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How the British Museum Library will solve its Problems in Bloomsbury  

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A BOOK PRINTED AT TARANTO IN 1567

The Department of Printed Books must have broken all previous records by purchasing in July 1961 an apparently unique copy of a book which antedates by almost exactly 300 years the earliest book previously known to have been printed at Taranto. For while one book (which is not today very rare) was printed at Bari in 1535, six at Copertino (province of Lecce) between 1583 and 1591, and many at Lecce, Trani, and elsewhere in Apulia in the seventeenth century, Taranto is the one sizeable town of the district in which the usual authorities have supposed that printing was introduced as late as the nineteenth century. 1

The new acquisition is a third edition, but no copy of the first or second seems to be known, nor is the author’s name to be found in the catalogues of the British Museum or the Bibliothèque Nationale. 2

The bibliographical description of the book is as follows:

DIVINA| PREDESTINATIONE| Ristretta in cinque Capitoli.| Dal. R.P. fra Giroflamo Dinami| calabrese Cappuccino, predicando, e leggendo in VENETIA, a santo| Apostolo ne l’Anno| 1565| E dal medesimo in molti luoghi| ampliata, e con migliore deli|Gentil| ristampata in Taranto.| [woodcut, 55 mm. square, showing Fortune riding on a dolphin, and holding up a sail in her right hand, with the motto Quo maggis ima petit. Eo tandem alta tenet.]

31a, colophon: In Taranto per Quintiliano| Campo nel primo del| Mese di Marzo.

The date 1567 is printed at the foot of leaf 31b, after the errata, and on 32a is a woodcut of the Crucifixion measuring 110x60 mm. On 32b is the licence issued by Scipio La Rizza, Vicar-General of the Diocese of Taranto, which shows that the book had already been printed at Venice, and that the present edition contains additions by the author. Dinami shows in a note on leaf 2a that there had also been an edition printed at Padua.

The book is an octavo of 32 leaves, without signatures, and a curious feature is that most of the leaves bear printed foliation in the bottom right-hand corner. The numeration contains some errors. On 1b is a woodcut portrait of the author, but as he himself explains on 2a:

Some may well be surprised, if they saw my treatise on Predestination, restricted to four chapters, to see now this enlarged and improved edition: my answer is that the first was printed in Venice without my consent. All I had done was to give it to a gentleman to read. The truth can be seen from the portrait, which is that of a Dominican father, which will not happen in this edition, for I am a Capuchin. The uncorrected version was published with many errors, as was the Paduan reprint; so that being certain that the subject was dear to many
people, I determined to enlarge and correct it, and have it reprinted in the city of Taranto, in my presence, in December 1566, Fra Girolamo Dinami di Calabria cappuccino.

A historiated initial A appears on 2a, a T on 2b, an I on 3b, and a small woodcut on 3a. The text is printed throughout in italic, but with an admixture of roman capitals. An address by the printer on 2b–3a to ‘Signor Troilo suffiaco Di Taranto’ evidently refers to a member of the family of Saffiando, who owned the chapel of St. Peter Martyr in the Dominican church at Taranto. The Capuchins came to Taranto in 1539, and built themselves a new monastery on the shores of the Mare Grande in 1556.4 Fra Girolamo Dinami no doubt lived here when he was in Taranto.

As M. Lauria has observed in his pamphlet, Dinami is recorded in the Capuchin bibliography of Dennis of Genoa revised by Bernard of Bologna.5 This eighteenth-century source-book tells us that Dinami came from Reggio di Calabria, that he wrote also a work entitled Historia originis Religionis Capuccinorum in Calabria, and that he is mentioned by ‘Gualterius S.T.P. in Historia Sacra Calabriae’.6 Bernard’s description of the Divina Predestinazione is taken from our Taranto edition of 1567, and not from the earlier Venice and Padua printings. This suggests that they had disappeared even by the year 1747.7 One would like to know how many copies of the Taranto edition Bernard of Bologna had seen.

Another account of the author and his book is that given by Angelo Zavarrone,8 writing only six years after Bernard, and clearly paraphrasing Bernard’s work: although Zavarrone’s wording is quite different, he can scarcely have taken his facts from anyone other than Bernard. He adds nothing new of his own. Apart from these two references to Dinami in the middle of the eighteenth century he seems to have remained unknown until the discovery of one solitary copy of his book in 1961.

The printer Quintiliano Campo is likewise unknown. In one place he calls himself ‘Quintiliano Campo del Mondo’9 which begins to look suspiciously like a pseudonym. This is not the only instance of a printer making a single appearance in a town in southern Italy to print one book in the sixteenth century and thereafter to disappear entirely from the annals of printing. Thirty years before the Taranto episode we have the example of the Operette of Suavio Parthenopeo (Nicola Antonio Carmignano), printed by Glibert Nehou at Bari in 1535.10

One is bound to wonder how and why the printer obtained his material and set it up to print one book. No one can guess the full circumstances, but perhaps some unforeseen disaster overtook both attempts. Of the Bari book at least ten copies are known today; of the Taranto volume, only one.

The new acquisition has been given the press-mark C. 107. a. 34.

D. E. Rhodes

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2 A small pamphlet describing the book has recently been published by the Paris bookseller Arthur Lauria, *Le Premier Livre imprimé à Tarente* (1567), Chaumont, 1961. Mr. Lauria makes no comment on the printer, Quintiliano Campo.

3 D. L. de Vincentis, *Storia di Tarento* (Trento, 1878), iii. 159.

4 Ibid., p. 170.

5 *Bibliotheca scriptorum Ordinis Minorum S. Francisci Capucinorum retexa & extensa a F. Bernardo a Bononia . . . quae prins fuerat a P. Dionysio Genuesi . . . contexta* (Venetiis, 1747), p. 118.

6 Who is this Walter? He is perhaps Petrus de Gualterisi, who is said to have written in 1500 a 'Chronicon Calabriae sive Historia' which remained unpublished and is in a library near Catanzaro. See Mario Mandalari, *Biblioteca storico-topografica delle Calabria* (Messina, 1928), p. 11. Dinani does not feature among the hundreds of writers named by G. B. Tafuri in his *Istoria degli scrittori nati nel Regno di Napoli*, in three vols. issued in eight parts, Napoli, 1744–60, nor among the 'uomini illustri di Reggio' in Domenico Spanò Bolani, *Storia di Reggio di Calabria*, 2 vols. (Napoli, 1857).

7 The ecclesiastical authorities may, of course, have suppressed all editions of the book as soon as it appeared, only one copy escaping.


9 On leaf 3*, at the end of the address by the printer to the reader.


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**THE DOHNÁNYI COLLECTION**

In 1937, when celebrations for his sixtieth birthday were held in Budapest culminating in a magnificent banquet to which a thousand guests were invited, the life of Ernst von Dohnányi must have seemed a classic example of the career of a great and successful musician. Known to the Hungarian and Austrian publics as a composer and pianist whilst still a boy, he had completed his musical studies with distinction at the Royal Academy of Music in Budapest and almost immediately commenced the brilliant series of piano recitals which made his European and American reputations. As Professor at the Königliche Preussische Hochschule für Musik at Berlin before the First World War he developed his undoubted gifts as a teacher whilst continuing his career as composer and recitalist and he returned to Hungary during the First World War to become successively Professor and Director of the Royal Academy of Music, President and Director, in 1918, of the Philharmonia Orchestra of Budapest (posts to which he was re-elected until 1944) and, in 1929, General Music Director of the Hungarian Broadcasting Corporation. A period of estrangement from the authorities of the Royal Academy of Music followed the war when Dohnányi was deprived of his Directorship on the pretext that he had been
nominated by the fallen Károlyi régime, and the violinist, Hubay, was appointed in his stead. Dohnányi's defence of his former secretary, the composer Zoltán Kodály, against political persecution prolonged the estrangement, and it was not until about 1927 that a reconciliation took place and he rejoined the staff of the Royal Academy as Professor of Pianoforte for advanced students, and later again became its Director. From this time Dohnányi took a leading part in all the great Hungarian music festivals, the Beethoven and Schubert centenaries of 1927 and 1928, the Szeged Festival of 1930, and the International Liszt Competition for pianoforte in the winter of 1932–3. But in the complicated political situation of a central European country life could never be simple. Once already, in 1919, Dohnányi had fled from Budapest to escape the terrors of the Bela Kun revolution.¹ Twice more he was to leave his home and the third time was for good. In March 1944 he left Budapest for the country to avoid the bombing attacks on Budapest which were the result of the German occupation of Hungary and, after a brief return to the capital as the Russian armies invaded Hungary, he fled to the West on 24 November 1944. For several years, as a citizen of a country nominally allied to Germany, he led the difficult life of a displaced person in Austria, which was made all the harsher since he was the victim of a vicious political smear campaign, being denounced as a war criminal and anti-Semite and accused, perhaps with some justice, of having 'anti-Russian tendencies'. The first two of these charges were all the more unexpected since Dohnányi had resigned his position as Director of the Royal Academy of Music in 1941 in protest against Nazi persecution of a Jewish member of his staff. His name was repeatedly cleared, the post-war Hungarian Minister of Justice issued a statement on 14 December 1945 declaring that Dohnányi's name had been included in a previous list of war criminals 'without authority', and numerous testimonies to his character were readily obtained from eminent Hungarians, but even in the 1950's, when Dohnányi had finally managed to settle with his family in the United States, minority sections of the press engineered campaigns deliberately timed to prevent or damage his concert appearances. The unhappy story is better told by his widow, Mrs. Ilona von Dohnányi, in her biography of the composer, of which the original typescript is included in a valuable collection of autograph music manuscripts and documents which she has recently presented to the British Museum (Add. MSS. 50790–820).

Given the events of the last years of Dohnányi's life, it is not surprising to find that the music manuscripts consist almost entirely of very early, so far unpublished, compositions, which, with his copy of Beethoven's piano sonatas, were among the few belongings he was able to bring with him on his flight from Hungary, and of very late works written after this momentous change in his circumstances.

The juvenile works include a number of very early pieces for violin, and piano
solos with titles such as Mazurka, Tarantella, Bagatelle, written before he went to the Gymnasium in his birthplace Pozsony. Dohnányi’s first lessons in music were from his father, a teacher of physics and mathematics at the local Gymnasium and a talented amateur ‘cellist, but from the age of eight he studied pianoforte, and later harmony, with August Forstner, the organist of Pozsony Cathedral, who also taught Bartók as a boy. Whilst at the Gymnasium he continued to compose, sometimes surreptitiously under the guise of school homework as his widow tells us:

But under the books he kept music paper. As soon as his mother left, he continued to scribble his compositions. It was only thus possible to write all the great pile of works which were never published but are still in Dohnányi’s possession [now in the British Museum].

Some of these works were performed whilst he was still at school. The Sechs Fantasietücke for piano were played by Dohnányi himself at a Choral Society concert in Pozsony on 28 December 1890, whilst for an encore he chose his Scherzino in A minor. The Novelette in E for piano was also performed in Pozsony on 1 April 1892. In his sixth year at school Dohnányi composed for the Gymnasium a Mass in C which was first performed at the Coronation Jubilee celebrations on 8 June 1892 and several times after he had left. But the greatest triumph of those early days was the performance in Vienna on 11 March 1894 of his Piano Quartet in F sharp minor with the sixteen-year-old composer at the piano. This occasion was arranged through the good offices of the Viennese painter, Ernest Stohr, who met Dohnányi through family friends and was impressed by his compositions. A charming souvenir of his school years is the set of Variations on the name ‘Heda’ composed for the little Heda von Pongrác in 1891. Dohnányi’s widow says that the composer ‘preferred this little piece of all his juvenile things and often played them from fun’. It is no accident that Dohnányi’s alternative title ‘Hedwigiana’ and the form of the work are reminiscent of Schumann’s works, for instance ‘Kreisleriana’ and the Abegg Variations. Many of his early compositions show the strong musical influence of Schumann and Dohnányi was himself aware of this. On the humorous title-page to the manuscript of the Novelette in E for piano he describes himself as ‘Imperial and royal court Schumann-robber’.

The impressive series of early chamber works include the pieces played by Dohnányi at his entrance examination in composition to the Royal Academy of Music in Budapest. Mrs. von Dohnányi quotes a letter of the composer, dated 14 September 1894, describing the event: ‘I had to play some compositions of mine, half of the first part of my Sextet, the Largo then the Scherzo of my String Quartet, and a song, Das Verlassene Magdlein.’

The Sextet was one of the works submitted by Dohnányi for the composition prizes offered during the Hungarian Millennium Celebrations in 1896 when he
gained two prizes for his *First Symphony* and the *Zrínyi Overture*, the *Sester* being a close runner-up for a third prize. It was later performed by the Pfützner Quartet at Pozsony in 1900.

The first of Dohnányi's early works to achieve general recognition was the *Piano Quintet* in C minor, op. 1, composed in 1895, which was performed with 'a success that amounted to a sensation' on 16 June 1895 at the Royal Academy of Music in Budapest. The manuscript of this work is not in the present collection. Possibly it was not treasured so much by the composer after its publication in 1902, although the music is still frequently performed by amateurs and professionals. The range of the early works which are now in the British Museum can be seen from the list printed as an appendix to this article.

We must leap nearly fifty years for the next music manuscript, the only mature work of Dohnányi in this collection written before he left Hungary. This is the *Suite en Valse*, op. 39, for orchestra, completed during the summer of 1943 on the shores of Lake Balaton, one of Hungary's most famous holiday regions, where Dohnányi was convalescing from thrombosis. It was dedicated to his cousin, later his third wife and the donor of these manuscripts, who had asked him to write a work in waltz form, and consists of four waltzes: Valse Symphonique, Valse Sentimentale, Valse Boitese, Valse de Fête. Dohnányi himself conducted the first performance given by the Budapest Philharmonia Orchestra in November of 1943, after he had finally resigned from the Directorship of the Royal Academy of Music.

With the *Second Pianoforte Concerto*, op. 42, in B minor, we pass to Dohnányi's unhappy years as a refugee. It was written in wretched conditions in Neukirchen-Walde and Kitzbühel when for part of the time Dohnányi did not even have access to a piano, although the American army of occupation provided him with one for his last months at Neukirchen and in Kitzbühel he was indebted to friends for the use of a Bechstein. The solo part of this concerto makes very considerable demands on the technique of the performer, and it says much for Dohnányi's remarkable gifts that he was able to give a brilliant first performance of it during one of the visits to the United Kingdom which were with great difficulty arranged for him at this time, in the new concert hall at Sheffield on 3 December 1947 with Sir Thomas Beecham as the conductor. His widow mentions, in another connexion, 'his ability to play with very little practising—he often mounted the platform without having touched a piano for a month' and this gift must have been of great assistance to him during the first difficult years of his exile.

The first two movements of the next work, the *Second Violin Concerto*, op. 43, were written in 1949 in Tucuman, Argentina, where Dohnányi had been asked to become Director of the Music Faculty in the new university. Unhappily local difficulties, not least the arrears in his salary and the fact that the Music Faculty
had students but no building, prevented his retaining the Tucuman appointment, and the violin concerto was completed in Tallahassee, Florida, in 1950, after he had accepted an offer of the position of Professor of Piano, Composition and Conducting at Florida State University. It was dedicated to Frances Magnes, the young American violinist, who performed it first at Tallahassee under Dohnányi’s direction and on 14 February 1952 at the Carnegie Hall with Mitropoulos as conductor. An unusual feature of the work is the absence of violins in the orchestral accompaniment, which ensures that every detail of the solo violin part can be distinguished. We are fortunate in having the autograph full score of this work (see Pl. I) which shows the details of the instrumentation; the published score has the accompaniment in piano reduction only.

At Tallahassee Dohnányi found a measure of happiness in the closing years of his life, although the programme of work at the university was heavy for a man who was over seventy when he joined the staff. Here he said:7

We have a house, we have a yard, a place which is ours at last after all our desperate wanderings. There are azaleas and camellias blooming in wintertime, there are bright birds, and squirrels, and perhaps a little frog singing in the grass. Within the house, we may some day make some rearrangement of the rooms; but my study is just as I want it to be. I myself have placed each object, even the tiniest ones, and to each object there is linked a memory from the past.

The remaining works in the present collection, the attractive but technically difficult Three Singular Pieces for Piano, op. 44, the first of which is a rhythmic study in diminishing bar lengths, the time pattern $\frac{3}{4} \frac{3}{4} \frac{3}{4}$ being repeated throughout, the Concertino for Harp and Chamber Orchestra, op. 45, the Stabat Mater, op. 46, for six-part boys’ chorus, and the American Rhapsody, op. 47, were all products of Dohnányi’s more settled existence at Tallahassee. The last work was dedicated to his friend, John Baker, President of Ohio University, who had helped him during his first difficult years in the United States. For many years Dohnányi gave master classes for pianists at Ohio University, and such was the regularity of their visits that ‘Spring is coming, and the Dohnánys fly North’ became a local proverb.8 The American Rhapsody was written for the celebrations of the 150th Anniversary of Ohio University in 1954 and is based on American folk-songs.

The important biographical material presented with the music manuscripts is included in the following list. Particular mention should be made of the fine series of photographs, including some of Dohnányi as a boy, several of the magnificent house and garden in the Szeher Street at Budapest, where he lived for a while before the Second World War, and, naturally, a number relating to his years in America. One shows the composer in the last month of his life working on the manuscript of his Daily Finger Exercises.  

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PAMELA J. WILLETTS
1 Stephen Kelen’s radio play ‘Who is my Enemy?’ gives a vivid account of political conditions in Hungary in 1919.

2 Later known as Bratislava when it became part of Czechoslovakia after the Treaty of Trianon in 1920.

3 Biography of Ernst von Dohnányi by his widow (Add. MSS. 50811-12). I am indebted to this work for practically all the biographical details of Dohnányi’s life.

4 Beda in English musical notation. The letter h stands for b natural in continental terminology.

5 Private information from Mrs. von Dohnányi.

6 See Add. MS. 50808.


8 Annotation by Mrs. von Dohnányi to a photograph in Add. MS. 50814.

APPENDIX

List of the Dohnányi Collection Presented by Mrs. Ilona von Dohnányi

Note

Hungarian spellings of foreign words such as ‘scherco’ for ‘scherzo’ have been silently amended to standard spellings.

Several of the early works are incomplete; very tiny fragments are not included in this list.

Some of the titles and dates are taken from the information in Dohnányi’s notebook of juvenile works (Add. MS. 50808).

Juvenile Works

MS. Number

50790. Keyboard works:

Two Etudes in D and C.
Three Bagatelles in C sharp minor, D, A minor.
Tarantella in E minor.
Mazurka in C.
Impromptu in A.
Scherzo in A.
Walzer in C sharp minor.
Pastorale in A minor. 1888.
Tarantella in E minor. 1888.
Scherzino in A minor. 1888.
Zwei kleine Scherzandos in E minor and G. 1888.
Two Mazurkas in B flat minor and B flat. 1889.
Sechs Fantasiestücke. Feb.–Oct. 1890.
Impromptu (Canzonetto) in E. June 1890.
Sonata in A (four movements). 1890.
Sonata in G minor (three movements). Oct. 1890.
Tarantella in C minor. Dec. 1890.
Sonata movement in B flat. n.d.
Canon in C. n.d.
Bagatelle in D. 13 Nov. 1890.
Romance in A minor. 2 Jan. 1891.
Fantasiestück in A. 3 Jan. 1891.
Pièces sur le nom ‘Heda’, 1891.
Novelette in E. Sept. 1891.
Fantasie für die Orgel in C minor (composed for the organ in the Evangelical
Church at Breznoňanya and dedicated to the organist Franz Reger). Aug.
1892.
Impromptu in F minor. Dec. 1892.


50791. Early violin pieces:
Six short pieces with piano. Very early.
Adagio in A, piece without title in A minor, with piano.
Piece in G for two violins. Oct. 1895.
Early violoncello pieces:
Allegro vivace in D minor, with piano.
Andante and Allegro in D, with piano.
Early pianoforte quintet in B flat.
Early string quintet in G.

50792. Sonatas in G and C for violoncello and piano. 1888, 1889.
Two string quartets in D and G minor. 1889, 1890.

50793. Piano quartet in F sharp minor. 1891–3.

Third string quartet in A minor. 28 Mar.–5 Apr. 1893.
String quartet in D minor. 1893.
String Sestet. Completed 15 Nov. 1893.

50795. Songs, &c.:
Fragment of an opera ‘Die Bergknappen’. Prelude and beginning of Act I only.
1891. Piano score.
Die verlassene Fischersbraut, beg. ‘In der Ferne’. July 1892.
Zwei Liedchen, beg.’Und weisst warum’ and ‘Die Lieb’ ist wie ein Wiegenlied’.
30, 31 July 1892.
Das verlassene Mädlein, beg. “Früh wann die Hähne kräh’n”. July–Aug. 1892.
‘Du schönes Fischermädchen’. 2 Sept. 1892.
Das Blumenmädchen, beg. ‘Ich will hier am Portal stehn’. 4 Sept. 1892.
‘Wie dunkel und still’. Sept. 1892.
‘Ein Blick in deine Augen’. Duet. 1894.
Sacred music:
Ave Maria for tenor, bass, and string orchestra, with solo violin. June 1891.
Mass in C. 1892.
Pater noster for mixed choir. 5–6 Oct. 1892.
O salutaris hostia and Ave verum for four male voices. 21 June 1893.
Veni sancte spiritus for four male voices. 2 Sept. 1893.
Kyrie for mixed choir, with orchestra.
Kiraly hymnus (Royal hymn).
Der 6. Psalm, beg. 'Herr O Herr, Strafe mich nicht' for double choir.

Late Works

50799A, B. Second Pianoforte Concerto, op. 42. Two-piano score and full score, both dated 9 Aug. 1947. Published by Lengnick in two-piano arrangement in 1948.
50806 A, B. Sketches and smaller works including the Aria, op. 48, no. 1.

Biographical Materials

50807 A, B. Miscellaneous papers (in Hungarian, German,) including four letters to his father, 5 Feb. 1896–18 Mar. 1901, radio scripts, photostats of political document.

* This work arrived too late for mention in the text.
The ‘Ōdalricus Peccator’ Manuscript in the British Museum

The studies of Walter Gernsheim and Carl Nordenfalk have done much for an appreciation of the artist known as the ‘Master of the Registrum Gregorii,’ one of the most important figures in the history of Ottonian illumination. Nordenfalk even goes so far as to claim that of all the Ottonian schools only that of the Master of the Registrum left behind something on which the future could build. Harley MS. 2970 in the British Museum contains illumination which is amongst that closest in style and time to the Master, and has in fact been thought to reproduce lost work of his. The manuscript is an early eleventh-century gospel-book with miniatures of the four evangelists at the beginning (fol. 1–4). The channel through which it passed into the Harleian collection cannot be identified and the only bibliographical evidence of its provenance is afforded by the inscription on f. 1 ‘Ad Ecclesiam Diui Pauli’ in a sixteenth-seventeenth-century hand. The book contains only the gospels for the major feasts of the year with no obviously local feast included, except that, between the gospels for the feasts of SS. Philip and James and the Nativity of John the Baptist, there is an unattributed pericope: Matthew, v. 1–12: ‘Videns iesus turbas. ascendit in montem.’ This gospel is the only one in the manuscript, besides that for the third mass of Christmas, which begins with a full-page illuminated initial. Twenty-one of the remaining gospels have decorated initials, the others red initials.

The miniatures in Harley MS. 2970 are on the versos of their pages and their rectos were originally blank except for fol. 2, which bears in gold the inscription

\[ D\text{ } S\text{ } P\text{ } R\text{ } O\text{ } P\text{ } R\text{ } I\text{ } I\text{ } T\text{ } I\text{ } V\text{ } S\text{ } E\text{ } S\text{ } I\text{ } O \]

\[ \text{Ōdalricus Peccator} \]

There are two other eleventh-century manuscripts with this inscription, namely, Clm. 23630 (Cim. 53), in the Bayerische Staatsbibliothek, Munich (fol. 1b, 2),
and 4th MS. 179, in the Universitätsbibliothek there (fol. 1). A third manuscript also had it: Cod. 20 in the Hofbibliothek, Aschaffenburg, but this has been missing since the Second World War, and 4th MS. 2 in the University Library at Munich has on fol. 173 the entry: ‘Odalricus erat effector codicis huius / quantum namque ualeat patrie sua munera debet.’ Neither this manuscript, nor that in Munich University library, shows a hand in common with Harley MS. 2970. MS. 2 contains the Confessions of St. Augustine, written in perhaps three different hands of the first half of the eleventh century, probably early in the period. MS. 179 contains the liturgical commentary De Diuinis Officiis attributed to Alcuin and Alcuin’s letter to Charlemagne on the season of Septuagesima and is written in a hand perhaps somewhat later than the hands of MS. 2, but more reminiscent of the hand of Harley MS. 2970, from the same scriptorium as which it could well be. There can be less certainty in attributing MS. 2 to the same centre.

The closest relative of Harley 2970 is Clm. 23630. Indeed Gernsheim thought the evangelist miniatures in the latter were copied from those in the former. Like Harley 2970, Clm. 23630 is a gospel-book for the major feasts of the year, and it is well known for the ivories on its covers. That on the front is Frankish work of the end of the eleventh century, that on the back is probably part of a late antique (c. 450?) consular diptych. No real local names are amongst those of the saints for whom Clm. 23630 provides lessons, but Michaelmas is distinguished by a miniature of the archangel and a full-page illuminated initial. The pages on which these occur (fols. 31b, 32) form a bifolium probably specially inserted into the middle of an originally complete gathering. At the front of the manuscript are miniatures of the four evangelists, at present wrongly bound in the order: Matthew (fol. 1b), Luke (fol. 2; Pl. 11b.), John (fol. 3), and Mark (fol. 4b; Pl. 11b.). Clm. 23630 is written in a hand of the first half, possibly the first quarter, of the eleventh century. It seems to be somewhat later than Harley 2970, but clearly comes from the same scriptorium. The Harley manuscript itself is in a rather hard script, tending to stylization. The bow of ‘g’ is usually not quite closed and there is some thickening of the tops of uprights. The top loop of ‘e’ is small and cut off by an almost horizontal stroke. The major difference between the script of Harley 2970 and that of Clm. 23630 is that in the latter the bow of ‘g’ is normally closed.

The full-page illuminated initials in Harley MS. 2970 are on a purple ground within a rectangular frame. They are of gold with gold and silver foliage decoration and are backed with panels of blue and green speckled with white dots. Clm. 23630 has full-page illuminated initials for Christmas Eve, the third mass of Christmas, Easter, Pentecost, and Michaelmas. In style they are very similar to the initials in Harley MS. 2970. The illuminated initials in the text of both Harley 2970 and Clm. 23630 are in gold and silver, ornamented with foliage, ‘buckles’, ‘studs’, and some animals’ heads. They have no backgrounds and their
stems when split are usually filled with minium, but sometimes left plain. The initials from which both the full-page and text initials in Harley 2970 and Clm. 23630 derive are those associated with the so-called school of Eburnant of Reichenau and with the Master of the Registrum Gregorii. There is in the decoration of the initials in the Harleian and Munich gospel books none of the sharp, vivid quality found in the initials of what has been called the second style of Reichenau.7

In the miniatures in Harley 2970 the four evangelists are seated on backless thrones beneath arches. Matthew and John are in side, Mark (Pl. 111a) and Luke (Pl. 111a) in frontal positions. The top corners of the arches are filled with classical type architecture and the compositions are surrounded by thick gold rectangular frames. On fols. 1b and 4b a pair of light-vermilion-shaded curtains hangs down from the cross bar of the arch and on fols. 2b and 3b a green-shaded scarf-like drapery is hung over the cross bar. The background of the miniatures on fols. 1b and 3b is green with blue in the lunette and in the other two pictures these colours are reversed. All the evangelists appear fairly youthful, with reddish-brown hair and without beards. Mark is, however, shown as more mature with a partly bald head. Matthew (fol. 1b) sits towards the right of his page bent over the scroll on which he is writing and which hangs over the desk. The evangelist wears a light-blue tunic with a gold band across the upper right arm, and a light-vermilion pallium. Mark (fol. 2b) has on a dark-violet tunic with two broad gold clavi on it, and a light-vermilion pallium with a broad gold border. His left hand holding a knife rests on the open book on his desk and his right hand holds a pen poised in front of him. He looks towards his book. Luke wears a violet tunic with a gold band across the chest, and a blue pallium. With his left hand he holds his book open on his right knee and his right hand dips his pen into the inkwell on his desk. He looks towards his right. John is seated towards the left of fol. 4b, but looks up over his left shoulder, resting his head and neck on his right hand. With his left hand he holds to him a closed book partly concealed under his pallium. This garment is green and worn over a violet tunic. The symbols of the evangelists are in the lunettes of the arches above them and none of the symbols is accompanied by a book or a scroll. The small red cross which appears on the central joint of each of the wings of Matthew’s symbol is a feature worth noticing as an iconographic rarity.

The miniatures of the evangelists in Clm. 23630 were probably not copied directly from those in Harley 2970 and they are, as Gernsheim said, ‘duller’ than the latter. It is more likely that the evangelist miniatures in the two books were taken from a common archetype and the artists of the two sets of miniatures were not the same person, although the script and initials in the two books seem to be by the same hand. The artist of the Munich miniatures was a careful, even pains-taking copyist, who preserved details of the composition omitted by the Harley
artist, but he understood less the common archetype, and produced a less accomplished reproduction of it. His work is heavier and flatter, his colouring thicker. He probably did not understand the clavi on Mark’s tunic and has turned them into a stole. This progression is interesting. It calls to mind the representations of Mark as bishop of Alexandria, standard for instance in the illumination of the school of Echternach, and it was probably a representation of the evangelist in late antique costume, as he appears in Harley 2970, which was behind the episcopal portrayal of him.

In all likelihood the archetype of the miniatures in Harley 2970 was a work of the Master of the Registrum Gregorii. The miniatures show no close relations with or possible derivation from other Ottonian styles. They recall and are especially influenced by the qualities for which the Master of the Registrum is noted: his plastic effect, his sense of harmony and composition, and his interpretation of perspective. By comparison with the Master’s own style that of Harley 2970 is already harder and flatter, a development accentuated in Clm. 23630. There is thus revealed a progression similar to that found in the illumination of Echternach, a progression from a more plastic to a more linear style, from a freer to a more stylized expression. In Harley 2970 the well-rounded jaw, the emphasis of the chin, and the position of the pupils normally in the corners of the eyes are all features common in the work of the Master of the Registrum, as is the preference for fairly youthful faces. The representation of Mark as partially bald is another feature found in the Master’s work, and was taken up by the school of Echternach. The draperies in Harley 2970 are pulled close about the bodies, emphasizing their roundness, another technique copied from the Master. In rendering perspective the latter made use of a large number of successive planes and a similar effect is attempted in the Harleian gospel-book, though with much less success. Thus—the evangelists are not placed squarely on their thrones but in front of them. The thrones themselves are in a plane in front of the arches and the architecture in the corners of the pictures is meant to be in another and receding plane. The writing-desks and the footstools serve to connect the evangelists with their surroundings.

In pose and iconography the evangelists in Harley 2970 are similar to what must have been the pose and iconography of the evangelists by the Master of the Registrum in the lost miniatures in a gospel-book now in the John Rylands Library, Manchester. The iconography of these miniatures has been thought to follow that of the gospel-book of Charlemagne in the Schatzkammer, Vienna, and they are reproduced in a number of copies made at Cologne in the later eleventh century. Judging from these copies, of which the best is Stuttgart, Landesbibliothek Fol. 21, the Manchester miniatures were probably not the direct originals of the Harley and Munich evangelists, which nevertheless go back to some work closely related to them. In any case Harley 2970 and Clm.
23630 are important for the opportunity they give of reconstructing lost work of the Master of the Registrum Gregorii. They confirm the suggestions that his models were late antique Hellenistic ones and he may not have been without his debt to the Hellenistic productions of the Macedonian renaissance in Constantinople, for some of his characteristic traits may be found in such a famous work of the period as the Paris Psalter itself.

Not only are the miniatures in Harley 2970 in a separate gathering at the front of the book, but their quality seems to preclude their being by the scribe of the rest of the manuscript, who may well however have executed the miniatures in Clm. 23630, which have more of the hard, linear quality found in his initials and writing. The signature of Ódalricus in the two manuscripts is presumably the signature of the head of the scriptorium where they were produced. The insertion of the folios with a miniature of St. Michael and a full-page illuminated initial into Clm. 23630 possibly means that the manuscript was presented to a place dedicated to the archangel. The locality of the scriptorium directed by Ódalricus remains nevertheless hard to determine. Nordenfalk’s hypothesis that Ódalricus was a south-German artist is borne out by the present whereabouts of some of the manuscripts connected with him. In this case Clm. 23630 may well have been given to the Emperor Henry II’s foundation of St. Michael’s, Bamberg, about the time of its building, but there is still no clear evidence as to where the book was made.

In the search for a provenance for Harley 2970 and Clm. 23630 two other manuscripts should be considered. These, although without the signature of Ódalricus, are in writing and initials—they have no miniatures—stylistically so close to the signed work of his scriptorium as to be probably from it. The first manuscript is a gospel-book, MS. 1140 in the Nationalbibliothek, Vienna. The local saints for which it provides lessons are Lambert and Gall and in the seventeenth century it belonged to the monastery of Mondsee in Upper Austria, which was dedicated to SS. Peter and Michael. It may have been there earlier, for it has on fol. 108 a drawing which has been thought to have been executed at Mondsee in the twelfth century. The second manuscript is a sacramentary, Rome, Bibl. Vat. MS. Pal. lat. 499, which has a Lorsch calendar. It was on the grounds of the scribal relations of this book with Harley 2970 that Gernsheim assigned the latter to Lorsch. At its foundation in 764 Lorsch was dedicated to St. Peter, but a year later the dedication was changed to one to St. Nazarius with the arrival of the relics of that saint on 11 July. The feast of Nazarius and his fellow martyrs is on 12 June and the unattributed gospel in Harley 2970 could, by its position, be meant for this day. True, the Harley manuscript has no feast of the ‘aduentus S. Nazarii in Lauresham’, as has Pal. lat. 499, nor any mention of St. Benedict, but although these omissions militate to some extent against the Lorsch provenance of Harley 2970, they do not do so conclusively. For Lorsch
the Master of the Registrum Gregorii illuminated a sacramentary, now MS. 1447 in the Musée Condé at Chantilly, which contains a fine miniature of the crucifixion but no representations of the evangelists. However, it provides evidence of his association with Lorsch. It seems not unlikely that Harley 2970 was in fact produced for and possibly at Lorsch and in default of further evidence this place has perhaps the best claim at present to have been the site of the scriptorium of Ódalricus. The work of this scriptorium in the sphere of figural painting is of more than passing interest in that it stands between the work of the Master of the Registrum Gregorii himself and German illumination of the succeeding generation, especially that of the school of Echternach.

D. H. Turner


2 Harley MS. 2970 contains f. 477 folios and measures $8 \times \frac{1}{2}$ in. (240 × 165 mm.) Collation: i, ii–ix with a leaf inserted between 4 and 5 of vii and the last leaf of x excised. The ruling is on the hair side of the vellum and there are 17 lines to a page. The original text runs from ff. 6–75.

3 Ódalricus was once identified as St. Ulrich of Augsburg (d. 973), and this opinion was repeated as late as 1949 by P. d’Ancona and E. Aeschlimann in their *Dictionnaire des Miniaturistes*, Milan, p. 209, apparently relying on U. Thieme and F. Becker, *Allgemeines Lexikon der bildenden Künstler*, xxxiii (Leipzig, 1939), p. 558. It had already been questioned in 1901 by Georg Swarzenski in *Die Regensburger Buchmalerei* (Leipzig), p. 117, Anm., where the possibility was put forward that Ódalricus might be the illuminator of this name known to have been active at Benediktbeuren in 1074, a date in fact too late for the manuscripts under discussion. For much help and advice concerning the Ódalricus manuscripts I am grateful to Dr. Florentine Mätherich of the Zentralinstitut für Kunstgeschichte at Munich.

4 4to MS. 2 consists of 173 folios and measures $321 \times 179$ mm. It is written with 22 lines to a page. At the top of f. i is an erased inscription, and on fol. 173b the incomplete inscription 'Iste liber est Capelli Éccliae sciss. 1 ? ', written perhaps in the fifteenth century. The gatherings of the manuscript are of eight leaves with 7 and 8 of the last gathering excised.

5 4to MS. 170 has 88 folios and measures $233 \times 162$ mm. It is written with 24 lines to a page, and the sixteenth–seventeenth-century inscription 'Biblirhece Acad. Ingolstäd' and the stamp 'Ad Bibl. Acad. Land.' on fol. 1 reflect the vicissitudes of the University now at Munich, which before 1800 was at Ingolstadt and from 1800–26 at Landshut.

6 Clm. 23630 measures $268 \times 155$ mm. and has 81 folios. It is written with 20 lines to a page. Collation: i, ii (1 excised), iii, iv (2 and 6 excised), v to (7 excised), vi to, viii (1 excised), ix, x, xii (8 excised). Concerning the manuscript see the catalogue 400 Jahre Bayerische Staatsbibliothek (Munich, 1958), no. 1, Abb. 2 and A. Goldschmidt, *Die Eisenheinskulpturen*, ii (Berlin, 1918), no. 152, Abb. 27, Taf. xliii.


8 Cf. the gospel-book, Strahov MS. D. F. III, 3 (‘Der Meister des Registrum Gregorii’, Abb. 3) and a miniature in the Priesterseminar at Schwarzwal (ibid., Abb. 4)


11 H. J. Hermann, *Beschreibendes Verzeichnis der illuminierten Handschriften in Österreich*, Neue Folge, i (Leipzig, 1923), pp. 187, 188, figs. 129, 130. The manuscript measures $168 \times 120$ mm. and has 108 folios.


13 ‘Der Meister des Registrum Gregorii’, Abb. 6, 11; German Illumination, pl. 12.
A BYZANTINO-ARABIC BULLA

IN 1931 Dr. E. G. Millar, later Keeper of Manuscripts, presented three Byzantine leaden bullae to the Museum. One of these, B.M. Seal clxxviii. 5, is of particular interest as an example of a Byzantino-Arabic bilingual bulla. The bulla is imperfectly impressed, and must have measured about $\frac{1}{2}$ in. when perfect. The obverse shows a half-length figure of the Mother of God, full face, with nimbus, holding to her breast a medallion bearing the bust of the Holy Child, with the legend [ΜΠ]ΘΥ=ΜΗΤΗΡ ΘΕΟΥ. The reverse bears an Arabic inscription in Kufic characters which reads:

\[
\begin{array}{c}
\text{Hasan and} \\
\text{Salama the sons of} \\
\text{Sa'id.}
\end{array}
\]

It is not possible to date the bulla with any exactness, but the style of the Kufic script excludes a date earlier than the thirteenth or fourteenth century A.D. (see Pl. iv).

