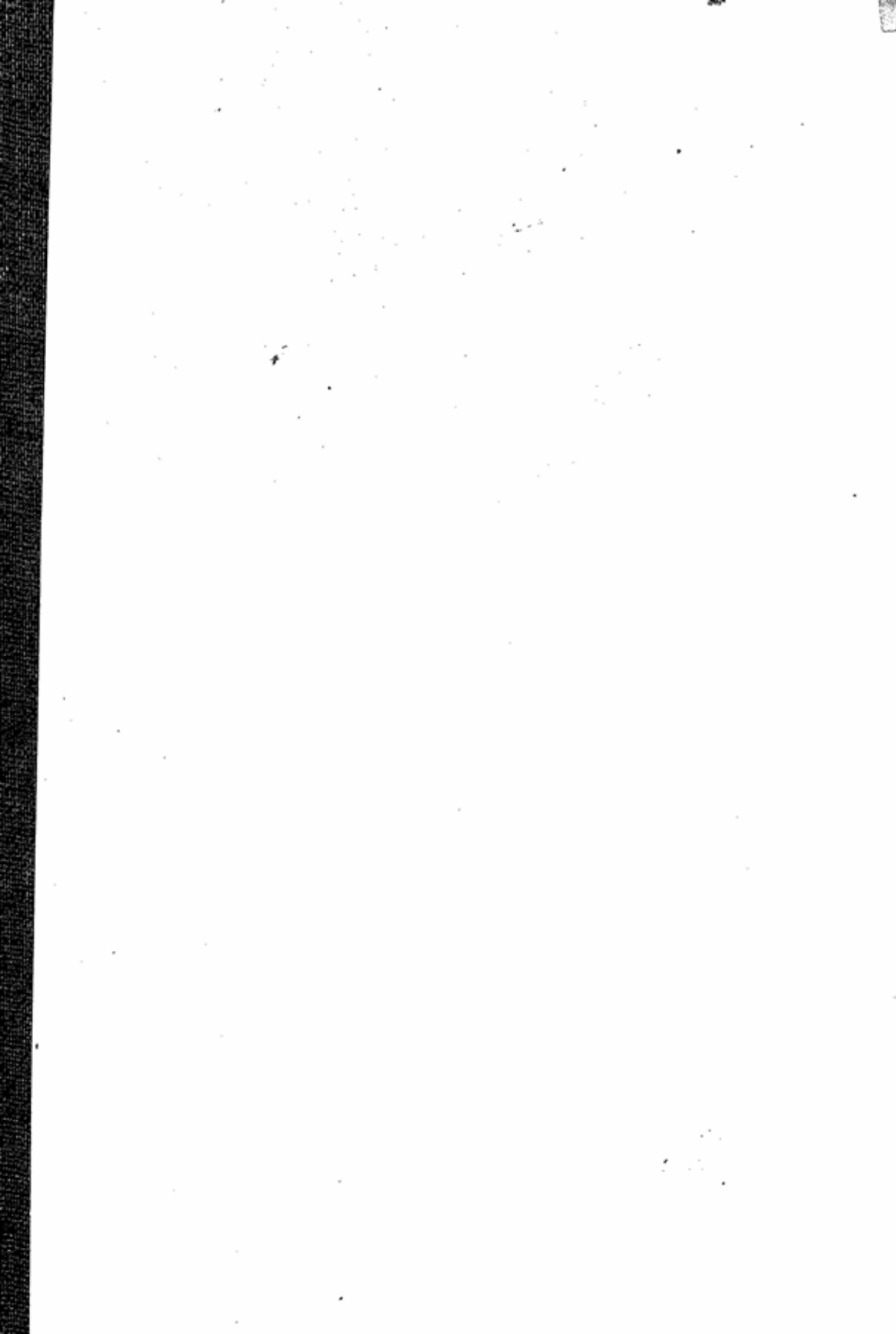


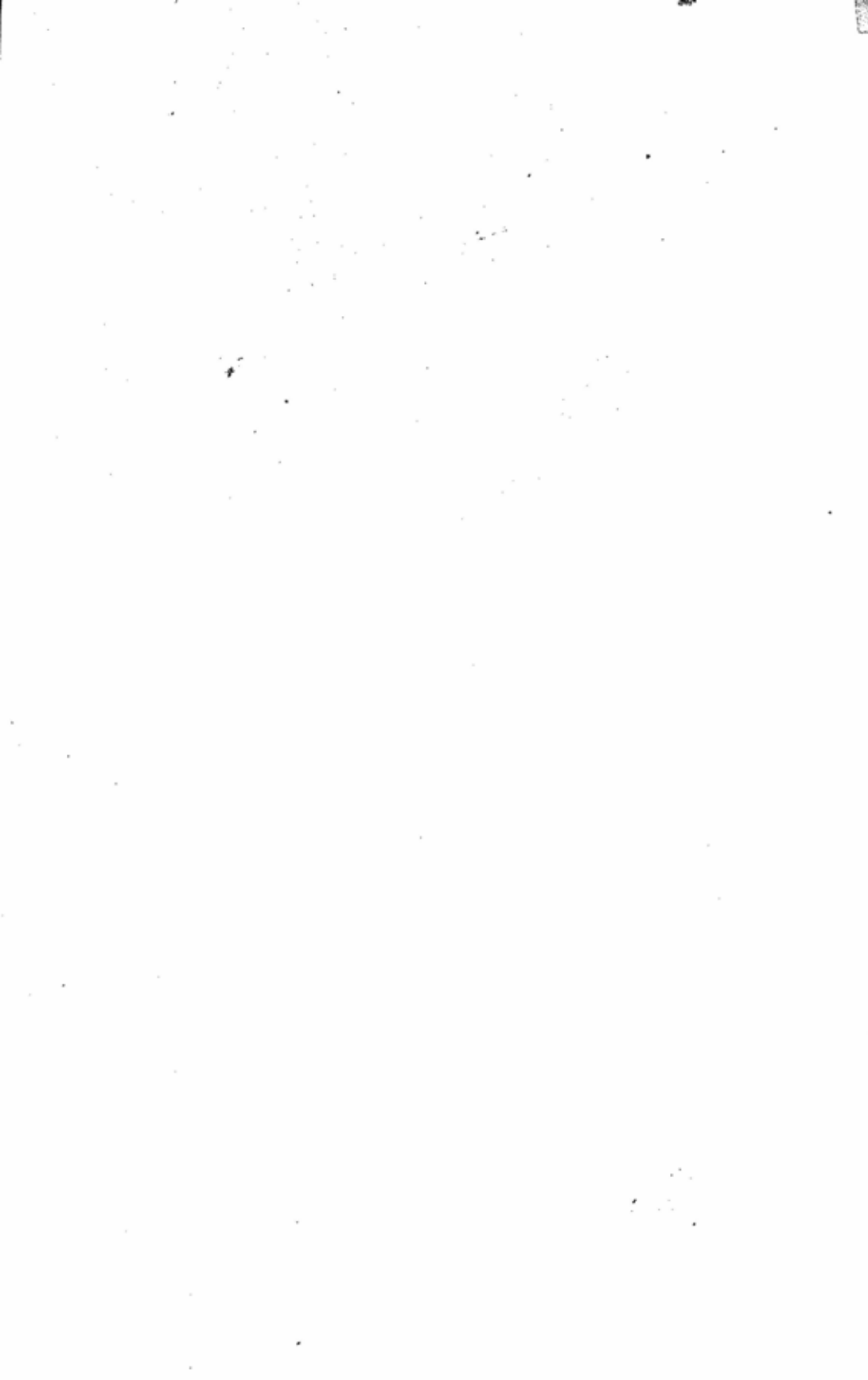
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CONTENTS

DEPARTMENT OF MANUSCRIPTS

T. S. SKEAT: Papyri from Oxyrhynchus	<i>page</i> 1
C. E. WRIGHT: The Benedictional of St. Ethelwold and Bishop Henry Compton	3
J. L. M. GULLEY: The Bruton Chartulary	5
M. A. F. BORRIE: Three Poems of Arthur Hugh Clough	9
ROSSELL HOPE ROBBINS: Good Gossips reunited	12
C. E. WRIGHT: Four Stukeley Notebooks	61
PAMELA J. WILLETTS: The Percy Grainger Collection	65

DEPARTMENT OF ORIENTAL PRINTED BOOKS AND MANUSCRIPTS

K. B. GARDNER: An unrecorded Japanese Edition of the Lotus Sutra	15
J. R. FAWCETT THOMPSON: The Rich Manuscripts	18
E. D. GRINSTEAD: The Boxer Dolls	71

DEPARTMENT OF COINS AND MEDALS

G. K. JENKINS: Recent Acquisitions of Greek Coins	23
R. A. G. CARSON: An Aureus of Carausius minted at Rotomagus	73

DEPARTMENT OF EGYPTIAN ANTIQUITIES

T. G. H. JAMES: Egyptian Composition Vessels with Relief Decoration	74
---	----

DEPARTMENT OF WESTERN ASIATIC ANTIQUITIES

R. D. BARNETT: A Review of Acquisitions of Western Asiatic Antiquities, 1955-62 (II)	79
--	----

DEPARTMENT OF GREEK AND ROMAN ANTIQUITIES

D. M. BAILEY: Some Lamps from the F. W. Robins Collection	88
---	----

DEPARTMENT OF BRITISH AND MEDIEVAL ANTIQUITIES

- D. B. HARDEN: A Romano-Syrian Inscribed Glass Flask 27
 HUGH TAIT: A Review of post-medieval European Glass acquired since the outbreak of the Second World War. Part I: 1939-49 28

DEPARTMENT OF ORIENTAL ANTIQUITIES

- R. H. PINDER-WILSON: Cut-Glass Vessels from Persia and Mesopotamia 33
 R. H. PINDER-WILSON: A Lustre Relief Dish of the Early Islamic Period 91
 D. B. WATERHOUSE: Fire-arms in Japanese History: with notes on a Japanese Wall Gun 94

DEPARTMENT OF ETHNOGRAPHY

- ADRIAN DIGBY: The Measurement of Density of Museum Exhibits 40
 B. A. L. CRANSTONE: A Unique Tahitian Figure 45

LABORATORY

- HAROLD BARKER and JOHN MACKAY: British Museum Natural Radiocarbon Measurements, III 48

SHORTER NOTICES

- An Exhibition of Indian Paintings from Rajasthan of the sixteenth to nineteenth Centuries 58
 An Exhibition in the King's Library of Books, Manuscripts, and Antiquities from Ethiopia 59
 'Wood's Town Atlas, 1818-28' 59
 A Gold Figure from Pakistan 60
 An Ivory Sistrum from Benin 60
 Prints and Drawings 99
 Ainu Creed and Culture 99
 A Sumerian Limestone Statuette 100

ACQUISITIONS

- Notable Acquisitions of Printed Books 1961-2 100
 Manuscripts 116

ACQUISITIONS (*cont.*)

Oriental Printed Books and Manuscripts	I 17
Coins and Medals	I 19
Egyptian Antiquities	I 20
Greek and Roman Antiquities	I 20
British and Medieval Antiquities	I 20
Oriental Antiquities	I 22
Ethnography	I 23

PLATES

Following page 60

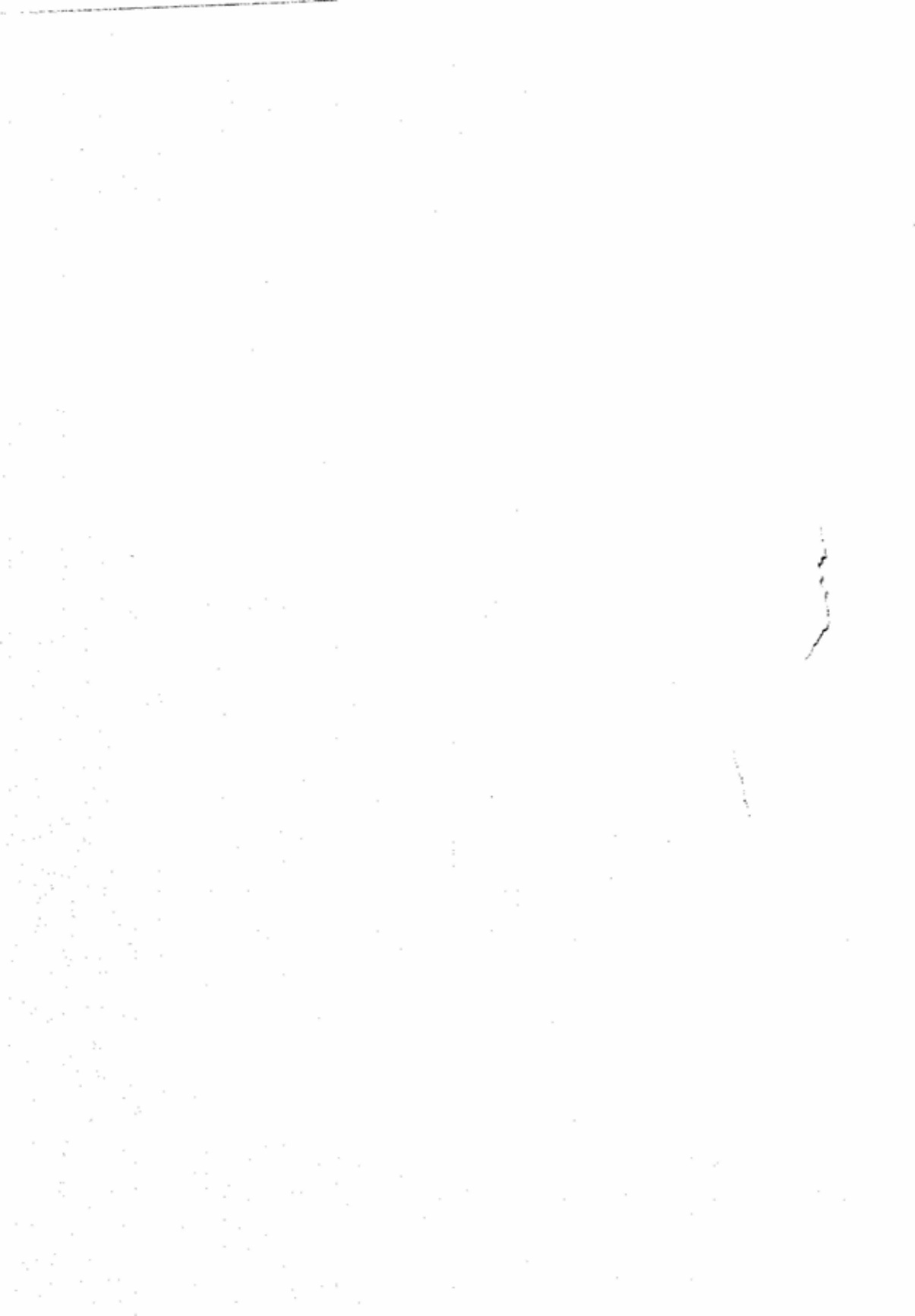
- I. Papyri from Oxyrhynchus
 - a. Coloured drawing of a bear attacking an athlete in the circus, third century A.D.
 - b. Certificate of membership of an association of athletes and artists, 288 A.D.
- II. The Bruton chartulary
Original indenture of 1346 attached to the page on which it is copied (Egerton MS. 3772, f. 106)
- III. Recent acquisitions of Greek coins
 1. Gold, enlarged $\times 2$ diameters; rest actual size; 2-6 silver; 7-10 bronze
- IV. Block-printed colophon of the *Hokkekyō*, 12th Shinjō edition
- V. Two manuscript notes, dated 1338 and 1514, following the colophon of a block-printed *Hokkekyō*
- VI. The Rich MSS.
 - a. Bindings in European style from Baghdad
 - b. Inscriptions by Rich on the first folios of two Persian manuscripts
- VII. a. Four Persian manuscripts
b. The Oriya palm-leaf manuscript and an Ethiopic manuscript on vellum
- VIII. A Romano-Syrian inscribed glass flask
- IX. 'Milchglas' beaker dated 1681. German or southern Netherlands
- X. Ruby Glass beaker, wheel-engraved. Potsdam, end of seventeenth century
- XI. a. Glass goblet with a wheel-engraved long view of London. Bohemian or Silesian, early eighteenth century
b. Glass decanter marked: CORK GLASS CO. Irish, about 1800
- XII. Glass goblet with diamond-engraved decoration. Dutch, mid-seventeenth century
- XIII. An English masonic firing-glass, enamelled by William Beilby of Newcastle, dated 1768
- XIV. a. Glass decanter. English, about 1685 (*given by Lady Lister*)
b. Glass goblet. English, about 1690-1700 (*presented by the Circle of Glass Collectors in memory of their founder, John Maunsell Bacon*)

- XV. *a.* Glass beaker. Persian, fifth to sixth century A.D.
b. Glass vessel. Mesopotamia or Persia, fifth to sixth century A.D.
- XVI. *a.* Glass flask. Persian, ninth century A.D.
b. Glass flask. Persian, ninth to tenth century A.D.
- XVII. Glass beaker. Persian, tenth century A.D.
- XVIII. Ink rubbing of beaker illustrated on Plate XVI
- XIX. A unique Tahitian figure
- XX. Eskimo hunting and fishing cases (with 5-mm. measuring grid superimposed), apparent density 17
- XXI. *a.* Glass case (with 5-mm. measuring grid superimposed). Numerous small specimens with a high numerical density and a low apparent density
b. Greek armour case (with 5-mm. measuring grid superimposed), apparent density 18
- XXII. Portrait of a ruler. Inscribed Han Singh Rana, Marwar School, about A.D. 1770
- XXIII. Dipag Raga, Bundi School, about A.D. 1660
- XXIV. Gold female figure, probably of the goddess Sri. North-West India, first to second century A.D.

Following page 124

- XXV. Percy Grainger: Sketches for a Dance, added to Delius's Music for 'Hassan'. Add. MS. 50879. (*Reproduced by courtesy of Mrs. Ella Grainger*)
- XXVI. The Boxer Dolls
- XXVII. Aureus of Carausius
- XXVIII. *a-c.* An Egyptian faience chalice decorated with a relief scene
d. Fragment of an Egyptian faience vessel with a ritual scene
- XXIX. *a.* Lioness's head from animal-shaped vase, Kül-Tepe
b. Silver two-handled cup from the Troad
- XXX. *a.* Pyxis of 'Yortan' ware
b. Bronze stamp seal from Asia Minor
c. Silver ring with Carian inscription
d. Silver ring with design of lizard
e, f. Belt-buckles from Asia Minor, with figures of dogs
- XXXI. *a-c.* Bronze kohl vase in form of a woman, from Asia Minor
d. Another
e. Steatite censer with lion's-head handle, Syrian

- f.* Miniature limestone altar with female figures, Syrian
- g.* Bronze belt-buckle with lions' heads
- XXXII. *a-b* and *c.* Clay tablets inscribed with Ras Shamra script
- d.* Glass inlays set in ivory, Phoenician
- e.* Horse's blinker carved in ivory. Phoenician, from Nimrud
- XXXIII. Ivory bedhead, Syrian style; from Nimrud
- XXXIV. *a.* Ivory plaque, Syrian style
- b-e.* Ivory carvings of Phoenician style from Nimrud
- XXXV. Phoenician openwork ivory panel, carved differently on the two sides, from Nimrud
- XXXVI. Ivories of Phoenician style from Nimrud
- XXXVII. *a-e.* Ivories of Phoenician style from Nimrud
- XXXVIII. *a-b.* Ivories from Nimrud
- c.* Gypsum horse's blinker from Nimrud
- d.* Ivory fragment inscribed with name 'Hamath' from Nimrud
- XXXIX. *a, b, e,* and *g.* Punic pottery from Malta
- c, d, f.* Punic pottery from Gibraltar
- XL. *a, c, d, f.* Punic pottery from Gibraltar
- b, e, g.* Punic inscribed sherds from Malta
- XLI. *a.* Figure of Harpocrates with bilingual inscription
- b.* Head of statue of goddess of Byblos
- c-e.* Ivory heads from Lachish
- f-h.* Weights from Lachish
- XLII. *a.* Funerary relief from Palmyra
- b.* Faience polychrome necklace from Lachish
- XLIII. *a.* Bronze censer from the Yemen
- b.* Inscribed bronze ass from South Arabia
- c.* Inscribed gold pendant from Shabwa, South Arabia
- d.* Middle Bronze Age pot from Beisan, Israel
- XLIV. Inscribed ostraca from Lachish
- XLV. Some Lamps from the F. W. Robins Collection
- XLVI. Some Lamps from the F. W. Robins Collection
- XLVII. Dish decorated in yellow lustre and green, Mesopotamia: ninth century
A.D. Diam. $8\frac{1}{16}$ in. (22 cm.)
- XLVIII. Japanese Wall Gun
- a.* Detail showing date Tenwa 5 / A.D. 1685
- b.* Full length $40\frac{1}{2}$ in.



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CONTENTS

T. C. SKEAT: Papyri from Oxyrhynchus	<i>page</i> 1
C. E. WRIGHT: The Benedictional of St. Ethelwold and Bishop Henry Compton	3
J. L. M. GULLEY: The Bruton Chartulary	5
M. A. F. BORRIE: Three Poems of Arthur Hugh Clough	9
ROSSELL HOPE ROBBINS: Good Gossips reunited	12
K. B. GARDNER: An unrecorded Japanese Edition of the Lotus Sutra	15
J. R. FAWCETT THOMPSON: The Rich Manuscripts	18
G. K. JENKINS: Recent Acquisitions of Greek Coins	23
D. B. H.: A Romano-Syrian Inscribed Glass Flask	27
HUGH TAIT: A Review of post-medieval European Glass acquired since the Outbreak of the Second World War. Part I: 1939-49	28
R. PINDER-WILSON: Cut-Glass Vessels from Persia and Mesopotamia	33
ADRIAN DIGBY: The Measurement of Density of Museum Exhibits	40
B. A. L. CRANSTONE: A Unique Tahitian Figure	45
HAROLD BARKER and JOHN MACKAY: British Museum Natural Radio-carbon Measurements, III	48
Shorter notices:	
An Exhibition of Indian Paintings from Rajasthan of the sixteenth to nineteenth Centuries	58
An Exhibition in the King's Library of Books, Manuscripts, and Antiquities from Ethiopia	59
'Wood's Town Atlas, 1818-28'	59
A Gold Figure from Pakistan	60
An Ivory Sistrum from Benin	60

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CONTENTS

C. E. WRIGHT: Four Stukeley Notebooks	<i>page</i> 61
PAMELA J. WILLETTS: The Percy Grainger Collection	65
E. D. GRINSTEAD: The Boxer Dolls	71
R. A. G. CARSON: An Aureus of Carausius minted at Rotomagus	73
T. G. H. JAMES: Egyptian Composition Vessels with Relief Decoration	74
R. D. BARNETT: A Review of Acquisitions of Western Asiatic Antiquities, 1955-62 (II)	79
D. M. BAILEY: Some Lamps from the F. W. Robins Collection	88
R. H. PINDER-WILSON: A Lustre Relief Dish of the Early Islamic Period	91
D. B. WATERHOUSE: Fire-arms in Japanese History: with notes on a Japanese Wall Gun	94
<i>Shorter Notices:</i>	
Prints and Drawings	99
Ainu Creed and Culture	99
A Sumerian Limestone Statuette	100
<i>Acquisitions:</i>	
Notable Acquisitions of Printed Books 1961-2	100
Manuscripts	116
Oriental Printed Books and Manuscripts	117
Coins and Medals	119

Acquisitions (cont.):

Egyptian Antiquities	120
Greek and Roman Antiquities	120
British and Medieval Antiquities	120
Oriental Antiquities	122
Ethnography	123

PLATES

(following page 124)

- XXV. Percy Grainger: Sketches for a Dance, added to Delius's Music for 'Hassan',
Add. MS. 50879. (*Reproduced by courtesy of Mrs. Ella Grainger*)
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d. Another
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b. Full length $40\frac{1}{2}$ in.

PLATES

Following page 60

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PAPYRI FROM OXYRHYNCHUS

EVER since its inception in 1882, the Egypt Exploration Society has been a most generous donor to more than one Department of the Museum, and the foundation of its Graeco-Roman Branch in 1897 was the beginning of a long series of benefactions which have enriched the collection of Greek papyri in the Department of Manuscripts. A large proportion of the papyri thus presented have come from the excavations conducted by Messrs. Grenfell and Hunt at Oxyrhynchus, in Middle Egypt, about 110 miles south-south-west of Cairo, between 1897 and 1907. The long series of volumes of *The Oxyrhynchus Papyri*, initiated by Grenfell and Hunt and continued by their successors, bears witness to the extraordinary richness of the site in papyrological material, and although nearly thirty volumes have so far appeared, it will be many years before the publication is completed. Through the distribution of papyri after publication the Department has acquired many literary texts of the first rank, such as the *Ichneutae* of Sophocles, the *Hellenica Oxyrhynchia*, the Paeans of Pindar, the Nereid Ode of Sappho, and the Epitome of Livy, to mention only a few outstanding examples, all of which are permanently exhibited in the Manuscript Saloon; important Christian papyri, including the celebrated fragment of the *Sayings of Jesus*, since identified as the *Gospel of Thomas*; and a long series of documentary texts ranging in date from the reign of Augustus to the Arab conquest.

The latest gift of the society, announced on 11 December 1962, comprises all but one¹ of the texts edited in volume xxvii of *The Oxyrhynchus Papyri*, published earlier the same year. Except for the absence of Christian literature, these twenty-eight papyri represent in their diversity a fair sample of the discoveries at Oxyrhynchus. In the sphere of Greek literature pride of place goes to a group of numerous fragments from a roll containing *Hypotheses* of the plays of Euripides, in which the title of each play is followed by a quotation of its opening line, and a prose summary of the plot. Despite its fragmentary state the papyrus gives us much new and valuable information: for instance, it proves once and for all, against the scepticism of Wilamowitz, that Euripides left two distinct dramas on the subject of Phrixus, the opening line of the *First Phrixus* being the very verse with which, so Wilamowitz declared, 'no tragedy could possibly begin'. Other literary papyri include fragments of the *Theseus* of Sophocles, and of the *Cresphontes*, *Oedipus*, *Telephus*, and *Cretes* of Euripides; fragments of a speech attributed to Hyperides, so much of whose oratory has been restored to us through discoveries of papyri, notably the great roll on the Museum collection; fragments of the treatise *On the Demes of Alexandria*, by the

historian Satyrus, whose *Life of Euripides* was presented to the Museum by the society in 1914; and a number of extant texts, including part of a finely written roll of the *Politicus* of Plato.

Among non-literary papyri is a unique item, a fragment of a coloured drawing (Pl. 1a) representing a brown bear apparently attacking an athlete, whose legs only are preserved, in the circus. The absence of text (apart from some indecipherable traces in the top left-hand corner) leaves the nature and purport of the drawing obscure, but it remains a most notable addition to the very scanty remains of classical book-illustration. Documentary papyri include a number of well-preserved pieces ranging in date from A.D. 50 to A.D. 595. Among these is a lengthy text of A.D. 288 (Pl. 1b), recording the admission of Aurelius Hatres of Oxyrhynchus as a member of the self-styled World Union of Dionysiac Artists, and reciting the privileges granted to the association by the emperors Claudius, Hadrian, Septimius Severus, and Severus Alexander—a document recalling the boxer's diploma, written at Naples nearly a century earlier, which is one of the best-known documents in the Museum collection. From the Byzantine period (A.D. 566) comes a lengthy account, written in a beautiful hand, of wine issued on the estate of the Apions, a family which by its ownership of vast properties dominated Oxyrhynchus and its neighbourhood from the end of the fifth century to the beginning of the seventh, ruling in semi-feudal style and employing an army of retainers. The account gives a vivid picture of the everyday life of the period, with its record of issues to armed retainers, clerks, shipwrights, smiths, carpenters, &c., or to charioteers and grooms training horses for the local circus, charitable gifts to churches, monasteries, monks, and beggars, and special disbursements for festivities on such occasions as the New Year, the birthday of a member of the Apion family, or the arrival of a new Governor of the Thebaid. Certainly what has been called 'the Byzantine servile state' was not wholly devoid of at least occasional good cheer.

T. C. SKEAT

¹ The exception is P. Oxy. 2453 (fragments of plays of Sophocles), presented to Cambridge

University Library, which already possessed other fragments from the same roll.

THE BENEDICTIONAL OF ST. ETHELWOLD AND BISHOP HENRY COMPTON

UNTIL 1957 the Benedictional of St. Ethelwold, one of the most important surviving examples of pre-Conquest illumination, executed probably between 971 and 984 for St. Ethelwold, Bishop of Winchester, by Godeman, perhaps the later Abbot of Thorney, and now Add. MS. 49598, was one of the treasures in the collections of the dukes of Devonshire at Chatsworth; the date at which it entered the ducal library is not precisely determinable but it must have been shortly before 1720, since Humfrey Wanley, library-keeper to Edward Harley, subsequently (1724) 2nd Earl of Oxford, records in his diary¹ under 18 January of that year a visit from Dr. William Sherard, the botanist, who 'certified that His Grace the Duke of Devonshire [William Cavendish, the 2nd Duke] think's himself bound not to part with St. Athelwold's book, because Given him by General Compton, although he hath no great Value for it'. While the duke was prepared to lend the book to Harley, subsequent negotiations with the duke for its acquisition for the Harleian Library, again conducted through Sherard, proved abortive, the duke's final answer, when the manuscript was returned to him by Sherard on behalf of Harley, being that 'he was yet of Opinion that he could not in honour part with it, without General Compton's leave, who gave it to Him; that he would ask him, and if he gave his Consent, he would send it to my Lord [Harley] forthwith'.² No further reference is made by Wanley to the subject. However, on the basis of this evidence one point is clear, namely, that the duke received the manuscript at some time before 1720 from General Compton. This was Hatton Compton, the son of Sir Charles Compton, second son of Spencer Compton, 2nd Earl of Northampton, who was Lieutenant of the Tower, 1715-1741, and died 22 January 1741.³

In the introduction to the facsimile of the Benedictional published in 1910 Sir George Warner remarked, with reference to Wanley's account of the book's transmission to the Duke of Devonshire, 'how he [General Compton] became possessed of it is a mystery'.⁴ The clue to this mystery is, however, suggested by the following passage in the Minutes of the Society of Antiquaries of London under the date 27 February 1722/3 (Minute-Book, i. 85):⁵

Mr. Jo[h]n Bridges [the Northamptonshire antiquary, who died 1724] related that a curious Missal finely illuminated belonging to Athelwald Bp. of Winchester A.D. 970 and founder of the Abb[ey] of Thorney wrote by Godemanus first Ab[b]ott of that Monastery was in possession of the D[uke] of Devonshire presented to him by the Executors of the late Bp. Compton.

There can be little doubt that this so-called 'Missal' may be safely identified with

the Chatsworth Benedictional, nor can there be any dispute about the identity of the 'late Bp. Compton'. This was the famous Henry Compton, Bishop of Oxford 1674-5 and then from 1675 to 1713 Bishop of London, a redoubtable opponent of James II and an early supporter of William III, and in his later years a man of outstanding piety; he died at his Palace at Fulham 7 July 1713 and was buried in the churchyard there. Born in 1632 he was the son of Spencer Compton, 2nd Earl of Northampton, and was therefore General Compton's uncle. The question that naturally poses itself in relation to the passage in the Society of Antiquaries' minute is of course whether the general was one of the bishop's executors. Happily Bishop Compton's will, dated 31 August 1708, is extant (Somerset House, P.C.C. LEEDS. Fol. 190) and an examination at once discloses the answer. After directions for the bishop's burial the will continues: 'I do hereby appoint and constitute my dear nephew Mr. Hatton Compton my sole heir and Executor to all my Estate real and personal I shall die possessed of.' The bishop bequeathed certain specified portions of his library, obviously printed books, to the libraries of Sion College,⁶ St. Paul's Cathedral, and the Free School at Colchester; these were to be itemized in a schedule attached to the Will but this is no longer with it, having been presumably retained by the executor. No specific reference is made in the Will to any manuscript such as the Benedictional and whether any books other than those in the groups already referred to were itemized in the missing schedule it is impossible to say.⁷ Probate was granted to Hatton Compton on 8 August 1713. Hatton Compton therefore presumably received the book in or shortly after 1713 as the heir and executor to his uncle, Bishop Compton, and must have presented it to the Duke of Devonshire some time between that date and 1720. The mystery to which Warner refers is therefore pushed back one generation and the question becomes now: How did Bishop Compton become possessed of the book? On this I can throw no further light. Professor Wormald has, however, pointed out that the fragments of fifteenth-century documents with which the manuscript has at some time been repaired include a list of Hyde Abbey (New Minister) relics.⁸ This suggests that the manuscript may have remained at Winchester at least until the dissolution of Hyde Abbey in 1538 and it may of course have been in the neighbourhood until much later. If some Winchester association is to be sought for Bishop Compton I suggest that it may be found in the circumstance that from 1667 to 1674 he was Master of the Hospital of St. Cross where he appears to have been active in building operations, and perhaps one incident in the course of his sojourn in Winchester should not be overlooked, that of the grant to him by the Crown in 1672 of the Deanery of Winchester, a grant which was rendered abortive by the failure of its holder, William Clark, to vacate it.⁹ Did Compton by any chance receive from Clark some token in recompense for his disappointment?

C. E. WRIGHT

¹ B.M. Lansdowne MS. 771, fol. 11b.

² Wanley's Diary, 18 May 1721 (B.M. Lansdowne MS. 771, fol. 43b).

³ He had a distinguished military career. He was commissioned as Cornet in the Royal Regiment of Horse [Guards] in Sir Francis Compton's troop, 1685; was Lieutenant and Lt. Colonel of 3rd Troop of Life Guards, 1692; distinguished himself at Battle of Landen and was appointed Colonel of the Horse Guards, 1694; became Brigadier General 1702, Major General 1704, and Lt. General 1706. His accounts as Lieutenant of the Tower are in B.M. Add. MS. 34195. It was during his lieutenantcy of the Tower that Robert Harley, 1st Earl of Oxford, was imprisoned there: his inhuman treatment of Harley drew from Auditor Harley the remark that 'the Character of this man is so very mean that the best that can be said of him is, he is very fully qualified for a jailer' (H.M.C. Portland Papers, v. 666).

⁴ *The Benedictional of Saint Æthelwold*, ed. G. F. Warner and H. A. Wilson, The Roxburghe Club (1910), p. xliii. A similar statement is made by Professor Wormald, *The Benedictional of St. Ethelwold* (1959), p. 9.

⁵ The passage was noticed by my wife in an examination of the Minute-Books.

⁶ The Bishop's gifts to Sion College are noticed by W. Reading in his *History of the Ancient and Present State of Sion-College* (1724), p. 41 in the

following terms: 'Dr. Henry Compton, Bishop of London, denoted by *Hen. Ep. Lond.* gave Walton's Polyglott, and other Bibles, besides many Commentators and other learned Books in Divinity, anno 1707 & anno 1715.'

⁷ That papers of the bishop were dispersed through other hands is suggested by a passage in a letter from Richard Rawlinson to Thomas Rawlins, dated 24 June 1741: 'I lately rescued', writes Rawlinson, 'from the grocers, chandlers, &c. a parcel of papers once the property of Compton and Robinson, successively Bps. of London. Amongst those of the first were original subscription and visitation books, letters and conferences during the apprehensions of Popery amongst the clergy of this diocese, remarkable intelligences relating to Burnet and the Orange Court in Holland in those extraordinary times before 1688, minutes of the proceedings of Commissioners for the Propagation of the Gospel, and a great variety of other papers. . . . They belonged to one Mr. [Anth.] Gibbon, lately dead, who was private secretary to both the afore-mentioned prelates.' (See W. D. Macray, *Annals of the Bodleian Library Oxford*, 2nd ed. (1890), p. 239.)

⁸ F. Wormald, *The Benedictional of St. Ethelwold* (1959), p. 9.

⁹ See E. Carpenter, *The Protestant Bishop* (1956), pp. 17, 20.

THE BRUTON CHARTULARY

THE only known chartulary of the Augustinian house at Bruton, Somerset,¹ which has recently been acquired from Lord Ilchester and numbered Egerton MS. 3772, is one of many medieval registers that survive only in part. The few pages of a mid-fourteenth-century register of Wenlock Priory yet traced are those inserted in the thirteenth-century chartulary of Lilleshall Abbey; four volumes of a large chartulary of Fountains Abbey, written during the fifteenth century, cover deeds alphabetically arranged under the letters A-M and Q-Z, but the intervening section is missing; only one bifolium of the lay chartulary of Moulton has been found² and the Bruton manuscript has lost at least 72 leaves since the early eighteenth century.

When a chartulary or part of it is lost, some idea of its contents can be surmised if individual grants relating to the property and rights of the same landowner still survive in originals or other copies; this is the more possible if the materials copied in the lost manuscript are known to have been restricted, not

only to one property owner, but also to a defined area or time period. Thus the contents of a lost chartulary of Marcigny (dépt. Saône-et-Loire), which was described in the eighteenth century as composed of materials dated before 1144, have been reconstituted from copies and extracts of deeds, and lists of charters, found in other manuscripts.³ Reconstitution in this way, from single deeds or groups of them, is laborious and often incomplete; but the task has been lightened, in some instances, by the labours of antiquaries who have left substantial extracts from, or even calendars of, manuscripts now lost or damaged. Some of these are well known—the extracts made by Sir Edward Dering in 1627 from the Bayham chartulary (Cotton MS. Otho A. ii) which was severely damaged by fire in 1731;⁴ or the volumes of Baluze transcripts in the Bibliothèque Nationale, which give copies of deeds from the lost chartularies of Paray-le-Monial, Espira-de-l'Agly,⁵ and many another house—but, among the more obscure, is a detailed summary calendar of the Bruton chartulary which George Harbin made in 1719, before the first 72 folios were removed.

Harbin was chaplain and librarian to Thomas Thynne, 1st Viscount Weymouth and an industrious collector of original documents and transcripts, many of which are preserved in the Museum's collections.⁶ His summary of the Bruton chartulary came into the possession of Sir Thomas Phillipps⁷ who, after borrowing what remained of the original from the 3rd Earl of Ilchester, sent this back in 1840 with a copy of Harbin's calendar of the missing folios. He suggested that this copy and the surviving original leaves be bound together and, with this in mind, he had had the copy made on sheets of an appropriate size. His proposal was followed to some degree, for the copy of Harbin's calendar was inserted, shortly afterwards, into the space left in the medieval binding by the removal of the original leaves,⁸ so that the Museum has now obtained—besides what remains of the original—a summary of the missing leaves and some related papers also. One of these, a note of 1839, states that the first half of the manuscript was already missing and, since it was present in 1719, this loss was clearly not a product of the great period of manuscript mutilation, the sixteenth century;⁹ it was probably connected with the several changes in the ownership of Bruton manor which occurred between 1719 and 1839.¹⁰

The summary of the missing original portion is sufficiently detailed to show the general pattern of early grants to Bruton and some of the facts included are of more than local interest.¹¹ Harbin appears to have worked carefully but, since he only summarized and since each stage of copying allows fresh scope for error, the details he recorded can hardly be given the same weight as those found in the remaining original folios (formerly numbered 73–129; now renumbered, including blank folios, as 77–135). These contain a number of interesting references to the rural landscape and economic activities of medieval Somersetshire. Descriptions of land frequently mention acreages within subdivided ('open')

fields,¹² one charter (undated, but probably late-twelfth-century) referring to the temporary enclosures erected after sowing and a second (dated 1348) to the practice of triennial fallowing;¹³ others concern common pastures and rights to assart or to share the use of watercourses.¹⁴ Water-mills appear in two late-twelfth-century grants¹⁵ and the fulling mill at Wheatenhurst in the Vale of Gloucester, mentioned in a grant of 1200-20, should be added to the published list of thirteenth-century fulling mills.¹⁶ In 1330 the Prior of Bruton granted some exemption from market dues to men of the Abbot of Glastonbury who attended Bruton market and an inquisition of 1355 revealed that, during the preceding years of plague, no less than eighty cattle had been due as heriots and mortuaries to the cell of Bruton at Horsley in Gloucestershire. The death roll must have been considerable.¹⁷

These diverse details are drawn both from the main entries, copied at the end of the thirteenth or beginning of the fourteenth century¹⁸ (fols. 77-119b), and from the later fourteenth- and fifteenth-century additions (fols. 87, 87b, 93, 106-7, 120-33b). The additions are miscellaneous, whereas the earlier entries are grouped topographically in sections for Charlton, Stert in Babcary, Cutcombe, Luxborough, Minehead, all in Somerset, and *carte de diversis locis* (fols. 77-105b), followed by a final group of entries which consists chiefly of copies of deeds relating to the exchange of property made in 1260-2 between Bruton and the abbey of Troarn, not far east of Caen (fols. 108-19b).¹⁹ This is the best-documented of all such exchanges; by it Bruton received Troarn lands at Runcton in Sussex, Horsley and Wheatenhurst in Gloucestershire, and gave up to Troarn property or rights in Normandy at Lion-sur-Mer, Cresserons, Maisons, and Secqueville-en-Bessin (in the diocese of Bayeux and now in the département of Calvados), and Moyon and Pierreville (diocese Coutances, département Manche). The exchange proposal of August 1260, ratification from several sources, and later confirmations (one from Henry III in 1261) are all included in these folios,²⁰ together with copies of a number of documents concerning the Troarn lands in England before 1260,²¹ which the new owners doubtless thought it well to include as records of original grants to Troarn and for details of disputes which had since arisen. Among them is a grant of 1094-6 with the *signa* of five witnesses, including William II,²² and also the confirmation charter of 1204 which gave Troarn the right to import into Normandy food produce from its English lands. Cheese and bacon, being much sought after, were mentioned specifically in this charter, as they were in similar grants to other Norman houses with property in England.²³

One of the later additions to the chartulary is worth mentioning. The original of an indenture of 1346, copied on fol. 106, has for some reason been sewn on to the top of the same page (Pl. 11). Similar insertions are known in other chartularies (Harley MS. 3697, fol. 215, for instance) but they are unusual, because

one of the functions of a chartulary was to preserve copies of deeds kept elsewhere, not only that it should be a convenient corpus of reference but also as one safeguard against the loss of all evidence about property title. Should fire destroy that part of the building where the deeds were kept, the chartulary might remain unharmed elsewhere. However, the attachment of the original indenture to fol. 106 has revealed one thing which might well have remained unknown otherwise—the copyist altered the spelling of *Bryuton*, on the indenture, to *Bruton*, in his copy. This is not a major change and such alteration was not a general practice with scribes (contrast, for example, the accurate copying in the fifteenth-century Fountains chartulary of the twelfth-century grant, to the house, of the grange of Dacre in Ripon and other lands²⁴) but even its occasional occurrence presents yet one more hazard for the study of English place-names. This relies heavily on the evidence of early forms and many of these are known only from copies of early deeds in chartularies and other registers.

J. L. M. GULLEY

¹ G. R. C. Davis, *Medieval Cartularies of Great Britain* (1958), no. 83.

² *Ibid.*, nos. 1008, 577 (now Add. MS. 50121), 414-19, 1295 A.

³ J. Richard, *Le cartulaire de Marcigny-sur-Loire, 1045-1144. Essai de reconstitution d'un manuscrit disparu*, Dijon, Société des *Analecta Burgundica* (1957). The collection by F. Udina Martorell of ninth- and tenth-century deeds concerning the counts of Barcelona and their territory, is analogous (*El Archivo Condal de Barcelona en los siglos IX-X. Consejo superior de investigaciones científicas: Escuela de estudios medievales, Textos xviii. Publ. de la sección de Barcelona 15. 1951*).

⁴ The extracts from Otho A. ii were copied out for Dering in Stowe MS. 924, fols. 48-87 and Add. MS. 6037, fols. 75-121; G. R. C. Davis, *op. cit.*, no. 38.

⁵ B.N. coll. Baluze, lxxv, fols. 1-16; cxvii, fols. 74-82; H. Stein, *Bibliographie générale des cartulaires français...* (1907), nos. 2866, 1274. On Étienne Baluze (1630-1718) and his manuscripts, v. L. Auvray, 'La Collection Baluze à la Bibliothèque Nationale, historique et composition', *Bibl. de l'École des Chartes*, lxxxi (1920), pp. 93-174, and L. Auvray and R. Poupardin, *Catalogue des Manuscrits de la Collection Baluze*, 1921.

⁶ e.g. Add. MSS. 29545-7, 32091-6.

⁷ His *Catalogus librorum manuscriptorum in Bibliotheca D. Thomae Phillipps, Bart.*, 1837, gives 'Rev. Geo. Harbin's MSS. Collections' as the heading of a section beginning with MS. 4801 and not broken by another heading until MS. 4912 but Phillipps's note of Dec. 1840 on the

Bruton chartulary (*Eg.* 3772, fol. vii) states that 30-40 vols. of Harbin's collections were at Middle Hill. The extracts from the Bruton chartulary were part of 4808, and an Index Virorum et Locorum for it in 4809; in 1957 both were owned by David Rogers, Esq., c/o Bodleian Library, Oxford. Lot 539 in Sotheby's sale-cat., 19 Feb. 1947, is numbered as Phillipps MS. 4809, but the description given there includes all of 4808-11.

⁸ Phillipps's letter of 29 May 1840 (fol. iiib) recommended a new binding, to enclose both the remaining leaves and the abstracts of those missing; he does not mention the existing medieval binding. However, within a few months, the abstracts had been inserted in this binding, for Phillipps's note of December 1840 (fol. vii) refers to the abstracts as 'now bound up in this volume'.

⁹ C. E. Wright, 'The Dispersal of the Libraries in the Sixteenth Century', pp. 148-75 (esp. pp. 153-6) in F. Wormald and C. E. Wright (eds.), *The English Library before 1700*, 1958; J. P. Gilson, *The Library of Henry Savile, of Banke* (1909), pp. 7-12.

¹⁰ J. Collinson, *The History and Antiquities of the County of Somerset*, i (1791), p. 215; some facts corrected in *Proc. Somerset Arch. and Nat. Hist. Soc.* vii (part i), 1856-7, pp. 10, 11 and R. Colt Hoare, *Monastic Remains* (1824), pp. 60-63. No part of the chartulary seems to have passed to the Hoares, who bought Bruton in 1777, since Sir R. Colt Hoare (who succeeded the purchasers) did not know where the chartulary was in 1824 (*op. cit.*, p. 48).

¹¹ The manuscript as it now exists (i.e. Harbin's

summary of fols. 1-72, now numbered fols. 1-76, and original fols. 73-129, now 77-133) has been edited in H. C. Maxwell-Lyte *et al.*, *Two Cartularies of the Augustinian Priory of Bruton and the Clunian Priory of Montacute*, Somerset Rec. Soc., viii, 1894; succeeding notes will cite the numbers assigned in this edition to each entry as well as the present folio references.

¹² e.g. nos. 194, 218, 361 (fols. 79b, 86b, 120-1).

¹³ Nos. 222, 220 (fols. 88, 87).

¹⁴ Nos. 296, 302, 332, 232 (fols. 103b, 105, 115b, 89b); no. 210 (fol. 84b) might be a mid-thirteenth century reference to a water-meadow.

¹⁵ Nos. 223, 224 (fols. 88, 88b); *v.* also no. 228 (fol. 89).

¹⁶ No. 331 (fol. 115b); list printed in E. M. Carus-Wilson, 'An Industrial Revolution of the Thirteenth Century', *Econ. Hist. Rev.* xi (1941), pp. 39-60. Reprinted in *Medieval Merchant Venturers* (1954), pp. 183-210, with a note that about 30 more fulling mills of the period before 1327 have been identified since 1941 (p. 210) but, since they are not listed, it is not known if Wheatenhurst is included (or, for example, the mill at Newport Pagnell, in Bucks., mentioned in a late-thirteenth-century deed in the Muniments Dept., County Museum, Aylesbury; *v.* also R. A. Donkin, 'The Disposal of Cistercian Wool in England and Wales during the 12th and 13th Centuries', *Cîteaux in de Nederlanden*, viii (1957), pp. 109-31).

¹⁷ Nos. 379, 363 (fols. 132, 125b, 126). Accounts of heriots paid have been used to study population fluctuation in M. M. Postan and J. Titow, 'Heriots and Prices on Winchester Manors', *Econ. Hist. Rev.* 2nd ser. xi (1959), pp. 392-411.

¹⁸ The latest dated deed copied in these folios is

of 1294 (no. 259, fol. 95b); H. C. Maxwell-Lyte *et al.* (ed. cit., p. 243) date no. 293 as 1299, an error (perhaps in printing) for 1200.

¹⁹ There were probably more folios in this hand, for it now ceases at the base of fol. 119b in the middle of an entry, which has been completed in the fifteenth-century hand of fols. 120-33b. Two leaves may have been removed between 119b and 120, for 120 is the beginning of a quire of 8 leaves found between two quires of 12 leaves.

²⁰ Nos. 310-15, 320-3 (fols. 108-9b, 110b-13). D. J. A. Matthew, *The Norman Monasteries and their English Possessions* (1962), pp. 99-103, has used the more detailed documentation of the exchange in Arch. dép. Calvados, H 7780 and BN. MS. Lat. 10086.

²¹ Nos. 324-31, 337-46 (fols. 113-15b, 116b-19b); three other Troarn deeds are entered in a later hand, nos. 351-3 (fol. 121b, 122). Some early grants to Troarn are given in J. H. Round (ed.), *Cal. Docs. France, 918-1206* (1899), pp. 164-81.

²² No. 329 (fol. 115). William Giffard first mentioned as chancellor 1094 (H. W. C. Davis (ed.), *Regesta Regum Anglo-Normannorum*, i (1913), no. 349; *Eng. Hist. Rev.* xxvi (1911), p. 84); William, Bp. of Durham, d. 1096 (Le Neve, *Fasti*, iii (1854), p. 282). This grant confirmed by Henry I, 21 Apr. 1100-1? (C. Johnson and H. A. Cronne (eds.), *Regesta*, ii (1956), no. 524). For copies of another charter to Troarn with the *signum* of William Rufus, *v.* J. H. Round, op. cit., p. 165 and R. N. Sauvage, *L'abbaye de Saint-Martin de Troarn* (1911), pp. 352, 353.

²³ No. 326 (fol. 114b), cf. *Rot. Chart.* i. 1199-1216, p. 125; D. J. A. Matthew, op. cit., p. 69.

²⁴ Add. Ch. 62747 (c. 1154-88); Add. MS. 40009, fol. 15.

THREE POEMS OF ARTHUR HUGH CLOUGH

THROUGH the generosity of Mr. Simon Harcourt Nowell-Smith the Department of Manuscripts has recently received the welcome gift of a bound volume of autograph manuscripts (now numbered Add. MS. 50865) of three short poems by Arthur Hugh Clough. Although Clough's work cannot be said to have been neglected—indeed, there have been memoirs and appraisals of him in profusion since his death in 1861—interest in him has certainly quickened in recent years, and appreciation of his significance in the Victorian literary scene has been sharpened by a new edition of his poems, an edition of a large part

of his correspondence, and an admirable biography by Lady Chorley.¹ Mr. Nowell-Smith's gift (which was presented through the Friends of the National Libraries) comes therefore at a particularly opportune time, especially as the Department has no other specimen of Clough's literary work.

The manuscript of the first poem, 'Bethesda. A Sequel', is one of three known to exist; the others are in Balliol College Library² and the Norton Collection at Harvard University. The Norton MS., undoubtedly the latest,³ was sent by Clough to his American friend Charles Eliot Norton for a collected edition of his poems. But although it would seem that Norton had almost all the materials for the edition in his hands by 1860,⁴ it was never published in Clough's lifetime. After his death, however, his widow herself produced a collected edition, which was published by Macmillan in 1862; and it was in this edition, and an almost identical one published simultaneously in Boston, that the three poems in Add. 50865 first appeared. The Norton MS. version of 'Bethesda', which was followed in these and all subsequent editions, differs considerably from the version in Add. 50865. The editors of the 1951 edition note three variant readings from the latter manuscript but omit several others, including such substantial differences as:

(Add. 50865)

For a great angel came at times, and stirred
The waters of the pool, and 'twas the word
Among this people of the sick, that they
Who in the water should their bodies lay
Before the motion of the pool had ceased
Should of their torment straightway be released.

(1951 edition, p. 53, ll. 7-12)

For a great angel came, 'twas said, and stirred
The pool at certain seasons, and the word
Was, with this people of the sick, that they
Who in the waters here their limbs should lay
Before the motion on the surface ceased
Should of their torment straightway be released.

and

(Add. 50865)

The hoped-for period of his grief and pain

(1951 edition, p. 54, l. 34)

Deliverance from the burden of his pain

Whether Clough's revisions were necessarily improvements is an arguable point. In the first example quoted above the Add. 50865 version certainly seems preferable in some respects to the published text, in which the additional pauses

and the awkward interruption of the fourth phrase by a line-ending combine to irritate both eye and ear.

The second poem in Add. 50865, 'The Latest Decalogue', is deservedly one of the best known of Clough's works, if only for its much-quoted distich:

Thou shalt not kill; but needst not strive
Officiously to keep alive:

The manuscript, one of two surviving (the other is in the Norton Collection) is the sole authority for the two final distichs suppressed by Clough's posthumous editors and first published in the 1951 edition:

The sum of all is, thou shalt love,
If any body, God above:
At any rate shalt never labour
More than thyself to love thy neighbour.

It is quite possible, however, that Clough agreed to the suppression before his death; he apparently made no difficulties about the removal of passages from his 'Amours de Voyage' that might have given offence when it was serialized in the Boston *Atlantic Monthly* in 1858.⁵

The third poem is 'O stream descending to the sea' (entitled 'The Stream of Life' in some editions). Add. 50865 is the unique manuscript, as followed by the editors of the 1951 edition. Although neither this nor the other manuscripts in Add. 50865 can be dated, it seems reasonable to suppose that all three poems were composed before or during the great outburst of poetic activity which began with Clough's resignation of his Oriel tutorship in 1848 and ended with his appointment to the Education Office in 1853. After he joined the Education Office Clough wrote no new poetry until the last months of his life,⁶ by which time almost all the materials for Norton's edition were already assembled.

In a note accompanying the manuscripts Mr. Nowell-Smith writes that he purchased them in 1960 from Blackwell's, to whom they were sold by the executors of the late Sir Humphrey Milford, who himself received them from A. H. Clough, junior, as a gift of appreciation for the 1910 edition of his father's poems.⁷

M. A. F. BORRIE

¹ *The Poems of Arthur Hugh Clough*, edited by H. F. Lowry, A. L. P. Norrington, and F. L. Mulhauser (Oxford, 1951); *The Correspondence of Arthur Hugh Clough*, edited by F. L. Mulhauser (Oxford, 1957); Katherine Chorley, *Arthur Hugh Clough* (Oxford, 1962). The 1951 edition of the *Poems* cannot be regarded as definitive; see R. M. Gollin, 'The 1951 edition of Clough's *Poems*: a

critical re-examination', *Modern Philology*, vol. lx, 1962, pp. 120-127.

² Lines 1-21 only, in the so-called '1849 (Roma) notebook'; see *Poems* (1951), p. 477.

³ Ibid.

⁴ Chorley, op. cit., p. 307.

⁵ Ibid.

⁶ *Poems* (1951), p. vi.

⁷ *Poems of Clough*, edited by H. S. Milford (London, 1910).

GOOD GOSSIPS REUNITED

A LITTLE group of Middle English poems pokes fun at women for their proclivity for deep drinking; these ale-wives' tales (which may be extended to include such a general satire as 'The Fraternity of Drinkers') are light-hearted realistic vignettes.¹ The best of these merry tales has hitherto been known in a complete text in a carol variant; what is probably the original version, in the tail-rhyme stanzas so typical of this genre,² is unfortunately acephalous, the preceding folios in Cotton MS. Titus A. xxvi being lacking.³ The missing stanzas, however, turn up on a single leaf, separated from its parent manuscript, in Cotton MS. Vitellius D. xii, fol. 43.⁴ The page is charred at the edges and its handwriting very faded, but it is sufficiently whole to show that the poem never had the carol burden ('Hoow, gossip myne, gossip myn, / Whan will we go to the wyne?') heading the text.

With the discovery of the missing first 6 stanzas, the whole poem is now seen to comprise 26 stanzas, of which 1 to 8 correspond to st. 1 to 8 of the carol version, st. 9 = st. 10, st. 11 and 12 = st. 22 and 23; all the others are quite different. In stanza 5 the rhyming names of the gossips are the same (Margery and Sessely), but the four others are dissimilar (replacing Elynore, Johan, Margret, Alis). Bracketed at the side of each quatrain appears the refrain tag 'Good gosyp', which breaks what is essentially an eight-line tail-rhyme stanza (*aaabcccb*); in the carol the *b*-rhymes are split by introducing internal rhymes, so that the last line of the quatrain becomes two rhyming half-lines, followed by the refrain tag (*aaa^{bb}2aC*).

Now shall youe her A tale fore youre dys[port]
 Howe gossypes dyd gader In a sorte
 Theyre syke bodyes to Comefort
 And at the tauerne sone to mette
 go[od] go[syp]
 I dare notte for theyre dyssplesans
 tell of this matter the substans
 But sumwhat of her gouernance
 They wolde theyr lyppis wete
 good gosyp

Good gossyppe where haue ye be
 hit is long agoo sythe I youe ssee
 Where is thys beste wyne now say 3e
 Cane there of tell
 good gosyp

I knowe a drawght of mery-goo-downe
 The best that is in all this towne
 But ȝit I wold nott for my gowne
 My husbonde wylt hit well
 gode gosy[p]

Call fforthe youre g[os]syppes by & by
 Kattryn mawd and Margerey
 Crystyan Ione & Sessely
 They wull come all in the same
 good [gosyp]
 Eueryche of hym wyll sum wha[t bryng]
 Pygge gosse or capuns wyn[g]
 A pasti of pegenys Or sum [other thyng]
 That we may make sum g[ame]
 [good gosyp]

In the Titus MS. on fol. 160^v is a rubric for a *Siege of Rhodes*, the text of which would follow on the missing pages between fol. 160 and fol. 161. The recto of the Vitellius fragment contains the concluding lines of this lost item (written in the same hand as the ale-wives' poem). The Ottoman sultan, Mohammed II, had ordered Masib Pasha to undertake a major offensive on the island, held by the Knights of St. John, under their Grand-Master Peter d'Aubusson. After a siege of three months the Turks captured the outworks of the capital. Overconfident of total victory, however, Masib Pasha ordered his troops to take no loot (since it was rightfully the sultan's). His soldiers thereupon fled from Rhodes and withdrew their ships.

Agaynes theym so the oste of crysten people shold come so myghty that *with* the grace of god shulde be able to gyue bataylle to alle the puyssance of the Turkes & haue the better of theyme. Wherefore the Rhodyans alle *with* one voyce thanked God & magenefyed *with* grette praysynges oure holy father the pope Syxte the fourthe the whyche tydynges wente anone to the oste of the turkes & fered theym sore wherefore they the soner departed from Rhodes where they hade bene at the siege iij monthes saue a daye & tourned agayne to the Contraye of lycya & aryued to the grette towne Physcum where they taryed and reffreshed theym nere hard xj dayes and afterward tourned to theyre contrey *with* theyre grette shame theyre [hur]te and grette myschefe Deo gracias

This extract turns out to be the conclusion of *The Siege of Rhodes*,⁵ a translation from the Latin of Guillaume Caoursin by John Kay, who called himself the 'humble poete lawreate and most lowly seruaut' of King Edward IV. *The Siege of Rhodes* was first printed c. 1482-3, and corresponds closely (apart from a couple of words) to the manuscript fragment.⁶ If Cotton MS. Vitellius contained the complete text, as seems probable, about thirty folios must be lacking. This

identification may support Bühler's suggestion that many late fifteenth-century manuscripts are actually copies of printed books.⁷

ROSSELL HOPE ROBBINS

¹ Ale-wive's poems: Carleton Brown and Rossell Hope Robbins, *The Index of Middle English Verse* (New York, 1943), no. 1852, 'The Ten Wives' Tales', ed. F. J. Furnivall, *Jyl of Breyntford's Testament* (London, 1871), p. 29. *Index*, no. 1726, 'The Fraternity of Drinkers', ed. A. C. Baugh, *Malone Anniversary Studies* (Baltimore, 1949), p. 202; Robbins, *S.P.* xlvii (1950), pp. 35-41. 'John Crophill's Loving Cups' in Harley MS. 1735, ed. pending. 'The Good Gossippes Song' in Chester Play of the Deluge, ed. H. Deimling, *E.E.T.S.* lxii. 57. Dunbar's 'Tretis of the Tua Mariit Women and the Wedo', and 'The Twa Cummeris'. Skelton's 'The Tunning of Eleanor Rummyng'. Also 'Fowre Wittie Gossips', ed. Hyder Edward Rollins, *The Pepys Ballads* (Cambridge, Mass., 1929), ii. 175-9; refs. p. 174. For general references cf. Francis Lee Utley, *The Crooked Rib* (Columbus, 1944), nos. 79, 107, 172, 193, 195, 277, 336.

² For merry tales and tail-rhyme stanzas see Robbins, *S.P.* xlvii (1950), p. 36. None (except *Index*, no. 1362) is in carol form.

