism prece scripsi. hinc ubi vita manet: scriptor cum presule regnet’. The identification of Joan Ponce as a Canon of Vich is proposed by J. Domínguez Bordon, *Dicionario de Iluminadores Españoles*, 1957, p. 98.


SOME LETTERS OF DAVID LIVINGSTONE

THROUGH the generosity of Miss Diana Livingstone Bruce, the Department of Manuscripts has recently acquired a collection of seventy-one letters of her great-grandfather, David Livingstone, the missionary and explorer, covering the period 1844 to 1872, and thus spanning his career, from the early days in Africa before his marriage to the eve of his departure on his last journey, only nine months before his death at Ilala on or about 1 May 1873. Since Livingstone material has hitherto been only rather poorly represented in the British Museum, apart from the collection of twenty-one letters to E. Gabriel, British Administrator for the suppression of the slave trade (in Add. MS. 37410), this gift is a particularly acceptable one. It has been given the number Add. MS. 50184.

The majority of the letters are unprinted, although extracts from some of them appeared in W. G. Blaikie, The Personal Life of David Livingstone, and various pencil annotations, marking portions printed in the biography, would appear to be Blaikie’s. It is now possible to relate these extracts—whose provenance had become unknown to many scholars since the publication of Blaikie’s book in 1880—to the letters as a whole; and the remainder afford valuable confirmatory evidence for what has already been recorded about Livingstone’s career. Indeed, they support and enhance the generally accepted estimate of Livingstone: the devoted Christian; the dedicated humanitarian; the indomitable explorer;
and the obstinate individualist capable of cherishing prolonged, and sometimes unjustified, resentment against those who had displeased him.\textsuperscript{2}

Thus, in the earliest letter in the collection, written to Mary Moffet, soon after their engagement, we have a taste of the writer's independent mind. He asks his fiancée to 'put her father in remembrance' of writing to Colesberg about their marriage licence, and continues:

If he forgets then we shall make it legal ourselves. What right or portion has the state church in me? None whatever. If they don't grant it willingly let them keep their licence. We shall licence ourselves.\textsuperscript{3}

Another letter, written on 20 September \textit{1852} at Kuruman,\textsuperscript{4} describes the outrage perpetrated at Kolobeng by a commando of Boers (among whom was the youthful Paul Kruger),\textsuperscript{5} when Livingstone's house was sacked, his papers scattered, and his cattle driven away,\textsuperscript{6} while he himself had been detained at Kuruman by 'kind Providence', and so avoided falling into their hands. Another letter to his wife, undated, but written on 28 August \textit{1857}, on his visit to Dublin during his first return to England, displays some of the playfulness which his wife so highly regarded in him,\textsuperscript{7} and which might not easily be conjectured from his normal style of writing:

I am just admiring what a good husband you have got. No sooner does he land in Ireland than he sits down & writes to his wife. Well he is a good fellow after all.\textsuperscript{8}

The occasion of Livingstone's visit to Ireland was to deliver a lecture at the meeting of the British Association for the Advancement of Science. It produced a number of offers of hospitality, including one from Richard Whately, the Protestant Archbishop of Dublin. In Whately's biography by his daughter we learn that 'in the visit of Dr. Livingstone, who took a part this year in the meetings of the British Association, the Archbishop took a lively interest, and entered warmly into his plans for civilising the South African tribes',\textsuperscript{9} but no details are given. One would like to know more about the encounter between Livingstone and that formidable personality, the author of \textit{Historical Doubts Relative to Napoleon Buonaparte}; who employed his friends, he declared, as anvils on which to hammer out his thoughts; and to whose guidance the Fellows of Oriel entrusted the shy young Mr. Newman, in the hope that, under Whately's bracing influence, he would become better adapted to their exacting society.

The great majority of the letters are addressed to Agnes, Livingstone's eldest daughter (later Mrs. Livingstone Bruce, and grandmother of the donatrix), the 'darling Nannie', of whom her father was to record in his journal: 'Vanity whispers pretty loudly, "She is a chip of the old block".'\textsuperscript{10} In the first of these, written during his first return to England and dated 14 September \textit{1857}, Livingstone writes:

\begin{quote}
We left you on the morning of Saturday and that evening arrived in Manchester. On Sunday
\end{quote}
we went to the Grosvenor St chapel where Grandpapa & Grandmama [Robert and Mary Moffat] worshipped when they were both young and long before they went to Africa. Probably they often lifted up their hearts to Jesus when listening to his word that he would fill them with wisdom and love and make them blessings to others in their day and generation; and he has heard and answered them, and honoured them to give the bible to the heathen—a work so great & precious that all their children may feel thankful to be able to say My father or grandfather or great grandfather, or great great grandfather or great great great grandfather was the first that ever translated the *entire* bible into an African language.

The genealogical vistas opened up by this letter apparently proved too much for the imagination of the nine-year-old Agnes for, in the next letter, dated 27 September, her father writes, a shade testily:

I really dont remember what I said about your great grandfather but I think if you read it again you may easily understand all about it, for I generally make things plain.

A letter of 12 July 1862 gives a poignant picture of Livingston's grief for his wife, who had been dead for three months:

I am very sorrowful when I think of dear Mama and I do so every day. I have put a wooden cross by her grave and often visit it. This is the custom and will make the people of the country respect the spot more. I shall send you a photograph of the spot and of the house in which she died.

With this letter, Livingstone sent to his children a box of presents from Col. Jose Mellitão Nunes, including a rosary and crucifix for Agnes, and a pair of ear-rings for her sister, Anna Mary, and suggested: ‘As you have a Rosary you may give this [one] to Anna Mary, and take the fine chain & Ear rings for yourself’, thereby affording an example of toleration for Catholic practices unusual in nineteenth-century Protestantism—until we remember Livingstone’s unexpected affection for patristic and medieval writings:

Who can read the sermons of St. Bernard, the meditations of St. Augustine, etc., without saying, whatever other faults they had—they thirsted, and now they are filled. That hymn of St. Bernard, on the name of Christ, although in what might be termed dog-Latin, pleases me so; it rings in my ears as I wander across the wide, wide wilderness, and makes me wish I was more like them—

Jesus, dulcis memoria,
Dans cordi vera gaudia;
Sed super mel et omnia,
Eius dulcis praesentia.¹¹

A letter from Murchison’s Cataracts, 8 July 1863, written in a mood of depression soon after the news of his recall to England, shows how the horrors of the slave trade had affected him:

I wrote to you in May when very ill but I am now thanks to the Highest all well again. The sight of the terrible desolation which has been produced in this quarter by slave hunting
and a drought made me quite ill. It broke up all my hopes of being able to do anything to stop the evils under which this country has so long lain; and I looked forward either to something being done by the Portuguese to stop these evils, or that we should be called on to retire. I regret that I ever believed that the statesmen in Portugal wished to see the progress of Africa—they have utterly deceived [sic] me and done all they could to thwart our efforts. Half the labour and toil I have undergone would have left an indelible mark on any part of Africa not subject to Portuguese. I am now to go home.¹²

The last few years of Livingstone’s life are abundantly illustrated in his letters to Agnes. In a letter written in September 1869, when he was ‘nearly toothless’,¹³ he describes the appalling privations which he had suffered and which were ultimately to undermine his constitution and lead to his death.

Three other times we came very near to the Mazitu, [a Zulu tribe, much given to raiding its neighbours] but got information in time to avoid actual contact. In most parts of their field of operations the food was all swept off and we suffered cruel hunger. The food we got was so innutritious that a sense of hunger never ceased night or day. I did not sleep but [I had] dreams of goodly feasts and endless ranges of full dishes. In the mornings long lines of saliva on the pillow told of watering chops the whole night long. I became a walking skeleton without an ounce of fat on my body and very few ounces of lean either. We had goods to buy with, but the people had nothing to sell, and were themselves living on herbs and mushrooms.¹⁴

Two years later the effects of his sufferings were all too apparent:

I hope [he wrote in a letter of 5 February 1871] to present to my young countrymen an example of manly perseverance. I shall not hide it from you that I am made by it very old and shaky. My cheeks fallen in—space round the eyes D⁵. Mouth almost toothless—a few that remain out of their line so that a smile is that of a He Hippopotamus a dreadful old Fogie—and you must tell Sir Roderick [Murchison, the geologist and President of the Royal Geographical Society] that it is an utter impossibility for me to appear in public till I get new teeth and even then the less I am seen the better.

In a letter dated Tanganyika, 18 November of the same year, he describes his emotion at the famous meeting with Stanley at Ujiji, where he had found his supplies had been stolen, and he himself was exhausted and sick at heart:

I felt as if I were the man who went down from Jerusalem to Jericho but no priest Levite or good Samaritan would come my way. Yet calling on Syde bin Majid a real gentleman in Ujiji one morning. He said ‘this is the first time we have ever been able to speak privately together. I have no goods but let me sell some of my ivory for goods for you.’ I declined for the present with many thanks for I had a few bits of calico I left in case of extreme need on my return from Many[u]ema. Well next I heard of an Englishman being at Unyanyembe with boats &c., but who he was no one could tell. At last one of my people came running out of breath and shouted ‘an Englishman coming,’ and off he darted back again to meet him. An American flag at the head of a large caravan shewed the nationality of the stranger. Baths, tents, saddles big kettles shewed that he was not a poor Lazarus like me. He turned out to be Henry M. Stanley, travelling correspondent of the ‘New York Herald’ sent specially to find
out if I were really alive, and if dead to bring home any bones!! ... To all he had I was made free. He came with the true American characteristic generosity—the tears often started into my eyes on every fresh proof of kindness.

It is to be regretted that Stanley should have infected Livingstone with his own prejudices, so that in the same letter the latter makes a sarcastic reference to the faithful Kirk as the 'companion of Livingstone', apparently from an allusion in a newspaper Stanley showed him, and launches into a denunciation of what he mistakenly deemed to have been Kirk's inadequacies; while even Bedingfield, with whom he had quarrelled more than ten years before, is not forgotten:

When I arrived at Ujjii it was to find myself destitute of everything save a few unsaleable beads a little soap coffee and sugar—this was a sore affliction but I did [not] dispair like my gallant naval officer Bedingfield when he broke the photograph of his wife but got off two letters to Kirk by a man who was running the risk of passing through a fighting party of Arabs and natives near Unyanyembe.

It will be fitting to conclude this survey with a fragment of a letter, the last apparently in the collection:

Unyanyembe 23 August 1872

My Darling daughter Nannie,

I have a long letter ready for you but no responsible person will go to the coast till this war is over so I send you this as it matters little whether it be lost or not. I received letters from you all and was very glad in their perusal—they came with the men promptly despatched by that good brave fellow Stanley who has acted as a son to me—and tomorrow morning Please God I start off to complete my work and turn my face homewards.

The last words are prophetic, but in a manner very different from that intended by the writer. He finished his work indeed, and went to his home; but it was to no earthly fatherland that he was directing his steps, when he set out on the afternoon of 25 August 1872, on the journey which would be terminated in Chitambo's village south of Lake Bangweolo, on a night in May 1873.

GERALD BONNER

1 Other Livingstone material in the Museum is: Extracts from letters to the London Missionary Society, 1851–2, and maps to illustrate his travels, Add. MS. 31356; a leaf of his diary, Add. MS. 36297, f. 22; letter to the Rev. J. Moore, 1856, Add. MS. 36525, f. 9; letter to Sir A. H. Layard, 1865, Add. MS. 39117, f. 190; minute relating to Livingstone, Add. MS. 38991, f. 135; letter to Sir R. Owen, 1859, Add. MS. 39954, f. 378; and letter to Prof. W. Buckland, &c., 1843–4, Add. MS. 42581, ff. 54–60.

2 See R. Coupland, *Kirk on the Zambesi*, Oxford, 1928, 40–42, for an estimate of Livingstone's character. For examples of his animosity, see his treatment of Baines (J. P. R. Wallis, *Thomas Baines of King's Lynn*, London, 1941, 170–6, 229–31); and his injustice to Kirk (R. Coupland, *Livingstone's Last Journey*, London, 1945, 182–7). Cf. Kirk's own observation on the Zambesi expedition in 1862: 'Dr. L. is uncomfortable at sea and looks so. When the weather gets foul or anything begins to go wrong, it is well to give him a wide berth, most especially when he sings to himself. But the kind of air is some indication. If it is "The Happy Land", then look out for squalls and stand clear. If "Scots wha hae", then there is some grand vision of discovery before his mind. ... But on all occasions huming of airs is a bad omen.' (*Kirk on the Zambesi*, 240; *Livingstone's Last Journey*, 18.)

4 Printed in Blaikie, op. cit., pp. 111–12; Schaper, ii. 184–6.


7 "In our intercourse in private there was more than would be thought by some as a decorous amount of merriment and play. I said to her a few days before her fatal illness: "We old bodies ought to be more sober and not play so much." "Oh no," she said, "You must always be playful, as you have always been. I would not like you to be grave as some folks I have seen." This led me to feel what I have always believed to be the true way, to let the head grow wise but keep the heart always young and playful." Quoted in James I. Macnair, *Livingstone the Liberator*, London, [1942], 266.

8 Cf. comment of Schaper, op. cit. i. 9.


12 Livingstone appears to have been more easily affected by scenes of horror than might have been thought. See his comment on the massacre at Nyangwe: "The terrible scenes of man's inhumanity to man brought on severe headache, which might have been serious had it not been relieved by a copious discharge of blood; I was laid up all yesterday afternoon with the depression the bloodshed made,—it filled me with unspeakable horror. "Don't go away," say the Manyuema chiefs to me; but I cannot stay here in agony." (Livingstone's *Last Journals*, ii. 139, entry for 18 July 1871.)

13 In a letter to Thomas Livingstone, 24 September 1869, in Blaikie, op. cit., p. 334.

14 The effects of hunger noted by Livingstone may be compared with those recorded by Gustav Herling in that classic of concentration-camp literature, *A World Apart*, London, 1951, 141, describing his experiences in a Russian camp at Archangel in the period 1940–2.


**AUTOGRAPH MUSIC MANUSCRIPTS OF SIR ARNOLD BAX**

A most welcome gift from Dr. Harriet Cohen, C.B.E., of a group of autograph music manuscripts of Sir Arnold Edward Trevor Bax (1883–1953), K.C.V.O., Master of the Queen's Music, has filled a serious gap in the collections of modern music in the Department of Manuscripts, which hitherto had no specimen of this composer's musical autograph. The group of manuscripts presented (now Add. MSS. 50173–81) comprises seven works composed between the years 1909 and 1925 and of these the two earliest, the 'Festival Overture' (Add. MSS. 50173–4) and the 'Four Orchestral Pieces' (Add. MS. 50175), are unpublished.

Bax's normal method of work was to write down his compositions in pianoforte score and orchestrate them later as a separate process. Thus for the 'Festival Overture' we have two autograph scores, a pianoforte score, slightly incomplete
at the end (Add. MS. 50173), and a full score (Add. MS. 50174). Close comparison of the two scores affords a fascinating inside view of Bax’s mastery of the art of orchestration. Apart from the dispersal of the themes of the pianoforte score amongst the instruments of the orchestra, the full score shows occasional modifications to rhythms where extra emphasis was required, additional counter motives in the middle parts, and brilliant touches of brass and percussion. Some of the instrumental cues, such as ‘brass’ and ‘wind’, were written in the pianoforte score at the time of composition, others seem to be later additions and may have been entered by the composer immediately before orchestration. The relative dates of the two scores are indicated by Bax’s note at the end of the full score: ‘Composed: London Oct. 1909. Orchestrated: Renvyle Connemara Feb.–March 1911.’ According to his autobiography¹ Bax ‘spent many April weeks over a stretch of years at Renvyle House, at the south-western corner of lovely Killary, the ancestral home of the Blakes, one of the Twelve Tribes of Galway’, and the ‘Festival Overture’ is considered to be one of his Irish works. The full score is dedicated to Henry Balfour Gardiner, who was responsible for a performance of Bax’s ‘In the Faery Hills’ at a Queen’s Hall concert in 1913. The ‘Festival Overture’ was performed at one of the adventurous series of concerts of contemporary music sponsored by H. Bevis Ellis in the spring of 1914.

The second unpublished work ‘Four Orchestral Pieces’ (full score now Add. MS. 50175) is dated, by the composer, ‘1912–13’. The first, second, and fourth pieces, scored for full orchestra, are entitled ‘Pensive Twilight’, ‘Dance in the Sun’, and ‘The Dance of Wild Irravel’; the third piece, scored for harp and strings only, has no title in this manuscript but it was apparently the composer’s intention to call it ‘From the Mountains of Home’.

The manuscripts of ‘The Happy Forest’ consist, like those of the ‘Festival Overture’, of a pianoforte score (Add. MS. 50176), dated ‘May 13th 1914’, and an undated full score (Add. MS. 50177). It is evident from these manuscripts that the composer’s practice of scoring for pianoforte in the first place had no impoverishing effect on his orchestration; in its final form the work is lavishly and evocatively scored for a large orchestra including the more unusual instruments such as the celesta, bass clarinet, bass trombone, xylophone, and glockenspiel. According to Bax’s note on the pianoforte score ‘The Happy Forest’ was composed ‘After a prose poem by Herbert Farjeon’ to whom this score is dedicated. In the full score the work is described as a ‘Nature-Poem’ and dedicated to Eugene Goossens. It was not published until 1925.

Bax considered ‘To the Name above Every Name’ to be one of his finest choral works and we are fortunate in having the pianoforte score (Add. MS. 50179), dated ‘March 16th 1923’, among the present collection. The work is a setting for chorus and orchestra of a poem by Richard Crashaw and was composed for the
Three Choirs Festival held at Worcester in 1923. The full score was presented to the Sibelius Museum at Åbo, Finland, by Dr. Harriet Cohen. Bax, himself, had wished one of his autograph manuscripts to be preserved in this museum and Dr. Cohen selected this work as a fine example of the quality of 'Englishness' so much admired by Sibelius in the music of Bax and Vaughan Williams.

The remaining manuscripts consist of 'A Romance' for pianoforte (Add. MS. 50178) undated but published in 1919, the sonata for violoncello and pianoforte (Add. MS. 50180) dated 'Nov. 7th 1923', dedicated to 'Beatrice Harrison' and performed by her, with Dr. Harriet Cohen, at the Salzburg Festival shortly after its composition, and the song 'Carry Clavel' (Add. MS. 50181) dated 'August 6th 1925', a setting of words by Thomas Hardy.

This group of manuscripts forms a most interesting addition to the Department's collections of twentieth-century British music and the warmest thanks for her generosity are due to Dr. Harriet Cohen whose close association throughout her life with performances of Bax's pianoforte works is so well known.

PAMELA J. WILLETTS

1 Arnold Bax, Farewell, My Youth, 1943, p. 45.

HIBERNO-NORSE COINS FROM THE LOCKETT COLLECTION

In the early summer of 1957 there were dispersed in the London sale-room the Scottish and Irish coins from the cabinet of the late R. C. Lockett.1 The generosity of the Lockett family and of the Pilgrim Trustees once again helped to make it possible for the Department of Coins and Medals to increase, in some cases very substantially, its representation of these two series, and in this note an attempt will be made to set into their proper perspective a selection of the Hiberno-Norse pennies acquired on that occasion. The accessions are the more welcome because of the proposal to include the British Museum's small but exceptionally significant holding of Hiberno-Norse coins among the first half-dozen or so fascicules of the British Academy's new Sylloge of Coins of the British Isles. In this connexion much work has been done on the provenances of coins already in the Museum, and more than once in this paper reference will have to be made to the results of these investigations.

There was no native Irish coinage in the Viking Age, and even the use of coin would appear to have been confined to the Ostmen, the Scandinavian settlers established at various points along the southern and eastern coasts of Ireland. Moreover, as in England and in Denmark and Norway, it was comparatively late that the Vikings began to have any use for coin as such, and it is interesting to note that of nearly fifty Viking Age coin-hoards from Ireland—not one from Connaught and two-thirds of them from eastern Leinster—fewer than twenty
contain coins actually struck in Ireland. Between c. 995 and c. 1040, however, silver pennies from the Dublin mint travelled widely, and the Department has notes of their presence, usually in twos and threes, in hoards from as far afield as Iceland, The Faeroes, Norway, Denmark, Sweden, Finland, Russia, the Baltic States, North Germany, and even Rome. It should perhaps be added that there are many coins which in the past were considered Irish but which are in fact purely Scandinavian, and indeed at the Lockett Sale a few such pieces were acquired quite deliberately in order to build up the Museum’s collection of foreign coins imitative of the English series. In particular a study of provenances has made it clear that the barbarous coins on square flans very often labelled ‘Irish’ have nothing whatever to do with the British Isles, and it is heartening to find this view shared by colleagues in the National Museum of Ireland.  

The earliest of the Hiberno-Norse coins seem to have been struck c. 995, a whole century, that is, after the use of coin became characteristic of the Ostmen. They were imitations of the contemporary pennies of England, and have occurred in substantial quantity in only one hoard, an early nineteenth-century find from Clondalkin. The Museum has now been able to acquire a fine specimen by the moneyer ‘Arececel’ (Pl. xxi, 1) which helps to fill out the representation of the less-common coins of that issue. As it happens, too, ‘Arececel’ is one of only two moneyers in this type whose coins have occurred in Swedish hoards. Generally, these Irish imitations weigh more than the English prototypes, an indication of an only very recently recognized over-valuation of coins in late tenth-century England, and the new acquisition is no exception to the rule.

Probably at Michaelmas 997 the type of the English penny was changed, and Dublin followed suit within a matter of months. This new class of imitation is of the very finest workmanship, and it is indeed difficult to distinguish without close inspection authentic English pennies and those coins which purport to be struck for the English king (Pl. xxi, 2) and even to be struck at English mints. For a reverse of this last type we cannot do better than illustrate perhaps the rarest of the new acquisitions, a penny (Pl. xxi, 3) of Sihtric III Anlafsson (‘Silkbeard’) on the obverse of which the wily king of Dublin is styled Cununc and not Rex, a harking back to some of the rarest coins of his father and uncle struck at York some sixty years earlier. Probably at Michaelmas 1003 the type of the English penny was changed again, but the relatively low weight of pennies of the new issue meant that it was not imitated very widely, and most welcome acquisitions are the rare Dublin pence of this issue in the names of Sihtric and of ‘Æthel-ræd’ (Pl. xxi, 4 and 5). Six years later the weight of the English penny was raised sharply for a few months, and as a result imitation was encouraged, though a reduction in the weight of the prototype in the autumn of 1009 seems to have led almost at once to the first of many returns to the types of the Cununc coin already mentioned. Thus the Museum was fortunate to acquire several of the
Last Small Cross imitations (Pl. xxi, 6–10) which can be dated to the latter part of 1009. The first is of interest because a specimen in the eighteenth century was sufficiently unusual and rare to be the subject of clumsy forgery. The second and third purport to have been struck at Chester and London respectively, but the fourth and fifth openly proclaim their Dublin origin, though the former still reproduces the name of an English moneyer.

The coinage of Dublin over the next fifty years or so may be said to be adequately represented in the Museum trays, thanks to the accession of substantial parcels from the early nineteenth-century finds from Dunbrody in the County Wexford and Kirk Michael in the Isle of Man. From about the year 1065, however, finds from the Limerick area have included coins of a fabric quite unlike that of the rest of the Dublin coinage of the eleventh century, and it is just possible that we are dealing with the output of a mint other than Dublin (Dublin?), though there is one record of coins of this group being acquired (‘got’) — though not necessarily discovered — at Clondalkin in 1816. Obviously this coinage is of especial interest, and a desirable acquisition is a specimen (Pl. xxi, 11) in a particularly fine state of preservation.

The Dublin coinage of c. 1060–70 is nowhere better represented than in the British Museum, thanks to the generosity of William Ward, Bishop of Sodor and Man from 1814 to 1828, though some coins from the Kirk Michael hoard appear to have escaped his notice, and one unpublished variety absent from the official record of the find appeared in the Lockett Sale as part of lot 485 (Pl. xxi, 12). In contrast the Museum’s holding of coins from the last quarter of the eleventh century is far from strong, and it is clear that few coins from the seventeenth-century hoard from Glendalough and the eighteenth-century hoard from Dunamase have reached the collection. Especially welcome, therefore, are five coins, probably all from the latter find, the first three of which (Pl. xxi, 13–15) derive from English post-Conquest types while the others (Pl. xxi, 16 and 17) evoke the old but still popular Sihtric issue of c. 1000 (cf. Pl. xxi, 2 and 3). Until very recently, too, the British Museum had only one of the so-called bracteates with which the coinage of the Ostmen appears to have come to an end about the middle of the twelfth century, and an untypical one at that. Here, unless there should be discovered a new hoard which for some reason will escape the Irish authorities, the collection of the National Museum of Ireland is without rival, but the acquisition of two specimens (Pl. xxi, 18 and 19) means that the Castlelyons (‘Fermoy’) hoard of 1837 is at least represented in the English National Collection.

R. H. M. Dolley

1 Glendining Sale, 18–19 June 1957.
2 But see the Ashmolean Museum Report of the Visitors 1957, p. 31 and Plate x, 3, for a contrary opinion.
4 Manuscript note in a scrapbook in the National Museum of Ireland.
5 Cf. Numismatic Chronicle, 1849, p. 180. In the recent Inventory of British Coin Hoards,
however, the find is dated 'Xth century?' and the presence of English coins claimed. No coins other than Irish, on the other hand, are in the British Museum trays, *ex* 'Bishop Warde', and several of the Irish pieces seem clearly to derive from Norman prototypes.

A PIN AND FOUR BUTTONS FROM GREECE

THE Greek and Roman Department has recently acquired the pin and four buttons illustrated in Plate xxii. No more is known of their history than that they were found in Greece. The buttons form a set and must have been discovered together, but the pin was not necessarily associated with them.

The pin, which is of silver, measures 6.5 cm. in length, but the head is disproportionately large, and the shank has no doubt been cut down or broken. The head consists of three main members: the lowest a fluted calathos springing from a beaded ring; the intermediate a flattened globe with pairs of vertical incisions round its edge; the topmost a lion’s head facing upwards. A fluted calathos is combined with flattened globes on a small class of pins found in the Peloponnese and attributed by Jacobsthal to Argos; and one of these pins, from Perachora, ends in a lion’s head: but a diminutive lion’s head set in the centre of a disk, as on other pins from Perachora and Sparta. Larger lion’s heads which, like ours, take the place of a disk occur on pins from Argos, Perachora, and Chalcidice; but these differ from ours in their other decorative members. The calathos pins probably all date from the later archaic period. Ours can hardly be earlier than 500 B.C.: the lion’s head looks very like the lion’s head water-spouts from the Doric temple at Himera, a building erected shortly after 480 B.C.

Our lion draws back his elegantly scalloped lips in a snarl, but keeps his incisors closed. It looks as if he once held a ring in his mouth, a service lions have rendered at all periods. If so, the pin will probably have been one of a pair linked by a chain and used to fasten the shoulders of a Doric chiton. We need not perhaps take Herodotus too seriously when he tells us that Doric chitons were banned at Athens because certain Athenian ladies once used their dress-pins as stilettos; but long dress-pins must have been awkward accessories and dangerous to the wearer herself. They virtually disappear during the course of the fifth century B.C.