The bulla is identical with one recorded by G. Schlumberger, *Sigillographie de l'Empire byzantin* (Paris, 1884), p. 75, no. 2, though the translation there given, proposed by M. H. Sauvage: 'El émir Yahya (fils de) Sa'id' must be set aside. (It is, however, only just to record that Sauvage offered his reading 'avec un peu de courage et beaucoup de hardiesse'). For another similar example at Istanbul, see the Mûze-i Hümayûn, *Kurşun mühür katalogu*, by Khalil Edhem, Istanbul, a.h. 1321 (A.D. 1904), p. 46, fig. 36.

Although the information afforded by the bulla is tantalizingly meagre, it remains a most interesting and unusual item in the collections of the Department of Manuscripts, affording another example, small though it be, of the way in which the cultures of East Rome and medieval Islam reacted upon one another. Militarily hostile during most of their careers, neither was too proud to learn from the other in the things which make for civilisation.

Gerald Bonner
G. M. Meredith-Owens
John Walker
AN AUTOGRAPH MANUSCRIPT OF PERRY GRAINGER

FEW players who have ever taken part in a performance of music by Percy Aldridge Grainger will forget it. Their initial surprise at being confronted with a selection for, say, string orchestra called ‘Room-Music Tit-Bits’ and being asked to play ‘clinging, feelingly, and to the fore’ or ‘louder lots bit by bit’ and the shock to their dignity at having their instruments described as ‘Fiddles’, ‘Middle-Fiddles’, and ‘Bass-Fiddles’ cannot long distract attention from some of the most skilful instrumental writing of the present century.

Grainger, who died on 20 February 1961 at the age of 78, excelled in arrangements, whether of existing tunes, as in his long and successful series of ‘British Folk-Music Settings’, or of his own melodies, such as ‘Mock Morris’, which is completely original or, as he puts it: ‘No folk-music tune-stuffs at all are used herein.’ Those who normally play in the middle levels of orchestras as violas, and second or even third violins, will remember with gratitude the rewarding parts that this composer bestows on these often neglected regions. Grainger’s arrangements are available for an astonishing array of instruments: for instance ‘Handel in the Strand’ may be played by solo piano, piano and two (or three) strings, piano ‘singly or massed’ and string orchestra, and even then there are suggestions by the composer for further arrangements and effects: ‘To be played to, or without, clog-dancing’; ‘All the parts may be doubled to any extent’; ‘As many as 20 pianos may be used with good effect.’ Generally speaking, such was the accuracy of his aural imagination and his knowledge of the subtleties of instrumentation that seemingly audacious experiments ‘come off’ in performance. One of his few failures must have been the original orchestration of ‘Hill-Song I’ for 21 wood-wind instruments (2 small flutes, 6 oboes, 6 English horns, 6 bassoons, 1 double-bassoon) which the composer himself admitted was ‘not feasible’. However, two pianists can still play the version ‘Dished-up for 2 pianos, March 25—May 5, 1921, in New York City and in railway trains and on tour in U.S.A.’ or there is the revised scoring by the composer ‘for room-music 22-some (23-some at will) including two ‘sarrusophones’ (replacements for these exotics are allowed).

Not surprisingly it was this gift for enchanting texture which caught and retained the public fancy: ‘Molly on the Shore’, ‘Shepherd’s Hey’, ‘Mock Morris’, ‘Handel in the Strand’, these and many others are performed almost daily in programmes of light music and they are classics of their kind. Grainger, however, wrote in the year before his death to Dr. Bertram Schofield, then Keeper of Manuscripts: ‘I have always looked upon myself as an experimental composer’ and, mentioning his ‘Hill-Songs’ and sketches of ‘Train-Music’ (‘influenced by the irregular rhythms of a jolting train in Italy, Feb. 10, 1900’),
went on to say: ‘As far as I know the above compositions and sketches constitute the first examples of the re-birth of irregular musical rhythms in modern times. The irregular rhythms in Hill-Song No. 1 and in the Train-Music sketches were, of course, written several years before the appearance of irregular rhythms in Stravinsky’s Rite of Spring.’ Performers of ‘Hill-Song I’ must still be taxed to find their way securely through successive bars of $\frac{1}{4}$, $\frac{3}{4}$, $\frac{5}{8}$, $\frac{1}{4}$, $\frac{5}{8}$, and so on.

It was with particular pleasure that the Department of Manuscripts received the gift from Mrs. Ella Grainger, the composer’s widow, of the autograph piano score of the work perhaps best known in this country: ‘Country Gardens’ (now Add. MS. 50823). The tune, an English Morris Dance, was sent to Grainger by Cecil Sharp about 1908, when the composer made a rough sketch of it for ‘room-music’. The pianoforte arrangement dates from the spring of 1918, when Grainger was serving in an American army band which was sent out to play at Liberty Loan Drives in New York. ‘I would be asked to improvise at the piano,’ the composer wrote, ‘and I did so, but without much response. Then I thought of Country Gardens, and that seemed to give more pleasure. Country Gardens thus became my only composition or arrangement conceived directly for the piano—all my other seeming piano pieces being mere arrangements of numbers originally composed or arranged for chamber music, or chorus, or orchestra or band.’ The manuscript bears the note ‘Lovingly and reverently dedicated to the memory of Edvard Grieg’, who was a particular friend of Grainger (see Pl. v). It was the wish of the composer that this manuscript should be presented to the British Museum.

Grainger was by birth an Australian although he settled in the United States in 1914 after a period in England. In 1935, after a successful concert tour, for his very considerable abilities as a concert pianist must not be forgotten, he founded the Grainger Museum in association with the University at Melbourne, his birthplace, and it is there that a number of the manuscripts of his works are preserved.

PAMELA J. WILLETTS

SIR ROBERT COTTON AND SIR SIMONDS D’EWES: AN EXCHANGE OF MANUSCRIPTS

IN 1625 Simonds D’Ewes, then aged 23, was beginning to lay the foundations of his library.¹ In his notice of Sir Robert Cotton’s death in 1631 in his autobiography he gives to Cotton the credit for setting him on the path of an antiquarian and bibliophile. ‘I ... borrowed manie precious Manuscripts of him,’ he says, ‘being cheiflie ledd out of a vertuous emulacion of him at the first
to the studie of Recordes, & to the treasuring & storing upp of ancient coines, & elder or later Manuscripts & Autographs as well originall lettres of State as olde Deedes & writings." This is probably only one of several reasons for D'Ewes's interest in antiquarian matters—heredity and the times he lived in were others—but there is no doubt of his reverence for Cotton, to whom he several times refers fulsomely. It is a pity that Cotton's opinion of D'Ewes does not seem to be recorded: apart from its general interest it might help to explain a curiously unbalanced exchange of manuscripts that took place, probably in 1626.

D'Ewes began collecting at a propitious time, for in 1625 and 1626 two fine collections of manuscripts were sold—those of Henry Savile of Banke and of John Dee. Both Cotton and D'Ewes acquired items from these collections. Some of those that D'Ewes bought are listed in the excerpts from one of his account books in Egerton 3138. Whether D'Ewes and Cotton were in competition with each other is not known, but it seems that not long after the Dee sale in February 1626 negotiations took place whereby Cotton acquired part of one of the items that D'Ewes had obtained. The evidence for this is an undated letter from D'Ewes in Harley 6018, a volume which also contains a catalogue of Cotton's manuscripts and a record of those borrowed. On fols. 168–9 is an undated note from D'Ewes addressed to 'Sr Robert Cottons' and probably intended for a secretary. Fol. 169 bears a list of sixteen titles that D'Ewes would like to borrow, and fol. 168 is headed 'Libri dati in escambium Libri Cantuariensis'. The 'Liber Cantuariensis' must be Goscelin's *Vita sancti Augustini* in Harley 105, which, as D'Ewes records in it, was received from Cotton in exchange for 'librum quendam irrotulatorium Chartarum Abbatiae S° Augustini Cantuariensis ... die 20 Martij A°D° 1625.' Ita stetit me hoc volumen 1'4.5.'

D'Ewes's note continues (the first three titles are written in a column),

Archiepiscoporum vitæ. Fabiani Chronica. MS. Hoveden. MS. Chronica Gallice ab ortu Gigantum, cum Fragmento de Avesbirie. Having refused all divinitie booke or Mathematicall MSS. & Bartholomeus de proprietatibus rerum a MS. in pergamena; & Beda a MS: & a saxon testament printed, & that same french Chronicle ab Ortu Gigantum bound upp wth Geffrie Monmouth & out of all my booke I sent him having been in my studie & looked on them these: yet must I alsoe both bind upp your booke & perfect the Avesburie if I can wth I thinke to bee but a fragment, for him. I am gladd you deferred sending noe longer, for ther is one Guin? I think, that would have given to much for it: but my freindschip prevailed: in wth I account my selfe most happie that I could doe you anye service. Amongst manye other rarities in this booke I haue sent yow ther is the Customes of Norwich to wth I haue turned downe a leafe, I would either desire you upon anye condition to let mee haue it, if you haue them in some other booke ore else to lett me transcribe it.

Of the titles that D'Ewes mentions, five are to be identified with Dee manuscripts he had bought in 1626. The 'Chronica Gallice' is Harley 200, fols. 1–147, a fifteenth-century manuscript of the *Brut* and Avesbury's *Chronicon* for which
he paid 7s. 6d.; the 'Archiepiscoporum vitae' is Harley 315 and parts of Harley 624 and Cotton Nero C. VII, a twelfth-century manuscript which cost him 6s. 6d.; one of the mathematical books is Harley 549, a twelfth-century copy of Boethius' *Arithmetica*, for which he paid 1s. 6d.8 'De proprietatibus rerum' is Harley 614, a handsome fifteenth-century manuscript which cost him 15s.; the Bede manuscript has not been traced, but it is listed with other Dee volumes in Egerton 3138, and cost D’Ewes 5s. The Geoffrey of Monmouth is probably Harley 225, acquired for 6s. from an unknown source in 1625.9 D’Ewes evidently changed his mind about binding it with the 'Chronica Gallicae'. When we try to identify the manuscripts that D’Ewes says he handed over to Cotton, some caution is necessary, for D’Ewes notes the 'Chronica Gallicae' both as handed over and as not handed over, and of the other four titles two are to be found in both Cotton’s and D’Ewes’s collections. ‘Fabiani Chronica’ may be Cotton Nero C. XI, but there is nothing in the manuscript to show that D’Ewes owned it, and there is no record of his having bought such a work. The ‘Customes of Norwich’ is probably Cotton Cleopatra C. X, fol. 57–66: fol. 66 shows signs of having been turned down. If ‘MS. Hoveden’ remained in D’Ewes’s hands it may be Harley 54, which was acquired from Dee; but there is nowhere any indication that D’Ewes thought of this as a Hoveden manuscript: in Egerton 3138 it is listed simply as ‘Chronica Angl. in Latino Sermone scripta ab AD 732 ad AD 1121’, and the only titles it bears are ‘An old Anonimous Chronicle...’ and, in D’Ewes’s hand, ‘hystoria Saxonum...’. Perhaps the Hoveden manuscript was given to Cotton: if so, it may be Vitellius A. XX.10 As far as can be seen from the burned state of this manuscript (all leaves are remounted) fol. 57–239 are a unit, of which the Hoveden on fol. 133–238 forms the greater part. D’Ewes’s ownership cannot, however, be proved.

The most interesting item is the 'Archiepiscoporum vitae', for the fate of the manuscript throws some light on the collectors' ethics of the time. The relationship of the present three fragments, Harley 315, Harley 624, fol. 83–143, and Cotton Nero C. VII, fol. 29–79, was first pointed out by N. R. Ker,11 whose analysis of the contents shows how arbitrary the division is. ‘The original twenty-third quire’, Ker, for example, says, ‘is now divided between Harley [624] and Nero... Of the twenty-fifth quire the first leaf is in Nero, and the rest in Harley [624].’ One is reluctant to believe that two reputable collectors should countenance such treatment of what is, after all, a handsome passion of the early twelfth century. But this is clearly the manuscript that D’Ewes bought from Dee. D’Ewes’s hand appears in the two Harleian parts, and Dee's hand is in Harley 315. Further, the contents agree with the description in Egerton 3138, 'Vitæ Dunstani, Odonis et aliorum Archiepisc. Cantuariensium Episcoporum Martyrum &c'. D’Ewes, it will be seen, did not even combine his remaining quires in one volume. Harley 315 consists of this and three smaller fragments
(probably but not certainly owned by D'Ewes): Harley 624 consists of the Canterbury fragment sandwiched between many leaves of D'Ewes's own transcripts. In fairness to D'Ewes it must be said that although he frequently altered the make-up of his manuscripts, especially to the extent of adding title-pages and contents lists, he never again did anything as radical as this.\textsuperscript{12}

Cotton's share in the misdeed was perhaps only passive, but as Mr. Ker has reminded us\textsuperscript{13} he was himself a great maker of fragments. One of these is in the same manuscript, Nero C. VII, as the Canterbury fragment he received from D'Ewes. Fols. 80–84 of this manuscript are leaves of the annals of Thorney Abbey, of which the greater part is St. John's College Oxford MS. 17. Nero C. VII was evidently in process of being put together around 1624–6, for it was in November 1623 that Archbishop Laud wrote urgently to Cotton requesting the return of the St. John's manuscript, then in Cotton's hands. Cotton did return it, but less five leaves. The fact that Nero C. VII includes this Thorney fragment, and also a Peterborough register (see below) which Cotton acquired about this time, is further confirmation that the Canterbury fragment in it is indeed the 'Archiepiscoporum vitae' he received from D'Ewes.

From the young D'Ewes Cotton seems to have made a good haul. Although the Goscelin he handed over (Harley 105) is a handsome twelfth-century manuscript, he lost little by parting with it, for he already possessed another one of about the same date, Vespasian B. XX.\textsuperscript{14} What D'Ewes gained is less clear. In return for one manuscript he parted with, at the minimum reckoning, the Canterbury fragment, the St. Augustine's cartulary, and 24s.; and probably also the Customs of Norwich, now in Cleopatra C.X. The sum of 24s. alone was considerably more than he paid for most manuscripts at any time in his life, and, as he frequently tells us in his autobiography, he was not well off at this period.\textsuperscript{15} Perhaps the young man was suffering from hero worship. Amongst the first manuscripts he ever bought, in the autumn of 1623, were three tracts by Cotton, the first of which is entered resoundingly in his accounts: 'S. Robbart Cottons discourse of Recusancye a MS. qui vir nostri temporis magnus Philadelphus et rerum antiquarum librornque conservator et collector, cujus ego saxe admirandae scientiae et humanitatis plus admirandae particeps fui.'\textsuperscript{16} That a desire to recommend himself to Cotton was D'Ewes's motive is suggested by his presenting him with another cartulary, not long before the present exchange. In D'Ewes's accounts in Cotton Charter XVI. 13 (fol. 13\textsuperscript{v}) is the following entry for Lady Quarter 1625: 'A MS. of parchment in fo, being a Booke of Peterborrow Abbey in Northamptonshire wh I gaue to my ever highlie valued freind Sr Robbart Cotton, the famous Antiquarie of Europe. 2–10–0.' Once again we may note the considerable price. There is little doubt that this manuscript is now folios 85–215 of Cotton Nero C. VII, the only one of seven Peterborough registers in the Cottonian library that could have been given to Cotton by D'Ewes at this
date. However, D'Ewes's motives, he does seem to have gained Cotton’s favour, for in 1626 he had the satisfaction of being Cotton’s partner in an investigation of two conflicting claims to the earldom of Oxford.

One might have supposed that an appropriate reward for D'Ewes’s quite considerable additions to Cotton’s collection would have been a present of some volumes to augment the few he already had. This present may indeed have been made, but no record of this or any later transaction between the two men has come to light. There are, it is true, three manuscripts in D'Ewes’s collections which bear Cotton’s name, Harley MSS. 547, 525, and 513. But the first of these, an Evangelia et psalterium, was bought by D'Ewes in 1625 for 2s., shortly before he gave the Peterborough register to Cotton, and nothing can be deduced about how the others reached him.

A. G. Watson

1 D'Ewes, antiquary and parliamentarian, was born in 1602 and died in 1650. For his life up to 1636 the main source is The autobiography and correspondence of Sir Simonds D'Ewes, edited by J. O. Halliwell (1845), an inaccurate and partly bowdlerized version of Harl. 646 which should on no account be quoted without first being checked against the original. For D'Ewes as a parliamentarian see the Introduction to Wallace Notestein's The Journal of Sir Simonds D'Ewes (1923). Although D'Ewes published nothing of importance on history, numismatics, or Anglo-Saxon studies, his interest in these fields deserves study.

2 Harl. 646, fol. 140v–141.

3 For the catalogues of these collections see M. R. James, Lists of manuscripts formerly owned by Dr. John Dee (Supplement to the Bibliographical Society’s Transactions No. 1, 1921), and J. P. Gilson, 'The library of Henry Savile of Banke', Transactions of the Bibliographical Society, ix (1908), 127–210.

4 See my identification of the Dee items in The Library, 5th ser. xiii (1958), 194–8. The eighth item, which I was then unable to identify, was found to be the Chronica of Roger of Hoveden, Harl. 54.

5 Throughout his life D'Ewes tended to write Anno Domini for Anno Domini.

6 This manuscript is pretty certainly Cotton Faustina A.I. It is one of three Canterbury cartularies in the Cotton collection which is not already in Cotton's 1621 catalogue in Harl. 6018, and one of several series of folio numbers in it is in D'Ewes's hand (for example, 134–218, now folios 118–202). The meaning of D'Ewes's last sentence ('ita stetit...') is not that the Goscelin cost him L. 1. 4s. as the price he had paid for the Canterbury cartulary, but that it cost him L. 1. 4s. in addition to the price of the cartulary. An entry of L. 1. 4s. 8d. (probably a copyist's error for L. 1. 4s.) is made for the Goscelin in Egerton 3138, fol. 4.

7 Harl. 105 may be the manuscript referred to in a letter, probably of 1618, from William Crashaw to Archbishop Ussher, printed in R. Parr, A collection of three hundred letters written between... James Usher... and others (1686), p. 55. In it Crashaw asks Ussher's help in retrieving his 'Gosceline de Pitiis. Archip. Cant. in Fol.' from a London bookseller who had acquired it as part of the library of Richard Mocket, Warden of All Souls, to whom Ussher had lent it. I cannot say definitely that Crashaw's hand is one of several contemporary hands in the manuscript, but I have not discovered any manuscripts of the work other than Harl. 105 and Vespuccian B. xx, and the latter is too small to be called a folio.

8 This is not marked in Egerton 3138 as coming from Dee, but Harl. 549 bears his # marks on fol. 1 and # on fol. 2. It probably corresponds to C14 in James's lists, although James identifies C14 with Lambeth MS. 67. Lambeth 67 is, however, a folio manuscript: Harl. 549, a quarto, agrees with C14, 'perg. 4°'.
A SHORT ACCOUNT OF THE FIRST VOLUME OF THE AFŻAL UL-TAVĀRĪKH OF FAŻLĪ IŞFAHĀNĪ AND ITS AUTHOR

This history was long known only by its second volume which is described in Rieu (Supplement, p. 56), but in 1937 a copy of the first volume was discovered in the Library of Eton College by Professor V. Minorsky. It has been possible recently to make a detailed examination of the work and to assess its historical value. This is not as great as was anticipated but some interest lies in the debt which Fażlī owes to works which are no longer extant and which are otherwise unknown.

The author who gives his name as Fażlī b. Zain ul-ʿĀbidīn b. Rūhūllāh
al-Khûzânî al-Iṣfahânî (fol. 2a), writing in the reign of Shâh Šâfi, states that he had begun his history in 1026/1617 when Shâh ‘Abbâs I was in winter-quarters at the village of Danqî in Qârâbâgh. At this time Fâzîl was in the service of Paikar Khân,2 governor of Barâdâr and Arrân. Fâzîl twice mentions the place where he was born and bred. On 3b he says that he was brought up in Āzarbâijân and on 276b gives more precise information that he was brought up in the Turkish-speaking district (Turkîstan) of Ganjeh and Qârâbâgh.

Interested in the study of chronicles from his earliest childhood, Fâzîl planned his history in three volumes (3a) which cover the period from the advent of Sayyid Firûz Shâh i zarrân-kulah to the year 1038/1629 in which ‘Abbâs I died. The first volume deals with the ancestors of the Šâfâvis down to Shâh Šâfi ul-Dîn Ishâq with a description of his miracles and his replies to questions put to him on difficult points in Koranic exegesis and Traditions (3b–46a) with an account of the various rules in Persia at the close of the fifteenth century (46a–63b). Then follows further material about these dynasties (63b–87a) which are arranged in twelve tabaqât on a geographical basis. The rest of the volume is taken up by a chronological summary of events according to the Turki year-cycle (88a–100a) and a detailed description of the reign of Shâh Ismâ'îl to his death in 930/1524. At the beginning of each chapter there is a short year-by-year summary of the events of the reign.

The second volume (which, unlike the first, is divided into dâfsars) covers the reign of Tahmâsp I, Ismâ'îl II, and Muḥammad Khudâbandeh to the accession of ‘Abbâs I in 995/1587. No copies have been recorded of the third volume which is a history of the reign of ‘Abbâs I. It is evident that Fâzîl intended to write a fourth volume, for he says that he will spend the rest of his life writing about the events of the reign of Shâh Šâfi, but it is by no means certain that he did so.

Fâzîl gives a list (2a–3a) of nine sources which he has used for his history. For the purpose of this note it is only necessary to mention the four items which are unknown to bibliographers. The first and most interesting of these is the Turkish Maqâmât va Maqâlât, said to have been written by Shâh Šâfi ul-Dîn.3 This is also called Qarâ-majmû'eh and Sîyâr-i Şûfyeh and he quotes it as an authority no less than seven times (7b: 9a: 14a: 14b: 16a: 32a: 43b).

On 57a the author quotes a work entitled Sîyâr i šâh-i Şûfyeh when referring to the correct spelling of the name of the wife of Shâh ʿAlâʾi who became the mother of Sultân ‘Ali. This work must be the same as the Sîyâr i Şûfyeh, but it is likely that it is a later recension.

This is all that is quoted of the Maqâmât va Maqâlât. It presumably was a work written most likely in Persian by Shâh Šâfi ul-Dîn or a contemporary, with successive later accretions, ascribed to the Shâh, in Turkish.

Another source is the Mîfīrâh ul-qulûb of Maulâna Ahmed Shirâzi, which,
according to Fazlı, is a general history from Adam down to the death of 'Abbâs I. The author of another source, the Mukattab dar futūḥât i Shâh Ismâ'îl is given as Mirzá Qâsim Khurâsâni, who is probably identical with the author of the Shâh-nâmeh i Ismâ'îl.4

Lastly Fazlı used various drafts and sketches (musavvadât) which Malik Shâh Husain Sistânî5 and Naṣrânî i Hamadânî6 showed [to the author?] in Persia and which Sultân Mahmûd 'Fil' Mashhadi, Intendant of the elephant-house at Hâdârâbâd in the Deccan, dedicated to the Quṭbshâh Muḥammad Quli while working in Golconda.

A comparison with other histories of the reign of Shâh Ismâ'îl and with Ghulâm Sarwar's History of Shâh Ismâ'îl Safavi7 reveals that Fazlı has very little new material to offer8 and must therefore be accounted as a source of secondary importance for the period.

G. M. Meredîth-Owens

1 See BSOAS ix. 1, p. 254 and Margoliouth, Catalogue of the Oriental Manuscripts in Eton College Library (Oxford, 1904, p. 22), where it is wrongly described as Ta'rîkh i 'Alam-ârâ under the number 172 (a). The manuscript (of which microfilms are now in the British Museum and the India Office Library) consists of 274 folios and was copied in several cursive Nasta'liq hands, probably in the second half of the seventeenth century. The opening lines are:

Āy ihzabân-bakhsî hâ-bi-xabân chû ha,
Man sūkhân-gustâr u tu dar gufân.

2 On 36b, Païkar Khân is called Beglarbegî of Gurjistan.

3 See the note by Professor Minorsky in Tadhkira-i ul-muluk, p. 113.

4 See Storey, Persian Literature, pp. 304–5.

5 Malik Shâh Husain must be the hereditary ruler of Sistân claiming to be a descendant of the Kayânids. When Shâh Ismâ'îl subjugated Sistân in 914, he spared the ruling dynasty. See V. Minorsky, Essai sur l'histoire de Nadir (Paris, 1934, p. 5) and Lockhart, Nadir Shah (London, 1937, p. 27) for an account of the overthrow of Shâh Mahmûd, a descendant of Malik Shâh Husain; also BSOAS xvii. 2 (1955), pp. 50–73. (Communication from Professor Minorsky."

6 This form of name is peculiar and may be an error for Naṣrânî i Hamadânî who appears in the Khâir ul-bayan (OR. 3397, fols. 351a–b). He was a poet of some note and studied at Shirâz under Shâh Ta'âlî ul-Dîn Muḥammad. I am indebted to Mr. J. Aubin for this suggestion.

7 Aligarh, 1939.

8 There is, however, an interesting but very brief account of the ‘building of 'Tebrân of Rayy’ (241b–242a). It is apparently unrecorded by any other historian, and would repay further study.

NUMISMATIC FORGERIES OF PYRRHUS

In the intellectual climate of the Renaissance, not only did scholars begin to collect and study ancient coins and medals, but contemporary medallists such as Cavino, Cesati, and Belli began to make their own imitations. As a by-product of the imitation of authentic Roman and Greek coins came the invention of others which never existed in antiquity, but which, it was felt, ought to have existed. The more exotic of such works of fiction provide us with ‘portraits’ of such characters as Helen of Troy, Priam, and Dido: but purely historical figures whose likenesses equally never existed in the realm of authentic coinage were also obligingly invented by the medallists of the Renaissance—figures such as
Themistocles, Alcibiades, Aristotle, and many others. In this second category of pure invention, it is rather surprising that so well-known a character as Pyrrhus, King of Epirus (295–272 B.C.), was not better served by the Italian engravers of the sixteenth century: but it seems that no one like Belli or Cesati did a medal of him. By 1553, however, there did exist a ‘portrait’ of Pyrrhus, which is copied in an engraving in the fascinating Prontuario delle Medaglie of G. delle Rovere—an author who gives either real or fanciful portraits of almost every notable character in history from Adam and Eve up to his own day. It is clear that the Pyrrhus portrait given on p. 137 of this book is in fact copied from an extant coin, which was listed by Mionnet in his Médailles Antiques (Paris, 1807) and correctly noted as false: it has an extraordinary reverse of a Victory on a chariot drawn by elephants, clearly suggested by various Roman prototypes. Still more remarkable is the ‘portrait’, which is clearly recognizable as an adaptation of Mithradates VI of Pontus, a later and even more formidable enemy of Rome than Pyrrhus himself. The piece described by Mionnet was in the collection of the brothers Theupoli (Tiepolo) at Venice, and although available in the set of Mionnet’s sulphur casts has not, so far as I can trace, been illustrated before (Pl. viii. 1).

In fact, there is no certainly authentic portrait of Pyrrhus in existence, either on a coin or in any other form. It is all the more necessary, therefore, to illustrate and comment on a supposed portrait coin of Pyrrhus which has of recent years been published as genuine, and which has unfortunately gained some acceptance in one or two recent works. Thus in P. Lévêque’s book Pyrrhos (Paris, 1957) there is an illustration on pl. v and pl. vi. 7 of a Pyrrhus coin discovered on the site of a Roman villa near Barcelona. It was first published by J. Amoros, and the find-circumstances appeared to support its authenticity. What must be this same coin is referred to again in V. Poulsen’s Les Portraits Grecs as supporting Helbig’s identification of a marble head in Copenhagen as Pyrrhus.

Now it is clear from the illustrations given by Lévêque and Amoros that the Barcelona specimen is exactly identical at all points with a much better preserved specimen which has been for some years in the British Museum’s collection of Greek coin forgeries (Pl. viii. 2). This piece pretends to be a silver tetradrachm, but like the Barcelona one is not made of pure silver but merely of bronze with a silver plating: and it weighs 10.96 gm. These characteristics in themselves are hardly reassuring, since Hellenistic kings did not normally if ever issue base plated tetradrachms, and in any case the weight for this denomination should be about 16–17 gm. But now that we can see the features of this coin clearly (it is much more legible than the Barcelona specimen) it becomes obvious enough that the ‘portrait’ with its laurel-wreath crown is no original but is merely an adaptation of the well-known features of King Philetaerus of Pergamum (Pl. viii. 3). Its style and treatment are moreover typically modern—mutatis mutandis.

27
strongly recalling the portrait of George IV of England as it appears on the half-crown by Pistrucci (Pl. viii. 4): this comparison suggests at least a very strong probability that the pseudo-Pyrhrus was a product of the late eighteenth or early nineteenth century. As telling as the contrast made by the 'portrait' with its Pergamene original is the contrast shown by the reverse of the forgery with its prototype, the reverse of Dione enthroned from a real tetradrachm of Pyrrhus (Pl. viii. 5). Not only do we have an impression of vapid and flaccid handling of the design as a whole when compared with the ancient original, but the engraver has made two positive errors of detail. First, Dione does not wear the tall crown or Polos which she wears on the original, appearing instead without any head-dress: second, and even more damningly, the name of Pyrrhus has not been engraved correctly—reading MYPPOY instead of ΠΥΡΡΟΥ. In fact a close inspection of the published illustrations of the less well preserved Barcelona specimen alongside the piece in the British Museum leaves no possible doubt that both have the same mistake in the inscription, and indeed that both were made from the same dies.

In the face of the evidence, there is clearly no other course but to accept the fact that both specimens are false, and cannot be considered as giving us a true portrait of Pyrrhus any more than the Theupoli piece already condemned by Mionnet.

That we shall ever see a true portrait of Pyrrhus, from the coins at least, is unlikely to the point of being impossible. His authentic coinage is known and studied, and the chance of a completely new type being discovered in the future is so utterly remote that it can be discounted. Nor is Pyrrhus' coinage by any means extraordinary in not giving us a portrait of the issuing ruler. The individual portrait was a novelty in coinage during the Hellenistic age, and even then practice varies widely among the different Hellenistic kingdoms. Some coinages, like that of the Seleucid empire, do indeed usually have a portrait of the individual reigning monarch. Others, like that of Pergamum, have the portrait of the founder of their dynasty and maintain it virtually unchanged—a practice which predominated also in Ptolemaic Egypt. In Macedonia, on the other hand, where even Alexander had not placed his own portrait on the coinage in his lifetime, there are no portraits of any of the Antigoni but at the same time there are some of Demetrius Poliorcetes and of the later kings Philip V and Perseus: Lysimachus, however, always employed a more or less idealized portrait of Alexander and never his own. Pyrrhus lived in the earlier part of the Hellenistic age, before usage had become anything like stereotyped or the individual portrait normal or obligatory: it is more usual to see the individual ruler's features, however, during the later Hellenistic age, and of course this eventually became standard practice at Rome. In the case of so interesting a character as Pyrrhus we can only regret the consequent loss to ourselves of any first-hand record of his appearance.

G. K. Jenkins
The forger may have been copying a specimen where the impression of the dies was somewhat off-centre and the head-dress off the flan; the same error was made by the copyist of the so-called ‘Porus’ medallion of Alexander the Great (the original is illustrated in B.M. Guide etc., pl. 27.4), working from another specimen where the tall complicated head-dress worn by Alexander was off the flan (B.M.C. Greek Coins, Arabia etc., pl. xxii. 18).

All the known types of Pyrrhus’ coinage are accounted for in B.M.C. Greek Coins, Thessaly to Aetolia, pp. 111 f. and pls. xx, xxxii. 12.

The best general survey of Hellenistic portrait coins is that of E. T. Newell, Royal Greek Portrait Coins (New York, 1937); this may be supplemented, for non-portrait coins of the same period, in such general works as B.M. Guide to the Principal Coins of the Greeks, and Selman, Greek Coins.

CHINESE PORCELAIN OF THE FOURTEENTH CENTURY

III—C‘HING-PAI

An important stage in the history of the porcelain kilns at Ching-tê-chên is represented by the elaboration of technical experiment in the c’hing-pai (bluish-white) ware. We know, from a report by Chiang C’hi incorporated into the Fu-liang gazetteer in 1322, that by that date this kind of glaze was extensively used in these kilns, which enjoyed a quasi-official status through the strict control of their output enforced by the Provincial Government of Kiangsi. The report mentions the diffusion of the c’hing-pai porcelain in four of the southern provinces. As we shall see, there is good reason to believe that it was also exported from the South China ports to foreign markets.

The Museum received from the late A. D. Brankston wasters which he collected in 1937 at Hu-ti’en, an extensive kiln site outside the town of Ching-tê-chên, with mounds of waste material half a mile long. He described how he found that the eastern end of this mound contained remains only of c’hing-pai porcelain, but that, as he advanced westwards, a sprinkling of blue and white porcelain was found mixed with it, growing more frequent as he approached the western end. The wasters collected in this expedition and given to the Museum in 1938 exhibit three different techniques in their decoration. Some have floral designs incised under the glaze, a technique much used under the Sung dynasty.
(1080–1279); others are carved with lotus petals; while on others again the decoration seems to be applied, but may perhaps be partly moulded. Applied slip decoration is also found on a well-known class of early blue-and-white porcelain, over which the glaze is often tinged with blue; and this type is generally considered to be transitional between *ching-pai* and the full blue and white, and to date therefore from the first half of the fourteenth century. Brankston dated his Hu-t'ien *ching-pai* wasters to the Sung dynasty, but they would now all be regarded as of Yuan date (1280–1368).

No wasters have been reported from Hu-t'ien or any other site at Ching-tê-chên, showing a technique of greater elaboration; yet there is little doubt that the type, illustrated by a group in western collections, decorated with 'Applied Relief and Pearl-beading borders' is from these kilns. The most distinguished member of this group, a vase in the Percival David Foundation of Chinese Art, is decorated, in addition, in underglaze blue and red, and supplies the key: for this decoration is of so fine quality that it could only have been executed at Ching-tê-chên. But its most striking feature is the applied floral decoration in cartouches round the base enclosed in double pearl borders. This is a unique piece, but the floral decoration is also found, accompanied only by incised patterns under the glaze, on at least three vases and two or three stem-cups.

It is one of these vases which has just been acquired by the Museum. This hitherto unknown vase (Pl. vi) is obviously closely related to the Gagnières-Fonthill vase, recently rediscovered by Mr. Arthur Lane in the National Museum of Ireland, which had acquired it from the Hamilton Palace sale in 1882. Both have the same scheme of decoration; four pairs of incised lines encircle the neck and body, while six incised lotus panels surround the foot. Superimposed on this decoration are the four lobed cartouches containing applied flowers outlined by double rows of pearl beading. Carried out in similar pearl beading are three triangular panels round the lower part of the neck, each containing a sinuous hook. Above this point the Museum's newly acquired vase has been cut off and the neck given a base silver collar with everted lip. The Dublin vase, although damaged at the lip, preserves the complete form, and shows a trumpet mouth—a shape found also in celadon of the same period. The foot-rim is square cut and bare of glaze, which otherwise covers the foot. The glaze, which is strongly tinged with blue, is parted in several places and reveals the orange of the ferruginous clay exposed to the air in the kiln. Only one other vase of this type is known. It was noted and photographed by Mr. John Pope of the Freer Gallery of Art, Washington, in the Museum of Djakarta; and is also cut down at the same place in the neck, and mounted in Javanese decorative silver.

A vase in the Victoria and Albert Museum, although octagonal, is closely related by its decoration consisting of panels of ajouré flowers on each side, framed in pearl borders, which continue above and below to enclose similar
hook-like elements. This vase also has suffered the loss of its mouth and been mounted in the West, like the Fonthill vase.

It will be noted that the four vases so far mentioned were all exported from China, probably when they were new; since nothing of the kind is known in Chinese collections, one might even presume that they were made for export. How two of them reached Europe is unknown, but it was certainly at a time when they were considered such rarities that they were given costly silver mounts. Those of the Fonthill vase, known only through the Gagnières drawing and note and two descriptions in sale catalogues, are datable to the fourteenth century, so that it must have reached Europe not long after it had been made, we do not know by what route.  

The element in the design enclosed within the triangles has been dismissed by Mr. Ayres as 'loose pendant scrolls' (p. 79) and by Mr. Lane as 'rather aimless pendant scrolls'. It is, however, probably true to say that no element in Chinese decoration, at least as early as the fourteenth century, is insignificant.

One of the stem-cups,7 decorated in similar technique with applied pearl borders, also carries moulded Buddhist figures on each of the six lobes below the foliate lip. A number of early Ching-tê-chên porcelains are either of Buddhist shape8 or include Buddhist elements in the decoration. The influence of Tantric Buddhism in China under the Mongols is well known, and it is in the direction of Tibet or Mongolia that one might look for sources for such motifs. The triangle might well represent the pyramid, known as gter ma in Tibetan ritual, for sacrificial cake; the form of which was transformed to the Zor or magic weapon. Both of these normally carry particular symbolic emblems, a sword, an arrow, or banner. Zor loaded with magic are placed round the sacrifice to ward off destructive forces. The particular element inside the triangle on the vases has been interpreted as 'flames';8 but they might be intended for magic swords. Such Buddhist symbolism might have been acceptable in pre-Islamic Java, and it is extremely probable that the Museum's vase, as well as the Djakarta vase, was discovered in Java within the past hundred years. E. W. de Flines reports9 the frequency of finds, in Indonesia, of white or near-white Chinese porcelain with relief decoration, most of which he attributes to the Yüan dynasty.

We have already good reason to attribute the vases to the fourteenth century, and Mr. Lane has gone so far as to place them precisely about 1300. It should be added that the smooth, rather unctuous glaze resembles the Shu fu which is the only documented official Yüan ware: the bold cutting of the foot-rim is also a common feature of both wares (Pl. vii).

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6 Mazerolle suggested in 1897 that it might have reached Avignon in 1338 with a Nestorian embassy to Pope Benedict XII, but Mr. Lane considers a commercial importation to be more probable. The writer agrees.


8 The shapes include the *Sing-mao-hu* or Monk’s cap jug and the stem-cup. The commonest Buddhist symbols used as decoration are the ‘Eight Precious Things’, and the Crossed Dorje. Sanskrit characters also serve as decoration.