³ *Index*, no. 1362, the carol version in MSS. Eng. poet. e 1 (S.C. 29734) and Balliol Coll. Oxf. 354, frequently pr., e.g. Richard Leighton Greene, *Early English Carols* (Oxford, 1935), pp. 280-2, and *Selection of English Carols* (Oxford, 1962), pp. 148-53. *Index*, no. *32, the tail-rhyme version, often pr., e.g. *Early Eng. Carols*, pp. 283-4. Cotton MS. Titus A. xxvi consists of several disparate late gatherings (Fr. and Ital. songs, an Ital. tract on naval architecture, L. herbals), but the main ME materials (fols. 145^v-207^r) are earlier. Simmons, *EETS* 71. 389, described Titus as 'a paper MS. of about 1470', but all the ME items are not in the same hand. Greene, *Selection Eng. Carols*, pp. 170, 246, placing the whole miscellany in the sixteenth and seventeenth centuries, assumed that the ale-wives' poem was post 1524, the date of the introduction of hops for beer, from a reference (in st. 15) to 'Lucas Ende'. This Greene conjectured as a temporary place-name, the tavern of Henry Lucas [*sic*], hopper, in Watergate Street in Chester—added autographs suggesting the Cotton MS. being written in the neighbourhood (at Mobberley). But this part of the manuscript is probably before 1500.

⁴ Formerly Cotton Appendix XLV (arts. 3, 9, 11); cf. *A Catalogue of the Manuscripts in the Cottonian Library* (London, 1802), p. 618.

⁵ STC 4594 gives 'London? Lettou and Machlinia? 1482?' with copies in the British Museum and John Rylands Library, described *English Incunabula in the John Rylands Library* (Manchester, 1930), p. 13. Margaret Bingham Stillwell, *Incunabula in American Libraries* (New York, 1940) lists a copy in America (C 99, credited to Gabriel Wells); this may be the copy now owned by Mr. Paul Mellon, The Brick House, Upperville, Virginia, the only copy recorded in the forthcoming *Third Census of Fifteenth Century Books in American Libraries*. Mr. Frederick R. Goff, Chief, Rare Book Division, Library of Congress, identifies this as the Lothian copy, formerly in the possession of Mr. Lawrence Witten of New Haven, Connecticut.

⁶ The conclusion of the account in the printed text reads as follows: '[fol. 24^r] . . . & that in al haste they shold haue secours from Italye bothe by see & by land in so grete nombre and strenght/ that they shulde be lightly [fol. 24^v] delyuered of the trauayles and peynes: whiche bothe daye & nyghte the turkes wyth all besynes ymagyned and wrought agaynes them . for the hoste of the crysten people shuld come so myghty: that wyth the grace & helpe of God they shuld be able to gyue bataylle to al the puyssance of the turkes & haue the beter of hit . wherfore the Rhodyans alle wyth one voyce thanked God and magnefyed wyth grete praysynges our holy father the pope Syxte the fourth: the whyche tythynges wente anone to the oste of the Turkes and fered theym sore wherfore they the soner departed from Rhodes: wher they had ben at the siege thre monethes saue a daye . & tourned agayn to the countrey of Lycya & arryued to the grete towne Physcum: where they taryed and reffreshed theym nerehand .xi. dayes: and afterward tourned to their countrey with their grete shame / their hurte & grete myschefe . Deo gracias.' [The manuscript rubricates the initial letter of the following words: Agaynes, come, Turkes, God, Syxte, Rhodes, Contraye, where, Deo.] Lettou, before going into partnership with Machlinia, had printed three editions of John Kendale's indulgence for those fighting the Turks at the siege of Rhodes; cf.

AN UNRECORDED JAPANESE EDITION OF THE LOTUS SUTRA

OF all the Buddhist works printed in Japan during the early period of wood-block printing, none was more popular than the Lotus Sutra, *Myōhō rengekyō*, commonly known as the *Hokkekyō*. A Japanese authority on the *Hokkekyō*, Mr. Kabutogi Shōkō, has calculated that no fewer than eighty-one editions of this sutra were printed between A.D. 1080 and 1614. This figure is based on a survey of all early copies of the *Hokkekyō* still extant in Japan, and takes no account of other editions printed during the Kamakura and Muromachi periods, of which no copies have survived. The popularity of this sutra can be explained by the rapid propagation of the doctrines of Tendai Buddhism in the Heian period and by the universal appeal of the teachings of the Lotus of the Pure Law which made it equally acceptable to the adherents of all sects.

To the devout Buddhist the copying of the scriptures was, in itself, a meritorious act. Before the reintroduction of printing from Sung China in the tenth century, sutras were commonly copied by hand as an act of piety or in fulfilment of a vow. With the coming of wood-block printing, an art which seems to have been forgotten in Japan since its first astonishing flowering in the eighth century, it became a far quicker and easier matter to reproduce the text of the scriptures, either for recitation in temples or for free distribution among the people. This enabled the copyist, or the person who had commissioned and paid for the printing, to acquire merit in proportion to the number of copies printed. The size of the edition varied widely; any number of copies from 1 to 1,000 might be made. Judging by references to this subject in Kamakura literature, editions of 60, 50, or 20 copies were usual. Apart from the simple purpose of acquiring merit, it was common for Buddhist laymen to have copies of the sutras printed in order to commemorate the death of a revered teacher or relative, to pray for the cure of sickness or even for favourable weather, or as a thank-offering for blessings received. Sutras would often be printed in the first instance as a pious act and offered to a temple; the same sutras might then be annotated, provided with reading-marks to clarify the meaning of the Chinese, and used for recitation, private reading, and study.

Among the early editions of the *Hokkekyō* described by Mr. Kabutogi in his book *Hokke hangyō no kenkyū*¹ is a whole series commissioned by one Shinjō. These Shinjō editions have a special importance among *Hokkekyō* prints of the Kamakura period, for they helped to establish a consistent text and to hand on this established text with remarkable accuracy. Shinjō's purpose was to circulate

printed copies of the *Hokkekyō* throughout the entire land, and he caused a new set of blocks to be engraved and a new edition printed once every nine and a half years, on the average. The work was not confined to his lifetime, but was continued by others on his instructions until the 15th edition in 1366. Of these fifteen Shinjō editions, Kabutogi records seven as still extant: numbers 4, 5, 6, 7, 10, 14, and 15. For each edition the blocks were evidently recut; the characters in the main text of the 6th edition, for instance, are slightly narrower than those in the 4th and 5th editions.

Kabutogi, writing in 1954, believed that no copies of the 11th, 12th, or 13th editions had survived. His researches in Japan, thorough as they were, had revealed nothing of these three save a reference to the 12th edition in a work called the *Hokkekyō kōi*,² published in 1840. Here it was stated that a copy of the 12th edition existed, printed on the back of a set of manuscript rolls containing the collected writings of a certain Dōgetsu Shōnin.³ At the end of the work a handwritten colophon by one of the latter's pupils, dated 1338, recorded that he had had the sutra printed in this way to honour the memory of his late teacher.

Now, more than 120 years after the publication of *Hokkekyō kōi*, this selfsame copy of the 12th Shinjō edition has come to light in the library of the British Museum. Like most early copies of the *Hokkekyō* it is in eight rolls, mounted in an old paulownia-wood box. At the head of the text of each roll is written the name of the monastery which owned this copy: the Shinzen-in, Tōdaiji. It belonged subsequently to the English scholar-diplomat Sir Ernest Satow, who sold it to the Museum in 1884 together with many other precious examples of early Japanese printing from his collection.⁴ Until last year the sutra had not been recognized for what it was: a copy of the 12th Shinjō edition. A careful examination of the printed colophon and the manuscript notes at the end of the eighth roll has now proved conclusively that this is the identical copy described in such detail by the author of *Hokkekyō kōi*. The printed text ends with the two lines of dedication characteristic of all the Shinjō editions, and the words 'Engraved for the 12th time by the petitioner Shinjō' (see Pl. iv). There is no date, but the printed colophon is followed by two consecutive manuscript notes, the first dated 1338 and the second about two centuries later, in 1514. The printing of the sutra could hardly have preceded the writing of the first note by more than a few years at most. The two notes (shown in Pl. v) are of some interest for the history of this copy, and may be translated as follows.

1. 5th year of Kemmu [i.e. 1338], 4th month, 14th day.

In order to commemorate the 13th anniversary of the death of my former teacher Dōgetsu (Shōnen), I have caused this sutra to be printed on the back of his posthumous writings. The officiating priest at the memorial ceremony was Jigen Shōnin (Dōken), senior priest at the Hannyaji.

[signed] Sonritsu, pupil of the deceased.

2. This sutra was originally stored in the monastery library, but with successive changes in

the office of chief priest the sutra was lost. However, by the unfailing workings of fate it found its way back to the same monastery [i.e. Shinzen-in], thus fulfilling both the generous intention of the donor and the original purpose of the Master. Accordingly I, Shōshū, a monk in the same monastery, have reverently restored it to the temple library. I devoutly pray that this pious act may lead to the continued prosperity of the Buddha, the Law and the Brotherhood, that it may cause this monastery to flourish throughout all ages, and may benefit all living beings in this corrupt world.

[signed] Shōshū, monk. 11th year of Eishō [1514], 9th month, 20th day.

This second inscription throws an unexpected light on the vicissitudes through which this copy of the Hokkekyō passed. Little did the pious Shōshū know what further travels were in store for it before it found its final (one hopes) resting place in a museum on the other side of the world.

A third inscription, similar to the first, is seen on the verso of the eighth roll of the sutra, reading from the far end. It runs:

In order to repay the great debt which I owe to my revered former teacher, who instructed me in the ways of the Law, I have recited this sutra many times since it was printed. I now offer it as a gift to the temple in perpetuity, to be recited on the anniversary of the Master's death.

[signed] Fukai, monk-pupil of the deceased, who has received instruction in the teachings of both exoteric and esoteric Buddhism.

Below this inscription appear the names of the Master, Shōnen (Dōgetsu), and the pupil, Sonritsu, written at right angles to the lines of text. Whether Sonritsu and Fukai were one and the same person is not clear, but it is quite probable that they were.

Following on the above inscription is a very long handwritten text which extends almost the whole length of the verso of roll 8, and is continued on other rolls of the sutra. This is presumed to be the work of Dōgetsu, to which the first manuscript note refers. Further research will be needed before the identity of this text can be established.

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¹ *Hokke hangyō no kenkyū*, by Kabutogi Shōkō. Published by Heirakuji Shoten, Kyoto, 1954.

² *Hokkekyō kōi*, by the monk Shūen, 2 vols. Published in the eleventh year of Tempō, 1840.

³ The name of Dōgetsu appears in temple records of the Tōdaiji, where he was appointed senior priest of the Shinzen-in in the year 1282. Nothing appears to be known of his disciple Sonritsu, who dedicated the sutra to him.

⁴ Curiously enough, Satow's published description of an early printed copy of the Hokkekyō in his possession does not tally at all with the copy now in the Museum, although the latter undoubtedly came from Satow. Whereas the Museum copy is not dated and does not give the

name of the engraver, Satow says of his copy: "The *Myōhōrengekyō* in 8 rolls, the text alone, without preface. At the end of the 8th roll is a colophon bearing the date [Eishō 16], or 1509 [*sic*], with the names of the person at whose cost the book was printed [Eishō], and of the engraver, Morit-sugu." ("On the Early History of Printing in Japan", p. 58, in *Transactions of the Asiatic Society of Japan*, vol. x, pt. 1, 1882.) This description exactly fits another copy of the Hokkekyō known to Kabutogi and described in his book.

I am indebted to Mr. Kabutogi Shōkō for much helpful information on early printed copies of the Hokkekyō, in preparing this article.

THE RICH MANUSCRIPTS

IN the Oriental Students' Room hangs the portrait of a handsome young man, his finely modelled features set off by brown curly hair growing to a 'widow's peak', and an elegant moustache. His dark blue uniform coat of early-nineteenth-century cut is ornamented with gold braid and sugar-loaf buttons of silver-gilt, while over his shoulder a shadowy mosque and minaret are silhouetted against the sunset sky. Below is the superscription 'CLAUDIUS JAMES RICH . . . Orientalist and Collector. . . His 799 Arabic, Persian, Turkish, Syriac and other MSS. . . form one of the foundation collections of this Department of the British Museum.'

By any standards a man of exceptional ability and attainments, Rich was born in southern France on 28 March 1786, the natural son of Col. Charles Coburn (d. 1809), and spent his boyhood at Bristol. Here, at an early age, he showed an extraordinary aptitude for oriental languages and, when 17, was already conversant with Arabic, Persian, Turkish, Hebrew, and Syriac. Presented with a writership on the Bombay Establishment of the Honourable East India Company, 4 January 1804, Rich travelled by way of Malta and the eastern Mediterranean first to Turkey, where he stayed for fifteen months, and then to Cairo whence—in the guise of a Mamluk—he went on through Damascus, Aleppo, Mosul, and Baghdad to reach Bombay in September 1807.

In January 1808 Rich was appointed Resident for the Honourable East India Company at the Court of the Pasha of Baghdad and, having married Mary, eldest daughter of Sir James Mackintosh (1765–1834), Recorder of Bombay, on the 22nd of that month, took up his duties in May. Soon engulfed by the intricacies of local and international politics, during the next five years he not only established his reputation as a fair, firm, and diplomatic administrator but made a visit to Babylon, 1813,¹ and contrived to found and expand the collection of manuscripts, coins, and Babylonian and Assyrian antiquities with which he became increasingly absorbed. He arranged to obtain works for research and reference from Vienna; and, having instructed a Turk in the art of binding books in European style, had his manuscripts bound in Russia leather which was readily available in Baghdad (Pl. *via*).

Many of the Syriac and Armenian manuscripts he acquired, being of a religious character, aroused Rich's practical interest in the lesser-known sects of the Eastern Christian Church; and it was not long, therefore, before he gained high respect as a vigorous champion of the several small Christian communities scattered throughout the Ottoman provinces. 'In this way', writes Constance Alexander, 'many a tribute was sent to him of old documents, ancient missals and torn and fast-decaying manuscripts, mostly gospels, liturgies and breviaries,

which had belonged to some remote church or monastery. Rich paid for these generously, as he knew the money was most acceptable and much needed in the parishes whence these treasures had been brought.²

When, in 1813, Rich was granted extended leave because of ill health, he and his wife undertook the long and arduous journey overland through Asia Minor via Constantinople to Vienna where they arrived the following year. After two months of attending fêtes, balls, and Court receptions—brilliant social background to the Congress then assembled in the Austrian capital—the Riches proceeded to Paris, returning to Baghdad in 1816, again by land. Subsequently Rich made several short and mainly archaeological expeditions, notably to Kasr-i-Shireen in March 1820; and, between April and October of that year, an official tour of Kurdistan followed by a visit to Nineveh. On all these explorations of ancient sites Rich made his own surveys, maps, sketches, and records.

During a tour of Christian monasteries around Mosul in December 1820 Rich penetrated the rocky amphitheatre where was situated the Chaldean convent of Rabban Hormuzd.

Some of the lost Syriac and Chaldean manuscripts [he wrote], would, in all probability, have thrown light upon this curious place. There were formerly kept in this convent about five hundred volumes of old Stranghelo manuscripts on vellum; but they were thrown together in an old vault on the side of the hill, part of which was carried away by a torrent; and the books being damaged, were deemed of no further value and consequently were torn up and thrown about. Some scattered leaves were shown to me which were unquestionably of the highest antiquity. Manuscripts are fast perishing in the East; and it is almost the duty of a traveller to rescue as many as he can from destruction. I sent Aga Minas to-day to hunt for books in the town of Alkosh, and he fortunately procured me a very valuable Chaldean manuscript of the New Testament, in vellum . . .³

After settling a violent dispute with the Pasha of Baghdad early in 1821, Rich repaired to Shīrāz to await instructions from Bombay and from there visited the ruins of Persepolis. While at Shīrāz he fell victim to a cholera epidemic which decimated the town and died on 5 October 1821. He was buried in the Armenian cathedral at Julfā, Isfahan.

Rich's own catalogue of the 392 Arabic, Persian, and Turkish manuscripts he had collected up to the year 1813, classified according to language and subject, was published in Vienna, 1813–14.⁴ This was partially continued by William Erskine (1772–1854), Rich's brother-in-law, in a catalogue in manuscript which has recently come to light in the Department of Oriental Printed Books and Manuscripts, wherein descriptions of a further 77 Arabic and Persian manuscripts (numbered 393–469) are followed by a note that 'There remain still 325 uncatalogued manuscripts'. At the end of his printed catalogue Rich stated that

his Syriac manuscripts would be separately dealt with, and Erskine lists 37 of them with the *postscriptum* '33 uncatalogued—in all 68'. Between the records of Arabic and Persian manuscripts and that of the Syriac manuscripts, Erskine has interpolated inventories of Rich's coins and of his antiquities from Babylon and Nineveh.

Erskine's unfinished catalogue is undated but it is reasonable to assume that it was made after Rich's death in 1821 and before his collection was offered to the Trustees of the British Museum in 1825. That the combined total of the manuscripts listed by Rich himself and those given by Erskine—viz. 859—considerably exceeds the number eventually acquired by the British Museum lends substance to a comment by Rich's great-grand-niece, Constance Alexander, that he 'made a vast collection during his thirteen years in Baghdad though unfortunately only a portion of it survived to be brought back and bought by the British Museum'.⁵

As Rich died intestate his widow took out Letters of Administration from the Court at Bombay within the jurisdiction of which all his property was situated at the time of his death. She brought the collection back with her to England and, although she received offers for it from abroad, decided to show it first to the British Museum. As a result, on 25 February 1825, a Petition of the Trustees for the purchase of the Collection of Claudius James Rich was recommended to the consideration of the House of Commons by Sir Charles Long (M.P. for Haslemere, and a Trustee of the British Museum: later Lord Farnborough) and this was duly referred to a committee of thirteen with instructions to assess the value and importance of the collection and to report to the House.

The committee included the Rev. Samuel Lee, Professor of Arabic at Cambridge, and Sir John Malcolm. Another member was Mr. Hine, Rich's surgeon and assistant at Baghdad (and also keeper of his accounts), who estimated that Rich expended between £6,000 and £7,000 on his Arabic, Persian, and Turkish manuscripts alone. Acting with laudable speed, on 25 March 1825, the committee presented its report recommending that the whole collection be bought for £7,500,⁶ and exactly one month later a Committee of Supply of the House 'resolved that the sum of £7,500 be granted to His Majesty [George IV] for the purchase of the Rich Collection of Manuscripts, Antiquities and Coins to be placed in the British Museum for the benefit of the Public'.⁷ In such fashion did the Trustees become custodians of a collection of Oriental Manuscripts which, over fifty years later, Charles Rieu was to agree could be justly termed 'the most extensive ever brought together by any private person in the East', containing 'works of great rarity, some previously unknown'.⁸

Although the Rich collection was now safely deposited in Montagu House, the Treasury was apparently in no hurry to carry out its directive from Parliament and when, in March 1826, Mrs. Rich eventually applied for her £7,500,

she was informed that her status as Claudius James Rich's legal representative was insufficiently established and that she must 'take out Administration from the Prerogative Court of Canterbury'. This prevarication at once brought Sir James Mackintosh to his daughter's aid and in a commendably restrained yet forceful letter to the Lords of the Treasury he requested immediate payment, pointing out that two learned counsel—Dr. Lushington and Serjeant Bosanquet—'decidedly thought that the Court of Bombay . . . was the only competent court to grant Administration' and that Mrs. Rich could, therefore, 'give a sufficient discharge for the purchase money'.⁹ The reaction was instant: two days later the Treasury Solicitor agreed that 'the money may properly be paid to Mrs. Rich', and on 25 July 1826 the Principal Officers of the Exchequer were straitly directed 'to pay the sum of £7,500 voted by Parliament for the purchase of Mr. Rich's Collection . . . to his widow'.

On their incorporation into the Department of Manuscripts in May 1825 the Rich Manuscripts became Add. MSS. 7141-7942, occupying 33½ consecutive pages in the Accessions Register wherein, under the date 1826 (altered to 1825), they are recorded as being 'Purchased by authority of Parl. from the Repr. of Cl. J. Rich, Esq.' Three Greek manuscripts (Add. 7141-3) and the *Book of Esther* in Hebrew, on leather (Add. 7144), come first. Fifty-nine Syriac manuscripts (Add. 7145-203) follow, thirty-seven of which were recorded by Erskine a complete list compiled by the Rev. Josiah Forshall (Keeper of the Department of Manuscripts, 1827-37) accompanied a letter from him to Mrs. Rich, dated 14 January 1836, in which he describes several of the manuscripts individually and expresses his opinion that 'the Syriac and Arabic manuscripts are probably the most valuable collection ever formed by a European'.¹⁰ The Syriac manuscripts together with seven in Carshunic (Add. 7204-10) are fully described by Forshall in *Catalogus Codicum Orientalium Musei Britannici*, Pars I (1938).

Details of the 389 Arabic manuscripts (Add. 7211-599) are included in *Catalogus Codicum Orientalium Musei Britannici*, Pars II, and a catalogue in manuscript devoted solely to Rich's Arabic manuscripts was made by Forshall in 1836. This, together with a catalogue in manuscript of his 230 Persian manuscripts (Add. 7600-829), made in 1848, and also one of the 110 Turkish manuscripts (Add. 7830-939), completed in the following year, were available in the Reading Room by the middle of the last century.¹¹ Though Dr. Duncan Forbes worked on a catalogue of the Persian manuscripts from 1849 until 1855, this was never published; thus both Rich's Persian and Turkish collections had to await adequate and final record until after they had passed into the care of the Department of Oriental Manuscripts when it was established in 1867, where—with the other Rich oriental manuscripts—they formed the major foundation collection.

The task was part of that ably discharged by Charles Rieu, Keeper of the new Department, in his three-volume *Catalogue of the Persian Manuscripts in the*

British Museum (1883) and his *Catalogue of the Turkish Manuscripts in the British Museum* (1888), in each of which he gave a table relating the original numbers published by Rich in *Mines de l'Orient* to the British Museum numbering of the same manuscripts. (It is of interest to note that several manuscripts listed by Rich were found by Rieu to be missing.)

Though the total of 802 Rich manuscripts purchased for the British Museum is completed by three Armenian manuscripts (Add. 7940-2), there are, in fact, six more of Rich's manuscripts in the possession of the Department of Oriental Printed Books and Manuscripts. All acquired by Rich shortly before his untimely death at the age of 35, all small in size and attractively bound—as befitted keepsakes—these were retained by Mary Rich throughout her long life, and after she died, at the age of 87, at Hopedene, Dorking, on 19 September 1876, were presented to the British Museum by her nephew and executor, Claudius James Erskine, on 27 November 1879.

Four are Persian, one Ethiopic, and one Oriya. Of the Persian works, a copy of the *Kulliyāt of Sa'dī*, dated A.H. 1217 (A.D. 1802-3), $4\frac{3}{4} \times 8$ in., bound in red goatskin with inlaid floral corner-and-centre pieces (Or. 2194), and the *Dīvān of Ḥāfiẓ of Shīrāz*, copied in A.H. 1236 (A.D. 1821-2), $5\frac{1}{2} \times 8\frac{1}{4}$ in., in contemporary lacquered boards painted with a floral border (Or. 2195), both bear inscriptions by Rich on the first folio dated at Shīrāz in September 1821 (Pl. viic). The other two are a presentation copy of *Munsha'āt* written by Muhammad Nabī Najm i Ṣānī' in A.H. 1122 (A.D. 1710-11), $5\frac{1}{2} \times 9$ in., elegantly bound in lacquered boards painted in gold (Or. 2196), and *ʿAlī Rīzā b. ʿAbd ul-Karīm Shīrāzī*, copied in A.H. 1225 (A.D. 1810-11), $2\frac{3}{4} \times 5$ in., in limp brown leather covers with inserted panels of blue cloth patterned with golden flowers (Or. 2197) (Pl. viic).

The tiny, rare, and valuable Ethiopic manuscript (Or. 2198), measuring $3\frac{1}{2} \times 4\frac{1}{4}$ in., comprises a small selection from the *Miracles of the Virgin Mary* and was probably written—on vellum—in the fifteenth century. Of similar miniature proportions is the Oriya palm-leaf manuscript (Or. 2199), which contains religious poems, is apparently of fourteenth-century date, and has twenty-six folios between its 5×1 in. split-bamboo boards (Pl. viid).

It is meet tribute to Claudius James Rich that his portrait should today be seen where the manuscripts he collected with such discrimination and enthusiasm are so often studied. In a letter to Henry Ellis (then Secretary) dated 17 August 1825, Thomas Phillips, R.A.—whom Mrs. Rich commissioned to execute the likeness—wrote: 'Mrs. Rich requested me to send to your care a portrait of her late husband for the ultimate disposal of which I believe she communicated her wishes to you. In presenting the picture to the Trustees of the British Museum, pray have the goodness to state that I much regret not having been supplied with better materials than an indifferent miniature to paint from.'¹² Lacking in artistic merit the miniature may, perhaps, have been; but to Mary Rich it had,

like the six small manuscripts, great merit of another sort—and it was buried with her.

J. R. FAWCETT THOMPSON

¹ Recorded with his own illustrations in *Memoir on the Ruins of Babylon*, published in *Mines de l'Orient*, Vienna, 1813 (vol. iii. 129–62), and reprinted 'without any instructions from the author, and without the advantage of his correction' by Longmans and Murray: London, 1815.

² Alexander, Constance M., *Baghdad in Bygone Days* (John Murray: London, 1928), pp. 85–86.

³ Rich, C. J., *Narrative of a Residence in Koordestan, &c.* (James Duncan: London, 1836), ii. 95–97.

⁴ *Mines de l'Orient*, iii. 328–34 and iv. 111–26, 288–98, and 455–8. [Nos. 1–392.]

⁵ Alexander, Constance M., *Baghdad in Bygone Days* (John Murray: London, 1928), p. 82.

⁶ Constituted thus: MSS.—£5,500; Babylon

and Nineveh Antiquities—£1,000; Coins—£1,000.

⁷ *Journals of the House of Commons*, lxxx. 339.

⁸ Rieu, Charles, *Catalogue of the Persian Manuscripts in the British Museum* (London, 1883), vol. iii, p. xi.

⁹ P.R.O. *Treasury Board Papers*, 1826. T.I./4006. Sir J. Mackintosh to the Lords of the Treasury, 19 July 1826.

¹⁰ C. J. Rich, *Narrative of a Residence in Koordestan, &c.* (James Duncan: London, 1836), ii. 96–97 n.

¹¹ These three catalogues are now in the Department of Oriental Printed Books and Manuscripts.

¹² *Trustees' Original Letters*, vol. v, no. 2062.

RECENT ACQUISITIONS OF GREEK COINS

THE small gold coin of Metapontum shown enlarged to two diameters on Pl. III, 1 represents a new type for this mint. Surviving specimens of Metapontine gold are great rarities, though in fact the Museum already possessed two of them: one of these shows the head of the founder Leukippos, with two corn ears on the reverse,¹ the other shows the profile head of Demeter with a single corn ear (the regular symbol of the city of Metapontum) on the reverse.² A third type, showing a facing head of Demeter, was also known.³ Our newly acquired coin is akin to the last mentioned, but of a different style, and is indeed a different head, identified by the accompanying inscription as that of Nike (Victory). An impressive head *en face*, it recalls at first some of the masterly Sicilian coins of the late fifth century, such as the Arethusa by Kimon of Syracuse;⁴ but our coin is in fact later than this, and a more valid parallel is that provided by the head of Hera on some mid-fourth-century coins of Kroton.⁵ Indeed the issue of gold coin at Metapontum has usually, and almost certainly rightly, been connected with the expedition to Italy made by Alexander of Epirus 334–330 B.C., and, although the Metapontum gold may not all belong to these years, it seems beyond question that some of it was minted for such purposes as the pay of mercenary soldiers.

No detailed study of the Metapontum mint in the late fourth century is yet to hand, so that it is difficult at the moment to be sure exactly where the various gold types fit into the constant flow of the silver coinage of Metapontum. A final point of interest concerns the weight-standard on which the gold was

struck. The Leukippos type weighs *c.* 2.90 gm., precisely one-third of the Attic standard gold stater, which was virtually the normal gold coin in the Greek world from Philip II onwards: but the other Metapontum types, including the new Nike type, are struck somewhat lighter, usually *c.* 2.60 gm. The Leukippos type may have been conveniently exchangeable for two silver tetradrachms each weighing 15.8 gm.,⁶ if gold was at the time worth eleven times silver: but if the gold pieces weighing only 2.60 gm. were exchangeable for the same amount of silver, it would imply that gold was now worth twelve times silver. Whether all this is evidence of a rise or a fall in the relative value of gold depends of course on whether it becomes possible to determine with certainty the relative sequence of the various gold coins.

The next two coins illustrated on Pl. III, 2 and 3, were both gifts to the Museum by the late C. S. Gulbenkian. Both are silver tetradrachms, and both were formerly in the Jameson collection.⁷ No. 2 was minted at Catana in Sicily, *c.* 430–420 B.C.: the obverse shows a chariot drawn by prancing horses, with Nike above. The more important side is the reverse, with its magnificent head of Apollo, in which the quality of late fifth-century Sicilian die-engraving is admirably deployed. The sensitive modelling of the facial forms is well set off by the comparatively formal rendering of laurel-wreath and hair, grown long and rolled behind the neck: the head recalls, but surpasses, the similar type of Apollo found on coins of neighbouring cities of Leontinoi and Naxos.⁸ We do not know the name of the artist, for the practice of adding a signature was one that had not yet come in at the date of this coin: but he seems worthy of a distinguished place among the Sicilian-Greek practitioners of his art.

No. 3, by contrast, is a late-third-century coin of Sinope, a Greek town on the south coast of the Black sea. Its accession to the Museum's collection fills an important gap. The impressive head on the obverse is that of the city-goddess, wearing a mural crown representing the fortified walls of the city. On the reverse we see Apollo seated on his sacred omphalos, a type reminiscent of the Seleucid coinage,⁹ except that at Sinope Apollo holds the lyre and not the bow or arrows. These tetradrachms, like the corresponding didrachms,¹⁰ are rare coins, and are probably to be dated to the last part of the third century B.C.: before this, Sinope had minted both gold and silver but of the types of Alexander the Great. The new civic tetradrachms and didrachms were at some later stage extensively countermarked, and most of the surviving specimens were disfigured in this way. It is thus all the more fortunate that our new specimen has not suffered from countermarking, which leaves us free to appreciate its fine plastic quality, certainly affording in this case no evidence of any 'decline of art' in the Hellenistic age.

We come next to a group (Pl. III, 4, 5, 6) of three silver coins of Phaselis, an important sea-coast town in Lycia. In acquiring these pieces¹¹ the museum has

for the first time a representation of the third-century B.C. coinage of this town, a coinage which, it is now clear, was much more extensive than had been thought. Before the discovery of a recent hoard, there were known specimens of this coinage with some six different names of mint-magistrates:¹² the names known now total about sixteen, the three British Museum coins contributing their quota to the new names.¹³ The types of these coins are on the obverse and reverse respectively the prow and stern of a warship: the design follows that of the earlier coins where the prow is explicitly rendered in the form of a boar's head¹⁴—a feature still perceptible on our third-century pieces. Above the 'boar's head' prow is the stolos, a projection in the shape of a bull's horn: and at the base of the stolos is shown a large stylized eye, which is not, however, the eye of the 'boar's head' (this being shown below and smaller) but is supposed to symbolize and mark the position of the look-out man in the prow. There are many similar representations in other Greek pictures of ships, notably on vase-paintings, but also sometimes on other coins.¹⁵ The stern of the ship is shown almost exactly as, for instance, in the famous rock-cut relief at Lindos on Rhodes:¹⁶ the ends of the curved timbers are joined across by a cross-piece, decorated at the ends with what appear to be tiny figures of victories. Then there is the stylis, which served as a standard and specifically for displaying signals, shown as a diagonal pole topped by a knob and also apparently decorated, as is best seen on the coin of Timon (no. 4): it is, however, missing on the coin of Eusthenes (no. 5). An intriguing detail on the Eusthenes coin is the little naked figure running up to and grasping the stolos of the prow: it is difficult to suggest what he may be doing. Other details are more in the nature of mint symbols or control-marks—such as the club shown on the side of the superstructure of the prow on the coin of Timon (no. 4), and the crab below: on the coin of Aristandros (no. 6) the superstructure has an enigmatic decoration which turns out to be a partial representation of Athena driving a chariot—only the heads of Athena and the four horses are visible.

The third-century date of this coinage rests mainly on the existence of one variety where two small heads shown above the prow have been plausibly identified as those of Ptolemy III (246–221 B.C.) and Berenice.¹⁷ In view of the fact that parts of southern Asia Minor were spasmodically controlled by the Ptolemies during the middle part of the third century, it seems reasonable enough to assign the coins to this date. It should be remembered, however, that they are likely to have terminated by c. 230 B.C., since it is now held that in the following year, probably, began at Phaselis an issue of late Alexander-type coins of a dated series.¹⁸ Finally the weight-standard of the Phaselis coins we have been discussing seems to represent a survival of the old Persian standard of a double-siglos: the same standard seems to survive similarly in the coinage of two other important towns of this area in the third century, Aspendos and Selge.

The remaining four coins here illustrated (nos. 7-10) are bronze pieces minted in Asia Minor. They date from the Roman period, when local coinage still flourished in the eastern part of the empire: such coins usually bear the head of the Roman emperor coupled with a reverse type of local choice or interest. Thus no. 7 is a coin of Ephesos dating from the reign of Vespasian (A.D. 69-79): the reverse shows a finely executed though schematic version of the famous Ephesian temple of Artemis, portions of the sculpture from which are among the Museum's most important possessions. As seen on the coin, the cult-image of the goddess is visible between the columns, only four of which are shown.¹⁹ No. 8 is a later coin of Ephesos, minted under Valerian I (A.D. 253-61): the reverse shows a war-galley with rowers at the oars, and hovering or standing on the deck is a goddess holding a sail to catch the wind. This gesture is usually associated with Isis Pharia, but here the goddess is wearing the typical short tunic of Artemis the huntress and must surely be Artemis, the patroness of Ephesos.²⁰

No. 9 is a bronze didrachm of Rhodes, dating to the early empire: instead of the emperor's head is that of the city-goddess wearing her mural crown. The inscription, only partly preserved on this specimen, is unusual—ΡΟΔΙΟΙ ΥΠΕΡ ΤΩΝ ΚΕΒΑΚΤΩΝ, 'The Rhodians on behalf of the Emperors'. This is usually interpreted as a reference either to Augustus and Livia or Tiberius and Livia.²¹ On the reverse is seen the sun-god, adorning or erecting a trophy: the figure may be a partial reminiscence of the famous colossus. Finally no. 10, minted on the neighbouring island of Cos, in the time of Antoninus Pius (A.D. 138-61): here the reverse is filled by a standing Hera-Juno in a curious chariot drawn by a pair of her sacred birds, the peacock.²² Nos. 7-10 together must serve as a sample from the large number of Greek bronze coins, mostly of Asia Minor in the Roman period, which were acquired at the sale of the Lockett collection.

G. K. JENKINS

¹ *B.M. Guide to the Principal Coins of the Greeks*, pl. 25. 13.

² *B.M. Guide*, pl. 52. 25.

³ e.g. Oxford, Ashmolean Museum, *S.N.G.* v, part 1 (A), 724.

⁴ *B.M. Guide*, pl. 17. 68.

⁵ *B.M. Guide*, pl. 25. 21.

⁶ *B.M. Guide*, pl. 25. 15.

⁷ *Catalogue de la collection Jameson*, nos. 1893 and 1375 respectively.

⁸ *B.M. Guide*, pl. 15. 45: Cahn, Naxos, nos. 107-13.

⁹ e.g. *B.M. Guide*, pl. 32. 6.

¹⁰ *B.M. Guide*, pl. 34. 30.

¹¹ Per the George and Mary Hill Fund.

¹² Damaratos, Damok(les), Eukratid(es), Euioi, Nikand(ros), Nikanor.

¹³ No. 4—Timon: no. 5—Eusthenes: no. 6—Aristandros. There have also been seen specimens with the names: Aristobios, Aristarchos, Timarchos. To these must be added: Nausikles (G. Hirsch sale xxxiv. 1301), Eukleas (Kress sale 122. 420), and also: Apollod(oros), Kleombro(tos) (both in Burton Y. Berry collection, now in American Numismatic Society).

¹⁴ *B.M. Guide*, pl. 9. 43.

¹⁵ *B.M. Guide*, pl. 8. 15; pl. 27. 15.

¹⁶ e.g. Rostovtseff, *Social and Economic History of the Hellenistic World*, pl. LXXVII.

¹⁷ Imhoof-Blumer, *Monnaies grecques*, 327; cf. Pozzi sale 2779.

¹⁸ D. H. Cox, *A Third Century Hoard of Tetradrachms from Gordion* (Philadelphia, 1953), p. 19:

the Alexander-type tetradrachms of Phaselis and Aspendos, together with those of a third, unnamed, mint, are dated from 1 to 33, and these dates are now considered to run from c. 229 to 197 B.C.

¹⁹ Cf. Bluma L. Trell, *The Temple of Artemis at Ephesos* (Numismatic Notes and Monographs no. 107, American Numismatic Society, New York, 1945), pl. 1.

²⁰ This type is apparently unpublished: Professor K. Kraft kindly informed me that there is a specimen in the Munich collection.

²¹ The rarity of the type here illustrated is shown by the fact that no other illustration can be traced, save that in the Lockett sale catalogue: however, the type has been known, at least since the time of Mionnet's *Medailles Antiques* (1807 onwards), where it appears in vol. iii, p. 427, no. 277. The obverse inscription is also found on coins of another type, *B.M.C. Caria*, p. 267, nos. 394 ff. and p. cxvii.

²² Cf. a specimen in Copenhagen, Sylloge 705.

A ROMANO-SYRIAN INSCRIBED GLASS FLASK

AN important flask of dark-green glass of late Romano-Syrian fabric of the fourth or at latest early fifth century A.D. inscribed with the Greek word ΚΥΡΙΑ has recently been acquired by the Department of British and Medieval Antiquities. The inscription, followed by a palm leaf, is wheel-abraded on the body of the flask between an upper border of criss-cross lines and a lower border of parallel lines sloping from left to right. A characteristic of the letters is that each stroke is formed of two parallel abraded lines, a feature which they share with the letters of Greek inscriptions on three other flasks of like date, also wheel-abraded, that have recently passed through the London sale rooms. The shapes of these three flasks differed from each other and from the one here discussed, but they are all of green or greenish glass and typical of the period.

One of them, now in the City Museum and Art Gallery, Birmingham, which has a tall neck and inverted pear-shaped body, is inscribed $\Phi\text{ΙΛΕ}$ ('friend', in the vocative case) between horizontal borders of criss-cross lines and with criss-cross lines also between the letters. The other two, which passed into dealers' hands, were inscribed respectively ΧΑΡΑ ('joy') and ΥΓΕΙΑ ('health'). The first had a cylindrical neck and squat globular body with the inscription near the base, bordered above only by criss-cross lines; the second had a slightly funnel-shaped neck and globular body, the inscription being bordered above and below by criss-cross lines and with series of sloping lines between the letters.

These four glasses clearly form a homogeneous group in origin, date, and decorative technique. In republishing recently the glass goblet from the Anglo-Saxon cemetery at Highdown Hill, Sussex, with a Greek inscription and other decoration also executed by wheel-abrading (*Sussex Archaeol. Collns.* xcvi (1959), 3 ff.), I drew attention to many examples illustrating the spread of this wheel-abrading technique in late Roman times and also to several other glasses bearing inscriptions of double-line letters like that here described. Two are wheel-abraded: one, probably from Egypt, in the Myers collection in Eton College (*ibid.*, fig. 2, pl. v a), is inscribed $\Lambda\text{ΑΒΕ}$ ('take this'), the other is a bowl from

Cologne in the Römisch-Germanisches Museum there (*ibid.*, pl. viii a), which bears the inscription ΠΙΕΖΗΘΑΙC ('drink and good health'). Two others, one from Berslin in Carniola (*ibid.*, p. 12), inscribed ΚΑΙΙCΩΠΑC ('for ever'), and the other from the Fezzan (*ibid.*, fig. 4), inscribed ΚΑ . . ., are decorated and inscribed in good facet and linear cutting. In that article I came to the conclusion that wheel-abraded decoration on glasses was very frequent in Egypt but less frequent, though still not rare, both in Syria and in the west, and I suggested that possibly Egypt was the only centre of fabrication for all such pieces. These four additional specimens, which show no Egyptian characteristics in shape or in glass-metal, make me now conclude that wheel-abraded work was probably as prevalent in Syria as in Egypt.

It remains to say a word about the inscription on this piece. Though the masculine ΚΥΡΙΟC could, though it need not necessarily, mean 'Our Lord', and might be accepted, therefore, as coming within the Christian orbit, there is no evidence that the feminine form was ever used for Our Lady. In modern Greek these masculine and feminine words are used simply as 'Mr.' and 'Mrs.', and most probably ΚΥΡΙΑ on this glass has a similar every-day significance.

D. B. H.

A REVIEW OF POST-MEDIEVAL EUROPEAN GLASS ACQUIRED SINCE THE OUTBREAK OF THE SECOND WORLD WAR

PART I: 1939-1949

THE last account of the Museum's acquisition of post-medieval glass to be published in the *B.M.Q.* was in the volume for the year 1938-9, when William King¹ discussed and illustrated the three German glasses which were purchased with the aid of the National Art Collections Fund. It is true that in 1952 a volume of the *B.M.Q.* devoted to the years 1941-50² included a terse and incomplete list of the items of the post-medieval glass acquired in that period. There was, however, no room for illustrations or descriptions, let alone comments; the opportunity is now being taken to give a more complete account of all the pieces acquired in the decade following the outbreak of the Second World War, 1939-49.

The three important German glasses acquired in 1938 with the aid of the National Art Collections Fund had come from one particularly fine foreign private collection of European glass that had been sold at Sotheby's on 10 November 1938. In the following year, another glass, which had also been in that sale³ but which had been bought by an English private collector, was acquired

from him by the Trustees.⁴ It is a large beaker dated 1681 (Pl. ix); made of 'milchglas' or opal-coloured glass, this beaker is enamelled in white, red, blue, green, and black, with gilding sparsely applied to accentuate the heraldic and foliate decoration. On one side, under a coronet, is a black enamelled monogram, CE or CVE, surrounded by a foliate wreath and at the bottom the date, 1681. On the other side a coat of arms complete with crest and mantling is depicted within a similar foliate wreath. When the beaker was exhibited in 1936 at the Rijksmuseum, Amsterdam, in the 'Tentoonstelling van oude Kunst uit het bezit van den internationalen Handel', no identification of the armorial bearings was given. The Sotheby's catalogue entry stated that they were 'the arms of Holtzern' but this appears to be incorrect. No identification can be reliably made at present. The high-quality enamelling on 'milchglas' is rare but on stylistic grounds may be ascribed to a German or even a southern Netherlands workshop.

Of the same date of origin but almost certainly made at Potsdam is the second glass acquisition of 1939.⁵ This ruby-coloured glass beaker (Pl. x) has wheel-engraved decoration, representing Diana seated in a chariot drawn by two swans. On the opposite side a couchant deer is shown beneath a large sun and framed by two cyprus trees. The glass is extremely thick, the deep wheel-engraving is rather primitive and the style unsophisticated. Dr. Robert Schmidt, a leading authority on German glass, regarded this style as appearing early in the history of the Potsdam glass manufactory, and in 1914 he catalogued an almost identical beaker⁶ with engraved putti and birds in a landscape as 'Potsdam Ende 17. Jahrhundert'. Both beakers were undoubtedly engraved by the same hand in the same workshop about the same time, despite the very different subjects. The Potsdam glasshouse, which was founded in 1674 by the Elector of Brandenburg, was under the direction of the famous chemist Johann Kunckel until about 1693, when he journeyed through Sweden. This beaker, therefore, was most probably a product of the factory's earliest period when Kunckel himself was in charge, but unfortunately no name can be given to the engraver of this Diana beaker or of the very few companion pieces which have survived.

The third and last item of glass to be acquired in 1939 was a goblet of Dutch glass,⁷ the 'metal' of which is made in the Venetian style (Pl. xii). Although based on Venetian shapes, the square angular form of the bowl is moving away from the Italian models. The diamond-engraved decoration is, of course, typical of the Dutch mid-seventeenth-century work. On the basis of at least five signed and dated specimens, many of these diamond-engraved glasses are ascribed to Willem Mooleyser, an engraver of Rotterdam.⁸ His repertoire of designs includes vine-branches and flowers, with birds and putti and, on a larger scale, the usual dancing Dutch peasants. Despite his apparently large output, his work rarely rises to a high standard; for the most part, his engraving is careless and unsophisticated, though there is a certain forceful spontaneity in the line.

Although this glass goblet cannot be attributed to Willem Mooleyser with absolute certainty, there can be no doubt that it was made and decorated in Holland in the mid-seventeenth century by one of the less-gifted engravers.

In 1942 a marked specimen of Irish glass was sold in a London auction-room⁹ and was purchased by the Museum (Pl. XI *b*). This decanter with stopper¹⁰ bears the impressed mark: CORK GLASS CO. (under the base). Remarkable for its simplicity and elegance in the Neo-classical taste, the decoration is confined to a restrained use of engraved network above a band of moulded flutes and three milled collar rings on the neck. As many of the designers and workmen at the Irish glasshouses were English, any separation between the histories of English and Irish glass would be misleading. The increases in Excise Duty imposed by the Acts of 1771, 1781, and 1787 on English glass production stimulated the manufacture of glass in Ireland, where there was no excise duty at all, and a further impetus was provided by the establishment of free trade between England and Ireland in 1780. As a result, a new glass establishment was set up in Cork in 1783 and this graceful decanter with its slender tapering form surmounted by a stopper in the form of a vertical disk is a good example of the type of glassware being produced in Cork around 1800.

In the same year, 1942, a Bohemian or Silesian glass goblet with a wheel-engraved view of London was purchased.¹¹ The goblet is made of clear glass, though in the photograph (Pl. XI *a*), the bowl appears darker in order that the details of the wheel-engraved decoration can be seen more clearly. A panorama or long view of London, copied from an early-seventeenth-century print, is engraved on three sides of the bowl. The actual print used by the glass-cutter as a source cannot be identified with complete certainty, because the glass-engraver has had to condense the scene so drastically that only an impressionistic version is to be seen on the goblet. Nevertheless, the print most closely resembling the scene engraved on the goblet seems to be Visscher's famous long view of 'London from St. Catherine's in the East to the Palace at Westminster',¹² which he dated 1616. As there is no proof that Visscher ever came to London from his home-town of Amsterdam and as certain features indicate that Visscher's representation is of London about 1600, certainly not as late as 1616, Visscher's view is also probably second-hand.

The most prominent feature of Visscher's view, as distinct from the many later ones, is a skyline, thick with spires; the glass-engraver has accentuated this impression in the process of reducing the scene to the very much smaller scale of the glass goblet. Only one significant difference is discernible; the tower over the crossing of Old St. Paul's is depicted by Visscher with a flat roof, whereas the glass-engraver has given it a sloping gable roof, a feature which it appears, in fact, to have possessed by the middle of the seventeenth century. The

print copied by the glass-engraver, therefore, can only definitely be dated between 1561, the year when the tall spire over the crossing of Old St. Paul's was burnt down, and 1666, the year when the whole church was destroyed in the Great Fire. The Visscher print, however, has the word LONDON on a scroll suspended above the spires and the glass-engraver repeats this feature though he omits the scroll; furthermore, in the sky there are angels with trumpets from which hang the royal coat of arms. Significantly, the glass-engraver has cut the arms of England, Scotland, and Ireland on three separate shields and set them below the rim of the goblet in the decorative frame above the skyline. Therefore, though Visscher's long view of London may not be the actual source used by the glass-engraver, some close derivative long view of London was probably copied by the Bohemian or Silesian glass-engraver. The goblet itself, with its faceted knop and baluster stem, and the fussy foliate scroll engraved in the foot, is typical of the fine Bohemian and Silesian glasses engraved by their best craftsmen. Whether there is any special historical or personal reason why the foreign nobleman, whose unidentified coat of arms is prominently engraved on the fourth side of the bowl, should have ordered this peculiarly English subject to be engraved on his glass must remain a matter for conjecture until his arms are identified.

In the following year, 1943, only one item of European glass was acquired, but it was purchased because of its problematical origin and exceptional form in the hope that future research would reveal more clearly its potential significance. A fuller account of this controversial acquisition, a coloured figure of a lady, will be the subject of a separate article in the near future, since there is not space in this survey to discuss and illustrate the comparative material essential to any elucidation of the problem.

Not until 1946 was another piece of European glass acquired, when the Trustees purchased a Masonic firing-glass¹³ (Pl. XIII). Enamelled by William Beilby of Newcastle (1740-1819), this glass is painted on one side in red and yellow with a pair of dividers enclosing a sun-face and resting on a ruler. On the other side the white enamelled inscription reads: *PR 1768*. Below the rim is painted a floral scroll in the rococo style. The earliest dated Beilby glass is one of 1763 with the arms of Charlton, and though many examples of the work of Beilby and his sister, Mary, have survived, rarely is it to be found on a 'firing-glass', so called because the short stem and foot are thickened to withstand the strain of hammering on the table when drinking toasts.

Later in the same year Lady Lister generously presented an early English decanter complete with stopper¹⁴ (Pl. XI *a*). Made about 1685, this decanter has a handle like a jug. The decoration consists of gadroons on the stopper, a trailed collar at the base of the neck, a trailed chain below shoulders, and a wide band of pinched gadroons around the base. A flattened spreading foot helps to steady the decanter, which is 10.8 in. high—a rare example of early English glass.

Three similar examples are illustrated by W. A. Thorpe,¹⁵ though in each case the neck of these jugs is of a double ogee form, less graceful than Lady Lister's decanter and more close to the pottery prototypes.

In the final year of the decade, 1939-49, the Circle of Glass Collectors presented a magnificently monumental early English goblet in memory of their founder, John Maunsell Bacon (Pl. xiv *b*). This gift,¹⁶ a particularly fine tribute from so young and so small a society, was indicative of the great respect and affection in which their founder was held. He had died on 8 April 1948 in his eighty-second year, having been one of the central figures of glass collecting and study in England since 1910. Although the Circle had only been formally inaugurated on 27 May 1937, its origins spring from those informal gatherings at Bacon's house in the inter-war period. The Circle, which has yet to bring out a publication of its proceedings, achieved its most tangible and permanent recognition in 1962, when the Circle's Commemorative Exhibition (1937-62) held at the Victoria and Albert Museum was accompanied by an illustrated catalogue.¹⁷ The Circle's commemorative goblet, however, was not shown at the exhibition or mentioned in the catalogue; but its absence was due solely to a decision of the organizers of the exhibition to omit it on the grounds that the actual specimen had not been in the collection of a member of the Circle. So splendid a piece clearly deserved immediate publication and the late Mr. William King illustrated it with a brief account at the time of acquisition.¹⁸ As he so succinctly expressed it, Bacon 'was a well-known collector of English glass, being particularly interested in baluster drinking glasses and wine bottles, so that the present example is a worthy commemoration of his personal taste, besides being a welcome addition to the Museum'. It is 12 inches high, the bowl being 6 inches in diameter and the foot 6½ inches. 'Glasses of such size are rare', observed Mr. King; 'they appear to have been made for celebration or display and may have been used as loving cups in taverns. The most famous was that discovered by Captain Savile during the First World War, which was sold at Sotheby's with the Hamilton Clements collection on 16 July 1930 (lot 21). The Savile goblet had an acorn baluster stem and was 17 inches high, the bowl being 8½ inches in diameter and the foot 8½ inches.' The goblet given by the Circle remains, nevertheless, one of the most imposing pieces of English glass in the Museum and a fine example of lead glass; indeed, the discovery of lead glass had placed England in the late seventeenth century in a prominent position in the history of glass-making for the first time. By an increase in the proportion of lead in the glass, English glass of about 1700 became a very weighty material with remarkable properties of light-refraction, rivalling the quality of rock-crystal itself. This goblet has all these characteristics combined with a simplicity of design that is unequalled in continental glass manufacture of the time.

HUGH TAIT

¹ William King, 'Three German Glasses', *B.M.Q.* xiii. 38-39, Pls. xvi and xvii.

² William King, 'European Glass', *B.M.Q.* xv. 82.

³ Sotheby & Co., 10 Nov. 1938, lot 101.

⁴ Reg. no. 1939, 4-2, 1. Purchased.

⁵ Reg. no. 1939, 1-3, 1. Purchased. (H. 4.7 in.)

⁶ Robert Schmidt, *Die Gläser der Sammlung Mühsam* (1914), no. 181, pp. 44-46 (with illustration).

⁷ Reg. no. 1939, 1-3, 2.

⁸ F. W. Hudig, 'De Glasgraveur W. Mooleyser', *Oud Holland*, xliii (1926), 221.

⁹ Sotheby & Co., 21 May 1942, lot 140 (property of Col. J. E. Sarson (*decd.*)).

¹⁰ Reg. no. 1942, 7-6, 1.

¹¹ Reg. no. 1942, 7-9, 1. No provenance is recorded.

¹² Frederick Grace, *A Catalogue of Maps, Plans and Views of London* (1878), p. 151. Portfolio 1, sheet 13, no. 16. Dept. of Print and Drawings (reg. no. 1880, 11-13, 1124).

¹³ Reg. no. 1946, 7-7, 1. H. 3.3 in.

¹⁴ Reg. no. 1946, 10-11, 1.

¹⁵ W. A. Thorpe, *History of English and Irish Glass*, vol. ii, pls. xviii and xx.

¹⁶ 1949, 4-1, 1.

¹⁷ *Catalogue of the Commemorative Exhibition of the Circle of Glass Collectors (1937-1962)*, Victoria and Albert Museum, 1962.

¹⁸ William King, 'An English Glass Goblet in the British Museum', *Apollo*, xlix (1949), 131 and illustration.

CUT-GLASS VESSELS FROM PERSIA AND MESOPOTAMIA

THERE was a time when Syria and Egypt were thought to have held the monopoly of glass production in the Near East and western Asia. In recent decades, however, evidence, though not yet final and conclusive, of the existence of native glass industries in Mesopotamia and Persia has been accumulating. The magnificent gold dish in the Bibliothèque Nationale, Paris, with its inset medallions of green, red, and white impressed glass paste is a strong argument for native workmanship.¹ Its central medallion of rock crystal is carved with the effigy of a Sassanian monarch, possibly Khusrau I (A.D. 531-78): so that the vessel may be regarded as a superb example of the combined effort of goldsmith, glass-maker, and hard-stone carver of the late Sassanian period. Excavations at Ctesiphon and Kish have brought to light glass vessels of the same period and distinctive enough to be attributed to local industries.² By analogy with these, other glass objects found in Persia and a well-known vessel in the Shosoin at Nara in Japan can be regarded as products of the Sassanian empire.³

In the early Islamic period the evidence is as near conclusive as possible. Allusions in literature to the glass of Iraq have been confirmed by the rich finds of glass at Samarra and other sites in Mesopotamia.⁴ Likewise the glass recovered in the course of excavations carried out at Nishapur in eastern Persia and the numerous pieces found elsewhere on Persian soil makes it almost impossible to resist the conclusion that glass manufacture was an established industry in Persia.⁵ It has to be admitted, however, that this accumulation of evidence does not yet make it possible to distinguish with absolute certainty between the glass products of Persia and those of Mesopotamia. This is largely

because of the intimate connexion between these two lands in the periods of history under discussion. Mesopotamia played a decisive part in the fortunes of the Persian empire. It was policy that decided Ardashir, founder of the Sassanian dynasty, to establish his capital in city of Ctesiphon as it had likewise decided his Parthian predecessors. So too was it no accident when, after the fall of the Arab empire, the Abbasid caliphs chose as their capital another site on the Tigris where that river bends towards the Euphrates. The city of Baghdad retained its importance until the Mongol invasions in the thirteenth century. The re-emergence of Mesopotamia under the Abbasid caliphs tipped the scales in favour of Persia, which through Baghdad exercised a paramount influence in the artistic life of the Islamic world.

The objects described below—all, with a single exception, recent acquisitions—provide no new evidence for the solution of the problems of Persian and Mesopotamian glass, and their dating is largely a matter of conjecture. They are offered rather as fine and characteristic examples of glass from those two countries of western Asia.

The fragmentary vessel of green glass illustrated on Pl. xv *b* was found in the upper levels of the excavations on the mound of Quyunjik (Nineveh).⁶ Its long cylindrical form closed at one end suggests that it was intended for a scent or unguent container. Unfortunately none of the fragments of other similar vessels also found at Quyunjik shows the upper terminal. The fragment is $8\frac{3}{16}$ inches high, $\frac{1\frac{3}{8}}{16}$ inch diameter with an average thickness of $\frac{1}{8}$ inch. The surface of both the exterior and interior has acquired a buff-coloured patina due to burial, causing partial devitrification.

Of particular interest is the finely executed cut decoration consisting of a network of concave diamond-shaped facets, each averaging $\frac{1}{2}$ inch in height and $\frac{3}{8}$ inch in width. The reticulated patterning of the surface obtained by grinding on the wheel was a common practice of the glass-makers of Syria and Egypt from the first century A.D. onwards. It is enough to mention here the much-discussed finds from Begram in Afghanistan where a group of cut-glass vessels shows precisely the same diamond-shaped facets as those on our vessel from Quyunjik.⁷ The motive found favour in the glass-making centres of the West and at a late date is characteristic of a group of glass vessels attributed to Byzantine workshops.⁸ Reticulations consisting of concave, oval, or circular facets is also a typical feature of glass found in Mesopotamia and attributed to the Sassanian period as well as glass vessels found in Persia and elsewhere, and datable by analogy to the Mesopotamian finds to the same period.⁹ Whether these latter were produced in Persia or in Mesopotamia must for the present remain an open question. The glass of our piece resembles that found at Kish which has been dated to the fifth century A.D.¹⁰ The later levels at Quyunjik include gems inscribed in Pehlevi and pottery fragments of the sixth to seventh

century A.D., while coins of fifth-century date were found on the temple site.¹¹ Our vessel therefore may be tentatively ascribed to the fifth to sixth century A.D.

Recently acquired by the Department of Western Asiatic Antiquities is a tall cylindrical beaker of yellowish green translucent glass (Pl. xv a).¹² The walls of the vessel continue vertically from the mouth, which is $2\frac{1}{2}$ inches in diameter, to a point just above the bottom where they taper to form a base with a diameter of $\frac{3}{4}$ inch. This exiguous base does not allow the vessel to stand upright without support. The lip is smooth but undecorated. The glass is $\frac{1}{8}$ inch thick at the lip, thinner in the rest of the wall except at the base, where it is considerably thicker. The total height of the beaker is $8\frac{3}{8}$ inches. The general condition is good; the surface shows pitting and traces of iridescence. There are fractures around the centre of the wall and four small areas where the glass is missing have been filled in with a plastic. The decoration has been executed by grinding on the wheel, the elements of the design being cut into the wall. It is arranged in five horizontal bands: two friezes of arcades between three bands of 'honeycomb' facets. The two upper 'honeycomb' bands consist each of two rows of overlapping concave facets, the lower of five rows of similar facets above a row of slightly larger facets around the tapering bottom. The smaller facets are about $\frac{3}{8}$ inch in diameter, the larger about $\frac{5}{8}$ inch. The base consists of a single circular facet about $\frac{3}{4}$ inch in diameter.

The upper arcade band consists of nine round arches supported on the same number of columns or piers, the lower of eight round arches on eight columns or piers. In each of the arcades one arch is slightly enlarged and contains what appears to be a free-standing column with paired torus mouldings forming the base and capital. The piers or columns which support the arches are rendered by horizontal cuts; they have neither capital nor base. A horizontal cut in each of the spandrels is presumably intended to represent a cornice or entablature.

The shape of this vessel is rare. There is a colourless glass beaker of nearly similar shape in the Kunsthistorisches Museum, Vienna, which was found in Berslin in the former Archduchy of Krain in Croatia in a Roman urn burial.¹³ The vessel is decorated with engraved floral ornament and below the lip with Greek letters which have been variously interpreted. Riegl is quoted as having seen another beaker of the same shape in the Museum of Trier.¹⁴ Both vessels may be presumed to belong to the period of late antiquity.

Our vessel was probably found in Persia and so far as is known is the only beaker of this kind to have come from that country. As we have already seen, honeycomb faceting is characteristic of Persian cut glass of the Sassanian period, particularly in a group of round-bottomed glass bowls where this decoration is continued on to the base itself as in our vessel.¹⁵ The motif of the arcaded frieze is a favourite one in the repertory of Sassanian decoration but is not found on any of the glass attributed to that period. In the case of the beaker, the inclusion

of the column suggests that a real rather than a blind arcade is intended—a feature unknown in surviving examples of architecture of the period. The lone column suggests by a flight of fancy the fire altar which is depicted on Sassanian coins, but a more prosaic explanation of its presence is that the engraver inserted it as a 'filler' ornament.

A vessel such as this which cannot stand upright without support may have served as a 'quaffing' glass. Or might it have been intended as a lamp like the much-discussed conical beakers of late Roman and Byzantine date?¹⁶ Certainly the engraved designs are seen to their best advantage when viewed against transmitted light.

The beaker is tentatively assigned to the fifth–sixth century A.D., but whether it was made in Mesopotamia or Persia is, in our present state of knowledge, impossible to decide.