Of the other forms of Greek dress-fastener buttons were probably the most popular. They were regularly used to fasten the sleeve of the Ionic chiton, if we may judge from late archaic sculpture and vase-painting; and in the fifth century even the Doric chiton might be buttoned, instead of pinned, on the shoulders. Actual examples of ancient buttons are not always easy to identify with certainty. No doubt many small objects of bronze, clay, ivory, bone, or glass, described on museum labels as beads or spindle-whorls or counters, were in fact buttons; but we can only be certain of the identification when the object is provided with a loop at the back for attachment; and such are comparatively rare.
The four buttons now acquired by the Museum are all alike: each is 2 cm. in diameter and consists of a shallow cup of bronze with a loop at the back and a filling of clay, on which a Gorgoneion is stamped in relief. Both bronze and clay were originally gilt. The Gorgoneions closely resemble those on coins of Thracian Neapolis issued about 500 B.C.: so closely, indeed, as to make it probable that the buttons were made in Neapolis.

D. E. L. Haynes

1959, 7–20, 6.
2 Greek Pins, pp. 30, 214.
3 Payne, Perachora, i, p. 173, pl. 76, 17.
4 Payne, op. cit., p. 173, pl. 76, 16 and another, not illustrated.
5 Dawkins, Artemis Orthia, p. 200, 'two or three of the latest pins', pl. lxxxvii, d; BSA, xiii, p. 110, fig. 1 g.
6 Waldstein, Argive Heraeum, p. 235, no. 720, pl. lxxxiv.
8 Amandry, Collection Hélène Stathatos. Les bijoux antiques, p. 61, no. 163b, pl. xxvi.
9 Payne classes the Perachoran example as a probably late variant of his type B.
10 Willemse, Die Löwenkopf-Wasserspeier vom Dach des Zeustempels (Olympische Forschungen, Bd. iv.), pl. 5.
11 v. 87.
12 e.g. Akropolis Korai 676, 680, 682; b.f. amphora by Psiax in Madrid, Beazley, ARV, p. 8, no. 2; r.f. cup by Oltos in Tarquinia, Beazley, ARV, p. 38, no. 5.
13 Jacobsthal, op. cit., p. 112.
14 Cf. Elderkin, AJA, xxxii, pp. 333–45; Davidson, Corinth, xii (The Minor Objects), p. 296.
15 1959, 7–20, 2 to 5.
16 BMC Coins Macedonia, &c., p. 84.

SCULPTURES FROM KASHMIR

The Museum's collections of the art of north-west India—the term is used in a geographical sense merely—are exceptionally rich. The Gandhāra sculptures in range and quality are probably unrivalled outside the sub-continent. Of the post-Gandhāra period, that is from about A.D. 450 onwards, the collections are fairly representative and contain also some rare things. There is a group of twenty-three terracottas either from Ushkur in Kashmir or some related site in the North-West Frontier Province of Pakistan, and three from Akhnur in Kashmir, all of which date from the late seventh and first half of the eighth century A.D. We also possess six Buddhist bronzes from this region of eighth to eleventh century A.D. date. The two wooden panels from the Kashmir Smats Cave, Yusufzai, and the wooden 'throne' and pillar from the same site are unique documents for the art of the eighth to ninth century A.D. in this material. Stone sculptures have, however, been hitherto confined to an interesting group of small figures, and the busts of a four-headed Vishnu and female figure in white marble. These are important for the little-known art of the Hindu Shāhi dynasty of the ninth to tenth century A.D. What have been lacking are representative examples of the classical Kashmiri achievement in stone sculpture of the eighth to ninth century A.D. This gap has now been filled by four important pieces recently acquired through the Brooke Sewell Fund.

All four sculptures are carved in a close-grained bluish-green limestone which
takes a lovely polish and is used for virtually all Kashmiri monuments from the eighth century onwards. One of the sculptures is Buddhist in subject, the remaining three Vaishnavite.

The Buddhist piece, a votive plaque, shows the Buddha seated in dhyāna āsana, his hands in the dharmacakra mudrā (Pl. xxxi). The folds of the robe which leaves the right shoulder bare are represented by double incised lines. The Buddha is seated on a cushion set on a throne supported by dwarf pillars and two seated lions flanking an Atlas figure. On the Buddha’s left the Bodhisattva Avalokiteśvara stands on a lotus, holding a lotus in his left hand and possibly a rosary in his right. In his jatāmukuta is set a small Buddha figure. On the Buddha’s right, also on a lotus, stands the Bodhisattva Maitreya, holding a water-vessel in his left hand. The right hand is broken away. There may be an attempt to represent a small stūpa in the jatāmukuta. Both Bodhisattvas wear the usual ornaments. The heads of all three figures are surrounded by pointed, flame haloes. On the base of the plaque to the left is the figure of a male adorer. On the reverse of the plaque a stūpa is carved in low relief. The stūpa is set on a square platform raised on a high, moulded base and approached by a central flight of steps. The base of the stūpa itself is octagonal with deep mouldings. The dome is surmounted by seven umbrellas, one above the other and diminishing in size, which seem to be supported by struts radiating outwards from the dome. The umbrellas surround the great central octagonal pillar which was probably set deep in the body of the dome. Around the pillar, which terminates in a crescent-shaped ornament, is tied a long streamer. Terracotta plaques showing a similar form of stūpa have been excavated at Harwan in Kashmir.

No plaque of this type from Kashmir seems to have been published. The throne on which the Buddha is seated is exactly that of a rare bronze in the Museum’s collections (No. 1953, 7–18, 1), which may be associated closely with a famous bronze Buddha from Fatehpur (Kangra) in the Lahore Museum. Both bronzes seem to belong to the eighth century A.D., and more specifically to the reign of Lalitāditya Muktāpida (c. A.D. 724–60), the greatest of the rulers of the Karkota dynasty. Also the type of Atlas figure is found on the Stūpa of Cankuna, the minister of Lalitāditya, at Parihasapura. Cankuna’s Stūpa was probably an elaboration of the form depicted on the reverse of the plaque. A similar composition to that on the obverse of the plaque is carved on a rock in the valley of the Jambhil, Swat, though here the Atlas figure is missing from the throne. The general style of the Buddha and Bodhisattva figures also suggests a date about the middle of the eighth century A.D.

The three Vaishnavite figures together fortunately make up a complete composition, though each figure is on a different scale from the others. The Vishnu itself is of a well-known Kashmiri type (Pl. xxiv), of which several examples were found in the excavations of the ninth-century A.D. temples at Avantipur.
The image was originally four-armed but only the upper left arm remains holding the conch with the spiral upwards. The upper right would have held a full-blown lotus, and the lower left and right hands would have rested on personified representations of his wheel (cakra) and club (gadā) respectively. Between the feet, which are missing, would have sprung the figure of the Earth-goddess, Prithvi. Our figure, which is beautifully sharp and clean in details, has certain iconographical peculiarities. It has only one head, not the four of most contemporary figures. In this it resembles a statuette in the Pennsylvania University Museum. Also it wears no dagger on the right hip. In this and in the general elaboration of the ornaments and disposition of the dhoti and girdle it comes close to a headless figure in Srinagar. Our image may be dated to the first half of the ninth century A.D.

A female chauri-bearer (Pl. xxvi a) would complete the composition on the proper right side. She personifies the club (Kaumodaki-gadā). The hand of the god can be seen resting on her crown, and part of his long garland remains on the right of the fragment. On the proper left would stand the male dwarf chauri-bearer (Sudarśana-cakra) personifying the wheel. On our splendid fragment (Pl. xxv), the god’s hand rests on the head of the dwarf, behind which the wheel may be clearly seen. This figure is perhaps finer than any Kashmiri Sudarśana-cakra previously published, and must have belonged to a Vishnu well over three feet in height.

Finally, we may mention an Ekmukhlingam (Pl. xxvi b), the gift of Major-General W. Scott Cole, and a notable addition to our group of small stone figures of this period. It was found in a ‘mound’ at Coleyana near Okara, some eighty miles south-west of Lahore. The Ekmukhlingam, that is, a lingam carved with a single head of Śiva, appears to be a rare subject in north-west India. The only published example seems to be that at Baramula in Kashmir. Major-General Scott Cole’s gift, in delicacy of carving, facial type, and treatment of hair and ornament, belongs to a small group of late seventh to eighth century A.D. figures, of which the best representatives are a Karttikeya in the Museum and a Śiva and Pārvati in a private collection.

Douglas Barrett

---

1 Most of the pieces mentioned here are illustrated and discussed in Douglas Barrett, ‘Sculptures of the Shāhi Period’, Oriental Art, vol. iii, No. 2, Summer 1957.
5 Ibid., 1915–16, pl. xxxv. 6
7 British Museum No. 1960, 4–11, 1. Height 11½ in.
8 Archaeological Survey of India, Annual Report, 1913–14, pl. xxviii b and c.
9 A. K. Coomaraswamy, History of Indian and Indonesian Art, London, 1927, pl. xci, fig. 272.
10 R. C. Kak, Handbook of the Sri Pratap Singh
THE CONSERVATION OF CUNEIFORM TABLETS

In the Department of Western Asiatic Antiquities there is a workroom devoted to the conservation of cuneiform tablets. This was inaugurated during the Keepership of Dr. C. J. Gadd and has now been in operation for about five years under the aegis of Dr. R. D. Barnett. This article is a description of the nature of the work and of the facilities provided.

The collection of tablets in the British Museum is the largest single collection in the world and is being augmented annually. Individual tablets are of various sizes and shapes. Many of them are sufficiently small to fit neatly in the palm of the clenched hand and are roughly rectangular-biconvex in shape. Others are much larger and quite rectangular. A small proportion takes the form of ‘envelopes’ enclosing smaller tablets. Not all are intact. Some have been repaired already, whilst others are still in fragments and perhaps incomplete. In certain exceptional cases, all that remains of a tablet in store is a boxful of fragments.

The need for any form of conservation additional to an obvious need of repair and cleaning arises from two considerations. Firstly, all the tablets contain water-soluble salts which, as a result of recurrent natural changes of the ambient relative humidity during storage, tend to migrate towards the surface of the clay. Here these salts crystallize out and not only obscure the inscription but may also damage it as a result of the mechanical stresses on the clay set up during their growth. Secondly, the material of which the tablets are made is usually sun-dried clay, only the less ephemeral literature having been hardened by heating strongly. This unfired clay is not a stable material and, if exposed to water for a sufficiently long period, it would soften and any inscription on the tablets could become defaced.

Several treatments have been devised at various times with the object of rendering such tablets resistant to water prior to freeing them from surface incrustations and water-soluble salts. Each such treatment is usually a compromise between the essential physical requirements and the facilities which can be conveniently provided.

Sun-dried clay becomes resistant to water if baked at a temperature within the range, say, 700° to 2,000° C. Baking at the upper end of this range would result in a pale stone-like product from which the water-soluble salts would have volatilized, thus achieving both aims in one operation. But any suggestion that
such a process be carried out within the Museum would have introduced a number of objections: (i) the kiln would have had to be fired by gas and, because of the high temperature, its refractories would have had a limited life; (ii) the use of gas would have introduced a danger of fire; (iii) the tablets to be fired would need to be stacked up individually in the kiln on refractory sheets: an inconvenient procedure. Instead of this, a process of baking at 750° C. was adopted. Such a temperature is readily attainable in a closed electrically heated kiln, does not require the use of especially durable refractories, and permits the use of heat-resisting metal baskets which have a considerable lifetime before renewal becomes necessary. A minor advantage of the use of this low firing temperature (red heat) is that it causes negligible change in the colour of the clay. Many of the tablets are disfigured by a growth of crystals which do not readily dissolve in water. Whilst soluble salts are removed by washing the baked tablets in tap-water, these less-soluble crystals are decomposed in the kiln and frequently fall away immediately as a loose powder. If not, they become sufficiently friable to be brushed away later in the sequence of operations. A number of tablets in typical conditions are shown on Plate xxvii before and after treatment by this technique.

The need to treat a very large number of tablets made it desirable to plan a workshop on factory lines. Thus, the tablets were to pass through the necessary sequence of operations in batches. The production line was arranged logically and suitable handling equipment was devised and incorporated. The various processes were interlocked, with the intention that one Senior Museum Assistant, working full-time, should be able to maintain an output of some 10,000 tablets each year. Fortunately, Mr. C. A. Bateman, the person available, was prepared to dedicate himself to this task and he co-operated fully, both in the initial stages and subsequently.

The essential steps of the procedure may be detailed as follows:

(i) Load the tablets into a firing basket. Record their registration numbers and note the position which each occupies on the loaded trays. This may be done by suitably stacking the cards on which details of each tablet are recorded.

(ii) Heat the tablets slowly to 110° C. during one day and maintain this temperature for at least 24 hours: a longer period at this temperature does no harm. The majority of tablets should be substantially dry before treatment begins, for they have been in the Museum for many years, but this procedure permits any free moisture to evaporate without risk of its sudden expansion into steam. Such an expansion might result in an unnecessary fracture of a tablet.

(iii) Raise the temperature during five hours to 400° C., at which temperature the water present in chemically combined form is liberated, and then to 750° C. during a further one hour.

(iv) Allow the kiln to cool naturally.
(v) Transfer the tablets from the firing basket to a soaking basket. As a result of the heating old repairs have been reopened. Repair these and any new breaks with cellulose nitrate. Rewrite the essential part of burnt-off registration numbers. Protect these and any others which have survived the firing by painting them over with the same adhesive. Occasionally the surface of a freshly baked tablet is so reticulated that it may not be soaked safely. Consolidate such tablets with a solution of the adhesive, which is permeable to water and soluble salts when applied thinly.

(vi) Soak the tablets in daily changes of tap-water for four weeks. It has been established that this period is satisfactory for tablets of average thickness.

(vii) Finally, brush off loose insoluble crystals with a soft brush whilst the tablets are under water. Drain off surplus moisture and dry thoroughly in the warm air above the hot kiln.

(viii) Return the treated tablets to store.

The equipment provided in order to carry out this programme of operations is as follows (certain items can be identified on Plate xxviii):

1. Wall-racks for the temporary storage of tablet trays whilst their contents are undergoing treatment.

2. A large table on castors, constructed from 'Dexion' steel angle and surfaced with a melamine-formaldehyde synthetic resin laminate. This table may be either retracted into the workshop area or pushed forward to the centre-line of the kiln. It carries two large baskets, one for firing and the other for soaking, and also provides a space where trays of tablets can be inspected during the operation of transfer from one basket to the other. The firing basket, numbered '1' in the diagram on p. 58, is made of 'Inconel', a heat-resisting nickel-chromium-iron alloy. Trays made of the same alloy and covered with stainless-steel wire gauze may be slid into this basket. There are seven removable trays, each 21 x 15 in., closely spaced so that the maximum number of small tablets (up to 170 per tray) may be accommodated. When extra-thick tablets are to be treated, one or more trays may be omitted. The function of the fine wire gauze, of 1 mm. mesh, is to prevent loss or misplacement of fragments, for the clay of unfired tablets has sometimes been badly prepared by the ancients and it then cracks during storage after excavation. Incipient cracks open while the tablet is being fired and allow parts to crumble away.

Spare trays are stored in a rack beneath this table.

3. The kiln is of a type known as a 'bogie-hearth'. Its floor and front together form a car on wheels which run on rails, thus enabling the floor to be withdrawn so that the loaded firing basket may be lowered on to it. The loaded car is then run into the kiln and the car immobilized by quick-release screw fasteners.
Connexion of leads to sockets on the car closes circuits for heating and control and enables heating to be begun. Heat is provided by three sets of heating coils, each set being inside a refractory panel arranged one on each side of the load and one below. The rate of rise of temperature up to an equilibrium level is controlled by an energy-regulator of the type used on electric cookers. Since the current to be controlled is much heavier than that supplying a cooker, a mercury-switch contactor performs the actual switching operation. Power consumption on full load is surprisingly low, amounting to only 15 kw. The temperature inside the kiln is measured by a precious-metal thermo-couple and indicated on a pyrometer mounted on the wall. This instrument also acts as a controller: by setting a red pointer to 750° C. on the scale the temperature of the kiln is maintained automatically at this level. As a precautionary measure the energy-regulator is set so that the equilibrium temperature of the kiln is little higher than 750° C. Thus, should the controller fail to operate, the regulator will provide a limiting control. Even if an excessively high temperature were accidentally attained there would not be any direct damage to the tablets, but the life of the heat-resisting basket would be considerably reduced. This is the most immediate limitation on the temperature which may be employed, for the material of the heating wires will withstand a temperature of 1,050° C. under working conditions.

The kiln is fitted with a ventilator which is opened during the low-temperature period of the cycle whilst the tablets are drying but is closed at other times. To reduce the quantity of water which might be absorbed in porous refractories during this operation they are coated with a layer of Sillimanite which is less permeable.

4. A mono-rail bearing a chain-operated hoist runs overhead along the centre-line of the kiln. This is necessary because a fully loaded basket may weigh several hundred pounds. The lifting hook connects with the basket via a jig having single chain links at each corner which link on to corresponding hooks on the baskets. The need for a jig arises because the ceiling of the workshop is rather low. If four chains were used for lifting in the usual manner they would have to be short and would apply dangerously high side-pressures to the basket. These are obviated by the jig which is also designed to protect the gauze sides and the tablets within the basket against possible damage from a swinging or falling loop of chain.

5. The mono-rail, having passed over the centre-line of the kiln and over one of the positions of the loading table, continues over a row of four lead-lined sinks in which the tablets are soaked. For this operation they are transferred from the firing basket, which is made of expensive Inconel, into similarly constructed cages made of brass. There are five of these, numbered '2' to '6' in the diagram on p. 58. Each sink is fitted with its own water-supply, the taps being guarded so that they cannot be damaged by a loaded basket allowed to swing at too low a
level. Guides in each sink direct a load into place on to a weight-distributing frame without allowing it to score the lead lining. Each sink is drained by a valve, for ordinary sink-plugs could not be manipulated without first hoisting the basket out. As the soaking proceeds each basket is moved down the line of sinks, thereby providing a visual indication of its progress.

6. The final position for a load of soaked tablets is on a rack above the kiln where it dries out gently in the waste heat. This space is provided with a hood and is vented to the open air by means of an electric fan.

7. A table of adequate size, covered with linoleum, is used to accommodate a basketful of tablets in various stages of repair. Cellulose nitrate solution is used for carrying out necessary repairs. When fragments are joined, the surfaces to be united are first consolidated with a dilute solution of this material in order to ensure a strong joint. Missing areas in the dried tablet are filled with tinted plaster of Paris.

8. The daily movement of baskets, which are numbered to facilitate identification, is directed by a device rather like a perpetual calendar, which consists of a series of cards numbered 1 to 7 contained in a box on the wall. The cards are moved forward one each working day. Each card lists the operations in the order in which they must be carried out and states regulator settings to be adopted at various times of the day.

The manner in which the various stages of the work interlock may be deduced from the diagram on p. 58. This diagram is a part of the complete chart. A complete cycle occupies 35 days. The section shown here refers to 14 working days numbered in two groups of seven.

Consider the processes which are applied to one batch of tablets beginning on day No. 7. The work of assembling the tablets, loading them into the firing basket (No. 1), and recording their registration numbers is allotted two days, numbered 7 and 1. During the second day this load is drying at 110°C. During the third day it is fired. On the fourth, fifth, and sixth days the tablets are transferred, one by one, to corresponding positions in a brass basket (No. 3) ready for soaking. During the transfer each tablet is inspected and repaired or consolidated as necessary. The next operations on this batch are not shown on this section of the chart but they comprise soaking in tap-water at positions A, B, C, and D, then drying in warm air at position E. This condition reappears on the chart on day No. 1 of the first cycle. On day No. 2 of the second cycle this batch is returned to storage.

The allotment of work for any particular working day may be appreciated by selecting, say, day No. 2. Whilst a batch of tablets is being dried, sinks A, B, and D are occupied by loads of tablets, previously fired, which are now being soaked. Sink C is empty so that it may be either cleaned or used for soaking other
material from the collections. Drying position 1 is vacant so that it may accept the first basket to be moved on the following day. Basket No. 2 is being unloaded into storage. On day No. 3 none of the loads needs constant attention. This day is free for dealing with those difficult repairs and the other odd jobs which accumulate when a rigid routine is being followed.

The equipment was installed under the supervision of the Research Laboratory by the Ministry of Works staff attached to the Museum. Some of the smaller items were made in the Laboratory. The installation is giving satisfactory service and has enabled 14,000 tablets to be conserved during five years. This is admittedly only about a quarter of the work which it was designed to perform, but it is nevertheless both a considerable achievement on the part of its operator, in view of other demands upon his time, and a significant advance towards the ultimate goal of rendering the collection stable and readily legible.

R. M. ORGAN
non abur in consilio impiorum
in una pescatorum non venire
in cathedra peblicae non sedere
sed in lege dini voluntas eius
in lege eius medicus dic ac notare.
a

XVIIa. THE DE BRAILES HOURS. Add. 49999, f. 32.
Christ before Annas, Caiaphas, Pilate, and Herod

XVIIb. THE HOURS OF ELIZABETH THE QUEEN.
Add. 50001, f. 10b. The Agony in the Garden
XIX. THE PONCII BIBLE. Add. 50003

a. Initial E, f. 75
b. King David, f. 204b
c. Tree of Jesse, f. 364b
XXIII. BUDDHIST PLAQUE. KASHMIR. About A.D. 750
XXV. SUDARŚANA-CAKRA. KASHMIR. A.D. 800-50
XXVII. a. CLAY TABLETS BEFORE TREATMENT, SHOWING THE SALT DEPOSITS WHICH MAKE THEM ILLEGIBLE

b. CLAY TABLETS AFTER TREATMENT
XXVIII.  a. WORKROOM USED FOR THE CONSERVATION OF CLAY TABLETS  
       b. KILN AND ASSOCIATED EQUIPMENT
The cover illustration is a detail from an Attic red-figured amphora (c. 480 B.C.), found at Vulci. It shows a rhapsode chanting an epic poem.

Binding cases designed to hold one volume of the Quarterly (4 parts) are now available from the British Museum, price 2s. 3d. each (post free). It is regretted that the Museum cannot undertake the work of binding the parts into these cases.
CONTENTS


L. J. GORTON: The Papers of Sir Hudson Lowe  63

P. D. A. HARVEY: A Manuscript Estate Map by Christopher Saxton  65

G. M. MEREDITH-OWENS: A New Illustrated Manuscript of the ‘Ajā’ib al-Makhlūkāt  67

P. E. CORBETT and D. E. STRONG: Three Roman Silver Cups  68

BASIL GRAY: Chinese Porcelain of the Fourteenth Century  86
PLATES

xxix. Part of a map of manors in Sittingbourne, by Christopher Saxton, 1590 (Add. MS. 50189)

xxx. A man marooned on an island is rescued by a marvellous bird.
   From the ‘Ajā'ib al-Makhlūkāt of Kazvīnī

XXXI. Roman Silver Cup No. 1
   a. Chryseis, Chryses, Thoas and his attendant
   b. Pylades, Iphigeneia, and Orestes

XXXII. Roman Silver Cup No. 1; details

XXXIII. Roman Silver Cup No. 1
   a and b. Ornament on the bowl
   c. Photomicrograph of inscription; exterior
   d. Photomicrograph of inscription; interior

XXXIV. Roman Silver Cup No. 1
   a. View of rim and interior of lining
   b. View of interior of case

XXXV. a. Roman Silver Cup No. 2
   b. Roman Silver Cup No. 3

XXXVI. Roman Silver Cup No. 2; details

XXXVII. Roman Silver Cup No. 3; details

XXXVIII. Vase decorated in underglaze blue, Chinese, 14th century A.D.

XXXIX. Detail of Vase decorated in underglaze blue

XL. Spouted bowl decorated in underglaze blue, Chinese, 14th century A.D.
THREE SIXTEENTH-CENTURY
ENGLISH TRANSLATIONS OF ERASMUS IN A
CONTEMPORARY BINDING

The Museum acquired by purchase in March 1960¹ three English translations of works by, or attributed to, Erasmus, printed between c. 1530 and 1536 and bound together in a contemporary English blind-stamped calf binding. The acquisition is of considerable bibliographical interest on account of the rarity of the binding and the three items, one of which is, as far as can be ascertained, unique; and it is also of textual importance since the translations were made and published during the early stages of the Reformation in England and quite clearly belong to the propaganda literature of the Reformation movement. The book has been given the pressmark C. 108. bb. 29.

The contemporary blind-stamped binding is unfortunately rather rubbed, but is of great interest since neither of the panels with which the covers are decorated has been previously recorded. On the upper cover are the English royal arms side by side with a Tudor rose within a border of interlaced ornament. Only one other English panel is recorded with this side-by-side arrangement of the royal arms and rose,² although both are common features on the panels of the first half of the sixteenth century. The panel on the lower cover depicts Saint George slaying the dragon. Seven other English panels of Saint George are known,³ but all of them are taller than they are wide, being designed to be viewed when the book is held vertically. This oblong panel shows the mounted saint riding towards the viewer’s right and transfixing the dragon with his lance. Over the horse’s rump can be seen the besieged city, while the sheep and the King’s daughter being offered to appease the Dragon are shown on the right. The only other recorded Saint George panel with a design of this type is probably Netherlandish.⁴

The three translations, in the order in which they are now bound, are: (1) [Ye dyaloge called Funus], (2) An epistell of the famous doctor Erasmus of Roterdame vnto the reuerende father . . . Christofer bysshop of Basyle, cōcernyng the forbedyng of eatynge of fleshe, and lyke constituencyons of men, &c., (3) The dialoge betweene julius the seconde, Genius, and saynt Peter. When the Museum acquired the volume, these, sewn together in the order (2) (3) (1), lay unbound in the covers. It was possible to establish, by matching up wormholes affecting both the inside of the front-cover and the text, that [Ye dyaloge called Funus], which lacks its title-leaf, had been removed from the front of the volume and placed at the back. It was also found that wormholes affecting the title and earlier leaves of An epistell . . . vnto . . . Christofer bysshop of Basyle, which now occupied first place, had been repaired. There had evidently been a fairly recent attempt to improve the appearance of the volume, but for some unknown reason the work had never been

---

¹ 59
completed. The three items have now been resewn in their earlier order and bound into the covers.

["Ye dyaloge called Funus", 1534, is the earliest English version now known of the dialogue entitled Funus in Erasmus's Colloquia. It antedates by over seventy years the translation by William Burton in his Utile-dulce . . . Seven wittie-wise dialogues, 1606, which before the discovery of the present volume was considered to be the first English version of this work. Unfortunately, the title-leaf of this apparently unique book, which might possibly have revealed the identity of the translator, is missing, but the short-title as given above appears at the end of the text on sig. D2r, and the colophon on sig. D4v gives the imprint and date: 'At London, by Robert copland, for Johan Byddell otherwyse Salysbury. the. v. daye of January, And be for to sell at 7g sygne of our lady of pyte nexte to flette brydge. 15.3.4.' Copland’s device of a rose garland enclosing his mark, with his name below in a scroll (McKerrow 73), appears on sig. D4v; he printed at the sign of the Rose Garland in Fleet Street from 1515 to 1535. 80.[.]B–C8, D4, [2] i wanting.