9 A. N. J. Th. à Th. van der Hoop; *Indonesische Siermotieven* (Djakarta, 1949); pp. 298, 299, pl. cxxi, no. n.

6 E. W. van Orsouw de Flines, *Gids voor de Keramische Versameling* (*Uitsheemse Keramiek* (Batavia, 1949, p. 19.)

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A SILVER LADLE AND AMULET CASE FROM PERSIA

The technique of inlaying silver with niello was employed in Persia as early as the Sassanian period (226–642). That it survived the Arab conquest or was revived is shown by a silver treasure in the Gulistan Museum, Teheran, dating probably from the second half of the tenth century, consisting of thirteen vessels, seven of which bear engraved and nielloed inscriptions. Few other pieces of the tenth century have survived, though the fashion among men of wearing a silver nielloed signet ring suggests that this form of decoration was popular in that period. The technique was not restricted to the decoration of small objects and jewellery, for Nasir-i Khusrau, who visited Mecca in the middle of the eleventh century, describes the doors of the Ka’ba which were covered with silver plaques decorated with inscriptions, circles, and arabesques. The letters of these inscriptions were inlaid with gold and niello. The same author describing the Aqsa Mosque in Jerusalem mentions that one of the fifteen doors leading from the sanctuary to the court was of copper decorated with nielloed silver plaques on which the name of the Caliph al-Mamun (813–33) was inscribed. According to a tradition current in his time, this door was sent by Al-Mamun from Baghdad.

The Museum’s collection of early nielloed silver includes a group of objects said to have been found at Nihavand in Western Persia and datable to the late twelfth century. In recent years two more pieces have been acquired. The first is a silver gilt amulet case (1960–8–1, 1), also said to have been found in Persia (Pl. ixz). Its condition when received in the Museum is shown in Pl. 18, and subsequent treatment in the Museum’s Research Laboratory is described below.

The case is oblong, 1 3/8 inches long and hexagonal in section. The two ends are slightly convex, the transition from the hexagonal base to the curved surface being obtained by six tiny diamond-shaped facets. One of the ends is removable for inserting the paper amulet (Pl. 19). The three circular loops fixed to the uppermost side are for suspending the case around the owner’s neck. Three of the five panels are decorated in gilt repoussé with animals—a hound, a hare,
and an ibex—raised on a ground of minute circular punch marks (Pl. 1d, f, h). The two remaining panels (Pl. 1e, g) contain the Arabic words *al-iẓz wa-al-iqbal wa*, i.e. 'Glory and prosperity and ...' in naskhi script with space fillers of dots and leaves, all reserved in niello. The two ends of the case are decorated in gilt repoussé with a hexagonal star composed of two interlacing triangles. Each of the six points of these stars terminates in a heart-shaped leaf. The diamond-shaped and pentagonal panels are decorated with foliate elements reserved in niello.

An amulet case is also included in the Nihavand treasure referred to above. This is square and flat with birds and animals executed in repoussé on the base and front, which latter has in addition a framing band of Arabic. Another silver-gilt amulet case recovered during the excavations at Tepeh Madraseh, Nishapur, and now in the museum at Teheran is barrel-shaped and 23/₄ inches in length. The raised and nielloed inscription on the barrel is in Kufic characters and contains Sura 112 of the Qur'an; each of the convex ends contains a raised triskelion also inlaid with niello. The barrel is provided with four suspension rings and the ground of the former is 'stippled' with circular punch marks similar to those in the amulet-case under discussion. The Nishapur case is datable on stratigraphic evidence to the end of the ninth century.

Among a treasure of silver objects found in 1900 at Sairam-su in the canton of Chimkent of the Syr Darya (Jaxartes) region, U.S.S.R., are three small amulet cases each decorated in niello, hexagonal in form and with three suspension rings. One is decorated with animals and the Arabic word *al-mulk* (sovereignty) in Kufic characters; another with 'gored' convex ends has leaves reserved in niello. Although these finds were associated with coins ranging from A.D. 949 to 1040, it is probable that the treasure was buried in the thirteenth century; and to judge from their style, the amulet cases are unlikely to be earlier than the eleventh century.

The Museum's newly acquired amulet case has none of the distinguishing features of Persian Art in the period of Mongol rule. The fully developed naskhi of the inscribed panels can hardly be earlier than the end of the twelfth century, so that a date in the early thirteenth century seems the most likely.

The other example of silverwork also combining gilding and niello was acquired by the Museum in 1953 and was formerly in the Kelekan collection (Pl. x4, b) (1953–2–18. 1). It is 10½ inches in length, the circular bowl being 2½ inches in diameter. The tip of the handle is missing. Both the tip and base of the upper side of the handle are gilded and etched with a heart-shaped leaf or flower between acanthus leaves (Pl. x10). The intervening space shows traces of a nielloed inscription. The niello seems to have been applied to the surface without the usual prepared cavity and has largely reverted to metal. As a result, the naskhi inscription is barely decipherable except for the words *al-iẓz al-iqbal*; but presumably it contained no more than the customary good wishes to the owner.
The circular bowl of the ladle has been beaten into eight-petal-shaped compartments, each decorated either with a gilt repoussé ornament similar to that on the two ends of the handle (Pl. xii) or with floral scrolls in niello, symmetrical and interlaced (Pl. xii). It is probable that the rather thick gilding on the bowl has been added later.

This type of utensil is rare; and the shape seems to anticipate that of the sherbet-spoon of wood or bone and common in Persia and the Near East in recent centuries. There is a parcel gilt spoon of the eleventh-twelfth century with niello inlay in the Cairo Museum, formerly in the Harari collection. The flat handle is inlaid on its upper side with a nielloed Kufic inscription invoking good wishes to the owner; the tip is arrow-shaped with a quatrefoil ornament in openwork. The pointed bowl, however, is shallow.

The date of the Museum's ladle may be conjectured. The naskhi inscription would preclude a date earlier than the twelfth century. The decorative elements supply some further indications. The knotted or interlaced floral scroll was introduced into the Muslim decorative repertory at an early date and became increasingly widespread from the thirteenth century onwards. The rather attenuated type figured in the bowl of the ladle can be closely paralleled in one of the incised bonding patterns in the gallery of Uljaitu's great mausoleum at Sultaniya (1307-13). The repoussé floral device of the bowl is more legible than the engraved version on the handle. It is characteristic of a style of ornament of which the principal feature is the bevelled cutting of the outline of the design. The overall effect is of a purely linear composition in a single plane more or less derived from floral motifs. This so-called bevelled style first appears in Egypt at the close of the eighth century and becomes firmly established in the following century, when it figures conspicuously in the stucco wall decorations at Samarra. Dr. Richard Ettinghausen has pointed to its persistence in the Islamic world, detecting traces of it in Persia as late as the fifteenth century. It appears in two monuments of the Ilkhānid period: in the beautiful carved stucco decoration of the iwan of the Pir-i Bakrān near Isfahan (1303-12) and in the wooden minbar of the Masjid-i Jami' in Nayin (1311). The occurrence of the style in the Museum's ladle is consonant therefore with a date at the beginning of the fourteenth century.

R. H. Pinder-Wilson

1 Survey of Persian Art, vol. vi, pl. 1345-6; G. Wiet, L'Exposition persane de 1931 (Cairo, 1933), pp. 18-20, pls. i, ii.
3 Ch. Schefer (ed. and tr.), Nastiri Khosrow, Safer Namah (Paris, 1881), p. 199.
4 Ibid., p. 81.
5 Basil Gray, 'A Seljuq hoard from Persia', B.M.Q. xiii (1938-9), 73-79.
6 Ibid. pl. xxxii c, and fig. 2, p. 74.
NOTES ON THE RESTORATION OF A PERSIAN SILVER-GILT AMULET CASE

When this amulet case (28 mm. in length) was received for treatment, a large proportion of its surface area (decorated with gold and niello) was encrusted with layers of horn silver and copper corrosion products up to 2 mm. in thickness (Pl. 1a). Furthermore, a recent dent, caused perhaps by an imprudent attempt to remove the lid, showed that the metal was very thin and in a fragile condition. Treatment was therefore necessary in order to reveal the surface decoration, and to consolidate the object so that it could be handled safely.

An examination at a magnification of 20 diameters of the fractures associated with the dent showed that the weakness of the metal was due to inter-crystalline corrosion, which had produced a structure in which more or less discrete crystals of silver were held together by the corrosion products. Since the thickness of the metal was less than 0.2 mm., i.e. about 10 times less than that of the corrosion products, its present lack of physical strength was not surprising.

In order to facilitate handling during the subsequent treatment for the removal of the corrosion products, it was necessary to remove the lid so that the case could be provided with an internal strengthening liner. As a first step, a 15 per cent. solution of ammonium thiosulphate was applied with a glass-bristle brush to remove the thick layer of horn silver covering the junction of the lid and the case. This laid bare the copper minerals (azurite and malachite) which still held the lid fast. The dissolution of these minerals presented a special problem, since complete removal of these compounds actually dispersed in the metal structure would have probably resulted in the complete collapse of the object. The technique which was eventually evolved consisted in the use of a hot 30 per cent. aqueous solution of formic acid. This was applied sparingly on small swabs of cotton-wool under the microscope until a stage was reached when it was decided that further removal of mineral was inadvisable. This treatment loosened the lid which was, however, still held at one point adjacent to the above-mentioned dent. Since the metal here was already fractured, it was decided to withdraw the lid together with any small fragments of the case adhering to it (Pl. 1b).

In order to strengthen the body of the case it was decided to use, as a liner, a composition made of fibreglass impregnated with polyvinyl acetate (Grade
AYAF, Bakelite Ltd.). The polyvinyl acetate was applied as a solution in acetone, but since any system containing a solvent inevitably shrinks on setting, producing strains which might either cause the frail case to collapse or the liner to shrink away from the metal, the minimum of hot acetone was used, and the composition was applied in thin layers, each being allowed to dry before the next was applied. The method of application was as follows: plain polyvinyl acetate solution was first applied to the interior with a fine brush, and pieces of fibreglass mat cut to shape were pressed into position. As this layer lost solvent and hardened it was worked flat against the facets with a small spatula. When the layer was almost hard the dented facet was gently flattened from the inside against a plane surface. When three such layers had been applied separately to both case and lid the liner was judged to be sufficiently rigid for its purpose. Being of low density, the liner does not add materially to the weight of the object and thus does not give a misleading impression of solidity when the case is handled. Furthermore, since polyvinyl acetate is readily soluble in a number of organic solvents, the liner can (if necessary) be readily removed without any risk of damage to the object.

The removal of the remaining surface corrosion layers could now proceed with safety. Using a soft glass-bristle brush, repeated applications of ammonium thiosulphate solution removed the remaining silver chloride and silver sulphide, and similarly hot formic acid removed the remaining copper minerals on the surface. Finally, the cleaned surfaces were rinsed with distilled water, dried, and then polished with a soft dry glass-bristle brush.

The lid was replaced with the two fragments of the case still adhering to it in their original positions. A thin unobtrusive coat of lacquer completed the restoration.

Before lacquering, however, the electrical resistance of the niello was measured. The comparatively low value obtained suggested that the niello was of a mixed sulphide type which is usually associated with objects dated from the eleventh century and later.¹

Pl. ixc now shows the object as it appears after treatment, a silver box having its modelled relief richly embellished with gold and its plane surfaces delicately patterned with niello.

During the course of this restoration it was possible to study the interior and obtain evidence of the manner in which the decoration had been carried out. This examination showed that the modelling for the gilded animals and patterns was done in repoussé, and since the backs of the surfaces bearing the niello showed no evidence of engraving or chasing having been executed on the front, it was clear that the niello must have been applied to a flat surface.

R. M. Organ and D. E. Bisset

THE R. F. A. RIESCO GIFT OF
CHINESE PORCELAIN

PART II

Of the remaining pieces of Chinese porcelain in this handsome gift the most important is the Southern Kuan circular dish with a wide flanged rim with a foliated edge (Pl. xii). This dish is covered with a fine, closely cracked dark greenish-grey glaze, which has been discoloured as a result of burial, over a black body. It would probably be not incorrect to call this piece a kiln waster. It has been mended in two places on the rim with gold lacquer.

This dish, like the small Southern Kuan incense-burner, with a waisted globular body and double animal handles, presented to the Department in 1960 by Sir Harry Garner, was almost certainly excavated at Hangchow from the Chiao t'an, or Altar kiln site which was discovered and identified in the winter of 1913/14 by Kozui Otani and Dr. Nakao and subsequently visited by Hobson. The Museum possesses a good series of fragments collected at various times from this site. They all exhibit a dark body material with a relatively thick greenish-grey glaze; some are thin and beautifully potted. The wares from the Chiao t'an site are said to be like those made at Hsiu-nei-ssü, Phoenix Hill site near by, but of lower quality. This last site as far as we know has been built over.

This Riesco dish was shown at the exhibition of Ju and Kuan ware held by the Oriental Ceramic Society in 1952, when it was the property of R. B. Hobart of Cambridge, Mass., and in the Venice Exhibition of 1954, and in the loan exhibition of The Arts of the Sung dynasty held by the Oriental Ceramic Society in 1960. It fills an important gap in the Department’s collections.

Another much illustrated and well-known piece, originally in the Alfred Clark collection, the blue-and-white incense-burner inscribed on the base ‘Wan Li jen tsü Ch'en t'ao kuan chih’ (made by the Ch'en T'ao Kuan in the jen-tsü year of Wan Li; which is 1612), is also part of the Riesco gift (Pl. xiv, b). This incense burner is decorated in a soft clear underglaze blue with a band of flower scroll round the lip, and another of ju-i scroll above the foot, in a style of which Sir Harry Garner writes that it is ‘reminiscent of the Ch'eng Hua period, but seems also to foreshadow the lighter style of decoration of the K'ang Hsi and Yung Cheng period’.

Chinese porcelains which are dated to a cyclical year provide important signposts. Exactly dated Wan Li pieces are uncommon. Two such pieces, both blue-and-white, and dated respectively to 1611 and 1618 were illustrated in my article ‘The Wares of the Transitional Period between the Ming and the Ch'ing (1620–1683)’; but neither of these is in the British Museum collection. The only comparable dated Wan Li piece in the British Museum’s possession is a bowl
from the Eumorfopoulos collection,\textsuperscript{12} inscribed on the base in underglaze blue: \textit{Wan Li hsin mao \textit{fu} Ch'\'eng chia ts'ang} (a treasure from the house of Ju Ch'\'eng in the \textit{hsin mao} year of Wan Li, i.e. 1591); but this is a bowl covered with a bluish-grey celadon glaze. The Museum also obtained from this source\textsuperscript{13} a figure of a courtier seated on a throne, decorated with a closely crackled yellowish glaze with a panel of reddish yellowish marbling, inscribed on the base \textit{Wan Li ting yu Ch'\'en W\'en-ching su} (made by Ch'\'en W\'en-ching in the \textit{ting yu} year of Wan Li (i.e. 1597)).

It has been generally assumed in the past that the three characters on the Riesco incense bowl also refer to the name of a potter (Pl. xiv\textit{b}). Garner speaks of the bowl as being ‘inscribed with the name of the potter Ch'\'eng’\textsuperscript{14} I also assumed this was the correct reading in my article on ‘The Wares of the Transitional Period between the Ming and the Ch'ing’, but it has since been pointed out to me that the words \textit{Ch'\'en T'ao} are a general term for pottery, and the four characters Ch'\'en T'ao Kuan Chih should be read ‘made by the pottery factory’ rather than the name of a potter. The character Ch'\'en is usually translated as ‘moulded’. It is very rare as a surname. It is just conceivable that this inscription might be read—‘made by the pottery factory of Ch'\'en’, but this translation is unlikely. Whatever the reading, this incense burner will be an important addition to the documentary material in the Departmental collections.

The last of the Riesco pieces is a small dish (Pl. xiii) decorated in red, yellow, and green enamels and underglaze blue in a sketchy, but not unattractive, design, of a Taoist adept standing on a cloud, carrying over one shoulder a branch of fruiting peach, and surrounded by two flaming pearls, a flower growing out of a rock, and what appears to be rudimentary waves. On the underlip are sprigs of plum blossom in underglaze blue-and-red enamel, contained between double blue bands, and on the base within a double ring in underglaze blue is the mark of the T'ien Chi period (1621–7), to which it belongs. A similar dish is among the Victoria and Albert Museum Collections.\textsuperscript{15} They are both members of a well-known family of small dishes in which the body is thin but not fine or white, and grit often adheres to the foot rim, while there are chatter marks on the base. These dishes, although provincial in character, have always enjoyed great popularity in Japan where the bulk of these pieces survives today. Indeed it is very probable that they were made in China for export to Japan. For as Hobson says, ‘It is probable that if [as he suspected] the Imperial factories were at this time in a state of suspended animation, the private factories were kept occupied in obtaining increasing foreign trade’.\textsuperscript{16} Unfortunately up to date no information has been forthcoming from Japan as to when and under what conditions these wares were imported. This family is far from well represented in the British Museum collection, and this piece is a most acceptable addition.

\textbf{Soame Jenyns}
HEROLD AND HUNGER

RECENTLY the Department of British and Medieval Antiquities purchased an oval silver box with an enamelled copper lid, 2 1/2 in. long (Pl. xvi). The enamelled scene depicts two putti at a forge in a landscape and is signed: ‘Herold fecit’. The colours of the enamels are delicate and muted; the use of flat gold for the tree-trunk, the basket, and the forge is unusual, but even more exceptional is the use of enamel modelled in relief for the putti, which are covered in gold leaf.

Before coming to Dresden in January 1726, Christian Friederick Herold (1700–79) had worked as an enameller on metal in Berlin for the House of Fromery, founded by the Huguenot, Pierre Fromery, a goldsmith and gunsmith, and subsequently carried on by his son, Alexander. Whilst at Meissen Herold, who became one of the leading painters at the Meissen porcelain factory from 1726–79, seems to have continued to carry out commissions for Fromery, because there is an enamelled copper lid in Lady Bessborough’s collection, depicting the flight of Stanislas Leszczinsky from Danzig in 1739, which bears the double signature: ‘Alex. Fromery à Berlin’ and ‘Herold fec.’ Evidence that Herold continued to work in the tradition of the Fromery workshop long after his arrival at Meissen is provided firstly by a documentary record in the Meissen
factory archives reporting that he submitted on 9 March 1739 'a sample of gold relief on porcelain' and, secondly, by the survival of the only known dated example, a Meissen porcelain cup and saucer in the Museum;\(^5\) the cup is inscribed in lilac on the base: C. F. Herold inv. et fecit a Meisse 1750. d. 18 Septr. This cup and saucer, formerly in the Bohn collection and the Franks collection, is decorated with repetitions of two designs in gold relief, one being Mars and Hercules joining hands with a figure of Discord (?) under their feet, and the other a king with a kneeling female, probably representing a city, offering him a crown; on his shield the arms of Austria. This fine example of Herold's remarkable craftsmanship offers proof of his continued practice of this difficult technique as late as 1750. A porcelain snuff-box with gold chinoiseries in relief in the same technique, in the Dresden Porcelain collection, is also signed 'C. F. Herold Fecit', but is not dated.\(^3\) As late as 1763 Herold was accused of practising this technique on his own account (as a Hausmaler) but his defence was that this style of work did not compete with the Meissen factory. Whilst it is difficult to establish a chronology for Herold's work on metal, the conclusion is that Herold probably executed the lid for this box (Pl. xvii) between 1730–40 whilst employed at Meissen.

None of the examples of Herold's craftsmanship on porcelain combines the gold relief work with enamel decoration. Only in the very early days of the Meissen factory was porcelain decorated with both gold relief and enamels. The craftsman who executed these pieces was Conrad Hunger; only one signed example survives, a bowl in the Österreichisches Museum für Angewandte Kunst, Vienna.\(^6\) Only a very few unsigned specimens of Hunger's work have survived, the chief of which is the cup and saucer in the Germanisches Nationalmuseum, Nürnberg.\(^7\) No example of this unusual work by Hunger was to be seen in any public collection in England, but recently the Trustees purchased a porcelain scent-bottle\(^8\) with silver mounts that has decoration in the Hunger manner (Pl. xvi). The porcelain is early Meissen and the sides are decorated with scenes in relief executed in gold and covered with coloured translucent enamel. The larger scene on one side represents St. John the Baptist (?) and on the other depicts a kneeling saint with two angels, one of whom flies down over the head of the saint with a martyr's crown (?). The smaller motifs above are garden urns with flowers and birds. On the narrow sides flower-sprays and a gazebo are applied in the same manner. The base, which is only partially glazed, has a most unusual feature: at the four corners is a small blob of coloured enamel and between them is a gold enamelled sign which may be purely decorative. A teabowl and saucer similarly decorated with applied 'vignettes' of enamelled gold was in the collection of H. Rothberger, Vienna.\(^9\)

Hunger's chequered career was not a successful one but a copper enamel portrait\(^10\) dated 1734 signed 'Hunger Röstrand' shows his continued use of
relief-gilding. This scent-bottle, however, must join the very small group of extant pieces illustrating his work on porcelain probably before he left Meissen for Vienna in 1717.

Hugh Tait

1 1958, 5–2, 1.
2 W. Holzhausen, 'Email mit Goldauflage in Berlin und Meissen', Der Kunstwanderer (1930–1), pp. 4 and 78.
4 M. Sauerlandt, 'Drei Email-Dosendeckel', Der Kunstwanderer (1925–6), p. 315, fig. 5.

Franks Collection of Continental Porcelain (1896), Cat. no. 71. Diam. 3¾ in. and 5½ in. Illustrated in Pazaurek, op. cit., Tafel 11.

6 Pazaurek, op. cit., Tafel 10, above.
7 Pazaurek, op. cit., Tafel 10, below.
8 1958, 4–5, 1: total height (including stopper) 4½ in.
9 Pazaurek, op. cit., fig. 116.
10 Sauerlandt, op. cit.

THE PASSMORE GIFT

ONLY a few months before his death in March 1958, the late Mr. A. D. Passmore presented to the Museum nearly a hundred items which had been selected from his collection of European ceramics, glass, and enamels. Only the briefest survey of this generous gift is possible here, but fuller accounts, with illustrations of fifteen items not discussed below, were published at the time of the acquisition.¹

The twelve items of English delftware in the Passmore gift form a remarkable group of high quality and rare design. They range from the London products of the late sixteenth century to those of provincial centres, like Bristol and Liverpool, in the mid-eighteenth century. One of the three seventeenth-century pieces which have a date inscribed on them is a drug-pot made in Lambeth (Pl. xviia). Barrel-shaped and painted in blue, the drug-jar is inscribed on a ribbon held by an angel: P: IMPERIAL, below which is written: E.P. This design of an angel with 1675

outspread wings above the scroll bearing the inscription appears first on English drug-jars at the Restoration in 1660 and rapidly becomes the predominant design of the second half of the seventeenth century, although it does not appear to survive the turn of the century. What this drug-jar originally contained when it stood in some London pharmacy can be entertainingly deduced from a contemporary publication.²

From Culpeper, N. Pharmacopoeia Londinensis: or the London Dispensatory (1661), we learn (on p. 158) that the full title of the mixture is:


Take of Aloes two ounces,
Rhubarb one ounce and an half,
Agarick,
Senna, of each one ounce.
Cinnamon, three drams,
Ginger two drams,
Nutmegs,
Cloves,
Spicknard,
Mastich, of each one dram.

With Syrup of Violets, make it into a mass according to art.

It cleneth the body of mixt humors, and strengthens the stomach exceedingly; as also the bowels, liver, and natural spirit: it is good for cold Natures, and cheers the spirits. The Dose is a scruple, or half a dram, taken at night: in the morning drink a draught of warm Posset-drink, and then you may go about your business: both these and such like Pills as these, tis your best way to take them many nights together, for they are proper for such infirmities as cannot be carried away at once. Observe this Rule in all such Pills as are to be taken at night.

Virtue newly added.

These Pills seem to have been familiar to some Prince in regard of their gentle Nature, not receiving any churlish purgative in their composition, and being finely spiced, and tempered with syrup of Violets. They are of familiar use to preserve health and cheerfulness in persons costive, that live a sedentary life and are subject to crudities through study or want of Exercise; ten grains may be taken every other day, at going to bed in case of costiveness for a fortnight together, til Nature be put into her tract. They encline to sleep, and what was said of Pil de Aloë lata or Aloes washed may be said of this. It helps the eye sight, and memory, and prolongs life, being used familiarly as aforesaid. If a man would give it for a solemn purge he may give one dram, four scruples or a dram and half. And in delicate bodies that are tender, and purge only of course, to cleanse their bodies and prevent sickness; these pills are more safe and fitting then the scannoniated and colocynthiated pills, or other violent purgers; and they are more easily taken then any boiled purge, by those that are naturally apt to swallow pills.

The initials e.p. above the date are almost certainly those of the apothecary, who ordered the drug-jar. The number of apothecaries who were likely to order a set of drug-jars with their initials on it would be small, no doubt, but enough have survived to show that this practice was fashionable at this period. Another drug-jar of identical size and design with the same initials e.p. and clearly painted by the same hand was in the Howard collection but inscribed ‘t: al-handal’. Clearly both jars belong to the same set. The Passmore drug-jar is said to have been found in the Thames in London about 1875 and was in the collection of Mr. Freeth, of Calcutt Farm, Cricklade, from whom Mr. Passmore purchased it in 1906.

Of the four pieces of English ‘peasant’ pottery—all are dated specimens—the most interesting is the dark-brown lead-glazed tyg, incised \( \text{EMW EMW 1685} \). This pottery tyg (Pl. xvii), made of a red earthenware, is almost certainly of local Wiltshire origin. A feature of the more ambitious specimens of Wiltshire
seventeenth-century pottery is the profuse use of applied stamped motifs, such as the rosettes, the grapes, the flowers, the swan and the fleur-de-lis, which can be seen on this tyg. The Passmore tyg has two twisted ‘cord’ handles with finials (both restored) and a third-finial ‘spout’ (also restored). By looking inside for the hole of the spout, we find that this tyg is designed as a ‘puzzle-tyg’, for the correct drinking-‘spout’ is, in fact, one of the two twisted handle finials and not the apparent spout. Very few specimens as fine as this tyg are known and, as this piece is dated, its addition to the remarkably comprehensive collection of English pottery in the Museum is especially welcome.

Many examples of English ‘red-ware’ survive but few are by the first makers, the Elers brothers. ‘Red-ware’ is a term used to describe the unglazed red stone-ware which was made in imitation of the Chinese wares from Yi-hsing which were imported into Europe by the Dutch East India Company. The European imitations were first made in Holland by Arij de Milde and others at Delft in the second half of the seventeenth century. Two Dutch emigrant silversmiths, the Elers brothers, came to England about 1680 and, turning potters, produced a very high quality version of ‘red-ware’. Its thin crisp potting and soft, slightly glossed surface texture is without parallel. They made this red-ware at Fulham and at Bradwell Wood, Staffordshire, between about 1680 and 1700. The Passmore collection contained two splendid mugs by the Elers brothers, one of which is illustrated here (Pl. xviA). The restrained use of the applied sprig of oriental prunus blossom enhances the aesthetic qualities of the mug, producing a high standard which was by no means always maintained in English potting in the following century.

Mr. Passmore’s gift includes many examples of English eighteenth-century ceramics, both cream-coloured earthenware and porcelain. His rare specimens of early English porcelain (c. 1745-60) are a most valuable addition to the collection and, as an example, there is illustrated here a pair of white figures of a stag and a hind (Pl. xviB). These figures are among the earliest products of the china works at Derby c. 1750-3, and were probably modelled by an emigrant Frenchman, Andrew Planché (1727-1805). The fineness of the modelling of these beasts is partially obscured by the thick glaze and other defects of potting, typical of the early experimental days of this manufactory which was to become the leading English porcelain factory for the next hundred years.

The continental porcelain section of this gift is small but contains a few very interesting pieces. The Meissen cup and saucer (Pl. xvii), made about 1720, is decorated by a Hausmaler who worked in Augsburg about 1730. The most notable of his wholly gilt designs are these silhouetted pseudo-Chinese scenes, executed in plain soft-toned gilding with lightly tooled details. Many of them are adapted from engravings published in Augsburg in 1719 by Martin Engelbrecht and are surrounded by scrollwork which is also typical of Augsburg
engraved ornament. The Passmore cup and saucer is unusual in combining enamel-coloured vine-scrolls in relief on the exterior of both the cup and the saucer. How the undecorated porcelain escaped from the Meissen factory into the hands of the Augsburg Hausmaler is not known, but several outside decorators, such as Johann Aufenwerther and Seuter were quite productive in the period c. 1725–30, judging by the number of examples to survive.

A further specimen of continental porcelain should be mentioned here because of its unexpectedness; it is a large bird group from the Limbach factory, a china works most successfully established in Thuringia by Gotthelf Greiner in 1772. The products of this factory are well known but do not usually include ambitious compositions of this kind. The mark of crossed 'Ls' on the base is of the kind used between 1772 and 1788 at this factory in an attempt to be mistaken for the crossed swords mark of Meissen.

An account of an important Ming porcelain bowl, which was part of Mr. A. D. Passmore’s large benefaction, has already been published by the Keeper of the Department of Oriental Antiquities, but it was the Museum’s collection of European ceramics that was enriched most by Mr. Passmore’s generous gift.

Hugh Tait

2 The author is most grateful to Miss Agnes Lothian, Librarian of the Pharmaceutical Society, for this reference.

LIST OF ACQUISITIONS

DEPARTMENT OF MANUSCRIPTS

Acquisitions, January to July 1961

GIFTS AND BEQUESTS


Autograph musical MSS. of Bartók, Delius, and other composers, 19th and 20th cents. Add. MSS. 50496–50505. Presented by Miss Ethel Glave, in accordance with the wishes of her late aunt, Mrs. Calvocaresi.


Chartulary of Pontefract Priory, 13th cent. Add. MS. 50754. Presented by an anonymous donor through the Friends of the National Libraries.


That it is available for study; certain manuscripts are reserved from public use for security or other reasons.

45

Signed letters of British royal personages and others, 16th–18th cents. Add. MS. 50825. Presented, with Add. Charters 75501 and 75502, by the Norwich Museums Committee through R. R. Clarke, Esq.


Letters and papers of Sir George Sydenham Clarke, Baron Sydenham, sometime Secretary to the Committee of Imperial Defence, 20th cent. Add. MSS. 50831–50841. Presented by R. H. T. MacKenzie, Esq., M.I.C.E., in accordance with the wishes of the late Miss Mary MacKenzie, M.V.O.


Seal of George III for the Bahamas. Detached seal CCI.43. Presented by Mrs. Allam on behalf of her husband, W. A. Allam, Esq.

PURCHASES AND OTHER ACQUISITIONS

Draft by Dawson Turner of a catalogue of the rarer printed works in his library, 1839. Add. MSS. 50484–50489.

Letters and papers of William Hone, bookseller, and his family, supplementing Add. MSS. 40108–40122, 40856, 41071; 1816–1861. Add. MS. 50746.

Four letters of F. H. Graf (1727–95), flautist, and other related papers. Add. MS. 50753.

Chartulary of Monk Bretton Priory, 16th cent. Add. MS. 50755.


Correspondence of Lt.-Gen. Sir Hew Whitefoord Dalrymple as Acting Governor of Gibraltar, 1808. Add. MS. 50827.

Tinted vellum plan by Sir Christopher Wren of a house and lands adjoining St. James’ Park (partly on the site of the modern Downing Street), granted by Charles II to the trustees of the Earl and Countess of Lichfield; 1677. Egerton MS. 3765.

DEPARTMENT OF ORIENTAL PRINTED BOOKS AND MANUSCRIPTS

Acquisitions, January–September 1961

I. ARABIC MANUSCRIPTS

Or. 12523 (a–d). Maghribi Koran. Four sixtieths (i.e. 35, 36, 39, and 48) of the Koran written in the thirteenth or fourteenth cent. A.D. in fine large Maghribi script, with blue and gold unwans, division marks, and marginal ornaments, the text of each part being preceded and followed by ornamental pages. The margins have been cut and are stained with damp. (See article on Andalusian Qorans, vol. xxiv, no. 3/4.)


Or. 12597. Suyûtî’s Al-Ḍibaj ’alâ Šaḥîh


Or. 12537. Sharḥ ʿAl-Jürrsūmīyāh, an extensive commentary, by ʿAlī Kaṣṣārah on Ibn ʿAl-Jürrsūm's grammatical treatise. Maghribī, 19th cent.


Or. 12533. Manāḥī al-Ṭibb, an anonymous medical treatise. Maghribī, 19th cent.


Or. 12535. Al-Durr al-Naṣīm, an anonymous treatise on the special virtues of certain verses of the Koran. Maghribī, 19th cent.


2. Other Oriental Manuscripts

Or. 12550. An Armenian Menologium, or collection of the acts of Christian saints and martyrs, intended to be read in church on the days of their commemoration. Written on leaves of thin vellum, with four full-page coloured miniatures, three illuminated headpieces with capital letters formed in the shape of birds, and numerous marginal ornaments throughout the text. Dated A.D. 1612. 612 fols., measuring 14×10 ins.

Or. 12570. A Japanese illustrated manuscript entitled 1rówya, telling a story on the 'wicked stepmother' theme, dating from the Muromachi period. An example of a Narahōn with coloured illustrations, bound in three volumes. Undated, but probably late 17th cent. 72 fols.

Or. 12579. Balinese 1ontar manuscript on palm-leaves, illustrating scenes from a story in the Mahābhārata. 12 leaves. Late 19th cent.

Or. 12584–5. Two Shan Burmese scrolls.

Or. 12587. Batak manuscript from North Sumatra, written on bark leaves. Wooden covers. 84 leaves.

Or. 12593. Nepalese Sanskrit manuscript containing the Pañča-rakṣa, a collection of five Buddhist charms used for the administration of oaths. Each of the five sutras is represented by a coloured miniature showing the corresponding goddess. The manuscript is written in gold in the Nepalese character on stout paper dyed dark blue, now almost black. A colophon on the last leaf records that the manuscript was written in the Nepalese Samvat year 631 (A.D. 1511). 137 fols.
DEPARTMENT OF PRINTS AND DRAWINGS

Acquisitions, January–June 1961

I. BRITISH SCHOOL, AND FOREIGNERS WORKING IN ENGLAND


Thomas Jones (1742–1803). A view of the Bay of Salerno. Water-colour. 28.343.5 cm. Purchased.

Leonard Knyff (1650–1722). Bird’s eye view of Hampton Court from the South. Pen and brown ink with grey wash. 41.158.7 cm. Purchased. Pl. xxii.

Biagio Rebecca (1735–1808). Design for the decoration of the ceiling of a chapel (perhaps that of Audley End). Pen and ink and water-colour. 42.864.2 cm. Purchased.


A group of 24 drawings coming from the family of Dr. Thomas Monro, including examples by William Alexander, and John and Henry Monro. Presented by Squadron Leader Coryton.

II. DUTCH AND FLEMISH SCHOOLS


Rembrandt (1606–69). David and Absalom. Reed pen and ink with brown wash corrected with white body-colour. 16.621.6 cm. Purchased with the aid of a contribution from the N.A.C.F. Lit.: Burlington Magazine, cii (1961), 278. Pl. xxiv.


III. ITALIAN SCHOOL

Bartolommeo Biscaino (c. 1632–57). Aeneas and his family fleeing from Troy. Red chalk heightened with white. 20.923.8 cm. Purchased.

IV. GERMAN SCHOOL


DEPARTMENT OF COINS AND MEDALS

Outstanding Acquisitions in 1961

(a) Purchased through the George and Mary Hill Fund: Three unpublished silver staters of Phaselis in Lycia dating from the 3rd cent. B.C.
(b) Bought at the Lockett Sale of Greek Coins:
(1) a tetradrachm of Prusias II of Bithynia (183–149 B.C.);
(2) a hemidrachm of Myndus (c. 1st cent. B.C.);
(3) a sixth-stater of Lycia (c. 480–460 B.C.);
(4) an Attic didrachm of Pisidia (c. 1st cent. B.C.);
(5) a double siglos of Mallus (c. 425–385 B.C.);
(6) a double siglos of Datames (c. 378–372 B.C.) of the Tarsus mint; and
(7) a tetradrachm of the Bactrian ruler Euthydemus I (c. 220 B.C.).

(c) Presented by Lt.-Col. H. D. Gallwey of Waterford, Eire: 960 Roman billon antoniniani of the 3rd cent. A.D. from the 'Gibraltar' hoard.

(d) Bought from Messrs. Spink & Son: 35 silver Anglo-Saxon pennies minted between A.D. 905 and 940. The coins were found as a hoard near Catania in Sicily and are likely to have been concealed at the time of the Sicilian Revolt of 938–41.

(e) Bought from Dr. H. A. Cahn of Basel: a unique gold solidus of the Emperor Constans (A.D. 337–50) minted at Rome in A.D. 338.

DEPARTMENT OF EGYPTIAN ANTIQUITIES

Acquisitions for the first half of 1961

Seven copper or bronze tools; six of them are inscribed with royal names, ranging from the Vth Dynasty, c. 2500 B.C. to the XXIInd Dynasty, c. 900 B.C.

A limestone rubber (?) bearing the name of the High Priest of Memphis, Ptahmose, XVIIIth Dynasty, c. 1400 B.C. Presented by J. Bomford, Esq.

Green glazed scarab inscribed with the name of Amenirdis. XXVth Dynasty, c. 700 B.C. Presented by Edward Marnier, Esq.

Circular limestone table for the 'serpent-game'. Early Dynastic Period, c. 3000 B.C.

DEPARTMENT OF BRITISH AND MEDIEVAL ANTIQUITIES

Acquisitions, January to June 1961
(i.e. Reported to the Trustees Feb.—July 1961)

POST-ROMAN

Bronze-gilt mount of 7th-cent. date. Purchased (1961, 2–1, 1).

Items of Bow Porcelain from the J. Ainslie collection:
(a) Triple shell-salt, enamelled; Alderman Arnold period (1748–50).
(b) Bowl, underglazed blue, inscribed: 'William & Elizabeth Martin, November 20 1750'.
(c) Bowl, enameled, inscribed: 'Thos. Target 1754.'

(d) Cup, underglaze blue, inscribed: 'I: C 1763'.

Purchased (1961, 4-1, 1-4).


Frankish sword with inlaid hilt and a Migration period spearhead. Purchased (1961, 5-2, 1-2).

Merovingian inlaid iron axe-head, 7th cent. Purchased (1961, 5-5, 1).

Watch movement No. 971, with a unique lever-chronometer escapement, by Breguet. Paris, about 1795. Purchased (1961, 7-2, 1).

Porcelain cup, undecorated except for raised prunus blossom; primitive. English, unknown factory, c. 1745-50. Given by Mr. and Mrs. Frank Tilley (1961, 7-1, 1).

SUB-DEPARTMENT OF PREHISTORY AND ROMAN BRITAIN


Mesolithic flint industry. From the surface of Kelling Heath main site. Given by Lt.-Col. B. E. Coke (1961, 2-4).


Roman bronze bust of the emperor Claudius. From the River Alde, Suffolk. Lent by Mrs. D. H. Holland.

Upper part of stamped Roman amphora. From Watling St., near Cheapside. Given by F. Greenway d’Aquila, Esq. (1961, 5-6, 1).

Roman iron band. From New Bridge St., London. Given by F. Greenway d’Aquila, Esq. (1961, 5-7, 1). (For joining wooden water-pipes.)