The art of glass cutting already established in the Sassanian empire was preserved after the Arab conquest in the seventh century A.D. Indeed the art was enriched by the introduction of a specifically Islamic form of decoration in the creation of which Persia played a crucial part during the centuries succeeding the conquest. The numerous finds of glass suggest that the industry generally was stimulated by the demands of the foreign rulers for luxury articles.

Two flasks purchased by the Department of Oriental Antiquities in 1959 can be regarded as products of the centuries immediately following the conquest. The technique and style of cutting characteristic of the preceding period are adapted to a type of vessel which seems to have been current in the Abbasid period. The first is a flask of green glass with a flat-based body of campanular form surmounted by a flaring neck (Pl. xvi a).¹⁷ The height of the vessel is $5\frac{7}{8}$ inches: diameter of the base $3\frac{5}{16}$ inches and the thickness of the glass at the lip $\frac{1}{4}$ inch. The neck is decorated with six flat facets framed above and below by raised horizontal bands. Around the shoulder are two cut bands which in section resemble steps. The body is decorated with five horizontal rows of concave oval facets, those of the upper row being slightly smaller. A shallow circular depression has been carved in the middle of the base. The vessel is intact: the condition of the glass is good except for pitting and particles of iridescence around the neck and body. There are also areas of discoloration on the body without apparent damage to the surface.

The second of the two flasks is of colourless glass and of similar shape (Pl. xiv b).¹⁸ Its height is 6 inches, its base $3\frac{1}{8}$ inches in diameter, and the thickness of the glass at the lip $\frac{3}{16}$ inch. There are seven flat-cut facets around the neck between two raised bands. There is a single stepped band around the shoulder. Immediately below the shoulder are two cut bands interrupted by ten lentiloid figures each cut in two planes with a carved concavity in the middle. Below this is a band of ten round arched arcades each cut in the same manner as the lentiloid

figures. Just above the base is a row of ten rectangular facets each placed beneath the supporting pillars of the arcade. There is the trace of a pontil mark on the base, around which are four cut grooves forming a square. The condition of the glass is good except for a small patch of iridescence and devitrification on the outside and a few similar areas on the inside.

Glass flasks of this shape seem, for the most part, to have been provided with cut decoration. Examples have been found in Persia (Kirmanshah) and Baghdad.¹⁹ The first of our flasks provides with its honeycomb faceting an interesting example of the application of an earlier form of decoration to a new shape: and may be dated to the eighth–ninth century A.D. The main elements of the decoration on the body of the second flask occur on other flasks.²⁰ The style of cutting resembles the so-called ‘bevelled’ style represented in the carved stucco work at Samarra: this is characterized by the absence of a second plane providing the background to the decoration and by the defining of the elements by outlines cut at a slant. The style, which first occurs at Samarra, spread to Egypt, Persia, and North Africa, where examples as late as the fourteenth century have been recorded. Its influence has been traced in stone, wood, crystal, and glass cutting.²¹ Our second flask, therefore, may be assigned to the ninth–tenth century A.D.

A straight-sided beaker of colourless glass with wheel-cut decoration is the gift of Mr. Basil Gray (Pl. xvii).²² It probably comes from Nishapur in eastern Persia. The outside surface is partly iridized and shows minute pit marks, probably the result of burial in the ground. The base and sides are fractured in a number of places and about one-third of the wall is missing. The height of the beaker is $3\frac{3}{16}$ inches and its diameter $3\frac{9}{16}$ inches. The thickness of the wall is about 0.3 cm. and of the base at its maximum about 0.4 cm. The beaker was free blown and the decoration executed on the lathe. The inside of the upper wall has been ground down in order to produce a thin lip. The base is slightly concave, thickening towards the centre; and into the middle three concentric disks have been cut, also slightly concave. The edges of these disks are very slightly lower than the outside edges of the base so that the vessel, when placed on a level surface, is supported on the disks only.

The outer surface of the beaker is carved in relief, the background of the ornament being cut away. An ink rubbing of the decoration is reproduced in Plate xviii. This consists of paired palmette scrolls issuing from a single root flanked by palm-trees. The palmette scrolls are repeated. A noteworthy feature of the palmette scrolls is the incomplete hexagon formed by the two stems immediately above their common point of origin. The trunks of the palm-trees and a part of the palmette stems are rendered with herring-bone notches, which suggests an attempt at naturalistic effect. The edges of the relief are cut either at an almost vertical angle or at a shallow angle which slopes gradually into the background. The cutting is evidently the work of a master: an example of the

precision is the double outline of the incomplete hexagon where the intervening space is delicately countersunk. This beautiful composition is framed by a horizontal band carved $\frac{1}{2}$ to $\frac{3}{4}$ inch below the rim.

Glass cups of this shape seem to have been current in the Abbasid period (ninth–tenth century A.D.). The examples, which number more than a dozen, have been found over a wide area—Persia (Susa), the Caucasus region, Sweden (Birka), and Egypt; and their decoration includes many of those techniques practised in the Near East during the early Islamic period, viz., impressed designs, engraved and cut decoration, cameo carving and lustre painting.²³ The height varies from $2\frac{3}{8}$ inches to $4\frac{1}{2}$ inches; and all have the distinctive proportions of equal height and diameter. For the most part they have been attributed to Egypt; but some are given to Persia and Iraq.

The decoration of our cup is carved in fairly high relief and in two clearly defined planes. This is characteristic of certain cut-glass fragments from Samarra: but the style of our ornament is quite distinct from the latter and can hardly be earlier than the tenth century A.D. The graceful scrolls, the rendering of the tree trunks and stems impart to the whole ornament life and rhythm—qualities that mark the beautiful rock-crystal vessels carved in Egypt in the tenth and eleventh centuries A.D. It has been suggested that the well-known Buckley ewer found in Persia and now in the Victoria and Albert Museum is the prototype of the Fatimid rock-crystal ewers.²⁵ Like the glass ewer, our cup may be considered Persian work of the ninth or tenth century A.D. Nishapur has already yielded fine cut glass, and our cup adds colour to the view that there was a flourishing and sophisticated glass industry in eastern Persia.

R. PINDER-WILSON

¹ For literature on this object see C. J. Lamm, *Mittelalterliche Gläser und Steinschnittarbeiten aus dem Nahen Osten* (Berlin, 1930) (cited below as Lamm, *Gläser*), Bd. i, p. 188.

² For Ctesiphon, see O. Reuther, *Vorbericht über die Ausgrabungen der ersten deutschen Ktesiphonexpedition im Winter 1928/9*; E. Kühnel and F. Wachsmuth, *Die Ausgrabungen der zweiten Ktesiphonexpedition 1931/2* (Berlin, 1933). For Kish, see D. B. Harden, 'Glass from Kish' in *Iraq* (London), i (1934), 131–6.

³ For literature see Lamm, *Gläser* i, 149, no. 5.

⁴ C. J. Lamm, *Das Glas von Samarra, Die Ausgrabungen von Samarra*, Bd. 4 (Berlin, 1928); *Excavations at Samarra, 1936–9*, Part II, 'Objects' (published by Department of Antiquities, Iraq Government) (Baghdad, 1940).

⁵ W. Hauser and C. K. Wilkinson, 'The Museum's Excavations at Nishapur,' *Bulletin of the Metropolitan Museum of Art* (New York), xxxvii (1942), 105 f. and figs. 33–35; C. K. Wilkinson,

'Water, Ice, and Glass,' *B.M.M.A.*, vol. i (N.S.) (1942–3), pp. 175–83. For glass found in Persia see especially, *Glass from the Ancient World*, The Ray Winfield Smith Collection, The Corning Museum of Glass (Corning, New York, 1957), pp. 227 ff. (cited hereunder as *Smith Coll.*).

⁶ Reg. No. 91498 N. 833. Found by Layard, presumably in the course of his work at Quyunjik between the years 1846 and 1851.

Three fragments of separate but similar vessels also found at Quyunjik and now in the Department of Western Asiatic Antiquities are listed below:

	Reg. No.	Description	Dimensions.
1.	N834 91495 823 (also found by Layard)	Honeycomb decoration of deeply carved diamond-shaped facets. Green glass. Base missing.	Diam. $1\frac{1}{4}$ in. Thick. $\frac{1}{2}$ in. Height $3\frac{1}{2}$ in.
2.	91493 824	Green glass. Rather irregular diamond-shaped facets which tend to hexagons at the point of intersection. Base complete.	Diam. $1\frac{3}{4}$ in. Thick. $\frac{1}{2}$ in. Height $2\frac{1}{4}$ in.

All these pieces show the same buff patina due to weathering or devitrification.

There are incomplete examples of similar vessels in the Ashmolean Museum, Oxford, the Baghdad Museum, and in the Ray Winfield Smith Collection. Also in the Baghdad Museum is a complete vessel: (Reg. no. A. 970 (12067)), length 42 cm., thickness 0.5 cm., diameter 3.9 cm.: its provenance is unknown. It terminates in an unworked lip. I am indebted to Mr. Ray Winfield Smith of the International Committee on Ancient Glass, Dublin, New Hampshire, U.S.A., for this information.

⁷ J. Hackin, 'Recherches Archéologiques à Begram', *Mémoires de la Délégation Archéologique Française en Afghanistan*, tom. ix (Paris, 1939), figs 21, 42. For the most recent discussion of the vexed problem of dating the Begram finds see G. Gullini, 'Problemi di archeologia e d'arte dell'Afghanistan preislamico', in *L'Afghanistan dalla Preistoria all'Islam, Capolavori del Museo di Kabul* (Catalogue of exhibition held in the Civic Art Gallery, Turin, July-August 1961), pp. 27-51.

⁸ Lamm, *Gläser* i, pp. 143 et seq.

⁹ Kühnel and Wachsmuth, *ibid.*, pp. 29 f. Abb. 50: Harden, *ibid.*, fig. 4, nos. 6-9. Lamm, *Gläser*, Taf. 53, 1* (a fragment from Ming-Oi, Kizil in east Turkestan, which according to stratification is earlier than the sixth century A.D.). Taf. 53, nos. 4, 5, 6, 9. Taf. 54, 4. Fukai Shinji, 'A Persian Treasure in the Shosoin Repository', *Japan Quarterly*, vii (1960), no. 2. K. Erdmann, 'Neuerworbene Gläser der Islamischen Abteilung 1958-1961', *Berliner Museen, Berichte aus den ehem. preussischen Kunstsammlungen* (N.F.), xi, Jhr. 1961, pp. 31 et seq. especially nos. 1-3.

¹⁰ Harden, *op. cit.*, p. 131.

¹¹ R. C. Thompson and R. W. Hutchinson, *A Century of Exploration at Nineveh* (London, 1929) p. 140.

¹² Reg. no. 1962, 10-13, 1 (132985).

¹³ W. Kubitschek, 'Ein römischer Glasbecher', in *Jahrbuch der K.K. Zentral-Kommission für Erforschung und Erhaltung der Kunst- und historischen Denkmale*, vol. i (N.S.) (Vienna, 1903), pp. 183-94, Tafel II.

¹⁴ *Ibid.*, p. 185.

¹⁵ K. Erdmann, *ibid.*, Abb. 14, 1b.

¹⁶ G. M. Crowfoot and D. B. Harden, 'Early Byzantine and later Glass Lamps', *Journal of Egyptian Archaeology*, xvii (London, 1931) 197, 200-2, pl. xxviii. 1-3.

¹⁷ Reg. no. 1959, 2-18, 1.

¹⁸ Reg. no. 1959, 2-18, 2.

¹⁹ Lamm, *Gläser*, Tafel 58: 12, 13.

²⁰ Lamm, *Gläser*, Taf. 12:13, 58:13. *Journal of Glass Studies*, Corning Museum of Glass, iii (1961), 138, no. 15: 'Glas aus Vier Jahrtausenden', Catalogue of an exhibition held in the Kunstgewerbemuseum, Zürich, 8 May to 8 July 1956, no. 20.

²¹ R. Ettinghausen, 'The "Beveled Style" in the Post-Samarra Period', *Archaeologica Orientalia in Memoriam Ernst Herzfeld* (New York, 1952), pp. 72-83.

²² Reg. no. 1962, 7-19, 1.

²³ Lamm, *Gläser*, Tafel 18: 3-7, 9-12, 16, Tafel 19:9, 10, Tafel 58:11, Smith Coll., p. 257, no. 519, and pl. x, p. 285, nos. 606, 609.

²⁴ C. J. Lamm, *Das Glas von Samarra, Die Ausgrabungen von Samarra*, Bd. 4 (Berlin, 1928), pp. 74-78, Tafel vi, especially no. 243.

²⁵ R. J. Charleston, 'A group of Near Eastern Glasses', *Burlington Magazine*, lxxxi (1942), 212 ff.; K. Erdmann, 'Die Fatimidischen Bergkristallkannen', *Forschungen zur Kunstgeschichte und christlichen Archäologie*, Bd. ii (1953), pp. 189 ff.

THE MEASUREMENT OF DENSITY OF MUSEUM EXHIBITS

SOME objective means of measuring density in museum exhibits is obviously needed, not only for analysis but for comparison. The measurements of the density of exhibitions generally acclaimed as good and well arranged should be taken as a standard to be aimed at. Different types of material will obviously require different treatment, but once it were possible to establish accepted standards of density based on successful exhibitions in a given class of object it should be comparatively easy to determine how much to show, and the rest would be a matter of the skill of the exhibitor. But density measurements should not be limited merely to the number of specimens in a case. The number of cases, or rather the amount of glass exhibition surface to a given area of floor should also be considered, for overcrowding a room with exhibition cases is just as harmful as the overcrowding of cases with specimens. Indeed it might be argued that a few sparsely grouped cases could justifiably carry more specimens per case than could a greater number of cases crowded together.

The Department of Ethnography have been very much concerned with these problems, and has tried to express the density of specimens in cases, and the density of both specimens and cases (represented by the area of the glass fronts of cases) to the floor space, as an aid to the planning of new exhibits. With similar objects the plain numerical density provides a direct basis for comparison, but when objects of different sizes are compared a means has to be found to express the size of objects. This is discussed later. Meantime, it is simpler to deal with simple numerical density of specimens (Plates xx and xxi).

The following indexes have been applied in an experimental comparison in the British Museum.

1. Area of glass exhibition surface divided by the area of floor and multiplied by 100 will give the number of square feet of glass to every hundred square feet of floor—a figure by which exhibition galleries may be compared.
2. The density of numbers of specimens in a case can be expressed for comparative purposes by dividing them by the area of the glass front of their case and multiplying by 100, which gives the number of specimens per 100 square feet.

The same procedure, dividing the total number of specimens in a room by the floor area and multiplying by 100, will give the density of specimens in a room.

These indexes can be conveniently called the exhibition surface density (E.S.D.), the numerical specimens/case density (N.S.C.D.), and the numerical specimens/floor density (N.S.F.D.) respectively.

As an experiment, these indexes were applied to the Greek and Roman Life Room, The Polynesian bay of the Ethnographical Gallery, and the Prehistoric Masterpieces exhibition.

The Greek and Roman Life Room is comparatively new, with small wallcases, mostly well spaced out round the floor, and with ten free-standing cases on the floor, and an upper gallery with several wallcases arranged contiguously. The immediate impression gained is one of spaciousness which is, possibly, enhanced by the small size of most of the exhibits. It might perhaps be considered too lightly filled.

The Polynesian bay is the middle section of the Ethnographical Gallery, with wallcases arranged continuously round the walls and with no less than twenty-two free-standing cases and screens of different shapes and sizes. This must be considered grossly overcrowded by any standards.

The third, the Prehistoric Masterpieces exhibition, is a special instance, arranged specially to make available to the public a few remarkable specimens during reconstruction of the Prehistoric Room. It is essentially a temporary exhibition in which the greatest possible attention was given to the artistic setting of the objects, and as a result the density indexes are lower than would be permissible, or even wished for, one imagines, in the Department of British Antiquities under normal circumstances.

The actual figures are very interesting, and they do in general reflect pretty accurately the impression of the density of the three exhibitions.

	$\frac{E.S.D.}{\text{Exhibition surface}} \times 100$ Floor area	$\frac{N.S.C.D.}{\text{No. of specimens}} \times 100$ Exhibition surface area	$\frac{N.S.F.D.}{\text{No. of specimens}} \times 100$ Floor space
Greek and Roman Life Room	$\frac{860}{3,268} \times 100 = 26.3$	$\frac{1,588}{860} \times 100 = 185$	$\frac{1,588}{3,268} \times 100 = 48.6$
Polynesian Bay	$\frac{1,612}{1,925} \times 100 = 83.7$	$\frac{1,543}{1,612} \times 100 = 96$	$\frac{1,543}{1,925} \times 100 = 80$
Prehistoric Masterpieces	$\frac{125.35}{672} \times 100 = 18.7$	$\frac{47}{125.35} \times 100 = 37.5$	$\frac{47}{672} \times 100 = 7$

(In all instances where cases have more than one glass surface only the largest is measured.)

The three exhibitions, showing different kinds of objects, and arranged under different circumstances, are not directly comparable, but figures emphasize in a most interesting way the difference in the ratios of glass exhibition surface to floor space. While the Greek and Roman Life Room and the Prehistoric Masterpieces exhibition have obtained a successful result by limiting their exhibition surfaces to a minimum, the Polynesian exhibit, reflecting the difficulty

of displaying a representative selection of the enormous ethnographical collections in a limited space, goes to the other extreme. Comparison with other successful exhibits in other museums may perhaps show that the case/floor density in the former exhibitions is on the low side, it is quite certain that the case/floor density in the Polynesian bay is too high. The figures for the numerical specimens/case density and numerical specimens/floor density are of little value, except when comparing similar objects. With similar objects of course they would be a very convenient method of quick comparison because they would avoid the rather more laborious measurement of the size of specimens which is necessary to give a true picture of density. In this case they are, in a sense, misleading. They show a greater numerical density in the Greek and Roman Life Room than in the Polynesian bay (in itself an interesting fact), but nobody would suggest that the Greek and Roman Life Room is overcrowded. The result is due to the relatively small size of the objects in the Greek and Roman Life Room. A means of measuring the density of objects in a case, based on the size of the specimens on exhibition, had therefore to be devised. The ideal method of estimating true density of specimens in cases would be to measure the volume of every specimen, but this presents almost insoluble difficulties. Fortunately, however, it is possible to consider objects in cases as presenting a two-dimensional picture to the viewer. This is, of course, not quite the whole truth, but it is a sufficiently close approximation to the impression of a case seen from the front which is conveyed to the average viewer. Therefore, if we take photographs of cases with the camera perpendicular to the glass surface, pictures will be obtained which will show the specimens as flat surfaces. These can be measured with tolerable accuracy by superimposing a grid on the photographs. By counting the number of squares which fall over the specimens and dividing this by the total number of squares covering the glass front of the case, a fraction will be obtained which will be an index of the apparent density of the case. This can then be multiplied by 100 feet to give the density per hundred square feet of exhibition surface. It is proposed to call this index the apparent specimens/case density.

$$\frac{\text{Area occupied by specimens on photo.}}{\text{Area of glass on photograph}} \times 100 = \text{area density per 100 sq. ft.}$$

This method will not give us the *true*¹ density of specimens in a case—especially a deep one because the effect of perspective will make the more distant objects at the back of the case look smaller on the photographs. This effect varies with the depth of the case, the distance of the camera from it, and the focal length of the camera, so casual photographs taken of cases of varying depths and from varying distances will not be comparable. But the reduction in size due to perspective between the front and back of a case will be constant if the focal length of the camera

is constant, and if the distance of the camera to the glass front of the case always bears the same ratio to the distance from the front to the back of the case. In the present series of tests the distance from the camera to the glass front was eight times the distance from the glass front to the back of the case. This gives a ready means of comparison of the apparent density of specimens in cases of different depths. If the total apparent density of all cases in a room and the exhibition surface density are known, it becomes a simple matter to find the apparent specimens/floor density which gives an actual measure of the crowding or otherwise of a room as it appears to the viewer.

Considerable difficulty was experienced in finding a suitable grid to superimpose on the photographs. At first a fine wire net with a mesh of one-tenth of a square inch was tried. The mesh was laid over the printing paper when making the photographic print and so printed on the picture. The disadvantage was that the grid was so close that it tended to obscure the image behind, and it was very difficult to arrange the rather flexible wire grid so that the lines of the grid ran straight. Further tests were carried out with an acetone sheet on which 5-mm. squares were printed. The author must express his gratitude to Mr. H. Pickles of George Philip & Son Ltd., Victoria Road, N.W. 10, who very kindly supplied this material. This proved very easy indeed to use but the squares are rather too big for the greatest accuracy. A more accurate result would be obtained by using a similar transparent sheet with a $\frac{1}{8}$ -in. or 3-mm. grid. However, the results from the use of the 5-mm. grid, though it was really too large for accurate results, were sufficiently promising, and showed figures sufficiently close to those from the $\frac{1}{10}$ -in. grid to justify test measurements. The sample cases chosen and the results compared with the figures for numerical specimens/case density are set out below.

<i>Greek and Roman Life Room</i>	<i>Specimens</i>	<i>Numerical specimens/case density</i>	<i>Area specimens/case density</i>
Greek armour	10	47	18
Etruscan silver	15	83	11.6
Roman silver	13	72	18.7
Glass	24	94	5.6

The two cases with larger objects—Roman silver, and Greek armour—seem to be limited by their apparent density, about 18. On the other hand, the Etruscan silver and the glass have very low densities due to the relatively small size of the specimens. The limiting factor may well have been the fear of confusing the visitor with too many specimens, reflected by the difference between the numerical density and the apparent density.

For comparison two single cases, and a pair of cases arranged to show a single

exhibit, in the Ethnographical Gallery were measured. The results are shown below.

<i>Case</i>	<i>No. of specimens</i>	<i>Numerical specimens/case density</i>	<i>Apparent specimens/case density</i>
No. 43. Hawaii (single case)	19	52	33
Nos. 81 and 82. Eskimo (2 cases arranged as one)	27	49	17
No. 89. Tanganyika (single case)	20	55	26.5

In these sample measurements the numerical specimens/case density is fairly constant, but the wide range of apparent densities resulting from different sizes of specimens makes it clear that many more sample cases would have to be measured before an approximately reliable average area specimens/case density index could be obtained. It would, however, be reasonable to make an approximate guess at the average apparent specimens/case density index for wallcases in the Ethnographical Gallery. This would be somewhere between 20 per cent. and 30 per cent. In the Greek and Roman Life Room cases, the density of the samples would probably be between about 10 per cent. and 20 per cent. That is to say the Ethnographical wallcases are from one and a half times to twice as crowded as the Greek and Roman ones. Incidentally, the author remembers with some interest that when he arranged cases 81 and 82, the sample giving a density nearest to the Greek and Roman densities about fourteen years ago, he was criticized for wasting space by one of his senior colleagues who was worried about the number of specimens which had to be shown.

In conclusion, enough has been shown of the method of measuring density from the few examples taken and, in spite of the inaccuracy inevitable with large squares, to show the value of the method. Surveys of exhibition densities in other parts of the British Museum and in other museums with a high reputation for display technique will give us information which will contribute substantially to the success of future displays. As to practical application, the plans for the Peruvian and Maya exhibitions, which are being rearranged at the moment, specify an area of specimens/case density of between 16 and 20 as the result of the above-mentioned experiments.

But however useful the indexes devised for the measurement of exhibition density may be, they are only one factor, though an important one, in the successful exhibition of specimens. They will be useless without the interest of the specimens to be shown and the skill of the exhibitor. It may have a further application in planning for new buildings.

ADRIAN DIGBY

¹ The true density, which it is very difficult to measure, will probably be about 3 per cent. higher than the apparent density.

A UNIQUE TAHITIAN FIGURE

THE two-headed figure illustrated in Pl. xix was acquired by purchase in 1955 and was given the number 1955 Oc. 10. 1. The vendor was at that time able to supply only the information that it had come from a house in Eire formerly belonging to the family of 'Admiral Jervis'. On stylistic grounds the figure was assigned to the Society Islands, the nearest parallel known being a specimen in the Bernice P. Bishop Museum in Honolulu,¹ which was found in a cave, together with two others which have disappeared, about the year 1903. Though the Bishop Museum figure has only one head it is in other respects strikingly similar.

Another figure already in the collections of the British Museum, less closely similar but showing many points of resemblance, is illustrated in Pl. xix. This was collected by George Bennet (or Bennett), who in 1820 was appointed by the Directors of the London Missionary Society one of their Deputies (the Rev. Daniel Tyerman was the other) to inspect the mission field in the Pacific and Madagascar; he presented it to the Sheffield Literary and Philosophical Society, by whom it was transferred to the British Museum in 1871. On its back is an ink inscription in the Tahitian dialect, now partly illegible, which was copied when the specimen was received. It reads (in part): 'Tii Tane . . . no mia te moua Orofena', which may be translated 'male carved image . . . from the top of (or from east of) Orofena mountain',² followed by 'the high mountain in Tahiti' (in English). Orofena (Orohena) is the highest peak in Tahiti.³

The figure recently acquired, the height of which is 23 inches (58.5 cm.), has two heads placed at the extremities of the shoulders, facing forwards and inclined outwards. The eyes are in relief, and comparison with the Bishop Museum figure suggests that they are unfinished, a conclusion supported by the fact that the left eye of the right head has an additional curved ridge which is absent in the other three eyes. Lips, nipples, and navel are carved in relief; the latter is prominent and cylindrical, standing about one-third of an inch (about 0.9 cm.) above the surface of the abdomen. The body is almost square in outline as seen from the front. The elbows are flexed and the hands rest on the abdomen at the level of the navel. The scrotum is clearly though not particularly realistically carved. The penis is missing; it seems at some time to have been broken off and nailed back in place. The legs are flexed at the knees. In lateral view the buttocks are seen to be prominent and rounded, the back flat. There is a pronounced horizontal ridge across the shoulders, running behind the necks, a feature that is general on Society Islands figures, and also on those from the southern Cook Group and the Austral Islands.

When acquired the figure was in fairly good condition except that a number of cracks had appeared in the wood, which had become dessicated, and the left head had been broken off at the neck and refixed with an iron spike. There has

been some damage to the feet; and, as mentioned above, the penis is missing. The spike was removed, the head replaced, and the whole figure has been restored where necessary and treated to prevent further deterioration. Damage would perhaps have been worse had the figure not been made in such a way that the grain of the wood gives the maximum strength; the two heads appear to have been carved from two branches which here formed a fork, the body being cut from the trunk or major limb. A third branch seems to have diverged in the region of the navel.

Investigation soon established that the famous Admiral Jervis—Lord St. Vincent—had no connexion with Ireland and did not serve in the Pacific. Certain other naval families of the same name, some with Irish connexions, provided no officer likely to have collected this piece. Mr. W. E. D. Allen of Cappagh, Co. Waterford, then kindly provided the information that the figure had been obtained at the sale of the contents of a near-by house, Affane, which had belonged to a member of the Power family, and referred to *Burke's Landed Gentry of Ireland* (4th ed., 1958), which showed that the late owner's mother had been a daughter of Captain Sampson Jervois, R.N., a member of another local family. Through Mr. Allen's good offices certain journals kept by Sampson Jervois when a midshipman, between 1801 and 1808, were made available for examination by their present owner, Dr. W. Luck. During this period Midshipman Jervois served only in British and North American waters and in the Atlantic. The journals did, however, establish his naval identity, and reference to the Admiralty Library then produced the information that Lieut. Sampson Jervois served as First Lieutenant of H.M.S. *Dauntless* on the East Indies station from 1818 to 1823, and that during this time H.M.S. *Dauntless* visited the Society Group.⁴ Inquiry at the Library of the National Maritime Museum, Greenwich, in the hope of finding Jervois's journals for this period, was fruitless. His earlier journals in any case are concerned almost entirely with naval matters—bearings, winds, employment of the people—and it is not likely that he recorded in any detail the circumstances in which this figure was acquired. The Public Record Office, however, holds the logs of H.M.S. *Dauntless* for most of this period. During a Pacific cruise she was 'running between the islands of Christina [Tahuata] and La Dominica [Hivaoa]' in the Marquesas on 23 December 1821. On 24 December she was at anchor in Hanamanoo (Hanamenu) Bay, Hivaoa; and on 27 and 28 December in Resolution (Vaitahu) Bay, Tahuata. On stylistic grounds, however, it can be assumed that the figure was not obtained in the Marquesas. On 3 January 1822 H.M.S. *Dauntless* was 'hove-to for a boat' two or three leagues off Point Venus, 'Otahite'. From 10 January to 19 January she was anchored in Matavai Bay, Tahiti. During this time fresh meat (four hogs) was purchased and water was replenished, and five seamen, a boy, and a private of marines deserted. On 20 January, after she had sailed,

two more seamen deserted from the cutter. On 21 January she was 'standing off and on shore' off Paré Bay. During the period in Society Islands waters lashings for disobedience of orders, drunkenness, and insolence seem to have been rather exceptionally frequent.

Although the logs are not quite complete, another visit to the Society Islands or to another central Polynesian group during the short period not covered is very unlikely. It therefore seems almost certain that the figure under discussion was obtained between 3 January and 21 January 1822 in Tahiti, and probably between 10 January and 19 January in Matavai Bay, which is on the north coast of the island.

The Tahitians, unlike other Polynesians, apparently did not carve wooden anthropomorphic figures of their great gods. These were represented by images of closely plaited coconut fibre on a base formed by a block or bar of wood, covered with red feathers, and sometimes bearing highly conventionalized facial features or limbs, also made of coconut-fibre cord. The carved wooden figures seem to have represented spirits of a lower order, some at least being those of deified chiefs or warriors of renown, which were greatly feared. These figures were used by sorcerers, who had the power of calling the spirit to inhabit the figure. The sorcerers seem to have known various methods of working black magic, including the use of nail-parings, food remnants, or other matter closely connected with the victim; these methods, according to the early accounts, were very effective, often bringing about rapid and painful death.⁵ The figure here described must have belonged to this category of sorcerer's images.

It would be interesting to know why this figure has two heads. Janus-headed figures—the heads facing in opposite directions—are not uncommon in several Polynesian groups; but figures with two heads side-by-side and both facing forward on one body are rare. There is one in stone, from Hawaii, in the collection of the Musée de l'Homme in Paris.⁶ This seems to be of relatively recent origin, perhaps connected with a society called Hale Naua formed by King David Kalakaua (who succeeded in 1874) to encourage the study of traditional Hawaiian culture.⁷ In Cook's *Journal* there is a reference to a figure of Maui in Tahiti with seven heads;⁸ but as Tupia, the Tahitian, was the only authority for this it must be treated with reserve. Possibly he was referring to the practice, described by Teuira Henry, of attaching figures in clusters to posts, so that they faced in all directions. They apparently marked a taboo on the use of food from a certain area of land.⁹ Whatever the explanation, it is certain that a unique figure of great interest has been added to the Department of Ethnography's Polynesian collections, already of outstanding quality.

In addition to colleagues whose help is acknowledged in footnotes, my thanks are especially due to Mr. W. E. D. Allen and Dr. W. Luck.

B. A. L. CRANSTONE

¹ No. C 3132. This figure is illustrated by Dr. Peter H. Buck in 'Mangarevan Images', *Ethnologia Cranmorensis*, iv (1939), pl. vii.

² I am indebted to Mr. G. B. Milner of the School of Oriental and African Studies, University of London, for this translation. Mr. Milner tells me that certainty in translation is difficult owing to the omission of glottal stops; and that 'carved figure of Tane' is not likely to be the meaning of the first two words, as this sense would require a preposition between them ('Tane was one of the great gods of the Society Islands').

³ In the Saffron Walden Museum, Essex, Miss Susan Davis, the Curator, showed me another Tahitian figure, rather different in style, which was presented by G. Bennet. On the back, in ink, is written 'Tii vahine' ('female carved image'). Bennet arrived in Tahiti in September

1821 and finally left, after various travels, in May 1824.

⁴ For this information my thanks are due to Miss V. S. Heath of the Admiralty Library.

⁵ See, e.g., William Ellis, *Polynesian Researches*, 2 vols. (London, 1829), ii. 227-9; Teuira Henry, *Ancient Tahiti*, Bernice P. Bishop Museum Bulletin 48 (Honolulu, 1928), pp. 203-5.

⁶ No. 39-21-1; illustrated in Maurice Leenhardt, *Arts de l'Océanie* (Éditions du Chêne, Paris, 1947), fig. 76.

⁷ Dr. E. H. Bryan, Jr., Bernice P. Bishop Museum, Honolulu, in a personal communication.

⁸ *The Journals of Captain James Cook: I, The Voyage of the Endeavour, 1768-1771*, ed. J. C. Beaglehole (Hakluyt Society, 1955), p. 111, n. 5.

⁹ Teuira Henry, op. cit., p. 208.

BRITISH MUSEUM NATURAL RADIOCARBON MEASUREMENTS, III

RADIOCARBON dating measurements made during the period June 1960 to August 1961, when the dating equipment was dismantled before moving into the new Research Laboratory, are reported herewith.

Experimental procedures and precautions against experimental errors are essentially as described previously¹ except that, in accordance with international agreement, a sample of oxalic acid supplied by the National Bureau of standards, Washington D.C., is now used as the 'modern' reference material instead of 100-year-old oak. This change does not affect the values of dates in previous lists. Also, in accordance with agreements reached at the International Conference at Cambridge in July 1962, our results are calculated, as before, on the old value of the half-life of radiocarbon (5,568 years).² Thus they are directly comparable with dates in our previous lists.

However, it now seems fairly certain that the value of 5,568 years for the half-life is too low, for three recent measurements are in substantial agreement on a value about 3 per cent. higher³ (mean value $5,630 \pm 40$ years). However, pending the results of further experimental work, and final agreement on the value to be adopted, and in order to avoid possible confusion due to repeated revisions of earlier date lists, it has been agreed that the old value shall continue to be used for the present. The eventual adoption of a somewhat larger value will have little significance in many fields of study where the time scales are large, but there are undoubtedly many instances where such a change will be quite important (it would go part way at least to explain the present discrepancies

between carbon-14 and known ages of Early Egyptian material). As an interim measure, published radiocarbon ages can be converted to a basis of the new half-life by multiplying by a factor of 1.03 without appreciably altering the standard errors as quoted. If this is done, it is vitally important that, in order to avoid confusion, explicit mention should be made of what has been done and the original value and sample reference number should also be quoted.

Results in this list are given both in terms of years before present (B.P.), where 'present time' is taken to be A.D. 1950, and also in terms of the Christian calendar.

SAMPLE DESCRIPTIONS

(A) AFRICA

BM 52. GALLA GRAVES, SOMALILAND PROTECTORATE

100 ± 150 B.P.
(recent)

Wood found at ground level at the bottom of a mound burial of a type of grave attributed to pre-Somali inhabitants of Somaliland (The Galla). Precise location: Gaan Nibaah, Somaliland Protectorate (9° 52' N. Lat., 44° 48' E. Long.). Collected April 1957 and submitted by I. M. Lewis, University College of Rhodesia and Nyasaland. There are no other comparative dates, and this one would imply that the grave is recent and probably Somali rather than Galla.

BM 57. AMADZIMBA CAVE, SOUTHERN RHODESIA

4200 ± 150 B.P.
(2250 ± 150 B.C.)

Carbonized bone and wood ash (charcoal) from the lower half of the Wilton deposit, at a depth of 6 to 12 in., squares Ce and Cf, at Amadzimba Cave, South Matopos, Southern Rhodesia (20° 45' S. Lat., 28° 45' E. Long.). Collected Sept. 1954 by K. R. Robinson,⁴ Commission for the preservation of Natural and Historical Monuments and Relics, Bulawayo. Submitted by K. P. Oakley, British Museum (Natural History).

(B) BARBADOS

BM 128. GREENLAND ESTATE

850 ± 150 B.P.
(1100 ± 150 A.D.)

Shell chisel (shell of *Strombus gigas*) found in about 2 ft. of dark-coloured soil in association with pottery and other

artefacts at the Greenland Estate, Barbados ($13^{\circ} 15' \text{ N. Lat.}, 59^{\circ} 34' \text{ W. Long.}$). Collected in 1960 by C. T. Trechmann, and submitted by K. P. Oakley, British Museum (Natural History). This is the first date for archaeological material from this island.

(C) *BRITISH HONDURAS*

BM 57. RIO FRIO, CAYO DISTRICT

$1120 \pm 150 \text{ B.P.}$
($830 \pm 150 \text{ A.D.}$)

Charred wood from a small cave or recess 33 ft. above the main cave floor in the west side wall of Rio Frio Far Cave ($16^{\circ} 58' 15'' \text{ N. Lat.}, 88^{\circ} 58' 45'' \text{ W. Long.}$), Cayo District, British Honduras, about 2 miles SW. of Augustine Forest Department Headquarters on a mountain pine ridge, altitude 1,600 ft. above sea-level. Sample was buried under a heavy deposit of desiccated bat manure and bones, and was in association with Mayan Pottery and artefacts. Collected in 1959 by A. H. Anderson, Archaeological Commissioner, British Honduras, and submitted by Adrian Digby, Keeper of the Department of Ethnography, British Museum.

(D) *CRETE*

KNOSSOS SERIES

BM 124. KNOSSOS (1)

$8050 \pm 180 \text{ B.P.}$
($6100 \pm 180 \text{ B.C.}$)

Charcoal (sample no. 1) from the central court of the Minoan Palace Knossos, Crete ($35^{\circ} 31' \text{ N. Lat. } 25^{\circ} 10' \text{ E. Long.}$). The sample was part of the remains of a stake found in Pit F, Area C, Level 27, of a sounding below the central court of the palace and is from the lowest level above bedrock. Collected in 1960 by J. D. Evans, Institute of Archaeology, University of London.⁵

BM 126. KNOSSOS (5)

$7000 \pm 180 \text{ B.P.}$
($5050 \pm 180 \text{ B.C.}$)

Charcoal from the same excavation as BM 124, Area A, Level 16A, near the top of the Early Neolithic levels. Collected in 1960 by J. D. Evans, who comments: 'The dates are considerably earlier than expected. No other Cl^4 dates are available for the Cretan Neolithic or the Late

Chalcolithic of Anatolia which it resembles in some way. The Cl^4 dates for the Early Chalcolithic of W. Anatolia (Hacilar) lie between 5600 ± 180 (B.C.) and 5220 ± 95 (B.C.) (BM 48'6 and P 3167) and suggest that the Late Chalcolithic should have begun after 5000 B.C. On the other hand, the Knossos Early Neolithic is not identical with W. Anatolian Late Chalcolithic. It lacks certain features of this, white painted pottery pattern burnish, nose bridge handles, and could represent a similar tradition at an earlier stage. The dates given by the samples are therefore not necessarily unacceptable.'

(E) EGYPT

BM 56. MYCERINUS, GIZEH

1500 ± 150 B.P.
(450 ± 150 A.D.)

Human skin from the body of a man (now in the British Museum) found by H. Raven when working for Col. Howard Vyse in 1838 in the Pyramid of Mycerinus Gizeh, Egypt ($29^\circ 58'$ N. Lat., $31^\circ 07' 30''$ E. Long.).⁸ Submitted by I. E. S. Edwards, Keeper of the Department of Egyptian Antiquities, British Museum. The result disposes of the suggestion that the body is that of King Mycerinus which had been placed in a new coffin about 600 B.C.

(F) GREAT BRITAIN

BM 62. ANTOFTS WINDYPIT, HELMSLEY, YORKSHIRE

2400 ± 150 B.P.
(450 ± 150 B.C.)

Sample of charcoal from a hearth 80 ft. down from the surface in a fissure known as Antofts Windypit at Helmsley, Yorkshire ($54^\circ 14'$ N. Lat., $1^\circ 6' 4''$ W. Long.). The hearth was in association with 'B' beaker pottery and burials, and the associated finds are now in the Scarborough Museum. Found in May 1955 by R. H. Haynes.

BM 129. ARMINGHALL, NORFOLK

4440 ± 150 B.P.
(2490 ± 150 B.C.)

Oak charcoal from the base of Posthole 7, Henge Monument, Arminghall, Norfolk ($52^\circ 36' 19''$ N. Lat., $1^\circ 18' 30''$ E. Long.). The sample was from the centre of

an upright oak timber, diameter estimated as 3 ft., which may have been about 120 years old when felled. Collected in 1935 by J. G. D. Clark, Cambridge University,⁹ and submitted by R. R. Clarke, Director of Norwich Museum via G. D. G. Sieveking, Department of British and Medieval Antiquities, British Museum, who comments: 'The date seems satisfactory though possibly a little early. The chronological position of the culture concerned has not previously been satisfactorily demonstrated.'

BARMSTON LAKE SERIES

Two samples of wood from an excavation at Barmston, Yorkshire (54° 00' 24" N. Lat., 0° 12' 50" W. Long.). Both samples are parts of wooden stakes from an occupation pit dug into the centre of a peat deposit sealed by hill wash and occupying the edge of a former glacial lake. Collected in 1960 by W. J. Varley, and submitted by John Bartlett, Director of Hull Museums.

BM 122. STAKE FROM SECTION A 15 2960 ± 150 B.P.
(1010 ± 150 B.C.)

BM 123. STAKE FROM SECTION A 30 2890 ± 150 B.P.
(940 ± 150 B.C.)

Comment. The ages are as expected on archaeological grounds.

BM 113. EBBSFLEET (1) 4660 ± 150 B.P.
(2710 ± 150 B.C.)

Part of a block of wood from the base of a peat monolith collected by Donald Walker, Botany School, Cambridge, at the original Ebbsfleet site (Site 1), not more than 10 ft. from the original excavations at Northfleet, Kent (51° 26' 16" N. Lat., 0° 19' 38" E. Long.).¹⁰ Submitted by G. D. G. Sieveking, Department of British and Medieval Antiquities, British Museum,¹¹ who comments: 'Burchel records that the pottery was recovered from below the peat so that it could be slightly earlier than the date established by this sample.'

BM 58. FERRIBY BOATS, YORKSHIRE 2700 ± 150 B.P.
(750 ± 150 B.C.)

Prehistoric boats of an unusual 'sewn' construction were found on a site near low-water mark on the north shore

of the Humber estuary at North Ferriby, Yorkshire ($53^{\circ} 42' 48''$ N. Lat., $0^{\circ} 29' 52''$ E. Long.).¹² The sample was from wooden sealing strip (oak) found in the grey clay approximately 3 yds. south of Boat 1. The area contained numerous fragments of sealing strip, caulking moss, and scraps of rope associated with the boat. Collected in 1954 and submitted by E. V. Wright of Freshfield, Elloughton-Brough, Yorkshire.

BM 133. FIFTY FARM, SUFFOLK

3800 ± 150 B.P.
(1850 ± 150 B.C.)

Charcoal found in association with flint work, bone, hearth rubbish, and type 'A' long neck beakers at Fifty Farm, Suffolk ($52^{\circ} 21' 20''$ N. Lat., $00^{\circ} 25' 35''$ E. Long.). Collected in 1934 by C. S. Leaf,¹³ and submitted by G. D. G. Sieveking, Department of British and Medieval Antiquities, British Museum, who comments: 'The settlement site contains Necked Beaker pottery and is apparently closely dated, sealed beneath a later barrow of the same culture. The charcoal sample is from this settlement. The date is satisfactory. It may be compared with similar dates for the Dutch Beaker sites by the Groningen Laboratory.'¹⁴

GRIMES GRAVES SERIES

A group of five samples of antler from the Grimes Graves flint mines near Thetford ($52^{\circ} 25' 39''$ N. Lat., $00^{\circ} 38' 41''$ E. Long.). Collected in 1937 and 1938 by A. L. Armstrong and submitted by G. D. G. Sieveking, Department of British and Medieval Antiquities, British Museum. Earlier measurements (BM 87 and BM 88)¹⁵ had shown good agreement in radiocarbon ages between charcoal and antler from this site, indicating that measurements on further antler samples would probably be worth while. The samples formed part of the infilling of various pits which were excavated for flints, and the archaeological evidence indicates that each pit was filled within a relatively short time, so that the depth of the find is unimportant

BM 93. PIT 10 (B)

3870 ± 150 B.P.
(1920 ± 150 B.C.)

BM 97. PIT 12

4290 ± 150 B.P.
(2340 ± 150 B.C.)

BM 99. PIT 14

3980 ± 150 B.P.
(2030 ± 150 B.C.)

BM 103. PIT 11

3700 ± 150 B.P.

(1750 ± 150 B.C.)

BM 109. PIT 8

3290 ± 150 B.P.

(1340 ± 150 B.C.)

Mr. Sieveking comments: 'BM 93, 97, 99, 103, are internally consistent and show clearly that the flint mines were in use from 2200 to 1800 B.C. or thereabouts. This can be regarded as satisfactory from the point of view of the basic chronology. BM 109 is clearly outside the general dating pattern though it is possible that some flint mines could have been in use in Middle and Late Bronze Age times. (See references to Armstrong's "Black Hole" with pottery probably of Late Bronze Age, referred to by Armstrong as Halstatt.)'¹⁶

BM 130. HEMBURY, DEVON

5100 ± 150 B.P.

(3150 ± 150 B.C.)

Charcoal from the bottom of the Neolithic ditch, cutting XA, at Hembury, Honiton, Devon (50° 49' 13" N. Lat., 3° 15' 38" E. Long.). Excavated in 1931 by the late Mrs. Dorothy Liddell¹⁷ and now in the reserve collection of the Royal Albert Museum, Exeter. Submitted by Lady Eileen Fox, Exeter University. Mr. Brailsford comments, 'compares well with Windmill Hill (BM 73)¹⁵ and the earliest Western Neolithic in Ireland (D 37)'.¹⁸

BM 63. STAPLE HOWE, EAST YORKSHIRE

2400 ± 150 B.P.

(450 ± 150 B.C.)

Charred grain from an early Iron Age 'A' settlement at Staple Howe, Knapton, East Yorkshire (50° 10' N. Lat., 0° 40' W. Long.). Collected in 1958 by T. C. M. Brewster and submitted by J. W. Brailsford, Department of British and Medieval Antiquities, British Museum, who comments: 'The archaeological evidence to a short period of occupation, and the date agrees well with that based on archaeological considerations.'

BM 65. THATCHAM, BERKSHIRE

8100 ± 180 B.P.

(6150 ± 180 B.C.)

Charcoal from Site 2, layer 2, of an excavation at the Mesolithic site, at Thatcham, near Newbury, Berkshire (51° 23' 30" N. Lat., 1° 16' 52" W. Long.). Collected in

1958 and submitted by John Wymer, Assistant Curator, Reading Museum. Analysis of the associated pollen by W. G. Dimbleby, Oxford University, places the sample in the Early Atlantic zone. Mr. Sieveking comments: 'The site may be Classic Maglemose. An early Maglemose date for England is 9488 ± 350 B.P. (C-353).'¹⁹ The sample showed indications of rootlet penetration and was very carefully sorted in order to eliminate this as far as possible. It was not a hard charcoal and was soluble in caustic soda so that chemical pretreatment had to be restricted to extraction with hot 1 per cent. hydrochloric acid.

(G) *INDIA*

BM 92. KARLE CAVES

2240 ± 150 B.P.
(290 ± 150 B.C.)

Wood from a pin holding together ceiling beams of the middle third of the main cave (Chaitya cave) at Karle²⁰ (c. $18^{\circ} 46'$ N. Lat., $73^{\circ} 29'$ E. Long.) above the village of Vehergao. Collected in 1956 and submitted by D. D. Kosambi, PO. Deccan Gymkhana, Poona 4. Mr. Barrett, Department of Oriental Antiquities, comments: 'The date hitherto accepted is 150 B.C. (2100 B.P.) or later. The pin appears to have been young wood at the time of felling and only a few years need be allowed for seasoning prior to its use. Thus the radiocarbon age agrees with the accepted age.'

(H) *JORDAN*

JERICHO SERIES

Samples from Tell es Sultan, Jericho, Jordan ($31^{\circ} 53'$ N. Lat., $35^{\circ} 27'$ E. Long.). Collected and submitted in 1960 by Kathleen M. Kenyon.

BM 105

$10,250 \pm 200$ B.P.
($8,300 \pm 200$ B.C.)

Charcoal, ref. J.P.F. 301/12. Fl. Phase SSii. From the phase succeeding the construction of the pre-pottery Neolithic 'A' defences.

BM 106

$10,300 \pm 200$ B.P.
($8,350 \pm 200$ B.C.)

Charcoal, ref. J.P.D. 303/19. Dl, Phase YY-XX. From the phase succeeding Stage VI of the pre-pottery Neolithic 'A' defences.

BM 110

10,180 \pm 200 B.P.
(8,230 \pm 200 B.C.)

Charcoal, ref. J.P.D. 401/28. D1, Phase BB-CC. From the phase involving the destruction of the pre-pottery Neolithic 'A' defences.

BM 115

9,170 \pm 200 B.P.
(7,220 \pm 200 B.C.)

Charcoal, ref. J.P.E. 206. 7g. Ei, 11, v, Phase KKii. Mid-pre-pottery Neolithic 'B'.

(J) MALTA

BM 100 Ta Hagra

4660 \pm 150 B.P.
(2710 \pm 150 B.C.)

Charcoal from Level 4. Found sealed beneath a beaten earth floor at the prehistoric temple of Ta Hagra, Mgarr village, Malta (35° 55' N. Lat., 14° 22' E. Long.). Collected in 1954 by J. D. Evans, Institute of Archaeology, University of London²¹ (who comments): 'Compares well with dates for the Chassey culture of France which is probably contemporary, e.g. 4400 \pm 500 B.P. for the Chassey "B" level at La Madeleine cave.²² Also compares well with early Cortaillod of Switzerland.'

BM 101. Tarxien

4485 \pm 150 B.P.
(2535 \pm 150 B.C.)

Charcoal from the remains of the cremation cemetery, stratified above Neolithic (period 1E) at Tarxien prehistoric temple, Tarxien parish, Malta (35° 51' N. Lat., 14° 31' E. Long.). Excavator's sample reference Q. 4. Collected in 1915 by Sir Thomas Zammit,²³ and submitted by J. D. Evans, who comments: 'There are as yet no other C¹⁴ dates which are directly relevant except BM 100. There are three probably quite long archaeological phases between this and BM 101, yet the difference in age is slight. The expected date for this sample was c. 15th century B.C. as evidenced by the presence of faience beads in the cemetery and the Mycenaean pottery. The wood, of course, may have been already ancient when burnt [e.g. part of the fittings of an abandoned temple].'

(K) TURKEY

HACILAR SERIES

Three samples of charcoal from the prehistoric site at Hacilar village, 17 miles west of Burdur, south-west Turkey (37° 35' N. Lat., 30° 05' E. Long.). Collected and submitted by James Mellaart.²⁴

BM 48. Charcoal associated with the burning of level vi, grave B (Early Chalcolithic).

7550 ± 180 B.P.
(5600 ± 180 B.C.)

BM 125

7770 ± 180 B.P.
(5820 ± 180 B.C.)

Charcoal (excavator's ref. P. vii) part of the corner post of a room. From the Late Neolithic level viii)

BM 127

8700 ± 180 B.P.
(6750 ± 180 B.C.)

This sample came from Area Q, where remains of an Aceramic mound yielded seven superimposed floors numbered, from top to bottom, Aceramic i-viii. The sample consisted of charcoal fragments from the courtyard floor of level V and was probably throwout from a hearth.

HAROLD BARKER
JOHN MACKEY

¹ H. Barker and C. J. Mackey, *B.M.Q.*, vol. xxii (1960), no. 3/4.

² H. Godwin, *Nature*, cxcv (1962), 984.

³ W. B. Mann, W. F. Marlow, and E. E. Hughes, *J. App. Rad. and Isot.* xi (1961), 57. Ingrid Olsson, Ingvar Karlen, A. H. Turnbull, and N. J. D. Prosser, *Ark. f. Fysik*, xxii (1962), 237; D. E. Watt, R. Ramsden, and H. W. Wilson, *J. App. Rad. and Isot.* xi (1961), 68.

⁴ K. R. Robinson and C. K. Cooke, *South African Archaeol. Bull.*, vol. v (1950), no. 19; *Southern Rhodesia Nat. Mus. Occ. Papers*, no. 19 (1954).

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⁶ H. Barker and C. J. Mackey, see this current date list (*B.M.Q.* vol. xxvii, nos. 1-2).

⁷ Elizabeth K. Ralph and Robert Stuckenrath Jr., *Radiocarbon*, iv (1962), 144-59.

⁸ H. Vyse, *Operations carried out on the Pyramids of Gizeh in 1837*, ii (1841), 86.

⁹ J. G. D. Clark, *Proc. Prehist. Soc.* ii (1936), 1-51.

¹⁰ J. P. P. Burchel and Stewart Piggott, *Antiquaries Journal*, n.s. xix (1939), 405-20.

¹¹ G. D. G. Sieveking, *Archaeologia Cantiana*, lxxiv (1960), 192-3.

¹² E. V. Wright and C. W. Wright, *Proc. Prehist. Soc.*, n.s. xiii (1947), 114-38.

¹³ C. S. Leaf, *Comm. Cambridge Antiquarian Soc.* xxxv (1935), 117-27.

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¹⁵ H. Barker and C. J. Mackey, *B.M.Q.*, xxiii (1961), no. 4.

¹⁶ A. L. Armstrong, *Proc. Prehist. Soc. of East Anglia*, v (1926), pt. 2, 107-13.

¹⁷ D. M. Liddell, *Devon Archaeological Exploration Soc.*, i (1931), 105.

¹⁸ W. A. Watts, *Antiquity*, xxxiv (1960), 111.

¹⁹ W. F. Libby, *Radiocarbon Dating*, Univ. of Chicago Press, 2nd ed. (Chicago, 1954), 88.

²⁰ James Fergusson and James Burgess, *The Cave Temples of India* (London, 1880), W. H. Allen & Co., 232.

²¹ J. D. Evans, *Proc. Prehist. Soc.*, vol. xix, pt. 1 (1953), 94; *Malta, London* (Thames & Hudson, 1959).

²² W. S. Broecker, J. L. Kulp, and C. S. Tucek, *Science*, cxxiv (1956), 154-65.

²³ Sir Thomas Zammit, *Archaeologia*, lxvii

(1916), 134-6; *Prehistoric Malta*, Oxford Univ. Press (Oxford 1930).

²⁴ James Mellaart, *Anatolian Studies*, viii (1958), 127-56; ix (1959), 51-56; ix (1961), 70-74.

SHORTER NOTICES

AN EXHIBITION OF INDIAN PAINTINGS FROM RAJASTHAN OF THE SIXTEENTH- NINETEENTH CENTURIES, MAY TO SEPTEMBER 1963

THE Muslim invasions of North India in the 13th century abruptly terminated the classical Hindu culture of the region, and with it the temple architecture, sculpture, and wall-painting which had been its expression for about fifteen hundred years. The Muslims had no tradition of painting and seem, at least until the fifteenth century, not to have patronized the art. The mercantile and banking communities of Gujarat and Rajasthan, however, for the most part belonging to the Jain religion, continued to donate illustrated manuscripts of the sacred texts to the temples. Three such manuscripts are exhibited here, of the second half of the fifteenth century. By this time the naturalism of classical Indian painting had been reduced to a pattern of line and colour—a small achievement but decorative and lively. With the emergence of strong native states in Rajasthan, as the central Muslim authority at Delhi began to weaken, one state at least, Mewar (Udaipur), seems by the end of the fifteenth century to have evolved a new style, based on the old but with a startling increase of range and expressiveness. Generally known as the Chaurapanchasika Style, it is here represented by five pages from a dispersed Bhagavata Purana of the first half of

the sixteenth century. This style had, however, no future, since a fresh wave of Muslim invaders had already seized north India, and the two greatest emperors of the Mughal dynasty, Akbar and Jahangir, completed the systematic pacification of the whole region. The Rajput nobles entered Mughal service on honourable terms and were soon made aware of the miniature paintings of the imperial ateliers: a naturalistic style which was quite original but based to some extent on the Safavid painting of contemporary Persia. The Rajputs began to utilize the style of their masters, adapting it, however, to their more formal taste. One of the finest examples of Rajasthan painting in this manner is the set of pictures illustrating musical modes—Ragamala—lent by Dr. W. B. Manley. It is, ironically, at Mewar, the last Rajput state to submit, that the Mughal style of the Akbar period had the strongest influence. In this painting the collections of the British Museum are particularly rich. Three volumes of a Ramayana are exhibited. The Sixth Book of the Ramayana was painted by an important master Sahibdin in 1652. The Second Book, in the same style, was completed in 1650. The survival of the general style into the eighteenth century is illustrated by a First Book dated 1712. The Akbar style was also felt with perhaps rather more satisfying results, since the native strain was stronger, in the small states of Bundi and Kotah, and in the region of Malwa. The decline of patronage at Delhi, especially

under the puritan emperor Aurangzeb in the second half of the seventeenth century A.D., released Mughal artists to the employ of those Rajput chiefs most closely associated with the court. At Bikaner, of which school one of the most important paintings is here exhibited, native taste was thereby almost entirely submerged. During the seventeenth century the states of Rajasthan had enjoyed a partial revival of influence and self-confidence. In the eighteenth century with the decline of the Mughal Empire under the assaults of the Afghans and the Marathas, the level of accomplishment was much lower. Kishangadh was able for a brief period to produce a highly poetic style devoted to the romantic portrayal of the loves of Krishna and Radha. Three miniatures of this school are exhibited, though the masterpieces are all in the collection of the Kishangadh Darbar. Towards the end of the century Kotah was responsible for some very original landscape painting. Portraiture at Marwar (Jodhpur) continued to be distinguished and well designed into the nineteenth century. A little-known style, gauche but saved by a charming colour sense, is that of the desert town of Jaisalmer.

In order to show the work of artists in the rest of north India (excluding the Panjab Hills) during this period, a rich series of Orissa illustrated manuscripts on palm-leaf is exhibited, together with several scrolls and book-covers from eastern India and two remarkable Assamese manuscripts, dated 1735 and 1835.

AN EXHIBITION IN THE KING'S LIBRARY OF BOOKS, MANU- SCRIPTS, AND ANTIQUITIES FROM ETHIOPIA

THIS exhibition, containing nearly one hundred exhibits, was on view in the

King's Library from 10 June to 8 July. The emphasis was on manuscripts, attention being paid not only to calligraphy and illumination, but also to literary importance. Examples of printing in the Ethiopic script from the fifteenth century to the present day were included, along with the accounts of important expeditions to Ethiopia since the sixteenth century. Ecclesiastical art was exemplified by numerous ceremonial objects; and coins, early maps, and travellers' drawings were shown. The exhibition preceded the Second International Conference of Ethiopian Studies held at the University of Manchester from 8 to 11 July.

WOOD'S TOWN ATLAS

THE Map Room of the British Museum has recently acquired a copy of *Wood's Town Atlas* (Edinburgh, 1818-28). This is a collection of forty-eight plans of towns in Scotland engraved or lithographed on large scales (usually 20 inches or more to a mile). John Wood was an Edinburgh land surveyor, described in directories up to 1846 as 'Permanent Director of Land Surveyors' Society'. He financed the surveys from which the plans in his atlas were made by soliciting commissions or subsidies from the corporations of the individual towns; early impressions from the plates were circulated to the corporations and revised from their corrections.

The atlas constitutes the most important single series of Scottish town plans before those made for the Parliamentary Boundary Report in 1832, which (although more numerous) were on the smaller scale of 6 inches to a mile. Wood's plans give the names of property owners and indications of land use, and are, accordingly, of great interest to the social and economic historian.

The atlas is very rare, probably because it was not issued with a title-page and many

copies have been broken up by booksellers for sale of the sheets separately. No copy is known in any other English collection, and in 1936 four copies only were recorded in Scottish libraries.

A GOLD FEMALE FIGURE

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

AN IVORY SISTRUM FROM BENIN

THE Department of Ethnography has received its most important single acquisition for very many years in the form of a magnificent ivory double gong or sistrum from

Benin in Western Nigeria, which has been presented by Mrs. Margaret Webster Plass of Philadelphia, an outstandingly generous benefactor of the Department since the death of her husband, the well-known collector of African art, in 1952. The gong is the finest of five known examples which are believed to have been carved in the sixteenth century for the kings of Benin, to be struck with ivory wands in ceremonies of the divine kingship. It was collected in 1897 by the late Admiral Sir George Leclerc Egerton, second-in-command of the British Expedition to Benin.

The Department has also been given an important collection of Malay silver work by Mrs. Beatrice Satow, in memory of her husband. This collection well illustrates the technique of the Malayan silversmith and the quality of his product. Bowls, dishes, and boxes are generally made from thin sheet silver or silver alloy, soldered where necessary and decorated by the repoussé technique supplemented by work with a tracer and graver; i.e. a relief pattern is applied with punches, mainly from the back, and finished with punches and engraving tools on the front. Belt buckles are generally of heavier metal, and are sometimes decorated with niello (a form of black and grey enamel). The patterns are generally floral or geometrical, representation of human or animal forms being forbidden by Moslem law. When articles bear inscriptions these are often in Malay written in Arabic characters; but meaningless inscriptions for purely decorative purposes are not uncommon.