Erasmus's dialogue is a satire partly on the extravagance and superstition of the funeral ceremonies of the rich, partly on the rapacity of the clergy and the mendicant orders. It draws a most unflattering picture of a parish priest refusing extremeunction and the viaticum to a dying man who had confessed to a friar and of the ensuing squabble between priest and friars over their share of the man’s fortune. The friars receive even harsher treatment than the parish priest: they are represented as hard, selfish, rapacious, and ignorant. William Burton, in his translation of 1606, was quick to point the moral, calling the work ‘A very pleasant and fruitfull Dialogue, shewing what comfort a man may finde by Popery in the howre of death.’ It can scarcely be without significance that the first English translation to be published appeared in 1534, a few months before the Visitation of the Religious Houses.

An epistell . . . vnto the reverende father . . . Christofer bysshop of Basyle cöcernyng the forbedynge of eatyng of fleshe and lyke constituyons of men, [c. 1530–6], is a translation by an unknown hand of a work that Erasmus composed in the form of a letter to his friend Christoph von Uttenheim, Bishop of Basle, and published in 1522 under the title De interdico esu carnium. Two editions of the translation exist, both undated: an octavo in eights (A–H8 I4) which appears to be the earlier, and of which the Museum acquired a copy in 1871, and the edition now purchased which is octavo in fours (A–R48). Both were printed in London by Thomas Godfray who was active as a printer in the 1530’s. Two other copies of the octavo in fours are known, one at the Bodleian Library and one at the Folger Shakespeare Library, Washington.

De interdico esu carnium is a plea for reform of some of the abuses in the Church. The practice of abstaining from meat on certain days has no scriptural
authority and is hard on the poor who depend on meat for their nourishment, while for the rich it is merely an excuse for indulging in luxuries such as mush-
rooms, lampreys, sturgeon, and trout. Abuses caused by the multiplicity of saints’
days are everywhere manifest: the fields lie untilled while men are forced to spend
many days in idleness—and idleness leads to mischief. Insistence on a celibate
clergy has resulted in the present deplorable state of affairs in which many priests
keep concubines. The original, first printed at Basle, was reprinted within a
year or two in various parts of Europe where local rulers and bishops favoured
reform. A German version appeared at Leipzig in 1523. The English translation
printed by Thomas Godfray clearly belongs to the early or mid-1530’s when the
rejection of abstinence, saints’ days, and sacerdotal celibacy was being openly
canvassed in the English Church. Both editions were probably printed before 19
July 1536 when Convocation passed an Ordinance abrogating superfluous
holidays, after which much of the work would have lost its force.

*The dialoge betwene Julius the seconde, Genius, and saynt Peter,* [c. 1533–5],
is a translation by an unknown hand of an anonymous work often attributed to
Erasmus entitled *Julius exclusus.* This edition of the translation, the earliest in
English, appears to be unrecorded. The colophon on sig. g₄ᵛ gives the imprint:
‘At London, by Robert Coplade, for Johan Byddell, nexe to flete brydge’, and on
sig. g₄ᵛ appears Byddell’s device of Our Lady of Pity, the sign under which he
worked, with his name and mark (variant of McKerrow 82). No date is given
but Byddell is known to have been at this address from 1533 to 1535 when he
took over Wynkyn de Worde’s house, the Sun in Fleet St., on the latter’s death.¹⁰
8°. [a]ᵛ, b–fᵛ, g₄ᵛ.

After he had moved to the Sun in Fleet St., Byddell himself printed an edition
of this translation, recording in the colophon his new address and the date 1535.
Of this edition also the Museum appears to have the only copy.¹¹

*Julius exclusus* is a dialogue on the death of Pope Julius II who is shown arriv-
ing at the gate of heaven accompanied by his Genius, a sort of guardian angel,
and amazed to find it locked, with no preparation made for his reception. St.
Peter at length appears and tells him that the gate is not going to be opened
and that there is no room in heaven for people like Julius with his record of pride,
luxury, and unchristian warmongering. From the argument that ensues, a vivid
picture emerges of the Church fallen from its pristine purity into a state of
corrupt and pagan splendour. ‘O myserable chyrche,’ says St. Peter, ‘but come
hyther Genius, for I had leauer comen with ye than wth this horrable mostre . . .
Be all the bysshops suche?’ And Genius answers: ‘Of trouth a grete parte of
them.’

None of the earlier editions of the work claims Erasmus as its author. The
editor of Erasmus’s letters, the late Percy Allen, was convinced that he wrote it,¹²
but since Allen’s time the whole question has been investigated with great
thoroughness by Carl Stange\textsuperscript{13} who concludes that the attribution is almost certainly incorrect. Whoever the author was, there is no doubt about the importance of the work as propaganda. Within a few years of its first appearance in print in 1513, it went into numerous editions and translations and it was still being reprinted for propaganda purposes as late as the early eighteenth century. Much of its early popularity in France was due to political reasons, for as Stange points out, internal evidence shows that the work has an underlying political purpose, being aimed at Julius II as the architect of the Holy League against France and responsible for driving the army of Louis XII out of Italy in 1512. In countries where the Reformation gained a hold it was used to expose papal iniquity in general. The unknown translator of the first English version, writing his postscript to the reader at a time when Henry VIII was rejecting the papal supremacy, concludes with these words: ‘But if we consider this sore scourge wherewith God punisheth us so many yeres, it is high tyme to submyt \& humble our selues vnto hym whiche wyll gyue vs to drynke of ye water, not which the venymous Natrix hath infect with her poison: but suche, wherof ye we drynke, it shall make in us a well of water, leapynge in to eternall lyfe.’

It is an interesting comment on the propaganda value attached to the work that no less than three English translations have been published, each coinciding with a crisis in Catholic affairs in this country: the first c. 1534, the year of Henry VIII’s Act of Supremacy, the second in 1673, the year of the Test Act and Charles II’s repeal of the Declaration of Indulgence, the third in 1719, in the aftermath of the first Jacobite rising to which, in this edition, allusion is made in verses printed after the text.

There is no doubt that Thomas Cromwell himself encouraged the propaganda literature of the English Reformation which was being printed by the London presses in the 1530’s, and it is possible that he subsidized some of it. H. de Vocht, in his study\textsuperscript{14} of the earliest English translation of Erasmus’s \textit{Peregrinatio religionis}, printed in London c. 1537, has shown that this translation was used in framing the Articles of Enquiry given by Cromwell to the Royal Commissioners on their visit to Walsingham, prior to the destruction of the shrine in 1538. Though there seems to be no contemporary documentation mentioning the present translations, a letter to Cromwell has survived, written in 1534 by William Marshall who published a number of books furthering the cause of the Reformation, which throws revealing light on what was going on—the hint at a subsidy is unmistakable: ‘I send you two books now finished of the Gift of Constantine. I think there was none ever better set forth for defacing the pope of Rome. Erasmus lately wrote a work on our common creed and Ten Commandments . . . which I will have from the printers as soon as God sends me money and send a couple of them bound to you. I trust you will like the translation. It cost me labor and money.’\textsuperscript{15} God evidently did send him money, for \textit{A playne
and godly exposition of the comune crede and of the x. commaundementes was published in two editions, both printed by Robert Redman, undated but clearly belonging to this period.16

A. F. ALLISON
H. M. NIXON

1 Sotheby's, 29 March, 'The Property of a Lady'.
3 Ibid., ST. 9-15.
4 Bibliothèque de Lyon, Exposition de reliures, 1925, pl. v, no. 8. See also E. P. Goldschmidt, Gothic and Renaissance Bookbindings, 1928, vol. 1, no. 189.
5 First published in Froben's 1626 edition of the Colloquia, cf. Université de Gand, Bibliotheca Erasmiana ... Colloquia, 1903, p. 156.
6 Université de Gand, op. cit., Tables ... des traductions, 1907, p. 176.
8 Sotheby's catalogue of the sale, following STC. 10489, fails to distinguish the two editions and cites two additional copies (at the British Museum and at the Huntington Library) which are in fact of the other edition (octavo in eights). We are indebted to Mr. F. S. Ferguson for information about copies not in the Museum.
9 E. Gordon Duff, op. cit., p. 56.
10 Ibid., p. 20.
11 STC. 14842.
13 Erasmus und Julius II. Eine Legende, 1937.
15 Letters and Papers ... of Henry VIII, vii, p. 178, no. 422.
16 STC. 10504, 10504a.

THE PAPERS OF SIR HUDSON LOWE

SIR HUDSON LOWE, Governor of St. Helena, much assailed during his lifetime by politically inspired critics for the alleged ill treatment of his prisoner Napoleon, preserved his personal papers with care so that a vindication of his conduct might some day be published. Apart from a comparatively small amount of material which remained in the hands of his Military Secretary, Colonel Sir Gideon Gorrequer, most of the correspondence, relating not only to his office as Governor but also to his previous distinguished military career, came into the possession of Lowe's family on his death in 1844. An extensive edition of the papers was planned but not completed by Sir Harris Nicolas, and it was not until 1853 that a work based on them appeared.1

Following on this publication, the bulk of the papers was acquired by the Museum in 1854 (Add. MSS. 20107-20240). It was by then apparent that some dispersal had already taken place. A certain number of papers had been bought by the Department of Manuscripts itself as early as 1846 (Add. MS. 15729), and in the same year twenty-two volumes had passed into the Bibliothèque Nationale (mss. angl. 3-24).

Further evidence of these early movements of Lowe Papers became available when a quantity appeared in the Dawson Turner sale in 1859. They were described2 as purchased in 1846 from a bookseller named Brown of Holborn who had bought them from one of Lowe's two sons. This suggested a link with the
Lowe family for papers in Add. MS. 15729 which had also belonged to William Brown of Holborn.

On the other hand, some papers evidently remained in the hands of the family after 1854, as Miss Clara Maria Susanna Lowe, the Governor's daughter, was the source of gifts of Lowe Papers to the Museum from 1874 onwards. An important fragment of the collection which had been included in the early migrations came to light recently and was acquired by the Museum (Add. MS. 49528). This is a volume containing the original warrant (ff. 5, 6), dated 12 April 1816, signed and sealed by Lord Bathurst as Secretary of State for War and Colonies, entrusting the custody of Napoleon to Lowe, with authority to detain him as a prisoner of war. The document had been previously known only from a copy now in Add. MS. 20115 (f. 47), from which it had been printed in part by Forsyth. The covering letter which accompanied it is in Add. MS. 15729 (f. 19). The warrant and covering letter experienced a second resurrection in the sale-rooms in 1957, evidently in the form of duplicates, with the reappearance of the Dawson Turner section of the Lowe Papers.

Among other contents of the volume, which includes autographs of Napoleon and his suite, some interest attaches to papers endorsed as 'found in Gen'. Gourgaud's possession on the Inspection of his effects Feby 1818' (ff. 92–101b), but actually handed over by him to Lowe. They are mainly drafts of a memorandum of grievances which Napoleon dictated to Gourgaud in June 1817. This composition was later the subject of prolonged labours on the part of the ex-Emperor, and finally came to fruition as a letter which Lowe was persuaded to send unexamined to the Prime Minister, Lord Liverpool, in October 1817. At the same time the text was apparently smuggled out of the island and published in translation in London as Observations on Lord Bathurst's Speech in the House of Peers on March 18, 1817.

Add. MS. 49528 belonged, c. 1845–86, to the collector, Francis Capper Brooke, of Ufford, Suffolk, in whose family it remained. Before that, it had been owned by William Brown of Holborn, and we may thus reasonably ascribe to it the same connexion with the Lowe family as papers in Add. MS. 15729 and the Dawson Turner collection.

L. J. Gorton

1 W. Forsyth, History of the Captivity of Napoleon at St. Helena, 3 vols.
2 Sale-cat., 6–10 June 1859, lot 325.
3 Add. MSS. 29543, 36297, ff. 12–21, and probably 45517.
4 P. Gonnard, Lettres du Comte de la Comtesse de Montholon, 1906, pp. 7–8, outlines a division of the Lowe Papers into two parts: (i) those disposed of before the publication of Forsyth's book in 1853; (ii) those retained by the family until 1853.
5 B. Quaritch, cat. no. 767 (1957), item 36.
7 De Coppet sale, Sotheby's sale-cat., 28–29 Oct. 1957, lots 2484, 2645, 2647.
8 See the report of a conversation between Lowe and Gourgaud, 17 Feb. 1818, in Add. MS. 20121 (ff. 198–200b).
10 See inserted letters, ff. iv–vi.
A MANUSCRIPT ESTATE MAP
BY CHRISTOPHER SAXTON

CHRISTOPHER SAXTON is best known for his maps of the counties of England and Wales, the first of their kind, which he published between 1574 and 1578. It is not certain how far these were based on original surveys, how far on existing manuscript maps, but they were sufficiently accurate to serve as the basis of nearly all county maps for the next hundred years, while as late as 1770 maps were still being printed from some of the original plates. Saxton was a young man when he carried out this work—he cannot have been more than thirty-six when it was completed—but apart from combining his county maps into a large single map of the whole country, published in 1583, he undertook no more major projects of this sort, and the only other maps that he is known to have produced are manuscript plans of single towns and estates. In all, fifteen of these are recorded, of which only thirteen survive, seven in the Public Records and the others in various public or private collections. Hitherto, there has been no example of Saxton’s unprinted work in the British Museum, and the recent gift by Mr. C. E. Kenney of his plan of an estate in Sittingbourne and Murston (co. Kent) is a notable accession to the Department of Manuscripts.

The map, which has been numbered Additional MS. 50189, is on a single sheet of parchment measuring 29 in. × 25½ in. (a portion is reproduced as Pl. xxix). From a comparison with Saxton’s maps in the Public Record Office, of which six appear on several grounds to be autograph, it seems unlikely that any part of the present map is in Saxton’s own hand. It is presumably a fair copy made from his rough drawings and its various ornaments are reminiscent rather of contemporary printed maps than of the more austere style of Saxton’s other manuscript maps. Like Saxton’s other estate plans, however, it has a plain border containing the names of the points of the compass in capital letters. In the top right corner is the title in an ornamental cartouche: ‘A Plate of the Mañers of Bayford and Goodmanston in the parsihe of Sittingtone in the Countie of Kent. And made by Christofer Saxton in the month of September, Ano Dmii. 1590.’; below this is a summarized list of the areas of the estate, with their total. The scale, in the bottom left corner, is decorated with a pair of dividers in the same style as Saxton’s county maps—that on the map of Hertfordshire is almost identical. These embellishments have been painted, and the map itself is coloured to mark roads (pale yellow-brown), water (blue), and the boundaries of the estate (pink), besides trees, buildings, and ships. The map gives the names and areas of the fields of the estate, and also shows some of the adjoining properties including part of Sittingbourne village. The owner of the manors of Bayford and Goodneston in 1590 was Sir William Garrard, who was the son of one Lord

65
Mayor of London and the son-in-law, the brother, and the great-great-uncle of three others, and it was presumably he who commissioned Saxton to make this map. It seems to have remained among the records of the estate; at some time, probably in the eighteenth century, a few lines and measurements were added to it in pencil, and in 1879 it was still in local ownership.¹ The condition of the map is fairly good, though at some time it seems to have been kept folded, with the result that some of the writing along the folds has been obscured.

The representation of Sittingbourne church is conventional, not pictorial; the actual building is more elaborate than that shown on the map and seems never to have possessed a spire. In view of this it is likely that the other buildings are also marked conventionally; even so it is interesting that half of the houses are shown as of the very simplest type of timber-framed construction, with their longest walls rising sloping from the ground and meeting to form the roof.² The cowl which surmount all the chimneys are also of interest. The form of the estate, made up of enclosed fields and extending into more than one parish, is typical of Kent, and so too is the use of the daywork as a measure of land equal to four perches or one-tenth of a rood—³— all the areas are given in acres, roods, dayworks, and perches. Although the daywork in this sense is particularly associated with Kent and South Essex, at an earlier date it may have been more widespread, for in 1320 it occurs at Wellingborough (co. Northt.);⁴ by the mid-sixteenth century it had died out in Essex, but in Kent it survived longer, and Anthony Denton's survey of the Kentish estates of Sir Roger Twysden in 1630 (Additional MS. 34155) similarly gives areas in acres, roods, and dayworks. In other parts of the country the daywork was also used as a land measure, but with different meanings: in seventeenth-century Warwickshire it appears as the equivalent of an acre,⁵ while in Yorkshire it was equal either to three roods or to a local measure of nearly two-thirds of an acre.⁶ It is curious, therefore, to find the four-perch Kentish daywork appearing on maps which Saxton subsequently made of lands in Yorkshire, at Bingley in 1592 and at Horbury and Netherton in 1598,⁷ as well as in his survey of Burley-in-Wharfedale in 1602;⁸ we may conjecture that he was himself introducing to his native Yorkshire the measure which he had found in use in south-east England.

Apart from the areas of two small pieces of land, added by a different but contemporary hand, the map seems to have been the work of a single draughtsman; there is no evidence of his identity. His work lacks the fine precision of, for instance, Ralph Agas's map of Toddington (co. Bedf.) in 1581 (Additional MS. 38065), but it was not until the late eighteenth century that this was considered essential to maps of this sort. More serious are some evident mistakes in the figures on the map. Thus, the area of Morris feld appears in the list at the side of the map as 29 a. 2 r. o d. 2 p., but on the map itself as 29 a. 2 r. 6 d. 2 p., while o and 6 have probably again been confused in the area of a piece of freshwater.
marsh, given as the impossible 22 a. 3 r. 9 d. 6 p. Even allowing for this, the total area of freshwater marsh shown on the map does not correspond to that given in the list at the side, while as the list stands the total acreage of the estate has been added incorrectly. Faulty copying seems the most likely cause of these discrepancies.

P. D. A. Harvey

2 They are listed by G. R. Batho in The Geographical Journal, cxxv (1959), 73–74.
3 E. Hasted, The History and Topographical Survey of the County of Kent, 1778–99, ii. 613.
4 W. A. Scott Robertson, Sittingbourne, and the Names of Lands and Houses in it: their Origin and History, 1879, pp. 10, 22.
5 This type of house is described by H. M. Colvin in Medieval England, ed. A. L. Poole, 1958, i. 80–81.
7 Wellingborough Manorial Accounts, ed. F. M. Page, Northamptonshire Record Society, 1936, p. xxiv.
8 Ecclesiastical Terriers of Warwickshire Parishes, ed. D. M. Barratt, Dugdale Society, i (1955), 39–40. It is probably in this sense that the word is used in the Staffordshire examples of 1534 and 1792 given in the Oxford English Dictionary and the English Dialect Dictionary.
9 English Dialect Dictionary.
11 It is printed by Fordham, op. cit., pp. 381–4.

A NEW ILLUSTRATED MANUSCRIPT OF THE ‘AJĀ‘IB AL-MAKHLŪQĀT’

The illustrated bestiaries and books of marvels which were popular in the Middle Ages had their counterpart in the Muslim world where the Arabs wrote several cosmographical encyclopedias. Of these, the best known is that of Zakariyya ibn Muḥammad al-Qazwini (c. 1203–83) which bears the title ‘Ajā‘ib al-makhlūqāt wa ghara‘ib al-maujūdāt ‘Wonders of creation and oddities of existence’. There are no less than four different versions of this extant. From these, two translations were made into Persian. Both the earlier version of which little is known and the later, made for Ibrāhīm ‘Adilshāh of Bījāpūr in 1547, are represented in the British Museum collection1 but the quality of the illustrations, even taking into account intentional defacement, is low. The lack of a good illustrated copy has recently been made good by the purchase of a fine calligraphic manuscript (Or. 12220) written by Shams al-Dīn ibn Ghiyāṣ al-Dīn al-Ḥāfiz al-Sharīf al-Kirmānī2 in a.h. 909/1503–4 at Herat. Although the first folio is missing, it has been possible to identify it with the shorter version of the older Persian recension, but the preface is different from that of the illustrated copy (Add. 23564, dated 853/1441). The fact that the place of origin is mentioned enhances the value of the newly acquired manuscript for there are not many examples still in existence of the later Herat school of painting which flourished in the time of Sulṭān Ḥusain Mīrzā Baiqarā
(1468–1506). After this time Herat gradually lost its preeminence as an artistic centre to Tabriz where the new Šafavī dynasty was ruling.

There are 443 illustrations in the new copy. Most of these are vignettes of a type usually found in manuscripts of this work but there are a number of half-page miniatures and one full-page. Although not the work of a master like Bihzād they are of fine quality, with several unusual colour features. The most noteworthy of those which have escaped damage are as follows:

Fol. 38\textsuperscript{a} The Angel Gabriel (Jibrā'īl) in flight.

62\textsuperscript{b} A party of men in a boat shooting an albatross.

64\textsuperscript{a} A lively full-page illustration depicting the inhabitants of an island in the China Sea who are as at home in the trees as they are on the ground, and a wild goat at pasture.

72\textsuperscript{b} A fabulous bird with a man holding on to its legs (Pl. xxx).

82\textsuperscript{a} A sea-monster.

103\textsuperscript{a} Snow figures of an ox and a fish on the mountain of Nahāvand.

113\textsuperscript{a} The spring at Ghazna which has peculiar properties.

207\textsuperscript{b} A creature which inhabits baths and dunghills.

212\textsuperscript{a} Jinn with the heads of various animals surrounding a praying man.

254\textsuperscript{b} The ‘Anqā, a mythical bird of good omen. Its gorgeous plumage and its elusive character are vividly portrayed.

G. M. Meredith-Owens

1 Two versions of the earlier recension are known: (a) Add. 16739, Or. 4383; Add. 7706; Or. 1371; Add. 16738; Add. 5603 'dedicated to 'Izz al-Dīn Shāhpūr' (unidentified); Add. 16740: Or. 8157; (b) Add. 23564—a shorter version which is closer to the Arabic original. The text of all copies differs widely. Or. 373, Or. 1621, and Or. 7968 are of the later recension.

2 The same copyist wrote a Būstān of Sa’dī dated 915/1509 which is in the Chester Beatty Library and a Khamseh of Nīżāmī at Vienna, dated 906/1501.

THREE ROMAN SILVER CUPS

The Department of Greek and Roman Antiquities has recently acquired three Roman silver cups, decorated with repoussé reliefs; the purchase was made possible by a bequest from the late Miss Marie Talbot Ready, supplemented by generous assistance from the National Art-Collections Fund and the Goldsmiths’ Company.\textsuperscript{1} On one of the cups there is a scene from the adventures of Orestes and Iphigeneia, while the other two, which form a pair, are covered with floral ornament; the three are said to have been found together. Each of them originally had a foot and two handles, which were soldered on, but are now missing; only the bowls survive, each one consisting of a decorated case fitted with a lining. The quality of the workmanship on all three cups, and the interest of the legend represented on one of them, warrant a detailed publication.
1. Registration number 1960 2–1 1. Pls. xxxi–xxxiv and Fig. 1. Height, 9.8 cm. Greatest diameter, 12.55 cm. Total weight, 375 g. (lining, 218 g.; case, 157 g.). The outer case is about 0.05 cm. thick; the lining is considerably thicker.

The outer case of the cup consists of a shallow bowl combined with a tall, offset wall, slightly concave and flaring at the top; the wall is decorated with figures in high relief and the bowl with low-relief floral ornament. There are extensive remains of gilding on the parts in relief. The inner member or lining follows the general shape of the case, though without the offset between wall and bowl; it has a heavy, decorated rim. The case fitted closely against the lining just below the rim, where it was attached by solder, but the solder has disintegrated, and the two parts are now loose; they are complete, except for small holes in the case which may have been produced when the reliefs were being worked. The rim of the case has been crumpled at several points, and then straightened out again; the lining has one large and several small dents in it (Pl. xxxiv a). This damage to both parts cannot have occurred while they were fixed together. There are many patches of a pale brown deposit on the interior and exterior of the case, on the rim of the lining and on its outside, but not on its interior.

The details in the repoussé work were put in by chasing from the front; some of the highest parts of the relief are supported by a filling of soft solder. An area on the bottom about 1.9 cm. in diameter is left undecorated; this area is concave, and there is a punch-mark at its centre. It is covered by the solder which held the foot in place, the edge of the foot being marked by a clearly defined ring which overlaps the decoration by 0.5 cm. in each direction. All round the ring is a thick layer of the brown deposit, and there are also small patches of the same deposit on top of the solder.

The inside of the lining is polished; the outside has a finely hammered surface. It has a heavy lip, in which is cut a leaf-and-tongue moulding above a beading; there is a second beading on the top of the lip. The inside of the lip is concave, and set off from the rest of the interior by a little step or ledge; this offset was clearly produced by hammering, not by turning, as it is repeated in reverse on the exterior of the lining. The upper beading originally ran right round the cup; it has been cut away at two diametrically opposed points, the gaps being 1.8 and 1.9 cm. wide. There are patches of rust beside one of the gaps, as if a piece of iron had been in contact with the cup at that point for a long time; the rust extends across the beading at one end of the gap.

On the bottom of the cup two areas at opposite sides are free from decoration, and immediately above them are the only two points where there is a natural break between the figures around the wall. It seems clear, therefore, that the cup was designed to have two handles which fitted into the gaps in the beading on the rim and were presumably attached to the undecorated areas on the bottom, though apart from one tiny patch of what might have been solder, they have left no
mark. Scratches and abrasions show that the vase has been cleaned quite severely at some time in its history, and as the brown deposit goes over many of these marks, they can hardly be recent. The rim of the outer case has been straightened in modern times, and the whole cup has been cleaned comparatively recently. There is a good deal of wear round the bottom, and, to a lesser degree, below the rim, at about the level of the figures’ heads; in both areas the surface looks as though it has been worn by handling.

A cup of this general form is known as a kantharos, a term which covers a number of variants. The prototype for our vase seems to be a Greek shape with a high wall and shallow bowl, a pair of vertical handles and a tall stem, such as we see Dionysos carrying on a column-krater of about 500 B.C. in the Metropolitan Museum. In the late fourth century, the Dionysiac kantharos on a grave-stele in Athens combines a concave wall with a somewhat deeper bowl, a high foot, and looped handles attached to rim and body; there are also several Hellenistic variants of the same general shape. South Italian kantharoi of the later fourth century have a straighter, taller wall and shallow bowl, with very high foot and high handles. In a second-century mosaic in the House of Bacchus at Delos, there appears a similar high kantharos with a tall and elaborately decorated foot. This shape, which is not one of the commonest cup shapes of the Hellenistic period, seems to be particularly associated with Dionysos, and it continues into the Roman period; in the Hildesheim Treasure there are two such kantharoi, much squatter in shape and with a rather deeper bowl, and also a tall kantharos with engraved decoration, having coiled handles attached to the rim and bowl. The same type appears on a Third Style painting from Pompeii and was clearly in general use, though surviving metal examples are comparatively rare.