Upper palaeolithic flints. From excavations on Hengistbury Head, Hants. Lent by Bournemouth Borough Council.


Copy of a Spanish cave painting. Given by L. Good, Esq. (1961, 7-6, 1).

Thirteen items of Bronze Age gold. Roman and other rings. Lent by the Duke of Northumberland.
DEPARTMENT OF ORIENTAL ANTIQUITIES

Acquisitions, January to July 1961

INDIA AND SE. ASIA—PURCHASES
(all from the Brooke Sewell Fund)
1961, 2–21, 1. Pair of carved wooden brackets. South India. 18th cent. a.d.
1961, 7–11, 1. Terracotta Head of bearded man. North-west India. 7th cent. a.d.

CHINA—PURCHASES
(from the Brooke Sewell Fund)
1961, 2–14, 1 and 2. Two bronze bells (one inscribed). 6th cent. b.c.
1961, 5–16, 1 and 2. Fragments of carved bone and ivory, the former with remains of turquoise inlay. Shang Dynasty.

JAPAN—PURCHASES

Wooden figure of Fudō. Heian: 11th cent. (See B.M.Q., vol. xxiv.)
Porcelain saké bottle decorated in underglaze blue and enamels in Kakiemon style: early 18th cent.
Dancing in celebration of tax-remission. Sixfold gold-ground screen-painting. Kanō school of Kyoto: Momoyama period, about 1600. (Purchased with the help of the N.A.C.F.)
Woodcut prints by Toyonobu (beni-e);
Kiyomitsu (hashirakake printed in four colours); and Hokusai (kakemono-e of a falcon): also a calendar print for 1765 signed Saikaku Sanjin.

Woodcut books by Sukenobu (1746 and 1739); Sekien (1777); Kyūhō (1813); Gentai (1804); Masayoshi (1809); and Kita Busei (1810).

NEAR EAST—PURCHASE


DEPARTMENT OF ETHNOGRAPHY

Acquisitions, January to June 1961

AFRICA


Two copper-bladed currency spears from the Balala tribe of Northern Rhodesia. Presented by D. B. Conway, Esq.

A wooden stool from West Africa. Purchased.

The full dress of an Ethiopian chief, collected during the Abyssinian War. Purchased.

A pottery half-figure of a woman, from Yambo, Republic of the Sudan. Purchased.

A horn carving of a bird from South Africa. Presented by D. A. MacAlister, Esq.

A dagger and sheath probably from North Africa. Presented by D. V. Hanson, Esq.

Two gold ear-rings from Basutoland. Presented by Mrs. H. Gasston.

A carved ivory tusk and a bronze head from the Benin Expedition, 1897. Presented by the Lords Commissioners of the Admiralty.

Two iron currency bars ('Kissi pennies') joined together by plaited leather binding. From Sierra Leone. Presented by C. A. McConiskey, Esq.

AMERICA

A composite hunting fetish from the Zuñi of New Mexico. Presented by Mrs. Cedric Marsh.

An anthropomorphic stone pestle from the West Indies, and a wooden knife edge for crushing cedar bar kiface from the north-west coast of America. Purchased.

Two Tiahuanaco-style pottery vessels from the coast of Peru. Purchased.

Four late Chimú pottery vessels from the north coast of Peru. *Purchased.*

**ASIA**

A small ethnographical series from China. *Purchased.*

A dervish’s stick from Kashgar. *Purchased.*

**OCEANIA**

A clam-shell adze blade from ‘Sightless Atoll’, Pacific Ocean. *By exchange.*

Three bark paintings from Oenpelli, Umbakumba and Groote Eylandt, Arnhem Land, Australia. *Purchased.*

A head-rest probably from Santa Cruz. *Purchased.*


A small series of stone implements mostly from sites in Queensland. *Presented by Mr. J. M. Clift.*
I. ERNST VON DOHNÁNYI: SECOND VIOLIN CONCERTO. Add. MS. 50800

Opening of the first movement

Reproduced by permission of Mrs. Ilona von Dohnányi
II. a. HARLEY MS. 2970, f. 2b. ST. MARK

b. CLM. 23630, f. 4b. ST. MARK
IV. SEAL CLXXVIII. 5

(a) Obverse. (b) Reverse. Enlarged × 2
V. PERCY GRAINGER: THE OPENING OF 'COUNTRY GARDENS'. Add. MS. 50823

Reproduced by courtesy of Messrs. Schott & Co. Ltd.
VI. PORCELAIN VASE WITH CH'ING-PAI GLAZE

VII. BASE OF C'HING-PAI VASE
Chinese, c. 1500
VIII. FALSE COINS OF PYRRHUS (1-2); WITH GENUINE OF PHILETAERUS (3); PYRRHUS (5); AND GEORGE IV (4)
IX. SILVER AMULET CASE

Lst: 1 ½ in.; 2.8 cm.
X. SILVER LADLE
L.: 10 ½ in.: 25.6 cm.
XI. DETAILS OF SILVER LADLE
XII. DISH. CHINESE PORCELAIN

Kuan ware of the Southern Sung dynasty (1127-1279). Diam. 6½ in.
XIII. DISH. CHINESE PORCELAIN DECORATED IN POLYCHROME ENAMELS
Mark and period of T'ien C'hi (1621-7). Diam. 6½ in.
XIV. BOWL, CHINESE PORCELAIN
Inscribed 'made by the Ch'ien T'ao Kuan in the jen-tsü year of Wan Li (1612)'
XV. a. MEISSEN PORCELAIN SCENT-BOTTLE
With gold enamelled decoration by Conrad Hunger c. 1715-20. H. 4½ in.

b. GERMAN SILVER BOX
With painted enamel lid by C. F. Herold, c. 1730. L. 3¼ in.
XVI. a. LAMBETH DRUG-JAR OF TIN-GLAZED 'DELFWARE'
Dated 1675. H. 3¾ in.

b. WILTSHIRE POTTERY PUZZLE-TYG
Dated 1685. H. 4½ in.
XVII. a. MUG OF RED-WARE
Made by the Eiers brothers c. 1680-1700. H. 4½ in.

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Purchased with the Campbell Dodgson Fund through the N.A.C.F.
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HOW THE BRITISH MUSEUM LIBRARY WILL
SOLVE ITS PROBLEMS IN BLOOMSBURY

'We are at a time when history is repeating itself', said Sir Frank Francis, Director of the British Museum, at a meeting of librarians at Leicester shortly before Easter, which he had been invited to address on the subject of the British Museum library and its plans for expansion. Just over 100 years ago Panizzi conceived of the great library of the Museum in a new way, providing a model and jumping-off point for many other great libraries. Now, in 1962, it was necessary to look again at the functions, services, and potentialites of a great library and to plan for them.

'By great good fortune the British Museum has the opportunity of doing just this: planning its library services from scratch and moulding them to a pattern which accords with modern ideas and which, I hope, will give scope for adjustment when the figure for which the pattern was made develops a middle-age spread.'

Saying this, Sir Frank proceeded to show the sort of expansion that had to be provided for. When Panizzi came to the Museum in 1831, he found a library of about 200,000 volumes. By the time of his retirement in 1866 it was upwards of one million and a quarter: the annual accessions of printed books in Western languages (including Russian and the Slavonic countries, amounted to 30,660 volumes, 22,000 parts of volumes or separate numbers of periodicals, amounting with music and other pieces to 58,420. By 1900 these annual accessions had risen to a total of 116,640 pieces (excluding newspapers), and by 1930 to 151,581 separate pieces, plus some 220,000 newspapers.

In 1961 there was a grand total of something like 900,000 items, of which 86,978 were complete volumes. Thus the present library quarters, which had been planned when the library was a bare million volumes, had had to be adapted to accommodate stocks of books amounting to some six and a half million volumes, to say nothing of the books in languages of the Orient and the manuscript volumes, which were housed separately but suffered in the same way from space-starvation.

THE REAL PROBLEM

The problem of dealing with this enormous growth had been met so far in a variety of ways, Sir Frank continued: by outhousing (the newspapers were sent to Colindale in 1905), by extensive remodelling (since 1930 the original bookstacks had been entirely rebuilt and their capacity very greatly increased), and by internal moves of various sections. 'All these expedients, however, were
designed to cope with the problem of the storage of the Museum’s books; whereas the real problem all along is to provide for the easy and efficient use of them. This the British Museum in its present quarters is quite unable to do.’

The building, after all, had been designed nearly 150 years ago and had had only comparatively small additions and alterations. It could hardly be expected to provide the very extensive reading and reference space which modern circumstances required. The total amount of space available for the library departments for all purposes in the present building was 340,000 sq. ft., of which only 27,750 was available for students. The library, it was estimated, needed just over 1½ million sq. ft. That was nearly four times as much as it had now, and the 130,000 sq. ft. needed for students was just over four times as much as was used at present.

**UNCO-ORDINATED**

There was no space for a journal reading-room, despite the fact that the Museum had by far the largest and most comprehensive collection of such material in the country; there was no public music room and the map room had space only for ten users. The nature of the building made it inevitable that the various reading-rooms that existed were quite unco-ordinated and involved much wasted time in moving from one to another.

The new building which the trustees expected to build would, it was hoped, solve these problems. It was designed to house all four library departments—printed books, both Western and Oriental, manuscripts, and prints and drawings—and to provide adequate reading-rooms, very large open-access reference collections, and properly designed exhibition space which would enable the public to study under the best conditions the detailed history of book production. ‘We expect to do this, and to keep our collections together, and to provide the same or rather increased comprehensiveness which was the ideal towards which Panizzi’s planning was addressed.’

**CENTRALIZATION**

With such a large number of acquisitions each year, it might seem odd to assume that the collections could be retained in the library in Bloomsbury, particularly at a time when, in the United States of America, a policy of decentralization was being adopted. Sir Frank reminded his audience that the library of the Department of Agriculture had recently been elevated to the National Agricultural Library, thus taking its place beside the recent National Medical Library and the older Geological Library as one of a network of national libraries.

‘The argument for centralization is strong in the British Museum, with its long tradition of comprehensiveness and its long experience as a closely
integrated storehouse of knowledge and instrument of scholarship, where objects of antiquity and of significance in various cultures can be studied together with the literature about them and about related subjects and periods, and where the one can illuminate the other. There is a real positive value in universality where the multitudinous relationships of things can be readily exploited. There is, however, one prerequisite. Universality must not be maintained at the expense of effectiveness and usability.'

Service

Sir Frank said that he had always held the view that the problem of the very large library was not that of storage, which, comparatively speaking, was easy to solve, but that of use. The great library could not compete with the special library in the intensiveness of the service it offered, but it must give the reader the same kind of confidence in its ability to understand his problems and to present him readily with access to the material in his field of study. 'The means by which we hope to provide this kind of library service is by a sort of centralized decentralization—or, if you wish, decentralized centralization. I have a preference for the former. This is a policy which has, of course, a long history in the British Museum.'

In the antiquities departments the principle of specialization has been widely and effectively developed. The Department of Printed Books has long had its music room (though not, unfortunately, its music reading-room), its map room, its newspaper room, and its State Paper room. These obvious subdivisions, however, did nothing to render access to the great bulk of the collections as easy or effective as it should be. Sir Frank recalled the views he had expressed at a Unesco symposium on national libraries in Europe in 1958 (subsequently printed in the Unesco manual, National Libraries: Their Problems and Prospects). There he had considered whether the day of the comprehensive library as anything but a storehouse of older books and periodicals—a sort of museum—was not perhaps over, and whether the main burden of bibliographical and information work should not be handed over to small, highly organized libraries.

'Alarmist'

He showed, however, that there was no need for such 'alarmist views'. It was true, he admitted, that, up to a few years ago, a library was looked upon as the natural resort of scholars for the study of books, monographs, and periodicals (usually in that order of importance), and that nowadays, for a variety of reasons, a considerable proportion of the demands made upon libraries was for quick reference to specific information, largely in periodicals and what was now called report-literature. There was a perfectly understandable insistence on speed and immediacy which made it essential for reference (i.e. non-lending) libraries to

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provide the closest possible approximation to an over-the-counter service if they were to satisfy the research worker and the scholar in the exact sciences and in technology and industry.

The special libraries which had sprung up endeavoured to supply such a service and their success had underlined the need for library service of this kind. The large comprehensive library could not, even if it wished, avoid responsibility here, because it often had material which was not available in the special libraries. It had been shown that speedy service was highly appreciated, and big libraries ought to rejoice in the challenge presented.

NEAREST TO THE IDEAL

Sir Frank had said (in 1958) that he wished he could find in Europe an example of a great national library, with the burden of the past lying heavily on its shoulders, which had readjusted itself to modern conditions and was fulfilling its proper purpose. Of all the national libraries the Library of Congress in Washington came nearest to the ideal. 'There is much in that library which most European librarians would like to copy if they could ever get over the feeling that the Library of Congress, with its budget of 10 million dollars and its staff of 2,500, seems to belong to an entirely different world. I believe, however, that by its emphasis on decentralization the Library of Congress is on the right road, and I would like to see, myself, a determined effort in one of the larger European libraries to create within its ambit a series of specialized sections. . . .'

This, however, he acknowledged, would be difficult, if not impossible, in all but a few library buildings, 'unless one could start with an entirely new building'.

FROM SCRATCH

This was the crux of the matter. This was what the British Museum today expected to be able to do, and its planning had been based on the assumption that it was starting from scratch. He could not yet say how the architects would translate the library's requirements into stone and bricks and mortar, but he could give some general indication of what the trustees were hoping for.

They planned to have, for general reference purposes, a public reference room, easily accessible from the street and adjacent to a comprehensive catalogue and bibliographical reference room, which would contain a comprehensive collection of catalogues and general works of reference. This room would be adjacent on its other side to a general reading-room.

The general reading-room was to have a number—perhaps six—of special subject reading-rooms adjacent or arranged as easily distinguishable sections. Associated with these reading-rooms there would be a central reference open access stack. At the same level there would be the State Paper reading-room and
the periodicals room. Adjacent to the main reading-room and closely linked—probably vertically—there were plans for special reading-rooms for rare printed books, manuscripts, music, and maps. The print room would be vertically above these. The arrangements, which would include mechanical conveyors, were designed to bring the user in close contact with the books in which he was interested and to encourage staff specialization in the Department of Printed Books to a degree which had never previously been possible.

'Needless to say, with all that is involved in such a giant plan, and in view of the very important architectural and town-planning implications of such an enormous building, it will be some time, perhaps ten or fifteen years, before it becomes a reality', said Sir Frank, pointing out that this new building was not the only library building which the trustees had on their programme at the present time.

They had recently assumed responsibility for the proposed National Reference Library for Science and Invention, a development of the Patent Office Library, which was to be in the new building to be built for the Patent Office. Sir Frank said that he hoped they would be able to make it the model for the grouping of books in the new general library.

MINIATURE MODEL

Plans for the National Reference Library for Science and Invention were still at the discussion stage, but would be put into concrete form in the near future; they were a miniature form of the plans outlined for the big Bloomsbury library, except that the main stacks at Bloomsbury would serve for both libraries. There would be a general consultation room for reference work and for the consultation of the patents, and a series of semi-specialized and specialized reading areas, each of them directly associated with the books and periodicals with which they were concerned.

Some misgivings had been expressed about the size of this library on the one hand, and, on the other, about the wisdom of having a part of the British Museum Library so far away from the main building when the two might well have to be used in conjunction with one another. As regards size, Sir Frank said that he felt quite certain that the average library user, and particularly the scientific and technological user, would be discouraged by bulk. He was convinced that the plans in this direction were on the right lines. With regard to the physical separation, he did not think that with modern transport possibilities, or with such devices as closed-circuit television or telex, this was likely to be a problem.

'It may very well be a tenable proposition that this is the last time that such planning as I have outlined will be possible', he continued. 'There is, I am clear at the moment, no obvious alternative, and we expect our present plans to take
us through the next 50 or 100 years. By the end of that time, if not before, developments in automatic storage techniques, data processing machines, and similar devices should have progressed far enough to enable our library planning to be done on an entirely different level. It is our intention, when the new library is created, to provide space for the study and the development of new library techniques and equipment.'

There was a considerable gap in the knowledge of the different ways in which a library was used. There was already a palpable difference in what was wanted of a library between the scientist and technologist on the one hand and the student of the humanities on the other. Sir Frank said that the British Museum had been enabled, by a gift from the Goldsmiths’ Company, to inaugurate a piece of research into the use of the present Patent Office library.

Before the final, more detailed planning of the new scientific library, they hoped to find out something about the degree of ‘professionalism’ or system of library users; the pattern, if any, in their approach; the tools they used; the extent to which the present acquisitions policy was satisfactory; and the length of active life of the material in the library. ‘Research into these questions has, as far as I am aware, never been undertaken on a large scale in the Patent Office or the British Museum or in any other library’, Sir Frank said.

**OPPOSITION**

He enlarged upon the opposition that there was to the Bloomsbury plan in *The Times*, which quoted him as saying that he was hopeful that ‘something would be done’ by 1967. A time factor, it appears, is involved. When the site was approved in 1955, a limit for development to be started within 12 years was fixed. Much depended on the financial factor, and others such as the rehousing of people living on the site.

The Holborn borough council was still objecting to the plan for a national library attached to the British Museum, which affected seven and a half acres of residential and commercial land in Bloomsbury, but Sir Frank expressed himself as hopeful that, by discussion, the Museum and the council could adjust their problems. The council’s main consideration was for the provision of new houses and shops, and he hoped that there would be some possibility of meeting its requirements now.

Reprinted from *The Bookseller*, 28 April 1962, by kind permission of the publishers.
THE ORGAN TABLATURE OF JOHANN WOLTZ

The collections of printed music have recently been enriched by an early and important anthology of organ music, printed in tablature at Basel in 1617. The salient part of the very lengthy title-page (Pl. xxxv) reads as follows:


Woltz’s anthology is a handsome folio, in three parts, with the collation: A–Z Aa–Ee. It presents a number of points of both bibliographical and musical interest. J. J. Genath (1582–1654) was printer to the University of Basel. He was twice married, in 1608 to the widow of the printer Johann Excertier, and in 1636 to the widow of Jacob Bertschi. Genath’s heirs and later Johann Rudolf, the son of his second marriage, continued the business. Although J. J. Genath printed a considerable number of books, this anthology of pieces for the organ was his only musical publication, and as such poses a question of typography. The font of type used for printing a tablature is elaborate, and would require highly expert handling. It seems improbable that Genath would have gone to the expense of having a new font cut, especially for a kind of book which he was most unlikely to repeat. He may therefore have hired the type from some printer in Germany. But at present the type used cannot be identified with that found in any other organ tablature. This is, moreover, the only musical book of its kind ever published in Switzerland, and the first Italianate anthology issued in a German-speaking country. It is also by far the earliest volume of purely instrumental music from any Swiss press now in the collections of the British Museum.

The notation of music in ‘tablature’ dates back to the first half of the fourteenth century. The term applies to any system in which letters, numbers, or other signs are used instead of staff notation. The font of type procured by Genath is cast in the so-called ‘new’ German tablature which was in use from about 1550 to 1750. The notes are indicated (as to pitch) by the letters A–G which correspond to the notes still customarily so named. The time value of each note is marked by one of four signs

\[
\begin{align*}
\cdot &= \text{semibreve} \\ 
\| &= \text{minim} \\ 
\uparrow &= \text{semiminima} \\ 
\wedge &= \text{fusa}
\end{align*}
\]

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A diagonal line above a letter indicates that the pitch lies an octave higher than written. Thus the eight lines of type (Pl. xxvi) together correspond to the notation on the treble and bass staves in current use. Other systems of tablature, for lute and guitar, are found all over Europe. The organ tablatures, however, were in general use longer than most others, especially in German-speaking lands—indeed, right up to the time of J. S. Bach.

Concerning Johann Woltz, the editor of this anthology, nothing whatever is known except the very few facts given in it. On the title-page he is described as a ‘citizen, former organist and parish-administrator’ in Heilbronn. Towards the end of his dedication to that city, dated 1 May 1617, Woltz states that after forty years’ service as organist he was handing on the office to his son.

The elder Woltz was undoubtedly a man of vision and enterprise. His intention was to popularize the new Italian style of composing for the organ, but he knew that German organists of his day, long habituated to playing from tablature, would be unable or unwilling to play this music if it were put before them in staff notation. He therefore intabulated his anthology, and laid the foundation of its success by having it published in Basel, one of the most important centres of the European book-trade in the early seventeenth century. How many times Woltz travelled the 150 miles from Heilbronn to Basel, in order to discuss this complex and ambitious project with Genath, we shall never know. But the unusually high number of surviving copies of this anthology—nine in all—suggests that it sold in considerable numbers, and so probably exercised a wide influence on the taste of organists and congregations.

The three sections of the anthology comprise a total of 218 pieces by thirty-four different composers. Those best represented were H. L. Hassler (26), Giovanni Gabrieli (23), Merulo (16), Franck (16), Antegnati (15), and Andrea Gabrieli (11). Of these Hassler and Franck were German composers who adopted a strongly Italianate style. For several works by lesser masters such as Simon Lohet, Carolus von der Hoeven, and Carol Luisson, this book provides the only known source.

Woltz devoted the first section to motets used for the Roman rite, the second to pieces for the reformed church, and the third to selections from books of canzone and the like probably used much in organ recitals. It is this remarkable catholicity that makes the anthology so interesting to posterity. His transcriptions are mostly straightforward; he was content to leave the ornamentation to the taste and skill of the player.4

An additional point of interest in the copy now in the British Museum is that it contains a large number of contemporary corrections of misprints and an additional piece written in a contemporary hand on the blank spaces at the foot of sig. Cc i verso and sig. Cc ii recto.

A. Hyatt King
THE BOOK OF COMMON PRAYER, 1662

The official service-book of the Church of England is, except for a few alterations, that edition of the Book of Common Prayer which was authorized in 1662 as part of the settlement at the Restoration of Charles II. Use of the Book was enforced by an Act of Uniformity which received the Royal Assent on 19 May 1662, and in commemoration of the 300th anniversary of this an exhibition of manuscripts and printed books was held in the King’s Library of the British Museum from 17 May to 1 July this year.

The exhibition opened with a selection of manuscripts designed to show something of the types of service-books used in England before the Reformation and the history of the liturgy in medieval England. When in 680 the arch-cantor of St. Peter’s, Rome, visited the twin monasteries of Wearmouth and Jarrow at the request of their founder, St. Benedict Biscop, he not only gave oral instruction on the liturgy but left behind him manuscripts which were still extant in the time of the Venerable Bede (d. 735). However, the earliest surviving liturgical books of the English Church date from the tenth century, the great period of monastic and cultural reform under Sts. Dunstan and Æthelwold. In the present exhibition the earliest manuscript shown was a Sacramentary, Cotton MS. Vitellius A. xviii, possibly written at Wells during the reign of Bishop Giso there (1061–88). Next to the Cotton MS. in the exhibition was a Gradual (Egerton MS. 3759) written for Crowland Abbey, Lincolnshire, probably about the second quarter of the thirteenth century, and only discovered in 1956. Not the least interesting feature of this book is that the particular tradition of ecclesiastical monodic music in it (‘Gregorian chant’ or ‘plainsong’) can be traced back to pre-Conquest Winchester and Abingdon, and further to the continental monasteries of Corbie and St. Denis.

The earlier service-books of the Church were not comprehensive compilations of the type of the Book of Common Prayer but designed for the use of particular persons or groups of people in the performance of the liturgy. In time liturgical
compilations containing everything necessary for certain services came into being, and such books as the Missal, the Breviary, and the Pontifical resulted. Examples of each of these three books were included in the exhibition and a Psalter (Arundel MS. 60) executed at the New Minster, Winchester, about 1060, reminded us of the important part always played by the psalms in the liturgical—and extra-liturgical—prayer of the Church. The Psalter is besides an important example of English illumination of its time. Those occasional services which marked the chief events of the ordinary parishioner’s life, namely baptism, marriage, the last rites, and the services for the dead, came to be included in the Manual (literally ‘a book of handy size’) of the parish priest. The exhibition contained a Manual written for use in St. Aldate’s Church, Gloucester, about 1400, and this book allows the use of vernacular rather than Latin in places, e.g. for the plighting of troth in the marriage service.

Not only in England, but throughout the Western Church, the sixteenth century was to see a movement of standardization and uniformity in the liturgy. The Breviary and Missal of Pope St. Pius V are witnesses of this in the Church of the Roman obedience, as is the Book of Common Prayer in the English Church. In the Middle Ages the ordering of the liturgy admitted of considerable variability in details, and the customs of important ecclesiastical centres tended to be the norm for lesser churches. In England in the later Middle Ages the customs of the Cathedral of Salisbury, ‘the Sarum use’, were followed increasingly. The preface to the 1549 Book of Common Prayer refers also to the uses of Hereford, York, Lincoln, and Bangor, but by 1457 the Sarum use was said to be that of nearly the whole of England, Wales, and Ireland. The present exhibition included a Sarum Ordinal of the fifteenth century (Arundel MS. 130) and the fourteenth-century Missal shown (Lansdowne MS. 432) is also of the use of Sarum. The choice of some of the prayers in a Sarum Missal shows marked differences from more normal liturgical usages of the Middle Ages, and it seems not impossible that the archetype of the Sarum sacramentary containing these prayers may have come to England at the time of the conversion of the country in the sixth and seventh centuries.

Once Henry VIII had thrown off papal supremacy, he continued as Defender of the Faith to practise the religion to which he had always been accustomed. There was an increasing use of the vernacular and certain service-books were translated into English. An edition of the Epistles and Gospels in English was printed in 1538; a Litany, probably the work of Cranmer, in 1544; and a Primer, the exclusive use of which was authorized by the king, in 1545. All these were on view in the exhibition. No revision of the Missal or Breviary was made, however, during Henry’s lifetime. Two alterations of the greatest significance were made, in 1535 and 1538 respectively, when the word ‘Pope’ and the name of St. Thomas Becket were ordered to be struck out of all service-books.
With the advent in 1547 of the boy-king, Edward VI, under the Regency of his uncle, Edward Seymour, Duke of Somerset, immediate changes were made in the liturgy. The Epistles and Gospels were ordered to be read in English at High Mass; processions were forbidden; the Litany was to be said or sung kneeling. Shown here is a Book of Homilies, designed to drive away papal superstition, which was issued in July 1547. An Act of Parliament of December of the same year, ordering the administration of the Sacrament to the people in both kinds, led to the publication in March 1548 of the Order of the Communion, which was to be used in English in the Latin Mass. An Act of Uniformity was passed on 21 January 1549, enjoining the exclusive use of the 'First Book of Common Prayer', as from Whit Sunday, 9 June. In the conception and composition of this first Prayer Book Archbishop Thomas Cranmer had the principal share. He sought to strike a balance between the traditionalists, who wanted to preserve the old forms of service, and the extremists who sought violent reforms.

After Somerset was deprived of the Protectorship in 1550, and Northumberland rose to power, more drastic reforms were carried out in the liturgy. These were undertaken in an attempt to win the support of the extreme Protestants, and thus debar Mary Tudor from the throne. The Prayer Book of 1552 is much more Protestant in tone, and shows more strongly the influence of the continental reformers. The chief doctrinal change of significance was made in the Communion Office: the word 'Mass' was deleted, the Ten Commandments were substituted for the Kyries, and the Gloria was removed from the beginning of the service to the end. A second Act of Uniformity enforced the use of the new Book not later than All Saints' Day, 1 November 1552. After the accession of Mary in 1553 the Act was repealed, and the Book of Common Prayer ceased to be used until the reign of Elizabeth. A Litany, in English, issued without name of printer or place about 1555, during the reign of Mary, was shown in the exhibition.

In spite of pressure exerted on Elizabeth by the Protestants, the Book of Common Prayer of 1552 was reissued with a few slight changes in 1559. This edition underwent some revision in 1604 after the accession of James I.

In Scotland the service-book generally in use since the Reformation was the Book of Common Order, prepared by John Knox, when he was in exile in Geneva. Charles I was anxious to introduce a uniform episcopalian rite into Scotland, and directed a committee of Scottish bishops to prepare a Book of Common Prayer for their special use. This book, published in 1637, and shown here, met with great hostility.

During the Commonwealth the English Book of Common Prayer was suppressed, and a Directory for the Public Worship of God, shown here, substituted, but at the Restoration of Charles II the use of the former was again authorized. In 1661 Charles II, carrying out the promise made in the Declaration of Breda, called a conference at the Savoy to consider a revision of the Book with a view
to meeting Puritan objections, but the Conference ‘ended without union or accommodation’. The revision was left in the hands of the Anglican bishops. The result was the Prayer Book of 1662, the use of which was enforced by an Act of Uniformity, which received the Royal Assent on 19 May 1662. Two editions of the Book were shown in the exhibition. The changes made are summarized in the preface. They include the reinsertion, with modification, of the declaration regarding kneeling at the Communion, omitted in Elizabeth’s Prayer Book of 1559, and the adoption of the Authorized Version of 1611 for the Epistles and Gospels. Those ministers who did not conform to the Act by 24 August 1662, and those of them not episcopally ordained by then, were deprived of their livings. In fact some 2,000 Presbyterian clergy were ejected for ‘Non-Conformity’.

The Prayer Book of 1662 continued to be used with only slight variations until the middle of the nineteenth century. From then on divergent practices crept in, and departures from strict observance became so marked that the necessity for a revision to meet present-day requirements became increasingly apparent. A revision was prepared and eventually approved by the Convocations of Canterbury and of York, by the Church Assembly, and also by the House of Lords, but on presentation to the House of Commons was rejected on 15 December 1927 after a heated debate. An amended version was submitted to Parliament on 14 June 1928 but was again rejected. The 1928 Prayer Book was issued, however, and has enjoyed a certain amount of use.

MARGARET S. SCHEELE
D. H. TURNER

A SIGNED PLAN BY SIR CHRISTOPHER WREN

A PLAN, signed by Sir Christopher Wren, of a building in Whitehall has recently been bought for the Department of Manuscripts as Egerton MS. 3765, and is reproduced here as Plate xxvii. It is not an architect’s working plan; only the ground floor is shown, and although a scale is given there are no exact measurements on the plan itself. Its title begins ‘A Mapp of the Grounds & Buildings thereon being part of S’t James Parke granted by his Maj’ty to S’t Walter S’t John & others . . . ’; and a brief description of the bounds of the property is followed by Wren’s signature and the date: ‘Chr: Wren S’t G’l [i.e. Surveyor-General] Aprill 10th 1677’. On the Patent Rolls in the Public Record Office there is a copy of the royal grant of the property made the same day; clearly the plan, which is on parchment, was drawn to illustrate and accompany the original letters patent, which probably do not survive. All the wording on the plan seems to be in Wren’s own hand, so it was presumably he who
drew the plan itself. There are no other drawings or plans signed by Wren in the Museum, although some unsigned plans and elevations in Sloane MS. 5238 have been attributed to him.2

The existence of this plan has been known to historians since 1901, when it was in the possession of Messrs. Maggs Brothers and was reproduced by the London Topographical Society.3 Two years later it was shown by W. L. Spiers that the house occupied part of the site of what is now no. 10 Downing Street,4 and this was later confirmed by additional evidence in the London County Council’s Survey of London.5 Its site, beside St. James’s Park, was on the edge of the large mass of buildings which made up Whitehall Palace and which stretched from the park to the River Thames. Besides the state rooms, offices, courts, and gardens the palace included many buildings which served as lodgings for the royal family and other members of the court, and the site in question seems to have been occupied by part of buildings of the Duke of Albemarle which passed in 1670 to the Duke of Buckingham. Between 1671 and 1673 these parts of the premises seem to have been rebuilt as a neat, two-storied house which can be seen on at least two contemporary paintings. This new house does not correspond with that shown on the present plan, and it seems that by 1677 it had been pulled down and rebuilt, probably because of faulty foundations. The new house, that shown on the plan, had better fortune. In 1732–5 it was amalgamated with adjoining premises and was very extensively altered both inside and out; this gave the house its present general form, but further large-scale alterations were made later, and it is unlikely that much remains of the fabric that was there in 1677. The alterations of 1732–5 were made for Sir Robert Walpole, who took up residence on condition that the house should become attached to the office of First Lord of the Treasury, but it is only during the last hundred years that it has been the normal practice for the Prime Minister to live there.

Sir Walter St. John, Sir Ralph Verney, Sir Richard Howe, and John Cary, to whom the house was granted in 1677, were acting as trustees for the Earl and Countess of Lichfield.6 The earl was then fourteen years old; born as Edward Henry Lee he had succeeded when he was four to his father’s baronetcy and estates, with houses at Quarendon in Buckinghamshire and Ditchley, near Woodstock, in Oxfordshire. Then, in 1674, when he was twelve, he was created Earl of Lichfield, probably with a view to the marriage which had been planned for him and which took place in February 1677. His twelve-year-old bride, Lady Charlotte Fitzroy, was a natural daughter of Charles II by the Duchess of Cleveland, and the new house seems to have been in the nature of a wedding gift from the king, together with £18,000 as dowry and an annuity of £2,000. It seems to have been built specially for them, as there are records of payments of £700 to one ‘Mr. Fittz’ for part of the Earl of Lichfield’s new buildings (25 May

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1677) and of £210 to ‘Mr. Tilliard’ for the Earl of Lichfield’s lodgings in St. James’s Park (27 Sept. 1677). A further £700 paid to ‘Mr. Tillyard’ was probably for the same purpose—James Tillyard was the earl’s steward, who appears a few years later as a provider of ready money for one of the family trusts—and the king’s direction (2 April 1677) that £700 for the Countess of Lichfield’s lodgings should be paid at the agreed times may refer to one of these payments or to a further sum. ‘Mr. Fitz’ must have been one of the London family of master masons whose name also appears as Fitch, and probably he both designed and built the house. The fact that the present plan was drawn by Sir Christopher Wren does not mean that he personally designed it, although as Surveyor-General he may have exercised a general oversight. Some years later he was called upon to see to some alterations to its garden walls; on 4 April 1684 the king wrote to his daughter: ‘I think it a very reasonable thing that other houses should not look into your house without your permission, and this note will be sufficient for Mr. Swaraiet to build your wall as high as you please and you may shew it to him.’

The Duchess of Cleveland was a severe parent, and Lady Lichfield cannot have been sorry to leave her care so young. Her grandson told Thomas Hearne in 1717 that when she was a small girl ‘the lady lichfield, being in her mother’s coach in the park, happened to break the glass of the coach, and thereupon her father the king passing by in another coach, happened to stop, and asking his daughter what made her cry so, (for she cried as soon as the glass was broke,) she answered, because she was afraid that her mother would beat her soundly. Upon this the king took her into his own coach, and showed a particular dislike of the duchesses ill usage, by sending an express message to her never to strike her more, under pain of loosing his sight and favour for the future, if she should offer any such thing.’ Hearne’s informant told him that Lady Lichfield still had the armchair in which Charles II used to go to sleep after dinner, and he adds ‘the above mentioned lady Lichfield used (at the request of his majesty) to scratch the king’s head, when he slept in the elbow chair.’ The king’s affection for his daughter is borne out by the few surviving letters that he wrote to her; ‘I hope to see you heere before it be long, that I may have the satisfaction my selfe of telling you how much I love you, and how truly I am your kinde father’ one of them concludes.

Lord and Lady Lichfield seem to have divided their time between their London house and Ditchley. In 1683 the earl became a Gentleman of the Bed-chamber to the king, and he continued to hold the office under James II. Among the family papers is a document endorsed ‘For the Earle of Lichfield’ and dated 14 April 1685, setting out the king’s daily routine; it contains many faint echoes of contemporary Versailles, and shows that the earl’s duties were of a very personal nature: ‘... our Groome of the Stole (being present) is by vertue of
his place to put on the Shirt wee weare next our Body Evening and Morning or as often as we shall Change our Linnen And in his absence the Gentleman of our Bedchamber then in waiteing And one of the Groomes of our Bedchamber Is to warme our Said Shirt before the fire And hold the Same till wee are Ready to put it on And then to present and Deliver it to our Groome of the Stole And in his Absence as before Directed. Lord Lichfield accompanied James II to Rochester in his flight from Whitehall in 1688, and his loyalty to him prevented him from taking the oaths to William III and his successors. He resigned his colonelcy of the 1st Foot Guards and soon afterwards sold the lease of the house at Whitehall to the new king's Master of the Horse, Henry Nassau, Count of Auverquerque. Although the Lichfields took another house in London they never returned to court. They died within two years of each other in 1716 and 1718.

P. D. A. Harvey

2 Wren Society, v (1928), 5.
3 Annual Record of the London Topographical Society, i (1901), plate between pp. 38 and 39.
5 Survey of London, iv, 113-41, which is the source for the account of the house given in the rest of this paragraph.
6 Lady Lichfield's dowry and the grant of the office of Ranger of Woodstock Park to her and her husband were given to the same four trustees (Calendar of Treasury Books, iv. 561, 818). The early deaths of several of the Lichfield family in the mid-seventeenth century had necessitated the creation of a number of different trusts which also included members of the St. John and Verney families (which were related to the Lees) and John Cary (who was a neighbour at Woodstock). The Lichfield records, which passed into the archives of the Viscounts Dillon and are now in the Oxfordshire County Record Office, contain many papers relating to these trusts; cf. F. P. and M. M. Verney, Memoirs of the Verney Family (3rd edn., 1925), i. 146-50.
7 Calendar of Treasury Books, v. 447.
8 Ibid., p. 1333.
9 Ibid., p. 1325.
10 The Life and Times of Anthony Wood, ed. A. Clark (Oxford Historical Society), i (1891), 203, where the pedigree of the Tillyard family is set out.
11 'The money [i.e. £1,000] I have provided having borrowed it of Sir Tilliard & a nephew of his in oxon' (letter of John Cary to the Earl of Lichfield, 23 November 1685, Oxfordshire C.R.O., DIL XVIII/1/3).
12 Calendar of Treasury Books, v. 433.
14 As surmised by J. Beresford in a letter to The Times, 13 April 1926, p. 10, and taken for granted by A. I. Dasey, ibid., 16 April 1926, p. 10. I am indebted to Mr. F. T. Smallwood for letting me read in manuscript his article showing how from the chance association of the names of Wren and Sir Walter St. John in the present document a myth has developed making Wren the designer of Terrace House, Battersea, built for St. John in 1699.
15 Archaeologia, lxxviii (1902), 185.
16 Reliquiae Hearnianae, ed. P. Bliss (1837), i. 381-2.
17 Archaeologia, lxxviii. 176.
18 Oxfordshire C.R.O., DIL XX/8/2.
19 Survey of London, xiv. 128.
20 John Macky remarked that the earl 'hath good sense' (Memories of the Secret Services of John Macky, Esq., ed. S. Macky (1733), p. 98), and Hearne, noting Lady Lichfield's death, calls her 'a lady of very great sense and virtue' (Reliquiae Hearnianae, i. 383).
LOPE DE VEGA, 1562–1635

AN EXHIBITION HELD IN THE KING’S LIBRARY,
SEPTEMBER 1962

EARLY SPANISH DRAMA

The beginnings of Spanish drama, like English, are to be found in the early medieval mystery plays, which were themselves an offshoot of the Liturgy and the liturgical drama (now represented by the twelfth-century fragment *Auto de los Reyes Magos*).