FOUR STUKELEY NOTEBOOKS

WILLIAM STUKELEY was born at Holbeach in the fenland part of Lincolnshire in 1687 and died in London in 1765. During this long life of 78 years he was continuously active, and not only in his professional pursuits, which were sufficiently diversified even for the eighteenth century, for he served first for three years in his father's legal business at Holbeach, then abandoned the law for the medical profession, proceeding to Cambridge in 1704, where he attended Vigan's chemistry and materia medica courses and carried out experiments and dissections, and moving to London in 1709 to continue his medical studies for a brief period under Mead at St. Thomas's Hospital: as a result he settled down to practise in the country for some years and then in London from 1717 to 1727. Medicine, too, in turn was abandoned, and in 1729 he took holy orders, being installed early in 1730 as Vicar of All Saints', Stamford, and moving back to London in 1748 as Rector of St. George's, Queen's Square, where he remained until his death in 1765. Whatever the interruptions attendant on his professional duties, however, he pursued continuously his activities as an antiquary; he was an energetic member of the Gentlemen's Society at Spalding and of the Royal Society in London, where he became the first secretary of the refounded Society of Antiquaries in 1717, and throughout his life journeyed about the country noting and sketching antiquities of all kinds. The results of these were incorporated partly in his publications, sometimes unfortunately with a wealth of fantasy as in his books on Stonehenge and Avebury, and with more good sense in his *Itinerarium Curiosum*, but chiefly in the great series of manuscript notebooks and drawings that he left behind him; the records of these travels have established him firmly as one of the first of English field archaeologists.¹

In the recent dispersal of one collection of Stukeley's manuscripts, that preserved in the library of Captain William A. Cragg at Threkingham Hall, in Lincolnshire, the Department of Manuscripts had the good fortune to secure four notebooks devoted chiefly to Crowland Abbey.² These illustrate admirably his assiduity in noting down on the spot what he saw before him, and his skill in illustrating such notes with sketches and plans. It is in such raw material as this too that his common-sense practical attitude is most evident, the wilder flights of fancy appearing rather in the next stage, when the process of formal composition began, whether or not with an eye to publication. It is particularly fortunate that the Museum should have been able to acquire these examples of this side of his researches, since the only example of Stukeley's literary work in the Department's

collections previous to this was the four volumes of 'The Heroic Effigies of the Patriarchs' (Add. MSS. 45570-3),³ which, composed in 1755 and containing drawings (with commentaries) of coins from Lord Pembroke's collection and elsewhere, represented only his medalllic and numismatic interests.

The four newly acquired notebooks (now Add. MSS. 51048-51) are concerned mostly with the records he made at various times of the destruction carried out at Crowland and its neighbourhood (thus offering a parallel to the records he made of the similar process that went on at Avebury and Stonehenge). Numerous references to this derived from his diaries and letters (but without his drawings) are, it is true, already in print in the edition of them prepared by Lukis for the Surtees Society and published by that society in three volumes between 1880 and 1885. The 1735 diary from which some extracts about Crowland were printed by Lukis (vol. ii, *passim*) is preserved, in fact, in the earliest of the four notebooks (Add. MS. 51048). This volume bears on the pastedown of its upper cover Stukeley's signature and the date 1732; the first twenty-five pages are devoted to a 'map' of Stukeley's farm at Holbeach 'in tenure of Josuah Quincy' and to notes of rents due to him, but the diary proper (with a separate pagination) begins with the date 12 September 1735 and continues to 3 February 1736. References in the volume to Crowland Abbey are disappointingly brief: '23 Sept. at Croyland. Surveyd the noble ruins there. touchd upon former drawings of the abby'; the passage does not contain, curiously enough, the reference (printed by Lukis) to his 'indignation at the present possessors, Mr. Hunter and Butler, for suffering so much demolition'. On 26 September Stukeley went to Anchor Church House (about a quarter of a mile north-east of the abbey, beside the Crowland-Spalding road), which he identified with 'St. Pega's Cell' and refers to the 'old house on the place, pulld down [about 1720] by Mr. Baguley the minister who ownd it'.⁴ Drawings made on that day of the statue on the famous triple bridge and a sketch view of Crowland from Anchor Church Hill are preserved at the end of the book with other material about Crowland: included also is a drawing made in October and November 1734 of the statues on the west front of the abbey church and bearing the following memorandum: 'This statue of S. Paul sitting & S. James the great were thrown down & all the stonework over 'em: as I saw it 6. july 1757.' The detailed record of the destruction can be followed in the extracts printed by Lukis. The rest of the diary entries record visits to friends, antiquities seen, and documents found. At Cambridge Stukeley and Roger Gale visited on 3 November 1735 Dr. Bentley and

smoked a pipe with him. he is now 75. & very hearty. he entertained us with much, & pleasant discourse.⁵ he says, he has done reading now for the ingrateful world; & reads only for himself. he is meditating upon the old, & new testament. he reads it in our english bible.

It was on this visit that Roger Gale took the opportunity of saying that he intended to give the manuscripts collected by his father (Thomas Gale) to Trinity College Library (Bentley was still Master of the College) and 'desired the Arabic MSS. formerly given [in 1697] by his fa^r, might be plac'd among them'.⁶

Home at Stamford Stukeley celebrated St. Cecilia's Day with the local Music Society at the 'George and Angel'. Thereafter, he is busy with drawings of Stamford antiquities and publishing projects, and employs some blank pages in the volume for a copy of his sermon on Matthew xxiii. 35, written 13 January 1737. On 7 November 1734 he was at Peakirk and made a drawing of the little church there (now famous for its recently uncovered medieval wall-paintings), and on 19 November he made a pencil sketch of the important Saxon tower of Barnack church; both are preserved among the Crowland notes at the end of the volume.

The Crowland theme is continued in the notebook numbered 'Croyland II' (Add. MS. 51049) in the form of two letters, the first dated from Stamford 30 December 1746, and the second 20 January 1747, both addressed to Maurice Johnson, the secretary and real inspirer of the Spalding Gentlemen's Society: the first letter is devoted to a detailed description of the persons represented by the statues on the west front and contains the following autobiographical passage which is of interest as it does not appear in such a complete form in Lukis (ii, pp. 307-8, under 12 June 1745):

in August 1744 Mr. Samuel Gale & I visited Croyland Abby together. the summer after I gave him at London, a magnificent drawing of the intire front of the abby. but in the winter between, the ornamental work of the niche over the head of this figure [i.e. Abbot Thurcytel], fell down, & carry'd off, along with it, Lord Turchetyl's head, & the head of his crozier join'd to it. it broke off, by the neck, & fell luckily upon the crozier, whereby breaking its fall, the face was preserv'd. after a good deal of pains in hunting for it, I rescu'd the head from being broke into grit, for the women to scour their floors withal. I carried it home, & set it up in an old fashion'd niche, made purposely in a wall in my garden [at Stamford].

To which Stukeley has added a note on the opposite page:

upon my coming to live in London [in 1748], I presented it to my Lord Chancellor [Philip Yorke, 1st Earl of Hardwicke], who set it up at his seat of Wimpole [Hall, Cambridge-shire], in the ch.

But most interesting of all in this notebook, and apparently previously un-noticed, is the autobiographical memorandum written on the blank half-page following the conclusion of this first letter to Johnson:

& thus ended the last of my dull years in the country, without any hope, or desire of removal. I had no kind of conversation in Stamford, & so loiterd my time away in thus writing a letter now & then, to a distant friend: & in my garden. 1747 may be called the crisis of my life, when Providence was moving toward my removal to Town: where I might rationally enjoy

the remainder of my life, & be useful to the World. & I could be useful in printing, were not the booksellers downright enemys to true learning, & authors.

The passage is interesting confirmatory evidence of the restlessness which Stuart Piggott (op. cit., p. 152) notes as afflicting Stukeley about this time.

The remaining two volumes (Add. MSS. 51050, 51051) are again devoted almost entirely to Crowland. The former is made up exclusively of a dissertation on the abbey addressed to the fourth Duke of Bedford, dated October 1750, which has textual interest in that at least one passage (e.g. that relating to Abbot Thurcytel's head and its rescue) is copied from the notebook described above.

Much the longest of the notebooks is the latest in date, 1757 (Add. MS. 51051). This is a thick quarto volume of 110 folios and is in the form of a letter-journal dated 21 July 1757 and addressed to Mrs. Peirson, 'the middle-aged and intellectual Miriam', as Stuart Piggott calls her (op. cit., p. 170), with whom about this time Stukeley 'was indulging in a tender romantic friendship'. It describes a fortnight's tour which Stukeley made with his daughter and which began on 27 June 1757; the text is accompanied by a series of plans and drawings of Crowland Abbey and many other antiquities seen, including the famous Norman sanctuary knocker still preserved at Warboys (fol. 17). In view of the association of Sir Robert Cotton's name with the Museum through the fact that his great library of manuscripts is now housed there, it will not perhaps be inappropriate to conclude this article by noticing that one of the places visited by Stukeley and his daughter was Conington (fol. 105), to which they went 'out of respect to that great possessor of it, Sr. Robert Cotton', and were distressed with 'the disagreeable sight of a fine old ruin'd seat, lately pulld down, for sake of selling the stone. We askd [writes Stukeley] for the room where Mary queen of Scots was beheaded. for Sr. Robert bought it, when Foderinghay castle was demolishd, & set it up here, in its intire form & furniture. they told us, it was pulld down.'

C. E. WRIGHT

¹ On the extant Stukeley manuscript material see Stuart Piggott, *William Stukeley. An Eighteenth-century Antiquary*, Oxford, 1950, Appendix A, pp. 189-201.

² Sotheby's sale, 19 Feb. 1963, lot 415. This is probably the last opportunity of acquiring Stukeley manuscripts that will occur, in view of the fact that the Keiller collection of Stukeley manuscripts went *en bloc* to the Bodleian Library, Oxford (see P. Long, 'The Keiller Collection of Stukeley Papers', *Bod. Lib. Record*, v (1954-6), pp. 256-61).

³ Presented 12 Oct. 1940 by the late Sir Walter Wilson Greg. An unpublished work; it was lot 253 in Sotheby's sale of 15 July 1924 which represented the first sale-room dispersal of a collection of

Stukeley manuscripts (lots 232-85A). A further dispersal (that of the collection belonging to Oliver S. F. St. John, Esq., of Canon Bredons, Hardwick, near Tewkesbury, who was the great-great-grandson of Stukeley) took place at Sotheby's, 1 April 1931, lots 565-89.

⁴ The foundations were dug out in 1866 (see E. Moore, 'St. Guthlac and Crowland', *Journal of the British Archaeological Association*, xxxv (1879), pp. 132-4). Two hundred tons of Barnack ragstone are said to have been carted away from the foundations.

⁵ Bentley's conversation had, besides pleasantness, other elements that made it perhaps more fitting for male company, if we may take a hint

from a letter which Robert Freind wrote to Edward Harley, 2nd Earl of Oxford, after the Cotton Library fire in 1731, describing how he gave refuge to Bentley (*H.M.C. Portland Papers*, vi, 1901, p. 417).

⁶ The manuscripts were not presented by Gale,

however, until 1738. See M. R. James's Preface to his *Cat. of the Western MSS. in the Library of Trinity College, Cambridge*, vol. iii, 1902.

⁷ This was the work of Sir John Cotton, Bart. (d. 1731) (cf. *V.C.H. Hunts.*, iii, 1936, p. 145).

THE PERCY GRAINGER COLLECTION

MRS. ELLA GRAINGER, widow of the composer, Percy Aldridge Grainger, who died on 20 February 1961, has generously added to her previous gift of the piano score of 'Country Gardens'¹ a large and representative collection of autograph manuscripts of further works by Grainger, now numbered Add. MSS. 50867-87, listed in the Appendix to this article.

Most important, perhaps, or so Grainger would have thought, are the autograph full scores of his experimental works, 'Hill-Song I' and 'Hill-Song II'. At the time of its composition in 1901 'Hill-Song I' was audacious both in rhythm and scoring. Of this work we have the unpublished original score for twenty-one wood-wind instruments, which the composer himself described as 'not feasible', and the revised score, dating from June to December 1921, which bears further corrections added by the composer after a series of six orchestral rehearsals at Frankfurt-am-Main in 1923. The manuscript of 'Hill-Song II' has the following note by the composer: 'May be described as "Out of 'Hillsong No I' by 'Criticism' ". An attempt to make a concise and compact and homogeneous version out of the fast material of Hillsong No I.' 'Hill-Song II' was composed in South Kensington in April 1907 and originally scored in August 1907 at Svinkløv, Jutland, for twenty-four wind instruments; it is this original version which has come to the British Museum, although, like 'Hill-Song I', it was published in several arrangements, including that 'dished up' (Grainger's expression) for two pianos. Grainger wrote on the manuscript of the first version of 'Hill-Song I': 'This merely an exploration of musically-hilly ways, a gathering of types for future hill-songs, a catalogue.' We are glad that the results of some of these explorations in their original state are to be preserved in the Museum, for not only are they early examples of studies in intricate rhythm but they had a considerable influence on no less a person than Frederick Delius.

For many years Delius and Grainger were close friends. They first became acquainted during Delius's significant London visit of 1907, when he met a number of 'up and coming' British musicians including Thomas Beecham (as he then was). Roger Quilter said of Grainger and Delius: 'These two, though so different, seemed to have a strong attraction for each other and a very real admiration for each other's musical gifts.'² Delius thought highly of Grainger's

compositions, and, at this early stage in Grainger's life when he was endeavouring to support two invalid parents by means of his piano playing and did not wish to disturb his career as an executant by the performance of works, such as the 'Hill-Songs', which would arouse controversy, it was Delius who persuaded him that some at least of his compositions ought to be submitted to the test of performance. An opportunity came when Delius was invited to join Sir Edward Elgar and other prominent musicians in the formation of a Musical League, which included among its avowed aims 'to foster the cause of music in England' by holding annual festivals at which some new works by English and foreign composers would be performed.³ Delius agreed to join only if works by Grainger were performed at the first festival at Liverpool in 1909. Thus Grainger's 'Irish tune from County Derry' and 'Brigg Fair' were heard. Later, in 1923, Delius attended all six of the orchestral rehearsals of 'Hill-Song I', 'Marching Song of Democracy', and 'The Warriors', held by Grainger at Frankfurt, although his health was already weak and he had to be carried to the hall, and arranged for two of Grainger's 'most important and least saleable works' to be published in Vienna.⁴ Their association was, however, of mutual benefit. It was Grainger, for example, who passed the tune of 'Brigg Fair' to Delius, and the latter's arrangement is now better known than Grainger's; again, Delius's 'Song of the High Hills' derives from Grainger's 'Hill-Songs' for, as the latter said, describing Delius as a receptive composer: 'it did not occur to him to write a work about the hills until he had heard my two *Hill-Songs*.'⁵ Later, in 1923-7, when Delius's failing health and sight kept him at Grez-sur-Loing, Grainger would visit him each year with Balfour Gardiner, and they would play two-piano arrangements of Delius's own, and other works, to the invalid. Survivals of these visits in the Grainger collection are Grainger's apparently unpublished arrangements⁶ of Delius's 'Dance Rhapsody No. I' and of Balfour Gardiner's 'English Dance'. At a slightly later date, Eric Fenby, who acted as amanuensis to Delius from 1928 to 1933, described how Grainger's visits enlivened the household. Although a vegetarian and teetotaller, who existed mainly on a diet of milk and oatcake, Grainger had fantastic energy. One day he performed the remarkable feat of throwing a tennis ball from the terrace on one side of Delius's house, rushing up the steps, through the house, and catching it as it fell on the other side. This he did three times before Fenby persuaded him to stop lest he should break his neck.⁷ On a more serious level, Grainger assisted, before Fenby's arrival, with the scoring of some of Delius's works, in particular with the music for 'Hassan'. Delius asked Grainger to compose a 'Dance' to be added to the 'Hassan' music and the sketches for this are to be found in the present collection (see Pl. xxv). It does not appear to have been published.

Another influence was Kipling. Australian by birth and educated in Germany, Grainger had a wider background than most English composers and retained

throughout his life a love of the primitive, the wild, and the exotic. In Kipling's work the Indian books and the poems about the sea appear to have attracted him most, and the original manuscripts of a number of his settings of Kipling's poems are now in the British Museum. Most are published in the long series of 'Kipling Settings' dedicated to his mother, herself a concert pianist and piano teacher, but for much of her life in poor health. Grainger was devoted to her and, after her death in 1922, he published three short accounts of her life with numerous photographs; in the introduction he remarked that Kipling was one of her favourite authors: 'Her personal response to Kipling was stimulated, and perhaps amplified, by my own great attachment to his poetry and my frequent association with it as a composer.'⁸ The 'Kipling Settings' include some of Grainger's earliest and latest compositions. A few are dated 1899 when Grainger would have been only sixteen or seventeen, and these, for instance 'The Men of the Sea', are the most traditional in style. Others, composed from 1905 to 1907, show his love of pungent harmony and irregular rhythm, while in 'Soldier, Soldier', composed at Trolldhaugen in August 1907, when Grainger was staying with Grieg, it is surely not fanciful to detect the influence of Grieg's harmony in the opening phrase. One of the last settings must have been 'The Only Son', composed in 1947. This is an intriguing blend of whole-tone harmony and Negro spiritual. Most of the 'Kipling Settings' are for chorus, and a chorus requiring more male than female voices; this in itself would explain their present neglect.

Much of the remainder of the collection consists of the works by which Grainger is most often remembered today, his folksong arrangements. These include the manuscripts of some of the best known items from the series of 'British Folk-Music Settings'—further scores of 'Country Gardens', 'I'm seventeen come Sunday', and 'Shepherd's Hey'. Many of the manuscripts bear informative notes by the composer stating the sources of the tunes, exact dates of composition [of the arrangements, the various versions available, and, often, an astonishing list of instruments on which they can be performed. In this last respect the manuscripts of 'Mock Morris' should be mentioned. As its title suggests, this was not a true folk-dance. Grainger himself pointed out: 'The rhythmic cast of the piece is Morris-like, but neither the build of the tunes nor the general lay-out of the form keep to the Morris dance shape.'⁹ However, Grainger's technique in setting his own melody was much the same as that of his folksong arrangements. He uses the same wide variety of effects, even when setting the melody for a solo instrument such as in the piano arrangement, and is particularly successful in his string-orchestra version in achieving variety by placing the (after all) somewhat slight melodic material at various levels in the orchestra, with counterpoint motives of vitality in the accompanying parts. The piano-conductor score, now in the British Museum, lists a large number of optional instruments which can be added to the original string parts: '1 or

2 flutes, oboe, 2 clarinets, bassoon, 1 or 2 cornets, 1 or 2 horns, trombone, drum & xylophone (or bells).'¹⁰ Such versatile arrangements mean that his music, as well as being effective in professional programmes of light music, can also be attempted by amateur orchestras which have gaps in their wind sections.

For several of the tunes in his 'British Folk-Music Settings', such as 'Country Gardens' and 'Shepherd's Hey', Grainger was indebted to Cecil Sharp. It should not be forgotten, however, that Grainger was, in his own right, a serious student and collector of folk-music. The tunes of 'I'm seventeen come Sunday' and 'The Six Dukes', settings of which are in the present collection, were both collected by Grainger in Lincolnshire. For many years he was an active member of the Folk Song Society (now the English Folk Dance and Song Society), and the *Journal*, no. 12 (1908), of the society consisted of a report by Grainger of an expedition to Lincolnshire in 1906. The original draft of this paper, entitled 'Collecting with the Phonograph', is included in the present collection. The tunes collected by Grainger on this trip included several versions of 'The Six Dukes', 'Lord Bateman', 'Georgie', and 'The Rainbow'. The paper contains some fascinating pen-portraits of local folk-singers, among them Joseph Taylor of Saxby-All-Saints, north Lincolnshire, from whom Grainger collected 'Brigg Fair':

He is a courteous, genial, typical English countryman, & a perfect artist in the purest possible style of folk-song singing. Though his memory for words is not uncommonly good, his mind is a seemingly unlimited storehouse of melodies, which he swiftly recalls at the merest mention of their titles; & his versions are generally distinguished by the beauty of their melodic curves & the symmetry of their construction. He relies more on purely vocal effects than almost any folk-singer I have come across.¹¹

Many years later, Grainger's mother recalled that Taylor, then an old man, stayed with them on his first visit to London and that they took him to hear the Delius version of 'Brigg Fair' at a Queen's Hall concert. It was the practice of the Folk Song Society to invite members to contribute additional information on tunes collected, and an interesting feature of the draft now in the Museum is a number of pages with autograph notes by other enthusiastic collectors, such as 'L. E. B.' (Lucy Broadwood), 'J. A. F. M.' (J. A. Fuller Maitland), and 'R. V. W.' (Ralph Vaughan Williams).

After Grainger's death, Mrs. Grainger decided to divide the mass of music manuscripts he left among six major libraries in various parts of the world with which he had been connected during his career. The selection of manuscripts for each library has been made with discrimination: thus, while the British Museum has received manuscripts predominantly of English interest and the experimental works, to the National Library of Scotland have gone arrangements of 'The Twa Corbies', 'Ye Banks and Braes', and 'Scotch Strathspey'; to the

National Library of Ireland 'Molly on the shore' and 'Irish tune from County Derry'; while the American libraries (the Library of Congress, the New York Public Library, and the Sibley Music Library) have received the 'Marching Song of Democracy', Liberty Bell', Polynesian music, and 'Handel in the Strand'.

PAMELA J. WILLETTS

¹ Add. MS. 50823. See *B.M.Q.* xxv, no. 1-2 (1962), pp. 18-19.

² Roger Quilter: in a note contributed to Hubert Foss's edition of Philip Heseltine, *Frederick Delius*, 1952, p. 155.

³ See Add. MSS. 49600-3 (papers relating to the Musical League).

⁴ Percy Grainger: memoir contributed to Foss's edition of Heseltine, op. cit., p. 177. One of these works was presumably 'Hill-Song I', published in full score by Universal Edition, Vienna, in 1924.

⁵ Grainger, loc. cit., p. 172.

⁶ The British Museum's collection of published works by Grainger does not include all American and continental publications.

⁷ Eric Fenby, *Delius as I knew him*, 1936, p. 77.

⁸ *Photos of Rose Grainger and of 3 short accounts of her life by herself, in her own handwriting reproduced . . . by . . . Percy Grainger*, 1923, p. 6.

⁹ Piano score in Add. MS. 50877.

¹⁰ Piano-conductor score in Add. MS. 50877.

¹¹ Add. MS. 50887.

APPENDIX

List of the Percy Grainger Collection presented by Mrs. Ella Grainger

MS. Number	ORIGINAL WORKS
50867-9	Hill-Song I. Full scores of original and revised versions and (50869) orchestral parts of the revised version. 1901, 1921-3.
50870	Hill-Song II. Full score. 1907.
50871-6	Kipling Settings:
50871	(From <i>Barrack-Room Ballads</i>) The Ballad of the 'Bolivar'. 1901. The Ballad of the 'Clampherdown'. 1899. Soldier, Soldier. 1899, 1907-8.
50872-3	(From <i>Barrack-Room Ballads</i>) The Widow's Party. Voice and piano score, piano-duet score, full score, printed vocal score, 1906, 1939, 1924, 1923, and (50873) orchestral parts.
50874-5	(From <i>The Jungle Book</i> , <i>The Second Jungle Book</i> , <i>Plain Tales from the Hills</i> , <i>Many Inventions</i> , &c.) Morning Song in the Jungle. 1905. Tiger-Tiger. 1905. The Inuit. 1902. The Peora Hunt. 1906. The Fall of the Stone. n.d. The Only Son. 1945-7. Also (50875) orchestral parts (incomplete) of The Peora Hunt, Mowgli's Song against People, and The Fall of the Stone.

MS. Number

- 50876 (From *Life's Handicap, The Light that Failed, Many Inventions, The Seven Seas*)
 The Running of Shindand. 1901-4.
 Northern Ballad. 1898, 1899.
 Ride with an idle whip. 1899.
 The Men of the Sea. 1899.
 Anchor Song. 1899, 1915.
 We have fed our sea. 1900-11.
 The Sea-wife. 1947.
- 50877-8 Mock Morris from Grainger's series of 'Room-Music Tit-Bits'. Scores for piano, piano 'popular version', two pianos, piano-conductor, 1910, and (50878) orchestral parts.
- 50879 Other original works:
 Sketches for a 'Dance' 'added at Delius's request to the Delius *Hassan* music'. 1923.
 English Dance for orchestra and organ (alto saxophone part only). n.d.
 English Waltz. Sketches, photostats, and piano score. 1899-1945.
 When the world was young. Sketch for two pianos. 1950.

ARRANGEMENTS

- 50880-3 British Folk Music Settings:
- 50880 Country Gardens. Various piano scores, band score, orchestral sketch. 1919-53.
 Died for Love. Voice and piano score, piano arrangement and two bass-clarinet parts. 1906-7.
 Green bushes. Two-piano (six hands) score. 1921.
 I'm seventeen come Sunday. Full score. 1905-12.
- 50881-2 Shepherd's Hey. Scores for piano, 'room-music twelve-some', 'full band', 1908-11, 1908-9, 1908-13, and (50882) orchestral and military band parts with condensed score.
- 50883 Six Dukes. Scores for four voices and flute, and voice and piano. n.d.
 The Sprig of Thyme. Voice and piano score. 1920.
 The Sussex Mummers' Christmas Carol. Piano arrangement and sketches. 1905-11, 1943-57.
- 50884 Other settings of folk-music, &c.:
 Bristol town. Arrangement for organ and tenor violin. 1906-47.
 The Duke of Marlborough. Sketches for strings and 1st piano part of a two-piano setting. 1905-9, &c.
 Lisbon. Arrangement for five saxophones. 1943.
 Willow, Willow. Scores for voice and piano, voice with guitar and strings, and parts. 1902-11, &c.
 Miscellaneous sketches including Brigg Fair, Shenandoah, After the ball was over, The Gipsy's Wedding Day, &c., and draft foreword to Folk-music Settings, 1911.

Arrangements for two pianos of English Dance by H. Balfour Gardiner, and Dance Rhapsody, No. 1, by F. Delius. 1925, 1922.

ARTICLE

Draft of article 'Collecting with the Phonograph' published in the *Journal of the Folk-Song Society*, no. 12, 1908, pp. 147-242, and *printed proof*.

THE BOXER DOLLS

THE Boxer rebellion is known to Europeans from the fifty or so diaries written by missionaries and the diplomats and soldiers who, to their great surprise, found themselves beleaguered in the Legation Quarter of Peking during the summer of 1900.¹ From the Chinese side there are forty-eight diaries concerning the anti-Christian, anti-foreign 'Boxer' movement, which were selected by the China Historical Association and published as vol. 9 of their series on the modern history of China.² The Chinese diaries were reviewed by Jerome Ch'ên³ and G. G. H. Dunstheimer⁴ in scholarly articles which summarize the characteristics of the movement, particularly in its religious aspects. Of the few pictorial records published in China, the most striking, that of a Boxer in action, turns out to be taken from a Japanese work, which reproduced a photograph of a drawing in one of the French diaries.⁵

This serious lack of illustrative material has been filled most dramatically by the presentation to the Department of Oriental Antiquities of six clay figures (1962.10.23.1), four men, one woman, and a horse, which were made by a craftsman in Peking just after the siege in 1900 to the order of Captain Francis Garden Poole.⁶ The donor, Mrs. M. L. Poole, told the writer of this article that her late husband wished to have a tangible souvenir of the siege he had been fortunate enough to survive. According to his diary, he had discovered a tunnel under the Legation filled with explosives sufficient to destroy everyone at the very moment that the arrival of the Rajputs put an end to the siege.⁷

These clay statuettes are apparently unique, and for authentication one must turn to the diaries. Here there is considerable confusion, in the minds of the Europeans at least, who saw the Boxers either as roving marauders in the provinces, or as ordinary soldiers at the barricades. Before the siege the Governor-General of Shantung was encouraging Boxer activities. The American missionaries in Chinanfu reported that 'the rioters had no distinctive uniforms'.⁸ The sporadic arson, pillage, and murder of Chinese converts to Christianity which alarmed the Western world were usually preceded by training sessions in which boys of 15 and under, who comprised the majority of the activists, entered a hypnotic state and performed a military dance. The ritual movements have come to be known as

'boxing', though they were anciently performed, and still are, as a sort of physical training. For these exercises the Boxers were probably bare from the waist up. In most accounts of forays the Boxers are identified by their actions, and the Imperial edict of G26/5/19, 15 June 1900, does the same: 'All criminals carrying arms and shouting "Kill!" are to be immediately arrested.'⁹ In battle against the Europeans and Japanese the Boxers must have fought as ordinary soldiers.¹⁰

Yü-hsien, writing as Governor of Shansi on 21 July 1900, refers to 'organizing the Boxers here', though he does not mention uniforms.¹¹ However, a Chinese official travelling in the Metropolitan Province at the end of May reports that all Boxers wore turbans and sashes.¹² Most were red, but some were yellow. P. Rémy Isoré¹³ and L. Debroas¹⁴ mention boots, and puttees were also said to be of uniform colour. The colours red and yellow identify the Kan and the Qian sects. One of the male dolls shown on Pl. xxvi is a member of the Qian sect, with the character Qian (Heaven) in the yellow circle on his chest.

Red seems to have been the favourite colour for warlike activities. In the very same year squads of Japanese women in red skirts were practising the sabre under the auspices of the Japan Athletic Association.¹⁵ Among the Boxers there was a 'sect' for women who, because of the Boxers' dread of contamination with the Yin or female principle, had to be virgins between 12 and 18. They too exercised with sabres. They were dressed in red, and carried red lanterns. One of the leaders of the Boxers in 1898 was Zhu Hongdeng, and the use of red lanterns (*hong deng*, with different characters) evidently recalls his martyrdom.¹⁶ The female figure on Pl. xxvi is a member of this sect. Yellow is, of course, the Imperial colour, and probably implies loyalty to the Throne. Perhaps the yellow uniforms were supplied by Manchu sympathizers.

In the evidence given at the trial of Chang Shao-chi on 13 September 1900, it was stated that he 'was seen daily in the uniform of a Boxer chief'.¹⁷ The rider on Pl. xxvi is not a Boxer chief, although very few Boxers can ever have possessed a horse. Possibly an official's robe was used, with the circle and sect character. Such an illustration appears at p. 173 of L. Debroas, *Le Drame de Pékin*, though the style of drawing is European and therefore less reliable.

The most curious feature of Boxer diaries is that none is written by a Boxer. There were at least 50,000 teenage Boxers, and one at least could still be alive today to testify to the authenticity of the dolls.

I am greatly indebted to the Keeper and staff of the Department of Oriental Antiquities for their generous co-operation.

E. D. GRINSTEAD

¹ See V. Purcell, *The Boxer Uprising*, Cambridge, 1963.

² *Yihetuan*, 4 vols., Shanghai, 1951.

³ Jerome Ch'en, 'The Nature and Characteristics of the Boxer Movement', *Bulletin of the*

School of Oriental and African Studies, xxiii, pt. 2 (1960), pp. 287-308.

⁴ G. G. H. Dunstheimer, 'Religion et magie dans le mouvement des Boxeurs', *T'oung Pao*, xlvii (1959) [pub. later], pp. 323-67. Further

articles are promised, one on the women's sects.

⁵ The contemporary Japanese illustrated magazine *Fūzoku gahō* ran three issues on the siege. The illustrators show all Chinese soldiers conventionally.

⁶ See also *B.M.Q.* xxvi, no. 1-2, pp. 30-33 and pl. xv. The article 'Clay Figurines of Peking', *China Pictorial*, 1960, no. 11, shows traditional toy dolls in the style of Chang Ching-hu.

⁷ Department of Oriental Printed Books and MSS., Or. Micr. 399.

⁸ Public Record Office, F.O. 233/124, no. 23.

⁹ F.O. 233/124, no. 29, 2nd document. On 2 July the Throne was 'exhorting every member of the I-ho t'uan to render loyal service . . . against

the enemies of his country', *ibid.* no. 34. Sixteen years later the exercises were respectable. See Ch'üan-shu ching-hua, Hong Kong, 1916.

¹⁰ Ch'ên, p. 290.

¹¹ Yü-hsien to Director of Grain Transport, Tungchow. F.O. 233/124, no. 40.

¹² Dunstheimer, p. 345.

¹³ Quoted by Purcell, p. 216.

¹⁴ *Le Drame de Pékin*, p. 173.

¹⁵ *Fūzoku gahō*, vol. 212, p. 5.

¹⁶ In theory he was invulnerable. In 1897 Antonio Conselheiro, leader of the Jagunços in the State of Bahia, was credited with being able to catch bullets in his hands. See R. B. Cunninghame Graham, *A Brazilian Mystic*, p. 189.

¹⁷ F.O. 233/124, no. 43.

AN AUREUS OF CARAUSIUS MINTED AT ROTOMAGUS

THE Department of Coins and Medals has recently acquired a new aureus¹ of Carausius, who established himself as an independent emperor in Britain in the years between late A.D. 286 and A.D. 293. Carausius, as well as holding Britain, controlled the Channel and part of the north coast of Gaul. He issued a plentiful coinage of billon antoniniani and, at the beginning of his reign, a much smaller series of silver coins from mints in Britain, at London and, possibly, at Colchester, as well as from a mint across the Channel, probably at Boulogne. The gold coins of Carausius are all late in his reign, and of these very rare pieces the Museum already possessed two, both issued by the London mint.

The new acquisition (Pl. xxvii) belongs to an equally rare series of gold coins struck for Carausius late in his reign at a second mint on the Channel coast of Gaul at Rouen, the ancient Rotomagus, presumably after Boulogne had been recaptured by Constantius Chlorus in 293. The aureus carries no mint signature but is of similar fabric to, and shares its obverse die with, another aureus, recorded as being found at Rouen.² In style, too, it is very similar to a series of billon antoniniani, almost all of which come from a hoard found at Rouen³ in 1846, and some of which are marked with the letter R, the initial of Rotomagus.

The obverse of this new aureus shows the portrait bust of Carausius, laureate and in cuirass and paludamentum. The portrait, like that on the parallel series of billon antoniniani, has a rather narrow head with a low forehead. It is quite distinct from the burly, bull-necked individual portrayed on a unique bronze medallion⁴ and on much of the billon coinage earlier in the reign, and different, too, from the portrait on the later billon coins and the London gold coins, where

the portrait of Carausius, though still forceful, is in a much more sophisticated style. The reverse shows the emperor clasping hands with Concordia, defined by the inscription as *Concordia Militum*.

This fine aureus has adorned a number of famous collections of Roman coins. It appeared first in the catalogue of the Ponton d'Amécourt collection in 1887, subsequently in the Consul Weber collection in 1909, later in the Jameson collection, and more recently in the sale room at Lucerne.⁵ Its acquisition adds to the national collection a rare and important piece in the coinage of one of the more interesting personalities in our early history.

It remains to record, with gratitude and appreciation, the generosity of Messrs. B. A. Seaby Ltd. and Mr. Brian Grover over the terms of purchase and the munificence of the Worshipful Company of Goldsmiths who purchased the coin for the Museum.

R. A. G. CARSON

¹ *Roman Imperial Coinage*, V. 2, 517, no. 624.

² *Op. cit.* 516, no. 621.

³ *Revue archéologique*, iii (1847), p. 532.

⁴ J. M. C. Toynbee, *Roman Medallions*. *ANS Numismatic Studies* No. 5, pl. xxx. 4.

⁵ Rollin and Feuadent sale (Ponton d'Amécourt coll.), 25 April 1887, lot 630; Hirsch sale, xxiv (Consul Weber coll.), 10 May 1909, lot 2491; Jameson coll., ii, p. 70, no. 326; Hess-Leu sale (Sammlung ESR), 23 March 1961, lot 624.

EGYPTIAN COMPOSITION VESSELS WITH RELIEF DECORATION

A RECENT purchase by the Trustees has helped to fill a serious gap in the collection of the Department of Egyptian Antiquities. It consists of the greater part of a glazed composition lotiform cup, of the type usually called chalice, decorated with scenes in low relief (no. 65786, Pl. xxviii a-c).

The lotus form, a shape particularly well suited for stemmed bowls and cups, was much used by the Egyptians from the beginning of the New Kingdom. Many different materials were employed for the making of such vessels—the Museum possesses a fine painted terracotta bowl from El-Amarna (no. 58461)¹ and a small cup of alabaster (no. 4563)—but glazed composition was the most common. The true lotus shape, executed in this material, is represented in the Museum by a number of examples, including a blue-glazed cup, heavily moulded in an effective though unnaturalistic manner (no. 26227), and an interesting cup, mostly blue-glazed, on which the petals are carved and glazed separately in white and purple (no. 34201). Far more common, however, are lotiform chalices in which the lotus shape has been modified to produce a cup with a flared rim and a deep bowl. Such chalices may be plain, may have botanical or quasi-botanical details represented in black (e.g. no. 15666), have similar details

cut in relief (e.g. nos. 32626 and 26226), or be decorated with scenes and figures in relief.² Complete examples of the last category are rare, only about nine being recorded.³ Two of the best known, preserved at Eton College, were recently exhibited in London at the Arts Council exhibition of Egyptian art.⁴ Many collections possess fragments, and the type was formerly represented in the British Museum by a small piece (no. 48004) which carries part of a scene of fishermen in one zone of its decoration. Scenes representing activities in the marshes, including boating, fowling, and fishing, are found on other chalices,⁵ and these themes provide the decoration of the main zone on the newly acquired piece.

On the inside of the cup the surviving glaze is mostly in a decayed condition and its colour is predominantly blue; it is probable, however, that the colour was originally green.⁶ In only one small area on the outside is the glaze well preserved, and there it is a dark green in colour. The wigs of the figures were black-glazed. In height the cup is 13 cm.; its diameter at the rim was approximately 10 cm. when complete. Originally a splayed foot would have increased its height by about 5 cm. A small hole pierces the base of the cup where the material is much thicker than elsewhere, its purpose possibly being to reduce the thickness of the mass of material at this point, thereby ensuring that no fracture occurred during firing.⁷

About one-third of the body of the cup is now lost. Fig. 1 reproduces the surviving representations, shown in projection, and from it the scheme of the original decoration can be established with some certainty. At the top is a rim-zone about 2 cm. wide, consisting of panels separated by vertical bands. In the four panels which are preserved are shown (from left to right) a head of the goddess Hathor, the *udjat*-eye (the sacred eye of Horus), three papyri arranged heraldically, and two cobras;⁸ the traces surviving in the panel to the left of that containing the Hathor-head suggest a further papyrus-clump. By measurement it can be established that the zone contained originally eleven panels. On the basis of the repetition of motifs, the original pattern may be reconstructed as follows: (1) Hathor-head; (2) *udjat*-eye; (3) papyrus-clump; (4) uraei; (5) Hathor-head; (6) *udjat*-eye; (7) papyrus-clump; (8) uraei; (9) Hathor-head; (10) *udjat*-eye; (11) papyrus-clump. There is no room for a twelfth panel containing two uraei, which would have secured complete symmetry for the design.

The main zone of the cup carries a scene of activities in the marshes. Two papyrus-boats form the focal points of the decoration; one only has survived intact. It is shown being punted to the right by a man standing towards the stern; a second man kneels on the stern-post holding a duck in one hand and raising up a throw-stick in the other hand; a third man appears to be stepping out from the bow of the boat, holding a duck in one hand. Four ducks flutter about the boat and two others alight on the water below. A fish (possibly *Tilapia*

nilotica, the *bulti*-fish) is shown swimming in the water beneath the boat, which appears to be supported on a stand. This apparent stand probably represents stems of papyrus, the craftsman having failed to indicate the division between the stems; a pair of stems can be seen in a similar position below the second boat. On some other chalices papyrus flowers and stems fill the backgrounds of the scenes,⁹ but here the use of these devices is sporadic and summary. Only a

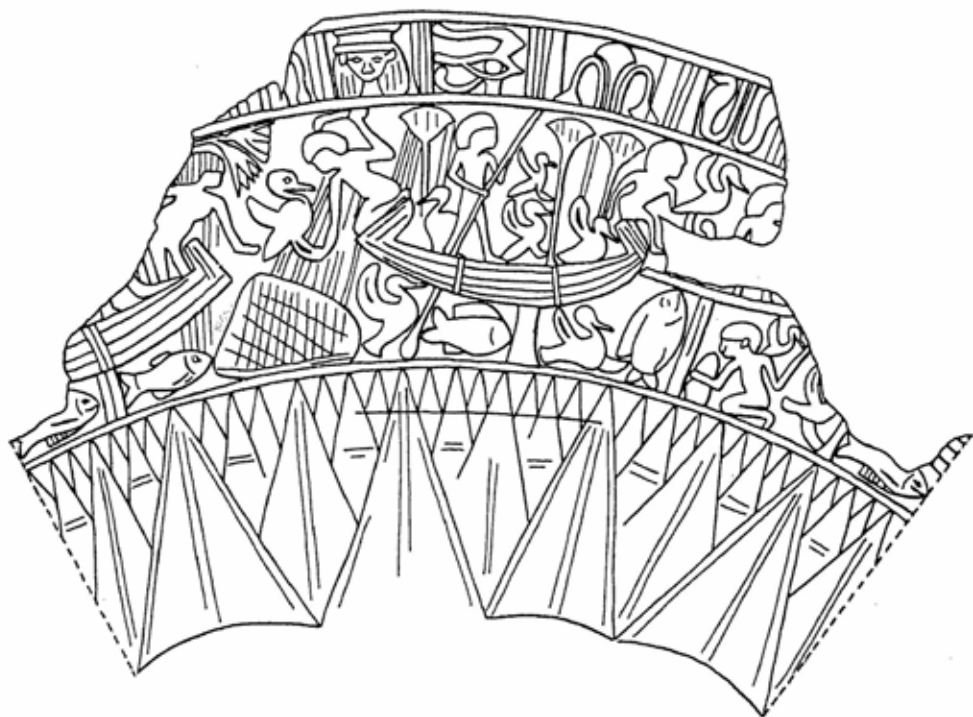


FIG. 1

few papyrus flowers are satisfactorily represented, while the stems are rarely carried through from the top of the scene to the bottom; in parts the background, which should present a regular palisade of stems, is simply cross-hatched. The representation of the second boat is only half preserved. It too was being punted; the end of the punt-pole can be seen on the right of the drawing between the fish and the alighting duck. A man is shown in the bow leaning forward over a net which he has cast into the water.¹⁰ Above his head are two lotus flowers and behind him are traces of what may have been a second man standing in the boat. Beneath the boat two fish swim. The two boats are connected by a horizontal line (shown to the right side of Fig. 1) which may represent a rope or the edge of the water. The break prevents our making a satisfactory interpretation of this part of the scene. Above the line is the torso of a man, who kneels, grasping

what may be a mooring-stake with one hand, holding up his other hand, no doubt in the act of striking the stake. Above his shoulders flies a duck; in front swims a fish (*Tilapia nilotica*?).

A design of lotus sepals and petals is incised on the bottom of the cup: there are four sepals, between each pair of which lie seven petals. Many chalices are decorated in this manner at the base.¹¹

In technique this chalice is less accomplished than the best examples, all of which probably came from the necropolis of Tuna el-Gebel.¹² The craftsmen working at Hermopolis, the nearby administrative capital of the XVth nome of Upper Egypt, developed a fine skill in the making of delicate faience pieces during the late New Kingdom. The Tuna chalices are now considered to be products of the Twenty-second Dynasty (c. 950–730 B.C.),¹³ a date which suits also those chalices made probably elsewhere. Berlin no. 4563, which was acquired at Memphis, carries on the inside of the rim an inscription naming a prince Sheshonq, son of Karoma.¹⁴ This Sheshonq cannot be certainly identified, but he may have been the future Sheshonq III (c. 823–772 B.C.) of the Twenty-second Dynasty, who was possibly the son of King Takelothis II and Queen Karoma.¹⁵ Other dates have been proposed for the chalices, ranging from the Eighteenth Dynasty to the Twenty-fifth Dynasty.¹⁶ They seem, however, to form a homogeneous class, to be dated to a single period, namely the Twenty-second Dynasty. There is no good reason for dating the newly acquired chalice otherwise. It is unlikely to have been a product of the Hermopolis workshops. The quality of the carving is less sharp and the indication of detail less precise than on Tuna pieces. On the other hand, the conventional themes used in the decoration of the main zone are worked out in an unconventional manner, with unusually lively detail and a fine use of the space available.

A different tradition of decorated faience vessels is exemplified by the fragment illustrated on Pl. xxviii d and in Fig. 2, which was presented to the Museum in 1961 by A. C. Wearne, Esq. (no. 66535). It forms part of a dish or bowl decorated in relief with a ritual scene, and is 4 cm. high and 3.8 cm. wide. A man with arms stretched out before him in a gesture of reverence is shown approaching a deity who holds out to his nose the ♀, thereby granting him 'life'. On the left edge of the fragment can be seen traces of a disk and uraeus, which formed part of the deity's head-dress. An inscription contained in the square panel above the arm of the deity reads, *Words spoken by Bastet, Lady of Bubastis*, identifying the deity as the cat-goddess, Bastet, whose principal shrine was at Bubastis in the Delta. The lotus flower beneath the arm was, no doubt, held in Bastet's other hand. Behind the figure of the man is shown the head of of



FIG. 2

an ibex, and above the man is the end of a panel with part of a text which may be read: *He says, 'May she flourish, may she live'*; the end, probably, of the invocation made to Bastet.

The glaze of this fragment is pale blue with details carried out in black and a light colour which may have originally been pale green: the wig of the man, the base of the horns of the ibex, and the hieroglyphic signs are black; the calyx of the lotus flower, the unpleated part of the man's kilt, the band across his body, the ♀-sign, and the zone-line at the top are in the light colour.

In the character of its faience (which is hard and unfriable in the body-material and smooth and refined in the glaze), and in the quality of its relief (which is crisp in detail and low in contour), the newly acquired fragment is not easily paralleled among vessels of known Egyptian provenance bearing figured relief decoration. It can, however, be compared with certain small faience aryballoids and pyxides found in sites throughout the Mediterranean world. These vessels, usually decorated with friezes of animals and trees, are dated to the mid-seventh century B.C. and later.¹⁷ Although once thought to be Egyptian in origin, these pieces now are generally regarded as the products of workshops in Rhodes and Asia Minor.¹⁸ The new fragment is very similar to these vessels in material and style of decoration, but not in the subject-matter of the decoration. In this last respect it is purely Egyptian. Furthermore, the text is convincingly written and there can be little doubt that the piece is truly Egyptian, not a copy made outside Egypt. The traditions of faience manufacture and decoration underlying this Egyptian fragment and the non-Egyptian vessels seem, however, to be closely related, if not directly derived one from the other. On the basis of this relationship, it may be justifiable to date the newly acquired fragment to the early seventh century B.C., i.e. to the Twenty-fifth Dynasty (c. 750–656 B.C.).

T. G. H. JAMES

¹ *B.M.Q.* ii (1927–8), p. 63, pl. xxxixb.

² For the most recent discussion of these chalices see von Bissing, 'Die zeitliche Bestimmung der mit Reliefs geschmückten ägyptischen Kelchgefäße', in *Nachr. Göttingen*, 1941, nr. 7, pp. 119–54. A comprehensive study of all known decorated relief chalices by G. A. D. Tait will be published in *J.E.A.* xlix.

³ Illustrations of some can be found in Wallis, *Egyptian Ceramic Art* (1900): pls. ix and x (in Wallis's own collection and later in the MacGregor collection), figs. 36 and 37 (two at Eton College), fig. 38 (Berlin 4563), fig. 39 (in Athens). Also see *Ann. Serv.* xl (1940), pl. 77 (found at Saqqara); *Ancient Egyptian Art* (Catalogue of an exhibition of the Burlington Fine Arts Club, 1922), pl. 44 (formerly in the Carnarvon collection, now in the Metropolitan Museum, New York); *Bull.*

Inst. Ég. xxxvii (1956), p. 230 (formerly in the collection of M. Levy de Benzon in Cairo); Pavlov and Khodjash, *ХУДОЖЕСТВЕННОЕ РЕМЕСЛО ДРЕВНЕГО ЕГИПТА*, pl. 50 (in the Pushkin Museum, Moscow).

⁴ *5000 Years of Egyptian Art* (Catalogue of the Arts Council Exhibition, 1962), nos. 113, 114, pl. xxxi.

⁵ The outstanding example of this type of decoration occurs on the chalice once owned by Henry Wallis, cf. *Egyptian Ceramic Art* (1900), pl. x, and cf. *Ancient Egyptian Art*, pl. 44. There is in the British Museum a faience narrow-necked vessel with marsh scenes carried out in a technique similar to that found on the chalice (no. 58328).

⁶ Most of the surviving chalices are blue-glazed.

⁷ I owe this suggestion to Mr. G. A. D. Tait.

⁸ *Udjat-eyes* occur in the rim-zone of one of the Eton chalices; cf. *5000 Years of Egyptian Art*, pl. xxxi left.

⁹ This background decoration can best be seen on the Wallis chalice, *Egyptian Ceramic Art* (1900), pls. ix and x.

¹⁰ Loc. cit., where a man is shown about to cast a net into the water.

¹¹ e.g. *5000 Years of Egyptian Art*, pl. xxxi left; *Egyptian Ceramic Art* (1900), figs. 38, 39; *Ann. Serv.* xl (1940), pl. 77; *Ancient Egyptian Art* (Burlington Catalogue), pl. 44.

¹² Cf. Wallis, *ibid.*, pp. 22-23. The provenance of the fine Metropolitan chalice (ex-Carnarvon collection) is not given in the Burlington catalogue; it could well have come from Tuna. Some of the lotiform chalices without relief decoration in the British Museum are said to come from Tuna, e.g. nos. 24680 and 26226; cf. *Guide to the Fourth,*

Fifth and Sixth Egyptian Rooms (1922), p. 144.

¹³ Cf. *5000 Years of Egyptian Art*, p. 25 (entries 113 and 114); Hayes, *Sceptre of Egypt*, ii. 405.

¹⁴ *Ägyptischen Altertümer und Gipsabgüsse* (Guide to the Berlin Museum, 1899), p. 445.

¹⁵ Cf. Caminos, *Chronicle of Prince Osorkon*, p. 173.

¹⁶ e.g. Ricketts, *J.E.A.* v (1918), pp. 145 ff. (Eighteenth Dynasty); Brunton in Engelbach, *Introduction to Egyptian Archaeology* (1946), p. 234 (Twenty-fifth Dynasty).

¹⁷ Cf. especially von Bissing, 'Zeit und Herkunft der in Cerveteri gefundenen Gefässe aus ägyptischer Fayence und glasiertem Ton', *Sitzb. Bayer. Akad. Wiss.* 1941, Band 11, Heft, 7, pls. 5 and 6.

¹⁸ *Ibid.*, *passim*; Dunbabin, *The Greeks and their Eastern Neighbours*, pp. 39-40; James in Dunbabin, *Perachora*, ii. 476-7.

A REVIEW OF ACQUISITIONS 1955-62 OF WESTERN ASIATIC ANTIQUITIES (II)

ASIA MINOR

DURING the first three centuries of the second millennium B.C., colonies of Assyrian merchants carried on a trade in cloth and lead from stations in Cappadocia. Such a site has been excavated at Kültepe, near Kayseri in Central Turkey, and types of theriomorphic vases are found in the native settlement attached to the trading station.

They commonly represent lionesses and antelopes, but are genuine vases, hollow within, but with a cylindrical neck like a chimney projecting from the small of the animal's back, while the animal's mouth could act as the spout. The present head, that of a lioness, red-burnished, with gaping jaws and snarling aspect, no doubt originally belonged to such a vessel. (132963: 11.1 × 13.6 cm.). Pl. xxix a.

ANATOLIA

In north-west Turkey, in the Troad, a distinctive form of prehistoric culture existed in the Early and Middle Bronze Age. One of its most characteristic pot forms is a drinking-cup with two large ear-like handles. When Schliemann first found vases of this type at Troy he hailed them as the *depas amphikypellon* of Homer's poems. This was perhaps fanciful, but it is a shape with a long history culminating in the Greek sixth century B.C. in a footed type called *kantharos*, which is said to have been particularly sacred to Dionysos, god of wine.

The earliest examples of this type in clay are clearly inspired by metal proto-

types, but until now, none has been found. The present handsome example (132150) of Troy III period, c. 2200 B.C., is of silver, and was found near Troy at an unknown site by peasants, who hacked off one handle. This, however, was fortunately preserved and has now been skilfully replaced by Mr. B. A. Nimmo in the Research Laboratory (6 in. high). Pl. xxix *b*.

132898 is a small pyxis or round box of 'Yortan Ware', a grey pottery ware of the Early Bronze Age, found in north-west Turkey (2 $\frac{7}{8}$ in. high, 2 $\frac{1}{2}$ in. diam.). Pl. xxx *a*.

A gold necklace of flying eagles with attached disks (132116: 5 $\frac{1}{4}$ × 3 in.) is a unique example of Hittite gold jewellery of the Late Bronze Age.¹

A gold hair ring (132354: 1 $\frac{1}{8}$ × 1 $\frac{1}{8}$ in.), with the ends flattened into broad fans, has been transferred from the Department of Greek and Roman Antiquities, being unfortunately without a provenance. It may, however, be compared with one found in excavations at Tarsus in an Early Bronze Age II level, to be dated about 2100 B.C. (Hetty Goldman, *Excavations at Gözlu Kule, II*, pl. 435, 2.)

A large bronze stamp seal (132352: 2 $\frac{3}{8}$ × 2 $\frac{3}{8}$ in.) of inverted mushroom shape with a handle pierced for suspension, and a linear pattern on the base, may also be Hittite, of about the fourteenth century B.C. Pl. xxx *b*.

To the succeeding Iron Age in Anatolia belong a pair of belt-buckles (132099 and 132100: each 4 $\frac{1}{4}$ × 2 $\frac{5}{8}$ in.: Pl. xxx *e, f*). Each shows in openwork a pair of dogs, one in each pair having originally a curled tail—those on 132099 having been broken off. The precise cultural area from which these objects originated is hard to specify. A somewhat similar bronze was found in excavations at Perachora, near Corinth, many years ago,² where it was obviously an import, and was probably wrongly thought to be from Luristan. A more likely source is Phrygia, eighth to seventh century B.C.

132961, a finely worked belt-buckle with lion's head terminals, is probably also Phrygian (2 $\frac{3}{8}$ × 2 $\frac{1}{8}$ in.). Pl. xxxi *g*.

A bronze scent or kohl bottle (132353: 2 $\frac{7}{8}$ × $\frac{3}{4}$ in., Pl. xxxi *a-c*), said to be from the Cilician Plain. It is in the form of a woman holding her locks of hair, cut off flat at the base. This idea of forming a vase out of a small bronze figure of a woman can be illustrated by other examples, of the Achaemenid or Neo-Babylonian Period, such as 132620 (4 × 1 in.: Pl. xxxi *d*): but this appears to be the earliest example, and to have provided the prototype for imitation in clay by potters in Cyprus and in Greece in the early seventh century.² Such examples of Oriental prototypes for the more fanciful of Greek vase shapes are of much interest, and are gradually coming to light.³

A silver ring (120265, $\frac{1}{8}$ × $\frac{1}{2}$ in.) bears a rare inscription in the Carian language (one of the languages of Asia Minor which is still not yet understood) bearing what is presumably a name. It is apparently of the fifth to fourth century B.C. Pl. xxx *c*.

A silver ring (132266: $1\frac{1}{8} \times 1\frac{1}{16}$ in.) with a design of a lizard, is said to have come from south-west Asia Minor. It may belong to the same period. Pl. xxx *d*.

SYRIA

A characteristic vessel in the Syrian coastal area in the Early Iron Age was a bowl, usually of steatite, carved sometimes in the form of a hand, and used as a kind of stopper to another vessel, from which the contents were allowed to run into the hollow of the bowl. Sometimes, as here, the under-side of the bowl is carved in a floral pattern derived from the Sacred Tree. The roaring lion's head of this example had inlaid eyes of white shell, one of which still remains, giving him a most lively look (132056: $5\frac{1}{2} \times 2\frac{3}{4}$ in.). Pl. xxxi *e*.

132026. A collection of thirty-one Nabataean potsherds from Petra, presented by Mr. Peter Parr: wheel-made, with pinkish wash, with brownish-red painted design.

132614. A funerary relief (17×16 in.) from Palmyra, representing a bearded man on a richly covered couch, reclining, with his wife seated beside him. Presented by Mr. and Mrs. David Nash, of The Cottage, Millbrook, Jersey, C.I. Pl. XLII *a*.

132959. A limestone incense altar of square plan, probably of the early first millennium B.C. Each side bears a crudely cut female figure, twice in a full-length robe, and twice in the nude, and the top has a shallow square depression, and two secondary circular hollows as if the altar had been re-used as a hinge stone ($4 \times 3\frac{3}{8}$ in.). Pl. xxxi *f*.

Two important clay tablets written in the cuneiform alphabetic script of Ras Shamra (fourteenth century B.C.) have been deposited on indefinite loan by the Musée du Louvre in exchange for two duplicate tablets similarly deposited by the Trustees of the British Museum, from the Kouyunjik Library in the Trustees' collections. Pl. xxxii *a-c*.

One is a fragment of the unique version of the Canaanite legend of Aqhat, recording the adventures of a mythical hero of this name (L 84); the other is a list of fields (L 85). The Ras Shamra script is one of the earliest extended experiments in the evolution of the alphabet. It used letters shaped like cuneiform signs but used them to represent letters of an early Phoenician alphabet. An extensive literature in this script, of great importance for early Semitic and Biblical studies, has been unearthed at Ras Shamra (Ugarit), on the coast of Syria, near Lattaquié, by Monsieur Claude Schaeffer.

Syrian and, to a greater extent, Phoenician art is represented best by the splendid collection of ivories, apparently the decoration of luxurious furniture, from the Assyrian palaces of Nimrud built in the ninth to seventh centuries B.C., which Sir A. H. Layard revealed first in 1845 when he explored this great site. Further, unbelievably rich, finds of ivories followed when the site was reopened

by Professor M. E. L. Mallowan on behalf of the British School of Archaeology in Iraq in 1951 and in subsequent campaigns. These Phoenician ivories appear to have been carried off to Assyria as booty or tribute. The Museum's share of the acquisitions in the season of 1953 has been described already elsewhere.⁵ Further acquisitions were made in subsequent years. In 1960 the School opened work at a large building forming part of the site of Nimrud called Fort Shalmaneser at the south-east corner of the perimeter of the outer city. From this and other parts of the site came fine examples of the Syrian style of ivories of the ninth to eighth centuries B.C.:

132337 + 132259 ($9\frac{1}{2} \times 5\frac{1}{2}$ in.: Pl. xxxiv a). A large plaque showing a figure of a goddess seated on a throne, feasting from a table made out of a 'Sacred Tree'.

132691 ($31\frac{1}{2} \times 22\frac{3}{8}$ in.: Pl. xxxiii). A bed-head, consisting of four large plaques carved with standing male figures below winged disks, between two panels on which are represented 'Sacred Trees'.

PHOENICIA

Some of the finest ivories from Nimrud are in the Phoenician Egyptizing style. The following examples may be quoted:

132258 ($4\frac{1}{2} \times 5\frac{1}{2}$ in.: Pl. xxxv). Panel carved in openwork so as to be visible from both sides, representing a seated lion wearing a Pharaonic collar, Egyptian *uraeus* and solar disk seated before a 'Sacred Tree'. *Presented by the National Art Collections Fund.*⁶

132697 ($4 \times 4\frac{3}{4} \times 2\frac{3}{4}$ in.: Pl. xxxiv c). A head of a lion almost in the round, burnt dark grey, with remains of orange-red paint on the jaws. Perhaps from a throne-arm.

132695 ($2\frac{5}{16} \times 1\frac{9}{16}$ in.: Pl. xxxvii d). Fragment of pyxis; carved with figure of a winged griffin, with his right foreleg raised on to the papyrus flower.

132916 ($4 \times 3 \times 1\frac{1}{8}$ in.: Pl. xxxvi c). Plaque carved in high relief with figure of human-headed winged sphinx, facing front with conical cap. One forepaw on a lotus bud, the other on a 'Sacred Tree'.

132917 ($2\frac{3}{16} \times 5\frac{5}{16}$ in.: Pl. xxxvii a). Plaque, carved with two heads of the god Bes, flanking a scarabaeus beetle in flight, and part of an 'ankh' sign, originally inlaid with different materials set in cloisons.

132918 ($2\frac{1}{16} \times 3\frac{5}{16}$ in.: Pl. xxxvii c). Plaque carved with figure of ram-headed sphinx, wearing Egyptian double crown, with human arms raised towards a palmette.

132945 ($1\frac{3}{8} \times 1\frac{9}{16}$ in.: Pl. xxxiv e). Male face in high relief.

132915 ($5\frac{1}{2} \times 3\frac{1}{8}$ in.: Pl. xxxviii a). Figure carved in openwork representing a Nubian carrying a calf or gazelle on his shoulders and leading a bull. Much restored; originally one of an ornamental series of similar figures of races tributary to the Egyptian Pharaoh.

132946 ($5\frac{1}{4} \times 1\frac{1}{2} \times 3\frac{5}{16}$ in.: Pl. xxxiv b). A curved plaque showing registers of carved ornament, separated by a row of birds. In the upper frieze is a scarabaeus: below are two figures, a baboon and a cartouche.

132940 ($2\frac{3}{16} \times 1\frac{1}{8}$ in.: Pl. xxxiv d). A small piece of convex shape with design in *champlevé*, showing a male hero or god holding a rampant lion. Traces of red and blue colouring.

132991 ($5 \times 3\frac{1}{8}$ in.: Pl. xxxvi b). A panel with figure in relief; male sphinx wearing pharaonic crown, false beard, a wig, and a skirt, walking past a 'Sacred Tree'.