Only the most general suggestions can be made for the restoration of the handles and feet of our cup. The wide gaps cut in the beading on the lip may indicate that the handles were not the coiled type but were vertical ones which dropped on to the top of the rim, followed the two main divisions in the figured composition on the wall, and were attached to the undecorated areas on the bowl. The height of the foot cannot be known; Hellenistic cups seem to have favoured a higher stem than Roman examples.

The floral decoration on the bowl can be dealt with briefly (Pl. xxxiii a and b). Two acanthus leaves spring from opposite sides of the centre, and two pairs of slender, drooping leaves are set at right-angles to them; in each of the quadrants between the leaves is a floral spray composed of a series of tendrils. The flowers are stylized, and drawn from a stock repertory of ornament; a bird perches on the topmost tendril of each spray, facing toward the nearest acanthus leaf; around the foot, leaflets of acanthus fill the gaps between the various members of the design, and the whole effect is of formal, almost mechanical symmetry.
The scene represented on the wall of the cup needs considerable elucidation; it shows Iphigeneia, Orestes, and Pylades after they had escaped with the statue of Artemis from Thoas, the king of the Tauri. There are of course a number of Roman reliefs and paintings based on the *Iphigeneia in Tauris* of Euripides, but apart from our cup no other representation of the sequel to the story has survived, and indeed the only source for it is Hyginus, who wrote in the second century A.D. According to him, Orestes and his companions sailed from the Crimea to the island of Sminthe, and there came to Chryses, the priest of Apollo. In the first book of the *Iliad*, Agamemnon holds captive Chryseis, the daughter of Chryses, and is only persuaded to release her when Apollo sends a plague on the Greek army. Hyginus says that when she was returned to her father she claimed that Agamemnon had left her inviolate, though she was in fact with child by him; in due time she bore a son, whom she named Chryses, and said that Apollo was his father. This Chryses (now of course grown to manhood) was willing to surrender Orestes, Pylades, and Iphigeneia to Thoas, but Chryses the elder learned that Iphigeneia and Orestes were the children of Agamemnon, and told his son [sic] that he, too, was the son of Agamemnon, and so their half-brother. Thereupon Chryses joined his brother in killing Thoas and they reached Mycenae with the statue of Artemis.\(^{10}\)

Some points in this narrative are obscure or confused—for example, it is not always clear whether Hyginus is talking about the elder Chryses or the younger, and at one point one of them is called the son of the other, instead of the grandson—but the essential features of the story are sufficiently plain to put the interpretation of the scene on the cup beyond all doubt. The figures on it fall naturally into two groups, one made up of Chryseis, Chryses, Thoas and his attendant, the other of Orestes, Iphigeneia, and Pylades. Chryses is clearly a young man, and is characterized as a priest by his laurel wreath and sceptre; he has a hairy chest. Thoas wears shoes, trousers, a sleeved tunic reaching to just above the knee, a ‘Phrygian cap’, and a cloak of double thickness; his left hand holds a curved dagger in its sheath.\(^{11}\) His attendant’s dress is similar,
but without the cap and cloak, and with the addition of a Scythian bow-case
and a sword slung from a belt round his waist; his hair is long and unkempt, his
features un-Greek, and even the shaft of his spear is just a sapling with the twigs
lopped, and not carefully turned like that of a civilized warrior. Chryseis wears
an ordinary Ionic chiton, and over it a Doric chiton which is fastened only at
one shoulder and has a long overfall; she also has sandals, a veil, and a laurel-
wreath.\(^\text{12}\) The edges of the veil and Doric chiton are decorated with a chased
wave-pattern. In the second group, Orestes, who is standing, wears a cloak
wrapped round his waist and over his left arm; he holds his sword hilt-downward
in his left hand, the blade, doubtless in its sheath, concealed by the forearm and
cloak. Iphigeneia has a chiton, sandals, and a cloak which completely shrouds
her head; under her right arm can be seen the image of Artemis with a kalathos
on its head and many breasts—so, the Ephesian Artemis. Pylades, like Orestes,
has a cloak wrapped round his waist and legs and over his left arm, but his
scabbard hangs at his left side from a strap which passes over his right shoulder.

The attendant looks on woodenly, as Thoas extends his right hand in appeal
or entreaty, and Chryses pronounces his decision. Chryseis plucks the hair at the
nape of her son’s neck with the first two fingers of her left hand, at the same
time pointing urgently with her right to the other three figures, who have taken
refuge in a sacred precinct of Apollo. This precinct is marked out by a floor of
squared blocks, set in a cutting in the bedrock; on them stands a round, moulded
base, supporting a small statue of the god. He is nude; his hair is bound up in
a roll above the brow and temples, but falls in long locks at the back. His left
hand grasps a spray of laurel; on his right is a bird, facing toward him with its
wings half-spread as if it had just alighted. On one side grows an aged plane-tree,
all its branches dead and leafless save for one small shoot; to its trunk is fastened
a complete set of armour—shield, cuirass, helmet, greaves, and sword—and
a fillet is tied round the stump of one of the branches.\(^\text{13}\) The sword is fixed in
position by a nail driven through the middle of the scabbard, and so through the
blade; the nails which secure the greaves are also shown. Below the armour a snake
slides between the gnarled projections of the tree-trunk, and behind the tree is
an omphalos; as often in later representations, all save the top of the omphalos is
covered with a network of bands, over which is tied a large fillet, similar to the
one on the tree. Pylades sits on a stool which is placed on the ashlar floor of the
precinct, with his chin resting against the loosely clenched fingers of his right
hand; his attitude suggests anxiety and suspense. Between the stool and the base
of the statue are a fillet and a spray of laurel; these were presumably carried by
one of the trio when they first came as suppliants, and have now been laid aside.
Iphigeneia sits on the edge of the masonry, with her hand to her veiled head,
which is bowed in grief and despair. Orestes is nearest to Chryseis, Chryses, and
Thoas, and is intent on what is going on between them. With his right hand he

72
grasps at arm’s length the tip of one branch of the tree; he stands with his weight on his left foot, which is set on the ground, and the position of his right calf implies that he is in the act of stepping down from the precinct floor.\textsuperscript{14}

With the aid of Hyginus we can reconstruct the situation on our cup, and the events which have led up to it. The three fugitives have arrived at the island of Sminthe, and have taken refuge in the precinct of Apollo; Thoas arrives, and urges Chryses to surrender them, using arguments which can easily be imagined. Chryses is on the point of agreeing when his mother arrives in haste, having learned that two of the fugitives are children of Agamemnon; she whispers the truth about his own parentage and consequent relationship to the two; the decisive change in his intentions will follow immediately after. The despondent inactivity of Iphigeneia and the settled pose of Pylades might lead one to suppose that they are certain what Chryses’ response will be, and see no way of escape. Orestes’ reaction is different; he is keenly interested in what is going on between the members of the other group and moves as close to them as he can, holding on to the projecting branch of the plane-tree in order to keep himself in contact with the sanctuary, and so under its protection.\textsuperscript{15} It is tempting to imagine that he holds his sword unobtrusively ready, prepared to make a last bid for freedom (or vengeance?) if Chryses’ decision really does go against him.

We have assigned the names Orestes and Pylades to the two figures on the assumption that Orestes will necessarily be the more prominent of the two. Against this view it might be urged that the seated man is the central figure in the group on one side of the cup, and so presumably the most important person in it; moreover, in the first part of the \textit{Iphigeneia in Tauris} Orestes wavers and asks for advice, even proposing to give up and go back to the ship, while Pylades is the one who shows initiative, insisting that they carry on, and suggesting the plan of action. The formal argument only carries weight if we regard the figures on the cup as falling into two separate groups, but they are in fact closely linked by the gesture of Chryseis’ right hand and the watchful stare of Orestes; if one considers the scene on the cup as a unity, the seated man is farthest from the focal point, the interchange between Thoas, Chryses, and Chryseis. And as for the possible contrast between an energetic Pylades and a hesitant Orestes, in the \textit{Iphigeneia in Tauris} Orestes soon becomes the dominant figure, so that at the close of the play, in the speeches of the Messenger of Athena, and of Thoas, the talk is all of Agamemnon’s son and daughter, with no word of Pylades. On balance, then, the identification proposed here is probably correct, the standing figure being Orestes. There is certainly nothing in the dress or equipment of the two men to distinguish one from the other, and it is just possible that the similarity between them is intentional. One of the plays of the Roman dramatist Pacuvius contained a scene, famous in antiquity, in which Orestes and Pylades
are in the power of a king who intends to kill Orestes, but does not know which one of them he is; it has indeed been conjectured that the play concerned was the Chrysese, whose subject may well have been the same story as is shown on our cup. At all events the situation presupposes that there should be no obvious external difference between the two friends.

The armour on the tree, being a complete set, presumably belonged to one man; it could be the spoil taken by a warrior from some champion he had overthrown, and dedicated to the god, but if so one would perhaps expect to find it composed in the form of a trophy. The arrangement on the cup suggests rather a dedication made by the owner of the armour himself, after his days of warfare were over, or by one of his relatives or comrades after his death; some local hero, it may be. There is no help to be had from other legends, for the island of Sminthe occurs only in this passage of Hyginus, though of course several places of that name are known, in or near the Troade. At all events, it seems likely that, as the armour is so carefully rendered and occupies such a prominent position, it is not just put in as part of the trappings of a sanctuary, but was an important feature in the plot, as, for example, in the anagnorisis, or scene of recognition. The statuette under Iphigeneia’s arm is an Ephesian Artemis; versions of this figure are indeed found in many parts of the Roman world, but it never became the standard type of Artemis, and it is surprising to find it used here for an image from the land of the Tauri, later to be the Brauronian Artemis. Other representations of Iphigeneia show her with a statue which is normal in physique. The Apollo, too, is interesting. The artist has made a good attempt at rendering a Late Archaic figure, though the face is not quite in keeping— Early Classical rather than Archaic, one would say; the variation in style may be due to accident rather than to eclecticism and result simply from the difficulty of working on so small a scale. There are several representations in different media of Apollo with a bird on one hand and a laurel branch or some other attribute held in the other; they range in time from the sixth century B.C. to the third century A.D., and it is therefore possible that the artist took an actual statue as his model, though one must not forget that on all these other examples the bird faces away from the god, not toward him. To judge from the evidence just quoted, the type was most popular in Asia Minor, especially in the Hellenistic and Roman period; but what aspect or by-name of Apollo it represents cannot be determined; from the prayer of Chryses in the first book of the Iliad and from the name of the island on which the scene is laid, it should be Smintheus, but on the coinage of Alexandria Troas, at least, a very different figure is used for Apollo Smintheus. In discussing the coin of Apollonia Salbake already mentioned, Robert speaks of ‘Apollon devin, avec le laurier et le corbeau’; the bird could indeed symbolize Apollo’s role as the god of oracular powers and divination, though it is hard to find any direct evidence to prove this point. The omphalos need not imply that
the scene takes place at Delphi, thus contradicting the evidence of Hyginus, for from the Hellenistic period onward it is sometimes used simply as an Apolline symbol, with no connotation of place.\textsuperscript{22}

In the space between the figures of Chryseis and Chryses are the remains of an inscription punched in the silver by a small tool with a wedge-shaped point; it reads from the bottom upward. Precisely between the knee of Chryseis and the calf of Chryses’ leg is a clear letter A 2·38 mm. high, which has the broken bar of the later Greek alpha. After the A are the remains of other dots partly scraped away and further obscured by corrosion; only immediately below the drapery of Chryseis’ right arm do the dots again form a recognizable pattern as may be seen on the photomicrograph made by the British Museum Research Laboratory (Pl. xxxiii c). A second photomicrograph (Pl. xxxiii d) shows the punch marks in relief on the inside of the case; the print has been reversed to correspond with the marks on the outside. The reading of the letters is still uncertain. After the first A are two doubtful letters, followed by an A and a final I. We have not so far been able to propose any satisfactory restoration of the inscription.

No other kantharos which has survived is at all close to ours in its over-all system of decoration, but the combination of figures on the wall, almost filling its whole height, and floral ornament on the bowl, recalls the series of Neo-Attic marble craters\textsuperscript{23} manufactured in Greece and Italy from the first century B.C., mainly for the Roman market;\textsuperscript{24} the adoption of this scheme for our cup may reflect their influence, or the influence of the metal prototypes on which they seem to be based, and indeed without the evidence for the form of the handles, our cup might well be described as a miniature crater.\textsuperscript{25} The moulding on the rim is hardly sufficiently well defined to give a positive indication of date; it is a cyma recta profile between two rows of beading, the cyma recta being decorated with a leaf-and-tongue ornament based on the classical Greek version, but more elongated and flattened in form. Comparable cymata are found on bronze vases whose date is variously interpreted as late Hellenistic or early Imperial.\textsuperscript{26} A close parallel for the tendril scrolls on the bowl does not seem to exist in silver-work,\textsuperscript{27} but comparable scrolls were common in other media in the late Republic (see below on no. 3), for example, in the decoration of the stucco ‘Lunette of the Doves’ in the Second Style Casa dei Grifi on the Palatine, which belongs to the first half of the first century B.C.\textsuperscript{28} The comparison already made between the decoration of our cup as a whole and that on certain Neo-Attic craters also supports a late Republican, rather than an early Imperial, date for it, since most of these craters probably belong to the first century B.C., when the trade in marble furniture and garden ornaments was at its height; some confirmation for this dating may be found in its more classical proportions, and in the contrast in style between it and kantharoi of the first century A.D., such as the pair from the Hildesheim hoard, on which the floral ornament, though derived
from the same basic scheme, is much more developed. The figure style, a compound (which one might perhaps call Neo-Attic) of Classical and Hellenistic elements, does not help much toward determining the date. At first sight the heads of Orestes and Pylades remind one of members of the Julio-Claudian house, and one might be tempted to regard them as portraits, but the similarities are inconclusive, if not illusory. One detail, indeed, is certainly foreign to Julio-Claudian portraiture. The quiff of hair on the forehead of Orestes—the ἀναστόλη τῆς κόμης—was affected as a mark of divine kingship by the successors of Alexander, and cultivated, together with the upward look, by Pompey the Great. If its presence on our cup derives from contemporary portraits, it can only be used as an argument for pre-Augustan date, since it drops out of fashion in the portraiture of the Julio-Claudians until the reign of Nero, when it is revived in a rather different form. It would seem, therefore, that though the evidence does not exclude the possibility that the cup was made in the Augustan period, a date under the late Republic has much to commend it, and if one accepts the significance of the ἀναστόλη, one is led to think specifically of the time of Pompey the Great, the period which Pliny refers to as the Golden Age of Roman metal-working—the time of Pasiteles, Posidonius of Ephesus, Hedys, Thracides, and Zopyrus.

It may well be that the figured scene on the cup is the creation of the silversmith who made it. There is no technical reason to exclude this supposition, since the cup was made at a time when there was a vigorous tradition of fine work in silver; as for the legend, although Hyginus, the only surviving source for it, belongs to the second century A.D., it was certainly known in the Hellenistic period, and may even go back to the fifth century B.C. Ancient commentators quote four lines and a word from the Chryses of Sophocles, though with no indication of the plot; we are, however, better informed about Pacuvius’ play of the same name. Various fragments by him refer to Orestes and Thoas, and to an unnamed king’s difficulty in distinguishing Orestes from Pylades; the content does not fit with the Iphigeneia in Tauris, and it is surely correct to infer that the verses come from a play (doubtless the Chryses) which followed the lines of the story as told by Hyginus; the next step, that in his work Pacuvius followed Sophocles, is tempting, but less secure. At all events we now have an independent authority for the myth which is earlier than Hyginus and, so far as it goes, free from the ambiguities which are so characteristic of him. There have indeed been various attempts to reconstruct the story which lies behind his summary, but there has been no real agreement, some assuming that the elder Chryses is still the priest of Apollo and so in a position of authority on Sminthe, others assigning that role to his grandson; on one view, it is Chryseis who tells her son the truth about his parentage, on another, the revelation is made by the grandfather.

On the cup it is obvious that the central figure is the younger Chryses, and
that it is his mother who discloses the truth. Hyginus may, of course, have followed another version of the story; for instance, Sophocles may not have been the only dramatist who used the plot. At all events it was most probably from the Classical stage rather than from any narrative work that the maker of our silver cup ultimately derived his inspiration; with the suppliants in a sanctuary who seem likely to be removed by force, a recognition, and a dénouement that turns on a reversal of fortune, in which a man who expects to kill someone else is himself killed, the scene is almost a copy-book example of a Greek tragedy.

2. Registration number 1960 2–1 2. Pls. xxxv a and xxxvi and Fig. 3. Height, 9 cm. Greatest diameter, 9.9 cm. Total weight, 242 g. (lining, 126 g.; case, 116 g.). A hole in the bottom of the lining and several dents were made at some time when the parts were separate. Cleaning and wear have obscured some of the fine detail and removed a good deal of the gilding; there are patches of a brown deposit which is particularly thick round the solder ring at the base of the cup and below the solder which served to attach one of the handles. Some of the cleaning, which included attempts to remove the remains of solder, is obviously recent.

3. Registration number 1960 2–1 3. Pls. xxxv b and xxxvii and Figs. 2 and 4. Height, 8.9 cm. Greatest diameter, 9.85 cm. Total weight, 236 g. (lining, 122 g.; case, 114 g.). A dent in the bottom of the case was made by the cup being dropped or otherwise knocked while the foot was still on. There are patches of brown deposit and similar signs of cleaning and wear as on no. 2; in addition there is a large patch of oxidized silver, apparently from contact with another silver object.

These two cups were clearly made as a pair and differ only in the detail of the ornament. Each consists of two parts, a lining and an outer case, which fit closely together and were originally joined by solder below the rim; the two parts are now loose, but traces of the solder still remain. The lining, which is beaten out of a single piece of metal, has a thickened rim produced by turning back the metal at the top. At the bottom of the rim there is a small flange for the outer case to rest against, and on the inside the rim is slightly convex in section, its lower edge being defined by a groove. The inside of the lining is highly polished; the outside is a hammered surface.

The ornament of the case, which is also of beaten metal, was worked in repoussé and the details were put in by chasing. Gilding was apparently confined to the parts in relief. On the bottom of each cup there is a circular patch of soft solder (2.2 cm. in diameter on no. 2 and 2.1 cm. on no. 3) by which the foot was attached, and at opposite points on the body and rim there are further patches of solder which held the handles in position. The precise shape

77
of the missing handles can be reconstructed from these solder marks. Their general form is the commonest in use on silver cups of this kind; a vertical loop with wide arms attaching it to the rim, and a horizontal thumb-plate. The details of such handles differ considerably on surviving cups, but the 'ghost' of the solder, which is best preserved on one side of cup no. 3, corresponds almost exactly with the handles surviving on the well-known cup from Alesia now in the Musée de Saint Germain. A comparison between the outline of the solder and the Alesia handles is given in Fig. 2; the outline of the leaf below the loop and the long, 'barbed' tail is clearly visible in the solder. The loops were 1.6 cm. high, the total height of the handles was 6.1 cm., and the arms attached to rim were 6.7 cm. wide. By analogy with the Alesia cup, a turned foot with a broad, moulded, and probably decorated base may be supplied to both cups.

The design of the ornament decorating the body of the cups is illustrated in the roll-out drawings (Figs. 3 and 4) and in Pls. xxxv–xxxvii. This ornament is developed from four main stems that rise between the four principal leaves of an acanthus calyx at the bottom of the bowl. Each stem forms a separate system of intertwining and scrolling tendrils which together cover the body and leave space only for the attachment of the handles. The basic scheme, repeated four times on each cup, takes the form of a stem widening into a sheath of acanthus foliage, from which issues a pair of slender intertwining stems; each of these stems then widens into a further acanthus sheath from which two more stems appear and then coil back to form pairs of scroll-medallions ending in a flower or a branch with a cluster of fruit and leaves. Subsidiary tendrils branch off from the main stems out of little floral cups or sheaths of acanthus foliage to end in formal rosettes or naturalistic flowers, among which the convolvulus is especially popular. Birds and insects perch, fly, and play among the foliage and flowers.

The ornament combines a rich repertory of traditional motifs with the carefully studied detail of trees and plants rendered in a highly skilled three-dimensional style. The species that can be recognized by the clarity and precision of the detail are indicated on the roll-out drawings, Figs. 3 and 4; they include vine, olive, myrtle, fig, oak, pine, apple, pear, and ivy. The rosettes and flowers, on the other hand, though they appear in several subtly different forms, seem to have no close counterparts in nature and serve to give unity and form to what is essentially a traditional design. The acanthus calyx forming the base of the decorative scheme is derived from a system of ornament which is known from the
Fig. 3. Cup No. 2, key to plants.

A  Ivy           F  Bearded wheat  J  Poppy-head
B  Olive         G  Apple       K  Myrtle
C  Convolvulus   H  Olive       L  Vine
D  Olive         I  Vinca      M  Pine
E  Vine
Fig. 4. Cup No. 3; key to plants.

A Pear  F Myrtle  K Convolvulus
B Fig  G Hazel  L Oak
C Pomegranate  H Vine  M Vinca
D Pine  I Convolvulus  N Bearded wheat
E Bearded wheat  J Apple

80
series of Hellenistic ‘Megarian bowls’. In early examples the leaves of the calyx are often separated by a narrow scrolling tendril, and a general stylistic development can be followed out in the series of pottery cups and a few silver examples, in which the tendrils gain importance at the expense of the calyx until, as in our cups, the calyx has become a mere vestige of its original form. This stylistic development has few chronological fixed points; a gold bowl in Leningrad and a silver bowl in the Metropolitan Museum, New York, which come at the end of the series, probably date to the second or first century B.C. A bowl in the Hildesheim hoard represents an intermediate stage, and a marble cup in the Museo Capitolino Nuovo, which provides a fair parallel for the general system of decoration on our cups, has recently been dated around 100 B.C.

Like the acanthus calyx and the general system of decoration, most of the floral forms derive from a stock Hellenistic repertory. The earliest phase of the floral scroll in ancient ornament is represented by the series of Boeotian tombstones dating from the third and second centuries B.C., and it reached its fullest and richest development in the art of the royal period at Pergamon, when many of the forms in use on our cups were already known. In later Hellenistic times, both in the Greek world and in Italy, these decorative forms became part of a common stock of motifs, and survived until the ultimate achievement of the Hellenistic style of floral ornament in the decoration of the enclosure wall of the Ara Pacis. The combination of formal decoration with naturalistic detail also goes back to Pergamene art; one of the finest examples is a foliate candelabrum decorating part of an altar enclosure, in which oak, laurel, olive, pomegranate, and other plants are introduced into the design. The tendril scroll carried round the top of the Neo-Attic ‘puteal’ from Via Praenestina in the Museo Nazionale delle Terme attests to the continuing popularity of this kind of ornament in late Republican Italy; and the full Pergamene tradition is again revived in the scrolls of the Ara Pacis, which also combine traditional and naturalistic elements. The direct Hellenistic tradition does not survive beyond Augustus, and the variety and delicacy of the flowers and tendrils is lost in the development of the typically Roman scroll, whose predominant feature is the rendering of every leaf and flower in acanthus foliage.

Our two cups thus belong to a tradition of decoration which begins in the second century B.C. and lasts until the time of Augustus. In this tradition, they are examples of outstanding quality, rivalling work in any other medium, and the problem of their date and place of origin is one of the greatest importance for the history of this type of decoration as well as for the history of ancient silver-work. The solution of the problem is made difficult by the fact that although many hoards and single finds of silver belonging to the late Hellenistic and Roman period are known, none of them contains any precisely dated objects. The hoards from Pompeii and Herculaneum provide a wealth of material which was
certainly made before A.D. 79, but we know from Pliny and other writers that then, as today, antique silver was highly prized and carefully preserved. It has been argued that some of the cups from the Casa del Menandro are argentum vetus of the second century B.C., and a cup of similar form to ours from Via dell’Abbondanza at Pompeii has been assigned with good reason to the Neo-Attic ‘milieu’ of the first century B.C.

Although the general shape of the cups is very common among hoards of silver dating from Roman times, the only exact parallel is the cup ornamented with myrtle branches which was found in the trenches of Alesia, and which Héron de Villefosse argued must have been dropped there at the time of the siege in 52 B.C. Apart from the detail of the handles, the form of the rim and the style of the decoration make it fairly certain that this cup is another product of the same workshop as ours. The date proposed by de Villefosse has not been generally accepted and is not completely convincing. However, H. Kuthmann in a recent study of Hellenistic-Roman silver compares the detail of the handle on a jug in the British Museum from Arcisate (which he dates to about 75 B.C.) with that of the Alesia cup, and although the comparison is not a close one, it gives some confirmation for de Villefosse’s date. In fact, no other handle closely similar in detail seems to occur in any of the well-known silver hoards; the nearest are probably those on a pair of cups from the Casa del Menandro, which, to judge from the ornament below the rim, are almost certainly of late Republican date.

Among surviving silver vessels, the crater from Hildesheim and a cup from Boscoreale have much in common with our two cups in the detail of the tendrils and the formal ornament, and closest of all is the vase in the form of a kalathos from Herculaneum, now in Naples. Although none of these vessels is dated, the Hildesheim crater has been put as early as 50 B.C., and Schreiber and others have believed that the Naples kalathos is Alexandrian Hellenistic. The modelling of the plants and flowers puts our cups into a large class of silver vessels decorated with floral ornament and distinguished by the delicate naturalism of the detail. Examples of work in this general style, apart from the Alesia cup, are two pairs of cups from Boscoreale, one decorated with olive branches, the other with plane branches, another pair of cups from the Casa del Menandro, a cup from Hildesheim, the Stevensweert kantharos, and a number of other vases in Naples and elsewhere. On these vases the texture of leaves, fruit, and flowers is so subtly rendered and the three-dimensional modelling so skilfully varied that they seem to have an independent existence as though a real spray of leaves or cluster of fruit had been attached to an undecorated surface.

Of these examples, there are good grounds for dating the Stevensweert kantharos to the second or first century B.C., and the early dating of this piece would carry with it a number of others, among them the two cups from the Casa del
Menandro. In the past there has been a tendency to think of this style as typically Augustan, corresponding with a contemporary taste for naturalism in painting and the counterpart of such decorative work in marble as the little altar with plane branches in the Museo Nazionale delle Terme,\(^69\) or the garlands of fruit and flowers on the Ara Pacis. Now that the Hellenistic background of Augustan decoration has been so clearly recognized, the dating of our cups as early as the second or first centuries B.C. would come as no great surprise. In fact, the second-century table support from Pergamon\(^70\) is a fair better comparison for the ornament than the heavy acanthus scrolls of the Ara Pacis. In stone carving in Italy, the best examples of the tendril scroll incorporating a wide variety of fruit and other naturalistic detail belong to the late Republic\(^71\) rather than the early Empire, and a fine terracotta relief in the Louvre which is not much later than 50 B.C.,\(^72\) offers a close parallel for the detail of the tendrils on the cups; in Roman ornament generally the tendril scroll, as opposed to the heavier acanthus scroll, seems to decline in popularity in the last years of the Republic.