Drama as we know it began to emerge by about the beginning of the sixteenth century, with the appearance of Juan del Encina, the ‘patriarch’ of the Spanish stage, but development was strictly controlled by the Inquisition’s ban on secular plays. In spite of this ban, which was not lifted until 1573, Spaniards found they had a strong liking for the theatre, and as early as 1540, Lope de Rueda, a gold-beater from Seville, formed a company of strolling players and wrote plays for them. He may thus be regarded as the founder of a national theatre, shortly before the appearance in England of *Ralph Roister Doister* and *Gammer Gurton’s Needle*.

From these first impulses the drama developed along lines laid down by popular taste; scholars like Bermúdez and Argensola attempted to introduce Senecan tragedy, but were powerless to stand against a national drama, which with Lope de Vega was to attain complete supremacy. The drama in Spain is thus intensely national and bears the marks of all those qualities that distinguish the Spanish people, qualities listed by Norman Maccoll as ‘a profound sense of personal dignity, strong religious feeling, reckless bravery, ardent love of adventure, fantastic loyalty and intense patriotism’.

LOPE DE VEGA

Lope Félix de Vega Carpio was born in Madrid of humble parents on 25 November 1562. He was a precocious youth and his earliest play *El Verdadero amante* was reputedly written at the age of twelve. His education was haphazard, though in about 1577 he matriculated at the University of Alcalá, where he stayed four years. He acquired Latin, Italian, and all the social graces. Patrons were not lacking for such a talented young man. What Rennert delicately calls his ‘weakness for the sex, with a special predilection for actresses’ [The Life of Lope de Vega, Glasgow, 1904] was notorious. Many of his conquests are celebrated in his verse: Elena Osorio, the adored Filis of so many of Lope’s ballads; Isabel de Urbina, his first wife, whom he married in 1588; Micaela de Luján, the Lucinda who bore him his daughter Marcela and son Lopito; Juana de
Guardo, his second wife; and Marta de Nevares, the Amarilis of his last great passion, whom he met in 1618, four years after his ordination as a priest.

In 1583 Lope sailed with don Álvaro de Bazán’s expedition against the Azores, and in 1588 with the Armada against England. These are the only occasions on which he left his native land. He lived in Valencia (of which he seems to have been particularly fond), Toledo, Seville, Alba de Tormes, and in 1610 he returned to Madrid, from which he had been exiled in 1588 for libelling a theatrical manager, Jerónimo Velázquez, father of Elena Osorio.

Domestic and personal difficulties—his own unfaithfulness to the vows professed in 1614, the blindness and eventual insanity of Marta de Nevares, the elopement of his daughter Antonia Clara, the death in 1634 of his son Lopito—clouded his latter years and his health suffered severely. He died on 27 August 1635 and was buried in the Church of San Sebastián. His remains were removed some time in the early nineteenth century and their present resting-place is not known.

Lope essayed all literary forms except the picaresque novel. He excelled in two only, lyrical poetry, much of great beauty, and the drama. He himself, however, thought less of his plays than of any other of his works. True, they were written as pot-boilers and many show signs of hasty composition. Yet their main purpose, that of providing entertainment for the theatre-going masses, was excellently fulfilled, and the sheer bulk of Lope’s output still amazes. According to his first, admittedly untrustworthy, biographer, Montalván, Lope wrote some 1,800 plays and 400 autos sacramentales (mystery plays). Of these, there survive about 458 and 50 respectively. Small wonder that Cervantes dubbed him ‘monstruo de la naturaleza’.

Above all, Lope was the creator of the Spanish dramatic technique which was to prevail for over a century. He was born into an age when interest in theatrical production was beginning to quicken. Two corrales, or primitive open-air theatres, were established in Madrid, the Corral de la Cruz in 1579 and the Corral del Príncipe in 1582, and from about 1565 onwards bands of strolling players thronged the roads of Spain. New plays were in constant demand, and Lope was doubtless harassed weekly, if not daily, for contributions. Even a man who could, we are told, turn out five plays in a fortnight must have had some difficulty in satisfying the managers.

Up to 1604 the plays were issued separately, usually in a cheap format, with no imprint or date. In 1604, however, publication in volume form began, by which time, as Lope tells us in the preface to El Peregrino en su patria, there were 230 plays. Lope took little interest in publishing his plays, preferring to leave the matter in the hands of the booksellers; but when it became obvious that counterfeit editions were being issued, he decided to supervise publication. Thus parts 9–20 of the plays were issued with Lope’s knowledge and approval,
and parts 21, 22 were prepared by him for publication, although in fact published posthumously.

**Tirso de Molina**

Tirso de Molina was the pseudonym used by Fray Gabriel Téllez, a monk of the Order of Our Lady of Mercy. He was born in Madrid in about 1584, studied in Alcalá, and professed at Guadalajara in 1601. During the period 1615–18 he was in what is now the Dominican Republic, lecturing in theology and attending to the affairs of his Order. In 1625, for reasons that are not clear, he was exiled from Madrid and forbidden to write plays—a ban he seems not to have observed. From 1632 to 1639 he was in Catalonia, and in 1645 he was named Superior of the monastery at Soria, where he died in 1648.

Tirso’s dramatic activity covers the period 1606–38, and by 1625 he is reputed to have written 400 plays. Of these, about 84 have been preserved, although the authorship of 30 is doubtful. Tirso was a keen follower of Lope de Vega, and his plays are often regarded as a continuation of the latter’s dramatic methods. This, however, does not mean that they cannot stand on their own quite considerable merit. Tirso, like Lope, was at home in historical, factual drama; the abstract and the metaphorical interested him far less. In the creation of characters, particularly women, he was especially happy, and there is a tenderness and psychological acumen about many of them which is unsurpassed even by Lope.

In his religious plays (as distinct from his few, not very successful, ‘mysteries’), the theologian, fascinated by problems of free will and predestination, joins with the poet and clothes these difficult concepts with lyrical splendour.

Tirso’s comedias were published in five parts—the first, not in the British Museum, in 1627 (or possibly earlier, c. 1624); the third in 1634; the second and fourth in 1635; and the fifth in 1636.

**Juan Ruiz de Alarcón**

By birth a Mexican, Ruiz de Alarcón belongs to Spanish as much as to Mexican literature. Born about 1581, he arrived in Spain in 1600, to study law at Salamanca. After a year or so in practice in Seville he returned to Mexico and graduated at the University of Mexico. In 1614 he returned to Spain and settled there. A friend of Tirso, Alarcón was never on good terms with Lope, who poked merciless fun at his physical disabilities.

The dramatic technique of Alarcón is far removed both from the easy inventions of Lope and the intellectual studies of Calderón. All his best plays are thesis plays, urbanely written with fine psychological perception. As a consequence his influence on French tragedy was perhaps greater than that of any other Golden Age dramatist.

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Unlike his three great contemporaries, Lope, Tirso, and Calderón, Alarcón’s
dramatic production was extremely limited: twenty plays, published in two
parts, in 1628 and 1634. Neither of these parts is in the British Museum.

PEPEDO CALDERÓN DE LA BARCA

Calderón de la Barca was born in Madrid in 1600. After an early education
by the Jesuits he went to the University of Alcalá and then to the University of
Salamanca to study for the priesthood. In 1620 he interrupted his ecclesiastical
career and turned to writing. His first datable play belongs to the year 1623,
and in 1635, after some years’ military service in Italy and Flanders, Calderón
saw his play El Mayor encanto, amor performed in Madrid. He was finally
ordained priest in 1651 and thereafter turned more and more to writing autos
sacramentales and mythological plays. He died in 1681.

Calderón, the court dramatist of Philip IV, is the last great representative
of the Spanish Golden Age theatre. His plays number about 120 comedias, 80
autos sacramentales, and 20 minor pieces, and were published in nine volumes
during the years 1640–98. Of these volumes, the first four only were approved
by the author.

The abiding impression one has of the Calderonian theatre is of philosophic
detachment, in strong contrast with Lope’s spontaneous, passionate outbursts;
these are now replaced by an intellectualized, scholastic poetry, full of baroque
concepts. Yet Calderón was an able successor to Lope in the writing of social
dramas, such as the Alcalde de Zalamea, and some of his best plays are in the
cape-and-sword tradition. The elaborate plots of these plays are most skilfully
managed (for instance, in La Dama duende). In the honour plays (El Médico de
su honra is one of the best) we find a ruthless and rigid application of the Spanish
code of honour, exaggerated for theatrical purposes, but still offensive to modern
ideas. Calderón’s best-known philosophical drama is La Vida es sueño (‘Life’s
a dream’), and here the conflict between destiny and free will is worked out in
verse of unsurpassed nobility.

Above all, perhaps, Calderón would wish to be remembered by his autos
sacramentales, of which he supplied two a year, for over thirty years, to the
Municipality of Madrid. In all of them his poetry reaches great heights and the
author is able to give free rein to the expression of a deep and sincere faith;
perhaps of none is this more true than of the finest example of the genre, El
Gran teatro del mundo.

CRITICAL STUDIES AND TRANSLATIONS

Spain, her language, literature, and people, has never been without admirers
among the British people. The nation is one of intense individualists, un pueblo
guerrero, according to Ganivet, possessed of qualities of humour in some respects
not unlike our own. More than one traveller from these islands has sung the praises of the Spanish character. Thus Joseph Townsend, who travelled the Peninsula in 1786–7, and was under no illusions about the physical difficulties involved ("To travel commodiously in Spain a man should have a good constitution, two good servants, letters of credit for the principal cities, and a proper introduction to the best families..."), could write on his return as follows: "To express all that I feel, on the recollection of their goodness, would appear like adulation; but I may venture at least to say, that simplicity, sincerity, generosity, a high sense of dignity, and strong principles of honour, are the most prominent and striking features of the Spanish character... Consider the similarity of character between the two nations, the Spanish and the English... I cannot but lament sincerely that a better understanding should not subsist between them..." (A Journey through Spain, London, 1791.)

The strange 'otherness' of Spain and the Spanish landscape has also proved an irresistible attraction to travellers. Augustus Hare wrote: 'Spain is not a beautiful country. If a traveller expects to find the soft charm and luxuriant loveliness of Italy, life in Spain will be a constant disappointment... But the artist... will exult in the long lines, in the unbroken expanses of the stony, treeless, desolate sierras, whilst every crevice of the distant hills is distinctly visible in the transparent atmosphere.' (Wanderings in Spain, London, 1873.)

This impact of Spaniards and their land upon English people is paralleled by a keen interest in the literature of Spain. It is impossible to list all those who have helped to further knowledge and love of Spanish literature. Of a host of names, suffice it to recall, from the sixteenth and seventeenth centuries, those of Lord Berners, who went to Spain in 1518 with Cardinal Wolsey, and whose translation through a French version of Guevara's Libro dureo is often supposed to have contributed strongly to the development of Euphuism; Thomas Shelton, the first translator, a little inaccurate but certainly inspired, of the Quixote; James Mabbe, Secretary to Sir John Digby, Ambassador to the Court of Spain, and translator of Guzmán de Alfarache, the Celestina, and the Exemplary Novels of Cervantes.

In the nineteenth century there were many well-known enthusiasts: Lord Holland, whose London house was a meeting-place for all lovers of Spain; Southey, Shelley, Archbishop Trench, Fitzgerald, all of them gifted translators and students. Finally, with the founding of a Chair of Spanish in 1828 in the new University of London, a Chair first held by the exile Alcalá Galiano, Spanish studies attained academic recognition; with Fitzmaurice-Kelly, first Professor of Spanish at Liverpool, there begins the long line of distinguished English hispanists, among whom are such names as Aubrey Bell, William Entwistle, Allison Peers, Henry Thomas, and many others happily still living.

H. G. Whitehead
A NORMAN CHARTER

THE Norman practice of validating charters with autograph crosses, or signa, did not secure any solid foothold in England after the Norman Conquest, and by the reign of Henry II had been replaced altogether by the English use of seals. Of all the known charters of William I that were validated with signa, most relate to Normandy; of most, too, our knowledge is confined to what may be learnt from the transcripts of their texts that appear in later royal charters of confirmation, or in chartularies. The total number of original, or ostensibly original, charters of this type that survive is remarkably small, and given that the forgery of such documents was a commonplace of the Middle Ages, the task of distinguishing those that are authentic, and therefore reliable guides to the history and diplomatic of the period, from those that are wholly or partly fraudulent, has always been one of great difficulty.

To judge from the surviving examples, charters that were to be validated with royal signa were normally drawn up and written out by their beneficiaries, who then presented them to the king for his cross to be placed upon them. Often the grant with which they were concerned had been made by someone other than the king himself, and in such cases his signum was sought as a mark of approval and confirmation. In a charter of an eleventh-century king of France—where this method of validation was also used—the list of witnesses includes the name of a monk who held it whilst the king made his cross, of a second person who assisted him to hold it, of a courtier who was meanwhile seated at the king’s feet, and of the charter’s sponsor, at whose prayer the king had consented to receive it. A contemporary drawing of another French king engaged in placing his signum on a charter (Pl. xxxiii) makes it similarly clear that the ceremony was regarded as one of no small solemnity. Elsewhere the signum itself is often referred to as signum crucis (sign of the cross) with obvious religious symbolism. When the royal signum, and those of other notables present, had been placed upon a charter, it was returned to its beneficiary who, for future identification, then arranged that the names of the signatories should be written by a scribe against each signum, before it was put away in a place of safe-keeping.

Charters drawn up and executed in this way cannot be expected to display the uniformity of style that is to be found in the products of a single chancery, nor can all of the classical criteria for the detection of forgeries be successfully applied to them. But a very high proportion indeed of the charters that pretend to bear signa of William I can now be condemned outright as spurious, or at best as copies, on account of such obvious defects as that the signa are penned by the same hand as their texts, without pretence at autography—the draughtsman having taken for his model one of the more familiar Anglo-Saxon forms of diploma, in which this practice was habitual—or for the similar anachronisms,
inconsistencies, and irregularities, that are to be found in their factual content, in
the legal and other formulae that they use, or in their handwriting. When these
have been excluded it is, however, less easy to make positive assertions about
the comparatively small number of charters that remain. Although no defects
of the kinds described have been noted in them, and even if in some cases strong
circumstantial arguments can be advanced in their favour, the shadow of the
known forgeries lies over them, and the lack of any norm with which they may
be compared makes it difficult to eliminate the possibility that they too may be
contemporary fabrications, of more than common skill.

Although every genuine charter of this type must, by definition, possess
a signum of William I that is autograph, the simple construction of these crosses
makes arguments based upon comparisons of them difficult to sustain. Not
only is it clear that the crosses are perhaps more easily imitable than any other
part of the charters, at least by a person who has observed one of them—and,
recollecting the crude nature of many of the detected forgeries, it has to be ad-
mitted that the opportunities to do this may have been rare—but, given the
varying circumstances in which they were made, it cannot be postulated that
all genuine examples should necessarily look alike. Upon seven charters, how-
ever, that not only pass all other critical tests, but were written in five different
places, so widely apart that the possibility of collusion may be excluded, the
purported signa of William I, and in two cases also of Queen Mathilda, his wife,
are, to use words of Professor Galbraith that in their original context were
applied only to these two last cases, 'so strikingly alike as almost to demonstrate
their authenticity'. If this similarity is accepted, the chain of circumstantial
evidence in their favour may be thought to become as complete as it is ever
likely to be for documents of such a nature and so great antiquity: certainly, if
any of the charters at all are to be upheld as genuine, these seven have the
strongest claims. Five of them are to be found in archive repositories in Nor-
mandy, amongst the surviving muniments of the religious houses there to which
they were originally given. One, relating to the accord between the sees of
Canterbury and York of 1072, and drawn up probably at Winchester, in the
presence of the king, the queen, and a council of bishops, is in the archives of
the Dean and Chapter of Canterbury. The seventh, which also relates to Eng-
land, but has Normandy for its provenance, having escaped from the muniments
of St. Stephen's Abbey at Caen, its original beneficiary, probably at the time of
the French Revolution, was secured in 1961 for the Department of Manuscripts,
as Additional Charter 75503, with the aid of a substantial contribution towards
its cost by the Friends of the National Libraries. The importance and value of
this acquisition for a national collection as a potential touchstone by which the
authenticity of other documents of this period may be tested, no less than as an
object of great individual rarity and curiosity, may perhaps be left to speak for itself.
The Museum's acquisition (Pl. xxxii) is written on an almost square piece of vellum, tapering slightly towards the right and towards the foot, so that it varies in height between 9.6 and 9.9 inches (244–50 mm.) and in width between 10.25 and 10.4 inches (260–4 mm.). It has been carefully ruled with a stylus from the back (the hair side of the skin) to provide left and right vertical margins as well as horizontal lines; on the left, extending in a few instances as far as the centre, may be seen traces of an earlier ruling, made at a slight angle to the final one, and apparently cancelled before it was completed. The script is a distinctive and well-formed late-eleventh-century Norman book hand associated primarily with the names of Lanfranc (to whom its Italian aspect is presumably due) and the Abbey of Bec, from which it appears from other sources to have been brought by Lanfranc to the scriptorium of St. Stephen's Abbey at Caen, the charter's beneficiary, when he became its first abbot in 1066, and from there also to Canterbury when he became archbishop.11

The text of the charter records the gift to St. Stephen's Abbey, by one Waleran, of the church of Bures St. Mary near Sudbury, in Suffolk, together with two carucates of land, a mill, pasture rights, tithes, and rights of woodland, upon condition that a daughter-house or cell be established there. Also given, without such stipulation, was a house in London (spelt by the scribe 'nundonie'). At the foot of the text, in paler ink, stands a group of three signa identified in the hand of another contemporary scribe as those (from left to right) of Queen Mathilda, William I, and John (of Bayeux), Archbishop of Rouen. Beneath these, and slightly to the right, are two further signa identified similarly as those of the well-known Norman noblemen, Roger de Beaumont and Robert his son, who according to the chroniclers was the first man to break down the English palisade in a charge on the right wing at the battle of Hastings. All the signa are ostensibly autograph. That of William I, who was the abbey's founder, is said in the charter's text to have been specially sought by Waleran to validate and confirm the gift: it measures 20 × 16 millimetres, the longer vertical stroke extending, almost as if by design, between two ruled horizontal lines. The horizontal stroke of Mathilda's signum, which measures 13 × 13 millimetres, is drawn with similar exactitude along the course of a ruled line. The other signa appear also, although to a lesser extent, to make use of the rulings as guides to their position.

Waleran, son of Ranulf the moneyer, who made the grant, is known from other sources12 to have been a tenant-in-chief of William I in Cambridgeshire, Essex, and Suffolk, who presumably came over to England at the Conquest. By about 1076 he appears to have been dead, and since John of Bayeux did not become Archbishop of Rouen until at earliest the beginning of 1068, the charter is to be dated between these limits. If it was executed in Normandy, as can hardly be doubted, it can with difficulty be placed earlier than 1072, since William I
is not known to have been there between December 1067 and the early part of that year. No cell was ever in fact established by the abbey at Bures St. Mary, and before his death Waleran had instead granted to it for this purpose the little manor of Panfield in Essex. 13 The house in London, which appears to have been in Wood Street, near the church of St. Peter in Cheap, and previously to have belonged to one Liefred, an Englishman, remained in the abbey's possession until 1415, when the cell at Panfield, by that time united with another cell at Well Hall in Norfolk, was suppressed. 14

That the charter was formerly preserved in the muniments of St. Stephen's Abbey is attested by its endorsements. In the early nineteenth century it formed one of a collection of charters from religious houses in northern France that was given by the Abbé Gervais de la Rue of Caen, the French historian, to Thomas Stapleton, F.S.A., a younger brother of the eighth Baron Beaumont. With this collection it remained at the family seat, Carlton Towers in Yorkshire, until dispersed at auction in 1920. It subsequently belonged to Lord Maclay. 15

G. R. C. Davis

1 The texts of nearly all the known charters are calendared in Regesta Regum Anglo-Normanorum, i (1913), ed. H. W. C. Davis, nos. 3–288 passim.


3 P. Chaplais, 'Une Charte originale de Guillaume le Conquérant pour l'Abbaye de Fécamp', L'Abbaye Bénédictine de Fécamp 658–1958 (Fécamp, 1959), pp. 93–104, 355–8, notices (p. 94) only two charters of this type that can be identified as having been written by a chancery scribe in William I's reign.


5 Add. MS. 11662, f. 4 (late 11th cent.). Henry I of France (d. 1106) puts his cross on a charter for the Abbey of St-Martin-des-Champs, Paris, that is presented to him by Baldwin, his Chancellor. Imbertus, Bishop of Paris, kneels at his feet, and the abbot stands in attendance with three canons.

6 Condemned for one or other of these reasons are Stowe MS. 944, f. 41, Harley Charter 83, A. 12, and Cotton Augustus ii, 25 and 54 (Regesta, i, nos. 37, 62, 137, 144).

7 Amongst these is Cotton MS. Vespasian F. iii, f. 2 (Regesta, i, no. 232; C. T. Clay, Early Yorkshire Charters, viii (1949), 56–57).


9 These charters are Arch. Dép. Seine-Maritime 7. H. 2151, for Fécamp; Arch. Dép. Orne H. 421 (1) for St. Stephen's, Caen, and H. 2007 for Marmoutier; Arch. Dép. Calvados H. 1830, no. 3, for Holy Trinity, Caen, and no. 4 for St. Stephen's, Caen.

10 Canterbury, Dean and Chapter Ch. Ant. A. 2, reproduced in Palaeographical Society, original ser., pl. 170.


of the account given ibid., pp. 268 ff., of the Vescy
barony. His death took place before a lawsuit
concerning the mills of Vains, brought by his
nephew and heir 'some fifteen years more or less'
after 1061; cf. J. H. Round, Cal. Documents
preserved in France, i (1899), nos. 711, 712.
13 What purported to be the original charter of
Waleran making this second gift, authenticated
with his seal, was formerly in the possession
of John Onseley, rector of Panfield (d. 1709). From
its form and text (printed by Nicholas Tindal,
History of Essex (? 1732), pp. 41–43; cf. W.
Holman's collections in Bodleian MSS. Rawlinson
Essex 8, f. 1836, and 15, ff. 44, 52) it was clearly,
however, a later fabrication. I am indebted to Mr.
P. Chaplais for drawing my attention to this, for
generously allowing me access to his notes on the
present charter, to be included in the forthcoming
Facsimiles of Norman and Anglo-Norman Charters,
1006–1135, ed. V. H. Galbraith and P. Chap-
lais, and for other advice and help.
14 The house in London was the subject of
proceedings in the Court of Hutings in the reign
of Henry II; see F. Palgrave, Rise and Progress
of the English Commonwealth (1832), part ii,
p. clxxxii, quoting a chartulary of the abbey then in
the possession of the Abbé Gervais de la Rue. It
appears frequently in confirmations of charters
given by later English kings, for the last time in
1400 (Cal. Patent Rolls, Henry IV, i. 371).
15 Other charters with similar endorsements are
to be found amongst Add. Charters 67574–86
(cf. especially 67581, 67585), which originally
also formed part of the group referred to here.
For the association with the Abbé Gervais de la
Rue, see L. Delisle, MSS. du fonds de la Trémouille
(1889), p. 19. Whilst at Carlton Towers, the
charter was transcribed with others in Paris, BN.
MS. nouv. acq. lat. 1428, from which it was
calendared by J. H. Round, op. cit. no. 1409;
cf. Regesta, i, no. 106. In Sotheby's sale cat.,
22 October 1920, it is lot 185. Galbraith, op. cit.,
reproduces it (before p. 201) as the property of
the Hon. J. P. (now Lord) Maclay.

THREE SCOTTISH DOCUMENTS OF THE
SIXTEENTH CENTURY

A GROUP of miscellaneous documents recently presented to the Museum
by the City of Norwich Museums Committee includes three items of
interest for the sixteenth-century history of Scotland. They formed part
of a bequest to Norwich Castle Museum by Robert Fitch, a Norwich geologist
and archaeologist who died in 1894,1 but it is not known how he acquired them.
They are now included in Additional MS. 50825. All three are of paper and are
more or less badly foxed.

The earliest of the three is an original letter from Henry VIII to James V,
dated 23 August 1542. In it the English king complains of Scottish incursions
and threatens reprisals if they continue; it seems to have been occasioned by the
receipt of letters from Sir Thomas Wharton warning that Scottish forces were
approaching the border.2 In fact, Henry had already sent to the north Sir Robert
Bowes, whose raid in Teviotdale the very next day ended disastrously at Had-
denrig, and he was preparing the expedition which the Duke of Norfolk led
in October. The present letter is already known from a draft3 preserved in the
Hamilton Papers, which were probably once part of the archives of the Council
of the North at York, and which were acquired by the British Museum in 1886.
It can now be seen that the final form of the much-corrected draft was the text
that was actually sent. The fair copy adds (i) a valediction and the date (hitherto

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known only from a rough endorsement on the draft), 'Right Excellent Right
hiegh and mighty prince our derest brother and Nephieu we besche almightie
god to haue yo' in his tuition From our hono' of Hamptonco'te the thre and
twentie day of August the foure and thirty yere of our Reigne'; (ii) the king's
autograph signature, 'your loving brother and vnclle Henry. R'; and (iii) the
address on the dorse, 'To the right Excellent Right hiegh and mightie Prince
our derest brother and Nephieu the King of Scotts'. The seal is missing, but
there are traces of red wax and slits for the securing tape.

The second document comes from the period of the Scottish Reformation. It
is a letter from the Queen Regent, Mary of Guise, to Lord Seton, Provost of
Edinburgh, on 2 October 1559, a time when her position had become very
insecure. The leaders of the Protestant party, known as the Congregation, were
preparing for a trial of strength with her; the accession of Elizabeth I in England
the previous year and John Knox's arrival from France in May had given them
new encouragement, and the Queen Regent's reliance on French help enabled
them to arouse support for their cause on nationalist grounds. In August, with
Elizabeth's connivance, the Earl of Arran was brought to Scotland from France,
and he persuaded his father, the Duke of Châtelherault, one of the Queen
Regent's chief advisers, to desert her for the Congregation. On 24 September
there arrived at Leith French troops, variously reported as 300 and 800 strong,
with the Bishop of Amiens and three doctors of divinity from the Sorbonne;
thus reinforced, the Queen Regent felt better able to meet the Congregation in
either military or theological conflict as occasion should demand, and she set
about fortifying Leith as a stronghold for herself and as a means of securing her
communications with France. The Congregation put it about that the French
had come not as soldiers only, but as settlers, paving the way for the complete
subjugation of Scotland to French rule.

Matters were in this state when the Queen Regent sent the present letter. It
is addressed 'Tooure traist cousing the lord seton':

Traist cousing—Eftir or herttie commendations we understand that the Duke of Chastelle-
rault hes in all parts of this realme direit his Ires mesiusi Makand mention that the franshe-
men of lait arrivit w y wiffis and barins ar begwn to plaints and sit doun in the toun of leth
for rwayne of the commoun wele quhilk he and his part takers will no pas ouer w patient
behalding, desiring y for ernstlie to kaw quhat wilbe evry mannis part. be quhilk narratioun
he intendis to persuad the noble men to assist him in the purpos he wald be at, bot the report
is so vane and vntrew that we beleve fermle na constant man wilbe movt y with for it is weel
knawun that the fortificatien of leth was no begwn for ony planting bot onlie vpon sure
intelligente that he and the remanent of the Congregatioun wer myndit to tak the feilds about
the aucht day of october instant We culd do na less nor prouide sum suir retractor for or selifs
and or company if we wer persweit And as to y cuming w wiffis and barins the contrair is
so notoR that we mervell noble men ar not eshamyt to Invent things that war neuer tho.
Herefor we haif tho' gude to gif yow warning that in caiss sic report cum to yo' eirs ye gif na credit yerto. Praying you as we haif fund yow euer wele affectionat to or service (?) that now sen ye se it is na mater of religiou thai wald set forwart bot ane pleine usurpatioun of authorite, that ye be reddy to defend the querell of yo' soueraine and assist ws to that effect as we send yow warning. Thus we commit you to god. At Ebr9 the second day of october 1559

la bien vive marie R.

The signature is autograph, and in style and form the letter, which has traces of a small red seal and eight slits for the securing tape, corresponds to contemporary letters of the Queen Regent already in the Museum.10

The letter is in fact a shortened form of a general proclamation which the Queen Regent issued on the same day and which was printed in full in John Knox’s History of the Reformation in Scotland11 and, later, in David Calderwood’s History of the Kirk of Scotland;12 the openings of the two documents are almost identical, and other phrases are the same in both. Professor W. C. Dickinson, in his edition of Knox’s History,13 suggests that the proclamation was issued in response to a letter to the Queen Regent from the Archbishop of St. Andrews, who urged her to refuse the Congregation’s allegations publicly, ‘at the principallis partis quhar thair folkis convenis’.14 Probably she thought it wise to supplement this general proclamation with a personal letter to Seton and perhaps to other important persons as well. Certainly the letter shows how suspicious she had become of even her closest supporters. No doubt Châtelherault’s defection gave her good reason for this, but in the case of Seton her fears were unjustified; a month later an anonymous Scottish correspondent wrote to Sir William Cecil, ‘Thearle Bothwell the lord Bortwick and the lord Seaton are with the Q. Dougier of Scotland & taketh a plaine parte with her and no other noblemen of Scotland.’15

The third document is a letter from James VI giving ‘full licence & libertie to o' traist Cusings patrik lord gray patrik maister of gray gilbert gray of bandirrane patrik gray of Inuergowrie & andro gray of lowre. To remane and abyd at hame fra passing & going fordwert in accompanieing of ws to ye present raid oist16 & armylie apointit to be in ye northe the last day of Junij instant.’ The letter bears the king’s signature, but it is dated simply June 1589, with spaces left blank for the day of the month and the place, and there are no traces of a seal. This expedition to the north was the second that the king undertook that year. The first had been in April, when he scattered his rebellious nobles at the Brig of Dee, near Aberdeen;17 now he was setting out to complete the task of reducing the north to obedience. The rendezvous on 30 June was at Aberdeen; the king arrived there two days later, and after appointing justices to hold special courts he went on to Chanonry, ‘quhair he slew ane great hait, and wes weill bancketted and ressavit be the barronis and gentlemen in the way’,18 and to Cromarty. Returning to Aberdeen, he received the Earl of Errol and other
defecting nobles (‘vpone compositionis always’ the chronicler David Moysie notes)\textsuperscript{10} and went back to Edinburgh in August.

The Master of Gray named in this licence was the famous intriguer who, as Scottish ambassador to England, had played an equivocal part in the events leading to the execution of Mary, Queen of Scots. He had just returned, at the end of May 1589, from a further two years in England, this time in exile for sedition and for trying to obstruct the king’s marriage. Early in June he visited his father, Lord Gray, and possibly his other relatives in Angus.\textsuperscript{20} That he did not go with the king to the north was remarked on by Sir Francis Walsingham’s correspondent Thomas Fowler, in a letter of 6 July.\textsuperscript{21} The present document, therefore, shows only that his remaining behind was licensed in due form, and that this exemption extended also to his father and other relatives. Gilbert Gray of Bandirran and Patrick Gray of Invergowrie were his uncles;\textsuperscript{22} Andrew Gray of Lour (near Forfar) seems to have been a more distant connexion.\textsuperscript{23}

P. D. A. Harvey

\textsuperscript{1} For this information I am indebted to Mr. R. R. Clarke, Curator of the City of Norwich Museums.
\textsuperscript{2} As described in Henry’s letter to the Earl of Rutland, 22 August 1542 (Add. MS. 32647, ff. 33–39b, printed in Hamilton Papers, i, no. 123, and calendared in Letters and Papers of Hen. VIII, xvii, no. 650).
\textsuperscript{3} Add. MS. 32647, ff. 42–43b, printed in Hamilton Papers, i, no. 125, and calendared in L. & P. Hen. VIII, xvii, no. 653.
\textsuperscript{4} i.e. directed his letters missives.
\textsuperscript{5} i.e. their wives and bairns.
\textsuperscript{6} i.e. plant.
\textsuperscript{7} i.e. eighth. The date finally fixed was 15 October.
\textsuperscript{8} i.e. notour, notorious.
\textsuperscript{9} i.e. presumably, Edinburgh, but the contraction seems an unusual one.
\textsuperscript{10} Such as Add. MS. 33592, ff. 94, 95, 234, 235, which were written in November and December 1559.
\textsuperscript{11} Ed. W. C. Dickinson (1949), i. 235–7. It is calendared in Calendar of State Papers, Foreign, 1559–60, no. 9.
\textsuperscript{12} Ed. T. Thomson (Wodrow Soc., 1842–9), i. 523–5; it is transcribed in Calderwood’s manuscripts, Add. MSS. 4734, ff. 1926–1936; 4737, f. 107b.
\textsuperscript{13} p. 235, n. 1.
\textsuperscript{14} The Scottish Correspondence of Mary of Lorraine, ed. Annie I. Cameron (Scot. Hist. Soc., 1927), no. ccxxxi.
\textsuperscript{15} Cotton MS. Caligula B. x, f. 58 (a copy), printed in Illustrations of the Reign of Queen Mary, ed. K. Finlay (Maitland Club, 1837); the original is calendared in Calendar of Scottish Papers, i, no. 566.
\textsuperscript{16} i.e. host.
\textsuperscript{17} A letter summoning the Laird of Arbuthnot to this first expedition is printed in Spalding Club Miscellany, ii (1842), 113.
\textsuperscript{18} David Moysie, Memoirs of the Affairs of Scotland (Bannatyne Club, 1830), p. 78.
\textsuperscript{19} Ibid.
\textsuperscript{20} He wrote to Lord Burghley on 5 June that he had ‘takin leine of his maiste to go visie my father and my hous’ (Cotton MS. Caligula D. i, f. 378, printed in Letters and Papers relating to Patrick Master of Gray (Bannatyne Club, 1835), p. 160).
\textsuperscript{21} Calendar of Scottish Papers, x, no. 141.
\textsuperscript{22} P. Gray, The Descent and Kinship of Patrick, Master of Gray (1903), pp. 7, 8.
\textsuperscript{23} Lands at Lour were bought by John Gray ‘de Lowre’ and Elizabeth Auchinlek, his wife, in 1565 (Register of the Great Seal of Scotland, 1546–80, no. 1651); other records of Andrew Gray of Lour mention, in 1590 and 1593, his brother John and his father’s brother Patrick (Register of the Privy Council of Scotland, iv. 549; v. 598). This branch of the family is not mentioned by P. Gray, op. cit.
A CHINESE TERRESTRIAL GLOBE, A.D. 1623

SIR PERCIVAL DAVID, Bart., and Lady David have presented to the
British Museum a Chinese terrestrial globe made in China in A.D. 1623
by the Jesuit Fathers Manuel Dias the younger and Nicolo Longobardi. As
the earliest known Chinese terrestrial globe it can be held to rank with Father
Matteo Ricci’s world map of 1602 as one of the two most important relics of
early European cartography in China.

Ricci, named by the Chinese ‘Hsi-ju’, the Western scholar, had introduced
Western geographical knowledge to China when in 1584 at Chao-ch’ing he
prepared, at the request of Chinese scholars, a Chinese version of the European
world map hanging on the wall of the mission room. The map was engraved by
order of the Governor of the Province so that it could be made known through-
out China. By 1603 Ricci had published at least four maps, the second at Nan-
king in 1600, the third, entitled the ‘K’un-yü wan-kuo ch’üan-t’u’ (Map of all
the countries on earth) at Peking in 1602, the fourth, also published at Peking,
ettitled ‘Liang-i hsüan-lan t’u’ (A detailed map showing Heaven and Earth),
in 1603. Of these, examples survive of only the last two: the best known being
the map of 1602 in the Vatican Library, and the Ch’ing dynasty reprint of the
same map in the Royal Geographical Society, London. A Ricci map preserved
at least until 1936 in Korea has recently been identified as a copy of the map of
1603, examples of which had hitherto been unknown.

These maps were intended by Ricci to correct the traditional belief still held
by many Chinese that the world was a square plain comprised mainly of Chinese
territories. Enlarging his map in 1602 to an overall size of 12 feet by 6 feet to
fit a folding screen, Ricci had also attempted to convey the idea of the sphericity
of the earth by including insets of the polar hemispheres and diagrams of an
armillary sphere, the celestial spheres, and the seasons. He admitted in his
preface: ‘I should have made a globe, but because it was an inconvenient form
for a map I was obliged to convert the sphere into two dimensions and turn
circles into lines.’ Before 1585 Ricci had made for a scholarly friend, Wang
P’an, prefect of Chao-ch’ing, and two other Chinese, three terrestrial globes,
‘entirely in their language and script’, claiming at the time that these and his
astronomical instruments were absolutely new in China. He found later that
this was not true. The first terrestrial globe had been made in A.D. 1267 at the
time when Chinese intelligentsia became acquainted with the astronomical
and geographical knowledge of the Arabs. At Nanking in the College of Chinese
Mathematicians in 1600 Ricci was shown instruments, including a celestial
globe, dating from the period of the Yuan dynasty in the thirteenth century,
the use of which had ceased to be understood during the later period of Ming
decadence. The problem of conveying to the Chinese the sphericity of the earth

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by means of a flat map was mentioned in other prefaces besides Ricci's, notably in that of Father Giulio Aleni's world geography, Chih-fang wai-chi (Notes on non-tributary nations), 1623: 'But because the earth is spherical the only accurate reproduction would be on a wooden ball.' The fact that a few months earlier Longobardi and Dias had actually completed the construction of a globe in the form of a wooden ball was probably known to Aleni when he wrote this.

In making the globe Longobardi and Dias were thus carrying on Ricci's work in the transmission of Western cartographical ideas, which were still strenuously resisted by the traditional school of Chinese scholars, despite the great popularity of Ricci's maps and the surreptitious copying of them throughout China. Born at Caltagirone in Sicily, Nicolo Longobardi (1559-1654) had come to China in 1597, and in 1610 was named by Ricci his successor as Superior General of the China Mission. Manuel Dias the younger (1574-1659) was born at Castelblanco in Portugal and settled in China in 1611. Both were expelled in the persecution of 1616. On returning to China in 1621, they were jointly appointed to reform the army and especially the artillery, a task which they considered an unwelcome diversion from their true mission. Dias writing at this time expressed as follows the aims of the Jesuit Fathers: 'The fruit is greater than we hoped by the Grace of the Lord, but not content with that, we try various ways to return to our former freedom... The second is through Mathematics, for which we now have sufficient books and instruments. We are undertaking [the reform of] the Calendar and similar projects, which up till now have been impossible.' Like Ricci, Longobardi and Dias saw the propagation of Western science as a means to an end: by revealing the scientific achievements of the West they hoped to win the Chinese to acceptance of Western religion. Dias had already published at Peking a short description, with diagrams, of Ptolemy's Geographia, entitled Tien wen luch (An explanation of the celestial sphere), 1615, but apart from this his fifteen extant works are primarily religious. Of Longobardi's twenty works most are religious treatises and only one scientific, Ti-chen chieh, 1624, a treatise on an earthquake which had occurred in that year. It is probable that the Fathers made their globe at the request of a Christian patron, since in the last sentence of the globe's long descriptive legend the King of Creation is given honorific status, with a blank space left before the name.