132990 ($5\frac{1}{16} \times 2\frac{7}{8}$ in.: Pl. xxxvi a). A panel showing in high relief two youthful figures wearing pharaonic crowns, false beards, and kilts, with the Phoenician trailing garment, and holding libation jugs and ram-headed staffs on either side of a 'Sacred Tree', the whole depicted beneath a winged disk and a frieze of horned disks bearing *uraei*.

132988 ($3\frac{5}{16} \times 2\frac{9}{16}$ in.: Pl. xxxvi d). A panel showing in relief two youths wearing Egyptian wigs and trailing skirts, holding branches of a 'Sacred Tree'.

132992 ($5\frac{3}{16} \times 2\frac{1}{4}$ in.: Pl. xxxvii b). A panel showing in relief a male sphinx wearing pharaonic crown, wig, and false beard, supported on the hands of two seated youths wearing Egyptian dress.

132939 ($2\frac{7}{8} \times 4\frac{3}{8}$ in.: Pl. xxxvii e) shows a chariot group in *ajouré*, the driver in Egyptian dress, the horse wearing quilted or scale armour.

132993 ($6\frac{5}{16} \times 3\frac{1}{8}$ in.: Pl. xxxii e). Horse's blinker, with design in border of procession of animals: at centre, two papyrus-buds (?) in high relief. Another horse's blinker (132997: $4\frac{1}{2} \times 3\frac{1}{8}$ in.: Pl. xxxviii c) was also found there, but in this case made of gypsum (perhaps a substitute for ivory). There are also a number of pieces bearing decorative designs, such as stylized palm trees (132919, 132696, 132262) or lotus flowers-and-buds (132694), designs which exerted, when exported, a great influence on archaic Greek art of the seventh century B.C. Others are evidently structural parts of furniture, e.g. 132995 ($9\frac{1}{8} \times 3\frac{1}{8}$ in.: Pl. xxxviii b), a capital formed from stylized palm fronds, probably originally a leg of a piece of furniture.

132260 (length $18\frac{3}{4}$ in.). A chair-leg (?) ending in a claw-foot, resting on a cable-pattern.

132261 is a fragmentary claw from the same object.

How was all this great collection of partly Syrian, partly Phoenician manufacture (of which the above examples represent only a fraction of the total found) to be explained? What was the explanation of its presence at Nimrud? In 1957 the present author suggested a possible explanation, on the strength of a panel originally found at Nimrud by Layard in 1845, and bearing a 'cartouche' of Egyptian type. This bore a name written rather badly in Egyptian hieroglyphs

and reading *Iu-ben-re*. This was identified as the name of the last king of Hamath (a rich state of Southern Syria), called by the Assyrians *Iau-bi'di*, who was defeated and slain by Sargon of Assyria in 720 B.C. The identification of the names is based on the curious fact that in the Hittite hieroglyphic language used Hamath *r* and *d* are interchangeable. It thus became apparent that these ivories at were all the booty of Hamath. To clinch the argument, in 1961 Mr. A. R. Millard identified on the excavation a small plaque, plain on one side, bearing the single word *חמט*, i.e. 'Hamath', written in Phoenician characters—evidently a label for the furniture ($3\frac{5}{8} \times 2\frac{9}{16}$ in.: Pl. xxxviii *d*). Another bore similarly the word *לעש* *La'ash*, the name of a town in the kingdom of Hamath.⁷

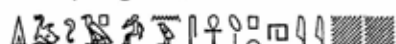
Similar collections of ivories have been found at other sites of the Levant in recent years in large numbers, being evidently a staple product of the Phoenician and Syrian craftsmen. An important group was discovered at Arslan Tash in North Syria in 1928, in the palace of the Assyrian governor of the city of Hadatu. These appear to have been made for Hazael, a king of Damascus of the ninth century B.C. Some of the ivories were ornamented with white glass rosettes set on a blue glass background in *champlevé* in the ivories, and the Museum is fortunate to possess three examples of this interesting technique, presented by Dr. E. Borowski (132815-17: $\frac{5}{8} \times \frac{1}{2}$ in.: Pl. xxxii *d*).

Another recent acquisition is an unusual head from a cult statue, of limestone, in a classical style, probably first or second century A.D., representing a young woman. She wears an elaborate head-dress consisting of a dove covering her hair with its wings and tail, and bearing on its back the disk and cow's horns of the Egyptian goddess Hathor. This can be recognized as reproducing the type of the patron goddess of the Phoenician city of Byblos, the Ba'alat Gebal, as she was conceived in the Hellenistic period, combining the sacred dove of Ashtart-Aphrodite, goddess of love and vegetation, with the head-dress of Isis-Hathor.⁸ The head is said to have been found at the site of Sidon (132355: 1 1/4 in. high: Pl. xli *b*).

Phoenician colonies. The far-flung nature of Phoenician colonization is well illustrated by two collections of pottery from Malta (see below) and one from Gibraltar. One group from Malta (132920-3: Pl. xxxix), presented by the Friends of the Museum, Rye, was discovered in a chamber tomb of the sixth century B.C. It comprises a kylix, two bowls with flaring mouth, and a miniature jug. From a site named Tas-silg in Malta come three potsherds of coarse red clay, bearing a Phoenician name crudely incised before firing (132538-40: Pl. xl).

The third group (132999-133007: Pls. xxxix, xl), presented by Dr. J. Waechter, the excavator, was discovered in a cave by the sea on the Rock of Gibraltar during defence operations in the Second World War. The collection, of which this is a part, includes a variety of bowls and saucers, probably of fifth or fourth century B.C. date, and is thought to have formed part of the equipment of a shrine, the cult equipment of which was placed in the cave.

132908 (10 $\frac{9}{16}$ in. high: Pl. xli a) is an Egyptian bronze statuette of the fourth century B.C., of the god Harpocrates, as the Greeks called the child-god Horus, in Egyptian Harpakhrad; the whites of the eyes are inlaid with gold leaf. It possesses particular interest from a bilingual Egyptian and Phoenician inscription, by implication dedicating the statuette in some shrine, and in return begging the god's favour for the donor. The two inscriptions, which do not exactly correspond and are not wholly legible, read as follows:



'May Harpocrates grant life to Us-ankh, son of Pet-hy'
and

חֲרַפְכֶּרֶס יִתֵּן חַיִּים לַעֲמֻס בֶּן אֲשְׁמוּנַתֹּן בֶּן עֲזַרְמִילֵךְ

'May Harpocrates grant life to Amos, son of Eshmunyaton, son of Azarmilk
. . . .'*(illegible)*.

These two names must be the same person, who was evidently known differently among the Egyptians and among his kith and kin. His name, Amos, is similar to that of the Hebrew prophet. It is possible that the statuette comes from some unlocated shrine of Harpocrates in Egypt, where there were many Phoenicians, especially in the Delta, perhaps from the same source as a similar Harpocrates figure with a Phoenician inscription now in Madrid.¹⁰ Harpocrates was not normally included in the gods worshipped by the Phoenicians, but the connexion between the cults of Isis and Horus the child with the Phoenician cult of Ashtart and her youthful lover, Tammuz, especially at Byblos, were so close that the transition was undoubtedly very easy.

PALESTINE

A clay beaker of the Middle Bronze Age from Beth-shan (132935: Pl. xliii d) was presented by Mr. N. Tsori, Curator of the Beth-shan Museum.

In 1955-9 a team of archaeologists from the Hebrew University of Jerusalem, under the leadership of Professor Yigael Yadin, supported by the late James A. de Rothschild and others, excavated the site of Tell-el-Qedah in Galilee. Though no absolute proof was found to confirm its identification as Hazor, there is little reason to doubt it; the evidence from the excavations, in fact, coincides remarkably with the Biblical record.

The city consisted of a citadel mound and a lower enclosed town area. In the citadel mound six levels (XVIII-XIII) of Canaanite occupation of the Middle and late Bronze Ages were found, and above this, nine levels (XII-IV) of the Israelite period. In the lower enclosed town, five building levels, all of the Canaanite period, were discovered, and in the last phase, of Level I here, and of Level XIII on the citadel, there was evidence of the destruction of the city by the Israelites in the thirteenth century B.C.

A representative collection of pottery from the different levels of this key site in the archaeology of northern Palestine was kindly presented by the Anglo-Israel Archaeological Society and Mr. Charles Clore in 1958.

A similarly invaluable donation was presented by the Wellcome Historical Foundation, through Miss Olga Tufnell, illustrating the archaeology of southern Palestine. It is from the important excavations at Lachish (Tell-el-Duweir) in the south of Palestine.

In 1932 excavations were opened by the Wellcome Archaeological Expedition, supported by the late Sir Charles Marston, under the leadership of J. L. Starkey. Unfortunately, Starkey was murdered by Arab marauders in 1938, and the excavation ceased; but he had been able to complete in particular the excavation of the city walls and city gateway.

Lachish is a vast tell guarding the road to Egypt. Below the city walls in the fosse was found a Late Bronze Age Temple, from which came some objects of the Egyptian Eighteenth Dynasty: (132125, 132126) two fine Egyptian necklaces of coloured glazed composition in three rows, consisting of seed-pods and grape clusters and papyrus motifs (Pl. XLII *b*), and three ivory heads (132121, 2 in. high; 132122, 1 $\frac{3}{8}$ in. high; 132123, 1 in. high: Pl. XLI *c-e*).

The excavations also threw valuable light on the fate of the city of Lachish at the hands of the Assyrian invader, Sennacherib, in a campaign of 701 B.C., when he marched against Hezekiah and besieged him in Jerusalem, as described in the Second Book of Kings, chs. 18-19.

In the gateway in Level 3 were found actual objects from the Assyrian assault, iron arrow-heads (132143-4, 132146, 132297-300), some, too, of bone (132142) made by the defenders when supplies of metal ran short, fragments of scale armour, sling stones (132127-40), and a helmet-crest of bronze belonging to some Assyrian, and olive stones (132141), suggesting that the battle was fought in the autumn. A valuable type series of pottery and bronze objects from the site was also presented, and three inscribed stone weights: (132826) inscribed with a figure representing eight shekels, (132827) inscribed שבע , Hebrew *nešef*, i.e. $\frac{8}{16}$ of a shekel, and (132828), inscribed בקה , Hebrew *beka'*, a $\frac{1}{2}$ shekel. (Pl. XLI *f-h*)

The city recovered from this destruction, only to be captured again by the Babylonian army when the kingdom of Judah finally fell in 597 B.C., with the destruction of Jerusalem. To the last days of Lachish belong a number of inscribed ostraca written in Hebrew, which are copies of the correspondence of the military governor of the city to another officer in charge of a nearby town. The Wellcome Foundation were generous enough to present to the Museum sixteen ostraca or sherds inscribed with ink-written letters (previously loaned to the Museum) which were assigned to the Foundation at the time of the division of the antiquities. Of these letters, no. 1 (125701) is a list of Hebrew names:

Gemaryahu, son of Hissilyahu; Yaazanyahu, son of Tobshillem; Hagab, son of Yaazanyahu;

Mibtahyahu, son of Yirmeyahu (Jeremiah); Mattanyahu (Mattaniah), son of Neriylahu (Neriah).

Though several of these names occur in the Old Testament, especially in the Book of Jeremiah, they cannot, unfortunately, be proved to be connected with those persons.

The remaining ostraca, presented to the Museum (125702-15) are, unfortunately, largely too faded to be legible.

The Foundation also presented a valuable collection of twenty stone wine-jar handles, many being stamped with the four types of inscription usual under the Hebrew monarchy, apparently indicating administrative areas in which the royal wine was collected or taxed, viz.

למלך חברן 'For the king: Hebron'
למלך שוכה 'For the king: Sokoh'

למלך זף 'For the king: Ziph'
למלך ממשח 'For the king: *Mmsht*

SOUTH ARABIA

During the first millennium B.C., and into the Roman period, a prosperous civilization, based largely upon trade in incense, grew up in south-west Arabia, the area of modern Yemen and the Aden Protectorate. Some recent acquisitions bearing South Arabian inscriptions come from this area. A very delicately modelled bronze ass (132932), 7.2 × 6.2 cm. long, shows the naturalistic influence of the classical world, and may be dated in the Roman period, probably the first or second century A.D. It is covered with a dedicatory inscription (to be published elsewhere) which was stamped or engraved into the wax or clay model at the time of casting (Pl. XLIII b).

Possibly of the same period is a lunate pendant of sheet gold from Shabwa, the site of Shabwat, capital of the ancient kingdom of Hadramaut (132998), 1.6 × 1.7 cm., presented by Dr. R. Beydoun. A small ring is soldered to each point of the crescent, and since its shape and the inscription connect it with the moon god, Wadd, it is evident that it was worn as an amulet Pl. XLIII c.

Another valuable antiquity from South Arabia is a fine incense-burner of bronze with a clay core, the handle shaped as a mountain goat, standing before a panel bearing the symbols of circle and crescent. The goat is the sacred animal of the moon god, Wadd, and it seems likely that this censer, which is stated to come from Marib, an ancient cult centre of the Sabaean kingdom in the Yemen, is from a temple. A somewhat similar censer is in the Metropolitan Museum, New York (132909, ht. 9 $\frac{3}{8}$ in.: Pl. XLIII a).¹¹ Presented by Dr. S. E. Croskery.

THE MANDAEANS

One of the religious practices of post-Babylonian times in Mesopotamia is illustrated by twelve Mandaean amulets engraved on sheets of thin lead (132947-58),

measuring approximately 5 cm. wide by up to 25 cm. long, inscribed with apotropaic texts. Other such amulets are preserved in the Department of Oriental Printed Books and Manuscripts. The Mandaeans, who live still as a tolerated minority group in southern Iraq and Iran, are a pagan sect whose religion contains some elements which are probably of Babylonian origin. The inscribed texts are in Mandaean, a dialect of Aramaic, written in an alphabetic script, and are directed against malevolent spirits. They probably date from the Sassanian period, perhaps as late as the sixth century A.D., but in content recall texts in Sumerian and Akkadian of the pre-Christian centuries. Similar texts of about the same date written inside terracotta bowls are already represented in the Departmental collections. The present examples were acquired in the Near East, at the end of the last century, by Mr. S. T. Klein. R. D. BARNETT

¹ Published in *B.M.Q.* (1960), p. 29 and pl. vii.

² Cf. H. Payne, *Perachora* pl. 44, 5.

³ H. Payne, *Necrocorinthia*, p. 270, fig. 115.

⁴ Published by R. D. Barnett, in *The Aegean and the Near East (Essays presented to Hetty Goldman)*, p. 236, pl. 23; R. D. Barnett and D. J. Wiseman, *Fifty Masterpieces of Western Asiatic Art*, no. 27.

⁵ See *B.M.Q.* xx (1955-6), pp. 16-18.

⁶ Published by M. E. L. Mallowan, *Illustrated London News*, 30 Nov. 1957, pp. 936-7, figs. 6 and 9.

⁷ A. R. Millard, 'Alphabetic Inscriptions on

Ivories from Nimrud', *Iraq*, xxiv (1962), p. 42, pl. xxiii.

⁸ See N. Aimé-Giron, 'Le diadème de la Dame de Byblos', in *Bulletin de l'Institut français d'archéologie orientale*, xxiii (1924), pp. 16-21.

⁹ I am obliged for this reading to my colleagues, Dr. I. E. S. Edwards and Mr. H. James.

¹⁰ N. Aimé-Giron, 'Glanures de mythologie syro-égyptienne', *Bulletin de l'Institut Français d'Archéologie Orientale*, xxiii (1924).

¹¹ Both these censers will be illustrated by the present writer shortly in a forthcoming number of the *Israel Exploration Journal*, dedicated to the memory of the late L. A. Mayer.

SOME LAMPS FROM THE F. W. ROBINS COLLECTION

ONE of the many interests of the late F. W. Robins was the history of lighting, domestic and otherwise. He brought together in his own collection a very great number of lighting appliances of all periods, many of which were used to illustrate his general review of the subject, *The Story of the Lamp*.¹ Under the terms of his will the Greek and Roman Department was allowed to select any lamps in his collection which it considered would be of value to the Museum. About eighty pottery lamps were thus chosen, few of which are duplicates of lamps already in the Museum's collections; some, however, fill larger gaps than others, and six of the most interesting lamps are described in this article.

Athenian lamps of late Hellenistic and early Roman times are very poorly represented in the collections, and hitherto the Museum possessed no signed examples of this period at all. We now have two.

The earliest² (Pl. XLV c), which is unfortunately not complete, is moulded in good Attic clay, orange in colour, and covered with a black glaze, fired reddish-brown over large areas, and somewhat worn in places. The top is decorated with radiating lines, and there is a long flame palmette on the nozzle. An ornamental lug in the form of a cornucopia is placed on the left-hand side. The vertical band handle is broken away. The lamp is very like Agora Lamp 686³ and may well be from the same mould, but, unlike the Agora example, it has been wholly surrounded by a high collar. The collar is designed to catch both the oil spilled when filling the lamp and also the unconsumed oil which oozes from the wick-hole when the lamp is burning; a hole is pierced on each side of the nozzle to allow the oil to run into the body of the lamp. A very similar lamp in Warsaw has such a collar,⁴ which is also present on a lamp from a related mould found at Delos.⁵

The lamp now in our possession, like the Warsaw example, is signed by the potter and lampmaker Ariston, whose name ΑΡΙΣΤΩΝΟΣ is written in relief within the base ring, enclosing two small concentric grooved circles (Pl. XLVI c). Ariston flourished during the latter years of the second century and down to 86 B.C. No lamps with his signature appear to have been found in later contexts, and it would seem probable that his workshop was destroyed in the sack of Athens by Sulla. The fact that some of his contemporaries produced lamps both before and after this event points to the possibility that Ariston died as a result of the pillaging, or at least lost his means of livelihood.

Rather later in date is the very interesting object illustrated on Pl. XLV a, which is not a lamp but an archetype or model from which lamp moulds were taken.⁶ The Department's collection has hitherto included no example of an archetype, and such objects are not at all common elsewhere.⁷ It is solid, and was fashioned by hand when the clay was in a 'leather-hard' condition. An ivy-tendril in relief decorates the shoulder, but how this feature was produced is open to question. Possibly the tendril was carved with the rest of the archetype, but I rather incline to the view that it was modelled separately in clay, luted-on, and touched up afterwards.

Within the base is incised the maker's name in monogram form, which may be read as ΗΡΑΔΟC (Pl. XLVI b). The Athenian lampmaker Heras produced his wares towards the end of the first century B.C. and in the early years of the first century A.D. He is known from a straightforward signature on a lamp from the Agora at Athens.⁸

Two other Athenian lamps from the Robins collection are well worth mentioning: one is a plastic lamp of the third century A.D., and the other a late Roman lamp made by a manufacturer not hitherto represented in the Museum's collections.

The plastic lamp is in the form of a crouching lion, under whose chin, and held between his paws, is the head of a bull (Pl. XLVI a).⁹ The body of the lamp is

egg-shaped in plan, and the almost vertical sides are relieved with horizontal mouldings near the top and bottom. The wick-hole is pierced through the more pointed end of the body, in front of the bull's head. The filling-hole is cut through the flat top of the body, on the right side of the lion, between the two legs on that side. The pupils, both of the lion and the bull's head, are marked with a pointed tool. The lamp has a pierced vertical suspension handle projecting from the mane. It was made in a two-piece mould, with a vertical joint. The fabric is light buff in colour, with a speckled orange glaze. Two lamps, both fragmentary, from related moulds, have been found in the Athenian Agora, where they are dated to the mid-third century A.D.¹⁰ The Museum's example appears to have been made from a fresher mould than Agora 1089 and is perhaps a little earlier. This is the only example of this type of Athenian plastic lamp in the collections.

The other Attic lamp to be discussed here is the product of a maker who signed his lamps KY or K.¹¹ His workshop, although already in operation at a somewhat earlier date, flourished mainly in the second half of the fourth century A.D., and died out some time in the first quarter of the fifth century. Made in unglazed red clay, the lamp is decorated with a bull's head, a motif hitherto unrepresented in the repertory of this lampmaker as listed by Miss Judith Perlzweig.¹² (Pl. xlv e).

A welcome addition to the plastic lamps in the Museum's collections is a finely modelled lamp in the form of a dolphin—a very spirited representation (Pl. xlv b).¹³ It is made in a buff-coloured clay, covered with a red glaze which has fired black in places. The fabric suggests that it was made in Italy in the first century A.D., probably the first half of the century.

In the present state of our knowledge, a rough date only can be given to the large group of lamps known as 'Frog' or 'Toad' lamps, which were made in Egypt probably during the third and fourth centuries A.D.; they do not appear to be earlier than the second century A.D. As their colloquial name implies, a very high proportion of this type of lamp is decorated with a representation of a frog or toad. Other designs, such as palm-leaves and rosettes, are common, and a comparative few depict faces, human or divine. The lamp illustrated on Pl. xlv d shows a dramatic mask with a high *onkos*.¹⁴ The brows are slanting, the pupils deeply marked, and the open mouth serves as a filling-hole. Below the chin is an impressed crescent. Underneath the lamp is a mark which might perhaps be the letter *alpha*. The lamp is made in a yellow-buff clay, and is unglazed. The mask is fairly naturalistic, of far better quality than the stylized masks on lamps from Ehnasya,¹⁵ and this probably points to an early date within the type, perhaps the third century A.D. A similar lamp with a somewhat different mask is shown in fig. 130 of *Ägyptische Terrakotten*.¹⁶

D. M. BAILEY

¹ Oxford University Press, 1939.

² Reg. No. 1963, 7-15, 53. Surviving L. 11.6 cm. Surviving W. 7 cm.

³ R. H. Howland, *The Athenian Agora IV, Greek Lamps and their Survivals* (Princeton, 1958), p. 176.

⁴ M. L. Bernhard, *Lampki Starożytnie* (Warsaw, 1955), no. 92.

⁵ B.C.H. xxxii (1908), fig. 24 (opposite p. 152).

⁶ Reg. no. 1963, 7-15, 54. L. 9.7 cm. W. 6.7 cm.

⁷ It is impossible to tell from the photographs whether the examples listed in D. Iványi, *Die pannonischen Lampen* (Budapest, 1935), nos. 4417-31, are, in every case, archetypes; some might well be sub-archetypes. Sub-archetypes, which were taken from moulds for future use by the maker, are discussed by J. Perlzweig, *The Athenian Agora VII, Lamps of the Roman Period* (Princeton, 1961), no. 780. There is an archetype or a sub-archetype for producing upper moulds for a lamp of Broneer type xxiii in F. Fremersdorf, *Römische Bildlampen* (Bonn, 1922), p. 45, Abb. 50. In P. V. C. Baur, *The Excavations at Dura Europos, Final Report IV, Part III, The Lamps* (Yale U.P., 1947), no. 336 is described as a matrix. It is not possible to say from the photograph whether this is an archetype or a sub-archetype. My own conjecture is that it is a sub-sub-archetype, taken from a mould which in turn has been taken

from a lamp, the wick- and filling-holes of which had been blocked for the process to be carried out; I can see no other explanation for the raised blobs of clay at these points—the opposite to what one would expect had it been an archetype or a sub-archetype.

⁸ R. H. Howland, *ibid.*, no. 766. In his discussion of his Type 54B, within which Agora Lamp 766 falls, Howland remarks on the careful cutting of makers' names retrograde into the moulds. From the British Museum example it would appear that some moulds, at least, received their retrograde inscriptions from the archetype.

⁹ Reg. no. 1963, 7-15, 49. L. 9.5 cm. W. 4.9 cm. Ht. 8.1 cm.

¹⁰ C. Grandjouan, *The Athenian Agora VI, Terracottas and Plastic Lamps of the Roman Period* (Princeton, 1961), nos. 1089 and 1090.

¹¹ Reg. no. 1963, 7-15, 52. L. 10.4 cm. W. 7.5 cm.

¹² J. Perlzweig, *op. cit.*, pp. 41-42.

¹³ Reg. no. 1963, 7-15, 50. L. 10.1 cm.

¹⁴ Reg. no. 1963, 7-15, 51. L. 9.35 cm. W. 6.6 cm.

¹⁵ W. M. F. Petrie, *Roman Ehnasya* (London, 1904), pl. lv, nos. 41 and 43.

¹⁶ C. M. Kaufmann, *Ägyptische Terrakotten der griechisch-römischen und koptischen Epoche* (Cairo, 1913).

A LUSTRE RELIEF DISH OF THE EARLY ISLAMIC PERIOD

IT is now generally agreed that the first to apply a metallic pigment to pottery were the potters of Mesopotamia in the ninth century A.D., and examples of their white-glazed ware painted in lustre can be seen in most collections. Much rarer is a ware moulded in relief and covered with a yellow lead glaze which sometimes shows metallic reflections. This ware is certainly contemporary with the lustred tin-glazed ware and is thought to represent the earliest experiment in the lustre-painting technique.¹ It belongs to the family of relief wares decorated with polychrome lead glazes which appear to go back to the small glazed cups made in imitation of silver vessels at some centre in the eastern Mediterranean, perhaps Alexandria, in the early years of the Roman empire. Kept alive by the Copts, the technique is found in Egypt during the early Islamic period: and it may have been Egyptian potters who introduced it into Mesopotamia in the first half of the ninth century A.D.

The Mesopotamian relief wares differ from those of Egypt in style of decoration and body material. The Egyptian vessels are decorated variously with animal subjects drawn in a naturalistic style ultimately derived from the Hellenistic tradition, with motifs imitated from the Chinese stonewares of the T'ang period or with others of native origin, some inspired by Coptic bookbindings. While Egyptian vessels are painted in green, brown, yellow, or purple, those from Mesopotamia are either plain green or yellow ochre enhanced with areas of green. Mesopotamian ornament is restricted to geometric interlacings combined with palmette and leaf motives. A few fragments have come to light which show large Kufic letters in relief.² The metallic lustre occurs only on the Mesopotamian vessels, where it is applied to the yellow-ochre glaze and owing to decomposition is often barely detectable. The body clay of the Egyptian pieces is coarse, pale yellow or pink, and full of impurities; that of the Mesopotamian pieces is hard, finely levigated, and ranging from pale yellow to a brick red.

The only example of a vessel with a complete Kufic inscription has recently been acquired by the Department of Oriental Antiquities.³ This is a shallow dish $8\frac{1}{2}$ in. (22 cm.) in diameter with a broad, flat base and curved rim (Pl. XLVII). The body clay is finely levigated and of a buff colour. The outside rim and base are covered with a yellow-ochre glaze. The inside is decorated in relief, the main field of the design extending a little beyond the curve of the rim and being enclosed by a band of raised concentric circles. Four lines of bold Kufic occupy the main face of the dish: above the top line is a half palmette and below the bottom a full palmette splayed to reveal a central bud. The ground is seeded with tiny raised dots. Apart from copper-green glaze painted on the first and third lines of Kufic and on the inner elements of the palmette base, the surface is covered with a yellow-ochre glaze which still possesses a slight metallic reflection in spite of decomposition. The dish is complete except for a small area of restoration to the left of the upper palmette which is visible in the photograph reproduced here.

The inscription (no diacritical points) reads:

(1) لَا تَيْسَنَّ (2) وَإِنْ طَالَتْ مُطَابَّةٌ (3) لَبَّ إِذَا اسْتَعْنَتْ (4) بِبَصَرٍ أَنْتَ فَرَجَا

This is a distych (metre *basīf*) from a poem attributed to Muḥammad Bashīr ibn al-Khārījī and quoted by Abū Tammām (d. A.D. 846) in his celebrated anthology, the *Ḥamāsa* (Poems of Bravery).

The received version⁴ reads:

لَا تَيْسَنَّ وَإِنْ طَالَتْ مُطَابَّةٌ إِذَا اسْتَعْنَتْ بِبَصَرٍ أَنْ تَرَى فَرَجَا

which, retaining the original metre, may be freely rendered:

Do not abandon the hope, long though the quest may endure,
That you will find ease of heart, if but to patience you cling.

According to the commentator, al-Tabrizī (d. A.D. 1109), Muhammad ibn Bashīr belonged to the Benī Khārijah and was a poet of the Umayyad period who spent most of his life in the desert around Medina.⁵ The orthographic vagaries of the version on our dish will be noted: the junction of the particles 'in and 'an with their following words, the form tayasanna, and the substitution of an *alif* for the *ya* (*alif maqṣūrah*) in tarā. The sole error is the omission of the *ba* in ṣabr.

The form of the letters and the seeded ground are found also on the few related potsherds. The sharp and regular outlines of the letters and other motifs suggest that the design was obtained by impressing the wet clay with a circular wood mould on which the design had been previously engraved.

That these lustred relief wares are the products of Mesopotamia admits of little doubt. The only complete example with a known Mesopotamian provenance is a remarkable two-handled dish with elaborate strapwork, arcades, and palmettes and supported on three pedestal feet; this was recovered from Samarra on the Tigris, the seat of the Caliph's court from A.D. 836 to 883, and is now in the Berlin Museum.⁶ The Samarra excavations also yielded a number of fragments of this ware.⁷ Two sherds now in the Victoria and Albert Museum are said to have come from Baghdad.⁸ The ware evidently reached Syria, Egypt, and Persia, for fragments have been found at al-Mina in north Syria, Fustat, and Susa, while a single sherd is reported from Rayy.⁹

More problematic is at what centre in Mesopotamia they were made. There were kilns at Basra and Kufa; for we are told by Yaq'ūbī that when he founded Samarra in A.D. 836 the Caliph Mu'tasim introduced potters from these two cities.¹⁰ It is worth noting that a small condiment dish decorated in relief under a green and orange-yellow glaze and now in the Museum's collections bears an inscription according to which it was made by a certain Abū Nusair in Egypt.¹¹ It is likely that this potter originated from Basra. Moreover, Samarra itself in its fifty-odd years as the hub of the Islamic world must have been a flourishing industrial centre which would have included the production of fine pottery.

The lustred relief ware is unlikely to have been produced earlier or later than the ninth century, and if it is recognized as the first essay in lustre painting on pottery, the most appropriate date would be about the middle of the century.

R. H. PINDER-WILSON

¹ F. Sarre, *Die Keramik von Samarra, Die Ausgrabungen von Samarra* (Berlin, 1925), ii, pp. 32-36, Texttafel C. 2, 4-6, Tafel x, xi, xii (1); R. Koechlin, *Les Céramiques musulmanes de Suse au musée du Louvre, Mém. mission archéologique de Perse*, xix (1928), pp. 82-88, 90 f., pls. xix, nos. 139, 141, xx, nos. 137, 140; Arthur Lane, 'Glazed Relief Ware of the Ninth Century A.D.', *Ars Islamica* (University of Michigan), vi. 56-65;

Excavations at Samarra, 1936-1939, part II, Department of Antiquities, Iraq Government (Baghdad, 1940), pls. 89, 90.

² Koechlin, *ibid.*, pl. xix (no. 141); H. Wallis, *Persian Ceramic Art in the Collection of Mr. F. DuCane Godman, F.R.S. The Thirteenth Century Lustred Vases* (London, 1891), Appendix plate xv, no. 7; Lane, *ibid.* p. 60 and fig. 2c.

³ Reg. no. 1963, 4-24.

⁴ *Hamasa Carmina*, ed. G. G. Freytag (Bonn, 1828-51), Arabic, i. 522.

⁵ Ibid., Latin, pt. ii, pp. 22 f.

⁶ Sarre, *ibid.*, pp. 33 f., no. 130, pl. x.

⁷ Sarre, *ibid.*, pp. 34-36, nos. 131-46; *Excavations at Samarra, 1936-1939*, pls. 89, 90.

⁸ Lane, *ibid.*, p. 61, figs. 11A, 11B.

⁹ Fustat; Sarre, *ibid.*, p. 33, fig. 83; Lane, *ibid.*, p. 60, figs. 2D, 10: al-Mina; Lane, *ibid.*, p. 60: Susa; Koechlin, *ibid.*, pp. 90 f., nos. 136-41.

¹⁰ *Bibliotheca Geographorum Arabicorum*, ed. J. de Goeje, pars vii, *Kitab al-Buldān of al-Y'āqūbī* (Leyden, 1892), p. 264.

¹¹ Lane, *ibid.*, pp. 59, 64 f., fig. 7. The

inscription reads: 'amal Abū Nusair al-Basrī(?) or al-Nasrī(?) bi-Miṣr ḥamad (?) al-mad . . . ah.' Abu Nusair is preferable to Guest's reading Abu Naṣr. *Amal* is here the verb and not the noun, as Guest asserts, so that there is no breach of grammatical rules. As Guest observes, however, the *ya* in al-Basrī is omitted. The inscribed fragments of similar ware are also discussed by Lane. The Berlin fragment from Akhmim in Egypt is the work of Abu Naṣr; the following word, of which only the initial three letters are complete, might be al-Nasrī or al-Basrī. A fragment from al-Mina contains only the word al Basrī (or al-Nasrī or al-Naḍrī). In the fourth fragment from Fustat the inscription is incomplete, but is also the work of Abu Naṣr.

FIRE-ARMS IN JAPANESE HISTORY: WITH NOTES ON A JAPANESE WALL GUN

IT is traditionally supposed that fire-arms were first used in Japan by the Mongols, in their abortive invasion of 1274. The *Taiheiki* (fourteenth century) speaks of their using explosive iron balls called *teppō* (which is actually the modern word for fire-arms), and the illustrated handscroll of the invasions, the *Mōko Shūrai E-kotoba*, dated 1293, shows two of these balls exploding. But it has been pointed out that these weapons were probably bombs or grenades, rather than cannon-balls, which do not explode.¹ Between this date and the Portuguese landing in 1542 or 1543² the existence of guns in Japan is often mentioned, but they apparently had little military significance before the second half of the sixteenth century. However, the Kyūshū barons were immediately interested in the Portuguese muskets, and within the next few years their smiths learned to imitate them in quantity.³ The new guns were at first called *Tanegashima* after the island where the Portuguese first landed, and their manufacture quickly spread into the main island: Sakai in Izumi Province and Yokkaichi and Kunitomo in Kai Province were especially important centres.

This rapid acceptance of firearms is easily understood. In the sixteenth century Japan was in the throes of a civil war that had raged, with lulls, since 1333, and was to continue till 1615, so that advances in methods of fighting were at a premium; and the Portuguese guns were obviously superior to whatever prototypes the Japanese already had, particularly in the use of a matchlock action. The matchlock is rather slow and erratic, but the Portuguese in their voyages to the East in the early sixteenth century carried primitive matchlocks with forward-falling serpentines, and it is this sluggish and unreliable type that was chiefly

used in Japan, right through to the Meiji period. The few innovations made by the Japanese smiths did not generally affect the firing system.⁴ Nevertheless, guns and cannon (which were also copied, after some delay in mastering the art of casting them⁵) had considerable influence on defensive architecture and shipbuilding; but Brown and Hora claim that they were responsible for much more than this.

Hora⁶ thinks that the unification of Japan and its feudal reorganization at the end of the sixteenth century could not have taken place without firearms, and Brown quotes with some approval his further conclusion that their introduction was important for the establishment of the modern Japanese state. But the general consequences of introducing firearms into a society are far from being agreed, and many of the social and military accompaniments of the Japanese civil wars in their final phase cannot straightforwardly be linked with the use of fire-arms. As in contemporary Europe, the size of armies was increasing, their social composition was changing, and infantry were assuming far more prominence in the fighting. The castle town (*jōkamachi*) gained new importance as the strategic and economic centre of the daimyō's activities, and the vassal samurai began to reside permanently round the central keep. They were joined by privileged merchants and artisans, so that the old trade centres declined, and the gap between town and country widened.⁷

Construction of the new stone castles was admittedly stimulated by awareness of the new weapons, and itself involved a huge outlay in manpower and materials. But the social mobility of the period cannot be explained so simply. Even in the matter of tactics, the effect of fire-arms has been exaggerated. There are accounts of many engagements in which they were used,⁸ and Nobunaga developed a method of fighting with groups using lances and muskets from behind a stockade; but it is too strong to say (with Brown) that close combat was largely replaced by long-range fighting. Even in Europe the tradition of close fighting continued into the nineteenth century,⁹ and paintings¹⁰ of the battle of Nagashino (1575), for example, show Nobunaga's guns being used at point-blank range.

Again, we know all too little about Japanese attitudes at the time to war and gunpowder. In the second half of the seventeenth century production of guns declined sharply, and while this was partly due to higher prices, shortage of metal, and strict governmental control,¹¹ the traditional prestige of the sword, being emphasized at the time by the *kokugakusha* (nationalist scholars), no doubt had something to do with it. On the other hand, the influential Confucian polymath Arai Hakuseki (1656-1725), in a volume of his *Honchōgunki kō*¹² devoted to firearms of various types, gives no sign that he regarded them as more than curiosities, fit subjects for his learned zeal.

In 1946 Mr. R. P. Morgan-Grenville presented to the Department of Oriental Antiquities a fine dated wall gun,¹³ part of a gift from the collection of Sir Robert

Harvey, Bart., the big-game hunter. It is illustrated on Pl. XLVIII, and is an object of considerable presence. The overall length of the gun is 102.5 cm.; its cylindrical iron barrel, flattened slightly on top at the breech end, tapers externally towards the muzzle and then swells out again to an octagonal shape; the internal diameter of the barrel is 3.99 cm. and its internal length 65.2 cm. The barrel is richly decorated with *nunome* (overlay) and chasing in silver and gold: from the muzzle there are, successively, bands of key fret and vine-leaf scroll, and a circlet of lotus petals; then, after a plain silver ring, the whole upper surface of the barrel is covered with a powerful and appropriate design of a dragon wreathed in smoke. Near the breech end the *aoi mon* (badge of three hollyhock leaves) is overlaid in gold, and there is an inscription in gold, *Tenwa go-nen Echizen no kami kore wo kazaru*, 'The Lord of Echizen caused this to be decorated in the year Tenwa 5 (A.D. 1685)'. The breech is closed with a massive iron peg, concealed by the stock; and as it is pierced for the insertion of a lever, it is probably threaded into the barrel. The barrel has three lugs underneath for attaching it to the stock. On top of the barrel are two foresights and a rigid backsight, which was probably fitted originally with a ladder-like extension, rather like that on a modern rifle.¹⁴ At present the gun is mounted in a nineteenth-century wooden stock carved from a single block, and an inscription incised on the underside of the barrel commemorates this work. It reads, in part, 'Enami Kanzaemon, living on the border between Settsu and Izumi Provinces,¹⁵ made the back [i.e. the stock]'; twelve other people 'living in Isshi District, Ise Province',¹⁶ are listed, who appear to have helped in some way; and the date is given, Spring of Kaei 5 (= 1852). There is also an interesting observation on the composition of the iron of the barrel, *chi tetsu tan sa-u sanjū makibari*, 'crude iron tempered, each side in threefold layers'. Japanese muskets were made with the swordsmiths' technique of folding and welding the metal many times to temper it, and since the making of a single sword-blade could occupy several months, one can imagine how long it would take to prepare the much larger quantity of metal used in this gun. The 'threefold layers' imply that the barrel is composed of three concentric cylinders, and this part of the inscription, placed to one side, may date from the original forging. The matchlock mechanism, on the right of the gun, is decorated with a vine-leaf scroll in silver *nunome*, and has a forward-falling serpentine operated by a spring trigger-release in the butt. The flashpan has a hinged cover, also in silver *nunome*; and a finger plate and strap round the stock are similarly decorated. An ink inscription inside the stock says 'the decorated copper has all been restored', and this must refer to the above attached fittings.

The scene in 1685 can be briefly indicated. The enlightened if eccentric rule of Tsunayoshi (Shōgun, 1680-1709) saw, in the towns at least, a period of exceptional affluence, which is generally referred to by the era name Genroku (strictly 1688-1703). Pecuniary ostentation fought a winning battle with the sumptuary

laws; and in the visual arts, if there was little that was fresh, there was much to excite wonder. Some of the samurai found themselves in debt to the new merchant millionaires, but anyone with money enjoyed spending it, though prices were rising. Echizen was one of the *fudai* provinces, whose daimyō were in intimate alliance with the Tokugawa, and it was Bakufu policy generally to encourage spending only in the outer *han*; but Echizen was a large and wealthy fief. In 1661 it had been the first to get permission to issue *hansatsu* (paper money) and its daimyō in 1685, Matsudaira Tsunanobu, had an annual stipend of 470,000 *koku* of rice.¹⁷ (A *koku* was 4.96 bushels, approximately what one man would eat in a year, and the scale for daimyō started at 10,000 *koku*.)

The term *kami*, 'Lord', does not necessarily indicate the daimyō, since it was an honorary title given also to nobles of lesser rank in the Tokugawa period; but there is a strong presumption that our gun was actually made for the daimyō of Echizen. Apart from its probable high cost, the use of the hollyhock badge is significant. Western students usually treat this *mon* simply as the badge of the Tokugawa family, but the matter is more complex than this. Numata¹⁸ thinks that its origins go back to the Heian period, when the hollyhock as a sacred plant was associated with festivals at the Kamo Shrine in Kyōto. The first to use it as a *mon* was the Lord of Nishida in Tanba Province. In the civil wars of the sixteenth century, various families in Mikawa Province used the *aoi* badge, including the Matsudaira. When the Tokugawa entered Mikawa, they inherited the Matsudaira fief and usurped the *aoi* badge, and during the Tokugawa period its use was restricted to the Tokugawa and their immediate branch families. Successive edicts enforced this, but their very number suggests infringements. Exceptions were occasionally made for a Lord who married one of the Shōgun's daughters; and people were allowed to contribute objects bearing the *aoi* badge to shrines and temples.¹⁹ Thus the *aoi* badge in itself need not point to the Tokugawa; but the later restrictions on its use suggest that only a person of some consequence, and closely related to the Tokugawa, as was the daimyō of Echizen, would be allowed to display it.²⁰ Our gun can never have been fired in anger, but it is easy to imagine it gracing the daimyō's castle, or, perhaps, his residence in Edo; and the *aoi* badge would add to its effect as a symbol of feudal power.

A final point concerns the form in which the date is written on our gun. There was in fact no year Tenwa 5. On the 21st day of the second month, Tenwa 4 (1683), a new era was inaugurated, and the date should have read 'Jōkyō 2'. And in 1683 an extra month was intercalated, as a result of calculations made by the mathematician Shibukawa Shunkei, who pointed out that an eclipse of the moon which took place then was wrongly computed in the Hsüan-ming calendar, used in Japan since 861.²¹ It looks as if Echizen took some time to catch up.

D. B. WATERHOUSE

¹ D. M. Brown, 'The Impact of Firearms on Japanese Warfare, 1543-98', *Far Eastern Quarterly*, vii (1948), pp. 236-53. The most exhaustive modern study of Japanese firearms is by Hora Tomio, *Teppō denrai to sono eikyō* (Tōkyō: Azeкура Shobō, 1959). Brown lists his earlier publications under the name Dō Tomio. I have found both authors very helpful, while questioning some of their conclusions about the social and military effects of firearms. Compare the searching discussions of the same problem in relation to the Hundred Years War, under the heading 'War and Society, 1300-1600: Conference Report and Conference Papers', in *Past and Present*, 22 (July 1962), pp. 3-35. Cf. also J. R. Partington, *A History of Greek Fire and Gunpowder* (Cambridge: W. Heffer, 1960), p. 275, &c., for comparative material. An earlier study, still useful, is C. R. Boxer's 'Notes on Early European Military Influence in Japan (1543-1853)', *Transactions of the Asiatic Society of Japan*, 2nd ser., viii (Dec. 1931), pp. 68-93.

² The date is controversial: Japanese sources invariably say 1543.

³ Hora, *ibid.*, pp. 105 f. There are no reliable figures, least of all those of Mendez Pinto, for this early period.

⁴ Cf. Hora, *ibid.*, p. 294. Also Robert E. Kimbrough, 'Japanese Firearms', *The Gun Collector* (Madison, Wisconsin, 1950), pp. 445-65. I am indebted to Mr. H. Russell Robinson of the Tower of London Armouries for lending me a photostat of this article, and for much helpful information about Japanese guns. Hora, *ibid.*, pp. 250-1, also comments on the clumsiness of the matchlocks, and says that to keep a gun alight all day would require six feet of match. Screw closure of the breech may be an independent Japanese invention; the Japanese also experimented with multi-barrelled guns, of which examples based on late Ming prototypes survive from the first half of the seventeenth century (Hora, pp. 251-7). In the second decade of the nineteenth century Kunitomo Tōbei designed an air-gun after a Dutch model (Hora, pp. 405 f.). It should be added that Japanese guns usually exhibit superb craftsmanship, however impractical they are.

⁵ In 1551 two fieldpieces were presented to Otomo Yoshizume by the 'King of Rome' (Brown, *ibid.*, p. 241). The Dutch gave the Japanese founders much help: see C. R. Boxer, *Fan Compagnie in Japan, 1600-1817* (The Hague: Martinus Nijhoff, 1936), chap. 2.

⁶ *Ibid.*, pp. 200, 207.

⁷ See J. W. Hall, 'The Castle Town and Japan's Modern Urbanization', *Far Eastern Quarterly* (1955), pp. 37-56.

⁸ For details, see Brown's article, and Hora, *ibid.*, pp. 144 f. The earliest recorded Japanese use of 'teppō' in an engagement was in 1549, by Shimazu Takahisa.

⁹ A. R. Hall, *Ballistics in the Seventeenth Century* (Cambridge, 1952), p. 54.

¹⁰ Hora, *ibid.*, pp. 163, 164.

¹¹ The same commissioner had to inspect religious sects and firearms. F. Brinkley, *A History of the Japanese People* (New York and London, 1914), p. 635. Hora, *ibid.*, pp. 387-90, quotes annual figures from 1615 to 1694 for the important smithy at Sakai, where our gun may have been made, if not decorated. He gives different sets of figures for gun barrels made for the Bakufu and for the feudal barons. There are some discrepancies in these figures, but production for both groups is shown to decline steadily from, for example, 2,071 for the barons in 1662, to 396 in 1694. In 1685, the year our gun was decorated (it may have been forged earlier), 540 barrels were made for the barons. This, of course, includes barrels of all sizes. No figures are available for the Bakufu in this year.

¹² Original preface dated 1709; the whole not published till 1737. He does not reveal much practical experience, for he says at one point 'the red barbarians' cannon (*kōi-hō*) . . . reaches with iron bullets over 20 ri [nearly 49 miles]. It must be an exceedingly wonderful thing' (vol. vi, fol. 12a). In the two supplementary volumes of illustrations (*Honchō gunki-kō zushiki*, 1740) no fire-arms were included.

¹³ 1946, 7, 13, 18. The term is Stone's. See his *A Glossary of the Construction, Decoration and Use of Arms and Armor* . . . (Portland, Maine: The Southworth Press, 1934), s.v., where two are illustrated. Kimbrough, *ibid.*, p. 455, also illustrates two, in Milwaukee Public Museum. Japanese terminology is somewhat fluid. The terms *kōzutsu* (small guns) and *ōzutsu* or *taihō* (large guns) appear in contemporary records, but are vaguely used; *ōzutsu* includes cannon. *Jūhō* and *teppō* are general words for firearms, though *jūhō* implies small arms. I cannot discover a specialized equivalent term for the gun described here. Hora, *ibid.*, pp. 243 and 249, shows drawings of such guns being used on a small rest like a foot-stool.

¹⁴ See Hora, *ibid.*, p. 249.

¹⁵ Probably, then, at Ōsaka or Sakai.

¹⁶ i.e. at Yokkaichi?

¹⁷ *Dai bukan*, ed. Hashimoto Hiroshi, revised ed. (Tōkyō: Dai Bukan Kankōkai, 1940), i. 183.

¹⁸ Numata Raisuke, *Nihon monshōgaku* (Tōkyō: Meiji Shoin, 1926), pp. 427 ff.

¹⁹ An order of the eighth month, Meiwa 5 (A.D. 1768), prohibited this except in the case of family shrines of the *go-sanke* branch families, and objects already designated but not yet presented.

²⁰ Art historians should note that the form of the 3-leaved *mon* changed over the years. Originally

naturalistic, it became more stylized. Early examples have long, narrow, curved stems to the leaves, which are widely separated; later the stems are short, thick, and straight, and the leaves are close together. Also, the number of veins varied at different times and between families. The form on our gun corresponds with Numata's specification (*ibid.*, pp. 440-1) for Tsunayoshi's shogunate.

²¹ Brinkley, *ibid.*, p. 599; P. Y. Tsuchihashi, *Japanese Chronological Tables from 601 to 1872 A.D.* (Tōkyō: Sophia University Press, 1952), p. 101; T. Kobayashi, *Shōchū dokushi nempyō* (Nara, 1955), p. 192.

SHORTER NOTICES

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

RECENT ACQUISITIONS BY THE DEPARTMENT OF PRINTS AND DRAWINGS

THE Department of Prints and Drawings has been fortunate in being able to purchase a portrait study of a young woman which can be plausibly attributed to the French painter and illustrator, Hubert François Gravelot (1699-1773). He worked in England for about thirteen years, from 1732 to 1745, and towards the end of this period the young Gainsborough studied under him. The drawing, which is in black chalk heightened by white on buff paper, anticipates to a marked degree Gainsborough's later work. The newly acquired drawing was at one time in the collection of the late Mr. A. I. Ellis, a former Superintendent of the Museum Reading Room.

The Department has also purchased, from the estate of the late Sir Bruce Ingram, a drawing by Edward Burney (1760-1848) showing the 'Eidophusikon', a mechanical

theatre or peepshow (about 6 feet wide by 8 feet deep), invented by Philip James de Loutherbourg, R.A. (1740-1812), the opening performance of which was given in February 1781.

Contemporary audiences were perhaps most impressed by the scenes of nature in tumult, which were accompanied by realistic sound-effects: W. H. Pyne in his *Wine and Walnuts* (1823) describes the thunder as 'infinitely grand'. Milton was an obvious source for scenes of this kind and Burney's drawing shows one from *Paradise Lost* with the Palace of Pandemonium, thousands of demons rising from 'the horrid lake', and additional effects supplied by de Loutherbourg himself. This formed the final scene of the entertainment. No other representation of the contrivance is known to exist.

AINU CREED AND CULTURE

MRS. BRENDA Z. SELIGMAN has presented to the Department of Ethnography a small

collection of ethnographical specimens from the Ainu tribe of Japan which was made by the late N. G. Munro, the distinguished authority on this people. It comprises a model canoe with sail and oars, a carved tray, two carved bears, a knife-handle, and five woven sacred belts, as described in Munro's posthumous work *Ainu Creed and Culture*, which has been edited by Mrs. Seligman and published this year. Also included are a Sinhalese knife from Borneo and a carved wood canoe ornament from Gawa, Papua, both collected by the late Professor C. G. Seligman, F.R.S.

Lady Epstein has presented a very fine carved wooden dance-mask from the Baule tribe of the Ivory Coast. The mask, which was probably made about the beginning of this century, has an oval face surmounted by a carved figure of a fowl.

A SUMERIAN LIMESTONE STATUETTE

THE Department of Western Asiatic Antiquities is fortunate in having acquired from Lady Epstein and the Trustees of the late Sir Jacob Epstein an attractive Sumerian statuette representing a man (about 2500 B.C.). His head is shaven in the Sumerian fashion, and he wears a typical Sumerian flounced garment called a 'kaunakes', probably made from sheep's wool. He has large eyes and a slight smile. He is stepping slightly forward, his hands folded in the act of greeting—presumably to a god in whose temple he was dedicated originally.

The material is limestone and the figure is about 11½ in. high.

As the British Museum possesses not a single complete Sumerian male figure, this sculpture is a particularly welcome acquisition.

NOTABLE ACQUISITIONS OF PRINTED BOOKS

1961-2

INCUNABULA

BOOK OF HAWKING, HUNTING, AND
BLASING OF ARMS. [*The Schoolmaster
Printer:*] Saint Albans, 1486. fol.

The Museum has long possessed a copy of this celebrated book, bequeathed by Thomas Grenville with the rest of his library in 1846; though the Grenville copy wants two leaves, supplied in pen-and-ink facsimile by the ingenious John Harris, and including the mysterious colophon to the section on hunting: 'Explicit Dam Iulyans Barnes in her boke of huntyng.' These leaves are present in the new acquisition, which is a substantial fragment comprising 52 of 90 leaves, wanting

the first four quires and the last. The chief significance of the present copy, however, lies in the copious manuscript annotations, which show that this was the press-copy used in the preparation, printing, and illumination of the second edition, produced by Wynkyn de Worde at Westminster in 1496. These annotations fall into the following three categories.

1. The text has been 'cast off' into pages by means of marginal figures running 1-12 or 1-8 as the case may be, and corresponding to the beginning of the equivalent page in de Worde's quires of six or four leaves. It was

customary in the early period to print lengthier works on several presses simultaneously, and in order to distribute the copy to the various compositors it was essential to make an accurate estimate of the paging and quiring of the edition about to be printed. The process of casting off is therefore of basic importance in early printing methods, and the practices and variations here found provide an unrivalled opportunity for studying it.

2. The long section on the Blasing of Arms has been extensively corrected by the press-editor, mostly with a view to modernizing the obsolete and provincial spelling of the Saint Albans edition. This feature is of considerable linguistic interest, as showing what was thought intolerable and what acceptable for a London reader in 1496. The compositor has usually obeyed these corrections, but quite often (as has recently been found to occur in the First Folio of Shakespeare) has shown a mind of his own. The annotations therefore throw new light on early compositor-habits.

3. Similar editorial care has been taken with the famous coloured woodcuts of coats of arms. An annotator with some knowledge of heraldry has given detailed instructions for the further colouring by hand of those which are left white in the Saint Albans edition, and for other corrections; and these have been carried out in Wynkyn de Worde's edition.

A few fifteenth-century manuscripts are known to have been used as press-copy by Caxton, Wynkyn de Worde, and Pynson, but no English printed book. This volume is a fundamental and rich piece of evidence for press-methods in the earliest period, and a unique monument in English printing history.

The 'Schoolmaster Printer', whose real name remains unknown, printed eight books at Saint Albans between 1479 and 1486. The *Book of Hawking, Hunting and Blasing of Arms* was his last production, and is note-

worthy as being the first English sporting book and armorial, and the first English book with colour-printed illustrations.

DUNS SCOTUS (Johannes). In secundum librum Sententiarum. *Johannes de Colonia and Johannes Manthen: Venice, 7 January 1478.* fol. 158 leaves.

This second volume of the first edition of the commentary by Duns Scotus on the four books of *Sententiae* of Peter Lombard fills the gap in the Museum's previous holding of the remaining three volumes, i.e. vol. 1, 26 July 1477; vol. 3, 1477; vol. 4, [1476]. Vol. 2 was last to be printed, and vol. 4, being in an earlier state of the types than that found in the other three volumes, was presumably the first. On a fly-leaf of this copy of vol. 2 is an *ad usum amicorum* inscription reading: *Ad Vsum fratris Andree à Braida ordinis minorum de observantia . . . Amicorumque suorum.*

MICHAELIS (M. N.). *Argumenta communia ad inferendum propositionem esse veram sive falsam.* [*Antoine Caillaut: Paris, c. 1495.*] 4°. 12 leaves.

Although this tract, acquired by the Museum in 1864, is mentioned as an incunable by Copinger 4019 (with the type wrongly described as roman), the printer has only recently been identified as Caillaut. The type is his 77 (80) G. (see *B.M.C.*, pt. viii, p. 42, and pl. vii), which never appears in dated books, but seems to belong to the latter half of the 1490's. This tract probably falls early in the period, as the characteristic paragraph-mark is absent.

PIUS II. De remedio amoris, with Somnium fortunae. [*Henricus Mayer: Toulouse, c. 1484.*] 4°. 12 leaves.

This popular humanistic tract on the curing of the malady of love, a subject on which

the author was well qualified to speak from youthful experience, was separately printed in about a dozen fifteenth-century editions. The rare and little-known edition from the first printer at Toulouse is in two quires of six leaves, with a title-page on leaf 1 *recto*, and leaves 3, 7, and 9 signed d2, e1, and f1 respectively. These curiously irregular signatures suggest that the tract was intended as part of a collection of works by the same author, of which no other trace seems to exist. The volume contains the bookplate of Victor Scholderer, and was presented by him to the Museum's collection of incunabula, with which he has been intimately associated for nearly sixty years.

Presented by Dr. V. Scholderer.

VIRGIL. Opera, with the commentary of Servius. [Baptista de Tortis:] Venice, [c. 1482.] fol. 324 leaves.

De Tortis, an Italian from Nicastro in Calabria, printed at Venice from 1481 to 1529, favouring classical texts in his earliest years, but from 1484 onwards specializing in the tall legal folios for which he is most famous. He was outstandingly prolific, and produced more than 180 editions by the end of the century. The present edition of Virgil is unsigned and undated, a most unusual occurrence with this printer, and uses more paper than his signed and dated edition in only 290 leaves of the same text, completed 1 October 1483; it can therefore be safely assigned to a year or two earlier. About 85 fifteenth-century editions of Virgil's complete works are recorded, of which the British Museum possesses 40; but most of these editions seem, for unexplained reasons, to have consisted of few copies, and surviving examples tend to be much rarer than those of other standard classical authors in the same period.

ENGLISH BOOKS 1501-1800

BROOKE (Sir Robert). Ascuns nouel cases de les ans & temps le Roy, H. 8. Edw. 6. & la Roygne Mary, Escrie ex la graund Abridgement, etc. In aedibus Ianae Yetsweirt: Londini, 1597. 8°. A-P⁸.

Selections from Sir Robert Brooke's abridgement of case law entitled *La Graunde Abridgement* which was based on Fitzherbert's well-known work of the same name. These selections comprise the more recent cases which Brooke had added to Fitzherbert's collection. The 1597 edition, though comparatively late in date, is one of the least common, only two other copies being recorded in this country.

STC 3824. Beale R 480a.

BROUGHTON (Hugh). An Advertisement of Corruption in our Handling of Religion. [Richard Schilders: Middelburg,] 1604. 4°. A-O⁴.

This and the following work, *An Epistle to the Learned Nobilitie*, belong to the corpus of writings of the Hebrew scholar, Hugh Broughton, on translating the scriptures into modern speech. Broughton had long wanted to found a small committee of scholars to produce a new English version of the Bible, but when in 1604 King James I set up a panel of translators to prepare what was to become the Authorized Version, Broughton was deliberately excluded on account of his eccentric views and Puritan outlook. Both of the

present works propound views characteristic of his general position, viz. the complete internal consistency of the Old and New Testaments, and the absolute incorruptness of the scripture texts as handed down. Ben Jonson ridiculed his beliefs in *The Alchemist*. Broughton lived for many years at Middelburg in Zealand where he was preacher to the English community.

STC 3843.

BROUGHTON (Hugh). An Epistle to the Learned Nobilitie of England. Touching translating the Bible from the original, with ancient warrant for everie word, etc. *Richard Schilders: Middelburgh, 1597. 4°. A-G⁴ H².*

See note to previous entry. STC 3862.

CHENEAU (François). Francis Cheneau's French Grammar, enrich'd with a compendious and short way to learn the French tongue in a very short time. *Printed by N. Thomson for the Author: London, 1685. 8°. A-Z⁴ 2A⁴.*

The preface states that Cheneau had been a slave in Turkey and later governor of the islands of Naxos and Paros, before coming to London as a teacher of languages. Only two other works by him are in the British Museum, *The Perfect French Master, 1716*, and *The Shortest Way to write and speak Latin* [c. 1710].

Not in *Wing*.

COLBATCH (Sir John). A Collection of Tracts, Chirurgical and medical, etc. *Printed for Dan. Brown: London, 1700. 8°. A-2O⁸ 2P⁴.*

According to William Munk, Colbatch 'was bred an apothecary, and in that capacity practised for some time at Worcester, of the companies of apothecaries and mercers of which city he was a freeman. Bringing proof of his disfranchisement, dated 23rd May,

1696, he was examined, and admitted a Licentiate of the College of Physicians, 22nd December, 1696. He was a knight, but from whom he received that honour I have not been able to discover' (*The Roll of the Royal College of Physicians of London, 1861, vol. i, p. 470*). His surgical and medical methods, the precise details of which are not easy to determine, aroused considerable controversy, causing Colbatch to defend his methods in the tracts collected in the present volume. This is the second edition of the collection; the first, which is not in the Museum, appeared in 1699. Of this second edition only two other copies are recorded in *Wing*, both at Cambridge.

Wing C 4993.

COLLECTION. [A collection of 45 folio broadsides and pamphlets printed in the years 1688 and 1689, originally belonging to Narcissus Luttrell, with dates and other annotations added in manuscript by Luttrell.] 1688, 89. fol.