It seems clear that a precise dating for the two cups cannot at present be established; the possible limits are perhaps the beginning of the first century B.C. and the death of Augustus; if the traditional date for the Alesia cup and the early dating of the Stevensweert kantharos\(^73\) are accepted, we must certainly incline to the higher limit, but a complete solution of the problem awaits the discovery of closely dated examples of work in the same style.

Although we know that our cups were found together, we can say nothing about the circumstances and place of discovery. It is also uncertain whether all three were made in the same workshop, or even formed part of a single service, although the obvious stylistic similarity, especially in the modelling of the acanthus leaves, between the floral ornament of the Orestes cup and that of the other two does suggest some close connexion between them. Our arguments have led us to the conclusion that all three were made during the last century of the Republic, either in Italy or in one of the Greek centres which we know were producing fine silverwork mainly for the Roman market. In this period the possession of expensive silver had become one of the marks of social status, and in response to the demand artists and craftsmen produced some of their most notable work in this medium. It is, perhaps, not too much to suggest that our cups—*plenum artis argentum*—came from the workshop of some master-craftsmen who, like Pasiteles, won high esteem as a silversmith during the first century B.C.

A. Stenico, *La Ceramica Arretina*, vol. 1, came to hand when this article was in the press: Mrs. Sybille Haynes points out that his pl. 16, no. 87, is part of a mould for a near-replica of the scene on our cup No. 1.

P. E. CORBETT

D. E. STRONG
The authors are indebted to the Research Laboratory for a detailed technical examination of the cups, to the Department of Coins and Medals for assistance in studying representations of Apollo on ancient coins, and to the Botanical Department of the British Museum (Natural History) for the identification of the plants represented on cups nos. 2 and 3. Figs. 1, 3, and 4 were drawn by Miss M. O. Miller, fig. 2 by Mr. D. W. Akehurst.

When this article was already in proof, P. E. Corbett had the opportunity of examining the cups from Alesia and Boscocarele, and is glad to record his gratitude to the authorities of the Louvre and of the Musée de Saint-Germain-en-Laye for the help and facilities given him. The sketch of the handle of the cup from Alesia, which was made from a photograph, proved to be inaccurate; the tail of the handle is, in fact, broken, and it and the upper harbors correspond more closely in form to the solder-marks on cup no. 3 than appears from the drawing.

The bodies of Chryses and of Thoas’ attendant; Pl. xxxiv b.


A. Conze, Die attischen Grabreliefs, iii, pl. ccclvii, i.

C.V.A. Leccia, iv Dr, pls. 53–54; Monuments Piet, xx (1913), pl. xi.

Monuments Piet, xiv (1908), pl. xiv.

E. Pernice and F. Winter, Der Hildesheimer Silberfund, pl. xxxv. The two squat kantharoi are similar in shape to the Stevensweert kantharos (see p. 82); all three are decorated with Bacchic scenes.

A. Maiuri, Roman Painting, 41.

In second-century sarcophagi a cup of similar form is common in representations of Bacchalian scenes; e.g. a sarcophagus in the Capitoline Museum, Bulletinio Communeale, lx (1932), 177–215, pls. i and ii.

H. J. Rose, Hyginus fab. cxxv, 5; occasionem Iphigeniae nacta, signo sublato cum fratre Orestes et Pylade in navem ascendit, ventoque secundo ad insulam Zmintaen ad Chrysen sacerdotem Apollinis delati sunt. Fab. cxxvi. Agamemnon cum ad Troiam iaret, et Achilles in Moesiam venit et Chryseidam Apollinis sacerdotis filiam adduxit eamque Agamemnoni dedit in coniugium; quod cum Chryses ad Agamemnonem deprecandum venisset ut sibi filiam redderet, non impetravit. Ob id Apollo exercitum eius partim famel partim peste prope totum consumpsit, itaque Agamenon Chryseida gravidam sacerdoti remisit, quae cum diceret se ab eo intactam esse, suo tempore peperit Chrysen juniorum et dixit se ab Apolline concepisse. Postea, Chryses Thoanti eos cum reddere vellet, Chryses auditt senior Agamemnonis Iphigeniam et Orestem filios esse; qui Chrysi filio suo quid veri esset patefecit, eos fratres esse et Chrysen Agamemnonis filium esse. Tum Chryses re cognita cum Oreste fratre Thoantem interfecit et inde Mycenas cum signo Dianae incolum pervenerunt.

For his costume, compare Thoas and the Tauri on Roman sarcophagi; C. Robert, Die antiken Sarkophag-Reliefs, ii, pl. 57, 168. For the curved dagger, pl. 57, 167b; 170; for the attendant’s bow-case, pl. 58, 172; 175.

The wreath brings to mind the suggestion in Rose’s commentary on Hyginus, that there may have been one version of the story in which Chryseis was dedicated to Apollo, like Cassandra.

A similar sanctuary, with two statues in the open air, an altar, and a plane-tree with a fillet tied round the bole, is shown on a Hellenistic relief in Munich; M. Bieber, The Sculpture of the Hellenistic Age, fig. 489; W. Zachietzschmann, Hellas and Rome, pl. 43.

His pose recalls representations of Orestes at Delphi on certain Roman sarcophagi (Robert, ii, nos. 155, 157, 158), in which he steps cautiously over a sleeping Fury, still keeping hold of the Delphic tripod.

The idea of keeping a person or thing under the protection of a sacred place by maintaining some kind of contact recurs in the story of the followers of Kylon (Plutarch, Solon, 12) who relied on a long cord tied to the temple (or statue?) of Athena to guarantee their safety; the cord broke, with disastrous results. Polychrates acted on a similar principle when he dedicated the island of Rheneia to Apollo and linked it to Delos by a chain; so did the Ephesians, when they joined their city to the temple of Artemis by a rope in a time of danger (Thucydides iii. 104; Herodotus i. 26).

Cicero, De Amicitia 7, 24; De Finibus v, 22, 65.

For Artemis Brauronia see Pauly–Wissowa, Realenclyclopedia unter Brauronia; Roscher, Lexikon der griechischen und römischen Mythologie unter Iphigeniea, col. 301.

E.g. Robert, ii, no. 177.

Apollo: nude, with a small branch in his left hand, a bird on his right; Hellenistic coin of Sardis, BMC Lydia, pl. 24, 8; nude, a bird on his
right hand, the attribute missing from his left; Roman relief in Turin, Jahreshefte, xvi (1913), 23 and 26; bronze statuette in Paris, of the sixth century B.C., E. Babelon and J. A. Blanchet, Catalogue des Bronzes Antiques de la Bibliothèque Nationale, no. 102; nude, a tall branch in his left hand, a bird on his right; coin of Themistocles when in exile at Magnesia on the Maeander, Babelon, Traité sur les Monnaies Grecques, pl. 88, 3; coin of Sextus of the third century A.D., BMC Thrace, etc., p. 200, no. 19; nude, with a bow in his left hand, a bird on his right; late Archaic Attic red-figured cup, CVA Villa Giulia, III c, pl. 34, 3; nude, the bird on the left hand, the bow in the right; gem in Boston, of 470–460 B.C., J. D. Beazley, Ancient Gems in Lewis House, pl. 3, 47; draped, a small branch in his left hand, a bird on his right; Augustan coin of Apollonia Salbake, BMC Caria, pl. 9, 6; Hadrianic coin of Alabanda, BMC Coins of the Empire, iii, pl. 78, 4.

20 i. 39.
21 L. and J. Robert, La Carie, ii. 252.
22 For actual omphaloi elsewhere than at Delphi, see Hesperia, vi (1937), 112.
23 e.g. the Medici vase in the Uffizi Gallery, Florence; G. A. Mansuelli, Galleria degli Uffizi, Le sculture, i (Rome, 1958), no. 180.
24 For the dating of these vases, see W. Fuchs, Die Vorbilder der neuvatisschen Reliefs (Berlin, 1959), 107–8.
25 The description is aptly applied to a Hellenistic silver kantharos from the Delta, which has a decorated rim, a reeded bowl, and Dionysiac scenes in relief on the wall; Anzeiger, 1907, 358–9, figs. 3–4.
26 e.g. E. Pernice, Die hellenistische Kunst in Pompeii, iv, pl. ii (a bronze ‘samovar’). The arrangement of the mouldings on our rim—a large profile between rows of beading—may be compared with that of the Stevensweert kantharos and with two cups from the Casa del Menandro which seem to date from the second or first century B.C. (see p. 82).
27 The combination of scroll ornament on the base and figures on the body is found on a pair of deep cups from the Casa del Menandro; A. Maiuri, La Casa del Menandro, pls. xxxi–vi.
28 G. E. Rizzo, ‘Le pitture della Casa dei Griffi’, Monumenti della pittura antica scoperti in Italia, i, fig. 21 (Lunette of the Doves); fig. 17 and pl. B (Lunette of the Griffins).
29 Pernice and Winter, pls. xiii–xvi.
30 Contrast the obvious Julio-Claudian iconography of the Hoby cups with mythological scenes; K. Friis Johansen, ‘Hoby-Fundet’, Nordiske Forfattersminde, ii. 3 (1923), 119 ff.
31 H. P. L’Orange, Apotheosis in Ancient Portraiture (Oslo, 1947), pp. 11–48.
32 Plutarch, Pompey, ii.
33 Pliny, N.H. xxxiii. 156.
35 O. Ribbeck, Die römische Tragödie, 248–60.
36 For the various suggestions, see Roscher, Lexikon der Griechischen und römischen Mythologie unter Ifigeniea und Thoas; Fauly–Nisewa, Realencyklopädie unter Ifigeniea und Orestes; O. Ribbeck, 249, note 2.
37 As in the Supplicants of Aeschylus, the Oedipus Coloneus of Sophocles, and the Heracleidae of Euripides.
38 See Aristotle, Poetics, xi. 1–6, ‘A reversal is the changing of the situation into the opposite ... in the Lynkes one man is led off to be killed, and Danaos follows to kill him; the outcome is that Danaos is killed and the other man lives. A recognition, as the name shows, is a change from ignorance to knowledge, leading to friendship or hatred between those who are marked out for good or evil fortune. A recognition is best when reversals of fortune happen at the same time, as in the Oedipus ... ’ xviii. 41 ‘There are four kinds of tragedy; ... first the complex, in which the whole point lies in reversal and recognition.’
39 Such pairs are commonly found in most of the well-known hoards of ancient silver. The differences in the detail of the ornament emerge clearly in the roll-out drawings and in pls. xxxv–xxxvii.
40 Monumenti Piot, ix (1902), pl. xvi.
41 For a general discussion of this development and the connexion between clay and silver, see Bulletin van de Vereeniging tot Bewerking der Kennis van de Antieke Beschaving, xxvii (1955), 1–21.
42 I. I. Smirnov, Argenterie orientale, pl. vii, 10.
43 Bulletin of the Metropolitan Museum of Art, xvii (1922), 133–4, fig. 2.
44 Pernice and Winter, pls. vii–vii.
46 P. M. Fraser and T. Rönne, Boeotian and West Greek Tombstones (London, 1957).
47 For the most recent discussion of Pergamene ornament, see Kraus, 64–76.
CHINESE PORCELAIN
OF THE FOURTEENTH CENTURY

I. BLUE AND WHITE

CHINESE porcelain was exported to the West from the time of the T'ang empire (618–906): and fragments have been found to substantiate our knowledge of its diffusion on ninth- to tenth-century sites at Samarra and Ctesiphon on the Tigris, at Hira, at Nishapur in Eastern Persia, and Susa in the south, and at Fostât, the site of old Cairo. The main trade routes were the land route through Central Asia, and by sea from Canton and Ch’uan Chou in Fukien. It was carried in Arab ships to ports in the Persian Gulf and the Red Sea; and there were entrepôts for the Indian and Indonesian trade in Ceylon and in the Straits of Malacca. These early ninth-century wares were the white porcelain from North China and the greenish Yüeh stoneware from Chekiang. Both types were imitated in South China factories, but probably not before the eleventh century. From the tenth century there are also fragments of bluish-white fine grained porcelain known as ch‘ing-pai.

When Saladin deposed the last Fatimid Caliph in 1171 he sent to his suzerain Nur el-Din in Damascus a part of the treasure which fell into his hands, including forty pieces of Chinese porcelain, a clear indication of the value set upon it in the Arab world.

Yet when Marco Polo, at the end of the thirteenth century, came to transmit his report on what he had seen during his stay in China, he has little to say about
porcelain manufacture compared with the large-scale production of silk which so greatly impressed him. It is only in Fukien that he mentions porcelain kilns at Tiungiu and its export from Zaitun, which is Ch‘üan-chou. It does not appear that this export can yet have been on a very large scale. By 1350, however, it was a major industry with important overseas connexions.

What had happened was the organization of the kilns at Ch‘ing-té-chen in Kiangsi. The great mounds of debris on the sites of old kilns in this district show a transition from the ch‘ing-pai (bluish-white) wares to the underglaze blue, some examples of which such as a splendid dish, presented to the Museum in 1952 by the late Robert C. Bruce, and a stem cup received with the Brankston collection in 1953, show a combination of the characteristics of both wares, with the addition of slip painting under the glaze which connects them with the only documented Yüan ware, the Shu-fu marked (Privy Council) type. The date of the transition is thus under the Yüan (1280–1368), and this agrees with the probability; for the blue painted on the biscuit before firing is cobalt, which is not found in a pure state in China, but notably in Persia, with which trade and intercourse were close during the period of Mongol rule extending across Asia.

The fourteenth-century blue and white porcelains have been closely studied during the past decade, and their chronology is now reasonably clear. It was some time before experience of the behaviour of the cobalt in the kiln allowed the production of well-fired and even blue. The earlier pieces, showing blackish, greyish, or brownish painting, are all relatively small; but by the middle of the century, large and handsome pieces were being produced. A secure date for this type is given by a well-known pair of temple vases which are inscribed with a date equivalent to 1351. These are now in the Percival David Foundation in the University of London and on display at 53 Gordon Square, not far away in Bloomsbury.

The British Museum is fortunate to hold an altogether outstanding collection of the early Ming blue and white porcelain. This is largely due to the efforts of A. D. Brankston whose pioneer study of these wares was published in 1938 at the moment that he joined the staff of the Oriental Antiquities Department as an Assistant Keeper. Before his deeply regretted premature death in 1941 he had established the position of the Imperial Hsüan-té blue-and-white as the classic period of the Ch‘ing-té-chen kilns and thrown much light on the preceding Yung-lo period. Many of his acquisitions in Peking, used to illustrate his book, are now in the British Museum, either as gifts from himself and his family, or through the H. J. Oppenheim bequest, or by purchase.

When an exhibition was arranged in the Department in the summer of 1955 to illustrate the arts under the Mongol dynasties of China and Persia, the most splendid group consisted of the blue-and-white and underglaze red porcelain produced under the Yüan dynasty (1280–1368). But this fine show was only possible through loans for the occasion from private collectors and public galleries,
notably the Museum of Eastern Art at Oxford, the Fitzwilliam and Bristol Museums, the Percival David Foundation in the University of London, and the William Burrell collection given to the Glasgow City Art Galleries. But the appearance of a hitherto unknown and splendid example of this class, provided an opportunity for the Museum to make the first acquisition of one of the monumental vases (height: 19 in.) of this fourteenth-century blue and white porcelain (Pl. xxxviii). That it is not precisely like any of the known jars (kuan) is to be expected, for at that time production was freer than in the carefully controlled imperial factory of the fifteenth century, and although the elements of the designs constantly recur, their disposition and combination differ from one piece to the next.

Only one other kuan is known of this shape and size and with the pair of handles on the shoulders in the form of sea-dragons, and this is in the Ardebil Shrine collection, now installed in the Tehran Museum (no. 29, 523; height: 19\(\frac{1}{2}\) in.; Pope, Chinese Porcelain from the Ardebil Shrine, pl. 26). There are two other kuan of much the same shape and size, but without any handles, one in a Siamese temple at Lamphun, the other also in the Ardebil collection (no. 29, 522). The latter is nearest in decoration to the Museum’s example but is only 16\(\frac{1}{2}\) in. in height. Both of them share with the Museum’s kuan the most striking part of the decoration the ch’i-lin, a mythical creature based upon both stag and horse and able to move over the sea or through the air by virtue of its spiritual form, which is indicated by flames sprouting from its back. Only the Siamese jar also couples the phoenix (fêng) another favourite mythical creature in China with the ch’i-lin, but only one of each creature is depicted, whereas on the Museum’s example they are paired on either side of the shoulder, just below the neck and above the zone of panels containing Chinese auspicious objects alternating with floral designs. On the Lamphun jar these two zones are reversed and the auspicious things are above the ch’i-lin and phoenix.

The rest of the decoration of all four of the kuan is similar, starting from a chequer design round the lip below which is a wave pattern, so characteristic of this period as we shall see; the main part of the field in each case is occupied by freely drawn peony scroll, and below a narrow band of chrysanthemums, and round the base, lotus panels framing the stylized symbol which represents a lotus bud. All this decoration has developed a deep blue in the kiln, the outlines and structural drawing of the leaves and flowers showing purplish-black where the pigment has thickened in the ditches left in the biscuit by the tool which traced the design before the application of the cobalt.

The handles which are obviously unfunctional are both slightly damaged but much less so than in the Ardebil piece where they are so heavily restored as to alter the form of the creature. Here it can be clearly distinguished as a fish with dragon head whose single horn joins the end of the dorsal spine. External ears are clearly visible and the four fins well formed. Only the tips of the tail fins are
broken off, and in one case sufficient of the body to show that it is hollow (Pl. xxxix). This precise form of handle is not found on any other shaped vessel, but a kind of dragon handle is found in pairs on either shoulder of the rectangular pilgrim flask of which there is a fine example from the Eumorphopoulos collection in the Victoria and Albert Museum and another was included in the exhibition of Chinese Blue and White Porcelain organized by the Oriental Ceramic Society in 1954 in the Arts Council gallery, but this dragon has the usual jointed legs and bifurcated tail and no horn.

The kuan is clearly made in two sections, luted together before firing round the centre of the body. The foot is bare of glaze, slightly recessed and reddened only in one small area. It clearly belongs to a group centred on the David Foundation vases of 1351, particularly close parallels being the forms of the two phœnixes which show the two styles of tail plumage believed to represent the male and female bird, and similar boldly drawn wing feathers. The square shape of the lotus panels which enclose the auspicious things is the same in each case, while they have also in common the breaking wave and the chrysanthemum designs. It is therefore safe to date it within a few years of 1351.

Round the lip is a silver sheath with an eye hinge and fitting on to it is a porcelain cover similarly mounted in silver. But this is not earlier than the K’ang-hsi period (1662–1721). This silverwork is Turkish and points to the fact that the vase was in Turkey in the seventeenth century if not earlier. Indeed most of the larger fourteenth-century blue and white porcelain vessels now in this country are known to have been acquired in Istanbul. The present kuan comes now from an English country house collection, and it was most probably acquired in Turkey during the last century. Not that there are many of these massive fourteenth-century pieces known, and by far the greater number are in the two Near Eastern collections in the Top Kapu Sarayi Museum in Istanbul and the Ardebil Shrine collection in the Tehran Museum, in which Mr. John Pope has identified 31 and 32 pieces respectively of monumental proportions. There are about 20 in different collections in Britain, so far as is known, 4 in the United States, 7 in Japan, and 6 in Indonesia, less than 100 in all. None is finer than that which has now entered the Museum.

The distribution and provenance of these pieces strongly suggest that they were made for export; but in all cases the decoration is entirely Chinese. Only the large size and some special shapes suggest a special effort to meet the demand in foreign markets which was fed by the Arab merchant fleet. They differ markedly in scale from the earliest types of blue and white, which are at present best assigned to the first half of the fourteenth century. The Museum has also been fortunate to acquire recently an important example of this earlier class, a pouring bowl with a long spout which we shall see to be based on a metal prototype (Pl. xc). The shape is represented in porcelain by only two other examples
decorated in blue, and two in underglaze copper-red; and by single examples in celadon and in blue with design reserved in white slip. There are also two bowls of this shape with ch'ing-pai glaze, one with copper-red and the other with traces of gilded decoration. All would in any case be classed as early among the whole group which we are studying; and in 1955 there was excavated in China a treasure of 102 pieces of gold and silver in Anhui province including six silver cups of precisely this shape with the same long spout and loop handle. One of the other pieces in the find bears the date a.d. 1333; and it is reasonable to suppose that they were all of approximately the same period. Both the other blue and white cups have as the main decoration inside the bowl a bunch of water flowers tied with a bow, the long ends of which fly out in calligraphic flourishes. One of them, unfortunately not a whole piece, is in the collection of Miss Jean Lee of the Philadelphia Museum of Art, who has published it in the Archives of the Chinese Art Society of America (vol. vi, 1952) with other blue and white pieces, as Yün and first half of the fourteenth century. The second example has been published from a private collection in Japan, and is as close to the first in decoration as pieces ever are in this early period of free design. Instead of a band of chrysanthemums round the outside is some other floral motif based apparently on the lotus. Miss Lee also published for the first time the bowl now acquired by the Museum, then in the hands of a New York dealer. It differs from the others in showing a hare under a tree as the main design inside. It is painted in thick indigo which has darkened to near black and furred out where it has been taken up into the glaze, which is strongly tinged with blue. The base, as usual, is bare of glaze and the body here revealed is slightly orange and very smooth. All three blue and white bowls have lotus petals outside the bowl and floral scrolls inside the spout, whereas the copper-red pieces are undecorated except for the design inside the bowl. It may be that they are slightly earlier in date than the blue and white group. For both a date in the second quarter of the century may be suggested. The subject of the hare under a tree does not occur elsewhere on blue and white porcelain, but it is found on the T'zü-Chou vases with turquoise glaze covering black designs in cartouches (e.g. Franks collection, no. 742), generally given a Yün date.

Both these acquisitions have been made possible by the bequest of his residuary estate to the Trustees of the Museum by the late P. T. Brooke-Sewell.

Basil Gray

---

1 R. S. Jenyns, Ming Pottery and Porcelain (1953), pl. 14 b; also J. A. Pope, Fourteenth Century Blue and White (Washington 1952), pl. 37.
2 R. S. Jenyns, op. cit., pl. 3 c, iii.
3 R. L. Hobson, Blue and White before the Ming Dynasty, in Old Furniture, vi (1929), frontispiece and figs. 8-10; J. A. Pope, op. cit., pl. 36.
4 A. D. Brankston; Early Ming Wares of Chingtechen (Peking, 1938).
6 J. A. Pope, op. cit., pl. 40.
8 Catalogue, no. 29, pl. 4.
9 *Catalogue of Fine Chinese Porcelain*; which will be sold at auction by Christie, Manson and Woods Ltd., on Monday 29 June 1960, lot 61.
10 For these see E. W. van Orsoy de Flines, *Vroege Ming en pre-Ming blauw-wit chineesch porselein in Nederlandsch Indie*, in *Maandblad voor Beeldende Kunsten* (1938), nos. 9, 11, and 12.
14 Jean Gordon Lee, "Some Pre-Ming "Blue and White"", in *Archives of the Chinese Art Society of America*, vi (1952), 33–40, pl. iii, figs. c and d.
XXIX. PART OF A MAP OF MANORS IN SITTINGBOURNE, BY CHRISTOPHER SAXTON, 1590 (Add. MS. 50189)
XXX. A MAN MAROONED ON AN ISLAND IS RESCUED BY A MARVELLOUS BIRD

From the 'Ajā'ib ul-makhlūqāt of Қazvīnī (Or. 12220)
XXXI. ROMAN SILVER CUP NO. 1

a. Chryseis, Chryses, Thoas and his attendant
b. Pylades, Iphigeneia, and Orestes
XXXII. ROMAN SILVER CUP NO. 1; details
XXXIII. ROMAN SILVER CUP NO. 1

a and b. Ornament on the bowl

c. Photomicrograph of inscription; exterior

d. Photomicrograph of inscription; interior
XXXIV. ROMAN SILVER CUP NO. 1

a. View of rim and interior of lining
b. View of interior of case
XXXV. a. ROMAN SILVER CUP NO. 2
b. ROMAN SILVER CUP NO. 3
XXXVI. ROMAN SILVER CUP NO. 2; details
XXXVII. ROMAN SILVER CUP NO. 3; details
XXXVIII. VASE DECORATED IN UNDERGLAZE BLUE. Chinese. 14th century A.D.
XL. SPOUTED BOWL DECORATED IN UNDERGLAZE BLUE
Chinese. 14th century A.D.
The cover illustration is a detail from an Attic red-figured amphora (c. 480 B.C.), found at Vulci. It shows a rhapsode chanting an epic poem.

Binding cases designed to hold one volume of the Quarterly (4 parts) are now available from the British Museum, price 2s. 3d. each (post free). It is regretted that the Museum cannot undertake the work of binding the parts into these cases.
CONTENTS

P. D. A. Harvey: An Account of the Siege of Gibraltar, 1779–83  page 93

K. B. Gardner: Illustrated Manuscripts from Japan  95

T. C. Mitchell: A Terra-cotta Ewe’s Head from Babylonia  100

R. A. Higgins: The Elgin Jewellery  101

V. E. G. Kenna: A Late Minoan Gem-Engraver’s Trial Piece  108

Hugh Tait: The Punch Bowl of Robert Burns  110

K. S. Painter: Roman Iron Implements from London  115

H. Barker and C. J. Mackey: British Museum Natural Radiocarbon Measurements, II  118
PLATES

xli. Illustrations from the Nara Book Benkei Monogatari
xlili. a. Illustration from the Nara Book Taishokkan: Voyage of the Japanese Princess to China
       b. A Prehistoric Terra-cotta from Babylonia
xlili to xlvii. The Elgin Jewellery
xlviii. a–d. A Late Minoan Gem-Engraved Trial Piece
       e. Roman Iron from London
xlix. Roman Iron from London
       a. Two-pronged implement
       b. Boat-hook
       c. Adze-hammer
l. Roman Iron from London
       a. Crowbar
       b. Chisel
       c. File
       d. The Marble Punch bowl of Robert Burns: a wedding present from James Armour in 1788
AN ACCOUNT OF THE SIEGE OF GIBRALTAR
1779-83

THE retaking of Gibraltar was one of Spain’s principal objects when she joined the American colonies and France in their war against Great Britain in 1779. On the morning of 21 June orders to begin hostilities were received at Algeciras and, as Captain Thomas Paterson, A.D.C. to the Governor of Gibraltar, wrote in his journal, ‘On the Evening of this day to our great surprise the Families who had for some time resided in Spain were in the most Abrupt Manner ordered to repair to the Garrison by Genl. Mendoza the Spanish Commandant, his conduct on this Occasion was attended with every instance of Incivility & impoliteness.’1 Despite this inauspicious start the four-year siege of Gibraltar which followed was conducted by both sides in the gentlemanly manner characteristic of the warfare of the time. In August 1782 the Duc de Crillon, commander of the French forces that had joined the Spaniards opposite Gibraltar, sent the British Governor, General Eliott, some delicacies for his table and wrote ‘to assure you of the high esteem I have conceived for your Excellency; of the immense desire I feel of deserving yours; and of the pleasure to which I look forward of becoming your friend, after I shall have learnt to render myself worthy of the honour of facing you as an enemy.’2

The progress of the siege falls into three periods. At first the Spaniards tried simply to maintain a close blockade and to starve Gibraltar into surrender; although they built trenches and gun emplacements on the isthmus connecting the Rock with the mainland, they did not try to storm or even bombard the fortress. Then, in April 1781, a convoy of a hundred ships reached Gibraltar from England; this failure of their blockade led the Spaniards at once to bombard the town, and continued bombardments culminated, in September 1782, in an attack both from the land and from twelve specially built ‘battering-ships’ which the defenders successfully repelled. According to one of their number,

We mann’d our Batteries with cheerfull glee
And fought like men that Glory to be free.3

This success and the arrival of a further convoy under Lord Howe the following month led to the virtual abandonment of the siege, and until the war ended in February 1783 only one more serious operation against the garrison was undertaken.