Three eminent Christian converts, known as 'the Three Pillars of the Christian Religion in China', were active in 1623 in pursuing scientific interests. The first was a previous Minister of State, Li Chih-tsao, baptized as Leo, who had already published a map of China (which he considered to be a map of the whole world) when he saw Ricci's world maps. With the scholar and writer on astronomy Feng Ying-ching he took lessons from Ricci in Western science, and he was responsible for the engraving and publishing of Ricci's map of 1602. In 1623 he retired to his villa Ts’un-yuan near Hangchow to devote himself to
the translation of Western scientific works, writing in the same year a preface to Father Giulio Aleni’s World Geography (1623). The second, Hsü Kuang-ch’i, known after his baptism as Doctor Paul, ranked with Li Chih-tsao as one of Ricci’s most influential and intimate friends. He was the author of a standard encyclopaedia of agriculture, and had translated Euclid and made astronomical instruments at least ten years before 1623. It was on his initiative and at his expense that Ricci’s map of 1603 was published. The third, Yang T’ing-yün, Grand Mandarin of Hangchow, a late but ardent proselyte, godson of Li Chih-tsao, was also working in 1623 with Father Aleni on his Geography (as Li Chih-tsao records in his preface), and he had plans to translate all the European books brought to China by the Jesuits. Although the sponsor of the globe probably was Hsü Kuang-ch’i, who gave both Fathers shelter and hospitality at various times after their return to China, any or all of the three may have collaborated with them, and all probably knew of the globe being made. The fact that Li Chih-tsao and Yang T’ing-yün were working with Aleni in 1623 is itself significant, since Aleni’s world map, made probably in 1623 at the same time as the completion of his World Geography, is strikingly similar to the globe in its geographical features. Further evidence of the close association of these scholars is provided by Longobardi’s collaboration in the years 1629 to 1635 with Hsü Kuang-ch’i and Li Chih-tsao in the production of the great scientific compendium Ch’ung-ch’en li-shu (Treatise on Astronomy and Calendrical Science). The fact that the globe probably had a sponsor among the Chinese scholar converts does not rule out the possibility that it was intended as a present for the Emperor, or even that it was commissioned by him.

The globe, painted in lacquer on wood, 23 inches (59 cm.) in diameter, is made on a scale of 1:21 million, and thus is large enough to convey a detailed picture of world geography. In their long explanation (Pl. xxxv) the Fathers set out their view of the universe, founded on the Ptolemaic theory, for even in Europe this theory was only slowly being superseded by the theories of Copernicus, Tycho Brahe, and Galileo, and it was strongly defended by the Catholic Church. Ricci had seen the analogy of the yolk in an egg as the best way to express the theory in a foreign idiom, writing on his map of 1602: ‘The earth and sea in fact are round and together form a sphere set in the middle of the heavens like the yolk of an egg in the white.’ The inscription on the globe elaborates this theory, and goes on to expound the sphericity of the earth:

Earth and sea, linked together, are suspended in the heavens. Now the heavens are uppermost, and completely surround the earth, so that they are always above it. All directions from the surface of the earth towards the heavens are therefore also upwards. The earth is like the heavy turbid yolk of an egg concentrating in one place. Concentration in a sphere must have a limit, namely in a point, which is the centre of the earth. Therefore the centre of the earth is the lowest point. All objects having mass by their nature tend towards it. A needle being
attracted downwards to a loadstone is a rather inadequate explanation of this. Chinese scholars, seeing only a flat surface, said the earth was flat. Westerners, using the principle of parallels, travelled far and wide over the oceans. Some went from west to east without interruption until they finally returned to their starting-point. Some saw the North Pole reaching up to its extremity, then sinking into the earth and emerging as the South Pole. Some observed the discrepancies [in time at different places] during the solar and lunar eclipses, and noted that [time elapsed was proportional to difference of longitude]. By comparison they found the earth was spherical, corresponding to the heavens above it. Thereupon they took the poles as a base for the meridians and the equator as a base for the latitudes, defining north and south and calculating east and west.

All the countries of the world were then arranged according to the number of li in each degree of longitude and latitude on a flat map, which does not adequately prove the theory of the round earth. We have made a model in the shape of a spherical ball.

There follows the theory of the five zones of latitude, equatorial, tropical, and polar, and a description of the five continents, Asia, Europe, the Americas, Africa, and Magellanic (as the southern continent was called). The continents are distinguished on the globe by means of different colours. As they all lie to the west or, of course, to the east of any given point, a discussion of the relativity of compass directions is then set out. This idea was further complicated for the Jesuits by the traditional Chinese concepts of Yin and Yang. It seems that strong opposition to the Jesuits’ ideas must have come from the association in the Chinese mind of Yang with hot and south, and of Yin with cold and north. Europeans probably found it difficult to understand the force of these opposites in daily life and in every ritual observance. To accept the idea that ‘the south can also be cold’ must have demanded a great intellectual readjustment, even for the scholar converts.

The inscription continues with a description of the mounting, which set the globe on a vertical axis, in the Ptolemaic system. The picture of a Ch’ing terrestrial globe illustrated in Huang-ch’ao li-ch’i t’u-shih (1766) gives an idea of what the original setting and equipment of the globe may have been like.11

The authors complete their inscription with a religious reference, followed by the date and their signatures. ‘So we can deduce the origin [of heaven and earth] in the King of Creation. How respectfully we should apply ourselves to this study! T’ien-ch’i third year third month, the European [naturalized] officials Yang Ma-no/Lung Hua-min.’ The Chinese names are based on European forms. The ya sound of Diaz is enough to suggest the common surname Yang, and Ma-no is a representation of Manuel.12

In contrast to the legends and toponymy, which are copied with only minor changes from Ricci’s map, the geographical features of the globe show notable differences. Ricci’s sources are known to have included the first edition (1570) and later editions of Abraham Ortelius’s Theatrum Orbis Terrarum, and Ricci
also used Gerard Mercator's maps. It is also clear that he incorporated on his map of 1602 many revisions derived from the large world map by Peter Plancius, 1592, copying perhaps from this map the device of showing insets of the polar hemispheres. The globe displays some of its most marked divergences from Ricci's map of 1602 in regions where the map is closest to Plancius's, for example, in North America, where only one gulf—this copied from Ortelius's world map of 1570—penetrates the Arctic coast of the continent. Ricci's map displays the two guls which had appeared on Ortelius's map of America, 1587, published in the 1592 edition of the Theatrum, and on Plancius's map. Similarly, the narrow strait which divides Asia from America on the globe is characteristic of the Strait of Anian of Mercator.13 Ricci, on the contrary, set a wide expanse of sea between the two continents, following Ortelius's map of the Pacific, 1589, and Plancius. Such differences suggest that Longobardi and Dias may have had access to one of Ricci's earlier maps in addition to, or instead of, the map of 1602 (or that of 1603, which in geographical detail was similar to its predecessor). Alternatively, they may have chosen to follow Ortelius and Mercator in preference to Ricci. In their delineation of the west coast of South America they retain the promontories which appeared on Mercator's and Ortelius's earlier maps and also on Plancius's, but which Ricci eliminated, probably on the authority of the new maps of the world and of America, 1587, in Ortelius's Theatrum (1592). In other regions of which Longobardi and Dias had personal knowledge, or for which they had access to new sources, notably the Far East and the Pacific, the globe represents a notable improvement on Ricci's map.14 The Indian peninsula is more accurate in shape and Ceylon is correctly placed. The Japanese archipelago and the Korean peninsula display off-shore islands, capes, and bays for which detail is lacking on Ricci's map, and the alignment of their coasts appears less crude. Ricci's depiction of China had been based on two Chinese atlases, Kuang yü t'ue and Kuang yü k'ao, edited in 1588 by Tso-chou, and his legends drew on various Chinese dynastic histories.15 The globe displays much less detail in inland geography but gives the coast a better outline. The southern limit of the Chinese empire, according to the brief legend on the globe, lay in 18° N. Although Ricci in 1602 placed it in 15° N., towards the end of his life he considered 19° N. to be the true limit.16

The most striking geographical feature of the globe is New Guinea (Pl. xxxv). Ricci had named it New Guinea, and drew it as a square-topped promontory of the southern continent, recording in a legend the fact that whether it was a peninsula or an island remained unknown. It is transformed by Longobardi and Dias into an island remarkably correct in shape, its south coast trending from 3° S. to 10° S. in 155° to 181° longitude east of the Cape Verde Islands, and displaying capes and bays which are identifiable as a record of true discovery.
One or both of the authors must therefore have seen a map representing the discovery of Torres Strait by Luis Vaez de Torres in 1606. This may have been a map drawn by Torres or by his second-in-command Diego de Prado, or one of the maps based on Prado’s, drawn by the Portuguese–Malayan cartographer Godinho de Eredia. (Although the expedition of Pedro Fernandez de Quiros, on which Torres sailed as admiral, was a Spanish expedition of discovery, owing to the union of Spain and Portugal, the results of the voyage became available to both Spaniards and Portuguese in the Far East.) External evidence that the Fathers had learnt about Torres’s voyage is provided by Aleni, who drew New Guinea in a similar form, though more crudely, on his map, and wrote that about ten years before 1623 a ship had discovered that New Guinea was not joined to Magellanica (the southern continent), as was first thought, but was an island lying from 1° S. to 12° S., 165° E. to 190° E. in longitude. Although the date given for the discovery, c. 1612–13, is a few years too late, this is clearly a reference to Torres’s voyage, which ended in 1607 when Torres reached Manila. Probably Aleni did not know the exact date of the voyage, and the date c. 1612–13 either refers to the date of the map which Aleni had seen or heard about, or to the date when Aleni or his informant saw the map. As Longobardi, Dias, and Aleni were in association in 1612, they could have learnt of the discovery from the same source or from one another. Either Aleni or Dias could have seen the map at Macao, where Aleni spent the years 1610–11, and Dias the years 1607–11, although Dias and Longobardi could also have obtained the information later during their exile, 1616–21, which Dias and probably also Longobardi spent at Macao. Since the date 1612–13 apparently has some special significance in the sequence of events by which the discovery became known, it is also worth noting that in 1612 European maps taken from a ship sailing in Far Eastern seas by a Customs official of Fukien were offered to the Emperor, as Longobardi reported in his annual letter of that year. Although these were said to be small maps of Europe and America in Latin, printed in Europe, they probably came via Manila, and it was the Emperor’s desire for an explanation of these maps which stimulated Father didace de Pantoja and Father Sabbathin de Ursis to plan the World Geography which Aleni completed as his Geography of 1623.

The naming of New Guinea as ‘Little Java’ on the globe is a further clue. The name Little Java, which was Marco Polo’s name for Sumatra, was usually attached to one of the islands of the eastern archipelago lying near the southern continent, as on Ricci’s map, where it appears on a large island in a deep bay of the continent to the west of New Guinea. The fact that Longobardi and Dias transferred the name to New Guinea suggests that the original map which they had seen did not give the name New Guinea to the land coasted by Torres. The map may therefore have been a very early record of the discovery, for Prado had
named the island ‘Magna Margarita’, and it was only in the later stages of the
voyage that the island was identified as New Guinea.

That the original map probably also showed Quiros’s discovery of Australia
del Espiritu Santo in the New Hebrides, 1606, and, on the strength of Torres’s
and Prado’s observations, depicted it as an island, may be inferred from the
delineation of an unnamed archipelago drawn on the globe 10 degrees to the
east of New Guinea, in 6° S. to 16° S. This archipelago is different in outline
from that which appears in the same region on Ricci’s map, and which was
copied from Plancius, as were the other islands of the South Pacific. Ricci’s
archipelago represents the Solomon Islands discovered by Alvaro de Mendana
in 1568. The most southerly island of the group on the globe can be identified
with Quiros’s Australia del Espiritu Santo, although it is possible that Longo-
bardi and Dias grafted this later discovery on to a representation of the earlier
discoveries of Mendana and believed them all to comprise the Solomon Islands.
Aleni’s map displays a similar group and names it the Solomon Islands.

The globe thus is remarkable both in providing an early record of the dis-
covey of Torres Strait, which as late as 1770 remained unknown to all but
a few European cartographers, and also in revealing the true form of Quiros’s
Australia del Espiritu Santo, believed by Quiros and his successors to be the
coast of the southern continent. The fact that New Guinea was now known to be
an island seems to have left Longobardi and Dias in doubt about the configura-
tion of the southern continent to the south of it. Probably they placed in this
area the cartouche containing their long inscription in order to hide their un-
certainty. They evidently knew nothing of Dutch exploration on the coasts of
Australia in the year 1606 and from 1616 onwards, but the location of the
southern continent some degrees to the south of South America on the globe,
instead of immediately to the south of Tierra del Fuego, as on Ricci’s map,
may indicate knowledge of the discovery of Cape Horn by the Dutch circum-
navigators Le Maire and Schouten in 1616.

The chief problem in determining the globe’s sources and its claims to origin-
ality arises from its similarity to Aleni’s world map. Differences in the form of
place-names show that one was not simply a copy of the other. Longobardi and
Dias, for example, translate the word ‘saint’ by a Chinese character ‘san’, pro-
nounced in a similar way, as did Ricci and the earlier Jesuit missionaries.
Aleni and the later Jesuits translate it by the Chinese word ‘sheng’, ‘holy’.
New Guinea is named as such (Hsin Wei-ni-ya) on Aleni’s map, although
it is similar to the island on the globe. It is certain that the globe was not
derived from Aleni’s map, since the globe is much more detailed in its deline-
ations, as is shown, for example, by New Guinea, Borneo, Korea, and Japan. Aleni,
on the contrary, may have used the globe as one of his sources. Probably the three
Fathers consulted each other and used the same sources. Their association with
the Chinese scholar converts would also explain the similarities in their work. Another series of maps in this school of cartography are the elliptical world maps by Father Francesco Sambiasi of c. 1648. He too was a protégé of Hsü Kuang-ch'i, and on Hsü’s recommendation was engaged with Longobardi on a mission to Macao in 1631.

Although only the tropical and equatorial circles and the prime meridian are painted on the globe, a graticule of lines of latitude and longitude at every 10 degrees underlies the paint and is visible in photographs. The equatorial and meridian circles are divided into 360 degrees. Beautifully painted ships decorate the oceans, thus illustrating the point made by the authors in their inscription, that ‘westerners travelled far and wide over the seas’, and, incidentally, reminding the Chinese of how the Jesuit Fathers themselves had reached China. The drawings of ships and fishes are all Western in style and seem the work of an accomplished artist (Pl. xxxvi). To the Chinese these must have added greatly to the attractiveness of the globe, for Ricci’s maps did not display iconographic detail. None appears on the authentic maps which survive, and had he included animals and ships he would certainly have mentioned the fact in his writings. When, moreover, the European maps seized by the Customs official at Fukien were presented to the Emperor in 1612, much interest was aroused by the terrestrial and marine monsters and the ships which they displayed—clear evidence that none of Ricci’s maps could have been illustrated in this way. The maps shown to the Emperor were thereupon copied by the Sino-Japanese artist Ni I-ch’eng or Niva, under Father Pantoja’s direction.22

Sir Percival David acquired the globe from Peking while in Paris in 1938, and it arrived in England after the outbreak of the Second World War. As so few copies of Ricci’s map are known and only one other Chinese terrestrial globe survives,3 it appears all the more remarkable that an object so easily destroyed as a large terrestrial globe has been preserved in such excellent condition. By this good fortune and by the generosity of Sir Percival and Lady David the Museum’s geographical collections are thus materially enriched.24

Helen M. Wallis and E. D. Grinstead

1 Reproduced in Father P. M. D’Elia’s monumental study Il Mappamondo cinese del P. Matteo Ricci S.I. (1938). Three other ‘Ricci’ maps, two at Peking and one at Kyoto, were known to D’Elia in 1938.


6 Details of the lives and works of the two Fathers are given in Louis Pflister, Notices biographiques et bibliographiques sur les Jésuites de
7 Manuel Dias, Relazione delle cose più notabili scritti negli anni 1619, 1620 and 1621 dalla Cina (1624), 16.
9 Hummel, 317.
10 Needham, iii, 417.
11 Ch. 3, f. 27. The present stand, constructed since 1938, sets the globe on an axis of 22.5 degrees.
12 The first Chinese Catholic priest to visit Europe—speaking fluent Armenian—had this personal name. Archivum historicum Societatis Jesu, xxviii (1959), 3.
13 Although the strait is not named on the globe, the name Anian appears in the interior of the North American continent.
14 The Fathers could, for example, have consulted among Chinese sources Chang Hsien’s T’ung hsü yung k’ao, 1618, describing thirty-eight kingdoms, mostly islands in south-east Asia.
15 Needham, iii, 572.
17 These maps are reproduced in Armando Cortesi and A. Teixeira de Mota, Portugaliae Monumenta Cartographica, iv (1960), pls. 414, 419, and in Celsus Kelly, ‘Some Early Maps relating to the Queirós-Torres Discoveries of 1666’, Congresso

18 T’ien-hsieh ch’u-han (Christian works, first series), Peking, 1630, vol. xiv, c. 4, f. 16b, quoted by D’Elia, 225.
19 Written 20 February 1613; Archivo Romano della Compagnia di Gesù, Jap-Sin, 113, ff. 215–64. See D’Elia, 224.
20 It is probable that Longobardi and Dias were well acquainted with Father Fantova’s and De Ursis’s work on their Geography, for Li Chihtsa in 1613 recommended that all four should assist him in the translation of the Western calendar for the benefit of China, although in fact the recommendation was ignored. Hummel, 453.
21 This map, generally known as the Ambrosiana map and preserved in the Ambrosiana Library, Milan, was at first mistakenly identified as one of the missing Ricci maps. It has been described by G. Caraci and M. Muccioli, ‘Il mappamondo cinese del Padre Giulio Aleni, S.J.’, Bollettino della R. Società Geografica Italiana, ser. vii, iii (1938), 385–426.
22 D’Elia, 224. Like the globe, the maps printed in Aleni’s World Geography, 1623, display sea monsters and ships of European rig. The Ricci map decorated with animals in the Peking Historical Museum and another in private hands are shown by D’Elia not to be authentic.
23 The Rosthorn globe in Vienna, a small silver globe of the late eighteenth century.
24 Mr. J. V. Mills had made a detailed study of the globe before it was presented to the Museum. To this I am indebted for a number of helpful points. H. M. W.

A GLASS HUQQA BOWL

The beautiful huqqa bowl (Pl. xxxvii), bequeathed by the late Louis C. G. Clarke, provides the collection with its finest example of Mughal glass.1

The globular body, 7.1 inches in diameter, has a rough pontil mark on the centre of the shallow kick in its base. The slightly flaring neck is provided with a broad collar. The green glass is thin but owing to air bubbles and imperfections is translucent rather than transparent. The excellent state of the gilding must be the result of remarkably successful fusing. Six flowering poppy plants are disposed around the main surface of the body. These are framed above by a border
of scrolling flowers between chevron bands and an outer edge of triangular lappets; and below by a scrolling border enclosed by two plain bands. On the neck above the gilded collar are four poppy sprays.

This type of huqqa base is found in glass, metal, and jade as well as in porcelain and pottery. The bowl containing the burning charcoal and the tobacco and the 'snake' or pipe were inserted into the mouth of the huqqa base which was filled with rose-water to cool the smoke as it was drawn up into the 'snake'. The form of the globular huqqa base is that of the traditional vessel of India known as the lota, from which it is distinguished only by the collar around the neck.\(^2\)

Tobacco smoking reached India at the close of the reign of Akbar (1556–1605). Asad Beg, an amir of Persian origin, was entrusted by the Emperor in 1604 with the mission of fetching the daughter of Ibrahim ‘Adil Khan, ruler of Bijapur, who was betrothed to Prince Daniyal. In his memoirs he tells us how, on his return, he was discovered by the Emperor smoking tobacco which he had brought from Bijapur. Akbar himself insisted on savouring this novel narcotic in spite of his physician’s entreaty not to yield to the habits of the Europeans.\(^3\) His successor Jahangir (1605–26) is known to have deprecated tobacco smoking like his contemporary, Shah Abbas the Great of Persia (1587–1628).\(^4\) His ambassador Khan ‘Alam, who led a famous mission to the Persian monarch from 1613 to 1619, was, according to contemporary accounts, a tobacco addict and was granted a dispensation to smoke even in the royal presence.\(^5\) Accompanying the ambassador was a painter Bishn Das from the imperial atelier, and a painting bearing his signature, which, however, may be a later copy, now in the Museum of Fine Arts, Boston, depicts Shah Abbas, Khan ‘Alam, and courtiers seated by a stream.\(^6\) A servant stands behind Khan ‘Alam carrying a small huqqa. As far as I know this is the earliest representation of a huqqa in Indian painting. It is not, however, until the eighteenth century, and then only rarely, that the round huqqa base appears in painting; one example is a picture of one of Akbar’s amirs, Shahbaz Khan Kambu who died in A.D. 1599.\(^7\) The amir is seated on a terrace smoking a huqqa with a globular bowl apparently of gold which stands on a ring. Judging from costume details, this would seem to be a painting of the early eighteenth century.

Very little is known of the history of glass manufacture in India. It has been suggested that the art was introduced in the seventeenth century by Persian craftsmen attracted to the Mughal court.\(^8\) In Persia itself there was a revival of the industry during the reign of Shah Abbas I, possibly due to Italian craftsmen from Venice. Sir John Chardin, who was in Persia at various times between 1666 and 1677, states that the art was taught at Shiraz towards the end of the sixteenth century by an Italian.\(^9\) Persian glass of the Safavid period and later is fairly plentiful and many examples show a tendency towards the baroque forms of Venetian glass of the late Renaissance and Baroque periods.
Evidence of the presence of glass vessels in India is to be found in Mughal painting. Niches set into the walls of living rooms were used for the display of porcelain and pottery and are depicted in paintings belonging to the first two decades of the reign of Akbar. In the closing years of Akbar’s reign glass vessels appear alongside those of porcelain and pottery. These are for the most part bottles with globular bodies on a low foot-ring and long tapering necks often with a broad flat tip at the mouth; there are examples, too, of twisted and bent necks. These rose-water sprinklers (gulābdāns) are typical of Shiraz glass; and whether those portrayed in Indian miniatures are of Indian or Persian origin is impossible to decide. That they are products of Venice is exceedingly unlikely, though European glass had reached India as early as 1497 when Vasco da Gama noted beads of Murano glass circulating in Calicut as currency.

From the evidence of miniatures Venetian or German glass found its way to the imperial court in the reign of Jahangir. This is confirmed by the observations of Sir Thomas Roe who led an embassy from James I to Jahangir. He records in his journal under the year 1616 a gift of ‘six glasses guilt’ which he presented to the imperial officer Muquarrab Khan at Ajmer, and in the following year his New Year gift to the Emperor consisted of ‘a paire of very faire knives of my owne and six glasses of yours’ (i.e. the Company’s). In his ‘Advise for goodes for Surratt’ which he addressed to the directors of the East India Company in 1617 he specifies glasses as ‘fit presentes for the King’ but advises against the export of mirror and glazing glass, for which there was no demand.

If glass manufacture was established in India just before or in the course of the seventeenth century, it is hardly possible on present evidence to assign any single piece to that period. Glass vessels generally accepted as Mughal are in a variety of techniques: wheel-cut decoration, gilding, enamelling, and inlaying with jewels. There are in the collections of the Victoria and Albert Museum four glass huqqa bases of the type under discussion: one is decorated with concave facets cut on the wheel, another, said to have been acquired by Raja Jai Singh (1693–1743), is gilded and enamelled and set with white topazes, a third is gilded and enamelled, while the fourth, of green glass, is decorated with a diaper pattern of vertical leaves and a petal motif round the mouth reserved in a gilt ground. This last is closely related to the British Museum’s example. The gilded and enamelled huqqa bowl may be of late-seventeenth- or early-seventeenth-century date. That this form of huqqa base was already current at this time is confirmed by a porcelain huqqa base presented to the British Museum by Soame Jenyns. This is decorated in famille verte style with gilding and flowers in enamels and indubitably belongs to the reign of K’ang Hsi (1662–1722) and was most probably produced for the Indian market.

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The Museum’s gilt glass huqqa bowl must also date about 1700. If the form of the vessel was already current at this time, so too is the style of decoration; in particular the regularly disposed flowering plants rendered naturalistically had become the stock-in-trade of the decorative artist—whether in pietra dura work, textiles, or manuscript illumination—from the reign of Shah Jahan onwards.

RALPH PINDER-WILSON


2 Early examples in bronze of the ‘lota’ shape in the Museum’s collections are the ‘Wardak’ vase (second century A.D.) and the Kulu Vase (first century A.D.).

3 Wikāya-i-Asad Beg in Elliott and Dowson, History of India, vi. 165–7.


5 G. Silva y Figuerca, Ambassade en Perse, Paris, 1667, pp. 327 f.


7 Loan Exhibition of Antiquities, Coronation Durbar, 1911 (Archaeological Survey of India), pl. xvip(d), no. C501, described on p. 109. A. K. Coomaraswamy in The Arts and Crafts of India and Ceylon, London, 1913, p. 243, states that the round huqqa bowls belong to the seventeenth century, those with a broad flat base (i.e. campanula-shaped) to the eighteenth century. It should be noted, however, that the round huqqa base is still used in India today.


12 B. Cecchetti, V. Zanetti, E. Sanfermo, Monografia della vetraria veneziana e muranese, Venice, 1874, p. 186.

13 e.g. a blue glass goblet with a knopf between body and foot in a painting of Jahangir entertaining Shah Abbas, in the Freer Gallery of Art, Washington: R. Ettinghausen, Paintings of the Sultans and Emperors of India in American Collections, Lalit Kala Akademi, India, 1961, pl. 13.


15 Ibid., p. 356.

16 Ibid., p. 459.

17 Registration number IS. 14–1893.

18 The Art of India and Pakistan, a Commemorative Catalogue, no. 1236, p. 233.

19 Ibid., no. 1237, p. 233.

20 Ibid., no. 1236(4), p. 233: also Victoria and Albert Museum Review of the Principal Acquisitions during the year 1930, London, 1931, p. 77 and fig. 25 on p. 76.

21 Registration number 1956–10–17–2, height 6½ in.
TWELVE JAPANESE PRINTS

By the terms of the will of the late Morton Harcourt Sands, the Department of Oriental Antiquities received, in July 1960, an important painting by Shên-ch’üan, dated 1750, and twelve fine Japanese prints. The painting has been described by Arthur Waley; the article that follows is concerned solely with the prints.

Earliest in time is a small hand-coloured print by Okumura Masanobu of a golden pheasant on a plum branch overlooking a stream, a type of his work hitherto unrepresented in the Museum’s collection. Both the signature and title are cut off from this impression, which has been severely trimmed down each side; but an untrimmed one is illustrated and fully described in the catalogue of the Art Institute of Chicago. While the key blocks remain the same, these early hand-coloured prints show considerable variation in their colouring, and our copy, although faded, seems to have had a much simpler scheme of mainly brown and bright orange-red (now oxidized in places). There is no evidence of the green, gold, and blue mentioned for the Chicago print. Another copy (also trimmed) with the two-colour scheme was exhibited in Paris in 1909. A roundel at the bottom draws attention to contemporary forgeries: to protect himself, Masanobu added a double gourd shape, or the phrase ‘genuine brushwork of...’ to many of his prints; but one feels that this safeguard would not be effective for long. The print has been dated to the middle 1720’s.

A print by Harunobu of a bowl of chrysanthemums with the moon above, swimming through clouds, is probably the most notable acquisition (Plate xxxviii): its colour is good, and there is only vestigial foxing. The fullest discussion of this rare print is by Ledoux. In its original form, which he illustrates from his own collection, it was issued as a calendar print for 1766, with the sequence of long and short months indicated in the horizontal band of squares below the rim of the bowl. A contemporary wrapper of Ledoux’s print informs us that the designer was Suzuki Harunobu, the engraver Endō Goroku, and the printer Ogawa Hachigorō. It also gives a somewhat illegible title which has been read as ‘Tuki no Dan’, meaning ‘the Snow Scene’ (snow, moon, and flowers forming a common triplet). However, many of these calendar prints were reissued with the calendric coding removed, and often the artist’s signature was added, other seals and signatures being removed. The most generally accepted theory is that later editions were for public circulation, the original designs having been made as private New Year gifts. All other known impressions of this print except Ledoux’s lack calendric markings, but a further state also exists, which Ledoux supposed to be the third, with a stylized band of mist above the moon, in addition to the cloud from which the moon is rising. This is reproduced by Morrison.

Our print measures 10½ by 7¾ inches, having been trimmed at some
time on three sides, especially at the top. Which of the two later states is it? Morrison’s catalogue unfortunately gives no measurements, but one can deduce that a band of mist *might* have been lopped from the top of our print, perhaps in order to make a better picture. The vertical distance between the top of the moon and the bottom of the mist can be expressed as a fraction of the distance between the top of the moon and its lowest visible part. On Morrison’s photograph this comes to 0.633. The distance on our print between the top of the moon and the top of the picture, expressed as a fraction of the same distance, is 0.547. In other words, the mist would have started above the highest point in the sky now showing. This is of course negative evidence. But the impressions without the mist cited by Ledoux seem to have blue and white bowls, and in one at least, reproduced by von Seidlitz, there is a red instead of a yellow chrysanthemum; while ours has a bowl which, even though faded, is more green than blue (in this resembling the first state), and has the yellow chrysanthemum. Morrison’s photograph also shows the yellow chrysanthemum, but he does not say what colour the bowl is. On the other hand, Yoshida’s garishly printed title-page has both yellow chrysanthemum and blue bowl (and no mist). The logical possibilities in all this can be set out schematically. Take the following list of *possible* states:

A. Calendar with green bowl, yellow (?) chrysanthemum, no mist.
B. Plain, with green bowl, yellow chrysanthemum, band of mist.
C. Plain, with blue bowl, yellow chrysanthemum, band of mist.
D. Plain, with blue bowl, yellow chrysanthemum, no mist.
E. Plain, with blue bowl, red chrysanthemum, no mist.

Assume that Morrison’s bowl was green (the present whereabouts of this print is unfortunately unknown): then with a sequence of *four* states A B D E, ours is B: but if our bowl, despite its present appearance, was once blue (green and blue being notoriously fugitive and hard to distinguish), then our print is D.

Alternatively, assume that Morrison’s bowl was blue, and that ours was also once blue: then with a sequence A C D E, our print is either C or D.

Finally, assume that von Seidlitz’s chrysanthemum should be yellow, and not, as it appears to be, red. Then one may have the sequences of three states A B D or A C D with the same consequences as above for each of them.

This inconclusiveness is of course unsatisfactory, but it is partly the result of the inadequate descriptions we have of other impressions. Dr. A. E. A. Werner of the Research Laboratory kindly examined our print under the microscope, but no clues to the original colouring of the bowl were yielded. Under ultraviolet light, however, the colouring of the bowl and of the sky fluoresced similarly, which does suggest that the bowl may have been intended as blue, since

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one would not expect a green sky. (Chemical analysis of the pigments was unfortunately impossible.) Again, from the back, the more heavily coloured portions of the bowl, while still ambiguous, could with less hesitation be taken as blue. This would enable us to rule out state B as imaginary; and if von Seidlitz’s photographer played him false, state E will go too. In the writer’s opinion, there are three states of this print—A, C, and D, but it is impossible to say whether C came before or after D, or which of C and D our print is. It seems likely, however, that all three versions were issued in 1766.

Harunobu is estimated to have produced some 700 designs,7 and a little over 200 of them are inscribed with a poem. In the period of Harunobu’s maturity these are commonly written at the head of the picture, above a conventional cloud line. Often they are from one of the classical anthologies, but in some cases they seem to have been composed for the occasion. However, you can quote Shakespeare without going to a university, and many of the poems were widely known as literary tags. Further, to compose a new tanka or haiku demands rather less talent than to write a limerick. Another print by Harunobu8 bequeathed to the Museum by Morton Sands has a contemporary poem at the top. The author has not been discovered, but it is not necessarily Harunobu himself. It runs: Kumo harau / arashi ni tsumi mo / Asakusa ni / yo wataru hito mo / mure tsutsu zo yoru: ‘In gales that sweep away the clouds, crime and people who pass their life in Asakusa flock together.’ There seems to be an undetected topical reference in this. Asakusa is a district in Edo bordering on the Gay Quarter.

The title of the series from which the print comes, Fūryū Edo Hakkei (Eight Views of Fashionable Edo),9 is a reference to the classical series Ōmi Hakkei (Eight Views of Ōmi), and the individual title Asakusa no Seiran (Sunset Glories at Asakusa) is a substitute for the usual Ayazu no Seiran. In later prints this joke becomes very stale, but here is an early instance of it.

The picture below shows the interior of the Moto-Yanagi-Ya, a stationer’s shop, an actual one in Asakusa. Tanagi means ‘Willow’, and through the open wall behind we glimpse a willow tree. On a poster Chinese ink is advertised: the whole print was probably done as an advertisement (there are other prints by Harunobu of the same shop10). In front, a samurai client enjoys a pipe with the attendant, whose name is known to be O-Fuji. The print measures 11 by 8½ inches.

Both these prints are in Harunobu’s most common size, the vertical chūban, but he also produced some seventy hashirakake, the long narrow prints which were used to decorate the supporting pillars of Japanese houses. An unusual design now acquired11 brings the Museum’s holdings of Harunobu in this form to eighteen. It depicts a young dandy in the part of Monju (Sk. Manjuśri) riding on the traditional lion, but with a long pipe instead of a sword, and a picnic box instead of scriptures: a joke that reflects the relaxed Japanese
attitude to religion. The colouring suggests Harunobu’s latest work, i.e. 1769–70. The print measures 26\(\frac{3}{8}\) by 4\(\frac{3}{8}\) inches and, unlike so many pillar prints, is in comparatively good condition.

A very prolific artist, Shunshō, is the designer of the next print (Plate xxxix (a)).\(^{12}\) The greater part of his work portrays individual actors from the Kabuki stage, in male and female roles. The actor portrayed here can be identified from the mon or badge on his sleeve as belonging to the Yamashita family of actors, though it is uncertain which member of it he is; but a character within the mon reads ‘Hide’, which may form part of his personal name. The print is signed Shunshō in a very cursive hand; the design on the kimono is of plowers and fishing nets hung out to dry; and the actor, in a female role, is performing a ceremonial dance. The role cannot be identified, but the print perhaps belongs to the 1770’s, when Shunshō is known to have produced a number of other such prints of onnagata (female impersonators). It measures 8\(\frac{3}{8}\) by 6 inches.

There is a rare series by Eishō (fl. 1794–9, presumed to be a pupil of Eishi) entitled Kakuchū Bijin Kurabe (‘Brothel Beauties Compared’).\(^{13}\) These are large portrait heads of Yoshiwara courtesans in their finery, usually against a yellow or mica ground. One was acquired for the Museum in 1906 from Arthur Morrison’s collection;\(^{14}\) another was presented in 1949 by Miss B. Philip;\(^{15}\) a third is now added.\(^{16}\) This has a mica background, and though the print is faded, it is still striking. It shows Hinatsuru, who was the chief prostitute of an establishment called the Chōjiya, holding a doll in her arms. This desirable lady was also much drawn by Utamaro. The print measures 14\(\frac{3}{8}\) by 9\(\frac{3}{8}\) inches, and the publisher is known from others of the series to have been Yamaguchiya Chūsuke.

Two notable prints by Utamaro also come with the bequest: one\(^{17}\) is a hashirakake of great verve, showing a couple standing under an umbrella; their names are indicated, Keisei Umekawa (‘The Prostitute Umekawa’) and Hikyakuya Chūbei (‘The Postman Chūbei’), two characters from a play by Chikamatsu. The term keisei, by this time a general word for prostitute, literally means ‘ruining the castle’. The print measures 24\(\frac{3}{8}\) by 5\(\frac{3}{8}\) inches, and it was published by Murataya.

The other Utamaro\(^{18}\) (Plate xxxix (b)) is from one of his typical series of courtesans: Kasumi-ori Musume Hinagata (‘Model Girls in Filmy Fabrics’), a set of three prints showing pairs of half-length figures, and published by Tsutaya Jūsaburō.\(^{19}\) The Department’s collection of Utamaro is especially rich, but this is the first of this series to be acquired. The green background colouring gives it distinction, though the other colours are rather faded. The print measures 15\(\frac{3}{8}\) by 10\(\frac{3}{8}\) inches.

These figure prints of courtesans, euphemistically called by the Japanese bijin-ga, ‘pictures of beautiful people’, should be seen against a background of
licensed prostitution, associated with the new urban culture of the Tokugawa period. For example, it has been estimated that 50 per cent. of all Japanese prints are openly erotic, though the proportion is probably lower in the earlier prints, and one may suspect that the production of the inoffensive ones was often financed out of the sale of erotica. But just because prostitution was so organized, it was always much more than that. Courtesans of the first grade were remote, unapproachable creatures (even as they seem to be on many prints), trained in all the polite accomplishments and by no means easy to woo. Like the prints, they were meant to be enjoyed as works of art, as well as for their sensuous charms. The Government tolerated the Gay Quarters, because they drew off the surplus wealth of the townsmen, and so disguised the need to come to terms with the new power of the merchant class. The situation can be described without moralizing; it must be referred to if one is to understand this kind of Japanese print.

The last four prints in the bequest can be appreciated more straightforwardly as art. Two of them are pictures of carp, a common Japanese symbol for perseverance. The first is by Keisai Eisen (1790–1848), published by Ezakiya Tatsukura, signed and sealed Keisai, and measures 9 3/4 by 14 1/8 inches. Its surface is rubbed, but the design is rare for this artist. The second is signed Katsushika Taito, and interestingly supplements another impression presented by Henry Bergen, in that it retains a panel on the left-hand side with a Chinese poem (comparing the fish’s scales to fine gems and describing its motions), and on the top the censor’s stamp (kiwame) and the publisher’s marks (those of Echigoya Chōhachi). The Department has another pair of prints with the same signature, one with and one without poem and publisher. The account of Taito given by Binyon in his catalogue should be supplemented by that in his later work with Sexton. In particular, since Taito was a name once used by Hokusai, it is always uncertain whether prints with this signature are by the master or a pupil. There is even room to doubt the tradition (deriving largely from the compilation Ukiyo-e Ruikō) of an independent artist called Taito. It is likely that the same artist was responsible for this print and for the earlier version of the Saruhashi Bridge print; but it seems impossible to decide finally whether they are by Hokusai himself or his pupil. Of the two seals on each of our carp prints, the first is illegible, and the second reads ‘Fumio’, which is not very helpful. That now acquired measures 15 1/8 by 10 1/8 inches, the picture of the fish occupying 14 1/2 by 6 1/8 inches; it seems to belong to the 1820’s.