Narcissus Luttrell (1657-1732) was the second of the great collectors of contemporary ephemera—newspapers, pamphlets, and broadsides—in England: George Thomason (d. 1666), whose collection of Civil War ephemera is already in the Museum, being the first. Given its comparative unattractiveness to subsequent private and institutional collectors, material of this sort tends to be extremely rare (often the Thomason or the Luttrell copy of a particular item is the only recorded copy); and the value of the Thomason or Luttrell copy to the historian is even further increased by the care with which both collectors noted the precise date of publication (or purchase) on each copy and, occasionally, added notes identifying the frequently anonymous author or clarifying allusions in the text. (According to James M. Osborn there is considerable evidence that, in the case

of Luttrell, the manuscript dates refer to the dates of publication rather than of purchase. See *The Book Collector*, vol. vi, no. 1, 1957, pp. 21-22.) From this point of view Luttrell's collection fell into two main divisions. There were, first, the collection of literary ephemera which (since Luttrell began collecting in the late 1670's) contain important evidence of the controversies raised by early Augustan poets such as Dryden. Secondly, there were the newspapers, broadsides, and pamphlets documenting the period surrounding the Revolution of 1688-9 (roughly from the time of the Popish Plot onwards); and this material was evidently used by Luttrell (though exactly how has not yet been determined) in the compilation of his manuscript 'Brief Historically Relation of State Affairs from September 1678 to April 1714', the importance of which as an authority for the period was first recognized by Macaulay. The Museum acquired a considerable number of both kinds of ephemera in 1849, and the present item is a selection from a volume of the political broadsides, &c. collected by Luttrell during the crucial years of 1688 and 1689. The volume had passed through the hands of a number of private collectors since Luttrell's, the last being the late Colonel C. H. Wilkinson. The ephemera deal with such events as the trial of the Seven Bishops, the escape of James II's confessor, Father Petre, the progress of William from the west of England to London, the proclaiming of William and Mary as king and queen. Unfortunately, owing to severe cleaning, Luttrell's annotations are faint, and in some cases almost illegible.

DREXELIUS (Hieremias). The Considerations of Drexelius upon Eternitie. Translated by Ralph Winterton Fellow of Kings Colledge in Cambridge. *T.C. for Nicholas Alsop: London, 1632. 12°. A-Q¹². (Q12 blank.)*

The first edition of the English translation of the German Jesuit Drechsel's *Considerationes de aeternitate* first published in 1620. Only two other copies appear to be known. Of the sixteen English editions before 1700 the Museum had nothing earlier than 1650.

STC 7235.

THE RENOWNED HISTORY OF GILES GINGERBREAD: a Little Boy who lived upon Learning. J. Newbery: London, 1766. 32°. A-B⁸.

This copy, which is still in its original Dutch paper covers, is apparently the first edition of 'Giles Gingerbread', antedating the next known edition, printed for Newbery and Carnan, by three years. The latter, now in the Bodleian Library, is the earliest one recorded by Charles Welsh in his 'A Book-seller [Newbery] of the Last Century', 1885, although he mentions that Newbery brought out 'Giles' in 1766. The earliest edition previously in the Museum was that published by Mozley of Gainsborough in 1791. The later editions in the Museum lack the Preface in which Newbery refers to 'my native Waltham, where the Frogs sing like Nightingales'.

JOHNSTON (John). A Description of the Nature of Four-Footed Beasts, with their figures engraven in brass: written in Latin by Dr. John Johnston. Translated into English by J. P. Amsterdam, Printed for the widow John Jacobsen Schipper and Stephen Suart: Amsterdam, 1678. fol. *4 A-P⁴.

This a translation of the first volume of Johnston's *Historia Naturalis* originally published by Matthäus Merian (the son-in-law of Johann Theodor de Bry) at Frankfurt in 1650, and reprinted, with the plates copied in reverse, by Schipper at Amsterdam in 1657. Johnston (1603-75) was born in

Poland, the son of a Scottish immigrant, and was one of the last, and also one of the least, of the so-called 'encyclopaedic' naturalists of the Renaissance of whom the most important were Conrad Gesner and Ulysses Aldrovandi of Bologna. But though Johnston's text and the Merian plates were largely rehashes of the work of Gesner and Aldrovandi (and of little scientific worth) and though the field-work underlying the systems of the new generation of naturalists, such as Ray and Willughby, had already begun in the 1660's, Johnston's books enjoyed a remarkable popular reputation in Europe until well into the eighteenth century. The origin of Johnston's popularity was to some extent due to the predominance of the firm of de Bry-Merian in the popular illustrated-book market, which was based on their large stock of plates and their graving-shops. Schipper and Suart were likewise active in the smaller English market for popular books, especially in the Bible and emblem-book trade; though according to Morrison's indexes to the *STC* and Wing this translation of Johnston is their only recorded venture in the scene of illustrated natural history books in English. The only other recorded copy of the book is at Harvard.

Wing J 1015A.

LE MUET (Pierre). [Manière de bien bastir pour toutes sortes de personnes.] The Art of Fair Building: represented in the figures of several uprights of houses . . . Published in English by Robert Pricke, for the use and benefit of all persons that are concerned . . . in the famous art of fair building. Printed for Robert Pricke: London, 1670. fol. A-I².

Le Muet's *Manière de bien bastir* was one of the two chief statements of principle for the design of private houses which appeared during the replanning of Paris on the initiative of Henry IV, Sully, and Richelieu in

the opening decades of the seventeenth century, following the end of the Wars of Religion. (The other work was Louis Savot's *Architecture Françoisse*, 1624. See Sir Anthony Blunt, *Art and Architecture in France, 1500 to 1700*, 1953, pp. 113-19.) The book was first published in Paris in 1623 and was issued in a revised and enlarged edition in two parts in 1647. The present work is a translation of the first of these parts, the second part being published by Robert Pricke in 1675 under the title *The Art of Fair Building wherein are Augmentations of the Newest Buildings made in France, &c.* (The second part is already in the Museum and Wing would seem to be in error in describing it as 'another edition' of the whole work.) Robert Pricke was an engraver, a pupil of Wenceslaus Hollar, and kept a shop 'where', according to the imprint of the present work, 'you may have other books of architecture, and also choice of maps, copy-books, books of beasts, birds, flowers and fruits; and likewise Italian, Dutch and French prints'. Pricke published translations of other seventeenth-century French architectural books, such as Mauclerc's *Traité de l'architecture suivant Vitruve* (1648) in 1669, and Dubreuil's *Perspective pratique* (1642-9) in 1672. Though Wing records no other copy of the present work in England (he records two copies in the United States, in the Library of Congress and the University of Michigan), there is another copy, lacking plate 21, in the library of the Royal Institute of British Architects. This, and the present copy, have no plate 35, but since a further copy in private hands is known to have no plate 35 either, it seems possible that the book was originally issued without a plate 35, and that the Museum copy is perfect.

Purchased with the aid of Mr. Arthur Gimson through the Friends of the National Libraries.

Wing L 1047.

LONDON. [Three proclamations, one by the Mayor, the other two by the Court of Aldermen, of the City of London, containing regulations to be observed during the plague of 1625.]

[1] I.G.M. [John Goare, Mayor] By the Major. Whereas the infection of the plague is daily dispersed more & more in diuers parts of this city, etc. [Ordering infected persons not to leave their houses.] *Printed by Isaac Iaggard: London, 1625, single sheet fol.*

[2] Orders to be vsed in the time of the infection of the plague within the citie and liberties of London, till further charitable prouision may be had for places of receite for the visited with infection. *Printed by Isaac Iaggard: London, 1625. fol. Two unsigned leaves, printed on one side only.*

[3] Orders heeretofore conceiued and agreed to bee published . . . and now thought fit to be reuiued, and againe published. [A reissue of earlier instructions, possibly those of 1608, aimed at preventing the spread of infection.] [*Isaac Jaggard: London, 1625.*] fol. Four unsigned leaves, printed on one side only. Imperfect; wanting the final leaf.

None in *STC*.

RASTELL (John). [Abridgments of the Statutes.] *Begin sig. A1^r: The statutes Prohemium Johānis Rastell. Colophon sig. O4^r: Thus edyth þ̄ abbreviacōn of statuts trāslatyd . . . by John Rastell. & īprītid by þ̄ same John þ̄ xxv day of october in þ̄ xi yere of þ̄ reyn of . . . kyng hēry the viii [1519]. 8°. A4²A8 B-N8 O4.*

The first edition of the first abridgment of laws in English. Rastell's purpose, as he explains in his proemium, is twofold. He proposes, first, 'to translate out of frenche in to

englysshe the abbreuyacyon of the statutys whych conteyn forfeytours & penales. made before the furt yere of the reyn of . . . kyng henry the vii'—i.e. before the practice was introduced of printing in English the chronological series of the statutes of each reign. For this he appears to have used the abridgment in Norman-French printed by Pynson in 1499 (*STC* 9514). Secondly, he will summarize the statutes made in the reigns of Henry VII and Henry VIII. The full texts of these were available in English, ' . . . yet to them that be desirouse shortly to knowe the effect of them they be now more tedyouse to rede than though the mater of them were cōpēdyously abbreviat'. Rastell combines the information which he takes from these two sources to form a handy work of reference: his *Abridgment* is an index, arranged in one alphabetical series, of the subjects affected by statute law, with a summary in English under each heading of the existing state of the law at the date of publication. He published a new edition containing much additional material in c. 1527 (*STC* 9518), and a further enlarged edition, which he called *The Grete Abbregement of the Statutys of England*, in 1531 (*STC* 9521). Both of these are in the British Museum. There were numerous subsequent editions.

Not in *STC* or Beale. Apparently unique. Imperfect; wanting sig. I1, 2.

Purchased with the aid of Mr. Arthur Gimson through the Friends of the National Libraries.

STAPLETON (Thomas). A Counterblast to M. Hornes Vayne Blaste against M. Fekenham. Wherein is set forthe: a ful reply to M. Hornes Answer . . . against the Declaration of my L. Abbat of Westminster, M. Fekenham, touching, the Othe of the Supremacy, etc. *Apud Ioannem Foulherum: Louanii, 1576. 4°. *5*4 A-2Z4 a-4y4.*

John Feckenham, the last Abbot of Westminster, was committed to the Tower soon after the beginning of Queen Elizabeth's reign for opposing the new religious settlement. In the winter of 1563-4 the Bishop of Winchester, Robert Horne, had Feckenham temporarily removed from the Tower to his own palace in order to debate questions of religion with him before a select audience. In 1565, after Feckenham had been returned to prison, he managed to circulate his objections to the oath of Supremacy in *The Declaration of suche Scruples . . . touching the Othe as M. Iohn Feckenham . . . did deliuer unto the L. Bishop of Winchester*. This work probably circulated in manuscript. In the following

year Horne published a reply entitled *An Answere . . . to a Booke entituled, The Declaration of such Scruples . . .* (STC 13818), and in 1567 the Catholic theologian Thomas Stapleton, who had gone to live abroad after being deprived of his prebendship at Chichester in 1563, came to Feckenham's assistance with the present work. In compiling it Stapleton apparently made use of notes supplied by Nicholas Harpsfield. Though by no means the rarest of the books which John Fowler printed at Louvain in the 1570's for the English Catholic exiles, it is a work of some historical importance which the British Museum conspicuously lacked.

STC 23231. Allison & Rogers 796.

ENGLISH BOOKS 1801-

BROOKE (Rupert). Two Sonnets. *Holland*, 1945. 8°.

The colophon states that 'We give this reprint, without use of stream [*sic*], somewhere in occupied Holland, in honour of our British Allies on the Ides of March 1945 . . .'.
Keynes 35a.

CARLYLE (Thomas). Chartism. *James Fraser: London*, 1840. 8°.

The Museum previously had copies of only the second and later editions of this important work.

DURRELL (Lawrence). The Black Book. An agon. *Obelisk Press: Paris*, 1938. 8°.

The first volume of the *Villa Seurat Series*, which was edited by Henry Miller. According to Alan G. Thomas, 'Jack Kahane, founder of the Obelisk Press, and publisher of *The Black Book*, was a native of Manchester who lived in Paris. He specialized in books which had been banned in England or

America, and did a great trade with tourists.' (See A. G. Thomas and L. C. Powell, 'Some Uncollected Authors, XXIII: Lawrence Durrell', in *The Book Collector*, Spring 1960.)

ELIOT (T. S.). Poems. *Hogarth Press: Richmond*, 1919. 8°.

The first state of the first edition, the latter consisting of about 200 copies. In this copy line 11 of 'Lune de Miel' contains the word 'Capitiaux', which in later copies was altered to 'chapitiaux'.

Gallup A 3.

HARDY (Thomas). No Bell-ringing. A ballad of Durnover. 1925. 8°.

The colophon reads: 'Twenty-five copies printed for Mrs. Thomas Hardy by Henry Ling, Dorchester, February 28th, 1925. This is No. 14.' This copy has been numbered and initialed by Mrs. Hardy. The poem was printed here for the first time.

HEMINGWAY (Ernest). *In Our Time*. Stories. *Boni & Liveright: New York*, 1925. 8°.

A copy of the first edition of *In Our Time*, which was published in September 1925, in an edition of 1,335 copies. The English edition was published by Jonathan Cape on 23 September 1926, with some textual changes, one of the most notable being the bowdlerization of the last paragraph of 'A Very Short Story'.

JEFFERS (Robinson). *Flagons and Apples*. *Grafton Publishing Company: Los Angeles*, 1912. 8°.

A copy of the author's first book, published at his own expense in an edition of 500 copies. 480 copies were remaindered, and the text has never been reprinted.

LAWRENCE (D. H.). *The Woman who rode away*, and other stories. *Alfred A. Knopf: New York*, 1928. 8°.

This edition includes 'The Man who loved Islands', a story not printed in the English edition published by Martin Secker in the same year.

McDonald 37A.

[LEWIS (Sinclair)]. *Hike and the Aeroplane*. By Tom Graham [i.e. S. Lewis]. *Frederick A. Stokes Company: New York*, [1912.] 8°.

A copy of the author's first book, written while Lewis was working as an editor for the Frederick A. Stokes Company. The author later stated that his object in writing this schoolboy's story was simply to pay for the holiday necessary to work on his first serious novel, *Our Mr. Wren*. The book was published in an edition of 1,000 copies and was never reprinted.

LONDON (Jack). *The War of the Classes, etc.* *The Macmillan Co.: New York*, 1905. 8°.

The first American edition was published in April 1905, and the English edition by Heinemann appeared in the following September. The English text contained some changes—for example, some of the names of the individuals criticized by London were suppressed.

MACDONALD (J. Ramsay). *The New Charter*. A programme of working class politics. *[Dover, 1892.]* 8°.

A manifesto issued by MacDonald while standing as a Labour candidate for Dover.

O'NEILL (Eugene). *Thirst*, and other one act plays. *The Gresham Press: Boston; The Copp Clark Co.: Toronto*, [1914.] 8°.

A copy of the author's first book, published in an edition of 1,000 copies at the expense of the author's father. The book consists of five of O'Neill's earliest one-act plays, only two of which ('Thirst' itself, and 'Fog') were ever produced on the stage. The text has never been reprinted.

ROSENBERG (Isaac). *Moses*. A play. *Paragon Printing Works: London*, 1916. 16°.

A copy of the first issue of the author's first book, written in 1903 and published in an edition of 1,000 copies at the author's own expense. The unsold sheets were reissued by John Lane, London, in 1915 and again in 1920.

WAUGH (Evelyn). *The World to come*. A poem in three cantos. *Westminster Press: London*, 1916. 8°.

The author's first book, printed in an edition of about a dozen copies in 1916 when he was 12. It is an interesting reflection of the High Church influences to which he was subject early in life, and the echoes of Cardinal Newman's *Dream of Gerontius* anticipate not

so much the publication of the satirical novels from 1928 onwards as his adoption of Roman Catholicism in 1930. *The World to Come* does not seem to be mentioned in any biography or

list of Waugh's works. The author has recently referred to it as 'a deplorable poem in the metre of *Hiawatha*'.

FOREIGN BOOKS

BRANQUINHO DA FONSECA (António José). O Barão. Novela. Ilustrações de Júlio Pomar. *Portugália Editora: Lisboa, 1959. 8°.*

A recent novel by the Director of Library Services of the Gulbenkian Foundation. With ten illustrations by the modern Portuguese artist Júlio Artur da Silva Pomar (b. Lisbon, 1926).

CALDERÓN DE LA BARCA (Pedro). La Vida es sueño. Auto sacramental ilustrado con catorce grabados originales de Francisco Domingo. (Conteniendo dos series de grabados, una en sanguina, y un boceto original.) *Jara: Barcelona, 1949. 4°.*

No. 44 of the limited edition of 141 copies.

DINAMI (Girolamo). Diuina Predestinatione ristretta in cinque capitoli . . . ampliata, e con migliore deligentia ristampata. [With woodcuts.] *Quintiliano Campo: Taranto, 1567. 8°. ff. 30.*

An article on this book, entitled 'A Book printed at Taranto in 1567', was published in the *British Museum Quarterly* (vol. xxv, no. 1-2, March 1962, pp. 1-3) by D. E. Rhodes, who has since discovered in the Biblioteca Nazionale della Brera, Milan, a copy of the second edition, printed at Padua probably in 1566: Dinami's preface addressed to the Parish Priest of San Silvestro, Venice, being dated from that church on 28 December 1565. While the Taranto edition has 32 leaves and is divided into five chapters, the Padua edition has only 16 leaves ([a] b-d⁴)

and four chapters, the author having enlarged the text with his self-justificatory explanations expressly for the Taranto edition.

Eyn schone lere, mit kortzen synnen begriffen Deutsch und Polnisch beyder sprach zu redenn. Nauka cudna a krotko wypisana, ku uczeniu sie Niemcowi Polskiego, a Polakowi Niemieckiego. *zu Krokaw, 1544. 8°. ff. 12.*

An unrecorded edition of a Polish-German phrase-book, from the press of Hieronym Vietor, antedating by 40 years the issue listed by Estreicher in his *Bibliografia polska*.

GLAD (Rasmus). C. Erasmi Michaelii Laeti, Rerum danicarum libri vndecim. Friderici II. potentissimi Danorum Regis nuptijs destinati. *per Georgium Coruinum: Francoforti ad Moenum, 1573. 4°. pp. 511.* The date in the colophon is 1574.

The chief work, hitherto unrepresented in the Library, of the Danish humanist Glad (1526-82). It is a history of Denmark in Latin verse, including descriptions of the more eminent of the author's contemporaries. Although this is by no means a rare book (at least forty copies are known), there is, apparently, only one other in a public library in this country, in the Scottish National Library.

GREGORY, the Great, Saint, Pope. Incomincia ilibro [sic] delle omelie di sancto Gregorio papa di diuerse lectioni delsancto euangelio: Mandate a Fecondino uescouo. [Filippo Giunta?] *Impresso in firenze, a di .xyiii. dagosto, 1502. fol. ff. lxxxii. a-k⁸lm⁶.*

Ninety-two leaves. Printed in double columns, with 42 lines to a column, in a roman type measuring 102 mm. for 20 lines. There are a number of typically Venetian initials. It is possible that Filippo Giunta was the printer, and that he borrowed the initials from his brother Lucantonio at Venice. But much difficulty still surrounds the history of printing at Florence between 1500 and 1520. (See F. J. Norton, *Italian Printers, 1501-1520*, London, 1958, p. 28.) The Museum has hitherto possessed no book printed at Florence in 1501 or 1502, but is gradually building up its collection of these very rare items. The recent purchase of another book printed probably in 1503 (which will be included in the next issue of this list of Notable Acquisitions) may well enable further identification of the printers of unsigned Florentine books to be made.

HEMMINGSSEN (Niels). *Postilla, eller Forklaring offuer Euangelia som almindelige om Søndage oc andre Hellige dage, predickis i den Christne Kircke. Henrich Waldkirch: Copenhagen, 1600. 4°. pp. 368.*

The Museum formerly possessed only an English translation, dated 1569, of this popular devotional work, which was published originally in Latin at Copenhagen. Ten copies only of this edition are recorded. The leather binding is contemporary and the few missing leaves have been supplied in facsimile.

JESPERSEN (Niels). *Gradval. En almindelig Sangbog, som Høybaarne Første oc Stormectige Herre, Her Frederich den Anden . . . Haffuer ladet Ordinere oc tilsammen scriffue paa Latine oc Danske, at bruge i Kirckerne, til des ydermere endrectighed vdi Sang oc Ceremonier, effter Ordinantzens lydelse. Laurentz Benedicht: Kiøbenhaffn, 1573. 4°. pp. 460.*

A service book for use in the reformed churches, compiled to the order of Frederick II. A dozen copies, several defective, are recorded in Scandinavia, but none elsewhere. Although the woodcuts, which are of German origin, were used in other devotional works, they are not otherwise represented in the Museum. A few leaves are missing and have been replaced by good facsimiles.

KRYLOV (Ivan). *Cento Favole. Translated into Italian by Nerina Martini Bernardi, with lithographs by Pietro Annigoni. 1961. fol. Printed by Dr. Giovanni Mardersteig at the Stamperia Valdonega, Verona, in an edition of 300 copies.*

Giovanni Mardersteig is best known for his work at the Officina Bodoni, which he founded at Montagnola di Lugano in 1922, moving to Verona in 1927. The first books produced on the hand-press at the Officina Bodoni were printed from types cast from Bodoni's original matrices. An exhibition of Mardersteig's work of the period 1923-54 was mounted under his supervision in the King's Library in 1954.

The present volume, though not printed at the Officina Bodoni, is a good example of the work of the Stamperia Valdonega, which produces machine-set and machine-printed books at Verona under the direction of Giovanni Mardersteig.

Presented by Signora Nerina Martini Bernardi.

MELÉNDEZ VALDÉS (Juan). *Batilo. Egloga en alabanza de la vida del campo. Joachin Ibarra: Madrid, 1780. 4°.*

The first printed work of the best known among Spanish neo-classic poets. The poem was awarded a prize in a competition organized by the Spanish Academy.

This edition is a fine example of the work

of the printer Ibarra, at this time printer to King Charles III and to the Spanish Academy, and at the height of his career.

SIGNORELLI (Giuseppe). Viterbo nella storia della Chiesa. Vol. 1: 1907-1908; vol. 2: pt. 1, 1938; vol. 2: pt. 2, 1940. 8°.

No copy of this work was hitherto available in British libraries, so far as we know. This set was purchased in October 1961 from the Signorelli family in Viterbo; it is otherwise unobtainable. It is rumoured that another volume exists in manuscript, which will almost certainly never be published. Viterbo was the seat of the Popes from 1257 to 1281, the Papal Palace being built in 1266-7. Signorelli's work on the relations between Viterbo

and the Church of Rome is the most important historical study on that subject ever published.

WITEKIND (Hermann). Conformatio Horologiorum sciotericorum in superficiebus planis utcunque sitis. Heidelberg, 1586. 4°.

Hermann Witekind or Wilcken (1522-1603) was Professor of Mathematics and also Rector of the University of Heidelberg. This work on sundials is one of the important group of books dealing with astronomical instruments published in Germany in the sixteenth century. This copy is notable for manuscript additions by William Bedwell, chiefly remembered as the founder of Arabic studies in this country.

BINDINGS

Three French sixteenth-century bindings

These three bindings all have the name of their earliest owner tooled in gold on the covers. They are examples of the type of binding available in Paris in the mid-sixteenth century to a scholar or student who could not afford the elaborate bindings that were made for the King or for wealthy civil servants like Jean Grolier or Thomas Mahieu. They cover the following works:

Johannes Fabricius Bolandus: *Motus monasteriensis libri decem*. Coloniae: Martinus Gymnicus: 1546. 8°.

Strozii Poetae Pater et Filius. [Their poetical works.] Parisiis: ex officina Simonis Colinaei: 1530. 8°.

Catonis disticha, sive Carmen de moribus. Lutetiae: ex officina Roberti Stephani: 1577. 8°.

The *Fabricius* bears the name of Otho Schink and the date 1552 which also appears on a number of French bindings executed for the English collector Thomas Wotton. A later sixteenth-century owner was one

Emmanuel Russius, whose anagrammatic bookplate with the motto *Eas Lumine sursum* is in the book. The *Strozzi* bears the name Nicolaus Espillet divided between the two covers. It is slightly simpler in style than Schink's book, but judging from the treatment of the spine was probably printed about the same date. Neither of these two owners has been identified, but the name P. Pithoeus on the *Cato* may be that of the well-known statesman and jurist Pierre Pithou or his nephew of the same name.

Presented by Mr. and Mrs. Albert Ehrman.

An English seventeenth-century fabric binding

This copy of Sir John Hayward's *The Sanctuary of a troubled Soule*, London, 1636, was presented to the Museum by Dr. Joan Evans to mark her fifty years as a reader. The book comes from the library of her brother, the late Sir Arthur Evans, the archaeologist. The unusual binding of faded green canvas with a semis of metal stars is contemporary with the book.

MAPS

CHINESE TERRESTRIAL GLOBE, A.D. 1623.

The earliest known Chinese terrestrial globe, made in China in 1623 by the Jesuit Fathers Manuel Dias the Younger and Nicolo Longobardi. Painted in lacquer on wood, the globe is 23 in. (59 cm.) in diameter, and made on a scale of 1:21 million. With Father Matteo Ricci's world map of 1602 it can be held to rank as one of the two most important relics of early European cartography in China. A full description was published in the *British Museum Quarterly*, xxv. 3-4.

Presented by Sir Percival and Lady David.

MAP OF SLAVONIA, 1718. *Tabula geographica nova et exacta distincte exhibens Regnum Sclavoniae cum Syrmii Ducatu...* Josephus Gadea delin. et Joan. Adam Schmuzer sc. Vien. [Vienna, 1718.]

A large map of the Kingdom of Slavonia and the Duchy of Syrmia, drawn by the engineer Joseph Gadea after the capture of Belgrade from the Turks by Prince Eugene and the signing of the Peace of Passarowitz, 1718. The map displays the new frontiers of the Habsburg empire, which were advanced eastward to include northern Serbia and western Wallachia.

Presented by Mr. Arthur Gimson through the Friends of the National Libraries.

MOLL (Hermann). *Atlas Minor*: or a set of sixty-two new and correct maps of all the parts of the world. London, 1729. [With Templeman (Thomas). *A New Survey of the Globe*: or an accurate measurement of all the empires, kingdoms, countries, states, principal provinces, counties, & estates in the world. London, engrav'd by I. Cole [1729].]

The first edition of Moll's *Atlas Minor*, comprising a set of maps which had been published by Moll in about 1727, enlarged by the addition of entirely new maps. As Moll explains in his Preface, Templeman made his tables of statistics to fit the size of Moll's maps, so that the two works could be bound together to form a single atlas.

An Alphabetical Catalogue of the Duplicate Geographical Maps, vols. 1 and 4 only. [c. 1765.] MS.

A catalogue of the maps belonging to William Augustus, Duke of Cumberland, Captain General of the Realm, 1744-55. An important addition to the archival records of the Royal Map collections. The maps listed are duplicates of maps in the King's Geographical and Topographical Collection. The catalogue thus provides further documentary evidence that the maps in the Old Royal Library were not included in the transfer of that Library to the British Museum in 1757, but instead formed the nucleus of the cartographic collections of King George III, which came to the British Museum with the rest of his Library in 1828.

PLAN OF THE CAPTURE OF PĀLGHĀT, 1783.

Plan of the Fort and Environs of Poligautcheri. With the attacks and how it was taken by the Southern Army, under the Command of Col^l William Fullarton the 14th Novbr 1783, by H. C. von Wersebe, L^t of his Maj^{ty}. 14th Regt of Hannoverians and Volontair Engineer during the Siege. [1783.] MS.

A military plan of Pālgḥāt fort, Malabar, illustrating its capture in 1783 by Colonel William Fullarton and the Corps of Hannoverians from the Poligars of the southern peninsula. The author of the plan, Lieutenant

Hermann Martin Christian von Wersebe, served with distinction in the engagement.

Presented by Mr. Arthur Gimson through the Friends of the National Libraries.

VIEW OF HOBART, 1830. Hobart Town on the river Derwent, Van Diemens Land. Painted by W. J. Huggins. Eng^d. by E. Duncan. London: W. J. Huggins, 1830.

An aquatint after a painting by W. J. Huggins, 1830. Marine-painter to George IV and William IV, Huggins in his early years had served in the East India Company, making many drawings and paintings of landscapes in the Far East. This view is an important early record of the capital of the colony of Van Diemen's Land (Tasmania), founded in 1803.

MUSIC

THE AUSTRALIAN MUSICAL ALBUM FOR 1863. *J. R. Clarke: Sydney, [1863.] fol.*

An early example of popular music published in Australia. The album comprises sixteen ballads and pianoforte pieces, by various composers, reissued each with its original title-page. All except three of them are illustrated, and seven are finely printed by chromolithography.

BACHMANN (Sixt). Sonata per il fortepiano, o cembalo. *Appresso Hoffmeister: Vienna [sic], [1786.] obl. fol. pp. 1-17.* Plate number 120.

Though Bachmann was a prolific composer, only two of his works appear to have been published. In 1763, when he was nine years of age, he engaged in a contest of organ-playing with Mozart, then a child of seven. At the time when Hoffmeister published Bachmann's sonata, the composer was a member of the firm.

BEETHOVEN (Ludwig van). Trio pour le pianoforte, violon & Violoncelle. Oeuvre posthume. *Chez Fr. Ph. Dunst: Francfort s/M., [1830.] fol. Score, pp. 1-17; violino pp. 1-4; violoncello, pp. 1-3.*

The first edition of the trio in E flat, K.-H. 38, lithographed throughout, issued as 'Oeuvres complets de piano', pt. 3, no. 13. With

a sheet inserted headed 'Erklärung', dated 1 February 1830, and bearing a statement, signed in facsimile by Diabelli, Czerny, Ries, and Wegeler, that the trio was genuine, and was here published for the first time.

BEETHOVEN (Ludwig van). Gli Uomini di Prometeo. Ballo per il clavicembalo o piano-forte. Opera 24. *Presso Artaria e comp.: Vienna, [1801.] obl. fol. pp. 1-56.* Partly cropped.

The first edition of the pianoforte reduction of 'Die Geschöpfe des Prometheus', op. 43.

BLEYLE (Karl). Der Hochzeiter. Heitere Oper in 4 Bildern. Nach Otto Ludwigs Novelle 'Aus dem Regen in die Traufe'. Dichtung und Musik von K. Bleyle. Op. 36. Partitur. *Karl Bleyle: Stuttgart, [1922.] 4°. pp. 1-490.*

The first and only edition.

DANDRIEU (Pierre). Noels. O Filii, chansons de Saint Jacques, Stabat Mater, et Carillons. Le tout revu, augmenté et extrêmement varié, et mis pour l'orgue et pour le clavecin. *Chez l'auteur; chez le Sr. Boivin: Paris, [c. 1715.] obl. fol. pp. 1-113.* No copy is recorded in any British library.

GOUNOD (Charles François). Der Arzt wider Willen. Komische oper nach der Molière'schen Comödie von Jules Barbier und Michel Carré. Übersetzt und für die deutschen Bühnen bearbeitet von E. N. von Reznicek. *E. Gallet: Paris, [1911.] fol. pp. 2-244. Score.*

Without title-page. A German version of 'Le Médecin malgré lui', first produced at Berlin in 1910.

HAGEMAN (Richard). Tragödie in Arezzo. Oper in 3 Akten, Vor und Nachspiel nach Robert Brownings Dichtung 'The Ring and the Book' von Arthur Goodrich. Deutsche Übersetzung von Werner Wolff. Einrichtung für die deutsche Bühne von Jul. Kapp . . . Partitur. *Edition Adler: Berlin, [1931.] fol. pp. 1-555.*

The first and only edition.

HINDEMITH (Paul). The Long Christmas Dinner. Das lange Weihnachtsmahl. [Opera. Words by] Thornton Wilder. [Score.] *B. Schott's Söhne: Mainz, [1962.] fol. pp. 1-97.*

A facsimile of the composer's autograph.

KIRNBERGER (Johann Philipp). Methode Sonaten aus'm Ermel zu schüddeln. *Bey Friedrich Wilhelm Birnstiel: Berlin, [1783.] fol. pp. 1-7.*

The gigue from J. S. Bach's French Suite no. 6, followed by an allegro by J. P. Kirnberger based upon it. This pamphlet was discussed, with a translation of the preface, in an article 'Kirnberger's Method for tossing off Sonatas', contributed by William S. Newman to *The Musical Quarterly*, Oct. 1961.

LECLAIR (Jean Marie). Scylla et Glaucus. Tragédie. Représentée pour la première fois le 4^e octobre 1746, etc. [Score.]

Chez l'auteur, etc.: Paris, [1746?] fol. pp. xxviii. 1-168.

Imperfect; wanting pp. 169, 170, which have been supplied in photostat facsimile. The first and only edition. No copy of the score of this opera is found in British libraries. It was the only one written by Leclair, who was renowned for his chamber music.

MOZART (Wolfgang Amadeus). Six allemandes pour le clavecin ou forte piano. IV^{ème} livraison. *Chez I. Amon: Heilbronn, [1793?] obl. fol. pp. 1-8.*

Probably the first edition of this arrangement of the dances K. 571, hitherto unknown. Plate number 24.

MOZART (Wolfgang Amadeus). Premier concerto pour le clavecin, avec accompagnement de deux violons, alto, basse, hautbois, flute et cors ad libitum. *Chez Mr. Boyer; chez Madl. Le Menu: Paris, [1785.] fol. The pianoforte part only; pp. 1-17.*

The first edition of the concerto in D, K. 175, in which the Rondo in D, K. 382, has been substituted for the original finale. Plate number 209*. Issued as 'Journal de pièces de clavecin', année 2, no. 14.

MOZART (Wolfgang Amadeus). Rondo pour le violon avec accompagnement de grand orchestre. Oeuvre 85^{me}. Édition faite d'après la partition en manuscrit. *Chez J. André: Offenbach s/m, [1800.] fol. Parts. Violino principale, pp. 1-3; violino primo, pp. 1-3; violino secondo, p. 1; viola, p. 1; basso, p. 1; corno primo, p. 1; corno secondo, p. 1; oboe primo, p. 1; oboe secondo, p. 1. Plate number 1423.*

The first edition of the rondo in C, K. 373.

PART BOOKS. A volume containing the bassus part of two sets of part books.

1. An unidentified collection of Magnificats without date or imprint but possibly printed at Nuremberg in the latter part of the 16th century.
2. *Magnificat Octo Tonorum* by Orlando di Lasso, printed at Nuremberg in 1580.

The Museum already possesses the discantus of the same sets; both the discantus and the bassus come from the collection of W. H. Cummings.

Presented by Mr. Vivian Ridler.

PIERNÉ (Henri Constant Gabriel). [*La Croisade des enfants.*] *Der Kinderkreuzzug.* Musikalische Legende nach einer Dichtung von Marcel Schwob. (Deutsch von Wilhelm Weber.) Orchester—Partitur, etc. *C. F. Kahnt Nachfolger: Leipzig*, [c. 1915.] fol. pp. 1-289.

The first and only edition.

TSCHAIKOVSKY (Petr Ilich). *Snegurochka.* *Muzuika k vesennei skazke A. Ostrovskago.* Partitura. y *P. Yurgensona: Moskva*, [1895.] fol. pp. 1-297.

This incidental music was composed in 1873, but was not published in the composer's lifetime. The full score includes the libretto in Russian and German. The first edition.

VOLUNTARIES. Ten select Voluntaries for the Organ. Composed by Orlando Gibbons, Blow, Purcell, Doct. Green, Doct. Boyce, Mr. Jam^s. Martin Smith & J. Stafford Smith. Book III^d. *Longman and Broderip: London*, [c. 1780.] obl. fol. pp. 1-29.

No other copy is recorded.

WEBER (Carl Maria Friedrich Ernst von). *Die drei Pintos.* Komische Oper in drei Aufzügen. Unter Zugrundelegung des gleichnamigen Textbuches von Th. Hell, der hinterlassenen Entwürfe und ausgewählter Manuscripte des Componisten ausgeführt: der dramatische Theil von Carl von Weber, der musikalische Theil von Gustav Mahler. [Score.] *C. F. Kahnt Nachfolger: Leipzig*, [1888.] fol. pp. 1-124; 1-16; 1-78; 1-135.

Weber left this opera unfinished in 1821. Mahler completed it from sketches, and adapted other vocal works by Weber to fill gaps in the music. He also composed an entr'acte and most of the finale. Mahler's version was first produced at Leipzig in 1888. The first English performance of it was given in London by the John Lewis Partnership in 1962.

The first and only edition.

LIST OF ACQUISITIONS

DEPARTMENT OF MANUSCRIPTS¹

Acquisitions, January to June 1963

Autograph letters of Paul Gauguin, the painter, to Charles Morice; 1903. Add. MS. 51021.

Genealogy of the Lancashire family of Bradshaw, c. 1855. Add. MS. 51022. *Presented by George Henry Wilson, Esq.*

Papers of Frank Whitaker, the composer, relating to a projected book on the Hungarian composer Béla Bartók (1881-1945); 20th cent. Add. MS. 51023A-C. *Presented by Mrs Hilda Whitaker, widow of the composer.*

Diaries, &c., of Captain Robert Falcon Scott, R.N., C.V.O., as leader of the British Antarctic Expedition; 1910-13. Add. MSS. 51024-41. *Formerly deposited on loan by Lady Scott and presented by Peter Markham Scott, Esq., C.B.E., D.S.O.*

Photographs of members of the Polar party; 1911-12. Add. MS. 51042. *Presented by Herbert George Ponting, Esq.*

Additional letters from the Aberdeen Papers (Add. MSS. 43039-358). Add. MS. 51043. 'Mrs. Dalloway' and other writings by Virginia Woolf; 1923-5. Autograph. Add. MSS. 51044-6.

Transcripts of rolls of arms by William Wyrley, Rouge Croix Pursuivant; 1592. Add. MS. 51047.

Notebooks of William Stukeley, the antiquary; 1732-57. Add. MSS. 51048-51.

Manuscript maps, mostly relating to the British Army's actions in Germany and the Low Countries during the War of the

Austrian Succession; reputed to come from the library of the Duke of Cumberland, Captain-General of the Army 1745-57. Add. MSS. 51052-3.

Copies of eighteen 17th-cent. sermons, mainly by Yorkshire nonconformists, including seven by the Presbyterian, Edward Bowles; mid-17th cent. Add. MS. 51054. Extracts, made c. 1838, from the diary of Sharon Turner, the historian (1768-1847). Autograph. Add. MS. 51055. *Presented by Mrs. Pamela Diamand.*

Autograph scores and sketches of symphonies by William Havergal Brian (born 1876). Add. MSS. 51056-65. *Presented by the composer.*

Manuscripts and papers relating to the composer Ernst von Dohnányi, supplementing Add. MSS. 50790-820. Add. MSS. 51066-70. Add. MSS. 51066-8 *presented by Czv. Kovács Ferenczné, the composer's sister; Add. MS. 51069 presented by Mr. Imre Podhradsky, of Budapest.*

Correspondence and papers of Lord Edgar Algernon Robert Cecil, Viscount Cecil of Chelwood, Minister of Blockade 1916-19, &c.; 20th cent. Add. MSS. 51071-204. *Presented by Lord Cecil.*

Correspondence of Sir Augustus Berkeley Paget, G.C.B., diplomatist (1823-96), and Lady Paget, supplementing Add. MSS. 48383-416. Add. MSS. 51205-41. *Presented by Lady Phyllis Benton, granddaughter of Sir Augustus Paget.*

¹ The following list includes manuscripts incorporated into the Departmental collections between January and June 1963. The inclusion

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

Papers of Dame Louise Margaret Leila Wemyss Paget, G.B.E., and of members of her family, supplementing Add. MSS. 48383-416, 51205-41; 19th-20th cent. Add. MSS. 51242-62. *Bequeathed by Dame Leila Paget.*

Correspondence and papers of Sir Richard Assheton Cross, G.C.B., 1st Viscount Cross, Home Secretary 1874-80, &c.;

18th-20th cent. Add. MSS. 51263-89, Add. Ch. 75520, 75521. *Presented by the 3rd Viscount Cross.*

Letters from A. C. Benson, Master of Magdalene College, Cambridge, to Charles Edward Sayle, Assistant Librarian of the Cambridge University Library; 1899-1923. Add. MS. 51290. *Presented by R. T. D. Hale, Esq.*

DEPARTMENT OF ORIENTAL PRINTED BOOKS AND MANUSCRIPTS

Acquisitions, January to June 1963

I. ARABIC MANUSCRIPTS

Mukhtaṣar fi 'l-Ṭibb, a compendium of medical science in ten chapters by 'Uthmān b. 'Alī b. Muḥammad al-'Izzī. This appears to be the autograph. Naskhī. 944/1538. (Or. 12828.)

Ghars al-Anshāb fi 'l-Ramy bi 'l-Nushshāb, a treatise on archery by Jalāl al-Dīn 'Abd al-Raḥmān ibn Abī Bakr al-Suyūṭī (d. 911/1505). It is possible that the date in the colophon, 918/1512, has been altered from 1116 or some other twelfth-century date. The crude 'unwān is probably of a later date in any case, but the script itself does not belie the earlier date. Naskhī. (Or. 12830.)

al-Tijārat al-Rābiḥah li-Nail al-Maḳāṣid Nājiḥah, a collection of litanies invoking blessings on the Prophet, compiled and in part composed by Murtaḍa ibn Muṣṭafā al-Dimashqī al-Kurḍī. This is the autograph, in fine Naskhī, with gold ruled margins. 1156/1743. (Or. 12831.)

Sharḥ ḥāl al-Auliya', a treatise on the spirituality and utterances of some of the Saints of Islam, by 'Izz al-Dīn 'Abd al-Salām al-Makḍīsī (d. c. 678/1279). Copied in archaic Naskhī. The binding, in Mamluke style, is no doubt the original one. 14th-15th cent. (Or. 12832.)

Khālīṣat al-ḥaḳa'ik li-mā fi-hi min asālib al-daḳā'ik, a treatise in 50 chapters on doctrine, rites, ethics, mysticism, and other aspects of religion (for a fuller account of the contents, see India Office Library Catalogue, no. 623), by Maḥmūd ibn Aḥmad al-Fārābī (d. 607/1210). Fols. 10-121 and 129-69 are in an archaic Naskhī old enough to be the author's own hand. The manuscript has been completed in a later hand, possibly of the 16th cent., but retains what appears to be its original binding. (Or. 12833.)

al-Khuṭab al-Nubātīyah, a collection of sermons, by 'Abd al-Raḥīm ibn Muḥammad al-Khudāḳī al-Fāriḳī, best known as Ibn Nubātah (d. 374/984). Copied by Muḥammad ibn 'Abd al-Mu'min al-Dahabī at al-Madrasat al-Amīniyah, Damascus, in 631/1234, in archaic Naskhī. After the colophon the scribe traces back the lineage of the text of this manuscript to a recension in the hand of the author's great-grandson. (Or. 12834.)

Tahrīr al-Turuḳ wa 'l-Riwāyāt, a commentary by 'Alī ibn Sulaimān al-Manṣūrī (d. 1110/1698) on Ṭaiyibāt al-nashr fi 'l-ḳirā'āt al-'ashr, a treatise in verse on the different readings of the Kur'ān, by Muḥammad ibn Muḥammad al-Jazarī (d. 833/1429). With gold ruled margins, copiously

annotated by the scribe and others. Naskhī.
1175/1761. (Or. 12835.)

2. ETHIOPIAN MANUSCRIPT

Ethiopian Amulet. Scroll of two vellum strips sewn together, $3\frac{1}{2}$ in. \times 5 ft. $10\frac{1}{2}$ in. (9 cm. \times 182 cm.). Prayers for protection against enemies; and magical names and formulae. Fifteen miniatures. Written in two, three, and four columns in fine hand of late 17th cent. Contained in silver case of Arab craftsmanship. (Or. 12859.)

3. PERSIAN MANUSCRIPTS

Khamseh i Nizāmī. The Five Poems of Nizāmī. At the beginning of each poem there is an *'unwān* and the first two folios of this copy are richly illuminated. There are eight miniatures, finely executed in the Shiraz style. Copied in 839/1435-6 by 'Abd ul-Rahmān al-Kātib. Small Nasta'liq with headings in gold. Bindings of 16th-17th-cent. date, with gilt leather inlay in the central medallion and detached pendants. (Or. 12856.)

Javāhir ul-mūsīkāt i Muḥammadi. A work on the Indian musical modes (*Rāgas*) and the mystical experiences brought on by listening to music, by Shaikh 'Abd ul-Karīm ibn Shaikh Farīd i Anṣārī al-Ḳādirī al-Jaunpūrī. There are 48 miniatures in a rather archaistic Deccani style, which fall into three categories, illustrating (a) the *Svaras* (notes), (b) the *Rāgas* and *Rāginīs*, and (c) certain dance movements associated with particular *Rāgas*. On the back of each of the illustrated folios there is a short descriptive poem in Hindī written in the Arabic character. The ruler to whom the work was dedicated—Muḥammad ibn Ibrāhīm 'Ādilshāh—is mentioned on 1a. He reigned at Bijāpūr 1035/1625-6-1066/1655-6 and this copy is contemporary. Nasta'liq. (Or. 12857.)

Kulliyāt i Ahlī. The poems of Ahlī i Shīrāzī

(d. 942/1535-6). This copy, imperfect at the beginning, was made for Ḥājji Salīm Beg in 989/1581-2 but the copyist's name is not given. Calligraphic Nasta'liq within gold ruled columns. Gilded stamped leather binding with central medallion, pendants, and corner-pieces in sunk panels. The doublures are decorated with gold paper filigree on panels of dark and pale blue, black, red, and pale green. There are double borders with inlaid panels in blue and red. Stamped rope-work borders. The flap corresponds with the cover in design. (Or. 12864.)

Khusrau u Shīrīn, a romantic masnavī poem by Ja'far. This is the poetical name of Āṣaf Khān Mīrzā Jaf'ar Beg who was born at Kāzvin in 985/1577-8 and entered the service of Akbar. He was entrusted with the continuation of the Ta'rīkh i Alfī down to the year 997/1588-9 and attained high office under Jahāngīr. He died in 1021/1612. This copy, which was copied in neat Nasta'liq towards the end of the 16th cent., lacks about 5 folios at the beginning and 14 at the end. Some folios are missing in the middle after fol. 35. There are 8 miniatures (two being double-page), rather damaged. (Or. 12865.)

4. TURKISH MANUSCRIPTS

Dürr-i meknūn. A short treatise on religious precepts compiled in 804/1401-2 by 'Abd ul-Rahmān b. Meḥmed el-Aydīnī el-Başrevī for 'Isā Beg ibn Ishāk Beg, probably one of the Aydinoglu dynasty. Copied by Meḥmed b. Mūsā in 1100/1688-9. Small Neskhī, with all the vowels. This is followed (52b-65a) by an anonymous Turkish verse translation of the *Qasīdat al-burdah* of Muḥammad ibn Sa'īd al-Būsīrī, copied at approximately the same date as the *Dürr-i meknūn* in a small Nasta'liq hand, with all the vowels. (Or. 12823.)

A list of all the *'ulemā* of the Ottoman Empire beginning with the *Şeikh ül-Islām*, Mekki Efendizāde Muṣṭafā 'Āsım (d. 1262/1845-6). The compiler includes himself in the *Şadāret-i Rūmīlī* but does not reveal his name. The date of appointment and, when

deceased, the date of death, of each person are recorded. Although the cover bears the *tuğrā* of Mahmud II (1808-39) stamped in gold, most of the appointments are dated in the reign of his successor. Written in Nasta'liq and Rik'a. One 'unvān. (Or. 12862.)

DEPARTMENT OF COINS AND MEDALS

Acquisitions, January to July 1963

1. Presented by William E. Bryant, Esq.: five nickel silver medals commemorating the space achievements of the U.S.A. and U.S.S.R. *Reg. no.* 1963, 1, 3.
2. Presented by Dr. Norman Loftus Bor, C.I.E.: the gold medal of the Linnaean Society presented to the donor in 1962. *Reg. no.* 1963, 1, 8.
3. Bought from Messrs. Spink & Son, Ltd.: two gold unites of Charles I, privy marks heart and eye, probably part of a hoard found at Newark. *Reg. no.* 1963, 3, 3.
4. The St. Pancras Treasure Trove: five sovereigns of Queen Victoria dated 1871-1875. *Reg. no.* 1963, 3, 4.
5. Bought from Dr. A. D. H. Bivar: a unique silver tetradrachm of Theophilos, ruler of the Greek kingdom in north-west India. *Reg. no.* 1963, 3, 10.
6. Bought from Messrs. Leu & Co.: a rare gold 50-litra piece minted at Populonia, Etruria, c. 300 B.C. *Reg. no.* 1963, 3, 11.
7. Bought from Mrs. A. G. Wyon: four pattern crowns of George V by Allan Gairdner Wyon and six prize and school medals. *Reg. no.* 1963, 4, 4.
8. Presented by the Deputy Master, The Royal Mint: 196 proof coins of the United Kingdom, Commonwealth, Colonies, and foreign countries minted during the years 1959, 1960, and 1961. *Reg. no.* 1963, 5, 3.
9. Bought from Messrs. Spink & Son, Ltd.: a gold consular solidus of the Byzantine Emperor Phocas, A.D. 602-10. *Reg. no.* 1963, 5, 30.
10. Bought from Messrs. Spink & Son, Ltd.: a gold 5-franc piece of Katanga dated 1961. *Reg. no.* 1963, 5, 33.
11. Presented by The Worshipful Company of Goldsmiths: an aureus of Carausius, minted at Rotomagus (Rouen). [See pp. 73-74, Pl. xxvii.] *Reg. no.* 1963, 7, 31.
12. Bought from the Royal Mint: six gold coins of Queen Salote Tupou III of Tonga. *Reg. no.* 1963, 7, 35.

DEPARTMENT OF EGYPTIAN ANTIQUITIES

Acquisitions, January to June 1963

1. Ivory figure of a woman (66586, Ht. $2\frac{1}{2}$ in., Late New Kingdom, c. 1000 B.C.).
2. Limestone ostrakon containing a letter in hieratic addressed to a scribe, Karu (66587, Ht. $5\frac{1}{4}$ in., XVIIIth Dynasty, c. 1400 B.C.). *Presented by Mr. T. G. H. James.*
3. Three small amuletic figures made of iron (66588-90, Ht. of tallest $1\frac{1}{2}$ in., Ptolemaic or Roman Period, after 300 B.C.). *Presented by Mr. A. J. M. Anderson.*
4. Bronze ladle with handle in the form of a duck's head (66591, Ht. 21 in., Saite or Ptolemaic Period, after 600 B.C.).
5. Amuletic *shabti*-figure of red glass (65793, Ht. $1\frac{1}{2}$ in., Ptolemaic Period, c. 200 B.C.).

DEPARTMENT OF GREEK AND ROMAN ANTIQUITIES

Acquisitions, January to June 1963

1. Gold pin with pendant in the form of a statuette of Eros. Ht. $1\frac{1}{4}$ in. From Avola in Sicily. *Given by Mr. D. L. Davis, through the National Art-Collections Fund. Reg. no. 1963, 2-26, 1.*
2. Fragment of a Roman wall painting. Ht. $7\frac{3}{4}$ in. From the Island of Genutri. *Given anonymously. Reg. no. 1963, 2-27, 1.*
3. Gold finger-ring with sardonyx cameo bust of a woman. W. $\frac{7}{8}$ in. *Reg. no. 1963, 5-1, 1.*
4. Villanovan cinerary urn decorated with incised maeanders, rosettes, and crosses with a cover in the form of a cup. Ht. $15\frac{1}{8}$ in. *Reg. no. 1963, 5-23, 1.*
5. Villanovan jar with painted chequer decoration. Ht. $11\frac{7}{8}$ in. *Reg. no. 1963, 5-23, 2.*
6. Four gold rosettes with enamel decoration. Late 5th cent. B.C. Diameter (average) $1\frac{3}{8}$ in. *Acquired with the help of the National Art-Collections Fund. Reg. no. 1963, 5-24, 1.*

DEPARTMENT OF BRITISH AND MEDIEVAL ANTIQUITIES

Acquisitions, January to June 1963

PREHISTORIC ANTIQUITIES

- A Mesolithic tranche flint axe from Hayes, Kent. *Given by A. Clapp, Esq. (1963, 2-2, 1).*
- A collection of Paleolithic flint implements from the Fleet Pits, Warsash, Hampshire. *Purchased (1963, 2-3).*
- A collection of Palaeolithic flints representing debris and implements of Acheulean and

- Clacton type from Purfleet. *Given by A. J. R. Snelling, Esq. (1963, 4-5).*
- A collection of Neolithic pottery sherds from the type site at Windmill Hill, Avebury. *Given by Mrs. Gabrielle Keiller (1963, 4-6).*
- An Early Iron Age bronze collar, decorated with late La Tène ornament in relief. British, 1st cent. A.D. *Purchased (1963, 4-7, 1).*

A plastic replica of a Folsom point from the type site. *Given by Dr. H. H. Sweet* (1963, 5-2, 1).

Ten pottery sherds from Willoughby Wold Long Barrow, Yorkshire. *Given by J. Sutton, Esq.* (1963, 5-3).

EUROPEAN ANTIQUITIES, A.D. c. 400-
c. 1100

A selection of early Slav pottery. 5th-6th cent. A.D. From the U.S.S.R. *Given by Dr. K. P. Oakley, F.B.A.* (1963, 4-1).

A selection of finds from the Viking Age settlement at Jarlshof, Shetland. *Given by R. H. Bruce, Esq.* (1963, 4-2).

EUROPEAN ANTIQUITIES, A.D. c. 1100-
c. 1500

A bronze crucifix figure of the Romanesque period. Probably German, first half of the 12th cent. *Purchased* (1963, 2-1, 1).

EUROPEAN ANTIQUITIES, A.D. c. 1500-
c. 1850

Eight seal-dies:

1. Silver; Great Seal of the Court of Exchequer of William IV. Engraved by Benjamin Wyon, Chief Engraver of H.M. Seals. Hallmarked, London 1830/1.
2. Bronze; Seal of the Parliament of the Commonwealth of England, mid-17th cent.
3. Silver; Seal of the Vicar General of His Grace of Canterbury. 17th cent.

4. Bronze; Seal of the Brothers of St. Peter of Mo[n]telamberto. 13th cent.
5. Bronze; Seal with legend: s. s. VETOR E CORONA. ? 17th cent.
6. Silver, mounted on steel; Seal of the Town of Veria, near Salonika, Greece. 17th cent.
7. Steel; Seal of Jacob Joseph, Marquis Cusani. 17th cent.
8. Silver; Seal of the Vicar General of the Bishop of Bristol. ? 17th cent.

Given by Mrs. E. W. Fuller through the National Art-Collections Fund in memory of her husband (1963, 4-3, 8).

A white opaque glass cup and saucer with enamelled decoration in the manner of porcelain. Initialed 'D. B.' German, c. 1740. *Purchased* (1963, 4-4, 1).

A Fürstenberg porcelain figure of St. Teresa representing Faith, from a set of Three Cardinal Virtues. Signature and date incised on the base read: JO/Ca/Sta 30 Jul 1762 (Johann Carl Stahn, modeller, apprenticed in 1762; master modeller at Fürstenberg 1767-85; died 1785, aged 40). *Purchased* (1963, 4-5, 1).

A gold-enamelled pair-cased watch by Thos. Martin, no. 795. London, 1778.

A gold pair-cased watch by Quare & Horseman, no. 896, about 1710.

A rock-crystal watch by Donnard. Paris, early 19th cent.

A gold pair-cased watch by Tompion, no. 65. London, about 1690. *Purchased* (1963, 5-1, 1-4).

DEPARTMENT OF ORIENTAL ANTIQUITIES

Acquisitions, January to June 1963

CHINA

- Two bronze mirrors: T'ang dynasty.
 (a) Decorated with birds and flowers. Diam. $8\frac{3}{8}$ in.
 (b) With six floral roundels and 32 characters. Diam. $7\frac{15}{16}$ in. (1963, 2, 11, 1, 2.)
 Gilt-bronze altar group of seated Sakyamuni and guardians. Ht. 8 in. 8th cent. (1963, 2, 12, 1).
 Cut steel perforated covered jar. 16th cent. Ht. $3\frac{3}{8}$ in. (1963, 2, 12, 2).
 Porcelain dish with lobed rim and gadrooned sides, decorated in under-glaze copper-red. D. $18\frac{1}{4}$ in. 14th cent. A.D. (1963, 2, 13, 1).
 Twenty-five pieces of porcelain, made under European influence for export to the West. Ch'ing dynasty (1644-1911). *Bequeathed by the Hon. Mrs. Basil Ionides* (1963, 4, 22, 1-25).
 Fifteen pieces of porcelain, celadon or with under-glaze blue decoration, made for export to South Asia. 14th-17th cent. (1963, 5, 20, 1-15).
 Landscape, in ink and light colours on paper. Signed: Shên Chou (1427-1509). Probably early 17th cent. *Given by Henry T. Silcock, Esq.*
 Calligraphic poem on satin. By Chang Jui-t'ü (16th cent.). *Brooke Sewell Bequest Fund.*
 'Trees and Crag in the Sun' ($37\frac{1}{2} \times 16\frac{1}{2}$ in.). By Tung Ch'i-ch'ang (1555-1636). *Brooke Sewell Bequest Fund.*
 Autumn Landscape 'The Ten-Kan Mountain' and Winter Landscape 'Scene at the Huang Shan' mounted together as a handscroll (each $12\frac{3}{8} \times 25\frac{3}{8}$ in.). By K'un-ts'an. Dated 1666. *Brooke Sewell Bequest Fund.*

JAPAN

- Gilt bronze figure of a meditating Bodhisattva, seated on a draped throne. Ht. $12\frac{5}{8}$ in. Second half of the 7th cent. *Purchased with the aid of a grant from the National Art-Collections Fund, and with contributions from Mrs. Walter Sedgwick, Sir Alan and Lady Barlow, Mrs. B. Z. Seligman, M. J. P. Dubosc, and from the R. J. Sainsbury Discretionary Settlement* (1963, 2, 14, 1).
 Porcelain bottle called Kompura tokuri. Marked 'Comprador Desima'. About 1800. Ht. 16 in. *Given by K. R. Malcolm, Esq.* (1963, 5, 24, 1).
 Hashirakake woodcut by Shunchō of a courtesan at a temple in honour of Jizō.
 Hashirakake woodcut by Koryūsei of the wrestler Shaka-ga-dake.

SOUTH ASIA

- Bronze appliqué female figure. Ht. $6\frac{3}{8}$ in. North-West India: 2nd-3rd cent. A.D. *Brooke Sewell Fund* (1963, 2, 15, 1).
 Chlorite schist figure of Buddha standing between Brahma and Indra. Ht. 23 in. India: Pāla: about A.D. 800. *Brooke Sewell Fund* (1963, 2, 16, 1).
 Two stone figures:
 (a) Brahma. Ht. $51\frac{1}{2}$ in.
 (b) Vishnu. Ht. $25\frac{1}{2}$ in.
 India: Cola: (a) about 1030, (b) about 900. *Brooke Sewell Fund* (1963, 2, 17, 1, 2).
 Bronze figure of a dancing youth. Ht. $4\frac{3}{8}$ in. India: Deccan: 8th cent. A.D. *Brooke Sewell Fund* (1963, 5, 22, 1).
 Schist carving of Buddha seated in a shrine. Ht. $16\frac{3}{16}$ in. Gandhāra school: 5th-6th cent. A.D. *Brooke Sewell Fund* (1963, 5, 22, 2).

ISLAMIC

Part of a gold necklace of roundels with repoussé dancers. Length $4\frac{3}{8}$ in. India: Deccan: 12th cent. (1963, 5, 23, 1).

Painted wooden box containing 144 circular playing-cards. South India: late 19th cent. and Ivory comb carved with panels of female dancers. Ceylon: 18th cent. *Bequeathed by Miss Louisa Emily Thomson* (1963, 4, 27, 1, 2).

Gauri Ragini from Ragmala series. Malwa: about 1640 and: Illustrated page from a Vaishnava text. Western India: about 1500. *Given by D. E. Barrett, Esq.*

Pottery dish decorated in relief with four lines of Kufic and palmettes under a gold lustre glaze with touches of green. Diam. $8\frac{1}{2}$ in. Iraq: 9th cent. A.D. (1963, 4, 24, 1).

Eleven fragments of greenish glass from a mosque lamp. From excavations in the church of St. Sophia at Trebizond. Syria: 13th-14th cent. *Given by Dr. D. B. Harden, C.B.E., F.S.A.* (1963, 4, 26, 1).

Miniature from a manuscript of '*Ajd'ib al-Makhlūqāt*' showing the angel Gabriel. Syria or Egypt: about A.D. 1375-1425.