There are many contemporary accounts and diaries of the siege. Four have been printed, those of Samuel Ancell and Captain John Drinkwater soon after the end of the war, and those of Mrs. Green and Captain John Spilsbury in the present century. More exist in manuscript, and the British Museum possesses

93
among others a log-book from Lieutenant-General Boyd’s headquarters from April 1781 to the end of the siege (Add. MSS. 38605–6), the day-book of Captain Paterson, already mentioned, which covers the first nine months of the siege (Add. MS. 45188), and a copy of the diary of a Spanish officer in the besieging army (Add. MS. 30041). Now these have been supplemented by Mr. P. Horsbrugh, who has generously presented to the Museum five manuscript volumes concerning his ancestor, Captain James Horsbrugh of the 39th Regiment, which was stationed at Gibraltar from 1769 to 1783. This gift, now Add. MSS. 50256–60, comprises first a volume of notes on the history and topography of Gibraltar, mainly derived from printed sources; some passages of this are in Horsbrugh’s own hand, but it seems to have been mostly copied for him. The second volume, however, is in Horsbrugh’s own hand throughout, and contains copies of letters both personal and official that he sent from June 1774 to October 1777. The remaining three volumes contain his diary of the siege, from 21 June 1779 to 29 June 1782. The first is in Horsbrugh’s hand, but several indications show that it is a fair copy written up after the siege—thus, he notes under 25 September 1779 that a newly devised method of firing shells ‘was of infinite Service during the Course of the Siege’. The other two volumes were copied out much later, presumably from Horsbrugh’s original journal; the paper is dated 1862 in the watermark, and the copy was probably made soon after this date. There are a few passages where the copyist has had difficulty in reading the original, and there are several considerable gaps, as from 2 May to 11 June and 24 July to 27 August 1781.

By the time of the siege, Horsbrugh was an experienced officer. He had been born about 1730, of a Fife-shire family, and had joined the 39th Regiment as an ensign in 1755. He served in India, and was probably present at the Battle of Plassey; on returning home the following year, he was shipwrecked off the Irish coast: ‘The crew and passengers had recourse to a raft; and a tame tiger, that leaped on it when they were pushing off, and which they afterwards chained to the door of the barn in which they had taken shelter when ashore, was the means of saving them from being attacked by wreckers, who, in the circumstances, were afraid to come near them.’ At Gibraltar he held the post of Town Major, as well as being Paymaster of the regiment and A.D.C. to the Lieutenant-Governor, and the correspondence in his letter-book includes letters relating to all three functions. ‘I hope your native air will perfectly recover you’, he wrote to an officer who had returned to England leaving his accounts unsettled, ‘and then I doubt not you will be more Capable of remembering past transactions then you seem to have been at the time of your writing to me.’ The personal letters are interesting for the light they throw both on Horsbrugh himself and on the life of the garrison in the years of peace before the siege. At first his wife was with him at Gibraltar, but he seems to have been increasingly anxious about the education of his children,
and in 1776, when his son Boyd (named after the General) was six years old, he took his wife home to Scotland so that she could get them settled at school. On his way back to the garrison his ship was in some danger from an American raider that was cruising off the coast of Portugal: 'had not the American Privateer we saw been a poltroon, she would in all probability have taken us', he wrote to his wife, 'we owed our safety to the formidable appearance of a few wooden guns ranged along our sides'.

The journal of the siege seems to have been kept as an official diary. Horsbrugh was appointed Adjutant-General of the forces when the siege began, and in this capacity had to make daily observations of the progress of the enemy fortifications on the isthmus; these he carefully noted down, together with notes of the weather, casualties, any special occurrences in either camp, and, from June 1781, the number of balls and shells fired by the enemy each day. The completeness of this information, covering all but the last eight months of the siege, makes it a particularly valuable record. It is unfortunate that the diary stops before the great bombardment of 13 September 1782, but it gives full descriptions of the two other principal events of the siege, the arrival of the convoy in April 1781 and the sortie of 26–27 November following, when the advanced works of the enemy were destroyed almost without opposition. The only historian to have made use of the diary is Mr. C. T. Atkinson in his History of the Dorsetshire Regiment (2 vols., 1947), and in it, together with its companion volumes, the Museum has acquired a valuable source for a critical period in the history of one of Britain’s most cherished overseas possessions.

P. D. A. Harvey

1 Add. MS. 45188, f. 2.
4 M. F. Conolly, Biographical Dictionary of

Eminent Men of Fife (1866), p. 239, where there is an account of Horsbrugh’s life.
5 Letter of 3 July 1774.
6 Letter of 1 January 1777.

ILLUSTRATED MANUSCRIPTS FROM JAPAN

The early introduction of printing into Japan had far-reaching consequences. One of these was that the national classics of history and literature were committed to print at a fairly early date, and Japan went through only a comparatively short period when the manuscript was of supreme importance. The few literary works which originally existed in manuscript and failed to get into print mostly disappeared at an early date and must be presumed lost for ever.¹ This is in marked contrast to the countries of the Near and Middle East having no long tradition of printing, where important works existed only in manuscript form up to quite recent times and still form the chief raw material of the historian and scholar.
In Japan the use of printing was at first confined to the Buddhist monasteries. Editions of the scriptures were printed in increasing numbers from the Heian period onwards, and in the fourteenth century the first non-Buddhist printing took place with an edition of the Confucian Analects. Other Chinese works followed, and by the beginning of the seventeenth century the first printed editions of native Japanese literature were beginning to appear. This was a real turning-point in the history of Japanese literature. The old romances of the Heian period, the war stories of the turbulent Kamakura period, and the popular tales of Muromachi began to reach a wider audience as they became available for the first time in print. The seventeenth century in Japan was an age of comparative domestic peace, marked by a rise in the importance of towns and trading centres and by the emergence of a literate middle class of merchants and shopkeepers and a lively and vigorous proletariat. A ready market existed for the new printed editions of popular literature, many of them enlivened by block-printed illustrations.

But what of the situation before this literature became available in print? The first Japanese native fiction was mostly written by and for the ladies of the Imperial court, and existed only in the form of carefully written manuscripts and elaborate picture scrolls. These were necessarily few and costly; up to at least the fourteenth century they were accessible only to a cultured minority of the Japanese nation, mostly drawn from the court and the provincial aristocracy. But changes were on the way. A form of popular literature was growing up, no longer concerned only with life at the court or with sagas of Japanese history. Typical of this new material was the collection of simple stories known as Otogi-zōshi, written in the Muromachi period. A demand must have arisen at some time in this period (c. 1390–1570) for a cheaper and simpler substitute for the picture scroll, to provide leisure reading for a gradually increasing literate public, no longer confined to the nobility. This was the origin of the Nara-ehon, or ‘Nara picture-book’, which is the subject of this article. The Nara-ehon served to bridge the gap between the picture scrolls of the tenth to fourteenth centuries and the mass-produced popular illustrated books of the seventeenth century, and as might be expected it has features in common with both. The Nara book did not, however, die out immediately the printed book came into its own, but persisted and flourished until towards the end of the seventeenth century. Indeed, it is probable that the majority of Nara-ehon extant today were produced between 1600 and 1700.

Briefly, the Nara-ehon is a handwritten copy of a work of popular fiction, bound usually in two or three volumes in Japanese style, illustrated with a number of brightly coloured paintings generally in the ‘revived Tosa’ style. The format is sometimes oblong, sometimes of conventional shape; large and medium-sized volumes occur in the latter group. The covers are generally of dark-blue
paper, sprinkled with gold dust or decorated with lightly sketched designs of flowers, grasses, or landscapes in gold. The binding is usually fukuro-toji (double pages, folded at the outer edge), but Nara books with 'butterfly-binding' (single leaves of thicker paper, folded and gummed at the inner edge) are also found.

In the quality of the painting and calligraphy there is wide variation. Some Nara books are delicately painted in the minute detail associated with the Tosa school, and clearly carry on the tradition of the old picture scroll in which talented artists and calligraphers were commissioned to produce a work of lasting value. Others are crude and hasty efforts, garish in colouring and naive in design. Whoever the illustrators were, and it is by no means certain that they were the monks of Nara and Kyoto whom most Japanese writers on the subject have believed them to be, they were never professional artists of the first rank. It is not surprising that their work has been virtually ignored by writers on Japanese art. The calligraphy seen in Nara-ehon, however, seems to be of a fairly high standard, so far as a Westerner can judge. But whatever their quality, the Nara-ehon must always have been to some extent luxury items as compared with the printed books that ultimately supplanted them. Their bright colouring, rich black calligraphy and liberal use of gold and silver on covers and endpapers were all designed to make the books look impressive. They served as handsome ornaments on the chigai-dana (display shelves), and particularly sumptuous ones were sometimes given as wedding gifts.

The British Museum has been fortunate enough to acquire three examples of Nara-ehon within the past year. Two of them, Benkei monogatari and Taishokkan, were included in the generous gift of Japanese books made in January 1960, by the then Prime Minister of Japan, Mr. Nobusuke Kishi. The third is entitled Horikawa youchi monogatari. Like almost all Nara books, these are not dated, but two of them are almost certainly of the seventeenth century and the third, Taishokkan, which is in a different style from the others, perhaps dates from before 1600. All three are of normal format and not oblong; this is much the less common shape for Nara books and some Japanese scholars have claimed that the tall form preceded the oblong, a Nara book of this shape being necessarily older than an oblong one. There seems, however, to be no clear evidence of this.

Benkei monogatari is a narrative describing the early life of the warrior-monk Benkei up to the time when he entered the service of the young warlord Minamoto Yoshitsune. Benkei is an engaging character, a born soldier for all his monkish robes and loyally devoted to Yoshitsune. The Museum's Nara-ehon of the Benkei story is in two volumes with twenty-three single-page illustrations in attractive colours (Pl. xli). One of them shows the incident familiar to every Japanese child where Benkei is defeated in swordplay by the boy Yoshitsune on a bridge and forthwith becomes his devoted follower (Pl. xli). The illustrations are all apparently by the same hand, and are of a fairly high standard for a Nara
book. The covers are of dark blue paper, much rubbed in places, decorated with
landscape designs and flowering plants in gold. The text pages are of thick,
smoothly finished Torinoko paper.

Horikawa youchi monogatari belongs to a type of popular fiction known as
Kōwaka-mai or Mai no hon ("dance books"). These were stories taken from
Japanese history or legend and originally mimed to music. The libretti were
later published in narrative form for reading and not for performance. Horikawa
youchi, one of the original collection of thirty-six Mai no hon, relates an episode
in the career of Minamoto Yoshitsune, about whom a whole corpus of popular
literature has grown up. In this story the warrior Tosa-bō Shōson, acting on
orders from Minamoto Yoritomo, leads a night attack on Yoshitsune at his
retreat at Horikawa in Kyoto. The attack fails, however, and Shōson is executed.
Our manuscript, which is in two volumes, contains ten full-page paintings of
rather poor quality. The dominant colours are green, black, and gold, but sparing
use has been made of a wide range of other colours, especially in the designs of
costumes which are rendered with the elaborate detail common to Tosa-style
paintings. The covers are dark blue sprinkled with gold dust and small squares
of gold foil, and some of the text pages are ornamented with background designs
of leaves and grasses in gold or with printed designs of clouds and floral motifs
in pale blue. The fact that these are printed shows that this book is likely to be
of fairly late date.

Taishokkan, our third Nara-ehon, is another Kōwaka-mai story dealing with
legendary events in the life of Fujiwara no Kamatari, a seventh-century statesman
and founder of the powerful Fujiwara clan. The story tells how Kamatari gave
his daughter’s hand in marriage to the Emperor of China. She, wishing to send
presents to her father as a contribution to the building of the Kōfukuji temple,
dispatched among other treasures a precious crystal ball containing an image of
Buddha. On the way to Japan the crystal ball was stolen by the dragon king of
the ocean. Kamatari, determined to win it back, enlisted the help of a woman
pearl diver who located the treasure in the dragon king’s palace at the bottom of
the sea. Knowing of the dragons’ penchant for music, Kamatari called musicians
and dancers from Nara, sailed out to sea and prepared a concert above the
dragons’ domain. While the creatures were charmed by the music, the woman
diver slipped beneath the surface of the sea and recovered the jewel, but before
she could regain the boat the alarm was given and she was mortally injured by
a pursuing dragon. When the corpse was taken on board Kamatari found the
jewel shining in a deep cut which the woman herself had inflicted on her body,
hiding it from her pursuers. The crystal ball was finally set on the forehead of
a statue of Buddha and installed in the Kōfukuji temple.

The Museum’s copy of Taishokkan is in three volumes with seventeen single-
page and four double-page illustrations (Pl. xlII). These are in a much simpler
and less sophisticated style than the other two Nara books. With their fresh, clear colours, predominantly vermillion, gold, and green, they make a welcome change from the overworked conventions of the Tosa school. The text is written in a compact flowing hand on paper that is slightly thinner and coarser than is usual with Nara books. The volumes are bound in a rather coarse brownish silk, retaining the original red-painted title slips with squares of gold foil, now badly rubbed.

Nara-ehon have never been extensively studied in Japan. This is in part due to the extreme scarcity of reliable information about them, for there is barely a reference to them in the whole range of Japanese literature and few Japanese writers in modern times have taken them seriously either as literature or as art. Nothing appears to be known for certain about the origin and meaning of the name Nara-ehon, though various theories have been put forward about its connexion with the monk-painters of Nara. The name, however, does not seem to have come into common use until the beginning of the present century; previously the books were known simply as e-iri koshahan (early illustrated manuscripts), a term of much wider application.

But for all their neglect, Nara-ehon do have much to offer both to the art historian and to the student of literature. The style of illustration is in most cases directly descended from the picture scrolls of the Heian and Kamakura periods (tenth to fourteenth centuries). It shows also a close link with the hand-coloured woodcut illustrations which appear in some of the earliest printed editions of popular literature (tanryoku-bon) in the seventeenth century. The origins of the popular school of book illustration in Japan are still far from clear, and a detailed study of the Nara-ehon might well throw useful light on the kind of popular illustration which was already prevalent in the Muromachi period before the application of printing to Japanese native fiction.

The literary significance of the Nara books is also considerable. Though most of the stories they tell are also to be found in printed editions, there are cases where the only surviving text of a Muromachi novel is in a Nara-ehon. Ichiko Teiji’s bibliography of unpublished fiction of the medieval period, Mikan chūsei shōsetsu kaidai, contains several examples of this kind where Nara-ehon are quoted in the absence of any printed edition. By ‘unpublished fiction’, Ichiko means stories which have not appeared in print since the beginning of the Meiji period (1867). He therefore includes in his bibliography several seventeenth-century printed editions as well as manuscripts, but nevertheless it is still true to say, as he does in his introduction, that a surprising number of Muromachi stories still exist only in manuscript.

Nara books are also often of value in supplying correct readings or alternative versions of passages in early novels where the printed text dating from the seventeenth century is corrupt or meaningless. Modern editors have not, perhaps
made as much use of the *Nara-ehon* as they might for this purpose: there is no doubt that they offer a rich source of information on pre-Edo literature, and anyone engaged in textual analysis of this early fiction can hardly afford to disregard them.

1 There were exceptions to this among the *otogi-zōshi* tales of the Muromachi period, as will become apparent later on.
2 The British Museum copy of the Nara book *Benkei monogatari*, for instance, includes on its first page a line relating to Benkei’s parentage which is missing from the standard printed edition of the present day.

A TERRA-COTTA EWE’S HEAD FROM BABYLONIA

The past forty years have seen the rediscovery of prehistoric Mesopotamia, and the consequent recognition of the fact that many centuries of settled life with complex material culture lay behind the period of the early Sumerian city states of the third millennium B.C. Among the recent acquisitions of the Museum is a Ewe’s head of baked clay (BM. 132092) which may be assigned to the latter part of this prehistoric period (Pl. xlii 6). It was acquired from a private collector who was informed that it had been found in the ‘district of Ur’ (Southern Mesopotamia), and it came to the British Museum in 1935 through the kind offices of Mr. C. Aldred of the Royal Scottish Museum in Edinburgh.

The head measures 5\(\frac{1}{8}\)” long by 3\(\frac{1}{2}\)” high, and though the right ear is missing, the original breadth from ear tip to ear tip was approximately 5\(\frac{3}{8}\)”. The cranium is hollowed out, and the ears were evidently made separately as one piece which was wrapped round the back of the head. The edge at the neck is rough, so it may originally have been attached to a body. The evenly textured clay has taken on a brown to dirty green hue, as a result of the firing.

The later stages of the culture of prehistoric Mesopotamia have been chiefly illuminated by the German excavations at Warka (ancient Uruk, Biblical Erech), and at that site a second ewe’s head, and fragments of a third (both in sandstone) which bear a striking resemblance to the Museum head, were found in a storage chamber of the late Prehistoric period.\(^1\) It is on the grounds of stylistic similarity that the Museum’s head can be ascribed with fair confidence to the same period, probably in the latter part of the fourth millennium B.C.

It is only possible to conjecture as to the use of the head, but the chamber in which the Warka examples were found was within a sacred area, and may have contained temple furniture or decorations which were temporarily out of use. Were these ewes’ heads attached to bodies, they would have been of much the same size as a number of bronze bulls which were found in the Early Dynastic temple of Nin-ḫur-sag at Al’Ubaid near Ur.\(^2\) These may have been ranged
against a wall of the temple with their heads turned to one side, as if looking into the room, and it is possible that the ewes' heads served a similar purpose.

From an artistic point of view, the Museum head appears thoroughly successful, even to a subjective eye conditioned by western European art. It gives the impression of an easy, almost careless mastery which is more reminiscent of the painted decoration on the prehistoric pottery of Halaf and Samarra, than of the later art of Western Asia. It is an instructive manifestation of the early culture of Mesopotamia.

T. C. MITCHELL

1 E. Heinrich, *Kleinfunde aus den archaischen Tempelschichten in Uruk* (Auszugaben ... in Uruk-Warka I), (Berlin, 1936), pls. 7 a, 8 b, p. 17; also H. Frankfort, *The Art and Architecture of the Ancient Orient* (Harmondsworth, 1954), pl. 46, p. 11; and H. Lenzen in *Siebenter vorläufiger Bericht über die ... Uruk-Warka ... Ausgrabungen* (Berlin, 1936), pl. 23 b, p. 14.


THE ELGIN JEWELLERY

The Department of Greek and Roman Antiquities has recently acquired, with the aid of a grant from the National Art-Collections Fund, an important collection of Greek jewellery. It was formed in Greece in the early years of the nineteenth century by the 7th Earl of Elgin, but did not pass to the nation in 1816 with the greater part of his collection, probably for the reason that it did not reach England until after that date. It has, however, been exhibited on loan in the Museum since 1926. Only one piece, No. 48 below, has a known provenience. As for the rest, it is tempting to speculate that it was excavated by Elgin's agent Lusieri in one or more of the cemeteries in the neighbourhood of Athens (the source of many of Elgin's minor antiquities), and it will be seen that very close parallels to a number of the pieces do occur in the Athenian Ceramicus. But it must be borne in mind that further excavations were conducted, and purchases made, on Elgin's behalf in other parts of Greece besides Athens, although to a lesser extent.

The collection comprises the following pieces of jewellery:

A. MYCENAEAN

1. Pl. xlva (left). A bead in the form of a lily. Length 0.8 cm. A common Mycenaean type of bead which was made in gold between c. 1450 and 1300 B.C., and in glass down to about 1200 B.C.

Diadems

2. Pl. xliib. A diadem of gold foil, 31 cm. long, with zigzag lines made with a tracer. A similar diadem comes from a tomb in the Athenian Ceramicus, of the ninth century B.C.

101
3. Pl. xliii. A diadem of gold foil, 18.3 cm. long, decorated in repoussé with a row of concentric circles, and a box-pattern border. To judge from the border, this diadem is probably contemporary with a class of figured diadems from Athens of the eighth century B.C.⁴

Spirals

Spirals of gold wire were used in Greek lands from the Early Bronze Age down to about the eighth century B.C. They served principally, it would seem, as decorations for the hair, a custom of high antiquity in the Near East; but certain varieties could also be used on occasions as finger-rings or possibly as earrings.⁵ It would in general be safe to regard most of our specimens as hair-ornaments; many are too small for finger-rings and many are composed of too many coils to have been worn in the ears. Several different varieties are included in this collection. Those susceptible of dating fall between 1100 and 800 B.C. The others, from their general resemblance to these, probably fall also within this bracket. It would be reasonably safe to date all those of doubled wire (Nos. 11–17) in the eleventh century, as this form has not as yet been found in any other period; or perhaps in the tenth, about which so little is known so far as jewellery is concerned.

4. Pl. xliv. 1. A spiral of five coils, 1.8 cm. in diameter. This may be tentatively dated in the second half of the eleventh century B.C. from its resemblance to a spiral from a tomb of that date in the Athenian Cerameicus.⁶

5–6. Pl. xlv. 7. A pair of spirals of very fine wire, with $5\frac{1}{2}$ coils, 1 cm. in diameter. No exact parallels in gold are known. A spiral of the same diameter and also of very fine wire, but of bronze, comes from a Submycenaean tomb in the Athenian Cerameicus.⁷ On the other hand, No. 9 below, of the ninth century, could be regarded as an elaboration of this type, and therefore possibly contemporary. Eleventh to ninth century B.C. (?).

7–8. Two similar spirals, in a worse state of preservation.

9. Pl. xlv. 4. A similar spiral of thicker wire, the ends slightly expanded and decorated with engraved lines. Part of the spiral is badly bent out of shape; in its original state it would have comprised about five coils of 1 cm. diameter. A pair of somewhat similar spirals of gold-plated bronze, but apparently undecorated, comes from a tomb at Clenia in the Corinthia of the later ninth century B.C.,⁸ and we may tentatively date this example to the same period. Another pair, stouter and more elaborately engraved, comes from a tomb at Corinth of 800–750 B.C., and may be regarded as a later development of the type.⁹ See also Nos. 10 and 26 below.

10. Two fragments of wire, badly damaged by fire. They are probably parts of a spiral similar to, but not identical with, No. 9.

11. Pl. xlv. 3. A spiral of doubled wire, closed at both ends, containing
3½ coils, of 1·8 cm. diameter. Similar spirals come from tombs of the eleventh century in the Athenian Ceramicus, and we may date this piece, and Nos. 12 and 13 below, to the same period. This type of spiral also occurs in the so-called Tiryns Treasure. It originated in Central Europe.12

12. A similar spiral, with 3 coils, of 1·5 cm. diameter. Damaged at one end.
13. A similar spiral, with 5 coils, of 1·3 cm. diameter. Damaged at one end.
14–15. Pl. xliv. 5. Two spirals of doubled wire, the ends of which are twisted together to form one end of the spiral. There are 1½ coils of 2 cm. diameter. Eleventh or tenth century (?).
16. Pl. xlv. 6. A similar spiral, with 2½ coils, of 1 cm. diameter. Eleventh or tenth century (?).
17. Pl. xlv. 2. A spiral of doubled wire, with both ends closed; the wire at one end is ornamentally twisted. It has 4½ coils, of 1·6 cm. diameter at one end, and 1·3 cm. at the other. Somewhat similar spirals of single wire come from a tomb at Corinth of uncertain date, possibly Submycenaean.13 Eleventh century (?).

**Earrings**

18–19. Pl. xlv b–c. A pair of earrings consisting of a disk (of 3 cm. diameter) decorated with very fine granulation and originally having a central inlay, probably of glass or amber, but now lost. The back of each disk is lightly decorated with granulation; from the centre springs a curved wire, on the end of which is a double-pyramidal finial, granulated and originally inlaid. There is a similar pair in a private collection in Switzerland, and the disk from another was found at Delos.15

These two pairs and the fragment from Delos are closely related, and can be dated to the eighth century B.C., probably the first half, by analogy with jewellery from Eleusis, some of which is securely dated c. 800–760 B.C.16

**Beads and pendants**

20. Pl. xlvii b. 3. Fourteen melon-shaped beads, 0·5 cm. long. This type of bead is hard to date. It is found as early as the Middle Minoan period and as late as the seventh century. When they came to the Museum, these beads were threaded with the eighth-century pendants No. 21 below. If this is an indication that they come from the same tomb, as it may well be, then we can date them in the eighth century. Otherwise, they cannot be closely dated.

21. Pl. xlvii b. 3. Fifteen cylindrical pendants on chains (total height 2·5 cm.). The lower part, separated by a slight flange, is pinched in from the bottom. Similar pendants occur on a necklace or pectoral ornament from Spata in Attica of the late eighth century and we may be fairly certain that ours come from a similar ornament. The pendants were threaded with beads (probably of glass or amber) to look like pomegranates.
22–24. These were threaded together when the collection reached the Museum, an association which may, perhaps, reflect association in a tomb.

22. Pl. xlvii b. 2. A semicircular bead, 1·2 cm. wide, with a horizontal tube at top and bottom to take a cord. A curved strip of metal divides the front into three parts, to take inlays. This bead is very like one from the ornament from Spata described above, and should therefore be dated in the late eighth century B.C.

23. Pl. xlvii b. 2. Six flanged cylindrical beads, 0·3–0·4 cm. long. Similar beads come from the late-eighth-century ornament from Spata mentioned in connexion with No. 22, and we may postulate a similar origin for these beads.

24. Pl. xlvii b. 2. A spacing-bead, 0·6 cm. long, composed of two flanged cylindrical beads side by side. A somewhat similar bead, but triple, comes from Ephesus and is dated in the seventh century. If we are to give any weight to the modern association of this bead with No. 22, we should choose a slightly earlier date, in the late eighth century B.C.

25. Pl. xlvii b. 1. A multitubular spacing-bead, 1·9 x 2·1 cm., composed of six tubes soldered together. On the front face, two parallel strands of twisted wire run along the short ends and diagonally from corner to corner. A gold boss decorated each of the four triangular compartments formed by the wires; one is now missing. Multitubular spacing-beads are ultimately of Egyptian origin (where they are especially common in faience) and could have been copied in Greece in many periods. This example can, however, be dated with a fair degree of certainty to the eighth century, from the resemblance of the twisted wires to those on a pectoral ornament from Eleusis of that date.