The two last prints certainly are by Hokusai. The first is a superb impression of the print of poppies from the rare set of large flowers (perhaps originally consisting of twelve prints). The reader may be referred to the discussion in Binyon and Sexton; the new edition of this work (1960) reproduces in colour (pl. 14) an impression of this print in the Tōkyō National Museum, but in the colour-plate at least the background is far greener than in ours, where it is
a delicate pale blue. The Tōkyō impression, moreover, appears to be badly wormed. There is another impression in the Louvre. The Department now has eight of the eleven designs that are known, only the Convolvulus and Tree-Toad, Narcissus, and Swallow and Hydrangea being missing.

The final print to be described is an unusually large surimono by Hokusai. Three times the normal width, it measures 7½ by 20½ inches, and depicts a group of country folk returning home in the mists of evening, their oxen loaded with bundles of faggots. The printing is careful, as is usual on prints of this type, and the colouring is soft. In such a long design one would expect the direction of movement to be from right to left, as in e-makimono, the long horizontal scroll paintings; here it is from left to right, and the signature, Katsushika Hokusai ga, is placed at the right too. The composition is prevented from running off the picture by the leading group of figures, who stand looking inwards, and on the left it is bounded by trees and low hills.

The twelve Japanese prints described above are a fair sample of the variety to be found in this art, as well as being individually outstanding. The feudal society of Tokugawa Japan is extremely well documented; yet without the art of Ukiyoe it would lose much of its flavour. Even if the figure and landscape prints tell only part of the story, they suggest more than the dry administrative texts, and they portray a life which no one but an artist (or a novelist) would think worth recording. The wonder is that many of them are not just social documents, but can be enjoyed as high art too, though consideration of the previous traditions of Japanese art makes this seem less surprising. 

D. B. Waterhouse

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1 In the Yearbook of Oriental Art and Culture, 1925. It was exhibited at the International Exhibition of Chinese Art in London, 1935-6, no. 1388. Unfortunately in the first publication it was erroneously ascribed to Yün Shen-p'ing, and in the second the cyclical date was interpreted as 1690, sixty years too early.

2 1960, 7, 16, 01.


4 C. Vignier, Estampes japonaises primitives . . . exposées au Musée des Arts Décoratifs (Paris, 1906), no. 161 and pl. xxv.


8 1960, 7, 16, 03. Other impressions reproduced in Yoshida, op. cit., pl. 575; Nihon hanga bijutsu zenshū, 2 (Tōkyō, 1961), pl. 276; Ukiyoe zenshū, 2 (Tōkyō, 1958), fig. 38.

9 Whole series reproduced in Yoshida, op. cit., pls. 575-82.

10 See, for example, Yoshida, op. cit., pls. 8 and 446.


12 1960, 7, 16, 05.

13 Seventeen are listed in Nihon hanga bijutsu zenshū, 4 (Tōkyō, 1960), p. 192, together with two others with the same title by Eiri (one of which is also in the Museum).


15 1949, 4, 9, 069: not yet published. From the Whistler collection.

16 1960, 7, 16, 08. Other impressions reproduced in Ukiyoe Taika Shūsei, 11 (Tōkyō,
CHINESE LANDSCAPE PAINTING

AN EXHIBITION IN THE GALLERY OF ORIENTAL ART, BRITISH MUSEUM, MAY 1962

THE occasion of the present exhibition is the acquisition by the Museum of a masterpiece of Chinese painting of the tenth century, a spacious mountain landscape by Chü Jan, the famous priest-painter of Southern T'ang who moved to the capital of the new Sung dynasty at K'ai-fêng in A.D. 975. This painting, hitherto unpublished, is now placed on exhibition for the first time, in a context intended to show the antiquity and continuity of the tradition of landscape painting in China, from its beginnings in the hieratic symbolism of pre-Han art to the free expression of twentieth-century brushwork.

Conceptual landscape elements subordinate to action by figures are found in Chinese applied art from the late Chou dynasty (fifth to third century B.C.), though curiously retarded in development as compared with the treatment of landscape in the poetry of this period.

Pictorial embellishment of tomb chambers is frequently found from the third century B.C., but seldom, at least in surviving examples, in colour. A pigmented tomb tile, kindly lent from Mrs. Walter Sedgwick's collection, illustrates this phase, together with an example of the moulded incense vase with green lead glaze, in which mountain landscape is shown in relief.

No essential change occurs in the early Six Dynasties period (third to sixth century A.D.) and landscape is still used as space-filling background, unrelated in scale to the figures and conventionally coloured. This phase can be studied in some silk banner paintings from Tun-Huang, in which the early style had crystallized in the repetitive Buddhist painting of the late T'ang period (ninth to tenth century); and pre-eminently in the mountain hunting scene of the celebrated Ku K'ai-chih scroll, which is to be assigned to the sixth century at latest.

1 Chinese Additional painting 314. Plate xl. Ht. 73 in. W. 29 in. (185·4 cm. × 73·6 cm.)
By the eighth century a more plastic style had been introduced, in the use of shaded contours, and this is reflected in some of the late Tun-huang paintings on both walls and silk. At the same time figures were enclosed in 'pockets' contained in the arrangement of the landscape. Thus the high viewpoint of the spectator which was to dominate all Chinese landscapes was already adopted under the T'ang dynasty.

Under the T'ang dynasty also the continuous landscape handscroll was developed out of the Buddhist Sutra. The two great masters who traditionally stand at its source are Li Ssu-hsun (651–716) and Wang Wei (699–759). Li used strong decorative colour, summed up as 'blue, green, and gold', in his landscapes. This tradition was continued by such men as Chao Po-chü, court painter to Emperor Kao Tsung (1127–62), whose name is appended to many later works such as the handscroll shown in the first sloping case. Wang, on the other hand, as a famous poet, is credited with the invention of the graded wash landscape. However, the surviving versions of his lost original handscroll of his own Wang Chuan estate, such as that supposed to have been copied in 1309 by the Yüan master Chao Meng-fu, and exhibited on the reverse of the same slope, are descriptive topography with little indication of atmosphere.

It seems that it was in fact at the southern T'ang capital at Nanking (937–75) that the spacious and noble art of pure landscape painting was first developed as a medium of poetic expression.

Of these painters Tung Yüan and Chü Jan specialized in landscape; and it was they who sponsored the lofty and majestic style admired and emulated by successive generations of Chinese painters and especially Huang Kung-wang and Shên Chou. Chü Jan was already noted for his 'moistly rich' ink brushwork by Kuo Jo-hsi (c. 1070), and this picture is authenticated by Emperor Kao Tsung, who gives it the title *Thick Forest and Serried Barriers*, by which it appears in his catalogue among the 136 paintings listed as by his hand. No surviving picture has a stronger claim to be his autograph work, and it compares favourably with the not dissimilar landscapes from the Chinese Imperial collection, included in the current Exhibition of Chinese Art Treasures from Formosa, now touring the United States. Among its more recent owners was Wang Shih-min (1592–1680), the painter of the landscape in the centre of the north wall, which is also a recent acquisition now displayed for the first time in the Museum.

Basil Gray
LIST OF ACQUISITIONS

DEPARTMENT OF MANUSCRIPTS*

Acquisitions, August to December 1961


Letters of Katherine Mansfield to Mary Annette, Countess Russell (Elizabeth Russell, the authoress); 1921, 1922, n.d. Add. MS. 50844. Presented by Mrs. Middleton Murry, to whom they were given by Countess Russell.

Album of songs by 18th- and early 19th-cent. composers, copied by Eliza Lane; 1819. Add. MS. 50845. Transferred from the Music Room.

Part of a collection containing three duets by Stephen Storace and an anonymous composer, with a note of ownership by Eliza Lane; 1816. Add. MS. 50846. Transferred from the Music Room.


Six leaves from the lost initial portion of Add. MS. 15677 (the metrical chronicle of Robert of Gloucester); 14th cent. Add. MS. 50848.

'Duo pour alto e Violoncelle', by François Danzi. Add. MS. 50849.A. Transferred from the Department of Printed Books.

Fragments from 14th-15th-cent. MSS. Add. MS. 50849.B. Presented by the County Archivist, County Record Office, Cardiff.


Miscellaneous autograph letters, including several from zoologists and others, addressed to Edward Charlesworth, physician, of Lincoln; 19th cent. Add. MS. 50849.I. Presented by the City Art Gallery, Bristol.

List of grievances of Sir Walter Aston against Sir Thomas Cockayne; c. 1600. Add. MS. 50849.K.

Autograph letters of Sir Frederick Leighton (afterwards Lord Leighton) and Lewis Carroll (C. L. Dodgson); 1878, 1883. Add. MS. 50849.L. Presented anonymously in memory of Miss J. M. Cook.

Declaration of allegiance to Charles II by George Fox, Quaker; late 17th-cent. copy. Add. MS. 50849.M. Presented by Nahum M. Sarna, The Library of the Jewish Seminary of America.

* The following list includes manuscripts incorporated into the departmental collections between August and December 1961. The inclusion of a manuscript in this list does not necessarily imply that it is available for study.
Songs and waltzes by C. J. Bond, Fabian Rehfeld, Gennaro Prisco, and others; 19th Cent. Add. MS. 50849.N. Presented by Miss Nicola Speed.

Photographs (one signed) of the Prince Imperial, son of the Emperor Napoleon III; 1874, n.d. Add. MS. 50849.O. Presented by Mrs. Anne Marie Williams.


Diaries and note-book of Mrs. Marian Jane Bradley, wife of the Rev. G. G. Bradley, Headmaster of Marlborough College and later Dean of Westminster, containing allusions to her and her husband’s friendship with the Tennyson family; 1853–70. Egerton MS. 3766 A–C.

Treble part-book of anthems and services of Purcell, Blow, Jeremiah Clarke, and other 16th–18th-cent. composers; early 18th cent. Egerton MS. 3767.


Papers of Carl Gottfried Woide, the Orientalist, later of the British Museum, supplementing Add. MSS. 48700–48716; 18th cent. Egerton MS. 3769.

Grant by Waleran FitzRanulf to St. Stephen’s Abbey, Caen, of property in Bures St. Mary, co. Suff., and London, with the autograph signa of William I, Queen Mathilda, and others; [1068–c. 1076?]. Add. Charter 75503. Purchased with the aid of a grant from the Friends of the National Libraries.


DEPARTMENT OF ORIENTAL PRINTED BOOKS AND MANUSCRIPTS

Manuscript acquisitions, September to December, 1961

ARABIC


Al-Jāmi’ al-Ṣaghīr, a compendium of Islamic law according to the Ḥanafi madhab, by Muḥammad b. Ḥasan al-Shaḥībān. Archaic naskhī, a.h. 475 (a.d. 1082) (B.M. Or. 12521).


*Sharḥ al-‘Aḵā’īd, a commentary by Nāṣir al-Dīn al-Lāḵānī, on Nasafi’s ‘Aḵā’īd. Naskhī, a.h. 971 (a.d. 1564) (B.M. Or. 12518).


*Risālah fi ‘l-Taṣawwuf, an anonymous mystical treatise, probably the autograph (by Fulān b. Fulān). Naskhī, a.h. 1261 (a.d. 1845) (B.M. Or. 12517 (2)).

Two astrological treatises: (1) Risālat al-Asṭurlāb by ʻAbd b. Muḥammad al-Ṣaffār al-Ghaffārī. (2) ʻArba al-Anwār, a commentary by ‘Abd al-Raḥmān b. Umar al-Ṣūsī al-Bā’ākīlī on

* Unpublished.
Far-reaching Changes

by Sir Frank Francis

The following article which appeared in The Daily Telegraph of 2 August 1963 is reproduced in full by courtesy of the Editor.

The British Museum Act, 1963, when it is brought into operation probably in the early autumn, will change completely a constitution which has had a continuous history of over 200 years and which may to many have seemed as changeless as Smirke’s great classical façade.

Constitutional change will be matched by other changes at present in progress or in preparation inside the Museum itself.

The most far-reaching of these changes, in its effect on the Museum as a whole, is the rehousing of the British Museum library in new buildings now being planned in Bloomsbury and on the South Bank of the Thames near Waterloo Station.

The British Museum library is one of the two or three great libraries in the world; in many respects it is the richest and most comprehensive of all. It has, however, long been obvious that in the rigid framework of the present building the fullest use could not be made of this enormous asset. It is not storage that is the problem, but ensuring that the books can be used as fully and as effectively as possible by all who need them.

The first of the new buildings to be completed will be that on the South Bank. It will house the new National Science Reference Library, formed by the amalgamation of the Patent Office library with the scientific and technological collections of the British Museum. It will occupy the lower portion of a new Patent Office building which will be begun next year, and will be an up-to-the-minute open-access library of scientific and technological literature on the most comprehensive basis.

Building of the Century?

The services planned for the new Science Reference Library will foreshadow those to be provided in the new library in Bloomsbury. This will be built on a large site between the present British Museum and the New Oxford Street/Bloomsbury Way east-west thoroughfare, stretching from Bloomsbury Square to Bloomsbury Street.
It will house the Museum collections of manuscripts, printed books, maps, music, prints and drawings, and provide a full range of reading and student rooms and exhibition galleries. Its construction offers the opportunity of creating what may well be the building of the century and certainly the most up-to-date national library in the world.

The removal of the library to the new building will enable us to bring about a complete reorganisation of the exhibition of antiquities. The Departments of Antiquities, of Coins and Medals and of Ethnography will take over the whole of the present building, apart from the King's Library. This beautiful room, built to house the library of King George III, will be retained for its original purpose.

We are not, however, waiting for this long-term solution to our space problems. Many important developments are already taking place or are planned for the near future.

First, for example, the Prehistoric and Romano-British Galleries at the top of the main staircase, which were destroyed by bombing during the war, are now being rebuilt. The opportunity is being taken to include modern storage accommodation and a students' room.

It is expected that this operation will be completed by about the end of 1966 when the last remaining part of our war damage, the Fourth Vase Room and the Bronze Room of the Department of Greek and Roman Antiquities, will be rebuilt. Work on these rooms cannot be begun until work at the top of the main staircase has been completed.

Secondly, the main Entrance Hall will shortly be restored to its original purpose as an open concourse by the removal of the publications stall, the Indian sculptures and the sixth-century Amitabha Buddha. A new Publications Room is being created in what was formerly the Roman Sculpture Gallery, immediately adjoining the entrance to the Museum. Here visitors will be able to examine in comfort—and buy—Museum publications, post-cards, transparencies and casts.

Thirdly, the Greek and Roman Sculpture Galleries are being completely remodelled and many of the objects which have not been exhibited since before the war, including the Nereid Monument, the Phigaleian Frieze and the Lycian monuments, will be shown in what we believe to be a brilliantly exciting fashion.

Mezzanine floors will be constructed in the Assyrian Saloon and what was formerly the Mausoleum Room, providing more, and more attractive, space for the display respectively of our wealth of Assyrian and of later Greek and Roman sculpture, and enabling us to provide for the first time a small lecture theatre.

Fourthly, steps are being taken to bring into use for visual storage the extensive so-called basement (but really ground-floor) areas of the museum. This is being brought about by the removal from the main building of the casts and moulds of Museum objects and by the projected concentration in a special building of all the Ministry of Works services.

It is intended to allow the public full access to these areas of the building when they are brought fully into use. In the near future a portion will be used for the exhibition of the Amaravati sculptures from the Entrance Hall and, during the reconstruction, of the Assyrian reliefs.
RIVALING THE BEST

This list of major changes by no means exhausts the tale.

A well-equipped students' room for the study of our magnificent collection of clocks and watches and scientific instruments has recently been opened. Plans are in hand for constructing mezzanine floors in the Department of Manuscripts to provide sufficient space for additions to our manuscript collections before the move into the new building.

Many other changes throughout the Museum will leap to the eye of the discriminating visitor and make it clear that all departments are aware of the need to provide attractive as well as scholarly displays.

The very difficult problem of providing a pleasing and satisfactory display of our ethnographical material without misrepresenting the quality and depth of our collection cannot finally be solved until the space now occupied by the library becomes available. When this stage is reached it should be possible to create an ethnographical display which will rival the best in the world.

The immediate task, however, of creating an attractive as well as an informative display of this most important part of our collections in the Ethnographical Gallery is being energetically tackled. Experimental displays are already being mounted and this process will continue.
These great changes involve the most highly intricate planning and place a very heavy burden on the staff of the Museum. Heavy in every sense of the word, for the objects to be moved are not only precious relics but between them weigh several hundred tons, and as we intend to maintain as much of our public displays as possible throughout the changes, many of them will have to be moved more than once. Making up the time-table is rather like composing a giant crossword puzzle.

SWEPT AWAY

In view of the public pronouncements which have been made from time to time about the old-fashioned nature of the Museum’s constitution it is only right to emphasise that all these dynamic changes have been conceived and planned under the old Trustee body and enthusiastically endorsed by them.

However, the original constitution of the Museum, with its Principal Trustees, the Archbishop of Canterbury, the Lord Chancellor and the Speaker of the House of Commons, its ex officio members, the Principal Secretaries of State, its Family representatives and its other official members, will be swept away and in future the Museum will be controlled by a body of twenty-five Trustees of whom fifteen will be appointed by the Prime Minister, one by the Sovereign, four nominated by the Presidents of the Royal Society, the Royal Academy, the British Academy and the Society of Antiquaries, and five co-opted. Whereas members were formerly appointed for life the new members may be appointed for ten years with a possible extension for a further five.

It has hitherto been the custom for one of the Principal Trustees—usually, during the past thirty or forty years, the Archbishop of Canterbury—to take the chair at all meetings. In future the chairman will be appointed as such and, in view of the considerable developments under way, this change may be of particular significance.

We are all of us nowadays aware of the importance of what is called our public image. I hope that the changes which are taking place will serve to create the feeling in the public mind that the British Museum is by no means impervious to new ideas or to the very important role it can play in the life of the community.

BRITISH MUSEUM ACT 1963

An Act to alter the composition of the Trustees of the British Museum, to provide for the separation from the British Museum of the British Museum (Natural History), to make new provision with respect to the regulation of the two Museums and their collections in place of that made by the British Museum Act 1753 and enactments amending or supplementing that Act, and for purposes connected with the matters aforesaid. (10th July 1963)

Be it enacted by the Queen’s most Excellent Majesty, by and with the advice and consent of the Lords Spiritual and Temporal, and Commons, in this present Parliament assembled, and by the authority of the same, as follows:

4
ALTED COMPOSITION OF BRITISH MUSEUM TRUSTEES

1. (1) From the commencement of this Act, the body known as the Trustees of the British Museum shall continue to exist as a body corporate, with perpetual succession and a common seal, having the general management and control of the British Museum, but shall consist of twenty-five persons appointed as follows, that is to say—
   
   (a) one appointed by Her Majesty;
   
   (b) fifteen appointed by the Prime Minister;
   
   (c) four appointed by the Treasury on the nominations of the Presidents of the Royal Society, the Royal Academy, the British Academy and the Society of Antiquaries of London respectively; and
   
   (d) five appointed by the Trustees of the British Museum.

   (2) The provisions of the First Schedule to this Act shall have effect with respect to the tenure of office and proceedings of the Trustees.

GENERAL POWERS OF TRUSTEES

2. The Trustees of the British Museum shall have power, subject to the restrictions imposed on them by virtue of any enactment (whether contained in this Act or not), to enter into contracts and other agreements, to acquire and hold land and other property, and to do all other things that appear to them necessary or expedient for the purpose of their functions.

KEEPING AND INSPECTION OF COLLECTIONS

3. (1) Subject to the provisions of this Act, it shall be the duty of the Trustees of the British Museum to keep the objects comprised in the collections of the Museum within the authorised repositories of the Museum, except in so far as they may consider it expedient to remove them temporarily for any purpose connected with the administration of the Museum and the care of its collections.

   (2) Where it appears to the Trustees that any such objects cannot conveniently be kept within the authorised repositories, they may store them at other premises in Great Britain if satisfied that they can be stored in those premises without detriment to the purposes of the Museum.

   (3) It shall be the duty of the Trustees to secure, so far as appears to them to be practicable, that the objects comprised in the collections of the Museum (including objects stored under the preceding subsection) are, when required for inspection by members of the public, made available in one or other of the authorised repositories under such conditions as the Trustees think fit to impose for preserving the safety of the collections and ensuring the proper administration of the Museum.

   (4) Objects vested in the Trustees as part of the collections of the Museum shall not be disposed of by them otherwise than under section 5 or 9 of this Act.

LENDING OF OBJECTS

4. The Trustees of the British Museum may lend for public exhibition (whether in the United Kingdom or elsewhere) any object comprised in the collections of the Museum:
Provided that in deciding whether or not to lend any such object, and in determining the time for which, and the conditions subject to which, any such object is to be lent, the Trustees shall have regard to the interests of students and other persons visiting the Museum, to the physical condition and degree of rarity of the object in question, and to any risks to which it is likely to be exposed.

DISPOSAL OF OBJECTS

5. (1) The Trustees of the British Museum may sell, exchange, give away or otherwise dispose of any object vested in them and comprised in their collections if—

(a) the object is a duplicate of another such object, or

(b) the object appears to the Trustees to have been made not earlier than the year 1850, and substantially consists of printed matter of which a copy made by photography or a process akin to photography is held by the Trustees, or

(c) in the opinion of the Trustees the object is unfit to be retained in the collections of the Museum and can be disposed of without detriment to the interests of students:

Provided that where an object has become vested in the Trustees by virtue of a gift or bequest the powers conferred by this subsection shall not be exercisable as respects that object in a manner inconsistent with any condition attached to the gift or bequest.

(2) The Trustees may destroy or otherwise dispose of any object vested in them and comprised in their collections if satisfied that it has become useless for the purposes of the Museum by reason of damage, physical deterioration or infestation by destructive organisms.

(3) Money accruing to the Trustees by virtue of an exercise of the powers conferred by this section shall be laid out by them in the purchase of objects to be added to the collections of the Museum.

STAFF

6. (1) There shall be a Director of the British Museum who shall be a person appointed by the Trustees with the approval of the Prime Minister and shall hold office on such terms and subject to such conditions as the Treasury may direct and who shall be responsible to the Trustees for the care of all property in their possession and for the general administration of the Museum.

(2) The Trustees may, subject to the consent of the Treasury as to numbers and conditions of service, appoint such other officers and servants as the Trustees think fit, and there shall be paid to the Director and to officers and servants so appointed such salaries, allowances and other remuneration as the Treasury may determine.

(3) For the purposes of pensions and other superannuation benefits—

(a) service in an established capacity in the employment of the Trustees shall, where the person in question has been admitted into that employment with a certificate from the Civil Service Commissioners be treated as service in the
permanent civil service of the State within the meaning of section 17 of the Superannuation Act 1859; and

(b) service in the employment of the Trustees in any other case shall be treated as service in the civil service of the State not falling within the said section 17.

REPORTS BY TRUSTEES

7. The Trustees of the British Museum shall within three years after the commencement of this Act and subsequently at intervals of not more than three years prepare and lay before each House of Parliament a report on the Museum.

SEPARATION OF NATURAL HISTORY MUSEUM

8. (1) There shall be a body corporate, with perpetual succession and a common seal, known as the Trustees of the British Museum (Natural History) and hereafter in this Act referred to as 'the Natural History Trustees' which, from the commencement of this Act shall have the general management and control of the British Museum (Natural History); and on that commencement the functions with respect to that Museum of the Trustees of the British Museum shall cease.

(2) The Natural History Trustees shall consist of twelve persons appointed as follows, that is to say—

(a) eight appointed by the Prime Minister;
(b) one appointed by the Treasury on the nomination of the President of the Royal Society; and
(c) three appointed by the Natural History Trustees.

(3) Sections 2 to 7 of this Act and the First Schedule thereto shall apply in relation to the British Museum (Natural History) and the Trustees thereof as they apply in relation to the British Museum and the Trustees thereof, but with the following adaptations, that is to say—

(a) section 4 shall apply as if, after the words 'may lend for public exhibition' there were inserted the words 'or research';
(b) the First Schedule shall apply as if in paragraph 4 (which specifies the quorum at meetings) the word 'four' were substituted for the word 'six'.

(4) The Second Schedule to this Act shall have effect in relation to transitional matters arising in consequence of the enactment of this section.

TRANSFERS TO OTHER INSTITUTIONS

9. (1) Any movable property vested in the Trustees of either Museum may be transferred by them to the Trustees of the other Museum, and any pictures vested in the Trustees of either Museum may be transferred by them to an institution listed in the First Schedule to the National Gallery and Tate Gallery Act 1954 (including any institution added to that Schedule under section 3 of that Act).
(2) Where property transferred under this section became vested in the transferors by virtue of a gift or bequest it shall be dealt with by the transferees as if acquired by them under a like gift or bequest.

AUTORISED REPOSITORIES

10. (1) The buildings for the time being occupying the sites described in Parts I and II of the Third Schedule to this Act shall be the authorised repositories for the collections of the British Museum and the British Museum (Natural History) respectively.

(2) The Treasury may, with the agreement of the Trustees concerned, by order amend the said Schedule by adding a reference to a further site, or deleting the reference to the whole or any part of a site, or altering the description of a site; and any such order shall be made by statutory instrument, and shall be subject to annulment in pursuance of a resolution of either House of Parliament.

(3) A building or site vested in the Trustees of either Museum, being an authorised repository or the site of an authorised repository, shall not be sold or otherwise disposed of by them.

AMENDMENT OF 57 AND 58 VICT. C. 34

11. The British Museum (Purchase of Land) Act 1894 (under which money was advanced for the purchase by the Trustees of the British Museum of certain property adjacent to Montagu House) shall be amended by the insertion of the following section after section 2

'Disposal of property purchased. 2A. The said property shall not be sold or otherwise disposed of without the consent of the Treasury, and the net proceeds of any sale or other disposition thereof shall be paid into the Exchequer.'

EXPENSES OF ADDITIONAL REPOSITORIES AND STORAGE PREMISES

12. There shall be paid out of moneys provided by Parliament any increase in expenditure out of moneys so provided which is attributable to the provisions of this Act enabling objects comprised in the collections of the British Museum or the British Museum (Natural History) to be kept in premises additional to those in which they were required to be kept immediately before the commencement of this Act.

SHORT TITLE, COMMENCEMENT, TRANSITIONAL PROVISIONS AND REPEALS

13. (1) This Act may be cited as the British Museum Act 1963.

(2) Subject to the following subsection, this Act shall come into operation on such day as the Treasury may by order made by statutory instrument appoint.

(3) The first appointments to be made under section 1 (1) or 8 (2) of this Act (other than appointments by the Trustees of the British Museum or the Natural History Trustees), shall, so far as may be practicable, be made so as to take effect at the commencement of this Act, and the remainder of the first appointments under either of those provisions shall be made as soon as may be practicable after that commencement.
(4) As respects service in the employment of the Trustees of the British Museum before the commencement of this Act, section 6 (3) of this Act shall be deemed always to have had effect.

(5) The enactments specified in the first and second columns of the Fourth Schedule to this Act are hereby repealed to the extent specified in the third column of that Schedule.

(6) Bylaws, ordinances, statutes or rules in force immediately before the commencement of this Act under section 14 or 15 of the British Museum Act 1753 shall not be invalidated by the repeal of that Act but shall have effect in relation to each Museum, with such modifications as may be necessary in consequence of the provisions of this Act, as if they were rules made by the Trustees of that Museum under paragraph 5 of the First Schedule to this Act.

SCHEDULES

FIRST SCHEDULE

SECTIONS 1 AND 8

TENURE OF OFFICE AND PROCEEDINGS OF TRUSTEES

1. Each trustee shall hold office for such period as is specified in the instrument by which he is appointed, but that period shall not exceed ten years, or five years in the case of a person whose appointment takes effect at or within twelve months after the end of any period for which he was previously appointed a trustee of the Museum under this Act.

2. A trustee may resign his office by notice in writing served on the person or body who appointed him.

3. The functions of the Trustees may be exercised notwithstanding vacancies in their number.

4. The quorum at meetings of the Trustees shall be six.

5. The Trustees may make rules for regulating their proceedings and for other matters relevant to the exercise of their functions.

SECOND SCHEDULE

SECTION 8

TRANSITIONAL PROVISIONS

AS TO SEPARATION OF NATURAL HISTORY MUSEUM

1. (1) The following property shall vest at the commencement of this Act in the Natural History Trustees, that is to say—

(a) the objects vested immediately before that commencement in the Trustees of the British Museum and comprised in the collections of the British Museum (Natural History); and

(b) the lands and buildings at Tring referred to in the British Museum Act 1938.
(2) Such of the said objects as became vested in the Trustees of the British Museum by virtue of a gift or bequest shall be treated for the purposes of this Act as vested in the Natural History Trustees by virtue of a like gift or bequest.

2. (1) For the purposes of this paragraph there shall be constituted, as soon as may be after the commencement of this Act, a committee consisting of—

(a) a chairman, being a barrister or solicitor appointed by the Treasury; and
(b) two persons appointed by the Trustees of the British Museum, and
(c) two persons appointed by the Natural History Trustees.

(2) The committee shall determine what provision should be made by means of the transfer of property, the alteration of trusts or the establishment or variation of common investment funds, or by any other means, for enabling such of the endowments of the Museums as are held (whether in trust or not) for the purposes of the British Museum (Natural History) to be conveniently administered and applied for those purposes after the commencement of this Act, for transferring from the Trustees of the British Museum to the Natural History Trustees such powers of appointment to offices as in the opinion of the committee should be so transferred, and for otherwise enabling the provisions of section 8 (1) of this Act to be carried into full effect, and shall transmit a report of its determinations to the Treasury, who shall make an order giving effect to them.

3. Section 451 of the Income Tax Act 1952 (which provides for exemption from income tax) shall apply in relation to the Natural History Trustees as it applies in relation to the Trustees of the British Museum, and the Charities Act 1960 shall have effect as if the reference to the British Mmuseum in the Second Schedule to that Act (which contains a list of institutions being, so far as they are charities, exempt charities within the meaning of that Act) included a reference to the British Museum (Natural History).

4. Subject to the provisions of this Act, all matters and things having effect in relation to the British Museum (Natural History) immediately before the commencement of this Act shall continue as nearly as may be to have effect in relation to that Museum thereafter.

SECTION 10
THIRD SCHEDULE

SITES OF AUTHORISED REPOSITORIES

PART I
BRITISH MUSEUM

1. So much of the site in London bounded by Great Russell Street, Bloomsbury Street, Bedford Square, Montague Place, Russell Square and Montague Street as was occupied at the commencement of this Act for the purposes of the British Museum.

2. The site in Colindale Avenue, London, occupied at the commencement of this Act for the purposes of the British Museum.
PART II

BRITISH MUSEUM (NATURAL HISTORY)

1. So much of the site in London bounded by Queen’s Gate, Cromwell Road, Exhibition Road and Imperial Institute Road as was occupied at the commencement of this Act for the purposes of the British Museum (Natural History).

2. The site in Tring lying to the east of Akeman Street and to the north of Park Street occupied at the commencement of this Act for the purposes of the British Museum (Natural History).

(Reprinted by permission of Her Majesty’s Stationery Office)

TEMPORARY CLOSING OF
THE BRITISH MUSEUM READING ROOM

As has already been announced, the Reading Room of the British Museum will be closed from the end of September 1963, for about four months for repair and redecoration, and as many readers as possible will be accommodated in other rooms in the Museum during that time.

Preparations for the temporary rearrangement of the Library made necessary by the closing of the Reading Room will begin at the end of August, and will consist in the following stages:

1. The Slavonic and Eastern European Periodicals Room will not open for its present use after Saturday, 31 August. It will re-open on Monday, 9 September, as a replacement for the North Library.

2. The North Library will be closed from Monday, 9 September, and will re-open on Monday, 30 September, as a replacement for the main Reading Room. Both the Ground Floor and the Gallery of the North Library will be used for this purpose, and books will be issued and returned on both levels.

3. The Reading Room will be closed from Monday, 30 September, until further notice.

Access to the temporary Reading Room in the North Library from the Front Hall will be through the Reading Room entrance lobby, and by way of the circular corridor on the right hand side of the room.

The General Catalogue will be housed in this circular corridor, and the card indexes of recent accessions and subjects will be distributed between this corridor, the entrance lobby, and the passage outside the entrance to the North Library.

Places for readers using The Times and other large books will be provided in the Arched Room (to the west of the North Library service passage).
HOROLOGY AND SCIENTIFIC INSTRUMENTS

The Students' Room for Horology and Scientific Instruments in the Department of British and Medieval Antiquities was opened recently by Mr Gilbert H. Edgar, C.B.E., C.C.

Mr Gilbert Edgar, the Chairman of the H. Samuel Group of Companies, a member of the Court of the Worshipful Company of Clockmakers and, in the coming year, one of the Sheriffs for the City of London, was the anonymous benefactor who in 1958 made it possible to save the Ilbert Collection of clocks and watches for the nation by a gift to the British Museum of £60,000. The remainder of the purchase price was provided through a public appeal by the Worshipful Company of Clockmakers under the then Master, Mr M. L. Bateman, and by funds at the disposal of the Trustees of the British Museum.

The Students' Room, intended for use by students of the history of horology and by collectors, and by practising members of the craft, including apprentices, offers facilities for between eight and twelve students in ideal conditions. The great collection built up by the late C. A. Ilbert of Chelsea, together with the Museum's smaller but fine pre-existing collection, forms the most important collection of early clocks and watches in the world, while the Museum's collection of Scientific Instruments ranks as the sixth in the world.
The new Students’ Room is well equipped, and includes a library of books on the history of horology, purchased with funds provided by Mr Michael Inchbald, the nephew of Courtenay Ilbert, the founder of the Collection. Associated with the Students’ Room is a workshop equipped with the most modern apparatus for the care, maintenance and repair of the collections.

The Students’ Room will be open on Tuesdays to Saturdays from 10 a.m. to 4.15 p.m.

AN EXHIBITION OF

ORIENTAL PAINTINGS AND ANTIQUITIES

ACCESSIONS OF 30 YEARS, 1933–63

As this title implies, the Exhibition is intended to celebrate the thirty years during which the Department of Oriental Antiquities has been responsible for the Far Eastern, Asiatic and Islamic Antiquities.

The Exhibition will be staged in the Gallery of Oriental Art, where priority is naturally given to paintings, and the high point of the Exhibition will be the twenty-two Chinese paintings, all acquired since 1933. Among them one example of calligraphy and three paintings will be shown for the first time. These are all notable additions, especially the landscape by the famous critic Tung Ch’i-ch’ang, and the richly-coloured hand-scrolls by the Individualist masters K’un-ts’an and Hsiao Yun-ts’ung.

Antiquities will be represented as far as possible, though no more than a token of the numerous accessions can be shown. Among the exhibits shown for the first time will be five remarkable pieces of Indian sculpture representing the Chola period in South India and the earlier Pala art of Bengal (ninth to eleventh century). Beside them will be shown two of the three Hoysala figures of dancers and musicians acquired last year from the collection of the Earl of Dalhousie. The Chola sculptures demonstrate the mastery of form achieved in the hard stone of South India while the latter illustrate the virtuosity of high relief carving of the final flowering of South Indian sculpture in Mysore.

Among the smaller exhibits will be a selection of the best Japanese colour prints, including three not previously exhibited. The opportunity will be taken of isolating from their historical context some Chinese bronzes and porcelain, a few Indian and Islamic bronzes, and other works of art chosen for their aesthetic quality.

The Exhibition will open from 8 November and will remain on view until the Spring of 1964.

MAYA SCULPTURE

The Department of Ethnography will show some pieces of Maya sculpture, maps, and illustrations of sites from September for an indefinite period.
EXHIBITION OF ALPINE PRINTS

ALPINE PRINTS FROM THE R. W. LLOYD COLLECTION,
18 OCTOBER–30 NOVEMBER 1963

This exhibition has been arranged by the Association of British members of the Swiss Alpine Club to mark the centenary of the Club, which was founded in 1863 by a group of Swiss climbers who responded to a circular letter sent out in October, 1862, by Theodore Simler. The prints to be shown have been selected from the Collection of the late Robert Wylie Lloyd, a well known climber and connoisseur, who was born in 1868 and died in 1958. He made numerous bequests of his varied collections, and the Department of Prints and Drawings, British Museum, was fortunate in receiving some sixty English watercolours, the collection of some 2,000 prints, and some 150 books of prints. The prints on view have been selected primarily for the interest of the mountaineer, and include mountaineering scenes, high mountain and glacier views, topography and costume prints. Of special interest will be the several versions of de Saussure’s ascent to the Col du Géant and Mont Blanc.

GOYA

THE GRAPHIC WORK OF GOYA, 12 DECEMBER 1963–29 FEBRUARY 1964

This Exhibition is designed to complement the Royal Academy Winter Exhibition Goya and his Times and to coincide with the publication of Mr Tomás Harris’s Catalogue of Goya’s Engravings and Lithographs. The material for the exhibition will be drawn mainly from Mr Harris’s own splendid collection which is on indefinite loan to the British Museum. The Trustees of the Prado Museum have been asked to lend some of Goya’s preparatory drawings, so that these may be exhibited, for the first time, alongside impressions from the copperplates.

T. S. ELIOT

On the occasion of Mr Eliot’s seventy-fifth birthday on 26 September a small exhibition will open in the King’s Library illustrating his various attainments as poet, dramatist and critic. The exhibition will remain open until the end of October 1963.

ROMAN SCULPTURES

An exhibition of some of the Roman sculptures recently withdrawn from the Roman Gallery has been opened in the south end of the former Large Elgin Room. The exhibition consists principally of portrait statues and busts. The Caryatid from the Erechtheum, the bronze head of Apollo from Cyprus (the Chatsworth Head) and the bronze head of a Berber from Cyrene are also now on display in this room, close to the entrance to the Duveen Gallery.
DEPARTMENT OF MANUSCRIPTS

RE-ARRANGEMENT OF PERMANENT AND TEMPORARY EXHIBITIONS

Owing to building operations it has proved necessary to remove from the Grenville Library, for the time being, the permanent exhibition of illuminated manuscripts and the temporary exhibitions normally held there. This has necessitated re-arrangement of part of the Department's exhibitions.