DEPARTMENT OF ETHNOGRAPHY

Acquisitions, January to June 1963

AFRICA

An ivory double gong from Benin, probably made for the Oba of Benin in the 16th cent., and collected on the Benin Expedition 1897, by the late Admiral Sir George Leclerc Egerton (formerly on loan to the Museum). 1963. Af. 4. *Presented by Mrs. Webster Plass.*

A Benin bronze head of the earliest type and of unique form. 1963. Af. 14. *Presented by Mrs. E. W. Fuller through the National Art-Collections Fund, in memory of the late Captain A. W. F. Fuller.*

A small ethnographical collection from the Nupe and other tribes of Nigeria. 1963. Af. 6. *Presented by Miss Maud Denny.*

Three large beaten brass vessels from the Nupe of Northern Nigeria. 1963. Af. 5. *Presented by Miss M. M. Howard.*

A Yoruba door panel, carved in relief with symbolic designs of the Ogboni Society, probably from Ijebu Province, Western Nigeria. 1963. Af. 2. *Purchased.*

A pair of wooden human figures, male and female, from the Bissagos Islands, Portuguese Guinea. 1963. Af. 8. *By exchange.*

A large drum said to have belonged to the

Kabaka M'tesa of Buganda, an ivory trumpet with spirally carved scenes from Loango, and a skin-covered vessel probably from South-Eastern Nigeria. 1963. Af. 7. *Purchased.*

A bead-making grindstone of coral limestone, found by the donor on a refuse mound at Gedi, East Africa. 1963. Af. 1. *Presented by Dr. K. P. Oakeley, F.B.A.*

A child's pottery doll from a Falasha village near Gondar, Ethiopia. 1963. Af. 3. *Presented by Sir Denis Wright, K.C.M.G.*

AMERICA

A stone metate and mano from a pit dwelling of Pueblo I period from Nogal, New Mexico. 1963. Am. 3. *Presented by Col. T. C. Kelly, U.S.A.F.*

A pottery vessel with conical base, probably of the City-builder period, from Lima, Peru. 1963. Am. 4. *Purchased.*

A bone ritual object with Pre-Nasca-style incised zoomorphic ornament and an inlay of shell, malachite, turquoise, and marble beads, from Southern Peru. 1963. Am. 6. *Purchased.*

Two specimens of woven fabric, probably of the Chimu culture, from Peru. 1963. Am. 1. *Presented by Mrs. M. de Hartog.*
 A Nasca Indian coat of deerskin. 1963. Am. 5. *Purchased.*
 A bow and three arrows from the Pacoas Novas tribe, Amazon Basin, South America. 1963. Am. 2. *Presented by Mrs. D. Daneman in memory of the late A. J. Chapman, Esq.*

ASIA

A collection of Malayan silverwork. 1963. As. 1. *Presented by Mrs. B. Satow in memory of her husband, the late P. Satow, Esq.*
 A man's formal dress from Brunei. 1963. As. 2. *Presented by A. K. Sharifuddin.*
 A musical instrument made from five bamboo pipes set in a gourd from the northern Siam hill tribes. 1963. As. 3. *Presented by E. O. Reed, Esq., F.L.A.*
 Two wooden rings described as Naga armlets. 1963. As. 5. *Presented by Miss S. M. Davis.*

Two scare-devils from the Nicobar Islands and eight personal ornaments and a hand net from the Andaman Islands. 1963. As. 4. *Presented by Mrs. F. M. Newton.*
 A woman's costume from the Kirgiz of Soviet Turkestan. 1963. As. 6. *Presented by Miss P. Ouwkerk.*

OCEANIA

A bark painting from Arnhem Land, Northern Australia. 1963. Oc. 6. *Purchased.*
 A club from the May River, an initiation dance ornament, and two wooden trumpets, all from the Trust Territory of New Guinea. 1963. Oc. 1. *Purchased.*
 A woven belt collected in the Carolines in 1838. 1963. Oc. 4. *Presented by E. O. Reed, Esq., F.L.A.*
 A strip of painted bark-cloth from Hawaii. 1963. Oc. 3. *Presented by Miss S. Stewart.*
 A human-hair 'halo' from Tikopia. 1963. Oc. 5. *Presented by W. J. Badcock, Esq.*



a



b

I. PAPYRI FROM OXYRHYNCHUS

- (a) Coloured drawing of a bear attacking an athlete in the circus, third century A.D.
- (b) Certificate of membership of an association of athletes and artists, 288 A.D.



II. THE BRUTON CHARTULARY

Original indenture of 1346 attached to the page on which it is copied (Egerton MS. 3772, f. 106)



1



2



4



3



5



6



7



8



9



10



III. RECENT ACQUISITIONS OF GREEK COINS
1. Gold, enlarged $\times 2$ diameters; rest actual size; 2-6 silver; 7-10 bronze

天龍人非人等一切大會皆大歡喜受持佛
語作礼而去

妙法蓮華經卷第

發護持正法利樂有情願窮盡未來際廣宣法華積
庶眾入檀塲廣流布諸國土興法利生自他共成佛
第十度歌之願志性

一十三年十二月廿日 沙河聖秀

在法華經卷第四一聖物信得
成結之時金輪美妙妙不可言
得南無佛來救之難一難之六
意云云此等妙法乃南無佛之聖
王如能知之也此乃南無佛信
道之業普利海眾

道希存律

般若之長老慈眼入道賢

相寫之供養尊道師

第十二年進善觀道業

卷力之師道月上一聖然

建武五年四月十日



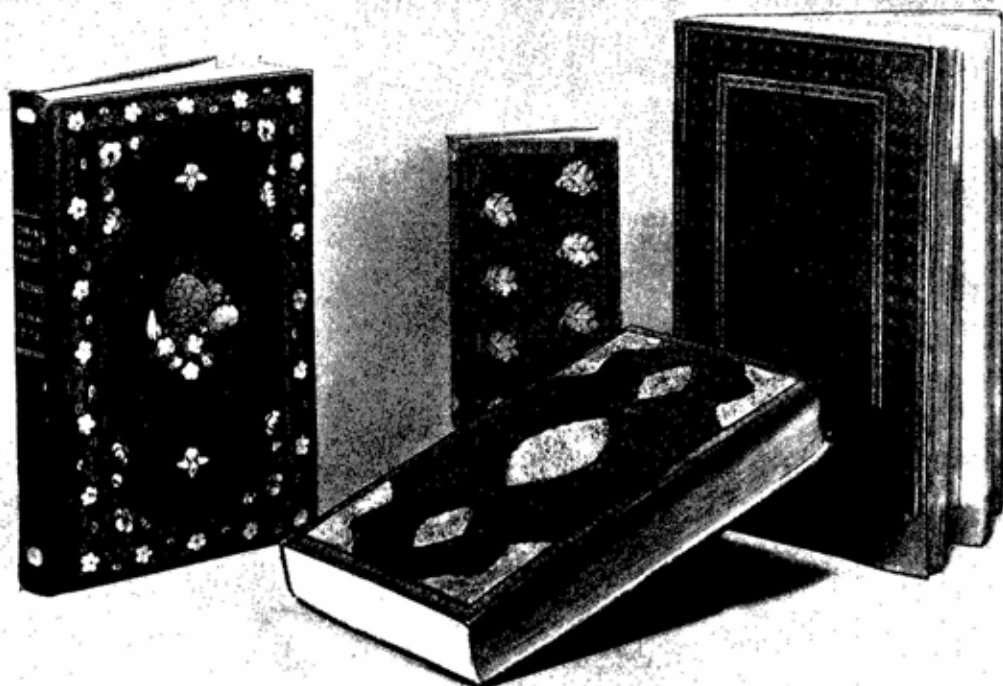
VI. (a) THE RICH MSS. Many of the Rich MSS. are today as they were re-backed by the Museum—in scarlet with three applied black lettering-pieces and gold ornamentation—when the collection was acquired in 1825. Some are still bound with local leather in European style, no doubt by the Turk whom Rich taught to 'bookbind in English fashion' at Baghdad

*This copy of Sadi was placed by me on his Tomb ^{the morning} of the flowers
preserved between the leaves were gathered there -
Thursday Sep: 17: 1821. Claudius James Rich*

*This copy of Hafiz was placed on his Tomb this 3^d September 1821 by
me, and is undergoing a careful collation with the copy deposited at the
Hafizia by my Persian Secretary Rida Mohammed Ali -
Thursday - the 3^d Sep: 1821 Claudius James Rich*

*In collating this book finished Sep: 14th the additional ode from the Hafiz's
copy are written in the margin, but the orig: also contains several odes of poems
not to be found in this other Hafiz's, but which are deemed authentic by
the best judges. so that it is now a very valuable copy CJR*

(b) THE RICH MSS. Inscriptions by Rich on the first folios of two Persian manuscripts—Or. 2194 (above) and Or. 2195 (below)—made at Shīrāz just before his death from cholera on 5 October 1821



VII. (c) THE RICH MSS. Four of the six manuscripts retained by Mrs. Rich and, after her death, presented to the British Museum by Claude Erskine, 29 Nov. 1879. *Left to right*: Or. 2195. Persian, $5\frac{1}{2}$ in. \times $8\frac{1}{2}$ in., *Dīwān of Ḥāfiz of Shīrāz*, copied A.D. 1821–22; with inscription by Rich on folio 1. Or. 2197. Persian, $2\frac{3}{4}$ in. \times 5 in. '*Alī Rīzā b. 'Abd ul-Karīm Shīrāzī*, a history of the Zand dynasty, copied A.D. 1810–11. Or. 2196. Persian, $5\frac{1}{2}$ in. \times 9 in., *Munsha'āt*, a manual of epistolary style, by Muhammad Nabī Najm i Šānī, A.D. 1710–11. *Centre foreground*: Or. 2194. Persian, $4\frac{3}{4}$ in. \times 8 in. *Kulliyāt of Sa'dī of Shīrāz*, A.D. 1802–3, with inscription by Rich on folio 1. (See also Pl. VI (b))



(d) THE RICH MSS. The two other MSS. retained by Mrs. Rich. *Left*: Or. 2199. Oriya palm-leaf manuscript, 26 folios, 5 in. \times 1 in.; apparently written in the fourteenth century, it comprises religious poems. *Right*: Or. 2198. Ethiopic manuscript on vellum, 32 folios, $3\frac{1}{2}$ in. \times $4\frac{1}{2}$ in.; probably fifteenth century, it comprises a small selection from the *Miracles of the Virgin Mary*



VIII. A ROMANO-SYRIAN INSCRIBED GLASS FLASK



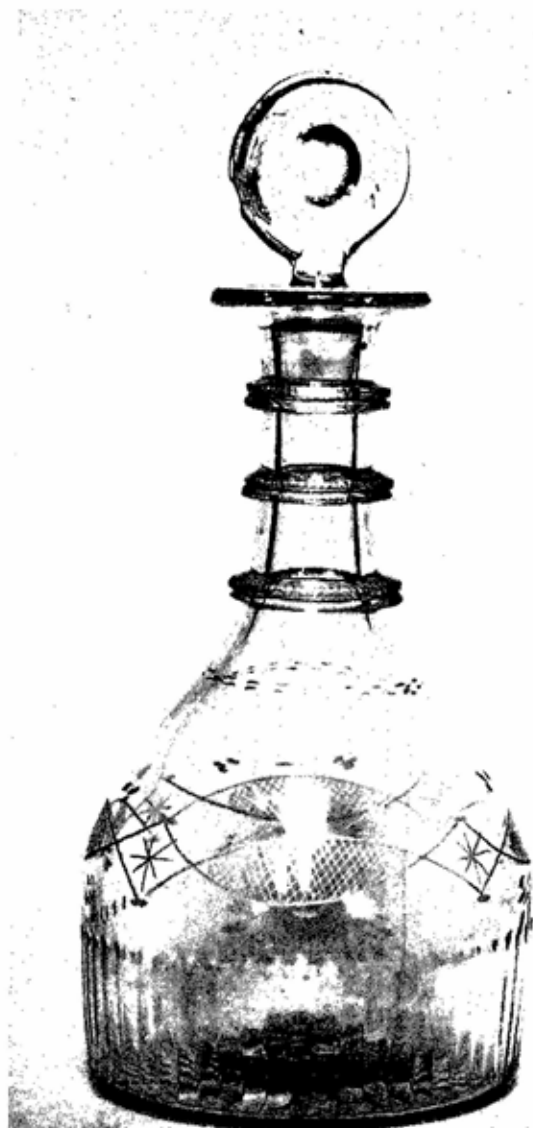
IX. 'MILCHGLAS' BEAKER dated 1681. German or southern Netherlands. Ht. 5.9 in.



X. RUBY GLASS BEAKER, WHEEL-ENGRAVED.
Potsdam, end of seventeenth century. Ht. 4.7 in.



a



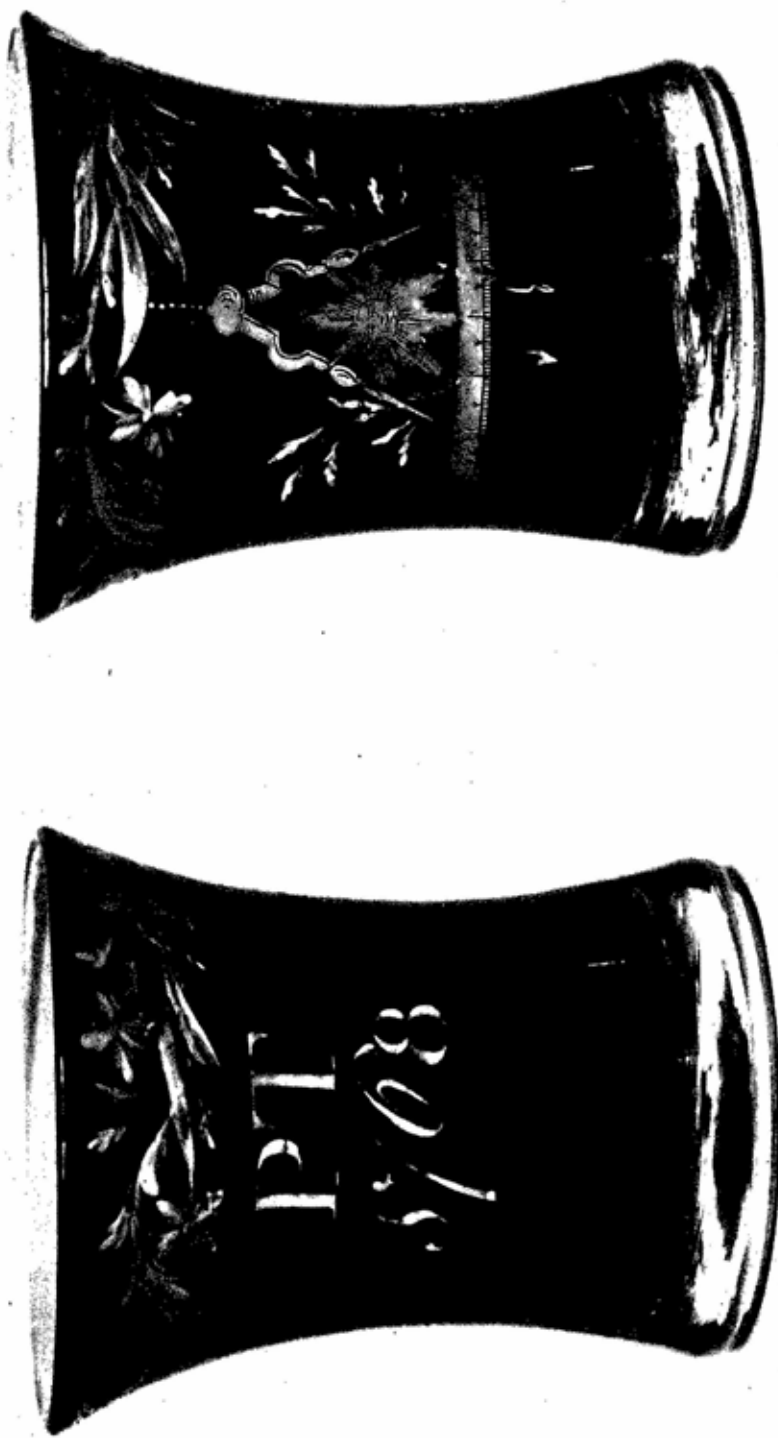
b

XI. (a) GLASS GOBLET WITH A WHEEL-ENGRAVED LONG VIEW OF LONDON. Bohemian or Silesian early eighteenth century. Ht. 8.7 in.

(b) GLASS DECANTER MARKED: CORK GLASS CO. Irish, about 1800. Ht. 10.7 in.



XII. GLASS GOBLET WITH DIAMOND-ENGRAVED DECORATION
Dutch, mid-seventeenth century. Ht. 6 in.



XIII. AN ENGLISH MASONIC FIRING-GLASS, ENAMELLED BY WILLIAM BEILBY OF NEWCASTLE, dated 1768. Ht. 3.3 in.



a



b

XIV. (a) GLASS DECANTER. English, about 1685. Ht. 10.8 in.

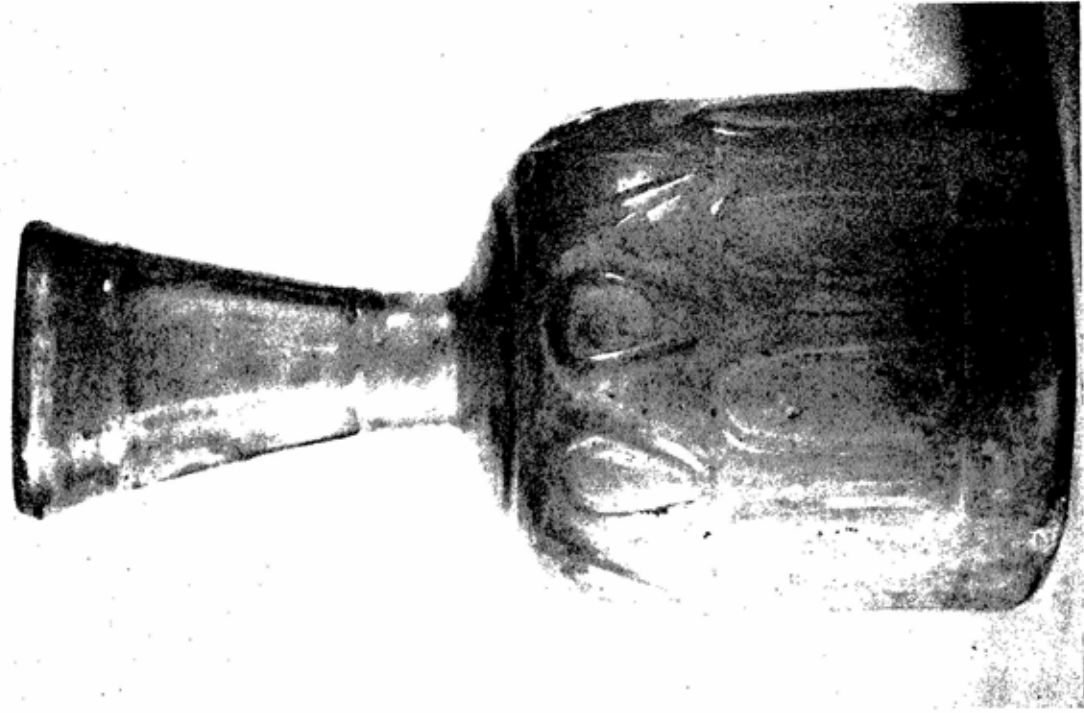
Given by Lady Lister

(b) GLASS GOBLET. English, about 1690-1700. Ht. 12 in.

Presented by the Circle of Glass Collectors in memory of their founder, John Mannsell Bacon



XV. (a) GLASS BEAKER. Mesopotamia or Persia, fifth to sixth century A.D.
(b) GLASS VESSEL. Mesopotamia or Persia, fifth to sixth century A.D.



XVI. (a) GLASS FLASK. Persia, ninth century A.D. (b) GLASS FLASK. Persia, ninth to tenth century A.D.



XVII. GLASS BEAKER. Persian, tenth century A.D.

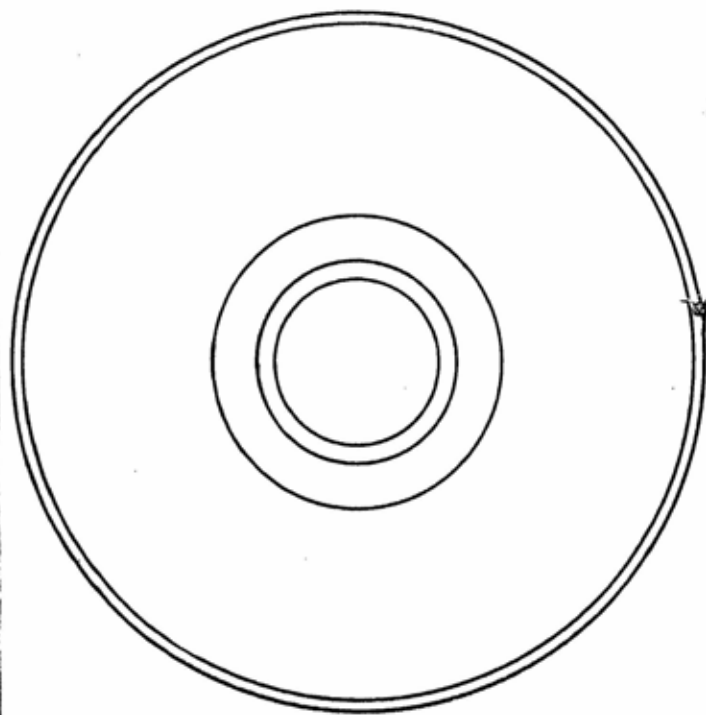
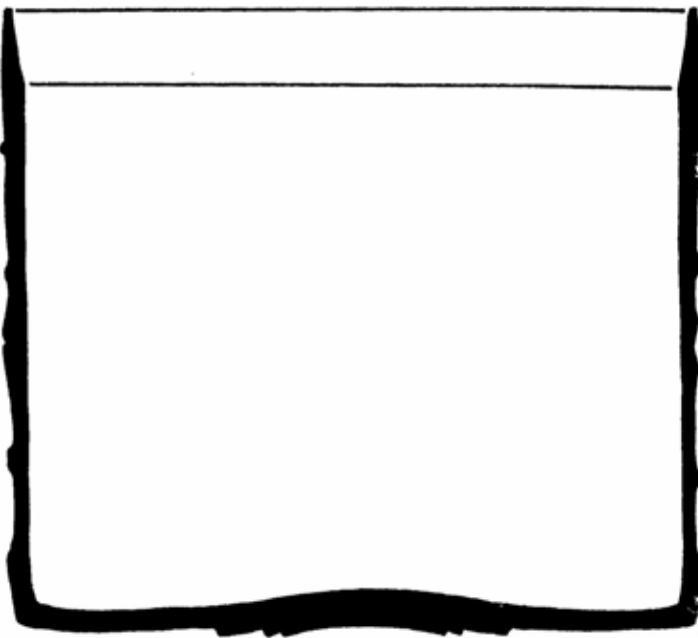
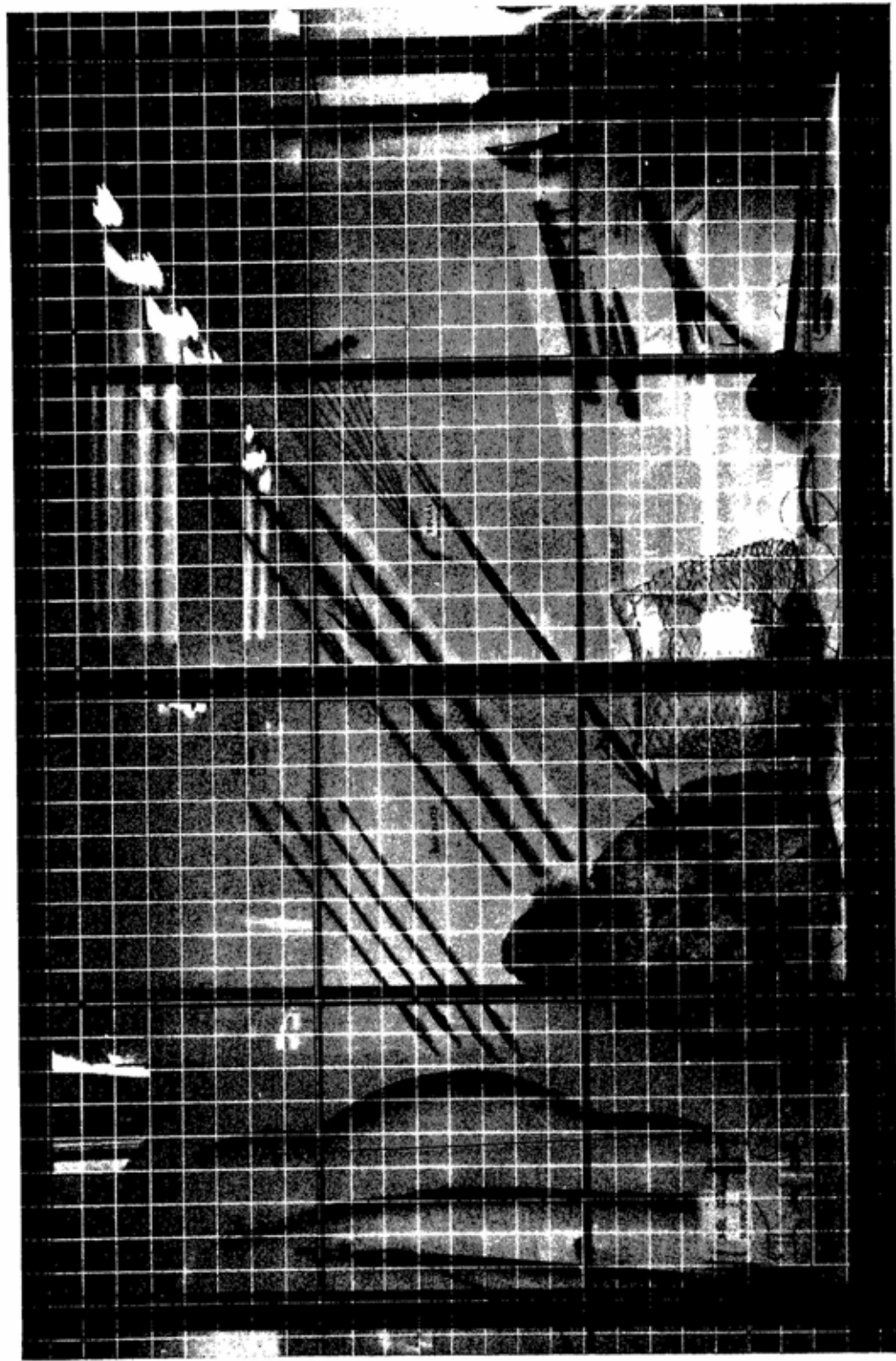


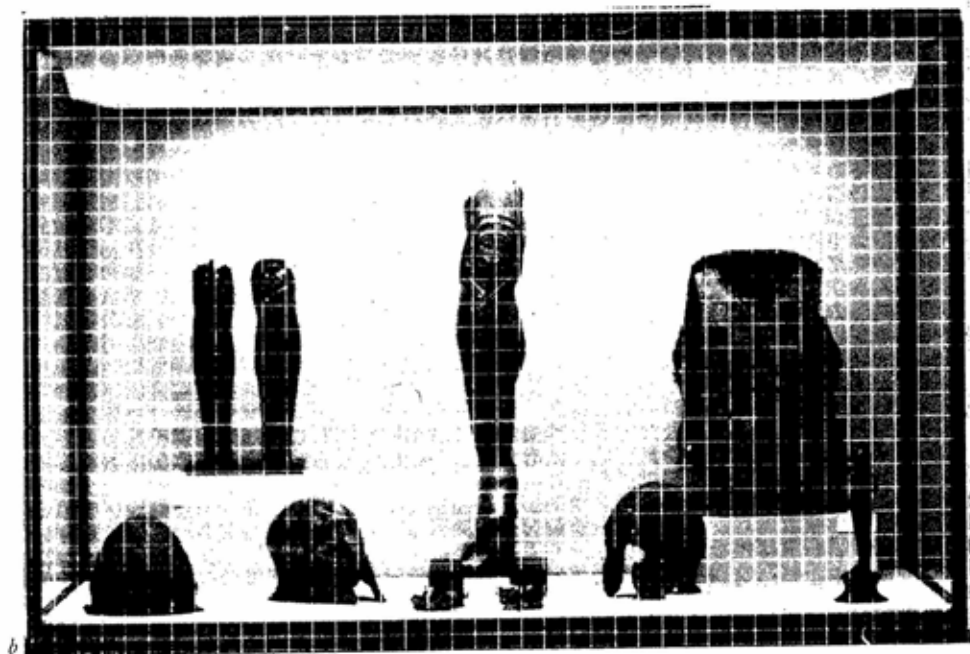
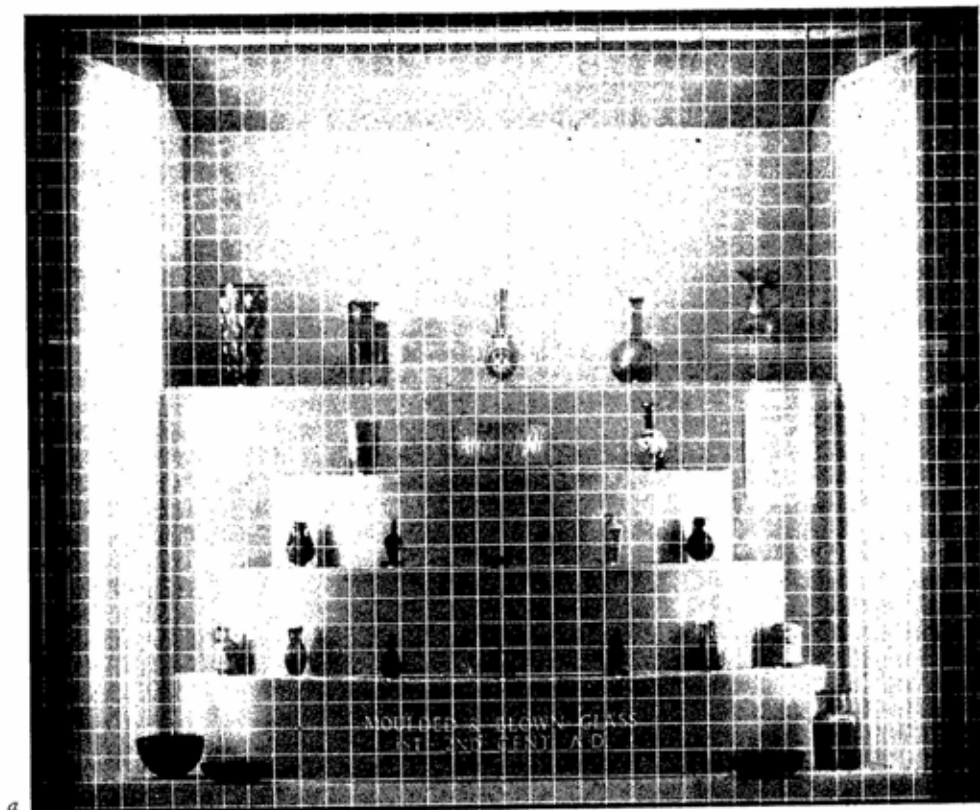
PLATE XVI
 FIG. XVIII. INK-RUBBING, BASE AND SECTION OF BEAKER ILLUSTRATED ON PLATE XVI



XIX. A UNIQUE TAHITIAN FIGURE



XX. ESKIMO HUNTING AND FISHING CASES (with 5-mm. measuring grid superimposed), apparent density 17



XXI. (a) GLASS CASE (with 5-mm. measuring grid superimposed). Numerous small specimens with a high numerical density and a low apparent density
 (b) GREEK ARMOUR CASE (with 5-mm. measuring grid superimposed), apparent density 18



XXII. PORTRAIT OF A RULER. Inscribed Han Singh Rana, Marwar School, about A.D. 1770



XXIII. DIPAG RAGA Bundi School, about A.D. 1660



XXIV. GOLD FEMALE FIGURE, probably of
the goddess Sri. North-west India, first to second
century A.D.

Allegro

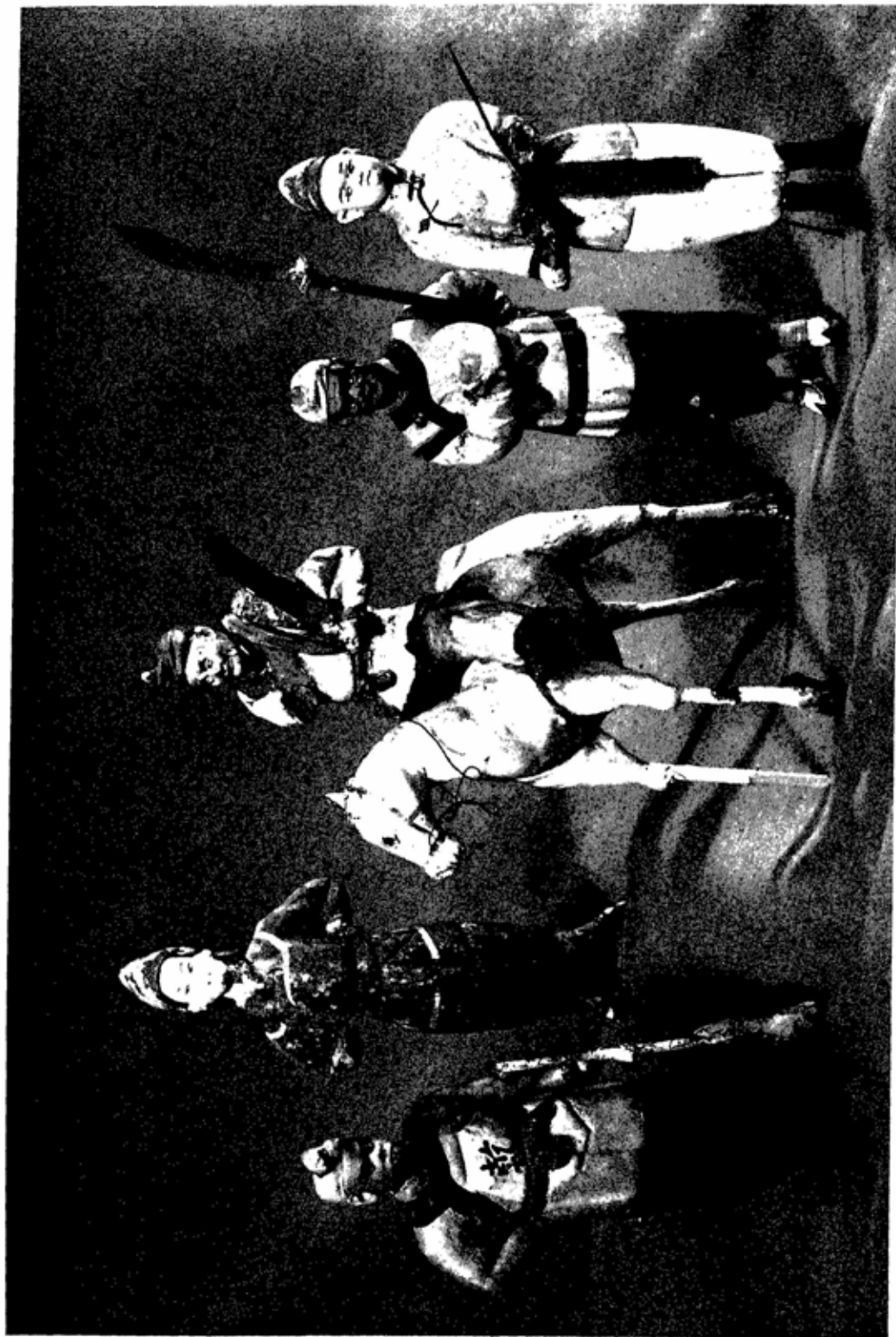
Sketches for "Dance" for "Hassan"

Late July, 1923, La Jolla, Cal.

Handwritten musical score for "Sketches for a Dance, Added to Delius's Music for Hassan". The score is written on ten staves. The first staff is labeled "Wm." and the second "T." (Tenor). The third staff is labeled "Cf" (Cello). The fourth staff is labeled "Str." (Strings). The fifth staff is labeled "Harp". The sixth staff is labeled "Horn, Bassoon". The seventh staff is labeled "Vcl." (Violoncello). The eighth staff is labeled "Vcl." (Violoncello). The ninth staff is labeled "Vcl." (Violoncello). The tenth staff is labeled "Vcl." (Violoncello). The score includes various musical notations, including notes, rests, and dynamic markings. The tempo is marked "Allegro". The score is divided into two sections, each marked "1-4".

XXV. PERCY GRAINGER: SKETCHES FOR A DANCE, ADDED TO DELIUS'S MUSIC FOR 'HASSAN'. Add. MS. 50879

Reproduced by courtesy of Mrs. Ella Grainger



XXVI. THE BOXER DOLLS



a



b

XXVII. AUREUS OF CARAUSIUS

Scale 4 : 1



a



b



c



d

XXVIII. (a-c) AN EGYPTIAN FAIENCE CHALICE decorated with a relief scene.
(d) FRAGMENT OF AN EGYPTIAN FAIENCE VESSEL with a ritual scene



a



b

XXIX. (a) LIONESS'S HEAD FROM ANIMAL-SHAPED VASE, KÜL-TEPE
(b) SILVER TWO-HANDLED CUP FROM THE TROAD



a



b



c



d



e



f

XXX. (a) PYXIS of 'Yortan' ware. (b) BRONZE STAMP SEAL from Asia Minor. (c) SILVER RING with Carian inscription. (d) SILVER RING with design of lizard. (e) (f) BELT BUCKLES from Asia Minor, with figures of dogs.



XXXI. (a-c) BRONZE KOHL VASE in form of a woman from Asia Minor
 (d) Another
 (e) STEATITE CENSER with lion's head handle, Syrian
 (f) MINIATURE LIMESTONE ALTAR with female figures, Syrian
 (g) BRONZE BELT BUCKLE with lions' heads



a



b



c



d



e

XXXII. (*a-b*) and (*c*) CLAY TABLETS inscribed with Ras Shamra script
 (*d*) GLASS INLAYS set in ivory. Phoenician
 (*e*) HORSE'S BLINKER carved in ivory. Phoenician, from Nimrud



XXXIII. IVORY BEDHEAD, Syrian style; from Nimrud



a



b



c

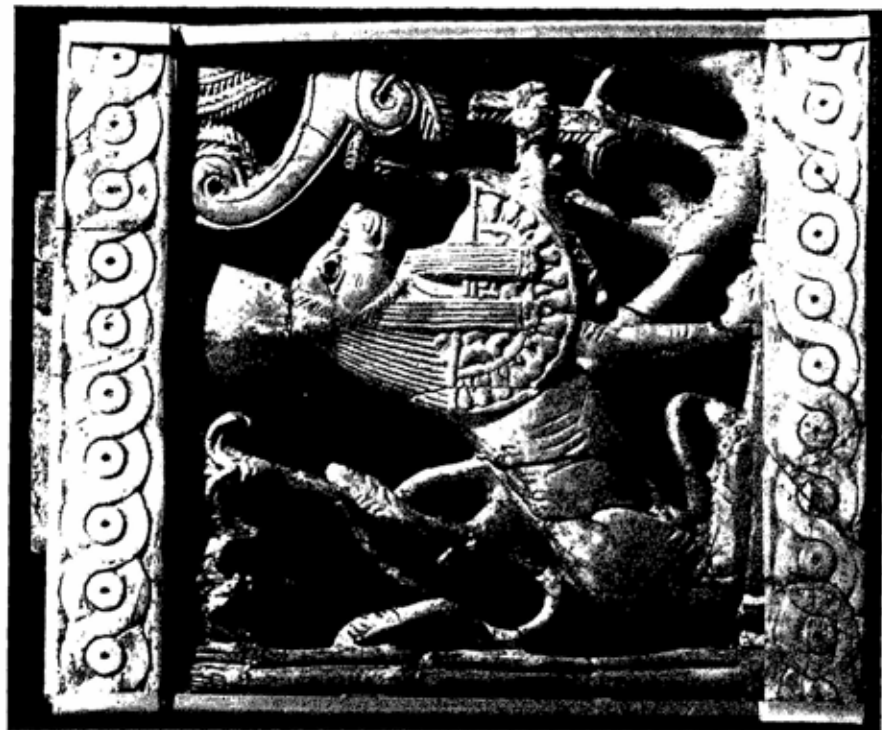


d

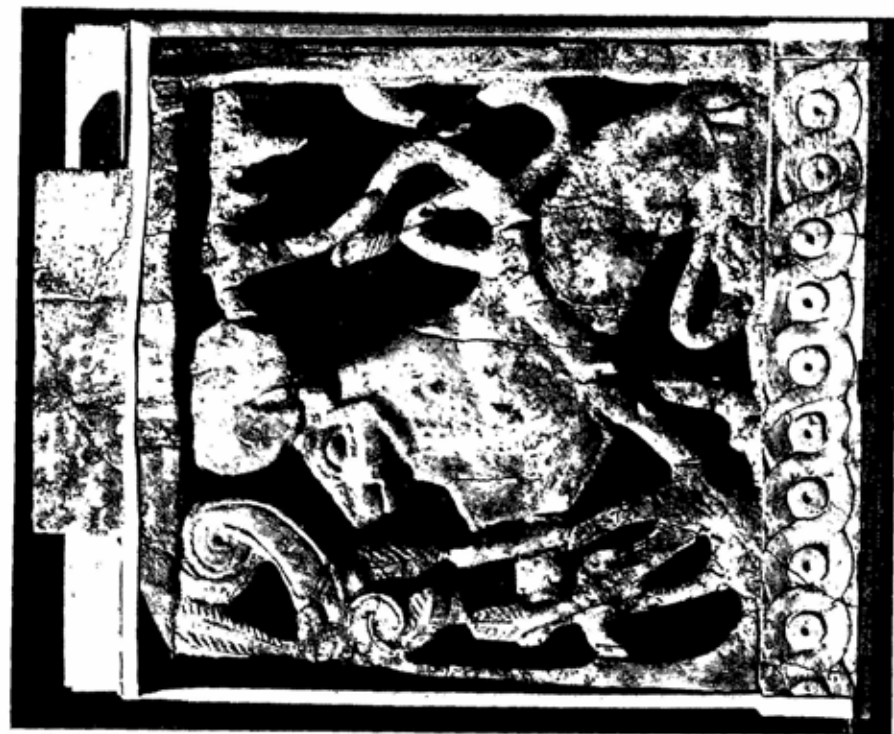


e

XXXIV. (a) IVORY PLAQUE, Syrian style. (b-e) IVORY CARVINGS of Phoenician style, from Nimrud



a



b

XXXV. PHOENICIAN OPENWORK IVORY PANEL, carved differently on the two sides, from Nimrud



a



b

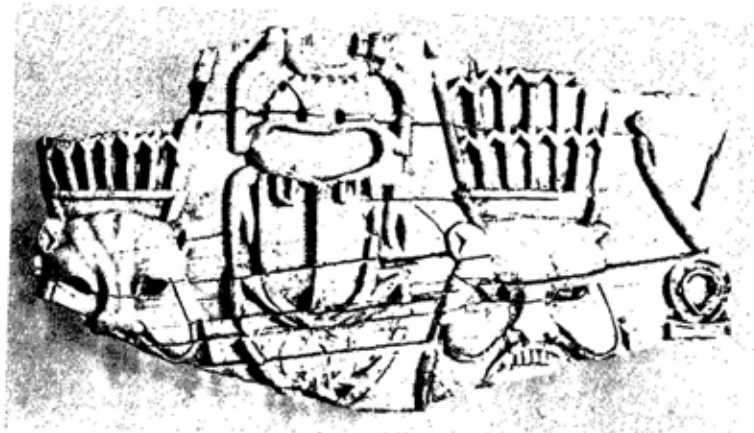


c



d

XXXVI. IVORIES of Phoenician style from Nimrud



a



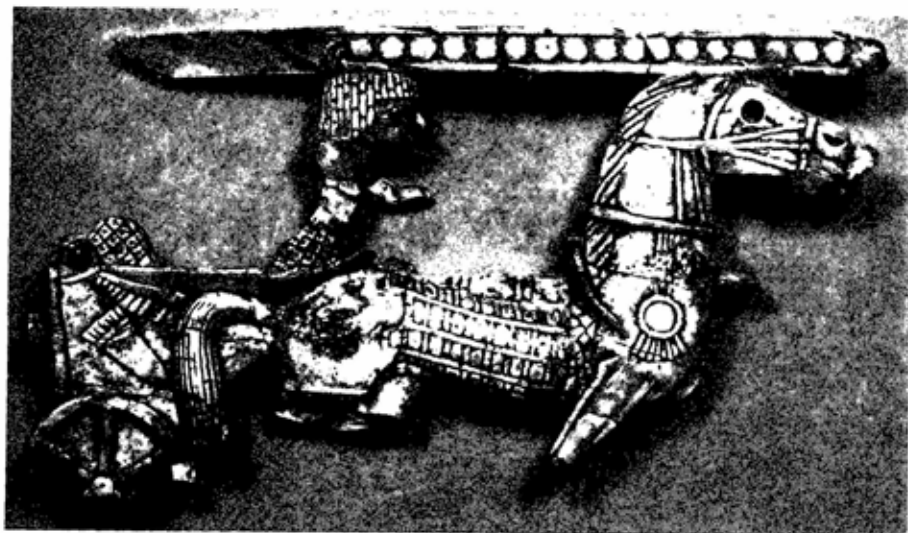
b



c



d



e

XXXVII. IVORIES of Phoenician style from Nimrud



a



b



d

XXXVIII. (a-b) IVORIES from Nimrud. (c) GYPSUM HORSE'S BLINKER from Nimrud
(d) IVORY FRAGMENT inscribed with name 'Hamath', from Nimrud



a



b



c



d



e



f



g

XXXIX. (a) (b) (e) (g) PUNIC POTTERY from Malta
(c) (d) (f) PUNIC POTTERY from Gibraltar



a



b



c



d



f



g



e

XL. (a) (c) (d) (f) PUNIC POTTERY from Gibraltar
(b) (e) (g) PUNIC INSCRIBED SHERDS from Malta



a



b



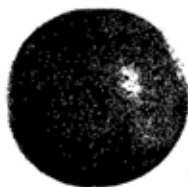
c



d



e



f



g

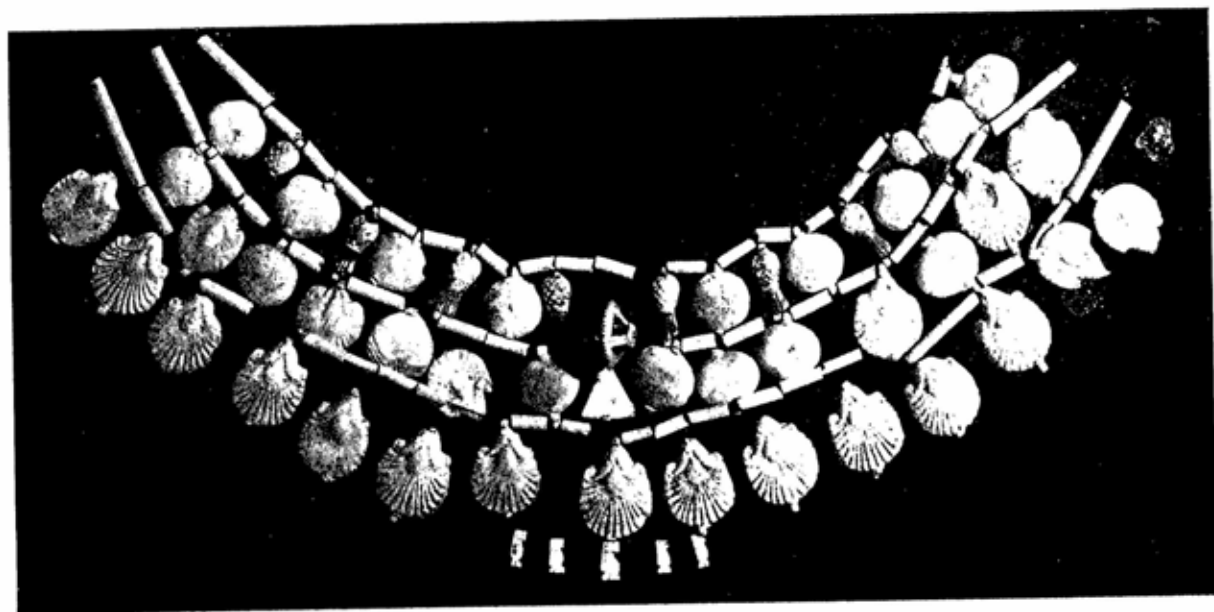


h

XLI. (a) FIGURE OF HARPOCRATES with bilingual inscription
 (b) HEAD OF STATUE of goddess of Byblos
 (c-e) IVORY HEADS from Lachish
 (f-h) WEIGHTS from Lachish



a



b

XLII. (a) FUNERARY RELIEF from Palmyra
(b) FAIENCE POLYCHROME NECKLACE from Lachish



a



b



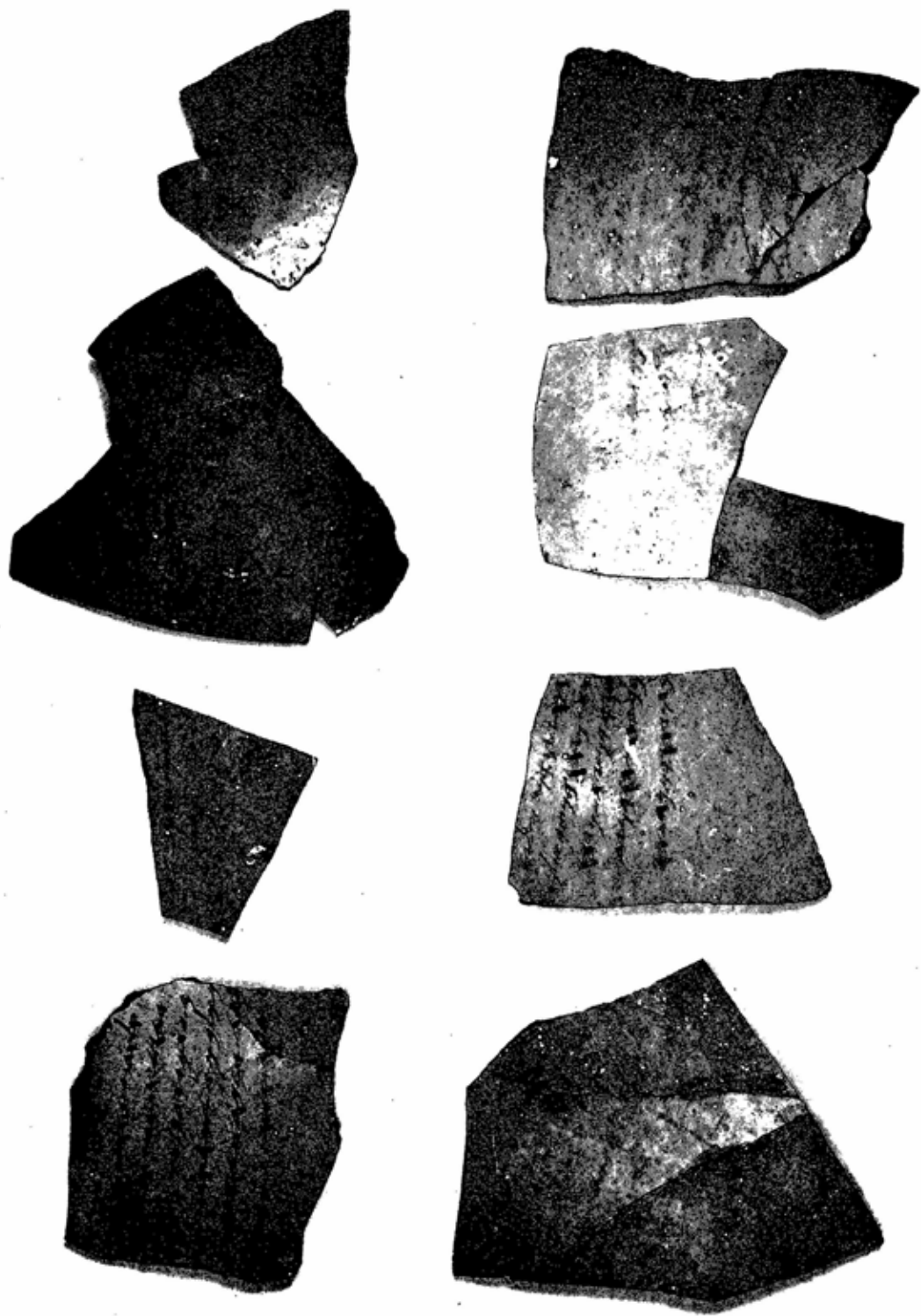
c



d

- XLIII. (a) BRONZE CENSER from the Yemen
 (b) INSCRIBED BRONZE ASS from South Arabia
 (c) INSCRIBED GOLD PENDANT from Shabwa, South Arabia
 (d) MIDDLE BRONZE AGE POT from Beisan, Israel

XLIV. INSCRIBED OSTRACA from Lachish



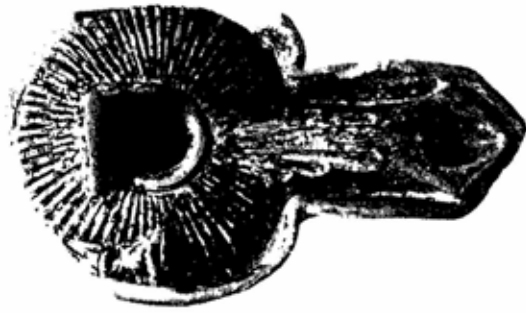
a



b



c



d



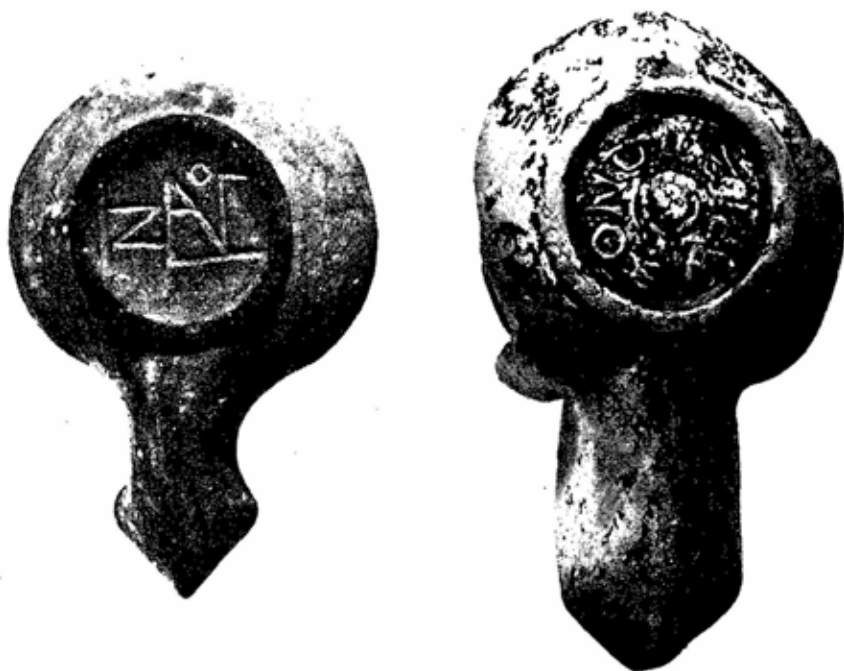
e



XLV. SOME LAMPS FROM THE F. W. ROBINS COLLECTION



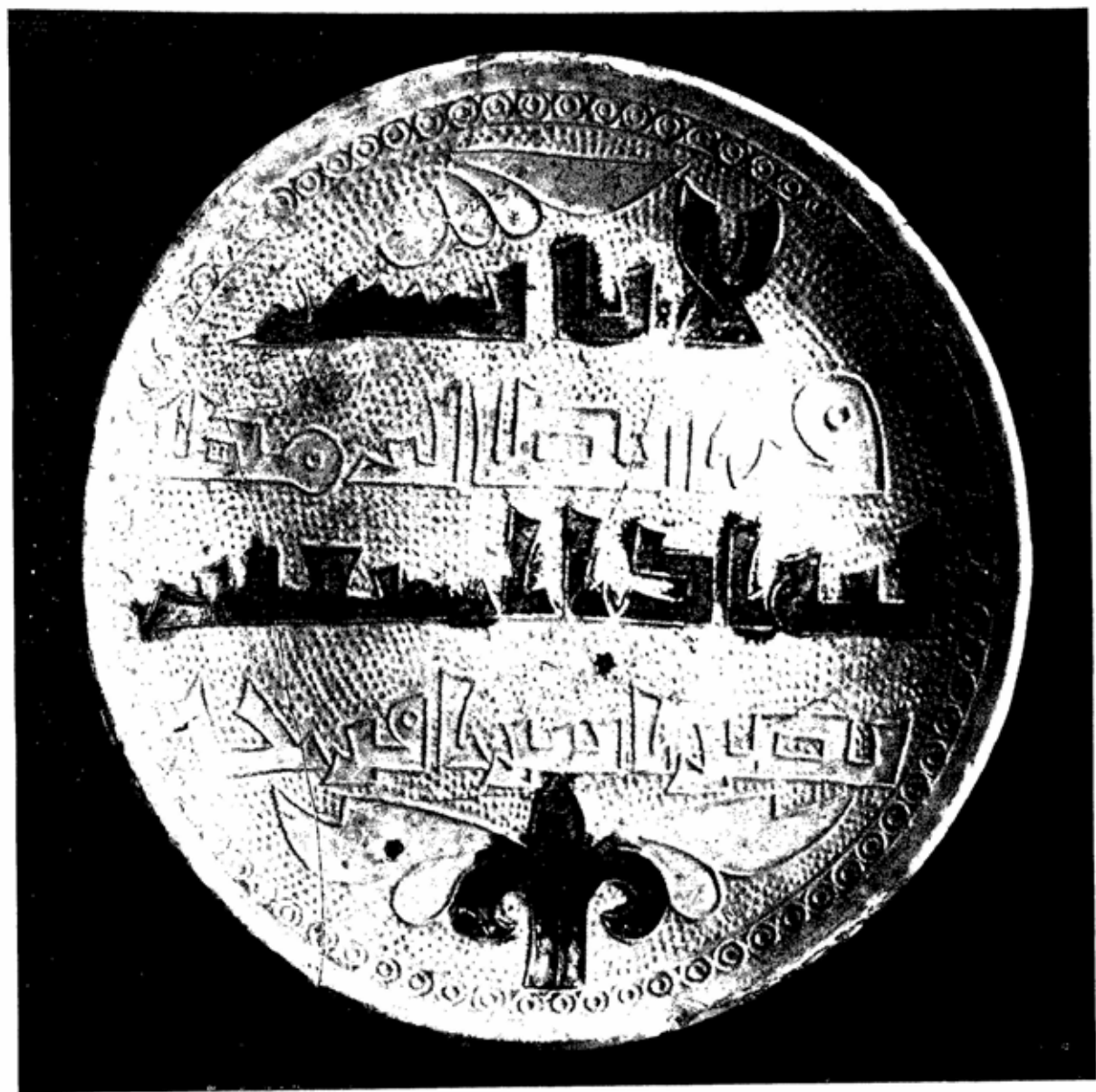
a



b

c

XLVI. SOME LAMPS FROM THE F. W. ROBINS COLLECTION



XLVII. DISH decorated in yellow lustre and green. Mesopotamia: 9th century A.D. Diam. $8\frac{1}{8}$ in. (22 cm.)



XLVIII. JAPANESE WALL GUN

(a) Detail, showing date Tenwa 5/A.D. 1685. (b) Full length. Length: 40½ in.

THE BRITISH MUSEUM QUARTERLY NEWS SUPPLEMENT

JANUARY 1963

THE BRITISH MUSEUM BILL

Legislation governing the British Museum is spread over a large number of Acts of Parliament going back to 1753 and containing by now a considerable number of archaisms and inconsistencies. The present Bill is designed to bring the organization of the Museum up-to-date and contains some important new provisions on the constitution of the Trustee body, the outhousing, loan and disposal of the collections and for the separation of the British Museum (Natural History) from the British Museum.

The existing Trustee body consists of 51 persons, of whom 26 are appointed ex-officio, including 15 members of the Government. Nine others are chosen by certain families who were major benefactors of the Museum in the eighteenth and early nineteenth centuries, and 15 are elected by the other Trustees. All except the ex-officio Trustees are appointed for life. The Bill provides for the reduction of the total number of Trustees to 25, of whom 15 will be appointed by the Prime Minister. The Queen will continue to appoint one Trustee and four major learned societies will nominate one each. The Trustee body itself, when created, will have the right to appoint five further Trustees. The period of appointment of any Trustee will not exceed ten years in the first instance and reappointments will be for periods of not more than five years.

The Natural History Museum, which started its existence as part of the collections at Bloomsbury, has for many years been a separate institution with its own buildings and Director. The proposed creation of a separate Trustee body is considered a logical step in this development. The proposed Trustee body will consist of twelve persons, eight of whom would be appointed by the Prime Minister, one nominated by the Royal Society and three appointed by the Trustees themselves.

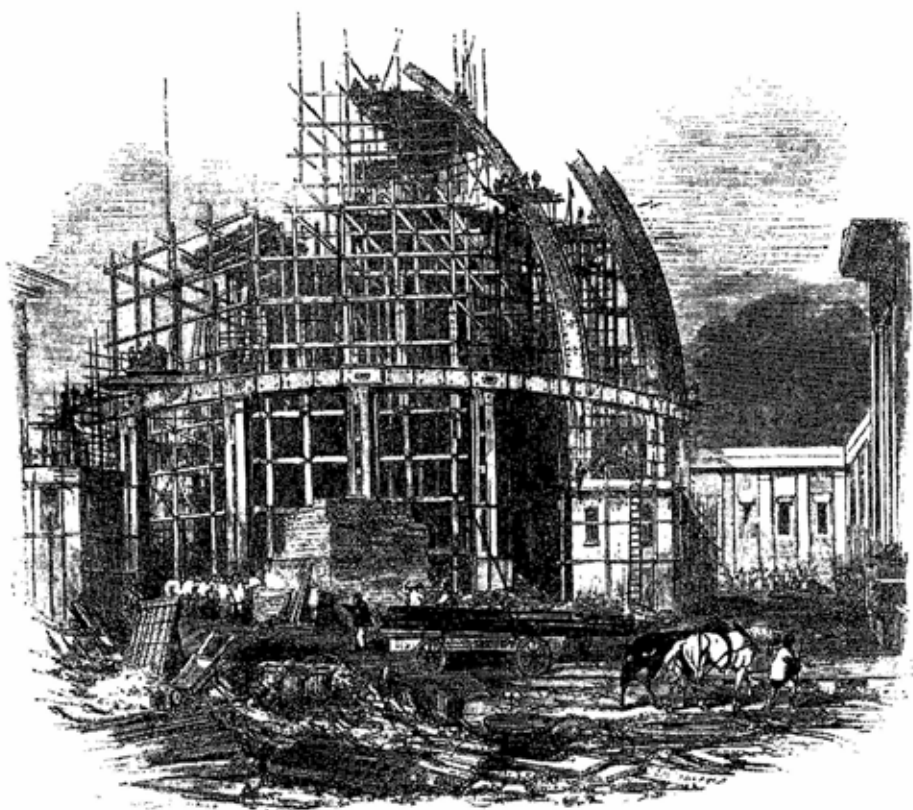
The Trustees' powers to lend objects for exhibition elsewhere are at present very limited. They cannot lend abroad at all, and a special Act of Parliament was needed in order to enable them to send a few items to the Council of Europe Exhibition in Vienna this year. Generally speaking, there is nowadays much more lending by museums than there used to be, and more loan exhibitions. The Bill therefore gives the British Museum Trustees reasonably wide discretion to lend or not as they think fit on each occasion.