Bracelets

26. Pl. xliii d. A bracelet of wire with slightly expanded ends, engraved like the spirals, Nos. 9–10 above. It has been bent out of shape. In its present condition, the longest diameter is 6·5 cm. Probably ninth century B.C.

27. Pl. xliii c. A wire bracelet, badly damaged by fire. In its present condition its longest diameter is 6 cm. It is apparently a larger version of the spirals Nos. 11–13 above, except that the wire at one end is ornamentally twisted, rather like No. 14. Similar objects come from the so-called Tiryns Treasure. Eleventh century (?).

28. Pl. xliii e. A bracelet composed of two strips of gold fitted together. Longest diameter, 4·5 cm. In the absence of similar objects from dated deposits, no date can be suggested for this bracelet. Since, however, it is not a known Bronze Age or Classical type, we may tentatively date it, with most of Elgin’s jewellery, between 1100 and 700 B.C.
Finger-rings

29–30. Pl. xlv b. 4. Two finger-rings, diameters 1·8 and 1·6 cm. respectively, composed of a narrow band of gold. Somewhat similar rings come from a tomb in the Athenian Ceramicus of the early ninth century B.C.\(^{23}\)

31–33. Pl. xlv b. 6–7. Three finger-rings in two sizes (diameters 1·9 and 2·3 cm.) composed of a convex band of gold. Rings of this nature are ultimately of Cypriot origin; the type occurs in a tomb at Lapithos of 950–850 B.C.\(^{24}\) From their resemblance to Nos. 34–39 below, we may call them Attic, of the ninth century B.C.

34–39. Pl. xlv b. 5. Six finger-rings in two sizes (diameters 1·9 and 2·3 cm.), like the foregoing, but decorated along both edges with a row of raised dots. The type is represented in a tomb of the mid-ninth century in the Athenian Ceramicus.\(^{25}\)

40. Pl. xlv b. 3. A finger-ring composed of a plain band of gold decorated with impressed zigzags (diameter c. 2 cm.). Rings of this simple kind could have been made at any time. The pattern, however, suggests that this is contemporary with the diadem No. 2 above, and thus belongs to the ninth century B.C.

41–43. Pl. xlv b. 1–2. Three finger-rings with embossed ridges running round them, in two sizes (diameters 1·7 and 2 cm.). Rings of this general nature had a long history in Cyprus, where they go back to the eleventh century B.C.\(^{26}\) and whence they probably reached Greece, perhaps in the ninth century, with such as Nos. 31–39 above. The closest dated parallels from Greece come from tombs at Corinth of the first half of the eighth century, and from the Akraia deposit at Perachora, of about the same date.\(^{27}\)

Fibulae

44–45. Pl. xlvi a–b (top). A pair of fibulae of the Attico-Boeotian type.\(^{28}\) Length 4·5 cm. They are made in three pieces, soldered together; (1) the bow, which is cast solid; (2) the catch-plate, which is cut from sheet-gold; and (3) the stem, spring, and pin, which are hammered from one piece of metal. The catch-plates are engraved: one with a figure of a horse on one side and a lion on the other; the other with a figure of a horse on one side and a ship on the other. These fibulae, and Nos. 46–47 below, belong to a class, fully published by Blinkenberg and Hampe, which is found chiefly in Attica and Boeotia, and which was in use from the ninth to the seventh century B.C., and particularly common in the eighth.\(^{29}\) They were generally of bronze, and occasionally of silver. Only one other example in gold is known besides these four.\(^{30}\) In the earliest fibulae, of the ninth century, the catch-plate is small. In the latest, of the early seventh, it is very large. The examples under discussion are closely paralleled, in the size of the catch-plate and in other
details, by a bronze fibula from the so-called Isis Tomb at Eleusis, of the first half of the eighth century.\textsuperscript{31}

46–47. Pl. xlvi a–b (bottom). A pair of fibulae similar to the foregoing, but larger, and with hollow bows, of beaten sheet-gold.\textsuperscript{32} Length, 5·6 cm. The catch-plates of both are engraved with a figure of a grazing deer on one side and a swastika on the other. The engraving takes two forms; ordinary work, done with a graver; and so-called tremolo-lines, in zigzag patterns, a process which calls for a special tool, known today as a scorper.\textsuperscript{33} These fibulae must be about contemporary with Nos. 44–45.

\textbf{Spray}

48. Pl. xlvii a. A myrtle-spray, length 9 cm. This was found by Lusieri, Lord Elgin’s agent, in 1804 in a large tumulus in the vineyards on the way from Athens to the Peiraeus.\textsuperscript{34} In this tomb (called by Elgin the Tomb of Aspasia) was found a marble vase: inside it was a bronze vase, and inside that were some ashes and this myrtle-spray. The bronze and marble vases came to the Museum in 1816; the spray, which was stolen, but recovered in 1811, became separated from the vases and passed into Elgin’s private collection. The tomb can be dated by the bronze vase to the second half of the fifth century b.c.

Gold and silver wreaths were frequently buried with the dead, especially in the fourth century b.c. and after. This spray was not part of a wreath, but is complete in itself. There is, however, evidence from the fourth century b.c. for the wearing of sprays such as this in the hair as an alternative to a wreath, and we may assume that the custom was as old as the fifth.\textsuperscript{35}

\textbf{Earrings}

49. Pl. xlv a. A hoop-earring with a finial of garnet, somewhat damaged, representing the head of an animal. Length 1·8 cm. Earrings of this general kind were common in the late fourth, third, and second centuries b.c. Carved garnets are not particularly common as finials to such earrings, but are not unknown. Examples occur in a collection from Thessaly, of about the third century b.c.,\textsuperscript{36} and there is one in the British Museum, with a head of a negress, from a deposit which purports to be somewhat earlier, but the evidence is not conclusive.\textsuperscript{37}

50–51. Pl. xlva a. A pair of Roman hoop-earrings, with pendants threaded at their lower end with pearls (one now missing). Total length 2·5 cm. The type is represented at Herculaneum. First century A.D.\textsuperscript{38}

52–56. Five inferior Roman hoop-earrings of the same date as the foregoing.

The collection also contains a few pieces of gold leaf and unidentifiable fragments.
The strength of this collection lies in the jewellery from the so-called Dark Ages, i.e. the Submycenaean, Protogeometric, and Geometric periods, 1100–700 B.C. It is impossible to speculate on the number of tombs represented, but from the time-span (some four centuries) and from the scarcity of gold in properly excavated Athenian tombs of this period, we would be justified in postulating a considerable number. This jewellery is important for two reasons. In the first place, very little comparable material exists, and what does exist is nearly all in Greek museums. In the second place, the earrings (Nos. 18–19) and the fibulae (Nos. 44–47) are masterpieces in their own right, and could stand comparison with the best Greek jewellery of any period.

R. A. Higgins

1 Reg. Nos. 1960. 11–1. 1 to 56. The serial numbers of this article are also the final numbers of the registration; e.g. No. 46 here is No. 1960. 11–1. 46 in the Register. The dimensions given for the wire jewellery are necessarily approximate.

2 A few select references from many: Wace, Chamber Tombs at Mycenae, pl. 32; B.S.A. xxv. 365, fig. 79 n. and 371, fig. 81; Blegen, Prosymna, figs. 242, 359; Persson, Royal Tombs at Dendra, 105, no. 39; id., New Tombs at Dendra, pl. 5.


4 Ohly, Griechische Goldbleche, passim.

5 See Kraiker and Kübler, Kerameikos, i, 85 (finger-rings) (hereafter = Kerameikos, i); Davidson, Corinth, xii. 248 f. (earrings!). Also JfI xi. 284 ff.

6 Kerameikos, i, pl. 76.


8 A.J.A. lix. 126; pl. 40.

9 Davidson, Corinth, xiii. no. 1999.


11 A.M. lv. 128, Beil. 32.

12 Theoria (Schuchhardt Festschrift), 156.

13 Davidson, Corinth, xii. no. 2000. Compare the ring, op. cit., no. 1808, with Kerameikos, i. 85, fig. 3.

14 Schefold, Meisterwerke griechischer Kunst (1960), no. 554.

15 Délos, xviii. 291, pl. 87, no. 740.

16 Reichel, Griechisches Goldrelief, nos. 33–35.

17 See B.S.A. lii. 53.

18 Reichel, op. cit., no. 32.

19 B.M.C. Jewellery, no. 983.

20 Beck, Beads and Pendants, 14, fig. 15. no. A 2 a.

21 Reichel, op. cit., no. 33.

22 A.M. lv. 128, Beil. 32.

23 Kerameikos, v, pt. 1, pl. 159. M 72–73.

24 Swedish Cyprus Expedition, i, pl. 155.16.


26 Swedish Cyprus Expedition, i, pl. 155.18, 19 (1050–1000 B.C.); op. cit., pl. 55.10, 11 (950–900 B.C.).

27 Davidson, Corinth, xii. nos. 1803–7; Payne, Perachora, i, pl. 18. 10–15.

28 Published: Hampe, Frühe griechische Sagenbilder, nos. 88.3 and 4; pl. 7. Becatti, Orficerie antiche, nos. 132, 133. A.J.A. liii, pl. 17A, bottom.

29 Blinkenberg, Fibules grecques et orientales, 147 ff.; Hampe, op. cit.

30 Hampe, op. cit. 19, fig. 3, no. 39.


32 Published: Hampe, op. cit., nos. 88.1 and 2; pl. 7; Becatti, op. cit., nos. 134, 135; A.J.A. liii, pl. 17A, top.

33 A.J.A. liii. 117 ff.

34 J.H.S. xxxvi. 237, 253, 258, 288.


37 B.M.C. Jewellery, no. 1709.

38 Siviero, Gli or e le ambre del Museo Nazionale di Napoli, pl. 1946.
A LATE MINOAN GEM-ENGRAVER'S TRIAL PIECE

IN 1947 a large agate lentoid was presented with other objects to the Department of Greek and Roman Antiquities. It was summarily examined for registration, and then like other ancient objects without provenience, put on one side to wait a more leisurely examination. When this took place the motif of the gryphon, in particular, with which it was engraved, showed characteristics so unusual for a gem of LM. II–LM. III, as to suggest that its authenticity should be doubted. For although large lentoids of this kind bearing motifs of lions or gryphons summarily engraved are known for this period—they were in all probability of votive character—few showed such a mixture of forms, processes, and intentions. The most apparent mistake was lack of co-ordination between the wing masses and wing feathers; in addition, the tubular drill markings which normally ornament the wing bases were extremely haphazard, while

Fig. 1

an extra limb introduced at random seemed to complete the sum of this misguided effort. So with regret—for the material, a fine grey-white agate; the shape, a fine slightly elliptical lentoid; the subject, a gryphon with wings outstretched; were right for the period and type of stone it purported to be—this stone for ten years or so remained in the limbo of the gemmæ dubitandæ.

Recently, however, at a request of an Assistant Keeper, the stone was again examined, and it was during this last more critical appraisal that other characteristics were discovered. These suggested that while the gem was neither a seal nor votive offering it was not a forgery, but was, in fact, something rarer—a trial piece for a workshop.

The earliest observation relating to the position of the wing masses and lack of co-ordination between them and the wing feathers, suggested that the wing masses had been engraved too high and too close to he neck, and that the feathers were engraved lower to compensate for the mistake (Fig. 1). High wings in the motifs of gryphons on gems, however, are not unknown, and although strange distortions of subjects are common in the later talismanic gems, they are unusual in the votive stones whose execution in other respects is often summary. Differ-
ences in surface abrasion and depths on both wing masses and body were then
discovered which suggested that work with the wheel was done repeatedly and
without much reference to the design—indeed without clear aim—unless it were
the work of two hands. This becomes apparent when the uniformity in the use
of the wheel is seen on another gryphon gem of votive character in the Ash-
 molean (Pl. xlvid). The hypothesis that at least two hands or two separate pro-
cesses had been at work on the body, was put forward, which offered an
explanation for the discrepancy between the wing masses and wing feathers. It
was also seen to be supported by evidence of the use of two sizes of tubular drills
for the wing base markings, at different depths and angles. Once a cause was
posited for this technical confusion, the basic quality of the form of the gryphon
was seen in its subtle curvature and strong tectonic sense to be truly Cretan.

Two other discoveries confirmed the hypothesis that this engraving represents

![Fig. 2](image1.png)

![Fig. 3](image2.png)

a series of technical experiments. On the field parallel with and adjacent to the
edge of the stone is a strip (nearly one-quarter of the whole diameter) of fine
abrasion, almost imperceptible except to touch, which shows the use of the wheel
after the surface of the field had been already polished. This is inexplicable unless
the stone was being used for the trial of some tool. This discovery suggested a
more minute examination of the surface of the stone, and it was found that the
polishing, fine as it first seemed, was both uneven and patchy. The second dis-
covery was the mark of a small tubular drill on the edge of the stone adjacent to
the string-hole (Fig. 2).

It seems that this was done after the string-hole was finished, since it was
started in a more difficult place on which to operate the drill than the position
of the string-hole itself. In such a position and at the angle in which it had been
started, it would, had the drilling continued, sooner or later have pierced the
surface of the stone. Surely a test or trial in starting that most difficult piece of
work on a lentoid, the drilling of the string-hole.

The last discovery, which suggests the reason why so fine a stone became a
trial piece, concerns material, and was made when the back of the stone was more
thoroughly examined. A small surface fracture—probably ancient, for the edges
had been polished with the remainder of the stone—was discovered near the crown, and also in another place the beginning of an ominous crack (Fig. 2). Perhaps, as in the unfinished lentoid now in Heraklion, HM. 607, on which work was abandoned because the stone had begun to fracture under the process of drilling for the string-hole (Fig. 3), so here in the B.M. stone, although the string-hole had been bored safely, sometime during the use of the wheel—perhaps on the body of the gryphon—due either to heat or pressure of the operation, the fractures appeared on the back of the stone, which suggested an element of risk too great to be taken in the finishing of the work. Even if the work could have been completed in safety, few clients favour a crack in a stone, however small. The crack would certainly offend the eye, and might affect the efficacy of the stone. Put to another use, it was a valuable means of training to a young apprentice or two in the Late Minoan Age.

V. E. G. KENNA

1 Registration number 1947, 9–26, 23.
2 Ashmolean Museum AE. 1230. (Henceforth AM).
3 Cf. AM. AE. 689.
   BMC. 65.
   Heraklion Museum 127.
4 Vapheio. AE 1889, 167, no. 32.
   Lolling, Das Kuppelgrab bei Menidi, pl. 6, no.
   7 and 8.
5 Cabinet des Médailles, N. 3436.
6 AM. AE. 1200b.

THE PUNCH BOWL OF ROBERT BURNS

FOR all Scots it may be a source of regret that the famous punch bowl of Robert Burns, the poet, (Pl. 1d), should be destined to unending exile in the British Museum, but surprisingly no countryman of Burns has written the complete history of the punch bowl. Single episodes in its short but colourful history have been related before in articles and books, but many gaps remained; most of these have now been filled\footnote{1} and the story of this outstanding exhibit in the case of Personal and Historical Relics in the King Edward VII Gallery is now almost complete.

Robert Burns's punch bowl (1858, 4–12, 1) was bequeathed to the Museum by Archibald Hastie, Esq., M.P. in 1858. Seventy years before, in 1788, the bowl had been cut and polished from a block of dark green Inverary marble by James Armour as a wedding present to the poet, when Burns had at last married Armour's daughter, Jean. At that time it was a simple plain object unadorned with silver mounts, but the dimensions were well in accord with its function (diam. 9·1 in., h. 4·25 in.). The only evidence that this bowl was made and presented by James Armour on this occasion is its subsequent history and the
oral and written tradition of biographers and close friends of the poet’s family, particularly the words of Dr. Currie describing how Burns entertained two English gentlemen in the summer of 1791:

he produced at the same time his punch-bowl, made of Inverary-marble, and, mixing the spirit [whisky] with water and sugar filled their glasses, and invited them to drink.* . . . the marble-bowl was again and again emptied and replenished; the guests of our poet forgot the flight of time, and the dictates of prudence.†

* This bowl was made of the stone of which Inverary-house is built the Mansion of the family of Argyle.
† Given from the information of one of the party.

A bowl of Inverary marble was a likely present in the circumstances, for James Armour was a poor mason and it would have been both cheap and easy for him to make. During the convivial social life of the poet the bowl was no doubt frequently in use, but after he died in 1796 it would have had no useful place in his widow’s life of mourning and straightened circumstances. She directed the poet’s brother to send it as a gift to Robert Burns’s great friend, Alexander Cunningham. Gilbert Burns wrote an accompanying letter:

Dumfries 16th January, 1801.

Dear Sir,

I herewith send you a small punch-bowl in Inverary marble. To present you with so paltry a vessel of such base material requires some explanation. Mrs. Burns has for some time expressed a wish to present you with some small testimony of the sense she has of your friendly attachment to her children as well as to their father. I have advised her that as this bowl has acquired some celebrity from Dr. Currie’s having connected it with his description of the social powers as well as habits of its former owner, it will be an agreeable present to you, and I hope it will reach you while Mr. Syme is with you, that in his company the melancholy luxury of the recollection of joys that are past may be produced in your mind so susceptible of tender impressions.

I am, Dear Sir,

Yours most truly,

To Mr. Alex Cunningham,
Edinb.

[Signed] Gilbert Burns

Alexander Cunningham, having given up his legal profession, was then the owner of a firm of silversmiths in Edinburgh and he had the silver mounts made for the rim and the foot of the bowl and at the same time, 1801, he had a silver plaque inscribed with a transcript of the letter quoted above and fixed to the box in which the bowl was kept. On the silver mount around the rim, Cunningham had inscribed an appropriate quotation from a Burns’s poem:

But ye whom social pleasure charms,
Whose hearts the tide of kindness warms,
Who hold your being on the terms
Each aid the others'
Come to my Bowl, come to my arms,
my FRIENDS, my BROTHERS!

These tasteful embellishments are evidence of Cunningham's loving care for the bowl of his gifted friend, yet strangely he made no reliable or permanent provision for its future after his death. He died on 27 January 1812, and during those eleven years of proud ownership there is no evidence to suggest that Cunningham used it for punch on social occasions. What happened to the bowl immediately after Cunningham's death is not known, although probably it remained in the family. However, an auction sale on Saturday, 21 January 1816 was advertised extensively in the Edinburgh press; the notice in the *Edinburgh Advertiser* of 16 January concludes: 'Immediately after the sale, Mr Ballantyne will at 2 o'clock expose to unreserved auction the punch bowl of the justly celebrated Burns.' This announcement also appeared in the *Caledonian Mercury* and the *Edinburgh Evening Courant* of 18 January. Ballantyne's salerooms were at 4 Princes Street but I can find no records of the sales that took place there. The manuscript diary of Ballantyne for this period survives in the National Library of Scotland, but his business methods were notoriously lax. The only reference to the sale appears under the date 21 January 1816: 'Very great sale £500. Sold also Burns bowl for £84. Renwick, Capt. McKenzie and James dined.' The *Evening Courant* of 22 January refers to the sale, stating the sale price as 80 guineas and the upset price as £50. The *Edinburgh Advertiser* of 23 January confirms the sale price and adds: 'The purchasers are said to be the Ayrshire Club in Glasgow.' I can find no evidence to support this statement in the records of the club nor was it mentioned in the very full account of the club's anniversary celebration in the Tontine Inn in Glasgow at the end of January 1816 which was published in the *Evening Courant* of 29 January. I must conclude that there was in fact a different purchaser.

In the collection of papers at the Burns' Cottage and Museum, Alloway, there is an advertising bill (Cat. no. 160) which reads:

The admirers of the Immortal Scottish Bard, Robert Burns, are respectfully informed that the celebrated Punch Bowl, formed from a block of marble, by the father of his Jean, and presented to the Poet on the day of his marriage is at no. 40 Princes Street, Edinburgh together with ... [a number of paintings and a poem are named]. ... Open from 10 o'clock Forenoon till 8 Evening. Admittance one shilling. July 22 1816. Chapman, printer, Glasgow.

Although printed in Glasgow, the bill gives no indication of who sponsored this exhibition and I can find no other reference to it. The premises at 40 Princes Street, known as Dale's Concert Rooms, were frequently hired for exhibition purposes.
The story of how the bowl came into the hands of Archibald Hastie, M.P., who in his will bequeathed it to the British Museum, was recounted by himself but published after his death, some twenty-five years or so after the telling. 7

Archibald Hastie was a Scot, who, having come to London in his youth, had made a successful career in the East Indian trading world and from 1836 to 1857 had been Member of Parliament for Paisley. A wealthy bachelor, living in the centre of fashionable London, he entertained in style and at one such gathering, said to have taken place in the thirties, he is reputed to have told the story of how the bowl entered his proud possession in the following words:

At the death of Alexander [Cunningham] the silversmith—not (with a smile) the coppersmith—in or about the year 1816, his 'things' were publicly sold. I had seen the bowl—longed for it—and, having some spare puns English, not Scotch, in my pouch at the time, I sent a commission for its purchase. The extent of the commission was seventy pounds. It sold, however, for seventy-four pounds, and to a person of the name of Cochran. That I was pained at losing it you will readily believe, for, had I been myself present when it was sold, neither puns Scotch or puns English up to a large amount would have stopped me from having it. In the year 1820 I settled in London, in the Strand, and was not long in my new home before I heard that the very bowl before us was doing duty nightly, and at times daily, at the tavern of a man named Cochran, in the Strand near to the Lyceum Theatre. 'This,' I exclaimed, on hearing the good news, 'was my opponent at the sale. I must see the man and the bowl, too.' See him I did, and have made one of many merry gatherings around the bowl at his house. Nay, I tempted him in many ways to part with it, but to no purpose. Business of one kind or another kept me away from his house for nearly a year, and in this time he had become a 'drucken deli'. The chance of ever calling the bowl mine I had long given up as a vain thought at the very best. My hearing of it again, or thinking about it, happened in this way. Cochran called on me one winter's morning in a heat and flurry, telling his object in calling in a few words.

'It's in jeopardy, man! Aye, it's in jeopardy!'

'What is?' was my reply.

'The bowl! the bowl!—Burns's bowl!' I listened attentively.

'Aye, man', he added, 'this is the last day; gi'e me but twenty pounds, and the duplicate I have in my hand for the bowl at forty pounds is yours.'

I looked at the duplicate with a careful Scottish eye, balanced my banker's book, wrote a cheque for what was asked, and said 'Good-bye!'. Then, much in Dr. Johnson's manner:

I put my hat upon my head,  
And walked into the Strand,

cashed a cheque at Coutts's, hurried to Lower Eaton Street, Pimlico, redeemed the bowl, and—much to the pawnbroker's regret, as he told me at the time—made it mine.

'I had more than a hankering for the bowl', said my uncle, 'and had thought that to-day would have been the first stage towards its being mine.'

I smiled with a knowing wink.

'May I', he added, 'ask a favour of you? May I ask to keep the key—it is a common one—as a memorial of my having had so precious a charge under my care.'
I gave him the key, and the box has not had a key to it since that day. Such, ended Hastie, is the 'Story of the Bowl'.

If this source of information is to be believed, Cochran, the innkeeper, purchased the bowl for £84 at Ballantyne's saleroom on 21 January 1816. Cochran was, therefore responsible for the strange exhibition on 22 July the same year, and then presumably he took it to the Strand in London where Hastie first found it again in 1820. About ten years later Hastie acquired it by redeeming it from the pawnbrokers.

While Cochran, the innkeeper in the Strand, owned the bowl it was used, though scarcely in a worthy setting; it was Hastie who restored it to its proper function together with the loving respect due to so personal a relic of the poet. In the same article the writer declares, 'the honour of its possession is said to have cost Hastie in festivities to which it gave rise close upon a thousand pounds', and he goes on to ask, 'does it retain the perfume of the liquor and the lemons with which it reeked and was so long imbued?' Alas, no! Exactly a hundred and two years have passed since it came into the care of the Museum and there has never been any suggestion that the bowl could have had the 'perfume of liquor' renewed in it during those years. However, the shade of the writer of that article can rest peaceful in the knowledge that there is now no need 'when next at the British Museum to remove the web which a busy, curious, unthinking spider has woven across the punch bowl of Robert Burns'—the display in the King Edward VII Gallery may still collect dust despite air-conditioning but the new generation of spiders have more respect for the objects than the old—or so it seems.

The pawnbroker's shop in which the celebrated punch-bowl was ignominiously forced to stay for a short time would appear to be Messrs. Courtney & Page, Pawnbrokers, 16 Lower Eaton Street, Pimlico. The statement made by Mr. Robert Duncan that 'after the death of Alexander Cunningham the bowl through instrumentality of Mr. A. Dobie of Lancaster Place, London, came into the possession of Mr. Richard Hastie of Rutland Gate, London' appears to be erroneous and without foundation. In the London Directories of the period 1816–30 no 'Mr. A. Dobie' is recorded as living in Lancaster Place, London, and in the absence of any other evidence, this statement must be discredited. Little faith can be placed in the reliability of Mr. Duncan who makes the elementary error of giving Archibald Hastie's christian name as Richard.

In April 1858 the Trustees of the British Museum accepted Mr. Hastie's bequest and the future safety and well-being of the bowl was assured. But in Scotland a greater appreciation of the poet's worth was engendered by the centenary celebrations of the birth of Burns held in the following year, 1859. The outcome was the creation of the Burns Monument Museum on Carlton Hill, opened in 1863, in which were placed many valuable mementos of the poet, all
collected by the Edinburgh Burns Club since 1860. In 1864 negotiations were begun by the Club to exchange the punch-bowl for some letters of Burns and such was the strength of local feeling in Edinburgh that a memorial was sent to the Trustees signed by men of note in the Scottish capital, including the Lord Provost, the Provost of Leith, Lord Neaves, the Sheriff of Midlothian, and Alexander Russell (the famous editor of The Scotsman). But in April 1864 the Trustees ruled that Mr. Hastie’s bequest was binding and that, having accepted the punch-bowl under the terms of the bequest, the punch-bowl must remain in the Museum. There have been no further attempts to regain the punch-bowl for Edinburgh—at least through official channels—but at least a replica of the famous bowl can now be seen in the Burns Cottage at Alloway. Hugh Tait

1 The writer would like to acknowledge all the generous help of Miss Yvonne H. Stevenson of Canada whose inquiries about the bowl started this piece of research.
3 Holograph letter—see Catalogue of Burns Cottage Alloway (1937), p. 21, no. 158.
4 J. C. Ewing and A. MacCallum, Alexander Cunningham (1933).
5 This silver plaque was detached from the box for exhibition alongside the bowl in the British Museum. It bears the hall-marks of Edinburgh, the date letter for 1801, and the unidentified maker’s mark, M. & F.
6 The writer is deeply grateful to Mr. C. S. Minto, the City Librarian, Edinburgh, for the following references in the Edinburgh press and for his generous assistance in general.
7 Published in ‘Once a Week’ 8 March 1862, and signed ‘P.C.’ (probably a son of Allan Cunningham, the mason-poet).
8 Robson, London Directory, 1830.