The Magna Carta Room, in addition to the Magna Carta exhibition, now contains the Codex Sinaiticus and Codex Alexandrinus, the Lindisfarne Gospels, the Shakespeare Deed and the Nelson Logbooks (together with some other material relating to Shakespeare and Nelson) and an exhibition of English illuminated manuscripts. The Bible Room contains an exhibition of continental illuminated manuscripts in place of the previous Bible Exhibition. The opportunity has been taken to make some re-organisation of the exhibitions of illuminated manuscripts, and that of continental illuminated manuscripts is now arranged for the most part chronologically not, as before, primarily by countries of origin.

RECENT ADDITIONS TO REPRINTS OF

SAXTON'S MAPS OF ENGLAND AND WALES

England and Wales, 1579
Derbyshire, 1577
Yorkshire, 1577
Norfolk (a map of the Broads), 1774
Westmorland (a map of the Lake District), 1576
Carnarvonshire and Anglesey (a map of Snowdonia), 1578
Shropshire, 1577

All published at 7s 6d with the exception of the larger maps of Yorkshire at 10s 6d.

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To be published in late October

MAGNA CARTA

Magna Carta by G. R. C. Davis is an account for the general visitor, of the making of Magna Carta, with a new translation into modern English and a short description of the documents displayed in the British Museum. Royal 8vo, 2s 6d.

Forthcoming

The Treasure of the Oxus by O. M. Dalton. Photolithographic reprint with 40 colotype plates, about £3.
An annotated reprint:

CATALOGUE OF
FIFTEENTH-CENTURY BOOKS
NOW IN THE BRITISH MUSEUM

Lithographic facsimile of parts i–viii (text eight volumes, facsimile plates two volumes, sold as a set at £40).

* * *

Complete sets of this catalogue in the original edition have long been difficult to acquire, and the present photolithographic reprint is intended to make parts i–viii and the accompanying plate volumes generally available. The Museum's working copy has been used which contains numerous manuscript annotations by various hands, most of them by Dr Victor Scholderer. These notes contain revision in the light of recent discoveries and publications, and much new and hitherto unpublished material due to further researches.

* * *

Vols. IV–VII ITALY, facsimiles for vols. IV–VII separately bound
Vol. VIII   FRANCE, with facsimiles

Volume IX (HOLLAND and BELGIUM) has been published in 1962 at £7. 10. 0, and can be supplied either as a single volume or as two separate fascicules.

Orders should be addressed to

The Director (Publications),
The British Museum, London, WC1

Mackays of Chatham

Sharḥ al-Shamā'il, a commentary by 'Abd al-Raʿūf al-Mūnawwī on Tirmīdī's Kitāb al-Shamā'il. Naskhī, a.h. 999 (A.D. 1591). This appears to be the autograph (B.M. Or. 12522).

*Three mystical treatises by 'Umar b. al-Bukhārī al-Marrākushī al-Hasanī: (1) Al-Sharā'i' allati yaḥtaj ilai-hā 'l-faḳīr. (2) Taudih al-Nabī al-Mukhtār al-dīkīr, etc. (3) (no title). Maghribī, dated respectively a.h. 1245, 1269, 1253 (A.D. 1829, 1852, 1837) Possibly autographs (B.M. Or. 12648).


* (1) Al-Tuḥfāt al-Sānīyah, a theological treatise by Aḥmad b. 'Abd al-Laṭīf al-Bishbīshī. Naskhī a.h. 1118 (A.D. 1707). (2) An anonymous verse treatise on ḍādāb al-munāzarah, with a commentary by the author and an extensive marginal super-commentary, probably by the copyist. Naskhī a.h. 1164 (A.D. 1751) (B.M. Or. 12605).


**CHINESE**

T'ien-wang yü-chao. Poem by the Taiping Emperor in reply to a request for an interview. Written on silk. 1861. (B.M. Or. 12501).

Chao-hui. Letter of safe conduct for a British ship, issued by the Taiping Government. 1861 (B.M. Or. 12502).


**PERSIAN**

A copy of the Yūsuf u Zulaikḥā of Jāmī, illustrated with miniatures in the Kāshānī style. Copied probably in the 18th cent. (B.M. Or. 12564).

A collection of mağnavī poems in the Gūrānī dialect, mainly about the exploits of 'Alī. Copied in the 19th cent. (B.M. Or. 12638).

**TIBETAN**

A passport granting access to Tibet, issued c. 1940 (B.M. Or. 12647).

**TURKISH**

A manuscript containing the Divān of Sābit 'Alā ul-Dīn Esfendī (d. 1124/1712) and Muṣṭafā Zārī Esfendī of Užice in Bosnia (d. 1098/1686–7). Probably early 19th cent. (B.M. Or. 12578).

Cāmī el-hikāyāt. A collection of anecdotes illustrating the Hundred Ḥadithh compiled from various sources by Muhkhiš ibn-u-l-Ḥāṣf el-Ḳadr. Copied in 1106/1694–5 (B.M. Or. 12601).

Tevānīkh-i Əğüzıyan ve Çingizıyan ve Selçukyan ve Əşmənyan. An anonymous

* Unpublished
general history of the Turkish peoples from the accession of Oğuz Khan to the capture of Şan’a in 953/1546. Probably early 17th cent. (B.M. Or. 12592).

Divân-i Kudsi. Poetical works of Kudsi containing chronograms ranging in date between A.H. 1296 and 1300 (B.M. Or. 12612).

A volume containing 63 mystical poems and tracts by Şahhi ‘Abdullah Şalah ed-Din el-Uşâkı. 18th–19th cents. (B.M. Or. 12623).

A collection of 12 tracts on various subjects by Mûstakîmzâde. Copied between 1173/1759–60 and 1213/1798–9 (B.M. Or. 12629).

Hediyet el-ikhvân. Biographies of saints of the Khalvetiyye order by Muhemmed Naqım Efendi (d. 1112/1700–1). Copied in the early 19th cent. (B.M. Or. 12630).

Menazir el-avâmî. A geographical work by ‘Aşık Muhemmed b. Hâfiz ‘Oner el-Rûmî written in 1006/1597–8, consisting of a mukaddime, 2 bab, and a khâtime. Probably 17th–18th cent. (B.M. Or. 12633).


### DEPARTMENT OF COINS AND MEDALS

(a) Bought from Messrs. B. A. Seaby Ltd: 4 gold Mohurs of the Maharaja of Patiala, minted towards the end of the 19th cent. These pieces are interesting because of their unusual privy marks, a rifle with bayonet fixed and a native dagger.

(b) Presented by the Director of the Hermitage Museum, Leningrad: 3 modern bronze Russian medals commemorating the six-hundredth anniversary of the birth of the artist Andrea Rublyov (1360); and the Soviet space flights of 1957 and 1959.

(c) Presented by Dr. G. M. Trevelyan, O.M., 23 West Road, Cambridge: a bronze As of Clodius Albinus as Augustus (A.D. 196) from excavations at Housesteads, Northumberland.


### DEPARTMENT OF GREEK AND ROMAN ANTIQUITIES


7. Mosaic panel from a floor; Erotes riding on dolphins. L. 4 ft. 6 in. H. 3 ft. 5 in. From a Roman villa of the 2nd cent. A.D. at Boutria, near Sfax. Given by the President of Tunisia. Reg. no. 1961, 5-31, 1.

8. Clay red-figure bell-crater; (a) two warriors leaving home, watched by their father; (b) two revellers and a flute-girl. H. 1 ft. 3½ in. By the Altamura Painter. Attic, second quarter of the 5th cent. B.C. Acquired with the aid of contributions from the National Art-Collections Fund and the Ready Bequest. B.M.Q. xxiv, 1961, p. 97, pl. xxxii. Reg. no. 1961, 7-10, 1.


10. Sixteen clay lamps, ranging in date from the 3rd cent. B.C. to the 3rd cent. A.D. Two appear to have been made in Rhodes, the others in Egypt. Given by Mrs. W. N. Weech. Reg. nos. 1961, 10-25, 1-16.


17. Bronze bowl with ring handles, the attachments for which end in panther’s heads. Diam. 12½ in. Romano-Celtic work of the 2nd or 3rd cent. A.D. Reg. no. 1961, 11-22, 1.

POST ROMAN

SUB-DEPARTMENT OF PREHISTORY AND ROMAN BRITAIN
CHINA


A series of pottery sherds excavated at Ko Khakao Takuapa, Thailand, and Peng Kalan, Bujang, Malaya—Chinese and Islamic. 9th–11th cent. A.D. Presented by the excavator, Alistair Lamb, Esq.

Porcelain bowl with underglaze blue decoration. South China: 17th cent. Bequeathed by W. P. D. Stebbing, Esq., F.S.A.


Two colour prints by Kuniyoshi from his Hyakumin Isshu series (c. 1840–2) and one of kakemono-e size by Hiroshige of Sugawara Michizane on an ox; c. 1840. Purchased.

Wooden notice board inscribed with warnings against molesting foreigners—dated 1868. Given by Canon Murray Walton.

Sword hilt mount (Kashira), bat inlaid in gold, and moon in silver. Gōtō school: about 1820. Given by D. Hood, Esq.

Cloisonné enamel saké cup—Probably made by Genwo of Kanazawa. 1850–70. Given by R. S. Jenyns, Esq.

INDIA

The following items (1–9) were all purchased from the Brooke Sewell Fund:


2. Bronze sword of ‘antennae’ type. India: 8th–5th cent. B.C.


4. Carved wood panel with figure of male musician. Travancore: 17th–18th cent.

5. Steatite diptych leaf, carved on one side with a seated sage and the other with Buddhist scenes. North-West India: 7th cent. A.D.

6. Female face carved in red sandstone. Mathura: 3rd cent. A.D.


Glass huqqa bowl with gilt floral decoration. Mughal: c. 1700.
Two gold bracelets, decorated in enamels and set with pearls and gems: 18th cent.; and a carved wood figure of a seated boy, lacquered, gilt, and inlaid with glass: Bur-mese: mid-19th cent. All bequeathed by Louis C. G. Clarke, Esq.
Tibetan priest's helmet and breastplate, silver, gilt, and inlaid with semi-precious stones. Bequeathed by Sir Francis Oppen-heimer, K.C.M.G.
Four Tibetan temple banners (tanka), one embroidered and the others painted: 18th cent. Bequeathed by Louis C. G. Clarke, Esq.

ISLAMIC
Jade pendant inscribed ‘present from Yarkand, 1805’; and jasper amulet, Persian: 18th cent. Given by Mrs. E. M. Cox.
Pottery bowl with slip decoration in aubergine, green, and yellow. From Gurgan. Persian: 9th–10th cent. Given by Iraj Farzmand.
Ein neue art teutscher Tabulatur / etc. / ausserlesen La
tinischem: und Teutschen Liedern und Geistlichen Befängen / auch schönen italienischen / und Canzoni
als Francesco, von den berühmtesten Musicien, und Org.
animen Liedern / und Wolfrhein Landen / mit
4. 5. 6. 7. 8. 10. 12. und mehr Stimmen,
componirt;

Welche bey Christlichen Versammlungen
und fürstlichem gesammelt zu Christes Lob / errichtet:
und aussminclung Gottseiderreraller / auff Orgel /
Posaunen / und andern cloister Musikalischen Instri-
menten musich fünn freyen gebraucht
werden:

Also mit den obriester und ubirissen vollkommenen
Stimmen zu lassen gesetzt, dass ein jeder der Kunst
musichfam in der selben / mit nochmals
verbeuten Stimmen seiner lustige
ergriffen mag,

Durch

Johann Woltz-Burgern / alten Organisten
und seyner seyner Pfarreymostern der loblichen
König larvae.

Mit Römischer Kopf. Raschheit.

Verrichtet zu Basel durch

Johann Jacob Staeheli /
Acad. Typograph.

ano

MDCXVII.
Psal. 13.

Hæt / wie lang wiltu mein so gar vergessen.

6. Vocum.

Cygnea Cantio Ludovici Daséri, Magistri chori Musici
Ducalis aula Wirtemb. celeberrimi, p.m.

XXVI. Johann Woltz. NOVA MUSICES ORGANICÆ TABULATURA, Basel 1617. A psalm-setting,
arranged for organ and printed in tablature.
XXVIII. MARY, QUEEN OF SCOTS. From Lope de Vega's *Corona tragicca*, Madrid 1627
Tragicomedia
Calisto y Melibea.
En la que se contiene de más de su agradable y dulce estilo muchas sentencias filosóficas y que son muy necesarios para cómicos mostrándoles los engaños y están encerrados en servientes alcaldeas. Y nuevamente añadido el tractado de Centurio.

XXIX. The title-page of TRAGICOMEDIA DE CALISTO Y MELIBEA
(Seville 1582)
XXX. Lope de Vega as a young man. From his *Arcadia*,
Madrid 1598
Ego Waleranus filius domini Williarni regis Anglorum et duces Normanniorum 
philant de pedeptioni primum mei ser. panem meum et materiam mea quae
exorant sem filiis mei. Tudo actelie di que in honore beatissimi Stephani cadem
identem se exorato que inchoabs est ac omnia que adeo parent. It est tia dua
piecricarii. molendnium. & eva aqua que ibidem est fiet usq. ne mimo
domino haber habitus si. Ev quoq que in usina ibidem sunt tabula. omnia: ibidem
loqui animalia: comuna est postto. Piscetra ducenitr poros ubiueq. mei fuerint in
gili annis tabula concedo. It coliam aut eo tenore tudio. ut headomensis abbas
cundem loco ad di securiip apti posiet. & ubi monachi bene stere & regulare in
usri valente confrui indicauerit. ibidem monachos constituit. acuis prudenta
comito quequid et de cedem cecilia melius ac convenientem scem di manuere
placuerit. Tudo eva omnia deprimi turui acertui inuit tia mammalib: qui in
cestui rebui. meo ut homini tanius inteseurus. Omne quoq. prsibet eos eunum
cestui scelariq. bene prius ac equi ante tertum terris. & domini quando non
done script habeat solvus su pra volutae concedo. It aut hoc impetrar
suan habere: meis preibu dicti me rey. prava manu firmatur. & ut inspexeram
et monasterio constitueri monachi id domini qeb; intuque intur ligna in meo ne
mote succidendi licentia habeant. mea postulatione prava annotatione robu
XXXIII. Henry I of France puts his sigillum on a charter

(Add. MS. 11662, f. 4 (slightly reduced); see p. 78, n. 5)
XXXIV. Chinese terrestrial globe, 1623. The Far East
XXXV. Chinese terrestrial globe, 1623. Author's inscription
XXXVI. Chinese terrestrial globe, 1623. Africa
XXXVII. Gilt glass huqqa bowl. Indian (Mughal), about A.D. 1700
XXXVIII. Harunobu. Bowl of chrysanthemums
XXXIX. (a) Shunshō. An actor of the Yamashita family. (b) Utamaro. Ideal beauties
THE OPENING OF THE DUVEEN GALLERY

The Duveen Gallery, entirely devoted to the Sculptures of the Parthenon, will be officially opened on 18 June 1962 by His Grace the Archbishop of Canterbury.

The Gallery is the munificent gift of the late Lord Duveen. Completed in 1939 at a cost of £150,000 it suffered bomb damage during the war.

Begun in the summer of 1950, the restoration of the Duveen Gallery was completed twelve months later, the work having included the valuable but invisible addition of an electrostatic precipitator for cleansing the air. Now that the marbles themselves have found a worthy home in the new gallery, it is hoped that it will not be long before justice can be done to the banished casts—a collection unique in its importance and comprehensiveness—by exhibiting them in the basement beneath the gallery.
AN EXTRACT FROM THE BOOK:

AN HISTORICAL GUIDE TO THE SCULPTURES
OF THE PARTHENON

'Thomas Bruce, seventh earl of Elgin and eleventh earl of Kincardine, was born on 20 July 1766, and succeeded to the title in 1771, shortly before his fifth birthday. Educated at Harrow and Westminster, St. Andrews and Paris, he entered the diplomatic service in 1790, when he was sent to Brussels on a special mission. In 1792 he was appointed Envoy at Brussels; in 1795 Envoy Extraordinary at Berlin; and in 1799 Ambassador at Constantinople. Encouraged by his Scottish architect, Thomas Harrison, Elgin resolved that his term of office in Constantinople should be of service to the Arts, and began by sounding his friends in the Government on a proposal for making plans and casts of the monuments of Athens at public expense. The proposal fell on stony ground in Whitehall; but, undeterred by this disappointment, he determined to carry out his project with his own resources.

'His activities in the Acropolis lasted from July 1801 until the beginning of 1804. During this period Elgin himself was only once able to visit Athens: in April 1802, at the beginning of a four-months' tour of Greece, in which he had not previously set foot. Hunt and Hamilton, also made occasional appearances, but for most of the time Lusieri was left to his own devices. Many of the sculptures of the Parthenon which he collected, were found buried in the ground where they had fallen from the building; others were retrieved from later structures into which they had been built; but the majority were taken down from the building itself. The work of removal was carried out by Lusieri with great care, and only one accident, involving minor damage to the architecture, is recorded. By the beginning of 1804 Lusieri had possessed himself of all the sculpture he could without endangering the fabric of the building. Of the original 524 feet of the frieze, 247 had been taken; of the 92 metopes, 14; of the pedimental figures 17. At the same time he had made other important acquisitions on Elgin's behalf, including a Caryatid and column from the Erechtheum, four slabs of the frieze of the Temple of Victory, the statue of Dionysus from the monument of Thrasyllus; a number of Greek reliefs, and fragments from Mycenae. Meanwhile the other artists, having finished all they could usefully do, had been dismissed in the spring of 1803. The formatori had by then moulded the whole of the West frieze of the Parthenon, parts of the North frieze, and six of the metopes, as well as the frieze and three metopes of the Hephaesteum and the frieze of the monument of Lysicrates.

'Visconti had been invited to London at Elgin's expense and later produced a laudatory memoir; but more impressive, because disinterested, is the tribute of Canova: "On that I had but to begin again! to unlearn all that I had learned — I now at last see what ought to form the real school of sculpture".'
THE NEW LABORATORY OF THE BRITISH MUSEUM

A new research laboratory, believed to be one of the finest of its kind in any museum, was handed over to the Director of the British Museum, Sir Frank Francis, on 22 January 1962 by Mr Richard Thompson, M.P., Parliamentary Secretary to the Ministry of Works.

The new laboratory is on the site of Nos. 39 and 40 Russell Square, Bloomsbury, two Georgian houses which have been rebuilt by the Ministry of Works after being almost completely demolished by bombing during the war. One of the houses, No. 39, was formerly the home of the laboratory. Since 1947, the laboratory has been in temporary quarters at 1 Montague Place.

The facades of Nos. 39 and 40 Russell Square have been rebuilt in the Georgian style to harmonize with the other houses in the row, but behind them is a group of modern laboratories equipped with physical and chemical aids for the conservation of the museum’s collections, for studying the material and construction of antiquities, and for checking their authenticity.

On the site of the gardens behind the houses is an extension of the building. This houses the Conservation Laboratory on its ground floor and the Radio-carbon dating Laboratory in its basement.

The Conservation Laboratory has a roof arched in order to provide greater height for apparatus which sometimes has to be erected many feet above the antiquities which it serves. The roof is formed of glass bricks which diffuse a high proportion of the available daylight throughout the room, this lighting being of the greatest value for the type of work carried out. After dark a high level of general illumination is provided by fluorescent tubes of colour-matching type.

An important need in a Conservation Laboratory is flexibility in its arrangements. For this reason, water and electricity are carried overhead to many outlet-points and gas supplies and wastes are available in the floor so that supplies can be readily provided to apparatus in the centre of the room. Along the South wall of this room, beneath windows which are fitted with venetian blinds, special benches serve either their normal purposes or as low-level microscope tables. Between these windows are special fume-chambers which when raised impose no restriction upon the use of the bench beneath. Removable sinks ranged along the North wall of the laboratory have been designed to withstand the weight of heavy objects undergoing treatment and consist of blockboard troughs, mounted on portable leg-frames, lined with polyvinyl-chloride plastic.

The Radio-carbon dating Laboratory in the basement has walls, ceiling and floor constructed in concrete. The technique developed in this laboratory has been of great assistance to archaeologists in dating the prehistoric past. A notable example was the test of a Red Deer antler found at Stonehenge which supported the date suggested by the archaeological evidence for the construction of this great monument.

Special care had to be taken to provide a vibration-free room for the balances used in
The new British Museum laboratory is on the site of Nos. 39 and 40, Russell Square, two Georgian houses which have been rebuilt by the Ministry of Works after being almost completely demolished by bombing during the war.
the chemical laboratory for weighing minute samples. The room in which this apparatus is set is in the middle of the building on the second floor and the apparatus itself is on a heavy marble bench insulated from vibration by a number of cork pads, two inches thick, inserted in the brick piers which support it. The dust-free air in this room is maintained at a constant temperature and must be free from eddies.

Air throughout the laboratories and offices in the building is filtered to exclude dust and in the Conservation Laboratory the relative humidity is maintained below 50 per cent.

The scheme was designed by the Chief Architect's Division, Ministry of Works (Senior Architect, Mr W. Kendall, A.R.I.B.A.). The Senior Engineer of the Ministry engaged on the project was Mr A. M. Palmer, B.Sc., A.M.I.H.V.E. and the Supplies Officer was Mr E. C. Britton, O.B.E.

ITS FUNCTIONS AND HISTORY

In 1919 Dr Alexander Scott—a past president of the Chemical Society who was also well known for his interest in the fine arts—was requested by the Department of Scientific and Industrial Research to conduct an inquiry into the condition of antiquities at the British Museum, alleged to have suffered deterioration while stored in London's underground during the First World War. On his recommendation a small laboratory was set up in a room near the Prints and Drawings Department in May 1920, sanctioned on the condition of its being a 'purely temporary experiment to come to an end in three years'. Here, a small team of workers—one of whom, Mr L. H. Bell, is still on the staff of the Laboratory—carried out a scientific study of ancient materials and their reactions to various environmental conditions, and methods of preservation and restoration were evolved. The original accommodation was soon found to be inadequate, and in 1922 the laboratory was accommodated in 39 Russell Square, where it remained until 1947 when it had to be moved to 1 Montague Place, because the building in Russell Square had been rendered unsafe as the result of bomb damage.

How successful was the work done by Dr Scott may be judged from the official reports published by the Department of Scientific and Industrial Research, and the fact that the original 'temporary experiment' was put on a permanent basis under the above department. This continued until 1931 when the laboratory was incorporated as a separate department of the British Museum on the recommendation of the Royal Commission on Museums.

Dr Scott retired in 1938, aged 85, and was succeeded by Dr H. J. Plenderleith, who remained as Keeper of the Research Laboratory until he resigned in 1958 to become the first Director of the International Centre for the Study of the Preservation and Restoration of Cultural Property established in Rome under the auspices of UNESCO.

The prime concern of the laboratory in its early days was the development of satisfactory methods for the treatment of those objects in the Museum collection which had suffered deterioration. This related chiefly to problems of metallic corrosion or the effects of saline incrustations on excavated archaeological material. However these studies were
eventually extended on a wider front by the application of an ever increasing range of chemical and physical aids. By the use of techniques such as X-radiography, ultra-violet and infra-red radiations, X-ray diffraction, spectroscopy, metallography, and micro-chemical analysis, a body of knowledge was gradually acquired which could be applied to problems relating to the authenticity of antiquities. At the same time new and improved methods of conservation have been developed by taking advantage of the wide variety of synthetic resins and plastics which have become available as the result of developments in high polymer chemistry. Many of these have been tested in the laboratory and found to be of great value in the evolution of elegant techniques for solving many problems in conservation, such as the consolidation of fragile silver and bronze objects, the stabilization of waterlogged wood and leather, the desalting of ceramic and stone objects and the treatment of corroded leaden objects.

As an offshoot of its main activities, research on the technique of radiocarbon dating was started in collaboration with the Atomic Energy Research Establishment at Harwell, in 1951, and a reliable method for carrying out the necessary measurements was developed by Mr H. Barker. This service has been of considerable value to archaeologists in problems of chronology.

TEMPORARY EXHIBITIONS

THE BOOK OF COMMON PRAYER, 1662

An exhibition to commemorate the 300th anniversary of the Act of Uniformity and the introduction of the revised Book of Common Prayer, 1662, will be opened during May 1962.

ORIENTAL BOOKBINDINGS

The department of Oriental Printed Books and Manuscripts plans to hold an exhibition of oriental bookbindings and book coverings in the King’s Library from 2 July to the 28 August 1962.

J. M. W. TURNER: OIL SKETCHES, c. 1820–30

DEPARTMENT OF PRINTS AND DRAWINGS

The thirteen sketches, in oil on thick paper, are here exhibited for the first time.

In style, these sketches, consisting of impressions of sky, sea, and seashore, have much in common with a large group of similar sketches, executed, however, in watercolour on paper, which, under the name Colour Beginnings (2), are listed by Mr Finberg as CCLXIII in his Inventory, and are dated by him about 1820–30. More and more, from this period onward to the end of his life, Turner was to carry out his daring experiments in atmospheric colour, of a kind hitherto unattempted in the history of art, which reveal him as the leading precursor of Impressionism.

6
IN THE GALLERY OF ORIENTAL ART

Two exhibitions are planned, one on Chinese Landscape Painting, open from mid-May to the end of October 1962, and one on Buddhist Painting of China and Japan, open during November and December 1962.

GERMAN GOTHIC AND RENAISSANCE PRINTS
DEPARTMENT OF PRINTS AND DRAWINGS

The fifteenth century is represented by the engravings of the Master ES and Schongauer, and dry-points by the Hausbuch Master, as well as anonymous woodcuts. Dürer occupies pride of place with a large selection of engravings and woodcuts as well as the few examples of his excursions into the medium of etching and dry-point. This exhibition finishes with some of Dürer’s followers, such as Lucas Cranach, Hans Baldung, and Hans Burgkmair, and the Danube School, whose most distinguished representative is Albrecht Altdorfer.

DEPARTMENT OF MANUSCRIPTS
TEMPORARY EXHIBITIONS

The following exhibitions will be on view in the two cases in the Grenville Library nearest to the Front Hall during 1962:

Medieval Mysticism. March, April.
MSS. acquired with the aid of the Friends of the National Libraries (left-hand case only). May, June.
The Centenary of Alice’s Adventures Under Ground (right-hand case).
Dohányi MSS. July, August.
Rural England in the Middle Ages. September, October.
Industry and Trade in Mediaeval Europe. November, December.

SKETCH BOOKS AND ALBUMS OF DRAWINGS
held from early spring and through summer in the department of Prints and Drawings

The Italian Renaissance is represented by the Florentine Picture Chronicle of 1460–70, Jacopo Bellini’s great book of studies of figures, landscape and architecture, Marco Zoppo’s volume of designs for allegorical compositions, Leonardo da Vinci’s Treatise on Dynamics, and Francesco di Giorgio’s sketch book of projects for engines of war. Later Renaissance artists represented include Amico Aspertini and Baccio Bandinelli.

The Northern Schools start with a notebook full of anatomical studies by Dürer and continue through such distinguished Netherlanders of the seventeenth century as Rubens (with a book of studies of historical costume), Van Dyck (with the ‘Chatsworth’ sketch book dating from his Italian sojourn), the landscapist Jan van Goyen, and Frans Post (represented by an album of his characteristic views in Brazil). One of the most notable items shown is Claude Lorrain’s famous Liber Veritatis, containing the noble graphic records which he kept of the pictures he executed. An interesting English relic of this
period is a volume of intimate red-chalk studies by Charles Beale (son of Lely’s pupil, the ‘paintress’ Mary Beale) which has been lent to the Exhibition by a descendant of the family, Sir Samuel Beale.

The eighteenth century is represented by the sketch book of our only native-born decorative artist of the Baroque era, Sir James Thornhill, and by the entertaining manuscript account of a *Seven Days Peregrination* of the Thames and Medway, illustrated by his son-in-law William Hogarth. By Hogarth’s Roman contemporary and, indeed, counterpart, Pier Leone Ghezzi, there are two albums of caricature-profiles, including those of Robert Adam’s associate, the French painter-architect Charles Louis Clerisseau, and of such well-known figures in the musical world of the day as Pergolese, Adolph Hasse and his wife, the great soprano Faustina. Near these is the sketch book of another Roman Giovanni Paolo Panini, filled with lively figure-studies with which he used to people his paintings of architectural capricci and of Papal and other ceremonies. This is, of course, the Age of the Grand Tour, and here are notebooks of the future Sir Joshua Reynolds, Joseph Wright of Derby, and William Marlow, who were among the numerous young
Englishmen who crowded to view its splendours. Shown in the same case with these is a volume of lively studies in red chalk of the Cries of Paris by the sculptor-draughtsman Edmé Bouchardon.

The later eighteenth and nineteenth centuries are represented exclusively by the British School; a volume of ‘blottesque’ landscapes by Alexander Cozens; portrait-studies and sketches of his garden-pets by John Downman; Henry Fuseli’s great album of studies in Rome; subjects by William Blake and a sketch book of George Romney’s. A group of landscape sketch books, beginning with one of Thames-side views belonging to the Anglo-Swiss Samuel Hieronymus Grimm, leads on to J. M. W. Turner with a long series covering the whole span of his working life, from his sixteenth year to the colourful visions of his old age.

In some albums by D. G. Rossetti and Burne-Jones, the Pre-Raphaelites are discovered unexpectedly laughing at themselves; alongside them Whistler’s rare sketches, and notebooks of that talented amateur Louisa, Lady Waterford, and the philosopher Samuel Butler.

EARLY SPANISH DRAMA

The beginnings of Spanish drama, like English, are to be found in the early medieval mystery plays, which were themselves an offshoot of the Liturgy and the liturgical drama (now represented by the twelfth century fragment “Auto de los Reyes Magos”).

Drama, as we know it, began to emerge by about the beginning of the sixteenth century, with the appearance of Juan del Encina, the “patriarch” of the Spanish stage, but development was strictly controlled by the Inquisition’s ban on secular plays. In spite of this ban, which was not lifted until 1573, Spaniards found they had a strong liking for the theatre, and as early as 1540, Lope de Rueda, a gold-beater from Seville, formed a company of strolling players and wrote plays for them. He may thus be regarded as the founder of a national theatre, shortly before the appearance in England of “Ralph Roister Doister” and “Gammer Gurton’s Needle”.

From these first impulses, the drama developed along lines laid down by popular taste; scholars like Bermudez and Argensola attempted to introduce Senecan tragedy, but were powerless to stand against a national drama, which with Lope de Vega was to attain complete supremacy. The drama in Spain is thus intensely national and bears the marks of all those qualities that distinguish the Spanish people, qualities listed by Norman MacColl as “a profound sense of personal dignity, strong religious feeling, reckless bravery, ardent love of adventure, fantastic loyalty and intense patriotism”.

From the catalogue of the exhibition ‘Lope de Vega, 1562–1635’. The exhibition will be held in the King’s Library from September 1962.

PIECES FROM SIR JACOB EPSTEIN’S COLLECTION

The Department of Oriental Antiquities of the British Museum has acquired through the Brooke Sewell Fund, two pieces from the collection of the late Sir Jacob Epstein.
1. The first was Epstein's finest piece of Indian sculpture. It represents a standing female figure 27 inches in height and carved in red sandstone. It was originally four-armed. Though now headless, the body is in excellent condition, and the details crisp and clean. It is a most attractive representative of the work of the eleventh century sculptor in Western India.

2. The second piece acquired from Sir Jacob Epstein's collection is a Chinese bronze monster mask (10 x 10 inches). This dates from about eighth century B.C. and is an example of the chariot furniture of the Western Chou period.

The mask is perforated for attachment to leather, and would have been used as a horse frontlet above the horse's head. The mask is modelled in high relief, and pierced at the orifices for eyes and gaping mouth. It thus has great plastic quality, and must have made a formidable appearance in use.

THE BRITISH MUSEUM GENERAL CATALOGUE
OF PRINTED BOOKS
PHOTOLITHOGRAPHIC EDITION TO 1955

At the date of writing 72 volumes have been published and despatched. Publication began in October 1960 when the following eight volumes were despatched: 52, 53, 54, 58, 59, 60, 61, 62.

2nd despatch: January 1961, volumes 55, 56, 63, 67, 68, 69, 70, 71.
3rd despatch: March 1961, volumes 57, 64, 65, 72, 73, 74, 75, 76.
4th despatch: May 1961, volumes 77, 78, 79, 80, 81, 82, 83, 85.
5th despatch: July 1961, volumes 86, 87, 88, 89, 90, 91, 92, 95.

End of first year completing 48 volumes.

7th despatch: January 1962, volumes 100, 102, 103, 104, 105, 106, 107, 108.
9th despatch: March 1962, volumes 117, 118, 119, 120, 121, 122, 123, 124.
10th despatch: May 1962, volumes 125, 126, 127, 128, 129, 130, 131, 132.
11th despatch: July 1962, volumes 133, 134, 135, 136, 137, 138, 139, 140.
12th despatch: September 1962, volumes 141, 142, 143, 144, 145, 146, 147, 148.

End of second year completing 96 volumes.

13th despatch: November 1962, volumes 149-155, and volume 66.
14th despatch: January 1963, volumes 156-163.
15th despatch: March 1963, volumes 164-171.
17th despatch: July 1963, volumes 180-7.
18th despatch: September 1963, volumes 188-195.

End of third year completing 144 volumes.
Forty-eight volumes will be issued in every subsequent year until the estimated total of 300 volumes has been reached.

EADFRITH AS ARTIST

'Earlier in this article these volumes were spoken of as a combination of beauty and scholarship. And, on the former point, the faithfulness and perfection of the facsimile allow those, who cannot handle the original, to appreciate something of the skill and power of Eadfrith as a designer and illuminator as well as of his powers as a scribe. The four full-page portraits of the evangelists—Mark with his winged lion, and the others—show one aspect of his genius, an aspect the simplicity of which, the absence of accessory detail, is in remarkable contrast to the immense, almost geometrical, intricacy of those other full-page designs of highly coloured interlacing serpentine or ribbon-like forms, with animal heads, that fill the spaces of a symmetrical pattern with a general effect which (though the forms themselves are Celtic) is like that of a Persian carpet. The jewelled ingenuity of Eadfrith's initial letters, too, leaves the mind pursuing in enchanted perplexity.'

From The Times review of the facsimile edition of the Lindisfarne Gospels (Urs-Graf Verlag, Lausanne 16, Switzerland).

THE DUNIMARLE SHĀHNĀMA

An outstanding recent acquisition of the Department of Oriental Printed Books and Manuscripts is the Dunimarle Shahnama, an illustrated Persian manuscript of the fifteenth century. This is a finely written copy of the poet Firdausi's famous 'Epic of the Kings'. The manuscript was first described by Mr B. W. Robinson of the Victoria and Albert Museum where it was on loan from the collection in Dunimarle Castle, Fife, for several years. It was on view in the Loan Exhibition of Persian Painting which was held at the Victoria and Albert Museum in 1951–2. The eighty completed and nine unfinished miniatures are in an archaic provincial style which is of considerable importance for the history of Persian art, although from the artistic point of view they are inferior in execution to the magnificent painting which was being produced elsewhere in Persia during the Timurid period.

The manuscript, which has been bound in two volumes, was copied by a certain Fathullah ibn Ahmad al-Sabzavari al-Faryumadi in 1446 for the treasury of Amīr Muhammad ibn Murtazā, a little-known ruler of Māzandarān which lies along the southern shores of the Caspian Sea. Like the illustrations, the style of writing is archaic and would not have been out of place in a manuscript dated a century earlier.

SOME FORTHCOMING PUBLICATIONS AND REPRINTS

CATALOGUE OF BOOKS PRINTED IN THE FIFTEENTH CENTURY NOW IN THE BRITISH MUSEUM. A photolithographic reprint of volumes I–VIII, comprising incunabula printed
in Germany (parts I–III), Italy (parts IV–VII), and France (part VIII). The reprints, to be issued in the autumn, will be made from the departmental working copy and will embody the manuscript corrections and notes which have been added to existing printed entries in the light of further research.

CATALOGUE OF THE MANUSCRIPT MAPS, CHARTS AND PLANS AND OF THE TOPOGRAPHICAL DRAWINGS IN THE BRITISH MUSEUM, volumes one, two, and three. It is hoped to publish all three volumes before the end of 1962.

CATALOGUE OF ROMANCES IN THE DEPARTMENT OF MANUSCRIPTS, volume I already published at £3. Volumes 2 and 3 will be issued during the current year.


CATALOGUE OF THE WESTERN ASIATIC SEALS IN THE BRITISH MUSEUM, volume I by D. J. Wiseman.

This volume is the first fascicule of a catalogue of the British Museum's outstanding collection of ancient Near Eastern cylinder seals—a form of engraved seal used widely in ancient times for impressing on clay documents. Many of these are of great beauty and interest, and are an invaluable source of information of all kinds. Early summer 1962.

THE BRITISH MUSEUM, BOOKS IN PRINT AND FORTHCOMING PUBLICATIONS will be sent free on request to any enquirer.

From a recent publication

WOODCUTS

'Woodcut illustrations are found in the work of every important fifteenth-century Dutch press, with the exception of that of Ketelaer and De Leeuwer at Utrecht. If, as seems probable, the first Latin edition of the Speculum humanae salvationis may be dated as early as 1479, it seems that this first example of the art in Holland was preceded in the whole of Europe only by the illustrated books of Albrecht Pfister at Bamberg in the early 1460's and by Ulrich Han's edition of Turrecremata, Meditations, 1467, at Rome. The illustrations to the Speculum, however, were taken over ready-made from a presumed xylographic edition, and were reproduced (perhaps elsewhere than in the Speculum Printer's office) by the block-book method of rubbing by hand, not in a press. The first book in Holland for which the cuts were specially made and printed in the press appears to be the Rolewinck, Fasciculus temporum, 14 February, 1480 (IB. 47086), of Veldener at Utrecht, in which the cuts, except for a few additions, are from the blocks used in the same printer's Louvain edition of 29 December, 1475 (IB. 49104). This was speedily followed by two books, the Boek of de xxiv ouden of Otto von Passau, printed by t C at Utrecht, 30 March, 1480, and Leeu's edition of Dialogus creaturum at Gouda, 3 June, 1480, in which the cuts are numerous and original.'

From the General Introduction by George D. Painter to THE CATALOGUE OF BOOKS PRINTED IN THE XV CENTURY NOW IN THE BRITISH MUSEUM, Part IX, Fascicule I and II, Holland and Belgium.

Mackeys of Chatham
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Part 6 ( » » 1898 » ) £1. 5s. 0d.
These reprints make available again to students the cuneiform texts of Old Akkadian, Old Babylonian, Neo-Sumerian, Assyrian and Neo-Babylonian inscriptions in the Museum’s collections.

HIERATIC PAPYRI, 4th Series
Oracular Amulet Decrees of the Late New Kingdom, edited and translated with explanatory notes by I. E. S. EDWARDS.
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The twenty-one papyri edited in this work were composed for private persons who lived in about 1000 B.C. They are records of oracles issued by certain gods to protect the owners of the papyri from various specified misadventures and diseases. They belong to a class of Egyptian literature which had not previously been studied.

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