At present there is no power to display or store any part of the collections, including the Library, outside the main Museum buildings. It is desirable that there should now be such powers, bearing in mind the ever increasing size of the collections. Moreover, under existing legislation, there is no power to move material to the proposed new Library adjoining the present buildings in Bloomsbury and to the National Science Reference Library on the South Bank when these are built. The Bill provides for this.

The Trustees are to be given wider power of disposal of objects than they have had hitherto. They will be able under the provisions of the Bill to dispose of duplicates, damaged or infected objects, objects unfit for retention (e.g. those found to be forgeries or wrongly identified) and unwanted books and periodicals after 1850 which have been microfilmed.

FROM THE LONDON ILLUSTRATED NEWS

14 APRIL 1855



'The New Reading-Room at the British Museum, in course of construction'

The Reading-room will form, in the centre of the new structure, a circle of 140 feet in diameter, 440 feet in circumference, and 106 feet high. From the height of about 30 feet a dome springs, which will be lighted by twenty windows, 27 ft. by 12; there will be also a glazed lantern at the top of the dome. The Reading-room will contain upwards of 30,000 volumes for reference, and accommodation for about 320 readers. The effect of this room, when complete, must, even without decoration, be exceedingly fine; and it will, with the exception of the Pantheon at Rome, be surmounted by the largest dome in

the world; the Pantheon is only 2 feet wider; the Reading-room dome will be larger than that of St. Peter's at Rome, and of course very much larger than St. Paul's at London. If, however, this interior is properly decorated—and it affords a splendid scope for such a purpose—it will, no doubt, be amongst the finest interiors in the metropolis. Supposing the area to be lined with books, and surrounded by three galleries—let the windows be stained with rich and suitable patterns of such weight of colour as would prevent the glare of light and the windows from looking like holes through the dome; and the rich and subdued colours carried along the panels by means of suitable frescoes of subjects connected with literature, art, or history; and we will then not only have an apartment worthy of the important purposes to which it is to be devoted, but also have a means of advancing the arts of the country.

In the centre of the new Reading-room will be a raised compartment for the superintendents. Round this will be ranged the catalogues; the books will be delivered from the centre, so that the trouble of walking a long distance will be saved to the readers. Tables will radiate from the catalogues, on which each visitor will have a working space of 4 feet 4 inches by 2 feet.

The appearance of the works a few days ago was so extraordinary that we have considered it worthy of a Sketch. The scaffolding is of ingenious and clever construction, erected by Mr. H. Fielder, of Stangate-wharf. The framework of the centre structure is of iron, and the whole, up to the spring of the arch, has been raised by a moveable platform working from a centre. About 2000 poles, from 35 to 60 feet long, and 7 or 8 inches in diameter, have been required for the construction of this ingenious design.

The central framework will, however, form but the heart of the new Library; for the space round the Reading-room will be enclosed by a brick wall, and lighted from the roof, this space being divided into compartments, the walls of which will be lined on each side with books. The new building will accommodate about 1,000,000 volumes, and will be entirely fireproof.

Valuable as is the Library of the Museum, its usefulness might be much enhanced if made available to a large and increasing body of art and other students, whose engagements during the day prevent them from using the rich materials which will be here stored.

Mr. Sydney Smirke is the architect of the new works.

ETCHINGS AND LITHOGRAPHS BY GOYA

Mr Thomas Harris, of Mallorca, Spain has deposited on indefinite loan to the Department of Prints and Drawings his unrivalled collection of Goya's original etchings and lithographs, comprising of some 500 mounted items and thirty-four books of etchings.

Mr Harris has spent many years in assembling as complete as possible a representation of the great Spanish master's graphic work, and he is now anxious that this should be made available for students. The representation of Goya's work in the Department is greatly enhanced as a result of this most public-spirited gesture.

LATE ROMAN GLASS VESSELS FOUND AT BURGH CASTLE

A very important group of Late Roman glass vessels has recently been lent to the British Museum, and is at present on exhibition in the Prehistory and Roman Britain Room. The glass was found during recent excavations by the Ministry of Works in the Roman fort at Burgh Castle, Suffolk, and has been deposited in the Museum on indefinite loan by the landowner, Mr R. L. I. MacLeod.

Burgh Castle is one of the 'Saxon Shore' forts built by the Romans during the fourth century A.D. to protect the coasts of south-eastern Britain against barbarian raiders from the continent. The glass vessels were found in a bronze bowl, in a pit which had been cut through a fourth century floor and was in turn sealed by a floor of the early Saxon period. The find may be dated to the late fourth or early fifth century A.D. on the basis of its stratigraphical position and the types of vessel included, which may be compared to related forms found on the continent.

The group includes two flasks with handles, two stemmed beakers, three conical beakers, two bowls with base-rings, pieces of three cups of bowls and other fragments. The glass is of a clear pale green, and the whole must have provided elegant table-ware for some wealthy man at the close of the Roman period. That three of the vessels are intact suggests that they were buried for safety in some emergency—and never recovered—rather than thrown away as rubbish. Glass vessels of this period are very rare, and there are no other examples in the British Museum of the forms found at Burgh Castle.

CATALOGUE OF GREEK COINS

The Trustees of the British Museum have now authorized the reprint of the twenty-nine volumes of 'The Catalogue of Greek Coins', formerly published between 1873 and 1927 and now out of print. The photolithographic reprint will be published in Bologna by Arnaldo Forni who hopes to have the first few volumes ready during 1963.

RAPHAEL AND HIS CIRCLE AND DRAWINGS FROM THE IOLO WILLIAMS BEQUEST

The first of the above mentioned exhibitions has been arranged to coincide with the publication of the *Catalogue of Italian Drawings, Raphael and his Circle*. The exhibition will include all the Museum's drawings by Raphael and a selection of the best drawings by the 'Circle'—not only his immediate pupils (Giulio Romano, Perino del Vaga, G. F. Penni, and Polidoro da Caravaggio) but artists associated with him such as Baldassare Peruzzi, Sebastiano del Piombo and Timoteo Viti.

The second exhibition contains about fifty drawings, mainly of the British School, bequeathed by the late Mr Iolo Williams, Museum's Correspondent to *The Times*.



Raphael: *The Virgin and the Child*
Study for the 'Madonna di Foligno' from the recent publication *A CATALOGUE OF
ITALIAN DRAWINGS*, volume III, 'Raphael and his Circle' by Philip Pouncey and J. A. Gere

AFRICAN ART FROM THE EPSTEIN COLLECTION

The British Museum has acquired three pieces from the estate of the late Sir Jacob Epstein, which will be a valuable addition to the African collections of the Department of Ethnography.

From a northerly group of the Fang tribe, in the southern Cameroons, there is a wooden figure in a rare style which was used as a guardian for the cylindrical bark boxes in which the bones of ancestors were kept.

Another fine ancestor figure is from the Baga tribe of the coast of Guinea, a people whose sculptors are held in exceptionally high regard by European artists, and from which the British Museum now has one of the best collections in the world. The exceptionally bold treatment of the great head, cantilevered forward from the trunk, exemplifies strikingly well the imagination with which the Baga artists conceptualized the human form.

These two pieces are likely to be of nineteenth-century date.

The third piece is a bronze mask for wear at the waist of an Oba or chief of Benin in ceremonial dress, undoubtedly dating from the early period of Benin art in the early sixteenth century; this is one of the few types of Benin work not hitherto represented in the national collections.

TEMPORARY EXHIBITIONS

GALLERY OF ORIENTAL ART

The present exhibition of Chinese and Japanese Buddhist painting will close around Easter and a Chinese exhibition will open at the beginning of May 1963.

EXHIBITIONS OF SELECTED MANUSCRIPTS

The full programme of temporary exhibitions of the department of Manuscripts will be as follows: January and February: Byzantine Manuscripts; March and April: Heraldic Manuscripts; May and June: Percy Grainger Manuscripts; July and August: Canterbury Manuscripts; September and October: Finnegans Wake; November and December: Holland House Papers.

ETHIOPIA

An exhibition of Ethiopian manuscripts and printed books will be held in June and July; it will be organized by the department of Oriental Printed Books and Manuscripts with the help of other departments.

THE DEVELOPMENT OF ART IN GREECE AND ITALY

FROM PREHISTORIC TO ROMAN TIMES

It is hoped to open in late Spring the tunnel leading from the Roman Life room to the Vase room on the upper floor. The tunnel will contain eight cases in which it is planned to exhibit smaller antiquities illustrating the development of Art in Greece and Italy from prehistoric to Roman times.

THREE INDIAN SCULPTURES FROM MYSORE

The British Museum has purchased from the Brooke Sewell funds three highly important and beautiful Indian sculptures from Mysore.

The three sculptures acquired privately from the Dalhousie Collection are from a temple identical in style with the Kesava Temple at Belur, built by the Hoysala King Vishnuvardhana in 1117 A.D. The Kesava Temple is perhaps the finest as it is the most characteristic example of the architectural style of the southern Deccan developed under the Hoysala dynasty which ruled the region roughly equivalent to the old state of Mysore from about 1047 to 1327 A.D.

The sculptures served as brackets (*madanakai*), inserted into the top of the main pillars and inclined outwards to support the ceilings or to give the effect of doing so. These brackets were a prominent feature of Indian architecture of this period, especially in the Deccan. The Dalhousie pieces are outstanding examples of their style and are easily the equal of the finest sculptures on the main Hoysala sites of Belur and Halebid, the ancient capital, and in Bangalore Museum. Indeed, it would be difficult to select pieces which would display more clearly the strong composition, and intricate and deep cutting of details peculiar to this style, which was at its best in the first fifty years of the twelfth century A.D.

The sculptures—a woman drummer and two women in dance poses—are in excellent condition: in two of the sculptures one hand is lost. No other pieces from Belur seem to have left India.

The sculptures were probably brought home from India by the 10th Earl and First Marquis of Dalhousie (1812–1860), who was Governor General from 1847 to 1856, the youngest man to hold this appointment. They were carefully preserved on the Dalhousie Estate until 1950 when they were lent to the Victoria and Albert Museum and there exhibited on loan.

IRANIAN ANTIQUITIES

The British Museum has acquired two unusual objects from Iran.

The first is a curious bronze group showing two seated warriors with high crested helmets, perhaps originally from a chariot group. This is from Khurvin, near Teheran, and is dated to about the eleventh century B.C. It provides one of the earliest illustrations of the crested helmet, afterwards so widespread in Greece.

The other piece belongs to the Sassanian Period (250–500 A.D.), when an Iranian Dynasty ruled over Persia and Mesopotamia. It is a glass phial, with an engraved decoration representing arcades. The exact meaning of this pattern is uncertain, but it is thought to represent a sacred building, at the centre of the world.

ELAMITE BRONZE GODDESS

The British Museum has acquired a charming seated figure in bronze, representing a young goddess with two bodies; in the front, she is wholly human, with bare breasts, but wearing a heavy necklace and a flounced skirt; in the back, she has a fish-tail, like a mermaid's. The intention was that she be seen from two angles differently. She represents a goddess of water and fertility, and is one of the deities of the country of Elam in South-West Persia, where an ancient and brilliant civilization, at least as old as that of the Sumerians, existed, its capital being Susa.

This figure is probably to be dated about 1400 B.C. Elamite works of art, particularly bronzes, are distinctly rare, and there are no others to be seen in European Museums except at the Louvre.

EXHIBITION OF BRITISH MUSEUM PUBLICATIONS IN JAPAN

An exhibition of a representative selection of the publications of the British Museum is planned for early Spring in the Maruzen Gallery in Tokio. Special invitations will be sent to all booksellers as well as to members of the major antiquarian book-trade in Tokio. After its close the exhibition will be taken to Osaka. The exhibition will be organized by the British Museum's agents for the Far East.

GULBENKIAN HANDBOOKS

'... quite outstanding. At five shillings each, the books are eminently suitable for school libraries...' THE SCHOOLMASTER

'... an imaginative enterprise...' ANTIQUITY

GREEK TERRACOTTA FIGURES by R. A. Higgins. A history of terracottas in Greek lands from the earliest times to the Roman Imperial period, illustrated by examples in the British Museum. 32 pp. + 16 plates + 4 plates in colour; 5s.

JOHANN GUTENBERG, THE INVENTOR OF PRINTING by Victor Scholderer. The story of Gutenberg's life and his invention of printing, with summaries of the original documents and facsimile illustrations of the earliest printed books. 32 pp. + 12 plates + 4 plates in colour; 5s.

GREEK AND ROMAN POTTERY LAMPS by D. M. Bailey. The booklet describes the manufacture of pottery lamps and different aspects of their use in Greek and Roman times. A historical survey of the development of the various types of lamp used. 32 pp. + 16 plates + 4 plates in colour; 5s.

TURKISH MINIATURES by G. M. Meredith-Owens. The author throws light on the beginnings of miniature painting in the Islamic world and compares Turkish art with that of Persia. 32 pp. + 16 plates + 8 plates in colour; 5s.

FOREIGN LANGUAGE GUIDES TO THE BRITISH MUSEUM

Short introductory guides with illustrations have now been produced for visitors from abroad in the following languages: French, German, Italian, and Spanish.



The British Museum Official Guide Map, first published on 10 July 1961, had been bought by 28,000 visitors to the Museum by the middle of November 1962.

FORTHCOMING PUBLICATIONS (Spring and Summer 1963)

CATALOGUE OF BOOKS PRINTED IN THE FIFTEENTH CENTURY NOW IN THE BRITISH MUSEUM. *Reprints*: Vols. I-III, Germany; Vols. IV-VII, Italy; Vol. VIII, France. *In print*: Vol. IX, Holland and Belgium, £7 10s.

CUNEIFORM TEXTS FROM BABYLONIAN TABLETS IN THE BRITISH MUSEUM, parts XI, XII and XIII (reprints) each about £1 5s.

SHORT TITLE CATALOGUE OF GERMAN BOOKS IN THE BRITISH MUSEUM; about £8.

REPRINTS

A new edition of the CODEX SINAITICUS AND CODEX ALEXANDRINUS, completely revised by the Keeper of Manuscripts, will be published in January 1963.

A reprint of the GUIDE TO THE EXHIBITIONS OF ROMAN COINS, with collotype plates, will be published shortly.

PROCESSES AND SCHOOLS OF ENGRAVING by A. M. Hind, fourth edition now out of print, will be revised by Paul Hulton and reprinted during 1963.

The annual THE BRITISH MUSEUM BOOKS IN PRINT AND FORTHCOMING PUBLICATIONS will be issued free in late Spring 1963.



SUBSCRIPTION FORMS TO THE BRITISH MUSEUM QUARTERLY are freely available from The Director (Publications) on request.

FROM RECENT PUBLICATIONS

PORTRAIT-DRAWING IN ENGLAND

Portrait-drawing in England has a long and unbroken tradition, and its history can be very completely studied in the Museum. Medieval book illustration plays a very important part in this context: there are representations of con-

temporary or near-contemporary events, of benefactors to a foundation, of ancestors who sprout from a genealogical tree, of an author presenting his work to his patron, of the owners of a book and the members of his family, and sometimes even of the limner himself. And—

less defined—there are the heads introduced into initials and borders which, from their lively characterization, may well be—as is probably the case with the Bedford Psalter and Hours (Add. 42131)—of men and women with whom the artist was acquainted.

A search for portraits of royalty among the Museum's manuscripts is particularly rewarding, and it would, indeed, be quite possible to produce from them a nearly complete series of English monarchs from Anglo-Saxon down to Tudor times. At the outset, we may note that the contemporary representations of Edgar of Wessex in Cotton, Tiberius A iii and Vespasian A iii, and of Canute in Stowe 944 have about them—always granting the stylized limitations of the time—an individuality which suggests an attempt at actual likeness. On the other hand, many of these early portraits would, of course, be imaginary like those, attributed to MATTHEW PARIS, which preface his *Abbrevatio Chroniconum* (Cotton, Claudius D vi). A Roll Chronicle (Royal 14Bv), dating from just before 1300, has charming little medallions of sovereigns down to Edward I which again must be largely imaginary, but which, with their azure backgrounds, constitute a very early anticipation of the Tudor miniature. Highlights in later medieval royal portraiture include a probable Henry IV in the Bedford Psalter and Hours (f.76b) and his son Prince Henry (later Henry V) in Arundel 38, both emanating from the school of HERMANN SCHEERRE, and the youthful and elegant Richard III (so different from the familiar and unflattering strap-mouthed Tudor presentation of him) in the Rous Roll (Add. 48976).

From *British Drawings*, Vol. I: XVI & XVII centuries by Edward Croft-Murray & Paul Hulton.

AFRICAN ART

'A bronze plaque, one of several hundred cast in the sixteenth and seventeenth centuries to adorn the wooden pillars of the great palace of the Oba or King of Benin in Western Nigeria. A Benin chief is represented performing a dance, with an attendant (shown in "social perspective") playing a pair of iron gongs. This is an example of the rarest and perhaps the earliest type of Benin plaque, distinguished by the background design of circled crosses.'

From *The British Museum Calendar of African Art 1963* with captions edited by William B. Fagg.

MINTS AND MINT ORGANIZATION

The Roman coinage proper, which alone is the subject of this catalogue, continued to be issued in this period almost exclusively from the mint of Rome. This mint struck in all metals for Severus Alexander and Julia Mamaea throughout his reign and also produced issues for Julia Maesa at the beginning of the reign, as well as for Orbiana on the occasion of the emperor's marriage. Though Maximinus never visited Rome, this was the sole mint for the coinage both for himself and for his son Maximus and for the series in honour of his wife Diva Paulina. Rome too produced the brief issue for the Gordians and, on their elimination, for Balbinus, Pupienus, and Gordian Caesar.

In the West there was no official mint other than Rome active in this period but a great mass of cast copies of imperial coins was produced, particularly those of Severus Alexander. In the East, too, apart from the continued activity of the great provincial mint of Alexandria and the steady production of local bronze, the only 'branch' of the Roman mint at this time was at Antioch. This mint, active under Elagabalus, produced a few issues at the beginning of the reign of Severus Alexander and then ceased production. Oddly enough, there is no evidence for the reopening of this branch during the campaign against the Persians later in the reign. Only in the next campaign against Persia under Gordian III does Antioch resume operations.

From *Coins of the Roman Empire in the British Museum*, Vol. VI, *Severus Alexander to Balbinus and Pupienus* by R. A. G. Carson.

WESTERN ASIATIC SEALS

'The glyptic art of the Ancient Near East is of the greatest importance if we wish to understand the life and thoughts of that past world. . . . The present volume consists of 253 cylinder seals and sealings which can be assigned to periods from the Uruk to the Early Dynastic Periods of Mesopotamia (from about 3500 B.C.—2300 B.C.). It comprises those seals and sealings which entered the collections up to 1958, with the exception of the early sealings from Ur, which have already been published . . .'

From the preface to the *Catalogue of the Western Asiatic Seals in the British Museum*, Vol. I.

RAPHAEL AND HIS CIRCLE

'The title of this volume "Raphael and his Circle" is a comprehensive one, intended to

cover not only Raphael's immediate followers (both during and after the period of their activity in his studio), but also his close contemporary and associate in Rome, Baldassare Peruzzi, and his older contemporary and fellow-countryman, Timoteo Viti. The latter's name is traditionally associated with Raphael's and their drawings have even been confused, some of

Viti's being given to Raphael by the Romantic school of criticism which persisted well into the early nineteenth century, and some of Raphael's to Viti by the hypercriticism of the ensuing Morellian period.

From *Italian Drawings, Raphael and his Circle* by Philip Pouncey and J. A. Gere.

THE TARA BROOCH AND THE ARDAGH CHALICE

The British Museum Research Laboratory has just completed the cleaning and restoration of these two famous Irish antiquities and they are to be displayed in the King Edward VII Gallery of the British Museum before being returned to Dublin until the later part of January. The objects are exhibited by permission of the National Museum of Antiquities of Ireland (their custodians) and the Royal Irish Academy (the owners).

There is no record of the Ardagh Chalice having been in London before. The Tara brooch was displayed at South Kensington precisely a century ago. Their craftsmanship illustrates the high peak of the jeweller's craft in the British Isles about the year A.D. 700, one of the highest peaks ever attained.

The Ardagh chalice was found in 1868 in a hoard of objects in an earthwork near Ardagh, Co. Limerick. Its identification as a religious vessel is indicated by the names of the Apostles which are faintly inscribed, below an ornamented band, under the rim of the cup.

The chalice is decorated in the Hiberno-Saxon idiom, that is to say, in a distinctive style found at this time in Irish and Celtic, or 'Hiberno-Saxon' metalwork, manuscripts (such as the Books of Kells and Lindisfarne) and sculptures, chiefly from the area of Ireland, Southern Scotland and Northumberland. The intimate correspondence with the ornament of the Lindisfarne Gospels (painted in 698) would date this chalice to the period around 700.

The chalice is of silver and is decorated with gold, gilt bronze, gilt copper, glass and crystals. Gold filigree panels on the band which encircles the bowl below the rim and on the handles, and on a cast plate under the base, display insular animal ornament of the highest quality. Related motifs of a very striking character are to be seen lightly engraved beneath each handle. Glass studs which embellish certain parts of the object are executed in the most brilliant contrasting colours.

The chalice was dismantled and given a thorough overhaul in 1869 by a Dublin jeweller, who unfortunately did not record what he found. The present restoration, made necessary by the fact that the base and stem were loose and that the condition of the chalice was potentially dangerous, has been carried out with only the necessary minimum of interference with the fabric of the object. The whole chalice has been thoroughly cleaned and many new technical facts concerning the mode of construction and ornamentation of the chalice have been recorded for the first time. Here the Research Laboratory's work will be of inestimable value to scholars working on the Early Christian period in the British Isles.

The 'Tara' brooch was found in 1850 at Betaghstown, Colp, Co. Meath. The details of its discovery are uncertain but it was apparently part of a hoard of objects found buried in a wooden box. The brooch is, probably, one of a pair (it was originally joined to its twin by a silver chain, part of which survives), but whether the other brooch was included in the hoard is not known.

Like the Ardagh chalice the Tara brooch is decorated back and front in the manner common in the Hiberno-Saxon area about the year A.D. 700. It is more brilliant technically and more ambitious than any other surviving piece of Hiberno-Saxon metalwork, and remains to this day a remarkably fascinating and pleasing piece of jewellery, in an overloaded, heavily ornate, baroque manner. The contrast between the front and the back of the brooch is a remarkable feature, well worth noting.

The form of the brooch, the 'penannular' type with expanded terminals, is common in the Hiberno-Saxon area between the seventh and tenth centuries, but this, though relatively small, is the most elaborate example to survive.

THE BRITISH MUSEUM

PICTORIAL REPRODUCTIONS

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postage and packing 6s extra)

Magna Carta, facsimile and translation, 3s 6d, postage and packing 1s 6d extra

Orders and remittances should be addressed to:
The Director (Publications), The British Museum, London WC1

THE BRITISH MUSEUM QUARTERLY NEWS SUPPLEMENT

APRIL 1963

PRINTING AND THE MIND OF MAN

16-27 July 1963

The Eleventh International Printing Machinery and Allied Trades Exhibition (IPEX) to be held in London in 1963 (16-27 July) will be the most spacious and comprehensive of its kind ever mounted in the history of this institution.

The body (and purpose) of the main exhibition is functional and technical: to assemble under one roof the latest machinery available for all the processes employed by the printing and allied trades. As in past years IPEX will bring together from all over the world professionals in the industries which produce, service or buy, and businesses which use, printed matter of any kind impressed upon any substance, as well as attracting in considerable numbers the interested general public.

IPEX is recognized by its sponsors as presenting an opportunity, not to be missed, of illustrating to the printing industry and those who man it the historical evolution of their craft, from the hot-metal mould of Gutenberg to the filmsetting composing machines of today; and, secondly, of reminding the general public of what Western civilization owes to print—from the multiplication of Holy Writ, through the six-and-a-half millions of books in the Library of the British Museum, to the morning newspaper and the rotary-printed bus-ticket.

They further propose to offer a survey of the history of printing through five hundred years as one of the prime applied arts of the western world, thus demonstrating, by means of a dual display, the printing industry's debt to its historic past and the debt of civilization to typography.

Accordingly, with the enthusiastic support of IPEX, the Association of British Manufacturers of Printers' Machinery and Messrs F. W. Bridges, organizers of the Exhibition (which will occupy the whole of Earl's Court and Olympia), the preparation of the dual historical exhibition has been entrusted to a Supervisory Committee whose names appear at the foot of this article.

The selection of fine printing will be displayed in the King's Library of the British Museum, under the direction of Sir Frank Francis, K.C.B., its Director, and Mr R. A. Wilson, C.B., the Principal Keeper of Printed Books, with Mr John Dreyfus as liaison officer with the other sub-committees.

The retrospective survey of technical processes will be in the charge of Mr Charles Batey, O.B.E., Printer emeritus to the University of Oxford and a Member of the Council of the Institute of Printing, assisted by a sub-committee (Mrs Beatrice Warde, Messrs

H. G. Carter, Ellic Howe, James Moran, James Mosley, Miss P. M. Handover, and Mr David Foxon of the British Museum).

The demonstration of the impact of print on the mind of western man during the past 500 years—philosophy, religion, politics, science, history, scholarship, economics, sociology, education—has been entrusted to Mr P. H. Muir, the bibliographer and antiquarian bookseller, with the assistance of Drs H. A. Feisenberger and S. H. Steinberg, Mr Nicolas Barker, and Mr Howard Nixon of the British Museum.

The combined display will be mounted in an annexe (of approximately 10,000 square feet) to the IPEX exhibition at Earl's Court. The executives will share with the Supervisory Committee a joint secretariat housed at Grand Buildings, Trafalgar Square, London, W.C.2 (Telephone Whitehall 0568).

The success of the sections illustrating the techniques and the impact of printing will depend heavily on the co-operation of institutional and private owners of significant material; and the committee is acutely conscious of the need for the most scrupulous care and security in the arrangements for transportation, handling and installation of loans.

By the kindness of the Trustees, all loans of books and similar material will be received in the British Museum and housed there, until they are placed on exhibition in the galleries at Earl's Court. The highest possible degree of safety will thus be ensured. Mr Batey and Mr Muir, the executives for these sections, will further undertake to any prospective lender that his book (or other treasurable object) will at no time when outside the British Museum be handled by other than one of the members of his sub-committee; whose names (apart from the presence on both of senior members of the British Museum's staff) will, we trust, be sufficient guarantee of the most rigorous standard.

For the exhibition itself the organizers have engaged the services of a firm of specialists in security, so that material on loan will have the protection of the most up-to-date methods and a sufficiency of manpower.

It is intended that the inevitably concise descriptive catalogues published as guides to the two sections of the Exhibition will be followed by a full-dress volume, extensively annotated and fully illustrated.

FRANK FRANCIS
STANLEY MORISON
JOHN CARTER

August 1962

SUPERVISORY COMMITTEE

R. W. BOARDMAN; JOHN CARTER, C.B.E.; SIR FRANK FRANCIS, K.C.B.;
J. MATSON, C.B.E.; STANLEY MORISON

INCUNABULA

CATALOGUE OF FIFTEENTH-CENTURY BOOKS NOW IN THE BRITISH MUSEUM.

Lithographic facsimile of parts i-viii (Text: 8 vols.; Facsimile-plates: 2 vols.). Price for set of 10 vols. (not sold separately): about £40. Publication: 20 May 1963

The *Catalogue of Fifteenth-century Books now in the British Museum*, generally known to incunabulists as *BMC*, has been in course of publication since 1908, and now comprises nine parts. German incunabula are described in parts i-iii, Italian in parts iv-vii, French in part viii, and Dutch and Belgian in part ix, with a total of some 3,200 pages of text, and 288 plates containing reproductions, more than 2,000 in number, of all type-founts represented in the Museum collection. Parts x (Spain, Portugal, etc.), xi (England), xii (Accessions), and xiii (Indexes, including an index of provenances) are in preparation, and will appear in due course. Parts i-viii of the original edition are now out of print, and only part ix, published in 1962, is still available (price £7 10s).

Complete sets of this catalogue in the original edition have long been difficult and expensive to acquire, and the present photolithographic reprint is intended to make parts i-viii and the accompanying plate-volumes generally available at a moderate price. The opportunity has been taken to reproduce the Museum's working copy, which contains numerous manuscript annotations by various hands, the majority being by Dr. Victor Scholderer. These notes are particularly copious in the earlier parts, and include corrections of errors, revision in the light of more recent discoveries and publications, and much new and hitherto unpublished material due to further researches by the Museum incunabulists and to information from various sources. Both text and facsimile-plates remain unaltered in size, but the paper-size has been slightly increased to allow for optional re-binding.

An Extract from the review of volume IX in the Winter 1962 issue of
THE BOOK COLLECTOR by C. F. Bühler

CATALOGUE OF BOOKS PRINTED IN THE FIFTEENTH CENTURY NOW IN THE BRITISH MUSEUM. PART IX (Fascicule I—Holland; Fascicule II—Belgium; also available separately). (London: Published by the Trustees of the British Museum, 1962. £7 10s) Pp. lxi + 222 + [7] + 19 pp. of plates + map.

‘. . . English readers, of course, will find the discussion of William Caxton and his work at Bruges to be of paramount interest. Here Mr Sheppard follows closely the lines of his brilliant theorizing—first set forth in *Signature* (1952)—that Caxton himself was the first printer in Bruges and that it was he who had taught Colard Mansion—and not the other way about. Caxton emerges not only as the first man to print in English, but also as the first to print in French—and it is not completely impossible that he might even have been the very first man to print in Belgium, though Mr Sheppard does not go so far as to make this claim for his countryman. . . .’

SOME PLANS FOR THE IMMEDIATE FUTURE

by SIR FRANK FRANCIS

‘ . . . It should be remembered that there are twelve departments in the Museum, and that if Governments have not perhaps done all they might for British Antiquities, they have done quite a lot to meet the needs of the institution as a whole. Repairs to the King’s Library, which received the first of the five bombs which fell on the Museum, have involved extensive restoration work to the ceiling and the walls, the rebuilding of some of the book-cases and the reconstruction of part of the floor, to say nothing of the restoration throughout of the metal-work of the galleries and book-cases; the roof and part of the walls of the Reading Room have been restored; the south-east portion of the Library stacks, housing a quarter of a million volumes, and the centre building of the newspaper library at Colindale, both completely destroyed, have been rebuilt; the Department of Coins and Medals, and the old Life Room in the Greek and Roman Department, likewise completely obliterated, have been rebuilt, the former in a re-designed and well-planned unit and the latter as the new Greek and Roman Life Room; in addition extensive repairs have been carried out in the sculpture galleries which suffered badly from exposure and from the destruction on the floors above them and in other portions of the building; the laboratory, after having been transferred to temporary quarters, has been rehoused in a completely remodelled building and the Duveen gallery has also been restored—an extensive task—and opened for the first time to the public. In addition a change from coal to oil-fired boilers has been effected and a new hot water system installed throughout the building—again, an extremely costly operation.

‘Let me reiterate that it is not suggested that we are satisfied with what has been done—indeed, it is clear that had it not been for the various “economic crises” much more would have been accomplished. Nor is it suggested, in reply to Professor Hawkes’s proper concern on this point, that the full post-war rehabilitation of the Museum is only a matter of building or repair. We are only too conscious that many of the normal activities of the departments which took a hard knock because of damage, displacement and shortage of space have still to be brought back into full play. It is these activities, as Professor Hawkes rightly recognizes, which suffer most from interruptions. Momentum is lost, important services to public and scholars brought to a standstill, contacts destroyed, co-operation interrupted and sympathy lost. It is here perhaps that the war has taken its biggest toll. But it should be realized, in Professor Hawkes’s context, that no department has, in the event, suffered so cripplingly from war damage, and rearrangements consequent upon it, as the Department of British Antiquities, whose bombed galleries are still in ruins, but whose collections have yet notably expanded, both by active collecting and by good fortune, within their greatly restricted space.

‘ . . . At length however work on the Prehistoric and Romano-British galleries is to begin in June 1963. Before that time the Students’ Room for the world Palaeolithic and Mesolithic collections will have been opened, making it possible for specialists and students

to work freely on the Museum's widely ranging collections from Europe, Asia, and Africa.

'Arrangements for temporary displays of the Prehistoric and Romano-British collections during the period of closure for rebuilding were announced in *Antiquity*, December 1961, and to the Press. These still hold, and the first part of it, the small exhibition of Masterpieces of Prehistoric and Romano-British Art, essentially intended to keep the very top line objects on view, and to show them as individual pieces to the best advantage, is already open; the temporary structure in the Iron Age Gallery to house the remainder of the present exhibits will be completed by the summer of 1963.

'The net result of the rebuilding scheme itself, besides nearly quadrupling the exhibition space at present available to the Prehistoric and Romano-British collections, and restoring this to its 1939 extent, will be to create adjacent to these displays 16,000 cu. ft of specially designed accommodation of the Neolithic to Romano-British reserve collections, and new workshop and office accommodation, including a Departmental photographic studio and drawing office, together with a Students' Room for these collections, giving comfortable working facilities for sixteen students. This accommodation is not large, in view of the extent of the Museum's collections in these fields, but it is a great increase on what was available before the war, and of course it has been carefully planned. The Palaeolithic and Mesolithic collections, and Students' Room, and a lapidarium for Romano-British monuments and inscriptions, will remain in the White Wing.

'The result of our planning and preparations will certainly be, in Professor Hawkes's words, effective and significant and will enable the Sub-Department of Prehistoric and Roman-British Antiquities to perform all the tasks the most enthusiastic advocate of a Museum of British Antiquities could desire—and perform them all the more effectively in the framework of the old Museum.'

An extract from an article in *Antiquity*, xxxvii, 1963, entitled 'The British Museum and British Antiquities', reprinted by kind permission of the publishers, Antiquity Publications Ltd.

ANNUAL VOLUMES OF ACCESSIONS OF PRINTED BOOKS

The publication of a Monthly list of Accessions to the General Catalogue of Printed Books ceased after February 1958. Preparations are now being made to resume the publication of current accessions, but in a different form as a result of the changes in our method of printing accessions entries.

A prospectus announces that the Trustees hope it will be possible to publish a Supplement to the General Catalogue of Printed Books (Photolithographic Edition). The Photolithographic Edition, when it is completed in 1966/67, will contain all entries in the General Catalogue to the end of 1955. The Supplement would include all catalogue entries for the years 1956-65, probably amounting to some 750,000 items.

REDECORATION OF THE READING ROOM

The Trustees of the British Museum announce that it is proposed to redecorate the interior of the Reading Room during the autumn of 1963. The work will begin in October, and last for at least four months, during which period the Reading Room will be out of use.

As many readers as possible will be accommodated in other rooms, but the total number for whom places can be found is likely to be reduced by nearly half. Some curtailment of services in other respects will also be unavoidable.

This notice is particularly directed to the attention of students and research workers whose plans may involve the use of the British Museum Reading Room, so that, as far as possible, they can avoid relying on its services during the period of restriction.

In view of the need to reduce facilities during the later part of the year, the Trustees have decided that the Reading Room and North Library will remain open in 1963 during the week beginning with the first Monday in May, when, in normal circumstances, they would have been closed for cleaning.

WRITING IN ANCIENT WESTERN ASIA

Its origin and development from pictures to letters

An album containing some forty-two transparencies in separate wallets, with detailed descriptive captions, will shortly be issued. The transparencies are of the standard 35mm. size; thirty-nine will be in colour and three in black and white. The series is designed to be used for educational purposes in schools and colleges. The approximate price for the complete set, including a 32-page booklet with an introduction on cuneiform writing and the advent of the alphabet, will be about 10 gns. Further details will be supplied on request nearer the date of publication.

Sample caption from slide 11:

'A tablet with its clay envelope written in the Old Assyrian dialect and script used in the Assyrian trading-colonies of Cappadocia (Asia Minor). A Business letter from Ennum-Assur (whose seal is repeated over the envelope), to his clients, Buzazu, Assur-rabu, and Azia.' From Kanis, c. 1900 B.C.

A NOTABLE TESTIMONIAL

Under the heading 'Art in everyday Life: The Great Leap Forward' Mr Terence Mullaney says in his review of Victor Scholderer's book *Johann Gutenberg, the inventor of printing* in the *Daily Telegraph*: '... it sets out the available evidence, and dismisses enthusiastically-championed myths. ... Making us aware of such things is one of the roles that our museums and galleries can play if they are to be more than haunts for the scholarly élite. To use research, and judgment, to broaden horizons is always difficult; that the British Museum succeeds in doing so is a notable testimonial to an institution that has in recent years been subject to much criticism.'

NEW BRITISH MUSEUM REPLICAS



The British Museum has added further subjects to the list of casts it can supply in materials other than plaster.

BENIN PLAQUE

A bronze plaque, one of several hundred cast in the sixteenth and seventeenth centuries to

adorn the wooden pillars of the great palace of the Oba or King of Benin in Western Nigeria. Here the Oba himself is seen riding side saddle on a horse, his arms supported by two attendant chiefs, while a groom (shown in 'social perspective') holds the reins.

This replica is produced by the cold metal process and has a surface of bronze. 20gns.

THE BULL OF AMLASH

The Bull of Amlash, a recent addition to the Museum collections, is a Rhyton Pottery Vase from Iran, formed as a zebu with mouth as spout, c. 800 B.C. Height 6½ in, length 7½ in.

The pottery bull is reproduced in oxychloride cement, a mineral acid-fused material with colour pigments which simulate the terracotta of the original. 8 gns.

BRONZE CAT FROM EGYPT

Saite Period, about 600 B.C., height 6½ in. (registration number 59517). A bronze replica mounted on a stand, the cat with gold earrings shaped to the design of the original. 11 gns.

TEMPORARY EXHIBITIONS

EXHIBITION OF BOOKS, MANUSCRIPTS AND ANTIQUITIES FROM ETHIOPIA

From 10 June-8 July the Department of Oriental Printed Books and Manuscripts is showing an exhibition of Ethiopica in the King's Library. In addition to Manuscripts and printed books from the department of Oriental Printed Books and Manuscripts; Western Printed Books, Manuscripts, and Maps, both printed and manuscript, will be exhibited.

The departments of British and Medieval Antiquities, Prints and Drawings and Coins and Medals will also be providing material for the exhibition, which will precede the Second International Conference of Ethiopian Studies in Manchester (8-11 July).

IPEX

The Eleventh International Printing Machinery and Allied Trades Exhibition (IPEX) will be held at Olympia and Earl's Court from 16-27 July 1963. In connexion with it, an exhibition of about 200 books, illustrating printing from the fifteenth to the twentieth centuries, will be on view in the King's Library during July and August. The books are being chosen as notable examples of typography and layout. They will be arranged chronologically, century by century.

T. S. ELIOT

In honour of the seventy-fifth birthday of T. S. Eliot on 26 September 1963, a small exhibition of his works will be held in the King's Library during September and October. It is proposed to give some idea of his achievement as poet, dramatist, and critic.

THE WORK OF LAYARD

The department of Western Asiatic Antiquities is preparing an exhibition of the work of Layard and his successors during the summer. This will deal with the early discoveries in Assyria and Babylonia.

INDIAN PAINTING FROM RAJASTHAN

An exhibition of 'Indian Painting from Rajasthan of the 16-19 centuries' will be open in the gallery of Oriental Art from 10 May 1963. Much new material will be shown for the first time.

DISTRIBUTORS AND AGENTS OF BRITISH MUSEUM PUBLICATIONS

The number of agents has now been extended to countries in which depots for British Museum publications did not previously exist. The complete list of distributors, at the time of writing, is as follows:

United Kingdom:

Bernard Quaritsch Ltd, 11 Grafton Street, London, W.1.
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H.M. Stationery Office, York House, Kingsway, London, W.C.2.

Europe:

Denis Payne, 74 Rue du Faubourg St Antoine, Paris 12.

Ceylon:

H. W. Cave & Co Ltd, P.O. Box 25, Colombo, Ceylon.

Australia:

Curzon (Australia) Publishing Company Pty Ltd, Box 312 b, G.P.O., Melbourne, Victoria.

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Wm. Collins (Africa) (Pty) Ltd, Pallstate House, 51 Commissioner Street, Johannesburg; P.O. Box 834, Cape Town; P.O. Box 2800, Salisbury, Southern Rhodesia.

Far East:

Donald Moore Ltd, Macdonald House, Orchard Road, Singapore.

India:

Oxford Book & Stationery Company, 17 Park Street, Calcutta 16.

New Zealand:

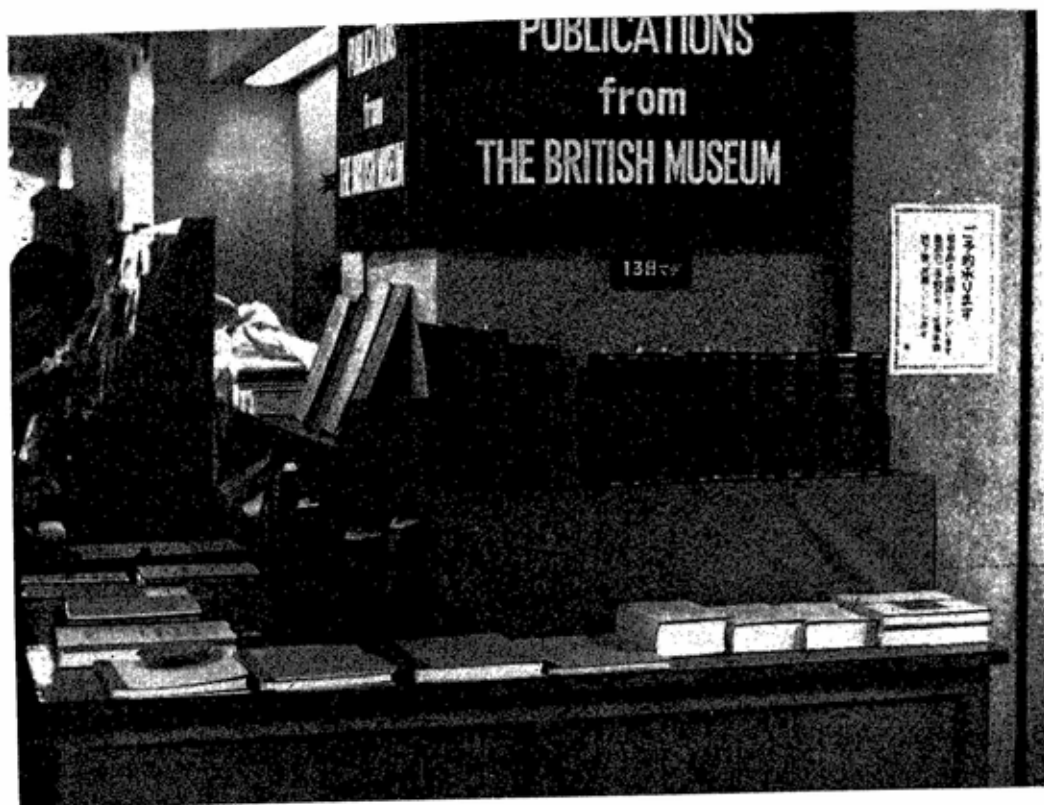
Whitcombe & Tombs Ltd, Christchurch and at their branches in Auckland, Wellington, Hamilton, Dunedin, Lower Hutt, Invercargill, Timaru, Hastings.

Peru:

Libreria International del Peru, Boza 879, Casilla P.O. Box 1417, Lima.

U.S.A.:

Paragon Book Gallery, 140 East 59th Street, New York, N.Y.



A corner of the exhibition in the Maruzen Gallery, Tokyo. A larger exhibition is now being prepared for the Autumn which will be shown in the major cities of Japan

THE BRITISH MUSEUM PUBLICATIONS IN THE USA

The Paragon Book Gallery will organize an exhibition at the Annual Meeting of the Association of Asian Studies which takes place in Philadelphia at the end of March 1963. They will exhibit British Museum publications which they feel will interest this audience mostly interested in material on China and Japan and India. Next year they hope to exhibit at the meeting of the American Oriental Society if the date does not clash with the meeting of the Far Eastern Association.

MINIATURE BOOKS

Three cases of miniature books containing 249 volumes, mainly English books of the nineteenth and early twentieth century, including some examples of miniature books in decorative bindings have been bequeathed to the Museum by the late Miss C. M. Arnold.

NATIONAL REFERENCE LIBRARY OF SCIENCE AND INVENTION

Miss B. M. Gillard is the first member of the specialized scientific staff to be recruited by the Museum to prepare for the proposed National Reference Library of Science and Invention which it is planned to construct on the South Bank. This library of current scientific literature will be controlled by the Trustees as part of the Department of Printed Books, and will incorporate the existing Patent Office Library, as well as any scientific material transferred from the collections at Bloomsbury. Its coverage will extend far beyond the subjects at present collected by the Patent Office Library.

COLLECTION OF AMERICAN ANTI-SLAVERY PAMPHLETS IN THE OBERLIN COLLEGE LIBRARY ON MICROCARD

The Museum has acquired the first group of these microcards, which are being produced by the Lost Cause Press, Louisville, Kentucky. The Press plans to issue sixteen groups of approximately 100 pamphlets each, at the rate of three or four groups a year. The collection consists of American anti-slavery propaganda published before 1 January 1863, the date of the Emancipation Proclamation, and a small amount of pro-slavery literature and of British anti-slavery propaganda.

MUSIC ON MICROFILM IN THE READING ROOM

Microfilm copies are available of many Handel autographs and certain other manuscripts in the Royal Music Library, and of certain printed music, mainly of the sixteenth and seventeenth centuries. These microfilms are kept in the General Library, and can be applied for, in the same way as other books and microfilms, until 4.15 p.m. (8 p.m. on late evenings).

A copy of the sheaf catalogue of music on microfilm is available for consultation at the Enquiry Desk.

THE BRITISH MUSEUM BOOKSTALL

It is hoped that the new bookstall, now under construction, will be opened to the public in June 1963. The selling counter will occupy the south side of the gallery. On the northern side provision will be made for bookcases and reading facilities for visitors. All books in print will be accessible for inspection. Writing facilities, a posting box, and a stamp machine will be placed in the gallery.

A number of reproductions in colour will be displayed.

FROM RECENT PUBLICATIONS

GEORGIAN AND CAUCASIAN BOOKS

Whereas a few Georgian books were produced at K'ut'aisi in Western Georgia and Mozdok in North Caucasia, the publication of works in the Georgian vernacular remained for several decades at a low ebb. However, the first half of the nineteenth century saw the appearance of a number of Georgian devotional books, dictionaries and scholarly works, published in Paris, Saint Petersburg, and Moscow. By 1840, the regular publication of books in Georgian had been resumed in Tiflis. Later in the century, a national revival took place, led by such outstanding writers as Ilia Tshavtchavadze and Akaki Tsereteli. The output of novels, dramas, poetry, historical and other scholarly books, as well as newspapers and journals, reached impressive dimensions. The foundation of Tiflis State University in 1918, and of the Academy of Sciences of the Georgian S.S.R. in 1941, led to a further increase in the volume of published work on literary, historical and scientific subjects. Outside the Soviet Union, books have been published in Georgian at Constantinople, Berlin, Munich, Paris, Louvain, New York, Buenos Aires, Santiago, and other centres.

Closely related to Georgian are two other K'art'velian or South Caucasian languages, Svanian and Mingrelo-Laz. Speakers of these normally employ Georgian as a literary medium, except that the Laz domiciled in Turkey use Turkish. However, there exist collections of folk-tales and other texts written down in the Svanian, Mingrelian and Laz vernaculars, for which a modified form of Georgian script is employed.

From the *Catalogue of Georgian and other Caucasian Printed Books in the British Museum*, compiled by D. M. Lang, D.Lit.

TIGLATH-PILESER III

The reliefs found by Layard in the Central Palace were of two kinds: colossal reliefs with 'gigantic figures of the King and his attendant eunuchs, and of the winged priests or divinities', and slabs with two friezes, showing 'principally battlepieces and sieges'.¹ Although he discovered 'above one hundred slabs', Layard made

drawings of only a small number of them. These are preserved in Original Drawings, Vol. III, of the British Museum. Several were published by Gadd; the rest are published now for the first time. With two exceptions, they bear beside their numbering, notes in Layard's hand, stating which 'slab' and which 'frieze'² they illustrate. By a 'slab' is meant a stone bearing two reliefs, one above the other, separated by a horizontal band of cuneiform text. A 'frieze' is a sequence of scenes depicted in either the upper or lower series of such reliefs when viewed together horizontally. The order in which we describe the reliefs follows that of Layard in these notes, since he explicitly remarks that he found the slabs arranged in rows, apparently roughly in the same order as they originally stood on the walls, and this is how he numbered them. Only in the case where a join between two reliefs is so certain as to render them inseparable do we provide a description of them together. The probable joins are shown on folding pl. A. The arrangement of our plates follows the order of these probable joins, following the upper frieze from left to right, then the lower frieze in the same way in each case.

¹N. & R. II, p. 21, where a short description of this scene follows. Ibid., p. 23, Layard states: 'On the fragment of a slab were found two gigantic horses' heads, well designed: but sculptured in very low relief, and greatly injured. I also discovered parts of a winged human-headed bull, the whole being in relief. I was able to preserve one of the heads.'

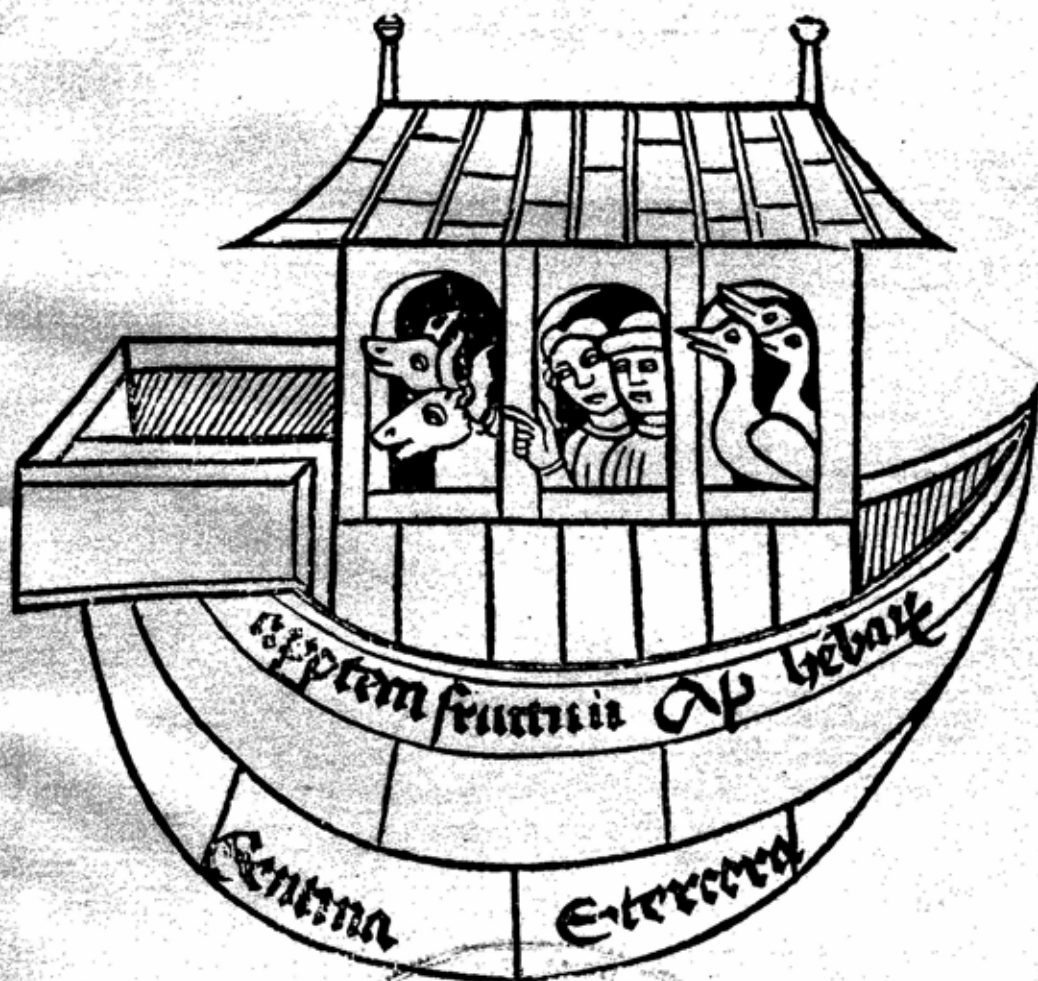
(Note: 'Now in the British Museum, and engraved in plate 95. No. 3 [erroneously for No. 8] of my "Monuments of Nineveh".') This note, however, does not refer to one of the horses' heads but to the head of the winged bull, cf. relief 27 below, p. 18.

²Drawings of upper friezes are marked a, of lower, b. They bear also in each case a short description by Layard, here quoted with his numbering. Where Layard uses the word 'Centre' followed by a number, to identify them, the word 'Central' has been substituted for the sake of uniformity.

From *The Sculptures of Tiglath-Pileser III* by R. D. Barnett and M. Falkner.

The British Museum Quarterly

VOLUME XXVII · NUMBER 1-2 · AUTUMN 1963



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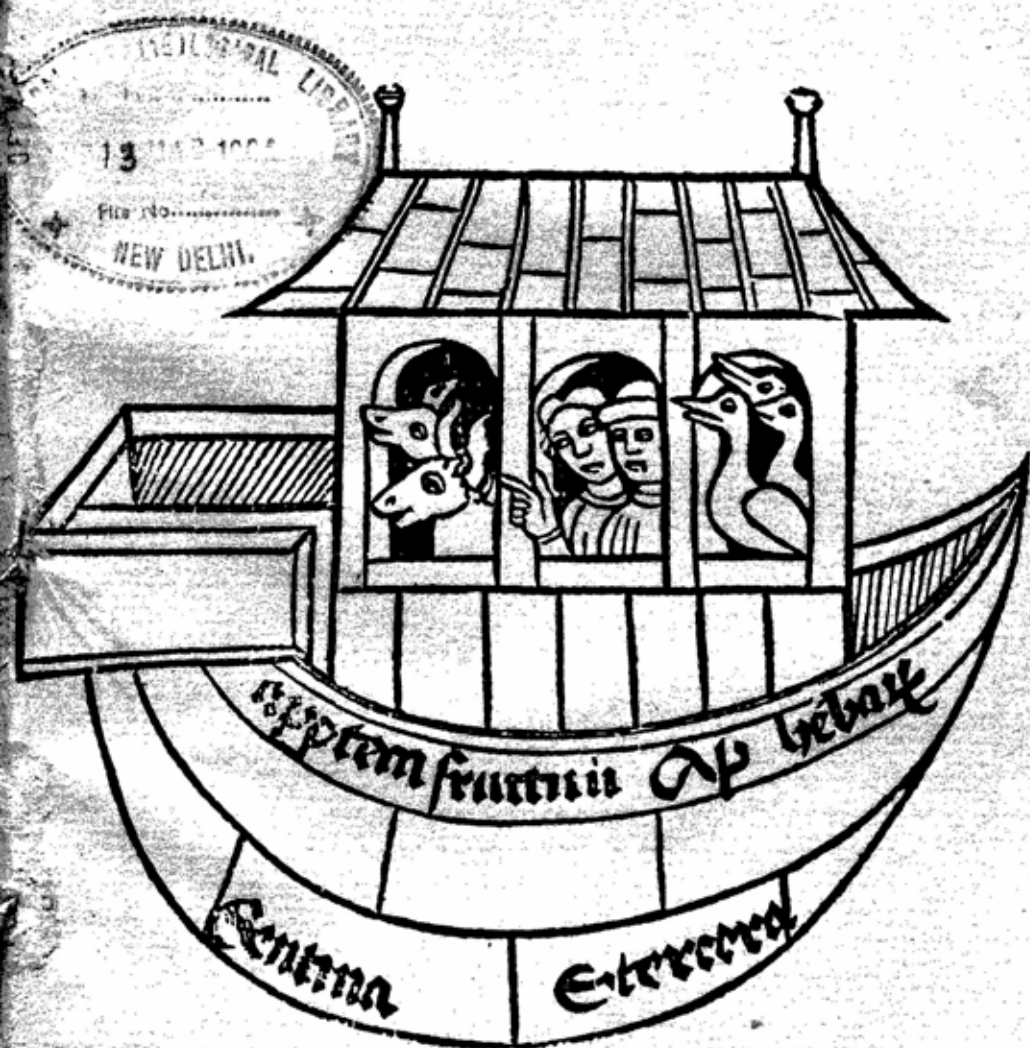
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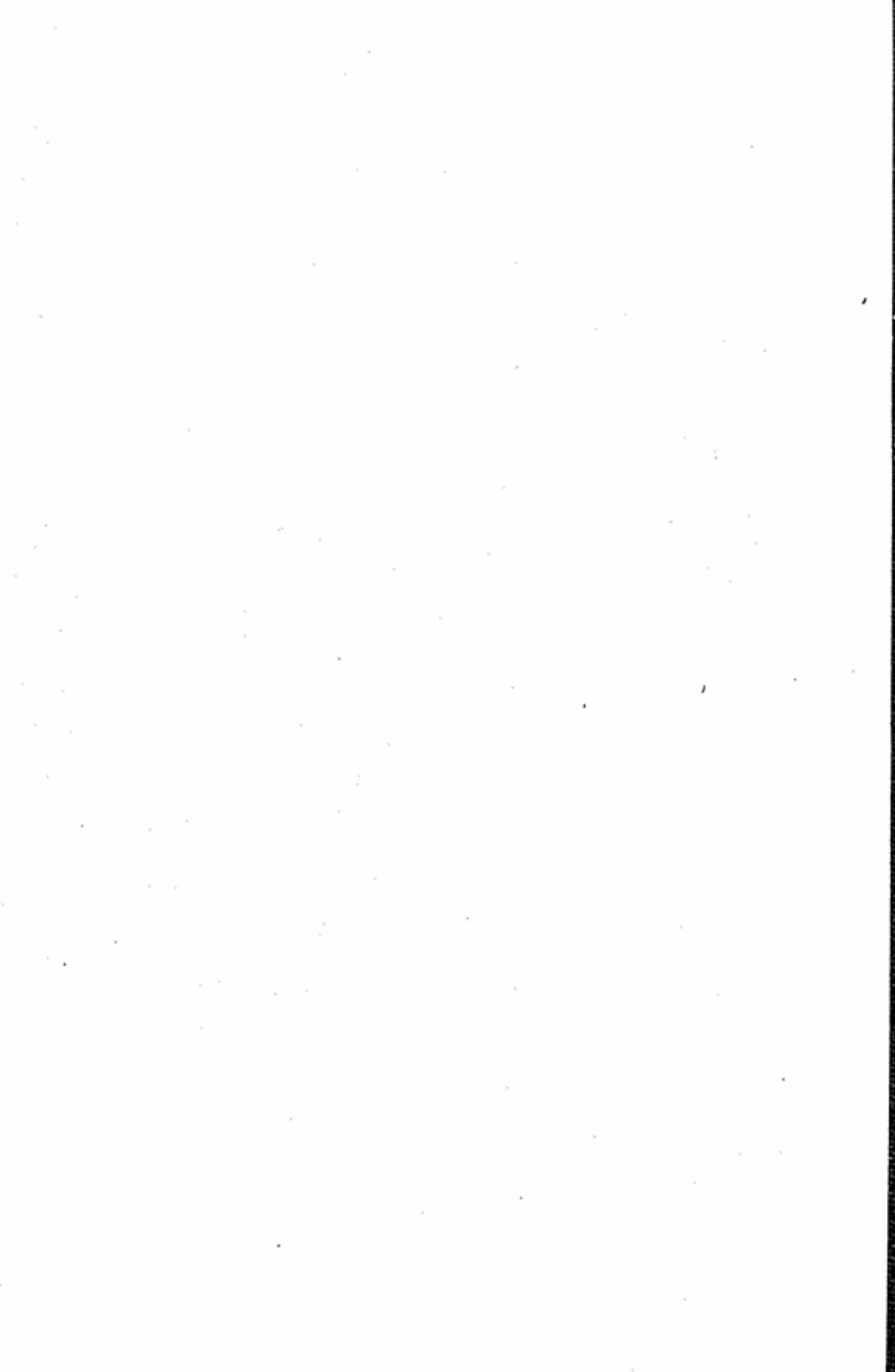
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