ROMAN IRON IMPLEMENTS FROM LONDON

The Department of British and Medieval Antiquities has been presented during the last five years by F. Greenway d’Aquila, Esq., with a number of Romano-British iron objects, and the following note is based on his reports. The objects are notable both because of their state of preservation and because each was found in association with datable material.

The first of this group, in order of presentation, is a two-pronged implement. The prongs are 16.5 cm. and 18.1 cm. long; the socketed handle is 22.3 cm. long; and the whole object has a black patina. The implement came from an undisturbed layer in a site in the area of the Walbrook. With it were associated samian fragments stamped by Pontus, period Vespasian–Trajan, by Ianuarius, period Domitian–Trajan, and by Firmo, period Claudius–Domitian; also three coins, an as of Vespasian, dated to A.D. 76, a dupondius of Vespasian, reverse type uncertain, A.D. 69–79, and an as of Nero, dated to A.D. 64–66. The object may thus be attributed with some probability to the last twenty years of the first century. Its use is not certain; but the design and stout construction make an
agricultural purpose almost inevitable. It may be compared with a similar object in the Landesmuseum, Trier.

The crowbar\(^8\) was found on a site north of the junction of Walbrook and Cannon Street, in a block opposite Cannon Street Railway Station and not far from the site of the Mithraeum found in 1955.\(^9\) It is 69.5 cm. long, and has an octagonal section and a dark-grey patina. One of the first-century samian fragments from the layer in which this object was found was stamped by Valerius and Valerius, period Claudius—Nero.\(^10\) The condition of this bar is so good as to give the impression that it is modern. Its octagonal section, however, and its patina can both be paralleled in other Roman implements from the same area; and its date is firmly established by the circumstances of the find.

The adze-hammer\(^11\) was found in Thames-side on a site near Bull’s Wharf.\(^12\) The adze blade is 15 cm. long; and the hammer is 5.1 cm. long, measured from the shaft-hole. The patina is dark-grey and black. With the tool were found pieces of samian from form 27, late first—early second century,\(^13\) a large fragment of form 30, first—second century;\(^14\) several fragments of form 29, first century;\(^15\) and a fragment stamped by Patricius, period Nero—Domitian.\(^16\) The tool may therefore be assigned with probability to the second half of the first century. It may be compared with similar tools from Saalburg,\(^17\) and from Silchester.\(^18\) This London example resembles most closely the first of the implements from Saalburg. It differs, however, from all three in having a square, not round, shaft for the handle, and in having on the outside face a lug on each side of the hole for the handle.

The hammer-head\(^19\) and file\(^20\) came from Dowgate Hill. They were found in watery peat, in an extension of the Walbrook’s silt bed.\(^21\) Both have a black patina. The hammer-head is 10 cm. long and still has part of the wooden shaft fixed with an iron nail. The file is 20.3 cm. long, and has striations across the blade as far as the tang. There are four hollows, each 1.5 cm. long, on each angle at the junction of the tang and the blade. The tools were found in association with a samian fragment stamped by Doccalus, period of Hadrian.\(^22\) They may therefore be dated to the first half of the second century.

The remaining two objects were acquired in 1960. They are a boat-hook and a chisel, which were found in muddy silt at Thames-side, a little distance from Smith’s Wharf.\(^23\) Each has a black patina. The chisel is 23.5 cm. long, and has a square section at the point where it meets the round handle-socket. The socket still holds part of the wooden handle. The blade is 1.9 cm. wide. The boat-hook is 16.5 cm. long, and its spike is 8 cm. long. This, too, has a square section and a round socket. With the tools were found a coin of Claudius, fragments of samian form 27, late first—early second century,\(^24\) and samian fragments stamped by L. C. Celsus, period Claudius—Vespasian,\(^25\) and by Mommo, period Claudius—Vespasian.\(^26\) The chisel and boat-hook may also, therefore, be dated to the late
first or early second century. Boat-hooks are not common; but examples may be noted from London,\textsuperscript{27} and from the ditch of the later fort at Newstead.\textsuperscript{28} Chisels are found more frequently; examples occur in London,\textsuperscript{29} at Saalburg,\textsuperscript{30} and at Hod Hill, Dorset.\textsuperscript{31}


Many collections of Romano-British iron objects have been acquired without evidence of date. As was stated, however, at the beginning of this note, the iron objects discussed here are not only well preserved but also relatively well documented. Such groups of Roman iron implements found in Britain may now perhaps be given a useful typological and chronological classification.

K. S. Painter

\begin{itemize}
\item \textsuperscript{1} Pl. \textit{xlixa}; 1955, 7–5, 1.
\item \textsuperscript{2} Fig., p. 117.
\item \textsuperscript{3} Oswald, \textit{Stamps on Terra Sigillata}, 1931, p. 243.
\item \textsuperscript{4} Oswald, op. cit., p. 141.
\item \textsuperscript{5} Oswald, op. cit., p. 123.
\item \textsuperscript{6} Cf. \textit{B.M.C.} Emp. II, p. 169.
\item \textsuperscript{7} Cf. \textit{B.M.C.} Emp. I, p. 274, nos. 378 ff.
\item \textsuperscript{8} Pl. \textit{la}; 1955, 11–8, 1.
\item \textsuperscript{9} Fig., p. 117.
\item \textsuperscript{10} Oswald, op. cit., p. 324.
\item \textsuperscript{11} Pl. \textit{xlix}; 1956, 4–3, 1.
\item \textsuperscript{12} Fig., p. 117.
\item \textsuperscript{13} F. Oswald and T. D. Pryce, \textit{Terra Sigillata}, 1920, p. 186.
\end{itemize}
BRITISH MUSEUM NATURAL RADIOCARBON MEASUREMENTS, II

RADIOCARBON dating measurements made in the period ending May 1960 are given in the following list. Details of instrumentation, sample pre-treatment, &c. are as described in our first date list.¹

I. AFRICA

<table>
<thead>
<tr>
<th>Ref. No.</th>
<th>Location</th>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>BM 31</td>
<td>Magabengburg, N. Transvaal</td>
<td>1020 ± 150</td>
</tr>
<tr>
<td></td>
<td>Nodules of charcoal from Bed 1, Magabengburg cave in a hearth containing Later Smithfield industry. Collected in December 1954 by Jean Humphries and submitted by the Director, Archaeological Survey, Union of South Africa. The associated culture is similar to the Olieboompoort Bed 3 culture (BM 42; 870 ± 150 years).</td>
<td></td>
</tr>
<tr>
<td>BM 42</td>
<td>Waterburg, W. Transvaal</td>
<td>870 ± 150</td>
</tr>
<tr>
<td></td>
<td>Charred bone from a cave on the western side of Olieboompoort, N.W. Waterberg. It occurred in Bed 3 as nodules in a cave hearth containing Later Smithfield industry. Collected in Sept.–Oct. 1954 by Dr. R. J. Mason²³ and submitted by the Director, Archaeological Survey, Union of South Africa. The associated culture is similar to the Magabengburg culture (BM 31; 1020 ± 150 years).</td>
<td></td>
</tr>
</tbody>
</table>

II. EGYPT

<table>
<thead>
<tr>
<th>Ref. No.</th>
<th>Location</th>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>BM 79</td>
<td>Tura Caves, Egypt</td>
<td>2130 ± 150</td>
</tr>
<tr>
<td></td>
<td>Papyrus rope found in May 1952⁴ in one of the Tura caves which are old stone quarries. Submitted by the Keeper, Department of Egyptian Antiquities. It consists of three</td>
<td></td>
</tr>
</tbody>
</table>

¹ Oswald and Pryce, op. cit., p. 67.
² Oswald and Pryce, op. cit., p. 67.
³ Oswald, Stamps on Terra Sigillata, p. 232.
⁴ v. Jacobi, Das Römerkastell Saalburg, 1897, pl. xxxiii, nos. 8, 9.
⁵ J. Ward, The Roman Era in Britain, 1911, p. 195 and fig. 550.
⁶ Pl. xlvi; 1957, 12–5, 1.
⁷ Pl. l; 1957, 12–5, 2.
⁸ Fig. p. 117.
⁹ Oswald, op. cit., p. 107.
¹⁰ Fig. p. 117.
¹¹ Oswald and Pryce, op. cit., p. 67.
¹² Oswald, op. cit., p. 71.
¹³ Oswald, op. cit., p. 208.
¹⁵ J. Curle, A Roman Frontier Post and Its People, p. 288 and pl. lxvi. 8.
¹⁶ Wheeler, op. cit., p. 76.
¹⁷ Jacobi, op. cit., p. 209.
¹⁸ e.g. 92, 9–1, 1266; v. forthcoming British Museum Catalogue of Objects from Hod Hill in the Durden Collection.

118
strands each of which has about 40 yarns and each yarn about seven fibres. The circumference is about 8 in. and the diameter about 2\(\frac{1}{4}\) in.

**BM 82  ABU SIR, EGYPT**

Wood from the great pyramid of Neferirkare at Abu Sir. Collected in 1839 by Mr. Perring\(^5\) and presented to the B.M. in 1840 (reg. no. 38259). Submitted by the Keeper, Department of Egyptian Antiquities. Archaeological evidence indicates that the wood must have been built into the masonry of the pyramid at the time of its original erection. The accepted date for Neferirkare is c. 2460 B.C., i.e. 4420 B.P. so that this sample provides yet a further example of the discrepancy between radiocarbon dates and archaeological dates accepted for this region.

**III. IRELAND**

**BM 78  DALKEY ISLAND, CO. DUBLIN**

Fragments of a human skeleton found in one of two shell middens covered by later archaeological material in Dalkey Island, Co. Dublin. Both middens contained a Larnian (Mesolithic) flint industry, 'limpet scoops' and polished stone axes. Collected by Dr. G. R. Liversage and submitted by D. R. Brothwell. The second (more northerly) midden has given a radiocarbon date of 5300 ± 170 B.P.\(^6\) There is no stratigraphical connexion between the two middens but the finds suggest that the southern one from which the skeleton was taken might well be slightly younger than the northern one.

**IV. GREAT BRITAIN**

**BM 86  GALLEY HILL, SWANSCOMBE, KENT**

Fragments of the humeri of the Galley Hill skeleton (E.M. 255-6) found in a gravel pit in the gravel of the 100-ft. terrace of the river Thames at a depth of 8 ft.\(^7\) The pit was 180 yards N.W. of All Saints Church, Swanscombe, Kent. Collected in 1888 by R. Elliot and submitted by Dr. K. P. Oakley, British Museum (Natural History). These remains were originally believed to be contemporaneous with the Paleolithic gravel but this was later doubted. Fluorine dating showed in 1949 that it was an intrusive burial\(^8\) 'prehistoric, but probably post-paleolithic'. The post-paleolithic date is thus confirmed, and the date is not inconsistent with an early bronze age origin.

119
G R I M E S G R A V E S

BM 87 Charcoal 4270 ± 150
BM 88 Antler 4050 ± 150

Two samples from pit 15 of the Grimes Graves flint mines. The charcoal sample was found at a depth of 14 ft. and the antler sample at 11 ft. Collected in 1936–7 by A. L. Armstrong and submitted by the Department of British and Mediaeval Antiquities. The difference in level of the samples is not significant as the archaeological evidence points to the pit having been filled over a short period of time. The two samples can, therefore, be regarded as contemporaneous with each other.

BM 68 E H E N S I D E T A R N (G I B B T A R N ) C U M B E R L A N D 3530 ± 150

Wood from an implement found in the Neolithic settlement in 1869 by Rev. S. Pinhoone and now in the B.M. collection. Submitted by the Sub. Dept. of Prehistoric and Roman Britain. The date should be compared with one of 4964 ± 300 for a piece of charred wood from the same site (C-462).\textsuperscript{9} This present date is late for British Neolithic but not impossibly so.

BM 77 W A T T I S F I E L D, S U F F O L K 3520 ± 150

Charcoal from a deep shaft of the Beaker period (excavation reference layer a, section c). Collected (during period 1956–7) and submitted by Norman Smedley, curator, Ipswich Museum. This sample was the best of a group, all of which suffered from rootlet penetration. It was not a hard charcoal, and one cannot be certain that all the rootlet contamination was removed in the laboratory pre-treatment. The above age, therefore, represents a minimum value.

W E S T H A R T L E P O O L, C O. D U R H A M

Antler from a submerged forest at West Hartlepool, Co. Durham. The forest consists of a bed of peat and trees, rooted and fallen, some 2 ft. thick, resting on hard red stony boulder clay. The peat yields flint flakes and implements of the Mesolithic culture including typical micro burins. It continues below low-tide mark and joins the moorlog of the North Sea. Collected some years ago (date not recorded) by C. T. Trechman, D.Sc., F.G.S.\textsuperscript{10,11} The antler was extremely well preserved and, in section, three distinct zones could be distinguished. An outer compact dark layer about 1 mm. thick, a compact light coloured intermediate layer, and a central spongy core. Samples from each layer were dated separately and gave the following results.

120
BM 80 Light coloured, compact zone (approx. 18% carbon) 8700 ± 180
BM 81 Dark, outer layer (contained approx. 18% carbon). Treated with hydrochloric acid 8680 ± 180
BM 90 Spongy centre (contained approx. 7% carbon). Treated with hydrochloric acid 8100 ± 180
BM 83 Spongy centre (approx. 7% carbon). Treated with hydrochloric acid and dialysed 8100 ± 180

The difference between the results can be explained as follows—The compact material is very well preserved and retains most of its original carbon. Its physical nature is such that it would not be expected to absorb a large proportion of extraneous carbon from its surroundings, so that the date obtained may be regarded as reliable. The spongy centre, on the other hand, presents not only a very much greater surface area to its surroundings, but also its physical nature is such that contamination by absorption of extraneous carbon of younger date is likely. Furthermore, its carbon content is much lower than that of the compact zones, and the effect of contamination on the measured age will be proportionately greater, thus accounting for the measured age being less. Dialysis appears to be without effect in removing such contamination.

WINDMILL HILL, WILTSHIRE

BM 73 Sample A 4910 ± 150
BM 74 Sample B 4530 ± 150
BM 75 Sample E 3500 ± 150

Three samples of charcoal from Windmill Hill, collected in 1957 and 1958 by Isobel F. Smith.12–13 Sample A was from the Neolithic (Windmill Hill culture) occupation surface sealed beneath the bank of the neolithic camp. Except for a few pieces from a hearth, the sample consisted of charcoal found scattered over the buried surface. Two, possibly three, phases of occupation could be distinguished but all were Windmill Hill culture. The result is in accord with present expectations in view of a series from comparable material in Ireland (D36, D37, D38, Watts, 1960).14 Sample B was found only as small patches or single pieces of charcoal and, therefore, charcoals from two cuttings in the outer ditch and one in the middle ditch were combined. All came from primary silts, but from various depths in the layer. The silts in all the ditches appear to have accumulated contemporaneously. The date for this sample overlaps that from
Nutmans long barrow (BM 49, 5680 ± 150 years)\textsuperscript{15,16} as would be expected on archaeological evidence. Sample C is from a layer which was disturbed by moles and, although obviously disturbed areas were avoided, the sample may have been contaminated by a small proportion of younger material. The charcoal occurred as four small patches at varying depths within the layer. The date is archaeologically acceptable.

V. IRAQ

ROYAL GRAVES PERIOD

Three samples of human skeletal material from the Royal Graves, Period A, of the Predynastic Cemetery at Ur. (Predynastic = pre-First Dynasty of Ur, now designated Early Dynastic Period).

All were excavated by Sir Leonard Woolley\textsuperscript{17} in the period 1927–8 and were submitted for dating by the Keeper, Department of Western Asiatic Antiquities.

| BM 64 | Skeleton of Mes Kalam Shar (Royal Graves, ref. PG 755) | 3920 ± 150 |
| BM 70 | Burned bone, ref. PG 1515 | 4030 ± 150 |
| BM 76 | Skeleton of Queen Shub-ad | 3990 ± 150 |

The results are consistent within themselves but are rather younger than expected, for the Royal Tombs are usually considered to be earlier than c. 2350 B.C. which is the provisional date for the end of the Early Dynastic Period. However, it must be pointed out that bone is not regarded as the most reliable material for radiocarbon dating, and its choice in this case was governed mainly by the lack of more suitable material from this important excavation. The sample of burned bone is less likely to be influenced by errors due to contamination as it could be subjected to the same chemical pre-treatment as is given to charcoal to remove possible contamination. For this reason, and in view of the agreement between the three samples, it seems likely that the results are very close to their true radiocarbon ages and that the discrepancy between these dates and the archaeologically expected age must have some other explanation. It should also be noted that radiocarbon results on Egyptian material of this period of time also tend to give results which are younger than expected. Whether this is to be explained by an ultimate revision of chronologies, or whether this is a region of time in which some as yet unknown limitation on the accuracy of radiocarbon dating is operative, is yet to be resolved.
BM 84  BAHREIN

Ivory fragments collected by Theodore Bent (c. 1890)\(^8\) now part of the W.A.A. collection, submitted by the Keeper of the Department of Western Asiatic Antiquities. The fragments are part of a group originally believed to be Phoenician. This is now disproved.

VI. SPAIN

BM 85  RIO TINTO

Sample of wood from a Romano-Spanish waterwheel from the Rio Tinto Mines. Collected by the Rinched Museum in 1889 and now in the Greek and Roman Dept. of the British Museum. Other wheels of this type have been found in mines in Spain and Portugal, some apparently in association with Roman pottery. The dating was carried out because doubts had been expressed as to the authenticity of the specimen. Allowing for the possible age of the timber when fabricated, a Romano-Spanish origin cannot now be disputed.

Correction to Date List No. 1

Owing to the death of the excavator, it had not been possible to secure full details of sample BM 43 at the time our first date list went to press. The following, more complete description, is intended to replace that in the first list.

BM 43  CAVE GUÁ HARRIMÁN

Charcoal from a hearth containing Neolithic cord-pressed pots, in Guá Harrimán, a small cave in Gunong Dyak, collected in 1951 by the late Major P. D. R. Williams-Hunt.\(^{19, 20}\)

H. BARKER AND C. J. MACKEY

3 Ibid. xiii, p. 5.
20 M. W. F. Tweedie, *Malayan Branch, Royal Asiatic Society Journal*, v. 2, fig. 34.
XLII. ILLUSTRATION FROM THE NARA BOOK TAISHOKKAN
Voyage of the Japanese princess to China

A PREHISTORIC TERRA-COTTA FROM BABYLONIA
XLIV. THE ELGIN JEWELLERY
XLV. THE ELGIN JEWELLERY
XLVII. THE ELGIN JEWELLERY
A LATE MINOAN GEM-ENGRAVER'S TRIAL PIECE


b. Reverse of B.M. 1947. 9-26. 23

c. Impression of B.M. 1947. 9-26. 23

d. Impression of A.M., £ 1200 b

XLVIII. e. ROMAN IRON FROM LONDON

Hammer-head (§)
XLIX. ROMAN IRON FROM LONDON

a. Two-pronged implement (\(\frac{1}{3}\))  b. Boat-hook (\(\frac{3}{4}\))  c. Adze-hammer (\(\frac{4}{5}\))
L. ROMAN IRON FROM LONDON.  

a. Crowbar (1)  
b. Chisel (1)  
c. File (2)  

d. THE MARBLE PUNCH BOWL OF ROBERT BURNS: a wedding present from James Armour in 1788.
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
SIR FRANK FRANCIS, K.C.B., M.A., F.S.A.

PRINTED BOOKS (Principal Keeper: R. A. WILSON, Esq., M.A.)

MANUSCRIPTS (Keeper: B. SCHOFIELD, Esq., C.B.E., M.A., Ph.D., Litt.D.)

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., F.S.A.)

WESTERN ASIATIC ANTIQUITIES (Keeper: R. D. BARNETT, Esq., M.A., Litt.D., 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

SCULPTURES OF THE PARTHENON
Illustrated 2s. 6d.
THE ROSETTA STONE Illustrated 1s. 6d.
THE MILDENHALL TREASURE
Illustrated 2s.
SUTTON HOO SHIP BURIAL Illustrated 7s.
THE CATALOGUES OF THE MANUSCRIPT COLLECTIONS 1s. 6d.
THE PRESERVATION OF LEATHER BOOKBINDINGS Illustrated 2s. 6d.

Guide-books and Monographs

PROCESSES AND SCHOOLS OF ENGRAVING Illustrated 3s.
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.
BOW PORCELAIN Illustrated 5s.
SCULPTURES FROM AMARĀVATĪ IN THE BRITISH MUSEUM With 48 plates 20s.

Orders for publications should be addressed to
THE DIRECTOR, BRITISH MUSEUM
LONDON, W.C.1
New Publications

CATALOGUE OF TERRACOTTAS

VOL. II: TEXT AND 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. 3s. 6d.

Part 5 (" 1898 "). £1. 2s. 6d.

Part 6 (" " ). £1. 1s. 6d.

HIERATIC PAPYRI, 4TH SERIES

VOL. I. TEXT. Pp. xxiii, 128.

VOL. 2. 46 PLATES. £8. 12s. 6d.

DICKENS

AN EXCERPT FROM THE GENERAL CATALOGUE OF PRINTED BOOKS

142 COLUMNS. 14s.

Recent Publication

ARABIC PRINTED BOOKS

2ND SUPPLEMENT, 1927–1957

Compiled by A. S. Fulton and Martin Lings

1132 COLUMNS. £13. OS. 0d.
Handbooks

SCULPTURES OF THE PARTHENON
Illustrated 2s. 6d.

THE ROSETTA STONE Illustrated 1s. 6d.

THE MILDENHALL TREASURE
Illustrated 2s.

SUTTON HOO SHIP BURIAL Illustrated 7s.

THE CATALOGUES OF THE MANU-
SCRIPT COLLECTIONS 1s. 6d.

THE PRESERVATION OF LEATHER
BOOKBINDINGS Illustrated 2s. 6d.

Guide-books and Monographs

PROCESSES AND SCHOOLS OF EN-
GRAVING Illustrated 3s.

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.

BOW PORCELAIN Illustrated 5s.

SCULPTURES FROM AMARĀVATĪ IN
THE BRITISH MUSEUM With 48 plates 20s.

Orders for publications should be addressed to

THE DIRECTOR, BRITISH MUSEUM
LONDON, W.C.I
New Publications

CATALOGUE OF TERRACOTTAS
VOL. II: TEXT AND 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. 3s. 6d.
Part 5 (1898). £1. 2s. 6d.
Part 6 (1898). £1. 1s. 6d.

HIERATIC PAPYRI, 4TH SERIES
VOL. 1. TEXT. Pp. xxiii, 128.
VOL. 2. 46 PLATES. £8. 12s. 6d.

DICKENS
AN EXCERPT FROM THE GENERAL CATALOGUE OF
PRINTED BOOKS
142-COLUMNS. 143.

Recent Publication

ARABIC PRINTED BOOKS
2ND SUPPLEMENT, 1927–1957
Compiled by A. S. Fulton and Martin Lings
1132 COLUMNS. £13. 0s. 0d.
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
SIR FRANK FRANCIS, K.C.B., M.A., F.S.A.

PRINTED BOOKS (Keeper: R. A. WILSON, Esq., M.A.)
MANUSCRIPTS (Keeper: B. SCHOFIELD, Esq., C.B.E., M.A., Ph.D., LITT.D.)
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., F.S.A.)
WESTERN ASIATIC ANTIQUITIES (Keeper: R. D. BARNETT, Esq., M.A., LITT.D., 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

SCULPTURES OF THE PARTHENON Illustrated 2s. 6d.
THE ROSETTA STONE Illustrated 1s. 6d.
THE MILDENHALL TREASURE Illustrated 2s.
SUTTON HOO SHIP BURIAL Illustrated 7s.
THE CATALOGUES OF THE MANUSCRIPT COLLECTIONS 1s. 6d.
THE PRESERVATION OF LEATHER BOOKBINDINGS Illustrated 2s. 6d.

Guide-books and Monographs

PROCESSES AND SCHOOLS OF ENGRAVING Illustrated 3s.
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.
BOW PORCELAIN Illustrated 5s.
SCULPTURES FROM AMARĀVATĪ IN THE BRITISH MUSEUM With 48 plates 20s.

Orders for publications should be addressed to THE DIRECTOR, BRITISH MUSEUM LONDON, W.C.1
New Publications

CATALOGUE OF TERRACOTTAS
VOL. II: TEXT AND 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. 3s. 6d.
Part 5 (" 1898 " ). £1. 2s. 6d.
Part 6 (" " ). £1. 1s. 6d.

HIERATIC PAPYRI, 4TH SERIES
VOL. I. TEXT. Pp. xxiii, 128.
VOL. 2. 46 PLATES. £8. 12s. 6d.

DICKENS
AN EXCERPT FROM THE GENERAL CATALOGUE OF PRINTED BOOKS
142 columns. 14s.

Recent Publication

ARABIC PRINTED BOOKS
2ND SUPPLEMENT, 1927–1957
Compiled by A. S. Fulton and Martin Lings
1132 columns. £13. 0s. 0d.
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

SIR FRANK FRANCIS, K.C.B., M.A., F.S.A.

PRINTED BOOKS (Principal Keeper: R. A. Wilson, Esq., 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., 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

SCULPTURES OF THE PARTHENON Illustrated 2s. 6d.
THE ROSETTA STONE Illustrated 1s. 6d.
THE MILDENHALL TREASURE Illustrated 2s.
SUTTON HOO SHIP BURIAL Illustrated 7s.
THE CATALOGUES OF THE MANUSCRIPT COLLECTIONS 1s. 6d.
THE PRESERVATION OF LEATHER BOOKBINDINGS Illustrated 2s. 6d.

Guide-books and Monographs

PROCESSES AND SCHOOLS OF ENGRAVING Illustrated 3s.
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.
BOW PORCELAIN Illustrated 5s.
SCULPTURES FROM AMARĀVATĪ IN THE BRITISH MUSEUM With 48 plates 20s.

Orders for publications should be addressed to
THE DIRECTOR, BRITISH MUSEUM
LONDON, W.C.I
New Publications

CATALOGUE OF TERRACOTTAS
vol. II: text and 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. 3s. 6d.
Part 5 (" 1898 "). £1. 2s. 6d.
Part 6 ("   "). £1. 1s. 6d.

HIERATIC PAPYRI, 4TH SERIES
vol. 2. 46 plates. £8. 12s. 6d.

DICKENS
AN EXCERPT FROM THE GENERAL CATALOGUE OF
PRINTED BOOKS
142 columns. 14s.

Recent Publication

ARABIC PRINTED BOOKS
2ND SUPPLEMENT, 1927–1957
Compiled by A. S. Fulton and Martin Lings
1132 columns. £13. os. od.

Printed in Great Britain at the University Press, Oxford
by Vivian Ridler, Printer to the University
Central Archaeological Library,
NEW DELHI 45-131

Call No. 069-05/13 M.A

Author— 1960

Title— The British Museum Quarterly 1960-61

Borrower No. Date of Issue Date of Return
Sh. Bhattacharya 4-7-74 6-7-75

"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.